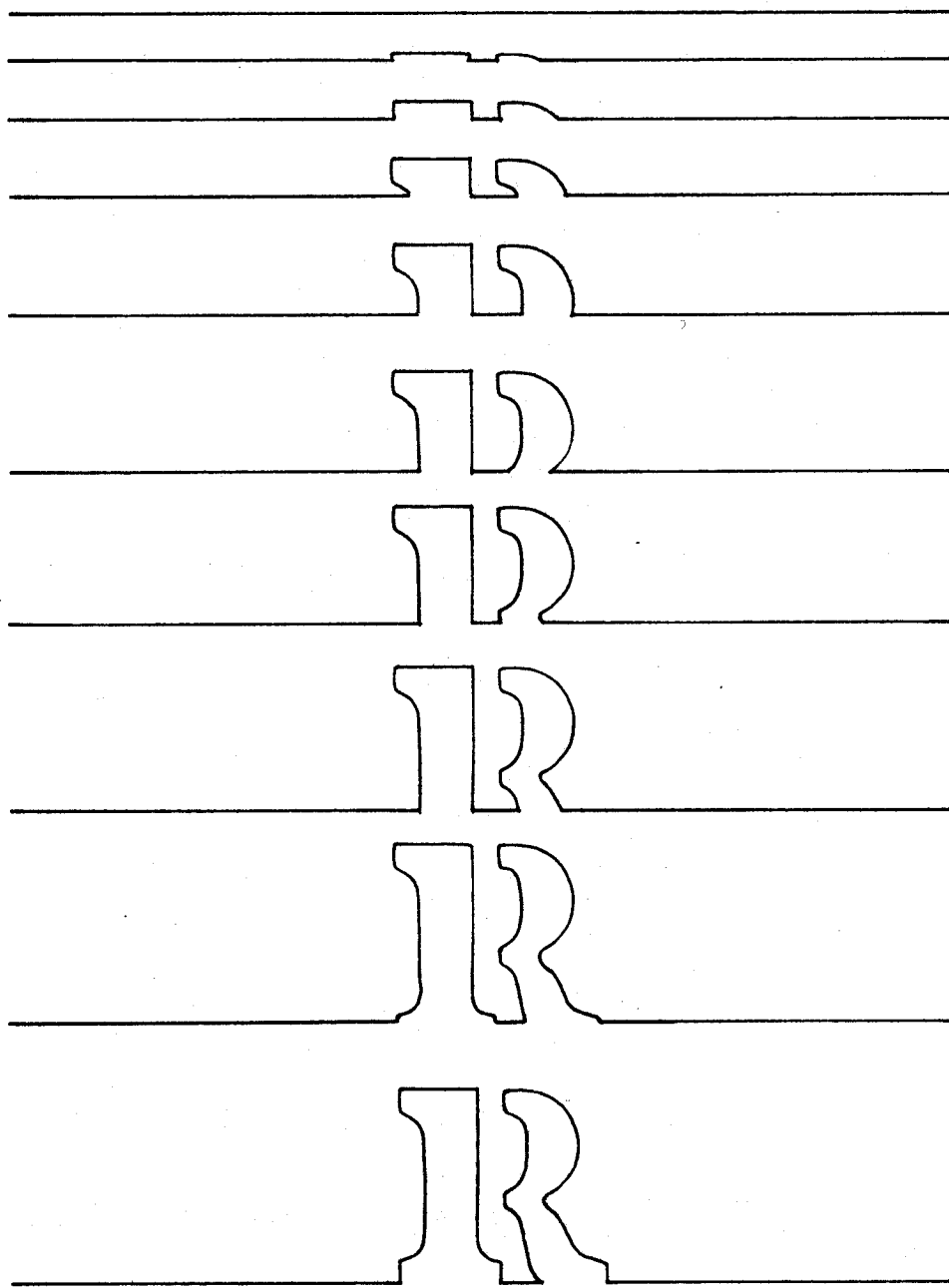
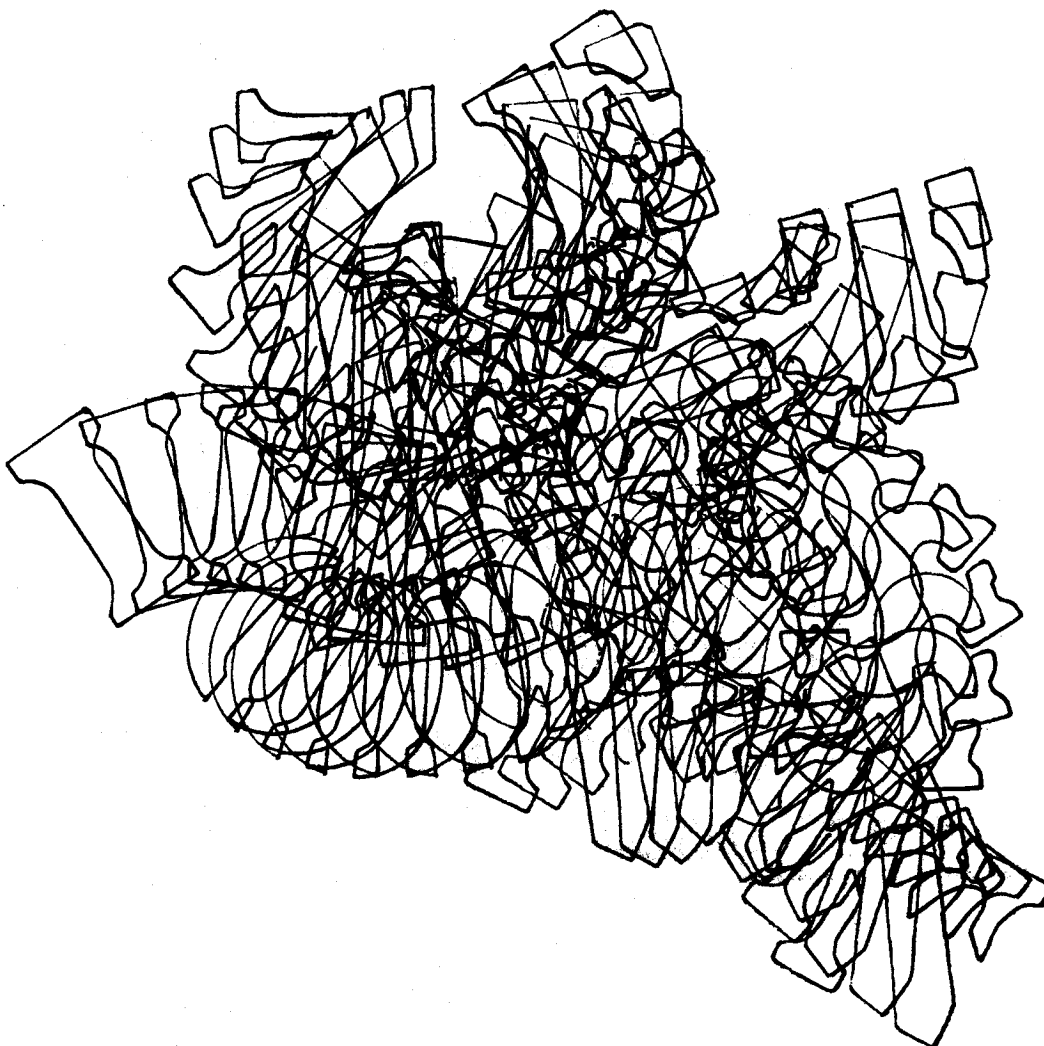


KALDERON



The Birth of the Letter R



KALDRON 11
summer 1980

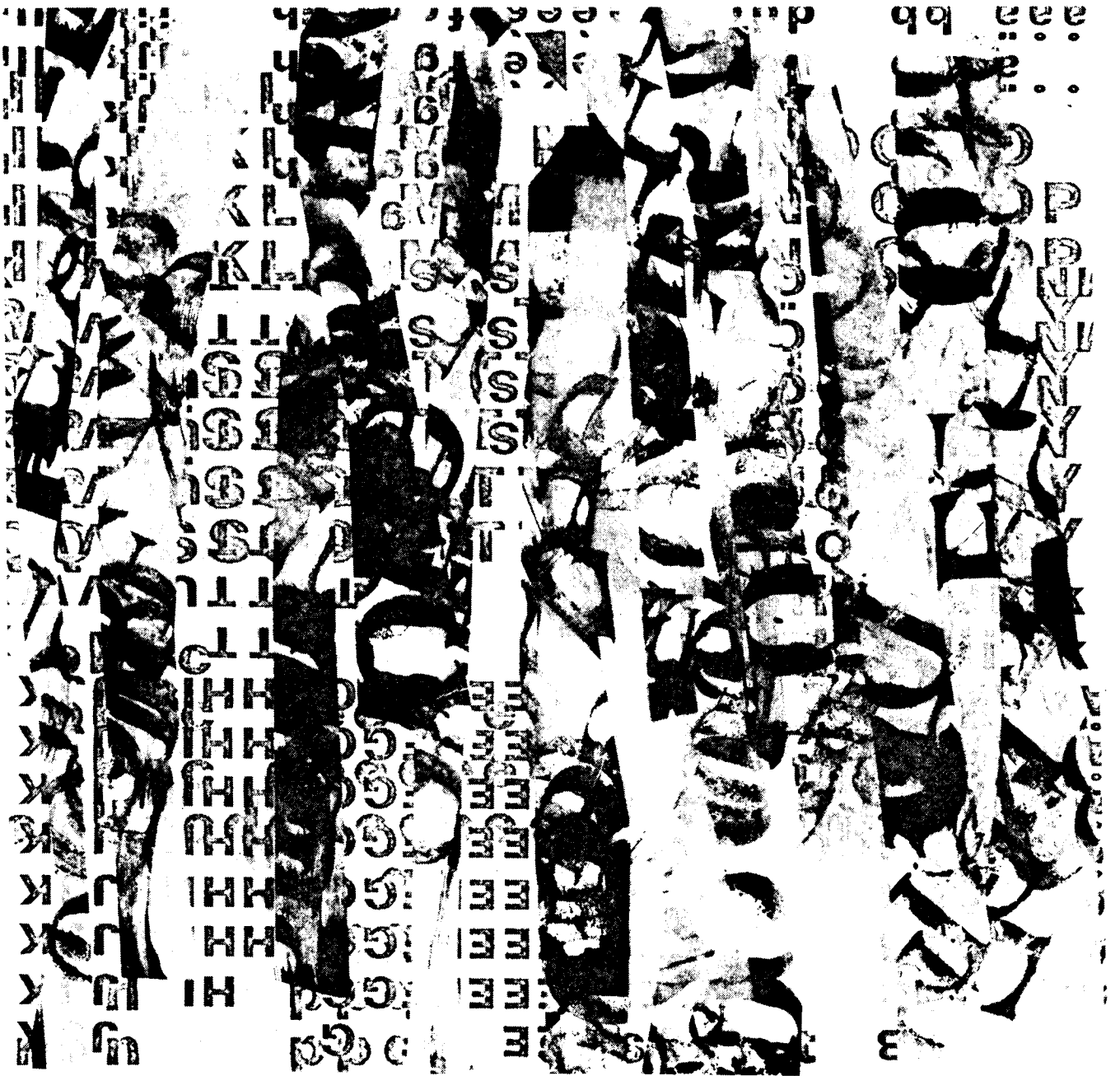
a journal of visual
poetry and language
edited and publisht
by
karl kempton
441 north 6th st
grover city
ca 93433
usa

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special thanx to ccla
for funding this issue

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envelope for return must be
enclosed otherwise work will
be placed in KALDRON ARCHIVE

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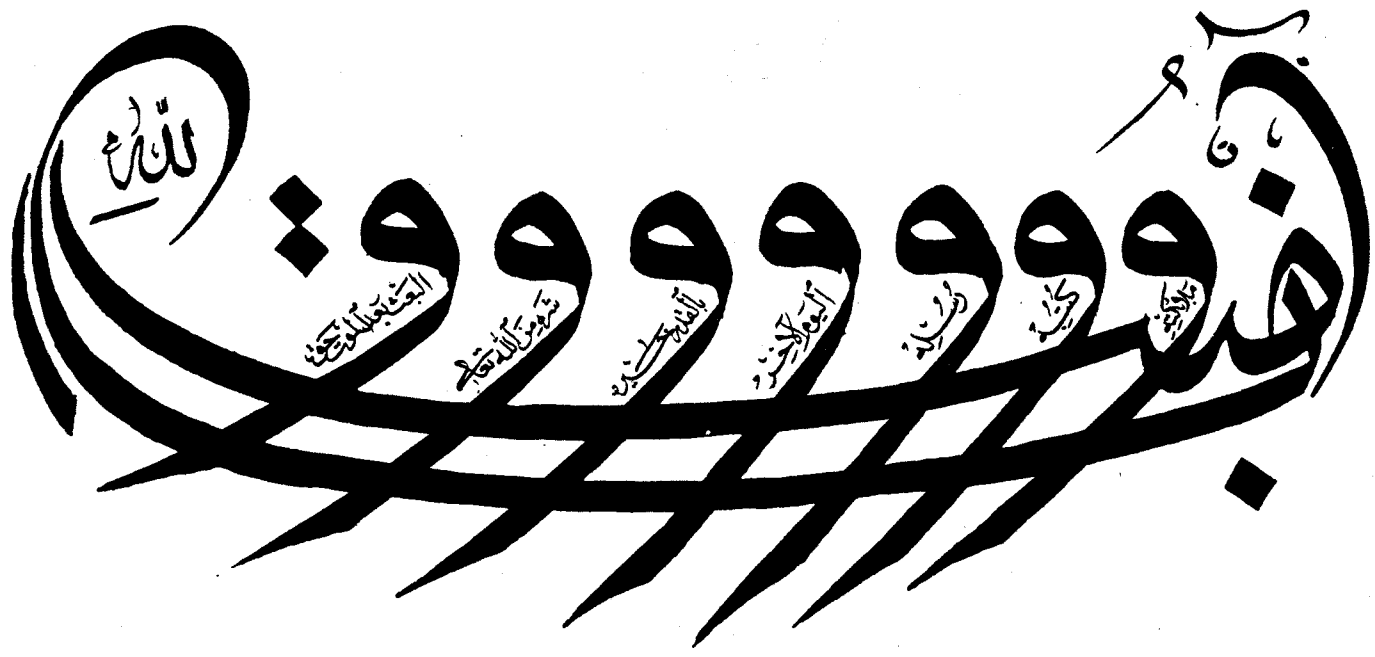


Diary Poem #2

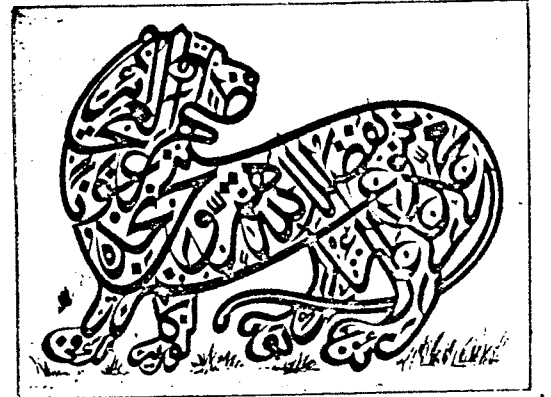
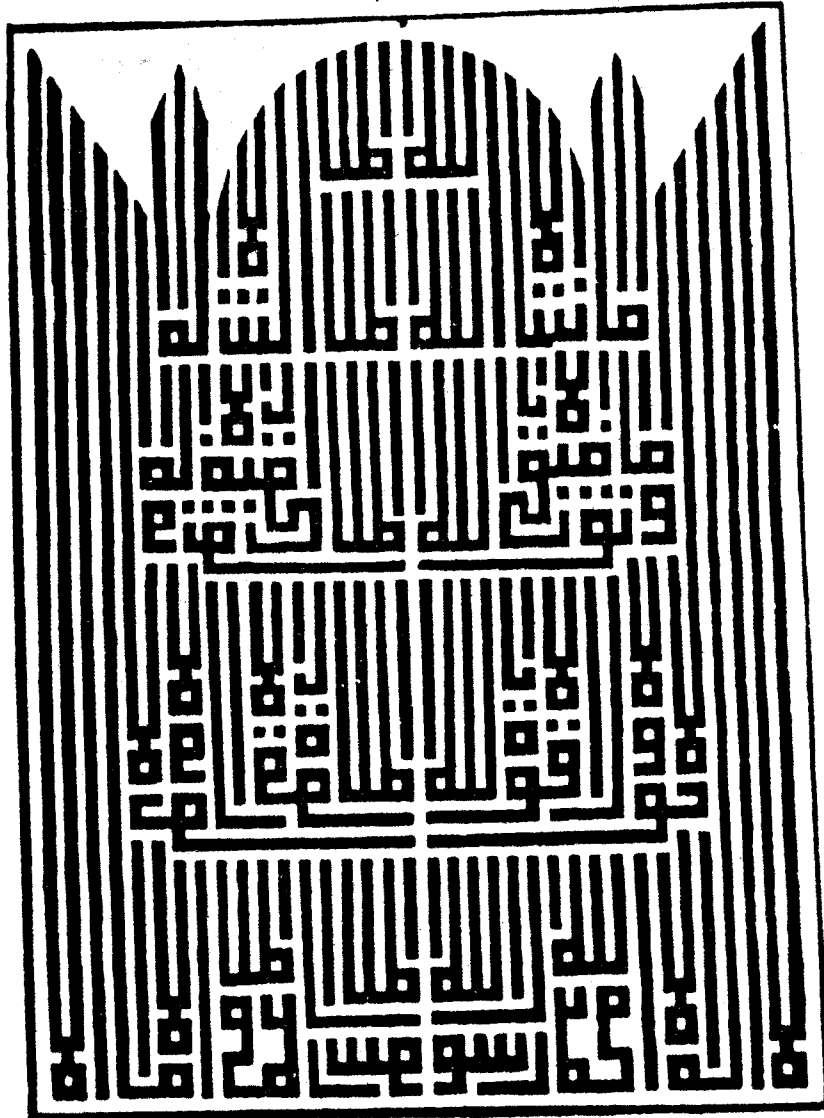


Diary Poem #3

scott helmes



CALIGRAPHIC PICTURE COMPOSED OF PRAYERS
from india



bektashi dervish text



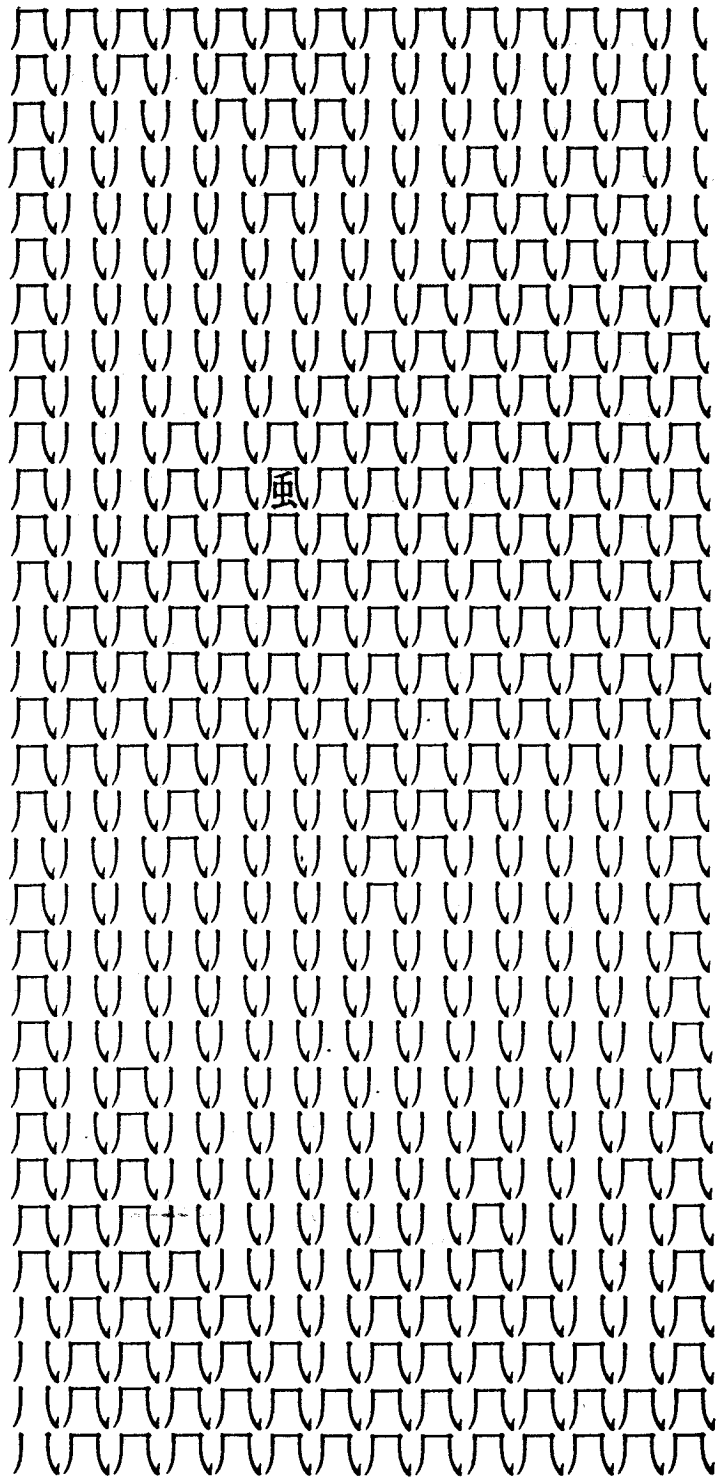
amulet in urdu

islamic calligraphy curated by
peter mayer
dept of visual communication
univ of london, goldsmith college
lewisham way
london se14 6nw england

風

wind

wind pattern

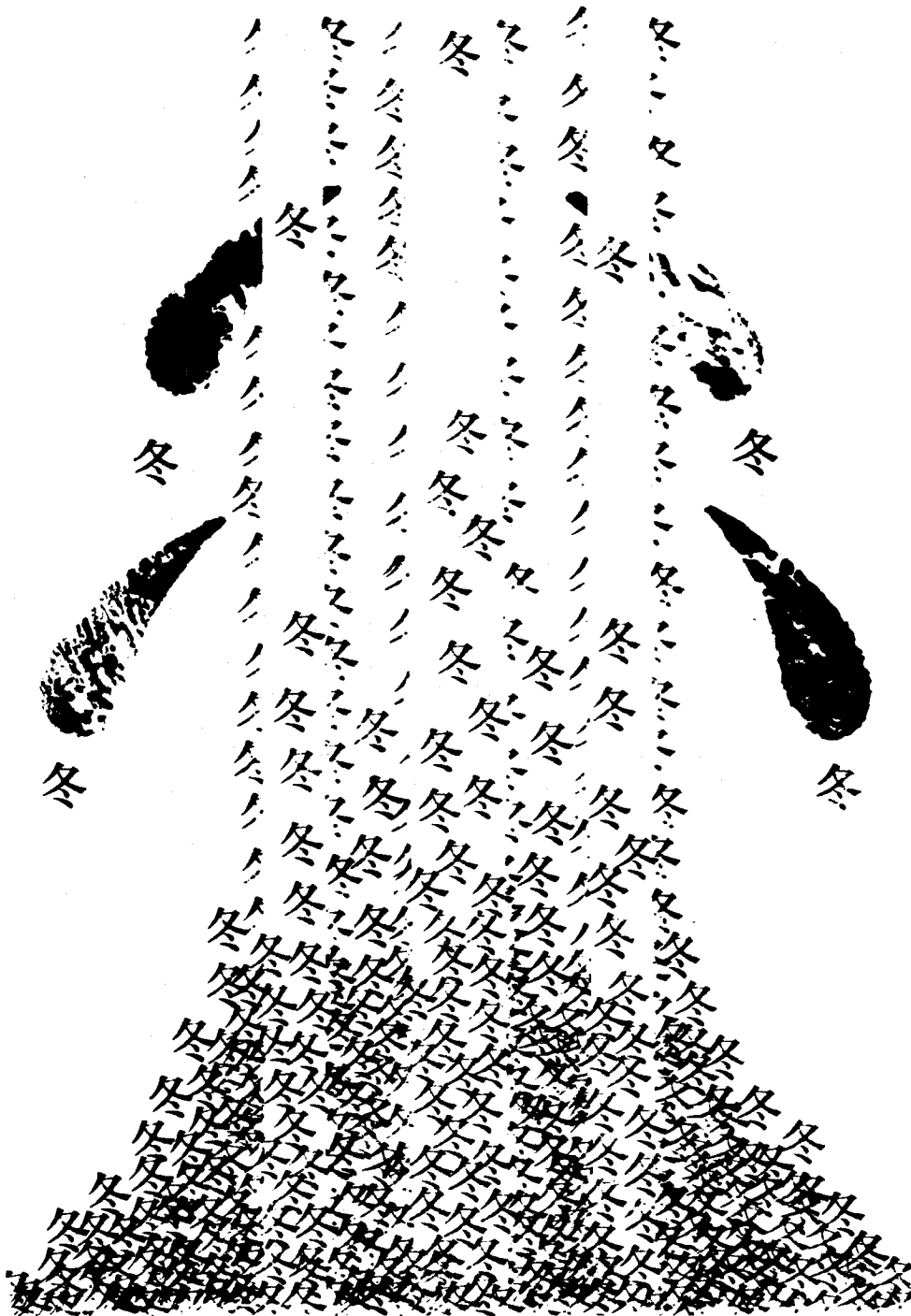


shoji yoshizawa
 166 suginami-ku
 koenji kita 3-31-5
 tokyo japan

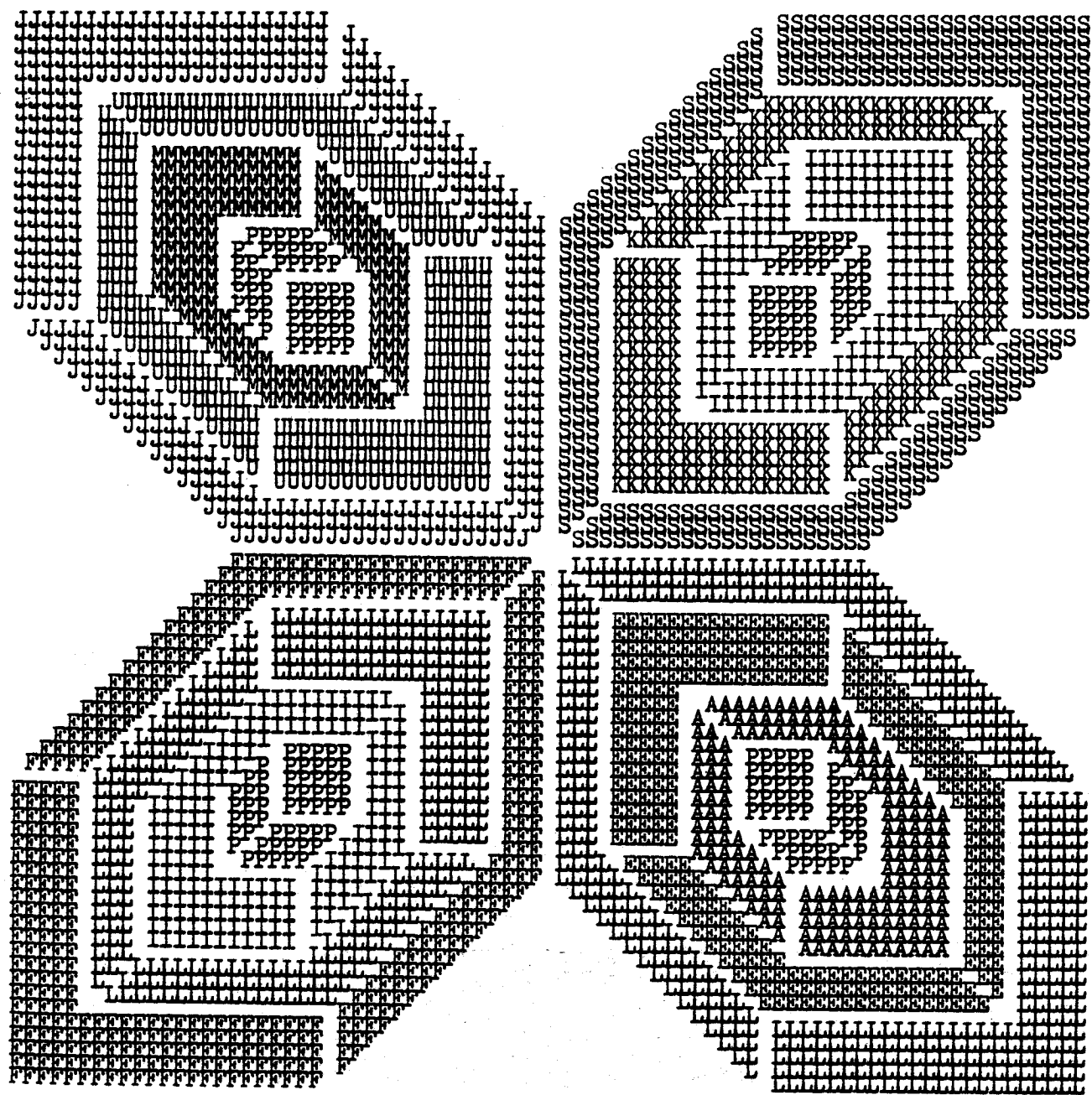
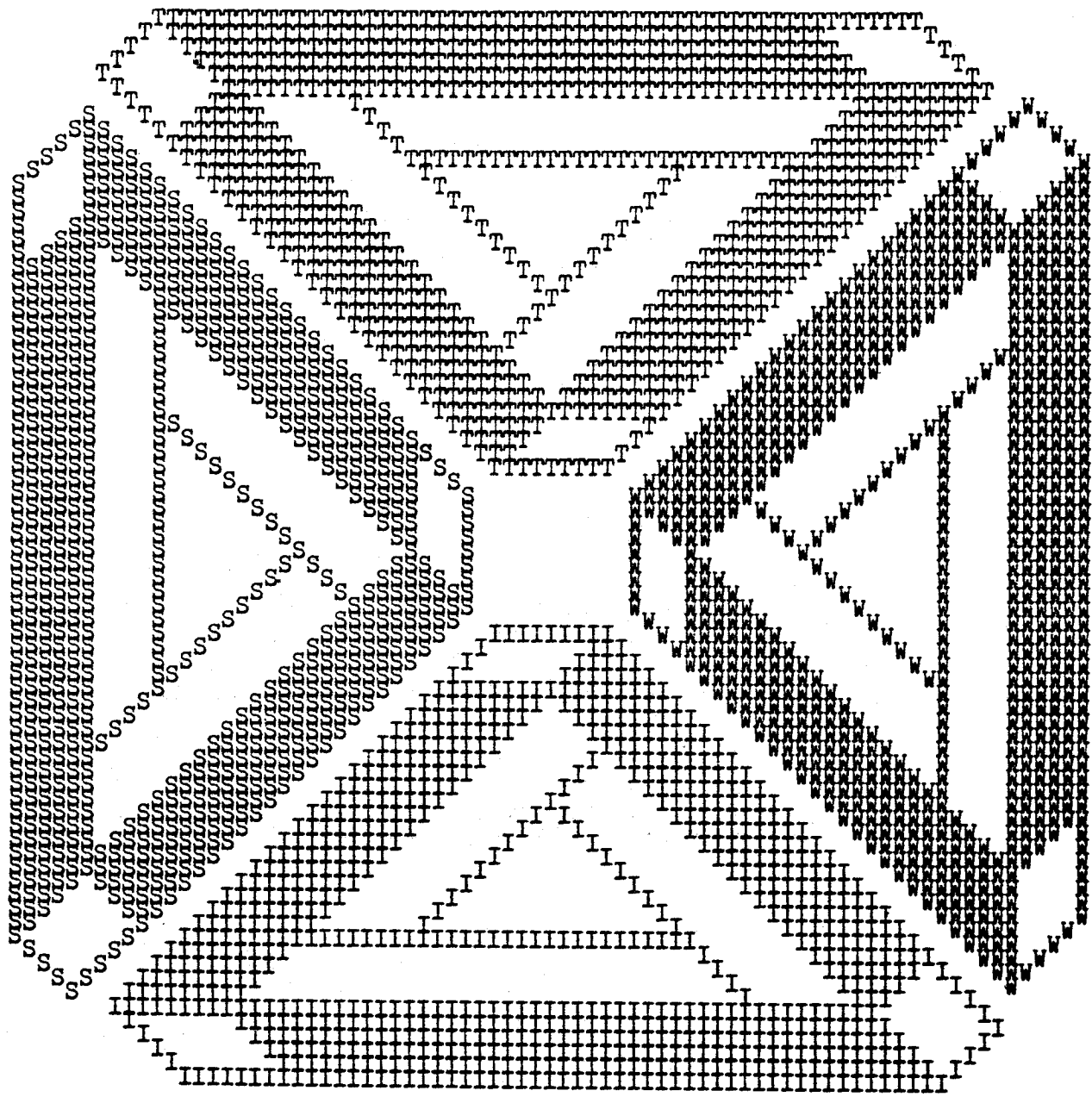
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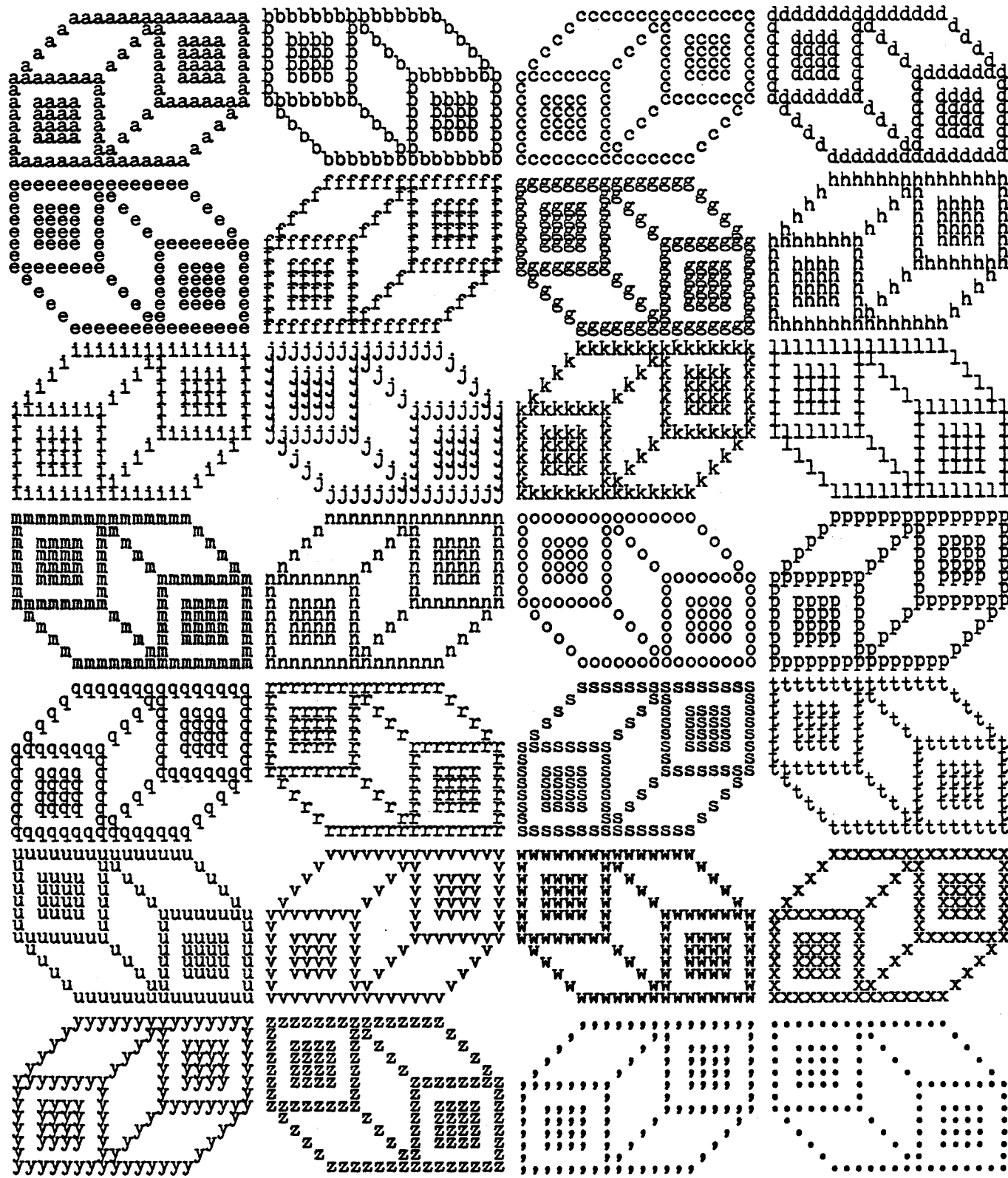
winter

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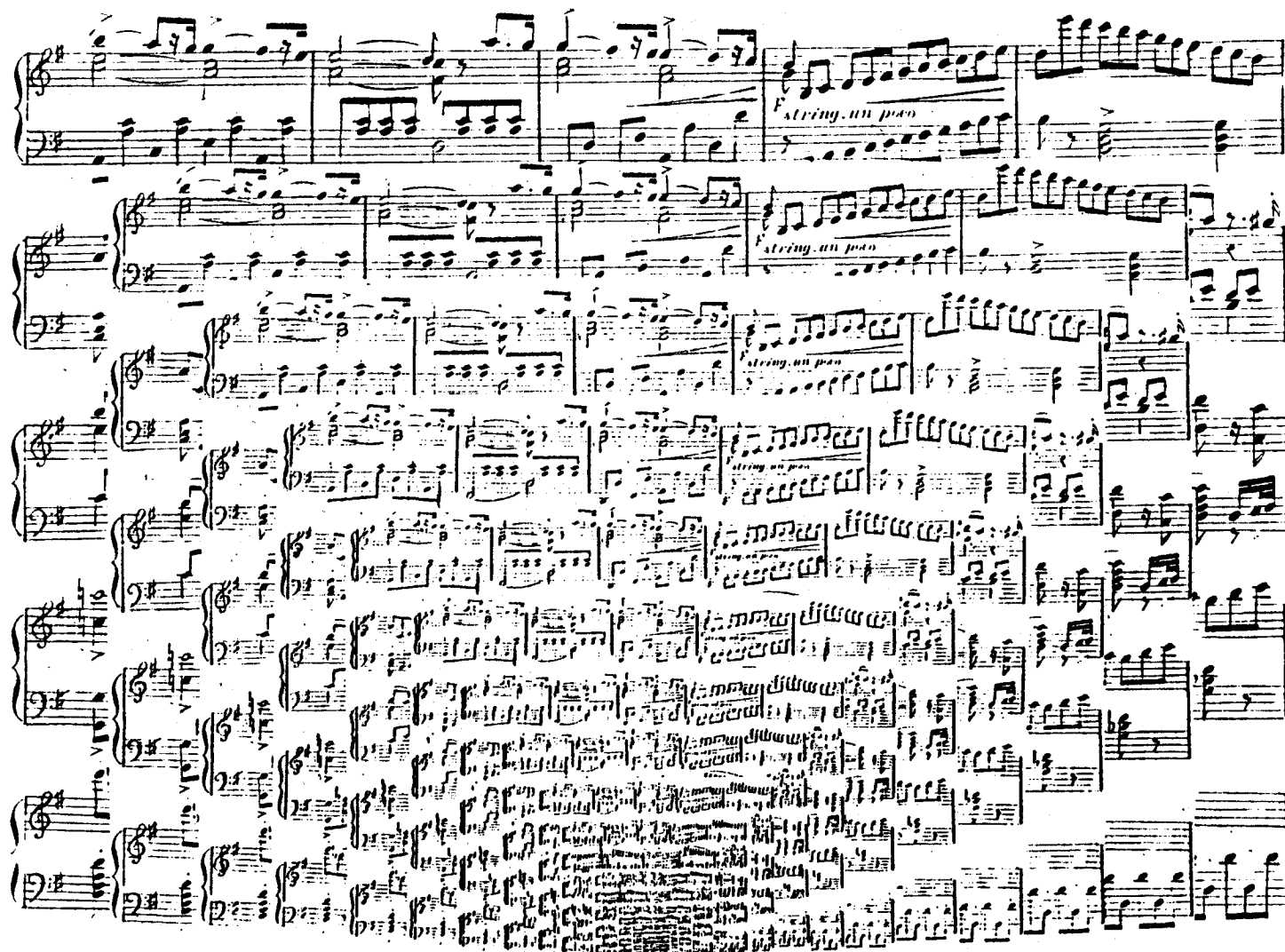


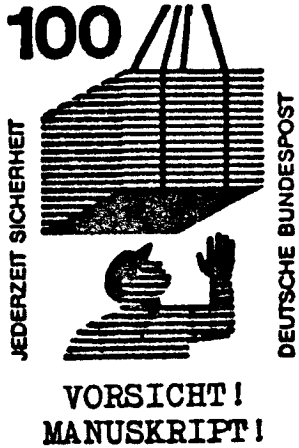
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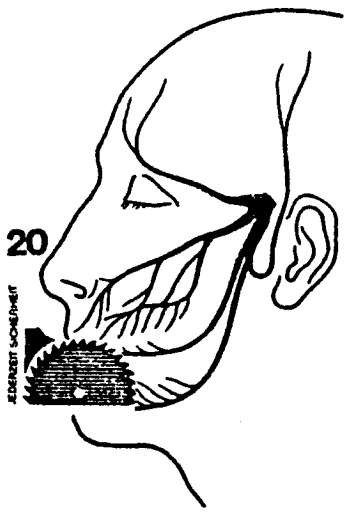


karl kempton

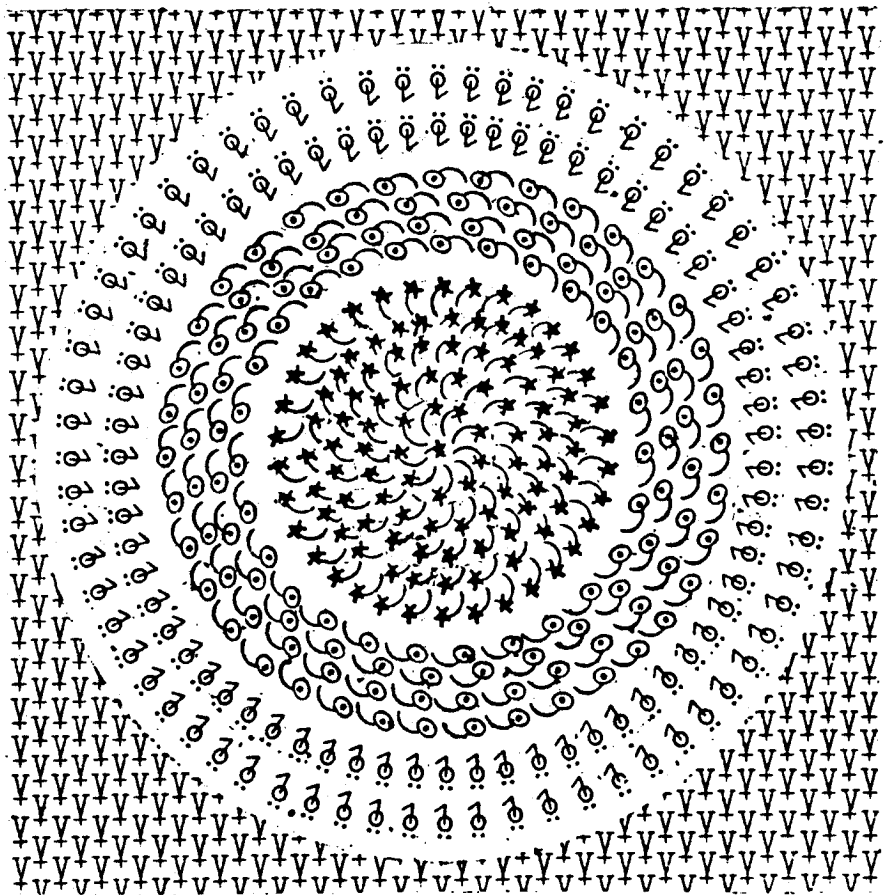




hommage à günter grass



trimm dich!

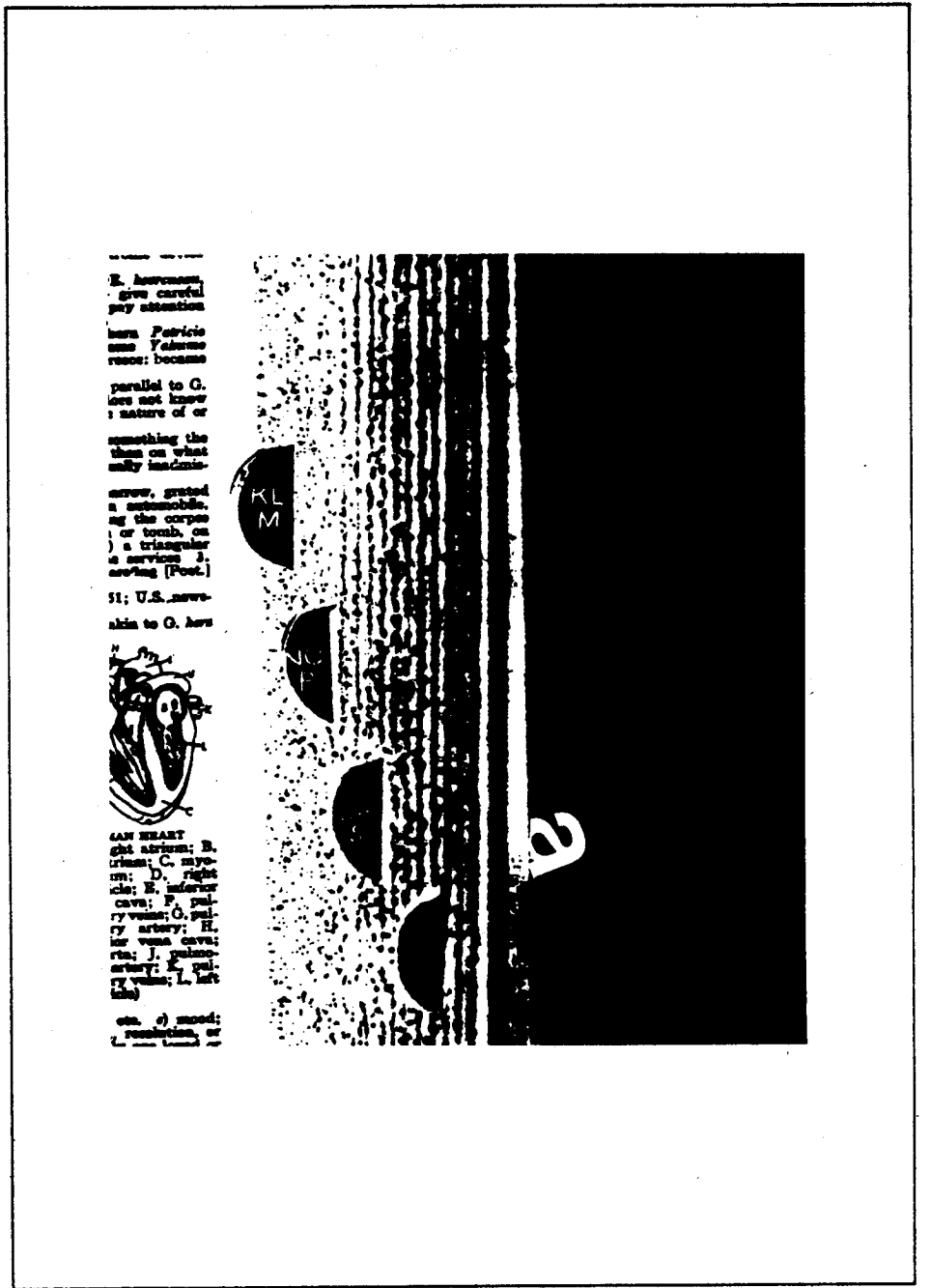
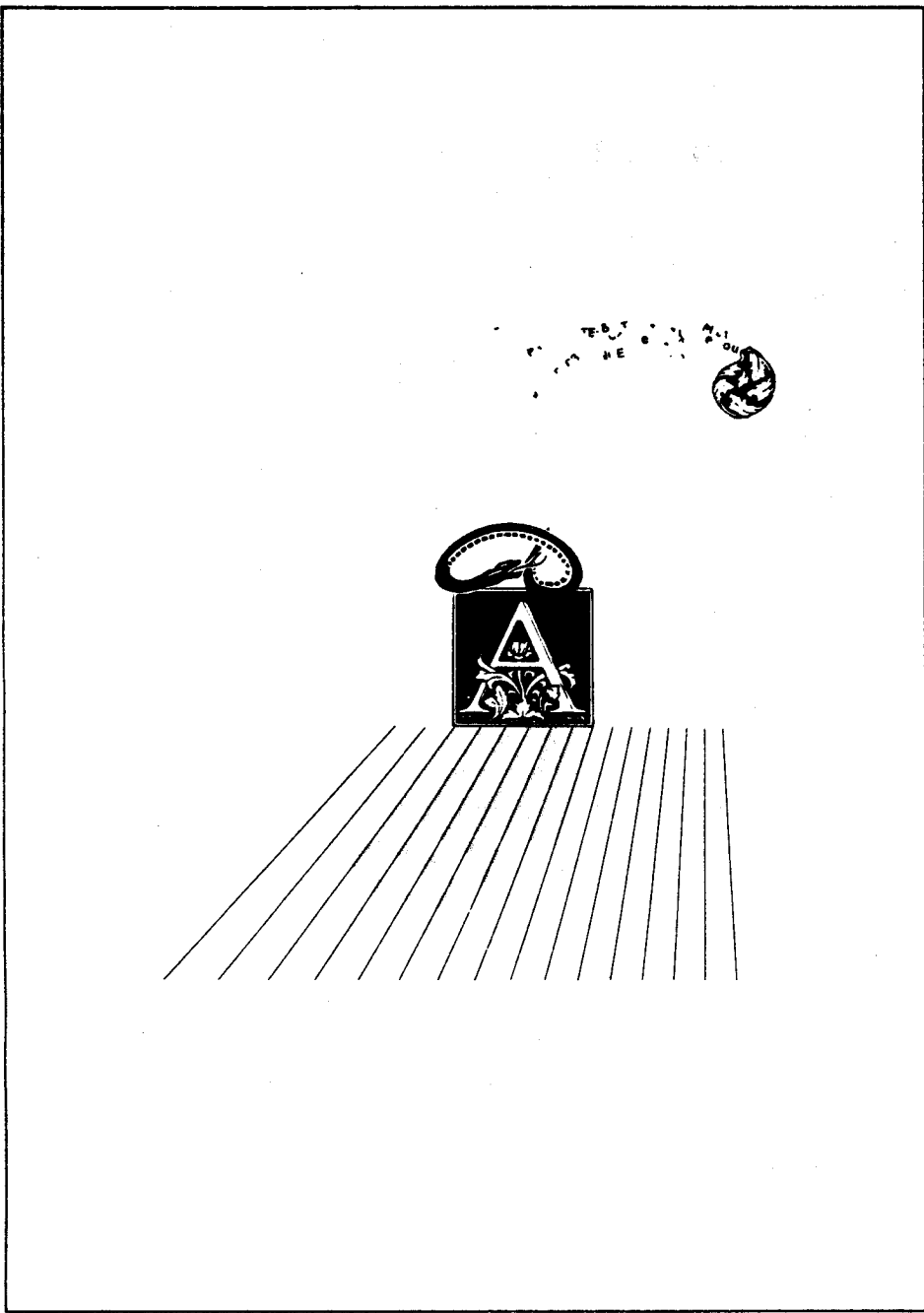


le jardin du typo-poète

kurt mautz
 d-65 mainz
 am fort elisabeth 33
 west germany



bill gaglione
 1183 church st
 san francisco ca 94114
 ca 94114



hart broudy
 75 graydon hall drive
 suite 1508
 don mills, ontario
 m3a 3m5 canada

above page available as a signed lithograph, \$50.00

SWEEP.....

TO WIN OVERWHELMINGLY ALL THE GAMES.

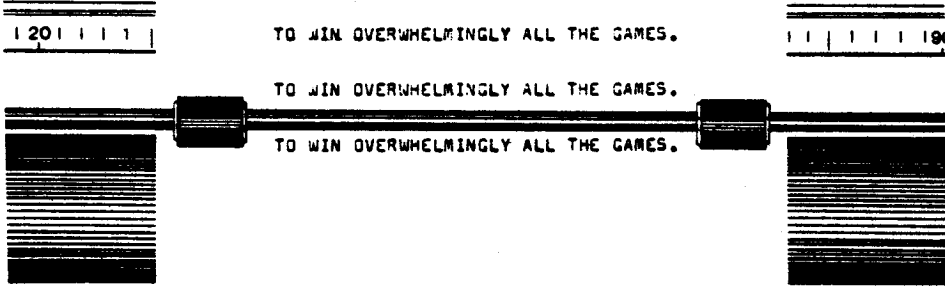
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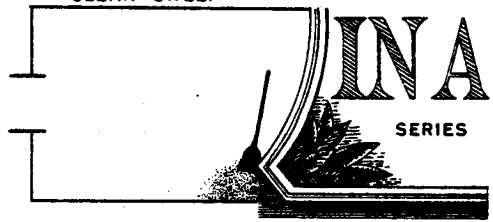
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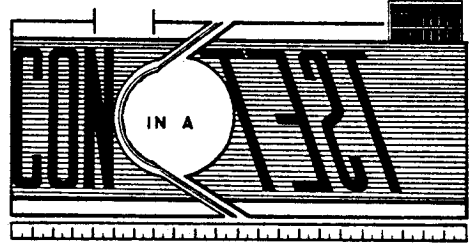


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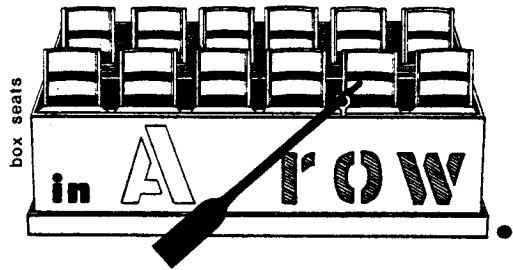
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2, 3, 4,



2, 3, 4,



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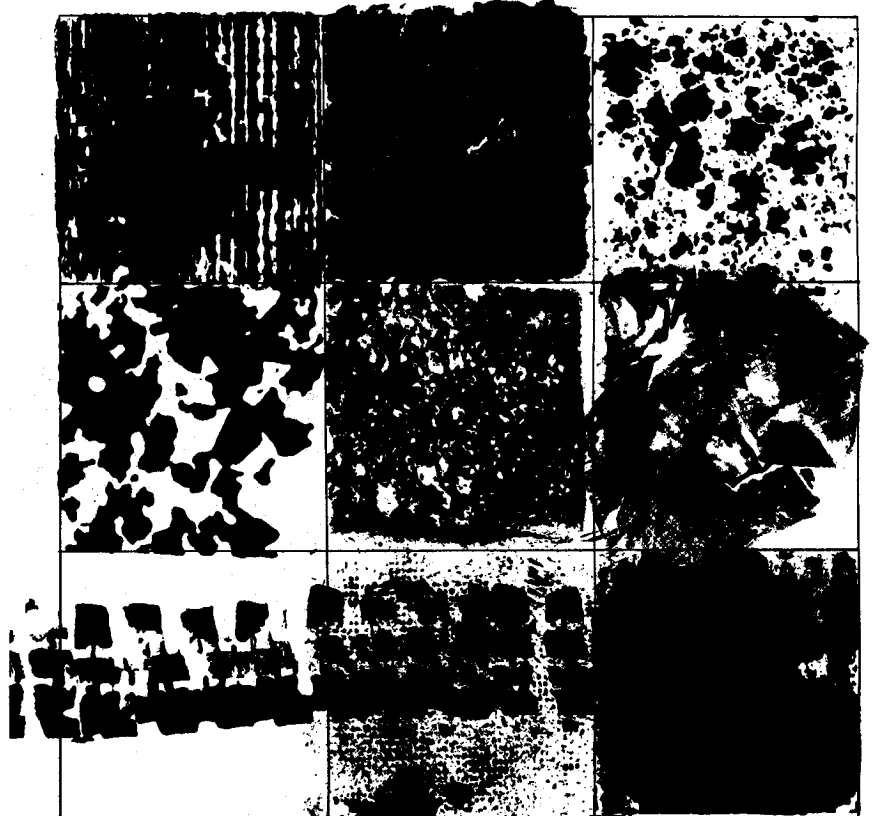
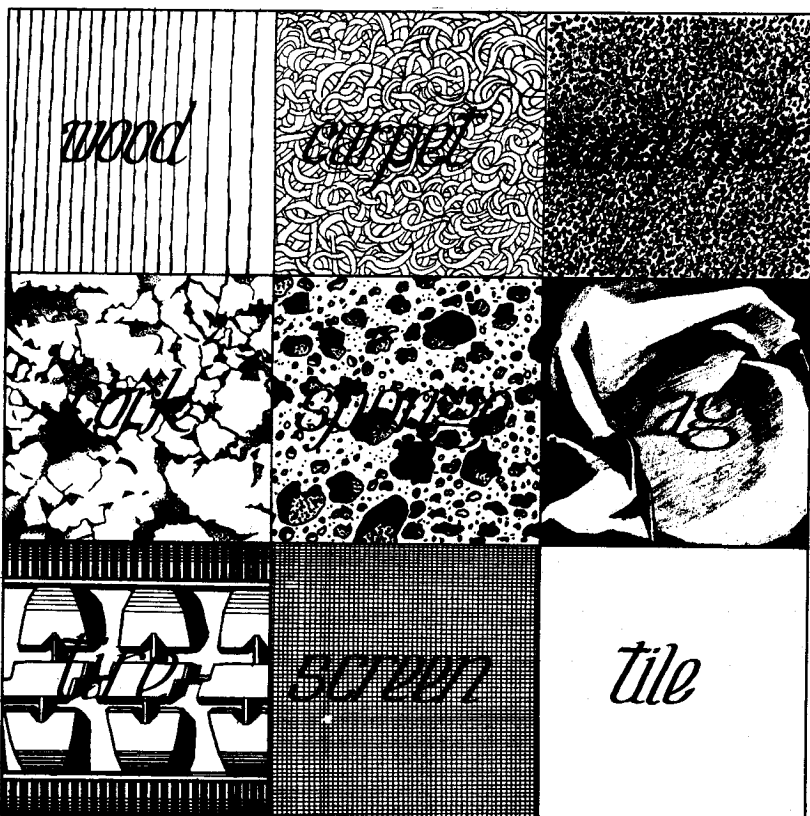


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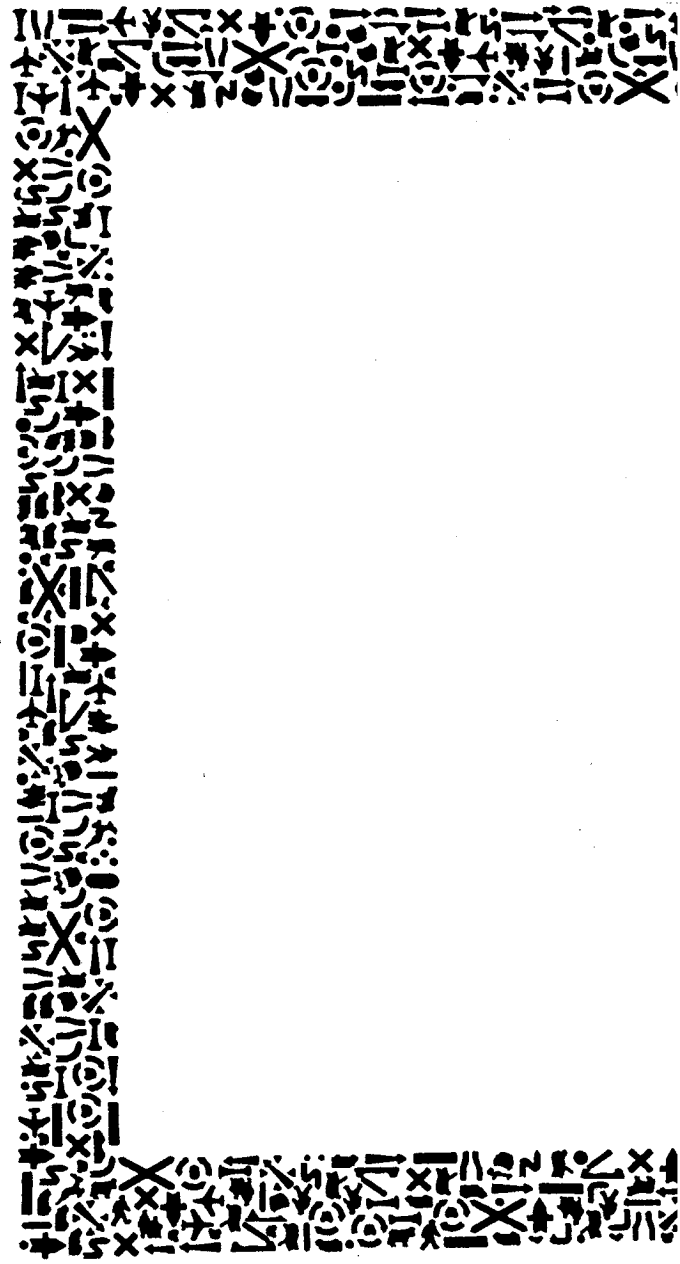
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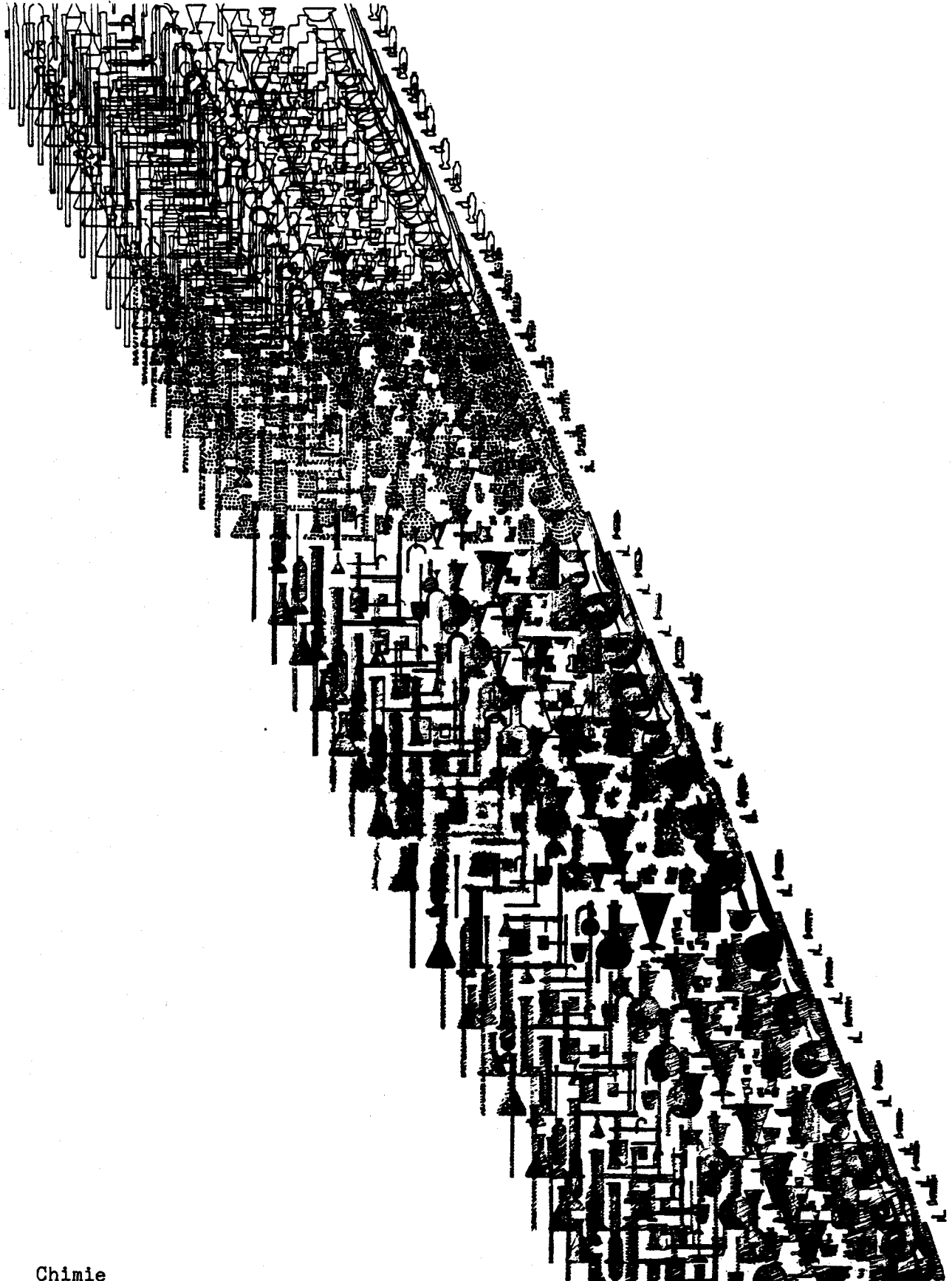
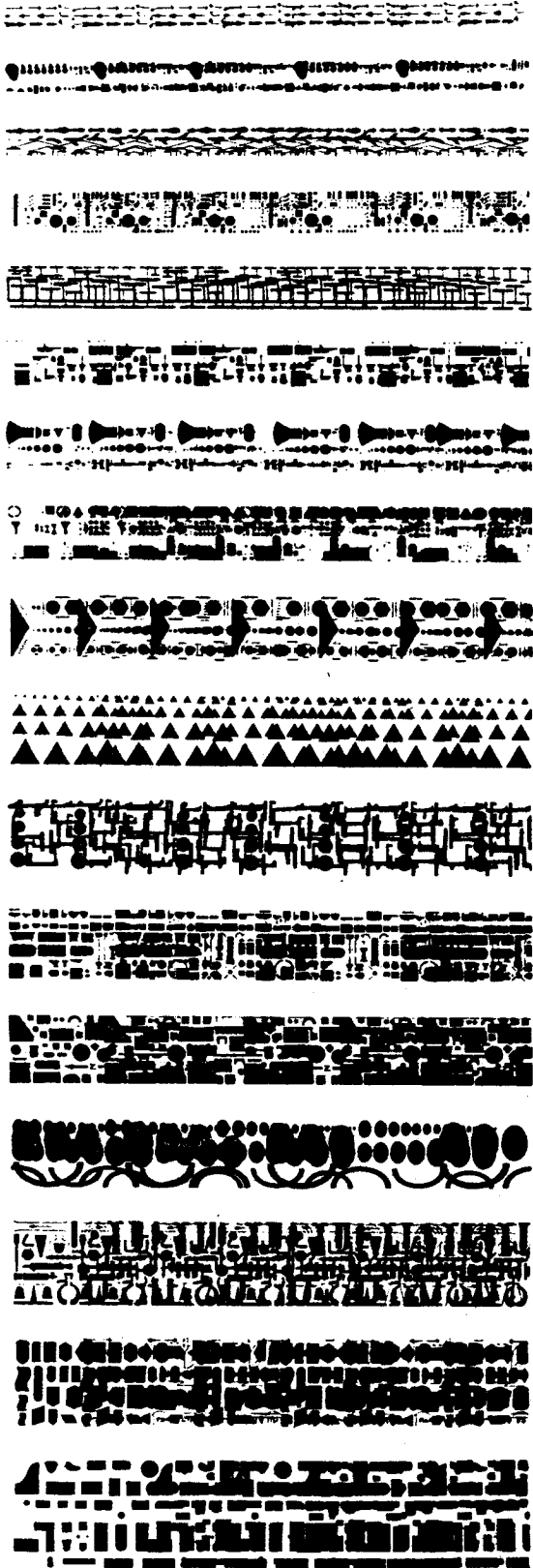
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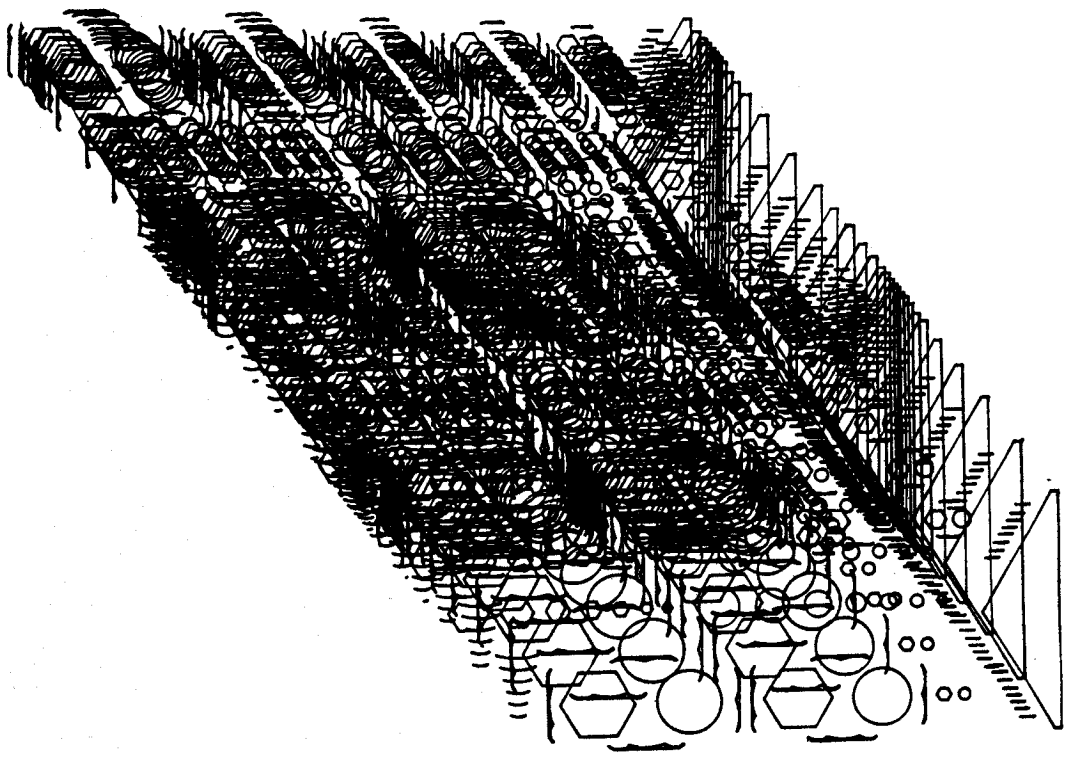
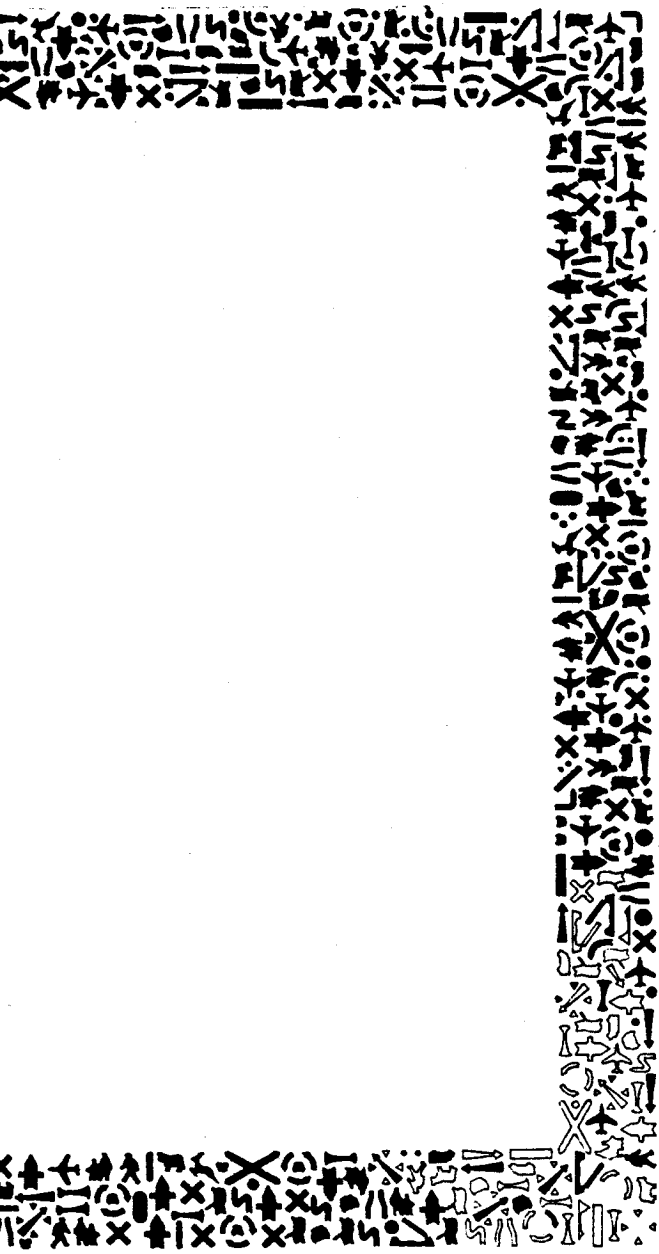


constantin xenakis
17 rue de navarin
f-75009 paris france



Road Code

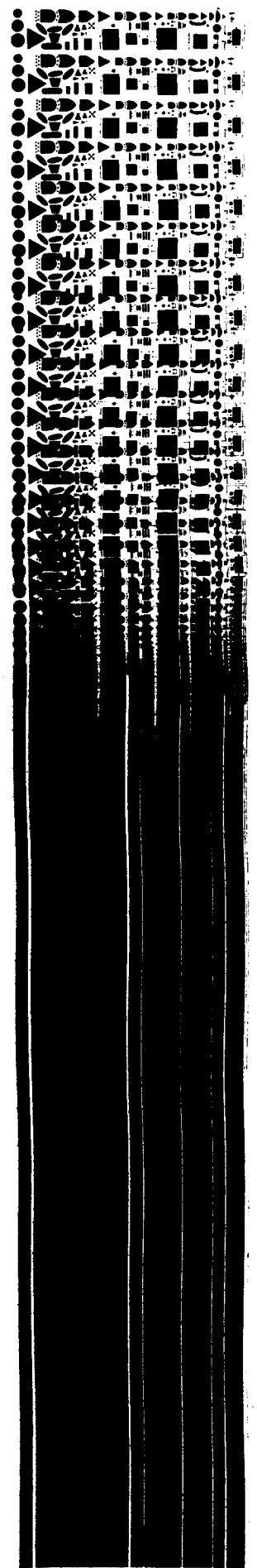
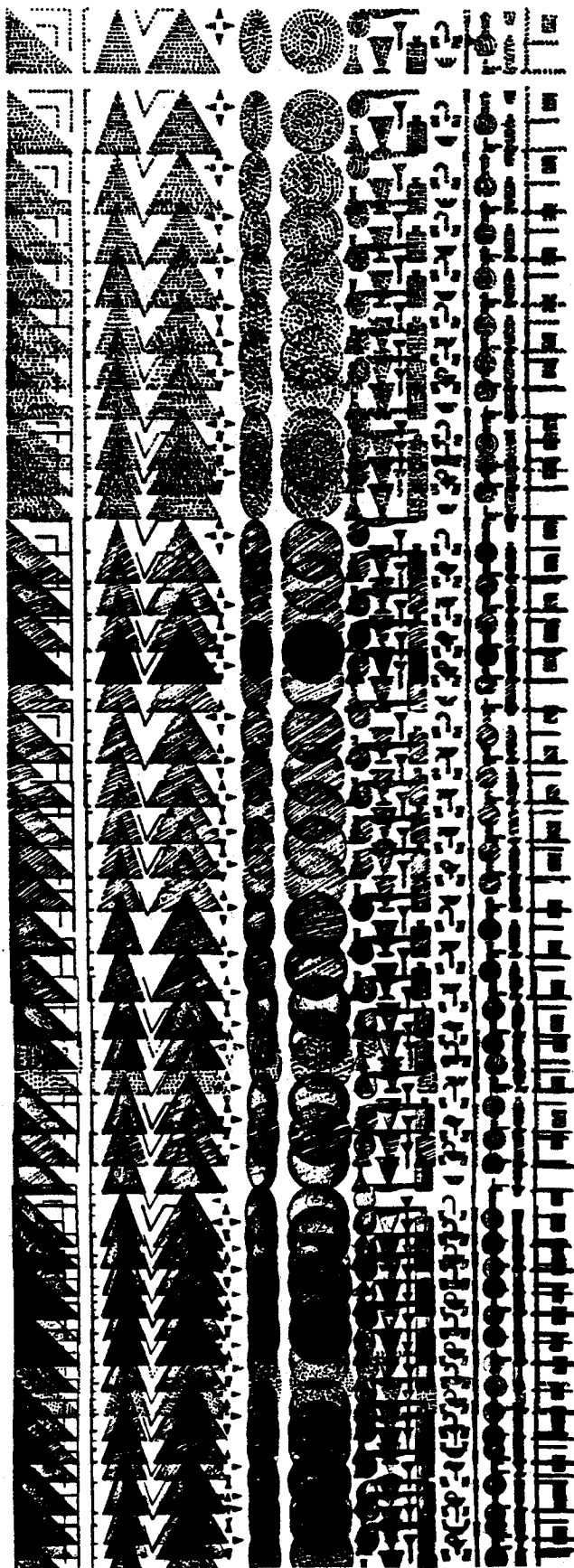


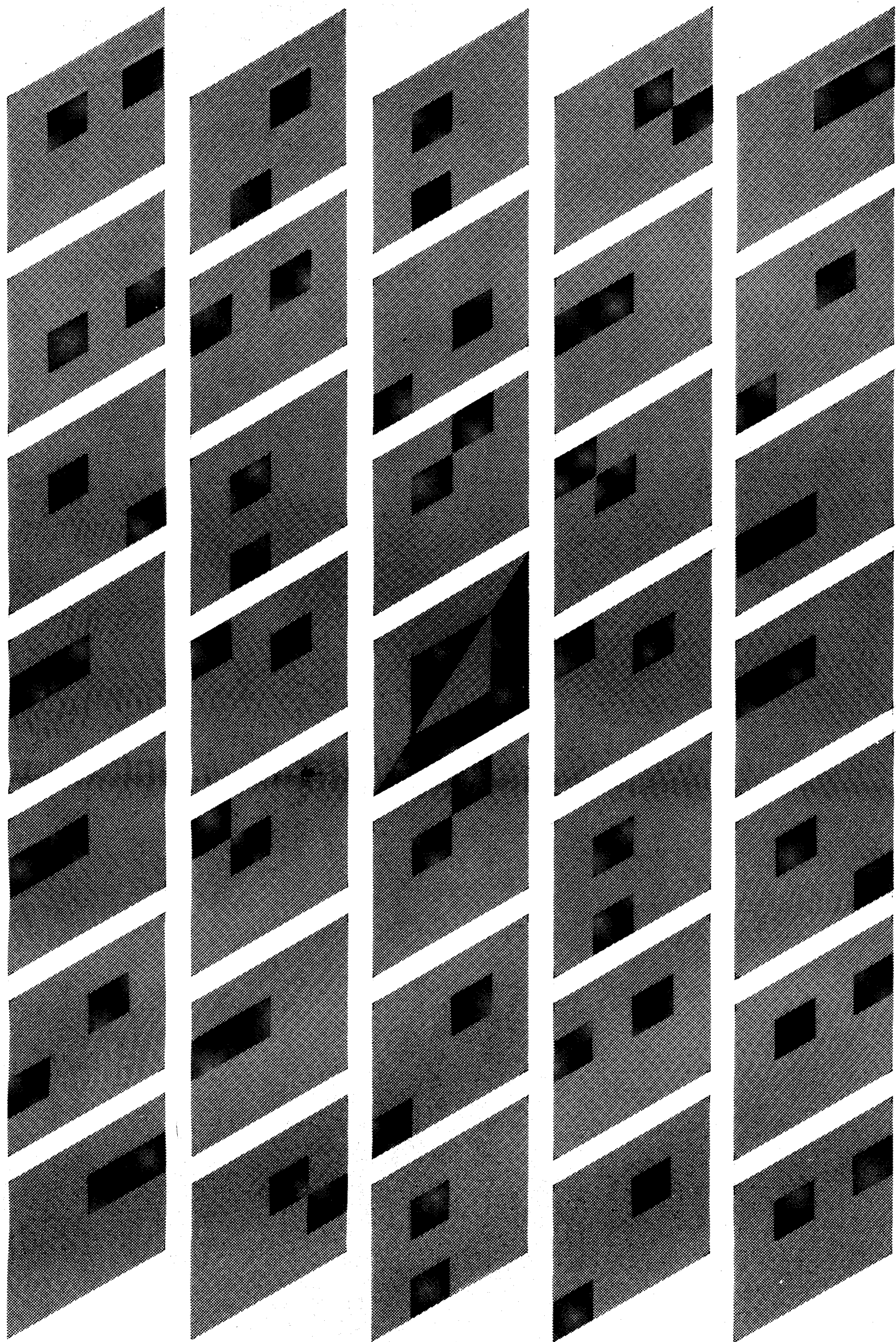


TRACE-GEOMETRIE
Signes Employés Signes Oubliés

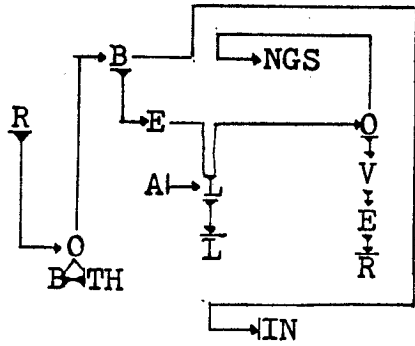
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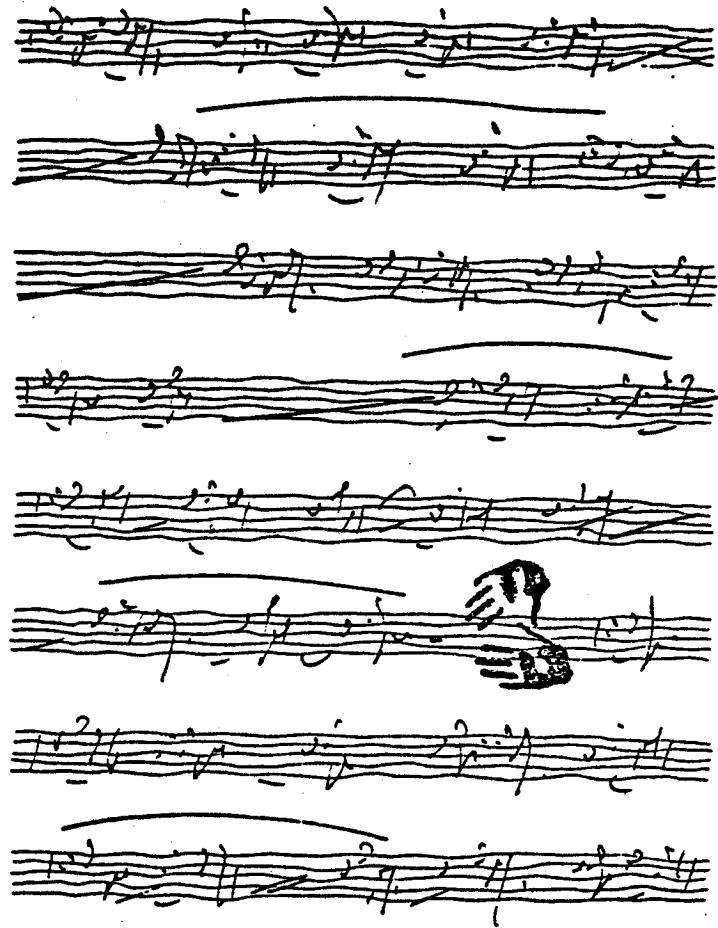




SEQUENCING: ROBIN

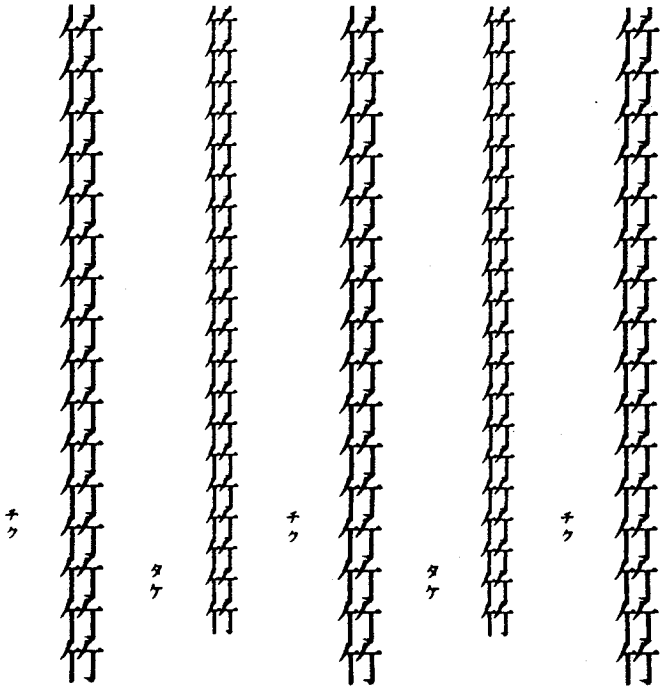


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70 squankum rd
howell nj 07731

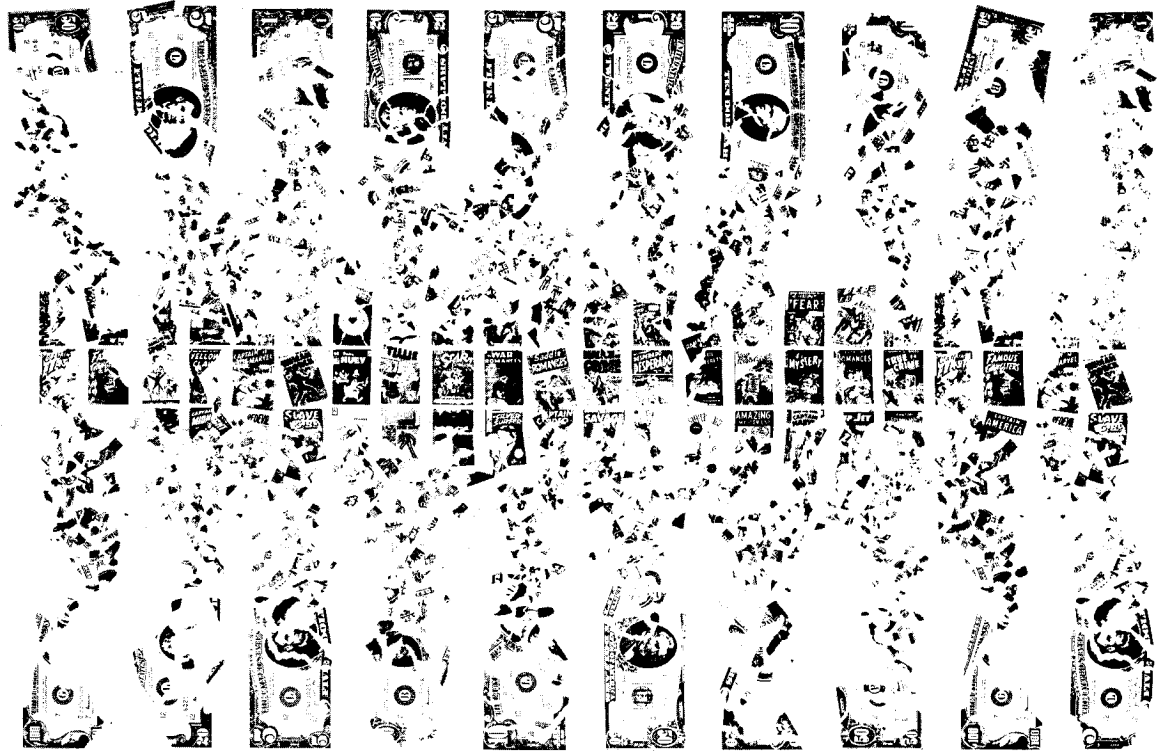


impromptu for 2 hands

betty danon



竹譜 / Note of Bamboos / 竹=Bamboo
Shutaro Mukai / Inokashira 1-13-25, Mitaka-shi, Tokyo, Japan

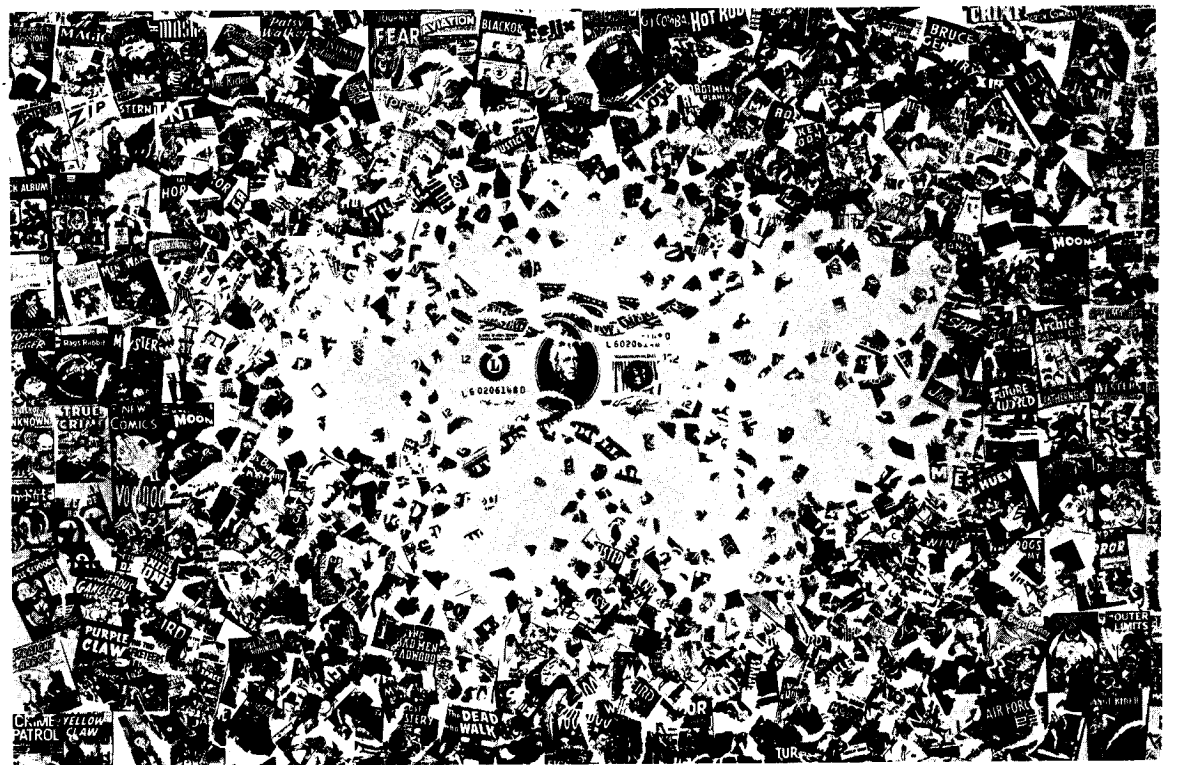


collecting for fun and profit



'POEM-PAINTING'
WRITING ON CANVAS AND PAPERPULP
OBJECTS 1978

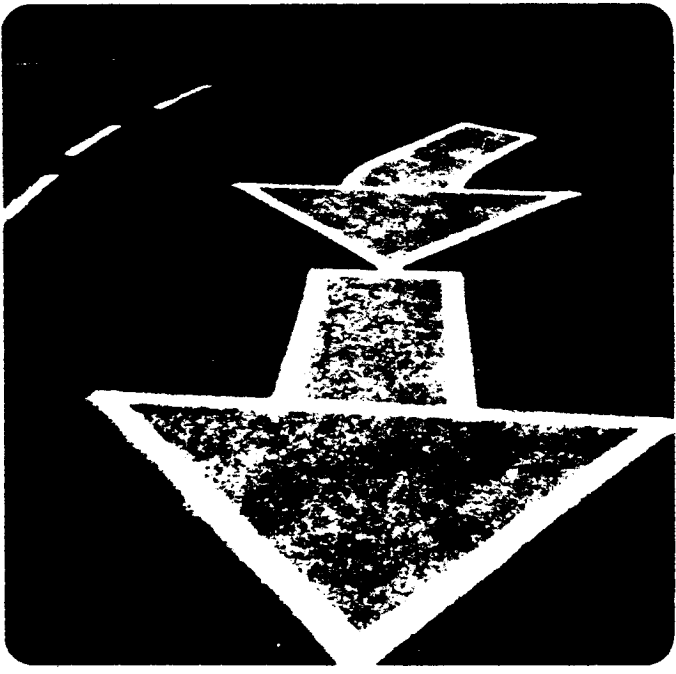
vittore baroni
via raffaelli, 2
55042 forte dei marmi (lu)
italy



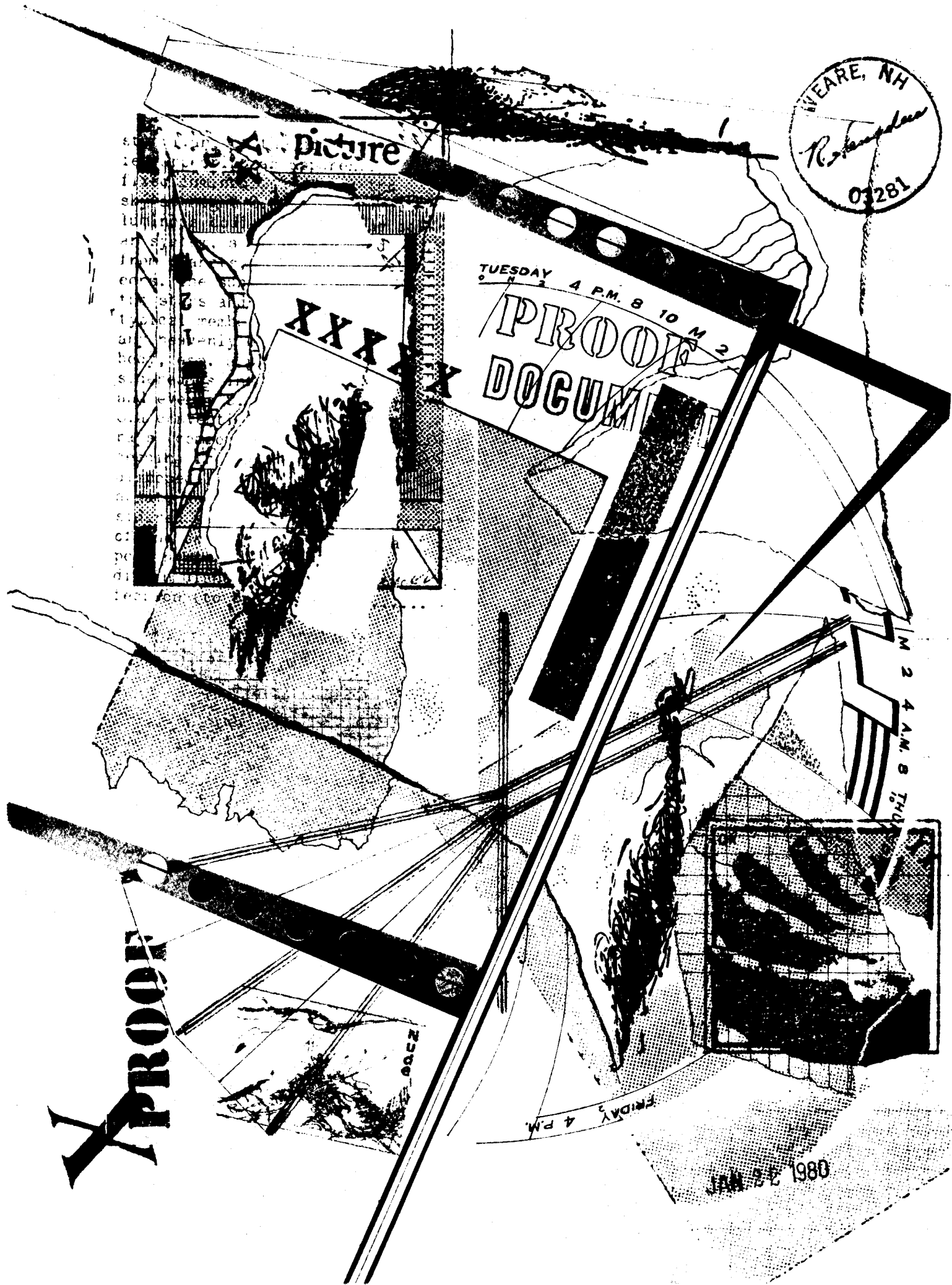
inflation hedge

(2 of a set of 10 postcards
--20¢ each)

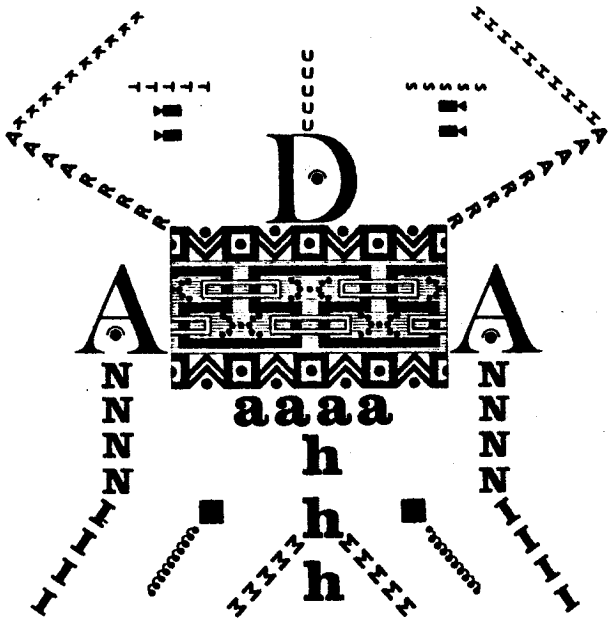
s. e. kohler
paper press inc
544 28th st
san francisco ca 94131



peter murphy
3 the panorama
eaglemont, 3084
victoria australia



r. saunders
box 631 route 2
weare nh 03281



ALGOL



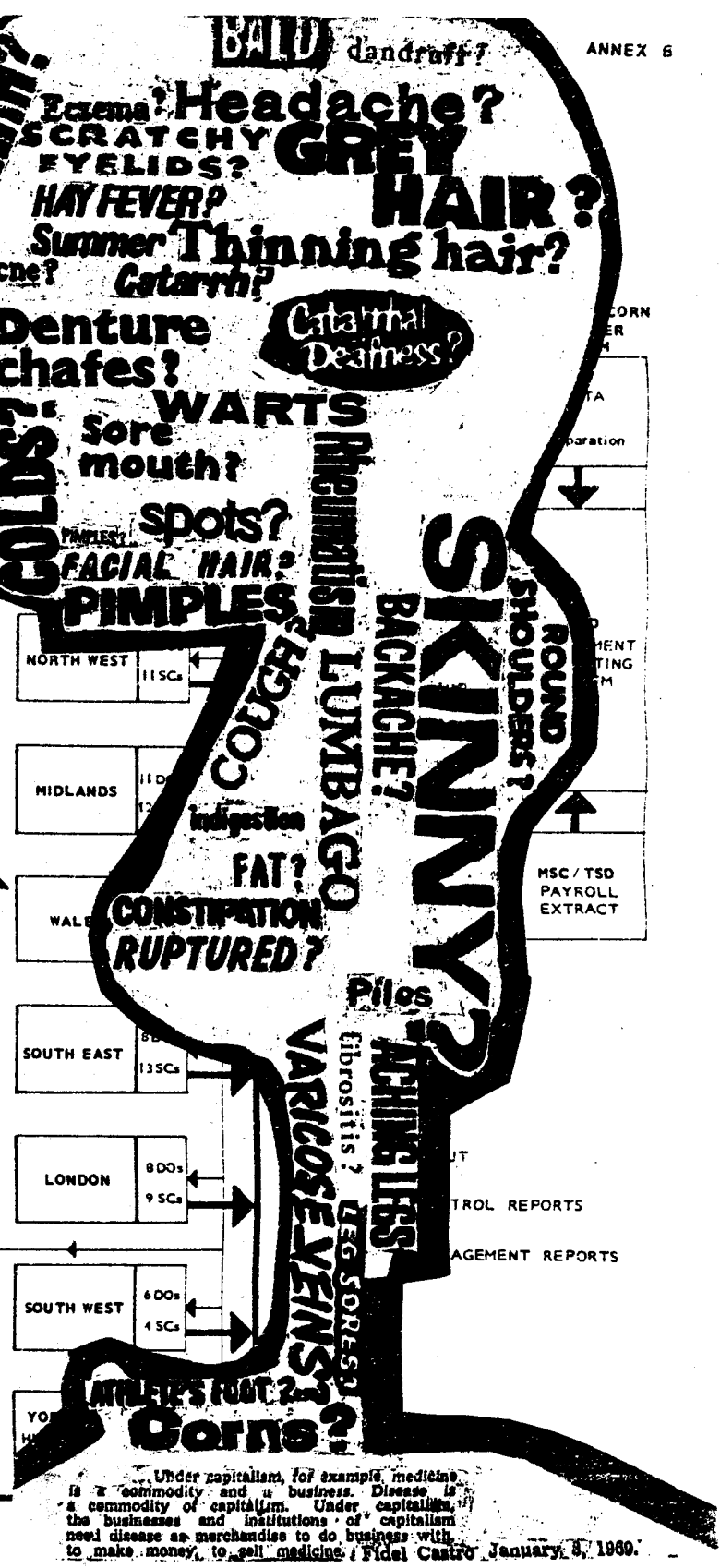
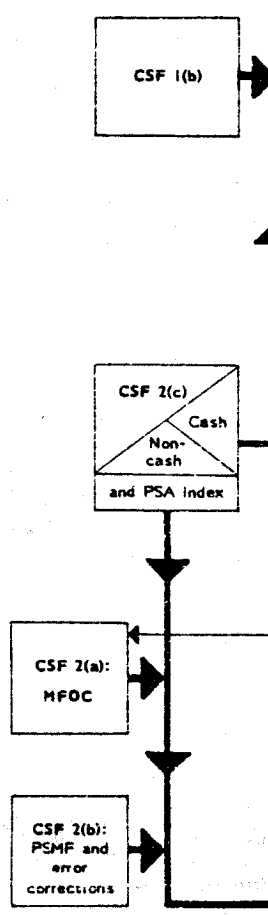
LUNOMETER

miroljub todorović
 signalist documentation centre
 dobrinjska 3
 11000 belgrade yugoslavia

MSC / TSD MAN

MSC / TSD
 FINANCE
 OFFICERS

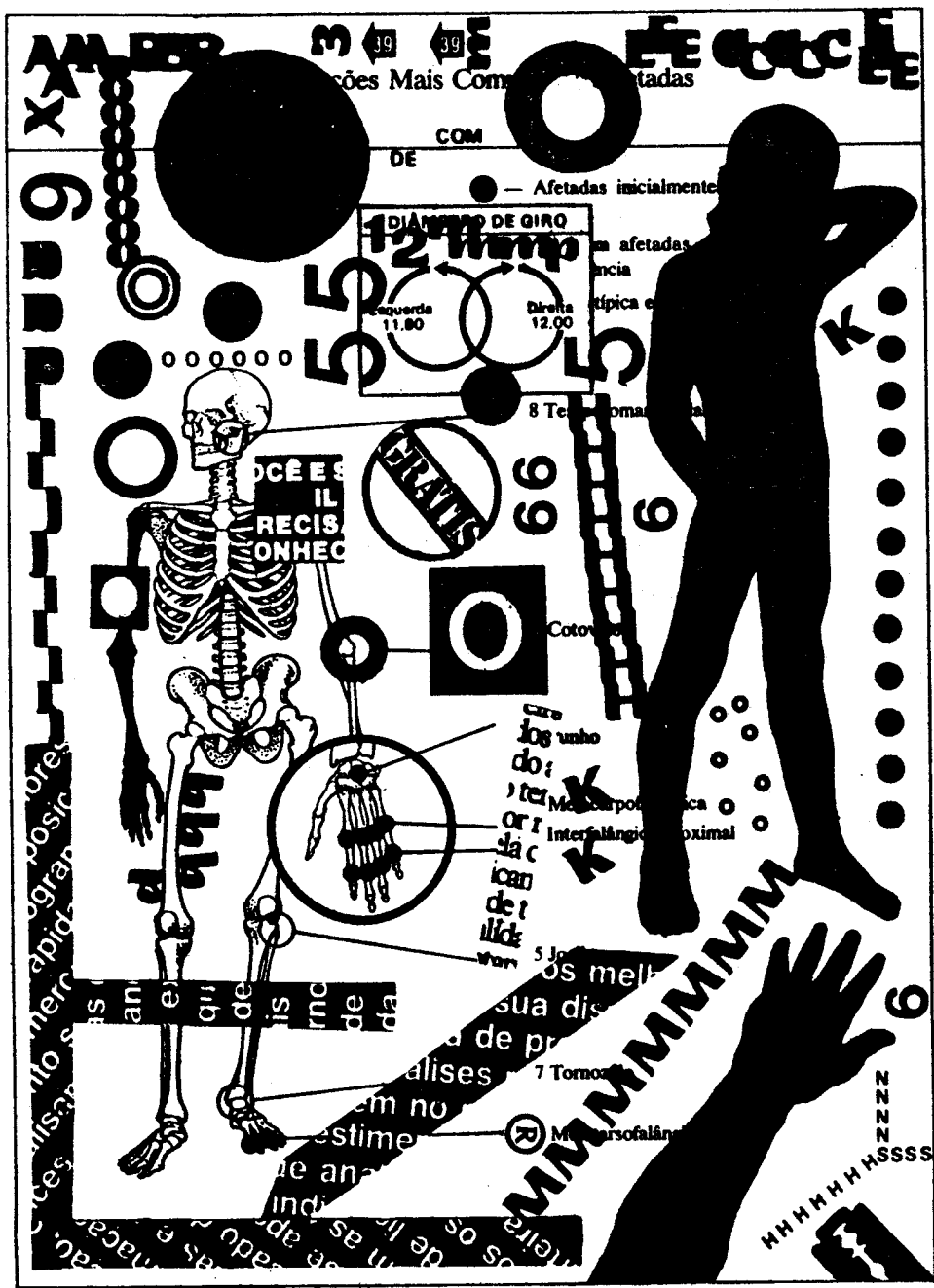
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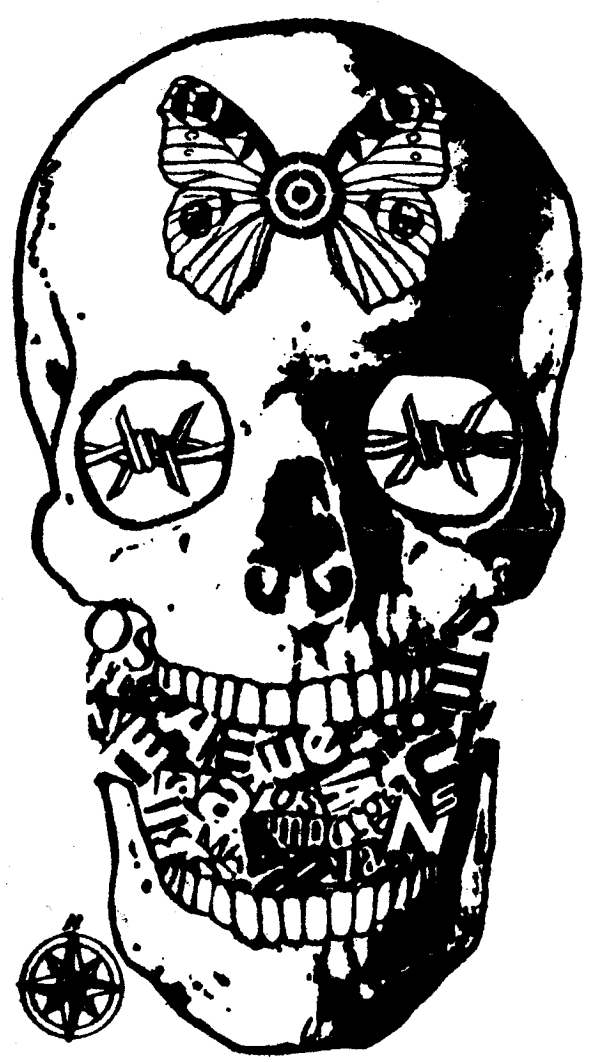
ANNEX 6

Under capitalism, for example, medicine is a commodity and a business. Disease is a commodity of capitalism. Under capitalism, the business and institutions of capitalism need disease as merchandise to do business with: to make money, to sell medicine. / Fidel Castro January 8, 1960.

peter mayer

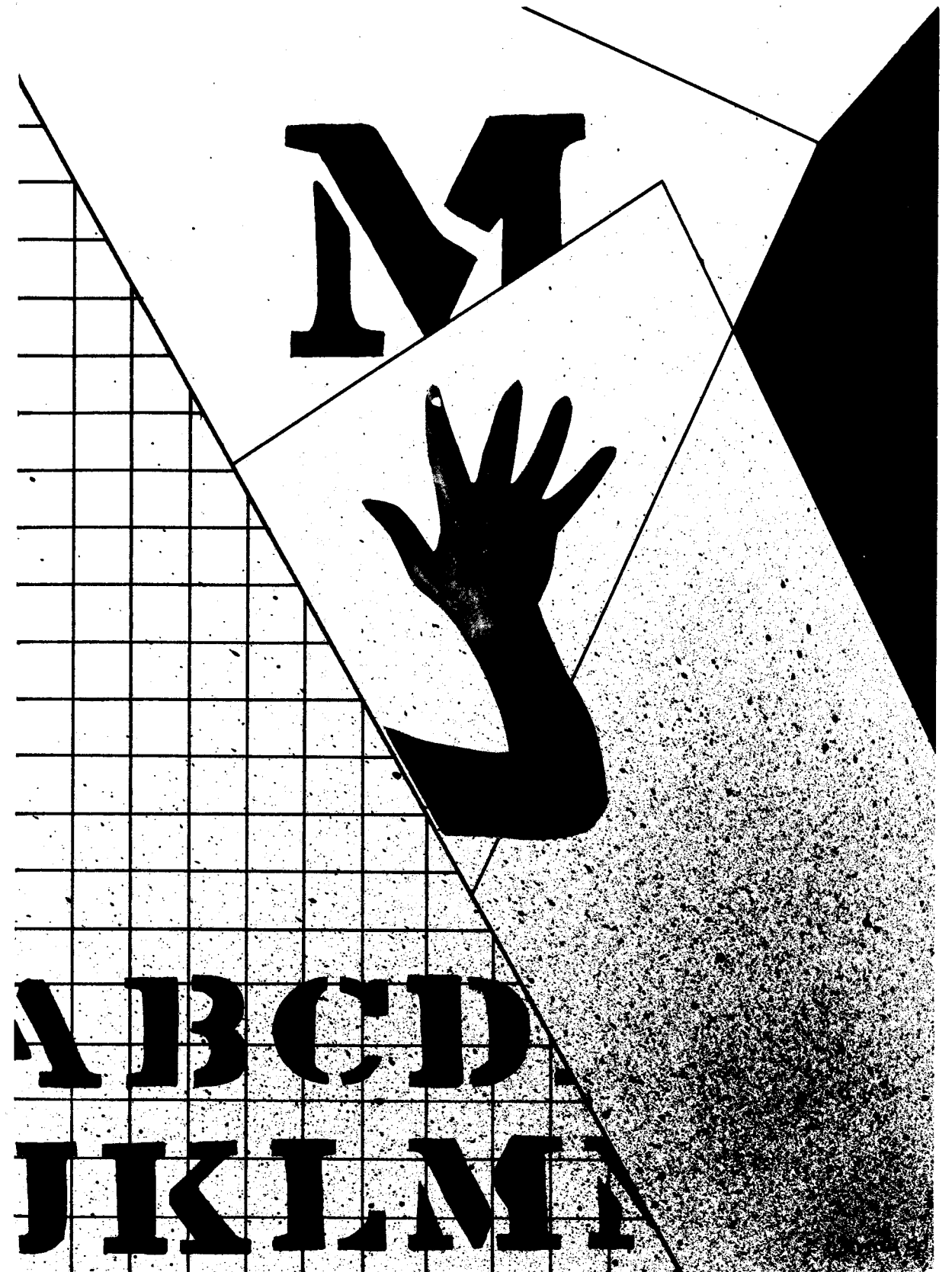


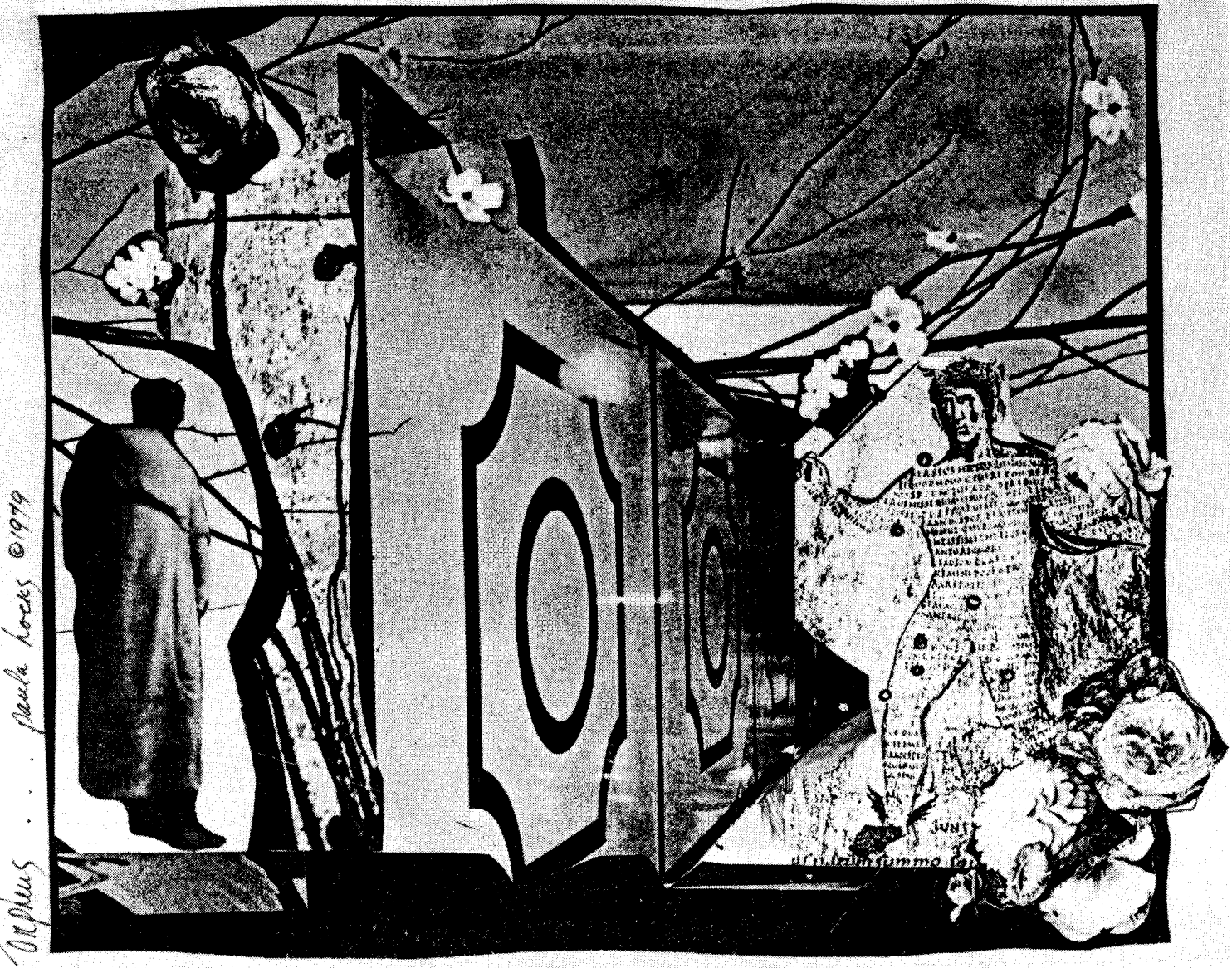
estado de composicao



anthropoema (III)

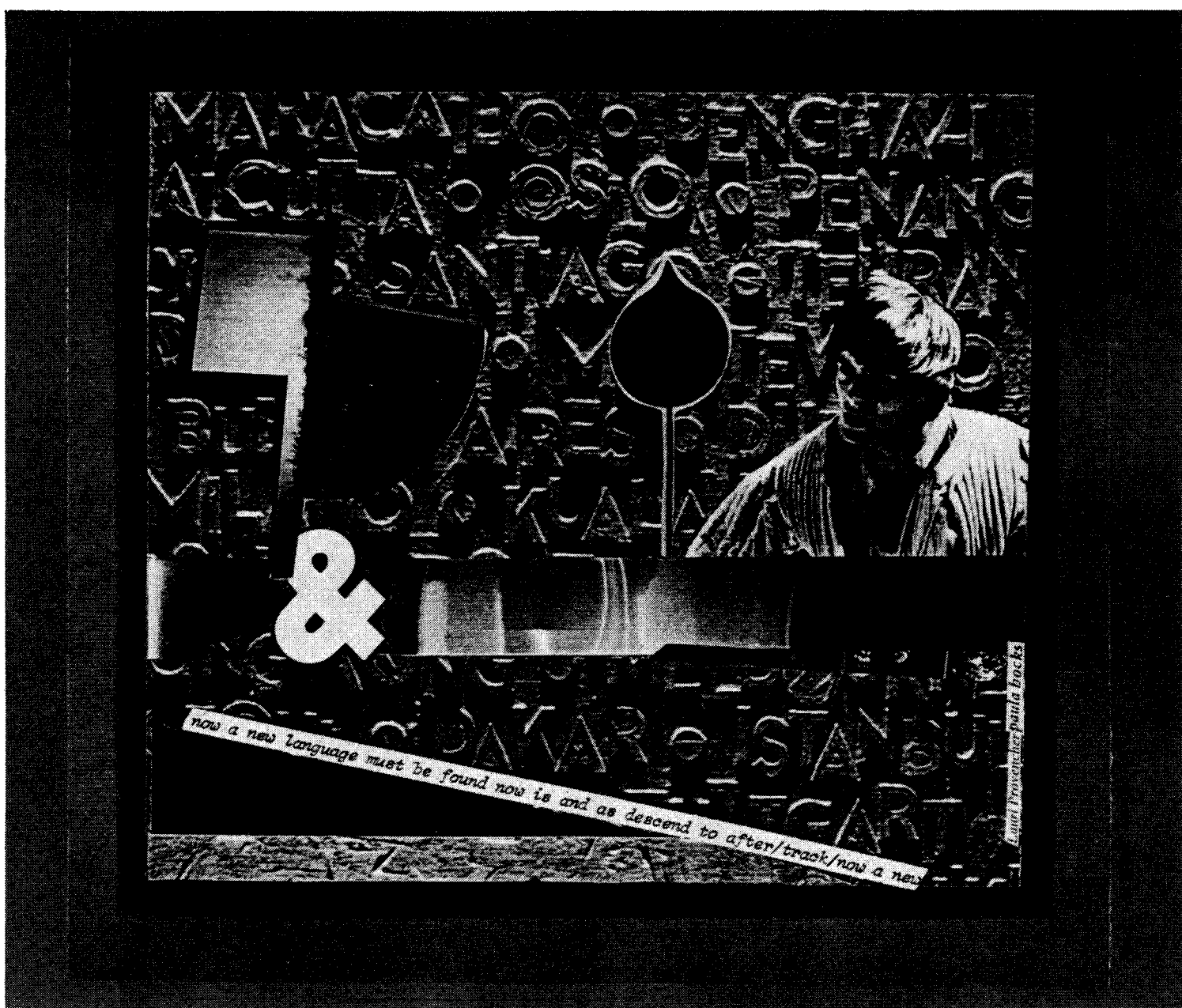
a de araujo
 c.p. 7110
 rio de janeiro
 20405 brasil



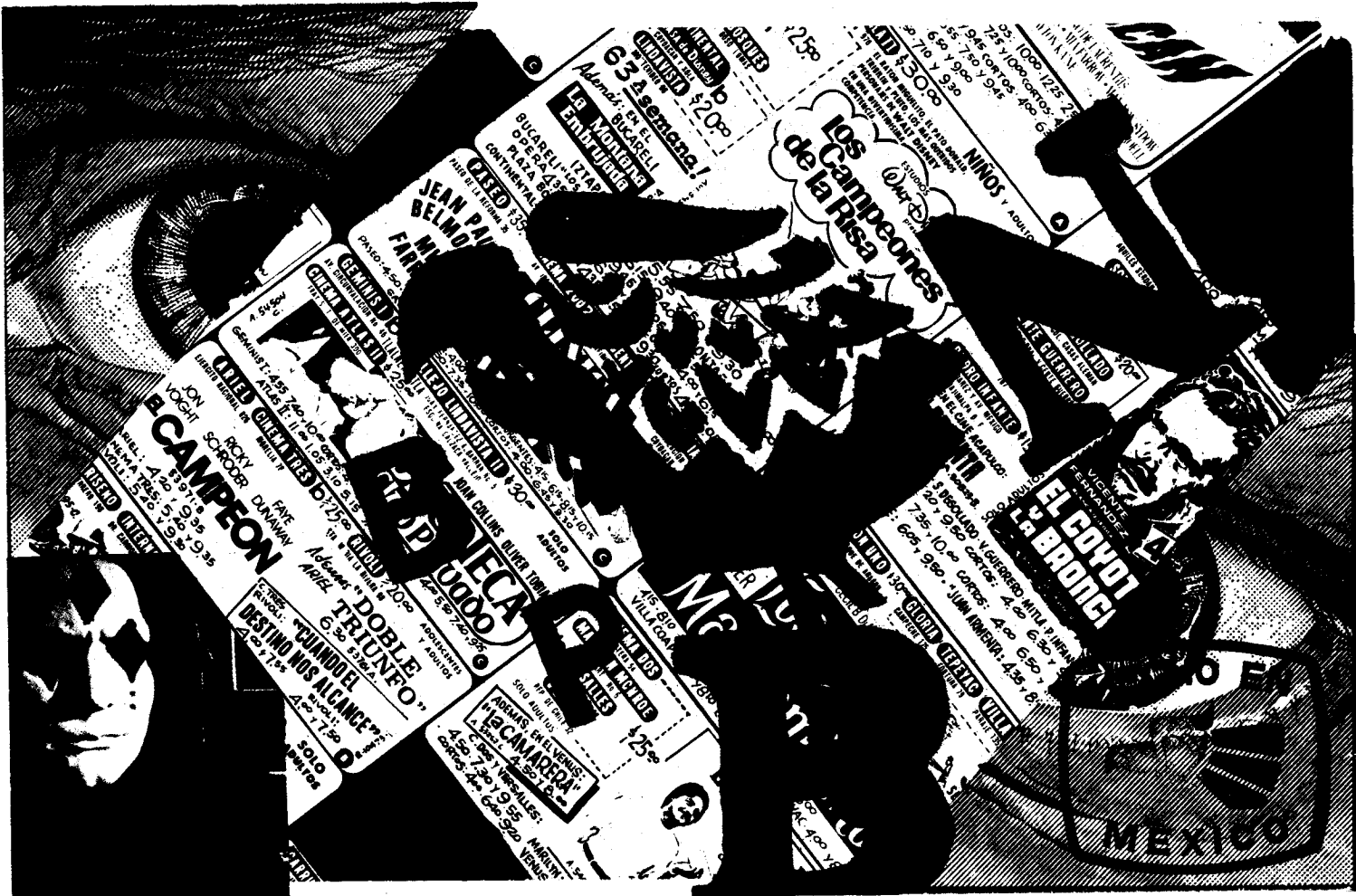


Orpheus . . . paula hocks ©1979

from MORANDI' BOTTLES



paula hocks
rt 4-box 225-tano rd
sante fe nm 87501



victor maneul
flores/edif
quetzal 102/
col pedregal de
cannasco/unidad.
infonavit/mexico
df zp 22

REVIEWS

books

WÖRTERBRUCH by ernst buchwalder. st. karlstr. 17d, 6004 lucerne switzerland. 24x22cm, 164pp, \$?. this is a collection of selected works from 1969 to 1978 which are beautifully presented by the publisher armato. 2 tones, 1/2 tones, reversals and color. fold outs. ernst is a visual poet who has mastered several medias in order to give us his multi-layered vision of letters, words and books. concrete and visual poems in 2 & 3 dimensions, cut-outs, sculptures, kinetic sequences, diagrams, mobile, performance documentations of burning and melting words, fotos of children playing with huge letters, collages, jig-saw puzzled words, his famous poetree in color, knitting, conceptuels, billboards, calligraphy & more. he is not just a manipulator of matter but brings into focus the energy and spirit of the object handing the reader/viewer a lyrical celebration.

LE JARDIN JAPONAIS 1 & 2 by pierre garnier. les éditions andré silvaire/20, rue domat/paris/france. 15x21cm, 72pp & unpagd, \$? & \$?. pierre with ease places his minimalist elements on a page of white--white signifying space in the 1st book and silence in the 2nd. tho he makes it appear easy with his accurate eyeballing, it aint. it's his master-touch. move one element and the poem unbalances--space and silence working with and against the black type, bipolar dueting.

PIANO ALBUM by dick higgins. printed editions, p o box 26, west glover vt 05875 usa. 21x28cm, 32pp, \$10. these 13 short pieces are an investigation of music ranging from the traditional concepts of organized sound to conceptual music behavior. some can be played on the piano keys while others must be played on the imaginary keys of the mind where he provides the frame and the viewer/reader provides the movement & sound.

MORANDI'S BOTTLES by paula hocks. the running women press, route 4 box 9e, santa fe nm 87501, usa. 22x27cm, unpagd, cloth, \$50. the 4th and largest in a series of artist books by paula is highly complex with each page acting as an object/poem, itself a flash of lite enchantingly tosst thru bottle glass, a veil over reality, a dream instant forever frozen. each page is also a segment in a lyrical journey woven into 4 parts with images/symbols/signifiers reaching thru the pages like lite thru a row of bottles. a bottle thrown on the sea with a message of delite, the message creates itself within the confines of the journey's line of travel, the line is a huge hose sucking in dreams, collages and electrostaticly reproduced.

HEADS & BODIES 3 by paula hocks. 22x27cm, 50pp, \$30 plastic protection, \$50 hardbound. book 3, unlike 1 & 2 which are random entries in a travel journal, is a specifically lined trek thru one place following a narrative line of thin thread entwined around emblems of a remembered dream. but the exact place can never be recaptured which she underscores by somehow casting without ever showing a white gauze over each page. each visual poem/collage is a pressed shadow reproduced by xerox machine, some of which are then individually treated with color work and/or pastings.

SIGN AND DESIGN, THE PSYCHOGENIC SOURCE OF THE ALPHABET by alfred kallir. vernum, 2 the square, richmond, surrey, england. 15 1/2x23 1/2cm, 346pp, hardbound, 6 pounds. what began as a flash of insight into the psychological origins of the alfabet in 1943 and which eventually took 20 years to research and rite, is billed as the first coherent psychological analysis of the alfabet. it has been around since 1961. building his case on the jungian concept of the collective unconscious, the universality of symbols, he amply illustrates his argument with 442 figures--cave painting, hieroglifs, pictoglifs, runes and a host of ritten language examples from around the globe. he correlates grafic and foenetic elements with his studied insites from mythology, history, linguistics and psychology attempting to prove a bisferic field in semantics--optic & acoustic. thruout he presents bipolar symbolism, particularly male and female, some of which seems to be pure sexism. its first 200 pages focus on a, b & c & g. interesting. stimulating. but i find him in places tying invisible knots by projecting today's behavior and today's assumptions of the past onto the past.

AUGENTEST by kurt mautz. verlag eremiten presse, postfach 17 00 29, 4000 düsseldorf, west germany. 12 1/2x19cm, unpagd, 18 marks. the title means eye test. the reader/viewer is presented with typograms, collages and permutations. the later, all in german, which i am unable to read tho iv been informed by a translator that these are sophisticated and enjoyable. with use of a dictionary i agree. examples from this book are to be found in this issue and are reprinted with permission from the publisher.

CONCRETE by ruth wolf-rehfeldt. editions brian lane, 162 wyndham road, london se5 0ub, england. 10x15cm, unpagd, \$?. this is the first book in a series of little xerox publications by editions lane. it contains 7 one page concrete poems by ruth whose work has appeared in the 3 previous issues of KALDRON. clean and precise typewriter work. she takes a word or more and poems it/then visually by creating its image, symbol or signifier or picture.

anthologies

ALPHABETICAL AND LETTER POEMS: A CHRESTOMATHY edited by peter mayer. menard press, 23 fitzwarren gardens, london n19 3tr, england.--distributed in north america by sbp, 1636 ocean ave, kensington ca 94707 usa. 15x23cm, 102pp, 2.95 pounds/\$6.95. as the first chrestomathy of alphabetical and letter poems this book is important for two reasons--its impact, what is going on/in the poems regarding language and these poems range from hebrew, anglo-saxon, nordic, icelandic, japanese and middle english translations to contemporary poems including concrete; and that it is a key opening the door to new possibilities. in the introduction one finds this to be only a small collection from a larger anthology of mayer's which in turn is but chapter 14 of a work in progress, THE POETICS OF THE ALPHABET.

CONCERNING CONCRETE POETRY edited by peter mayer & bob cobbing. writers forum, 262 randolf ave, london w9, england. 21x30cm, 135pp, 2 pounds/\$7.50. originally compiled in 1971 but remaining unpublisht until its 1978 updating, this 3rd in the writers forum series 'studies in concrete poetry' contains research search & reach, contension & counter contension, thesis & antithesis, yin & yang by a mitey host of folks in 85 pages of text and 50 pages of visuals forming the largest body of statements and criticism--some of which date back to the 19 tens and earlier--iv read to date. to illustrate the scope i'll give you the table of contents, the term concrete, some historical statements and manifestoes, on concrete aspects of poetry, shape meaning sound, on semantic poetry, state-

ments on concrete sound poetry, other approaches to concrete sound poetry, concrete renewal, some myths of concrete poetry, a chronology of visual poetry, a chronology of sound poetry, bibliography & discography.

magazines

A CRITICAL NINTH ASSEMBLING (also PRECISELY 6, 7, 8 & 9) compiled by richard kostelanetz. assembling press, p o box 1967, brooklyn ny 11202 usa. 21 1/2x28cm, unpagd, \$10. over 150 contributors provided 1 or 2 pages of camera ready copy on 'radical/experimental tendencies in contemporary literature.' unlike the previous issues, each contributor was approacht thereby making this the strongest issue to date as well as making this an important body of criticism, most of which attempts to come to grips with the current explosion of new lit forms that are ignored by the vast majority of big and small publishers. the spectrum--prose to concrete/visual poetry to language art to conceptual work to poetry to fotography to collage to... a smorasborg of crit/hype/dump not to be found in/under/between any other covers. a bed full of work. and if all these folks were put in the same room they'd first quickly migrate to their respective back-slapping areas and then come out fighting each other and all the other groups.

LA-N-C-U-A-G-E edited by charles bernstein and bruce andrews. 464 amsterdam ave, new york ny 10024 usa. 18x21 1/2cm, unpagd, \$8/year. 'a journal of criticism, commentary and theoretical writing on contemporary poetry and related arts.' the primary interest is that of language being used intelligently. all letters being equal, then, creates a burden of responsibility on the user, they must all shine and sing equally, have purpose. getting the lead out. crystalline structures. and this is where the mag points. a rare publication in the american press scene, big or small. intelligence is displayed as the rule, not the exception, a sense of knowing, of holding up and shouting 'here it is' rather than 'here it aint.'

PRECISELY 3 4 5/WEST COAST POETRY REVIEW 19: VISUAL LIT CRIT edited by richard kostelanetz. 1335 dartmouth dr, reno nv 89509 usa. 15x22 1/2cm, 190pp, \$6. billed as the first collection in the english language on visual poetry and language richard has indeed formed a first if the writers forum series 'studies in concrete' is put aside in some other unique category. not only the roots of the visualization of language with many striking illustrations are examined but also there are essays looking into the contemporary scene of technological and conceptual influences. other essays deal with specific individuals. some people even rite about themselves. however, this volume is nothing more than a strong beginning for the new and open field of visual lit crit. there are many strong visual theorists missing, especially from canada and england. the essays by marcus, higgins, doria, kafelanos, essary & porter contain enuf strength to endure the harshness time blows across open fields.

ZETA: RIVISTA INTERNAZIONALE DI POESIA 1 edited by franca campanotto and carlo marcello conti. campanotto editore, 33100 udine, via michelini 1, italy. 16x22cm, 262pp, 11,000 lire/year. contains a host of contemporary prose, poetry, visual poetry and language art by familiar and unfamiliar poets and artists. the bulk of work seems to focus on the heaviness of matter, the dense stuff of the urban response/reaction lacking high energy and spirit. since most of it has a function i am not objecting to this slant due to the strength presented in several cases. but with a mag this size weak works are frequent. many countries represented in native tongue.

catalogs

CATALOGUE 1. the international concrete poetry archive, liberal studies dept, centre for medieval and renaissance studies, st michael's hall, 31 queen st, oxford ox1 1er, england. 21x29 1/2cm, 32pp, \$--price of postage. the archive depends entirely on the generosity of concrete and visual poets to donate works. the catalog is a list of archive contents with 4 full pages of examples, some of which were lifted from previous issues of KALDRON. other illustrations are blended into the lists. send work to paula claire who is preparing a supplement for may of 1981.

CITTA A POESIA (available from ZETA). 15 1/2x21cm, unpagd, \$?. the visual poetry exhibit was held in march of this year in imola italy with over 80 poets from 15 nations. over 1/2 were italian. almost 30 works reproduced, one per page.

ELECTROWORKS edited and compiled by marilyn mccray. international museum of photography, george eastman house, 900 east ave, rochester ny 14067 usa. 23x31cm, 80pp \$?. over 50 xerox art reproductions, most of which are colored, some language art, were selected from the show's total of 245. illustrates electrostatic art's development from a mere office machine. tho this art form is still in its infancy, it already displays a maturity and exciting vitality which promises a dazzling future.

THE INFLUENCE OF CALLIGRAPHY ON COMTEMPORARY ARAB ART. iraqi cultural centre gallery, 177 tottenham court road, london w1, england. 21x29 1/2cm, unpagd, \$?. the visualization of the arabic script has long played a significant role in various aspects of arab culture including drawing, architecture and poetry. i have long held the opinion that the ancient and medieval visual poetry and language composed thruout the islamic portions of the globe easily rank among the world's best and i have equally as long wondered what the contemporary work offered. i now, thanks to peter mayer who sent me this catalog, have a strong hint. this publication of 39 wokrks, all but 5 in color, leaves no doubt to me that the arabic visualization of language remains as dazzling as its antecedents. the international community of visual poets and language artists should do all that is possible to bring our islamic peers into shows and publications: they have powerful gifts to share.

OGGI POESIA DOMANI edited by adriano spatola and giovanni fontana. tam tam, 43020 molino de bazzano, parma, italy. 17x16 1/2, 95pp, \$?. 147 reproductions, 3 4 or 5 to a page, represent 30 countries from the visual and sound poetry show held in 1979 frosinone italy. very strong body fo works. essays in general are in italian, some in english.

sound

METROPOLITAN FRACTALIZATION by larry wendt. 15 hawthorne, #115, san jose ca 95110 usa. 55 minutes, cassette, \$6.95. before describing this tape of 6 works i must say that i am unfamiliar with the large body of available sound poetry. with few exceptions what little i have heard has left me unimprest and unwilling to seek out other work. wendt's work is definitely one of these excep-

tions and has instilled in me a desire to seek more. in 'rain, stream and speed' for example he chronicles the evolution of train from a symbol of destruction to that of a diety using, as the tape's title suggests, fractalization. generally the fractalization one comes across in both visual and sound poetry is nonsymmetrical, but larry here and in other pieces seems to base his fragmenting on the geometry of fractiles, systematic and symmetrical reduction. using the futurists' accents he composes a piece from flash gordon movie sound tracks. in another, a 4 voice sound text produces a modern laborer's work day. 'There' takes one inside the horror chambers of modern medicine, the hospital, where the long boring wait and endless intercommed instructions produce a trip on the river styx. and more. i find width, depth and great heights in larry's tape of sound poems.

ONE CONTINUOUS EXPLORATION THRU THE EYE

there is bern porter, a father of founds. and then there is bern porter the atomic physicist, painter, editor, cartografer, poet, illustrator, sculptor, engineer, urbanologist, publisher (among the many: henry miller, parker tyler, kenneth patchen, robert duncan, philip lamantia, kenneth rexroth, james schevill, antonin artaud and pablo picasso), foto collagist, bibliografer, essayist and teacher. two publications devoted to his life and wide variety of work are difficult to locate. his 1911-1956 biography by the poet james schevill, THE ROARING MARKET AND THE SILENT TOMB, is out of print but i was able thru inter-library loan to read a copy from the state library in sacramento. the COLBY LIBRARY QUARTERLY devoted 66 pages in 1970 to a symposium on bern which is still available as a hard bound xerox reprint for \$4.00 (colby college, water-ville maine 04901), also, dick higgins' introduction to bern's I'VE LEFT provides a brief sketch. the purpose of this article, which is based and lifted on/from conversations and a taped monolog with bern during his visit here in december, is to focus on his found work, to provide insites missing in the above mentioned books and to discuss some of his available books.

born on valentine day 1911. from 1918 to 1922 bern's father brot home every week a sunday paper publisht by hearst. if a newspaper is literature and he believes it is, at the age of 9 this was the only literature he saw. he read every word and became aware that his understanding didnt impede his visual enjoyment, his visual excitement. he began to understand visually thru his eyes; it didnt matter what they meant, the words were exciting, and he would cut them out to paste into a scrapbook. (for those who like economical deterministic accents, as a child and young adult bern never had much money. his childhood was spent in poverty. as such his attempt to learn how to see and to be stirred by seeing was done with little expenditure of money.) later, maybe 10 years, in paris france he met some people who were also doing this and among them were people from switzerland, some who were later to help found the bauhaus. in 1936 & 7 they showed him examples of what he had been doing and they had been doing. so here in effect were separate approaches to the excitement of words on two continents independent of one another. thru the years he has embroidered this talent for seeing, finding detecting. he just seemed to respond without consciously seeking, hunting; just stumbled onto these things. then he discovered the act of finding could be extended by removing surrounding materials with scissors and by blanking out. since the age of 9, this has been a continuous attempt to develop his eyes, to develop. the act of seeing to a very high degree so that all the details are taken in.

seeing he found involves not so much the object itself but the space around it, the space it occupies, which it turns out is almost as important as the object itself. in fact the thing itself can not be defined without defining the space around it and the space it fills. he feels it is unfortunate in this course of seeing that the factors of comprehension, understanding and meaning come into play because they destroy the thing. he looks for the truth of the thing seen, its validity in its own world, its quality of completeness, its quality of being independent of its surroundings. the instant one attempts understanding, reasoning or wrestling with it, it disappears. so this is a feeling experience thru the eyes: 'the act of seeing, comprehending thru seeing without mind interrupting or explaining or reasoning or coding the thing, with traditional expression or traditional feeling or traditional beauty aside, the thing itself free of explanation. let it explain itself.' it has its own validity; it can be a letter on a page or any 3 dimensional object. one must undertake to feel that life. reason and or description brings instant death.

in france in the 40's, found materials from the 1920's were publisht. it is not unusual for his work to take 20 years to reach publication. in the early 1950's his work appeared in italian, japanese, german and english anthologies but no anthologies in this country. and somehow bern was over lookt by the concrete anthologies of the 60's and 70's, even in this country. perhaps what he was doing was too remote he says, remote in form and remote in terms of his geographic location hidden away in maine. except for something else press and abyss he has publisht his own books, most of which were only one or two of a kind--these are now housed in the university of california at los angeles library. and it took decades before his founds were publisht in book form. when publisht by dick higgins' something else press, they were called FOUND POEMS (a huge selection, 100's upon 100's including works from the 1920's in a 21x28x2 1/2 cm book in 1972 --available in limited number from serendipity bookstore, 1790 shattuck ave, berkeley ca 94709, \$3.45). however, bern objects to the title preferring founds: like the way people find stones on the beach, bits of glass, worn plastic, odd shaped fragments of things during a walk, wood grains, cracks in a sidewalk, etc. the breath taking aspect of this book, aside from its size and obvious importance and the fun one has with it, is that the book contains a host of work predating what is generally called the 'concrete poetry movement'.

bern has 4 unpublisht manuscripts between 2 & 4 thousand pages each. all are founds. DO'S are basiclely instructions, do this, do that. DONTS are the contrary form. he found things called DIDS representing things he did, done by him in a short time space with/to the object. works taking longer to make he called DONES. selections from these works and others, GEE-WHIZZELS and HOLY SMOKES, for example, have appeared in a host of little magazines throuout europe. and because of his wide and frequent travels, europeans constantly approach him for 'what's new in the usa?'

DIERESIS, ART REPRODUCTIONS, THE WASTE-MAKER (which he considers his classic), RUN-ON, THE MANHATTAN TELEPHONE BOOK, GEE-WHIZZELS, I'VE LEFT, and WHERE TO GO/WHAT TO DO/WHEN IN NEW YORK/WEEK OF JUNE 17, 1972 are all available from bern porter, 22 salmond, belfast, maine 04915 usa. each book costs \$12.50, except for I'VE LEFT which is \$8.50. postage is included.

I'VE LEFT, A MANIFESTO AND A TESTAMENT OF SCIENCE AND ART is a collection of essays wedding science and art which have been for too long considered separate entities in spite of the fact that the creative flash for both comes from the same energy source. he utopias poets and poetry, dadas and surreals male clothing, insideouts theater, reassembles architecture, fresh-airs art, returns food to growing, untenses tension, junkheaps cars and then appendixes definitions of sciarch (sci pronounced sky), sciart, scidra, scipai, scicom, scilit, sciaus, scipoe, scithe, & sciscu. as fresh as the day ritten, some of which date back to 1939. this is a reprint from 1959 that he publisht in australia explaining why he had left the usa. fortunately he returned.

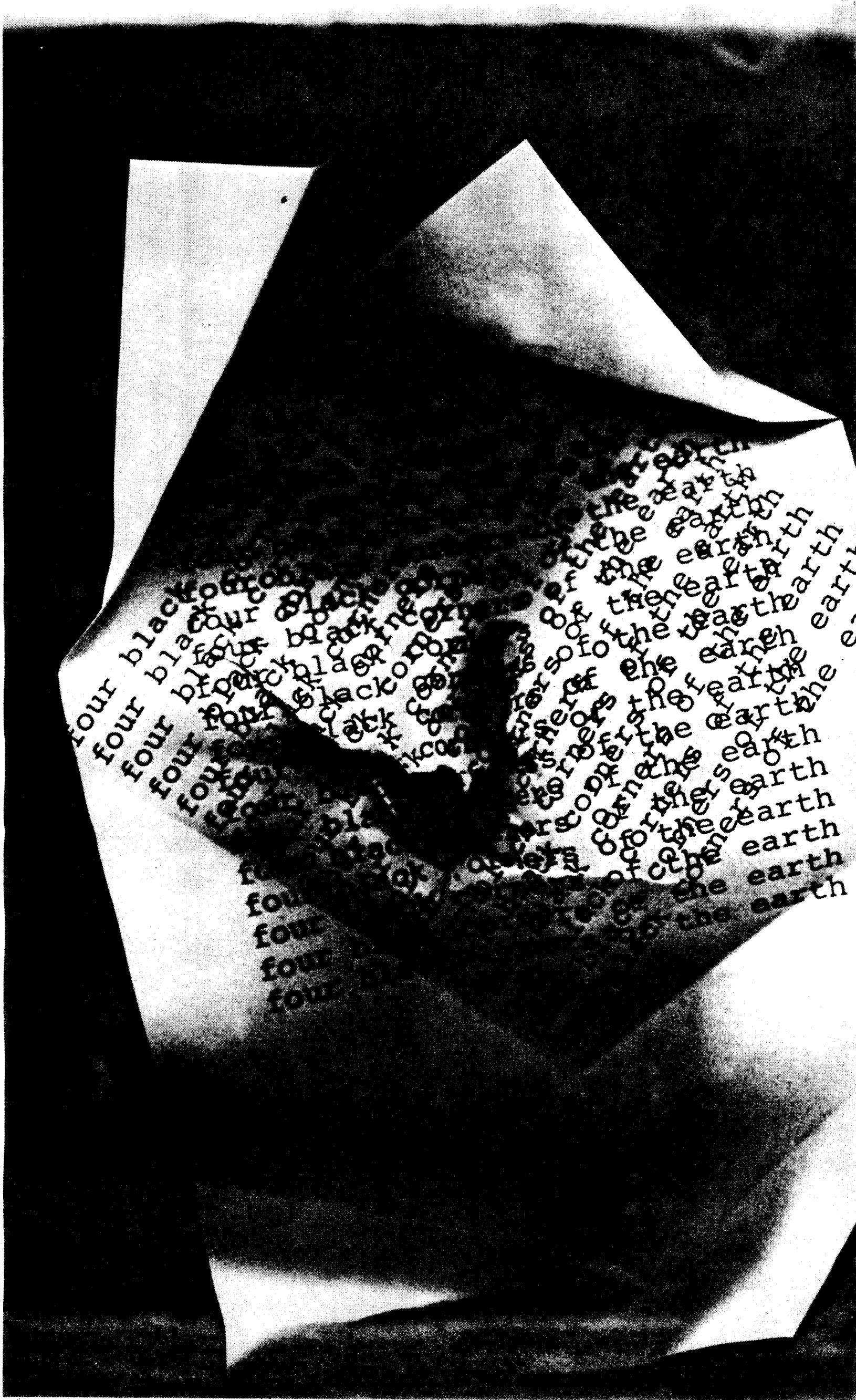
reviewing or describing his visual works sets up a contradiction within the force field exhibited and alive on a page or a series of pages that stack up as a book. to minimize destruction i will compare and contrast two books, GEE-WHIZZELS and WHERE TO GO... both are 21x28cm with coated pages to hiten the visual experience. 'gee' is a slang term expressing mild surprise and 'whiz' is a slang term meaning one who has remarkable skill. by whizzeling whiz he tosses a new twist and thus dimension onto the term which he then uses to surround each found and prepared found as a silent vibration, tension. white or black space also surrounds the viewed/felt object, be it letter, word diagram or collage, playing the significant defining/filled role. each page relies on itself, its own world of being. while it is true that each page in WHERE TO GO... relies upon its individual identity for expression, it is also untrue because this book is a unit of founds, cut founds and prepared founds made, for the most part, from a what-to-do-while-in-new-york magazine available for free to tourists, a magazine found in hotels and paid for by the places where one is enticed. he turned this found magazine into an artist's book with fold outs and inserts in order to increase seeing/feeling. he rote me 'i hate people who read founds, who don't see/feel them. the fold outs are intended to strangle the bastards, wrap around their legs, arms, etc, mostly throats.' the pages are much denser than the other volume giving the eye more seeing work, forcing the eye to work harder at the staring business necessary to produce after-images and to discover otherwise hidden forms.

karl kempton

bern porter tape segment
stenograf by marla baize
retyped by karl kempton

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marla baize
369 n 10th st
grover city ca 93433



william fox
1335 dartmouth dr.
reno nv 89509 usa