

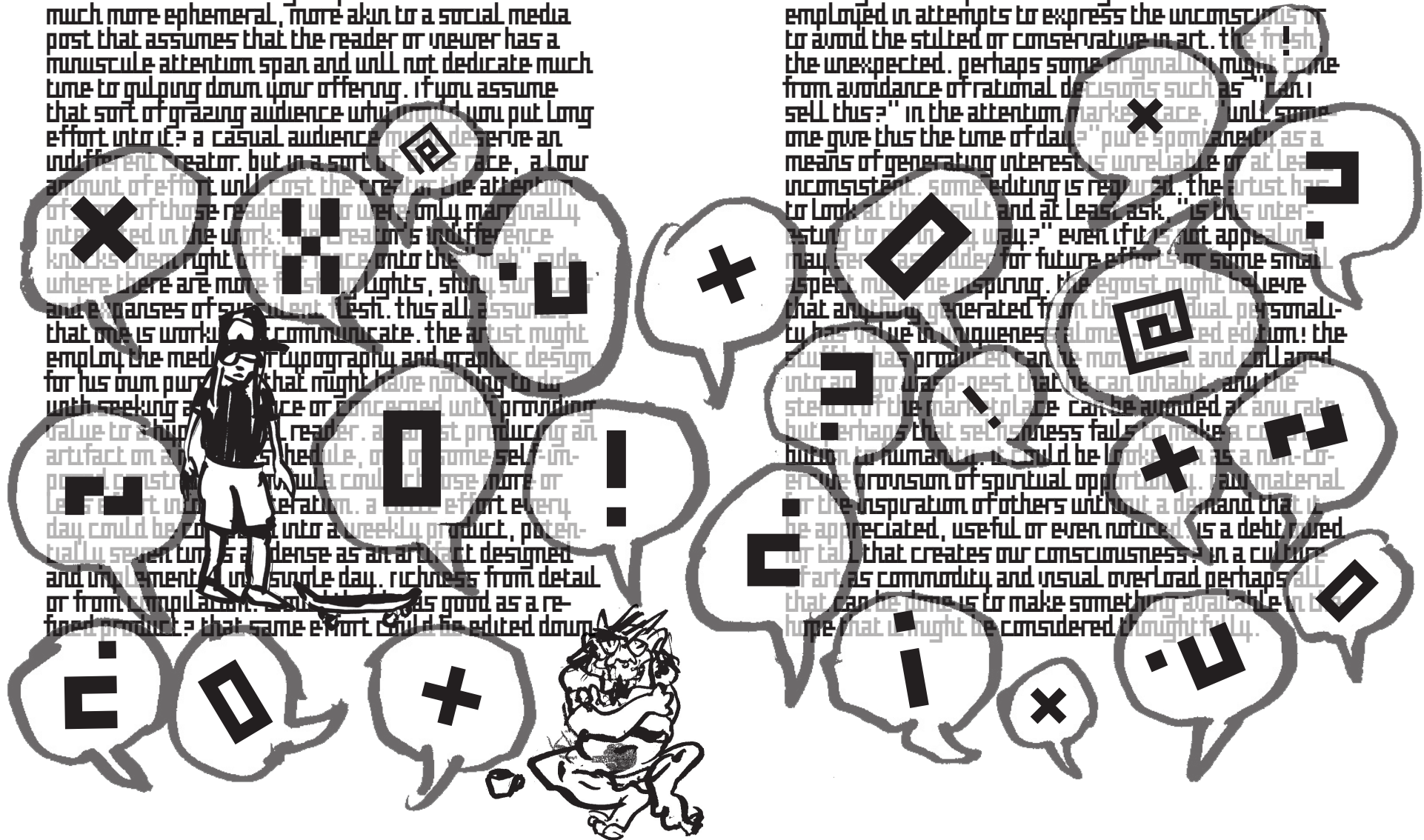
אמנות לעמך ול המדינה החדשה



ה'תש"ח

when i first started making 'zines, i was emulating the magazine format i already knew. there had to be a certain number of pages for it to be substantial, the stories followed established patterns, travelogue, interview, fiction ... i think we even thought there needed to be advertising. my latest efforts have been much more ephemeral, more akin to a social media post that assumes that the reader or viewer has a minuscule attention span and will not dedicate much time to gulping down your offering. if you assume that sort of grazing audience why would you put long effort into it? a casual audience may deserve an indifferent creator. but in a sort of **U** race, a low amount of effort will **U** lose the creator the attention of some of those readers who were only marginally interested in the work. the creator's indifference **U** knocks them right off the "high" side where there are more flashing lights, stony **U** and e. glances of surreal **U** flesh. thus all assure that one is working to communicate. the artist might employ the medium of typography and graphic design for his own purposes that might have nothing to do with seeking a place or concerned with providing value to a hypothetical reader. a **U** artist producing an artifact on a tight schedule, or some self-imposed constraint, would choose more or less that into a **U** iteration. a **U** effort every day could be **U** into a weekly product, potentially seven times as dense as an artifact designed and implemented in a single day. richness from detail or from compilation. a **U** could be as good as a refined product? that same effort could be edited down

to a finer whatever. a periodic thing might also intentionally limit refinement. spontaneity vs. craft. does quality have a recognizable texture? begging attention through richness of detail or sharp simplicity at opposite ends of the spectrum. perhaps that texture is enough. the unplanned and gratuitous have been employed in attempts to express the unconscious or to avoid the stilted or conservative in art. the **U** fresh, the unexpected. perhaps some originality might come from avoidance of rational decisions such as "can i sell this?" in the attention marketplace, will some one give this the time of day? pure spontaneity as a means of generating interest is unreliable or at least inconsistent. some editing is required. the artist has to look at the result and at least ask, "is this interesting to me in any way?" even if it is not appealing, may serve as fodder for future efforts or some small aspect might be inspiring. the **U** might believe that anything generated from the individual personality has value in uniqueness alone. the **U** edition! the **U** has produced can be moved and collaged into an ego trap - nest that we can inhabit. why the stench of the marketplace can be avoided at any rate, but perhaps that selfishness fails to make a contribution to humanity. it could be looked at as a non-coercive provision of spiritual opportunity. raw material for the inspiration of others without a demand that it be appreciated, useful or even noticed. is a debt owed for talk that creates our consciousness? in a culture of art as commodity and visual overload perhaps all that can be done is to make something available in the hope that it might be considered thoughtfully.



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agg square kufin

