







## OH MY GOD

It's been a couple of years in gestation (not without a sense of irony for an organisation devoted to publishing...) but we're pleased to welcome you to the first issue of Three Letter Words, a quarterly from Publish and be Damned.

Three Letter Words takes an irreverent and critical look at publishing and distribution outside the mainstreams of media and champions the unconventional, experimental and dispossessed.

From artists working in print or online to the subcultures of fan fiction; political journals to concrete poetry Three Letter Words embraces art and literature as well as the underbelly of popular culture. In all of these genres the border between fact and fiction, official and dissident histories, reader and author, personal and public are complicated, and it's exploring these ragged edges that Three Letter Words is devoted to.

Each new issue will be titled after an acronym that has entered common speech. And what could be more appropriate for the first issue than OMG - an enduring expression in journalism and advertising that has grown from text messages and internet slang into an hyperbolic exclamation mark of the twenty-first century.

The second issue of Three Letter Words, POV\*, will appear in January 2012 - or thereabouts...

\* POV is an acronym for 'Popular Orange Vegetable', originally used in the Liverpool Echo to avoid the repetition of the word 'carrot' in an article about the nutritious root and is now used to denote absurd synonyms in journalism.

## **CONTENTS**

### **OMG**

Ben Freeman  
(cover)

### **Words and Year**

Toril Johannessen  
3-9

**Interview with Della Van Hise  
(Slash Alexis Fagen Black)**  
11-17

### **Jasper Brayford's Lectures**

Daniel James Wilkinson  
19-24

### **Certificates of Readership**

Sara MacKillop  
25-31

### **Dead Words**

Augusto de Campo  
34-35

Public Records  
36

Seeing is Believing  
37

The Gun  
38

Found: Book Crossing  
39

Obituary: Auturgy  
40

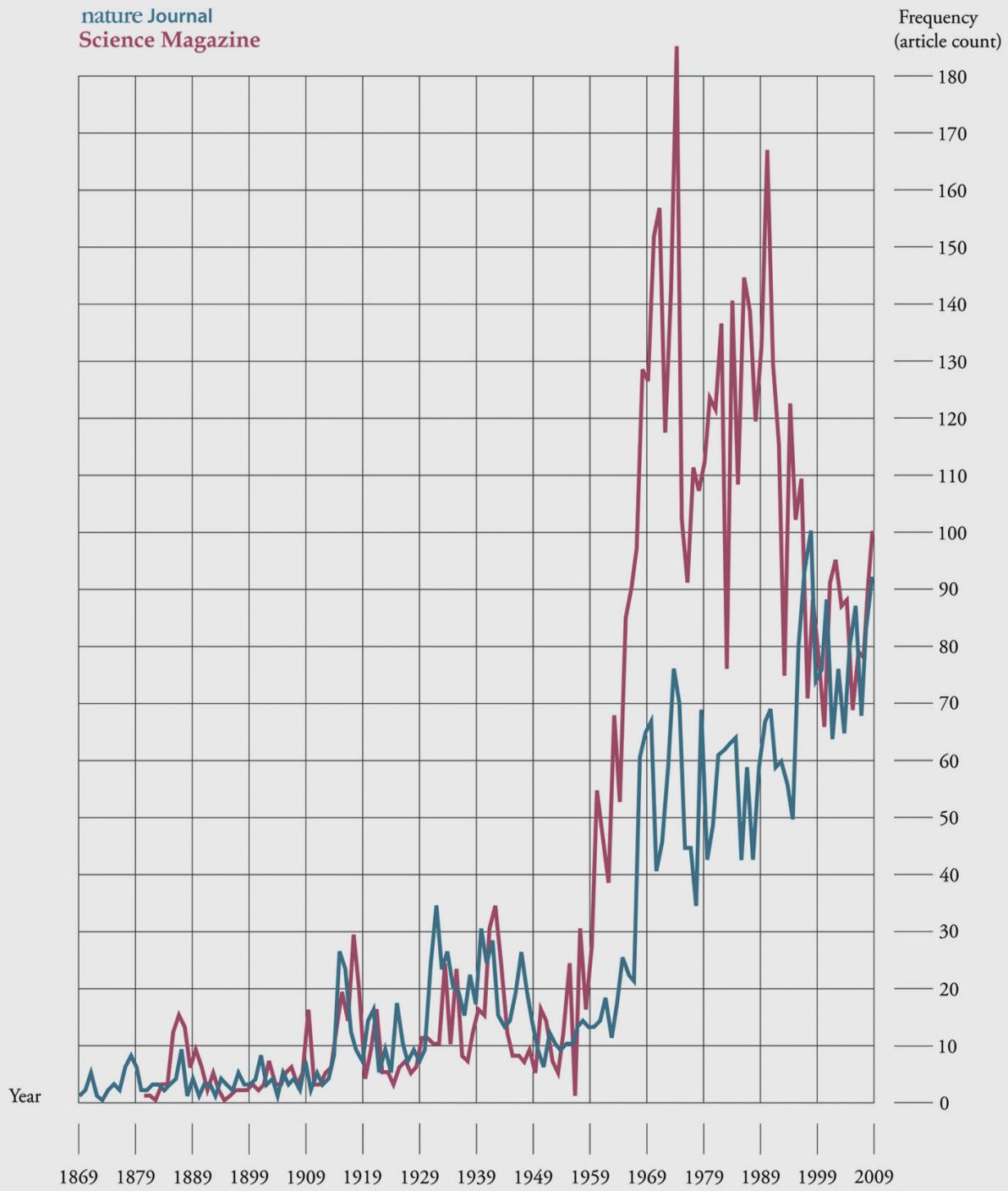
# **WORDS AND YEARS**

## **TORIL JOHANNESSEN**

Toril Johannessen works in a range of media to explore how affect influences rationalism through personal histories. Her *Words and Years* series chart the usage of keywords in journals such as *Time* magazine creating poetic resonances within various schematics that suggest the changing use of language and ideology in the media.

# Crisis in nature and Science

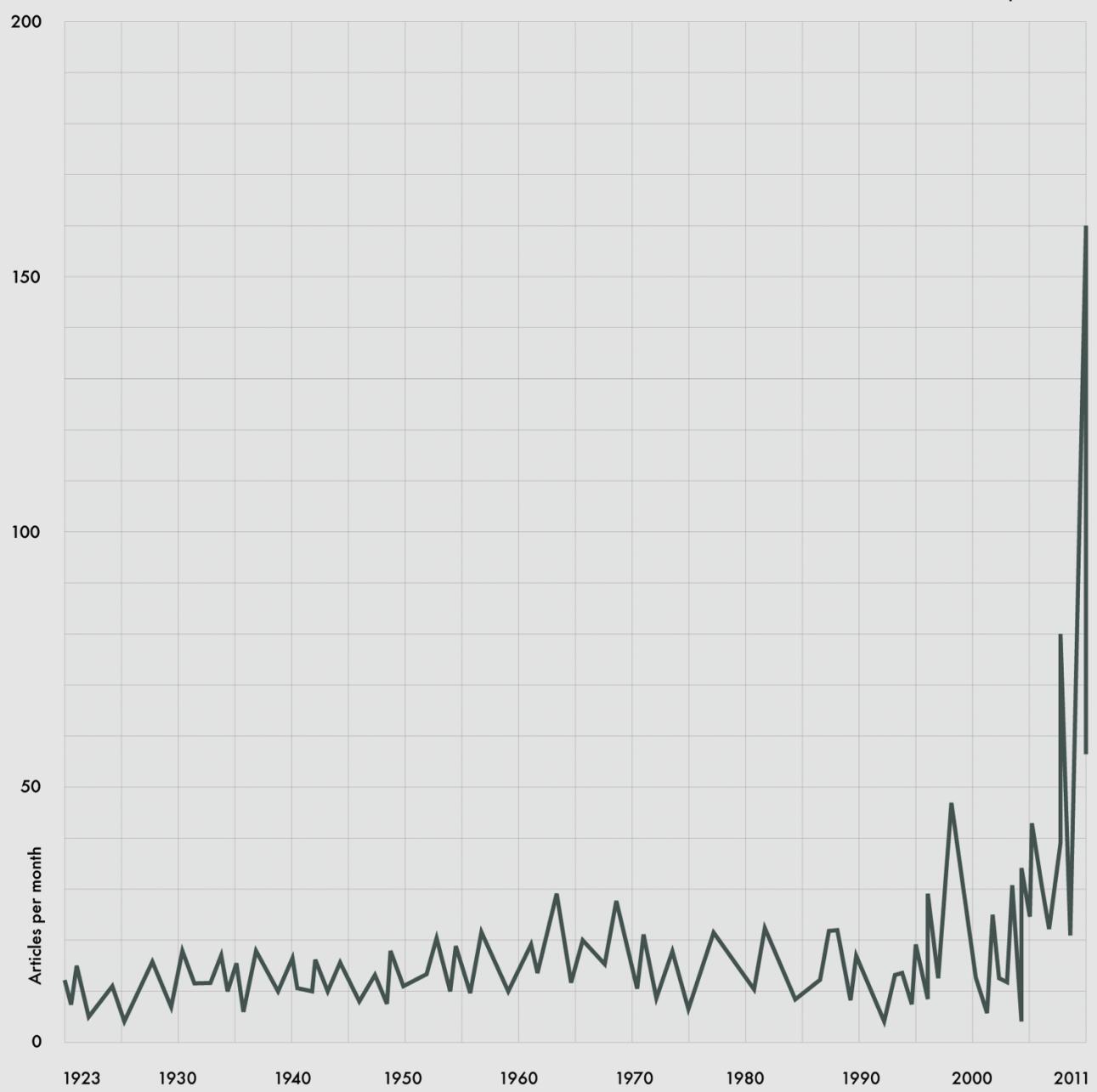
nature Journal  
Science Magazine



# REVOLUTIONS

## in TIME

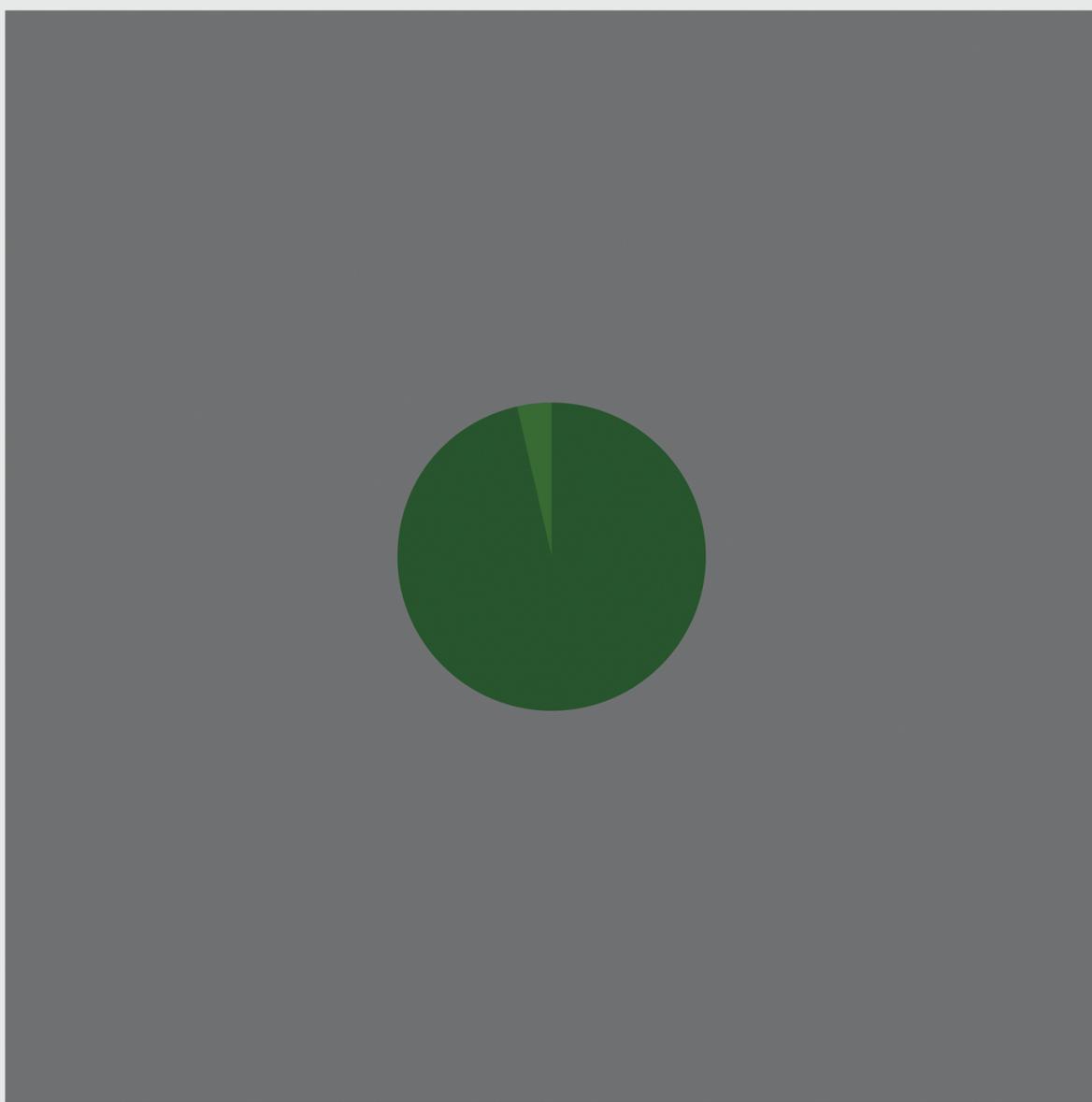
Time Magazine  
March 1923 - April 2011



# Greed and Desire in Genetics

Genetics 1916 - 2011

Total number of articles: Greed 6 Desire 168

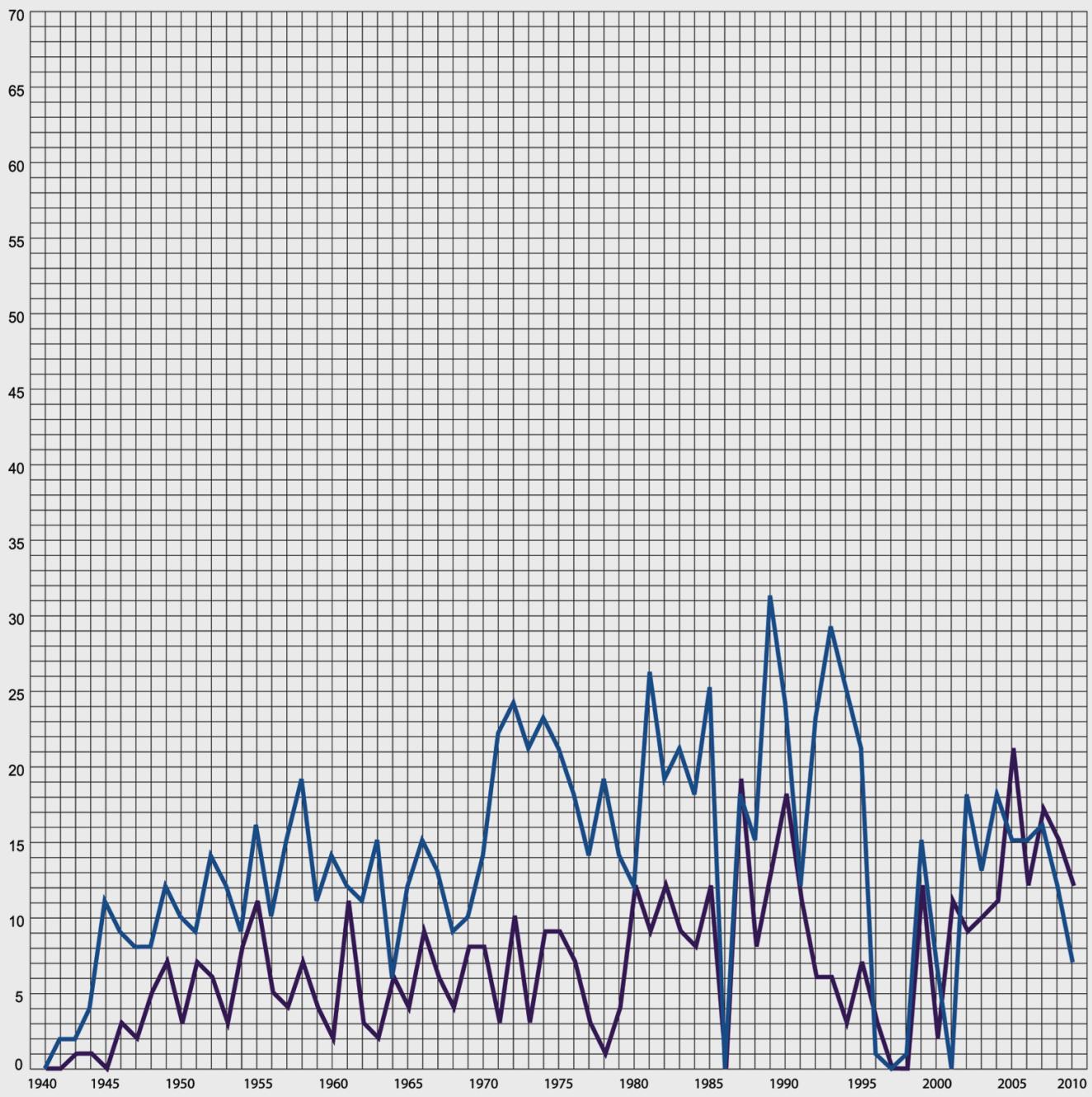


# LOGIC AND LOVE

## in Art

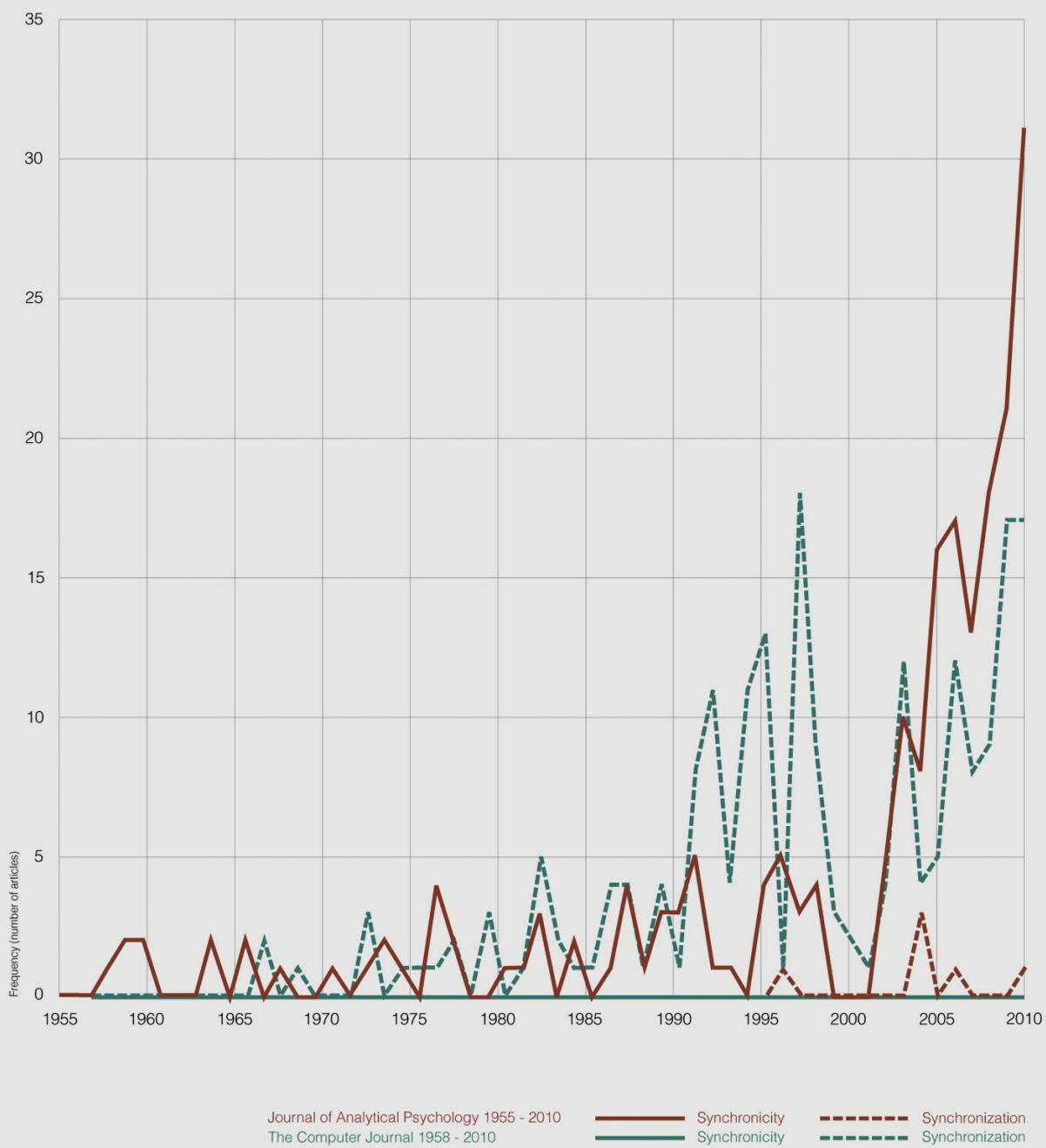
ART JOURNAL  
1941-2009

TOTAL NUMBER OF ARTICLES:  
LOGIC 474   LOVE 945



# Synchronicity and Synchronization

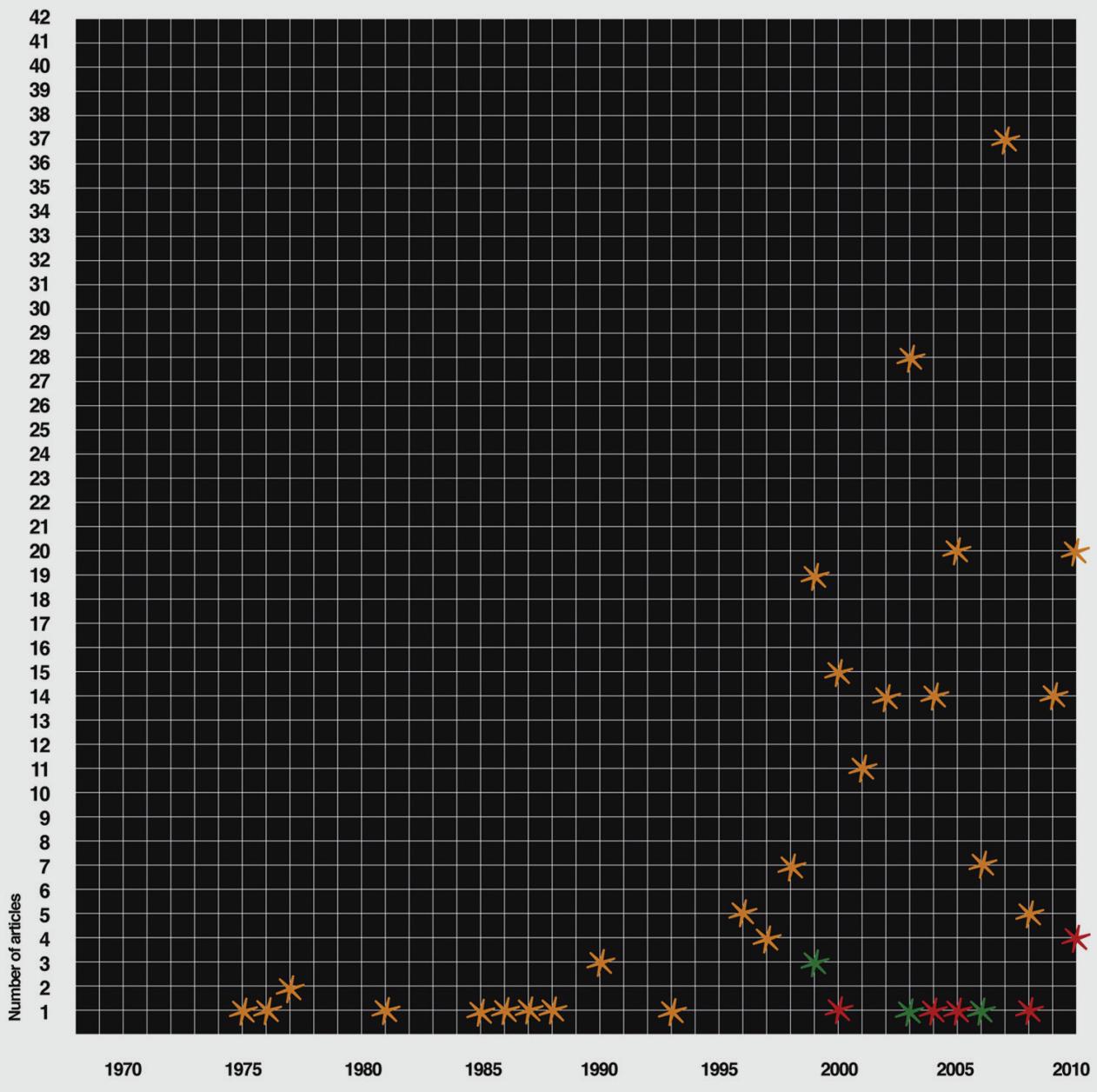
in **Psychology** and **Technology**



# *Chance<sup>\*</sup>, Faith<sup>\*</sup> & Destiny<sup>\*</sup>*

**in Astrophysics and Space Science**

since 1968





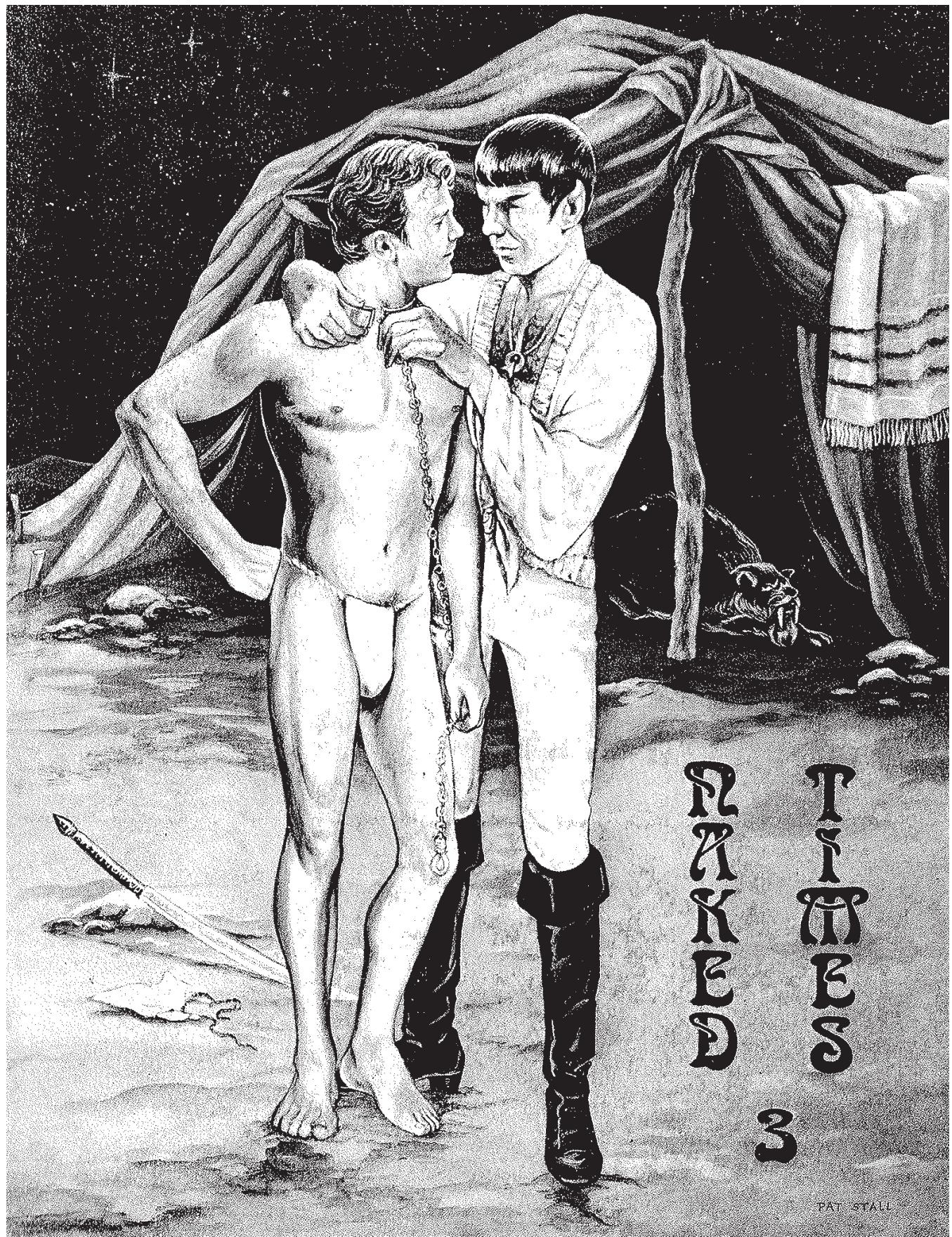
# **INTERVIEW WITH**

# **DELLA**

# **VAN HISa**

## **(SLASH ALEXIS FAGIN BLACK)**

Della van Hise is a seminal figure in the genre of Kirk/Spock (or slash) fiction - both as an author of short stories based on the premise that Star Trek's Captain James T Kirk and Spock are lovers, and as publisher of *Naked Times*, a journal devoted to the sub-genre. Beginning in the 70s and circulated informally through science fiction conventions and by postal networks, K/S and other forms of fan fiction have become increasingly visible creating myriad alternative worlds for their heroes.



RATED  
T

3

PAT STALL

**PABD: The first issues of *NAKED TIMES* coincide with the appearance of Punk and share its DIY ethos. Was the punk scene and attitude something you were interested in at the time?**

Della Van Hise: I suppose I've always been 'anti-establishment' by nature. Perhaps a byproduct of being a child of the 60s, or maybe just my nature as an individual. I was never directly aware of, nor involved in the punk scene, or any other actual 'scene', so the first issue of *Naked Times* is actually more a reflection of an intense love affair I was having with what I might call cosmic consciousness, or quantum awareness - which has become my focus over the years, and eventually led to the creation of my website, *Quantum Shaman*. Also, the first issue of *Naked Times* represented a lot of different authors from many walks of life. One of them was a librarian, another a nurse. It was an eclectic bunch of writers, to be sure. As for me personally, I have always had a fascination with what has evolved into the 'gothic' philosophy - though I think *Naked Times* came before that movement got officially started.

I'd imagine that issues of homosexuality, and some of the racier content, provoked some objections...

Back in the day (she said with a doddering, toothless grin), the main form of communication was through print newsletters that were sporadic at best. K/S (Kirk/Spock) was something new, and yes it definitely came up against its share of naysayers, hatemongers, and the like. There were often long-running arguments in the newsletters that eventually led to the drawing up of 'sides' - K/S vs anti-K/S - with both sides arguing vehemently for their point of view. In the big picture, I found that to be very healthy, because it gave people a chance to discover what they were passionate about. Love it or hate it... it got people motivated to write in, share their opinion, and mix it up. Sure, it led to some hard feelings here and there, but is there anything that doesn't? People get upset if you don't like their favourite colour or their favourite flavour of jello. I always liked to think of it as good, healthy debate - though all too often, it did become more emotionally charged.

I also discovered that the reason my professional *Star Trek* novel was pulled after being on the shelves for a few weeks was because one of those adamant anti-K/Sers took it upon herself to bring it to the attention of TBTB at Paramount that... 'Della Van Hise is a K/S writer! \*gasp\* And there is another version of *Killing Time* that is outright homoerotica!' Well, nothing could have been further from the truth. Yes, I was a K/S writer (never tried to hide it), but there never was or will be an 'alternate version' of my pro book. If people chose to see overtones of K/S in it, maybe it's because there were overtones of K/S throughout *Star Trek* itself.

So, when a few of us started publishing K/S fanzines such as *Naked Times*, it wasn't something that was being pulled out of thin air just for titillation. It was an extrapolation of what clearly existed in the original series itself. Maybe it was just Shatner and Nimoy having some fun, but there were the lingering looks, the affirmations of friendship that went above and beyond the call of duty, and so on. K/S was not any big stretch of the imagination. It was just an extension of what was right there in front of us.

## **Was publishing a means to an end for distributing your writing?**

At the time, the first issue was largely a way of sharing something close to my heart with others who shared the same feelings. I also think K/S was a way of exploring my own feelings about a lot of things - as any writer does, no matter what s/he writes. The publishing angle was a challenge because we didn't have high-speed copy machines back in those days. The first issue of *Naked Times* was done on a humongous web-press, with actual half-tone artwork, and stuff that would be considered 'dinosaur doings' today, but was state of the art at the time. Also, keep in mind this was LONG before the days of internet - so the only way fans could connect was through the written word: newsletters, fanzines, snail mail... that, and the occasional Star Trek convention.

**I'm really struck by how *NAKED TIMES* appears to be a conversation between its authors and artists as if collectively writing (or re-writing) a mythology. Was a collective spirit tangible for you at time? Do you feel the same looking back?**

Yes, there was definitely a sense of community - a common bond. It was a phenomenon in a very unique way, I think - as if several people came up with the same idea at the same time. It reminds me in hindsight of the hundredth monkey syndrome (in a very good way). One monkey washes his berry before eating it. Another monkey sees him and does the same. And so on. After the hundredth monkey washes his berry... ALL the monkeys on the planet start doing it, even though they haven't witnessed it directly. It goes into the mass subconscious, as Jung might have said. It's been there all along, but one day someone actually DOES it... and pretty soon it takes off.

I still feel there was something unique and special about K/S and the *Star Trek* phenomenon that is very different than the way fandom manifests today. Maybe that's just me being nostalgic - I'm completely willing to admit that. But it seems that the things I read today are much more geared toward the physical aspects of a relationship, rather than really focusing on the mental/spiritual/emotional. Also, there's a lot of fan fiction on the net that seems to gravitate toward any two male characters who are on the same television show. To me, that's never what K/S was about. These two characters clearly had a bond between them that went beyond serving on the same ship.

Yes, I'm a dinosaur. Heh. I like my fan fiction to be well-plotted, and to have some relevance beyond 'just the sex, ma'am.' And that's what I demanded of my authors back when I was editing *Naked Times*, and all the other fanzines I produced over the years. While I will readily admit that I wrote my fair share of hot-to-trot alternate universe K/S novels & stories (<http://www.fanzinesplus.com>) under the pseudonym of Alexis Fegan Black, I always tried to include some element of plot - an actual milieu in which the characters lived and breathed. And I think that's what readers wanted - and still do! Don't just tell me about the character's nicely rounded ass. Tell me about what he's feeling, what he's thinking, where he's standing, what he looks like, and why-oh-why is he so terribly in love with 'the other guy'?

In her book *Nasa/Trek*, Constance Penley makes the claim that slash fiction has a specific feminist agenda. Would you consider your work as 'feminist'? Or are there other more important (perhaps more personal) motivations in defining this fiction?

Personally, I don't consider my work to be feminist at all. To be honest, it was an expression of love and sexuality and sensuality... and there were no political agendas whatsoever. If there are undercurrents of feminism, so be it. I certainly have no problem with it if that's the case - but it wasn't my intent, and never even crossed my mind. What I wrote in the field of K/S was written out of love, passion, and a deep desire to explore love through the written word.

Someone once described K/S as 'gay romance written by women FOR women.' I would certainly agree with that.

You've more recently had your writing 'crossover' to official *Star Trek* publications. Alternate 'histories' now seem to have become a staple of SF in all its media and genres. Naturally this is great for your work, and for readers. However, I wonder if the acceptance of alternatives into the mass market might have its downsides – turning genres such as fan-fiction into commodities rather than social products?

Sure, I think that's definitely happened! I admit I haven't kept up with the media in recent years, having gone more toward the spiritual/metaphysical/mystical writing in my own work, so I can't comment on any current publications or trends. I also have questioned if having so much Fan-Fic on the net makes it somehow less 'special'. Back in the good old days, it was like this big hush-hush secret, like trying to find whiskey in the days of prohibition. 'Go to the back of the club, tell the guy at the door Donnie sent you, give him the password, and he'll let you in to the secret library through the back door under the stairs.' It wasn't easy. That doesn't make it better, of course. Just different. Now, with the anything-goes paradigm in full force, I think it can become passé. I know some people who go absolutely rabid about a particular fandom for maybe 2 weeks, or a month at most, then they're off onto the next thing... Nothing wrong with that, but K/S was one of those long-term commitments, like a relationship unto itself. I was 'into' it for over 20 years, as was my significant other. We not only wrote the stuff, we lived it. And still do.

Don't get me wrong. I'm not saying that 'the good old days' were better. It's just interesting to look at the evolution of Fan-Fic writing - not just WHAT is written, but HOW it is distributed. I suppose if I have any 'objections' to any aspect of it, it's when fans start to feel they are entitled to do anything and everything with another author's characters. Back in 'the day' of early K/S (early to mid 70s), there was no such thing as the internet, no PhotoShop, and no 'head-swap' wherein a zealous fan places the head of her two favourite actors onto the bodies of two male porn stars going at it with whips, chains and a sheep. Things that perhaps SHOULD be matters of 'common sense' really aren't - I guess common sense is no longer common. Most actors have said they don't care what writers do with the written word, but ask only that their privacy is respected. One actor even went so far as to say - 'Hey, guys, I don't care what you write about my character, but my young children go online all the time and I wouldn't want them coming across a picture of 'me' in a compromising position with a leather daddy.'

So... one thing I have noticed is that without the presence of an editor, people do what they please, and that isn't always in the best interest of the world at large. If a writer says s/he doesn't want other fans writing in his/her universe, then that's a reasonable request. Anne Rice has made it clear she doesn't want fan fiction with her vampires - and I respect and support that stance. Other writers have said they don't care - so writers can have at it with the author's blessing. How this relates to publishing... I think an editor and publisher are mandatory for quality control - because one of the complaints I most often hear from my SO is that she has to dig through a literal mountain of crap in order to find one good story. Sure, everybody is entitled to freedom of expression, creative freedom, self-publishing... I'm all for those things! Of course, there's no easy answer. The internet is a free-for-all, but in my opinion this CAN lead to a milieu of anarchy and chaos wherein it is virtually impossible to separate the wheat from the chaff. What to do? Who's to say?

**The Star Trek universe has always had a strong libertarian agenda (which, I find gets a bit mawkish and overly politically correct in some of the spin offs). Most famously and most visibly in its depiction of interracial relationships (sexual or otherwise). The history suggests that racial equality was more acceptable than sexual equality, at least in Western society in the 60s, 70s and into the 80s (not that I'm suggesting either problem has been solved..). Was this something that you felt needed to be addressed as it was being overlooked in the SF writing you were involved with?**

Being a child of the 60s, cutting teeth on *Star Trek* and science fiction in general, I grew up with a somewhat 'unrealistic' view of the world we lived in in the 20th century, and even into the 21st century. To me, people were just people, so I was always flabbergasted when race or creed came into the equation. I grew up in a small town where there was a lot of prejudice and bigotry, but moved to Miami in the late 70s - a much more metropolitan atmosphere, where interracial relationships were relatively common, even back in that time period. I also acknowledge that I am a white female, so the world treated me differently than perhaps it would treat others of other races. As to whether this needed to be addressed in the fiction I was writing... it was never really an issue because most of the writing I was doing was set in the future - so it was generally assumed that our absurd prejudices and bigotries would be wiped out by that time, and people would just be people. Ditto for the old argument that would occasionally rear its ugly head about how 'homosexuality is a sin.' With any luck, by the 23rd century, people will have come to their senses and abolished these absurd beliefs which are nothing more than an extension of belief systems put onto the society by the church, in an effort to control a restless population.

In the new *Star Trek* movie (commonly called 'Reboot'), there is an obvious relationship between Spock and Uhura. Some of the K/S fans I know were outraged about that - not because of the interracial aspects, but because they felt that Spock belongs only to Kirk, and vice versa. Personally, I liked the Spock/Uhura angle of Reboot, because it illustrated the whole human-alien intermingling, the transcending not only of race, creed & colour, but of WORLDS. Sure, the same is true for Kirk and Spock, but I had no problem with Spock having a thing for/with Uhura. More power to 'em.

I'm interested in your alter egos of Della and Alexis (and perhaps there are more I don't know about). This is not unusual for authors, of course, but often it marks divisions between writing in certain genres, or between 'intellectual' and 'popular' writing, for instance. What do these two personas represent for you?

When I first started writing K/S, it was all under my own name. I have never been ashamed of what I wrote, and in fact an original printing of *Naked Times* #1 will have my name as editor and writer on at least a couple of the stories. Alexis Fegan Black was born after the fiasco with *Killing Time* being recalled - because it was my agent's advice that it would be prudent to separate my professional life from my personal indulgences. LOL. In current time, I write strictly under my own name or anonymously. My primary website is *Quantum Shaman* (<http://www.quantumshaman.com>), which is primarily focused on spiritual evolution. That's where my interest lies these days - though I still have fond memories of writing K/S, producing the fanzines, going to conventions, and connecting with others of like mind.

You mentioned in a previous email you'd had a 'Helluva lot of fun' in your writing, and I'm sure its been an adventure. Anything in particular stand out as a highlights stand out?

In my K/S writing, I would say that my personal favorite is *Dreams of the Sleepers* - a plot-driven novel that has Kirk and Spock captured by the US government in the 60s, and placed into cryonic suspension, where they then 'dream' their way to love and ecstasy despite the very dark circumstances surrounding them. It turned into a trilogy, and in some ways contributed to the foundation of some of my more mystical pursuits later on. How much of what we think about reality is real, and how much may be only a dream within a dream? Sure... age-old questions, nothing new there, but when we really start looking at what we write, we learn more about what we believe, and in learning what we believe, we begin to get a more accurate view of the person in the mirror. That's what writing is all about - not just about getting two characters in bed, or solving a mystery or launching a rocket... it's really about examining the writer herself... through the process of writing.



# **JASPER BRAYFORD'S LECTURES**

## **DANIEL JAMES WILKINSON**

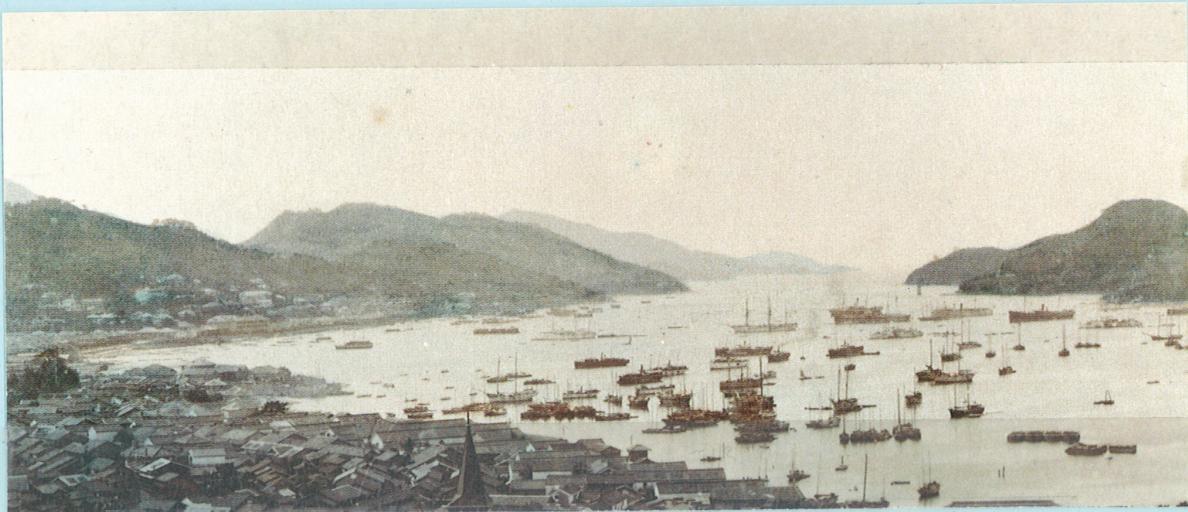
Daniel James Wilkinson's drawings, collages and installations are layered with elements of both nostalgic popular culture and modernist pictorial language. The works are rich in occultist design, devoid of literal explanation and are intricately constructed to recall the exuberance, excess and energy of a character's mind. *Jasper Brayford's Lectures* are part of a larger body of work which includes various papers from the fictitious historian's archives.

1261

The Tempora Empire (Tempora Realm) was a state that existed from 640nc until the Ombrillian war of [REDACTED]nc. It was the successor to the Eothen Sivian Rule, and the predecessor of the Ombrillian Empire. It was one of the largest empires the world had seen. At one point in 748, it stretched from Dooneland in the former Eothena Continent, across northern Isles. At the beginning of the 12th century, Temporisland was the largest country in the world. Across this vast realm were scattered the Emperor's 2.5 million subjects, from poor, illiterate peasants to the noble families of great wealth. Its government, ruled by the Emperor Jus Malveckess, (593-665nc), played a major role in bringing his country into the world state system. From its modest beginnings in the 5th century principality of Temporis, Temporisland had become the largest state in the world. It spanned the Tempora landmass from the Orrlit Sea to the Northern Isles. Much of its expansion had taken place in the 6th century, culminating in the first Tempora settlements in the Western Isles and in the early 8th century, the conquest of Dooneland, and the pacification of the Coney Tribes. However, this vast land had a population of 1.3 million, and had an unruly, but still wealthy city of Port Philsdoone.

had been

Jus [REDACTED] deeply impressed by the advanced technology, warcraft, and statecraft of the Eothen Continent. He studied Eothena tactics and fortifications and built a strong army of 100,000 made up of his own subjects, whom he conscripted for life. In 637-638, he visited Eothen, where he and his entourage made a deep impression. In celebration of [REDACTED], Jus assumed the title of emperor, and Temporisland officially became the Tempora Empire late in 640.

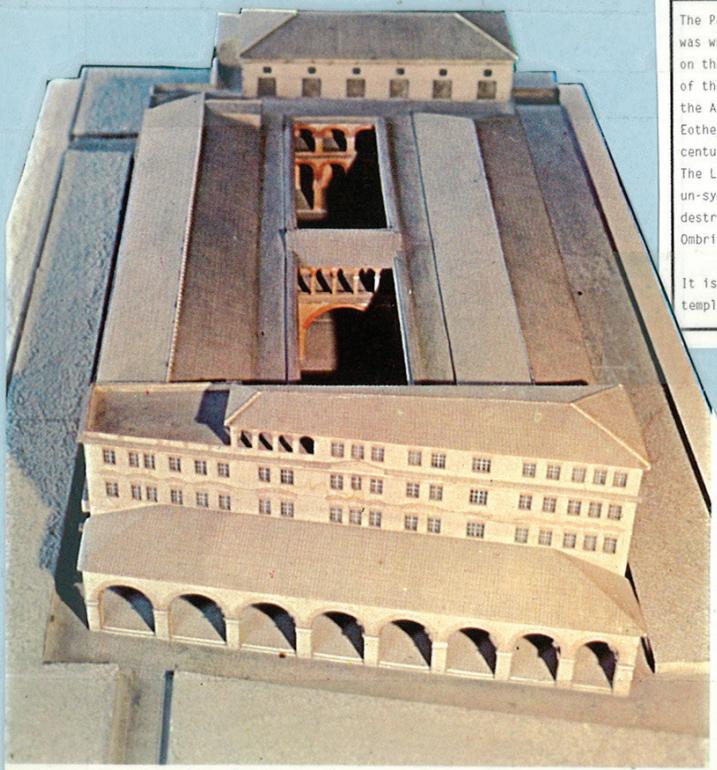


Mouth of the River Doone, also showing the small town of Antonia.

During the civil collapse of Eothena in 710 Temporisland's first military efforts were directed against the Dinnsburns on the Coneyland coast. Then Temporis's attention turned to the East. Temporian Army [REDACTED] lacked to secure access to any eastern seaport. The Emperor Rieka's ambitions for a "Door to Eothena" led him in 712 to make a secret alliance with the Dooneland Republic against the Dinnsburns, resulting in the Rain War. The war ended in 713 when an exhausted Dinnsburns sued for peace with Temporisland. Rieka acquired the Dooneland region.

Rieka reorganized his government on the old Eothen models, molding Temprisland into an absolutist state. He replaced the old (council of Lords) with a twenty senate, in effect a supreme council of state. The countryside was also divided into new provinces and districts. Rieka told the senate that its mission was to collect tax revenues. As part of the government reform, the Temple systems was partially incorporated into the country's administrative structure, in effect making it a tool of the local council. Rieka abolished the government taxing officials. Meanwhile, all vestiges of local self-government were removed, and Rieka continued and intensified his predecessors' requirement of state service for all nobles.

Rieka died in 741, leaving an unsettled succession and an exhausted realm. His reign raised questions about Temporisland's backwardness, its relationship to the fallen Eothena, the appropriateness of reform from above, and other fundamental problems that have confronted many of Tempora's subsequent rulers. Nevertheless, he had laid the foundations of a modern ~~Empire~~ Tempora



The Palace of the Altorian, also known as the Houses Law, in Temporis, was where the Lords of Law of the Temporis Empire met. The palace lied on the north bank of the River Towie in the Temporis, close to the Palaces of the wealthy. The model to left is a reconstruction of Rieka's Palace of the Altorian built in 731 Rieka's collaborative design for the Palace uses the Eothen Classic design, which was popular in Eothena during the 1st - 5th century(nc) and returned during the Eothen revival of the 8th century. The Lords were displeased with the result of the work, especially with the un-symmetrical layout designed by Rieka. The Palace of the Altorian was destroyed in the Fire of 898, and the current double domed Palace is in an Ombrillian Flannk style – was subsequently erected on the site.

It is no longer used for political reasons. From 1255-1320 it was used has a temple to the god Hostro, and now houses the Wampa Museum.

PALACE OF THE ALTORIAN

### Empire to Realm

During the 890s and 900s, relations between the Western Isles and Temporis became increasingly strained, primarily because of resentment of the Temporis Law Hall's ability to tax the Islanders without their consent. Disagreement turned to violence and in 899 the Western Isles Revolutionary War began. The following year, the colonists declared the independence of the Temporis Empire, and - with the assistance from Dooneland rebels - would go on to win the war in 909. The loss of the Western Isles, at the time Temporis's most populous settlements, is seen by historians as the event defining the transition between the "Empire" and "Realm", in which Temporis Empire shifted its attention away from the Isles to the fallen continent of Eothena. Events in Western Isles influenced Temporis policy in Dooneland, which had seen a large influx of loyalists during the Revolutionary War. Temporis, with the intention of asserting imperial authority, and not allowing the sort of popular control of government that was perceived to have led to the Western Isles Revolt. The future of Temporis's North East Eothena was briefly threatened during the War of 908, in which the Dooneland unsuccessfully attempted to break away from Temporis rule. This was the last time that Temporis and the Dooneland went to war. But was granted independence a year later during the territorial dispute between the two countries.

900 -1261

### Tempora Realm

The granting of independence to Dooneland in 909 meant that, aside from a scattering of islands and outposts (and the acquisition of Barley Island an uninhabited land in the Orrlitt Sea,) the process of deoccupation that had begun after the Western Isles War was largely complete.

4 The Crisis of the tenth Century is an age of crumbling and near collapse of the Tempora Realm especially between 900 and 950. During this time, 7 Altoriens reigned, and the realm experienced extreme military, political, and economic crises. This period ended with the accession of Palcan Miyn, who reigned from 950 until 971, and who solved many of the acute problems experienced during this crisis. However, the core problems would remain and cause the eventual destruction of the realm. During this period also saw the beginning of the slow peaceful unification between the Realm and new growing countries of old Eothena.

Over the following century Temporisland no longer secretly supported Dooneland for it's own financial or imperial gains, but openly pledged aid to new developing countries of Offans, Effins, Beolmanland of old Eothena, thus Isolating the combined lands of Coney and Dooneland into an un winnable battle of supremacy for Eothena.

5 In the year 1184 the united Lands Dooneland and Coney 'now called Eothenaland' began an aggressive stance against it's neighbour 'Effins'. Beolmanland, Temporisland and the Opongo Isles with the naval support from the Ombrillians invade Eothenaland. By the following year Queen Arpona Stackroll of Beolmanland finally conquers the city of Philtemporis and renames the city of Philtemporis 'Molvaris'. the old region of dooneland is renamed Donvaris.

A small period of a prosperity ensued during the early 13th century after the Union of the northern world and old Eothena (Beolmanland), which gave birth to the Opongo Commonwealth. The nobility of Beolmanland, far more numerous than in northern countries, took pride in their freedoms and Opongo system. During this small Golden Age period, Beolmanland expanded its economic borders to become the wealthiest country in world, and finally ending the financial supremacy of the Tempora Realm.

The Fall of the World  
By Fr'shoom Wyrloouy 1399

NOTE:  
BEOLMANLAND IS RENAMED IN THE 1120'S  
AS - - - 'BEOLEFFLAND'

9 By the year 1258 the Sivian of Ombrillia Isles (Payiem Jurwoo) captured the Opongo Navy just south of Ki and sacked the Lords of the Opongo Hall and crowned himself Supreme Sivian of the Ombrillians and the new Opongo. Despite his promises of bringing order and compassion back to the Opongo rule, the first few years of his term was blighted by great political upheaval. This chaotic political climate precipitated the harsh times that overcame the known world, and by the year 1261 Temporisland, Clements Island the Northern Isles were all captured, and for a short period the City of Taris in modern day Movina. Luckily for the Donvarisians they had defeated the Ombrillians and Payiem Jurwoo signed a unity with Dorva which it's self just over a few decades would grow into a powerful force. The Opongo rule crumbled and was rebuilt in the guise of the Ombrillian Empire. For the next forty years Dorva became the principle port and political centre of Beoleffland. By the year 1290 Beoleffland had been renamed by King Dru' Li Hinds, as the Kingdom of MOVINA.

The Tempora Realm had come to an end with the occupation of Temporis in 1261, it would be another forty years until the Ombrillians grip would finally give way, leaving Movina in 1322 to rebuild the crumbling Temporisland.

The Timpa Fanmooj Dro'uck (the Movinan leader) in year 1330 renamed the city of Temporis 'Tipori'shon' and Temporisland 'Bemophina', and becomes part of the Movina Commonwealth in 1339.

- 1: The Opongo Navy was built and supported by the Ombrillians.
- 2: Timpa is the official name for the political leader of Movina.

Golden Age of Temporis  
1200 - 1261

**NOTE: MISTAKE!**  
**MOVINA SHOULD STILL BE CALLED BEOLEFFLAND.**

The term is often expanded to apply to the years between 1180 and 1261.. In this sense, it can be considered a transitional period between "Eotheland war" and "Ombrillian oppression" eras. The era was distinctive for its architecture, literaturé, fashions, and politics. It was a period of excess for the aristocracy: for example, it was during this time that the Altorian Loim Jean'ma built the Hall of Gryom. However, it was also an era of uncertainty caused by several factors including the growth of Ombrillian power in the Opongo Commonwealth, periodic riots, and the concern of the developing countries in the south..

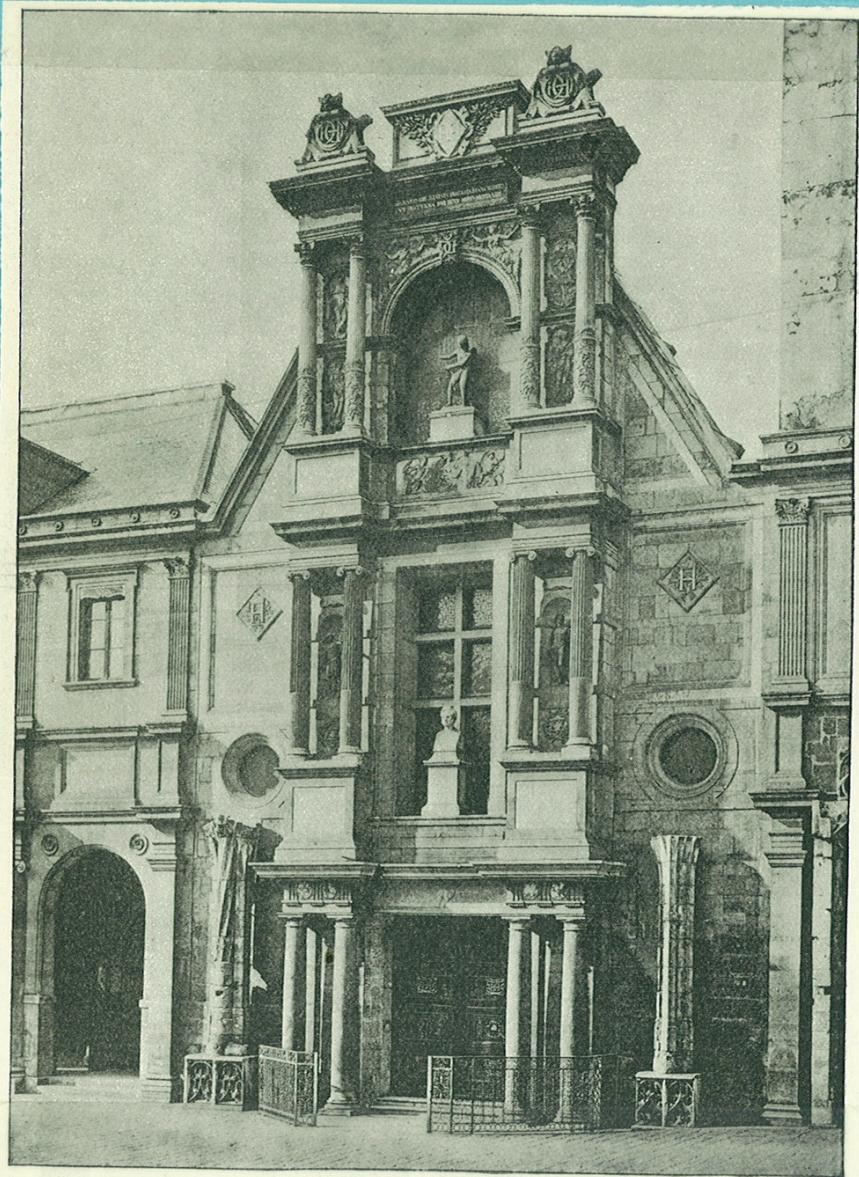
Despite changes taking place in Temporisland throughout this time, it is often noted that the country was relatively calm and stable, certainly compared with the war with Eotheland a few decades before. The politics of the new developing world of Movina did not translate directly into Temporis society, nor did the loss of the sovereignty over the world dramatically weaken or disrupt the Tempora Realm. Part of the economic stability can be ascribed to wealth gained through the joint technical development with Movina. Temporisland's more gradual adoption of the radical politics of the time is often explained by the growth in singular cult of Hostroism among the poor and working people, which diverted their attention to more spiritual rather than physical revolution. Another factor frequently cited for the stable basis is the open trade with Movina, importing cheap goods. The war that raged between Temporisland and Eotheland still influenced national life, and fear of yet another damaging war is thought to have prevented many from engaging in such activities.



### The Rebuilding of Temporis 1200 - 1225

The project encompassed all aspects of urban design and planning, both in the centre of Temporis and in the surrounding villages, and parks: streets and views, regulations imposed on buildings, public parks, sewers and water works, city facilities and public monuments.

Lady Vurtsrin's approach to urban planning was strongly criticised by some of her contemporaries.. Her rebuilding of the layout of Temporis gave its present form; its straight, wide avenues with their markets and shops determined a new type of urban ~~area~~ and have had a profound positive productive influence on the daily life of Temporis and it's culture.



# **CERTIFICATES OF READERSHIP**

**SARA MACKILLOP**

London based artist Sara MacKillop's series of *Certificates of Readership* was first displayed at the Saison Poetry Library, Royal Festival Hall. MacKillop designed twelve 'certificates' for books selected from the Library, drawing upon the institution's branding to make unique graphs charting the borrowing lives of the publications. As well as the framed copies of the certificates displayed on the walls of the Library, editions were sent to the poets in question, and a limited number were available to borrowers of the books.

Royal Festival Hall  
on the South Bank



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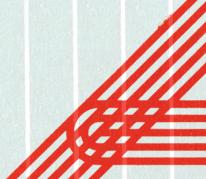
Author: John Ashbery

Title: Selected Poems

0861

2010

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Title: Terry Street

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27 JAN 1975  
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- 7 AUG 1974

8 OCT 1989  
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12 OCT 1987  
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31 JUL 1987  
22 AUG 1986  
- 7 MAY 1986  
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23 JUL 1985  
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Literature

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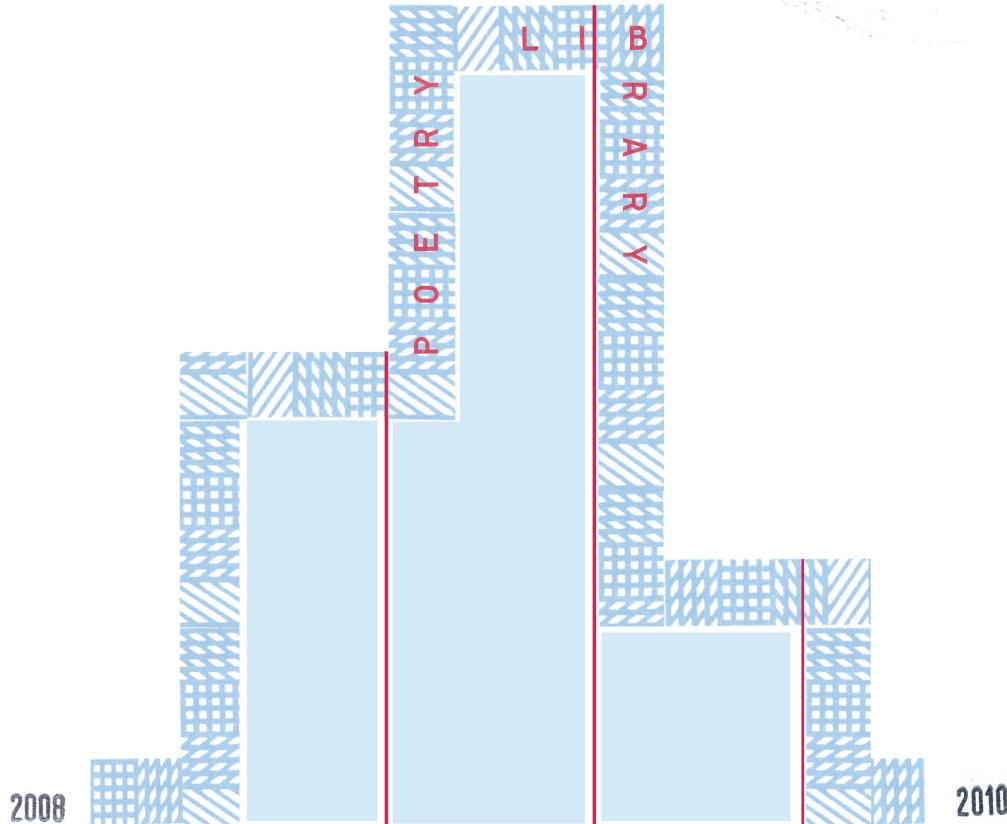
The Saison Poetry Library housing  
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Author: Jen Hadfield

Title: Nigh-No-Place



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Title: The North Bohemian Coalfields

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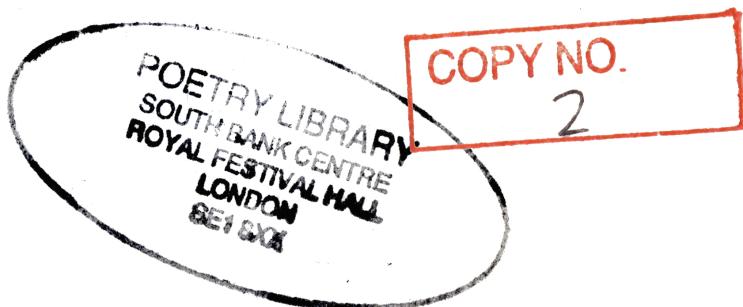
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| - 3 APR 1996       | - 3 SEP 2004      |
| <b>7 NOV.</b>      | 08 NOV 2000       |
| 11 OCT 1995        | 01 OCT 2000       |
| 17 MAR 1995        | 25 AUG 2000       |
| 6 DEC 1992         | 27 JUL 2000       |
| 18 APR 1992        | 19 FEB 2010       |
| <u>15 SEP 1987</u> | <u>2 FEB 2010</u> |
| <u>13 MAY 1985</u> |                   |



# **DEAD WORDS**

An ongoing miscellany from heaps of language, redundant print, lost information  
and forgotten junk mail

uma vez  
uma vala  
uma foz  
uma vez      uma bala  
uma fala      uma voz  
uma foz      uma vala  
uma bala      uma vez  
uma voz  
uma vala  
uma vez

### Augusto de Campos (1957)

uma vez = one time, once upon a time

uma fala = a speech, a talk

uma foz = a river-mouth

uma bala = a bullet

uma voz = a voice

uma vala = a ditch

"The reduction of a plot (love? murder?—'once upon a time . . . ') to a dynamic iterative endless process." (Haroldo de Campos)

English version by Edwin Morgan.

|      |        |       |       |       |
|------|--------|-------|-------|-------|
| once | was    |       |       |       |
| one  | ditch  |       |       |       |
|      | one    | beach |       |       |
|      | once   | was   | one   | whiz  |
| one  | speech |       | one   | voice |
| one  | beach  | one   | ditch |       |
| one  | whiz   | once  | was   |       |
| one  | voice  |       |       |       |
| one  | ditch  |       |       |       |
|      | once   | was   |       |       |

# THE REDUCTION OF A PLOT (LOVE? MURDER? – ‘ONCE UPON A TIME...’) TO A DYNAMIC ITERATIVE ENDLESS PROCESS

Augusto de Campos translated by Edwin Morgan

This poem by Augusto de Campos and translation by Edwin Morgan comes from the 1967 *Anthology of Concrete Poetry*, compiled by Emmett Williams and published by Something Else Press. The Fluxus artist not only selected the poems carefully in dialogue with the poets but also developed with them the manner in which they were presented. The mirroring of the two poems, placed between an equally carefully laid out translation and quote from Augusto's brother Haroldo, begs the question why two translations? Concrete poetry employs strategies of pattern and structural slippage to unearth the instability of words and it is as if Williams is transposing a further layer of vacillation here, quietly inserted between the original and its new rendering.

Augusto de Campos was one of the founders of Concrete Poetry, who along with his brother and several others, formulated a manifesto for the movement and set about organising its first exhibition in Brazil in 1956. The choice of Edwin Morgan as translator was fitting. Concrete poetry was only one element of his extraordinary output which included sonnets, a major translation of *Beowulf* and lyrics for *Idlewild*.

Nearly every entry in the anthology is accompanied by an illuminating quote, usually from the poet concerned. My favourite is Brion Gysin extolling the freedom of words and calling upon people to unshackle them from the printed page in his manifesto for the cut-up method. The de Campos quote for this poem makes me think of Jean-Luc Godard and his famous dictum that all you need to make a movie is a girl and a gun. All you need to make a concrete poem is words and space on a page. Richard H.M. Parry.

## Footnotes

*Concrete Poetry*, curated by Richard H.M. Parry will feature works from the special collection of the Saison Poetry Library, based at the Royal Festival Hall, alongside contemporary works responding both to the legacy of concrete poetry and the context of Hayward's Concrete Cafe. From 5 October 2011.

With thanks to Augusto de Campos, who is exhibiting in the 11th Biennale de Lyon 15 Sep-31 Dec 2011

# PUBLIC RECORDS

The Museum of Public Fiction, Los Angeles

4 October 2010 – 4 January 2011

I find Lauren Mackler with her shoes off, navigating a jumbled pile of colourful, fluffy fabric remnants dominating her Museum of Public Fiction. A graphic designer, Mackler studied at the Rhode Island School of Design, beginning the Museum there before deciding that there was more opportunity on the West Coast. A storefront in the Highland Park area of Los Angeles now houses the project, which currently appears to be about as far from a museum as possible - in addition to the fabric mound: plants, household furniture, a glass display cabinet and various artworks in various stages of completion fill the floor. Nonetheless, the slightly shambolic appearance of the space should be excused; Mackler's desire to imitate a museum is far from the simple mimicking of gallery, bookshop and café (although she plans to do that too). Her fascination with the museum stems from collecting, categorising and archiving, and it is these concepts that she wants to explore, rather than creating her own mini-institution.

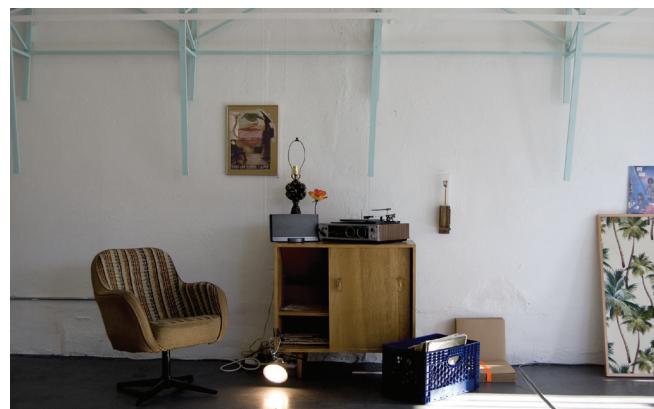
Public Fiction as a museum exists in parallel to Mackler's other concerns; she intends the space to function like a catalogue. She explains that a catalogue presents material and then gives it a greater context, facilitating understanding. In the context of the museum, the catalogue could be understood as a platform for privileged information, only available to those who have access to it. In making the space 'the catalogue', Mackler is, in a sense, levelling the playing field; an idea that aligns with her aversion to the valorising quality of the institutional museum.

If the concept of the 'space as catalogue' is difficult to grasp it is because Mackler herself is still solidifying her ideas, but the is clearer when viewing her graphic design work. Her books are beautiful experiments in disrupting the usual experience of a publication. Her thesis project, *Making Strange* reads from back to front and the cover, made from sandpaper, makes it uncomfortable to hold (and acts as a nod to the Situationists). Any fluid narrative or thread is abruptly interrupted by numerous inserts and images. Her essays are buried among the pages and need to be searched for to be found. *Ship*, is riddled with luminous coloured stickies. These neon tabs allow the reader to navigate a non-linear path, creating new cross-references between the twenty-seven artists featured. Mackler's books transform publication into an experience for the reader; creating interruptions, disruptions and unease. Her works suggest and allow flexible ways in which to engage with something that is often very rigid.

The main restriction of the conventional exhibition catalogue is, as with any book, its linear nature: front cover and back cover with one page after another – marching in sequential numerical order – in between. Mackler shows that it is possible to upset and exploit this linear flow. Yet, it remains to be seen how this translates into three-dimensional space.

*Public Records*, the first exhibition to attempt this, features an intimidating twenty-six artists and an expanding collection of artists' records. As the show was still very much in the process of installation when I visited, it was impossible to judge if Mackler has achieved any of her conceptual objectives, but the proposition is promising. Mackler intends to produce a catalogue for each exhibition and to ultimately evolve the museum to include printing facilities, with the addition of a Risograph. A printer dedicated to the needs and concerns of artists would also be a valuable edition to Los Angeles.

Mackler's books are wonderful objects and it will be interesting to see how she combines her practice as a graphic designer with the exhibitions themselves, especially the challenge of merging the 'space as catalogue' with a catalogue as object. It would provide a significant opportunity for Mackler to apply her ability to create cross-references to the city itself. Antonia Blocker.



# SEEING IS BELIEVING

Kunst-Werke, Berlin

11 September - 11 November 2011

11 September was inevitably going to throw up exhibitions that examined the aesthetics, the effects and the affects of the terrorist attacks on New York. Kunst-Werke's offering is substantial – a group show centred on imagery around 'War on Terror'. For those of us who enjoy being outraged at such needless violence on both sides, Seeing and Believing is an engaging confirmation of this point of view by artists who have investigated the rolling news.

Indigo Manglano Ovale's installation *Phantom Truck*, 2007, fills the ground floor and we are told to be careful in the dark, and that our eyes will adjust. Sadly mine didn't seem to – it was indeed very dark, and despite that being part of the point, it felt a little dissatisfying to look onto a large scale sculpture – a recreation of one of the mobile weapons factories that Saddam Hussein is claimed to have operated – and see little more than its uppermost corners.

A lack of image proved a leitmotif through the show. Alfredo Jaar's *May 1, 2011, 2011* is a static screen shot of Obama and his office watching a monitor; coupled with nothing but a white screen being perhaps the most interesting – left the American Government, and the gallery visitor in a state of suspension, and unknowing. Hito Steyerl's *Red Alert*, 2007 turns three computer screens on their end to create a monochrome triptych.

Other empty spaces are more lyrical. While doing little that YouTube doesn't already do, *Shock and Awe*, 2003, Gianni Motti's re-presentation of Bush's mistakenly broadcast jocular lead in to his solemn declaration of war against terror, is as satirical as ever. Paul Chan's *Re:The\_Operation*, 2002 is a cuttingly hilarious as it was when first made, following the adventures and trysts of a romantic war cabinet.

The exhibition nods to the other side of the conflicts with artists dealing with the trauma of wars and the constant media spectacle they have become. But even here it appears filtered through American eyes. Iman Issa's essay-video *Proposal for an Iraq War Memorial*, 2007, for instance, shows her own disconnect from her Iraqi heritage, and does little to further unpick the relationship by elucidating that the 'Baghdad' in the Hollywood movie of the 60s, *The Thief of Baghdad* isn't actually Baghdad at all. Sorry to destroy the illusion, but surely, we all know that the camera lies as much as any politician by now.

Adrian Paci's *Electric Blue*, 2010 is one of most engaging in the show, placing the still shocking Kosovan war footage into a milieu from his native Albania. The docu-fictional aesthetic is one of the few times in Seeing Is Believing we are transported into someone else's point of view as we

follow a video-maker's struggle to survive, becoming a rather low grade pornographer; and the self-loathing this causes. This personal everyday trauma only makes the images of bodies – reduced to objects in the porn as in the Nato bombings seems to encapsulate the traumas of life in its complexities.

The incessant Americanism of this show – even if cast negatively – becomes overwhelmingly dominant. Kenneth Anger's video *Uniform Attraction*, 2008 – a collage of found footage and clumsily acted Marine training scenes with what look like extras from a porn set in the roles is deliberately overbearing in its jingoism, machismo and subdued camp. Its funny at first, then, sadly, a bit boring as the repeated, fairly narrow range of references becomes difficult to maintain enthusiasm for over 25 minutes without the luscious and sexy cool of his earlier oeuvre of drag cars, Satanism and corrupted glamour. Perhaps, though, this is also a sign of the times, and my gaze being tinged with nostalgia.

The trouble is, as with political rallies and satire alike, the show tells us things we already know and are in agreement with, or wouldn't stick it out in the galleries for long. And North American artists, or perhaps more cautiously, artists based in the US – are as dominant in Seeing Is Believing as they are in military actions in the Middle East. Sure the show puts forward a critical perspective on American imperialism – be it geo-political, military or through the media. But then so do most intelligent newspapers, website and blogs. Mocking government's media gaffs has a cathartic tone today, when it should, perhaps, still be making us angry. It certainly seemed to give Europeans a bit of a free pass. Kit Hammonds.



installation view: Sean Snyder, Casio, Seiko, Sheraton, Toyota, Mars, 2004-5 (back); Anita di Banco, Corrections and Clarifications, 2001 (left); and Hito Steyerl, Red Alert, 2007 (right)

# THE GUN

CJ Chivers

Simon & Schuster, 1 October 2010

The Gun is not just about a gun, or even the gun of the title, the AK-47. It is, rather about all Kalashnikov rifles: the 47, the 74, the 101/102, the 103/104, the RPK, the AKM, the AKMS. In fact, it's not just about the rifles. It's about the man who designed them, Mikhail Kalashnikov (the AK stands for Avtomat Kalashnikova), and their utility in modern combat. And yet, it's not even just about Kalashnikov, his rifles and their proliferation, but about the development of the machine gun and its slow adoption by militaries in the late 19th century and early 20th century.

It is here that the book shines. Chivers provides vivid descriptions of the design of the first machine guns, the Gatling and the Maxim guns (strictly speaking, the Gatling was not a machine gun because it relied on a handcrank, but it still vastly improved firing rates on traditional rifles), and the slaughter inflicted upon African populations by this newfound firepower. The casual killing power of these machines was encapsulated in a Hilaire Belloc poem in *The Modern Traveller*:

He stood upon a little mound  
Cast his lethargic eyes around,  
And said beneath his breath:  
'Whatever happens, we have got  
The Maxim Gun, and they have not

Chivers makes a strong case for the profundity with which the machine gun, with its ability to unleash hundreds of rounds per minute, changed the face and pace of warfare. It created a vast mismatch between the technologies of developed countries and developing societies. Zulus were massacred by the thousand, the Americans deployed them against the Spanish, and describing a scene in Sudan, Winston Churchill, then a war reporter, noted:

There was nothing dulce et decorum about the Dervish dead; nothing of the dignity of unconquerable manhood; all was filthy corruption.

The research that has gone into Richard J Gatling, Hiram Maxim, their inventions and the effects is comprehensive and enjoyably written. Weaving in the historical notes with descriptions of the guns' usage allows for instant reflection on the importance of machine gunnery in changing the nature of warfare. Where The Gun falters and stumbles, however, is ironically in its discussions of the Kalashnikov rifles. Here, the most significant case study used, the Vietnam War, appears seemingly more as a stalking horse for Chivers to effectively showcase another travesty in Western military development: the poor performance of

the M-16 and the refusal by the American military establishment to improve the rifle despite up to 40% of them jamming or becoming unusable.

The M-16 chapter is informative and rightfully indignant, but it seems like a diversion from the main topic, that with which the book is advertised: the importance of the Kalashnikov rifle. Chivers describes why the gun was so successful – its loose fit and simplicity in design made it extremely hard-wearing and reliable. This was and is vital to insurgent forces that have little access to small arms and are often living without the means to keep up their rifles – Taliban fighters continue to use weapons from the Soviet era because they still work perfectly despite poor maintenance, and the rifle's robustness also allowed the Lord's Resistance Army in Uganda to bury and then dig up caches of the weapons putting them to work for their unique, child-soldier-driven insurgency in date. Combined with the rapid proliferation of factories producing Kalashnikov variants to Soviet clients, allies and others, whether it be China, Bulgaria or Yugoslavia, and the number of Cold War proxy conflicts encouraging the supply of small arms, it is easy to see why the AK has become the weapon of choice for insurgents battling Western forces worldwide.

Still, it felt like there was more that could be said about the Kalashnikov. The symbolism of the rifle, with its distinctive curved stock, for one seems like a potential topic of interest. Nevertheless, these are churlish complaints – Chivers has delivered an accomplished work, illuminating and engaging. Even if the writing at times becomes repetitive in its reportage style, with short sentences designed to maintain the pace, this book offers an enlightening discussion of machine gunnery.

Each issue of Three Letter Words will re-publish a book review from a blog. This anonymous review was first published in The Dalston Literary Review. To read the unabridged version visit <http://dalstonliteraryreview.com>

# BOOK CROSSING



Its nice to find a free book on the street, even if it is Nazi themed erotica... Presumably this one wasn't much of a success at the local antiquariat, despite being a snip at only 10 pence. In actual fact such pulp is highly collectable and Book Crossing have generously left it for someone to find - at least that's what I hope, and its not some kind of Far Right propaganda tool - but I'm going to err on the side of generosity. Happy hunting.

# OBITUARY

## Auturgy

n 1651 -1656

self-action; independent activity

Publish and Be Damned celebrates the auturgy of artists and independent publishers.

The auturgy of Julian Assange means that classified information about the war will now be widely available, albeit at someone's expense.



David Cameron believes that parents should show greater auturgy if they want their children to receive a decent education.

The word derives from 'auto' – greek for 'self'. Other words derived from the root include authority and author. The latter half of the word derives from the same root as urge, which comes from ergon meaning 'work'. Auturgy can therefore be broken down as 'self-work'.

Auturgy led a short life in the Oxford English Dictionary, only 5 years, from its first appearance in 1651. However we can imagine it would have been a significant addition to vocabulary at the time. As a word that was used to describe self-action and asserting individuality it might have been used to describe the historically significant events of that time. In 1651 Oliver Cromwell defeated King Charles II, scrapping the monarchy while establishing a strictly controlled republican commonwealth. Across the world, the new settlers in North America were beginning to call for their independence from England. It was a time when auturgy would have been a both celebrated and dangerous trait. Likewise we can think of many current examples where auturgy seems particularly relevant whether in relation to the Arab Spring or to the artists who are continuing to work throughout Europe despite significant difficulties and lack of support.

Auturgy may not have completely disappeared by 1656, but it only makes rare appearances today. A quick internet search shows that it used by a few as a blog domain or company name to suggest they pursue their work with a particularly independent spirit, while also maintaining a nostalgia for useless vocabulary. However the notion of self-action is so widespread that many more terms have since been developed to describe such activity, Big Society for instance is a term developed by politicians that suggests people should employ greater independent spirit and less relying on others if they want change to happen. DIY is probably the most popular term for self-action, used by a wide range of people from Ian Drury and the Blockheads to B&Q. Kate Phillimore.



# THREE LETTER WORDS

## OMG

September 2011

Edited by Kit Hammonds, Louise O'Hare and Kate Phillimore

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# **THREE LETTER WORDS**

**ISSUE ONE: OMG**

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