

Notebook No.1 5/26/87 - 7/23/89
(The Kandyskin Chronicle)

...fiery pinnacles puncturing the sky.

...the prostitute who waits on the corner across the street from the church, out of respect.

5.26.87

Imitation accompanies every new form of fashion, repeating and varying in different grades of material and color the momentarily dominant motif until all possible embodiments (concretions) of it are exhausted, and then it is no longer "a la mode" (something else takes over). <Antique clothes and revivals, uses of discarded modes as costume.>

5.27.87

The (bell-curve with cross at zenith) median is richer in possibilities for variation than is either extreme (the law of diminishing returns and whatever areas it is usually invoked in). Does this bear analogy to the increasing difficulty of obtaining fractional increments in the speed of a particle as its speed approaches c ? (Also increments in approaches to absolute Zero Kelvin.

5.28.87

The negative nature of consciousness as it grows in the maturer years of human life both negates and distances itself more from physical nature and at the same time affirms (embraces) a wider view of it.

<Subway delay in tunnell- standing still (can be (is)) more stressful than moving- relate to work at control desk in Word Processing Department.>

So ignoring-reactions or anger often set the face in a straight-ahead stance that first tries to annihilate the object of its anger by trying to will it not to be there.

"I don't know what you're talking about."

"I didn't do it. I'm not guilty."

"Do I know you?"

So also escape reactions where the object of anger or painful object is thus excluded from consciousness. This pushing out of consciousness negates the object but simultaneously recognizes that consciousness is what affirmed its existence to begin with, i.e., the affirmative role of negation (yin-yang symbol).

But also the stare as aggression.

a- + byssos, depth, akin to Gk bathys, deep. Bathy- (bathysphere).

The category of the infinite, whether it be the one-many, limit-limitless, and any concept whose meaning is expressed by the alpha privativa construction, abounds in contradiction: this is where the semantic circle closes.

abysmal- without bottom or depth,-but the opposite of shallow,

without depth, but with a bottom.

6.2.87

(sketch of an Idea for a painting. Costitution. The lines of text of the document are crossed over by strands of barbed wire.)

accident- ad + cadere, to fall (to befall), casus, chance, to occur by chance.

The Fall- will the fall-out never end!
We had a falling out with the Big g.

All games involve an interplay of agreed-upon rules and chance.

Randomness- would drawing the numbers 1-99, as in the game of Bingo, in numerical order, still be considered a random event? Does "random" define a "result", post factum, or a method, ante factum?

When discourse deals only in deceit it is time to let silence speak. All reporters should walk out of the next presidential "news-conference" without asking a single question; just turn their backs and walk out.

6.16.87

Consciousness as negation-also as point of synthesis for the existent from the perspective of which the existent is negated (the existent being the context and physical surroundings of the conscious point). Also relate the one/many dichotomy.

Deduction of the categories from this dichotomy. Consciousness as the point of focus of the physical universe; at which point it is all negated; like the correlate of sight and the blind spot. (diagram of eye with image with lines of convergence on retina with blind spot)

A v -A
Being-Non Being
same-other
permanence-change
one-many

The painting is not an object. It comes into being momentarily in the interaction of a subject and an artifact. One never sees the same painting twice, to paraphrase Heraclitus. One is never the same subject twice, either. But one cannot talk of a painting in terms of color, shape, form, line, etc. The real canvas upon which, as an artist, I care to paint is the consciousness of the subject, with its components of thought, intuition, emotion, and sensation. The only data about the artifact that "stay the same" are the title and physical dimensions: this is perhaps the real reason why this is all the information which usually accompanies a painting.

How stupid and pretentious it sounds when a critic writes that an

artist, by making specific choices of inclusion or exclusion of certain elements of technique or form thereby "abolishes" everything else!

6.22.87

On the perspectival vanishing point as negation-consciousness of the object. Russell empirically analyses the object as an infinite series of "possibilia"; to each of these possibles corresponds a negation-consciousness point, whether many subjects simultaneously, or one subject serially (moving in space-time).

sensation-earth
emotion-water
thought-air
intuition-fire

7.13.87

mens, mentis/mind
mentire/to lie
negative nature of mind-consciousness.
mention-
mendacious (mendax)
mendacity

7.9.87

Paintings to do-

- 1) 1984-two flags
- 2) Grant Wood American Gothic
- 3) Constitution palimpsest-barbed wire
- 4) Statue of Liberty
- 5) Series of randomly flipped playing cards on matrix field.

7.16.87

The sciences focus on selecting from the stream of randomness sequences of events which by that very focusing create, through definitional parameters, a meaningful communicability which we associate with form- aesthetic, scientific, etc. Question: 1) are all possible selections possibly meaningful?; are meaningful instances or sequences subject to statistical (bell curve) limitations of probability?

Painting: randomly flipped series of playing cards.

7.24.87

Recapitulation of themes (coda) at end of musical or literary composition (for the latter, cf. Finnegans Wake) confers a sense of completion by returning to the beginning. (Completion of cycle or circle.)

7.29.87

abbe', abba, abbot, abbey, abbess (from "father")!?

8.10.87

(bell-curve in four segments, the word "exaggeration" located over the two outer segments) exaggeration-hyperbole--humorous distance from norm- causing surprise, element of humor.

(horos-boundary) orison, horizon, oration, or, oriri, origin, orare.

8.11.87

inundate, unda, undine, abundant, undulate

8.12.87

accord ad-cor (heart)
accost ad-costam (side) costola/rib
casus- case, chance? casual
causa- cause/causal

8.13.87

occasion, cadere, accident, casus, chance casual
cassus- in vain
accusative (lat. casus-case of accusation)
accuse (ad causam- lawsuit)
causa causal
causa/casus>same word?

No, pleasure will not flood
the soul's sunny field
where the sharp plow of pain
has not gouged the furrow.

8.23.87

...have found that none of these companies provides their independent auditors,...

none- no {+} one: sense is not one, (i.e., not singular) verb should then be plural? as in some?

8.28.87

Birthday of John Cage. The significant silences of his music akin to the significant negative contoured spaces and conscious absences in "dasein" paintings.

9.1.87

Playing card series. Polker hands with indication of probability of occurrence.

A/T/B/E/.

Random series- Figures' faces- Joyce, Artists, Scientists, Madonna (queen of arts) (face from Poster), Marilyn Monroe- President Reagan joker.

9.10.87

actuary- (Lat. actuarius, secretary of accounts < acta, records <actus, p.part. of agere, to act)

The records are not the acta. They are the acta for consciousness- (collective) specificity of negation- what makes the negation of A just its negation and not that of anything else?

(a.-a)=consciousness of an object.

(-A)≡ Plato's non-Being, but not absolute negation of being.

adequate- {ad aequare>aequus>equal; Aquinas' definition of truth:
adequatio mentis ad rem.

[haerere: to stick- harundo-arrow]
aikia-injury

9. .87

To do something out of habit: two literal meanings.
positive>because of habit. Negative: often when something is done
out of habit, it is noticed because there is no cause to do it; it
is done literally in an unaccustomed way, i.e., in the absence of
the usual stimulus or conditions that normally accompany the act.

Could this second meaning have been etymologically precedent to
the former positive meaning and have been substituted for by it
upon a further reflection, that is, upon a taking one step further
of the consciousness dialectic? (What does 'etymologically
precedent' mean?)

10.7.87

"There is a nisus in space-time which, as it has borne its
creatures forward through matter and life to mind, will bear them
forward to some higher level of existence. Samuel Alexander
(Matter-Mind-Deity)

10.14.87

Flag painting title: It it's not one thing, it's the other.

10.19.87

Painting series based on random letters and numbers-all connected
and series of playing card paintings.

algolagnia- sexual gratification derived from inflicting or
experiencing pain: Is any further proof required that Nature,
which produces such contradictory instances, is totally blind in
the pursuit of what we term its ends, but can only do so by
"trying" all possible combinations?

11.4.87

Kick his synechdoche- the part with the whole.
The joint is out of time. Spearshake.

11.7.87

On the William Buckley show "Firing Line", two weeks before his
resignation as Secretary of Defense, Caspar Weinberger expressed
the hope that Congress would not engage in any "isolationist
forays".

Letter to William Buckley: Sir:

I'm astonished that a self appointed scion of correct English usage
as yourself could unblinkingly countenance the enormously stupid
reference of the then Secretary of State to "isolationist forays
on the part of Congress.

THE NYMPH

(loftily) We immortals, as you saw today, have not such a place and
no hair there either. We are stonecold and pure. We eat electric
light. Joyce, Ulysses 3390

11.12.87

Either the imagination seizes power or power will seize the imagination.

11.13.87

Painting: Madonna and Childless (finished 1.5.88)

11.16.87

Circus gallop edible item about vision size zebra yes with urge valve bathe this cut, tight thin path shop sauce dish roar pop.

12.4.87

ambrosia- a- not + brotos, mortal.

ambrotype- an early type of photograph made by imaging a negative on glass backed by a dark surface. [Gk., ambrotos, immortal+type]

12.18.87

Clacking a steady staccato,
endless, linked-legal-lexis sausages.

1.8.88

1) Invitation labels to Danville Museum.

2) Photographs of paintings- take photos Sunday-+Letter. Schedule delivery date to Museum- schedule vacation days.

Discuss need or feasibility of hanging paintings from ceiling.

List of Paintings/Painthings

1. Challenger
2. Matrix
3. Mozart
4. Lincoln
- 5&6. Liberty diptych
7. Merrill Lynch
8. Madonna & Childless

1.12.88

Laser-faire

1.21.88

"Homeless" painting.

The grid of the inset negative figure can and should have different coordinates, perhaps curved lines as opposed to straight, or pick up one direction of lines from the outer grid:

1.22.88

A cacophony of calls.

What inn was out? 1
What Out was in? 9
What less is more?8
Since.....4

1.23.88

Q. What did MLK say on the first night of his honeymoon?
A. Free at last. Free at last. Thank God almighty it's free at last!

1.27.88

1) Many years later, as (Can Kandy) Kandyskin mounted the auction block, she would remember the day her father had taken her to discover liquor-ice.

Lingual lips lightly lipped luscious labials.

1.31.88

Painting combining and integrating letters & symbols with human figure.

Lisa Alberts was telling us about a vegetarian friend whose only failing was an irrepressible desire for bacon. On hearing he replied: if she makes an exception for bacon she may as well go the whole hog.

New York Times "Art View" by Michael Brenson, March 31, 1988
"A fossilized leaf in a concrete work suggests fragility and strength."

Works of art now deal with abstract universals- strenght itself, fragility itself. Boring!

2.1.88

* 2) The memory of its pungent cool[ness] soothes[ed] hot sound of the[r]the rattling staccato of the raw tongued auctioneer. [The bid upnotches] Goo goon her him eyes peggy price upanotch.
*All in present tense-eliminate verb to be, causality. Are all verbs vehicles of causality?

2.2.88

I know an attorney named Porges:
No lawyer was ever more gorgeous.
Her flowing blond hair
Makes me just wanna stare;
But her body--
Good God I feel orgyous!

2.3.88

If, as Boole writes, the probability of an event is (x) then the improbability of that event is (1-x), then, in the absolute scheme of things...

The hero's memory is limited to x amount of time. Implication 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. Standing Committee for Renewal of values.

3.4.8

Deep layer- quote various abstract modern masters;
Intermediate-Nude on auction block;
Top-words

Many years later, as Kandyskin
Mounts the auction block, she
Remembers the day her father
Takes her to discover liquor-ice.
[the memory of its pungent cool
soothes the rattling staccato
of the raw-tongued auctioneer.]
(ineluctable modality of the visible)
Goo-goo-nhimher eyes peggy price
upanotch.

There's a guy in repro named Tennis,
Who likes to admire his own anus,
In a large looking glass
He makes love to his ass:
alternating his sighs with his flatus.

Many years later, as Kandyskin mounted
The auction block, she would remember
The day father had taken her
To discover liquor-ice.
Ineluctable modality of the visible.
[mirabile dictu] Goo-goon him her
Eyes peggy price upanotch. Sold!

I know a callifarber gay
Who insists that green ink is risque'.
She threatens and censors
My licentious attentions:
Why, they're not even directed her way!

2.16.88

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

All the most powerful incantations of rationalism will nothing avail in exorcising guilt itself; at most they teach one to call guilt by another name.

2.19.88

Kandyskin felt silly, Kandyskin Wassilly
In her Pain stripped Birthday suit
Asshe unstruck and dropped her pinnup pose you
Could hear a pin strapped
Peck of bidders prop a Deck
Of Dickled Deckers. Is this the Face
That launched a thousand ships and burned the
Topless Brars of Ilium?

yummy legs- legumes

2.21.88

On the way to S & C.
A crisp, fine Sunday morning
Follow the East River, glad to be alive
A-jolting and a-rattling down the hubcapping drive.

2.22.88

San Francisco, a city built by the fault. San Andrea defaults to San Francisco. (cartoon character: Felix DeFault)

Word Processing:

Grate, chop, grind, stir, puree, whip, mix, blend, liquefy, frappe' and mince words.

This week we're 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 brars of illa illae illum?
Is this the face that munched a thousand chips?
His clemency hissed hot breath on his cold green stoned enamourald
fingers.

Limerick - merilick- merry lick- mary lick

3.7.88

Shebangled

3.9.88

Charismatic megaphone

Linguistic lucubrations in Lyotards.

His clemency hissed hot breath
On his cold green stonemourald fingars,
reached for his charismatic megaphony endbegun:
Is this the face that launched
A thousand ships and
Burned the topless
Brars of ille, illa, illum?

3.22.88

Ti vogghiu vasari sti manu,
cu sti irita ntiligienti
ca vuolanu comu farfalli
e sannu fari miraculi di lana.

Uora ti vogghiu vasari,
e no quannu ruorminu
nfasciati ru rusariu nivuru
friddi e bianchi di pruvigghia.

Ti ringraziu, mamma,
pi stu magghiuni di meraviglia;
Ch'iu' chi friddu,
nfucatu lu so culuri
scansa.

3.24.88

Painting:

Symphony orchestra in battlefield with photo of soldier from
(Spanish?) war. Robert Capa, Cornell Capa- International Center
for Photography.

4.15.88

aboosers
Drug(aboozers

4.22.88

phonemorpheme splicing

4.24.88

Endnowbegin! Ladies and gents! Kandysalome dances for your
delectation/deriliction the ghostly ballet of bloodless categories-
(six images) unavailing(unveiling) asshe does the(seven veils, the
seven pillars of wisdom, the seven wonders of the world!
Heptamirabilia sophia.

Joyce and the attempt to let all the voices* of the interior
monologue speak simultaneously. Development of Freud's concept of
overdetermination in dream expression of unconscious contents.
*Psychic components expressing themselves.

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
(resonance) on all these levels: the word has quantity, weight,

color, temperature, taste, smell and touch, and is pushed here and there into various contexts to function in as varied and ample semantic context as possible- like a sound wave or ray of light propagation through space (and time!) in all directions.

4.25.88

Endnowbegin. Readjoyce ye sans of art. Kandyskin Salome will now shed her heptaphanous veils of tears:[through which you may behold a ghostly ballet/gottlieballet/ghostly ballet/ghostly array/ghostliebarray] a ghostliebellay dance[belle lay/ballet/belly dance]of bloodless cattygories of reveillation.

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

K.auctioned off to P.G.

C.G. hypes K.

K.Salome dances

K. led off in leash and collar and joins PG's menagerie, menage a twat.

3.28.88

adulhate

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". (2.18.93 Music is all verbs without a subject; painting, a subject without a verb. So music is universally abstract. Abstract painting then? It's perhaps not coincidental that Kandinsky's first truly abstract paintings had musical titles such as "Composition" or "Improvisation". In painting then, to so multiply the subject (image/text/image) that it becomes verb. In music, to so divide the verb, to fix it through rhythm that it becomes a subject.

rhythm: [MF&L; MF rythme, fr. L rhythmus, fr. Gk. rhythmos, fr. rhein to flow] a: an ordered recurrent alternation of strong and weak elements in the flow of sound and silence in speech b: a particular example or form of rhythm <iambic r.> 2 a: the aspect of music comprising all the elements (as accent, meter, and tempo) that relate to forward movement b: a characteristic rhythmic patters <rumba r.>; also: 1meter2 c: the group of instruments in a band supplying the rhythm- called also rhythm section 3 a: movement or fluctuation marked by the regular recurrence or natural flow of related elements b: the repetition in a literary work or phrase, incident, character type, or symbol 4: a regularly recurrent quantitative change in a variable biological process 5: the effect created by the elements in a play, movie, or novel that relate to the temporal development of the action.

To paraphrase Kant, then, time is the form of musical intuition, as space is the form of pictorial intuition. Things being thus naturally, the artistic or poetic challenge would be to have a painting tell time as to have music paint a picture (as with Debussy and the musical "impressionists." What of the symmetry between the three dimensions of space (length, width, depth) and the three dimensions of time (past, present, future): are they transposable? What would past, present and future mean in terms of space? What would length, width and depth mean in terms of time? That the representation of past, present and future creates time in space, and that the representation of length, width and depth creates space in music. A possible instance of the representation of depth in music might be analogous to the creation of a fractional third dimension on a two dimensional surface through development of non-linear equations as in "fractals".)

4) Yes. Endnowbegin! Readjoyce, ye sans of Art! Kandyskinsalome will now shed her heptaphanous veils of tears: a ghoastlielibellay dance of bloodless cattygories of reveilation.

5.2.88

"A rose is a rose1 is a rose2." Mathematical (differential) equations within whose structural orchestration some objects replace some of the numbers as symbols.

Seven veils-->seven deadly sins? Imitation of Nature-->pride
(Michael) Who is like God?

Seven Seas: envy

Seven Veils: anger

Seven deadly sins: lust

Seven seals: avarice

Seven days of creation: gluttony

Seven wonders of the World: sloth

Seven dwarfs

Wite out Kandyskin episodes on parallel ruled lines (like music paper) to individuate possible readings and meanings.

5.3.88

Kandyskin let the first veil,
Richly feafinned, skyquilled, and terragrased
Shiver to the floor

Sexaphanous wails of rhapsody
Asshe lets the seafinned,
skyquilled, terracrased
Mirror of her primal nature
Shimmer to the floor.

Who is like nature?
Her fine seafinned, skyquille,
Terragrased beauties
Brit
Sexaphanous wails/veils of rhapsody/rhapsbody
Wraperbody

A pair of red plasticrimmed glasses of the kind Kay Urbant wears.
Each eyepiece frames a separate but dialectically related image.
(fig. of glasses) Giotto? Writing? Image within image as
reflection? As series with mirror and mask?

5.17.88

Sax/sexaphanous veils/wails encoil
Her writhing Lacoonic form asshe
looses and lets fall
The primal, seafinned,
Skyquilled, terracraced
Veil of imitation/imitiation.

5.18.88

Hamlet to Horatio:
We'll teach you to think deep ere you drip art. (Jackson Pollock)

5.24.88

Sexophanous wails
Encoil her lacoontic limbs
As the primal veil
Of imitation Michaelangioline,
Skyquillted, tellusgraced/terragraced,
Seafringed again, Luciferine
Flourishes and falls. Who is like God?

After dance ends, Last Supper?

Seafringedagain
Seafinnedagain

Renaissance/imitation of nature
Pride/anger/envy/lust/avarice/sloth/gluttony

5) Sexophanous wails encoil
Her Lacoontic limbs as the
Primal veil, Michaelangeline,
Skyquillted, Terragrased/graced,
Seafinnagain, Luciferine,
Flourishes and falles.

1st veil-imitation of nature Renaissance/pride
2nd veil-Fauves, Futurists, Dada/Anger
3rd veil-envy
avarice
lust
sloth
gluttony

10.10.88

Harriet Windman, Graziella Bivona, Rene' Dossick, Manuel Utset, Ellen Porges, Jay Shapiro, Donna Drybread, Leopardi, Watanabe, Whitehead, Chris Dee, L. Lowenbraun, Isabel, Teva, Margaret, Rick Franklyn, A. Tiller, John Lekaj, Vince, Mike P. Ed Brown, Karen Farber, Sharon & Fred, Joan Wallace, GERALYN Donohue, Margaret Coughlin, Bruce Wohl, Andy Brogan, Sarah Wolfe, Lisa Alberts, Greg, John Carella, Royann Hanson, Albert Takazaukas, Stephanie Scott, Lynne Carlo, Anne Weisenfels, David, Nancy Stein, The Brogans, Marijo Fox, Denise Simmons.

Who Tom Di Salvo
What Studio Party
When Oct. 10
Where 68 W. 238th St., Bronx, N.Y. 10463 549-4584
How Bway #1 to 238th St. Look up map in local phone book.

6.5.88

Pentaphous dadactic quintets quiver/quibble
arrowquibbles/quibblearrows/gliboleros

Dadactive pentaphonous quintettes,
quivering quibblearrows
d'art at her second veil with piercing/pransing/piersing and
piercing/prancing gliboleros. (St. Sebastian?)

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

To characterise the 20th Century "avantgardes" in terms of the seven deadly sins. Salome' dances away her primal veil, imitation of nature, inspired by pride; skill in copying or reproducing, mirroring and otherwise imitating nature, even and particularly in her role as creatrix. This veil drops away with the advent/epiphany of the impressionists, covers Kandinsky and extends to the period and activity of the Cubists.

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

The second veil is angrily torn off by the angry young men of the avantgards from Dada to the Futurists.

3.6.88

Carol Ann Haggard/Richard Love-American Art Forum
artigianis/ artie johnnies.

IBM Gallery of Science and Art/ June 18

6.8.88

6) Irate, dadactic/didactic/didactive/dadactive, pentaphonous
quintettes of quivering gliboleros/quibblearrows, d'art at her
second veil with piercing/peersing/and dansing/and
pranksing/dancing/quibblearrows/gliboleros/ glib ole ros
(bullfighting-darts)/ gli-boleros (dance) (sound reference to
quibblearrows).

6) Irate dadactive pentaphonous quintettes, of quivering quibblearrows d'art at her second veil with dansing and pranksin gliboleros, glissando.

6.13.88

One as number means origin and unity. Two is not the sum of 1 and 1, primarily, it means duality, the possibility of a knower for the one.(knone). 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 reason why the square of a negative number and the square of a positive number are both positive.

6.20.88

The constant stimulus of advertising in all its forms in increasingle required to keep in the public awareness (thus shaping behavior) an ever growing number of "needs" and things to avoid (subway safety posters). What is the effect of this on memory? Do we use memory less and 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 trustworthy strategies for guiding future behaviors? Is foresight then the psychological correlative of memory; the latter a looking backward which produces the former, a looking ahead?

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 spiritual and intellectual harvest time.

6.25.88

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

6.27.88

Paintpusher-phonemesplicer

7.5.88

What a grand illusion Kant's a priori has proven to be. The forms of intuition, space and time, are they themselves in space and time? For how can something not in time relate a priori to the sense data of which it is 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?

7.8.88

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

Jesus Chrust

11) Many years later/Not/Nut munch later, as Kandyskin/KandyChrist faced the devouring squad, she would dismember the day her Father had taken her to discover licorice.

Post Impr.-->Cubism, pride-5 sin-veils

dada-->futurism anger-6

Davinci drawing mustaches on Le Demoiselles D'Avignon-envy 7 avarice-8

lust-9

sloth-10

gluttony-11

death-12

resurrection-13

Kandinsky-

Kandyskin plangent she calls/culls the crumbling god. ALP
Crumblimb

7.11.88

Envidious envydiduals ivyleaguered

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. To judge the individual justly and rightly by poacing it within the infinitely finely flowing cycle that leads from the individual to the universal.

(drawing of a tv screen: image on screen is the globe with a tangle of rivers that merge with the veins in the arm that dissects it: a hand holding a hypodermic syringe prepares to inject a drug in the river-vein:legend "backward logical formulas" in background.

7.20.88

Chaos and effect.

Biased on fact.

Bored of Education.

8.7.88

Independence Park. The fence surrounding Jerome Park reservoir, the Bronx.(sketch of a 7 foot cyclone fence surmounted by two feet of barbed wire. Plants, shrubs and trees had grown under and through the fence, branches and limbs intertwining with the fence and barbed wire).

Auction block. 1) Kandinsky "Striped"- Cicciolina-P.Guggenheim.

Auction Block. 2) Nude descending-Duchamp.

Announces Dance. 3) El Greco-Cicciolina-role of art critic Clement Greenberg.

Announces Dance. 4) Joyce-Marilyn

Dance begins,first veil. 5) Eve-Greek quote+math formulas-Pride

6) St. Sebastian- Photo of Dada group. Anger

7) envy-8)avarice-9)lust-10)sloth-11)gluttony

8.11.88

Whirlwind of obsolescence/ob 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, but going back to Pirandello). The triumph of the subjective species-specific mechanism of the human psyche stimulated only be an inner CNS impulse. Art running on empty, on fumes- 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 image and interior voice. A psyche so mesmerized by its own image that it spruns the voice of conscience. Image-->Space: Voice-->time, as the two forms of sensibility of the psyche.

8.21.88

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 for the man behind the camera to be influenced by whatever style of painting is dominant at the time."

8.26.88

Series of paintings of dictionary definitions of word: ambiguous.

Da Vinci drawing mustaches on "Les Demoiselles D'Avignon

8.31.88

Sketch of painting:

"Cascando"-Beckett

Capa photo-cassandra myth/Dylan Thomas-"The force that through the green shoot drives the flower, etc." St. Theresa-Poem by St. John de la Cruz. Sketch of Capa photo, Bernini's St. Theresa and globe with river crossed by arm with vein-river and hypodermic needle.

9.19.88

7) Not to be outdone, invidious/invidios envydiduals unwill ever her every/wariest veil. Unhailing/unvarying ever their siren wail, unfailingly unavailing, the bridestripped barely by their bachelors, even. (sketch of Les Demoiselles. 4th veil-avarice.

Rembrandts Anatomy lesson: JP Morgan, Paul Mellon, Pope Julius II, Japanese purchaser of "Sunflowers".

8) Heu vates ignarae mentes,
Quid vota furentem, quid delubra juvant,
As ravenous aviators of avarice ravage her exquisite corpus/corpse. Est molles medullas intereas et tacitum vivit sub pectore vulnus. (sketch of bird with sunflower painting hanging from beak.

10.4.88

8) Heu vates ignarae mentes. Quid vota furentem quid delubra juvant.
Est molles medullas intereas et tacitum vivit sub pectore vulnus.
Ravenous aviatar of avarice ravage her exquisite corpse.

9) Secreting her loads/lodestar sex. Defiant coil she bends and
springs/binds

(est molles medullas intereas)

Defiant coil she bends and binds the destined will to crave
all/that it cannot possess for having/craving. Et tacitum vivit sub
pectore vulnus. (Sketch of series with suggested images (13.))

8) Driven by need/greed for Absolution even beyond their golden
greed, Captains, Barons and Popes, ravenous aviatar of avarice,
ravage her exquisite corpse.

Driven by greed even beyond their golden greed ravenous aviatar
of avarice ravage her exquisite corpse. (Synthesis of Mantegna's
corpse of Christ and Rembrandt's Burghers; sketch of series with
suggested images (11).)

Editor of Exquisite Corpse

10) Pigrichius poor in spirit procure pearls of poetry and paint
buying dearly what is not for sale to dry-brow dons and donnas.
Kandyskin, volatile as flame, dances by the trophies in the vaults.

11) Nut munch later, as Kandykrust faced the devouring squad, they
would dismember the sun/son/day/they/daily bread./Their heavenly
father/daily bred/ son eternal foddered/heavenly fathered/daily
bred. One, two, exulted et terra, trinity/threenity/ one two
three/Trinity/.ALP Plangent she culls the crumblimb God. She culls
/cools/soothed/reddimmed/the raw limbs/ felix culpa,
exultet terra, tantis irradiata fulgoribus the trophies dancing
in the vaults, et valde mane, una sabatorum, orto jam sole
alleluia/annalivia.

sketch: madonna and childless/ copulation without population-
population without copulation.

1.16.89

1987

Amarichronicle/americhronicle:

1&2 "A pax on both their houses

3 "Lincoln"

4 "America's Got Hicks"

5 Madonna and Childless

6 Is Merrill Lynch Bullshitting on America.

1986-7

Dasein Matrix I

Dance

Arabesques

Mahler's Ear

Amadeus

Alea jacta sunt
Dasein collage
Da(vinci)Sein
Delta
Demiurge (Vincent)

Kandyskin Chronicle

- 1) Striped
- 2) D'Hommage a Duchamp
- 3) HIs Clemency
- 4) ReadJoyce
- 5) Pride
- 6) Anger
- 7) Envy
- 8) Avarice
- 9) Lust
- 10) Sloth
- 11) Gluttony

1.17.89

"Eternal foddered/fathered, daily bred/bread. Voila' a fine example of the art of semantic doublecross. Cheers, James!

1.25.89

vampire- hemogoblin-goblin, gobble, blood

Letter to "Exquisite Corpse"

Dear Editor,

As a listener to "All things considered" I've long enjoyed your commentary on the events (cross out all preceding)

I've long enjoyed and kept informe (cross out preceding)

Painthing!

1.10.89

mediocracy- rule by the mediocre

mediacracy- rule by the media/of the mediocre.

Sloth- La notte by Michelangelo? Sketch P. Guggenheim, Leo Castelli, Shiva.

Kandyskin Chronicle as catalog. 1) Would Isaiah Sheffer write introduction? 2) Permit sale at SS with % of sales contribution to SS (Symphony Space).

2.2.89

New York speaks a hundred tongues, but the begging in the subway is in English.

3.13.89

Americhronicle/Amarichronicle

Lincoln, Merrill Lynch, Madonna, Pax 1 & 2,

3.16.89

We are beyond the flood tide of mediocrity: upon that tide there floated in rampaging dragons of idiocy.

On Madonna & Childless:

I'm the first artist to give negative space a positive role in the

semantic plexus of the painting statement. In Madonna and Childless, the negative space, the negative form of the child asserts the negation of the child: the Madonna embraces an ontological negation. She is no longer the Madonna who embraces the Child, she is Madonna, immaculate contraception, who negates, aborts or hires out to surrogate the child: the Oedipus complex gives way to the Medea complex.

3.22.89

Terzetto from 1st Act of "Cosi'fan tutte"
Soave sia il vento,
Tranquilla sia l'onda,
Ed ogni elemento
Benigno risponda
Ai nostri desir. (a jewel, perfect!)

4.4.89

La Fissaharmonica
La fissa hermetica (6.25.89)

4.7.89

Rule number one: there are no rules, except rule number one. Rule number two: there are no exceptions except to rule number one.

4.11.89

tit elated.

Sketch of the "Lasting Supper"

5.23.89

Completed "Gluttony" (Lasting Supper), and, with it, the Kandyskin Series. Began with Kandyskin, ended with Kandychrust.

5.24.89

The pun-gent, Mr. Joyce.

6.1.89

To map the conceptual continuum from Plato's relative non-being through the concept of the hidden (passive), the hiding (active), on through nostalgia (its object being both present and absent), to the crossing of the treshhold into becoming (being?).

The layers of a painting (words, images, negative space) can be used to mimic this dialectic progression.

6.2.89

urbi et orbi

"There is certainly no visual schema which, arising only from its own premises, could be imposed on the world as a stereotyped pattern. But although men have at all times seen what they wanted to see, that does not exclude the possibility that a law remains operative throughout all change. To determine this law would be a central problem, the central problem of a history of art." Wolfflin, Principles of Art History, p.17

"felly"?

"Only when the wheel has been made indistinct does it begin to turn." op.cit. p.22

(first sketch of "Thanateros-Rap-Zap").

"To be tied down to linear vision, and consciously to envisage linear presentment are two different things. Complete freedom as regards line came exactly at the moment at which the opposing element, light and shade, matured." op. cit. p.30

7.23.89

Mobius Band

Curvature of space-time continuum-eternal return

8 (horizontal) mathematical symbol=infinity

Interlocking bands when cut paradigm consciousness-nature.

7.26.89

Mobius band as history scroll to record history.

(drawing with legend: "mobius band as sacred scroll")

"The special beauty of the Italian Renaissance lies in the unique way in which it worked out the part- a column, a panel, a member of a space- to a perfection at rest within itself. Germanic imagination never allowed the part to attain such independence. The concept of articulated beauty is essentially a concept." Op. cit. p.194

Explore possible relationship between language type (agglutinative, analytic, synthesizing) and different ideals of beauty expressed in various national cultures.

"In all German architecture, the rythmn of movement is the decisive factor, not "beautiful proportion". idem, p.194

"The history of forms never stands still. There are times of accelerated impulse and times of slow imaginative activity, but even then an ornament continually repeated will gradually alter its physiognomy. Nothing retains its effect. What seems living today is not quite completely living tomorrow." idem, p.230

"All artistic beholding is bound to certain decorative schemas or - to respect the expression- the visible world is crystallised for the eye in certain forms. In each new crystal form, however, a new facet of the content of the world will come to light. idem, p.231

"In the south, man is the "measure of all things", and every line, every plane, every cube is the expression of this plastic anthropocentric conception. In the north there are no binding standards taken from the human being. Gothic reckons with powers which elude any possibility of human comparison,..." idem. p.236

(sketch of Studio 4 in Bronx)