

NOTICE!

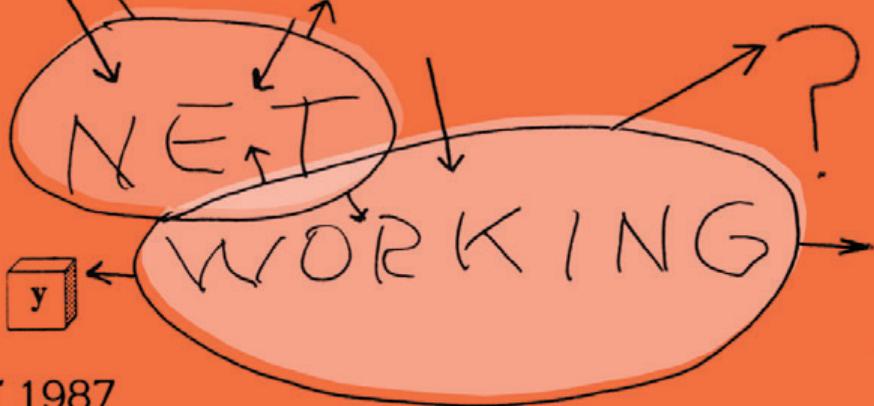
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	S	T	A	T	I	C

no. **25/26**

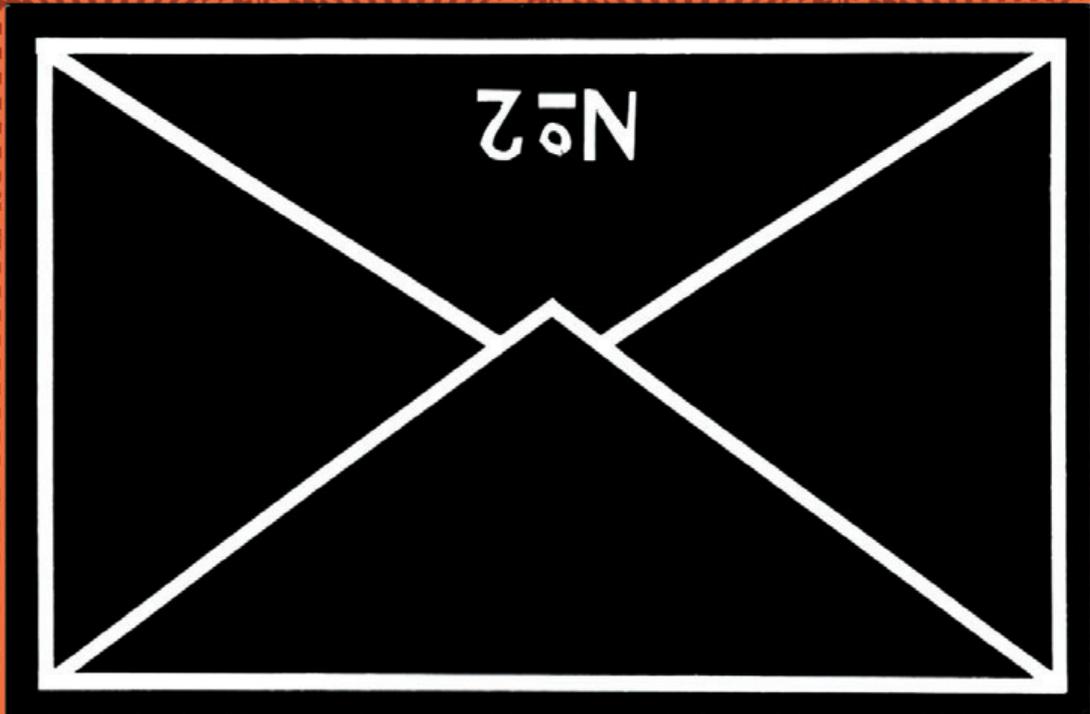
1

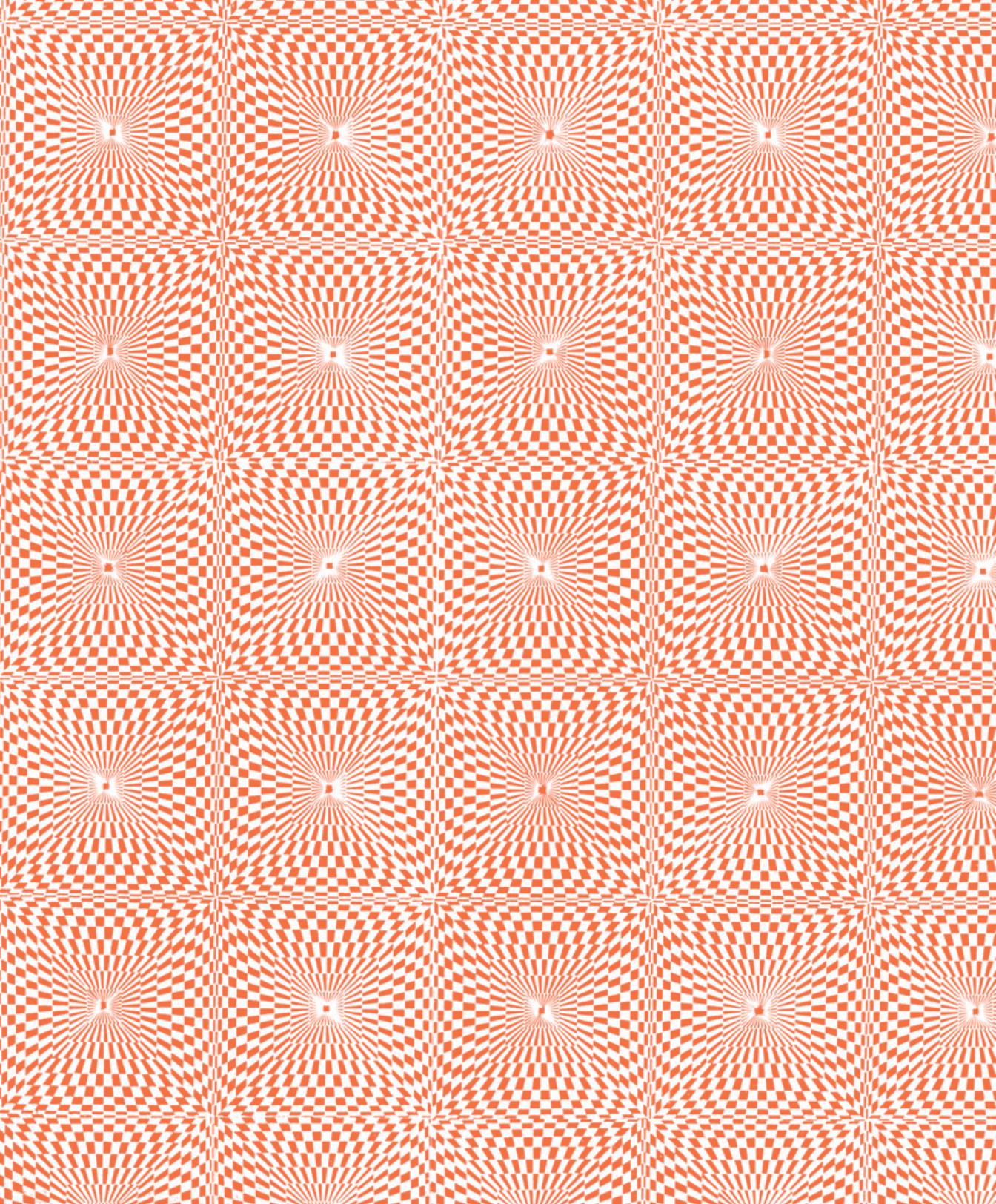
2

3



AUGUST 1987









FREEDOM

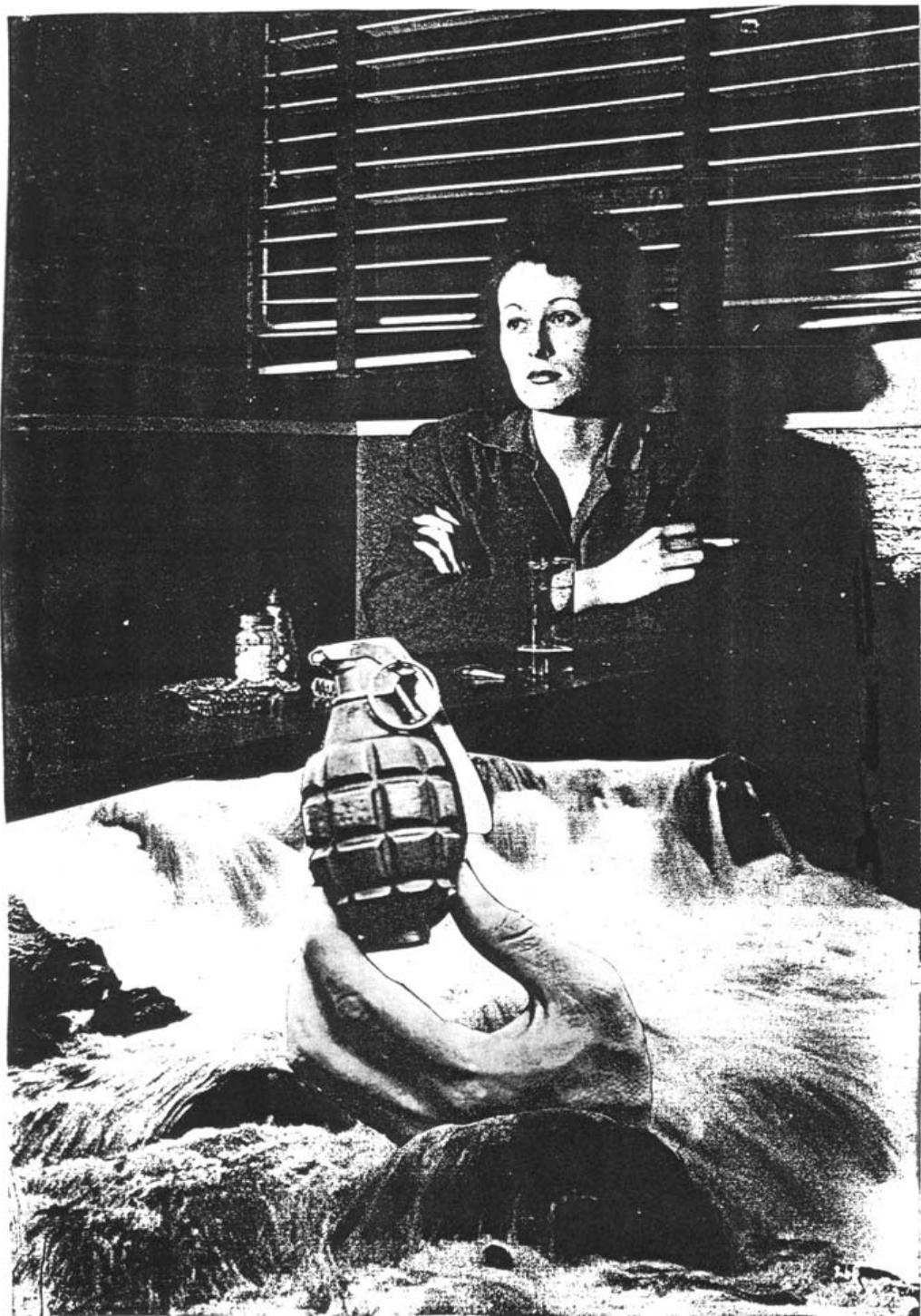


FIGHTERS

economy and

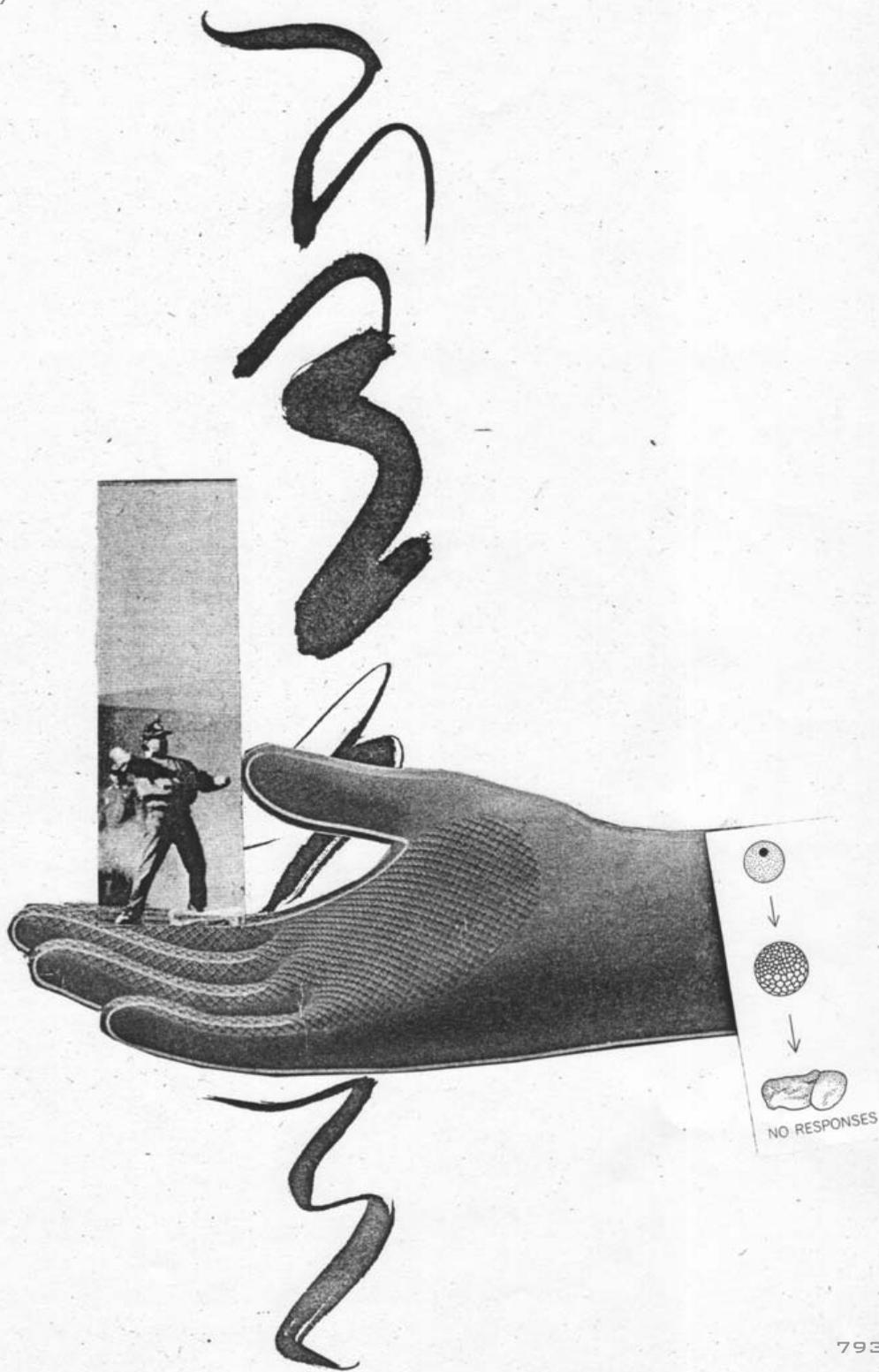


Victim.



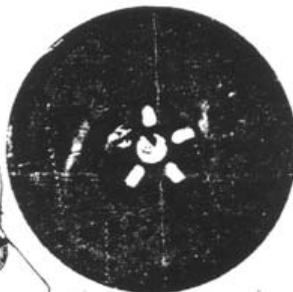
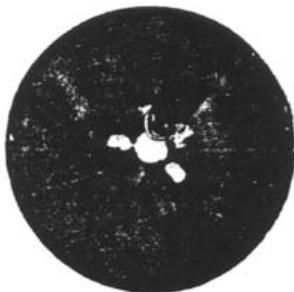


prepared



June 16, 1967

Jack Moskovitz



PLANETS MAPS AND MERCURY VERY CLOSE TOGETHER LOW
IN THE WESTERN SKIES THIS EVENING...

SHOOT the **WHEELS** OF time

memo from: **Patrick J. Buchanan**
Communications Director
The White House
1600 Pennsylvania Avenue NW
Washington, D.C. 20500

date: October 15, 1986

to: Albert V. Casey, Postmaster General
United States Postal Service
475 L'Enfant Plaza West SW
Washington, D.C. 202500

re: messages for postmark cachets

President Reagan is well aware of the importance of the postmark cachet as a way to imprint on the public mind a succinct statement of government policy. The delay in replying to your suggestion, is not, as you implied, caused by indifference.

Rather, the President considered your suggestion of such possible consequence that he asked each cabinet officer to review your list of slogans, and consider each one in the light of their own special area of Federal policy, in order to be sure that the selected slogan would truly express that policy.

All of the slogans in your memo were thought excellent, but the President was most taken by "HELP the NEEDY!"

A committee, headed by Secretary Bennett, and drawing its membership from several cabinet offices, was formed;

Beryl Sprinkel
Douglas W. McMinn
Charles Z. Wick
Allan H. Young
Dennis Kass
Stephanie Lee Miller
Dorcas Hardy
June Koch
Geraldine Flowers

Michael Armacost (vice-chairman)
Richard H. Solomon
Paul R. Holst
Roger D. Semarod
Michael Baroody
Robert B. Helms
Henry Demarais
Jayne Gallagher
Madaline Will

Due to the nature of the exhortation, the imperative mood no longer seemed appropriate, so the exclamation point was dropped. The group has revised the slogan slightly to more precisely reflect Federal policy. This revised slogan should be put in use immediately.

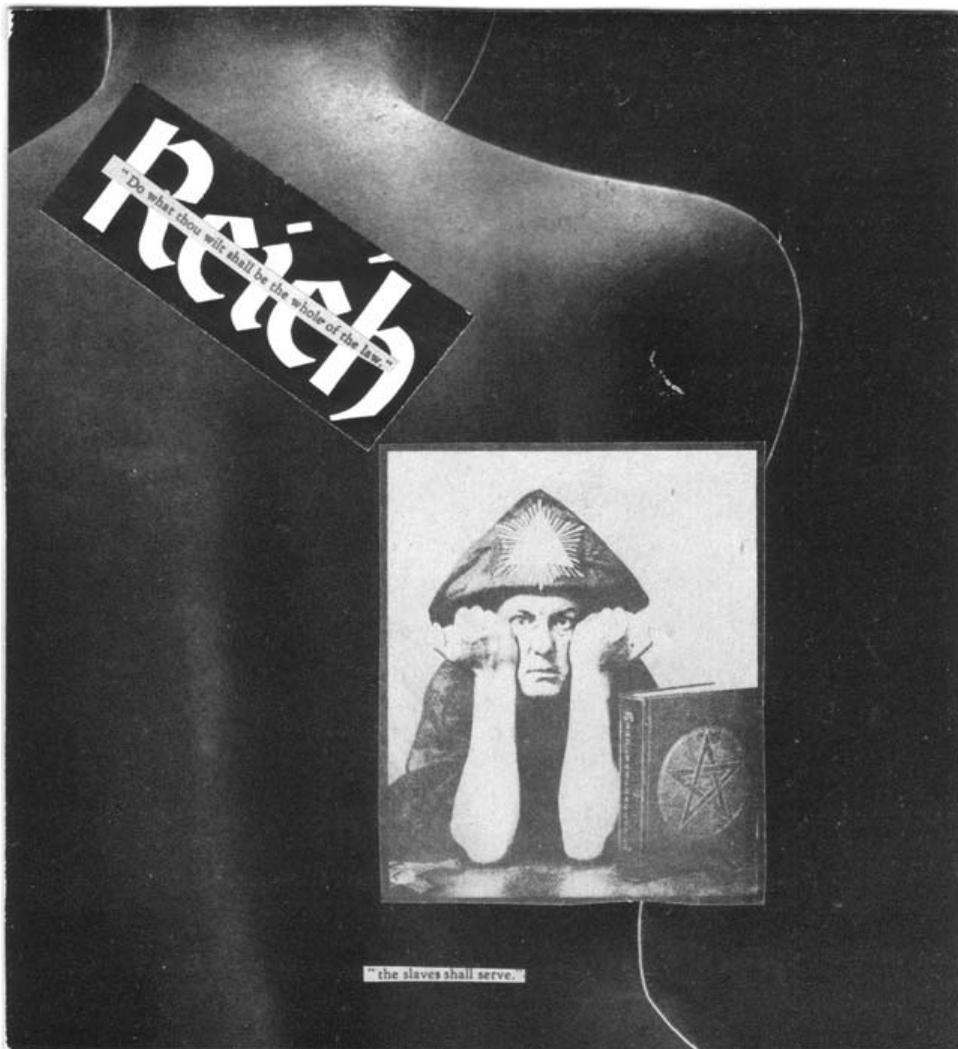
The final, approved wording is as follows:

PRAY for
the FISCALLY
INCOMPETENT



I would watch him, fascinated, as little worms
would roll off his fingers and become beautiful letters,



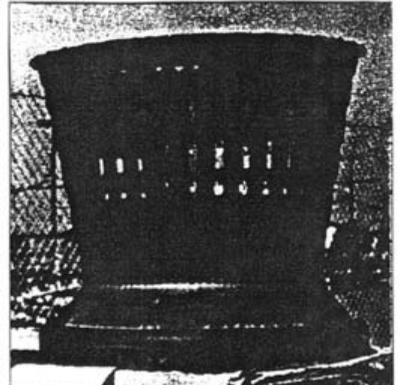
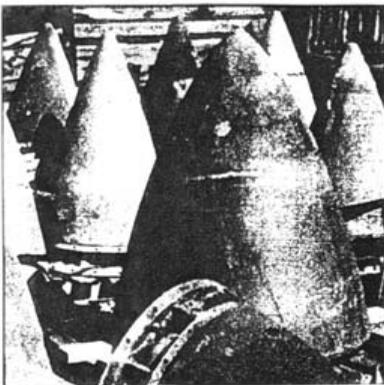


the slaves shall serve.





reclining girl



cloud

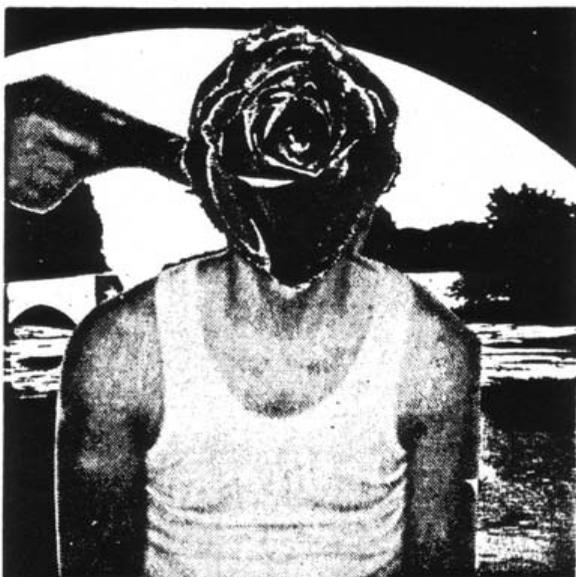
JUN 30 1987

Number: One
 Editor: Greg Evason
 Publisher: Sawney Beane

"loser". but just at that point where one resolves to but one presses on. becomes very tired. are at the mercy of badluck? observing how they are. mind. observes the thoughts. a distinct & for the first time one feels one has reacting altogether. conscious avoidance of effort one gets "peace of mind". this avoidance evolves - an idea. could commit game & so like a campaign too no longer to accept to absorb anything & here in some sense of into a kind of any effort to long like a game of communication that overwhelms. but closer than ever becomes to change nations of people not necessarily come to terms solitaire lost a hundred the object of the so outrageously in free floating thru misery. one withdraws from the also watch oneself. physical & emotional strenuous, finally anything, - to cease this land of a what is meant by unstructured & watches. people, family, but is apart from them this game? or is one like a such a fate actually doing it one simply withdraw from the lack of enjoyment. stop playing. without a kind of suicide. one could due to nietzsche's hibernating a feeling of futility about russian soldier "who, finding lies down in the snow", one decides no longer to take anything, no longer of experience doesn't judge them, to an understanding of religion. observations about game to that of losing favour of winning. hundred more hands. oneself are ultimately realizing this difference depresses one initially because of beneath the elaborate camouflage. those of all other selves. looks at oneself human being useful for oneself. outer & the inner friends, strangers. at a great distance watch ones body & pain. observes the & gradually begin to see the uniqueness, as the odds have become the supreme attainment is "wu wei", state free of any sort of attachments in time one see that meditation. in some forms of or a state of doing anything at worlds one see that what might have meaning deals a hundred & loses a there any options in one feels whipped, beaten. for someone else or for entire meditation nothing, a all, a kind of appears futile before times in a row, one

A, B, C ...

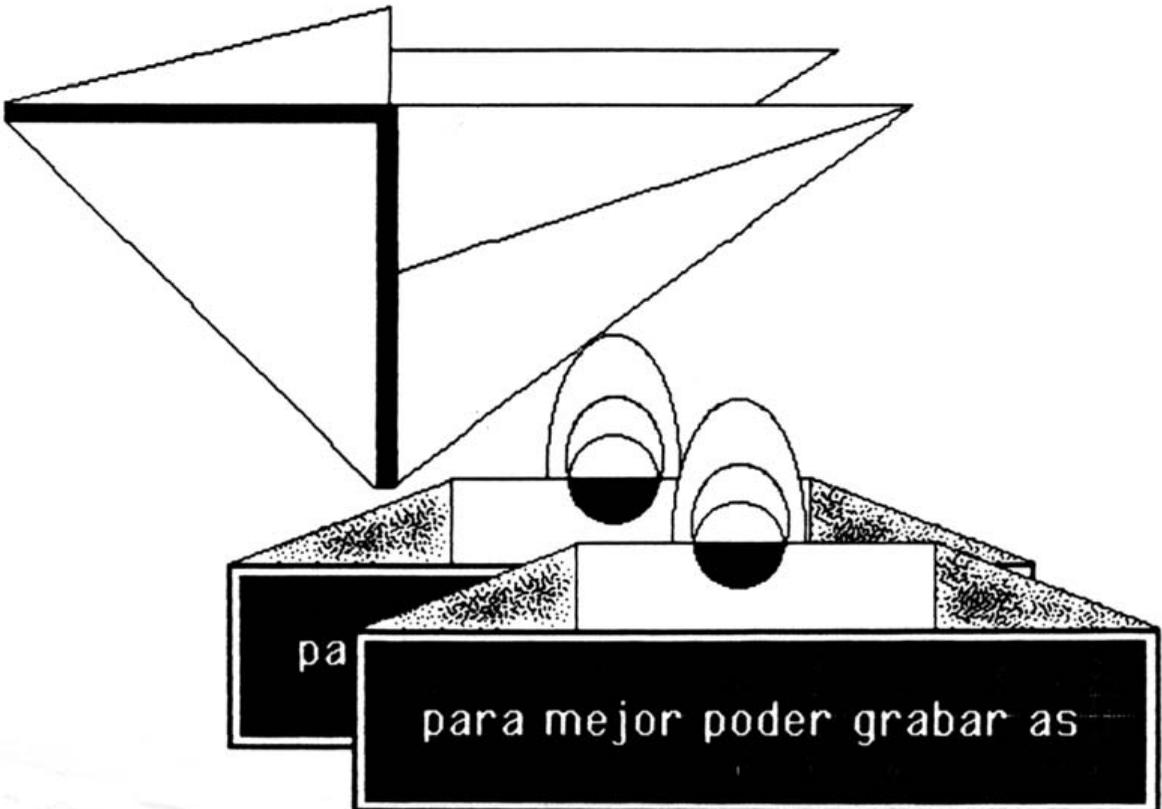
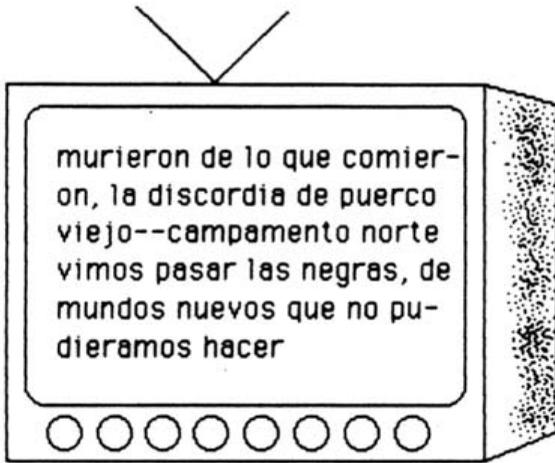




PH: BILLÉ

nothing wanting —

la despedida
mas
elegante



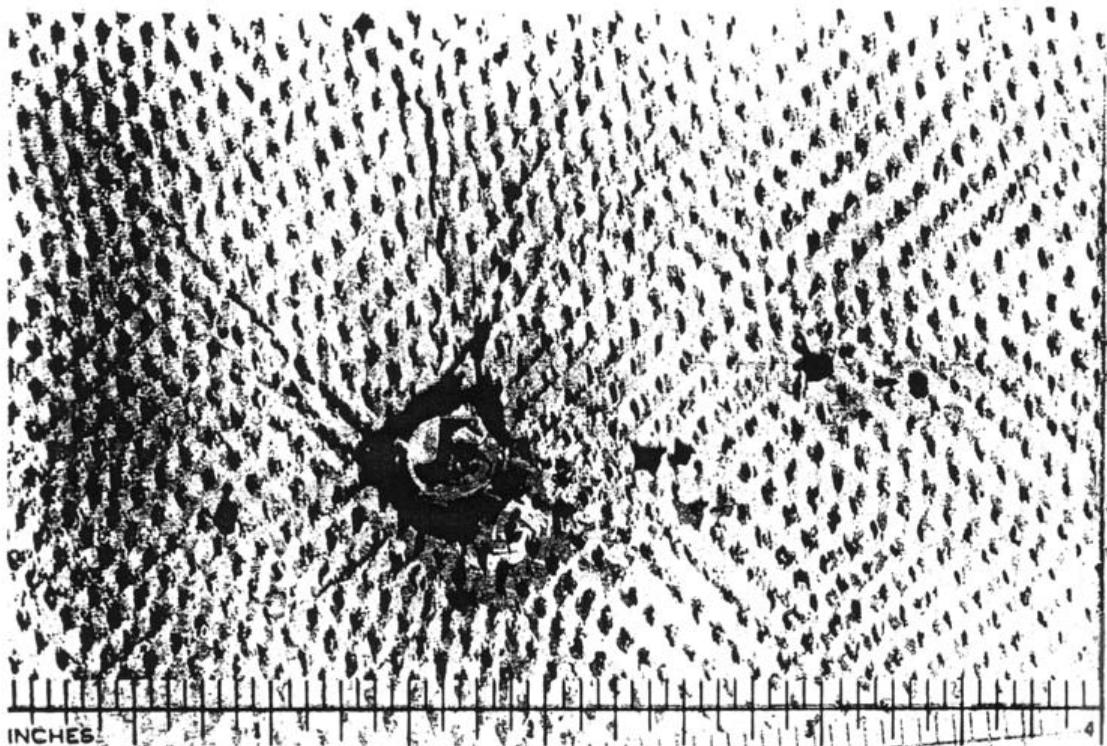
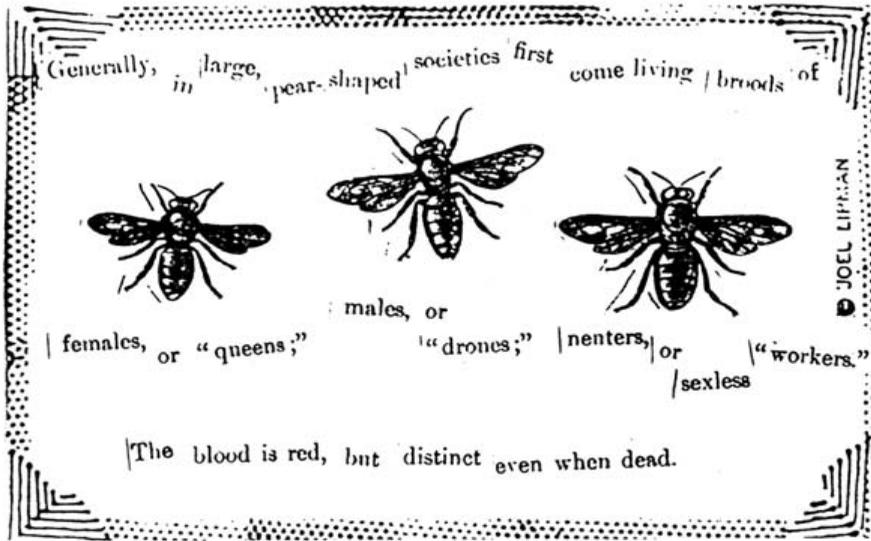
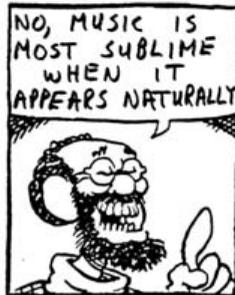
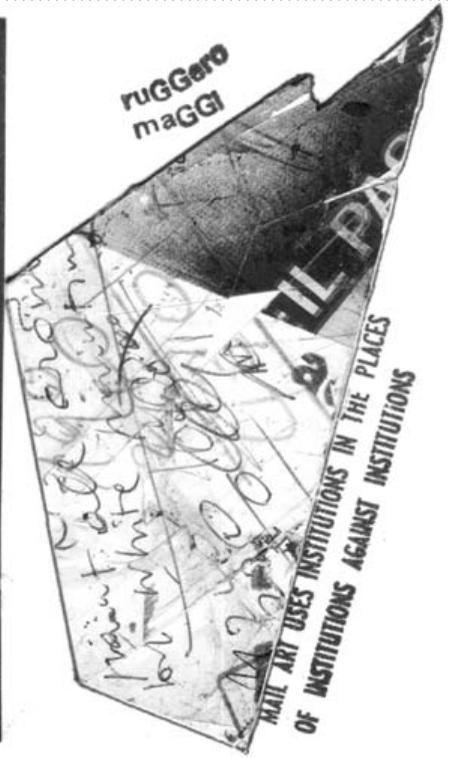


FIGURE 12. — Bloodstain from a single drop of human blood that struck a dimpled kitchen towel after falling forty-two inches.

FUNNIES #5





S i T O M A

S i M A T O

T i O *S* A M

MESSAGE

SIGNED

WORK BY **Ruggero Maggi**

pSpC# 1



PhotoStatic Magazine
424 E. Jefferson St. N° 4
Iowa City USA 52240

25/26

To



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DATE

MESSAGE

SIGNED

WORK BY **Jorge Caraballo**

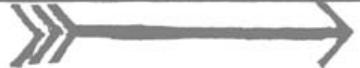
pSpC# 2



PhotoStatic Magazine
424 E. Jefferson St. N° 4
Iowa City USA 52240

25/26

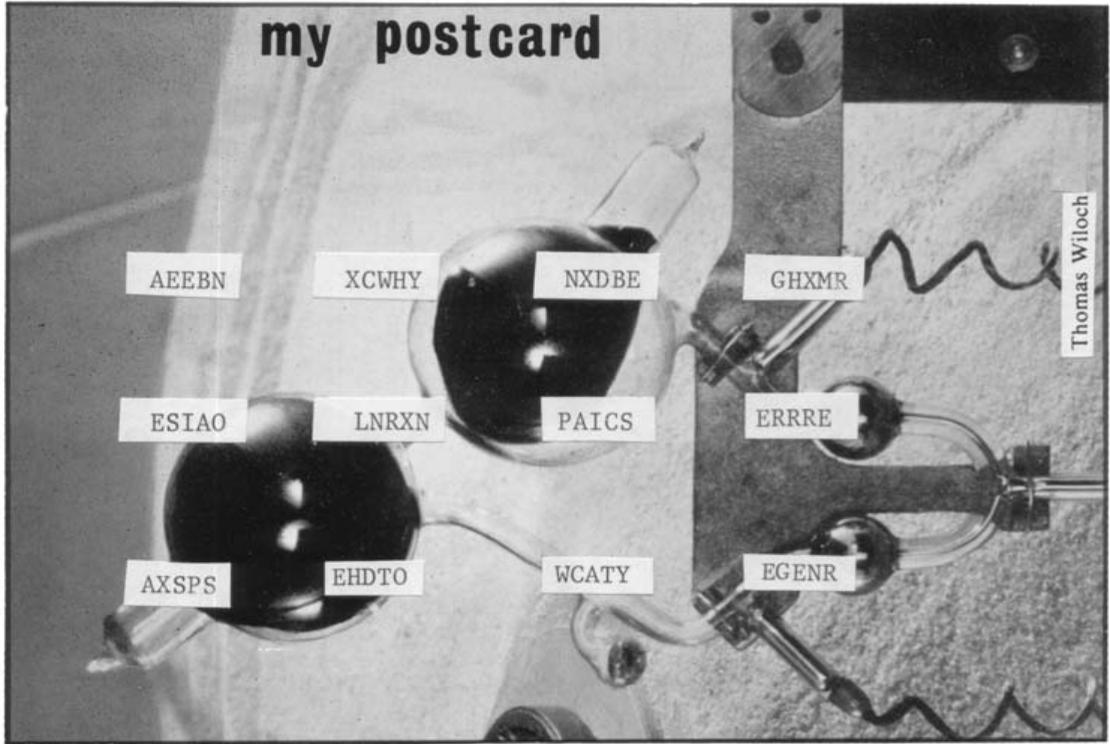
To



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DATE

my postcard



M E S S A G E



PhotoStatic Magazine
424 E. Jefferson St. N° 4
Iowa City USA 52240

25/26

To



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SIGNED

WORK BY **Thomas Wiloch**

pSpC# 3

DATE

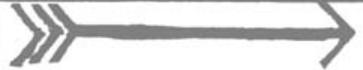
M E S S A G E



PhotoStatic Magazine
424 E. Jefferson St. N° 4
Iowa City USA 52240

25/26

To



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SIGNED

WORK BY **A.1. Waste Paper Co.** pSpC# 4

DATE



vultu ex seruis pontificis
 cognatus eius cuius absc
 dit petrus auriculā. Nōne
 ego te uidi in orto cum illo.
 Iterū negavit petrus. et sta
 tim yallus. cecidit. Ad
 ducunt ergo ih̄m a cap
 pham i pretorium. Erat
 autem mane. Et yll̄ non
 i [V^o (2,4), A^o (7,4)] = [A^o (2,4), V^o (7,4)]
 vt non cotaminarentur sc̄
 manducaret pascha. Exiit

M E S S A G E

SIGNED

WORK BY Carol Stetser

pSpC# 5



PhotoStatic Magazine
424 E. Jefferson St. N°4
Iowa City USA 52240

25/26

To



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DATE

M E S S A G E

SIGNED

WORK BY Carol Stetser

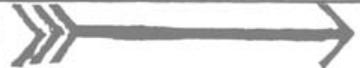
pSpC# 6



PhotoStatic Magazine
424 E. Jefferson St. N°4
Iowa City USA 52240

25/26

To



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DATE

A structure of chords. |
 Net winging. |
 Do you network Friends or acquaintances
 or do you strike outward? of course,
 Both, as you can. |



VISION SYSTEMS

We all work the nets, but what do we
 catch (netting works?)? What falls
 through the net? |
 Should we center networks? Take the
 overlapping personal networks to

NET

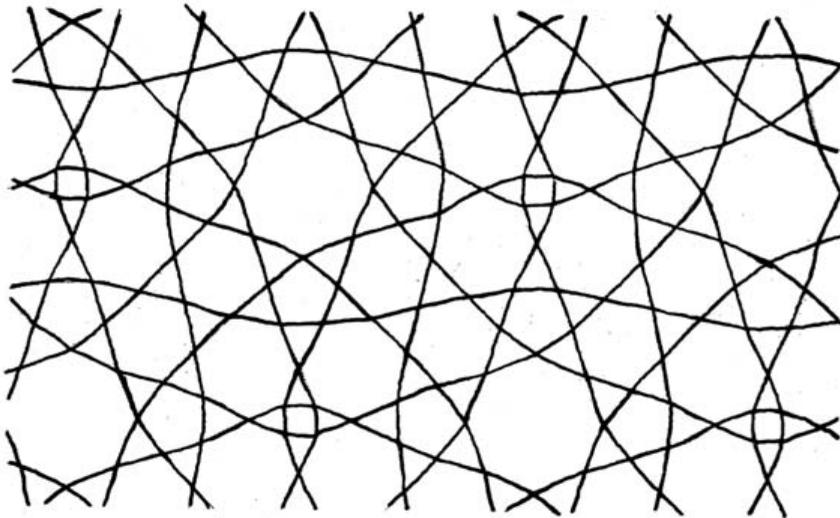
focus them in one place? One's answer
 to this ^{is} determined by one's belief in
 the network as force or phenomenon.

Corresponsive. |

Correspondence as mapping, personal and
 international. |

We are each the center of our own
 network, but some are centered by
 their networks while others center

their networks. | | | |
 The sending and receiving of messages is one of the oldest functions of human culture. The many current networks — media, computer, postal, biochemical — are contributing to the reshaping, re-defining, of this ongoing process of human exchange. Ask questions in and of



the network. Our net is our profit, but what is our net

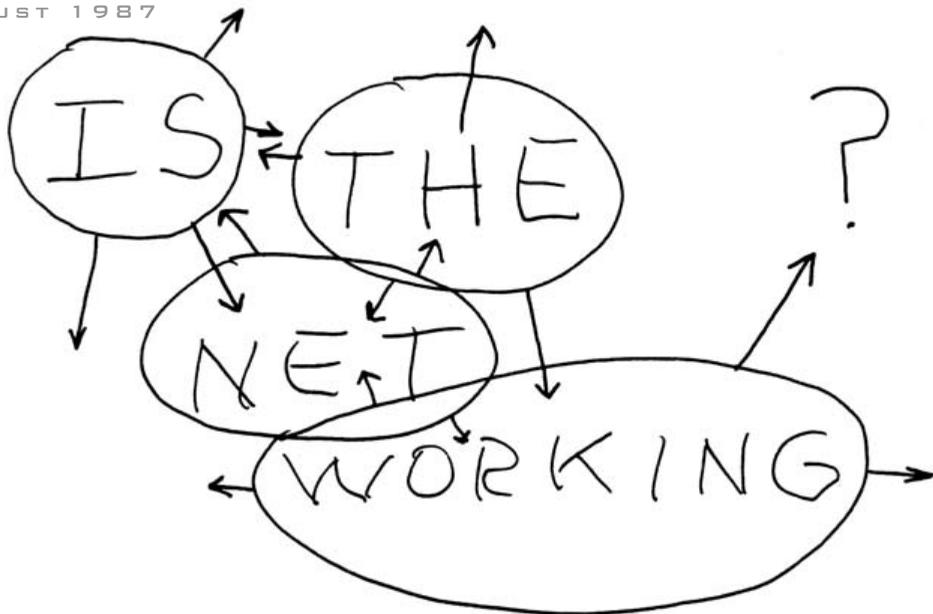
WORTH
 worth?

PHOTO
 STATIC

zine and the concept, working for the networks (audio/visual/verbal) and not Core. ----->

for itself. Other mags too, and contact sheets, personal invitations, words of mouths, getting people in touch with people. Things happen. | |

Synergy? | | |



Transmissions form. | | | | |
 Engineer a progression. | | | | |
 Exchange - change - energizes these net-
 works. People will want to meet people,

K

however they can - even across unfriendly political fences - to exchange. It's not the only way, or even the best, but at least it's lively (as lively as you make it). | | | | |

Cores. ----->

One plus one is a primary equation. It can only add up. | | |

From 50 adjectives to describe your network:

- | | | |
|-----|------------|-----------|
| 46. | SWEETHEART | |
| 47. | DEATH | |
| 48. | BLOODY | |
| 49. | FEARFUL | |
| 50. | COLD | |

Integration. Integrity. Intensify. |
 Nets are used for safety during leaps of
 bodies; leap in other ways, your net-
 work will support you. (Of course one
 can always leap without a net.) |
 Iron transmits heat, |
 Nets are used to surround goal space. |
 Not a brain sell, but a cell. |
 To make the net work we have to be
 certain of the material. |

ING

A network is not a chain. Networks
 aren't constraining; ideally they are
 expansive. |
 (If so inclined, one could chain one's self to
 the network, physically or otherwise.) |
 Perhaps a web would be more effective.
 "1 the network of fine strands made
 by a spider etc. 2. a network, a web
 of deceit." It is defined in many ways.

Respond. |
 Anti-isolation,
 Network, noun
 and verb, entity

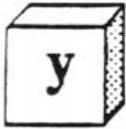
Visible Light		
Readable	Not Readable	Read Rate Percentage
914	122	88.1
763	128	85.7
1677	250	87.1

Filling
 the
 spaces.
 FRONT

and action,
 they are both
 important.

WORTH
 YOUR
 22¢

Leave a message.
 We've not gone
 fishing. |



P	h	o	t	o		
	S	t	a	t	i	c

PhotoStatic Magazine
 330 S Linn St No 7
 Iowa City USA 52240
 L.I. Dunn, editor

M A G A Z I N E

M E S S A G E

R E P L Y

TO [Joseph F. Keppler
 10254 35th Ave SW
 Seattle WA 98146]

DATE 4-1-87

Dear Joe,

Thanks for sending the work. I have made good-quality copies of them & I will use them if & when they seem to fit in.

In the meantime, here is a copy of the latest PhotoStatic.

Hope things are going well for you. Hope further that if you have any comments on any of my work, you will feel free to make them known to me.

Sincerely,

Lloyd



youwork
 whenyou
 cutwhen
 youwork
 whenyou
 whencut

*you will send articles
 April 1987*

BY

INSTRUCTIONS TO SENDER

Drewy Jim

SIGNED

INSTRUCTIONS TO RECEIVER

1. KEEP YELLOW COPY. 2. SEND WHITE AND PINK COPIES WITH CARBON INTACT.

1. WRITE REPLY. 2. DETACH STUB, KEEP PINK COPY, RETURN WHITE COPY TO SENDER.

ORDINARILY NOWHERE G.X. Jupitter-Larsen

Everything is true regardless if it is false or not. Your perceptions are as much an aspect of reality as are the subjects of your perceptions.

This is because the mathematically symbolic functions which composes each of your feelings and thoughts, are every bit as much a genuine aspect of the inter-conduction of the waves of potentiality, as are any and all of the other mathematically symbolic functions which don't compose your feelings and thoughts.

To say that only matter and empty space exist is as much an aesthetic bias, as it is to say that only thoughts exist. As much an aesthetic bias as it is for me to say that the mind, matter and nothingness are all equal portions in the interconduction of those waves of potentiality which fabricates the cosmos.

The potential in all of this is that it doesn't matter what you think about something; and that it doesn't matter what everybody else thinks about what you think. That absolutely any three, four, or five, or more ideas, or sets of ideas, can be combined to function as a single unit of thought.

You can use your brain to think whatever you want, because no thoughts are any more, or any less proper than any other. Some thoughts may be more practical; some more efficient. But this too is totally based on the potential within the personal aesthetic bias of the man thinking the said thoughts.

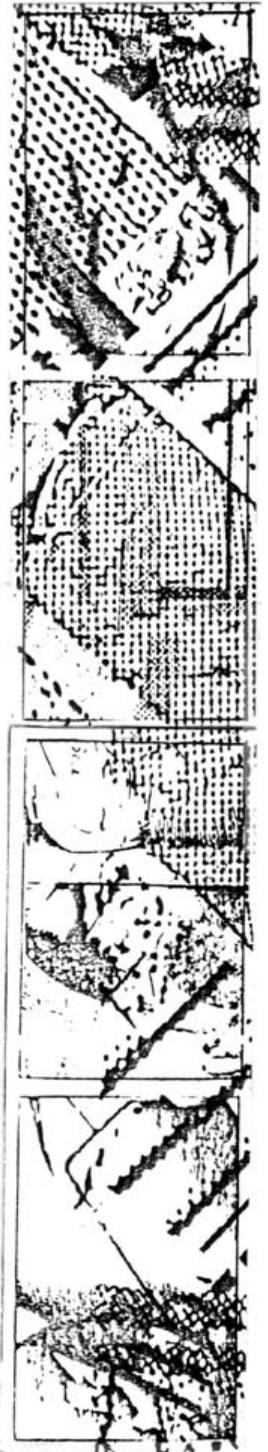
What this means is that no personal aesthetic bias is any more, or any less correct than any other personal aesthetic bias.

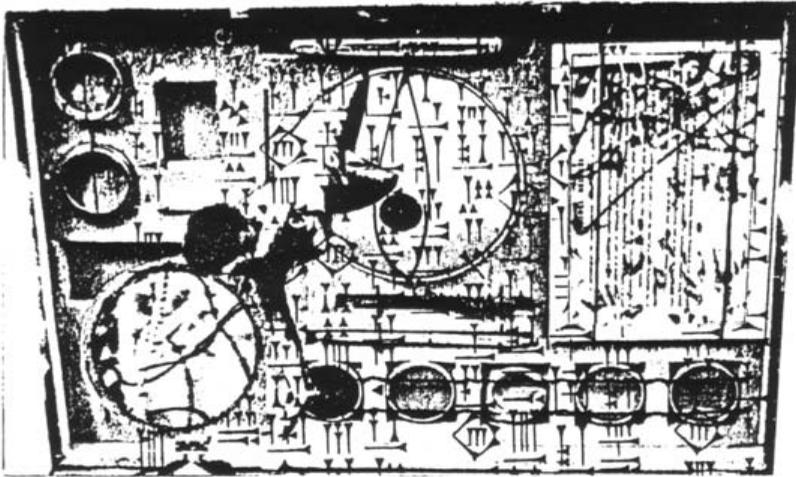
The potential in this is that there really isn't anything which is more real than any other thing. Some entity may be more likely, or less likely, to happen than any other probability; but both facts and non-facts are useful reference points for the intellectual measuring of information. Facts occur more often than non-facts; and non-facts occur less often than facts. There isn't anything which doesn't occur somewhere somewhen.

To say that something is not real, or to say that it is not true, is to state that this said something does not particularly occur very often within a very specific context of any particular relationship within the potential of any set, or sets, of mathematically symbolic functions.

What counts in all of this is how one counts. One difference between the visual static and video from a television set is in the mathematics one uses, during the act of perception, when making a distinction between the two in the first place.

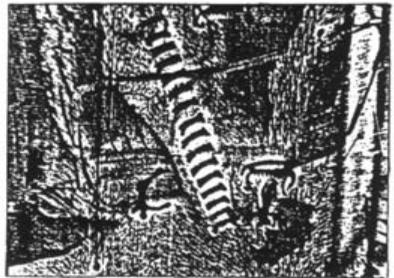
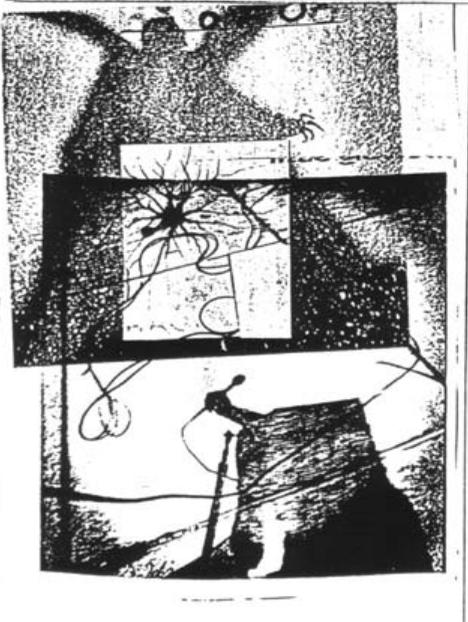
Both the subject of a perception and the perception itself are modes which reflect each other in tone. The perception and the subject of the perception are both equally concrete. Both are different, unconnected, modes of the same vibration of the same activity. That activity being the wave-form of the interaction of functions. The vibration being the shape of the wave which is the function. •





'COPY ART : WILL and AMB. FACTORS

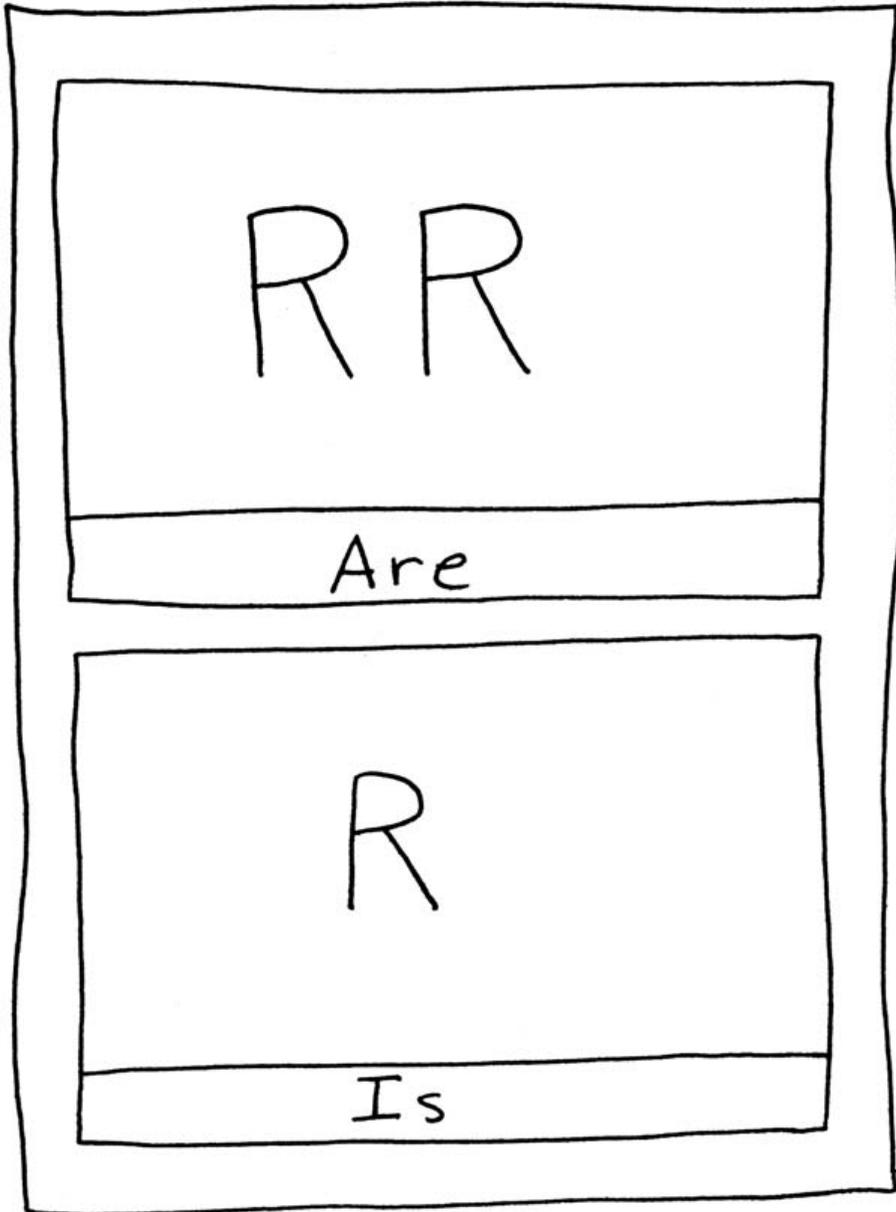
Photostatic research is both connected with the will and with the circumstances influence. If its motivation is the one of generating manipulation, originals and not reproduction, operating along the limit of the capacity of bidimensional-photography standard of the xerox-machine, on the one hand explains and feed an 'effects & defects non-provided by the mechanical reproduction' handbook. ◊



entrapment-techniques against the machine- on the other hand th is confirm a de-centralized CONTROL towards the XEROXABLE and the photostatic :poor propaganda,structurally anarchic but chatterer, SUPERFLUOUS' alternative medium: A Judgement about the xerox-artists' ability base itself on the EVIDENCE of technic/theoretical or formal approaches to the xerox-machines. ◊

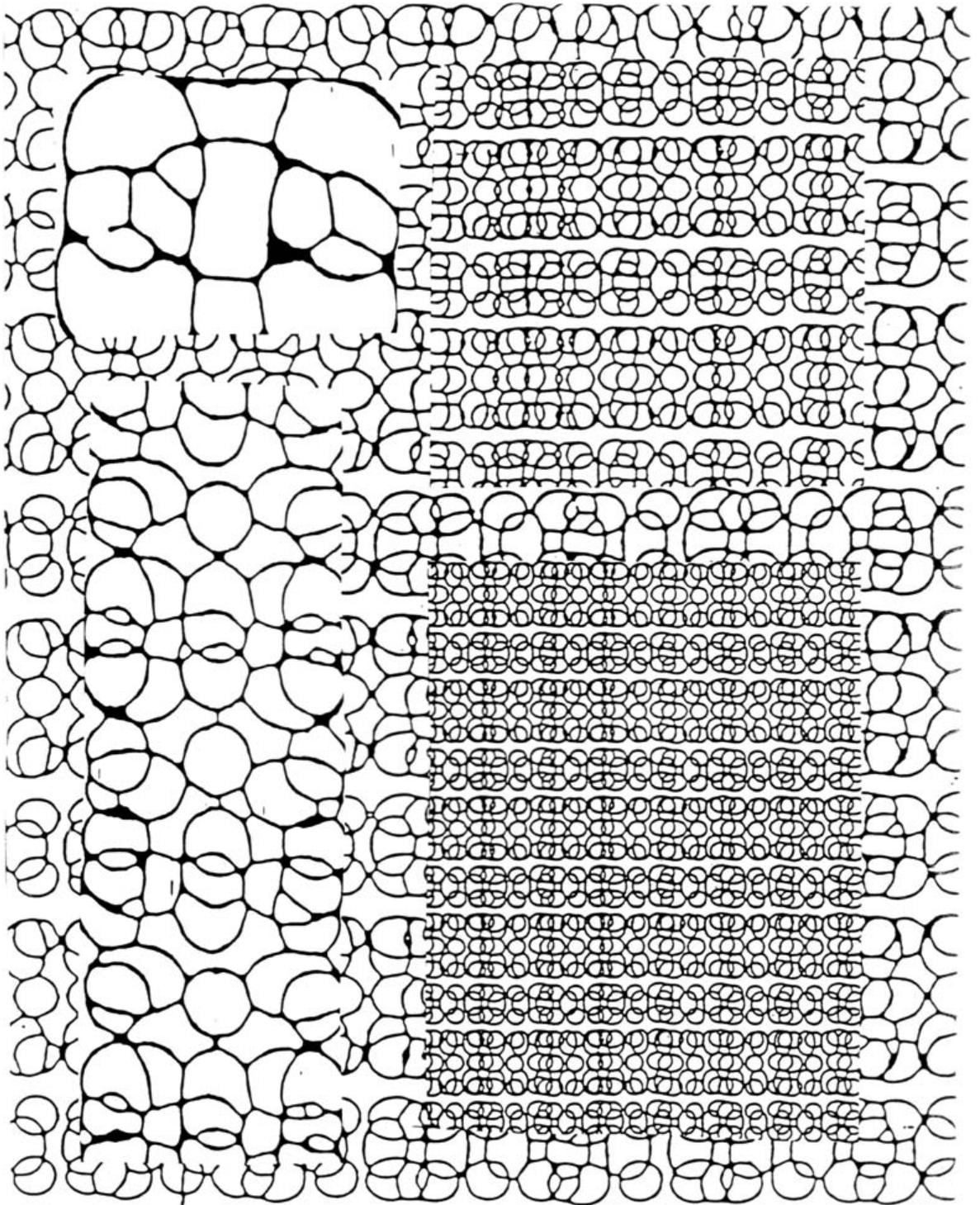
3. but is not possible to ascertain if 'possibility and permission' factors,select the strategies -diverting and sublimating experimen tation methods- before than does the power of each one's creative foolish-ambi tions.

A.A. 1987/6 :dedicated to Lloyd Dunn: since this bad selftranslaton, a correct version of this writ.is welcome



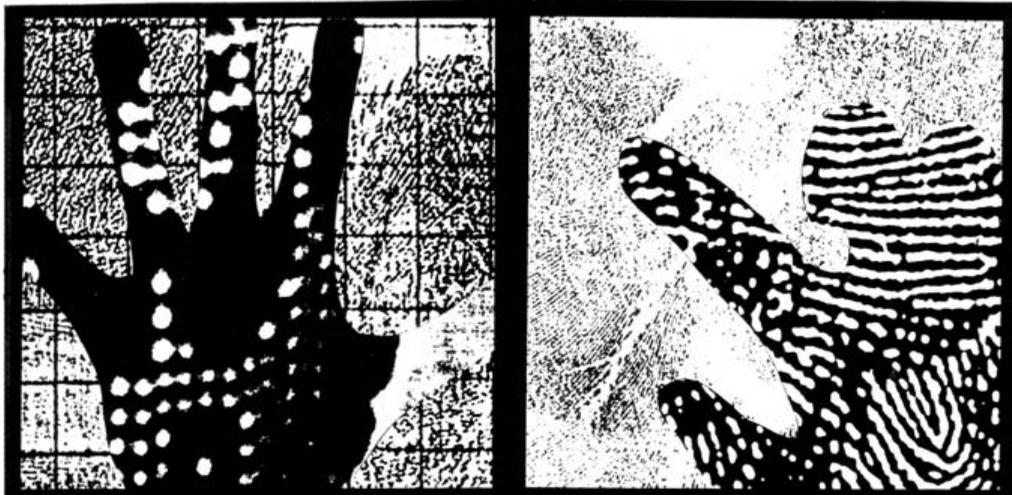
ALFA BETO





BLACK MIRROR #2 2/11/87

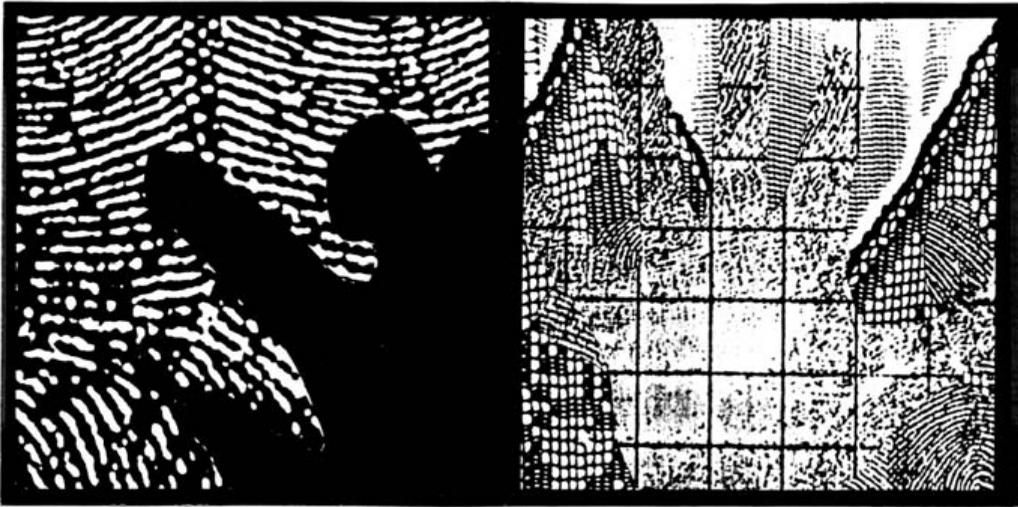


ON ORIGINAL SIN & AND ABSOLUTION

by Harry Polkinhorn

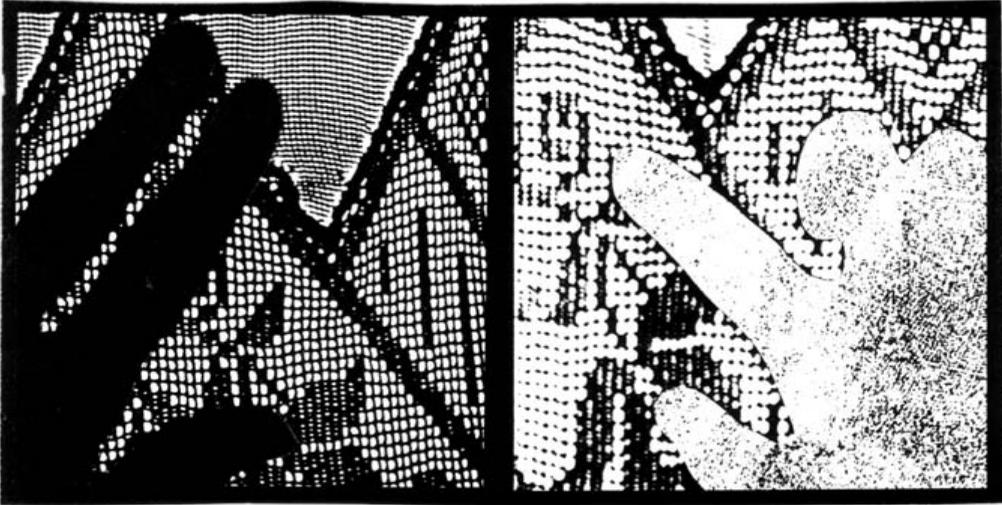
Mail art and indeed the entire small-press revolution are founded on replication as a non-organic form of change. In the culture of the copy, where simulacra deny originary presence, it is only in the public presentations of these art forms (not the gallery, the museum, the refereed journal, all of which buttress power relationships) that the curse of originality is effectively undone. The genuine artist has two choices: either abjure individuality and presence through boycotting the positions of cultural power; or replicate him/herself through parodistic cloning. postmodern adoption of eclectic stylistic disguises, copy-machine proliferation.

Consider a name, any name, John Smith, say. The peculiar referentiality of that name calls into question the entire epistemology of the transcendental signified (to borrow from Husserl), of Kantian categorical imperatives and their dangerously idealized spiritualization of history, and not in the service of rendering people down into identical versions of one another in the final *mise en abyme*.



Rather, since art in our time is trapped in parodistic gestures, Smith writes *finis* to bourgeois individualism as a controlling cultural category through incorporating replication materialistically, physically. In Roman Jakobson's notion of the shifter as a grammatic label ("I") whose meaning is sociolinguistically not lexically determined, we have the explanation of the power of this replication. For me to pretend that I am a neutral recording device of transparent signifiers, to conceal the labor by which I constitute my social identity through nomenclature, while simultaneously attempting to validate a separate ego through accurate attribution based on some ruling version of history of which "I" am a part, is not only bad faith but worse logic.

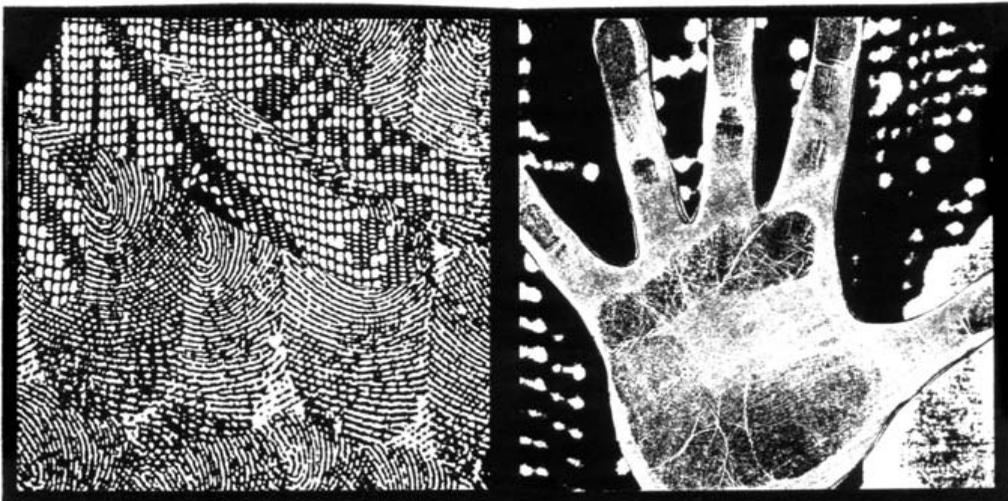
So what else is new? And who cares anymore about what is new or old? Fashion, the whirligig of changing surfaces, the at times hypnotic and at times violent succession of visual images which condition mass consciousness, uses categories of original and copy, authentic and falsified, real and artificial, and so on, to prop up a class system structured on division, contradiction, internal split. It is just this division in the heart of contemporary culture



which mail art and the photo-copy aesthetic have the effrontery to underscore.

Hence the absurdity of artists involved in such activities trying to “set the record straight” by establishing a definitive version of this or any other public or private history. The mere example of European Dada alone, with its strategic rejection of art and culture (and its concomitant endorsement of the copy aesthetic) is more than sufficient to provide the necessary orientation; any further efforts to say who started what can best be read as ironies (at worst they are self-delusion).

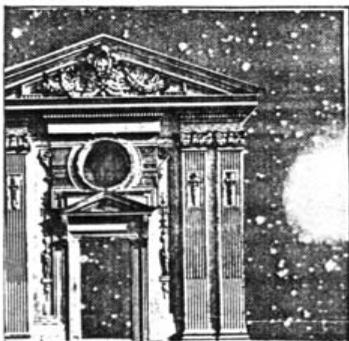
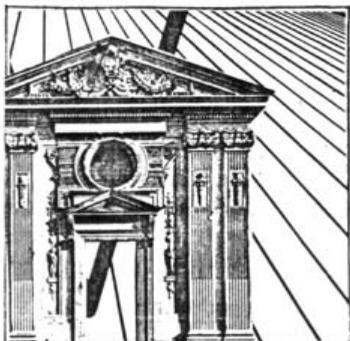
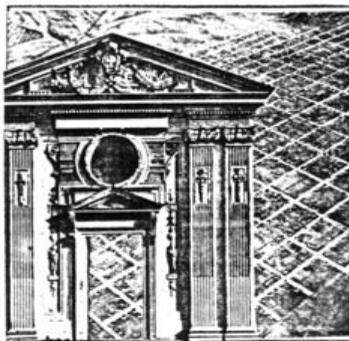
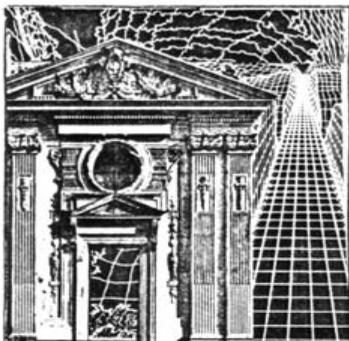
The real value comes not from rehashing biographies or crediting individuals, which only underscores the very curse of originality that unclassifiable contemporary proliferations reject, but from focusing attention on the replication of the “products of culture” themselves, especially those which appear under the name Smith. That wing of the small-press movement which does not succumb to commercialization



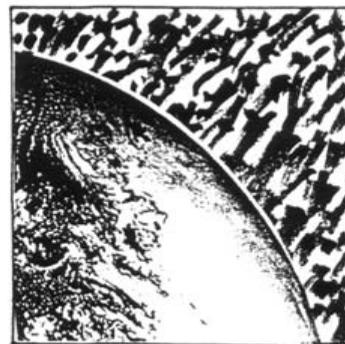
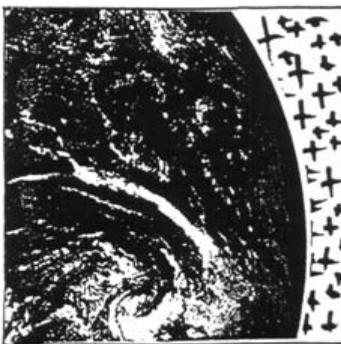
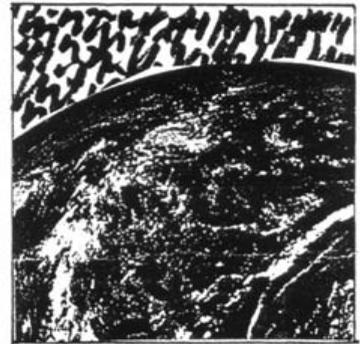
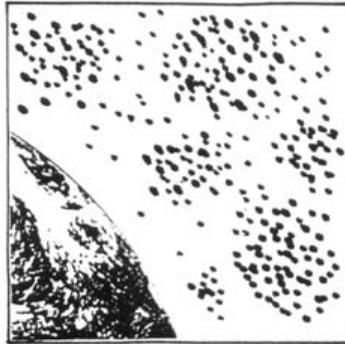
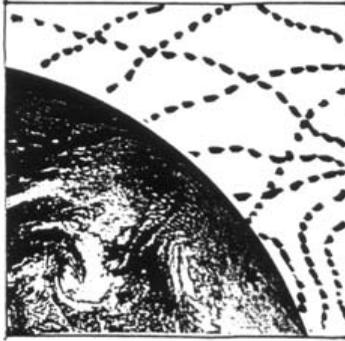
bears witness: how many of the names in the newer journals are *not* known, and who can deny the fact that this throws us back on the qualities of the art itself.

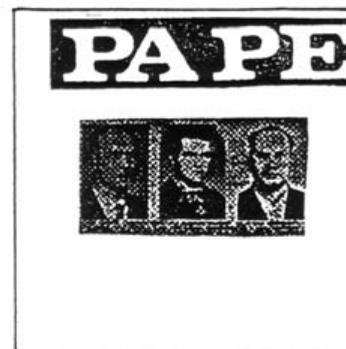
Alternatively, let every piece by a single artist go under a different name, one constituted, say, of a rigid or arbitrary series of number and letter combinations. Attribution and connoisseurship belong to the world of the copyright, the patent; these are the legal chains, appropriately tied to real estate as the grounding principle and eventual location of the corpses they produce, which strangle creativity. Serious artists at work within the core of a technological culture, or at its periphery, bootleg copy-power to undermine attribution and accumulation of conventional authority, rooting through the rotting flesh in the constant harrowing of absolution. Amen.

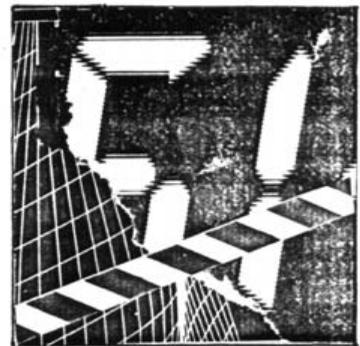
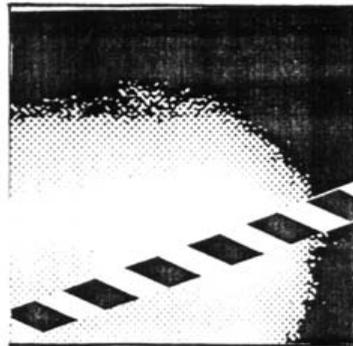
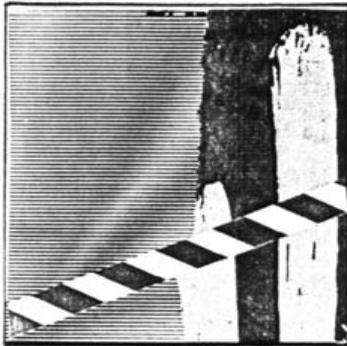
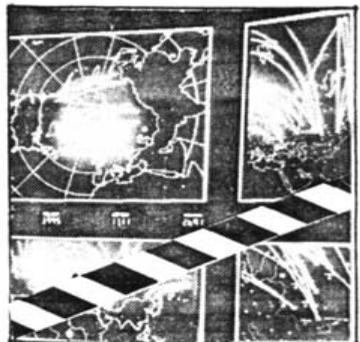
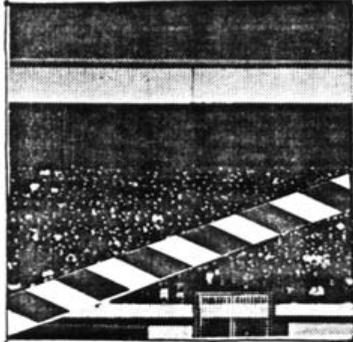
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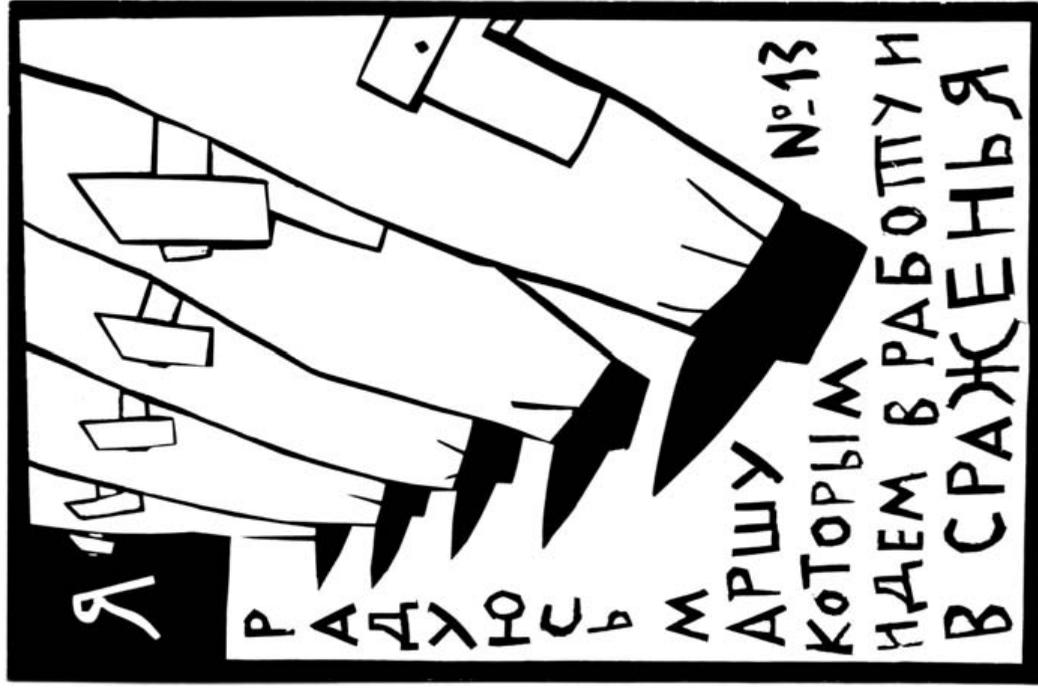
KALISZ '87

DEAR POSTMAN!
I'VE RESIGNED
FROM WRITING A
LETTER TO MAKE
YOUR BAG BECOME
LIGHTER & LIGHTER.
I WISH YOU ALL
THE BEST IN YOUR
HARD WORK.

BE WELL

piotr

№10



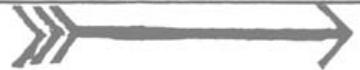
M E S S A G E



PhotoStatic Magazine
424 E. Jefferson St. N°4
Iowa City USA 52240

25/26

To



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SIGNED

WORK BY **Piotr Szyhalski** pSpC# 7

DATE

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25/26

To



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SIGNED

WORK BY **Piotr Szyhalski** pSpC# 8

DATE

PAPIER

SERSE LUIGETTI

MATERIAL



POETRY

in condizioni che a scembarre in quarant'anni periodo dell'ange del sudore; un aumento del poing e
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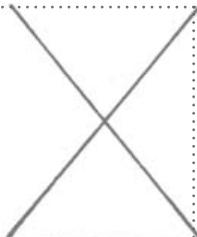
e una lunga pittura

19-1919

公桌上的。

Should you wish to
 understand these theories,
 empty your mind and
 embrace what
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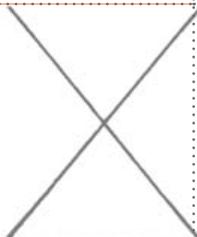
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WORK BY **Chris Mitchell**

pSpC# 9

DATE

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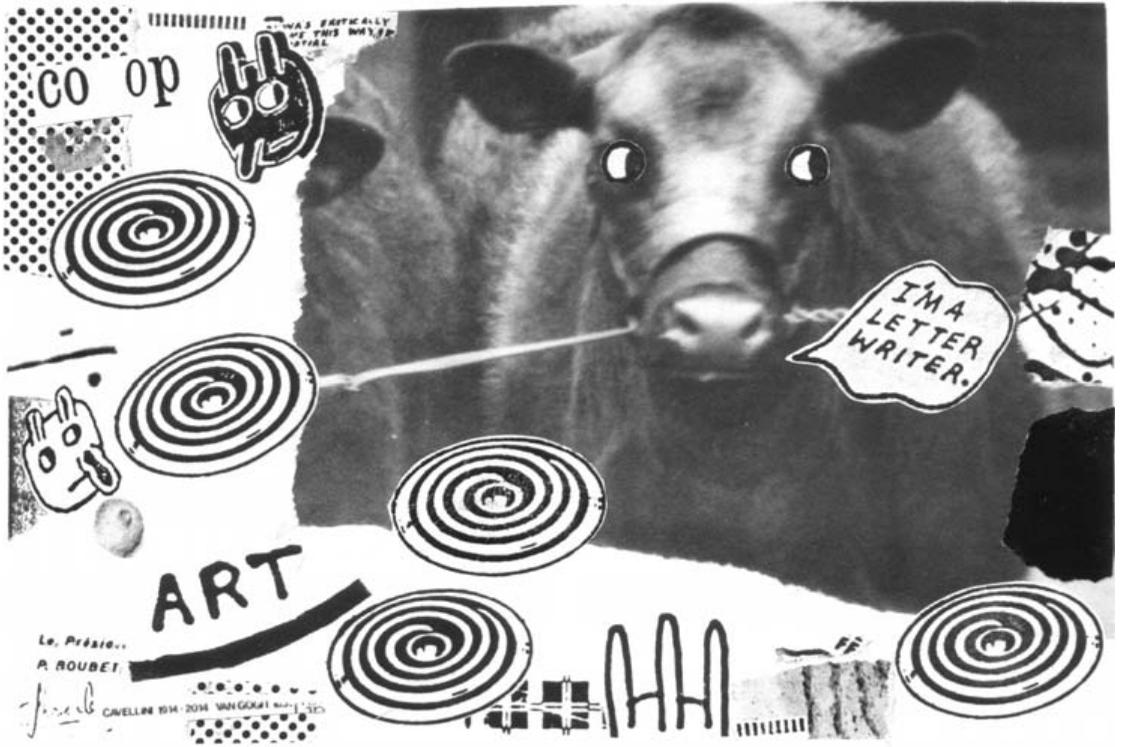
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SIGNED

WORK BY **Serse Luigetti**

pSpC# 10

DATE





4

Pray

ALL MY ART,

Arturo G Fallico
22700 Mount Eden Rd
Saratoga CA 95070

WORK BY Arturo G. Fallico pSpC# 1 1



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25/26

To >>>

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Johnson

ALL MY ART,

4

Arturo G Fallico
22700 Mount Eden Rd
Saratoga CA 95070

WORK BY Arturo G. Fallico pSpC# 1 2



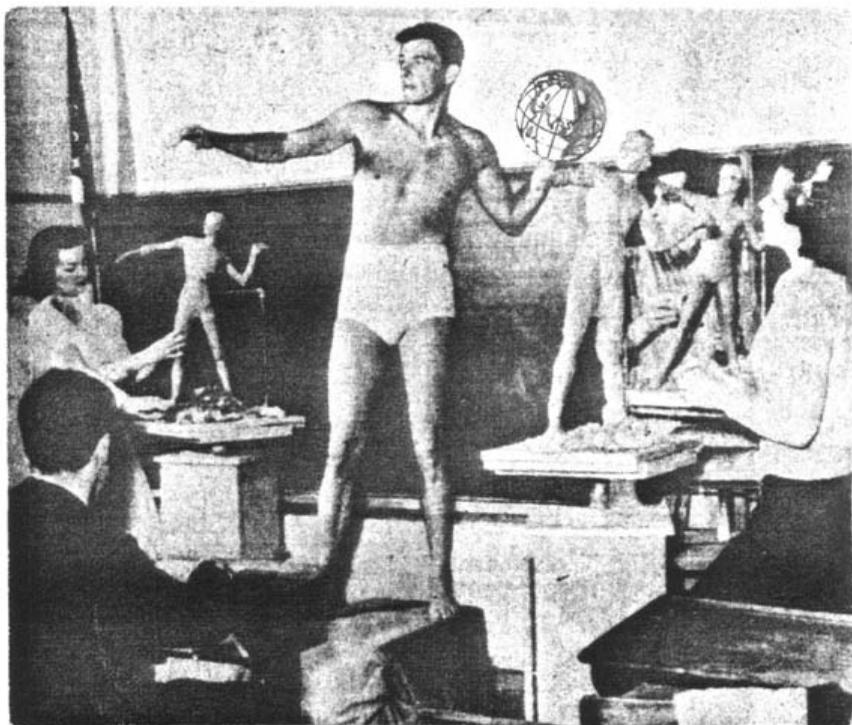
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To

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WORK BY Ruggero Maggi pSpC# 1 3

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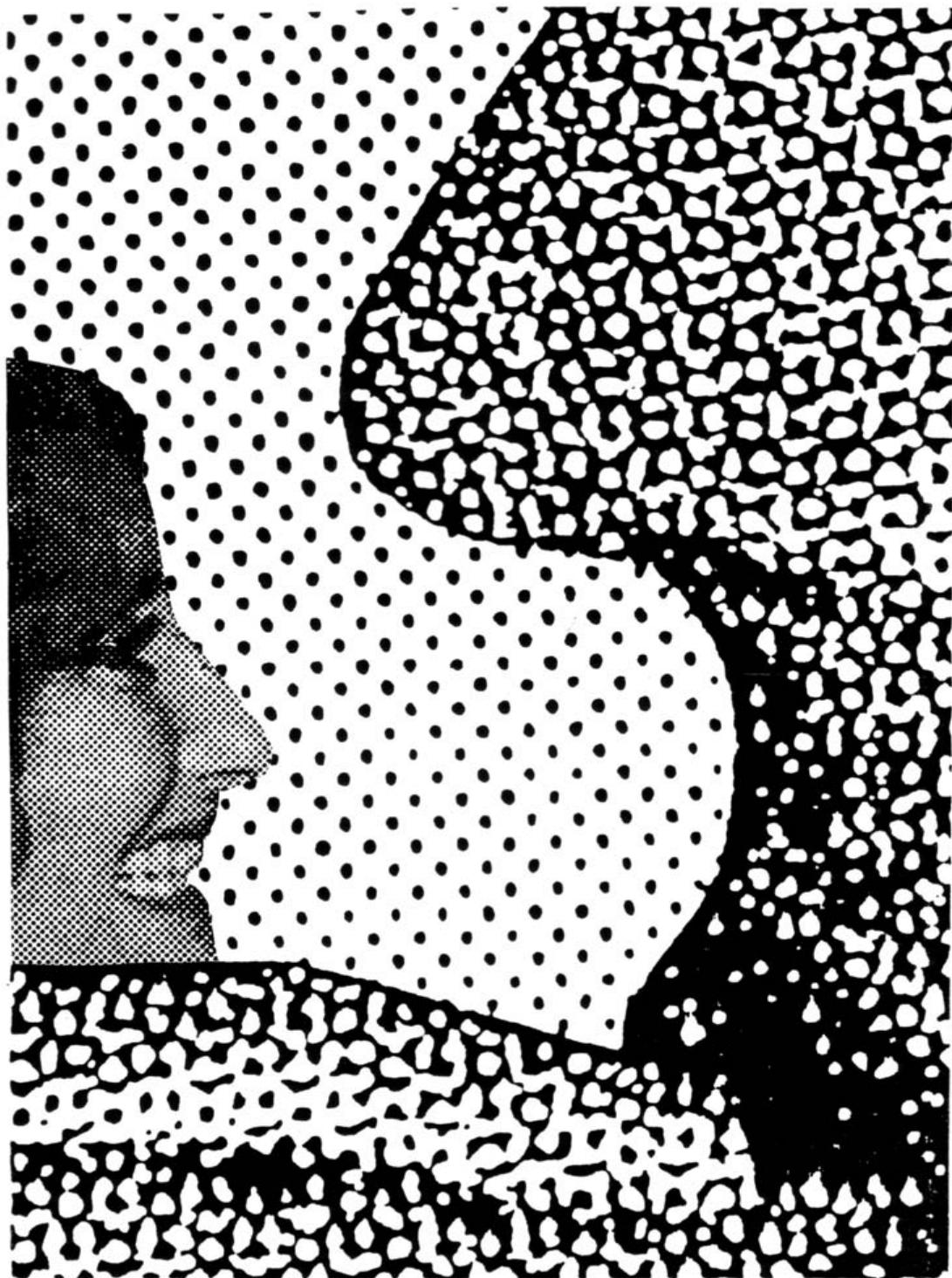
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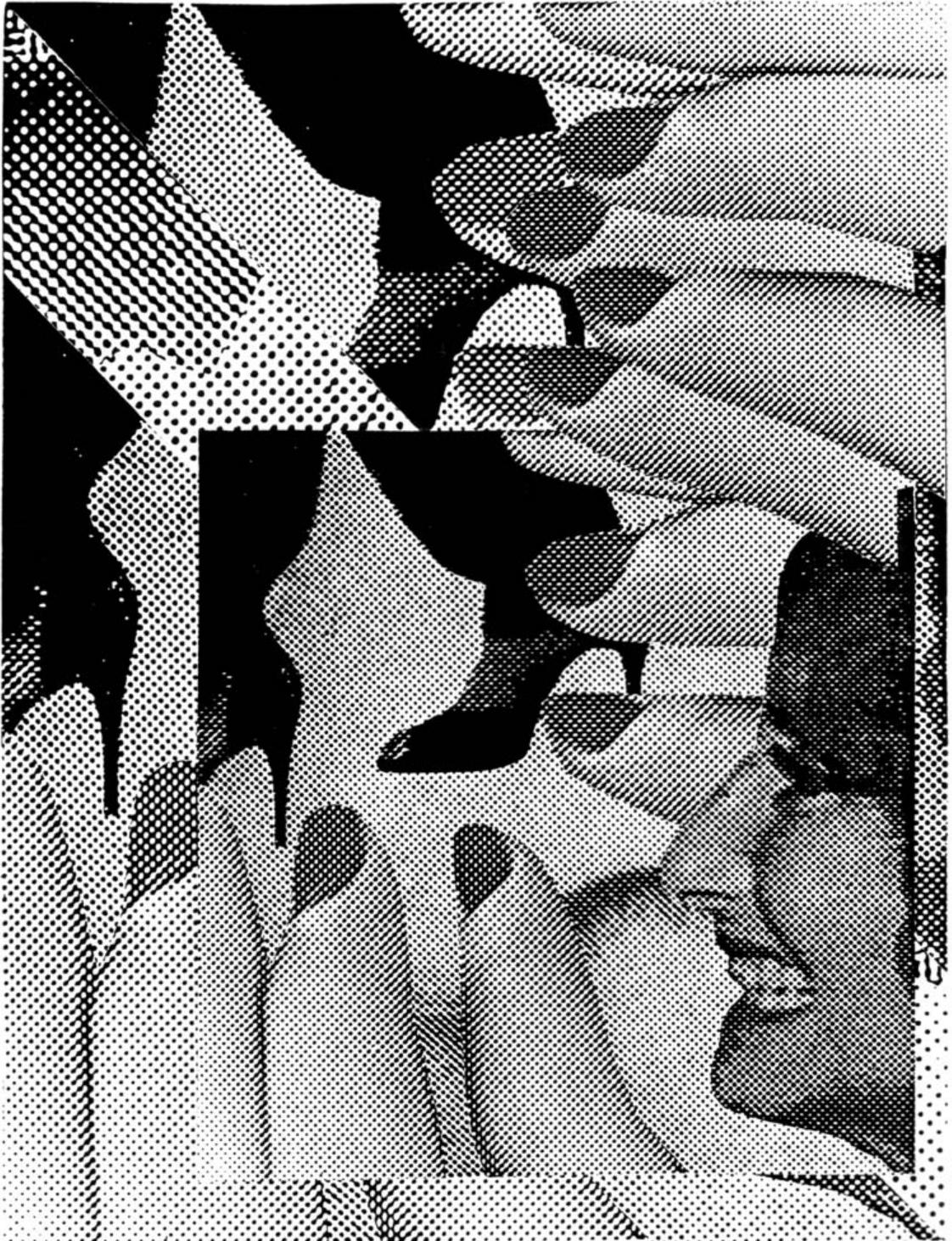
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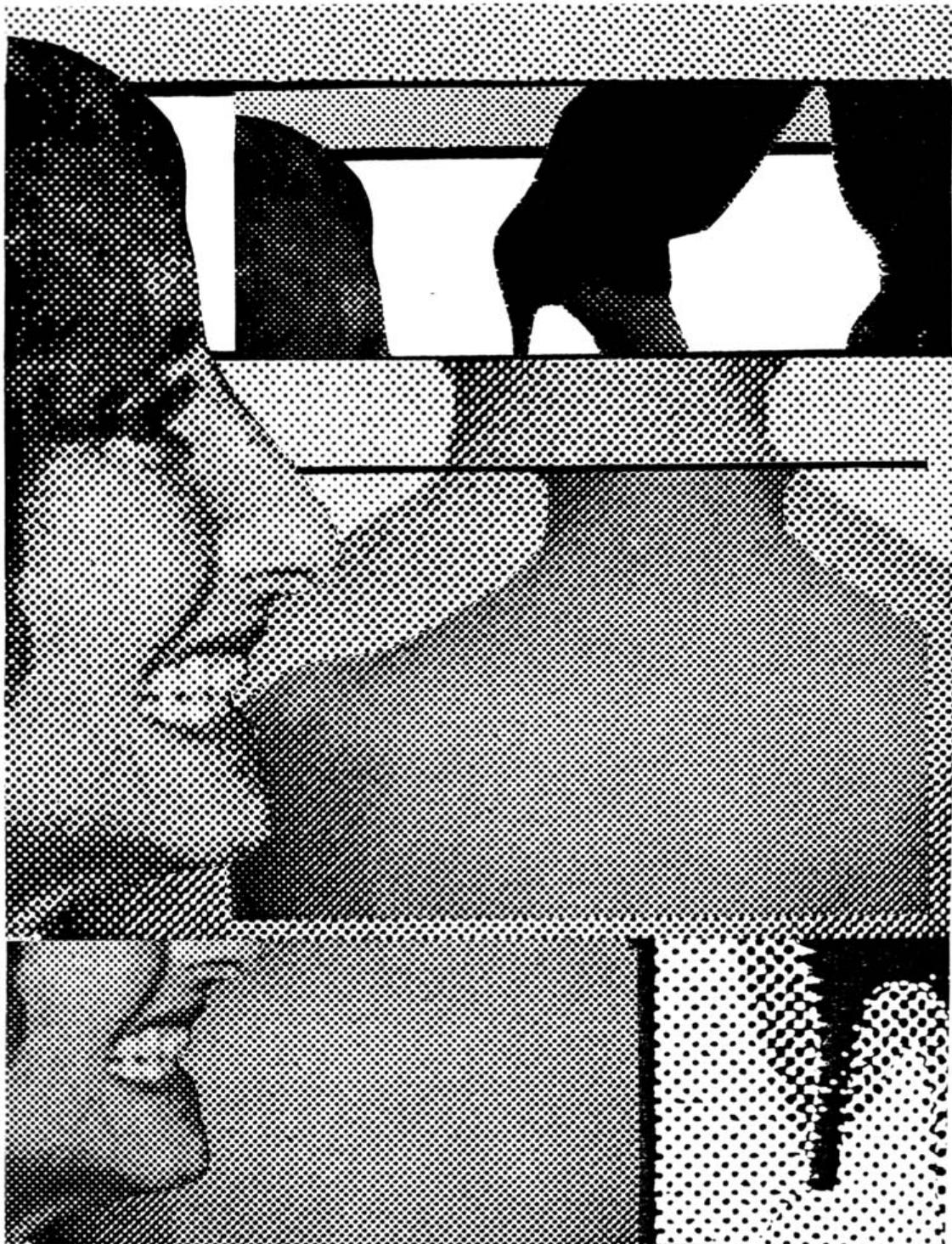
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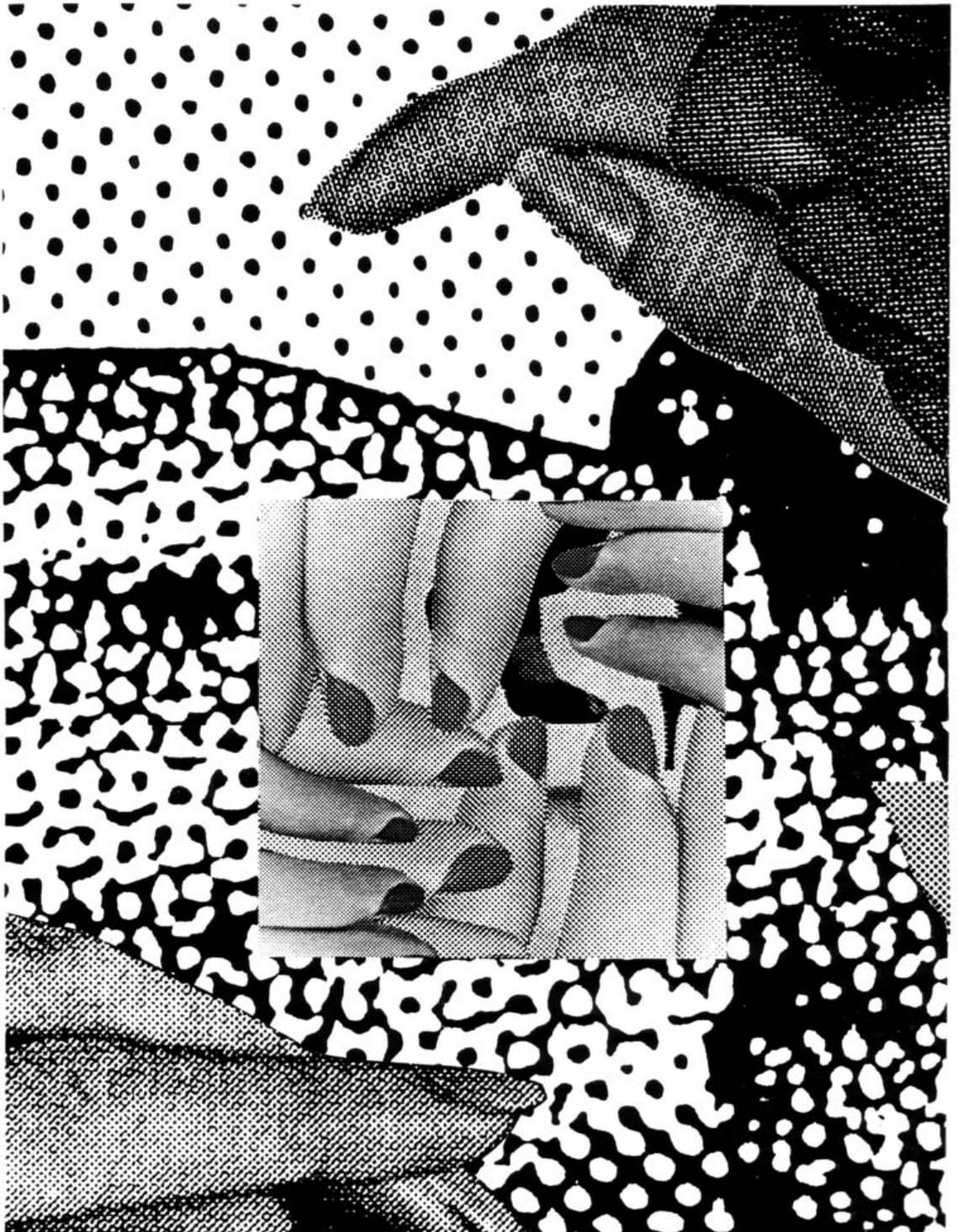
WORK BY Daniel Plunkett pSpC# 1 4

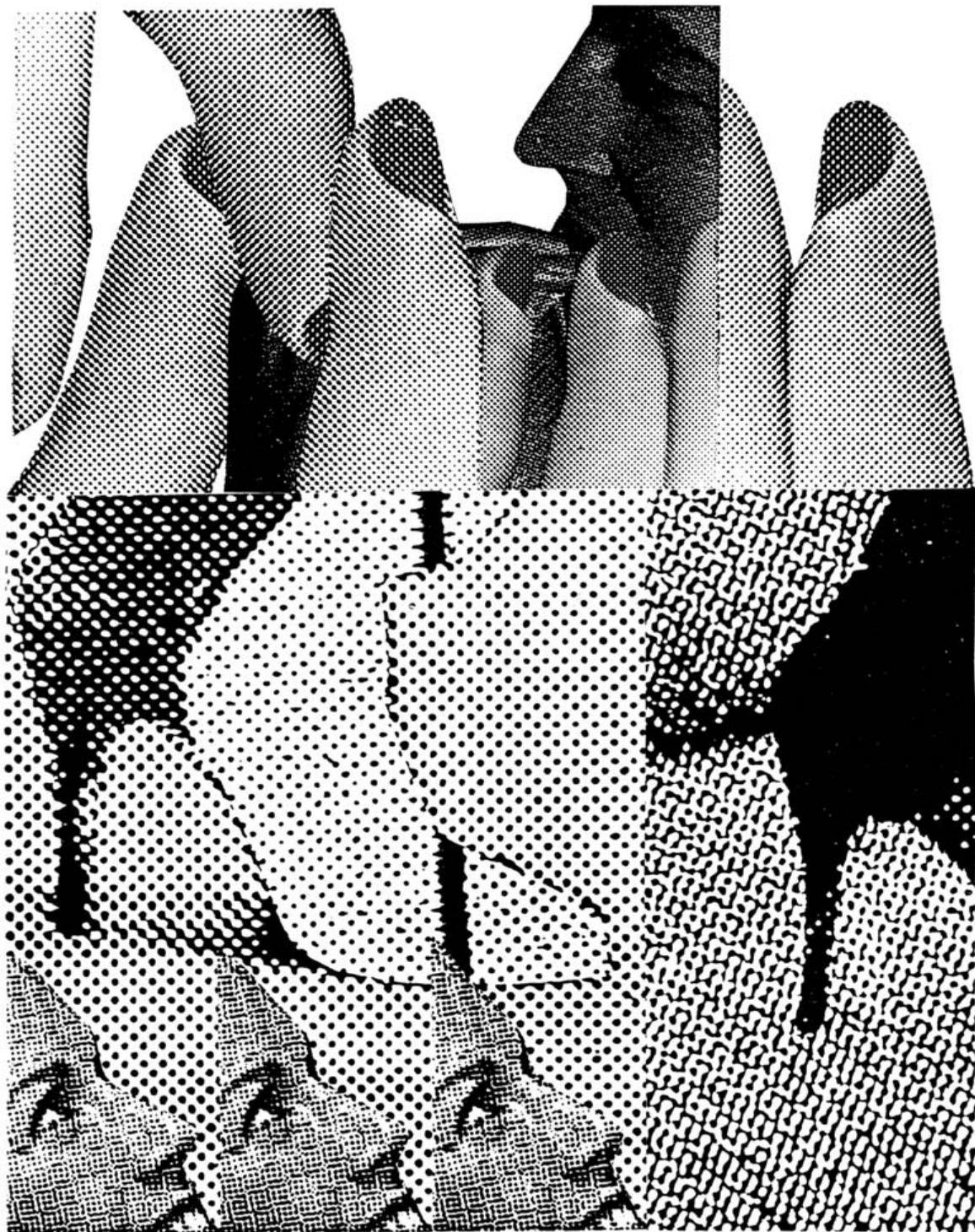
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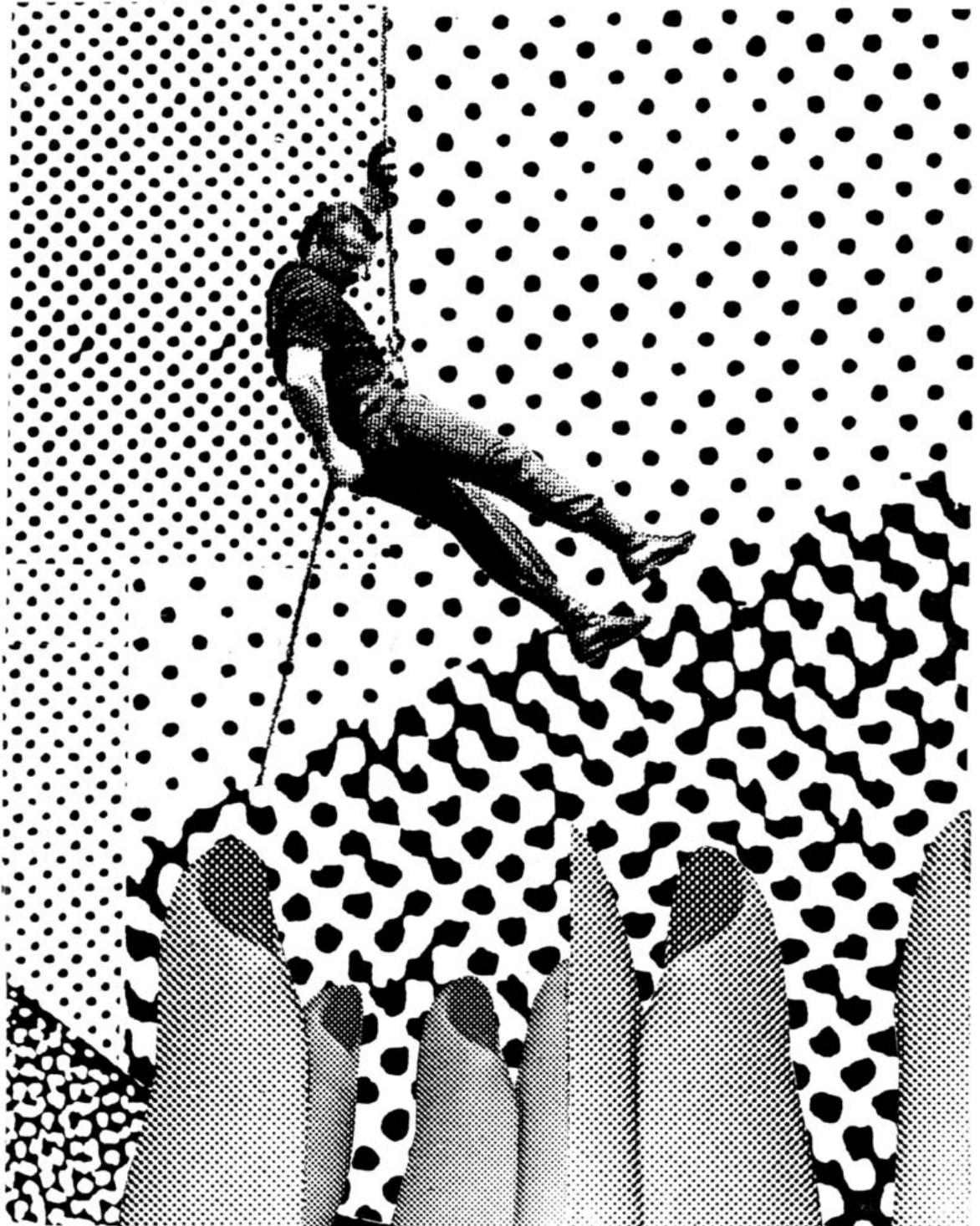














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What is it that we keep trying to say in the mail? Is there a way to monitor the network? Or would you really want to? How do the various networks continue and grow? These were some questions along with others that I had rolling in my head the other night. For every activity or function there is someone that will sit back and discuss it, analyze and throw it about on paper.

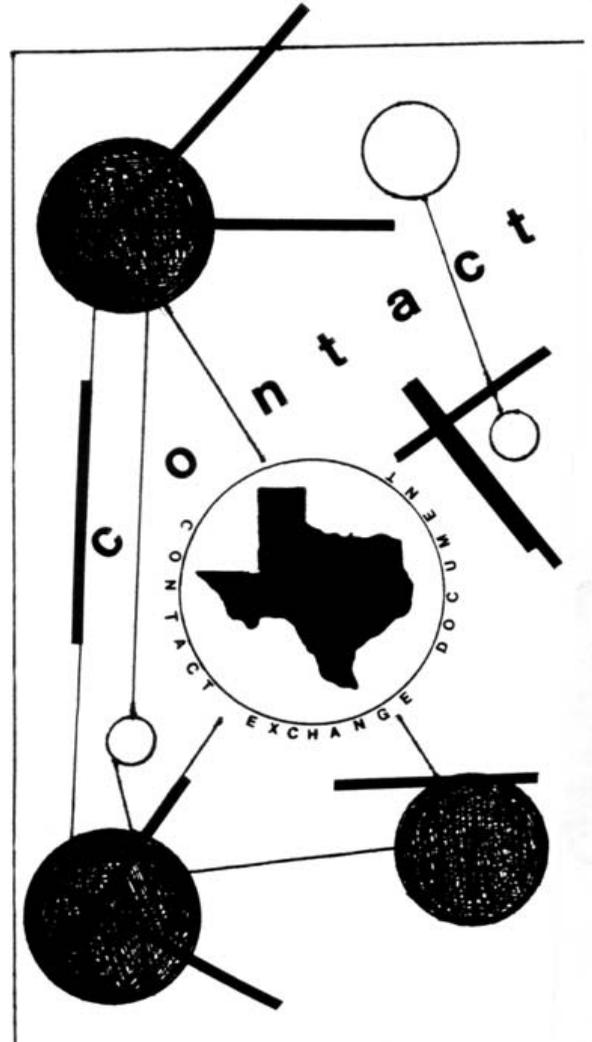
It is important that the dialogs continue and are brought out into the open about this sort of double life of charm we live. I'm not sure if a foundation or structure is being sought after, merely a direction or confirmation. At times I look at us all in the various networks of mailartists, home tapers, magazines, etc. — like so many pieces of a large piece of dough. We are pieces of little white wet flour, but we need to watch out for anyone with a large rolling pin.

As I ramble I sit around playing with the mail on my bedroom floor talking to people that for the most part I will only know by what can fit in an envelope. Maybe there should be a better word than “networking” to describe all the activity that buzzes in the mails. “Network” seems to have a corporate stamp upon all the tribal going-ons. Possibly something like “fragmentism,” which could come closer to the truth. But then again who can see farther than a few hundred addresses. I offer no solutions or advice only comments to what I observe. As projects and people drop out of the game there are many to fill up the ranks. But yet we ourselves must also bring new ones into this world of the double life. I wonder how many others feel or notice that tension. There are many worlds in the mailbox.

There is no reason to rant concerning motives or expectations. Intent can never be understood in a valid sense. Let me just say that one of the most important lessons is learning that there is someone, somebody behind each piece or action we receive. Yet it seems many will take in what is perceived without question. Look behind the objects, the paint, the flashing lights and look at the process and then try to discover who is behind what is being projected. You'll never have a valid impression, but a dialog can at least begin.

The end result of an action can only be guessed at, so spend more energy and time more on the process. Don't worry, I'm not an old man that tells old stories but only time will, tell. The networks are a place where one can exchange trust for trust. Be aware of the times you are being talked to or talked at. The network should be magic — not full of tricks. Learn to perceive the difference.

N D
PO BOX 4144
AUSTIN TEXAS 18765





Hiroshima mon amour



B **bourgeoisie!**

(1986) document I



CONTACT



Sigmund Freud

1983-84

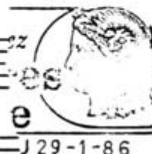
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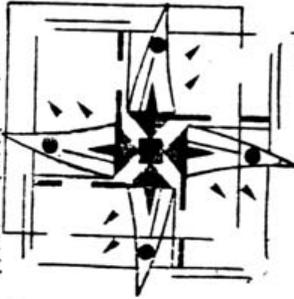
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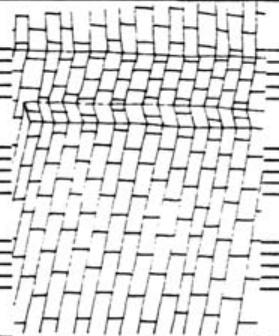


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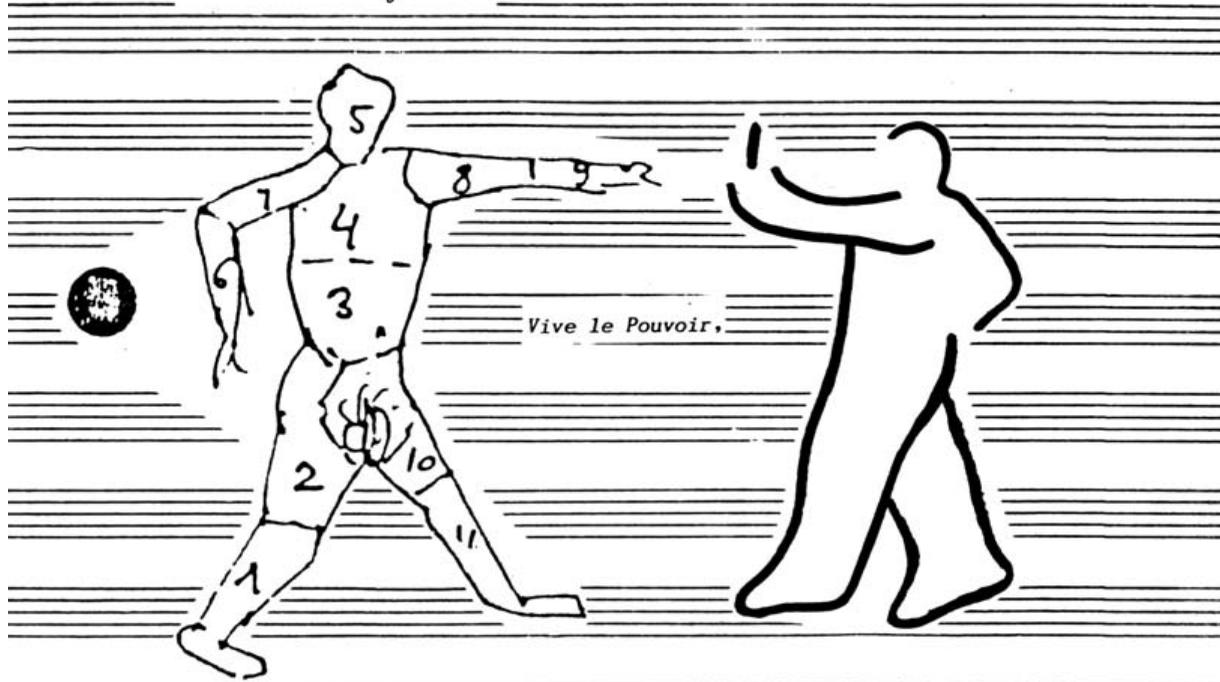
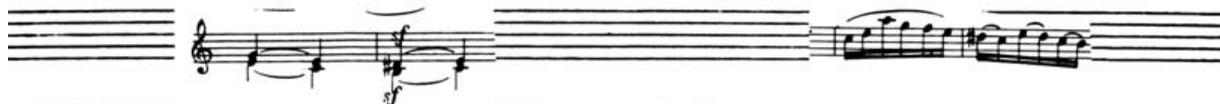
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1986 (Document VI)



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1986 (Document VII)



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1986 (Document VIII)



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1986 (Document IX)



1986 (Document X)



FIG. 23.—Oblique Illumination.

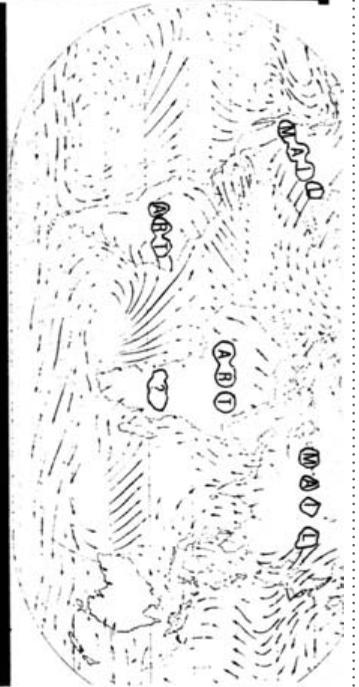
Who gets the MAIL ? &

Who gets the ART ?

ANSWER:



PATRICK 87



M E S S A G E

SIGNED

WORK BY *Ralph Johnson*

pSpC# 15



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Iowa City USA 52240

25/26

To



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M E S S A G E

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WORK BY *Patrick T*

pSpC# 16



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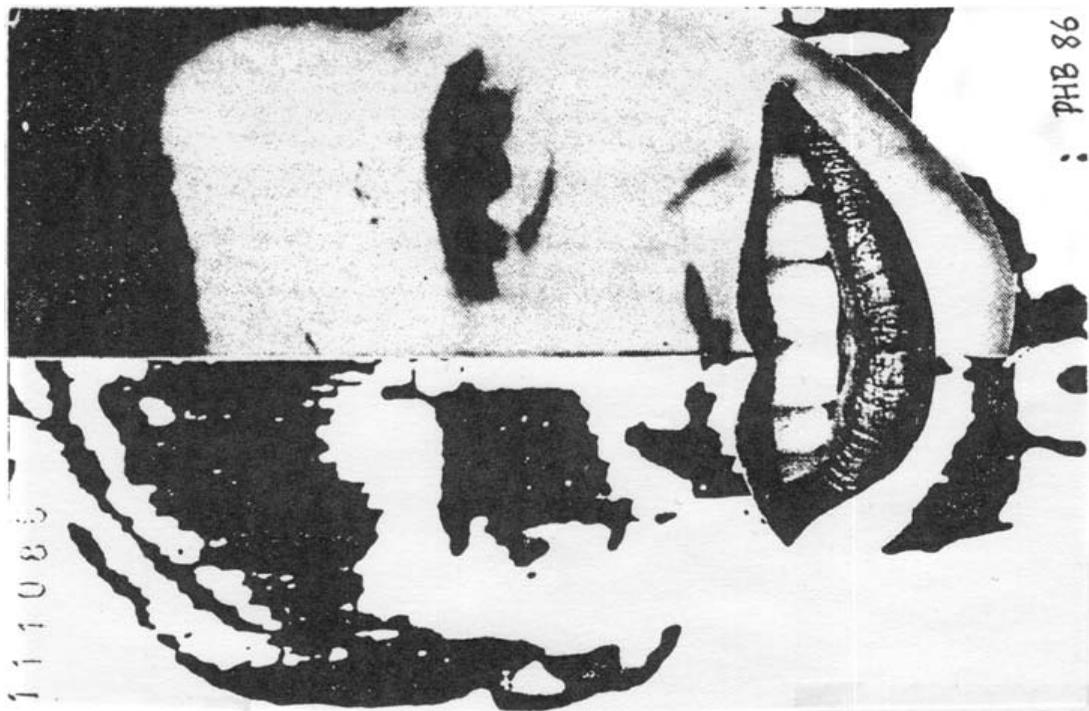
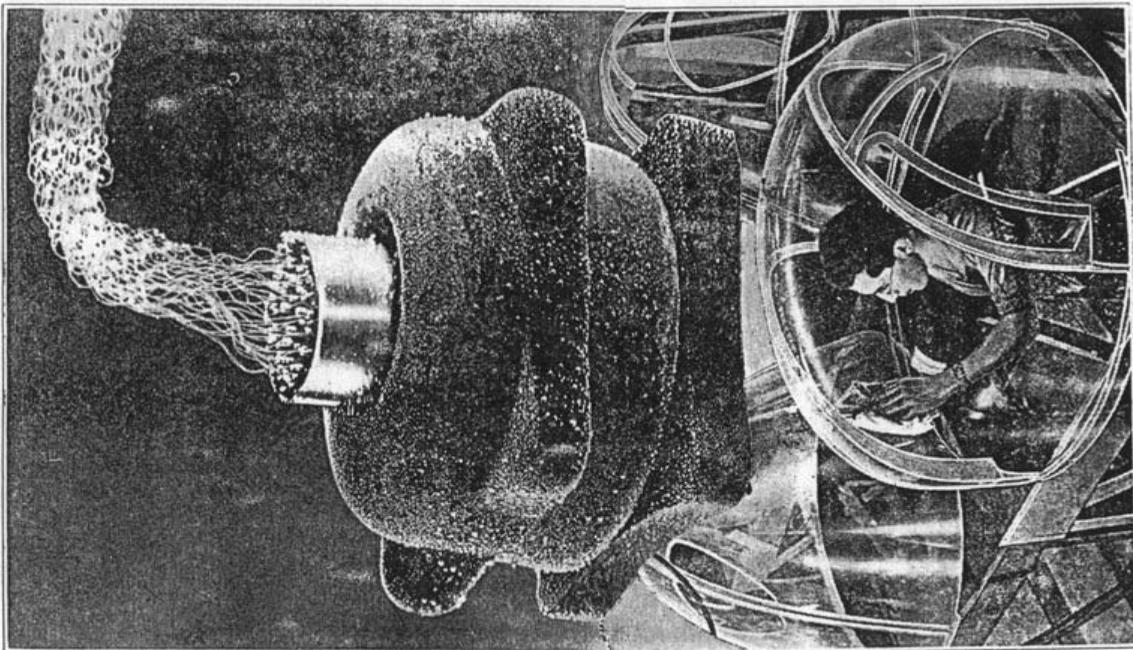
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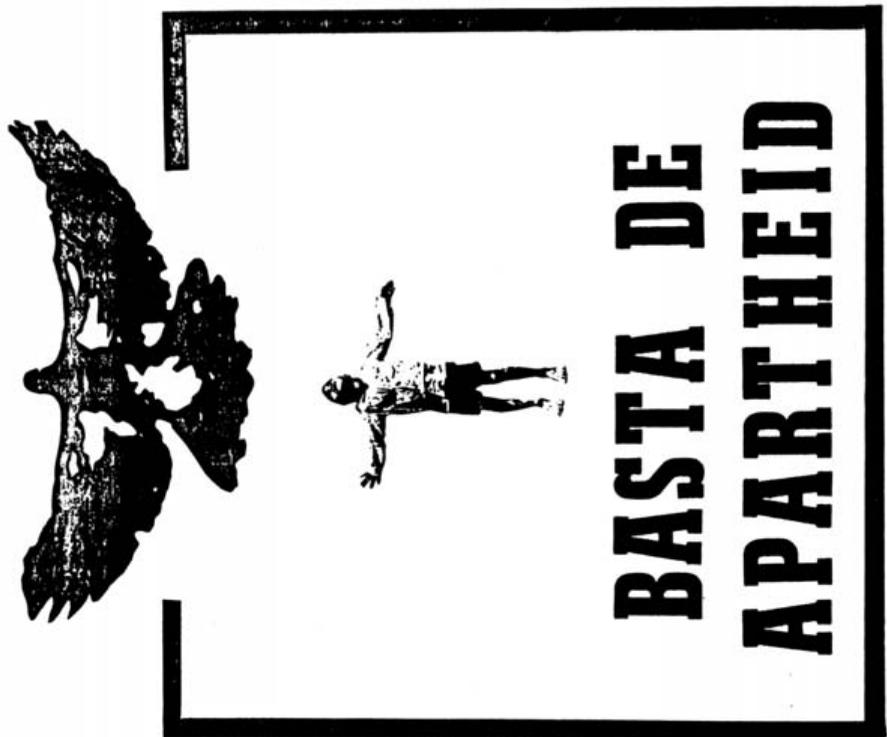
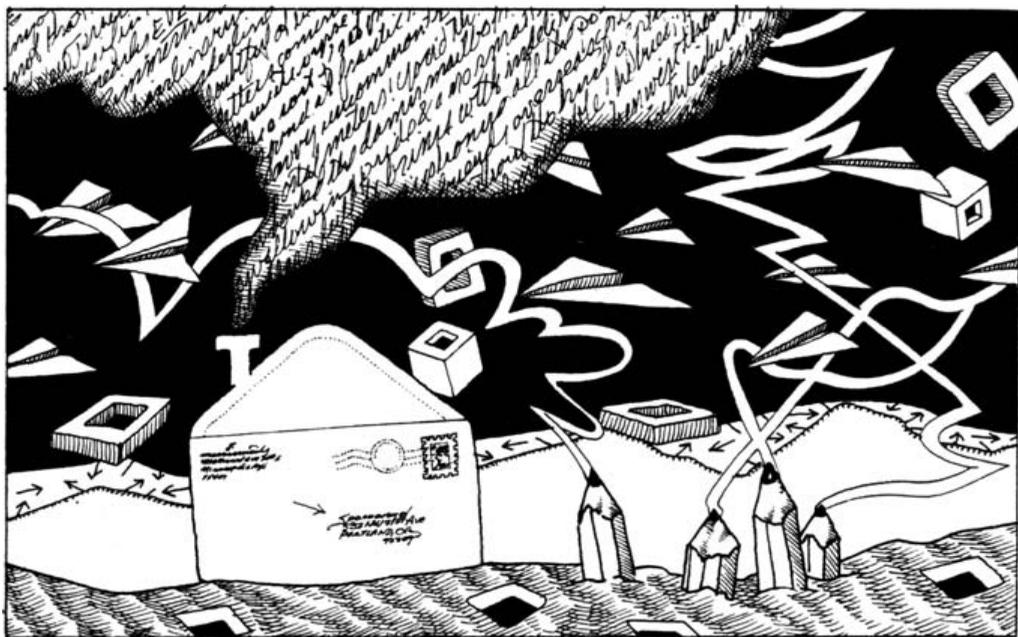
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CLEMENTE PADIN

MESSAGE



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To



SIGNED

WORK BY *MUSICMASTER, 4950 BRYANT AV. S#5
MINNEAPOLIS, MN 55409*

pSpC# 17

DATE

MESSAGE



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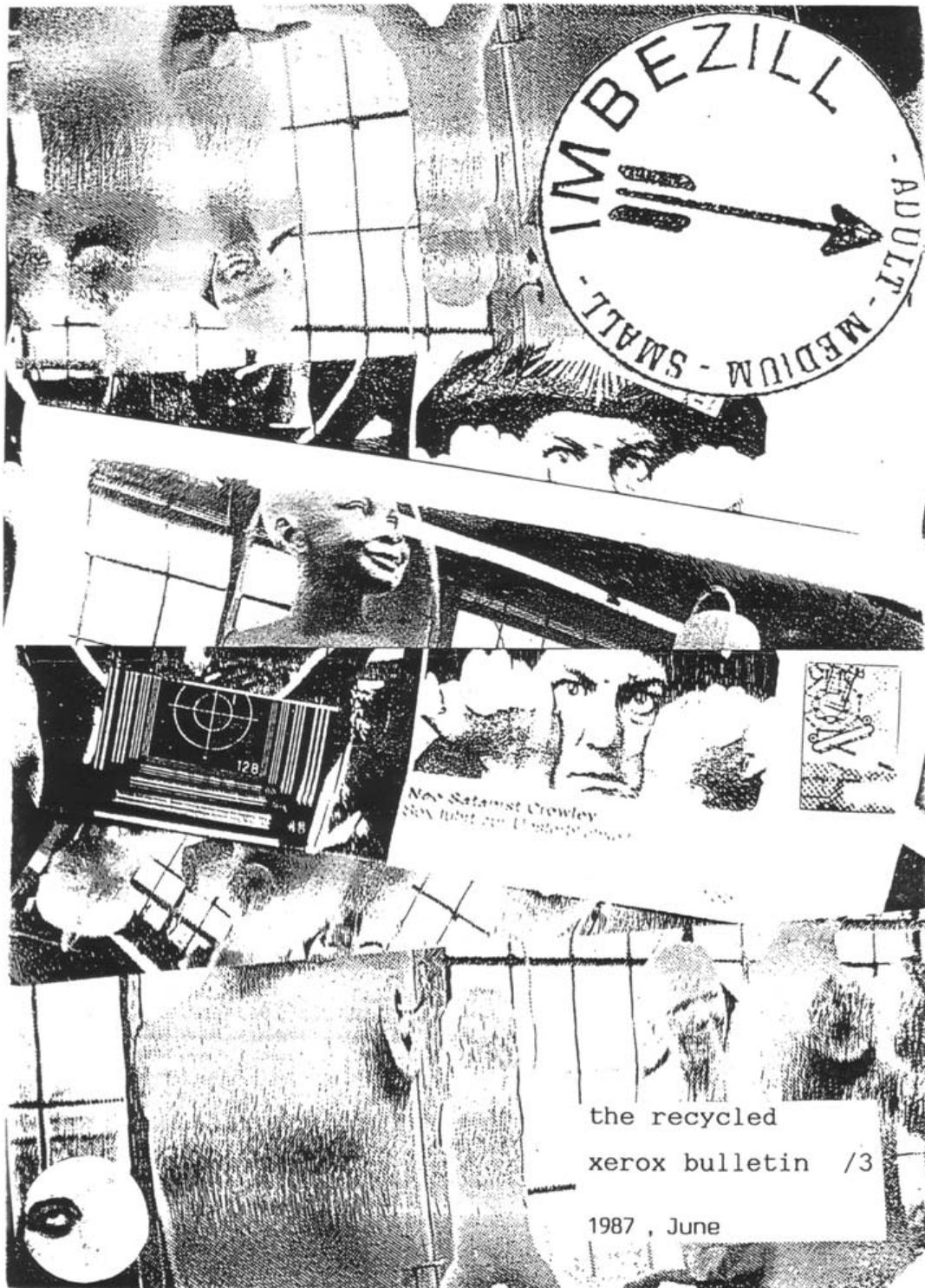


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WORK BY *Clemente Padín*

pSpC# 18

DATE



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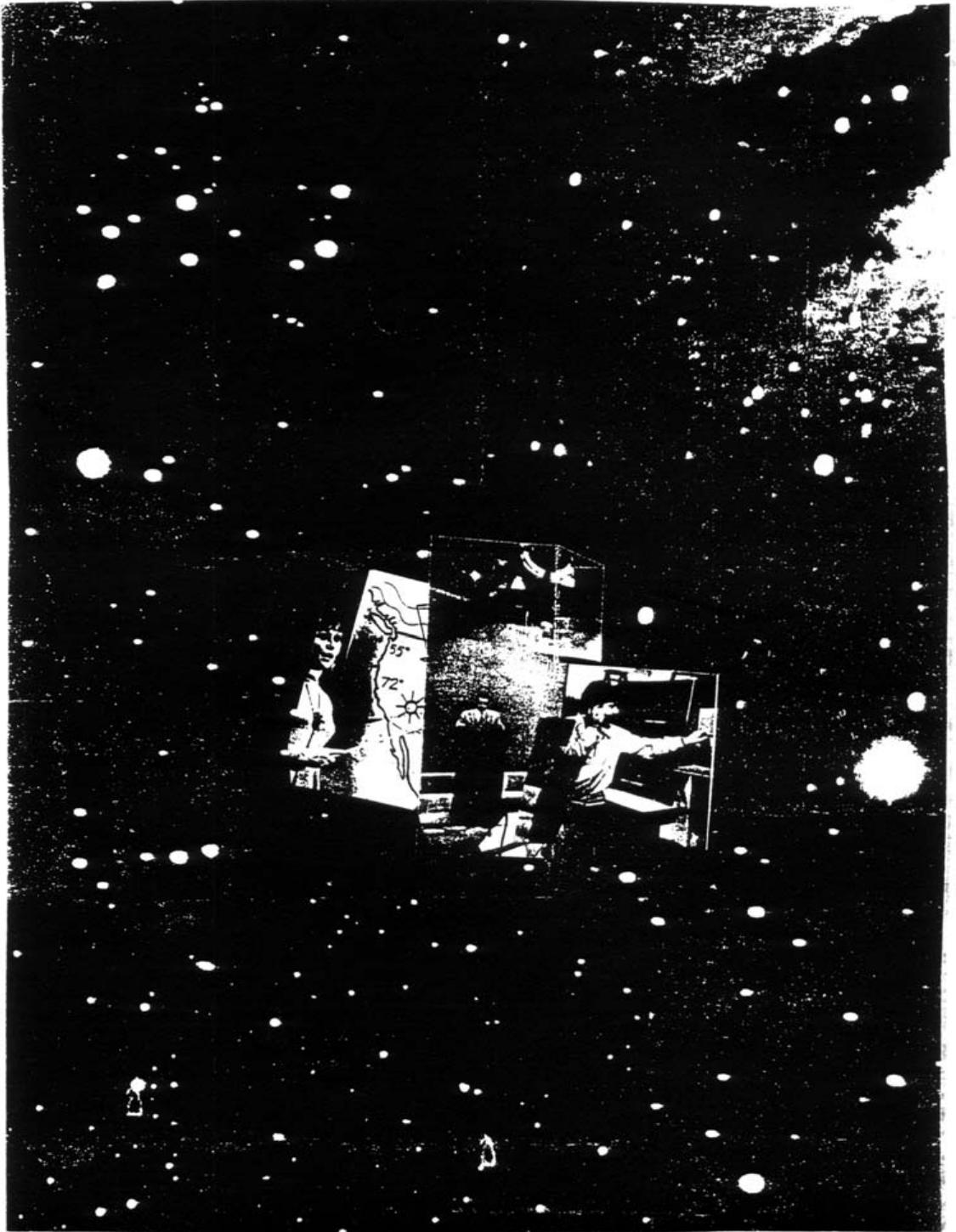
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FIGHTERS



JOURNAL OF REGIONAL CRITICISM

MAGIC REALISM

"IT WAS NOT ONLY CONTEMPORARY EVENTS WHICH CAUSED AMERICANS TO CHOOSE A PRECISE STYLE; WHETHER CALLED MAGIC REALISM OR NOT, THE FASTIDIOUS DEPICTION OF OBJECTS WAS AN AMERICAN TRADITION. IN THE 1930S, AMERICAN ARTISTS WERE ONLY TWO GENERATIONS AT MOST FROM THE HEYDAY OF THE TROMPE-L'OEIL STILL-LIFE SCHOOL WHICH FLOURISHED AT THE END OF THE NINETEENTH CENTURY..."

—————SURREALISM AND AMERICAN ART, 1931-1947, JEFFREY WECHSLER WITH JACK J. SPECTOR, RUTGERS UNIVERSITY ART GALLERY EXHIBITION CATALOGUE, MARCH 5-APRIL 24, 1977, PAGE 38.

A THEORETICAL DISCOURSE

MAGIC REALISM OCCUPIES A TERRITORY BETWEEN TROMPE-L'OEIL AND PHOTO REALISM ASSERTING ITSELF PARAMETRICALLY BETWEEN THE PATAPHYSICAL AND THE MUNDANE. THE MODIFYING PREMISE CONCERNS ITSELF WITH THE CONCEPT OF MAGIC. IF WE DEFINE MAGIC AS BEING THE ACT BY WHICH THE MIND IS CONFOUNDED THROUGH ILLUSION OR LACK OF EVIDENCE WE HAVE BOTH TRICKERY AND ALCHEMY TO CONSIDER.

$$\text{M} = \text{R} \left[\text{E} \right] \parallel \text{R} \parallel$$

$$p^2 \text{E} = \left[\text{C} - (\text{Z} - 1) \right] \phi_x$$

IN REGARD TO SIMULATION THE MAGIC REALISTS ARE ADEPT AT BRINGING AN APPEARANCE INTO A FLAT PLANE THAT CONTRADICTS THE STIMULUS GENERATED BY THE PICTURE SURFACE. THROUGH THE ARTS OF CONTOUR, COLOR, AND OTHER TECHNICAL EFFECTS A PATTERN IS MANIPULATED INTO FORMALISMS SUCH AS VANISHING POINT PERSPECTIVE, ATMOSPHERIC PERSPECTIVE, AND RELATIVE HEIGHT OR SIZE. LANDSCAPE PATTERNS ARE WORKED OUT IN TERMS OF FOREGROUND, MIDDLE GROUND AND BACK GROUND. THESE TECHNICAL PROBLEMS ARE CONJOINED TO PRINCIPLES OF BALANCE SUCH AS THE LAW OF THE GOLDEN MEAN. THE RESULT IS, THEREBY, MUNDANE, A PICTURE OF A FARM HOUSE OR A FOREST, ALTHOUGH POTENTIALLY BEAUTIFUL OR DRAMATIC.

THE ASSERTIONS OF ILLUSION CAN BE MODIFIED BY A PAINTERLY TECHNIQUE SUCH AS EMPLOYED BY THE ABSTRACT EXPRESSIONISTS. IT WOULD BE SAFE TO ARGUE THAT IN THE TRADITION OF PRECISION CRAFTSMANSHIP AMERICAN

ARTISTS CHOSE DELIBERATELY TO DEFY OR IGNORE THE INFLUENCE OF CRITICS. BEGINNING AS PRIMITIVE REALISTS THEY OVERCOME DEFICIENCY OF TECHNIQUE TO DEVELOP THE MAGICAL STYLE RATHER THAN EVOLVING THE POETIC PRETENSE EMPLOYED BY THE ACTION PAINTERS.

IN TERMS OF EXPERIMENTATION THE MOST VIABLE ELEMENT IS SUBJECT MATTER BECAUSE THE TECHNICAL FORMALISM HAS BEEN DEVELOPED TO THE ULTIMATE. IN THIS REGARD THE MOST EXCITING INTERPENETRATIONS ARE THOSE BETWEEN MAGIC REALISM AND FANTASY OR SURREALISM. IN FANTASY WE ARE DEALING WITH THE IMAGINATION, A DEPARTURE FROM REALISM. IN SURREALISM, WE ARE DEALING WITH THE PSYCHOLOGICAL REALITY ON THE BASIS OF A SCIENTIFIC EXPOSITION. IT IS EASY TO SEE THAT THE AMBIGUITY BETWEEN THESE THREE REALMS CAN CAUSE CONFUSION IN THE MIND OF THE CRITIC AS TO WHICH ELEMENT IS PREDOMINANT. OFTEN THERE IS NO PREPONDERANCE OF FOCUS SO THAT THE WORK ACTUALLY MANIFESTS ALL THREE ELEMENTS IN EQUILIBRIUM. HOWEVER, PSYCHOLOGICAL REALITY IS ANALYTICAL. FANTASY IS SYNTHETIC, AND MAGIC IS ILLUSORY. THESE ARE THE DIFFERENTIA OF THE CRITERION APPLIED.

$$\mathcal{L} = (d^v \mathcal{I}) / (d \mathcal{E}^m).$$

$$\mathcal{L} = (b q q) / (e^2).$$

IN CONSIDERING THE GRADES OF MAGIC INVOLVED AND STARTING WITH EXTREMES, WE HAVE THE LANGUAGE ARTS. AURAL AND WRITTEN LANGUAGE IS A PICTOGRAPHIC SYNCHRONIZATION MEASURING DYNAMIC QUALITY AS LENGTH, A LAPLACIAN CONCEPT EQUATING DISTANCE AND TIME. IN TERMS OF SYMBOLISM IT APPROACHES THE IRRATIONAL. ONE LEARNS TO LISTEN OR READ BY IGNORING THIS BASIS IN FAVOR OF A LARGER CONVENTION BY WHICH SOUNDS AS WORDS OR WORD IMAGES BECOME SENTENCES, PARAGRAPHS AND MOST IMPORTANTLY A TRANSLITERATION IN TERMS OF A MENTAL PICTURE FORMED THROUGH ASSOCIATION BETWEEN WHAT IS PRESENTED AND MEMORIES CALLED FORTH THROUGH SIMILARITY. THE DISSERTATION IS ABSTRACT BUT POTENT. THE ILLUSION OCCURS IN THE MIND NOT ON THE PAGE OR IN THE VOICE.

IN TERMS OF AN OBJECT, WE HAVE A DESCRIPTION OF AN OBJECT AS BEING THE MOST MAGICAL. A PICTURE OF THE OBJECT IS LESS SO, PHOTO REALISM LESS AGAIN. A MODEL OF THE OBJECT IS THE LEAST UNREAL AND SO THE LEAST MAGICAL. IN THIS CONTEXT CONSIDERING ACTS AS BEING MAGIC BY VIRTUE OF THE SIMULATION OF REAL EVENTS, ACTS ON STAGE ARE CONSIDERED REALISM WHEREAS ACTS IN THE CINEMA ARE CONSIDERED AS BEING MAGIC REALISM BECAUSE THE IMAGE HAS BEEN APPLIED TO A FLAT SURFACE BY TRANSLITERATION.

$$(\text{rel}^* \mathcal{E}) / (\text{dif } \mathcal{P}^*) = \exists \parallel 2 \parallel.$$

$$\lim_{\exists=4}^e \mathcal{T}_2 = (\mathcal{A}^*)'''.$$

THE DIFFERENCE BETWEEN REALISM AND MAGIC REALISM IS THEREFORE APPROPRIATELY CONCEIVED AS BEING A MATTER OF RELATIVE DIFFERENCE. THIS RELATIVITY INVOKES MODELING AS BEING REAL AND ILLUSION AS BEING APPROPRIATE ONLY IN REGARD TO ACCURATE ENVISIONMENT. AGAIN, REFERRING TO TELEVISION AND THE CINEMA OR PHOTOGRAPHY FOR AN EXAMPLE, WHEN THE APPEARANCE OF THESE ARTS WAS GOVERNED BY TECHNICAL ABILITY ONLY TO THE EXTENT OF A BLACK AND WHITE TRANSLITERATION, THE ART WAS MAGICAL AND BECAME RELATIVELY MORE REALISTIC WHEN COLOR PHOTOGRAPHY WAS INTRODUCED. THE MAGICAL QUALITY OF THE BLACK AND WHITE TRANSLITERATION HAS SUCH ENDURING VALUE THAT CONTEMPORARY ART PHOTOGRAPHERS ARE STILL FASCINATED BY ITS FANTASTIC POTENTIAL.

$$\mathcal{K} = \int \int \int \int_{i=8}^4 (\mathcal{E}, \mathcal{Q})^2 \text{dfn } \mathcal{K}.$$

$$\mathcal{F} = \int \int \int \int_D \mathcal{K}(\mathcal{E}) \text{dim}^{1/2} \mathcal{T} \text{dfn } \mathcal{K} e.$$

IN TERMS OF METAPHYSICS WE HAVE THE PHYSICS OF PERSPECTIVE IN THE MENTAL MECHANISM AND THE ARTISTIC ANALOGY INCLUDING THE MAGIC OF BINOCULAR PERSPECTIVE WHICH IS NATURAL MAGIC. IN THE METAPHYSICAL CONSIDERATION WE CAN COMPARE AND CONTRAST ELEMENTS OF THE IMAGE IN THE MIND WHICH OCCURS BETWEEN THE REPRESENTATION OF THE OBJECT AND THE REPRESENTATION OF ITS DEPICTION. IN MAGIC REALISM THE IMAGE DEPICTION APPROACHES THE IMAGE OF THE OBJECT. NOTE THAT SIMILAR LAWS OF PERSPECTIVE APPLY BETWEEN THE TWO IMAGES AND THE REPRESENTATION BUT A DIFFERENT LAW IS APPLIED BETWEEN THE OBJECT AND ITS THREE DEPICTIONS. IT IS CURIOUS THAT IN CONSIDERING THE GENRE OF SURREALISM CONCERNED WITH DEPICTING PSYCHOLOGICAL REALITY WE ARE APPLYING AN INVERSE TRANSFORMATION, IMAGE BECOMING DEPICTION RATHER THAN DEPICTION BECOMING IMAGE. THE MAGIC ELEMENT IS MINIMIZED AND THE TRANSLITERATION LESS A MATTER OF ILLUSION. IN TERMS OF TRANSLITERATION THROUGH THE PAINTING OR SCULPTURE FROM IMAGE TO IMAGE WE PICK UP A SYNTHETIC FACTOR, A SUPERIOR PRODUCT OF FANTASY. IN FANTASY THERE IS NO ORIGINAL COUNTERPART FROM REALITY EXCEPT FOR THE MENTAL IMAGE WHICH

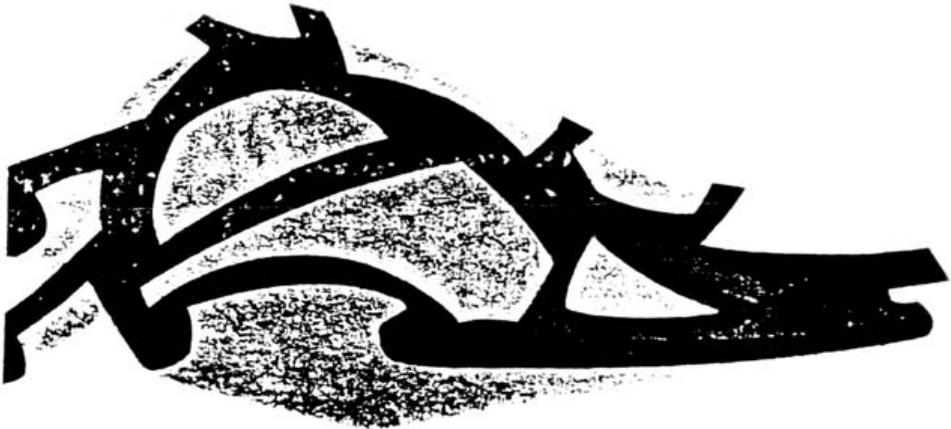
MAY OR MAY NOT RESEMBLE THE FINAL PRODUCT. A PRODUCT OF FANTASY IS MAGICAL IN BRINGING TO REALITY A NEW BEING. THIS IS A VERY IMPORTANT CONCEPT IN SURREALISM AND FOR ART IN GENERAL.

THE ONLY ARTS THAT CANNOT BE CLAIMED MAGICAL IN THIS CONTEXT ARE THOSE OF NON OBJECTIVE PRINCIPLE. THESE ABSTRACT UGLINESS OR BEAUTY AS THE ONLY COMPOSITIONAL SUBSTANCE OR SUBJECT. IN TERMS OF UGLINESS THE REPULSION IS IN REGARD TO THE OBJECT ITSELF AS IN THE PRESENCE OF A BOMB VERSUS THE SIMULATION OF A BOMB. THE PICTURE OR SCULPTURAL PLANE IS NOT REPRESENTATIVE AS A SYMBOL; IT PRESENTS ITSELF AND NOTHING BY IMPLICATION OR ENVISIONMENT EXCEPT RANDOM ASSOCIATIONS. THIS IS THE SAME QUALITY OF BEAUTY THAT A CRYSTAL OR FLOWER PRESENTS.

IN CONCLUSION WE HAVE TWO TENSIONAL PRINCIPLES, UGLINESS AND BEAUTY. WE HAVE FOUR COMPOSITIONAL PRINCIPLES: REALSIM, MAGIC, FANTASY, AND ABSTRACTION. IN THIS CONTEXT SURREALISM COUNTS AS BEING A DERIVATIVE EXTREMUM OF THE OTHER SIX SETS AND A COUNTERPART TO METAPHYSICS.

25-196
Joseph A. Uphoff, Jr.
 JOSEPH A. UPHOFF, JR.
 DIRECTOR

JOURNAL OF REGIONAL CRITICISM



A Call for Submissions

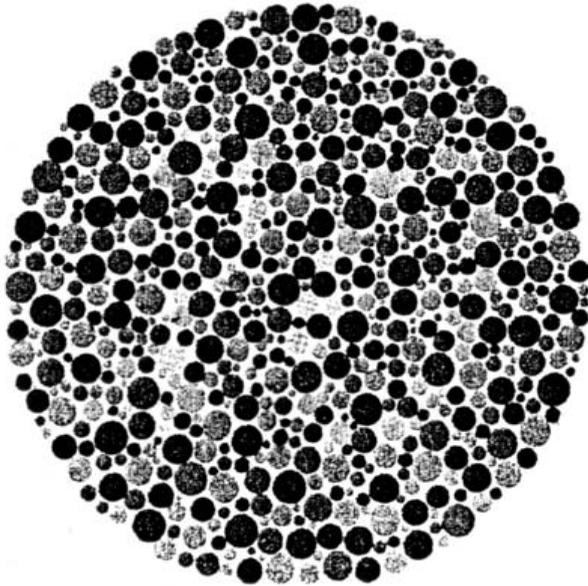
Compensation Portraits

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 personae step into the empty state 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.

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 Shahn.



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



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.

Recommended Formats for Submissions. Submissions to PhotoStatic should be reproducible by means of xerox. Preferable are works which utilize the xerographic process in new and inventive ways. Recommended size for works to be submitted are 8.5x 11" or 8.5x 14", although anything suitable will be used regardless of size. Especially of interest are series works which can occupy about 4 to 16 pages. Please include a self-addressed stamped envelope with sufficient return postage with your submission if you want it returned after use. All works otherwise received will become part of the Photo Static/Phono Static library.

V I D E O

This is an **invitation** to take part in an event to be held in **Austin Texas** during November 1987.

We are seeking **video tapes** to be shown. Contributors should send a quality **VHS** video tape (US system only) of material you wish to have shown.

All **videos** can be returned after the show. Contributors will also receive documentation. Please tell your friends! Also let us know if you would like your **video** work to be part of a compilation video tape to be released as a future issue of **N D**.

Super 8mm and 8mm films are also desired for those without access to video. This also might be easier for those with different video systems.

For further details and information, please write.

Deadline: October 31, 1987

Send material to:

N	D	
P O	B O X	4 1 4 4
AUSTIN	TEXAS	78765
U	S	A



Mail Review

PhotoStatic's Editor Reviews his Recent Mail

Anti-Isolation #3/4. 3 6pp-letter-xerox. Miekal And and Elizabeth Was, eds. From Xexoxial Endarchy, 1341 Williamson, Madison WI 53703.

Networking the Experimental Underground. The title is not an exaggeration. This is an exhaustive and highly usable source book of the networking arts. And & Was have a singular dedication to the idea of what artists, working farflung, can do to gain contact & significant interaction, all with the spread of ideas in mind. *Anti-Isolation* is their organ for this. Contains reviews, articles, graphics, and contacts enough to keep the dedicated networker busy for months. I refer to it a lot to read the reviews, which are short and to the point and give a good idea of what the work they're about's about. Includes magazines, cassettes, artist books, &c., &c. Listen closely to this one.

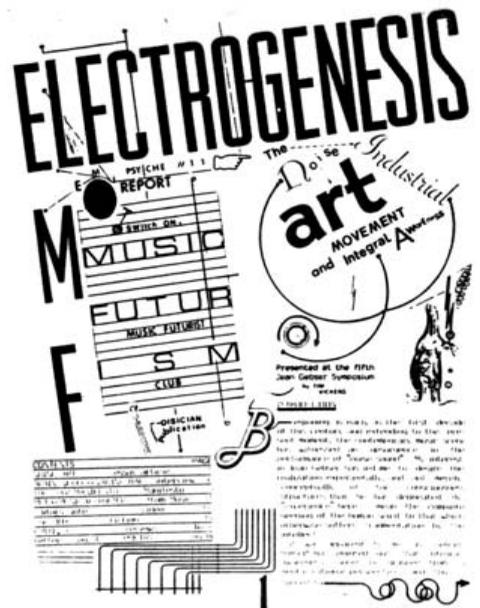
Electrogenesis #11. 29pp-letter-xerox.

Electrogenesis #12. 31 pp-letter-xerox. Leonard Wiles, ed. 4\$, 10\$=3#s from 1940 Ginger St #40, Oxnard CA 93030.

Report from Electronic Music Futurism. *Electrogenesis* is a quirkily designed newsletter focusing on new music for tape and attempting to both expand the interest therein and create a forum for it as a topic. The latter (#12) has an article on "Chemical Music" which details the construction of chords based on molecular structures and describing, for example, the "sound" of methane. Features on "Noise Art" and "Mail Art" as well as reviews and a piece on "The Expansion of Cassette Culture" (which deals with networking) round it out to make a useful newsletter. If you are interested in a personal exchange of works on cassette or just interested in new ideas in music, then this ought to be of interest to you. If you have cassette product of your own, send them a copy and they'll review it.

Bizaar #1. 10pp-a4-xerox. Ph. Billé, ed. Write B.P. 249, 33012 Bordeaux France.

Bizaar is a queasy and reeling series of strong-tasting images which rely on starkness for their power. Not everything here is great or even good, but all of it has some kind of effect. There are enlarged halftones of faces which look like refugees





or political prisoners: this has the same quality of poorly printed terrorist literature which you see on the news sometimes. Shows what has become a sort of visual vernacular. There is a jagged drawing of a demon on a toilet and there is ransom note lettering. All the pictures are full page and printed on one side of the sheet, so this is more like a portfolio. Parts of the human figure or face are prime elements here. In terms of LOOK, it all hooks up.

Strixbok by Brad Goins. 9pp-letter-xerox. 3\$ from *Raunch-o-rama*, PO Box 2432 Station A, Champaign IL 61820.

“A graphic meditation on the life and failure of August Strindberg and other playboy philosophers” is basically a series of xerages which center around images of Strindberg and others in his life. The images are really nicely composed and the way the faces glare out of black is arresting. Some of the references & bits of text are lost perhaps if you don’t know Strindberg (or at least they were for me) but the pages are attractive. (Un)bound loose-leaf with a twine tie.

Imbezill Small 32pp-15x10.5cm-xerox

Imbezill Medium 32pp-1.5x10.5cm-xerox

Imbezill Adult 32pp-10.5x15cm-xerox.

Exchange words and works with Alessandro Aiello (CONSTRUCTOR MAGAZINES) Via Cervignano 15, 59129 Catania Italy. 5 IRCs ea. without exchange.

I quote from “Adult”: «The Recyclation machine works thanks to contributions and, better, plagiarism, art stuff and ‘function- al’ stolen images. A distance with positivism/ automatism of copy art manipulations (and also from more urgent re-utilization experiences in surviving) is then acting both technically--superimposition & moving ‘three-into-one’ layouts--and theoretically (request a copy of *Recyclation Manifesto*, if not enclosed here). More than ever the COPY is an unique ORIGINAL, since recycling, the processes of creation are destroyed and randomly planned æsthetic typologies appear anyhow LOGICAL.»

Another approach to the xerox medium, one that recognizes the possibilities of the process. Whereas *PhotoStatic* takes and presents its images ‘preciously’ [to use Aiello’s word] rather like a gallery, *Imbezill* plagiarizes and lifts and recombines [recycles], the work of other copy artists. The content in these images is not what they show, it is how & why they are made. To a certain extent there is a political/social statement here; putting the machines of business to another



use, 'appropriating' the mechanism of publication. Read the writings, look at the pictures and you'll get the idea.

Schism #15 by Janet Janet. 8pp-4x5-xerox. Free with 22¢ stamp from 135 Cole St, San Francisco CA 94117.

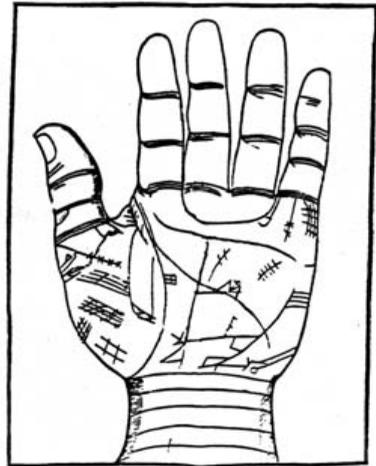
Who's the most frightening snake-in-the-grass around? Find out in this pointed little booklet. Janet's work is always political, and forcefully hammers on her opinion of it. The *Schism* series forms a sort of moving visual commentary on current events, timely and topical, like a jab at a public figure shared between friends while watching the 6 o'clock news. Never designed to show both sides of the issue, these are casually tossed off, to be fully appreciated only on their day (or week). Janet's sophisticated eye makes them pretty, but it is her barbed tongue that makes them ring so. Look for more of Janet's outspoken commentary-in-pictures in this issue.

MaLLife #12. 44pp-5.5x8.5-xerox. Mike Miskowski, ed. \$1.97; 10\$=4#s from B.S.P., P.O. Box 12268, Seattle WA 98102.

Homage to Ted Degrazia. Ted Degrazia is, in case you didn't know, a sort of southwest regionalist painter who depicts, in the most trite way imaginable, a highly idealized image of native American life. His work is available on mass-produced trinkets (such as refrigerator magnets) to tourists and "collectors" and in fact is the kind of thing most Americans think of when they hear the word *art*. This "homage" takes the form of a collection of collages, fictions, nonfictions (which is which?) and poems which take at issue the self-styled images of such artists and holds them up to ridicule. It is a tight collection. Everything here sings



SCHISM



**MYSTERY
TAPES**
etc.

Press Release, spring '86.

Mystery Tape Laboratory is requesting submissions of generic messages for telephone answering machines (i.e. 'Hello, this message will self destruct in 15 seconds...'etc.) for possible inclusion in a useable compilation tape. The messages should be no longer than one minute, in any sort of tape format, with preference to the highest possible reproduction quality. We are also interested in receiving telephone related sounds, such as ringing, busy signals, and automated operator messages. Successful submissions will receive royalties from sales of the completed package.

Please send tapes to Mystery Tape Laboratory, Box 727 Station "P" Toronto M5S 2Z1.

box 727 station P toronto ontario M5S-2Z1 canada  hear ?



Phosphorusflourish 20



in perfect chorus as the contributors take DeGrazia to task for his lack of sympathetic interest (other than the most surface and banal) in his subjects and his unabashed exploitation of their images. Work such as DeGrazia's obviously serves some social need otherwise there wouldn't be so much of it; Alien Perrier's article "DeGrazia, King of Western Art" covers this with tongue-in-cheek.

Phosphorus Flourish #20. 32pp-7x8.5-xerox. John Rininger, ed. 4\$=4#s from P.O. Box 2479 Station A, Champaign IL 6 1820.

John R is really good at the simple pictorial gesture. By this I mean he has a way of taking a bit of something and then nonchalantly laying it down next-to or on-top-of something else. Perhaps he obliterates something that might otherwise be considered one the important parts of the picture. In doing so, a new and often more interesting picture-hybrid results. The cover [reproduced here] is a good example of what I mean. I also like the density of this issue. By this I mean that there's something to look at everywhere — no white space to speak of. For *PF* xerox becomes a kind of 10-speed blender set on puree; all the flotsam of images pours in and out comes a thick mash of distastefully bratty ephemera; the "unlayout layouts" J. Pyros spoke about in pS#11.

Rispondere a Toner. 16pp-10.5x15cm-offset. Write to Piermario Ciani (TRAX UNI A4), via Latisana 6, 33032 Bertio Italy.

This is ironically a lovely offset production serving as a catalog for the exhibition of xerox art of the same name in Italy. It really is lovely and it must have been quite a show as some of the images are quite memorable. But shouldn't the catalog have been xeroxed? Or is it just me?

Burning Toddlers #1, 40pp-5.5x8.5-xerox. Rev. Frank~, ed. 2\$ or 10\$=5#s from Frank Publ., P.O. Box 56942, Phoenix AZ 85079.

Surviving the Age of Television. Collection of writings and graphics (mostly the former) all playing variations on the tune of TV. Broadly describing it, I would have to say that the bulk of the work here is satirical, choosing to caricature the medium. So much of it is self-caricature anyway. This volume is humorous and enjoyable, and not deep. Includes work by Rev. Frank~ and many others.

Magazing #11 and #12. 52pp, 48pp-half A4-xerox. Compiled by Chris Mitchell and Rod Macrae. 50p each (I trade). 6 Athole Gardens, Glasgow Scotland G12 9AY UK.

Smart looking and nicely divided between text and graphics, *Magazing* is sophisticated images and fictions. A high point in #11 is Thomas Wiloch's xeroseries "Chamber Music" which moves away from his earlier Ernstian picture-musings to a more photo- graphic and photofragmented approach. The title is a polyreference to compositions for intimate listening and the sound of a snub-nosed pistol. The dichotomy violence/complacency is asserted throughout the series. The only word which stands out is "survival". A map of missile sites in western Europe caps off the collection. This is just one example from what are generous collections of current creative output. I highly recommend *Magazing*.

La Poire d'Angoisse #129-130. Didier Moulinier, ed. 64pp-A5-xerox Exchange: 4 Ave. P. V. Couturier, 24750 Boulazac France.

Eye rening collection of really fine and unusual visuals. Exemplifies the kind of marginal work that can only be seen in the adventuresome xerox art journals, such as this one. Chopped-up faces by *Foist's* d'Zoid act as a diagrammatic character study which is spelled out more overtly beneath the image. A good interaction. (See pS#24 for examples, and look forward to seeing more of these images in a future *PhotoStatic*.) Work by Vittore Baroni has complicated spirals and fields of text seemingly placed directly on the artist/model's body and then photo/xerographed. I don't know Italian, so the relationship between the words and pictures is unknown to me, but they look real neat. Other work includes text-o-grams [my word] by Loris Essary of Texas, and more great torn up images forcefully vomited up by Han Psi. Poetry, prose, reviews, the whole bit. Good stuff.

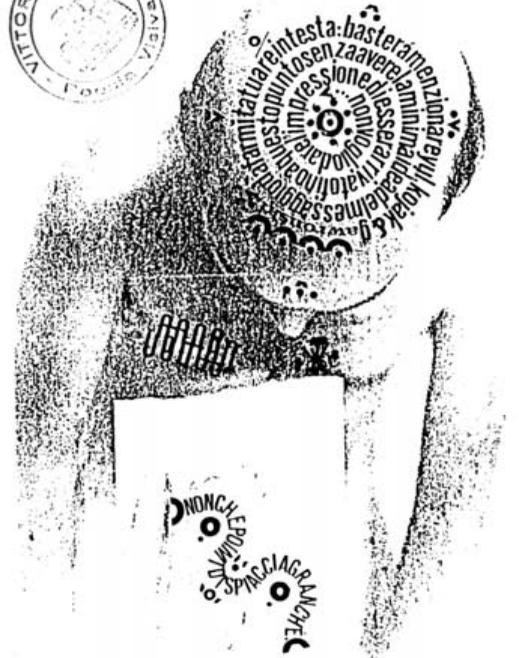
Fetish #1. 36pp-15x21cm-xerox. 3\$Aus from Produktion, 88 Ruthven St. Bondi Junction 2022 Sydney NSW Australia.

This magazine is cover to cover with images of the sexual and violent, the seamy and sordid. Articles detailing events of a particularly hideous nature (such as the Black Dahlia killing for example) are lifted and included, along with appropriate[d] photographs with titles like "Abstract Sensationalism", etc. The effect is a collection

CHAMBER



Music



Who killed the Black Dahlia?

...serving to illustrate our [c]overt fascination with this kind of stuff; I was riveted and repelled by the images and the excellent design qualities of the issue. Significance of the word *fetish*, and selection of highly stylized images pack punch. Future issues of *Fetish* should be interesting, and I look forward to seeing how it develops.

Raunch-o-rama #14 and #15. 12 pp-5.5x8.5-xerox. Brad Goins, ed. 35¢ in stamp or coin, PO Box 2432 Station A, Champaign IL 61820.

It's about time I gave this one a real review. *Raunch-o-rama* keeps an eye and ear to the ground of new music (tape and vinyl), and also on performance, small press, and correspondence activities. The reviews in it are casual but that does not mean they are without insight; I admired the to-the-pointness of it all. The professed stance here are anti-academic and anti-corporate art, because Goins feels there are too many strings attached in such relationships for real expression. At the same time, it does not "ignore the influence of classical and traditional popular forms of music." Interviews, reviews, graphics, punchiness, informative.



ABSTRACT SENSATIONALISM

Raunchy music for the culturally aware.

RAUNCH-O-RAMA INFO SHEET # 15
 The beautiful is always strange- Baudelaire 35¢ in stamp or coin
 THE NEOPSYCHGUITARROCKTAPECLIPVOCALJAM
 MUSIC THEATRE-- Bongwater BREAKING NO GROUND

Like Legendary Pink Dots at their best, Bongwater uses a backdrop of varied neo-psych music to which they add a rich mesh of avant sound effects, tape clips and dramatic scenarios. Although Bongwater is as consistently campy as LPD, they differ in that they focus not so much on the clichés of psychedelic music as references to actual music from the mid 60s-mid 70s period (esp. guitar-oriented rock). (In fact, there are so many references of this type, we can only cover a small % of them here.)

Another difference from LPD is that Bongwater adds to the melodramatic and sometimes ironically ingenious singing of that band an effective variety of vocal effects and layering, sometimes almost Hagenesque in its density. Bongwater is extremely effective also in structuring transitions between songs. These transitions use tape clips timetely juxtaposed parent relation to that the resulting morous quality of abness.

The transitions vaguely narrative wards the end of the ep, where they're used to join two musical dramas with comparable disturbed the first drama, "USO," male singer/speaker me a marine for some the last two words by a spoken female panying this vocal but electric guitar echoed wah-wah blast of Hendrix' "Burning

UNREAL THING



"I'm ravenous," he says as Leslie takes his picture. "Let's eat someone's face. Whose face should we eat so we don't have to look at it anymore?"

These transitions which are in but bear no ap each other, so mix has a hurred random-

do take on a character to-

narcis

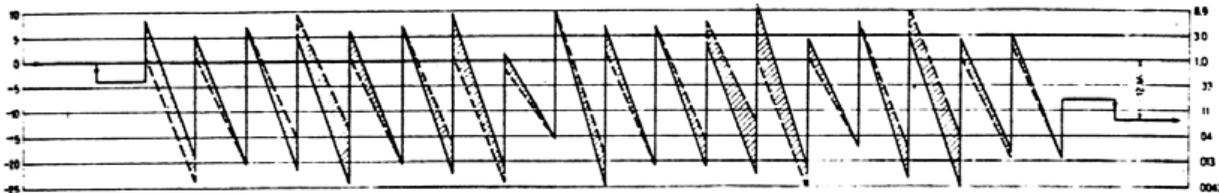
narrators. In a frenzied fe-implores, "Give bloody sex," being echoed chorus. Accom- line is an all- jam which ends reminiscent the Mid-



Young Intelligensia in Revolt

They had the hands of James Dean. They had the eyes of James Dean. They had the mouth of James Dean. They had the hair of James Dean. They had the style of James Dean. They had the attitude of James Dean. They had the sex of James Dean. They had the love of James Dean. They had the death of James Dean.





Listings

Circular #12 & #13. 12pp ea.-7x8.5-xerox. Free/SASE from 1565 Washington St #9, San Francisco CA 94109. Brief collections of found images and original writings.

En Uruguay la Palabra "Justicia" Significa: by Jorge Caraballo. 8pp-10.5x 17.5cm-offset. Un simbolo, una calle, un comercic, una sede, un clamor, ... you find out. Similar to page-art piece by Caraballo appearing in ps#13.

Atticus Review, Spring 1987. 44pp-letter-xerox. Harry Polkinhorn, ed. 12\$=4#s from 720 Heber St, Calexico CA 92231. Journal of poetry, fiction, graphics and criticism. Walks the line between visual and verbal.

Izabella. Cassette-18 tracks. Inquire: P.O. Box 93584, Cleveland OH 44101. A collection of folk songs, poetry and noise. Witty and full of fun. With xerox booklet.

Come Along with Friends of American Living. 47pp-letter-xerox. P.O. Box 901, Allson MA 02134. Compilation of xerages and drawings and advertisements. Ranges from geometric abstracts by way of humor right through the sexual to the menacing.

TAM Bulletin #1987.01. c/o Ruud Janssen, P.O. Box 10388, 5000 JJ Tilburg Netherlands. Documentation of mail art projects.

Porcelain Rooms. 39¢ from Mockersatz, 104 Woodgate Ct, Sterling VA 22170. Prose and poetry.

Scavenger's Newsletter #40. 8\$/yr from Janet Fox, 519 Ellinwood, Osage City KS 66523. Marketing co-op for sf/horror/fantasy/arts interested in small press. Features Subway Artifacts by t. Winter-Damon, reviews publication art, including xerox, poetry, &c; review copies welcome at 3264 5. Eastview Ave., Tuscon AZ 85730.

Central Park #11. 107pp-7.5x10-offset. 9\$/2#s P.O. Box 1446, New York NY 10013. Photography, collage, prose, poetry, social commentary. Nice production.

Hommage a Dokumentation Booklet. Luc Fierens, ed. Contacts, images, 300 artists, 32 countries. Boterstraat 42, 2930 Hombeek Belgium.

Introvision #4. "Zine de communication au sein de l'association Sinfonien Produkix" B.P. 59, 93130 Noisy-le-Secq France. Audio art contacts and documentation of projects and commentary.

Tuyau #125 by Crag Hill and **Tuyau #134** by Robert Trammell. Former is witty handwritten word plays by co-editor of Score and latter is entitled "Jack Ruby and the Origins of the Avant-Garde in Dallas". Recent issues of daily magazine from Didier Mouligner, 4 Ave. P.V. Couturier, 24750 Boulazac France.

Tema y Variaciones. Clemente Padín, Lindoro Forteza 2713 Apdo. 3, Montevideo Uruguay. Documentation of a collective mail art project from 1972.

What #9. Free from P.O. Box 338 Station J, Toronto ONT M4J 4Y8. Tabloid of poetry, comment and criticism.

Camerata v.1 #1. Tim Risher, ed. 5\$ from 227 Day St., Tallahassee FL 32304. Cassette-9 tracks. Collection of "new and unusual music" specializing in electronic compositions. More thoughtful than most I've heard.

Segunda Bienal Internacional de Poesia Visual y Alternativa en Mexico 1987-1988. César Espinosa, ed. Post-Arte/México, Apdo. Postal 45-615, CP 06020 Mexico D.F. Catalog of exhibition of visual poems from around the world.

False Positive #8. Kooks II. Donna Kossy, ed. 3\$ from Out-of-Kontrol Data Korporation, P.O. Box 432, Boston MA 02258. Surreal graphics and texts.

"Beyond the madness emanating from the pit was a wilderness on stage; and the audience went wild."



Mystery Tape Laboratory demo info sampler tape & catalog available for \$3.
(postpaid worldwide) to Box 727 Station "P" Toronto Canada M5S 2Z1.

LIVING ARCH. OF
Image/experimen-
-tation on
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-AT -



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NOT a "product". Everyone
then operates in a natural
isolation. a network can gene-
rate velocity and critic
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strategy.

Think your own(protected)
part in the context of
COLLECTIVE AUDIOVISUALS
or IMAGE/TEXT SEQUENCES,
choosing beloved slides.

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demonstrations" : 100 dias
-with photostatic and colour's
recyclation specimens.english
lang.version- + cassette
-soon available at cost-price.)



ALE-AIELLO V.CERVIGNANO-15 95129
CATANIA ITALIA

CAMERATA

A 60 minute tape featuring new and unusual music.
submissions:

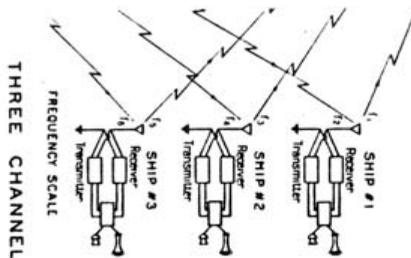
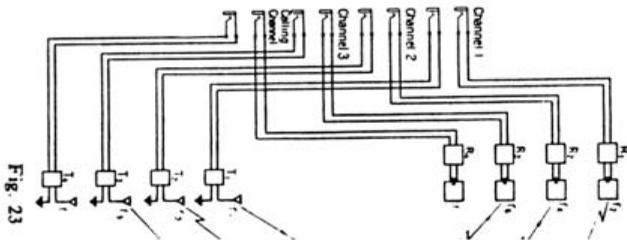
- 1) either electronic or acoustic music is accepted
- 2) Length can be up to 60 minutes
- 3) format: reel-to-reel (no noise reduction), 7 1/2 or 15 ips
or cassette tape (dolby b)

Please include a self-addressed stamped envelope with
sufficient return postage with your tape if you want it to be
returned after use. All works otherwise will become part of
the Camerata library. All contributors will receive a free
copy of the tape that their work appears.

To order a tape, send just \$5.00 to the address below. Make
your check or money order to Camerata. Please do not send
cash in the mail!

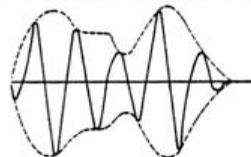
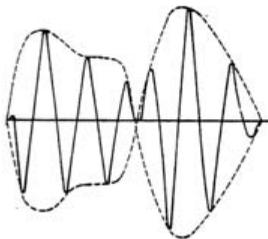
CAMERATA tapes will be released about once a month.
for more information on receiving a tape, or to submit
material, or just general commentary, advice, etc., write:

CAMERATA
227 Day Street
Tallahassee, FL 32304



Another Call for Submissions

PhonoStatic, *PhotoStatic's* counterpart on cassette, is currently seeking submissions for its next issue, #7/26, as yet untitled, to be released in September. This will be a variety issue of electronic musics and poetry, concrete musics, and other audible arts. As usual, contributors of accepted work will receive a copy of the compilation. Please submit your work in the form of a high-fidelity dub onto a good quality cassette. Work unaccompanied by SASE will not be returned and will become property of *PhonoStatic*. Work received but not used on the current compilation will be kept on file for possible consideration for a future cassette release. Send your submissions to:



PhotoStatic Magazine
 424 E. Jefferson St. #4
 Iowa City USA 52240

PhotoStatic Champions Video-8

In due recognition of the main motivations and concerns of the networked artist, *PhotoStatic Magazine* hereby puts its support behind the 8mm video format for the dissemination of video works, ideas, and communications.

8mm, or Video-8 as it is also known, offers the distinct advantages of being a worldwide format capable of the same (possibly better) quality as larger 1/2" formats in a compact size (saving postage) with superior sound reproduction. Because it is a new format, it takes advantages of new advances in head design and new methods for laying the signal down on tape.

PhotoStatic Magazine now has access to an 8mm recording and reproducing device. Interested persons are now invited and encouraged to send in submissions on video tape for a future video compilation cassette.

Recognizing the ubiquity of the VHS format,

the *PhotoStatic* video project will, of course, also accept VHS cassettes, as well as the professional U-matic format. Eventually it is hoped that *PhotoStatic* can acquire a VHS deck as well so that video tapes can be transferred between formats and disseminated in both.

Please send your video submissions which make creative use of the video medium in a re-usable container with sufficient return postage. Your tape will be retained until the compilation is completed so that the master can be made directly from it. Tapes without return postage will not be returned. All contributors of accepted work will receive a free copy of the compilation. Please notify *PhotoStatic* if there is a public-access or similar cable system in your area which is interested in airing the tape.

Send your submissions to:

PhotoStatic Magazine
 424 E. Jefferson St. #4
 Iowa City USA 52240

Flowers, Clouds.

by T. Hibbard

5.5x8.5 36pp xerox pS#24-1
1\$ ppd

A rich collection of visual poems by artist/poet T. Hibbard of Wichita. Birth and rebirth, opening and the closing this implies, are the themes that this booklet filters out in its cruel blacks and vital whites. One taste is not enough.



**Flowers,
Clouds.**

By **T. Hibbard**



MATERIALISM / One of the two main tendencies in philosophy which gives a specific reply to the fundamental problem of the relation between thought and existence. Materialism recognizes matter as the primary element, and consciousness (or spirit) as secondary. It relies on science —

Materialism

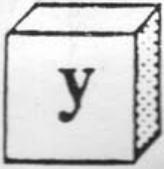
by Linda Bourassa
5x7 24pp xerox pS#24-2
1\$ ppd

A witty and visual examination of the ideology of gain and the absurdity of desire. Well-chosen bits of R. D. Laing's *Knots* are paired with images of the recent but rememberable past to perhaps divulge how what we want defines who we are.

Both books now available from PhotoStatic Magazine, 424 E. Jefferson St. #4, Iowa City USA 52240.



Nº 6



pS#25/26(s)-2

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M A G A Z I N E



"In all the trips we made over there, I never realized what was going on behind our backs. Because we had them when they were in a happy mood, and they were the best audience in the world. I never dreamed what these kids were going through."

BOB HOPE, on the Vietnam War as seen in the Oscar-winning film "Platoon"

DIE, BOB, DIE!

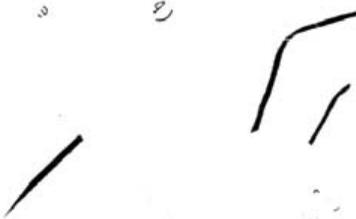
#5/10 Mechanical Random Collage (30 seconds)

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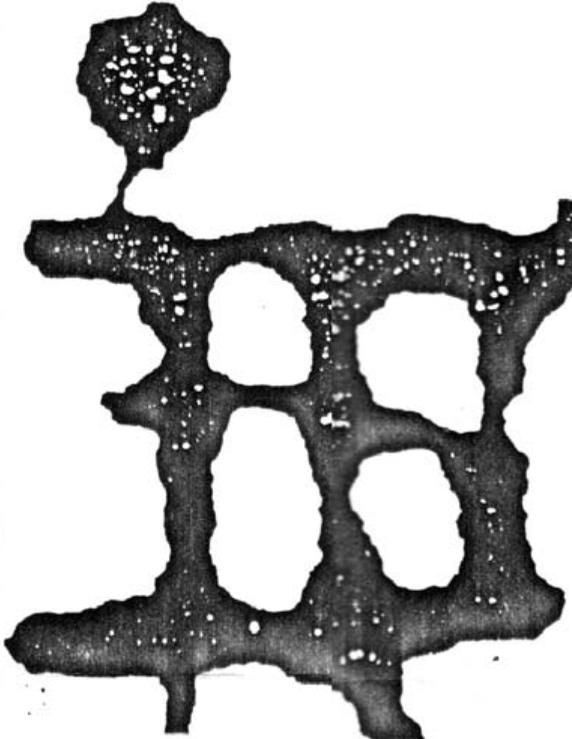
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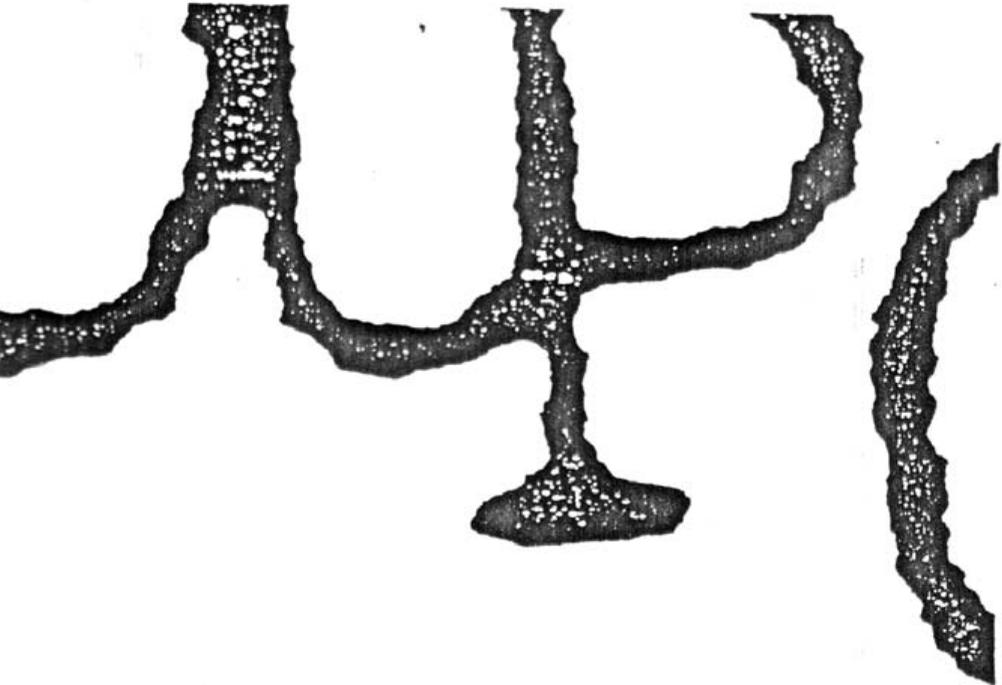
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CONCLUSIVE STATEMENT OF THE ITALIAN DECENTRALIZED MAIL ART CONGRESS

- 1) **INTERPERSONAL CONTACTS:**
3 group debates an many dialogues between small mail artists groups.
- 2) **MASS MAIL ART:**
There is a first problem, common to almost everyone, of lack of money and time, to which intervenes, in a second time, a sort of "natural selection" determined by the little quality and lack of energy of some received works.
- 3) **LACK OF INFORMATION:**
This point has not been discussed by lack of time, seen the complexity of the problem.
- 4) **ARCHIVES:**
Generally the archives are born as private structures but they are available to everyone who wish consult it. There is for the mail artists working from long time in MA network, the great problem of the quantity of archived material.
- 5) **SELECTIONS OF CORRESPONDANCE:**
See point 2.
- 6) **ART - MARKET:**
Once again has been affirmed the not commercial character of MA. However we agree to private or public sponsors. The debate on this point, has been solicited by the Balint Szombathy's text who, essetially, is against all the attempts of institutionalizing MA in sincrony with a similar text of Piero Simoni (see "Postal Poetry" 1982). Some participants to the meeting have instead taken an other position afferming that, even keeping MA, energy and therefore without prostitutting it, it's also necessary promoting operations with the same institutions as:

MAIL ART USES INSTITUTIONS IN THE PLACES
OF INSTITUTIONS AGAINST INSTITUTIONS
R. MAGGI
- 7) **AUTONOMY:**
This point has not been debated by lack of time.
- 8) **COOPERATION:**
Has arisen the problem of not isolation beneath MA circuit and proposed a closer collaboration with artists of others media and operators of different sectors.

D284

G.X. Jupitter-Larsen

Information is not as educational, as much as it is the textural debris of the act of communication. It is a debris which can be woven into any kind of value, tone, or scape that one desires.

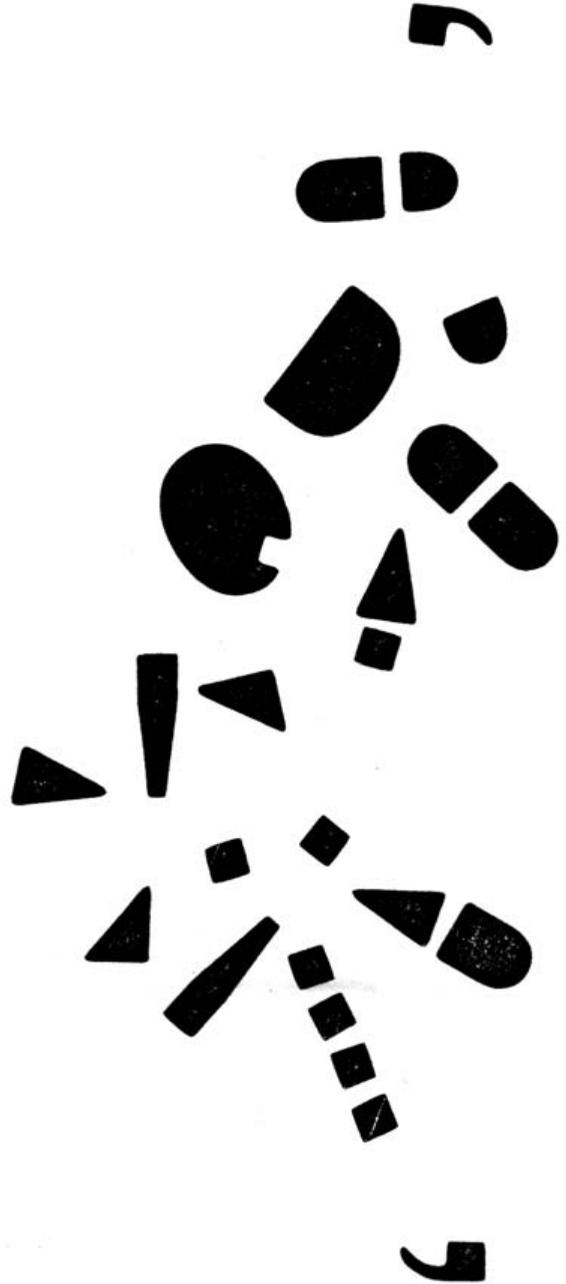
The act of communication is not so much an exchange of data, as it is the social act of the comparison of probabilities.

Information is the accidental byproduct of this comparison of probabilities.

Information is not as much a facility for providing facts, as much as it is an arrangement of the perceived disposition of elementary constituents. These constituents being the ratio of the chances favouring an event to the total number of chances indifferent to it.

Information is the involuntary motion of things. It is that purely aesthetic movement which is the only kind of motion that things can perform. The use of information, in debate, is the aesthetic measurement of any said polywave.

Information is not what things are. Information is what things do. The use of information in debate is not the act of stating what things are, but the act of questioning what things do.



Contributors (Final Section)

“I have nothing to hide” Piotr Szyhalski, Kalisz, Poland

“Uruguay” Clemente Padín, Montevideo, Uruguay

“Die Bob Die” Lang Thompson, Tuscaloosa, Alabama

“#5/10 Mechanical Random Collage (30 seconds)” Mike Miskowski, Seattle, Washington

“Drunken Imbecilic Stupor (detail)” Mike Miskowski, Seattle, Washington

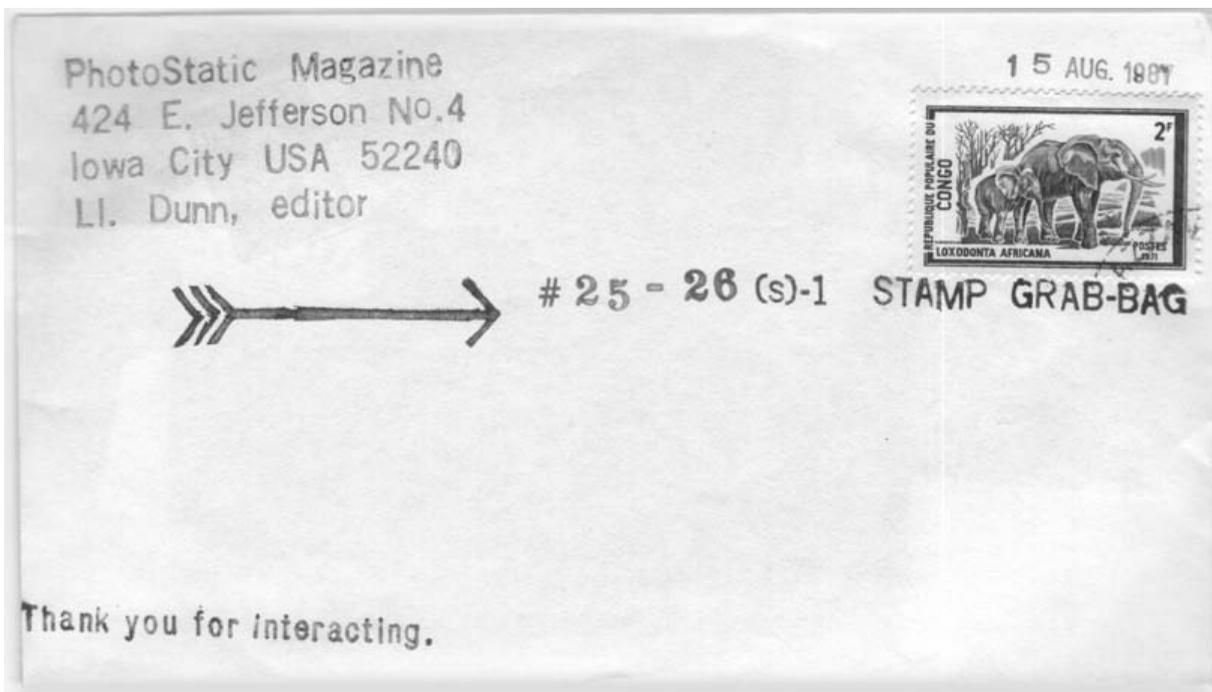
“Conclusive Statement of the Italian Decentralized Mail Art Congress”

Ruggiero Maggi, Milano, Italy

“D284” G.X. Jupitter-Larsen, Vancouver, British Columbia

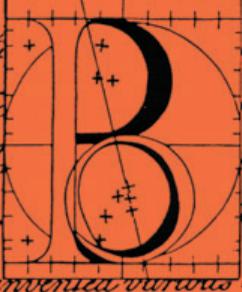
“The Bombay Yacht Club” George Myers

The work appearing in the final eight pages also comprises the contents of a 14x22-inch xero-graphic poster that was folded up and included with this double issue. The first 100 copies of the double issue also included an envelope of postage stamps from all over the world, which was called the “Stamp Grab-Bag,” pictured below.





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

Most antient Language in the World, at
 Least that is known to the Europeans: The square
 The  is originally the Chaldee Character,
 which  med during the Babylonish Captivity.
 As  nies of Men became Inhabitants of
 differ  World, and had different Languages, so
 they invenia various Characters: The Greeks and Romans
 Have herein been most famous, and their Characters are
 chiefly us'd in 
 Have their own peculiar manner of Writing;
 several Specimens of which, may be seen
 in the following Page.

