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NO.
19¹/₂
AUGUST 1986

1913

“1913”

This issue, entitled 1913, is intended to reflect upon the heritage of experimentation that has been acquired by the postmodern artist, as symbolized by the Armoury Show, which was held in New York in that year. An interesting paradox is the Tradition of the New that weighs upon all of us when we do our work. To a certain extent, this would indicate that our sense of the New is illusory. Perhaps Duchamp was correct in proclaiming the death of art and refusing to do it anymore. And perhaps not.

PhotoSTATIC is a bimonthly periodical which is not-for-profit and has a circulation of about 100. PhotoSTATIC is edited by Lloyd Dunn who does everything out of his bedroom/studio in Iowa City. This issue of photoSTATIC is funded in part by a grant from the University of Iowa Fine Arts Council. Subscriptions to photoSTATIC are available: 5\$ for one year of the xerox magazine; 10\$ for one year of both the xerox magazine and the twice-yearly cassette magazine phonoSTATIC.

Credit is due to Thomas Hibbard, who suggested the theme for this issue.

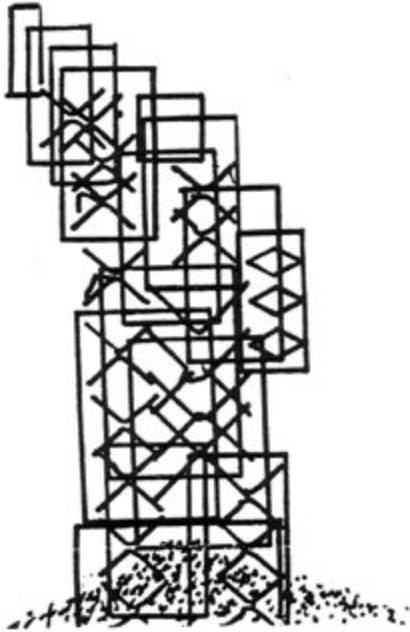
Who Did What

Credits for this issue go to the following artists:

- 577 Musicmaster, 335 16th Ave #4, Hopkins MN 55343
- 578 Richard Bruno, 7 Bourg l'Abbe, 75003 Paris France
- 579 Serse Liugetti, via Ulisse Rocchi, 06100 Perugia Italy
- 530, 581 Luc Fierens, Boterstraat 43, 2930 Hombeek Belgium
- 582, 583 Crag Hill, 585 Merritt #2, San Francisco CA 94610
- 584, 585, 586 Richard Bruno (see above)
- 587 Ruggero Maggi, C.so Sempione 67, 20149 Milano Italy
- 588, 589 Fernand Barbot, 2939 Avenue Y, Brooklyn NY 11235
- 590-593 Thomas Hibbard, P.O. Box 3831, Wichita KS 61203
- 594 Hazel Jones, 71 Lambeth Walk, London SF11 60X UK
- 595 Arturo G. Fallico, 22700 Mt Eden Rd, Saratoga CA 95070
- 596 J. Pyros, 429 Hope St, Tarpon Springs FL 33589
- 597 Joel Lipman, 2720 Winsted, Toledo OH 43606
- 598 Patrick T, 1649 Dwight Way, Berkeley CA 94703

Graphics for cover by Thomas Hibbard; cover designed by Ll. Dunn.





Mme Verdurin



Paul & duchesse de Smermanter



PAPER

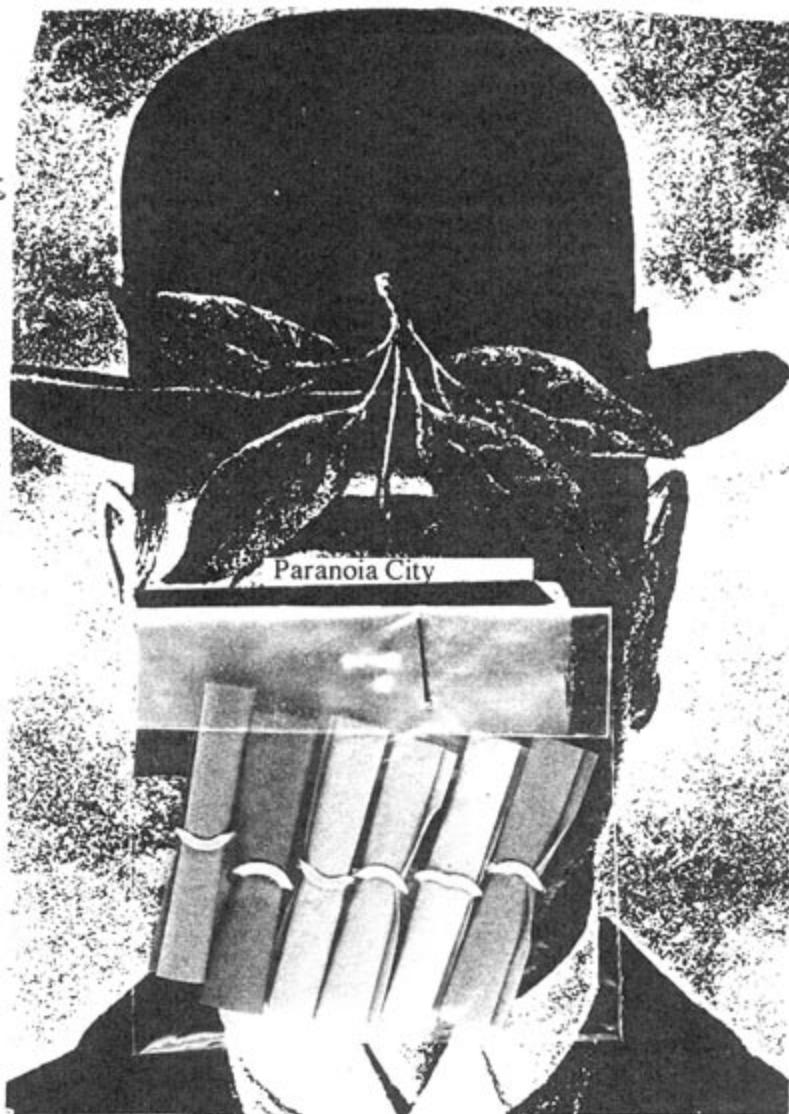
TRIBUTE to



ENVER HOXHA OQ

MARCEL DUCHAMP

— Hommage à Magritte —

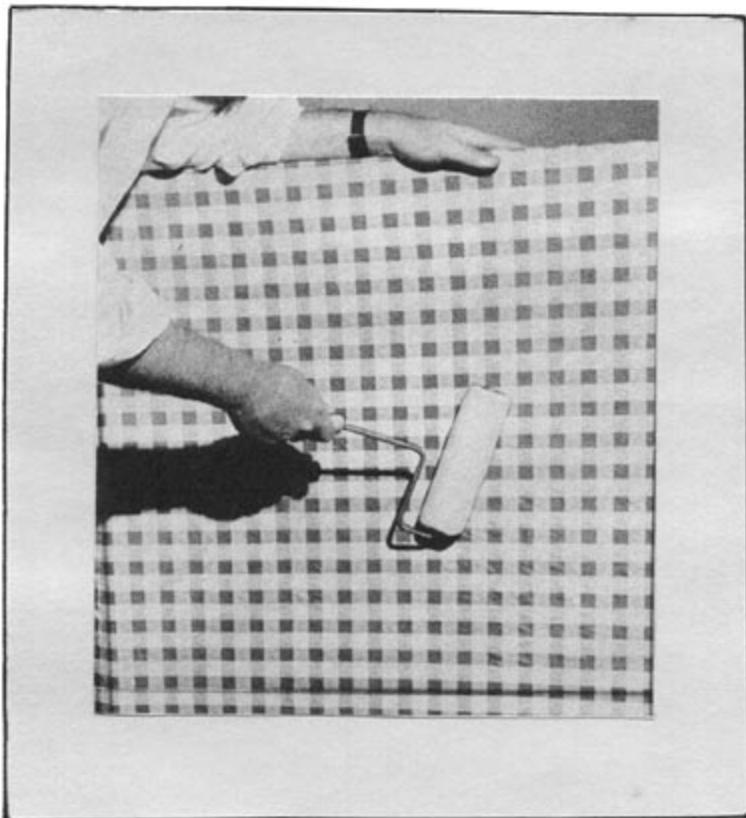




Violon de Man Ray, 1986

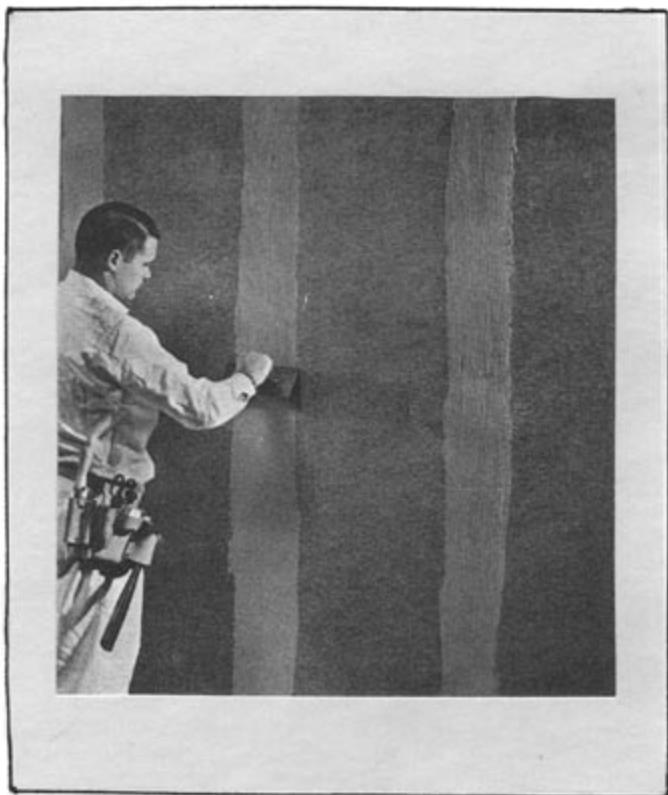
Hommage à Man Ray

Piet Mondrian



I don't remember what Piet was doing in 1913, but I know he was influenced by the cubists, and perhaps is painting over an early cubist experiment.

Time
warp

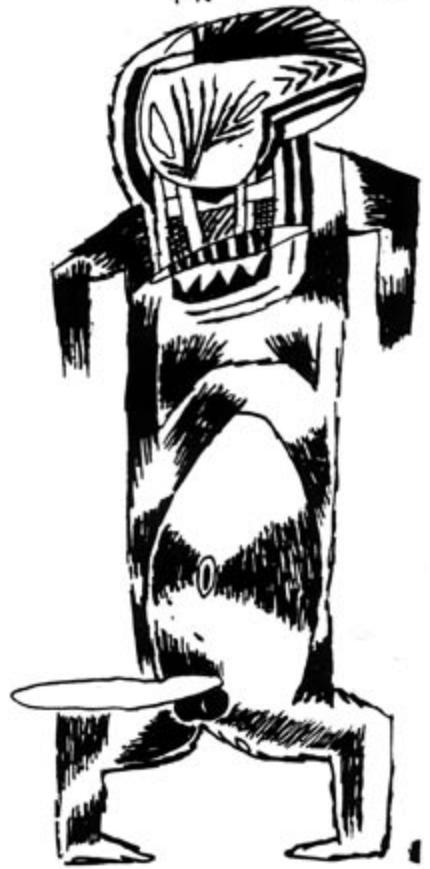
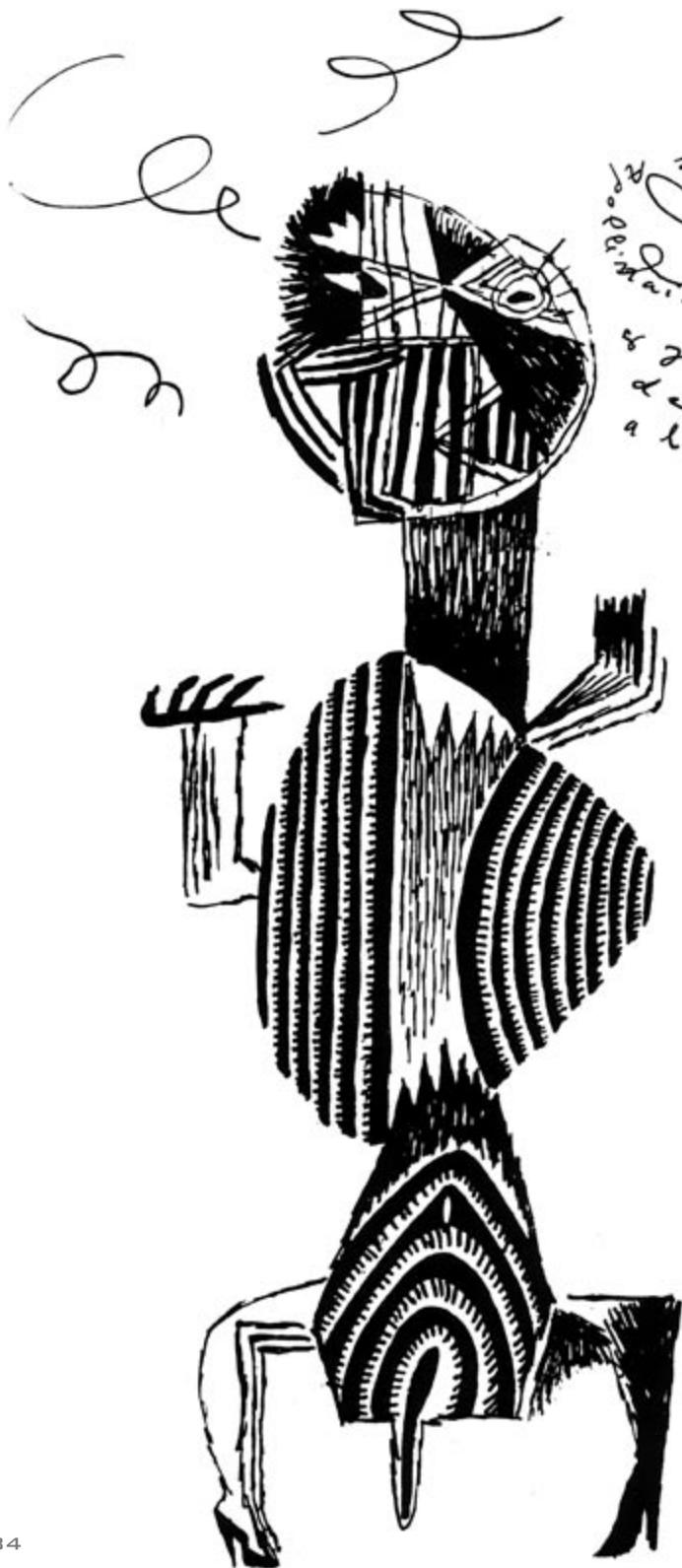


How Mondrian painted
such narrow lines with such a wide roller,
I don't know.

~~D. M.
EWING UNIT
Saine curiosité~~

Produit
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de
la
zone
de
la
zone

FOLLOW UP
1913. (SUITE S)
OF (RE) DISCOVERY
OF "L'ART NÉ
GRÉ + ULTRA
MA CHINES
GO TO THE MO
DERN WAR
STRAVINSKI'S
SACRE DU PR
IN + E M P S



REVOLUTIONARY

1913 (RE) DISCOVERY (SUITES OF) FOLLOW UP OF 2

OF L'ART NEGRE UND ULTRA MACHINISME FOR THE MODERN WAR

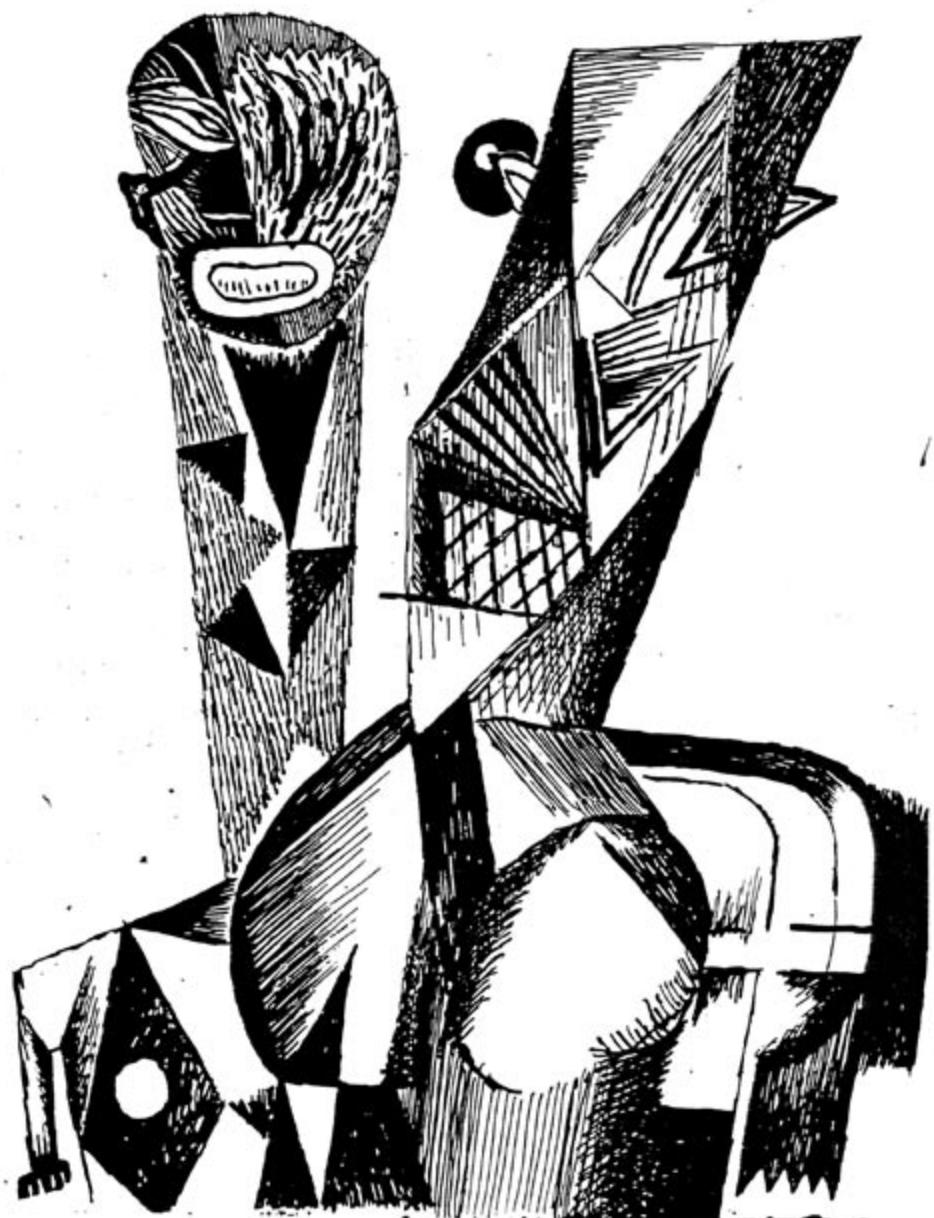


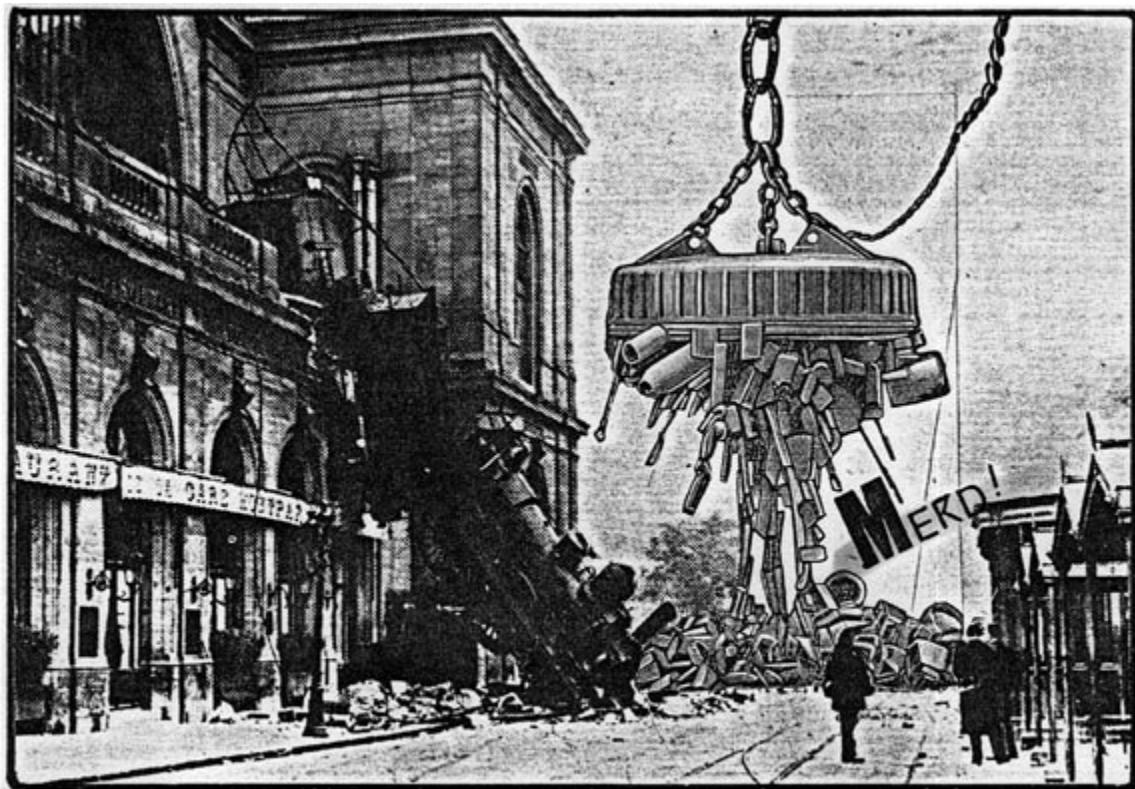
LOVE
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STRAVINSKY'S SACRE DU PRINTEMPS

1986

(SUITE OF) FOLLOW-UP OF THE
1913 4 D.F. SCOVRY (RE) OF "L'ART NÉGRE"
UND ULTRA MACHINES FOR MODERN WAR SALOMONSKY'S SACRE
ALCOOLS DE GUILLAUME APOLLINAIRE.





"URBAN JUNGLE: THE SNAKES ARE
LIVING IN THE MOST UNBRIDLED TECHNOLOGY"
R. MAGGI



Kupka
Architecture Philosophique 1913
143 x 112 cm

Woodstock artist Robert Crumb
Parody of Fauve Painters 1913.

Natalia Gontcharova, 1913. Oil on canvas, 52x38 3/4"

Art Young,
YOUNG'S TRULY
(self-portrait), 1913.
AMERICAN ARTIST



Memling
Oil on masonite, 37 1/2 x 45 1/2" . 1,



Technical examination of Wassily Kandinsky's 1913 Improvisation of (Sea Battle) revealed significant underdrawing and pigment additions.

Morton Livingston Chambers

Landscape (with Trees), 1913. Oil on paper, 7 1/4 x 9 1/4 in. (19.1 x 24.8 cm.)

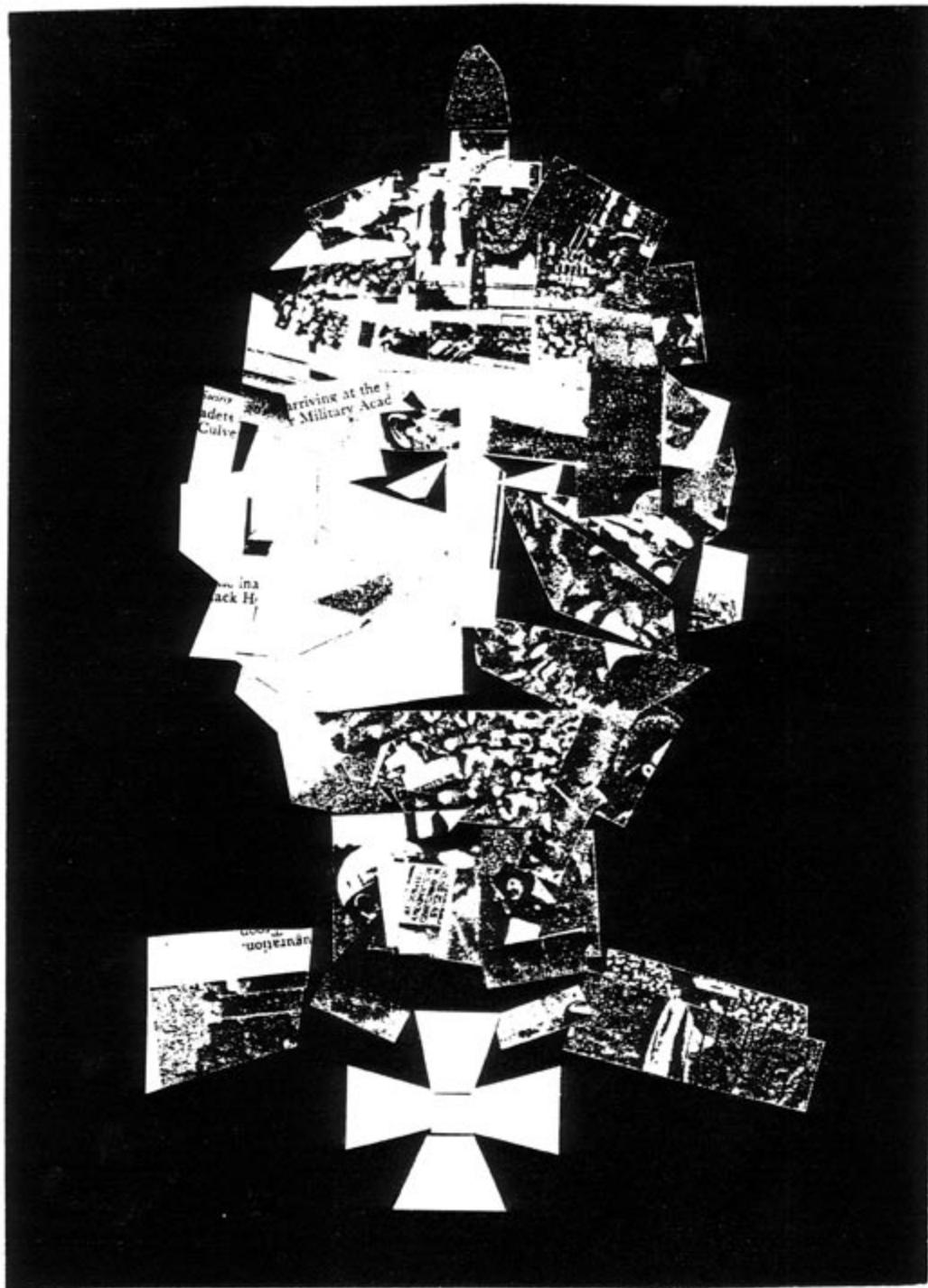


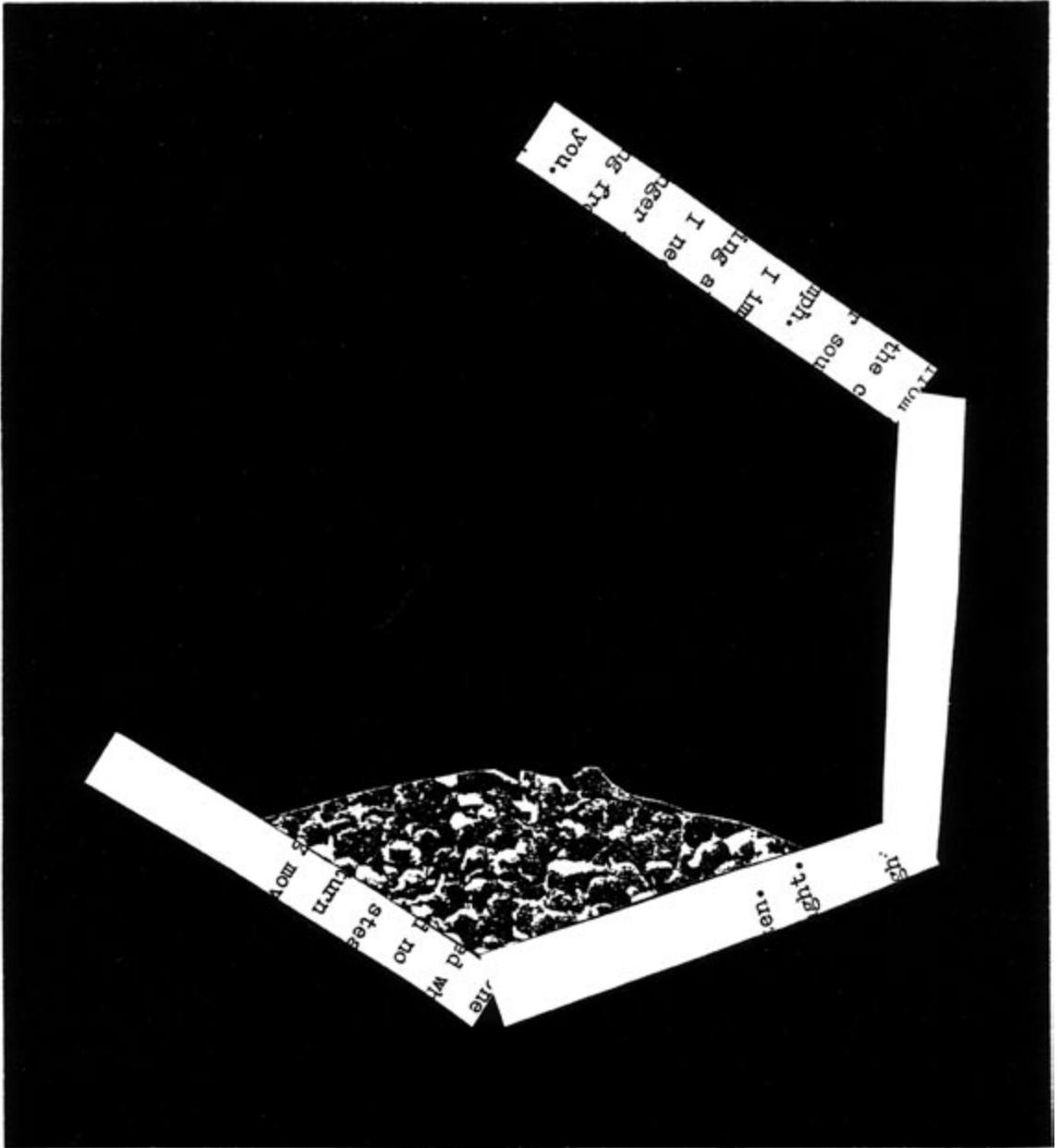
ARTMAIL



1913
FERNAND BARBOT
2939 AVENUE Y
BROOKLYN, N.Y. 11235

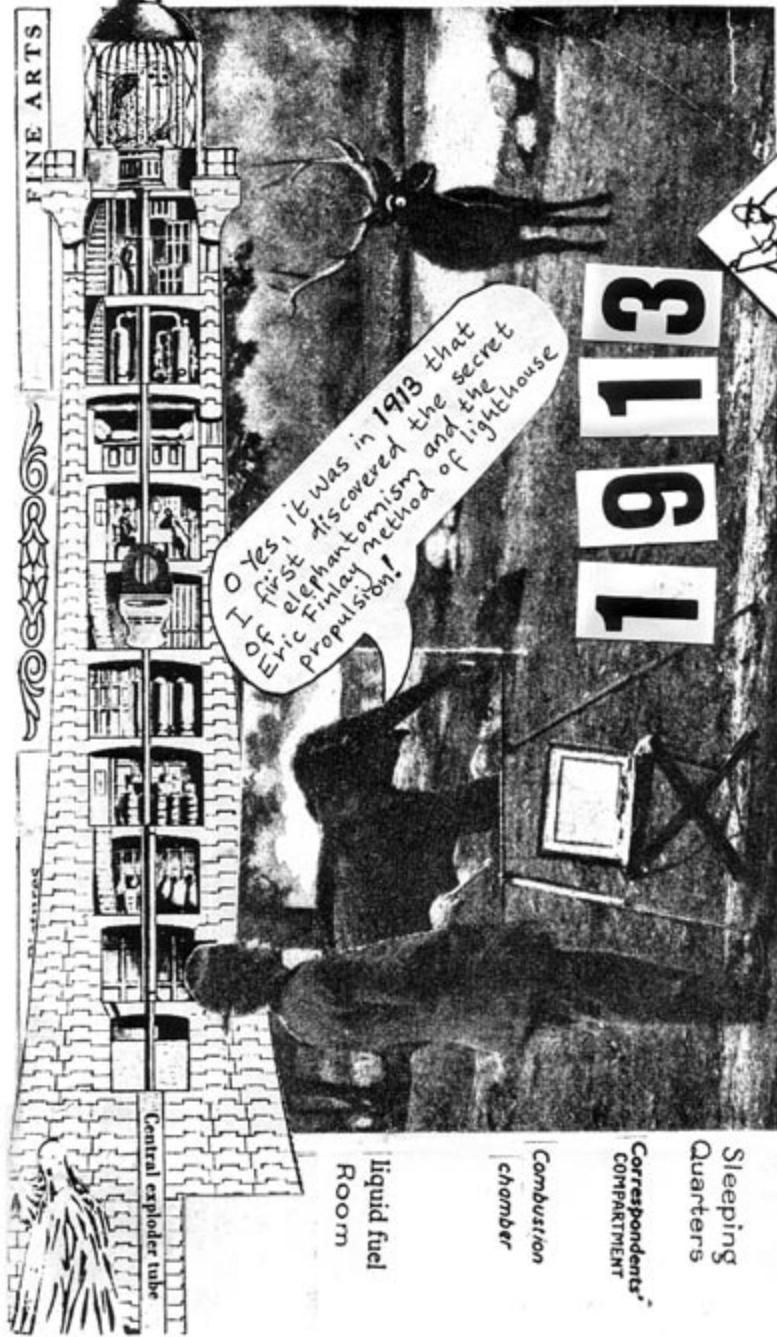








BOTTOM

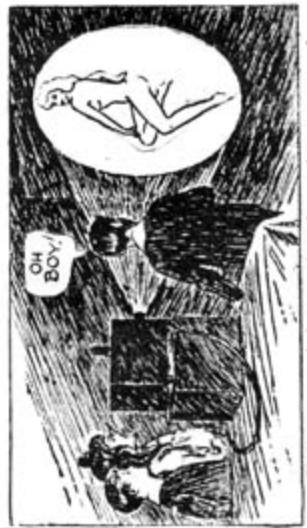


This is a bad example of the way in which real artists go about their work.

Gradual Follicular Fusion



HOW TO LOOK AT mailart



A.1. Waste Paper Co. Ltd.

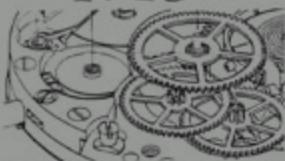
6 MAY 1986

1. Using the magic lantern that shows picture postcards

Otis was one of the least well known Dachau's. Nevertheless he exerted considerable influence as an artist and poet.

Otis rarely committed himself in writing on the subject of art.

1913



Les membres artificiels



Many insisted that it would be impossible to quote Otis directly.

Seine Verzweiflung beweist, wie sehr er das er bestrittet.

1913



Fig 2

Santo Otis died in 1984 in a run down hospital in London's East End. He was 84 years old.



Glede verlä... der Politischen
In seinem... menschwari
louder Be... und Verm...ans
gen. Die... trotz des ges
festigten... nicht schließen.
Wer...? Und wer ist
jener Er... Hausknecht vom
Balk... Ausfagen ma
Die G... Ich ma
geteilt... die
Grenze m...
Ihm...
Solan... er bestet
Unh... Georgia d
ange ein Gef
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man nicht zur ra,
für die Ergreiß
ch die Mensch
gt es unar
polizei ein
f man et... ratto



KUNST



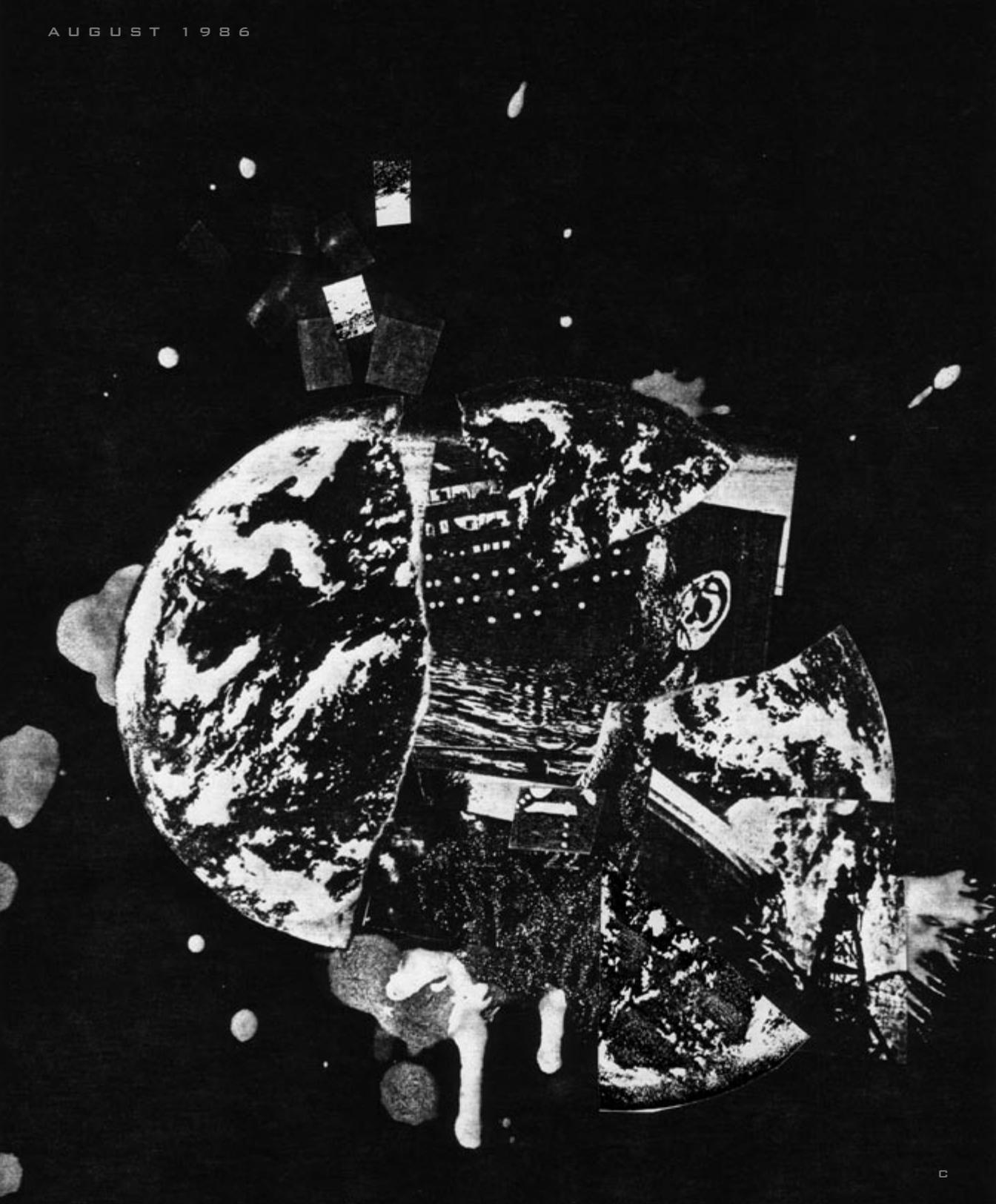
steht das Publikum vor bei
der Zeit, die hinter dem Podium
Men ist...

OR-PARADISE
QUEST

In 1913 Santo Otis was 13 years old.

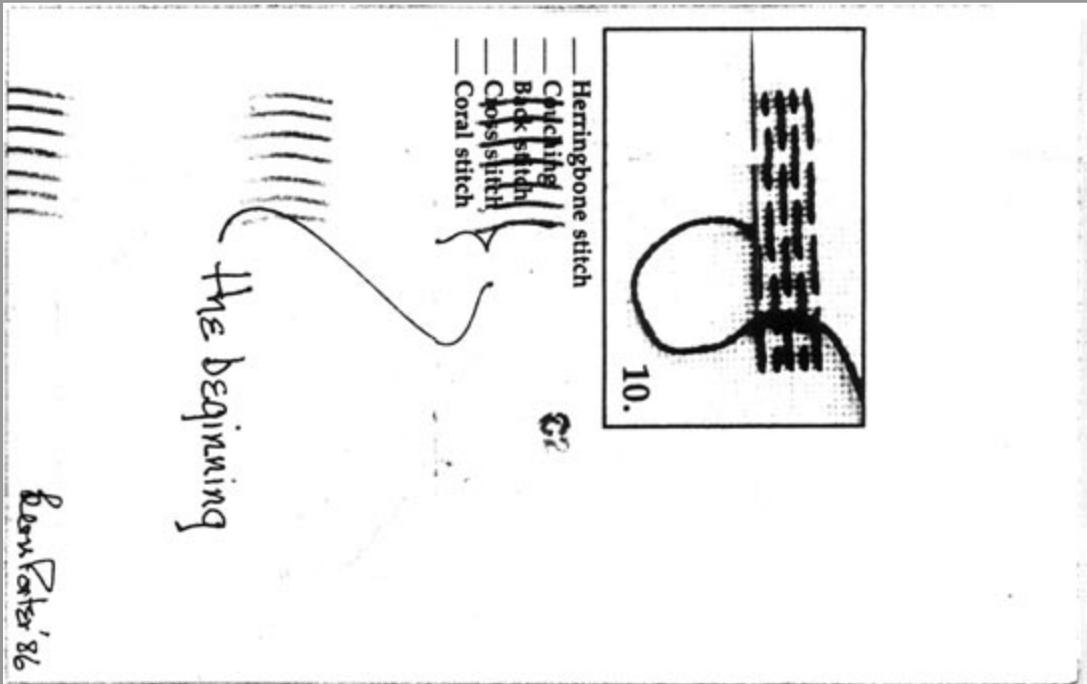






PhotoSTATIC Magazine #19 1/2 (late additions) 1913 Supplement

594a Art Nahpro, 56 Crampton Rd, London 5E20 7AT UK
594b-c Thomas Hibbard, P.O. Box 3831, Wichita KS 67203
594d Bern Porter, 22 Salmond, Belfast ME 04915



Stop the presses.

The CIA's Nicaragua Manual

PSYCHOLOGICAL OPERATIONS IN GUERRILLA WARFARE

The Variety Theater

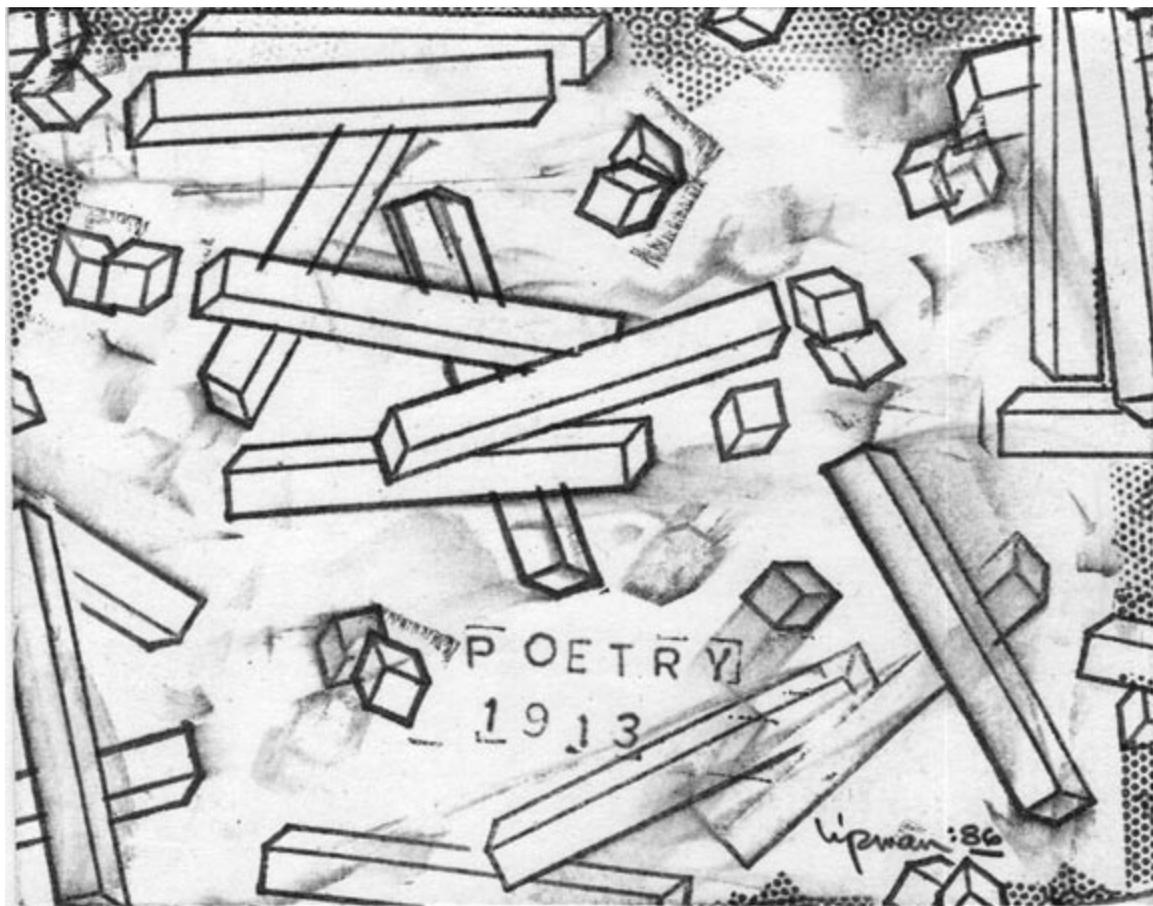
September 29, 1913

We are deeply disgusted with the contemporary theater (verse, prose, and musical) because it vacillates stupidly between historical reconstruction (pastiche or plagiarism) and photographic reproduction of our daily life; a finicking, slow, analytic, and diluted theater worthy, all in all, of the age of the oil lamp.

Futurism exalts the Variety Theater because:

1. The Variety Theater, born as we are from electricity, is lucky in having no tradition, no masters, no dogma, and it is fed by swift actuality.
2. The Variety Theater is absolutely practical, because it proposes to distract and amuse the public with comic effects, erotic stimulation, or imaginative astonishment.
3. The authors, actors, and technicians of the Variety Theater have only one reason for existing and triumphing: incessantly to invent new elements of astonishment. Hence the absolute impossibility of arresting or repeating oneself, hence an excited competition of brains and muscles to conquer the various records of agility, speed, force, complication, and elegance.
4. The Variety Theater is unique today in its use of the cinema, which enriches it with an incalculable number of visions and otherwise unrealizable spectacles (battles, riots, horse races, automobile and airplane meets, trips, voyages, depths of the city, the countryside, oceans, and skies).

EPISTOLARY STUDIO FARM
429 HOPE STREET
TARPOON SPRINGS, FL 33569



Eat IT UP



Eat IT UP



Eat

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MAGAZINE OF ART

AND CULTURE

PATRICK T
PATRICK
1986-1913

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Mail Review

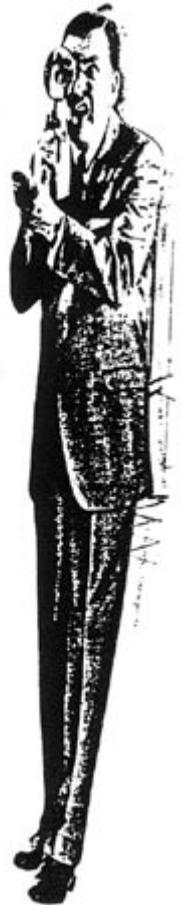
PhotoSTATIC's editor reviews recent mail

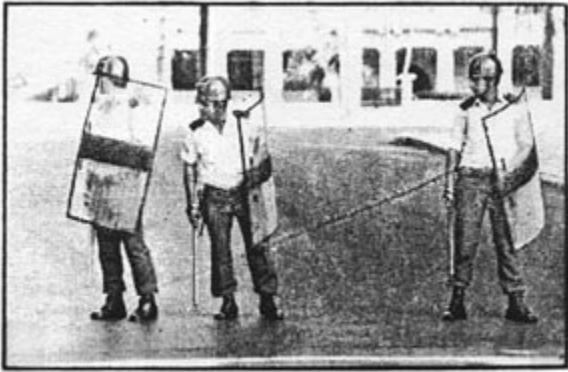


MALLIFE XEROX ART MAGAZINE Issue 9, Summer 1986 edited by Mike Miskowski. 8.5x5.5", 64 ppg, xerox. The focus here seems to be on energetic and socially aware collage. Quips such as "False Education" and "Adventures in Subversion" may give a good idea. One gets the feeling in looking thru it that the folks represented here know what they're up to. Makes me a good kind of nervous, you know. Mike has apparently been at this for awhile, and believe you-me, he's pretty good at it. A smattering of mailart and poetry/visual works thrown in. Send \$1.97 for a copy or \$7.50 for 4 issues to BS Propaganda, P.O. Box 1393, Tempe AZ 85281. See the ad in this issue.

FALSE POSITIVE #4: Crime. 8.5x11". 52 ppg, xerox with color xerox cover. This one is mostly verbal with lots of essays on how "they" are trying to control "our" minds. Some of the articles are lifted from other sources, which makes for an interesting collection — you get more of a sense of editorial purpose than you do with many small pressworks. One interesting article was about how the American Seed Co. had to go out of business because kids just aren't as honest as they used to be. Another article was about a rape trial where the defendant's penis was not allowed to be shown in court even tho the evidence it would have supplied was crucial. And on it goes. It's an interesting collection and the graphics have a dense punk feel. It's a good example of the kind of thing that it is. 3\$ a copy or 8\$ for 4 issues from Out-of-Kontrol Data Korp., P.O. Box 432, Boston MA 02258. Checks to Donna Kossy.

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LA ESCUELA U.S.A.

HISTORIA DEL ARTE EN LATINO-AMERICA by Jorge Caraballo. 22.6x17.5 cm, 12 ppg, offset. This booklet is brief, but that doesn't stop it from being powerful. The form is simple; Caraballo centers a photograph on each page and puts the name of a suitable imaginary art movement below it. The tone is ironic; the photograph labelled "Realismo" is a view from behind prison bars. The content is political; the pictures talk about people voicing their opinions in public demonstrations and

the repression of those opinions by the dominating regime. This is a good example of political art which not only has its heart in the right place, but is also good art. Jorge Caraballo, Juan Carlos Gomez 1490, Montevideo Uruguay.

SYLLOGISMS: Impossibilists' Manifesto #21-2/86 edited by Musicmaster (aka Tom Cassidy). 8.5x5.5", 24 ppg, offset. Contains drawings, short narrative, and columns, all of which are unusual & entertaining & even lots of fun. "Coffee" is an interesting piece about an extraterrestrial rape, or was it meant to imply that substituting coffee for sleep makes you see things? The sci-fi novella "Planning Ahead" is an American Express ad gone awry. In any event, there's much here to be enjoyed, and I highly recommend it. Musicmaster will trade art for it at 335 17th Ave #4, Hopkins MN 55343. Be a brick, send him a couple stamps for postage.



SYLLOGISMS



LEVEL 9. 9.5x6.5x1", 1 lb, various. Not united by so much as a binding, Level is an eclectic package of things (much of it xerox stuff) thrown together like a salad & shipped out every so often. Contributors send in 10¢ of anything and Level assembles and mails. There are always, needless to say, surprises in every issue. Includes a great little booklet of contacts. Subscriptions 5\$. Deadline for next Level, December 31, 1986. Level World Headquarters, P.O. Box 50164, Indianapolis IN 46256. Checks to Dennis Baldwin (IRCs and stamps ok).



DAN RATHER ISSUE . . . For this issue, I would like to examine the role of the network anchor as a media image, and how this affects the news and how we perceive it. Any work which is about news reporting or media imaging is acceptable. Also acceptable is hero-worship of Dan or any other network anchor. A copy of this issue will be sent to Dan Rather. Please be as serious or as frivolous as you choose. Remember, there are no inbetweens in photoSTATIC. Deadline is November 15, 1986. Recommended format is 8.5x7 or 8.5x14", as usual.

WORLD NEWS CASSETTE . . . This cassette is intended to be a sort of companion piece to the Dan Rather Issue. Any tape or audio work which deals with events in the news or uses news sound effects or somehow comments on the news is good. Also acceptable are pieces of music composed with the news in mind. Deadline is December 15, 1986. Recommended format is stereo cassette with Dolby B or C noise reduction. I propose a time limit of 5:00.

Any submissions to photoSTATIC or phonoSTATIC should be accompanied by a self-addressed stamped envelope if you want your materials returned after use. Otherwise, they become part of my growing collection.



PhotoStatic Magazine

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

