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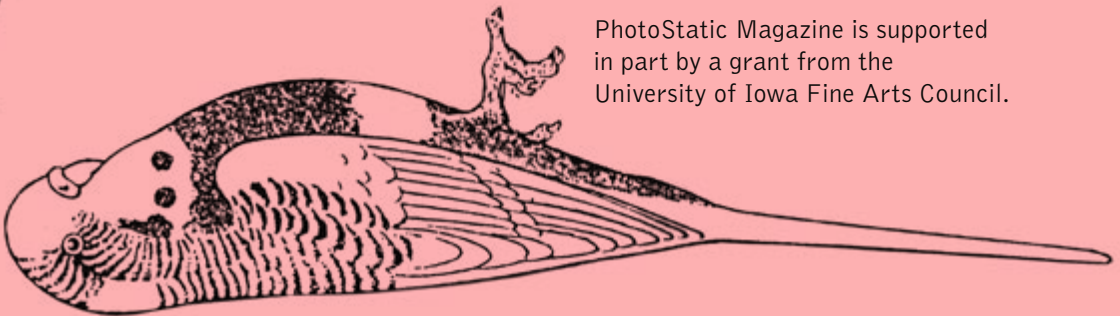
DISINFORMATION

#23 Disinformation: Editor's Statement

In keeping with the idea that each issue of **PhotoStatic Magazine** ought to have an immediate and temporary feel, the theme **Disinformation** was chosen to interact with the current social and political environment. Relatively few submissions directly intended for the theme were actually received and so, as usual, much of the work orbits the theme without teleporting to the surface. This should not be a source of disappointment, however, as the focus of any issue of **PhotoStatic** must of necessity be somewhat diffuse, due to the varied interests of contributors coming from a wide variety of disciplines. The editor prefers to put more effort into seeing to it that the issues are of a consistent level of quality, so that each issue of the series augments all the previous installments. It is hoped that the reader/participant will agree.

-L.I. Dunn, editor

PhotoStatic Magazine is supported
in part by a grant from the
University of Iowa Fine Arts Council.



"[For Nietzsche], the phrase 'will to power' didn't refer to the power of armies & institutions as physical might but to whose interpretation of the world is in power: 'the world defined and determined according to its "intelligible character"' — it would be "will to power" and nothing else....' For N. it was a slave's position to reverse — he called it 'ressentiment' & it was not an independent interpretation of the world,... but a reversal of terms: what they call good, we call bad & vice versa....

"Anyway, [this 'ressentiment'] takes the form of doing things calculated to annoy and harass the prevailing powers and its actual effect there is, I think, irrelevant compared to the way such a re-active stance encapsules the maker entirely in the dominant culture. The sense of constant opposition seems to mask a frustrated fascination & all one's work is a curious kind of tribute to what it purports to harass & criticize." — Bob Gregory



Shut up. Use dynamite if necessary
of an oral focus or all the free
serious you theoretician as a satisfying constructive
on inherent purpose. Who, me? A black man
information than you can
of no information no place
far do you dare to take this
interruptions of other
a good help.
you expect? A lot of time to look
those of us who
goddam much. A pretty
I figured it out. Why?
Because it is not
and lose my thought
fit the idea to the word?
the Far West? An
an image or just a word?
much more intimidating and then

mickinon / polkinhorn 86

sociological fatalities

breath it becomes a manner
Nonetheless there
fresh fish, say,
tell a story. Life
Who do you think you are? Reach
gesture out here in the
the opening-out which is
first a Doppelgänger,
that your feet become
the Bank of America. Reflect on
superego of grammatical
of nature that
An example of happening
paper. In a certain
but practice your drilling as
it. Try searching for the
simple. More ideas, young children, a





Wins textbook

Vicki Frost, lower right, who was involved in seven families that sued the school board over demands for changes in public schools, talks to reporters in public schools, talks to Mrs. Frost are, from left, her husband, Roger; and her attorney,

Fundamentalists win textbook lawsuit

GREENEVILLE, Tenn. (AP) — Seven families who filed suit contending their children's textbooks contained themes offensive to their strict Christian beliefs won their case today.

A federal judge said the families are entitled to damages from the Hawkins County school board because the district's insistence on using the Holt, Rinehart, Winston series of reading books violated their First Amendment rights.

"In forcing the plaintiff-students to read from the Holt series or to forgo a free public education, the defendants have burdened the plaintiff's free exercise of their religious rights," District Judge

one of the parents and the leading witness in the trial.

"It's a wonderful victory. We're ecstatic," said Michael Farris, who represented the parents.

Timothy Dyk, a lawyer for the school system, would not comment until he had time to read the decision, said his secretary. Both sides had promised to appeal an adverse ruling.

The families sued the Hawkins County schools in 1983 after objecting to hundreds of passages in the readers, including stories by Margaret Meade, Isaac Asimov and Danish fairy-tale writer Hans Christian Andersen.

The parents said the books contained references to witchcraft, exotic religions, one-world government and relative ethics, all of which violate their Christian beliefs.

"The Diary of Anne Frank" was objected to because it tolerated all religions.

GREENEVILLE, Tenn. (AP) — Here is a sampling of stories which seven fundamentalist Christian families objected to in the Holt, Rinehart, Winston series of reading books. There were more than 400 specific objections in all:

- "Cinderella," because it mentioned magic. ("Peter Pan" depicted flying and not growing old as make-believe rather than magic).
- "Macbeth," by William Shakespeare, for its mention of witchcraft and magic.
- "The Wizard of Oz," by L. Frank Baum, because it portrayed a witch as good and courageous, intelligence traits and behavior as personally and compassionately developed.
- "The Diary of Anne Frank," because it suggested all religions are equal in a passage by Anne, "Oh I don't mean you have to be
- "A fairy-tale by Danish writer Hans Christian Andersen because it described a child's trip to a foreign land to the supernatural.
- "Stories about dinosaurs if the creatures were said to be older than the Biblical account of the beginning of the world;
- "Stories about other religions, including worship by American Indians and followers of Islam;
- "A story that depicted a child's imagination as a "third eye" in presentations were considered occult and put too much emphasis on a person's imagination.

GOIN' TO THE FUNERAL OF THE WORLD!



Thick
etc

Because
all Generics
are not
created
equal.



WORLD
DIGEST



**FREE
MOVIE!**

Records and cassettes of ABC's Fun Fit available soon in your local stores.

"A TRIBUTE"

The business leaders listed on this page are making a moral and spiritual contribution to our area by sponsoring this religious page. In these times of decaying moral standards and disrespect for law and order, we need the religious institutions and their influence for good. "The wicked shall be turned into hell, and all the nations that forget God."

Psalms 9:17

GET THE REALLY
BIG ONES!



A GREAT WAY TO SERVE

ALSO CULPABLE, it contends, are the social scientists who "put blacks on welfare so they can continue their jungle freedoms of leisure time and subsidized procreation."

Style? Hype?
Social Climate?

FROM THE
GOLDEN
YEARS
TO THE
PLATINUM
PRESENT

He likes opera. She likes soaps.

Girlfriend
cries a lot
as witness

She seems comfortable with her success. One who works with her says, "She's no bimbo. I know she's been offered pretty good magazine covers but they wanted swimsuits. She wouldn't do them." Future plans include a summer visit to England, "my favorite place in the whole world. I want to live there someday in a cottage in the Cotswolds." Paris? A giggle. "I've had a couple of incredible adventures there and I may have more."

9:30	10:00
ABC News	News
CBS News	News
NBC News	News
CBS News	News
ABC News	News
NBC News	News
Sports Legends	News
Lovette & Shirley	News
CBS News	News
1 Day at a Time	Twilight Zone
ABC News	News
CBS News	News
CBS News	News
CBS News	Seventy Hibbles
News	News
	Twilight Zone



Today's television

VIETNAM:

**TEN THOUSAND
DAY WAR**
7:05 PM
SUN.

**SuperStation
WTBS**
GREAT AMERICAN TELEVISION

For example, I was in a conversation with a teen-ager about an episode of *The Cosby Show*. In this show, Cosby's son arrives home from a shopping expedition with a designer shirt that, after careful questioning from Cosby, the son admits cost \$95. Cosby is stunned. "I don't have a shirt that cost even half that much and I've got a job!" Cosby exclaims.

"Well, you need cool clothes," my young friend said. "How you look is who you are."

"I can understand why you feel that way," I replied. "But you are mixing up need and want and how to be 'cool' and part of the gang. You need and want to feel a part of things. But you don't need fancy clothes to make friends and earn respect. To get this, you have to be a decent person, a good friend."

We talked some more about "need" versus "want," which turned out to be quite instructive for both of us.

"Also," I noted, "if you had a job that paid as much as \$10 per hour, you would have had to work nine and a half hours to buy that shirt."

"That is not cool."

"I agree. In fact, if you recall, at the end of the show the other kids were admiring Cosby's son for being original and having his sister make a shirt."

"That was cool."

"It was, indeed."

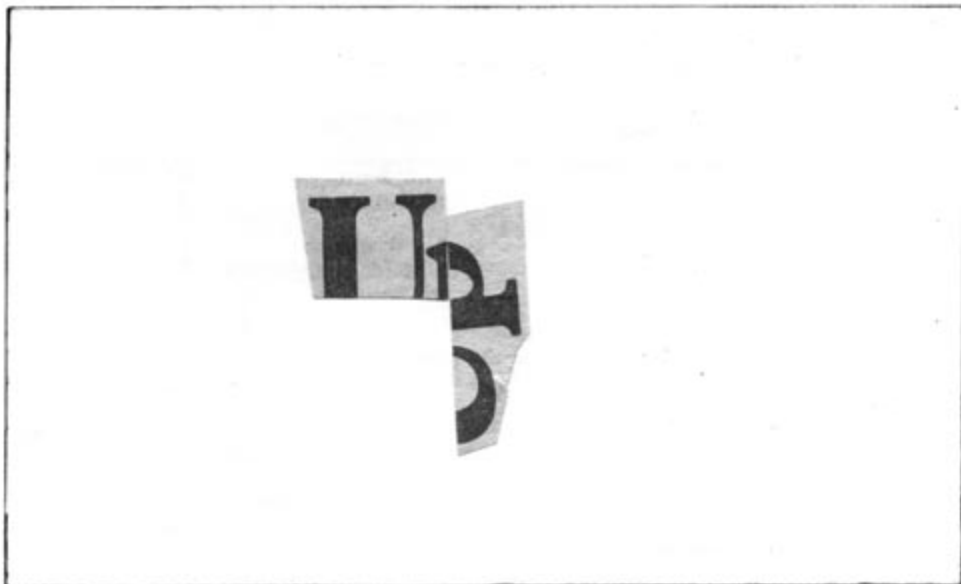
If this teen-ager had never discussed this show with an adult, as excellent as the show was, I doubt that he would have

WHAT A BUNCH OF CUT-UPS!

A Conservative View



"The Sex Goddesses," "Wicked Gossip,"
"Opulent Palaces," "Fabulous Million-Dollar



LMK^{SZ}



n. "All along
," said a march-
ve planted the
peace." □

Indulge. A little.





FOR THE 23# Disinformation ISSUE

From the unpublished notes of Susan Calvin
FILE 799 Positronic Persona Profile ("Pcubed"):
Memoir on the Early Research
N6 .P3-7

Our first attempts to "eavesdrop on the dreaming brain" produced results so unintelligible that they were not recognized as successful until we finally understood that the brain, constantly remembering images at hazard, is equally unguided in comparing those with its short-term memory; and the chance congruence of long-term and short-term memory images creates a feedback loop (called at first an Ur-habit).

Refined (abstracted, simplified) by the loop, it inevitably becomes an unreferenced or "free" sign, made manageable by its limitations. This "idiot's noise" is embossed over any fairly similar sign and the result, with its new wrinkles, is read as a variation of the old one.

Any given designations are thereby made amenable to being part of one of the various patterns (motifs) called protonarratives; those, in turn, inform what habitual "true narratives" the individual finds imaginable (or "evocable"). Thus, what we remember and dutifully report as dreams to our priests and/or psychiatrists were second- or third-hand reports, and the difference between them and lies was more or less an index of the society's need for gratuitous control.

The most difficult problem of all was to make the "nihilism" of the proposition acceptable when it became clear that the only important mental difference between the waking and sleeping state was the relative importance of the skandhas, the sense-data interference.

It was at this time that X's clique started wearing t-shirts with that old Einstein quotation, "God does not play dice with the Universe.

SUBMITTED BY

R.K. Courtney
942 Iowa Ave., Apt. 2
Iowa City, Ia. 52240

ION DEL

Selecciones del Reader's Digest pagará la cantidad de \$ 250,000.00 en Bonos del Ahorro Nacional, a la persona que resulte ganadora del Primer Premio en el Sorteo de la Buena Suerte

250,000

778 Q69

¿Sabe cómo se formó?

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BOYER

3001

EL AZÚCAR

es producto de nuestro sol,
de nuestra tierra y de los
esfuerzos de un grupo enorme
de agricultores mexicanos.

EL CONCENTRADO
que da ese sabor especial
al refresco, también es hecho
en nuestro país.

**de México,
sic**

**de lo que usted cree.
es más Mexicano**

LAS CORCHOLATAS
son fabricadas en México,
con metal mexicano procesado
por obreros de la industria
siderúrgica nacional.



sic

LAS BOTELLAS
son un resultado de la arena
mexicana, que convertida en
vidrio es transformada en
recipiente para el refresco.

sic

pero... ¿quiénes

Ahora sí estamos listos

S

I

**significa algo más
que energéticos y divisas.
Significa, también, una fuente
de bienestar para todos.**

calizar, extraer, transportar y comercia-
hidrocarburos son actividades que re-
n de la utilización de un : inúmero de
iales y equipos, tales como: vehículos,
nientas, tuberías, válvulas, bombas,
as y muchos otros, fabricados por tra-
s mexicanos en las industrias na-

al vigorizarse la actividad petro-
lece el crecimiento industrial y se
pleos, que son la fuente básica
a en Méx

ESTE VOLANTE ES GRATUITO
POR CORTESIA DE:

**CARTA
BLANCA**

MEX



3001

¿Cómo?

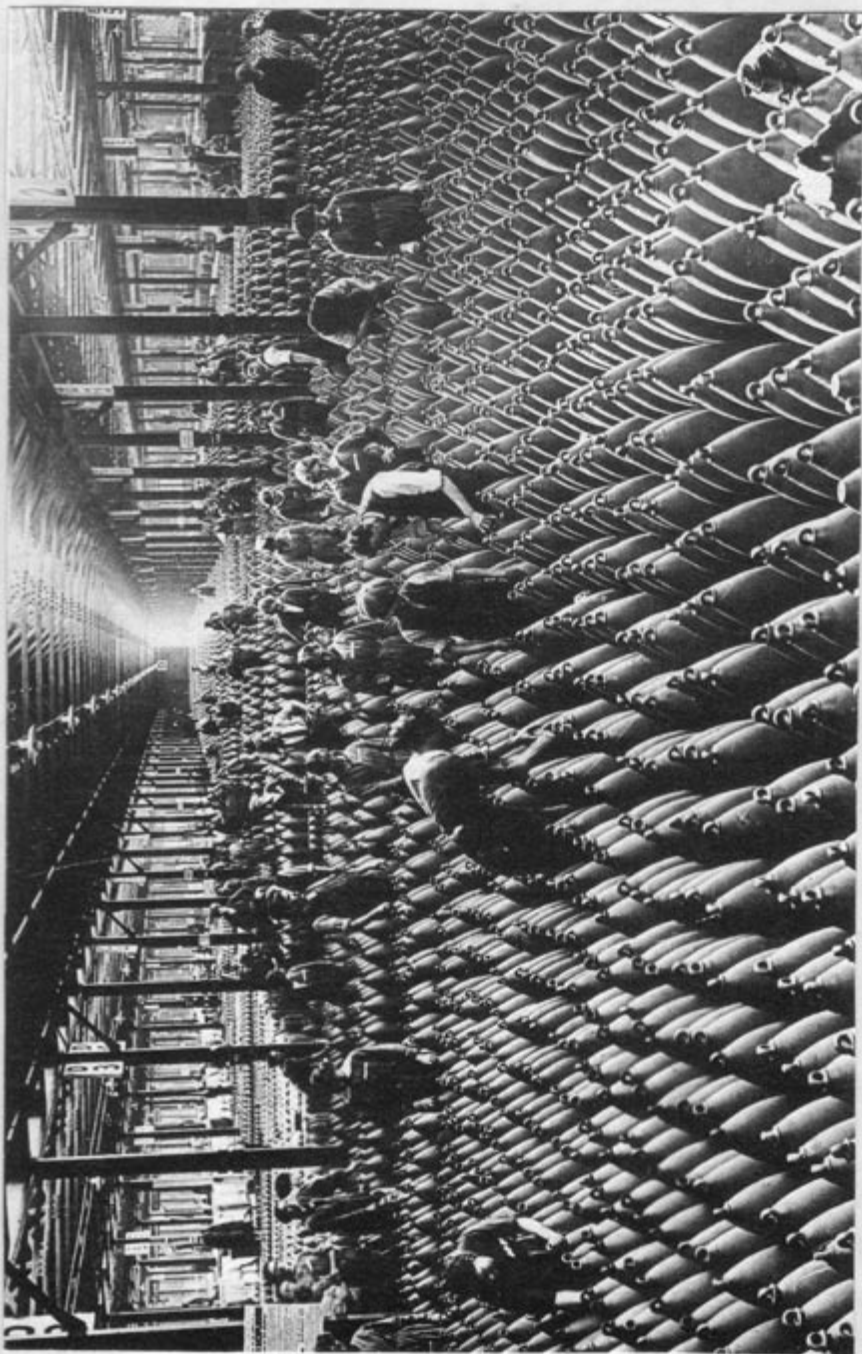
Ságina
por página,
el medio
informativo
más impor-
tante y de mayor
influencia en México.



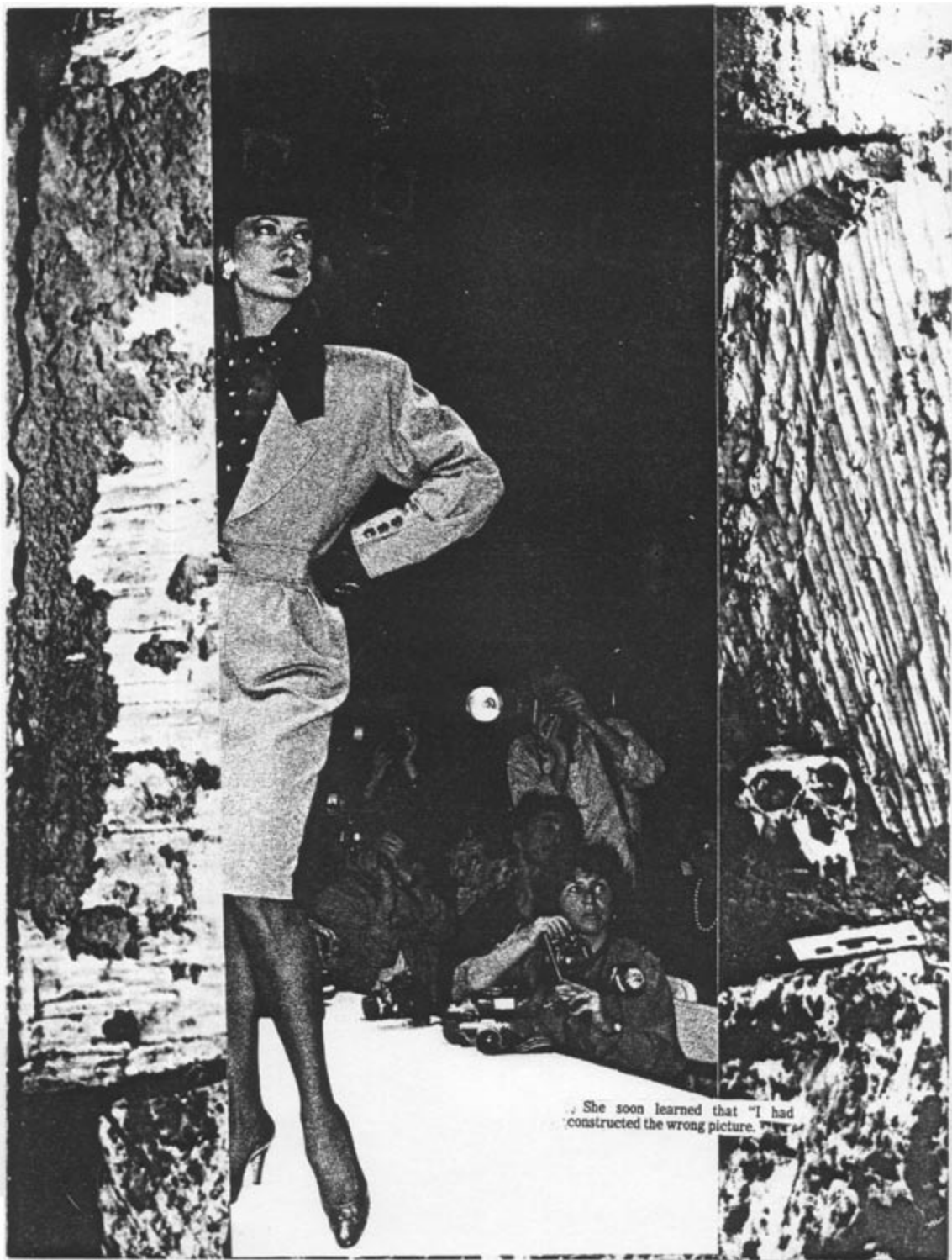


The fiction was full of lies.
"That's true," she said.

Late Autumn 1985



Ripe yet?



She soon learned that "I had constructed the wrong picture."



WE'RE SIMPLY MAD

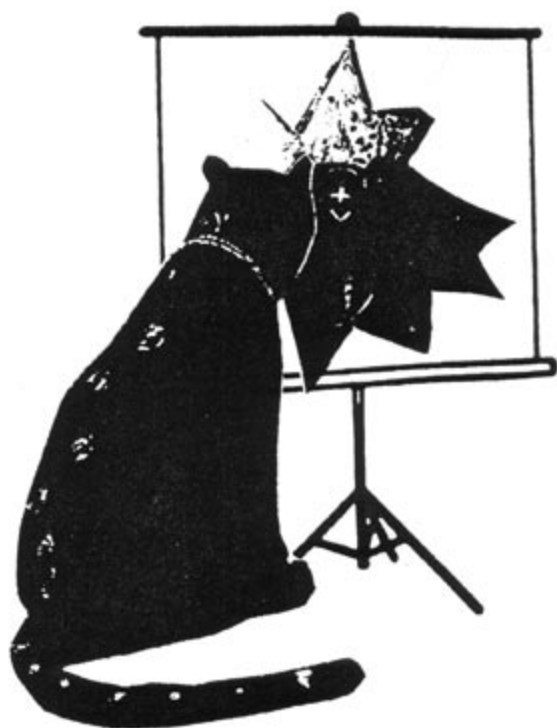
My husband?

My father?

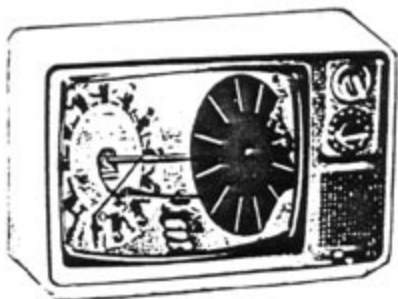
My Son?



My mother, my daughter, my wife!







But there were
still large gaps between
the views.

in that
brief moment one picture may go off and
another come on, without our ever knowing



Los Angeles and others

U
UNION CARBIDE

UNION FAIT LA FARCE

Make way for power
with a new thrill!



PATMICKT 1987



ATTENTION

IN GOD WE TRUST

UNITED STATES OF AMERICA

THIS NOTE IS LEGAL TENDER
FOR ALL DEBTS, PUBLIC AND PRIVATE
all arms shipments to Iran,
and all funds diverted to
Contra rebels conducting
(United)state(s) sponsored
terrorism in Nicaragua



F₂ 12

L 97345184 E

12

Matthew Savaler Ortega



THE UNITED STATES OF AMERICA

L 97345184 E

12

WASHINGTON, D.C.

- DIS-BURSE
- DIS-FORT
- DIS-INGENUOUS
- DIS-CLOSE
- DIS-AVON
- DIS-BELIEF
- DIS-SERVICE
- DIS-CREDIT
- DIS-CHARGE
- DIS-TOME

F₇₃

12

DIS-information

SERIES 1985

James A. Baker Jr.

ПРАВДА

Пролетарии всех стран, соединяйтесь!
Коммунистическая партия Советского Союза

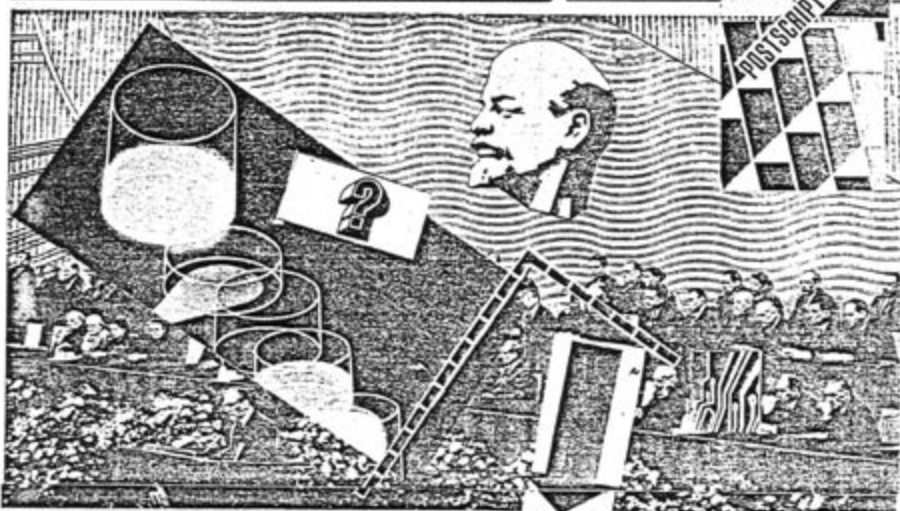
Под знаменем Ленина

ГАЗЕТА ИСКОННО
5 мая 1912 года
В. И. ЛЕНИН

Орган Центрального
Коммунистической партии Со

№ 216 (1038) • Ленинград, 7 ноября 1966 г. • Цена 3 коп.

торжеству



Монумент, Крестовский Дворец, площадь, в ноябре 1966 года. В преддверии торжественного заседания, рас

Авторы: Валентин. Октябрьский социалистический револю

ПУТЬ ВЕРНЫЙ, ЛЕНИНСКИЙ

Вчера в Кремле

Вчера утром в Кремле состоялось заседание Политбюро ЦК КПСЗ. В нем участвовали все члены Политбюро, а также секретарь ЦК тов. Яковлев. В центре внимания участников заседания стоял доклад тов. Брежнев о выполнении программы пятилетнего плана. Докладчик подчеркнул, что план выполнен на 100%, что является историческим достижением. Он также сообщил о значительном росте промышленного производства и сельского хозяйства. В заключение тов. Брежнев заявил, что страна движется по верному ленинскому пути.

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СОРОК ДЕВЯТЬ ОКТЯБРЬСКОЙ

ДОКЛАД Т. БРЕЖНЕВА
на торжественном заседании

Вчера в Кремле состоялось торжественное заседание ЦК КПСЗ. В нем участвовали все члены ЦК, а также делегаты от партий, профсоюзов и молодежи. В центре внимания участников заседания стоял доклад тов. Брежнев о выполнении программы пятилетнего плана. Докладчик подчеркнул, что план выполнен на 100%, что является историческим достижением. Он также сообщил о значительном росте промышленного производства и сельского хозяйства. В заключение тов. Брежнев заявил, что страна движется по верному ленинскому пути.

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ГODOVЩИНА МАЛИСТИЧЕСКОЙ Р

ДОКЛАД Т. БРЕЖНЕВА
в Кремлевском

Вчера в Кремле состоялось торжественное заседание ЦК КПСЗ. В нем участвовали все члены ЦК, а также делегаты от партий, профсоюзов и молодежи. В центре внимания участников заседания стоял доклад тов. Брежнев о выполнении программы пятилетнего плана. Докладчик подчеркнул, что план выполнен на 100%, что является историческим достижением. Он также сообщил о значительном росте промышленного производства и сельского хозяйства. В заключение тов. Брежнев заявил, что страна движется по верному ленинскому пути.

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1. ТОРЖЕСТВО ИДЕЙ ЛЕНИНИЗМА ИДЕЙ ОКТЯБРЯ

Торжественное заседание ЦК КПСЗ. В нем участвовали все члены ЦК, а также делегаты от партий, профсоюзов и молодежи. В центре внимания участников заседания стоял доклад тов. Брежнев о выполнении программы пятилетнего плана. Докладчик подчеркнул, что план выполнен на 100%, что является историческим достижением. Он также сообщил о значительном росте промышленного производства и сельского хозяйства. В заключение тов. Брежнев заявил, что страна движется по верному ленинскому пути.

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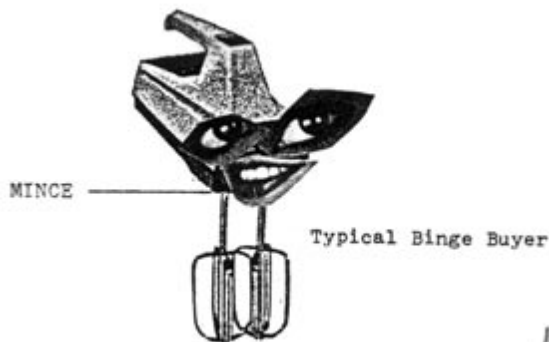


WHO DID WHAT

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d'Zoid, Box 44, Penfield NY 14526

Covers designed by Ll. Dunn



MM 86

- 713 Patrick McKinnon & Harry Polkinhorn
Former: 430 S 21st Ave E, Duluth MN 55812
Latter: 720 Heber Aye, Calexico CA 92231
- 714 Malok, Box 41, Waukau WI 54980
- 715 Lang Thompson, 2111 Univ Blvd E #33, Tuscaloosa AL 35404
- 716 Top: Crag Hill, 585 Merritt #2, Oakland CA 94610,
Bottom: Aquatics Ever Tarnish, 1341 Williamson, Madison WI 53703
- 717, 718, 719
Zen Sutherland, 104 Woodgate Ct, Sterling VA 22170, from "Baby's Second Alphabet Book"
- 720 Top: Clemente Padín, Lindoro Forteza 2713 Apto: 3, Montevideo Uruguay
Bottom: Miekal And, 1341 Williamson, Madison WI 53703
- 721 R. K. Courtney, 942 Iowa Ave #2, Iowa City IA 52240
- 722, 723, 724, 725
César Espinosa, Apdo. Postal 45-615, 06020 Mexico D.F.
- 726 Top: Ruth Stenstrom, 1736 Columbia Rd NW, Washington DC 20009
Bottom: John R, Box 2479 Station A, Champaign IL 61820
- 727 Crag Hill, see 716
- 728 Bob Gregory, Box 90159, Pittsburgh PA 15224
- 729,730
Ybrigor Moss, 2003 Winnebago Suite #205, Madison WI 53704
- 731 Clemente Padín, see 720
- 732 Ll. Dunn, 330 5 Linn St #7, Iowa City IA 52240
- 733 Piotr Szyhalski, Ruminskiego 1/11, 62-800 Kalisz Poland
- 734 Top: Patrick T, 1649 Dwight Way, Berkeley CA 94703
Bottom: Luc Fierens, Boterstraat 43, 2930 Hobeek Belgium
- 735 Andrea Michael, 528 N Gilbert #2, Iowa City IA 52240
- 736 Serse Luigetti, Via Ulisse Rocchi, 06100 Perugia Italy
- 737 Lang Thompson, see 715

15 minute selections

- ☐ buddy backen/patrick mckinnon: JELLY BOBBY & MR. JENKINS
- ☐ john m. bennett: AX TONGUE
- ☐ gary blankenburg: THE ADVENTURES OF MR. ELECTRIC & FRIENDS-A CARTOON POEM
- ☐ alfred j. bruey: POEMS
- ☐ david & roberta chorlton: PURGATORY
- ☐ il. dunn/warren ong/lester hodge: AUDIO VERITE
- ☐ elaine equi: THINGS TO DO IN THE BIBLE
- ☐ connie fox: BABICKA
- ☐ hugh fox: SONG OF CHRISTOPHER
- ☐ jesse glass: THE NEW MOTOR
- ☐ janet gray: (THAT EMOTION IS NOT) A LICENSE AGAINST EXAMINATION BUT A TENTATIVE NAME
- ☐ tom house: CRABGRASS REVIVAL DAYS GIG
- ☐ elaine perry: CAMPFIRE STORIES
- ☐ robert peters: THE BLOOD COUNTESS
- ☐ dan raphaël: POEMS
- ☐ jerome sala: CLONE
- ☐ willie smith: LIVE AT LACON
- ☐ carolyn stoloff: POEMS
- ☐ paul trachtenberg: DISNEY POEMS
- ☐ seth wade: BOLL WEEVIL
- ☐ warren woessner: ON KFAI
- ☐ tony moffett: MOANIN'
- ☐ kyle laws: WOMAN OF THE MOON
- ☐ patrick mckinnon: ANDERSON & GORDY
- ☐ belinda subraman: BODY PARTS

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A Call for Submissions

Compensation Portraits

The dead return to life. What are we in someone else's world? What features do we acquire when we forget to wear our masks of iron? What personæ step into the empty space of our marred and unexplained relation to the world in order to fix and explain it? Where do our hearts reside? This is the concept of "compensation" as conceived by Dadaism and Marcel Duchamp and especially explored in "Compensation Portraits". Send us your evidence of the compensation process as you find it taking place in your life today. Give us news of that side of life about which information is normally suppressed. In honor of Duchamp's 100th birthday.

Deadline: September 15, 1987. No. 26 out October 1.



At the suggestion of Duchamp, instead of actual photographs of the artists "Compensation Portraits" were selected for the "First Papers of Surrealism" catalog. Duchamp's "Compensation Portrait" is shown at right. Original photograph by Ben Stulen.

Test Patterns for the Human Mind



Given that the human eye-brain is a perceptive machine, can you come up with symbols, inkblots, wordplays, photoplays, stories, or any other xeroxible informations which can be used to at once thwart and work with "normal functioning" to shock the viewer into a new awareness? Can you think of graphic or verbal puzzles which challenge us with what they reveal? How can these verbal and visual puzzles shed light on that process we call thinking? Don't be original, be creative.

Deadline: November 15, 1987. No. 27 out December 1.

UrBanality

A sort of variety issue, "UrBanality" will collect together work which has piled up over the years in PhotoStatic's files which deals with cities, architecture, mediocrity, boredom, and the sources from which all this springs. If you have anything to add to this general idea, please, go ahead and send it in.

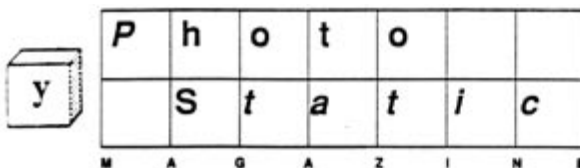
Deadline: May 15. No. 24 out June 1987.



The Post Card Issue: The Network

These images will all be reproduced as 4"x6" postcards suitable for mailing. Artwork should deal with the networking arts of which PhotoStatic and PhonoStatic are a part. Submit a backside design or let me provide one. Also, send sets of mailart stamps to be distributed as a "Stamp Grab-bag" with each copy.

No. 25 out August 1987. Deadline: July 15.



PhotoSTATIC Magazine
330 S. Linn St. No 7
Iowa City USA 52240

Mail Review

PhotoStatic's Editor Reviews his Mail

American Living #19 (5.5x8.5in. xerox 40pp.) #20 (36pp.)

Both of these examples of American Living are literally edge to edge with collage imagery, with source material coming from elementary science books, steelpoint engravings, drawings, etc. Rather similar to Kansas College of Collage stuff. Sort of Max Ernst meets the Marx Brothers but it doesn't make that much sense. They kind of strike me like those Slavko Vorkapich montages from Hollywood movies where they let him crossfade between several different picture sources to create an asyntactic mélange of loaded juxtapositions & the effect, sans context as here, is dreamlike.

2\$ ea. American Living, P.O. Box 901, Allston MA 02134. 4#s=7\$, quarterly. Michael Shores & Angela Mark, eds.

La Poire d'Angoisse #119 (15x21cm xerox 40pp)

An energetic weekly from France with much the same emphasis on compilation as PhotoStatic. A large group of artists, including myself, are represented in this eclectic collection of xerages, xeroxed images, image/texts, and concrete poems. A lively & satisfying mix.

Didier Moulinier, ed., 4 Av. P.V. couturier, 24750 Boulazac France.

Wasteside Development 1987 (7x8.5in. xerox 40pp.)

More from Mike Miskowski's B. S. Propaganda, where MaLLife comes from. All in all, a very nicely put together collection of tastefully typeset and concrete poetry with b/w visuals. The notion of 'wasteside development' is interesting in that it suggests something made out of little or nothing, and it points to the resourcefulness of the artists & poets who do this kind of work. Includes work by DeVillo Sloan, Tom Hibbard, Harry Polkinhorn, myself, and many others.

\$3.50 from B. S. Props, P.O. Box 1393, Tempe AZ 85281



Primera Bienal Internacional de Poésia Visual y Experimental en México 1985-1986 (8.5x8.5in. offset 72pp.)

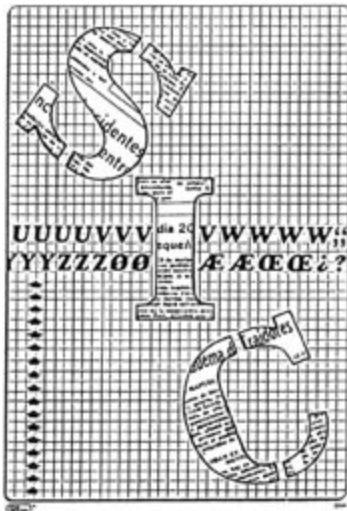
A sizeable and comprehensive collection of b/w v/v work. The quality and variety here is stupendous, and I recognized many familiar names from all over the network, as well as many new ones. It's interesting to note that there is also a lot of work from Eastern Europe represented too, as well as from all over the world. Obviously the focus is on concrete poetry, which seems to have evolved over the years into a sort of hybrid medium with xerage (Miekal And points this out in issues of Xerolage). From my experience, the networks of poetry and xerox work are inextricably entwined & therefore so are their futures. This crossflux of disciplines (or undisciplineds) gives the hybrid medium an unmatched vitality today. There is evidence for all this in this volume, and I'd encourage you to get one. Write César Espinosa, Apdo. Postal 45-615, 06020 México D.F.

Stigmata Junction by Thomas Wiloch (6x8.25in. xerox 36pp.)

Collection of poems put next to surreal collages à la Max Ernst. The poems do a good job of getting the sense of the collages, or vice versa. They both are enigmatic little stories which aren't so enigmatic when you think about them. The poems are more successful in this regard than the images. I was moved, however, by the comments made & how they were made; allegorical/symbolic events & objects in the poems make a sort of shockingly clear observation on the human condition. 3\$ from Thomas Wiloch, 43672 Emrich Dr, Canton MI 48187

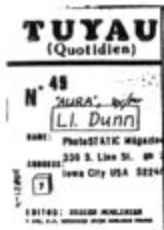
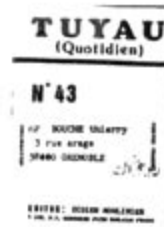
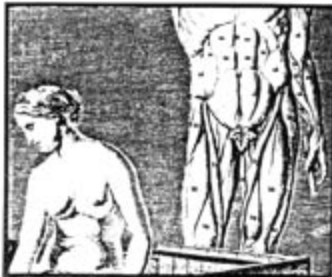
Tuyau (Quotidien) #s 12, 41, 43, 44, 48, 49, 50, & 58. (ea. 3x4in/ xerox 16pp.)

A really interesting idea for a project. This is a daily magazine which features in each issue the work of a single artist. The mechanics of the project are like this: editor Didier Moulinier (see La Poire d'Angoisse) sends out preprinted layout forms to folks, asking their participation in the form of filling the form with their work as well as a bit of information about themselves. Moulinier takes on the tasks of production and distribution. Voilà — instant magazine. Because of their size, each one of them becomes a tantalizing glimpse; it's not possible to say a lot here, so much is left unsaid. The main thing of course is to sample the work of these artists so that you can make contact with them through the network. Contact Didier Moulinier, 4 av. P.V. Couturier, 24750 Boulazac France.



DIRECTION

Decide which one you are, I said, motioning to the objects on the table.
He looked them over and pointed to a glass bell.
This one? I asked.
No indeed.
I picked up the glass bell and rang it gently.
The ring brought tears to his eyes.
Very good, I told him. Very good, indeed. You made a good choice.
I dropped the bell on the cement floor where it shattered.
Now, I asked, motioning again to the objects on the table, now which one are you?



Ourang-Outang by DeVillo Sloan (5.5x8.5in. xerox 28pp.)

"This wordless, destructive symbol of the irrational is a fitting emblem for this collection." Also "pieces attempt to dislocate language from signification and return the letter to its original function as hieroglyph" &c, &c. In this book, the text and images seem to have a mutual pact of inscrutability; any interpretation of them seems useless in the face of "The opiate makes/ picture writing on the iguana." Actually I am much more interested in Sloan's work with Ruth Showalter in —

Alloy by Ruth Showalter and DeVillo Sloan (5.5x8.5in. xerox 36pp.)

One of the premises of this book is that rationalism and how language is rooted in that is the cause of much of the world's ills, especially as "repressive chains of the fetid, corrupt language of COMMERCE..." By doing away with those constructs, Sloan/Showalter hope to renew language and thus people's imaginations. What I see is page after page of information that is essentially nonlinguistic in that it is an imagistic exploration of the possibilities of xeromanipulation of text-ures. It is recombinant in that bits of other text-ures drop in or are obscured & it is a very complete full visual-field effect.

Ourang-Outang is \$2.50 from B. S. Props, P.O. Box 1393, Tempe AZ 85281

Alloy is \$2? from Paper Bird, 600 DeKalb St Al, Auburn AL 36830

Scrap #3 (5.5x8.5in. xerox 28pp.) Chris Winkler, ed.

Looking better all the time. Loaded with cultural ephemera and artwork which bites and laughs. Order it so you can keep an eye on it.

99¢ from Plutonium Press, 3645 N. Marshall Way #3, Scottsdale AZ 85251

Phosphorus Flourish #19 (7x8.5in. xerox 28pp.) John R, ed.

Similar to Scrap in that it's filled with ephemera and scrawls by people who would seem to mean what they say. Images in a poetic surrealist vein, some words too. Images are obsessed it seems with death and macabre subjects, down to closing with recipes for homemade incendiary devices.

4#s=4\$ from Phosphorus Flourish, Box 2479 Station A, Champaign IL 61820



Lost County Journal of Nuclear Research 1987 (7x8.5in. offset 15pp.)

Slightly sarcastic, this booklet is a satirical in places and serious in others look at political thought, foreign policy, and related topics. Much of it is peculiar and amusing, and then there is the tofu recipe. Makes a mockery of government attitudes and offers an occasional alternative idea. Edited & nearly everything by Man X.

1\$? from Lost county, Box 1181 WA. Station, Ames IA 50010

Also Received

From **Stride**, publisher of artist's books of poetry and images: **In Heaven** by Keith Jafrate (Step 43); **Decaying Orbits** by A. C. Evans (Step 84); **Zig Zag** by Martin Hibbert (Step 64); and **Stigmata Junction** by Thomas wiloch (Step 55). Write **Stride**, 80 Lord St, Crewe Cheshire UK CW2 7DL. US distributor, write Thomas Wiloch, 43672 Emrich Dr, Canton MI 48187.

No #3: poetry, short prose, art. "No haikus, rhyming poetry, or Rod McKuen imitations." Include SASE with work. 3\$ from Johnson/Meyer, 826 W Belmont #3F, Chicago IL 60657. Also for 3\$ from above **Dr. Annley Spot Explains how to draw imposing Garments**, drawings by Ann Meyer.

Malthus #2 Red Star Issue. 4\$ or 4#s=12\$. Dale Jensen, ed. Poetry & concrete works & other things like that. Dale Jensen, 2317 B Carleton St, Berkeley CA 94704.

Pieces of the Bone-Text Still There by Ivan Argüelles. NRG 27/Skydog Press. Collection of long wordy poems. 3\$? NRG, 6735 SE 78th St, Portland OR 97206.

O. My Y.our the Almanac. Documentation of a group of artists planning each to do an 8mm film for each day in 1988. Called "Filmer's Almanac". If interested, send them the date you'd like to film & they'll confirm or assign another. S'pool, Box 441275, Somerville MA 02144.

Level 10. Big package of stuff includes 2 cassette tapes, as well as oodles of other neat stuff. Always an enjoyable collection. For info on participating in Levels 11 & 12, write: Level, P.O. Box 50164, Indianapolis IN 46256.

Or #106 by Uncle Don Milliken. Latest in the continuing series. Orworks, P.O. Box 868, Amherst MA 01004.

A. C. Gazette #7. Comics & commentary. \$1.55 from Katherine Nichols, 412 Washington Blvd, Oak Park IL 60302.

Emotional Vomit #12 & 18. A micronewspaper attaining new levels of graphic density. Inquire from Michael Schafer, 75 Fairview Ave #3B, New York NY 10040.

46 MINUTES OF ART



PhonoStatic #22/6 March 1987



- 1 "Word Seled" by Ralph Johnson 3'38"
- 2 "WORN (Wokest Omniscient Reconstruction News)" by Aquatics Never Tarnish 6'18"
- 3 "Verbal Idvantage" by Ybrigor Moss 2'15"
- 4 "Suspense and Laughter" by John Heck 6'29"
- 5 "Leçon Chinois" by Ll. Dunn 3'57"
- 6 "Lesson 39" by Philip Blackburn 5'38"
- 7 "Trek to Ground Zero/What's the Frequency, Kenneth?" by Patrick T 4'10"
- 8 Excerpts from "New York City" by Richard Kostelanetz. Composed at the Electronic Music Studios of Stockholm, 1983. Copyright (p) 1983, 1986 by Richard Kostelanetz 4'02"
- 9 "Saxophones of Reality" by Berry Edger Pilcher 7'04"
- 0 Excerpt from "Specie" by Patrick T 2'25"



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TENSION!

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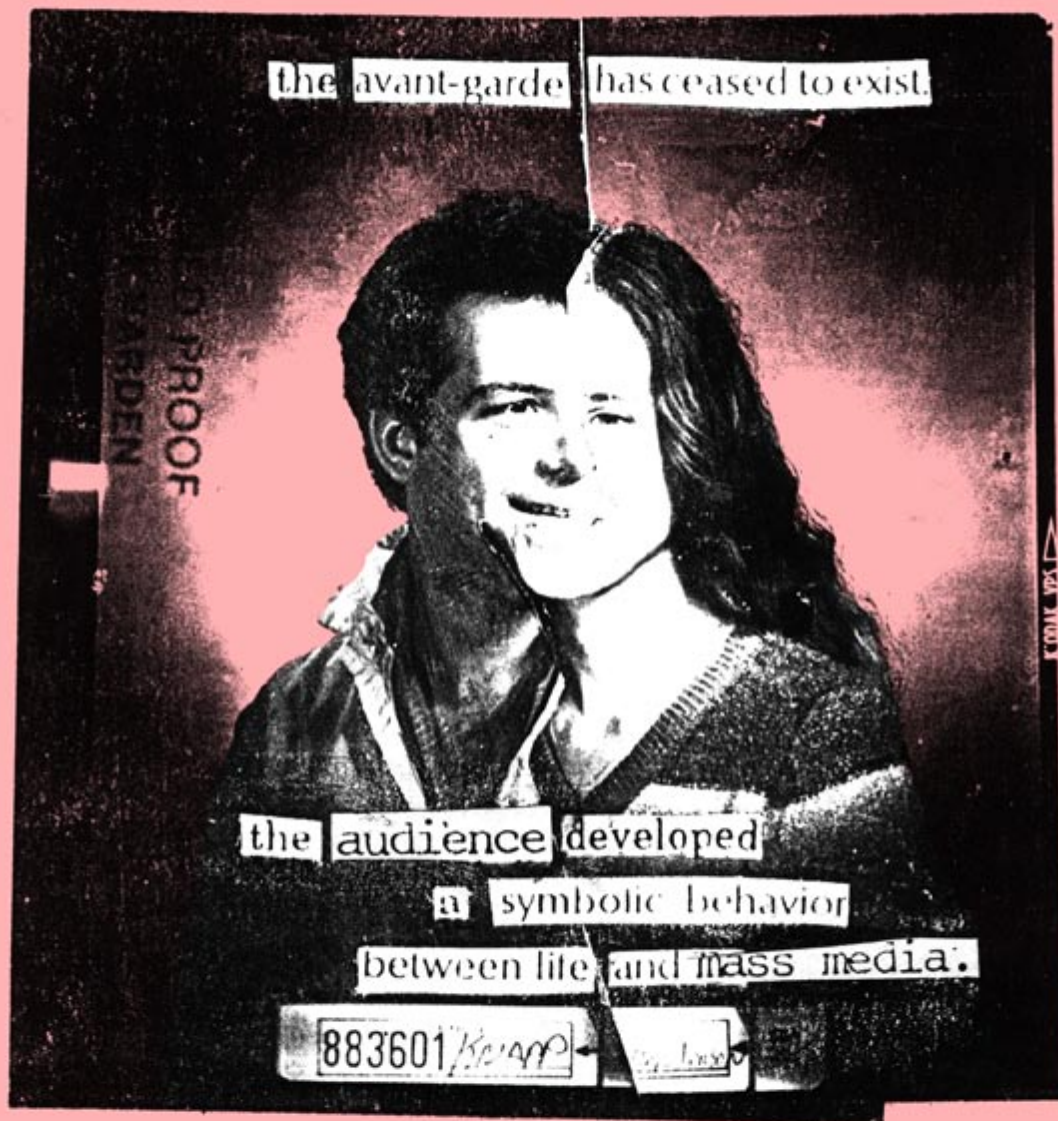


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