

Pictographs



Bill Keith



Pictographs



Bill Keith



Copyright © 1996 by Bill Keith. All rights reserved.

The publisher wishes to thank the John W. and Clara C. Higgins Foundation and the Pauline Oliveros Foundation for financial assistance granted.

Designed by Bryan McHugh.
Photograph of Bill Keith by Bryan McHugh.

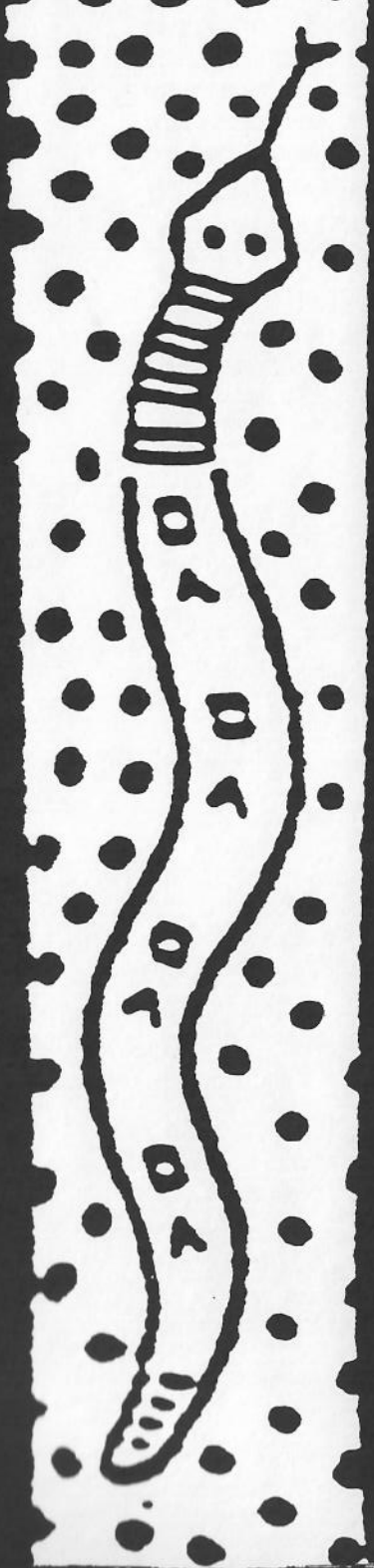
ISBN 1-880516-20-9

Manufactured in the United States of America.

*For
Antar & Tarik Keith*

I would like to believe that quotations in this work act less as
escutcheon than mosaic of a collective dream.

Ihab Hassan, *The Right Promethean Fire*



ספר שמות
פרק יא
פסוק יא



והיה
למזבח
העולה
לפני
יהוה



As a painter, photographer and writer I am uniquely qualified to



produce what is termed visual poetry and/or

language art. This

art sublimely ignores

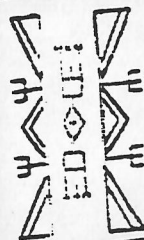
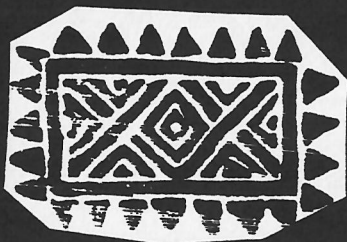
language-barriers and emphasizes the

symbolical function of language.



Myth is an enduring link between

the past and the present.



How, at my age, to participate in creative endeavors--but avoid

the inherent stress attendant upon such activities. Art should be



a release of tensions---not a compounding of them into complexes.

All of us have ideas. Some are masters of their ideas; others

are slaves of their ideas. I prefer to be the master; not the

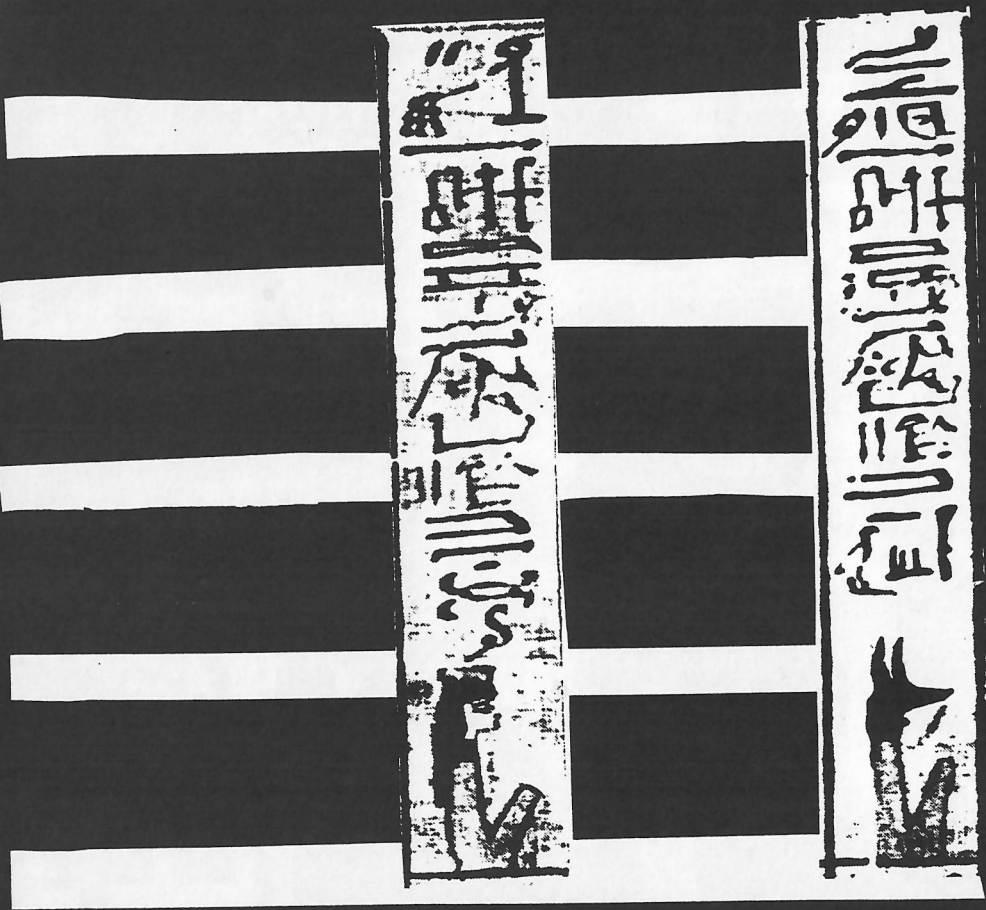
slave.

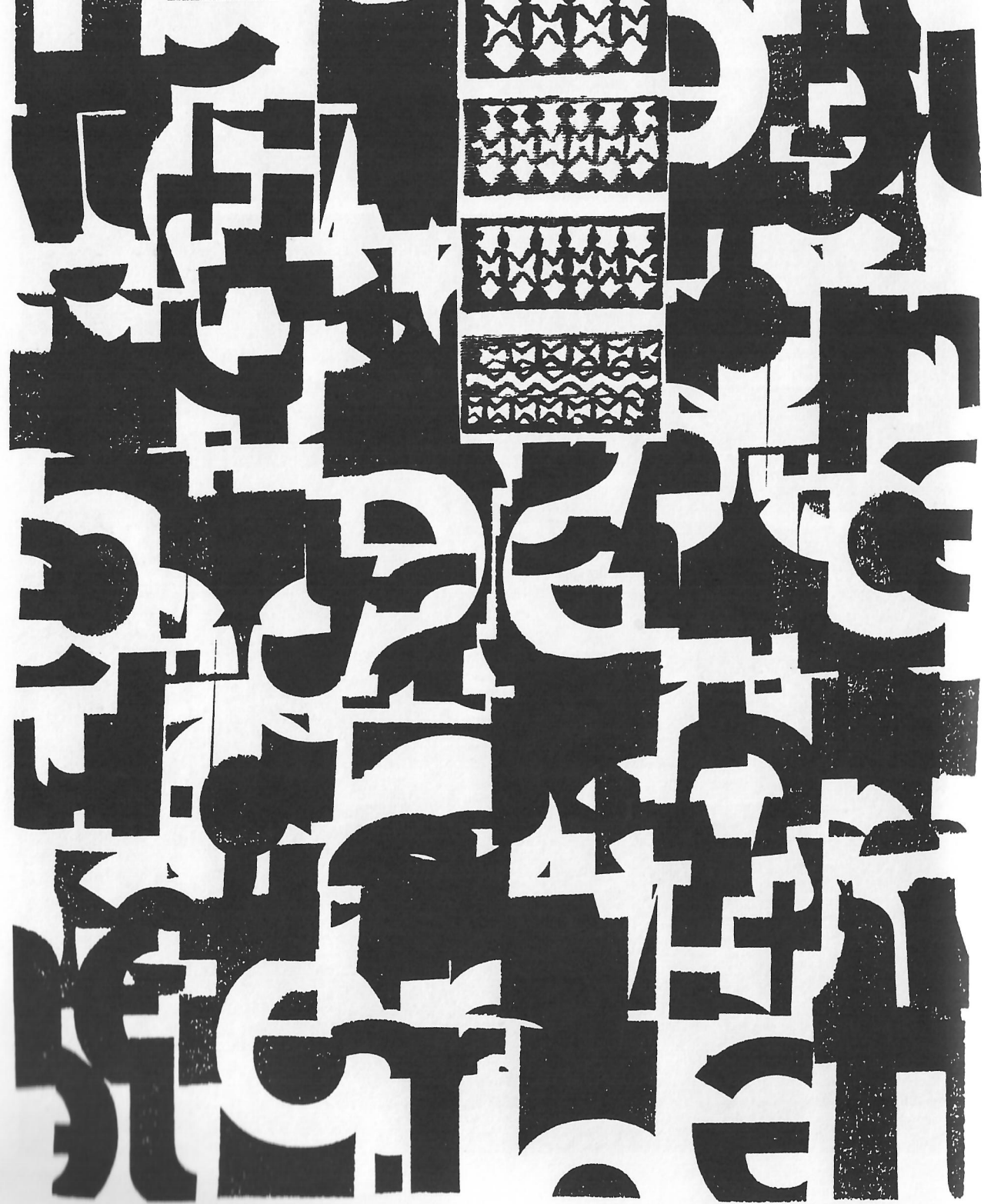


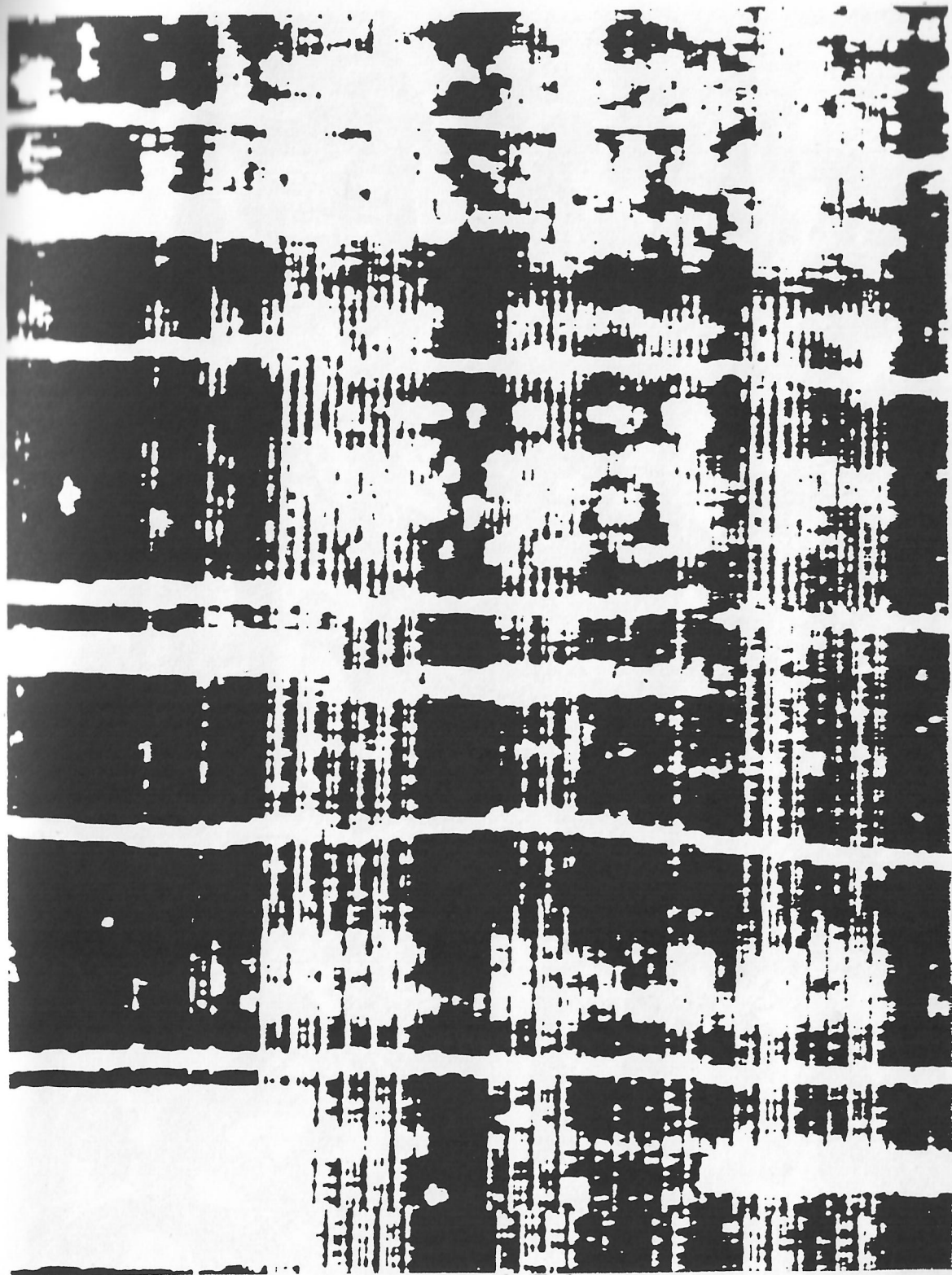
I chose to be an artist/poet for a selfish reason. I wanted to

be free to create. Unfortunately, somewhere along this odyssey,

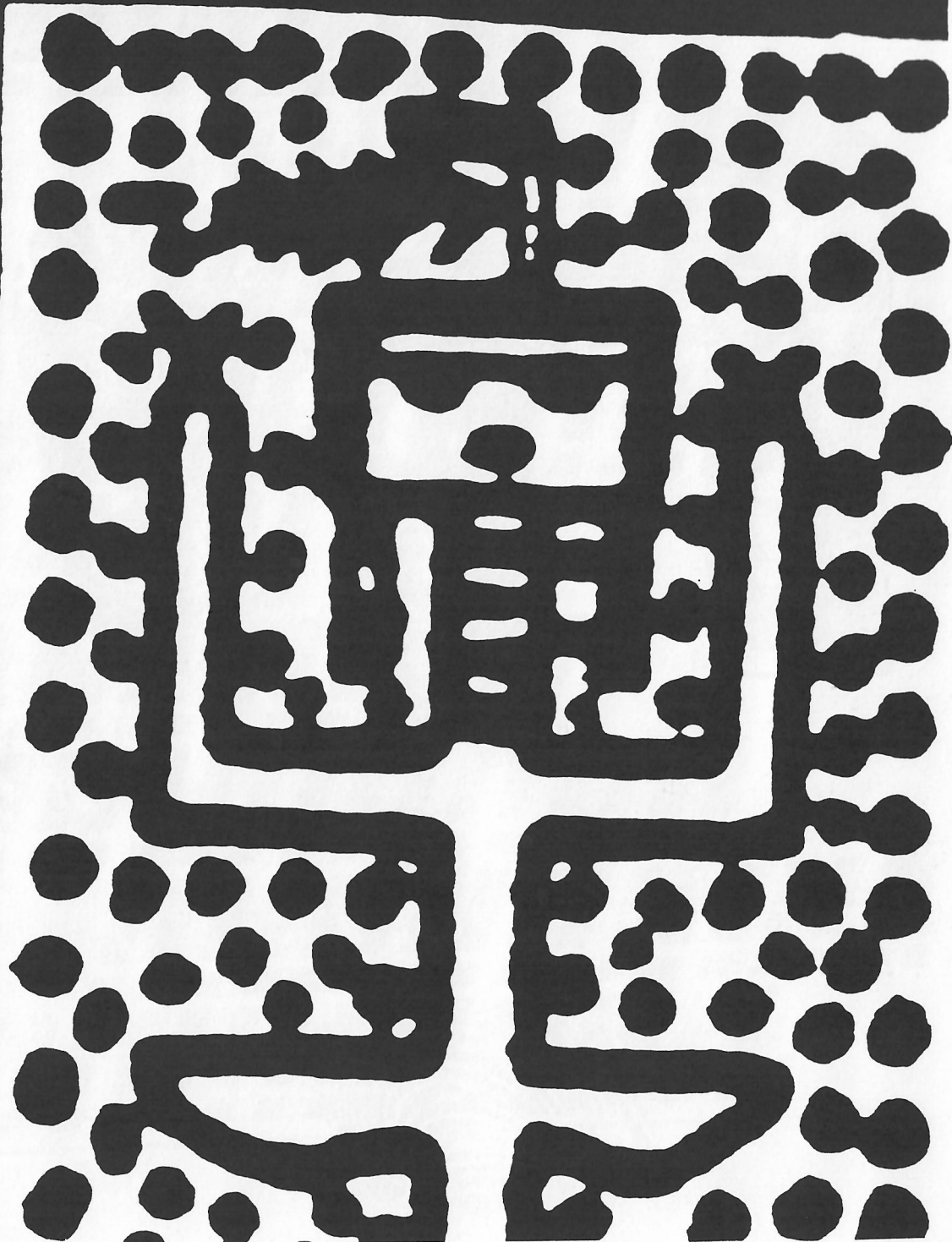
I got mischarted... now I am a disgruntled slave to my art.

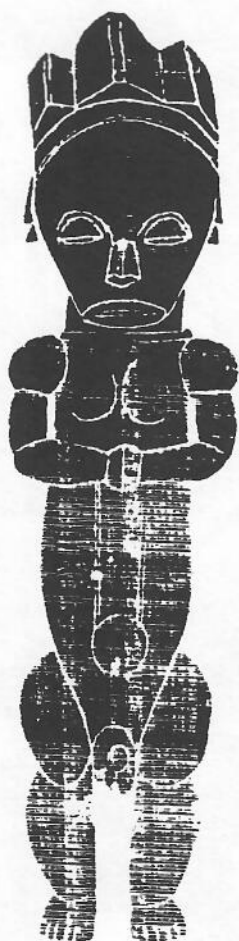
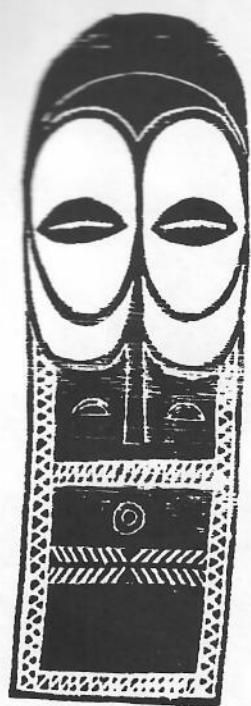


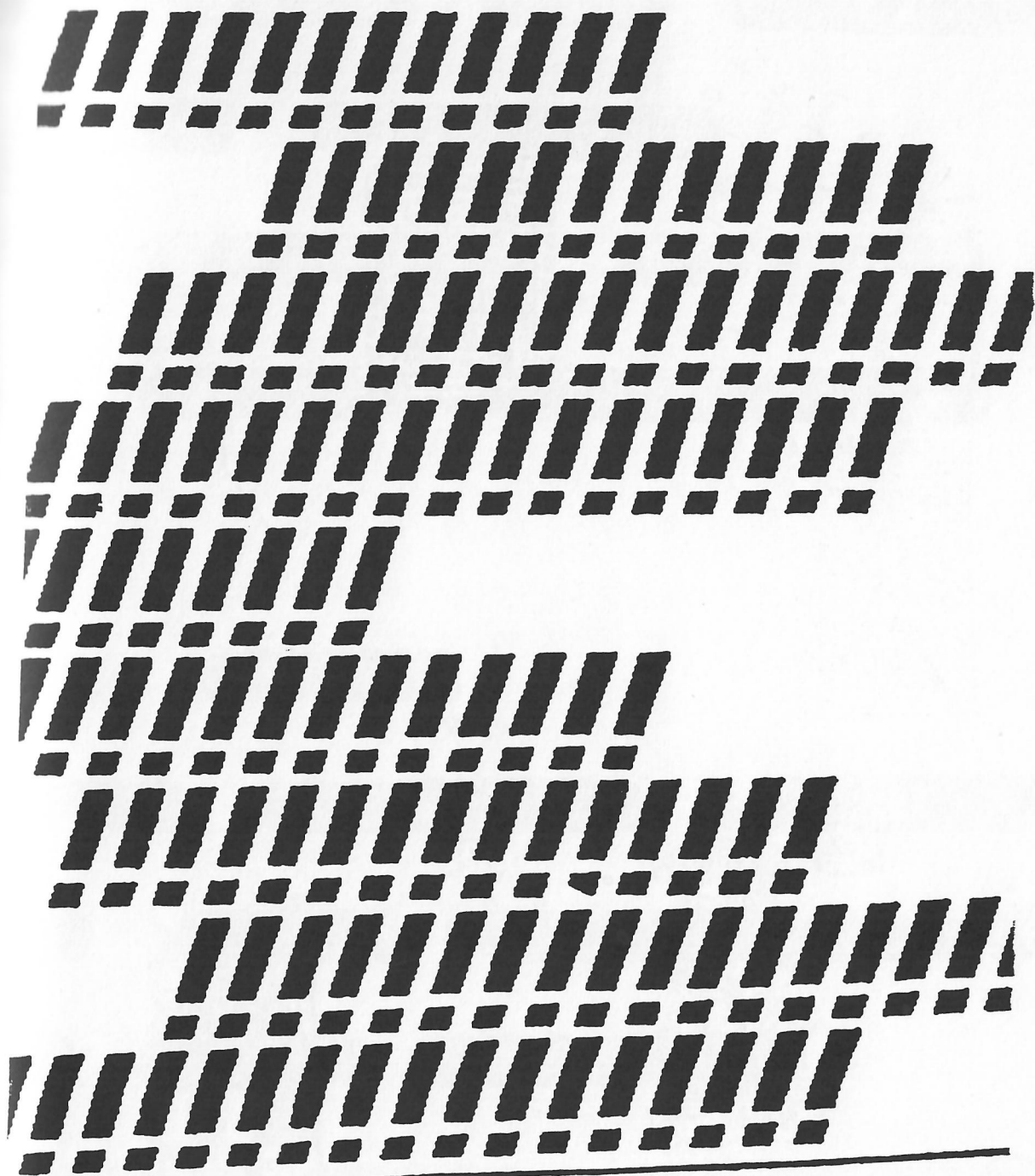




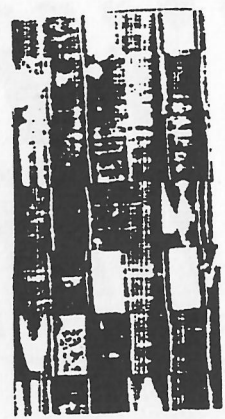
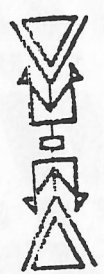
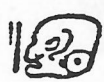








- 3/6
 - 4/7
 - 5/8
 - 6/9
 - 7/10
 - 8/11
 - 9/12
 - 10/13
 - 11/14
 - 12/15



[REDACTED]

[REDACTED]

[REDACTED]

[REDACTED]

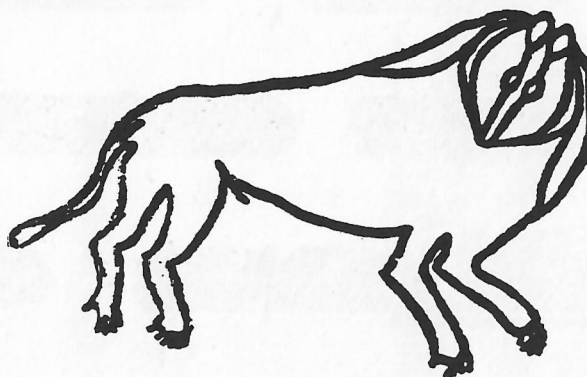
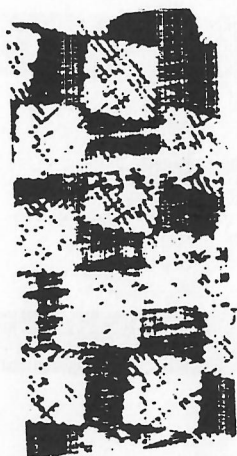
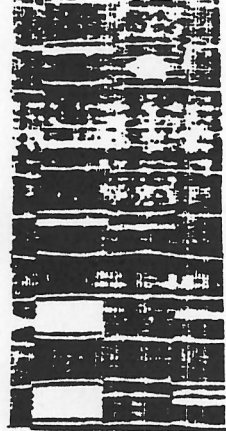
[REDACTED]

[REDACTED]

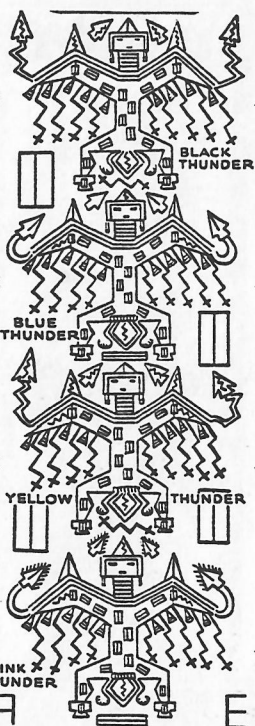
[REDACTED]

[REDACTED]

[REDACTED]



XX



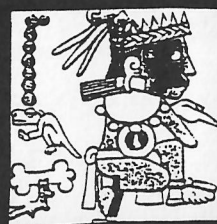
XXXXXXXXXXXXXXXXXXXXX >>> >>> >>> XXXXXXXXXXXXXXXXXXXXXXXX

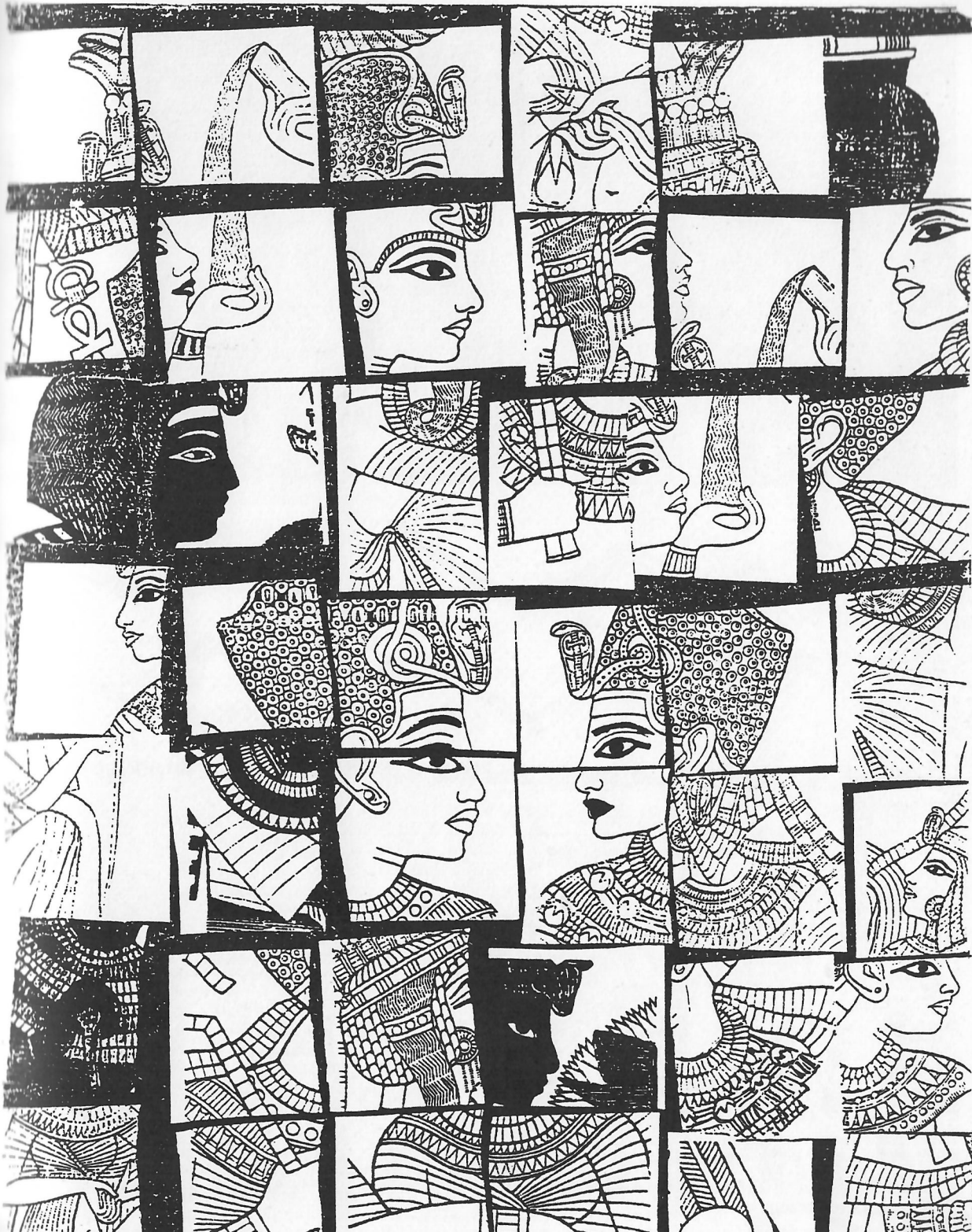
XXXXXXXXXXXXXXXXXXXXX 2222 2222 XXX

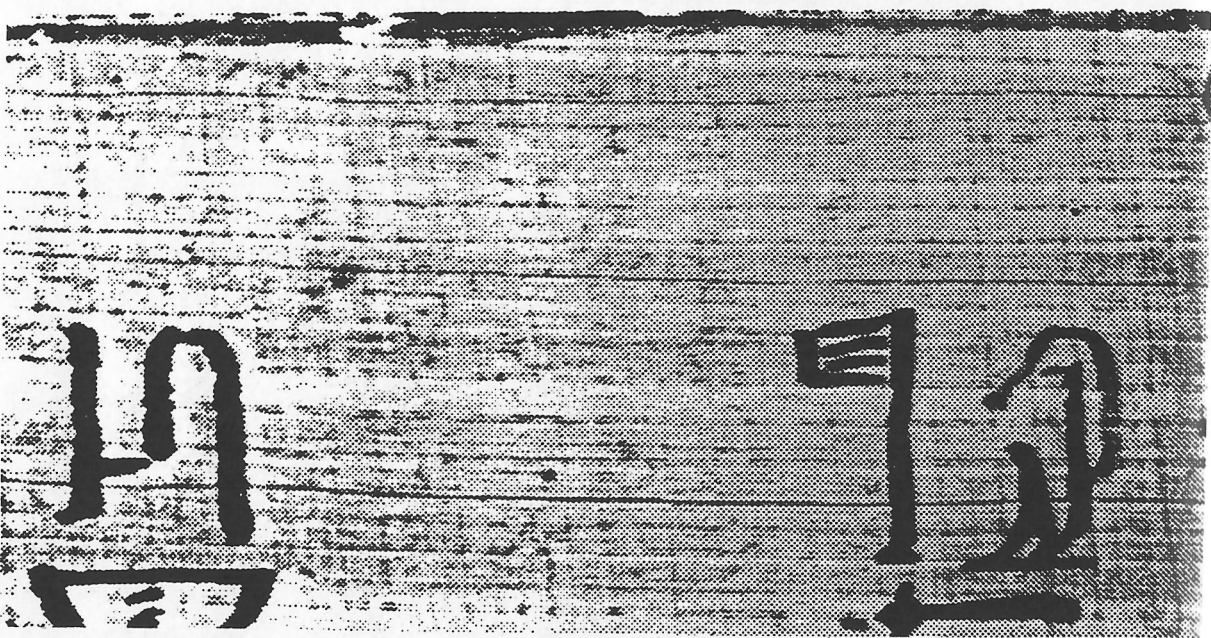
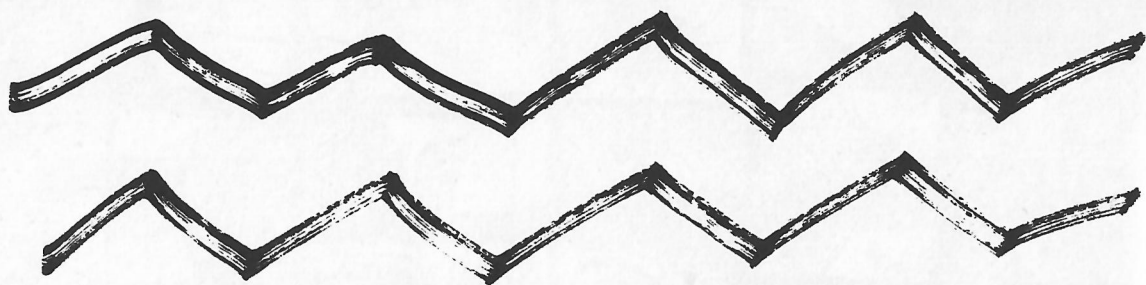
XXXXXXXXXXXXXXXXXXXXX >>>> || <<<< XXXX XXXXXXXXXXXXXXXXXXXXXXXX

XX

XX

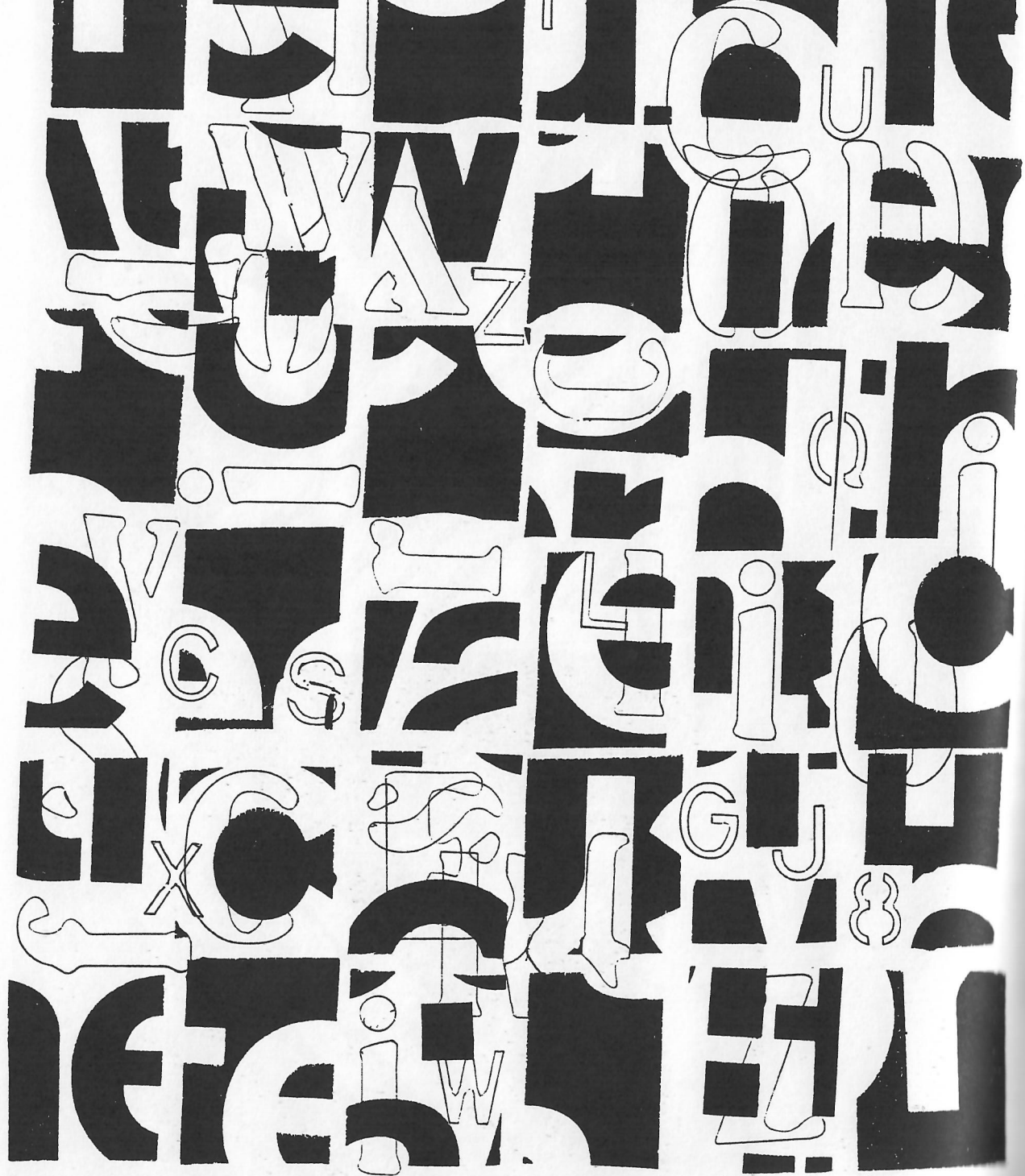


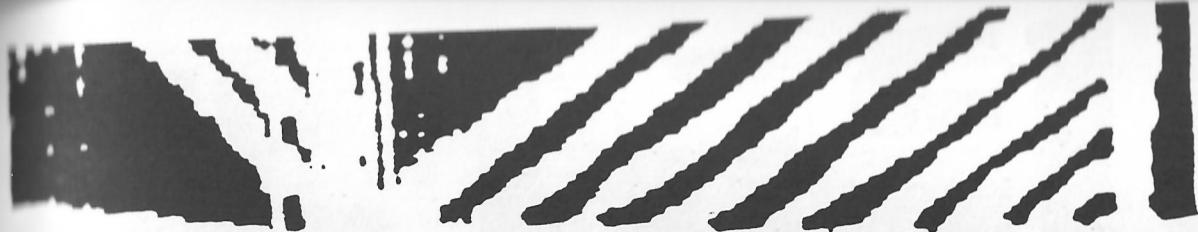


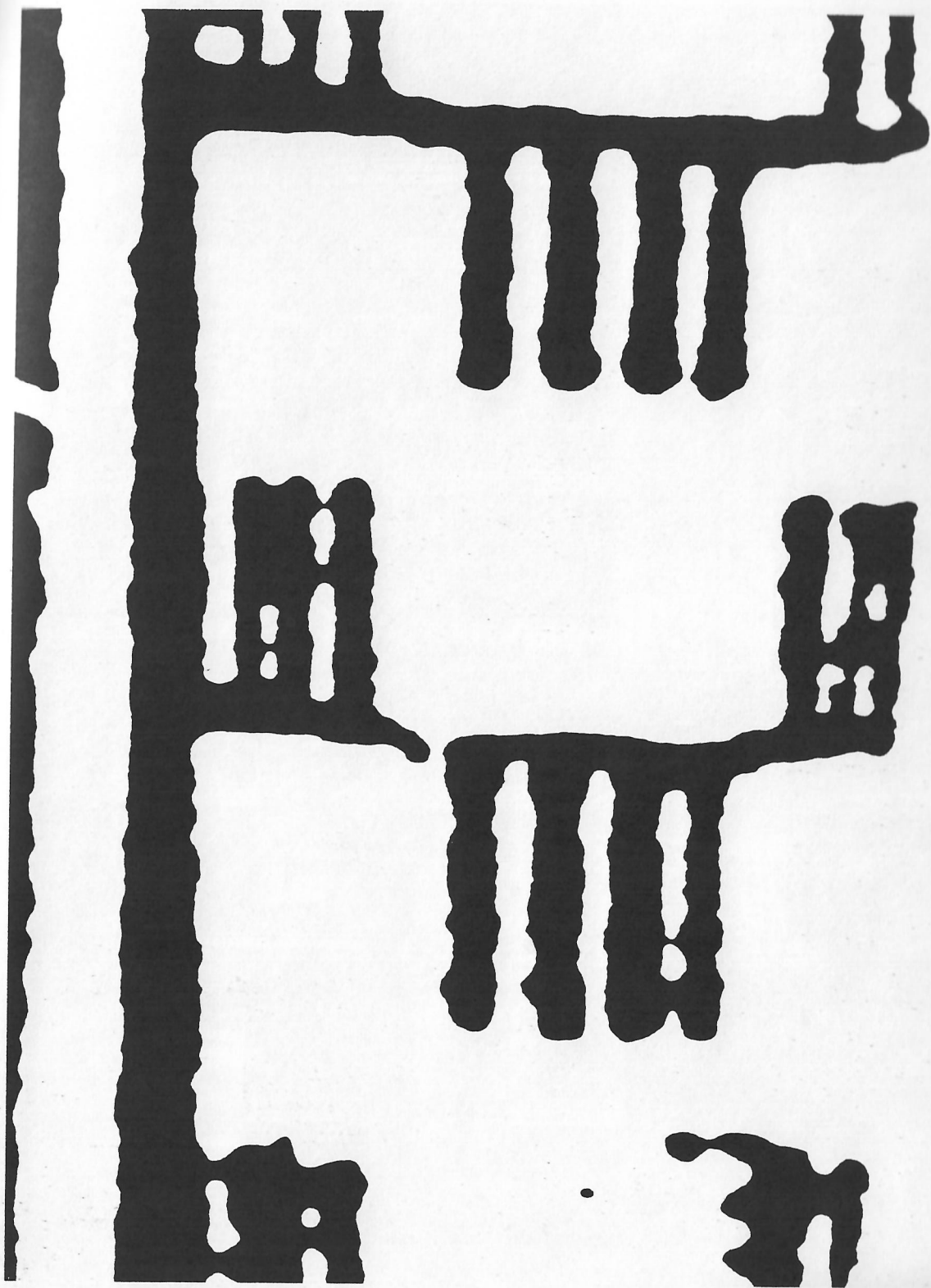


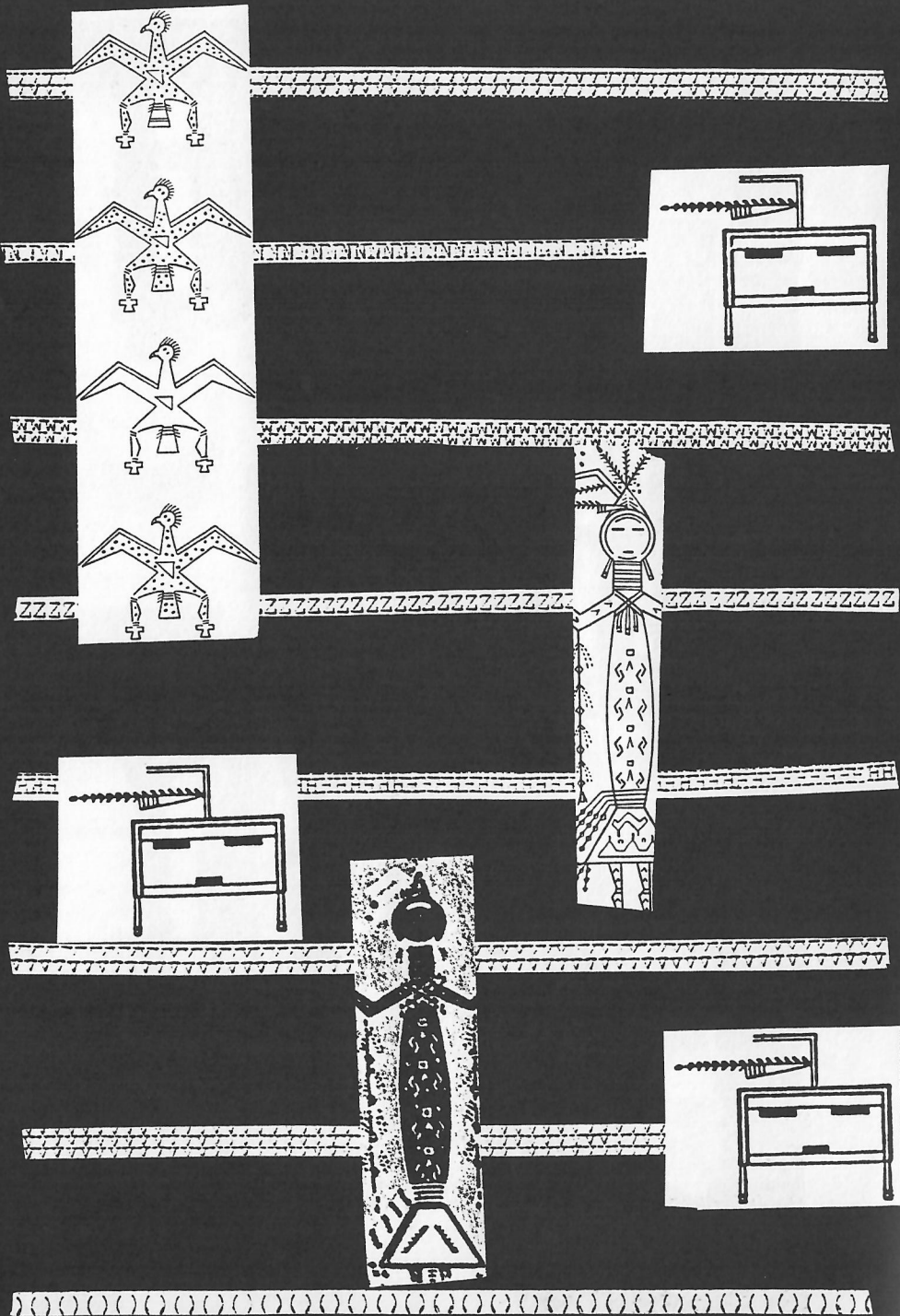


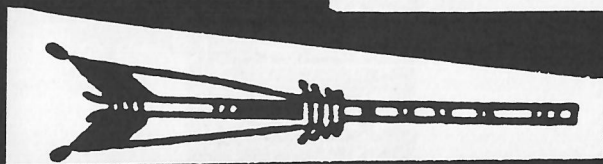
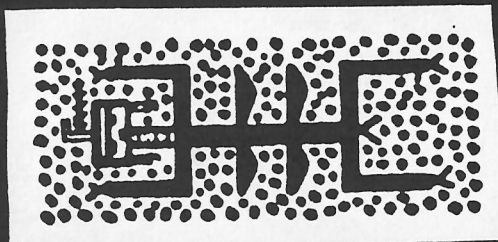
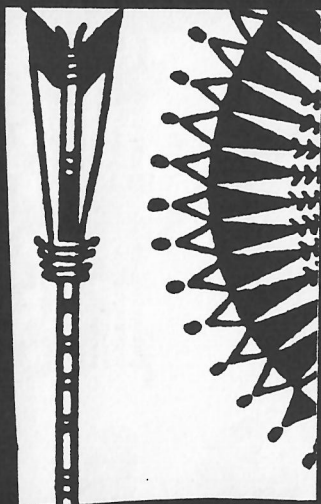
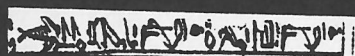
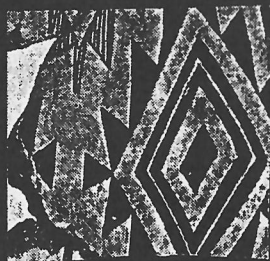
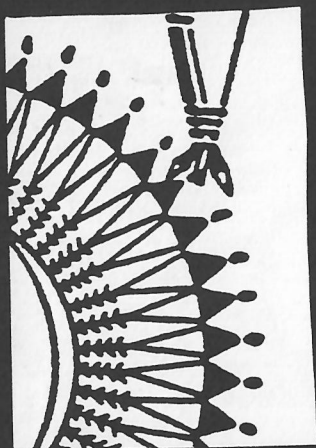
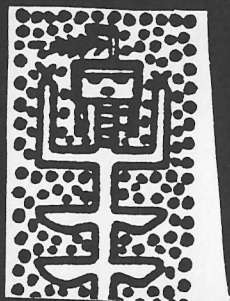
[illegible]

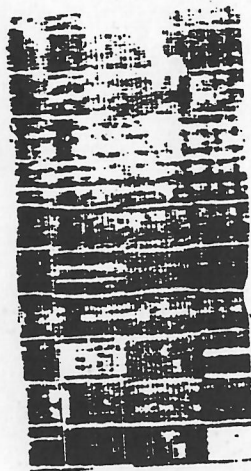
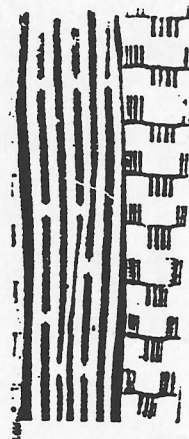
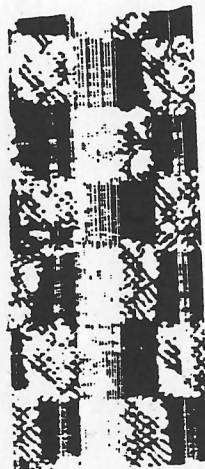
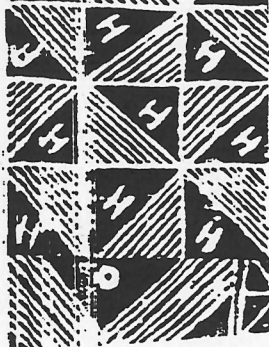


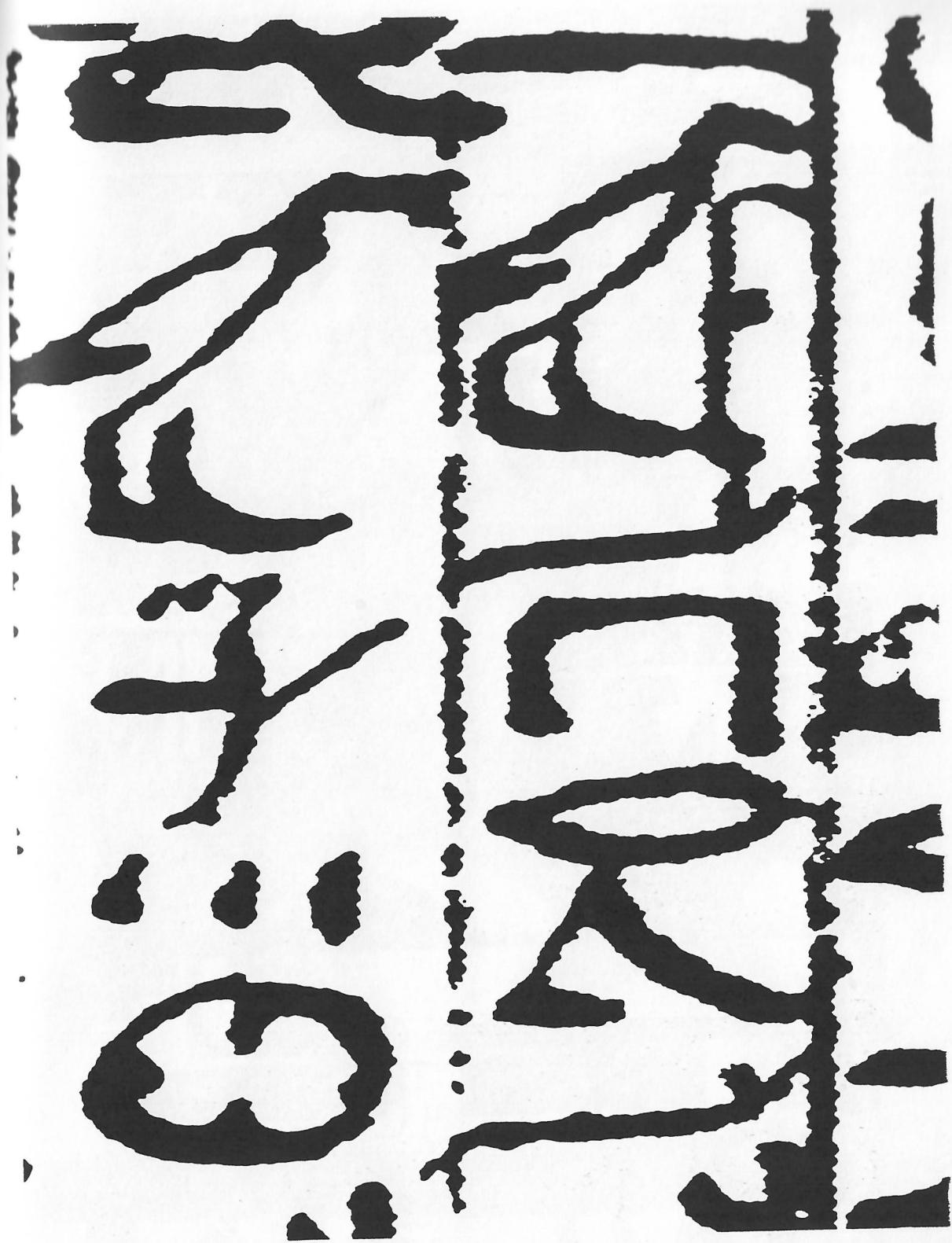












聯邦政府批准牌照
專門協助少數民族

美國付款

經理企枱
收銀帶位
打雜收碗

森美進口公司

陳小姐介紹所

moving images

永安職業介紹所

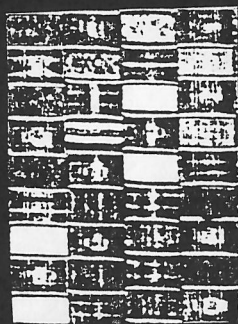
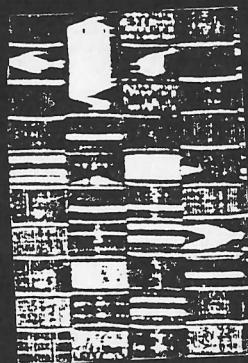
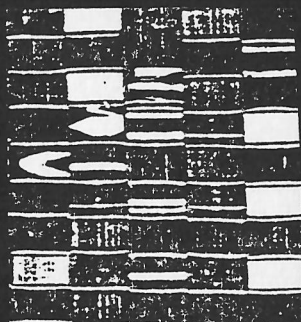
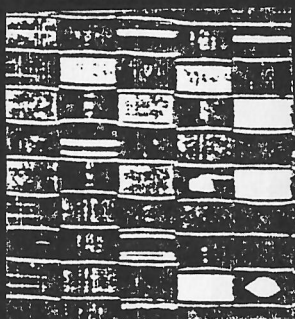
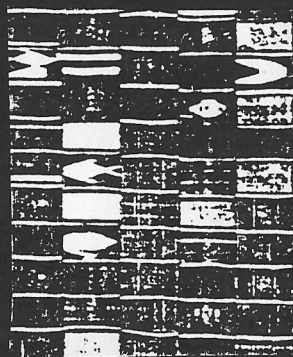
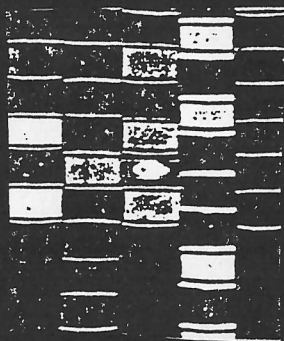
SPIN

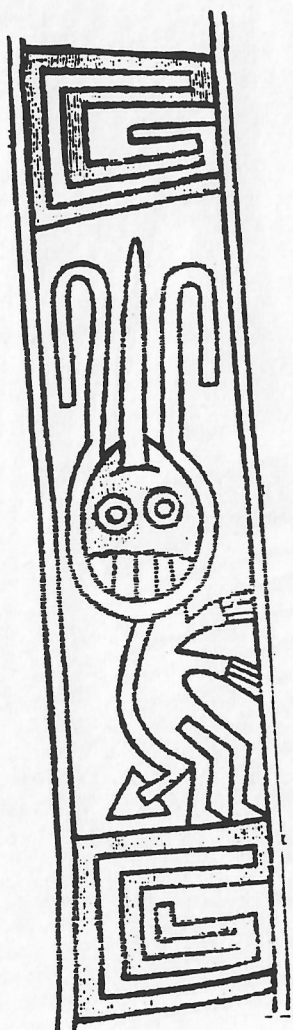
dizyngly

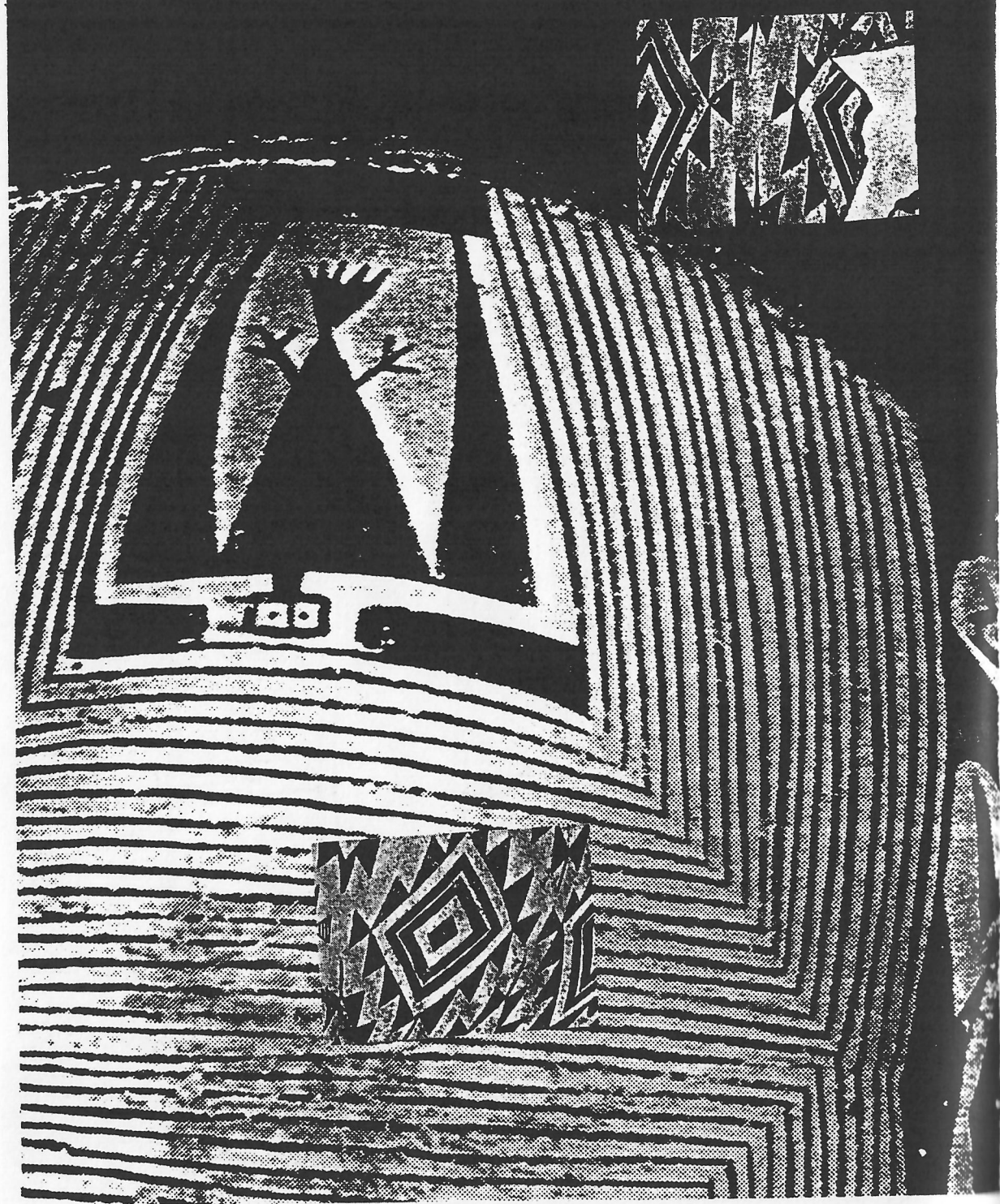
BUY

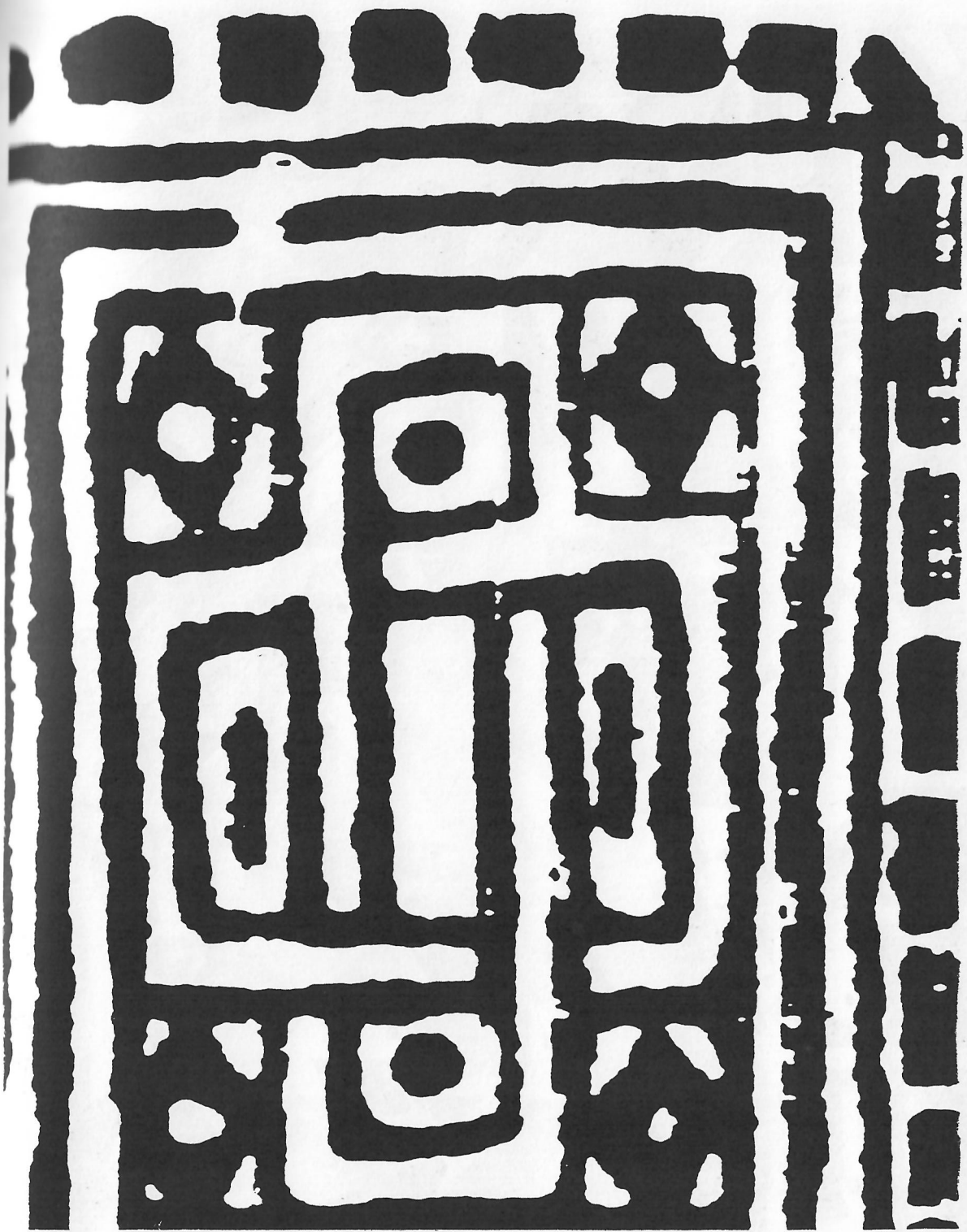
TH
LL
AST
SE
F
EA
N
Z
D
S

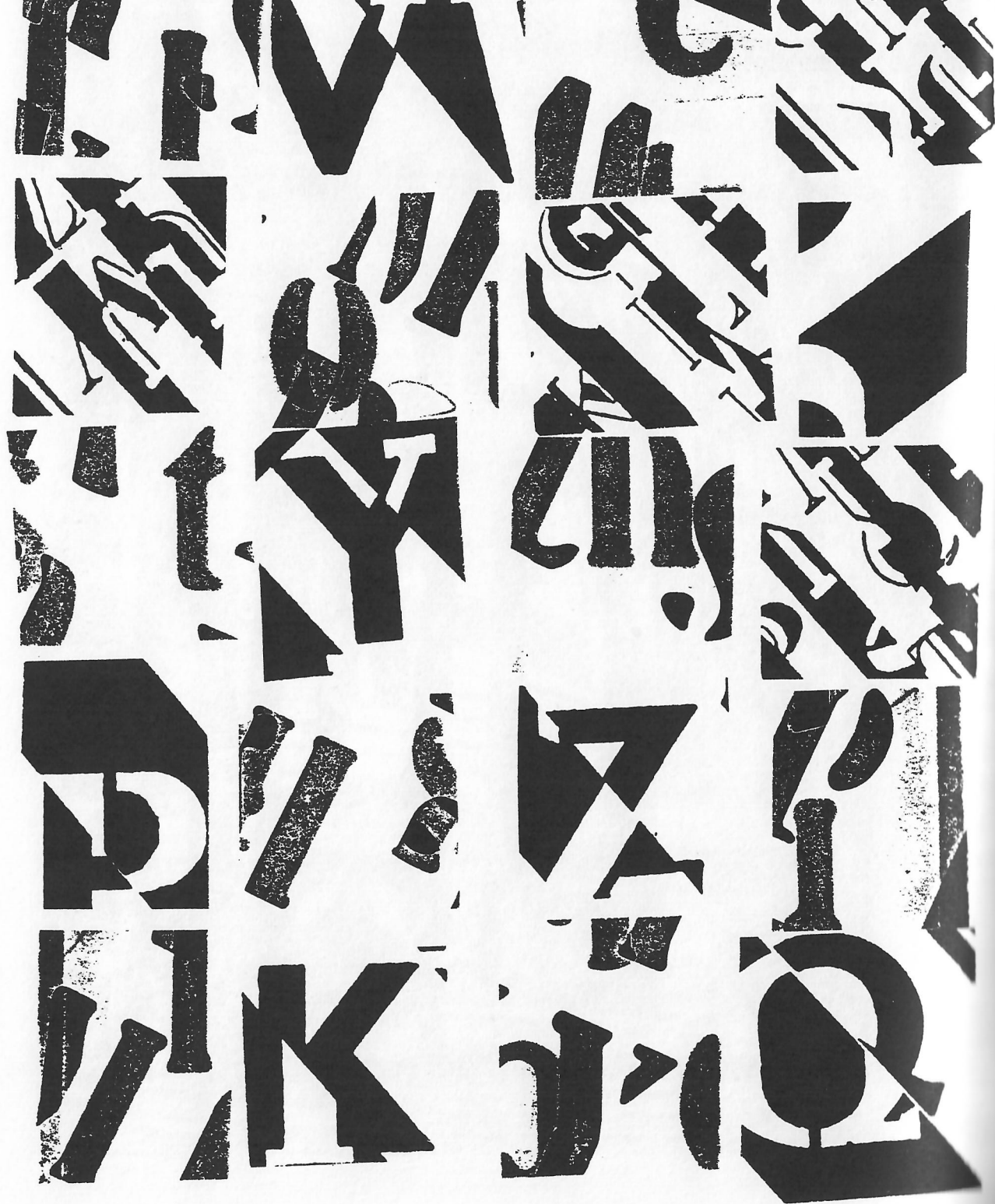






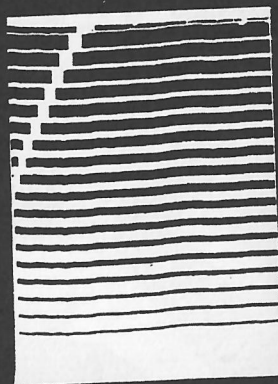
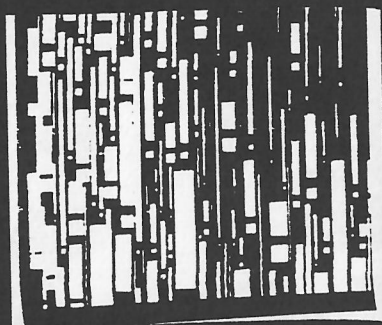
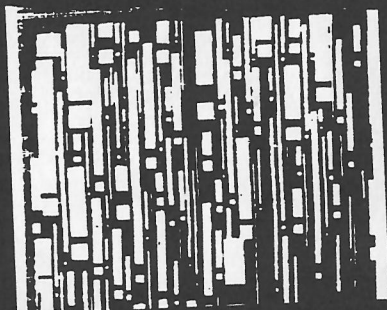
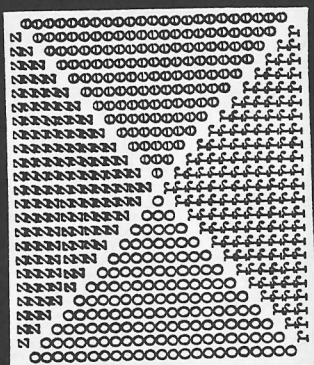


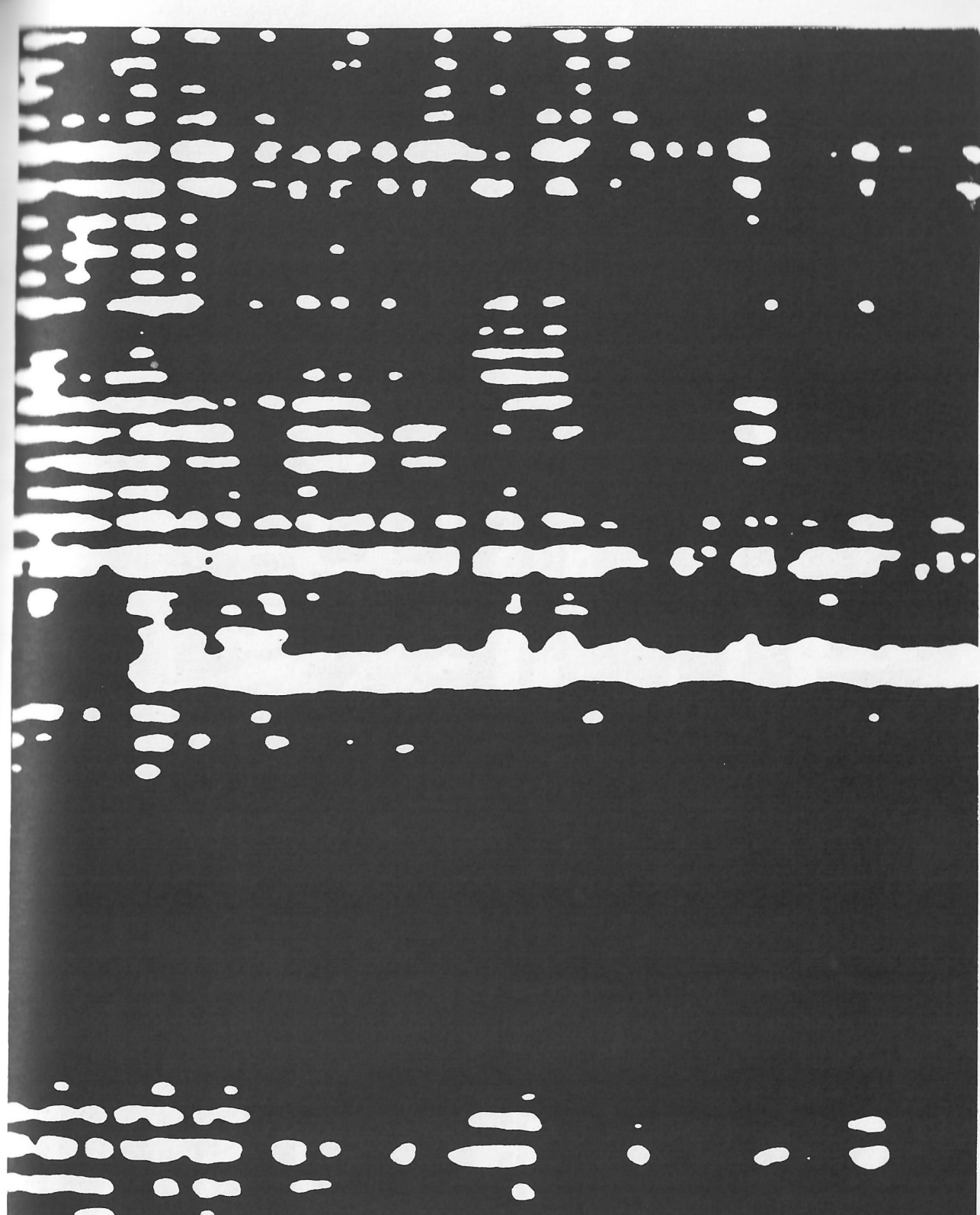






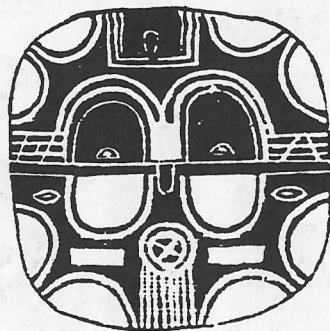
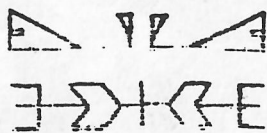
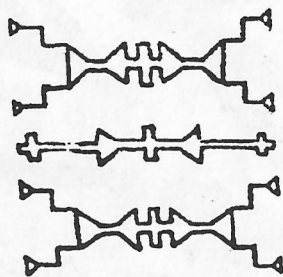
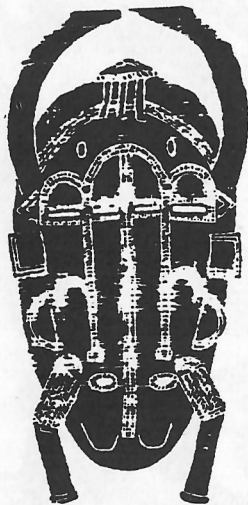


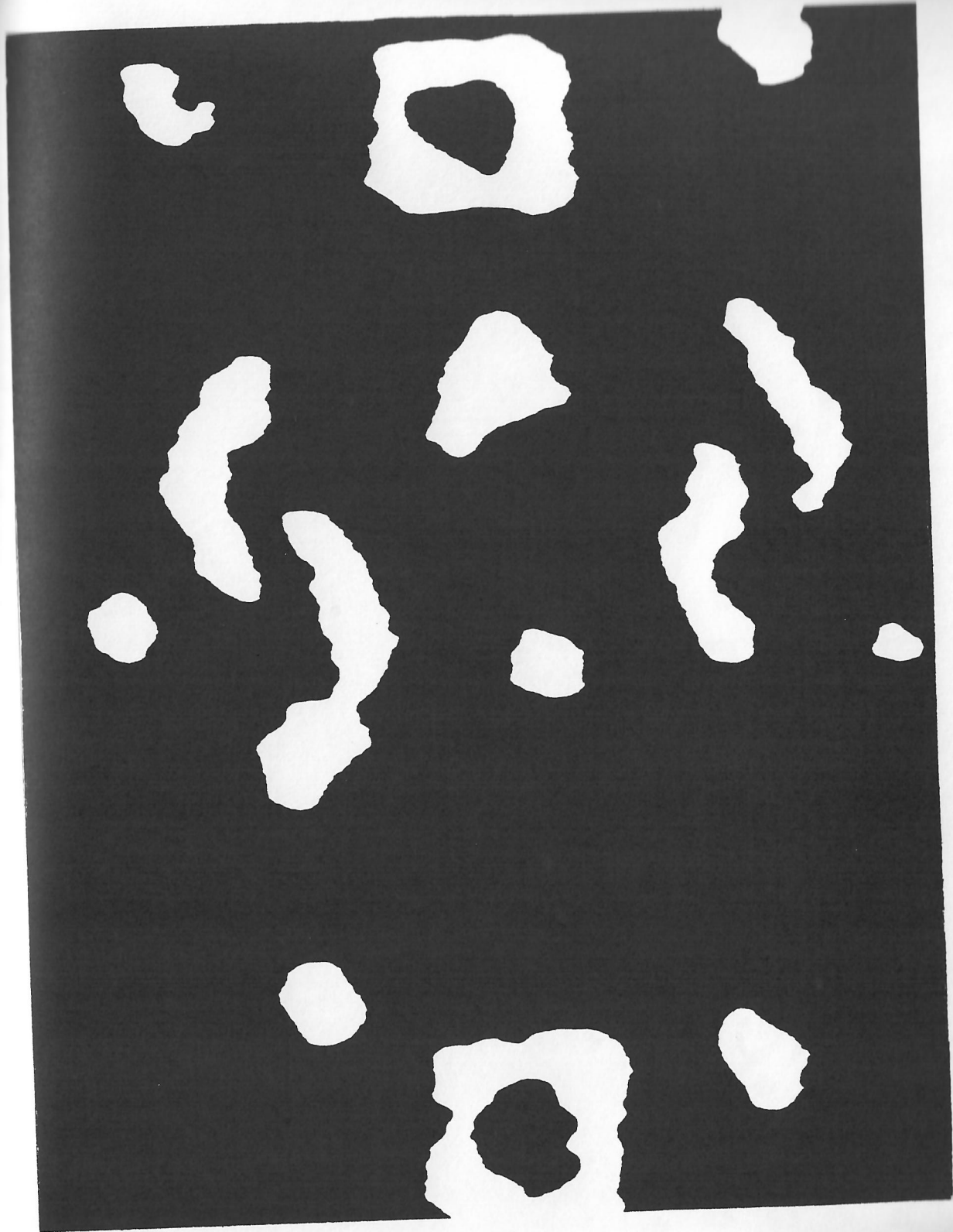


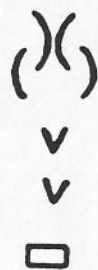
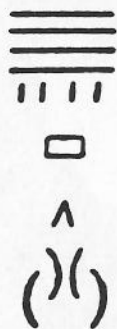
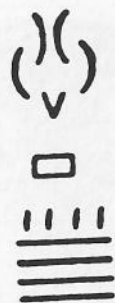


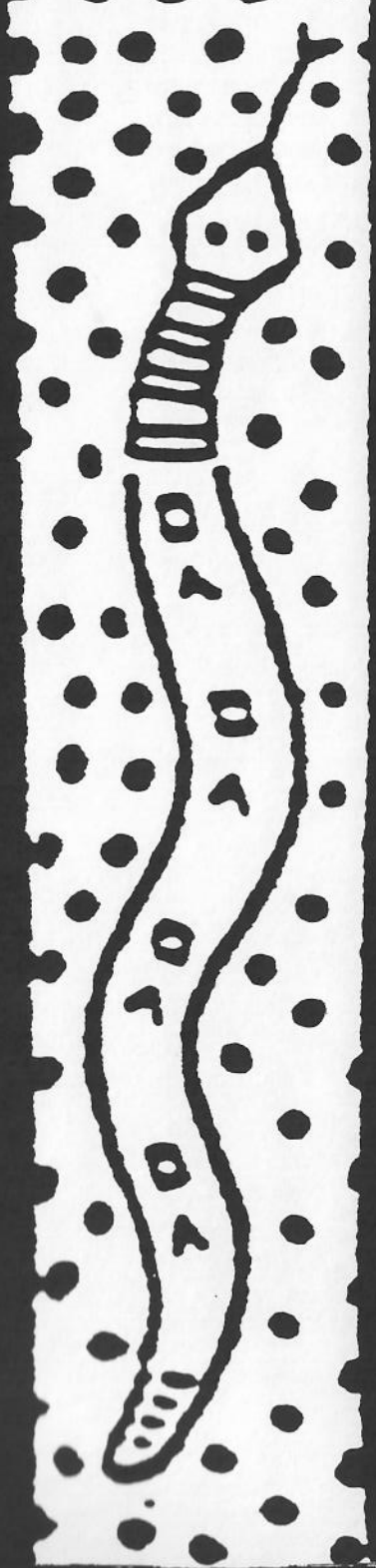
19 chueky u
 e1 6 oz. Conts.
 t
 m Puffs, D
 S EC
 No Sa
 to
 k D
 oz., Party Grat
 a
 lett
 E
 S
 oz.
 S
 the AVI
 Swa
 Din
 K
 hnp
 B
 L
 E
 C
 on

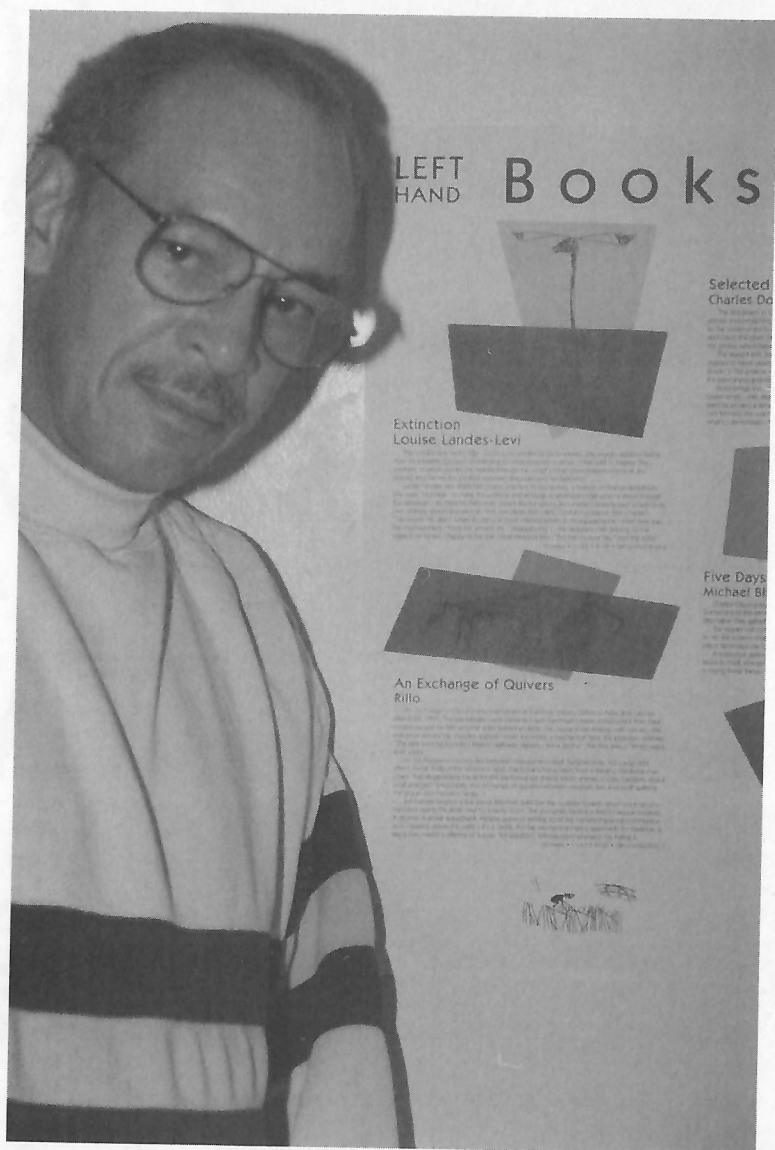
[illegible]











Bill Keith was born in New Rochelle, New York in 1929. He is a painter, collagist, poet and photographer who studied with Charles Alston and Roy De Carava. He founded the Malcolm X Art Center, directing it until 1975. His books include *Wingdom* (Runaway Spoon), *Spatialisme* (Writers' Forum) *Op Poems* (Writers' Forum), and *Sphinx* (Xexoxial Endarchy). In 1991 he curated with Karl Kempton *Visualog IV*, an international exhibition of visual poetry.

Pictographs mixes different types of picture-writing with fragments of prose-writings in a formal arrangement linked to West African visual traditions. Keith's constructions employ designs intended to be scanned metrically, a visual counterpart to the off-beat phrasing of melodic accents in African and Afro-American music. Keith's "writing" seems to be suspended between two othernesses: painting and music. The staggered siting of glyphs and signs marks the subtle crossover from picture language to picture theory. Text runs in strips against a black background, not so much as arguments to follow as seams joining master and slave narratives. In Keith's discourse on his situation as a poet in a late capitalist society, a picture emerges of an artist who in mastering his art becomes a slave to it. His condition mirrors one analyzed by Sartre in *Notebook for an Ethics*: "Naturally, there most often follows some form of alienation, that is, that the goal, as soon as it is collective, becomes what is essential and the person becomes what is inessential. Their true relationship is not disentangled until one has put an end to the spirit of seriousness and seen that the person is his goal in the form of an ec-stasis and a gift."