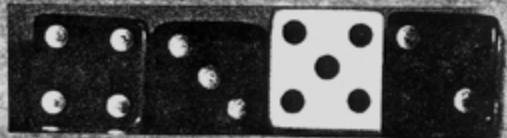


photo
STATISTIC



R.M.

Random Ish
February 1984
N°4



Random is this issue. photoSTATIC is nonprofit semitriannual periodical which every other month appears. Aus einer not eine Tugend machen. Thanks to Drawing Legion once again for partially funding this issue and the last. The editor Lloyd Dunn is.

Thank you, O contributors who this issue possible made. Contributions from anyone are welcome and encouraged. Please include an SASE for the return of pieces post-use.

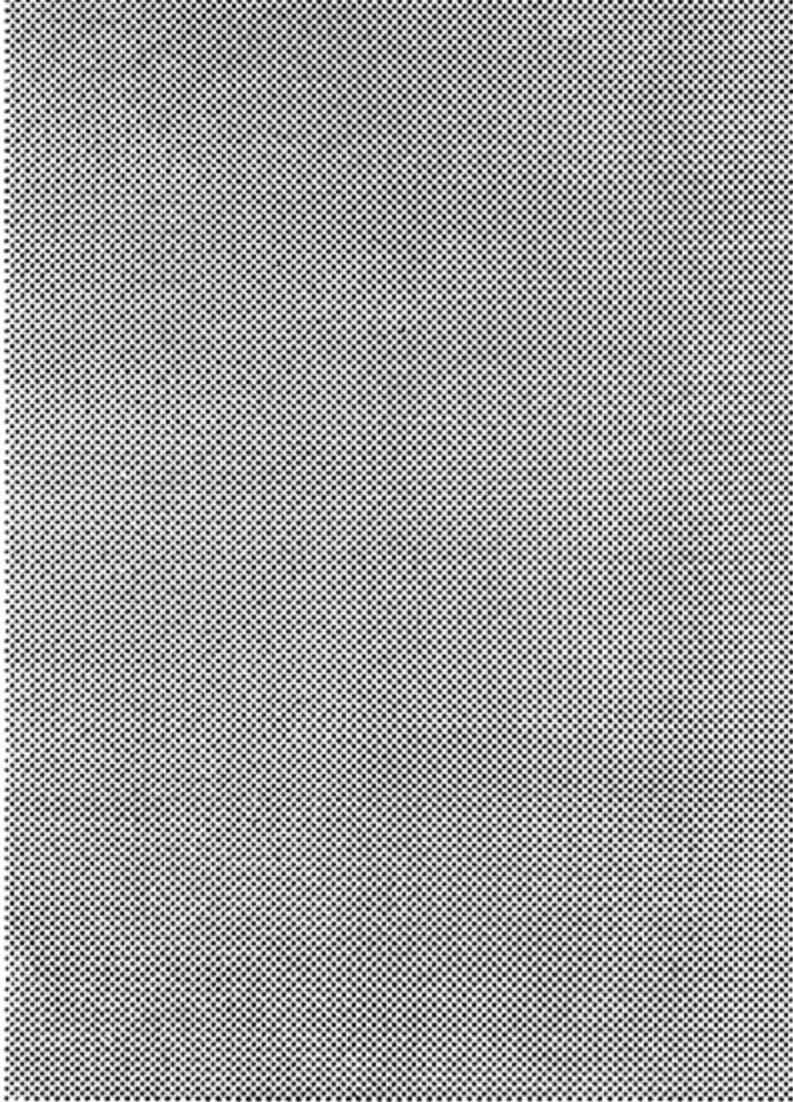
The MANAGEMENT

DEAR ANN: I work in a service station for a minimum wage. The boss's wife passed away recently and all the employees got together and bought a very nice floral arrangement.

Last week we each received a photocopy of a thank-you card. Isn't this rather unusual? Have you ever heard of such a thing? No city, please. We don't want to embarrass anyone.

— Surprised Employees

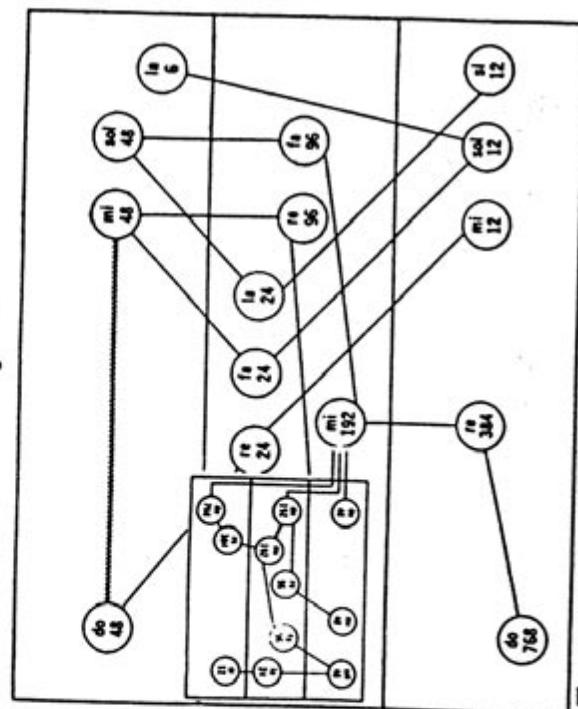
ANN SAYS: No, I have never heard of sending a photocopy of a thank-you card, and I hope I never hear of it again. It's inexcusably vulgar.



CHOOSE ONE

... is composed of the ...
 ... our Solar System within
 ... of the human body.
 : Milky Way, are as points
 ... in which any world
 ... is to a point. The cross-
 ... in the cell moves; the ...
 ... a man moves; the ...
 ... with moves; and the ...
 ... infinity; and the relation
 ... as the relation between a
 ... that they are doubly in-
 ... And when we compare our
 ... world which it inhabits our
 ... the comparison is between

... all the worlds superior
 ... cosmic rays and solar heat
 ... the 'medium' in which a
 ... the possibility of choice



The complete picture of the intensive work of the organism and of the intensive production of substances from the products of nutrition after the first conscious "shock."

... on or self-
 ... some crea-
 ... the possi-
 ... s, where-
 ... her possi-
 ... end itself
 ... is not; a
 ... whereas
 ... , referred
 ... in his own
 ... ust study
 ... a cosmos.
 ... ve find in
 ... n the case
 ... gence and
 ... gence and

OFFERING

Issue Credits (by page no.)	101	Seaghan Cotter-Brown
	102	Portrait of Paul Neff by Ll. Dunn
94 left: Warren Ong	103	Dave Larew
right: Crag Hill	104	Joel Lipman
95 Paul Neff	106	DiMichele
96-97 DiMichele	107	Warren Ong
98 Joel Lipman	108	DiMichele
99-100 Ll. Dunn		



MY CHRISTMAS

osed not
 d Milky
 ng a pat-
 e sliding
 cales, are
 rst, what
 there for
 of intelli-
 behaviour',
 y 'the har-
 is used by
 ng whole'.

introduction
 make meaningless extension, but a point multiplied by infinity cubed can-
 constitute a solid block on which one may sit. An infinite number of cells
 form only a mass of protoplasm, but cells multiplied by infinity cubed con-
 stitute a human body. An infinite number of organic bodies mean nothing
 but tons of flesh and sap, but organic bodies multiplied by infinity cubed



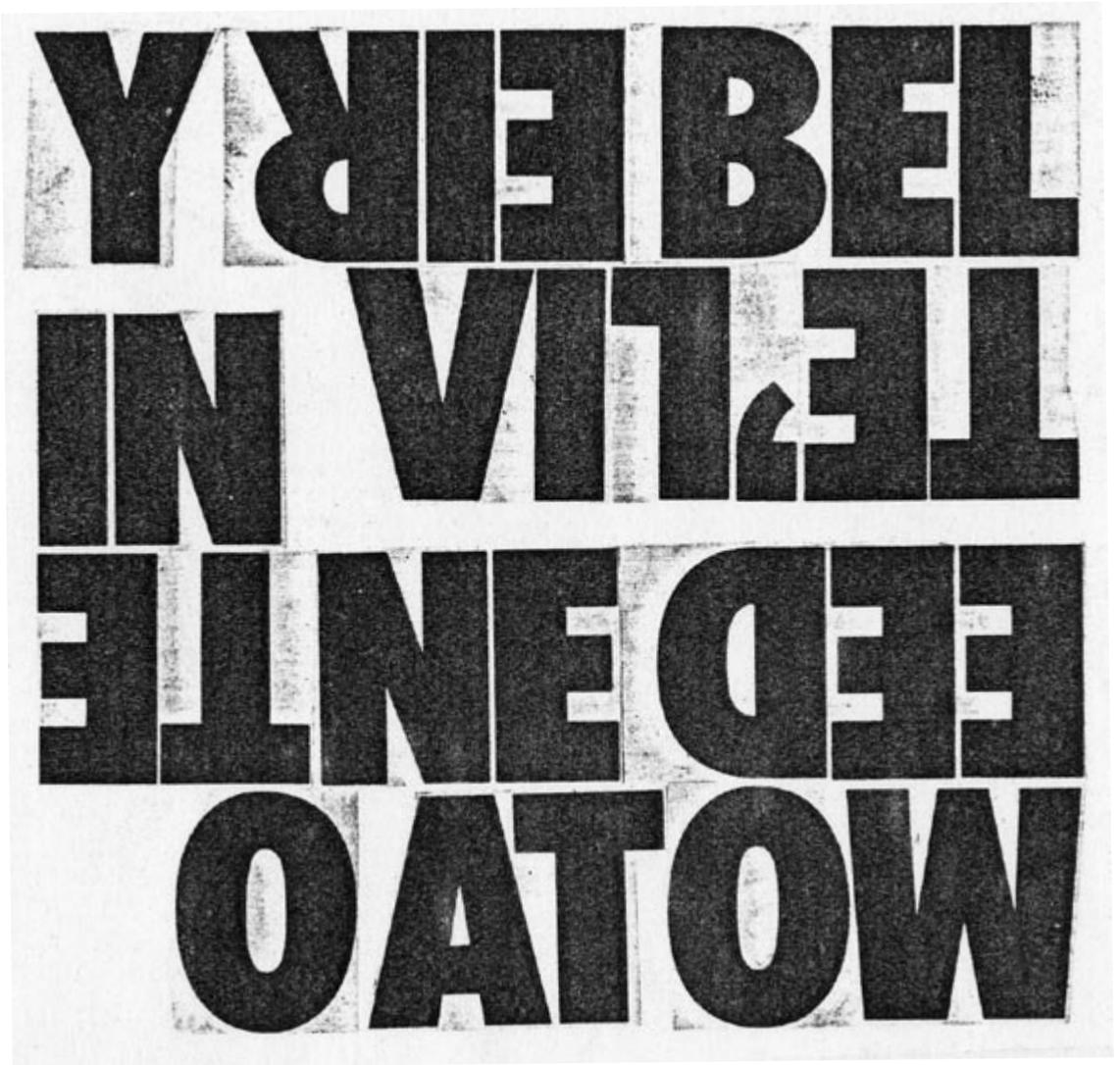
at system to that occupie
 men out our - current
 the Sirian sun, with
 than solar radiation and
 in the darkest interior of
 :heaven and infra-hell
 e cosmic rays of any
 An infinite number of points
 diameter than an orbit
 later in diameter than
 later in diameter than
 later in diameter than
 later in diameter than
 later in diameter than

- 110-111 Ralph Johnson
- 112 Seaghan Cotter-Brown
- 113 Eric Tooley
- 114 top left: Eric Tooley
top right: A.L.O.
bottom: Anon.
- 115 Miekal And
- 116 Dunn/Neff

- 117 top: DiMichele
bottom: Bruce Bedell
- 118-119 Miekal And
- 120 top right: Anon.
top left: Eric tooley
bottom: found
- 121 Dan Welch
- 122 Paul Neff

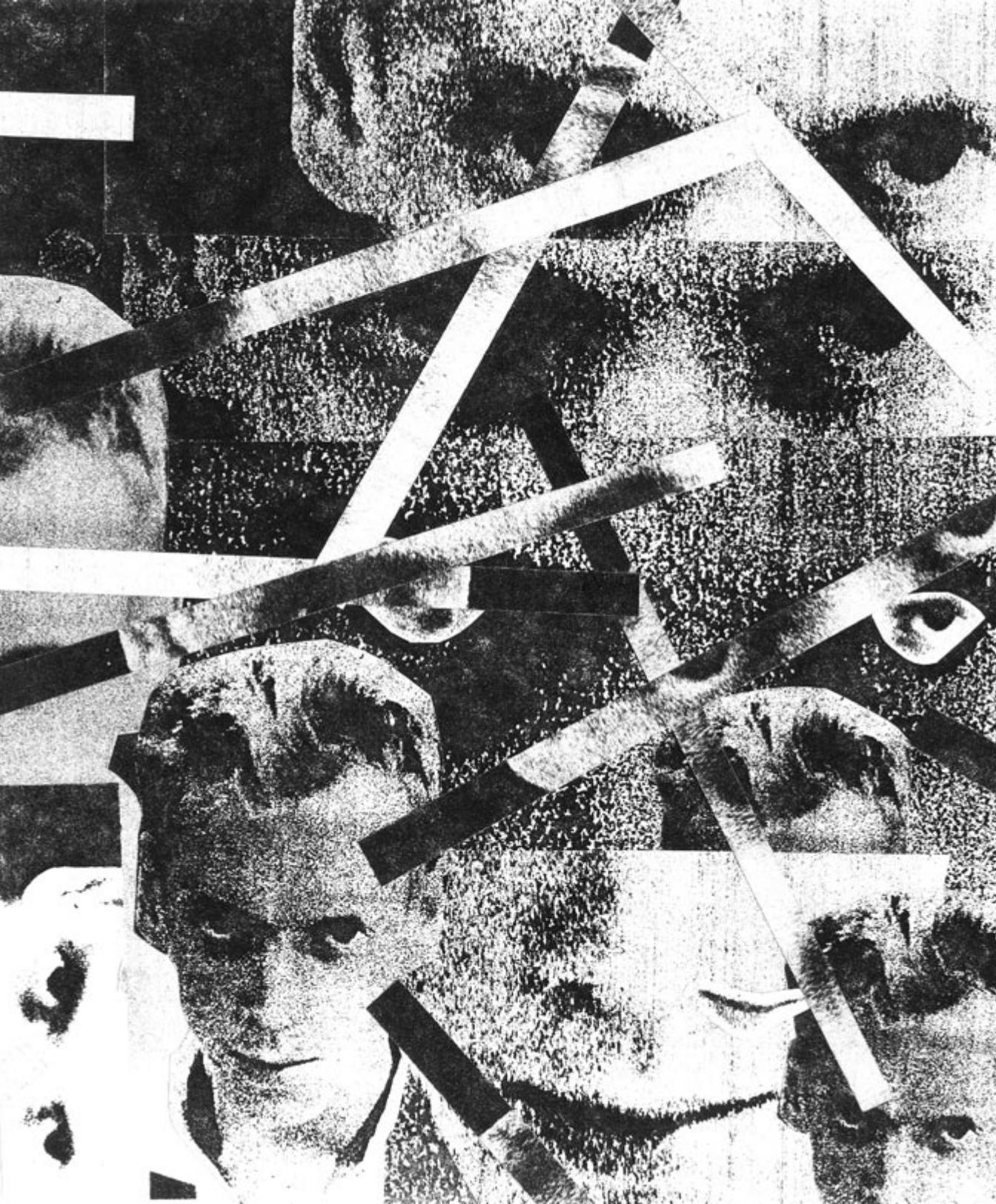


TUES & F
NM CNU.
HYRWL
R. C'NL





Seanon Cotton-Dean "Subliminal Revolt"



Entropy and the New Novel

by Mike Viall

(Part One)

Entropy is the "running down" of the universe. Jeremy Rifkin, in his book Entropy, A New World View defines it as "not a loss of energy, but a loss of available energy to perform work of some kind in the future." Rifkin says that unavailable energy is "pollution" in that it represents energy that cannot ever be recycled. He also notes that the currently popular Big Bang Theory states that the entropy of the universe will inexorably increase to its maximum; i.e., "creation" is not taking place anywhere. Our universe is actually running down for good. I think the idea of entropy is, consciously or unconsciously, a major theme of le nouveau roman, and I would like to deal with the ways that this "universal dysfunction" appears in the work of the experimental novelist. I will discuss some writers I see as entropic progenitors of the experimental form, in order to better discuss the entropic literature of our age. Also, I will suggest the possible portent of this new literature, and in doing so I will speculate upon a "binary language of the universe" which I think that writers like Barth, Coover, Sarraute, et al. are striving for, and which I think is a natural product of the entropic process.

In Entropy (1979), Rifkin notes that the Steady-State, "continuous creation" Theory has almost been totally discarded, due mainly to a pair of damning physical observations of late- 1) that there are many more astronomical radio sources in "the past" (farther away) than in "the present" (closer to us); and 2) that there is a "universal background

PLENTY OF HEAT TO GO

PER TION SNOWFLOWER
Air Force and were looking for a high-paying fly job. So when you showed up in Calcutta, I told my boys to hire you. We can use all the tough pilots, we can get."

COPPER CANYON
you're over here running it in person. This deal must be hotter than I thought."
"Don't worry Canyon," Copper said, "there'll be plenty of heat to go around before we're

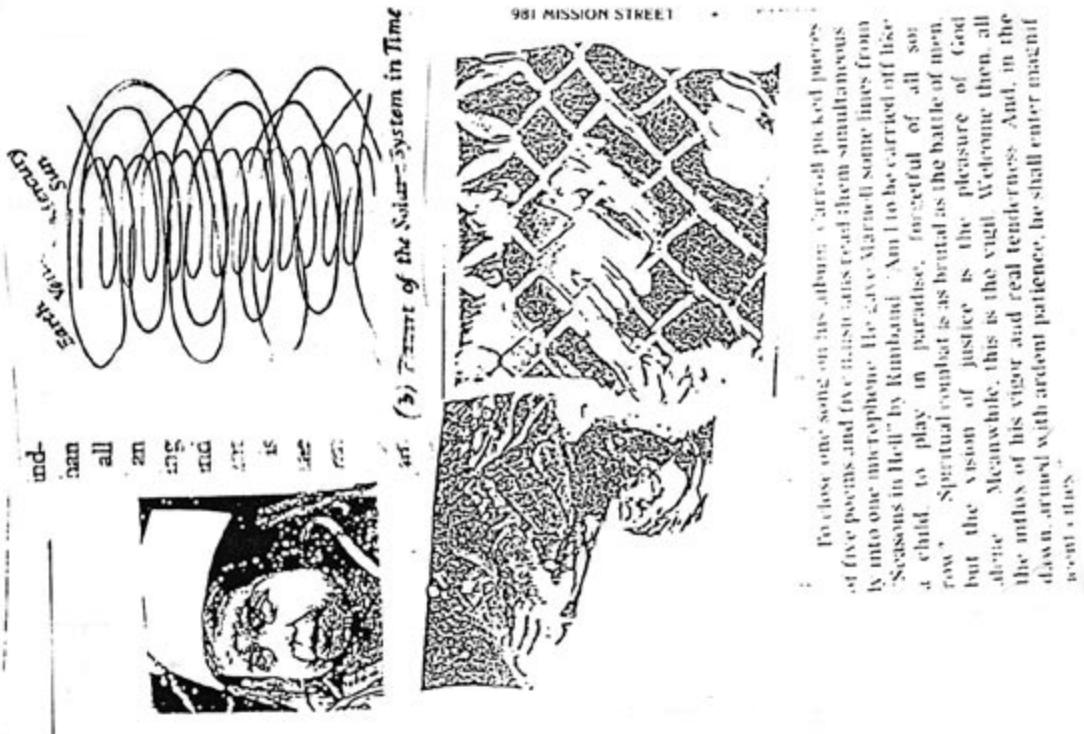


"Wow!" Steve said. "I'm not surprised that you own the joint. The thing that throws me is that

through. But enough of this idle chit-chat. I came here to talk to the men."

AROUND, DON'T WORRY

radiation" which is scientifically antithetical to the idea of continuous creation. This radiation is energy "pollution" if you will—energy that has moved from an area of high concentration to an area of low concentration, resulting in less energy available to do "work" the next time around. There is no loss of energy, just a loss of available energy. Rifkin states that the first two laws of thermodynamics, taken together, complement this idea — namely that, while the total energy content of the universe is constant, the total entropy is constantly increasing. The physicists call this phenomenon "heat death", and, at least at the present time, the facts seem to be all for it. Can this admittedly abstruse



(and still, really, unproved) physical concept have an effect on our contemporary experimental literature?

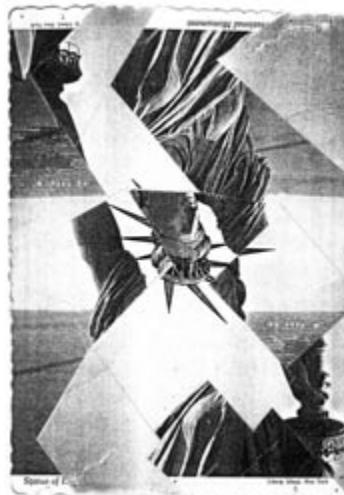
In his book Entropy and Art, Rudolf Arnheim makes the following statements -

. . . the increase of entropy is due to two quite different kinds of effect; on the one hand, a striving toward simplicity, which will promote orderliness and the lowering of the level of order, and on the other hand, disorderly destruction. The two phenomena manifest themselves the less they are modified by the counter-tendency, namely, the anabolic establishment of a structural theme, which introduces and maintains tension. (p. 49)

Certainly many of the experimental works of our age evidence either "strivings toward simplicity" or moments of "disorderly

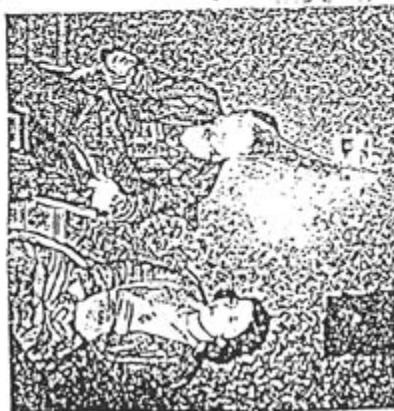
destruction" within their pages; these books are at first, second, and third glance much different than their 18th and 19th century predecessors. The accepted forms of fiction—the Freitag Triangle, “establishment of structural theme”, even grammar and syntax — have mutated. The declarative sentence, traditional punctuation, concepts of authorial voice and authorial intrusion — these are all different now. Indeed, there do not appear to be many rules at all anymore. I would like to discuss the entropic properties of some recent works; before doing so however, I would like to identify a few earlier instances of these tendencies toward “simplicity” or “disintegration” which I hope will aid in making a later point concerning the idea of universal binary language.

I think that Gertrude Stein made an attempt in the direction of simplicity with her “Portraits” and with her famous line “Rose is a rose is a rose.” When these works are viewed in conjunction with each other, they illustrate, I think, the first entropic effect of Arnheim, the “striving toward simplicity.” Stein takes a sort of Cubist literary approach by examining every facet of a thing or idea (roses, Picasso, etc.) and the result is an outwardly “simplistic” treatment of things. Of course,



as Arnheim warns, "what looks like disorder today may turn out to be the order of tomorrow", and to be sure, Stein's work has been characterized as being very sophisticated, but Arnheim also says that it is our responsibility to "diagnose disorder where, to the best of our judgement, it prevails." In this way "Rose is a rose is a rose" might be viewed as a sort of "ordered disorder", in that there is a reordering of things at a lower level of order. And this is an entropic effect - the reduction of tension in order to achieve a minimal structure at a low level of order. In addition, there is a catabolic disintegration going on - a disintegration of accepted linear progression in the narrative. Stein subverts the idea of "progression" with her ceaseless renaming of her static subjects - her narrative gaze remains fixed. I think those wonderful "beats" also employed this type of analysis - Jack Kerouac "blowing" on subjects much as a jazz musician might "blow" over a particular change, Allan

The token of a true cosmos is in fact a particular kind of design, re-
 to in the Book of Genesis in the phrase 'and created man in
 image'. This 'divine image', the characteristics of which we must
 in detail, can be found on all levels, and the hall-mark of a
 This in turn answers our second question. For whenever we
 nature or the heavens; the repetition of this best design, which in the



Ginsberg "howling" about the madness of his generation. Both men tend toward run-on sentences — there is a casual disregard of standard punctuation. This seeming disorder can be seen as a devolving, a maximizing of entropy; however as in Stein, there may be a lessening of entropy in a more refined sense. This heady, seemingly paradoxical way of looking at things will perhaps become more clear as it is applied to some recent works. The Voyeur, Robbe-Grillet's strange novel of the events on an island (events that may or may not have taken place), is at once a "simplified" text — only one character is dealt with in any detail — and a text that also shows evidence of disintegration or "deconstruction" in the narrative technique. The idea of denouement has been dispensed with, in a way, in that there is a murder but no real clues as to what relationship it bears to the true story of the protagonist. The Prietag Triangle appears to be far down the road into disintegration, as does the mind of the protagonist as well — or is it merely the author-reader relationship that has changed? One cannot really be sure, for Robbe-Grillet gives the reader very little that he can put his analytical finger on. Perhaps, it is hinted, the action did not occur at all! This knowledge, when coupled with the recurring "8" figure, suggests that a strange metaphysical opposition of infinity (as suggested by the " ∞ "), and artistic entropy (simplification and deconstruction) is being set up. The veritable menageries of physical symbols — squares, rectangles, cones, triangles, prisms — suggests that a grander struggle than say, Man versus Nature, is taking place. Is the struggle, in fact, Nature versus Nature? Entropy versus Infinity? Big Bang versus Steady-State? I am not at all sure that is the case, but I think that in Robbe-Grillet's startlingly new type of world it is certainly a possibility.

Part Two of Entropy and the New Novel will appear in the next issue.

43 And many charged him that he should hold his peace: but he cried the more a great deal, *Thou Son of David, have mercy on me.*

49 And Jesus stood still, and commanded him to be called. And they call the blind man, saying unto him, Be of good comfort, rise; he calleth thee.

50 And he, casting away his garment, rose, and came to Jesus.

51 And Jesus answered and ve unto him, What wilt thou ha should do unto thee? *My si*

ances unique unto him, Yen. But ev from adult rules, they are predic guists have been able to specif

52 And Jesus said unto him, *Thou art called.*

47 When he heard that Jesus was come out of Judæa into Galilee, he went unto him, and besought him that he would come down, and heal his son: for he was at the point of death.

48 Then said Jesus unto him, Except ye see signs and wonders, ye will not believe,

49 The nobleman saith unto him, Sir, come down ere my child die.

50 Jesus saith unto him, *Yea, the (S) b-son liveth. Ample of the en though sentences are*

able from the child's rules. In rules that describe what is a

44 And whosoever of you will be the chiefest, shall be servant of all.

45 For even the Son of man came not to be ministered unto, but to minister, and to give his life a ransom for many.

46 ¶ And they came to Jericho: and as he went out of Jericho with his disciples and a great number of people, blind Bār-ti-mæ'ūs, the son of Ti-mæ'ūs, sat by the high-way side begging.

And when he heard that it they *200* together, he began

ew labels and attention to n

child's increasing ability to perc e stage for learning new words

17 Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God.

18 Mary Mäg'dä-lène came and the disciples that she had seen the Lord, and that he had said these things unto her.

19 Then the same day at evening, being the first day of the week, their c

and the doors were shut: Nonessentia

omitted. Prefixes and suffixes

Klima, 1968). People who know she means, and they often

is indeed the Christ, the Saviour of the world.

43 ¶ Now after two days he departed thence, and went into Galilee.

44 For Jesus himself testified, that a prophet hath no honour in his own country.

45 Then when he was come into Galilee, the Galileans received him, having seen all the things that he did at Jerusalem at the feast: for they also went unto the feast.

46 So Jesus came again into Cana of Galilee, where he made the water wine. And there was a certain nobleman, whose son was

48 And many charged him that he should hold his peace: but he cried the more a great deal, Thou Son of David, have mercy on me.

49 And Jesus stood still, and commanded him to be called. And they call the blind man, saying unto him, Be of good comfort rise; he calleth thee.

50 And he, casting away his garment, rose, and came to Jesus.

51 And Jesus answered and said unto him, What wilt thou that I should do unto thee?

52 He saith unto him, My son, I pray thee, I am blind, and I am called by thy name. But every man that doeth these things from adult rules, they are predicted by the child's rules. Linguists have been able to specify

seven nobleman, whose son was sick at Ca-pär-nä-üm.

47 When he heard that Jesus was come out of Judaea into Galilee, he went unto him, and besought him that he would come down, and heal his son: for he was at the point of death.

48 Then said Jesus unto him, Except ye see signs and wonders, ye will not believe.

49 The nobleman saith unto him, Sir, come down ere my child die.

50 Jesus saith unto him, The son liveth. A sample of the sentences are able from the child's rules. In rules that describe what is

way.

51 And as he was now going down, his servants met him, and told him, saying, Thy son liveth.

52 Then inquired he of them the hour when he began to amend. And they said unto him, Yesterday at the seventh hour the fever left him.

53 So the father knew that it was the same hour, in the which his son said unto him, Thy son shall be well: and himself believed, that he should be well.

54 And again he said between in the other things as well: tions among things helps to set

44 And whosoever of you will be the chiefest, shall be servant of all.

45 For even the Son of man came not to be ministered unto, but to minister, and to give his life a ransom for many.

46 ¶ And they came to Jericho: and as he went out of Jericho with his disciples and a great number of people, blind Bartimæus, the son of Ti-motheus, sat by the high-side begging.

47 And when he heard that it was Jesus of Nazareth, he began to cry, and say, Have mercy on me, O Jesus, thou Son of David.

48 And when he had said these things, many rebuked him, saying, Be silent, for he is a man.

49 But he cried the more a great deal, saying, O Son of David, have mercy on me.

17 Jesus saith unto her, Touch me not; for I am not yet ascended to my Father: but go to my brethren, and say unto them, I ascend unto my Father, and your Father; and to my God, and your God.

18 Mary Mag-da-lene came and the disciples that she had known the Lord, and that he had risen from the dead.

19 Then she went and told them all these things unto her brethren.

20 And when they would not believe her, she said unto them, Behold, I have brought you down from heaven that which I have brought you down from heaven: Nonessential omitted. Prefixes and suffixes

Klima, 1968). People who know she means, and they often

that I am baptized with water: but I am baptized with the Holy Spirit.

21 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

22 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

23 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

24 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

25 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

26 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

27 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

28 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

29 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

30 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

31 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

32 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

Most parents believe that the child's language development is primarily a result of the child's own efforts.

21 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

22 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

23 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

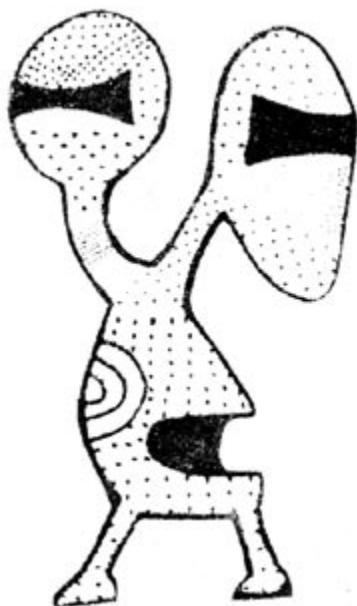
24 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.

25 And he said unto him, What hindereth thee? for thou art baptized with water: but the Holy Spirit is not given thee, because thou hast not received it.





eric Toolay



A.

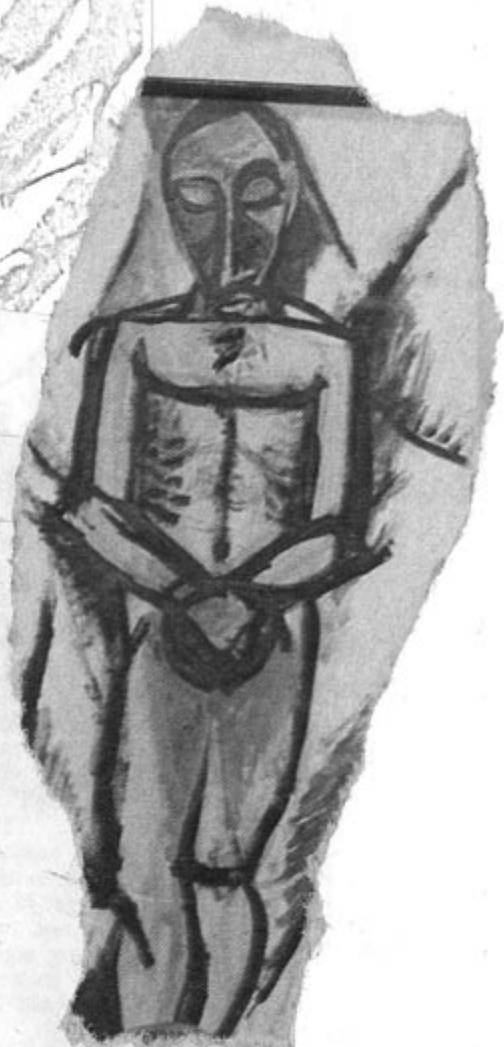


B.



A. Purposeful Owl
 B. Random Owl





Paris doesn't

a Monday

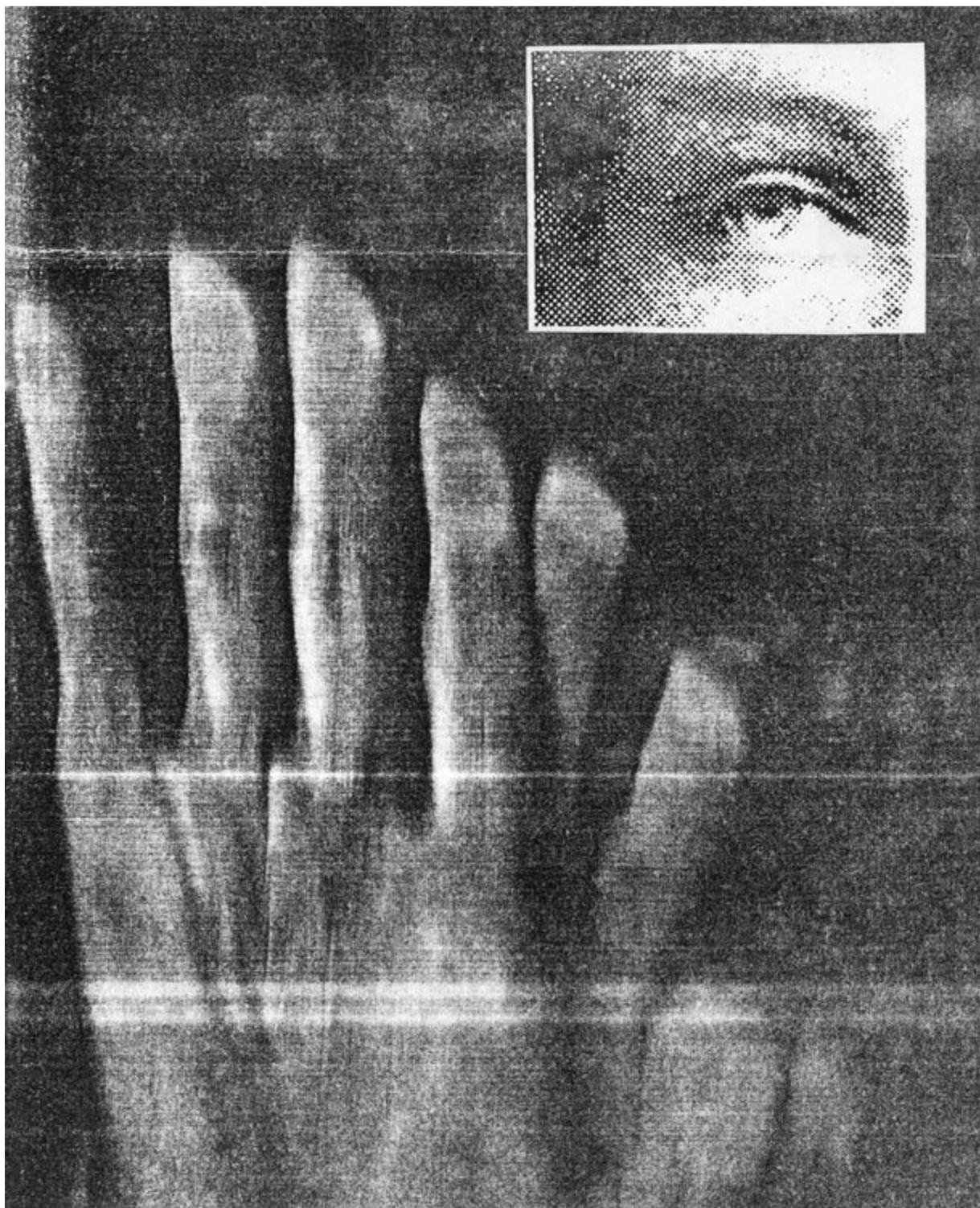
...the stronger who
note of them all
ral days to spare and
feet. According to a

32 of them.
ccount for 255 plaques, fi
ing five for himself. In m
...acement an

marks the site of a f
literary critic Boileau the
ne, the author of fal
...in the 17th centur

River

... study a list
...o at the Pre-
Section de
la Protection
17 Boulevard





5C=0,0u; QH=30,0.5u; KS=0.5,0.75d; 9D=182,2u; 8D=104,1.5u; 6D=14,2d; 10D=357,2u; AS=203,2.25u; 6C=90,2,a0.67u; 5S=160,6u; 8D=312,7u; 5D=222,12.25u; 8C=78,13u; 9C=27,15d; 6H=185,13.5u; 3C=47,16u; 3S=114,20d; 7D=55,30(leaning); KH=0,23u; 9S=180,23u; JH=312,24.5d; 4S=75,25u; 10S=113,30d; 2S=305,30.5u; AC=212,33u; 6S=214,35d; 10C=270,24,a18u; JD=59,24u; 4H=218,46u; AH=330,27,a21d; 7S=145,42u; JS=227,56u; KD=0.5,51u; QS=27,45d; 3H=17,42d; 2D=117,42d; QD=217,42u; KC=317,42,a18d; 2D=46,39d; 10H=114,28u; 2H=275,29d; 8S=300,41u; 4C=99,42d; 4D=98,43u; 7C=112,43u; 9H=32,72d; QC=14,69u; 5H=350,69u; AD=90,56d; JC=42,55d; 7H=300,47,a24.75u; 3D=15.5,169.25,a18.75; finis

Loc of throw disk of card, from a predetermined point in space. Figures give number and out of card, followed by angle in degrees from true north of line segment from predetermined point to point in center of card, distance in inches from predetermined point, altitude in inches from predetermined point, orientation (face-up or face-down) of card, and occasional additional notes.

-Bruce Bode

**the page
your eyes
one word**

trying to scare pe

A CALL FOR SUBMISSIONS

Appearing in April is the Degeneration issue. Appearing in June is phonoSTATIC, in cassette form. For this one, submit sound recordings. Please keep in mind that themes are not rigidly followed for the issues, therefore almost anything is pretty much acceptable.

PHOTOSTATIC EDITOR REWRITES HISTORY

photoSTATIC is a bimonthly notforprophet art journal which focuses on the potentials and peculiarities of the xerographic process as it is used creatively and expressively. The issue you hold here in your hands is the latest in a sporadic series of re-issues brought about, not by reader demand, but out of the editor's itch to go back and rewrite photoSTATIC's history. You see, the first issues of photoSTATIC were, quite rankly, not very good, but I was trying at least. Anyway, I'm so many issues older and "wiser" and so I want to be given another chance. Chance, random. This is the "Random~ re-Issue", conceptually after issue #4, and chronologically after issue #17, hence, issue #4.17. It is "an autonomous editorial improvisation" and the way the works appear herein may tell you more about the editor than they do about the artists who did them (though probably not).

If you have any comments, suggestions or criticisms about this or any issue of photoSTATIC, please feel free to write the editor.

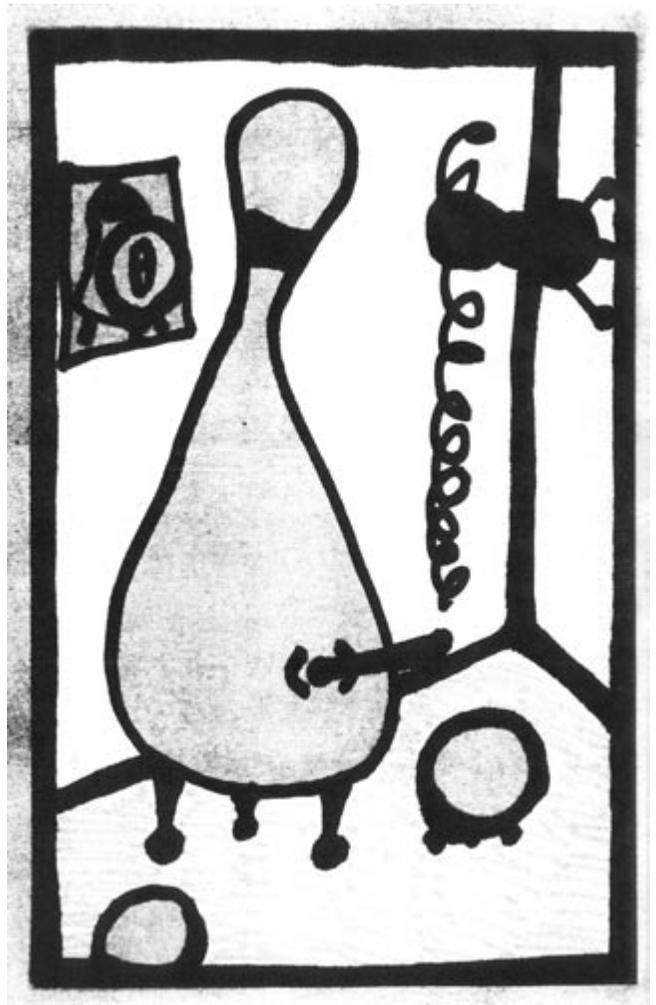


ople

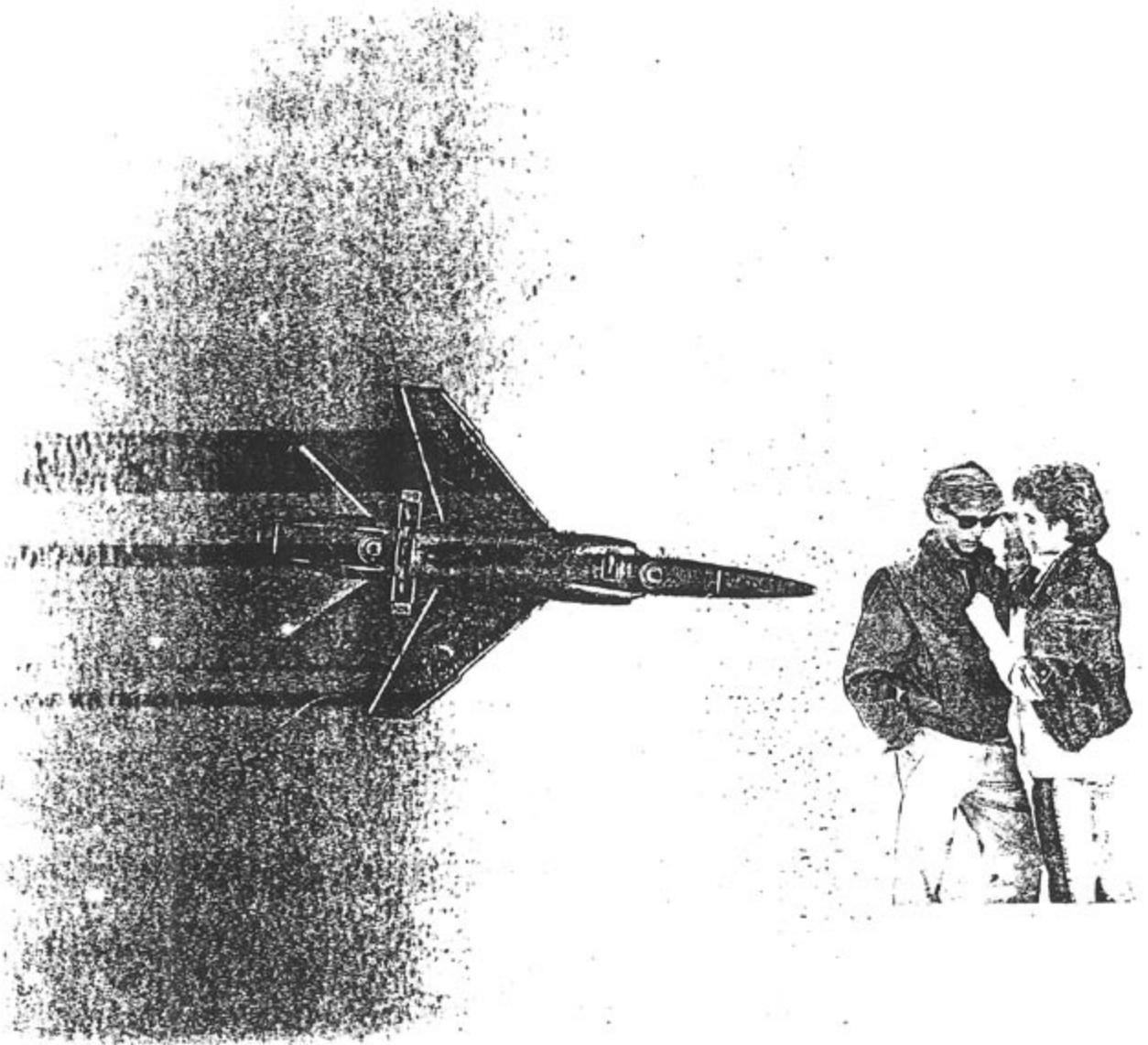
PHANTOM



Randomly Anonymously-placed
Band-aid



Found in a change machine in the Burlington St. "Laundroma"



“Fashion War”

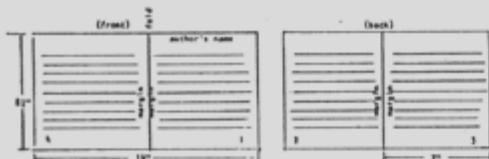


THE ACTS THE SHEFLIFE

is an assembling project devoted to accessing information & commentary about new & experimental literature. Sort of a hybrid of Kostelanetz's work with the assembling idea & Andrews & Bernstein's L=A=N=G-U=A=G=E. This will be an ongoing project. Each issue will have a general theme for exploration. Issue 1 will be "Networking Visual/Verbal Literature" & Issue 2 will be "Polyartistry". The magazine will be issued approximately twice a year. Each issue will remain in print after the initial edition is exhausted.

FORMAT: Contributors should send 200 copies of either 8 1/2x14 folded or 8 1/2x7. Please leave 1/2" margin on right & left edge & if possible both sides should have copy. The first page should include the contributor's name at the top of the page. Each contributor will receive 3 copies payment. If you have any questions as to format or content or your submission will be late, please query.

Deadlines: #1--June 1, 1986 #2--January 1, 1987



XEROX SUTRA EDITIONS 1341 WILLIAMSON RD MADISON WI 53703

An International Mailart Network Project

MANIFESTOS/MOVEMENTS 1986

All work will be collected into a mailart encyclopedia of MANIFESTOS/MOVEMENTS 1986.

No rejections, copy of book to each contributor.

All submissions should include the following:
 1) Name of your movement. 2) Date founded. 3) Description of activities, medias, influences, publications.
 4) Founder. 5) Manifesto. 6) Any supporting information, graphics, articles, publications & recordings.

deadline December 31, 1986



"What will art historians do if in 1986 alone several hundred new movements appear out of nowhere! This is a demonstration of individual focus & collective power."

We hope to set up a tour of all material collected. Any gallery, exhibition space, or individual who is interested in exhibiting the show in 1987 should get in contact with Mikal And s/o THE AVANT GARDE MUSEUM OF TEMPORARY ART.

send all work & inquiries to:
 THE AVANT GARDE MUSEUM OF TEMPORARY ART
 1341 Williamson, Madison WISC 53703

"THIS IS WHAT ALL POPULAR MUSIC IS BOUND TO SOUND LIKE IN TEN YEARS"

FEATURING WORK BY THE HAINES; QUA DIGS UNDER PARIS'S; RICHARD KOSTELANETZ; LL. DOWN; THE LESS THAN ADROGATE BAND; TIM RINGER; D.E. FULLER; KATHLEEN YEARWOOD. DUPLICATED IN REAL TIME.

"THIS QUOTATION MAY HAVE BEEN TAKEN OUT OF CONTEXT..."
 —WARREN ONG



GET THE 30 MINUTE HIGH-FIDELITY STEREO CASSETTE

NOW AVAILABLE
 \$3.50 postage paid from
 phonoSTATIC, 330 S.
 Linn 7, Iowa City,
 IA 52240.

INTERNATIONAL MUSIC NETWORK COMPILATION

SHEET MUSIC

Soliciting original works of music derived from any form of notation or scoring. Submissions should be 5 minutes or less & be recorded on high-bias chromium tape with hame dolby. The complete score of the music submitted should be included also & should be b & w, (xeroxes of score are acceptable.)

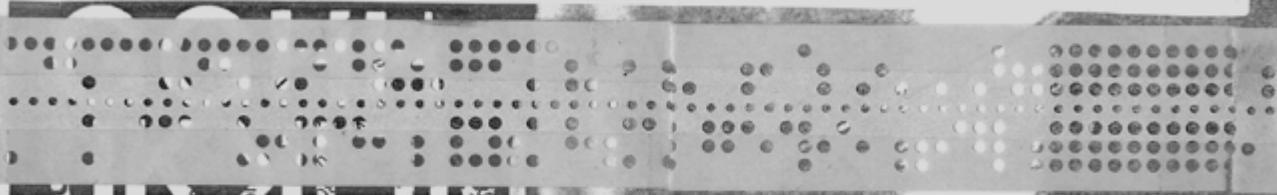
Deadline: December 31, 1986

All contributors will receive one copy of tape & accompanying portfolio of scores. Subsequent copies are available to the artists at cost.

AUDIO MUZIXA QET
 1341 williamson madison WI 53703



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



Random
is
this
issue.

