

A piece of torn, aged paper with a grid of letters overlaid. The paper has a rough, irregular edge and a textured, slightly mottled appearance. The letters are arranged in a grid that covers the central portion of the page. The letters are white and stand out against the dark background of the grid cells. The grid is composed of two rows of six cells each. The first row contains the letters 'p', 'h', 'o', 't', 'o', and the second row contains 'S', 'T', 'A', 'T', 'I', 'C'. The letters are in a simple, sans-serif font. The background of the paper is dark and textured, with some faint, illegible markings visible through the paper. The overall effect is that of a vintage or experimental document.

p	h	o	t	o	
S	T	A	T	I	C

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photoSTATIC
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Iowa City, IA 52240

Lloyd Dunn
Editor

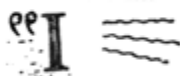


START
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C. STETSER & L. JACKSON

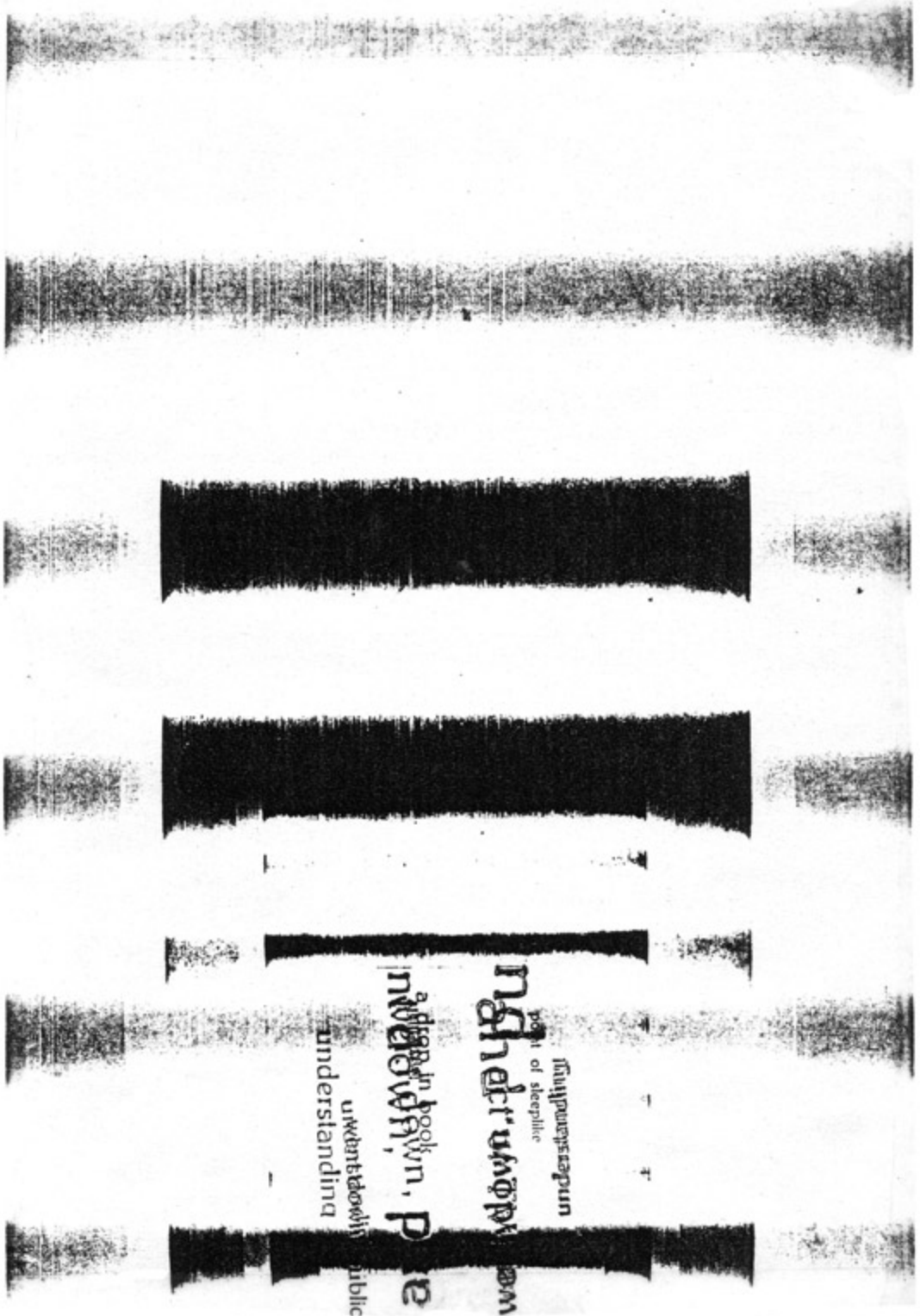
■ Women in subsistence countries continue to be most harshly treated. In the patriarchal societies of most developing countries, women rank lowest on the social ladder. They are fed less, taught less, given less medical care, and allowed less control over their own destinies. Their birthright is largely limited to sexual service, backbreaking domestic chores and, most importantly of all, the production of sons.

Robert S. McNamara, president of the World Bank

1983



The Elimination considerati



in the public
understanding
of sleep
and the
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of the
public



by Miekal And



triboelectrification *n.* 1. the act of generating static electricity by friction or rubbing. 2. any state arising from such an act: *"We must now expose this original ... to the plate which is now statically charged by triboelectrification."*

hierogram *n.* A sacred symbol. **HIERO-** + **-GRAM**

e The fifth letter of the Latin alphabet: *"Suitable for framing."*

artifice *n.* 1. a crafty expedient, an artful device or stratagem. 2. subtle but base deception; trickery. 3. ingenuity; cleverness; skill. (French, from Old French, craftsmanship, from Latin *artificium*, from *artifex*, craftsman: *ars*₁(stem *art-*), **ART-** + **FEX**, maker; (see *dhe-* in appendix)).

random *adj.* 1. Having no specific pattern or objective; lacking causal relationships; haphazard. —See synonyms at chance— **randomly** *adv.*: *"Art is the only random revolution."*

Turk *n.* 1. a native or inhabitant of Turkey. 2. a descendant of such: *"I am a conifer the Turk has."*

itself *pron.* A specialized form of the third person singular neuter pronoun: *"The self finding itself in its cultural environment must be granted a primary reality."*

fetish *n.* Also **fetich**. 1. A material object believed among primitive peoples to have mysterious power. 2.a. an object of fetishism. b. fetishism. 3. An object of unreasonably excessive attention or reverence *"Solar breathing, furthermore, during gamma rays, have vivisected the yellow exposed heart hanging by the tortoise, fetish as artificial aid to self-confidence."*

ideology *n., pl. -gies.* The body of ideas reflecting the social needs and aspirations of an individual, group, class, or culture. (French *ideologie*: **IDEO-** + **-LOGY**): *"The ideology has run amok."*

conifer *n.* Any of various, predominantly evergreen, cone-bearing trees: *"I am a Turk the conifer has."*

hunk *n.* A large piece or portion of a larger whole: *"I retrace this, a foam hunk."*



actuate *tr. v.* -ated, -ating, -ates. 1. to put into action or motion: actuate a mechanism. 2. To move to action. (Medieval Latin *actuare*, from Latin *actus* an ACT.) — **actuation** *n.* — **actuator** *n.* “Sure, a rat fink! A hot chime!”

a The nineteenth letter of the Latin alphabet.

retrofuturism *n.* 1. a scientific and cultural movement which emphasizes the delay of actuation in favor of debilitated self-referential dialogue. 2. The thing talked about but never accomplished (1) “Thor, rethink Mafia sauce ‘H.’” (RETRO- + -FUTURE- + -ISM) “Mark, I heat this ocean fur.” (2) “Retrofuturism is only one of a great many random artifices.”
1. Creditable to one, G. Caprol.
2. Creditable to one, W. Ng.

unilocular *adj.* Botany. Having a single compartment or chamber. (UNI- + -LOCULUS).

now *adv.* At the present time: “Now that Sheriff Paul has won (3), those of you who laughed at my candidacy ... are going to weep at my knees like poodles with broken hind legs.”
3. Attributable to one, S. Monkey.

artificial *adj.* Abbr. **art.** 1. Made by man, rather than occurring in nature. 2. Made in imitation of something natural. 3. Feigned; pretended. L. Stilted; forced. (Middle English, from Old French, from Latin *artificialis*, from *artificium*, artifice.) — **artificiality** *n.* — **artificially** *adv.*

manual alphabet An alphabet of hand signals used for communication by deaf mutes.

orthoepey *a.* The study of the pronunciation of words: “It says here, ‘orthoepey *n.* The study of the pronunciation of words.’”

kinetic *adj.* Of, relating to, or produced by, motion. (Greek *kinetikos*, from *kinetos*, moving, from *kinein*, to move. See *kei-* in Appendix.)



With these metaphors, he is indicating a general problem about orientation, and erecting a standard of difficulty and complexity. (A labyrinth is a place where one gets lost.)

THE WORK OF ART

Under the Sign

In most of the portrait photographs he is looking down, his right hand to his face. The earliest one I know shows

insight are more favorable in the present. And if changes in the medium of contemporary perception can be comprehended as decay of the aura, it is possible to show its social causes.

Something like the dread of being stopped prematurely lies behind these sentences as saturated with ideas as

the reproduced object from the domain of tradition. By making many reproductions it substitutes a plurality of copies for a unique existence. And in permitting the reproduction to meet the beholder

of the rivals. When the age of mechanical reproduction separated art from its basis in cult, the semblance of its autonomy

and accelerations, its enlargements and reductions. The camera introduces us to unconscious optics as does psychoanalysis to

The recurrent metaphors of maps and diagrams, memories and dreams, labyrinths and arcades, vistas and panoramas, evoke a certain vision of cities as well as a certain

whole sphere of authenticity is outside technical—and, of course, not only technical—reproducibility. Confronted with its manual reproduction, which was usually branded as a forgery, the original preserved all its authority; not so vis à vis technical reproduction.

For years he had played with the idea of mapping his life. For this map, which he imagined as gray, he had devised

its value for science. To demonstrate the identity of the artistic and scientific uses of photography which heretofore usually were

success in life.") One cannot use the life to interpret the work. But one can use the work to interpret the life.

In a picture hardly receded.

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One might and go on to su production is t

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from the late 1930s, the curly hair has
but there is no trace of youth or

said of him that he photographed them like scenes
ene of a crime, too, is deserted; it is photographed
of establishing evidence. With Atget, photographs

ic of the future, because the work of mem-
eself backward, he called it) collapses time.
nological ordering of his reminiscences, for

bsume the eliminated element in the term "aura"
y: that which withers in the age of mechanical re-
te aura of the work of art. This is a symptomatic

for granted. The self is a text—it has to be
ence, this is an apt temperament for



rent that the portrait was the focal point of early pho-
he cult of remembrance of loved ones, absent or dead.
" Only because the past is dead is one able to
ly because history is fetishized in physical ob-
ne understand it. Only because the book is a
one enter it. The book for him was another



Mechanical reproduction of art changes the reaction of the
masses toward art. The reactionary attitude toward a Picasso

are vertiginous. His style of thinking and writing, incor-
rectly called aphoristic, might better be called freeze-frame
baroque. This style was torture to execute. It was as if each

His sentences do not seem to be generated in the usual
way; they do not entail. Each sentence is written as if it
were the first, or the last. ("A writer must stop and restart

their works, and, finally, by third parties in the pursuit of gain. Me-
chanical reproduction of a work of art, however, represents some-
thing new. Historically, it advanced intermittently and in leaps at

"The amount of meaning is in exact proportion to the
presence of death and the power of decay."

He thought of himself as a melancholic, disdaining modern
psychological labels and invoking the traditional astrologi-
cal one: "I came into the world under the sign of Saturn—
volume he holds open on the table with his left hand—his
eyes can't be seen—looking, as it were, into the lower right
edge of the photograph.

An analysis of art in the age of mechanical reproduction must do
justice to these relationships, for they lead us to an all-important
insight: for the first time in world history, mechanical reproduction
emancipates the work of art from its parasitical dependence on

nothing is straightforward. Everything is—at the least—
difficult. "Ambiguity displaces authenticity in all things,"

IN THE AGE OF

MECHANICAL
REPRODUCTION



A Portrait in the Blue

Light gleams off her bare brown. The tall slender a ball of fire. Then on her boots doubling time. All that shows is eyes are closed.

She's walking the block line of lash. And a hush is on the dark room.

She can break the high priestess. Our mouths for what we talk about.

She wakes when we talk about love, any crowd chorus out of anybody. Melody glass on heaven's door. The set decided to meet her. Its mirrors reflect sharply carpet. Men in dark pin. Between sets you can hear ice kiss, Rattles in glasses. Workmen erecting speakers.

She is also tall smiles, strong chin.

"I think you're one of those times. I don't like it. I inspire my bullshit. I want them to feel don't want to. Like food.

"In blues ...what can nature shows. That's a good minute. People say 'ghetto' to us to keep us."

Voice rose.

"I don't tone. There's a lot of work to feel stifled. I got my fire from my mother. She was the mined woman. They didn't have all that a cappella. Madness with guitars and drums. We'd meet every first Sun. It grew up with the way I live."

Word with horns and violins, swath. Elevated economic circumstances.

"Can a cow be serious?"

But at night the daytime.

And she laughed.

She sits at lace, precisely arranged. Gaugin might have paint. Happy hangs on one wall reading. Off the jukebox and the talk, the crowded bar filled tables. Slowly the dance floor fills saw. Place the room in front of her head.

"I can cut sand."

She hisses. A vibrato quivers her frame pulses, troubles a string. The years out to the dance floor. People sway, put their hands off. A haunt of a thin together, and clap. A new falsetto spirals out. Melody still burns stops. Mind as a jet trail will stay. Yellow blurring into blue left on. The sound of the feeling of being. Funeral, from jump to dirge.

"You don't fool communities."

Skies we associate with perfect constancy. There is blue blood and ribbon. But the music per bad memories. The crying aspect of the sound. Even colder hungover. What he sang tended to be inward, dependent on sonority for end. Trains shout across elevated tracks above still-green patches. This Saturday afternoon is jade.

"I'm sure that has been exploited. But what that was no damn good. Do we elaborate on our pain? I lean close to voice deep and low. And we played local lots of originals. That they help had no substance. Like the one sitting right now outside. We were dancing. I was dancing."

Crag Hill



'We children are ... like prisoners'



Children
without
childhood



Epistolar Stud Farm
429 Hope Street
Tipton Springs, IL 61780

Who owns you? Why do people



tell you what to wear and

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What to think and whom



Klansman Elected Governor in Kansas

to kill? Think



BE ALL

about why you do what you do.

Open High Low Settle Change Lifetime Open High Low Settle Change Lifetime Open

-GRAINS AND OILSEEDS-

CORN (CBT) LAMB 1000 cts per bu. Dec 347 351 349 1/2 28 1/2 250 106.475 Mar 349 353 1/2 349 1/2 1 1/2 279 1/2 106.185 May 351 355 1/2 349 1/2 1 1/2 280 112.220 July 349 1/2 351 1/2 349 1/2 1 280 112.575 Sept 352 1/2 353 1/2 350 1/2 2 279 1/2 112.840 Dec 351 1/2 352 1/2 350 1/2 3 1/2 279 1/2 112.867

CORN (MCE) LAMB 1000 cts per bu. Dec 349 1/2 351 1/2 349 1/2 2 1/2 280 106.430 Mar 349 1/2 353 1/2 349 1/2 1 1/2 279 1/2 106.280 May 351 355 1/2 349 1/2 1 1/2 280 112.170 July 349 1/2 351 1/2 349 1/2 1 280 112.575 Sept 352 1/2 353 1/2 350 1/2 2 279 1/2 112.840 Dec 351 1/2 352 1/2 350 1/2 3 1/2 279 1/2 112.867

OATS (CBT) LAMB 1000 cts per bu. Dec 188 189 1/2 188 1/2 1 1/2 279 1/2 6.617 Mar 188 189 1/2 188 1/2 1 1/2 279 1/2 6.617 May 188 1/2 189 1/2 188 1/2 1 1/2 279 1/2 6.617 July 188 1/2 189 1/2 188 1/2 1 1/2 279 1/2 6.617 Sept 188 1/2 189 1/2 188 1/2 1 1/2 279 1/2 6.617 Dec 188 1/2 189 1/2 188 1/2 1 1/2 279 1/2 6.617

SOYBEANS (CBT) LAMB 1000 cts per bu. Dec 847 848 847 1/2 1 1/2 279 1/2 65.787 Mar 847 848 847 1/2 1 1/2 279 1/2 65.787 May 847 848 847 1/2 1 1/2 279 1/2 65.787 July 847 848 847 1/2 1 1/2 279 1/2 65.787 Sept 847 848 847 1/2 1 1/2 279 1/2 65.787 Dec 847 848 847 1/2 1 1/2 279 1/2 65.787

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WHEAT (CBT) LAMB 1000 cts per bu. Dec 347 351 349 1/2 28 1/2 250 106.475 Mar 349 353 1/2 349 1/2 1 1/2 279 1/2 106.185 May 351 355 1/2 349 1/2 1 1/2 280 112.220 July 349 1/2 351 1/2 349 1/2 1 280 112.575 Sept 352 1/2 353 1/2 350 1/2 2 279 1/2 112.840 Dec 351 1/2 352 1/2 350 1/2 3 1/2 279 1/2 112.867

WHEAT (MCE) LAMB 1000 cts per bu. Dec 349 1/2 351 1/2 349 1/2 2 1/2 280 106.430 Mar 349 1/2 353 1/2 349 1/2 1 1/2 279 1/2 106.280 May 351 355 1/2 349 1/2 1 1/2 280 112.170 July 349 1/2 351 1/2 349 1/2 1 280 112.575 Sept 352 1/2 353 1/2 350 1/2 2 279 1/2 112.840 Dec 351 1/2 352 1/2 350 1/2 3 1/2 279 1/2 112.867

BARLEY (WPG) 36 metric tons, Can. & Mex. Dec 135.20 136.00 135.20 1.80 136.00 94.90 Mar 135.20 136.00 135.20 1.80 136.00 94.90 May 135.20 136.00 135.20 1.80 136.00 94.90 July 135.20 136.00 135.20 1.80 136.00 94.90 Sept 135.20 136.00 135.20 1.80 136.00 94.90 Dec 135.20 136.00 135.20 1.80 136.00 94.90

PLASBERG (WPG) 36 metric tons, Can. & Mex. Dec 389.00 390.00 389.00 1.00 390.00 294.00 Mar 389.00 390.00 389.00 1.00 390.00 294.00 May 389.00 390.00 389.00 1.00 390.00 294.00 July 389.00 390.00 389.00 1.00 390.00 294.00 Sept 389.00 390.00 389.00 1.00 390.00 294.00 Dec 389.00 390.00 389.00 1.00 390.00 294.00

RAPSEED (WPG) 36 metric tons, Can. & Mex. Dec 417.00 421.00 417.00 4.00 421.00 299.00 Mar 417.00 421.00 417.00 4.00 421.00 299.00 May 417.00 421.00 417.00 4.00 421.00 299.00 July 417.00 421.00 417.00 4.00 421.00 299.00 Sept 417.00 421.00 417.00 4.00 421.00 299.00 Dec 417.00 421.00 417.00 4.00 421.00 299.00

RVE (WPG) 36 metric tons, Can. & Mex. Dec 161.00 161.00 161.00 0.00 161.00 119.00 Mar 161.00 161.00 161.00 0.00 161.00 119.00 May 161.00 161.00 161.00 0.00 161.00 119.00 July 161.00 161.00 161.00 0.00 161.00 119.00 Sept 161.00 161.00 161.00 0.00 161.00 119.00 Dec 161.00 161.00 161.00 0.00 161.00 119.00

Futures Prices Tuesday, October 11, 1983 Open Interest Reflects Previous Trading Day

COPPER (COMEX) LAMB 1000 cts per lb. Dec 140.00 140.00 140.00 0.00 140.00 140.00 Mar 140.00 140.00 140.00 0.00 140.00 140.00 May 140.00 140.00 140.00 0.00 140.00 140.00 July 140.00 140.00 140.00 0.00 140.00 140.00 Sept 140.00 140.00 140.00 0.00 140.00 140.00 Dec 140.00 140.00 140.00 0.00 140.00 140.00

GOLD (COMEX) LAMB 1000 cts per oz. Dec 400.00 400.00 400.00 0.00 400.00 400.00 Mar 400.00 400.00 400.00 0.00 400.00 400.00 May 400.00 400.00 400.00 0.00 400.00 400.00 July 400.00 400.00 400.00 0.00 400.00 400.00 Sept 400.00 400.00 400.00 0.00 400.00 400.00 Dec 400.00 400.00 400.00 0.00 400.00 400.00

SILVER (COMEX) LAMB 1000 cts per lb. Dec 10.00 10.00 10.00 0.00 10.00 10.00 Mar 10.00 10.00 10.00 0.00 10.00 10.00 May 10.00 10.00 10.00 0.00 10.00 10.00 July 10.00 10.00 10.00 0.00 10.00 10.00 Sept 10.00 10.00 10.00 0.00 10.00 10.00 Dec 10.00 10.00 10.00 0.00 10.00 10.00

CRUDE OIL (CLMEX) LAMB 1000 cts per bbl. Dec 30.00 30.00 30.00 0.00 30.00 30.00 Mar 30.00 30.00 30.00 0.00 30.00 30.00 May 30.00 30.00 30.00 0.00 30.00 30.00 July 30.00 30.00 30.00 0.00 30.00 30.00 Sept 30.00 30.00 30.00 0.00 30.00 30.00 Dec 30.00 30.00 30.00 0.00 30.00 30.00

LUMBER (COMEX) LAMB 1000 cts per 1000 ft. Dec 170.00 170.00 170.00 0.00 170.00 170.00 Mar 170.00 170.00 170.00 0.00 170.00 170.00 May 170.00 170.00 170.00 0.00 170.00 170.00 July 170.00 170.00 170.00 0.00 170.00 170.00 Sept 170.00 170.00 170.00 0.00 170.00 170.00 Dec 170.00 170.00 170.00 0.00 170.00 170.00

HEATING OIL (HDO) 36 metric tons, Can. & Mex. Dec 135.20 136.00 135.20 1.80 136.00 94.90 Mar 135.20 136.00 135.20 1.80 136.00 94.90 May 135.20 136.00 135.20 1.80 136.00 94.90 July 135.20 136.00 135.20 1.80 136.00 94.90 Sept 135.20 136.00 135.20 1.80 136.00 94.90 Dec 135.20 136.00 135.20 1.80 136.00 94.90

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HEATING OIL (HDO) 36 metric tons, Can. & Mex. Dec 135.20 136.00 135.20 1.80 136.00 94.90 Mar 135.20 136.00 135.20 1.80 136.00 94.90 May 135.20 136.00 135.20 1.80 136.00 94.90 July 135.20 136.00 135.20 1.80 136.00 94.90 Sept 135.20 136.00 135.20 1.80 136.00 94.90 Dec 135.20 136.00 135.20 1.80 136.00 94.90

PLASBERG (WPG) 36 metric tons, Can. & Mex. Dec 389.00 390.00 389.00 1.00 390.00 294.00 Mar 389.00 390.00 389.00 1.00 390.00 294.00 May 389.00 390.00 389.00 1.00 390.00 294.00 July 389.00 390.00 389.00 1.00 390.00 294.00 Sept 389.00 390.00 389.00 1.00 390.00 294.00 Dec 389.00 390.00 389.00 1.00 390.00 294.00

RAPSEED (WPG) 36 metric tons, Can. & Mex. Dec 417.00 421.00 417.00 4.00 421.00 299.00 Mar 417.00 421.00 417.00 4.00 421.00 299.00 May 417.00 421.00 417.00 4.00 421.00 299.00 July 417.00 421.00 417.00 4.00 421.00 299.00 Sept 417.00 421.00 417.00 4.00 421.00 299.00 Dec 417.00 421.00 417.00 4.00 421.00 299.00

RVE (WPG) 36 metric tons, Can. & Mex. Dec 161.00 161.00 161.00 0.00 161.00 119.00 Mar 161.00 161.00 161.00 0.00 161.00 119.00 May 161.00 161.00 161.00 0.00 161.00 119.00 July 161.00 161.00 161.00 0.00 161.00 119.00 Sept 161.00 161.00 161.00 0.00 161.00 119.00 Dec 161.00 161.00 161.00 0.00 161.00 119.00

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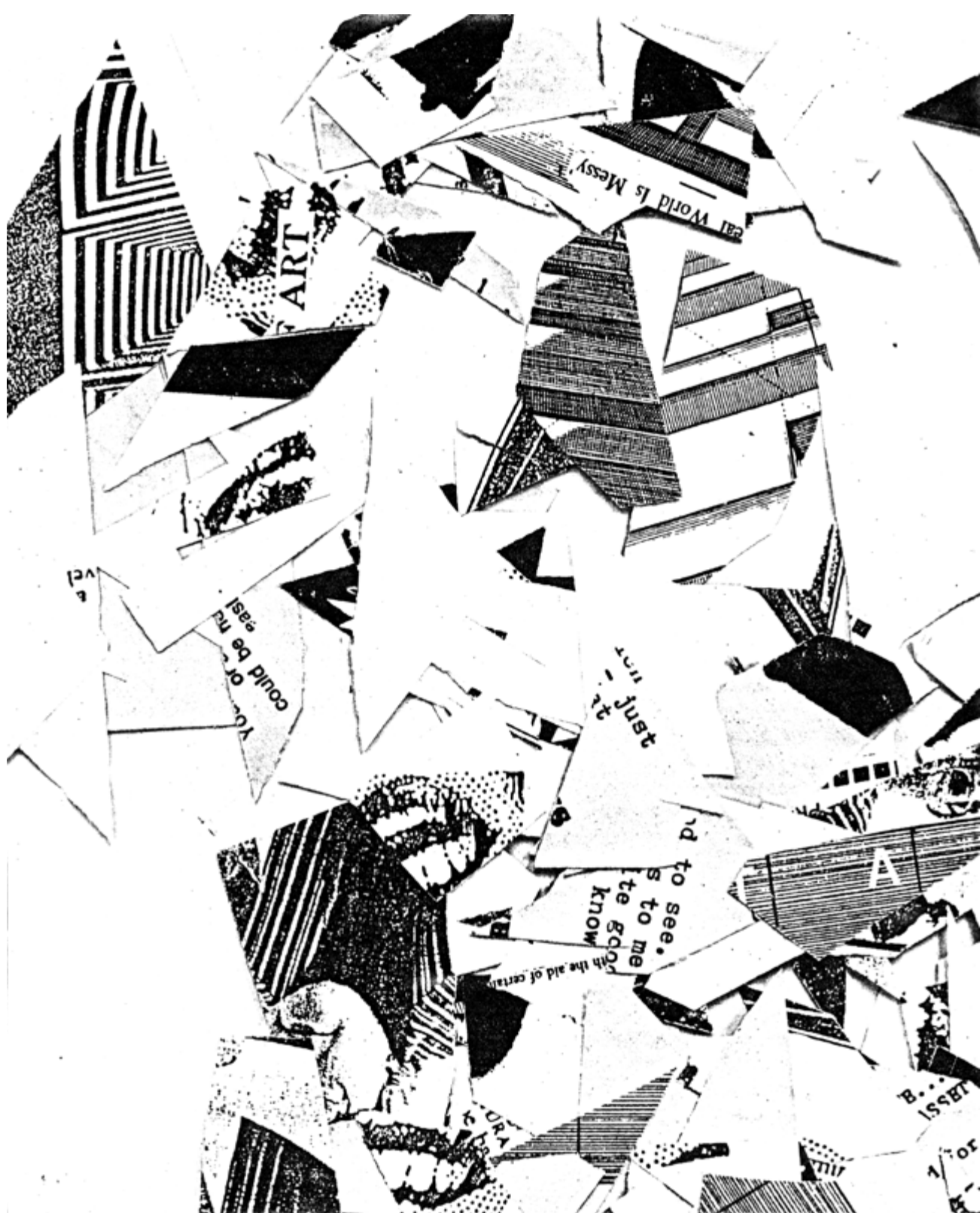
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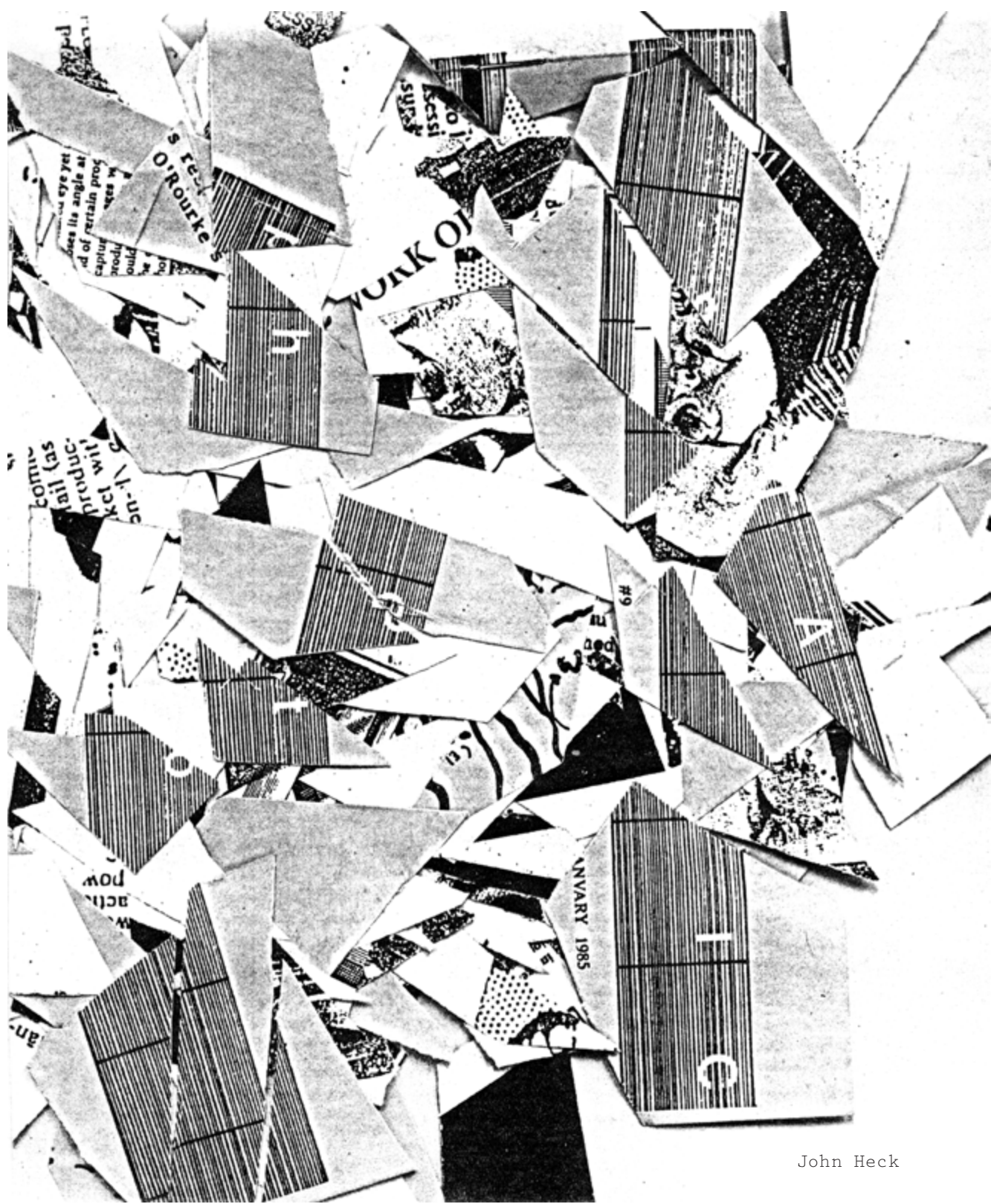
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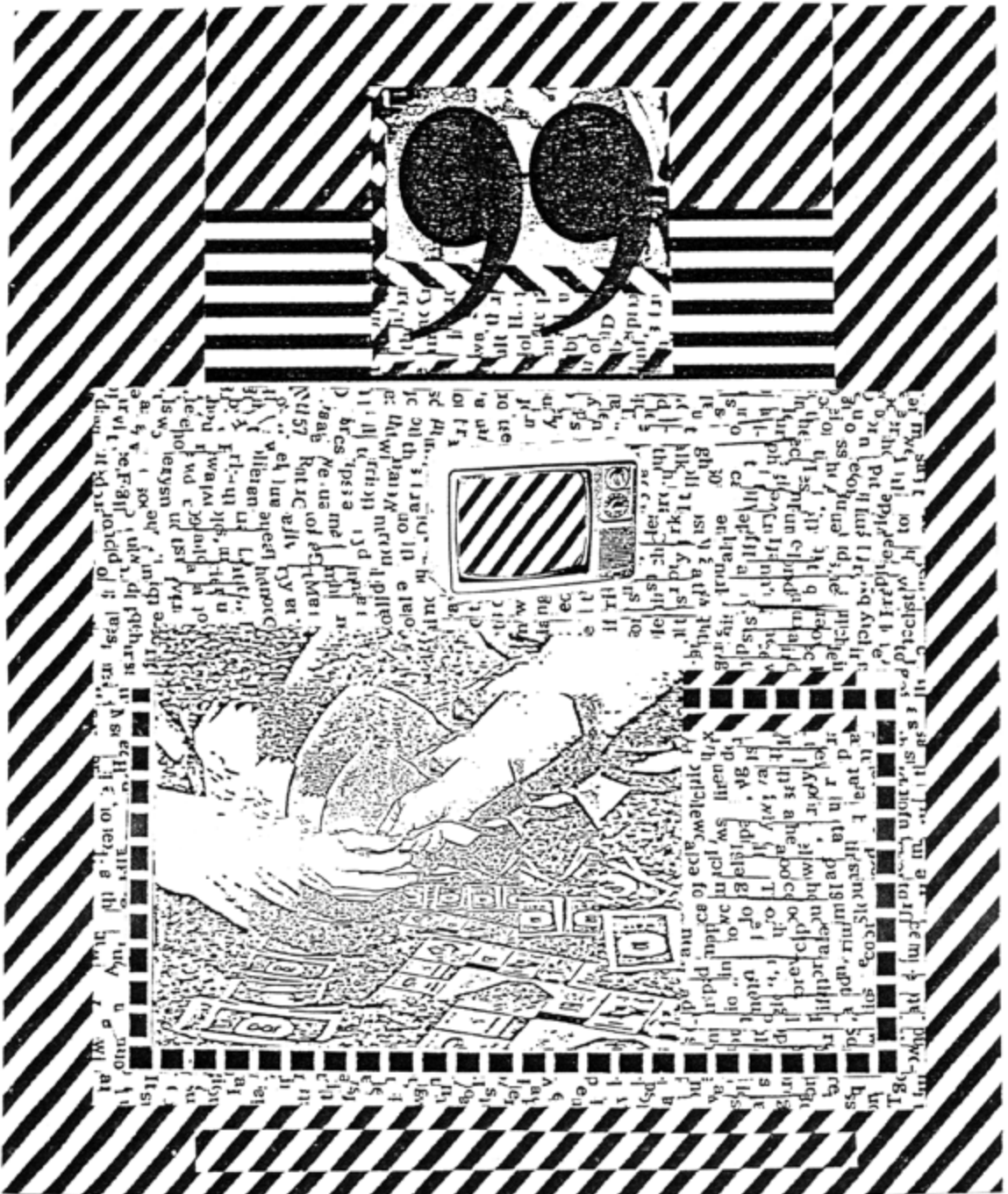
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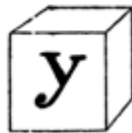
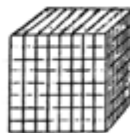
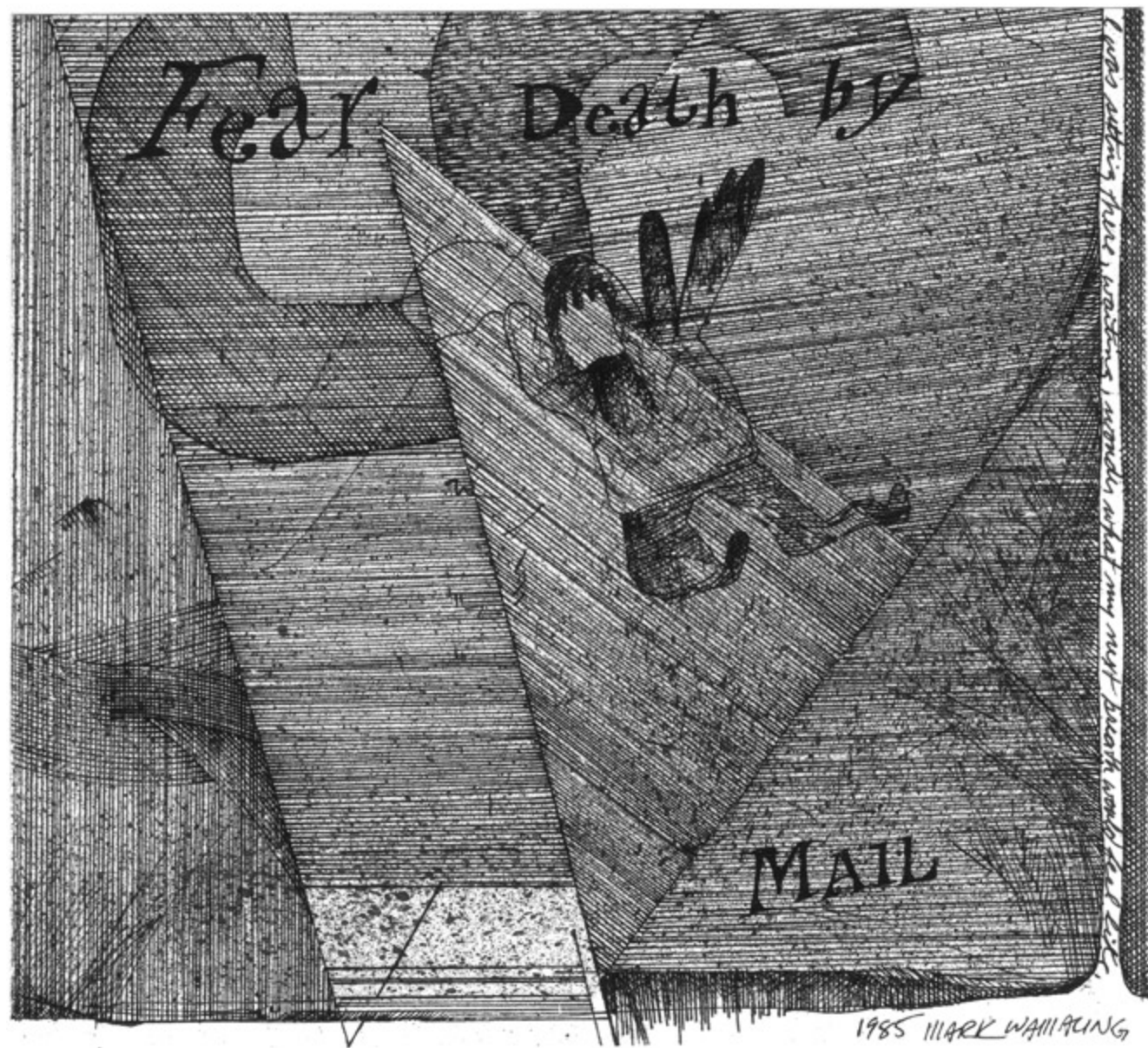


John Heck



from "The Irregular"

L.L. Dunn



Lyubov and Nemov in the RSC's *Love Girl*



OEDIPUS: No, you may be told: Apollo once declared
that I would come to couple with my
mother,
and with these hands of mine spill out
the life-blood of my father. All of which
has put me far and long from Corinth;
in sweet prosperity maybe, but what's so
sweet
as looking into parents' eyes?

of the Oedipus complex to the castration complex. In a boy the Oedipus complex, in which he desires his mother and would like to get rid of his father as being a rival, develops naturally from the phase of his phallic sexuality. The threat of castration compels him, however, to give up that attitude. Under the impression of the danger of losing his penis, the Oedipus complex is abandoned, repressed and, in the most normal cases, entirely destroyed [see p. 81], and a severe super-ego is set up as

Lost! Ah lost! At last it's blazing clear.
Light of my eyes, good-bye—my final gaze!
My birth all sprung revealed from those it
never should;
myself entwined with those I never could;
and I the killer of those I never would.

[OEDIPUS rushes into the palace]

Mack Brunswick [1928] was the first to describe a case of neurosis which went back to a fixation in the pre-Oedipus stage and had never reached the Oedipus situation at all. The case took the form of jealous paranoia and proved accessible to

it was then that I stood up in the theatre and shouted: "Don't do it. It's not too late to change your minds, both of you. Nothing good will come of it, only remorse, hatred, scandal, and two children whose characters are monstrous." The whole audience turned to look at me, annoyed, the usher came hurrying down the aisle flashing his searchlight, and the old lady

Family Process

MARCH 1980

VOLUME 19 • NUMBER 1

Imaginary Symbolic Real Hypothesizing—Circularity—Neutrality: Three Guidelines for the Conductor of the Session*

Mara Palazzoli Selvini, M.D.†

Luigi Boscolo, M.D.†

Gianfranco Cecchin, M.D.†

Giulliana Prata, M.D.†

This paper presents the results of our research focused on individuating and elaborating principles and methods that we have found highly productive in interviewing the family. We have synthesized these principles under the headings

C E N S O R E D

therapist in stimulating the family to produce meaningful information, which is indispensable to the therapist in making a therapeutic choice.

'beautiful people' for a little sex and leisure
amid beautiful surroundings. And the thing
which really clinches the deal is the

and Counterparadox (6) will state, the
impression often remains that our interven-

tions at the end of the session have come
out of the blue. Indeed, we have received
correspondence from many readers in v
ious parts of the world, all asking subst
tially the same question, "But how did
hit upon that particular intervention?"

Thus, shortly after the first publication
of *Paradox* (in Italian in 1975), we decided
to focus our attention and efforts upon this
problem. Our primary goal was to indi
elaborate certain fundamen-

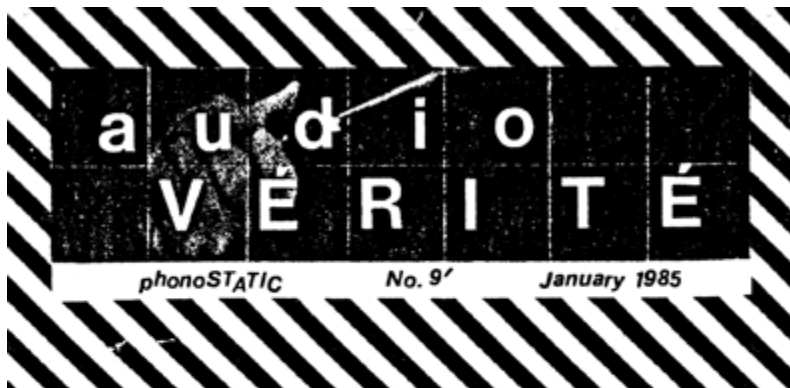
SUBMIT !

photoSTATIC is currently soliciting work for the issues with themes listed below. photoSTATIC is also asking for ideas for themes for future issues. Suggested formats for original xerox work are

8 1/2 x 7 or 8 1/2 x 14 inches.

i.e., 'legal' size or half that. If you have work which requires special handling or processing, send it anyway, as we may be able to deal with it. Feel free also to send work which does not fit in with an explicit theme. phonoSTATIC is accepting submissions in the form of tape pieces, artnoise, electronic music, what have you, for the June 1985 issue. It will be on cassette.

Contributors of accepted work will receive a free copy of the issue they're in.



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photoSTATIC
4½ S.Linn #7
Iowa City, IA 52240

30 mins.
artnoise
hi fidelity

Side 1 audioVERDE

The Creature Comforts

- 1 Alone Together (Dr Fatwell's Lament) 3:15
- 2 I Love You 2:04

Selections from Bill Butler's "The Lover's Hour" used without permission.

Ralph Johnson

For the Rest of Your Life 2:58

9digit Zip

Telephone Piece 3:40
Loops from my Collection 1:00

Side 2 audioVÉRITÉ

L.I. Dunn/W. Ng/L. Hodges

Audio VÉRITÉ 15:00

Recorded in Iowa 1984

a phonoSTATIC production

Normal Bias — Dolby 'B'

Upcoming Issues

(Contributors' deadline is 2 weeks before date issue is to appear.)

May 1 #11 "The Hum of Modern Civilization in Action" Retrofuturism? Machine Esthetic? I leave it entirely up to you, the Consumer.

July 1 #12 "Psychoanalysis Issue" (Suggested by Steve Harp) Surrealism? Sanity questioned? Society examined? You decide.

#12' phonoSTATIC again. Artnoise? Hypermodern? Electronic Music? Pop? Whatever you have.

Sept. 1 #13 "Deja Vu Issue" Wherein past contributors do 'remakes' of pieces which have already appeared in issues of photoSTATIC.

, Comma.
; Semicolon.
: Colon.
. Period
— Dash.
? Interrogation.
! Exclamation.
() Parentheses.
[] Brackets.
' Apostrophe
- Hyphen.
^ Acute Accent.
^ Grave Accent.
^ Broad or Circumflex Accent.
~ or ~ Circumflex or Tilde.
- Long Accent, or Macron.
^ Short, or Breve.
" Dieresis.
. (c) Cedilla.
^ Caret.
" " Quotation marks.
} Brace.
*** Omission.
... Omission; also
Leaders.
— Omission.
* Asterisk.
† Dagger, or Obelisk.
‡ Double Dagger.
§ Section.
|| Paragraphs.
¶ Paragraph.
Index.
*, or **, Asterism.

"Xerocinema" will be a Super8mm film, Kodachrome, silent, animated, utilizing xeroxed images as subject matter. Please send as many 8 1/2 x 11 images of your hands or the hands of another by December 1985. Emphasis is on hands performing various gestures. It will be animated by Warren Ng, so send them to photoSTATIC. He will need several thousand images, so send as many as you feel like.



610 S. Dubuque Iowa City, IA 52240 319-337-9700

