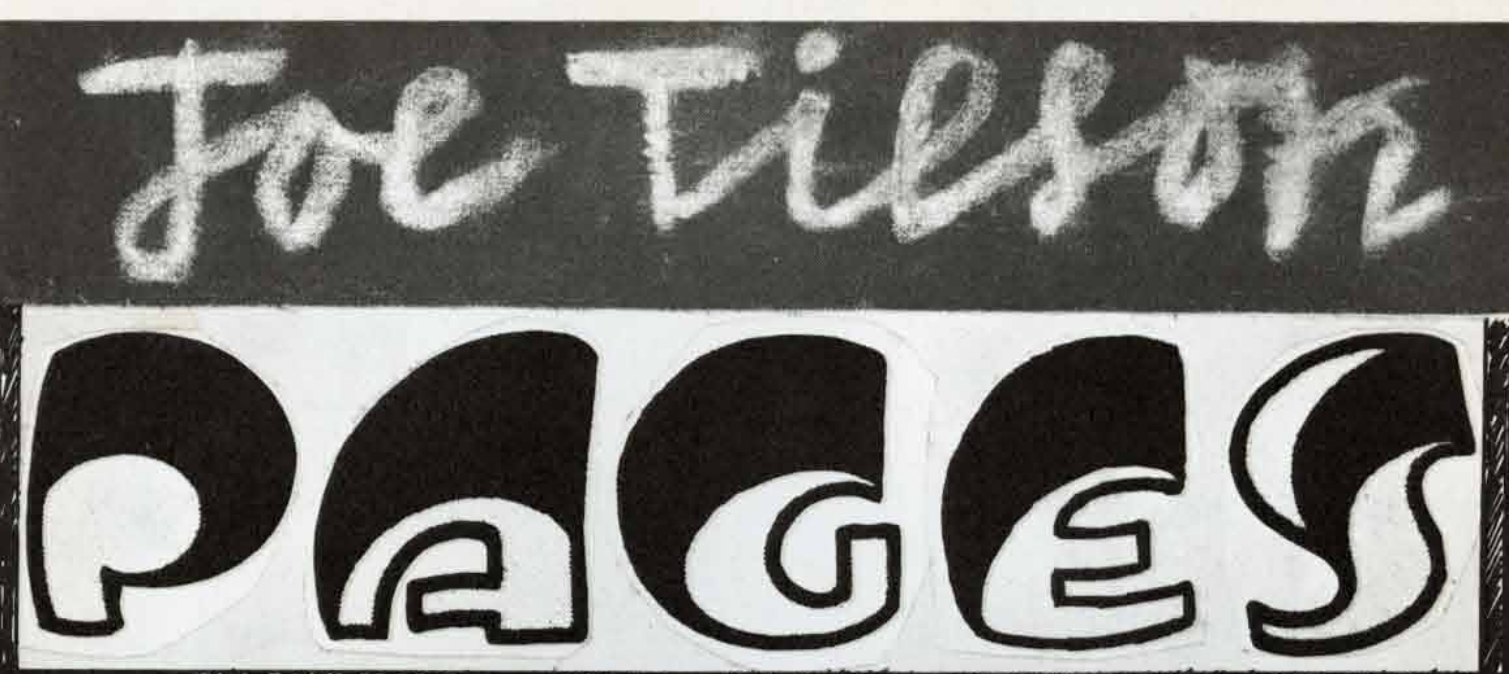


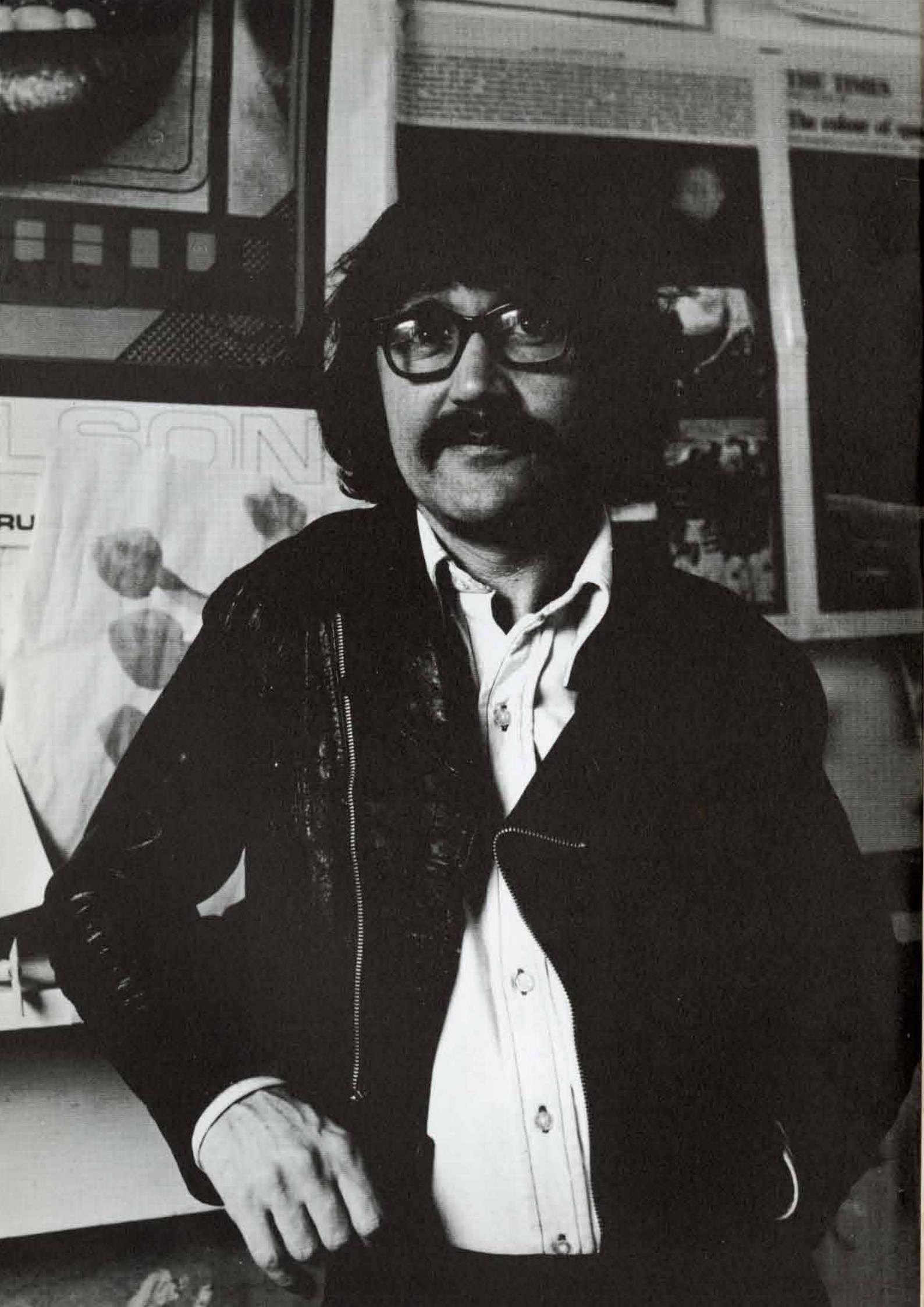
Marlborough

PAGES

Joe Tilson



Most works are for sale
Prices on application



Joe Tilson

Born 1928 London

Education

1949-52 St Martin's School of Art, London
1952-55 Royal College of Art, London
1955-57 Studied in Italy

Scholarships

1955 Rome Scholarship

Teaching appointments

1958-63 St Martin's School of Art, London
1962-63 Visiting painter — Slade School, University College, London
1963 Visiting Fellow at King's College, University of Durham, Newcastle upon Tyne
1966 School of Visual Arts, New York

Commissions

1964 Interior of Dome, and mural at Milan Triennale
1964-65 Mural, Royal Garden Hotel, London

Prizes

1957 John Moores Liverpool Exhibition prize
1960 Gulbenkian Foundation award
1963 San Marino Biennale (gold medal)
1965 VI Exposition Internationale de Gravure, Ljubljana
1967 John Moores Liverpool Exhibition prize
VII Exposition Internationale de Gravure, Ljubljana

One man exhibitions

1962 Marlborough New London Gallery, London
1963 Hatton Gallery, Newcastle upon Tyne
Ferens Art Gallery, Hull
Walker Art Gallery, Liverpool
University Art Gallery, Nottingham
1964 Marlborough New London Gallery, London
XXXII Venice Biennale
Modern Galerija, Zagreb
1965 Kunstamt Renickendorf, Berlin
Stadt Museum, Recklinghausen
Kunstverein, Braunschweig
Stedelijk Museum, Amsterdam
1966 Marlborough New London Gallery, London
1967 Galleria del Naviglio, Milan
Marlborough Galleria d'Arte, Rome
1968 Galleria Ferrari, Verona
Galleria de' Foscherari, Bologna
Galerie Brusberg, Hanover
1970 Marlborough New London Gallery, London

Selected group exhibitions

1961 Painting 1958-61, Arts Council travelling exhibition
II Biennale de Paris, Musée d'Art Moderne, Paris
Pittsburgh International, Museum of Art, Carnegie Institute
1962 Kompas II, Stedelijk van Abbemuseum, Eindhoven
1962-63 British Art Today, San Francisco Museum of Art and Dallas Museum of Contemporary Arts, Santa Barbara Museum of Art
British Art exhibition touring Denmark
Premio Marzotto, European Community contemporary painting exhibition touring Europe
1963 British Painting, Kunsthalle, Basle
7th Tokyo Biennale
British Painting in the Sixties, Whitechapel Art Gallery, London
4th San Marino Biennale
1964 Britische Malerei der Gegenwart, Düsseldorf and Bochum
New Painting 61-64, Arts Council travelling exhibition
The New Image, Arts Council Gallery, Belfast
Premio di Tella, Istituto Torcuato di Tella, Buenos Aires
La Peau de l'Ours, Kunsthalle, Basle
1965 London: The New Scene, Minneapolis and subsequent tour
VI Exposition Internationale de Gravure, Ljubljana
Op and Pop, Modern Museet, Stockholm
The English Eye, Marlborough-Gerson Gallery, New York
1966 A New Look in Prints, Museum of Modern Art, New York
Galleria Milano, Milan
Aspects of New British Art, New Zealand
Reliefs-Sculpture, Marlborough New London Gallery, London
1966-67 Premio Marzotto, European Community contemporary painting exhibition touring Europe
1967 Pittsburgh International, Museum of Art, Carnegie Institute
Recent British Painting, Tate Gallery, London, British Graphics, Boymans van Beuningen Museum, Rotterdam
VII Exposition Internationale de Gravure, Ljubljana
Superlund, Lunds Konsthall, Lund, Sweden
Jeunes Peintres Anglais, Palais des Beaux Arts, Brussels
John Moores Liverpool Exhibition
1968 Four London Artists, Marlborough-Gerson Gallery, New York
Britische Kunst Heute, Kunstverein, Hamburg
Documenta 4, Kassel
New British Graphics, Konstframjandet, Stockholm and subsequent tour
Hamilton, Kitaj, Paolozzi, Tilson graphics, Walker Art Center, Minneapolis
Critici Kiezengrafiek, Gemeentemuseum, The Hague
1969 IBM Graphics, New York
Superlimited, The Jewish Museum, New York
Maiden voyage exhibition, Cunard-Marlborough London Gallery on board the Queen Elizabeth 2
Pop Art, Hayward Gallery, London
Information, Kunsthalle, Basle, and Badischer Kunstverein, Karlsruhe

Works in Public collections

- Britain** Tate Gallery, London
Arts Council of Great Britain
Contemporary Art Society
Gulbenkian Foundation
Walker Art Gallery, Liverpool
The Felton Bequest
Christchurch, Oxford
Victoria and Albert Museum, London
New College, Oxford
Laing Art Gallery, Newcastle upon Tyne
Hatton Gallery
Ferens Art Gallery, Hull
Towner Art Gallery, Eastbourne
Southampton Art Gallery
Ulster Museum, Belfast
Stuyvesant Foundation, London
- Others** Museu de Arte Salvador, Bahia
Museu de Arte Sao Paulo
Dunedin Art Gallery, New Zealand
Museum of Modern Art, New York
Walker Art Center, Minneapolis
Basle, Kunsthalle
Boymans Museum, Rotterdam
Museum of Art, Carnegie Institute, Pittsburgh
Museum of Modern Art, Rome
Museum of Modern Art, Turin

Publications by the artist

- Ziggurat, Art and Artists Magazine, October 1966
pp 54-6, 10 illustrations
- 'The Porcelain Factory Questionnaire' Control 1967,
3 illustrations
- 'The Porcelain Factory Questionnaire II', Studio
International, October 1967, vol. 174 no. 893, pp 126-7,
1 illustration
- 'Five Questions for Oxford', Edition Art (Catalogue) 1967,
Museum of Modern Art, Oxford
- 'The Porcelain Factory Questionnaire III', Collage 8,
December 1968, pp 48-50, 3 illustrations
- 'The Software Chart Questionnaire, 1', The ICA Magazine,
May-June 1968, pp 2-7, 7 illustrations
- 'The Software Chart Questionnaire', Tosi, Milan 1968.
- 'Five Questions for Oxford Answered', Art and Artists
Magazine, June 1969, pp 34-5, 3 illustrations

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- Dr J. P. Hodin, 'Joe Tilson', Quadrum 12, 1962, pp 154-5,
3 illustrations
- Harriet Janis and Rudi Blesh, 'Collage', Chilton 1962,
p 198, illustration p 2
- John Russell, 'Joe Tilson – recent works', King's College,
Durham University, Newcastle upon Tyne, 1963,
35 illustrations
- Mervyn Levy, 'Joe Tilson at work', Studio, January 1964,
pp 28-31, 6 illustrations
- Herbert Read, 'Contemporary British Art', Pelican A250,
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- Robert Melville, 'Fear of the Banal' Architectural Review,
vol. CXXXV, no. 806, AP 1964, p 291, 2 illustrations
- Art International, 'The XXXII Venice Biennale', XVIII: 5/6:
43 Zurich 1964
- Alan Bowness, 'Joe Tilson', British Pavilion Catalogue
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- Martin Friedman, 'London: The New Scene',
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- Gillo Dorfles, 'Nuovi Riti, Nuovi Miti', Einaudi 1965, cover
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- Dennis Farr, 'British Sculpture Since 1945', Tate Gallery
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- William Gaunt, 'A Concise History of British Painting',
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- Robert Melville, 'English Pop Art', pp 30-31, cover and
one colour illustration and 2 others, Quadrum 17, 1965
- Gillo Dorfles, 'Pop Art Alla XIII Triennale', pp 133-5,
illustration, Quadrum 17, 1965
- Robert Melville, 'Joe Tilson', 6 colour illustrations and
5 others, pp 99-104, Artecasa
- Robertson-Russell-Snowdon, 'Private View', pp 246-7,
5 illustrations in colour, Nelson, 1965
- Mario Amaya, 'Pop As Art', Studio Vista, London, 1965,
pp 39-40, colour illustration p 24
- Enrico Crispolti, 'La Pop Art', Fratelli Fabbri, Milan, 1966,
pp 120-21, 2 colour illustrations
- Gillo Dorfles, 'Il Divenire delle Arti', Einaudi, Milan, 1967,
illustration no. 3
- Lawrence Alloway, 'Pop Art', Thames and Hudson, 1966,
p 66, 1 illustration
- Christopher Finch, 'Art International', vol. XI/9, 1967,
pp 32-5 11 illustrations
- Christopher Finch, 'Pop Art, Object and Image', Studio
Vista, 1968, pp 106-12, 8 illustrations
- Christopher Finch, 'Image as Language', Penguin, 1969,
chapter 4, pp 61-72, 5 illustrations
- John Russell and Suzi Gablik, 'Pop Art Redefined',
Thames and Hudson, 1969, p. 22, 3 illustrations

Pages 1969-70

1 Illustrated

Page 1 Penelope 1969
Oil on wood relief
78½ × 78½ in/199.5 × 199.5 cm

2 Illustrated

Page 2 Nova Express 1969
Oil and screen on panel
83¼ × 82¼ in/211.4 × 210.4 cm

3

Page 3 Snow White and the Black Dwarf 1969
Screen on canvas on wood relief
33¼ × 20¾ in/84.5 × 52.8 cm

4

Page 4 Snow White and the Black Dwarf 1969
Screen on canvas on wood relief
37½ × 22 in/95.3 × 57.2 cm

5

Page 5 Snow White and the Black Dwarf 1969
Screen on canvas on wood relief
37½ × 22½ in/95.3 × 57.2 cm

6

Page 6 Snow White and the Black Dwarf 1969
Screen on canvas on wood relief
37½ × 22½ in/95.3 × 57.2 cm

7 Illustrated

Page 7 Snow White and the Black Dwarf 1969
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

8

Page 8 Black Dwarf 1969
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

9

Page 9 Black Dwarf 1969
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

10 Illustrated

Page 10 Martin Luther King 1969
Screen and oil on wood relief
49½ × 73½ in/125.7 × 186.7 cm

11 Illustrated

Page 11 Che Guevara 1969
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

12 Illustrated

Page 12 Vietnam Courier 1969
Screen and oil on canvas on wood
relief
49½ × 73½ in/125.7 × 186.7 cm

13 Illustrated

Page 13 Bela Lugosi Journal
1969-70
Screen and oil on canvas on wood
relief
49½ × 73½ in/125.7 × 186.7 cm

14 Illustrated

Page 14 The Buddhist Third Class Junkmail Oracle 1969-70
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

15

Page 15 Vietnam Courier 1969-70
Screen and oil on canvas on wood
relief
49½ × 73½ in/125.7 × 186.7 cm

16

Page 16 Ecology, Air, Fire, Earth, Water 1969-70
Screen and oil on canvas on wood
relief
66½ × 66½ in/169 × 169 cm

17 Illustrated

Page 17 Ho Chi Minh 1969-70
Screen and oil on wood relief
61½ × 43½ in/156 × 110.5 cm

18 Illustrated

Page 18 Muhammad Speaks
1969-70
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

19 Illustrated

Page 19 He She & It 1969-70
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

20 Illustrated

Page 20 He She & It 1969-70
Screen on canvas on wood relief
49½ × 73½ in/125.7 × 186.7 cm

yes when I put the rose in my hair like the Andalusian girls used or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes.

Trieste-Zürich-Paris, 1914-1921

Penelope is the clown of the book. The first sentence contains 2500 words. There are eight sentences in the episode. It begins and ends with the female word yes. It turns like the



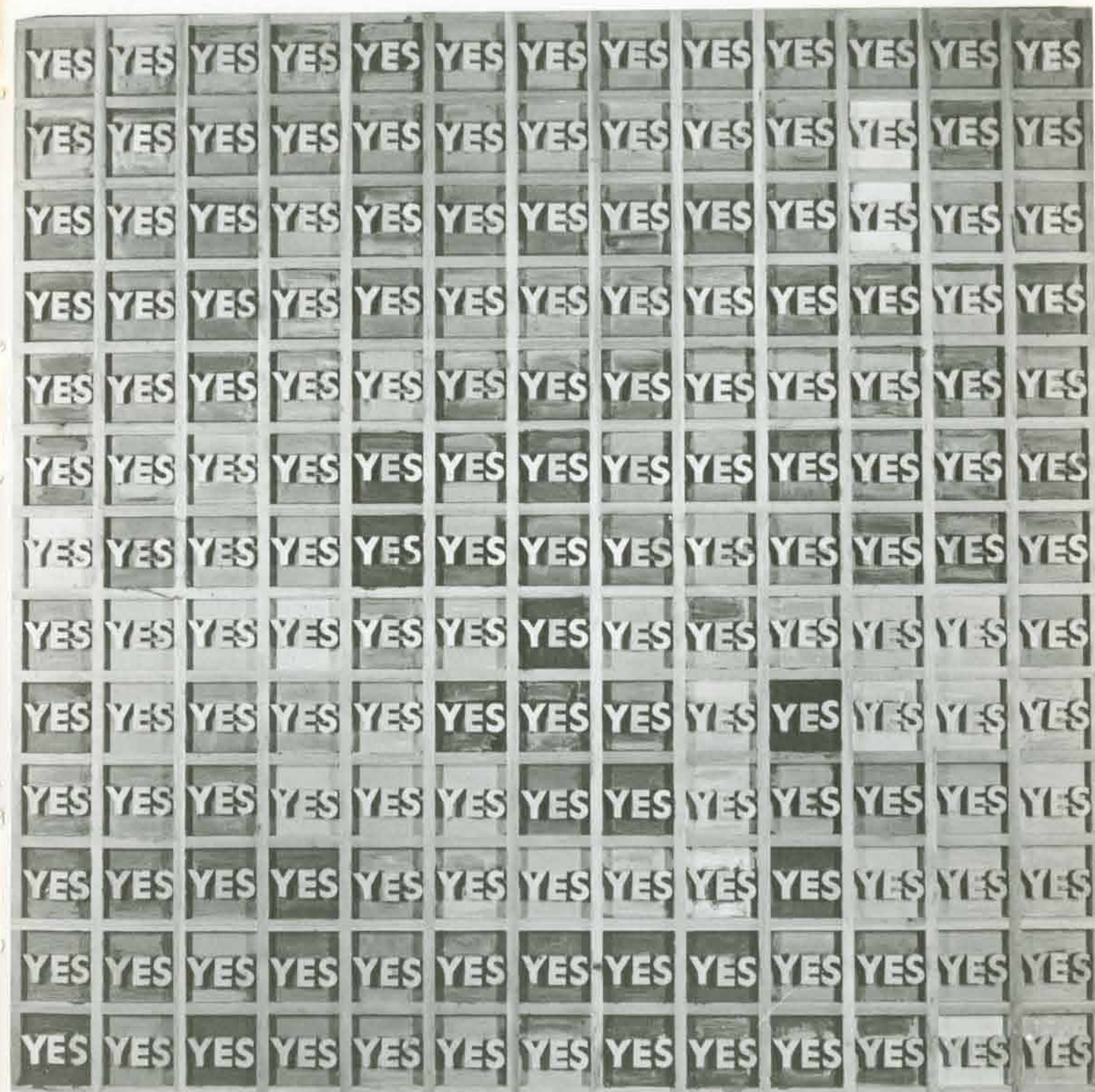
huge earth ball slowly surely and evenly, round and round spinning, its 4 cardinal points being the female breasts, arse, womb and cunt expressed by the words because, bottom (in all uses bottom, button, bottom of the class, bottom of the sea, bottom of his heart), woman yes. Though probably more obscene than any preceding episode it seems to me to be



perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent. (Letter to Frank Budgen. Aug 16, - 1921)

Yes, you're right. The book must end with yes. it must end with the most positive word in the human language. (Interview with Benoît-Méchin)

-History, Stephen said, is a nightmare from which I am trying to awake. (p42, Ulysses).



1 Page 1 Penelope 1969

Last Words

(William Burroughs 'Nova Express'.)

// LISTEN TO MY LAST WORDS anywhere. Listen to my last
// words any world Listen all you boards syndicates and
// governments of the earth And you powers behind what
// filth deal consummated in what lavatory to take what
// is not yours. To sell the ground from unborn feet for-
ever -

// "Don't let them see us. Don't tell them what we are
doing - "

// Are these the words of the all-powerful boards and
// syndicates of the earth?

// "For God's sake don't let that Coca-Cola thing out - "

// "Not The Cancer Deal with The Venusians - "

// "Not The Green Deal - Don't show them that - "

// "Not The Orgasm Death - "

"Not the ovens - "

Listen: I call you all. Show your cards all players.
Pay it all pay it all pay it *all* back. Play it all pay it all
play it *all* back. For all to see. In Times Square. In
Piccadilly.

"Premature. Premature. Give us a little more time."

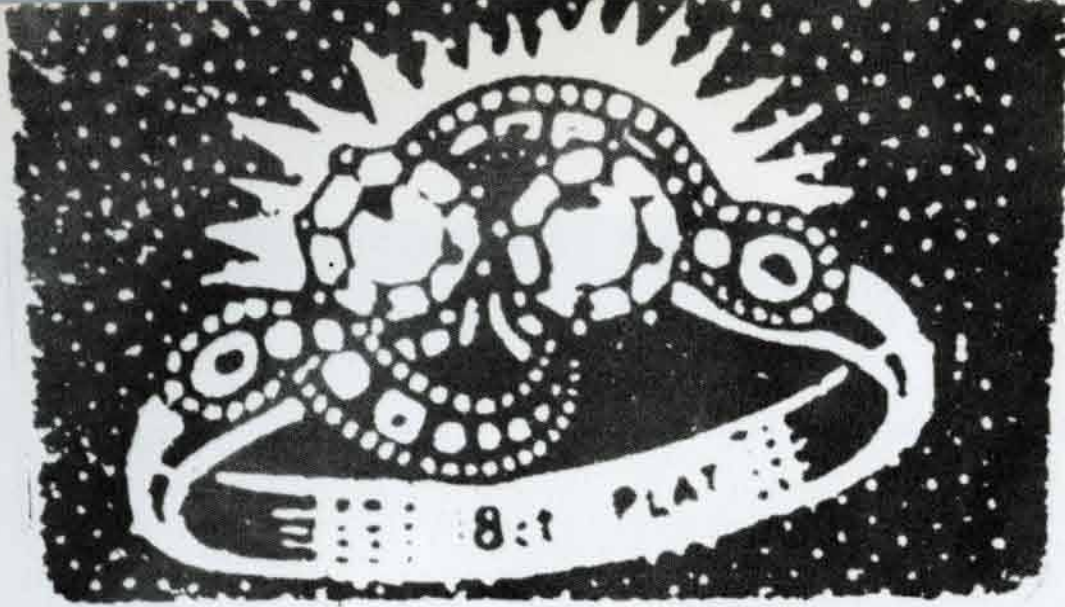
Time for what? More lies? Premature? Premature for
who? I say to all these words are not premature. These

12 lines

24



2 Page 2 Nova Express 1969



Body p234). The world is actually not a collection of commodities;

When silence
Blooms in the house, all the paraphernalia of our existence
Shed the twitterings of value and reappear as heraldic
devices. —Robert Duncan.

Heraldic devices: airplanes as penis symbols rather than
"modern conveniences." One of the eternal verities is the
human body as the measure of all things including technology. The business man does not have the last word; the
real meaning of technology is its hidden relation to the human
body; a symbolical or mystical relation.



Snow White & The Black Dwarf

...of the day when one could rise spontaneously
when the past did not seem because there was no sense
of time, no memory of temporal duration. It is not, however,
in our new days, that for a great part the past does not
exist: the past does exist as though he were present
at the moment, moment, moment, moment, moment, moment,
day of the Creation. From a certain point of view, we say
that every great past is something that exists, for he
is strong in us as if there were no time, no history, no
the attitude is strongly like that of the "primitive", of
the man in traditional society.

But we are concerned chiefly in the methodological function
of making in itself, for here we are dealing with a specific
phenomenon of the modern world, unknown in earlier civiliza-
tions. Reading explains not only the world and folk traditions, but
as all survive in rural communities of Europe, but also the
revel of the myth in the urban society. Now, reading
revels even more than does the unconscious, gives us a
look at the unconscious, and at the same time an "escape from
time". Whether we are "killing time" with a leisure
game, or entering into another temporal universe as we do in
reading any kind of novel, we are taken out of our own
duration to move in other rhythms, to live in a different
time. In this sense reading offers us an "escape from
time". The modern man is in the extreme "detachment", finding his
duration in a mystery of Time which, we must well expect,
provides a secret device to withdraw from the implacable
becoming that leads towards death.

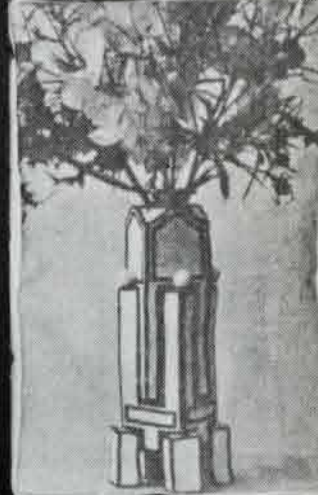
The distance against Time which is revealed in us in every
kind of methodological attitude, but which is, in fact, inseparable
from the human condition, represents variously displaced
communities. It is here that one sees what a radical difference
there is between modern culture and other civilizations. In
all traditional societies, every responsible action reproduced
in spiritual, mechanical, social, and consequently had part
in sacred time. Labor, handicrafts, war and love were
all movements. The re-creating of that which the Gods and
Heroes had lived in the universe required a movement
equal to human existence, which was immediately by the
sacred action sanctified in life and in the Cosmos. By then
opening the door to the Great Time, this movement against
time as a night after he, was nevertheless (as is appropriate)
in all events it was not under the control of Time. The
"real" time of the modern man is the time of the "escape from
time". It is only in modern societies that man feels himself to be the
possessor of his daily work, in which he can never escape from
Time. And since he can no longer "kill" time during his
working hours—that is, while he is representing his real social



Portrait: Realistic; realist principle. Love scene: romantic
principle (Love's Body, p. 45); the external principle: the
external, being Nothing.



The woman who is the expression of the principle of the
world of civilization.



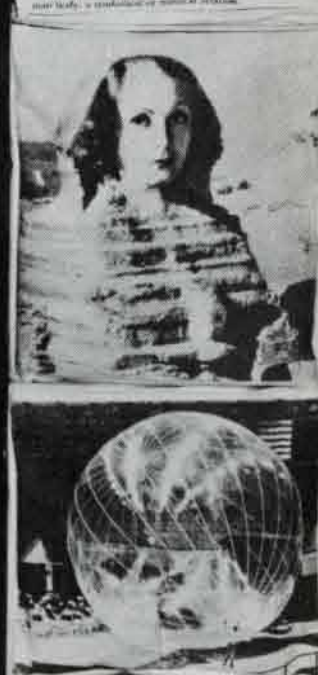
Body p. 234. The world is actually not a collection of com-
modities.

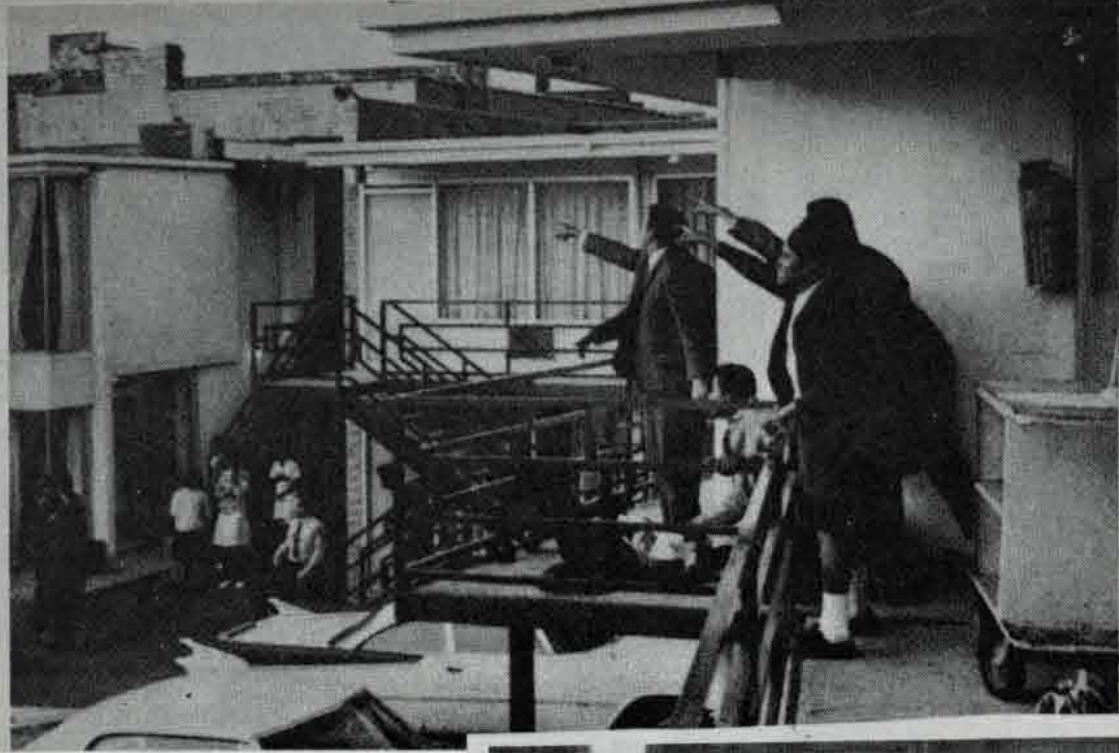


Portrait: Realistic; realist principle. Love scene: romantic
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external, being Nothing.

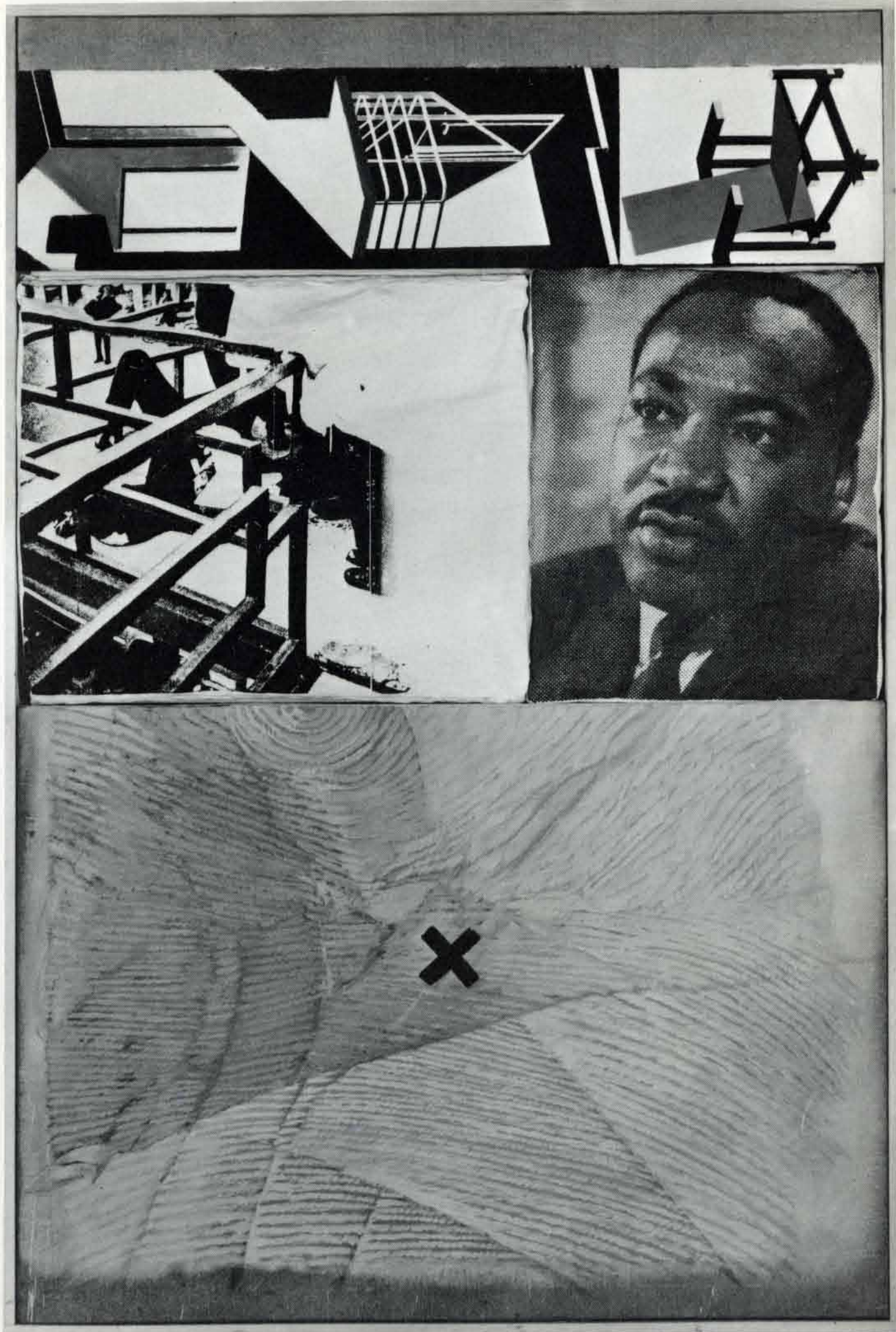
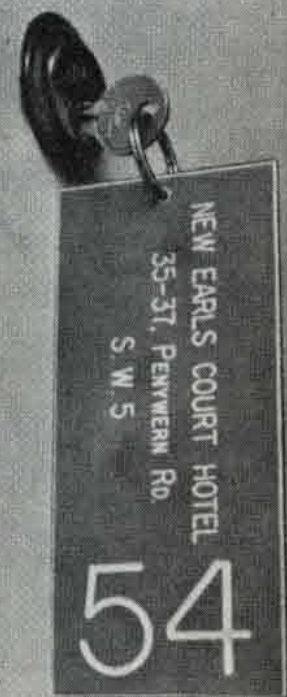
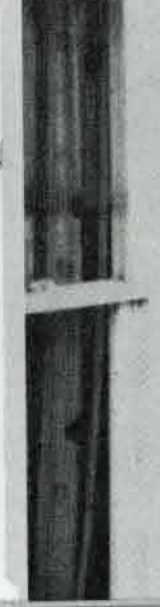


Portrait: Realistic; realist principle. Love scene: romantic
principle (Love's Body, p. 45); the external principle: the
external, being Nothing.





Assassination: Live
Los Angeles Times



LA VITA NUOVA



§ I. In quella parte del libro della mia memoria, dinanzi alla quale poco si potrebbe leggere, si trova una rubrica, la quale dice: *Incipit Vita Nova*. Sotto la quale rubrica io trovo scritte le parole, le quali è mio intendimento d'assemblare in questo libello, e se non tutte, almeno la loro sentenza.

§ II. Nove fiate già, appresso al mio nascimento, era tornato lo cielo della luce quasi ad un medesimo punto, quanto alla sua propria girazione, quando alli miei occhi apparve prima la gloriosa donna della mia mente, la quale fu chiamata da molti BEATRICE, i quali non sapeano che si chiamare.

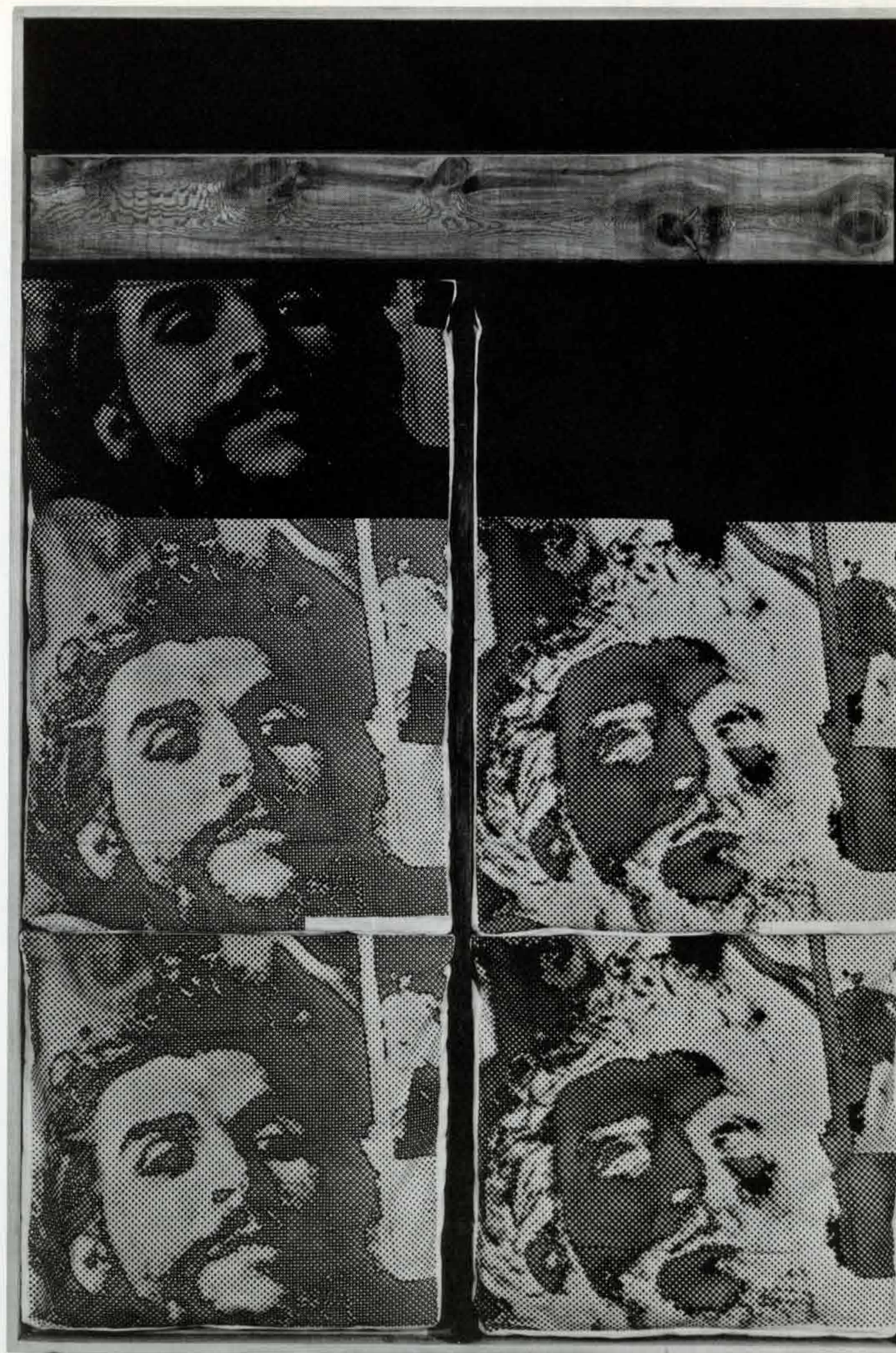
Ella era già in questa vita stata tanto, che nel suo tempo lo cielo stellato era mosso verso la parte d'oriente delle dodici parti l'una d'un grado: sì che quasi dal principio del suo anno nono apparve a me, ed io la vidi quasi dalla fine del mio nono. Apparve vestita d'un nobilissimo colore umile ed onesto, sanguigno, cinta ed ornata alla guisa che alla sua giovanissima etade si convenia. In quel punto dico veracemente che lo spirito della vita, lo quale dimora nella segretissima camera del core, cominciò a tremare sì fortemente, che apparivano menomi polsi orribilmente; e tremando disse queste parole: *Ecce Deus fortior me, qui veniens dominabitur mihi*.

In quel punto lo spirito animale, il quale dimora nell'alta camera, nella quale tutti li spiriti sensitivi portano le loro percezioni, si cominciò a maravigliare molto, e parlando specialmente agli spiriti

del viso, si disse queste parole: *Apparuit iam beatitudo vestra*.

In quel punto lo spirito naturale, il quale dimora in quella parte, ove si ministra lo nutrimento nostro, cominciò a piangere, e piangendo disse queste parole: *Heu miser! quia frequenter impeditus ero deinceps*. D'allora innanzi dico ch'Amore signoreggiò l'anima mia, la quale fu sì tosto a lui disposata, e cominciò a prendere sopra me tanta sicurtade e tanta signoria, per la virtù che gli dava la mia imaginazione, che mi convenia fare tutti i suoi piaceri compiutamente. Egli mi comandava molte volte che io cercassi per vedere quest'Angiola giovanissima: ond'io nella mia puerizia molte fiate l'andai cercando; e vedeala di sì nobili e laudabili portamenti, che certo di lei si potea dire quella parola del poeta Omero: 'Ella non pareva figliuola d'uomo mortale, ma di Dio.' Ed avvegna che la sua immagine, la quale continuamente meco stava, fosse baldanza d'Amore a signoreggiarmi, tuttavia era di sì nobilissima virtù, che nulla volta sofferse che Amore mi reggesse senza il fedele consiglio della ragione in quelle cose là dove cotal consiglio fosse utile a udire. E perocchè soprastare alle passioni ed atti di tanta gioventudine pare alcuno parlare fabuloso, mi partirò da esse; e trapassando molte cose, le quali si potrebbero trarre dall'esempio onde nascono queste, verro a quelle parole, le quali sono scritte nella mia memoria sotto maggiori paragrafi.

§ III. Poichè furono passati tanti di,



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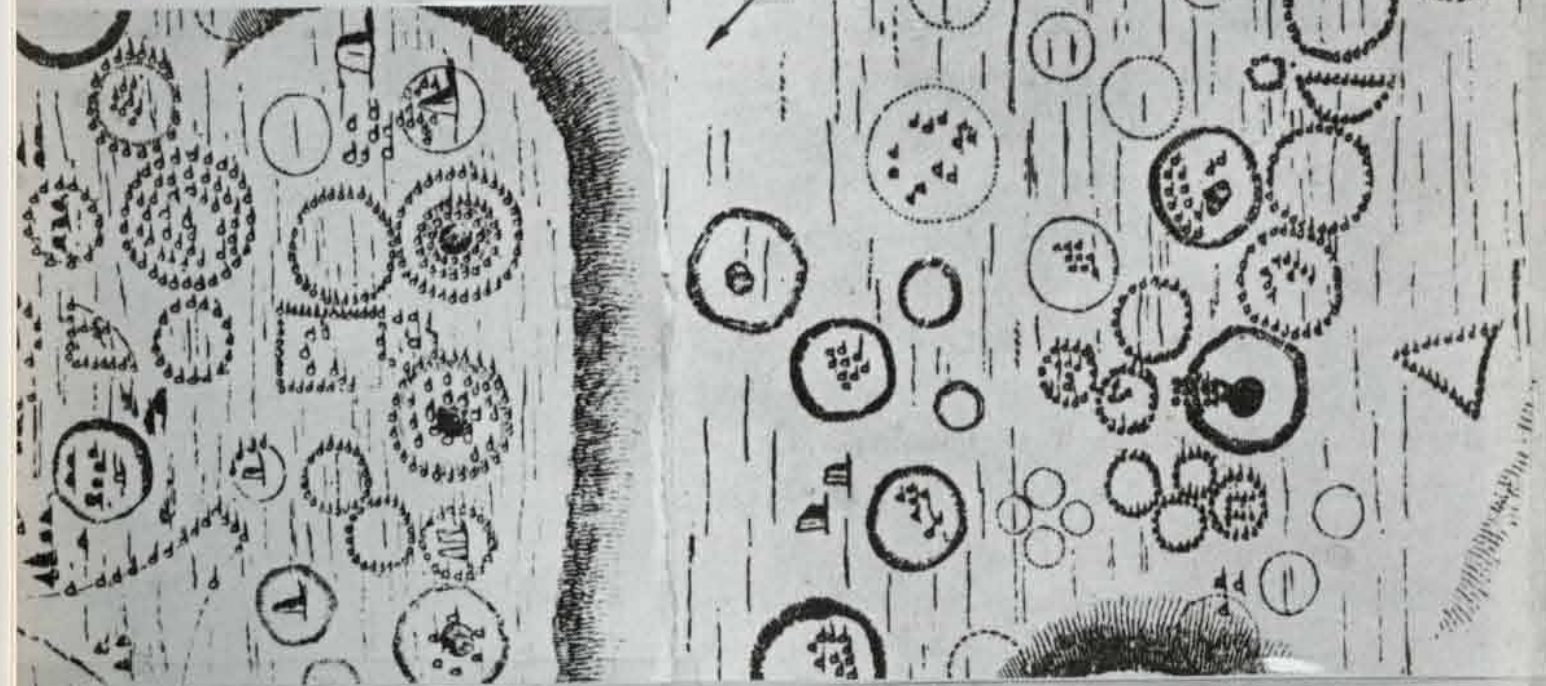
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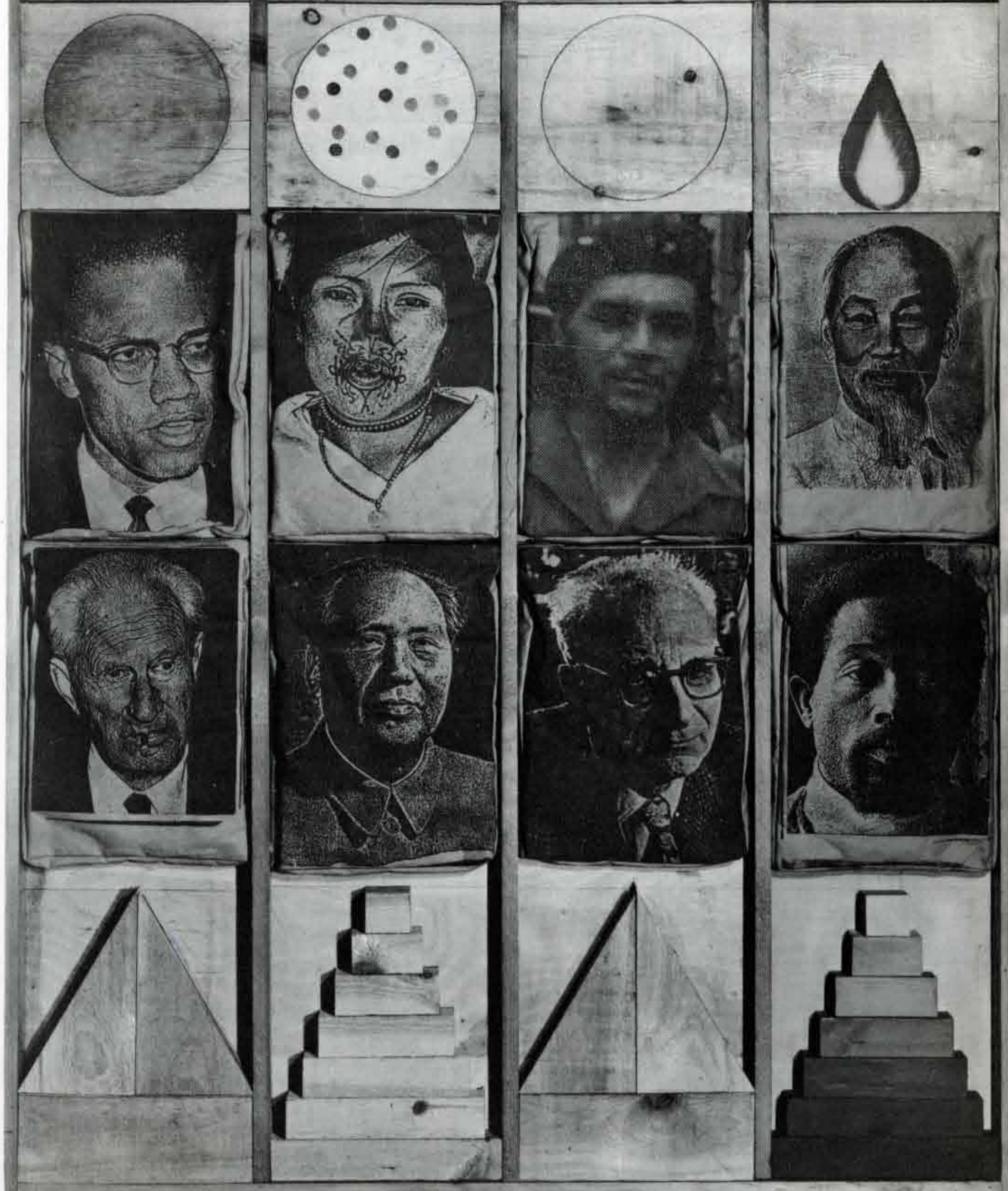
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6th Year

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B

DREAMT BY OTHERS

(The names or descriptions in brackets are the dreamer's followed by the reporter's.)

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Bela Lugosi Journal



SOCIAL GREETING by a gelada monkey was recorded on motion-picture film. When acquaintance appears, lip-smacking (top) protruding tongue rapidly turns to exaggerated grin (bottom). The gesture is meant to demonstrate a lack of hostility.



HUMPTY DUMPTY. 107
 Alice was too much puzzled to say anything; at last a minute Humpty Dumpty began again. "They're a temper, some of them—particularly verbs: they're the proudest—adjectives you can do anything with, but not verbs—however, I can manage the whole lot of them! Impenetrability! That's what I say!"
 "Would you tell me, please," said Alice, "what that means?"
 "How you talk like a reasonable child," said Humpty Dumpty, looking very much pleased. "I meant by 'impenetrability' that we've had enough of that subject, and it would be just as well if you'd mention what you mean to do next, so I suppose you don't mean to stop here all the rest of your life."
 "That's a great deal to make one word mean," Alice said in a thoughtful tone.
 "When I make a word do a lot of work like that," said Humpty Dumpty, "I always pay it extra."
 "Oh," said Alice. "She was too much puzzled to make any other remark."
 "Ah, you should see 'em come round me a Saturday night," Humpty Dumpty went on, wagging his head gravely from side to side, "for to get their wages, you know."
 (Alice didn't venture to ask what he paid them with; and so you see I can't tell you.)
 "You seem very clever at explaining words, Sir," said Alice. "Would you kindly tell me the meaning of the poem called 'Jabberwocky'?"
 "Let's hear it," said Humpty Dumpty. "I can explain all the poems that ever were invented—and a good many that haven't been invented just yet."
 This sounded very hopeful, so Alice repeated the first verse:
 'Twas brillig, and the slithy toves
 Did gyre and gimble in the woves;
 All mimsy were the burpings,
 And the mome raths outgrabe.'



MISS POLICE WORLD



The four Aps of Miss He with body waded a fight, but body was it waded through. Then he struggled with the heat; insurance and peace began. Then he struggled with the monk; the ground from he left behind. Now his worst as God began; At winks of midnight God shall win.

NEWS FOR THE DELPHIC ORACLE

I

THERE all the golden codgers lay,
There the silver dew,
And the great water sighed for love,
And the wind sighed too.
Man-picker Niamh leant and sighed
By Oisin on the grass;
There sighed amid his choir of love
Tall Pythagoras.
Plotinus came and looked about,
The salt-flakes on his breast,
And having stretched and yawned awhile
Lay sighing like the rest.

II

Straddling each a dolphin's back
And steadied by a fin,
Those Innocents re-live their death,
Their wounds open again.
The ecstatic waters laugh because
Their cries are sweet and strange,
Through their ancestral patterns dance,
And the brute dolphins plunge
Until, in some cliff-sheltered bay
Where wades the choir of love
Proffering its sacred laurel crowns,
They pitch their burdens off.

III

Slim adolescence that a nymph has stripped,
Peleus on Thetis stares.
Her limbs are delicate as an eyelid,
Love has blinded him with tears;
But Thetis' belly listens.
Down the mountain walls
From where Pan's cavern is
Intolerable music falls.
Foul goat-head, brutal arm appear,
Belly, shoulder, bum,
Flash fishlike; nymphs and satyrs
Copulate in the foam.

THE BUDDHIST THIRDCLASS JUNKMAIL ORACLE



No. 60

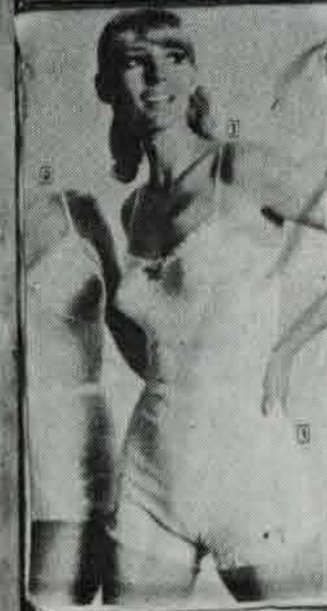


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"To build light

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said Ocellus.

Section: Rock Drill Canto XCIV.
Ezra Pound.

675

To build light

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MUHAMMAD SPEAKS

CIRCULATION OVER 215,000 WITH MORE THAN 800,000 READERS
AND STILL GROWING!

Chicago, Illinois — April 1969

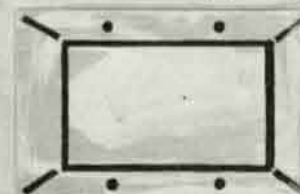
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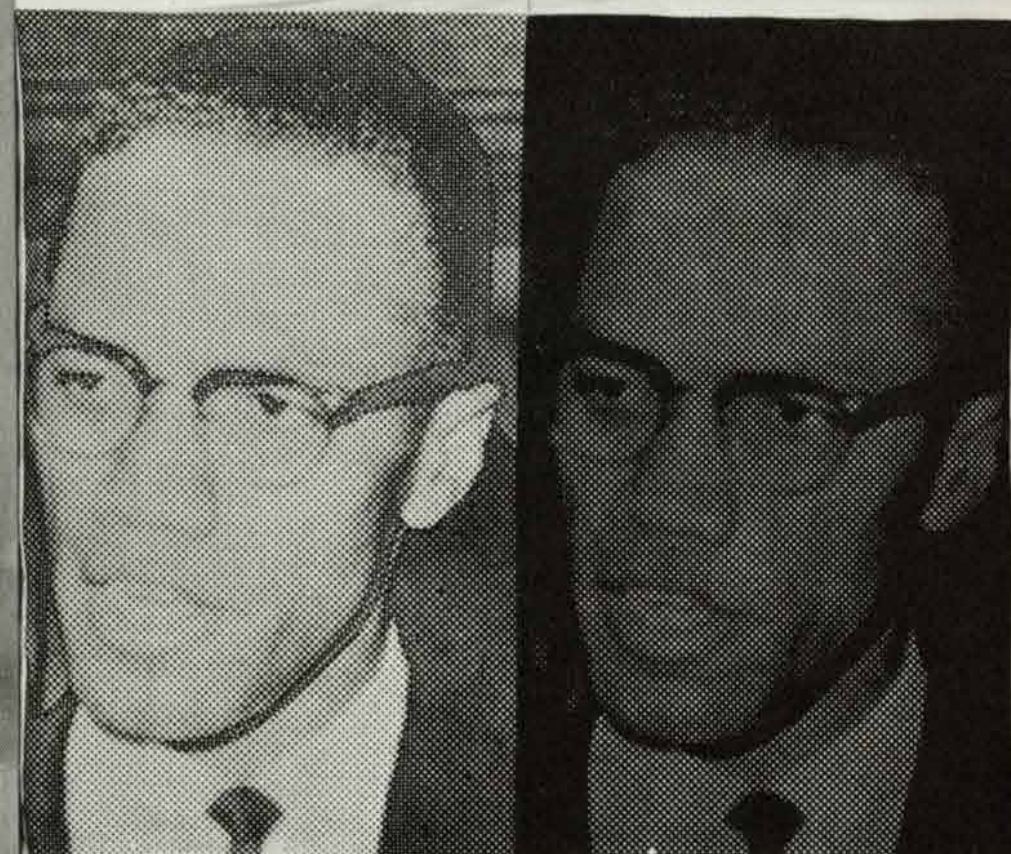
AND OF OUR OWN HE ONLY JUSTIC



MUHAMMAD SPEAKS



.38 CALIBER SPECIAL REVOLVER-HAWES. A rugged heavy duty,
sub-compact undercover style police revolver. 6 shot 1 1/2" barrel.
Weight 26 oz. Expert craftsmanship throughout.
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If Prometheus is the culture-hero of toil, productivity, and progress through repression, then the symbols of another reality principle must be sought at the opposite pole. Orpheus and Narcissus (like Dionysus to whom they are akin: the antagonist of the god who sanctions the logic of domination, the realm of reason) stand for a very different reality. They have not become the culture heroes of the Western world: theirs is the image of joy & fulfilment; the voice which does not command but sings; the gesture which offers and receives; the deed which is peace and ends the labor of conquest; the liberation from time which unites man with god, man with nature.

pp 133, 134,

'Eros and Civilisation.'
Herbert Marcuse.

HE, SHE & IT

LIVE STATUE
PYTHAGORAS planned it. Why did the people stare?
His numbers, though they moved or seemed to move
In marble or in bronze, lacked character.
But boys and girls, pale from the imagined love
Of solitary beds, knew what they were,
That passion could bring character enough,
And pressed at midnight in some public place
Love lips upon a plummet-measured face.

Not Greater than Pythagoras, for the men
The with a mallet or a chisel modelled these
Godesses that look but casual flesh, put down
All hectic vagot immensities,
And saw the backs of ours that swam upon
The many-headed foam at Salamis.
Europe put off that foam when Phidias
Gave women dreams and deities their looking-glass.

One image crossed the many-headed, set
Under the tropic shade, grew round and slow,
No Hamlet thin from eating flies, a fat
Dessert of the Middle Ages. Empty symbols knew
That knowledge increases unweary, that
Mirror on mirror mirrored is all the show.
When going and coming declare the hour to bless
Grimaldin crawls to Buddha's emperors.

When Ptolemy summoned Cuchulain to his side,
What walked through the Post Office? What intellect,
What calculation, number, measurement, replied?
We Irish, born into that ancient sect
But thrown upon this filthy modern tide
And by its formless spawning fury wrecked,
Climb to our proper deck, that we may trace
The lineaments of a plummet-measured face.
April 6, 1938

POLITICS
"In our time the destiny of man presents its meaning in
political terms." —THOMAS MANN
How can I, that girl standing there,
My attention fix
On Roman or on Russian
Or on Spanish politics?
Yet here's a travelled man that knows
What he talks about,
And there's a politician
That has read and thought,
And maybe what they say is true
Of war and war's alarms,
But O that I were young again
And held her in my arms!

VIOL
When did they come?
Rarity is passion, girl or boy
Cry at the onset of their sexual joy
You over and his over; then swell
Incessant what Dionysus Ptolemy spoke:
A passion-driven euphoric man sings out
Sentences that he has never thought;
The Flagellant looks those subversive loins
Ignorant what that transitive response,
What menses made the lath. Whence had they come,
The hand and loins that bent down rigid Rome?
What sacred dream through her body brewed
When world-transforming Charlemagne was

FESTIVAL
at 10:30 & 12:30

A black and white halftone portrait of a woman with dark, shoulder-length hair, looking slightly to the right. The image is framed by a thick black border.

[illegible]

Amongst all those who have helped in the realization of 'Pages' I would especially like to thank my wife Jos, who did the sewing, and my friend Chris Prater who did all the printing.



Graphics 1968-70

21
Cut Out and Send
Screenprint and collage 1968
40½ × 27½ in/102.2 × 68.9 cm
Edition of 70

22 Illustrated
New Coloured Fire from the Vast Strange Country
Screenprint and collage 1968
40 × 27 in/101.6 × 68.6 cm
Edition of 70

23
Transparency Clip-O-Matic Eye
Screenprint on acetate film with metallised acetate film 1969
28 × 20 in/71.1 × 50.8 cm
Edition of 70

24
Transparency, Yuri Gagarin
Screenprint on acrylic and cellulose on wood relief 1969
12 × 12 × 1 in/30.5 × 30.5 × 2.5 cm
Edition of 20

25
Transparency, Che Guevara
Screenprint on acrylic and cellulose on wood relief 1969
12 × 12 × 1 in/30.5 × 30.5 × 2.5 cm
Edition of 20

26
Transparency, Che Guevara II
Screenprint on acrylic and cellulose on wood relief 1967
12 × 12 × 1 in/30.5 × 30.5 × 2.5 cm
Edition of 20

27
Transparency, The Five Senses: 'Taste'
Screenprint and vacuum formed acrylic sheet
24 × 24 × 1 in/61 × 61 × 2.5 cm
Edition of 20

28
Transparency, Vallegrande, Bolivia, October 10th
Screenprint on acetate film with metallised acetate film 1969
28 × 20 in/71.1 × 50.8 cm
Edition of 70

29 Illustrated
Is this Che Guevara?
Screenprint 1969
40 × 27 in/101.7 × 68.5 cm
Edition of 70

30 Illustrated
The Bela Lugosi Journal
Screenprint 1969
40½ × 27½ in/102.3 × 69 cm
Edition of 70

31 Illustrated
Letter from Che
Screenprint 1969
40 × 27 in/101.5 × 68.5 cm
Edition of 100

32
AEIOU
Screenprint and collage on wood panel 1970
20 × 30 in/50.8 × 76 cm
Edition of 70

33 Illustrated
Jan Palach
Screenprint 1970
40 × 27 in/101.5 × 68.5 cm
Edition of 70

34 Illustrated
Ho Chi Minh
Screenprint 1970
40 × 27 in/101.5 × 68.5 cm
Edition of 70

10174
2810

meilleurs

mon Cher compère
votre adresse
parvient à m'
l'occasion de

jet d'eau qui
pleure et qui prie
cette colombe s'extasie

Tous les souvenirs de Billy Dalie
O mes amis partis en France
Jallissent vers le firmament
Et vos regards en l'eau dorée
Mourant mélancolique
Où sont-ils Diego et Max Jacob
Derain aux yeux gris comme du
Le soir tombe O sanglante mer
Jardins ou saigne abondamment le laurier rose fleur guerrière

Où sont Raynal Billy Dalie
Où les noms se mélancolient
Comme des pas dans une église
Où est Cremona qui s'engage
Où sont les morts
De souvenirs mon âme se pâme
Où est l'eau pleure sur ma pelée



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PLATE 14. In 1907 Apollinaire moved into an apartment in Montmartre.

Guillaume Apollinaire

Adresse: Guillaume Kostrowitzky
2^e canonnière condamnée
38^e reg. d'art. de camp.
70^e Batterie
nimes

LOQUEN
TE QUESA
BOUCHE
O PARIS
TOU
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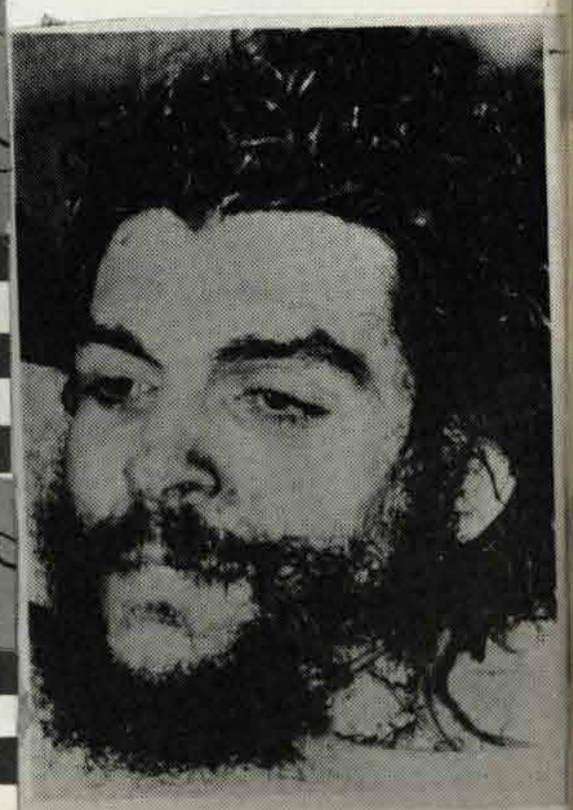
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cette colombe s'extasie

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Jardins ou saigne abondamment le laurier rose fleur guerrière

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JOE TILSON
11, Argyll road
Kensington
London, W.8.
U.K.

date September 1968
scale —
job
New coloured fire from
the vast, strange country
(and for those who wish
to pick it) —
mystory flowers.





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Heroes
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qualities

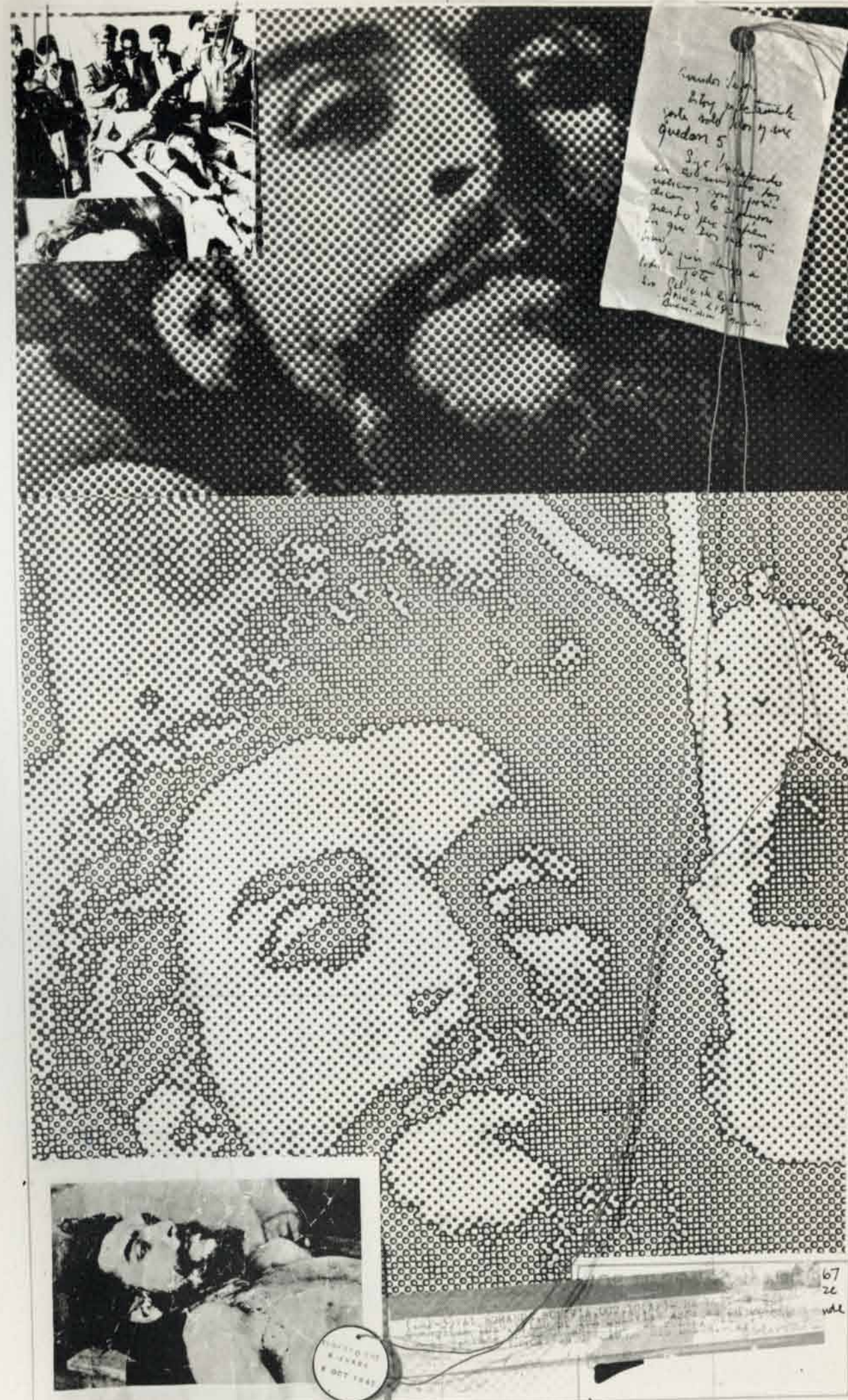
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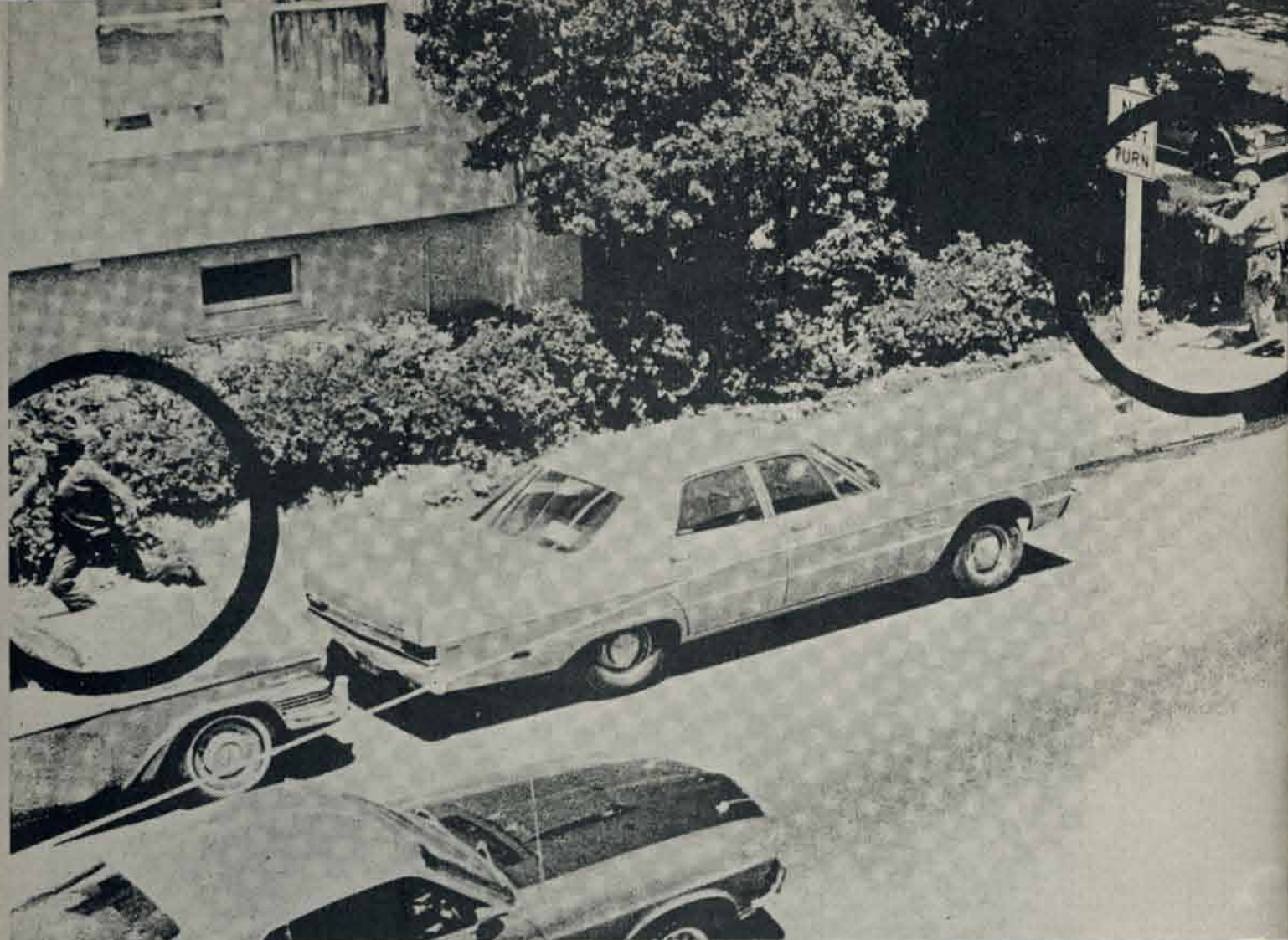
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Facsimile of a short note Che Guevara sent to his parents from Sierra Maestra, to let them know that he was alive. It reads: "Dear old ones: I am perfectly well. I have spent only two and that leaves me five" (a reference to the seven lives of a cat) "I am still working at the same thing. News is sporadic and will continue to be so, but have faith that God is an Argentinian" (a popular expression). "A big hug for all. Tete" (the family's nickname).



30 Letter from Che 1969



In his growing subservience to, and adoration of, and entanglement in machines, in utility, man rounds the circle almost into insect life, the absence of flesh; and may have need even of horned gods to save him, or at least of a form of thought which permits them.

Take it that usual thought is a sort of shak- ing or shuffling of a unit in the insect's body of the brain; one has seen a minute snipping the particles of silver from a plated knife in a chem- ical bath with order and celerity, and gathering them on the other pole of a magnet. Take it as material as you like. There is a sort of spirit- level in the car, giving us our sense of balance. And dreams? Do they not happen precisely at the moments when one has tipped the head and then not with their incoherent mixing of known and familiar images, like the pouring of a comp-

*Esra Pound - postscript to
Remy de Gourmont's
"The Natural Philosophy
of Love"*



The Bela Lugosi Journal

LUNCH EDITION

THE OFFICIAL PUBLICATION OF THE AMERICAN BELA LUGOSI FAN CLUB

Vol. 1—No. 1

45

The Editor A/P

SUMMER-FALL, 1969

Special MEMORIAL ISSUE



SOCIAL GREETING by a bride member was recorded on motion picture film. When an acquaintance appears, lip-smacking (top, nose protruding tongue) rapidly turns into an exaggerated grin (bottom). The gesture is meant to demonstrate a lack of hostility.

Buck Nelson says he was taken to Mars, Venus, and the moon in a dome-shaped saucer. In a book about his travels, Nelson relates that the "president" of the Venusians is also fond of wearing his overalls. Nelson holds an annual contactee convention in Mountain View, Missouri.



33 Jan Palach 1970

謙 CH' IEN - Modesty

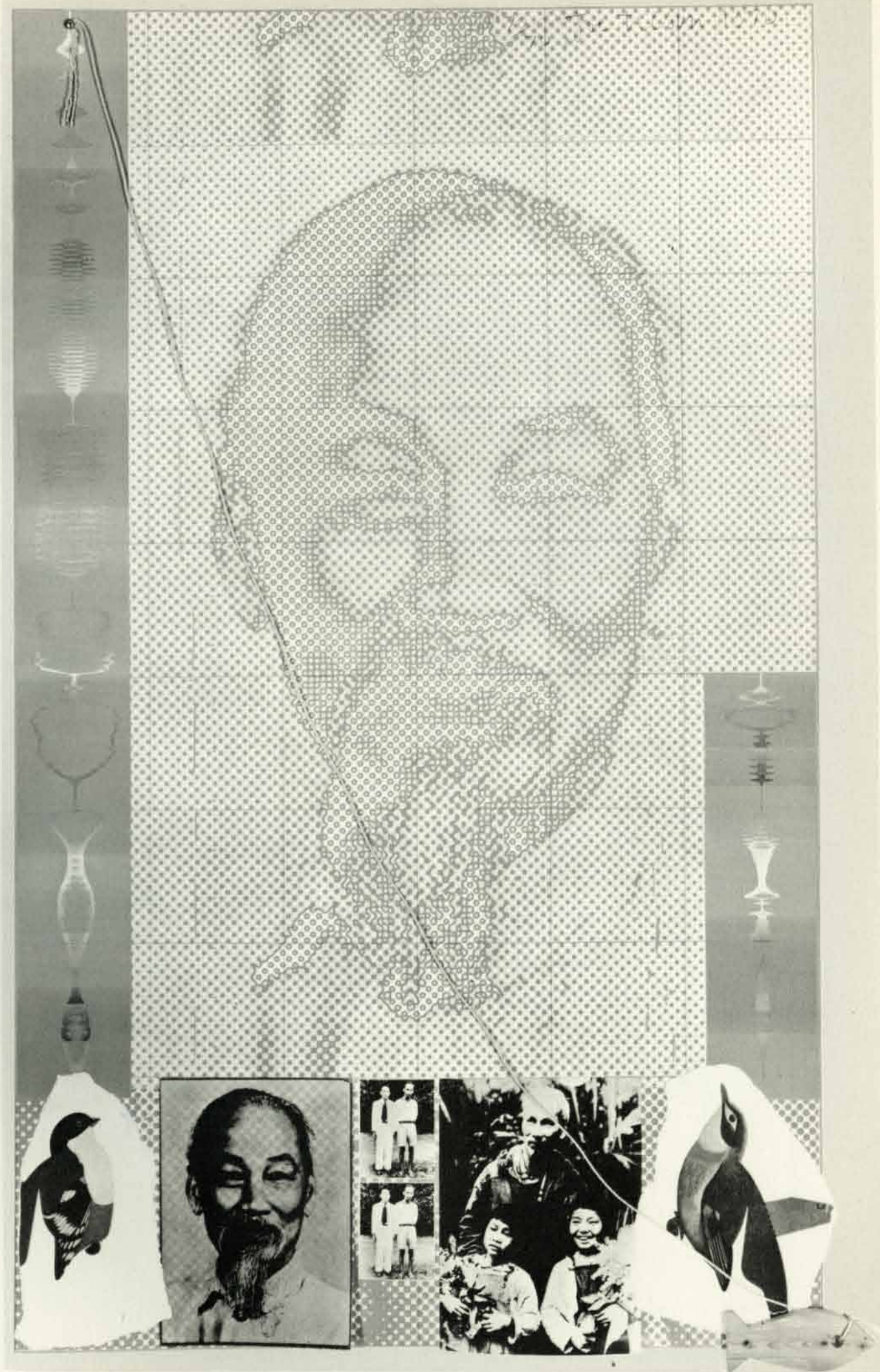
☷☷☷ above K'un The receptive, Earth.

☶☶☶ below K'ên keeping still, Mountain.

Hexagrams for Ho Chi Minh. (The I Ching. 15).

'It is the land of the wooden fish!' say Vietnamese from other provinces. The people of Nghe Tinh are so poor that, until quite recently, a man setting out on a journey would first slip a wooden fish in his pocket. All he could afford to buy, in the little village eating houses, was a bowl of rice and a basinful of nuoc-mam, the national condiment. To avoid looking too hard-up, he would slyly plant the fish in the nuoc-mam and thus give the impression of a man dining in earnest. Moreover, the little fish soaked up some of the pickle and was pleasant to lick afterwards as he trudged along the road.

(p. 9, 'Ho Chi Minh' - Jean Lacouture.)



EPÍLOGO

Quiera Dios que la monotonía esencial de esta miscelánea (que el tiempo ha compilado, no yo, y que admite piezas pretéritas que no me he atrevido a enmendar, porque las escribí con otro concepto de la literatura) sea menos evidente que la diversidad geográfica o histórica de los temas. De cuantos libros he entregado a la imprenta, ninguno, creo, es tan personal como esta colección y desordenada silva de varia lección, precisamente porque abunda en reflejos y en interpolaciones. Pocas cosas me han ocurrido y muchas he leído. Mejor dicho: pocas cosas me han ocurrido más dignas de memoria que el pensamiento de Schopenhauer o la música verbal de Inglaterra.

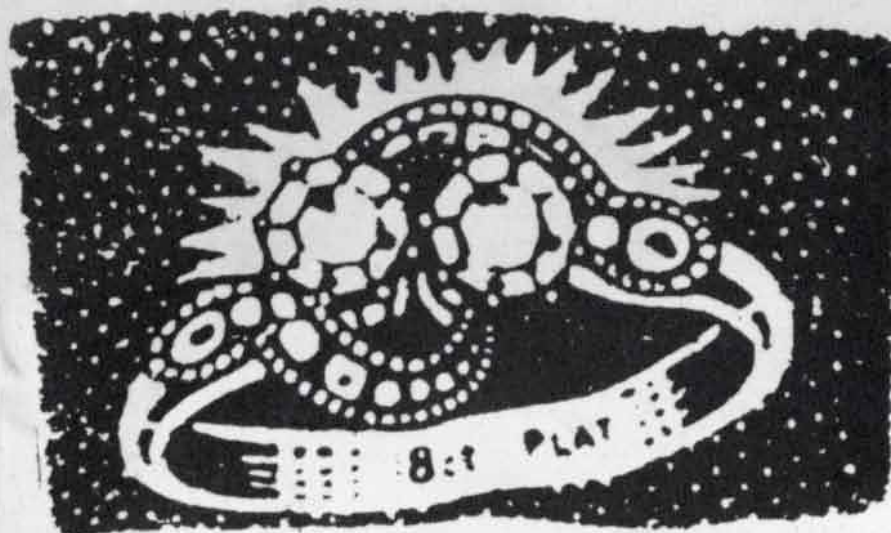
Un hombre se propone la tarea de dibujar el mundo. A lo largo de los años puebla un espacio con imágenes de provincias, de reinos, de montañas, de bahías, de navés, de islas, de peces, de habitaciones, de instrumentos, de astros, de caballos y de personas. Poco antes de morir, descubre que ese paciente laberinto de líneas traza la imagen de su cara.

J. L. B.

Buenos Aires, 31 de octubre de 1960.

Marlborough

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More specifically, we look for the 'culture-heroes' who have persisted in imagination as symbolizing the attitude and the deeds

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Joe Tilson

master the
gress and toil and
archetype-hero of the principle. And in the world of Prometheus, Pandora, the female principle, sexuality and pleasure, appear as curse—disruptive, destructive. 'Why are women such a curse? The denunciation of the sex with which the section [on Prometheus in Hesiod] concludes emphasizes above all else their economic unproductivity; they are useless drones; a luxury item in a poor man's budget.'⁴ The beauty of the woman, and the happiness she promises are fatal in the work-world of civilization.

If Prometheus is the culture-hero of toil, productivity, and progress through repression, then the symbols of another reality principle must be sought at the opposite pole. Orpheus and Narcissus (like Dionysus to whom they are akin: the antagonist of the god who sanctions the logic of domination, the realm of reason) stand for a very different reality.⁵ They have not become the culture-heroes of the Western world: theirs is not the voice of fulfillment; the voice which does not

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