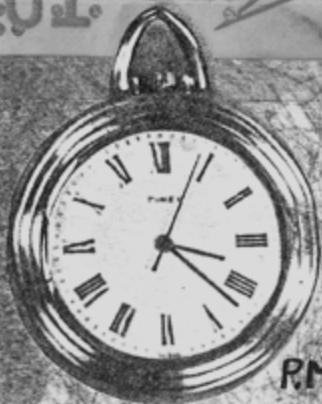
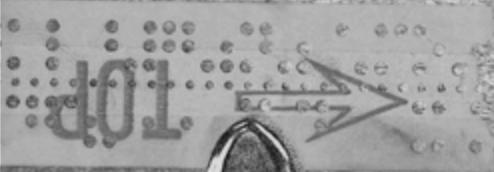
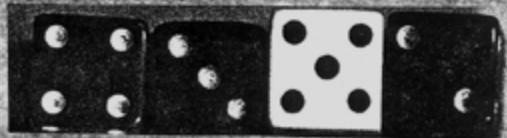


photo  
STATISTIC



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.

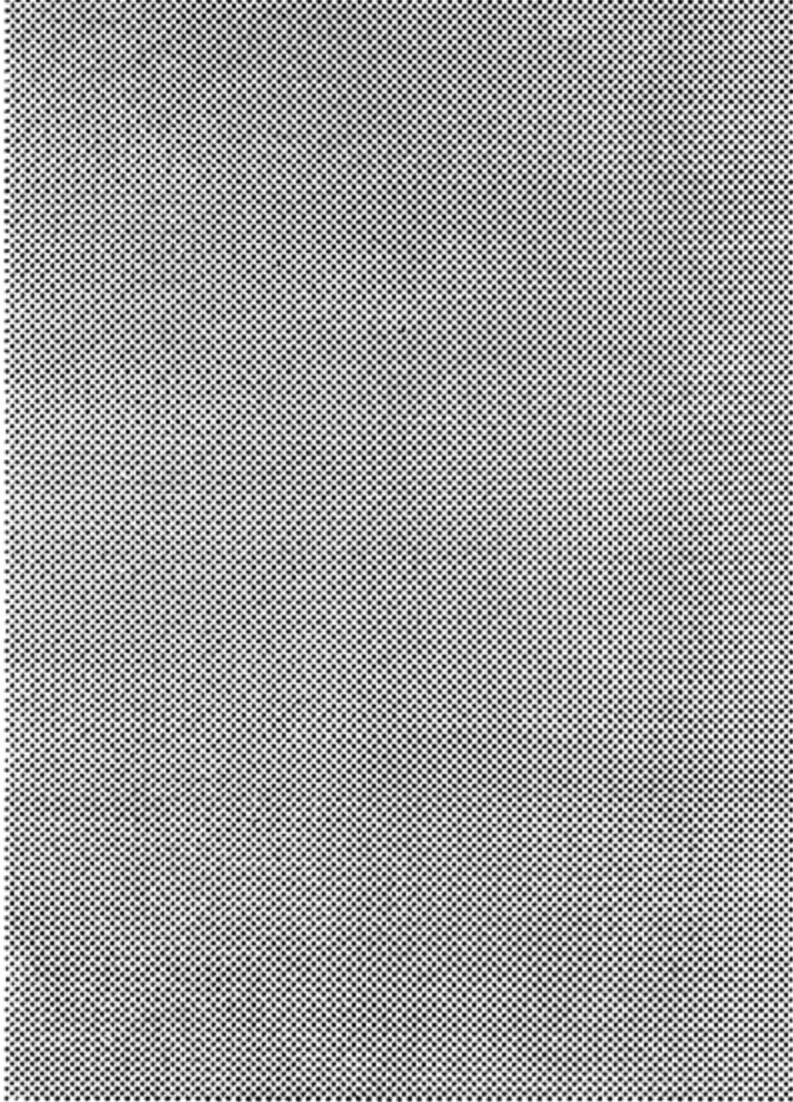
The MANAGEMENT

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





# MY CHRISTMAS

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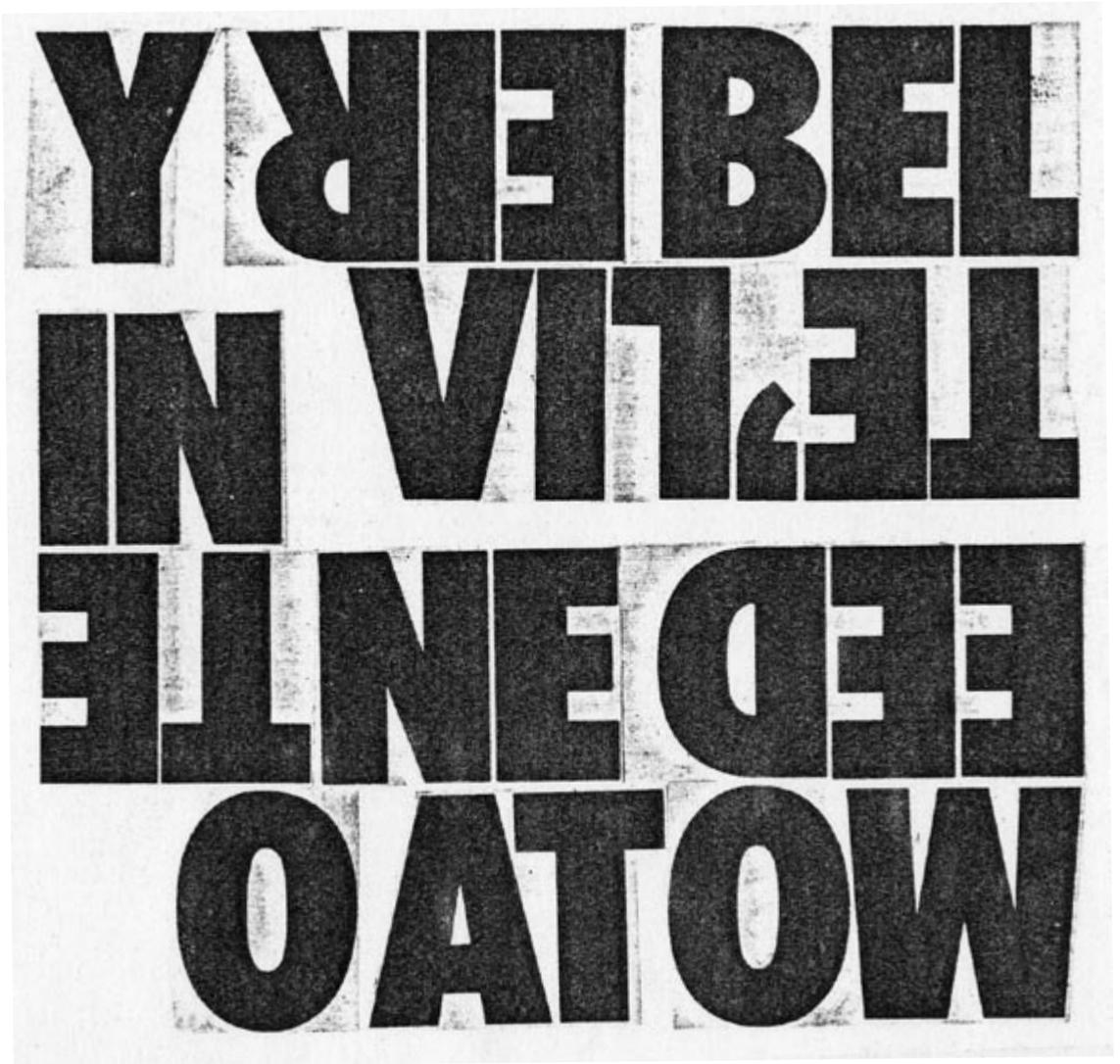
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 cosmic rays of any sort

- 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

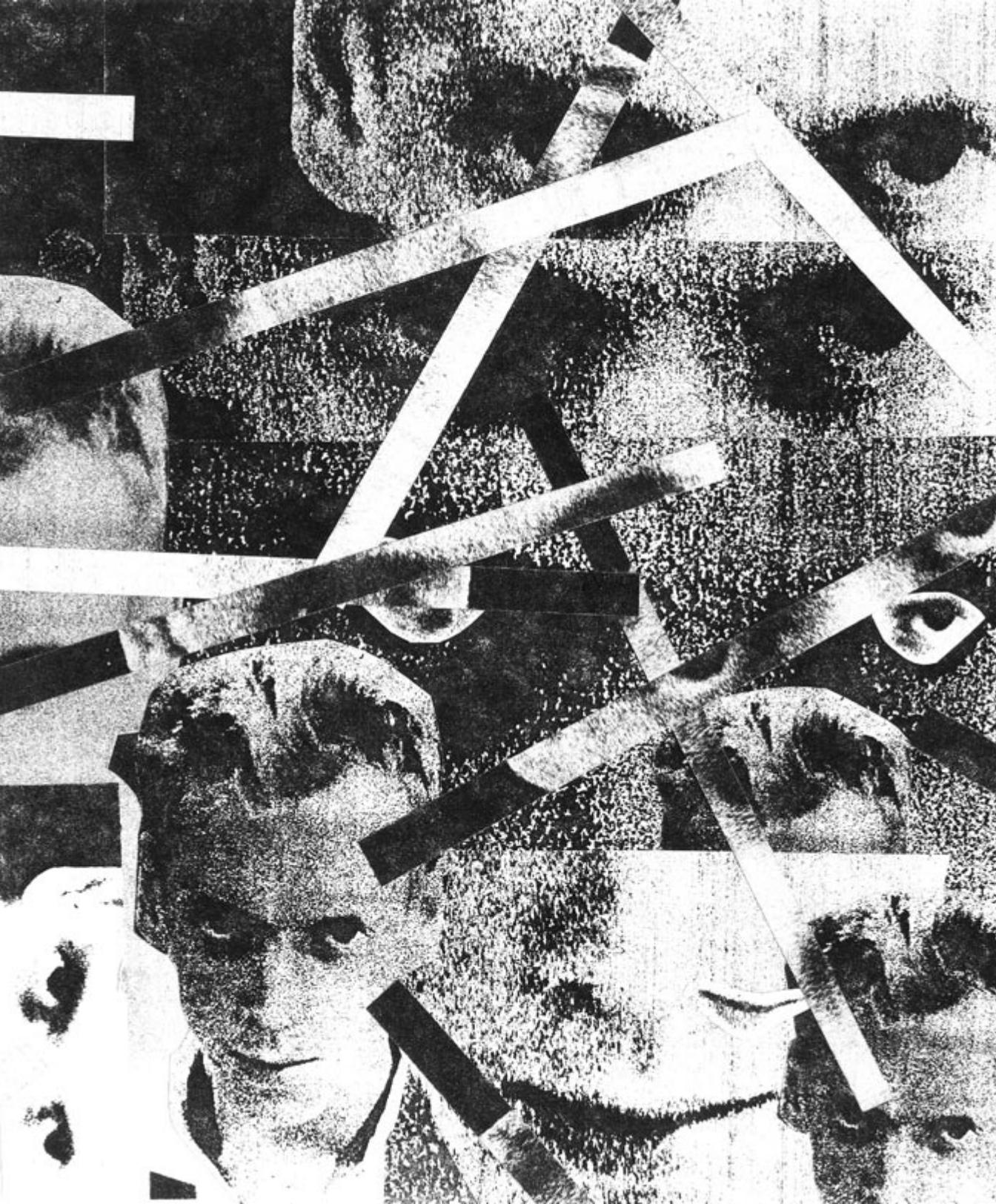
- 117 top: DiMichele  
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- 120 top right: Anon.  
top left: Eric tooley  
bottom: found
- 121 Dan Welch
- 122 Paul Neff



TUES & F  
NM CNU.  
HYRWL  
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# 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

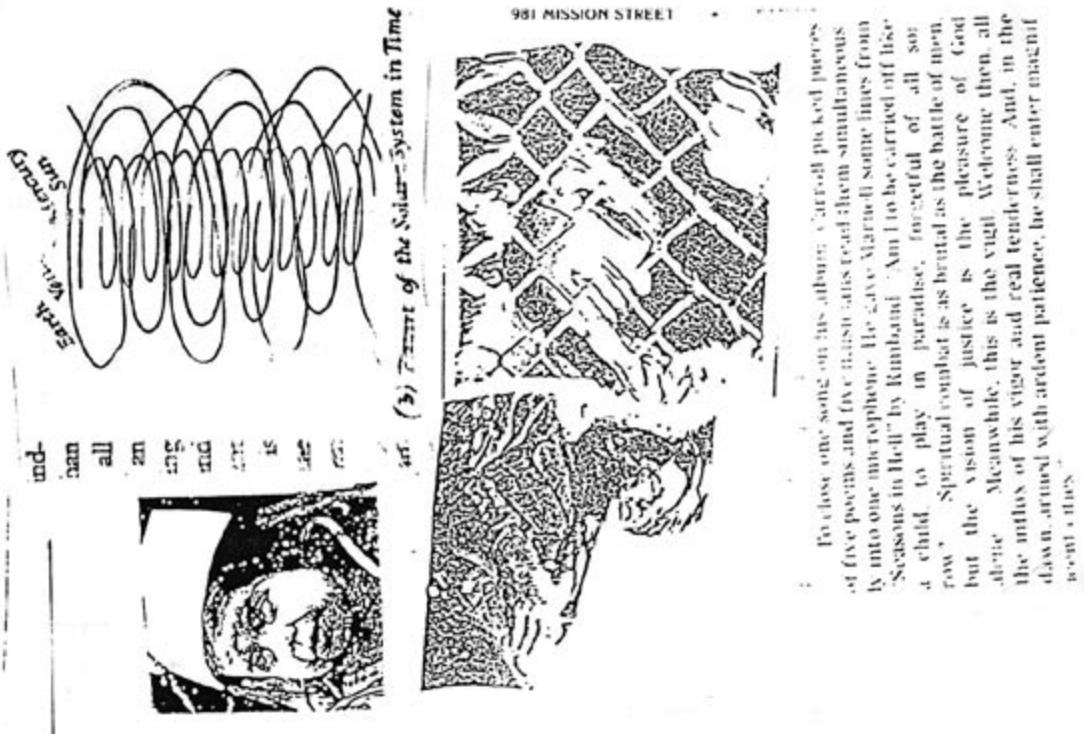


"Wow!" Steve said. "I'm not surprised that you own the joint. The thing that throws me is that

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?

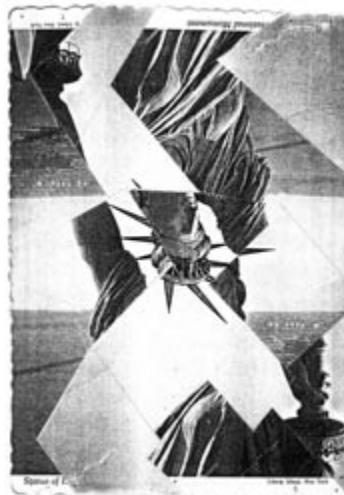
In his book Entropy and Art, Rudolf Arnheim makes the following statements -

. . . 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

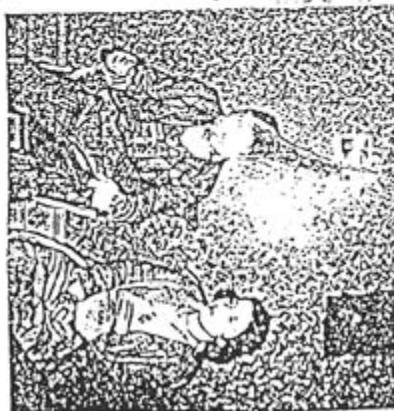
destruction" within their pages; these books are at first, second, and third glance much different than their 18th and 19th century predecessors. The accepted forms of fiction—the Freitag Triangle, “establishment of structural theme”, even grammar and syntax — have mutated. The declarative sentence, 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 set 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 " $\infty$ "), 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 said unto him, What wilt thou that I should do unto thee? *My sin,*

ances unique unto him, Yen. But even from adult rules, they are predicted. Linguists have been able to specify

certain noblemen, whose son was sick at Că-păr'nă-ŭm.

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) is a son liveth. Example of the* men 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 Băr-ti-mă'ŭs, the son of Ti-mă'ŭs, sat by the highway side begging.

And when he heard that it they were together, he began

ew labels and attention to new

child's increasing ability to perceive 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 Măg'dă-lēne came and told 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

and the doors were shut: Nonessential

omitted. Prefixes and suffixes

Klima, 1968). People who know

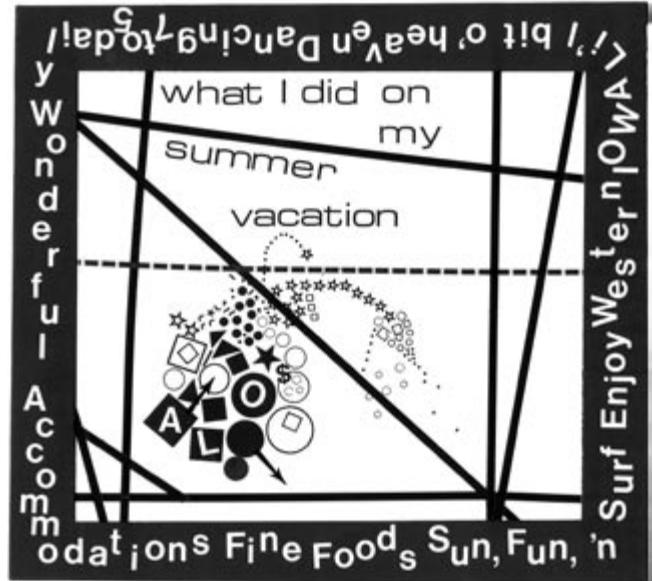
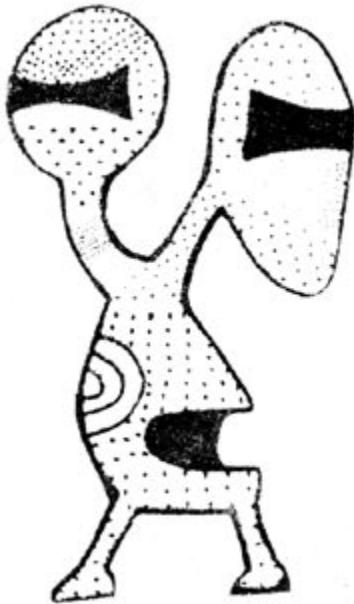
she means, and they often





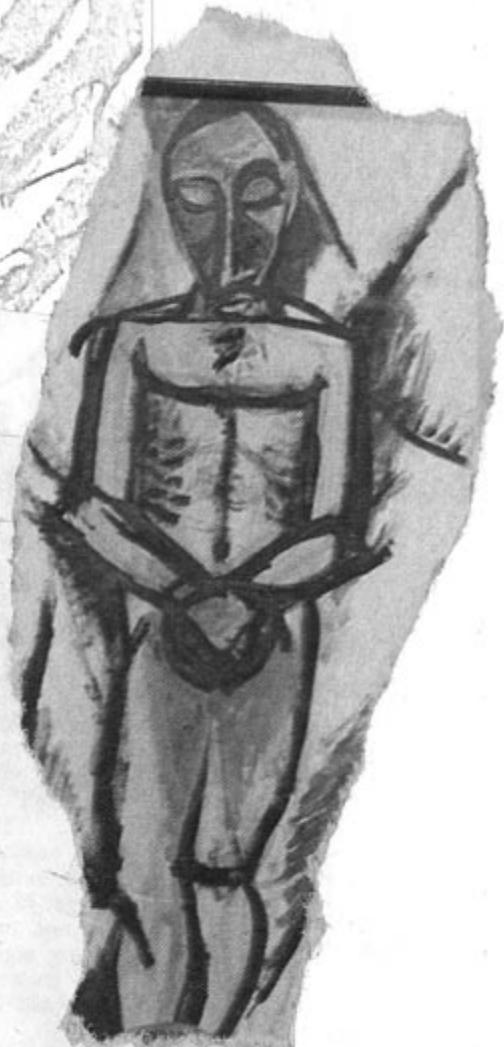


*eric Toolay*



A. Purposeful Owl  
 B. Random Owl





Paris doesn't

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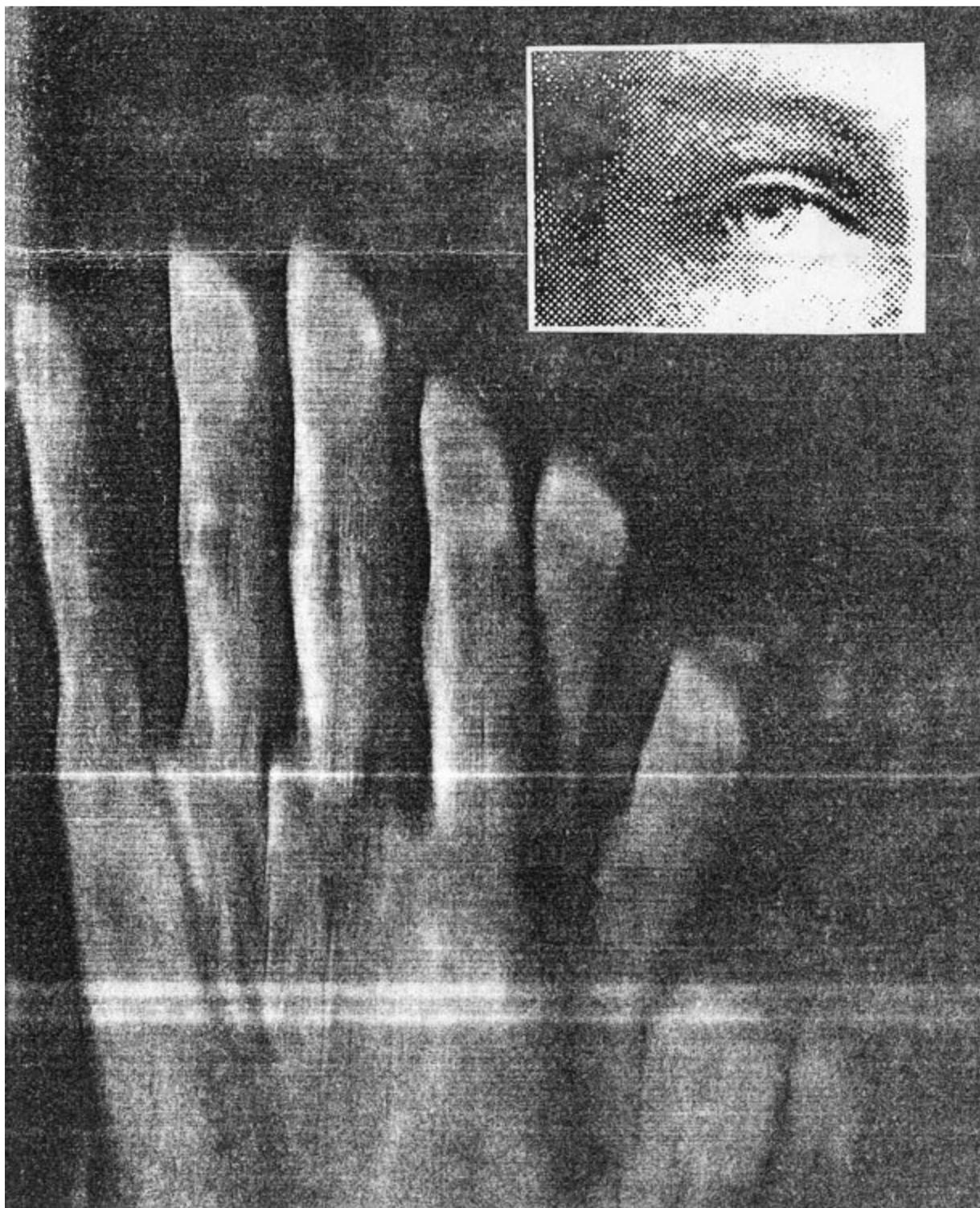
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5C=0,0u; QH=30,0.5u; KS=0.5,0.75d; 9D=182,2u; 8D=104,1.5u; 6D=14,2d; 10D=357,2u; AS=203,2.25u; 6C=90,2,a0.67u; 5S=160,6u; 8D=312,7u; 5D=222,12.25u; 8C=78,13u; 9C=27,15d; 6H=185,13.5u; 3C=47,16u; 3S=114,20d; 7D=55,30(leaning); KH=0,23u; 9S=180,23u; 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

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-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.

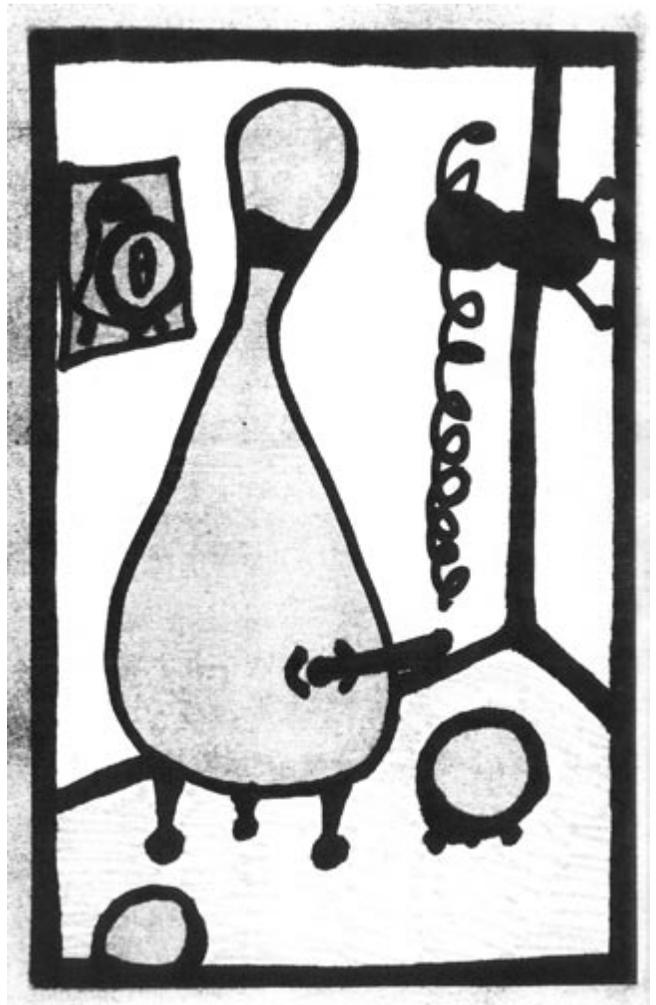


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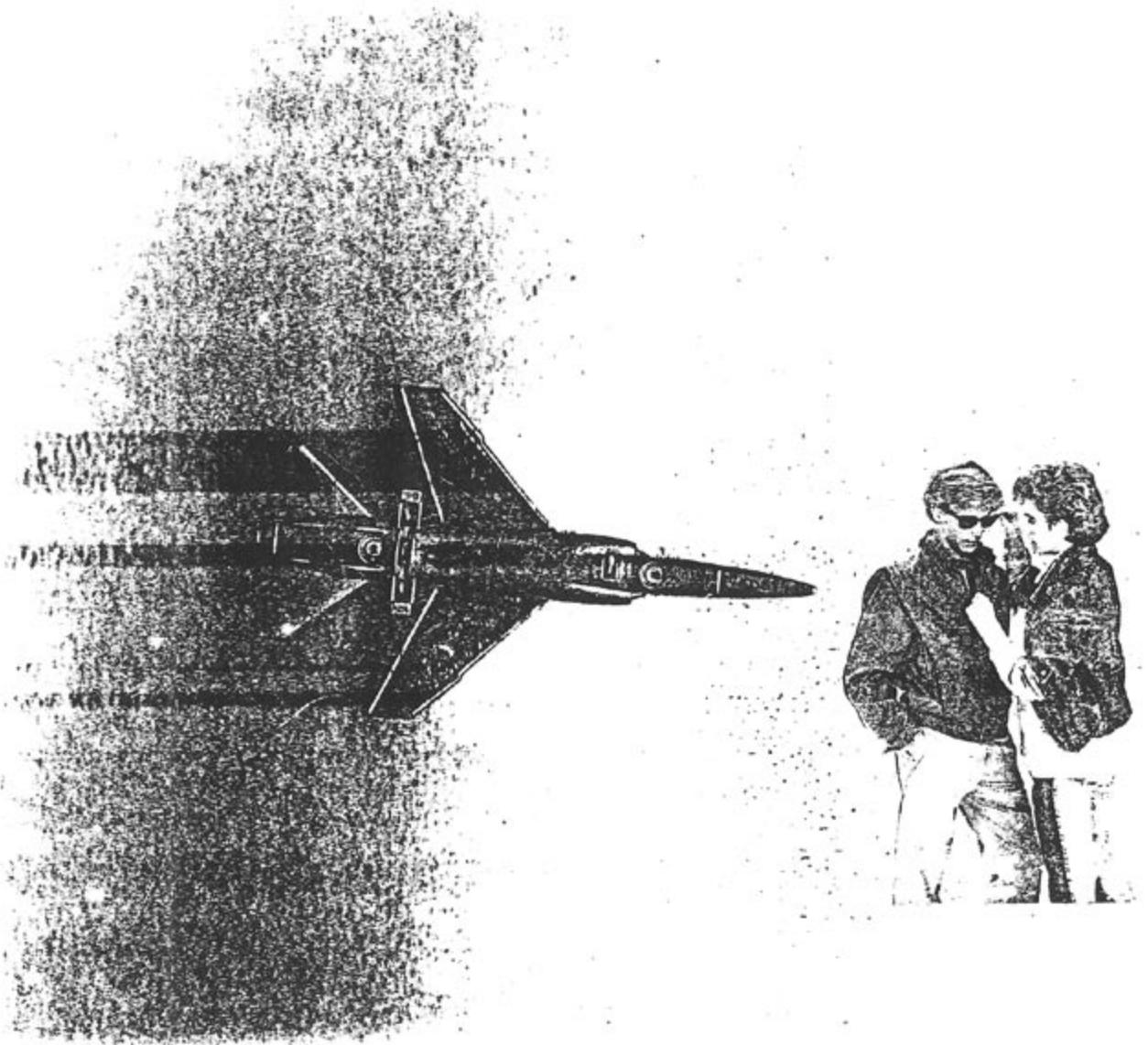
# PHANTOM



Randomly Anonymously-placed  
Band-aid



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



“Fashion War”

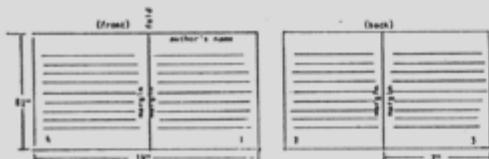


## THE ACTS THE SHEFLIFE

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



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 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."

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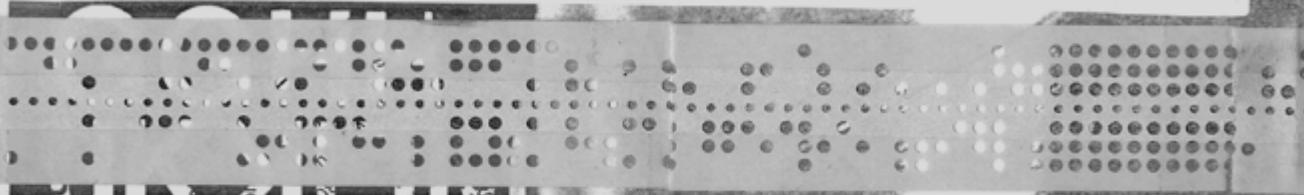
Deadline: December 31, 1986

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

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Random  
is  
this  
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