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Disappointed American

I'm disappointed in us as a nation. In a time of great prosperity, one out of 10 of us lives in poverty. Many of us seniors make cruel choices between medication or food. We build prisons faster than we build schools.

Our economy grows and real wages are static or fall. Ronald Reagan ushered in an era of greed and public insensitivity to the plight of our fellow Americans unprecedented in modern times.

"Trickle down," simply said, is the big birds get the bread and the little birds get the crumbs. Bill Clinton had a shot at changing this, but the Republicans and his overactive libido blew it. George Bush won't do anything because his allegiance is to the power structure and not to the people.

We could afford to offer a college education to all our citizens if we wished to. We could see to it that medical care is affordable to all and that no child goes to bed hungry. But we won't with Jerry Falwell's and Pat Robertson's blessings.

Big religion and big business have joined forces. Corporate America applauds Dick Cheney's $50 million buyout, and Alan Greenspan worries about a 3 percent raise for an average person lest it be inflationary.

A shortstop gets a quarter of a billion dollars and teachers, nurses and enlisted men and women are on food stamps. Other good people lose their jobs forever because the jobs have gone overseas.

Compassionate conservatism is a lie.

James I. Scroggy
Blue Hill

We only want to
LOOK INTO THE FUTURE
THERE IN FRONT OF YOU
INFINITY

Steve Forbes revealed after the December Bush economic forum, "we are going to get as much as we can as fast as we can."
Jubilee 2000 Declaration of the Vincentian Family
At the Threshold of the Great Jubilee 2000

To the Nations of the World
and All People of Good Will
On Behalf of the Poor

The poor of the world stand at the door and knock, asking to enter and dine with us, to join the guests at the banquet of this Great Jubilee. (see Revelation 3:20; compare Luke 16:19-21)

We, the international Vincentian Family, following Jesus Christ and his disciple Vincent de Paul, share a deep concern for the suffering of those who are poor. We recognize these facts and hold these convictions:

- Every human being possesses a fundamental dignity and deserves respect.
- Long-existing forms of poverty remain with us: ignorance, hunger, homelessness, employment, low wages, sickness, addiction, lack of sanitation, oppression, the ravages of war.
- New poor and new forms of poverty have arisen in our midst: AIDS, rupture of families, denial of access to technology, environmental pollution, culture of death.
- Some of these poverties, old and new, are reinforced by the structures of our society.
- Christ our savior lives and suffers today in those who are poor.
- Effective love for the poor proclaims the good news that God’s kingdom is at hand.

We, the international Vincentian Family, invite all people to unite in listening and responding to the cries of those in need. Together we can do what separately we cannot do. Let us open the doors of opportunity by:

- Building a culture of solidarity, understanding, and dialogue, as we grow in respect for the rights of each person.
- Providing the resources for education to every person, regardless of status, race, or gender.
- Assuring a living wage to all workers.
- Easing the burden of debt for those less able to pay, whether nations or individuals.
- Offering to the hungry the food, resources, and skills they need in order to feed themselves and their families.

Then all of us, rich and poor throughout the world, will join our hearts to celebrate the Great Jubilee and join our hands to move forward together in the third millennium. On the Feast of Saint Vincent de Paul, 27 September 1999

We are the leaders some of the principal branches of the International Vincentian Family: International Association of Charity, founded 1617, 260,000 members; Congregation of the Mission of Saint Vincent de Paul, founded 1625, 4,000 members; Daughters of Charity of Saint Vincent de Paul, founded 1633, 25,000 members; Federation of Sisters of Charity of Saint Vincent de Paul, founded 1734, over 4,500 members; Sisters of Charity Federation in the Vincentian-Salesian Tradition, founded 1809, 7,000 members; Society of Saint Vincent de Paul, founded 1833, 930,000 members; Religion of Saint Vincent de Paul, founded 1845, 300 members; Vincentian Marian Youth, founded 1847, 200,000 members; Association of the Miraculous Medal, founded 1905, over 6,000,000 registered members.

La Declaración para el Jubileo 2000 de la Familia Vicenciana
A las Puertas del Gran Jubileo del Año 2000

A las Naciones del Mundo
y a todos los Pueblos
En nombre de los Pobres

«Los Pobres del mundo están llamando a la puerta, piden entrar y cenar con nosotros, a fin de unirse a los invitados del banquete de este gran jubileo. (ver Apocalipsis 3, 20 ; comparar con Lc. 16, 19-21). Nosotros, miembros de la familia vicenciana internacional, que seguimos a Jesús y a su discípulo Vicente de Paúl, tenemos en común una profunda inquietud por el sufrimiento de los pobres.

Reconocemos los hechos y defendemos las convicciones siguientes:

- Cada ser humano posee una dignidad fundamental y tiene derecho al respeto.
- Formas de pobreza que existen desde hace mucho tiempo persisten todavía en nuestros días: la ignorancia, el hambre, la falta de vivienda, el desempleo, los bajos salarios, la enfermedad, la intoxicación, la falta de higiene, la opresión, los estragos de la guerra.
- Nuevos pobres y nuevas pobrezas han surgido entre nosotros: el SIDA, la ruptura de las familias, la imposibilidad de tener acceso a la tecnología, la polución del ambiente, la cultura de muerte.
- Algunas de estas pobrezas, entre las antiguas y las nuevas, se ven reforzadas por las estructuras de nuestra sociedad.
- Los pobres del mundo están llamando a la puerta, piden entrar y cenar con nosotros, a fin de unirse a los invitados del banquete de este gran jubileo. (ver Apocalipsis 3, 20 ; comparar con Lc. 16, 19-21).

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Somos los responsables de algunas de las principales ramas de la Familia Vicenciana internacional: La Asociación Internacional de Cáritas, fundada en 1617, 260 000 miembros; La Congregación de la Misión de San Vicente de Paúl, fundada en 1625, 4 000 miembros; La Compañía de las Hijas de la Caridad de San Vicente de Paúl, fundada en 1633, 25 000 miembros; La Federación de Hermanas de la Caridad de San Vicente de Paúl, fundada en 1734, más de 4 500 miembros; La Federación de Hermanas de la Caridad Vincentiana y Salesiana, fundada en 1809, 7 000 miembros; La Sociedad de San Vicente de Paúl, fundada en 1833, 930 000 miembros; Las Religiosas de San Vicente de Paúl, fundadas en 1845, 300 miembros; Hermanas Vicencianas, fundadas en 1847, 200 000 miembros; La Asociación Mariana de la Medalla Milagrosa, fundada en 1905, más de 6 000 000 de miembros inscritos.

Entonces, todos, ricos y pobres del mundo, podremos unir nuestros corazones para celebrar el Gran Jubileo y darnos las manos para avanzar juntas hacia el tercer milenio. Fiesta de San Vicente de Paúl, 27 de Septiembre de 1999

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Andrzej Dudek-Dürer by Adam Sobota  From: “Andrzej Dudek Durer” <andudur@priv3.onet.pl>

Being active as an artist since 1969, Andrzej Dudek-Dürer was hardly acceptable for art institutions as what he did was so much connected with the sphere of his personal life. Museums stood as a proof of how far the art is understood as an assemblage of aesthetic that can be pondered upon irrespective of their origin circumstances. For 19th and 20th century art experts, an artist’s output was proof for the existence of universal visual forms, discovered within the field of art in science - like fashion. Art history was presented as an organized transforming of art object forms, marking a supposedly logical line of development. Artist biographies served only to add some light onto art historical necessities. When surrealists defined art as "convulsive beauty," it still didn’t break these conceptions, but served to embrace more objects within the category of art. Only in the 1960’s did earlier experiments become the current that deeply changed the understanding of art. It was caused by art practices which undermined a material status of an art object, presented creation as a constant process and linked it permanently with a person as an artist, spectator interpretations, or with an idea of art itself. In effect present artistic activities are grounded both on producing durable art objects and on uniting the idea of art with activities and living situations of an artist. Still the remaining problems are interpretations of that situation made by critics and institutions of art. With some difficulty, they adapted themselves to the situation, which to the art category were included objects considered earlier as being outside aesthetic standards, but the nonobject currently is the reason for a much deeper crisis in the the perception of art. In Buch case as in Andrzej Dudek-Durer s activities, we can notice the range of changes in art that go beyond categories worked out by moderniem during its growth since the end of the 19th century.

It applies for example to "Art Shoes" by Andrzej Dudek-Dürer. It is a pair of patched shoes worn by the artist in which, as he wrote himself, "is being realized the activity of Art-Shoes, Art-Trouser, Art of Andrzej Dudek-Dürer. The activity has continued non-stop since 1969 in places where the author appears." 20th century modernism made us accustomed to different anti-aesthetic objects or ready made things transferred finto the context of art and life like the urinal used by Marcel Duchamp. Yet, it fis in a different situation when Buch an object fis still an object of daily use. It is not possible then to speak about the separate art space, but at most we can speak about "places where the author appears." , It was not long ago when exposing ones own body in the place of an art object was treated only as a provocation against art commercialism. Andrzej Dudek-Dürer doesn’t treat his own person as an opposition to art objects, which he himself makes anyway, and for example works with motives from Albrecht Durer woodcuts. 130th personal activities and produced objects are just representatives of the art process, to which has been given characteristics of the life process.
THE STAIN: Poems Written and Read by T. Anders Carson

Review of the spoken word CD, by Maureen Neville

Prologue: DEFINITIONS


"Voice can be seen as the poet's signature on his poem, his own unmistakable way of saying something. This craft of voice is a combination of diction, syntax, and persona, forming the total tonality of a poem." from The Art of Poetry Writing: A Guide for Poets, Students and Readers, 1992.


To hear the voice of a poet via the spoken word is to have perhaps another clue into who that person is. In the fall of 1998 I read and reviewed for this publication (BPJ; December 1998) the poet T. Anders Carson's chapbook of poems titled "Salt Pork and Sunsets." Recently I was given the opportunity to hear T. Anders Carson's spoken word CD "Stain" (copyright by Carson, 1999) that features this poet reading a selection of twenty-six of his poems. From what I can recollect, only one or two of these poems appeared in "Salt Pork and Sunsets."

Carson does not spit, chant or whine as he delivers these poems to the listener. Rather, a subtle pleas echoes in his voice, mirroring the words he brings together to create his poetry. In such poems as "A Tear for a Suffering Mother," describing a woman preparing to commit suicide, or "New Years," when the death of a father from cancer leads to the realization that for many people "sorrow forms the basis of sight and clarity," Carson seeks to bring the listener-reader close, allowing understanding to form a human connection to be achieved. His beckoning is subtle and yet purposeful.

Other poems in "Stain" about Carson's parents, his wife's pregnancy and the subsequent birth of his daughter also achieves a similar end. These poems describe the tragedies as well as the wonderment and joy that is found in close human relationships. In the poem "Rounding Belly," after creating a litany of situations for emotions whose understanding has eluded Carson, i.e., "I've never really understood trust" ... "I never understood rage..." he makes finally a claim to happiness: "I know now it lies under the moving skin of pregnancy."

Interestingly, Carson's poems about his brother, with images of prisons and institutions, are angrier and darker. Similarly, in poems in which Carson presents a portrait of a menacing person or situation, the imagery conjures a real or potential disturbance. The poem "The Hunter" is partly
mournful and partly threatening as the poet concludes

"...an empty playground.  
I sighed gently, 
gave the ripening man 
his son's gun back, 
and thanked the sky 
that those swings 
weren't filled with 
distant laughter."

In another poem, "Lack of Small Town Cowardice," Carson presents a terrifying picture of insanity as he describes being "face to face with the frenzied life of a madman," complete with a vulture and roadside corpses.

Carson does have the ability to step outside the realm of relationships and human encounters to shed light on societal issues and change. For the most part these poems are keen observations of modern life. In the poems "How to Make an Entrance" and "There is Nothing Better than Sadness" Carson demonstrates how we are all affected somehow by societal changes that occurred in recent years, by mysteries still unsolved, by so-called advances in modern living, and finally he concludes, "It's all here in our own community." Anders seems to have begun to step outside himself to no longer be a stranger in the strange land and to now be a fellow citizen of this world, rising up perhaps to the challenge of blending his roles a poet, husband and father in a cohesive and productive manner.

EPILOGUE:

There was one poem, "Restless Noon " the longest in this collection, that was the least accessible to my mind. An intense piece of much strength with such phrases as "jigsaw noon," "jigsaw cat" and "jigsaw screen," it remains just that, "a jigsaw." Twice as long as all the other poems, it was twice as hard to decipher, memorable or its fragmented images.
Customer gets change for bill with Bush portrait

DANVILLE, Ky. — A $200 bill bearing the likeness of President Bush would seem to be an obvious fake. But it seemed real enough to fool one fast-food cashier.

Police are looking for the person who used the bill to buy $2.12 worth of food at a Dairy Queen, and drove away after getting $197.88 in change.

In addition to the Bush portrait on the front, the treasury seal is marked with the phrase, "The right to bear arms." An oil well appears on the back of the bill.

Whoever passed the bill Sunday could be charged with failure to pay for a purchase. It was such a clear fake that police say it can't be considered a counterfeit.

From Wire Service Reports

This Family Walks Into a Bar: See...

A.1 TE-TECHNOLOGY: HOW "VIRTUAL" CAN IT GET?

People rave now about their "virtual communities," the ones they find online. But virtual people are not there when your house burns down. Virtual people do not share physical space and eye contact. Virtual people do not have to like each other.

In our life, if you really want to live in a community with other people, you have to accept them. And that commitment and accountability is necessary, because I think anything that takes us away from being present here in the real world is a real danger. Television. Computers. Long commutes. To opt out. People in virtual communities get to know each other as disembodied brains.

-SCOTT SAVAGE.

born in 1959, is the editor and publisher of "Plain" magazine.

Submitted by Katherine Donithorne in response to news that Bern is on website.
Umbra #078

And, moreover:

Either we do
or we don’t.

Why should we contribute
to the industry of dogmatica?

Why should we believe
that our own private whims
are necessarily exhilarating
to every orang utang
in the great institutions
here and abroad?

What can we learn
from the successes of Babylon?

Do we really know
if Apollo was a god
or only a figuration
expressing a craftsmanship?

Et cetera
et cetera.

Do you care enough
to explicate
the explicator?

Yet when we walk together
in the rain
I do not mind the rain.

My fingers rejoice
in the touch of your fingers,
your fingers invite me
to taste of the strawberry
in the field beyond the field
where no one has entered.

Auba #010

Maria told me
I have eyes.

Eyes.

Inquiring eyes.

Maria told me
I have inquiring eyes.

Maria Concepcion
that nobody calls Maria.

Maria Concepcion
that everybody calls Damisela.

Damisela told me
I have inquiring eyes.

We have departed in sunlight
and, come back in the rain.

And why not?

With all of that soul
and all that body.

#5001

George Gott
410 E. 2nd St.
Superior, WI 54880
Bad Poetry Digest

Volume 1, No. 10. Edited by Daniel A. Russell. 2010 Oak Motte Lane, Austin, Texas 78744-5058. Send Money and BAD POETRY is yours to keep.

Bad Poetry Digest is the tops and ranks four stars **** or Hell - five stars ***** - No! : 10 stars********. By far BPD is the best new poetry magazine to cross these magic-marker-stained fingers in a good long while. In this only four-page zine, photocopied, editor Daniel A. Russell creates a poetic world that smashes the state of both poetry in hard copy and also on the web. Bad poetry is a cut-up - pure collage magazine. Anything that finds its way to his mailbox is the stuff of the poem. It is poetry? It is poetry. Everything is poetry and here it is proved. And then, we are all used to editors as compilers. Yes, and a good job they do. Russell, however, is intimately involved with creativity. He is editor as creator. He doesn't center a poem on the page; he makes the page as his poem using other poems as bits of his own poem. The page is his unit of composition. And narrative flow? His pages have multiple entry points. There is no just start at the top and end at the bottom. Truly, here, one enters the imagination and is then surrounded by it. Images are also brought into the page. You have to read/say Hitler when you see Hitler's image or any of the other images. Therefore, a form of symbolic language, the symbolic language of pop culture is utilized in Russell's work. It seems I could go on and on here. You should see it yourself. Send something. Send some money. Get a copy. Change your own poetry.

http://www.siddhayoga.org/

Approach the present with your heart's consent.
Make it a blessed event.

Gurumayi Chidvilasananda

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