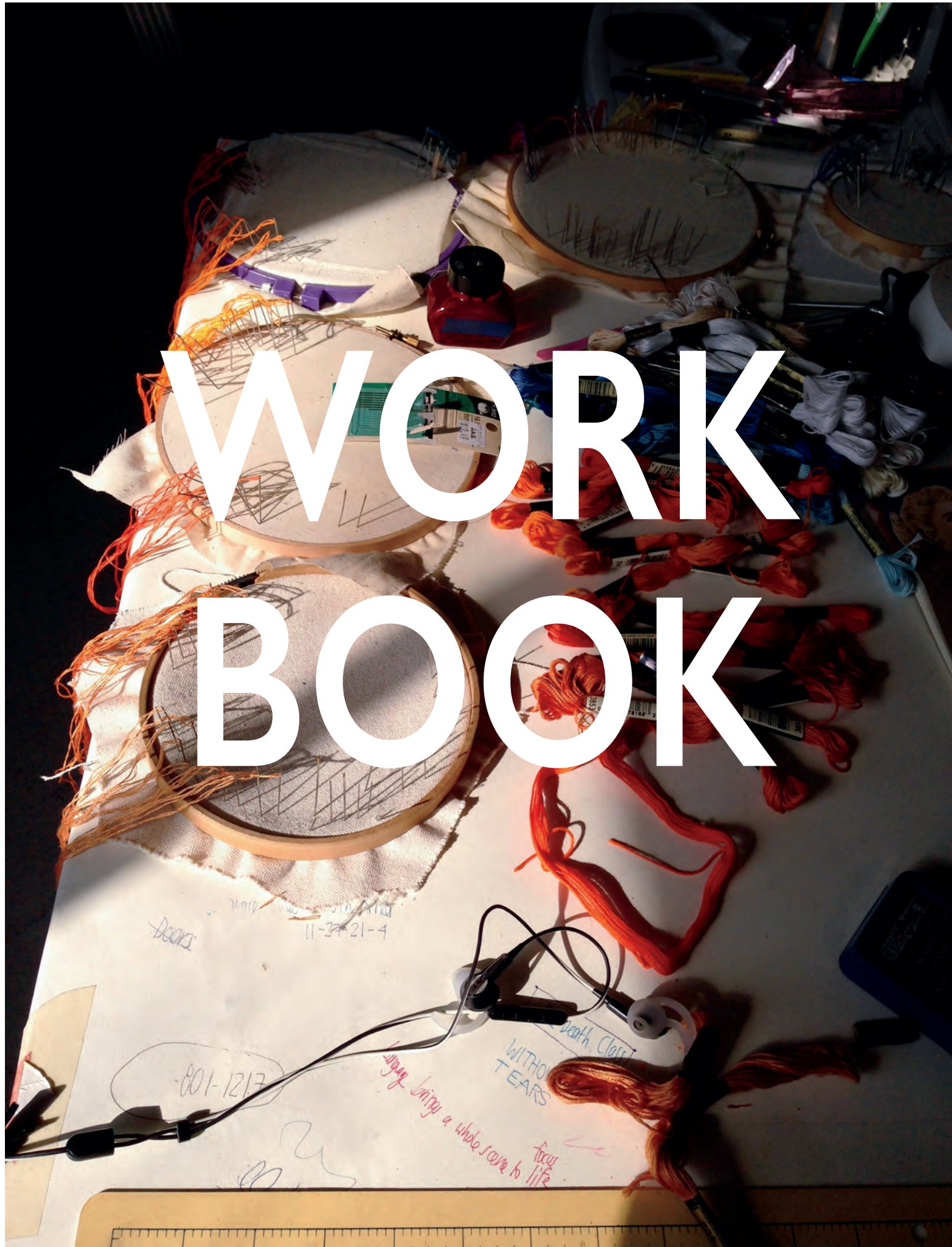


WORK BOOK



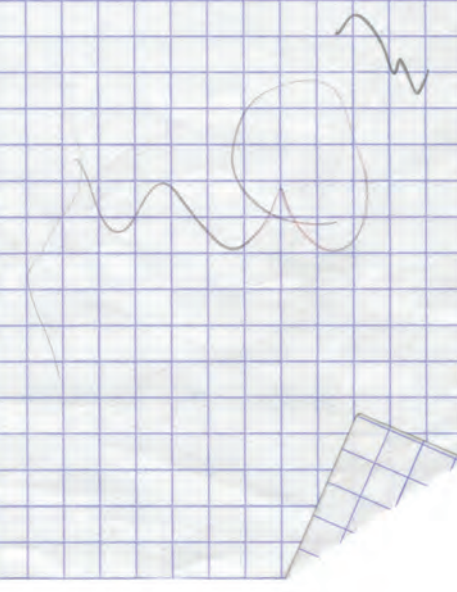




And Death Does Not Destroy (After Lucretius)
Words from Obituaries

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A hand-drawn illustration on blue graph paper showing the letters A, N, D, E, T, H, O, S, N, O, T, D, E, S, T, R, O, Y. The letters are drawn in a simple, outlined style. Some letters have additional markings: 'D' has a small 'x' and 'z' near the top, 'E' has a small 'x' and 'z' near the top, and 'T' has a small 'x' and 'z' near the top. The letters are arranged in a grid-like pattern, with some letters appearing twice (D, E, S, N, O, T).

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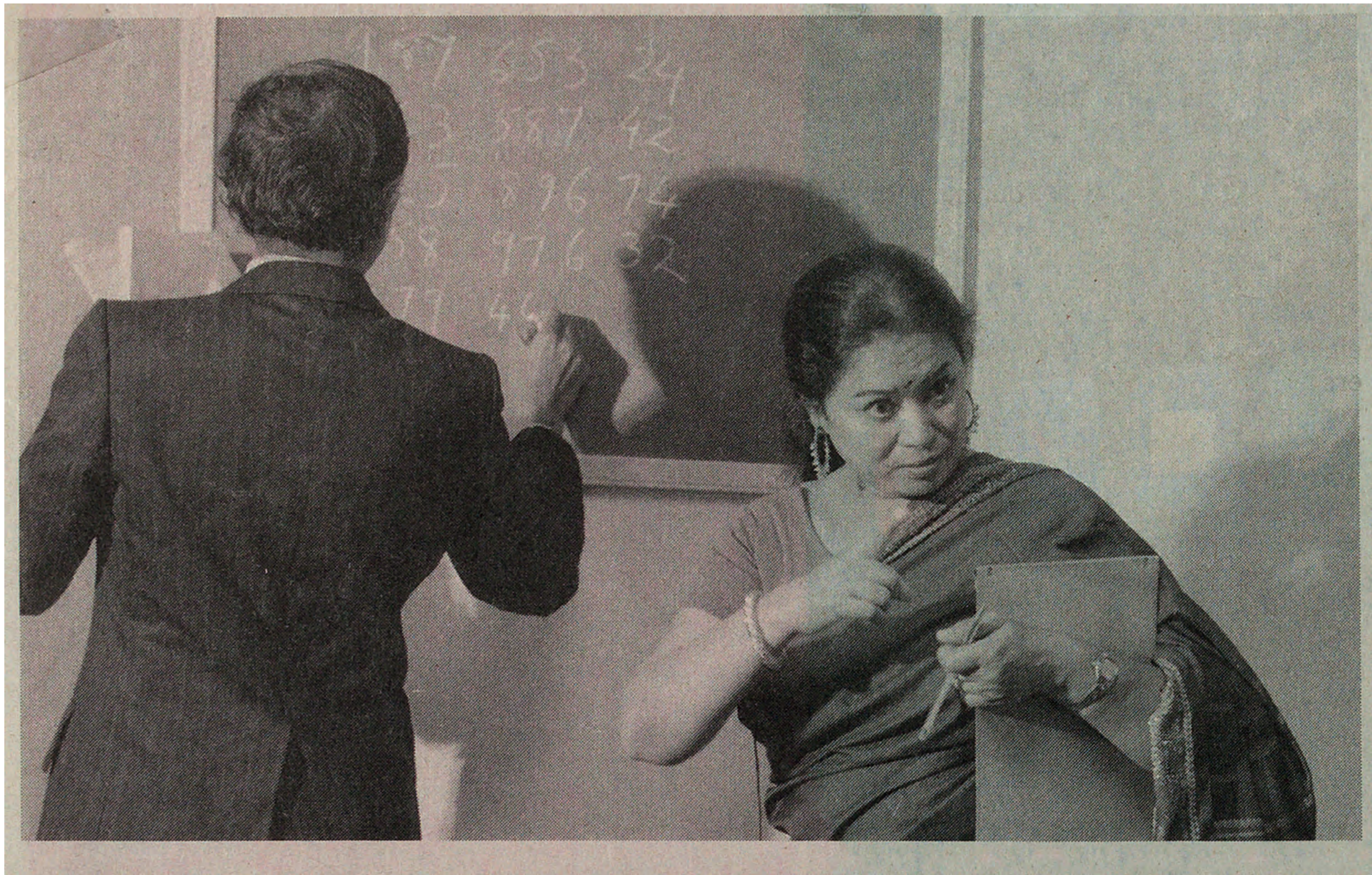




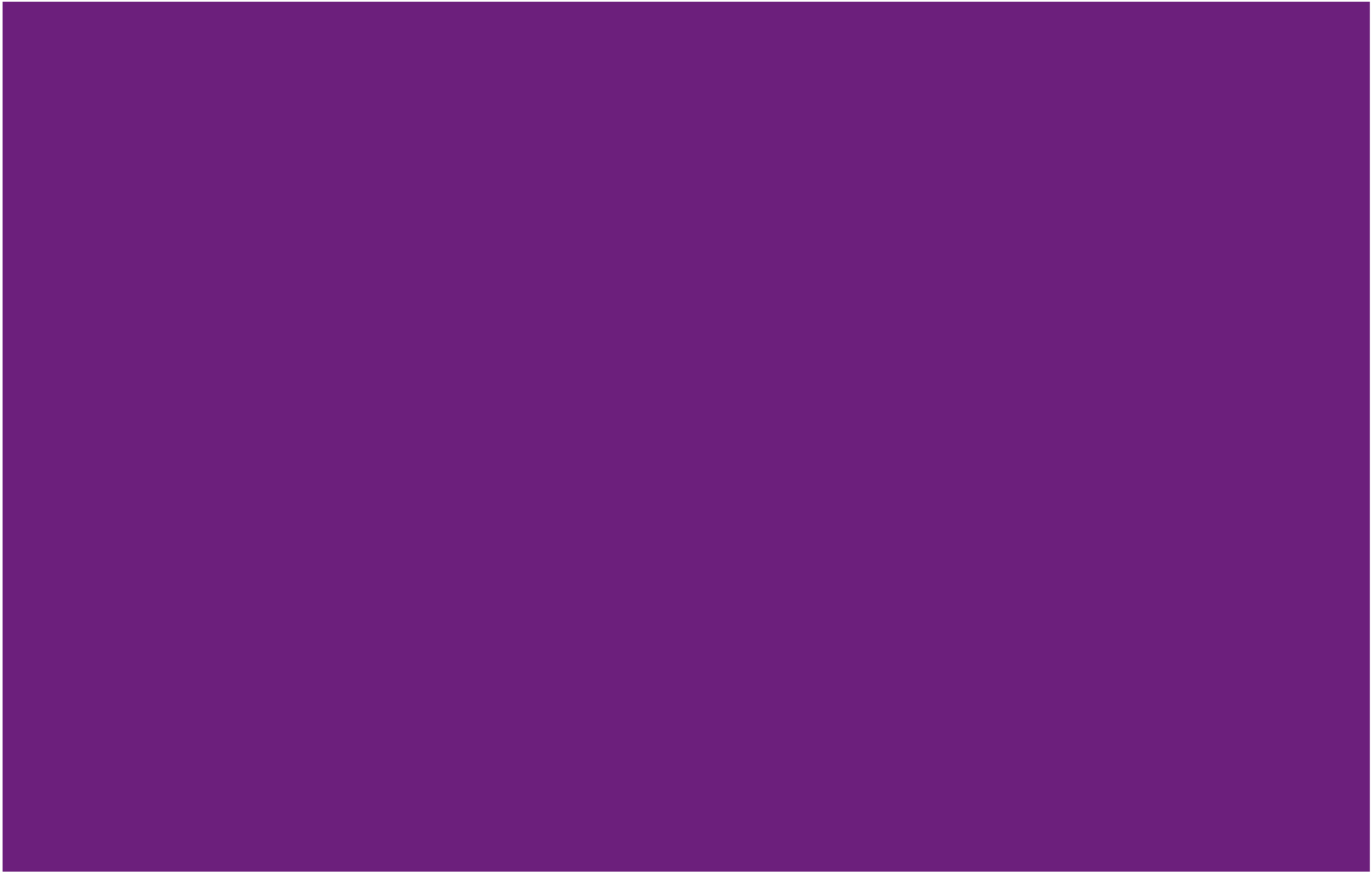
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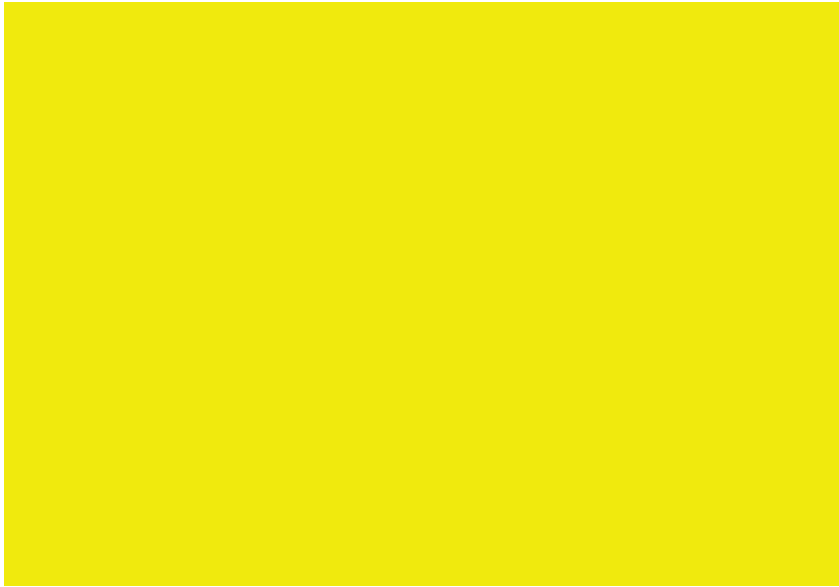


Death.



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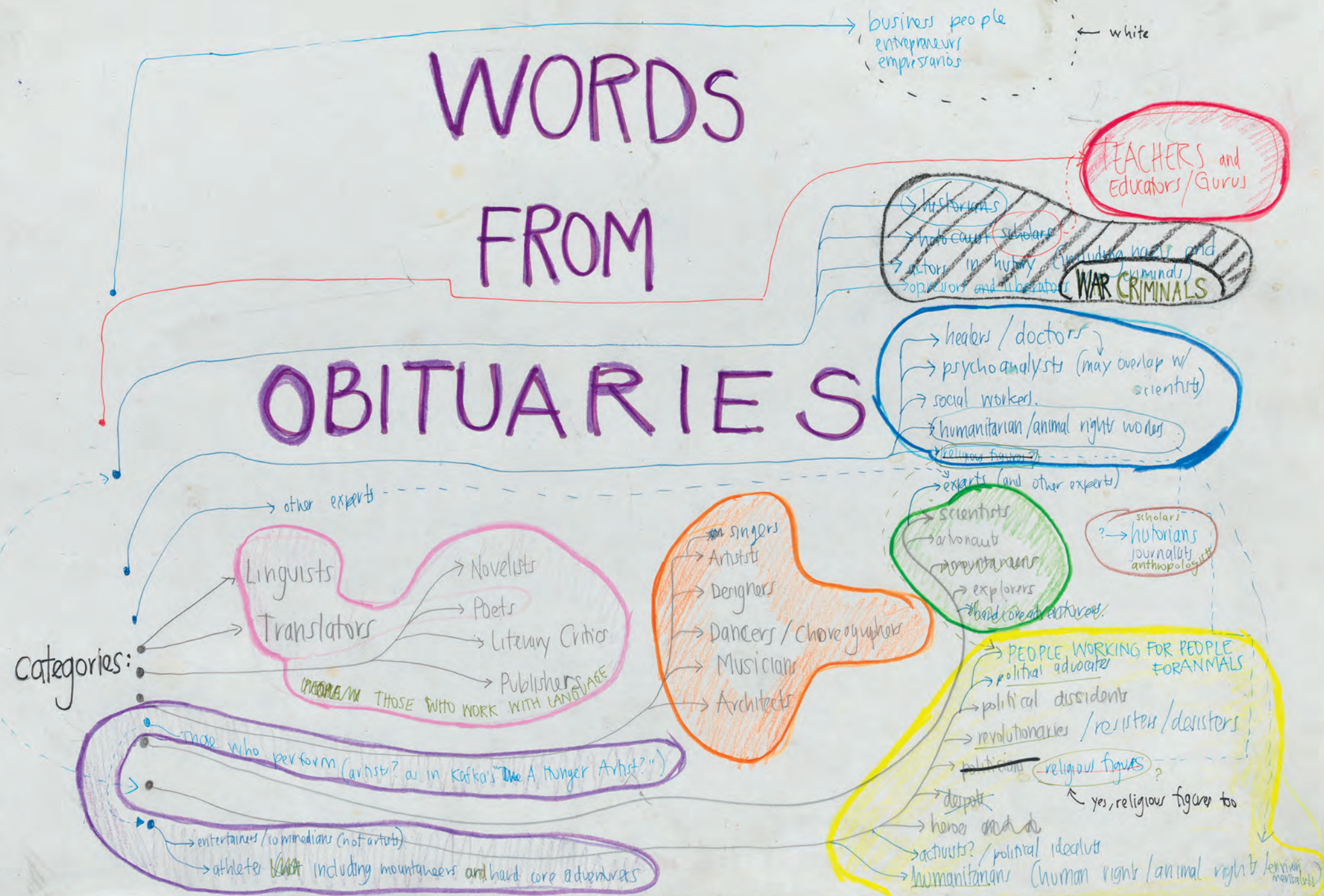






WORDS FROM

OBITUARIES





NYT FEB 10 2012 p. A18

Janice Voss, 55, Shuttle Astronaut and Scientist

By DENNIS HEVNER

Janice Voss, a space shuttle astronaut and scientist who explored the behavior of fire in weightlessness, now plots escape to extraterrestrial flight and an array of other phenomena while logging nearly 10 million miles circling Earth, died on Monday at a hospital in Scottsdale, Ariz. She was 55 and lived in Houston.

The cause was cancer, her mother, Louise Voss, said.

Dr. Voss was one of only six women to have gone into space five times. In her first flight, aboard the Endeavour in June 1993, she helped conduct experiments during what was also the maiden voyage of the Spacehab module, a 9,600-pound pressurized laboratory mounted in the orbiter's payload bay. Spacehab was the first commercial laboratory launched into space, its primary purpose to offer industrial and academic researchers access to space.

Dr. Voss next flew on the Discovery in February 1995, a historic NASA mission in which a shuttle rendezvoused with a Russian space station, Mir, for the first time. During the mission Dr. Voss maneuvered the shuttle's robot arm to grasp an astronomy satellite being deployed.

Dr. Voss's next two flights were the only time an entire crew was launched twice to achieve the same mission. On July 1, 1997, the Columbia lifted off from Cape Canaveral four months after it had been called back from space because fuel cells on board had malfunctioned.

On that second flight, with Dr.



Exploring phenomena while logging 19 million miles in space.

microgravity on the human body. On the ground in recent years, at the Johnson Space Center in Houston, Dr. Voss oversaw astronauts' training in conducting experiments in space. One trainee was Cady Coleman, who in May returned from six months on the International Space Station.

"We're doing experiments 12 hours a day, and it's like Christmas Eve for parents trying to put together toys that they thought would be no problem," Ms. Coleman said on Wednesday. "Janice's job was to make sure that the astronaut — whether he was a pilot or an engineer or a former policeman — could follow those directions. She was great at it, so clear, precise."

Janice Elaine Voss was born in South Bend, Ind., on Oct. 8, 1956, to James and Louise Hinds Voss. Besides her parents, Dr. Voss is survived by three sisters, Linda Voss, Karen Voss and Victoria Francham.

She was just 16 and a freshman at Purdue University when she first worked for NASA, as an intern at the Johnson Space Center. After receiving her bachelor's degree in engineering science in 1975, she returned to the center to train crews in navigation and entry guidance. She went on to earn a master's in electrical engineering in 1977, and a doctorate in aeronautics and astronautics in 1987, both at the Massachusetts Institute of Technology.

It all started, her mother said, when Janice was 9 and picked up a book at the local library, "A Wrinkle in Time" by Madeleine L'Engle — a fantasy in which one of the main characters is a scientist who happens to be a woman.

The New York Times

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mobile.nytimes.com

OFF FIRE IN WEIGHTLESSNESS

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Paul Aussaresses, 95, Dies; Confessed to Torture

By DOUGLAS MARTIN

Gen. Paul Aussaresses, who stunned France in 2006 when he asserted that he cold-bloodedly tortured and summarily executed dozens of prisoners during his country's brutal colonial war in Algeria four decades earlier, died Tuesday in La Vancelle, France. He was 95.

His death was announced on the website of a veterans' group, Who Dares Wins.

Algeria's fight from 1954 to 1962 to break free of French colonial rule was a complex conflict characterized by urban guerrilla warfare, terrorism and, on both sides, torture. During the conflict, France denied that it tortured, and censored newspapers, books and movies that said that it did. Afterward, official secrecy, propaganda and a general distaste for the subject kept discussion of French atrocities muted.

Then, in December 2000, Gen-

eral Aussaresses, one of France's top officers in Algeria, gave an interview to *Le Monde* in which he said that torture had been routine and condoned by the French leadership as the fastest way to get information about guerrilla activities.

The next year he expanded on that account with the publication of a book, "Special Services: Algeria 1955-57." (An English translation appeared in 2002, titled "Battle of the Casbah: Terrorism and Counter-Terrorism in Algeria, 1955-57.")

The book is graphic in its details. The general wrote of beating prisoners; of attaching electrodes to their ears or testicles and gradually increasing the intensity of the electrical charge; of pouring water over their faces until they either spoke or drowned. Whether a captive talked or not, he said, he usually had him executed him anyway, often doing the job himself.

He coolly recalled rounding up 1,500 unarmed prisoners — almost all of them Muslims — then selecting "the die-hards" and having them shot. He had the bodies taken to a Muslim cemetery and laid side by side facing Mecca in a 100-meter ditch that a backhoe had dug. Lime was shown

Remorseless about actions in France's war in Algeria.

eled onto the bodies to hasten decomposition.

He set up death squads, he said, and called them by that name. He ordered the assassinations of Algerian leaders, and ordered that the bodies be

word that Ahmed Ben Bella, the leader of the independence struggle and later Algeria's first president, was aboard an airplane, he ordered it shot down, then changed his mind when he learned that the crew was French.

General Aussaresses insisted that the torture and the summary killings were a matter of policy. He wrote everything down, he said, and briefed Gen. Jacques Massu, his superior, every day. He suggested, but did not prove, that François Mitterrand, who was justice minister at the time, had known about the torture through his representative in Algeria. Mr. Mitterrand was elected president of France in 1981.

It was hardly news that the French had relied on atrocities to grind down urban guerrillas, as early as 1955, a French magazine referred to "Our Gestapo in Algeria." But as part of their 1962 peace negotiations, both France and the leaders of newly independent Algeria agreed to play down the ugliness.

In 1998, France granted a blanket amnesty to those who served in Algeria, no matter what crimes they may have committed there. And it was only in 1999 that France officially recognized the combat with Algeria as a war; until then it had been called an operation to maintain order.

By then, for many French, the war was a distant memory or a chapter in a history book. But in 2006 the past returned. In July, an Algerian woman, Louise Ighilabriz, wrote in *Le Monde* of being tortured, raped and kept in filth for three months by her



General Aussaresses said that summary executions were policy.

France, on Nov. 7, 1958, only days before World War I ended. At the time, his father was serving in the French Army. Paul Jr. began his military service as a recruit in North Africa, then volunteered to parachute into France behind German lines, where he organized local resistance. Information about his survivors was not immediately available.

In an article in *Soldier of Fortune* magazine in 2001, General Aussaresses recounted the first time he tortured a prisoner, in 1955. The prisoner had killed a man with an ax, he said, and the victim, before dying, identified his assailant. General Aussaresses tortured the prisoner to death. "I thought of nothing," he recalled. "I had no remorse for his death. If I regretted anything, it was that he refused to talk before he died. He had used violence against a person who was not his enemy. He got what he deserved."

Deaths Deaths Deaths

PLAY DOWN THE UGLINESS

PLAY DOWN THE UGLINESS

PLAY DOWN THE UGLINESS

PLAY DOWN THE UGLINESS

OBITUARIES



PHOTOGRAPH BY RAYMOND WEIL, S.A.



Raymond Weil, who led his company for about 20 years, combined high-quality mechanisms produced in his own and other Swiss factories with original designs and features.

Raymond Weil, Whose Swiss Watches Told More Than Time, Is Dead at 87

By PAUL VITELLO

Swiss watch companies had dominated the world of precision timekeeping for two centuries by the 1970s, when a technological marvel known as the quartz watch — a cheaper, more accurate work of horology mass-produced in Asia — threatened them with extinction.

Between 1970 and 1983, as watch buyers abandoned windup mechanical timepieces for digital ones, the Swiss lost half their watch companies, two-thirds of their watchmaking jobs and their unrivaled authority as the world's most reliable timekeepers. Industry analysts called it the "quartz crisis."

Raymond Weil, who died at 87 on Jan. 26 in Geneva, started a watch company that bore his name in the midst of all that, joining a watchmaking vanguard that saved the nation's signature product by redefining it.

Swiss watches had been marketed as symbols of intellectual rigor and personal integrity. Beginning in the late 1970s, Mr. Weil and major Swiss watchmakers like Nicolas G. Hayek, founder of the Swatch Group, sought to reposition them as paragons of haute fashion — "an emotional ~~quality~~," carrying "a message about the authenticity, uniqueness and excellence of the wearer," said Ryan L. Raffaelli, an assistant professor at the Harvard Business School who has studied the Swiss watchmaking industry.

By the late 1980s, Professor Raffaelli said, the Swiss companies still standing had followed suit.

Mr. Weil started his company in 1976, when he was 56. He began modestly, selling his first designs from a foldout bridge table in a stall in Geneva, he said in a 2011 company promotional video interview. Most people in the in-

dustry considered it a mad scheme, Professor Raffaelli said; about 800 Swiss watchmaking companies died in the 1970s.

Mr. Weil, who led the company for about 20 years, combined high-quality mechanisms produced in his own and other Swiss factories with original designs and features. He then marketed them internationally to appeal to so-called entry-level luxury buyers. In today's dollars, entry-level luxury watches sell for \$500 to \$4,000. High-end luxury models cost \$20,000 or more.

Mr. Weil's line included both

Part of a movement that saved the nation's signature product.

mechanical Swiss watches of the spring-powered, cog-and-gear type and others powered by quartz crystals, known as Swiss quartz watches. What they all had in common were their "Swiss-made" bona fides, design values that conveyed understated grace (what The Times of London characterized as a "watch with lovely manners"), and the benefit of Mr. Weil's marketing.

Mr. Weil was also considered a pioneer in celebrity endorsement advertising. Paul McCartney, Lady Gaga, Ozzy Osbourne and Andrea Bocelli are among the stars who have been contracted to wear Raymond Weil watches exclusively for defined periods.

The company, now run by Mr. Weil's son-in-law, Olivier Bernheim, and two grandsons, Elie and Pierre Bernheim, has become one of the most familiar of the Swiss watch brands. And in a Swiss industry with genealogies,

in most cases, dating back a century or more, Raymond Weil is both the youngest and one of the few independent, family-run watchmaking concerns in the country.

Since the 1980s, Swiss watchmakers have re-established their pre-eminence, at least in terms of sales: in a 2010 study, they accounted for just over half the dollar value of all watches sold worldwide. The most expensive are Swiss mechanical watches.

Raymond Louis Weil was born in Geneva on Oct. 10, 1926. After graduating from a technical high school, he went to work for the Société Générale de Surveillance (SGS), a Swiss company that inspects and verifies the quantity, weight and quality of various goods traded around the world.

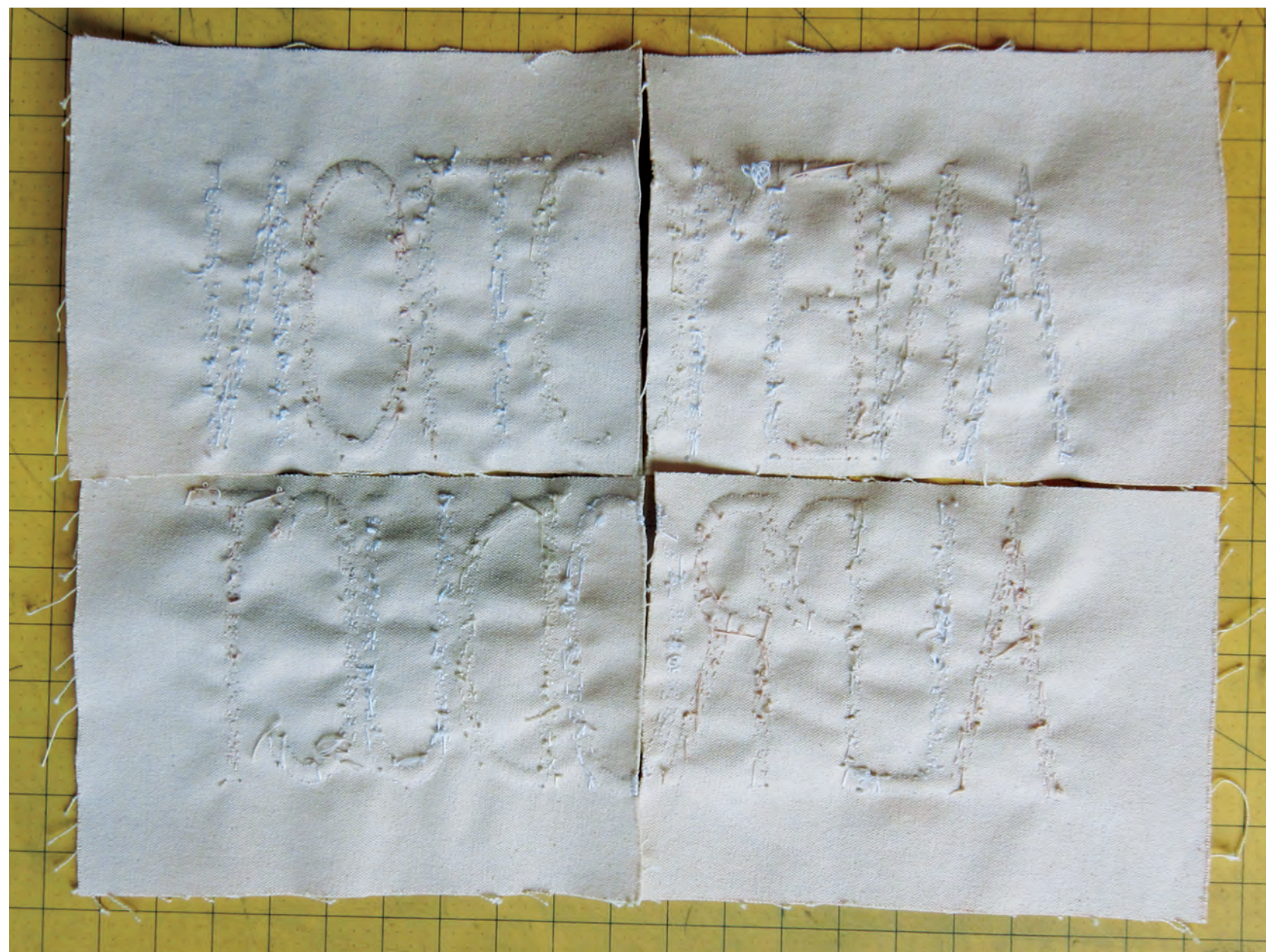
In 1949 he joined Camy Watch in Geneva and rose to general manager. He worked there for 27 years before deciding to strike out on his own, partly in frustration at his employer's passivity in response to the quartz crisis. Camy was later bought by a Hong Kong watchmaking company.

Mr. Weil is survived by his wife, Eliane Bloch Weil, and two daughters, Diana and Anita Weil.

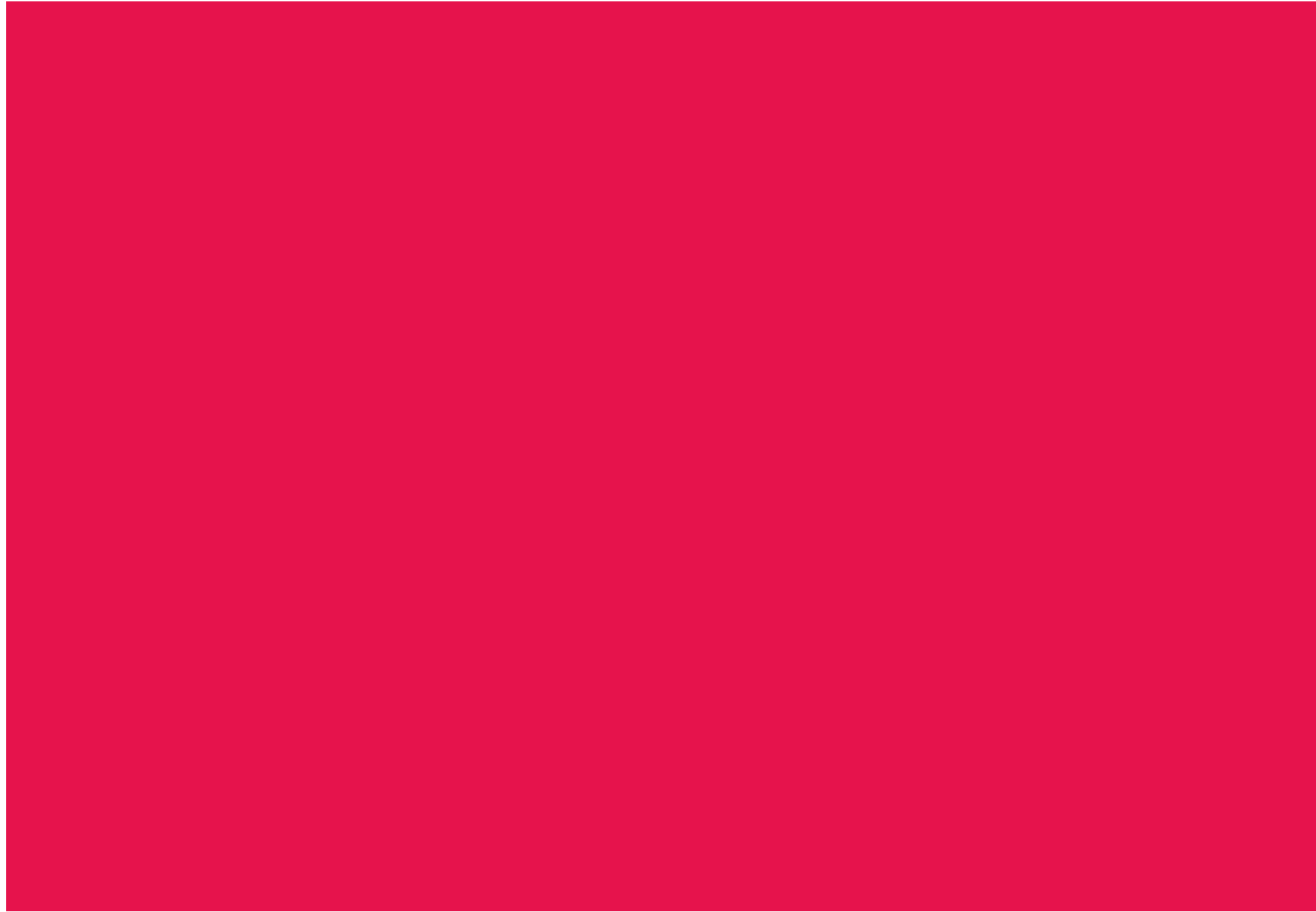
Professor Raffaelli said the threat posed by the 1970s crisis was existential as well as economic. "This was an industry that traced its roots to the early 1500s," he said. "People employed in watchmaking in the 1970s had fathers, grandfathers, great-grandfathers and beyond, who had done the same work."

"Watchmaking was tied up in what it meant to be Swiss, the national sense of competence," he said.

Mr. Weil, though not the son of a watchmaker, sensed their importance to the national identity. "He was a kind of visionary," Professor Raffaelli said.







Christopher Logue Dies at 85; Modernized the 'Iliad'

By MARGALIT FOX

Christopher Logue, an English poet acclaimed for his multivolume modernization of the "Iliad" — a literary endeavor noteworthy for lasting four times as long as the Trojan War itself, even more noteworthy for its use of evocative anachronisms like U2s, helicopters and aircraft carriers to conjure the world of Homer's Bronze Age warriors; and still more noteworthy for having been accomplished without his knowing a word of Greek — died on Dec. 7 at his home in London.

His death was announced by his publisher, Faber & Faber. Mr. Logue, whose life was a fittingly picaresque epic that also included being imprisoned in a Crusader castle, writing a pornographic novel, acting in films by the director Ken Russell and committing a modest armed robbery at the age of 6, was 85.

Though he wrote more than two dozen well-received volumes of original Modernist poetry, Mr.

Logue remained best known for his English-language "Iliad," a project on which he embarked in 1959 and worked in intense fits and starts for more than 40 years. He would come nowhere near to reworking the 24 books and more than 15,000 lines of Homer's epic, for, as the British newspaper The Independent pointed out in 1991, Mr. Logue "has accounted for one line every three days on average; at this rate he should be through by about 2098."

The sections of the "Iliad" he did complete were published as "War Music" (1981), which reworked Books 16 to 19; "Kings" (1991; Books 1 and 2); "The Husbands" (1995; Books 3 and 4); "All Day Permanent Red" (2003), which centers on the poem's first battle scenes and whose title Mr. Logue took from an advertisement for lipstick; and "Cold Calls" (2005), winner of the Whitbread Poetry Award, which constitutes the battle.

Mr. Logue, who used earlier English translations as points of

departure and consulted frequently with scholars of Homeric Greek, took pains to stress that his "Iliad" was not a translation but an adaptation. Wasting it to stand or fall on its merits as English poetry, he recorded and invented scenes, created occasional new characters and modernized language and imagery: his text includes references to Shakespeare, Venetian blinds and World War II. In "Kings," he writes:

Nine days of this,
And on the tenth, Ajax,
Grim underneath his tan as
Rommel after Alamein,
Summoned the army to the
common sand. . .

Not surprisingly, Mr. Logue's Homer loosed the wrath of scholarly pariahs and some critics. But it was overwhelmingly lauded — even by classicists — for the combined power of its lumpy language, cinematic imagery and

hurling pace. These things, reviewers said, lent his account of

the decade-long conflict between Greece and Troy in the 12th century B.C. a force heard in few other English versions. As a result, Mr. Logue's "Iliad" seemed to capture truly the swift-footed immediacy of the original, which was composed and transmitted by generations of oral bards starting in the ninth or eighth century B.C.

Named a Commander of the British Empire in 2007, Mr. Logue had been described by The Independent two years earlier as "the greatest war poet in England."

Here he is, in "All Day Permanent Red," showing Greek troops rising for battle:

Think of a raked sky-wide
Venetian blind.
Add the receding traction of its
slats
Of its slats of its slats as a hand
draws it up.
Hear the Greek army getting to
its feet.

Then of a stadium when many



Christopher Logue in 2006.

boards are raised
And many faces change to one
vast face.
So, where there were so many
masks,
Now one Greek mask glittered
from strip to ridge.

By his own account, John Christopher Logue was born a rogue — in Portsmouth, on England's south coast, in November 1926.

His father, a postal clerk, and his mother, a housemaker, were inclined to indulge his youthful high spirits, as when, at 8, he trained a pistol on a girl in the street and made off with her ice cream. That it was a toy pistol was at least partly mitigating.

The young Mr. Logue, whose formal education ended when he was 17, served with the British Army during World War II.

While stationed in Palestine, he helped himself to six blank Army pay books — official documents used to record a soldier's pay and establish his identity. After boasting idly that he planned to sell them, he was court-martialed and served about a year and a half in Acre Central Prison, a 19th-century fortress built by Crusaders in western Galilee.

"It wasn't so different from being at boarding school," Mr. Logue told the newspaper The Scotsman in 1996. "In other words, it was bloody awful. It was during that time, though, that I got properly interested in poetry. So it was quite useful in the end."

Homer, reworked so that it would stand or fall on its merits as English poetry.

In London in the 1950s, Mr. Logue resorted to a time-honored refuge of impecunious writers by composing a pornographic novel, "Lust." Written under the name Count Palmiro Vicarion, it was published in Paris in 1959 by Maurice Girodias, whose other titles included Vladimir Nabokov's "Invitation of a Beulah."

He wrote the screenplay for Mr. Russell's "Savage Messiah," a film about the life of the French primitive sculptor Henri Gaudier-Brzeska, which Vincent Canby, writing in The New York Times, called one of the 10 worst movies of 1972. (Mr. Russell died last month at 84.)

Mr. Logue had on-screen roles in Mr. Russell's television movie "Dante's Inferno" (1967) and his feature film "The Devils" (1971), in which he played Cardinal Richelieu. His other acting credits include small parts in "Jabberwocky" (1977), directed by Terry Gilliam, and "The Affair of the Necklace" (2001), starring Hilary Swank.

Mr. Logue's survivors include his wife, Rosemary Hill, who is a historian and biographer. His other work includes children's picture books; a memoir, "Prince Charming" (1999); and "Selected Poems" (1996).

In 1959, Mr. Logue, already an established poet, was asked by the BBC to adapt a section of the "Iliad" for broadcast; his lack of Greek did not deter them. Four decades later, he found himself still embedded with Ajax, Achilles and their lot.

Long active in progressive politics, Mr. Logue was an original signatory of the Committee of 100, the British antiwar group founded in 1960 by the philosopher Bertrand Russell and others.

He often said he considered his singuinary, loud-thundering retelling of the "Iliad" to be his deepest antiwar statement of all.

An Outburst From Agamemnon, Interpreted Three Ways

In his "adaptation" of the "Iliad" — he did not call it a translation — Christopher Logue used earlier English translations as points of departure. In these passages from Book 1, the Greek commander Agamemnon excoriates the seer Calchas:

Translated by Robert Fitzgerald (1974):

The son of Atreus,
ruler of the great plain, Agamemnon,
now, furious. Round his heart resentment
well, and his eyes shone out like licking
fire.
Then, with a long and boding look at
Calchas,

he growled at him:
"You visionary of hell,
never have I had fair play in your
forecasts.

Calamity is all you care about, or see,
no happy portents; and you bring to pass
nothing agreeable. Here you stand again
before the army, giving it out as oracle
the Archer made them suffer because of
me.

because I would not take the gifts
and let the girl Chryseis go; I'd have her
mine, at home. Yes, if you like, I rate her
higher than Klytemnestra, my own
wife!"

Translated by Robert Fagles (1990):

But among them rose
the fighting son of Atreus, lord of the
far-flung kingdoms,
Agamemnon — furious, his dark heart
filled to the brim,
blazing with anger now, his eyes like
searing fire.

With a sudden, killing look he wheeled on
Calchas first:
"Seer of misery! Never a word that works
to my advantage!

Always misery warns your heart, your
prophecies —
never a word of profit said or brought to
pass.

Now, again, you divine god's will for the
armies,
brutal about, as fact, why the deadly
Archer
multiplies our pains: because I, I refused
that glittering price for the young girl
Chryseis.

Indeed, I prefer her by far, the girl herself.
I want her mine in my own house! I rank
her higher
than Clytemnestra, my wedded wife."

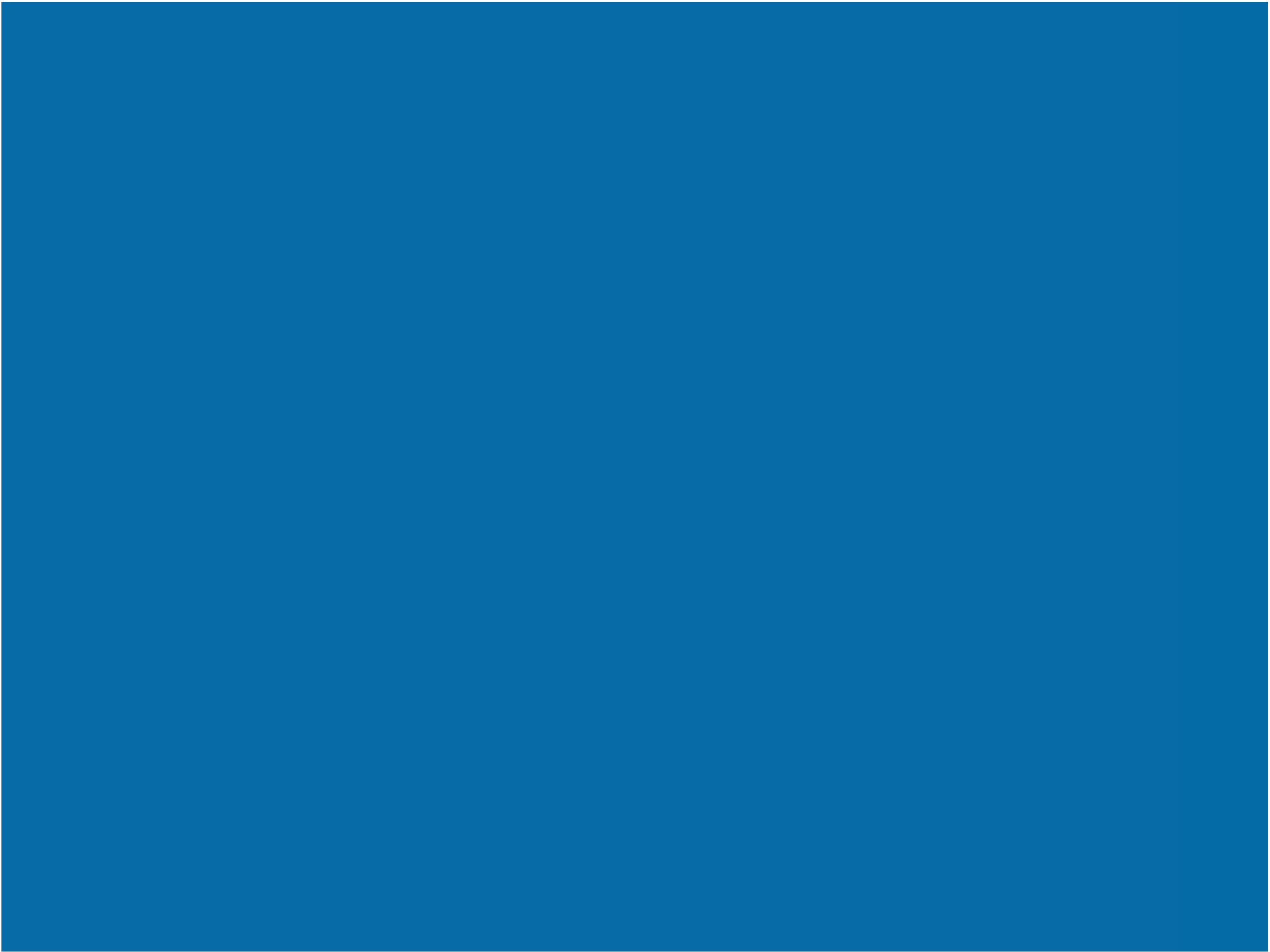
From "Kings," by Christopher Logue (1991):

Low ceiling. Sticky air.
Many drew breath,
As Agamemnon, red with rage, yelled:
"Blindmouth!
Good words would rot your tongue."

Then reads the warning in his
brother's face,
And says (half to himself):
"Well, well, well, well. . .
You know your way around belief."

Then looking out:
"Greece knows I want this girl
More than I want the father-given,
free-born she
Who rules Mycenae in my place — Greek
Clytemnestra."





Credits

Images: All works by Dianna Frid
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Design: The Artery Archives

WORK BOOK was published as a supplement to *Words from Obituaries*, made in Chicago starting in 2011.
Words from Obituaries is an ongoing project; WORK BOOK documents a process and brings together a selection of pieces, in-progress or completed, as of May 2014.
The publication also includes images of the work-in-progress *And Death Does Not Destroy*.
And Death Does Not Destroy is a textile transcription of a passage from Rolfe Humphries’ translation of Lucretius’ *On the Nature of Things: The De Rerum Natura of Titus Lucretius Caro*, translated by Rolfe Humphries, 1968. Bloomington, IN: Indiana University Press. Pp 80 – 81.

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For **Monika Müller**: artist, friend, fellow traveler.

