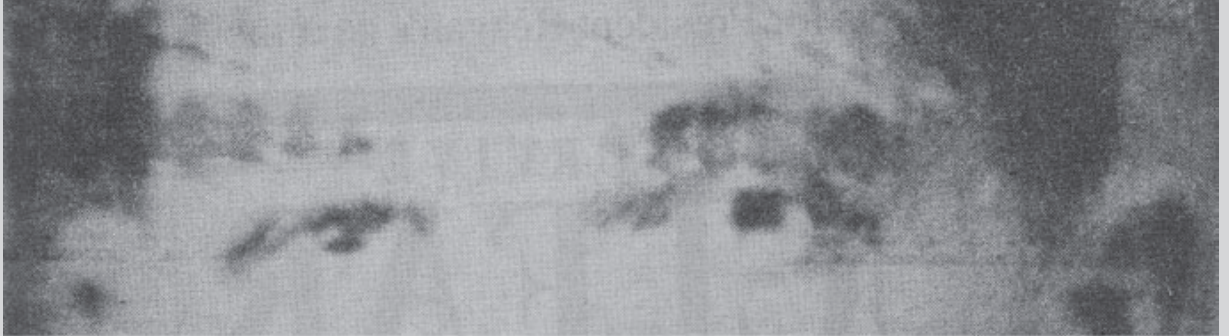


p h o t o
S T A T I C



No 8

NOVEMBER
1984

PORTRAITS and
SELFPORTRAITS
ISSUE

photoSTATIC is a nonprofit semimonthly periodical whose main focus is on the xerographic image and its potentials and peculiarities. Contributions, both artistic and monetary, are welcome. Creators of works printed herein receive a complimentary copy of the issue they're in.

This issue, #8, is the Portraits/Selfportraits issue. We would like to thank F. John Herbert for submitting this theme.

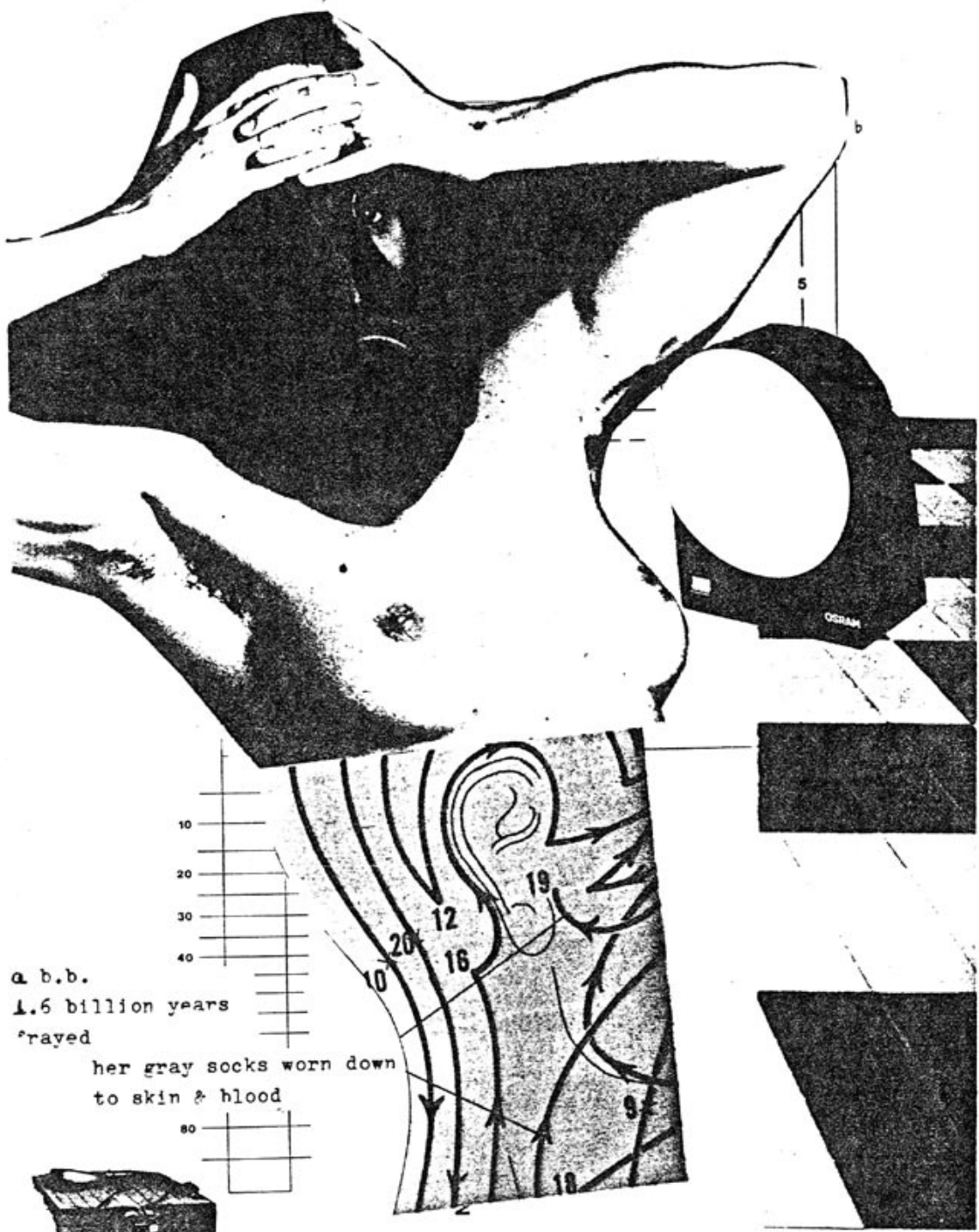
If you know of anyone who might be interested in this project, do not hesitate to give them our address and let them know we exist. We are anxious to expand our small (but growing!) network of copyartists. Hello to Newark Press. Thank you to Network Times.

--Lloyd Dunn, ed.

The following items are currently available for purchase from photoSTATIC (unless otherwise noted items are 50 cents each -- include an additional 50 cents for each item ordered to cover postage):

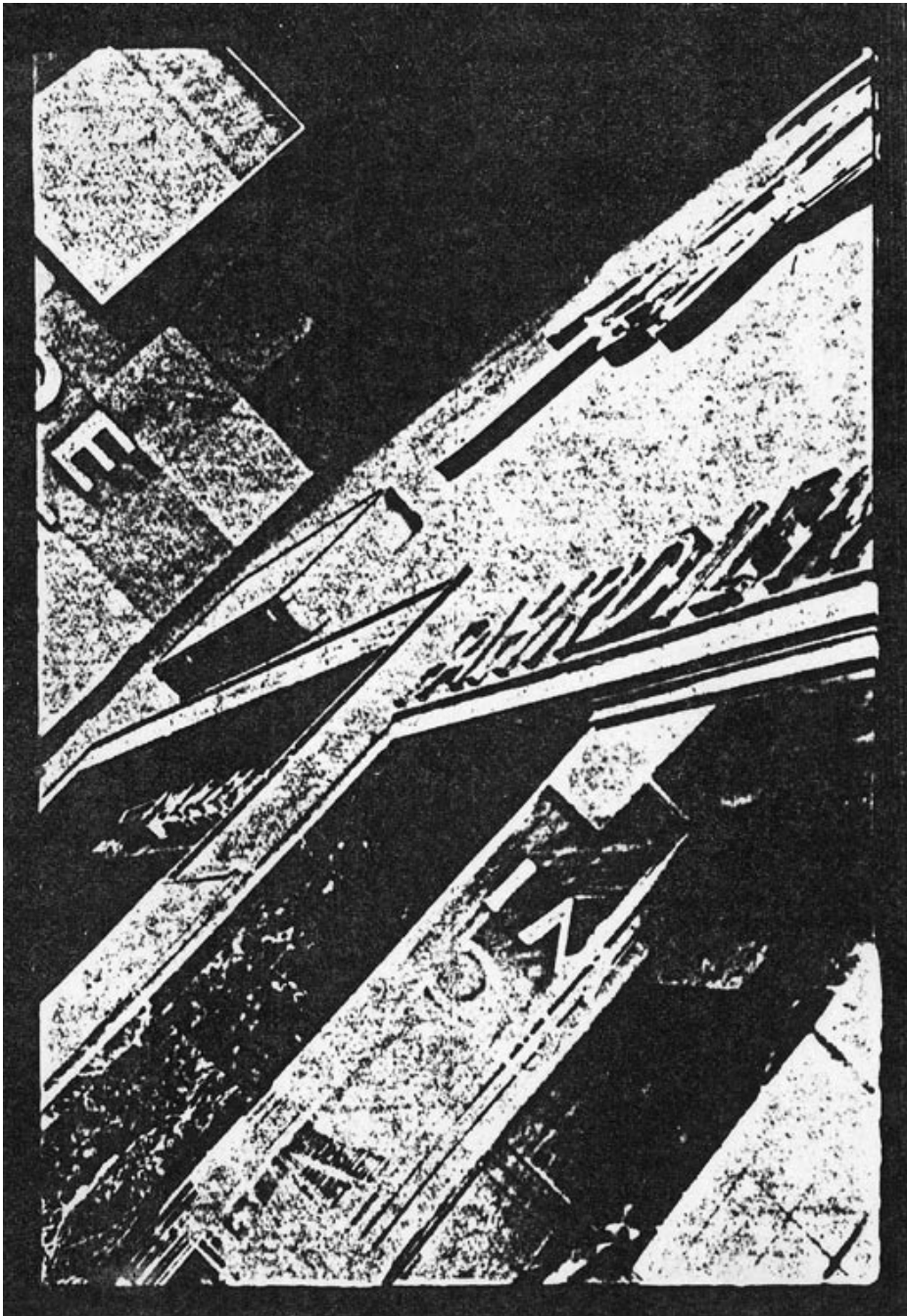
- #4. "Random Ish"
- #1.7 "More Possibilities"
- #5 "Degeneration"
- #6 "What Now? issue"
- #6' "phonoSTATIC" cassette \$2 each
- #7 "Sprockets"

Coming soon: #9, "Television & Video Issue"; #9', "Audio Verite" cassette. Orders are being accepted in advance of publication.



a b.b.
 1.6 billion years
 frayed

her gray socks worn down
 to skin & blood



Ll. Dunn







Crag Hill



RUGGERO MAGGI
 Drawing (reproducing myself)

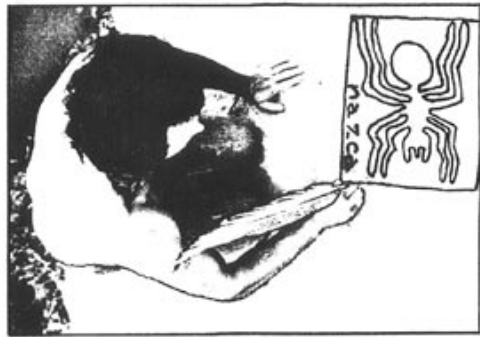
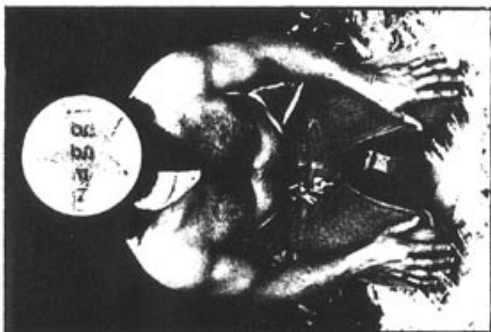
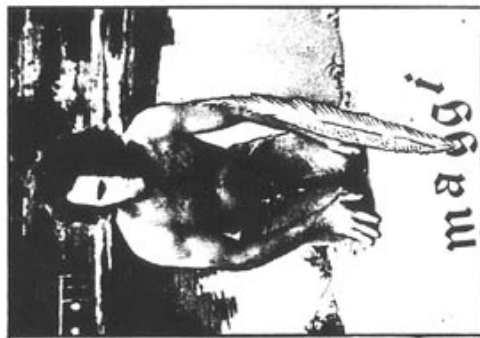
MAIL ART/DEBATE INQUEST

Mail Art is a necessity which many artistic operators, in all the world, have felt.

The most evident "purposes" which M.A, is pursuing are the need to feel near surmounting the difficulties of physical and, some times spiritual, distance and of the political and geographic barriers and the "natural contrast" with the, so called, "official" art and with "its world" (like the squalid "chain": art-criticism - gallery).

The total "elimination" of every barrier between the same mail artists is producing also a major "availability" for the Society which the same operator "is living" with more sensibility.

Ruggero Maggi





Minóy (not self-portraits)



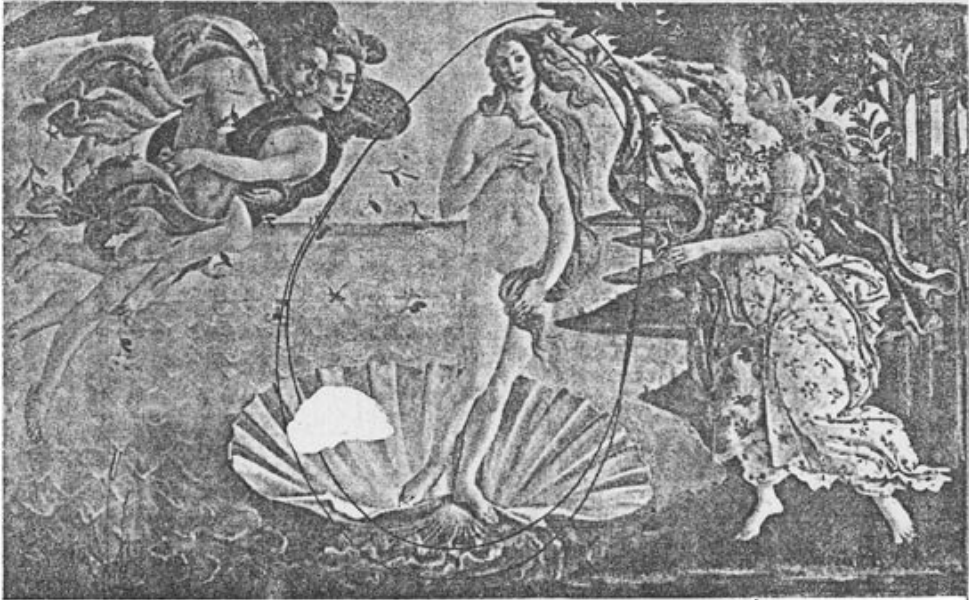
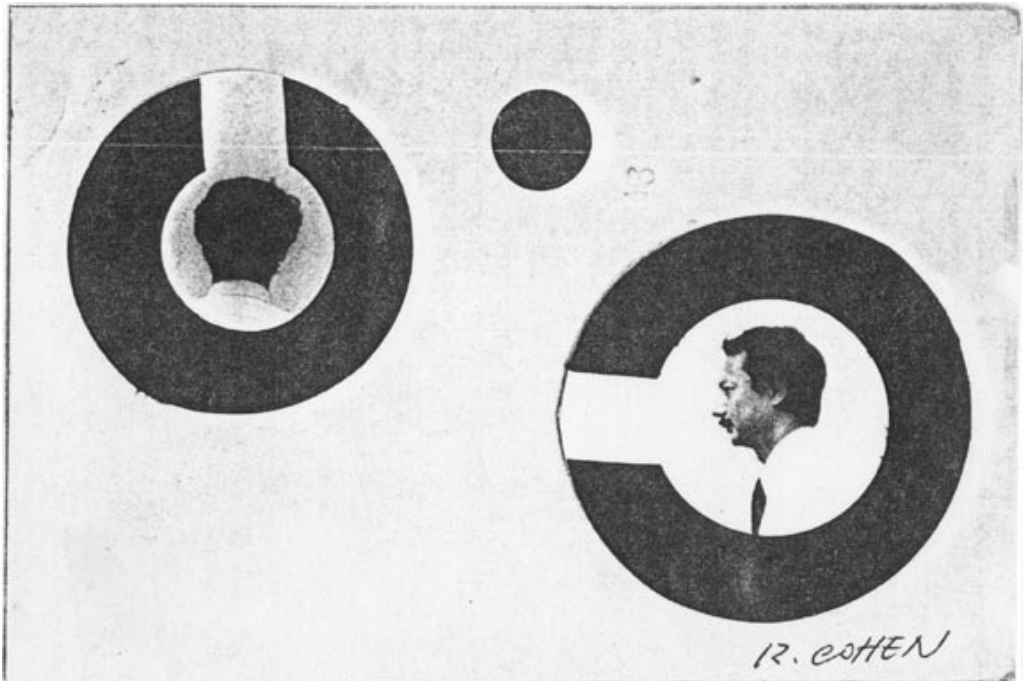


Fig. 1: Botticelli, *The Birth of Venus*, The Uffizi Gallery, Florence

V. Austin



Ryosuke Cohen

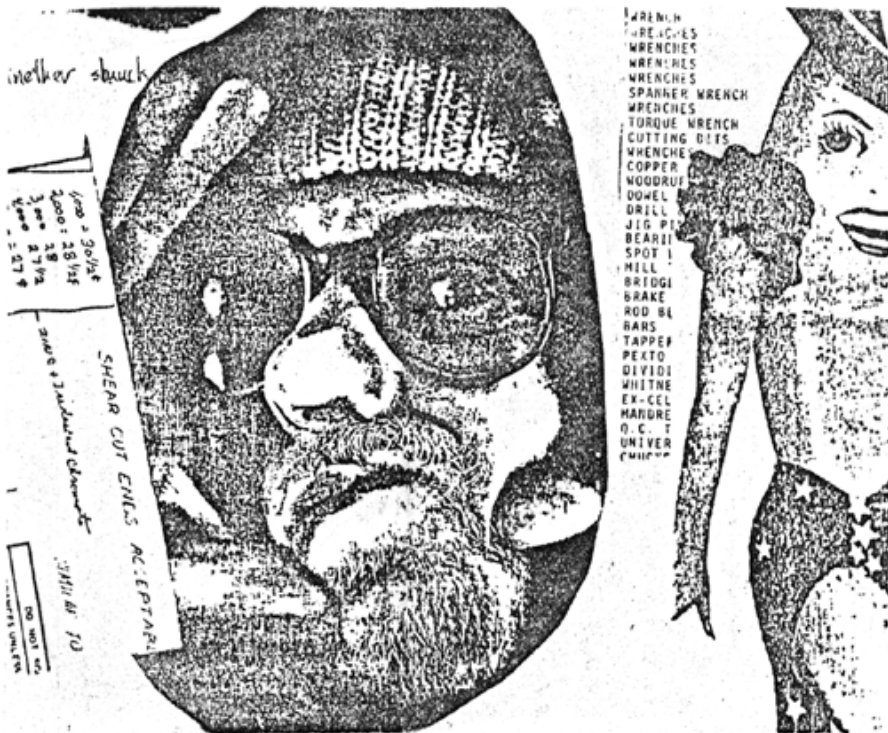


Portrait of Tommy Mew
with his son, Thomas J. Mew, IV,
(doubled)



on
Palm Island
New York

Tommy Mew



mother stuck

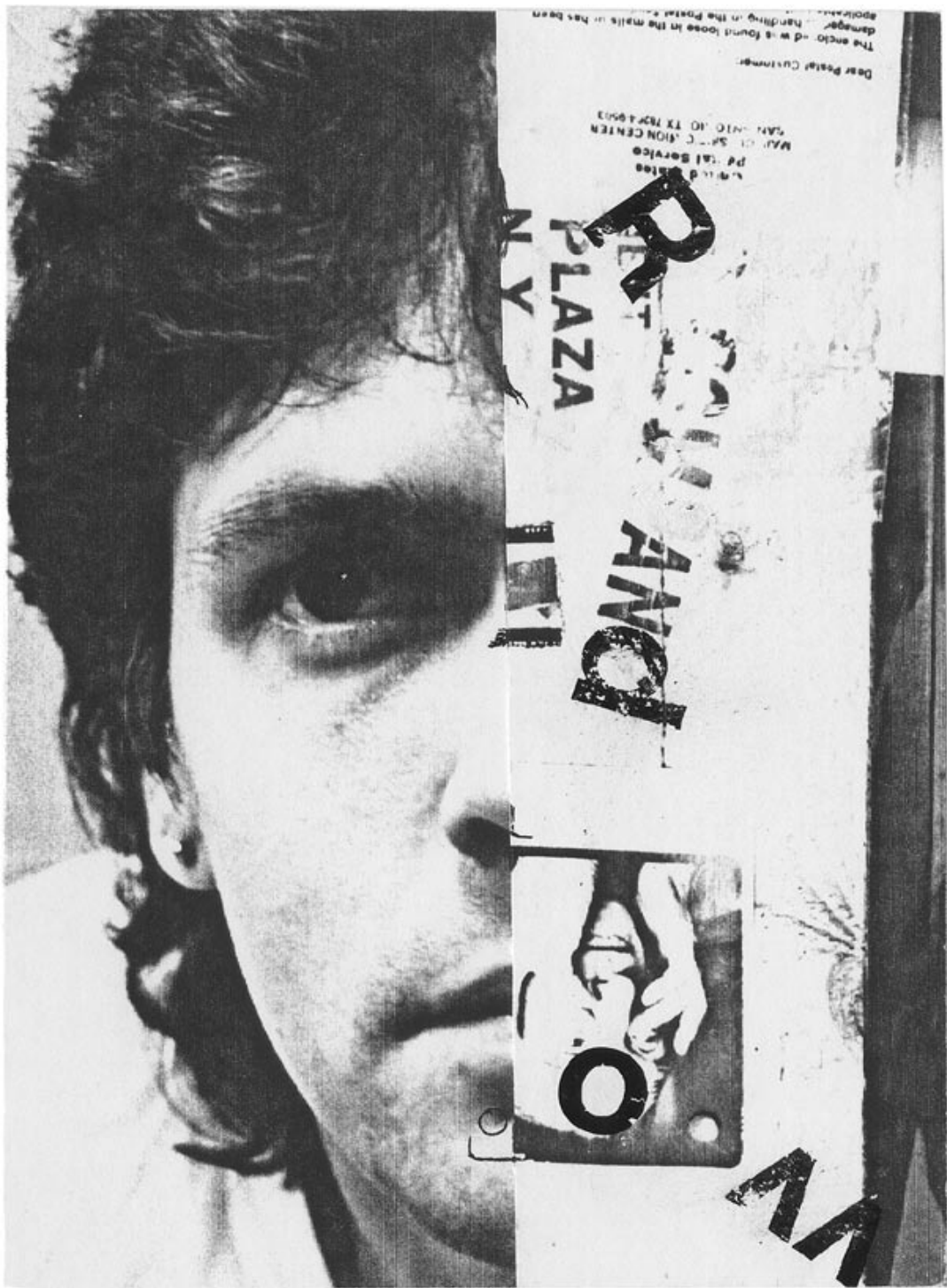
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5000 = 27

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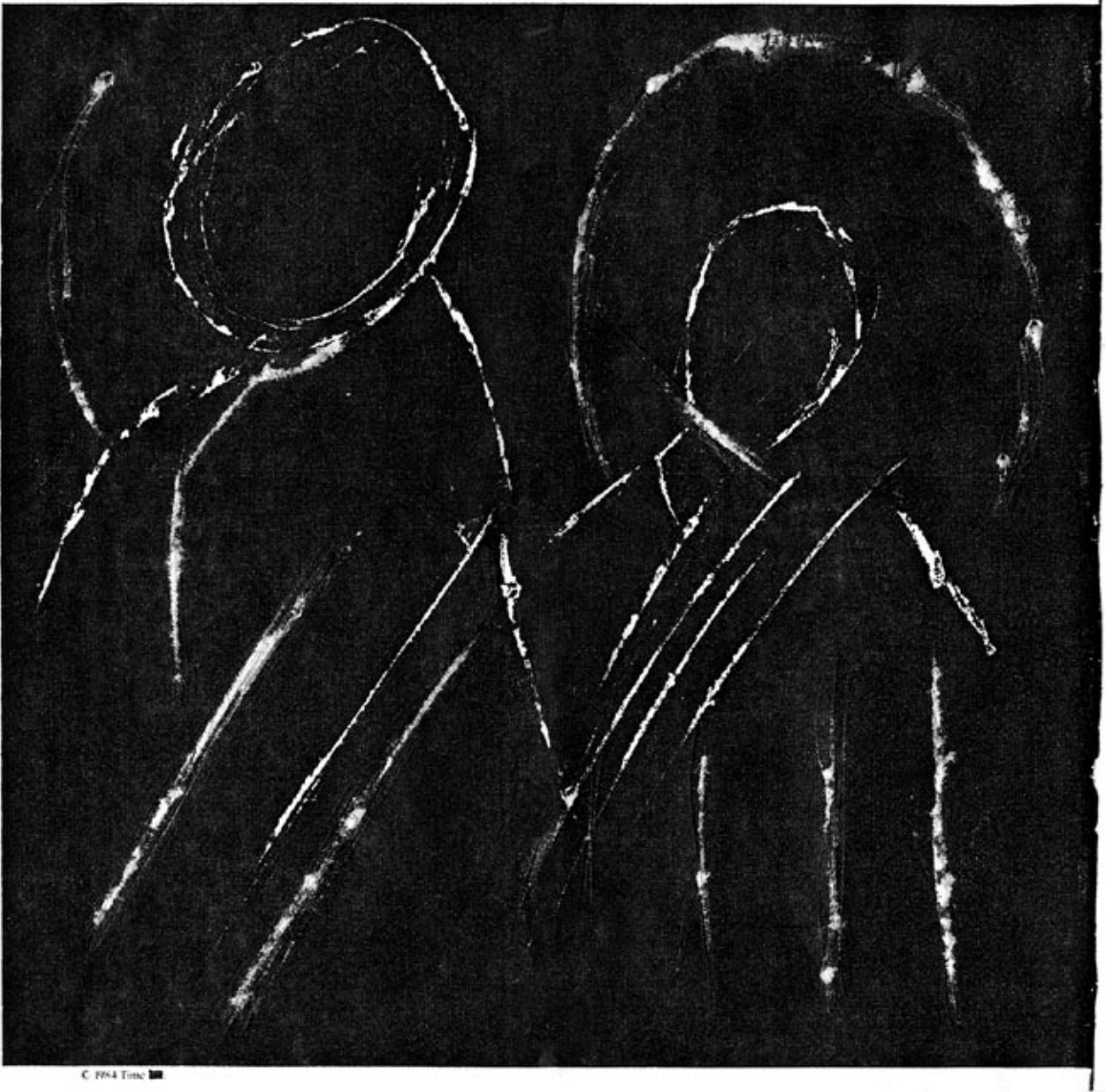
NO NOT
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- TORQUE WRENCH
- CUTTING BITS
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- COPPER
- WOODRUF
- DRILL
- JIG
- BEARIN
- SPOT
- MILL
- BRIDGE
- BRAKE
- ROD
- BAR
- TAPPE
- PELTO
- DIVID
- WHITNE
- EX-CEL
- MARGRE
- O. C. T
- UNIVER
- CHIEF

John Jeninga



Steve Random



© 1984 Time

POLITICAL AND PERSONAL HYPOCRISY

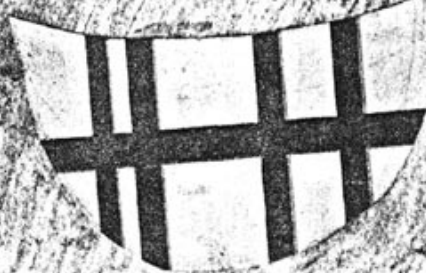
CONVICTED

Seamus O'Rourke (Chill Rag)

SELF PÔOR trait



w/



DE KOONING's teeth

and

Mondrian's

RHYTHM of STRAIGHT LINES



and

Laurie at work

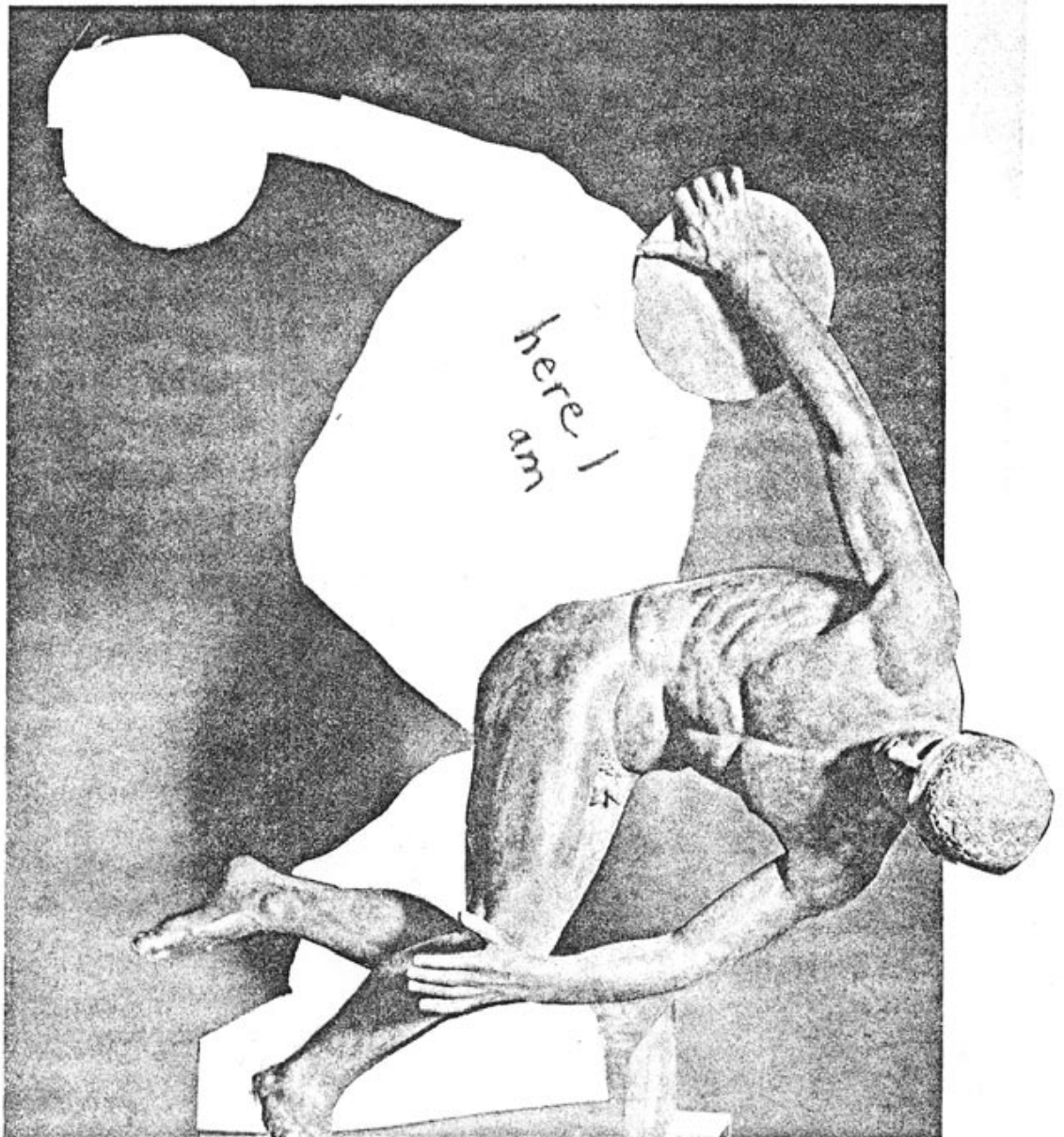


fig. 10: *The Discus Thrower*, National Museum, Rome

STIGMATA (COSMETIC SURGERY)

presented by

CONTROL HOUSE
SYSTEMS

“Saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.”

—REVELATION 5:12

What kind of people, then, should have plastic surgery? The first and most obvious candidates are those who have suffered from an accident or have been disfigured by a previous operation, or who have a congenital abnormality.

At the other extreme, there is the patient suffering from an overtly schizophrenic psychosis, whose mental balance could be lost forever after something as common as a nose operation because of the peculiar importance of the nose, not only in relation to a face's outward structure, but also because of the many deep psychological problems relating to it, which have nothing to do with its appearance. “Because the nose is an orifice and is subject to bleeding,” wrote two psychoanalysts, Dr. Linn and Dr. Goldman, more than twenty years ago, “it has a special symbolic feminine significance. Because the turbinates [bones in the nasal passages] have erectile tissue which are responsive to certain emotional states, the inner nose has special masculine significance. . . . For all these reasons surgical procedures involving probing into the interior of the nose not infrequently give rise to psychologic disturbances.” For those whose psyche is tormented with pathological feelings of guilt, plastic surgery can exert a “magical” effect: they look upon a surgical procedure as a punishment and react to an operation with a sense of relief, as if they had expiated a sin. The relief, naturally, is short-lived; before long, the guilt feelings return and the patient feels a need for more surgery. However, many psychiatrists point out that this is more true of general surgery—there are many neurotic people who show up at the analyst's office with their bodies crisscrossed with unnecessary surgical incisions. Plastic surgery, when it is successful, accomplishes an actual physical transformation very much desired by the patient and more or less clearly spelled out *before* the operation. These transformations are not all fantasies; they are visible in the mirror, and an improved reflection might actually release the psychic energy hitherto immobilized by the patient's obsession with his own appearance.



The incision is made.

The sliver of rubbery silicone, previously carved and measured, is inserted.

The incision is neatly sutured. The operation lasted forty minutes.

```

Step_1:
CMOVE (-leader_snp(10), --Move to
  leader_orient, 5>); --grasping
  position
IFDCMOVE (<<0.0-75>> --
  ANY_FORCE(2*OZS); --
  <5>) THEN
  BEGIN --Fit something
    DCMOVE (<<0.0,2>>); --Back out
    OP_CHECK (7*mmod); --Notify
  END; --operator
Step_2:
cc = GRASPIC.1 --attempts to
  <-04, 04> --grasp slug
  PINCH_FORCE (1+LBS);

```

Figure 5. This is an excerpt of AML code from the program for the application shown in Figure 4. It directs the gripper to open 0.5 inches while approaching a feeder for the next slug of type. It then moves the gripper to the grasping position and grasps the slug with a gripping force of one pound. If an unexpected force is encountered while approaching the feeder, appropriate error-recovery actions are taken.

for instance, a choice has to be made between restoring muscular strength in the arm and repairing the delicate functions for precision movements of the small muscles in the hand, or between an aesthetically rewarding operation which prolongs recovery for months and a less sophisticated technique that will heal fast at the price of an unattractive scar, it makes a difference whether the patient is a longshoreman, a watchmaker, or a young woman.

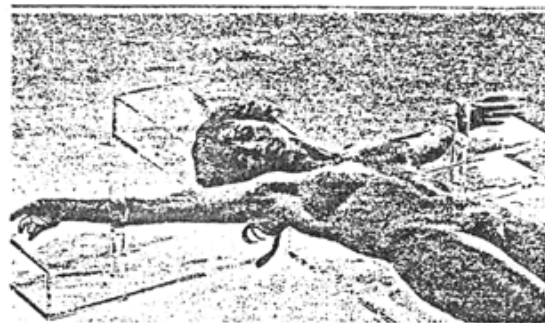
The choice of surgery also depends on the kind of emergency treatment the hand has received before reaching the specialist.

“I am a wall, and my breasts like towers: then was I in his eyes as one that found favour.”
—SOLOMON'S SONG 8:10



Above: A forty-one-year-old woman who underwent radical mastectomy on both breasts in 1966 by a general surgeon. She was photographed seventeen months after surgery, shortly before undergoing breast reconstruction by Dr. Reuven K. Snyderman of New York.

Below: The same patient after two Cronin prostheses have been inserted. This photograph was taken in 1969.



Above: Drawing of a hand with age freckles on the back and illustrating the first stage of a "hand-lift." A five- to eight-centimeter long incision is made between the wrist and the little finger's first crease, where the skin of the back turns into that of the palm. Another incision, one centimeter long, is made horizontally, to coincide with one of the wrist's skin folds. The incisions on the fingers illustrate the first stage of an operation for rheumatoid arthritis.

Below: The skin of the back is undermined for approximately one-third of the surface, pulled gently, and draped back in place, exactly as in a face-lift. The excess skin is sparingly cut off, the rest sutured along the L-shaped incision. On the fingers, the inflamed membranes are removed and the joints replaced with artificial ones made of rubbery silicone. The incisions are sutured.



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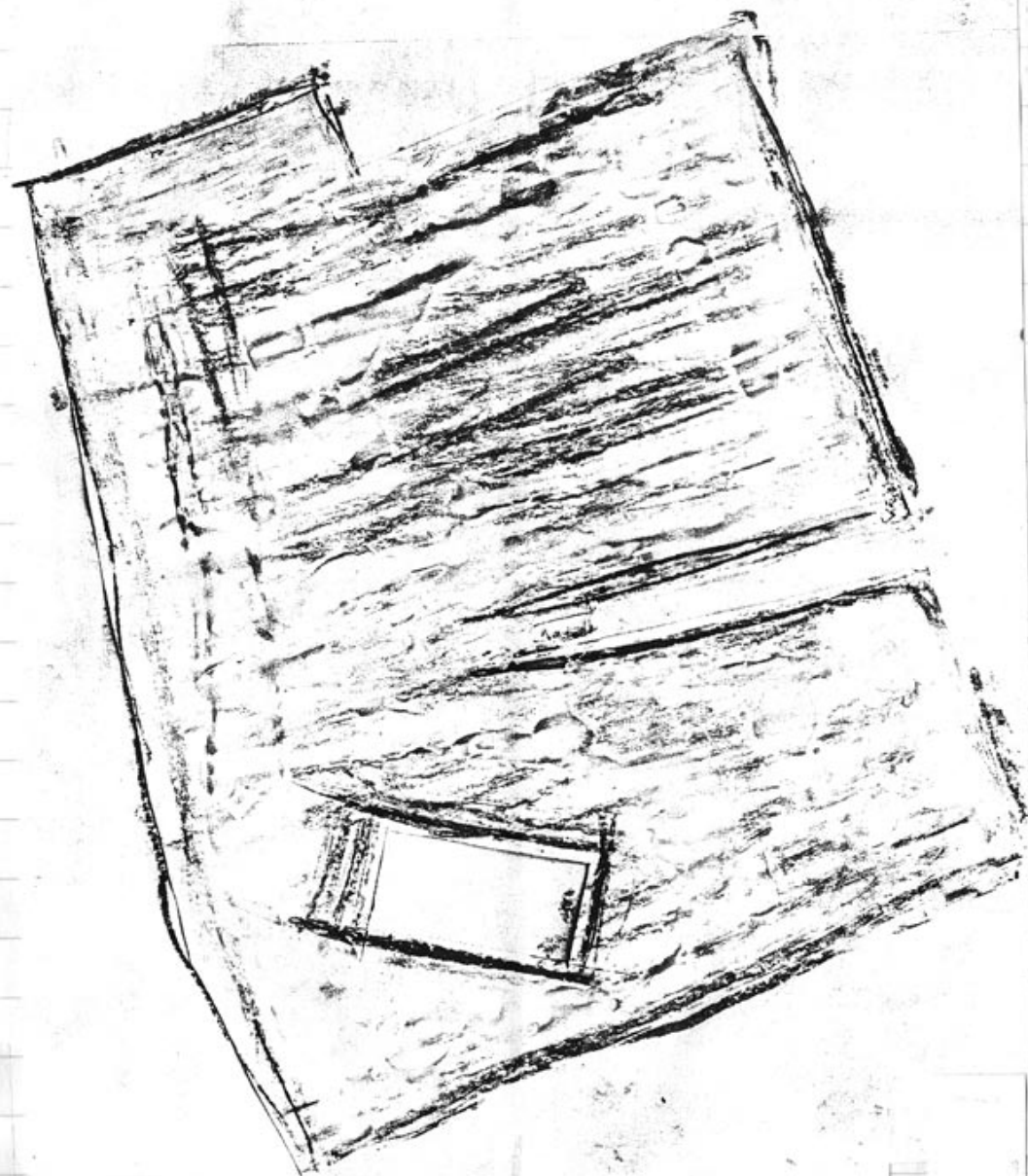
"Lost youth: Island Series"
(for M.A.) and the Fall of '61!

with berry George, November
8:30 a.m. - 3:30 p.m. in
"Lost youth" series of the
Fall of '61!



Mc
New York

Tommy Mew



**INTRODUCING THE BUS IN
THOSE WHO KNOW SUCCE**

Seamus O'Rourke (Chill Rag)



MOVEMENT

you have learned to see
thing is learning
thing, each person
walk in
walks

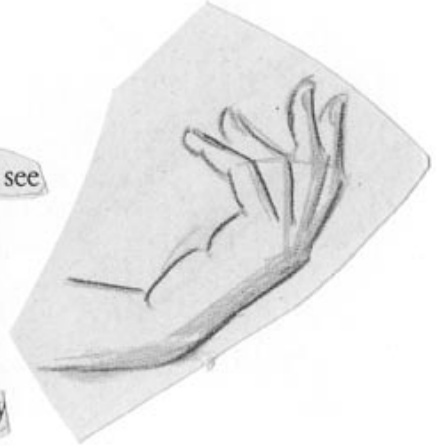
each in its own way

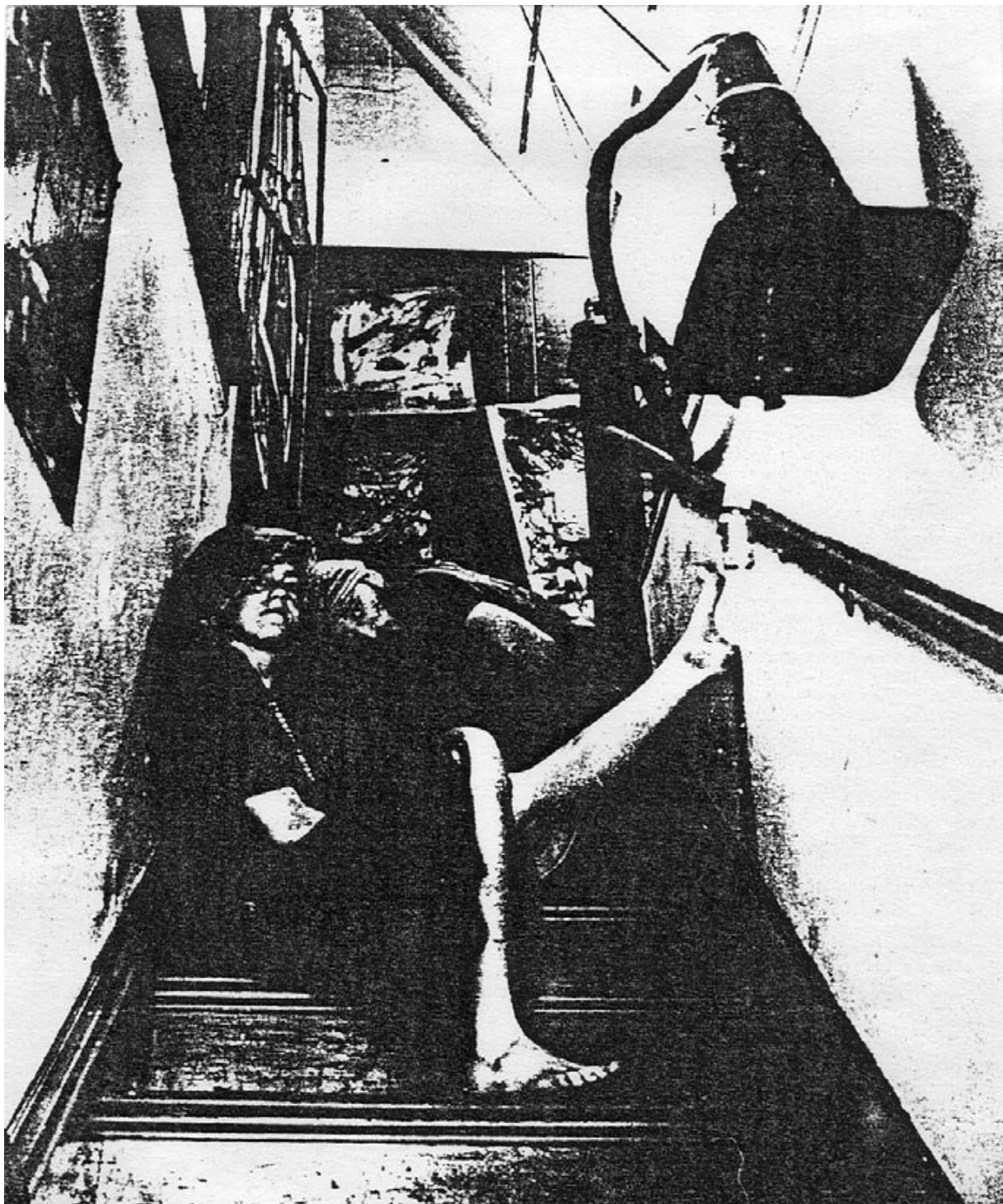
when the wind
you start to draw
shape moves

contrasting move
own body

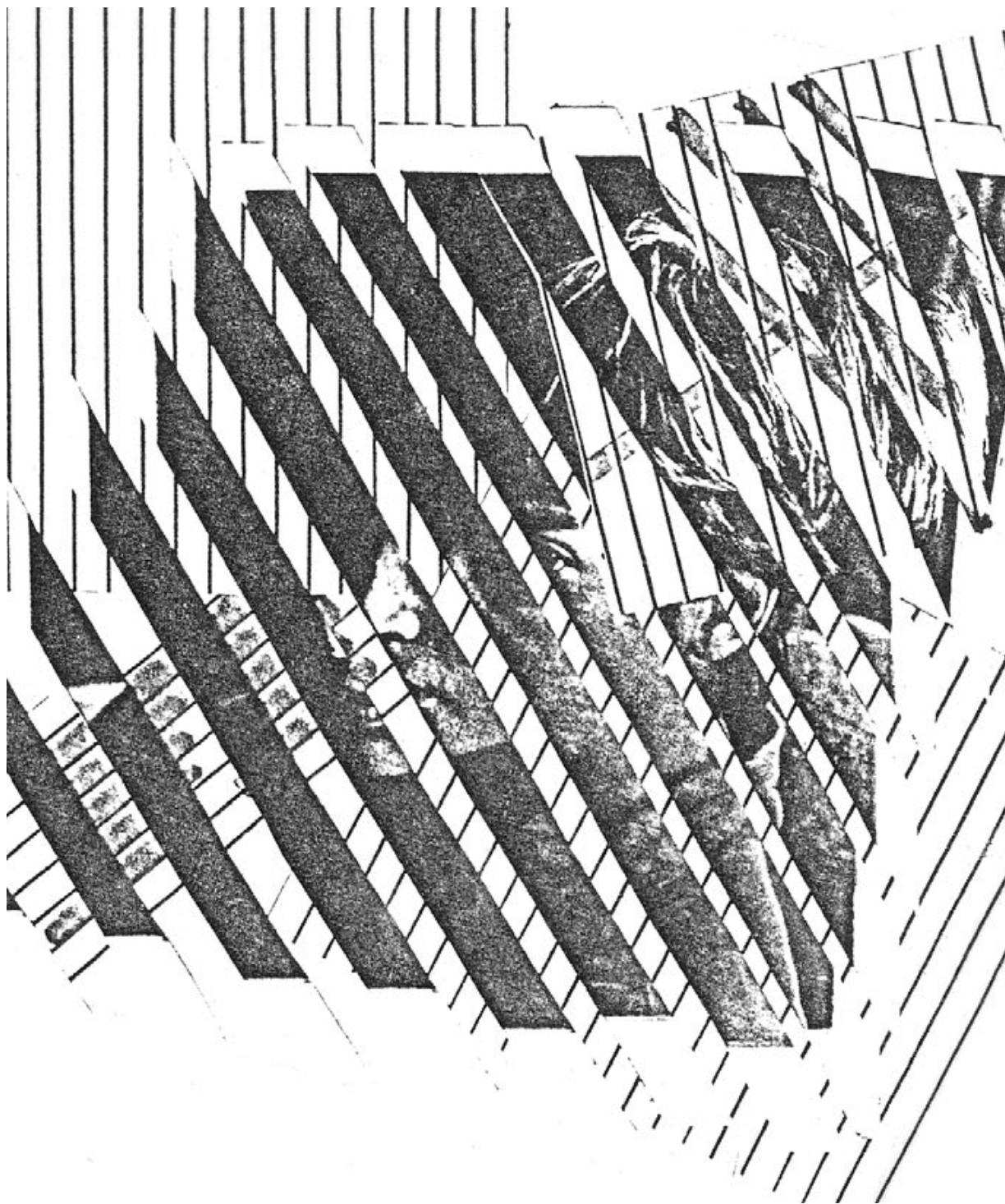
or the crouching

paper.





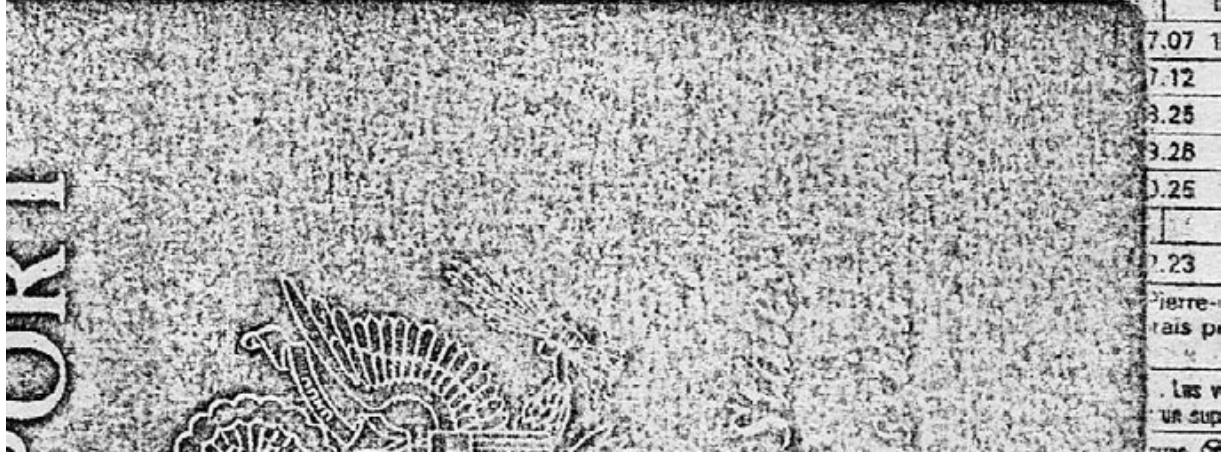
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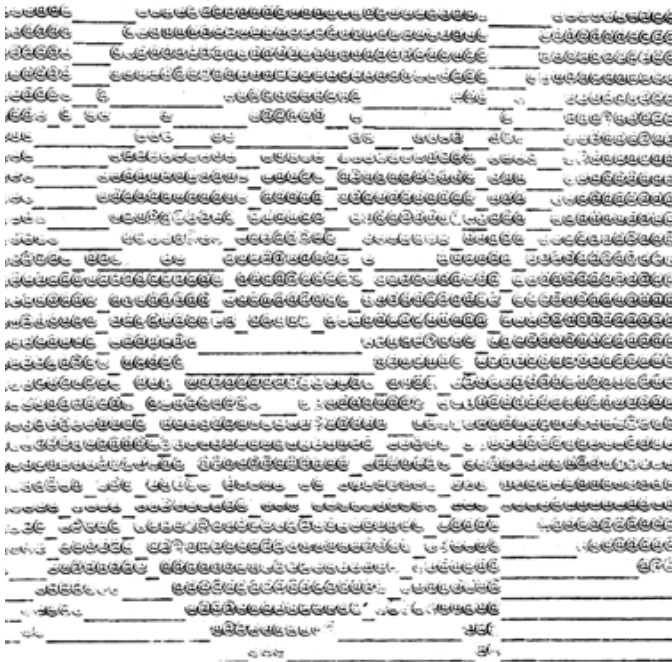


Mimi Schneider



				12	10	11	13	14	15	16
			+	+	+	+x	+	+x	+x	+
6	05.20		06.08		08.57	10.23		11.40	14.13	14.34
	05.32		06.21		09.11	10.37		11.53	14.30	14.51
	05.45	05.55	06.34		09.27	10.49		12.05	14.45	15.07
8	05.58	06.04	06.45		09.39	11.00		12.20	14.58	15.20
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	07.11	07.12								

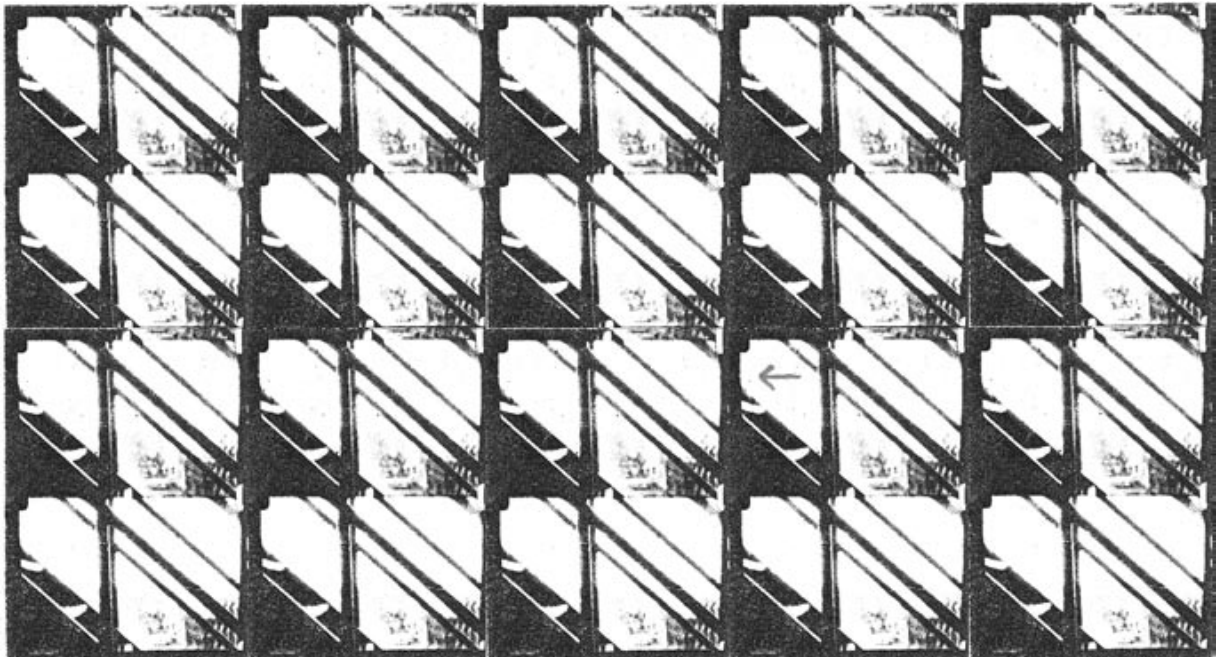




Typewriter self-portrait Ll. Dunn

We call him "Howard"

Director's toe makes an unintended cameo appearance
in the film "Buz" by Ll. Dunn (see arrow)



PhotoStatic Editor Divulges Long- buried Truth

(PS) -- In a second shocking revelation made public this week, the editor of PhotoStatic magazine said that a past issue was put together by someone else, using his name.

Ll. Dunn, interviewed in his bedroom/studio, claimed that issue #8, the "Portraits/Selfportraits" issue, was edited by his friend Warren Ong while he (Ll.) was on vacation.

"I had no knowledge that he had it in him," Dunn said. "He just surprised me with it when I got back."

In a related incident, Dunn also claimed that two pieces which were listed as being submitted by Seamus O'Rourke were actually submitted by Chill Rag, the brother of Crag Hill, under O'Rourke's name. "I wonder why he did that?" Dunn asked.

The controversial "Portraits /Self-Portraits" issue came out in November of 1985. Ong could not be reached for comment, but is reported as having claimed that because none of the PhotoStatic logos were used on the original #8, he assumed that no one would believe that it was an authentic issue of PhotoStatic.

Issue #8 will be re-released by Dunn along with #7 in a double re-issue as a part of the continuing series of old work in a new cover.

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Submit!

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

#9 Television/video - Jan 1985

#10 Experimental texts - Mar 1985

#11 (submit ideas for theme)

#12' phonoSTATIC II (tape recordings)

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

Preferred formats are: 8x7 and 8x14.

Include SASE if you want your work returned.



photoSTATIC Pillages Own Past

In a shock announcement made public earlier this month, photoSTATIC, a xerox magazine, made it known that it is re-releasing its first issue in an entirely new form. It contains nearly all of the work that the August 1983 issue contained, as well as some hitherto unseen work from the same period.

"Basically what I've done is this," says editor Ll. Dunn,

"I've gone back and, using knowledge that I've gleaned from a year of doing this, re-done the issue. It has the same number of pages, it's just much denser. All of the filler is gone. It's much better."

When asked about the price, he replied that it is unchanged: copies still only cost 50 cents. Dunn also hastened to add that back issues of 4,5,6, & 7 are still available at 50 cents each, and the 6' cassette is still \$2. Please include 50 cents postage for each item ordered.

RITUAL AND ICON

Accepting contributions through 1985

Outdoor Mail aRT



All work displayed
No returns

Documentation to all participants

1341 williamson
madison WI
53703

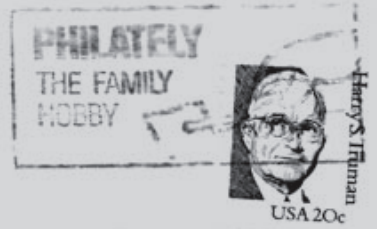
aVanT GärDe muSeUM
of TempØrARy ArT



Jukebox Terrorists with Typewriters

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PhotoStatic Magazine
<http://psrf.detritus.net/>

