

8/26/88

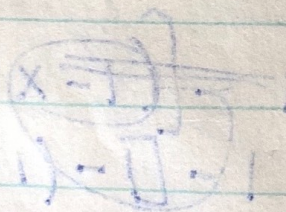
Series of paintings of dictionary definitions of words:

"ambiguous"

Da Vinci drawing mustaches on ~~Plates~~
 Demoiselles d'Anignou.

[Faint mirrored handwriting from the reverse side of the page]

[Faint mirrored handwriting from the reverse side of the page]



[Faint mirrored handwriting from the reverse side of the page, including mathematical expressions like (x-1)^2 - 1 and (x-1)^3 - 1]

The hero's memory is limited to x amount of time. Implications for his political, ^{and} social behaviour and relationships; historical, philosophical, religious, family? Every x great ^{renewal} rituals are held to fix societal values for next x. ~~Some~~ Standing ~~Committee~~ Memory Committee for Renewal of values.

DEEP LAYER - ~~NUDE ON AU~~ QUOTE VARIOUS ~~ABSTRACT~~ MODERN MASTERS
 INTERMEDIATE - NUDE IN AUCTION BLOCK 3. 4. 8 8
 TDP - ~~WORDS~~

30
30
30
30
30
30
30
30
30
250 x
24
1000
5000
6000
84
60
5070

4
 MANY YEARS LATER, AS KANDYSKIN
 MOUNTED THE AUCTION BLOCK, SHE
 REMEMBERED THE DAY HER FATHER
~~HAD~~ TAKES HER TO DISCOVER LIQUOR-ICE.
 THE MEMORY OF ITS PUNGENT COOL
 SOOTHES THE RATTING STACCATO
 OF THE RANTING AUCTORIAL
 (INEVITABLE MODALITY OF THE VISIBLE)
 GOO-GOO-NHIM HER EYES PEGGY
 REGGY RATE UPANOTCH.

30
30
28
32
30
29
30
30
PRICE - 30
108
84
60
108
84
60
480

250
54
1000
1250
13500

108
84
4489088
864

A psyche so mesmerized by its own
image that it suppresses the voice of conscience.
Image → Space; Voice → Time, as the
two forms of sensibility of the Psyche.

8/2/88

Edward Lucie-Smith

Movements in art since 1945

p. 193

"Art has taught the photographer
to look at his subject in a certain
way, has made its appearance meaningful
to him. It is one of the most characteristic
of the history of photography: the tendency
the man behind the camera to be
influenced by whatever style of painting
is dominant at the time."

~~There's a guy in Rapro named~~

There's a guy in Rapro named Tennis,
who likes to admire his own anus.

~~He~~ In a large looking glass

He stares ^{stares} makes ^{stares} ~~eyes~~ at his ass.
~~But~~ alternating ^{stares} hisses ^{stares} sighs
~~and~~ then fogs it up with his flatus.

2 MANY YEARS LATER, AS KANDY SKIN MOUNTED 37
4 THE AUCTION BLOCK, SHE ~~WOULD~~ ^{WOULD} REMEMBER 37
6 THE DAY ~~THE~~ FATHER HAD TAKEN HER 32
8 TO DISCOVER LIQUOR-ICE. ~~THE~~ ~~MONDAY~~ 23
~~THE~~ ~~MONDAY~~ ~~23~~

10 INELUCTABLE MODALITY OF THE VISIBLE, 35
12 (MIRABILE DICTU) GOO-GOON ~~HIM~~ ~~HER~~ HIM HER 17
14 EYES PEGGY PRICE UPANOTCH. SOLD! 30

T. DISAJO BRAND 1984

(13)

(11)

(15)

(28)

I KNOW A CALLIFARBER GAY

WHO INSISTS THAT GREEN INK IS RISQUE!

SHE THREATENS AND CENSORS

MY LICENTIOUS ^{ATTENTIONS} ~~ATTENTIONS~~

WHY, THEY'RE NOT EVEN DIRECTED HER WAY!

2/16/88

8/11/88

Whirlwind of ^{obsolescence} of soul essence

The narcissism of contemporary culture - reflected in art about art - novels about writing novels - plays and films about making plays and films (even Truffaut). The ~~art~~ triumph of the subjective species-specific mechanism stimulated only by an inner CNS impulse of the human psyche. Art running on empty - the brain of a dancer generating all the impulses necessary for a beautifully choreographed dance long after all the synapses are down and the sinews severed. The "ghostly ballet of bloodless categories."

8/12/88

Narcissus and Echo. One the personification of subjective vision; the other, subjective hearing. Together, a Psyche which sees and hears only its own images and interior voice.

2/16/88

"The emotions aroused here are reminiscent of those Taylor attacked, as a boy, to see, even though he had long since discarded the concept. The reality of the emotions had stayed with him;" ft. p. 565 of Ellman's "James Taylor"

All the most powerful incantations of rationalism will, ^{nothing} avail ~~nothing~~ in exercising quild itself; at most they teach one to call quild by another name.
2.19.88

KANDYSKIN FELT SILLY, KANDYSKIN WAS SILLY
IN HER PAIN STRIPPED BIRTHDAY SUIT, AS SHE
UNSTRUCK AND DROPPED HER PINNUP POSE YOU
COULD HEAR A PIN ~~DROP~~ ~~AS A DECK OF~~ ^{THE PAIN STRIPPED}
~~PLATE~~ PECK OF BIDDERS ~~DROPPED~~ A BECK
OF DICKLED DECKERS. / IS THIS THE FACE
THAT LAUNCHED A THOUSAND SNIPS AND BURNED THE
LEG ^{TO PLESS BRARS OF ILIUM?} ~~YUMMY~~ YUMMY LEGS - LEGUMES

On the way to S & C 2.21.88

A crisp, fine Sunday morning
Follow the East River, glad to be alive
a joltin and a rattling down the hubcappopping
drive.

Auction Block. Kandinsky "Striped" - Cicevolina - P. Guggenheim
 Auction Block 2. Nude descending - Duchamp -
 Announcers Dance 3. El Gergo Cicevolina - Clement Greenberg -
 Announcers Dance 4. Joyce - Marilyn -
 Dance begins 5. ^{Evie} Selma - ~~with saxophone~~ - Prude
 "Ford" 6. St. Sebastian - Photo of Dada Group - Anger
 7. - Envy

- Avarice
 - Lust
 - Sloth
 - Gluttony

THAT LAUNCHED A THOUSAND A...
 TO PRESS BARRS OF...
 ON...
 A crisp, fine...
 Follow the...

2.22.88

San Francisco, a city ~~big~~ built by
Default the fault. San Andrea
default to San Francisco
(Carson correct. Felix DeFaulst)

Word Processing:

~~Grating, stirring,~~
Grate, chop, ~~grind~~, stir, parse,
whip, mix, blend, liquify,
frappe' and mince words.

This week was having a special
on grating, stirring, and minced
words. How many pounds would you
like?

2.25.88

Is this the face that launched a thousand
ships and burned the topless
brasars of ^{ILLA ILLAE ILLUM?}
brars ~~Itum?~~

Is this the face that munched a
thousand chips?

7/20/88

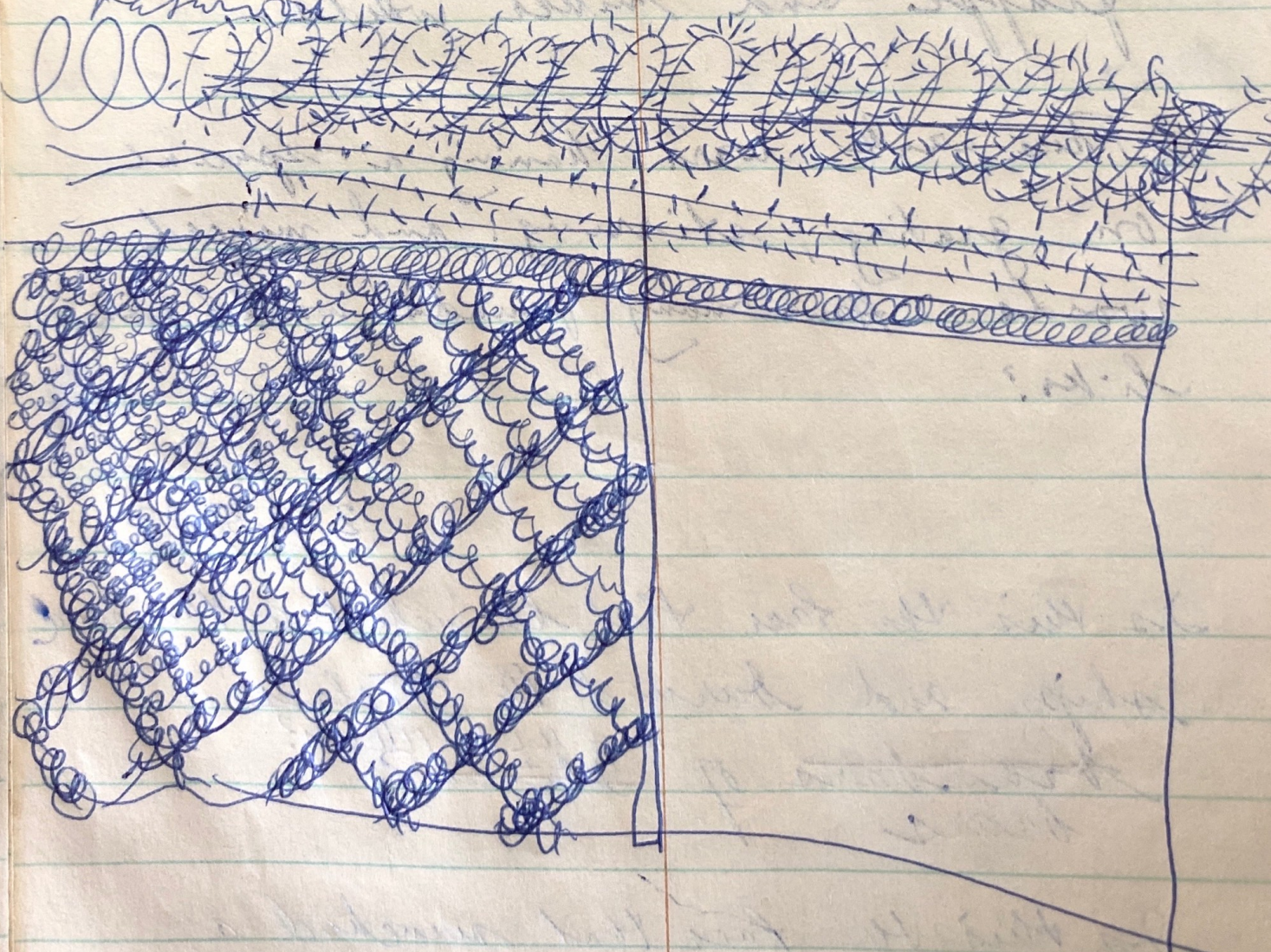
Chaos and effect.
Biased on fact.
Board of education.

8. 7. 88

Independence Park

The fence surrounding Jerome Park

Basement



HIS CLEMENCY HISSED NOT BREATH ON ~~THE~~ GREEN
~~ENAMOURALD~~ STONED RING ~~FROM~~ CRATIQUING IN ~~OF~~ FINGERS.
^{HIS COLD}

LIMERICK - MERILICK - MERRY LICK
MARY LICK 3/7/88
SHE BANGLED

3/9/88
CHARISMATIC MEGAPHONY

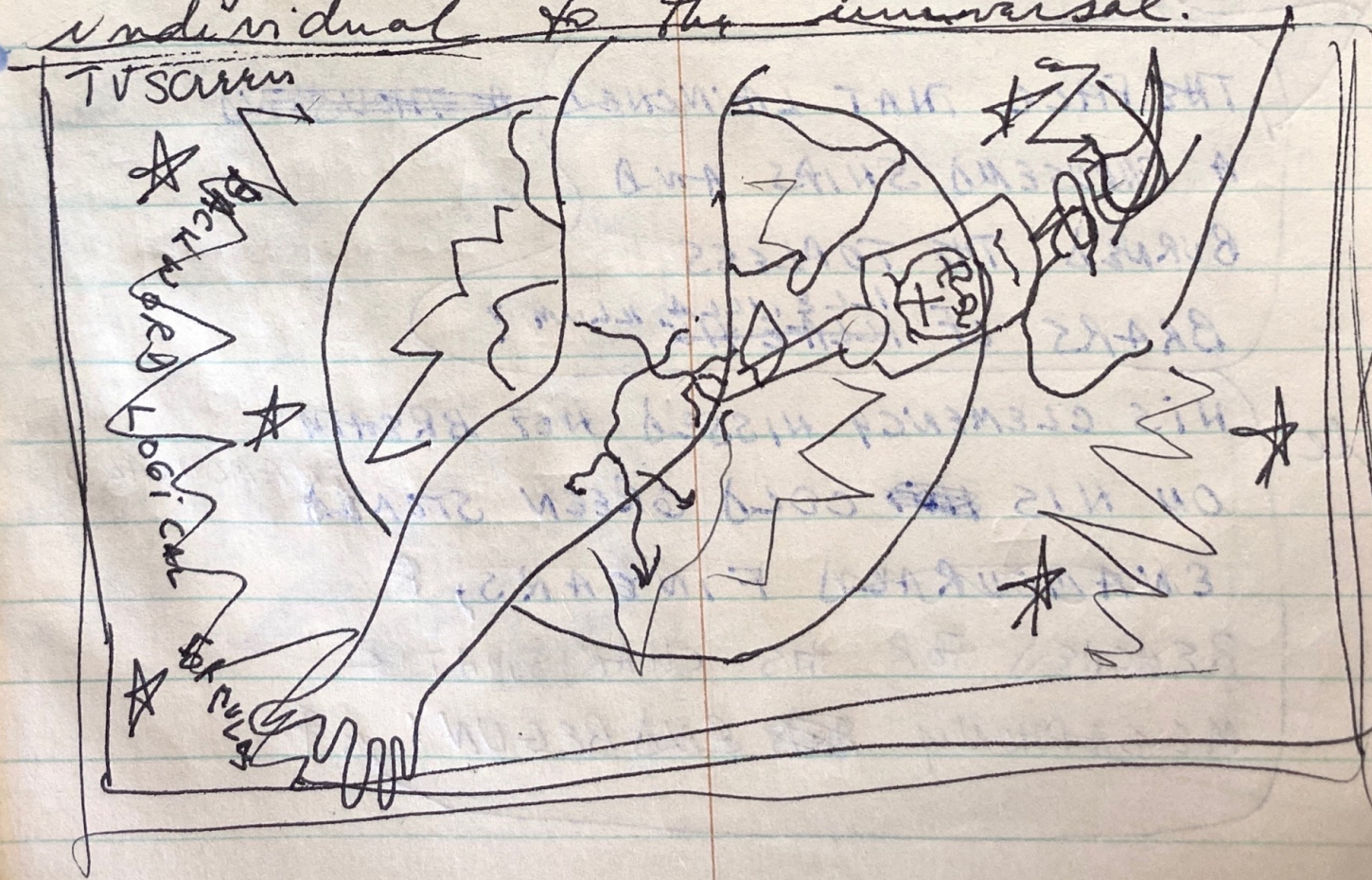
linguistic incubations in
is this *Syotards* -

THE FACE THAT LAUNCHED ~~A THOUSAND~~
A THOUSAND SHIPS AND
BURNED THE TOPLESS
BRARS OF ~~ILL E, ILLA, ILLUM?~~

le HIS CLEMENCY HISSED NOT BREATH
ON HIS ~~THE~~ COLD GREEN STONE ^{ENAMOURALD}
~~ENAMOURALD~~ FINGERS, &
REACHED FOR HIS CHARISMATIC
MEGAPHONY ~~AND~~ ENABEGUN: &

7/13/88

To learn to see reality through the two lenses of a dialectic of individual and universal, like the two lenses that make possible the microscope and the telescope - the individual and its place to judge the individual justly and rightly by ~~then~~ placing it within the infinitely firmly flowing ~~own~~ cycle that leads from the individual to the universal.



3/22/88

Apin Tu voggheu vasari sti manu
eu sti jidita intelligenti
ca volanu comu faiffalli
E sannu fari maracoli di lava

Mara tu voggheu vasari
E no guainde ~~de~~ normanni
di sinistra a cascia bianchi
n'fasciati ~~da~~ ^{ru} rusariu novu,
~~di sinistra a cascia~~
friddi e bianchi di pruvigghia.

Grazie mamma,
pi stu magghioni di meraviglia.
Chi friddu
Cherri chi friddu, n'fucatu
Stu so culuri, scausa,
N'fucatu stu so culuri,
Scausa.

secretary

7/8/88

His secret tarry kept him late at the office many a night.

JESUS CHRIST.

(18)

NOT NOT MUNCH LATER, ~~MANY YEARS LATER~~

KANDYCHRIST AS KANDYSKIN

FACED THE DEVOURING SQUAD, ~~SHE~~ ^{SHE} WOULD DISMEMBER THE DAY HER FATHER HAD TAKEN HER TO DISCOVER LICORICE. ^{COVER}

POST IMPR. → CUBISM PRIDE - (5) SIN-VEILS

DADA → FUTURISM ANGER - (6)

DAVINCI DRAWING MUSTACHES ON ~~THE~~ LE DEMOISELLES D'AVIGNON

ENVY - (7)

AVARICE - (8)

LUST - (9)

SLOTH - (10)

GLUTTONY (11)

DEATH (12)

RESURRECTION (13)

- Kandinsky -

Kandyskin calls

plangent she calls the crumbling god.

A.P. cramblimb

7/11/88

Envidious envididuals ~~and~~ ivylaguared

3.24.88

Painting:

Symphony occlusa in battlefield
with photo of soldier from (spurs?) war.

Robert Capa -

International Center for
Photography -

Drug { abusers 4.15.88
 { abusers

B.C.

4.22.88

phonemorpheme splicing

4.24.88

~~Kandyskine~~

4/2

End now begin!

~~Ad miss~~

ladies and gents!

~~Kandyskine~~ will

dance for you ^{dilatation} ~~now~~ ^{and} ~~go through~~ ^{development} ~~at~~

~~her~~ ~~paces~~ ~~the~~ ~~paces~~ of the ghostly
ballet of bloodless categories - SIX IMAGES

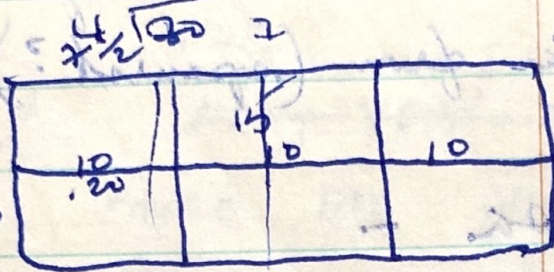
unavailing
unveiling as she does the (swan veils)

the seven pillars of wisdom the seven wonders
of the world. | Haptamurabi Sophia,

6/27/88

Paintpusher. — Phoneme splicer.

30 FT x 10 FT



$$4 \times \left(\begin{matrix} 56 \times 84 \\ 5 \times 7 \end{matrix} \right)$$

7/5/88

What a grand illusion Kant's "a priori" has proven to be. The forms of intuition, space and time, would are they themselves in space and time? For how can something not in time ~~be~~ "a priori" relate "a priori" to the sense data of which it is ~~a~~ the form? Eternity is not prior to time in any sense: is it not memory which creates time? Once matter and spirit have been understood as positive and negative poles of one Reality, doesn't the evidence for the priority of consciousness become overwhelming?

joyce and the attempt to let all the
voices* of the internal monologues speak
simultaneously. Development of Freud's
concepts of overdetermination in
dream expression of ^{unconscious} psychic contents

The ontogenic stream gives rise
to the stream of consciousness and
this in turn contains not one (Ego)
synthesis; but several. The intellect,
(logic) feeling, sensation, and
their components in turn, each
speak simultaneously so the word
spoken then has meaning (vibrance)
on all these ~~lower~~ levels; the
word has quantity, weight, color,
temperature, taste, smell and ~~tactile~~ touch
and these into various contexts
to function ~~as~~ in as varied
and ample semantic context as
possible - like a sound wave or
ray of light propagating through
space (and time!) in all directions.
Psychic components expressing themselves

It would be wonderful to organize
my year such that I could in
the autumn go back and type and
evaluate and categorize and
organize the material I've sown
in the scattered recordings of
transitory thoughts; a harvest
spiritual and intellectual harvest time.

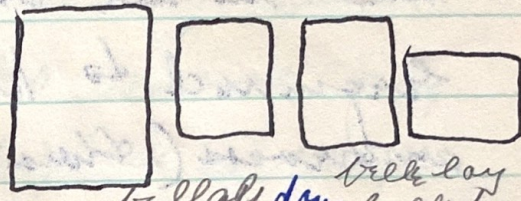
6.25.88

The artist's effort must be to involve
an audience or spectator ^{making available to} ~~making them~~
~~read~~ a text ^{to read} along with the painting
a first step - An advance is
forcing them to literally read the
painting by making the text part
of the painting. A third step might
be to convey textual puns to
~~them~~ ~~by working out a way to~~ ~~for~~
the ^{viewer by allowing him to} ~~viewer~~ ~~to~~ substitute different
letters in places on the painting
for others, thus changing the meanings
of the word.

4/25/88

④ End now begin. Readjice ye
sans of art. Kandyskin Salome
will now shed ~~the~~ ^{the} ~~seven~~ ^{hypotaphous} vails
of years: through which you may behold
a ghostly ballet

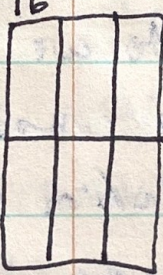
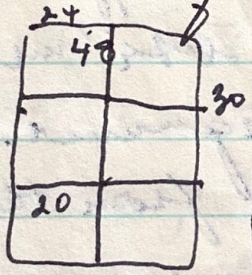
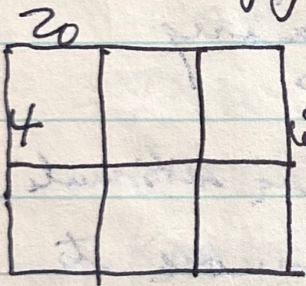
~~ghostly ballet~~
~~ghostly ballet~~



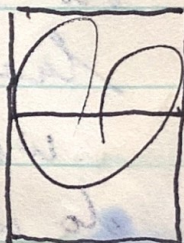
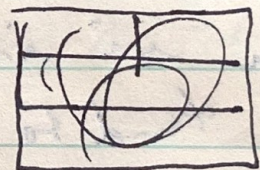
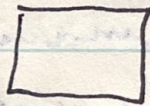
~~ghostly array~~ ghostly ballet

belly dance
belly
dance
belly
dance

~~ghostly array~~ of bloodless
categories of revivitation.



$$\frac{24}{20}$$



Look into Rosenberg for sequences of
~~the~~ shedding of formal categories of art -
pick six artists for the six images.

K. auctioned off to P.G.

C.G. hypus K.

K. Salome dancers →

K. joins lead off in trash and collar
and joins P.G.'s menagerie,
manage a swat.

6.20.88

The constant stimulus of advertising and in all its forms is increasingly required to keep in the public awareness (thus shaping behaviour) an ever growing number of "needs" and and things to avoid (subway safety posters). What is the effect of this on memory? Do we use memory less & less as a consequence?

When in isolation from these stimuli, do we tend to use memory more to reflect on past experience? Is it only in this reflection on memories of all types that we acquire the trustworthy strategies for guiding future behaviour? Is foresight then the psychological correlate of memory; the latter a looking backward which produces the former, a looking ahead?

3/28/88

adulterate

3/29/88

No time in painting, therefore no verbs, only nouns. a nude descending a staircase is a "descending nude".
 In music, time. No nouns, only verbs: a sailing ship is a "ship sailing".

④ End now begin Readjoyce ye
 sans of art.

YES. END NOW BEGIN!

READJOYCE, YE SANS OF ART!

KANDYSKINSALOME

WILL NOW SHED HER

HEPTAPHANOUS VAILS OF

TEARS: A GHOASTLIEBELLAY

DANCE OF BLOODLESS

CATEGORYES OF

REVEILLATION.

6.13.88

One as number means origin & unity
Two - is not the sum of 1 and 1, primarily,
it means duality, the possibility
of a knower for the one. (knows)

Three means relationship, the
possibility of the one relating to
the knower.

Four - is two square. The
knower knowing himself as
knower. (This is the ~~underlying~~
underlying reason why the square
of a negative ^{number} and the
square of a positive number are
both positive.)



"A rose is a root is a rose?"

Mathematical ^(differential) equations within ~~the~~ whose structural ^{some} abstraction of objects replace some of the numbers or ^{signals} symbols.

Seven veils → seven deadly

sins?

Michael!

imitation —
of nature

pride

who is like God?

Seven Seas

envy

Seven veils

anger

Seven deadly sins lust

Seven Seas

avarice

Seven days of creation gluttony

Seven Wonders of the World sloth

Seven dwarfs

Writ's out Handy skin episodic on THE pillow

parallel ruled lines (like music paper)

to ^{individualize} ~~illustrate~~ possible readings & understandings

6/8/88

DADACTIC
DIDACTIC
DIDACTIVE

(6)

~~IRATE, DADACTIVE~~
~~DADACTIVE~~

PENTAPHONOUS

QUINTETTES OF QUIBBLE ARROWS

QUIVERING ~~GLIBOLEROS~~

~~QUIBBLE ARROWS~~

D'ART AT HER

SECOND VEIL

DANCESING

WITH ~~PIERCE~~ AND ~~PEERSING~~

DANSING

FRANKSING

~~DEERSING~~

~~DANSING~~

~~QUIBBLE ARROWS~~

~~GLIBOLEROS~~ GLIBOLEROS

DADACTIVE

~~DADACTIVE~~

GLIB OLE ROS

(BULL FIGHTING - DARTS)

GLI BOLE ROS (DANCE)

(SOUND REFERENCE TO

APHONOUS QUINTETTES

QUIBBLE ARROWS)

QUIVERING QUIBBLE ARROWS

D'ART AT HER SECOND VEIL

GLIB OLE ROS

WITH DANCSING AND

FRANKSING GLIBOLEROS,

GLISSANDO.

5/8/88

KANDY'S SKIN ^{LENIT} THE FIRST VEIL,
SEA FINNED, ~~AND~~ SKYQUILLED, ~~AND~~
RICHLY ~~EMBROIDERED~~ WITH
TERRA GRACED
AND ~~FERT~~

SNAVER TO THE FLOOR

~~SHE WRAPS HER BODY IN~~
SEX APHANOUS WAILES OF RHAPSODY
AS SHE LETS THE SEAFINNS,
SKYQUILLED, TERRA GRACED
MIRROR OF HER PRIMAL NATURE
~~THEY REFLECT~~ SHIMMER TO THE

WAD IS LIKE NATURE? FLOOR?

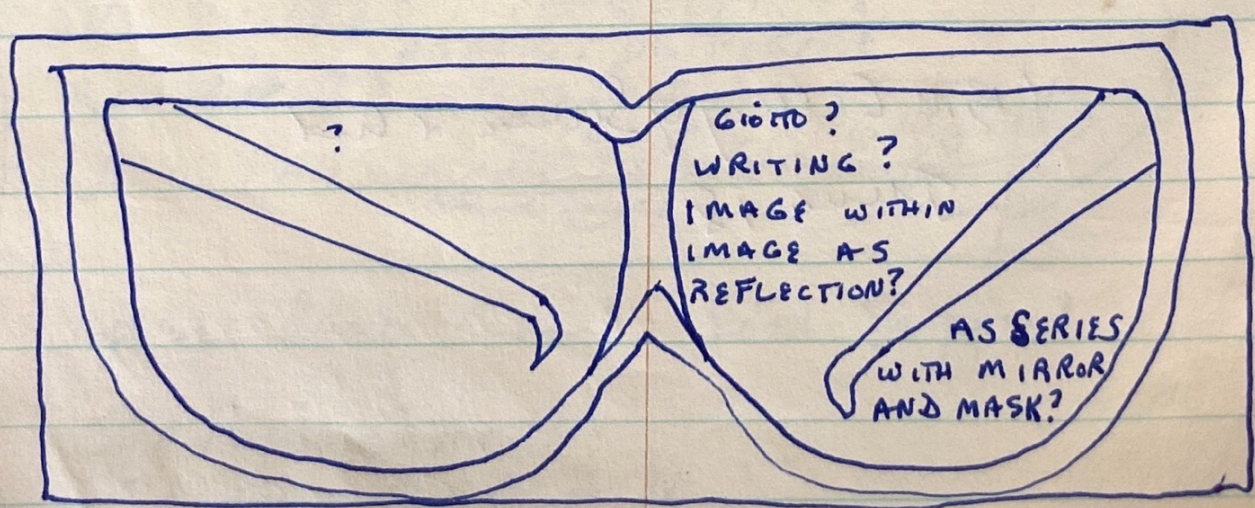
HER ~~FIRST~~ FINE SEAFINNED, SKYQUILLED,
TERRA GRACED BEAUTIES

BAIT

SEX APHANOUS ^{WAILES} VEILS OF ~~RAP~~ RHAPSODY

WRAP HER BODY

A PAIR OF A ^{RED} PLASTIC RIMMED GLASSES OF THE
KIND KAY URBANT WEARS. EACH EYE PICE
FRAMES A SEPARATE ~~IMAGE~~, ~~BUT DIA~~ BUT
DIALECTICALLY RELATED IMAGE.



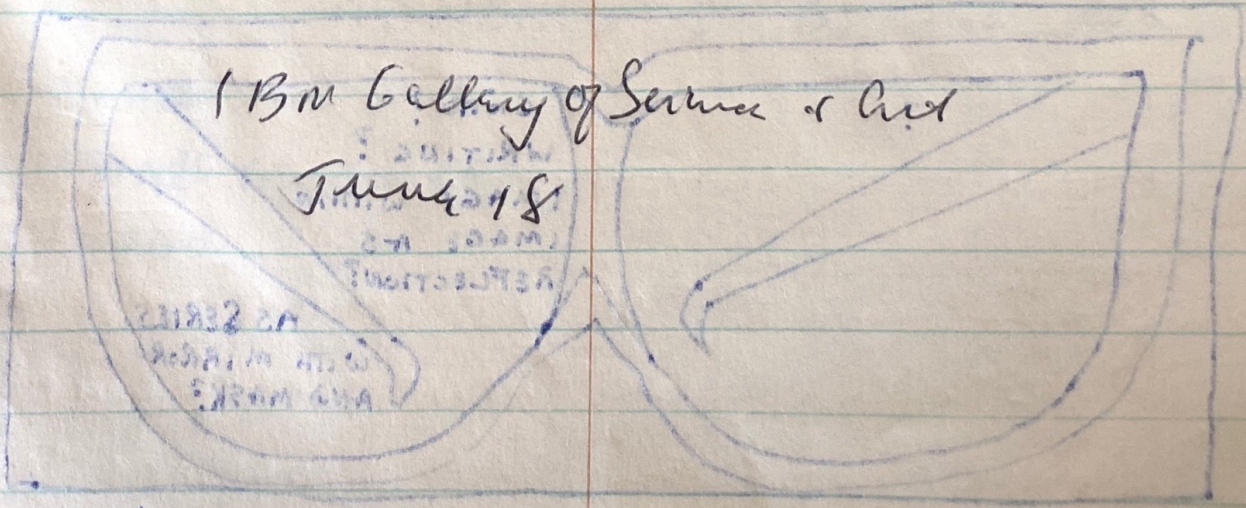
of nature, from ~~stark~~ inspired by
 pride; skill in enjoying or reproducing,
 mellowing and ^{otherwise} imitating nature, ^{even}
 but and particularly in her role as
 a matrix. This veil drops away
 with the advent of epiphany of the ^{art} extends
 with the ^{unconscious} ~~and~~ ~~cross~~
 to the period and activity of the Cubists.

P, A, N, E, L, A, G, S

Covers
 Kandinsky
 and

The second veil is ~~cast off~~ angrily
 torn off by the angry young men
 of the avant guardes from Dada to the
 Futurists.

Carol Ann Haggard - / Richard too - Am. Art Forum
 artigianist - artist johnnies



5.17.88

SAX
SEXOPHANOUS WAILS ENCOIL
HER WRITHING ^{JELLY} LACONIC FORM AS SHE

~~WAILS~~ LOOSES AND LETS FALL

THE PRIMAL, SEAFINNED,
SKY QUILLED, TERRAGRACES
VEIL OF IMITATION.

5.18.88

Humbled to Antonio:

We'll teach you to think deep
are you drip art. Jackson Pollock

5.24.88

5
SEXOPHANOUS WAILS
ENCOIL HER LACONIC LIMBS
AS SHE PRIMAL VEIL OF
IMITATION

LUCIFERINE

~~TERRAGRACES~~ TERRAGRACES
SKY QUILTED, TERRAGRACES

SEA FINNED ^{AGAIN, LUCIFERINE} FLOURISHES

AND FALLS. MICHAEL ANGIOLINE.
WIND IS LIKE GOD.

After dance and, Last Supper?

SEAFRINGED AGAIN
SEAFINNED AGAIN

6.5.88

pentaphony ~~quintets~~ ~~quibble~~ quibble
dadactically ~~quiver~~ arrow quibbles
quibble arrows
gliboleros

Dadactore pentaphonous quintettes,
quivering ~~quib~~ quibble arrows ~~at~~
dart ~~at~~ ~~the~~ secondary second veil
with piercing ~~prancing~~ ^{prancing} and
piercing prancing ~~of~~ gliboleros.
(St. Sebastian?).

Many years later, as she faced the
drowning squad, Kandyskin would
remember the day her father had taken
her to discover ~~the~~ licorice.

to characterize the 20th Century "avant-garde"
in terms of the seven deadly sins -
Salome' dances away her primal veil, imitation

~~7th VEIL~~ Imitation

1st VEIL - Imitation
2nd VEIL -

~~PRIDE
ENVY
LUST
AVARICE~~

RENAISSANCE Imitation of ~~NATURE~~ PRIDE

SEXOPHANOUS WAILS ENCOIL
HER LACOONTIC LIMBS AS THE
PRIMAL VEIL, MICHAEL ANGELO LINE,
SKYQUILTED, TERRAGRAGED,
SEAFIN^N AGAIN, LUCIFERINE,
FLOURISHES AND FALLS.

— ANGER
ENVY
LUST
AVARICE
~~STARVATION~~
SLOTH
GLUTTONY

1st VEIL - Imitation of NATURE ~~EXIST~~ RENAISSANCE PRIDE

2nd VEIL - FAUVES FUTURESI / DADA - ANGER

3rd VEIL -

ENVY
LUST
SLOTH
GLUTTONY

[Faint, illegible text in a box]

October 10

October 10

Karen Farber David
Sharon & Fred Nancy Stein
~~John Mattia~~ Mr. Bogans

~~Harris Windman~~ ~~Gwynn Jacobson~~ Wangs Fox

~~Crazilla Brown~~ Margaret Goughlin ~~Dennis Simons~~

~~Rene Dorick~~ Bruce Wohl

~~Margaret Viter~~ Rick Franklyn

~~Ellen Pargus~~ Andy Bogans 520

~~Vay Shapiro~~ ~~Sarah Wolfe~~ 52

~~Donna Dymally~~ ~~Jisa Alberts~~ 1040

~~Greg~~ 2600

~~Giopardi~~ John Carrelle 27040

~~Watanabe~~ ~~Royanne Hanson~~

~~Whithead~~ ~~Albert Takazanka~~ Albert S.

~~Sophanis Scott~~

~~Lynne Carlo~~

~~A. Tiller~~ 927-1866

~~Jane Wawafah~~ 924-3335

Margaret

Rick Franklyn

A. Tiller

John Lekaj

Vince

Mike P.

Ed Brown

WHO Tom DiSalvo
WHAT STUDIO-WARNING PARTY
WHEN OCT. 10
WHERE 68 W. 238TH ST.
HOW.

BROOK, N.Y. 10463
212-549-6584

SWAY #1
238TH
W^N
E

Look up map in local phone book.

