

PUBLIC LANGUAGE

SHERRY
GOTTLIEB
ANDREWS
BERNSTEIN
DI PALMA
SEATON
WEINER

seaton, andrews, bernstein, weiner,
sherry, di palma, gottlieb..
side a

PUBLIC LANGUAGE

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Items from The Language/
Public Theatre/New York
January 11, 1982.

Richard Andrews

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Richard F...

mss519_b128_f14

Widemouth # 8616

PUBLIC LANGUAGE:

Readings from The Language/Noise Festival (Poets at the Public Theatre/New York Shakespeare Festival), January 11, 1982.

Bruce Andrews
Charles Bernstein
Ray Di Palma
Michael Gottlieb
Peter Seaton
James Sherry
Hannah Weiner
Introduction by Richard Foreman

PROGRAM:

Side A: Welcome by Lynn Holst, Program Director, Poets at the Public
Richard Foreman, Introduction
James Sherry, "100 Most Common English Words" and sections
from In Case (Sun & Moon Press).
Hannah Weiner, sections from Clairvoyant Journal (Angel
Hair Press); performed by Weiner, Sherry, Bernstein.
Peter Seaton & Michael Gottlieb, "The New Pragmatism",
a collaboration

Side B: Ray Di Palma, "Crystals".
Charles Bernstein & Ray Di Palma, section from Legend
(L=A=N=G=U=A=G=E / Segue).
Charles Bernstein, "Azoot d'puund" from Poetic Justice
(Pod Books).
Bruce Andrews, sections from "Confidence Trick".

Widemouth tapes was founded by Chris Mason who named it after his namesake's
synonym thinking of it as a parallel preservative for food for thought
& feeling he felt nourished as response to (maybe). They as available thru
box 382, balto, MD, 21203, us(a).. Some Widemouth Tapes as: 8601 - DuoAccident
- Kirby Malone & Marshall Reese; 8602 - With Ruth in Mind - Anselm Hollo;
8603 - Music of Svesmer Labs - Alec Bernstein; 8604 - Xa - Tina Darragh &
Doug Lang; 8605 - At m. Harry Reese's - Alec Bernstein & Mitchell Pressman; 8606 -
At the Festival of Disappearing Art(s) - Mitchell Pressman & Alec Bernstein; 8607
- Click Poems Liptych / Ignorant Translations - Ellen Carter & Chris Mason;
8608 - On His Own / The Other Side of Steve Benson - Steve Benson & Cris Cheek;
8609-12 - Testes-3 Broadcast Tapes - Testes-3; 8613 - Zwevingen/Floatings (&
other works) - Greta Monach; 8614 - Pablo & the New Mexicans - TEC in FDA at WPA.
8615 - CoAccident; 8616 - Public Language - Andrews + Bernstein + DiPalma +
Gottlieb + Seaton + Sherry + Weiner; 8617 - posted VD-RADIO input - misc
callers; 8618 - posted VD-RADIO input - Tim & Bob Kilgore / Taylor Erikson.
These tapes cost \$5.00 apiece - add \$1.00 for postage & handling in the us(a)...
canada, & mexico - add \$1.50 for postage & handling elsewhere.

THIS PREDILECTION FOR THE MIND IN ART. WHERE DID I GET IT?

Structure is physical combination.

Economy maintains material, accepting it to structure.

Structure adumbrates materials. But necessity.

Structure is enthused with materials.
Structure is terminal; no surround.

A structure which does not reach of itself for support, is massive.
After this, duration is a function of attention.

The words stubbornly insist on their place in the structure. Structure insists on their insistence.

Structure determines-machinates-senses. No thing gets sense without an endowment from structure.

The structure of words is their nascence.

Materials only burnish thought, structure.
Language underpins.

No aura surrounds structure. This constitutes its origin, its responsibility in perpetuation.

An intensification of any effort produces structure.

Thought is the mind's implement for locating structures. The mind retains some, assuming a personality.

Structure's aim in relation to content is to clean it of meaning.

In composition, certain ideas about altering the structure, undercut all need to do the work.

Structure is clean. It aligns the cacographic necessities, revives them.

All writing tends to its horizon: structure. (Not a limit; rather, the aura of the total gestures written and, over and through that, amplified.)

Attention to structure encourages the vertical subtleties.

Structure intercepts with no other textural element. They succumb in relation.

The one imperative is structure.

Structure (like any single word: noun more than adjective? verb more than adverb? noun more than pronoun? preposition more than article? Probably) points (at) itself.

Structure: no question of essences. Essence shines from materials, produced in light of the reading. Structure is, tension over balance.

Structure neither acts, nor is it an active, nor does it receive. It is a delicate stubborn effect produced under the permanence of the relations. It is not related; it stands.

How does it mean? Structure exerts power, which it cannot withdraw.

Structure has no poles, no extremes, no ends. Its balance is held between its side.

Structure is verified as a language, a code, is verified. We test it not by pursuing it but by pushing it; each structure must hold, against our critical effort, to the site it claims, otherwise it lies in its waste of space.

The structure of the materials are inseparable. They are the effort.

Structure is the one thing.
Structure is non-indictable. It is an urge manifest.

Structure is necessarily tautological.

When the structures emerge the materials arrive. When the materials converge, the structure has emerged.

If perception, the structure, doesn't come through language, there is no evidence that it has come through thought.

Structure leaves no time for an other thing because it withdraws to where it is, and is then found to be exactly where it must be allowed to remain.

Structure executes a project.

There is an element of life in structure which is absent from all other life.

Structure is the altogether latent of possibilities. Its presence. When it is reached.

And structure is nomenclature; a meeting. It is absent. Before and after. Structure hovers: its presence in the absence it empties.

Structure bends the line of sight, sometimes only very slightly, sometimes acutely, Thus it is recognized.

I, A PRIVATE AND CONCRETE INDIVIDUAL, HATE STRUCTURES, AND IF I REVEAL FORM IN MY WAY, IT IS IN ORDER TO DEFEND MYSELF.

---Alan Davies

(reprinted from the LANGUAGE/NOISE program which reprinted it from L=A=N=G=U=A=G=E)