

ΕΓΚΥΚΛΟΠΑΙΔΕΙΑ ΚΟΥΣΤΩ



ΟΡΕΣ
ΤΩΝ
ΒΑΛΑΞΩΝ
ΑΛΚΥΩΝ



Water McBeer Gallery July 20, 2019

LOVE MUSSEL



My Dear Friends and Colleagues,

I am embarking on a new endeavor. After another successful year at McBeer Enterprises, I have come out of this blur of activity lost and homeless. My townhouse was sold at the close of the last year.

My impatience with the stagnancy of exhibition and institutional norms has had me searching for deeper meaning and exploration. So, naturally, I drove my vintage 1970s diesel BMW to the Hamptons and walked into the sea. I was greeted by the sight of dolphins jumping in steadfast delight on the horizon. I know that what appears to be their smiles is simply a product of a permanently curved mouth, but in any case this prompted my mission. That is when I defined my next chapter: the search for spiritual intelligence, to reimagine life and the framework of utopia.

I began to ponder: what my would my vessel be? Looking to my philosophical icons Lao Tzu, JFK, and Jane Goodall, I began to sketch a ship for contemplation, scientific inquiry, and fabulous parties with my toe on the sandy shore (because my iPad was dead). As my vessel takes shape, I invite you to contribute to this mission with a proposal for the betterment and execution of the maiden voyage.

Allow me to leave you with the words of Lao Tzu: "Life is a series of natural and spontaneous changes. Don't resist them - that only creates sorrow. Let reality be reality. Let things flow naturally forward in whatever way they like."

Yours faithfully,

Water McBeer

**WATER
IS**

FREE[DOM]

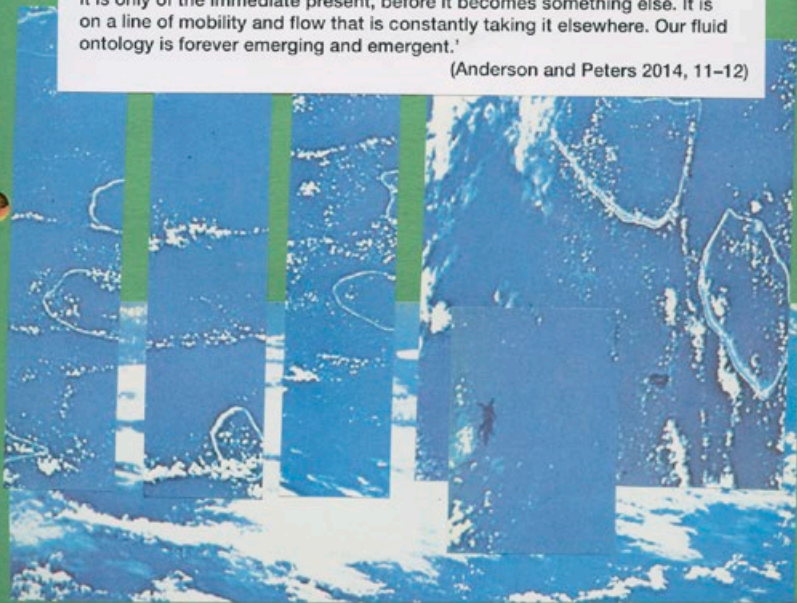
By

H.H. Sunny Sungold III, Anthropologist, Geographer, and Social Scientist
Extraordinaire

"The ocean is the world's largest blank canvas."
Water McBeer

'The Water world is therefore in a constant state of becoming, it is a world of immanence and transience. The Water world has a fluid ontology. [...] [W]e can accept that the sea (and even the world in general) is not static or stable, it is only of the immediate present, before it becomes something else. It is on a line of mobility and flow that is constantly taking it elsewhere. Our fluid ontology is forever emerging and emergent.'

(Anderson and Peters 2014, 11-12)




A BRIEF HISTORY OF

OFFSHORE LIVING

Our world is *Water's* world. The ocean covers approximately 72 per cent of the earth's surface and around ten percent of the world's population lives less than 10 meters above sea level (United Nations 2017). Mankind exists through its symbiotic relationship with *Water*.

Many ethnic and cultural groups such as the Sama-Bajau in Southeast Asia have traditionally practiced a seaborne lifestyle, living on houseboats or in stilt houses and have evolved enlarged spleens allowing them to hold their breath longer under *Water*. Others, such as the Uros people of Peru and Bolivia, live and practice agriculture on man-made islands floating on Lake Titicaca.

The ocean is a 'blank canvas,' a romanticized extra-territorial space, the last frontier on earth where one can be truly free (although at the mercy of the elements and dependent on supply chains). Since the 1960s, American and British lovers of freedom have endeavored to build sovereign nations in international *Waters* on offshore platforms, on half-sunk ships surrounded by dredged land, and on 'islets of dubious status' (Menefee 1995). This section briefly reviews the most successful of those unsuccessful ventures.



PRINCIPALITY OF SEALAND

A well-known example of an offshore micro-nation is the Principality of Sealand located on Roughs Tower, a former World War II anti-aircraft platform in the North Sea approximately 12 kilometers off the coast of Suffolk, and founded on September 2, 1967, by "Paddy" Roy Bates, an ex-major in the British Army, entrepreneur, and pirate radio broadcaster. Sealand also sells titles of individual nobility including Lord, Baron, Count, Duke and those titles' distaff equivalents. Following Roy Bates's 2012 death, Sealand also began publicly offering knighthoods and coats of arms.



GRAND CAPRI REPUBLIC AND ATLANTIS, ISLE OF GOLD

A few years earlier, in the United States, two groups of real estate developers, would-be founders of the Grand Capri Republic and Atlantis, Isle of Gold, respectively, went to court over the occupation of the Grand Triumph Reefs, east of and parallel to the Florida Keys. Both groups had plans to build touristic resorts and gambling casinos and, in the case of Atlantis, declare a sovereign nation (see Menefee 1995). Unfortunately, their claims were rejected by the courts.



NEW ATLANTIS

The short-lived micronation of Leicester Hemingway, which he founded on July 4, 1964, New Atlantis' territory was an 8 x 30-foot raft made of bamboo, iron pipes, and stone, and anchored by a railroad axle and an old Ford engine block, six miles off the west coast of Jamaica (Harry Ransom Center 2019). It was destroyed by a storm sometime in 1964 or early 1965, and Leicester Hemingway went on to found another micronation, Tierra del Mar, on an 840-square-meter platform built on a sandbar near the Bahamas (Bonnert 2014, 83).

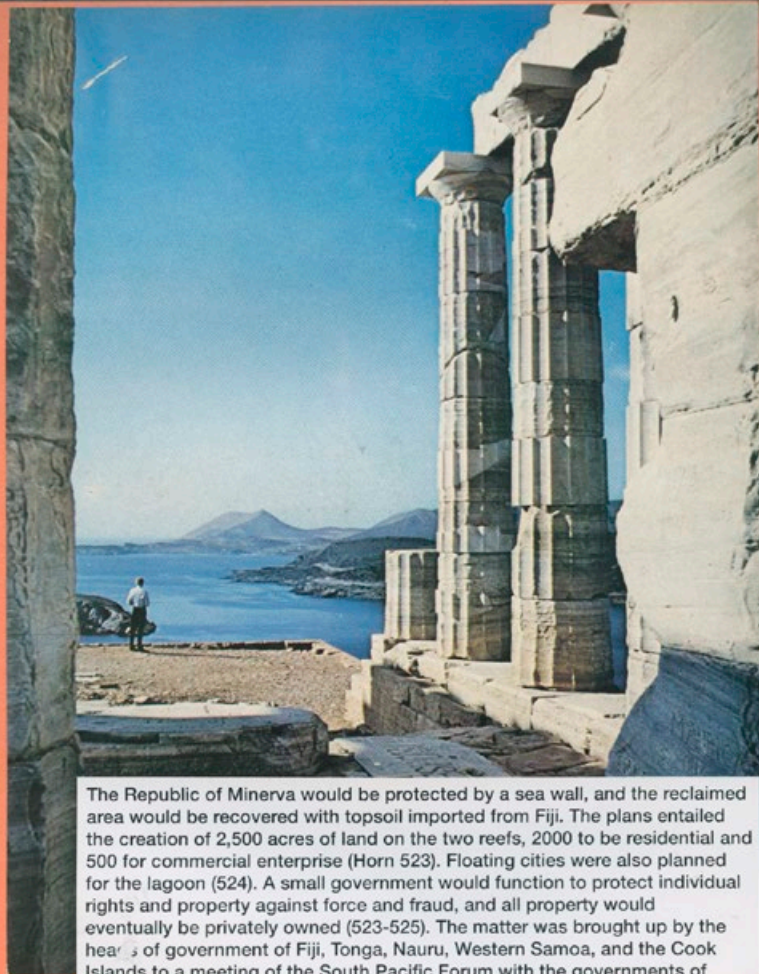
REPUBLIC OF MINERVA, LAND OF THE RISING ATOLL

The Republic of Minerva, Land of the Rising Atoll, was the project in the early 1970s of a group of individuals identifying themselves as The Ocean Life Research Foundation of Carson City, Nevada (eventually dissolved and later reborn under the appropriate name of Phoenix Foundation), to operate as a sovereign nation on the North and South Minerva Reefs, two submerged atolls in the Pacific Ocean south of Fiji and Tonga. Members of the Phoenix foundation included Nathaniel Branden (Du Bois 1976, 21), Ayn Rand's former lover and intellectual heir until she repudiated him after a methamphetamine crash, and was 'allegedly backed by distinguished businessmen, scientists, physicians, and scholars' (Horn 1973, 522). Minervans were described as 'politically, objectivists and libertarians; economically, strong believers in free enterprise; sociologically, middle to upper class, well read, skilled craftsmen or college graduates; geographically, scattered across the U.S. and, to a lesser extent, Europe' (Du Bois 1973, 5). The project was led by Michael



Oliver, a Lithuanian-born naturalized American citizen who was at the time in his forties and 'an electronics engineer, land developer, coin dealer, author, and libertarian' (Horn 522) and also a 'purveyor of survival foods' (Du Bois 1976, 9). Prior to this, Oliver had purchased land in the New Hebrides and had financed a local secessionist political party with the goal of establishing a libertarian colony for ten thousand 'dissatisfied Americans' (Du Bois 1976; Horn 1973, 523)

Following the
knighthoods and coats of arms.



The Republic of Minerva would be protected by a sea wall, and the reclaimed area would be recovered with topsoil imported from Fiji. The plans entailed the creation of 2,500 acres of land on the two reefs, 2000 to be residential and 500 for commercial enterprise (Horn 523). Floating cities were also planned for the lagoon (524). A small government would function to protect individual rights and property against force and fraud, and all property would eventually be privately owned (523-525). The matter was brought up by the heads of government of Fiji, Tonga, Nauru, Western Samoa, and the Cook Islands to a meeting of the South Pacific Forum with the governments of Australia and New Zealand in February 1972 (Trumbull 1972). In response to the inaction of the leaders of other islands, the king of Tonga took it upon himself to chase the Minervans off and, in late June 1973, he 'watched from his royal yacht as a gang of Tongan convicts tore down the Republic of Minerva flag. (Du Bois 1973, 23).

OPERATION ATLANTIS

This famous venture was the project of Werner K. Stiefel, a German pharmaceutical entrepreneur whose family had emigrated to the United States, to build a floating, decentralized micronation in the late 1960s and early 1970s (see Simpson 2016). It was divided into three stages. Stiefel first acquired a motel in Saugerties, New York, where participants would live as in an experimental community, in preparation for the second stage, which was the construction of a ship made of ferrocement. The idea was that the ship-nation could declare sovereignty once outside territorial Waters. The ship was launched at high tide in 1971, but when the tide went out it was left lying on its side in the mud. A kerosene lantern left in the wheelhouse broke and started a fire.

The last-minute addition of a concrete deckhouse to the vessel made it extremely top-heavy and caused the ship to almost capsize from superstructure icing when crossing the New York harbour. It then broke a propeller shaft off South Carolina but the crew still managed to sail down near the Bahamas.



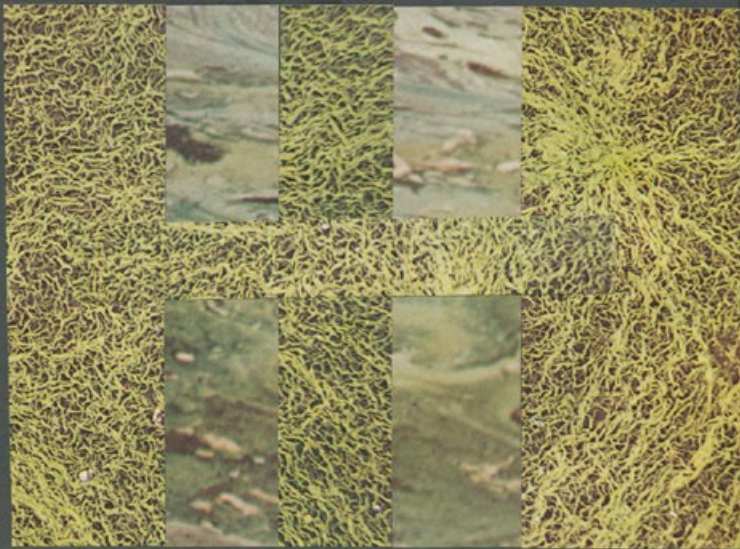
The boat was on its way to Tortuga Island, Haiti, and anchored in shallow Waters near Acklins Island, when a storm destroyed the hull. The third stage was to build or acquire land and declare it a sovereign nation. After the boat sunk, Stiefel tried to create land by dredging sand around a half-sunk ship in the Silver Shoals, an area located outside national government jurisdictions but claimed by both Haiti and the Bahamas, but Operation Atlantis' team was chased off by gunboats sent by the Duvalier government. Undeterred, Stiefel then tried to create land on the Misteriosa Banks, between Cuba and Honduras, and later also purchased property on Grand Cayman and an island off the coast of Belize.



MISCELLANEOUS

Other plans to colonize the oceans included John P. Craven's (then the Dean of Marine Programs at the University of Hawaii and before that Chief Scientist of the Special Projects Office of the US Navy) suggestions for building floating cities in Hawaii in the early 1970s, in coordination with federal and state agencies and institutions (see Keith 1977). One is also reminded of Buckminster Fuller's *Submarisle (Undersea Island)* (1981 [1959/1963]) and other *Watercrafts* and of his vision of a 'fluid geography' illustrated in *Dymaxion* maps (Fuller 1970 [1944], 128). The search for a nautical lifestyle was not limited to the West. In 1975, the Japanese government commissioned a floating platform for the International Ocean Exposition of 1975 in Okinawa. *Aquapolis* was designed by Kikutake Architect & Associates whose founder Kiyonori Kikutake was also a key figure of the Japanese Metabolist group.

Finally, although this brief overview has not addressed the many literary descriptions of insular life, it is worth noting that Jules Verne, inspired by the apparition of the cruise liner and the mobility and socio-spatial insularity it offered to the wealthy, wrote two novels on the subjects: *Propeller Island* (1895) tells the story of a French string quartet stranded on a floating city inhabited by billionaires, and *A Floating City* (1871), is set onboard the *Great Eastern*, the biggest transatlantic liner built at the time.



CURRENT PROJECTS

The idea of an entrepreneurial Manifest Destiny for the conquest of the high seas has seen a renewed interest in the last decade. Indeed, the increasing salience of "seasteading", 'the practice of establishing permanent settlements on structures located in areas of sea outside the jurisdiction of any country' ("Seasteading."), is demonstrated by recent events worldwide. The Seasteading Institute (TSI) is a libertarian-leaning non-profit organization co-founded in 2008 by Patri Friedman, Milton's grandson, and Peter Thiel, a Silicon Valley venture capitalist and former member of the PayPal Mafia. In 2017, TSI and the government of French Polynesia began feasibility studies on the construction of a first floating city in French Polynesia's territorial *Waters*. (This project has since been abandoned after the population formed an anti-floating island association to oppose the project.)

In April 2019, UN-Habitat convened a roundtable on how floating cities might offer a viable solution to such urban challenges as climate change and unaffordable housing and are currently working with OCEANIX to develop a prototype for a first floating city, Oceanix City.

Also in April 2019, the Thai government lodged accusations against a couple of seasteading entrepreneurs from a company called Ocean Builders, Chad Elwartowski and Supranee Thepdet, respectively American and Thai nationals, for violating Thailand's sovereignty by erecting a seastead structure in the country's exclusive economic zone, a crime possible of a life sentence or even the death penalty. In one interview to Motherboard, Elwartowski, a Bitcoin enthusiast from Michigan, deplored the length of the arms of the government and mused about how "Nothing will take away that fact that I was able to be free for a few moments" (Pearson 2019). News reports suggest the couples has exited Thailand illegally.



The key problem with these different ventures has been their incapacity to resolve the contradiction between land and sea, like so many 'terraqueous territorialities', that is attempts at 'transcend[ing] the geo-physical difference between firm land and fluid sea' (Campling and Colás 2018, 776), that have dissolved in poor judgment. Investments and egos have sunk, and ideals have beached. There is hope, however. Let us not get stranded on the dry shores of modernity (or post-modernity, for the truly adventurous). We must free ourselves from our 'landlocked' perspectives and biases (Lambert, Martins, and Ogborn 2006) and embrace *Water* in all his might. Like joyous pirates and unbridled sailors, let us 'explor[e] the metaphors, connectivities and mobilities, ontologies and materialities of oceans and thus challeng[e] the ways in which we construct and know the world' (Winder and Le Heron 2017, 4).



BLUETOPIA A NEW FRAMEWORK

FOR UTOPIA

Joining the historical groups of nomads and revolutionaries described above is *Water McBeer*. After selling his townhouse in 2018, *Water* embarked on a new endeavor and built a brand-new, shiny vessel. He has created a space where every boy and girl can be like so many Oceanids conquering the blue frontier. Flying conveniently under its own flag, *Water's* ship is an experimental multi-use and multi-user space, designed for transformative mobilities and to encourage the creation of new spatial and spiritual configurations.

It is a new world that is being (un)planned, a world of your own. More than an assemblage of biological and economic relationalities, this life-affirming venture advances spiritual and emotional connectivity. *Water's* ship advances the deregulation of the multi-layered self, and the multiplication of perspectives 'that recognize volume, matter, and emergence' (Steinberg and Peters 2015, 248). In this project, *Water* sails into new aquatories and invites you to lay on their seabeds. Indeed, this unique *Watercraft* has been praised for its panoramic view giving on borderless horizons, endless depths, and unexpected outcomes (Fishman 2019). As passengers will discover, 'the world is not flat,' but pluri-dimensional and voluminous (Steinberg and Peters 2015, 248).

THE NEW POLITICS OF DRIFTING

Your stay aboard *Water's* ship is an invitation to drifting. Drifting is 'a deeply geographical and mobile condition' (Peters 2015, 262). 'Drifting at sea is a conflicting, contradictory style of moving' (270). It has 'a particular temporality as motion. It also has a texture. It lacks friction' (264). Aboard *Water's* vessel, passengers reclaim the right to be drifters, to explore new spatialities of motion, to produce their own routes, destinations, and meanings.



It is an opportunity to develop a 'fluid ontology': 'promoting a knowledge of the world which is neither 'land' biased nor 'locked' to static and bounded interpretation of space, but rather one that conceives of our (*Water*)world as one which is in flux, changeable, processual and in a constant state of becoming' (Anderson and Peters 2014, 4-5). Indeed, a 'wet ontology' 'problematizes accepted notions of time, space, mobility, and materiality' (Steinberg and Peters 2015, 250). It means 'not merely to endorse the perspective of a world of flows, connections, liquidities, and becomings, but also to propose a means by which the sea's material and phenomenological distinctiveness can facilitate the reimagining and reenlivening of a world ever on the move' (248).





WATER SETS YOU

FREE

Sailing on the high seas of individual freedom, beyond a political existence and towards a new spiritual intelligence, *Water's* ship proposes a renewed commitment to living the good life.

It is an invitation to start thinking with *Water*, 'to start thinking from the *Water*' (Anderson and Peters 2014, 4) and 'from the oceans' (Steinberg and Peters 2015, 261), to 'view the sea from the sea itself' (Spence 2014, 204). It is an opportunity to embrace 'The material qualities of the hydroworld – its instability and sheek, motionful, dynamic power,' to engage with 'a multifaceted living medium, three-dimensional, deep, dynamic space, and to 'resis[t] territorial norms through the fluid space of the sea' (Peters 2015, 1242-1243,1249). Today, you have the opportunity to embark on this grand voyage and human journey, of moving beyond sedentary metaphysics, of breaking the boundaries of space and time, of opening your mind and heart to new imaginaries and new theoretical understandings, unrestricted by terrestrial limits.

Let us be like Buckminster Fuller's (1970 [1944]) sailor who, unlike the 'static-minded landsman', 'sees the whole world, its *Waters* and its atmospheres, its electrical properties, as a continuously and reliably operating dynamical system' (139). Let us produce new, dynamic maps that lead to nowhere and to everywhere. Leave behind sinking cities past, present and future (Dobraszczyk 2017), broken dreams, iPhone chargers, and join the political climate refugees (because we are all, after all, on the same boat) on a bon voyage! where freedom is an imperative. *Water* is not just out there, he is everywhere! Shipmates, adventure awaits, freedom [to imagine the future] is yours for the taking!

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THE BORROWERS' ODYSSEY

BY

EMILY ALLAN AND LEAH VICTORIA HENNESSEY

SCENE 1

Scene: The set represents an impression of the ancient Hellenic world. Set pieces will be comprised of whatever household objects the company has managed to borrow. Suggestions for key set pieces: Odysseus' ship can be represented by a lady's shoe, an upturned butter dish, or even a toy ship.

The ancientness of the setting can be suggested by white marble-like structures, for instance, a proscenium of stacked sugar cubes or pillars of carved soap (ideally, marbled soap). The nautical atmosphere of the play may be invoked by stretched fishnet stockings, decorative white and blue toothpaste surf, or seashells.

CORYPHEUS

Half my life
Is books, written pages
Live and learn from fools and
From sages
You know it's true, oh
All these feelings come back to you
Sing with me, sing for the years
Sing for the laughter, sing for the tears
Sing with me, just for today

CHORUS

Day after day, day after day
We stuck nor breath nor motion
As idle as a painted ship upon a painted ocean
Water, water everywhere and
All the boards did shrink
Water, water everywhere nor any drop to drink.

ODYSSEUS

And the curse goes on and on at sea
And the curse goes on and on for them and me

SCENE 2

TELEMACHUS

And a head in the freakish Atlantic
Where it pours bean green over blue
In the waters off beautiful Nauset.

I used to pray to recover you.

Ach, du.

This is our father who left us a long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town. . . . The last we heard of him was a picture postcard from Mazatlan, on the Pacific coast of Mexico, containing a message of two words - 'Hello - Good-bye!' and no address. I think the rest of the play will explain itself ...

PENELOPE

My callers were gentlemen-all! Among my callers were some of the most prominent young planters of the Mississippi Delta - planters and sons of planters! So what are we going to do the rest of our lives? Stay home and watch the parades go by? Amuse ourselves with the glass menagerie, darling? Eternally play those worn-out phonograph records your father left as a painful reminder of him?



SCENE 3

CALYPSO

I pray thee, gentle mortal, sing again:
Mine ear is much enamour'd of thy note;
So is mine eye enthralled to thy shape;
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

ODYSSEUS

Methinks, mistress, you should have little reason
for that: and yet, to say the truth, reason and
love keep little company together now-a-days; the
more the pity that some honest neighbours will not
make them friends. Nay, I can gleeke upon occasion.

CALYPSO

Thou art as wise as thou art beautiful.

ODYSSEUS

Not so, neither: but if I had wit enough to get out
of this wood, I have enough to serve mine own turn.

CHORUS

If you love him, let him go.
For our purposes, conscious uncoupling is the ability to understand that every irritation and argument within a relationship was a signal to look inside ourselves and identify a negative internal object that needed healing.





SCENE 4

POSEIDON

I love my dead gay son!

CHORUS

He loves his son
He loves his son
His dead gay son!

POSEIDON

Here I am
Rock you like a hurricane
Here I am
Rock you like a hurricane

ODYSSEUS

Here you go!
Here you go!
It's a signal fire!
And it spells out
S.O.S!
Whoa!
It's a meteor shower!
Fireflies!
Go! Run!
You're free! You're free!
Ouch! Ouch!
Yeah!
Yes!
Look what I have created!
I have made fire!
I... have made fire!
Mmm!
You gotta love crab.
In the nick of time too.
I couldn't take much more
Of those coconuts.
Coconut milk's
a natural laxative.
Things that Gilligan
never told us.



SCENE 5

ODYSSEUS

Here we go

Once upon a time not long ago
When people wore pajamas and lived life slow
When laws were stern and justice stood
And people were behavin' like they ought ta good
There lived a lil' boy who was misled

CHORUS

Tell me more, tell me more
Did you get very far
Tell me more, tell me more

ODYSSEUS

Then, I was inspired
Now, I'm sad and tired
Listen, surely I've exceeded expectations
Tried for three years, seems like thirty
Could you ask as much from any other man?

CHORUS

"Begin at the beginning," the King said, very gravely, "and go on till you come to the end: then stop."

ODYSSEUS

Let's start at the very beginning
A very good place to start
War, huh, yeah
What is it good for
Absolutely nothing

War, huh, yeah
What is it good for
Absolutely nothing
Say it again, why'all
War, huh, good god
What is it good for

Absolutely nothing, listen to me

Ohh, I've been travelin' on this road too long (too long)

Just tryin' to find my way back home (back home)

The old me is dead and gone, dead and gone

And ohh, I've been travelin' on this road too long (too long)

Just tryin' to find my way back home (back home)

The old me is dead and gone, dead and gone, hey

Fruit, by the bye, was all their diet. These people of the remote future were strict vegetarians, and while I was with them, in spite of some carnal cravings, I had to be frugivorous also. Indeed, I found afterwards that horses, cattle, sheep, dogs, had followed the Ichthyosaurus into extinction. But the fruits were very delightful; one, in particular, that seemed to be in season all the time I was there—a floury thing in a three-sided husk—was especially good, and I made it my staple. At first I was puzzled by all these strange fruits, and by the strange flowers I saw, but later I began to perceive their import.



CHORUS

He says that "in the land of the blind, the one-eyed man is king," and he removes his sunglasses to reveal his empty eye sockets. The drug dealer's adage does many things. First, it suggests that blindness and sight are not absolutes but rather points on a continuum. Some people, like anderton, have two eyes; others, like lycon, have none; and still others, like the proverbial king, have one. Moreover, it puts forward the proposition that sight is power. *Ceteris paribus*, the more eyes one has, the better: the one-eyed man rules the blind. Third, the proverb calls attention to the limits of power and vision, as even a sighted king may be partially blind. Indeed, the entire scene with lycon emphasizes this paradox. It is the man with eyes who arrives seeking clarity, and the man without them who offers it. Finally, the drug dealer's saying points to the future in a vague but menacing way. If Chief anderton really is like the king among the blind, what will become of his other eye?

ODYSSEUS

Dylan has twisted fact and fiction around each other ever since, employing feints and double feints to obscure mundane truths in service of larger ones. And Rolling Thunder Revue is no exception. The Netflix film—which arrives June 12 alongside a 14-CD box set release of live recordings—is described on that website as an "alchemic mix of fact and fantasy": It contains both spellbinding concert footage from the tour as well as false characters, made-up vignettes and hyperbolic intrigue.



SCENE 6

ODYSSEUS

Si scires tenebrosi Lateris vim...Nunquam Obi-Wanus tibi narrabit quid accidit cun patre tuo...

TELEMACHUS

Satis mihi narravit! Quia tu eum occidis!

ODYSSEUS

Non. Ego...pater tuus

SCENE 7

ODYSSEUS

People keep asking if I'm back and I haven't really had an answer, but yeah, I'm thinking I'm back.
What's this? Another glorious battle for the kingdom?

CHORUS

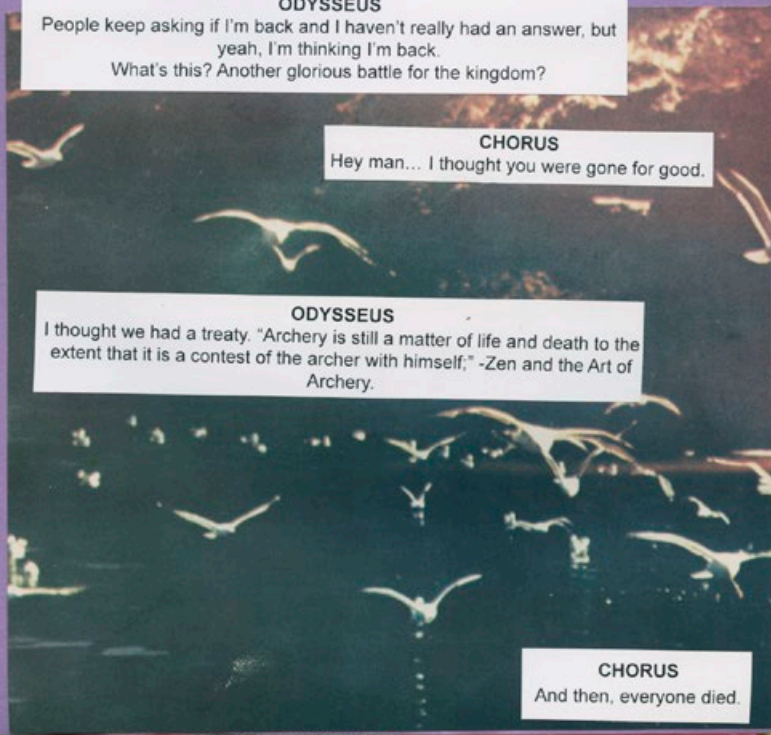
Hey man... I thought you were gone for good.

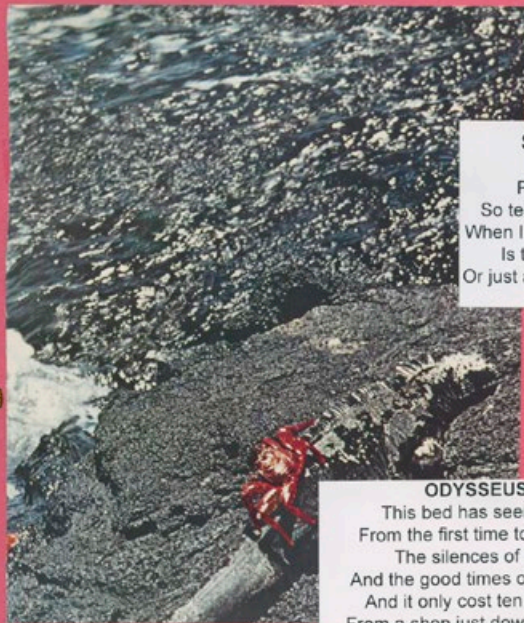
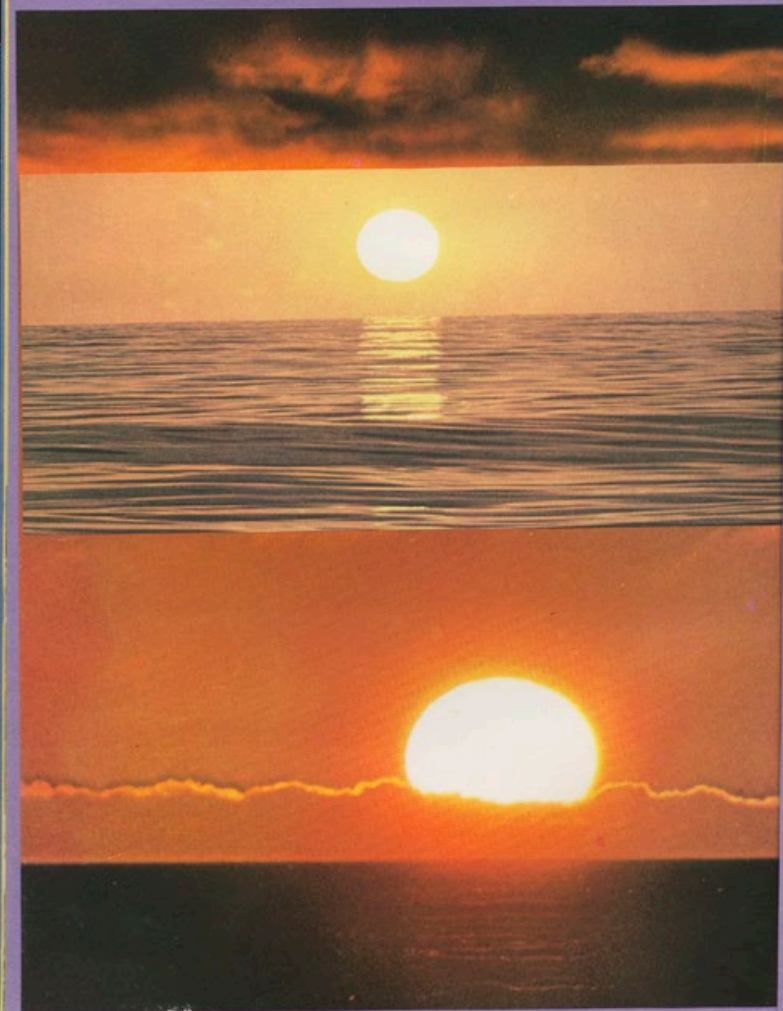
ODYSSEUS

I thought we had a treaty. "Archery is still a matter of life and death to the extent that it is a contest of the archer with himself;" -Zen and the Art of Archery.

CHORUS

And then, everyone died.





SCENE 8

PENELOPE

So tell me what I see
When I look in your eyes
Is that you baby
Or just a brilliant disguise

ODYSSEUS

This bed has seen it all
From the first time to the last
The silences of now
And the good times of the past
And it only cost ten pounds
From a shop just down the road
But, dear, that was seven years ago
And things were very different then



CHORUS

This bed has seen it all
From the first time to the last
The silences of now
And the good times of the past
And it only cost ten pounds
From a shop just down the road
But, dear, that was seven years ago
And things were very different then

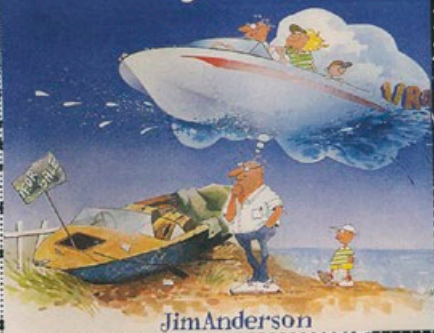
WATER'S READING LIST

By
Evelyn Ansel



Runabout Renovation

How to Find and Fix Up an
Old Fiberglass Speedboat



Jim Anderson

Every time you think

about it, look at the way these
three famous men and how well it

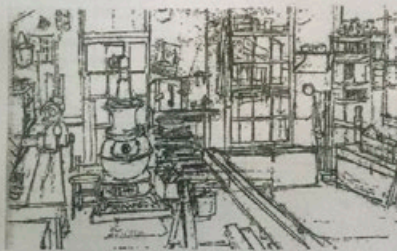


All the 2000 activities represented here
© 2000 Kluwer

La giovinezza
e altri racconti

EXPLORING
THE DEEP

WHAT BOAT CARPENTERS ARGUE ABOUT
OR
I NEVER SAW IT DONE THAT WAY BEFORE



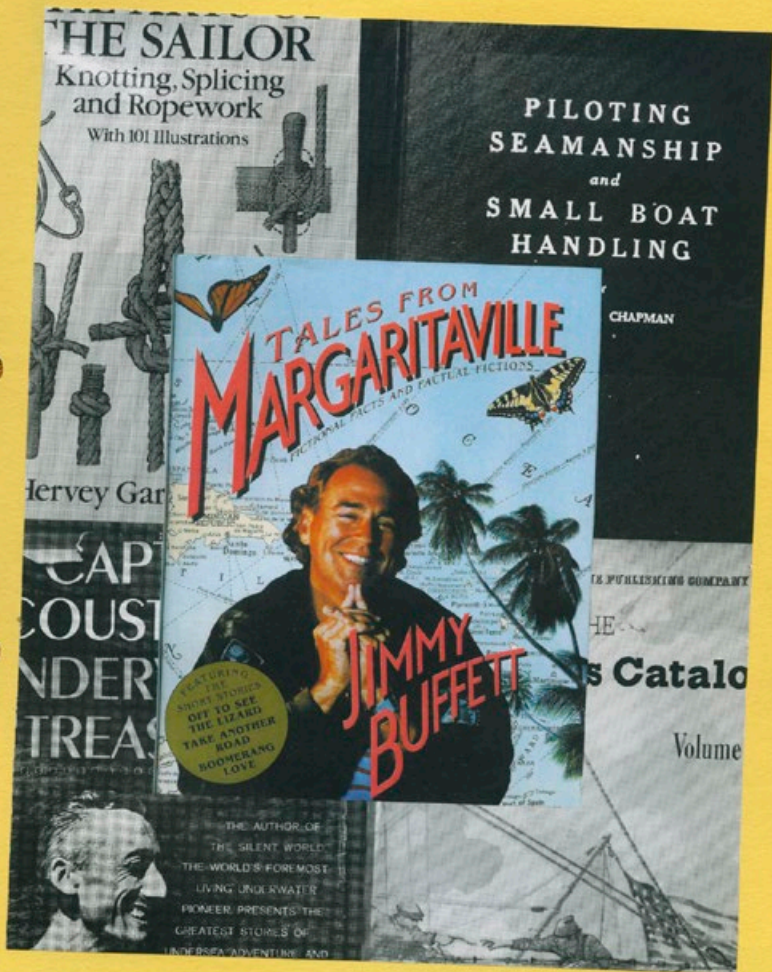
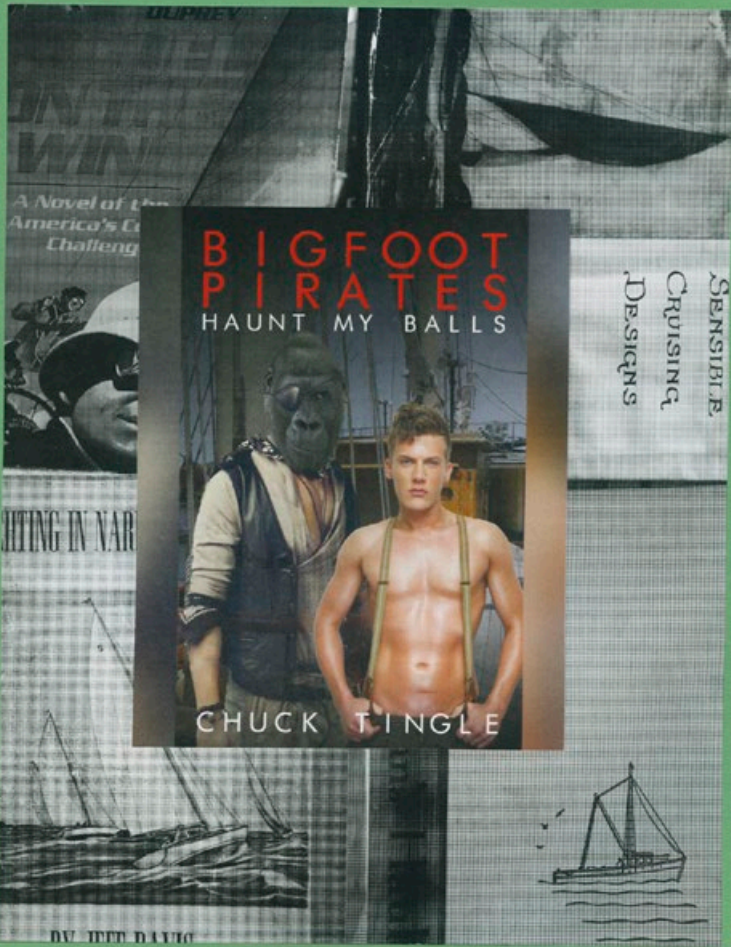
Written and illustrated by

Will Ansel

The
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How to Win Friends,
Influence People,
and Succeed in a
Changing World

MEN
ON



WANDER
AN AUTOBIOGRAPHY

CHARLES
WANDER

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TOUCHSTONE HOME VIDEO
Presenting a Warner Home Video production...
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Directed by...
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**CAPTAIN
RON**



A Word on Water's Private Signal

By
Evelyn Ansel



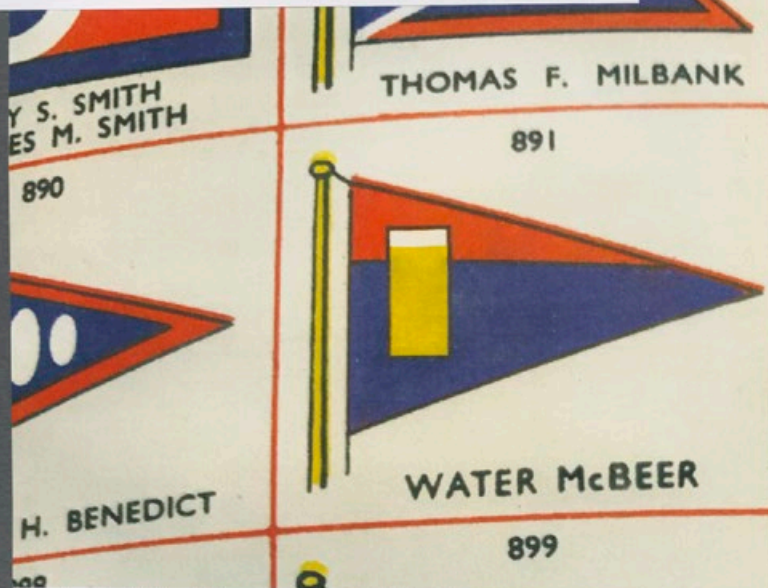
A Yacht is Known for the Flag she Flies – Annin & Co., 1920s

Lloyd's advertising Flags aboard vessels are a communication tool. International maritime signal flags may be used in combination to send messages to other vessels, while national ensigns indicate the ship's country of registration. In the case of yachts, the national ensign is a modified design of the national flag showing a fouled anchor in a circle of thirteen stars. The design was recommended by the New York Yacht Club in 1849, and allows non-commercial vessels registered as yachts to enter and leave port without clearing customs. A yacht club pennant is a social flag indicating club affiliation, and the personal signal indicates the presence of a specific individual on board. The signal follows the person, not the yacht. Guides were printed by various companies that listed yachtmen and signals for identification purposes, not unlike a bird guide.

Water's private signal is a sort of visual pun on his name. This was not uncommon for yachting signals, particularly from the 1950's on. As private signals became more numerous, signal designs became increasingly figurative and creative to distinguish individuals. Sometimes they related to the individual's profession, family business, or directly to their name. They were often supplied by custom manufacturers and were made of either silk or wool bunting.

887

In this case, I have also furnished Water with a New York Yacht Club burgee; I understand maybe Water is trying to leave some of this behind but by the same token, it is good to have friends wherever you go, and NYYC has one of the largest memberships in the world. It also allows you to stay at the club house next to the Pan Am building and hit on stewardesses if you so wish.



I actually did find Water in a copy of Lloyd's. In Water's case, we have a light, foamy watery beer floating on a calm sea, with a red evening sunset in the background ("Red skies at night, sailor's delight..."). It also derives some meaning from the tradition of flying a novelty flag to denote cocktail hour and encourage visitors on yachts, or the "gin pennant" on naval vessels (see Wikipedia, "Gin Pennant"). It is in keeping with Water's open and hospitable nature, and his openness to the experiences of being offshore and meeting new people in new ports for the first time, but has also caused some confusion among the stewardess and waitstaff, who are constantly pouring and serving lukewarm German beer whether people want it or not, and regardless of time of day:



Women on Waves – Safe Abortion with Misoprostol For Pregnancies up to 9 Weeks

www.womenonwaves.org
www.womenonwaves.org

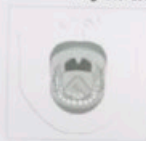
1st

Don't be alone! Have someone with you in case you need to go to the hospital.



2nd

Put 4 pills (200mg each, for a total of 800mg) of Misoprostol under the tongue for at least 30 minutes – Do not swallow!



3rd

In three hours, put another 4 pills of Misoprostol under the tongue for at least 30 minutes



4th

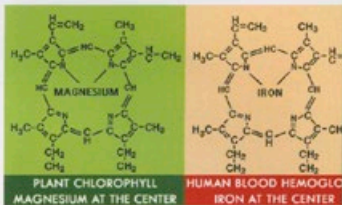
In three more hours, put another 4 pills of Misoprostol under the tongue for at least 30 minutes



Scheduled Activity



Chlorophyll is the lifeblood of the plant kingdom allowing vegetation to produce energy by feeding on sunlight, water and air. Energy from the sun in combination with carbon dioxide is used to manufacture carbohydrates that all living things use as food. Chlorophyll's structure resembles that of blood and could plausibly be utilized in combination within the human body to harvest energy from the sun.



Chlorophyll would be tattooed into human skin allowing a non-toxic hybridization to take place that would eliminate hunger completely on sunny days and create reserves for other days. Chlorophyll within the skin will convert the sun's rays into sugar that will enter the blood stream via diffusion. Additionally the chlorophyll will make use of carbon dioxide, converting it to oxygen and diffusing it into the blood stream.

PLANT BLOOD (CHLOROPHYLL)



HUMAN BLOOD (HEMOGLOBIN)

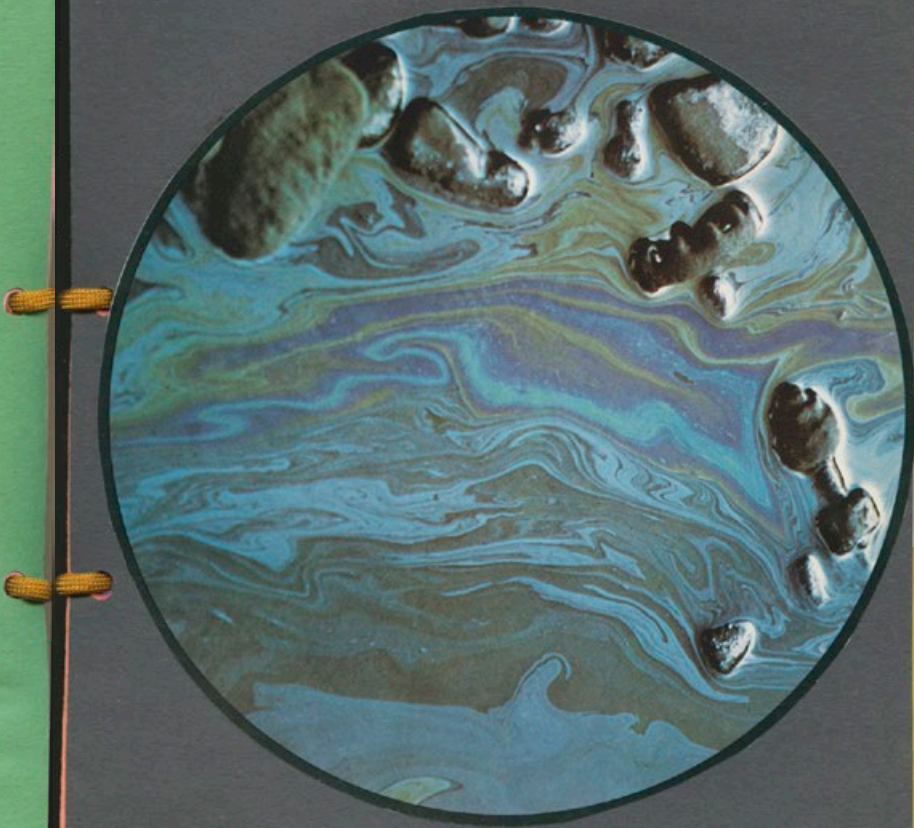
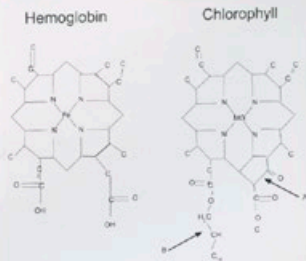


Our normal digestive tract wouldn't be abandoned but used in collaboration to amplify our ability to harvest energy at our discretion. Mileage on our digestive system would be minimized, increasing the overall lifespan of human beings.

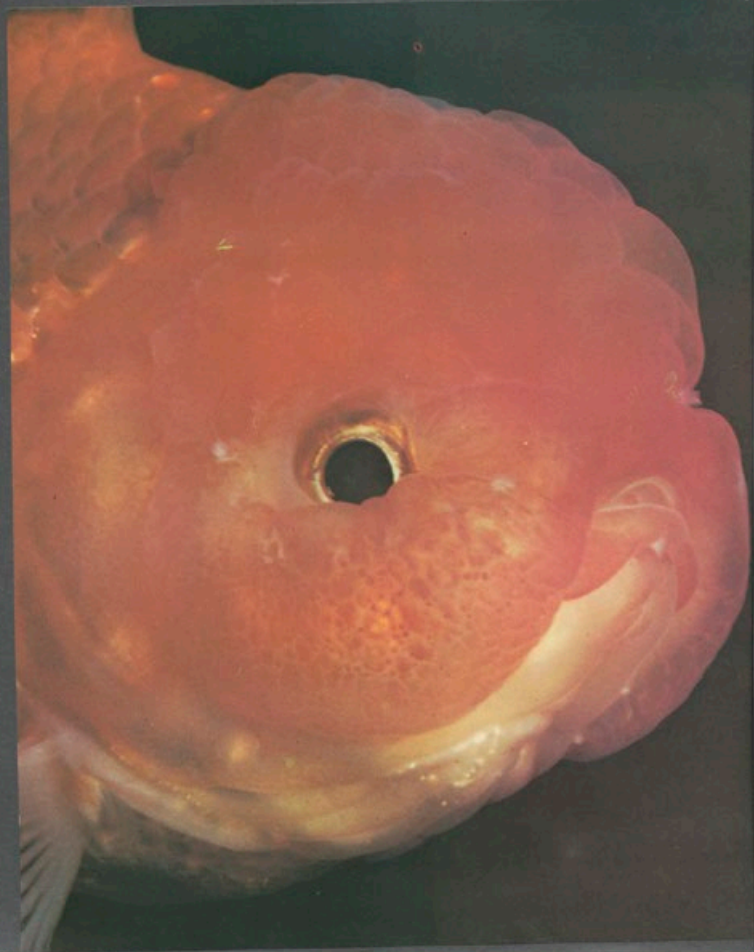
In the near future sleeping all day in the sun may be regarded as productive activity. Instead of going downtown to sign up for food stamps you may receive a chlorophyll tattoo to alleviate your shortage.

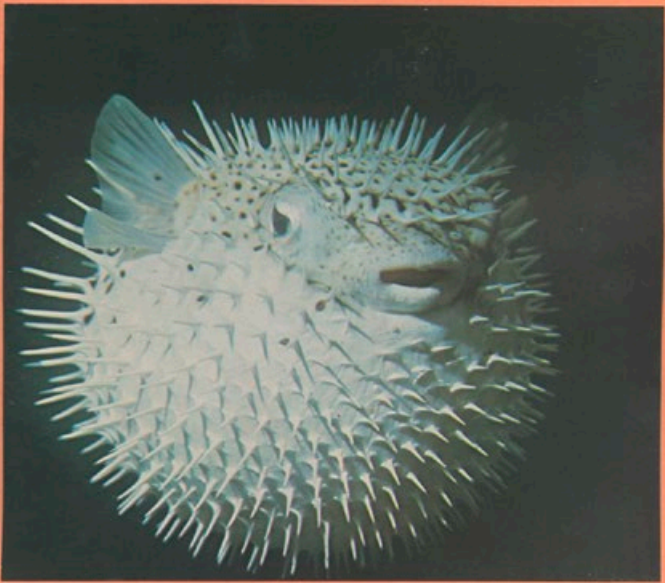
The earth intercepts less than one billionth of the sun's radiant energy, a staggering 110 kilowatts per hour. This power universally available to varying degrees is a kind of energy that is permanent and free.

Research now being done in Sweden suggests that skin cells could be manufactured to contain chlorophyll, eliminating the need for maintenance of your tattoos.



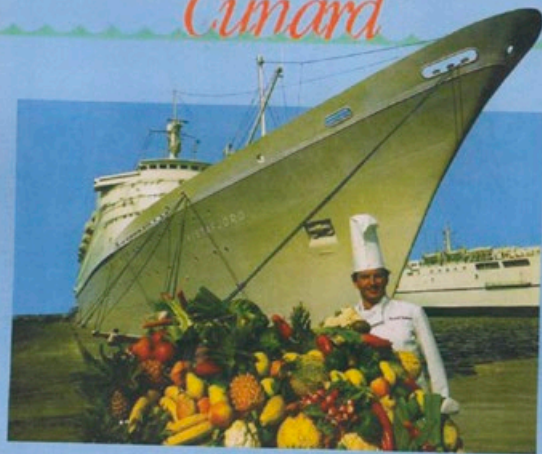
Château McBeer





The
**CRUISE SHIP
COOKBOOK**

*Elegant Meals with
Cunard*



Rudolf Sodamin

Executive Chef Cunard, 1980-1988

8:00pm We came down & they were both there - we got them to sign the book pictures in the kitchen & Jean ordered our menu. They were so warm & wonderful. The place is modern & beautifully appointed - in perfect taste.

Jean sent over a glass of champagne - then a bottle of Mer-sault '76. Next appeared two radishes w/butter, two quen-nelles, two pastry puffs w/meat. Nice start.

The veg. terrine & it was a winner, I would like to try to make it.

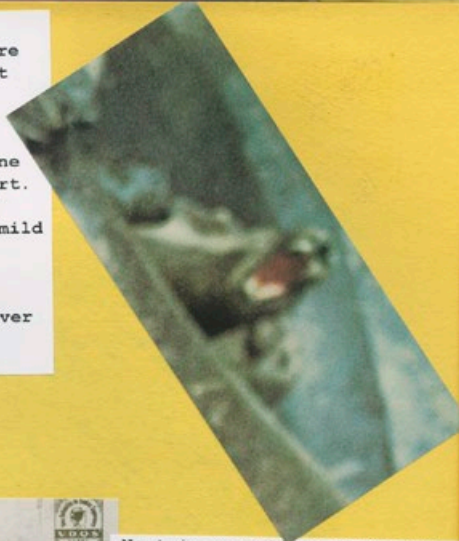
Next was an unbelievable concoction of loup ming-onette - cream, peppercorns & stock. Next was a cassero-le if escrevisse - Gees! Stock, tarragon, lemon, crayfish etc. We have been crying thru the first half. The T's have so much soul.



12:00 Arrived at Giradet & Jackie Veuillet the Maitre de met us & we talked about last year. He is so cute. Promised us all the new dishes.

We started out with a Yvorne wine & the famous onion tart. Next was a veg. terrine w/ fresh duck liver & a very mild vinigrete sauce.

Second came a pastry puff filled w/rabbit nuggets & spinach. One would have never guessed rabbit. Very lite sauce. Exquisite.

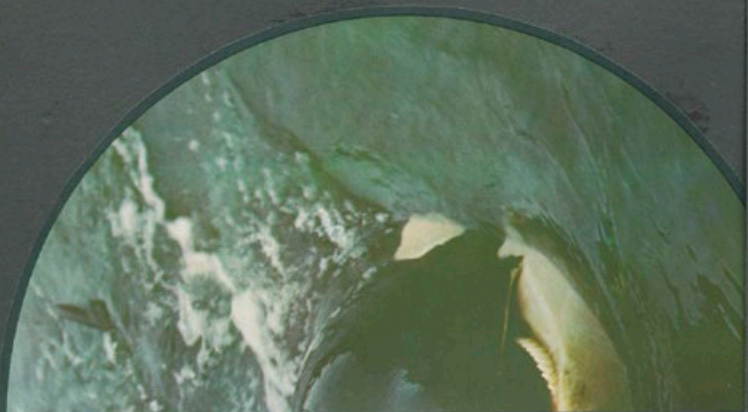


Next in very tiny silver covered pots were shrimp in a stock of fresh mint, butter & fish stock. The waiter then showed us a Dole (red) wine. Jackie then came over to say Freddy was keeping us light to prepare us for dinner. Nice. The rack of lamb appeared w/exquisite vegetables - the best string beans ever - the lamb was forkable. The Freddy himself appeared. I gave him the picture of himself & the album. He of course speaks no English but he seemed truly pleased. The desserts were outrageous. Napoleon w/wild straws, raspberries & chantilly. Billy had lemon & raspberry pie. Charlie had wild straw. genoise. All were extra. Coffee & sorbets fin-



ished the meal. We were ready for the ambulance. After coffee & the most luscious truffles in the world we went back to hotel for a well deserved nap. We were all up & dressed for 8:00pm dinner. Arrived at rest. to find Sergio Mendez seated two tables away from us. The room was so pretty & Freddy offered us a Fendant - a white wine we enjoyed at the airport & still liked. First course was deboned frogs legs salad with finely shredded veg. Absolutely wonderful - hints of walnut oil, bacon - just a hint of vinegar. Again, I tried to buy his vinegar - but no. The soup was musells from Brittany - coddled in a stock of wine & butter & carrot circles topped w/fresh dill. Just perfect. About this time I sent a note to Sergio - just to tell him how much we appreciated al he has done for music etc. And I must say we were disappointed he didn't acknowledge it. But we carried on the meal. A wonderfully underdone sea bass w/mustard seed & a very like sauce appeared. Oh my God. Pinot Noir de Chablais '78 good wine - clean taste wid in mouth Fresh lobster done in oven w/ shallots & pink peppercorns. MMMM When we thought we were through a whole canard w/Brouilly appeared. The tenderest, fatless duck we ever had. He gets them from



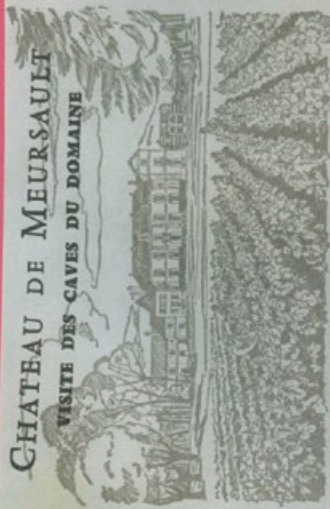


Nantes - near Brittany. Watching Jackie carve this duck paper thin was a mind blowing experience. It appeared on the plate as beautiful as a painting. Dombe D'mbois chees was was the star Swiss cheese - of course reblochon, camembert & goat all were there too. Next a special dessert. Fresh figs quarteres & warmed w/huge fresh raspberries & lime sauce. And there are always extras apple tart w/fresh cream poured all over - sinful. We were ok till desserts. They always do us in.

8:00 Arrived at Paul Bocuse's to find he was in Florida. Rats! The place is beautiful & so far we ordered the whole menu. 1979 Pouilly Fuisse, (geo. DeBeuf) and salmon w/tarragon and sauccison in brioche. Both exc. Madame B. just said hello & will sign in place of Paul. I finally had the truffle soup. WaLa! Billy had the fresh goose live. Fantastic.. So far terrific. The maitre'de just came by to tell us we had a call three nites ago from someone. Charlie & Geo. looking for us again. The next course was again great. Mine was a mix of fish in a fabulous sauce, very lite. Billy's was sea bass en crouete. The wine was superior. The burgundy was L. Latour's Ile des Vergelless. '69. Fantastic again. The chicken w/ sweat bread & Billy's veal excessively marvelous. Fresh spinach done to a turn. This rest is very impressive. Billy found two young



chefs making pastry puff for truffle soup. My only heartbreak is P.B. is not here. My only complaint here is the speed. We have asked them to slow down but it just keeps coming. The desserts are endless. At least 30 different ones & the ones I tasted were terrific. This is a very good place. Tomorrow we will try Point & Pic. It will be super hard.



CHATEAU DE MEURSULT
VISITE DES CAVES DU DOMAINE

N° 022357

15 FRANCS
DROIT D'ENTRÉE

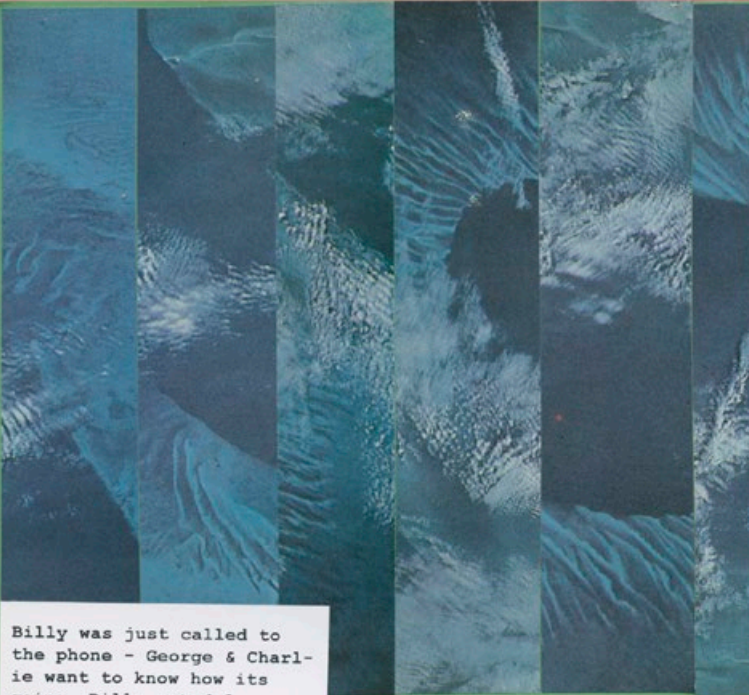
S. A. COMTE DE MOUCHERON au Capital de 300.000 F. - B. C. Brayne B. 315 420 164

Imp. SOULAIT

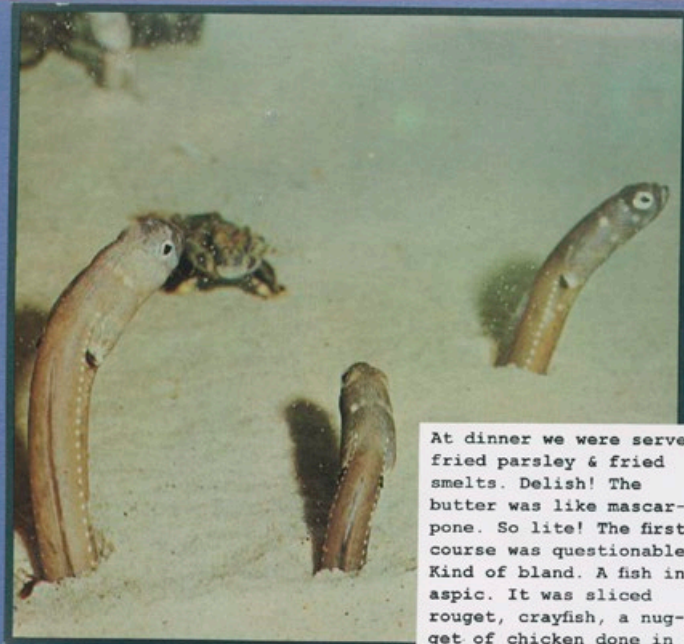
VISITE DES CAVES DU DOMAINE

8:00 We came down to dinner & started w/ Chassngge Mon. '76 two canapes - one foie gras - one chopped tom on pastry puff. MMM A beautiful slice of fresh duck liver came next & boy was it rich 'n good. The Flau de broccoli w/escrevesses was fabulous. JeanPierre our waiter was pleasant & attentive. Next was fresh salmon w/spinach puree - exc. Papa Lameloise just came by & I got his picture. He liked the NY Time article. Marc sorbet was next. Then the sommelier brought over a Beaune Clos des Feve 1967 for the next course which is canard in vinegar. It was accompanied by a mousse of duck liver & pot dauphenoise. Felt like heavy whipped cream mixed in. Billy then had the fromage blanc w/cr. fr. again. I stopped - I was disappointed in myself but we then got into desserts etc. They were exc. But we did have a little something before dessert - a crepe filled with raspberry sorbet. Then a lemon concoction - I again was reaching my zenith. I noticed the waiter making desserts for what I thought would be a table of 12. It turned out to be ours. It was exquisitely indescribable. Choc. pears, strawbs, meringues on & on.





Billy was just called to the phone - George & Charlie want to know how its going. Billy rated 3 stars & we'll call them back with the blow by blow. Filet mignon w/whole garlic, unpeeled in red wine - great but no catalyst - that is bread or pot. I of course say no - Billy wants more. The red wine was Vosne Romanee '77. It was supah! Couldn't finish and it was only the second day. Petit fours truffles & tuelles strawbs in pastry puff. Don't know how we made it upstairs to the room. Absolutely collapsed.



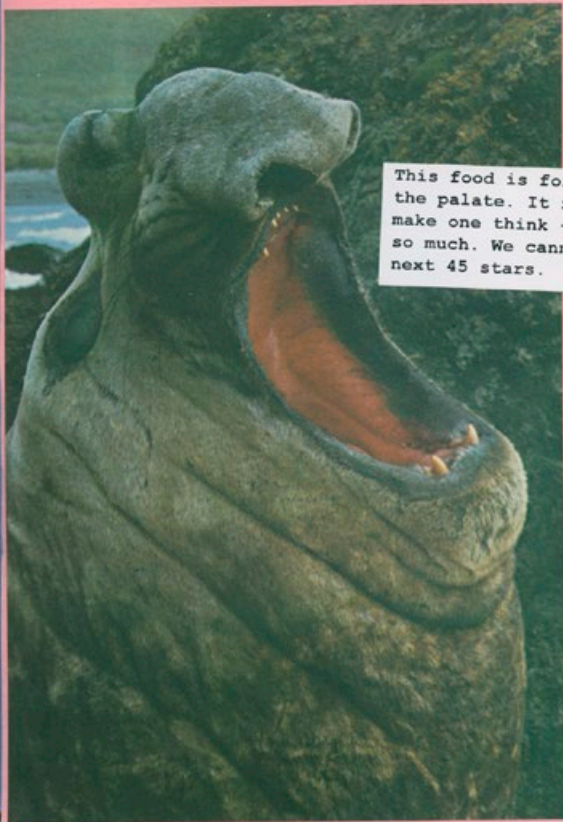
At dinner we were served fried parsley & fried smelts. Delish! The butter was like mascarpone. So lite! The first course was questionable. Kind of bland. A fish in aspic. It was sliced rouget, crayfish, a nugget of chicken done in a pidgeon aspic. The next was a shrimp-mushroom & frog legs in a pastry puff. OK no more. The pastry was soggy - the fish salty. I could not eat it. The meat was a lamb chop - a sweet bread & veg. Again a bit salty. Did not eat much. Ass't cheeses were offered & by now I had lost my appetite. However, the bread & butter were sensational. Melon sorbet w/raspberry sauce only it was strawberry. Sorbet not bad, sauce too sweet. Desserts were plentiful but pityful. Uneatable.

in sea food & thought it would be light. I started out with a doz belon oysters in champagne cream. exc. Billy a doz clams. exc. The he lobster & I had frog legs & crayfish. Absolutely swimming in sauce & too

rich. definitely overpriced overtauted, & we found one of the most expensive & least rewarding. We skipped dessert & walked down the Champ D Ellysee. It was bustling. Came home exhausted. The bed here is good & firm - one of the few gooddees..
Sat: Up early & ambled over to Rodin Musee.. It was worth the trip. The bronze pieces were wonderful. The garden & house all lovely. We had to find Poliane after that & we did. He was there & was most grascious..let us see the bread oven downstairs. We bought bread of course & he gave us two magnificent apple tarts. Next we went to the much publicised Beauberg. It was a curious

building - all open stairways, piping & ductwork. The art was definitely not our bag. The very worst of the modern. Walked & walked & walked to find LaFonsi again they were closed. Remembered their great pates. So back to Roblin & decided to see what the Crazy Horse was all about. True the girls were perfect but the show was boring. The magician was cute. Must tell Joe about violin act. Our last smashing meal was pizza next to the

Roblin. It was a fun little Italian place.
Sun: Woke up to a glorious day & walked down the Jeau dePaume. We had to wait for it to open & decided to investigate what was happening by the pond. It was a model boat regatta...and it was a gass. We saw so many entrees & watched one man assemble his schooner-full mast & a galley boat to scale complete with oars etc. operated by remote. Finally got into JDP & it was super. This is our thing. Monet, Renoir, LaTrec, They live. We ate it all up..Ahem



This food is for the mind, not the palate. It really does make one think - and we learned so much. We cannot wait for the next 45 stars.



JULY 20TH

1001

MCBEER/WATERGALLERY

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WMB 2019 S20Jul Ticket No. 0000 1800
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HughHayden | LeahHennessy | EmilyAllan | RileyHooker
MilesHuston | StacyLeigh | RaphaelLyon
ManuelMathieu | ShawnMaximo | DavidMcQueen
F-Architecture | FidelMorfo | NicolasSchaltegger
BrennaMurphy | BenMendelewicz | JennaRosenberg
JohnElioReitman | IsabelleSimpson | KristinWalsh
EthanBondWatts | SarahZapata

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THE LOVE MUSSEL'S CATALOGUE



Raphael Lyon



George Smith

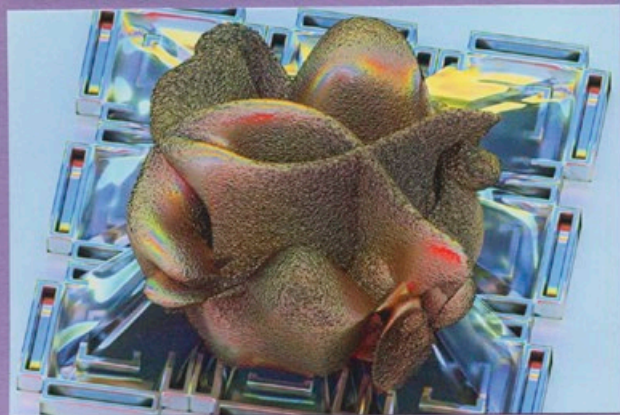
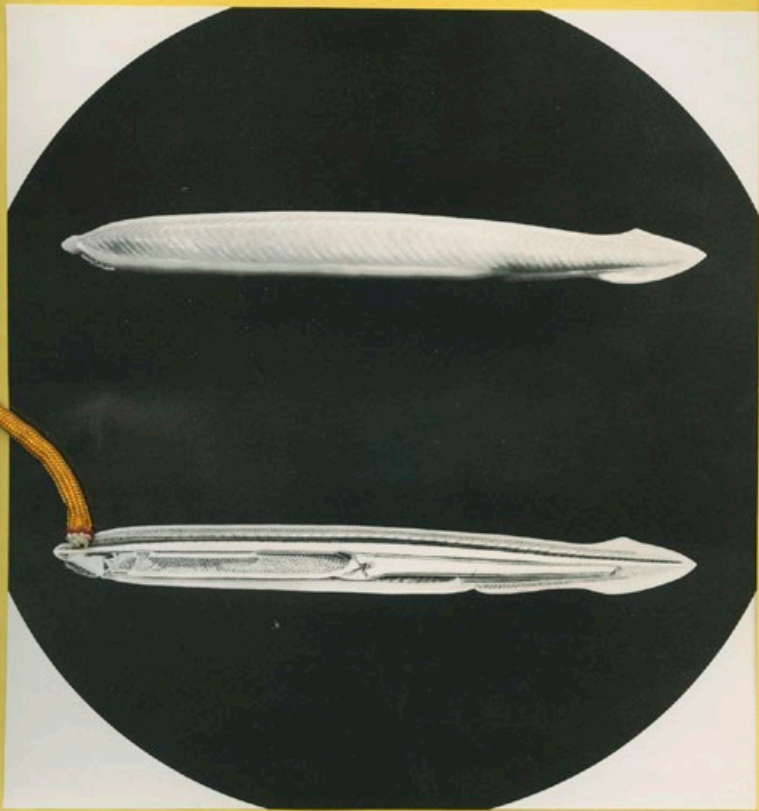


David Hockney



Lucia Maiz Gome





Barro Muzim



Kylin Anwar



Peter Coffin





Willy Hatcher



Jon Campelo





And then you
think out loud
I can't believe
I can't believe
I can't believe

She looks to me
in Chin in Chin
and she says
I can't believe

Manuel Mathieu



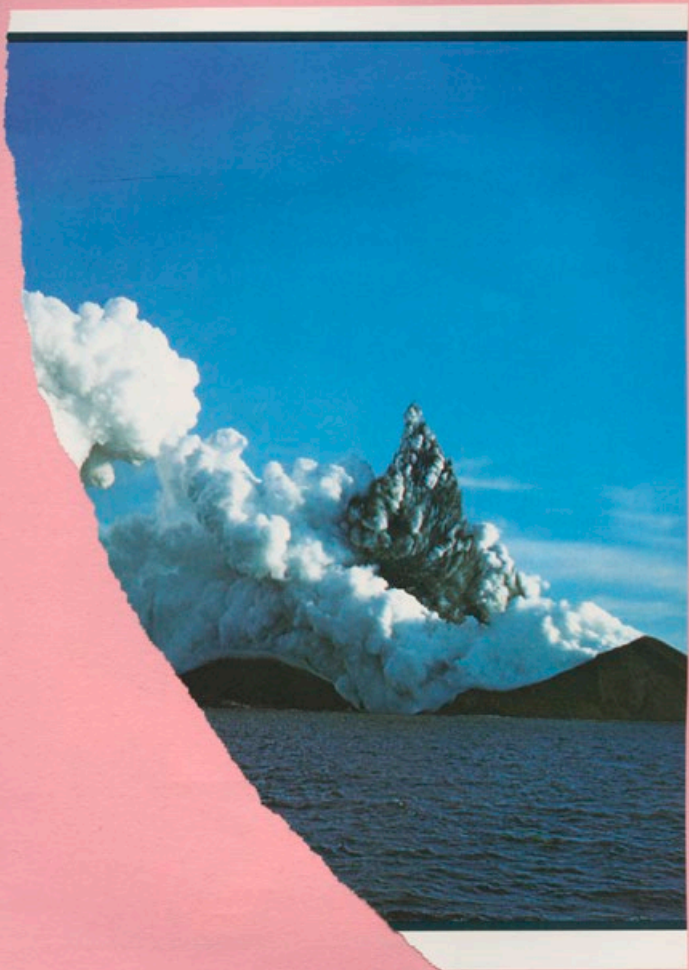
David McQueen

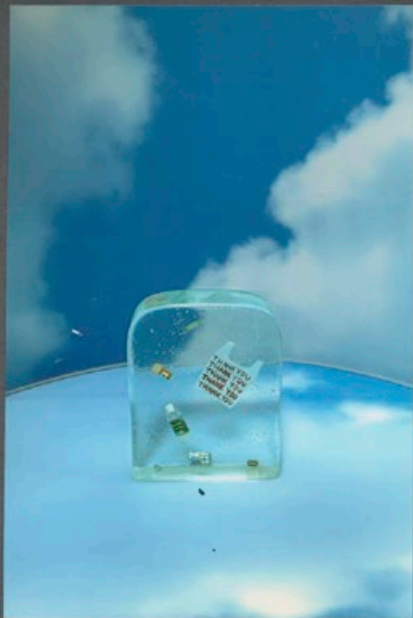


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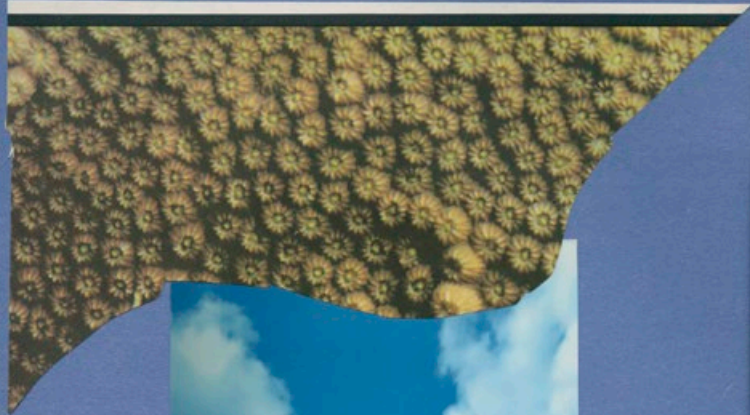


Jenna Rosenberg



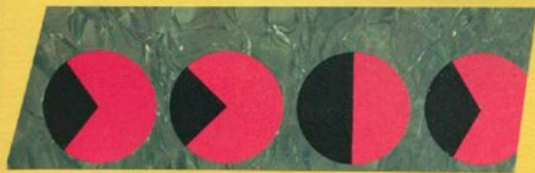


Shirley L. Lugo



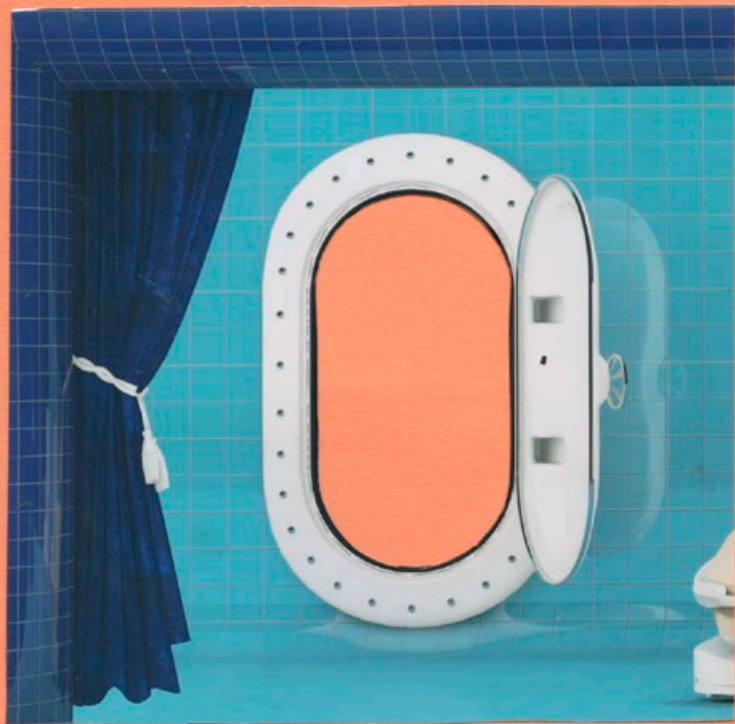
John, Jim Putman

Ben Mendelwicz

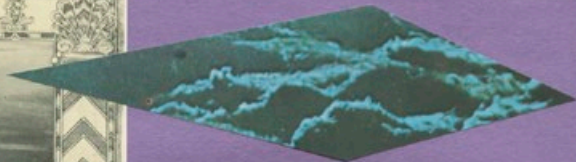
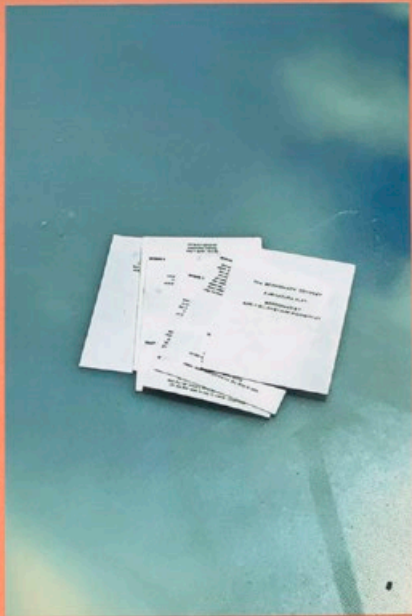




Sarah Zapata



Aaron Marino



Walter Huston





Madlyn Fife



F. Madlyn Fife



LOVE MATHS!



