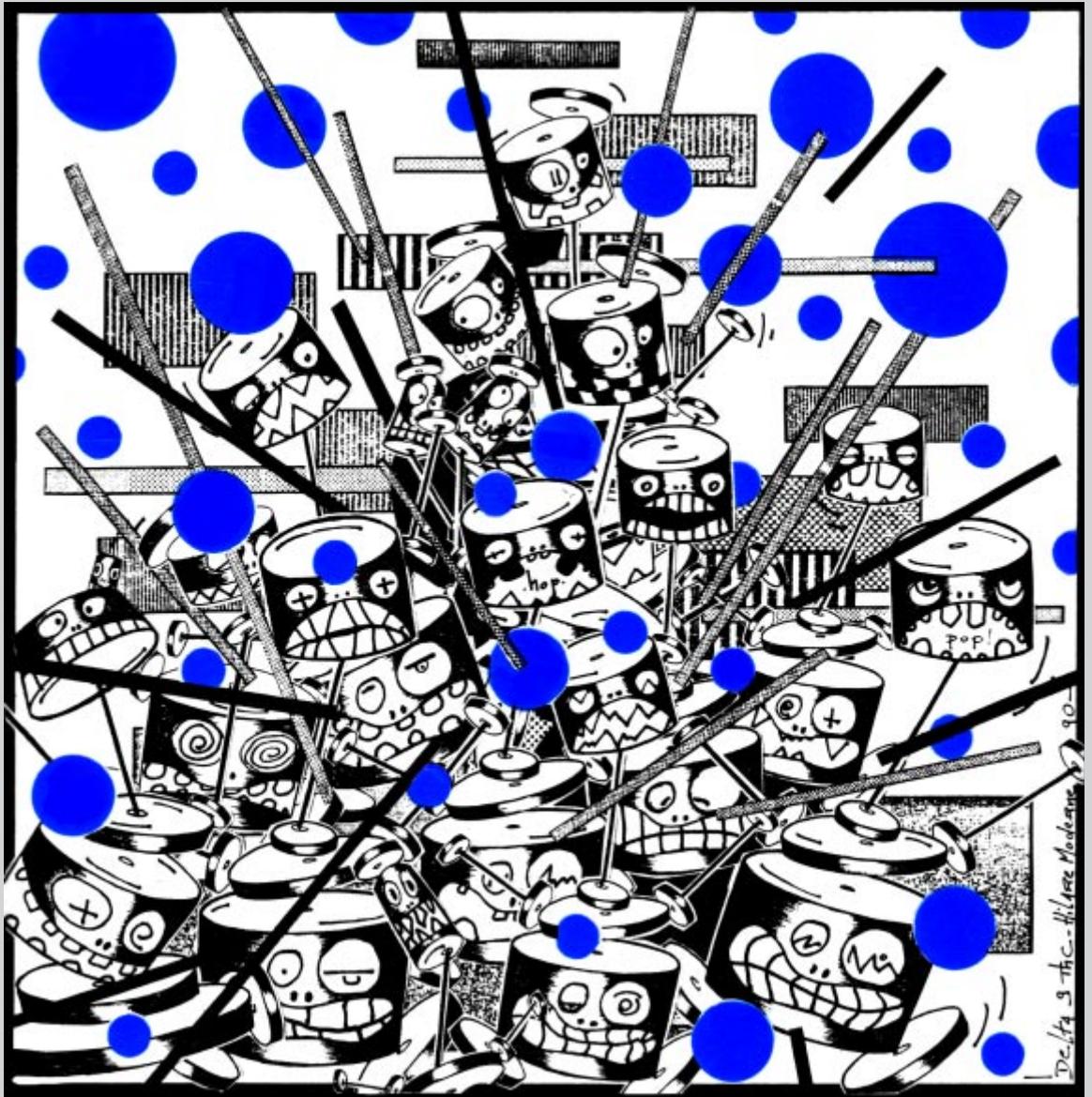


Retrofuturism

Hypermedia Magazine by the Tape-beatles / July 1990



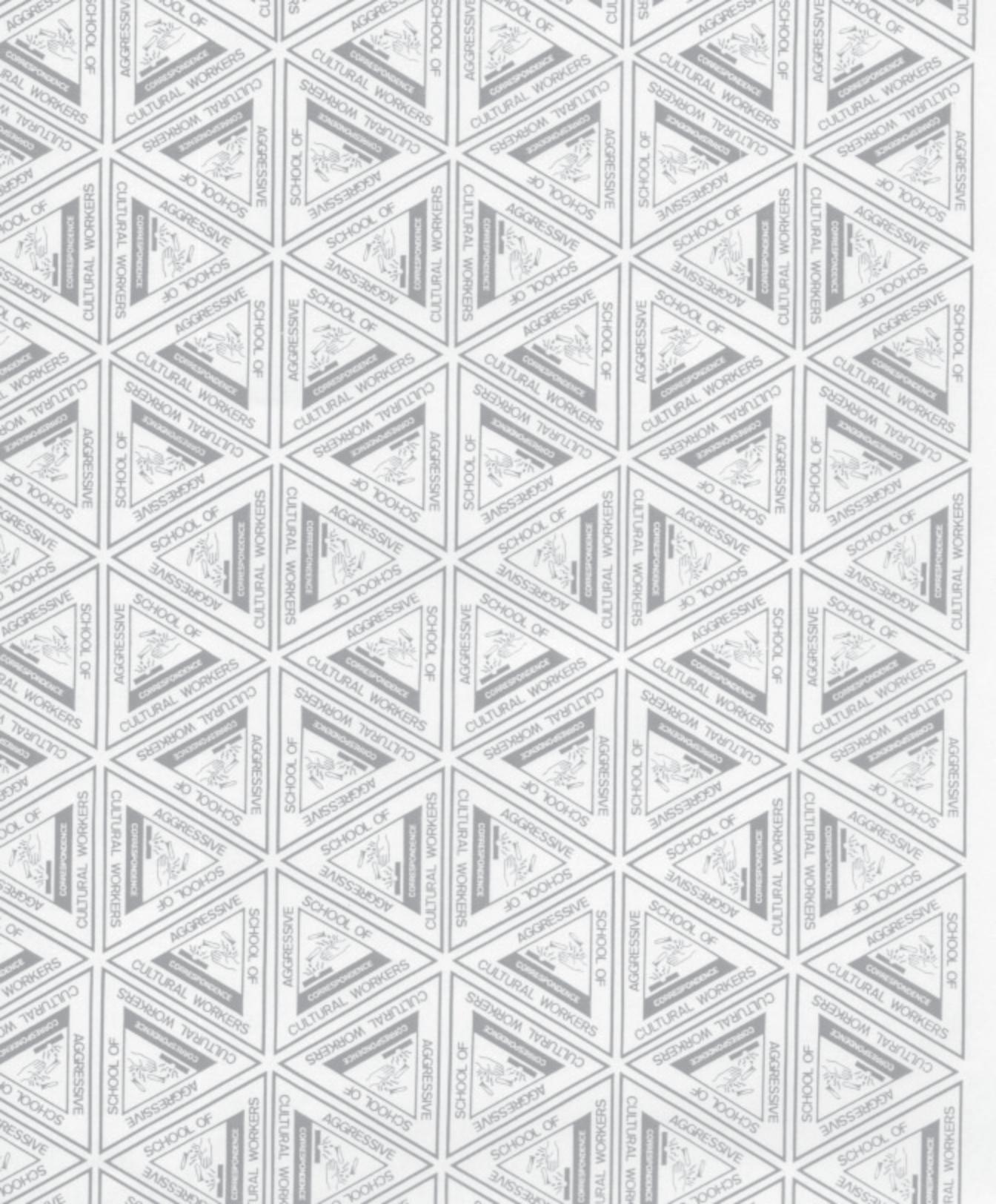


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paid for special issues (such as this one) or audio cassette issues. Overseas, \$4 by surface and \$5 by air for regular issues; and \$7 by surface and \$8 by air for special issues. Submissions of writing, graphic, audio, and computer work are welcome and encouraged. No submitted work will be returned unless it arrives here accompanied by a self-addressed stamped return envelope. Everyone who contributes in some way to *Retrofuturism*, whether they send a letter to the editor, or a work to be reviewed, or work to be published, or audio cassettes which are included in the RadioStatic Broadcasts, will receive a copy of the issue of *Retrofuturism* in which their contribution appears. Send all editorial mail to: psrf@detritus.net and visit our site at <http://psrf.detritus.net/>.

editorial statement

From January 1, 1990 to January 1, 1993, *PhotoStatic Magazine* is participating in the Art Strike which has been called for internationally by various Art Strike Action Committees. The Tape-beatles, a collective of audio artists long associated with *PhotoStatic*, *PhonoStatic*, *RadioStatic*, etc., will not be participating in the Art Strike.

The Art Strike is concerned with the inevitable reduction of all cultural interactions, including the arts, to the level of a commodity relation. Art is conceptually defined by a self-perpetuating elite and is marketed as an international commodity. The activity of its production has been mystified and co-opted, and its practitioners have become manipulable and marginalized through self-identification with the term "artist" and all it implies. The Art Strike calls for a closer examination of these propositions, and an active dialog to heighten awareness of an honest appraisal of the situation that "artists" face today.

On the other hand, it is clear that easy access to the means of artistic production (via photocopiers and cassette tapes) has already altered the material relations between some cultural workers (known by some as "artists") and the objects they produce. This results in a changed set of social relations, since access to the means of production is no longer necessarily controlled or mediated by a class of "owners" (editors/galleries/critics, via their "ownership" of the mechanisms of cultural validation). Therefore, a network of cultural workers has evolved, producing and exchanging their work amongst themselves, and creating a subculture: that of "networking." This may serve as a successful model for other cultural interactions that wish to thwart the tendency toward commodity relations. Other, as yet undiscovered, forms may be possible as well.

The issues which fuel the Art Strike are indeed urgent, but so are the issues which fueled *PhotoStatic*. Dialog and increased interaction is needed in furtherance of both points of view; neither one is entirely "correct" or "incorrect." *PhotoStatic* has been laid to rest for the next three years as a gesture of support for the Art Strike and its aims. YAWN (which is not "art" but is "cultural work") will offer concrete support to the Art Strike by offering a forum for discussion both for and against. This magazine, *Retrofuturism*, will be ill-defined at first as the editors and participants work to give it needed direction.

You, the reader can help by sending your opinions on anything that appears in these pages. Each issue will begin with a "Dialog" section that will select text from letters received and, if the editors decide to comment, those words as well. In addition, there is need for writing and graphics which take a stand on these, or other, issues. As with *PhotoStatic*, we do not want to be too specific as to what we (editorially) want from you, the participant. We instead hope that you will help to define the content of future issues by providing us with work that serves your own interests. Proposals for regular columns are currently being sought. Your reviews of any works are welcome and encouraged, and your comments on *Retrofuturism* itself is also of great interest to us. Please feel free to contact us.

The Editors

dialog

letters from readers and
responses from the editors

Plagiarism and Personal Expression

...I could title this “clarified thoughts” but that would be too limiting. I understood that you do plan to publish *pS* again. Wondering if your purpose will be altered or motivations reconsidered, etc. Like I’m awaiting brilliance or something. Probably something not to be concretized (if ever it could be) until actual reinstatement. Fascinating to wonder the outcome. Maybe the impact would be great if you were completely removed from publishing/production—but that’s not the point. Fresh perspectives, continuing creation—like in your call for (1993) submissions, you neglected to mention (if relevant) anything besides the requirement of “tailored for the reprographic page” although the dialog perspective could weed out self-sanctifiers (not that they don’t have important expressions but a lacking method). Just consciously realizing the (almost) all-encompassing allowances of *pS*—one most important requisite for dissemination (decimation) semenation—yah yah—And yes plagiarism *is* creative (and exciting) (*I* have experienced transformations). My “term” “self-creation” was only an indefinite way of expressing the anxiety of soon-to-be realized mutations—I’m not providing opposition—rather unity. Previously unaware [?] or unable to recognize my contrasting dimensionally different ideas misplaced—I meant plagiarism shouldn’t be promoted as everything *but it is* everything, always has, always will. So is this promotion? Being evolutionary, promotion is inherent so we all go about our business. ...

[Received later.]...Mustn’t you take some responsibility for furthering the insularness of “the network” when you (objectively) report on *everything* coming your way? I wonder “what’s the point?” You must admit that by

giving space to everybody you create an *endless* progression of ... personal expression? I’m far, far, far from knocking your exceptional activity, but why don’t you allow *your* beliefs fair play (isn’t it *your* vehicle?), publishing what you desire ... or maybe it is just that you favor equality, or desire being a neutral transmitter? Anyhow, a fine effort. ...

[Teresa, 1357 Prospect, Olympia WA 98506

I think you have a very strong point about propagating insularity in the network by reviewing everything. I hadn’t looked at it that way; and it may be that unconsciously this was beginning to bug me—the fact that so much networked stuff is dreck and yet I didn’t want to be accused of being “undemocratic” so to speak. Constant attitude readjustment is required to remain free. Or maybe a stable worldview is more important. Or it could be a heavy paradox, too, requiring both. Anyway, I think you are correct. —Ed. Speaking of reviews, the Tape-beatles wrote Bryan Baker, editor of Gajoob, that they thought his review of their cassette A subtle buoyancy of pulse seemed to miss the point, especially in regard to its pseudo-shoddy production value. Bryan replied:

...Thanks for your letter. As you probably know, not many people take the time to let a “reviewer” know whether or not he/she hit the mark on the particular recording. I must admit (and I always *do* admit it, incidentally) that reviewing is a frustrating undertaking, because I never feel like I’m conveying the “truth” of a particular release. Perhaps I should lighten up (as *pS* implied) and not worry too much about it. But I *do* take reviewing seriously because I assume the majority of people who send me tapes are

fairly serious about their work, even if its gist is primarily light-hearted.... [Bryan Baker, *Gajoob*, P.O. Box 3201, Salt Lake City UT 84110

On PhotoStatic Magazine

...Yes, I have been enjoying the various *pS* output you sent me. So much so that I've added it to my mental list of items to be shoved down the throat of middle America if ever I get the chance. Actually, I do get the chance a couple times a month. I do a radio show called "Symphony for Dishevel" on WUSB-FM in Stony Brook NY. It's a 4000-watt job that covers a good chunk of Long Island and southern Connecticut. In fact, I've already given some air time to the *PhonoStatic* Cassettes you sent. My objective, usually, is to challenge listeners already sympathetic (at least in principle) to *very* alternative music/sound/noise and underground productions to the point where they must re-think their sympathies (and re-establish them as commitments[, perhaps]). And to bug the fucking shit out of everyone else.... I am about to begin to publish some xerox/art/print projects and would greatly appreciate any thumbnail sketches on how to proceed so as not to fall into the usual problems (I am sure there must be problems). I don't have lots of \$ but I do have grand plans. I simply want to put into circulation certain documents which call for the overthrow or the mechanisms that guarantee enslavement to deadening institutions. More or less. Any practical thoughts would be most welcome.... [Robert Franza %VNF, 296 Lake Ave, St James NY 11780

Mail Gone Awry

...Thanks for sending *Brief Eternities* by Tom Hibbard. I really liked it....

...You mentioned that you got the address wrong twice on *Brief Eternities* and that the post office kept sending it back to you. It was kind of amusing because somehow it got stuffed way up into my mailbox where I couldn't see it (which has never happened before) and it took me probably a couple of weeks before I found it, judging from the post mark.

[Astoria Lyndquist, London, Ontario

Help!

Dear Sir,

Now DOGFISH is trying to organize a MAIL-ART-LIFT to Romania by this letter. As you know, there are great changes here in Romania. We are some artists who wants to start a creative studio or something like that. But the fact is we have absolutely nothing to start this studio because we can't find the materials and tools we need for. We'd to make a step from world but we haven't the shoes for it. Everything is a great help for us, ink paper, drawing tools, paints, etc., art issues. Since now our will to be in contact and make friendships with foreigner artists was prohibited and this is why we can't work and change art-work and informations with the artists of the free world.

We wants to return to world—so help us!

Thanks, Sincerely Yours,

[Vincze Ferenc György
Str. Hunedoara no. 30/23
4300 Tirgu-Mures; Jud.Mures Romania

On the Art Strike (1990-1993)

...There are too many issues raised in *Yawn*—art strike, anti-modernism, anti-postmodernism, situationism, anti-geniusism—for my mind to sort. It bobs uncomfortably in its skull. This discomfort has a lot to do with the other stuff I've been feeding it. What has my mind eaten lately? Czelaw Milosz, Tadeusz Konwicki, Milan Kundera, Alexandr Rodchenko, his wife Stepanova, and the Situationists.... So maybe it's over-identification with what I've read..., but I can't read a line like—

RIGHT YOU ARE, DAD. Why would one want to do art when it simply serves to justify the project of capitalism? [from *Yawn* no. 2]

—and not be offended in some way. Yes the stilted

language of Marx is a humorous contrast to the pictures of the adventure comic. Yes art has become a commodity like cornflakes and Toyotas, and is the worse for it. But the fun and the message are overshadowed by the loaded language. As we would the phrase “*arbeit macht frei*,” we must consider carefully how to use bits and pieces like “*cynical reactionary*,” the “*the project of capitalism*,” “*opiate of the people*,” etc. I challenge you to step off the plane in Bucharest handing out fliers with such texts. Ceausescu himself recently learned how fed up his people were with such notions.

I’ve said this heavy-handedly, but I know it is true. The hammer and sickle that my fellow students were busily silk-screening onto T-shirts to sell to each other is now more hated than the swastika in those countries that should know best. (Did you see the Rumanians waving around those flags with the big holes in their centers?) In other words, that symbol and those phrases are now just another part of pop culture, something for trendy youth to play with, to take half seriously. But for our friends in the East they are deadly serious emblems of forty years of repression, forced relocation, concentration camps and murder....

The art strike makes sense like anorexia and bulimia make sense. They are the diseases of the rich and fat, cries for attention that seem to be incomprehensible or sick jokes to those in real distress. The art strike is a symptom, not a cure....

[Dan Fuller, Madison WI

It is my personal opinion (and therefore Yawn’s as well) that the Art Strike literature you criticize is not intended for consumption by Romanian audiences. The societies of the eastern bloc have no need for an Art Strike because commodity relations are not the same as they are here. It is also my personal opinion that the Marxist critique of capitalism is the strongest one yet devised, although it seems clear that the social system it offers as an alternative to capitalism is terribly flawed. —Ed.

Leaving the “Old Country”

Dear Lloyd Dunn,

We hear that you all have an Art Strike going on out there in Iowa City and we are here in Cleveland where there aren’t so many jobs in art. The art mill owners laid off a lot of people when the steel and auto industries went bad and our State Arts Council won’t

give us grants because we have funny last names and speak broken French. They say we’re Polacks and they don’t want none any.

So we want to come to Iowa City and do some art jobs for the Art Mill owners out there who we hear have so much funding that all the artists feel guilty. There’s about 15 of us, plus dogs, babies and cats and we will live in an anarcho-syndicalist commune until we see how things are, then if we can make some great money we will send for our friends and families in the old country who are artists too. We can’t afford TV so

much so we do mostly things that some might call “art,” though others call uninformed confusion.

We will live in an anarcho-syndicalist commune even tho most of us have no politics because we understand this is the way you do things and we want to be good citizens of the new country and learn to use words like “commodity” and “reify.”

We are willing to scab because we know the terrible time the art mill owners must be having with all of you on strike out there keeping your talents earning interest in the strike fund so we will work for 10¢ per billable hour just like our grandfathers did when they came from funny places whose names nobody could pronounce and worked in the steel mills.

They built this country, but we don’t have so much experience in construction because they are always tearing things down around here and they don’t build anything to replace them so most of our experience is in deconstruction and we hear that’s popular your way and we can get jobs.

We have told everybody we can stay the first month at your place and if this is not OK write back right away because we leave the first of March.

Hoping our offer will be accepted, we are strong-backed and willing artists (except for Tim who is not strong-backed, but we are all willing to suffer).

Yours faithfully,

[Charlotte Pressler, Carolyn Getson, Jim Gillride, Pooch, five cats: Spot, Sebastian, Samantha, and Whiner

...Great to get the new *PhotoStatics* and have your position on the Art Strike clarified. I was a little worried that you were actually chucking things in—which I think is the wrong response to Art Strike. Not that there is a right or wrong response. Getting people to think about the concepts behind Art Strike—that's important. Mixing it up—and confusing—commodity culturists—that's important. But you know all this.... [John Held, Jr, 1903 McMillan St, Dallas TX 75206

The Art Strike (1990-1993) in France

...I discovered in January issue of monthly *Le Monde Diplomatique* (a mainly political tabloid magazine published by daily newspaper *Le Monde*) a huge article entitled «*Portrait idéologique de l'artiste fin de siècle*» (“*Ideological portrait of the turn-of-the-century artist*”) co-written by Yves Hélias (teacher at the Rennes University and one of the two promoters of ordinary congresses of Banalyze) and Alain Jouffroy (an old historian specialized on surrealism and art history in general; I had met him in Lille in 1988; he is mentioned by Stewart Home in *The Assault on Culture*, p. 64, for “...the earliest use (he had) found of the term ‘art strike’”). The article presents the result of a survey made last year among (mostly French) artists to explore their state of mind. The authors of the article are surprised by the general lack of radicality among the answers they received. I am going to send A. Jouffroy a file about the Art Strike, to see if he finds some interest in it.

There is in Bordeaux a group of anonymous artists called “Présence Panchouette,” it was founded in 1969, I still do not know how many they are (sometimes “two and an half,” sometimes “ten thousand,” probably a quite small number). Their work is mainly sculptural collage with heavy critical meaning. The word *présence* was chosen as irony because it was often emphatically used, in the past, by a lot of

cultural associations. the word *panchouette* is composed of Greek prefix *pan* (total) and *chouette* is the word which in popular language means “nice,” “beautiful” and sometimes to designate the woman's sex. They have a fame of mystery, because people do not know generally who they are really; a fame in which they attacked artistic and political authorities; they are known as being probably some of the French artists which have been more influenced by the SI [Situationist International] theories (they publish many theoretical texts as they produce art works) and that is why last year, at the time of the SI exhibition in Paris, or shortly after, a several pages long text by them was published in *Art Press* (the main art magazine in France). One of their main points is a critique of the taste, their project consists in “scrambling” the popular bad taste and the bourgeois good taste (my explanations are too simple, excuse me, I am just writing a letter). I have had distant contacts with their most active operator, Frédéric Roux, since several years, but we became closer during the last months. He is between 40 and 45 years old, I do not know exactly. In the autumn I spoke to him in a vernissage at Gilles' gallery (the exhibition was not of them, of course) Le Chantier du Chai, and as he was interested by my translation of Home/Rumney interview and I give him each new issue of *Lettre Documentaire*. We now use to visit more or less weekly each other's library...

Since a certain time, they want to “retire,” for the

principle reason that they are fed up with the artistic condition (and though they are now beginning to be pretty well “reconnus” [“known”]) they are going to publish a text in March (in *Art Press* again) for making public their decision. Frédéric Roux was so kind as to let me read, yesterday, the eight-pages-long typewritten text of their statement. I roughly translate what appears among many other arguments:

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We are on strike.

This story of art strike is not an invention of ours, but a sea-serpent which reappears now, for the 1990-1993 period, through Stewart Home, an English "radical". It is not going to thrill Wall Street, if we consider those who call for it, and those who will join it; they know this. But if we add this tiny sign to 2 or 3 other details, we see that there is a more and more perceptible weariness with respect to the in-vitro barbarity generated by capitalism; one understands that there exists a real dissatisfaction, a frustration which asks for expression (...)

So, that fat boy who believes he is doing big painting... what is his name?

Schnabel?

That's it... Schrapnel... he should not despise so much the guys of the Art Strike Action Committees... one must be careful with the small waves... they are treacherous... they take you by the ankle... (...)

[Philippe Billé, B.P. 249, 33012 Bordeaux, France

Self-Criticism is Healthy

...I just reread my little rant (pS no. 38). Man, I musta been in some foul mood on that one. We'll have to weather the flack from it soon. I think at the time I was working on V90 [magazine] and and having a bitch of a time trying to convince myself the Xexoxial Endarchy article was a worthwhile piece. In the long run it is. I certainly don't want to end up being a fanzine fascist. Which some people probably already think I am. I also was ragging on [Mike] "*Factsheet Five*" Gunderloy. I wrote him an excruciatingly bitchy letter that he actually didn't get offended at. There is a place for everyone, but there still is a need to be self-disciplined, if not outright more professional....

[Mike McInnis, The Primal Plunge, 107 Brighton Ave, Allston MA 02134

How's This for Flack?

...much thanx, allah materials & susmorses, always enervating & synapse exercise (tho lucidity & clearness, simplicity hard to decipher, wade), yeah Mr. McInnis just wants to sell—slick products & last paragraph of his letter very telling; if he wants to be

a "cop" so be it, but he has to remember the implicit quality of "cops," the porcine quality in the genetic structure thereof, eh? & regards the "laziness & mediocrity" of "those folks in madison with the funny last names," well, free to critique the stuffs, but lazy

not in any realm of reality. Mr McInnis should visit Xexoxial for a few days & then he can shoot his foot & eat it, eh. Do correlate on the point that the xerox machine a tool, just as every other tool (a pen, pencil, an envelope, typewriter, 'puters, toilet paper, mofran transmitters, etc.) is used, to create, get out of system, etc. & Here is where I fall into what I subjectively cringe inwards, all the talk & high falutin' verbiage, regards the "network," "art or Art," "Strike or Glut," "sell or cell," blah, blah till my scream-angst factors walk in and say, "Hey!" or "EH?" whatever. The bottom line for my subjective self & expressive functions outpour is—I do what I do, within the means of my situation & access to "tools" to do it.... Let's lighten up, folks—we're falling into the same old traps, of overanalyzation, "ivory tower" authorities & granite "standards"; ieehs!—like yore heading on Mr McInnis's letter, fuck, we're setting up another "Us & Them" situation, within our own subject, etc. Jeez. Ain't that wonderful? The process is more important than the product. Whatever. So, Mr. D. till the future.

Quassa nova,

[Malok, P.O. Box 41, Waukau WI 54980

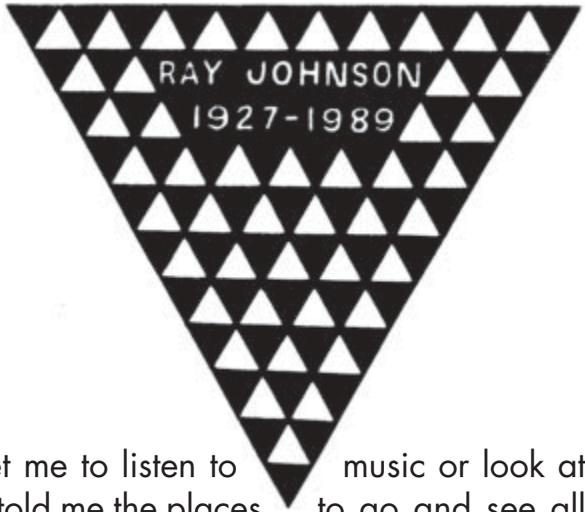
Against "Art"

...Received your mailpak today. And am contemplating it while dubbing my copy of "Roll Freddy Roll" made-for-TV Tim Conway movie. Early Carter administration, I believe. Previous to the CB craze. I try to dissect everything I see, of course, but you, sir, evade the knife. I find we are oddly in agreement. Tim

Conway is this computer programmer whose ex-wife marries a TV used-car salesman. I have cut myself off from music and art, especially modern, progressive, avant-garde, all those allegedly new ideas. Tim's got to win back the love of his kid by getting in the *Guinness Book* for being on roller skates for a week or so. I burned out on industrial "music" a couple of years ago and spent the next year listening to Goodwill records. Luckily it's only a hour and a half long, and for an hour of it he's on wheels. The best record I ever heard was *George Liberace goes Latin*, brother of Liberace with combo and female vocalist. He's not believable in even the best of circumstances but in this case "boggling" would be merciful understatement.

People have given up trying to get me to listen to music or look at art. When I went to New York they all told me the places to go and see all the right things, and I listened politely. I find myself wanting to cut my own tongue out every time I find I've said "Art is..." or worse, "Art Strike is..."

[Ken DeVries, P.O. Box 766, Cambridge MA 02142



Comments on YAWN

...I thought I sense that your published reasons (see *pS* no. 38, 40) for shutting down the magazine were somewhat spurious: the first sentence of your published reply in *Yawn*, and your editorial on the front of the last *pS*, tend to confirm this. You're right about culture vs. subculture; Art Strike remains confined to the subculture of its origin, but with an eye towards dissolving (or at least blurring) its boundaries, which is commendable. (Posting *Yawns* publicly is a good start.)

The carefully hedged version of Art Strike you put forth in that editorial is less interesting than Art Strike taken at face value, as against all art, capital 'A' or not. Defining big- 'A' Art the way you do makes it a foregone conclusion that everyone will be against it. But there are arguments to be made against art in general. Bob Black hints at some in his critique of Art Strike. There's an excellent essay in Adam Parfrey's anthology *Apocalypse Culture* called "The Case Against Art" (I can't remember the author) that explains in full...

[Seth Tisue, P.O. Box 1083, Wheaton IL 60189

Yawn, print this in its entirety:

Your sporadic newsletter is the ultimate in this oxymoron culture. An art strike is needed. However I was hoping for a launch into total randomness for the 90s. Pure white noise, from DC to daylight. Goodbye. Send correspondence to:

[The Random Talk Show,
% W. Fielek, P.O. Box 13888,
Santa Barbara CA 93107

the doctor tells all

Mike (McInnis) speaks in his letter (published in *PhotoStatic* no. 38) of Cantsin (Kantor)'s "turning a little xerox obsession into a force to be reckoned with." I am still trying to tie up this notion in some way with the Cantsin (Kantor) I know, but I can't quite make it fit. I have never known Cantsin (Kantor) to have a *little* obsession about anything. His obsessions are all king-size. I don't even know if xerox is one of them.

While we're on the subject, however, and just to keep the record straight, I would have to say that as I have observed it over the years, Cantsin (Kantor)'s favorite method of printing is with a quill pen dipped in his own blood. Significant?

Be that as it may, if, by a strange quirk of Fate you should interview any of the leading Neoist minions and ask them, "What is Cantsin (Kantor)'s most *all-consuming* obsession?," most of them will tell you that it has to do with Cantsin (Kantor)'s love of puncturing his own lung by dint, during his performance sprees, of hanging himself from the wall of a night club, using just a single small leather strap that keeps his body dangling aloft for ten to twenty minutes before it crushes in several of his ribs and creates a pneumothorax or sucking chest wound. Quite an amazing thing to see.

Of course, the thing about Cantsin (Kantor), and this is true whatever the medium happens to be, is his ability to get people fantastically involved in his activities. This is true whether it's xeroxing, or dangling from the wall, or what-have-you.

For example, the time that Cantsin (Kantor) visited David Zack's Immortality Center down in Mexico is a good instance of this ability to involve casual spectators, which I would characterize as vatic or charismatic.

During his stay at the Immortality Center it was Cantsin (Kantor)'s practice to go up on the roof of Zack's finca every afternoon starting at one. There, in the company of his shapely Neoist traveling-companion Annie-Mary, a Rita Hayworth look-alike, Cantsin

(Kantor) would indulge in several hours of feverish yogi exercises followed by a long session of nudist sun worship.

This practice which, as I say, lasted from approximately one to four every afternoon, called forth a fantastically high level of involvement among Zack's neighbors. These neighbors, sometimes numbering as many as twenty-five or thirty, would arrive at Zack's fence every day right at the stroke of one, and would spend the next few hours rubber-necking at Cantsin (Kantor) and Annie-Mary through the bushes. In fact, I understand that this fence-side involvement became so intense toward the end of Cantsin (Kantor)'s and Annie-Mary's visit that a half dozen or so of the neighbors, having climbed atop a slender reedlike tree in too large a group (a half dozen bodies clinging to a single puny branch is just too large a group), wound up being dashed to the ground when the branch suddenly gave way, and had to all be hospitalized—for broken bones and eye strain.

Well, such is the message of Neoism. Participation is the key-note. As Simenon once so aptly remarked: "A person would probably have to go and have himself actually committed to find this sort of action anywhere else."

Simenon was talking about multiple and unbridled sexual encounters involving B-girls at cheap night clubs. I remember that the three of us—Simenon, Cantsin (Kantor), and myself—were sitting in a very cheap, low-ball night club (I think it was on the island

*Published in *PhotoStatic Magazine* no.38, October, 1989.

of Corfu) when Simenon made his remark, which location is probably what prompted it. Later, Cantsin (Kantor) turned to me and said: “Yes, and it is the same with Neoism!”

Then Cantsin (Kantor) got out his little strap and began to busy himself with dangling his body from the wall of the club, and punctured his lung. Upshot, he had to be hospitalized and spent over a week on a

ventilator in intensive care. Another great charismatic Neoist moment—and what I mean when I say that, xerox or no xerox, Cantsin (Kantor) would have been a force to be reckoned with. Things like this can happen only as a result of charisma and probably only with a special little strap.

The wonder is that Cantsin (Kantor) has found time to do as much xeroxing as he has. [Dr. Al Ackerman

neoism?! from a horse's mouth

message to the editors

A group of post-modern revisionist stalinoid embryos, wearing the mask of revolutionary heroes, covering themselves with the fake blood of Hollywood, are trying really hard to change the history of Neoism?! to the limited receptivity of their scholastic intelligence, and to eliminate real events, erase the names of undesirable individuals, discriminate the ideas of “persona non grata” conspirators. Their existence is recognized by various ambitious promoters and publishers of the seemingly radical fashion revolutionary academic left, however, their contribution to the already strong and murderous censorship epidemics has no remarkable effect.

Without trying to make a positively objectiv negativ statement, we would like to point to the fact that according to the elementary anti-principles of Neoism?! “The history of Neoism?! can be burnt at any time.”

We stole the flame! We started the fire!

Empress Mitschiko Kantzin?
Neoist?! ambassador [sic]



NEOISM?! NEOIST?!

MONTY CANTSIN? ANARCHO-NEOISM?!

notes from the fast-note-book of standard writing

To write about Neoism?! is the easiest thing in the world because you can say just anything (*anything*) and it will fit well the concept. Just like our stickers Neoism?! sticks to anything.

You can copy the immortal wisdom of Neoist?! conspirators, and, of course you can use your own stupid ideas as well.

The purpose of our propaganda is not to convince but to confuse.

Linear progression is an illusion simulated by the writers of history. In Akademgorod everything exist at the same time. It's always 6 o'clock, 6 o'clock is not a time zone but a term for our Anachro-neoism?! utopian ideals.

Never believe in history books, never trust writers and publishers. History books are serving the security of oppressing systems. Publishing means censorship, elimination of reality, mutilation of ideas. The makers of history are the owners of the press.

The vocabulary and style of insulting letters is always amazing. Behind the insults there is a much more important great value. What we really want is to get energy out of our personal drama for the benefit of Neoism?!

If the straight world understood all this Neoist?! shit it would render us impotent, because understanding is the first step to control and control is the secret to our extinction. This reluctance to define ourselves gives us glorious freedom in which to fuck with the system.

So what the hell are we doing, you ask?

We are dynamiting brain cells. We are putting people through changes. We invite you to bring your day environment into a different reality, a series of action uncontrolled by time.

Where the theater of Neoism?! creates the new revolution.

We are a pain in the ass to this world because we cannot be explained. We are alienated. We are existential lovers in a plastic society.

I do not even understand myself.

Riots—environmental, political, social or psychological—are Holy. So don't screw around with

explanations.

Applause, boos, analysts, critics are irrelevant.

Those that respond to criticism are politicians. They want everyone to love them.

To any question a hundred different answers could be given, forcing the questioner to make up his own answers: to distort.

Distortion thus becomes the life-blood of the Neoists?!

Accept contradictions, that's what life is all about.

The ability to withstand frustration is what keeps us alive.

Guns alone will never change the system. You don't use a gun on an IBM computer. Just pull the plug out.

We will end Neoism?! in a huge orgasm of destruction atop a giant media altar.

Neoism?! is an extremely over-eclectic movement that has borrowed from such disparate sources as Brecht, Garibaldi, Ady, Kant, Nietzsche, Abbie Hoffman, Lenin, Hitler, the beat generation, Bakunin, Louis Lingg, buddhism, communism, dada, punk, and everything else.

Neoists?! are always regarded as traitors to their country, to their culture.

Their aim is to remind the world that there are independent men and women—beyond war, nationalism, business—who live for other ideals.

Neoists?! are specialist in revolt, scandals, cooking, bread making, jokes, insults, traveling, debts, haircutting, etc. An independent movement as Neoism?! is not susceptible to the ordinary process of logic.

Neoism?! is not an ideology but a complementary system of living.

We recycle!

Neoists?! affirm that until now philosophers have only interpreted the world. Now it is a question of recreating it.

There never were any Neoists?! and there never will be.

Neoism?! is only a name and that name is what it's all about.

Neoism?! is the biggest put-on of all time.



If you believe Neoists?! existed, you are nothing but a sheep.

The Neoist?! Network is changing continually. Extends, shrinks, falls apart, grows, gets mutilated, becomes a giant, declares its end, starts again, stops communicating, creates media events, goes underground, gets separated, joins other

networks, etc. The Neoist?! Network is a *biocosmic* (biological – social – machine) instrument for research, training and execution.

You can become a member of Neoism?! by having an orgasm at 6 o'clock. In Akademgorod it's always 6 o'clock but unfortunately there are only two 6 o'clocks a day everywhere else in the world. Make sure that your orgasm comes exactly at 6 of your local time. Masturbation, couple sex or group sex, or any other sort of manipulation that creates an orgasm can be used.

For more than a decade the Monty Cantsin open-pop-star project has been one of the principal commitments of Neoism?!

Anyone could become a Neoist?! by doing everything in the name of Neoism?! and by using the name Monty Cantsin?. This era is over. You can keep signing your name Monty Cantsin? or a Monty Cantsin? but you have to put a question mark after the name. Neoism?! is to be added with a question mark *and* an exclamation mark. This change means that you won't become a Neoist?! just by using these names. You also have to become a question mark and an exclamation mark. Try Neoism?! You'll last longer.

[Monty Cantsin

ANACHRO MANIFESTO

Let's start a new chapter of the UNENDING UNDULATION of THINGS and continue our propaganda campaign with the MANIFESTO of ANACHRONISM, because in a world, where everything is split up and nothing can be described by definitions or names it is really anachronistic to write a manifesto.

ANACHRO: PROPAGANDA BY: ELIMINATION: HEADQUARTERS

Let's continue our desperate convulsion in the name of ANACHRONISM and make another attempt to create a world revolution, because in a world, where everything is controlled by electronics it is really anachronistic to imagine a world revolution.

LIBERTY EQUALITY FRATERNITY

Let's keep inciting everyone to fight for total freedom and call on all artists to join the art strike in the name of ANACHRONISM, because, in a world, where creativity mesured by the profit of success, total freedom and art strike are really anachronistic ideas.

ANACHRONISM

RULES!

NOV 20, 1989 NYC

1990 - 2000
THE DECADE OF ANACHRONISM

WORDS / DESIGN: GARY ALP

proud mary and the internal network

We are living in a world where, as always, there is a huge Machine out there churning away. There are a few of us who don't want to be part of it. Well, at least not fully. Not all the time. So we choose to be in this smaller machine which has come to be known as mail art or The Eternal Network.

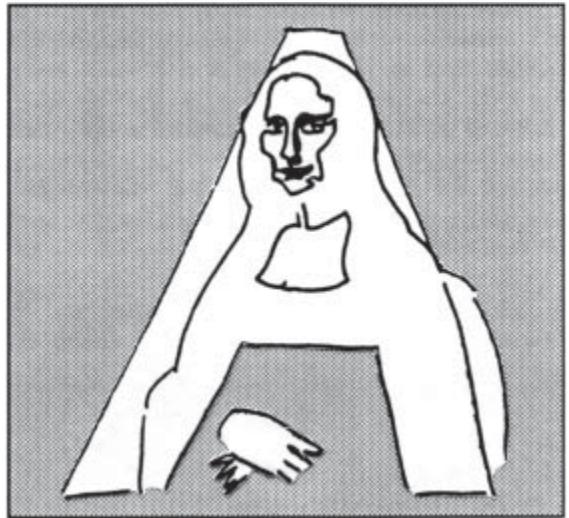
So here we are in our little world, our Eternal Network. What is it like? It is a collection of individuals. But inside each of us we have a kind of inner network, a number of voices that speak to us in different ways. Who is the "us" that is being spoken to? I dunno. But hopefully we all are able to corral all these voices into a single vector and with that vector we enter into the external Eternal network. A dissident voice in our Internal Network that hasn't been listened to can make the message confusing. Every voice in our Internal Network needs to be heard and dealt with before we can communicate effectively with the outer Eternal Network.

So what happens when we get there? Messages are flying everywhere. Each of us is writing and communicating not just to one person but with many others at roughly the same time, in any number of languages, also using representational codes like "art." So the communication is not just one to one. And as we all know, one-to-one communication is difficult enough. So imagine having to participate in this myriad of cross-currents called The Eternal Network with all kinds of people at once, people who you may or may not know, people who may or may not know each other, people who may or may not be in touch with all the voices of their own inner network. So that makes for a lot of variables when it comes to communication.

If communication is defined as the sending and receiving of a particular message, then *absolute* com-

munication is impossible. What is transmitted is never received in its entirety. We all have slightly different ways of interpreting words and concepts; they mean different things, our values are different, our memories are different, nuances get lost in the transmission. There may be a part of the Internal Network that is quite present in the transmission but not consciously known by the person transmitting.

The key is refining the Internal Network so that the communication is as clear as possible when it leaves the "self" and enters the external network.



(Jung called it The Self. For now, I will call it a “node.” A node is the collective energies of one person’s Internal Network, perceived by the outside world, and even to ourselves, as a single consciousness. This is not true however; in fact, we all consist of an inner network of many voices, as described above. Those who differ with this opinion may consider that the node is not the collective energies of the inner voices but that the node is instead the individual’s consciousness in its most basic state. I personally feel there is more to it than that, however. Jung did, too, and I direct you to Jungian psychology in an effort to understand your own Internal Network.)

When information leaves a self, a node as it were, it begins to bounce around the outer network. Perhaps a message is sent from the sender—Node Z—to another person in the network—Node A, but a copy was also sent to Node B, a partial copy was sent to Node C, etc. Nodes A, B, and C may exchange copies of Node Z’s message amongst themselves, with or without additions. All this activity in the Eternal Network creates webs of complexity that are almost too difficult for a single person to understand. But let’s focus on the lowest level of complexity—the “communication” between Nodes Z and A.

Node Z sends the message. Node A receives the message, it is not a complete transmission of the message but that’s what makes the external Eternal Network worthy of participation. It is the incomplete communication that makes the network interesting and challenging. If we all agreed and understood identically, there would be no need for the Eternal Network. We would be in complete agreement. That would be Utopian but perhaps a little boring. In fact part of the mail art Network has become complacent that way. A feeling that the medium is the message permeates the network (“The address is the art,” so to speak, as I once said.) (I now see that concepts like *The Address Is The Art* is what has accounted for a loss of meaning in our messages. I apologize for participating in the glorification of this destructive trend.) When the medium *is* the message, there no longer is a need to even read the actual *content* of the message, to think about it to respond to it. The fact that something was sent and received is enough. But I hold that this is not communication nor is it interest-

ing. It is the imperfections in the communication process and the need to overcome them that eventually creates understanding between individuals. Complacency breeds complacency and eventually isolation.

When something was sent and received and that is enough, it results in what the Big Machine has resulted in—a lot of messages flying around in the form of various media, remaining unread, not fully absorbed, not fully responded to, simply acknowledged as yet another message as media. But there is no *substance* to media—it is a medium for the transmission of a message.

It is ironic that a guy called McLuhan gave us this M&M philosophy. The whole thing has been absorbed into the Big Machine and is now used an excuse for the lack of meaning and conviction in our society. McFish, McFries, MacPaint, McLuhan. All medium, transmitted very quickly, with no nutritional value.

When everyone is happy that messages are being sent and received and no one is reading and interpreting the messages in their own flawed but human way, a kind of ennui is the result. I feel that is currently the situation in the Eternal Network. We have grown comatose from all the messages. The meanings of these messages don’t permeate and challenge our Internal Network anymore, except occasionally and minimally. Perhaps because they are all media and no content, the intensity of the messages has decreased in power and scope so we end up with a lot of stuff in the mail box that isn’t even worth interpreting. The failure of the messages to be read has resulted in the failure of meaningful messages to be sent. On both sides meaningless messages are being transmitted, resulting in a loss of time and revenue on the part of the participants. We spend all the vital energy of our Internal Network on this process.

Meanwhile the Big Wheel keeps on turning.

Proud Mary is the name of the Machine, Why?—because it is a man disguised as a woman. It is a woman who is not what she appears to be. A woman is often nurturing and forgiving. A man is often aggressive and vengeful. A woman is not proud, a woman can cry, a woman can drop the pretense. She can sacrifice herself for the sake of creation. Yin. The feminine. So the idea of a Proud Mary is an oxymo-

ron. What we get is a machine disguised as a man disguised as a woman. A man-machine in drag. Devoid of humanity, it is a consumin' machine. Proud, Big, Turnin'. Eating everything in its path. Rollin' on the river. It could be called by other names.

Proud Mary is Guy Debord's "Spectacle." Orwell's "Big Brother." Call it what you want. I call it Mary—reminiscent of a certain virgin fucked by a certain god. What could be a more perfect metaphor? Purity and impurity simultaneously. An innocent virgin proudly raped, in effect, by the Man upstairs who does it all for her own good and the good of Mankind.

So we in the Network think we are not part of Proud Mary; we are in our own little network. But like the Proud Mary, we have become mesmerized by the turning of the wheel. The medium is the message for us, too. We have become Proud Mary's little sister. Certain members of our network see Mail art as a kind of farm team for the Proud Mary. When the form of our message—the medium, that is—is sufficiently polished and has developed to a point of machine-like slickness, we can jump ship and ride on the Proud Mary. But I don't see it that way. I'd like to see our network grow away from the wake of Mary's proud Wheel.

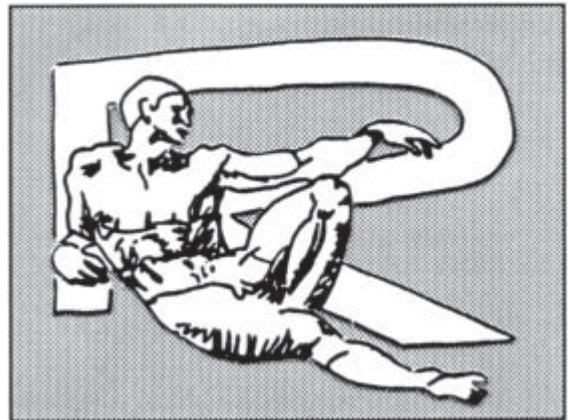
The Network, like the businessmen who keep the Proud Mary afloat, are generally of one of two groups. There are backslappers, those who believe in the medium as the message and feel that any transmission at all deserves a hearty congratulations and a slap on the back. Then there are the backstabbers, those who smile on the outside but due to some disgruntled member of their inner network possess a message of hatred and manifest it through a calculated and sometimes subconscious act of malice against another individual. They project their inner fears and phobias on other members of the network, perhaps they write a history of the Network and leave out a certain node accidentally. Or steal another node's idea and call it their own. Or write a letter to other nodes trashing the message of another behind their back. Most of us have let it happen in one form or another. But maliciousness is an obstacle to communication. So is an obsession with Mary. Messages need to be directed to the node(s) in question. Like a disgruntled part of the Internal Network, an obsession with Mary muddies

the message.

But for some, the messages only take on real meaning when they jump ship to the Proud Mary.

"It seems to me that easy access to the means of artistic (re)production (photocopiers & cassette tapes) altered the material relations between some cultural workers & the commodities they produce. This results in (or co-occurs with) a changed set of social relations. Since access to the means of production is no longer necessarily controlled/mediated by a hierarchical class of "owners" (including editors/galleries/critics, via their "ownership" of cultural validation), a network of cultural workers has evolved, producing & exchanging their work amongst themselves, and creating a sub-culture: that of mail art and "Networking."

In reaction to the hierarchical control system in the mass-mediated dominant "art" culture, some confused ideas appear in the mail art sub-culture. One is that all participants have equal access to the "network". We are all affirmed as creative beings, and offered a completely open venue of expression, to be judged only on the merits of our work. A similar idea is that all product of the "network" are in some way of equal value—the perennial "no rejections/documentation to all" mail art show. Ideally, this would put the responsibility for critical response on each



individual viewer; but in reality, the role of cultural consumer hasn't kept pace with changed roles of cultural producer. Folks still seem to wait for validation of their work by some outside arbiter—Factsheet Five, for instance. Hence the endless bitch when your favorite 'zine pans your latest cassette. The situation is self-imposed, though-by complaining about unfavorable reviews, the artist gives the power of validation to that reviewer. I believe that folks must learn to make their own critical judgements, and that intelligent reviews by other folks can help with that, if folks can read them as only one person's opinion instead of gospel."

(From *Yawn*; unidentified contributor from Cleveland, Ohio)

Where the writer's example of *Factsheet Five* lies in relation to Mary is open to discussion. Regardless, some see Mary as the only legitimate rubber stamp of approval in the world. It is ironic that such perceptions are often what result in some of the clearest messages in our network. For it is in seeking approval and acceptance from Mary that forces otherwise backslapping media-mongers to crystallize their fuzzy thoughts into a coherent message. Only then does the medium cease to be of interest as a thing in itself, because, in fact, even though it mimics the Proud Mary, the smaller Network ship has the task of convincing the larger one that that its existence is valid. Unfortunately, it is to the credit of Mary's Big seductive Wheel that (often unconsciously) many members of the little ship won't feel right until their messages are vindicated by the Proud Mary machine.

"Art which criticizes the establishment is reintegrated into it, defusing useful comprehension of its horror." (Also from *Yawn*; contribution from ASAC-CA)

So it is often only when the messages about mail art or The Eternal Network jump from the private world of the Internal Network to the larger world of the Proud Mary, that the actual message transcends the medium. This is when mail artists and others

reach within themselves, to create a message with actual content. As a way of reaching out to the "higher force" that is Mary. A way of apologizing for our transgressions against the larger machine. We put it all in very clear terms, create a true message for interpretation by the Machine. But once that happens and Proud Mary decides whether or not she wants to eat the message (and she always does), it goes out of the control of the mail artist and even the Eternal Network which is the subject of the message. And of course Proud Mary's function is to eat everything that passes before it. No message or medium is too distasteful for the iron stomach of the Beast Mary.

If the messages were not sent to Mary, then Mary would not know of the network's existence. She can only eat what she sees and smells and hears about. But again, it is the seductive movement of her wheel that hypnotizes just about everything into her path. Thus, the only chance of not being consumed by the Big Machine is to not let her know of our existence. To ignore the seduction. To cool down the more egotistical members of our Internal Networks who long for recognition by the larger machine. To be happy with our own little Eternal Network and not to be so eager to merge with the Proud Mary machine. To stay outside of her influence, as, for example, have certain rare tribes in the frontiers of the African continent who have not yet heard the churning of the Mary Machine. Who listen to the beat of their own (Mary might say "unsophisticated") drumming.

But we are not those tribes. We have grown up in the belly of the Beast. We are born of Proud Mary and unto Proud Mary we shall return. But perhaps we get sick and tired of "workin' for the Man every night and day." Proud Mary has it within her power to make us think that she is the relief we are seeking. That she is what we need to escape *to*. That's what created Mary in the first place. A distrust of our own Internal Network. But now it is Mary that makes us want to escape. She makes us doubt the power of our own inner network to comfort us, to heal us. So we turn to her seductive wheel for nurturing. But she does not and can not nurture us. She only consumes us as we attempt to consume her and she, herself, is very difficult to escape *from*. Because when we think we jump ship we imagine we are free but in fact Proud

Mary is also the river and also the banks of the river and also the land that stretches out on either side of that river. That's why in our little boat that we think is so free, we are really only mimicking Mary.

How do we actually get out of the way of Proud Mary? Is it possible to jump ship and escape her influence for a part of each day and change Mary's course without her realizing it? Is it possible to jump Mary's ship and just enjoy being away from her? Perhaps that's why we're such a bunch of backslappers, we are just pleased as hell to have the illusion that for once Mary is not chewing our ass like a cow chews his cud. So we congratulate each other and smile. And I can see why we should or could. Even an illusion of a moment of quiet with our Internal Network can be very rewarding.

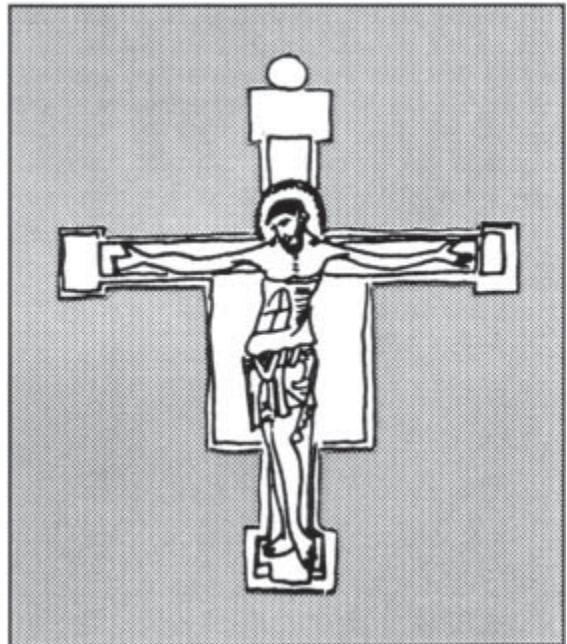
But how would we get away from the Big Wheel once and for all?

For one thing it would require that we no longer write mindlessly about our Eternal Network for her Big Wheel. Not unless we *want* her to hear about us. Yes, a more calculated strategy is in order. We need to be more selective about how we leak information to the Mary Machine. We can have our secrets that will keep us from being eaten. *And it is important that we don't get eaten.* It is important that someone in our society stay outside of the path of Mary so that we can notice when she's floating off course. Mary needs a rudder that she does not know about and I propose that the Eternal Network, directed by focused and responsible nodes, be that rudder. We need to learn to steer the Proud Mary without her knowledge. Because we answer to the higher authority of the Internal Network.

Where should we steer her? First of all the message must be returned to the role of message and the medium must be returned to the role of messenger. In the old days they used to kill the messenger if they didn't like the message. Then too, they mistook the medium for the message. But those days are over. We must all refine our inner networks so that our messages are clear. Then we must insist that our messages are received and responded to appropriately. Some of you will object to this. It will take the element of play out of the Eternal Network. Too many rules. Well it is "play" that Mary wants. Mary want us

all to play, but to play her way, blindly, without care for the consequences. No parent in their right mind lets their kids play in the middle of a busy street. There is a time and a place for everything. I think the time for *work* in the network is now. Those of us who believe in our right to play in our own way must put down our toys for a while and instead work at sending meaningful messages that will be understood and have impact. Perhaps the turning of Proud Mary's Big Wheel is more benign than we think. It seems so calculated, so thought out, so complete in its path of destruction. Perhaps there is no danger. Perhaps we are Proud Mary and a quiet conversation with our Internal Network can turn the destruction around. But we must determine that ourselves. Proud Mary will have us believe unconditionally that it's all just a cruise on a riverboat. She will create the waves, we are only passengers. She tells us she has our best interests at heart and that all we have to do is sit back and enjoy the ride.

[Mark Bloch is the author of *The Last Word: Art Strike, Word Strike, Plagiarism and Originality*, and is the editor of *Panmag* and the face behind Panpost in New York



FRACTURED SOULS UNITE!

Tales Of A Headless Hierarchy

by A. Manual Kant (give a shit)

Once more we find ourselves dumped on by those of you who think a real ART STRIKE is needed. We thought we put this issue to rest in our last issue, and with this following note we promise to FORGET IT!

The business at hand of stabbing repeatedly at the ugly vipers of our ECONOMIC SLAVERY will of necessity be our ongoing anguish. But what is purpose for drive but the actions that this anguish produces. It is true we add fuel to the very system we oppose, by using their paper, inks, postal system, etc. But we must take into account what systems are really servicing a truncating bureaucracy and what is neutral to serve all purposes.

It is our responsibility to make that distinction, to be constant in making no sacrifice to the ECO-GLUTTONS.

The essence of revolution does not come directly from the heart, but rather from somewhere in the primordial brain. Our primal instincts warn us when we cannot function well in our surrounds. Therefore, the ART STRIKE must strike out and kill that disease around us that threatens to kill us. A strike of action is what we demand. GO FORTH AND KILL BAD KARMA!!!

bleeding

love

chokes

out

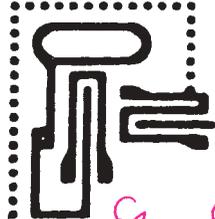
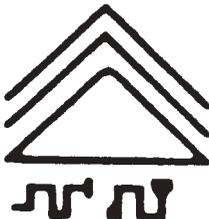
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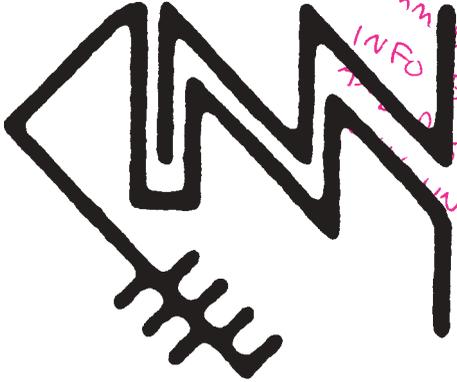
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How about
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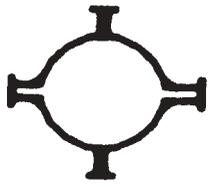
“‘Hypertext’ means forms of writing which branch or perform on request; they are best presented on computer display screens.” (Ted Nelson)

“Many people collect music that they like and surround themselves with it. I do the reverse: I don’t keep music around me; I keep noise.” (John Cage)



why
 CAPITALISM
 INFORMATION
 COMMERCIALITY AND THE
 INFO BECAME A
 INITIALLY
 UNDERSTANDING

“Computation should be like electricity. You plug into the wall and use as much of it as you need whenever you need it. I think that is the direction we’re heading in... What I’m talking about now goes against decentralist ideas. Let me make the analogy to electric power. Microcomputers are like batteries, they’re nice but they’re limited. Imagine if your refrigerator or your house lights had to be run off a battery. The interesting thing about this parallel technology is you can build an arbitrarily large source of computing power, and I think people will use it in a utility sense. I think personal computers will be not such an important mode of computation anymore. They’ll still have their place, but the sort of computation you’ll have in your home appliances will draw on that central source of computation when they need it... a single fiberoptic is as much bandwidth as your house and all the people in it could absorb... to have a certain amount of intelligence sometimes. You want your alarm clock, when you shout at it to shut up in the morning, to decide whether or not to shut up based on what you said... people will see for a while this trend continuing of decentralization of computers, because of the diseconomies of scale of large computers. But then I think when this technology goes in you’ll get much more of a practice of shared communal computing resources.” (Daniel Hillis)



There will be, in the future, a paperless society because there will be no trees. Nature will be replaced by information & the intellect of our society will be serviced by cyber-mnemonic prosthetics. The **HUMAN** is still a corporeally efficient machine for inputting data, but it is the **HUMAN'S** lack of memory storage & recall which makes the **HUMAN**

rely on pieces of paper to temporarily jog the memory. By implementing machine-driven "virtual memory" a cyber-human would have no need to make notes or no need to read anything since simultaneous electronic access to the collective memory would make the act of reading, watching & hearing obsolete.

Humans were (appropriate with the ecology* of their times) content for thousands of years in a paperless ur-society of polypsychic ambiguities.

The society of the text has returned to the glyphic theatre of ur-history. Every symbol is charged with many times more meaning than it can signify, colliding with each other like bombarded molecules. Thousands of years ago wealth was judged by who owned the most cattle, now it is controlled by who owns & exploits the most needed information. The result is an unnavigatable info chaos where there can be little connotative control & even less predictability. Life-as-theatre, glyphic babelism, is one of the few modes of response which allows spontaneity to fuse with visionary directedness & invention without being swallowed up by global misinformation.

In post-scarcity society the grossly misunderstood sixth sense will provide the machinery for cyberpsychic (intuitive mental imaging into a collective unconscious, like computers connected by bulletin board via modularity. Produkt Imaginator Amendant Hardiker refers to this brainwave network as the CyberPsychic Bulletin Board) communication. Computers as we know them will be electromagnetic relics suitable for museumization.

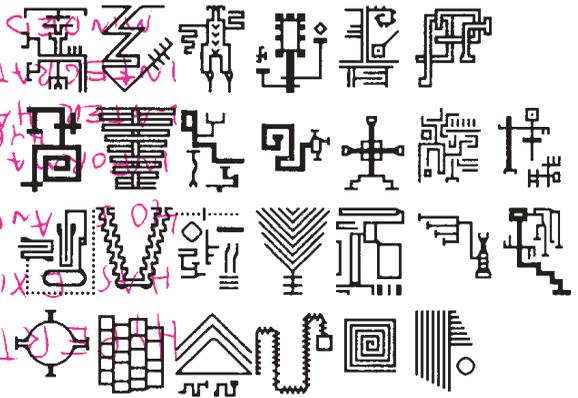
Beliefware is the planetary fertilization of a form of communication that is the result of universal pain & struggle, discovery & joy, & every conceivable permutation. Crossmedia potentials include sampled sound, computer synthesized speech, hypertext implementation, graphic cataloging, animatography, interactive authoring, language & text generation & design by encounter.

Silence is distractions are omens....

The consistent model for hypertext creations has been one of orderly progression & logical links, in otherwords institutionalized clarity. I guess what I am suggesting is that the traditional hypertext model of westernized linear rationalism is hardly consistent with the word, HYPERTEXT. "Hyper" in its greek form connotes above, beyond, superior. To get beyond the text as we know it means that one has to construct, learn & receive information using human mental facilities such as intuition, association, clairvoyance, & presumptive belief. Read hypURtext. That the desire to invent true hypertextual consciousness is identical with the dream of linking spontaneously to the past & the future. In this state information-mongering is no longer a simulation but rather an experience in itself.

The simultaneous appearance of very particular phenomena in both science & culture suggest that ideas & inventions are subpsychic viral energy which spontaneously replicate within a molecular control-system of its own, far outside the human's facility to imprint & exploit it. The computerization of thought navigation should be

consistent with a neurological understanding of brain functions & the social interconnectedness of imagination. A hypertext machine should be able to learn enough from its user to recognize when coincidences & synchronicities appear, & to give the user tools to manipulate these phenomena. For this to happen the notion of hypertext has to merge with the notion of hypermedia (interactive computer intermedia) so that when people are talking about hypertext as a new model for rendering the unknown complexities of consciousness easily accessible, these people will be talking about not only thoughts & words but also sounds, graphics, animation, subliminals & simulations.



Max Matthews, head technician at Bell Labs for many years, tells the story that because Bell was losing so much money from people not hanging up their phones, a research scientist was assigned to find the perfect annoying penetrating & irritating tone to terrorize people into hanging up their phones ASAP. The longer the phone was off the hook, the more it cost Bell. Reportedly the scientist remained assigned to this projekt for 15 years(!)

Information Theory gave us the basic law that there is "noise" (communication failure) in every communication between one information system and another. But Info Noise is nothing new. Info Noise perpetrated the Fall of the Tower of Babel. What has changed is that science and culture is only beginning to acquire a vocabulary & a workable equation of the effect of noise on evo-entropy. What is called schizophrenia & mental disease is really the body's inability to override the noise in the system. But it is not just a matter of breaking thru, but broadening the definition of the received information to accept the whole transmission. Often time it is the noise which feeds back the true response. In the system of global ecology, pollution & contamination is the most apparent noise. Planetary survival is contingent on examining that breakdown. In the social construction of pure information it is information which cannot be divided into noise & communication which overturns the automated digestion of info into bite-sized tidbits. If the info cannot be reduced to a consumer-objekt, it exists in a territory

all its own. By describing MARGINALITY as a revolution of information,

"Nanotechnology is the science of 'computers' or servo-mechanisms built on the scale of molecules, and genetic engineering has already indicated that organic nanotechnology is feasible. The creation of such machines out of inorganic molecules is expected soon by most workers in this field.

"Theoretically, a molecular computer on this level could travel through a human body repairing every defective cell it found; other suggested applications are even more staggering."

(Robert Anton Wilson)

"...from the outset, Shannon was beset by the understandable confusion that arose between his restricted use 'information' and the conventional meaning of the word. From his point of view, even gibberish (I can think of many times when the speech I did

not understand and was the intelligible speech & what made most sense was the multi-layered fragments of babble overheard in a crowd of noise) might be 'information' if somebody cared to transmit it. After all, a message translated into a secret code would appear to be gibberish to anyone who did not know the code; but it would be well worth sending by anyone who did." (Theodore Roszak)

The technology & the apparel necessary to begin operating the future is readily & cheaply available. The language of the future is the language of noise & information.

"Nanotechnology will probably cause a jump in 'ephemeralization' that will give us astounding output for very little input."

(Robert Anton Wilson)

"Thanks to the high success of information theory, we live in a time when the technology of human communication has advanced at blinding speed; but what people have to say to one another by way of that technology shows no comparable development. Still, in the presence of so ingenious a technology, it is easy to conclude that because we have the ability to transmit more electronic bits more rapidly to more people than ever before we are making real cultural progress—and that the essence of that progress is information technology." (Theodore Roszak)

*Ecosophy can be sensorily explained as a TERRARIUM WITHIN WHICH profound ecological strategy is current with environmental behavior & earthling(kical) intuitive plasma. To understand what exoecosophy is substitute confusion(?) for terrarium.

BRITAIN TO MAKE RADIO BRAIN

"...Revolutionary developments in aerodynamics, which will enable jet-planes to fly at speeds vastly in excess of that of sound, are expected to follow the British invention of 'Ace', which has been commonly labelled the electronic 'brain'.

"...Professor Hartree said: 'The implications of the machine are so vast that we cannot conceive how they will affect our civilisation. Here you have something which is

making one field of human activity 1000 times faster.

"In the field of transport, the equivalent of Ace would be the ability to travel from London to Cambridge...in five seconds as a regular thing. It is almost unimaginable.

"...Dr. Turing, who conceived the idea of Ace, said that he foresaw the time, possibly in 30 years, when it would be as easy to ask the machine a question as to ask a man.

"Dr. Hartree, however, thought that the machine would always require a great deal of thought on the part of the operator. He deprecated, he said, any notion that Ace could ever be a complete substitute for the human brain adding: 'The fashion which has sprung up in the last 20 years to decry human reason is a path which leads straight to Nazism.'"

(from the *Daily Telegraph*, London, 1946)

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[Amendant Hardiker

the macintosh computer: archetypal capitalist machine?

The Macintosh computer represents a fundamentally new approach to the way machines interact with people. The philosophy inherent in the Macintosh is, for the vast bulk of working people, an augur of the direction that contemporary capitalism would like see production relations take. At the

same time the Macintosh also expresses many of the contradictions of capitalist relations, and so for this and other reasons the philosophy inherent in the Macintosh makes it an ideal example for study if we want to understand how science and technology are being used to wrest more and more surplus value from labor, while at the same time reducing the amount of control workers have over their own lives.

But what makes the Macintosh so different from other kinds of personal computer? Aside from the raw power of its main processor (equivalent to a room-

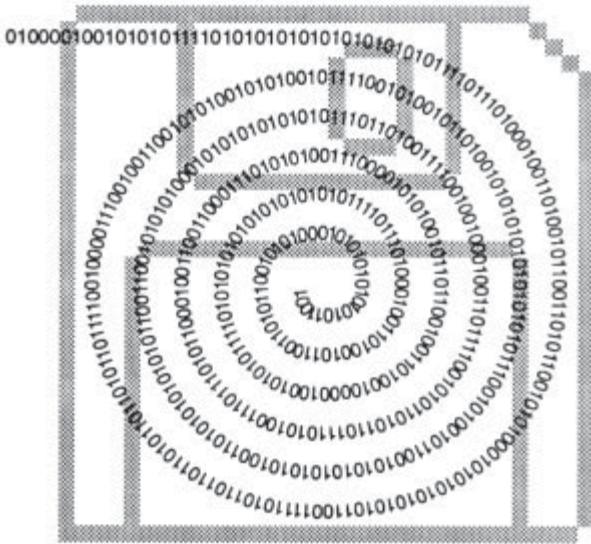
sized machine of say 15 years ago), the operating system represents a radical departure from the essentially “science” based systems of such machines as the Apple II or large mainframes. By this I mean that in order to interact with earlier forms of the computer, some considerable knowledge of the computer itself is necessary in the form of a computer “language” that the user must first master before being able to make use of the machine’s computing power.

In this sense virtually all computers prior to such machines as the Macintosh represent the formative stages of the development of computer technology as it is expressed under capitalism.

The Rise of the Machine

There are many useful analogies available to us from the first era of machine development during the Industrial Revolution which can help give us a better understanding of what the Macintosh represents. During that period the development of industrial tools followed a somewhat similar path insofar as the kinds of techniques embedded in the machines were discrete reflections of specific human skills. In other words, the first machines were not “general tools” in the sense, for example, that the modern numerically-controlled machine tool is.

What do we mean by a “general tool”? The process of transferring “skills” from human to machine is



essentially done in stages. The first stage involves a craftsperson building a prototype machine which consists of the craftperson's brain/hand skill being broken down into its component parts and each process being assigned to a specific element of the machine. A good example of this process would be the metal turning lathe. The lathe itself consists of several elements. The first is motive power (this emulates muscle power), the second is measurement (which embodies generational experience of the physical environment), the third is the process of transforming the raw material into a useful product (this represents the actual tool-using capability of the craftsperson).

In the development of the lathe the process of synthesizing these elements may take place as follows: Power in the form of rotational motion must first be transferred to the chuck (the chuck represents a discrete, artificial form of hand for holding the work in place); a method of transferring measurements to the material to be worked on, and finally the cutting tool itself and its interaction with the material to be transformed. In the initial development of the lathe the cutting tool had to be brought in contact with the raw material manually and the measurements for how much metal to remove were also done manually (with calipers and later micrometers). But as more and more expertise became embedded in the lathe, the operator could simply set vernier dials on the machine and eventually even the act of cutting was automated via a screw-driven feed connected both to the cutting tool and the rotating chuck (it is here that we begin to see the emergence of feedback systems of some complexity, e.g. the lathe has to "know" when to stop cutting). The act of developing the lathe then is a two part process, first, the job is broken down into its discrete parts which are then "re-united" via the interaction of various forms of generalized feedback (as in the above example).

The end product of this process is the emergence of what I refer to as a "general tool," that is, a tool whose basic principles embody not only the specific skills of the craftsperson, but more importantly, the "skills" are embedded in the lathe in such a way as to "mask" not only the craft origins of the process in terms of the

skills needed by the operator to use the machine, but more importantly, the tasks are standardized via specific elements incorporated into the operating system of the lathe. This is done by "pre-setting" the lathe as much as possible for a single task or series of tasks. In this way the operator need only know, firstly, how to load the lathe with the raw material, then how to turn it on, and finally, how start and stop the sequence of operations that results in the end product, the finished article.

The account above is an accurate if abbreviated description of the nature of the technical transformation brought about by the advent of the industrial system. That machine tools are now many orders of magnitude beyond the originals in complexity and versatility does not alter the fundamental concepts that they all utilize. Indeed, until the advent of the computer, basic machine tool design has not fundamentally changed since the 19th century, and even with the addition of computer control, such tools still use the same basic principles.

Microchip Meets Machine Tool

The process started by the industrial revolution has reached a pinnacle in the form of the computer, for the computer is essentially the "end product" of industrialism in the sense that it acts as a unifier of discrete, industrial processes in the same way as the lathe did for craft processes. At this point we could ask a hypothetical question about the nature of the "end product" of computer development; what form would a computer take, if it too, were to go through the same process of rationalization as the machine tool has? By this I mean is there an equivalent computer version of the "general tool" for people with a "generalized" education? The implications of such developments are, in my opinion, as revolutionary as the development of the machine tool was.

The slogan "the computer for the rest of us" is extremely misleading (and probably has a lot to do with why Apple dropped it), but buried in the idea is a kernel of truth, for indeed if, and it's a big if, some kind of standard for using computers were to be adopted by all computer makers, then the promise in

the slogan could have read, “The Macintosh, universal tool, the computer for all of us.” There are heavy ironies on many levels, which are not only interesting to pursue simply as ideas, but also relevant to the direction society is, or could be taking.

The market economy as it is now constituted presents many obstacles to the adoption of a general tool such as I have described above. A corporation like IBM, of course, has the clout to try and force its standard on everyone else, but in fact it is more likely to be the State in the form of the IRS or some other large bureaucracy that decides what the standard should be (simply by virtue of sheer numbers bought and the need for a common protocol of communication).

In a sense, the Macintosh operating system is a form of “State Socialism,” in that its effective operation depends on absolute adherence to what are euphemistically known as “the Macintosh guidelines.” The user interacts with the operating system via a command structure that is the same regardless of the application. While I have no fundamental quarrel with this approach, for it to work effectively everything must be “in” there; that is to say, every possible contingency must be planned for.

This after all is what the Toolbox is all about (note the description of the sub-routines or “mini-programs” as Tools). It parallels very closely the kinds of standards developed in machine tools, for as with the industrial tool, the operating system effectively “masks” the “real” operation of the computer by interposing itself between the user and the Central Processing Unit. The operating system then is itself the “general tool” that I referred to earlier. This approach has other drawbacks for it means that all applications written for the machine must conform to the rules or “guidelines.” Apple even suggests that the application be sent to them for “clearance.” What this means is that they check it to see that it doesn’t “collide” with some other application that may be co-resident with it, or parts of the operating system itself (which in turn may have already been “harmonized” for some other application already loaded into the machine). This further suggests that one fundamental error was made in the design of the the operating

system, namely that it is not a true multi-tasking machine, for a multi-tasking machine is inherently designed to accommodate different applications concurrently.

Even this modest scratching of the surface of the Macintosh reveals the incredible complexity of such a general tool, not so much because it has so many disparate functions, but because they can be combined in a never-ending array of permutations. It also illustrates just how much expertise and labor is actually embedded in the machine’s operating system.

A Further Look at the “User Interface”

If one looks at the commands and functions built into the Macintosh, we see that the majority of them emulate basic communications functions like drawing, positioning and pointing at objects (the so-called Quick-Draw and associated routines), as well as font manipulation. In the background, of course, the operating system is active continuously, monitoring the keyboard, disk drive and so on.

The Macintosh then is a multi-purpose graphics-based computer which has a built in set of “tools” for manipulating the Central Processing Unit (as well as the auxiliary processors) which interacts with the user through a set of choices represented by words or images. The icons are simply generalized signs for objects or functions (the use of language independent images for universal communication is well known to us through for example, international traffic signs). For example, the “undo typing” command in Macwrite doesn’t know what typing it’s undoing, it just does it, the command itself is a “generic” term, which in turn acts on certain “assumptions” made about the command.

But with all the talk of icons on the Macintosh, it is the Word that has become the real icon, in that by generalizing English words, the operating system has been “colloquialized,” or opened up to the speech of everyday interaction. In other words, “any fool can use it” And it is a fact that the Macintosh really is easy to use (as well as being extremely frustrating at times),

and anybody can master the basic system in a very short time.

The Dictatorship of the Machine

One of the chief objections to such machines as the Macintosh is the fact that it is essentially a “black box.” By this I mean that the inner workings of the machine are “sealed off” from external access by the user interface. The “shell” erected around the operating system (the menus and commands), although extremely comprehensive and easy to use, deny access beyond a certain “depth.” By contrast, machines such as the Apple II allow penetration by any user to the basic binary system of operation that the central processor uses. Not only that, a computer such as the Apple II is physically open to anyone, with direct access to the main processor, enabling anyone with sufficient knowledge to “tinker” with the workings of the machine itself.

By contrast, many people have raised serious objections to the “black box” approach used by machines such as the Macintosh, arguing that by making the machine into a closed system it not only reduces the range of choices open to the user, but perhaps more importantly it encourages a particular attitude towards machines in general by mystifying the processes involved. This in turn leads to a state of unquestioning acceptance of the supremacy of technology. This is, of course, a process which began with the industrial revolution.

A comparison between products of the first industrial revolution and the revolution we are in the middle of illustrates the difference. The first products of the machine age were essentially simplified versions of the craft original (simplified because the machines themselves still reflected on the one hand their craft origins, and on the other because they were still relatively crude machines their powers of “resolution” were limited). What this meant was that the products of the early machines were still accessible to craft worker, they could be repaired or modified by hand, but perhaps more important than that, the processes embedded in the products were comprehensible to the worker. Inevitably as the techniques used in produc-

tion got more and more complex and the sophistication of the machines grew, so too the products became more and more inaccessible to the ordinary individual. In this sense then, the Macintosh reflects the general trend of industrial production to further alienate the worker from the processes s/he is involved in.

There are obviously a variety of forces at work that result in this development which reflect on the one hand, the nature of productive relations (increasing complexity), and on the other, the drive to increase profits (which in turn has an important effect on such things as complexity, repair versus replacement). It obviously benefits the manufacturer to replace rather than repair a product (the tag, “no user serviceable parts inside” is by now well known to us). The issue is however more complex and reflects a much larger problem, that of the relationship between consumer and producer, which in turn is predicated on the level of education.

Elsewhere in this essay I mentioned “general education” as a reflection of the generalizing effect of industrial production on the labor process. The specialization necessary for modern science-based production methods is predicated on the existence of a stratum of the work force who possess unique knowledge of the processes involved. This technocratic “caste” is indispensable to modern productive forces, but even this highly trained segment of the work force is under threat from developments in the field of so-called “expert systems and Artificial Intelligence.”

“Hoisted by Its Own Petard!”

Driven by the necessity of maximizing profits, yet hounded by the inherent contradictions of ever more efficient production processes, capitalism has sought to resolve the conflict by, on the one hand eliminating human labor as much as possible from the process of production, and on the other, by binding it as closely as possible to the organization and nature of production. This has been achieved through a series of scientific, technical and political revolutions. But ever more efficient production eventually lowers profits—this is the irony of industrial capitalism. Once you have maximized the efficiency of production there is

no place else to go! If wages have been held to their lowest, and you are using the most efficient machines (more efficient than any of your competitors) you will eventually find that production exceeds consumption.

Each round of technical advances has heightened the contradiction, by making production cheaper and cheaper, which means that in order to make a profit, you have to squeeze more out of the consumer, who is also a producer (or at least some of them). The time lag between the introduction of a new technology and its eventual absorption by society grows ever shorter. Hence technical change is forced on us with greater frequency. Eventually however, it must “bottom out.” There is a finite limit to the amount of production the world economy can absorb, at least as it is presently set up.

Revolutions in Production

Each revolution of production under capitalism has been based on the introduction of a new, key invention or process. Depending on where in history you want to start from (I like to “start” from the Renaissance, or about 500 years ago), the “progress” of the development of machine technology can be traced by the advent of each new technology and its effect on society. In the 19th century, first the canal, then the railway. In the 20th century, first the internal combustion engine, followed by the airplane, and finally computers, have in turn formed the basis for a revolution in production.

For example, the chronograph can be seen as a key invention, which in turn stimulated and/or created the right conditions for other, connected kinds of inventions and processes. But accurate timekeeping was the result of the necessity to bind together an empire, for without it accurate navigation and hence mapping was impossible. Greenwich Mean Time is one obvious “general tool” to emerge as a result of that event, or “general time”; a fixed standard whereby no matter where you were in your empire, you knew how quickly you could move your resources from one location to another. The “spin-off” from the chronograph was amongst other things, an increase in the accuracy of

measuring tools. This was prompted by the need for precisely made cogs and other moving parts. This in turn meant that the tools needed to turn out such devices had to be more accurate, which in turn prompted more accurate devices for making tools

Homogenization of Knowledge

As with the invention of “general” time, which was the culmination of a long historical process, each wave of innovation has eventually arrived at the point whereby general principles and standards have been extracted. Standardized units of measurement (the decimal system, electric voltages, screw thread dimensions, etc.) are the end product of many millennia of observation and practice.

Taylorism, for example, does for the actual integration of the production process what standard units of measurement does for the machine tool itself. The invention of the telephone initiated the process of the standardization of communications protocols. Ultimately then, it would follow that the introduction of computers into production and distribution would eventually arrive at the same destination, that of standardization and the extraction of general principles of use. General principles would be laid down about, for example, the way computers relate to production processes. We already see such things in the field of electronic communications, but the process is of course, fragmented and uneven in its development and application.

The General Tool

What they all hold in common though, is that each process is eventually so thoroughly assimilated by society, as to become a part of the “general knowledge” of society (much in the same way as everyone knowing how to drive a car).

It is interesting to note that Apple has, so far successfully, squashed all attempts to imitate its user interface (the so-called desktop, pulldown menus, etc.), threatening to sue any company that comes close to imitating the “look and feel” of the Macintosh environment. It is tempting to speculate about what kind of long term view Apple have of the development

of the computer/human environment (for good or bad). It would appear that Apple have recognized the necessity for a “universal” means of accessing the computer. If, in one form or another, a set, standardized way of accessing computers can be established that enables the “de-skilled” and “unskilled” to access computers and the dead labor they contain, the complex problem of maintaining society can be handled without resort to educating everyone to the level of the university.

But for this to happen, for a critical period of time, one system must dominate! This is obviously what Apple is banking on happening. AT&T has done it in telecommunications. IBM has already done it in the “business” environment, but that is the land of the Nabobs: we are talking about the domain of Burger King! As office automation accelerates, and virtually all forms of commercial interactions are “standardized,” the problem of utilizing a deliberately undereducated work force to handle extremely complex tasks, becomes a “manageable” one. The standardized interface of the Macintosh lends itself well to dissolving the difference between “factory” and “office” work. The old, artificial hierarchy of blue and white collar work is on its way out, to be replaced by the generic, general service worker, who has enough skills to work a slick automated terminal like the Macintosh, and dispose of the output in some way (i.e., post it, stuff it or shred it), but a person who has no control over the work being done! For proof of this we need look no further than the cash register of a typical fast food chain. The only numbers you see are the final bill! All the cashier need do is punch a button marked “cheeseburger,” or “coke,” and the built in processor handles all the addition and taxes.

The Macintosh that I sit writing this on runs in a similar way to the fast food cash register, in that in order, for example, to change the font that I am using, all I need do is move the cursor to the “button” marked font, and select one! The old way would mean knowing a set of commands that would load a different font into memory, and then only when the document was printed. They might be, “ESC E-56, ESC-CTRL L,” and further, they would have to be inserted in the text

at precisely the right point and then turned off at the appropriate point by another yet another set of commands.

User Friendly?

If the technical/professional elite are to maintain the system, they must make it as simple as possible to operate. By embedding the maximum number of possible states inside the code of the machine, it is possible to account for most of the situations likely to be encountered. In effect, all you need is the ability to read and follow instructions. As we saw above, no knowledge of a complex command language is necessary to make the computer do different things, the computer itself already contains all the necessary linked sets of instructions. If it goes wrong, or you do something wrong, monitors will spot it and a supervisor will be despatched—no big deal. Each cog in the complex machine holds no indispensable power or leverage. Notice how the “toolbox” that the Macintosh contains, parallels the synthesis of general sets of knowledge that may be accessed and comprehended by all! What we are seeing then is an exact duplication of the first industrial revolution where craft skills were stolen and locked into the industrial machine, then perfected to the point whereby general principles could be extracted and applied to ever more sophisticated machines, each in turn, requiring less and less skill (and labor) to operate!

The languages that computers use reflect this process, for the first languages were specialized tools of mathematics and logic (again reflecting the “craft” origins of computers), but arcane and abstruse, understood only by the select “few.” Further, the very nature of the specialized origins of computers has led to a mystification of the processes, leading to the common misapprehension that computers are complicated, “devilish” devices that only “hackers” and “eggheads” can comprehend. The Macintosh breaks with that tradition, at least in one sense. It is also, paradoxically, a logical extension of the same process! But it is the general nature of the principles embodied in computers, that makes them be, “all things to all people.” It is this apparently contradictory nature of the computer

that makes it so difficult to deal with. The computer is inherently a two-edged sword, unlike the factory, yet very much a part of it. Uncannily “human,” it is nevertheless seen as the ultimate in “inhumanity.”

Conclusion

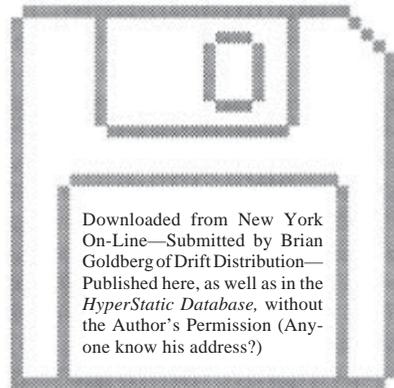
The Macintosh is very much a creature of two worlds. On the one hand it represents the highest level of collective labor currently possible. By this I mean that only the most integrated form of collective work could have produced such a device, utilizing virtually every discipline available to us. The “toolbox” routines represent the distillation of literally thousands of years of collective experience.

On the other hand, the computer is also an archetypal device, like the assembly line, except that it is diffused throughout the fabric of society. It is the precursor of the “general-general” tool, a tool which will either enslave us or take an active part in our liberation. For the end product actually is the synthesis of the living, collective labor process that created it. This is one of the reasons why the conflicts raised by its existence are so intense. This is also precisely the reason why it makes such an interesting object of investigation. The key originators of the Macintosh interface, Alan Kay and R. Buckminster Fuller, had a very clear picture of what they wanted it do, and how it should do it. Called the Dynabook, it was to be a paperback sized version of the Macintosh, battery powered with a complete “toolbox” contained within it, all designed to be the literal extensions of the literate people who would use it. They saw the Dynabook as universal tool, enabling people to communicate with each other using the collective skills embedded in the ROM chips. Add to this the access afforded to databases of collective knowledge and you have not so much a technology but a philosophy of technology. You might call such a vision “idealist”; on the other hand the alternatives are far worse. For capital sees such tools as a means of extracting more and more surplus value from our labor. The very people who make the corporate decisions about the direction society should take are also the same people who would delegate the role of starting nuclear war to computers!

They care very little about the impact of computers and automation on life. They would entomb *all* living labor in machines had they the power!

In very many ways, the computer, especially in its Macintosh form, also represents the very antithesis of capitalism, for in spite of the fact that it represents the forefront of capitalist innovation, it also represents the very highest level of socialized labor currently possible. Not only that, but in order to extract the maximum advantage from such technology, private ownership actually gets in the way; unless, that is, there is to be one computer company, one telecommunications company, and one manufacturing company! All this tells us is that computers and automation are an inevitable end product of monopoly capitalism, which would remove all competition from our, so-called “free enterprise” system, of which Apple Computer is so much a part. The universal tool of which the Macintosh is the precursor has the potential to open up knowledge and hence control to all people. That is why I can regard such a tool as an extension of the intellect, and someone else can be enslaved by its simplistic, collective “mind.” More’s the pity that for most of us, such potentially liberating tools will be used against us, making them objects of fear, and in the process imbuing them with almost mystical abilities as they apparently mimic aspects of human behavior. But like any window, the Macintosh window can be a view from a prison cell or open on to a new world waiting to be explored.

[William Bowles, October 1987



YAWN

SPORADIC CRITIQUE OF CULTURE
June 15, 1990 N°16

YAWN is a sporadic communiqué which seeks to provide a critical look at our culture in all its manifestations. We welcome responses from its readers, especially observations of a critical nature. Anything sent may be considered for inclusion in a future issue without specific prior notification. It is our policy not to attribute work, unless the content benefits from such attribution. This is a collective, mostly anonymous, effort. Contributors receive 3 copies of the issue in which their work is used.

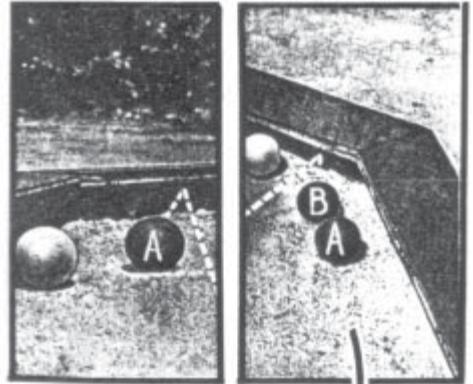
Let's Go Bowling with Art Strike!

Perhaps years of neglect can produce dictatorial desires in even the most stalwart of the usually egalitarian underground. Somebody out there (in here) came up with the idea that for the next three years (1990-1993) artists refrain from producing art. The idea, known as Art Strike, has been discussed in a surprising number of journals, considering its impossibility, authoritarian high-handedness, and ultimate disposability as ideas go. I fact it was a cute notion that *should* have been disposed of, but wasn't. And so we will be doing without the work of avowed strikers for three years.

The issue touches me in a sensitive spot and deserves to be exhumed, because it goes well beyond just "fun and games" in the artistic underground. If Art Strike be not a whispered vicious trick of some swift-tongued disembodied enemy of creativity, let us assume it has developed out of the sense of despair and powerlessness which grips those of us in the midst of creative working a world of recycled artistic idolatry.

Art Strike is a negative power feeding on the despair experienced from time to time by those who have chosen not to join the ready-made bandwagon of success in a very unsane surface world. This despair is a burden which is, as we speak, slowing down the progress of a thing which could become far more real and far more strong. To adopt a pose of cynicism or nihilism is an understandable response to the great beast of mass-produced culture, but it is an uneducated and unproductive response.

I certainly congratulate the perpetrator of this idea virus called Art Strike. As a meme it has gone very far. It has changed peoples' plans; stopped their progress dead in its tracks: it demonstrates the power a well-placed idea can have, even coming from the "powerless" underground. Some would say that that is precisely the point of Art Strike. If so, let's start planting seeds of artistic fecundity instead of spraying herbi-



cides or exponentially-increasing barrenness. The harnessing of this power of ideas (verbal and non-verbal) is, ultimately, the greatest responsibility an artist will ever have.

There is an alchemy where art and daily life meet, are one, are sweet, effortless, and closer to the existential bone than thirteen billion printed words on Art Strike (or, for that matter, thirteen billion scatological album titles, misanthropic song lyrics, or other by-products of despair). There is a realization, which can be cultivated, wherein one can calculate the effect of Good one's creation will have upon the planet. Perhaps these intangibles present a vast and uncharted challenge, but their reward is sweeter than upsetting a corporate board meeting with free jazz. There is a realm where one is shown the truth (transitional or penultimate though it may be) in statements like, "God is a foot, Magic is alive" (and art *is* footwork—proper placement of one's "dogs" and a *minimum* of howling

at the moon—footwork and fortuitous event). Divorce the shamanistic function of the artist and you get artifice: the glamour we know all too well which dominates the media (Garfield vs. Zippy). We need good art. Better, far better than we're getting. The medicine we've been collectively brewing isn't strong enough yet. And you Art Strikers are urging voluntary lobotomy for three years? My bardic muse writes, "Methinks you have been quelled by mutant forms who, from the spirit world, cast a pointless dare your way in order to destabilize a Goodness."

With these words beyond me, let me resume my usual cheery countenance and wish *well* to all participants or even semi-participants, such as Lloyd Dunn, in the great Art Strike 1990-1993. I do see the whimsy and the irony in your flurry of non-activity. Enjoy your vacation, and choose your bowling ball carefully. It's all in the left.

[Peter Stenshoel

Reprinted from *The Void-Post* #6

Critique of the Art Strike

The Bible narrates that the Jews conquered Jericho by playing the trumpets with such an intensity that the walls tumbled. Today, a group of artists have repeated this story with a certain difference. They want to destroy the walls of powerful art institutions by means of radical silence: by the refusal of all activities of art.

and England. Several months after the start of the Art Strike, I received documents of the following kinds: statements and letters from artists, declarations by magazine editors active in the strike, and pages of discussion from the underground and serious press alike. These reactions portrayed a frustrated group of people. Major institutions did not take much notice of this strike, which was being directed against them. Furthermore, a debate raged among the organizers and other artists concerned with the art strike: does such a strike make any sense at all?

I took all the art strike documents available to me since the start of this action, and I tried to find out the reasons for this disturbance and frustration.

A total Art Strike has been suggested by Stewart Home and the PRAXIS Group for the three-year period of 1990-1993. This Art Strike is being organized by Art Strike Action Committees residing mostly in America

Stewart Home's reference to the successful "strike" of the Polish artists in the period after 1981 was an error and a starting point for a number of later mistakes.

A strike is A) an organized extortion; B) for a concrete purpose; C) by people who stand in opposition to their employer. There was not any artists' strike in Poland because A) it arose spontaneously and amorphously; B) for no concrete result; C) by independent carerrists who took part in a general boycott



...and they
are against
the **ART STRIKE!**

NEW MORALISTS



14%

Clean-living
Anti-smoking
and drinking
Hard-working
at the office
and in the
gym
25% support
the Greens
Believe in
equality

8%



Low Income
Family orientated
Like to smoke
Anti drink-driving
43% would vote
Labour
Pension plans
arranged
Buy catalogue
clothes
Anti poll tax

YOUNG MODERATES

GREYING YOUTHS

AUTHORITARIAN



14%

Mostly
women
Anti-smoking
Anti-gay
Racist
Pro-police
Pro-work and
marriage
Back SDP
Drink gin and
tonic

8%



Old-fashioned
views
Marriage is a
must
Work hard, but
no workouts
47% would vote
Labour.
Not friends of
the Earth

SAFETY SEEKERS

LIFE'S A PARTY

OUTSIDERS



18%

Middle of
road views
Find work
boring
Not into
sport
Too scared to
use Channel
Tunnel
38% would
vote Labour



20%

One aim in life —
to have fun
Drink lager and
smoke
Trendy
Support the poll
tax
Racist
Anti-gay
Live in and
around London



18%

Want race
and sex
equality
Working
class
50% smoke
Drink heavily
Keen on
Green
In the
MAIL ART

against a military takeover. It was part of a national resistance in a desperate situation and it was an attempt to demoralize the authorities. It was combat; that is, a revolutionary act completely in the spirit of classical history.

The other action, Metzger's art strike (1977-1980), was planned as an economic strike; however, it failed because the individual producers failed to organize. Their personal intents vary so greatly that every member of such a social group became scabs (even in the situations where some large institutions are acting as "employers".) Furthermore, Metzger could not offer any concrete agenda to the individual participants in his strike, and no concrete organization was brought forth to formulate and administer possible individual declarations.

In contrast, the current (second) Art Strike was planned as a political resistance and not as an economic strike. But a resistance is a general movement supported by a whole population, and its precondition is a kind of extreme emergency; that is to say, a "revolutionary situation" is required. To imagine that intellectuals or artists would take part in such a resistance at any time (like a walk-out) because of their unique problems (as an attempt to break the monopoly of the institutions of the arts or to destroy the present cultural hierarchy) is simply not realistic. It is possible to build an administration corps for this job and propaganda can be distributed, as well; but one cannot create a revolutionary situation complete with the required general "desperation". Therefore, this attempt remains simply an advertisement, a campaign for something "like a strike" with the usual mixed echoes that normally goes with a campaign among the intellectual elite (indeed, such internal affairs are always hysterical and turbulent, but the culture generally has trouble taking it seriously).

• • •

However there is another important fact of this strike. This is the very "metaphysical" nature of the attempt: the strike was thought to be the refusal of all kinds of creative activity; that is, a radical form of silence. Let us say no more about the difficult question of reaching an audience with this silence; an audience

that's been ignoring you all along anyway. We still have another question: how should artists who stop their activity act? What should they do?

The human being who goes on strike interrupts his professional activity. But the creative work of an artist doesn't work that way. Creativity can take different forms (not just artistic, but also such forms as being a mother, a politician, or a gambler, for example) but it is never a profession. Instead, it is an existential question for each individual.

The artist can be forced to fulfill their work as a "job", but it will only last if one can succeed in "changing their identity" as well. It's evident that the result would be enormous resistance against the attempt. An atmosphere similar to general desperation would need to be created, only it is not in favor of the idea but against it. All energy would be turned against it. The prevailing mood would be characterized by uncooperative aggressiveness, caused by the fear of losing one's identity.

In an optimum state it can have a very useful effect. The Polish resistance after the declaration of the state of war in 1981 had the following interesting result: the artists produced more art than before—but this art was explicitly samizdat art, an aggressive expression turned against the ruling elite. These artists would lose their identity only if they continued their earlier professional work in the style of "fine art" (a highly interesting situation).

I visited some artist friends in Kracow and Wroclaw a year and a half after the takeover, and this underground activity had at that time just reached its peak. Some older "constructivist" artists—real "museum" artists—left behind their abstract style and made small graphics and text designs in the form of leaflets, sometimes in a brutal realistic style. It was not the expression of a culture but of a primary demand of vital interests. This was a very strange form for an agitative "postmodernism" to take, considering it came after a very esthetic abstract art period.

I think this feature of the human being and the nature of creativity wasn't taken into consideration in the present art strike. The ASAC in California treated it in a better way: it took up in its program the idea that

artists whose art was turned against serious culture and elite institutions should expand their activity. Also other publications emphasized that creativity should grow and not decrease during the strike. These concepts should function as a resistance and could ensure that the coherence of the network remains intact, no matter if the strike has any success or not.

But anyway this notion collapsed at the start. A different concept took its place, one which I attribute to the initiator of the strike, Stewart Home. He calls for the total refusal of all kinds of creativity during the strike. Some activists took this call so seriously that they decided to stop the political and review activities and all kinds of public interventions, as well.

One might talk about the possibility that this rigorosity was a manifestation of a strong radicalism in the spirit of the class struggle. There is no reason to deny it. But we can also consider another, more personal motivation with a philosophical background.

• • •

It seems that for Stewart Home, the feasibility of a strike is of minor importance. He postulates the use of underground culture as a testing ground for his idea. This program is the strategic negation of all creative forms, seen as the current strategy of the artistic individual and art activity.

The various forms for such a negation that Home proposes (multiple names, plagiarism, art strike) are all excellently conceived, and deserve appreciation. Following from these ideas, I can see an opposition to the monopolistic nature of art institutions, which was caused by making the underground reflect upon these issues. This philosophy had exerted a great influence on the underground and the alternative art scene long before the art strike became current. Of course, such concepts, built with such virtuosity, have little to do with a political program. It is a rather ordinary cultural accomplishment.

To combine it with politics is dangerous. Since a few people have adopted the opinion that only active negation can be the strategy of true creativity, the import of this highly abstract philosophy into the arena of the strike resulted in the strike (which was hopeless anyway) losing its creative energy from the start.

Another question is: to what extent was Home aware of the fact that he himself with this conception had brought into being an instrument which could be suitable for buttressing authority? This authority would be able to discipline a part of the artistic subculture. (It is in fact much easier to control a negation than a production.) Home was very narrow-minded concerning productive activity in general and the forms of independent art activity in the alternative scene in particular (see the recent issue of *Smile* magazine or his book, *The Assault on Culture*).

Home had the enormous gall to postulate a general validity for his own ideas. I don't know if he realized at all that in case of the total participation of the underground in a strike which lasted three years, the whole network would decay. Or is there not much to regret? (Maybe this egomania is an element taken from Neoism. But Stewart Home had this mentality before his neoist period began: his first known project was a band he was in called White Colours. His aim was to have all bands in England call themselves White Colours.)

Even when I pay respect to the expression of Home's opinions, I must say: this is not an explicitly leftist mentality, and as a *political* activity, it has nothing at all to do with the emancipation of humanity. It is much more an aristocratic phenomenon or—in the microcosm of the alternative scene—a standardizing of all opinions according to the model of totalitarianism.

• • •

We can also say that we have to face the problem of the difference between intellectual abstraction and practical thought. We can thank Stewart Home that the second art strike was begun at all, but in reality the views and ambitions which initiated the strike were major causes for frustration, as well. But, the first months of the strike demonstrated that a lot of problems could not be solved without this crisis. What these problems are begins to become clearer now, and this is a positive result. But good motives need better and more professional instruments. Maybe because of this lesson the art strike was worth the trouble.

[Géza Perneczky

Report from the Anti-Art Festival

THEATRE
OF
SORTS



Theatre of Sorts instigated an Anti-Art Festival, held in Cleveland on March 31st of this year. This event was inspired by the Art Strike propaganda I had been handed over a year ago, so therefore I had been thinking about Art Strike and its implications for quite

some time. The Anti-Art Festival was an attempt to put some of those thoughts into action. The concept was to set up a performance/exhibit situation upon non-hierarchical lines. There would be no panel of distinguished judges to accept or reject anyone's work. All that had to be done was sign up by a deadline. Announcements of the event were sent forth resulting in 16 various performance acts committing themselves to the event. In addition, anyone who wanted to exhibit or distribute their work in whatever media was invited to simply show up that night.

One of the most interesting (for me) aspects of Art Strike is the concept of not doing "art", because there is the essential question: just what is art and what is not art? By eliminating curators of this event, it was left up to the individual to decide what was not art and then present it for others. Would the audience/viewers agree or disagree as to whether what they were experiencing was not art? My hope was that such an event would lead to some lively discussion and a sharing of a whole spectrum of ideas and viewpoints. The anti-art festival was not limited to art-strikers, for I have met many people who oppose art strike or support some of its tenets, and limiting the event in any way would be an act of censorship.

Another aspect of the festival was to see how little money could be spent. Many people in the arts community are currently up in arms about the strangle hold put on the National Endowment for the Arts. My own personal feelings about government funding are that it 1) is best to learn to do without government funding; 2) leads to dependency and ultimately influences

choices in what it produced. One is not likely to take risks if that will lead to loss of funds; and 3) created unfair competition between various groups and individuals since the decision as to who gets the money is left up to bureaucrats who will fund the established and conventional art groups before anything new and innovative. I spent about \$50 on publicity, postage and long-distance phone calls. The Artichoke was made available for \$85 to cover cost of rent and cleaning, and Kevin Williams, the manager of that space, was kind enough to take a risk and let us pay after the box office receipts were in. In addition, a sound system and sound man were found for an amazingly low \$25 for that night. Admission was \$3, this being my estimate as to the cheapest price that would still cover expenses along with the hope that we would draw at least 50 paying customers. Any additional money taken in at the door would be given to the Northeast Ohio Task Force on AIDS so that any profit would benefit a worthy cause.

We pulled in \$145 at the door. This is not a multiple of three as there were people who showed up with less than \$3 in pocket and they were asked to contribute what they could. The actual number of people in attendance was undoubtedly twice the amount who actually paid to get in and that includes all the performers and exhibitors, and the various people who volunteered as stage crew throughout the evening. My

estimate is that at one point or another there were about 100 people involved in the event. At any rate, I was able to pay Kevin the sound man. I gave the rest of the “profits” to the AIDS task force and we absorbed the publicity expenses, which, since the money had long since been spent, did not seem like any real big loss!

My critique of this event centers upon its duration. It was quite long: doors opened for viewing at 6 PM, an art trial began at 7 PM, a gay wedding took place at 7:30 PM and then the performances began at 8. Since I had no idea what the response would be, I had put no time limit on any of the performances, hoping that it would somehow all work out. Most people signed up for 15 to 20 minutes worth of time, though some took a half hour. In addition, two people called me after the deadline and had good reasons as to why they hadn’t contacted me sooner. Softie that I am, I said that they could go on at the end of the evening. For the order of the rest of the acts—I drew names out of a hat and that was the performance schedule. The last performance was finished by 1 AM and so it was an endurance test of sorts for those who stuck around until the end. If I were to do this event again, I would wait until the

deadline, count up the number of acts then divide the time equally among them. Then if three people had signed up, they’d each get an hour. If 50 people had signed up? I probably would have fainted from amazement, then realized that something this popular should go on for an entire week, gone for radio and TV advertising and made a bundle of money!

Now, as to the work presented, well, I overheard a number of discussions as to whether any particular act was art or not. I am not going to offer a critique. In my opinion, there are far too many art critiques in the world already. And as for anti-art critiques, I am inviting all the participants to share their opinions in the next issues of my ’zine, “The Dumpster Times”. I will say that my impression of the evening was that it was not boring, that people were engaged in lively discourse throughout the night, and that it was a success in at least one area—it is very possible to have a performance/exhibition without government or corporate funding and in fact for very little money whatsoever. Therefore, I would encourage people to consider stealing this event, or adapting it and making it better. [Theatre of Sorts, Cleveland

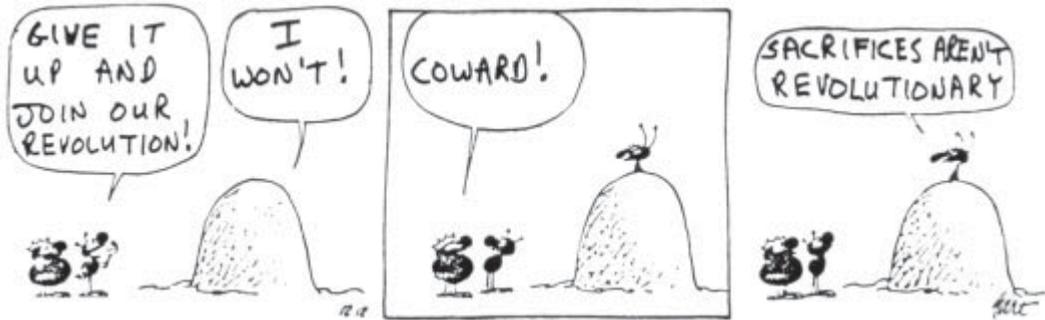
A Personal Statement by Philippe Billé

I would like to criticize several points in this Art Strike (1990-1993) project. First, I disagree with some of the opinions formulated in its promoter’s texts. For example, I do not believe that various forms of mischievousness, as greed, might be suppressed with the only and hypothetical abolition of the “capitalist system” of production; nor that the “unendurable” aspects of the human condition, that art would help us to bear, depend on our economic organization; nor that it is unjust to designate with a particular word: “artist”, those who manifest certain particular talents; nor that it is deplorable the fact that “creativity” is unequally spread among the people. Moreover, it is impossible for me to consider, in the private sphere of my “artistic creation” activity, any idea of prohibition (just as I reject the idea of any obligation to create, such as it often appears in the activity of the profession artists and of the apprentices who aim at becoming so). Nevertheless, there is without doubt much to deplore, and so to criticize, in the present state of arts,

culture and civilization: at least enough, I think, to make it possible to consider this unrealistic idea of the Art Strike (1990-1993) as opportune, even if only as a curse, or an invitation to reflection. Because the point is, first of all, to ascertain and to assert the notable distance which separates us pretty distinctly from the “art world”. So, with the same meaning with which I declared in last June, at my 33rd birthday, that I wanted to “retire” as an artist, I accept to follow this (in)action movement: by refusing in advance, for this period, any new exhibition project; by limiting my publications to the minimum; by associating to it my collection, lately begun, of unopened mail, which gathers postal objects coming from the official, associational or commercial institutions, so as various letters of shabby canvassing; by studying the evolution of the debates raised in the American, free, and anonymous newsletter YAWN. One will allege against me that this is too easy. This is partly right. And then?

[Translated by Ph. Billé; reprinted from *Lettre Documentaire*, Bordeaux, December 1989

The Strike Within a Strike



Auden once wrote, *Learn their logic, but notice / How its subtlety betrays / Their enormous simple grief.* The logic of an “art strike” both helps us notice “their” logic and shows us that “we” have learned it all too well.

“Their” logic is more fundamentally an orienting and spatial feeling, and in that way it is instrumental: it is a form of defense in which “I” am “in here” and you are “out there” and “a chair” is to my “left.” I know where everything is, so I’m safe and okay over here. There might be other possible ways to conceptualize feelings about being where you are; this particular thought-protection is a bit anxious about where we all are and who is too close to whom.

Inside/outside is of course part of a whole chain of dualisms which rest on the fundamental switch (the on/off) of Aristotle’s logic: A cannot be both A and not-A at the same time. Either/or. The enormous simple grief Auden mentions is too serious to trivialize by chatting about it but consider one bit of Western sorrow, that feeling you see in everyone’s face but which no one ever talks about, as caused by this continual sorting: inside me/outside me. Thus, before everything else, distance.

This problem of instrumental reason is the familiar target of critiques by a whole tradition of European writers from Nietzsche onward; Habermas sums up their point this way: “reason denounces and undermines all unconcealed forms of suppression and exploitation, of degradation and alienation, only to set up in their place the unassailable domination of rationality.” That is, reason, which liberates us from our spiritual tradition (infinitely corruptible and oppres-

sive, as Western history continues to demonstrate) also confines us in a dry and loveless self-consciousness in which objects and predictable forces act in calculable ways and spirituality is mocked by artists and talk-show hosts alike (a not-so surprising alliance). “Because this regime of a subjectivity puffed up into a false absolute transforms the means of consciousness-raising and emancipation into just so many instruments of objectification and control, it fashions for itself an uncanny immunity in the form of a thoroughly concealed domination.” It is so busy exposing the empty claims and phoney forms of exploitation that it creates a pervasive image, a substitute world: a “world” full of things which need to be unmasked and which automatically lose their claim on us once unmasked by reason’s cackle. The world is not only objectified, it is full of shams and cheats only reason can save us from. In this magic “world,” where unmasking is the hocus-pocus, paradise would be a

place where everything was finally clear: “the opacity of the iron cage of a reason that has become positive disappears as if in the glittering brightness of a completely transparent crystal palace.”

The art “world” is completely pervaded with this attitude, transfixed as it is by a culture it imagines it can successfully overmaster simply by unmasking it—often enough, this urge to unmask the other is itself a mask for an urge to partake: either to gaze unhampered by a guilty conscience (“I’m collecting images for a thorough critique later so leave me alone”) or to enjoy the apparent rewards it pretends to despise by further hypnotizing an already bored and hypnotized audience. Hey—not only can you look at this too, but it is more cool to look at this than that trash you usually look at and someday it’ll be worth, like...

In such circumstances, to call a “strike” points up many of the unpleasantly tainted (therefore repressed) aspects of “artmaking”: the recognition of consumers as bosses, the expectation of pay, the urge to be part of the system it pretends to criticize and so on.

But to think in this way—that is, to imagine “art” as an objectified product or object or event which I can control and withhold—is to learn their—our—logic all too well. Like all asceticism, it is useful to make one aware of the feeling of the activity: to give up or renounce something is a good way to become conscious of what before might have been merely automatic and habitual. Not only that, to be conscious of the craving as a protection. Against what? This practice is another perhaps less dreamy way of working on the same dilemma addressed by the philosophers since their target is “desire,” insofar as by the term “desire” we can identify not the pleasure in something really occurring here and now but rather the imaginary enjoyment of something in an imaginary time (the future or the past). Imaginary pleasure taken in some imaginary time is nothing but a substitute for and an evasion of the life that might really exist (but floats past unrealized) during the time of the illusion. And in this culture the individual’s stock of pleasure-images is pervaded by advertising of one form or another, all of which requires an unrealistic income in order to be



***PATRONAGE
EXCLUSION
CAREERISM
ALIENATION
IMPOTENCE***

realized, as well as a brand new imaginary ego chock full of essentially bizarre but well respected qualities like dishonesty, toadyism, hard-heartedness, and other sociopathic attributes. It's no wonder the face of a daydreamer is so often grim or sad.

It is a good idea not to be too caught up in the idea that some unmasking project of "ours" means we have once and for all found a place of moral elevation. And safety: they, the deluded, are over there, we are here. Idea=idea. As the writer they used to think was called Dionysius (now called Pseudo-Dionysius) put it: "God hates ideas." Obviously, since thinking is just something we do so as to have opinions among our possessions, an activity not to be confused with meaning, which is something to be lived, somehow, if possible, tentatively and stubbornly or maybe patiently (how should I know?). Meister Eckhart said, "God acts without instrumentality and without ideas. And the freer you are from ideas the more sensitive you are to inward action."

"Art" is not a separate "thing" one chooses to do or not do but a form of "inward action" if you like which you naturally express or communicate in some way. A disciplined attention to that is simply a more disciplined attention to one's existence. In a way, to think of it as "art" and get things for it is already the result of a previous art strike or tantrum of some sort. The Greek term "hecatomb" for example doesn't mean the sacrifice of 100 oxen, it means that by this magical act I will **get** 100 oxen from the gods in return. Who did the bargaining there, we wonder and is he still available?

Joseph Beuys in an interview was asked about the series of Christian images he pursued for a time and his response was that he gradually realized that such traditional motifs were already achieved and not what he himself needed to do; there follows a long myste-

rious discussion of the need to suffer "this process of crucifixion and complete incarnation in the material world" before working through to an achieved spirituality. Nietzsche talked about something like this also, of the death of sacred ideas, loss of faith in the old names, and then a movement from the material level of the senses back towards the spiritual. "I desire for myself and for all who live... without being tormented by a puritanical conscience, an ever-greater spiritualization and multiplication of the senses; indeed we should be grateful to the senses for their subtlety, plenitude, and power, and offer them in return the best we have in the way of spirit."

The point is that "art" is already there in the way one sees or listens to or moves across the world. As we notice or don't notice something, we are already in the life we are making all the time at a level so fundamental we can't even be aware of its workings much less try to stop them. We can always offer more in the way of spirit. Or we can reject much of this experience in favor of what might be called art simply by devaluing the former—after all you can't make a career out of it and nobody gets famous for just going down the street with eyes open, ears open. I approve of "art strike" as a way to annoy ourselves and cut into our sleeping time. But it is also the logic of our shining and heartless utopia that invests in/thinks there is something out there (both holy and laughable) called "art" or as Crazy Kat called it "ott." The trouble is provocation is an individual matter; for example "spiritual" is an essential term for something—what (the fuck) else to call it, eh?—but it drives me crazy every time I say it so I make myself say it, especially in cool art publications. Pretty soon I'll try to slip ~~Jesus~~ into one of them (he crossed it out, didn't he?) because there's a strike inside the strike. Don't tell anyone.

[Pseudo-Karen Eliot

Art Strike Action Committees (ASACs) and Supporting Publications

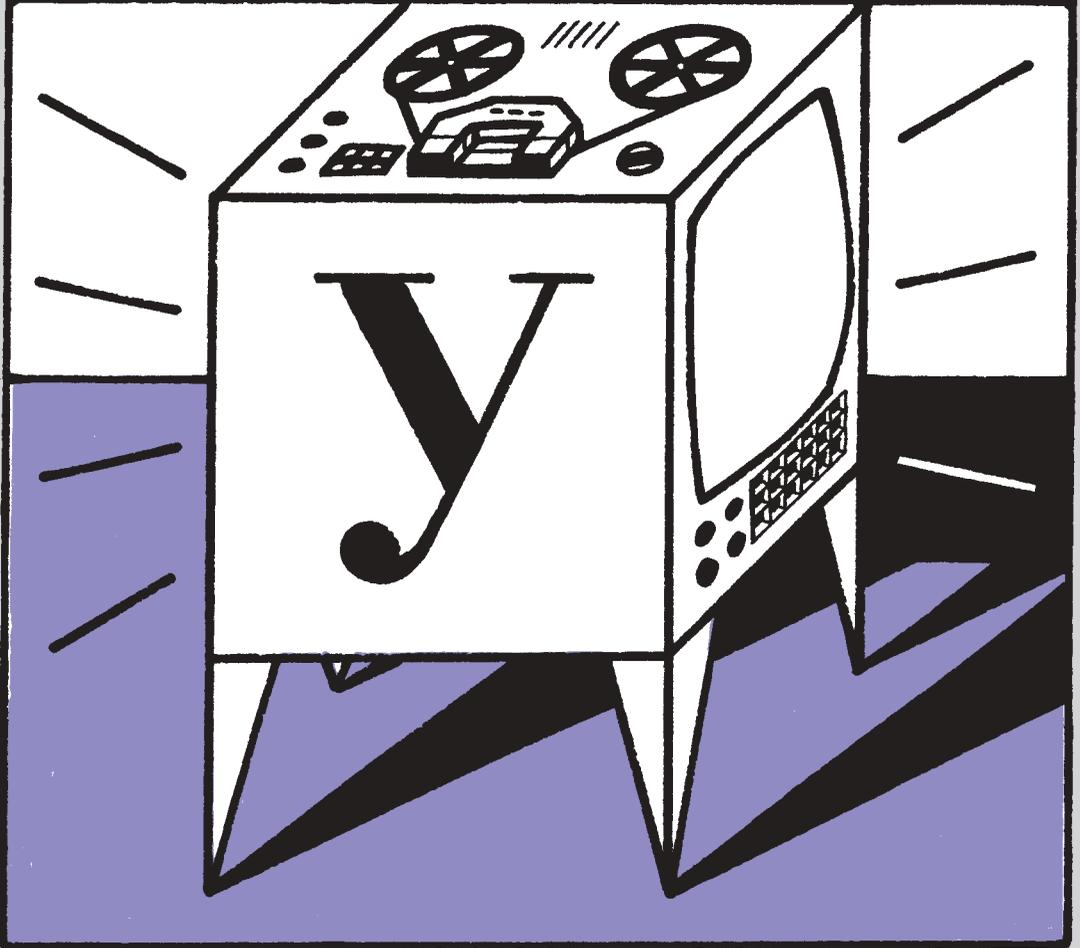
ASAC (California), P.O. Box 170715, San Francisco CA 94117 USA
 ASAC (United Kingdom), BM Senior, London WC1N 3XX, England
 ASAC (Eire), c/o Tony Lowes, Allihies, Bantry, West Cork, Ireland
 ASAC (Latin America), C. de Correos 1211, Montevideo Uruguay
 Lettre Documentaire, B.P. 249, 33012 Bordeaux Cedex France



RRR/R13 EP

- 1. Mystery Lab, project 'p': BROWN OUT** 2'01"
 Keyboard improvisations utilizing the *James Brown Audio Utterance and Riff Archive* developed for the **Plunderphonic** CD cuts BLACK and BROWN. Send \$3 for Sampler K7 and catalog to: Mystery Laboratory, Box 727 Station P, Toronto M5S 2Z1 Canada.
 [Note: The **Plunderphonic** CD, from which this piece is an out-take, has been suppressed by the Canadian Recording Industry Association for violation of copyright, and is no longer available from its original source, the Mystery Laboratory. If you would like to hear this fine work, send a blank C-90 and 85¢ in unused stamps or \$3 to *Retrofuturism*, P.O. Box 8907, Iowa City USA 52244, and we will make a copy of our CD, reviewed in this issue, for you.]
- 2. The Fleeing Villagers: THE BALLAD OF COCAINE BILL AND MORPHINE SUE** 3'23"
 Russell Shoenwetter, Manuel Rochas, and Fredrick Lonberg-Holm. Write the Fleeing Villagers at: 2834 McGee Ave, Berkeley CA 94703.
- 3. X.Y. Zedd: YEAH YEAH YEAH** 1'45"
 Recycled Beatle songs altered on home stereo equipment. We don't know how X.Y. Zedd does it. Write to Mr. Zedd in care of *Retrofuturism*.
- 4. The Tape-beatles: FROM THE TIDE OR THE WIND** 3'19"
 The Tape-beatles are: Lloyd Dunn, John Heck, (Ralph Johnson), Paul Neff, and Linda Morgan-Brown. (Ralph) did the basic sketch for this piece using a filmstrip soundtrack and mixed it with a jazz cut taken from a stereo test record, which he spun by hand on the turntable. John composed the "alienated scientist" sections; Paul edited them in, and Paul and Lloyd created the final mix. (Linda joined the group later.)
- 5. X.Y. Zedd: YEAH** 1'43" Reprise
 This RRR/R13 EP is a joint release of RRRRecords, 151 Paige St, Lowell MA 01852 and *Retrofuturism*, 911 North Dodge St, Iowa City USA 52244. The work was selected by the Tape-beatles.

СФОТОК СТАТИК



San Francisco Art Institute, San Francisco
PANEL: THE GOOD FIGHT: ARTISTS AS ACTIVISTS

TAKING THE OFFENSIVE: A RANT

I want to keep this brief because in all the recent months of anti-censorship activities, amid all the talk, amongst all the articles, the letter writings, etc., there's been a noticeable lack of what I would consider one of the most important ingredients in this battle: propaganda.

As far as I'm concerned, and in relation to my own visual art practice, the xerox machine is one of the most powerful weapons we as artists have available to us in the fight against censorship. It's cheap, quick and accessible. Much of what I will be addressing has the xerox machine in mind and I'd like to take this opportunity to thank Chester Carlson, the inventor of xerography, for inventing such a revolutionary process.



B L A S T

- Blast all artists who still buy into the myth of artistic genius and the whole ideological baggage that goes with it and who don't see how it serves to separate and divide us at precisely the time when we should be throwing all that crap out the window.
- Blast artists until they finally put away their egos along with their crumbling portfolios and realize that collective and collaborative action in the defense of cultural diversity brings with it a much greater personal satisfaction than any one person exhibit.
- Blast censorship exhibits in galleries and preaching to the converted. We should be taking it to the streets, getting it published everywhere, getting it in newspapers, on public transportation systems, on car bumpers, T-shirts. Sticker the cities, stencil the streets. If I get invited to send work to another flag show I think I'll puke.
- Blast all the tired old "political art" aesthetics. Mix it up, plagiarize, recombine, appropriate, do whatever is necessary to catch people's attention, infuriate them, inundate

CENSORSHIP: THE DICTATORSHIP OF THE SENSES



them, assault their senses. You could start by plagiarizing Barbara Kruger's work and inserting your own texts. Her work's perfect for it.

- Blast all artists who refuse to see that the Cold War has come home. How many painters, photographers, and arts administrators have to be strangled by the legal system for artists to realize that it's their front door which could be the next one to be kicked in.
- Blast the whole bunch of artists rushing over to the new bohemia in

the Eastern Bloc with their travelling exhibits and performances when the war on culture is well and truly under way here.

- Blast all the people who are jumping on the censorship bandwagon during the Festival of Freedom Expression and then will slump back in front of their TVs the next week.

WHERE DO WE GO FROM HERE?

If I was cultural czar I would declare a war for culture and I'd call it "A Thousand Points of Propaganda". And these are some of the things I would want to set up.

- First of all we need to take a large leaf out the rights methods of operation: we need national organizing, national coordination and we need to compile the biggest fucking mailing list in the world.
- We need to create a network of "Art Against Censorship" xerox image-banks that could serve as distribution centers across the country. These



HELMSBORO: THE REAL
DANGER TO YOUR HEALTH



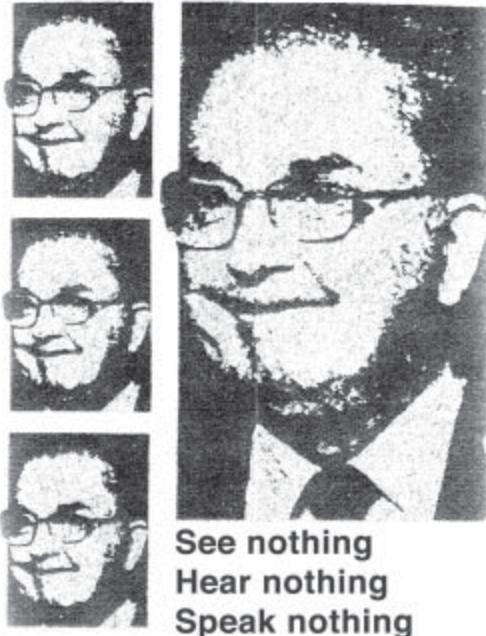
would be places where artists could send copies of their work which in turn would get distributed to anti-censorship groups. Anyone who attended the Urban Scrawl opening at Cheapart and the Armpit gallery (both in San Francisco) recently would have sensed the possibilities in this kind of approach.

- We need to set up propaganda workshops where visual, etc., materials would be provided, and people could come together for an evening to create, party and then xerox the whole lot and hit the streets the same evening. This work could then be exchanged and distributed to other "Propaganda Workshops" throughout the country.

- Put together a xerox booklet with images and text entitled "How to Answer 20 of the Most Difficult and Awkward Questions About Government Funding for the Arts". Something that would inform people in a straight-



**CENSORSHIP:
THE RIGHT WING
AESTHETIC**



forward way about the complex issues in this debate and facilitate them in countering the Right's arguments. Xerox in the thousands, distribute and encourage people to recopy it.

- Set up decentralized Propaganda Combat Units that can quickly mount a cultural response to local and national incidents of censorship (ACT-UP and Boy/Girl Akimbo have created useful models).

- Explore the potential and use in new ways all the other available duplicative technologies in this cultural offensive: fax, computers, modems, video, etc.

- Finally, I would declare an all-out overt war whose slogan should be: **Artists The New Freedom Fighters!**

[Stephen Perkins, 6/23/90]

the tape-beatles undergo severe trauma, depression

In a world where the totality of all human experience has been utterly interlocked within the domain of the total commodity fetish, the Tape-beatles have been scarcely able to stretch themselves to the “new heights” they have heretofore promised their audience. No doubt this has been the cause of no small dismay and disdain among their ardent followers, but far be it for the Tape-beatles to blame others for their troubles.

The things these four young people—the Tape-beatles—have attempted to do, often making use of few techniques other than sheer gall and raw audacity, have, for the most part (we are sorry to say) fallen upon deaf ears. It can be surmised from this sorry situation that these ears-who-should-hear-but-don’t are the victims of one out of two possible sets of circumstances: 1) they really are deaf and can’t hear; or 2) they’re not sure what’s going on in the best of circumstances, and wouldn’t know a good lick if it bit them.

Judge for yourself:

Performance Frenzy

In a deliberate act of propaganda designed specifically to indoctrinate their audience into becoming mindless “fans”, the Tape-beatles delivered a technically competent audio-art presentation to the class of

Colloquium at the University of Iowa School of Art and Art History in April of this year. The audience was split down the middle and a riotous debate broke out, in which the merits of pause-editing vs. tape-splicing were discussed at length. This was followed by a badly fizzled set at Club Lower Links in which the energy level was so low that the ice refused to melt in the patrons’ drinks. The Tape-beatles faired slightly better at Iowa City’s the Sanctuary a week later. This time all their friends showed up and the ice did melt.

All this lack of razzle-dazzle in the Tape-beatles’ public life did not stop, however, KGAN TV news from taking note of this new fabulous four—the Tape-beatles. After catching the gig at Colloquium, former KGAN anchor Maggie Jensen and her cameraman visited the foursome in their neighbor’s studio for a chat and some Q&A. The rapport the parties developed between them stemmed from their thorough respect of each other’s achievements and an understanding of what it took to bring them about. Both parties were extremely polite the entire time, and the resulting report was aired on KGAN that Friday. Must have been a slow news week.

Relocation Blues

But, as they say, “when it rains, it pours”, and so it was a sad day when the Tape-beatles learned they had been evicted from their home of nearly two years at 19½ South Dubuque Street so that the landlord could put in offices, and thus increase the rent. A new space was quickly located and seemed satisfactory, but little did they know then that a mere three months would pass before being evicted again from their new space at 119 East College Street, this time for the space’s not meeting fire code. The Tape-beatles have now joined the ranks of the homeless, and are searching for studio

THE TAPE - BEATLES.
 INFO: P.O. Box 8907, IOWA CITY, IOWA 52244
 PRESENTING WORK AT THE FOLLOWING VENUES:

APR 6	COLLOQUIUM	10:30 A.M.	UI ART AUD.
APR 12	CLUB LOWER LINKS	8:00 P.M.	CHICAGO
APR 18	THE SANCTUARY	9:00 P.M.	IOWA CITY
APR 22	"CURIOUS MUSIC"	9:00 P.M.	KRUI 89.7 FM

MUSIC WITH SOUND
 CREATED IN PART THROUGH A GRANT FROM INTERMEDIA ARTS WITH FUNDS FROM THE NATIONAL ENDOWMENT FOR THE ARTS/INTERARTS PROGRAM AND THE ROCKEFELLER FOUNDATION.

space that they can afford. A move to Cedar Rapids may be in order, but then again, euthanasia is not out of the question.

Compilations Galore

On a more positive note, the work of the Tape-beatles has appeared on a new compilation cassette entitled "Put Down Your Pencil", which was released by the Hall Walls Gallery in Buffalo NY and compiled by Paul Dickinsen. In addition, their participation is planned in several forthcoming compilation projects of all formats: the "Better Jazz Through Retrofuturism" cassette which is being edited by ASFi's Colin Hinz, a "Cassette Concrète" Lp which is currently being planned by David Prescott at Generations Unlimited, and a compilation CD called "The Death of Vinyl" currently being masterminded by Gerald Belanger of Toronto. In addition, Russ Curry's "Curious Music Sampler" CD should enter the compilation stages this fall, and the Tape-beatles have been invited to contribute.

New Member, New Logotype



The Tape-beatles' line-up has also undergone one major permanent and a minor temporary change; but first things first. Linda Morgan-Brown has joined the Tape-beatles as a new fourth member. Linda came to the Tape-beatles' attention when she put video to their work "Sing Sing Sing" from the *A subtle buoyancy of pulse* cassette (and when she began dating Tape-beatle Paul Neff. That's when the other fellows stood up and took notice. Jealousy can be so ugly.) John Heck has been sojourning in Europe and is currently spending a couple of weeks in New York with friends.

In addition, a stunning new logotype has been added to the Tape-beatles' collection, and it will adorn all letterheads and press releases until they get bored with the durn thing. Its outward countenance is disquieting, but in a friendly way, and its bold lines

seem to exude power and control, the kind of control that many too easily confuse with the fond, concerned embrace of a parent protecting their child. While the globe is banded and rigidly constrained, monopolistically, it is simultaneously protected from all harm by the kindness of a large over-seeing institution. A strong sense of intense self-interest is cleverly masked behind the friendly face of a childhood friend, a once-popular motion picture personality, or perhaps just the warm glow of a family outing on golden afternoon in New England's glorious autumn. Ahh.

Moral Support

In addition to their neverending tasks of production and the administration of their vast audio empire, not to mention the grinding monotony of having to endure one more critique in the name of "perfection", the Tape-beatles have been involved in another chore, but one which they bear lightly, in response to the urgency of the cause: that of distributing cassette copies of the *Plunderphonic* CD from the Mystery Laboratory of Toronto. Legal action has been taken against the creator of this CD in Canada (which resulted in all undistributed copies of the CD being crushed) and therefore the Lab's director, John Oswald, is constrained from further distribution of the title. The Tape-beatles have volunteered to make copies of their copy of the CD to those who request it, in exchange for reimbursement for materials and postage. Here's how it works: just send a blank C90 to this address along with 85¢ in postage affixed to a self-addressed return mailer, and we'll dub the cassette and xerox the track listing, and return it to you toot sweet. (Lazy readers may prefer to simply send \$3, and we'll provide the tape and the mailer.)

If the sum totality of human experience is to be any guide, it shows that you can't make a silk purse out of a sow's ear, and the Tape-beatles have attempted to do just that. If any group of cultural workers deserves to fail at all that they attempt, it is surely these dumb fuckers.

The Tape-beatles, who are Lloyd Dunn, John Heck, (Ralph Johnson), Paul Neff, and Linda Morgan-Brown, can be reached at tape-beatles@detritus.net. [end

to diagram or not to diagram

The problem with cassette tapes is the same with any other audio storage medium, they are all essentially substitutes for a real bad memory. If we had photo/audiographic memories, we could replay any audio-video experience with any control parameters we liked, in the privacy of our own brain. The replay would have all the presence and reality of an actual dream, a mass-free, inertia-free ideal. Rather than getting stuck projecting forward from our present technological base, which is basically an exercise in squeezing new efficiency out of old objects, let's postulate an ideal situation, work backwards from it and create new objects to begin with. Why start out with an analysis of historic audio storage shapes like music notation, hurdy-gurdies, music boxes, piano rolls, Edison cylinders, 78s, wire recorders, reel to reel, 45s, 33s, cartridge, cassette, floppy disk, laser disk, etc., when we can fly an ideal situation like a kit with a string attached to it, and reel the sucker in?

What we'll end up with, I think, is the final curtain to artistic creation as a spectator sport, and its beginning as a teaching method, which is where it started—as a way of creating memory persistence for tribal ritual and lore. The desire to make a culture persist in this way constituted the birth of poetry, which evolved into song and instrumental music. The compression of culture into symbol is what we know as art. Even the contemporary forms of ant-art create an anti-culture whose elementary quality is that of persistence. Style persists, even beyond its term of usefulness or maturation of the intelligence level of a culture. When this occurs, art serves to retard the maturation of intelligence. When a pioneering artist's work establishes a genre that is imitated by other artists, it is time to move on.

There is possibly a strategy around this seemingly inevitable progression of discover-imitation-institutionalization if some analysis can be applied to the area of originative causality. If we attempt to remove the desire to imitate from art, we might be able to derive a new kind of music that is eternally fresh yet capable of increasing the persistence of memory freed from the shackles of repetition. Although recording devices would ultimately be perceived to be an archaic appendage to culture, music approached in this way would eventually supplant the idea of style, i.e., rock, country, classical, etc., with the idea of level: beginning, intermediate, advanced, or something similar. There is no reason why art cannot take the lead in the task of creating a cascade of human genius.

The problem of intelligence persistence rather than style persistence is an interesting one since true intelligence does more than merely “persist”, it matures and evolves itself, where persistence is a survivalist's stupidity. The same could be said for the idea of rhythm in music. The purpose of rhythm in the past has been to anchor time units to figuration, whereas a

series of separate figurations are quite capable of anchoring themselves together independent of rhythm. Figurations dominated by rhythm refer not to one another in a sequence of unveiling mystery, as they should, but to a “quanta” of beat which is ultimately a form of digitization. Any quantaic formula reduces experience to measuring units of a standard, uniform size. All aspects of art which are quantaic, i.e., reducible or referential to a unity measuring gauge, are going to persist in the memory in fixed permanence far better than any form which cascades kaleidoscopically through a series of virtually unrelated modalities. This is why we have “style”. It keeps people’s brains from exploding furiously into the black hole zero degrees kelvin tachyon dense realm of virtual immediate simultaneous plus dimensional space, where, by the way, everyone has a photo/audiographic memory. This is why poetry/music as pre-literate memory aid has resulted in the audio cassette, and also why repetition-based cultures characteristically never improve upon their state of being, and fall into decay.

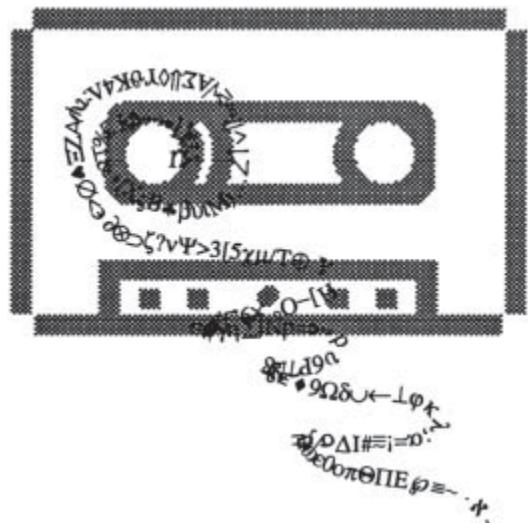
With a didactic approach based upon gradient learning, we can, at present, begin to regain our lost faculty for total audio recall in multi-voice array, and join the company of Ludwig Van and all the great deaf composers who can hear it fully and richly in their heads, not headphones. The problem for the commodity brokers under such circumstances, is that each individual’s internal symphony will be so complete and precisely tuned to his or her experiential domain that they will probably have a reduced interest in listening to anyone else’s vector forward efforts. Once past a start-up threshold, we’ll become totally self-sufficient cognitive domains capable of creating all the beauty we and the world needs.

The cassette underground is already coming up against the Mach 1 barrier—there’s too much indie output to assimilate and digest, even within narrowly defined genres. That overload situation will only get worse. If another thousand audio throttle jockeys dive into the cassette culture talent pool, it will become difficult to concentrate upon one’s own personal creative playpen out of a need to keep up. This situation has been brought about by the accessibility of minia-

turized studio-quality recording gear. The studio control rods have been removed by Tascam, Fostex and Company. Direct to floppy gear is moving into the home studio even faster with the pirating of software and cheapo add-on audio and memory cards. What we have here is the disintegration of monopolies, always a good thing, and the emphasis of autonomy in matters of audio-video evolution.

My central thesis has always been that technology is the agency by which centralist bureaucracies will wither away, contrary to most analyses. When that occurs we will be free to develop an unending array of dream-state prototypes. These will be tested against reality in order to invent vector forward routes into a universe of creative pleasure where the world of self and other are integrated and self-amplifying. The “human condition” is ready for a new diagram.

[Walter Alter, San Francisco



The Tape-beatles**P L A G I A R I S M**®*A Collective Vision**P r e s s R e l e a s e : A p r i l 1 , 1 9 9 0*

Retrofuturism Makes Available Suppressed Musical Work by Canadian Composer

Because we feel it is an important work that asks important questions about the nature of cultural output during the total reign of the commodity fetish, we, the editors of *Retrofuturism Magazine*, otherwise known as the Tape-beatles, have decided to make available cassette copies of John Oswald's suppressed CD release, *Plunderphonic*. Cassette copies may be obtained by sending a blank C-90 plus an 85¢ self-addressed stamped envelope for its return to the above address. For those not wishing to send the tape or the stamps, send \$3 in cash.

The CD, released by Oswald at his own expense in 1989, contains Oswald's studio re-workings of well-known popular music, such as Michael Jackson's "Bad", various Beatles songs, Igor Stravinsky's "Rite of Spring", Count Basie's "Corner Pocket", and many others. All the compositions on the *Plunderphonic* CD rely on sampling the "original" recordings for the sounds used in them. The CD was not for sale, and was given away to libraries, radio stations, and music reviewers.

Because legal action has been taken against Oswald by the Canadian Recording Industry Association (CRIA), constraining him from further distribution of the title, we wish to make it clear that in no way has Oswald requested, encouraged, condoned, or even known about this action on the part of the Tape-beatles.

The entire text of Oswald's own press release on the subject appears opposite.

The Tape-beatles wish to make it clear that they abhor this action by the CRIA, which seems unwarranted in light of the non-profit nature of Oswald's project. We believe that this action is a paranoid attempt on the part of the CRIA to stamp out any product of culture that they have no hope of controlling. Furthermore, we believe that this clearly demonstrates the purely mercantile mindset of the recording industry, a mindset that they try desperately to mask behind their shallow posturing as being somehow in support of creative efforts. In fact, as this case makes clear, they've placed cynical and hypocritical limits on this support of creativity, in fact suppressing output which does not in turn help to support them.

Remember, home taping really is killing the music industry, so please remember to do your share.

For immediate release: February 9, 1990

A recording and distribution project intended to set an example for the legitimacy of electronic sampling in music has been stopped dead by the Canadian Recording Industry Association.

CRIA will destroy all undistributed copies of a Compact Disc of music entitled **Plunderphonic**. The CDs will be crushed. **Plunderphonic** producer **John Oswald** has surrendered the remaining stock following a threat of litigation from CRIA's legal counsel, who cited that the CD infringes the copyrights of CRIA's clients **CBS Records** and **Michael Jackson**, among others.

Since its release in November, **Plunderphonic** has been a hit on national radio in Canada and has reached #1 on the playlists of several alternative radio stations in North America. It was listed on several reviewers' top-albums-of-'89 lists, including a best-album-of-the-year listing in the San Francisco Bay Area Express. Critics have almost universally acclaimed the music as "brilliant".

The CD **Plunderphonic** was never sold or intended for sale. The packaging included detailed credits of the sampled sources which constitute nearly 100% of the sounds from which **Plunderphonic** was made. Copies were distributed to libraries, radio stations, and reviewers. A *shareright* notice in an accompanying booklet permitted listeners to make free copies of the disc (*shareright* is a term borrowed from the not-for-profit distribution of computer software).

"I wasn't selling the disc in stores, so I let listeners tape it off the radio for free, which is something they would have done anyway," explains Oswald, who paid for the production and manufacture of the CD out of his own pocket. He receives no royalties or financial compensation for airplay.

Brian Robertson, president of CRIA, says, "What this demonstrates is the vulnerability of the recording industry to new technology...All we see is just another example of theft."

In December Oswald received notice from CRIA's lawyers demanding that he cease distributing **Plunderphonic** as of Xmas eve '89. "They insisted that I quit acting like Santa Claus," Oswald observes.

*CBC radio, January 7th, 1990.

inquiries: **John Oswald** 416-367-5694
 CRIA 416-967-7272

audio reviews

BORN TO BARBECUE



Born to Barbeque by Dan Fioretti. *C60. Kitti Tapes, 312 N 3rd Ave, Highland Park NJ 08904* — A collection of sound-doodles by Kitti cartoonist Dan Fioretti. The hand-colored album cards suggest something more relaxed and humorous than the stuff which is actually on the tape, which is often strident and abstract. Reel-to-reel loops are electronically echoed and mixed with radio talk and music, voices distort like dropping into an electronic well; sounds echo and lose their shape, falling off until they become a dull, rhythmic thud; mechanical noise; and delayed, drug-like, spooky, theremin-like sounds. Looking for the familiar landmarks of melody or rhythm? Forget it: most of these are shapeless and atmospheric, and really too simple for my tastes. —ld

Chants by Jake Berry. *C60-13tx. Experimental Audio Directions, 2251 Helton Dr #N7, Florence AL 35630* — Pause-edit stylings, found percussion and folk guitar (among other things) punctuate this solid poetic release. Birth, death, life, and a civilization gone ecstatically haywire form the thematic base for Mr. Berry's accompaniments. The 13 songs knit well, Mr. Berry's words becoming a flow of consciousness opaque enough to capture one's attention, yet clear enough to hold it. —pn

Choking on the Fumes by Hernia Retraction Accordion. *C45-15tx. Frank Publications, P.O. Box 56942, Phoenix AZ 85079* — A collection of audio collages that make use of synth, guitar, and found voices. As is a distinct tendency in audio art, the voice elements are laid on top of a bed of sound effects; in this case the sound effects are stubbornly weird and voices refer unrelentingly to the disturbing global things that are often in the back of our minds: nuclear holocaust, sex crimes, advertising, accidental death, etc. This treatment, of course, does nothing to further illuminate us on these issues, instead preferring to use them as emotional effects of a sort. Often the sounds get stuck in their own mire and sink, but when they work, they are cleverly put together and enjoyable to listen to. But at least a third of them seem redundant, if not in the context of this cassette itself, then in the context of audio art generally. —ld

Commercials by Brain Rot Radio/Rawhide Theatre.

C14–3tx. Chas. Smith c/o WCSB-CSU, 956 Rhodes Tower, Cleveland OH 44113 — Those zany guys at WCSB have done it again. Producers that that noted bastion of free speech and weird radio sent us this tape of three one-minute side-splitting mini-yukfests guaranteed to provoke irate phone calls to your local weird music show. Offerings: “The Pee-lice” showing you how to wrangle a steady job enforcing drug hysteria, “Melt Down Diner” where the food is *always* hot, and “Ferman the Furrier” which asserts that extinction in the name of taste is no vice. Worthy of Firesign Theatre and highly recommended. —pn

Concentration/Combination by David Prescott. *C90. Sound of Pig Music, P.O. Box 150022, Van Brunt Station, Brooklyn NY 11215* — While much of David Prescott’s music is generated by simple oscillators and electronics, it is grounded in the mechanical drone (refrigerator, not sitar) and our awareness of it. “Concentration” builds gradually over a broad range of drones and textures, changing slowly, continuously, and beautifully with a coherence that New Age musicians, let alone electronic musicians, would kill to possess. “Combination”, built on similar principles, features plagiarized/found material intercut and wed to Mr. Prescott’s electronic raga, such that the procession of fragments direct the piece without interfering with the unfolding mix. —pn

Danse Industrial Improv Mix by RSVP Tapecrew. *C60. RSVP Tapes, P.O. Box 394, Society Hill SC 29593* — Hardnosed sonic sludge in, as the title suggests, the industrial vein. The dull throbbing rhythm is what might be good for making robots dance, but not me. Metallic screams, foghorn sounds, thick enough to cut with a knife. Cyborg inspired. —ld

Devastating Dream Soundtrack by Pantaloon Cinema. *C60–16tx. Experimental Audio Directions, 2251 Helton Dr #N7, Florence AL 35630* — This binary opus consists of A: Barry Powell working through the lone vocabularies of guitars and other instruments, and B: Jake Berry loosing his one-man experimental jug-band over some “tales of gastric terror” related, presumably, by his friends. Side B is the more adventuresome (and successful) of the two; although boxy recording obfuscates the thematic

conversation. Mr. Berry’s choppy, unlikely instrumental riffs carry the day. Such cannot be said of Mr. Powell’s efforts, however. Much of Side A is one-dimensional guitar experimentation. While I have nothing against that, I have heard enough songs based on the tremolo knob to last me quite a while. My highlight on Side A was track 5, “Piss and Flush”, which, if anything else, proved that the oldest cliché in audio-art is still a winner. Mere experimentation is good, but not enough. —pn

Drilling Holes in the Wall by Gen Ken. *C45. Generations Unlimited, P.O. Box 540, Marlborough MA 01752* — A long time ago, some East German border guards prevented Gen Ken from carrying his Casio over for a show. Well, those guards are probably out of work now, and Gen Ken is showcasing that Casio on this tape. Gen Ken blends his sound sources with versatility, and his adept pacing takes full advantage of his robust production, as the lowly Casio serves as springboard for an unusually rich and diverse panorama of sounds, arrayed in an effortless progression that belies the vast range they cover. —pn

Functionally Illegitimate by Undercurrent. *6 tx—C46. Bill Jaeger, 506 W Johnson Dr, Payson AZ 85541* — A sawtooth wave at 20,000 Hz is merely annoying. Lower it to 20 Hz, however, and it becomes menacing: a bit of acoustic psycho-physiology that Undercurrent are more than willing to exploit. While I found their last release, *Trig P. Toma*, kind of a loud grinding exercise, this new release shows much more care taken to the quality of the noise—its emotive impact an appeal. And in industrial music, attention to this detail can make all the difference. —pn

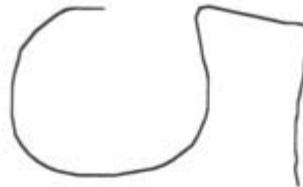
Iceberg Dead Ahead by Lester Palocsay. *C60–8tx. The Cog Factory–BMI, 3710 W 139th St, Cleveland OH 44111* — Although Mr. Palocsay wrote these songs for “the future people of the universe”, this tape sounds like it was written mainly for Mr. Palocsay himself. As wild synth tapes go, this one is technically competent, but a listen to the longer cuts reveals structure and imagination increasingly in absence, as the forced playfulness of Mr. Palocsay’s well-tempered synth takes on the stony countenance of mall music. The real iceberg here is Lester Palocsay, who has

every good intention, I'm sure, but ends up doing little more than plod along south in the shipping lane. —pn
Mystery Hearsay. C45. *Mystery Hearsay*, P.O. Box 240131, Memphis TN 38124 — Whoever they are, they can certainly devise an enveloping cornucopia of cacophony. Modulated feedback and mechanical textures provide the bulk of the ongoing din, with oscillator swoops and a shouted incantation of sorts taking up the slack. Very very nice. Unfortunately, the absence of dynamics all but shoots this marvel in the foot. My tape deck allows me to switch back and forth between sides A and B at will, and a lot of the time I was able to detect no difference. We at the Glassed-In Laboratories do not consider this Sound Performance for a Work of Audio Art, and I must therefore refrain from whole-hearted enthusiasm for *Mystery Hearsay*. —pn

NMA Tapes 5. C90-10tx. *NMA Publications*, P.O. Box 185, Brunswick 3056 Victoria Australia — This slick little comp from Down There yields rich dividends, with hot cuts coming from Ernie Althoff (playing a tape of his sax through his sax via a tiny speaker) and SWSW THRGHT (accompanying a vaguely threatening monolog with computer generated (?) disquietude), among others. Chris Mann and Amanda Stewart contribute outstanding socio-lingo-political poetry, something we could certainly use more of. I certainly hope the Australian equivalent of the NEA is giving these people some money. Then again, maybe not. —pn

NSHR(PAK)RADIO by NSHR. *Four C60s-31tx.* NSHR, P.O. Box 441275, Somerville MA 02144 — Not only is NSHR(PAK)RADIO a thematic compilation of impressive scope, it is an outstanding document of audio art on the radio that is long overdue. Well-known names such as tENTATIVELY, a CONVENIENCE and the Tape-beatles sit side-by-side with total unknowns and found material in an ambience only the network itself could have fostered. The network—the tenuous web of radio, mail, and personal links that connects and creates the audio art community—is the real subject of this comp. Though only fifteen artists/radio stations are listed, while I listened to these tapes I was struck by their common

MATTHEW BURNETT



TITLE OF TAPE



ทกรร ทรสรขติ
 ทดกนดนลินนทานน

A	B
NEW IMP. STICK SAVAGES - IT'S SO FINE	KEITH BATES - MHL BIL FRIENDS
PREPARING EXAGGERATION - ONE JUNK	BLASTER + STEPPING - WENT ANY SAT BEE
FAKE STONE AGE - DEMONSTRATION	DINO DINO - WE WANT TO GET YOUR FEET
KEITH BATES - NETWORKING 2	CRACKLEFACE HQ - DUELING PAPA
ERIC FINLAY - HAPPIDROME	RPM - THIS IS A JOURNEY INTO SOUND
REUBEN FINNEY - CHICKEN RHYTHM	ROD HUMPHRES - HELLO-SAGA (OVERFACE)
DINO DINO - UNDER THE MOON	FAKE STONE AGE - DEMONSTRATION
D. ZACK/JANUARY 2 - MEXICAN PRINCE	ARDMARK SERIAL - MARCH OF THE LAMB
MICHAEL THOMPSON - UH OH BASS TONG	HEADNET - HERE IN THE RAIN
COLIN HINE - SCIENCE FICTION	MICHAEL THOMPSON - UH OH DAVE HANE
ROADWAY - RECIPE	REUBEN FINNEY - TALKING WITH PUN
D. ZACK & FRIENDS - MEXICAN SONG	ERIC FINLAY - HAPPIDROME
REC. - TITLE UNKNOWN	BACKSTAGE
FAKE STONE AGE - DEMONSTRATION	COMMUNITY RADIO - SCIENCE FICTION
NEW IMP. STICK SAVAGES - BE PUNK YOURSELF	REP. - TITLE UNKNOWN
CRACKLEFACE HQ - ACT STRIKE MANN	FAKE STONE AGE - YOU CAN'T GET ANY
G. JASON - " " " "	BLASTER - LEARN PORTUGUESE
MICHAEL LYNE - " " " "	R.P. - INTRO
CUT AWAY THE LIMBS - PUS DAZZ	AL SHROEDMAN - THE LAUGHING SONG
BEN ALLEN - BILLY FRANK	HORROR - ALMOST MAIL TAG
	MUCIA - THE DARK NOISE
	RPM - OH WHAT A BEAUTIFUL PRINCE
	CRACKLEFACE HQ - ZACK JACK
	NOISE REDUCTION ON OFF OVERNITE

DATE/TIME: _____
 NOISE REDUCTION: ON OFF

TDK D90 MAIL/AUDIO COMPILATION May

argument: audio art is worthwhile. Audio art on the radio is worthwhile. Join us.

I think it's safe to make the claim that products of the audio art network are most often purchased/consumed by people who actively participate in it. That is, networkers are their own audience. On the radio, we all talk to one another as well as to ourselves. NSHR(PAK)RADIO yields highly crafted music, headlong mixes and live recordings, interviews and found material. Themes and quality vary. The importance of the radio, the meaning of the radio, is all that's left constant. As a monument to that it stands. —pn
Orange Album by John Bartles. 10 tx—C30. *John Bartles, P.O. Box 288, Springwater NY 14560* — Mr. Bartles' humor saves him. Or maybe it kills him, I'm not sure which. The lyrics he bellows out with such scatological, satirical glee are at least 90° opposed to the glossily produced California studio soundtrack music he writes for them. This creates some *tension*. Will Mr. Bartles become a new Tom Waits (is he trying to)? Maybe/I hope not. Does his humor justify this tape's over-production? Maybe/I hope so. One way or another, the *Orange Album* deserves to elicit response. —pn

Red Shift 3 by David Prescott. C90. *Sound of Pig Music, P.O. Box 150022, Van Brunt Station, Brooklyn NY 11215* — This is essentially a side-long oscillator blast—drones or repetitive loops are set up, then punctuated or varied over a (long) period of time. I find such music works best in ambient or soundtrack situations, as the variations can play off the surrounding environment. In this case, I cleaned my desk. Like its ambient ilk, *Red Shift 3* works well in the right place and time. —pn

Strangely Colored Map by Peter Stenshoel. *Two C90s—41tx—includes booklet. Numazu, P.O. Box 19427, Minneapolis MN 55419; Peter Stenshoel, 3117-1/2 5th St, Santa Monica CA 90405* — This sprawling epic is an anthology of the musical activities Peter Stenshoel has been involved during the 1980s (mostly). There is therefore a variety of different styles, among the most noticeable of which are a sort of free improvisational jazz, tape art, weird rock/pop, acoustic instrumentals, etc. Although the performances are not uniformly

captivating, there are some very good pieces here, and good technical quality makes them shine. —ld
Terra by Pierre Perret. C60. *Pierre Perret, Banne-Sornay, 70150 Marnay, France* — “For a new planetary consciousness.” Pierre Perret, in last year's *Gaia: La Terre*, showed himself to be the creator of introspective and serene music based on concrete elements recorded in the settings of nature. This, his new work, suggests he may be a one-issue composer, in spite of his modest expansion of his form through adding a synthesizer to the mix. This tape is most effective when it, cinematically, transports you from scene to scene effortlessly, with the mood shifts becoming as important as the aural scenes themselves. The melodies are simple, even childlike, and tend to take on an introspective quality when combined with the sound effects of the forest and meadow. It's a bit touchy-feely in parts but it is not without its energy, which it borrows from the snippets of ethnic music Perret cuts in for rhythm and texture. The clear recording and reproduction serve the work well. —ld

Pierre Perret says: «I have always wanted to make music, it was a need I felt. But I have really had the means to make music for only about 10 years. I have done more musical research than music.

In order to compose (or instead, to make music) I let myself pass through various impressions and feelings. I try to enlarge my perception of the world, and then I let all this ripen.

I do as much recording in nature as I do sampling these days. I also look for sounds from radio and television, and I compose melodies with a Korg DSS1. After I conceive of a work in my head, it takes several months to realize it on tape.»

Title of Tape by Matthew Burnett (Little Plastic Box #5). C40—11 tx. *Write: WUWA, 74 Spencer St #3, San Francisco CA 94103* — Many of these works exhibit a skillful mixing of found voice and musical elements. Some of them recall Phillip Glass, others are more like

pop music, and at least one, "Life Under Reagan" uses balloon-squeaking as its main sound element. But on the best of these pieces, Burnett puts taped voices over rhythmic instrumental backdrops of his own design. Most could be dance numbers. I suppose you could fault it for being inconsistent, but the best of these pieces deserve to be heard. —ld

Widemouth Tapes, P.O. Box 38, Baltimore MD 21203 *sent all of the following*—

K7N by Norman Yeh—Part of this tape is squeaky nervous violin playing, no doubt irritating to some, but I found myself hanging onto it attentively. Maintaining the same level of energy throughout the 15-minute "Sonata #5 in 3 Movements for Solo Violin" required some stamina. Side two attempts a similar thing with piano, but lacks the same level of energy. This is an interesting document of the work of an unusual performer.

K7F: The Second Meeting Of The Cobbley World Fellowship—Abysmally recorded noise soup, this cassette documents the sounds made by this "World Fellowship"'s second meeting.

K7D: The Widemouth Sampler—A cassette retrospective of the Widemouth Tapes project, it includes a booklet full of documentation, from which is excerpted the following:

«Widemouth Tapes was founded in the later half of 1978ev in BalTimOre, as a part of the Merzaum Collective, by writer/performer/etc Chris Mason. ...Of particular interest to most members of the collective were sound & visual poetry, "language-centered" writing, improvising & alternatives to capitalism & hierarchies—such as through collaboration.

...The 1st 8 Widemouth tapes, all produced by Chris, were fairly clearly aligned with Merzaum activities—5 were directly from members & the remaining 3 were by people supported by it &/or supporters of it....

...The next 4 tapes were produced, at Chris' request, by an entity going by the name "tentatively, a convenience"—a collaborator/activist

with another BalTimOre grouping with social concerns similar to those of Merzaum's. This grouping, sometimes known as "Balti-Media" (mainly in retrospect), was involved with catalyzing anarchic interaction within large groups of people who probably never would've come into contact with certain esoteric theory & practice otherwise. The 3 dominant areas of their activity were a sort of guerrilla "theater"... large open-ended social events (such as "fashion shows"), parties for people from the future, a sort of "fake" science fair, etc), & a network of interactive phone stations....

...By late 1980ev, the Merzaum Collective had disintegrated to a major extent & Chris was moving to Amsterdam for a year. Having long since tired of the responsibilities of running Widemouth, he handed it over to Patty Karl (another ex-Merzaumer) & tentatively, a convenience. Chris had managed to finagle a \$2,400 grant for the production of 6 specific tapes which were due out by July of '81, but, having lost momentum, had failed to do so. When convenience & Karl were given the "business", it consisted of a couple of completely disorganized boxes full of crumpled papers, box-less cassettes, rubber stamps, a checking account, 1 tape recorder, a couple of missing "masters", & the unfulfilled grant obligation.

...[They eventually] moved on to producing a new series called démo tapes.... From time to time, particularly while he's away from BalTimOre, convenience has been helped with the new hybrid label Widemouth Tapes by friend and collaborator John Berndt.

Throughout the majority of this time, Widemouth has been such a shoe-string operation (despite the grant) that even keeping 2 working tape players available to dupe with has been a struggle. 1 tape recorder was stolen in a burglary, 1 was a piece of junk to begin with, some broke, etc.—Until access to John Berndt's duping deck, the decks used for copying were usually at slightly different speeds from each other—resulting in speed fluctuations between the "masters" & the tapes for sale/trade. Smoke damage from a major fire

didn't help the condition that the materials were in either. Add to this unintentional technical amateurishness &/or deliberate philosophical rejection of making such concerns 1st priority at the expense of radical content + the frequent preference for loud distortedness & the result is often, but not always, a low-fidelity product.

Nonetheless, Widemouth's importance as a label representing an extremely broad range of experimental thinking & action from the late 70s to the early 80s that few, if any, other recording publishers would have had anything to do with overrides petty technical considerations. The work presented covers revolutions in language, performance, bogus religion, & underground communications systems often inadequately quasi-documented elsewhere—if at all.» —tentatively, a convenience

The cassette reviewers for this issue of Retrofuturism are: Paul Neff and Lloyd Dunn, both members of the Tape-beatles. We welcome your submissions for review and your comments concerning our reviews.

AUDIO WANTED

ALL CHEMIX RADIO SERIES. "The world's first monthly audio information service." *The cassettes in this series extend, using 20th century means, the ancient oral tradition. For more information:* Radio Art Foundation, Alexander Boerstraat 30, 1071 KZ Amsterdam, Netherlands; (0)20-79 26 20.

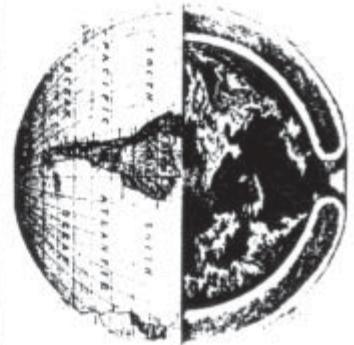
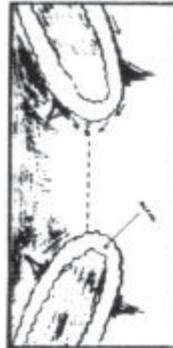
PLAYLISTS RECEIVED

RADIO DIFFUSIONS, WFSU-FM, 2561 Pottsdamer Rd, Tallahassee FL 32304; 904/487-3086. "The Newest of the New"

ENSEMBLE VIDE, VAGH 99.2. Send tapes to: Laurent Boyer, B.P. 12, 33031 Bordeaux France; tel. 56 94 04 73.

CKUT 90.3 FM. «We play a lot of sounds, collages, cut-ups, audio art, improv.» CKUT, Chris Migone (music director), 3480 MacTavish Suite B15, McGill University, Montreal H3A 1X9 Canada.

2nd MEETING OF THE COBBLEY WORLD FELLOWSHIP
 Wednesday, August 2nd, 1989
 Attendees: David Kwan
 Joseph Haber
 Rick Potts
 Spencer Savage
 Peter Pan
 TENTATIVELY, a CONVENIENCE
 Badges cheap: MARK PAWSON



Secret Minutes



print reviews

Artpaper, vol. 9 nos. 6, 7, 8, 9, 10. Lane Relyea, ed. 32pp (avg.)—tabloid—11x17". \$2.75/\$20 per year from: *Artpaper*, 119 N 4th St #303, Textile Building, Minneapolis MN 55401 — *Artpaper* is that uncommon art journal that seems to recognize that the purer “experiments” of the aesthetes are seeming increasingly futile, and that much of what constitutes current expression has begun to seem less and less defensible, and often even embarrassing. Although it is not strictly an “activist” or “revolutionary” journal, *Artpaper* supplies its readers with a high-quality publication of writings about art and political expression, with an emphasis on showing how an increasing involvement in the raw issues of today has become more and more urgent. *Artpaper* has shown itself to be in support of decentralized cultural work of all types. It is, and will no doubt remain, a good source of critical thinking and progressive ideas about the contemporary milieu of truly nourishing culture.

Electronic Cottage #3, March 1990. Edited by Hal McGee. \$3—68pp—half legal—offset. P.O. Box 3637, Apollo Beach FL 33572 — Here is the clearinghouse for information on the international home taping scene. Editorially, this ’zine’s direction lies in viewing the home taper as a craftsman; a participant in a kind of cottage industry that sustains itself with regard to both resources and discourses. In this issue, Hal McGee has managed to put together a bunch of information on that subject in the form of interviews, editorials, letters from participants, and self-descriptions of various projects (including one by this magazine’s precursor, *PhotoStatic*). Because much of the material is written by the participants themselves, and not by some kind of “editorial staff”, you get the knowledge unadulterated, from a position of engagement with the issues it discusses. Unlike *Gajoob*, for example, *Electronic Cottage* contains no reviews, preferring to stick to the

words of the workers rather than the words of self-appointed listening “experts”.

Fnord 3 (Final Edition) by Paul Leonard. 8pp—half legal—xerox. P.O. Box 993, St Charles IL 60174 — The first sign that something’s wrong with this is that *Fnord!* seems to have dropped the jaunty exclamation mark in its masthead. And rightly so, I suppose, given what this, functionally a tract, is about. It appears that Paul Leonard, the originator of the magazine *Fnord!*, has been ousted by people whom he had trusted as collaborators and friends. This issue is the final one, and details the ways in which Leonard feels he’s been wronged. It’s a sad, if true, story, but I’m concerned that the bitterness the author feels about the situation, however founded it might be, will ultimately be of no use to him, and he should forget about it and move on. His strong tendency is to blame all the underground for being back-stabbers, which I know paints the picture with too wide a brush. Write to Paul for his side of the story; then write to: Seth Tisue, P.O. Box 1083, Wheaton IL 60189, for his.

Gajoob #5. Bryan Baker, ed. \$3—64pp—letter—xerox. P.O. Box 3201, Salt Lake City UT 84110 — Although *Gajoob* started out being a local publication for Salt Lake City bands, it has, over its five issues, reached out from its modest beginnings to become a cassette networking magazine for folks living everywhere. Editor Bryan Baker’s policy is to review every cassette he receives, and so, if he keeps it up, it seems inevitable that it should become a kind of audio *Factsheet Five*. On the other hand, distinguishing it from *F5*, a sizeable percentage of *Gajoob* consists of features, interviews, and ruminations by people involved in the scene. The most recent issue (#5) contains more features than the previous ones, including an interview with Cassette Mythos’ Robin James, “The Fine Art of Radio Distribution” by Blair Petrie, and much more, as well as the aforementioned oodles of reviews.

The Last Word (Panmag #28) by Mark Bloch. 30pp—half letter—xerox. P.O. Box 1500, New York NY 10009 — This booklet, comprising thirty pages of diatribe about “Art Strike, Word Strike, Plagiarism and Originality”, mostly serves as Mark Bloch’s [see

“Proud Mary and the Internal Network”, p. 1564] account of what went on at the Glasgow Festival of Plagiarism, which was held at the Transmission Gallery in August, 1989. In addition, he speaks about what artists need to do change the world, and occasionally his vision is quite clear and his voice strong. Among other things, he suggests that networkers need to “control” the way the mainstream media presents us. The point is well taken; much of the outside coverage I’ve ever seen concerning “Networking” is embarrassingly trivializing and shallow.

Bloch, unfortunately, is not much of a reporter. At his best, he records many details of the event, which I neglected to include in my own account [see *pS* #38], and which add a certain understanding of what went on. More often however, the ideas and incidents he recounts are misrepresented, skewed by Bloch’s defensive attitude, as evidenced by the following passage: “I’m tired of smug attacks on anything passionate and spiritual. Stewart [Home]’s wordy diatribes, admittedly entertaining when taken with a grain of salt, often seem designed for masses of robots or tractors, not human beings....” Often, this defensive posture gets in the way of what he is trying to say. And it makes a lot of his comments seem snide and hostile.

The most valid thing Bloch does in this booklet is call into question the Festival of Plagiarism itself, the reasons for having one, and the way that it was organized. He goes a considerable distance toward answering a lot of these questions for himself, but what about us? Are we to take Bloch’s word as final, as his title demands? Not hardly. If the “success” of the Festival can be gauged, I for one feel that its most significant contribution is the questions it begs; and by rejecting the entrenched, the orthodox, and the dogmatic, it requires us to come up with our own points of view, and calls on us to rigorously field-test them. Bloch’s booklet is therefore a part of a fitting epilogue to what was intended to be a set of concerted challenges to conventional ways of thinking about cultural output, but it does not go far enough. It asks us merely to see things Bloch’s way. And the last thing the world needs is another person wanting to lead us to a mythical “truth”.

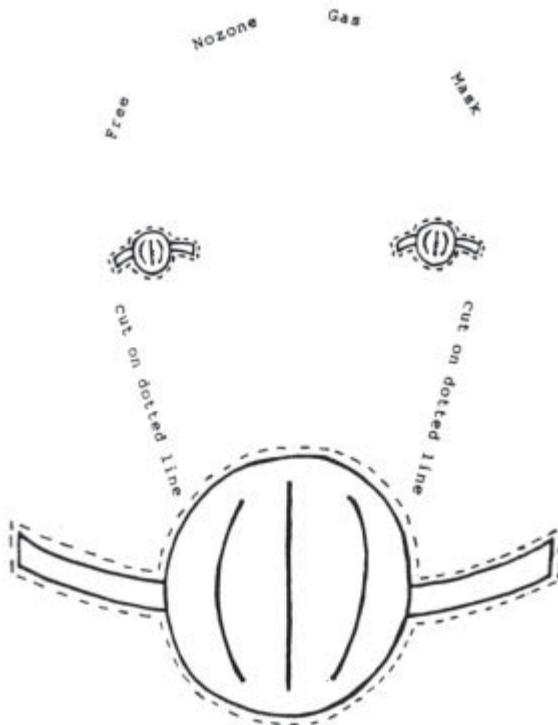


Noospapers 7: Maps, Manifestoes, & Diagrams.

Greg Ruggiero, Stuart Sahulka, and Silvia Muller, eds. \$3–52pp–letter–xerox, inserts. Noospapers, Suite 21, 215 North Ave W, Westfield NJ 07090 — As this here “Network” strives for more relevance and meaning in its activity and more interaction with all of culture, and not just its own little corner, magazines such as *Noospapers* will no doubt be useful in sketching out a general map of what has been accomplished and what needs to be done. This is a well-compiled magazine containing highly relevant articles, most of them activist or anti-authoritarian in nature. Miekal And’s [see “Irrreal Hypertext”, p. 1568] “Maniments and Movifestos” makes its debut, as does Hakim Bey’s “Intellectual S/M is the Fascism of the 80s”, and “Media/Countermedia: Alternative Magazines” by Stephen-Paul Martin. The quality of the writing is generally high, and the frequent graphics punctuate the page design nicely. I can recommend this with no hesitation to people interested in the subversive or confrontational tendencies in alternative culture.

Novoid 7. Edited by Colin Hinz. \$3-44pp-letter-mimeo. ASFi, 208 Laclie St, Orillia, Ontario L3V4N4 Canada — This issue finds editor Colin Hinz at a transition point somewhere between the rich conceptual worlds of networking art and networking science fiction. One of the main topics of discussion (and there is a lot of discussion on these pages) is the Art Strike, which Hinz is not wholeheartedly behind, but he understands what it is about, and seems to treat it fairly. Brushing elbows with all this hifalutin' artistic stuff is what I surmise is residue from *Novoid's* sci-fi past: the comic "Star Girl" seems out of place. And there is yet much to recommend the reader *Rf* in *Novoid*; Hinz offers his insights into the current state of networking copiously and it might be fun to get in on the dialog.

Nozone comics. 36pp-7x10"-newsprint. Nicholas Blechman, 1 W 64th St, New York NY 10023 — This booklet contains information, in comic form, about



the state of the environment, and serves as an attempt at consciousness-raising. Because it lacks the dire tone of a lot of anti-pollution proselytizing, it is all the more effective. Each page sports nicely pointed and well-drawn cartoons, which not only provide technical information on the issues involved, but capitalize on why humor is effective as a means of communication: we laugh when we recognize ourselves or something familiar in it; therefore we are all implicated in the destruction of the earth. And we ought to do something about it, dammit.

Poetry Motel 15. Edited by Pat McKinnon and Bud Backen. \$5-54pp-half legal-xerox. 1619 Jefferson St, Duluth MN 55812 — This collection of poetry contains all the attributes important to being memorable: a vividness and sense of purpose that lead you to believe in what is being said, in the same way that you believe what you know to stem from personal experience. Even when they have a twisted hilarity in them, much of the prose and poetry here resolves with such seriousness that they ring in your head long after you've read them. I think specifically of Kathy Brady's "Lightnin'", (the tale of a woman's oppression and her quick and violent liberation) and "We Can't Have our Poetry Readings at Sir Benedict's Tavern on the Lake Anymore" by Pat McKinnon, which deals with censorship and how misguided it often is. In the cases where these poems do not shout "I am a POET, listen to me suffer", then they really *do* have SOMETHING to say, and it is worth listening to.

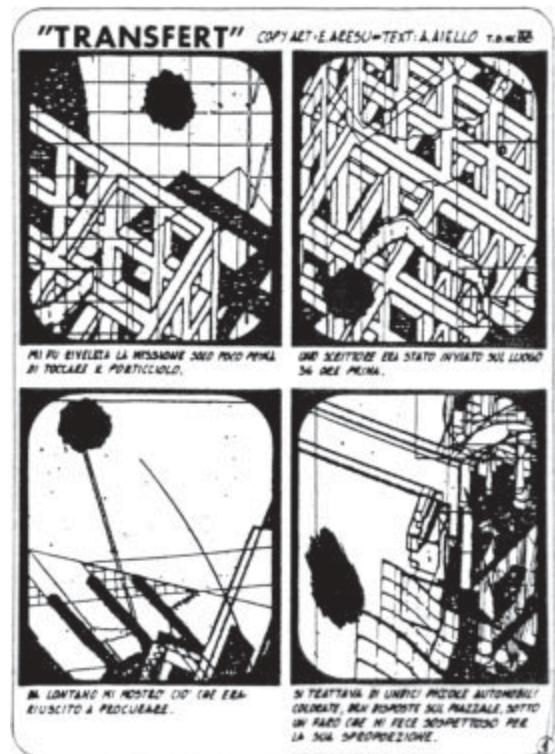
The Psychosomatic Variations by John Berndt. \$3-24pp-half letter-xerox. *Dialectical Immaterialism Press*, P.O. Box 22142, Baltimore MD 21203 — The bulk of this booklet is example; the main weight of the idea it pushes is borne by the introduction, a mere page of the total. This intro, called "Translator's Note" details, in a perhaps satirical tone, the author's observations on the futility of meaning and, in spite of this futility, its phenomenal effectiveness. In reading it, one wonders if it really means anything at all, given that it is written using a stiff and apparently professional voice. The real crux of the matter is, though, that when we interpret we do so from habit; we expect an interpretation to exist and therefore we assign a mean-

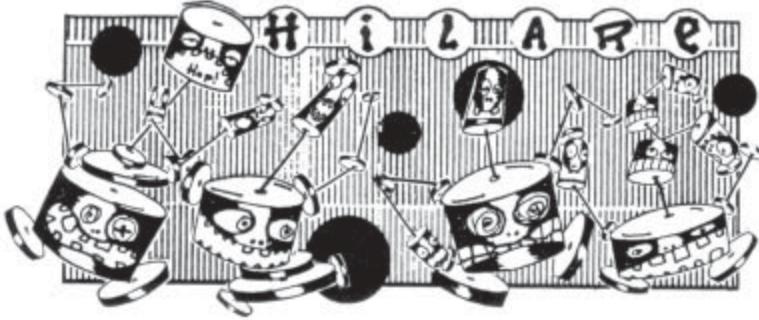
ing to whatever messages we receive. This booklet hints at the fragility of the relationships that result from such an activity; but on the other hand, it merely is what it is. Placed in the situation of acting as a “reviewer”, I have just forced my interpretation on this work for you, the reader, and I cannot but wonder if, when you see this book, your impression of it isn’t forever colored by what you’ve read here.

Segundo Bienal Internacional Electrografía y Copy Art, Valencia, Spain. Volume 1. Christian Rigal, ed. Centro Cultural de la Caja de Ahorros de Valencia, Plaza de Tetuán 23, 46003 Valencia Spain — Exhibition catalog of texts by participants in this xerox-art exhibition, which was held October 1988. These essays are largely theoretical in nature; for example, Christian Rigal’s introduction splits a great many hairs in outlining his position on xerox art, and his reasons for specifying why it would be called “electrography” instead of almost anything else. I don’t disagree with him on any of these fine points. However, I am compelled to wonder why it is that he completely omitted any mention of the reason why xerox has any power at all: its accessibility. It is only when a work of xerox art is taken off the wall and passed out to others that it has any real significance. To write about xerox art as if it were just another form of gallery painting is to miss the most important reason to use xerox at all as a form of expression. That aside, other texts here seem equally dry; all appear in both Spanish and quirky English. An interesting aside: this catalog includes a section on video art works that use photocopy as a central theme or image-generating production tool.

Techno Body Way Comix Magazine, nos. 1, 2, 3, 4, and 5. Enrico Aresu and Max Träger, eds. 24pp (avg.)—A4—xerox, offset. Enrico Aresu, Via Nazionale 40, 95040 Piano Tavola, Catania Italy — These are odd and often beautiful magazines, based on xerox, which mix comics with more abstract effect-oriented manipulations of the electrostatic toner. The bulk of the issues consist of pictures, although some text is thrown in. There is a range of work, mostly fitting into the image-frames typical of the comic genre; but it’s difficult for me to judge the content, as most of it is in

Italian. More recent issues have moved into a glossier offset reproduction of the xeroxes (but the most recent, #5, returns to toner.) The obvious visual content belies an affinity with industrial culture and social decay, I guess. Carefully produced, good, weird stuff. **Variant #7. Malcolm Dickson, ed. £2–62pp—A4—offset. Variant, 76 Carlisle St, Glasgow G21 1EF, Scotland; tel. 041-558 1877** — Variant, “Scotland’s only radical arts journal” “aims to: document new areas of critical activity, discuss this in a wider social and political context, and contribute to a multi-disciplinary approach to cultural activity.” Current issue includes, among many other things: an interview with Stewart Home, a lengthy review of *Here and Now* magazine, Mark Pawson on mail art, and much more. As cultural workers rally more and more against the ruling class and the exclusionism built into western culture, anti-authoritarian magazines such as *Variant* will have already been there, and will help show the way. Audio and video variants of *Variant* also exist.





PUBLICATIONS RECEIVED

- **Age de Pierre** (alphabet néolithique) (n°36). *Visual book that uses two-colors of toner and semi-transparent paper to suggest co-existing meanings through visual layering. In some sense, the changes that Robic makes to these journalistic photographs brings an element from the background (literally and figuratively) and lays it bare on the surface of the page. The theme: the seeds of violence.* De la Dialectique (n°37). *The history of Marxist practice as a shaggy dog story.* Deng Xiaoping gets to be the punch line. *Simply bound, Robic's visual books are always very well thought out.* C'est la Faute aux Copies, Jean-François Robic, 6 rue Auguste Lamey, 67000 Strasbourg France.
- **Artists for Cultural Terrorism** #2 and #3. *Slapdash collection of agitational texts, collages, and plagiarized material. Arguments presented against animal testing and against a flag-burning amendment, anti-abortion (as an issue of personal responsibility), and much more. Pay what you want (\$3 is a good guess) from: Steve Jones, 276 Sandowne Dr, Waterloo Ontario, N2K 2C2 Canada.*
- **Asylum** Vol. 5/#4. *Edited by Greg Boyd. A fiction & poetry journal. Work by Niditch, Wiloch, Bennett, Webb, and more; interview with Andrei Codrescu.* \$10/yr from P.O. Box 6203, Santa Maria CA 93456.
- **Big Dick Worship** #4. *Young women writing in an energetic and radical way about issues that piss them off. Funny, and truthful.* P.O. Box 247, West Hartford CT 06107.
- **Braindozer Magazine** #4, "Violence in Absurdia". *The editorial policy of Braindozer is that editorial policies suck. Publication that mostly contains xerox spoof and the absurd. Good use of collage and degenerated type, in spite of the perhaps overly casual layouts.* Write: Colin Hayes, 2819 1st #240, Seattle WA 98121.
- **Brick: Art as a Weapon** #4, Fall 1989. *Collection of agitational graphics and texts that insist things like, "What a shit-headed decade this has been," "Ideas cannot be fought except by means of better ideas," and more.* \$1 from: Brick, 151 1st Ave Suite #7, New York NY 10003.
- **Convulsions** Vol. 2/#1 and #2. *Of the Irregular Brain Post. A collection of page-art and addresses from points globally dispersed. Also lists mail art shows you can submit to. Nicely put together, and available for an exchange of work. #2 contains work from Lithuania and South Africa, among many other places.* Cerebral Shorts, 212 Victoria Rd, Northcote 3070 Australia.
- **The Cool Traveler Newsletter** October-November 1989. *Edited by Bob Moore. Diaristic writings which describe the contributors' visits to such places as Poland, Paris, Missouri, Washington Square, and elsewhere.* P.O. Box 11975, Philadelphia PA 19145.
- **The Dumpster Times** #4: "Post-Modern Death Issue" and #5: "Art or Propaganda?" *Edited by Wendy S. Duck. Xeroxed zines which forefront anti-art (or at least anti-institutionalized art) sentiments in their graphics, prose, and letters to the editor.* \$1 from: WSD, P.O. Box 80083, Akron OH 44308.
- **Extreme Measures** by Michael Winkler. *Visual poet continues his exploration of his invented word-structurizer and how the images arrived at through its use seem to accidentally metaphor their meanings. Text and pictures.* Michael Winkler, 221 E 21st St #6C, New York NY 10010.
- **Factsheet Five** #33, #34, #35 #36. *Edited by Mike Gunderloy. For brief glimpses of the output of a vast number of underground publishers, all gathered into one place, F5 is the only place to go. Don't live or die by its value judgements (as with anything else) but do come to it to get loads of contacts, no matter which area of publishing you're into. This is as exhaustive as any underground publication ever gets. Sections on periodicals, comics, books, audio, video, computer software, poetry and pamphlets.* \$3 per issue from: 6 Arizona Ave, Rensselaer NY 12144.
- **Going Gaga** #6, May 1990. "Climbing In and Out of Pocket Universes". *This issue looks at subcultures through such articles on synaesthesia, imagination, virtual reality, cyberpunk, etc., relate how technology is transforming human existence through aiding and abetting the imagination. Includes the booklet "Retro Graviton: A Look into Near-future Blues".* \$2 from: Going Gaga, 2630 Robert Walker Pl, Arlington VA 22207.
- **H23** #2, Winter 89/90. "Cognitive and aesthetic nourishment via experimental music and art." *Features a long editorial on "Art vs. Music", a profile of Floating Concrete Octopus, Randy*

Greif on surrealist music, complete Inner-X discography, and more. Editor Ron Rice will close his mind to neither marginal networking work, nor to more established experimental art and music. Includes a 7" phonograph E.P. \$4 from: NOISINGplace / H23, P.O. Box 592, Pullman WA 99163.

• **Hallucinologic Cigolonicullah** by Jesus and Fritz. *Collection of skillful detailed drawings which recall Grosz's "Ecce Homo" in their propensity to show the pornographic underpinning of everyday life.*

Also: Fortunate Fawns by Fritz Welch. Dense high contrast photos with similar feel to the above. Write: Fritz Welch, 5223 Faegan St, Houston TX 77007

• **Hello Happy Taxpayers** #8. *A French slickly printed (but more casually produced) music magazine that forefronts underground, punk, and industrial culture in reviews, comix, and photo-collages. Includes a 7" phonograph record. Write: Filleau/Champaloux, B.P. 261, 33012 Bordeaux France.*

• **Hilare Moderne.** "Nom de Dieu de fucking shit de bordel de Merde!" is a tiny booklet consisting of a list of mail-artists, publications, and the like, many of whom are in France.

"L'art Hache la Tête" is a list of brief commentaries of people and productions encountered in the network by Hilare Moderne. Surrounded by great looking drawings and collage art.

"L'étang Moderne" #10: Rock Haine Rôle Cantique; #23: Rock 'n Roll Quantique; #63: Rock Aisne Roles Kant Hic and #96: Rauque Aine Rôles Quand Tique. *These are small square booklets, nicely produced, with Hielmann's nervous, skillful drawings and exhausting French word play.*

• **In the Arts** #3, Winter 1990. *Tabloid-sized zine contains text about the Latin American Underground (by Clemente Padín) as well as articles on computer imaging and safety in the arts. \$6/4#s: P.O. Box 556, Housatonic MA 01236.*

• **Instant Decorate Your Refrigerator Press** #1. *Random assortment of poetry and xeroxed pictures; it has some*

good pieces (like Delarocca's Calendar page poem) but the collection fails to gel. Knapp Poetry Farm, 4501 Prairie Ave, Miami Beach FL 33140.

• **Inter: Art Actuel.** #45, #46, and #47. *Large pages with lots of b/w photographs. This art journal documents contemporary art and art activities mostly in Québec and more recently in Europe; the editors especially emphasize performance, sound art, and conceptual art, although there is a publications review section at the end of each issue. Alternative, yet serious. \$4.95 (Canadian) per issue from: Inter/Le Lieu, C.P. 277, Haute Ville Québec, G1R 9Z9 Canada.*

• **Kooks** #5. *Edited by Donna Kossy. A door open to the world of a far zanier underground than most of us (Rf readers) will no doubt ever experience. Kooks catalogs those people of whom the inventiveness of their private obsessions (which they try so hard to make public) we can only marvel at. \$3 from: P.O. Box 953, Allston MA 02134.*

• **Knot Magazine** Vol. 1/#3. *A mag devoted to hard-to-classify musicians and bands; mostly local in scope but trying to be bigger. Interviews with David Prescott and Negativland. Record/Tape reviews. Free: 60 Verndale St, Brookline MA 02146.*

• **Laughing Gasoline Blues** by Peter Petrisko, Jr. *A collection of short stories concerning the likes of race hate, violence, inflatable doll sex, environmental despair, etc. These brief vignettes are told with wit and a certain amount of inuredness; but certainly not acceptance. \$1.50 from FRANK Publications, P.O. Box 56942, Phoenix AZ 85079.*

• **Leak News Service.** «The Best in Fictionalized News and Newsalized Fiction!» *In the service, perhaps, of Culture Libel (qv.) these short articles are humorous fictions that seem like news. Neal Wilgus, P.O. Box 25771, Albuquerque NM 87125.*

• **Leisure** "Beauty, Truth, Niceness, 75p". *Edited by Matthew Fuller. Anti-authoritarian texts and graphics put*

together by the guy who brought you Anticopyright. An unusual and perceptive short story by Karen Eliot, Art Strike stuff, and more. Write: P.O. Box 368, Cardiff CF2 1SQ Wales.

• **Lettre Documentaire.** *A series of A4 single sheet newsletters in French. #5: "Fragments from an enigmatic document of ill-defined origin, having fallen into our hands in the form of 4 grayish photocopies." #6: "Repair and Maintenance of Art", comments concerning Art Strike. #7: Interview with the Bordeaux art-group Présence Panchounette. #8: Writing by N'Gala Cripes, as well as a list of artists cited in the 1937 Nazi exhibition of "Degenerate Art". #9: "Responses to questions and opinions about the Art Strike". #10: "Rendre Pouchkine" by writer Michel Ohl. #11: "Origins of Neoism" by Zack, Kantor, Home, and Ackerman. #12: "Overview of the Mythography of Istvan Kantor, alias Monty Cantsin". #13: "Ge(of) Huth + The Subtle Journal of Raw Coinage". *Lettre Documentaire offers news, notes, and documentation of cultural issues and ideas. Write: Philippe Billé, B.P. 249, 33012 Bordeaux France.**

• **Losing Faith** #9, #11. *Both are collections of sordid but expressive visuals (no text) depicting raunchy sex acts, drug use, satire, humor, etc. Sort of playfully decadent, and you'll probly have to hide them from your mother if you live at home. \$1 each from: Losing Faith, P.O. Box 10533, Minneapolis MN 55458.*

• **(Mark Pawson).** *Artist's book that makes use of printed billboard material (HUGE color halftone dots) and overprints them with layer upon layer of colored xerox toner. Pawson adds to these sheets his own logo or emblem designs upon which are emblazoned such things as "Demolish Serious Culture", "Aggressive School of Cultural Workers", "Baby-doll and helicopter images, etc. This is a free-form, visually dense, archive of Pawson's graphic lexicon. The toner is piled so high on some sheets you can feel it.*

Also: Mark's Little Book About Kinder Eggs. A series of reminiscences about finding toys inside chocolate candies. Each discovery is commented on in full detail. With illustrations.

Mark also sent, but did not produce: Stewart Home: The Years With Art 1984-89 by Paul Holman. A booklet which seizes the opportunity of the Art Strike (1990-1993) to look at Home's earlier art work in brief, scholarly paragraphs of analysis. Write: P.O. Box 664, London E5 0JW UK.

• **The Match:** An Anarchist Journal #84. Edited by Fred Woodworth. Noteworthy in this issue is an exposé on the atheist "cult" of Madelyn Murray O'Hair. Much of this issue has an axe to grind with other factions of anarchism and all the in-fighting, while possibly entertaining to an outsider, wears a bit thin by the end. All the same, it's clear Woodworth is committed to having his journal be as well-made and well-written as possible, and there is much to think about in these pages. \$10/4#s from: P.O. Box 3488, Tucson AZ 85722.

• **Moonhead News** #79. A single-sheet, contains a humorous "Special report on Burgeoning Teat Madness", as well as a "Karen Carpenter on Other Planets Weight Chart". What's the word I want? (Where's that thesaurus?) Hmm. Zany. That's it. Zany as hell. Write: Al Ackerman, 208 Roult St, San Antonio TX 78209.

• **MSRRT Newsletter**, Vol. 3/#1, #2 and #3. Association news as well as descriptions of periodicals and books received by the Round Table. «Alternative news, opinions and resource listings are sent ten times a year to members of the Minnesota Library Association Social Responsibilities Round Table as well as to a number of other persons and exchange publications. Readers and publishers are invited to send review copies of periodicals, books, and other materials, as well as editorial mail to: Chris Dodge/Jan DeSirey, 4645 Columbus Ave S, Minneapolis MN 55407; 612/823-1214.»

• **ND 13.** Edited by Daniel Plunkett.

«CONTACT—EXCHANGE—DOCUMENT. A continuing dialog where trust can be exchanged and an honest effort realized through constant cause. Learning not to mark time by years or months, but with moments of vital memories and lessons learned.»

An all-around mail art magazine with interviews of participants and reviews of their work. Current issue covers Anne Gillis, La Sonorité Jaune, Metro Riquet, Vox Populi, The Haters, De Media, Monochrome Bleu, Dobrica Kamperelic, and more. The gamut from performance art to cassette networking to archival spaces is run. \$3 from: P.O. Box 4144, Austin TX 78765. Also available: a brochure listing products, advertising terms, information, order form.

• **Nada** Vol. 2/#5, "Properspectives" and #6, "Tornographics". Edited by John McCarthy. These two are the latest in the series, and they carry on in the format that Nada's set for itself: pages of graphic xerox info that always seems to come up with striking images made on the xerox machine. A special interest in the qualities of varied type and the varying effects of degeneration is evident. \$5/1 year from: John McCarthy, 1459 W Cortez St, Chicago IL 60622.

• **National Stampagraphic**, vol. 8/#3. Quarterly journal devoted to the rubber stamp and those who love them. Current issue features John Held, Jr.'s response to my translation-outline of an article by Soviet mail artist Serge Segay. \$14 per year from: Taylor'd Graphics, 19652 Sacramento Ln, Huntington Beach CA 92646; 714/968-4446.

• **No Longer Silent** #3. Eliza Blackweb, ed. This is an anarchist journal which calls itself: "...a homegrown rag dedicated to: exposing the coerciveness, injustice, and hypocrisy inherent in all authoritarian/hierarchical structures..." \$1.50 from: P.O. Box 3582, Tucson AZ 85722

• **No Poetry:** Anti-Everything Issue. No poetry is right; there is none here; instead, we get a collection of xeroxed counter-establishment diatribes and twisted graphics. "The Beauty of Mass

Production is the Satisfaction of Accessibility," the centerfold reads. Trade from: No Poetry, P.O. Box 4763, Boulder CO 80306.

• **NRG #31.** Edited by Dan Raphael. Newsprint tabloid devoted to new poetry and poetic-like graphic works. A place where poets and critics of that ilk get together and have coffee. Write: 6735 SE 78th St, Portland OR 97206.

• **NU**, 3 and 4. Edited by Xavier Bouygues Tisac. A magazine of "Bande Dessinée" (= "cartoons") which stretches the medium beyond recognition. No talk bubbles, no action, no funny stuff; more like what Jackson Pollock might have done if handed pen and ink. Write: Xavier Bouygues Tisac, 16 Rue de la Pinsonnière, 77680 Roissy-en-Brie France.

• **Open World** #48, #49, #50. This series offers dense multi-page collages of address and xeroxed images from around the mail art world. Kamperelic culls pieces from his mailbox and recombines them, punctuating with his own news reporting and commentary. Any given issue touches upon alternative contemporary arts happenings around the world. Free for exchange of work. Dobrica Kamperelic, Milovana Jankovic'a 9B, 11040 Beograd Yugoslavia.

• **Or.** #127, "Directions for the Dissection of the Cat", Drawings and xerages by Amy Fincke and Don Milliken. #126, "Burn Before Reading", interesting in that it admits to be a failure, but they released it anyway. #130, "The Book is in the Mail" is "...a partial & unauthorized facsimile of parts of a catalog designed...for Bound & Unbound". [see also: Bound & Unbound] #131?, Just what is it that = art? In addition, "Orology", the catalog of OR publications is available for \$30. Orworks, P.O. Box 868, Amherst MA 01004.

• **Penetrating Deeply to Replenish** by Raegan Kelly and Scott MacLeod. Disturbing images and enigmatic snippets of text form a kind of picture album of subconscious anxiety and dread. The pictures are of terrorist aftermath, hu-

man degradation, and indoctrination. Scott MacLeod, 2261 Market St #307, San Francisco CA 94114.

• **Piecemeal** parts 5 and 6 by Guy R. Beining. *Two series of hand-sized collages (verbal/visual) by the visual poet. A set of nice page designs dealing with themes of: art, perception, illusion, and sensuality.* Runaway Spoon Press, P.O. Box 3621, Port Charlotte FL 33949.

• **Plagiarized Reprints:** "The Plagiarist Codex" and "Replagiarize", books 'originally' published by Xexoxial Endarchy, have been re-issued by the Plaster Cramp Press, P.O. Box 1083, Wheaton IL 60189.

• **Prakalpana Literature** #14. Beginning with letters to the editor and a brief summary of news relevant to the "Prakalpana Movement", this poetry digest contains both verbal and visual poetry. At the end are brief reviews of other publications.

Also: Kobisena, Outburst 33, May 1989. «Published for Sarbangan Poetry Movement by Baidehi Bhattacharya», this letterpress journalette contains news and poetic work. Evidence of a literary avant-garde in India.

Both publications contain texts in English and Bengali. Edited by Vattacharja Chandan. Write: Prakalpana Literature, P-40 Nandana Park, Calcutta 700034 India.

• **Printer's Devil** #8. A newsletter for the person who uses any kind of printing technology to get their message across. Current issue runs the technological gamut from hectography to DTP, and it touches bases on offset, ditto, and xerox on the way. Includes contributions by Fred Woodworth (The Match) and Colin Hinz (Novoid) among many others. Free from: P.O. Box 135, Harrison ID 83833; 208/689-3738.

• **The Rake.** A collection of comics, graphics, collages and texts that underscore counter-establishment, socially critical, anarchistic themes. Includes polemics on "Cheap Art" ("fights the business of art") and some Art Strike material thrown in. The collection hangs together somewhat

loosely, but the themes mentioned are salient. James Lewes, 202 Catherine St, Philadelphia PA 19147. (This address is going to change soon, as James Lewes will be moving to Iowa City.)

• **Reach Out:** America's Future is in Your Hands. Humorous collage tract; a spoof, or is it? Send one dollar to: Nenslo, Box 766, Cambridge MA 02142.

• **Réparation de Poésie** [Poetry Repair]: Le Folklore Poétique. Edited by Jean-Claude Gagnon. «...the Poetical mythology, grouping international artists proceeding from many artistic disciplines.» Loose-leaf, these pieces bring many techniques of using paper together under one cover. Write: Jean-Claude Gagnon, 369 Rue St-Olivier, Québec QC G1R 1G6 Canada.

• **Salon:** A Journal of Aesthetics, Spring 1990. An energetic hodge-podge of comics, comments, graphics, eroticism, poetry and prose. The editors state that: "...aesthetics has to do with the way the arts relate to other areas of knowledge—like sociology, psychology, history, finance, anthropology, or any other field you could name." Therefore, it is a departure from what you'd likely expect a "journal of aesthetics" to be like; it's more down to earth, less rarefied, more concerned, less ivory-tower. \$2 from: Salon, 305 W Magnolia, Suite 386, Fort Collins CO 80521.

• **Score Review** #19; T. Hibbard reviews "Lede" by Michael Shores. Jake Berry reviews Mark Waid's "Threats of Opposite" and Spencer Selby's "Instar". #20; A call for the reader to interact. #22; G. P. Skratz reviews "Nights of Naomi" by Bill Knott. #23; A brief excerpt from Tikhov and Fields' "Stolen Words". #27; Continuation of Bob Grumman's "Vizlature" column, which once appeared in pS. Current title is "The Vizlaturic Classification of Pseud-languages and Similar Constructions".

• **Score Sheet** #35; Visuals by the prolific Anon. #38; Poems by John D. Schafer and Charley George. #39; Visual poems based on each other by

Crag Hill and Bob Grumman (self-referential). #40; Funny surreal word substitution letter by Harry Sandwich, and a tract concerning New York's anti-postering law and what ought to be done about it. \$2/4#: 491 Mandana Blvd #3, Oakland CA 94610.

• **Semiotic Liberation Front** #2. Edited by Chip Swan. More writings, drawings, and collages which illustrate the editor's interest in going beyond art, into real life, and examining the paths of our collective indoctrination. \$1.50 from: SLF, 2062 East 115th St, Cleveland OH 44106.

• **Sensoria from Censorium** is a largely graphic xeroxzine which contains aggressive graphics and some texts to keep you asking questions about mainstream culture. Notable in this issue is a "Crypto-Graphic Novella", a non-narrative told in the form of card-sized drawings, and pieces on Photocopy Culture and Cassette Networking. \$5 from: Sensoria from Censorium, P.O. Box 147 Station J, Toronto ONT M4J 4X8 Canada.

• **Sound Choice:** The Music Networking Magazine, #14. David Ciaffardini, ed. Compared with the rest of the small press, this is a large-circulation magazine. It comes out fully in support of the audio and music underground. Ciaffardini et al. review and report on events and works that have little exposure elsewhere, and in addition, they discuss bigger topics (FCC, independent radio, the future of vinyl, etc.) of interest to everyone interested in music. \$3 from P.O. Box 1251, Ojai CA 93023; 805/646-6814.

• **The Sound of Two Lip Disks Clacking** (anthology). **Malcolm and Madame X. The Cultivation of Peas in a No-Crop Economy. The Secret Presidential Diary of William Henry Harrison.** I'm not sure how to describe these stories, which are humorous and a bit surreal. They're pretty interesting, though. Most of the work is by: Bradley Lastname. Write: The Press of the Third Mind, 65 E Scott St #6P, Chicago IL 60610.

• **Space Tab #2.** *Neo-psychedelic thought graphics.* «Space Tab is a networking free press trade publication dedicated to expressing the true spirit of the 60s movement as it relates to the present era.» *Newsclippings and cartoons supporting their views, mostly.* Write: Flash Tabloid, P.O. Box 645, Silver Springs FL 32688.

• **La Sperimentazione Video:** Percorsi Critici #1. «This publication has been expressly designed to promote here in Italy the work of video and filmmakers which produce video works—not necessarily through a label—or titled demos. I will examine in any issue 2-4 videotapes for each orientation: sound and vision/action-performance-video art/filmmakers and reversed films/ the optic assault/plagiarism. ...» *Submit videos in PAL/VHS format. The main text of the magazine is written in Italian.* Alessandro Aiello, via Naxos 161, 98035 Giardini (Me) Italy.

• **The Stark Fist of Removal** vol. 17, no. 41/42. *Incredibly dense with information, this journal is quite full of the usual sort of SubGenius detritus posed in picture-packed frenetic layouts of iconography, detournements, tracts and imagined histories. If you like SubGenius stuff I don't see how you could do without this. The Official Journal of the Church of the SubGenius.* \$4 from: The SubGenius Foundation, P.O. Box 140306, Dallas TX 75214.

• **The Subtle Journal of Raw Coinage.** #27, "F_LUX"; *astroholic, coplicate, spemmen.* #28, "ANTHROPORNOLOGY"; *ethnotitty, xenocunt.* #29, "HYPNOSCRPTION"; *phantasmagraphic, somnambuliss.* #31, "EN666LICAL"; *begings,harmonicalush, whrole, uz, etshitera.*

Also available: "dbqprodbooqdb #4"; *catalog of publications offered by the word press dbqp.*

Also from dbqp: Alabama Dogshoe Moustache No. 7; *a folder of short poems by 5 poets.* dbqp87, *a sticker with a poem by David C Kopaska on it.* Write: 225 State St #451, Schenectady NY 12305.

• **Unnon Theories** by Jake Berry. "...Due to the unpredictability of shifting sets of variables one must alter one's perspective with each moment in order to perceive reality directly. A perpetual newness.... One can't wrap one's mind around what is wrapped around one's mind." *Prose and visual poems.* \$5 from Bomb Shelter Props, P.O. Box 12268, Seattle WA 98102.

• **Version 90** One. *Premier issue of book-style magazine contains articles on Xexoxial Endarchy, C-00 Films, The Duplex Planet, Psychogeography, Cassette Culture, The Art Strike, and*

much more. Lavish with black and white photos. \$10 from: Version 90, 107 Brighton Ave, Allston MA 02134.

• **Void Post #5.** *The Journal of the Little City in Space. 8-page newsletter by the creators of the syndicated radio program. Good reading on a variety of topics.* Write: the Void Post, P.O. Box 19427, Minneapolis MN 55419.

• **World-Wide Art:** *Postal Lessons by Famous Artists. More funny collages by the English masters of collage and rubberstamp mania, the A.1. Waste Paper Co., 71 Lambeth Walk, London SE11 UK.* —ld



C A T A L O G S

• **Cityzens for Non-Linear Futures.** *Catalog listing all the albums and tapes these experimental musicians have available.* P.O. Box 2026 Madison Square Station, New York NY 10159.

• **Mystery Hearsay Catalog.** *24-page booklet listing the activities of Mystery Hearsay, an group active radio, audio, video, and networking all of the above. Contact lists, product lists, news dispatches, exchange info and more. Send your audio and video tapes to these folks for inclusion in their radio show or audio and video tape compilations.* P.O. Box 240131, Memphis TN 38124.

• **Nonsequitur Foundation/What Next?** «...is a new non-profit independent audio publisher specializing in experimental and traditional musics.» *Write for a listing of releases:* P.O. Box 15118, Santa Fe NM 87506.

• **Silent Records Retail Catalog 1990.** *Lps and Eps listed by such artists as PCR, Thessalonians, Reyvision, Architect's Office, Meterpool, the Haters, Keith Rowe/Kim Cascone, Arcane Device, Organum.* 540 Alabama St, Suite 315, San Francisco CA 94110; 415/864-7815.

• **Thematic Compilation Tape Exchange.** «Pudding songs, Train songs, Chicken songs, Mad songs, etc. wanted for exchange. Every conceivable subject considered.» A.1. Waste Paper Co. Ltd., 71 Lambeth Walk, London SE11 UK.

• **Electrografía Museo Internacional** (*International Museum of Electrography*). «Affiliated to the University of Castilla-La Mancha, the museum houses a permanent collection of technological works carried out by artists from differ-

ent countries; it is also a center for documentation and archives, and a research workshop offering cultural activities and itinerant exhibitions.» *Brochure available, write:* Museo Internacional de Electrografía, Universidad de Castilla-La Mancha, Ronda Julián Romero, s/n., 16071 Cuenca, Spain.

• **Redwing Blackbird Distribution.** *A well annotated mail order catalog which lists many independent publications from anarchist and alternative art circles, run by Bill Withers. His article "Revolutionary Publications and Trance Forming Art" from the March/April 1990 issue of Art Papers (in case you've seen it) outlines the sensibility involved. Write:* Bill Withers, P.O. Box 2042, Decatur GA 30030.

• **The Book is in the Mail.** *Covers an exhibition «...intentionally limited to ways in which artists have used the mails as a process for the production*

and dissemination of book-like or sequential works....» [see also: Or#130] Bound and Unbound, 351 W 30th St, New York NY 10001.

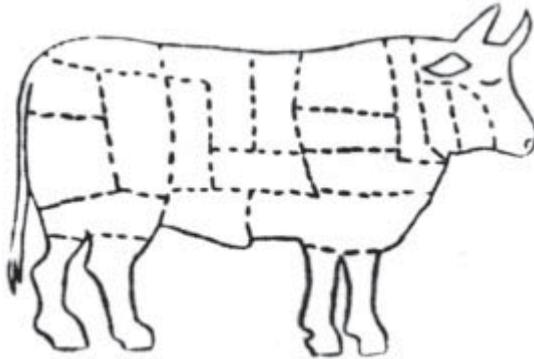
• **The Trumbull Art Gallery** and The Kenneth Patchen Festival Small Press Exhibition, April 27, 1990. *Exhibition catalog includes listing of work by historic literary figures who self-published, and includes an address list of contemporary self-publishers. Write:* P.O. Box 888, 720 Mahoning Ave, Warren OH 44482; 216/395-4876.

• **Xexoxial Endarchy:** Experimedia Simplicity. 1990-1991 Catalog. *Lists the publications and all the output, ranging from visual poetry to audio cassettes, of this prodigious Madison arts group. Thorough descriptions, graphic examples. The effort they put into this stuff should serve as an example to us all. Xexoxial Endarchy, 1341 Williamson St, Madison WI 53703.*

for one.]. If you will be so kind to fill in this form, cut it off and send back to the address below you will get in return a personal handmade card from that notorious series "Come and meet the Hybrid Kids." Each of those cards is an unique original. If you want to help in distributing the forms please ask for blanks at the Labs. You will get a special reward consisting of an individually hand carved eraser-rubber stamp. Thanx alot for your help—best wishes from the Laboratories! ¶ Since this project started some people express their suspicions to me that their prints may get into wrong hands and/or that I should go as the CIA or FBI if I want them. Just to make things clear: The Dott. Sw. Aqu'flott Laboratories Ltd. has absolutely NOTHING to do with any Secret Service or other organizations like that. The Doctor keeps the sheets hidden in his archives and if THEY want it they must take it over my dead body (besides: as is stated on the sheet below not only fingerprints are accepted. You can also use your hoof or hook or... One godamn pervert even used his "private member").» For a form, write: The Dott. Sw. Aqu'flott Laboratories Ltd., c/o E. Siefried, Mühlhäuser Strasse 53, D-7014 Kornwestheim, West Germany.

• **Home Art Gallery: Il Soppalco.** Presenting the work of "Mail Art Heroes" such as Lon Spiegelman, Edgardo-Antonio Vigo, Ruggero Maggi, and Anna Banana. Six shows per year, changing bimonthly. Write: Vittore Baroni, via C. Battisti 339, 55049 Viareggio Italy.

• **The International Shadow Project** (catalog). Documentation and contact list for the works which appeared in this exhibit, which was organized by Harry Polkinhorn at San Diego State University. Write: Harry Polkinhorn, Atticus Review, 720 Heber Ave, Calexico CA 92231.



POSTAL WORK

• **(BRAIN CELL).** «Please send me your stamp design, rubber stamp, of 150 stickers or seals. I will print or paste these materials onto the A3 size paper, creating 150 sheets. ¶ I will then send a sheet back with a list of addresses to each and every participant. I will publish at intervals of 8 to 10 days and the issue at that time will include 60 persons or so. Brain Cell is always seeking a change, does not intend to settle and care of its

extension of the network. So, don't mail a lump of stuff for several issues. Please send them to me for one issue at a time. Thank you.» Ryosuke Cohen, 3-76-1-A-613 Yagumokitacho, Moriguchi-City, Osaka 570 Japan.

• **Fingerprint File.** «The Dott. Sw. Aqu'flott Laboratories Ltd. has made plans for a FINGERPRINT FILE of the Mail-Artists around the world. Therefore we made up the form below [Write

CONTACT LISTS

• **ALTERNATIVE VIEWS AND SOCIAL ACTIVISM;** Home Power Magazine, P.O. Box 130,

Hornbrook CA 96044; *information on alternative energy.*

FAIR (Fairness and Accuracy In Media), 130 W 25th St, New York NY 10001; *focuses on key media issues.*

Kitchen Sink Press, 2 Swamp Rd, Princeton WI 54968; *good source of underground comics.*

Censorship News, 2 W 64th St, New York NY 10023; 212/724-1500; *A newsletter of the National Coalition Against Censorship.*

Collide-o-Scope; 2140 Shattuck Ave, Box 2200, Berkeley CA 94704; *issues such as corporate ecocide and the war on drugs.*

NORML (National Organization for the Reform of Marijuana Laws), 2001 'S' St NW, Suite 640, Washington DC 2009; *An anti-prohibition of marijuana.*

• **AUSTRALIAN ANARCHIST CONTACT LIST:**

Anarchist Media Institute 1990. Telephone (03)822 7940. LWSS Directory. Libertarian Workers for a Self-Managed Society, P.O. Box 20, Parkville 3052 Melbourne Australia
Anarchist Media Institute, P.O.A. Box 6, Alphington 3078 Australia
Anarchists for Direct Democracy, P.O. Box 330, Port Melbourne 3207 Australia

Anarchist Film Archives, P.O. Box 1109, North Fitzroy 3078 Melbourne Australia.

«An anarchist society is a voluntary non-hierarchical society based on the creation of political and social structures which are formed on the basis of equal decision-making power and which allow all people equal access to that society's wealth.»

• **From an art chain letter sent by Squarehead:**

Rolf Werstler, E. Weinert-str. 21, 8142 Radeberg, East Germany

Robert Rehfeld, Mendelstr. 19, 1058 Berlin, East Germany

O. Jason Really, 27 Whitmore St, Shelton, Stoke-on-Trent, ST14JS UK
JK Staff Works, 1104 N Marshall St #709, Milwaukee WI 53202 USA.



SUBMISSIONS WANTED

• **Deus ex Machina.** «Insofar as the need of Apo Mikhanis Theos (God from the Machinery) exists since the beginning of mankind, so also exists the fanaticism and persecutions against Him, especially on the side of those people who are regarded as believers of other doctrines. This is a sign of the confusion and darkness which the Kinos Nus (Common Sense) can bring. ¶Fortunately there are some people who regard Apo Mikhanis Theos's return to the world as their life's work. These people try to free Him from the nets of bad taste, which weaken Him, so that He can come near us and teach us how to liberate our lives. ¶Religions have always used art as a medium to impose their ideas. We want to use religion as a medium to make art, to make a social intervention too. Apo Mikhanis Theos, our god, is the god of fantasy, play, new ideas. Kinos Nus, the god of cliché, conservative behavior, political oppression, is against Him. This basic contrast is the starting point... Then everything is possible. ¶A small newspaper (3 times a year) in the Apo Mikhanis direction has already 6 issues in circulation. There are also 2 records (LPs) with Apo Mikhanis music by the groups "Dimosioypalliliko Retire" and "Optiki Mousiki". ¶When you create a new religion, you create a new mythology. You can work with any kind of medium. You can choose any kind of style (pseudoscientific theologic essays, for

example, or hymns to a saint or lamentations because of another's death). But, first of all, when you work on this field, you are in a taboo area.» Thanasis Chondros and Alexandra Katsiani, Konst. Melenikou 34, 546 35 Thessaloniki Greece.

• **Epicenter Zone** «is a not-for-profit volunteer-run record store and community center in central San Francisco. Our goal is to stimulate interest in non-mainstream printed and recorded information. We intend to provide a library of alternative press materials which will be available to the community for reading on site. This service will be free of charge. We hope that the library will bring together people with common interests for information and eventually for action. The library will include publications that focus on politics, sexuality, environmental issues, anthropology, art, gender issues, racism, music, and literary criticism. We won't exclude any topic of interest, as long as it doesn't promote oppressive, authoritarian, racist, sexist or classist ideas. Our resources for this project are limited. The record store will subsidize the library, which will not itself generate revenue. Although a portion of the library's supply will come from the community, we expect to have to buy a great deal of our material. 1) Do you have copies that you can't sell or dog-eared returns that you might want to donate or sell at a reduced cost? 2)

Might you have any old issues that you'd like to get rid of? 3) Could we please have a sample copy of your publication? 4) Is it possible to arrange for a subscription at a cheaper rate? We hope to hear from you soon. Any help or suggestions on how to proceed in this project would be greatly appreciated.» Susanne Zago, 415/282-9972. Lydia Ely, 415/695-0636. Epicenter Zone, 475 Valencia 2nd Floor, San Francisco CA 94103; 415/431-2725.

• **Eric Heilmann and Action Culturelle** are looking for fanzines for an exhibition to be held in *St-Quentin, France*. Send your fanzine to: Eric Heilmann, 4 rue du 8 mai '45, 02260 La Capelle France; *orto: Action Culturelle*, Place de l'hotel de ville, 02100 Saint-Quentin France; 23 62 02 79.

• **Fanzine as an object.** «...Please send us a magazine made by you in an edition of only one, a number zero of a non-existing magazine. Catalog to all participants.... Deadline: August 1. All Contributions stay in the small magazines archive c/o "De Media", Molenstraat 165, 9900 Eeklo Belgium. Please spread the news.»

• **Fischer-Price PXL-2000 Movie Festival.** «In October '91 (EV) there will be a festival of PXL-2000 Vaudeos (more commonly known as "videos"). DO NOT SEND ORIGINALS! Transfer your PXL-2000 tapes to VHS at S(tandard) P(lay) & send the VHS copy. NO WORK REJECTED (succinct work preferred) NO WORK RETURNED — However, all participants will have (an) excerpt(s) from their tape included as part of the Festival's quasi-documentary compilation Vaudeo (short enough Vaudeos may be included in their entirety) DEADLINE FOR SUBMISSIONS: AUGUST 31st, '91 (EV) All participants will receive a copy of the compilation vaudeo. Send your submission to: FISCHER-PRICE PXL-2000 MOVIE FESTIVAL, %P.O. Box 382, Baltimore MD 21203.»

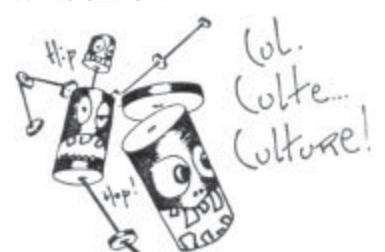
• **Locust Press presents FLAT:** The Art of Truncation. «Audio submissions are currently being accepted for FLAT,

an international audio magazine of short songs and poems, the shorter the better. In the era of flash fiction, global networking, chaos physics and Zen, modern consciousness is open to short, swift bursts of truth and relevancy. The art of the truncated poem or song demands documentation. ... The first compilation to explore music from the sole criterion of length was Morgan Fisher's amazing 1980 album, "Miniatures", of songs exactly one minute in length. FLAT will pick up where "Miniatures" left off and will expand the net of influence to embrace the globe. ¶You are cordially invited to contribute previously unreleased submissions of complete compositions (no excerpts of longer pieces) of music under one minute in length and poems under 20 seconds in length, to be gathered together for release on a series of 33 1/3 rpm discs. We are using the record format in retaliation against the denigration of the LP, as independent music lives and breathes on vinyl. The jackets will be hand-printed and will contain original and found art. ¶All initial contributions should be made on a high-bias chrome cassette tape. Once the material is selected, a 1/4" master may be required. We CAN master from cassette, but we've found that the quality suffers. The deadline for submissions for the first issue is July 1st, 1990.» Send tapes to: Bob Moore/Locust Press, P.O. Box 514, Yellow Springs OH 45387.

• **Sunday Papers.** «¶The daily newspaper is a collage. It is designed to catch our attention, to force our eyes to follow the ragged provocative paths of verbal statement and intimation, form and color in many directions at once. ¶The Sunday New York Times Magazine section is one of the most sophisticated and smarmy of collages whose level of manipulateness is feverishly and alarmingly high. ¶To reduce the fever, to manipulate the manipulation, I collage the collage. In doing so I remind myself that it's all show biz and advertising. ¶At breakfast I strike back at the

Sunday Papers, trying to defuse the fever, the propaganda, the hot sell. You too can manipulate the manipulators. Join me in a barrage of collage.» Gus Franza, 254 River Dr, Moriches NY 11955; 516/878-4364.

• **Trans-Global Media Communications** seeks submissions to *Global Village Voice*, «...a magazine combining facts, fiction, art, and the indescribable from around the shrinking globe. *Global Village Voice* is distributed worldwide and is intended to act as an outlet which will give mail-artists/cultural workers access to a wider audience. ¶Each issue will have a different theme. The major part of each issue will be theme-related, the remainder will be made up of unrelated works. We aim to have an issue out every three months. This should speed up as we progress. ¶The magazine is produced A5 format with black and white print. Please keep this in mind when making submissions. Correctly sized material would be appreciated but is not absolutely necessary. ... ¶Copies of GVV #1, "INCENDIARY" issue (168 pages, A5, book-bound, hard color cover) are available direct (£3 inc. postage UK). All cheques/postal orders payable to TMC. For international orders please send IRCs or money orders. ¶Please note that TMC are a non-profit making organization and do not as yet receive funding from any source. Therefore it is not possible to offer monetary returns for any material that may be published. ¶If you require further information, wish to correspond, have suggestions for any other interesting projects or wish to submit material please write to: » T.M.C., 25 Broome House, Pembury Road, London E5 8LL UK.



References

PLAGIARISM: THE MILLENNIA OF PLUNDER

by Stephen Perkins

Anti-Copyright 1990

1. "In Latin, a *plagiarius* is a kidnapper, literally one who snares another's child or slave in a *plaga*(net). Until the late 17th century, the English term was 'plagiary': only then did it acquire an 'ism,' suggesting a syndrome or habit rather than an individual perpetrator. And only then did plagiarism come to mean the theft, not of any beloved person or thing, but specifically and exclusively of writing." Walter Kendrick, *The Other Side of Originality* (NY Times Book Review, Oct. 29, 1989), from a review of; Thomas Mallon (1989), *Stolen Words: Forays Into the Origins and Ravages of Plagiarism*, New York: Ticknor & Fields.
2. "Before the invention of movable type in the mid-15th century, when all books were manuscripts, plagiarism, in effect, was necessary. Books multiplied only if they were copied; authors could not afford to be jealous of their words, since unless they got stolen they languished unread." Walter Kendrick, *The Other Side of Originality* (NY Times Book Review, Oct. 29, 1989), from a review of; Thomas Mallon (1989), *Stolen Words: Forays Into the Origins and Ravages of Plagiarism*, New York: Ticknor & Fields.
3. "Well into the 17th century, originality carried no cachet. Shakespeare exemplifies the premodern attitude: he took plots and characters from wherever he pleased, rarely acknowledging sources, and he saw so little sanctity in his own words that anyone could print them who cared to incur the expense—which did not include royalties to Shakespeare." Walter Kendrick, *The Other Side of Originality* (NY Times Book Review, Oct. 29, 1989), from a review of; Thomas Mallon (1989), *Stolen Words: Forays Into the Origins and Ravages of Plagiarism*, New York: Ticknor & Fields.
4. "The concept of 'plagiarism' has no natural or universal basis. It arose at a specific point (18th century England) in the development of capitalist society. It was the 'intellectual' counterpart to the movement of land enclosures. Both phenomena represent the extension of 'individual ownership' into areas that had, previously, been considered inalienably collective and communal. Thus, plagiarism cannot be dealt with in isolation, but must be viewed as one of the many areas of discourse and discipline which interweave to form the ideological base—and concrete expression—of what we now understand as modern consumer society." Klaos Oldenburg (1987), *Plagiarism, Culture, Mass Media*, in Stewart Home, ed. (1987), *Plagiarism: Art as Commodity and Strategies for its Negation*, London, Aporia Press.
5. England drafted its first copyright statute in 1710, and the U.S. Congress enacted their first in 1793.
6. "All these strange artifacts, collages and montages, had a profoundly shocking effect on both the public and public opinion. The people especially put out were the modern artists, because nothing of theirs was taken seriously or respected any longer. Even the avant-garde was mocked." George Grosz (1946), *A Little Yes*

and a Big No: *The Autobiography of George Grosz*, New York: The Dial Press, quoted in Uwe M. Schneede (1975), *George Grosz*, New York: Universe Books.

7. Detournement is, "Short for: detournement of pre-existing aesthetic elements. The integration of present or past artistic production into a superior construction of a milieu." Ken Knabb, ed. (1981), *Situationist International Anthology*, Berkeley: Bureau of Public Secrets.
8. "Detournement is practical because it is so easy to use and because of its inexhaustible potential for reuse. Concerning the negligible effort required for detournement, we have already said, 'The cheapness of its products is the heavy artillery that breaks through all the Chinese walls of understanding.' ('Methods of Detournement,' May 1956)." IS, #3 (1959), *Detournement As Negation And Prelude*, in Ken Knabb, ed. (1981), *Situationist International Anthology*, Berkeley: Bureau of Public Secrets.
9. "*Detournement*, which Lautreamont called plagiarism, confirms the thesis, long demonstrated by modern art, of the insubordination of words, of the impossibility for power to *totally recuperate* created meanings, to fix an existing meaning once and for all; in a word, the objective impossibility of a 'Newspeak.'" Mustapha Khayati, *Captive Words*, in IS, #10 (1966), from Ken Knabb, ed. (1981), *Situationist International Anthology*, Berkeley: Bureau of Public Secrets.
10. "Any use of the legitimate modes of communication must thus both be and not be the refusal of this communication: a communication containing its own refusal; a refusal containing communication, which is to say the transformation of this refusal into a positive project. All this must lead somewhere. Communication now contains its own critique." IS, #7 (1962), *Communication prioritaire*.
11. "While the media continues to plagiarize itself, we too are forced to plagiarize the media in an attempt to be heard. For the time being we will content ourselves with plans of 'kidnapping' media discourse. If this energy fails, we may find silence (or armed assault on communication centers) more to our taste. Time will tell." Klaos Oldenburg (1987), *Plagiarism, Culture, Mass Media*, in Stewart Home, ed. (1987), *Plagiarism: Art as Commodity and Strategies for its Negation*, London, Aporia Press.
12. "Pseudepigraphy is the false attribution of a piece of writing to an author. It was popular in the pre-Christian era but declined in the middle ages. During the Greek era different authors writing on, for instance, Pythagorean theory, would routinely ascribe it to Pythagoras himself (despite the fairly constant tradition that he wrote nothing). Pseudepigraphy is truly the historian's curse, for who knows who wrote what?" Tai Bo, ed. (1989), *Tips for the Plagiarist*, San Francisco: Plagiarist Press. [For further reading of the subject see: Professor Elizabeth Was (1970), *Classical Plagiarism*, Oxford: Oxford University Press.]
13. The Festival of Plagiarism (San Francisco) ran continuously for 50 hours from 2/5 to 2/7, 1988.
14. Propaganda for the San Francisco Festival made wide use of pseudepigraphical slogans by famous artists; examples include: "Plagiarism is never having to say you're sorry," (Andy Warhol); "Plagiarism? I just don't like the way it tastes," (Sherri Levine); "Plagiarism, almost as much fun as chess," (Marcel Duchamp);

“Plagiarism is taking back what was stolen from us in the first place,” (V. Mayakovsky); and “Plagiarism: It’s as good as it feels,” (Janet Janet).

15. Festivals of Plagiarism have taken place in: London, England (1/7 to 2/28, 1988); Madison, Wisconsin (1/29 to 1/30, 1988); and Glasgow, Scotland (8/4 to 8/11, 1989). Other Festivals of Plagiarism have allegedly taken place in Iowa City, Montreal, New York, Berlin, Budapest, São Paulo, and Tokyo, although I have no documentation to authenticate this.

16. Texts played a crucial role in Festival propaganda. Here Stewart Home discusses his intentions in editing *Plagiarism: Art as Commodity and Strategies for its Negation* (1987): “Many of the texts included in the *Plagiarism* booklet were intended to overstate the case for a particular polemical position. My intention in doing this was to stimulate debate and help create the conditions for a radical shift in the reader’s orientation to the mental sets creativity, identity, originality, individuality, value and truth. Unfortunately this tactic tended to mask both differences and similarities in how Baxter, Harwood and myself approached various theoretical issues. It also led to broader misunderstandings; a number of individuals (such as the journalist John A. Walker) took ideas connected to the Festival over-literally.” Stewart Home (1989), *The Festival of Plagiarism*, London: Sabotage Editions.

17. The excitement of samizdat comes through in this account by David Gurevich upon encountering a copy of Solzhenitsyn’s *The Gulag Archipelago*: “It was a pale carbon copy, perhaps the fifth or sixth, typed on onionskin paper, but we did not complain; we stayed up all night, as he had to take it back in the morning. It felt terribly romantic, as the joy of discovery, of recognition, merged with the sinking feeling that Solzhenitsyn was right: there was no hope, it was pointless to pick at the details, the entire system was rotten from top to bottom.” From *Moscow Days: Liberated* by Harold Robbins (NY Times Book Review, March 11, 1990).

18. “To minimize the risk of a bust, the printers (first volunteers, now paid) broke records for literary Stakhanovism in producing what one poet has called ‘paper ammunition’. They worked around the clock, in cellars, attics or remote houses. Printing techniques, meanwhile, evolved from rotary duplicators to mimeographs and silk-screen to offset, now the most common method. Another means of production is to use the facilities at state plants, where ‘moonlighting’ workers (some sympathetic, some greedy) do the job.” Anna Husarska, *Up From the Underground in Poland* (NY Times Book Review, Oct. 8, 1989).

19. Piotr Szyhalski on his Cold War experiences in Poland recounts: “...the truth is that You could not photocopy what You like on public photocopy machines. Some time ago I tried to complete a little brochure including artworks and letter connected with the activity of the International Television-Crimes Commission. But photocopy of some works appeared impossible. I tried three xerox workshops—without results. They told me ‘no!’ because of some symbols placed on artworks I received from abroad.... They told me it could be against the interest of society. All that shit seems to be funny but in fact it is rather cruel joke. Finally I gave up publishing ‘TV-crimes reports’...”. From “Letters to the Editor”, *PhotoStatic Magazine* #33 (1988), Iowa City.

20. “The Soviet Ministry of Interior Affairs said yesterday that it

wants to ‘relinquish control over the acquisition, storage and operation of copying equipment,’ admitting that photocopiers are now standard office equipment and not really the grave threat to state security that they were once perceived to be.” From “Soviets Officially Enter the Photocopier Era” (*San Francisco Chronicle*, Oct. 5, 1989).

21. Xerography becomes quick, cheap and available (a detouring machine in almost every neighborhood). In my article, “Xerox and Street Art,” I explore this do-it-yourself aesthetic: “More a camera than a printer, the xerox machine is the ideal, if not unwitting accomplice to this underground (xerox) culture. With a couple of dollars in your pocket you’re in the publishing business, push a button and you could have ten copies as easily as one thousand. For the band in a rush to publicize their gig, the activist responding to some world event, the artist publicizing his/her latest exhibition, the only thing between the pasted-up image and every telephone pole in the neighborhood is the walk to the xerox store. It’s the ultimate user-friendly machine (there’s even something comforting about carry that stack of warm copies in your hands as you walk out into the street).” *Factsheet Five* #31 (1989), Rensselaer, New York.

22. “By the late 1970s, with the help of cheap and ubiquitous xerography, punks and other marginals were transforming the fanzine (borrowed from the sci-fi underworld) into the preferred medium of the do-it-yourself marginals milieu. There are said to be 5,000 to 10,000 fanzines currently published in the U.S. alone. Many of them look like SI publications except in their punk sloppiness, and some of them were dealing with situationist ideas long before the ICA or even Greil Marcus got hip.” Bob Black, “The Realization and Suppression of Situationism,” *Artpaper* (Feb. 1990), Minneapolis.

23. “Mail Art meets the needs of Mail Artists to assemble in an uncritical, hermetic clique which is homologous with the art establishment but rhetorically opposed to it. It has its own star system, not unlike the Special Olympics. It’s a ghetto, a closet, self-satisfied and self-stultified, defensive like a neurosis, not incoherently revolutionary, but coherently involuntary.” Bob Black (1989), “Taking Culture with a Grain Assault,” review of Stewart Home’s book, *The Assault on Culture: Utopian Currents From Lettrisme to Class War* (1988), London: Aporia and Unpopular Books. [An abridged version of this review has been published by Black Eye, full manuscript available from the author.]

24. “We got sick to death of mail art people, and just wanted to do insensitive ugly things to piss them off, and just get left alone.” Genesis P-Orridge in *Industrial Culture Handbook* #6/7 (1983), San Francisco: RE/Search Publications.

25. See Alessandro Aiello’s “Re-Cyclation Manifesto”: “If, WITHIN A PHOTOCOPY we whip SHAPES-basic layouts-elements and processes OUT OF THE submitted or PLAGIARIZED works of 2-3—5 different persons, WE’LL HAVE, IN THIS WAY, controlled the combination of Interior Interferences to a COLLECTIVE OPERA hardly repeatable.” No date, Catania, Italy.

26. Lloyd Dunn in his article, “Is Plagiarism® Necessary?”, outlines two levels within plagiarist activity: “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.... 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 re-evaluated. 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 of plagiarism® probly has the same virtues of originality, surprise, truthfulness, artistic invention, etc., as any other decent work of art or culture." *PhotoStatic Magazine* #31 (1988), Iowa City.

27. That the social element of the Festivals played an important part in advancing discussion of plagiarism has been noted by two Festival reviewers. Lloyd Dunn in his account of the Glasgow Festival recounts: "Many of the best discussions took place, not at the Transmission Gallery, but at a nearby pub. Nearly every night, we'd meet there after the gallery closed to talk things over. More often than not, the discussion was over cultural and art historical issues. I had several interesting discussions with members of the viewing public in this way." From "Approximate Sequence of Events" in *Festival of Plagiarism* (1989), Stephen Perkins, ed. San Francisco: Plagiarist Press.

28. Stewart Home in Festival documentation comments briefly on a similar phenomenon from the Glasgow Festival: "A lot of really good discussion took place on an informal basis during the Festival. Glasgow life is very much centered around pub culture and the drinking seemed to facilitate debate." From "Fifth International Festival of Plagiarism" in *Festival of Plagiarism* (1989), Stephen Perkins, ed. San Francisco: Plagiarist Press.

29. The social milieu and the culture it created was an important part in the 'success' of the Festival of Plagiarism (San Francisco), although paradoxically the least understood by Festival commentators. In the introduction to the Festival documentation, I write, "As it proceeded it became clear that a temporary and autonomous cultural milieu was being created and sustained by the participants. Coupled with a free flow of people within the gallery space, and simultaneous activities occurring in all these areas, there was an almost palpable festival atmosphere which continued throughout the 50 hours. Much of the upbeat energy appeared to be generated by the sense that the Festival belonged to everyone who was there, that it was an inclusive and continually changing process with no ostensible bosses/curators, and that what did or did not happen was very much dependent upon people's participation or non-participation." *Festival of Plagiarism* (1989), Stephen Perkins, ed. San Francisco: Plagiarist Press.

30. The following quote is another from the text fly-posted onto

the windows of the gallery during the Festival of Plagiarism (San Francisco): "In other settings, plagiarism/detournement/montage was only one tactic within a larger strategy and a larger project that informed it. But a 'Festival of Plagiarism,' in elevating the lack of ideas into a virtue and a theme, can only act as another index of the hollowness of that scene that gives rise to it. The moment the derailment of signs is appropriated as a 'positive artistic technique' is the same moment at which its potentially critical, negating effects are dulled and domesticated. It becomes diversion rather than detournement. (And of course, as such it is already a basic term in the lexicon of advertising and mass media)." Professor X (1988), "The Ideal Copy Is The Scene, The Ideal Copy Has Your Name", in *Festival of Plagiarism* (1989), Stephen Perkins, ed. San Francisco: Plagiarist Press.

31. "The organization of the Festival of Plagiarism (and similar events) is a natural outcome of the realization that art simply is (and always has been) a question of administration (rather than some inherent quality in the objects elevated to the status of art). The extent to which the Festival was able to 'demystify' contemporary cultural practices was limited by the unwillingness of many 'plagiarists' to take on administrative responsibilities. Many of those who responded to the initial invitation to participate in the organization of the Festival replied by asking for money and requesting that they should be found gallery space (400 copies of this invitation were mailed out and a further 300 distributed by other means)." Stewart Home (1989), *The Festival of Plagiarism*, London: Sabotage Editions.

32. All the images accompanying this article were generated by participants from the different Festivals. Thanks to Ralph Johnson, Peter Plate and Freddie Baer for reading the manuscript and their feedback. [Note: U.S. dating system used throughout: month/day/year.]

33. When the U.S. signed the Berne Convention (an international copyright treaty) in 1989, many plagiarists commented upon the changes this brought: "Before March 1, 1989, if your work did not carry the © symbol it had no copyright protection. But, since the treaty has come into effect, the copyright of a work is automatic regardless of whether a © symbol is displayed. If you want your work to be 'Anti-Copyright,' you now have to state that in writing." Tai Bo, ed. (1989), *Tips for the Plagiarist*, San Francisco: Plagiarist Press.

34. "The next time someone gives you a hard time for plagiarist tendencies, and you want them to piss off, tell 'em that not until every museum, gallery and private collector has returned every last one of their artifacts that have been looted from the heritage of some foreign country, will you sit down and listen to what they have to say." Tai Bo, ed. (1989), *Tips for the Plagiarist*, San Francisco: Plagiarist Press.

35. "As a poor starving plagiarist your chances of getting sued are very slight, it's simply not worth it. But, if you do happen to strike it rich as a blue chip art star, then you're fair game, ask Warhol, Rauschenberg, Koons, et al...." Tai Bo, ed. (1989), *Tips for the Plagiarist*, San Francisco: Plagiarist Press. [Note: for further information on Koons' current lawsuit see: Dan Casey, "Art Plagiarism Lawsuits Hot in West Marin" (*Point Reyes Light*, Jan. 25, 1990).]

36. “One of the curious things about the IS was that it was extraordinarily anti-feminist in its practice. Women were there to type, cook supper, and so on. I rather disapproved of this.... A lot of the theory, particularly the political theory, I think originated with Michele rather than Debord, he just took it over and put his name to it.” From “About the Situationist International And Its Historification” (Ralph Rumney in conversation with Stewart Home). *Smile* #11 (1989), London.

37. On the last day of the Fourth Congress of the SI, held in East London (Sept. 24—28th, 1960), they held a public meeting at the ICA (Institute of Contemporary Arts). After a long harangue by the SI spokesman, Maurice Wyckaert, “...There was a moment’s silence before people realized that the speaker had finished. The first and only question came from a man who asked, ‘Can you explain what exactly Situationism is all about?’ Wyckaert gave the questioner a severe look. Guy Debord stood up and said in French, ‘We’re not here to answer cuntish questions.’ At this he and the other Situationists walked out.” Guy Atkins (1977), “Asger Jorn—The Crucial Years 1954—1964”, London: Lund Humphries, quoted in Stewart Home (1988), *The Assault on Culture: Utopian Currents From Lettrisme to Class War*, London: Aporia and Unpopular Books.

38. “Only 10 per cent of the situationists were women, and only two of them were acknowledged as playing significant roles—Michele Bernstein, Debord’s wife, and *Situationist Times* editor Jacqueline de Jong.” Bob Black, “The Realization and Suppression of Situationism,” *Artpaper* (Feb. 1990), Minneapolis.

39. The Festival of Apathy, first publicized in *PhotoStatic Magazine* #33 (1988), and subsequently in #34 and #35. After these brief surfacings, the Festival disappeared without a trace.

40. To my knowledge, two “Festivals of Censorship” have actually occurred; both of them in Baltimore, Maryland. The first was during Summer 1988 and the second in May 1989. Other Festivals have allegedly taken place in New York, Iowa City, Montreal, London, Berlin, São Paulo, and San Francisco, although I have no documentation to authenticate this.

41. More recently a Festival of Censorship mail art exhibit, organized by Peter Petrisko, Jr., took place in Phoenix from Feb. 24 to March 16, 1990.

42. “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.” Ralph Johnson (1988), “Plagiarism®,” *PhotoStatic Magazine* #31, Iowa City.

43. “It would be better to say that no one owns anything, not even a physical body much less a mind or a soul.” Harry Polkinhorn (1988), “Plagiarism,” *PhotoStatic Magazine* #31, Iowa City.

44. “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.” Thad Metz (1988), “Communiqué N°3, *Photo-Static Magazine* #31, Iowa City.

45. In this instance, shoplifting might better be understood as the ‘people’s’ plagiarism.

46. Karen Eliot in “Censorship: Existence as Commodity and Strategies for its Negation,” argues that censorship has already

superseded plagiarism when she writes, “Plagiarism is the ‘beginning,’ the negative point of a culture which finds its justification in the ‘unique’. Censorship supersedes plagiarism as an intelligent negation of ‘originality’ because it suppresses not only (‘original’) production, but also the *reproduction* (plagiarism, appropriation, etc.) which revalues the ‘original’ and maintains its circulation in ‘reality’. Censorship is to the present what plagiarism is to herstory.” *PhotoStatic Magazine* #32 (1988), Iowa City. [For further reading see: (1989?), *Opening Gaps and Filling Them Up: Western Cell Division and You*, Baltimore: Dialectical Immaterialism Press.]

47. “Michael Prigent, Andy ‘Axe-Man’ Sutton, and two unidentified punks had installed themselves in situ and were handing out leaflets ‘denouncing’ the event to people as they arrived. Their leaflet consisted of insults that had been over-used twenty years ago and a garbled rehash of the Situationist International’s incoherent theory. It seems that they were worried that once the cultural authorities got their hands on it this theory might become sullied. There was some talk about ‘recuperation,’ but this was completely incomprehensible since there was nothing to recuperate.” Dick Arlen (1988), “Total Dissent,” in *Vague* #21 (1988), London.

48. The editorial in the first issue of *Version 90* describes the opening of the show in Boston: “While local cops were stopping and searching any black male over the age of 14 just across town, the city’s cultural dilettantes lamented about the woes of consumer culture while eyeing \$15 “Plagiarism Is Necessary” t-shirts. Despite its flirtation with the idea of cultural dismemberment, the last thing the ICA and all its fellow cultural institutions want, of course, is the real thing.” *Version 90* #1 (1989), Allston, Massachusetts.

49. Ralph Rumney in conversation with Stewart Home (4/7/89) takes a slightly different view on the matter of ‘recuperation’: “I read the visitor’s book and that was very interesting. Almost everyone who’d written in it had said this is disgraceful, situationists in a museum, what a load of rubbish! I, however, believe that history should be recorded. I have also come to believe in museums. One of their functions is to make ideas available to people. When we were making our work, the last place we wanted to find it was in a museum. But it’s all over now and I don’t see why it shouldn’t be recorded, catalogued, documented, and so on.” From “About the Situationist International and its Historification” (Ralph Rumney in conversation with Stewart Home). *Smile* #11 (1989), London.

50. Of the English curators of the show (Peter Wollen and Mark Francis) he commented: “The English tend to be a bit soft intellectually. You could say they are supermarket intellectuals, anything that’ll go in the trolley, let’s have it.” From “About the Situationist International and its Historification” (Ralph Rumney in conversation with Stewart Home). *Smile* #11 (1989), London.

51. “The phrase that keeps recurring now is *Leaving the 20th Century*. There are new artistic and political connections being made between the media refusers, cultists, ranters, plagiarists, poets and pranksters who slip in and out of all history, not least the freedom histories of the last twenty years.” Jon Savage, *City 68/77/88/2000*, in *Vague* #21 (1988), London.

RADIO
STATIC

N°59

306. "Rationale for an Australian Experimental Arts Group" by Chris Mann
 307. "Running Risks" by SWSW THRGT
 308. "Rationale #4: Footnote to Resolution #7E" by Chris Mann
 309. "Piece for Mechanical Instruments" by Caroline Williams
 310. excerpt from "Any Questions?" by Ernie Althoff
 311. excerpt from "N.AIM" by Amando Stewart
 312. "Rationale for a Relationship Between Artists and Community" by Chris Mann

All selections from «NMA Tapes 5» compilation available from NMA Publications, P.O. Box 185 Brunswick 3056 Victoria Australia

N°60

313. "Radios" by Luigi
 314. excerpt from "Past. Countradicts" by Order Out of Chaos
 315. excerpt from "10 years in 10(T)'s" by tENTATIVELY, A cONVENIENCE
 316. excerpt from "Radio Sequence" by Minóy
 317. "What Balcony" and
 318. "Sure, Sean" by Dziga Vertov
 319. excerpt from "The Problem with Courage" by Mike Dyer

All selections from NSHR(PAK)Radio. NSHR, P.O. Box 441275, Somerville MA 02144

N°61

320. "Wow, Feel the Amazing Power" and
 321. "I'm Lonely" by the Tape-beatles
 322. "Keep Pushin'" by Simpleton Electronics
 323. "The Good News" and
 324. "VD Radio" by Randy Stevens and Teresa Vello
 325. "Radio IDs (Burundi)" from Fool's Paradise

326. "Suite for Radio and Turntable, pt. 6: Ritual of the Eclipse" by sound Theater
 327. excerpt from "D.CON at WBR5" by D.CON

All selections from NSHR(PAK)Radio. NSHR, P.O. Box 441275, Somerville MA 02144

N°62

328. "I Hate You" by Hernie Retraction Accordion from «Choking on the Fumes». P.O. Box 56942, Phoenix AZ 85079
 329. excerpt from «Drilling Holes in the Wall» by Gen Ken. Generations Unlimited, P.O. Box 540, Marlborough MA 01752
 330. excerpt from "Dick Tracy All Over His Body" by Eric Belgium, 3184 36th Ave S, Minneapolis MN 55406
 331. "Lefty Improv #4" by David Prescott from the compilation «Pure and Painless Pleasures». John Doe Recordings, P.O. Box 664 Station F, Toronto ONT M4Y 2N6 Canada

N°63

332. "You'll Never Know When the World Smiles at You (pt. 2)" from the compilation «K7H» by Norman Yeh. Contact: [Wi]dém[o]uth Tapes, P.O. Box 382, BalTimOre MD 21203
 333. "Swamp Chant" by Jake Berry from his cassette «Chants». Experimental Audio, 2251 Helton Dr #N7, Florence AL 35630
 334. excerpt from "Drilling Holes in the Wall" by Gen Ken, 118 East 4th St #11, New York NY 10003. Contact: Generations Unlimited, P.O. Box 540, Marlborough MA 01752

N°64

335. "Terra: Pour une Nouvelle Conscience Planétaire [Terra: for a New Planetary Consciousness]" by Pierre Perret. Contact: Pierre Perret, Banne-Sornay, 70150 Marnay France

N°65

336. "God's National Anthem" from «All Our Wurst» by God's Feedback Choir. Available from Don Bell. No contact address given.

337. "(425)" from «(4)» by Undercurrent. Write: Bill Jaeger, 506 W Johnson Dr, Payson AZ 85541
338. "Brambu 3.37" from «Chants» by Jake Berry. Experimental Audio, 2251 Helton Dr #N7, Florence AL 35630
339. "Jurisdiction" by Kurt Kellison from the compilation «Pure and Painless Pleasures». John Doe Recordings, P.O. Box 664 Station F, Toronto ONT M4Y 2N6, Canada
340. "No One Lives Alone" from «Swirl» by d'Zoid. Write: Foist, 287 Averill Ave, Rochester NY 14620

N°66

341. "Trip to the Hospital" from «Devastating Dream Soundtrack» by Pantaloon Cinema. Write: Experimental Audio, 2251 Helton Dr #N7, Florence AL 35630
342. excerpt from «Asthetic Crumple Tractor» by DSMNTR. Write: Revenge, 2115 "G" St, Sacramento CA 95816
343. "Gangster Democracy" by Doug Carroll, 3127 A Mission St, San Francisco CA 94110. From the compilation «Everybody Loves the 'Cello». Contact: Collision Cassettes, 2834 McGee Ave, Berkeley CA 94703
344. "Dab" from the «plunderphonic» CD by Mystery Laboratories, P.O. Box 727 Station P, Toronto ONT M5S 2Z1, Canada
354. "XT92-007" from «Music with Sound» [not released] by the Tape-beatles, P.O. Box 8907, Iowa City IA 52244

N°67

355. excerpt from "Born to Barbeque" by Dan Fioretti, 312 N 3rd Ave, Highland Park NJ 08904
356. "Opening Remarks" by Matthew Burnett from «Title of Tape: Little Plastic Box #5». WUWA, 74 Spencer #3, San Francisco CA 94103
357. "Secret Minutes" from the «2nd Meeting of the Cobbley World Fellowship». Widemouth Tapes, P.O. Box 382, Baltimore MD 21203
358. Excerpt from "Mystery Hearsay" by Mystery Hearsay, P.O. Box 240131, Memphis TN 38124
359. "Concentration" from «Concentration/Combination» by David Prescott. Sound of Pig Music, P.O. Box 150022 Van Brunt Station, Brooklyn NY 11215

N°68

360. "Ear Junk" by Premature Evacuation
361. "Happidrome" by Eric Finley

362. "Chicken Rhythm" by Reuben Pinkney
362. "Under the Woof" by the Damn Fools
363. "Science Fiction" by Colin Hinz
364. "Recipe" by Hoagart
365. "Art Strike Mantra" by Cracker Jack Kid
- Selections from the «Mail Art Compilation» concocted as part of the "Thematic Compilation Tape Exchange" Project, A.I. Waste Paper Co., 71 Lambeth Walk, London SE11 England*

N°69

366. "Two Solos" by Fredrick Lonberg-Holm
367. "Johnny Has Gone" by the Fleeing Villagers from «The Fleeing Villagers»
368. "Totally False" by Fredrick Lonberg-Holm from «Everybody Loves the 'Cello»
369. "Trio #1"
- Selections from the oeuvre of Fredrick Lonberg-Holm, 2834 McGee Ave, Berkeley CA 94703*

N°70

370. "Grand Exhausted Mystic Crowbar, pt. II" by Fruit Bat Savvy.
371. "Penis and Testicles Dance Party" by Special Ed
372. "Stress" by the Tape-beatles
373. "Long & Healthy (excerpt)" by Big City Orchestra
- Selections from the «Put Down Your Pencil» compilation, HallWalls Contemporary Arts Center, 700 Main St, Buffalo NY 14202*

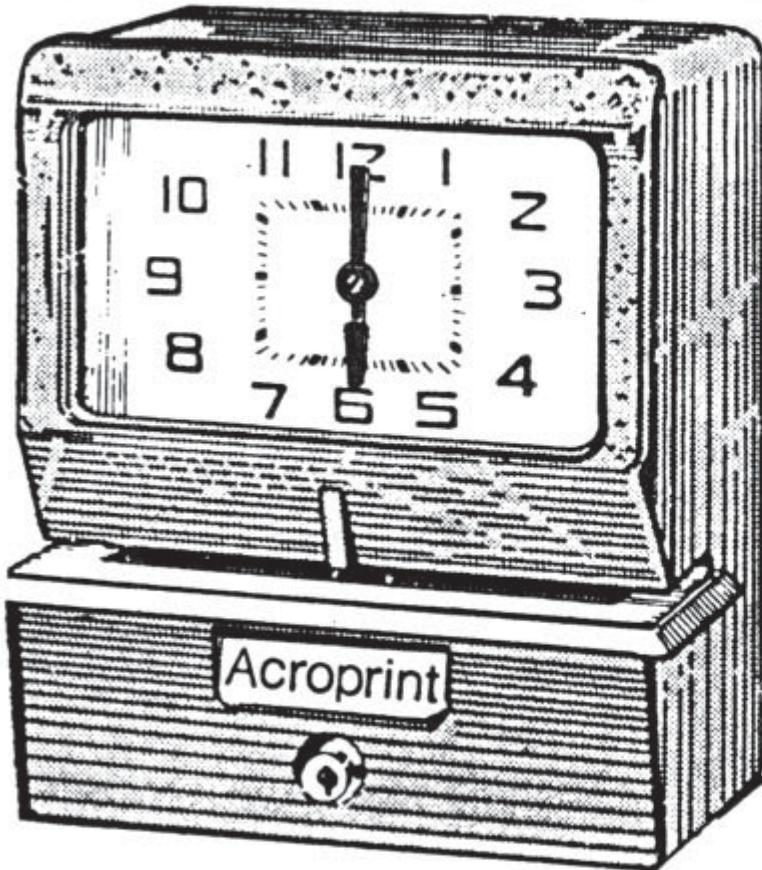
RadioStatic is a weekly overview of the home taper's and audio artist's underground scene. Each episode of RadioStatic brings together the audio art and unusual music from around the world. RadioStatic is hosted and edited by Paul Neff, a member of the Tape-beatles, and he is on the editorial team that puts together Retrofuturism, as well. We encourage your feedback. We eagerly accept submissions, as well. Send any and all mail to psrf@detritus.net. All contributors of work heard on RadioStatic will receive recognition of the fact in the form of a copy of the playlist and/or current issue of Retrofuturism. All others may receive the most recent playlist in exchange for a SASE.

RadioStatic can be heard in whole or part regularly on the following stations: KRUI Iowa City, WCSB Cleveland, WFSU Tallahassee, and KALX Berkeley.

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- 1990 is a special year, the beginning of a new decade and also the time for me to look back on thirteen years spent in the Mail Art Network. I will do this by finally trying to complete my own history of postal art, ARTE POSTALE (no exclamation mark!), a book project that has been gathering dust in my mind for too long. I have now a deadline (Christmas 1990) and a publisher (Stampa Alternativa in Rome), while my old friend Piermario Ciani will take care of the graphic lay-out. It will be a busy time and for this reason my daily correspondence this year will have to suffer prolonged black-outs: do not get angry if you do not get a personal or prompt reply from me, I am working for a common cause!
 - By the way, if you have any relevant material that may be useful for my book (postcards, rubberstamps, stamps, odd postal anecdotes, magazines, catalogues, photos of yourself doing mail art, photos of installations or shows, texts, personal biographies, etc.) PLEASE SEND IT IMMEDIATELY to the address above (and circulate this information). I will try to be fair with everybody & my own conscience: your help will be acknowledged & you will remain in the E.O.N. mailing list.
 - ARTE POSTALE! (the magazine, with exclamation mark) will not stop, issue N.62 (theme "B-Art": horror, gore, cheap movies) will be published at the end of the year, so keep sending those scary images this way!
- Till soon, best wishes, *Vittore*

ART FINK & BOO BOO (1990-1993)



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The 23rd of May, 1989, sees the initiation of the first ever monthly audio-information service. There are no advance announcements, no catalogues and no catalogue numbers. Details of issues are only available retrospectively. There is only a continuous stream of information, guaranteed to stimulate, provoke, annoy, perplex, amuse, and give the impetus for further investigation. From the vast archives of The Hafler Trio, Touch, and The Radio Art Foundation, and possibilities arising at every moment, a C90-cassette with interviews, atmosphere recordings, lectures, arguments, audio experiments, plays, news items, forgotten audio information of all shapes and sizes from the famous and the mundane, and more, will be available from one place, in a dependable, continuous stream. This opportunity has been promised for years by others, but is now a reality from us. Single issues are thirteen Dutch Guilders/Florins. Three months subscription is thirty-two Dutch Guilders/Florins. One full year's subscription, which includes three printed supplements, gratis, costs one hundred and thirty Guilders/Florins. All prices include postage and packing. Payment by cheque to : account number 63 27 57 809, F. van Lanschot, Concertgebouwplein 20, Amsterdam, The Netherlands. Or cash, in registered envelope to The Radio Art Foundation, Alexander Boerstraat 30, 1071 KZ, Amsterdam, The Netherlands. This is also the address for all other communications.

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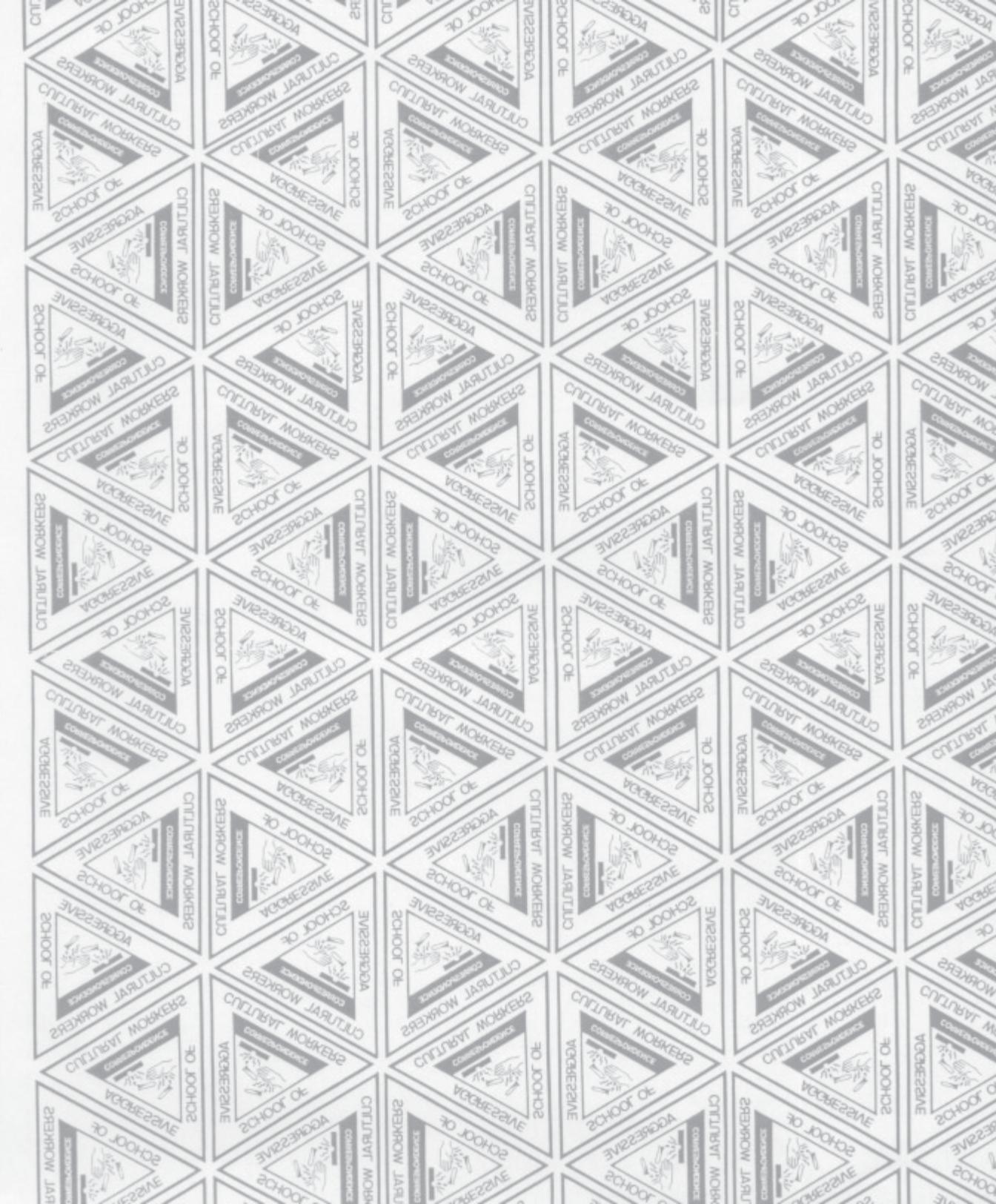
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