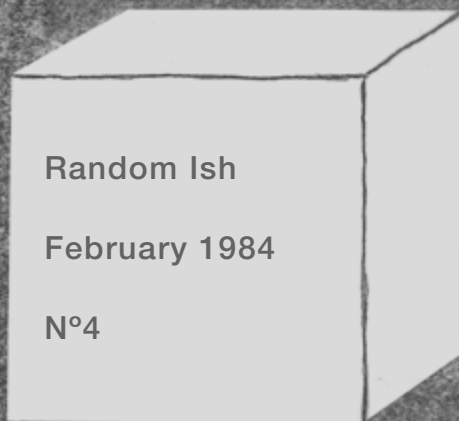


p h o t o
S T A T I C



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.

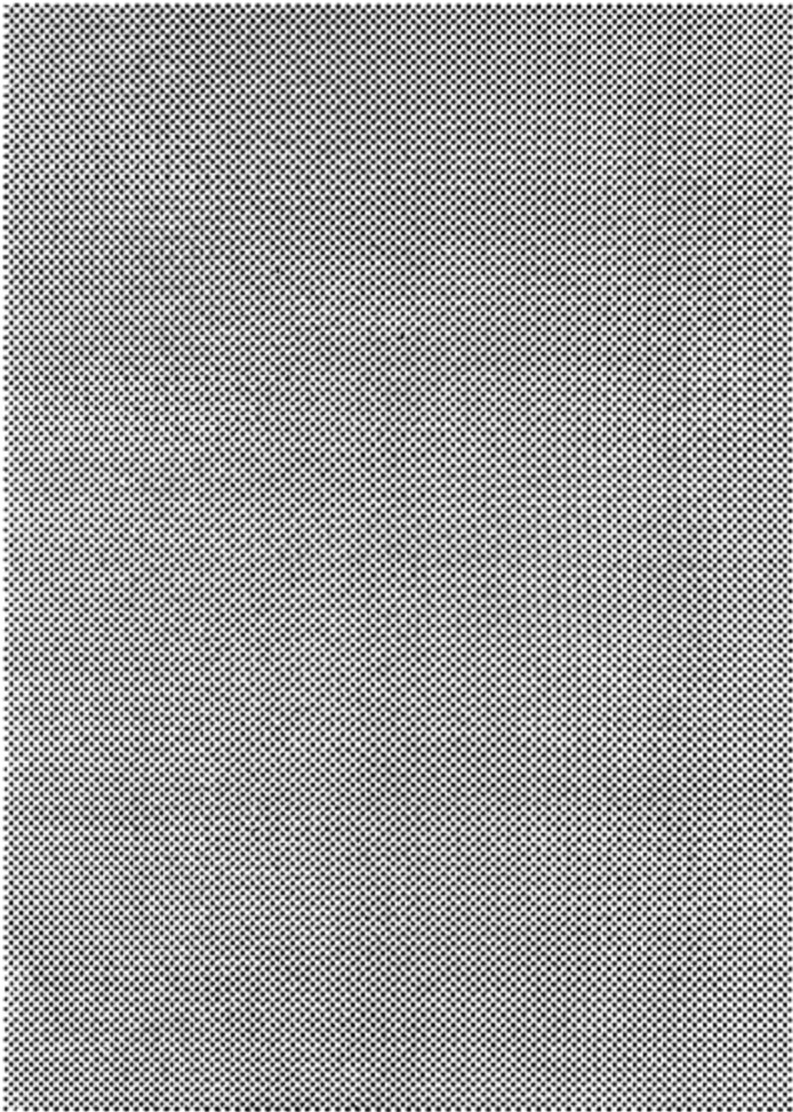
The MANAGEMENT

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.

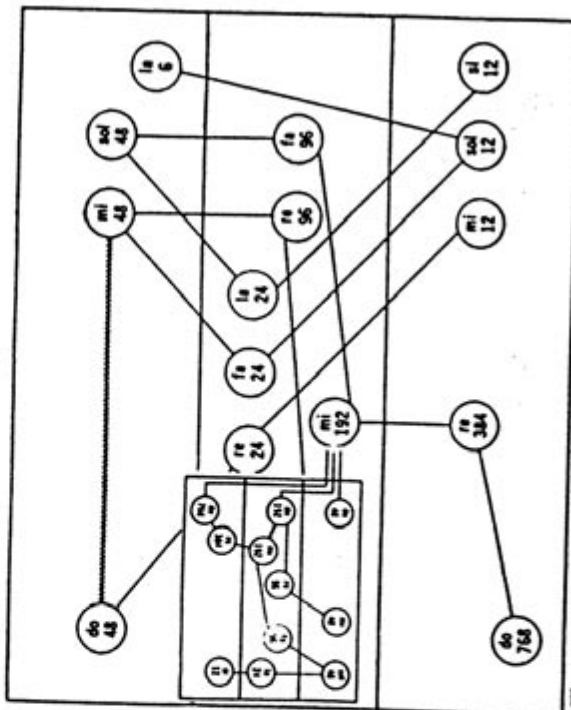


CHOOSE ONE

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

and the third mi 12. Thus the first and third octaves stop at notes which are unable to pass to the following notes.
action of the human body.
: Milky Way, are as points
dium in which any world
is to a point. The cross-
in the cell moves; the sur-
in man moves; the ecclesi-
with moves; and the disk of
infinity, and the relation
as the relation between a
that they are doubly in-
ed. And when we compare
world which it inhabits our
the comparison is between

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



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."

Issue Credits (by page no.)

94 left: Warren Ong
right: Crag Hill
95 Paul Neff
96-97 DiMichele
98 Joel Lipman
99-100 Ll. Dunn

101 Seaghan Cotter-Brown
102 Portrait of Paul
Neff by Ll. Dunn
103 Dave Larew
104 Joel Lipman
106 DiMichele
107 Warren Ong
108 DiMichele



MY CHRISTMAS

osed not
In the same way, though we
but tons of flesh and sap, but organic bodies multiplied by infinity cubed
strutture a human body. An infinite number of organic bodies mean nothing
constitute a solid block on which one may sit. An infinite number of cells
make meaningless extension, but a point multiplied by infinity cubed can
introduction

introduction



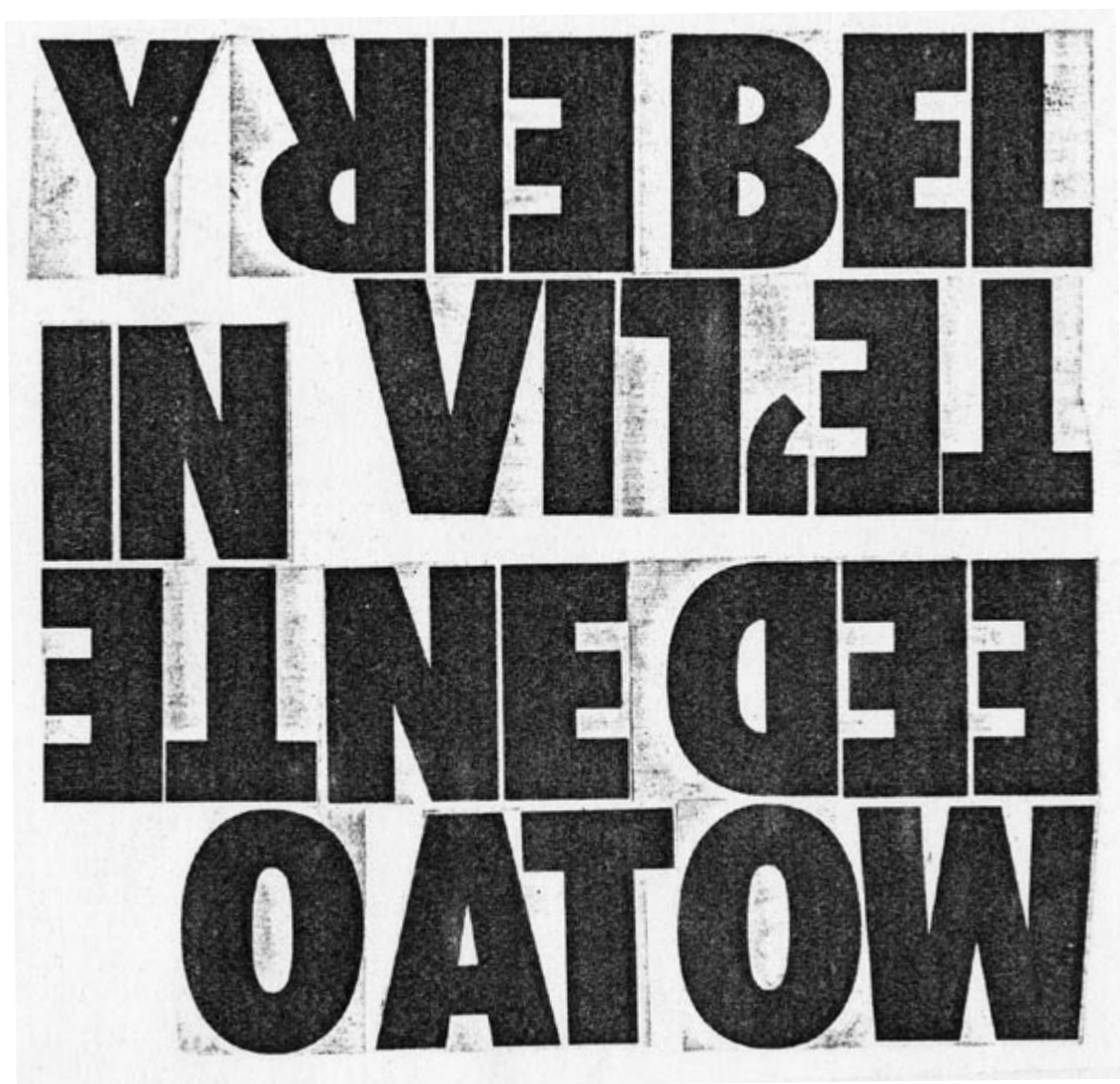
at system to that occupied
when our sun - currently
the Sirian sun, with
than solar radiation and
in the darkest interior of
heaven and infra-hell
cosmic rays of any other

- 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

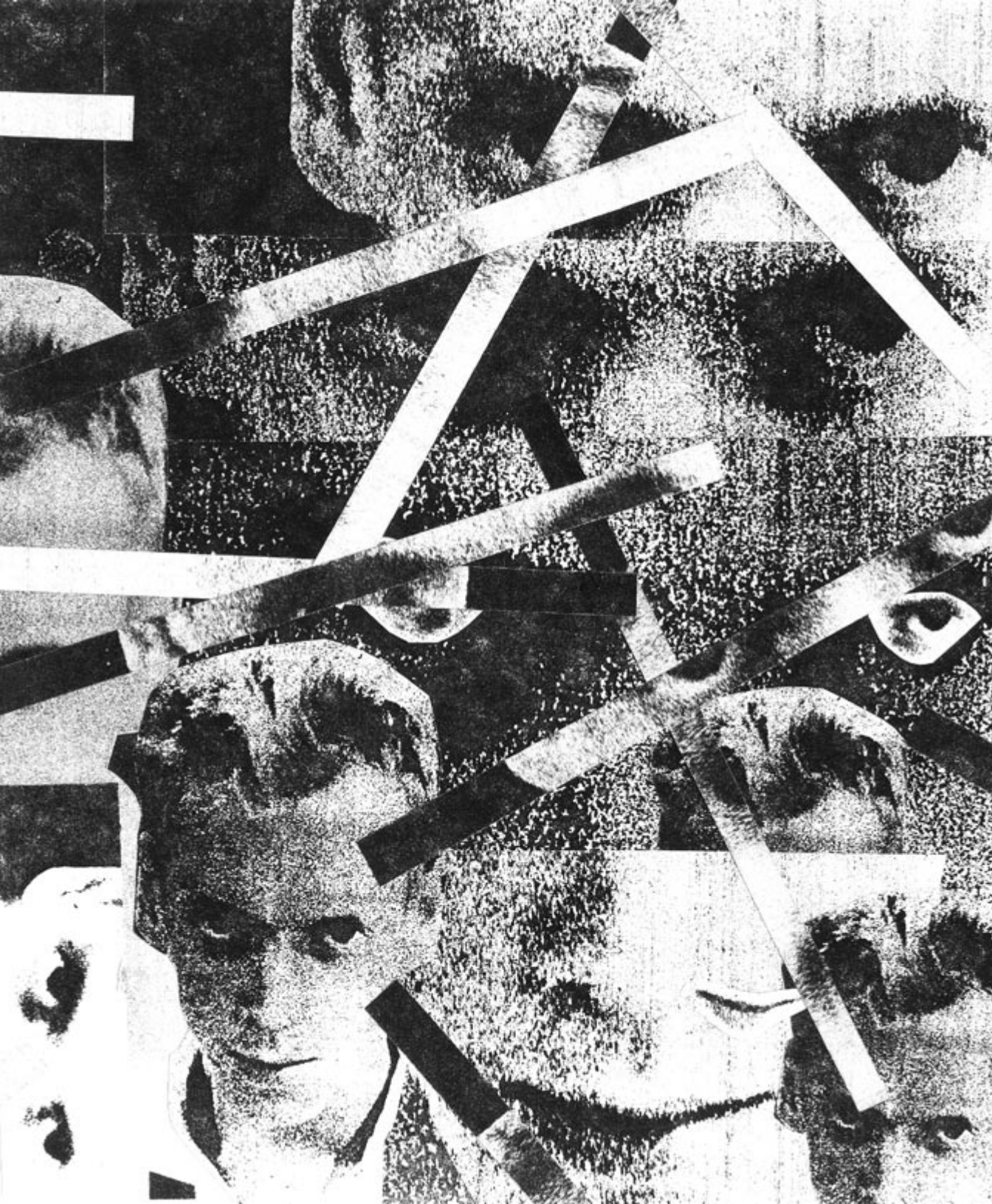
- 117 top: DiMichele
bottom: Bruce Bedell
- 118-119 Miekal And
- 120 top right: Anon.
top left: Eric tooley
bottom: found
- 121 Dan Welch
- 122 Paul Neff



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







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 AROUND, DON'T WORRY

PER TION SNOWFLOWER
Air Force and were looking for a high-paying fly
joy. 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

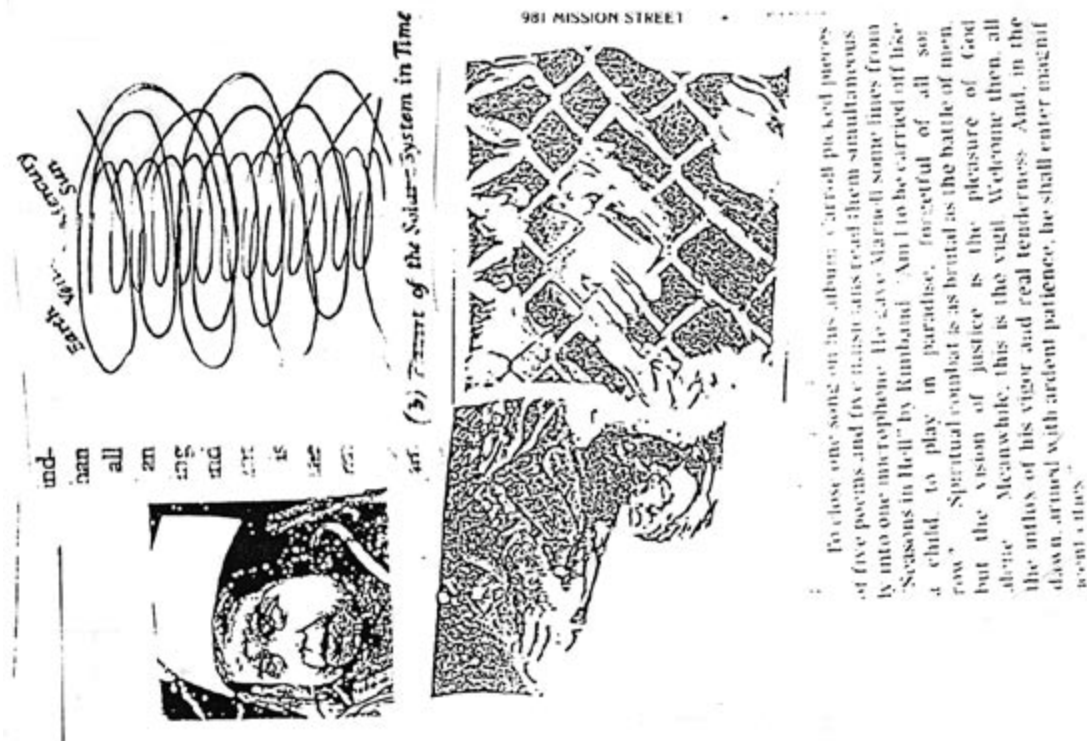


"Wow!" Steve said. "I'm not surprised that you
own the joint. The thing that throws me is that

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?

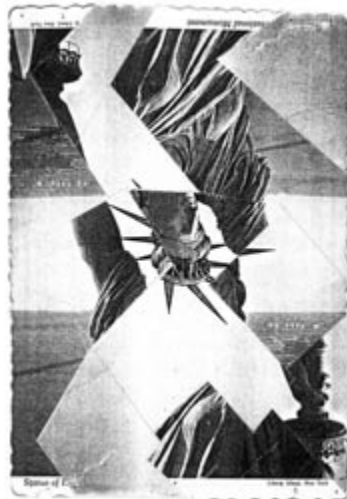
In his book Entropy and Art, Rudolf Arnheim makes the following statements -

. . . 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 '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 " ∞ "), 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.

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? The high

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

certain nobleman, whose son was sick at Că-pěr'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. The
51 son liveth. Ample of the
52 word the

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-mā'ūs, the son of Ti-mā'ūs, sat by the high-way side begging.

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

new labels and attention to the child's increasing ability to perceive the 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.

8 Mary Măg'dă-lēne came and
the disciples that she had
in the Lord, and *that* he had
given these things unto her.

Then the same day at evening
being the first day of the week

and the doors were closed. Rob: Noness

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 sick at Capernaum.

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, Yes. The son liveth. A sample of the ten though word 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, Take away this my sickness: and himself believed, that he should be whole.

54 ¶ And again he came thence into Cana of Galilee, where he was called Clark. And he again between in the other child, 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 Bartimaeus, the son of Ti-mo-thae, sat by the high-way side begging.

47 And when he heard that it was Jesus of Nazareth, he began to cry with a loud voice, saying, Have mercy on me, O thou Son of David.
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, that I may see.
53 And Jesus said unto him, Thy faith hath made thee whole. And he immediately received his sight, and followed him, saying, I believe, O Son of David.

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 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, her company and the doors were? Nonessential omitted. Prefixes and suffixes (Klima, 1968). People who know she means, and they often well.

that I am baptized withal
can be baptized:

but to sit on my right hand
my left hand is not mine
for it shall be given to
it of whom it is prepared.

¶ And the ten heard it,
and were at least displeased

to lay a central role to the
perceptions of its influence
researchers studied tapes of ac
adults greatly overestimate

can have acquired a basic vocab

of course, when he had no longer

own to them, his name a certain

family, and await a certain lev

on the moved around the age

are compared with those

components are largely limited to

words, such as articles and c

are also omitted (Brown, Cazd

how the child can usually unders

respond by expanding the child's

Most parents believe that th

them for their grammar

mistakes in words,

language development. Ye

verbs suggests that, in this c

tant. Does reinforcement p

opment? Or are parents' p

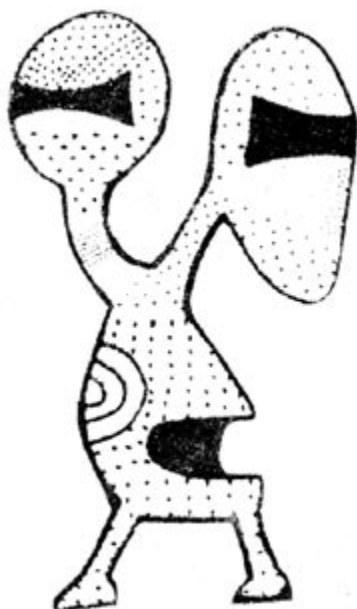
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ons, they concluded that



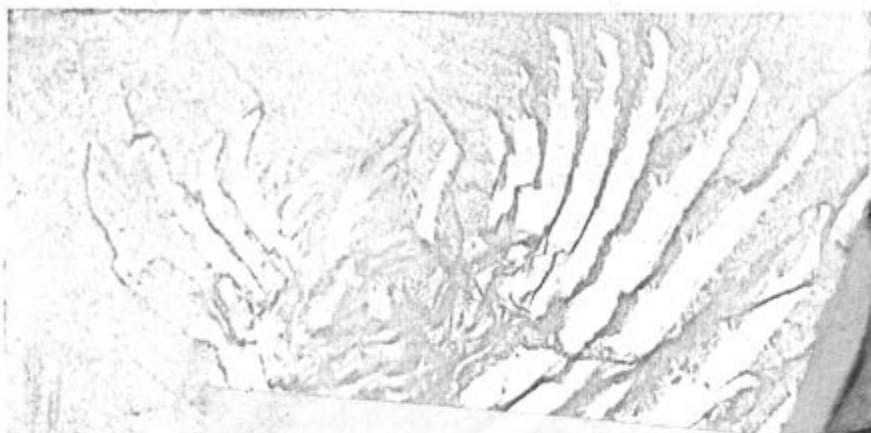


eric TooLay



A. Purposeful Owl
B. Random Owl





Paris doesn't

a Monday

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

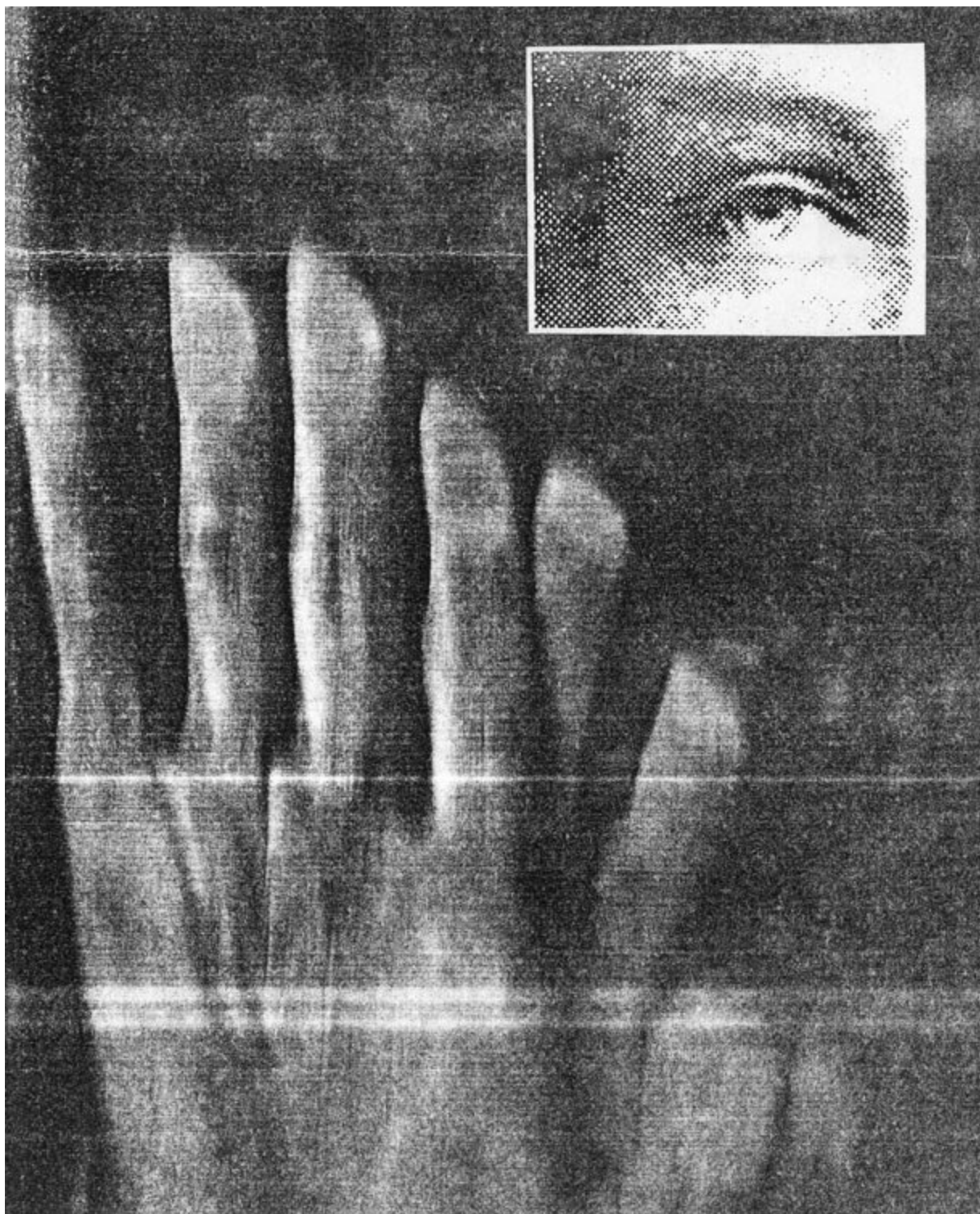
32 of them.
ccount for 255 plaques, fi
ing five for himself. In m
placement an

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

the

River

to study a list
to 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=10
4,1.5u; 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=114,20
d; 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=21
8,46u; AH=330,27,a21d; 7S=145,42u; JS=227,56u; KD=0
.5,51u; QS=27,45d; 3H=17,42d; 2D=117,42d; QD=217,42
u; KC=317,42,a18d; 2D=46,39d; 10H=114,28u; 2H=275,2
9d; 8S=300,41u; 4C=99,42d; 4D=98,43u; 7C=112,43u; 9
H=32,72d; QC=14,69u; 5H=350,69u; AD=90,56d; JC=42,5
5d; 7H=300,47,a24.75u; 3D=15.5,169.25,a18.75; finis

Low of throw disk of earth, 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 Bedell

**the page
your eyes
one word**

trying to scare pe



ople

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

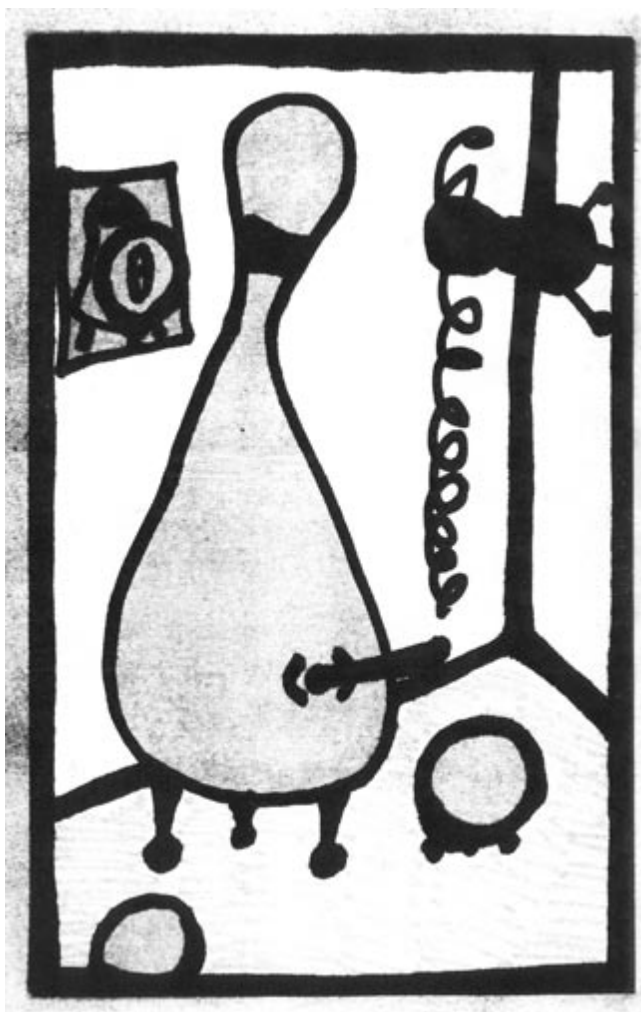
photoSTATIC is a bimonthly notforprophet art journal which focuses on the potentials and peculiarities of the xerographic process as it is used creatively and expressively. The issue you hold here in your hands is the latest in a sporadic series of re-issues brought about, not by reader demand, but out 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.

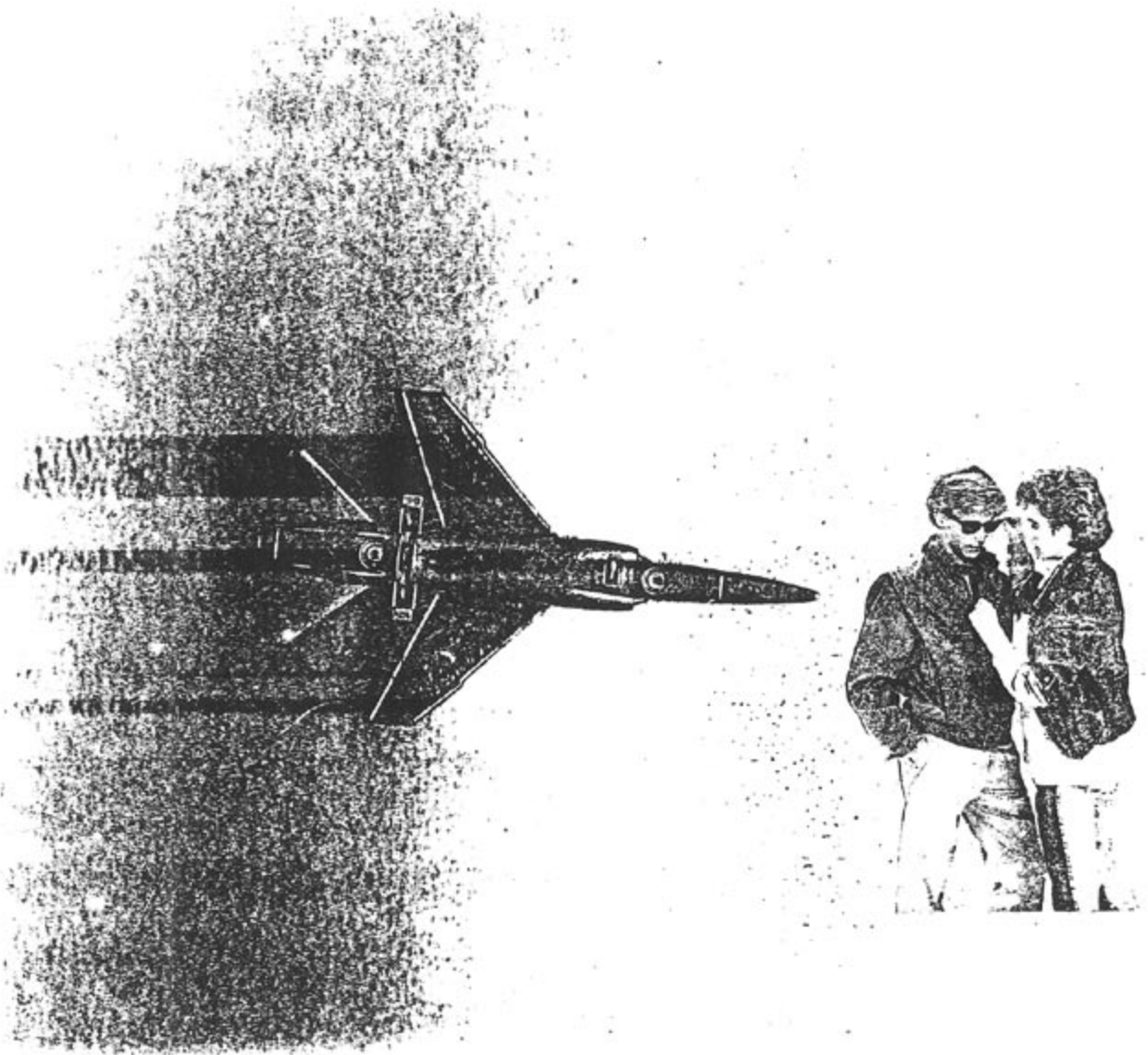
PHANTOM



Randomly Anonymously-placed
Band-aid



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



"Fashion War"

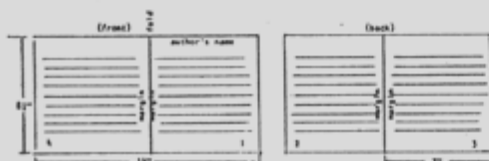


THE ACTS THE SHEFLIFE

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=M=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 1/2 x 14 folded or 8 1/2 x 7. Please leave 3" 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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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.

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"THIS QUOTATION MAY HAVE BEEN TAKEN OUT OF CONTEXT..."

—WARREN ONG



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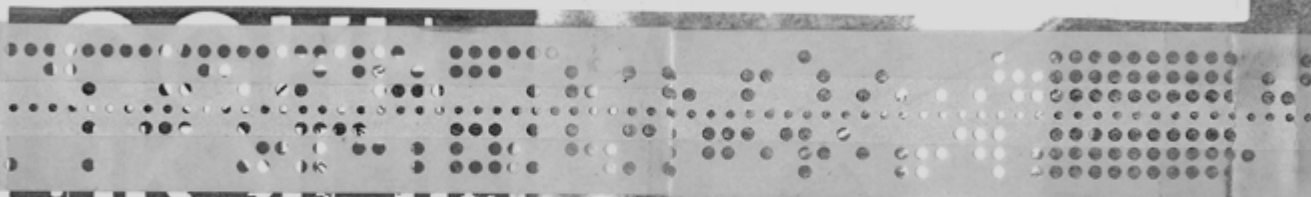
Deadline: December 31, 1986

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

AUDIO MUZIXA QET
1341 williamson madison WI 53703



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Random
is
this
issue.