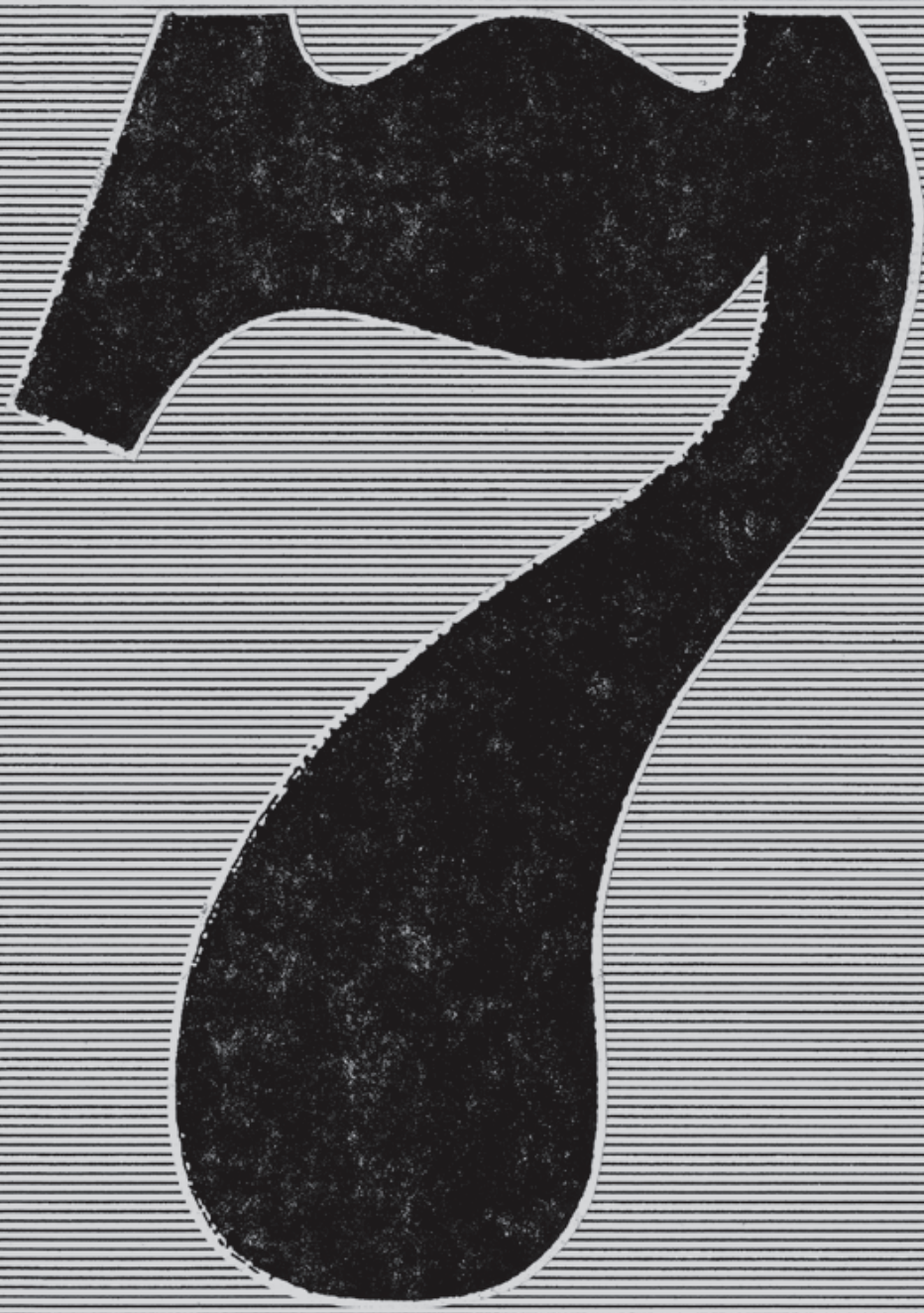
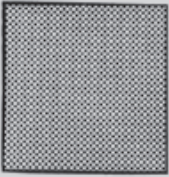


SEPTEMBER 1984



SPROCKETS

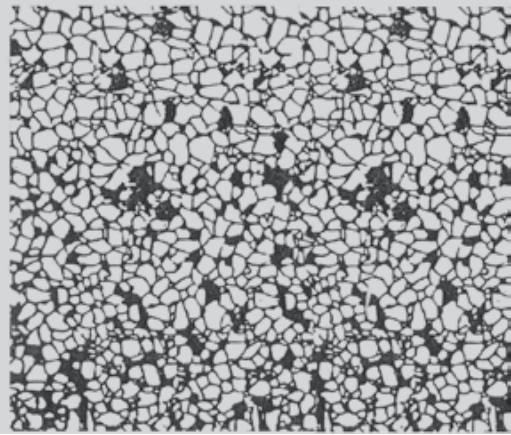
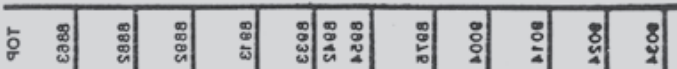
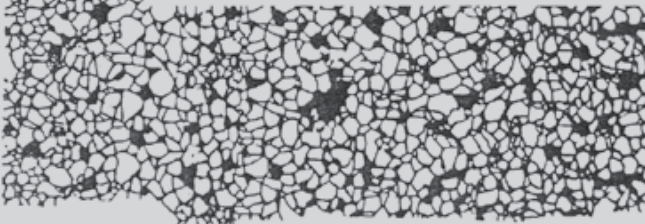
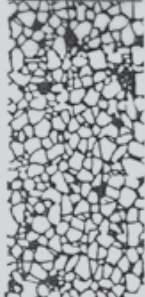


photoSTATIC is a nonprofit every-other-month periodical, currently one month late, but back on schedule. photoSTATIC was started just over one year ago to to create a displaycase for persons doing work in the xerographic medium specifically and any machineart generally. As such, photoSTATIC has printed material dealing with many of the diverse media associated with the diffuse world of contemporary arts and activities, including xerox, photography, motion pictures, performance, video, and multimedia, as well as the phonoSTATIC cassette, which featured electronic music and sound pieces. We would like to continue to do so in the future, and hope to expand the scope of this project, so if you have any ideas or images or sounds which you feel are appropriate, enlighten us by sending them in.

The phonoSTATIC cassette (6') as well as back issues of issues numbers 5 and 6 are still available. The cassette is \$2 and the issues are 50 cents each. Please include 50 cents postage for each item ordered.

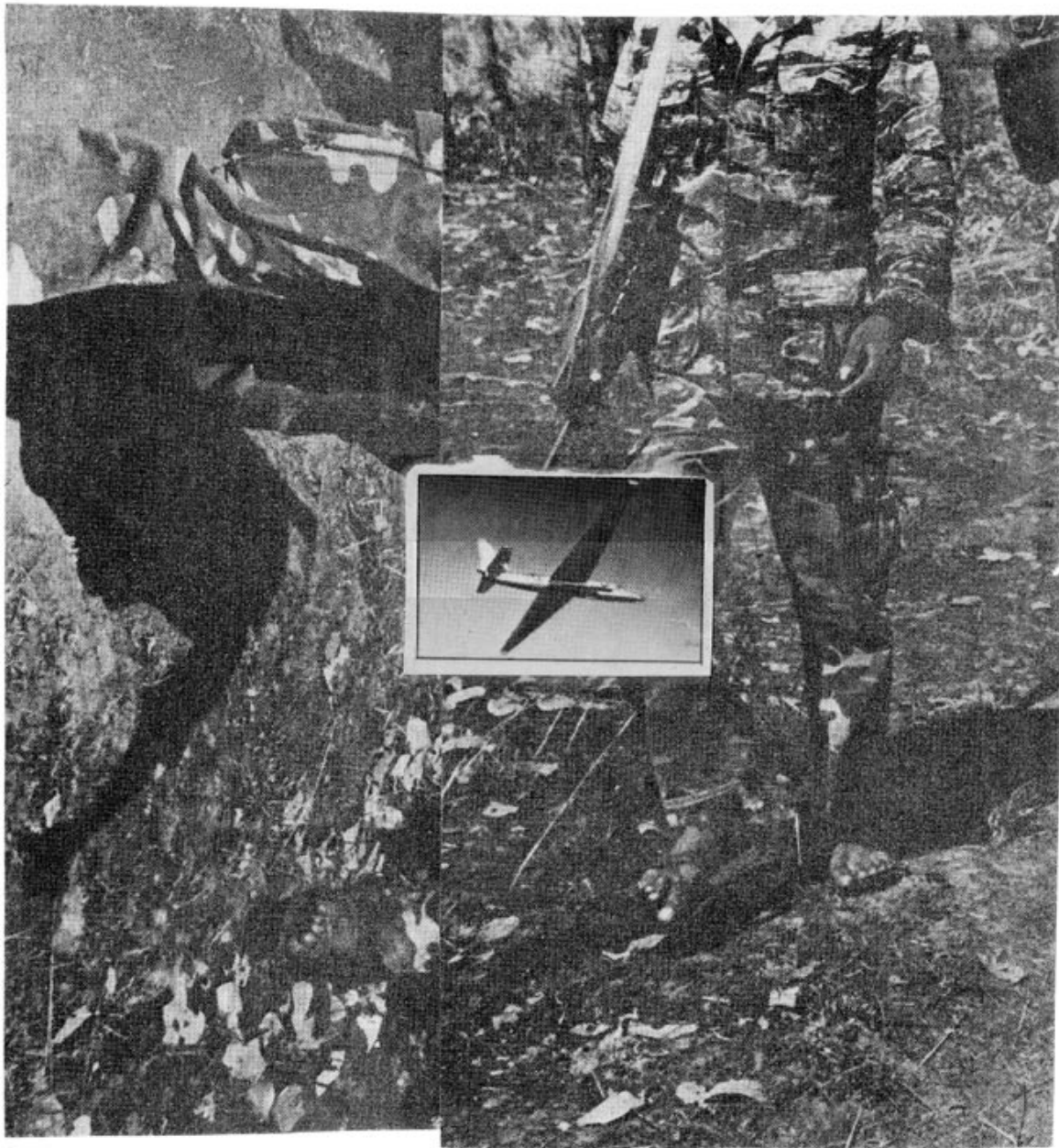
photoSTATIC is edited by Lloyd Dunn, with much advice from friends. He is currently at work on other projects.

MEET De-12





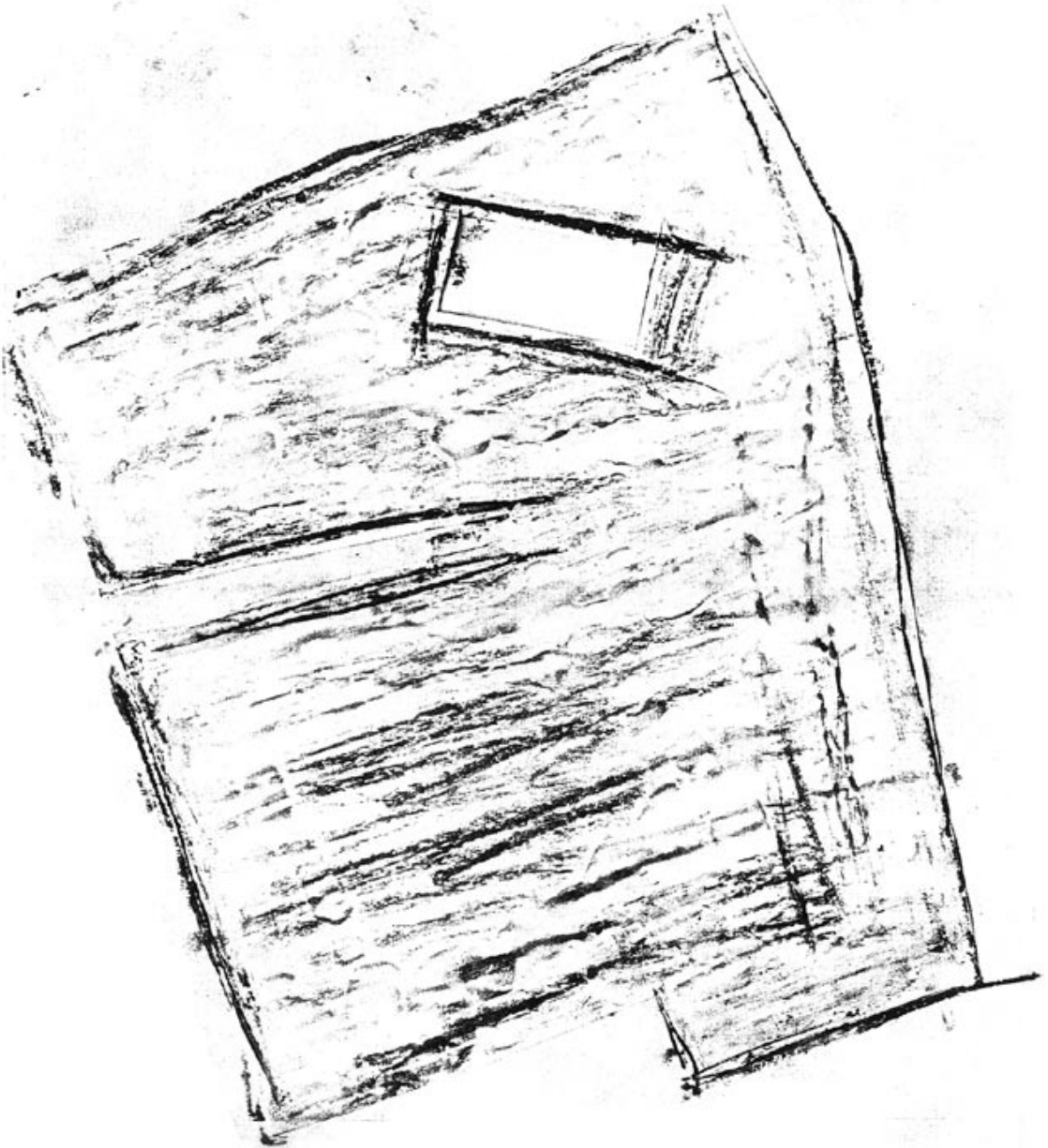
44



**parties,  
and crucial information."**

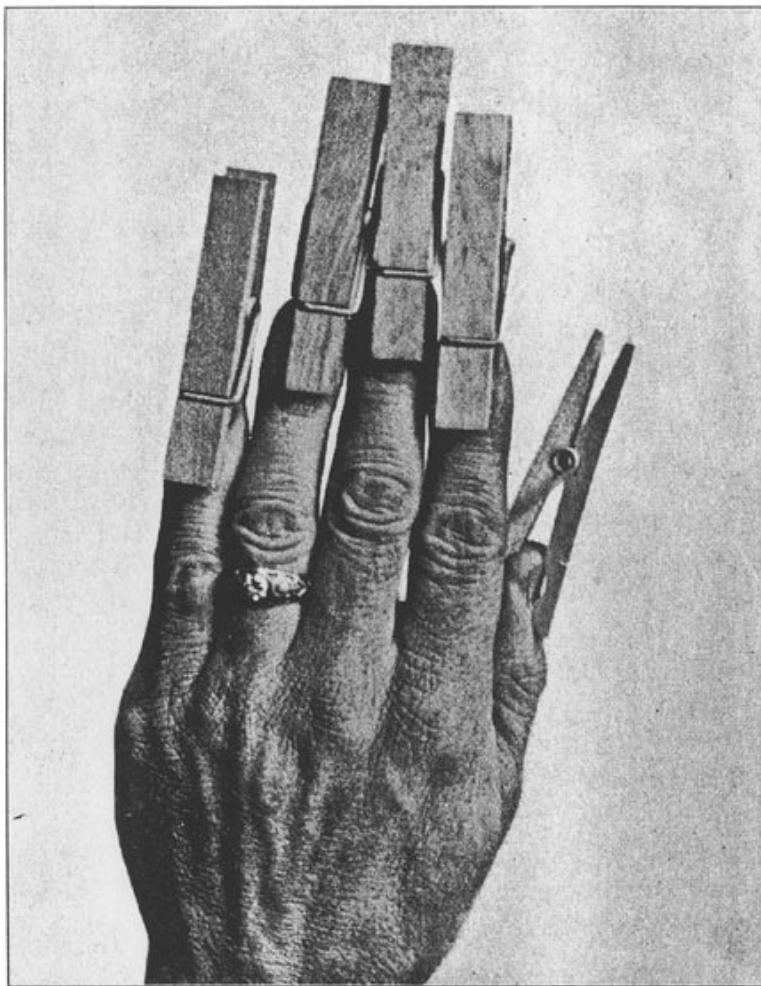
# ***POLITICAL AND PERSONAL HYPOCRISY***

**CONVICTED**



MAKING THE DEAF HEAR.

59



a diagrammatic mind -

to keep the milk from flowing.



**ontology**

# Sizzling sand Siren

story inside

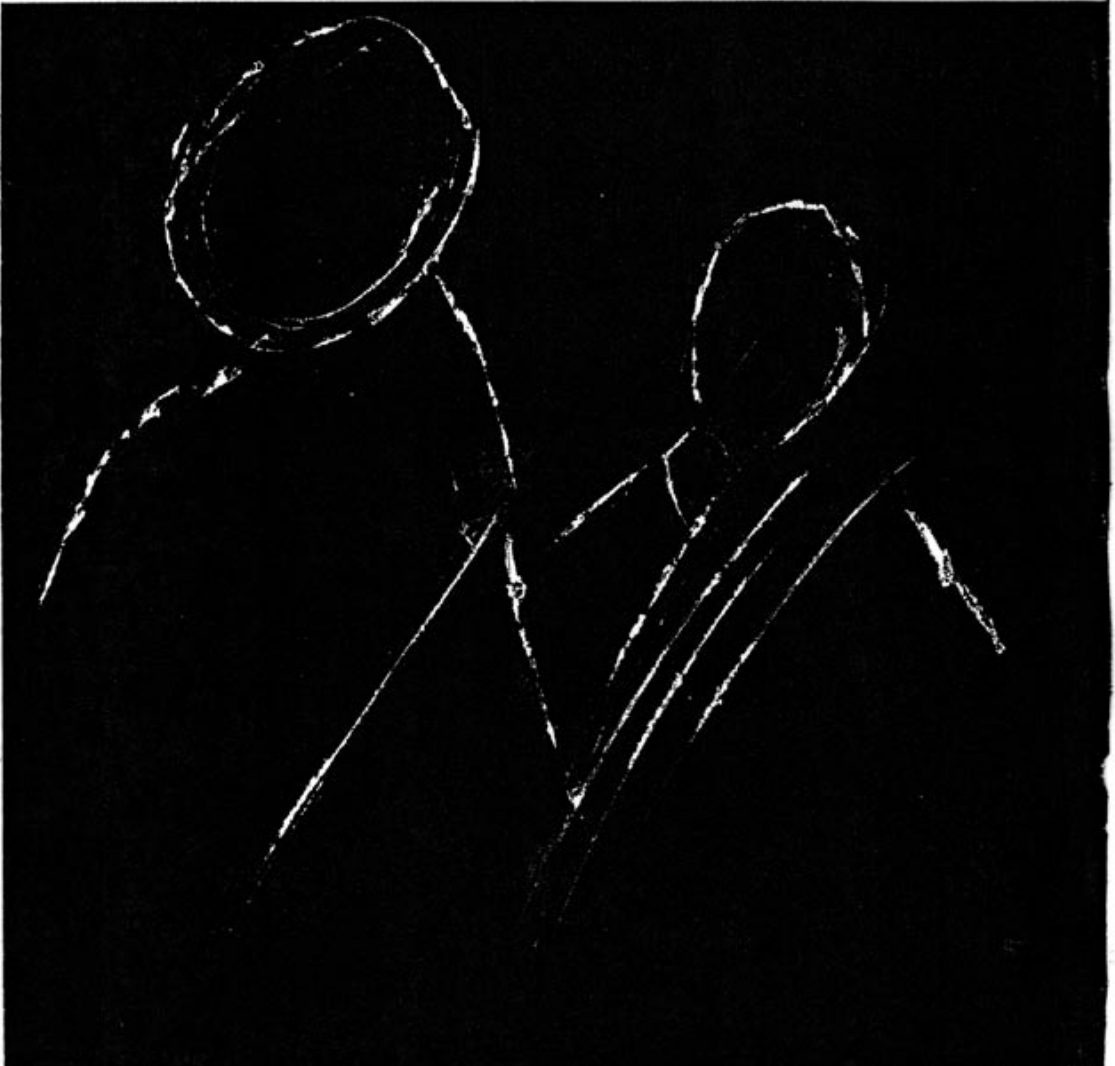
**untouchable**



ABRE



# INTRODUCING THE BUSIN THOSE WHO KNOW SUCCE



© 1984 Time Inc.



Beginning from the position of the (child) subject—identified as in classical analytical theory with the phallus—one notes the two lines of interest which link him to the ideal of the ego (I) and the signifier (M) of the real Other, the mother. The first represents the nonsexual relationship of identification with an ideal (being the other), described in

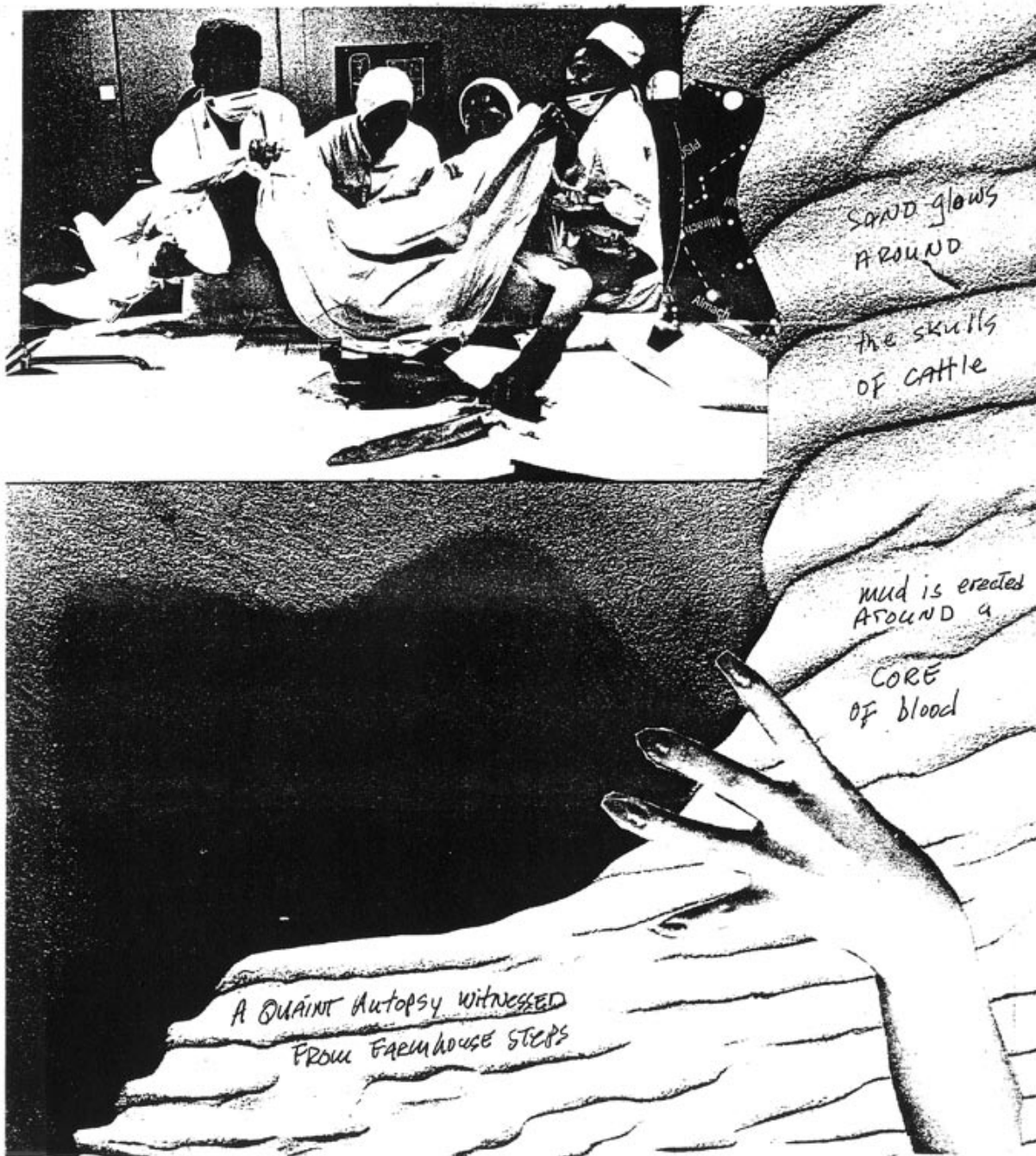


and that between *i* and M represent the distinction the subject has achieved between the primordial relationships of being and having (I and M) and later ones; this delimits the Real for the subject. In psychosis this delimitation becomes warped or twisted. The Real and the Imaginary are represented more closely related to each other than is each to the Symbolic, Lacan's intention presumably being to assert the primacy of

**M**

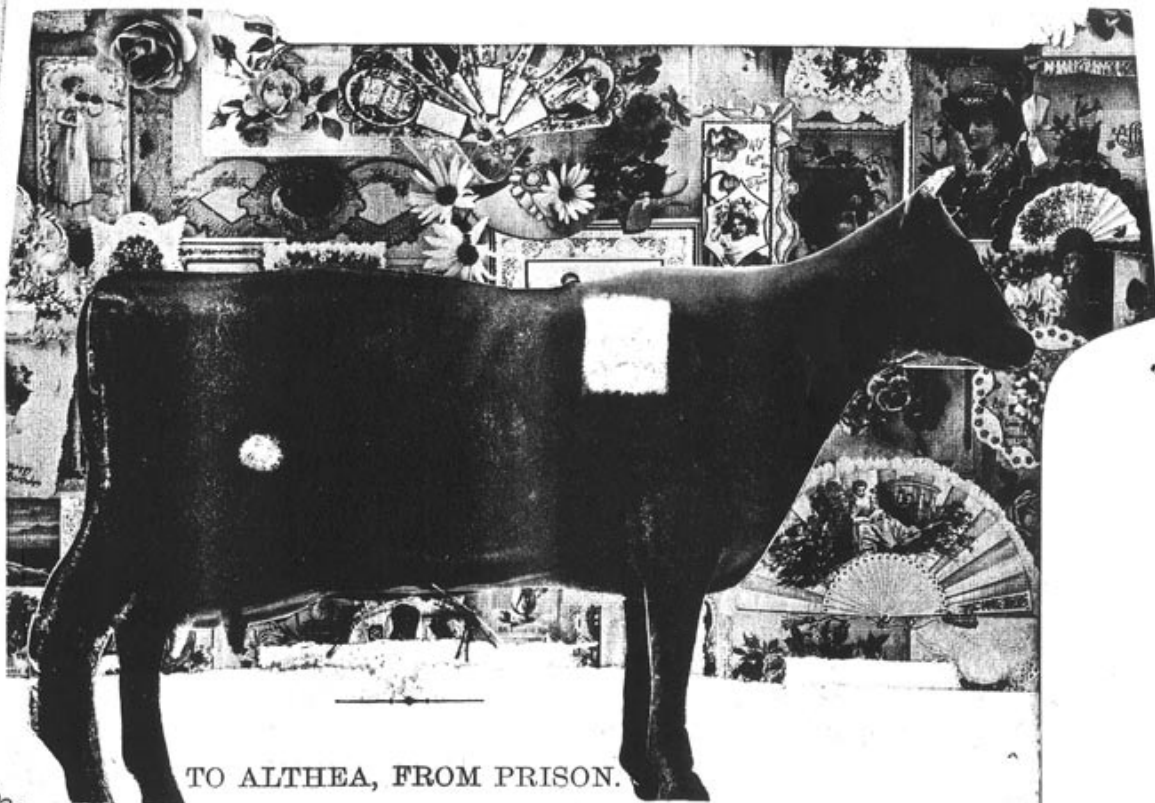
**Y**

**ONE**







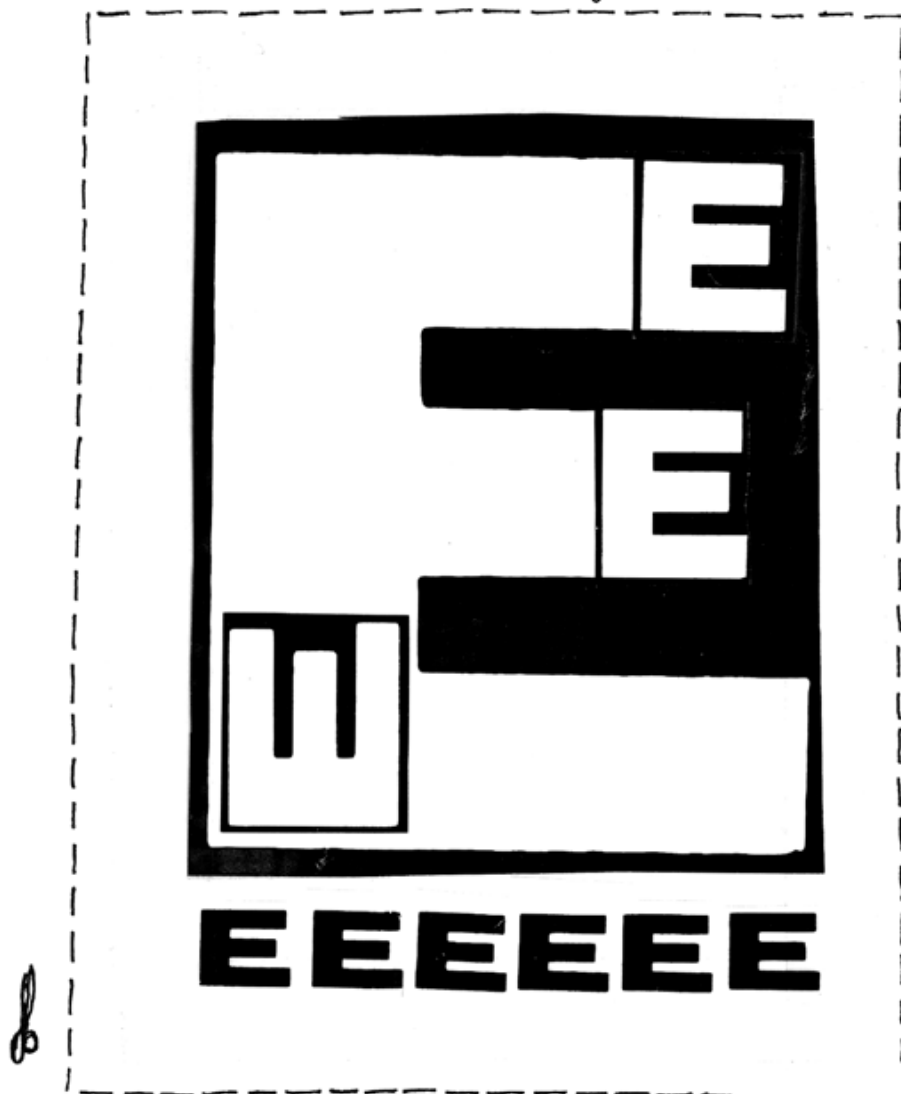


TO ALTHEA, FROM PRISON.

WHEN love with unconfined wings  
Hovers within my gates,  
And my divine Althea brings  
To whisper at my grates;  
When I lie tangled in her hair,  
And fettered with her eye,  
The birds that wanton in the air  
Know no such liberty.

When flowing cups run swiftly round,  
With no allaying Thames,  
Our careless heads with roses crowned,  
Our hearts with loyal flames;  
When thirsty grief in wine we steep,  
When healths and draughts go free,  
Fishes that tinkle in the deep  
Know no such liberty.

*suitable for framing*



*E menhir*

*suggested ritual: cut out and  
place under your bed*















at 38, Paul Kelly house, a basement room with shelves of books, journals, and photographs that document the life of the Oregon and the Pony Express routes.

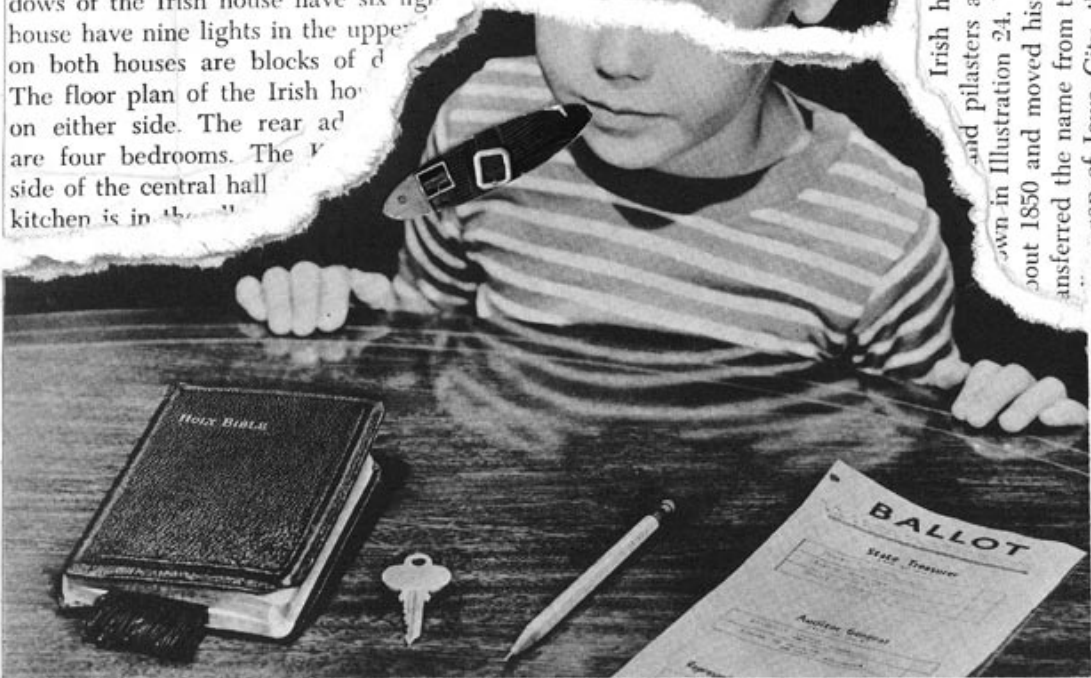


Irish built the complete entrance porch as all but the

Because of the accidental house next door the Irish and the Kelly houses have transoms which have transoms and verticals on either side of the doorway, five floor featuring six lights each, broad pl with returns, and one-story additions to dows of the Irish house have six lights house have nine lights in the upper on both houses are blocks of d The floor plan of the Irish house on either side. The rear ad are four bedrooms. The side of the central hall kitchen is in the



Irish house had basic and pilasters and a simple but co own in Illustration 24. When Captain F. M. about 1850 and moved his family from the log transferred the name from the previous home. Ho of Iowa City, the words "Rose Hill" the Irish-Har





His mother  
 wanted a  
 writer, his  
 father  
 wanted a  
 happy little  
 cub between  
 the gum  
 povell  
 sort of  
 son, he  
 was  
 some-  
 what  
 god. the  
IRS.  
 Don't  
 believe  
 this. we  
 well <sup>at least</sup>  
 imprat.



Bicycle wheel turning endlessly revealing nothing significant.



Technician in lab coat cutting sections approx. 2 $\mu$  thick from tissue sample. She imagines the results in anticipation.



Camera scans room quickly. Young man (top) looks on. Now involved in local politics.



Ronald Reagan eating cottage cheese.

Here we see the same woman staining the tissue samples. The results are pending.

Her heartbeat increases here.

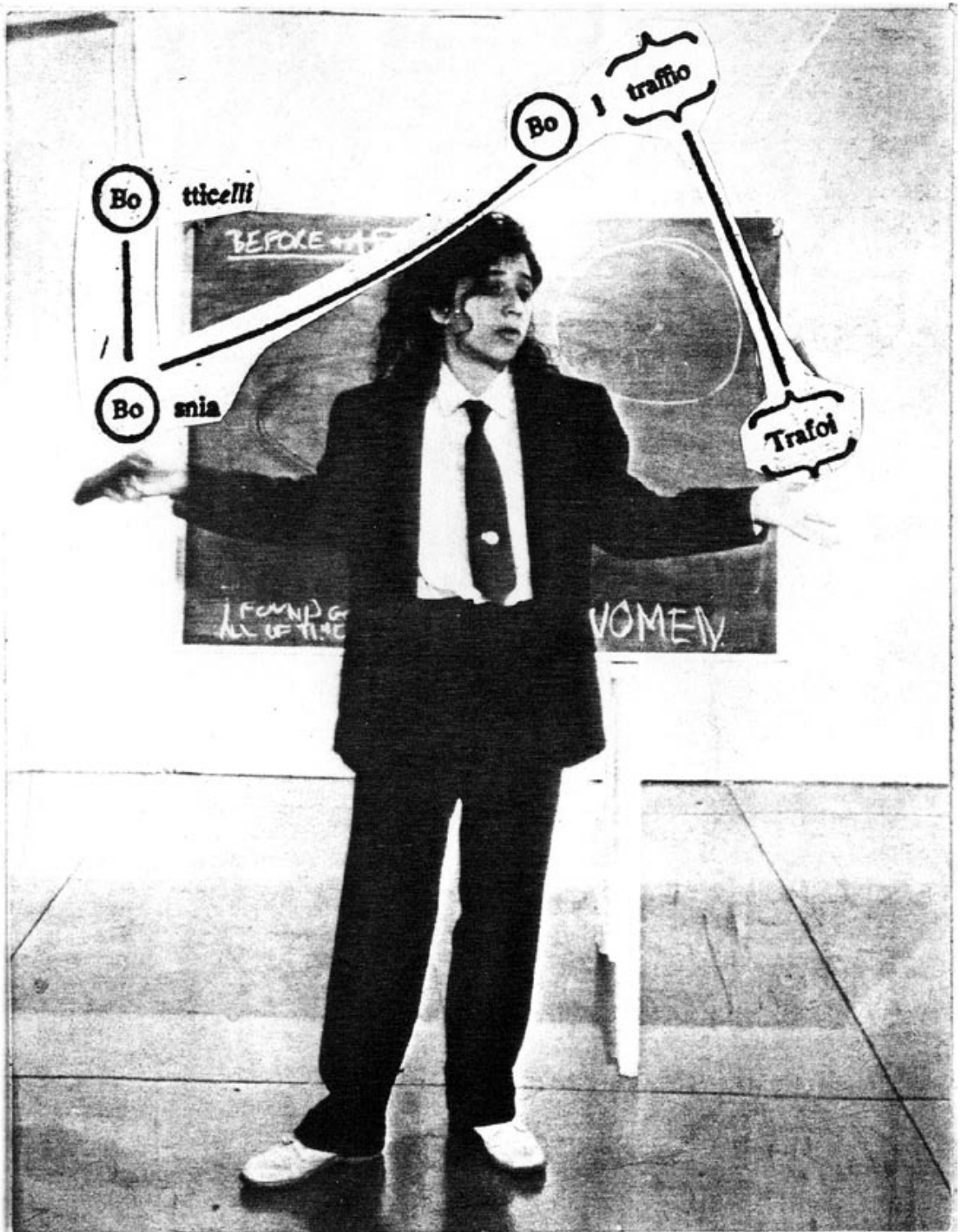


In this frame, the rider considers alternative lifestyles, but his attention is again diverted.



A man starts his lawnmower. He is thinking about something else, apparently.





...in the repressed theme, but was lost through it in  
 reproduction. Its substitution was formed in a way to  
 ...that a displacement took place along the same associa-

# Savin

Location \_\_\_\_\_  
 Date \_\_\_\_\_  
 Serial # \_\_\_\_\_  
 Paper \_\_\_\_\_  
 Toner \_\_\_\_\_  
 Copy Meter \_\_\_\_\_  
 Bias Readings L \_\_\_\_\_ M \_\_\_\_\_ D \_\_\_\_\_  
 Tech Rep. \_\_\_\_\_  
 Copies Since \_\_\_\_\_  
 Last PM \_\_\_\_\_

Check One: ☐ Installation ☐ Random  
☐ Before Service ☐ After Service  
☐ P.M.

The solid line joining *i* and *M* represents the *real* relationship between the child and the primordial object (the mother or a part of her body) at a time when the child cannot distinguish himself from "reality." This

The Savin 700 Series Copiers represent the latest technological advancements in the liquid toner 8 PT

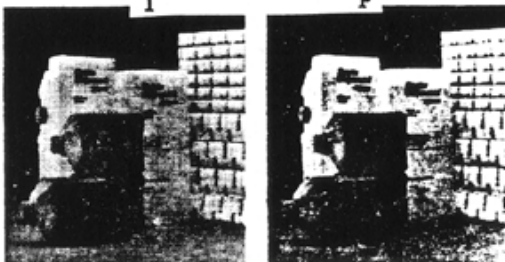
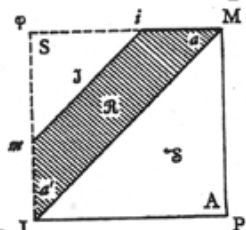
The Savin 700 Series Copiers represent the latest technological advancements 8 PT

The Savin 700 Series Copiers represent the latest technological 10 PT

The Savin 700 Series Copiers represent the latest 12 PT

The Savin 700 Series Copiers represent the latest 14 PT

The Savin 700 Series Copiers represent the latest 16 PT



# Submit!

photoSTATIC is looking for art which fits in with the following themes for future issues. Please try to have them to us at least a month before the issue is due to appear.

- #8 portraits/selfportraits  
Nov 1984
- #9 television/video Jan 1985
- #10 experimental texts  
Mar 1985
- #11 (submit ideas for theme)  
May 1985
- #12' phonoSTATIC II Jul 1985  
(tape recordings)

Also, please feel free to send anything else, even if it does not fit an explicit theme.

Preferred formats for print are: 8x7 and 8x14 inches. Preferred format for tape is ordinary tape cassette, stereo, dolby.

Include SASE if you want your work returned, or else it won't be.





Contributors to this issue  
(in the order in which they appear):

Ll. Dunn ('crucial information'); Seamus O'Rourke ('convicted'); V. Austin ('diagrammatic mind'); Lester Hodges ('ontology'); Ll. Dunn ('hardening'); Seamus O'Rourke ('introducing'); Steve Harp ('beginning'); Crag Hill ('money'); Guy R. Beining ('a quaint autopsy'); Ll. Dunn (from "Buz", more later); V. Austin ('to Althea'); Warren Ong ('suitable for framing'); Bill DiMichele; Crag Hill ('o'); Guy R. Beining ('piecemeal'); Minóy "Haints Alive" (1984); Minóy "Seems Like Old Times" (1984); Carl; John Jeninga ('his mother wanted'); Ll. Dunn - Scenes from the film "Buz"; Steve Harp ('Botticelli' and 'Savin').



