

HAZARDOUS MATERIAL
FOR ENTRY CALL
625-3077

p	h	o	t	o		
	s	t	a	t	i	c

Enlarged to Show Texture
#17 April, 1986

This issue is sponsored in part by a grant from the University of Iowa Fine Arts Council.

photoSTATIC is a somewhat irregular almost bimonthly magazine devoted to the xerographic image. The editorial policy is this: photoSTATIC will accept for publication any artwork or writing which is xerographically produced and reproducible, and especially those artworks/writings which are xerographic in nature, that is, use the peculiarities of the process as an integral part of the form and/or content of the work. The editor of photoSTATIC is LI. Dunn. photoSTATIC's first issue came out in August 1983, and the fact that it is still going is due in large part to the fact that there are people (such as, perhaps, yourself) who are willing to support the project by either taking out subscriptions or sending in the work, or both.

The first 40 copies of this issue have an original stampwork by Jacqueline de Parjure affixed here.



(See pp. 489-490 for reproductions.)

HOW TO SUBMIT: please send in any work you have which is xerographic in nature or xerographically reproducible. Please include a SASE if you want your work returned after use. Otherwise we will use it in paste-up, and it becomes property of photoSTATIC. Recommended sizes are 8.5x7" and 8.5x14", but larger works will be reduced to fit.

phonoSTATIC also accepts new musical work on tape, with work that utilizes the peculiar qualities of tape recording being especially desirable. phonoSTATIC, a cassette magazine, comes out two times a year. Please include SASE if you want your work returned.

Contributors of accepted work receive a free copy of the issue they're in. If they are also subscribers, then their subscription will be lengthened by one issue.

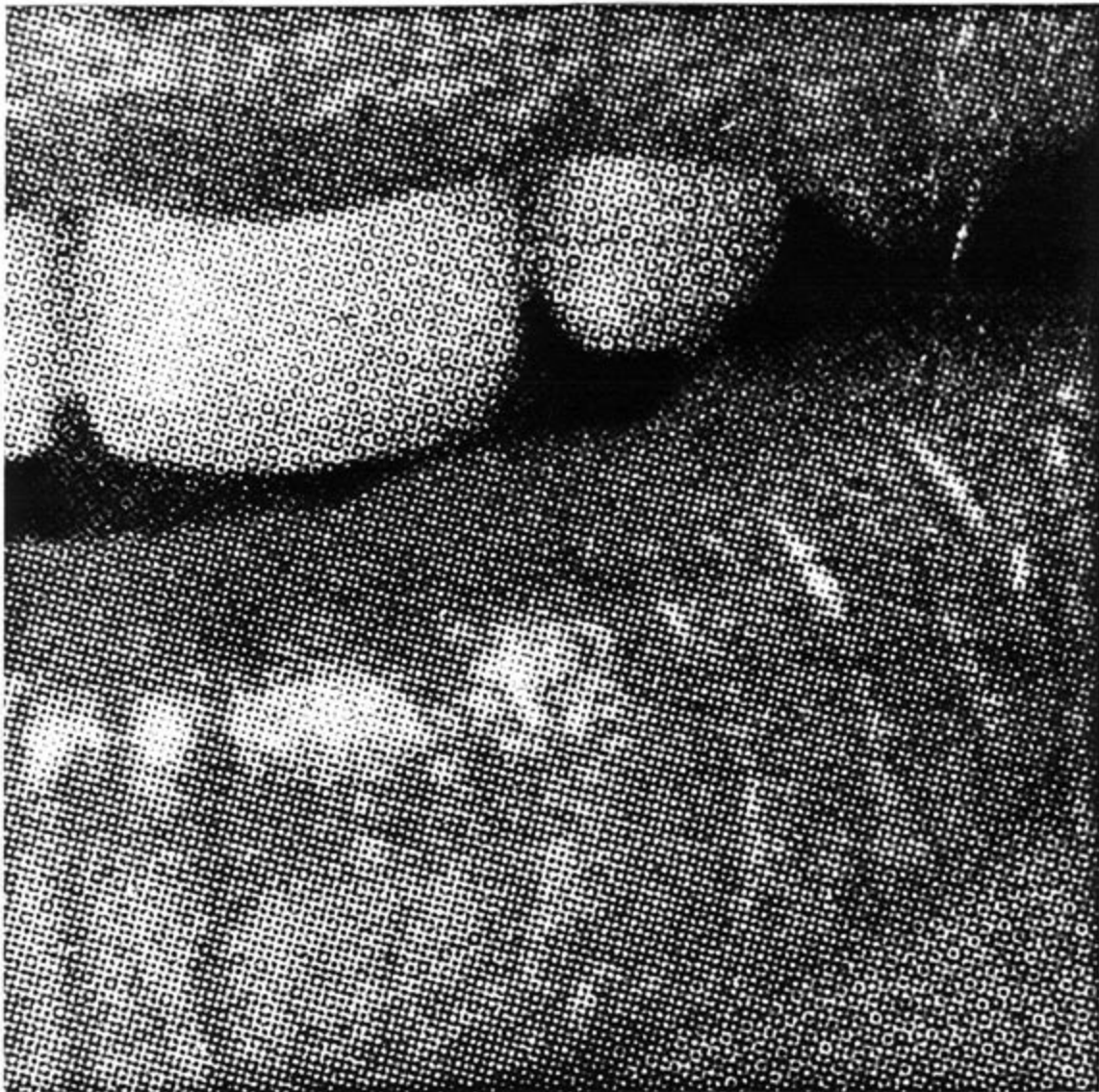
photoSTATIC is also looking for original artist's bookworks for publication. If you have a large series of works which you feel are suitable or know someone who does, send it in and take advantage of photoSTATIC's growing distribution network.

HOW TO SUBSCRIBE: Send photoSTATIC a check or money order for 5\$ and you will receive the next 6 issues of photoSTATIC in the mail. Or send 10\$ and receive the next six issues and the next 2 cassette issues of phonoSTATIC.

BACK ISSUES: As of this printing, all back issues of photoSTATIC are out of print.

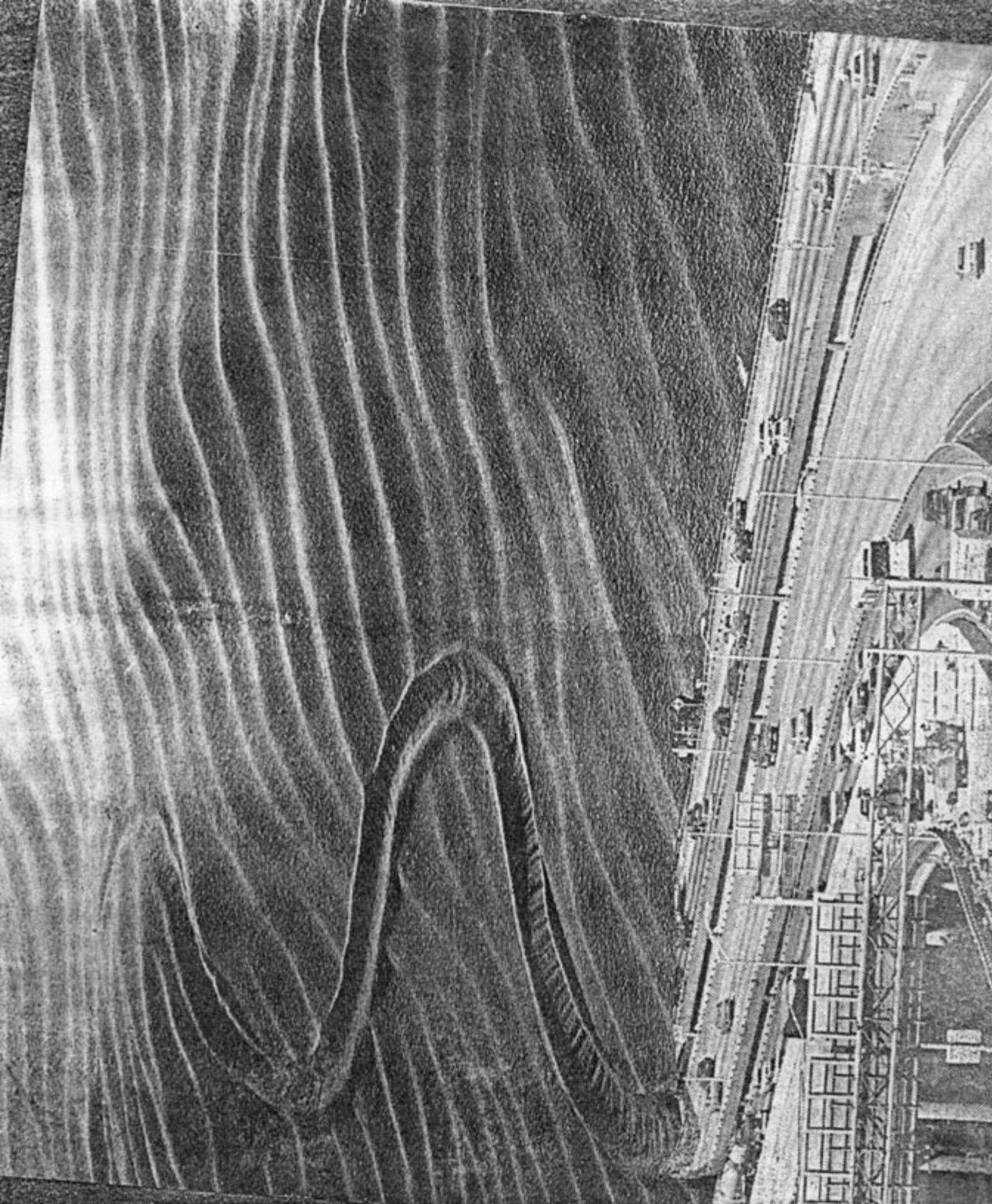
Core Samples of Culture

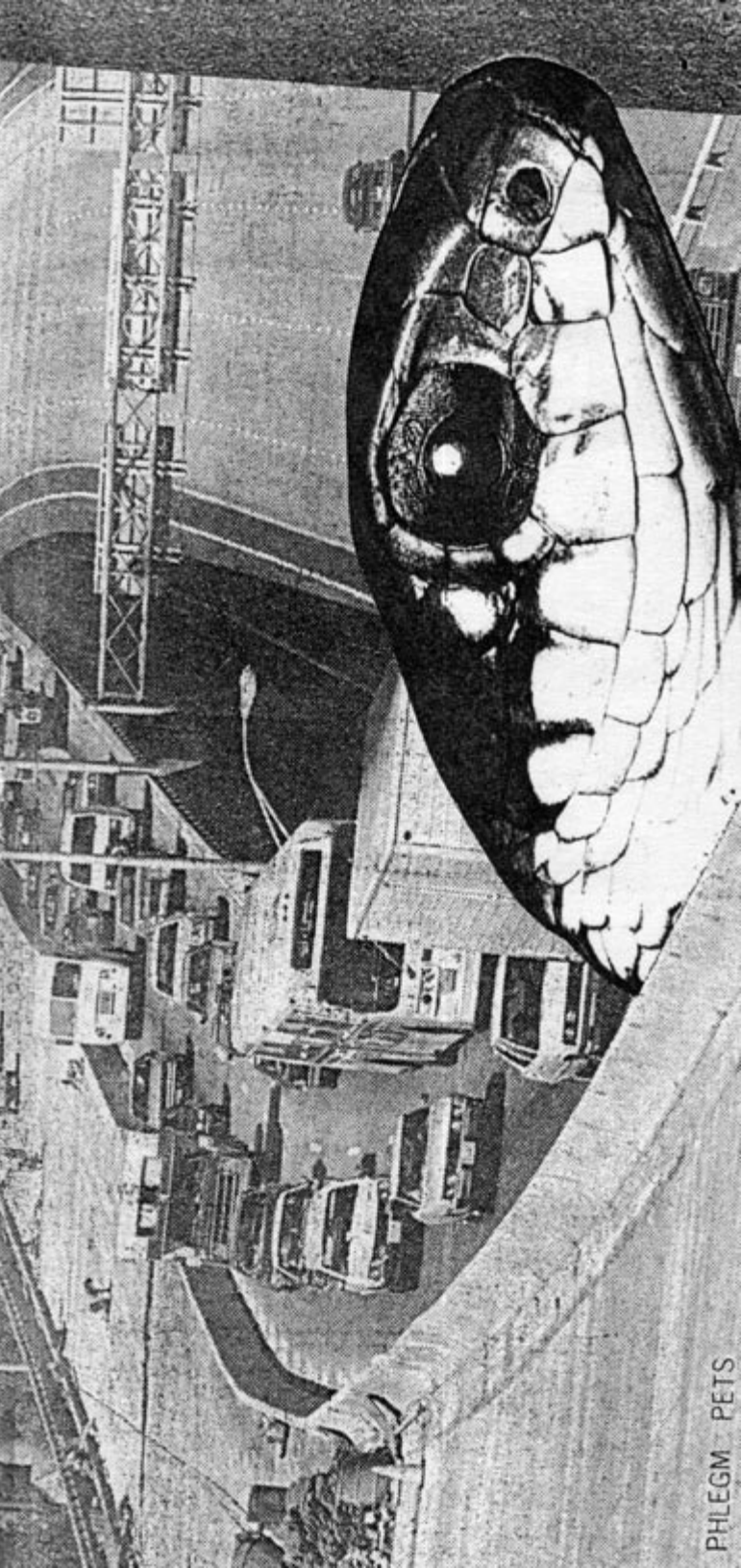
M a r c h 1 9 8 6



Glamour, C, k/1

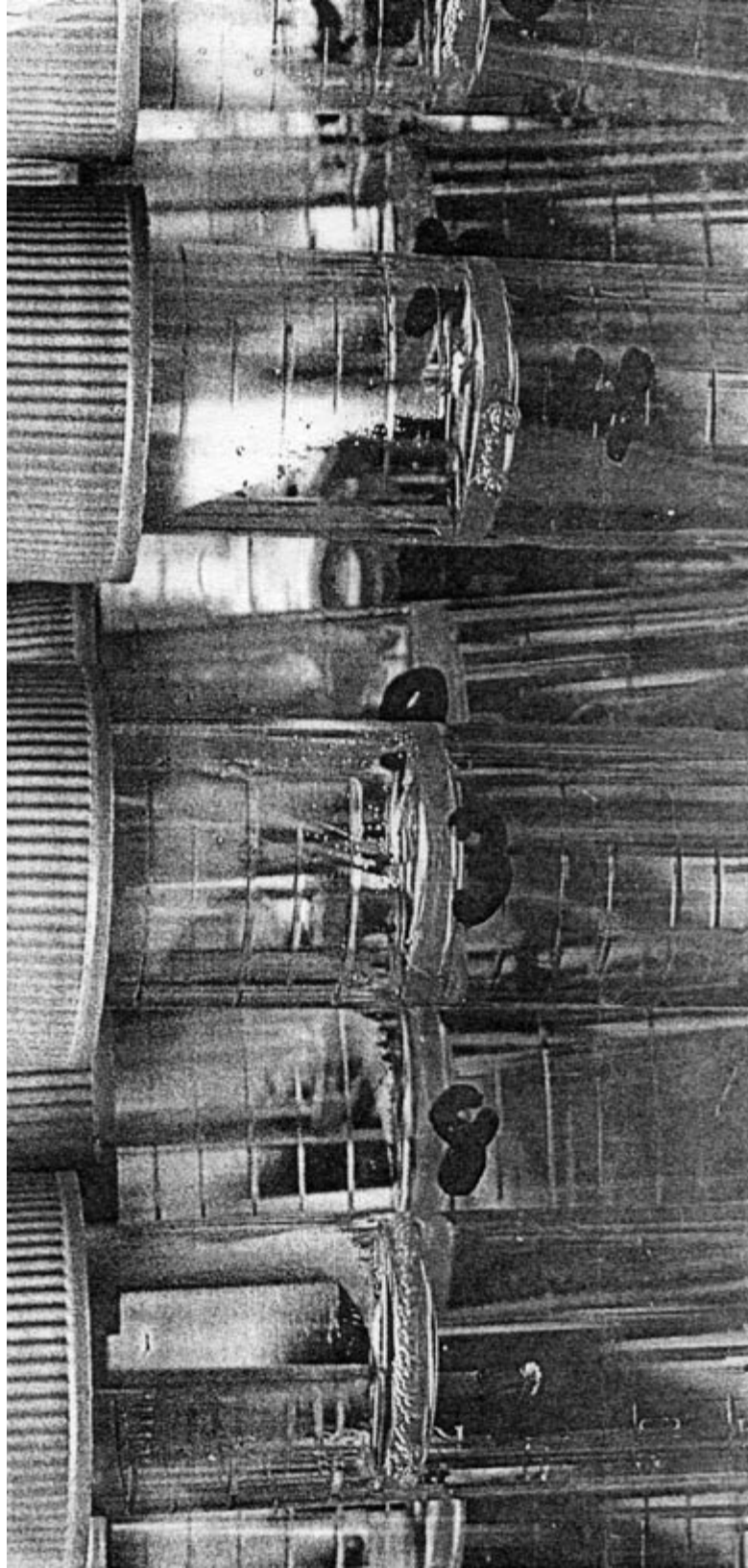
487

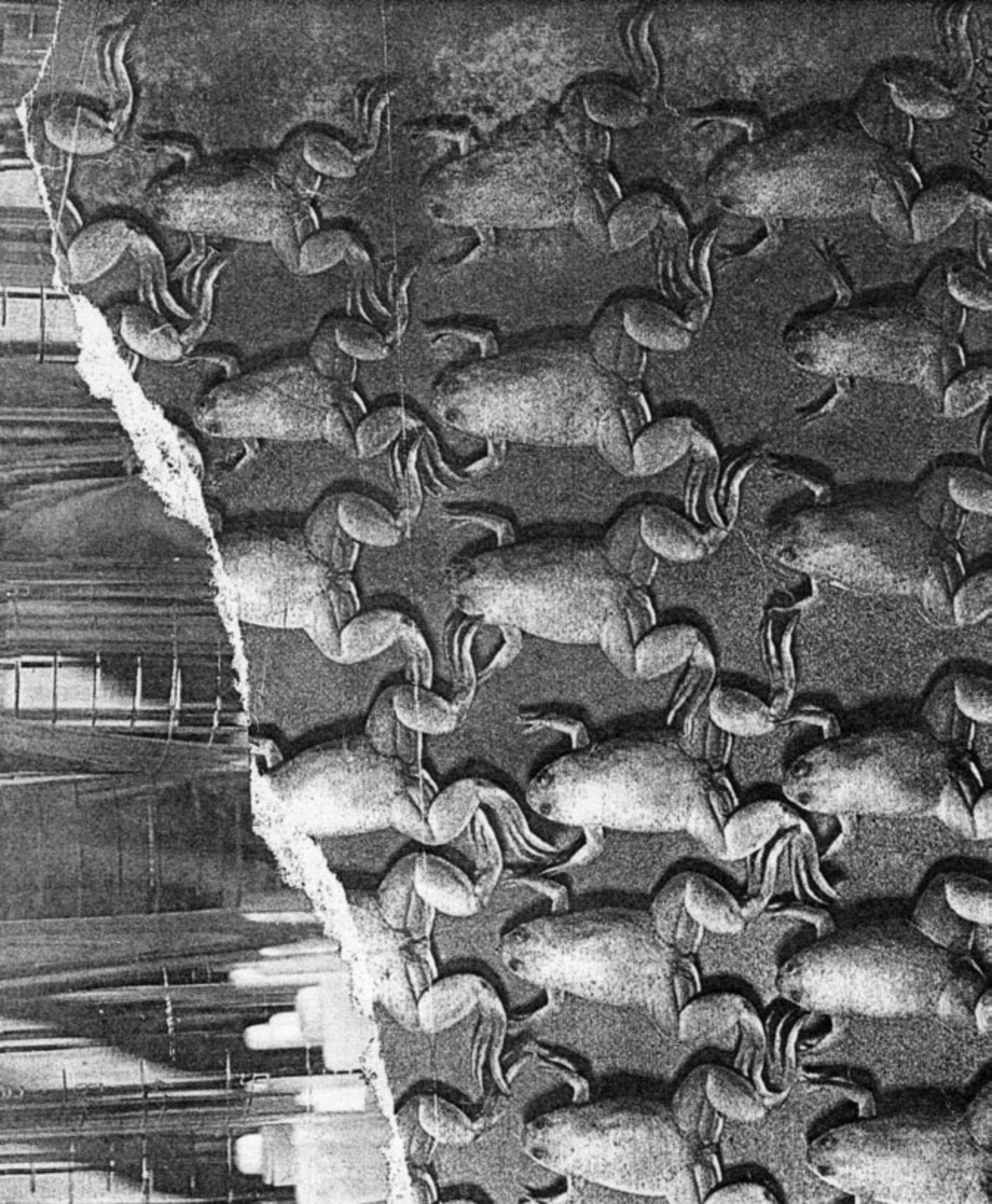




PHLEGM PETS







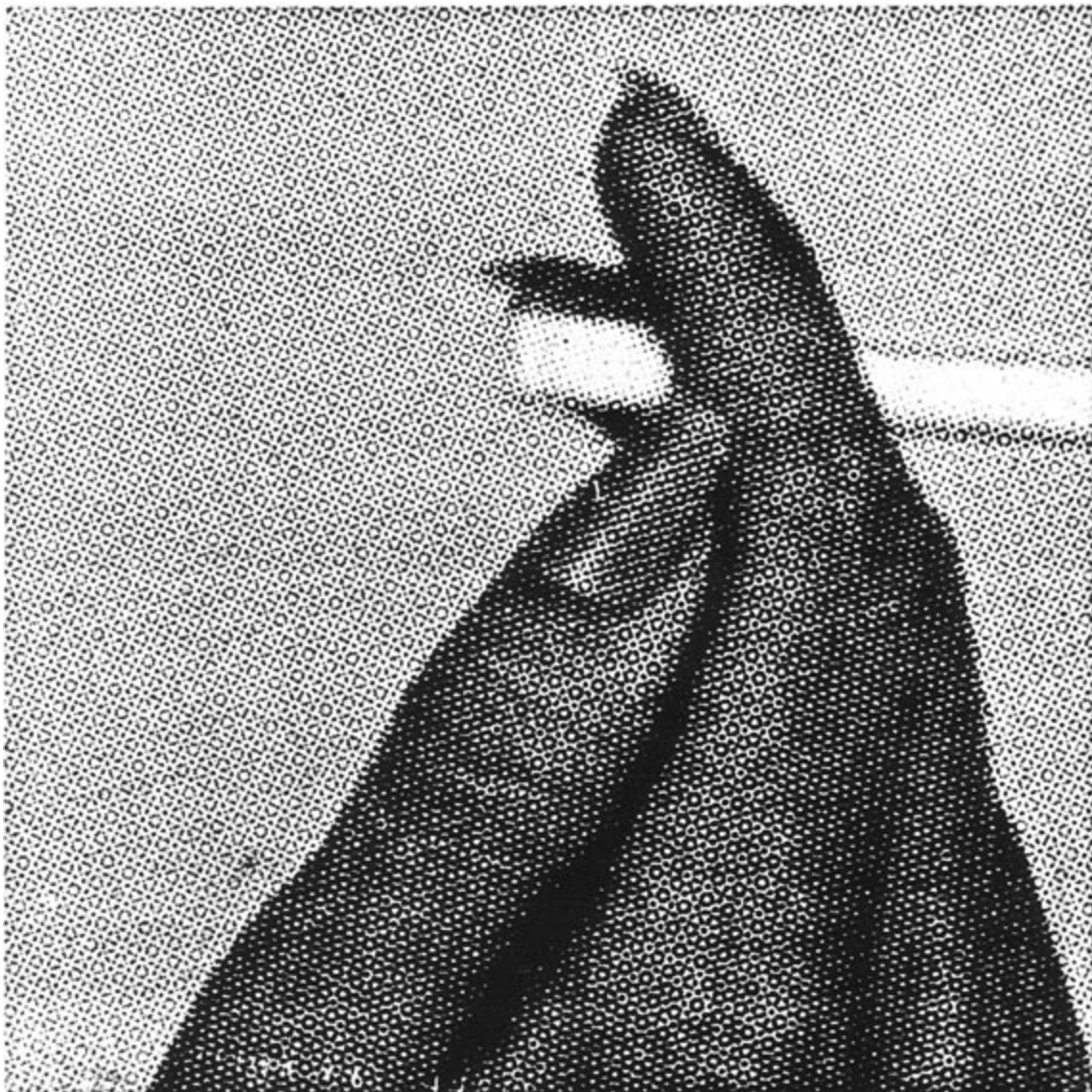
Core Samples of Culture

(Fig. 3) Get hip to

Playgirl, cs#2, h/1

Core Samples of Culture

M a r c h 1 9 8 6



Self, B, i/1

493

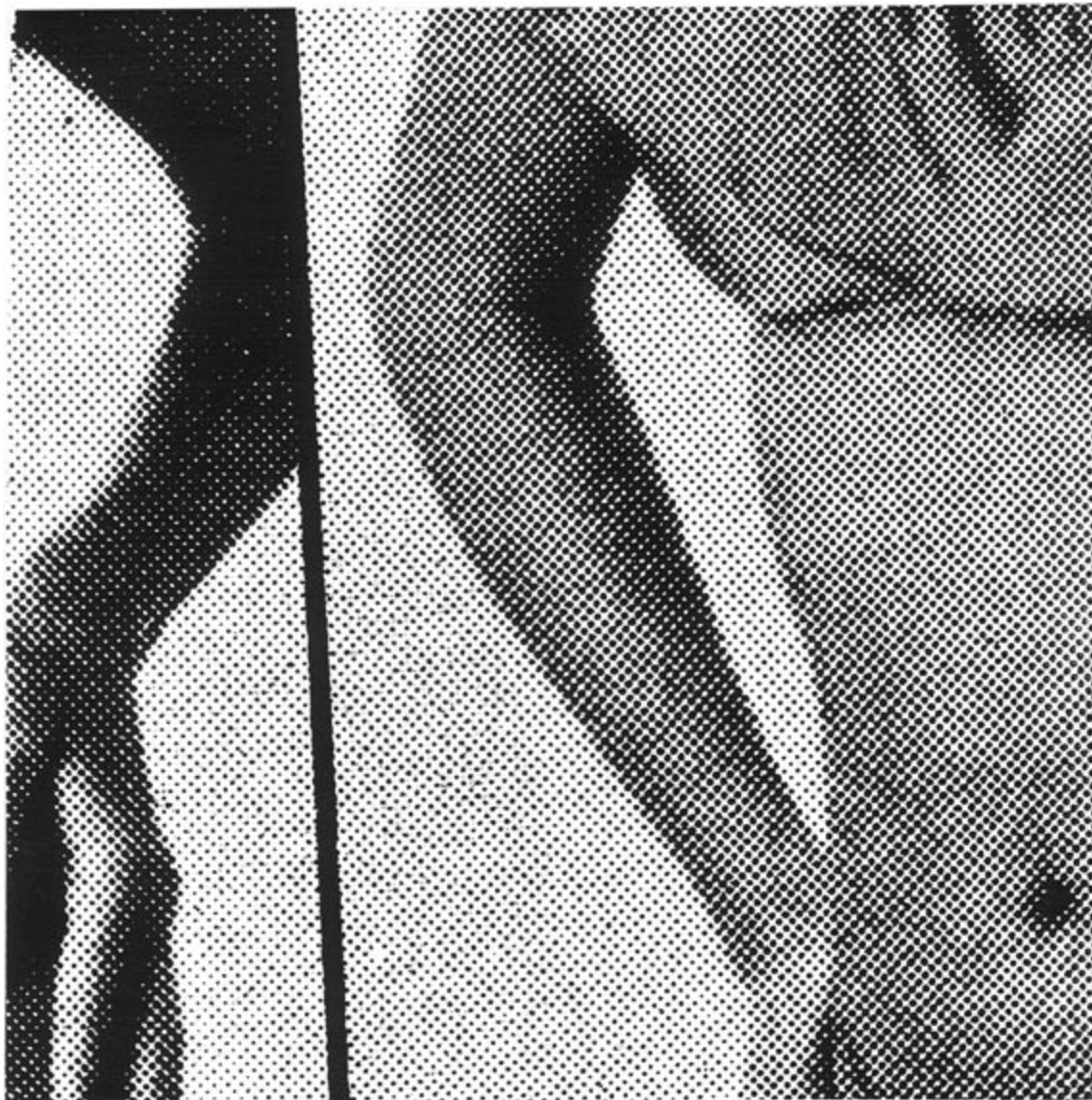
Core Samples of Culture

decide

Glamour, B, n/5

Core Samples of Culture

M a r c h 1 9 8 6



Glamour, C, dd/6

495

Core Samples of Culture

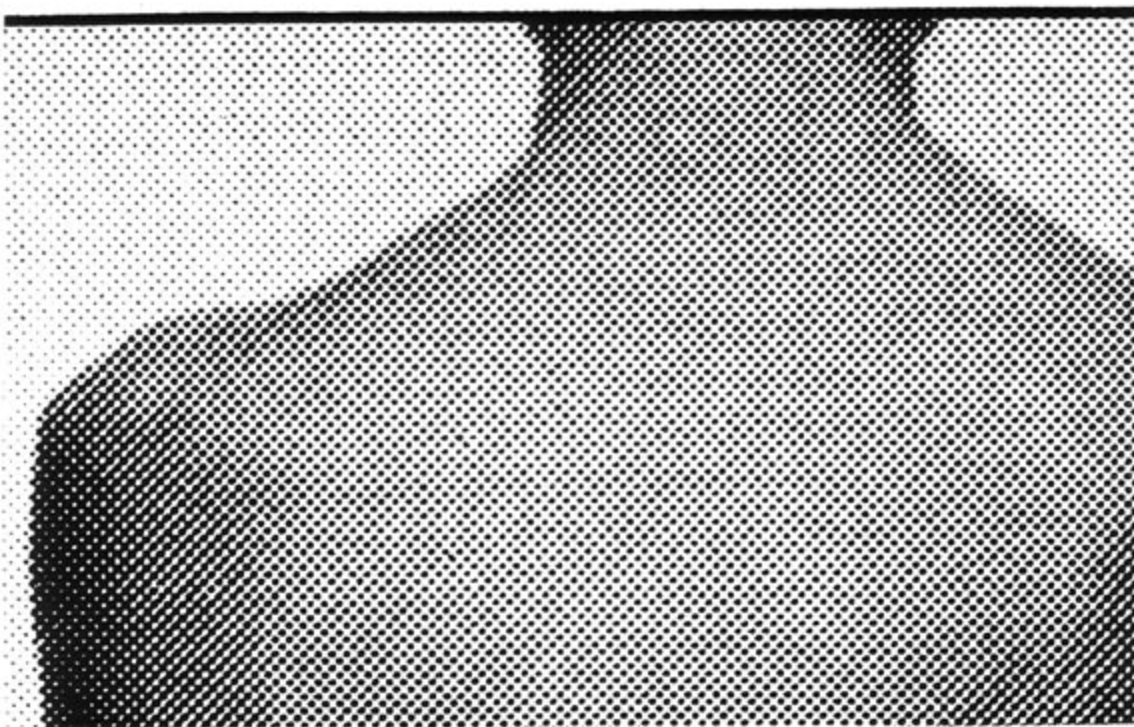
g out your strengths
weaknesses. If a
; you lose even a little
self, it's time to go on

**' take care of
selves as they'**

Glamour, B, x/5

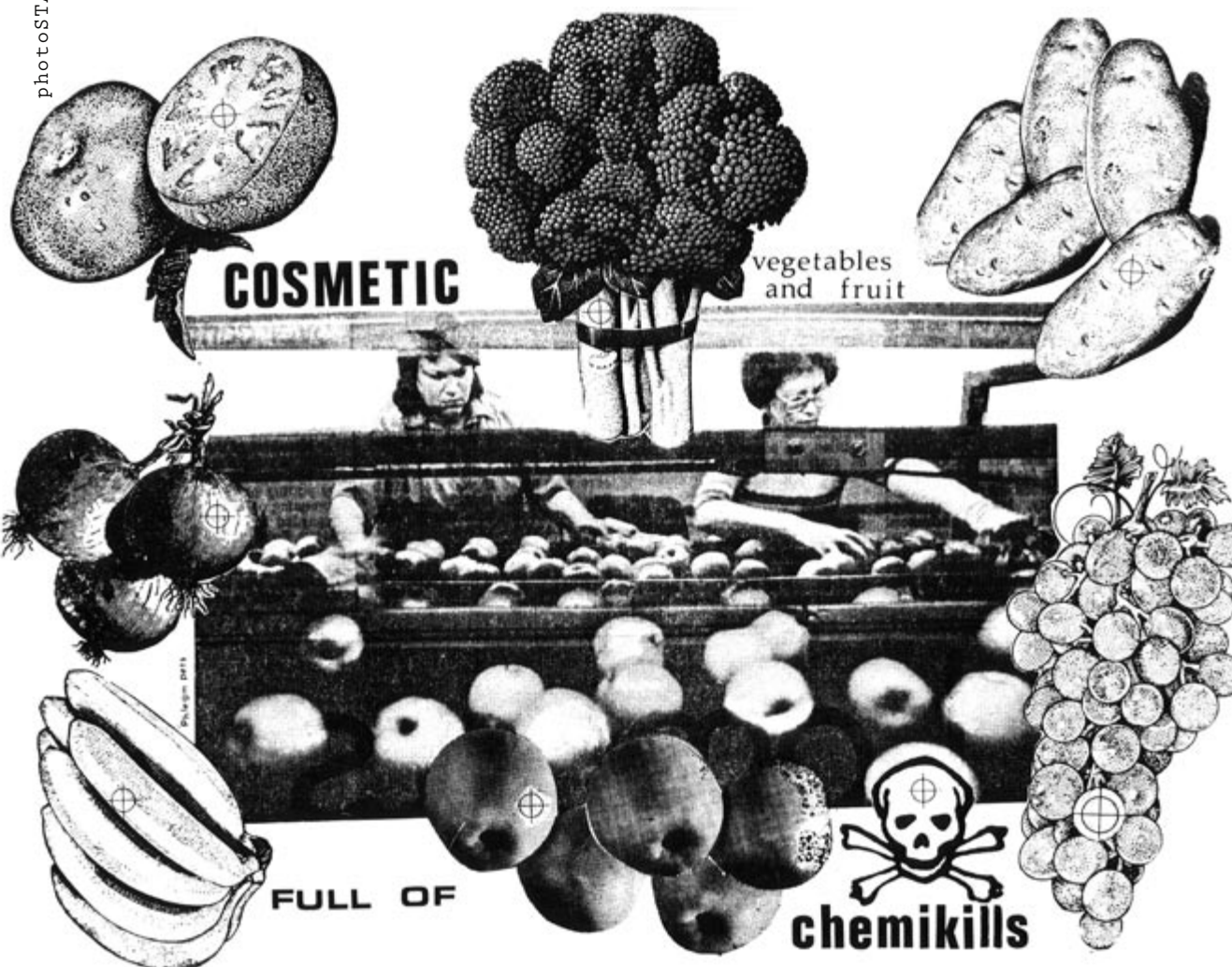
Core Samples of Culture


M a r c h 1 9 8 6



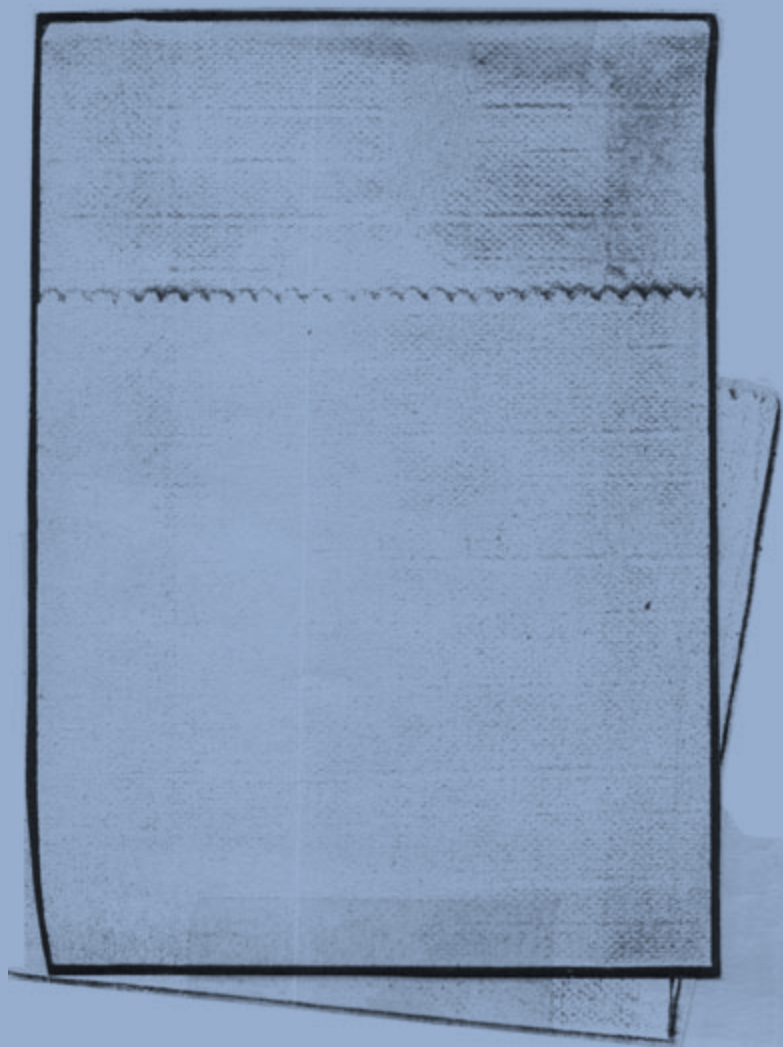
People, cs#4, f/5

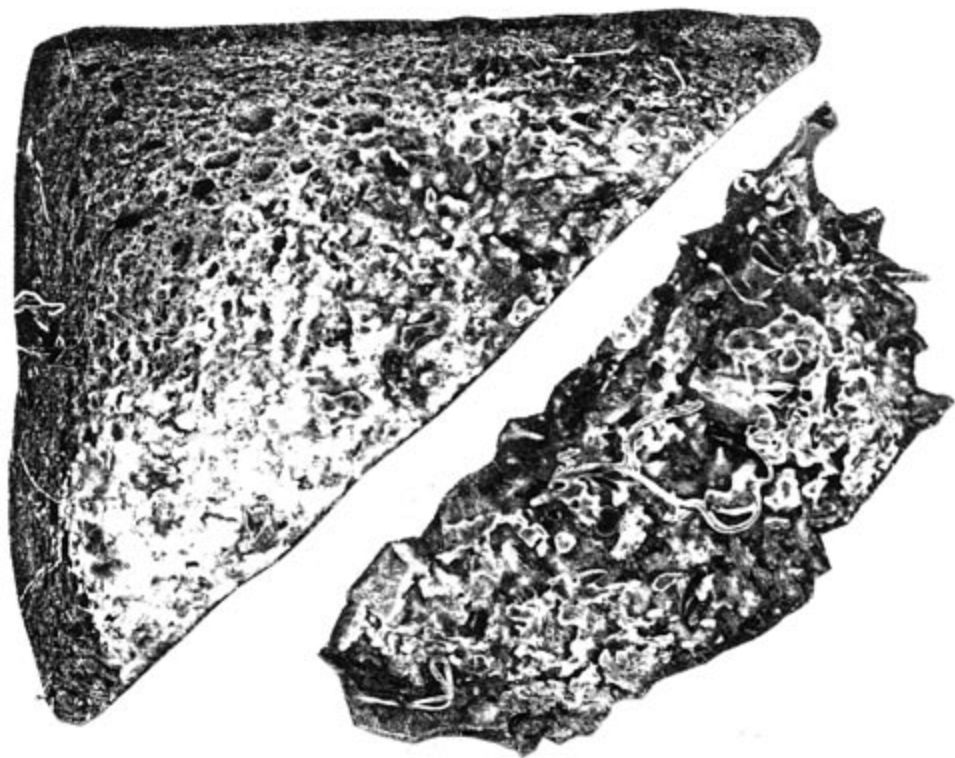
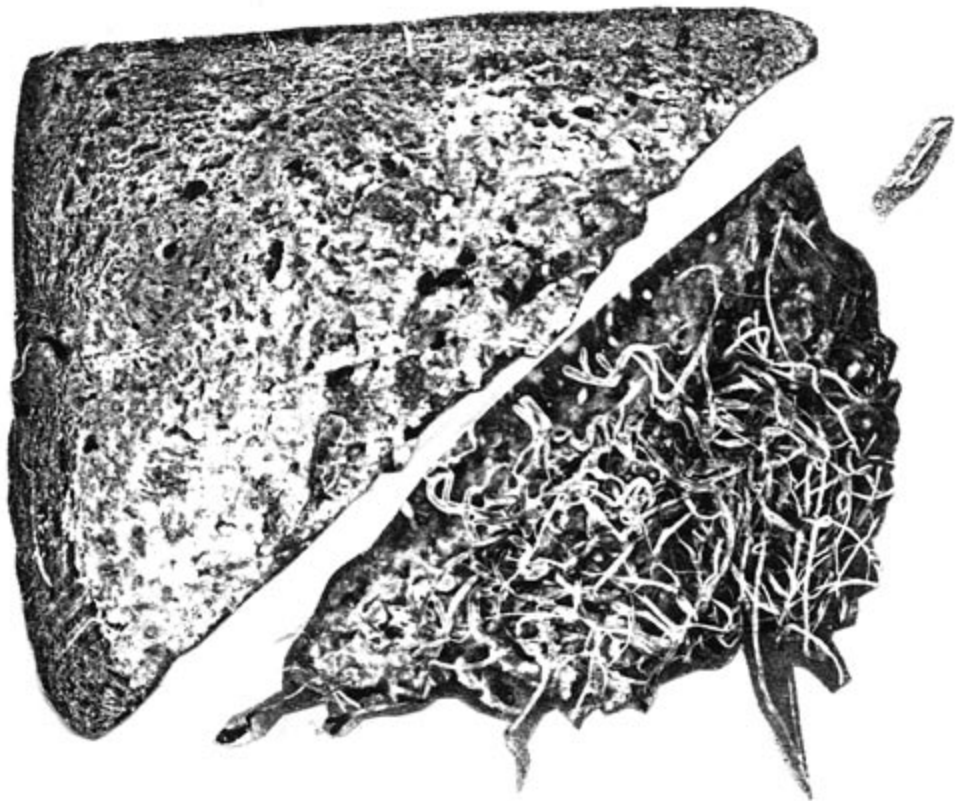
497

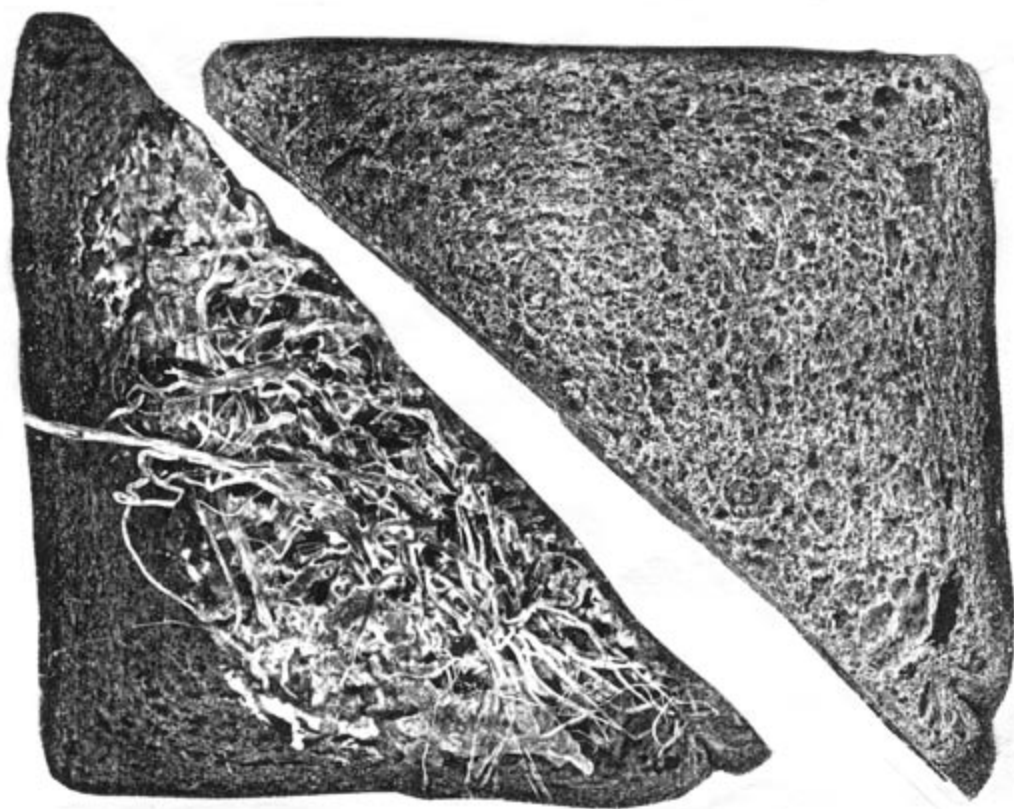
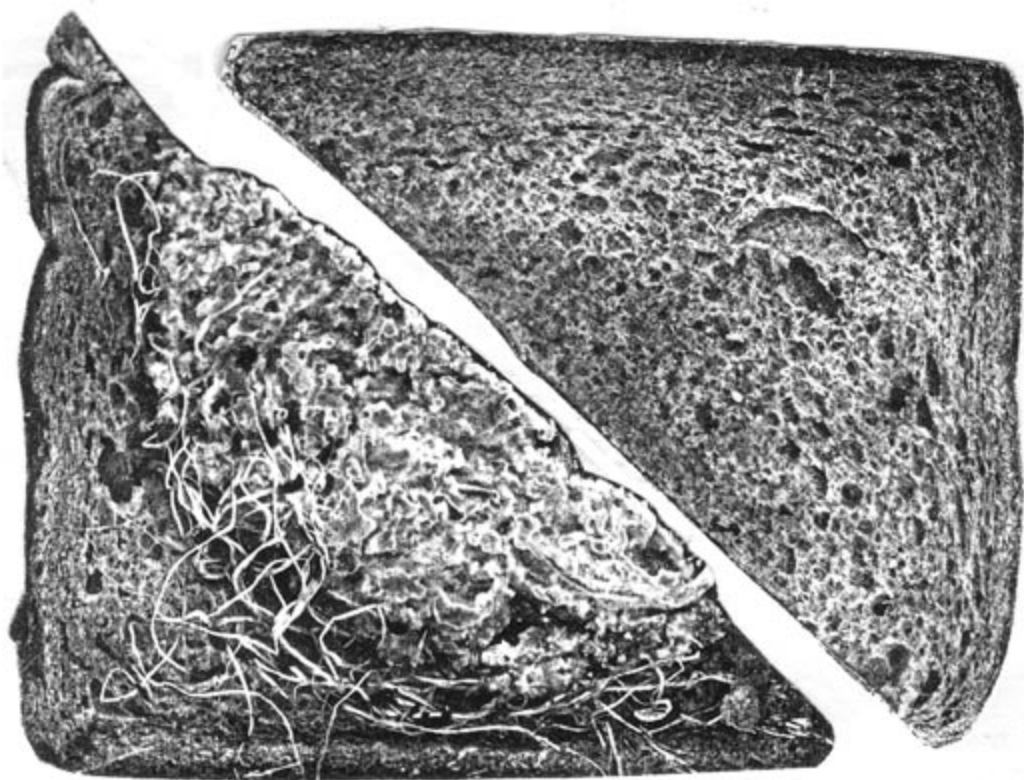




Sack lunch courtesy of John Heck







B.W.

X1-2386-072G

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SERVINGS PER CONTAINER _____ 1
CARBOHYDRATE 11 GRAMS CALORIES _____ 150
FAT _____ 8 GRAMS PROTEIN 8 GRAMS
SODIUM _____ 120 MILLIGRAMS

PERCENTAGE OF U.S.
RECOMMENDED DAILY ALLOWANCES (U.S. RDA)
PROTEIN _____ 20 RIBOFLAVIN _____ 25
VITAMIN A _____ 4 NIACIN _____ 0
VITAMIN C _____ 4 CALCIUM _____ 30
THIAMINE _____ 8 IRON _____ 0
VITAMIN D _____ 25

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6 CUPS

INTERNATIONAL PAPER

SAFETY AND QUALITY
A WAY OF LIFE

Fast Food of the Future

by Dan Fuller

M a r c h 1 9 8 6

In a scientific sampling of 5,000 Americans including gas station attendants, housewives, laborers in the building trades, insurance company executives, college freshmen, firemen, sanitation workers, television game show hosts, and former beauty and bodybuilding contestants -- 3,852 indicated that they couldn't imagine the sort of food they would commonly eat in the new century. 905 supposed that they would enjoy the same foods they presently eat. 123 indicated that they expected to ingest both the foods of today and items yet unknown. The remaining 120 persons polled had no opinion or did not understand the question.

Clearly most consumers expect exciting developments in the food scene.

If the past five years of food change indicate the rate of future flux, Mr. and Ms. Food buyer are right (and how!). 1988-92 saw the death of the hamburger and the rise of the stuffed meat pie, the transformation of the french fry from a collection of discrete potato pieces (averaging 2.5 inches in length) into a continuous potato rope sold by the linear foot. McDonald's was forced to drop McKelp, its highly advertised 1989 offering (breaded deep-fried seaweed), but rebounded the following year with the terrifically popular and widely copied McGhetty (spaghetti wound on a stick served with a selection of "Dippy McSauces").

As in the '80s, salad bars continued to be popular, some restaurants like Wendy's becoming "salad-only" establishments in the early '90s. Vegetable consumption was on the rise throughout the period and enterprising food consulting firms had a heyday developing new dishes -- Cob'n'Carrot in a Cone, Eggplant Montana -- and resurrecting old ones -- Oatmeal'n'Raisin, Sweet'Tater Puddin'.

Health issues were -- and no doubt will continue to be -- a prime shaper of the food industry. Americans ate less meat and more vegetable matter. When meat was eaten, it was consumed with more care and in smaller portions, much as the traditional dessert. Burger King's introduction of the meat shake and hot meat pie was a milestone. When the surgeon general announced in 1991 that soft serve had proven carcinogenic in exhaustive laboratory tests, Dairy Queen and Tastee Freez immediately filed for bankruptcy in an effort to limit liability in the 15 million damage suits that were soon filed.

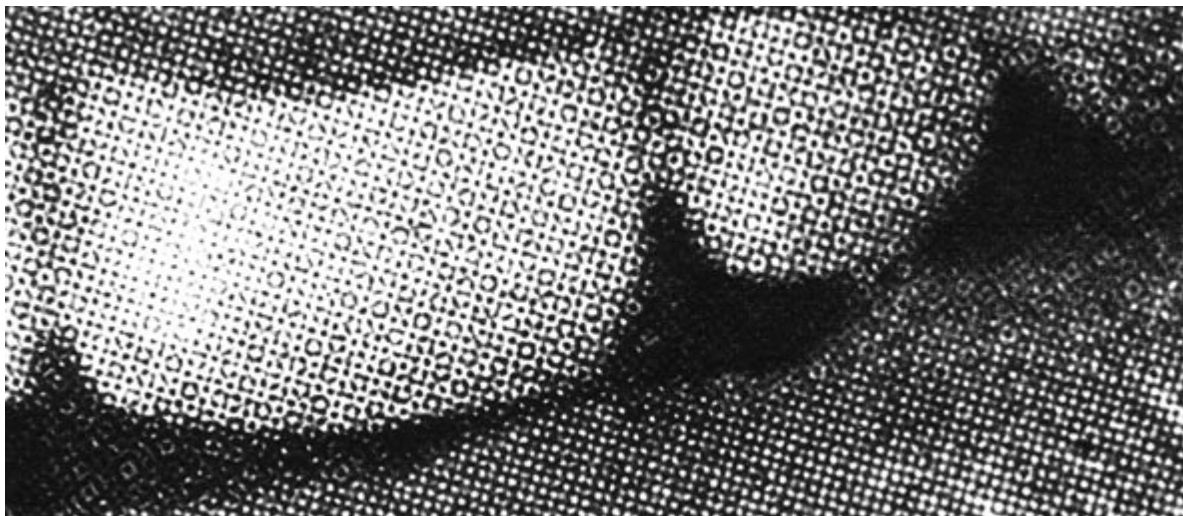
Although prognostication is haphazard at best, senior researchers at the Detroit Food Research Station have selected the following new food concepts as future consumer favorites for the years 1995-2000.

ITEM: McSushi An all-American treat from the far east, McSushi is composed of multi-shaped multi-colored processed whitefish served cold with vegetable garnish (parsley, carrot curls).

ITEM: Hot Beef Sundae Two of America's favorites now join forces to make food history -- the Hot Beef Sundae! 8 oz. of ground prime beef with natural meaty gravy served in a handsome parfait glass topped with sweetened sour creme and surmounted by a luscious cherry. Oo la la, meat and sweet!

ITEM: Salad Shake All the natural goodness of garden-fresh salad -- all the convenience and fun of a shake! Never struggle to cut a rubbery leaf of lettuce again, just sip it! Choose spinach shake with vinaigrette, tossed shake with ranch, Greek shake with garlic-feta, or get the Garden of Earthly Delights Mega-Combo Shake.

ITEM: Handi-Pop How do you know you're not a cannibal if you've never tried? Get Handi-Pop, the only frozen dessert in the shape of a human hand. Soon available: Eye-Pop, Ear-Pop, Nose-Pop, and Throat-Pop.



ITEM:

Nature's Wisdom Vegemo-Bars Worried about your diet and the nutrients you need? Love the cool taste of ice cream but hate the calories? Nature's Wisdom takes the healthiest fresh frozen vegetables loaded with vitamins, iron, and fibre, blends them with selected herbs and exotic spices, and flash freezes them on natural wood sticks. Now you can enjoy a popsicle anytime and never worry about nutrition!

ITEM:

Crest Ice Creme America's all-time favorite tooth-paste is now the first ice creme that is as good for you as it is good. Fluoride protection and cool minty taste -- enjoy it in a cone or a bowl and SMILE!

ITEM: Conetti

Fast food spaghetti? That's right! Spaghetti served in a cone made of spaghetti. Eat it like ice cream from the top down. When you're done, it's gone!

ITEM:

Fibrebars They look like chocolate bars but they have no calories, just essential fibre for your diet. The human body cannot digest cellulose, yet it needs inert fibre for the proper functioning of the digestive system. The Nutrasweet, cocoa, and paraffin coating has the taste of fine milk chocolate and the cellulose fibre center is crun-chewy!



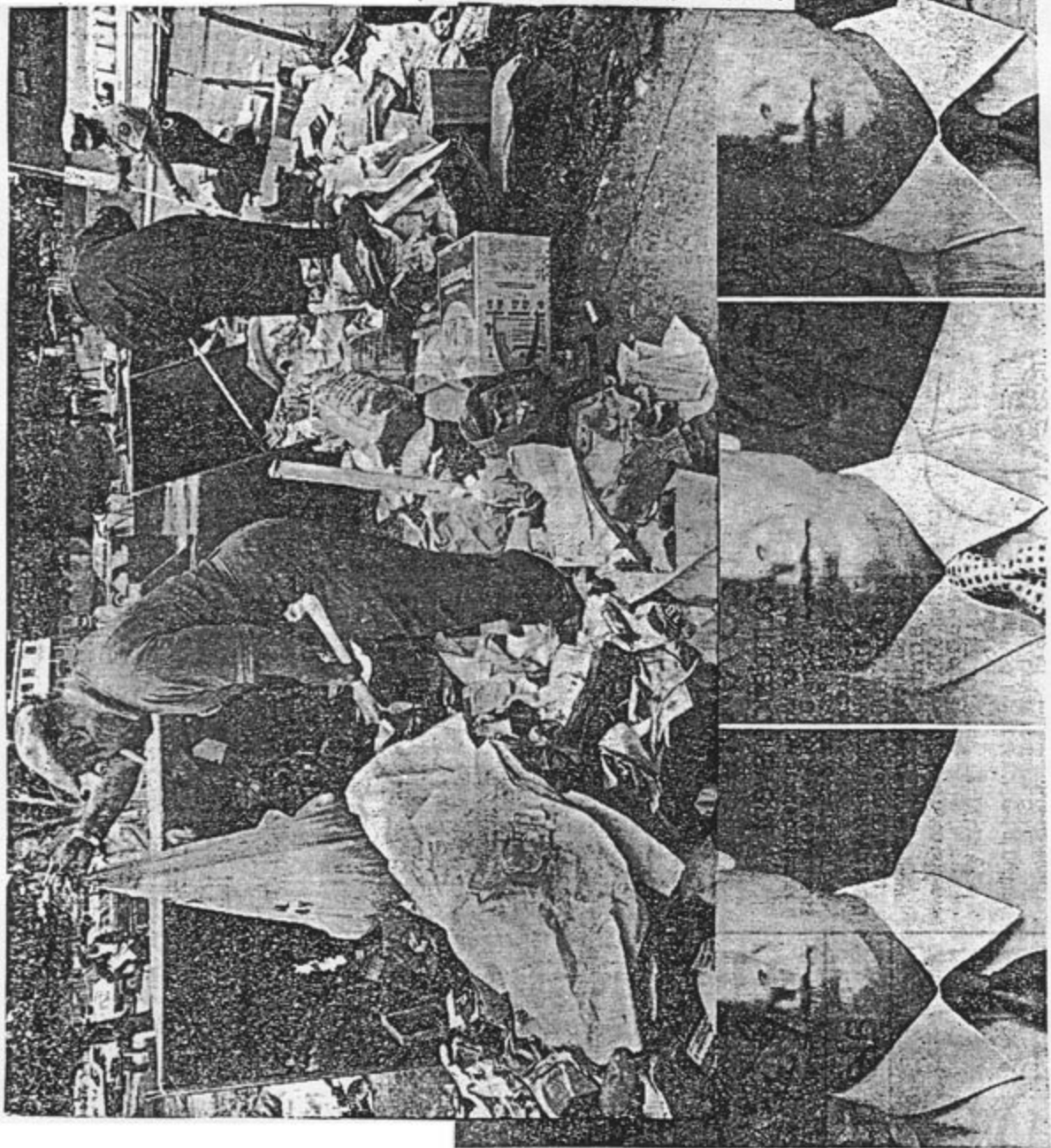


relief a necessary mix



People may be surprised to know that I'm just a person who leads a very normal life. I just want what the average American does — a nice home and my health.

*For the
first
time, I
looked
at life as
women
always
have*



harder look



"Then all of a sudden it (the house) was gone."

American men still held

"We will buy or be bought, To hold is impossible."

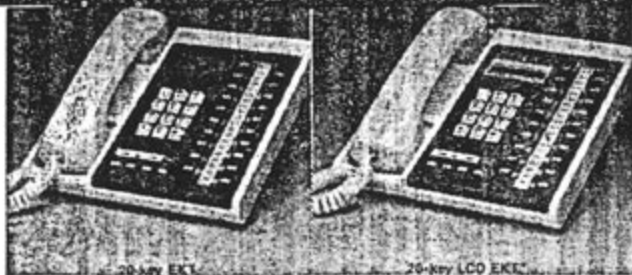
CALL

...LOOK!



OP

OR



AN OPEN INVITATION TO SUBMIT

Theme: "1913"

Issue #19 1/2, 8.5x7", 28 ppg, xerox, deadline
July 15, 1986, out August 1, 1986

Issue #19 1/2', 30 min, stereo cassette,
deadline August 15, 1986, out September 1,
1986.

"1913"

The end of ancient history and
beginning of modern times. What
is graphic lends itself to
graphics. What happened? The
Armory Show. Mayerling. Dada.
The Ballet Russe. Nude Descending
a Staircase. Describe. Represent.
Indicate. Be Cubist.

All submissions should be xerox or
xerographically reproducible. Tapeworks should
be on cassette or reel suitable for dubbing.
Please include SASE with any material you want
returned. Otherwise it will become part of my
collection. All accepted contributors will
receive a copy of the issue they're in.

Send all materials to:

photoS T A T I C

330 S. Linn, Nø 7

Iowa City, IA 52240



Theme suggested by Thomas Hibbard.

Mail Review

PhotoSTATIC's editor reviews recent mail

Fashion Spring Collection '86 compiled by Carol Stetser. 8.5x11" velobind, 48 ppg, xerox w/ color xerox covers. Compilation features work by Musicmaster, Arturo G. Fallico, Carol Stetser, Minóy, Dazar, Al Ackerman, and many others. Structured like a tossed salad, but there is some good work here to reward the patient. It looks like a lot of effort went into the production. 25\$ from Padma Press, P.O. Box 56, Oatman AZ 86433.



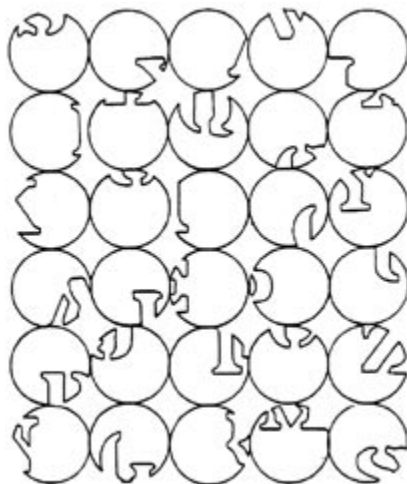
FIRM

Schism #12 by Janet Janet. 5.5x4.25", 8 ppg, xerox. An immediate reaction to two noteworthy world news events which occurred in January of this year. Comparison drawn. It's hard to talk about it without giving it away. Kind of a one-liner in booklet form. If you're interested, write Janet Janet, 135 Cole St, San Francisco 94117.

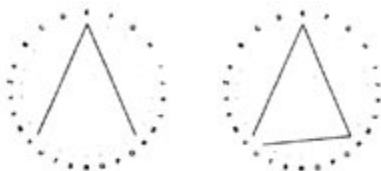
Xerolage 3 featuring work by Scott Helmes. 8.5x11", 22 ppg, xerox. Varied collection of work by visual poet. Much of this doesn't have anything to do with words, as the emphasis is placed on forms of the alphabet in abstracted patterns. Relationships are pointed out between sections of stencil-form contours which are beautiful, but really that is all. Other works here are equally formal. The most effective for me were the last two pieces, in which small words are extracted from larger ones in meaningful ways. But over all, there isn't enough meaning in this issue to suit my taste. 3\$ from Xerox Sutra Editions, 1341 Williamson St, Madison WI 53703. Subscriptions to Xerolage are available for 10\$.



Everyone should know some body language.



Slave Boys 1986 by Steve Perkins.
5.5x4.25", 8 ppg, xerox. Interesting
because of its source limits. Collage
booklet made up of fragments from a
well-known art magazine. Just the
right size, write to 135 Cole St, San
Francisco 94117.



EVEN

UNEVEN



REGULAR



IRREGULAR

Score #7, C. Hill/
B. DiMichele/L.

Schneider, editors. 8.5x11", 40 ppg,
offset. Score is a magazine of visual
poetry which always seems to be good.
This issue quickly became one of my
favorites. There is a lot of variety
here, and I admire the adventurous
attitude of the contributors and the
editors. My favor-
ite pieces here
are Michael Win-
kler's circle-al-
phabet-words which
create meaningful
patterns by apply-
ing standard or-
thography to a
system of measure,

pointing out an accidental level of
meaning beneath language beyond the
cause-and-effect. Other interesting
pieces here are K. S. Ernst's "The Right
Balance of Words" which are photographs
of poetry/sculptures, and Karl Young's

"Clouds over Fortjade", based on "a dialogue between the
T'ang Dynasty poets Wang Wei and Tu Fu." \$5.50 from Crag
Hill, 595 Merritt #2, Oakland CA 94610 or Bill DiMichele,
5285 Diamond Hts Blvd 114-1, San Francisco CA 94131.

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EFOR YOU
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HERZ.

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GR OP ES	I N	CL O UD	M OO N
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R OA D	H OM E	E DG E	WA V ES



1984 (Grüsse zum Untergang), Autoren & Egg-
emann & Olbrich, compilers. 14.8x10.6 cm,
18 postcards, offset. My German isn't very
good, but I can read some of these. They're
all formatted about the same but there are
variations in layout which give lines like
"198video" and "There are no answers to
these questions" something like punch.
Anyway, I enjoyed looking at them even if
they didn't tell me anything (because of
my bad German). Write to Autoren & Egge-
mann & Olbrich, Kunoldstrasse 34, D-3500
Kassel, West Germany.

“THIS IS WHAT ALL
 FEATURING WORK BY THE HAINTS; QWA DIGS UNDER PARIS'S; RICHARD
 POPULAR MUSIC IS
 KOSTELANETZ; LL. DUNN; THE LESS THAN ADEQUATE BAND; TIM RISHER;
 BOUND TO SOUND
 D.H. FULLER; KATHLEEN YEARWOOD. DUPLICATED IN REAL TIME.
 LIKE IN TEN YEARS
 "THIS QUOTATION MAY HAVE BEEN TAKEN OUT OF CONTEXT..."

”

—WARREN ONG

• • •



THE PERSISTENCE OF HEARING

phonoSTATIC #16'

March, 1986

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S	T	A	T	I	C	

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