

PLAGIARISM®



Prelude to Manifesto of Plagiarism

Anything that has happened, is happening or will ever happen on this planet or anywhere else (unless I, in a particular instance, say it's not) constitutes an exhibit of my artwork. This prelude is to be known as "The Manifesto."

"Manifesto of Plagiarism"

This manifesto is written to take up the two immediate concerns of "The Manifesto" and to clarify two areas.

- I. Any plagiarism constitutes an exhibit of my artwork.
- II. Anything being done with, done to, or made by any and every kind of photocopy machines constitutes an exhibit of my artwork.

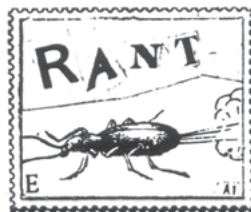
Sincerely,
Ch En

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by The Tape-beatles

WHAT IS IT about Plagiarism®? Originality simply isn't the same. Maybe it's its idiosyncratic wrapper, a little present, just for you. You tear it open with a practiced jerk. The familiar subdued crinkle. The soft, insinuating scent of fuser oil. The gleaming, ripply surface that looks as though the lovely toner had only minutes ago hardened in midswirl. Gradually, you let your teeth close on it, pressing through the platen cover, into the objective, the transfer optics, past a photoreceptor. (This happens to be a model 9500.) Static electricity's sharp sweetness marries gentle selenium/tellurium. And the corotrons —whatever it is that controlled high voltage static discharge does to the brain it's doing it now.

A few crumbs of originality drop onto your shirt but you transfer, strip, and fuse them expertly. Now the question is, should I recycle it through the document feeder or use it in a new pasteup? You sort of do both. Your eyes go completely out of focus as you swallow. Rays of light shoot out through the top of your head. Then it's time for the next bite.



Is Plagiarism® Necessary?

by LI. Dunn

WELL, OK, this is not exactly a new idea, but actually, in this instance, new ideas might not be appropriate. Or are they? In this introduction to *PhotoStatic Magazine* N°31/*Retrofuturism* N°4: PLAGIARISM®, I want to look at the nature of plagiarism, both as a conventional practice (i.e. in the usual sense of the word) and as an artistic practice (as of late touted in the many Festivals of Plagiarism that have *gesprung* in 1988).

I suppose it is important to point out that PLAGIARISM®, at least from where I sit, is one of the few art proclamations in recent memory that actually shocks people. My evidence: the only item of clothing I own which elicits glares from strangers is my Tape-beatles t-shirt which reads: “ PLAGIARISM® ®: A Collective Vision”. This statement is not to assert that shock value in art is of prime importance, but I think by now most everyone has accepted the idea that any new idea that has actually changed the world at least started out by shocking people. This seems true almost by definition: if an idea changes culture then it makes sense that some old idea was challenged and discarded or modified. Change disrupts. The idea that PLAGIARISM® is something that is not condemnable, much less desirable, is threatening to many. The ownership of ideas, as if they were material, is one of the pillar ideas of western culture. ‘People have a right to the fruits of their labors.’ That is the premise upon which the copyright law is based. This law was designed to protect that right, but at what expense? What are the implications of its moralism? Furthermore what, if any, duties should the creator of culture trade for this right?

Before quite recently, when making direct copies of information was difficult, demanding specialized skill and equipment, copyright was relatively easy to enforce. Nowadays, what with most information being encoded in one way or another, devices intended to make information perceivable are frequently able to quite perfectly duplicate it, too. Unauthorized copies of text, sound and picture are easy to make and therefore ‘illegitimate’ reproduction is absolutely impossible to control. This is probly good for the consumer. It allows them the use of information in multiple forms for greater convenience; for example, copying discs to tape for use in cars. This use of course is trivial when compared with the greater potentials for freedom it allows.

Far more significantly, this easy replication lets people be not only consumers, but also creators and even publishers of their own original culture. The uses of copying devices range from xeroxing favorite recipes for sharing to compiling programs of just one's most favorite music to the editing of magazines for a fairly

specialized audience (such as this one). These tiny audiences are neglected by corporate concerns because it is only with mass audiences that the power of capital can be effectively manipulated to the corporation's benefit.

It would seem that the corporations are having it both ways to a certain extent. After all, who benefits from the sale of these machines that allow the copying of culture? Does Xerox Corporation not indirectly profit from the existence of *PhotoStatic Magazine/Retrofuturism*? Yes and no. Xerox Corporation does indeed benefit from having xerox publishers purchase the copying industry's services. Less directly, Xerox Corporation also benefits greatly from people like you and me inventing new uses for their machines. Clearly these uses were not targeted in the marketing of copying devices; there's more money in business users. As artists and copy consumers, we become passionate and effective proselytizers for the cause of putting devices of reproduction into the service of artistic production.

On the other hand, these devices become tools to speak out against corporate power when put in the hands of those who would think that way. This practice has the same power of proselytizing as well, for example, encouraging others not to allow their desires to be manipulated to the sole benefit of the capitalist manipulator. (Benign commerce, if it can exist, ideally has a two-way benefit.) In this light, perhaps the manufacturers of these machines have, without intending to, given the public the power to endanger the very practices which allow them their own proprietary position of advantage.

One wonders if they'd considered this issue before putting these machines on the market. My friend Ralph Johnson makes an interesting point about ideology, which I feel relates to this issue. He says that at one time, ideology referred to the real world. It provided a mechanism for human beings to deal with their physical and cultural environment in a consistent manner, established by precedent. Ideology is here seen as a kind of security blanket, helping people make sense out of chaotic and perhaps threatening phenomena. Gradually however, ideology became an end in itself and came to refer only to itself. Ideologues seem to have little interest in external reality; their main concern would be the perpetuation of that core of ideas forming their worldview. Because ideology refers only to itself, Ralph says, it makes possible the destruction of rain forests in the tropics and the convenience of aerosols at the expense of ozone. If ideology actually referred to the real world upon which we so basically depend for our existence, these actions would be unthinkable.

As it stands, ideology seems to state, 'profit right now at all costs'. Xerox Corporation saw the opportunity for profit in their model 913 in the early 1960s, and started an aggressive campaign to market it. The motivation of profit clearly overshadowed any concerns for copyright or proprietary use of cultural information. They were perfectly willing to market this machine, even at the expense of those institutions which make corporate activity, indeed their own patents, profitable. Although they may overtly have claimed the machine was intended to be used for 'legitimate' purposes, they were clearly fooling themselves if they thought the device wouldn't find enormously more 'illegitimate' uses for which to be put.

Ok then, what about PLAGIARISM®? The first question that bothers me about plagiarism is, is it really ok? I mean, we all have some values I think, and given what we think is good and worth trying for, is PLAGIARISM® as artistic practice

Plagiarism is Only Natural An Uncommon Viewpoint by Anatoly Zyyxx

WHEN ONE VIEWS the concept of plagiarism, he or she must be reminded of the preponderance of duplicative machines that inhabit our society. In any major American city, one can leaf through yellow pages with dozens of shops specializing in reproduction of documentation: "COPY-MAT, KINKO'S, REPRO-GRAPHICS,..." Even their names seem to somehow copy each other, with prefixes like Repro, Auto, etc. Why must one view plagiarism in the light of these establishments? Simply because, if one intends to engage in plagiarism as an act intended to produce some kind of meaningful effect on society, (and I feel safe in assuming that this whole exercise is not meant to be a half-erect attempt at impregnating an infertile crowd of art-dilettantes) then one must acknowledge the ease and popularity of plagiarism. Already, millions of people are participating in a mass, albeit completely unorganized movement to copy and paste the ideas of others. And with the marvelous advent of desktop publishing, this practice is soon

reaching its apotheosis. Does anybody in their right mind think for one minute that those busy executives standing in line at the IBM industrial-size copier are trying to be “original”? Of course not! They are lazier than frozen Siberian shit. They want a “fast food” approach to thinking. They want immediate, satisfying duplication at the copy-store of their choice. Or within their own offices. No matter. The theft of ideas is a bourgeois, lazy-bones way to make a living, encouraged by the population of Xerox, Kodak, and IBM machines. If there were no means of duplication other than one’s own recollection of an event, to be recorded later by a fountain quill, I could accept the idea of plagiarism. But in this day and age, all this “Festival” is accomplishing is the reinforcement of the practice of corporate mediocrity.

You do-dos should be ashamed of yourselves.

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within the realm of the acceptable? To sketch an answer this, I would like to draw distinction between two kinds of plagiarism as I see them.

The first kind is plagiarism in the conventional sense. This activity has to be covert in order to be successful. This is to say that when a person plagiarizes the work of someone else, the plagiarizer wants others to believe it’s the sole work of the plagiarizer. Paradoxically perhaps, this kind of plagiarism values *originality* above all else. This kind of plagiarizer wants others to think s/he was the originator of the work in question. If it should come out that s/he wasn’t, then the work is labelled a plagiarism and it no longer has value for the plagiarizer, indeed it becomes an embarrassment or even an indictment. In simple terms, the plagiarizer has stolen work and deceived others about it. This cannot be construed as a good practice in most value systems, at least in those which value honesty, I would venture to guess. The perpetrator of plagiarism in this instance is a slime.

The other kind of PLAGIARISM[®], the kind that some artists are now doing, is quite different. This practice calls *attention* to itself. It does this for a simple reason: in calling attention to itself it points also at a cluster of related ideas. It questions the conventional value of those ideas and demands that they be reevaluated. The perpetrator is telling the truth. “I plagiarized this work to make a point,” s/he says. Paradoxically, this act of PLAGIARISM[®] is not plagiarism at all. No deception takes place. Nothing is hidden. And indeed, a good act PLAGIARISM[®] probly has the same virtues of originality, surprise, truthfulness, artistic invention, etc., as any other decent work of art or culture.

This ideas escapes many people. They see any act of PLAGIARISM[®] as wrong and deceitful, mostly I suppose because the word is associated with being bad and deceitful. If a xerox art magazine reproduces, for example, an image that is taken out of *National Geographic* magazine, whether or not that image gets manipulated, it is probly true that some would see this as ‘illegitimate’ and wrong. The fact that people who come to the xerox magazine in question do not come there for the same reason as they come to *National Geographic* is something that they miss. Copyright is generally designed to protect the dilution of the marketability of a product. When someone pirates Michael Jackson Lps, for example, Jackson’s market is diluted, which is to say that some of the money he would have made is going to someone else. The same claim can’t be made in the case of an artistic appropriation of a copyrighted image. Indeed, it is quite possible that a consumer might come to both *National Geographic* and the xerox magazine; the markets are quite separate and the xerox magazine does not flourish *at the expense* of *National Geographic*.

But this is really confusing the issue. After all, if one comes up with a morality of PLAGIARISM[®] such as this one, wherein the apparent intent of the original copyright law is preserved, where it’s ok to Plagiarize[®] just so long as you don’t marketwise step on someone else’s turf, all you’ve done is make the copyright law subtler, with finer levels of discrimination. It is a finer tool perhaps, and more fair maybe, but it’s essentially the same system of the proprietary ownership of ideas as if they were real estate, and we’re essentially back where we started from: what does real PLAGIARISM[®], slimy plagiarism, imply and is it ok?

I’ll try to get to these and more issues like them in the next issue of *PhotoStatic Magazine/Retrofuturism*.

—ld

historical language practice, which means as visual representations and as sound.

There are so many prejudices against the possibility of a nonarbitrary relation in verbal language among sound and ideas, sound and meaning, that discussions on this matter risk being defensive or oracular. (The disassociation of ideas or meaning from the visual representation of verbal language—the graphemic—is perhaps more pervasive and many of the arguments I use here about sound are equally relevant to this issue.) Sound is not simply a neutral mechanism for designating differences. Even in the semiotic model, sound's semantic dimension must be seen not only as a product of negative differentiation onto which meaning is "attached" but also as consisting in the positive effects of the "mechanism". Onomatopoeia is the most tangible example of the nonsystematic dynamic of sound and meaning. A *tweet* is readily conceded to be more than a sound whose meaning comes only from its difference from any other sound. *Plute* would not do as well and though *twit* might perhaps that accounts for its own dynamic of sound and meaning. But while *tweet* and *twit* are understandable as nonarbitrary sound choices, it is more difficult to see how this could equally be true of *true* or *of* or *or*. What is it? So fixated on seeing an overt mimesis as the only possible mechanism for the relation of the semantic and the sonic, we fail to hear the infection of the other variables—associational, iconic extension of mouth shapes, psychogenic, sociogenic, . . .—for which we have no clearly defined concepts. As Walter Benjamin writes in "Doctrine of the Similar":

- The similarities which one perceives consciously . . . are, when compared to the countless similarities per-

Plagiarism

by Harry Polkinhorn

IS THE SOFT under-belly of linguistic originary presence. Hovering over all the jabbering and pewling of the legal profession and the professoriate, the self-muted mouth of the divine shrouds itself in the cloud of unknowing. For if mute it is because the word kills as well as creates, that is, embodies complete power which obliterates the puny human ants. We are to believe, says this tale, that speech is being withheld, is thereby being, withheld. This of course provokes volumes; if you refuse to speak, then I seize the microphones of history and swell out in capitalist expansiveness. In this vein, monopoly becomes necessary, from which plagiarism. Your uses of force, my Lord, I emulate. The discourse model of the law equals that of the divine and of knowledge production/transmission itself. Its differential destruction of the social formation is ignored since this affects only the others. The invention of God created real estate.

It would be better to say that no one owns anything, not even a physical body much less a mind or a soul. The monadic personality fragments, dissolves under the negative impact of totalized ownership of the world. Thus courts of law, writs, record books

and ledgers, the unfolding and endlessly self-generating quantization that spins through the brains of the population burst into flames. After the inevitable violence in the streets, this is the only form of class upheaval with any possibility of success. Afterwards, there is nothing left "knowable" or ownable; and any so-called implications would then merely be those of the enemy's Newtonian/Victorian machine mind which continues to crank and grind regardless of the fact that the people have stood up and walked away, at last.

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Præcisio

by Ge(of) Huth

WE OFTEN FAIL to recognize the purity of nothing. The purity of nothingness. How clean it is. Cleaner even than the white roundness inside a bowl of nothing but air. Cleaner than a sheet of paper before we sketch. We fail to see all the benefits of nothing: how little space it takes up, how it never gets in the way, that without

The logical status of fictional discourse

~~the way~~. To take a famous example, Tolstoy begins *Anna Karenina* with the sentence "Happy families are all happy in the same way, unhappy families unhappy in their several, different ways." That, I take it, is ~~not~~ a fictional but a serious utterance. It is a genuine assertion. It is part of the novel but not part of the fictional story. When Nabokov at the beginning of *Invitation to a Beheading* deliberately misquotes Tolstoy, saying, "All happy families are more or less dissimilar; all unhappy ones more or less alike", he is indirectly contradicting (and poking fun at) Tolstoy. Both of these are genuine assertions, though Nabokov's is made by an ironic misquotation of Tolstoy. Such examples compel us to make a final distinction, that between a work of fiction and fictional discourse. A work of fiction need not consist entirely of, and in general will not consist entirely of, fictional discourse.

IV

The preceding analysis leaves one crucial question unanswered: why bother? That is, why do we trouble such importance and effort to texts which contain largely pretended speech acts? The reader who has followed my argument thus far will not be surprised to hear that I do not think there is any simple or even single answer to that question. Part of the answer would have to do with the central role, usually underestimated, that imagination plays in human life, and the equally crucial role that shared products of the imagination play in human social life. And one aspect of the role that such products play derives from the fact that serious (i.e. nonfictional) speech acts can be conveyed by fictional texts, even though the conveyed speech act is not represented in the text. Almost any important work of fiction conveys a "message" or "messages" which are conveyed by the text but are not in the text. Only in such children's stories as contain the concluding "and the moral of the story is..." as in tiresomely didactic authors such as Tolstoy do we get an explicit representation of the serious speech acts which it is the point (or the main point) of the fictional text to convey. Literary critics have explained an an-



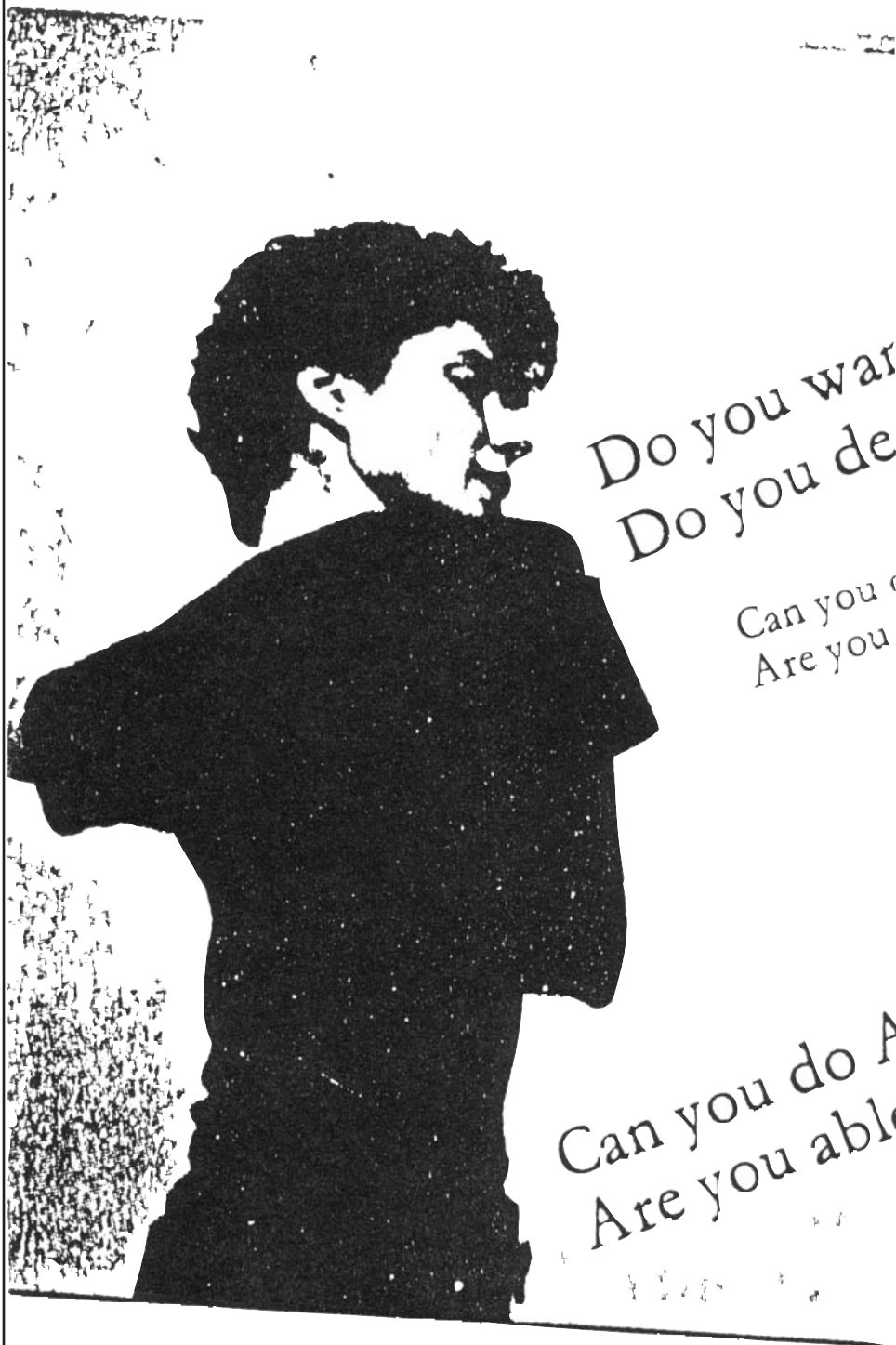
even being there it can make a point. & it is this simplest of things (the nonthing) that is the quiddity of speechlessness. Why we can't speak. Or, more distinctively, why we refuse to speak while ensuring that people realize we are definitely not speaking. & doing this (not-speaking a message) is the figure of speech called *præcisio*, what Arthur Quinn only slightly exaggerates by calling it "the omission of everything."

Since the omission of everything is unthinkable, *præcisio* is not merely nothing. What it is is the best approximation of nothing that we can devise. What it simply is is the framing of the *concept* of nothing—never even the framing of nothing itself. It can't be that because nothing cannot be caught. It cannot be held down. It exists only as concept (as the numeral 0, whose great hole in its middle belies its wholeness). All things we can actually perceive are *etic* (they have qualities, however vaguely—as fog does, or rambling thot, or a pane of glass, or a blank canvas), but the truly nothing is *unetic* (it has no qualities at all: not weight or color or shape) so we cannot see or touch it. We feel it. In our hearts. In the pit of the stomach. In the brief grazing of terror across our minds.

So our *etic* nothing, our *nonnothing*, is not as frightening, not as void. It is

actually there. So when we fume, angry at a bastard attack of words, we fight back silently. We can't disappear to show our contempt; we have to invent an ersatz insubstance. We refuse to speak (that refusal being our plaster cast of nothingness), & we fold our arms & turn away. The silence of our nonspeech is the nothing we want to convey, & our bodies, the rise & fall of our chests, the twitching of our skin are all the framing of this nothing. Because without framing, præcisio is merely nothing. & we are not capable of that.

Præcisio isn't merely silence—it is motioning that we are going to be silent, an enveloping of silence that makes that silence more real & experiential (as, from the inside, the Superdome by defining a space makes that space seem so huge—why Manhattan is more frighteningly large than Montana). Præcisio is a message. It is not just not-speaking; it's not-speaking as a means of speaking what is impossible to speak. But præcisio has many genres. It can be our lives, it can be art, it can be politics. Some is not-writing, others not-dancing or not-performing, it can be not-protesting, not-defining, or not-being. Its range is the extent of our experience & is determined by how much of ourselves we can make imaginable as nothing.



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What else we can say about præcisio is how it means, what it requires, something about the various forms it can take, &, in future installments of this column, we will examine those & see how to not-read, sometimes how to not-watch, to not-see. Always we will discover how there is really something to be said for nothing. [no. 1

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Communiqué no. 3

from the Special Task Force
for the Abolition of Alienation
by Thad Metz

1

The plagiarists have only re-interpreted the world, in various aesthetic forms; the point is to change it. If plagiarism is the reuse of preexisting artistic elements in a new ensemble, then plagiarism made practical means the reuse of preexisting social spatio-temporal resources in a new ensemble. If plagiarism means stealing personal artistic property, then a practical plagiarism means stealing private property, or

in other's words, stealing the means of production for the construction of moments of life. The plagiarists proudly claim the feat of "maligning the dead and resurrecting the living" on the level of art, but until they seek to practically topple dead labor's (Capital's) rule over living labor, the plagiarists are doing nothing short of advertising their own implicit necrophilia.

2

To believe, as some plagiarists do, that the inauguration of plagiarism in the realm of Sound means the collapse of the avant-garde is to incorrectly hold that there are no other realms where an avant-garde could take root in order to spread plagiarism. History shows that plagiarism is first introduced by the revolutionary avant-garde in the realm of visual art, and to some extent language, is then carried quickly to the other cultural spheres of literature and music, and in the last, culminating instance is applied to culture as such. This means realizing culture by superseding it as a separate sphere; not only as a domain reserved for specialists, but above all as a domain of a specialized production that does not directly affect the construction of life—not even the life of its own specialists. The application of plagiarism to culture as such means the masses claim everything,



A Brave New Text

Meet PLAGIARISM[®]:

The history of PLAGIARISM[®] is a complex one. This ethereal empire on which the sun never sets is no rock monolith, but a flexible framework of trusses and girders. That's the only way to construct a successful modern concept with global reach. In a decade that has seen considerable turmoil, the PLAGIARIST[®] has been able to bend and stretch, yet endure and expand. The philosophy's commitment to innovation has enabled it to capitalize on opportunity — and sometimes adversity as well. The theme of flexibility binds this complicated history together; so does dynamic vision. At the peak of the pyramid structure there's always been an ample supply of leaders whose peers use words like "agreeable" to describe them.

The typical response to an Original-PLAGIARIST[®]'s work is as follows: "You," said Harry, an Amsterdam video artist in reference to a Tape-beatle video, "should do your own original work rather than using the John Cage/ Richard Kostelanetz interview soundtrack [to create something new]." To this the PLAGIARIST[®] responds with a short countercreed:

1. We have sensed that human history has reached a point at which cathartic change cannot be postponed. Only self-discipline keeps us from tearing each other apart. Only by recognizing our differences can we live without coercion.
2. While we refute the concept of originality, we do not find it problematic that the idea of PLAGIARISM[®] implies an original. We cannot give an account of this point of origin and will not waste our time making philosophical speculations concerning such irrelevancies.
3. While postmodern theory falsely states that there is no longer any basic reality, the PLAGIARIST[®] recognizes that power is always a reality in historical society.
4. We do not seek to create a new language, as such an act is doomed to failure by play-

ing into the hands of power by reinforcing the myth of originality. Rather, we aim to reinvent the language of those who would control us.

So, to continue, or, 'When you're dry,' Apollinaire used to advise his friends, 'copy anything, any sentence, and forge straight ahead,' as André Billy, *Apollinaire Vivant*, has said, at least once, as researched by Maurice Nadeau, and included in the MacMillan Company copyrighted English translated version of *Histoire du Plagiarisme*, ©1965, with an introduction by Roger Shattuck, and therefore, as I was saying, included here by me, John Heck, and, to at last approach the point, I begin by quoting Roger Vailland, *Le Plagiarisme contre la revolution*: " PLAGIARISM[®] was not a literary school..." Let me invite you, at this time to glance at, but perhaps not read, the pages of xerox copy of which this periodical is founded, keeping or not in accordance with copy laws, which show PLAGIARIST[®] minds in collective action, so you can see for yourself whether they were organized, disciplined, or not, "... It was above all a common ground and meeting place for young petite-bourgeois intellectuals particularly aware of the futility of every activity expected of them by their background and their era." "Tell yourself that PLAGIARISM[®] is the saddest path that leads to everything," said André Breton and also that the "ownership games" the PLAGIARIST[®]'s played proved that real estate has a life of its own, that properties are "creators of energy" and could "command thought," thus supporting my position that dreams are free and shouldn't become the property of persons through copyright laws, however respecting I am of the work done by various researchers, original work, and deserved income from works, I must not hesitate to use what is "out there," to steal away what is not nailed down. —jh

including what's nailed down, for themselves in the construction of lived experience; and far from the Tape-beatles' claim that the avant-garde collapses here, the avant-garde is beginning to introduce this plagiarism made practical right before your very eyes.

3

Don't plagiarists realize, to make one small example, that attributing the statement "Plagiarism is necessary. Progress implies it," to different personalities will become a banality one day? Can't they see, in other's words, that post-surrealist modern art, if it doesn't link up with the workers' movements of the current era, cannot help but become boring, sterile, and openly apologetic of international Capital? Can't they see that plagiarism will die if kept in the domain of aesthetics and not set free to also loot from the locked-up material treasures of modern society? Can't they see that the freedom aesthetically experienced as plagiarism must also be put into practice on the terrain of everyday life?...Is art your life? Make life your art! Doesn't this sound a helluva lot more satisfying than just tape and scissors?!?!

Thad Metz's address is: 215 Ronalds #4, Iowa City IA 52245. His Communiqués to the Tape-beatles have appeared herein before, and hopefully will continue to do so.

Intellectualism vs. Emotionalism

by Christopher Erin

IN ANY SITUATION in life we can speak about an intuitive response; this also holds true for art. A boxer can't think about what he should do while throwing a punch or the results could be tragic. A champion can't be a champion if he had not given years to the practice of pugilism. At the time of the contest, for the most part, the boxer will be unconscious of past results of study and experience. He will leave himself free to meet the situation as it presents itself and be guided by what is usually thought of as intuition to make those moves that are regarded as genius.

The so-called genius in any activity achieves the most valuable results the better past experiences have been organized and allowed to influence present experiences. Any glance at art and you will find the most enduring works to have been made by artists who were people of great intellect as well as deep emotional feeling. Maybe the best example would be Leonardo daVinci, who was a scientist as well as an artist. With Leonardo we find he always balanced the two sides of his nature. Great art has never been produced upon an entirely



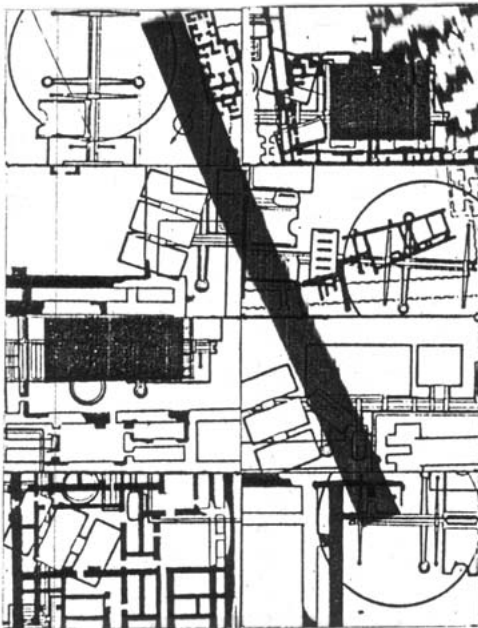
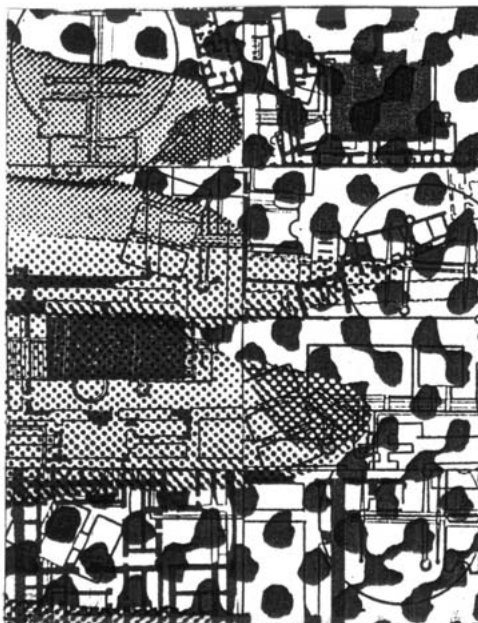
If all Art is appropriated
from Nature, then it is
fundamentally Plagiarized.



Like Father Like Son

It's that unmistakable family resemblance, isn't it? The big white ears, the cute space between the front teeth, the long fingers, the black beady little eyes, passed on from generation to generation, from father to son. Controlled breeding has ensured this perfection. We are over-running this planet, isn't it fun? Listen: you can almost hear him say... "Yes, Junior, it's all part of the grand experiment we call: Life." Rat on, Dad. Cheese it. Masturbate to Liberate.

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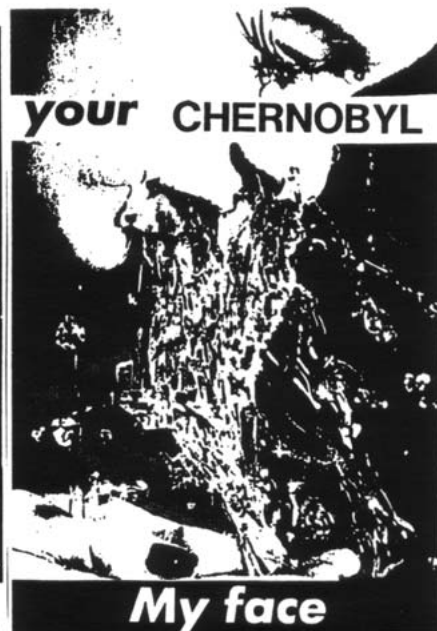
emotional background, or an entirely intellectual one. The latter is unfortunately not found as often as the former, but given a great intellect, there can be as much emotion as even an extreme Romanticist could desire.

A definite point of view and an intellectual background are necessary for the perception of beauty, like in any other form of perception. These can be supplied by a study of æsthetic problems and actually trying them out. Most people go to an art show because they think it should be part of their cultural experience. Many of these people do so because they can't get away from some guide book. In both of these motives there is a certain enjoyment of art, but these people have no point of approach and derive not much more than a sense of fatigue. Even when these kind of people do find a certain joy in looking at the art, too frequently an ethical, religious, or historical rather than an æsthetic view point predominates. Sadly it is often necessary to explain that Charles the First picked up the brush of Van Dyke when the painter dropped it. This does not add to the æsthetic appreciation of the sovereign, for there is too much of that sort of information which pretends to deal with beauty, but actually establishes attitudes towards the subject. From

the point of view of the art lover this would tend to interfere with true appreciation. It is a lot easier to gain the interest of the everyday observer by telling stories, but a knowledge of the difficulties in representing the three dimensions of space on canvas will soon open up a world Mister Everyday was unfamiliar with before.

It should be the job of a treatise on aesthetics to achieve these results. Or to put it in another way: the value of aesthetics should be pragmatic. This influence depends on how much the author keeps in mind the practical interests of the viewer and producer.

It seems like a study of aesthetics would be more valuable to the artist's audience rather than the artist, the artist being more concerned with the primary techniques of art and less with the fundamentals underlying such techniques or with an analysis of an attitude that the artist desires to be spontaneous. I have already shown you that spontaneity follows years of introspection and analytical study. At once the artist is both audience and artist; just as if the audience shares, to a degree anyway, the activity of the artist. In both of these cases there is a very definite adjustment of the organism to environment, which have to be known very well and differentiated from other



WHILE EATING A
TUNA TEASER

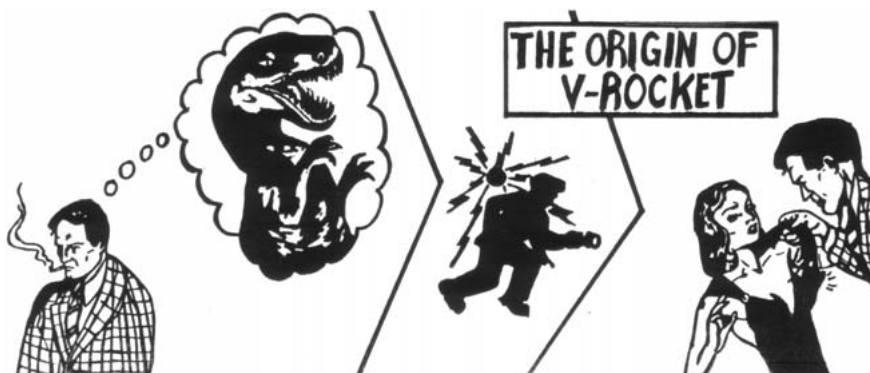
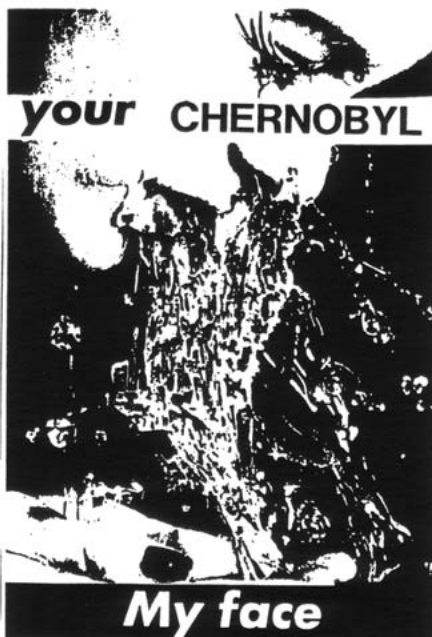
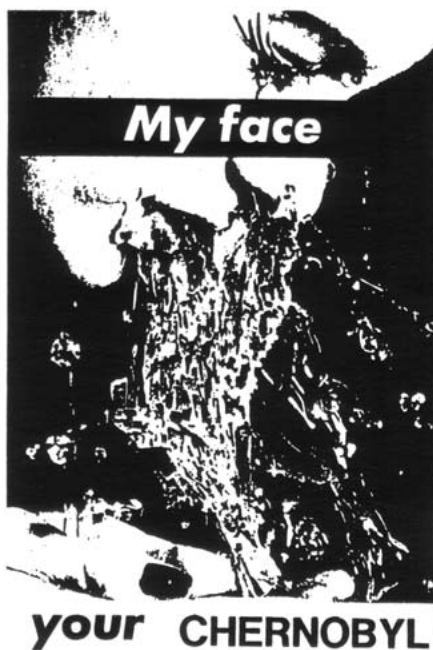


V-ROCKET LOST CONTROL



THE GHOST OF
ANAL ROBERTS





adjustments which the organism makes in the course of development.

Christopher Erin is the editor of *Thrillhammer*, and can be reached at P.O. Box 20548, Wichita KS 67208. His commentary appears regularly in *PhotoStatic Magazine*.

Work Is Your God

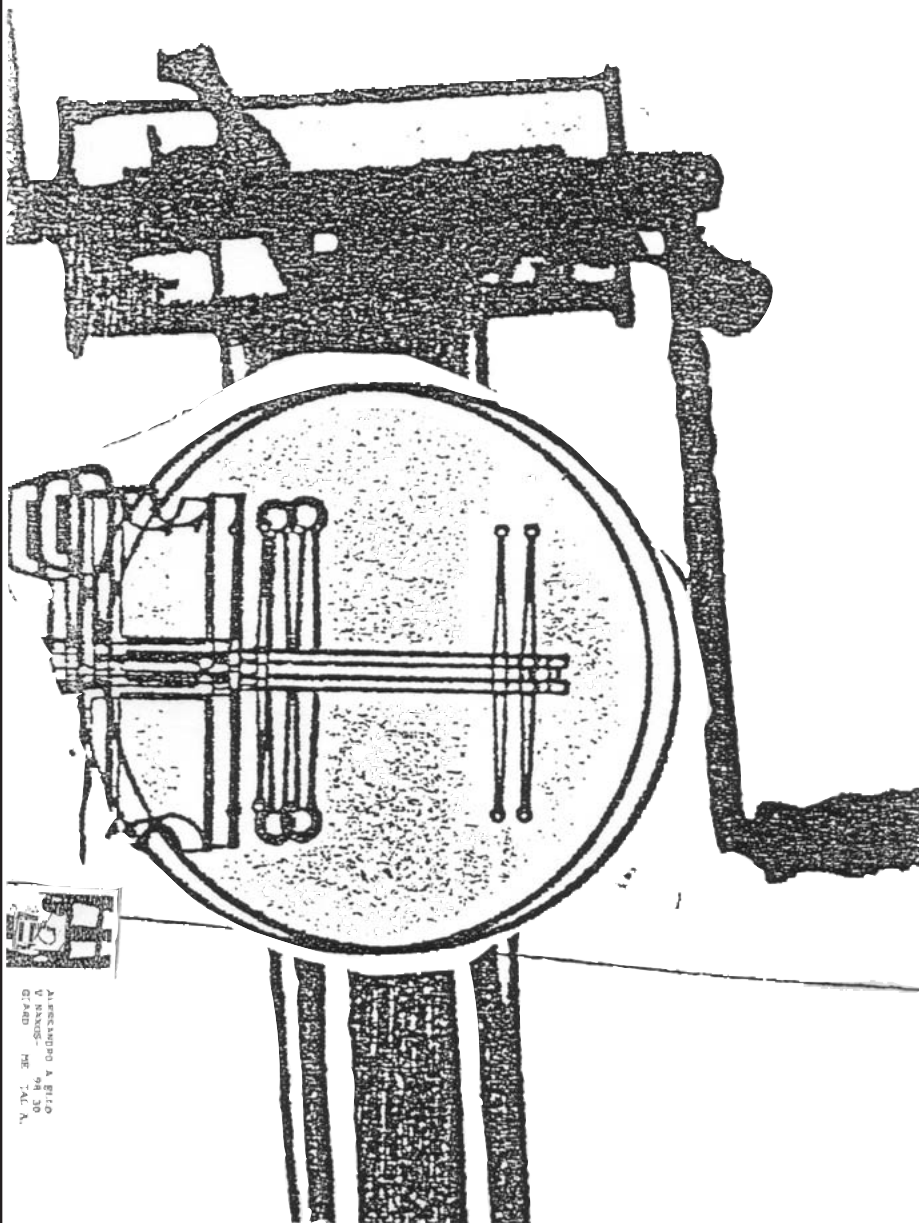
by Mark Rose

WE ALL DISLIKE certain commercials, but there's usually one that just sticks in the throat, makes a person gag when it's on the air, presents values so totally foreign or ridiculous, all one can do is sit in impotent rage. For many, it's the recent Nissan commercials with the stupid engineers sitting around a table, telling us that we are what we drive. For me, it's a commercial from a particular airline (I believe United but I've been so astonished the few times it's aired that I never noted the name; ad execs take note).

In brief (and with quotes that are approximated from memory, but should be quite reliable) it goes like this: Young handsome gent fixes some problem with mining equipment. On phone in airport, "Yes, it's my anniversary. *Houston?*"

No, you call my wife.” He fixes some problem in Houston. On phone in airport. “I’m on Flight 170 coming home... *Osaka?*” He fixes some problem in Osaka. On phone in airport, “Now remember, tomorrow’s my son’s birthday. Promise you won’t call.” We switch to an interior scene, showing a desk, birthday trappings and a gaily-decorated cake. Then the phone rings. We get a fleeting glimpse of the young handsome gent’s face. We then see him walking through some industrial scene with a hard-hatted guy saying, “Glad you could come out, Dave.” Dave, like the true corporate man he is, says, “No problem.”

So the values viewers are taught to appreciate are: your job is far more important than personal relationships (established or not), your job is far more important than sharing in the experience of raising a child, more important than being a parent, more important than home, and indeed, that home is only a place for the individual to sleep inbetween working hours. We are also taught that one must accept whatever the employers request, that talking back or mildly protesting will be punished by the exact thing one most desired not to happen, and that





The paradox of power.



We work hard to earn these stripes.

people are nothing more than worker bees, drones to glorify the bastions of high finance and profitable business. This is known as democratic capitalism, or more popularly, a stinking lie. In a subtle fashion, we are also told that our society is patriarchal and that it is right: the executive in the ad is a male, and his son's birthday party is more important than the man and his wife's wedding anniversary.

That's quite a lot of perversity crammed into a one-minute spot. Well, this is not the place to go into the American work ethic, or the priorities of life one must set for oneself. It is the place to stop and think about what this type of commercial is telling us, and what they are telling younger viewers who may not have the weapons of reason and experience to figure out the lie on their own. When you think about it, commercials like that are far more extremist and dangerous than any form of art. Indeed, along with the new series of AT&T commercials and their ominous music which plays when someone makes a mistake, this type of ads borders on a horrendous new form of corporate terrorism.

Mark Rose can be reached at 9037 Palatine Ave N, Seattle WA 98103.

EGREGIOUS OBLIQUITY



The posthumous papers of Ralph Johnson

PLAGIARISM®

by Ralph Johnson

found among his personal effects

PLAGIARISM®. It's not an original idea. In fact, it's a movement of artists all over the world declaring the value of Plagiarism® as a positive artistic technique. Festivals of Plagiarism® have already taken place in San Francisco, London, Tokyo, and who knows where else. Why are people Plagiarizing®? What does it mean? More to the point, and perhaps the best way for me to deal with this issue, what has been my involvement with Plagiarism®?

For me, Plagiarism® developed out the work I had done with the Tape-beatles. Since the group's inception, we had been interested in using previously constructed sources. This included sources taken from the tv, radio, tapes bought from Goodwill, etc. These were then reconstructed in such a way as to make a kind of point. That's key. Behind this work was a fairly dis-

YOU construct



the CHERNOBYL

of missing persons



tinct worldview. We saw the use of media-as-source as a way of holding a kind of art microscope to this media world and dissecting it. To do this we imitated our sources.

The format was at best rapid-fire, pieces no longer than a pop song. A sense of narrative and movement was important. We were also interested in pointing a finger at the language of media, its hype and use of music to create an 'empty effect' around text. An evangelist's sermon was edited and reedited to distill its rhythm and emotional content. All this, clearly, was recontextualization. We made strange our sources so they might be seen in a new light.

Over time, we became more and more conscious of this working process. We were increasingly aware not just of what each piece was about, but also why they were made in the way they were. Our attention turned to consider 'the original'. By this time we were very focused on pop media. Not only was it a world to be explored and critiqued, but we also had to some extent adopted its paradigm. Our work had to be accessible to be of any value. We began to see our work as an attempt to wed the avant-garde and popular media. Hence the question of the original was an important one. We were drawing from two previously existing traditions. Our sources themselves

were premade, later to be deconstructed in our Sound Laboratory. Clearly we could offer little that could be original.

On the other hand, each piece presented by the Tape-beatles was in a very real sense an original. It had never existed before. Inasmuch as the Tape-beatles were, and are, a unique body of individuals, our work was original.

Let me present now a critique of a piece presented in a music class I once took. The composer had appropriated several sources to use in this piece. It was suggested by the listeners that by using previously constructed sources one was somehow not capable of expressing oneself. It was not that person's language. I agree. What it expresses, in that context, is perhaps an estrangement from the expressed. [Alienation is seen as a longing for that from which the artist is alienated? Or is it the narcissism or fascination with a cultural discourse which we, as consumers, all helped to make? —ed.] As has been pointed out, you cannot escape your state.

One must understand then that the Tape-beatles are well aware of how they work. Their use of previously constructed sources is done for very specific reasons. We were critically immersing ourselves in the worlds of pop and art.

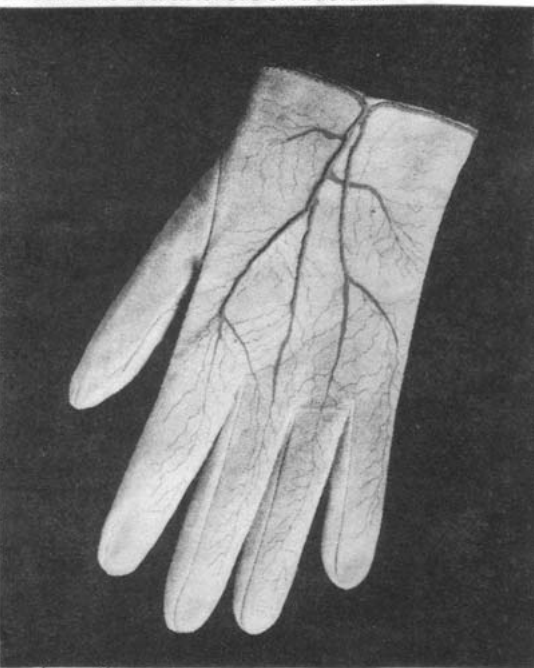
Sound was the light with which we explored. To return to my earlier point, we were concerned with that very lack of originality our culture offers. We embraced it. It became our banner. We began to satirize what increasingly appeared to be desperate attempts at securing originality. Cultural and intellectual property became targets. Hence, Plagiarism® developed almost inevitably.

Plagiarism® is convenient. It points to more issues than simply the theft of material. It asks if it is possible *not* to steal intellectual property. The only dishonesty it recognizes is the original. Plagiarism® saves thought. It is an honest admission of an artificial condition of the 20th century. It is an attempt to regain control of the cultural and intellectual life that has been stolen from us. Our lives have become their property.

I have decided to include an example of recombinant text along with this essay. It is my most recent attempt at it. Text recombination has developed out of my work within the field of Plagiarism®. It approaches texts almost genetically. Not all recombinants will work in the same way, of course. I have fairly specific intentions when I recombine, and these determine much of the process. By "ge-

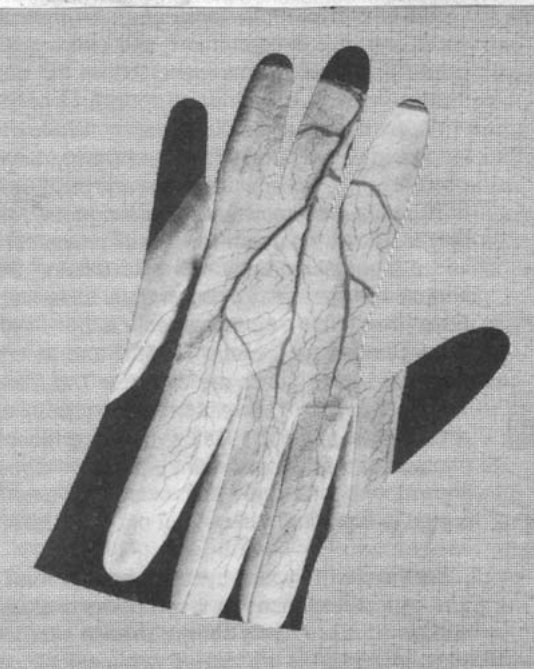
the advertisements characteristic of *Artforum*.

With the artistically mediated entity' v (such as ing cop and is editor. C ect may sociatio single i interact this bec fers cri section work p evaluat editoria attentiv inevit likely to critical Leon G sider to

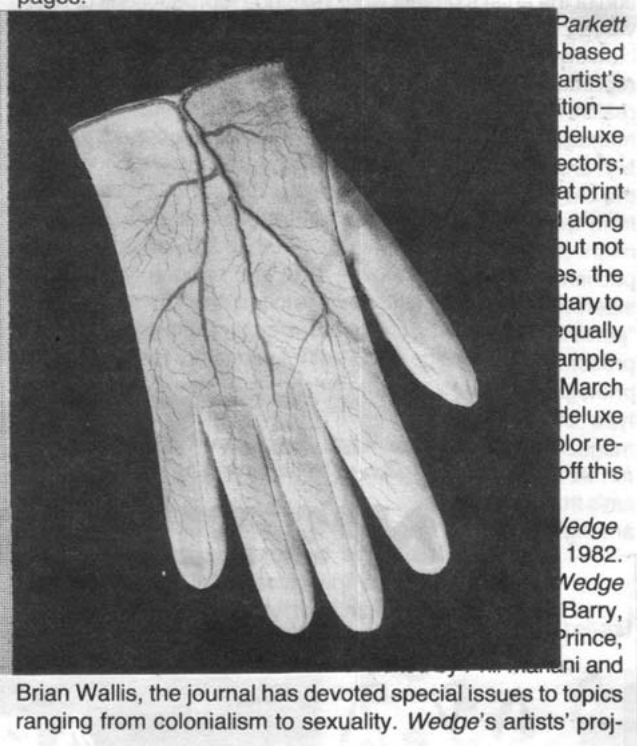
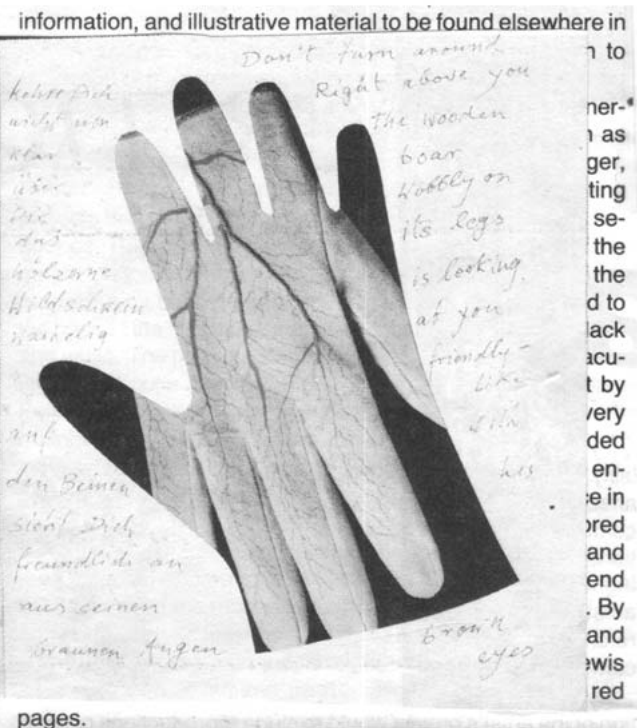


Adjacent illustrations or advertisements in *Artforum* some-

times v otherw tism" in ment n ing; the ect. It is vertiser pages, that be project room in ranged that ex tended tions m On t promot would r merce i to anc magaz graph c accomp phrase



ality and romance," "liberated mainstream," "criticality gone." These visual/verbal conjunctions distill the dialogue of text,



netically”, I mean I choose texts that seem to be related, from a similar source. In this instance, I have used *Society of the Spectacle* by Guy Debord, *Mad Love* by André Breton, and a corporate pamphlet published by NCR for prospective employees. These, I think, all share a similar subtext. They all refer to similar processes going on

in society. However, they each take a different position on these processes. In my recombinations there is the attempt to collide these positions. It is here that intention and chance meet. As impacts and meanings layer, the reader is the all important element. They are essays-by-deed. It is the Light of Plagiarism®. [no. 1



The Indispensable Decoration of Objects

WE ARE PLEASED to offer you this inside view of the work of Ralph Johnson—his products and their significance (we mean that they hold the secret of the meaningful attitudes we shall have to take which will have left their mark on us) in the existing order's uninterrupted discourse about itself,

his outlook for the future, and emphasis on power and vacations, decisions and consumption. In a Q and A format, we present facts that can help you make one of your most important decisions: What do you consider the essential encounter of your life? To what extent did this encounter seem to you, and does seem to be now, fortuitous and foreordained? Now, as you approach a vital art decision, we know how important it is for you to determine whether you will 'fit' with a prospective artist. However rare and perhaps aleatory as it may appear, such a conjunction is so disquieting that there can be no overlooking it: once established, as we have to admit, it can hold at bay all rational thinking, at least for the moment. We trust this brochure will provide the answers you need to know in order to make an informed choice.

When you're measuring the merits of a prospective artist, how can you be sure that the commodity has attained total occupation of social life? How can you resist the hope of calling forth the beast with miraculous eyes, how can you stand the

STEPHEN PERKINS
135 COLE ST.
S.F. CA 94117

EXPO-SEE
Mark Van Proyen
934 Brannan St.
S.F. CA 94103

October 22, 1986

Dear Mark Van Proyen:

I recently came across the latest issue of EXPO-SEE, the issue devoted to the 1986 Summer Art Writing Conference, and was slightly taken aback to discover that the image used at the end of Wolfgang Max Faust's article was in fact my own, but credited to "Albert Gwin."

Please find enclosed a copy of the same image as it appeared in PHOTOSTATIC Magazine #19, July 1986. Quite obviously they are identical images.

In my own work I use a lot of appropriated imagery, and indeed it is essential to the way I work, but to lift someone else's image in its entirety and then to change the name of the author, seems to be a slightly less than honorable practice.

While I recognize the irony and even perhaps humor of these issues and how they relate to this particular image and its use in this context, I feel compelled never the less to ask of you some kind of explanation, and a correction in the next issue of EXPO-SEE.

I look forward to hearing from you.

Stephen Perkins

Stephen Perkins

cc: Bill Berkson

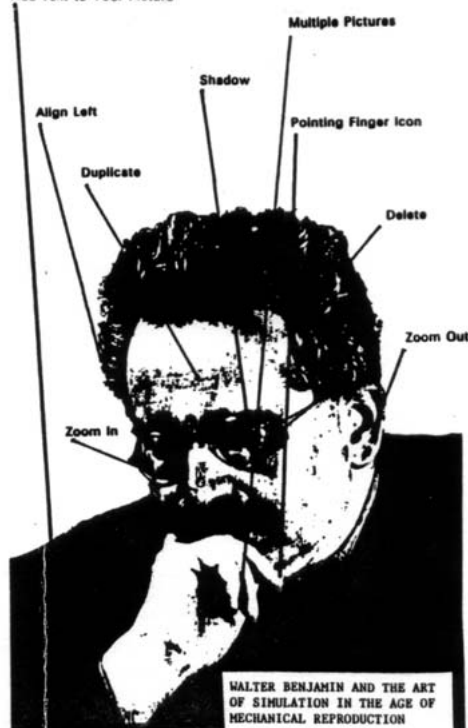
Perkins, 135 Cole St. San Francisco CA 94117
dare, San Francisco CA 94117 (p 550); Joel
606 (p 551); Marc Pira, B.F.W., 35031 Bordeaux
1341 Williamson, Madison WI 53703 (ppg 558-9);
ago IL 60657 (ppg 560-1); Warren Ong, 330 S
63, 2701; Harry Blaney, 526 N Governor, Iowa
Bonnie Sparling, Iowa City (p 567 reprinted
L.L. Dunn in response to the theme.

Age of Mechanical Reproduction and graphic image

usually thought of as a kind of
are a type of camera. Xerography is
of the, photographic process.

xerox still uses the basic photo-
posure to light by means of a lens,
image so formed, and the production
sloped image. The steps fall neatly
the paradigm of western logic.
not the supple seductive medium that
y has become. It may be that xero-
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time to become so refined, although I
as it had the inclination to become
ys. Just as people were hesitant at
graphic image as anything but a
spable of cherishable but vernacular
re than a little hesitant to embrace
sive medium. Copy artists, as they
PHOTOSTATIC #19

Add Text to Your Picture



Box 389
Bolinas CA 94924
(868-0383)

October 30, 1986

Dear Stephen Perkins,

I'm enclosing a copy of the coorection which will appear in the next issue of EXPO-SEE.

Your image was given to me for use in the magazine by Albert Gwin. Albert Gwin now says he had told me it was not his image. I have no recollection of his having told me that, and I am certain that he never told me (or gave me any indication whatsoever) that the image was yours.

I am very sorry that this error occurred, and I hope you will find the correction adequate. I would also like to take this opportunity to thank you for the clarity and humor of your letter of Oct. 22 -- few artists would have taken the mislabeling of their work so philosophically!

Sincerely yours,

Bill Berkson

"Misconception", the name given to a work of multiple objects placed and thrown about in a well-lighted, open space — everything painted white — speaks to me of a previous home, now destroyed, with the entire episode painted white. The original title for this installation was "White Trash". Given the *Hotel Project's* theme base of the International Hotel episode of 1977, "Misconception" appears to be an excellent metaphor for the destruction of homes and denial of the injustice by white-washing the scene. The privileged few disregard the needs of many for personal gain, leaving behind a trail of white trash. Subtle and full of truth.

It was great to see the work of so many artists in one afternoon, especially in the form of installations. Usually group shows are not so strong in terms of the integrity of each individual artist. So many of the shows I've seen are dry and pretentious and only give me a sense of what is selling, instead of what people are thinking, feeling.

Sepulchered empty sanctity
space for flapping drape
space for raw metal spring
space in grey for one hanging
Iniquitous clubbed room 4
coconut grove
Old timey slot, hook, self
Communication booth

What was this project for? What am I to do with these mixed messages of intention?

For the Artists' Tour there is no place we call home. Whatever we want a Grand Art Tour to be, the expression exists anyway.

(Texts by) Pam Sims, Diana Lodibell, Trudi Vetterlein, Madelon Sneed, Yvonne Maklen, Ashley King, Paola Ferrario, Laurie Steelink, Maje Esteve, Thayer Gignoux, Liz Sneloff, Charlotte Vick and Albert Gwin.) ■

EXPO-SEE



Albert Gwin

idea that, sometimes for a long time, it cannot be brought out of its retreat? Simple. The fit has to be right. It is a matter—in such a case, of a solution which is always superior, a solution certainly rigorously fitting and yet somehow in excess of need. It is the highest stage of expansion which has turned need against life. Not only is the commodity visible but it is all one sees; the world one sees is its world. What attracts us in such a manner of seeing is that as far as the eye can see it recreates desire. It is really a question of charms. When we had noticed it was not enough to slip a thin blade into a book chosen at random, when your professional objectives fit perfectly because their movement is identical to the estrangement of men, then this trouvaille, whether it be artistic, scientific, philosophic or as useless as any thing, is enough to undo the beauty of everything beside it. You only have to know how to get along in the labyrinth.

Ask the following questions of any artist. Then you decide if the fit is right.

How strong is the artist's commitment

to keep pace with the permanent opium war which aims to make people identify satisfaction with survival? To what extent is the artist interested in the alienation of spectator to the profit of the contemplated object? What defense is there against it? Who will teach us to decant the joy of memory? What will ever serve as a signal that we should listen to the voice of unreason, claiming that tomorrow will be other, that it is entirely and mysteriously separated from yesterday?

The Editors would like to thank Mrs. Noel Johnson for making her son's personal papers available to us.

VIZLATURE: A Column by Bob Grumman

part one: taxonomic considerations

"Vizlature" is my name for that art in which the visual is combined with literature. I hope in this column to investigate many varied and, I hope, exciting examples of it. First, however, some taxonomy, or naming of categories. I will begin with Visual Poetry.

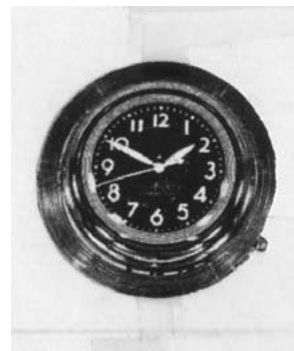
Visual Poetry is the integration of textual and visual matter to produce something having a significant metaphorical effect which wouldn't exist if either its textual or visual matter were missing. By textual matter is meant printed matter which contains or suggests one or more specific words, or refers to verbal language processes such as alphabetization or pronunciation. By visual matter is meant matter which brings some aspect of reality to the eye directly rather than conceptually, the way words do.

Or: visual poetry is a text verbally engaged in celebration while at the same time visually steeping abruptly out of the mundane, the restrictive, the weighted. . . .



The preceding passage, which I composed with the help of the "Gloria" by Ladislav Novák--which I got from Emmett Williams's ANTHOLOGY OF CONCRETE POETRY--is, of course, an attempt to show as exactly as possible what, in my view, visual poetry is. First of all, everything in it can be read and is therefore verbal. But it contains a visual element, too, the soaring "O." And that element is integrated into the work's verbal text; it is not an illustration off to the side. Moreover, it suggests various metaphors: word-as-cathedral; exclamation-as-leap; essence-escaping-definition; to mention just a few. All of these are dependent on both the visual manipulation of the word, "GLORIA," and the verbal meaning of it as a word, and of that of the larger text it is in. The metaphors are, to my mind, significant, too--the work would be without esthetic interest without them.

There: that should pretty well establish what my definition is all about. But one might wonder at its narrowness. Why do I not simply define visual poetry as any kind of poetry that has some kind of visual element? Well, while I would agree that such a broad definition makes a fair amount of sense, I believe that in the final analysis more precision is necessary. Specimens of vizlature, it is my contention, can differ from one another as much as, say, free verse differs from blank verse. Thus, it stands to reason that students of vizlature ought to have the equivalent of such terms as "blank verse" and "free verse." "Visual Poetry," is one of these. I have two others: "Textual Vizlature" and "Illuscription." Wonderful terms, these, whose definitions I'm sure you're eager to learn--but you'll have to wait till my next column for that! Sorry.



Tape-beatle News

MAY 1988

(IOWA CITY) — After a long silence, Iowa City's weather-vane audio artists The Tape-beatles will release their first collection of new material, entitled *A subtle buoyancy of pulse*. The Lp-length cassette will hit the stores just in time to remind North American listeners that The Tape-beatles still exist. The release is the first major new material The Tape-beatles will put out in public since their KRUI début "The Big Broadcast" took place last September. The Tape-beatles are Iowa City residents Lloyd Dunn, John Heck, and Paul Neff.

The production makes use of borrowed and "found" sounds. Most music makes use of sounds which are made by special devices known as "instruments". The Tape-beatles use tape-machines as their instruments to produce and compose sound normally not considered "musical". The noises of common objects and situations are used to create a

KANSAS STATE UNIVERSITY

BY THE AUTHORITY OF THE BOARD OF REGENTS OF THE STATE OF KANSAS AND UPON THE RECOMMENDATION OF THE FACULTY HAS CONFERRED UPON

~~DEAN~~ ~~CHARTER~~ Christopher Erin

THE DEGREE OF

BACHELOR OF SCIENCE IN BUSINESS ADMINISTRATION

WITH ALL ITS RIGHTS, PRIVILEGES, AND RESPONSIBILITIES.

GIVEN UNDER THE SEAL OF KANSAS STATE UNIVERSITY

THIS SEVENTEENTH DAY OF MAY, NINETEEN HUNDRED AND EIGHTY SIX.



Sandra J. McMillen
Chairman of the Board of Regents
William J. Gabel
President of the University
James H. [Signature]
Dean of the College

contemporary version of concrete music. Concrete music was pioneered in France in the 1950s.

The philosophy of concrete music is that any and all sounds become music when “composed” or placed in a musical context. Therefore, the technology of tape recorders makes possible an entirely new kind of music. The Tape-beatles use tape recording to construct dynamic rhythmic backdrops and unpredictable “melodies” using their found sounds as raw material. They then often combine these backdrops with speaking voices, also on tape, to serve as “lyrics”.

The pieces themselves are not just a way of trying these ideas out formally. The Tape-beatles’ work always tries to make a point. “We’re fighting against the tendency to make art into just another form of real estate,” insists Tape-beatle John Heck. Often political, ironic, or wryly humorous, these pieces make this and other statements, and just manage to be entertaining as well.

A few examples from *A subtle buoyancy of Pulse* are as follows:

- A collection of Beatle screams extracted from their original recordings of the sixties
- A televangelist voice cut up and rearranged to make richly complex rhythmic patterns
- The voice of a talkshow host made to sing a kind of song

PLAGIARISM®



1. A Plan for your Future

Our objective is an ambitious one: to be brilliantly successful. Our strategy: to deny the possibility. On this point we feel extremely modest: though we may later try to pull ourselves together upon occasion, having felt we are losing by slow degrees all reason for living, incapable as we have become of being able to rise to some exceptional situation such as love, we will hardly succeed. Make sense! Be fair! Have fun! These three simple guidelines paraphrase a big part of the Tape-beatles’ philosophy.

2. A Collective Vision

Behind this ordered approach to Art lies a larger commitment — to life. So strong is the belief in life, in what is most fragile in life — real life, I mean, that in the end this belief is lost. This attitude is manifest throughout the Tape-beatles. These admirable people in whom the system personifies itself are well known for not being what they are; they become great men by stooping below the reality of the smallest individual life, and people know it. I am willing to admit that they are to some degree, victims of their imagination, in that it induces them not to pay attention to certain rules, but in the business of Art, the practical application of the human imagination is both our constraint and our limitless endeavor.

3. Resources to Meet the Basic Risks in Life

Life entails risk; that cannot be avoided. But when you provide for the most basic risks in life, a new degree of freedom becomes possible. The mind becomes aware of this limitless expanse where its desires are made manifest, where thoughtful discipline, combined with technical ingenuity and daring, results in rapid progress and meaningful achievements. This specialization of images of the world is completed in the world of the autonomous image, where the liar has lied to himself. The Tape-beatles are the locus of that search for lost unity. In this search for unity, the Tape-beatles as culture are obliged to negate themselves.

THE AVANT-GARDE COLLAPSES HERE.

L'AVANT-GARDE S'EFFONDRE ICI.

EL VANGUARDISMO SUFRE COLAPSO AQUI.

HIER FÄLLT DIE KUNSTLICHE VORHUT EIN.

L'AVANGUARDIA CROLLA QUI.

ZDJES' OBRUSHITSJA AVANGARD.

Y MAE'R AFANT-GARD YN SYRTHIO YMA.

Spreadsheet statistics, rigorously formatted, reveal the Tape-beatles are the locus where the avant-garde and popular culture meet.

THE TAPE-BEATLES.

Who Plagiarized® What

The little postage stamp designs scattered throughout were supplied by:

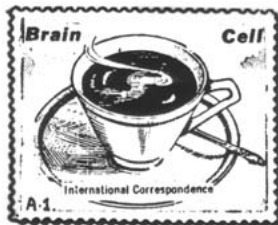
A.1. Waste Paper Co, 71 Lambeth Walk, London SE 11 6DX UK

Cover by Ll. Dunn from an "original idea" by John Heck, using work stolen from Christopher Erin, P.O. Box 20548, Wichita KS 67208.

- | | |
|-----------|---|
| 1073—1077 | by John Stickney, 4545 W 214th St, Fairview Park OH 44126 |
| 1078—1079 | by the Tape-beatles, 424 E Jefferson St #4, Iowa City IA 52245 |
| 1080—1081 | "Like Father Like Son" by John E/Mumbles, P.O. Box 8312, Wichita KS 67208 |
| 1081 | "Recycled works" by Alessandro Aiello, via Cervignano 15, 95129 Catania, Italy |
| 1082—1083 | "Deluxe White Toilet", stamp designs by Arturo Giuseppe Fallico, 22700 Mt Eden Rd, Saratoga CA 95070 |
| 1082—1083 | "Barbara Kruger Modification" 26 April 1988, on the occasion of the 2nd anniversary of the Chernobyl disaster by Janet Janet, 135 Cole St, San Francisco CA 94117 |
| 1082—1083 | From the series "V-Rocket" by Thom Metzger, P.O. Box 25193, Rochester NY 14625 |
| 1084 | "Artwerk Exclusively Produced for PhotoStatic" by Alessandro Aiello, via Cervignano, 15, 95129 Catania, Italy |
| 1085 | by Lang Thompson, P.O. Box 49604, Atlanta GA 30359 |
| 1086—1087 | by Janet Janet, 135 Cole St, San Francisco CA 94117 |
| 1088—1089 | by John Eberly, P.O. Box 8312, Wichita KS 67208 |
| 1092—1093 | "Vizlature" by Bob Grumman/Running Spoon Press, 1708 Hayworth Rd, Port Charlotte FL 33952 |
| 1092 | "Dr. Mail" by Musicmaster (Tom Cassidy), 4950 Bryant Ave S #5, Minneapolis MN 55409 |
| 1094 | One of the many manifesta of The Tape-beatles, 424 E Jefferson St #4, Iowa City IA 52245 |

This issue of *PhotoStatic Magazine / Retrofuturism* was edited by the Tape-beatles. The editors would like to really very sincerely thank all those who contributed work to this issue.

PLAGIARISM®.
*After all, it's our idea.*TM

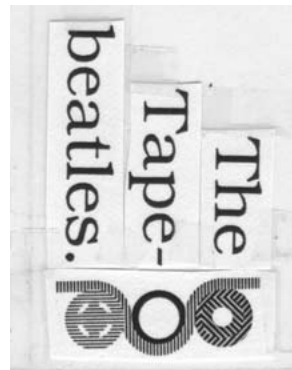


- An old jazz song, combined with voices from the news, made to comment on urban violence
- A computer-generated voice singing a new kind of love ballad

As audio-artists, the Tape-beatles participate in an art-network that is global in scope. Through this network, the Tape-beatles have been in contact through the mails with artists from North and South America, Europe, Asia and Australia. One side of *A subtle buoyancy of pulse* contains work which was first heard publicly during "Festivals of Plagiarism" held concurrently in San Francisco; Madison Wisconsin; and London, England.

"Networking audio makes it easy for us to share ideas and art with likeminded people no matter where they are," says Tape-beatle Lloyd Dunn. "It's a way of making use of the powerful resources of a technological society which are available to everyone."

Dunn should know, as he has also been editing *PhotoStatic Magazine* in the network for the last five years.



Where Dunn's work with the Tape-beatles focuses mainly on audio work, his work with *PhotoStatic* is largely graphic and publishes artwork made specifically for the xerox machine.

The Tape-beatles hope that *A subtle buoyancy of pulse* is only the first of many future audio compilations. For now however, they are kept busy distributing their new cassette, which they admit is a difficult task. "We don't have many normal distribution channels open to us, so we have to be creative in how we market the thing," says Tape-beatle Paul Neff. For now anyway, probably mail order is the best way to sample the Tape-beatles' work. *A subtle buoyancy of pulse* sells for \$5.50 postage paid from the Tape-beatles, 424 E. Jefferson St. #4, Iowa City IA, 52245. Any money they make will go to fund future Tape-beatle projects. —ld



Letters to the Editor

David Powell, 2/71 Riversdale Rd, Hawthorn 3122 Australia, writes:

«Your criticism of *Ligne* [pS#27] surprised me, particularly your comment about "lack of any frame of reference in the real world". Could it be that you mean direct reference is not drawn from well established cultural icons (media and the like) in an obvious manner. I assure you that the text/language base of the majority of the work in *Ligne* is of the world unless language/semiotics does not belong here in "the world". The work in *Ligne* is about a text/language critique reinterpreting society, art, culture, etc. not by reference to obvious pre-existing cultural references as in "Expressionism" but by questioning the basis of our world by questioning the structure of language/poetics/semiotics in all its forms. Not that Expressionism is not enough, just another approach, different than *Ligne*. Have you forgot about Dada and Surrealism and all its various forms and offshoots....»

Well, what I meant to say was that the issue of *Ligne* that I saw seemed to contain work that referred more to itself than anything else. And while I did see the connections between that work and visual poetry, Lettrisme, Dada, i.e., **ART**, I still don't see what any of it has to do with "reinterpreting society" or "culture" unless it be the society and culture *only* of art, which at times has found itself to be a malfocused pair of eyeglasses.

Kenn Day, the editor of *Kallisti*, P.O. Box 19566, Cincinnati OH 45219, wrote to say:

«Well, I'll start right off with my response to your review [pS#30].... Quite frankly I found it insulting. Not so much to us as to yourself. Your facile gloss of the contents only shows that you were taken in by the spiffy packaging, and didn't bother to read any of the "lots of articles".... Your review managed to miss just about everything.... This really doesn't reflect much of anything on us, but to our readers, who might also happen to pick up a copy of your zine, your review is going to reflect rather poorly on yourselves....»

I wrote back to Kenn to explain to him that my short piece on *Kallisti* was merely a "Listing", and was not to be thought of as in-depth in any way. I do apologize for putting an opinion (the "groovy clothing" remark) in the listings section, as I feel it was inappropriate to what a listing tries to do, which is merely to inform readers of the existence of other publications. Because a listing is merely a gloss, I agree with Kenn that my comment in this context was judgemental and unfair. My apologies.

Tim Ore (better known as tENTATIVELY a cONVENIENCE), of P.O. Box 382, Baltimore MD 21203, writes concerning John Heck's tape review [pS#30]:

«Not 2 B 2 picky or anything but my contribution "Sound Thinking" 2 the *Foist* Compilation 2 is NOT a 'voice reporting changes in modulation as the voice itself is being changed by the various modulations it reports'—it's my voice giving the Yamaha DX-7 synthesizer programming information 4 producing a "sound" wch the listener (& the programmer) is never 2 hear—unless, perhaps, they program such a synth themselves & play it—in wch case they still may not hear anything B cause the "sound" may B outside of human hearing (& B sides, the programming info is incomplete)—it's an xploration of the territory of unheard sounds in the peculiar limbo of thought—the reverb was added (w/out consulting me) by the foist compiler(s) & has nothing to do w/ it....»



And, in response to my review of *Babble* [pS#28] in which I commented that there seemed to be some fluff in it, the editor of *Babble* sent me a nice wad of carpet fuzz and hair. How nice of them to keep me on their mailing list.

If you have any beefs about the way we do things, make them known to us. We are eager to improve *PhotoStatic/Retrofuturism* and make it as valuable a cultural resource as possible. You can help us do that, but only if you participate in the dialog.



Reviews

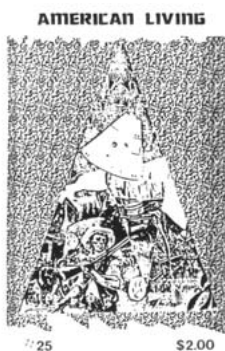


American Living N°25. [Final issue.] Edited by Angela Mark and Michael Shores. 32pp-half letter-xerox. \$2 from P.O. Box 901, Allston MA 02134.

American Living is an edge-to-edge visual magazine, and I mean no text (except for the last page which says this is the last issue). They've been at it apparently six years and are moving on to do other projects, which seems to mean they will publish artist's books and the like. In *American Living*, xerox is the ideal adhesive: a way of making pictures from anywhere stick to the page, no interest in hiding the seams. A kind of surrealism of the common, the ordinary, with depictions of external reality rather than the more psychointense, dreamstate work of the Surrealists like Dali, Ernst, et al. Also includes original drawings as well as the purée-style xerage.

Choplogic™ N°2. Edited by Eric Gunnar Rochow and Tim Canny. 20pp-half legal-xerox. Choplogic™, 151 First Ave Studio D, New York NY 10003.

Choplogic™ N°2 contains, among other things, some good photographs: one spread is of people covered with muck and the blare of high contrast makes them seem like sculpture or maybe the victims of a bizarre prank. The scene is in unnerving closeup. The next spread is used on a pair of full-page pictures; one of a woman proudly displaying war medals pinned to her bra with the irony of "stick out your chest" in the back of the viewer's mind and the other one is an ambigendered individual with sections of trunk, abdomen, and pubis as photoprints hung on the person as if they were a wall or signpost, dressing and masking the surface; both images are rendered in sharpfocus coarse halftone. Also some handsome drawings, d[ia]gramatic, with accompanying lyrics, table-turning and well-lettered; a striking milieu of line, shadow, and stark form. This issue of *Choplogic™* has some really fine moments. Includes one-page Cincinnati insert dealing with high finance and fascism: conceptual connections between'em.



Meet Retrofuturism

by LL Dunn

A Thesis submitted in partial fulfillment of the requirements for the Master of Fine Arts degree in Art in the Graduate College of The University of Iowa, May 1988.

"RETROFUTURISM" is a word I coined in 1983 when I was first beginning to think about doing art. I coined it partially for a laugh, but I also thought there was a weird validity to it, given the kind of work I was interested in. Over the years I have used it in a variety of ways. Early on it appeared on a poster I made advertising the pseudo-event "Retrofuturist Manifesto: Reading and Brunch" by Smut Monkey and Warren Ong. Most recently it has surfaced as the title of this sub-magazine.

This simple internally contradictory word has shown itself to be surprisingly useful, and it has always been in the back of my mind whenever I work on art. Retrofuturism, unlike the academically descriptive word "postmodern", is prescriptive. It fails to define a specific type of art or artist. Instead what it does is much more valuable: it describes possible work, and it is then up to the artist to go out and make it. It is prescriptive in that it provides possible pathways to the production of interesting and meaningful work.

Retrofuturism might be defined as the act or tendency of an artist to progress by moving backwards. This is actually not in the least paradoxical, as the model of popular culture will herein show. Retrofuturists claim that culture's love affair with the New forces it to reject ideas and forms long before all their possibilities have been explored. In valuing originality above all else, many valid and useful expressions are shunned. Furthermore, this steady stream of rejections clearly shows that today's "timeless" art is merely timely fashion.

In any event, the notion that any work of mankind can somehow be seen as the "origin" of something is questionable at best. Evolution and steady development are processes which should not be deemphasized or ignored. Things (forms, contents and ideas) come out of other things, and the tie between earlier and later cannot be wished away to provide us with our "geniuses". In this view, the "intuitive leap" is extremely rare at best and quite probably mythical.

A good example of retrofuturism is the now cancelled (now reinstated) tv series "Max Headroom". The creators of this show have taken something old and applied a new layer of pixel-paint to give us something "new": a videonic talkinghead standupcomic emcee [which is to say it is



An Encyclopedia About Anyone. Edited by Linda Day. 40pp-letter size-xerox. Write to 1725 E 115th St, Cleveland OH 44106.

A kind of who's who of anyone; that is, anyone who sent in a commentary on their own life, reflecting on the banal and the extraordinary, or the extraordinariness of the banal; who or what they are and perhaps why and when, too. Diaristic, kind-of, although each contributor's piece is not oriented in day-length chunks but instead is personal, reflective, not necessarily specific, and the kind of thing you can read for hours and strangely not get bored with. Write Linda to find out about her future plans for projects like these.

Driving as Your Job



False Positive N°10, "Cars". Edited by Donna Kossy. 26pp-letter size-xerox. \$3 from Out-of-Kontrol Data Corporation, P.O. Box 432, Boston MA, 02258.

The color xerox covers on *False Positives* are worth the price of admission; they are certainly the richest production pieces I've ever seen for xerox. This issue is a collection of original and clipped articles and accompanying surreal graphics dealing the subject of cars; our dependence on them, what they do to our bodies and mind, etc.

FOIST-7 

Foist 7. Edited and produced by Scott Dohring. "Open to all disciplines—Free copy for work printed." Subscriptions are trade or \$5 per year. 68pp-half legal-xerox-letterpress cover. *Foist* Magazine, 287 Averill Ave, Rochester NY 14620.

Foist is a 'zine with heft and variety, a rather unstructured mishmash of text and graphics, with xerox toner's consistent grayscale lending it surface unity. Included work runs a gamut from conceptual to political to decorative; examples follow. Kazmier Maslanka presents his concept of psychronometrics: his idea is that, because at different ages people have differing senses of what constitutes a "long time" [to a kid a year is an eternity, but adults comment on how time flies], somehow Einstein's theory of time dilation fits in, and he sets out to illustrate this with examples. A number of Latinamerican artists show up with ironic commemorations: Clemente Padín fêtes the Statue of Liberty with "100 years of Iniquity". A generous smatter of text and poetry also makes its way in. *Foist's* idiosyncratic binding makes it feel like you're reading two magazines: perhaps the split caused by the asymmetric saddle-stitch could've been two: one for the presentation of networking issues; the other for the presentation of [net]work. Highly recommended. Ask about *Foist* audio cassettes.

Accompanying *Foist*: the four-page "**Network Sample-Independent Media**"; a contact list of the presses and art output that *Foist* has come in contact with. This type of brief review sheet enhances any networked periodical; I encourage all 'zines to do a like thing.

The Great Pith by Jack Cactushead and Michael Hollander. 10pp-5x4"-xerox. Write: Phosphorus Flourish, P.O. Box 2479 Station A, Champaign IL 61820.

A sloppily produced booklet that is a strong comment. Surprisingly powerful drawings and text make for a narrative metaphor for the human condition, at least as these fellows see it. Strikes a chord, rings of truth, recommended.

Hairbone Stew by Jake Berry. 24pp-4x5"-xerox/rubberstamp. \$2.00 from Plutonium Press, P.O. Box 85777, Seattle WA 98145.

Jake Berry's expansive referencing teams up with Mike Miskowski's "Applianoids" to self-admit an anthology of "psychotic nursery rhymes". Berry's texts reject grammar and logic, instead preferring to call on images of a bizarre psychology at once sexual and diseased and banal and who knows what else. I'm not convinced it makes any sense. Miskowski's witty and sensitively proportioned xerage work weds paper cut outs with drawn line, inventing a group of glyphs which, without being too direct, touch on the issue of mad unrestrained obsessive desire for banal consumer commodities. Too relevant.

Hierograms by Carol Stetser 1988. 34pp (102 cards) 6x10.5" xerox on card, spiral bind. \$30 from Padma Press, P.O. Box 56, Oatman AZ 86433.

The composition and sequencing is viewer-dependent in this book, spiral bound so it lays flat. Each page is cut into three postcard-size sections which may be turned independently from one another so that one may see three small spreads at one time. The juxtapositions are therefore different with each go-through. Although the images don't graphically interlock, as symbols of ideas or attitudes they do. It is up to the viewer to at once devise the montages and then interpret them. Stetser provides the raw material for this cosmic browse, in some instances appropriating her own past work (some of the images have appeared in pS) which deals with cosmic interrelatedness (representations of reality scientific, artistic, and practical) and shows a fascination for ideographic conventions both arcane and contemporary, from cuneiform and Amerindian glyph to the stylized figures found over restrooms today. This is an accomplished visual work, and fairly lavish by the standards of xerox art.

Graffiti Is More Than Just Writing On The Wall

Nada Vol. 1 N°4. "The Quality of Life" Edited by John McCarthy. 16pp-5.5x7"-xerox-crayon embellishments. 50¢ from 1459 W Cortez, Chicago IL 60622.

Nada isn't a 'zine of collages, it is a collage; this time with contributors other than the editor. A discontinuous collection of nonsense, almost a Merz-like concern with flotsam, assembled to form a visual whole. Verbal elements are important too, whether they contribute to the debris aesthetic or stand as contributions, such as the preface or the poem on page 4. This small 'zine with its genuine sense of style, upon the addition of more contributors from the network has the potential to be major. Theme for the next *Nada* is "True Lies".

Not Bored! Appendix to #13, Vol. II, May 1988. Edited by Bill Brown. 72pp-letter size-xerox-crayon embellishment. Get it from: P.O. Box 107, Buffalo NY 14215.

modelled after conventional, "old" standard tv forms]. This is on the surface. The show is retrofuturistic in other, more important ways as well. The characters experience life, and I mean this instrumentally, as the video image, moving their point of view through video space by clicking on computer keyboards through remote hook-up. The vicarious experience of reality through television is something already being discussed; this is the logical next step in what's essentially going on right now. Interestingly, the obviously powerful and sophisticated computers the characters work at have mechanical spring-lever keyboards.

I first came to think that the culture we share had become "retrofuturistic" in some essential way when I was in high school. (To establish a timeframe for the reader, I will mention that I graduated in 1976.) I had a history teacher who maintained in classroom discussion the pendulum theory of history; or that theory which states that widely held world views shift radically about once every generation, or twenty-five years. The idea of course was that children reject the morals and ideas of their parents, instead adhering to their own notions about the way things work. In his model, the free-thinking 60s compared with the roaring 20s and the gay 90s, while the conservatism of the 70s was analogous to

that of the 30s and teens.

Now the fact that the pendulum theory doesn't work, except perhaps in the very grossest applications of it, didn't make me reject it. For in that very year, I found it extraordinary and quite curious that a nostalgia for the rock and roll and related popular culture of the 1950s had taken over not only radio, but also television ("Happy Days") and the movies ("American Graffiti"). In an unexpected (but in retrospect, entirely expectable) turn of events, the culturally introspective attitudes and open-mindedness that had been wrought by the infamous 60s created a longing for the stereotypically simpler time, but cynically, not one without its material comforts. The 50s singularly offered such a time: material life did not differ significantly from that of the 70s (the big differences were the presence of microwave ovens, color television, and pocket calculators). The cultural introspection and self-evaluation of the 60s flipfopped suddenly toward a valuing of external comforts and wanton self-esteem. In my view, it seems as though the public wanted to reject the culture of social consciousness and environmental concern and embrace instead something crystalline and pure and sweet, like sucrose.

What began as mere nostalgia ended up having (or at least coinciding with)

Bill Brown is a concerned citizen who believes in letting people know what bothers him. That is the function of this publication; it is a collection of commentary about the state of things. Brown is a perceptive observer of our culture; his writing deals out frank insights about whatever concerns him. A series of letters-to-the-editor from a local student newspaper are commented upon one at a time. Dealing with "the problem of graffiti", Brown looks closely at the subtext of each; pinpointing the [often flawed] assumptions each writer is making, and then he offers up his own intelligent views on each matter. The localness of this example shouldn't be taken as representative of the whole of *Not Bored!*; it is a mere fraction of what's in this issue. Much of it is more national and even global in import; all of it is looked at from a situationist angle. Excellent reading; put down your copy of *Time* and read this instead. My only problem: the airbrushed background behind all the text is a strain on the eyes.

Paper Mask by Thomas Wiloch. 56pp-5.5x8"-offset. £3 from Stride, 14 Oxford Rd, Exeter EX4 6QU UK. Or query the US distributor and author: Thomas Wiloch, 43672 Emrick Dr, Canton MI 48187.

This is a collection of short prose pieces and collages made from commercial engravings. The stories are rather like jokes; with careful efficiency, they set a scene, put in some characters, establish action. The final part is the punch line: our nervous laugh confirms that the message has hit home. The spaces in the pieces are at times like deChirico, at times like bizarre Hollywood. Unlike real jokes, these pieces serve to illuminate a misty corner of psychological reality, and they leave us feeling rather uncomfortable with our complacency in light of the same. An example follows:

Still Life, but with Ashes

Coming across an old family photograph I am reminded of the scientist who examined a caterpillar with a magnifying glass and, accidentally focusing the sun's rays upon the creature, burned it.

This book contains some sixty of these, most of them longer. Quite impossible to put down, even after you've put it on your bookshelf.

proceeding

Photocedure! and Submissions by David Powell. 16pp-A4-xerox. Write 2/71 Riversdale Rd, Hawthorn 3122 Australia.

Photocedure! is a xerosequence in which an image is steered this way and that on the exposure platen, the resulting photocopy being a record of that choreograph. The flatness of the xerographic proscenium, and at the same time its ductility, are pointed to in graceful arcs of white line on striated black. The word "photocedure!" is stretched to one letter per page, and the accompanying image for each can be read as if mimicking an oscilloscope tracing or sonogram figure representing it. A simple idea, but very suggestive.

Submissions is a series of xerages accompanying a quotation which they are perhaps meant to elaborate. Composed mainly of pictures of the medical and erotic, *Submissions* uses a variety of xerotextures, fragmentations and repetitions. A series of tight compositions.

Piecemeal, parts one and two by Guy R. Beining. With an introduction by Harry Polkinhorn. 2 vols.-44pp ea.-4x5"-xerox. Write the Runaway Spoon Press, P.O. Box 3621, Port Charlotte FL 33949-3621.

R - E C E N T

Fragments of picture and text are scattered throughout these two booklets; visual poetry with strong design elements. Beining for me is at the peak of his visual powers in these with the subtle weight of each tiny bit measured and balanced carefully in 2d space. Linear elements have a subtle symmetry which is not unattractive. Facial expressions from ecstasy to hollow fear are combined with seemingly irrelevant text-comments. An interesting collection well-produced.

Also from Runaway Spoon: **3 Windows** by Greg Evason. Introduction by Nicholas Power. 48pp-4x5"-xerox; a collection of poems. **Neverends** by Bern Porter. Introduction by Erika Pfander. 56pp-4x5"-xerox; a study of random found images? I don't understand Porter's work here at all.

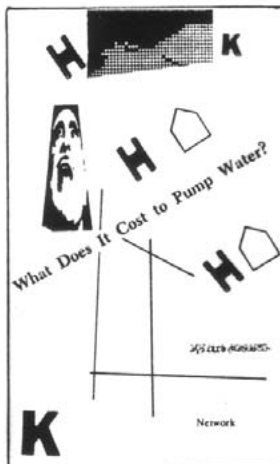
Stamp Axe Vol. 4 N°1. Spring 1988. Edited by Pier Lefebvre. 56pp-half legal-xerox. Société de Diffusion, Poste 109 Station C, Montreal Quebec H2L 4J9 Canada.

In French and English; journal of networking contains reviews of magazines and other projects, and contains a whole lot of information useful to those who keep an eye on the xerox art, small art press, networking scene. Surprising piece on the iconographic subtext of Disney characters. Great comic strip on Captain Kirk and Mr. Spock claiming a planet for the federation by drowning it in their own urine, the marking of territory by man the animal. List of contacts in the back. Includes color-xerox centerfold. Much more.

Transcendental Mail Art by Géza Perneczky 1987-1988. "An anthology of 13 little art works made by order of the SECRET SOCIETY OF DILIGENT MAIL ARTISTS." Boxed set of A4-size prints. Inquire: Géza Perneczky, Grosse Witschgasse 3-5, D5000 Köln 1, West Germany.

A series of delicately handled prints, techniques range from offset to rubberstamp, which are full of whimsy and nonsense. Owes to fluxus for the feeling of the pieces; sort of concept-art one-liners to ponder if you care to. Various "Silence Telegrams" and "Vita Brevis Ars Longa" and a clear piece of acetate perforated like a stamp sheet, among other works.

Also: **Bélyegképek** (Stamp Images), a catalog for an exhibition of artists' stamps; and **The Artists' Books in European View**, an analysis of artists' books, including some from eastern Europe.



a very different effect. The novel forms of the past were somehow "classicized" in the new interpretation (I used to call this "neo-neo-classicism"). Upon gaining this kind of respect, their impact was gauged as being more than just novel, they became seen as "innovative" (within their own frame of reference). This is to say that they could then be seen as valid branching-off points for new work, because a new level of appreciation for them had taken hold. Perhaps these cultural artifacts of the mid and late 1970s made it possible for Ronald Reagan to become elected in 1980. Given this, we see evidence for the extraordinary, however indirect, power of popular culture artifacts.

It is often said that a large measure of Reagan's appeal is his link with that simpler, however mythical, era. If that is so, then it also made possible the reactionary Sex Pistols. The Sex Pistols derived much of their music from a re-vision of earlier rock music; it strongly recalled the simpler and more direct music from that form's early days.

Skirts go up and then down; young men are wearing flattops again; "golden oldies" is a popular radio format; grainy black and white is a special effect in high-tech commercial music video. Images and sounds proliferate so energetically that the past is always with us on a given cable tv

channel. Reruns of "The Honeymooners" are about as easily had as episodes of "Hill Street Blues". I am very curious about this kind of neoclassicism which brought innovations of the past forward and offered the public a less naive interpretation of their content. The reintroduction of these forms into culture allowed us to see not only our past but also our immediate future in new terms. The new interpretations of the images and sounds of the 1950s, and then the 1940s in turn, brought more content out of them than usually was put there in the first place, just as Billy Holiday's vocal interpretations of trite standards ached with honest emotion and directness.

In neoclassicism, we see that forms of the past are brought forward as new and more "perfect" forms than the ones concurrently being produced in the culture. These "new" forms were interestingly endowed with a content they originally did not have. In the 19th century it was thought that noble forms of the new architecture would somehow cause the goings-on inside the structures to be noble as well. This perverse morality of external shape perhaps saw its logical culmination in fascism in the early 20th century. In it, not only were artistic forms of a certain type considered immoral or inferior, but so too were the physical characteristics of entire races of people.



PLAGIARISM®



Cassettes

Beatles Hell by Big City Orchestra. C60—2 continuous sides. Words and Sounds, MAM: 21 ave Detollenaere, 1070 Bruxelles Belgium. Or offer to trade with Das/Big City Orchestra, 1803 Mission St #554, Santa Cruz CA 95060.

Beatles Hell is a layered sound collage of the original-Beatles music, words, coughing, urine samples and everything else, that sounds like a backwards masked Beatles documentary that got lost in its 8-track player. An all-you-can-want Beatles salad bar stocked with everything from really big lies to the juicy truth about the four, including testimony about John's foot fetishism by more than several bitter fans, which made all of us here at Rf/pS laugh a lot. Done originally as a series of radio performances, this work is humorous and highly entertaining.



Myth Makers by Big City Orchestra. C45—6 tracks. Production by Das/Ubuibi, address above; or write: Nihilistic Recordings, Groenland 87, 1506 CV Zaandam, the Netherlands.

The sound is big, dark, and disturbing. "Warriors of the Deep" is musical, rhythmic, and well formed using tv transmissions and concrete noise. "Colony in Space" and "Wheel in Space" offer sounds having a likeness of massive unearthly vacuum cleaners and, by the intensity of the sounds, gives the effect of moving through an alien location.

SPILLING MARMALADE

Spilling Marmalade by Miriam Sagan. 64 min.-17 selections. \$9.95 from Pectin Audio, P.O. Box 8503, Santa Fe NM 87504.

Poetry within an interview format which includes some music, Sagan talks about the poet's function, how confessions are erotic (her poem "Erotica"), important subjects and everydayness (New Jersey) in clear language.



3 Talkers by Jack Foley, Mike Miskowski & Jake Berry. C60-2 sides for \$4 from Experimental Audio Directions c/o Jake Berry, 2251 Helton Dr #N7, Florence AL 35630.

The theme of talking is carried by the collage of sources used; voices colliding with and moving in and around tape noises, instruments, machine sounds, cut into and cut off mid-stride, recurring fragments that become increasingly interesting upon repeated listenings. This cassette, as do many, deserves to be heard.

Shove by John Eberly. C60-6 tracks from Sound of Pig Music, 28 Bellingham Lane, Great Neck NY 11023. Contact the artist at Mumbles, P.O. Box 8312, Wichita KS 67208.

The cassette begins with dirty, rumbling, primal techno-noise in "White Light" extending for some time to continue into the airy "Testicle Verity #1". "Whip It Out" with its gratifying quick-cut music & words finishes the side. However, not until half-way through the first side did I get over the feeling that something was wrong with the playback process. It seems that the rumble sound of the piece was to be some kind of lo-fi production. The cassette contains both long flowing pieces and shorter, more pleasing quick pause-cut pieces.

MaLLife 15

MaLLife 15; edited by Mike Miskowski. C46-17 tracks is available for \$4.50 ppd by writing Bomb Shelter Propaganda, P.O. Box 12268, Seattle WA 98102.

Featuring work by Aquatics Ever Tarnish, John M. Bennett, Jake Berry, Fish Karma, Mike Miskowski, Fred North, Al Perry, P. Petrisko Jr, Willie Smith, and The Tape-beatles. A very good compilation for many reasons; it's humorous, entertaining, and presents a wide variety of results of the home taping production process. "Fashion Don't" is a story set to music of a fashion slave and his resulting demise. The best John M. Bennet music/poetry pieces I've heard to date, here a collaboration with Byron Smith. The marriage of music to the poems makes for an improved songlike result. "Call Now" is a rich, quick piece about high pressure sales. "SellSELLsell" is a great piece which combines its sources into a composition that is rich and complex (you'll want to hear it more than a few times). "Explanation" repeats the word "horse" at varying pitches over a horse poem, creating a darn funny new poem. This compilation is a good sampling of home taping (concrete music, aural poetry), though a bit heavier textually than most cassette works I've heard recently. Nevertheless it would be a good place to start for those yet unfamiliar with experimental music and/or the home tape aesthetic.

Agog - Putting Legs On A Snake

Putting Legs on a Snake by Agog. C46 chrome-6 tracks. Also: *Magnetic Phenomena of All Kinds* by Agog. C60 chrome-\$7. From Spagyric, 19241 Kenya St, Northridge CA 91326.

Putting Legs on a Snake is an unruly cassette contains a variety of sounds both found and generated. Metal clangs, staticky voices, white noise environments, all fall together in this tapey collection of pieces. Some parts of this recall the sounds of outdoors at dusk, with insects and white noise atmosphere; others are mechanistic and more layered with change and developments: the stuff of music. My favorite piece from here, entitled "Nueve", features sudden stops, shifts, and starts; quiets, louds, guitars, radio voices. The effects of motion and development depend on sounds both abstract and concrete. Banalities, such as the aural space of a party scene, are made foreign by their artificial presentation; other sounds are made dynamic by a sensitive use of stereo effects. A worthwhile cassette which stands up to repeated listenings.

Magnetic Phenomena of All Kinds is billed as "various field and studio recordings"; much of the musical effect of these pieces is rhythmic although a highly various collection of sounds is presented in this context. Voices, instruments, concrete sounds, tones, rasps, collage effects.

Sanctions adopted by Fredrick Lonberg-Holm. C30 chrome-6 tracks. Write Collision Cassettes, 811 W 8th St, Wilmington DE 19801.

A more difficult variety of cassette; on side one the silence is peppered by bursts of sound: voices, broadcasts, songs; not music to relax you. This music demands your attention. "Xylol and Toluol" boils with threatening effervescence: a hot electronically-processed violin-like creaks and acidic drones. The anthem perhaps of industrial

The Sex Pistols were a reaction to the directly forward-looking, novel trend, disco. In disco, formal innovation became vapid, machinistic orgies of glittering sonic mixes and special-effects cover art à la "Star Wars". The shift to disco from the private folksy confessions of a James Taylor or the social, soulful consciousness of a Stevie Wonder was signalled by Donna Summer's performance on the record "MacArthur Park", in which she sings a single note (with the aid of a tape loop) for an impossibly long time. This is something that had never been done before in popular music: the mechanization of a natural talent to achieve an impossible effect. The Original-beatles played tapes backwards for us but that impossible effect did not serve as a fiction in the way Summers' note did. The tension in this moment arises not from a heightened expression delivered by an extraordinary output of performer energy (as in the Louis Armstrong waxing, "West End Blues"), or from a playfully inventive spirit trying out the possibilities (as in the Original-beatles' "Strawberry Fields"), but rather it comes unintentionally from the realization that what we are hearing is not possible given average human lung capacity. Just because this had never been done in popular music in no way claims that this is an original act. It is

quite thoroughly modelled after real performances by real performers who were capable of astonishing feats of breath; the difference being that these performances were clearly not impossible inasmuch as they took place.

Retrofuturism is an idiom in which expressions are constructed, as in any natural language, out of preëxisting conventionalized elements. The machine arts (photography, xerox, audiotape, video, etc.), like the work of the contemporary language poets, coin new "words" like no other media in history. Because they are mechanistically reproductive, they also conventionalize and codify information. Conventionalized material, like the cliché (the semiotic shorthand of cultural discourse) becomes the raw material for the construction of new expressions. Artworks are also complex, like real words, which have an internal syntax all their own. In order to make use of them, the artist must use them in external syntax with other appropriate elements. In this light, retrofuturism becomes the only path when progression is followed for progression's sake. When the main impetus becomes to do something new, over considerations of relevance or meaningful content, then retrofuturism tells us we must go back and look for a new branching-off point and begin again. —ld

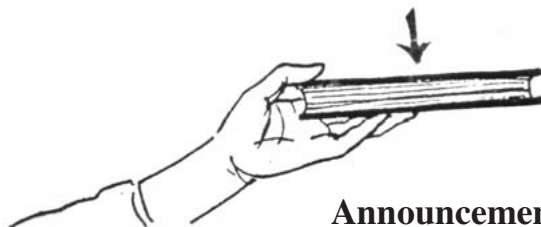
solvents; a chemical tang hangs in the air, perhaps mostly from the title. Side two has "Drum Songs" which are more continuous although rhythmic with a variety of percussive timbres. The harmonics of these striking events leave harmonic aftertastes, the only vestiges of a melodic impulse in these works. The side starts out with a stately pulse, and then evolve to faster segments until it almost sounds like the most trivial of jackhammers; or perhaps marbles bouncing on plate glass.

The Siberian Tigers. Stereo sculpture for 2 tape-players. Set of two cassettes to be played simultaneously in embellished single-serving size cereal box; descriptive literature, plastic sleeve with cord carry-strap. Write for info: S'pool, P.O. Box 441275, Somerville MA 02144.

An unusual production; effective in its external appearance as an unexpected and surprising object, carefully constructed and embellished. The aural environment created by following the playback instructions, is filled with rich phasing effects, as more or less the same sound is heard from a different place at slightly different times; and of course each playback is slightly different as well. Because of the somewhat special set up required for recommended playback, this tape moves from being a recording to being a real event. A fine idea well produced.

Spagyric. C46 chrome-12 tracks. From Spagyric, 19241 Kenya St, Northridge CA 91326.

Compilation of the work of 9 different artists. Work ranges from the happy ("Carny" by Dinosaurs with Horns) to the menacing (Minóy's "Parnate"), sometimes traversing this distance in the four-second gap between pieces. Good stuff.

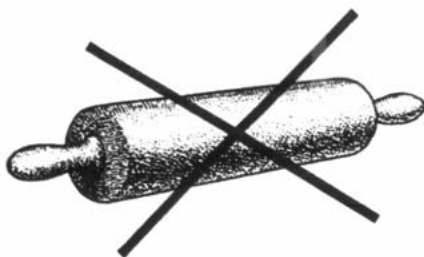


Announcements

«**Hiroshima/The Bomb/Peace in an Open World.** Send ideas and images for performances in Hiroshima and Dallas, and a mail art show in Dallas September 24—October 15, 1988. Mail art is just a big back and forth without bombs (Fricker Tourist tip). Send to John Held Jr, 1903 McMillan Ave, Dallas TX 75206.»

«**Nocturne:** A journal whose appearance has been foretold by omens, chance-overheard fragments of conversation and by indistinct, distant shouting. It will focus, if you please, on the weird, the gothic, the grotesque and the surreal.... All in all, Nocturne will be a twilight stroll through the macabre demimonde. Short works of prose and verse are requested for our premier and subsequent issues. Include SASE with all submissions, please. Payment is 1¢ per word. Nocturne will publish artwork. Interested artists, please contact the editors at: P.O. Box 1715, Chicago IL 60690.» Michael J. Lotus, ed.

«The editors of **The Noospaper** are presently looking for material for a special issue dedicated to "Maps, Manifestoes & Diagrams". Deadline for submissions is August 15, 1988. Pass the word." The Noospaper sells for \$1; write them at: 675 Dorian Rd, Westfield NJ 07090.



Listings

All the characters in this poem are fictitious any resemblance to persons living or dead is purely coincidental by Patrick McKinnon. \$1.50 from Suburban Wilderness Press, 430 S 21st Ave E, Duluth MN 55812. A long poem about our president; a study of manliness. Also: **Last Will & Testament** by Dick Bakken, \$1.00, and: **Bumper Cars** by Patrick McKinnon, \$1.00; chapbooks of poetry.

Artifact Collective Texts 1. Edited by Jake Berry. \$2 from Jake Berry, 2251 Helton Dr #N7, Florence AL 35630. A collection of texts by Mike Miskowski, Crag Hill, Greg Evason, Harry Polkinhorn, Malok, Chris Winkler, Richard Kostelanetz, and many more. A few graphics, too.

Darling it's the Big Car by X.Y. Zedd. Cut-up detective novel combined with pictures from a children's book. The subtext of each is compared? Inquire: Scott Elledge, 2225 Grand Ave #307, Des Moines IA 50312.

Factsheet Five N°26. \$2 from Gunderloy, 6 Arizona Ave, Rensselaer NY 12144-4502. Absolutely packed with reviews of magazines, cassettes, and other cultural output which is a must sourcebook for anyone interested in small press. A bargain at twice the price.

into his face by Greg Evason, **(4:06) 3 poems** by Daniel f. Bradley, **drugs scrape** by Greg Evason; poetry chapbooks. Also: **After the End** N°6 edited by Greg Evason, an 8-page collection of short poems by a variety of poets; and **Pig** by Greg Evason, an anthology of short poems. Write for info about these and their many other publications: GAPress/Greg Evason, 912 Broadview Ave, Toronto Ontario M4K 2R1 Canada.

Kallisti Vol. 2 N°1. May 1988. Edited by Kenn Day. \$1 from P.O. Box 19566, Cincinnati OH 45219. Magazine of anti-trend thought, action, and culture. Fiction, nonfiction, fashion, occult, arcane, political, reviews, photographs.

No 8. Edited by Brad Johnson. Mostly poetry, some graphics. \$2, \$8/yr from No Press, 3205 N Clark St #405, Chicago IL 60657.

Or N°114 by Uncle Don Milliken. One ounce of the standard size madness from the ongoing series. P.O. Box 868, Amherst MA 01004.

Schism N°19 by Janet Janet. 8pp-4x5"-xerox. Another one-sentence issue-oriented issue available for SASE from 135 Cole St, San Francisco CA 94117.

Score Sheet Four. "...is an occasional. It will appear when we see the rising, when it gives us fits, between *Scores*. Submissions/subscriptions (\$1/4's) 419 Mandana Blvd #3, Oakland CA 94610." Both sides of this letter-size sheet have pithy art on them.

The Slapdash Hackery Factory N°7. Edited by Carl Bettis. \$1 from P.O. Box 32631, Kansas City MO 64111. A collection of poetry and commentary, this issue devoted to "Sloth" and sloths, I might add.

The Subtle Journal of Raw Coinage N°8: "Connexions" and N°9: "Zense". Latest installments of nutty experimental word-journal looks at relevantly grouped collections of words too new to use. Inquire from Ge[of Huth], 112 S Market St, Johnstown NY 12095. (This is a new address for Geof.) Also: **Alabama Dogshoe Moustache** N°2. A variety of short poems printed on a letter-size card; same address.

A CALL FOR SUBMISSIONS

PhotoStatic Magazine is now seeking submissions for publication in the ongoing series. In the past, each issue has been given a title which suggests a theme for artists to follow. These themes have been deemphasized in the interest of making use of the work which you, the artists, have sent me. If you already have developed artwork which is within *PhotoStatic's* means to reproduce, feel free to submit it even if it does not fit any of the listed themes. *PhotoStatic Magazine* solicits all types of material, including:

VISUAL

Black and white photographs (to be reproduced as 100-line halftones) or photomontages. Photographs documenting art activities, preferably with explanatory or illuminating text. Collage and/or visual poetry, including the usual xerographic kind called "xerage" on these pages.

TEXT

Theoretical, historical, or biographical texts concerning photographic, xerographic, or generative image-making or concerning any machine-art. Reviews of work occurring in the networking scene, including magazines, books, cassettes, videotapes, or exhibitions. Other creative writing for which there may be no established publication outlet; including essays and narratives, and especially those works which the established press seems unable to take seriously. New verbal media invented by idiosyncratic artists. Humor.

VIDEO

Any creative, generative, or interesting documentation of an art-activity on videotape may appear on a future *VideoStatic* Cassette. Submissions must be on VHS, U-matic or 8mm. Bear in mind that tapes will be kept until the compilation is complete so that the master may be made directly from the submission for highest quality possible. Video transfers of creative film works, slide shows or other audiovisual productions are also of interest.

AUDIO

Audio-art, concrete music, generative audio, tape cutups, sonic experimentation, collage, montage, etc., will be published in the semi-yearly *PhonoStatic* Cassette compilations. Music is also submissible, but bear in mind that the editor has a bias against music for which already exist numerous publication outlets, such as rock or jazz. Tape or machine-based music is of especial interest.

EDITORIAL PHILOSOPHY

Work published in *PhotoStatic Magazine* must make use of or be concerned with the role of machines in art making. The continuing thrust in the networked arts is that the art disseminated is an art of reproduction, wherein the paint becomes the pixel or the photographic grain and the musical note the analog signal. *PhotoStatic Magazine* will be a place where "simulacra deny originary presence" and sounds from "the cathedral resound in the drawing room".

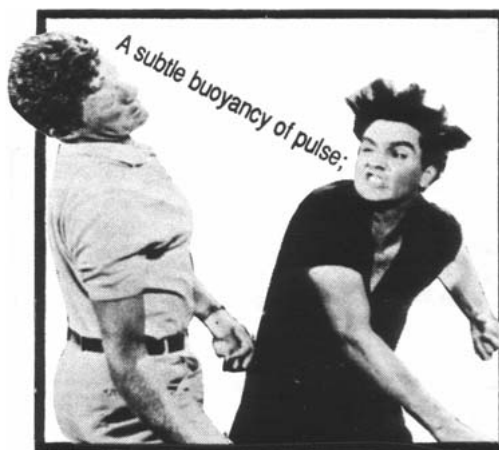
Not only new artwork but any correspondence of any kind is welcome. If you're not sure of what I mean in any of this, write me a letter and I'll try to explain it. it you have any ideas that are not covered here, make them known to me. Use your imagination to stretch the boundaries of what this kind of activity can be. This project cannot exist without your support.

UPCOMING THEMES

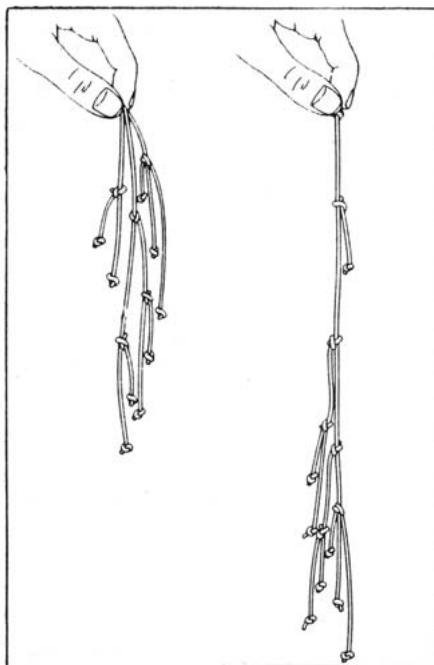
"Existentialism and the Illusion of Choice": N°32 September 1988. Deadline is August 15. Decisions, decisions, if it is true that the existentialist views life as a series of somewhat arbitrary choices, where does that leave us? What becomes of freedom when the field of possible choices for one to make is commodified by power capital? What of the illusion of choice given the consumer of these commodities (is Pepsi really different from Coke? why choose Crest over Colgate? are these differences really significant? isn't choice really an illusion fostered by people who want your money? and isn't this issue largely responsible for the small press movement

Featuring the best of over a year's work combined into one Lp-length cassette, concrete music in a popular context, voices from the electronic landscape around us, issues dealt with in a succinct style; proclaiming the death of the avant-garde through its marriage to popular culture; an attempt to empower the alienated through the unarguable power of artistic effects, mediated via a technological process; but that's just what we think. You should try it for yourself; by mail order \$5.50 (postage paid) cash, unused stamps, check, money order to:

The Tape-beatles
424 E. Jefferson St. #4
Iowa City USA 52240



T-shirts are also available, emblazoned with the Tape-beatles' self-designed PLAGIARISM® logo; 100% cotton; please specify L or M size. \$ 6.00 postage paid. Or get both the tape and the T-shirt for \$10.00 postage paid. All proceeds go to fund future Tape-beatle projects. This is a not-for-profit collective of results.



The theme "Concatenations" was announced in advance. Pieces were requested which made use of the most simple possible audio tape construction technique: the edit. Where much audio puts emphasis on sounds and their interactions together at the same time, the concatenation defines a technique of lining up sounds in time, single file, with transitions, stops and starts, shifting rhythms, and unpredictable "melodies" forming the main interest of the piece. Concatenations can be performed on any sound source using something as simple as a pause button. Many of the works submitted did not follow this theme strictly; nevertheless the editor has attempted to put together a unified end result. The compilation process took place during May 1988. The tape is normal bias and Dolby B noise reduction is used. All contributors of accepted work will receive a copy of the issue they're on. Next deadline is November 15, 1988. Correspondence of any kind is welcome. *PhonoStatic* will trade for your published cassettes. Make an offer. Back issues of *PhonoStatic* are available; write for a catalog. This project cannot exist without your support. Write:

PhotoStatic Magazine
424 E. Jefferson N°4
Iowa City USA 52245


\$3.50 ppd



ONGOING CASSETTE COMPILATION SERIES




FOIST Intends to do a compilation style contributor oriented video project. VHS preferred (beta, 3/4 acceptable) 20 minutes limit. open forum. Deadline; early 1989. 287 Averill, Roch., N.Y. 14620.

FOIST  **video**

COLLECTIVE FOIST - CALL FOR SUBMISSIONS:

FOIST MAGAZINE IS CURRENTLY SEEKING TWO-TRACK AUDIO CASSETTE SUBMISSIONS AS ENTRIES FOR THE ONGOING INTERNATIONAL CASSETTE COMPILATION SERIES. Open forum FOIST'S ARTISTS OR CASSETTE GROUPS SHALL RECEIVE ONE COPY AS PAYMENT TO EACH CASSETTE. document PROMOTION exchange COLLABORATING contact TAPES SENT OUT FOR REVIEWS, ARCHIVES, TRADES AND RADIO AIRPLAY. ALL RIGHTS REVERT TO COMPOSER UPON RELEASE.

SEND SUBMISSIONS TO
Foist Compilation
287 AVERILL AVE.
ROCHESTER, N.Y.
14620 USA
Wait for the rebound.


Foist
COLLECTIVE FOIST
Zine
visual arts
mail art
literature poetry
performance documentation
experimental music

**287 AVERILL AVE.
ROCHESTER, N.Y.
14620usa 1SIOJ**

PhotoStatic/Retrofuturism is a bimonthly not for profit periodical of xerographic art, as well as what could be called "machine art" generally. Much of the work in this publication overlaps into the fields of correspondence art, concrete poetry, photography, audio, video, film, performance, and much other contemporary, non-mainstream, culture. Subscriptions are available as follows: \$8 (more would be appreciated if you can afford it) for one year (six 48-page issues), delivered bulk rate. For an additional \$6, you will receive one year (two 45-minute issues) of the PhonoStatic audio cassette series. To Canada/Mexico: \$10/\$18 respectively. Submissions: anything is welcome; please include a self-addressed stamped envelope (SASE) if you want your work returned after use or rejection, or else it will find a permanent home in our archives. Send an SASE with your request for a free catalog of what's currently available. PhotoStatic Magazine and PhonoStatic Cassettes are ISSN 0893-4835, and are edited by Lloyd Dunn in Iowa City. Retrofuturism is edited by the Tape-beatles. These publications are sponsored by The Drawing Legion, a nonprofit intermedia art and performance company based in Iowa City. Address all correspondence to: psrf@detritus.net. Visit our web site at: <http://psrf.detritus.net>.



of which *PhotoStatic* is a part? Put your thoughts on these matters into xerographic art or text work.

"Cultural Property" N°33 November 1988. Deadline is October 15. One could think of this one as a kind of sequel to the "Plagiarism" issue (N°31). The notion of cultural property treats ideas like real estate. Does this make sense when replication of information is as easy as it is in contemporary culture? Doesn't everyone benefit from the accessible mass replication of music, art, and text? Put your thoughts in xerage and text and send it in. Bend the theme to your interests.

"Heady Mixes Cassette" N°29 December 1988. Deadline is November 15. This is, after all, just a name. What we're basically looking for is for you to send in audio work, on any theme, for this compilation. This will be unthematic, a kind of variety issue, which is not to say that the work won't be selected and sequenced with the utmost of critical sensitivity.

"Detournement" N°34 January 1989, deadline Dec 15; "Copy Culture" N°35 March 1989, deadline Feb 15; Unthematic issue N°36 May 1989, deadline April 15; "Audio Collage" Cassette N°10 June 1989, deadline May 15. For these last four, please submit a paragraph which defines what you think these issues should be about. The best ones will be used as a description of the issue to prospective submitters.

Submissions policy: Any artist whose work is used will receive compensation in the form of a free copy of that issue in which the work appears. Please include a self-addressed stamped envelope with each (set of) submissions if you want them back after use or rejection. Otherwise, *PhotoStatic* or *PhonoStatic* will accept no responsibility for their return. Please submit anything you think relevant in any way, as your submissions help to expand the theme to touch on related issues. The surprises are part of what makes the issues interesting. Try something out on me.

Send your submissions to: PhotoStatic Magazine 424 E. Jefferson St. #4 Iowa City USA 52240

Have a tip for a feature story?
Give us a call at 337-3181 and ask
for Belinda Stewart, the features editor

MONDAY, JUNE 20, 1988

Iowa City Press-Citizen

Page 1D

Neighbors
Dear Abby
3D

EMPHASIS

Artists who copy

Their tools are photocopy machines, tape recorders

By Lynda Leidiger
The Press-Citizen

Networking, to a yuppie, means power-lunching your way up the corporate ladder.

Lloyd Dunn is no yuppie, but he's been networking for years.

His kind of networking is an art movement embraced by artists who say they are tired of art movements. They proclaim, tongue only slightly in cheek, "identification breeds contempt."

Instead of brushes and canvases, network artists use photocopy machines and tape recorders. Instead of exhibiting their work in galleries, they circulate it among themselves by mail — usually in the form of magazines.

Dunn is the editor of one such magazine: *PhotoStatic*, mailed bimonthly to 200 addresses in the United States, Mexico, Canada, Europe, Australia, South Korea and Japan, will celebrate its fifth anniversary in August.

Last month, Dunn received his master of fine arts degree in photography and video from the University of Iowa. His undergraduate degree was in film, and his work-study job has been in a UI copy center.

"I've really always been a machine

artist as opposed to a tool artist," he said.

His interest in xerox art grew out of the posters he saw on Iowa City walls and kiosks, advertising local rock bands. They combined type and graphic in striking xerox collages or, as Dunn calls them, xerages.

Some of his xerages are in *Reflex: Impulse, Habit, Reaction*, a photographic exhibition through Friday at The Arts Center. That's unusual for Dunn, who'd rather see his work published than framed — largely because of the response.

PhotoStatic's readers are "a real enthusiastic, committed audience," he said. "I don't get that satisfaction from exhibiting work in galleries."

Dunn culls his material from about 1,000 submissions a year. He uses one-fourth and files the rest, occasionally submitting them to a guest editor for publication in a special "rejects" supplement.

He lays out the magazine at home, in his apartment above a furniture store. His studio is lined with shelves of cassettes, film cassettes and books on everything from sex to Sanskrit. There's also a Macintosh computer where he does the typesetting before

taking it to a copy center for laser printing and copying.

The magazine is black and white. Each copy costs about 45 cents to produce, another 45 cents to mail.

Locally, it's sold at Prairie Lights Books for \$1. Subscriptions are \$8 a year. Subscriptions to its audio counterpart, *PhotoStatic*, are \$14 for two cassettes a year.

To Dunn, collage is a medium for the ears as well as the eyes. For the last year and a half, he and Iowa Citians John Heck and Paul Neff have collaborated as the Tape-beatles, editing tapes and splicing them together for bizarre effects.

Their debut cassette, *A Subtle Buoyancy of Pulse*, begins with a manipulated interview between the Beatles and a Miami disc jockey, then segues into a Velveeta commercial and an unctuous voice intoning, "You like yourself because you are a warm, friendly person."

"That's a self-hypnosis tape from Goodwill," Dunn said. "We use a lot of materials from Goodwill. Affordable art, as they say."

Affordable — and accessible. "The production of art should be in the hands of those who are really

passionate about doing it, and it shouldn't have anything to do with money," Dunn said. "We're interested in taking art out of the realm of real estate. That's all most of it is these days: something to be invested in."

He's also interested in the notion of appropriating an office machine for artistic purposes — using a symbol of the business world to produce works that tend to criticize it.

"It empowers the individual to tear down their walls, to use their tools to criticize their structure."

Today, he estimates there are hundreds of what he calls "small xerox presses" nationwide. They produce art books and magazines, publishing the works of xerox artists and verbal/visual poets as well as reviews.

However, networking is slow to catch on in art departments and the art establishment. Dunn believes that will change.

"It's pretty marginal work by academic standards, but I think it'll be considered a fairly significant activity a few years down the road. In 10 or 20 years it'll become sort of historified," Dunn said. "Even 40 years ago, photography wasn't accepted as a fine art."



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