

**Portable Documents Formatted for Home Use, May 2020**

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*(Saw things I imagined*

*Soothe me*

*When I look at it it is cold.*

*I saw things I imagined*

*make my thoughts go*

*You have to heat it a little so that it starts to light up like hot metal does.*

*I saw things I imagined*

*i saw you*

*When I begin to mold it, only then do I feel that it has been in the mouth of countless others,  
that it is slipping from mouth to mouth as language does to stay alive.*

*I saw things I imagined*

*looked somber*

*It enters me like ink in the water:*

*I saw things I imagined*

*you touched me*

*It fills the space with the echoes that ride upon the coattails of words. These echoes: the din of  
it rises gradually in my mind like the racket of insects after the rain; first one, and then count-  
less contributions.*

*Things I imagined*

*and i forgot time*

*You have to teach yourself how to listen to it.*

*Things I imagined*

*feels so good*

*By using English, I have let out many violent spirits. Words that I trusted would in English fling  
themselves against the wall: more often than not I chose not to speak it.*

*Things I imagined*

*i dive in*

*Like a redirected ray the immigrant mind turns inward as if an enormous mirror comes down the moment you arrive.*

*Saw things I imagined*

*to you*

*It drops like a giant rodent trap— and forever divides time. In this way, you cannot lose what you had.*

*You live forever within it and through its walls you see everything beyond—*

*I saw things I imagined*

*i lose myself in you i do it's true*

*As the words fell before me in a motion much like dominos falling and the picture that English painted became larger and larger and larger, I realized there was a mania to it, that I needed to be very careful with the people, who may be suffering due to the very same thing that will one day cause the language to collapse.*

*I saw things I imagined*

*can't say why i'm crying*

*Even in my thoughts, I must be vigilant about the words I'm using.*

*I saw things I imagined*

*may it be the moon*

*People are visibly lying to themselves and each other. So I see that no one really tells the story of English:*

*I saw things I imagined*

*calls from my siren*

*When it is released from the belly of the squid and it blinds you in the water you have to give it to English: and its unctuous dark wealth.*

*Things I imagined*

*draw me to the blue*

*You step onto it, and it is like a rope bridge, with the fog so thick that there is no top or bottom, beginning or end, and you coax yourself on, thinking at some point you may reach the other side—*

*Things I imagined*

*can't feel my body*

*that is this language— whose shape is still morphing, becoming at once more beautiful in its own eyes*

*and more and more horrifying.*

*Things I imagined*

*i dive in*

*At some point it will collapse, but right now English is the host of something people are just learning to fear.*

*Taking on, taking on the lie*

*to you*

*But I can see that violence has rolled down these hills like the morning dew.*

*Taking on, taking on the lie*

*to you*

*I can see that there is a reversal coming.*

*Taking on the lie*

*to you*

*I have come because it is my job to announce it.)*

Mona Varichon, *The woods near Treignac*

Eric Veit

Cain West

Andrew Norman Wilson, *Special Economic Zone*

Eel Yolef



SONY

## COUNTING

An excerpt from *Calypso's Way* (in progress)

Wake  
 Feed  
 Sticks  
 Shots, the old ones still  
 Rocks  
 Down  
 Buoys  
 Up  
 Hot, for spring  
 Check  
 Check  
 Lock box, for the Lord  
 Check

I should say with gratitude about the Lord. It is by his orders that we have access to the land we live on, including the house. We became entitled when I married Carmine. But it's not that simple. In addition, we must pay a weight of combustible material for every square meter. Our number is 1.7 kg. Not much, you might think, until you think about that it's demanded daily. It must be in the box before the sun is overhead. No exact collection hour given, which I believe they do for psychological reasons, like to make our use of our own time into a betting game. Not to mention the game of that there's not enough

growth on our property to fill the quota. Couldn't be enough, even if we knocked down the house, killed all the chickens, uprooted the vegetables, and made every square inch into growing land, contented ourselves to sleeping under the natural canopy. Ha. So instead we must scavenge from the area. Or go begging. Or steal. And keep a locked gate around the house so no one comes in at night to steal from us. We must have a good scale for weighing. Make sure it's accurate. I make sure. But then again, it's not so serious. People find a way. The pressure has less to do with there being not enough, and more to do with being kept in place humming away at a certain pitch: busy and aware of where the power lies.

For example, the Lord wouldn't but he could kick us out of our home at any time, with or without a husband and enough sticks. (I heard about a family that, after agonizing, decided to take their dying mother down the coast for a few days. It had been her dream to see the fished-out bronzes, those towering myth figures with copper lashes. They arranged for someone, a nice neighbour, to come everyday and fill the box. But when they got back, their key didn't work in the lock, and there were lights on inside, the smell of someone else's soup, and sounds of jubilation. Turned out, another family was living in their house, had already moved in, and had dumped all their stuff in the yard. Even though the original family had been paying their tithes through the neighbour! But, who knows, maybe one day the neighbour didn't fill it in time, or didn't put in quite enough. "Knowledge is the privilege of the prosecution," as they say. The family had to go down to city hall and prove—through multiple attestations of acquaintances, well compensated for their accounts, and documents, by chance held on to, of regular sale and appointment—that this was their home and chosen region, and not the other place where they had been for the past five days. The Judge said that if they loved the bronzes so much, why didn't they go get a house from *that* Lord. Then they could go see the bronzes every day. The family went through a long Ordeal, which



“Could be.”

“Two hours?”

“Could be.”

“Four hours?”

“Yup, that sounds realistic.”

“A whole day?”

“That’s a possibility.”

When I storm back to take my place in line, I find the bodies have closed the gap where I was standing, and no one will let me in. I’m not in the mood to get physical, so I go all the way to the end of the line. And lo, like saying the magic words at the entrance to the sacred cave, as soon as I get out the door, down the street, around the corner, back back back to the 50-people-ahead-type end of the line, Charpie starts calling out orders. Did they really keep all these poor folks waiting just to get at me? It’s hard to believe. And yet, when I do get to the counter, she of course refuses our favour.

“Not to worry,” I smile. I saw it coming, and brought the egg cash with me to pay. But that doesn’t stop Jack-O from spitting a ball of phlegm into Fani’s bag before he hands it over.

I pick up sugar, milk, bar soap, hair gel, hair pins, nails, chicken feed, paying cash for everything. I don't understand what things cost. 16 300 73 58 3 9 10. Are these good prices? I don't know, and yet, I feel a shift in myself. Instead of how, in the middle of a favour deal, I would always have to pad the social aspect—be tiptoeing, explaining how sparingly we use the cream, how it has been so long since the last time we bought soap, how Hunni’s been working so hard he needs to eat more loaves, how we go through bandaids fast because the chickens have been tending to scratch at us lately, not ever wanting to seem extravagant or like I’m taking advantage of what’s being given—at least now, with favour gone, I can buy what I want, and don’t have to be polite about it.

...

Those who do not leave a place have a fine knowledge of their terrain, and so small changes stand out. For a normal day, I can’t get anything done. For spring, it’s hot outside. For evening, the wind blows such that it threatens rain, not the fresh spring kind that soaks into the earth, loosens it for growth; but the kind that builds as humid heat, that dumps and rages. This is the type of arrival that I fear and nonetheless bid to arrive. Arrive now so that it can be sooner over, so that the heaviness can be sooner lifted. Nonetheless I dread enduring what comes with the arrival.

I push my entire weight into the door to shut it against the wind.

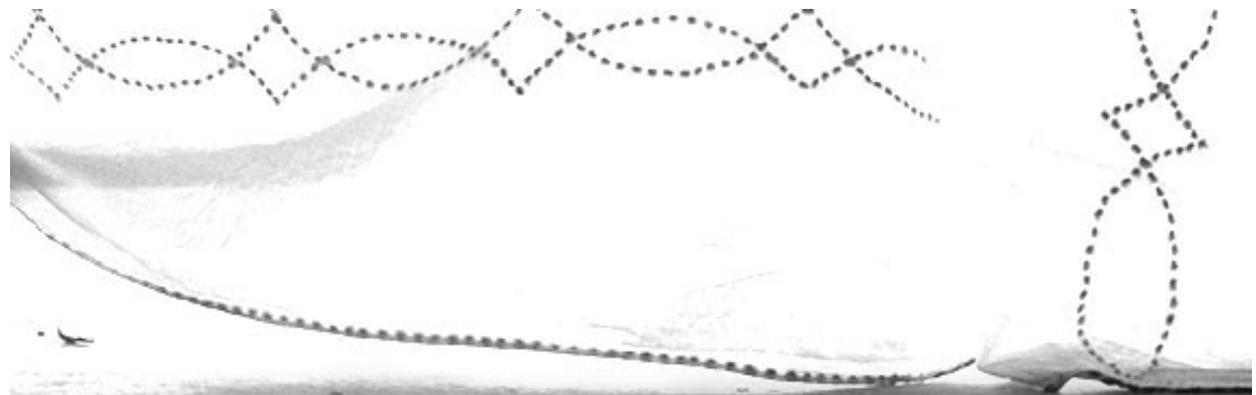
I run outside when the storm comes, to tie up all the things that could come loose, fly, rip or get carried away by the storm. We wouldn’t want to meet the heavenly morning-after’s cool wet air shot through with sunbeams, parting clouds and lighting up clear dewdrops, only to find that the cloth that catches olives has been lost, the umbrella is ripped and no longer gives shade. It would be too harsh a blow for that to be what we find. So I tie it all down now, even if it means getting soaked in the downpour. Carmine watches me from the top balcony. He has opened one of the doors that I’ve worked so hard to close. He watches me, yells down at me, points out things that I haven’t gotten to yet, “Don’t forget the shovel. Over there.” I want to kill him. But then, where would I be without my husband?

This isn't the time to try to be  
productive.

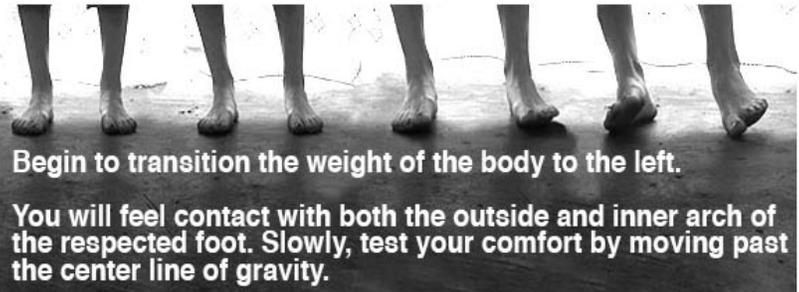
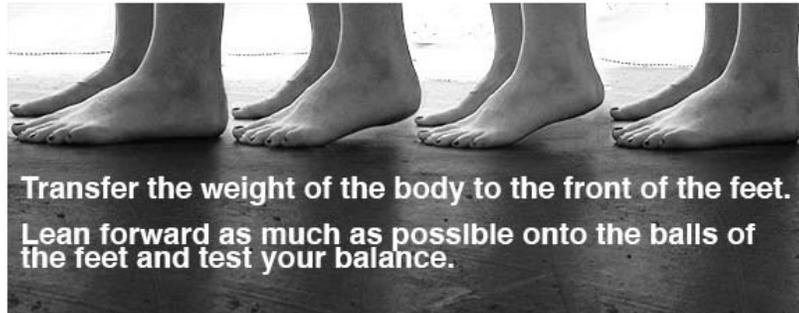
**What about a "Covid sex buddy"?**

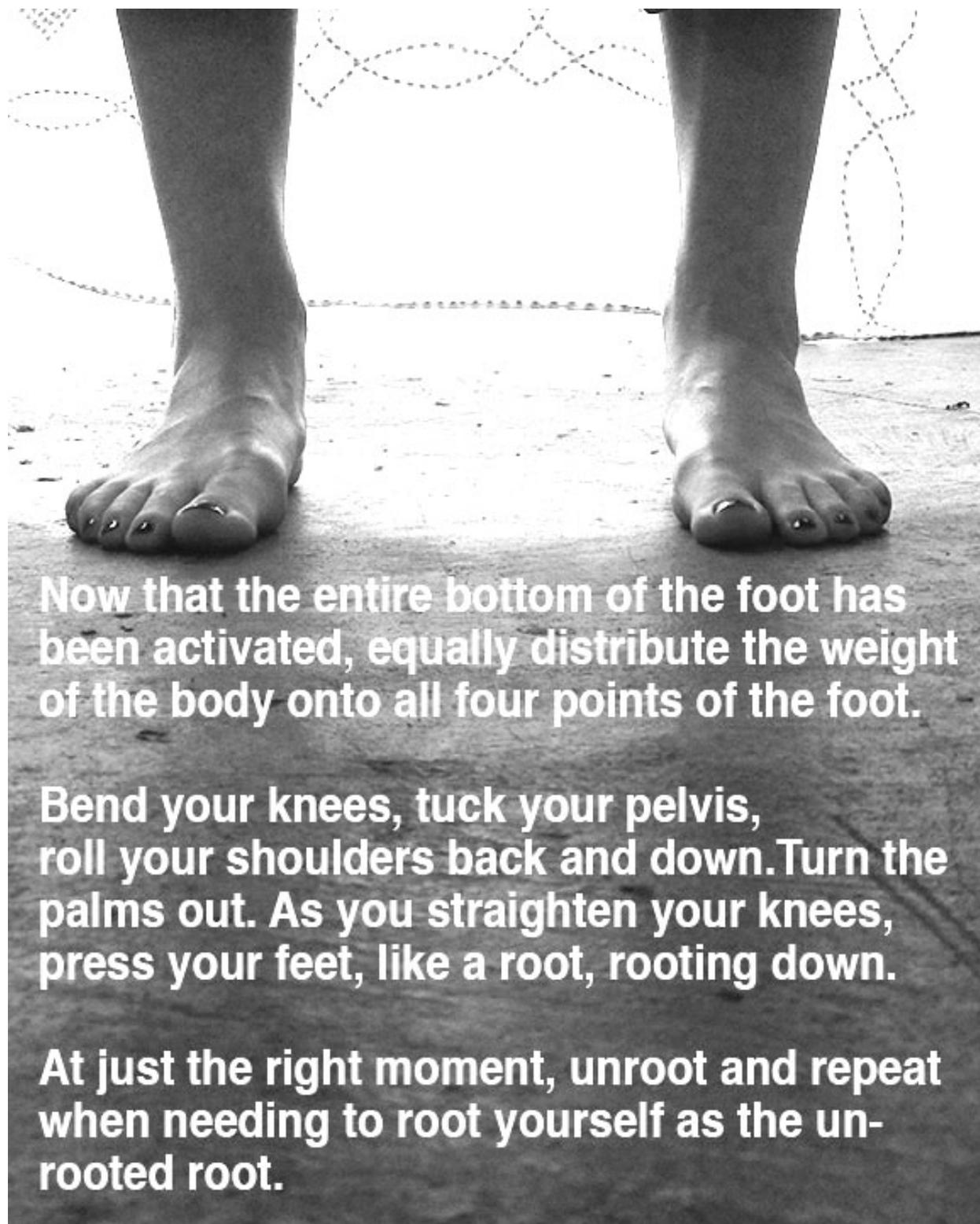
"Newspaper Recomposition, 8Apr2020"  
Kelly Akashi

This variation on a cut-up was created using a copy of the New York Times from April 8, 2020 for the instructional "How to make a poem that reflects the current moment". Simply gather news (physical or digital articles); read articles and cut out phrases; reconstitute as needed.



# AsThe Unrooted Root





**Now that the entire bottom of the foot has been activated, equally distribute the weight of the body onto all four points of the foot.**

**Bend your knees, tuck your pelvis, roll your shoulders back and down. Turn the palms out. As you straighten your knees, press your feet, like a root, rooting down.**

**At just the right moment, unroot and repeat when needing to root yourself as the un-rooted root.**

[8] ARIA CHE GELIDA MANINA (Rodolfo)

a Andante affetuoso



*p* Your ti - ny hand is fro - zen! Let me warm it in - to life.  
 Che ge - li - da ma - ni - na, se la la - sci ri - scal - dar.

[6] COUGHING SPELL

Allegro agitato



[1] Andante calmo



These flow - ers give me pleas - ure  
 Mi piac - cionquel - le co - se che

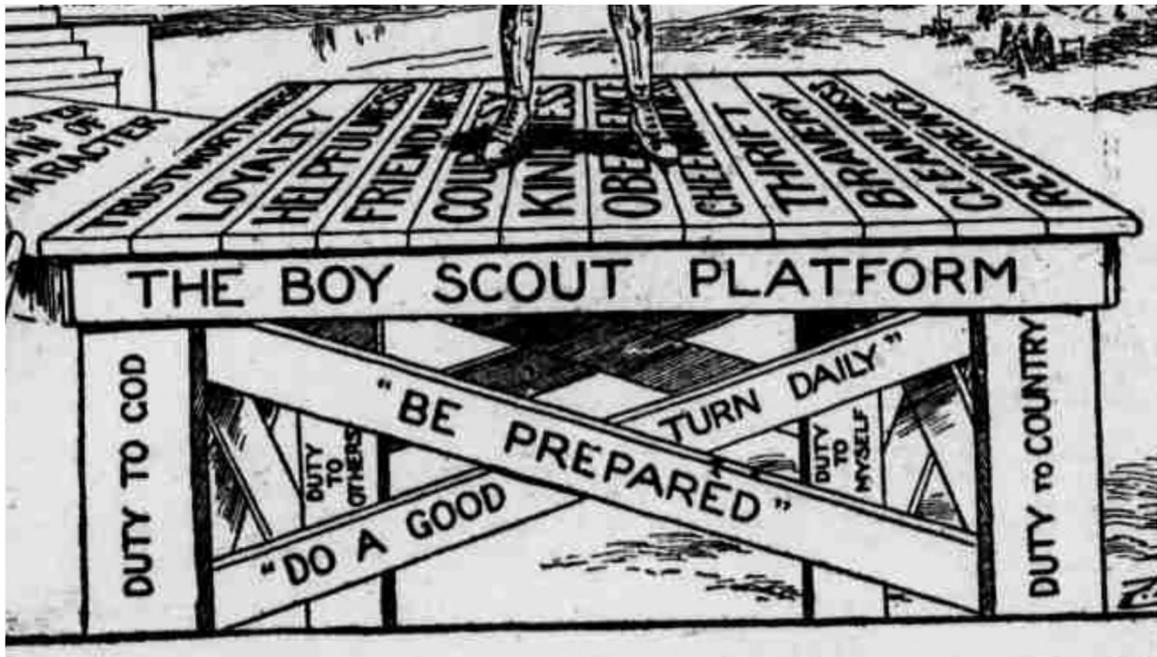


they speak to me of love, of beau - teous spring - time. —  
 che par - la - no d'a - mor, di pri - ma - ve - ra. —

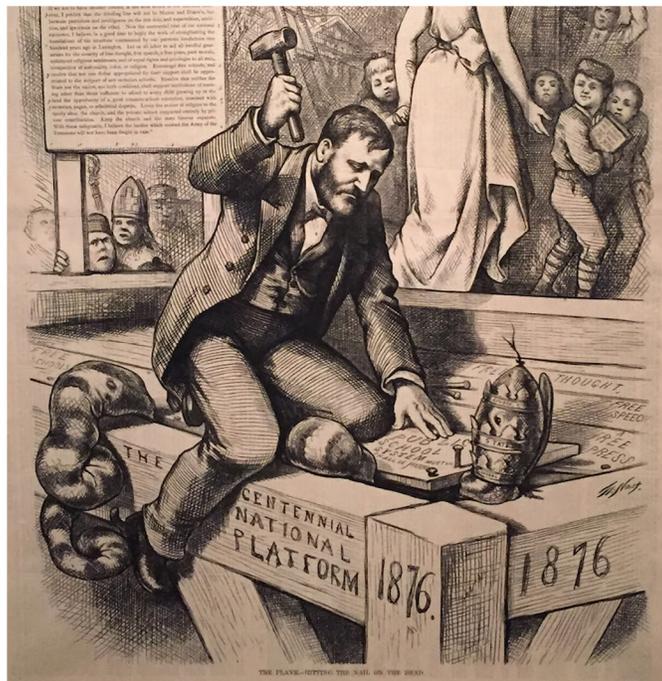




Masonic Engraving, 1831, Library of Congress (Detail)



Advertisement for the Boy Scouts of America, 1930s (Detail)



“The Plank - Hitting the Nail on the Head”, Wood Engraving, Harpers Magazine, 1876 (Detail)

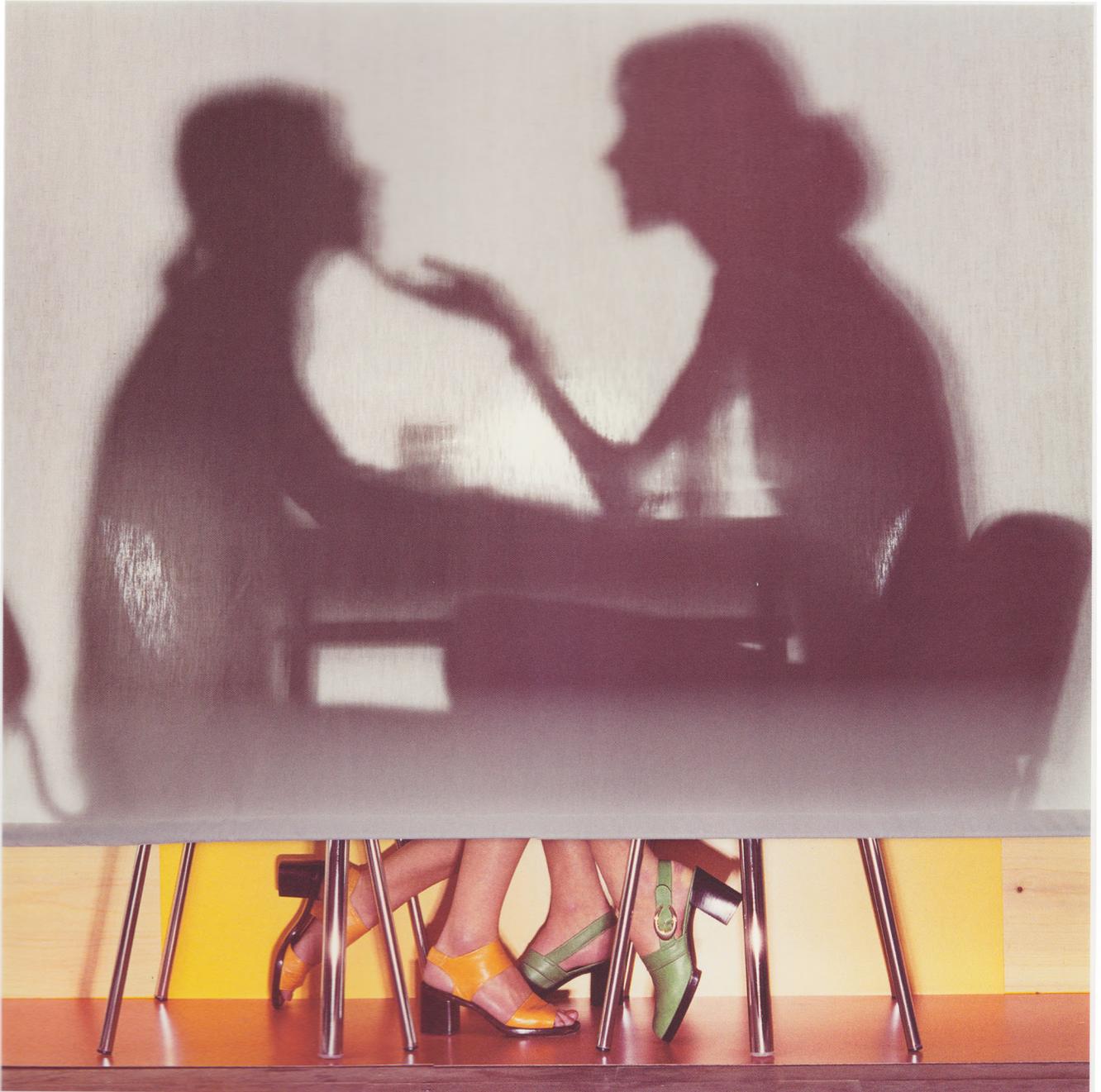


SHISEIDO FRAGRANT Beauty



今日、着ているのは何の香り？

SHISEIDO FRAGRANT Beauty  
SHISEIDO FRAGRANT Beauty  
SHISEIDO FRAGRANT Beauty



CHARLES JOURDAN / PARIS, LONDRES, MUNICH, MARSEILLE, LYON, DUSSELDORF

C.E.P. J. MERCEY - PHOTO GUY BOUR

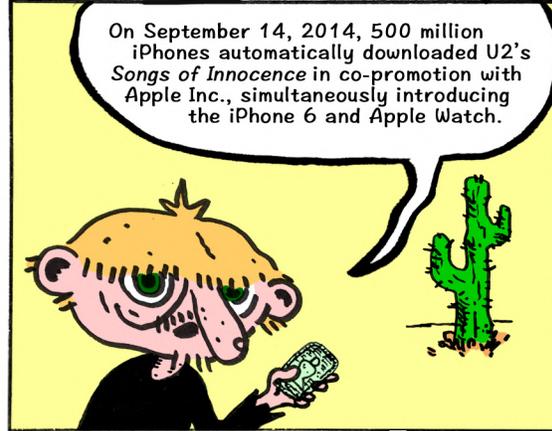
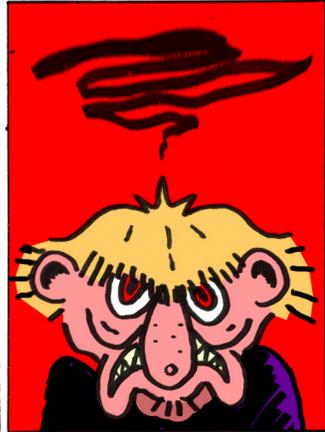
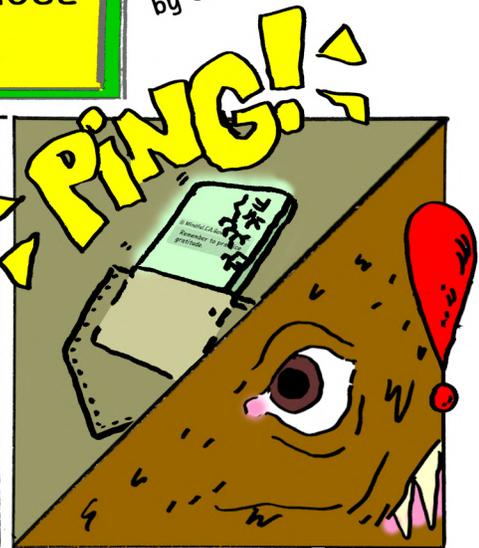
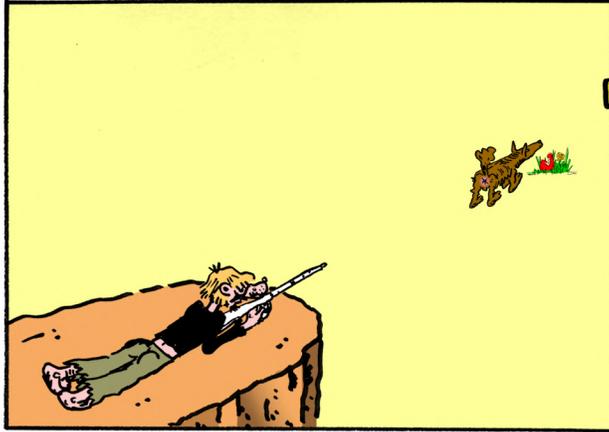
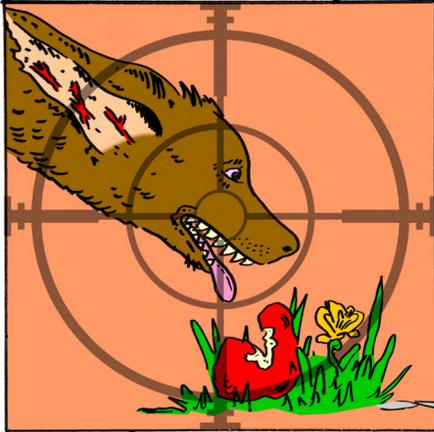


take a photo of the farthest away thing you can see



OR... IT'S NO DAMN COINCIDENCE THOSE WHOLE EARTH GUYS BECAME VENTURE CAPITALISTS!!!

by Sam Davis

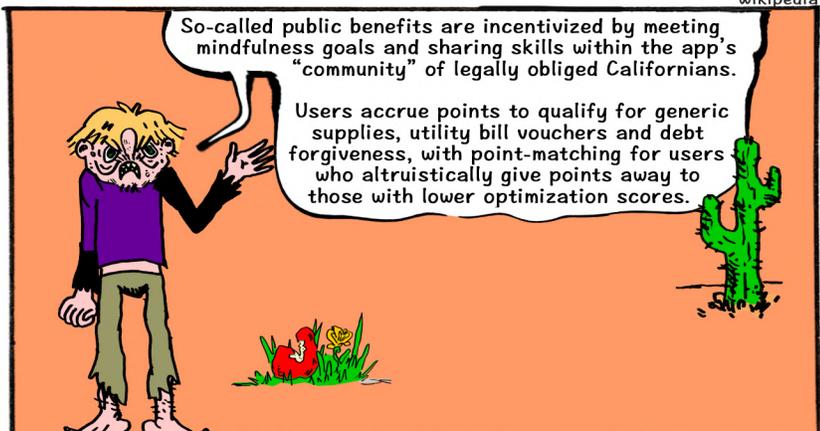
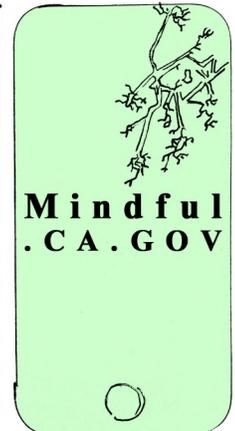


On September 14, 2014, 500 million iPhones automatically downloaded U2's *Songs of Innocence* in co-promotion with Apple Inc., simultaneously introducing the iPhone 6 and Apple Watch.

Bono rejected the notion that U2 had given the album away at no cost, saying:

"We were paid. I don't believe in free music. Music is a sacrament." \*\*

\*\*Wikipedia



In 2030, The Sovereign Nation of California would cite this event as legal precedent for the automatic and mandatory download of their proprietary mindfulness optimization app:

So-called public benefits are incentivized by meeting mindfulness goals and sharing skills within the app's "community" of legally obliged Californians.

Users accrue points to qualify for generic supplies, utility bill vouchers and debt forgiveness, with point-matching for users who altruistically give points away to those with lower optimization scores.

Points earned for meditation and exercise are hoarded and traded on the black market in exchange for all sorts of things. Drugs, sex, dog meat.

As of this year, California is the richest country in the world. There's lots of time for meditation in Marin and Malibu.

I don't meditate but I'm "near-optimal" in physical fitness. I clock a lot of steps running around the desert, though I lose most of the points for doing it outside...

**ACHOO!**

I don't know if I've got what they say I've got but I've got something. I've been sick as long as I can remember, like my father before me and like his and so on.

Like my rifle? It's illegal but I 3D printed it at the library. Folks upload recipes to the app too, ways to synthesize tools, over the counter medicine, algae protein you can grow in plastic cups. You can get lots of points if something you share becomes popular...

I found the recipe for my gun inside a coloring book about drought resistant plants. You gotta start 'em young if you want to build a better world!

Then again, some people make enough mindful choices that they have the points to get out of California entirely...

Mars is the new Marin!  
The Moon is the new Malibu!

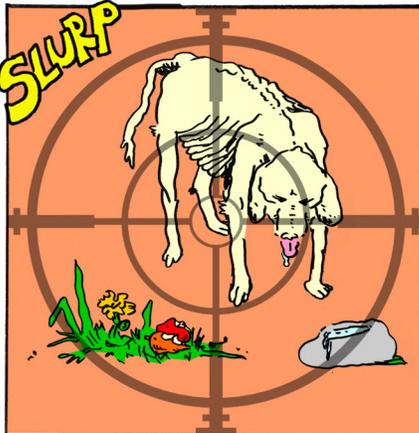
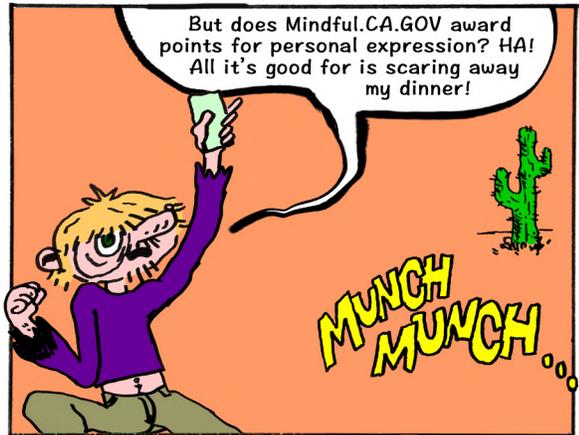
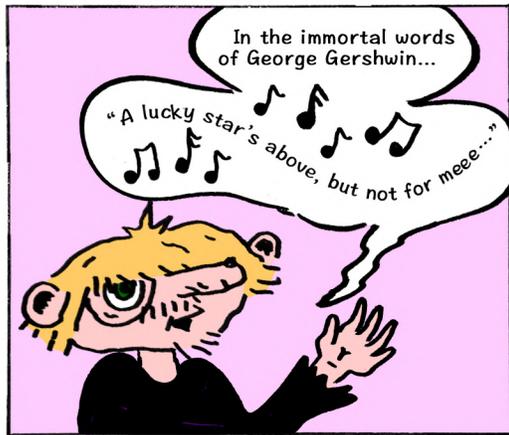
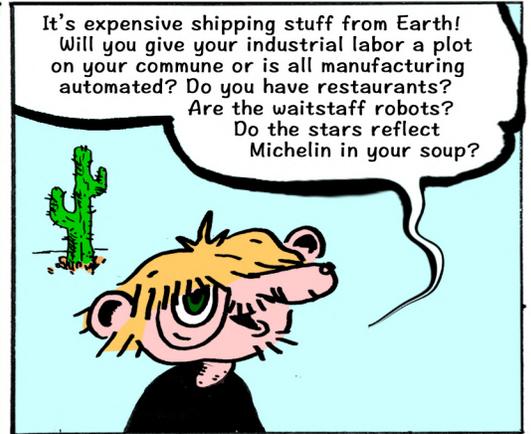
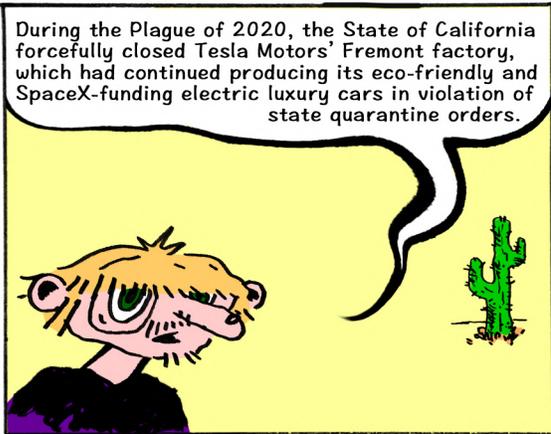
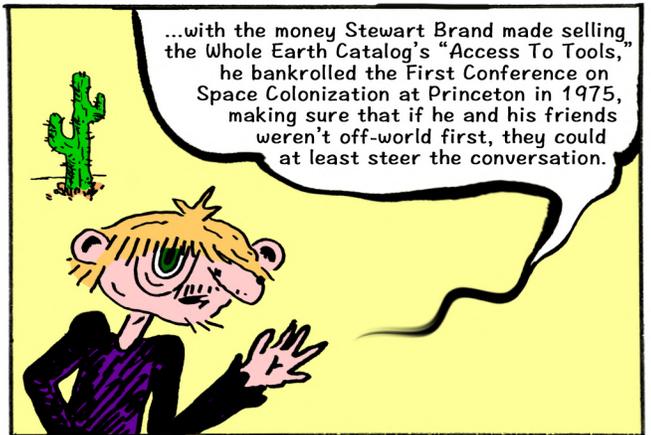
The folks up there have bought their way out of the app but they're still meditating and sharing recipes because you're supposed to want to do it anyway, that's the whole thing. They're good choices.

What kind of beta cuck doesn't want to make good choices? It's all just optimizing entropy differentials at the end of the day, right?  
Bro, how are MY metrics?

**PTHBPBBHT!**

No one skis in Switzerland anymore! After a homebrew pet-nat Marsmosa made with fresh squeezed blood oranges from your neighbor's yard, shredding the slopes of Olympus Mons while the sun comes up over the red planet...  
...sounds nice!

I hear they share *everything* up there if you catch my meaning...





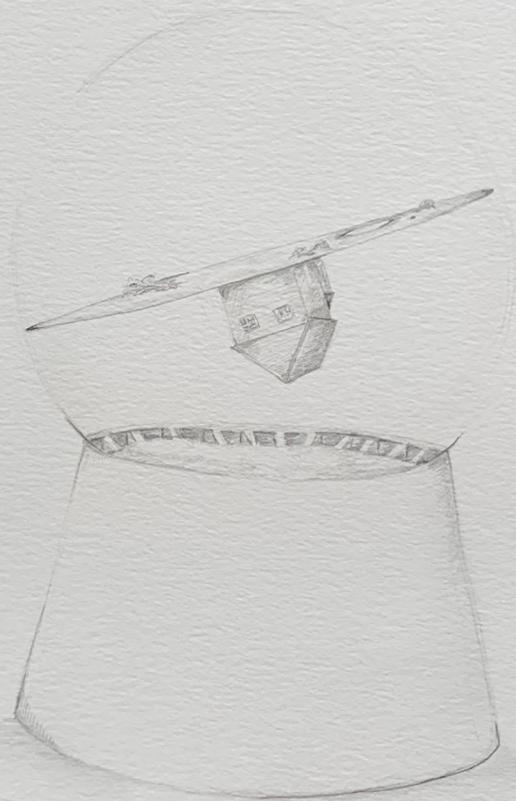
**The second hand provides the illusion of time in motion.**

Leviticus 13:2	"S'il se forme sur la peau d'un homme une tumeur, ou une dartre ou une tache, pouvant dégénérer sur cette peau en affection lépreuse, il sera présenté à Aaron le pontife ou à quelqu'un des pontifes, ses fils.	When a man shall have in the skin of his flesh a rising, or a scab, or a bright spot, and it become in the skin of his flesh the plague of leprosy, then he shall be brought unto Aaron the priest, or unto one of his sons the priests.	אדם כי ייהיה בעור-בשרו שאת או־ספחת או בקרת והיה בעור-בשרו לגגע צרעת והובא אל־אהרן הכהן או אל־אחד מקבני הכהנים:
Leviticus 13:3	Le pontife examinera cette affection de la peau: si le poil qui s'y trouve est devenu blanc, et que la plaie paraisse plus profonde que la peau du corps, c'est une plaie de lèpre. Cela constaté, le pontife le déclarera impur.	And the priest shall look upon the plague in the skin of the flesh; and if the hair in the plague be turned white, and the appearance of the plague be deeper than the skin of his flesh, it is the plague of leprosy; and the priest shall look on him, and pronounce him unclean.	וראה הכהן את־הגגע בעור־הבשר ושער בלגוע הפך ללבן ומראה הגגע עמק מעור בשרו גגע צרעת היא וראהו הכהן וטמא אותו:
Leviticus 13:4	Si c'est une tache blanche qu'on voit à la peau, mais qui ne paraisse pas plus profonde que la peau, et qu'elle n'ait pas fait blanchir le poil, le pontife séquestre la plaie pendant sept jours.	And if the bright spot be white in the skin of his flesh, and the appearance thereof be not deeper than the skin, and the hair thereof be not turned white, then the priest shall shut up him that hath the plague seven days.	ואם־בקרת לבנה הוא בעור בשרו ועמק איו־מראה מן־העור ושערה לא־הפך לבן והסגיר הכהן את־הגגע שבעת ימים:
Leviticus 13:5	Puis il l'examinera le septième jour: si la plaie lui présente le même aspect, si elle n'a pas fait de progrès sur la peau, le pontife la séquestre une seconde fois pour sept jours.	And the priest shall look on him the seventh day; and, behold, if the plague stay in its appearance, and the plague be not spread in the skin, then the priest shall shut him up seven days more.	וראהו הכהן ביום השביעי והגה הגגע עמד עיניו לא־פשה הגגע בעור והסגירו הכהן שבעת ימים שנית:
Leviticus 13:6	Et le pontife, au septième jour, l'examinera de nouveau: si cette plaie s'est affaiblie et qu'elle n'ait fait aucun progrès sur la peau, le pontife la déclarera pure, c'est une simple dartre: l'homme lavera ses vêtements et sera pur.	And the priest shall look on him again the seventh day; and, behold, if the plague be dim, and the plague be not spread in the skin, then the priest shall pronounce him clean: it is a scab; and he shall wash his clothes, and be clean.	וראה הכהן אותו ביום השביעי שנית והגה פתה הגגע ולא־פשה הגגע בעור וטהרו הכהן מספחת היא וכבס בגדיו וטהרו:
Leviticus 13:7	Mais si cette dartre venait à s'étendre sur la peau après qu'il s'est présenté au pontife et a été déclaré pur, il se fera visiter de nouveau par le pontife.	But if the scab spread abroad in the skin, after that he hath shown himself to the priest for his cleansing, he shall show himself to the priest again.	ואם־פשה תפשה המספחת בעור אחרי הראתו אל־הכהן לטהרתו ונראה שנית אל־הכהן:
Leviticus 13:8	Celui-ci constatera que la dartre s'est étendue sur la peau, et alors il le déclarera impur: c'est la lèpre.	And the priest shall look, and, behold, if the scab be spread in the skin, then the priest shall pronounce him unclean: it is leprosy.	וראה הכהן והגה פשתה המספחת בעור וטמאו הכהן צרעת היא: (פ)
Leviticus 13:9	Lorsqu'une affection lépreuse sera observée sur un individu, il sera amené devant le pontife.	When the plague of leprosy is in a man, then he shall be brought unto the priest.	גגע צרעת כי תהיה באדם והובא אל־הכהן:
Leviticus 13:10	Si le pontife remarque qu'il existe sur la peau une tumeur blanche, laquelle ait fait blanchir le poil, ou qu'une chair vive et saine existe au milieu de la tumeur,	And the priest shall look, and, behold, if there be a white rising in the skin, and it have turned the hair white, and there be quick raw flesh in the rising,	וראה הכהן והגה שאת־לבנה בעור והיא הפכה שער לבן ומתנת קשר חי בשאת:
Leviticus 13:11	c'est une lèpre invétérée dans la peau du corps, et le pontife le déclarera impur; Il ne le séquestre point, car il est impur.	it is an old leprosy in the skin of his flesh, and the priest shall pronounce him unclean; he shall not shut him up; for he is unclean.	צרעת נושנת הוא בעור בשרו וטמאו הכהן לא יסגרו כי טמא הוא:
Leviticus 13:12	Que st la lèpre va se développant sur la peau, et qu'elle couvre toute la peau affectée, depuis la tête jusqu'aux pieds, partout où atteint le regard du pontife,	And if the leprosy break out abroad in the skin, and the leprosy cover all the skin of him that hath the plague from his head even to his feet, as far as appeareth to the priest;	ואם־פרוץ תפרח הצרעת בעור וקשתה הצרעת את כל־עור הגגע מראשו ועד־רגליו לכל־מראה עיני הכהן:
Leviticus 13:13	celui-ci constatera que la lèpre a gagné tout le corps, et il déclarera cette plaie pure: elle a complètement blanchi la peau, elle est pure.	then the priest shall look; and, behold, if the leprosy have covered all his flesh, he shall pronounce him clean that hath the plague; it is all turned white: he is clean.	וראה הכהן והגה קשתה הצרעת את כל־בשרו וטהרו את־הגגע כליו הפך לבן וטהרו הוא:
Leviticus 13:14	Mais, du moment qu'il s'y manifeste une chair vive, elle est impure.	But whensoever raw flesh appeareth in him, he shall be unclean.	וביום הראות בו בשר חי וטמא:
Leviticus 13:15	Quand le pontife observera cette chair vive, il la déclarera impure: la chair vive est impure, il y a lèpre.	And the priest shall look on the raw flesh, and pronounce him unclean; the raw flesh is unclean: it is leprosy.	וראה הכהן את־הבשר החי וטמאו הכהן התי טמא הוא צרעת הוא:
Leviticus 13:16	Toutefois, si cette chair vive redevient blanche, on se présentera au pontife;	But if the raw flesh again be turned into white, then he shall come unto the priest;	או כי ישוב הבשר החי ונהפך ללבן ובא אל־הכהן:
Leviticus 13:17	le pontife constatera que la plaie a tourné au blanc, et il déclarera cette plaie pure: elle est pure.	and the priest shall look on him; and, behold, if the plague be turned into white, then the priest shall pronounce him clean that hath the plague: he is clean.	וראהו הכהן והגה נהפך הגגע ללבן וטהרו הכהן את־הגגע וטהרו הוא: (פ)
Leviticus 13:18	S'il s'est formé sur un corps, à la peau, un ulcère, et qu'il se soit guéri,	And when the flesh hath in the skin thereof a boil, and it is healed,	ובשר כי ייהיה בו־בערו שחיו ונרפא:
Leviticus 13:19	mais qu'au siège de cet ulcère il survienne une tumeur blanche ou une tache blanche-vermeille, on se fera visiter par le pontife.	and in the place of the boil there is a white rising, or a bright spot, reddish-white, then it shall be shown to the priest.	והיה במקום השחיו שאת לבנה או בקרת לבנה אדמקמת ונראה אל־הכהן:

Leviticus 13:20	Si le pontife observe qu'elle paraît plus basse que la peau et que le poil y est devenu blanc, le pontife déclarera l'homme impur: c'est une plaie de lèpre, qui s'est développée sur l'ulcère.	And the priest shall look; and, behold, if the appearance thereof be lower than the skin, and the hair thereof be turned white, then the priest shall pronounce him unclean: it is the plague of leprosy, it hath broken out in the boil.	וְרָאָה הַכֹּהֵן וְהָיָה מֵרָאִי שְׁפֵל מִדֵּעוֹר וְיִשְׁעֶרָה הַפֶּה לְבוֹ וְטִמְאֵהוּ הַכֹּהֵן וְגַעַצְרֵעֵת הוּא בְּשִׁתּוֹן פְּרֻחָה:
Leviticus 13:21	Si le pontife constate qu'elle ne renferme pas de poil blanc, qu'elle n'est pas plus basse que la peau et qu'elle est terne, il séquestrera l'homme durant sept jours.	But if the priest look on it, and, behold, there be no white hairs therein, and it be not lower than the skin, but be dim, then the priest shall shut him up seven days.	וְאִם יִרְאֶנָּה הַכֹּהֵן וְהָיָה אִוֶּי־בַה שְׁעָר לָבוֹ וְשִׁפְלָה אֵינְנָה מִדֵּעוֹר וְהָיָה אִתּוֹ כַּהֵן וְהִסְגִּירוֹ הַכֹּהֵן שִׁבְעַת יָמִים:
Leviticus 13:22	Si alors elle s'est étendue sur la peau, le pontife le déclarera impur, c'est une plaie.	And if it spread abroad in the skin, then the priest shall pronounce him unclean: it is a plague.	וְאִם־יִפְשָׁה תִּפְשָׁה בְּעוֹר וְטִמְאָה הַכֹּהֵן אִתּוֹ וְגַעַ הוּא:
Leviticus 13:23	Mais la tache demeure-t-elle où elle était, sans accroissement, c'est la cicatrice de l'ulcère, et le pontife le déclarera pur.	But if the bright spot stay in its place, and be not spread, it is the scar of the boil; and the priest shall pronounce him clean.	וְאִם־מִחֲמַמְיָה תַעֲמִד הַבֹּהֶרֶת לֹא־יִפְשָׁתָה צָרְכַת בְּשִׁתּוֹן הוּא וְטִמְאָה הַכֹּהֵן: (ס)
Leviticus 13:24	Pareillement, s'il existe une brûlure à la peau d'une personne, et que cette brûlure, en se guérissant, forme une tache blanche-vermeille, ou blanche,	Or when the flesh hath in the skin thereof a burning by fire, and the quick flesh of the burning become a bright spot, reddish-white, or white;	אֹז בְּשׂוֹר יִי־יִהְיֶה בְּעוֹר מִכּוֹת־אֵשׁ וְהִיָּלְמָה מִחֲתָה הַמִּכְבֹּה בְּהָרֵת לְבָגָה אֲדַמְיָמָת אֹז לְבָגָה:
Leviticus 13:25	si le pontife, en l'examinant, constate que le poil, à l'endroit de la tache, est devenu blanc, et qu'elle paraît plus profonde que la peau, c'est une lèpre qui s'est développée sur la brûlure; le pontife le déclarera impur, c'est une plaie de lèpre.	then the priest shall look upon it; and, behold, if the hair in the bright spot be turned white, and the appearance thereof be deeper than the skin, it is leprosy, it hath broken out in the burning; and the priest shall pronounce him unclean: it is the plague of leprosy.	וְרָאָה אֹתָהּ הַכֹּהֵן וְהָיָה נִפְדָּף־שְׁעָר לָבוֹ בְּבֹהֶרֶת וּמֵרָאִי עֲמַק מִדֵּעוֹר הַכֹּהֵן צָרְעַת הוּא אִתּוֹ בְּמִכְבֹּה פְּרֻחָה וְטִמְאָה אִתּוֹ הַכֹּהֵן וְגַעַ צָרְעַת הוּא:
Leviticus 13:26	Si le pontife observe que la tache n'a pas de poil blanc, qu'elle n'est pas plus basse que la peau et qu'elle est terne, il séquestrera l'homme durant sept jours,	But if the priest look on it, and, behold, there be no white hair in the bright spot, and it be no lower than the skin, but be dim; then the priest shall shut him up seven days.	וְאִם יִרְאֶנָּה הַכֹּהֵן וְהָיָה אִוֶּי־בֹהֶרֶת שְׁעָר לָבוֹ וְשִׁפְלָה אֵינְנָה מִדֵּעוֹר וְהוּא כַּהֵן וְהִסְגִּירוֹ הַכֹּהֵן שִׁבְעַת יָמִים:
Leviticus 13:27	puis il l'examinera le septième jour. Si elle s'est étendue sur la peau, le pontife le déclarera impur, c'est une plaie de lèpre.	And the priest shall look upon him the seventh day; if it spread abroad in the skin, then the priest shall pronounce him unclean: it is the plague of leprosy.	וְרָאָהוּ הַכֹּהֵן בַּיּוֹם הַשְּׁבִיעִי אִם־יִפְשָׁה תִּפְשָׁה בְּעוֹר וְטִמְאָה הַכֹּהֵן אִתּוֹ וְגַעַ צָרְעַת הוּא:
Leviticus 13:28	Mais si la tache est restée stationnaire, sans s'étendre sur la peau, et est demeurée terne, ce n'est que la tumeur de la brûlure: le pontife le déclarera pur, car c'est la cicatrice de la brûlure.	And if the bright spot stay in its place, and be not spread in the skin, but be dim, it is the rising of the burning, and the priest shall pronounce him clean; for it is the scar of the burning.	וְאִם־מִחֲמַמְיָה תַעֲמִד הַבֹּהֶרֶת לֹא־יִפְשָׁתָה בְּעוֹר וְהוּא כַּהֵן שְׂאֵת הַמִּכְבֹּה הוּא וְטִמְאָה הַכֹּהֵן יִי־צָרְכַת הַמִּכְבֹּה הוּא: (פ)
Leviticus 13:29	Quand un homme ou une femme aura une plaie à la tête ou au menton,	And when a man or woman hath a plague upon the head or upon the beard,	וְאִישׁ אֹז אִשָּׁה יִי־יִהְיֶה כּוֹ גַעַ בְּרֹאשׁ אֹז בְּנֶחֱוֹ:
Leviticus 13:30	si le pontife observe que cette plaie paraît plus profonde que la peau et qu'il s'y trouve du poil jaune ténu, le pontife déclarera la personne impure: c'est une teigne, c'est la lèpre de la tête ou du menton.	then the priest shall look on the plague; and, behold, if the appearance thereof be deeper than the skin, and there be in it yellow thin hair, then the priest shall pronounce him unclean: it is a scall, it is leprosy of the head or of the beard.	וְרָאָה הַכֹּהֵן אֶת־הַגַּעַ וְהָיָה מֵרָאִי עֲמַק מִדֵּעוֹר וּבּוֹ שְׁעָר צָהָב גַּם וְטִמְאָה אִתּוֹ הַכֹּהֵן וְגַעַ הוּא צָרְעַת הַרֹאשׁ אֹז הַנְּחֹו הוּא:
Leviticus 13:31	Mais si le pontife observe que cette plaie teigneuse ne paraît pas plus profonde que la peau, sans toutefois qu'il y ait du poil noir, il séquestrera la plaie teigneuse durant sept jours.	And if the priest look on the plague of the scall, and, behold, the appearance thereof be not deeper than the skin, and there be no black hair in it, then the priest shall shut up him that hath the plague of the scall seven days.	וְכִי־יִרְאֶה הַכֹּהֵן אֶת־הַגַּעַ וְהָיָה אִוֶּי־מֵרָאִי עֲמַק מִדֵּעוֹר וְשְׁעָר שְׁחֹר אִוֶּי בּוֹ וְהִסְגִּירוֹ הַכֹּהֵן אֶת־הַגַּעַ שִׁבְעַת יָמִים:
Leviticus 13:32	Et il visitera la plaie au septième jour: si la teigne n'a pas fait de progrès, si elle ne renferme pas de poil jaune, et que la teigne ne semble pas plus profonde que la peau,	And in the seventh day the priest shall look on the plague; and, behold, if the scall be not spread, and there be in it no yellow hair, and the appearance of the scall be not deeper than the skin,	וְרָאָה הַכֹּהֵן אֶת־הַגַּעַ בַּיּוֹם הַשְּׁבִיעִי וְהָיָה לֹא־יִפְשָׁה הַגַּעַת וְלֹא־יִהְיֶה כּוֹ שְׁעָר צָהָב וּמֵרָאִי עֲמַק מִדֵּעוֹר:
Leviticus 13:33	la personne se rasera, mais elle ne rasera point la partie teigneuse; et le pontife séquestrera cette plaie pour sept jours, une seconde fois.	then he shall be shaven, but the scall shall he not shave; and the priest shall shut up him that hath the scall seven days more.	וְהִתְגַּלַּח וְאֶת־הַגַּעַת לֹא יִגַּלַּח וְהִסְגִּירוֹ הַכֹּהֵן אֶת־הַגַּעַת שִׁבְעַת יָמִים שְׁנִיָּת:
Leviticus 13:34	Puis le pontife visitera la teigne au septième jour: si elle ne s'est pas étendue sur la peau et qu'elle ne paraisse pas plus profonde que celle-ci, le pontife déclarera pur l'individu, qui lavera ses vêtements et sera pur.	And in the seventh day the priest shall look on the scall; and, behold, if the scall be not spread in the skin, and the appearance thereof be not deeper than the skin, then the priest shall pronounce him clean; and he shall wash his clothes, and be clean.	וְרָאָה הַכֹּהֵן אֶת־הַגַּעַת בַּיּוֹם הַשְּׁבִיעִי וְהָיָה לֹא־יִפְשָׁה הַגַּעַת בְּעוֹר וּמֵרָאִי אֵינְנָה עֲמַק מִדֵּעוֹר וְטִמְאָה אִתּוֹ הַכֹּהֵן וְכַבֵּס בְּגָדָיו וְטִהַר:
Leviticus 13:35	Mais si la teigne vient à s'étendre sur la peau après cette déclaration de pureté,	But if the scall spread abroad in the skin after his cleansing,	וְאִם־יִפְשָׁה יִפְשָׁה הַגַּעַת בְּעוֹר אַחֲרָי טִהַרְתּוֹ:
Leviticus 13:36	le pontife constatera que la teigne s'est étendue sur la peau; il n'a pas à s'enquérir du poil jaune: la personne est impure.	then the priest shall look on him; and, behold, if the scall be spread in the skin, the priest shall not seek for the yellow hair: he is unclean.	וְרָאָהוּ הַכֹּהֵן וְהָיָה פְשָׁה הַגַּעַת בְּעוֹר לֹא־יִבְקַר הַכֹּהֵן לְשְׁעָר הַצָּהָב טִמְאָה הוּא:

Leviticus 13:37	Que si la teigne lui montre encore le même aspect, et qu'il y soit venu du poil noir, c'est la guérison de la teigne: elle est pure, le pontife la déclarera pure.	But if the scall stay in its appearance, and black hair be grown up therein; the scall is healed, he is clean; and the priest shall pronounce him clean.	ואם בעיניו עמד הנֶּחֶמַק וּשְׁעָר שְׁחָר צָמַח־בוּ נִרְפָּא הַנֶּחֶמַק טָהוֹר הוּא וְטָהְרוּ הַכְּהֹן: (ס)
Leviticus 13:38	Si un homme ou une femme a la peau du corps parsemée de taches blanches,	And if a man or a woman have in the skin of their flesh bright spots;	ואִישׁ אִוְיָאִשָּׁה כִּי־יִהְיֶה בְעוֹר־בְּשָׂרָם בְּהֵרַת בְּהֵרַת לְבָנֹת:
Leviticus 13:39	et que le pontife, examinant, constate sur leur peau des taches d'un blanc obscur, c'est un exanthème qui s'est développé sur la peau: Il est pur.	then the priest shall look; and, behold, if the bright spots in the skin of their flesh be of a dull white, it is a tetter, it hath broken out in the skin: he is clean.	וְרָאָה הַכְּהֹן וַתֵּהָר בְּעוֹר־בְּשָׂרָם בְּהֵרַת בְּהֵרַת לְבָנֹת בְּהֵק הוּא פָּרַח בְּעוֹר טָהוֹר הוּא: (ס)
Leviticus 13:40	Si la tête d'un homme se dégarnit de cheveux, celui-là n'est que chauve, il est pur.	And if a man's hair be fallen off his head, he is bald; yet is he clean.	וְאִישׁ כִּי יִפְרֹט רֹאשׁוֹ יִפְרֹט הוּא טָהוֹר הוּא:
Leviticus 13:41	Sa tête se dégarnit-elle du côté de sa face, il est demi-chauve, il est encore pur.	And if his hair be fallen off from the front part of his head, he is forehead-bald; yet is he clean.	וְאִם מִפְּאֵת פְּנָיו יִפְרֹט רֹאשׁוֹ גִּבַּח הוּא טָהוֹר הוּא:
Leviticus 13:42	Mais s'il survient, sur le derrière ou le devant de cette tête chauve, une plaie blanche-vermeille, c'est une lèpre qui se développe sur la calvitie postérieure ou antérieure.	But if there be in the bald head, or the bald forehead, a reddish-white plague, it is leprosy breaking out in his bald head, or his bald forehead.	וְכִי־יִהְיֶה בְּקַרְחָתוֹ אִו בְּגִבַּחַתוֹ גָּגַע לְבָן אֲדַמְדָּמָה צָרַעַת פְּרַחַת הוּא בְּקַרְחָתוֹ אִו בְּגִבַּחַתוֹ אִו בְּגִבַּחַתוֹ:
Leviticus 13:43	Si le pontife, en l'inspectant, observe que la tumeur de la plaie, sur le derrière ou le devant de la tête, est blanche-vermeille, comme l'aspect de la lèpre sur la peau du corps,	Then the priest shall look upon him; and, behold, if the rising of the plague be reddish-white in his bald head, or in his bald forehead, as the appearance of leprosy in the skin of the flesh,	וְרָאָה אִתּוֹ הַכְּהֹן וַתֵּהָר שְׂאֵת־הַגָּגַע לְבָנָה אֲדַמְדָּמָת בְּקַרְחָתוֹ אִו בְּגִבַּחַתוֹ כַּמְרָאָה צָרַעַת עוֹר בְּשָׂר:
Leviticus 13:44	c'est un individu lépreux, il est impur: le pontife doit le déclarer impur, sa tête est le siège de la plaie.	he is a leprous man, he is unclean; the priest shall surely pronounce him unclean: his plague is in his head. .	אִישׁ־צָרוּעַ הוּא טָמֵא הוּא טָמֵא וְטָמְאָמוּ הַכְּהֹן בְּרֹאשׁוֹ גָּגַעוּ:
Leviticus 13:45	Or, le lépreux chez qui l'affection est constatée, doit avoir les vêtements déchirés, la tête découverte, s'envelopper jusqu'à la moustache et crier: impur! Impur!	And the leper in whom the plague is, his clothes shall be rent, and the hair of his head shall go loose, and he shall cover his upper lip, and shall cry: 'Unclean, unclean.'	וְהַצְרוּעַ אֲשֶׁר־בוּ הַגָּגַע בְּגָזָיו יִהְיוּ פְרָמִים וְרֹאשׁוֹ יִתְהַר פְּרוּעַ וְעַל־שָׂפָם יַעֲטֶה וְטָמֵא וְטָמֵא אִתְּקַרָּא:
Leviticus 13:46	Tant qu'il gardera cette plaie, il sera impur, parce qu'elle est impure; il demeurera Isolé, sa résidence sera hors du camp.	All the days wherein the plague is in him he shall be unclean; he is unclean; he shall dwell alone; without the camp shall his dwelling be.	כָּל־יְמֵי אֲשֶׁר הַגָּגַע בּוֹ יִטָּמֵא וְטָמֵא הוּא בְּיָד יֵשֵׁב מִחוּץ לַמַּחֲנֶה מוֹשְׁבּוֹ: (ס)
Leviticus 13:47	Si une altération lépreuse a lieu dans une étoffe, étoffe de laine ou étoffe de lin,	And when the plague of leprosy is in a garment, whether it be a woollen garment, or a linen garment;	וְהַגָּגַע כִּי־יִהְיֶה בּוֹ גָּגַע צָרַעַת בְּבָגָד אִו בְּבָגָד פְּשָׁתִים:
Leviticus 13:48	ou seulement dans la chaîne ou dans la trame du lin ou de la laine, ou dans une peau, ou dans quelque ouvrage en peau;	or in the warp, or in the woof, whether they be of linen, or of wool; or in a skin, or in any thing made of skin.	אִו בְּשֵׁתִי אִו בְּעָרֵב לְפָשָׁתִים וְלַצֹּמֵר אִו בְּעוֹר אִו בְּכָל־מְלֶאכֶת עוֹר:
Leviticus 13:49	si la partie attaquée est d'un vert ou d'un rouge foncé, dans l'étoffe ou dans la peau, dans la chaîne ou dans la trame, ou dans l'objet quelconque fait de peau, c'est une plaie de lèpre, et elle sera montrée au pontife.	If the plague be greenish or reddish in the garment, or in the skin, or in the warp, or in the woof, or in any thing of skin, it is the plague of leprosy, and shall be shown unto the priest.	וְהָיָה הַגָּגַע יִרְתַּקַּק אִו אֲדַמְדָּמָה בְּבָגָד אִו בְּעוֹר אִו־בְּשֵׁתִי אִו־ בְּעָרֵב אִו בְּכָל־כְּלִי־עוֹר גָּגַע צָרַעַת הוּא וְהָרָאָה אֶת־הַכְּהֹן:
Leviticus 13:50	Le pontife examinera la plaie et la fera enfermer durant sept jours.	And the priest shall look upon the plague, and shut up that which hath the plague seven days.	וְרָאָה הַכְּהֹן אֶת־הַגָּגַע וְהַסְגִּירוֹ אֶת־הַגָּגַע שִׁבְעַת יָמִים:
Leviticus 13:51	S'il constate, en visitant la plaie au septième jour, qu'elle a grandi dans l'étoffe, ou dans la chaîne ou la trame, ou dans la peau, à quelque ouvrage que cette peau ait été employée, c'est une lèpre corrosive que cette plaie: elle est impure.	And he shall look on the plague on the seventh day: if the plague be spread in the garment, or in the warp, or in the woof, or in the skin, whatever service skin is used for, the plague is a malignant leprosy: it is unclean.	וְרָאָה אֶת־הַגָּגַע בַּיּוֹם הַשִּׁבְעִי כִּי־פָשָׁה הַגָּגַע בְּבָגָד אִו־בְּשֵׁתִי אִו־ בְּעָרֵב אִו בְּעוֹר לְכָל אֲשֶׁר־יַעֲשֶׂה הָעוֹר לְמְלָאכָה צָרַעַת מִמְּאֲרַת הַגָּגַע טָמֵא הוּא:
Leviticus 13:52	On brûlera l'étoffe, ou la chaîne ou la trame, soit de laine soit de lin, ou l'objet quelconque fait de peau, qui est atteint de cette plaie; car c'est une lèpre corrosive, elle doit être consumée par le feu.	And he shall burn the garment, or the warp, or the woof, whether it be of wool or of linen, or any thing of skin, wherein the plague is; for it is a malignant leprosy; it shall be burnt in the fire.	וְשָׂרַף אֶת־הַבָּגָד אִו אֶת־הַשֵּׁתִי אִו אִו אֶת־הָעָרֵב בַּצֹּמֵר אִו בְּפָשָׁתִים אִו אֶת־כָּל־כְּלִי הָעוֹר אֲשֶׁר־יִהְיֶה בּוֹ הַגָּגַע כִּי־צָרַעַת מִמְּאֲרַת הוּא בָּאֵשׁ תִּשְׂרָף:
Leviticus 13:53	Mais si le pontife observe que la plaie n'a pas grandi dans l'étoffe, dans la chaîne ou la trame, ou dans l'objet fait de peau,	And if the priest shall look, and, behold, the plague be not spread in the garment, or in the warp, or in the woof, or in any thing of skin;	וְאִם יִרְאָה הַכְּהֹן וַתֵּהָר לֹא־פָשָׁה הַגָּגַע בְּבָגָד אִו בְּשֵׁתִי אִו בְּעָרֵב אִו בְּכָל־כְּלִי־עוֹר:
Leviticus 13:54	il ordonnera qu'on lave la partie altérée; puis il la fera de nouveau enfermer pour sept jours.	then the priest shall command that they wash the thing wherein the plague is, and he shall shut it up seven days more.	וְצִוָּה הַכְּהֹן וְלָבְסוּ אֶת אֲשֶׁר־בוּ הַגָּגַע וְהַסְגִּירוֹ שִׁבְעַת־יָמִים שֵׁנִית:

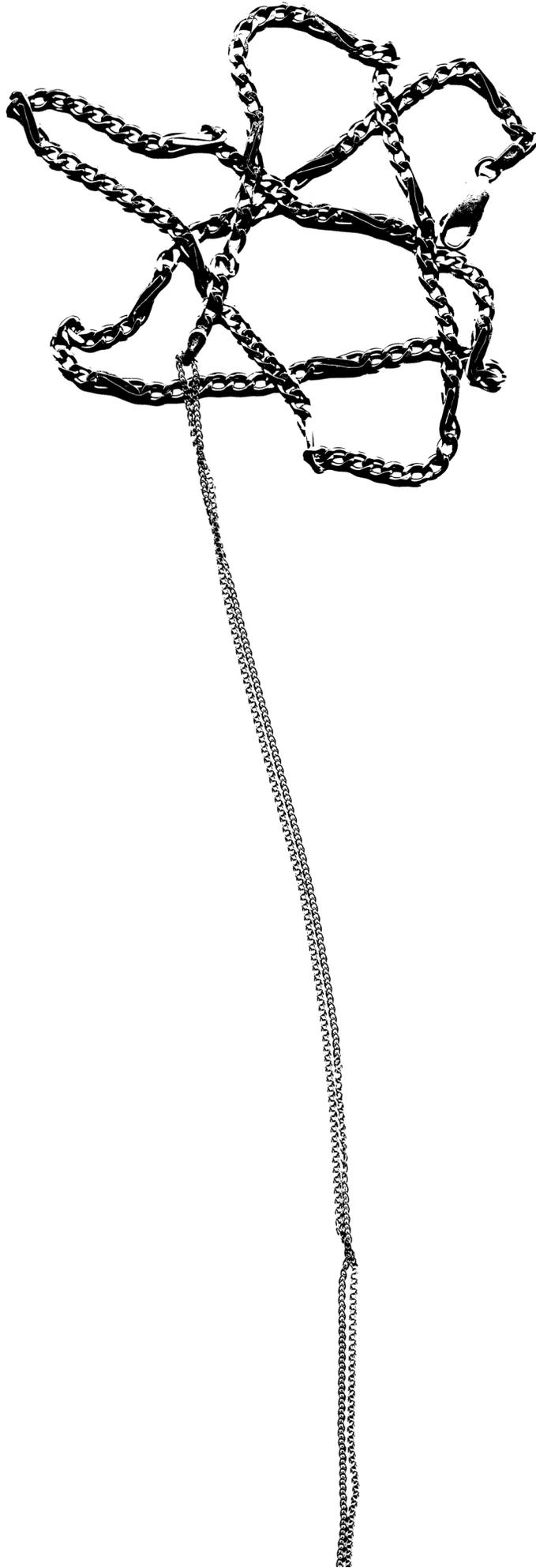
Leviticus 13:55	Si le pontife observe que cette plaie, après avoir été lavée, n'a pas changé d'aspect et qu'elle ne s'est pas agrandie, elle est impure, tu la consumeras par le feu: il y a érosion sur l'envers ou sur l'endroit de l'étoffe.	And the priest shall look, after that the plague is washed; and, behold, if the plague have not changed its colour, and the plague be not spread, it is unclean; thou shalt burn it in the fire; it is a fret, whether the bareness be within or without.	וְרָאָה הַכֹּהֵן אֶת־יָדָיו וְהִנֵּה לֹא־הִפְּךָ הַגֵּגַע אֶת־עֵינָיו וְהִנֵּה לֹא־פָשָׁה טָמֵא הוּא כְּאֵשׁ תִּשְׂרָפוּנָה פְּתֻחַת הוּא בְּקִרְחָתוֹ אִם בְּגִבְחָתוֹ:
Leviticus 13:56	Mais le pontife observe-t-il que la plaie a pâli après avoir été lavée, il déchirera cette partie de l'étoffe ou de la peau, ou de la chaîne ou de la trame;	And if the priest look, and, behold, the plague be dim after the washing thereof, then he shall rend it out of the garment, or out of the skin, or out of the warp, or out of the woof.	וְאִם־רָאָה הַכֹּהֵן וְהִנֵּה פָּהָה הַגֵּגַע אֶת־יָדָיו הַכֹּהֵן אֵת־וּקְרָע אֹתוֹ מִן־הַבְּגָד אִם מִן־הַיָּדָיו אִם מִן־הַשֵּׁטִי אִם מִן־הָעֵרֶב:
Leviticus 13:57	et si la plaie reparait dans l'étoffe, dans la chaîne ou dans la trame, ou dans l'objet fait de peau, c'est une recrudescence: tu dois le brûler, cet objet où gît la plaie.	And if it appear still in the garment, or in the warp, or in the woof, or in any thing of skin, it is breaking out, thou shalt burn that wherein the plague is with fire.	וְאִם־תִּרְאָה עוֹד בְּבִגְד אִם־בַּשֵּׁטִי אִם־בְּעֵרֶב אִם בְּכַל־כְּלִי־עוֹר פְּרֻחַת הוּא כְּאֵשׁ תִּשְׂרָפוּנָה אֶת־אֲשֵׁר־בּוֹ הַגֵּגַע:
Leviticus 13:58	Pour l'étoffe, la chaîne ou la trame, ou l'objet fait de peau, que tu auras lavé et d'où la plaie aura disparu, il sera lavé une seconde fois et sera pur.	And the garment, or the warp, or the woof, or whatsoever thing of skin it be, which thou shalt wash, if the plague be departed from them, then it shall be washed the second time, and shall be clean.	וְהִבְּגָד אִם־הַשֵּׁטִי אִם־הָעֵרֶב אִם־כְּלִי־עוֹר אֲשֶׁר תִּכְבֹּס וְסָר מִמֶּהֶם הַגֵּגַע וְכִבֵּס שְׁנִיַּת וְטָהַר:
Leviticus 13:59	Telle est la règle concernant l'altération lépreuse sur l'étoffe de laine ou de lin, ou sur la chaîne ou la trame, ou sur tout objet en peau, qu'il s'agira de déclarer purs ou impurs."	This is the law of the plague of leprosy in a garment of wool or linen, or in the warp, or in the woof, or in any thing of skin, to pronounce it clean, or to pronounce it unclean.	זֹאת תוֹרַת נִגְעֵ־צִרְעַת בְּגָד הַצֹּמֵר וְאִם הַפְּשָׁטִים אִם הַשֵּׁטִי אִם הָעֵרֶב אִם כְּלִי־עוֹר לְטַהְרֵוֹ אִם לְטַמְּאוֹ: (פ)



45°

30°

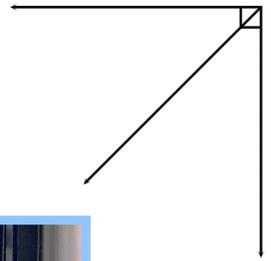
# PARADISO GITA



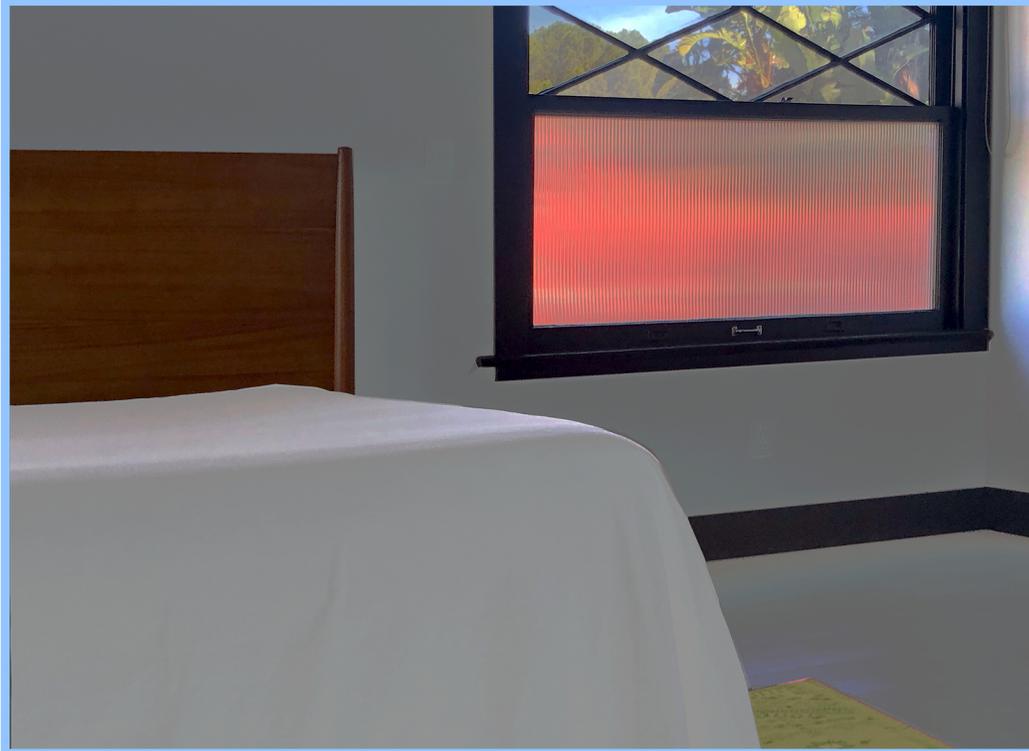
***It was a machine in the shape of a Buddha. I saw them unloading a Buddha Machine. I can't think what else to call it.***



# How to Make Hospital Corners



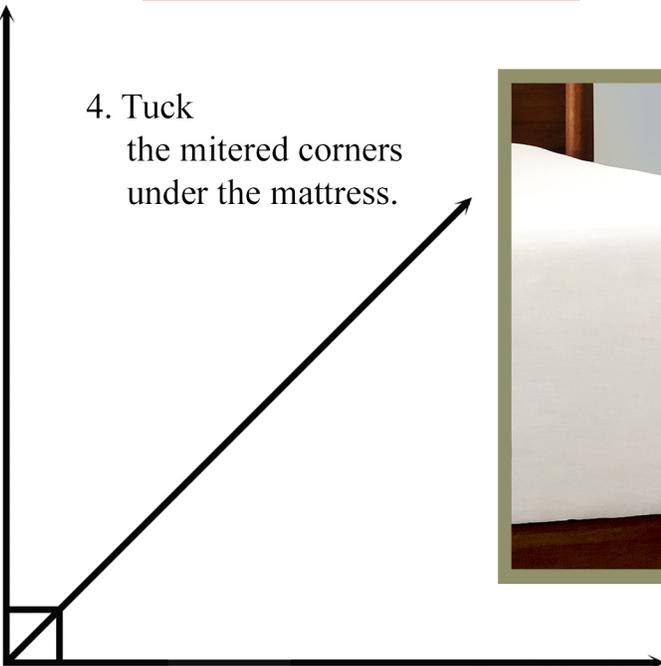
1. Lay the topsheet flat with all corners hanging from the sides.



2. Tuck the bottom of the bedsheet under the mattress, leaving the sides to hang loose.

3. Pull the wings out to the side to miter the corner.

4. Tuck the mitered corners under the mattress.

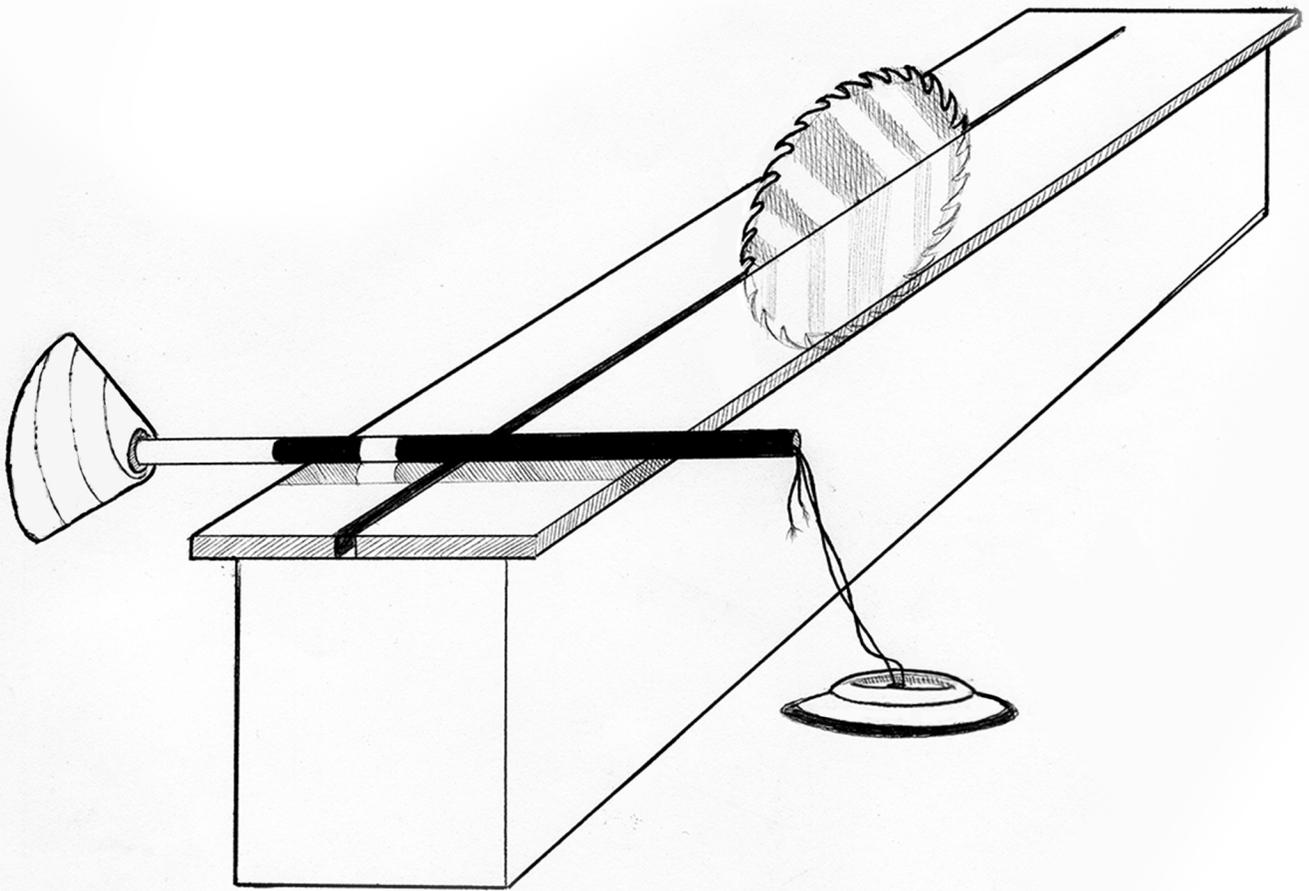




**ROBERT**

**SMITHSON**





Music of Auspicious Clouds: one month of anxious listening, to whole albums, from March 6 to April 6, 2020, in alphabetical order, by artist:

Ellen Arkbro: *Chords*; Ellen Arkbro: *For Organ and Brass*; Behavior: *375 Images of Angels*; Behavior: *Spirits & Embellishments*; Biosphere: *Shenzhen*; Jaki Byard: *Blues for Smoke*; Jaki Byard: *To Them—To Us*; John Cage: *Four4* (Empty Words Percussion Ensemble); John Cage: *Sonatas & Interludes for Prepared Piano* (James Tenney); Cat Power: *The Covers Record*; Cat Power: *Dear Sir*; Jace Clayton: *The Julius Eastman Memory Depot*; Alice Coltrane: *The Ecstatic Music of Alice Coltrane*; Chick Corea: *The Song of Singing*; Sarah Davachi: *Barons Court*; Sarah Davachi: *Let Night Come On Bells End the Day*; Sarah Davachi: *Pale Bloom*; Sarah Davachi: *Qualities of Bodies Permanent*; Miles Davis: *1960 (Live)*; Miles Davis: *Bitches Brew*; Miles Davis: *The Complete In a Silent Way Sessions*; Miles Davis: *“Four” & More: Recorded Live in Concert*; Miles Davis: *In Person Friday and Saturday Nights at the Blackhawk*; Miles Davis: *Miles Smiles*; Miles Davis: *My Funny Valentine*; Miles Davis: *Someday My Prince Will Come*; Miles Davis: *Sorcerer*; Miles Davis & John Coltrane, *The Final Tour, Bootleg Series, Vol. 6*; Angel Bat Dawid: *The Oracle*; Hamza El Din: *Escalay (The Water Wheel)*; Hamza El Din: *Lily of the Nile*; dos: *Uno Con Dos*; Julius Eastman: *The Zürich Concert*; Duke Ellington: *Uppsala 1971*; Duke Ellington, Charles Mingus, Max Roach: *Money Jungle*; Morton Feldman: *For Bunita Marcus* (Aki Takahashi); Morton Feldman: *For Samuel Beckett* (Ensemble Modern); Peter Gabriel: *Passion: Music for the Last Temptation of Christ*; Maalem Mahmoud Gania: *Colours of the Night*; M. Geddes Gengras: *Light Pipe*; M. Geddes Gengras: *Threads of Asclepius*; M. Geddes Gengras: *Two Variations*; Jon Gibson: *Songs & Melodies, 1973-1977*; Jimmy Giuffre, Play Bley, Steve Swallow: *Emphasis & Flight*; Golden Offence Orchestra: *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*; Herbie Hancock Quintet: *A Tribute to Miles*; Jon Hassel: *Power Spot*; Jon Hassel: *Vernal Equinox*; Catherine Christer Hennix/The Deontic Miracle: *Music of Auspicious Clouds*; Fred Hersch: *Thelonious: Fred Hersch Plays Monk*; B.B. King: *Live in Cook County Jail*; Kronos Quartet: *Pieces of Africa*; Alan Licht & Loren Connors: *Into the Night Sky*; Low: *The Curtain Hits the Cast*; Low: *Songs for a Dead Pilot*; Low: *Things We Lost in the Fire*; Baaba Maal: *Lam Toro*; Kali Malone: *Cast of Mind*; Kali Malone: *The Sacrificial Code*; Mdou Moctar: *Blue Star Sessions*; Mdou Moctar: *Ilana (The Creator)*; Grachan Moncur III: *Exploration*; Thelonious Monk Quartet with John Coltrane: *Live at Carnegie Hall*; Mu-Ziq: *Somerset Avenue Tracks (1992-1995)*; P22: *Human Snake*; Palace Music: *Lost Blues and Other Songs*; Palace Brothers: *Days in the Wake*; Charlemagne Palestine & Grumblin Fur Time Machine: *Omminggg And Schlomminggg*; Pelt: *Empty Bell Ringing in the Sky*; Pelt: *Rob’s Choice*; Terry Riley: *Les Yeux Fermés/Lifespan*; Terry Riley and Kronos Quartet: *Sunrise of the Planetary Dream Collector*; Steve Roden: *walking from savoonga to gambell*; Steve Roden/Jason Kahn: *Shimmer/Flicker/Waver/Quiver*; Ana Roxane: ~~~; Arthur Russell: *Calling Out of Context*; Arthur Russell: *First Thought, Best Thought*; Arthur Russell: *Iowa Dream*; Arthur Russell: *World of Echo*; Silver Jews: *The Natural Bridge*; Silver Jews: *Starlite Walker*; Nina Simone: *Here Comes the Sun*; Nina Simone: *It is Finished*; Nina Simone: *Live in Paris*; Nina Simone: *To Be Young, Gifted, and Black*; Trembling Bells and Bonnie Prince Billy: *The Bonnie Bells of Oxford*; Yasuaki Shimizu, *Kakashi*; Sun Ra: *Lanquidity*; Sun Ra Arkestra: *Live in Nickelsdorf 1984*; Nobukazu Takemura: *Songbook*; Horace Tapscott: *Dial ‘B’ for Barbra*; Trio Da Kali and Kronos Quartet: *Ladilikan*; McCoy Tyner: *Plays John Coltrane at The Village Vanguard*; McCoy Tyner: *Today and Tomorrow*; Townes Van Zandt: *The Late Great Townes Van Zandt*; Various: *An Anthology of Chinese Experimental Music 1992-2008*; Various: *Kankyō Ongaku: Japanese Ambient, Environmental & New Age Music 1980-1990*; Various: *The Last Sense to Leave Us: A Tribute to Pauline Oliveros*; Various: *Passion Sources*; Various: *Ten Years Gone: A Tribute to Jack Rose*; Velvet Underground: *1969: Live with Lou Reed, Vol. 1 and 2*; Velvet Underground: *Loaded*; Hiroshi Yoshimura: *Music for Nine Postcards*

**20th century**

**80 plus years**

**desk**

**desk lamp**

**despair**

**daytime**

**domestic life**

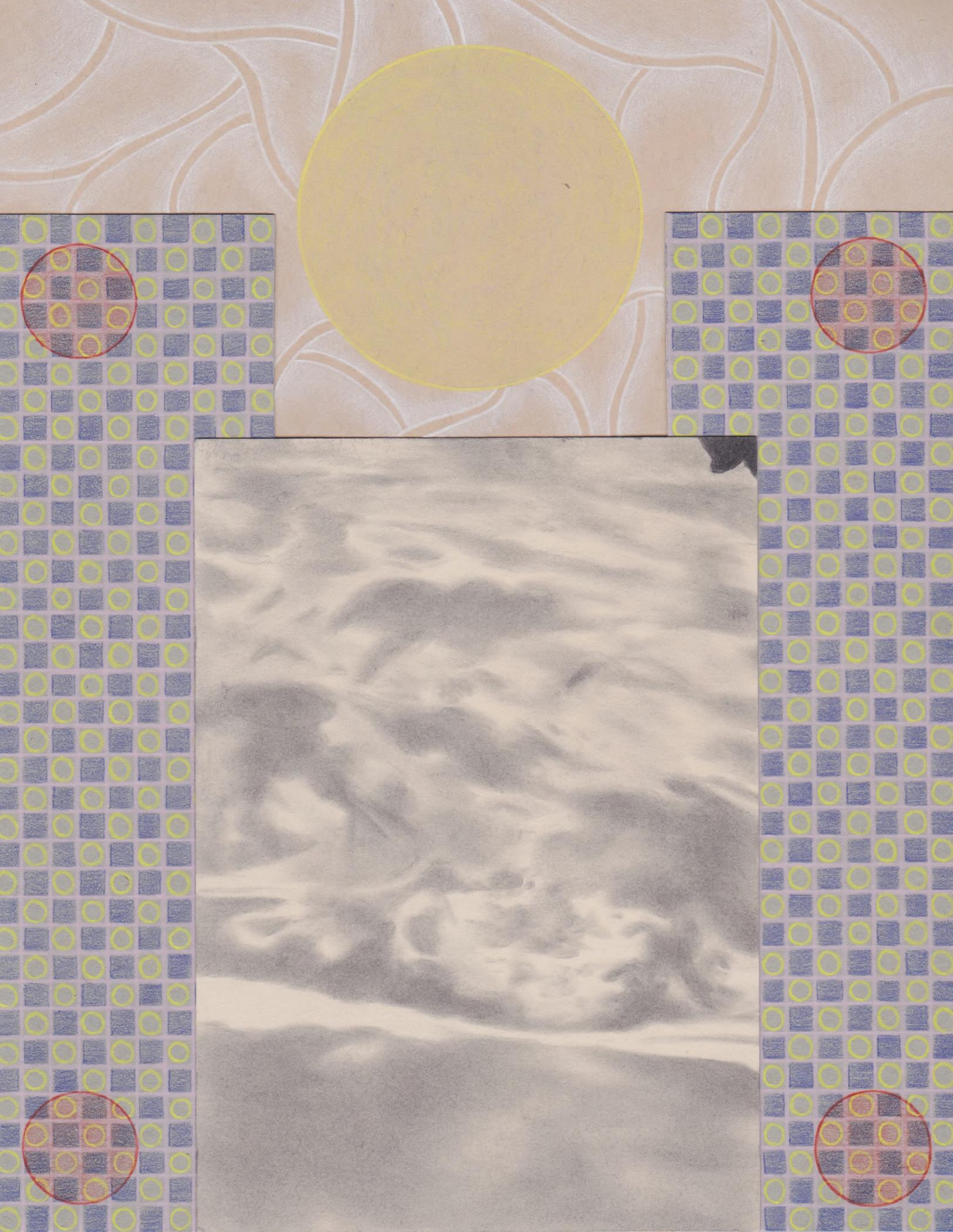
**mature adult**

**mechanical**

**breakdown**

**monochrome**

**mourner**



# L'ATELIER

É



Saturday May 9th, 2020

Snow is falling in Manhattan today.

Some morning, maybe tomorrow, you'll wake up, and our friends and lovers will be lying everywhere around us, naked, resting in the shade of the trees, which drop their ripe fruit in the long grass; and there'll be cherry blossoms snowing down on us, we'll be covered in cherry blossoms, and when we stroll through them we'll kick them up in puffs; and there'll be all those things Joen the Painter has seen, those bodies blossoming like flowers, birds feeding us fruit, those strawberry fields, young men and women doing handstands with raspberries tucked between their legs.

And somewhere over there, where the meadow's rough, overgrown, under the birdsongs you'll hear, maybe even catch a glimpse of God, strolling by the garden in the cool of the afternoon, admiring all they've done. The world's turned upside-down. There's nothing can go wrong here in the Garden. There's no such thing as sin. No, no such thing as sin. Love, that is God, now resides in our souls. There can be no unease, there can be no remorse.

What's the point of worrying about anything?

It's such a waste of time, to feel bad about anything.

Shame and embarrassment are feelings you should not have.

Tomorrow is Sunday.





- ① キビタン 福島県 ふくしまけん
- ② ハ重たん 福島県 ふくしまけん
- ③ たびくまくん 福島県 ふくしまけん
- ④ ももりん 福島市 ふくしまし
- ⑤ がくとく郡山市 こりがまし
- ⑥ おんぶんちん郡山市 おんぶんちん
- ⑦ ニュウ いわき市 いわきし
- ⑧ フラおしさん いわき市 いわきし
- ⑨ まおちん 大熊町 おおくままち
- ⑩ フタバくん 双葉町 ふたばまち
- ⑪ のまたん 南相馬市 みなまにまし
- ⑫ うけとん 浪江町 なみえまち
- ⑬ 川俣シャモ 川俣町 がわまた がわまたまち
- ⑭ 菊松くん 二本松市 きくま にほんまつし
- ⑮ オリオちん 田村市 たむらし
- ⑯ 豆っち 伊達市 まめ たてし
- ⑰ スキちん 相馬市 そまし
- ⑱ くまにたん 国見町 くにみまち
- ⑲ ホタピー 桑折町 こうりまち
- ⑳ こまりん 三春町 みはるまち
- ㉑ まゆみちん 本宮市 もとみやし
- ㉒ たまちん 大玉村 おおたまむら
- ㉓ 小桜ちん 小野町 こさくら おのまち
- ㉔ くるべえ 新地町 しんいちまち
- ㉕ わくたん 新地町 あわうちむら
- ㉖ モリタロウくん 川内村 かわうちむら
- ㉗ ゆず太郎 榎葉町 たろ ならはまち
- ㉘ ひろぼー 広野町 ひろのまち
- ㉙ ボータン 須賀川市 すががわし
- ㉚ 牧場のあま 金蔵石町 ぼくじょう かがみいしまち
- ㉛ ふたまたぎつね 天栄木村 てんねいむら
- ㉜ シュッヒー 平田村 ひらたむら
- ㉝ クックちん 玉川村 たまがわむら
- ㉞ やぶきしくん 矢吹町 やぶきまち
- ㉟ ヤバさぬくん 古殿町 ふるどのまち
- ㊱ 石ころ多 石川町 いし た いしかがまち
- ㊲ なかしそうさん 中島村 なかしまむら
- ㊳ いずみちん 泉崎村 いずみさきむら
- ㊴ ゆうきくん 魚交川村 さめがわむら
- ㊵ あさまるくん 浅川町 あさがわまち
- ㊶ タリちん 塙町 はなわまち
- ㊷ がまっぴー 矢祭町 やまつりまち
- ㊸ たなちん 棚倉町 たなぐらまち
- ㊹ しらがわん 白河市 しらがわし
- ㊺ ニッゴ-又 西郷村 にしごむら
- ㊻ しみちん 葛屋村 かつらむら
- ㊼ とみっぴー 富岡町 とみおかまち
- ㊽ ときまる 福島県 ふくしまけん
- ㊾ みなもん 福島県 ふくしまけん
- ㊿ おもてんくん 白河市 しらがわし
- 51 なたまがふくしまちん 福島県 ふくしまけん
- 52 中テレくん 福島県 ちゅう
- 53 ロッキン 福島県 ふくしまけん
- 54 がんばろくは君 福島県 くん
- 55 ぶくとん 福島県 ふくしまけん
- 56 ひしりん 白河市 しらがわし
- 57 まつねっこん 白河市 しらがわし
- 58 タ-フィー 福島県 ふくしまけん
- 59 ポニ-タ (タ-フィーのガ-ルフランド) 福島県 ふくしまけん

- ⑥② 徳ひぢちん (い) わき市 ⑥① 銃太郎くん 二本公市 ⑥② きぼろこちん 福島市
- ⑥③ カブトン 田村市 ⑥④ カブリン (カブトンのガールフレンド) 田村市
- ⑥⑤ ほるるくん (い) わき市 ⑥⑥ ゆーりん 須賀川市 ⑥⑦ さる1号 (い) わき市
- ⑥⑧ ネギびょん (い) わき市 ⑥⑨ くまんま (い) わき市 ⑦⑩ トマにん (い) わき市
- ⑦① なしポチ (い) わき市 ⑦② ヒディ 猪苗代町 ⑦③ ロボは"んし" 磐梯町
- ⑦④ バンタ"イク 磐梯町 ⑦⑤ みんべえ 喜多方市 ⑦⑥ ゆがわまいちん 湯川村
- ⑦⑦ バンビ 会津坂下町 ⑦⑧ おがべえ 会津若松市 ⑦⑨ カレ"る"キソバ子 会津若松市
- ⑧⑩ 4-サムライ 会津若松市 ⑧① 里山"ぼ"みちん 福島県会津 ⑧② おたねくん 福島県会津
- ⑧③ ないづ"じ"げん 会津美里町 ⑧④ こゆりちん 西会津町 ⑧⑤ うとちかん 柳津町
- ⑧⑥ うとこちん 柳津町 ⑧⑦ みし丸くん 三島町 ⑧⑧ かぼ"まる 金山町
- ⑧⑨ からおん 昭和村 ⑧⑩ カクニンジャー"福"くん 福島市 ⑧⑪ ブナリン 只見町
- ⑨② キハちん 只見町 ⑨③ んた"べ"え 南会津町 ⑨④ た"いち"ん 南会津町
- ⑨⑤ ても"ろ" - 下郷町 ⑨⑥ ぶくピン 福島市 ⑨⑦ べ"る"べ"るくん 君山市
- ⑨⑧ シャクリン 福島県 ⑨⑨ ペルゆ 福島県会津 ⑩⑩ お城"ホクン 会津若松市
- ⑩① スーパー"環"太郎 君山市 ⑩② た"いら"もん (い) わき市 ⑩③ ハンサムウ"マン"こぼ" 会津若松市
- ⑩④ コメナルド"画"伯 会津若松市 ⑩⑤ ゴ"ル"バック" 白河市 ⑩⑥ キッキ 福島県
- ⑩⑦ モンティ 福島県 ⑩⑧ 11"タ"ネちん 飯倉館村 ⑩⑨ 木権兵衛 (い) わき市
- ⑩⑩ アドちん (い) わき市 ⑩⑪ ぶくみちん (い) わき市 ⑩⑫ クリンピー (い) わき市
- ⑩⑬ 幸水ナツコ (い) わき市 ⑩⑭ せ"い"吉くん (い) わき市 ⑩⑮ 4"郎"土"単"ギ"エ"ツ"ジャン"ガラ- (い) わき市
- ⑩⑯ J.シ"ガル (い) わき市 ⑩⑰ マ-リン.ト=- (い) わき市 ⑩⑱ 住"警"器"マン (い) わき市

⑪⑨ めばえちん 福島県

⑪⑩ ふたば<sup>ふたば</sup>ちん 双葉町

⑪⑪ たかまる<sup>あいつ</sup>くん 会津高原

⑪⑫ カップク<sup>いなわしろ</sup>グリーン 猪苗代町

⑪⑬ ホンズ<sup>ん</sup>くん 福島県

⑪⑭ エコたん 福島県

⑪⑮ 兵<sup>はま</sup>の<sup>た</sup>お<sup>こり</sup>太 君山市

⑪⑯ あかりん 君山市

⑪⑰ らく- 福島県

**DRAMA!**



**GRIT!**



**ROMANCE!**

# Middday Lucy

A FILM BY  
**ORION MARTIN**



**DECAY!**

GET YOUR MFA ONLINE

written by

Christina Catherine Martinez

christinacatherine@gmail.com  
@xtina\_catherine

INT. ZOOM CALL - DAY

Jared, Alan, Christina, and Joshua are MFA students conducting a workshop via Zoom. They're all wearing headphones. We see their apartments / living rooms in the background.

This is basically a supercut of their intros as they shuffle papers, get ready, etc.

JARED

So this takes place in New York

CHRISTINA

This takes place in pre-9/11 New York

JOSHUA

This takes place in a slightly fictionalized New York

ALAN

This takes place in the distant future, on a Mars colony called New New York, which is a slightly fictionalized New York

CHRISTINA

Pre 9/11, but post-downtown, but pre-SATC, but post Mary Boone

JARED

ok so for context

ALAN

It's a camp homage to the genre of the pulp horror novel, told entirely through Tinder bios

JARED

It's a satire about the pitfalls of celebrity, couched in a larger conceptual performance of me becoming weirdly famous.

(CONTINUED)

CHRISTINA

I actually spent most of the summer workshopping this at a Children of the Hamptons residency

JOSHUA

Okay.

beat.

It's a shot-for-shot remake of The Adventures of Sherlock Holmes, but told entirely through sentences.

CHRISTINA

It's sort of an anti-paeon of the tendency toward ironic Marxist genuflection to Neoliberal virtue signaling as it proliferates in hegemonic digital spaces...

beat.

CHRISTINA (CONT'D)

it's called Fuck You For Loving Me.

JARED

It's called The Real Housewives of Influencer-ville

ALAN

It's called Earth Girls Are Easy...TO KILL

JOSHUA

It's called The Adventures of Sherlock Holmes, in New York

CHRISTINA

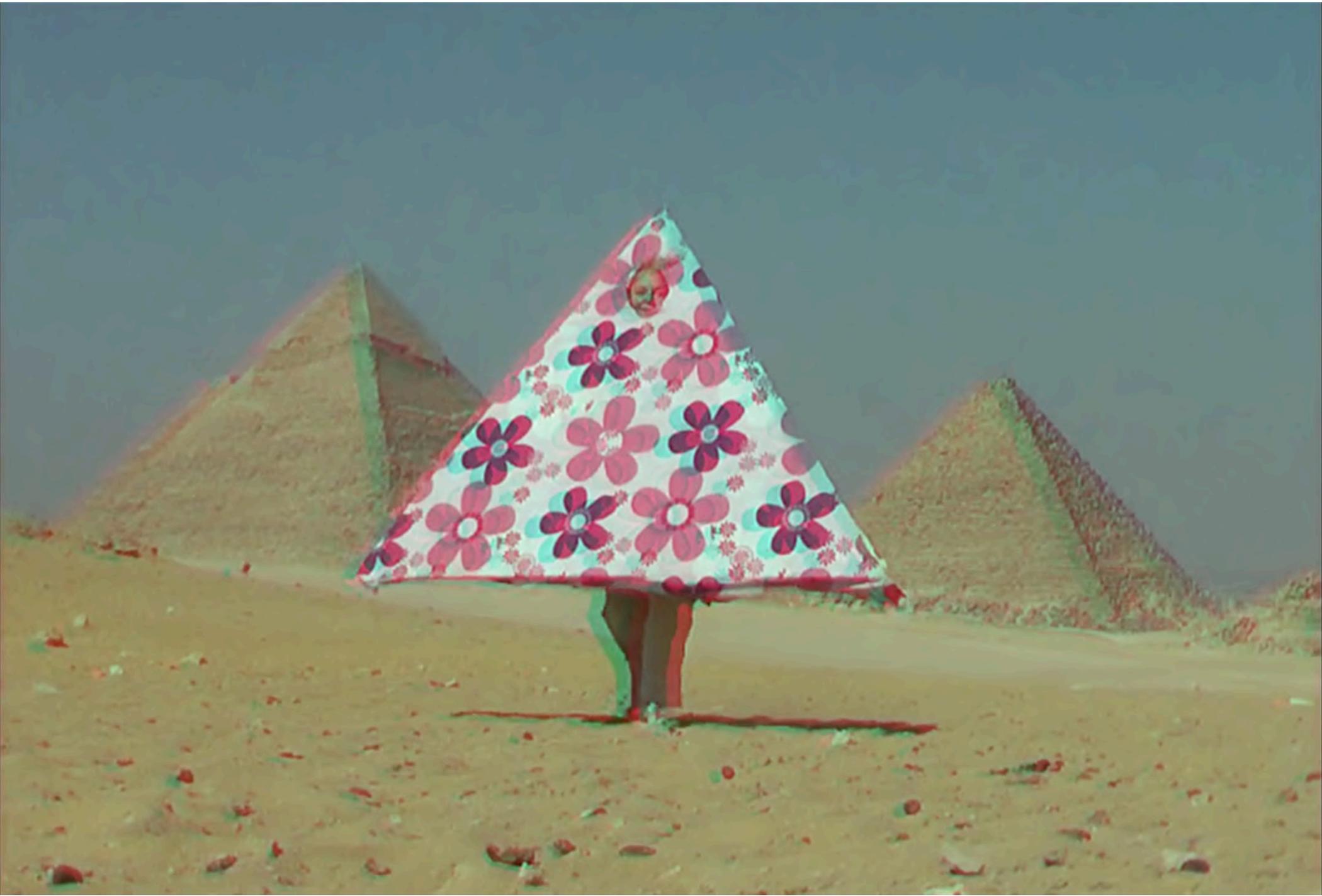
oh shit, I just had it... ok I got it. Here goes

She takes a deep breath

CHRISTINA (CONT'D)

"Fuck you for loving me..."

BLACKOUT







## How to Make a Fresh Artwork

Fresh artworks are plush, meaty, and rich. Next time you see a piece at the market – from spring through early summer – treat yourself to a feast. Select medium-sized works that are bright raspberry in color, moist, firm, and filled end to end with momentum and love. Avoid those that are overly viscid and cloying – bite-sized works and tabletop sculptures in which the nuttiness under the surface is developed but tinged with sucrose. Store artworks on walls or the floors of homes or in storage not unlike a refrigerator crispier.

*To make a fresh work, follow this formula:*

$$\left(\frac{y \cdot z}{a^x}\right) m = (y^{x+z}) \cdot -x \cdot -(\lim f(m))$$

*To make a lifetime of fresh work, follow this formula:*

$$\sum_{i=1}^N \left(\frac{y \cdot z}{a^x}\right) m = (y^{x+z}) \cdot -x \cdot -(\lim f(m))$$

i = 1 project

N = number of projects

y = selected archive

z = style

a = ideas

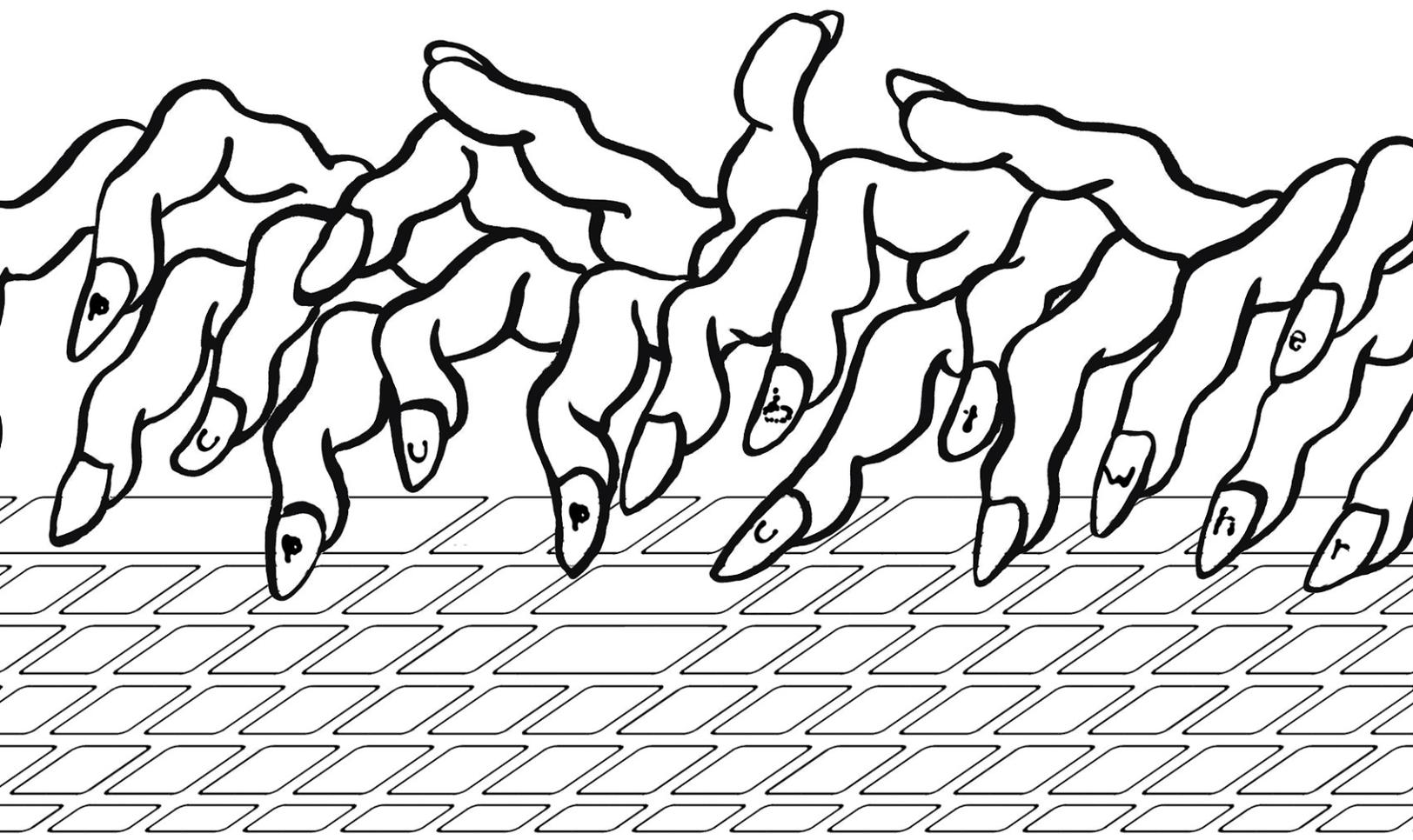
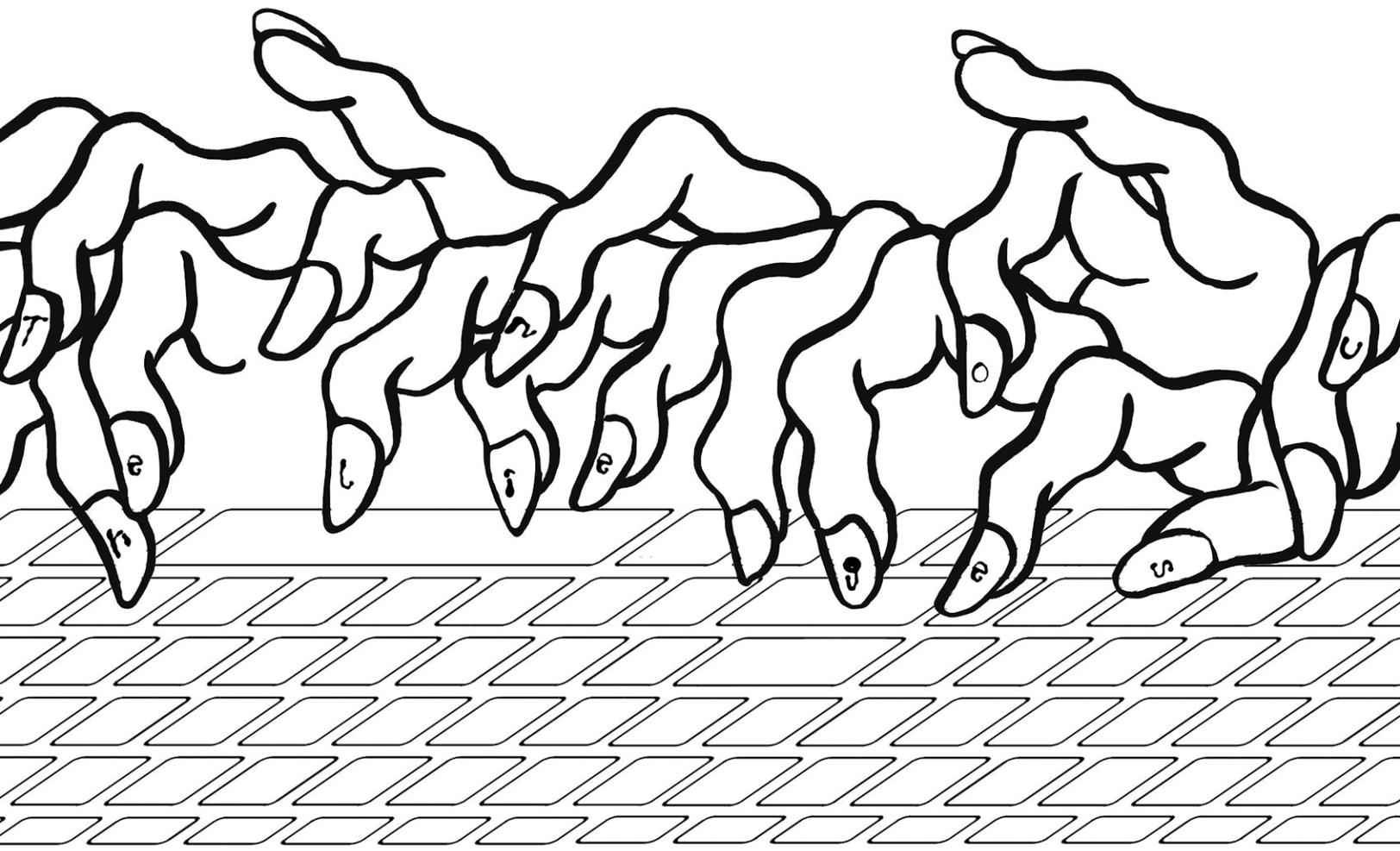
x = context of reception

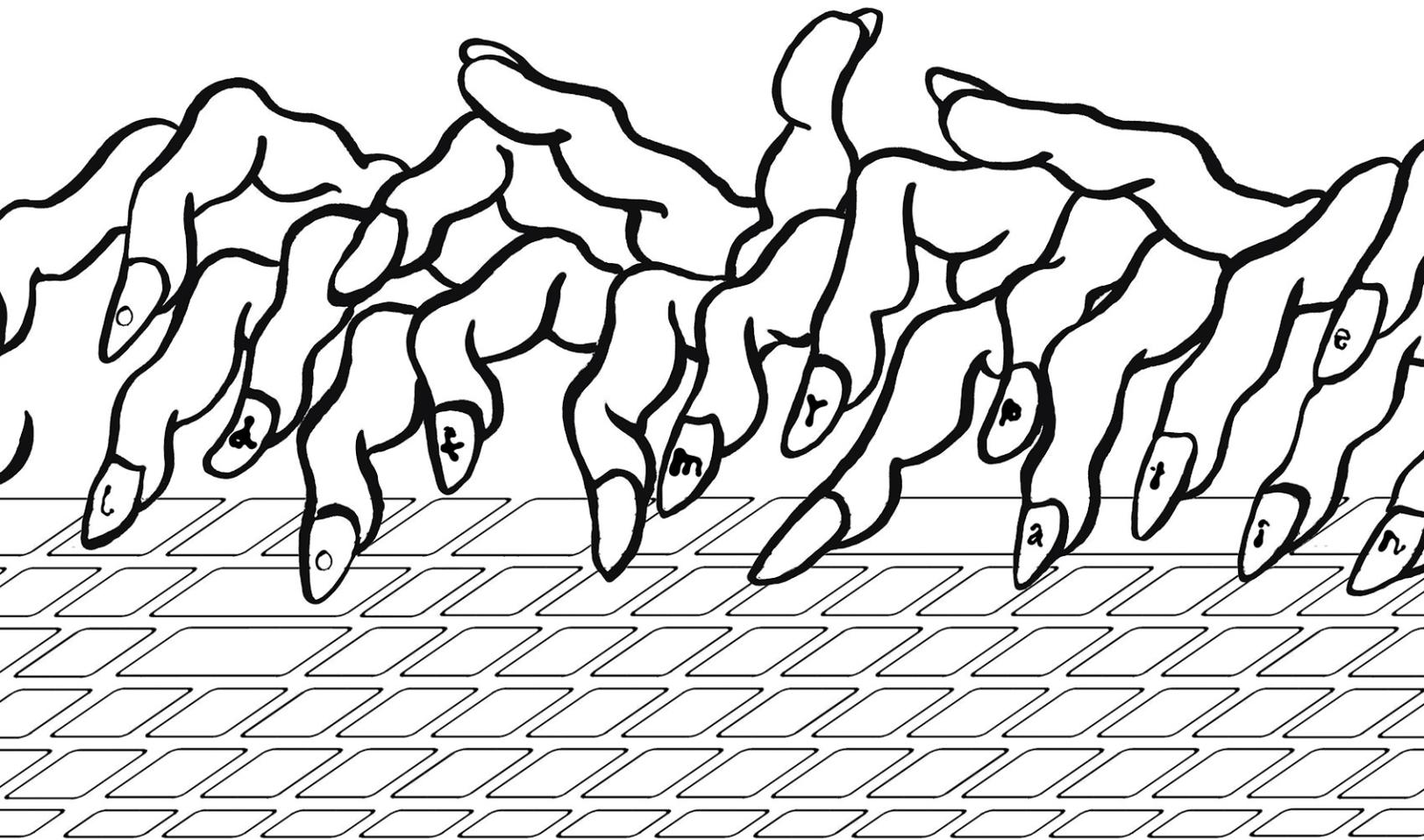
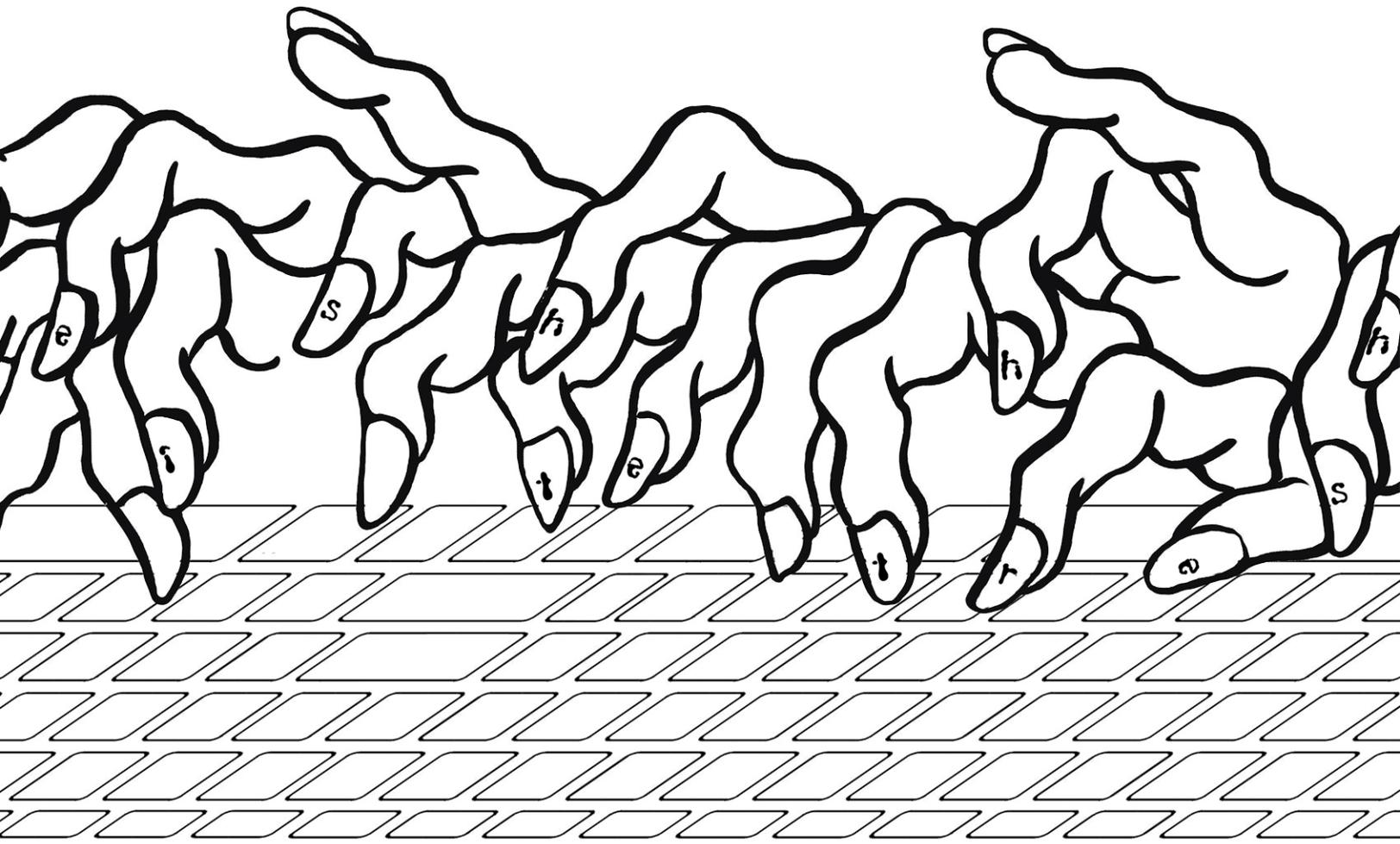
m = momentum

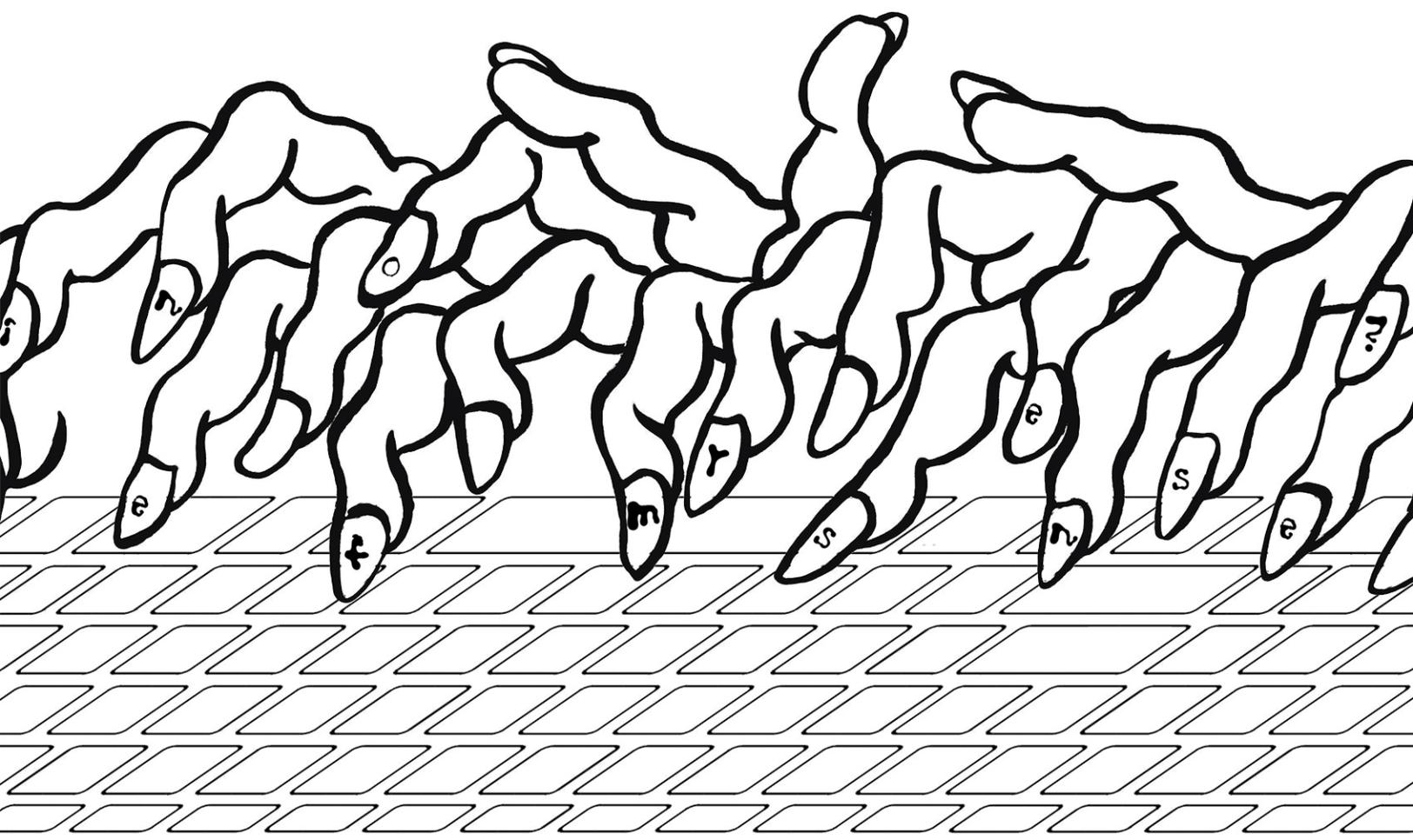
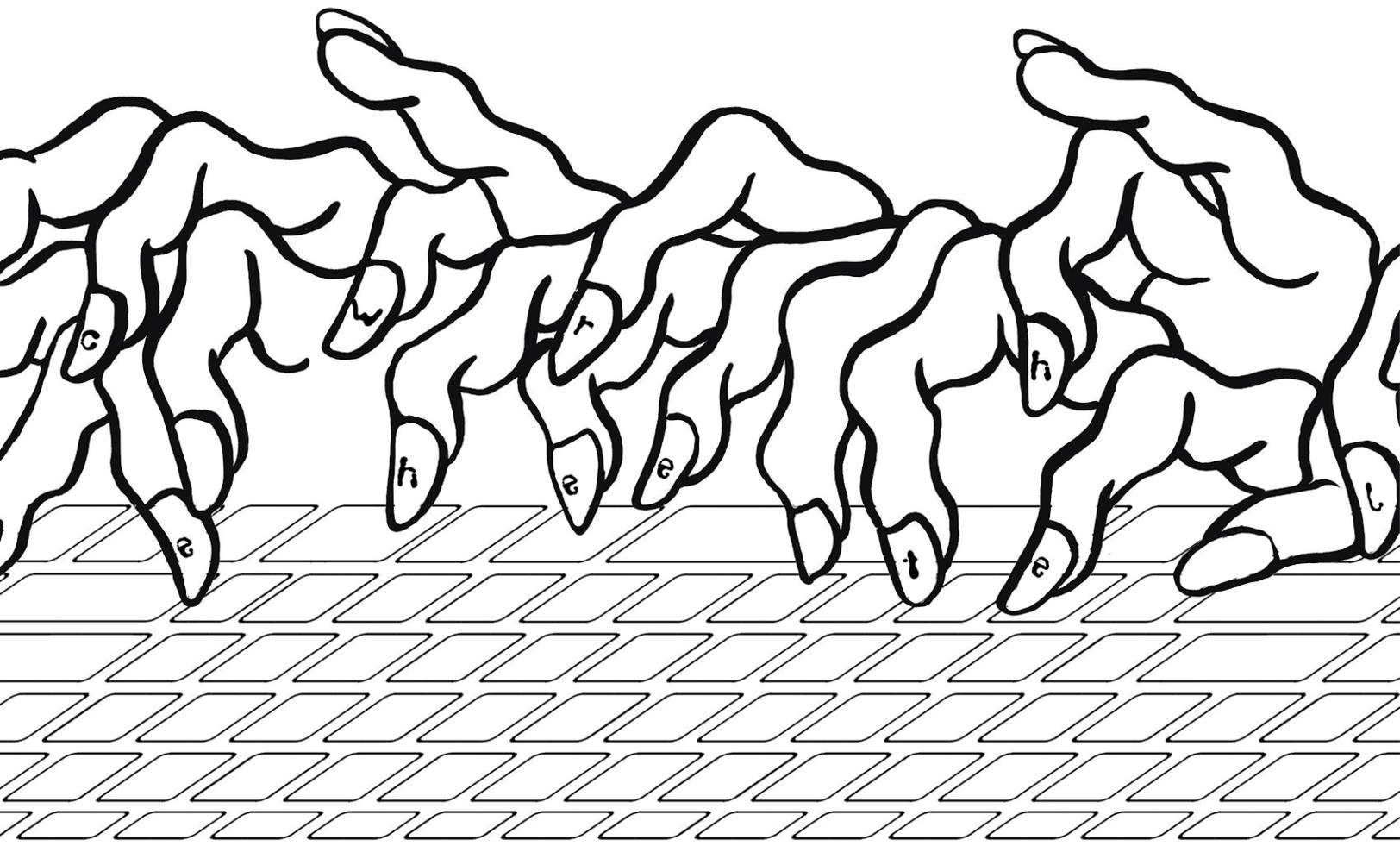
$$\lim f(m): \frac{\left(\frac{c}{b}\right) \cdot 100}{a^2}$$

c = context of production

b = number of previous fresh works







“Before the cold spell hit the other day I went out to the rec yard and walked around. Somehow some leaves had blown into the yard. I and the other guy out there noticed that right off because leaves are sort of nonexistent where we are. These obviously had to have blown over a building and through two fences to be in our rec yard. They were pin oak leaves and I remember thinking it was kind of late in the season for pin oak leaves to be dropping. And then it occurred to me that I really didn’t know what had or hadn’t dropped—or what shape the grass was in or how moist the soil was. Or where the stars were for the season. Once upon a time, Ruth, I knew by the feel of the air and the changing of the clouds when the phases of the seasons’ changes came—I knew the faces of the seasons’ changes. I knew the cycles of the leaves dropping and which animals came and went with those changes. I used to go to the orchards when the pecan leaves fell (they all fall at once in almost a single day, ya know) and I was always ready for the night(s) of the Perseid meteor showers. A blue moon would have been cause for a party with my friends (the next one after this one won’t happen until after 2000). I hate to come across sounding like Running Wolf of the tribe or Jim-bob o’ the Pines, but it really struck me just how separated from the reality of the earth I am any more. All those rule changes and subtleties which were intimate aspects of my day-to-day reality are alien to me and have been replaced by subcultural behavior, the subtleties and changes of this prison that one has to have in order to make it best in here. It just hadn’t occurred to me until I was hit with those leaves how much of that part of my reality was gone. I’ve thought about it before, but for some reason the reality just hit me particularly hard that day. I guess that might be because I don’t see any trees at all where I am now. Prison walls surround three sides of the rec yard and the other side faces the side of the garment factory which is itself seen through two fences, one with sheet metal covering it. The only sky I see has to be during the day and it’s through “xxxxxx”s of chainlink fencing. When I was on the other wing my cell was on the third row and I could see the horizon and some trees in the distance—that was something. Now, nothing. Except what blows over the buildings and the fence, and those leaves are dead. I was truly in tune with nature (god, that sounds so damn corny), which was my environment. Now I’m in tune with this environment. Kind of a shitty trade off, really. All that because of a leaf.”

Excerpt by an anonymous death row inmate in *Welcome to Hell: Letters & Writings from Death Row* by Jan Arriens, pp. 66-69, Second Edition, Northeastern University Press, 1997

For more information watch Paul Hamann’s 1987 documentary *Fourteen Days in May* and to write to a death row inmate currently incarcerated in the US visit: <http://www.lifelines-uk.org.uk/>



MEDITATION WHEN THERE'S NO HOSPITAL  
1978

BREATH

1978

What It Will Do for You

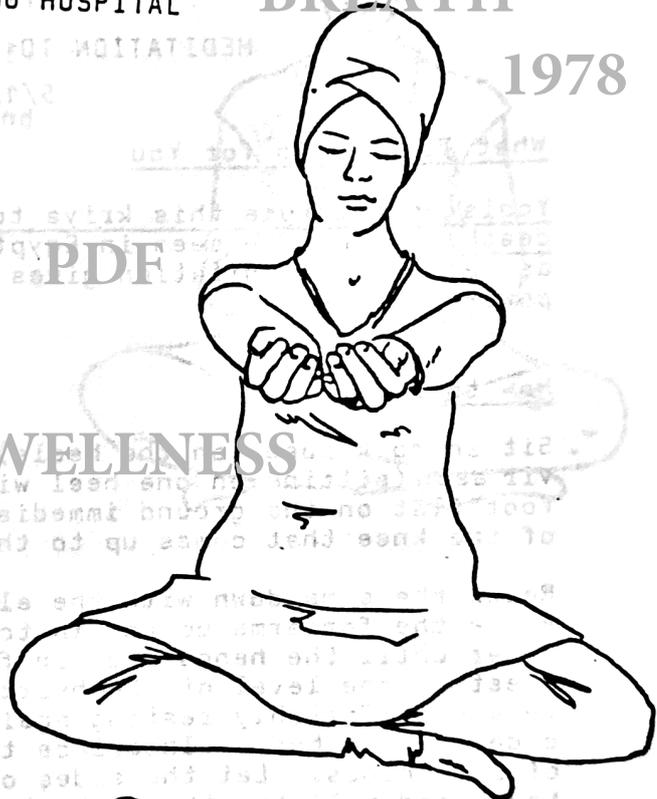
If you need hospitalization and it is not available, do this meditation. If you have been hospitalized, this meditation may be useful.

It brings you into balance by inducing a neutral state of activity in both sides of the brain. It works on the sciatic nerve (life nerve) for longevity, and creates a new body rhythm. As you do this meditation, observe how your breathing rhythm changes.

How to Do It

Sit straight. Stretch the arms out straight in front of you, parallel to the ground, elbows straight. Cup your hands together as if water were about to be poured into them. Old men prayed like this.

Eyes 1/10 open. Meditate for 11 minutes (no longer).



WELLNESS



BALANCE

The Infinite Library presents: mini theater

***JARK JARK JARK BJark***

Mary: Do you hear that?

Marie: Loud - -what is it?

Mary: The Dog of Nothing.

Marie: Like Hell Dog the guardian of the universe?

Mary: No not at all.

***Dog barks louder and inside this bark there is another bark***

Mary: when D.O.N. barks they say to us; There is no content, there is only proliferation of content.

Marie:

Mary: The D.O.N. reminds us There is Nothing that is said – there is only our pipsqueaking.  
No portal, no profundity.

Marie: So we are not connecting, or making meaning?

Mary: Absolutely sweet Marie, the Dog knows that lateral spread, connection, does not exist, because it is always counteracted by an equal and infinite regress of the imagination – if nothing else it is a beautiful mirage.

Marie: Why are we compulsively producing content?

Mary: The Dog is on an eternal hunt, beaten day after day by Matilda the Night Malt a.k.a. Malt-y-Nos. The Welsh Content Queen, now a nag, she refused to enter heaven because she could not hunt there. Now doomed to pursuit without end. Howling she whips her Dog.

Marie: Poor Dog

Mary: Until the content based universe is destroyed D.O.N. will be lashed in never ending fury.  
Reminding us the battle continues, both real and imagined power, within and between institutions.

The Theatricality of struggle can become clearer with time. But it is Tricky. Inherently elusive because it deceptively cloaks an absence, implying always more, this paradox is a perpetual motion machine... but this is neither here nor there.

These archaic shadows will compete indefinitely with their necessary antagonists.

*Mary sighs and walks toward Marie*

Marie try to remember, the repetition of movements has the appearance of conflict, know they are only a-wailing. A catastrophic refusal to die. The death throes of content.

It is the ultimate manifestation of Malt-y Nag's universe.

And that my Marie is where we are now.

*Mary turns toward Marie and attempts a gentle embrace. Marie lost in thought, looks down and fails to notice.*

Marie: Wow, It is so much more boring than anyone imagines

Mary: Ironically that is why it is never destroyed. People keep playing, thinking there is an answer, that it must get better.

Marie: But srsly, when, how will content be destroyed? I mean it is everywhere, it's the air we breathe

Mary: When enough pipsqueakers realize the D.O.N. is right, then there will cease to be content.

Marie: if this is all true then, then what am I doing? I need to distinguish myself, communicate... understand, no?

Mary: Knowledge is not content. But go ahead try it, push some content. What happens?

Marie: nothing, I mean.... I iterate myself, I am thirsty sure...I say something so I know myself better-expressing myself in the world - I exist.

Mary: Conflating a lot now though-

Marie: But what about humor? What does D.O.N. say about humor? Laughing, this activity is surely not explainable by a contentlessness universe, nothing is funny?

Mary: Exactly, Nothing is funny.

Marie: This flat expanse of nothing? Human activity and our content will resemble itself with only minute distinction. But I *get* that.

*Enter stage right Tracy a femme fatale in a tightfitting uniform seesawing a flashlight*

Tracy: Hey you! What are you doing? put down that content!!

Marie: Who are you?

Tracy: I am the content police!

Mary: yooohoo sweetie, the cops are here!

*A giant floating mirror appears hovering above the stage: Tracy runs away*

Mary: *(with a bored monotone voice)* reflection, repetition, horror.

*Marie is now stunned and distracted speaking to herself*

Marie: What matters? Literally Nothing.

Nothing is the sole purpose of all of our activity, and without Nothing we are at odds with our selves.

Mary: The Dog lives here Marie - are they are getting louder?

*Marie laughing*

Bark, barky bark - Our -activity- of describing a past or future -activity-, of representing it, is destructive.

I extinguish when I distinguish.

Action remains eternally resentful of any retelling. Subsequent small suicide. Only content remains.

Mary...*drifting*

Yes - endless churning.

The prediction economy.

The attention economy.

The cancelled/cancellable dialectic.

The I am still alive economy.

The story is a story for us when we live in the Mallt-y-Nos world



**MEETING  
FRIENDS  
LIVING  
LIFE  
BETTER**



THERE IS

GOOD  
NEWS



The rare seeds we offer are not domesticated, hybridized, or genetically modified. You won't find them in your local garden center because they aren't engineered to accommodate humans. They're wild seeds that have evolved to thrive in a natural environment, not your backyard. Most will, but you'll need to find out what they expect, what climate is natural for them, and replicate it as best you can. Consider your climate and compare it to where the seed came from. If you live in the desert and the plant came from the tropics, it's going to need a support system. (and vice versa). Most rare seeds germinate slowly and won't pop up the first time you water. That's why they are rare.

\*Seeds should be planted near the soil surface, no more than TWICE THEIR THICKNESS. Tiny seeds don't contain the energy to climb through dense soil. Some also need light to germinate. "Surface sow" means they should be on top of the soil, not under it. They still need to be kept moist, (clear plastic helps), but if you bury them, they'll sit there forever.

\*Nearly all seeds contain GERMINATION INHIBITORS, chemicals or a hard shell to keep them from sprouting too soon. If all sprouted as soon as they hit the ground, they'd all grow in one place and die. Mother Nature had a plan.

\*Any seed with a hard coat can be helped along if you SCARIFY them, nick or scratch away part of the surface so water can get in. Otherwise they'll sit in the ground till they've absorbed enough water to sprout. This could take weeks or months and you'll think your seeds failed. SOAK hard seeds and they'll sprout much sooner.

\*Some seeds need to be chilled before they'll sprout. They are designed to withstand a period of cold before they'll germinate. Sow them outdoors in fall and they'll go through winter naturally, or STRATIFY them in your fridge (the vegetable compartment, not the freezer!) before planting.

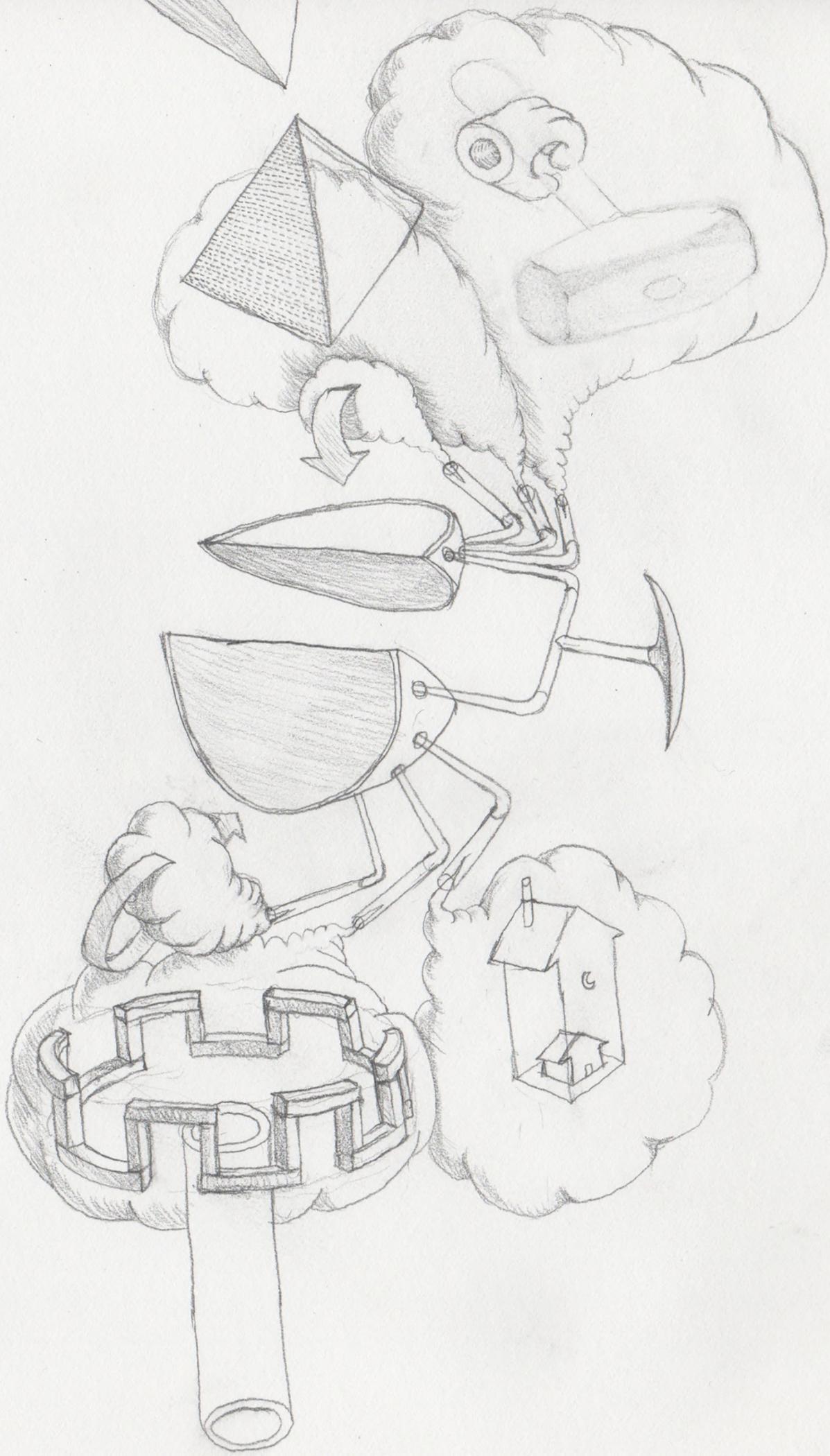
\*Some seeds need SPECIAL TREATMENT before they'll sprout, like a forest fire, or a trip through an animal's digestive tract. You can replicate these conditions with chemicals (smoke paper, orange juice), but you'll need to know ahead of time. Print out our description so you'll remember where the seed came from and what it needs.

\*Most seeds aren't so fussy. They just need warmth, moisture, and decent soil with good DRAINAGE (so they don't sit in water and drown). They do not need Jiffy Pots or Miracle Gro.

\*Fruit seeds from the tropical rainforest need to be planted promptly. They're designed to drop into rich, warm humus and sprout in moist tropical heat. Don't put them in a drawer. Put them in the dirt. We send some seeds wrapped in moist paper because they'll die if they dry out. This is a lot of work, but it's the only way you'll ever be able to grow those seeds.

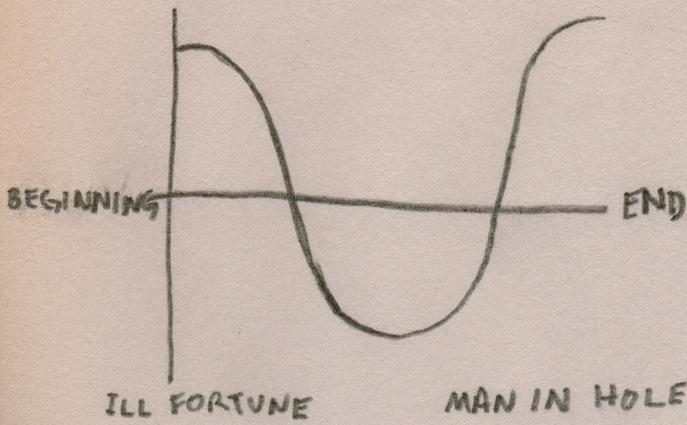
\*Seeds will germinate when the SOIL reaches 68 degrees or warmer! It's not the temperature of the room but the warmth of the soil that wakes seeds up and gets them ready to sprout.

We don't send germination instructions with every seed. Presumably you're an experienced gardener and know that desert seeds need sand and tropical seeds need the opposite. If you haven't grown something before, look it up. Your climate may be perfect or you may need a greenhouse to keep it alive. Google the botanical name plus GERMINATION, and read what other gardeners have to say. Cookie-cutter "just add water" instructions are misleading. Full sun means one thing in Maine and another in Texas. We're happy to answer questions, but these are uncommon seeds that often need special attention. Look them up. Then be patient and have fun!

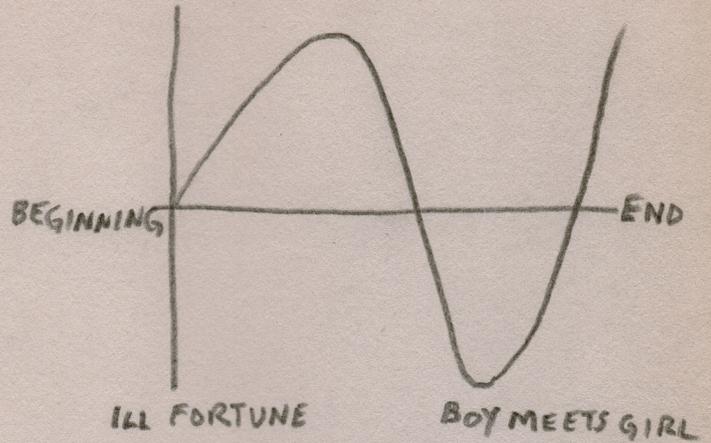


# THE SHAPE OF 5 STORIES BY VONNEGUT, AND ONE EMPTY LINE GRAPH

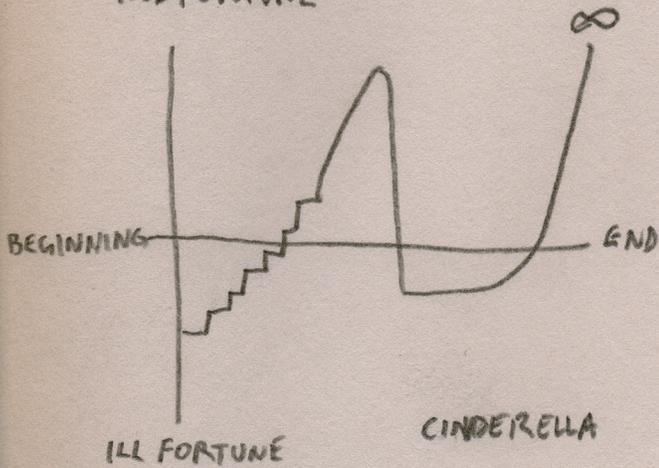
GOOD FORTUNE



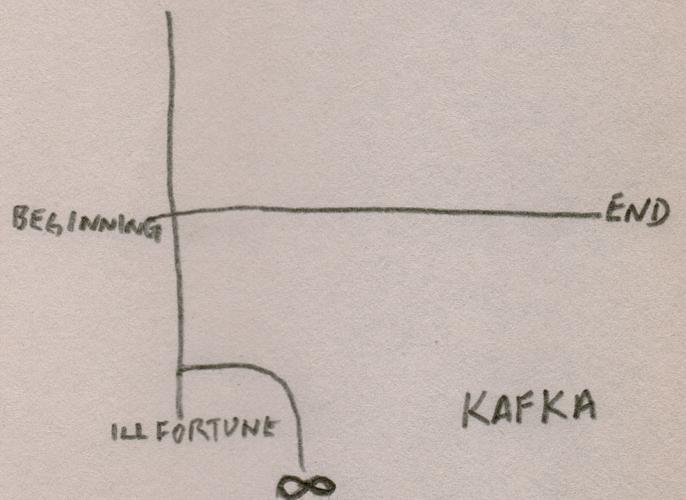
GOOD FORTUNE



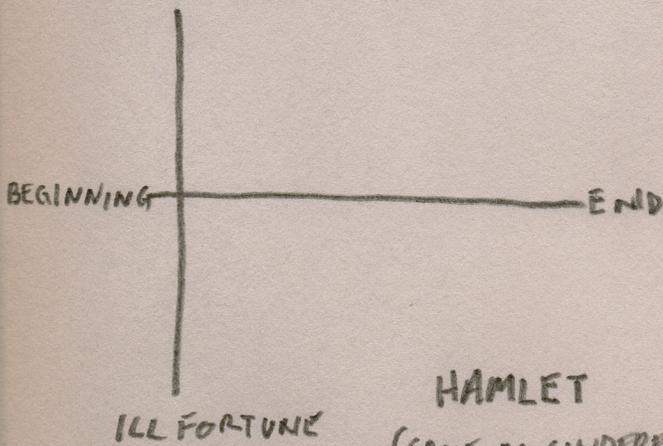
GOOD FORTUNE



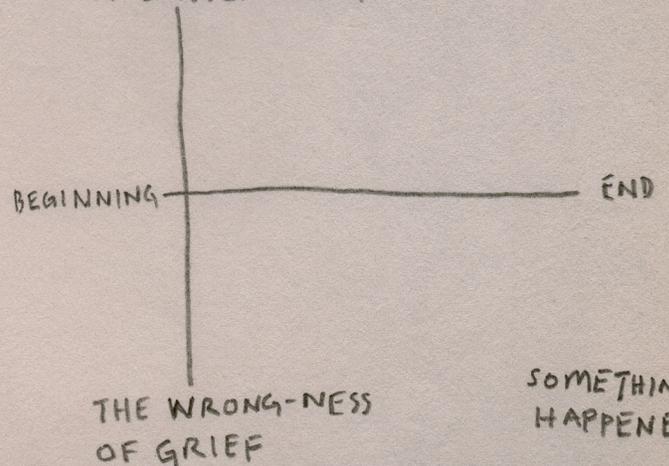
GOOD FORTUNE



GOOD FORTUNE

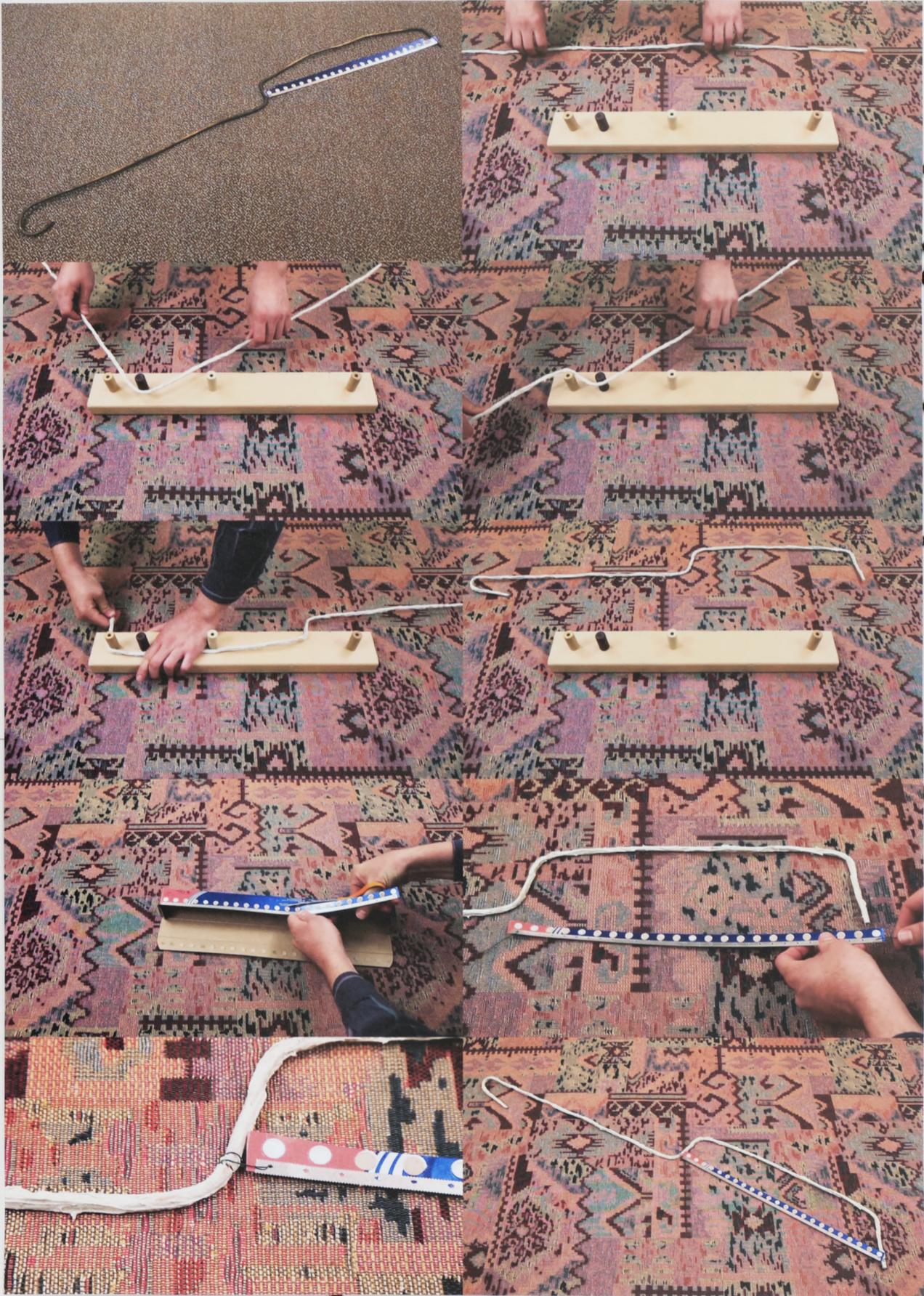


THE RIGHT-NESS OF CONTENTMENT



HAMLET  
(SAME AS CINDERELLA)

SOMETHING HAPPENED





## Design for a Carpet

It must fit in the spot allotted for it—no larger, no smaller.

It must give pleasure to a naked foot, yet not be so thick as to trip us. The corners must not flip up at the slightest provocation. It must lay smooth and flat—undisturbed by our trodding.

Its pleasing colors must be arranged in a pleasing way. Our eyes must receive a little thrill whenever they pass over it—morning and evening—day after day—year after year.

The dog must like to recline there. The dog's deposit of hair must rise readily to the vacuum's suck—but the color and pattern of the carpet must also disguise the hair so that if no vacuuming occurs, the carpet looks presentable nonetheless.

When we wash it, it must not bleed.

When we dry it, it must not stubbornly stay wet.

When we hang it over the railing to beat, it must not resist.

We do not wish to have to repair it, but if we must, the repair must be an easy one that requires no particular skill or knowledge.

We must not disagree about the carpet. One of us must not suddenly desire a new carpet while the other still enjoys the original. The carpet must not create discordance of any kind in the house.

There must never be a time when we look at the carpet and are left cold, or feel regret, or wish we had made a different choice. We must always feel that, of all the carpets available to us, we have selected the very best one.

If we do tire of the carpet, we must be able to rid ourselves of it easily, casually, as one tosses a paper cup. We must never look at the bare floor, or the new carpet, and wonder what was so wrong with the old one, and who walked on it now.

NOTES FROM SESSION w/ LAURA

continued PAST LIVES

Name: Asha Schechter

Date: 9/30/16

Email: fromAsha@gmail.com

Birthdate: 9/11/78

FOODS:

Lemon, Spinach,  
Carrots, mushrooms,  
Chamomile, banana, ginger  
pomegranate, apples,  
onions, turnips, Asparagus,  
Coconut oil/coconut water  
Celery

ANIMALS:

less squirrel/more hawk  
Eagle, mouse - lifetime tokens  
Owl, Spider (creative obsessive in details energy)  
More otter, penguin

penguin, Deer - past life oriented  
More Dragon, Boar - close to ground push thru things  
more power, less control.

PAST LIVES:

Female Egyptian Muphriz - Isis - taken Crocodile 18 BC  
Einstein fic - knew him / thought him Germany late 1800s - 1920s

STONES:

Lapis Lazuli (Sovereignty, intuition) <sup>Director (Boss stone)</sup>  
Angelite turquoise (speaking your truth) <sup>good for throat</sup>  
Hematite/lepidolite (Anxiety)  
Malachite/Rhodochrosite (self forgiveness - opening the heart)  
Black tourmaline (protection)  
Citrine, Selenite (clearing) (focus & personal power)  
Carnelian (sexual & creative confidence)

OILS:

Juniper - opening 3rd eye.  
(medicinal)

GUIDES:

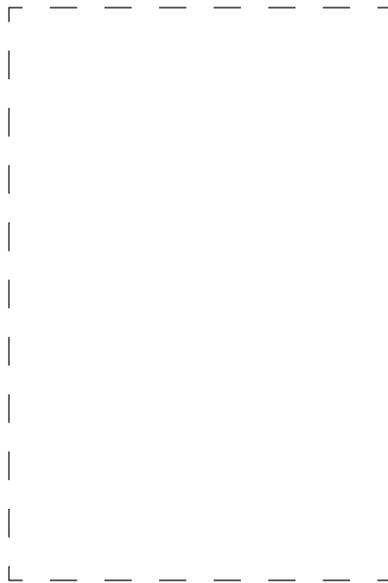
mom's mom's Dad.  
Great grandfather  
Shiva, Mother Mary - self compassion  
Horus, Sirian

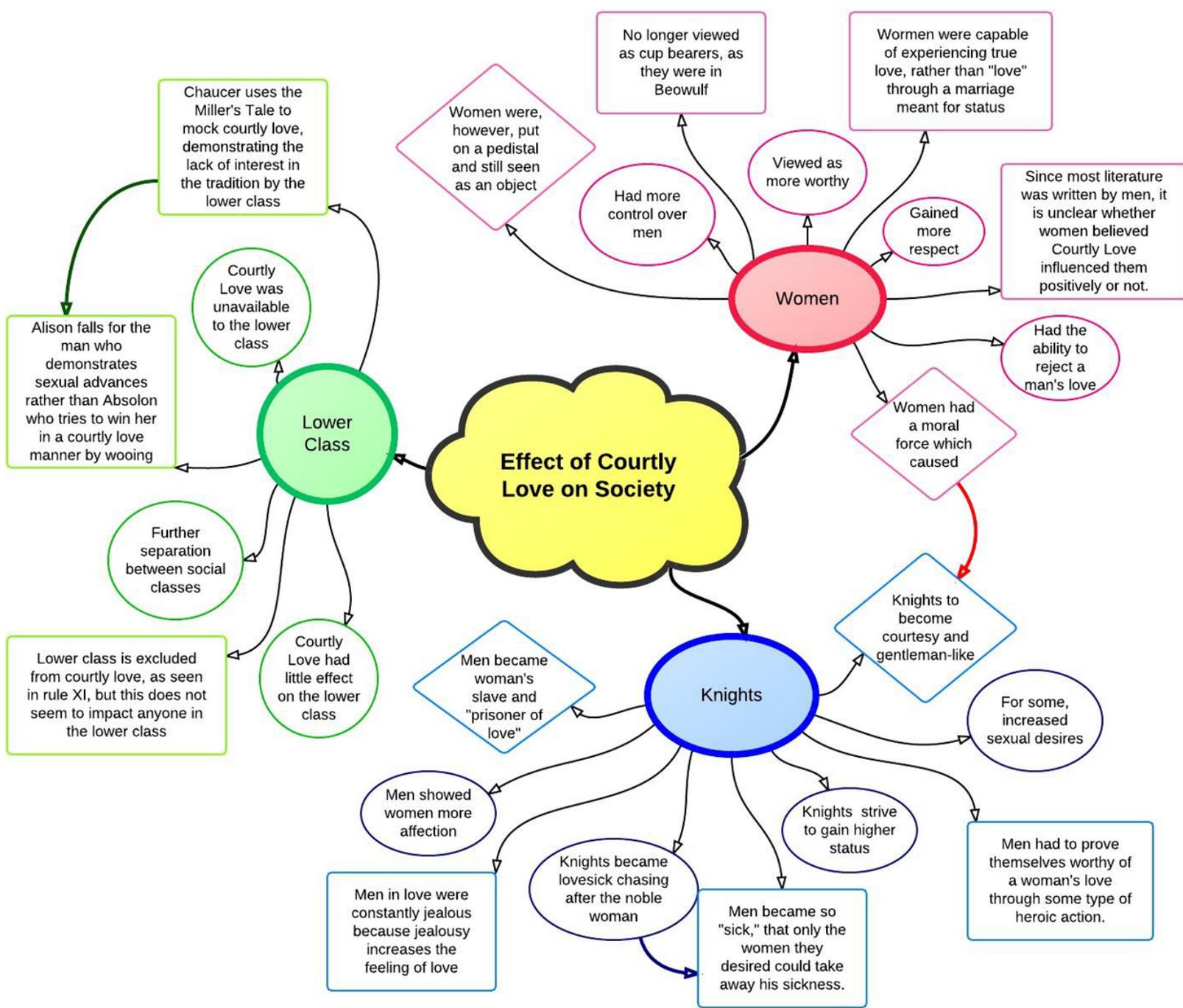
Alkalinity  
greens, reds & orange

lifetime tokens  
past life.

\* - More Stones -> Aragonite star cluster.

- 1 Using this sheet or another, cut a 2x3 inch rectangle in the center to make a vertical window.
- 2 Stick your ear through the window so that the paper frames it and if necessary, hangs on your ear.
- 3a If you are with someone, ask them to reveal something secret to the ear.  
Make sure they are speaking to the ear directly and not to you.
- 3b If you are alone, take a picture of the framed ear. Bring the image up on a screen or print it.  
Reveal something secret to the ear in the image.





courtly love is back, yet ever-mystifying. A very particular vision of romantic fantasy, or 'a snare for the beautiful,' as Ovid would have it, it is upheld by slow walks, secret assignations, subterfuge, and, as one online thread put it: "means of approaching death from unsatisfied desire (and other physical manifestations of lovesickness.)" I'm into it, I think. It sings to me with its smiles hidden at night, shimmering jealousy, spirals into hell. But since sometimes all one desires is clarity, here is a diagram for vexed lovers.













# Congratulations



## gang – wart

- 1) Soak every night in warm water for 10 minutes
  - 2) pare – use pumice (alt. is nail file)
  - 3) Put a drop of 17% salicylic acid ( eg Compound W)
  - 4) Put a salicylic acid 40% sticker (Dr. Scholls or Mediplast)
  - 5) Cover it with duct tape
  - 6) Repeat that every night
- Warts an infection with human papillomavirus (HPV) – common wart types like strains 1,2,4

MAGNIFIQUE !

Magnifiques !

Merci.



SPECIAL ECONOMIC

SHARK FINS, CURLLEWS' LIVER

MILK OF ANTELOPES THAT

WHEN ILL, PIEBALD LEECHES ARE APPLIED, AND THEIR BROAD FOREHEADS

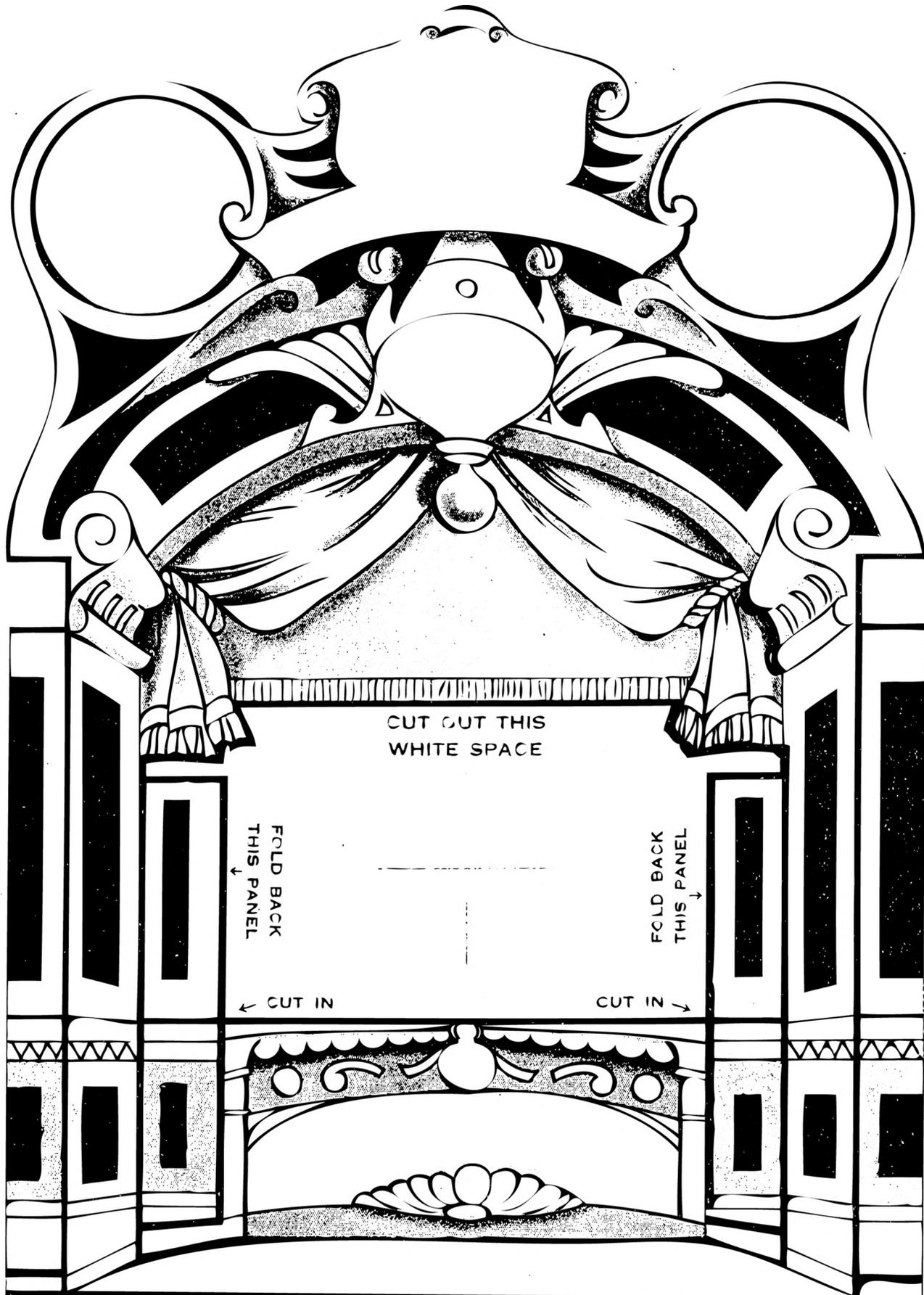


Z O N E

PASTURE IN IMPERIAL PARKS

AND BREAST OF QUAIL

ARE ANOINTED WITH CLARIFIED FAT FROM THE LEG OF A SACRED LEOPARD



CUT OUT THIS  
WHITE SPACE

FOLD BACK  
THIS PANEL  
↑

FOLD BACK  
THIS PANEL  
↓

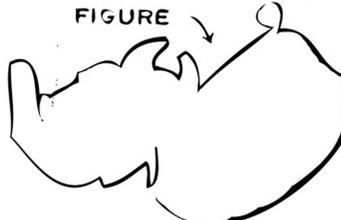
← CUT IN

CUT IN →

CUT OUT  
FIGURE

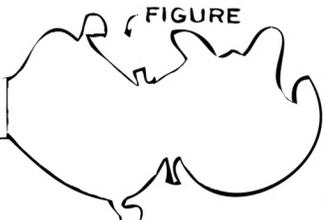
↖ FOLD BACK ON THIS LINE ↗

CUT OUT  
FIGURE



HANDLE

HANDLE



BRACE UP BACK LIKE EASEL