

[illegible]



*Psychiana* is a journal of arts and letters that seeks to expand the discourse on value and its role in the contemporary psyche. Each issue uses a different lens to investigate gifts, goods, object fetishism, and the aesthetics of morality. Taking its name from an early 20th century mail-order religion, *Psychiana* publishes original writing and visual work, and includes unique objects commissioned specially for each issue.

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ISSUE TWO      INVISIBILITY

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LETTER FROM THE EDITOR

***Gossip Girl And The Erosion of Memory***

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Invisibility has its own set of values, and we imbue our societal values on the invisible in specific and often indiscernible ways. Invisibility can be a longing, a want, or a burden; an ever present distraction or an imperceptible shift. Invisibility can be malicious and malevolent, but invisibility can also be a lonely child’s only friend, a welcomed distraction, or a comforting warmth. Invisibility may or may not be detectable to the naked eye, but it can be felt, tasted, listened to, inhaled, and experienced. Invisibility is both playful and somber. Invisibility may exist in the negative, as an absence, the experience of that which is unseen, unfelt, undone; or in the positive, as the existence of that which is very much there; the ethereal, the celestial, and the divine.

...

In the wake of the big *Gossip Girl* reveal, I find myself writing about invisibility. Finding out that (spoiler alert) “Lonely Boy” Dan Humphries was the one and only Gossip Girl, using the website as his arena to make his invisible Brooklyn self visible, had more of an effect on me than I thought possible. This may be because I too have spent my whole life obsessed with becoming visible: I have always wanted to see everything and be seen by everyone. My obsession with visibility extends far beyond sight; I am forever plagued by the notion that a feeling or an idea can maintain invisibility just as easily as an object, person, or place. Through the voice of Gossip Girl, Dan was able to make himself, his feelings, and his ideas known to the Manhattan social elites, while maintaining his character’s invisibility. By writing about himself from a distant third person narrator, Dan Humphries was able to become the master of his own visibility.

Invisibility has most recently presented itself to me as the notion of the existence of everything I've ever experienced and then forgotten. This can be explained through Plato's dialogue between Socrates and Phaedrus, in which Socrates asserts that "[men] will cease to exercise memory because they rely on that which is written, calling things to remembrance no longer from within themselves, but by means of external marks. What you have discovered is a recipe not for memory, but for reminder." I understand this as the inscribing and subsequent reading leading to the dissolution of the memory, and thus leading to the forfeiture of the experience. The memory is no longer mine or yours, but it exists purely as record and is therefore no longer visible. Like *Gossip Girl*, once the experience has been imprinted, it ceases to exist in reality; for the characters on the television show, that non-reality exists in the form of gossip, or non-truth.

A memory is only visible as it exists in your mind, living in the little hole it has carved out and in which it has settled. Once a memory has been written, it has forfeited that settlement and now exists in word processing software or on a crumpled sheet of paper, not as a visible or lived experience, just as a record of that experience. *Gossip Girl* uses this method to derail and disconcert New York City's celebutantes, whereas I write every experience to intentionally excise it from my memory, to create a *Gossip Girl* scenario in which the truth (the visible) no longer matters, because it now only exists as a representation.

...

I am able to better grasp invisibility through the lessons of both Plato and Dan Humphries' "Lonely Boy": as our memories are written, they become invisible. As the following issue unfolds, you may begin to understand it as a visual depiction of the

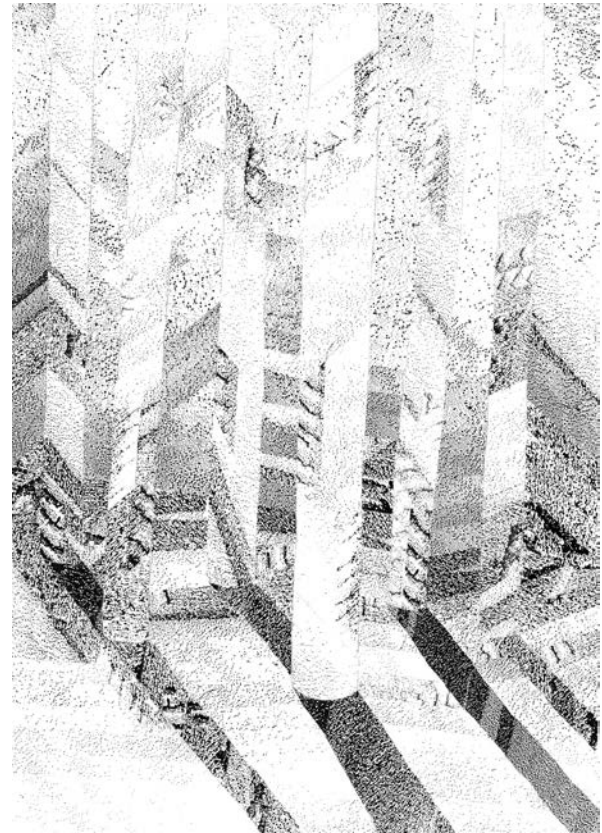
invisible; memories eroding as they become text and image and object for our perusal. Like Brooklyn's own Dan Humphries, I write myself into the narrative, if for no other reason than to make myself the master of my own invisibility.

– *Ella Gold*, Editor-In-Chief

KATYA MARSHALL  
***WHITE NOISE***

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*Paper, toner, ink, glue, 8.5 x 11", 2012*



PSYCHIANA

INVISIBILITY





CAROLYN CHEN

**HOW TO ASSEMBLE A**

*for 6 voices*

---

*{NOTES:*

*6 parts: A, B, C, D, E, F*

*[Bracketed words] of subsequent speakers grouped together in spacing overlap the last speaker's [bracketed words], which are secondarily important in discernibility.*

*Like nebenstimme.*

*Speakers start distributed throughout space. Gradually assembling a row, a functioning wave-form hand-to-foot zipper, a human pyramid. Articulation of space possible when not speaking.}*

Carolyn Chen  
Hangzhou, 10.26.12

**Title**

- A: How to assemble a [saxophone]. {all together}  
B: [Emergency preparedness kit]  
C: [Bicycle]  
D: [Team to buy a business]  
E: [Computer]  
F: [Layer cake]

**Introduction**

- F: Let's talk basics.
- A: If you want to know how to put a saxophone together, you're at the right page. These instructions apply to most types of [saxophones.]
- B: [You may feel] anywhere from uncomfortable to truly afraid about the prospect of a terrorist attack in your town or city, especially since it could come in so many forms.
- E: Begin by laying all the components on a flat surface.
- C: Open the top flap and carefully pull everything out of the box.
- E: Ask these questions.
- B: Will we have to deal with nuclear emissions, biological agents, chemicals, suicide bombings, cyberspace attacks?
- E: What is the compatibility of the parts?
- D: But did you consider a technology analyst, who could help

evaluate the state of the company's technology?

F: Are you ready?

D: Now what?

E: Make sure that they are placed on anti-static sheets or wrappers.

A: Make sure the hook is hanging at the [front.]

F: [To get] the best results, make sure that

[each layer lines up with the ones beneath it.]

A: [Make sure that the wider end of the ligature slides on first to] match the shape of the

[mouthpiece.]

E: [motherboard]

D: [And just like] when you go about a home for the first time, you'll want to make sure you're not going in blind.

### Essentials

E: The main points to consider are purpose,

[availability, compatibility, and cost.]

B: [Crackers, granola bars, cereals, trail mix.]

E: One mother[board]

B: [Instant] coffee and tea.

E: One compatible [processor with cooling fan]

B: [Sugar, salt, pepper, other spices.]

E: [One compatible memory module, one tower casing with

power supply, one pack thermal paste or grease.]

B: [Antibiotic ointment, cleansing agents such as isopropyl alcohol and hydrogen peroxide, germicidal soaps, moistened towelettes.]

C: Other necessary tools include wire cutters, [a set of metric allen keys, a set of metric open-end wrenches, flathead and phillips screwdrivers, cone wrenches, a pedal wrench and an air pump.]

B: [Needles, tweezers, scissors, thermometer. Duct tape, scissors, plastic sheeting. Aspirin, anti-diarrhea medication, antacids, syrup of ipecac] to induce vomiting, vitamins. Fire extinguisher.

D: It can be really beneficial to have someone to play the 'bad cop' during negotiations.

A: The screws should be on the thick bottom part of the reed, facing you. Tighten the ligature.

C: You'll also need some waterproof grease, chain oil and a rag.

B: Supplies for babies and the elderly. Supplies for your pets. Keep your gas tank filled.

### Precautions

A: It is not necessary to do all of the steps in this exact order.

D: It's not like buying a car. There are things sellers would rather not tell you, like that [75 percent of their business comes from a single client.]

E: [One graphics card, if the motherboard does not have a built-in video adapter.]



D: This is not a case where you want to save a few dollars by hiring your cousin who happens to be a lawyer, but specializes in [divorce law.]

A: [If it's difficult] to slide on, do not add cork grease.

[Do not force the neck on and be careful to not damage the octave key.]

F: [Each time I put the next layer of cake on, I get down at eye level and spin it slowly on a turntable to check for any major high or low spots.]

C: ...[Add more grease as needed and then adjust the hub cones so they spin freely] with very little play.

A: Line it up.

F: No cheating.

E: Screw the drive in place to secure it.

C: Open the hubs on both wheels to check for grease. [Watch the wheel-truing tutorial to see how to de-stress and true the wheels.]

D: [You'll also need to have someone on your team that will help you] secure the financing you'll need to get the deal done.

F: Even a barely warm cake can cause your icing to melt.

B: Include jumper cables, flares, ice melt and other seasonal items.

F: Don't let the filling rise higher than your border. That defeats the purpose of having a border.

E: It should fit the rectangular hole at the back of the casing.

B: At least three days--longer is better.

F: Any taller than that, and you're in danger of having an unstable cake.

B: [Tornadoes, hurricanes, floods, mudslides, heavy snowstorms, earthquakes... the list goes on and on.]

A: [When the neck goes on the body and the neck is twisted, the particles may act like sand paper and do more damage.]

D: [That way the buyer can ask the tough questions but blame it on their intermediary while preserving the relationships with employees and key partners they will need.]

It could create leverage in [negotiations.]

E: [Level of difficulty:] Intermediate

D: It's not like buying a car.

### Lines

*{measuring time independently, allowing overlap while listening to align or highlight lines}*

A: Line it up. Take the reed out of your mouth and place its flat side on the flat part of the mouthpiece. The thin, curved end of the reed should line up with the thin end of the mouthpiece.

B: Buy bottled water or store tap water in washed plastic, fiberglass or enamel-lined metal containers. Sanitize containers with a solution of one part bleach to ten parts water before using.

C: These days you can get a great deal on a new bike by ordering online. Today we'll learn how to properly assemble a mail order bike right out of the box.

F: Line your serving plate with strips of wax paper. To get

the best results, make sure that each layer lines up with the ones beneath it.

D: That's why you need to build a sharp team that can help uncover as many skeletons as [possible.]

F: [Lop off] those domes.

C: To save these for future use, cut them just before the head and then pull out [and recycle the remaining piece of zip-tie.]

B: [Paper, pens, pencils. Needles and thread.]

### Apply

A: These instructions apply to most [types of saxophones.]

E: [Apply thermal paste to the cooling fan]

[of the processor.]

A: [Apply cork grease to the cork –]

[where the mouthpiece connects to the neck of the saxophone.]

D: [And what kinds of experienced professionals should you include on the team?]

C: [Apply some grease to the inside of the seat tube, slide the seatpost in to the minimum insertion mark, grease the threads of the seatpost bolt and tighten it just enough so it will hold the weight of the bike.]

B: The bakery departments of grocery stores receive pre-made frosting in covered buckets and will often give you those buckets free. Cat litter and other products come in suitable 2-3 gallon covered buckets.

A: Put the neck strap [around your neck.]

F: [Put the “brown” side of the layer on the very bottom.]

A: Put the fully assembled mouthpiece on the neck.

F: Put the top layer on, and push a few toothpicks down inside.

F: This coat won't be visible.

E: This may be an IDE or a SATA cable.

D: It would be wise [to get good counsel from an insurance agent or expert who can help map out what kind of coverage you might need before] pulling the trigger on the deal.

E: [This may be the AGP or the PCI-e slot, depending on what components you have.]

F: This helps to stabilize the layers, especially if you'll be transporting your cake.

D: Settling on a price for the business is [something that your investment banker or broker will help with.]

B: [Ask your doctor or pharmacist for advice if you wish to store your regular prescription medications.]

F: Be aware of your icing consistency on the crumb coat.

E: These may be 20- or 24-pin ends.

D: Be in place with the [current business owner.]

E: [Connect the power supply to the board.]

A: And be careful to not damage the octave key.

C: These can be used again for odd jobs.

A: Be on the thick bottom part of the reed.

D: Always be at a disadvantage. Be a risky proposition. Be a lawyer.

C: [If you have sealed cartridge bearings in these places you can skip this step.]

B: [First aid manual, scissors, sterile bandages, gauze pads, cotton balls, safety pins, latex gloves.]

F: I've got photos coming out my ears here.

C: Then clamp [the seatpost in your repair stand.]

F: [But you can use a large bread knife, too.]

F: But it's [something that a lot of would-be decorators overlook.]

C: [Grease all of the stem bolt threads and shaft if you're installing an older quill-style stem.]

A: The thin, curved end of the reed should line up with the thin end of the mouthpiece.

B: Peanut butter is a good source of protein.

F: But if your cake is lopsided [or falling over, or oozing filling out the sides, that's the first thing people will see.]

D: [That way the buyer can ask the tough questions but blame it on their intermediary.]

E: Spread the compound evenly [on the metal surface.]

F: [A slightly thinned-down] buttercream works really well. If it's too thick, it'll tear your cake apart.

A: The grease will act as glue.

C: Ideally you should [have a repair stand.]

A: [The neck should go on] very easily.

F: But it should be [as close as you can get it.]

D: [Evaluate what you should or] shouldn't pay for.

F: Either way, we win!

E: It should fit the [rectangular hole.]

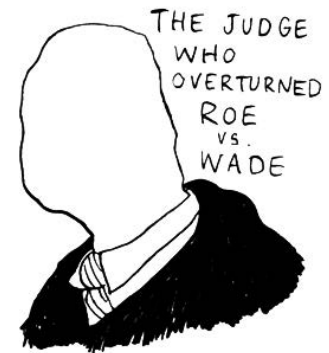
F: [Your cake] should be the invisible canvas underneath your beautiful work of art.

LUCAS ADAMS

# MEN WHO DON'T EXIST

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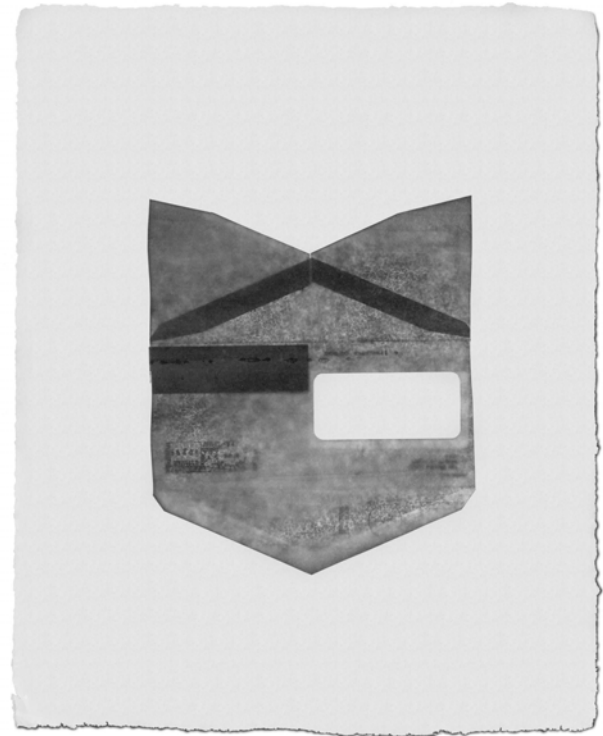
Lucas Adams / MEN WHO DON'T EXIST



KATE COPELAND  
***SECURITY ENVELOPES***

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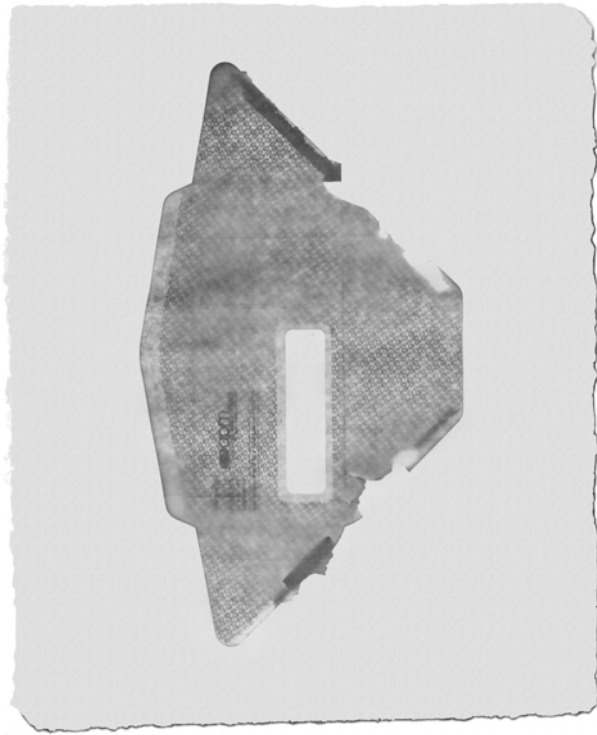
*Salt prints on handmade linen paper  
16 x 20", 2006*



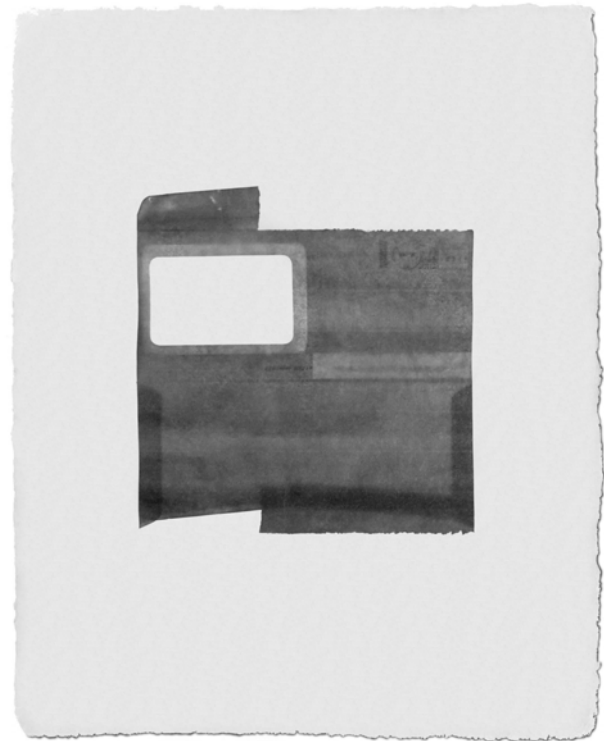
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INVISIBILITY

Kate Copeland / SECURITY ENVELOPES



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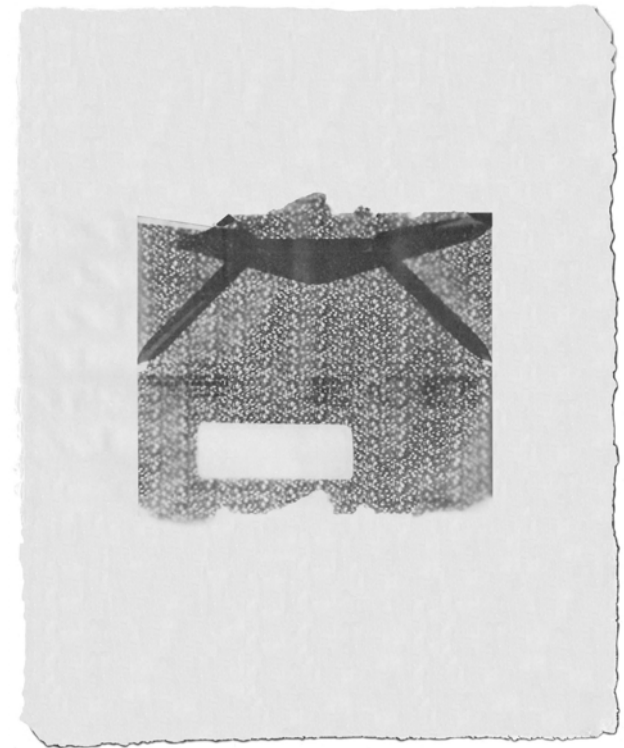
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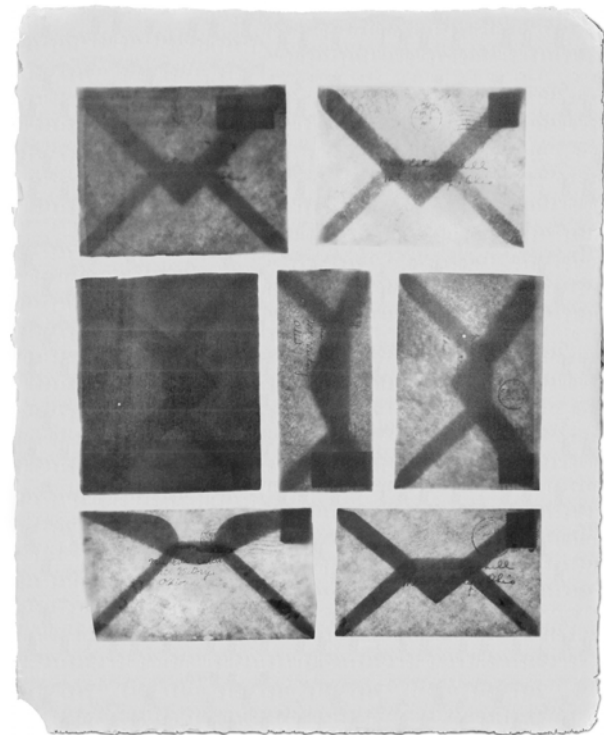
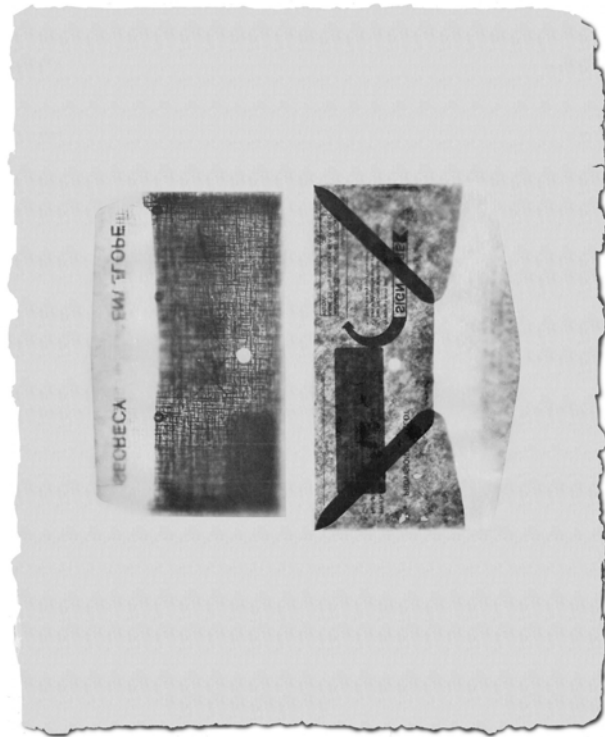
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Kate Copeland / SECURITY ENVELOPES



25





MATTHEW J.X. DOYLE

**RECORDING  
JOHN CAGE'S 4'33"**

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*Dedicated to the memory of John Cage,  
in celebration of his 100th birthday.*

"Through the phonograph record, time gains a new approach to music. It is not the time in which music happens, nor is it the time which music monumentalizes by means of its 'style.' It is time as evanescence, enduring in mute music."

– Theodor Adorno

"[At this point in the MP3 encoding process] the frequency spread for each frame is compared to mathematical models of human psychoacoustics, which are stored in the codec as a reference table. From this model, it can be determined which frequencies need to be rendered accurately, since they'll be perceptible to humans, and which ones can be dropped or allocated fewer bits, since we wouldn't be able to hear them anyway. Why store data that can't be heard?"

– Scot Hacker

"There is no such thing as an empty space or an empty time."

– John Cage

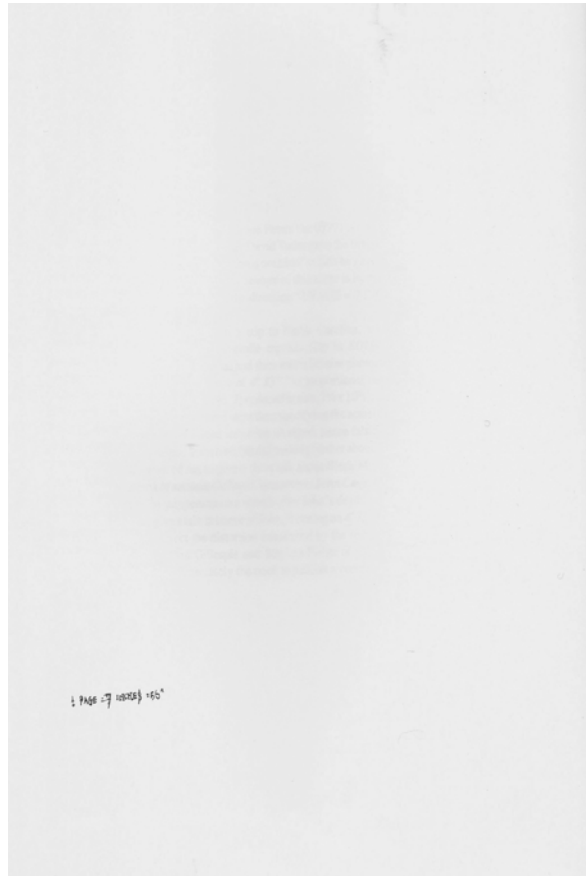


Figure 1



Figure 2



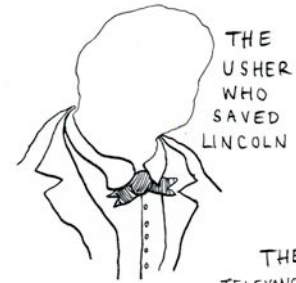
Figure 3

John Cage's 4'33" (1952) was performed by Matthew J.X. Doyle using the 1953 proportional notation version of the score (figs. 1, 2). The performance took place in the performer's home at 42.386505, -71.307003 on December 16th, 2012 at 11:36 PM EST, and the piece was performed using Keisuke Oyama's wave-of-life.maxpat patch, a synthesizer based on Conway's Game of Life (see fig. 3, patch viewable/downloadable at <https://vimeo.com/35761982>) in Max/MSP Runtime Version 5.0.6.

The piece was recorded in Apple Lossless Codec from Max/MSP's raw PCM source audio using a trial version of Audio Hijack Pro v2.10.0 running on an Apple Macbook Pro (2.4 GHz Intel Core i7, 4 GB 1333 MHz DDR3, Mac OS X Lion 10.7.2).

From there, the lossless audio was converted to .wav in Audacity 2.0.2 (<http://audacity.sourceforge.net/>), uploaded to [mediafire.com](http://www.mediafire.com), downloaded by Matt Jones at Pirates Press (1301 17th Street, San Francisco, CA, 94107) where it was mastered, and pressed onto 7x7 transparent flexi vinyl.

Very special thanks to Laura Kuhn at the John Cage trust, and Gene Caprioglio at Editions Peters for assisting with the mechanical licensing for this performance and recording, as well as gracious permission to scan and reproduce pages from the John Cage centennial edition of the 4'33" score.



NATHANIEL FLAGG  
**LIKE WORDS  
FROM THE MOUTH OF TIME**  
*Chinese Calligraphy in Motion*

---

I came to China a few months ago to study Chinese calligraphy, or what is called *shufa*, “the art of writing”. I sought to explore how calligraphy, a manual craft, directly indicates the hand of the calligrapher behind the work and can be read in real time as a performance. The calligraphy brush is extremely sensitive to changes in pressure, direction, and speed, and leaves behind a detailed imprint of the gestures of the calligrapher’s body. However, one of the first things I noticed when viewing calligraphic works in the flesh was not an experience of encountering a person behind the work, but a person in present company. There was a change in atmosphere; announcing an individual who should be visible only as the author of the traces left behind on the page. What informs this is the perception of change. I watch the change in the movement of calligraphic gestures from stroke to stroke and from character to character, sensing my attention flowing across graphic moments on the page. The sensation of meeting an invisible person is borne from our own visual comprehension of the forms before us, wherein we explore calligraphic gestures made by the hands of the artist through the memory of our own gestures, our perceptions expanding to embrace the arrival of a new character within ourselves.

People leave marks everywhere. Daily life, particularly in China, is out in the open and public places often feel very intimate. In alleys and under the outcroppings of buildings, I sometimes notice minor assemblages of human activity: cabbages freshening on straw mats, stacks of buckets, a string of hung laundry

accompanied by slabs of curing meat, a pair of shoes leaning against a wall, inched up on their toes like listless children. They are scraps of life put aside, poised and ready to be used again. In a sense they are still in use, they stand at attention, ready to be picked up and reinitiated into a galaxy of work. They are still attached to the people who use them as satellites of their bodies, a piece of their lives momentarily at rest.

When one writes calligraphic characters, there also is a putting aside of the pieces of oneself, stroke by stroke. Each push of the brush to the paper is an indication of pressure,



speed, and direction that discloses the form of the generative gesture from the calligrapher's hand. Few characters are made of only one stroke. Characters are aggregates of movements that follow one another, responding to the previous stroke and anticipating the stroke about to arrive.

The word *shi*, meaning approximately "structure", refers not only to the interdependency of the constituent parts of a form, but also the way in which the constituent parts of a form relate to each other as structural entries in time. Were the strokes in the character to be executed in reverse order, as it is on the opposite page, even though the

placement of the strokes might be roughly the same, the character would be structurally incorrect since the flow has been turned on its head. In calligraphy, the writing of a character tells a visual story; it is revealing the passage across the structure, wherein the calligrapher's hand changes from the start of the character to its end. Piecing together the strokes of a character, you leave a bundle of actions that refer and react to themselves, their resonances and repetitions, glissades, statements and rebuttals. The energy that one imparts onto each individual stroke gathers detail as it extends across all strokes. Characters display precisely that: a character of line, a habitual application of marks that speaks to a specific method of writing possessed by the artist, who is unseen but nonetheless present.



Calligraphy is frequently discussed in terms of bodies, bringing into parallel two languages regarding the systematic flows, connections and obstructions both in physiology and in art. In its production as well as its viewing, Calligraphy is a bodily experience. Like any exercise, it is important to bring to the page concentration and presence of mind. Unimpeded breathing is critical. Of equal importance is not hesitating— a line made



# 骨肉血氣

with decision is most important, one must accept the marks one makes as they surface. One of my teachers, Wang Dongling, is frequently photographed jumping into the air, his long hair in a wild snarl, his fingers and toes reaching, his face bright. In midair, the body can move in any direction, unimpeded. Such similarly spontaneous movements on the page let us see the body react against new environmental constraints, a transformed human presence that moves across the paper like a dance.

Poorly written characters or unsuitably executed strokes are called *bing bi*, meaning “ill marks”, and reflect a similar illness the calligrapher’s hand.

There are four criteria for healthy, vigorous characters: *gu*, *rou*, *xue*, *qi*, “bone, flesh, blood, and chi”. The first two refer to graphic philosophies: “bone” refers to proportion and composition; “flesh” refers to graphic weight. Again, these metaphors in calligraphy are strongly correlated to qualities possessed by calligraphers. Indolent, heavy characters suggest a lazy, corpulent calligrapher; thin, shivering strokes suggest a calligrapher who is frail and timid. These are usually unrigorous assumptions, but not devoid of meaning. They point directly to the phenomenon of the artist’s body being visible within the work.

“Blood” and *qi* are connected concepts and refer to the way in which the characters flow together, the collective dynamism of their constituent parts and their relationship to a text. Blood and *qi* do not only flow within the individual characters, but across an entire field of characters, so that calligraphic works themselves



can be said to have the very energetic character of the body. Reading or viewing calligraphic work is said to be analogous to taking a pulse, measuring the vitality of an organism and discovering the nature of its *xin*, or “heart”, the energetic nexus of a human body.

The *Feicao Shu*, a treatise on calligraphy from the Eastern Han dynasty reads: “All men differ in their *qi* and *xue*, and vary in their sinew and bones; the ‘heart-mind’ *xin* may be dispersed or dense; the hand may be skilled or clumsy, the beauty or ugliness in calligraphy is in the ‘heart-mind’ and the hand.” The kinetics of calligraphy produce a reflection of a human body that is palpable, revealed in terms that are not iconic, but

instead index the body's patterns of movement.

However, while calligraphic works may infer bodies, the relationship is not precise. An unexpected drip of water may create blurs and clouds that do not denote the intention of the calligrapher. The hairs of the brush may split, creating an unexpected doubling of strokes or a stray paper fiber may interrupt the brush's path, leaving a blank spot in the middle of a stroke. The materials themselves assert their own creative voice in the production of a calligraphic work, diluting the orthography of the artist's gesture and apparent visual result. On an even more

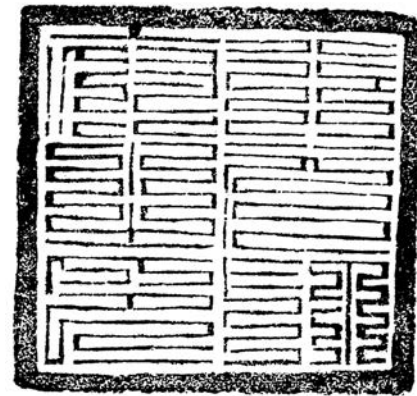


basic level, the calligrapher's gestures may not strictly be the makers of the marks that are witnessed at a present moment. Many calligraphic works, particularly older ones, are engravings or rubbings of engravings that have been taken into the hands of diligent copyists who hew a simulacrum

of an original work by tedious, repetitive gouges in stone. The very calligraphy here has passed through several different media before having been reproduced in its current form—written, then scanned, digitally adjusted, and finally printed in multiple. Yet, all these stray interjections, adjustments and errors are meant to stand for the presence of a person, though by this time that

person has been so compromised as to be wholly transformed. In imagining the artist who produced the marks in question, we conjure a "person" of our own invention.

When I studied seal carving, calligraphy's sister art of insignia crafting, my perpetual directive was to take my knife and review the forms I had carved, to adjust the weight of the marks, their proportions and their clarity.



*Seal Engraving, Eastern Han Dynasty*

The term used to describe this action was *xiu*, or "retracing." *Xiu* refers to ornamentation or embellishment, but it also means to study or review. I would *xiu* my seals, but the craftsmen in their tent-like booths a few blocks away would also *xiu* your bicycle if it needed to be fixed. *Xiu* is both the study of a system and extrapolation or improvement on that system.



*A "translation" of the preceding seal engraving into regular script*

The designs on some seals are so ornate that immediate recognition of the character at hand is all but impossible. Strokes are stretched and then crumpled on themselves in visual labyrinths that obscure both the stroke's beginning and end. The image of the maze is an effective charm in cultures all over the world. A common purpose is the neutralization of demons by transfixing them; trying to decipher the maze,

they become locked within it, never fully able to unravel its true dimension. However, when we are viewing these shapes we are not trapped, we spring away having gone briefly on a journey to someplace new.

Reading, writes the anthropologist Tim Ingold, is a process of navigating a strange place. We make our way by noticing those features with which we are familiar. In the tracing of ornamental written words, we recount our memory and understanding of a system of visual and linguistic forms. We mirror the forms on paper within our minds until we can identify them at last

amid a repository of previously encountered situations— though sometimes, amidst ambiguity, the symbol can possess several distinct linguistic entries at once. Such labyrinths do not



entrap, but instead challenge us to experiment with our memories within an immediate environment. By analyzing the rhythm of the changes before us and relating them to prior encounters with such patterns, we understand the logic of a visual register implied by a form at present, as well as a new dimension to the communicative act. The person we meet in the calligraphic work emerges not from without, but from within ourselves, a redefinition of form based on our own perception, present and prior.

Jacques Rancière writes that the artistic image “discovers a different resemblance en route – a resemblance that defines the relation of being to its provenance and destination, one that rejects the mirror in favor of the immediate relationship between progenitor and engendered”. As a character is recreated, its image is adjusted and dispelled in favor of another image, one occurring immediately beneath your eyes. You can feel your very idea of the

word stretching. In Chinese, this is described as a kind of energy transference, a resonance between what you already know and what you are about to know.

The word in Chinese for this is *feng*, which means literally “wind”, though perhaps in this context it might better be described as a “current” – the exterior aspects of *qi* that shift the interior perceptions of the body. *Feng* describes an opening, the distance between viewer and work, which is in constant flux between reaching eye and receiving work. As the two approach one another, they also draw apart, the eye moving across the changing face of the paper, taking in the new images as soon as it can grasp them. The words emerge as physical sensations, drawing themselves across time.

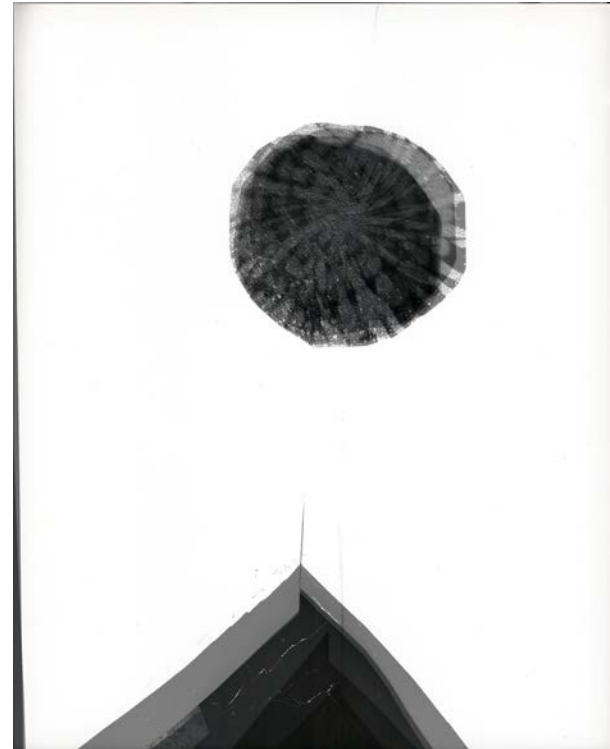
In reading a work of calligraphy in terms of gestures, we imagine a new body for ourselves within those gestures. The ineffable feeling that someone is there before you in witnessing a calligraphic work is not some ghost of the person attached to the piece, but instead an incipient self, an energetic and perceiving self, borne out of contact with traces of another habit of activity. In a sense, calligraphy is not a two-dimensional art, but a kind of sculpture. In addition to shaping a graphic image, it reforms one’s very capacities of description. Characters, like a hand outstretched, are an invitation to a new possibility of figurative experience, an invitation to inhabit the “heart-mind” of another.

RYAN PETER

**AUTOGRAMS**

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*Unique gelatin silver prints, 8 x 10", 2013*



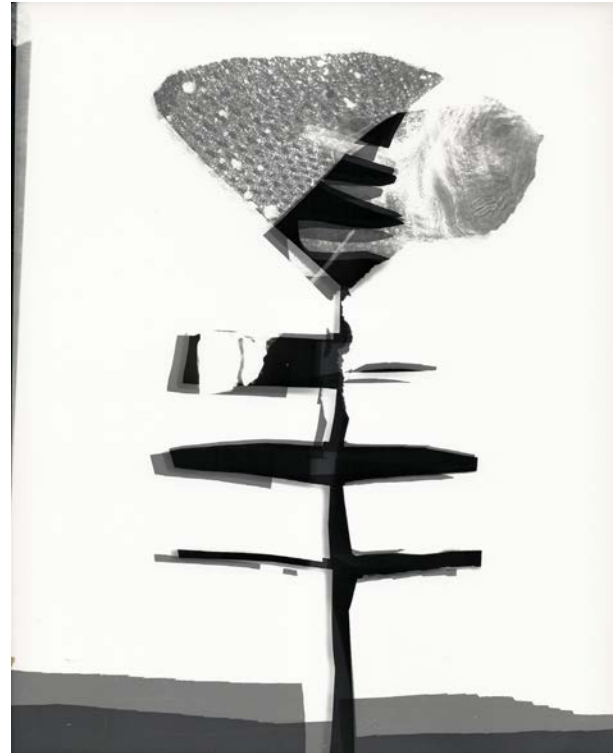
PSYCHIANA

INVISIBILITY



50

Ryan Peter / AUTOGRAMS



51

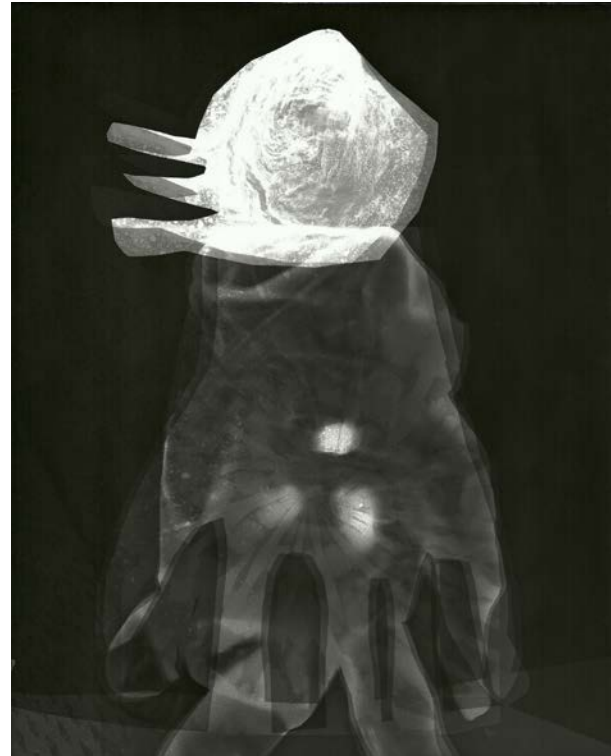
PSYCHIANA

INVISIBILITY



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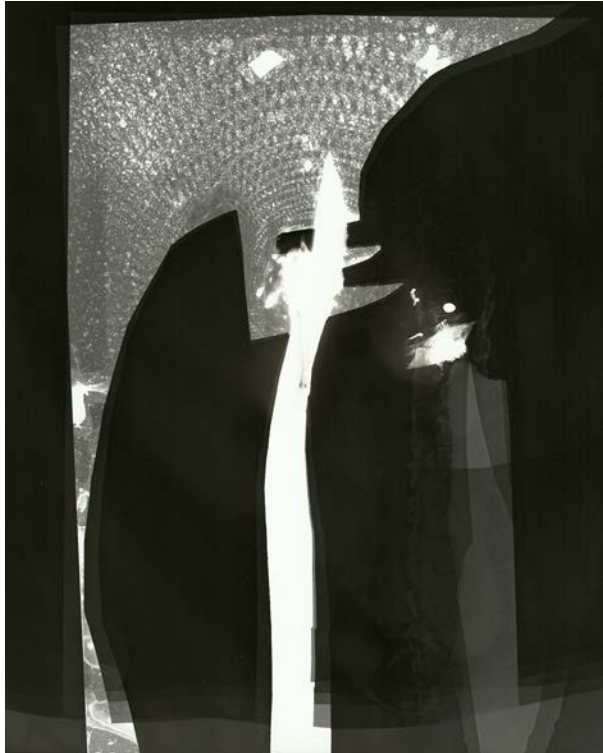


53



PSYCHIANA

INVISIBILITY



54

Ryan Peter / AUTOGRAMS



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CHAUNCEY MARBURN  
*Enter the Grundel*

⚠ No results found for "Chauncey Marburn".

Chauncey Mauburn / ENTER THE GRUNDEL



Letters Editors <letters@psychianamagazine.org>

## Submission

21 messages

Chauncey Marburn <chauncey.marburn@gmail.com> Mon, Nov 5, 2012 at 5:22 PM To: letters@psychianamagazine.org, arts@psychianamagazine.org

Dear Psychiana,  
To whom it may concern,

Attached you will find my submission for your periodical (Magazine? Publication? Quarterly? What do you prefer? People get so touchy about this labeling and I don't want to offend. Not until I'm published at least. That was a joke :). Jesus Christ.)

Anyway, as you may have noticed if you looked at the 'To:' heading on this email I have sent this email to both the Visual Submissions and the Written Submissions department's email addresses because I could not decide in which camp to camp. Touchy about the labeling again. But it's just that my submission is written but written in a visual manner with a font that I spent quite some time designing and of which I am very proud and which, I believe, completely transforms the meaning of the attached short story epic poem (NOT to be confused with an epyllion). I hope that unlike some other periodicals, magazines, and publications that I will not name that Psychiana will have the foresight to see that the short story epic poem is not some literary 'fad' playing off the so called 'dead' form of epic poetry. Because it's not. And who gets to decide that epic poetry is dead in the first place? The poet laureate? So yes, I have already had the privilege of submitting certain content to Bomb, Explosion Proof, Rocket Propelled Grenade (formerly Full Meddle Jacket), and other periodicals, magazines, etc that have names that would lead you to believe their content is titillating and 'edgy' but is in fact stuffy and 'apres garde.' As professional courtesy, please don't pass that last part on to your peers. Not that I fear them.

In order to suit the formats each department was expecting, I have attached the work as both a pdf and png. Also, in the event that it needs editing I can send either a text file (.txt) transcription of the text or a Photoshop Document document (.psd) of the images. On the subject of editing, you will notice that both documents are photographs of text in which the text has been stamped onto the page by hand (normally I would use my press but I don't have one yet), so if

you absolutely must give me notes keep in mind that I will have to re-stamp the whole page.

Also attached you will find an invoice for my content, should you choose to use it; I believe it is very reasonable. I would like to draw your attention to the clause in which I mention that I will, in lieu of payment, accept advertising space for my Etsy.com store. Please note that the acceptable advertisement size will depend on whether or not it is in color. Your publication allows for tasteful male nudity?

Best Regards,  
Chauncey B. Marburn

P.S. While I assume the average reader is fluent in both, if either the Old English or the AAVE (African American Vernacular English) in the piece distract I would be willing to append an Old English/AAVE glossary to the back of my work but keep in mind that this would add considerably to the length of the piece especially as I would insist that the glossary definitions be in the same metre and typeface as the piece so as not to distract the reader any more than necessary.

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Dear Chauncey,

We'd love to read your submission, but your email was sent without any attachments. Would you send again?

Thanks,  
Letters Editors

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Letters Editor(s),

Hmm... my gmail.com is saying that it was sent. Maybe it was too big of a file for your email box? The new ones attached to this email are much smaller; they were taken with my cell phone. Also, what internet program are you using? Is it compatible with Netscape Navigator 9.0? (I know it's old, but I don't want to loose my cookies)

Sorry for the mix-up,  
-Chauncey

Dear Chauncey,

Oh no! We still haven't received any files from you, even with your last email. Can you try again?

Best,

The Letters Editors

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Geez, Really?

Are you getting document attachments from other email documents? Gmail.com is saying that it sent both attachments (see attached screenshot of my gmail.com, that's what it says, right?). What about the people in the Visual Submissions Department, have they had better luck? What is your fax machine number?

Embarrassed,

-Chauncey

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Letters Editor(s),

Have you received any of the documents that I have attempted to send you? I'm just checking in; I'm sure that you are very busy; I don't want you to think that I'm being pushy; that is not my intention. I feel that waiting two days to re-contact you is an appropriate amount of time--not that your lack of contact over this two day period is somehow inappropriate. I'm not concerned or nervous or offended and this is really just a formality and I would not be writing this unless I cared deeply about contributing my content to your magazine/publication/periodical etc.

Awaiting your response with the appropriate amount of eagerness given the current situation,

-Chauncey

Dear Chauncey,

We still haven't received any files from you. Perhaps Gmail isn't the proper platform to get them to us; try a dropbox?

We're curious,

The Letters Editors

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Wonderful. Where are you located?

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Dear Chauncey,

Firstly, apologies for our delay in response. Secondly, we meant via dropbox.com, where you can upload your files and then share them with us. It's free, so don't worry.

Looking forward to seeing your work,  
The Letters Editors

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Letters Editor(s),

No need for apologies; in fact, I would like to return yours as my own, seeing as how long it has taken me to reply (I have an excellent excuse, with which I will not bore you). This dropbox.com has been 'giving me the business', but I think I was able to strong-arm it into uploading my file for download. I believe, and I could be wrong, that if you follow this hyperlink: [https://www.dropbox.com/s/6fv8nlpq2l1d4y/Inf%C3%A6reld\\_S%C3%A9\\_Grundel\\_%28EnterTheGrundel%2910052012V20.1Part1A1S3GoodVersionForDropBox.pdf](https://www.dropbox.com/s/6fv8nlpq2l1d4y/Inf%C3%A6reld_S%C3%A9_Grundel_%28EnterTheGrundel%2910052012V20.1Part1A1S3GoodVersionForDropBox.pdf) you will be able to access and download the file. The last four pages contain the information regarding monetary payment and/or etsy.com store advertising.

Thank You for Your Patience,  
-Chauncey

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Chauncey,

What is the file format you uploaded your document in? I downloaded it from dropbox but my computer was unable to recognize the document. I am also

unclear to what you are referring regarding payment and etsy advertising. Please re- upload the file in a recognizable format (either .doc or .pdf would be acceptable) and please do include information regarding what you mean about etsy and payment.

Many thanks, and apologies for all the difficulty,

Psychiana Letters Editors

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Letter Editor(s),

It looks like the file extension .pdf was somehow misplaced; it has now been replaced. Here is the new hyperlink for the download: [https://www.dropbox.com/s/cntzjhww7uu11y/Inf%C3%A6reld\\_S%C3%A9\\_Grundel\\_%28EnterTheGrundel%2910052012V20.1Part1A1S3GoodVersionForDropBox.pdf](https://www.dropbox.com/s/cntzjhww7uu11y/Inf%C3%A6reld_S%C3%A9_Grundel_%28EnterTheGrundel%2910052012V20.1Part1A1S3GoodVersionForDropBox.pdf)

I believe that I have previously mentioned my etsy.com store. It is called BearMetal, and was originally intended to sell decorative metal silhouettes depicting bears. I recently realized that most of the website visits, or 'hits', that the website was receiving were not from people interested in decorative bear wall-hangings, and, in order to capitalize on this misunderstanding, we will soon be adding a line of metal accessories we are calling BearMetal: ChainMale. An example of an ad I would like to run can be found by going through the following hyperlink (this is not my original image, but it is currently the only image I have pinned to my pinterest.com pinspiration board, which is its own headache): [https://www.dropbox.com/s/jkr108u6iw4o39j/ChainMaleAd\\_RockwellsHardness](https://www.dropbox.com/s/jkr108u6iw4o39j/ChainMaleAd_RockwellsHardness)

I think something like this image will appear tasteful if printed in black and white, and with the addition of cleverly placed and obfuscating text. Again, all of the information/contracts regarding either payment through money order or through the exchange of advertising space is contained in the last four pages of the document made available through the top hyperlink.  
A Thousand Thanks,

-Chauncey  
P.S. Please note that BearMetal will still be offering metal bear silhouettes.

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Chauncey,

Thank you for trying again. Unfortunately, it seems like your file is deeply corrupted, because it will still not open on any one of our computers (we have more than four between us!). Additionally, I think there may have been some sort of initial misunderstanding, because unfortunately Psychiana is unable to compensate for any of our contributions. We are a still nascent journal, and

have very little funding, all of which must go towards production. As well, we do not print advertisements. All contributors do however receive a free issue of the magazine.

We would love to review your submission if you are still interested, knowing now that we are unable to compensate. If you are interested, I have several ideas for how you may try to send us this file: you might have success saving it as a pdf with a much shorter name and then uploading it to dropbox (for example, "Chauncey\_Marburn.pdf"); you may choose to send it to us directly in individual pages; or you might have success with a different file format.

We look forward to your response and finding a way to work with you to review your submission.

Many thanks,  
Psychiana Letters Editors

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Dear Letters Editor(s),

Not only have I shortened the name of the .pdf file on dropbox.com, I have used the exact name that you have suggested, "Chauncey\_Marburn.pdf." It is available through the following hyperlink: [https://www.dropbox.com/s/epnchaf30zvrxti/Chauncey\\_Marburn.pdf.pdf](https://www.dropbox.com/s/epnchaf30zvrxti/Chauncey_Marburn.pdf.pdf)  
I am hopeful that this solution will work.

Regarding the issue of compensation, I think that I have a solution that will leave everyone satisfied. I understand that funds are tight (believe me, bear silhouette wall hanging money is almost as bad as short story epic poetry money, but that is not why we chose the arts, is it?), and I understand that a single advertisement in a publication/periodical etc., that does not normally carry advertisements would look strange. Would you, however, be open to some sort of product placement editorial guarantee? For instance, on page 7, when Hrendar's army is at the gates of the Grundel, a line could be added such as: "The BearMetal ChainMale purchased from The bazaar at Etsy was of the finest quality. Leafstongson knew his powerful thighs Were protected, no matter the horrors in the Grundel." This is just something that I came up with at the moment, and, at the moment, it is awkward, but it will be finely tuned so as to be unnoticeable and not take away from the story by distracting the reader. I hope that you will agree. I will of course have to press another page, but that should only take a day of work. Feel free, after reading the manuscript I have made

available through dropbox.com, to suggest a different area in which to slip a mention of BearMetal ChainMale; I will not get to printing for at least another day. Also, I should add that I do not want you to think that I am unappreciative of the offer of a free copy of the publication/periodical/magazine, as that would be completely the opposite of my thoughts about that offer.

Your patience has been greatly appreciated,

-Chauncey Mauburn

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Chauncey,

Thank you for trying again. Unfortunately, none of us was able to open the file. I believe your file has been seriously corrupted, and merely changing the name will not solve this problem. Please try to upload a new version in a recognizable format. If this does not work, you may choose to mail us a hard copy, which we would gladly accept.

I am deeply sorry that we are unable to find a better solution, but we would be receptive to any other ideas you may have.

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Chauncey,

I hope this finds you well. As you may know, tomorrow is the final deadline for submissions to Psychiana and I am just wondering if you still intend on submitting. I apologize for all the difficulty, but we are determined to work with you to find a way to receive your submission. Please do confirm that you would like to work this out so we may find a solution !

Many thanks,  
Letters Editors

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Dear Letter Editor(s),

Confirmed! Now, taking into consideration the issues suffered thus far due to gmail.com, dropbox.com, and my digital camera phone, I think it would be wise to rely on the post. I believe they have some sort of oath stating that even an inclement climate cannot stop the Postmaster; given the struggle thus far, I would not be surprised if this guarantee were invoked. The ink is dry on the

pages printed, and years ago I invested heavily in the Forever Stamp postage: to which address is the manuscript being shipped? Full of excitement and thanks,

-Chauncey

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Chauncey,

Thank you for your swift response. You should mail your submission to:

Ella Gold  
SculptureCenter  
44-19 Purves Street  
Long Island City, NY 11101

As submissions are due today, please make haste so that we are able to receive it by the end of the week.

Looking forward,

Letters Editors





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[illegible]