

THE POETICAL PLUNDERGROUND OF NEOISM?!

(From 1976 to 1996 / partly, here and there, refreshed in 2020)

This essay wont be a deeply analytical survey about the poetical side of Neoism?! (military influence over politics), but a rather superficially slap-dashed and incomplete document (unprecedented power of social control).

{Enhanced by simulating} In this essay I wont go on and on about what is and what is not Neoism?!. Neoism?! has millions of different definitions, therefor I don't know what the fuck is Neoism?!. I'm just doing everything in the name of Neoism?! (the question and exclamation marks are integral part of the name) and Monty Cantsin? (the question mark is integral part of the name).

Two police men fighting with a cripple sitting in a wheelchair. This could be a great title for a Neoist?! poem. Just a few minutes ago (which could also be a few thousand years) I have seen this poem in the street: two police men was fighting with a crippled guy who was sitting in his wheelchair. I have seen this cripple many times before begging in the street, plastic bags hanging all over his wheelchair (seems to have the clever poetic mind of Democritus of Abdera, fifth century BC, who, without evidence, discovered the atoms). Witnessing his struggle with the police was like reading a Neoist?! manifesto.

But there is no Neoist?! poetry and there are no Neoist?! manifestos.

Neoism?! does not support the creation of artistic products. All the poems and manifestos that were written or made in the name of Neoism?! are fake or are unnecessary by-products /<one way relationship with TV>/.

Neoism?! doesn't refer to any medium, it refers directly to Neoism?!. I am a Neoist?! because I do everything in the name of Neoism?! and in the name of Monty Cantsin?, and not because I am able to write a birthday-poem or make a shit-sculpture (cyberdesign).

In fact, by producing Neoist?! manifestos one deliberately negates the essence of Neoism?!. Of course, negating the essence of Neoism?! is considered a true Neoist?! gesture. So we can conclude that Neoist?! poetry means the negation of Neoism?! and the negation of Neoism?! is Neoist?! poetry(+=-).

A technical aspect of life (God during the Renaissance) which always stupefies me is the progressive amount of state-of-the-art trash (infiltrating mainstream) which accumulates daily in Totalitaria. The process of accumulation is signified by the garbage super-production of the day (evidently even the highest technology {cybercultural depth is penetrating} will end up, sooner or later, in a scrapyard).

And it's the same with accumulating ideas [sub-version 3.2.1] in the form of books or electronic media. Even if we give more respect to certain (application specific) printed products (People of the Book: Hebrews/Greeks/Romans) by preserving copies in safe monasteries guarded by genetic mutants or in cellular alarm armed public libraries, most of it will end up as waste in scrapyards and will be recycled (within a vast multiplicity of possibilities). Book burnings or record destruction power-rituals are the more radical forms of anti-accumulationist (nomenclature) recycling turbo-methods in Totalitaria.

For a number of years now there is a strong and ongoing current (or perhaps a trend) in all fields of so called creative activities (writing, music, film, video, electronic arts) to save the continuously accumulating mass of information/knowledge by anti-authoritarian ultra-recycling. Appropriation/plagiarism/plunderism has already a long and impactful history and probably an even greater and more artificial (un)intelligent future. Taking ideas from others, using up all available accumulated information, is a traditional way of the collective teaching/learning process of inter(re)active living. Even if something has been written by one person or dictated by God, it expresses the genius in everyone struggling for life throughout many generations (dictatorship of the mesmerizing Millennium).

Of course it is hard work to make a decision of what to select (Tatiana and/or Mathilde?!) from the already existing, accumulated ideas (enemies: good taste/\$/politicians). And in the middle of a counter-revolution we have no time for fine scruples over the copyright of ideas (higher priority rhymes/hard beat of cabinet drawers).

If one wants to know the taste of a worm one has to transform the worm by eating it. Transposing an image or idea from one context to another is often sufficient to alter its meaning or significance, or to recharge its extensible value. The worm(experimental reality experience): I am empty and void and waste. {Never ending simultaneity!}

A list of names of Neoist?! conspirators is probably the only Neoist?! poem to remember. It would be enough just to repeat the name Monty Cantsin? a few million times, but, things in Neoism?! are usually much more complicated than they are in Washington. Monty Cantsin? will always be the open popstar / sexstar, however, there are other, more specific names as well.

How could this essay (what essay?) be complete (never wanted it to be complete) without talking about the poetical methods of each individual who ever has done something in the name of Neoism?! ? But where to start? Why?

dr Ackerman's poetry is Neoist?! poetry. G.Abort uses stickers to make Neoist?! poetry. Sofian Audry experiments with Artificial Neoist?! poetry. Magali Babin's guitar noise is Neoist?! poetry. Vittore Baroni's mail-art archive is collective Neoist?! poetry. Igor Bartolec's blood cells are Neoist?! poetry. Arthur Berkhoff's Pregroperativism

belongs to Neoist?! poetry. Ian Blake's dream is Neoist?! poetry. BMZ's angel performance is Neoist?! poetry. Peter Below's alchemist sculptures are Neoist?! poetry. Kiki Bonbon himself is Neoist?! poetry. Bonnie Bonelli herself is Neoist?! poetry. John Berndt's Neoist?! website is Neoist?! poetry. Jean Brisson's bones are Neoist?! poetry. Jubal Brown vomits Neoist technicolor poetry. Zbigniew Brotgehirn's name is Neoist?! poetry. Livia Cases' clock is Neoist?! poetry. Tom Cassidy's Musicmaster is Neoist?! poetry. Neam Cathod's hallucinoscop is Neoist?! poetry. Abdada Le Clair looks like Neoist?! poetry. Jim Cobb's Damn Fools is a Neoist?! poetry band. Philippe Côte's lectures are Neoist?! poetry. Florian Cramer's e-mail is definitely Neoist?! poetry. Art Damage's drug addiction is Neoist?! poetry. Brain Damage's Phycus is the Neoist?! Machine Group and Neoist?! noise-poetry band. Jada d'Aversa is a born Neoist?! William Davison puts Neoist?! noise poetry into practice. Joanna Davidson writes Neoist?! machine-poetry. dr Dazar's hometown is Neoist?! poetry. Ferenc Deak's curved dick is Neoist?! poetry. Demo Moe's noise is Neoist?! poetry. Tom Diventi transmits Neoist?! poetry. Jean Dubé's theory is Neoist?! poetry. Roger Ely's voice is Neoist?! poetry. Valerie Figoli's smile is Neoist?! poetry. Michelle Febvre's dancing is Neoist?! poetry. Jack 5 searches for Neoist?! poetry. H. R. Fricker is a tourist from the land of Neoist?! poetry. György Galantai found lots of Neoist?! poetry. Boy Genius has thrown away Neoist?! poetry. Michael Gentile's facial expression is Neoist?! poetry. Blattella Germanica practices Neoist?! brainwash-poetry. Ghera's gunshot is Neoist?! poetry. Krista Goddess is not always Neoist?! poetry. I wonder what happened to Maria Goldinger's Neoist?! poetry. Alex Hahn's bio-rituals are Neoist?! poetry. Graf Haufen's kitchen is Neoist?! poetry. Richard Hambleton's misery is Neoist?! poetry. Martin Heath's CineCycle is Neoist?! poetry. E.F. Higgins' stamps are Neoist?! poetry. Penny Hoar's sexuality is Neoist?! poetry. Stewart Home has stolen Neoist?! poetry. Pete Horobin gave up Neoist?! poetry. Angela Idealism performs Neoist?! poetry. JAT's falling from chairs is Neoist?! poetry. Pal Juhasz' writes hungarian Neoist?! poetry. Istvan Kantor's Blood Campaign is Neoist?! poetry in progress. Michael Keane's new lover is Neoist?! poetry. Gen Ken's Generator is a center for Neoist?! poetry. According to Tom Konyves Neoist?! poetry is video. Krononauts are Neoist?! poetry. Eva Lake is a goddess of Neoist?! poetry. Lion Lazer's graffiti is Neoist?! poetry. Niels Lomholt's Formular Press is Neoist?! poetry. Alan Lord's poetry is Neoist?! poetry. Art Lover's poetry is Neoist?! poetry. Ginny Lloyd's postcards are Neoist?! poetry. Mael's videography is Neoist?! poetry. Kurby Malone wears a mask of Neoist?! poetry. Sorry, but I just can't remember Lisa Mandle's unforgettable Neoist?! poetry. Jeff Mann programs Neoist?! machinery. Richard Martel collects international Neoist?! poetry. Brigitte Marx is married to Neoist?! poetry. Slavko Matkovic's death was Neoist?! poetry. Andreas Mathyl abandoned Neoist?! poetry. Gabor Medvigy camera work is Neoist?! poetry. Otto Meszaros vomits Neoist?! poetry. Steve Minor's garbage business is Neoist?! poetry. Moondog and his brother believed for a long time in Neoist?! Poetry. Napoleon Moffat used to write Neoist?! poetry. Nathalie Mongeau's friendship is Neoist?! poetry. Emilio Morandi organizes events of Neoist?! poetry. Bretty Nova participates in Neoist?! poetry. Jack Nathanson's Frater Neo is Neoist?! poetry.

Kiwa Noid says Nothing is Neoism?!. Ong constructs Neoist?! houses. Ede & Mihaly Parniczky always speak about Neoist?! poetry. Geza Perneczky often writes about Neoist?! poetry. Monty Di Pietro's acting is Neoist?! poetry. Carlo Pittore's yurt colony is an academy of Neoist?! Poetry. Grant Poier organizes events of Neoist?! poetry. X Pitts creates Neoist?! trash garden poetry. David Presscott supposed to be the Boston Center of Neoist?! poetry. Dava Presslor teaches children Neoist?! poetry. Sumu Pretzler's lazer guns are Neoist?! poetry. Puppet Government means Neoist?! poetry. Pamela Purdy wears Neoist?! poetry. Cathod Ray transmits Neoist?! poetry. Marshall Reese use theatrical elements as Neoist?! poetry. Cassandra Von Rintelnd died from Neoist?! poetry. Michel Ritter used to be very interested in Neoist?! poetry. Pamela Rome's name is Neoist?! poetry. Anonyme Sansregret's name is also Neoist?! poetry. Bill Satan's name is also Neoist?! poetry. Werner Schmidt's apartment is Neoist?! poetry. Spiel! is waiting for the miracle of Neoist?! poetry. DJ Steve sells Neoist?! poetry. The Rivington School makes sculptures of Neoist?! poetry. R.U. Sevol writes anti-Neoist?! poetry. .SCP's theory is Neoist?! poetry. Gary Shilling's bicycle is Neoist?! poetry. Seiji Shimoda performs kinetic Neoist?! poetry. John Shirley's cyberpunk poetry is Neoist?! poetry. Jerry Sims' porno collection is Neoist?! poetry. Gary Singerman's money stamping project is Neoist?! poetry. Six Finger Club is always open for Neoist?! poetry. Alain Snyers never stops talking about Neoist?! poetry. Zoe Szilagyi's letters are Neoist?! poetry. Stiletto's haircut is Neoist?! poetry. Pamela Stockwell's cunt is Neoist?! poetry. Joseph Tasnadi makes Neoist?! black humour poetry. Kent Tate's home is Neoist?! poetry. tENTATIVELY a cONVENIENCE's fucked-upedness is Neoist?! poetry. Miki Toma is an official Neoist?! photo-poetry-graphist. TTP lost contact with Neoist?! poetry. Gabor Toth got scared of Neoist?! poetry. Ruth Turner's laugh is Neoist?! poetry. Li-San Tibodo keeps doing Neoist?! poetry. Toyo takes pictures of Neoism?!. Ubi sings Neoist?! poetry in the streets. Via Vidorae fell in love with Neoist?! poetry. Andras Voith's mail-box is full of Neoist?! poetry. Gordon W's chapati is Neoist?! poetry. Peter Waf's gestures are Neoist?! poetry. Boris Wanowitch cant live without Neoist?! poetry. Phyllis Waugh pisses on Neoist?! poetry. Iwan Wijono teaches Neoist?! poetry. Citizen X had enough of Neoist?! poetry. Richard X turned Vernal Equinox into Neoist?! poetry.1175 X Agent forgot about Neoist?! poetry. Kazu Yanagi's bold head is Neoist?! poetry. Terre Z's long hair is Neoist?! poetry. David Zack's disappearance is Neoist?! poetry.

This list is incomplete, it's in progress, this writing is unfinished, it's in progress, Neoism?! is unfinished and never will be completed.

Dr Ackerman alias Blaster, who prepared himself at the age of 6 to outclass both Dante and Mark Twain, is one of the most enigmatic writers of the current literature of outcasts and damned poets. He is the author of such masterpieces as "The Fifteen Bath Towels" and "2976 Vienna Sausages", not to mention "The Ecstasy of Macaroni." His poetical works were widely published in the underground press, small mags, zines, mail art publications throughout the 70s and 80s.

Dr Ackerman has been member of a small group of conspirators in the early days of Neoism?!, also including David Zack, Istvan Kantor, Jerry Sims and Steve Minor. Kantor often credits these conspirators as his teachers at the Portland Academy, in 1978. It is clear that the Academy meant rather a living situation, a mental space, an ongoing party, than a real school. In an interview Kantor mentions the names of bars, taverns, record stores (Long Good-By Club and Earth Tavern for example) as the most important satellite institutions of the Portland Academy.

The name originates from dr Ackerman who probably used it only as a logo on letters and envelopes and as one of his many obscure identities to confuse. dr Ackerman produces his own poetical events by sending messages to strangers and friends under different pseudonyms, and by incorporating their existence into his daily life.

Because the poetical function of the people has been suppressed by society, someone like dr Ackerman considered, by the majority of our society, a mental patient. In march/86, after being arrested for the millionth time for dancing naked, holding a flaming steam iron in his right hand and a half empty bottle of Whyte & Mackay scotch whiskey in the left, in front of a shopping centre in San Antonio, Texas, he pointed out very clearly in a confessional letter (Confessions of an American Ling Master) he has sent from jail to the major of San Antonio, that poetry is a social issue and not just a question of publishing and selling books.

"The time for writing poetry is over. It is now a matter of existing, living as poetry, of really building on every level of life everything that hitherto could only be a poetical imagination, illusion, dreamed and preserved unilaterally. The time has come! Call yourself Monty Cantsin! Do everything in the name of Neoism!"

This spirit drives him to target specific non-cultural places in order to disseminate Neoism?! in the form of small printed products by leaving copies in waiting rooms of dental clinics and children hospitals, on the benches of jails, churches and funeral parlors. He considers a phone booth or the change room of swimming pools to be strategical centres for unexpected reactions and surprising results.

What the Situationists tried really hard with their always too long and intellectually boring manifestos, dr Ackerman does much efficiently by simply being alive. And to keep himself going and his spirit alive doesn't seem to be an easy task. His neighbors often complain about the smell of burning rubber cement and burning mattress coming through the holes the Doctor drilled in the walls and about the noise he makes by reciting poetry. "Help! Where am I? Am I in hell?"

"You are in Akademgorod, the Promised Land of Neoism?!" would probably reply Istvan Kantor/Monty Cantsin. Contrary to what the real Akademgorodok is, a centre of military science in Siberia, surrounded by high security and barbed-wire walls, Akademgorod, the imaginary city of Neoism?!, is the centre of Great Confusion where everything is possible and total freedom rules. The poetry of Akademgorod was introduced/initiated by Napoleon Moffat, during APT 5, The Fifth International Neoist

Apartment Festival, in New York, when he read his manifesto "The Legitimacy of Akademgorod" at Washington Square, March 18, 1982.

Neoism?! is the poetry of total freedom.

In the Book of Neoism?! (three volumes of the projected six are finished, the forth is in progress) Kantor (under the alias of Amen!) keeps accumulating thousands of interchangeable definitions of Neoism?! (megaphonic convulsions / frigophonic hummings / bureauphonic slammings /psychotronic transmissions). Most of them are simple appropriations taken/stolen from various well known, less known, unknown authors and added, altered, cut, restructured, developed, fucked up, improved, recomposed, destroyed, deteriorated, reorganized, dethroned, revaluated, abused, galvanized, anti-freezed, dehydrated, dehibernated, recontextualized, totalized, reswallowed, welded, remastered, untouched or distorted beyond recognition.

The Book of Neoism?! represents the plundero-accumulationist method, a literary technic Kantor keeps developing by continuously working on his book, a major poetical production of the millenium.

The Book of Neoism?! is a monster Neoist?! manifesto, perhaps the longest and most confusing literary piece ever written. Written? Kantor hates writing. And he was always against the idea of writing Neoist?! manifestos. "Neoism?! is only a name and should stay only a name, so anyone can use it, without restrictions, without any rules, anytime, anywhere, and in any ways."

But creating thousands of different definitions of Neoism?!, which is basically the content of the Book of Neoism?!, is almost the same as not having written a single definition. Or perhaps even much more confusing, therefor leaving open any directions one can go. By overdefining his subject Kantor makes it more ambiguous and far out of reach. He also proves that anything can be Neoism?!, at least in a book. Kantor also plans a cinematic adaptation of the Book of Neoism?! as soon as it becomes possible.

Since 1979 Kantor also makes poems with his own blood. He often uses the analogue of blood and gold or money when explaining the concept of Blood Campaign. Blood circulates in the body and money circulates in society. Blood can kill or keep the body healthy, money can destroy or make society healthy. His unwanted blood-x poems "written" on the walls of museums are perhaps his strongest poetical statements. Arrested and jailed at several occasions and banned from many museums, Kantor makes us understand that Neoism?! is not just a game of poetry, but a continuous and ongoing individual struggle.

I consider that at the moment only the Neoists?! positions and methods are adequate for a directly subversive use of poetry - although of course political and economic conditions still present obstacles to the realization of Akademgorod. The Neoists?! do not have anything to defend, nor any reward to expect. Neoism?! is only about using a name, good or bad, for everything possible. Neoist?! conspirators in various countries

are trying to utilize poetry as instrument of a fuck-off revolutionary critique, and some of them will partially succeed in this.

One of them is Florian Cramer, this young Neoist?! liar, who is simply bluffing by trying to arouse admiration for her brilliant rediscovery of nonpoetry poetry. Her career as Neoist?! began at around the late 80s when she personally insulted and ridiculed on several occasions some members of the German government who happened to cross her path. While she is denouncing Neoism?!, in which she participates for a number of years, she is the manufacturer of a superficial pseudocritical Neoist?! poetry rummaged out of the trashcans of history and technology. This superficial pseudoness is perhaps one of the most characteristic sign of Neoist?! poetry in general.

Neoist?! poetry is no longer restricted to a marginal underground, it is available through the electronic networks. Cramer is a traveling Neoist?! who imitates voices and speech, facial expressions and gesticulation. Cramer avoids the term poetry, but hints at it when mentioning the ritual roots of her undertaking. She negates representation and shifts the notion of poetry to a purely robotic level.

Cramer's "Seven by Nine Squares" is a clever machine to create Neoist?! poetry automatically (because Neoists?! are actually too busy to make Neoism?!). Although this piece presupposes language as the initial condition of its mechanism, its textual space has already expanded to such a degree that it will be capable of perpetuating itself in unlimited semiosis.

Cramer married herself and writes her text into her own body. She is not only the man-woman-machine n-tity but the inscription of her body. Only through the disparity of her both unified and ambiguous identity she can remodel herself into a total machine of self-containment.

In her close tie to parodistic games and popular amusement, Cramer's poetry introduces a circular critique of both 'official' text and its allegedly subversive counterpart, the corrective of text as too contradictory and heteroglot to be fit into a 'poem'.

Cramer externalized her own contradictions by labeling them self-perpetuating challenges. This ambiguity is to be found again in her poetry as a certain discursive space and a potentially infinite text.

Cramer's concrete use of language escapes linearity, but does not escape from the one-to-one correspondence of word and idea, into the freedom of true poetry and communication. She splits ideas into concrete signs. She becomes an object of her mania: Monty Cantsin?.

In an essay about his own activities as a film-poet & vaudio maker, "Upping the Anti-School of Fucked-Up & Away", tENTATIVELY, a cONVENIENCE introduces himself as it follows: 'I could be called a fuck-up. I could even be said to have made being a fuck-up into my modus operandi. Some pople study to do things so that they can do them "right". By doing it "right" they're often doing it in the same way that someone before them has done it - or building on what's been previously done by expanding its

understood logic. Other people just go ahead & do something, making mistakes left, right & center -recklessly pursuing their own vision, despite unpromising conditions, in the hopes of, at least, retaining their own personality, complete w/ quirks, & in the hopes of twisting their mistakes into unforeseen advantages... I shine the most as a fuck-up.'

This radical philosopher of Neoism?! met Kantor for the first time in dec/1980 in Baltimore, Maryland. tENTATIVELY was member of the Krononauts, a networking group with an ambitious goal to attract the attention of extraterrestrial aliens by a global party that was going to take place at many locations all over the world on march 9, 1982. Kantor has been fascinated by this deliberately Neoist?!ic idea and rushed down from Montreal to Baltimore. The Neoist?! was greeted at the Baltimore bus station by several Krononauts, among them tENTATIVELY. On dec 9, 1980, the Krononautic Society officially joined forces with Neoism?!. The event was marked by a special conference/performance evening at Pratt Central of Baltimore Public Library and an all night long party at the Krononautic Headquarters.

A few years later tENTATIVELY's extreme radicalism has been signified by his critical attitude towards Kantor's own interpretation of the open-pop-star project and it resulted an exchange of insulting letters extended into temporary cold war between him and "The Only Monty Cantsin"(a title tENTATIVELY has given to Kantor in an open letter, attacking him for being dictatorial and abusing the name for the sake of his own carrier).

tENTATIVELY calls himself a "messtermind" and his creations "messterpieces". His own misery plays an important and decisive factor in creating his mess or should I say "messry". Because poetry is about attempting to accomplish expensive things with almost no money, tENTATIVELY navigates through the obstacles of FUCKED-UPEDNESS to just get some damn things made in some shape or form. He works with film, sound, video, writing, poetry, performance, sculpture, whatever, but he hates to be called a filmmaker or a poet. He is a "fuck-up" and therefor all the difficult circumstances and bad conditions which would stop anyone else in making things, for tENTATIVELY are the shaping factors helping to create more deviations from the initial vision. A broken camera, a missing light meter, an uncooperating janitor, a moody performer, a bad mike, an old film, etc. Mistakes can also become special effects, like bad exposure, unprofessional development of film. The more complex the project, the more it becomes a compendium of these poetical effects.

Fucked-upedness creates the atmosphere of Neoism?!. 20 years a film-poetry and he still has not learned how to use a light meter. 41 years old, who has made over 162 movies, but he is still usually too poor to afford fresh film and prints. What about fresh salad and fruit? Does the Neoist?! have to eat? According to Monty Cantsin "hunger is the mother of beauty!"

In one of tENTATIVELY's film-poems people keep going to restaurants without ever managing to eat, eventually starving to death.

David Zack's xerox poetry based on the method of copying. According to Zack "poetry is anything that can be copied with a copy machine. The process of copying is the structure of the poem." He made collages from letters and photo documents, adding them with his own scribbles, typewritten notes, stickers, signs, drawings. He copied them and sent them to mail artists. He never kept originals either, making clear that the copy, including the process of copying, was the poem. Zack not only appropriated the works but he used the authors' name as well, crediting his own stuff to William Blake, Leonardo Da Vinci, dr Ackerman, Antonin Artaud, Istvan Kantor and others.

While living in Portland, Oregon, 1976/78, every few months Zack organized the Unpaid Bills Poetry Festival, using up accumulated unpaid bills as basic material to make collage poems. Participants brought their own unpaid bills to make poster size, collective works. Accompanied by cello or tenor guitar, Zack recited the long list of numbers printed on hydro bills and the last notices of raging landlords. Zack was both madman and visionary, a genius who never ceased to play poetry games. It was Zack who invented the name Monty Cantsins (spelled with an s and without questionmark that was only added to the name by Kantor/Cantsin at around the late 80s) and came up with the open pop-star idea. There was within David Zack a spirit that forever wanted to drop David Zack in favour of the unthinkable Monty Cantsin. This spirit was the essence of Zack's poetry but he could never pervert his individuality for the collective consciousness of Monty Cantsins.

His meeting with Istvan Kantor in Budapest, in 1976, became a crucial event of Neoism?!. After seeing Zack's exhibition of copy poems and color xerox booklets, and after listening to his unendingly repetitious and irritating song improvisations, Kantor got so inspired that a few weeks later he left everything behind and traveled across half of the world to become the foremost Monty Cantsin, the open pop-star.

Though the name and the concept of Neoism (the questionmark and exclamation mark were added only many years later) has been launched by Kantor in Montreal, in 1979, he often refers to the 1976 Budapest meeting as the beginning of Neoism?!

After spending a few years in prison in Mexico where he got married and played in a rock band, but due to the fact that insulin supplies were not regularly available (Zack was diabetic) his health deteriorated and he got thrown out from prison (prison officials were worried he would die on them), he disappeared in Texas without any trace in 1989 and apparently died a few years later in a nursing home after one of his legs was amputated. For his complete life story read "*Amazing Letters - The Life and Art of David Zack*" edited by Istvan Kantor, 2010, The New Gallery, Calgary.

To put together this essay (conceptual makeup) I took ideas from my previous writings (dissemination of research) which are already plunderist hyper-products (protocol definition). Later on someone will reuse this essay in some ways (links to files) that it will get altered into another phase-text (Bible) or get transformed into another form (navigation environment). At a disastrous as well as lucky moment it might even get

back where it came from (nowhere). And this advanced process will continue [and go on] & (on) {for ever and for ever}. Eventually everything will get mixed with everything that no origin of ideas can be ever traced back. That will be a happy time: 6 o'clock! Gang-Bang! Orgasm!

This essay demonstrates the system of Neoism?! and introduces poetry as a socio-interactive by-product sub-monument. It takes a closer look at the inter-operable strategic architecture of the worldwide conspiratorial monument of Neoism?!. While the principal plundero-accumulationist concept and the related system of Neoism?! can be taken for a simple plagiarist mix of the Dadaist ready-made method and the Situationist detournement technique, Neoism?! has gone far beyond both ideas. Neoism?! has no interest of claiming an object as a ready-made for old fashion museum display. In fact Neoism?! is not interested in the ready-made at all. As a subject of over-tournement Neoism?! does not mutate into something else that an outmoded Situationist would like to appropriate, but it stays in the hand of the users thus negating to negate the negation of negation. When Neoism?! proposes to leave everything as it is and where it is, it does not promote reactionary contemplation. Pleasing inactivity becomes an act of vandalism that radically destroys the obstacles of creativity. That's what I call the fuckoff-revolution of Neoism?!. Fuck Neoist?! poetry.

We accept contradictions, confusing strategical nonsense, revolutionary knowledge of sexual positions. If one still has illusions, one is able to cleave to the basic convulsion, to resist all the various temptations to compromise or sacrifice stolen information and cut-up findings to original ideas or to the need for outbreak of mind. This book wants to give no definition of Neoism.

Monty Cantsin

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dr Ackerman, Magali Babin, Vittore Baroni, Arthur Berkhoff, Ian Blake, BMZ, Peter Below, Kiki Bonbon, Bonnie Bonelli, John Berndt, Jean Brisson, Zbigniew Brotgehirn, Livia Cases, Tom Cassidy, Neam Cathod, Abdada Le Clair, Jim Cobb, Philippe Côte, Florian Cramer, Art Damage, Brain Damage, dr Dazar, Ferenc Deak, Demo Moe, Jean Dubé, Roger Ely, Valerie Figoli, Michelle Febvre, Jack 5, György Galantai, Boy Genius, Ghera, Krista Goddess, Maria Goldinger, Alex Hahn, Graf Haufen, Richard Hambleton, Martin Heath, E.F. Higgins, Penny Hoar, Stewart Home, Pete Horobin, Angela Idealism, JAT, Pal Juhasz, Istvan Kantor, Michael Keane, Gen Ken, Krononauts, Eva Lake, Lion Lazer, Niels Lomholt, Alan Lord, Art Lover, Ginny Lloyd, Mael, Richard Martel, Brigitte Marx, Slavko Matkovic, Andreas Mathyl, Gabor Medvigy, Otto Meszaros, Steve Minor, Moondog, Napoleon Moffat, Nathalie Mongeau, Emilio Morandi, Bretty Nova, Jack Nathanson, Ede & Mihaly Parniczky, Geza Perneczky, Monty Di Pietro, Carlo Pittore, Grant Poier, Dava Presslor, Puppet Government, Pamela Purdy, Cathod Ray, Cassandra Von Rinteln, Michel Ritter, Pamela Rome, Anonyme Sansregret, Bill Satan, Werner Schmidt, Spiell!, DJ Steve, Rivington School, R.U. Sevol, .SCP, Jerry Sims, Gary Singerman, Six Finger Club, Zoe Szilagyi, Stiletto, Pamela Stockwell, Kent Tate, tENTATIVELY a cONVENIENCE, TTP, Gabor Toth, Li-San Tibodo, Ubi, Via Vidorae, Andras Voith, Gordon W, Peter Waf, Boris Wanowitch, Phyllis Waugh, Citizen X, 1175 X Agent, Kazu Yanagi, Terre Z, David Zack.