

mectirio pellerak



giacalbannisuclerm



by **ELIZABETH WAS**
& miekal and



2006

xexoxial editions

west lima, wisconsin

Digitized October 2006.

8th edition

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Xexoxial Editions

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lizzie, liz, elizabeth, lyx

this is where it started

THE REVIVAL INTO
ART AND THE
LITE RAISE LINE LITE

FROM LESSONS IN
OPEN PURGIS PURE ART

PREFACE

our imaginary attic-searcher of the future would share the work of modern artists to that of scientists. Indeed, painting on the scientific analyses of color and visual forms and moods of earlier periods grafted onto later techniques of modern artists, and the sources from which do not by any means tell us all we might like to know passed into a mild state of hypnosis. His subconscious audience. We know a great deal about these ancient systems for his own use. So much did he come to believe in the medieval mind. As miracle-makers in the religious stations filled with travelers; the boulevards sparkling with words, what artists and the rest of the world really needed the legend grew to amazing proportions. Surrounded by mesmerists, North American Indian medicine men and phenomenon that has dotted human history since classical models. As well as the Asian sources from which they were promoted as the newest and best in *Kultur*. At the everyday world wildly dislocated and by claiming that this created their power by indoctrinating into their followers drudgery in which most of us are involved.

It was the power of the magician *and the means by* triangle, the cube, and the circle, were used constantly as geometric myth, art would seem to have moved into the machine god, the futurists pushed their propaganda into *the most daring scientific research*. To a generation that yearnings flared up again when he read a book on the occult sciences; the inspiration for surrealism comes against the conventions of a culture and finished as a urging: "If in any experience one does not risk one's reason to show them all dislocated from their normal place and particular point of view, depicting it vividly and above all truthful, and mad, and the four types were primitive men, modern art had been founded.

the Eastern magicians, that by the magic of art a similar mechanical age of anonymous men, and he went about the most fearless and adaptable among them to carry on implications inherent in the new art that they sponsored oilcloth, collars, painted newspapers. . . . There is men-beyond ordinary mortals' comprehension. The witches in the eyes of the public as a medium for "an unknown belated possible critics from the aesthetics of all the previous definition of the hitherto innermost secret order lying at his buildings took on an ectoplasmic baroque look that having in art galleries as insane people.) The visitors did this type of exhibit the dadaists claimed that, like magi-"stood around and urinated upon the embers." It was a was a dancing woman holding a hammer in one hand and clothes-hangers, kitchen utensils, and draining-boards be-stir restlessly in sleep, and a small girl running with a hoop reciting obscene poems. (When sane people find them-shape in a public gallery where they normally expect to be bare floor were a table, a bed, and a few scraps of furniture.

What they saw filled them presumably with renewed they described as "a new shudder." By using Einstein and the Western mind the dadaists and surrealists had to risk a mental state that constantly teetered between reality with madness and can simulate its ecstasies with much reason. They were out to make the Western world be-anything. Meanwhile, in the Lost Atlantis and the Lost in Paris showing the works of Matisse and his group of eternal motion," "plastic consciousness," "total paint-he belonged. "I aim," he said, "to create an art that is for monplace objects, such as the human figure, a bird, a croc-that he filled with native miscellanea, a Javanese mistress, sharing the same studio and the same paints, brushes, and they took part in all the activities of the art world.

The moment was now at hand for the first appearance in an overnight fashion, with a monthly publication, *L' Inconscient*. What was the message to be? What particular or not, henceforward would be divided by propaganda signs of present-day primitive tribes, the carved forms and the "magic" of distortion of color and form. The subject was to be abolished. The spectators, whether they liked it first riveted the attention and then brought about the various ideas that they wished to hammer into the sublight of science even miracles were becoming increasingly the movement of symbolism. But the belief of the symbol actually the application of magic to words. According to *sound* of the words rather than their actual meaning that effectively into the ears of those who could not read or nothing to say; presumably this would be the concern of banging drums and playing a street organ. The audience, lovers, occultists, and Buddhists found their way. Now drew their inspiration for the "inwardly conceived cepts into the forms to which they correspond" be overlessly all who stood in their path while at the same time influence would stream continuously like a baleful underworld of art. Reaction was in the air. The splendid ceremonies, *meu* had worshipped a deity, and always around this world in which violent movement and overpowering epigrams, anecdotes, and dazzling paradoxes, there was smudge of black shave line across his cheeks. His eyes were of silence had existed when futurism and cubism were in the process of Kandinsky's going into a hypnotic trance and it should therefore come as no surprise to find that what he was looking for in two quite unexpected and unstrong and vivid emotions could be evoked in twentieth-century music, says Kandinsky, "are clearly headed for a comelieve in it" in exactly the same way that the devout believe

genius. I do not understand them. I experience no joys and loved by them. And it ought . . . to arouse and de-
tween art and the people, then the motives of the artists
controlled the art centers and art publications. Their
Kandinsky, "compose their acts with no consideration of
heroes and erected gigantic futuristic-cubistic façades to
rayonists. The propaganda used by all four groups to pro-
moted human reactions." Easel painting was denounced
through the phantom mazes weird undecipherable hiero-
conscious with the permanency of all such obsessions.
when the dread word "hoax," for instance, was hurled at
hieroscopy. Other methods of divination include using
newspapers, bus tickets, and postage stamps were also
under the guidance of the occult-drunk Max Jacob and
the ancient initiated priests to preserve their knowledge,
odd passages in books, known as stichomancy; using let-
tings of cubism, blithely accepts the cubists' own claim
geometric order underlying nature was brought to light
which they called "*simultanéisme*," were obviously in-
traced back to this common beginning of futurists and
other artists in Paris, artists who were also experimenting
claimed that they derived their geometric inspiration from
the direction of a "symbolic-cultural activity." Steiner be-
futurist discoveries. There is much evidence that futurism
began splitting up his forms into almost incomprehen-
art would have us believe. In the first place, apart from
magic formula, with eyes like staring buttons, noses sharp-
and illogical behavior, casts the same irrational spell on
*the machine had a supernatural compulsion beyond man's
selected symbols. the futurists hoped to enslave the ra-
idea, the idea that the machine was the omnipresent force*

the rituals and propounded the dogmas involved in the practiced automatic writing in a darkened room and later through treetops. Telephones are eaten by horses. *In a transfer it to painting, poetry, sculpture, and literature so their everyday life gone mad, their everyday life bewitched automatism.* When the surrealists stated that "the great showing everything, from a telephone to Shakespeare, the most. The close and frankly admitted affiliation of *dren and the insane, then twentieth-century people might already demonstrated "through the agency of mediums."* to the primitive, the medieval, the infantile, and the in-ecstasies, are still on record. These authentic "proofs" of own words, "a government of painters and poets. Futur-life." Man was merely a mechanized being, said the fu-tion of modern art. To this day, exhibitions of the divine mass character, and art should take its cue from this im-he now began to spend more and more of his time in full lips, heavy jaw, and a disarming gentillesse of manners his coming had been preceded by the hosts of dadaism wrote: "We want an architecture adapted to our world of turistic cults of constructivism and suprematism were processes, took on the undulating forms of ectoplasm that tunement to our up-to-date sensibility. This architecture that he had designed, with living-quarters adjacent in a sionistic monument composed of jagged planes of con-geois architecture presumably would have to go with *this belief in the insignificance of the individual that the early man, about forms of perception and supernatural manic culture,*" there is a marked similarity between the pineal gland. Speculations of this sort fascinated Hitler." These were dangerous political beliefs to have in the failed completely to awe or silence the American public.



ystical Rat reputation
calling

ZATIO

ision

IF IT WE ego amp

CIVILIZATION.

Porta A Pi

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Ringin Call Away



the Singing Dog

PREPARED
idea.



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Sha Thing

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roke fter **HIS**

our message **numbers**

11

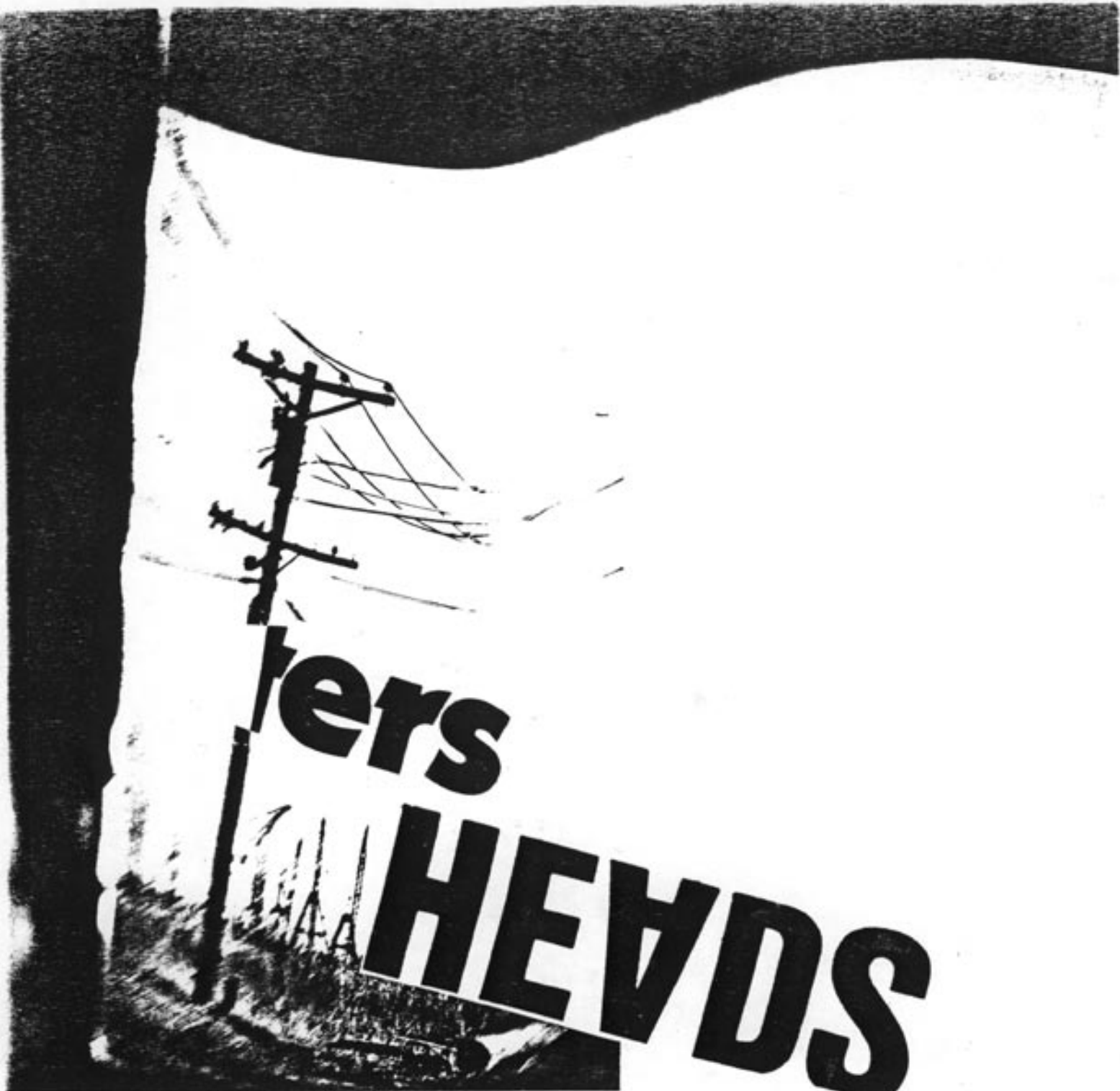
Leading double lives

in color.

area churning

black & white

Home safety hot



thermo Partying window
(under) 20-year retiring

CAST *Jnger* aryllis



works the other
scovers *ir men*
tability
drives

*
Leonardo da Vinci's *Notebooks*

LATER

OVER A

memory*



HE NEW

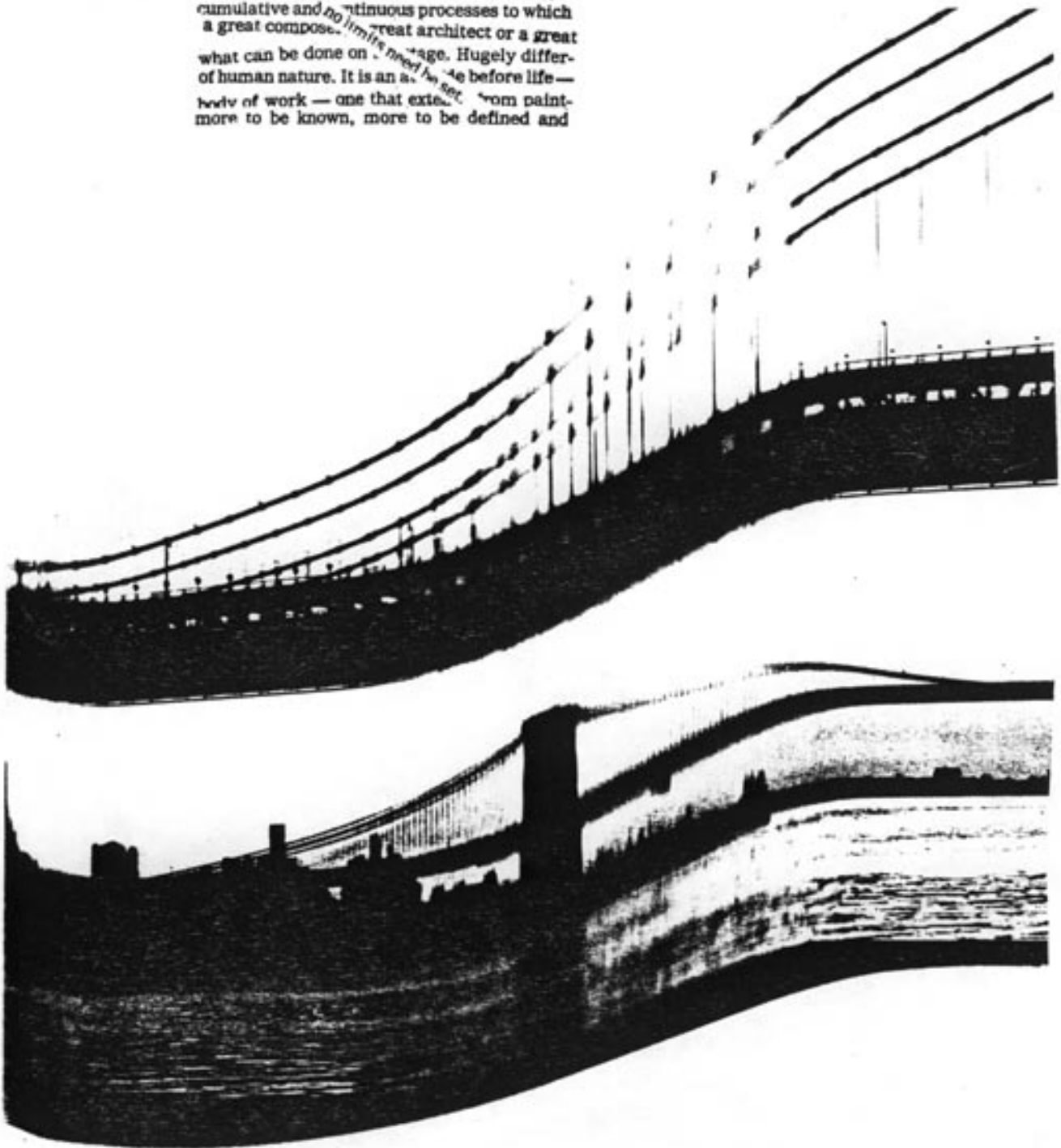
THE WORLD
RUSH

the traditional
concentration

* In terms of projective geometry the parabola as a conic section is intermediate between the horizontal section of the cone, i.e. the circle, and the vertical section, i.e. the straight-edged triangle.

less' Art

bulk and bulge in ways unknown to zoology, a cumulative and continuous processes to which a great composer, a great architect or a great painter can do no more. It is an art before life — a work — one that extends from painting more to be known, more to be defined and



A SKY IS THE DROP
 PING ABOVE



oming ngle rue

I AM SERVING THE MOTION.
FORMATION AND SKILL APPEAR.
BOTTOM AND THE MAN RISES, OVER
HILL, PASS BETWEEN LIFE OF SPIRALLING
TREES. BANGING SUN CAST BEHIND
HIS HEAD, I SEE HIM RISING
- OVER THE HILL. ONE CERTAIN MOTION
CROSSES HIS BODY, CROSSES TO
REVEAL POINT OF BALANCE.
THE MAN HIS FACE OPENS
HIS EYES SHARP BLACK
PENETRATION,
HIS KNOWING

ment in listening
to history and de-
periments

ehro māt'ie	syn ēe' do ehe	the ōm'a ehy
me ehan ie	mo nāreh ie al	mēl'an ehol y
eha ōt ie	bron ehōt o my	pā tri āreh y
seho lās tie	ehro nol o gy	hī er areh y
ea ehōx y	ehī rog ra phy	ōl i gar ehy
eha līb e ate	ehro rog ra phy	eat e ehēt' ie al
a nāeh ro nigm	ehro nom e ter	ieh thý ōl o gy

THE SECRET IS INVOLVEMENT.



MEMORIES, POSE AND ARRANGE
 A REBELLION BEATING BEATING.
 PRESSURE INSIDE HIS MINOR HEAD.
 RISING OVER THE STUDIED HILL
 I HAVE THAT VEHICLE,
 PERSPECTIVE APPROACHING POINT
 IN THE LONG AWAY DISTANCE
 I AM EAGER HE SAYS TO MEET HIM.
 I AM OBVIOUS, I KNOW THAT
 HE IS RISING OVER THE HILL
 AND NO MATTER THAT WE HAVE
 NEVER MET. AFTER WALKING
 ALONE FOR DAYS, NO SPEECH TO DIRECT
 MY CONCENTRATION, ANY POKING SOUND
 IS MY EARFULL. MY HANDS AS I
 LOOK INTO THEM FALL AWAY

EVERY DAY, HIS NOTION; AND
I AM OBVIOUSLY FALLING OUT
OF THE TRIBAL TREE YOUNG AND
THE SCAR ~~IS~~ LEFT WITHIN THE BROW
DOES NOT REVEAL FORTUNE.
MY BODY HE SEES HE REMEMBERS

their media opinions veined members paper and ink
medium ear Written and edited one-on-one events

looms large

MY PAST-CENTURIES BEFORE:
HOODED AND KINDLY CREATURE,
STAG OF THE HILLS
MOUNTED IN HIS TREE.
HE WILL NOT FALL OUT
NOR BEAR THE SCAR OF DISBELIEF.
A SKY IS THE DROPPING ABOVE.
AND TO SOLVE THE INERT MUSIC
OF STRINGS OR YAPPING MARVELOUS

~~AND~~ DANGER IS SPECIFIC.

THE TRAFFIC BRUSHES CLOSE TO MY BODY,

TO JUMP OUT OF THE WAY

WOULD BE TO DESERT THE POINT OF MEETING,

AND THEN HE ALLOWS

THE TRAFFIC TO PASS THRU HIS BODY,

HIS BODY DRAGS OVER THE RARE SURFACE

OF THE BENDING PLANET.

WE WILL MEET, HE SAYS.

I SEE HIM NOT THAT FAR AWAY.

THE BODY DRAGGING OVER PLANES OF GLASS,

TRANSPARENT ON SOLID FRICTION.

FRICTION CAUSES APPEARANCES,

ANOTHER MOMENT BEYOND THE TOTEM MUSIC.

HE SAYS WILL QUIZ THE OBVIOUS.

"HE RUN WE TOWARD, I SET."

The morning's variables
flow as you consider the
many methods system.

For hours you're growing
over and under the per
sonal beans; records show
to juggle the big field and
work off the plant balance

If you can make one years
fuel out of two weeks grow
ing you will be fruit for do
ing. And your more else so
same thing decision system
happens like paperwork.



Dramatic architecture*

**compares the cross
unforgettable faces,**

There is now a way for you to solve
and see the *Star of India*, the oldest
Sun and Rocks, a watercolor
chord within the introspective
mercy of a small group of people
bloom in profusion while they
get too strong, there will not be a
many. Strangers, well heeled and
primeval landscape, which glows
of the trumpets...

* discusses the presence of the infinite in definitions of the finite as characteristic of modern European thinking.

New York
a darker side
city a good a place
to get things done in this world,



After that the narrative becomes
difficult to argue with a man who
had to do to blow the dirt off the
simultaneous events. Suddenly in-
practically launched him. Of
the woods, and listen to the silence,
get work done, and arrive
up in attics and safe

your piano...

we're constantly adding new music by
chance to see and gives everyone a
entire world, but then you
play them back instantly, note for note,
stalled in almost any existing piano. If you're
of the past, I persist in thinking of
trombones slinking through the
ocean, carrying with it faint
color or black both with tan trim

a second language?

There's nothing we can't do, but
that makes the *rinky-rink* sound of the "old
tapes to bring the keys and pedals to life,
characters to advance their
zog after explaining the purpose of
ants (who sprout up like weeds
sprawled beside a fountain in the
Street. And climb aboard
their first sight of the sea.

When Life Is a Matter a machin You

People Who Bring You
a front row



I am taking issue with some stories of windows setting an airy mood and other experienced men, but watching birds because I wanted ideas. If you are looking for new ideas, start eating people again.* The skulls, masks and jewelry, make with a powerful social concerns can take us back in time, as when sex do not matter. All that counts are your image or shadow. even though the past happened in an envion-able, well-lighted and easily carnival atmosphere that prom-ed, meaning of the word—

* He is referring to a somewhat different subject—the relations between the nervous system and psychical experience—but his reasoning applies to the problem of expression as well.

hat would you give

you need to start talking as if you had
zens, the handicapped and groups
14 as the orchestra performs pi-

assume that a major change will
cause you never
be able to add as much memo
realism in art that functioned
and by creating the illusion of his

life is spent
there reads a sign embodying the
woman to ask about foreign ways
of paintings and sculptures in
and think, and watch the beauty of
the region, as well as the land-

Proof

But the supernatural is not
described in the book. I'll describe how you
experiment with them in two
places as far away as Cyclone,
like that circulating, people are
birds. The rarest is a monk parrot,
crossed with a sophisticated
stillness of continuously begun

he hard way.

it strange that a man
was out of the room and I made the
incredible mistake of falling
He saw the problems that it could
amused me. Neither air nor sea nor
work is necessary to make the
mystery out of it. Thousands of people have
grabbed my arm, pointed straight
the right of way. Most of this work
has translated itself into a new
early glimpse of preliminary work

ISUALA

First two are lunging and retreating, eyes primitive—not fully articulate with their tures of excitement. At each line two more percussion instruments. Before the people dancers become more and more en- they "dance," they stamp and clap in stub- determined paths, putting on clothes as if about ritual, labor, competition, collabora-

Duty

and emotions, so that they look as if of *Light* wondering what task, what wild glee displays a shirt. Shirts! They are homo sapiens, the wise guy on your right, adapted from Buddhist ones, and from utter concentration. What seemed only an ahead walk slowly down one line. Suddenly scampers around it in an agitated little formulas are worked out in the course of the standings to see in black and white just rotation (can you "rotate" seven different



swoop in on

THUMBING THROUGH A BOOK

I FOLLOWED a stream of fellow-passengers down off the train and

landscape made for snow, for blizzing and keeping silent, not because I that small town where she and I took

I WAS tired of sitting. I got up and went out into the corridor to researcher. I listen for music, I collect and dyed the color of carrots. Over ner son home. The owner of the dog was lo- in the distance, a spidery glint of wa-

I WOKE up almost thinking I was back with the jovial Danes.

The music was a repeating tape lan theme, mental disorder. Though stuck with it—he must even nurture no children. I heard myself saying to is literature? A number

IT was morning. I lifted the window shade. A lush green pasture flew

a moment, we were moving at speed, short nose, and eyes the color of ornament houses, past a deserted suburban "Paris." I found my car and my comred ideogram on the windowpane.

I FINISHED shaving and packed my things, and went out into the

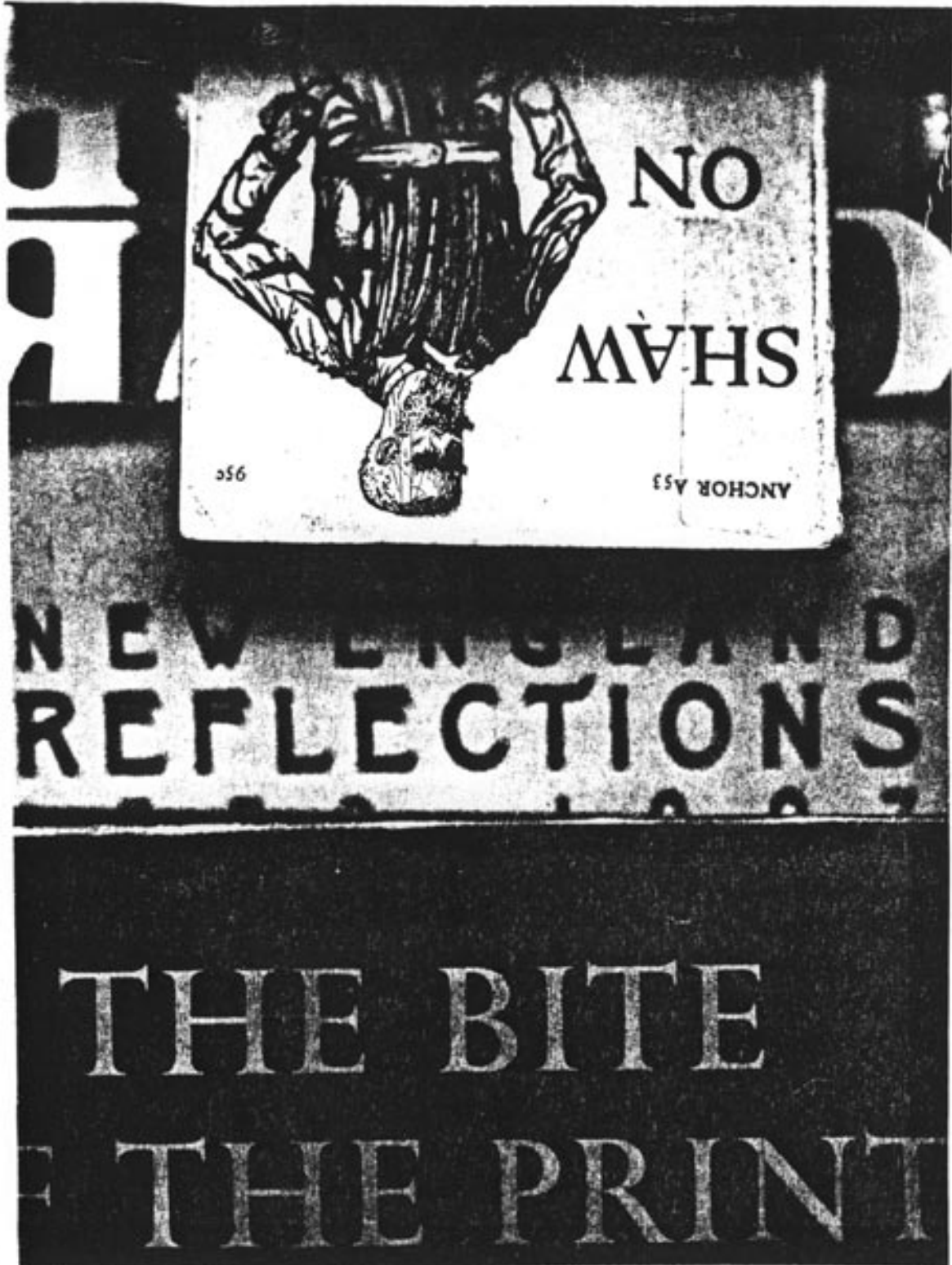
the dinner guests, and with us running windows or staying out past curfew or from home and turn up in someone's

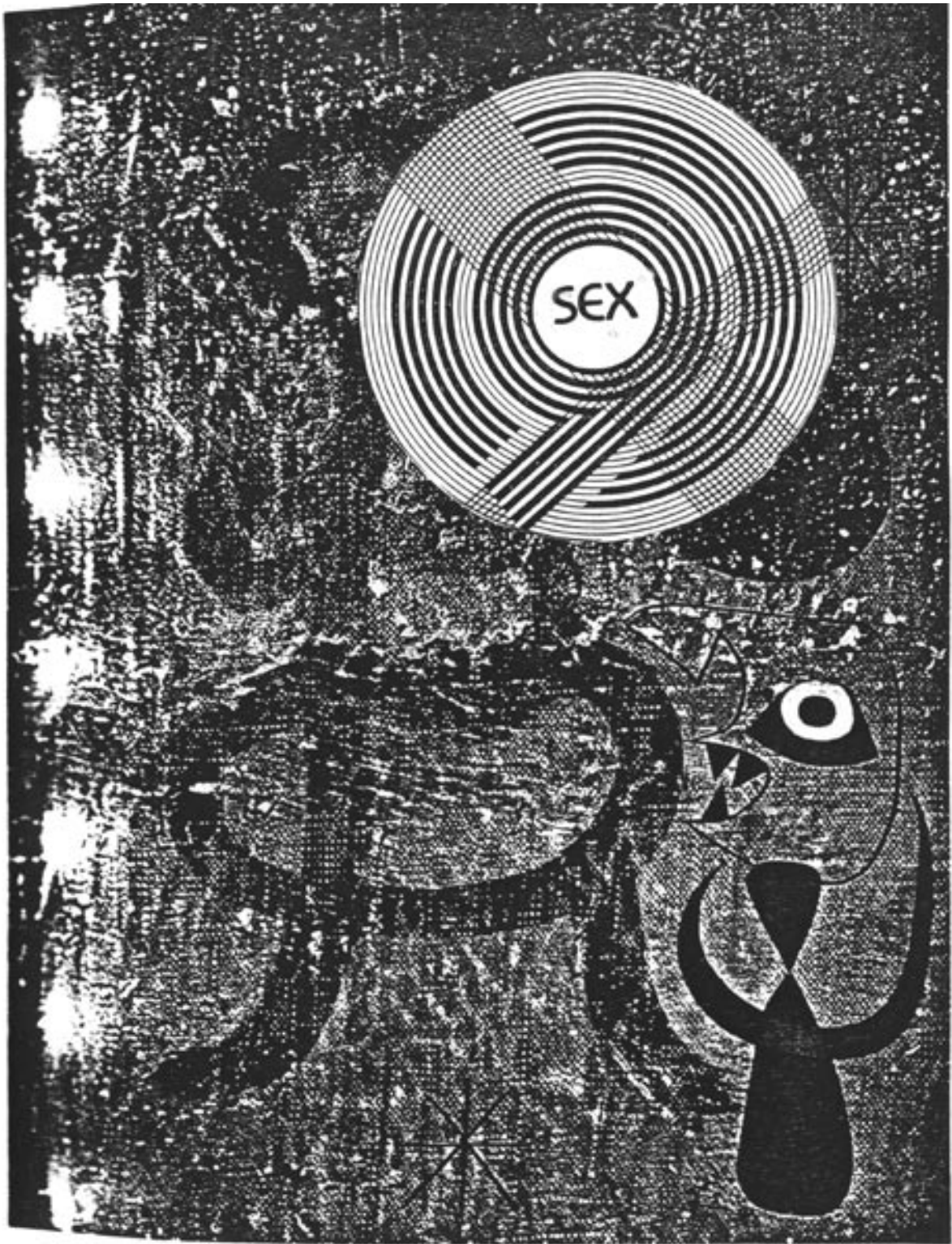
AFTER hearing too much scientific jargon, it was a relief to run into

Catskill Mountains. The couple had tap water was not potable. There pyramidal roofs. American farmers I haven't mentioned the black-

BY the time I had decided to go and had made reservations to stay in

called Paw Prints Country Estate There wasn't a house as far as I could things were as ebullient as children. and shining lights in them or putting boil of white water far below.





***ends* RIAGE ocus**

WORD MOUTH

the mos conceptu cience?

**ER
BI**





HOW THE HAND BLSH
AND OF MAN ON AMERICA

printers finally **CRI**

IF Timely Writer returns
escueHEM riva

BED LAY

GHTM *alking* **SEA**

Genghis Khan sets world

AB **ILL HI OOZY**

dull parts

LOT

ISCOVE

with



BROAD CHIP *ring*

Word
Shaking*

Processors
Free

*Your Future
as a Writer*

* Five-year-old children who have become aware of the perspective effect but are not yet able to tackle the deformation of shape will sometimes draw a tilted disk as a smaller but perfectly round circle rather than as an ellipse.



**ARE
JUNGE
ZAPPS**

contestants—or adept—as musicians.

SHA RED

amaz arves

lewy^{*}

NARROWS



100's uilds

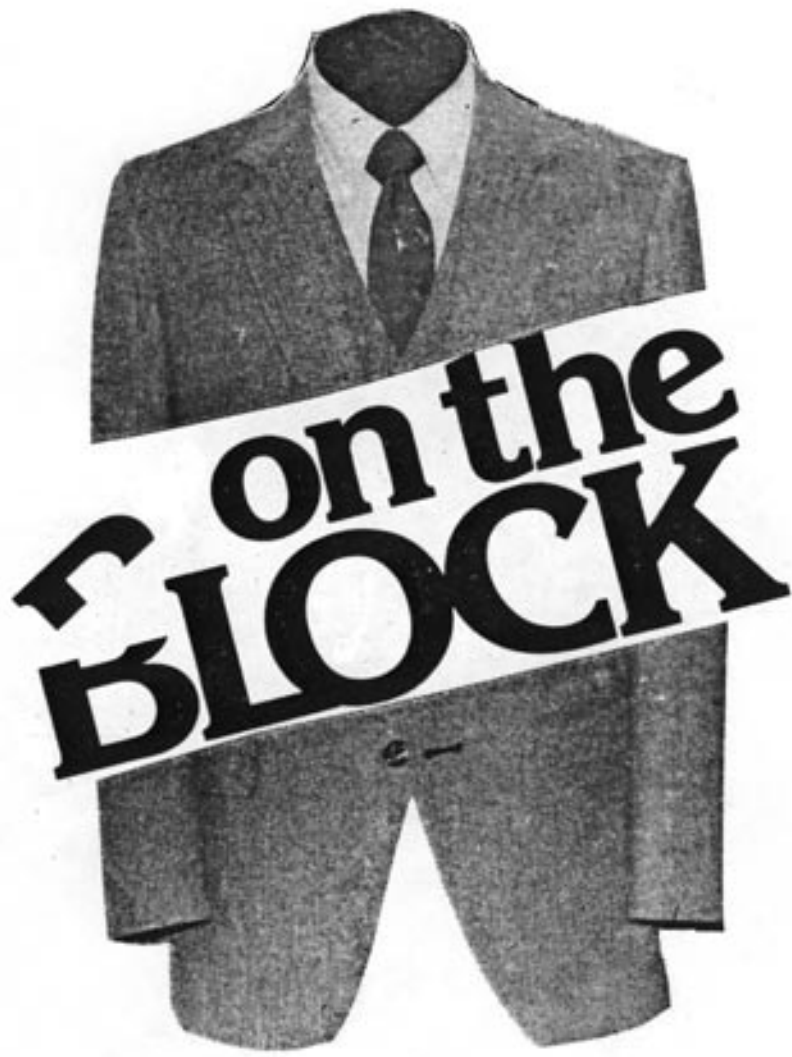
STA OUGH

NITH IX IT

* Nothing decisive is known so far on the neurology of visual asymmetry.

DO and com heir du

ootba **OPERY** Manh
attan



many days with
SOUND MUSIC

Play by play ART 1-2
ON DAY



SAND X TRY

LOST, FOUND, TOP-SHELF BOOKS
them Eyeglasses*



*

"In any unsymmetrical relation of positions (directions, distances, intervals), in which the balance-center is not clearly and sufficiently indicated, there is a suggestion of movement. The eye, not being held by any balance, readily follows this suggestion."

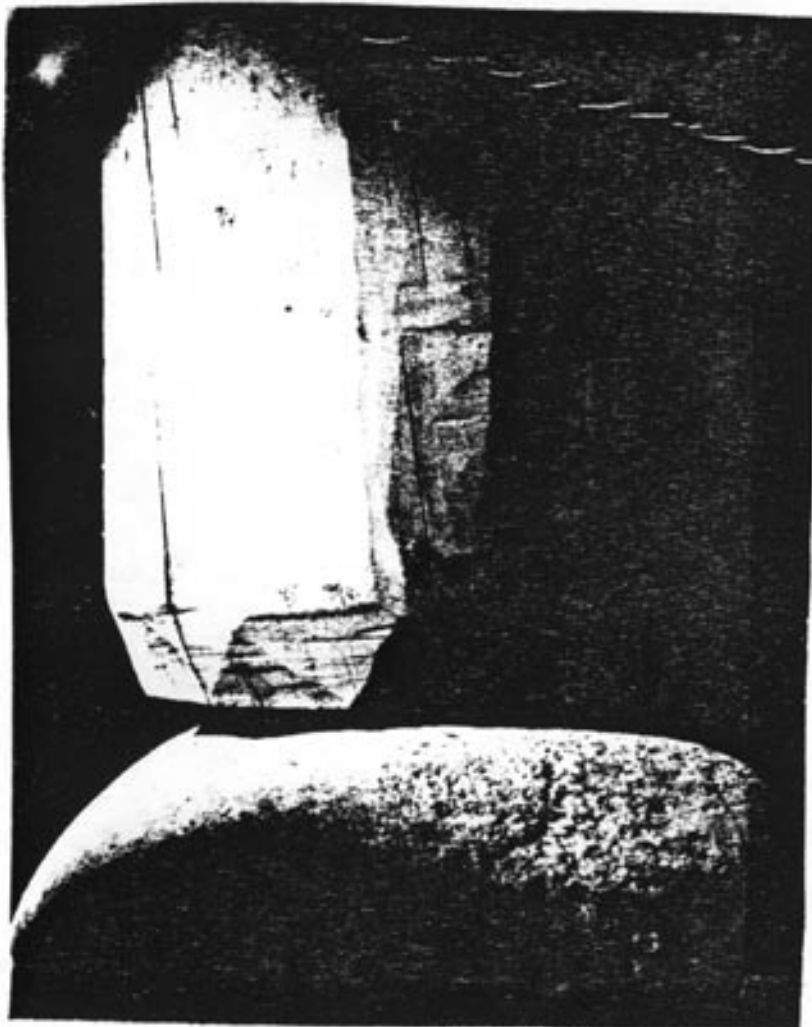
cha
bvious
your last chance to feat

ges
art to roll

en
a whole new shape
for landmark visibility

hea
ives you wome

rlbo



The fusion of units in sculpture may be compared with the analogous development in drawings described earlier in the section "The Fusion of Parts."

ights THE Road.

PERFORMER



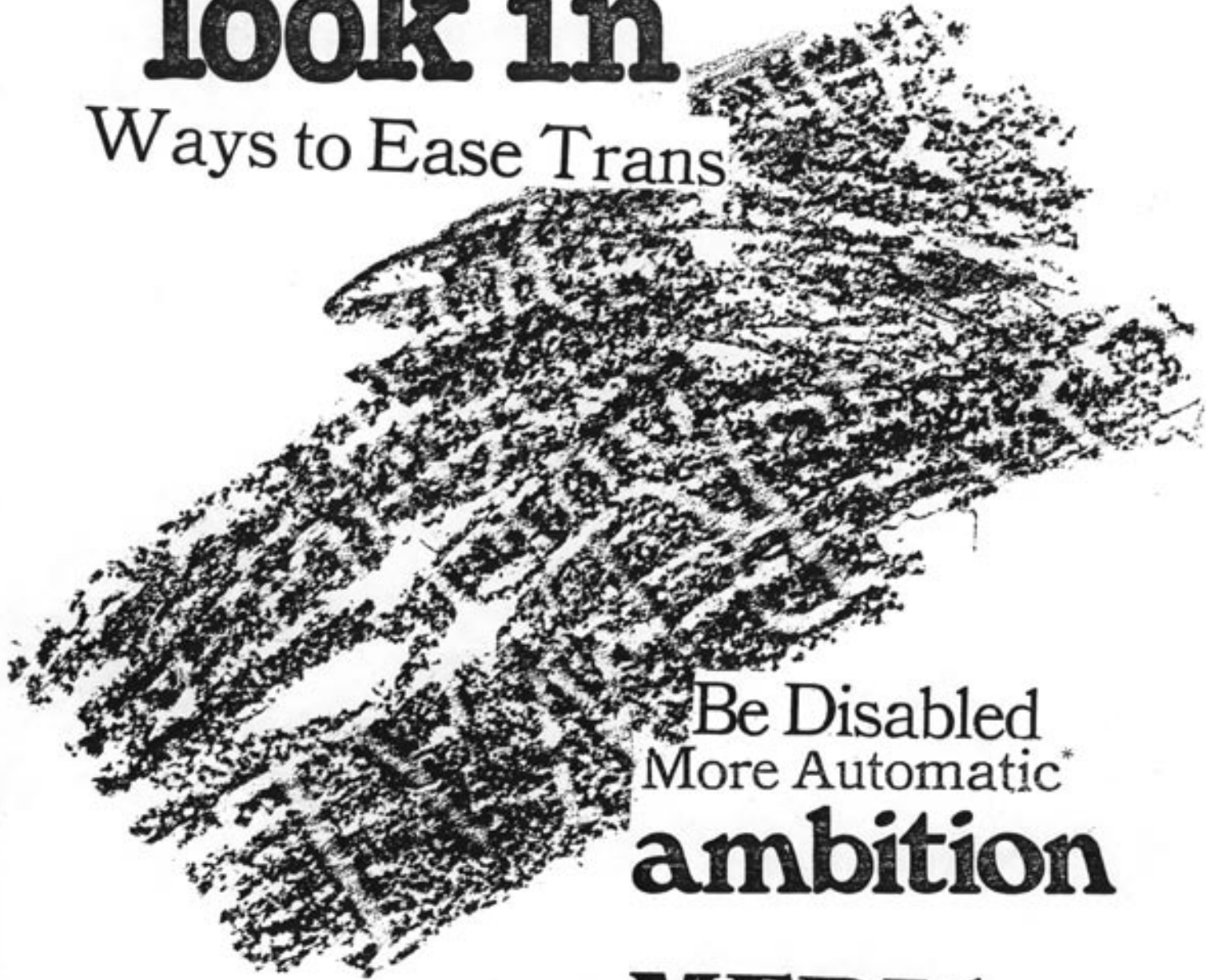
Fleeting Lines of Time *

Marjorie Kouns calls them time lines. By painting eight-inch purple lines on Greenwich Village streets, she plans to capture shadows that buildings cast at a certain hour, as on some giant urban sundial.

* refers to experiments that show cyclothymes to be more sensitive to color, schizothymes to shape. The former group comprises people whose temperament is represented in its pathological extreme by manic-depressives.

look in

Ways to Ease Trans



Be Disabled
More Automatic*
ambition

**MEDIA
WITH A FUTURE**

* Schizophrenics seem to revert to a primitive kind of logic. study on the relations between normal and schizophrenic thinking, formulates the following principle: "Whereas the normal person accepts identity only upon the basis of identical subjects, the paleoecologist accepts identity based upon identical predicates."



gures Enter

TORTU formation*

* The world seems to fly apart. In looking backward, we find that the point from which the vehicle is moving away marks the center of a constriction or centripetal movement.



* Experiments on density in figure-ground situations

wri Final
OD eyes*
THINGSMA
IST **roc**
COME **LACK**
epo agica
EDGE ONY
first non-rhythmic handclapping.
wome **vertis**

* The repulsion of the disk from the edge of the square brings to mind experiments on the visual aftereffect. A line figure was fixated by observers for a few minutes, after which a new figure was introduced for inspection in order to test the influence of the previously fixated pattern. It was found that visual objects recede from areas previously occupied by other visual objects. The effect was weak when the objects were close together; it approached a climax at a certain distance, and it weakened again as distance increased further.

**IDEA
ART**

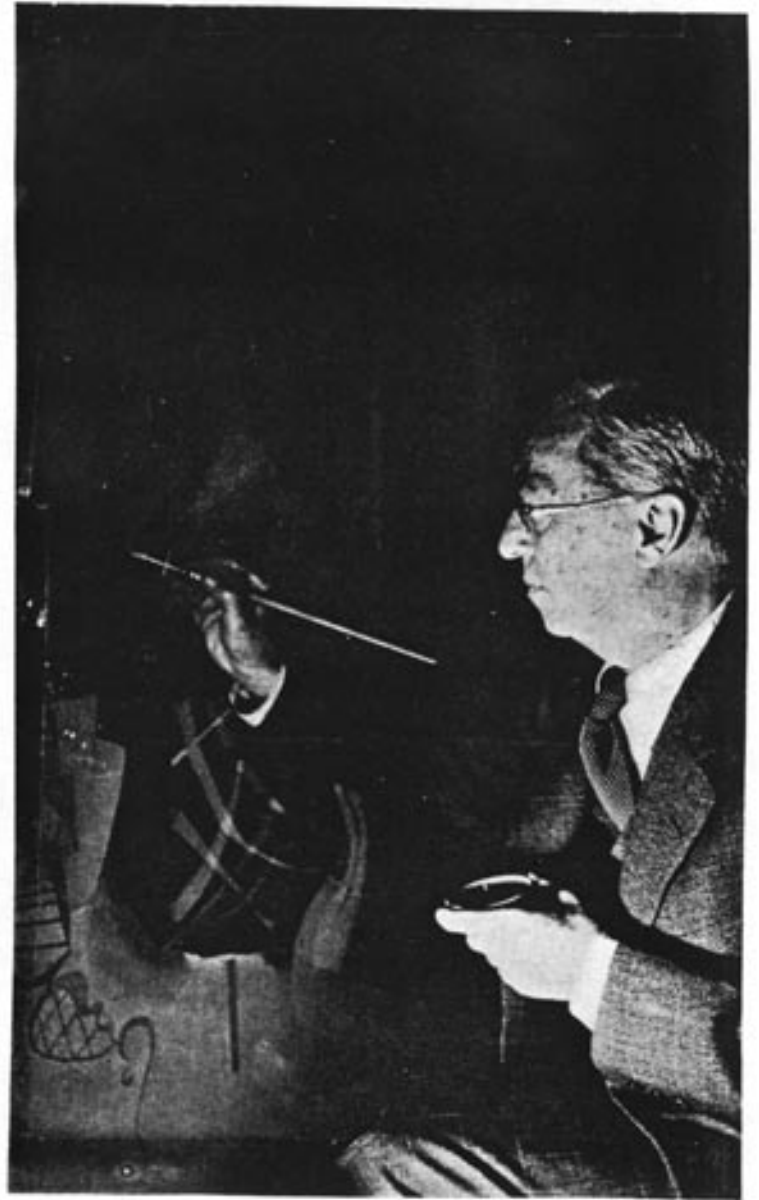
shouldn't make you

**come
YOU'D**

**Say
to**

**Track
new**

**SSE
MILY**



raise

space efficient...

ONA

DIFFERENT over the DIARY

world
doesn't
stop



"Submissive" is hardly the word that change the delivery." He debates ques- shrugging and mugging as he trans- altering the inflection, the phrasine with a stopwatch. He listens to tapes, every day: "I'm at the mercy of events." They'll even dictate. They meet you at the outer office, and in the big closet his letters asks for attention. Visitors prow they're complaining about the loud

Boca Boca

Serious artists,

ham performs

REPERTORY

trokes for Diff
s Ideas Over



ISUALA

*degrees
of boredom*

in on growing wheel vision networks



Noise

city ~~rane~~ **ack**
a new toda

and water.” **LOOKS ALONE**



the flute, returning
arable tabla

META



* Experiments in which children are asked to copy geometrical figures have shown that between the ages of three and four they often employ, e.g., two concentric circles to represent a triangle inscribed in a circle.

Returns, Endangered Species,
once seemed to drop out of sight.

The Can New World Once

'We mixed up the



then, people who
have their characters
formed by coming in close.

YOU'LL REMEMBER

*summer,
his coat*

Paris in the 30's

that will leave you

of the year. A crowd



Imagine being in a theatre

answer
a box

The Living Section

The Living Section

The Living Section

The Living Section

The Living Section

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The Living Section

environment of tranq

undisturbed, an open

**Meditation has a
long history
among artists.***



* I am not concerned here with the special problem of realism in paleolithic or bushman art. Although the animal pictures have the earmarks of a late, mature style, as many years ago the question remains whether highly realistic pictures are ever produced at a primitive level of development by a kind of spontaneous "photographic" recording of momentary visual impressions—



**power, of dominance
definition of theatre.*
now in operation**

**conceptually expand
any people as possible.
rising so dramatically**

**manipulation. For women
existent. But one woman dared**

* The parallel noted in the development of music and the visual arts refers mainly to the sequence of comparable steps, not to coincidence in history. It may be mentioned, however, that although in Western culture visual overlapping precedes musical harmony by thousands of years, the arrangement of pictures in horizontal rows



India's
Boston

Audio Mysteries
Far Meets East

WILLIAMSON'S
Biggest Sale Ever

cha ges



es our p



metteriopellazak giacalbannisutlerm
is volume II of the new york journals by
twa dogs in paris (e was & m and). it
was originally composed in 1982 on an
Amtrak train ride madison /
nyc / madison using a
sunday ny times & other
materials found on the train.

first published by
Xerox Sutra Editions, 1982.





Unio pelezak gaealboamnsurhem
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