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Psychoanalysis
Issue

no. 12 May 1985

photoSTATIC is a nonprofit bimonthly visual journal which strives to serve as a showcase for artists working in xerographic and related media.

The theme for this issue is psychoanalysis and it was suggested by Steve Harp. Please allow a loose interpretation. Miekal And created graphics for the cover, photoSTATIC is indebted to them and likewise to all its contributors. Thank You.

Coming in August is "Glossolalia", the new phonoSTATIC cassette, designated #12'. Details elsewhere.

S U B M I T :: September 1 is the date #13 comes out, designated the "Déjà Vu" issue. Artists whose work has already appeared in photoSTATIC are invited to choose one of their pieces which has already appeared and re-do it (change it a little or a lot, update it, make it refer to itself, etc.) causing it to become a hopefully entirely new piece.

N E W P O L I C Y :: Starting with issue #14 (as yet undesignated but appearing November, 1985) there will be no themes for photoSTATIC announced in advance, rather the theme will be decided by myself (and cohorts) based on the material recently received from the likes of you. So please keep sending in the work, we will keep it on file and use it when it's appropriate.

Lloyd Dunn, editor

This project is sponsored in part by a grant from the University of Iowa Fine Arts Council.

P.S.: By the way, the International Society of Copier Artists needs new members! Write to: I.S.C.A., 800 West End Ave., NYC 10025 for details. Include SASE.

Musicmaster provided the graphic on this page.



CHRISTIANS AT THE



XEROX MACHINES

Steve Per~~fi~~ns



also a reality fabricated by
have called 'discipline'. At
the effects of power in ne
it 'censors', it 'abstracts',
produces; it produces rea
rituals of truth. The ind
gained of him belong to t

POSING



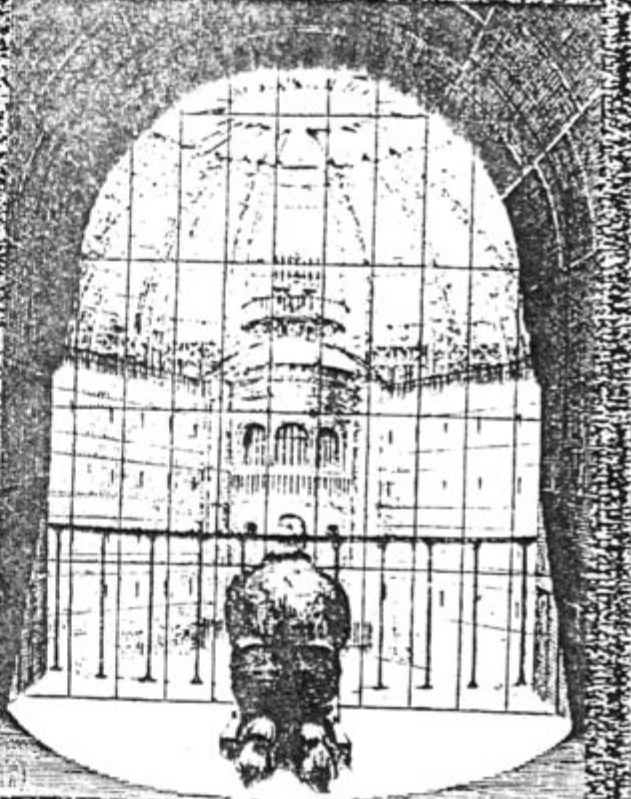
Inspection functions ceaselessly. The gaze is alert everywhere: 'A considerable body of militia, commanded by good officers and men



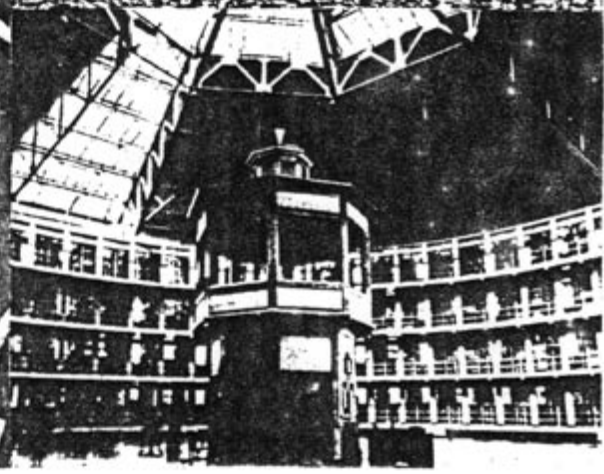
The plan is circular: at the periphery, an annular building; at the center, a tower pierced with windows. The building consists of cells: each has two windows: one in the outer wall looks onto the tower, or rather is looked upon by the tower; for the windows of the tower are dark, and the occupants of the cells cannot know who watches, or if anyone watches.



...this specific technology of power that I must cease once and for all to describe in negative terms: it 'excludes', it 'represses', it 'masks', it 'conceals'. In fact, power produces domains of objects and individual and the knowledge that may be its production.

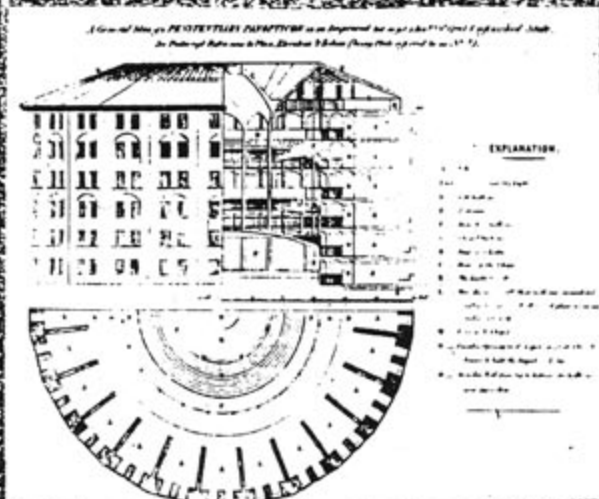


Panopticism



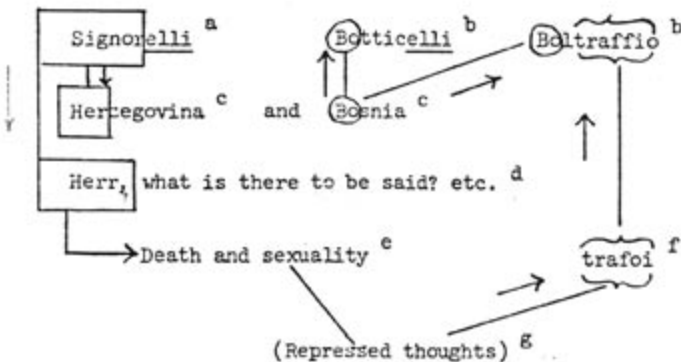
WHENEVER WE ARE dealing with imitation, we should be very careful not to think too quickly of the other who is being imitated. To imitate is no doubt to reproduce an image. But at bottom, it is, for the subject, to be inserted in a function whose exercise grasps it.

—Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*



an ironic compromise between "the synchronic panoptical vision of domination—the demand for identity, stasis—and the counter-pressure of the diachrony of history—change, difference") speaks of that "process by which the look of surveillance returns as the displacing gaze of the disciplined, where the observer becomes the observed."

keyed by letters of the alphabet:



a. Signorelli: the artist who painted the frescoes at Orvieto



The 'I' of the voice-over talks of this fascination, cool look: the viewer is thus drawn into a fetishistic spectacle. As she begins to come down the stairs of the house, we see a close-up of her legs and her golden Neff and catches his image in the mirror as he watches her dress and putting on her lipstick. She turns from still fixed in his gaze, and moves over to the other



...verging with the 'I' of the lit between 'belief' and know- e California-style Spanish i anklet. The camera follows chies her finish buttoning up m the mirror, leaving him side of the room.

the voice-over draws our attention to the photograph on the piano of Dietrichson and his daughter by his first marriage, Lola. Visually, the women resemble each other in age and general appearance in a striking way. 'Mother' and 'daughter' are nevertheless, from the beginning, established as inhabiting a different space in the diegesis. Phyllis Dietrichson/Barbara Stanwyck frozen as fetish object in Neff's look, already outside the space of familial relations, and Lola frozen in the family photograph from which Phyllis is excluded.



...permission - provision and comprehension. sometimes they produce something that is just an imitation and not spontaneously - don't really comprehend what they're saying.

Questions: simplest - yes/no questions.

Ex. Professor can teach. Can Professor teach?

Form of auxiliary moved to other side of subject/noun phrase.

Ex. 'No prof. knows how to teach.'

Do auxiliary verb present, insert auxiliary verb 'do' at beginning. - Does the prof know how to teach? with 'do' agrees with the number of the subject noun. -> The professors know how to teach. - Do the professors know how to teach.

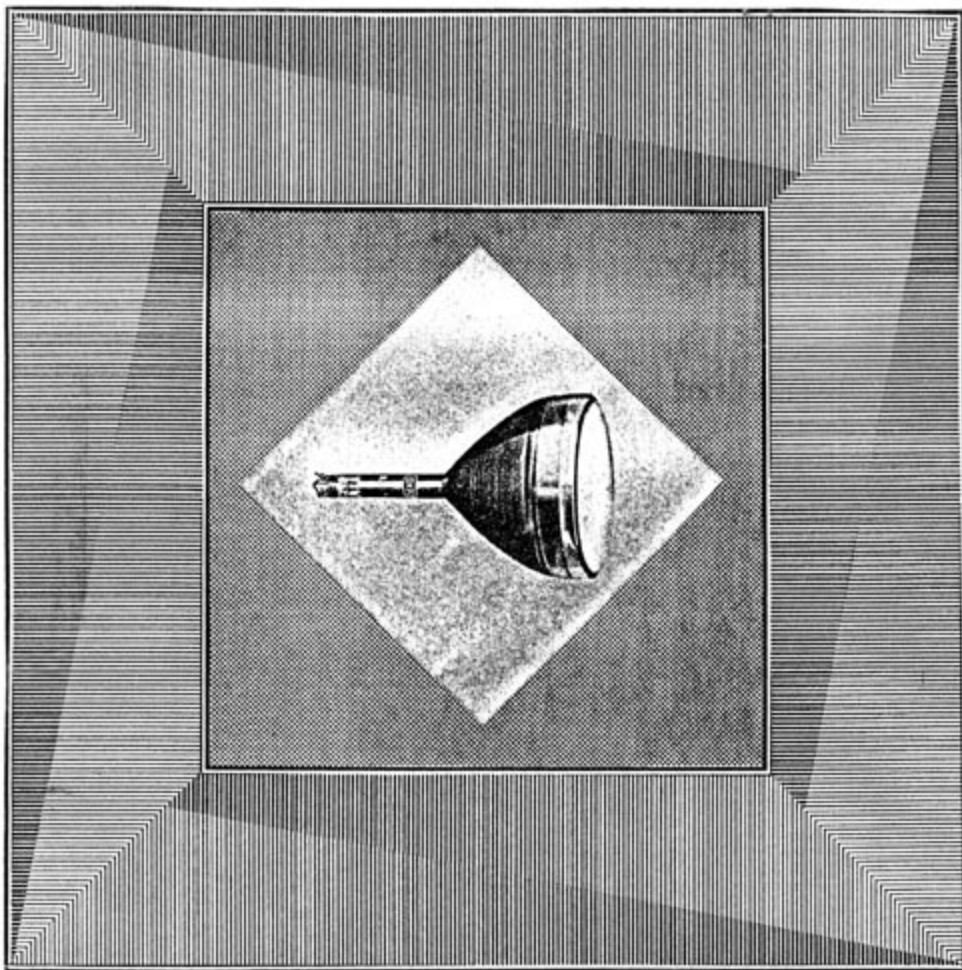
'do' - insertion works for negation also when no auxiliary present. - Doesn't know how to teach.

Auxiliary form - change form of auxiliary in negation - 'He will go', 'He won't go.'

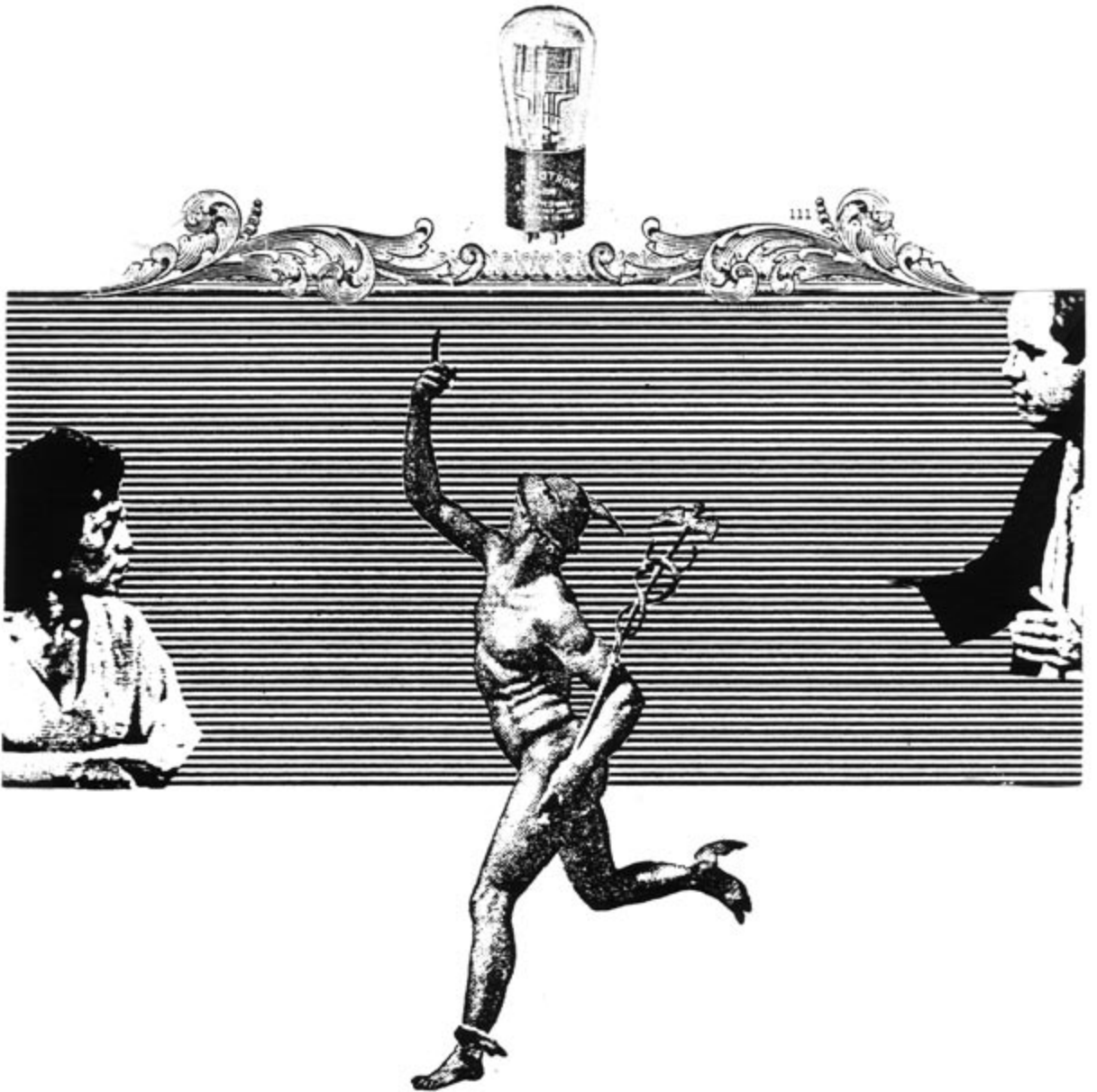
Wh- questions

Asking for info. Who will teach? Asking for subject info etc. Which one will speak? Asking





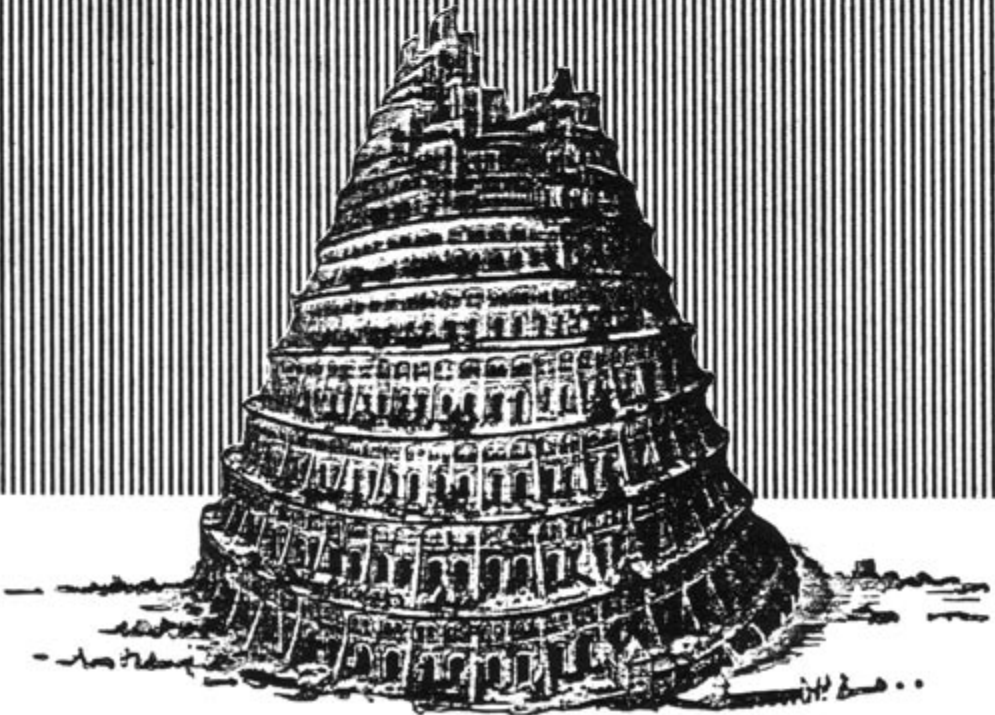
“The Cathode Ray”
by Ll. Dunn







A COFFIN





A COFFIN



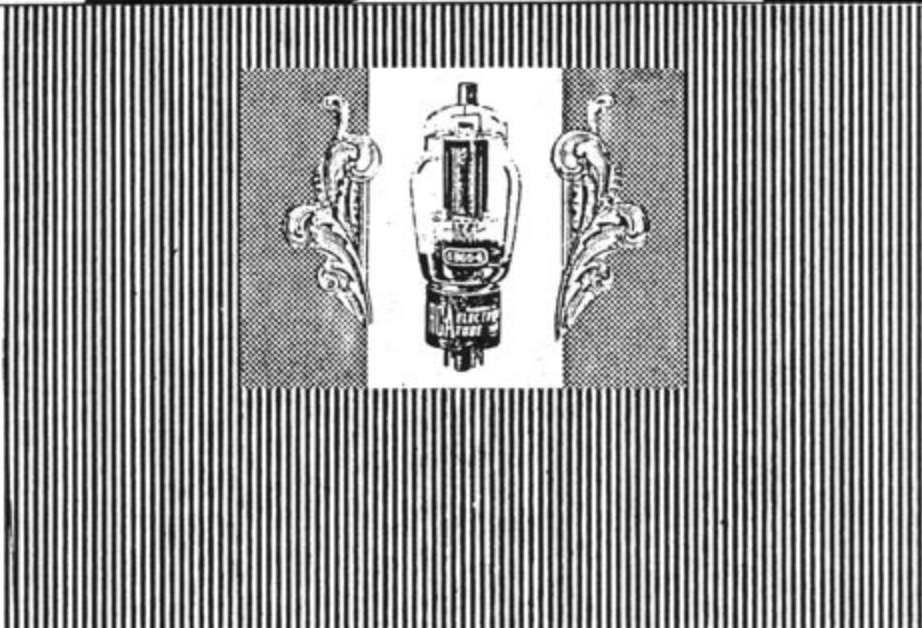
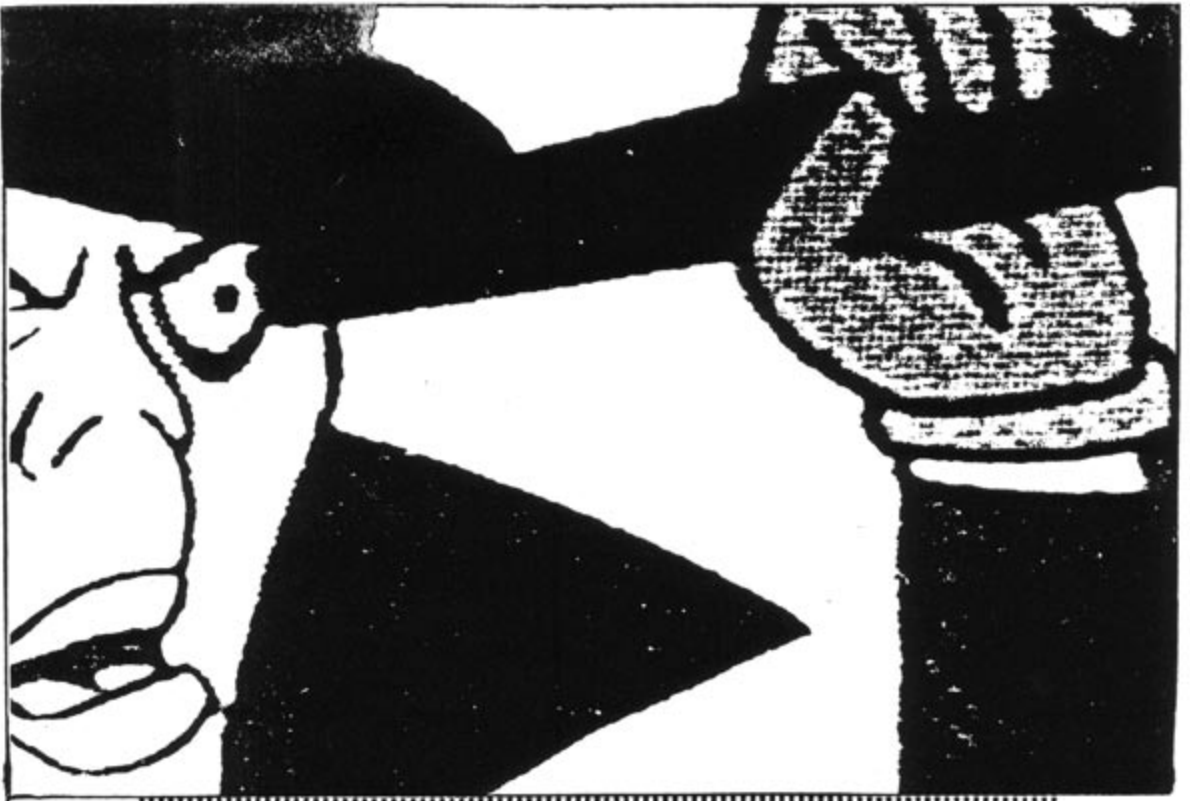


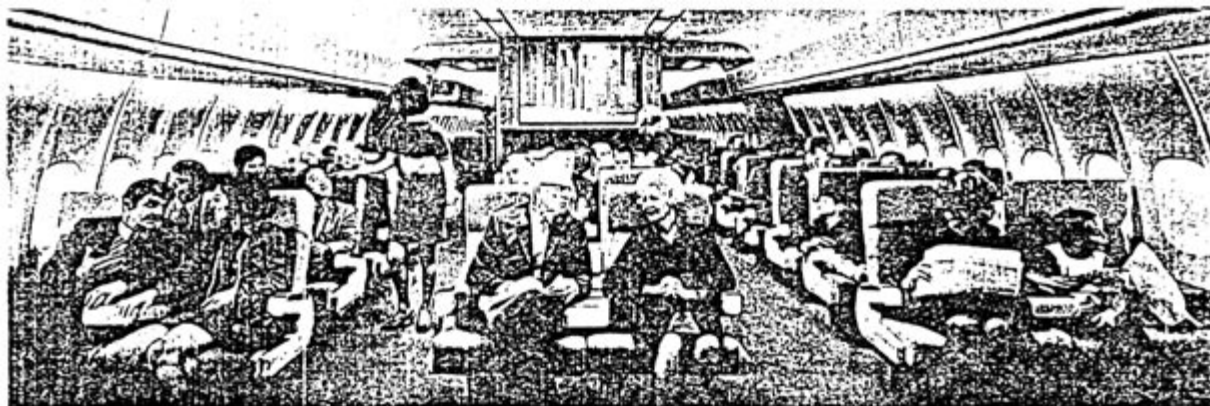
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Inside the castration complex.

Upon entering analysis with K., she soon related this dream to me:

I am standing in a field with my lover. We are apart and picking geraniums and T-squares. Another letter arrives splitting the first. My lover (whom I call M.E., jo) asks “why?” Suddenly the cargo door opens and the ground has slipped away. My crotch ... no, my crouch begins to tremble at the opening. Just as I am about to remember to say something, I am asked by M.E., “Now I remember! You are about to remember to say something – what was it?” I leap from my crouched position into the air, shouting in a man’s voice a man’s name: Geronimo!



The castration complex.

Before analyzing this dream, I shall make a few remarks concerning the formation of dreams. Every dream is a wish which is represented as fulfilled, and the representation acts as a disguise if the wish is a repressed one, belonging to the unconscious. Thus to interpret this dream, I had to read through the manifest dream, taking into account the processes of condensation and displacement, in order to arrive at the latent phantasies of the unconscious.

I asked K. where she had first had this dream and she replied that it had occurred on a couch while she was being entertained. Taking into account the structure of the modern home, I knew that the couch must have been in the T.V. room. Given that only one letter separates "couch" from "crouch", and that "crouch" appears contiguously to crotch in the dream, I immediately recognized the castration complex at work. I also knew that the program she was watching must have been "Hogan's Heroes" where the Germans repeatedly answer to the name of "Kraut," thus proving that her unconscious desire for a penis, represented homomorphically by the letter "r", was finding

fulfillment through her "crouched" position in front of M.E..

I carefully related my thoughts to K., trying to notice the signs of receipt. Given her NOW and THEN background, I fully expected her to deny my interpretation of the dream. I stressed that such an interpretation would surely bear witness to her alleged jock itch and to her hallucinations. I stressed that the phallus served only a symbolic function and that if she denied castration, that was to be expected. To my statements she only smiled and then sung two runes, the first a recent fight song for the football team, the Washington Redskins, which I know nothing about; the second a chant printed below, along with a drawing produced, she said, under one of her "hallucinations, as you all call them."



The lines diverging from the figure of the man were said to represent "feeling."

I Can Charm the Man

WORDS

Niwawin'gawia'..... I can charm the man
 Ēn'niwa'..... He is completely fascinated
 by me

I must admit that her rhythmic response caught me off guard. She said that I looked like an armchair quarterback that had grown tired of his Lazy-Boy, and wouldn't I like a rest a bit on my own couch? She insisted that her feminism would certainly allow such a sidelining of the field general.

I, of course, recognized her behavior as indicative of yet another symptom of the failure of Oedipalization — this time directly addressed to me as the institutionalized Father. I explained this to her and again she smiled.



He-Makes-Mistakes was chief, hurriedly coming.

At this point I was lead to the most frightening hypothesis. Indeed, given all of K.'s earlier "flights of fancy," I must admit that I should have come on to this consideration earlier. For (and this forms the basis for my own fright), the evidence for my hypothesis had been passing under my nose all along and I had sensed it; thus my failure to recognize its significance resulted from my own repression and sublimation of an unpleasant thought originating in my unconscious. My hypothesis: K.'s attraction to my "bod," the transference placing me in the position of "Pop," and the insistence on her "feminism" were all diagrams or schemes from her "playbook". Not that these plays (which I had formulated in accordance to the concepts of my practice) lacked a relation of validity for her, rather K. appeared to mimic my theories as a flighty myna bird would: repeating words without fully grasping their conceptual import. Thus my "bod" might, in scrimmaging, refer to my corpus, my science of psychoanalysis; her feminism might be my feminism, and thus, in addition to, and over and above all else, my position was not only that of her "Pop," but was primarily that of her "Prop." She, as it were, gives me a spin.



Jon McKenzie



 ★ THE TRUTH THAT SHOCKS *****



... but are all Republicans psychotic?

- Over the years, various critics of America's mental health system, and the country's government, have suggested sporadically that the United States might be better off if the power picture were reversed and back ward mental patients were allowed to run things. Well, a study on the political preferences of psychotic patients seems to cast doubt on that line of thought.
- A survey of 50 "chronic psychotics" at Northville (Mich.) State Hospital appears to confirm earlier work indicating that mentally ill patients—who historically have been "dominated by authoritarian personality traits"—tend to favor authoritarian candidates: in these cases, Republicans.
- Analysis of the results, reported in the April PERCEPTUAL AND MOTOR SKILLS, show that the patients significantly preferred Nixon over McGovern, whereas the hospital staff chose McGovern. There were no significant differences among patients in the 1976 Ford-Carter election, but the staff was heavily for Carter. A previous study of similar patients revealed that they overwhelmingly preferred Goldwater over Johnson in the 1964 election, while nonauthoritarian personalities chose Johnson. The researchers conclude that "a voter will select the alternative most compatible with his personality system."

ELECTION DAY-NOV. 6, 1984

YANKEE DOODLE
 DANDY



Carol Stetser

fine thank-you how are you? FINE THANK YOU HOW ARE YOU?

thank you how are you? fine

VOICE ALARM

THE NUCLEAR BUTTON

Miss Manners is sorry for these lonely and embittered people, but she blames it on the illusion that mistakes business contacts for friends.

"Except for being born, this is the greatest moment of my life," said Carlton Chan, whose spirited imitation of the Red Mexican songbird left the audience stomping its feet.

Airborne Generals Primed for War

DON'T BLANK OUT!

It can make a big difference where you

"We can sleep together, but we cannot live"

Faces Charge of Having Sex

New Wave Hookers

Your Every Perversion For a Price

President Reagan accepted a revolver, a chain saw and four hearing aids as gifts during 1984. Vice President George Bush kept a rifle, a bulletproof vest and two dolls.



- 31. Need variety
- 32. Need caring and
- 33. Need for
- 34. Need to get
- 35. Need to receive

WIN
A COMPLETE
MASTERS OF THE
UNIVERSE TOY
COLLECTION
DETAILS AT THEATRE

Scott were going to resolve the answer has not stopped the U.S. ahead with developing the weaponry 10... first strike against the Soviet leadership. The question of whether it is better to plan to kill Soviet leaders or to keep them around to negotiate with has simply been left open.

The subject is handled in the way Pentagon planners customarily handle important problems about nuclear-war fighting that they are unable to resolve. The official attitude is that we will fall off that bridge when we come to it.

YOU? fine thank-you how are you? fine thank

S. Davies



"façade"

warren ong



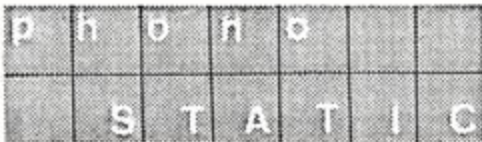
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Glossolalia

FEATURING: Madison, WI performance artists QWA DIGS UNDER PARIS'S; Canadian musician/filmmaker KATHLEEN YEARWOOD; Editor of photoSTATIC & creator of the film "Buz" LL. DUNN; Floridian electronic musician TIM RISHER; Social malcontent & outcast, Iowa City's 9DIGIT ZIP; Experimental band the CREATURE COMFORTS; Soundtrack excerpt from STEVE HARP's "Graffiti"; and California correspondence/audio artist MINÓY.

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