

CRUX DESPERATION

March 2012 director Riccardo Boglione editorial staff RB, Georgina Torello journal header Paolo Argeri journal design Massimo Alacca Head Image taken from Johannes Dryander. *Anatomiae, hoc est, Corporis Humani Dissectionis...* Marburg: Eucharis Cervicornus (Hirtzhorn), 1537 cc by-nc-nd gegen, Montevideo 2012 Spanish or Italian translations of this issue may be requested via email: gegen.mvd@gmail.com

2 MENTAL ISSUE

an index of potential Works



VANESSA PLACE

Capital

A rewriting of Walter Benjamin's *The Arcades Project* set in New York City in the twentieth century called *Capital*.



SIMON MORRIS

100 Tragic Deaths

A book of 100 signatures by medical doctors, taken from death certificates, recording the moment they certified, by hand, that someone was no longer living.



CLAUDE CLOSKY

Too Heavy

A ten kilo page, inserted in *Crux 2* "Mental issue"



ROBERT FITTERMAN

10,000 GIFT T-SHIRTS

Go to a small town anywhere in the world and buy a t-shirt for each person OR suggest the design using image and/or text for each t-shirt.



CRAIG DWORKIN

Inscience

An autobiographical work recounting everything you can remember learning, composed exclusively from the words you do not know (there are probably about 200,000 for a college-educated English speaker). Articles and prepositions emptied. You may use a dictionary.



RICHARD KOSTELANETZ

01 Contemporary ballet

On a large blackboard three performers write messages of love to one another one letter at a time, backwards.



DEREK BEAULIEU

How to Parse Flatland

In this article, beaulieu discusses both his volume *Flatland: a Romance of many dimensions* and Craig Dworkin's *Parse* in an insightful essay which is simultaneously about either book, as both volumes of conceptual writing were inspired by the work of Edwin Abbott Abbott (1838-1926).



SHARON KIVLAND

The Odour of the Natural and Social History of a Family under the Second Empire

The entire oeuvre of Émile Zola's *Rougon-Macquart* saga, a study of the effects of hereditary and the environment on a single family, tracing the passage of madness and disease, is digested according to odour, both physical and metaphorical.



LUIS CAMNITZER

A perfectly circular horizon



RICCARDO BOGLIONE

Giorno di Kenneth Goldsmith

Italian version of Kenneth Goldsmith's *Day* (2003), translated by retyping the whole September 1, 2000 issue of *Corriere Della Sera*.



NICK THURSTON and LUCIA PIETROIUSTI

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, , , would be a new punctuation mark and glyph form, used to inscribe and pronounce an intense series of semi-separations, with the melody and junction of a stutter. It would represent a way in which signifiers and their signifieds relate to one another and their (at least textual) context. Its body is an assembly of three commas, separated self-reflexively by its own type of junction, i.e., with a full or half leading space between each comma, a semi-separation. As a punctuation mark, we would hope that its form would be subject to the contortions and re-stylings of any other typological glyph that actually works: the specific shapes of the commas would always be determined by the font-settings of the typist's stylesheet or the scribe's calligraphy. We have no idea how one would say , , , but we think we have a sense of what , , , would sound and feel like. Just as an ellipsis represents something that the reader only needs to know was once there, i.e., that there was something there but she does not need it exactly, , , , presents a type of content or relation rather than any singular thing(s).



MICHALIS PICHLER

DIAL NOW IF IN VERSE

IF NERD IS ALIVE NOW
NOW LIVE IS A FRIEND
SAW NO DEVIL IN FIRE
IN EVIL ON FRIED SAW
WIND IS ON RIVAL FEE
WE IS ONE VIRAL FIND
NOW LEARN IF DIVE IS
DOWN IF VEIL IS NEAR
OR LEWN AS IF DIVINE
IF I WON DR VASELINE
FINE WORDS IN A VEIL
SWORD IN A VEIN LIFE
LIVE WORSE IN A FIND
IN WIND OF LIVE ARSE
WIVES AND I ON RIFLE
WIN A SIN FIRED LOVE
I WAS NO VILE FRIEND
FIVE WILDS OR A NINE
IF I SNARLED ON VIEW
LIVE ROADS IN NEW IF
EVEN DWARF IS IN OIL
WO V LINIE SEIN DARF
and all other anagrams of
FIVE WORDS IN A LINE