

- Gary Snyder
- Michael Rothenberg
- Norman Fischer
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- Milan Grygar
- Miska Knapek
- Tuula Närhinen
- D. Tumen



FEATURES Etel Adnan | Milan Grygar | Gary Snyder | Eric Suchère | Norman Fischer

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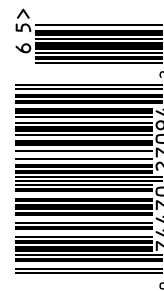
English
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IN THIS ISSUE:

- Etel Adnan
- Milan Grygar
- Gary Snyder
- Eric Suchère
- Norman Fischer

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All simultaneous times
all places of the imagination
all forms of expression
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- Etel Adnan
4 **A Season**
Norman Fischer
12 **Skyscapes & Seasons**
James Koller
(*traduction française : Odile Firmin & Mike Green*)
42 **from A River I Couldn't Find**
Pavel Řezníček
(*English translation: James Naughton, Štěpán Kolář*)
43 **Four Poems: I Hate November; All Saints;
The Picture of My Enemy; Well**
Miska Knapek
48 **Photographs of Time. Lapses in Time.**
Tuula Närhinen
58 **There are no photographs of the wind**
Eric Suchère
(*English translation: Carrie Noland*)
64 **...un autre mois... N° 99-108**
Gilles Plazy
(*English translation: Dori & Jake Lamar*)
84 **rimbaud en silence / rimbaud in silence**
D. Tuman interviewed by Michael Gervers
**They were everywhere: a conversation about
archeology in Mongolia today**
92
John Brandi
102 **Walking with Frank O'Hara and Po Chu-I**
Gary Snyder
(*traduction française : Olivier Delbard*)
104 **Glacier Bay East Arm, Muir Inlet**
Florent Fajole
(*English translation: Paul Kahn & Dominique Negel*)
**Garder le silence. Milan Grygar / Keeping the
Silence.**
124
Milan Grygar
(*photographs by Josef Prošek & Štěpán Grygar*)
128 **Tactile Drawings**
Michael Rothenberg
142 **Rosemary Clooney Died Today**
Joanne Kyger
144 **Night Palace**

IN THIS ISSUE:

Experience of time

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www.new-mag.com

for further information about and work by **new** contributors. On the internet we connect you to their publications, audio and video recordings of readings, current exhibitions, and other events that will evolve over time.

At the end of 2006, **ETEL ADNAN** completed a new work inspired by “Night Palace”, a poem by **JOANNE KYGER** which you will find at the end of this issue.

Adnan’s response, which she titled “A Season”, is a meditation on memory, war, place, and the passing of time. As the first pole on which to balance this third issue of **new**, her text offered many points of connection. I began to receive work that spoke about the experience of time, its daily passage, our response to its rhythms and cycles, the way in which we bring it into being in the form of hours, days, months, seasons, and years.

Adnan introduced me to **GILLES PLAZY**, artist and author of books on many painters. His verse meditation on Rimbaud is translated into English by **DORLI** and **JAKE LAMAR**.

A friend had given **NORMAN FISCHER** a tiny notebook, small enough to fit into the palm of a hand, divided into sections for four seasons. He spent a year filling it with a poem. In the process, he read parts to me quietly as we waited in a computer store for a repair to be completed, then performed a selection at the Berkeley **new** reading hosted by Poetry Flash.

MICHAEL ROTHENBERG also joined Berkeley event. His poem on the death of Philip Whalen reach me last year, when **new 2** had been completed. Rothenberg has recently edited major collections and/or selections by Whalen, Kyger, David Meltzer and Edward Dorn. His own poetry, prose and song writing is the subject of a long retrospective essay in *Jacket 33*. I met **MISKA KNAPEK** in Helsinki, where he attended my workshop on information ar-

chitecture at Media Lab. Knappek introduced me to a photography technique that is both ingenious and informative. In the months that followed, he provided more images of and inventions from the growing and shrinking Scandinavian daylight. Fischer’s “Skyscapes”, the textual residue of the view from an airplane window, and Knappek’s strips of airplane sky time are corollaries in word and image.

CARRIE NOLAND called my attention to the formal and exacting work of **ERIC SUCHÈRE**. A few days later I came across his translation of the poems of Jack Spicer, *C’est mon vocabulaire qui m’a fait ça* (Le Bleu du Ciel, 2006) as well as his *Fixe, désolé en hiver* (Les Petits Matins, 2005). Since 1997, Suchère produces a monthly post card, an image on one side and a text on the other. Results from the project are presented on his website, including translations into English, Italian and Dutch. Noland selected a series which Suchère describes as a response to Michelangelo Antonioni’s *L’Éclipse* (1962). The week the translations were completed, Antonioni passed away.

GARY SNYDER sent “a little piece on Glacier Bay (Alaska) kayaking” that records a trip in 1989 with his late wife, Carole Koda, which has been translated into French by **OLIVIER DELBARD**. Amid the details of the day, the weather and the breakfast menu, Snyder presents a vision of land, sea and ice sliding and falling, the edge of a cycle of mountains and rivers. “You know,” he said to me, as if no one else should overhear it, “we really shouldn’t have been out there. It was very dangerous.” We were both introduced to

PAVEL ŘEZNÍČEK at the Prague Writers Festival, hosted by Michael March. Milan Kundera, in his introduction to the French edition of Řezníček's novel, *Le plafond* (Gallimard, 1986) characterizes his work as "anti-snobish, popular, plebeian surrealism: it is surrealism of the bistro." This proved to be a fine introduction to a remarkable man whose writing blends a special kind of fantasy and fury. These poems were selected from the English translations done by **JAMES NAUGHTON**, who performed with Řezníček at the festival. Řezníček added another by the late **ŠTĚPÁN KOLÁŘ** not found in his collected poems.

FLORENT FAJOLE showed me the drawings of **MILAN GRYGAR** in photocopies from art publications. Grygar's pioneering performance works, which began in the 1960s, emphasizes the sonic, tactile, and temporal dimensions of drawing. Still active in Prague where his work is well represented in several museums, Grygar received me in his studio and presented his drawings, paintings, and books spanning forty years. The photos selected by Fajole and the artist's son, **ŠTĚPÁN GRYGAR**, represent drawing as a performance in time. We are adding an audio and film recording of a performance's sonic dimension to the **NEW** website. Fajole and Guillermo Daghero coordinate the collection *Dispositifs for Le clou dans le fer* in Reims. Dominique Negel introduced me to **TUULA NÄRHINEN**'s work after encountering it at the Kiasma Museum of Contemporary Art in Helsinki. "There are no photographs of the wind" is our selection from a broader collection of Närhinen's work

that can be described as scientific in approach. She often develops her own methodology and instruments, as well as the final artifacts. The windtracer photographs and drawings have been extended into a permanent public installation in the meeting rooms of the Finnish Parliament House, where each room is paneled with wood of different native species.

JAMES KOLLER's most recent poetry continues his "road work", a record of his movements across North America and Europe. Koller put me in touch with **JOHN BRANDI**, another traveler who delighted us both with his recent poem. Brandi's books include *Water Shining Beyond The Fields* (Tres Chicas Books, 2006), a travel journal of southeast Asia, and poems, *In What Disappears* (White Pine Press, 2003).

I renewed my friendship with **MICHAEL GERVERS**, a medievalist who directs the Central and Inner Asian Studies Center at University of Toronto, at a conference in Mongolia. Gervers was visiting archeology sites and later interviewed **D. TUMEN** when she visited him in Toronto. Tumen is the Chair of the Department of Anthropology and Archaeology at the National University of Mongolia. **EVA-LOTTA LAMM** has once again provided balance, harmony, and excellent production values to this third issue. The fine appearance of each issue owes a great deal to her design talents.

I offer a special thanks to **PIOTR KACZMAREK** for the **NEW** projection of the northern hemisphere that graces our back cover.

P.K. Paris, August 2007

You may suppose that time is only passing away, and not understand that time never arrives. Although understanding itself is time, understanding does not depend on its own arrival.

This quotation from the Japanese Zen Buddhist master **EIHEI DŌGEN** is from his essay *Uji* (The Time-Being), written in the winter of 1240.

It is entirely **NEW** each time it appears.