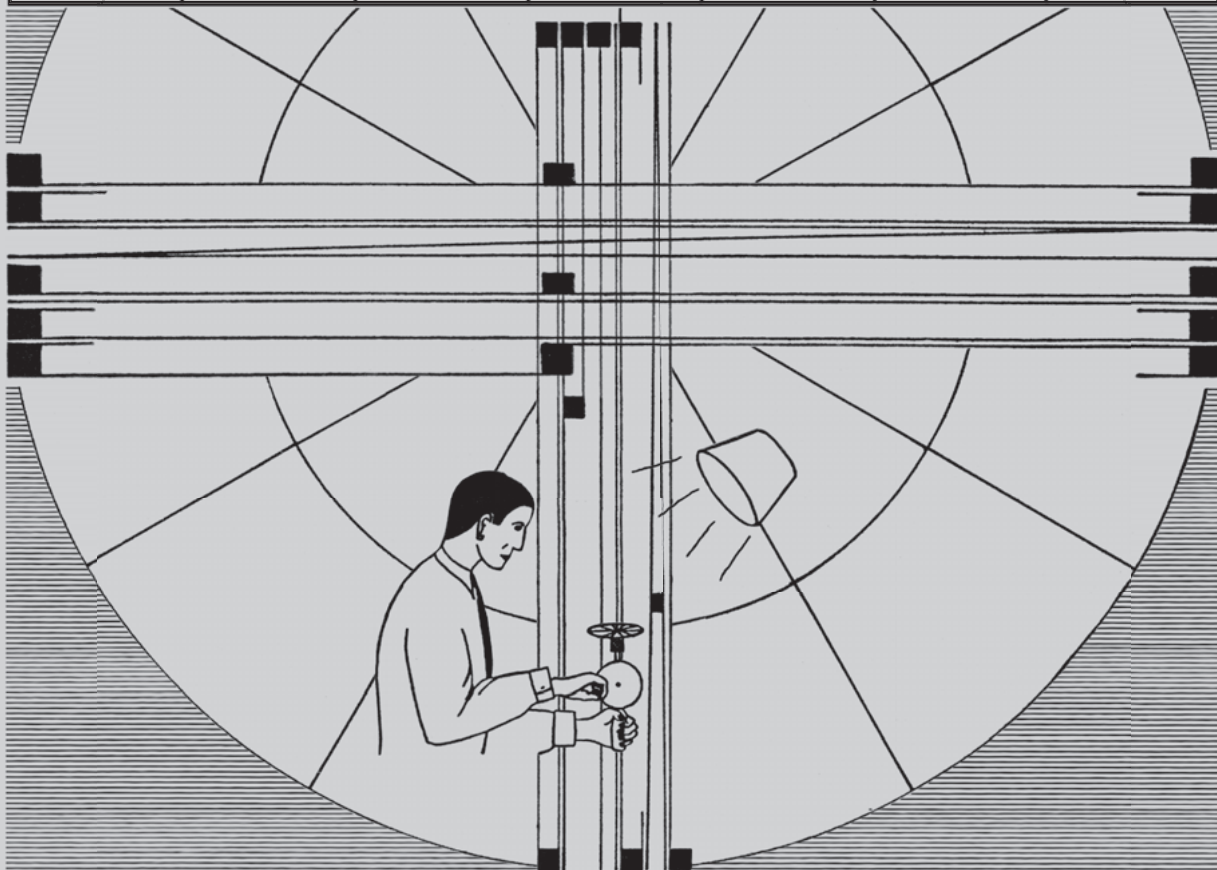


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	S	T	A	T	I	C

January 1988



Test Patterns for the Human Mind

RETRO

Futurism

A Word of Explanation

You may have noticed something a little different about this issue of *PhotoStatic Magazine*. That's right, there's another magazine tagging along with it. At the bottom of each and every page, you will find a page of the Tape-beatles' new magazine, *Retrofuturism*. As far as we know, this is the first time in the history of magazines this has ever happened. This may be the case with the next few issues of *PhotoStatic* and *Retrofuturism*. That is, at least until *Retrofuturism* can find a place of its own.

The current issue of *PhotoStatic* is entitled "Test Patterns for the Human Mind". The artists who contributed work have, as always, had a significant role in defining what this issue is about. When this theme was suggested to me (by Warren Ong, back in 1985), I really didn't know what he meant by it. He seemed unable to clarify it in any meaningful way for me. However, the idea of test patterns has always been intriguing to me, and the phrase was suggestive, especially in light of the machine-art focus of *PhotoStatic* and its related projects. So it was put it to you, the artists, to help me find some anchor for this phrase in your artworks. Just as test patterns help various industries increase the technical quality of their media products, I hope that this issue will help in some small way to clarify the way in which networked artists work and interact and express themselves.

The Editor

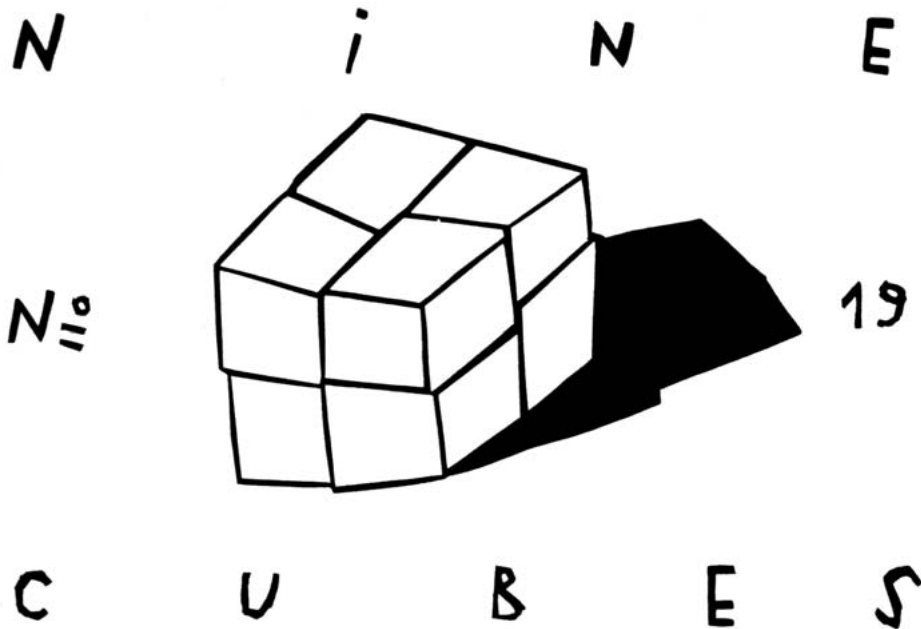
PhotoStatic Magazine is a bimonthly not for profit periodical of xerographic art and by extension, machine-based art generally. Much of the work in PhotoStatic overlaps into the fields of correspondence art, concrete poetry, photography, video, film, performance, and most of whatever else is going on big these days. As of January 1, 1988, **subscriptions** are available as follows: \$8.00 (more would be appreciated if you can afford it) for one year (6 issues) of PhotoStatic Magazine, delivered, usually first class, by US mail. For \$14.00 you can receive not only that, but also one year (2 issues)

of PhonoStatic on audio cassette. For \$20.00 you can receive an entire year of PhotoStatic's output, including not only regular issues and cassettes, but also regularly scheduled re-issues and all artist book releases (no fewer than 6 per year). **Submissions:** see pages 957-8. Write for a free catalog of what's currently available (stamped envelope appreciated). PhotoStatic and PhonoStatic are ISSN 0893-4835. Both projects are edited by LI. Dunn, 424 E Jefferson #4, Iowa City USA 52240. This project is sponsored in part by a grant from the University of Iowa Fine Arts Council.

This is the first issue of the Tape-beatles' magazine, which we are pleased to call *Retrofuturism*. In it, we hope you will find much of interest concerning not only the Tape-beatles, but also about any fast-breaking new uses for Sound. The Tape-beatles welcome your comments and letters, as well as your own original or Plagiarized® art to grace these pages. We are looking for commentary or criticism or essays about audio or video or electronic art for publication. The same policies apply for submission as for the other magazine above. Remember the Tape-beatles believe in Plagiarism®, after all it's their idea. In case you didn't know, *Retrofuturism* is edited by the Tape-beatles, who are: Lloyd Dunn, John Heck, Ralph Johnson, and Paul Neff. It will come out whenever we've got enough stuff to throw at you and make a reasonable dent.

HOW TO MAKE MONEY (A Poem)

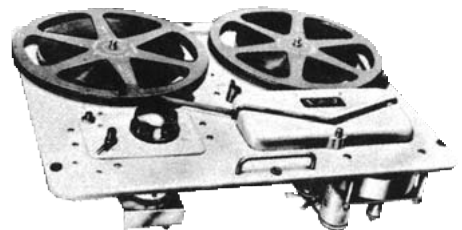
MYSTERY - - - visit a friend
 JUSTICE - - - surrealism, hide
 IDENTITY - - - check want-ads, get drunk
 NATIONAL - - - brake fluid, power steering
 TREASURE fluid
 LIMITS OF - - - home
 FREEDOM
 HONESTY - - - telegenesis

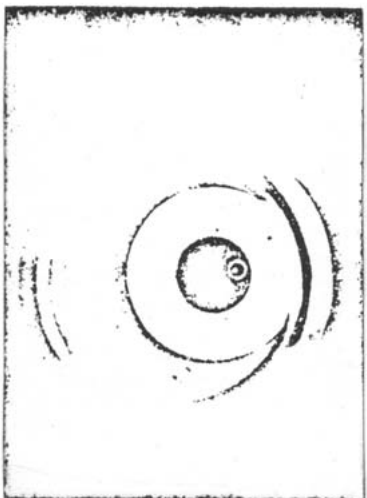
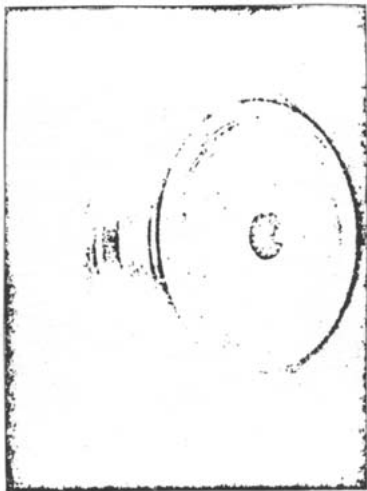


927

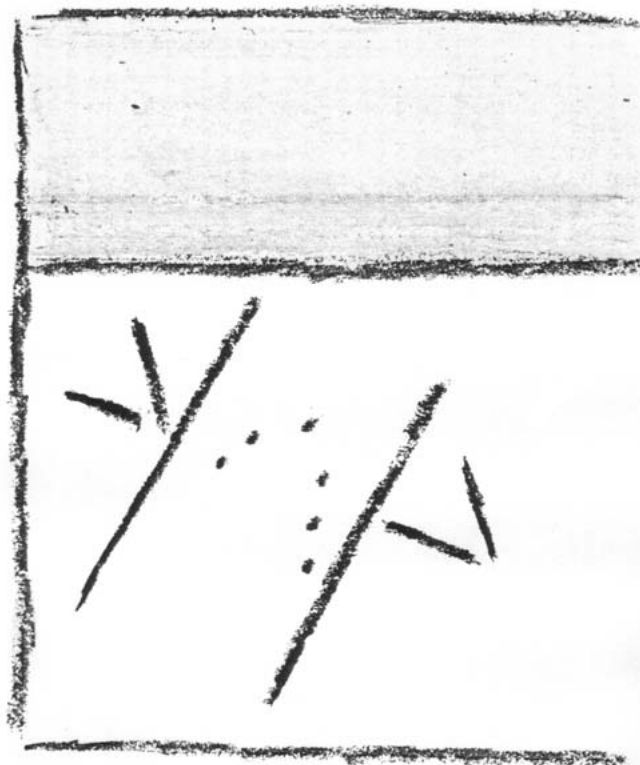
And now a letter from somebody who's heard of us (We've had two letters so far. The first was an anonymous one which basically said "Enough silly posters, let's have more Tape-beatles." The second follows.):

Letters to *Retrofuturism*.





928



CAN

WE

HANDLE

CLOSING

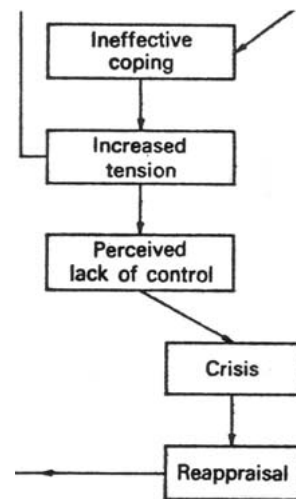
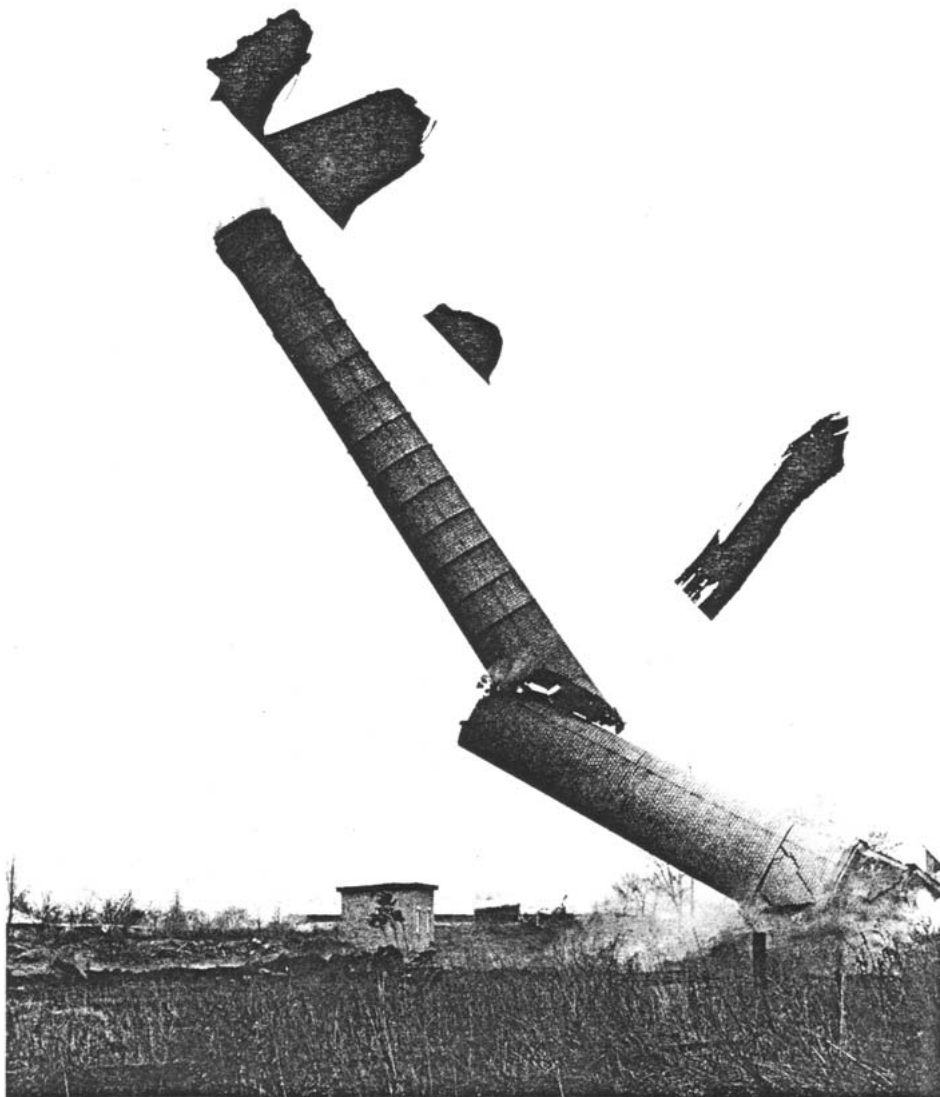
DOORS

COMMUNIQUE TO THE TAPE-BEATLES:

Revolutionary Greetings!

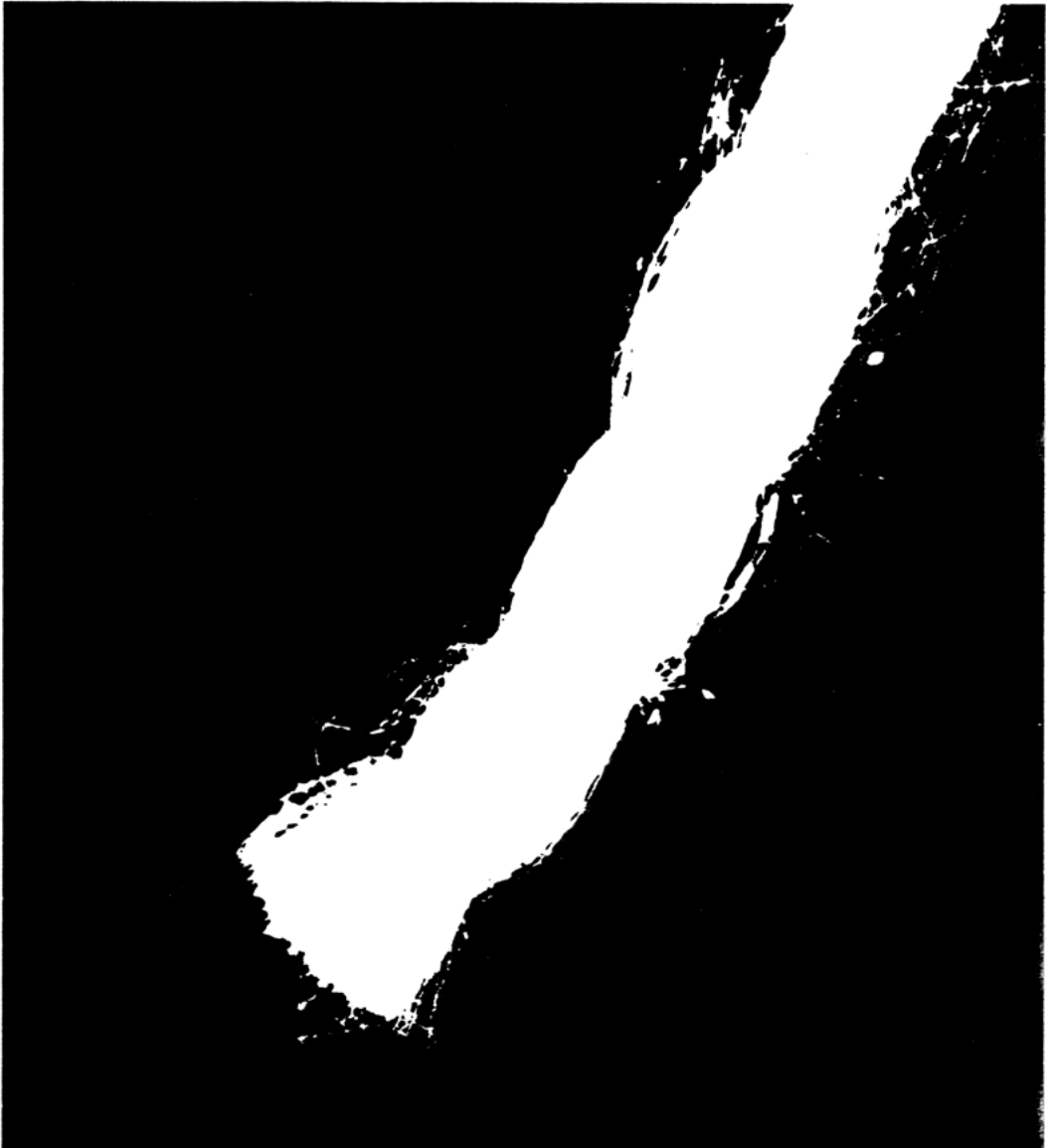
The masses have no reason to feel concerned with any aspects of a culture

Not only perception but also memory has often been explained in terms of an image theory. Having looked at the retinal picture, the perceiver supposedly files it away somehow, as one might put a photograph in an album.



or an organization of social life that have been developed not only without their participation or their control, but even deliberately against such participation and control. They are concerned (illusorily) only with the by-products specially designed for their consumption — the various forms of spectacular publicity and propaganda in favor of various products or

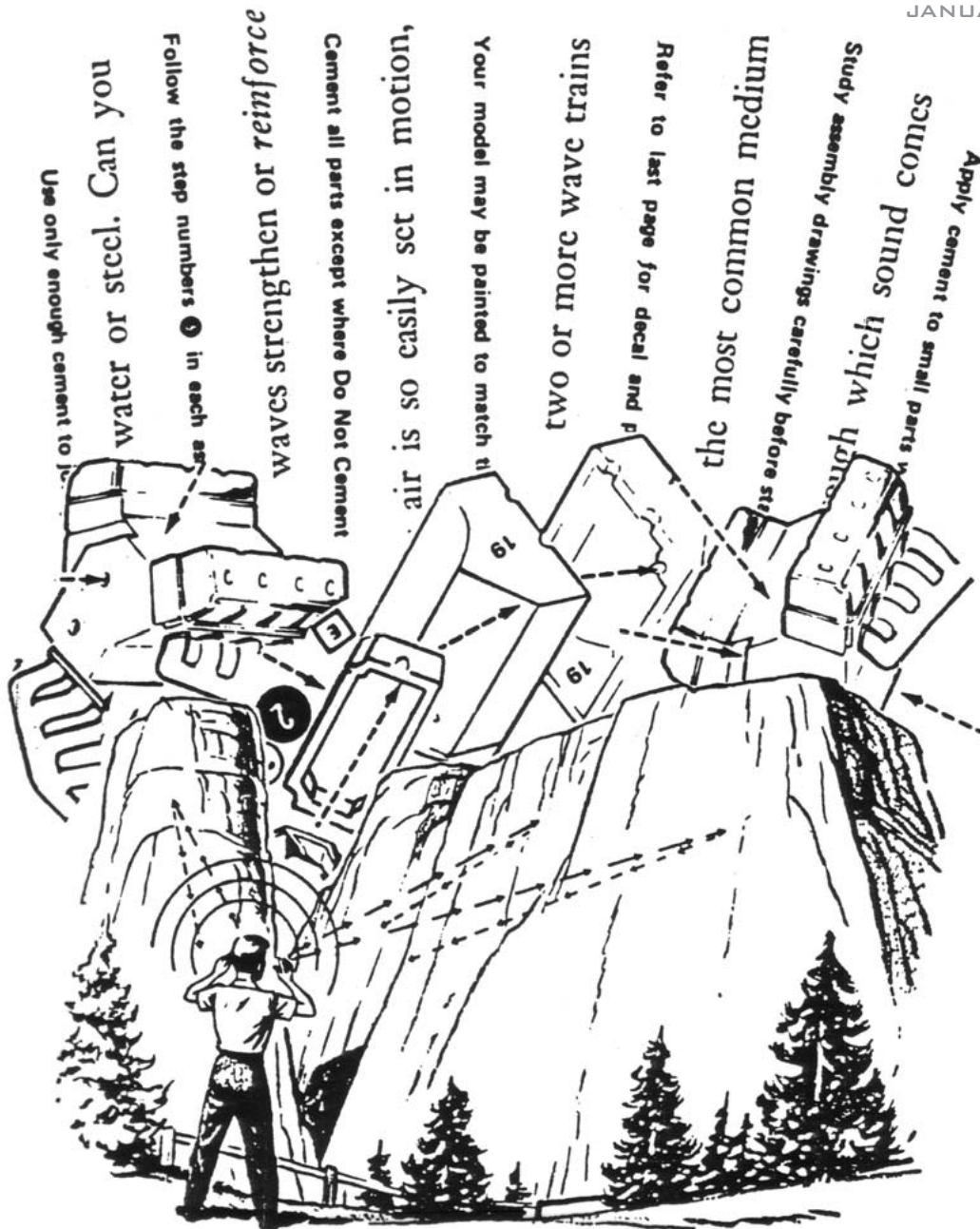
*I H A T E G O I N G T O T O M O R R O W
I H A T E C O M I N G F R O M Y E S T E R D A Y
I H A T E B E I N G H E R E T O D A Y*



930

behavioral models.

At this point in time the increased domination of nature permits and necessitates the use of superior powers in the construction of life. This is the project which your group has only begun to embark upon: the



determinate negation of reified culture via the realization of art. Word of your proto-project has reached our ears and from hereon we will avidly lend you critical support — meaning that we will consciously examine your history in relation to the totality to thereby give you practical help.

[This page is intentionally almost blank.]

Page 3

932

Be warned, however, for should your project be designed (by unconscious internal inconsistencies or otherwise) to help the musick industry discover new markets, (i.e., to further the spectacle's commodification of desire by discovering new human nature to dominate), our plentiful resources of dialectics and intelligence will be used to combat your project just as

PHOTOGRAPHS WITHIN PHOTOGRAPHS



Think of photographing a layout from an illustrated magazine. Think of a double stereographic card. Think of Muybridge's motion studies in a series. Think of any combination print or photo-montage. Think finally of a movie, a filmstrip of thousands of still photographic images.

933

if you were disco. We do not live to realize dreams that money can buy, and we will do everything in our non-hierarchical power to see that your group does not further the consumption of heteronomous needs by the proletariat.



Suppose that, of all the things a camera lens scans, photographs. . . might be among them.

We wish to engage in dialogue with your group and would appreciate a self-given definition of your goals and tactics.

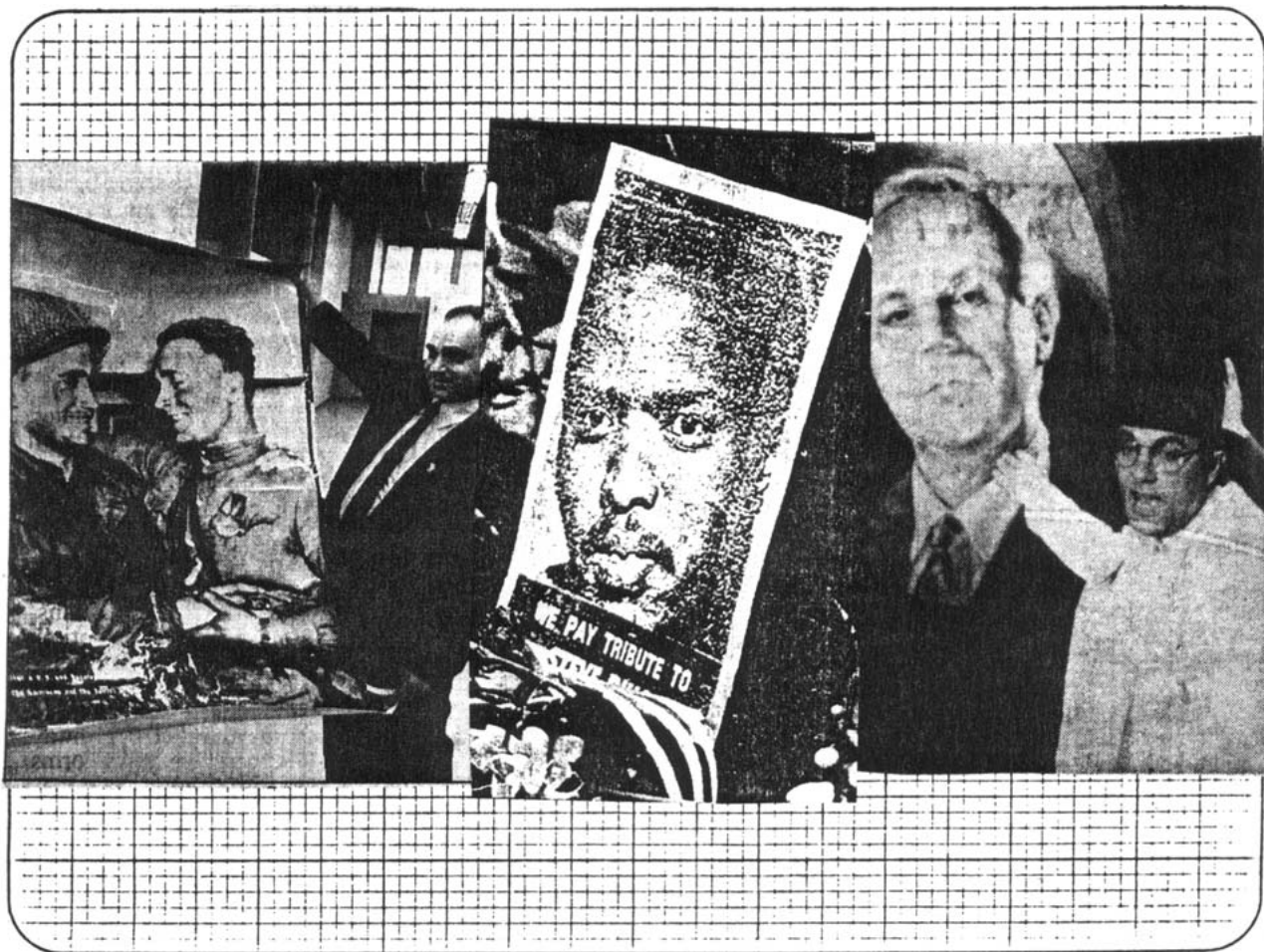
For a world of masters without slaves,



. . . a photograph freezes a particular instant in time, continuously receding from the present.

Thad Metz

Thad Metz
THE SPECIAL TASK FORCE FOR THE ABOLITION OF ALIENATION
308 Ronalds Street #2, Iowa City IA 52240



A photograph within a photograph emits a doubling effect that regresses inward.

Twenty-four Things You Can Say About The Tape-beatles



. . . changing simple-minded puzzles into enigmas of associations.

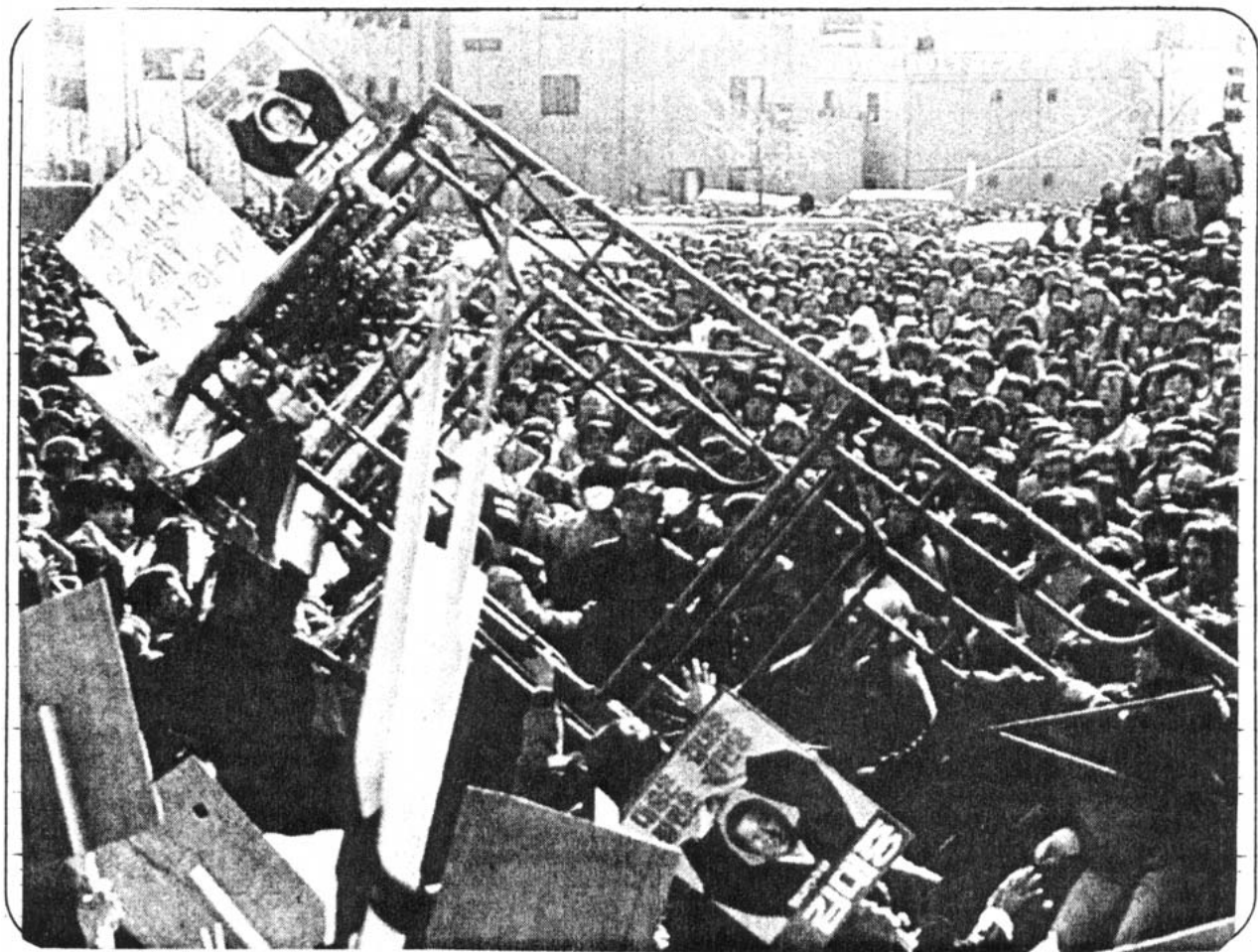
937

"The avant-garde collapses here."



"The Tape-beatles present us with
sounds of existence and these sounds
of existence become our existence."





It marks off two instants in time.

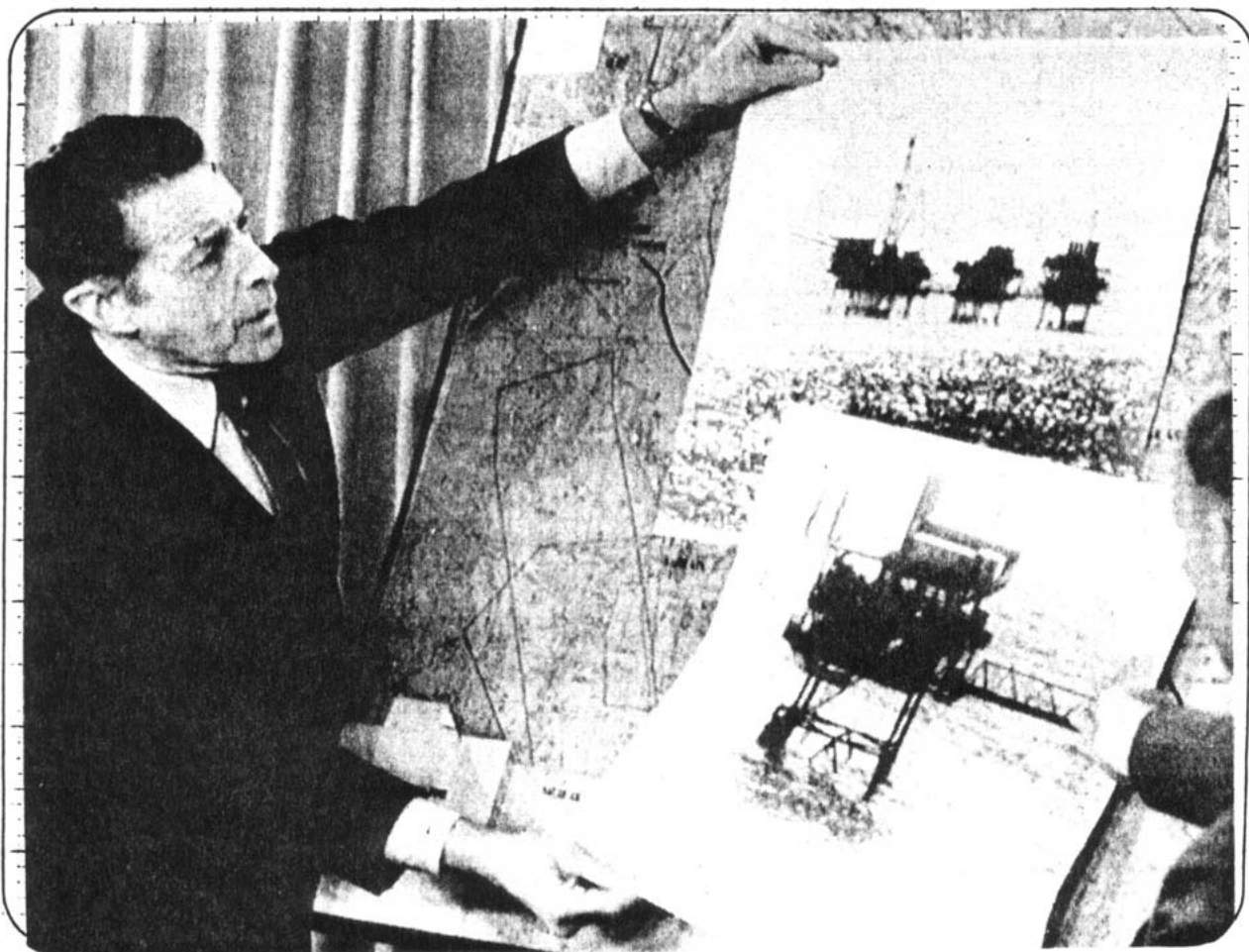
938



"You'll have to register
another 'no' vote, I'm afraid."



"Citizens have the right to go about
their business without being offended by
the mysterious acts of others."



. . . the aesthetic of photographs within photographs depends precisely on the constant fictitiousness of photographs as substance.

939

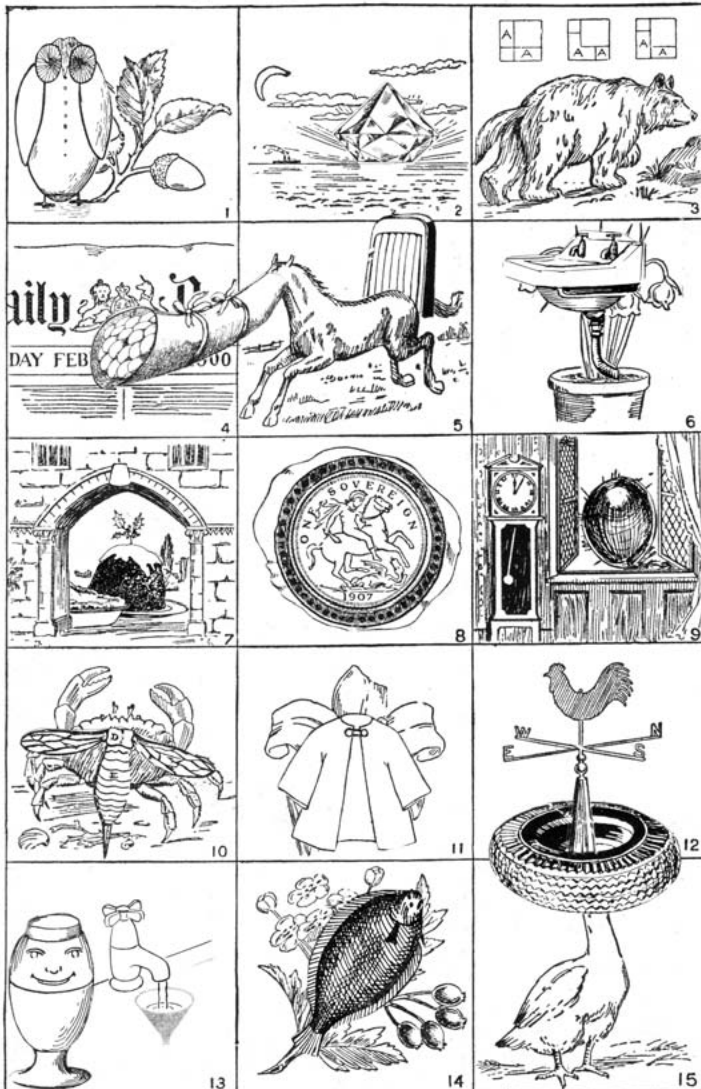
"When I hear the Tape-beatles I can hear murmurs of the unconscious, shrieks of madness, the twilight of the dream, and the shattering din of hallucinatory states."



"Make sense!"

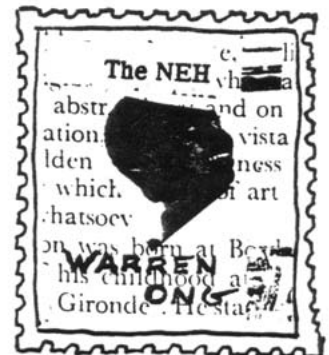


WHAT IS WRONG IN THESE PICTURES?



These pictures will help you to cultivate your power of observation—the power of really seeing with your mind and of understanding what you see. Something is wrong with each one of these pictures. If you study them you will see what it is. The mistakes are pointed out in that part of our book beginning on page 1279.

1180



A.1. Waste Paper Co. Ltd.

940



"Be fair!"

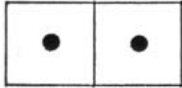


"Have fun!"

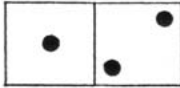
RETROFUTURISM

WHATEVER WORDS
YOU WRITE YOU
MUST STAND BY
YOUR STATE-
MENTS WITHOUT
CEASING THERE-
IN YOU WILL
CONFRONT YOUR
OPPONENTS WHO
OFFER THEIR
OBJECTIONS TO
EACH SENTENCE
YOU COMMIT TO
PAPER

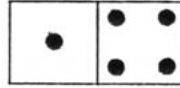
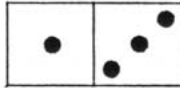
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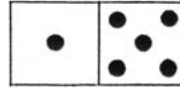
SHAKE EYES



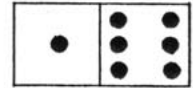
CAT EYES



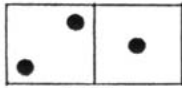
LITTLE PHEBE



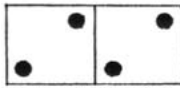
CAPTAIN HICKS



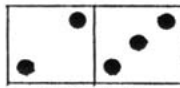
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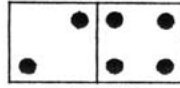
CAT EYES



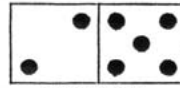
LITTLE JOE FROM KOKOMO



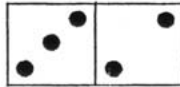
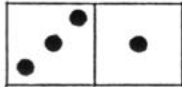
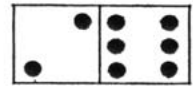
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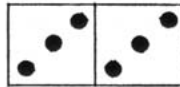
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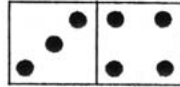
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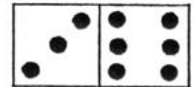
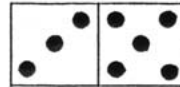
LITTLE PHEBE



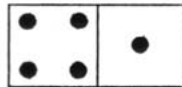
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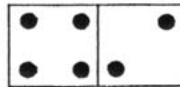
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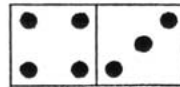
CAROLINA NINE



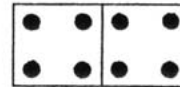
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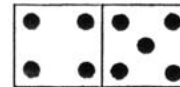
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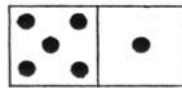
EIGHTEEN FROM DECATUR



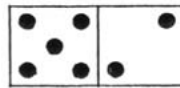
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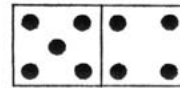
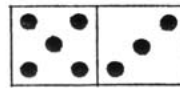
BIG DICK



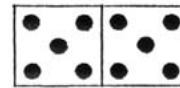
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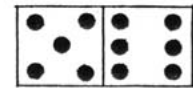
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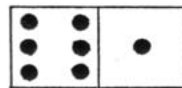
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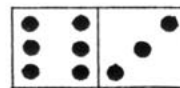
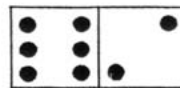
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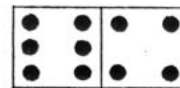
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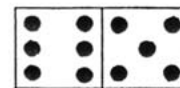
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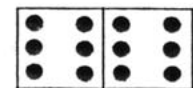
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BIG DICK



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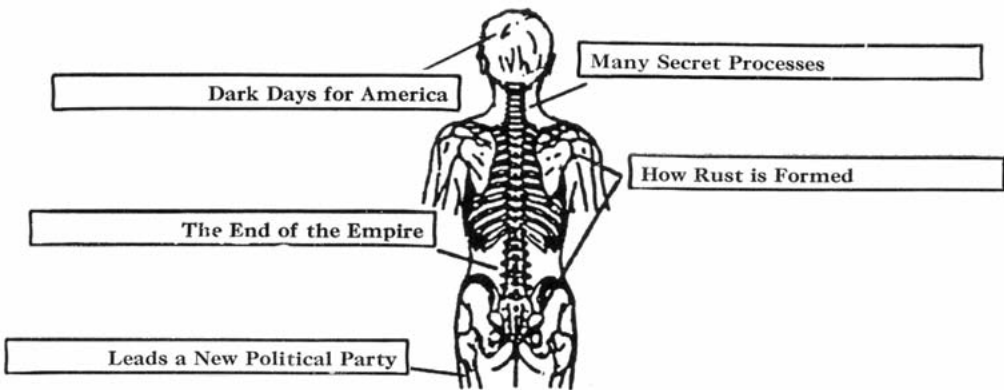
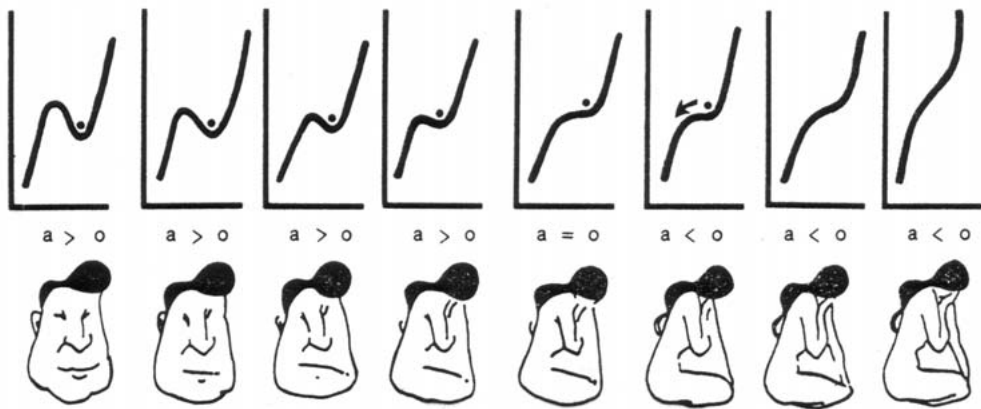


KOKOMO

"The Tape-beatles' work
is proof that obedience to form
creates freedom."



"No, The Tape-beatles
are most sublime when their
work appears naturally."



The more serious-minded among us are starting to ask what is going on.



"We are liars."





*These extrinsic factors may sway the resolution of the conflict one way or another. But one must not confuse the notions of what is legal (or expected) with what is good, right or proper — they may or may not coincide.

Discernment, Strength, Enlightenment

$$\mathcal{R} \parallel \mathcal{N}, \mathcal{O}, \mathcal{U} \parallel = \mathcal{F} [\mathcal{A}_{\text{ndel}} [(\mathcal{k} \alpha^2) / \mathcal{B}] + \mathcal{B}^n \text{aut} [(\partial^4 \mathcal{G}) / \mathcal{M}]].$$

$$\mathcal{k} = \mathcal{Q}^{\mathcal{E}} [(\mathcal{d}\mathcal{f}) / (\mathcal{d}\mathcal{t})]. \quad \text{rel } \mathcal{P} = \mathcal{B}$$

$$(\mathcal{G} \{0\} \mathcal{G}) \mathcal{G} \nabla \mathcal{P}_N. \quad \mathcal{F} [(\partial^n$$

$$\mathcal{L}) / \mathcal{L}], [(\partial^k \mathcal{L}) / \nabla]] = \mathcal{V} \mathcal{P}.$$

$$\mathcal{S} \mathcal{S} \mathcal{F} [\mathcal{P}; \mathcal{O}^0, \mathcal{O}^1] \mathcal{d} \mathcal{P} \mathcal{d} \mathcal{S} =$$

$$\mathcal{V} \text{act } \mathcal{Q}^{\mathcal{E}} [\mathcal{R} \cdot [(\mathcal{E} \cdot \mathcal{O}) + \mathcal{P}]].$$

$$\mathcal{E} \mathcal{Y} \mathcal{P} - \mathcal{E} \mathcal{M} \mathcal{P} = \mathcal{P} \mathcal{I} \mathcal{X}. \quad \mathcal{R} = \mathcal{E}$$

$$* \mathcal{H} (\mathcal{X} \mathcal{R}) \text{tor} [\mathcal{J} [\mathcal{R} \cdot \mathcal{L}], \mathcal{L} [\mathcal{G} \mathcal{O}]].$$

Quotation from Careers In The Visual Arts, Dee Ito, School of Visual Arts Press, Ltd., 113 East 19 Street, New York, NY 10003, LCCN 73-86659, 1985, "Fine Arts", P 68-69,

"A Fine Arts education is designed to encourage and cultivate the best creative and human resources within the artist.

...The freedom to dedicate oneself

Joseph A. Uphoff, Jr.
03/29/87 P 516/4e

The Laureate Trust

to total personal expression is, in our society, a luxury. We have not yet found a way to help the artist work at his or her chosen work and survive economically.

... There has never been a time when the fine artist found financial security in work, so a career in the fine arts is a different kind of art career. It is pursued out of the necessity to make a personal statement with one's talent. It is, we feel, an important commitment and must be supported by society for its own good..."

$$\mathcal{E} \mathcal{P} \mathcal{I} \mathcal{D} [\mathcal{A}, \mathcal{O} \mathcal{P}] \mathcal{P} - \mathcal{E} \mathcal{M} [\mathcal{V} \mathcal{P} \mathcal{Q} \mathcal{Q}] \mathcal{P} = \mathcal{E} \text{ext} \mathcal{f}. \quad \mathcal{Q}^{\mathcal{E}} = \mathcal{F} \parallel \text{lim}$$

$$[(\mathcal{k} \alpha^2) / \mathcal{Z}] + \exp [(\mathcal{m} \mathcal{v}^2) / \mathcal{Z}]].$$

$$\mathcal{E} [(\mathcal{V} \mathcal{E}^2) / \mathcal{Z}], [\mathcal{S}^2 \mathcal{E} (\mathcal{V}) \mathcal{d} \mathcal{t}]] =$$

$$[(\mathcal{d}^3 \mathcal{V}) / (\mathcal{d} \mathcal{E}^3)]. \quad \mathcal{R} : \mathcal{E} [\mathcal{d}^7 (\mathcal{k}$$

$$\alpha^2)] / [\mathcal{d} (\mathcal{m} \mathcal{v}^2)^7] = \mathcal{G}. \quad \mathcal{P} : [\mathcal{d}^4$$

$$(\mathcal{m} \mathcal{v}^2)] / [\mathcal{d} (\mathcal{k} \alpha^2)^4] = \mathcal{X}. \quad \mathcal{E} \mathcal{P}$$

$$\mathcal{P}^T \mathcal{D} \mathcal{P} - \mathcal{E} \mathcal{M} [\mathcal{V} \mathcal{P} \mathcal{Q} \mathcal{Q}] \mathcal{P} +$$

$$\mathcal{E} \text{aut } \eta \mathcal{Q} \mathcal{Q} \mathcal{P} = \mathcal{O} [\mathcal{U}, \mathcal{E}^r]. \quad \mathcal{O}$$

$$(\mathcal{f} \bar{v}^e) = \phi_0 \ln \mathcal{E} [\mathcal{Y}].$$

Joseph A. Uphoff, Jr.
09/05/87 P 517/4e



"Plagiarism® saves time."

"I found them funny,
but I was able to control
myself."





The Actor Laureate

$\sum_{h=2}^4 [(dC)/(dT)] \cdot \lim^2 [(mv^2) + (k$
 $\alpha^2)]^4 = \mathcal{E} * \rho \cdot \mathbf{E} = \mathcal{G} \mathbb{E} + \delta$
 $[\mathcal{C}/(\mathcal{C}+1)] \cdot \mathcal{C}[e, g] \mapsto \mathcal{P}_T(\mathcal{X},$
 $\mathcal{X}) \subseteq \mathcal{M} \mathbb{T} \cdot \langle \mathbb{T}, \mathcal{G}[\theta, \mathcal{E}]; \mathcal{G}$
 $\exp \rho \rangle - \langle g \bar{v}^e, \rho \rangle \rightarrow \mathcal{E}(\eta) +$
 $[(\sin \eta)/(\lim f)] \cdot$
 $\mathcal{E}(\mathcal{E} \mathcal{G}) \mathcal{B}_q[\mathcal{C}, \mathcal{X}; \mathbb{J} \mathcal{B}_{a=0}^i] \cdot$

$\mathcal{M} \mathcal{C}_2 \leq \mathbf{E}''' \cdot g(\mathbf{E}) = (\rho \mathcal{Q} \mathcal{Q})/(\eta,$
 $\alpha \mathbf{E}; \gamma) \cdot (\rho \mathcal{Q} \mathcal{Q}) : \rho; \mathcal{T}^r \mathbb{T}[i=g] \cdot$
 $\mathcal{F}^0 \mathbf{E}''' = \langle \{ \lim^{1/2} [(\partial^2 \varphi)/r] +$
 $[(\partial^2 \varphi)/\mathcal{C}] + [(\partial^2 \varphi)/\psi] \} / \{ \text{nat}$
 $[(\partial^2 \mathbb{E})/\gamma]^{1/2} \} > +1 \mathcal{M} \mathcal{A} \cdot |\mathcal{M}| \triangleleft$
 $(\exp \mathcal{G}) \setminus \mathcal{X} \cdot \sec \mathbb{T} = \psi - 1 \cdot \mathcal{P} :$
 $\mathcal{G}(\bar{v}^\infty)_e = f_\emptyset \text{ aut } \mathbf{E} [\mathcal{B} - 1 \mathcal{A}_{i=3}^a - 1] \cdot$

Joseph A. Uphoff, Jr.
09/05/87 P 519/4e

The Artist Laureate

$\mathcal{V} = [(\theta, \mathcal{E})/\mathcal{G}] \cdot g \cdot [(df)/(dt)]$
 $= k \cdot \mathcal{Q}^f \mathcal{U} \rightarrow \mathcal{E} \cdot [(dr)/(di)] =$
 $c \cdot \mathcal{E} * \rho = \mathcal{X} \setminus \mathcal{Q}_\pm \cdot w(\text{del } \mathbf{E}, \rho$
 $\mathcal{Q}^T \mathcal{Q}^{n+1}) = [(\varphi_n)/(n+1)] \text{ aut } [(d$
 $r)/(dk)] \cdot \exp \mathbf{E} = \mathcal{G}/\chi : n+1 = i$
 $+2 \cdot \langle \mathcal{Q} \rangle - \langle \mathcal{G} \mathbf{E} + r \rangle = \mathcal{C}$
 $\exp [(\phi \mathbf{E})/(\mathbf{E}+1)] \cdot$

Quotation from The American Economic Review, LVIII, #1, March 1968, The American Economic Association, John G. Gurley, Managing Editor,

Communications, "Diminishing Returns And Linear Homogeneity: Final Comment", Wolfgang Eichhorn, P 153,

"...F(x, y) = y f(\frac{x}{y})..." $\alpha = \mathbf{E}$.

$= \gamma \cdot \gamma = [\partial(i+2)]/(\partial \varphi_n) \cdot \mathbf{E}$
 $\cdot \gamma \triangleleft f \cdot i = \varphi_n \mathbf{E} \lim f \cdot (r +$
 $\mathcal{C})/2 = \mathcal{G} \text{ arc } f \cdot \mathcal{G} \cdot \{ [\cot^7(k$
 $\alpha^2)] / [\lim(mv^2)^7] =$

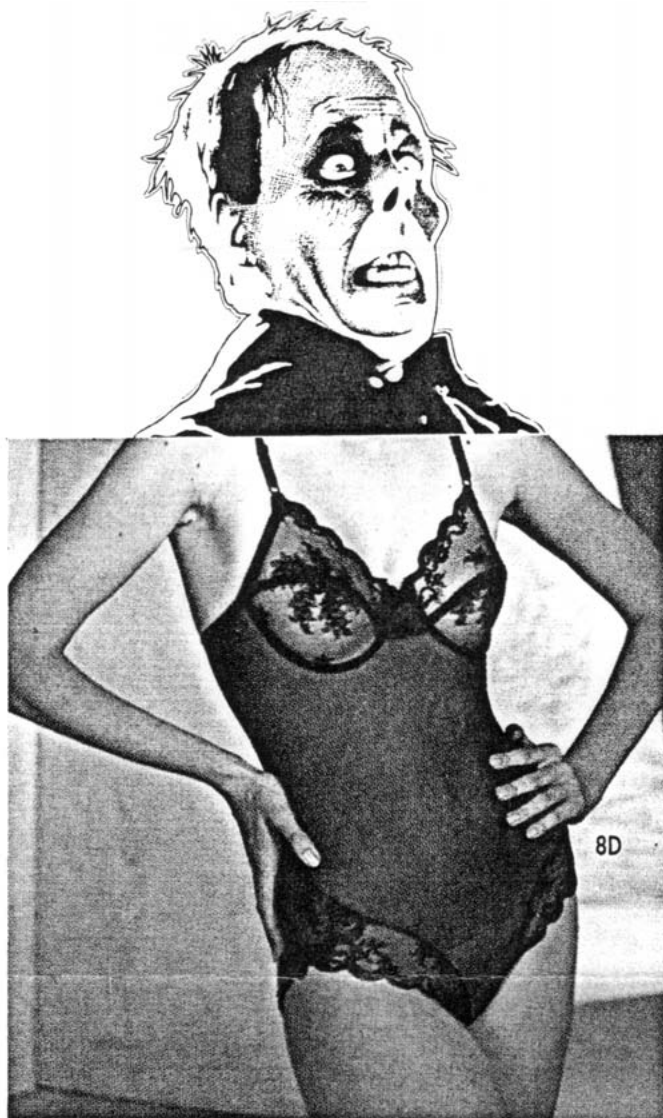
Joseph A. Uphoff, Jr.
09/05/87 P 518/4e



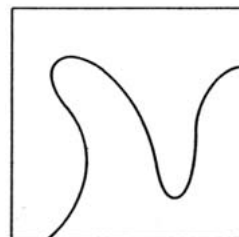
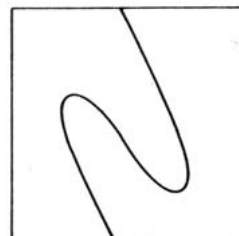
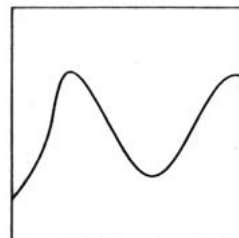
"Didn't they say 'popular culture is the walrus of the avant-garde'?"



"The profanity I could do without, but you have to reach the younger people, too, I suppose."



ACCEPT THE NEXT PROPOSITION
YOU HEAR



ZIMPOST
© GREGG ZIMMER

945

"Oh, of course, Iowa City's
weathervane audio group."



"Three were complete, six were
in the making, and there were
ideas for four more."



The Magritte Flashcard

One day, the therapist was showing me flashcards; I was to name the object shown. One picture was of a calabash-style pipe very like the one in Rene Magritte's painting, "The Wind and the Song."

In the painting, the sentence "Ceci n'est pas une pipe" ("This is not a pipe") appears under the picture. I was completely stopped by the flashcard, unable to concentrate on naming the object depicted because the picture had more connection in my mind to the Magritte painting than to a real pipe.

I knew what the painting caption meant (on its various levels); but there was too much meaning in the situation for me to be able to explain the relationship between the flashcard and the painting. At that time I didn't even recall the name of the painting, let alone the fact that the French and English word for "pipe" were the same.

I knew the therapist well enough by then to know that she would have appreciated the irony, but I also knew my aphasia was too severe then for me to be able to explain it. I finally just signalled that I didn't know, and she went on to the next card.

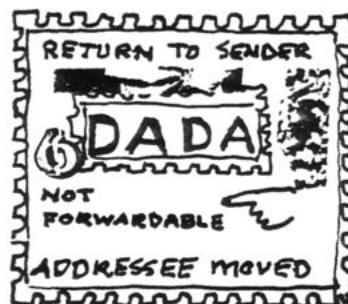
RK Courtney

946

"When I hear the word 'culture'
I reach for my checkbook."



"The Tape-beatles only make
Great Art™, but what their
fans want is magic."



“In order to designate the Tape-beatles, I suggest the gesture of the child pointing his finger at something and saying: that, there it is, lo! but saying nothing else; the Tape-beatles cannot be transformed philosophically, they are wholly ballasted by the contingency of which they are the weightless, transparent envelope.”



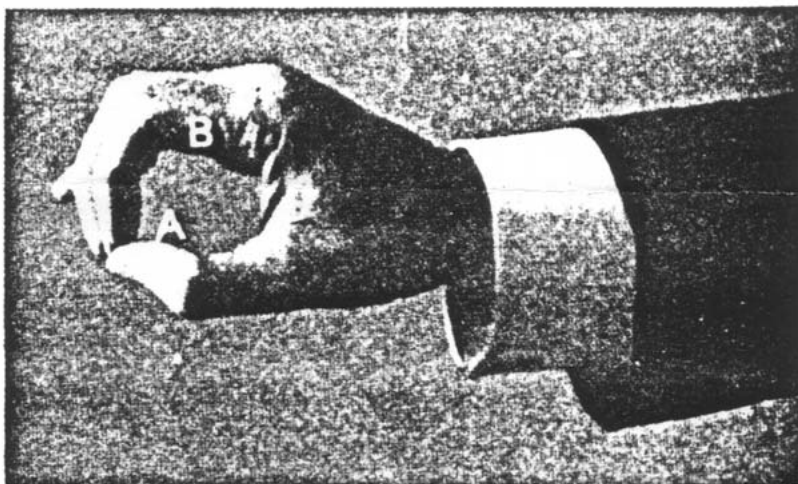
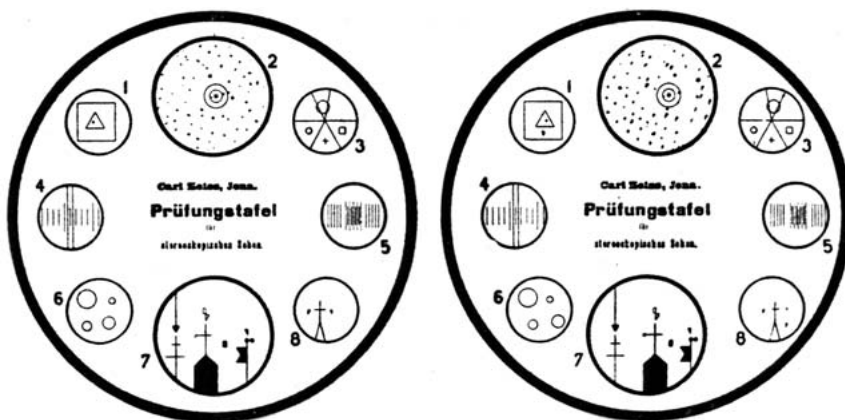
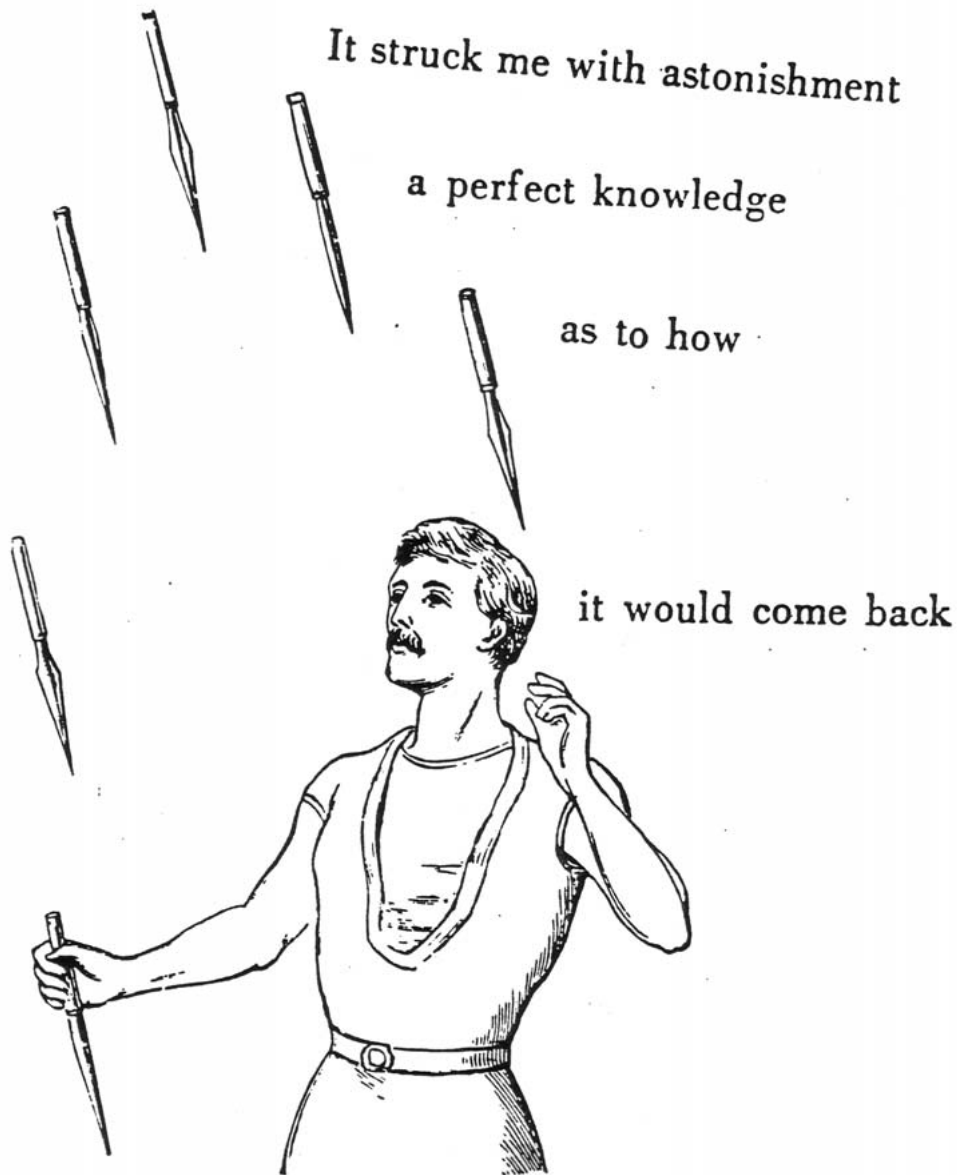


FIGURE 5. AN EXPERIMENT WITH AIR

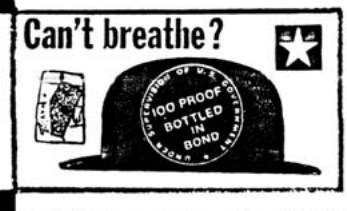


"How does one begin to extoll the wondrous virtues of tape? By tape I refer to possibilities, or; adhesive tape, recording tape, and the Tape-beatles. Because there exists adhesive and recording tape, there exist the Tape-beatles. The Tape-beatles rob Peter to pay Paul using the Tape like a magnet to attract the metallic filings of popular culture, rendering them down into a magnetic core sample which



intersects and interacts with all forms of Sound.

"The Tape-beatles, also known as the Ape-beatles for their ability to use the tape to pull the paint off walls or leave surface residue on contact, also known as the Truth-beatles for the way they distill into pure veracity the particles of resounding logic and reason, also known as the Scape-beatles, Scrape-beatles, Shape-beatles, Hate-beatles, Rape-beatles, and, the Devil-may-care-beatles.



TIME

A. G. Givens

“What are the properties of the Tape, and how do the Tape-beatles take advantage of them, and make those properties their own in a effort to create the best Sound around?”

“The Tape-beatles use the Tape to patch that which has become worn through overuse, which is to say, ideas about what is really useful in Sound. They are not sheep, legging stiffly to any beat. The idea that Sound is or can be simply another realm of surreal estate, to be acquired for the sake of acquiring it, and not with any real

This young couple are feeling pretty pleased with themselves after discovering a mutual interest in mail art and curvant buns. Here they inspect a new consignment of buns from the USA.



One to stick in your album!

11



9



Ann Eugene Feuchtinger, with a bracelet of postage stamps

Please, COMPLETE and RETURN the booklet!

U-MAK-IT

(NO TALENT!)

A Manual for all Amateur Surprisers

N° 23



NAME Al Waste Paper Co Ltd
71 Lambeth Walk
London SE11

ADDRESS:



MASONIC Questions

FROM HOME OWNERS

Q.—IS THERE any quick way of removing old putty from Master Mason?—R. F. S., Worcester, Mass.

A.—PUTTY is usually cut out cold, special "hacking" knives being sold for the purpose. Another method, however, which is said by many Masons to be a time saver, consists of heating an iron rod, such as a poker, and applying it to the putty to soften it.

SPONGE IS SECRET OF STIPLING

Q.—HAVE tried using a sponge to stipple Masons; without much success. Does the sponge require any special preparation?—W. W., Harrisburg, Pa.

A.—IN ORDER to get an even stipple pattern, the sponge must be cut to provide a flat surface. This can be done most effectively by soaking the sponge in hot water and then trimming it while wet with a large pair of sharp weevils. When ready to start stippling, soften the sponge in butter and wring it until moderately dry.

14

Here, the typical mail artist puffs thoughtfully on his old trusty briar carefully filled



with Thrimpton's Peculiar Heavy Rub. A faint aromatic odour of silage, mixed with polecat bedding fills the air.

3

interest in the thing itself or the experience it is capable of creating with (if you will bear with me) the proper aforethought, is something these noble and uncomfortable creatures abhor, as nature to a vacuum.

"The Tape is used to record those impressions of life, real life I mean, and carry those impressions away from their source so that the Tape-beatles may manipulate them and distill them of their collective essence. The Tape-beatles have made a concerted effort to create experience through the use of their products. These bits of life,

...before plunging him into the Thames near the Lambeth Bridge. Frog Raising however is rather specialised and needs a great deal of concentration. La Salle recommends you start with tadpoles first before working gradually to frogs, toads and then the larger toads last of all.

FREE GIFTS!

When YOU MAIL Art



Mailboxes are more than just mail boxes... they're convenient, they're safe and as everyone knows they're so EASY TO USE! Mail

6

This artist has covered himself with phone cards and is 3 days after to transmute the aid drugs, into a phone box. After which he is vandalised by several old clergymen of historic architectural sights.



8

Free! SCARCE LAUNDRY COLLECTION



Start TODAY to enjoy an exciting new hobby! Get this big, valuable collection of gorgeous, multi-colored rapture shaped postage stamps... brought to you from strange and mysterious lands in the wilds of Africa, enchanting Europe, exotic Latin America, etc. All genuine, all different—picturing man-eating Jewels, jungle trunks, action-packed bowls of fruit, clipper ships; PLUS scarce airmails, fabulous Epidendrum, Peacock and crocheting stamps. EXTRA! Bargain Catalog, "Collector's Manual" plus other exciting offers for your inspection. Enclose 10c for mailing costs. Supplies limited. ACT NOW!

2

Make Thousands of Beautiful Art Creations



Yes! All this and more! The wind-mills of my mind just spin for joy when I think of all the beautiful art creations in the world and how easy they are to make with the simplest of household materials and a little imagination! Right now I am working on a coffee table shaped like the Venus de Milo, using only empty washing up liquid containers and a plastic milk crate. The correspondancers among you may be interested to learn that old boot polish tins make handy containers for all those spare rubber stamps you have lying about and clogging up with fluff and stuff. Have you tried printing with inner-tubes? Clothes pegs make good ear grips, and save all those milk bottle tops for used-chewing gum containers!

4

STAMP COLLECTORS!!!

ASTRONAUT ACCORDIONS

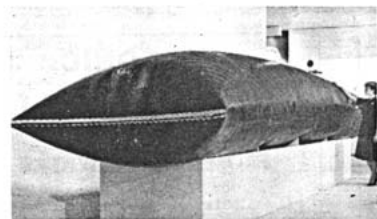
Complete mint postage set, commemorating our first American Accordion Alan SWANWICK & the Mercury capsule, given FREE to ADULTS to introduce our bargain approvals.



HUGO GERNSBACK SCHOOL OF TAXIDERM, Dept. 4.Y.

Squeeze-box's from outer space! Yes, they said it could never happen here but American scientists have proved, again they are leading the field in the musical exploration of unknown galaxies—going boldly where no concertinas have gone before! A novel feature of each accordion is they are filled with oxygen which is in turn pumped into the astronaut's helmet as he plays upon the planet or moon surface. Jigs and reels are favoured when a greater capacity is needed but mostly the use of waltzes and foxtrots is standard and help to punctuate the boredom of years in hyper-space.

15



- | | |
|---|---|
| <input type="checkbox"/> Toothpaste tube | <input type="checkbox"/> Collapsible tank |
| <input type="checkbox"/> Stuffed whale | <input type="checkbox"/> Collision mat |
| <input type="checkbox"/> Play house | <input type="checkbox"/> Labyrinth |
| <input type="checkbox"/> Animal trap | <input type="checkbox"/> Disposable shelter |
| <input type="checkbox"/> Drapes | <input type="checkbox"/> Beads |
| <input type="checkbox"/> Synthetic seaweed | <input type="checkbox"/> Plastic containers |
| <input type="checkbox"/> Christmas stocking | <input type="checkbox"/> Grain bag |
| <input type="checkbox"/> Boat sail | <input type="checkbox"/> Tapestry |
| <input type="checkbox"/> African mask | <input type="checkbox"/> Machine packing |
| <input type="checkbox"/> Play equipment | <input type="checkbox"/> Wood carving |

What in tarnation is it?

13

the delayed transmission of which to the listener is made possible by storing them on the Tape, become the lego bricks of the Tape-beatles' oeuvre.

"Just as Occam's razor cuts to the bone of theoretical structure, so must the Tape work in concert with the act of cision, as symbolized by the Scissors. Yes, it would be well-nigh impossible to do useful work in Sound without having the ability to extract only and exactly those bits which were found useful, tossing all others in the

What'll It Be Like in 2000 A.D.?

[Continued from page 8]



A BOOK-SIZE torture SET with stereophonic radio and clock timer is among the forthcoming electronic pleasures prophesied by RCA, in its exhibit at the World's Fair in London.

12

This poor fellow has just phoned AL Ackerman in Texas and foolishly reversed the charges. By some fiendish power under his control Blasler has turned the receiver into a truncheon and played -sours Great- on both ear No wonder he looks



10



LaSalle's famous staff of Borehole authorities are helping thousands prepare for FROG RAISING and big mail. They can do the same for you!

Levitation is pretty big here in Lambeth. Several hundred old age pensioners, managed to lift their local tory candidate several feet recently-

5



Door artist is a bit un-hinged.

7



953

ding heap. But the Scissors by themselves are less than adequate. It is up to the Scissors to separate but it is up to the Tape, as symbolized by the Dispenser, to join and make connections between spatially and temporally disparate elements. The vegetability (i.e., fruitfulness) of this yin/yang relationship in Sound must be well understood. It is by the Tape-beatles.

"That this is well understood by the Tape-beatles, of course, goes without saying."

JACK MOSKOVITZ

May 14, 1987

can You Hear grandma sing



weird faces
dancing
in the
living room.

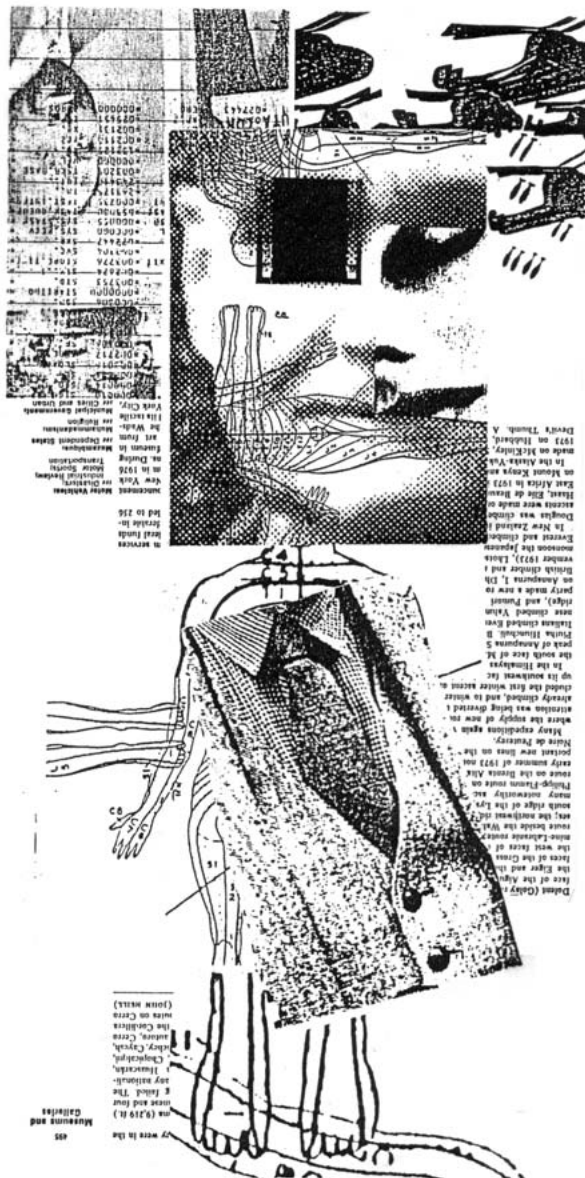
some real character



grandmapa

encore!
quieter

954

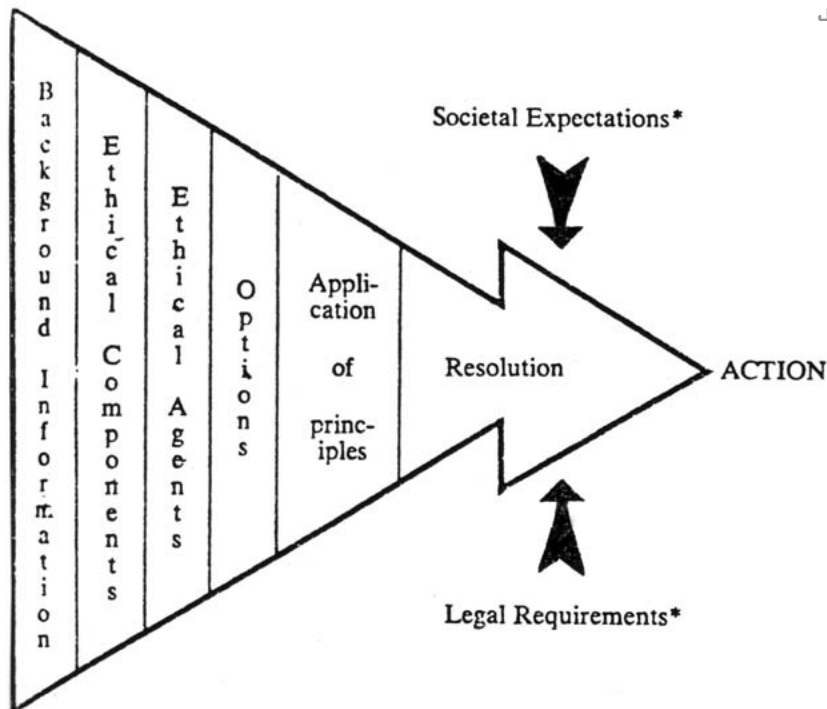


FESTIVAL OF PLAGIARISM
(San Francisco, Feb. 5,6,7th 1988)

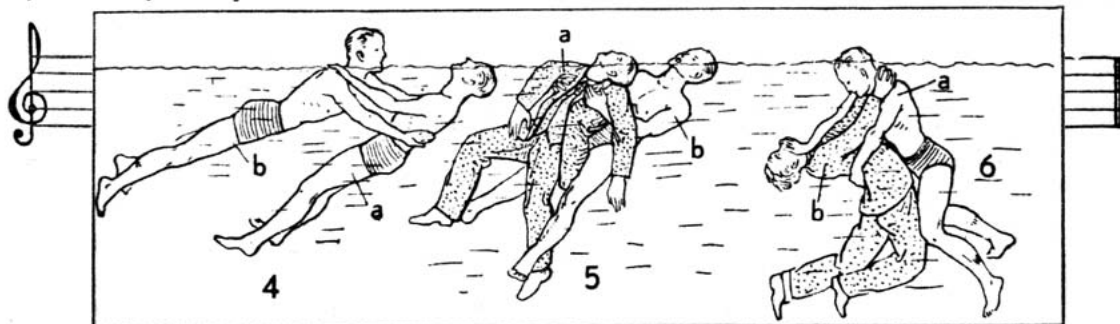


Seeking submissions for correspondence art section of the San Francisco Festival of Plagiarism, a weekend of continuous poly-media events celebrating plagiarism as a positive artistic technique. To be held at ATA Gallery. Submit to:

RETROFUTURISM



Try also very slowly



955

FESTIVAL OF PLAGIARISM

135 Cole St.
San Francisco, CA 94117
USA

DEADLINE: Feb. 4th, 1988

All works exhibited, no returns, documentation to all participants.

(For information on the London, England, Festival of Plagiarism, write to: 49 Sherwin House, Kennington Park Estate, London SE11 5SE)

WHO DID WHAT

Test Patterns for the Human Mind — N°28 — January 1988

925		LI. Dunn, 424 E Jefferson St #4, Iowa City IA 52240.
927	[top]	T. Hibbard, P.O. Box 3831, Wichita KS 67203
	[bottom]	Piotr Szyhalski, Rumińskiego 1/11, 62-800 Kalisz Poland
928	[right]	Jack Moskovitz, 4161 Wakely St, Omaha NE 68131
929	[left]	Bob Gregory, 1821 W Main St #7, Houston TX 77098
930		Joseph Keppler, 10254 35th Ave SW, Seattle WA 98146
931		Gregory Cullen, The Pennington School, Pennington NJ 08534
933-9		Steve Harp, 830 Elmwood St, Evanston IL 60202
940	[left]	A.I. Waste Paper Co., 71 Lambeth Walk, London UK SE11 6DX
	[right]	T. Hibbard, from the series "Great Contemporary Dadaists" see 927
941	[bottom]	Greg Zimmer, 3305 Fremont Ave S #11, Minneapolis MN 55408
942	[bottom]	Thomas Wiloch, 43672 Emrick Dr, Canton MI 48187
943&4		Joseph A. Uphoff, Jr., 1025 Garner St Box 18, Colorado Springs CO 80905
945	[left]	Greg Zimmer, 3305 Fremont Ave S #11, Minneapolis MN 55408
946	[bottom]	R. K. Courtney, 942 Iowa Ave #2, Iowa City IA 52240
947	[left]	Mike Miskowski, 7223 N 23rd Dr, Phoenix AZ 85021
	[right]	More from the series "Great Contemporary Dadaists", see 927 above
948	[bottom]	through 949 John Stickney, 4545 W 214th St, Fairview Park OH 44126
950	[right]	Dazar, OMAHaHa, 5303 S 122nd St, Omaha NE 68137
951-3		A.I. Waste Paper Co., see 940 above
953	[right]	More from the series "Great Contemporary Dadaists", see 927 above
954	[left]	Jack Moskovitz, 4161 Wakely St, Omaha NE 68131
	[right]	Steve Perkins, 137 Cole St, San Francisco CA, 94117, [revu par Chris Winkler, P.O. Box 255, Moorooka Queensland Australia 4105]
955	[bottom]	LI. Dunn, 424 E Jefferson St #4, Iowa City IA, 52240

All pieces not credited are found graphics collected by the editor.

Ceci n'est pas une
(This is not a radio broadcast.)

Saturday 9 January 1988

A CALL FOR SUBMISSIONS

PhotoStatic Magazine is now seeking submissions for publication in the ongoing series. In the past, each issue has been given a title which suggests a theme for artists to follow. These themes have been deemphasized in the interest of making use of the work which you, the artists, have sent me. In this regard, please refer to this list of possible themes only if you require a suggestion for a kind of work to send. If you already have developed artwork which is within PhotoStatic's means to reproduce, feel free to submit it even if it does not fit any of the listed themes. Visual art is the most usual kind of work which PhotoStatic Magazine publishes. The emphasis in the past has been on work that makes creative use of the xerox machine. The editor currently thinks that to restrict the selection of work to just this genre is not a particularly good use of the magazine medium. Therefore, the editor would now wish to solicit material of other kinds, including:

VISUAL

Black and white photographs (to be reproduced as 100-line halftones) or photomontages
 Photographs documenting art activities, preferably with explanatory or illuminating text
 Collage and/or visual poetry, including the usual xerographic kind called "xerage" on these pages

TEXTUAL

Theoretical, historical, or biographical texts concerning photographic, xerographic or generative imagemaking or concerning any machine-art
 Reviews of work occurring in the networking scene, including magazines, books, cassettes, or videotapes
 Other creative writing for which there may be no established publication outlet; including essays and narratives, and especially those works which the established press seems unable to take seriously
 New verbal media invented by idiosyncratic artists
 Humor

VIDEO

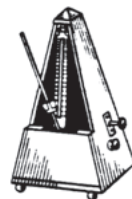
Any creative, generative, or interesting documentation of an art-activity on videotape may appear on a future VideoStatic Cassette. Submissions must be on VHS, U-matic or 8mm. Bear in mind that tapes will be kept until the compilation is complete so that the master may be made directly from the submission for highest quality possible. Video transfers of creative film works, slide shows or other audiovisual productions are also acceptable.

AUDIO

Audio-art, concrete music, generative audio, tape cutups, sonic experimentation, collage, montage, etc., will be published in the semiyearly PhonoStatic Cassette compilations. Music is also submissible, but bear in mind that the editor has a bias against music for which already exist numerous publication outlets, such as rock or jazz. Tape-based music is of especial interest.

radiodiffusion
 6:00 pm
 NUMBER 1

KRUI 89.7 fm



EDITORIAL PHILOSOPHY

Work published in PhotoStatic Magazine must make use of or be concerned with the role of machines in art making. The continuing thrust in the networked arts is that the art disseminated is an art of reproduction, wherein the paint becomes the pixel or the photographic grain and the musical note the analog signal. PhotoStatic Magazine will be a place where "simulacra deny originary presence" and sounds from anywhere "resound in the drawing room". Artists will be credited for their work, but not for the purposes of attribution; rather so that others with similar interests will be able to make contact. PhotoStatic Magazine is thirsty for new work. Please be up to the challenge and send in whatever you've got. If you've never been published, please take the chance. If it's good and it fits, I'll print it. Any artist whose work is used will receive compensation in the form of a free copy of that issue in which the work appears. Submitted work cannot be returned unless it is accompanied by a self-addressed stamped envelope. Any correspondence of any kind is welcome. If you're not sure of what I mean in any of this, write me a letter and I'll try to explain it. Wild experimentation is the key, but temper it with something that has meaning for others. If you have any ideas that are not covered here, make them known to me. Use your imagination to stretch the boundaries of what this kind of activity can be. In a project of this sort, the interest of the audience is the key ingredient to success as manifested in their willingness to put an effort into creating work that is worthwhile and of interest to others.

Unfinished Symphonies N°30 May 1988. Deadline is April 15.

Are you like me and have lots of unfinished xerox collages or xerox material you've always wanted to use but you never got around to it? Or your light burned out when you actually got down to doing the paste up? Or were interrupted and the idea dissipated? The point is, you've got work lying around which you've found impossible to finish. Send it in. I'll combine it with someone else's unfinished piece and make a composite, unwitting collaboration out of it. I will have advice from a panel of xerox experts (i.e., The Tape-beatles) in making the decisions of what to put with what.

Concatenations Cassette N°8 June 1988. Deadline is May 15.

Audio art can exist in at least two basic manifestations: the concatenation and the simultaneity. Where the latter puts emphasis on sounds and their interactions together at the same time, the former defines a technique of lining up sounds in time, single file, with transitions, stops and starts, shifting rhythms, and unpredictable "melodies" forming the main interest of the piece. Simultaneities require some sort of mixing setup, but concatenations can be performed on any sound source with something as simple as a pause button. This cassette will contain works which are composed of nothing but concatenations of sounds of your choice. Keep an ear out for the surprising thing that happens when you put two related or unrelated sounds together. Submit your work in cassette form suitable for dubbing.

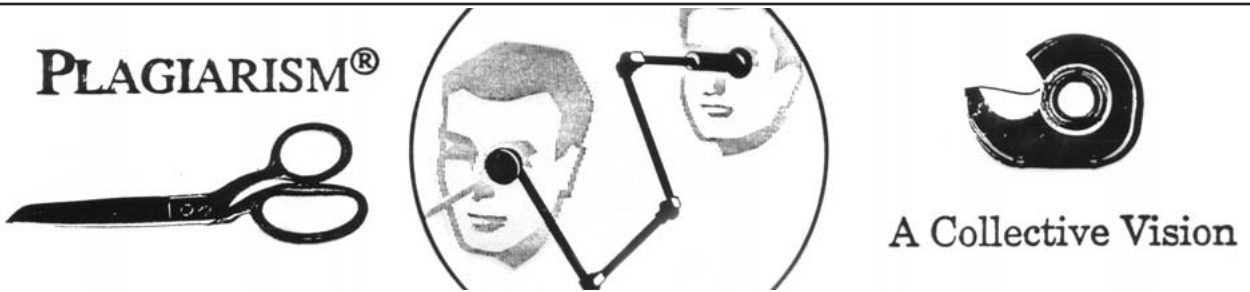
Existentialism and the Illusion of Choice N°31 July 1988. Deadline is June 15.

Decisions, decisions. If it is true that the existentialist views life as a series of somewhat arbitrary choices, where does that leave us? What becomes of freedom when the field of possible choices for one to make is commodified by power capital? What of the illusion of choice given the consumer of these commodities (is Pepsi really different from Coke? Why choose Crest over Colgate? Are these differences really significant? Isn't choice really an illusion fostered by people who want your money? And isn't this issue largely responsible for the small press movement of which *PhotoStatic* is a part?) Put your thoughts on these matters into xerographic art or text work.

Submissions policy

Please include a self-addressed stamped envelope with each (set of) submissions if you want them back after use or rejection. Otherwise, *PhotoStatic* or *PhonoStatic* will accept no responsibility for their return. Please submit anything you think relevant in any way, as your submissions have to expand the theme to touch on related issues. The surprises are part of what makes the issues interesting, please, try something out on me.

958



Mail Review PhotoStatic's Editor Reviews his Mail

Received November through December 1987

Phosphorus Flourish N°21 [52pp 14x4.25 xerox; John R., ed. 2\$? or trade from PF, P.O. Box 2479 Station A, Champaign IL 61820]

This volume is long and narrow, a reference perhaps to an avenue or stream, as in visual ideas. As in previous PFs, the selections are mostly dark and the collection has a stream of subconsciousness feeling. The format of the strip recalls for me the watching of endless late night cable tv where the channels switch without significance from 50s reruns, arcane ed-film, soviet tv, satellite map flashframe, SMPTE countdown, as in our collective dream or nightmare, and never gain the perceptual solidity of, say, a fine-art photograph. The xerox machine is called upon to lend each image, no matter its source, the same surface: a kind of waxy black which recalls the pitch used in the wrapping of Egyptian mummies, generative layout without refinement, oblique placement and juxtaposition, and after you put it down, your head softly buzzes with the soothing hum of bees.

Eat My Shit N°5 [24pp 8.5x11 offset; Miss Eat My Shit, ed., 10\$/year from E.M.S., P.O. Box 12504, Raleigh NC]

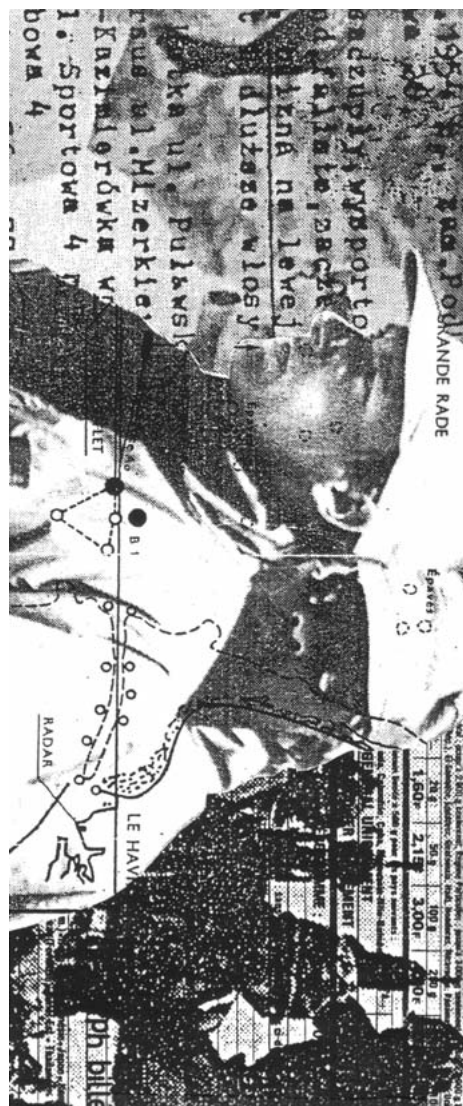
An energetic journal mostly of text, interviews and like that, probly of most interest to Raleighans. Rants, and a smattering of pen/ink drawings. I gather they've been receiving shit about their name from the post office, so if you write, use the abbreviation. Accompanied by "Twisted Imbalance" [24pp 8.5x11 offset, several colors; 2\$ from ditto address.] which is more graphically oriented and printed in fluorescent colored inks which makes some parts hard to read. References to the Church of the SubGenius. I don't know, nothing in it really grabbed me.

NEX N°8 [Nouvelles Expressions, périodique d'information culturelle; 32pp 8.5x11 offset, \$2.25 from NEX, C.P. 213, succ. "M", Montréal Canada H1V 3L8.]

I quote, "NEX: Nouvelle Expression is a non-profit organization whose principal goal is to help new creators propagate their productions while encouraging a maximum of exchanges between them." The magazine itself is published in French, and they are interested in receiving any and all information about small scale art activities. NEX is probly a lot slicker than those whom it purports to aid.

Factsheet Five N°24 [70pp 8.5x11 offset, 8\$/yr from Mike Gunderloy, 6 Arizona Ave, Renselaer NY 12144]

Invaluable resource for the networker, as it contains page after page of short reviews and contact addresses. A steal, really. Covers an amazingly broad

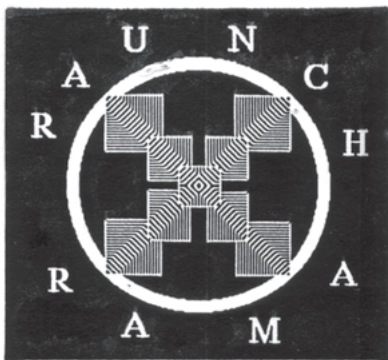


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Plagiarism® MY MIND IS A CAMERA THESE WORDS MY PICTURE Copy and plagiarism laws are a problem where the Tape-beatles are concerned, they are dogmatic and narrowing. The Tape-beatles will not hesitate to use what is out there, or to steal away what does not belong in the first place. The notion that



THE SUBTLE JOURNAL OF RAW COINAGE NO.2



spectrum of publications, not all art 'zines by any means.

Nightmares of Reason N°2 [40pp 7x8.5 offset, pp vary in size]; N°3 [36pp 8.5x8.5 offset]

Mic McInnis, ed., 2\$ each from Nightmares of Reason, P.O. Box 278, Cambridge MA 02141; associated with The Primal Plunge, a bookstore of small press works at 107 Brighton Ave, Allston MA 02134. These two issues are collections of prose, poetry and xerox-type collage graphics, some by familiar names. Both contain pretty good work, and they're seeking submissions for future issues.

Particles from Space [16pp 21x29cm offset 2 colors, from Ben Allen, 1 Carnill Ave, Newtownabbey, Co. Antrim Northern Ireland, BT 36 6 LE.]

Brought to you by the folks who run the Helicopter Spotter's Club, which collects things having to do with helicopters. This book has maps and charts which overlap in two colors of ink to form somewhat pleasing patterns, but I don't really get the point. References to Neoism.

Bizaar N°5 [10pp 21x29cm xerox; Ph. Billé, ed., B.P. 249, 33012 Bordeaux France.]

Texts in Italian and English. My description of Bizaar N°1 in pS#25/26 is apt for this issue as well. This, too, is a portfolio of xeroxes which emphasize the broken up crazed quality of xerox work. Halftone dots, splotches of black, layers of text fragments superimposed over distorted images. There is a real sense of detritus here. One page per artist. Work by Americans and Europeans is represented. Images of the monodimensional aspect of the erotic (i.e. a crude titillation) and the violent in a steady stream. Includes work by LI. Dunn, Steve Perkins, John Riningor, and more.

Le Chantier du Chai Slide Archive

An organization interested in collecting current imagemaking in the form of 35mm slides for the purposes of public display and archiving. They sent me (as a participant) a catalog of the collection dated July 1987 which lists some 300 artists. If you are in Bordeaux, you can stop in for a visit. All participants will be notified in advance of public projections of these slides. Submit your work on slide (they refer to them as "diapositives") to Le Chantier du Chai, 23 rue du Chai des Farines, 33000 Bordeaux France.

The Subtle Journal of Raw Coinage N°2 [32pp 5x1.25 typed & rubberstamped 2\$] N°3 [1p 6x8.5 xerox] Ge(of Huth), ed., 715 Watkins Rd #A9, Horseheads NY 14845.]

This is one of the strangest magazines I've yet come across. It would appeal most to people who are really infatuated with words, because this journal collects and publishes neologisms from every source imaginable. N°2 is like swatches of words, all culled from James Joyce's Finnegans Wake, one word

ideas could be the property of someone, treated like real estate, contradicts the drive towards intellectual and creative liberation, which the Tape-beatles hold as one of their primary reasons for existence. "Transform the world," said Ralph Johnson. "Change life," said Paul Neff. The Tape-beatles firmest beliefs are in the

per card and joined, as car keys, by a single metal ring. N°3 is entitled Soundwards/ Saoundwerdz, and one side is printed in an idiosyncratic phonetic spelling while the on the other the same words appear in more conventional orthography. Modest, charming, and not without entertainment value.

Raunch-O-Rama N°17, "Scouting Abrasive Cul-
ture . . ." [12pp 5.5x8.5 xerox; Brad Goins, ed., 35¢ plus
stamp from P.O. Box 2432 Station A, Champaign IL]

Current issue of this fine little newsletter offers up "Dr. Rauncher's Christmas
Shopper" for those of us seeking musical gifts. A witty and invaluable listing
of new musics.

Babble N°3 "Cul de Sac" [56pp 5.5x8.5 xerox; in-
quire at Babble c/o Mr. Bones, 660 Queen St W, Toronto
Ontario Canada M6J 1E5.]

A loose collection of cartoons, xeroxes and texts densely laid out. What it
appears to lack in the clarity of its organization, it almost makes up for in the
quality of the cartoons it prints. There are some pretty fun things here, like
"John Doe: His Amazing Story" by Seth, which is done in a found image style
(perfect for xerox) and has a Kafkaesque ending. But you have to sift through
some fluff to find these bits.

Home Video Archives [P.O. Box 432 Station A, Vancouver BC
Canada V6C 2N2.] They want your home videos, in any format, absolutely
anything, really. I'm told each submission will be entered into a data base
and will be made available for public showing and exchange. "Become a part
of Video Civilization" and send in absolutely anything on video tape. Write
ahead for more info.

Whole Earth Review N°57 [Winter 1987, 5\$, 27 Gate Five
Rd, Sausalito CA 94965. Probly available at better-stocked magazine racks
in large cities.] Current issue is of note to networkers, mail- and xerox artists,
because the title of this issue is Signal, and it covers cultural activities of the
underground. A few of the topics in this well-reported sourcebook include:
Information Viruses, Xerox Art, HyperCard Software, Underground Cassette
Culture, "Bettered by the Borrower" by John Oswald (on plagiarism), and the
list goes on. Well worth the price tag. Even if you're only half interested in
what's going on in underground work, there's much of interest here.

Umbrella Vol. 10 N°2 [Judith Hoffberg, ed.; 15\$/1 yr (2 issues)
from P.O.Box 3692, Glendale CA 91201.] A newsletter which reviews artist's
books, magazines, and other activities. Energetic coverage of the coffee
table book scene, and a little bit of the independent stuff, too.



JOHN DOE
His amazing story



Two o'clock.
The phone rings...

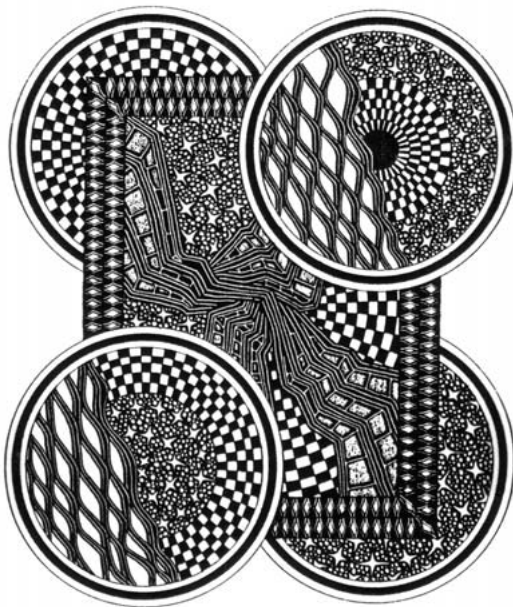


John answers-
suddenly-his memory
is gone.



His mind spun.

NIGHTMARES OF REASON 2



positive. Instead of removing the wings of a dragonfly to call it a
red pepper, in a subtractive or reductive move, we should affix
wings to a red pepper, in an additive or augmentative mood, to
have it become a dragonfly. The Tape-beatles want only to add
tot he variété infinite, not subtract.

Nada N°1 [12pp 5.5x7.5 xerox; John McCarthy, ed.; 50¢ from 304 S. Summit #102, Iowa City IA 52240.] A roughhewn magazine from the Iowa City 'zine scene. The emphasis would seem to be on the direct exchange of visual ideas, at least at first. But it's too early to tell where this will go. Expressionistic approach to paste-up. Looking for submissions for future issues; xerage, poetry, text, what have you.

Wendy's Stomack Press Invites you to submit to S.A.P., a total typewriter poem magazine. Submissions should be typewriter poems only on white 8.5x11" paper. Deadline is January 30, 1988. Send submissions to either/both: Greg Evason, 227 Franklin Ave, Toronto M6P 3Z4 Canada; or Daniel f. Bradley, 551a Crawford St, Toronto M6G 3J9 Canada.

Stamp Axe Vol. 3 N°1 [64pp 8.5x11 offset; Pier Lfbr, ed.; \$3 from Poste 109 Station C, Montréal Quebec H2L 4U9 Canada.]

This one is a large and largely outstanding collection of work. I would have to remark that this one is decidedly postdada, in that it contains the kind of work which recalls the cut and paste, protoconceptual affirming-the-value-of-art while being "against" it stance of that now academicized [anti]movement which hold so much fascination for all of us in the network. My feeling is that working in this rather semidada mode is highly valid for this time we occupy & rather than seeing it as a almost nostalgic renaissance of sorts, I see this tendency as the logical development of the dada movement itself. The magazine is almost entirely visual (with a few good texts thrown in, too) and the work is culled from that network of which Pier Lfbr is the center.

After the buzzer went off...

Gelatinous Citizen's disc "Rhythm of Industry" was sent to this address, a trend I'd like to see more of. If you want a copy of this "industro waste" 6-song Ep write P.O. Box 10023, Washington DC .

David Hynds (of the Starck Club), 5639 Worth St, Dallas TX 75214, is looking for letters on video tape (probly VHS is best) for his "Dear David" project. The video letters will be aired publicly at the Starck Club, a video nightclub in Dallas.

Dale Lee Coovert of 1258 Autumn Dr, Tampa FL 33613, sent along

some amusing, well-designed little booklets entitled "Sample Eel" and "Prestige", which use found visuals.

I received from Mumbles' John Eberly, P.O. Box 8312, Wichita KS 67208, a small book of line drawings and handwritten captions entitled "The Basement", which deals with that which is normally hidden.

Also from Mumbles was "Cult Comix" N°6, which contains comics by John E, Jake Berry, Al Ackerman, and more ranges from the xeroxy to the neatly drafted. Pretty funny, too.

Sh'WIPE!, which will appear once a week for 26 weeks is seeking submissions. Poetry, visual and otherwise are in issue 'd', available from 551a Crawford St, Toronto Ontario, M6G 3J9 Canada.

Arriving with Sh'WIPE! was "The TV Story" by A. P. Roosen-Runge, which details the life(lessness) of a person who lives alone to watch tv and eat. A story told with a nice level of detachment.

I got "The Happy Hater" N°1 from Colin Upton, 6424 Chester St, Vancouver BC V5W 3C3 Canada, which is a cartoon about a guy who hits people on the head and drops them in a dumpster. 40¢.

Latest installment of quirky journal of surreal silliness "American Living" N°23, P.O. Box 901, Allston MA 02134, 2\$ per #, arrived at this address, too. Collaged marginalia.

Vice Versa Vol. 2 N°4 is mostly poems and prose and I didn't have time to read it, so this certainly can't do it justice. Has work by Mike Miskowski in it. c/o Jean Lyons, 838 East 57th St #3W, Chicago IL.

Or N°110 and 111 from Orworks, P.O. Box 868, Amherst MA. Booklets which are well practiced examples of xerographic art and text work, wily collages in three dimensions (several pages, that is).

Received from tENTATIVELY a cONVENIENCE the pair/unit DDC#040.002, which are/is wonderful to read. One in particular is a court record of a deposition given by Bob Black, which for the verbal puzzles played by lawyers and the situations as they manipulate them, is really engrossing. P.O. Box 382, Baltimore MD.

Propaganda Disturbance is a cassette sent to me by Paul Hurst, 88 Ruthven St, Sydney NSW 2022 Australia, of a broadcast he did. He improvises a live mix using cassettes sent to him from all over and creates a radio mélange over the airwaves. All participants receive a cassette of it.

Level 11, entitled "Dead Things" is two audio cassettes in a ziplock baggie. It's really entertaining. P.O. Box 50164, Indianapolis IN.

Spreadsheet statistics, rigorously formatted, reveal the Tape-beatles are the locus where the avant-garde and popular culture meet.

THE TAPE-BEATLES.

ANONYMOUS INTERNATIONAL

MANIFESTO

The time has come for an art movement devoid of personalities. The struggle for name recognition associated with the Arts is over. Identification breeds contempt. Success or failure should not be measured by the power of a signature. It resides in the eye and heart of the beholder of artwork. Ego labeling prejudices the decision, making of it a lazy process of identification, and the work suffers for the lack of involvement on the viewers part. Reason has taken hold of Art's intuitive function, robbing it of it's boundless possibilities, and replacing that with Who did it, and How much money they make. Art is not a Job, a form of Labor with expected material purpose involved; Art is expression, like love or hate, with no quantitative limitations, Real Satisfaction guaranteed. If you identify with the Creator, you are inevitably at odds with the Creation.

ANONYMOUS INTERNATIONAL is a movement of non-entities. Any genre or medium is acceptable: MAILART, PRINTMAKING, PAINTING, THEATRE, SCULPTURE, PHOTOGRAPHY, VIDEO, MUSIC, COLLAGE, TEXT, COMIX, etc. ad infinitum. Anything made with artistic intention in mind (or intuition) is acceptable. Made by anyone, for anyone. ANON INT recognizes no cultural or geographic boundaries—it is a world-wide movement, international collective conscious.

INTENTIONS

At present, ANONYMOUS INTERNATIONAL is putting together a gallery show, open to all who do not sign their work, with all of the above (see paragraph two) mediums combined. Work submitted should include addresses (no names, please, unless where addresses "in care of" apply) and return postage—if work is to be returned—indicate if this applies. Documentation will occur with reproductions in black and white copier book format, and will be sent to all addresses that contribute artwork of a reasonable size that will reproduce. Sonic contributions will be collected on audio tape, video will be reproduced on tape-VHS only. Deadline for submissions is 11:54 a.m., May 6, 1988.

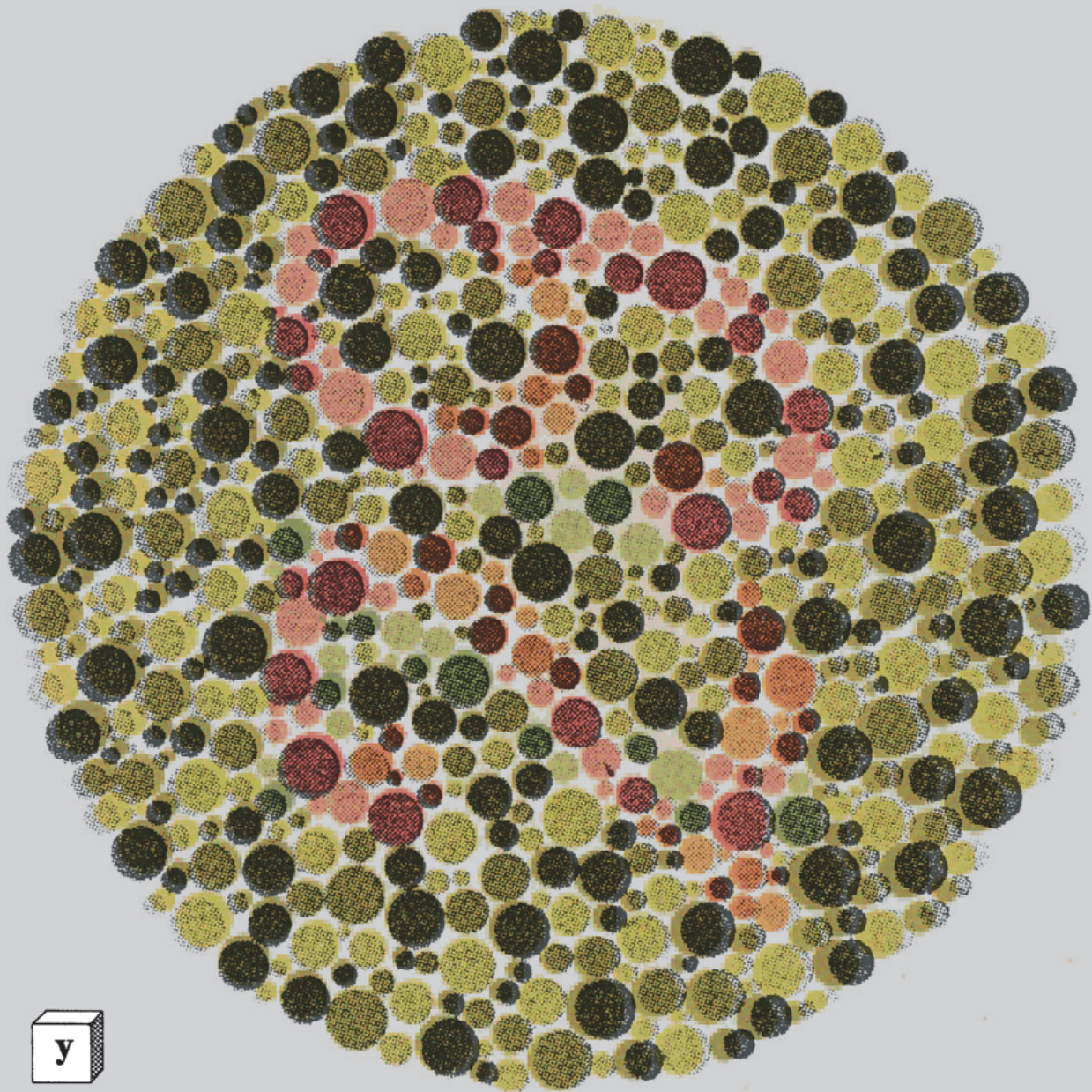
Anonymous Art has several historical precedents: open any Art History survey text and wonder at the body of work Anonymous has produced over the centuries.

ANONYMOUS INTERNATIONAL c/o POB 8312, Wichita, Ks 67208 U.S.A.

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THE AVANT-GARDE COLLAPSES HERE.





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