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May 1986

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PhotoSTATIC is not-for-profit, bimonthly, independently published xeroxart magazine edited by Lloyd Dunn. This is number 18 in the ongoing series. The editorial policy is this: if you go to the trouble to send it to me, I'll look at it. If I like it (or even if I don't like it but see something interesting happening in it) I'll print it if it's technically feasible. With this issue, I'd like to take the opportunity to thank anyone who ever offered me any advice.

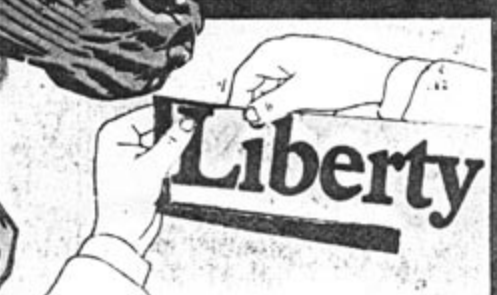
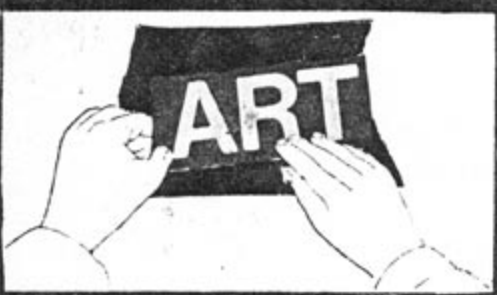
Submissions from anyone are welcome and encouraged. Work may be in two forms: 8.5x7" or 8.5x14" xeroxart, photographs, line drawings, combinations &c; or on cassette or reel tape suitable for dubbing. The xerox work will appear in the magazine as the editor sees fit; the tape work will appear in the twice-yearly cassette magazine, phonoSTATIC. Work is kept on file and used if/when it seems appropriate. If you want your work returned after use, please include self-addressed stamped envelope. Subscriptions are available: 5\$ gets you the next 6 issues of photoSTATIC (almost a full year) and 10\$ gets you the next 6 photoSTATICs and the next two phonoSTATIC cassettes. 15\$ will get you one full year of photoSTATIC, one full year of phonoSTATIC, and one full year of the continuing series of artist's books published by photoSTATIC.

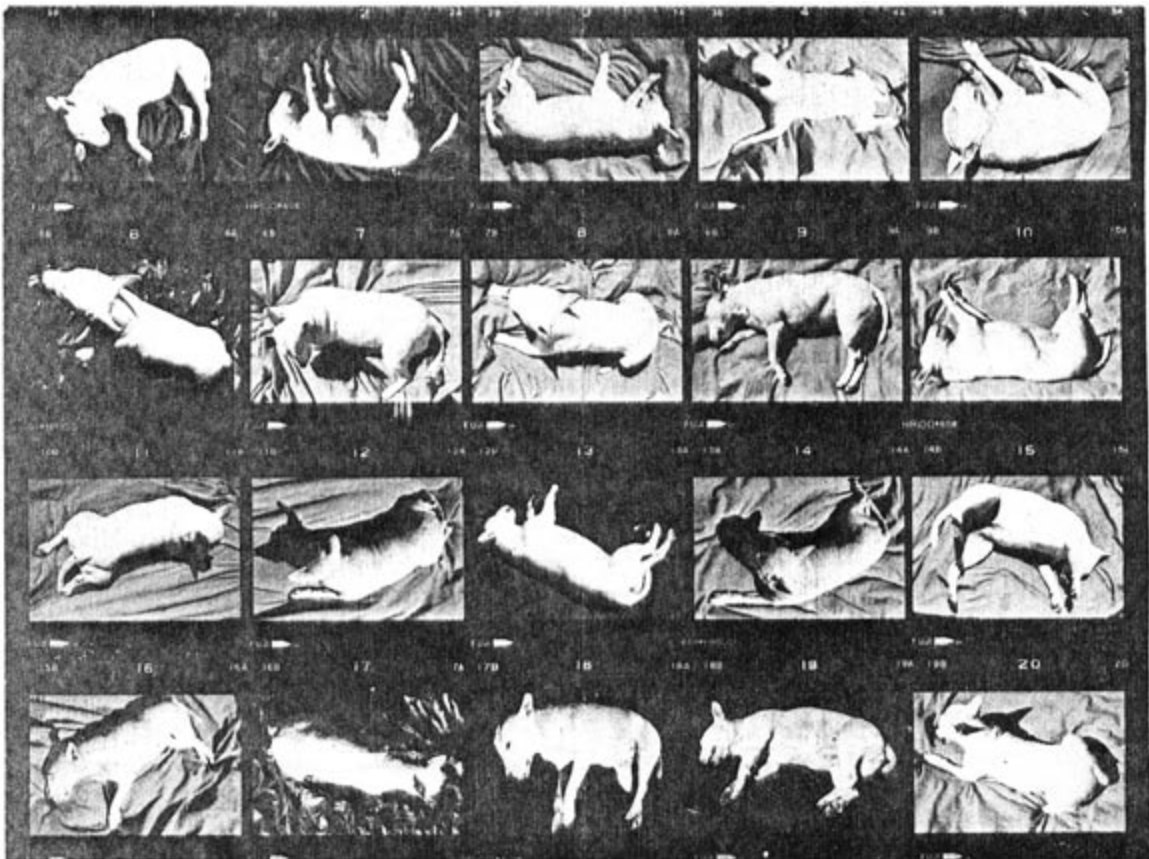
Address any comments, suggestions, criticisms about photoSTATIC, or art in general to photoSTATIC, 330 S. Linn St #7, Iowa City, IA 52240. We need your input, we need your art, we need your \$. This project is sponsored in part by a grant from the University of Iowa Fine Arts Council.

cover Ll. Dunn/ 517 Dazar, OMAHAHA, 5303 S 122 St, Omaha NE 68137/ 518 Gérard Barbot, 2939 Ave Y, Brooklyn NY 11235/ 519 Sue Fishbein, Analog Productions, 26 Mirarnar Aye, San Francisco CA 94112/ 520 "Suspected" 521 "Haint's Progress" 522-524 from "New Hope Series" Minóy, 923 W 232 St, Torrance CA 90502/ 525 Dazar/ 526 John Heck/ 527-532 Serse Luigetti, Via Ulisse Rocchi, 06100 Perugia Italy/ 533-536 from "Core Samples of Culture" Ll. Dunn/ 537-541 "Comic Truth" Jürgen O. Olbrich, Kunoldstrasse 34, D-3500 Kassel West Germany/ 542 Jorge Caraballo, Juan Carlos Gomez 1490, Montevideo Uruguay



Art of the Comic





John '85

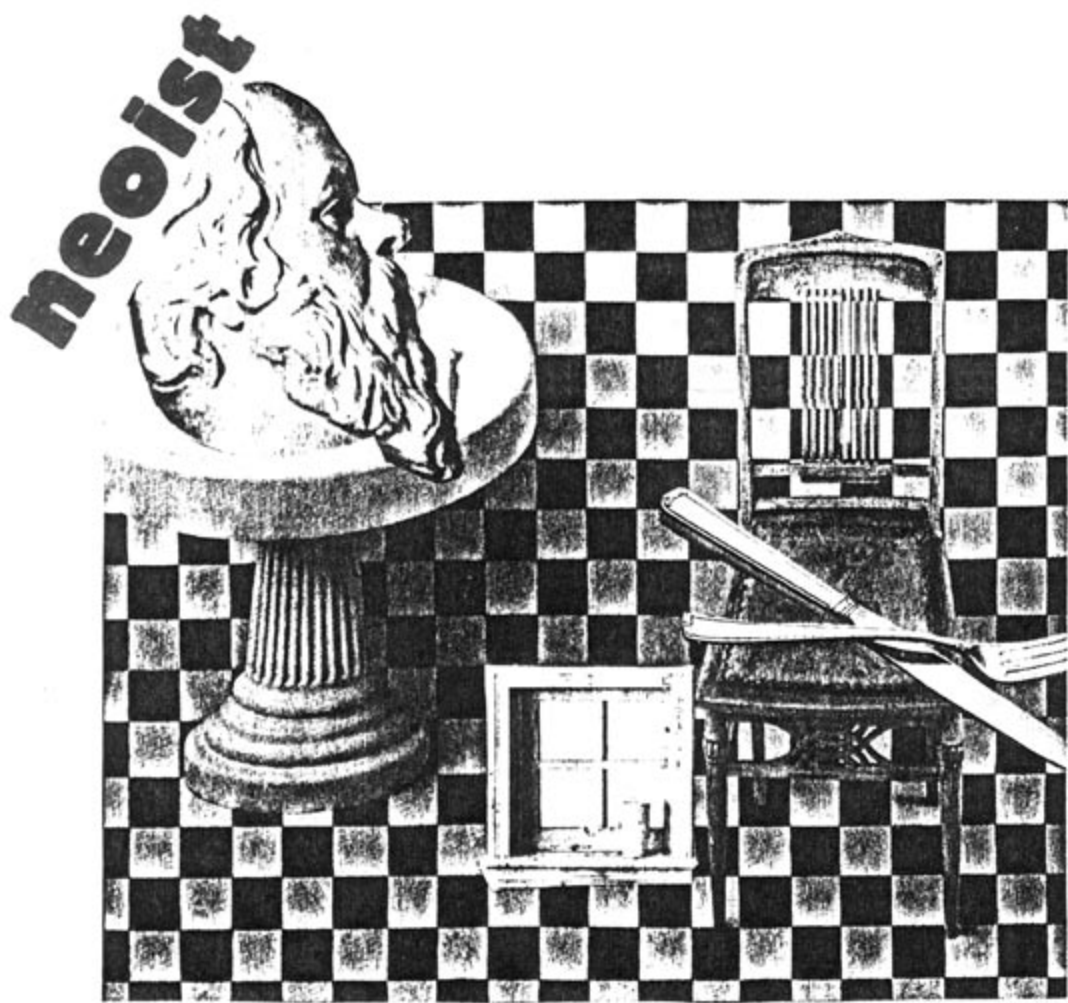








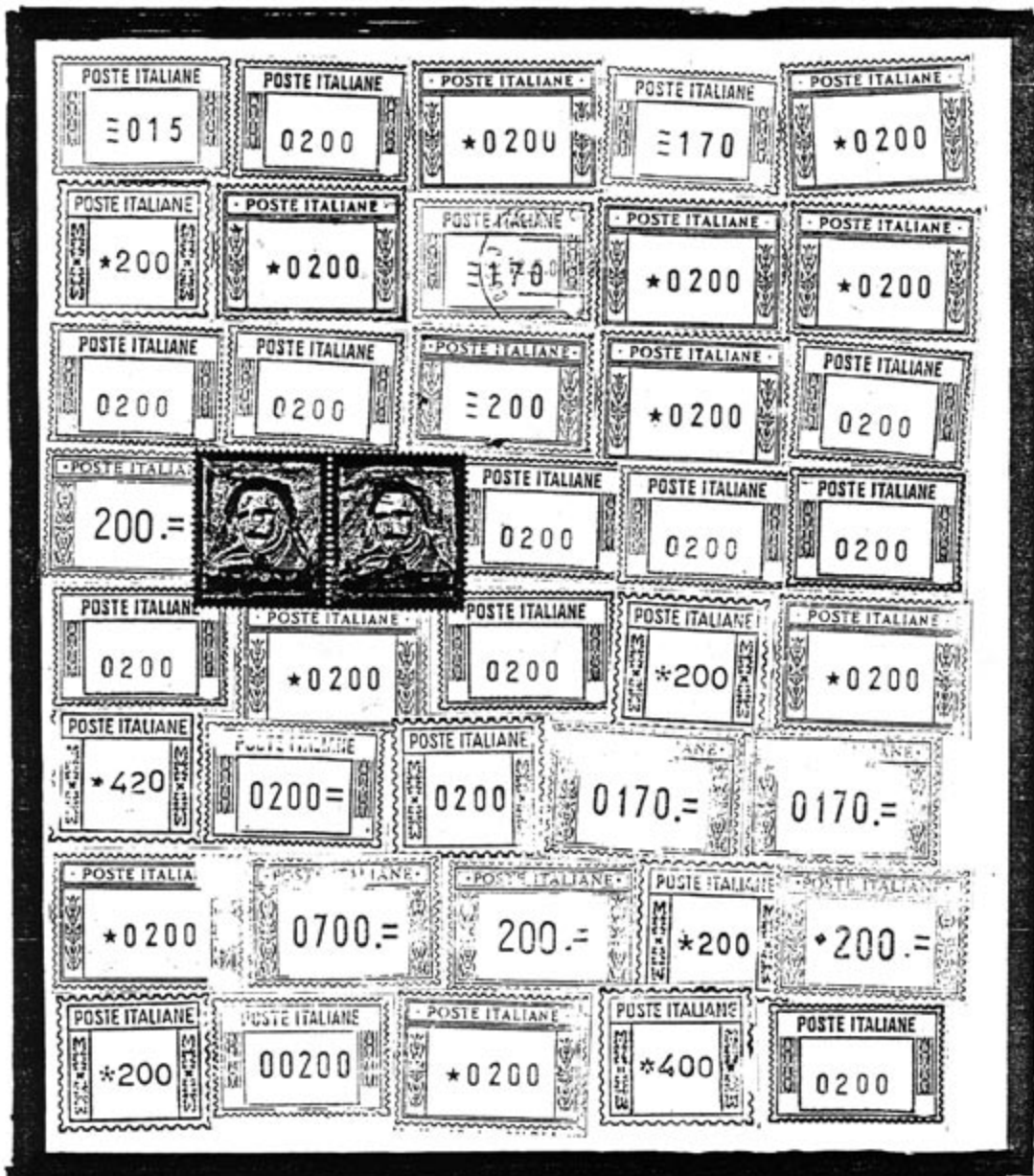




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SERSE LUIGETTI- INBETWEEN PRACTICAL ART & IMAGE TECN



ABSTRACTION-FIGURATION

527



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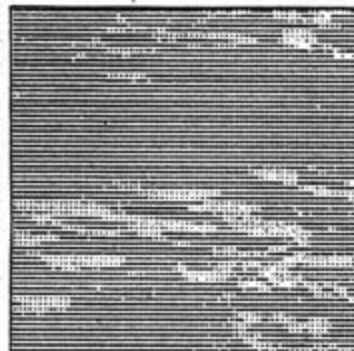
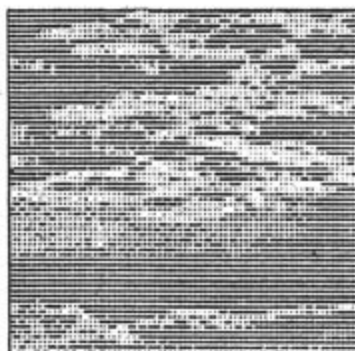
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BLACK & WHITE STORY

PAPER

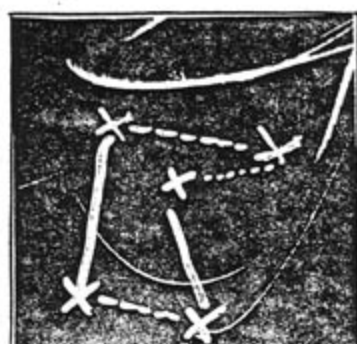
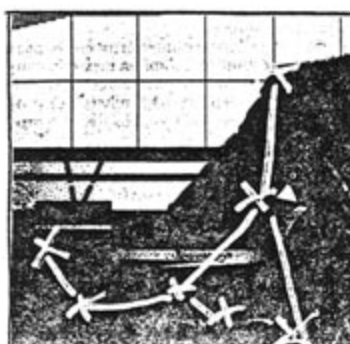
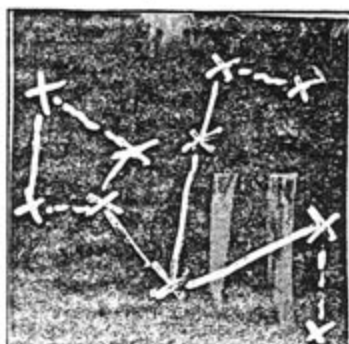
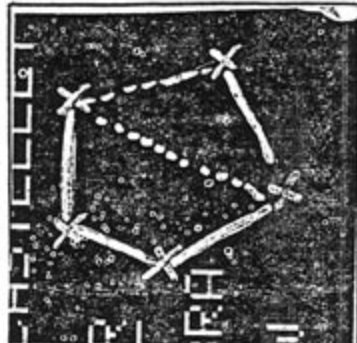
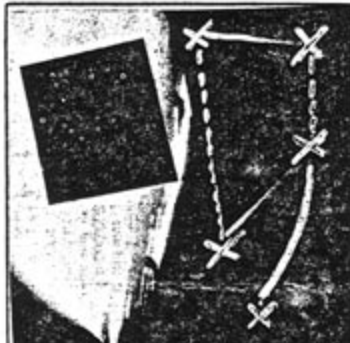
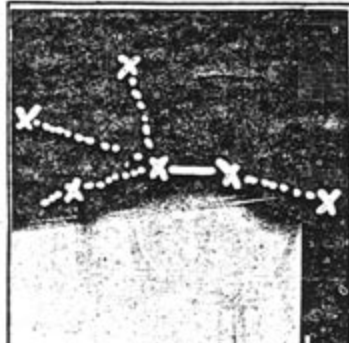
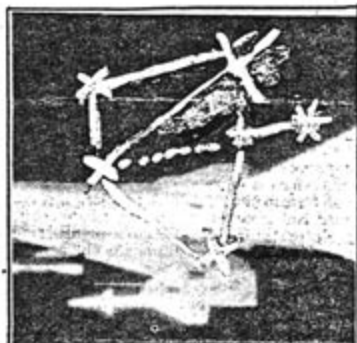
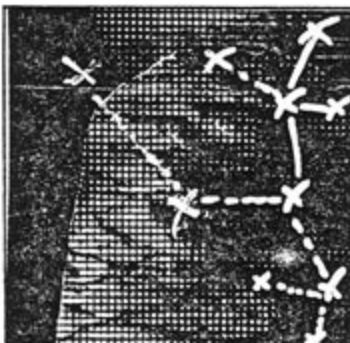
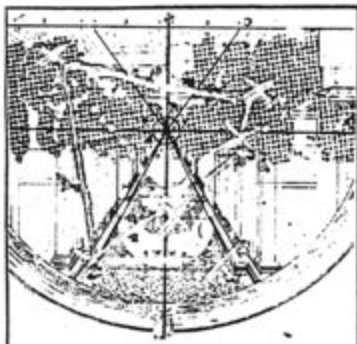
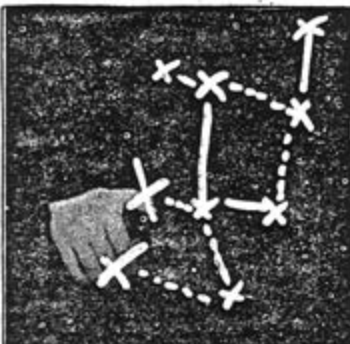


POSTSCRIPT SMOKE SIGNALS



SERSE LUIGETTI

PAPER R CON TELLA TIONS



POSTSCRIPT UM

BUT, PUNKY, IF I BUY YOU OUT AND MAKE A GO OF IT- HE SHOULDN'T OBJECT IF YOU BOUGHT A HALF INTEREST IN A BUSINESS!

HOT WING-OVERS AND SIDE SLIPS! YUH MEAN YOU'LL DO IT?

YEAH- BUT IT LEAKS!

WAIT! I'LL BUY PUNKY'S AIR SERVICE!

BUT WE GOTTA HURRY, JENNY! REMEMBER THAT GUY WANTED TO BUY IT AND US IT- FOR A DAIRY.

YOU'RE RUNNING THE AIR SERVICE- HAD EXPECTED TO FIND A GIRL-

BACK AT THE AIRPORT

WELL, IT LOOKS LIKE I BOUGH MYSELF SOMETHIN' PUNKY-

IT'S SWELL OF YOU, POP- WORKIN' FOR A CAUSE LIKE THAT!

YEAH- INSTEAD O' THAT JENNY DARE! HEV YOU SEEN TH' WAY SHE FLITS OUT TOWN IN THEM FLYIN' WITCHES? WHY, IT'S SHAMEFUL!

GOOD-BYE, JENNY!

JUST BOUGHT THE PLACE ABOUT AN HOUR AGO-

I JEST THINK TH' COURT OUGHTA GO AHEAD AN' APPOINT HIM PUNKY'S GUARDIAN- AIN'T HE HIS FATHER -

THE VERY TH' THAT JENNY LITTERIN' TOWN WI - CIRCULA

ER- JUST A MOMENT LISTEN SIR -

THAT FELLOW MUST HAVE TO WORK ALL THE TIME TO KEEP THIS CRATE IN THE AIR!

WHEN YOU WHATEVER DOING?

COST IS NO OBJECT,

ABOUT JENNY THIS IS A GOOD TOWN MAYBE, FOLK! WOULD FLY- IF WE HAD A NEW PLAN

WHY, IT'S POP- I- I THOUGHT HE'D FORGOTTEN ABOUT ME!

AND THIS IS THE PLANE-

IT'S TO FA PERSONA WOULD CAUSE FEET GROUND

YES, PUNKY'S F OVER QUITE A

WHY- ER- CERTAINLY!

WHY- ER- CERTAINLY!

OTHER TURNED FEW NEW

IT FITS PERFECTLY- BUT IT'S A RATHER EXPENSIVE SUIT, SIR!

IT'S INSUL THE WIT TOV

BUT- I WOULDN'T CHARGE ANYTHING FOR THIS- IN FACT, I'LL GIVE YOU A CONTRIBUTION

WHAT DO YOU MEAN WE' S IT RICH? PUNKY HEIR TO YOUR E FORTUNE- AND I WHY, YOU LA?

WHY- SPLUT

WHY - IT WAS NICE OF JENNY DARE

ACE AIR SERVICE AT LOCAL PORT ANY LANCE?

Y' KNOW THEY AIN'T ANY QUESTION BUT WHAT MISTER WICKS IS A FINE MAN!

AIN'T N SENSE

SO THAT TIGHT, MISER! BROTHER OF MINE WILL ME A DOLLAR AND HIS AFFECTION - BUT OWN BOY? - JUST I HIS FATHER?

BE A GOOD BOY AND MIND MR. BUMPETT I'VE GOT TO FLY ALONG NOW-

AW- SHOOT!

AW, PLEASE DON'T SELL IT! MR. BUMPETT! JUST LOOKIT TH' FUN ME ANE JENNY'D HAV' RUNNIN' AN AIR SERVICE!

DON'T YOU SEE, PUNKY? - THAT WOULD MEAN SPENDING LOTS OF YOUR MONEY- IT WOULD BE A GAMBLE!

IMAGINE THAT GUY WANTIN' T' BUY MY AIRPORT AND HANGAR AND USE IT FOR A DAIRY!

YOUR LAWYER WILL PROBABLY DO A WING-OVER- HE'S ANXIOUS TO SELL

WHAT? - ER- YES- SWELL GIRL!

TO DROP TH' CIRCULARS C HER AIRPL MAYBE WE' MISJUDGED

LEAVES! ONLY NUMBER OF TH' SOUGHT FUNDS THE OTHERS--

TOO BAD SHE HAD TO LEAVE- SHE'S A SWEET GIRL! I'LL TRY TO KEEP YOU FROM GETTING LONESOME!

MEAN- WHILE, PUNKY'S FATHER

TH' ADDO AS PUN NOT IF FIRST MANUFACT DIRT ON HER- PROVE SHE'S TRY TO FEATHER HER OWN NEST!

I HEAR TELL TH' AIRPORT AND HANGAR ARE FOR SALE!

I COULD PATCH IT UP!

THIS A BET PAY PROP HE II IT!

TO HAVE DLED HANGAR I FINISH I YOU'RE

- WHY, YOU WON I KNOW THE PLACE. I GET THROUGH- T' FIELD WILL BE LIGH HANGAR REPAIRED-

HANDLE ME WITH CARE, JENNY! DON'T FORGET YOU'VE GOT A MILLIONAIRE IN TH' REAR COCKPIT!

DON'T START BLOWIN' BUBBL! PUNKY! THAT RADIOGRAM SAID YOU WERE HEIR TO AN ESTATE- NOT A MILLION DOLLARS!

MEAN- WHILE PUNKY SOME YOU-HO YOU LIKE TO GUARDIAN? I'M THE COURT W APPRO

A FORTUNATE BOY, WITH THE EXCEPTION OF A RUN-DOWN AIR SERVICE- YOUR UNCLE INVESTED WISELY-

YESSIR- I DON'T WANT T' SELL IT- BUT MY WYER SAYS GOT TO-

LET'S SHOW HIM AROUND, PUNKY!

BEG PAROC BUT COULD I WID YOU- T' TALK, I LEARNIN' T

A SMALL E HANDBILLS FOR CHARITY.

HA- THAT WAS A SA TRICK OF MINE - MIX THOSE GAMBLING CH WITH THOSE ASKIN' A CHARITY- WHY, THE WHOLE TOWN IS TALK ABOUT JENNY DARE

MADE A MISTAKE MADE A COW HANGAR BARN!

EDITED BY PUNKY

IN-DOWN AIR SERVICE IS AMONG THE PROPRTIE

GENTLEMAN HAS TER CHANCE OF ING FOR THE ERTY, MISS DARE- N TENDS USING AS A DAIRY

BUT, MR. BUMPETT- I'LL PAY CASH!

I TH IS R TC

THIS IS THE HANGAR

WHO'S WORKIN' I'M TRYIN' T TAKE A NAP!

SORRY, BUT THAT'S IT, WE'LL HAVE TO SELL FOR WHATEVER WE CAN GET!

GULP!

OOPS- DID HEAR THAT, NNY?- WE JT AN AIR SERVICE!

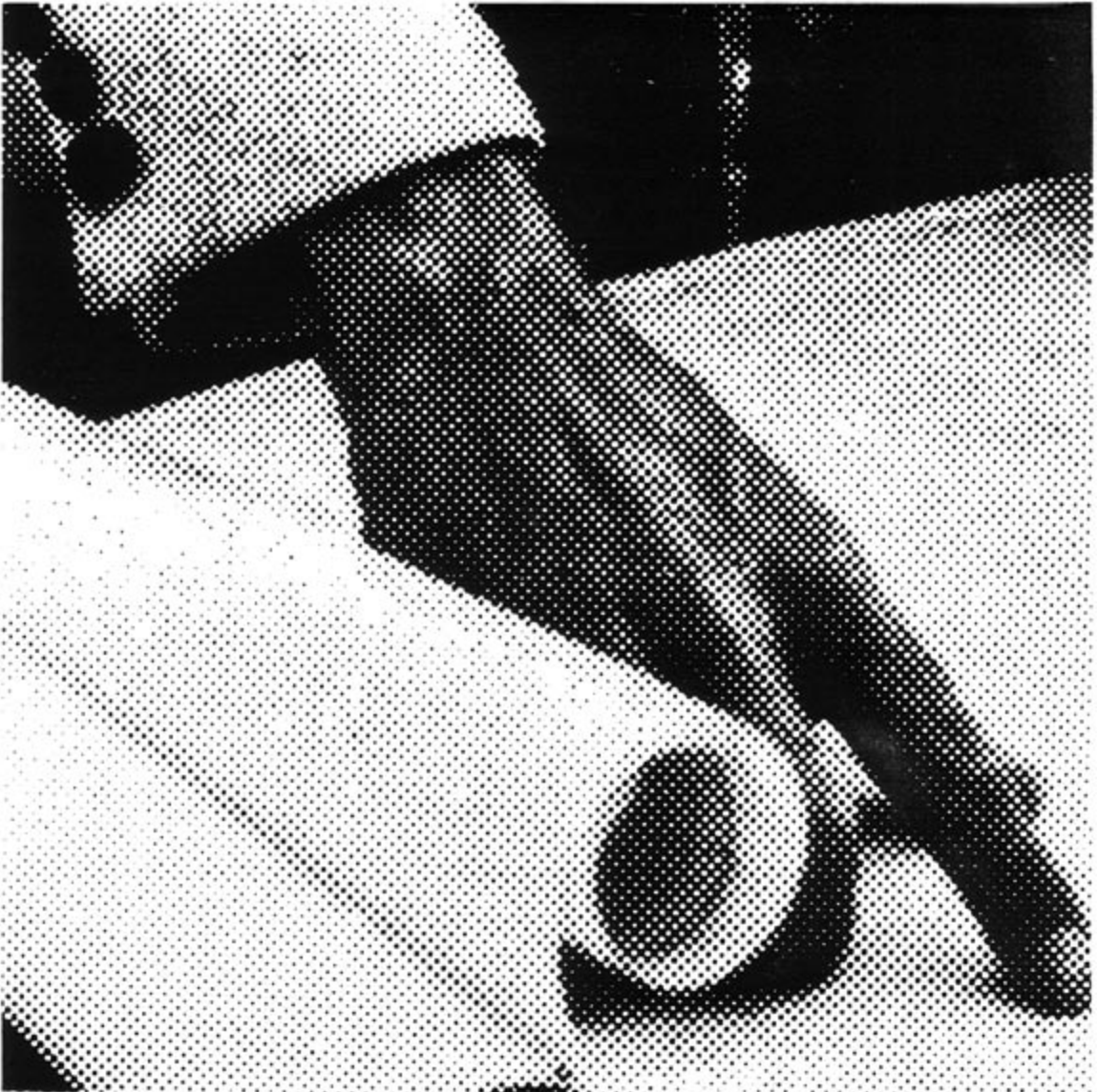
POSTSCRIPT UM

SHUT UP!

SERSE LUIGETTI 1985

Core Samples of Culture

M a y 1 9 8 6

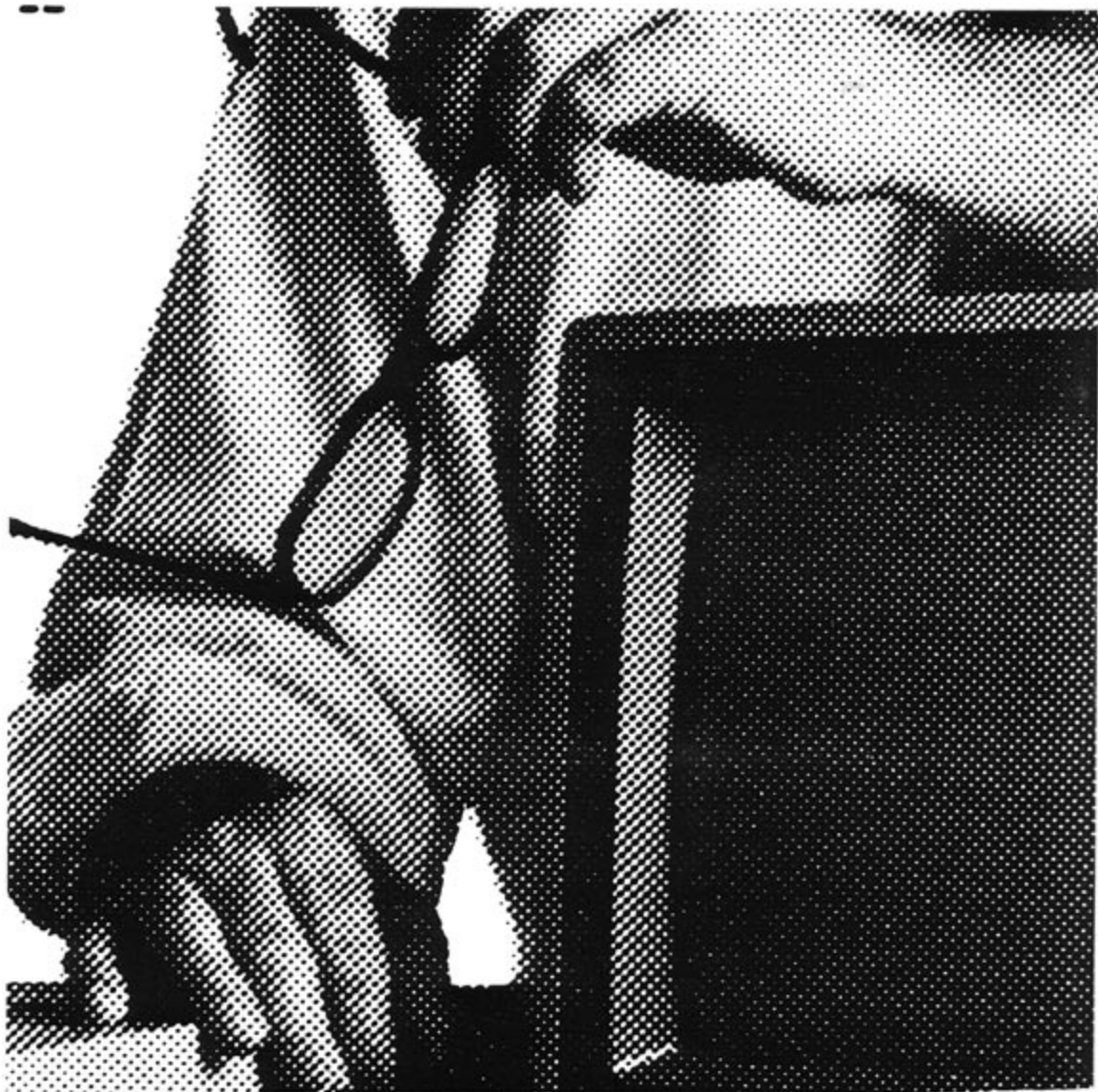


Popular Mechanics, A, m/5

How is this person dressed? What can we determine about this person from the sleeve that we see? What kind of work is this person engaged in? The roll of paper signifies a certain type of information is being presented. What do you think this person is pointing at? Why do you think this person is pointing? Does this mean something?

533

Core Samples of Culture



Success!, C, g/4

What is the relationship between this person and the machine? The devices for looking, do they have a referent of a symbolic nature? The hands, the rolled up sleeves, are about a certain type of activity. What activity is this? The machine, the device to be looked at, does the person feel entirely comfortable with it? What function does it serve? What function does the person serve?

Core Samples of Culture

M a y 1 9 8 6



Playgirl, CS#3, k/2

Why does the one look up and smile at the other? By what artifice is this necessary? Is it simply because there's a face to be smiled at? Why is the one so much larger than the other? Is the protective attitude of the larger one's arm significant? The original is mostly pink and magenta. Can you think of any significance that these two colors may have in relationship to the relationship portrayed in the core sample?

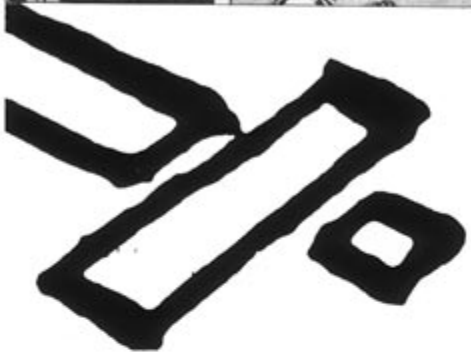
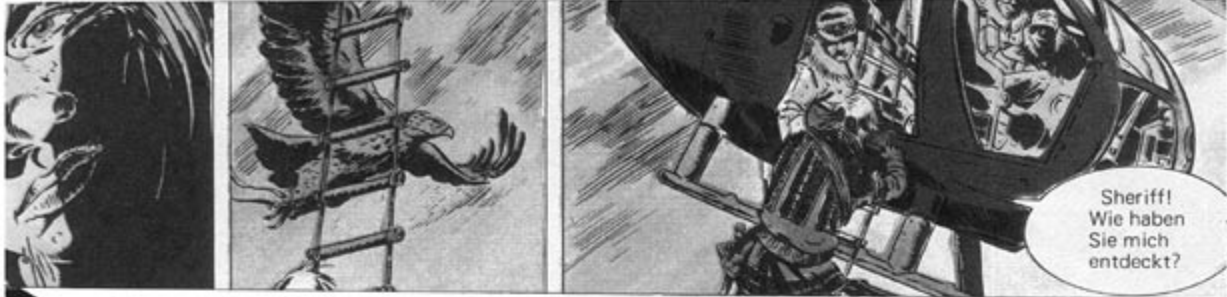
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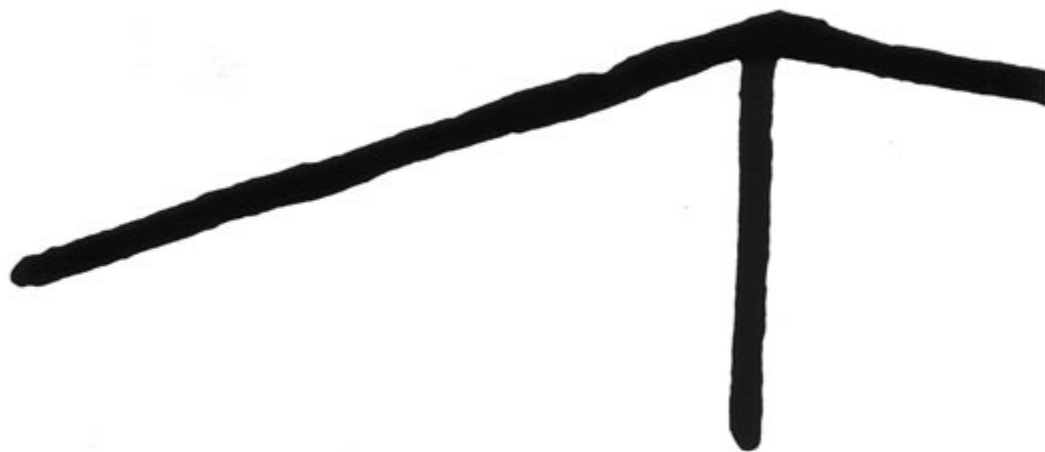
Core Samples of Culture



Playboy, CS#2, x/1

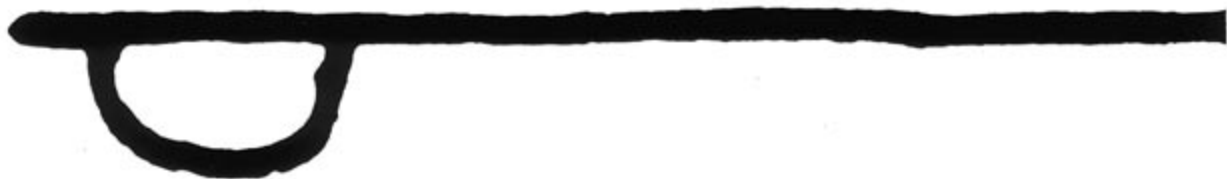
Why is the person running? What is the person's relationship with what lies out of view? The short pants, the naked legs; what is the significance of the attire?







Die werden kein leichtes
Spiel mit uns
haben!



Sie haben mich erwischt
...aah! Turi, mein
Sohn...





48



69



33





"El Sueño de Reagan"

Jorge Caraballo

Mail Review

PhotoSTATIC's editor reviews recent mail

M a y 1 9 8 6



Soft Concrete Cooking by Marc Pira. 14.5x 2.12 mm, 36 ppg, xerox. A series of wonderfully dark xerox collages which deal with eroticism and symbolic functioning of celebs in that regard. My favorite part was the beginning where coarse halftones of Monroe (that symbol) are messed with & suggestive things happen, like lips for eyes. The series winds up much differently & some of the things I wonder if it wouldn't've worked better if they were left out, but my reservations are slight, I enjoyed it a lot. Trade things with Marc Pira, BP 44, 33031

Bordeaux Cedex France. Also look into Voices by Marc Pira. 40:00, stereo cassette. Rhythmic & throbbly, certain repeated sounds become vocalic as you hear them more. Composition is augmentative: things are added as you go along to create a richer and headier mix. Some things get subtracted & you are left with something different than what you started out with. Other things are added to augment that. And so on. Available at above address.

A 'zine devoted specifically to reviews of this kind of work is MOCKreviewZ which I highly recommend. Zen Sutherland's reviews are as much about himself as they are about the work, but never mind it's good fun & actually informative. Lots of poetry work and copy art and mail art are reviewed here. An indispensable resource. Send stuff or \$7 to mockersatz zrox, 104 Woodgate Court, Sterling VA 22170. I just got #3.



Or 101: Book of Job, Bad for Business & Or 101a: Book of Job, Supplement by Uncle Don Milliken. Each 12 ppg, 8.5x5.5, xerox. More wonders from Uncle Don, who recently applied for a job, was turned down, and turned the experience into art. Witty repartee with a questionnaire in 101a, "I have considered growing up, but that's one form of suicide I can do without."
(cont. ...)

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You must be on Uncle Don's list to get these, but ask anyway at ORWORKS, P.O.Box 868, Amherst MA 01004.

Box of Water #2 edited by Steven Perkins. 5.5x8.5", 60 ppg, xerox. This is a nice expansion on #1 which came out about a year ago. There are mail-artists from many nations represented here, and all the work is carefully chosen. Steve has a knack for sequencing things, which is no small feat considering the variety of different kinds of work he is dealing with. End has reviews of magazines and tapes which are brief, like this one. Single copies are 3\$ from Box of Water, 135 Cole St., San Francisco CA 94117.



scarlet



GOD

I D L E
T I M E
H A N D
B O O K



Idle Time Hand Book compiled by Dixon. 8.5x11", 36 ppg, xerox + manipulations. Some of the works in this one are beautiful. I especially like the idea of xeroxing a solid black over an image from a grayer machine to achieve a striking two-tone fx. Just goes to show, good xerox art uses the idiosyncracies of the unit at hand. My work is in here, but doesn't

stand out, and some of the other work doesn't either; but there's some really fun stuff by Dixon, who was apparently more inspired by the idea of xeroxing hands than anyone. I have a feeling the edition is very limited, but write anyway to Idle Time, 613 Bernard, Denton TX 76201.

Funhouse is a contact list available for 1\$ or 88 worth of stamps. 3 8.5x11" sheets, 6 ppg, 2 columns per page. There are a lot of contacts here! Interested? Write Lang Thompson, 2111 University Blvd E #33, Thscalosa AL 35404.

Alternative Gallery is an archive of new artworks which do not fit in with the gallery system. They thrive on works which are sent to them by small presses, like photoSTATIC. They have an extensive list of works on file. If you are a small publisher, send a copy of your works to Alternative Gallery, P.O.Box 20037, 11810 Athens Greece.



photoSTATIC Magazine
<http://psrf.detritus.net/>

