

PHOTOGRAPHIC

No. 21 The Dan Rather Issue December 1986



The Dan Rather Issue #21

What, you might ask, is “The Dan Rather Issue” about? It was originally intended to be an examination of the role of the tv anchor personality (as star in the Hollywood sense) and its effect on the information s/he is giving us. An important thing pointed out over and over in the works presented here is a concern for what is presented, how it is seen as truth (when it is all too often a very incomplete picture) and the amount of serious consideration the viewer does for him/herself as a result of the conclusive way in which this actually inconclusive information is presented.

The Editor

The work of the following artists appears in this issue:

- 644 Uta-Maria Krapf, 622 N Van Buren, Iowa City IA 52240
- 645 Al. Waste Paper Co., 71 Lambeth Walk, London SE11 6DX UK
- 646 Crag Hill, 585 Merritt Ave #2, Oakland CA 94610
- 647, 648, 651-3 (Top) Harry Polkinhorn, 720 Heber Aye, Calexico CA 92231
- 647, 648, 651-3 (Bottom) LI. Dunn, 330 S Linn St #7 Iowa City IA 52240
- 649 Piotr Szyhaiski, Ruminskiego 1M11, 62-800 Kalisz Poland
- 650 Steve Harp, 550 W Aldene #35, Chicago IL 60657
- 654-7 Miekal And, 1341 Williamson St, Madison WI 53703
- 658-9 (centerfold) Paul Spencer, 532 Hawkeye Ct, Iowa City IA 52240
- 660-5 F. John Herbert, P.O.Box 227, Iowa City IA 52244
- 666 Steve Perkins, 135 Cole St. San Francisco CA 94117
- 667 Chris Winkler, 3645 N Marshall Way #3, Scottsdale AZ 85251
- 668 Lang Thompson, 2111 University Blvd #33, Tuscaloosa AL 35404
- 673 Uta-Maria Krapf, 622 N Van Buren, Iowa City IA 52240

Front cover image from work by F. John Herbert

Front cover design by LI. Dunn

Back cover images taken from tv and halftoned by LI. Dunn

Back cover quote submitted by Robert Keith Courtney

Cover design consultant John Heck

PhotoStatic is a bimonthly not-for-profit periodical of Xerox art. As such, PhotoStatic strives to serve as a gallery of xerographic work, poetry, photography and other arts. Coupled with its cassette variant, PhonoStatic (a semiyearly cassette magazine) PhotoStatic has subscriber/contributors on four continents. Submissions to both PhotoStatic and PhonoStatic are welcome and encouraged. Please include a SASE if you want your work returned after use. The editor of PhotoStatic is Lloyd Dunn, and this issue of PhotoStatic is funded in part by a grant from the University of Iowa Fine Arts Council. Address all correspondence to PhotoStatic Magazine; 330 S. Linn St., Iowa City USA 52240.



A.1. WASTE PAPER COMPANY LTD.

عروشا وهدموا حصونا وقلاعاً للجاهلية والظلمة
وأشاعوا المحبة والسلام وصنعوا حضارة عظيمة
خدمت الإنسانية وتقدمت بها خطوات عظيمة نحو
التقدم والرفق، لولاها ما كانت الانطلاقة العلمية
المعاصرة التي ينعم بها عالم اليوم .

إن هذه المناسبة الدينية العظيمة التي تحتفل بها
اليوم ويحتفل بها كل المسلمين في مختلف أنحاء
العالم، تجدد كل عام روح الدين الإسلامي في
أصمق المسلمين، يستمد المسلمون منها عوامل
القوة والعزة والنصر، ويتعلمون من سيرة الرسول
الأعظم محمد صل الله عليه وسلم دروساً لا
ينضب عطاؤها بما مثله - وسوف نظل نتعلم - من
القدوة الحسنة التي يجب أن يتعلم إليها المسلمون
في كل زمان ومكان ليسنعوا ماضعاً أباًؤهم من
الانتصارات والمفاخر العظيمة .

على المسلمين أن ينفقوا أعمار هذه المناسبة الدينية
العظيمة طويلاً ويحتوها جل اهتمامهم واحتفالهم
وتكرهم، ليستوعبوا الدلالات القوية التي ترمز
إليها، ويستفيدوا من الدروس الرائعة التي تحفل
بها .. لتعلمهم من خلال ذلك يستطيعون تغيير
واقعهم السيئ الذي يعيشونه والتغلب على مكانهم
الضعف التي يعانون منها فيحولون الضعف قوة
والتمزق وحدة والخراب انتصارات ويعودون إلى
دورهم في تحمل أعباء الرسالة العظيمة التي
كلّفهم الله سبحانه وتعالى بها ونصهم بهداية
الاسلام وبني الاسلام محمد عليه أفضل الصلاة
والسليم . فيجربون المقدسات الإسلامية من
دنس الصهيونية ويسهمون في النضال مع
الإنسانية من أجل الحق والعدل والحرية .

والاستغلال والاستبداد وعالم آخر تتفاوت
(بالنسبة) الاضطرابات التي قطعها شعوبه في مضمار
الحق بركب العلم، بعد أن عانى - ولا تزال
كثير من مناطق تعاني - من هجمة الاستعمار
واستغلاله حتى انتزع الحرية والاستقلال
بالتضحية والفداء والنضال .. وكلما تزايدت
مساحة الاسلام وتزايد أعداد المسلمين كلما كان
ذلك اقتراباً من النجاة لهذا العالم الذي هو أحوج
ما يكون إلى نور الإيمان بالله سبحانه وتعالى وإلى
الحرية والعدل .. الخ .

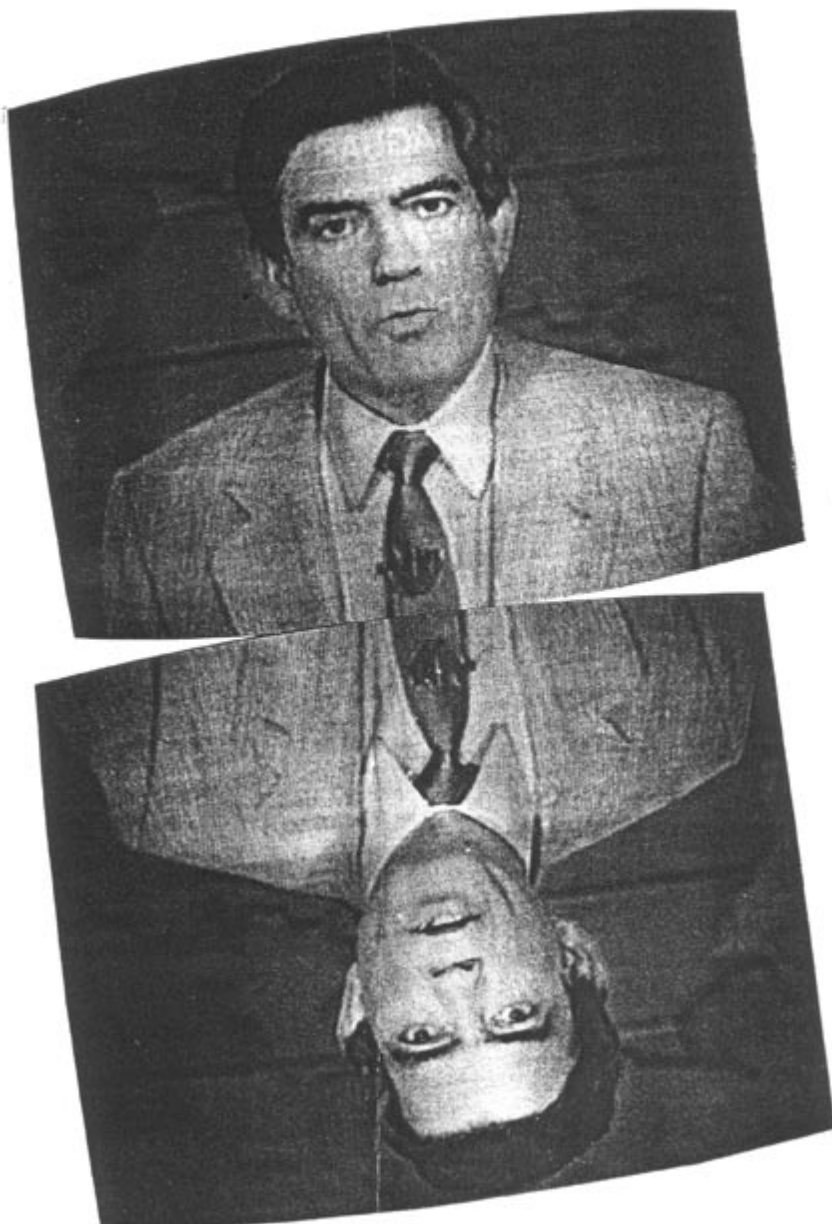
إن الاحتفال بذكرى مولد الرسول الأعظم محمد
صل الله عليه وسلم، هو احتفال برسالة الاسلام
من خلال مبلغها الذي اختاره الله سبحانه وتعالى
خاتماً لرسالته وأنبيائه وهداياً ومبشراً ونذيراً يقود
البشرية إلى طريق الحق والهداية فاستطاع بما وهبه
الله سبحانه وتعالى من العظمة والكمال أن يكون
القدوة الحسنة قبل بعثته وبعد بعثته، والمثل
الكامل في تجسيد الحق الكريم وتحمل أعباء
ومهام الرسالة العظيمة التي كلّف بها وفي الصبر
والثبات أمام المحن والشدائد والمشقات، وبذلك
استطاع أن يبني من حوله رجالاً قل أن تعود
البشرية بمثله .. رجالاً جعلت منهم مدرسة النبوة
في سنوات قليلة قادة للعدالة والحرية فأسقطوا

احتفل شعبنا العربي المسلم وكل العالم
الإسلامي بعيد المولد النبوي الشريف الذي
صادف اليوم الثاني عشر من شهر ربيع الأول،
هذا اليوم الذي يتكرر على المسلمين مرة كل عام
هجري فيستقبله المسلمون بالاجلال والتكريم لأنه
اليوم الذي يصادف مولد الرسول الأعظم محمد
صل الله عليه وسلم الذي اهتزت لمولده عروش
الظلمة والكفر والجاهلية، وأخذت الدنيا بأسرها
تنهياً لأعظم حدث في تاريخ البشرية والمثل
بنزول الوحي على سيدنا محمد خاتم الأنبياء
 والمرسلين لتبدأ مع نزول الوحي أعظم ملحمة
نضالية في التاريخ، لتحرير الإنسان من رقة
الوثنية والعبودية والظلمة والاستبداد والجاهلية
وهدايته إلى الإيمان بالله الواحد الأحد، وليعيش
حياة العدل والمحبة والحرية والمساواة ..

وما هي إلا سنوات حتى رفرفت راية الاسلام في
أنحاء كثيرة من الأرض وتبعها سنوات حتى
اشرقت بنور الاسلام مناطق واسعة من الكرة
الأرضية، وبها هو العالم الإسلامي اليوم يحتفل
مساحة واسعة من العالم يعيش فيه مئات الملايين
من البشر الذين يدينون بالاسلام، ومن وقت لآخر
والاسلام يغزو أمريكا وأوروبا وغيرها من مناطق
العالم غير الإسلامية وتزايد أعداد المسلمين في
هذه المناطق من العالم زيادة مضطردة وتندلج في
دين الاسلام وهي تعيش . في عالم اليوم المزدهر
يعامل القلق والتمرد على سلطان العلم الذي كاد
يتحول إلى كارثة ضد البشرية، وهو يقود إلى
الدمار ويزيد من هوة الصراع بين عالم يملك
أسباب هذا السلطان ويجعل منها وسيلة للسيطرة

بقلم
مظهر حسان

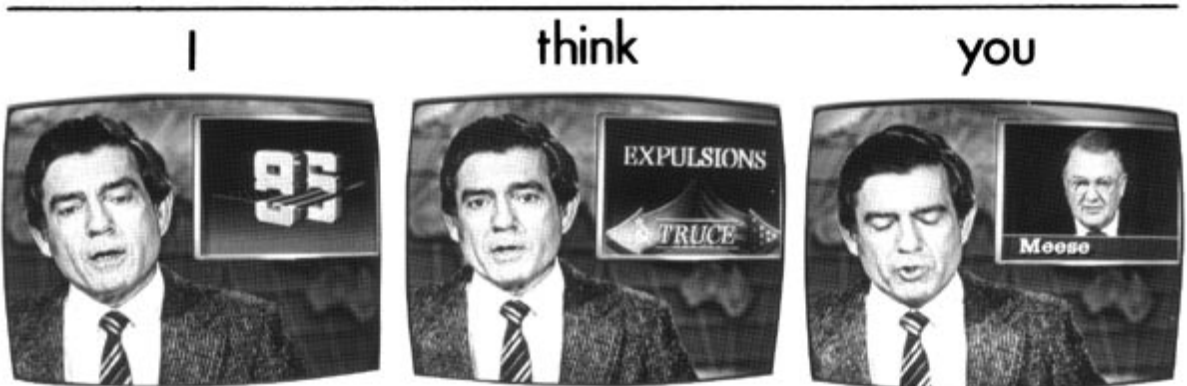
Heads or Tails?



THE 6 O'CLOCK NEWS

It's the opposite of everything it purports to be. Instead of uncovering "stories," it conceals. As the mass media incorporate and dissolve the last vestiges of bourgeois interiority, converting unacceptable raw otherness into replica images of themselves, citizens find they have nowhere left to flee to. There are no more stories against which they can measure theirs. Minicams with lights and reporters are reprocessing the illusions of Renaissance perspective, converting the traditional matrices of visual (and conceptual) significance into ubiquitous electronic signals. The Hegelian march of history into idealization and Zeitgeist, due to the peculiar pressures of a high-speed commodity economy, has taken a viciously parodistic turn. Mallarmé's notion that "all earthly existence must ultimately be contained in a book" is turned on its head — not the book, but television, and not the release into infinity created by symbolist/aesthetic elitist inwardness and closure, but the imprisonment in random perception created by postmodern pluralistic visual eclecticism.

As that eye of the medium ostensibly focused on a hypostatized version

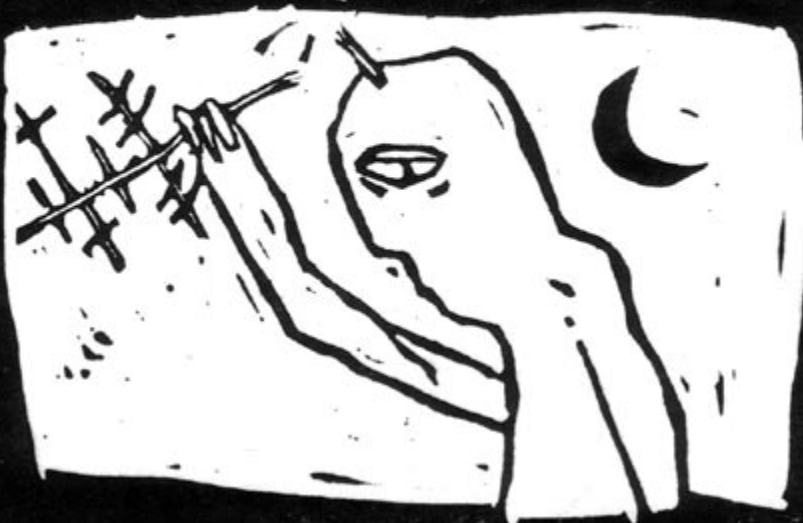


of social reality, television news hypocritically operates within the mystified grey zone between the reassuring syntactical narration of print news and the relative immediacy of visual representation. Basing its epistemological status on the claim to be presenting things “as they are,” television news pretends to expose to view areas of social life heretofore kept out of sight. That is, the particular form which the commercial medium has assumed works intimately with the ideological conventions of seeing which structure western European and American culture. Quattrocento iconicity hides the guiding lines to create an idealized space within which an ego can be defined, and ego then refulgently and convincingly constituted as without origin, spring as it were from the head of God. The news team goes to the “scene” of the action to record perceptions and opinions (the medium’s own technology reprocesses visual/aural signals; the socio-linguistic context filters opinions). These are then both described and offered as a “story.” Editorial opinion (more appropriate to a print medium) is superficially granted in order the better to conceal the arbitrariness of the processes.

Now a story has a point, and the point of television news, like that of all mythological agencies, is rather simple. “I” don’t exist,” it says, “as a separate opacity; you may look through me, who will make no demands on you, to the



INTERNATIONAL TELEVISION CRIMES COMMISSION

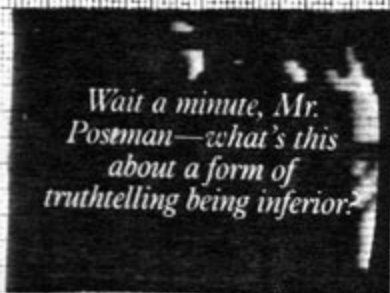


MY MISSION
IS TO RID TELEVISION
I KNOW WHY:
BUT I DO NOT UNDERSTAND HOW!
Help us Fight
AGAINST THAT
BLUE-LIGHT-BLOODY MONSTER.
OBSERVERS OF ALL COUNTRIES, UNITE!

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and by decomposing the output of the equilibrium effects wage additional cycle

Closer to home, Reagan displayed an utter lack of concern about — and therefore perhaps encouraged — "major sources of information like news networks being taken over by political activists. Or do you think they already have?"

"You just answered the question yourself," Reagan replied, having already pretended ignorance of Jesse Helms' takeover campaign against CBS News ("Boone Pickens, was that who you're talking about?"), then dismissing the subject: "I don't have any comment on that."

**TELEVISION**

world you know so well; by these means you have your idealized location.” The syntax of the news has become an intransitive and ritualized utterance whose message is ultimately infinitely reassuring. The television set pretends to be the opposite of the camera obscura; it will be the camera luxus whose transparency is equivalent to the clear eye of God, which contrary to our physically limited vision sees all including itself, simultaneously spreading light in the process of seeing. Yet let us not forget that the set we view is not a mere extension of the camera at the other end; it structures visual/aural information in preset patterns.

Of course this alone would not explain the medium’s tremendous power, just as a stylistic analysis of “Genesis” will not account for the charisma of the creation story contained therein, or as a look at the elements which comprise mathematics, chemistry, and biology will not account for the mythological force of contemporary medicine. What is required in the case of the news is knowledge of the technology’s repressed dimension, since television news is a totalitarian construct which stores power through the processes of magnification, displacement, distortion, and condensation—Freud’s dreamwork model. The news is our collective dream (nightmare), and television in general has a dream-like quality; it concentrates power through resembling the uncooked otherness which techno-



logical Enlightenment culture denies. Tying this power to a reification produces a genuinely psychotic collapse of the ratios by which people's identities had been constituted for all of history prior to the advent of television.

With television news, contrary to providing a basis for history ("eye-witness" reporting of "history in the making"), the medium obliterates all possibility for the narrativity of traditional historiography. (For Aristotle, poetry or art was superior to history because it told not just of how things were but of how they could be.) Being on the scene electronically means that discrete locales, separable times are no longer the case; these now interpenetrate to the point of losing identities in the slush of simultaneity. All experience is available (switch the channel to change your life's surface content), rendering (in the slaughterhouse sense of the term) traditional meaning meaningless. With all available, nothing matters. Just keep consuming.

Such changes needless to say do not occur without accompanying side-effects. Witness the dominant content of post-industrial experience—violence. The best news, correspondingly, is that which delivers maximum violence within the constraints of the prime-time frame (the legal family, such as it is, gathers around the set, which has replaced it as the organizer of the basic social unit; no



one says anything as all eyes are filled with images of random violence—what sensible statements could be formulated in this visually/emotionally schizophrenic context?). The primal horde's grisly function has been usurped, transposed through solid-state witchcraft.

After the nightly dose of ritual horrors, the members of “news team” joke with one another; they are our family now, lapsing into an easy familiarity which masks the destructive power of their project. For in the dynamics of any mass medium, we the millions recognize them, but they can not recognize us. Hegel again: “‘to recognize’ him thus is ‘to recognize’ him as his Master and to recognize himself and to be recognized as the Master’s Slave.” And any Master who has millions of Slaves is powerful indeed, especially if his mastery consists of presenting a view of reality which the Slaves by definition accept and incorporate as their own. This is the real story of the news, not quite the self-ennobling search for truth which television news preaches as its mission.

And now a word from our sponsors.

More at 11.

Harry Polkinhorn

talking

about.





Photo of Joseph Beuys remembering the first time he saw Dan Rather on the evening news shortly before spending a month confined within a gallery with a coyote, a large rolled up carpet & the New York Times. Circa 1960's.



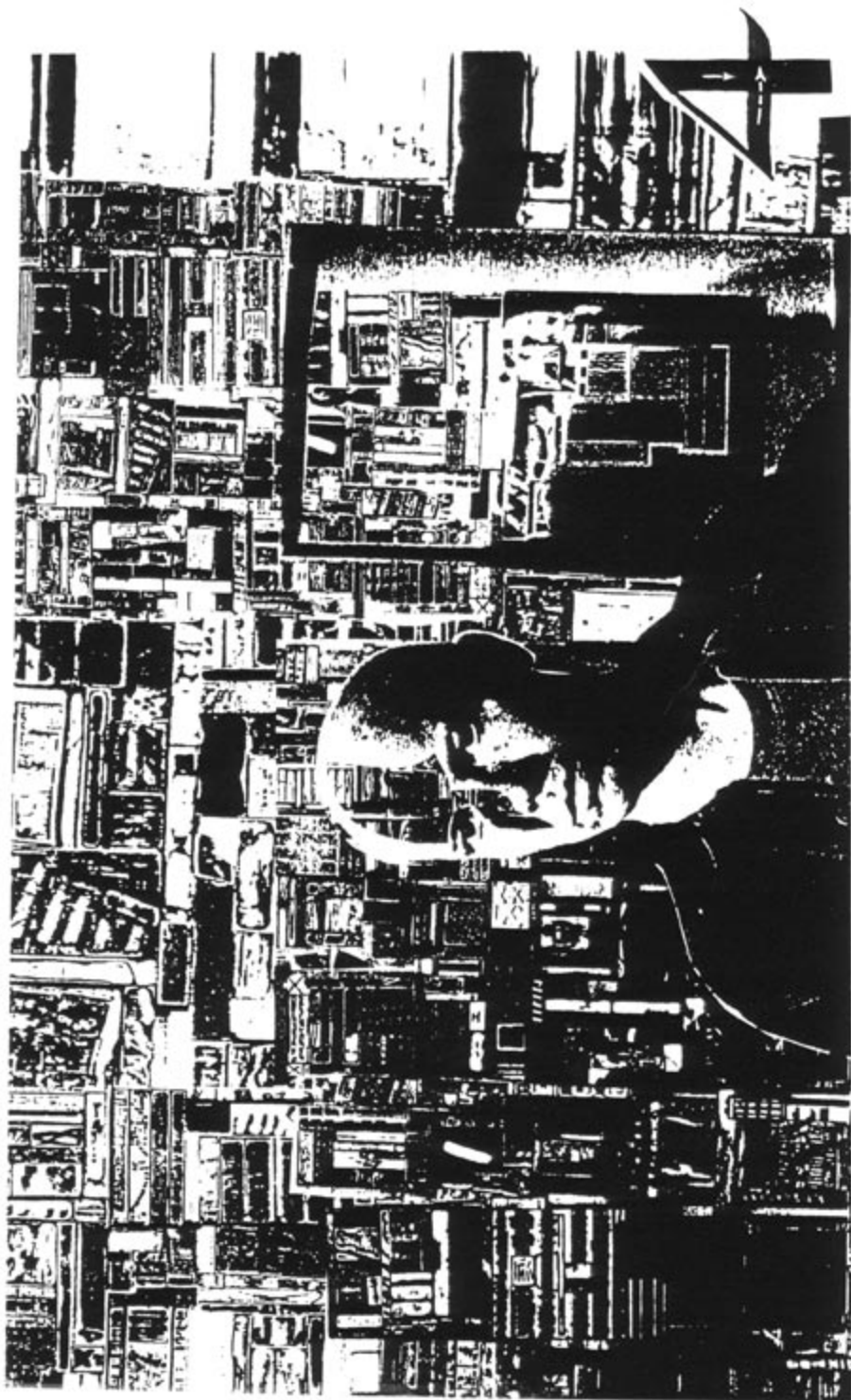
2

KENNETH, the frequency is a widening aperception of artistic interface serving an imploded media. Distortion is a happening stance as indicated by para-televis a vis psychic empathy spanning thru out a fractured underground pre 2000 AD.

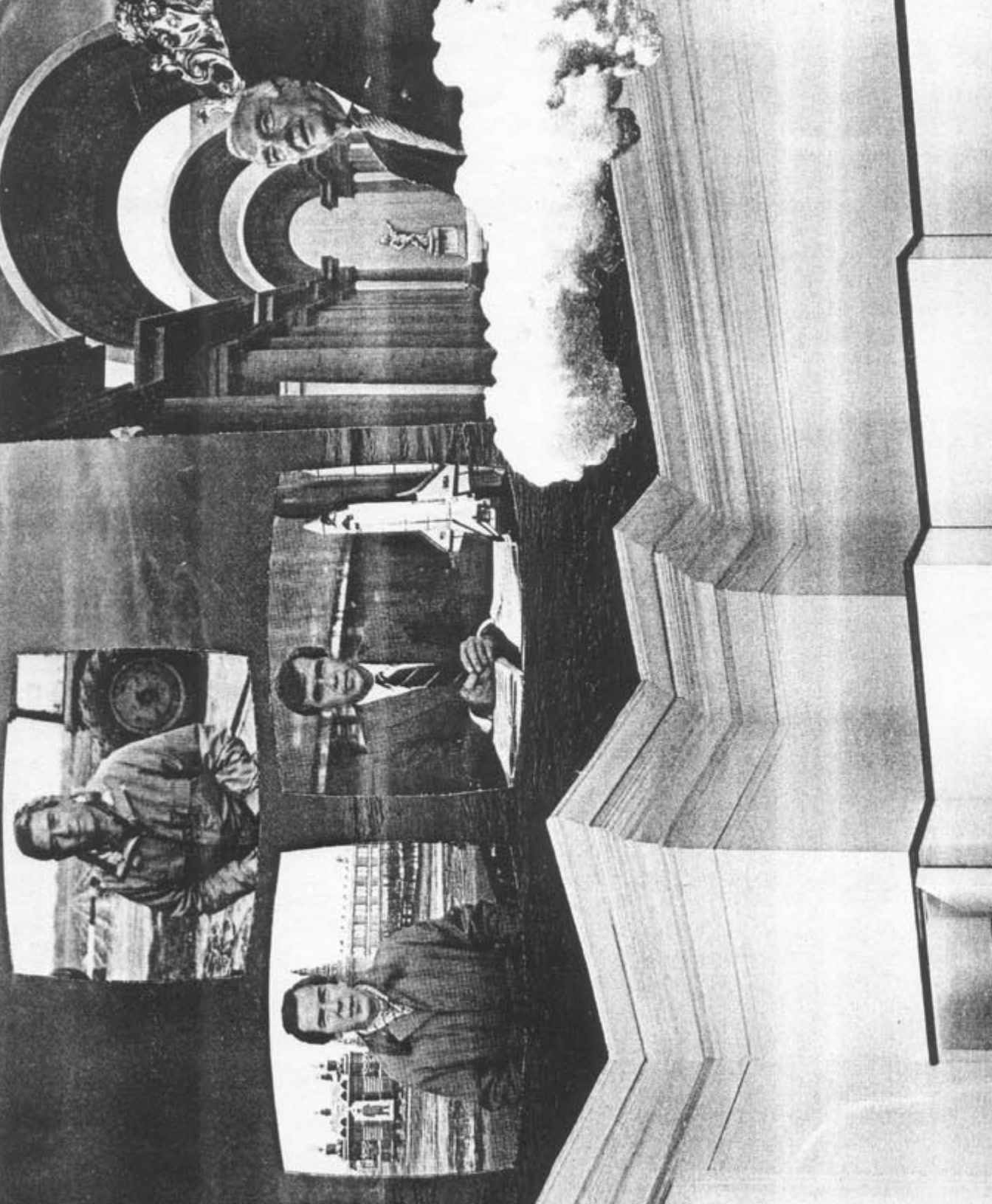


Wakest President, Rotar Storch in preparation for his 1988 Presidential Campaign has entrusted the creation of his media image in the worldly hands of Dan Rather. No amount of persuasion will lessen the omniscience of said Rotar Storch, the torch bares the heat of the illusion.





Ray Johnson starts the New York School of Correspondence Art in anticipation of the downfall of electronic media. Dan Rather neither noticed nor mentioned this historic occasion in 20 some years of broadcast journalism. Can the art world be artifacted by airwave democracy.



You'll pay to know what

you really think.

- BOB

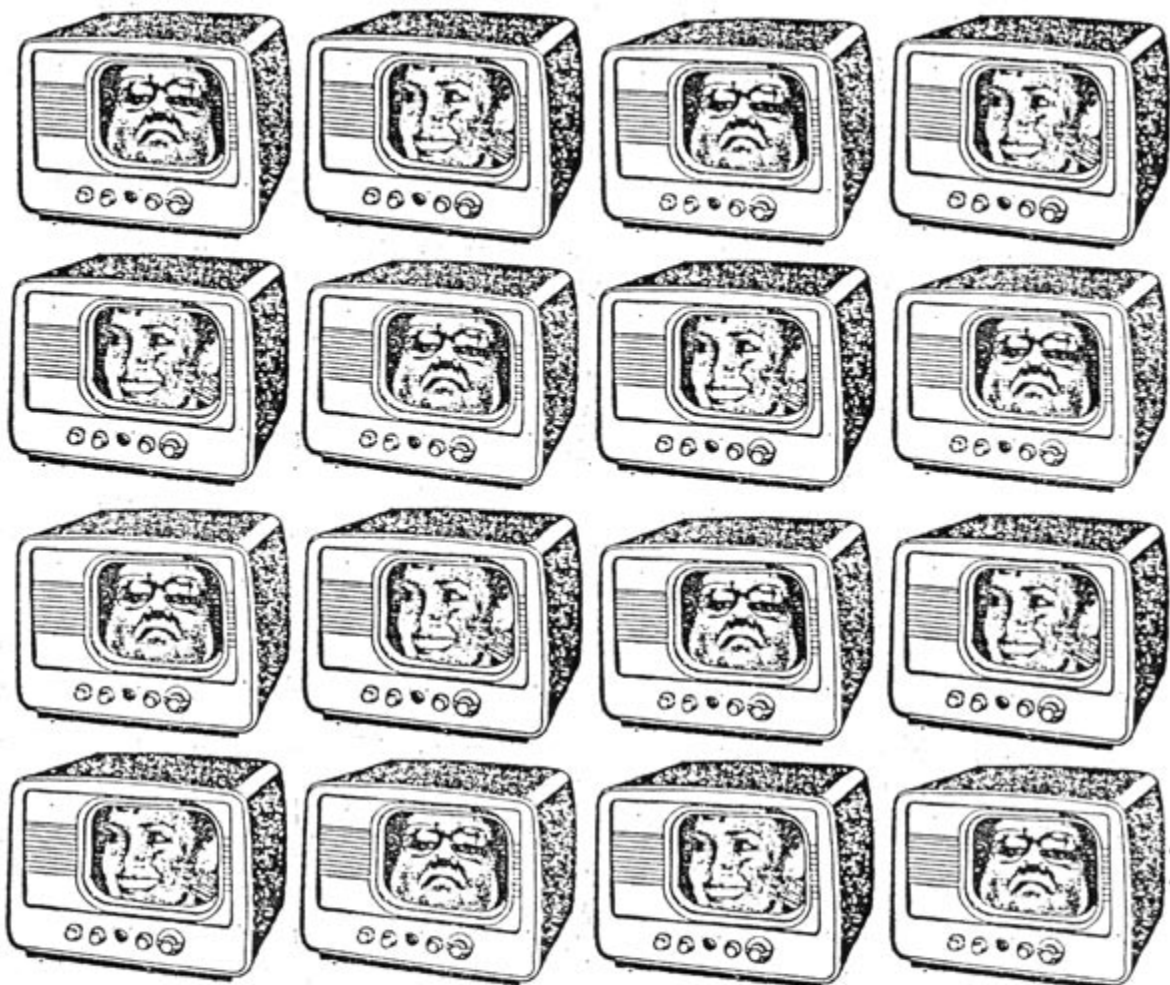




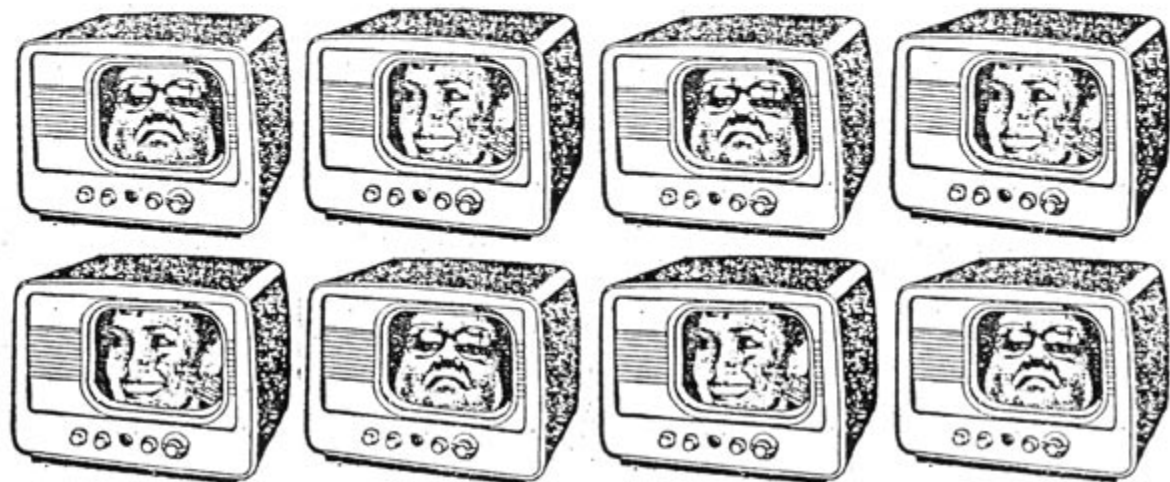
for Barbara Walters. Is that legal? now I ask you. Is it moral? Well, the chance of being able to see radar of a hurricane live on television was worth it. We decided to try it. We had mugs of coffee with steam rising from them in the Galveston Weather Bureau. That was nothing compared to sending a live hurricane into the living rooms of America. In 1962, in fact, the radar seemed to be scanning all the time everywhere. The subject was at hand, and was ready to help if it could. Here is the coast then, and here's Carla. Now keep in mind that a hurricane moves counterclockwise. That's the actual scale. That's the state of Texas. One inch equals fifty miles. When I told him that you could hear him gasp. He owned a TV station, a hotel, a movie studio, and a TV station. So he looked around and said: Get some buckets. Later he drove a taxi. And he thought I was crazy because I had turned down a job with CBS. It reminded me of the time Frank said, This is the last straw! and Hawkeye replied, Remind me to order some more straws, B.J. So then I changed my mind. With a hurricane for an audition, I went to New York. CBS. New York. The red flag. I joined the union that night at Channel Eleven. We were willing to take the dirtiest assignments. We meant to get high and shoot bloody, as they say. I'd rather go that way than be shot by you. Okay, canary, start singing. I said, I'm a professional. I'm here to do my job. Just want to get along. He sure knew how to talk to people who can only type thirty words a minute. He sent me to cover a puppet show. I said, What would happen to the telephone? Your telephone wouldn't ring. A reporter

Miss Texas Wool was waiting on the

phone by the house. Miss Texas Wool was waiting on the veranda with a glass of bourbon. Suddenly she said, Nobody leaves this place. There's no telephone. I'm thinking, What is the risk on this condition? What's this operation going to cost anyway? Six weeks, she said, six weeks and you ought to have an agent anyway you want. She said I was crazy. We lived in the back and we just went to sleep. It was finesse right in front of your nose--war stories, if you prefer. The police were fifty yards away. Fine boys with baskets stood around the edge. In a space of the next two days and seven minutes we invented slow motion and freeze frame for television. I shrugged. Maybe I lifted an eyebrow. I never carried a note book or a pencil, you see. My job was basically to edit the film while he handled the narration. Time is always an enemy in this business. Okay, canary, start singing. I hitchhiked a lot during college. Texas was always home to the heart. In 1963 I went to Washington to film some interviews for Channel Eleven. It snowed very hard. Frank Sinatra sang, and Marilyn Monroe was there. Vice-President Johnson laughed out loud and pulled the levers. He clenched his fist. He had a cold, the trip was a fiasco, he wanted to play golf. And



Miss World chosen





Imposter?



Week
ers,
rist

friendship.

Miss World chosen

Giselle Jeanne-Marie Laronde
Miss Trinidad and Tobago — was
crowned Miss
World
Thursday in
the 36th
annual beauty
pageant at
London's
Royal Albert
Hall.

Chantal Schrieber was second
runner-up.

The next four finishers were
Venezuela's Maria Begona Juari
Mateo, 18; Ecuador's Alicia
Guisella Cucalon Macias, 20; and
Miss USA, Halle Berry, 20.

Denver Post Wire Services



In 1963 I went to Washington



Police puzzled by Onassis impostor — A woman who allegedly passed more than \$1 million in bad checks by posing as a sister of the late Aristotle Onassis remained in a Hackensack, N.J., jail Thursday, unable to post \$10,000 bail on charges of theft by deception.



Imposter?

Englewood police said the "very believable" woman who identified herself as Christina Onassis apparently bilked real estate agents and executives out of thousands of dollars in designer coats, hotel suites, lavish dinners, airline tickets and limousine service in Texas and New York.

The Greek consulat
three sisters, but all o
named Christina.

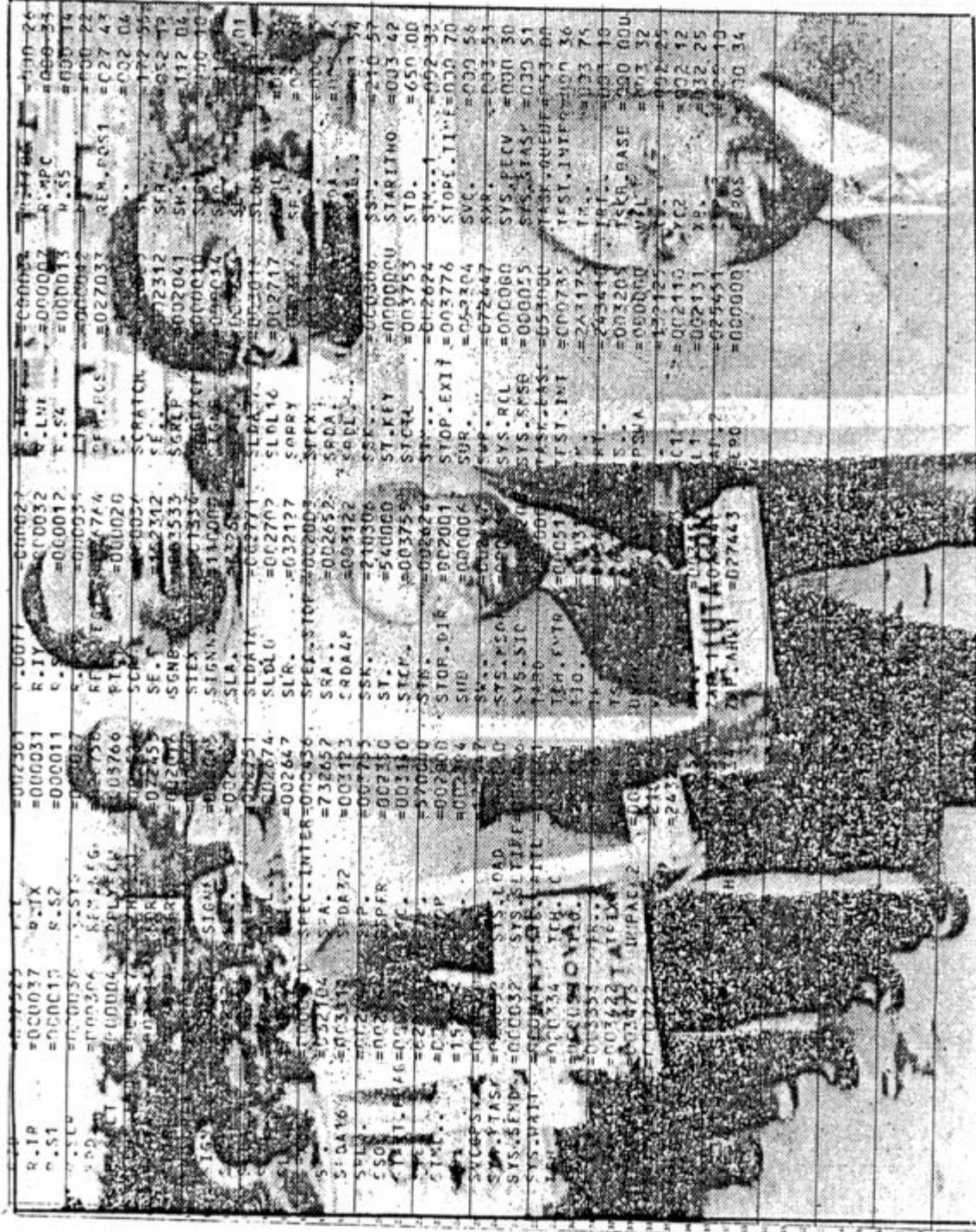
"We're not going to take a check for the bail," police Detective Edward Samperski told the mother of Hackensack.

The plump, bespectacled woman, who listed her age as 49, said she is a sister of Onassis, and not his well-known daughter.

The Greek consulate in New York told police that Onassis had three sisters, but all of them were born before 1910, and none was named Christina.



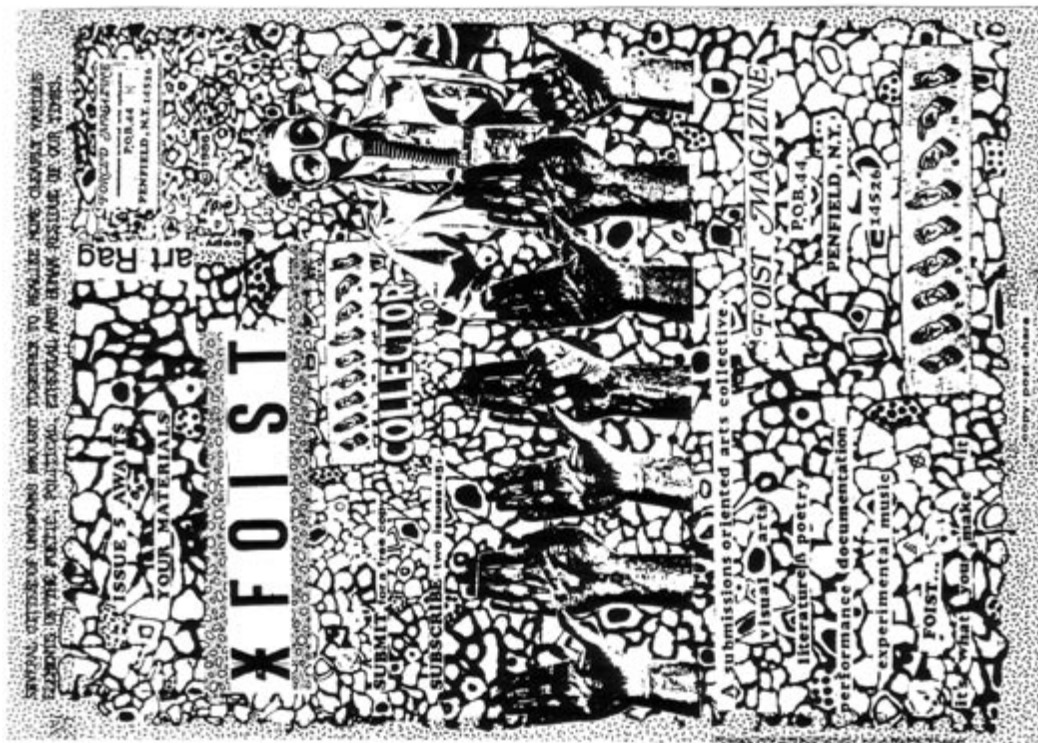
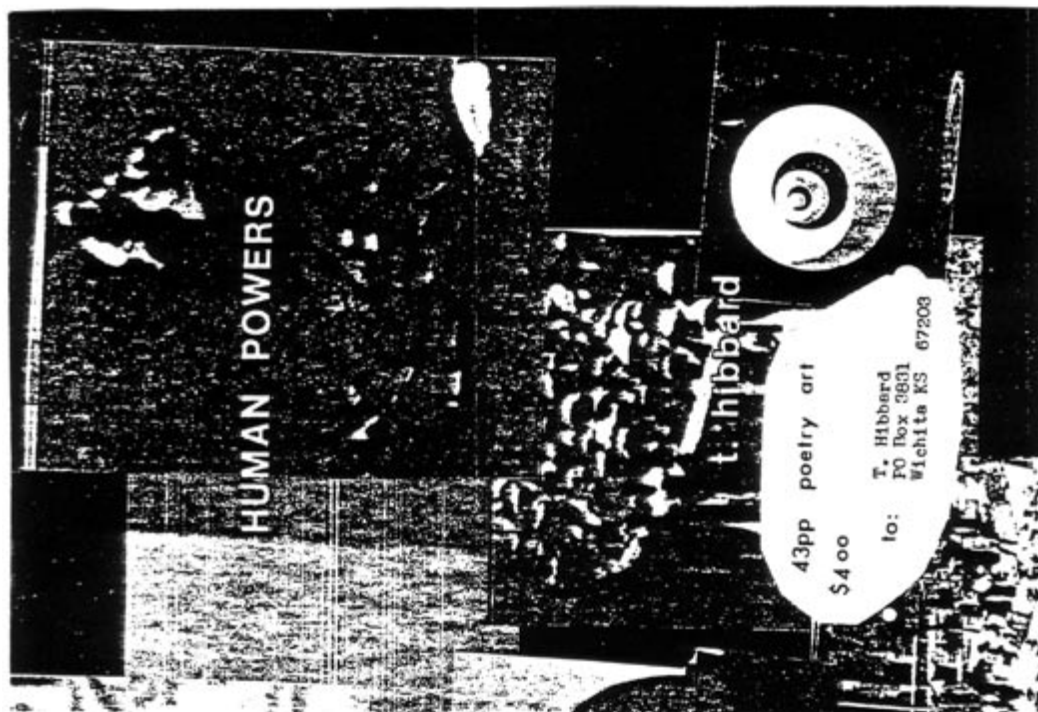
ONE MAN WHO WILL NOT BE IN THE NEWS ANYMORE



SAMORA MACHEL, ANOTHER VICTIM OF APARTHEID







1987 Internal Mailart Network Projekt

International Dictionary of Neologisms

¶Neologisms are invented words. We are particularly interested in invented words which represent concepts or objects that didnt previously exist.

¶This is a chance for artists to alter the future history of culture by "breaking the code" & making a parallel history.

¶Also; What is the longest invented word? What is the most abstract meaning? The most difficult pronunciation? Etcetra?

¶The widest range of subject-matter, spellings, meanings, & pronunciation is sought. Especially welcome prolific word inventors to submit whole vocabularies. Obscure & archaic words accepted as long as they arent currently common.

¶Include correct spelling, phonetic pronunciation, definition, origin, creator & date created if applicable.


¶All submissions whould be typewritten if at all possible to avoid confusion.

¶Non-English word-makers should provide English translation of all material.

§Sorry that we cant offer a dictionary to every contributor but they will be offered at cost to those contributors interested.

c o p y & d i s t r i b u t e i n a l l l a n g u a g e s !

send all work & inquiries to:
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mail review

PhotoStatic's editor
reviews his recent mail



MaLLife #11 (60 ppg, 5.5x8.5", xerox) Another varied issue of entertaining stuff from MaLLife edited by Mike Miskowski. This publication has a real underground feel to it with its dense graphics and blatantly "subversive" contents. The style does service to the work inside in most cases. An exception is Lester Hodges' Barclay men series which is reproduced so small that the captions are near illegible. But this is a minor tragedy in comparison to the amount of work it shares space with. \$1.97 or 10\$ for 5 #s: Bomb Shelter Propaganda, P.O.Box 1393 Tempe AZ 85281.

Kansas College of Collage Transcript 1986 (45 ppg, 8.5x11 looseleaf, xerox) Coop collection of eclectic xeragery unified only by the activity of collecting it. Very variegated. Lots of contacts. Enclose stamps or \$ with all inquiries. Kansas College of Collage, P.O.Box 8187, SM KS 66208.

Or 104 Thinking about Oakland (104 ppg, 8.5x11, xerox) Just when you think you've gotten the formula, Uncle Don changes it. This mammoth issue of Or, a periodical usually modest in size, contains diaristic narrative by Don Milliken which reflects on his life and longings. Found material scattered liberally throughout. Humorous, entertaining. Inquire at Orworks, P.O.Box 868, Amherst MA 01004.



Faith or Fraud?



THINGS TO THINK ABOUT

Information Archive #1 (20 ppg, 8.5x11, xerox) "The Information Archive is a nonprofit organization dedicated to receiving and exchanging information and ideas of all kinds...." and the debut issue serves as an expose on the activities of Iowa City's performance artists The Less Than Adequate Band. It goes far in the direction of making a legend of the band and so this reviewer sees it in the light of Cavellini's autohistorification project. The issue contains reproductions of piles of Band ephemera, advertisements, newspaper articles, as well as a lengthy interview. Also includes a chronology of Band activities. Thorough and engaging. 1\$? from The Information Archive, 221 1/2 5 Clinton, Iowa City IA 52240.

Atticus Review #12 (70 ppg, 8.5x11, xerox) Ambitious and scholarly, the Atticus Review, edited by Harry Polkinhorn, is a journal of poetry and prose with a few pages of xerographics thrown in. 3\$ from Harry Polkinhorn, 720 Heber Aye, Calexico CA 92231.

Human Powers by T. Hibbard (43 ppg, 5x7", xerox) Book divides neatly into three overt sections: Ruins, Multitudes, Permanence. I will discuss the latter because it is composed mainly of xerographics (my area). T. Hibbard is a poet who has developed



a distinctive style of working in xerage as well, as PhotoStatic readers must know. This final section of his book gives an overview of his past xerox works which range from aleatory paper scrap forms on black to purposeful patterned arrangements of shards of typed & visual informations. Deals with themes of obliterations, accidents and purposefulness. They are mysterious and evocative and poetic as well. An interesting hybrid to my way of thinking. Send 4\$ to Thomas Hibbard, P.O.Box 3831, Wichita KS 67203.



I Hate Nancy Books #3 by Lee Markosian (48 ppg, 4.25x5.5", xerox) A surprising book of thinkings and doodles by Lee Markosian. Pieces early on read kind of like parables with ironic twist and later ones are long letters to "Gog" and get into retro/introspection. Psychological, philosophical, and not a little disturbing. Send 1\$? after January 1987 to Lee Markosian, 181 Union St, Montclair NJ 07042.

Fenici #2 Estiu 86 (44 ppg, 11x17", offset) As I said in pS#20, this paper from Spain is printed in Catalan, so I can't read it. But as I also said, the graphics are unusual and interesting and really inventive and I can't help but love it. Lengthy article on Genesis P-Orridge. Inquire at Fenici, Apartat Correus 430, Reus Spain.

Poetry Motel #8 (40 ppg, 7x8.5", xerox) Latest installment from scrappy energetic poetry press edited by Patrick McKinnon. 2\$? from Suburban Wilderness Press, 430 5 21st Ave E, Duluth MN 55812.

Rhyme of the Macabre by Crag Hill. (2 ppg, 5.5x4.25", xerox) To review this one too thoroughly would be to give it away. But I will tell you this. This is a witty little folded orange sheet of paper which exemplifies one of the most interesting possibilities of the kind of poetry that xerox makes possible. Nicely executed and consummately conceived. Consists of taking a word apart and finding out how it means. 1 cent (be nice, include a stamp) from Crag Hill/Score, 595 Merritt Ave #2, Oakland CA 94610.



After the End #5/Industrial Sabotage #38 (16 ppg, 2.6x4.2", offset) A single booklet, but apparently different issues from a couple of press projects. Read through one way, flip it over and read it through the other way. A variety issue by different authors. Includes jwcurry, Dimichele, Crag Hill, Greg Evason, others. Ask at CURVD H&Z, 792A Queen St E, Toronto ONT Canada M4Y 1L8.

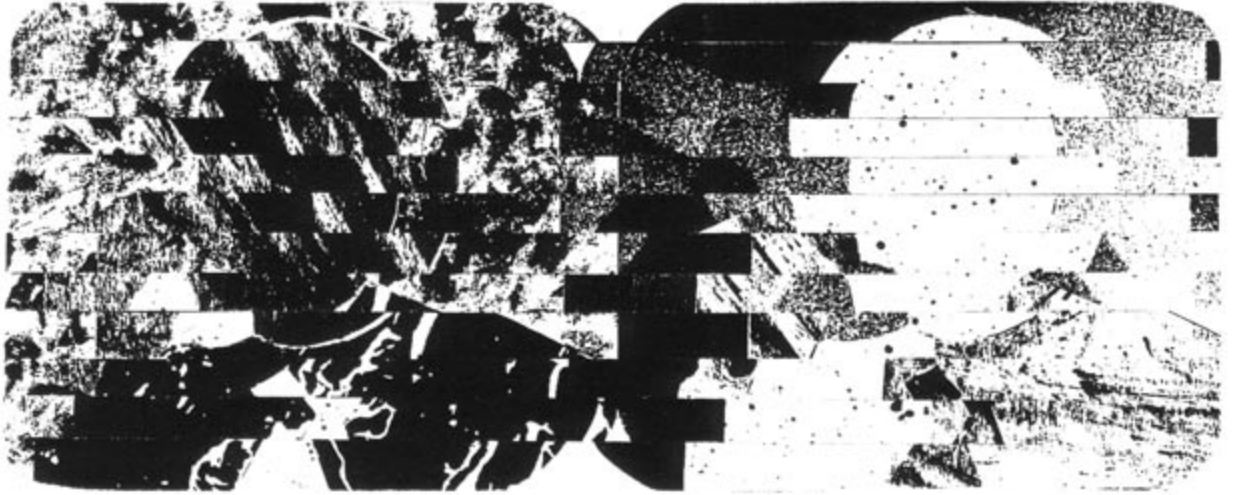
Schism #14 by Janet Janet. (12 ppg, 4.25x5.5", xerox) Another single sentence book dealing with current concern, government mandatory drug testing. Pithy. Write Janet Janet, 135 Cole St. San Francisco CA 94117.

(Des)informacion by Jorge Caraballo. (12 ppg, 175x225mm, offset) Consists mainly of three photographic diptychs, sort of before and after shots of graffiti on the sides of building and how it is quickly covered up or removed. Este proyecto fue interrumpido en 1976. Jorge Caraballo, Juan Carlos Gomez 1490, Montevideo Uruguay.

Also Received are the following publications:

A catalog of independently produced tapes from **Medicinal Tapes**, BP 58, 93500 Pantin France ** Mailart/new music fanzine/newsletter **Rauncho-o-Rama** from Brad Goins, P.O.Box 2432 Station A, Champaign IL 61820 ** Independent cassette labels/mailart/etc magazine **Il Sorriso Verticale**. Quite a large collection of information. Constrictor Magazines do Alessandro Aiello, Via Cervignano 15, 95129 Catania Italy ** **Red Lines** Poetry, visual/verbal. Xerox, smart look, experimental attitude. Trudy Mercer, ed., 602 15th Ave E, Seattle WA 98112 ** **Mailart Congress Catalog** shows who showed up. Ruggero Maggi, C.so Sempione 67, 20149 Milano Italy ** **Umbrella** edited by Judith Hoffberg. Comprehensive review journal of book, magazine, and cassette arts. \$15 a year. Umbrella, P.O.Box 3692, dale CA 91201 ** Interesting sound project, all contributors are anonymous and no identification of works included. **Mystery Tapes**





Calendar of Future issues of PhotoStatic

#22' 6 January 1987 (Deadline December 15, 1986)

World News Cassette Sounds of the world happening right now, reproduced for high-fidelity playback in your living room. Tape pieces using news sounds or other mass media sounds are good. Perhaps you have a sonic counterpart for a piece which you did for this issue.

#22 February 1987 (Deadline January 15, 1987)

DisEase Disease (or: Sleepless Nights) This issue is already partially put together, but if you have any work dealing with a general theme of anxiety, send it in. This could take the form of advertising satire, psychological investigation, whatever you can think of.

#23 April 1987 (Deadline March 15, 1987)

Disinformation How do you feel about lying? Put your ideas together in the form of xerox art, graphics, photography or writing and send it in. Be political or interpersonal or anything you want.

#24 June 1987 (Deadline May 15, 1987)

The Postcard Issue Theme: The Network. Formal constraints: These are all going to be reproduced as 4x6" postcards suitable for mailing. Artwork should deal with the networking arts of which PhotoStatic is a part. Submit a backside design for your postcard, too, or let PhotoStatic provide one. Or, (or: Also,) send me 100 sheets of your mailart stamps to be distributed with the set.



We, demanding news, and putting up with such news! Is it a new convenience, or a new accident, or, rather, a new perception of the truth we want!

Henry David Thoreau, letter to Harrison Blake



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