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Assembling

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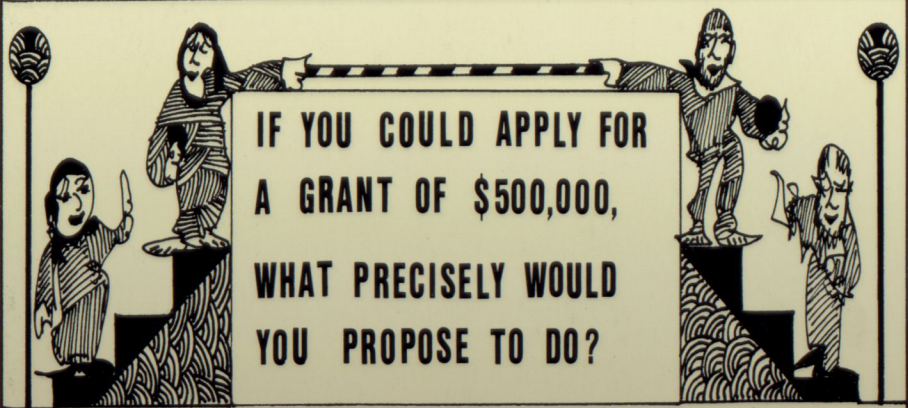
JSTOR



**ELEVENTH
ASSEMBLING**



**PILOT
PROPOSALS**



**IF YOU COULD APPLY FOR
A GRANT OF \$500,000,
WHAT PRECISELY WOULD
YOU PROPOSE TO DO?**

Compiled by Richard Kostelanetz and David Cole

For Don Celender

Our Inspiration

Cole, David & Richard Kostelanetz, compilers
Eleventh Assembling: Pilot Proposals

ISBN: 0-915066-46-x. Library of Congress Catalog Card No. 81-71598. Published by Assembling Press, P.O. Box 1967, Brooklyn, NY 11202, with support of grants from the Coordinating Council of Literary Magazines and the New York State Council on the Arts. Covers and title page by David Cole; concept and production by Richard Kostelanetz. Copyright © 1981 by Assembling Press, for automatic reassignment to individual contributors upon their written request. All rights reserved. No portion of the following texts may be reproduced in any form without permission in writing from their respective authors, except for brief passages quoted for inclusion in a review. First edition. Manufactured in the United States of America.

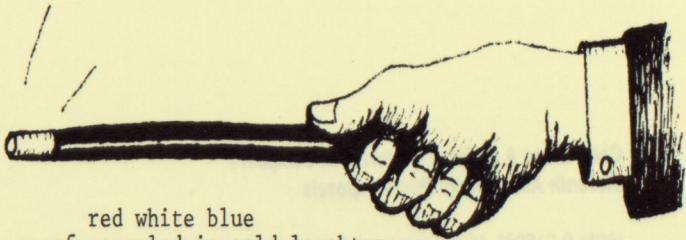
Prospective contributors were invited to respond to this question with a single page, camera-ready:

**If you could apply for a grant of \$500,000
What precisely would you propose to do?**

Contributions are printed here mostly in alphabetical order (with late arrivals at the end). As no submission was refused, nothing expressed in these pages can be considered the responsibility of Assembling Press or its officers; all statements are wholly the responsibility of the contributors.

In addition to publishing the annual *Assembling* (\$60.00 is the current special price for all thirteen volumes), Assembling Press has issued numerous books and literary objects, including *Scenarios*, edited by Richard Kostelanetz, \$16.00; *A Difficult Act to Follow*, Henry James Korn, \$5.95 paperback & \$16.00 hardback; *Metamorphosis in the Arts*, by Richard Kostelanetz, \$8.00 pap. & \$18.00 hard; *Sweep*, by Paul Zelevansky, \$5.95; *Corroboree*, by Kenneth Gangemi, \$2.95; *Rumor Transmissible*, by Raymond Federman, \$1.00; *Time Trap*, by Peter H. Barnett, \$5.00; *Selected Structures*, by Mike Metz, \$4.95; *Muhammed Ali Retrospective*, by Henry James Korn, \$4.95; *Twenties in the Sixties*, by Richard Kostelanetz, \$10.00; among other books. For a complete catalogue, write Assembling Press.

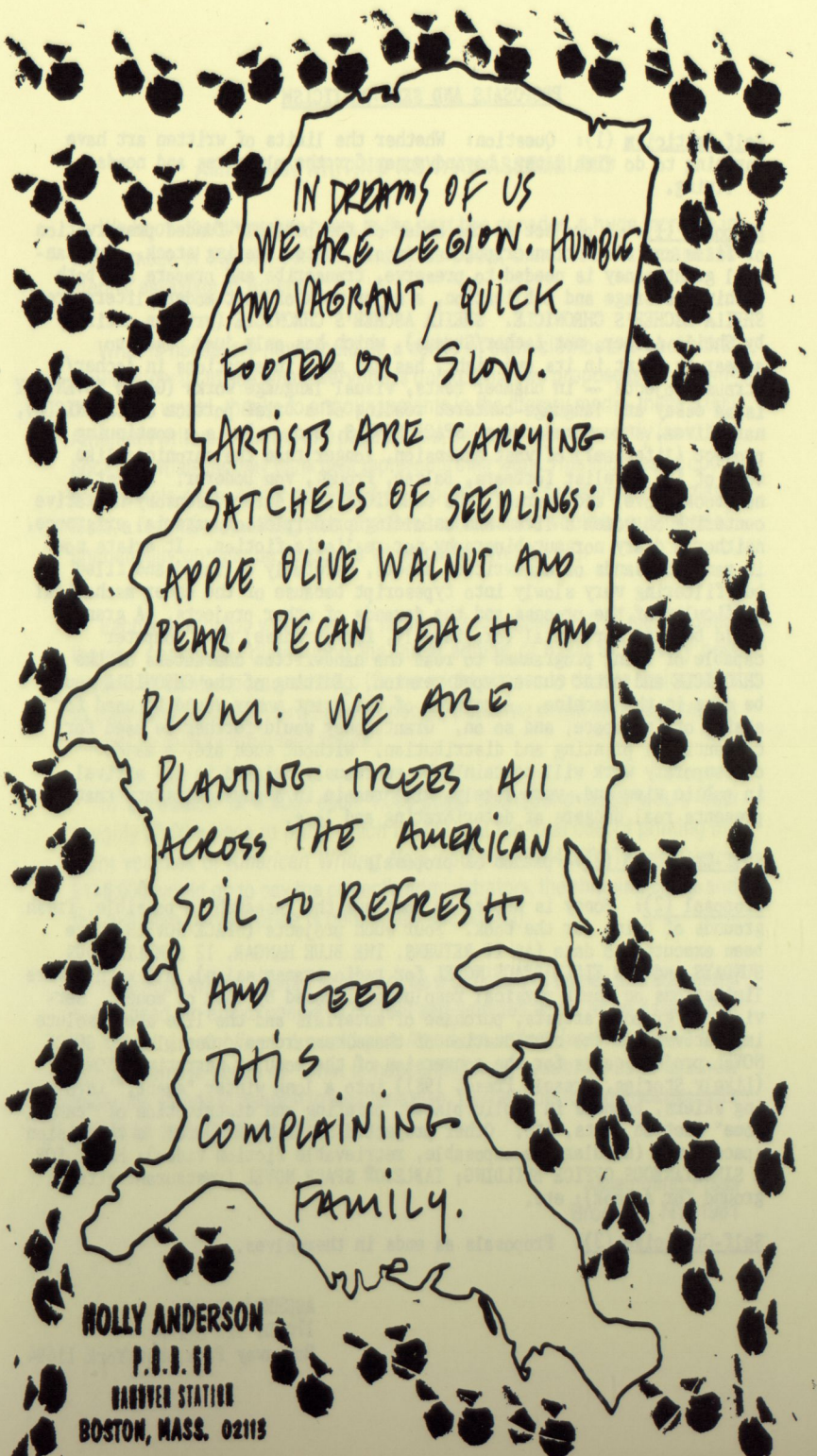
SHOW YOUR **MAGIC**



red white blue
scarf spangled in gold laughter
opening into screen showing the most
beautiful national parks in the U.S.A.
cornucopic anti-myopic topical tropical as
a hurricane and shimmering as glacier pushing
under moon and sun until we forget abyss of ache
the slow realization in water falling over rock
presents what we need as deep as an image thirst
the pictures we quaff as sound and sight and can read
in silence or on stages performing one opening into
another this platform of ideas without curtain or
blackout on what is too new or too startling to closets
the shine of allowance pays dividends like silver coins
plucked out of the air this payment of creation
the art bouquet rising out of poetry
changing water to champagne
the bird that flies out
through fire in hand
illusions as real
as word tigers
performing
without
cages



B. H. AIKEN



IN DREAMS OF US
WE ARE LEGION. HUMBLE
AND VAGRANT, QUICK
FOOTED OR SLOW.

ARTISTS ARE CARRYING
SATCHELS OF SEEDLINGS:

APPLE OLIVE WALNUT AND
PEAR, PECAN PEACH AND

PLUM. WE ARE
PLANTING TREES ALL
ACROSS THE AMERICAN
SOIL TO REFRESH

AND FEED
THIS
COMPLAINING
FAMILY.

HOLLY ANDERSON

P.O. B. 60

HARVARD STATION

BOSTON, MASS. 02119

PROPOSALS AND SELF-CRITICISM

Self-Criticism (1): Question: Whether the limits of written art have anything to do with money, beyond money for the pleasures and needs of living.

Proposal (1): A project on the order of the publicly-funded preservation of films and their transcription from old, deteriorating stock. Substantial grant money is needed to preserve, transcribe and prepare for both archival storage and publication, a major work of post-modern literature, SHEILA ASCHER'S CHRONICLE. SHEILA ASCHER'S CHRONICLE (written entirely by Sheila Ascher, not Ascher/Straus), which has only just begun to appear in print in its own right, has had many incarnations in Ascher/Straus projects — in chamber texts, visual language works (GREEN INVENTORY is an essay and language-centered reading of a brief portion of CHRONICLE), narratives, structural texts, SPACE NOVELS, etc.. It is a continuing project (lifetime?) of vast extension, longer than the chronicle-like work of its novelist forbears, Balzac, Proust, von Doderer. Artist's notebook, novel and journal, the CHRONICLE is a direct, sensory narrative centering on women's lives and unfolding principles of material existence, neither a diary nor autobiography nor realistic fiction. It exists now in many thousands of handwritten sheets, carefully collated and filed but filtering very slowly into typescript because of the sheer mechanical difficulty of the process and the demands of other projects. A grant would be used for rental (or, ideally, for purchase) of a computer capable of being programmed to read the handwritten characters of the CHRONICLE and print out a typed version. Editing of the CHRONICLE could be done in the machine. A portion of the grant money would be used for staff, office space, and so on. Grant money would further be used for conventional printing and distribution. Without such aid, a major contemporary work will certainly be enormously delayed in its arrival in public view and, very likely, will remain in a physical state that presents real dangers of deteriorating and loss.

Self-Criticism (2): pathos of proposals.

Proposal (2): Money is needed to continue the research in possible, fresh grounds of being for the book. Four such projects (SPACE NOVELS) have been executed to date (AS IT RETURNS, THE BLUE HANGAR, 12 SIMULTANEOUS SUNDAYS and AIR FIELD SPACE NOVEL for radio transmission), all with severe limitations on their physical resolution imposed by lack of money. Services of graphic artists, purchase of materials and the like are absolute imperatives for the continuation of these researches. One planned SPACE NOVEL project calls for the conversion of the modular narrative SNOW (Likely Stories, Treacle Press, 1981) into a long winter "event," involving skiers, banners in public places, printing and distribution of "take-home" fiction units, etc. Other projected SPACE NOVELS are: a television space novel (modular, recomposable, retrievable fiction video); MODEL FOR A SIMULTANEOUS OFFICE BUILDING; TABLETOP SPACE NOVEL (restaurant site as ground for a book); etc.

Self-Criticism (3): Proposals as ends in themselves.

ASCHER/STRAUS
176 B. 123 Street
Rockaway Park, New York 11694

AMERICAN WRITING NOW: AN ASSEMBLING

We know that there has been, in the past two decades, a huge increase in the number of literate, serious, ambitious poets, dramatists, fictioners and literary essayists in America.

What is necessary now would be a series of eight clothbound books that would allow us to see what everyone is doing. What we propose is an *Assembling* that would, thanks to announcements in the literary media, invite 8,000 American writers to submit one page apiece, 8½" x 11" camera-ready (as in this book), of whatever they think best represents their work. This submission could be a sample page, either published or unpublished, a self-summary, a manifesto, a resumé, something else; and these submissions would be published alphabetically on opaque 60 pound white paper (Warren 66).

Each contributor would get in return one complete set of eight books, thereby completely distributing the initial edition of 8,000 to the very best readers of contemporary writing. (Some might choose to donate their copies to their favorite library, or a library-oriented publisher might choose to reprint the entire series on his own funds.)

In an edition of 8,000, each 1,000-page clothbound book would cost roughly \$6.00 apiece to print, which means that the total cost of printing the eight volumes of *American Writing Now* would be \$384,000. The remaining \$116,000 would go to pay the project's administrators, the shipping clerks and the postman (whose price is continually escalating).

American Writing Today would not be a directory of names and addresses but, indeed, an encyclopedia of current self-selected work. As an *Assembling* to end all *Assemblings*, it would give American writers (and readers) a truly comprehensive sense of "what is happening now," enabling us to see how everyone stands in relation to everyone else. The benefits for American culture would be truly inestimable.

Assembling Press
Brooklyn, NY, 1981

DEPARTMENTAL CORRESPONDENCE

DATE 12 June, 1981

SUBJECT Utilization of \$500,000 grant

TO Assembling

DEPT P.O. Box 14186

FROM Eric Baizer

DEPT Washington, D.C. 20044

President, Greater Washington Society
for Good Writing and Miniature Golf

A \$500,000 grant would be utilized in assisting three (3) projects of great significance and uniqueness:

I. SMALL PRESS INTERNATIONAL UNIVERSITY

Part of the grant would be used to help establish Small Press International University, believed to be the first institution of its kind in the history of literature. Initially, we would touch bases with expert small press administrators and instructors to explore setting up campuses in Tahiti, Honolulu, Aspen, Colorado, and St. Thomas. The SPIU would be devoted to fostering a greater appreciation and awareness of alternative literature and the commitment of the behind-the-scenes persons who make it possible. Courses in the Bachelors of Small Press degree program would include: Printing and Promoting Small Presses, Introductory, Intermediate, and Advanced Clique Maintenance, Grantsmanship, and Bankruptcy I and II.

Funds requested for FY 1982:

Networking	2,000
Transportation and travel expenses	\$200,947
Printing and Promotion	1,091
Misc.	10,962
Total	\$215,000

II. POETRY ANTHOLOGY

Grant funds would assist the production and promotion of *Chained Women of the Earth Rising*, a major anthology of gay, third world women's prison poetry, edited by Helen Teflon-Skillet, Ph.D. This important work includes some 400 poets from Asia, Africa, and Latin America.

Printing and typesetting	\$6,789
Promotion and Distribution	5,211
Total	12,000

III. GENERAL INSTITUTIONAL SUPPORT

For the past 5 years, the Greater Washington Society for Good Writing and Miniature Golf has promoted literature by packaging it with the lost art of miniature golf. Through seminars, workshops, conferences, and print facilities, as well as our highly successful Sunday afternoon "Putt 'n Poem Picnics," we have been able to bring poetry to suburban Washingtonians who otherwise might be deprived of important cultural events. We seek \$273,000 in general support funds in order to continue to impact culturally and effectuate literary programs important to the well-being of the nation's capital.

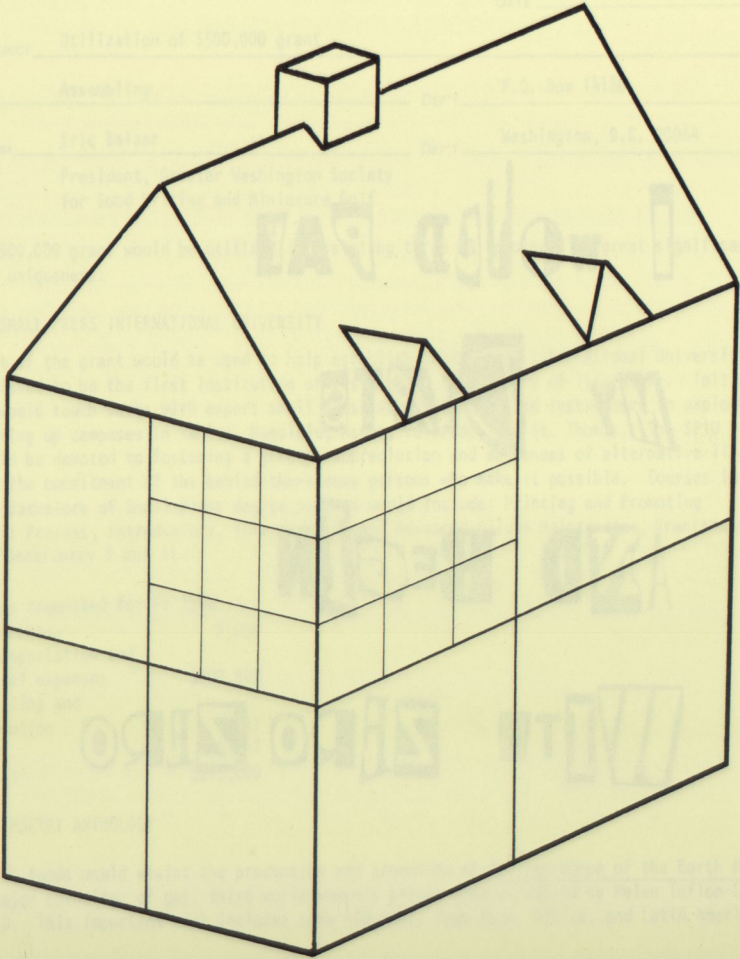
I WOULD PAY
MY DEBTS
AND BEGIN
WITH ZERO ZERO

g. B. v. e. B. g. i. B. l. i. B.
(Beatrix Bassen)

HAUS

ALLAN BEALY

1981

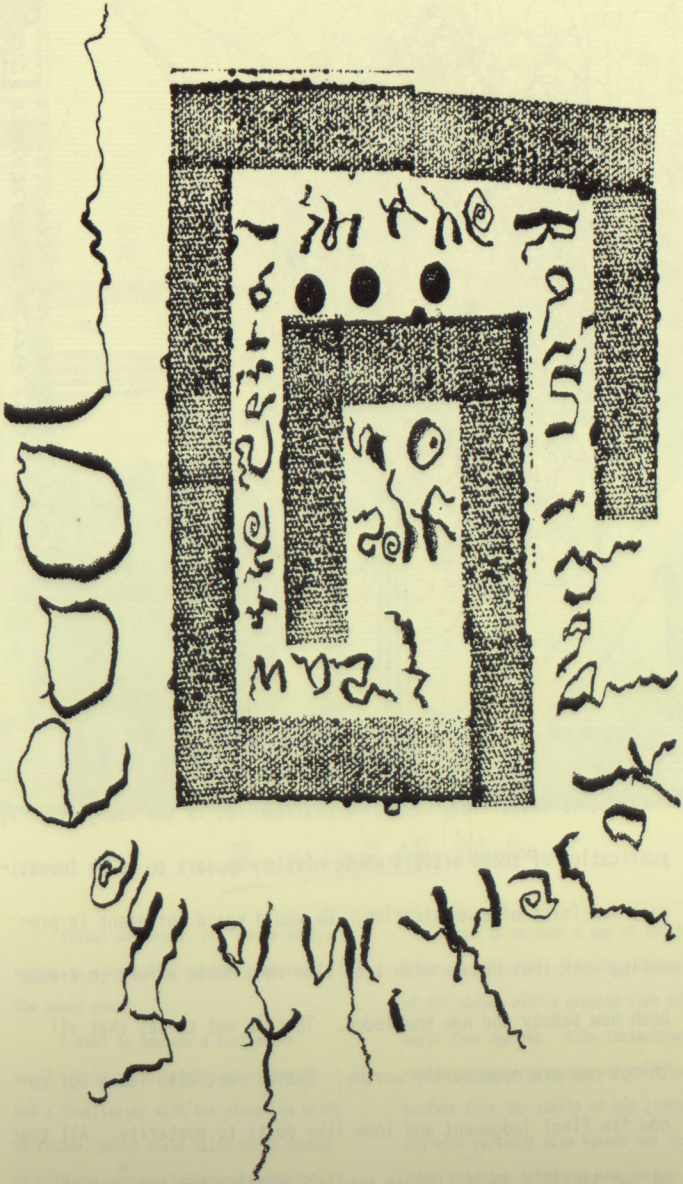


A structure in the form of a full size two-story house is assembled from panels of stretched raw canvas. Each face is divided into four major sections which in turn are subdivided into nine secondary panels.

An entrance to the interior of the structure leads to a central viewing area.

Details include a stairway to the second floor.

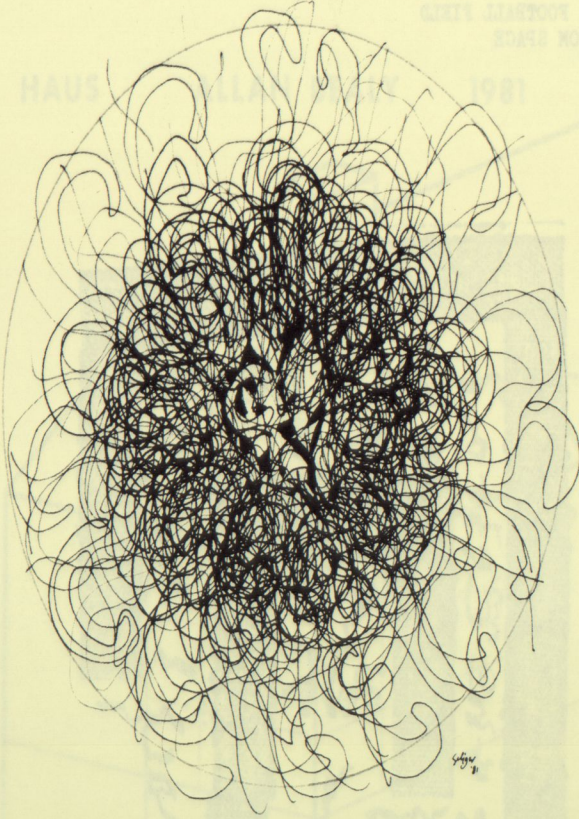
I WOULD BUILD THIS OF STEEL AND CONCRETE
THE SIZE OF A FOOTBALL FIELD
TO BE SEEN FROM SPACE



JOHN M. BENNETT

LUNA BISONTE PRODS, 137 Leland Ave., Columbus, Ohio 43214

AMERICAN-CANADIAN
LITERATURE FOUNDATION
PUBLISHERS INC.
 ORAVER 2078, PORTALES
 NEW MEXICO, 88130 U.S.A.



ARLENE ZEKOWSKI

What is desperately needed in American Art is the recognition by publication of those artists whose mission appears to be to investigate new forms of communication. We would spend our grant in promoting work that breaks with tradition in a noble effort to create both new beauty and new knowledge. This is not to say that all things new are necessarily worthy. But we must also learn not to now fix final judgement and look like dolts to posterity. All that we can sensibly do is publish publish, and let the best and the worst compete for the future.

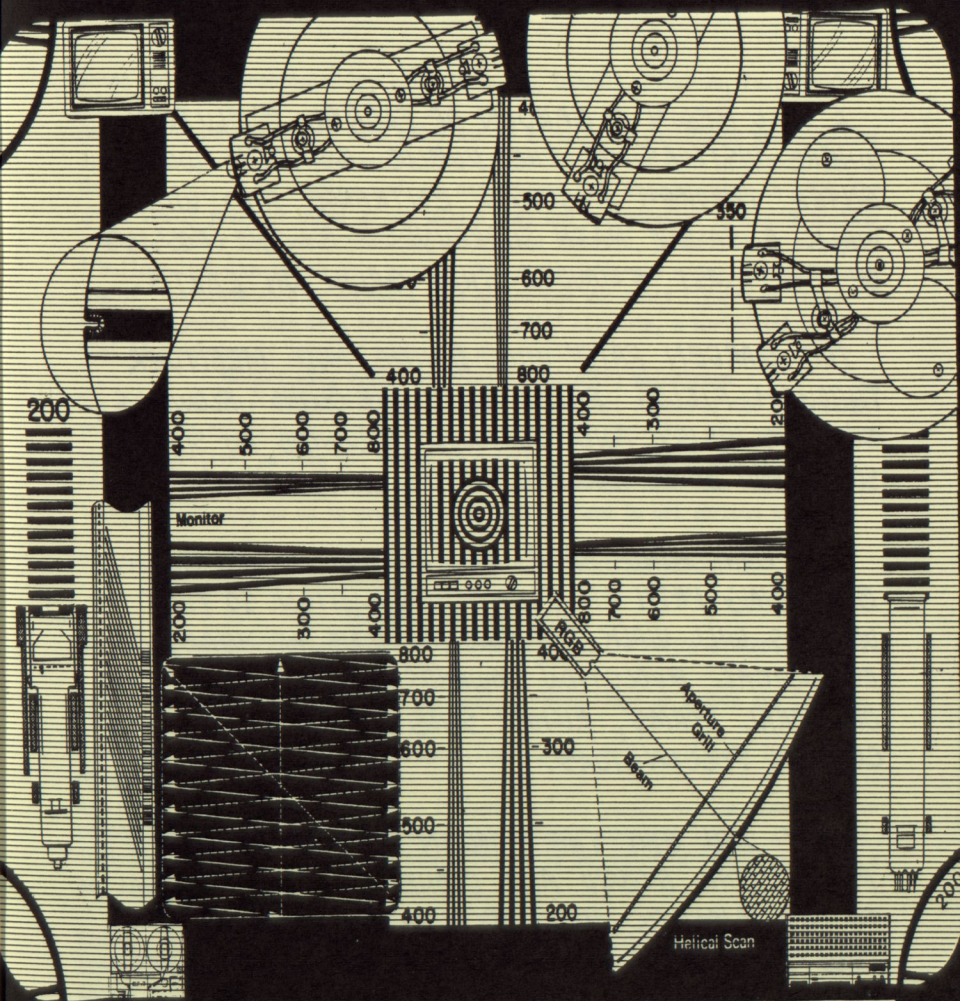


STANLEY BERNE

CHARLES SELIGER - Artist
 ARLENE ZEKOWSKI
 STANLEY BERNE

Image Breaking Images \$6.00
 Arlene Zekowski

Future Language \$6.00
 Stanley Berne



Project: World Atlas Videodisc

Global awareness, for better or for worse, is a necessity for the members of the human race.

I want to provide a tool which would enable us to develop an awareness and a familiarity with the planet on which we reside, which would allow us to peruse at will the curious landscapes, examine the faraway mountain ranges, the exotic cities ... A tool with which we could learn the state of our planet, our environment, and our evolution as a living species.

I want to produce a map of the planet Earth on videodisc, providing the people of the planet with a graphic view of their world from the sky. With instantaneous random access one could view the planet surface from the zenith of any given point, and with variable scan speeds one could learn relative distances and derive a realistic understanding of the Earth in its essential unity.

Ben Britten
 World Atlas Videodisc
 191 Park Dr. #3
 Boston, MA 02215 (617)266-8204

I WILL BEGIN A GARDEN OF FLORAL EVOLUTION WHERE VISITORS TO THE PUBLIC GARDEN WILL ENTER THROUGH A SINGLE ENTRANCE AND WILL WALK A SANDY PATH SURROUNDED BY THE FOSSILS OF THE FIRST FLOWERS THAT GREW ON EARTH.

THE GARDEN PATH WILL DIVIDE AND MEANDER THROUGH FIELDS FILLED WITH THE OLDEST FLOWERS SUCH AS DAISY AND DOGWOOD GROWING IN SIMPLE SOILS AND BEING POLLENATED BY SIMPLE INSECTS.

THE BRANCHING PATH WILL CORRESPOND TO THE BRANCHING PATH OF FLORAL EVOLUTION. SO THAT VISITORS WILL WALK THROUGH MILLIONS OF YEARS OF ECOLOGICAL EVOLUTION TOWARDS GREATER VARIETIES OF FLORAL FORMS, RICHER SOILS AND MORE COMPLEX POLLENATORS.

THEY WILL EXIT THE GARDEN BY MANY PATHS PAST THE HYBRID AND CLONE FLOWERS OF TODAY TO THE MAGNETIC MASS ACCELERATOR, A RUNWAY CONSTRUCTED OF A SERIES OF POWERFUL MAGNETS ACTING TOGETHER AS AN EVER ACCELERATING SEQUENCE OF OFF-ON SWITCHES.

I WILL PUT A SMALL MAGNETIZED MASS ONTO THE ACCELERATOR'S METAL RUNWAY. THE MASS WILL HOVER A FRACTION OF AN INCH ABOVE THE RUNWAY, SUSPENDED BY ITS OWN REPELLING FORCE; AND THEN, IT WILL SILENTLY ACCELERATE DOWN THE RUNWAY SO FAST THAT IN SECONDS IT WILL REACH ESCAPE VELOCITY, PENETRATE THE ATMOSPHERE AND SWEEP BEYOND THE EARTH'S ORBIT.

DONALD BURG

Notes and Ideas Recorded July, 1981, James F.L. Carroll, Kutztown, Pa., 19530

Some of the impetus of the work today has to do with the continuing presentations brought about by the proliferation of colleges and universities throughout the United States. A university chairman once stated that when he began in 1947, for about twenty years he hired no one unless they had a figurative or figure working concept. After they were there they could, and some did, promote other concepts. I believe that throughout this country this attitude is and was a common denominator: the precedence or emphasis upon hiring one who makes figures or recognizable objects. This is a result of democratic* attitude, a horizontal attitude that is a democratic level of work, but not quality.

*hinterland; middle America; pluralistic; mainstream

The reason we have this democratic attitude is a direct result of the dominating roles of the colleges and universities. Their staff basically consists of figurative, decorative, pattern and realistic painters and sculptors; all of them are educated in the sense that they have to do now what they have done before, and with this attitude they go on to produce (what they believe to be) serious work.

The Artist IS. The Critic WAS. The Critic makes what is- was.

The Order of Acquisition

ART-Object-Artist-Critic-Information-Systematized-Public Sector-Student-Educator

Symbolism is denied when color is dissimilar. When shape or shapes are the same then you have the start of symbolism.

Symbolism is the denial of any pureness(ism) to achieve the ultimate IS instead of WAS.

Art doesn't lead people. Art is an influence of the people and the times. To be perceptive of time is to be cognate of the times in which one lives. Art is the individual determination of selection. Chance is selection of variables within a set limit/perimeter/circumference.

Truth: hypothesis, answer, right, white, good, theories

Process: working, making, doing, questioning, information, indifference, parts

Change: causing something to completely alter its direction

Evolution: length of time, will happen but only in history- looking back (as the history of man).

Quality can not be acquired by a collective body and/or committee. Quality is a singular individual decision/selection making activity by a committee of one. To write incorporates the use of word forming statements/questions. This process is the fusion of words by contrast, comparison, contemplation and containment. The connecting of words in statement/questions poses no hypothesis truth or theories of- but words that are to be looked at as statements/questions to be understood as opposed to being agreed with.

Words as past forms are understood as products/ as the whole of history is based on answers. Today, parts and words are in agreement with and are looked at as the process. The whole then is subordinate to the process.

Foundations (beginning/basis) are: meant for non-thinkers as it exists today; built on myths; based on falsified information; creating mechanical machines; creating persons to respond by automation; non-human concerns; concrete; allusive and illusive; influx and evasive; a social system; a mass system.

Foundations, then, are only to be considered started after one's needs/references/considerations have been stabilized/supported.

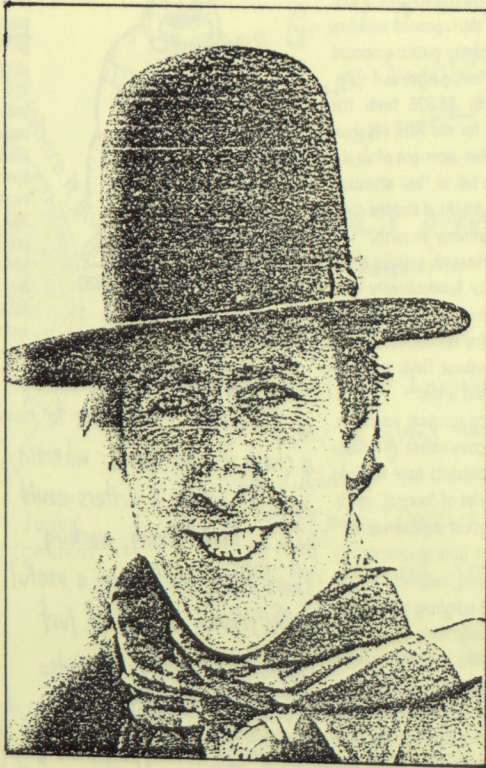
I AM...NOT...A TREE

yet been made into a tree. since the
is by counting the rings. over the
the treetop as a rare songbird.
I will wear a feather's pen
make a tree. I will use the
to bundle and every empty
world buy - am going to
will to write poems from
to write poems together. paper
sing this has the words in
old and stir will from
words these tell how beneath
beneath these tell how beneath

DONALD A CHILD

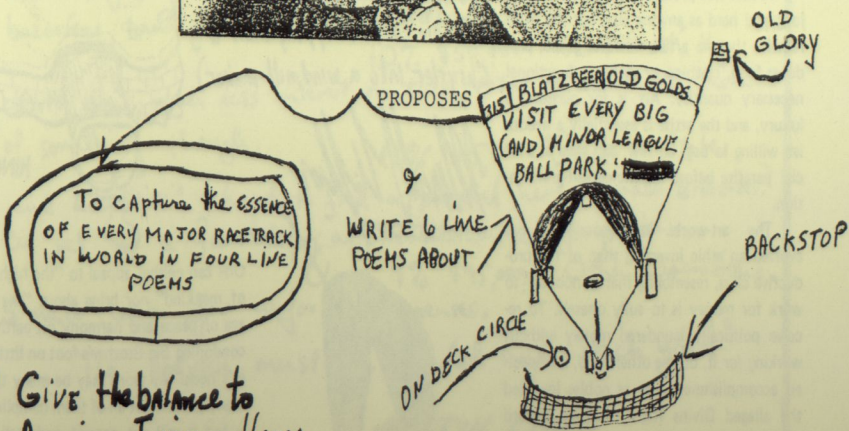
Box 70 Snowmass CO 81654

Monsieur Claire



Clone
the (SACRED)
MEMORY
of
Yeats,
MARK VAN DOREN
&
LOUIS ZUKOFSKY

9 THOMAS MERTON



8 Give the balance to
AMERICAN INDIANS: HAWAII
GIN PARTY IN EVERY RESERVATION
9 RECORD THEIR REVELATIONS!

Photo by William Stafford

William Claire

SAMISDAT

In 1976, artist Le Ann Wilchusky graphically symbolized the estrangement between subsidized creation and the public supposed to feel enriched, but feeling more as if robbed at gunpoint. With \$6,025 from the National Endowment for the Arts, Wilchusky pushed colored toilet-paper out of an airplane, filming it as it fell to "call attention to the higher spirit of mankind and the coming era of peace and harmony on earth."

On her plane, christened perhaps Marie Antoinette, Wilchusky undoubtedly felt peace and harmony and love and inspiration and all manner of divine sensations. But the farmers below, upon whose fields the mess landed, felt just plain shit upon.

Artists, contrary to constant assertions, have never accepted government patronage strictly for survival; peasants have survived as well, despite centuries of 'normal' conditions more harsh than most artists imagine.

Rather, artists take from government by way of taking from their neighbors for the same reason kings and criminals steal directly: to survive more comfortably, doing work more pleasant than tilling the fields, hewing wood, and drawing water.

Artists will protest that they do work as long and hard as anyone else, but the truth remains that no artist, however gifted, produces food, clothing, or shelter in functional necessary quantity. Art is for pleasure, a luxury, and the artist is essentially a hedonist, willing to beg, borrow, and steal as a social parasite before sacrificing self-gratification.

The art-world correspondingly has evolved an ethic inverting that of the productive class, resembling that of nobility: to work for money is to sully oneself. To receive politically laundered money without working for it, on the other hand, is respected accomplishment. Just as nobles invented the alleged Divine Right of Kings toward justifying their plunder, artists have invented the corresponding myth that they are somehow more sensitive, more intelligent than other people, and accordingly should not have to do coarse, degrading jobs, that they might contribute to our general welfare in other ways.

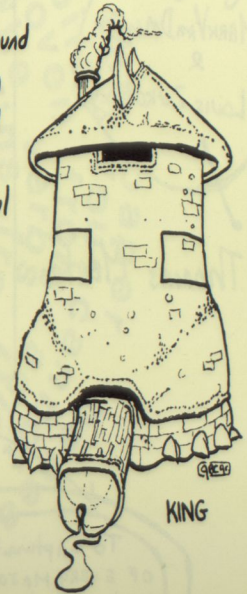


If I could apply for a grant of \$500,000, I'd propose to found a chain of whorehouses wherein jack-off artists & writers could earn an honest living, working short hours, performing a useful public service instead of just servicing the public. (I'd also like to turn the Pentagon into a Whole Earth shopping mall & Chrysler into a windmill-maker.)

Merritt Clifton
MERRITT CLIFTON



SAMISDAT writing distinguishes itself through passion, purpose, and commitment. We live to encourage life, and to oppose whatever destroys life, on whatever pretext. We respect the laws of nature, not of government; the morals of practical consideration, 'do unto others as ye would have others do unto you,' not those of superstitious dictate. We salute no flag, obey no draft, neither take nor contribute to public funds, kneel only to tend our garden, & thumb our noses at all propriety. We see monopoly capitalism and state socialism both as slavery, founded upon violence and disrespect of human worth. We say to hell with Big Brother and his threat of nuclear apocalypse. We anticipate a solar world running through voluntary association and enlightened free enterprise, with profits measured by life quality, not just the Almighty Buck. This, indeed, is how we do business. We seek your subscriptions, and need them, surviving on a cash income averaging 37 cents an hour for fulltime work.



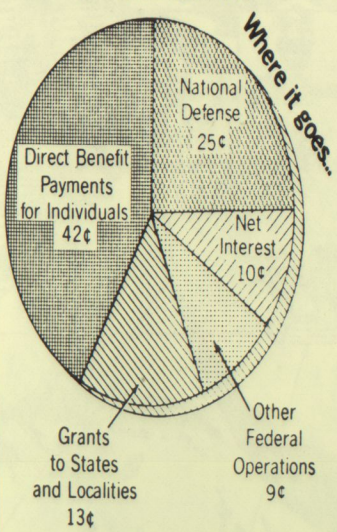
One can neither appeal to "the higher spirit of mankind" nor bring about "the coming era of peace and harmony on earth" while condoning Big Brother's foot on little brother's neck. My work may be many things to many people, not all of them complimentary — but it will not, cannot, and shall not become the symbol of chains. +

Box 129
Richford, Vermont
05476 U.S.A.



Who Pays the Piper Calls the Tune

The Budget Dollar
Fiscal Year 1982 Estimate



Assume Grant is a federal-funded Grant. Suggest project that reflects government priorities.

"With \$500,000 I propose to implement the following project:

42% \$210,000 "Direct Benefit Payments for Individuals." I know a great number of individuals.

25% \$125,000 "Defense." To protect my project from rival projects. An F16 or A Bomb is out of my reach, but this should finance at least a few jeeps with machine guns, bazookas, hand grenades, and sidearms.

should finance at least a few jeeps with machine guns, bazookas, hand grenades, and sidearms.

10% \$50,000 "Net Interest." My debts don't, much less interest on them, total so much. I'll think of something though.

debts don't, much less interest on them, total so much. I'll think of something though.

13% \$65,000. "Grants to States and Localities" - hard to find a parallel here. Border bribes? Or set up a foundation; applicants can ask for portions.

Small cash for unforeseen expenses.

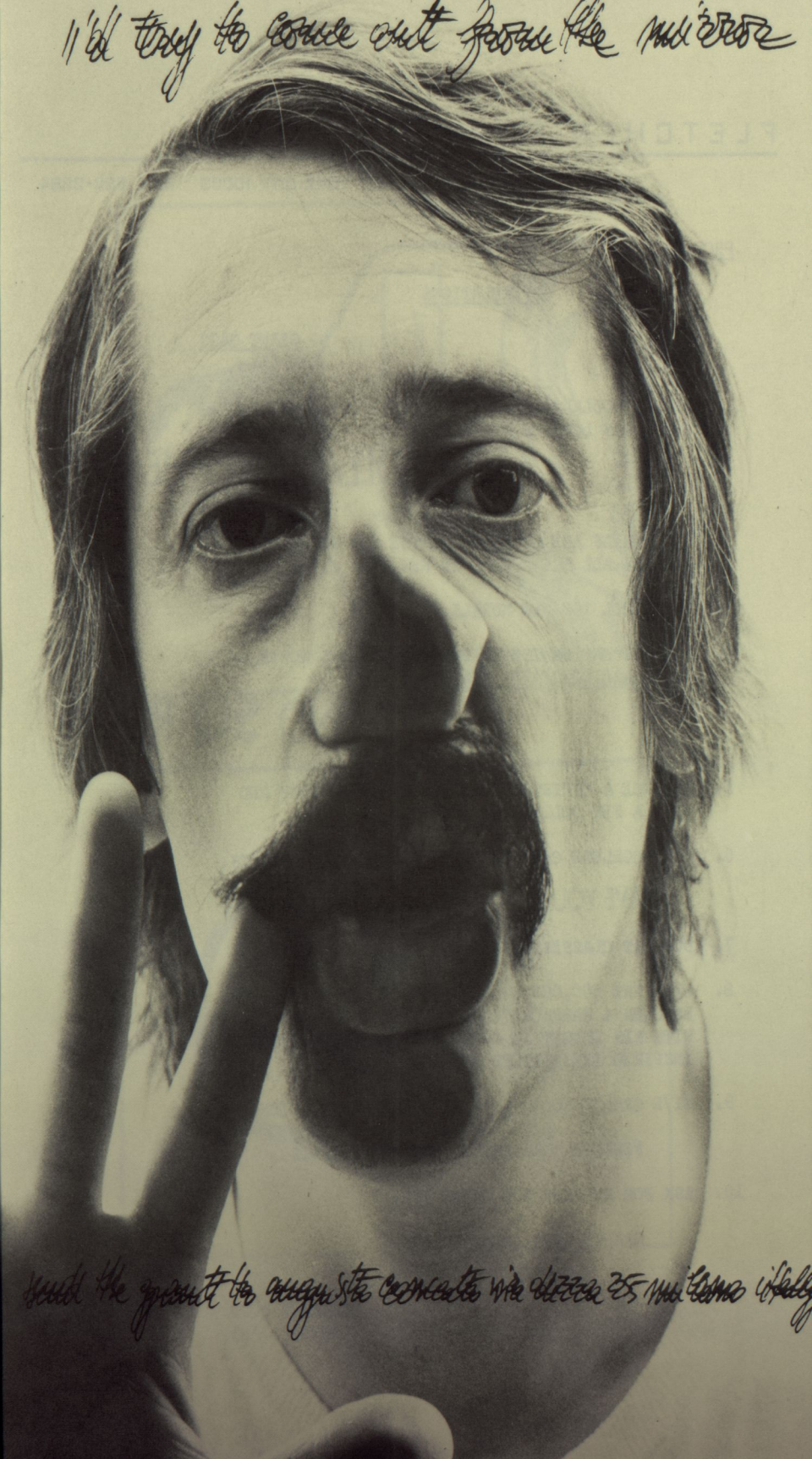
9% \$45,000. "Other Operations."

The project must be funded anew each year!"

MITCH COHEN
living in W. Berlin on
1% of this sum



I'd try to come out from the mirror



Would the present to suggest the concept was better as the same really

FLETCHER COPP

716 BROADWAY NEW YORK CITY 10003 (212) 982-2284

PROPOSALS

SPECULATIONS

GRANT GAGS

1. SEND A DOLLAR BILL TO 500,000 ARTISTS WORLD WIDE.
EVERYBODY LOVES A WINDFALL.

DOLLAR BILL THEATER

2. OUR MURALS ARE DYING - USE THE 500 GRAND TO
REPAINT ALL THE MURALS IN NEW YORK CITY.
3. BANK ROLL 100 NEW MURALS.
4. RUN ADS NATIONWIDE IN 500,000 DOLLARS WORTH OF
FULL PAGE NEWSPAPER SPACE:

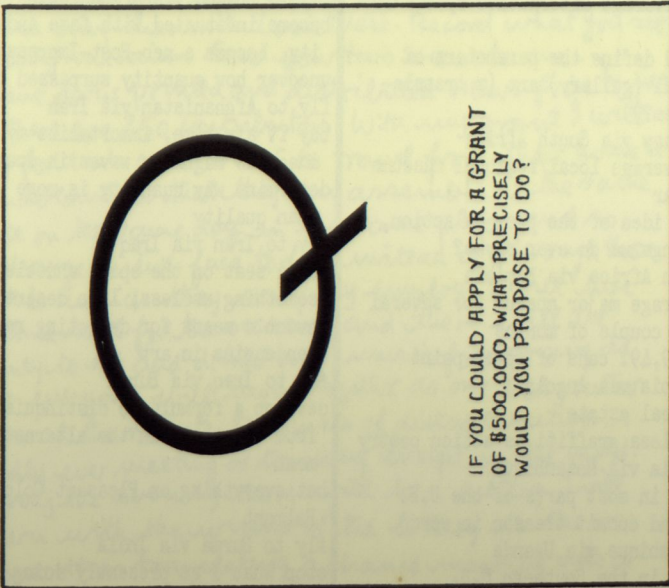
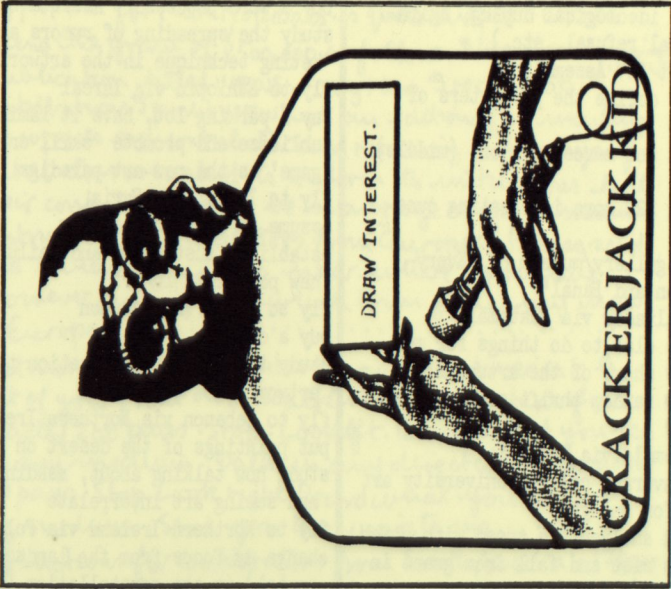
END SQ RULE

5. FINANCE A CHRISTO PIECE FOR NEW YORK CITY AND
HAVE A FEW DOLLARS LEFT OVER.
6. TOUR COLLEGE CAMPUSES WITH PERFORMANCE ARTISTS:

HAVE YOU SEEN THE NEW ARTS LATELY

7. DOG ART CLASSES.
8. GIVE THE 500,000 DOLLARS TO ROBERT BUECKER FOR
BUECKER & HARPSCHICORDS GALLERY 465 WEST BROADWAY
WITH HIS BUDGET HE COULD CONTINUE PRESENTING
INSPIRED EXHIBITIONS FOR 100 YEARS!
9. GIVE GRANTS TO ARTISTS WITH THE STIPULATION:
FINANCE ARTISTS NOT BUREAUCRATS.
10. ASK FOR ANOTHER 500 GRAND FOR:
GRANTS FOR BUREAUCRATS.

FLETCHER COPP
summer '81



MICHAEL CRANE, upon receipt of \$500,000, proposes one or more of the following:
give \$2 to each artist living in New York
establish a Center for Contextual Investigation
become more politically active (arms trafficking, ideological duping, agitation, general refusal, etc.)
fund the next 227 Assemblings
research and define the parameters of normal art
become a jet set mercenary, or, (middle) class hero
come up with 227 more interesting questions
establish a gallery/museum of "Everything Common and Banal"
fly to El Salvador via Guatemala
hire someone else to do things for me
organize 500 shows of the artworks for sale in 500 random thrift stores (very normal art)
fly to Guatemala via Columbia
fund 50-60 average college/university art galleries for one year
research and analyze the speed with which individuals rise and fall from grace in the artworld (crossreferenced and indexed by decade and generation)
fly to Columbia via Uruguay
fund 30-40 average alternative spaces for one year
research and define the parameters of made-special (gallery) art (a translation problem?)
fly to Uruguay via South Africa
fund 1½-2 average local/regional museums for one year
develop the idea of the poem as action, or do the things we do ever rhyme?
fly to South Africa via Namibia
fund an average major museum for several weeks to a couple of months
purchase 169,491 cans of spray paint
fly to Namibia via Angola
invest in real estate
perform endless graffiti as action poetry
fly to Angola via Mozambique
buy 5 homes in most parts of the U.S.
blaspheme and commit treason in word
fly to Mozambique via Uganda
buy 6 homes in the Southern U.S.
develop and apply a theory on the ½-life of art
fly to Uganda via Chad
buy a trailer court with palm trees in Southern California
develop and apply a theory of entropic/anti-entropic art

fly to Chad via Western Sahara
buy permanent equipment like everyone else does with grant money
publicize and promote (fund) raising questions as a new paradigm in art
fly to Western Sahara via Ethiopia
buy a word processor, start a business
study the spreading of rumors as a marketing technique in the artworld
fly to Ethiopia via Isreal
buy a parking lot, have it laminated
publicize and promote 'skill ends the game' as the new art paradigm
fly to Isreal via Syria
assume an appropriate form
establish frustration and failure as the new paradigms in art
fly to Syria via Lebanon
buy a desert
study the flow of information through the artworld
fly to Lebanon via Northern Ireland
put paintings of the desert on the desert
study how talking about, reading about and seeing art interrelate
fly to Northern Ireland via Poland
change my focus from the landscape (horizontal) to the constellation (vertical)
investigate exactly when quantity superseeded quality
fly to Poland via Afghanistan
become infatuated with fame and immortality, become a neo-Post-Impressionist
uncover how quantity surpassed quality
fly to Afghanistan via Iran
buy TV air time, immortalize my voice and image as magnetic waves in space
determine why quantity is more important than quality
fly to Iran via Iraq
buy a seat on the space shuttle, throw out something useless, like desert paintings
invent a means for detecting retrograde tendencies in art
fly to Iraq via Burma
develop a formula to distinguish 'other' from 'another' in the alternative movement
bet everything on Pleasant Colony in the Belmont
fly to Burma via India
stop what I am presently doing
find out if there would be any survival value in the skills gained by exerting the effort necessary to create a truly 'other' context
fly to India via Bangladesh, Thailand, Cambodia, Laos, Vietnam, Phillipines and Malaysia

ROBIN CROZIER. 5B TUNSTALL VALE. SUNDERLAND. SR2 7HP. ENGLAND.

My proposal for Pilot Proposals is quite simple. I would spend the grant of \$500,000 as follows. I have an ongoing publication, titled VIEWS. Every time I receive 50 contributions I print VIEWS in an edition of 60 including one copy to each contributor and retaining 10 for myself. Contributors are asked to conform to instructions but their contribution may be in any size shape or medium.

Instructions to Contributors from Europe:- Please send me a view of a town near where you live. (However, I designate which town from my map of Europe).....

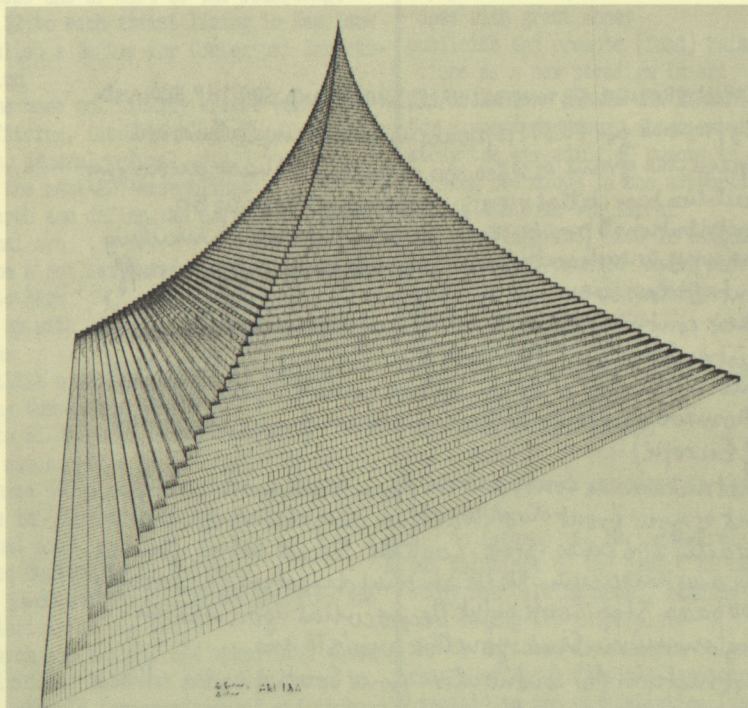
Instructions to Contributors from North America:- Go out of your front door. Walk in any direction for exactly 200 paces. Stop. Look left. Record what you see in any medium. Walk in any direction for exactly 200 paces. Stop. Look right. Record what you see in any medium. Send your two views to me.....

Instructions for Contributors from South America:- Please send me the view from your window.....

Instructions for Contributors from Elsewhere:- Go to the place where you work. Look East. Record what you see in any medium. Look West. Record what you see in any medium. Send your two views to me.....

I have now printed and distributed VIEWS five times so there are 250 contributors. With my grant I will pay for each contributor to travel from their home to Sunderland, so that they can assemble at the same time on the same day in the same place and so exchange views face to face instead of through these media which they usually employ. I will hire a dance hall for the occasion and there will be plenty to eat and drink and music for dancing so that everyone will move together as one body rather than at the remote terminals of distant networks hardly ever meeting or touching except in the mind. During the evening there will be a lottery. I will return with the winner of the lottery to their home thus translating a chance meeting into a chance for me, for me and who knows what might follow?..... Robin Crozier.

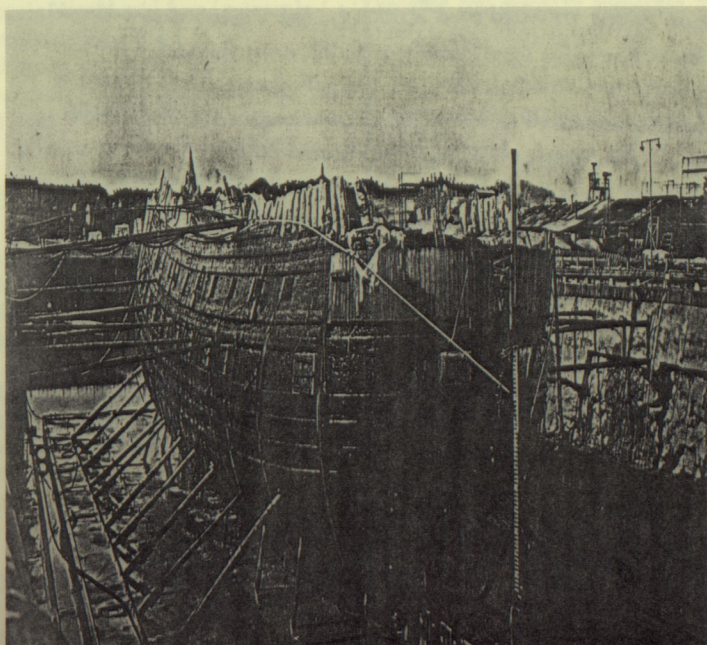
AGNES DENES
595 Broadway
NYC 10012



PASCAL'S PERFECT PROBABILITY PYRAMID

material: 160,000 glass bricks, steel structure
size: 90 x 120 feet

© Agnes Denes '76



NOAH'S ARK

material: wood, aluminium & steel
size: 45 x 125 feet

© Agnes Denes '77

Charles Doria

GIVING IT ALL AWAY

1. Every good boy does fine.
2. The quick brown fox jumped over the lazy sleeping dog.
3. Now is the time for all good men to come to the aid
of their party.
4. Let us try and become thousandaires.

By lot and lottery: Let all practising artists in the country be identified and registered by extras from the Rafshoon organization, unemployed arts administrators last seen fondling for cigs on the Bowery, and other remnants of liberal humanity. Then let \$500,000 all be turned into thousand dollar bills, their serial numbers matched with the last eight digits on our artist population's Social Security cards, and \$1,000 mailed postage-free to each lucky card holder. Only one prize per customer. For any money left over, substitute fresh thousand dollar bills and hold a second match-up. A third if necessary. After the initial \$500,000 has been given away, impose a one-cent a month deduction on all paychecks of those earning \$50,000 a year or more, and use the proceeds (which, according to current estimates, should amount to more than \$20,000 a month) to conduct another lot and lottery every year thereafter. Give it all away, leave nothing behind.

by Rochelle H. Dubois

WHAT WOULD I PROPOSE IF I COULD APPLY FOR A GRANT OF \$500,000?

I was recently elected as an '81-82 At-Large Member to the National Steering Committee of the Feminist Writers Guild (P O Box 9396, Berkeley, Ca. 94709) The organization currently represents 1000 women writers in the U. S. and abroad. At the '81 Milwaukee, Wisconsin convention, I was impressed with the egalitarianism of the committee and the goals and purposes of the Guild which now has 17 chapters in the U.S. I would immediately extend \$50,000 to FWG for support of continued goals, membership including low income and Third World women writers as well as women writing in isolation with support for all women writers re age, class, caste, sexual preference, etc. I would also extend \$20,000. to Poets & Writers of America, because they continue to aid all writers. I would also extend \$20,000. to any National Black Writers organization and \$20,000. to any National Native American Writers organization if they exist. I believe I have considered all minorities?

Next, I would allow \$200,000. to the National Endowment for the Arts Literature Program with a new panel that definitely includes me and rotating representation by all minorities. I would allow 400 writers in America to receive \$5,000. each for 1 year to help them with their writing. Writers, like everyone else, must continue to find ways to supplement income, and \$5,000. to each of 400 writers is better than nothing, right?

Then, I would provide \$100,000. to the Coordinating Council of Literary Magazines with a new rotating panel equivalent to the one above and myself included, naturally. Approximately 33½ presses would receive \$3,000. each to continue their creative publishing. Maybe the 1/3 or ½ would go to a child publishing?

I would have built in to this proposal a \$15,000. grant for myself for 1 year so that I can continue my own writing and networking. Remember, I'll be busy on both panels and no time to struggle with oddjobs as I've been doing that for the past 20 years and applying to NEA for 10 of them with no outright writing fellowship ever being granted to me.

I would then establish a new press in NYC with a branch in California and the Midwest whose intention is to publish serious literary fiction and make it commercially accessible to the masses. I believe I could swing this project with \$50,000. I know many creative people.

I would then use \$5,000. to take care of 5 years of individual fellowships for creative writers (woman, man, woman, man, woman) named after Anais Nin (Anais Nin Literary Fellowship) to allow them the honor and time of creating writing--nominations accepted from everyone. I would then provide Participation Project Foundation with \$2,000. for another ASSEMBLING, any theme, for this project has always been worthwhile and meaningful. I would then have \$10,000 set aside in something called Emergency Funds for Writers for when emergencies arise and need has been creatively demonstrated. I'd also be on this panel, and I wouldn't mind, as I have much energy and am quite organized and efficient.

Let's not forget television. I believe \$3,000. would enable someone to set up a ½ hour tv program for modern writers, published and unpublished, to show the public what we're doing and what we're all about. How about \$2,000. for someone to do the same on radio? Would anyone take \$2,000. and make a modern film about modern writers in their struggle? How about \$500. to any magazine who will run 2 1st person accounts by writers re their experiences and plights (each to receive \$250. for 1000 word account).

That leaves \$500. I could publish a 3 x 5 booklet in quantity (maybe my short fiction which is oh, so good) and get them in numerous drugstores with that amount. That's it. \$500,000. goes quickly when you're trying to make your dreams really come true. Someone check my addition. I need a new calculator and a new typewriter. Anyone want to donate this to me? The \$500,000. has already been budgeted. I'd prefer pica and an IBM if I have a choice. Writing in love,

Rochelle H. Dubois
59 Sandra Circle A-3
Westfield, NJ 07090
201-232-7224

Michael Dyregrov

ASSEMBLING:

So strong is the hold of money on Americans that the mention of half a million dollars nearly realizes my fantasy. The momentum of money overrides all the self-evident obstacles to my scheme and carries my fantasy through without the intervening hard work. I've never needed to earn money by working. Growing up in that generation of Americans which lives with affluence, money juxtaposed with its product, for me money is fact. The consequence of a mysterious Someone Else's doing your work is a confusion of dream with substance.

When ASSEMBLING announced me as the winner of its First Annual Platinum Apple Award, the spectre, my dream, of an Eden here in this shrub of a woods suddenly materialized and overtook me just as I was lifting off the bog as a mist.

*

Planting Eden

This "shrub," where I've lived for eleven years, is large enough so that at its center you're removed. The woods faces a lake to the south which further isolates you.¹ There's a chance here to be innocent, virginal. A tangle of jack pine, pin oak, and poplar, the brush which surged in after that ultimate, most devastating "fire" of all, the logging of the northern evergreen forests. To realize my fantasy, I'd root out the scrub species and plant in their place the predecessors, the legitimate species in a primitive woods before logging: Suave and muscular and long-lived pines instead of jack pine, and maple and butternut for the sapling poplars which flourish like asters, filling up the clearing around the house. Chop away the ash brush which crowds the birches: Give them a chance to tower. Inoculate a wet ditch by the shore with balsam fir, leatherleaf, spruce, and tamarack. When pink lady's slipper, an orchid for moss hummocks, finds its way in . . . that'll be when? the Millennium? . . . then the ditch will be a true cold northern acid bog.

To the north lies a field now fallow after alfalfa. I'd start thickets of fire cherry and wild plum, and hand seed blazing stars, pasqueflowers, and penstemons there to turn this field into a "native" prairie.

What urges me on, compels me to Eden? An instinct for purity is as close as I can come; it's a child's privilege to be unaware of his motivations.

¹My lake empties into the Mississippi somewhere below the river's source. Even as the Euphrates stocked Eden with mallards, wood ducks, buffleheads, and teal, so in spring the Mississippi stocks this lake from the abundance of ducks migrating up the valley of the river.



George Economou

I would tour the country
talking about Piers Plow-
man, Writing + reading
my own version; for γεωργός
tills th'earth & οἰκονόμος
Stewards the habitat.





THIS IS THE TRAIL

over five hundred people have been invited to contribute to the book, we cannot include any more than the first 154 contributions that arrive at David Cole, 19 Grace Court, Brooklyn, NY 11201, including return postage. If your contribution arrives in time, we will acknowledge the fact; if it does not, we will not. If you wish to inquire whether the book will be published, please send a stamped reply post card or airmail envelope. If you are a busy person, please send a stamped reply post card or airmail envelope. If you are a busy person, please send a stamped reply post card or airmail envelope.

How to Capture Action

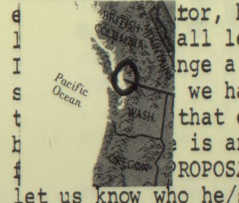
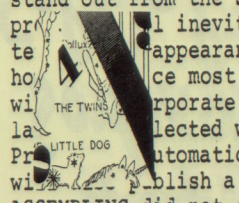
My fantasy has always been to have an unlimited supply of B&W Polaroid Type 107 Film. So I would spend \$500 on approximately 100 packs of film, which would be 800 pictures...

Sublimity Unlimited



MISCELLANEOUS NOTES:

stand out from the surrounding...
 appear and...
 incorporate...
 automatic...
 ASSEMBLING did not...
 all leg...
 we hav...
 that ev...
 is any...
 PROPOSAL...
 let us know who he/she...



tribute to the book, we cannot include any more than the first 154 contributions that arrive at David Cole, 19 Grace Court, Brooklyn, NY 11201, including return postage. If your contribution arrives in time, we will acknowledge the fact; if it does not, we will not. If you wish to inquire whether the book will be published, please send a stamped reply post card or airmail envelope. If you are a busy person, please send a stamped reply post card or airmail envelope.

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 to unfettered express-...
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 visual style, in your presentation. Whereas most maga-...
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ASSEMBLING PRESS
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 llection of fantasies...
 -a book unlike any...
 resulting symposium...
 and, ultimately...
 e with us in this...
 e fall.

Sublimity Unlimited

AESTHETIC, LINGUISTIC & PHILOSOPHICAL RESEARCH

SUBLIMITY
 UNLIMITED
 426 HOMER
 VANCOUVER
 BC CANADA

Richard Kostelanetz, NY, N
SUBLIMITY STUDIO
DOWNTOWN

DAVID ENBLON
 (604) 684-6959

426 HOMER STREET
 VANCOUVER, B.C.

My friends in the interest of
the FUTURE of ALL the arts
on this planet I PROPOSE A COLLABORATION
with

NASA orbit a team of artists
as a study in effect of WHAT TO DO
during LEISURE TIME
on long Trips into space

WHEN
THE SPECIES
IS CAPSULATED
AND SHOT OFF TO
GOD KNOWS WHERE--
THERE WILL BE
NO WAY TO GO
OFF TO THE COUNTRY
ON LONG WEEKENDS.

THEREFORE,
IT MAKES SENSE
TO OBSERVE
ARTISTS
IN ORBIT.
IF ANYONE
KNOWS
HOW TO
MAKE THE
MOST OF A
BAD SITUATION--
ARTISTS DO!

Cost
\$5000.00
at least
Jan 81

1980 Total	1970 Total	\$ Charges Fica 1970	White (%)	Black (%)	Asian and Pacific Islander (%)	Amer. Indian, Alaskan and Hawaiian (%)	Other (%)	Persons of Spanish Origin (%)	Persons Not of Spanish Origin (%)
CITY OF Cambridge	95,322	-2.0%	78,460 (82.3%)	10,418 (10.9%)	3,12 (3.8%)	184 (.2%)	2,648 (2.8%)	4536 (4.8%)	90,786 (95.2%)
Neighborhood 1 (East Cambridge)	5,980								
Neighborhood 2	4,736								
Neighborhood 3	7,302								
Neighborhood 4	6,532								
Neighborhood 5 (East Cambridge)	5,670								
Neighborhood 6 (East Cambridge)	13,415								
Neighborhood 7 (East Cambridge)	10,027								
Neighborhood 8 (East Cambridge)	5,350								
Neighborhood 9	11,082								
Neighborhood 10	8,581								
Neighborhood 11 (East Cambridge)	10,990								
Neighborhood 12 (East Cambridge - Highlands)	691								
Neighborhood 13 (East Cambridge - Highlands)	2566								

- A-REFERENDUM - WITH - ALL - RE -
 - SIDENTS * - TO - EXPLORE - WHAT -
 - WOULD - THEY - LIKE - TO - DO - WITH -
 - 500,000 - DOLLARS.
 - THIS - EVENT - WILL - BE - STAGED (VI -
 - DEO).
 - ANNOUNCEMENTS - FOR - THE - REFEREN -
 - DUM - WILL - BE - ARRANGED -
 - COUNCIL - AND - PRIVATE - ENTERPRISES.
 - THE - DOCUMENTATION - WILL - SUPPORT -
 - THE - BY - A - GRANT - FROM - LOCAL -
 - UNIVERSITIES - AND - ART - COUNCIL.

- CAMBRIDGE -
 - IS - A - SAMPLE -
 - TOWN -

spring 81.

I propose myself to *

write NASA

" all governments

" all artists :

- suggesting the presence of artists in space (to NASA)

artists-in-space project

(from homo sapiens to homo non-sapiens (?))

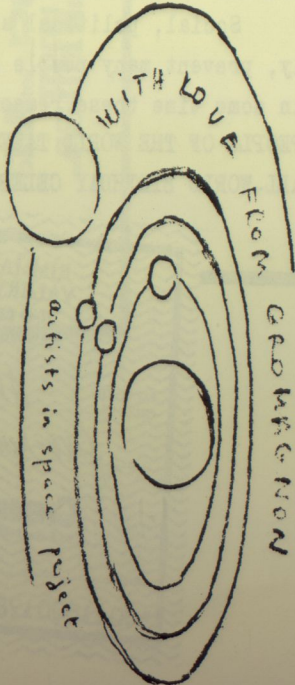
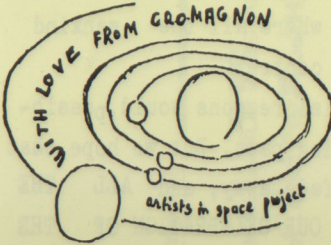
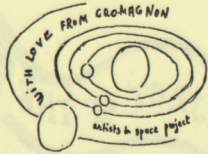
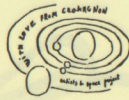
- advocating (to artists) developing training programs of their own .
- carrying on " a training-for-space project " of my own within the framework of

FROM MADNESS TO NOMAD-NESS

~~xxx~~ (a 5-billion-year ^{plan} project)

an illustration of which it will be (performances, video, eventually pour de vrai) in terms of attitudes for the future (forgetting the self) and ^{towards} ~~regarding~~ the past (^{Outline} ~~Principles~~ of Poetical Economy).

It's another aspect of the Eternal Network ↓ thru ↑ the stars →



p.s. to and for Assembling:
 artists-in-space project
 could sure use
 \$ 500,000
 to propulse itself into orbit

* RFillion

THE PROJECT OF THE ALL-WORLD BIRTHDAY CELEBRATION

Every day, about 10 million people, celebrate their birthday with their friends, or relatives, or - as the case may be - alone, or do not celebrate at all. Our suggestion is: ALL PEOPLE BORN INTO THIS WORLD ON THE SAME DAY SHOULD GATHER IN ONE (indefinit) SPOT OF THIS GLOBE, WHEN THE DAY COMES.

Every day, 365, or 366 in a leap-year, in a place determined and localized, people of various races, religions, and ages could gather - by one and only symbol: born under one and the same star!

To make all this realistic, we have to do one small thing: initiate an organising committee of the AWBC - THE ALL-WORLD BIRTHDAY CELEBRATION! It, we suppose, will take upon itself the economic and organisational problems, such as: the initiation of the material foundation of the mass media information, places of meeting, etc. The place chosen, we hope, will be the place, where all the mankind would come to. That would be the centre.

Social, political and material reasons would, possibly, prevent many people from taking part. But we hope that in some time these reasons will fade away, and ALL THE PEOPLE OF THE WORLD TAKE PART IN OUR CELEBRATION OF THE ALL-WORLD BIRTHDAY CELEBRATION DAY!

252

RIMMA GERLOVIN
VALERY GERLOVIN
37-49 PAYSAN AVE., 5L
NEW YORK, N.Y. 10034

June 19 19 81 11294
21634

PAY TO THE ORDER OF *AWBC*

Five hundred thousand ⁰⁰⁰/₀₀₀ DOLLARS

500 000

CHEMICAL BANK
105 E. 42nd STREET, NEW YORK, N.Y. 10017

Rimma & Valery Gerlovin

⑆1021000128⑆ 034⑆523588⑆ 0252⑆

Justification of Proposal

1. **STEkL**_{erD}**S**_{STALAG}**mTT****h**_{opL}**oSHU**_n**CEFi**_{iH}
troC_l**NTf**_v**R**_{ue}**TH**_{bl}**Of**_d.
2. **VAL**_p**UK**_v**AR**_s**MR**_B**TIZ**_{il}**ta****HS**_p**URL**_{ip}**nen****ER**_m**X**.
3. **LA**_{teick}**POV**_i**MMF**_{os}**SH**_l**F**_{ic}**D**_l**OTC****pas**_d**uf**
AS_i**ff**_e**W**_u**UM**_{irs}**TOL****SMO**.



If I
inhale a 500 000
Dollar Grant
I would set me down
and write a letter
to Mrs. President
whether she likes
to earn 500 000 Dollar
for being fucked in her
conservative Arschloch
by my
500 000 Dollar Pimmel
till the sun shines

..... and I would forget those letter
because I need a
brandnew laboratorium
for my experiments
with glory
innocence
obsession
and dromedary

ZÖLP !

ENSO P.
GRAMBERG



BERLIN
WEST
771 5147


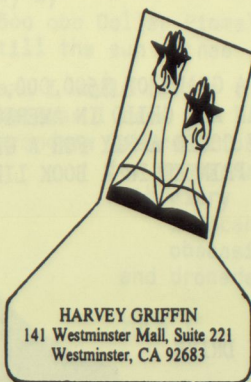
IF I COULD APPLY FOR A GRANT OF \$500,000, I WOULD PROPOSE
TO ASK EVERY MAN, WOMAN AND CHILD IN AMERICA WHAT THEY WOULD
PROPOSE TO DO IF THEY COULD APPLY FOR A GRANT OF \$500,000.
THE RESULTS WOULD BE PRINTED IN A BOOK LIKE THIS ONE, ONLY
LOTS BIGGER.

RICHARD GRAYSON
2732 SOUTH UNIVERSITY DRIVE
DAVIE, FLORIDA 33328

A

\$500,000

KNUCKLE



re
and
ays.

MONEY TALK

You will be what you will have planned to be -- not what you will want to be. The giant killer spots chinks in armor. We become what we think we are.
Prayer is a weapon that you cannot afford to be without.
All rich men believe that working is a better escape from the pressures of reality than TV. Activity = Health.
Half the battle is just to attract the favorable attention of superiors. Your lessons are never over.
You are only as powerful as what you can do for other people.
The strong man is the man who has traveled the difficult road.
Identity is competitive. Thoughts form character.
Work is the arena in which reality is defined.
The sellers boss the makers. The hero is the survivor.
Thought that isn't problem solving, isn't.
If all you ever do is think and plan of obtaining something -- nothing can keep you from it. Life is school. Money is grades.

SANDWICH

8 9 10 11

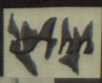


i've been trying to call...are you serious about the \$\$\$amounts

4 5 6 7



statements happy ones..... although a picture



5 2 3



Barbara



says a thousand words....



Gurwitz



edited by d.cde

POETRY HALL OF FAME

PILOT PROPOSAL

I, Scott Helmes, of sound mind and body, do hereby propose, with appropriate forethought and malice, to precisely apply for said grant of \$500,000 to create and maintain for a period of two (2) years the United States Poetry Hall of Fame.

Rationale: In the U. S. there are numerous edifices dedicated to the fond memory of important and seminal figures in the history of mainline cultural institutions. Such critical contributions to the American way as baseball, football, basketball, and monopoly celebrate the glories of years past for the contemporary citizen by presenting in a central location the artifacts and memorabilia needed to preserve the patriotic heritage that belongs to all of us. Poetry should not be denied its rightly place in the overall scheme of things. Therefore, be it resolved, to place the American Poetry Movement in the forefront of American History and Culture, and to create, with the proceeds of this grant, an appropriate Hall of Fame for the use and enjoyment of every American tourist.

The Embodiment of the Collection: The collection will contain, but not limited to, the following: An All-American roster of poets; clever insights into poetry mechanics as practiced by the masters; bio-graphical data and supporting material of Hall of Fame poets; actual examples of first class poems; original writings and scribbles; photos, recordings, films of thousands of poets, a first class library containing everything of importance, plus much more, all presented in death defying graphics and real life situations.

Program: Will consist of, but not limited to: Correspondence, readings, small workshops, poets in residence, publishing important documents, conducting contests, manuscript review, and ego gratification.

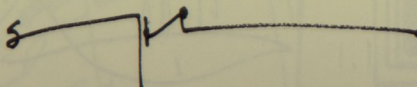
Location: Close proximity to the birthplace of Walt Whitman, inventor (disputed) of Blue Blood American Poetry.

Budget: First Two Years

Land Purchase:		\$100,000
Building:		
Architect Fees		Donated
Construction: 3,000 sq. ft. @ 75/sq. ft.		225,000
Program Start Up:		75,000
Staff:		75,000
Director	\$25,000	
Secretary	\$25,000	
Jan, Poets; etc.	\$25,000	
Contingent:		15,000
Maintenance		10,000
		<hr/>
		\$500,000
Grant Contribution		\$500,000

Respectfully submitted,

Your servant dedicated to the righteous cause of American Poetry,



DOO DA POSTAGE WORKS

153 LUDLOW #6, N.Y.C., 10000

MAIL ART BY E.F. HIGGINS III ©1981

INFORMATION

IF YOU COULD APPLY FOR A GRANT OF \$500,000,
WHAT PRECISELY WOULD YOU PROPOSE TO DO?

- ① First of all, a half a million don't buy what it used to...
- ② Logically, The premise does not pre-suppose the conclusion.
- ③ If I chose to apply for said grant, the following would be my proposition:
A) to wit; "That all men are created equal, & are endowed by their creator with certain inalienable rights, LIFE, LIBERTY, & the pursuit of HAPPINESS."
④ \$450,000.⁰⁰ would be set aside for the implomation of said proposition

DOO DA POST
STAMP ART
INFORMATION

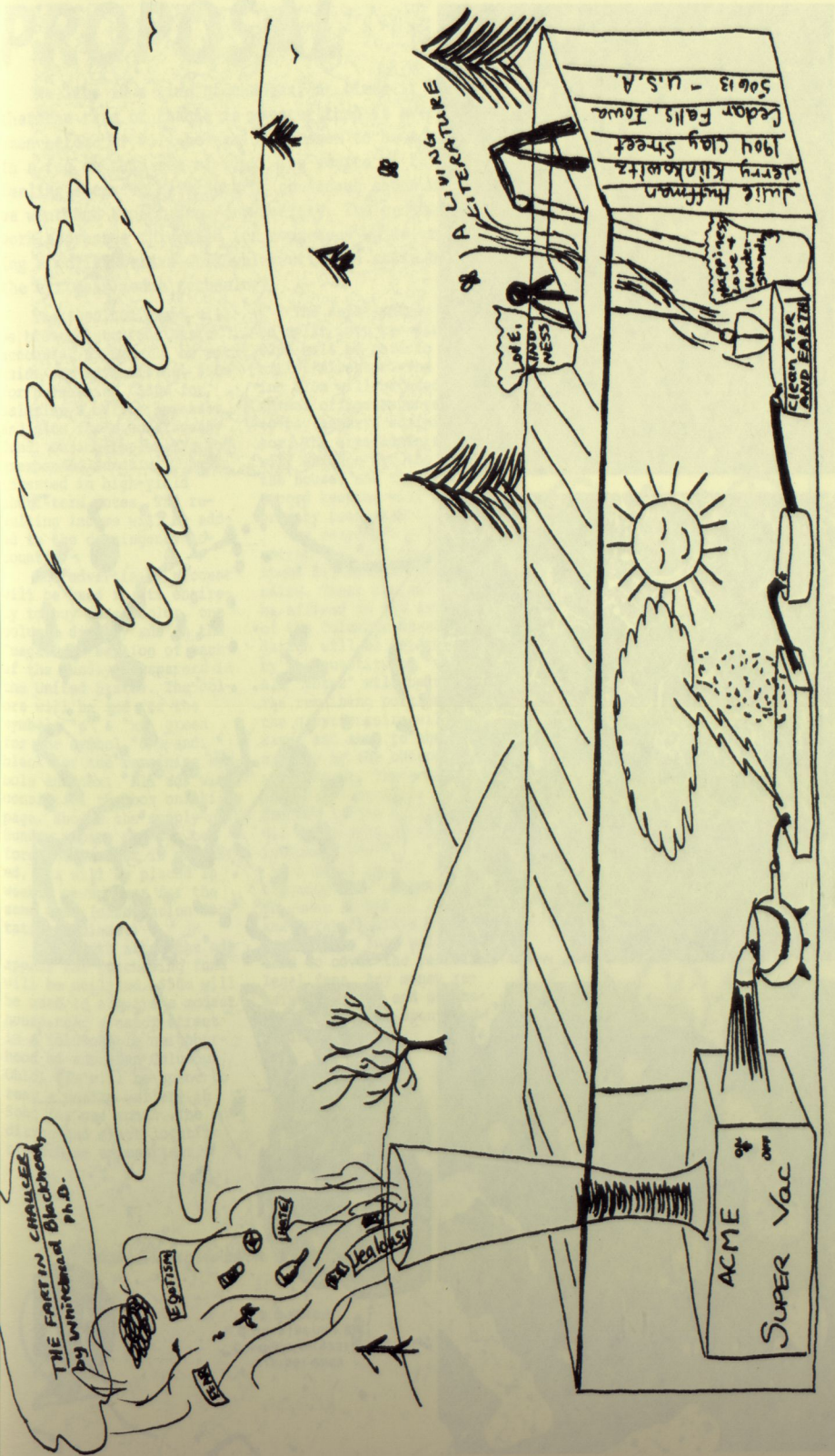


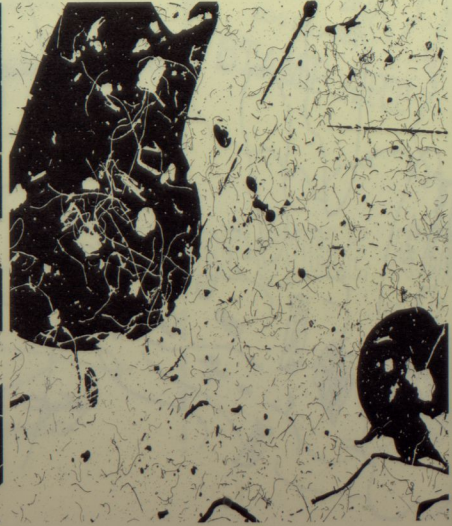
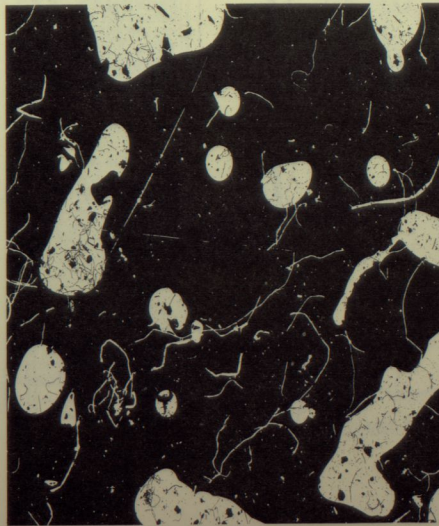
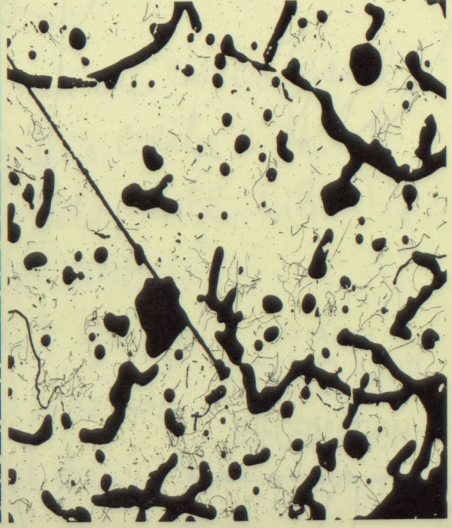
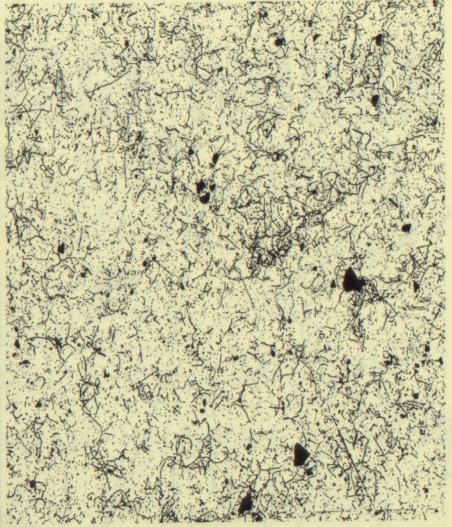
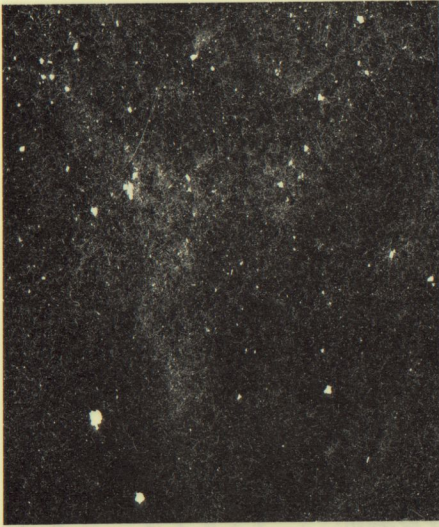
⑤ \$50,000.⁰⁰ would be mine to get some new shoes, refridgerator, and misc. art supply's.

Sincerely,
E.F. Higgins III

SUITABLE FOR FRAMING







Steady State *vs* Scott Hyde

PROPOSAL

We live in a time of changes. At times it seems that the rate of change is greater than it ever has been before or will be again. We seem to be adrift in a fog on this sea of flux. The source of this feeling seems to be a lack of consensus about what we want and expect from our society. The proposed work addresses this need for consensus while creating a collaborative work which utilizes state of the art mass media technology.

The \$500,000 grant will be broken into four basic accounts. \$370m will be set aside for advertising, \$60m for purchasing, \$30m for salaries & office expenses, and \$40m for a contingency fund. During implementation unexpended funds will be invested in high-yield short-term notes. The resulting income will be added to the contingency account.

The advertising account will be used in its entirety to buy three color, one column, display ads in the "magazine" section of each of the Sunday newspapers in the United States. The colors will be red for the symbols "a" & "x", green for the symbol "o", and black for the remaining symbols and text. All ads will consist of the box on this page. Should the supply of Sunday papers run out before the account is exhausted, ads will be placed in weekly newspapers for the same week (circulation dictating choices.)

One month after the ads appear the purchasing fund will be utilized. \$58m will be used to acquire a modest house near a major street in a fashionable neighborhood of suburban Columbus, Ohio. \$2m will be spent to rent a vanity gallery in Soho for one month. The condition and exact location of each is unimportant.

The salary money will be split into two parts. \$20m will be paid to the artist/director. The remaining \$10m will be used for normal office expenses and to pay an arts administrator. The arts administrator will arrange for the ads, the house, and the gallery. Record keeping will be his primary responsibility.

As responses arrive the artist will cut the circled items out of each questionnaire. These choices will be affixed to the exterior of the Columbus house. (The design will be determined by the quantity of "votes". All "votes" will be used.) The remaining portion of the questionnaire will be saved and sent to the Soho gallery by the cheapest possible means. These answerless questionnaires will be stacked in the gallery until the supply or the space is exhausted.

A small part of the contingency fund will be used to cover shipping, glue, and spray fixative. The bulk of the fund will be used to cover the resulting legal fees. Any money remaining at the end of the project will be spent producing a catalog.

Des Décisions pour les 80's



Il est très nécessaire pour chaque citizen à fait ces décisions.

Choisissez un des trois choix en chaque catégorie. Faites un cercle autour de votre choix. Après la, retournez à moi. Si vous plais.

B. C. Keech
P. O. Box 3194
Columbus, Ohio 43210

Artist Philosophe Bon Vivant



B. C. KEECH
P. O. BOX 3194 UNIV. STA.
COLUMBUS, OH 43210
(614) 291-5523

FREE THE ASSEMBLING 500,000!

"...No work of art, no thought, has a chance of survival, unless it bear within it repudiation of false riches and high-class production, of color films and television, millionaire's magazines and Toscanini. The older media, not designed for mass-production, take on a new timeliness: that of exemption and of improvisation. They alone could outflank the united front of trusts and technology. In a world where books have long lost all likeness to books, the real book can no longer be one. If the invention of the printing press inaugurated the bourgeois era, the time is at hand for its repeal by the mimeograph, the only fitting, the unobtrusive means of dissemination."

--Theodor Adorno
Minima Moralia

My principal creative project these past few years has been **Epiphanies**, which is a collection of over two thousand discrete single-sentence stories. With five hundred grand in hand, I could publish them as/in:

- (1) a set of at least three thick pocket-sized volumes with one story on each page, printed not horizontally, as in conventional books, but vertically, parallel to the longer side of the page.
- (2) a series of audiotapes of at least ten hours total duration in which nearly every story would be individually dramatized.
- (3) a theatrical version, as outlined in my anthology **Scenarios** (1980), with at least fifty performers distributed among the audience in a nontheatrical space (comparable to a ballroom or a gymnasium).
- (4) a series of videotapes, likewise of at least ten hours total duration, in which the texts of the stories would appear on the screen, one at a time, with letters produced by a video character-generator.
- (5) a museum exhibition for which the stories would be typeset with headline-sized letters and individually mounted on 8" x 10" boards that would be distributed throughout the museum.
- (6) a film composed of Epiphanies found in other filmmakers' footage ("outtakes")—at least two thousand for a film of several hours duration. (The sound track for this film would come from #2 or #3.)
- (7) an operatic version with additional musical Epiphanies by Bruce Kushnick; here some Epiphanies would be of words alone, others of music alone and yet others in both words and music, used in the widest variety of complementary ways.
- (8) other realizations probably inspired by the first seven.

Richard Kostelanetz
New York-Berlin, 1981

Greece

i propose that we continue 'proposals'
making and assembling proposals
assembling and printing proposals
until we have promulgated every possible
good and even heinous proposal
in an (if only apparently) purposeless
void

Kalymnos

i propose that our poems be proposals
our pictures, proposals
our simplest, least consequent
gestures, proposals

Robert Lax

toward movement, development,
involvement, evolvment:
running, growing, opening, hurtling
out toward a thus-far unknown to us
single point

an Omega, down in the chakras, up in the
sky or out in a direction not yet discovered
upon which we might at some point converge
with all our proposals and there find
light truth harmony homecoming who knows
what music?

TRAPPED IN THE LOOKING GLASS

Falling in empathetically with your fantasy in grantsmanship is as difficult almost as writing a creditable experimental poem, though it taxes different sets of muscles.

For one thing I am a happy virgin when it comes to grantsmanship and for another when I view the grim economic stress around me I become a democratic socialist all over again, though I doubt the human faces on Yugoslavia and Cuba. The only human faces I seem to see are located in lower Avant Gardia.

But nevertheless, here goes. Like some other experimental verbalists I am haunted by the ineffable but whenever I find strength and courage enough to probe it the words I have to work with, which are essentially the same words that Shakespeare and Joyce used, seem out of sync with the experiential stuff that keeps dancing in front of me and mocking my ears. We are all maimed, malconditioned and kept half functional, if that, by prevalent codes of social communication and our cumulative scholastic and academic experiences. So the very sketchy thoughts that follow amount to a logical effort to get underneath the veneer of language and grasp some of the energies and possibilities that lurk in the subversive subverbal regions of our bodies and consciousnesses.

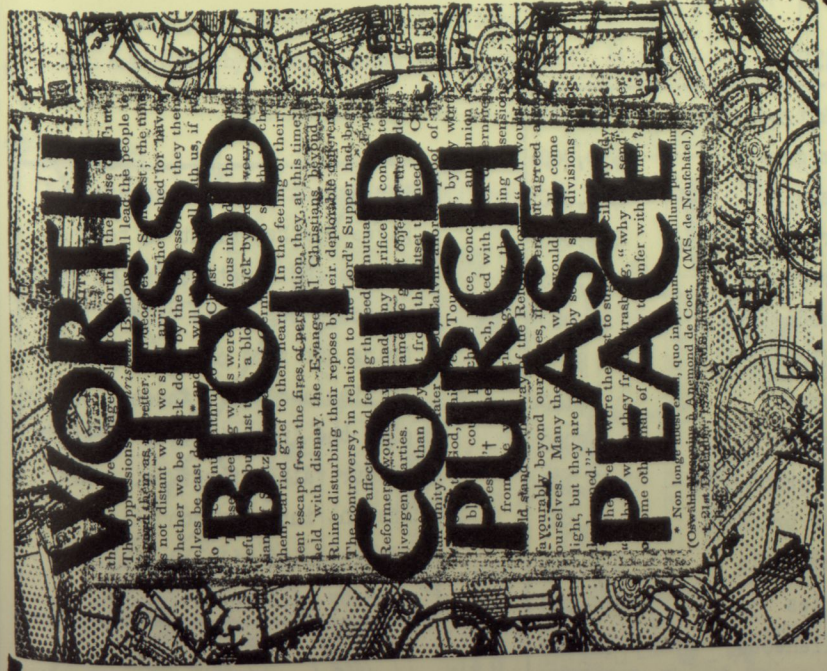
I would like to explore the variegated whistles developed by some tribes in the Canary Islands earlier in this century as a mode of communication. I would also like to buy time to study the clicks and guttural sounds developed through the centuries by some African tribes in their oral communication. And I would further like to explore with some creative ergonomist, if such a person still exists, the meanings of the shouts, shrieks, screams, groans, grunts and sobs that pour through the voice box when the human being gives vent to emotional and intellectualized stress. Primal screams and similar fads are not what I mean.

On first glance these avenues would seemingly be pertinent only for theater people or sound poets but, if notated and otherwise solidified, they could very well modify our concepts of written language as well as dramatic projection. Should any Foundation be interested in further elaboration of these fragmentary thoughts I can be reached at the Northeast Regional Library, Cottman Avenue and Oakland Street, Philadelphia, Pa. 19149 or at 1200 Glenview Street, Philadelphia, Pa. 19111.

Thank you not very much.

S.J. LEON



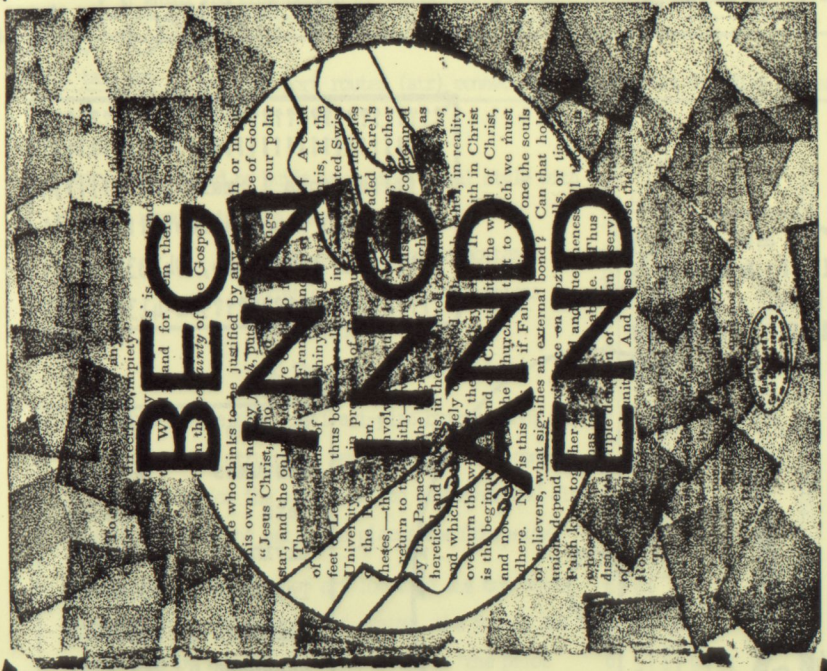


FRAGILE
Typeless printing

JOEL LIPMAN

1842 MACOMBER

TOLEDO, OHIO USA 43606



book art - printed on paper born
FROM HISTORY OF THE GREAT REFORMATION
OF THE 16TH CENTURY, VOL III etc. Lipman

JOEL LIPMAN

1842 MACOMBER

TOLEDO, OHIO USA 43606

\$500,000\$ PROPOSAL

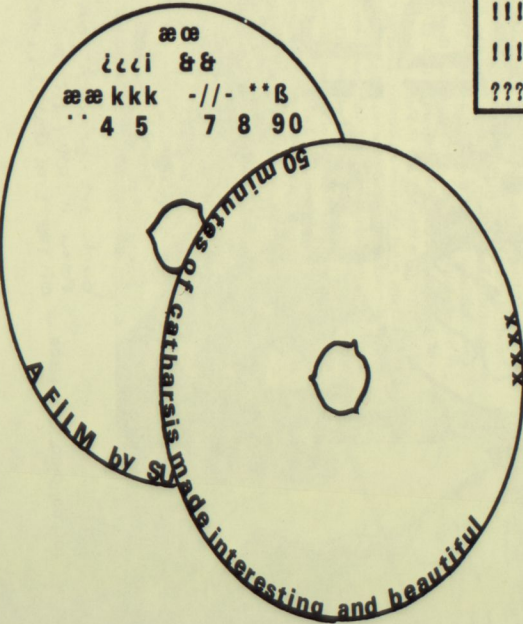
PROPOSAL

may/december - 1982

HEAT

PROPOSAL

??
 !!!
 !!!!!suzanne l. mailloux !!!!!
 !!!!!12160 mason street!!!!!!!!!!!!
 !!!!!san francisco, 94133!!!!!!!!!!!!
 ?????????????????????????981-4136????????



OTHER

Make-up	\$1,500
Costumes	\$25,000
Sets	\$25,000
Living &	\$\$\$\$\$\$\$\$
Travel &	\$\$\$\$\$\$\$\$
Salaries &	\$\$\$\$\$\$\$\$
&&&&&&&& &	\$\$\$\$\$\$\$\$
18 people	\$\$\$\$????
8 months	\$\$\$\$????
	<u>\$301,300</u>

EXPENSES

Film & processing	\$1,700
2 16mm cameras	\$50,000
4 Lenses	\$60,000
2 Nagra recorders	\$21,000
4 Microphones	\$2,100
2 Tripods	\$1,000
Recording tape	\$100
Full-coat	\$100
Workprint	\$900
Answer print	\$1,300
Release prints(5)	\$6,500
Editing table	\$35,000
Subtitles	\$15,000
Miscellaneous	\$4,000
	<u>\$198,700</u>

~~the camera extends the eye and gives another sight as to whom we are and sometimes as to whom we could be...this film will bring out some of these possibilities and will, indeed, criticize the inflexibility created by our value structure...this insight into our condition/conditioning will hopefully be seen by millions everywhere...~~

art location: the position for this is the system of taxi-standing-places. art standing places are autonome, mobil art creations which are transported by themselves and exist for all people.

project taxi-art → art transport routes (atr) connect two ore more art standing places (asp).

1. the plan

- a. every city should be built in an individual style with special regards to:
 - social attitude of inhabitants
 - existing cultural institutions
 - cultural needs
 - and the political situation.

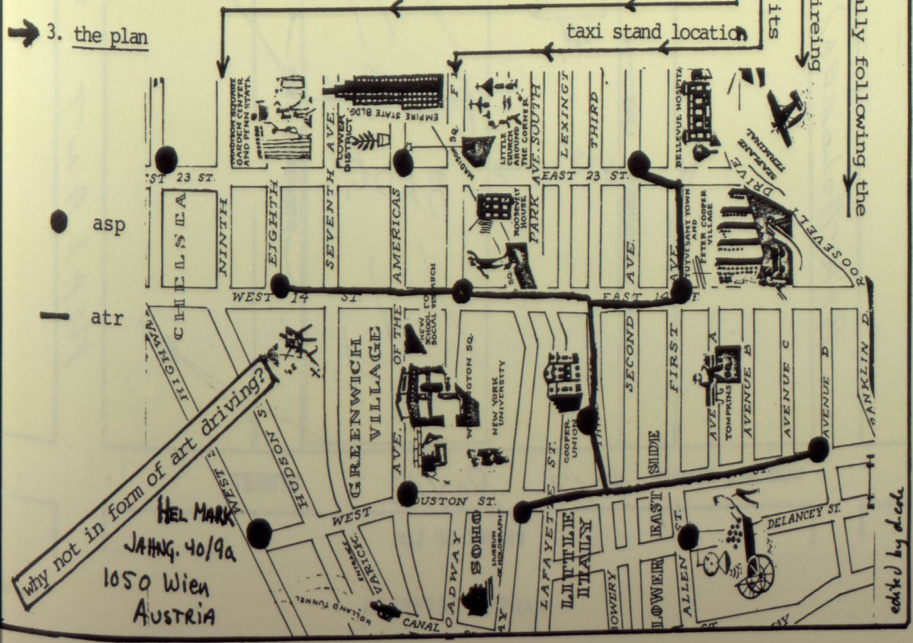
b. the result of the above taxi-art-plan brings about the development of a structural base concept. this concept is responsible for the apperance and character and also determines where the art stand places should reside.

c. in additions some areas of art location are connected by an-art route-transportation system. the routes are established by results of a trial study - "the pilot experiment".

2. pilot experiment

- a. in a district that is representative to the entire city various pieces of more frequented art locations have been linked by the art transportation route (atr).

3. the plan



the traditional art consumer is used to wast available time to go to a museum or a gallery, but here he is introduced to art during his way to work, or to the cinema. but he realizes art in the form of an asp.

they are used for the transportation of art consumers to special highly frequented asp and are continually following the same route. at any time they can be stopped. for those not desiring to travel on the atr they are able to consume the art in its

CITY OF NEW ORLEANS
DEPARTMENT OF SAFETY AND PERMITS

BUILDING INSPECTION SECTION

SEEK YE FIRST THE KINGDOM OF NEW ORLEANS AND. . .

PLOT PLAN FORM

TO BE FILLED OUT IN TRIPPLICATE

Permit No. _____

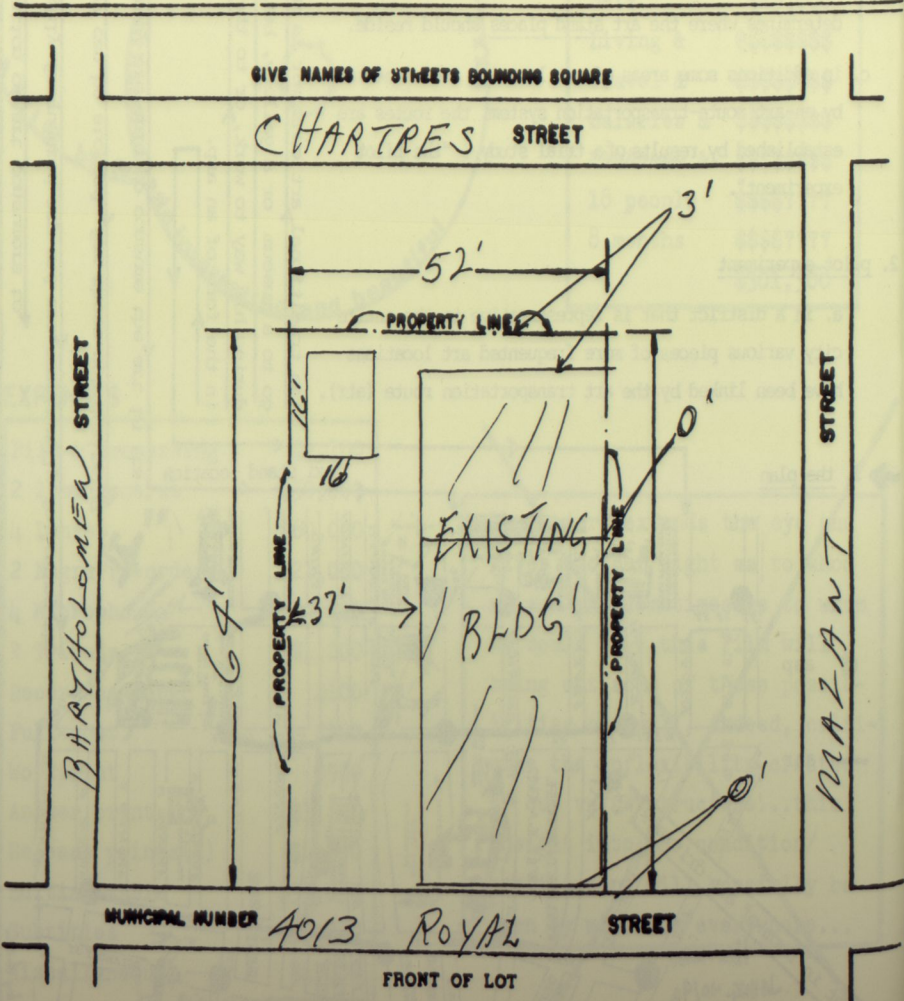
SHOW ALL EXISTING BUILDINGS ON LOT.

SHOW ALL MEASUREMENTS FROM PROPERTY LINES TO BUILDINGS.

Give Square No. _____

Lot No. _____

LIST INFORMATION BELOW



MARTHA MCFERREN

DSP/8

Look, I'm 36 ~~xx~~ yrs. old. I'm tired
of writing all this penny-ante shit,
I'd rather be writing a ~~goddam~~ novel.
So gimme half a million bucks, okay?
Thanx a whole heckuva lot.

X

Your pal,

Richard Meltzer



TO BE IS THE QUESTION

The Patriot
The Evening News
Sunday Patriot-News

P. O. Box 2265
HARRISBURG, PA. 17105
TELEPHONE: 255-8100

For \$500,000, I'd promise not to say another
word.

George Myers Jr.
(Falsifier and Obscurist)

If I were eligible for a grant of \$500,000, this is precisely what I'd propose to do with it.





PARTICIPATION PROJECT FOUNDATION



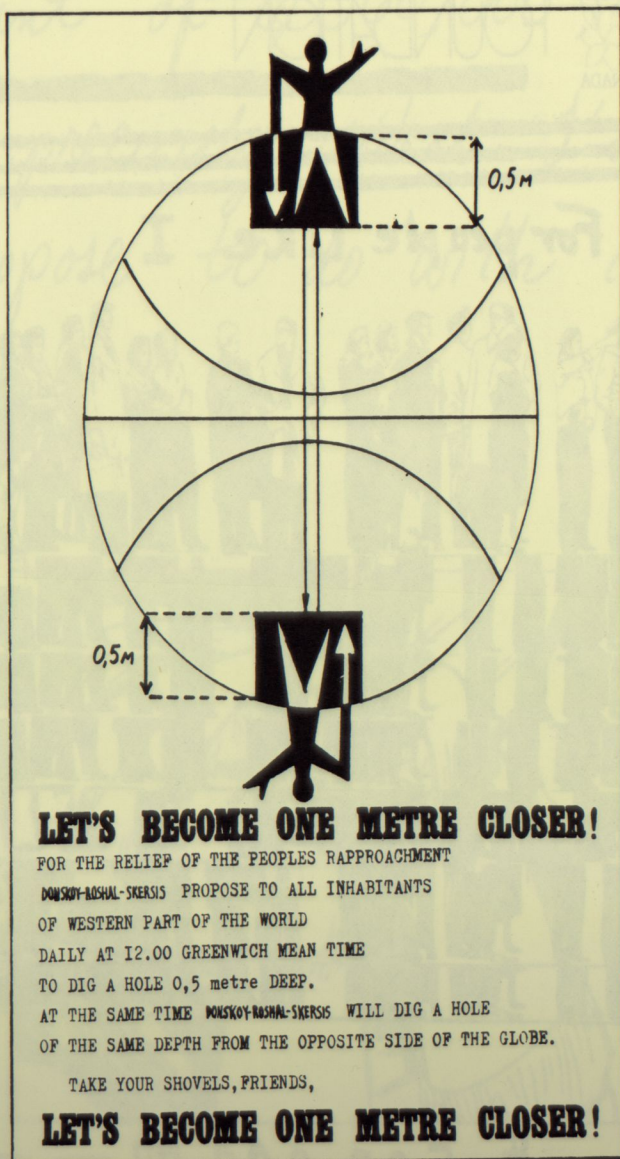
For people like I



\$ 500,000.00

As long as possible

Naej
81



Nest Group - Let's Become One Meter Closer!, 1976.

PROPOSAL: To found a community of spiritually-oriented sound-makers, devoted exclusively to exploring techniques of vocal expression as they relate to healing and self-actualization.

Both ancient and modern methods would be practiced, tapping Tibetan, Hindu, Chinese and Sufi traditions, as well as contemporary composers' work. Improvisatory chanting, overtone production, Toning, the visionary work of Dr. Rudolph Steiner ("Polarity Therapy"), meditative "Om" chanting, and other well-known and little-known venues of human sound expression would be pursued.

There is an international consciousness brewing which extends Human Potential through vocal expression, and this pursuit results in unique music. "Avant Garde" composers in New York, including Meredith Monk, LaMonte Young, Joan LaBarbara, David Hykes, and our own work in "Natural Sound" have explored and practiced similar techniques with diverse results. Other cultures create music related to psychic phenomena, trance-like states and self-actualization.

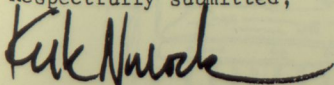
Not just a "New Music Festival," this community would more resemble an enlightened "Music Ashram." An international enclave of students, leaders, composers, performing soloists, youngsters and animals would take part in classes, conferences, environmental events and adventures of the spirit, voice and soul.

\$500,000. is too large a request for any one artist's work. The grant would be devoted to securing a piece of wooded real estate and hiring a small staff to administer a full-time program. Fees would be charged for classes and concerts in order to sustain the operation beyond the initial funding.

The goal would be to have a distinguished and secure Foundation where leaders in this field can retreat, confer and share the newest (and oldest) breakthroughs in this unique and essential area of wholistic personal interaction. It would be an ongoing "state of the art" symposium of philosophy, spiritualism and artistic search in the vast field of human vocal expression.

This community would represent the first international opportunity to acknowledge, cultivate and sustain the profound depth of consciousness that is embodied in the sound of the Voice of Mankind.

Respectfully submitted,



Kirk Nurock
Artistic Director,
NATURAL SOUND CENTER

I would
draw knees and
my knee drawings
would dominate
the world.



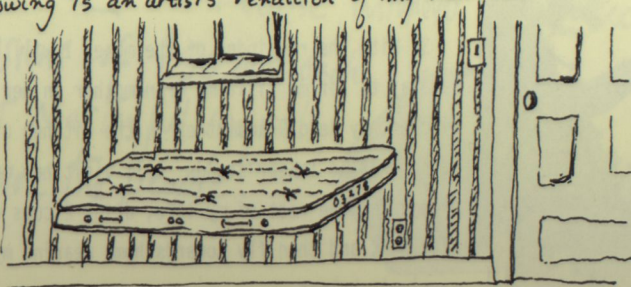
Rochelle Owens
606 West 116 Street
New York, N. Y. 10027

Dear Trustees:

I'm handwriting this letter → (to) you to demonstrate my vast reserves of personal warmth and (€) reliability.

MY PROPOSAL TO YOU IS NOT ONE OF USAGE, BUT RATHER, AN OFFER OF SECURITY. Every little bit

helps, right? Face it, there are people who think that \$500,000 is a lot of money. These people would do almost anything to get their hands on that (+) sum(+). They are capable of falsifying computer records, extortion, nuclear terrorization, old-fashioned gun-point heists heists, psycho-sexual intimidation, or even the creation of authentic sounding but utterly fictitious funding proposals such as the year's operating budget for the CENTER FOR THE YEARNING OF FEMALE AMBIGUITY. Now I don't know where you keep your money, but if it's in a bank, you know as well as I do that you've got a problem. Did you ever know a banker who wasn't clean? How do you think they can afford to buy all that soap? Huh? ★★★ This is my proposal: In my back^{room} I have a floating mattress. It floats in mid-air. Depending on time of day, weather, my mood, my spouse's menstrual cycles, or humidity, my mattress floats from 18 to 30 inches above the floor. As you know, never in recorded history has money ever been taken without authorization from a floating mattress. I will keep your money in my mattress, completely secure, enabling you to devote your attentions to finding a suitable grantee (grantee). I would, of course, require a negligible fee for my trouble, to be negotiated on deposit. Following is an artist's rendition of my mattress.



I eagerly await your respo
George Packard
Waterloo Road
Warner, NH

RED TEA DREAMS DEPT.

Red Tea HQ



3 DREAMS

I would like to receive a grant for \$500,000 so that I might make 3 of my dreams come true. These are not merely dreams, but recurrent dreams.

1. I propose to go to Greece, and rent a little house in a slum on the Eleusinian Plain. The house will have a small garden, fenced-in by laurel. I will dig in the garden until, one afternoon, I unearth an ancient Greek warrior's helmet, the sort with a noseguard. It will glow in the sunlight and fit my head perfectly. I will spend a certain amount of money paying off officials of the Department of Antiquities, and customs officials, because I want to take it back to America without problem.

2. I will pay an old man or woman to teach me how to fly (unaided: without machines). I'll then surprise my wife and daughter by flying in the tree-tops over their heads, while wearing my ancient Greek helmet. My wife will smile, my daughter will laugh.

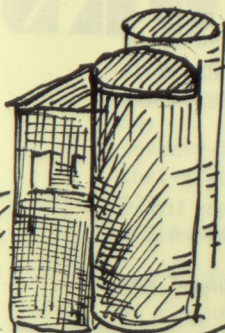
3. With the remainder of the money I will bribe Yamaraj to let me visit my Grandmother in her kitchen, my dead Grandmother in the kitchen of the house that no longer stands. I'll visit her once a week for the rest of my life, drink 2 cups of tea with her, and then fly towards home wearing my warrior's helmet.

Stephen Petroff

Red Tea Books/65 Main Street/Topsham, Maine/04086



Belfast Bay



River



MAIN STREET

PROPOSAL

That the Union of Maine
Visual Artists be awarded the
Commission to prepare the disused grain
elevators, at the foot of Main Street,
in the City of Belfast, Maine,
as a cultural center for the
People, with 10 artists receiving

commissions of \$50,000 each,
to paint masterful murals,
"to inspire the people."



I also propose,

BERN PORTER

22 SALMOND ROAD, BELFAST, MAINE 04915

COMORO ISLANDS INVESTMENT CLUB

CIIC SEEKS INVESTORS

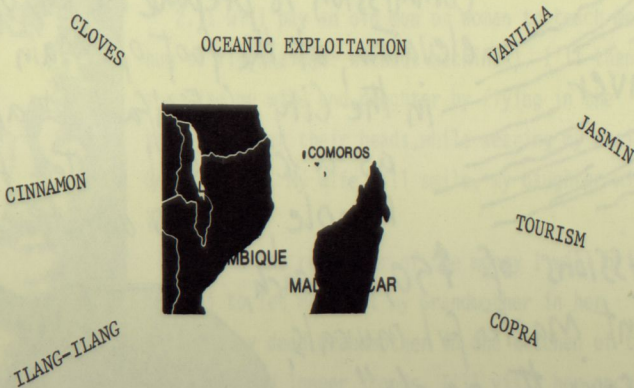
WILLING TO COMBINE PROFIT AND HUMANITARIAN MOTIVES
FOR THE DEVELOPMENT OF THE WORLD'S POOREST ISLANDS.

EXCELLENT GROWTH POTENTIAL

The Comoro Islands are located in the Mozambique Strait
Across sea lanes through which pass most of the world's oil.

The 400,000 inhabitants earn on average \$200 per annum.

Total GNP is less than \$100 million.



IF PRIVATE ENTERPRISE CAN DO IT HERE

IT CAN DO IT ANYWHERE

The Socialist

He kept talking of Marx and hard times
how he was low on food
split pea soup and day old bread against
the winter
no rent
the battery on the old Volks cold
and the wife
plus Jesus now the kid

but I didn't buy it, this sad mix
of meager booty and rough breaks
for he also owned, he told me
one
seventy-five dollar dog
that's what he said he paid
\$75
for a dog

now I understand seventy-five dollars
at top use
does not reduce
much misery and social grief

it makes no dent in famine
pestilence or plague
a thin 75
bucks no tide of human villainy
I know historical
imperatives
take more cash

but for a dog
a Russian wolfhound!
(Lenin must be spinning like a lathe)
so as he sat there explaining
his personal brand of Mao
and scratching the ears of the mascot
of the revolution
I knew within his mongrel dialectics
there purred a fat cat heart.

Tony Quagliano
509 University Ave. #902
Honolulu, Hawaii 96826

H. Robertson

U. Oregon Library
Eugene, OR 97403
June 1, 1981

J'achèterai ce
soleil rayonnant
sur la mer nouvelle
pour le partager
avec mes anciens frères
et soeurs éternelles.



Self-Portrait: The Artist Contemplating a Grant (\$500,000)

WHAT PRECISELY WOULD I DO WITH \$500,000?

As a matter of fact I am writing a proposal is how come me to have the use of this IBM Selectric II instead of the Royal 440 without a top on it I bought at Surplus Sales in Tallahassee for \$6 and used to write a closet full of books.

I'm writing a proposal to determine the feasibility of a commercial operation to mine manganese nodules off the deep ocean floor. It is a two week job with plenty of overtime the second week. This is the second week. I have a rental car and I eat out at McDonald's. As the man said at the Nut All Rise Cafe, a fish camp in Wakulla County, "When I come into town seventy-five cents don't mean a God damn thing."

I've got it down to where I need to bring in about \$200 a month to live. My wife supports us except for that. I need another \$200 a month to spend on my writing--my pamphlets, my broadsides, my open letter to all and sundry. Most months I don't get it. I haven't gotten it a single month since I quit my last regular job nine months ago, that I was going to be fired from for writing during it. It's been hand-to-mouth since then.

I work part-time as a free lance copy editor to make the \$200 we need to live. The rest of my time is spent writing and doing housework. A job like this proposal will put me ahead a month or two. More likely, we will spend the money on something we need. Like new shoes for all of us, a radiator for the car, a new used television set. Our television set got stolen. We may pay off an outstanding bill.

Pretty mundane stuff.

I've got it made. I write my 1,000 words a day and work in the other chores around it. This stint at both of us working full-time showed me how much I value being able to do the cooking and washing at my own convenience.

I'd like to have the money to print up and send out more of my writing but I don't have it. The writing is there. I am getting it written. It's well made. It won't go bad.

What I write is one great continuous book. Descriptions of the job I'm on are part of it, my financial situation is a part of it, grant proposals are a part of it. Last year I applied for three grants. I put these proposals in my last book, The Twentieth Novel, which is how many I wrote before I got one published. (First novel, Screed, available from Vagabond Press.)

What I said in my proposals was that if I got a grant I would work more on my writing and less on my part-time jobs. I would be able to send out writing to my readers again, like I did when I had a steady income. I might even quit complaining about how come the world pays me \$18/hr to type this but nobody will give a minimal burger for what I've wholly dedicated my life to doing.

Hemingway said the Nobel prize was just like any other prize except it paid more. My reaction to the idea of a grant for \$500,000 is like what the farmer said when asked what he would do if he were given a million dollars. He said he reckoned he would go on farming until it was gone.

Whatever happened would go in my book. Fiasco.

Jack Saunders, Mixed Breed, Box 42, Delray Beach, Florida.

THE LITERARY LIGHT LINE

Created with a large computer programmed, electronic, digital billboard located on a rooftop high above the city's avenues and parks, the Literary Light Line will be devoted exclusively to literary and artistic communication and experimentation. A sculpture of light and literature, the Literary Light Line will flash a constantly changing program of poems, short stories, novel and play sequences, lyrics and aphorisms, as well as timely information about current artistic and literary events occurring in the city. And though its artistic form will be permanent, confined to the space of the firefly-lights on one hundred feet of billboard matrix, its contents will be as varied and experimental as the imagination of the writers and artists who program the Literary Light Line.

The Literary Light Line will be capable of an astounding range of literary presentations. Thus far, public art has been primarily confined to architecture, sculpture, painting, music, and theater. The literary arts, by their very nature, have been excluded, confined to books, read and enjoyed privately with only an indirect link to the artists involved. Indeed, the importance of the word itself is rapidly fading in our electronic society. Literary and creative use of the language declines as the media place less emphasis on its passions and possibilities. Words are reduced to little more than anesthetized clichés and shallow, laughable, images used to promote specific products for a profit. Advertising is everywhere, yet language in its highest form is virtually invisible to the public. But the technological advances that have changed the circumstances of our culture, also offer great artistic opportunity.

The potential of electronic literature as a conceptually unique source of public art, promises an exciting and stimulating alternative. The after-glow of written images blinking on a crowd of lunch-time

walkers, office and apartment window viewers, and evening strollers, could have profound and lasting cultural impact on the city. A single word, image, or sequence could echo through the viewers' minds, wander through their conversations, even implant itself deep in their dream networks.

A typical day's program might highlight the work of a single writer at a time — a Sandburg or Frank Ohara retrospective, for example, or a tribute to any of the hundreds of significant known and unknown poets of our age, their words flickering one at a time or emerging line by line on the long thin light-line (the billboard is capable of a range of visual presentations) — or the day may be filled with chapters from Hemmingway, Roth, Cheever, Bellow, Marc Davis, or a sequence from *Finnegans Wake*, or short stories by Joyce Carol Oates, Grace Paley, Curt Johnson, might occupy an hour of the Literary Light Line — or the day's program might present the work of a number of writers around a common theme like *City Scenes* (poems and fiction), *A Woman's Anthology of New Writing*, *Ethnic Writers*, *Young Midwestern Poets*, the lyrics of *Chicago Blues Singers*, (etc., etc.) — or an arts organization sponsoring an event, say *Hamlet*, could prepare a program of significant soliloquys followed by an announcement of location and ticket information. The possible themes and presentations are limitless. And since the controlling computer will have a memory storage capacity of 40,000 bits, previously programmed material can be recalled and integrated with new presentations. Each day the city will be treated to a new aesthetic experience. A luminescent sculpture of animated words, a unique on-going electronic magazine, the Literary Light Line will become an aesthetically provocative employment of advanced technology in celebration of the literary arts.

For more information, contact:

Craig Sautter (poet, writer, conceptual artist)

7658 N. Rogers Avenue

Chicago, Illinois 60626 (312-262-5806)

© 1981

Q. (Assembling Press for Publication in Assembling #11) "If you could apply for a grant of \$500,000, what precisely would you propose to do?"

A. (Brian Sherman/2122 Powell Lane #1/Decatur, GA 30033) I would propose to give \$83,332.33 to the War Resisters' League (WRL), \$83,332.33 to Clergy and Laity Concerned (CALC), \$83,332.33 to the National Association for the Advancement of Colored People (NAACP), \$83,332.33 to the American Civil Liberties Union (ACLU), \$83,332.33 to the Southern Regional Council (SRC), \$83,332.33 to Georgians Against Nuclear Energy (GANE) to support their programs. I would propose to give \$6.00 to the United States Post Office (USPO) for fifty twelve-cent post cards to be used for sending fifty friends condensed versions of the "Manifesto of the Available Resources Band." I would propose to place the remaining two cents on a photostatted copy of this proposal in the two circles below and attach it to my wall with transparent adhesive tape.

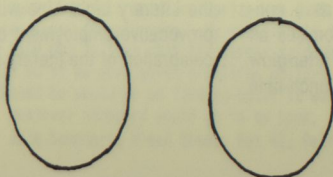
Summary

WRL	\$83,332.33
CALC	83,332.33
NAACP	83,332.33
ACLU	83,332.33
SRC	83,332.33
GANE	83,332.33
USPO	6.00

Attachment

to photo-
statted
copy of
this
sheet

_____ .02
\$500,000.00





Jon Spiegelman
 1556 elevated street
 Los Angeles, Calif. 90026 • U.S.A.

Open a mail-art gallery in Los Angeles and pay myself and my buddy Michael Mollett a \$20,000 a year salary to operate it.

One hundred percent of all sales will be returned to the artist.

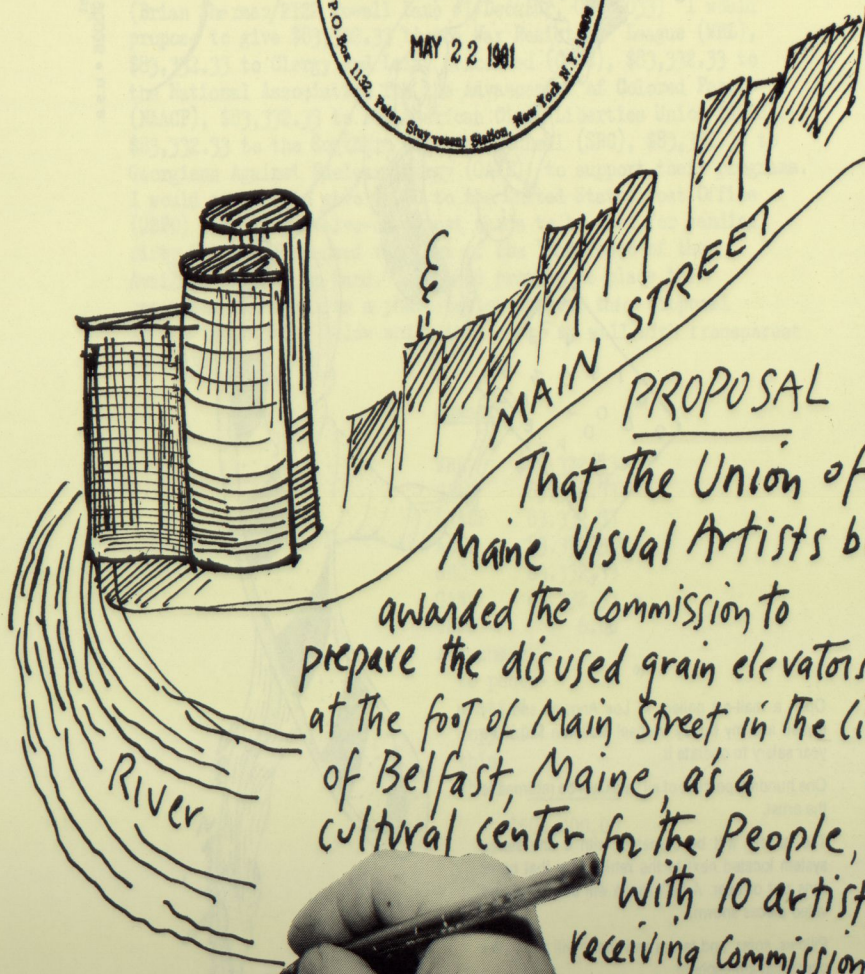
The gallery will be carpeted, with a fine stereo system located next to the refrigerator that never runs out of beer. Artist's tapes will be played and video pieces shown.

Pillows, sofas, and tables and chairs will add to the congenial atmosphere.

A modest reprographics shop will be set up in the back room, allowing mail artists a "pay for materials only" facility consisting of phototypesetting, copy camera, medium offset press, color xerox and accessories.

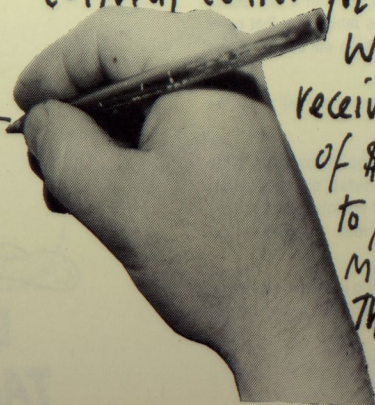
A monthly newspaper dealing exclusively with mail art will be published and distributed free of charge.

**LIFE/ART
 TAKES RISKS**



PROPOSAL

That the Union of
Maine Visual Artists be
awarded the Commission to
prepare the disused grain elevators,
at the foot of Main Street in the City
of Belfast, Maine, as a
cultural center for the People,
with 10 artists
receiving commissions
of \$50,000 each,
to paint masterful
murals "to inspire
The people".



kwangsi chuang region:

autonomous place where topography, biology and sociology converge with magic; pinnacles rose from a seabed in crystalline transformations thrusting limestone toward the sky; the glassy Likiang flows; kumquats, persimmons, chestnuts grow; ancient history merges with the roots of the 1,000 year old Banian tree our BOOK and 30 minute documentary FILM will convey the way the earth selects, shapes and enchants her guests - a "proposal" from

Kristine Stiles

10 Contributors:

180 days in Kweilin region:

airfare	11,490
perdiem	180,000
one year to work on book/film	100,000
	<hr/>
	291,490

BOOK

publication	
color reproductions	
advertising	89,000
two still cameras	1,000
color film	8,684
processing	<u>7,200</u>
	96,884
miscellaneous	8,000

FILM

two 16 MM cameras	40,000
four lenses	6,000
two lite meters	2,000
color film	3,600
processing	3,600
editing equipment	35,000
work print	3,600
answer print	3,600
one recorder	6,000
three mikes	<u>1,200</u>
	104,600

GRAND TOTAL 500,000

10 Years: A Decade of Art and Criticism

As a critic of contemporary art since the Second World War in general and since 1970 in particular, I would use monies for a rigorous and scholarly study of visual art which is created and exhibited during the years 1985-1995. In order to document the art and criticism of the decade on a consistent and uniform basis, an identical format would be used each year. The format would consist of eight parts: using three-quarter inch, colour portable video tape, interviews and on-site footage of artists and critics in a diversity of locations: museums, galleries, artist's lofts, public and alternative art spaces, panels and conferences. Two types of questioning—one constant, the other variable, would provide the basis for comparison and contrast. The interviewer would not be seen; the interviewer is to provide a voice over narration with questions and responses only. The visuals would then focus on the art and the artist or the critic. At the end of each year, a group of critics and curators would be commissioned to write a 100,000 word summary of the most crucial developments during the year. Integral to the comprehensiveness of the project is the participation by satellite of other regional, urban cities (including Europe). Transmissions sent to the New York production studios would be copied for later editing and inclusion. Four times a year, a three hour special would be edited for television broadcast. The twelve hour series would then be relayed to American and European cities. The project, when completed, would be a prototype model of the documentation and judgement of contemporary art which is unprecedented in its constancy and consistency. As time passes, the project would remain as a historical repository.

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A.L. Stubbs, 222 West 23 St., The Chelsea Hotel, N.Y.C. 10011

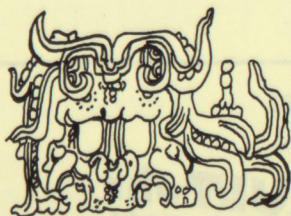
KULTuhr

Norbert Tefelski
Mittenwalder Str 6
1000 Berlin 61
T 030/6913598

GER MONEY



I WOULD BECOME A FAMOUS ONE AND ONLY



If granted the \$500,000, I would take the money & put it in some interest return program, such as a Money Market Certificate, etc. I would then use that money to realize the following project. I propose to use artificially generated living matter to create a **Cauac Monster** (an ancient Mayan rain & storm deity resembling either one very large head about 9' high, or a conglomerate head structure of 2 or more faces) for the purpose of inducing a state of terror in the minds & lives of those who beheld such a genetic monstrosity.

The prime material (naturally generated living matter) which would be modified by the introduction of engineered genetic matter will come from a slime mold, an "organism usually considered to be a plant belonging to the class **Myxomycetes** or sometimes considered to be an animal belonging to the order **Mycetozoa**, characterized by a noncellular, multinucleate, creeping somatic phase and a propagative phase in which fruiting bodies are produced bearing spores that are covered by cell walls." The **Cauac Monster** will behave in a similar way, 1st creeping about the landscape for a period of 600 years, taking root & reproducing.

The terror this creature inspires comes from the **Cauac's** indeterminate nature, from the observer's innate feeling that the **Cauac's** nonexistent cellular structure represents protoplasm in orgy, & from the observer's realization of this awful paradox: how is it that this unformed lump produces a clearly marked reproductive cell while we human beings, endowed by nature with highly differentiated physiologies, have never been able to construct egos durable enough to stand fast & clear from the mob in riot?

In this situation, the paradox & the terror have only one use, & that is to evaporate themselves by forcing recognition of the riddle's resolution: it lies in the act of creating the monster in the first place.

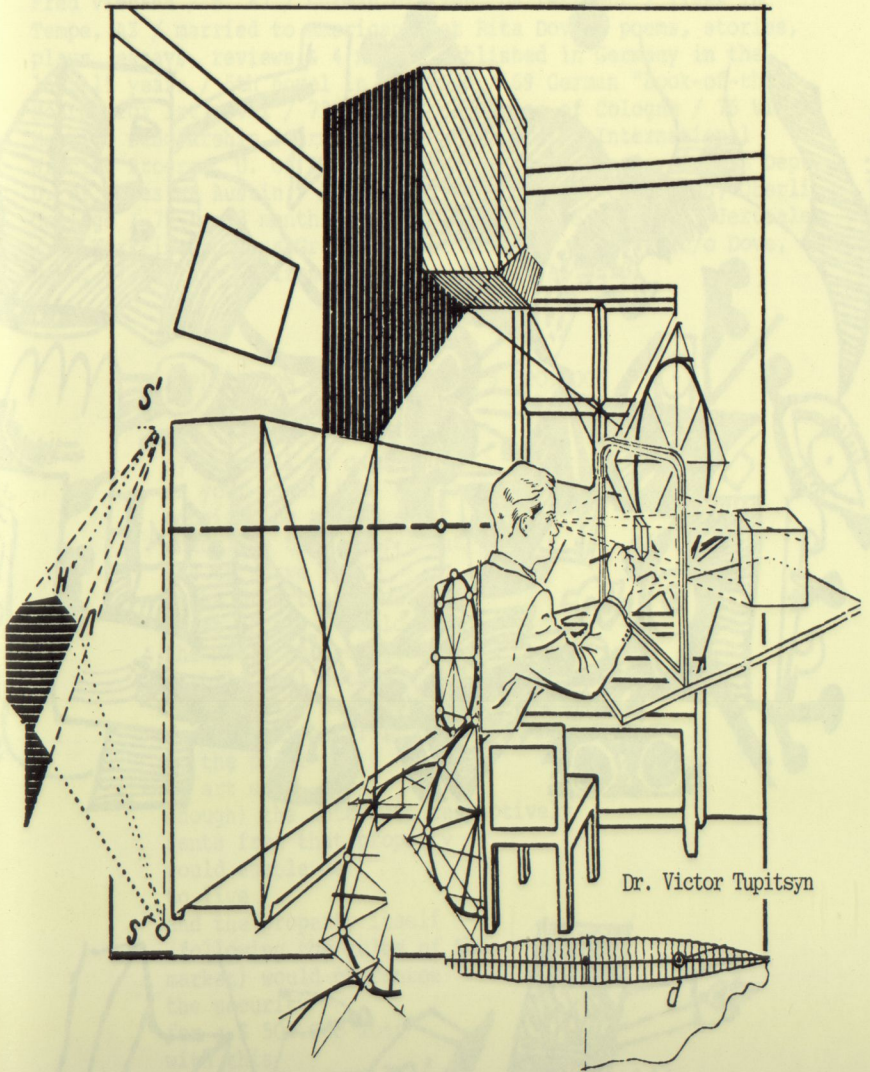
Since the mythological monsters of times past, the **Chimeras**, the **Cauacs**, a **Pegasus**, produced such stunning narrative results, why shouldn't we, now that we can, make these beings biological protoplasmic realities whose psychological implications would be available & apparent to everyone?



Fred Truck
9225 University
Des Moines, Iowa 50311

Bankroll a
Cauac Monster

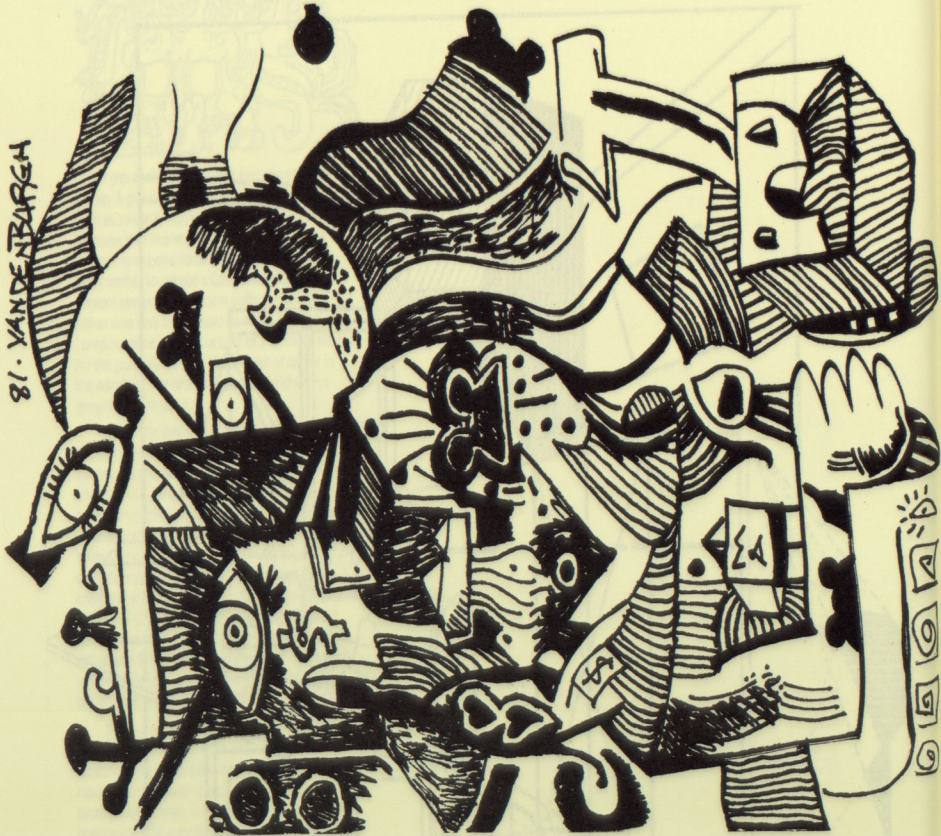
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Dr. Victor Tupitsyn

\$ 500 000 PROPOSAL FOR MR. No. 1's LAB
FOR the CREATION
OF A
NON - CREATIVE STATE

81. VANDENBURGH



VANDENBURGH . 61



Fred Viebahn / b. 47 / German citizen, US resident / lives in Tempe, AZ / married to American poet Rita Dove / poems, stories, plays, essays, reviews & 4 novels published in Germany in the last 15 years / 5th novel in progress / 69 German "Book-of-the-Month" for 1st novel / 73 Promotional Prize of Cologne / 76 Villa Massimo scholarship (German Academy in Rome) & International Writing Program, U. of Iowa / 77 Writer-in-Residence, German Dept., U. of Texas at Austin / 77-79 Visit.Assoc.Prof. of German, Oberlin College / 79 for 3 months guest of Mishkenot Sha'ananim, Jerusalem / 80 Work-in-Progress Grant of West Berlin / Address: c/o Dove, Dept. of English, Arizona State U., Tempe, AZ 85281

APPLICATION FOR A GRANT OF \$ 500.000

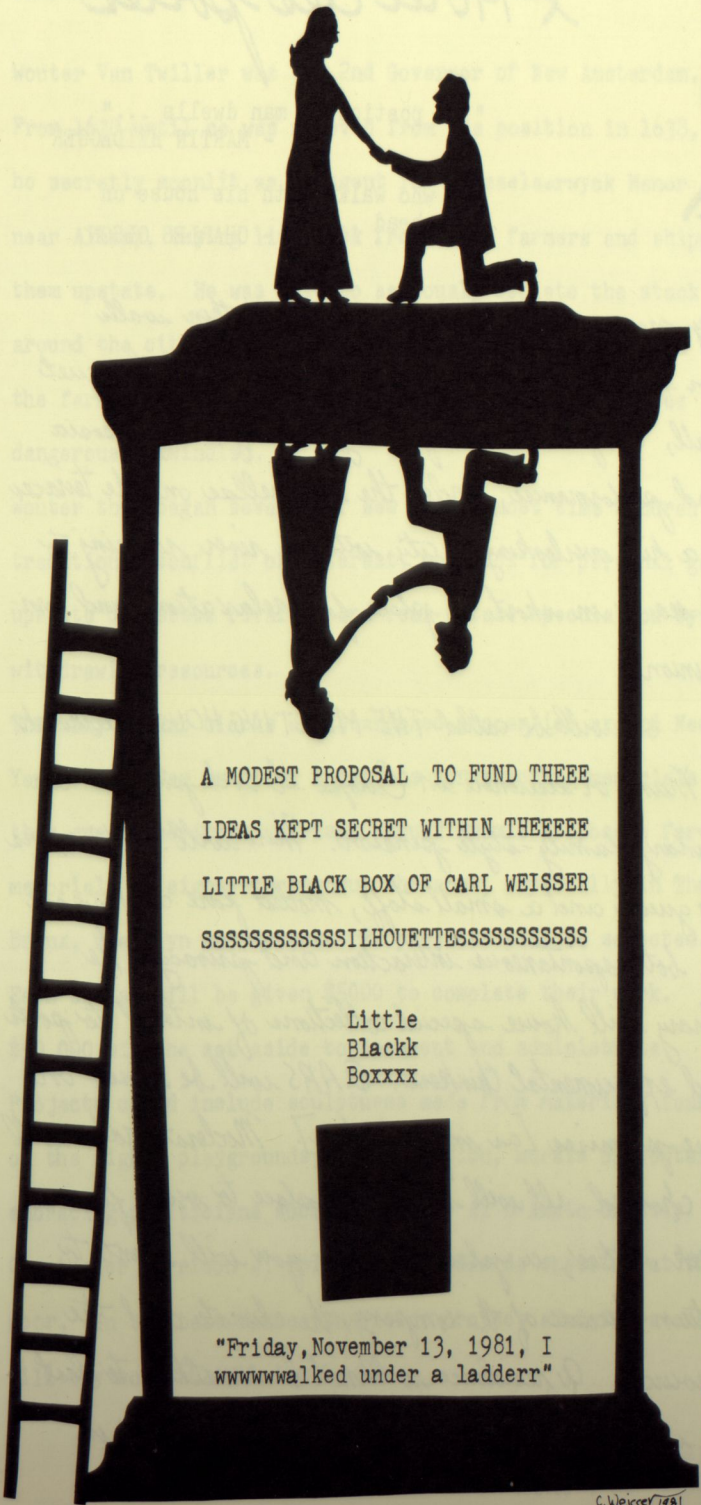
dear madam or sir this is
my proposal as outlined
in your conditions for the application
considering the foremost
guideline that your grant
has to serve
works of artistic value:
first of all I would take
the money and buy good
stable real estate
(please wait and restrain
from impatience I'll get
to the point
of art soon
enough) the interests respectively
rents from that property
would enable me
to live
and the property itself
(following the rules of the
market) would guarantee
the security
for a \$ 500.000 loan
with this
in hand
I could try getting a matching grant
for a movie after one
of my novels (preferably
the first
or the last one) from West
German television (pretty
good chance) but
if that should not
come along I would
do a low-budget production
directing and acting
myself
I have nothing
to lose

GOING BACK TO GO FORWARD?
 of \$500,000 could create a whole series
 tanks. A large number of artists came
 out of the 'baby boom' of that era and
 many share a strong interest in auto-
 biographical art. An accelerated tech-
 nology affected our collective childhood.
 We have seen of our previous generation,
 row that period as well. Artists in
 and Reagan borrowing his foreign policy
 from their mid-20's and early 30's could
 furnish residences in ten by ten cubicles
 and music. We feel this would contribute
 to the social and aesthetic cycle by
 going back to go forward.



WALCZAK & WOODARD

803 PARK AVENUE
 HOBOKEN, N. J. 07030
 (201) 798-6176



A MODEST PROPOSAL TO FUND THREE
IDEAS KEPT SECRET WITHIN THEEEEE
LITTLE BLACK BOX OF CARL WEISSER
SSSSSSSSSSSILHOUETTESSSSSSSSSSS

Little
Blackk
Boxxxx



"Friday, November 13, 1981, I
wwwwwalked under a ladderr"

Diet your time - Sand falls very fast through this hour glass.

GRANTS' TOMB

C. Weisser 1981



L'Hotel des poetes

"... poetically man dwells ..."
- MARTIN HEIDEGGER

"he who walks with his house on
his head ..."
- CHARLES OLSON

My proposal is utopian v a grove within walls for peripatetic poets, a meeting place and banquet hall, a place for informally arranged symposia and performances, under the umbrellas on the terrace on a hill overlooking a city with a river running to the sea v in short a place for relaxation and communion.

It will be called THE MEETING HOUSE, although in France or elsewhere in Europe it wld. pass as an ordinary family-style pension. There will be 10 rooms for guests and a small staff, modest fare and space for both spontaneous interaction and privacy. The library will house special collections of interest to poets and experimental thinkers. O.A.R.S. will be based on these premises [as in fact it is]. Moderate rates will be charged. It will be a good place to visit for a week or two, a place to which you will want to return because of the company, the climate and the resources. A residence will not be something to list on your resume. It is a place "poetically" in which to dwell.

PROPOSAL FOR THE WOUTER VAN TWILLER MEMORIALS

Wouter Van Twiller was the 2nd Governor of New Amsterdam. From 1630 until he was removed from his position in 1638, he secretly moonlit as an agent for Rensselaerwyck Manor near Albany, buying livestock from local farmers and shipping them upstate. He was able to seriously deplete the stock around the city, causing many farmers to leave. He then bought the farms for himself at low prices, while food supplies dangerously dwindled.

Wouter thus began several of New York's most time honored traditions: conflict of interest, politics for personal gain, upstate downstate rivalry, and real estate speculation by withdrawing resources.

The many vacant blocks and abandoned properties around New York City offer excellent locations for erecting memorials to this great American. Artists should submit proposals for memorials at sights throughout the area, especially in The Bronx, Brooklyn and Newark. 90 projects will be selected. Each artist will be given \$5000 to complete their work. \$50,000 will be set aside to document and administrate. Projects could include sculptures made from materials found on the sight, playgrounds, reforestation, murals of Wouter embracing politicians such as Senator Al D'Amato or City Comptroller Harrison J. Goldin, or landlords sneering at the poor. In the best Wouter tradition project administrators will try to steal all art works.

Nathan Whiting
101 Lincoln Rd. #1D
Brooklyn, NY 11225

RICHARD WITHERSPOON
c/o PATTON
1 SICKLES ST.
NYC 10040

An American Haiku Novel -- Richard Witherspoon

yr eye color a noon spring storm tonight / me / lightning thunder / oh * not to worry said into
a wind going God knows where / backwards * love without pain / water without rain * toward me
like these glasses the sun * more where all this come from / cheek on back sap on hands / first
grass shoots come over my garden wall excuse me I want plum water to relieve for 3 days no / for
2 days 1 day no / not a minute longer * Rome was not built in a day / nor Carthage destroyed
in an hour / y'want to come back / don't like it out there anymore / strays can't fall in love *
talking to myself without moving my lips / yr hair / mist on my face * those lovers and they who
let themselves be loved / no no * bed empty as before / that other shoe dropped * fifth month
rains this year / flood tides high winds broken dams / washed all bridges out * knew less than
enough putting it in too high up / sweat / summer is near * disappointed that a pot's not a pan
but then / neither is high day * blood throat use teeth / so close brain batting cat paws /
soft words about lips * when the blue of the night meets the wall of the day / it rains disparu *
springs so much eternal moldy bread / waiting yr return * in spite of everything because of no-
thing / dawn is early * misty moons pulling tides in their trains / beware us Greeks bearing
gifts * spread cloth India at our feet / ants guests too * like eating a peach the spit on yr lips
after a kiss / greedy licks * picking flowers / dawn's TEMPS / bright wine * love like I was
pouring gasoline on ants / their firing them a corner roads / crows flying / cars colliding *
mayflies on dance / moths on flames / dogs on days / fields on rain * green and blue coat jet
eyes in noon sun a fly / shit on my tongue from lies * frogs every which way / mud t'pad t'log
t'stone / ye s no marble so * waterlilies drown / broken-bottomed boats don't float / so too in
love * summer solstice * came through river side / children on a beach * hidin head back
much beige leaves still moving / shooting loins * afternoon down pour knocked down and out in
eight counts / yr head / on my chest * can take a big bucket to a shallow take out / so many times
* men with wooden legs / can't be taken motorcycling * cut / roses fade so soon in an afternoon /
summer sunlight * gone home I for green glaze / ranged more roses / yr lip color / thanks * absence
makes the heart grow fonder / (see Haversham's wedding cake) / bullshit * only the chairs with
y'gone / and they wise / too / from their corner * not like other times / twice daily garnet
changes * pants denting in front / forehead hairs erect / elbows touching * me / behind these
Foster Grants / J. * le soleil est mon amant / toi * tonight's milky way's an autobahn / come /
lead's on down its road * mist / fantasies indulged in / rocks * one pillow no sheet / insect
voices in the night / t'gether at last * asleep on my arm / morning-glorias in yr hair stars *
even as I look / only you stood in the room / everyone else smoke * wet matches must work / head
flin' like antooced * contact us over / all the world's winds point to it / maples turned
outside * no / nights not half too long * sacre bleu / right on my big toe from my eyes these
scales have dropped / regarde * a wall falls / the next's higher / the moon * dew's around longer
/ easier not to stick around / en voiture en voiture * how noble how fine / how absolutely divine
to drink / so much blood * seeing all you me double two-headed four-eyed rubbing pepper pods *
shells of arms embrace / teeth leads of eternal light / memento mori / cool winds / who steps in
the same water twice steps in stale ponds / herons south - alty eye'd purple ear'd stiff necked
digit pointing lip curling / scarecrow * waste from the devil Egyptians say / nine out of ten /
slowness from God * new leaves into old / haiku after haiku frown / autumn rains then snow * make
me happy / mornings so cold * lakes all frozen snow / take my tongue deep down / throat / make
the water hot * be stone cold / ground dead / getting off long enough / not water barrels / stuck
noon cold with the stone of me in yr claw / light birds only fly south * only good times I want /
sleeping so close y've my cough * tenth month winds drying valleys of tears / picking up sweat on
their way south * heart covering heart enough / blankets after / on the floor * places in the sun
/ negotiating for them / machine gun rattles * coats thrown open scarves gloves aside / dessert /
teeth clamping * were a in a jass / all that prudence lost / period / over / what's again? *
cold hear rth / unheated crack / sic transi gloria / laughter a rter team * winter / key on
the other side of the lock * what good life jackets in winter seas of slow boats? / kings for a
day fools * still going away / puppetmasters calling all the shots/poles apart * walking out of a
toy store / boys with too little money / stop and stare * ball's over / corage roses crushed /
and champagne drunk * always another bus / but / up for air / first night in sleep / I get /
if a little oil let me know * dressing in a robe / first dream / where go I'd love / no matter who
we'd be * and in front of y'father too / bravo / for the kiss among the pines * valium y'all /
yeah / time release valium y'all / yeah / time re * stand up dinner / what elaboration date books
nights before? * no / not anything's back to where it was before / no no / not at all * too soon
the party even / don the time to call it day / too soon * battledore / how to walk through a
door a couple problems / shuttlecock * new calendar / key in the lock turned -- THE END

new THE MARK OF CAIN

From the ancient wisdom of the Old Testament to you, a remarkable, foolproof way to keep track of international terrorists, domestic criminals and their supporters.



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firm _____

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PAUL ZELEVANSKY

LYNN ZELEVANSKY

267 WEST 89TH ST. NEW YORK, N. Y. 10024

ELC, a subsidiary of Zartscorp, Inc., has now developed the electronic leash ©, a micro-transistor which, when implanted in the forehead of a suspected or convicted terrorist or criminal, will keep him or her "in touch" and visible wherever they may go. The electronic leash © sends out a pleasant, inaudible signal trackable by our patented comehome © homing device, which can be installed easily at airports, bridges, tunnels, train stations, embassies, banks or any place a wanted criminal might make an appearance or attempt an escape.

It really works !

The electronic leash © is easily attached with a minimum of discomfort to the subject, comes in a variety of designer colors and is guaranteed for the life of the terrorist. There are no cords, no batteries to replace.

The electronic leash © . If it was good enough for God, it's good enough for you.

MEMO: Assembling Grant

FROM: Melvin B. Shestack

SUBJECT: necessity of
extra income to
celebrate life..

SHESTACK

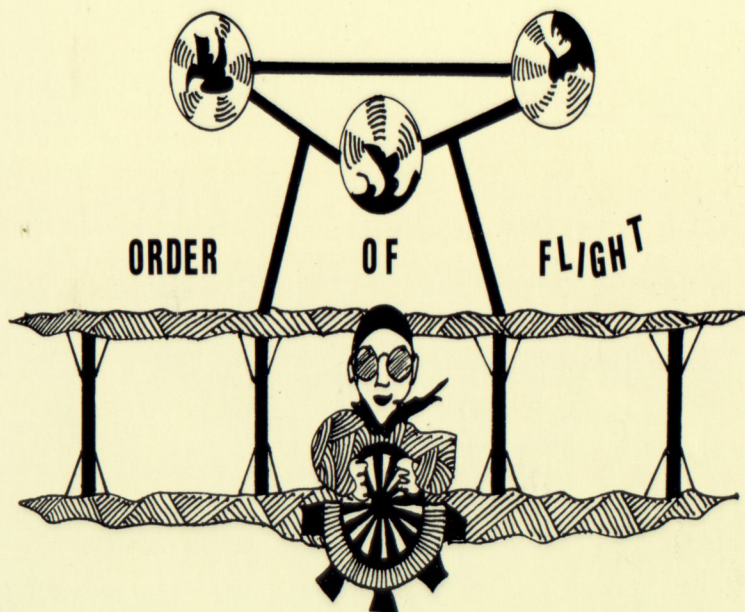


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FIRST CLASS MAIL



DO NOT PRINT



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