



Find your own *light house*.



EXCERPTS FROM
MY COMMONPLACE
BOOK(S)

#3

APRIL 2026



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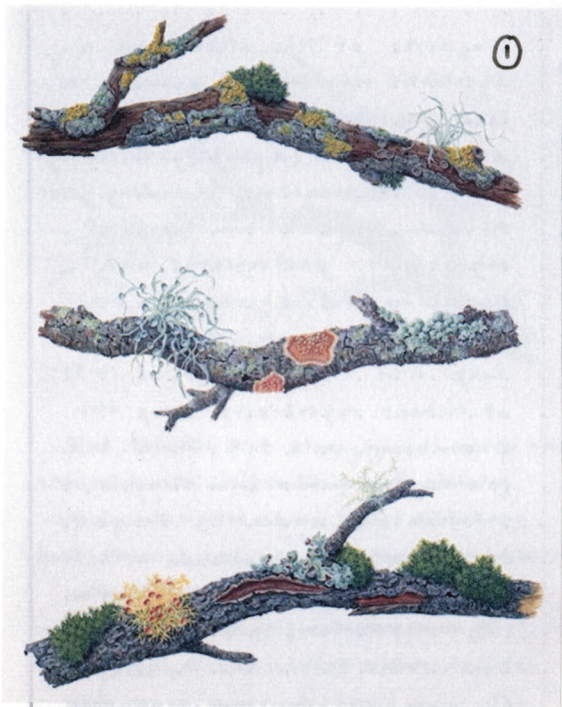
A COMMONPLACE BOOK IS GENERALLY
CONSIDERED TO BE A 'BOOK INTO
WHICH NOTABLE EXTRACTS FROM
OTHER WORKS ARE COPIED FOR
PERSONAL USE'.

THIS ZINE IS #3 IN A SERIES OF
ZINES I MAKE TO SHOW OTHER
PEOPLE SOME PAGES FROM INSIDE
MY COMMONPLACE BOOK.

16 / 11 / 2025

on lichens

lichens are great at adapting to
different environments. they can be
found absolutely everywhere except
the deep open oceans. you can find
them on mountaintops, on every
continent including antarctica, they
can survive well below freezing,
sometimes -40°C , they can survive



years without water, sometimes they can photosynthesize with just water vapors. lichens can even survive in the vacuum of space. what are lichens? lichens are a composite organism made of two to four different organisms. from up to three different

kingdoms of life. lichens are a symbiotic relationship between at least one mycobiont (a fungus) and one photobiont (a photosynthetic organism) and sometimes including yeast as well. there are two types of mycobionts: ascomycetes and basidiomycetes. ascomycetes are also referred to as cup fungi or sac fungi and are the mycobiont in 98% of lichens. mycobionts wrap the photobiont in a sort of coat and provide the lichen with structure, insulation and anchoring. the photobiont provides the lichen with food/energy and is either an alga, a cyanobacterium, or both. the photobiont could survive on its own, but the mycobiont can not. yeast can additionally be part of a lichen, with scientists estimating about 20-50% of lichens contain yeast. there are about 20,000 different 'species' (variations) of lichens, always named after the mycobiont. there are three main types of lichens: (1) crustose lichens,



(2)



flat lichens that strongly adhere to the surface on which they are growing (pavement, trees, etc.) and live long, (2) foliose lichens, flat leaf-like lichens with distinct upper and lower surfaces in different colours and (3) fruticose lichens, three-dimensional lichens without distinct sides (ex. beard lichens, reindeer lichens). Lichens mostly reproduce asexually, as it is easier for them, but can also reproduce sexually, which widens the gene pool. Asexual reproduction occurs in three types: (1) fragmentation, where an organism breaks apart into multiple identical

clones, (2) the formation of an isidium (a small oblong outgrowth of a lichen that contains all parts of that lichen for asexual reproduction) that then breaks off and forms a new lichen, and (3) the formation of soralia (tiny structures on a lichen where soredia are produced and released, soredium = microscopic bundle of all parts of a lichen needed for asexual reproduction). Soredia are extremely small which makes them easier to produce and distribute further, while lichens can



live in many different environments, they can not survive in places with-

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out sunlight (as they need to photosynthesize), the deep ocean, and in extreme ice. lichens are also really susceptible to certain pollutants, so they can't live well in urban areas with lots of pollution, like many big cities in asia.

" lichens are fungi that have discovered agriculture "

figure 1. 'three twigs' by lucy martin

figure 2. 'branch with abundant lichens' by lucy martin

figure 3. 'small branch with lichens and fungi' by lucy martin

information from youtube video

'lichens are wild!'

by mugey

explains



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take sigarets out of their boxes.
sew patches on your favourite jacket. go to bed with your favourite plushes. wear the pants you usually save for special occasions. draw something cool on your wall. put a sticker on your laptop. dye your hair and pierce your lips. glass is meant to break, metal is meant to rust. items are meant to be used. that's how the world knows that somebody loved them.

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WEIRD



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OLDER THAN YESTERDAY • YOUNGER

"I think it is a fundamental shift in the mindset of how we view graffiti. Today we equate graffiti with vandalism; as being something illicit, and are therefore surprised, or even shocked, at the idea of churches being covered in it - even despite the rise in popularity of things like Banksy and modern street art. What you have to understand though, is that this is actually a very modern attitude. It only really starts to appear in the middle of the nineteenth century. Prior to that, the

evidence indicates that nobody had a problem with leaving their marks all over historic buildings of any sort. In the Middle Ages they weren't just tolerated, they were

accepted and acceptable. Just another form of devotion.

And that is changing



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how we think about the relationship between the congregation and their parish church. Today a church is a place of spiritual and purely visual interaction. You kneel, you pray, and you may admire the stained glass or fine paintings, but actual physical interaction with the structure may be limited to only the lighting of a candle. That clearly wasn't the case in the Middle Ages. If we accept that the majority of the inscriptions we come across have a spiritual aspect, and that many are simply prayers of one form or another, then we are seeing a direct interaction between the parishioner and their place of worship - and by inference, their God. It is also a direct interaction between that individual and their God that does not require the intercessions of a priest or bishop. It's personal."

From: *Weird Walls* zine, Number One, *Beltane 2019* issue, p. 26

Portland Head Light lighthouse in
winter, Cape Elizabeth, Maine, US



<https://www.gettyimages.com/stock-photo/look-online>

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upstream quotes (mary oliver)

"In the beginning I was so young and such a stranger to myself I hardly existed. I had to go out into the world and see it and hear it and react to it, before I knew at all who I was, what I was, what I wanted to be." (p. 4)

If this was lost, let us all be lost always. (p. 5)

"I do not think that I ever, in fact, returned home." (p. 5)

Sometimes the desire to be lost again, as long ago, comes over me like a vapor. With growth into adulthood, responsibilities claimed me, so many heavy coats. I didn't choose them, I don't fault them, but it took time to reject them. Now in the spring I kneel, I put my face into the pockets of violets, the dampness, the fresh-

ness, the sense of emer-
gency. Something is wrong,
I know it, if I don't
keep my attention on
eternity. May I be the
finest snail in the house



of the universe, tiny but useful. May
I stay forever in the stream. May I
look down upon the wind flower and
the bull thistle and the cornopsis with
the greatest respect." (p. 7)

"The poem is a temple — or a green field
— a place to enter, and in which to feel.
Only in a secondary way is it an
intellectual thing — an artifact, a
moment of scenery and robust verdan-
tousness — wonderful as that part of it
is. I learned that the poem was made
not just to exist, but to speak — to
be company. It was everything that
was needed, when everything was
needed." (p. 13)

"Attention is the beginning of
devotion." (p. 8)

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I did not think of language as the means to self-description. I thought of it as the door — a thousand opening doors! — past myself. I thought of it as the means to notice, to contemplate, to praise, and, thus, to come into power.
(p. 18)

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And now my old dog is dead, and another I had after him, and my parents are dead, and that first world, that old house, is sold and lost, and the books I gathered there lost, or sold — but more books bought, and in another place, bound by board and stone by stone, like a house, a true like built, and all because I was steadfast about one or two things: loving faces, and poems, the blank piece of paper, and my own energy — and mostly the shimmering shoulders of the world that shone carelessly over the fate of any individual that

they may, the better, keep the
Niles and the Amazons flowing.
And that I did not give to any-
one the responsibility for my life.
It is mine. I made it. And can do
what I want to with it. Live it.
Give it back, someday, without
bitterness, to the wild and weedy
dunes. (pp. 21-22)

I have wrestled with the angel
and I am stained with light
and I have no shame. Neither
do I have guilt. (p. 30)



Find your own light house.



THIS ZINE CONTAINS MY
COMMONPLACE ENTRIES ABOUT:
LICHEN, HISTORICAL GRAFFITI, A
LIGHTHOUSE, AND QUOTES FROM
'UPSTREAM' BY MARY OLIVER



ZINE BY JULE SOMMER

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