

**A Bibliography  
of Conceptual Writing**



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of Conceptual Writing**

v1.01

compiled by  
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*The business of a poet [...] is to examine, not the individual, but the species; to remark general properties and large appearances: he does not number the streaks of the tulip, or describe the different shades in the verdure of the forest.*

(Samuel Johnson, *The History of Rasselas, Prince of Abissinia*, chapter 10, paragraph 6.)



(Jorge Luis Borges, *El Idioma Analítico de John Wilkins*<sup>1</sup>)

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<sup>1</sup> Pablo Katchadjian vs. María Kodama.



## **note**

This project consists of a permanent work-in-progress chronological list (that will continue to be updated and is accessible at <http://workinprogressconpo.blogspot.com/2016/08/the-bibliography.html>) and a bibliography of a somewhat more traditional format (authors sorted alphabetically, books sorted chronologically), that is now published with the launch of my own platform, 'khora impex' (co-founded with Sebastian Big, whose books I also had to include here), and may eventually receive a massively revised second edition of my own, but is going to remain open source - in other words, feel free to make your own, hopefully better edition.

This edition is meant to provide stable reference, as a Blogger page or even any other kind of Web page may never be as safe as a printed format. Even before publishing this edition, I was informed by one author of their intention to create an entire library of conceptualism. In spite of many of these books being digital and/or print-on-demand or simply (nearly) impossible to obtain (anymore), it can indeed serve also as a 'shopping list'. Aside being a consumption or collectors' aid, my bibliography is meant as a resource for people who are passionate about the phenomenon and scholars alike (though most authors, critics, readers come from the academia).

As of now, it includes than 1,100 digital and print volumes (from chapbooks to anthologies

and even a few books on the topic of conceptual writing) and magazine issues (for example, *0 TO 9* is collected in its entirety in the 2006 book credited to Acconci and Mayer, so I haven't made other entries for it). (**Warning:** book titles are in full and uncensored!)

The cataloging was done using search engines, book databases, anthologies such as *Against Expression* and *I'll Drown My Book*, articles, publishing house pages and so on - just on-line resources (with few exceptions), since I do not have access to libraries overseas or the ability to order a significant amount of books just for this purpose. (Which is why I allow you, if you are more knowledgeable than me, to pick up this bibliography and add what is missing or change format, unless you only wish to contact me and merely suggest additions.) Having to recheck everything as I completed this edition, I made so many inquiries in a short period of time that, more than once, I was forced to prove I am not a robot...

It turned out necessary for me sometimes to trust in blurbs or references in other books, as an excerpt is not available, especially if the book still seems 'conceptual enough'. For this reason, certain books may be removed in the future as it will become possible for me to check them. However, I am fairly certain that most, if not all, of these books (and magazines) may partially or entirely be described as 'conceptual' (as long as we do not confine its meaning to austere uses of appropriation, read more on my opinion the foreword below); in a few cases, it may be just one relevant text (that is the case with



the Hart Crane anthology, to give an example that is also present in *Against Expression*).

There are some cases in which the selected authors may have more eligible books than are cataloged here and others in which authors present in anthologies or magazines may not otherwise be present with their individual (and eligible) books. Furthermore, there may still be books which I could have discovered and cataloged while, for instance, browsing the series of their publishing houses, while some books were inevitably off my radar because of belonging to China, Iran, Russia and other spaces about which it proved very hard for me to find more information.

Then there are probably many books of experimental<sup>2</sup> literature that may be considered borderline examples of conceptualism (or aren't so borderline, but I could not figure if they should really be considered 'conceptual writing' instead of merely concepts of conceptual artworks or performances, like in the case of Yoko Ono's *Grapefruit*, not to mention all the artist books that are rather classified as sculptures; I've made an exception for Morten Søndergaard's box set of objects *Ordapotek (Wordpharmacy)*, as the textual component is essential and as it was registered with ISBN), books which are classified in virtue of being important 'proto-conceptual' examples (the assumption being that Diderot or Mallarmé more essential in this matter than Cervantes,

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<sup>2</sup> As broad/vague as it may seem, I prefer this term to, say, 'avant-garde'. As the Tirana-based publishing house named *Uitgeverij* (meaning 'publisher') say, we do not like the word 'avant-garde'; we are not in the military (<http://www.uitgeverij.cc/about/>).

Sterne, Flaubert or Lautréamont - yet these are situations detailed or at least mentioned in the few theory books also cataloged here), as well as cases in which I had to not include something that may be meant as a conceptual artist book/literary work, but seems to be just a piece of non-fictional writing that serves its own purpose - a 'real thing', not its appropriation (and vice versa, I may have included by accident a few such books that seemed to function as conceptualist).

That at least some conceptual books may be confused by some readers with the 'real thing' (not unlike what happened in the context of minimal art) is a different and equally funny story... I tried my best to single out, for instance, examples of concrete poetry that can be accurately enough considered conceptual as well - Pedro Xisto's *a e i o u* (1966) is such a fine example, some of Aram Saroyan's minimal poems also fit here -, but I may have classified as 'conceptual writing' some works that have more to do with 'visual arts' and less with writing in itself. At least for now, I'm going to leave these borderline examples alone (some of them already classified by others as 'conceptual writing', mind you), as they could be of interest to those who study all this anyway - no big deal and I am certainly not pretending that I have managed to make a flawless job. This is a bibliography that may at any time become more rigorous - no problem...

P.S. There are a couple of recent books that are notably missing from this catalog - *FLARF: An Anthology of Flarf* (edited by Drew Gardner, Gary Sullivan, K. Silem Mohammad, Nada Gordon and Sharon Mesmer, Edge Books), which should

have come out on 2016-12-19 (according to the data on Google Books), but was not confirmed to me by the poets themselves, and *Crude Love. Essays on Post-Conceptualism* (edited by Kim Rosenfield and Steven Zultanski), which was due for the same month and already had an ISBN as well, but was deleted from the Ugly Duckling Presse site as of now (Matvei Yankelevich let me know that it may still come out, but 'not very soon'). The same publishing house also has a few other interesting forthcoming titles (Mónica de la Torre's *The Happy End / All Welcome*), but I'd prefer now to catalog them in the next edition, after they have been released for sure. You can keep your eyes peeled on the blog in the meantime...

Edit (2017-02-01): Because of the technical issues around the file that I uploaded on Lulu, I was forced to change the formatting and comply with this boring template. There is no big difference between this edition (that I decided to name v1.01) and what the first five people who bought it without problems got, aside just some newer additions (such as Carlos Almonte and Alan Meller or Richard Prince) and a few minor revisions in the foreword (added below a footnote mentioning a Craig Dworkin book on 'blank' books), as well as optimizing the book for black and white printing.



for/word

*I don't think, nor do I think anyone should think, intertextuality, erasure, pastiche, performance, docupoetics, neobaroque poetics, ecopoetics, ethnopoetics, experimental lyricism, and so on, are practices that need to be included explicitly under the banner of "Conceptual poetry." At best, Conceptual poetry is just one practice amid these other practices, and that's fine, and that shouldn't even be the center of our concerns because there are structures of exclusion that are much more insidious, of much greater import, than the mode or style a text was made in. (Aaron Apps, *An affective response*<sup>3</sup>)*

It started out as just a Goodreads list in which I bunched together volumes excerpted/mentioned in *Against Expression: An Anthology of Conceptual Writing* and a few other books that I stumbled upon and thought of as 'conceptual' (it just seems irresistible to use, even though I also enjoy encountering authors and/or books that can't really fit in boxes).

This was in part due to the ridiculous limitations of Goodreads, site which has a kind of genre or tagging system, but does not let users browse through all the books of one such category (or even other categories such as by publishing house or collections). Then the list itself turned out to be too limited

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<sup>3</sup> <http://jacket2.org/article/affective-response>

and I didn't want to game the system (making multiple accounts just so I can exceed the vote limit), so I abandoned it for a while until the idea of an old-fashioned bibliography emerged (in I still can't remember what circumstances).

It turned out that not even Kenneth Goldsmith tried to build a more or less 'global' bibliography of conceptualism, as he told me in private when mentioning my idea. *Notes on Conceptualisms* (Fitterman/Place), *Against Expression...* (Dworkin/Goldsmith) and *I'll Drown My Book: Conceptual Writing by Women* (Bergvall/Browne/Carmody/Place) may (at least in part) function as such; I also thought at first that Dworkin's *The Perverse Library* could be what I am looking for. It did generate at the time an exhibition of 'conceptual writing' that was conceived by Simon Morris, who made for this occasion a so-called *Bibliography of Ugly Cousins*, consisting in 'critical examples of appropriated writing, or 'rip-offs', that expose the parasitic relationship between conceptual writing / writers and their histories.'<sup>4</sup> Still, nothing exactly like what I was about to start.

Since I was educated in the spirit of sincerity rather than cynicism, I should be open about my reasons for carrying out such a project, so here it goes... Aside my honest pleasure for making lists (and for the subject itself<sup>5</sup>), it could be said that this is an

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<sup>4</sup> <http://www.informationasmaterial.org/portfolio/the-perverse-library-exhibition/>

<sup>5</sup> As Darren Wershler puts it in one of his articles (<http://www.aliennated.net/academic-writing/conceptual-writing-fanfic/>), conceptual writing can be seen as a

excuse for me to network with the authors I am going to translate or attract some attention for my own poetic projects (most of them due to be released in the near or distant future) and I'm not denying it - being yet another Romanian poet trying to get away, at least for a while, from the conservative culture...

(While indeed echoing the name of Tristan Tzara (*trist în țară*/'sad in the/my country') and the upstart urge of Isidore Isou, I try not to make grand claims of un/originality, even if I naturally reached by myself certain conceptual procedures by reacting against what the Romanian writers from the generation before me imposed: the autobiographical, the visceral - modes which implied a certain brute notion of authenticity, an equivalence between writing and living (a Beat kind of living). My life, on the other hand, tends to be inadequate for narrative description; more than actions or even people, I see the areas of data, of information, systems, colors, patterns and modular dreams - things which do cause me emotional associations, nothing truly 'indifferent'. So from early on it felt inadequate for me to write about them, but only after I discovered the possibility of working directly within their frames - like bringing together my favorite entries from a dictionary I grew up with or from the Yellow Pages.)

As an outsider, I am aware of my advantage - I'm not one of 'those' conceptualists that have already done so many things to 'control'

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kind of 'fanfiction' (or, as I might add, a low-budget version in some cases) of conceptual art, so you too may perceive this as such - count me in.

the 'brand' of conceptual writing that some, as I've heard especially after *The Body of Michael Brown*, have tried to get away from the label, as it has been indeed tainted (nevertheless, conceptualism is still productive, even if it will step out of the spotlight). All I can do is acknowledge this real issue of racist intents and political incorrectness and make with this bibliography the following point..

Whether it is purely formalist in intent, with poetic undertones (like in some texts from *I'll Drown My Book: Conceptual Writing by Women*) or taking more or less a political stance (aside classic examples of détournement, we could invoke here Madeline Gins' *What The President Will Say and Do!!* from 1984, Emmett Williams' anti-war concrete poem *SOLDIER* - included in the 1973 volume *A Valentine for Noël* and recently reissued as a standalone book -, Sergio Pesutic's *La hinteligencia militar* - the only blank-page<sup>6</sup> book I have included here, as its subversive title made the authorities in Chile ban it - or M. NourbeSe Philip's *Zong!*), conceptual practices have been, are and will be practiced around the world - of course, as long as certain conditions make it possible and desirable (unable to expand here, but there have to be writing necessities that can't be fulfilled by regular conventions).

Sure, conceptualism as a distinct movement seems indeed largely confined to not so many countries: from Canada and the USA (in which even the notion of conceptual writing as

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<sup>6</sup> See Craig Dworkin's *No Medium* (2013, The MIT Press) for more on this topic.



analogon to conceptual art may date back to the days of the L=A=N=G=U=A=G=E group; as for Moscow Conceptualists, I don't know enough to give an opinion on whether Marjorie Perloff is right or not in her point of view<sup>7</sup>) to Scandinavia or the UK; as for France, there have been things like Éditions Lorem Ipsum or Éditions de l'Attente, earlier or current book artists like Claude Closky, F. Dumond or Bernar Venet, but the 'dots' seem to be not so connected... Still, the map that can be made out of this bibliography would show enough other - smaller, it's true - spots, all the way from Chile to the Philippines. If/when things are going to get even more 'global' is not up to me, as disseminating information is not enough. It takes belonging to a certain set of sensibilities and being already open-minded and (un?)creative enough to pick up such practices, especially where it is not already encouraged and institutionalized (which allows one to be more independent... and safe from the criticism of having hijacked the symbolic value of poetry! Even Craig Dworkin suggested thinking of conceptualism as an unified spectrum of practices across disciplines...).

As for the quote from Aaron Apps... I did took the liberty of including here several of those practices in my scope. Why not? Conceptual writing, as it has been defined so far in North America, cannot be reduced to appropriation. As Laynie Browne and Caroline Bergvall have argued already in the intros to *I'll Drown My Book: Conceptual Writing by Women*, conceptualism can and should be defined in a more inclusive manner. (While loose - in

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<sup>7</sup> <https://lareviewofbooks.org/article/the-gray-area-an-open-letter-to-marjorie-perloff/>

itself, it looks like it may describe a lot of different 'postmodern' strands -, the classification provided in the anthology does offer more clues on the wider field of conceptualism: process (constraint, mimicry, mediation, translative, versioning), structure (appropriation, erasure, constraint, formula, pattern, palimpsest), matter (baroque, hybrid, generative, corporeal, dissensual) and event (documenta, investigative, intertextual, historicism, speculative).

One idea I insist mentioning here is that of Peli Grietzer from the article *The Aesthetics of Sufficiency: On Conceptual Writing*<sup>8</sup>: that, inhabiting a kind of 'negative space of ordinary literature', conceptual writing can still provide writers and readers alike fresh outlooks beyond the hackneyed, been-there-readymade-done-that aspects, at least if we pay attention to the 'semi-creative' writers out there who are not necessarily 'against expression', lyrical poetry, identity politics or other things... As another author (I can't seem to find the article right now for some reason) suggested, it's not that hard to get into conceptualism, as it is (for some, too) transparent - though rarely as literally predictable as some of the works of Todd Van Buskirk, which announce you the whole content and structure of the book from the cover, the same phrases that are used as title being repeated throughout the rest of the pages... (The print-on-demand platforms are full of other such 'monster' books, another example being Holly Melgard's *BLACK FRIDAY* with its 740 pages of black ink on white paper,

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<sup>8</sup> <https://lareviewofbooks.org/article/the-aesthetics-of-sufficiency-on-conceptual-writing/>

foregrounding the technical issues around Lulu's printing services.)

I have to stop here, as I did not really plan to write here a grand essay on all these matters (leaving it for another occasion). Just wanted to clarify a few things before deploying the enormous list... OK, if you want more about conceptualism and, eventually, revised editions of this bibliography, just keep an eye out on the 'khora impex' page in the following years. As for feedback, you may find me on social media or just send me a mail on [yigruzeltil@yahoo.com](mailto:yigruzeltil@yahoo.com). For now, credit goes to derek beaulieu, Angela Genusa (who helped me a lot with this revision), Kenneth Goldsmith, Joseph Mosconi, Matvei Yankelevich, Joey Yearous-Algozin and others I may have forgot to mention, all contributing in direct and indirect ways.

**yigru zeltil** // 2016-2017



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Van Buskirk, Todd (2012-11-15). *the above named person*. 206 pages. Liver Pizza Press. ISBN 9781300373360.

Van Buskirk, Todd (2013-06-04). *Research Paper: a novel*. 206 pages. Liver Pizza Press. ISBN 9781300411086.

Van Buskirk, Todd (2015-10-06). *The sentence printed at the top of p.14 is Duplicated in the middle of p.168 and bottom of p.544 within the Context of a 234,348 word text (see p.6 through 609 excluding the Three pages mentioned above.) On p.544 the sentence Bleeds onto p.545. [a novel]*. 612 pages. Liver Pizza Press. ISBN 9781329436855.

Van Buskirk, Todd (2015-11-30). *A birth date, first name, activity and place are determined for each character. Each clue is printed on one page (pages 203 through 215). The birth dates are listed on p.57, the first names on p.463, the activities on p.567, and the places on p.654. [a novel]*. 712 pages. Liver Pizza Press. ISBN 9781312917217.

Van Buskirk, Todd (2016-05-12). *The Sound of the Given Name 'Angela' is three syllables (the first syllable is accented). The name itself is located individually on page 428. The header and the page number (printed on each page starting on p.7) are intentionally left off of p.428 [poems].* 648 pages. Liver Pizza Press. ISBN 9781312893702.

Van Buskirk, Todd (2016-05-12). *They place his given-name ("Todd") on pages 25 through 58. Then they place his middle names ("Earl") on p.322 and ("Winkels") on pages 356 through 411. Then they place his Catholic confirmation name ("Augustine") on p.455. After that they place his surname ("Van Buskirk") on pages 500 and 637. [autobiography].* 642 pages. Liver Pizza Press.

Van Buskirk, Todd (2016-05-14). *One 258,226 word sentence begins on p.11, continues on p.205, and ends on p.592 [three novels].* 592 pages. Liver Pizza Press. ISBN 9781365113321.

Van Buskirk, Todd (2016-06-01). *The paragraph that is printed on page 9 and reprinted on pages 10 thru 356 is not seen on pages 1 thru 8, and page 123 [a novel].* 356 pages.

Mankato: Liver Pizza Press. ISBN 9781329093799.

Van Buskirk, Todd (2016-06-04). *Examples of 2 sentence paragraphs are located on pages 33, 53, 56, 79 and 80, and collected into a monologue on p.340 [a play].* 354 pages. Mankato: Liver Pizza Press.

Van Buskirk, Todd (2016-06-19). *Fig.7 shows a comparison of settings by Zollner and Schubert in Wilhelm Muller's "Das Wandern," the first measure of Fig.7 is printed on p.139, the last measure of Fig.7 is printed on p.202 (each measure of Fig.7 is separated by two blank pages) [song cycle].* 358 pages. Mankato: Liver Pizza Press. ISBN 9781329093799.

Van Buskirk, Todd (2016-06-19). *Figure 8 (see page 377) is a piano score (or Orchestral Reduction) of Measures 1 through 14 from Anton Webern's Symphony Op.21 (see Figure 7 on pages 144 and 654). [piano concerto].* 686 pages. Mankato: Liver Pizza Press.

Van Buskirk, Todd (2016-06-28). *A 'Period' (two four-bar phrases) in Beethoven's Piano Sonata in C Minor, Op.13 (Pathetique) second movement is illustrated in fig.8, which is printed on each page for thirty pages, starting on p.11*



[piano sonata]. 300 pages.  
Mankato: Liver Pizza Press. ISBN  
9781329007598.

Van Buskirk, Todd (2016-06-28).  
*Forty-eight original (hand drawn)  
one panel scenes are reused (or  
modified to add new dialogue and  
narration) to create (at two  
panels per page) a 305 page  
narrative. How many panels are  
nestled between pages 44 through  
350? [a graphic novel].* 432 pages.  
Mankato: Liver Pizza Press. ISBN  
9781329146198.

Van Buskirk, Todd (2016-07-12). *The  
word "Pink" is printed at the  
bottom left of p.32, followed (on  
p.33) by a 49,288 word excerpt  
from "The Pink Bunny"; on p.473  
"Bunny" is printed at the bottom  
of the page (at left) followed by  
a sentence on p.474 [a novel].* 496  
pages. Mankato: Liver Pizza Press.  
ISBN 9781312898561.

Van Buskirk, Todd (2016-07-23). *Carl  
Schuricht conducts the beginning  
at around quarter=100 but veers as  
high as quarter=120 (see fig.1 on  
p.233). Then, at around bar 54 he  
bursts ahead to nearly a  
quarter=140 (see fig.2 on p.335).  
As he approaches the 2nd theme, at  
bar 95 he pulls back in a  
beautifully managed maneuver, to*

around a quarter=95 (see fig.3 on p.350). The circled examples (see fig.4) on p.11 reveal Schuricht's care in voicing, highlighting the continuity of the violin line to the celli/bass in bars 129-30, and then a wildly personal dynamic modification in the form of an unwritten crescendo by the brass in bar 135 (see circled example in fig.5 on p.145). [symphony]. 366 pages. Mankato: Liver Pizza Press.

Van Buskirk, Todd (2016-08-07). a Fake Vincent Van Gogh (1853-90) landscape is located on p.168 and 169 as a double-page spread. The Margin of the gutter divides the Image in two. The dimensions of the image on p.168 are 1042 X 1024 pixels and the image on p.169 is 1005 X 1024 pixels. The two images are printed in Black and White. [biography of Vincent van Gogh]. 364 pages. Mankato: Liver Pizza Press. ISBN 9781312995444.

Van Buskirk, Todd (2016-09-29). 31 measures of Wolfgang Mozart's String Quartet No.16 in E-flat major, K.428/421b are on page 125 [string quartet]. 366 pages. Mankato: Liver Pizza Press. ISBN 9781365318849.

Van Buskirk, Todd (2016-12-07). Librarians collaborated with

teachers to refine questions and develop data collection methods that are shown in table 1 (see p.17). Every six school days, 36 students attended an "Advisory" class in which they were taught one of ten pivotal lessons outlined in figure 3 (p.13). After the Final Drafts were submitted (see Appendix starting on p.225), 36 students completed questionnaires (see figure 4 on p.503). Table 2 (p.127) summarizes the data. The remaining (numbered) pages are intentionally left blank (except for the header at the top). [memoirs]. 580 pages. Mankato: Liver Pizza Press. ISBN 9781365559709.

Van Buskirk, Todd (2017-01-01). A small (0.9) Earth-mass, very temperate (67 °F.) high-manganese rocky silicate planet with almost 1.3 times the expected density and gravity and a coreless silicate moon. It has a hydrosphere of chilled iron pentacarbonyl slush actively cycling with a 0.6 atmosphere of reactive gasses with low-lying dull ebon fog and extreme winds with seasonal driving rain. It is primarily dominated by a titanic placid deep symmetrical ocean (see page 57)

and a titanic symmetrical supercontinent dominated by enmeshed ruddy furrows (p.89) and isolated regions spotted with hundreds of compressed dull black volcanos (page 117). The surface material is otherwise beige mud spotted with light blue-green boulders. // A small Kingdom is built on salt boulders and purple manganese ore. The waters around the kingdom swirl with the Curse of the Iron Slush. The Queen along with her people, elves, and dragons worship the moon which was mysteriously hollowed at its core centuries ago. Legend says the Iron Slush corrupted the core of the moon before the time of The Madness. Now the Kingdom suffers an atmosphere of low-lying fog and extreme winds with seasonal driving rain. The Queen must wander until she discovers the continent (known as The Land Around The Kingdom) marked by the Brown Mud spotted with light blue-green boulders. When she arrives in The Land Around The Kingdom (dominated by a titanic ocean [see page 357] and a titanic supercontinent dominated by enmeshed ruddy furrows [p.489] and isolated regions spotted with

hundreds of compressed dull black volcanos [page 517]) she must find and "Realize the Black Volcano that holds the Enlightenment of The Full Moon." [two novels in one volume]. 584 pages. Mankato: Liver Pizza Press. ISBN 9781365644542.

Van Buskirk, Todd, ed. (2017-01-01). *Four men enter the restroom and see 7 urinals. The first two men choose urinals 1 and 7 (represented by p.7-45 and p.241-280). The Third Man chooses urinal 4 (or p.124-133). The Fourth Man uncomfortably chooses urinal 5 (p.58-122). Pages (with a number printed on the bottom of the page) not Mentioned (above) are printed with Dummy (or placeholder) text. This text is the reading material viewed by the Fifth Man sitting in 1 of 2 stalls. [Sherlock Holmes Anthology].* 566 pages. Mankato: Liver Pizza Press. ISBN 9781365577390.

Van Buskirk, Todd (2017-01-04). *The Concert Register of Carlo Maria Giulini (1914-2005) is printed (starting on page 7) with every concert featuring the music of Anton Bruckner (1824-1896) printed in the color of red (the frontispiece on page 2 is a reference to this idea). The*

inspiration for printing the words of Jesus in red comes from Luke 22:20 - "This cup is the new testament in my blood, which I shed for you". On June 19, 1899, Louis Klopsch (1852-1910) conceived the idea while working on an editorial. Klopsch asked his mentor Rev. T. De Witt Talmage what he thought of a testament with the words spoken by Jesus printed in red ink and Dr. Talmage replied, "It could do no harm and it most certainly could do much good." [poems]. 150 pages. Mankato: Liver Pizza Press.

Van Buskirk, Todd, ed. (2017-01-18). "'The Most Reverend'" (W. Laabs, personal communication, 2008, p.207) is a style applied primarily within the historic denominations of Christianity. In the Catholic Church Archbishops bear the style "The Most Reverend". "Street Evangelist" (p.207) is a combination of two meanings. The evangelist is one that travels from town to town spreading the gospel of Jesus Christ. Street preaching is the act of publicly proselytizing a religious message to crowds of people in open places and is usually associated with

Evangelical Protestant  
Christianity (Dillon, 2008,  
personal communication, p.81).  
Originally, Ventriloquism (p.207)  
was a religious practice. The name  
comes from the Latin for to speak  
from the stomach, i.e. venter  
(belly) and loqui (speak). One of  
the earliest recorded group of  
prophets to utilize this technique  
was the Pythia, the priestess at  
the temple of Apollo in Delphi,  
who acted as the conduit for the  
Delphic Oracle. By the late 18th  
century, ventriloquist  
performances were an established  
form of entertainment in England.  
In the 1790s performers were  
beginning to incorporate dolls or  
a Puppet (p.207) into their  
performance, notably the Irishman  
James Burns who "... carries in  
his pocket, an ill-shaped doll, a  
broad face, which he exhibits ...  
as giving utterance to his own  
Childish Jargon [emphasis added]."  
[collected letters]. 222 pages.  
Mankato: Liver Pizza Press.

Van Buskirk, Todd (2017-01-21). The  
1st movement (Ruhig schreitend) of  
Anton Webern's Symphony Op.21 is a  
meditation on the first 13 bars  
(Andante Comodo) of Mahler's 9th  
(see fig.1 on page 209).

Particularly the first 14 bars (see fig.2 on page 21) with it's "arrhythmic heartbeat" rhythm. Webern evokes the Mahler 9 while also structuring the notes into a "double four part canon in contrary motion" according to Rene Leibowitz, who also notes that the "instrumentation participates in the individualization of the various parts" of each canon. [symphony (no.2)]. 212 pages. Mankato: Liver Pizza Press. ISBN 9781365688584.

Veauvy, Rozenn (2014-11-02). *Miscellanées*. [14/28 blank pages]. Zürich: LUMA Foundation (1000 BOOKS BY 1000 POETS). ISBN 9781312648340.

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Vella, Cathy (2011-12-31). *Heights Wuthering*. 174 pages. Lulu.com. ISBN 9781471035548.

Venet, Bernar (1999). *Apoétiques: 1967-1998*. 144 pages. Genève: Musée d'Art Moderne et Contemporain. ISBN 9782940159123.

Ventura, Alejandro (2013-11-18). *SPECULATIVE 2014 WHITNEY BIENNIAL*



- EXHIBITION CATALOGUE*. 105 pages.  
TROLL THREAD.
- Ventura, Alejandro (2014). *The Tempest*. 49 pages. Gauss PDF.
- Victor, Divya (2011). *Punch*. [45 pages]. Gauss PDF.
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- Vicuña, Cecilia (2002). *Instan*. 88 pages. Berkeley: Kelsey Street Press. ISBN 0932716504.
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- Viegner, Matias, and Wertheim, Christine, eds. (2007-09-00). *The /n/oulipian Analects*. 256 pages.

- Los Angeles: Les Figues Press.  
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