

THREE

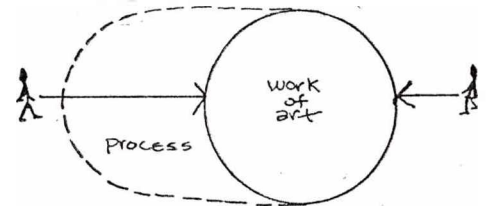
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Starting right off with mailing comments just in case I run out of time for some reason... (And what reason could possibly interrupt me, what with only WisCon in 3 weeks, an issue of Janus in the same time, nametags and pocket program to do, 3 or 4 illustrating assignments, several books to review, a few months of letters to get caught up on, etc... WHAT AM I DOING THIS FOR? Oh, yes, right, saving my membership. Right. On to mailing comments, as I was saying.)

Though this may not look like a mailing comment, it really is. I tried to discuss person-to-person, the various replies to my essay on art, but find that it's too difficult to discuss one point with one person without the words flowing over into conversation with another. So, here is a group mc on the matter.

It seems that we've been identifying two

kinds of definitions of art -- that described from the point of view of a person who sees self as making art (doug's "what one feels as artist, when making"), and that described by a person who views self as an audience with regard to art. After realizing how closely David and I agree on the subject, I wondered if the difference in definitions might not be the result of the way we see ourselves and whether that point of view determines whether we tend to describe art in-the-making or as a finished ("judgeable") product.



The "artist" perhaps sees art as including more than the finished product, and includes the process of making, the connecting between artist and world which may or may not culminate in a tangible product or work of art as recognized by someone who sees their only relation to art as that of "audience." (I put "artist" and "audience" in quotation marks because, as I explained in the last Shorelines, I would rather call anyone an artist who is making connections with the outside world and themselves through perception. I think "audience" is merely able for one part of what an artist does.

And just as the bare word, art, is without qualifying power (to me), so too is the term "artist." We all make connections with the world; we all make art.* And there are different standards for judging artists as well as art.

Paul, you separate the judgement of art from the process of making connections (you call the latter "the meanings we draw from what we perceive and is something we do every day, all the time."). Well, if you were standing in an art museum in front of a painted canvas and beside that framed piece of art was a window through which you could see a tableau of people and natural background that created a temporary composition of beauty or of interest -- why would you feel compelled to make a distinction between your reactions to the painting and the view? Once an artist commits a perception, in this case, to acrylics and canvas, it becomes a part of your environment, calling upon the same mechanisms of perception, connection, recognition, etc... as do the ideas, feelings, emotions and physical perceptions that you work with every day.

I have this feeling that just as the question of political or emotional worth obscures the idea of art, so too, does the question of skill obscure the idea of an artist. To me, this is what happens when art is created (every day, all the time):

The artist conceives of some connection, a realization that may be aesthetic, metaphysical, political, mathematical, emotional, etc., in nature. That connection is the essence of art. It is the essence of growth too, I think. We all communicate our connections some of the time to others, and we do so in a variety of ways. Some of these ways are the traditionally accepted outlets of "artists," e.g., painting writing, sculpture, music, etc.: But why, if they

*...in which case, the title "artist" becomes a temporal one. Sometimes we are all artists, just as we are all sometimes lovers. Meaning doesn't become lost, it becomes more specific.

spring from the same source, should one exclude any other modes of expression? Recognition of the legitimacy of some of these other modes is certainly going on today. But more crucial to most people's idea of what-is-an-artist is the concept of skill. You've all heard the person saying "Oh, I'm no artist: I can't draw a straight line!" Silly we would say, that's not what makes an artist! (hiding our straightedge). Skill means (sometimes) that one's connections executed in some non-ephemeral substance will be seen/heard/touched and appreciated by more people. But if Shakespeare's plays were never published (and languished instead in a chest, like many other works of art that for some reason or other--not for lack of skill--do not get distributed widely), would they be any less art? I don't think so. Likewise I don't believe unarticulated connection is any less art, or any less potentially "good" art for its lack of embodiment in stone, paint, words, or song.

Still, there is the problem of whether one needs to define art including some value judgement. I obviously don't think so. Value judgements are no less necessary or useful in one's perception of art or of any aspect of the world, but I can't accept Debbie's conviction, for instance, that the word, art, should "have some sort of positive connotation." Debbie, you say: "If what Madison Avenue produces is art...and can be unhealthy or inhumane, then what words do we have to differentiate a Nestle's commercial from a beloved poem or painting, or piece of music?" Lots of words: crass, degrading, misleading art, in the case of Nestle's. Beautiful, meaningful, life-affirming art in the other cases. Etcetera. I know artists who are working primarily as commercial artists, and unless I get into book illustrating, I think I will probably tend toward that too. The same kind of thinking, the same work involved in the production of a brochure, say, that I did for a conference on child abuse (pictured on the next page) is involved in the drawing of a picture done only for its own sake, for the beauty or the emotion of an idea. Blind, stupid people who say that no father could rape his daughter might call

my work vulgar, degrading and a lie; others will have another opinion. And so it can be critiqued on the level of value, as "correct" or "incorrect." Then too, it can be criticized (easily, let me assure you) for its technique, for the skill or lack of skill with which I communicated my horror at the situation of daughter-rape, (otherwise known as incest). Eli, you seem to have defined art incorporating value

judgements too, i.e., that art must communicate "universals." I've usually been uncomfortable with that too, because it is a self-defining, circular concept. How do you know if a certain work of art is universal? If it lasts. Artistic Darwinism, it sounds like.

Everything I've said is subject to change.

I'm enjoying this a lot: most of what I've been writing has been heretofore unthought out stuff and I'm really glad for the chance to begin working my ideas out here and get feedback on it.

But now back to Real mailing comments. and back, too, to C/RAPA mailing #5.

I think the cover was excellent for the sense of organic growth/movement (both in its subject matter and the sense of how it was drawn). Beautiful composition, contrast in line thickness and dark areas vs ~~panel~~ white space. Did you have a specific idea in mind when you drew it David? Or did it just "grow?"--that's how it feels to me.

Thanks Denys for the reproduction of the Varley article. There's going to be a lot written about him soon (at least, for one, in the next Janus...) but not enough for me now.

On the subject of Janus, I have a goof to report...Once, in the second Shoreline I think, I said that I would put all of the C/RAPA people onto the mailing list for at least one issue of Janus. Well I didn't; forgot. Next time I will.

DAVID VERESCHAGIN Yes, what is all
WHAT'S ALL THIS, this about not having
THEN? mastered mimeo?

I felt the same way you did about 1979 ...only back in the beginning of 1978, so I'm already on 1980.

Ooops just saw your note again about having lost Janus 12/13. I'll get you another in the mail soon (only that issue wasn't \$1, it was \$1.50.).

PAULINE PALMER It's good to meet
NOT READY FOR you outside of Wild
PRIME TIME FENNEL Fennel, hello! I

23 MAY 1977 MADISON, WIS



**conference on
SEXUAL ABUSE
OF CHILDREN:
Skeleton In Our
National Closet**

enjoyed a lot the surrealistic description of your trip over White Pass

NANCY LAKEY You characterize both
FROM THE ROCK the behavior of gays
 coming out and Anita
Bryant's political activities as being
courageous. Well besides thoroughly
disagreeing with your opinion of Anita's
actions, I really don't think you can
make a comparison between gays and her
as if they were analogous cases. Bryant
is forcing her views on others and not
even on others who could be seen as
"moneychangers in the temple," in con-
nection with the example you offered.
And contrary to the lies Bryant is using
to further her views, gays do not oper-
ate in our society by "infecting" young
people with their orientation. Gays
are attempting to increase their own
autonomy; Bryant is trying to limit
others' autonomy. What makes her activ-
ities despicable to me is not merely
the bare facts of her opinion but the
slandorous and underhanded manner with
which she has campaigned for her opinions.

Do you really believe that a "practicing
gay" is the same as "a practicing murder-
er or thief or sorcerer"? And what have
you got against sorcerers?

I don't think I'd want to design a god
--much more fun to design a world where
people didn't have to design one..

ELI COHEN Your comments on the
MOSS ON THE computer technology
NORTH SIDE today were interesting.
 As a result of a
severe case of number phobia, I think I
will always be a bit wary when such sub-
jects come up (I still remember one of
my classes in college, Statistical
Analysis of Geographical Data, or some-
thing like that, as being one of the
most torturous experiences I've ever
gone through). But more and more people
here in Madison are convincing me that
we will have to get hooked up to a
computer for our mailing list eventually.
Already, the amount of time we spend up-
dating cardfiles, changing masters,
xeroxing masters, not to mention the
amount of money spent on that, is getting
out of hand. I'd hate to estimate how
much time we spend on just the mailing
list every time Janus is published. I'm
getting positively murderous towards the

hordes of fans who move ALL TOO OFTEN,
damnit! Last issue of Janus, I found
a picture of a mass lynching and inserted
some slightly veiled threats to people
who not only move, but don't tell us
about it.

DENYS HOWARD Enjoyed, as always,
BIZAAR your conreport.
 There's always so
much feeling in your convention memories
in-print, it's like revisiting the con.

I also know that I am not a person who
wants to live with mammals. These days
though, it takes a lot of courage to
say you don't care for cats, far more,
for instance than coming out. Think
of all the people who have been hounded
out of home, job, even country for not
say "awwww, cute," to the little hairy
things. The situation is, of course,
acute in fandom, since some of the most
rabid catists have acquired such complete
power here. And all cat-owners, are
of course, catist; they oppress all of
the rest of us whenever they take out
their wallet-photos of whatever cutsey-
named hair-dropper owns them; every
time they go on for hours and hours with
their cat anecdotes ("And you know what
LeRoy did today?").

Re your comments on drag, I've been
talking to some friends fairly often
about that -- ever since I saw the
films OUTRAGEOUS and WORD IS OUT (in
connection to the androgynous ex-
drag queen (well he wasn't labled that
in the film, but I've since read the
unedited script), the one who dressed
his Ken Doll in a Barbie Doll Tu-Tu,
that one) I've been reevaluating my opinions

One especially interesting source of
long hours of talk, is the question of
what constitutes female drag. And if
you think you know what it is, why
doesn't it have nearly the stigma that
male drag entails? D. Potter can
stroll through Iggy in her tailored
suit, looking simply smashing, but I
did a doubletake when someone called
her outfit drag...

And then going on from there, if the
idea behind drag really is inextricably
linked with the notion of social stigma
of some sort or another, then maybe
there is something to be said for

a political criticism of it. This has all been a confused attempt at a comment hook. Mostly, since seeing the films mentioned on the previous page, I've found myself far more sympathetic, and capable of enjoying what you call the theatrical elements of drag. But still I'd be interested in talking more about it.

CHRISTINE KULYK My, "tolerant"? I'm
SPECTACLES confused, can't remember the incident when we apparently met and you introduced Jane and I to the other 2 "J's." Maybe my "tolerant" look was trying to pretend I heard your words through whatever haze I was in at the time. You know, pretending to know someone's name by stretching out the Hiiiiiiii! so they don't notice that you don't have a name to attach to the end of the exclamation... Apologies. Next time maybe we'll get to talk. I think I've been spending too much of conventions lately with people I know very well. ...On the other hand, that's the only time I get to see them pretty much, and I doubt I want to make any kind of resolution to change my convention habits. Oh well.

It sounds as if you had a glorious, exciting con! The excitement came through loud and clear, believe me. You and Dave should make great housemates: you can complain that you don't convey enough excitement in your conreports and Dave can complain that he hasn't mastered mimeo. Then you can both sneer.

DAVID VERESCHAGIN Speaking of whom...
THE GROOM STRIPPED
BARE

Gosh. You write an extremely flattering con report Dave. When I first got this C/Rapa mailing, well, it was warmer and I could sit on the stoop outside and read the mail, and that was lucky because I'd forgotten my keys and had to wait for my landlords who live downstairs from me to return home. Anyway I got some weird glances from people walking by because I was laughing so hard reading it.

Other than that reaction of real pleasure reading your conreport, feeling the wonderful times being reproduced (much

like the power of Denys' chronicles), I think you've got a neat capability of recapturing people-interactions with conversation quotations. Only thing I have to complain about is your derogatory opinion of Canadian jokes; I bet you disapproved of the Christmas card too. You're almost as bad as Madstfians complaining about my Martian jokes (à la the National Lampoon's SF issue several years back).

I can't believe it: I'm going to make it to the next mailing.

ROBERT RUNTE I appreciated your
PHENGOPHOBIA discussing your feelings with regard to the discussion following your Amin satire. I think your image of what^{is} like to receive the same criticism from everyone in the apa, or nearly everyone, was very apt in describing how you reacted to it. It's true, criticism, as well as praise comes across much more intensely in an apa situation. Another image I've come across that captures the peculiar, often hurtful ways that communication occurs in an apa, was in a short story I heard read on the radio at least a year ago. It was about the telephone conversation between two people--lovers --who were many light years away from each other so that there was a large delay in the transmission of their voices. As discussion became heated, and misunderstandings became evident, they tended to not wait for the delayed reply, things got mixed up, and more misunderstood, and both people ended up in tears, on the verge of hating the other. It seems like it would be a good idea to keep in mind the limitations of apa communication (as well as its peculiar advantages).

You make me curious about the details of what happened at noncon...

ELINOR BUSBY I'm glad to hear that
RAIN ARROW you are (were) planning to come to WisCon. The way the winter has been here in the midwest so far, you will definitely be needing those rubber-soled shoes! It's been incredibly cold. Yesterday it was -15°F and the weather person came on the radio to warn us about an approaching cold front that evening. Brr.

ANNE FAHNESTALK We call it "B.S.
VIEW FROM ESHO-FUNI Galactica" here.
I only saw the
first few episodes; gave up when the
episode with the poured-into-uniform
women-fighters had the scene in which
one of the new fighters who was being
trained kept commenting on how cute the
squadron leader (male) was. And I
vowed never to watch it again when I
heard about the wedding ceremony. What
a disappointment.

ELI COHEN Interesting com-
MOSS ON THE ments on arche-
NORTH SIDE types and art,
 though it seems
only a limited part of what can be
art to me. More comments in the begin-
ning of this apazine in the section
on art.

JANE HAWKINS I'd never thought
LIKE A RAINBOW of it before, but
 you are possibly
 right about my
aversion to D&D being connected to my
number phobia. Have you ever seen the
charts and systems that Dick Russel &
Co. use here in Madison? I think Ole
uses them in his dungeon too.

I don't think I'm trivializing others
"real" shyness. Until my 3rd year of
college, I was a real recluse, having
only one real friend through most of
grade school and a couple in high
school. I was the complete academic,
feeling I could be a self sufficient
rock and mostly wanting nothing to do
with people. To others and to myself
I'm reasonably sure I put up a fine fa-
cade of not caring, not being in any
pain for my isolation. There was a
part of me though, that was always, in
every situation, afraid of everyone.
And when I tried to break out of that,
in that aforesaid 3rd year of college,
when I realized that I was missing out
--it was very painful. I really do
think I know what it is like to be
(not superficially) shy. What is weird
about the whole experience, the change
for me, was how surprising it was for
me to realize that all I had to do
was pretend to be confident of myself,
pretend to be at ease taking the ini-
tiative with people. The effectiveness
of such simple methods made me realize
how close to the surface shyness can

lie--more though, that confident people
are not such drastically different people
from the way I used to be. It was like
talking to someone on the phone, imagin-
ing them miles and miles away, and then
getting out of the phone booth, and find
them sitting in the one right next to
me.

You made some excellent points in your
comments to Nancy about Bryant's
"vilification" and in your continued
essay on morality. I think I agree
that the only difference that lies
between an established church which
has had its brainwashing techniques
formalized by time and ceremony, and
the newer, less familiar techniques
of so-called cults, is the names that
are used to describe them. Sacraments/
obsenities. We tend to formalize with
ceremony the things/concepts that we
value. I think the joke that will
follow has more truth than humor to
it: you've heard it probably--If men
could become pregnant, abortion would
be a sacrament.

I do think that there is a lot to be
said for what someone said during that
time in November around the Guyana
deaths, that the tragedy was a
religious tragedy, that is that it had
a lot to do with the possibility for
perversion of human values by so
called religious, god-directed ones.

DAVID VERESCHAGIN I've already
THE GROOM STRIPPED commented about
BARE the things you
 brought up in
connection to art. As I said, though,
this is turning into a really exciting
discussion for me. It'd be interesting
to talk about it some more too. Maybe
we'll get a chance to do so at WisCon
since I hear from Denys that you are
planning to come to Madison for that.
That would be neat.

"Shivering cold in the night" in Phoenix??
It got down to 85-90°F if I remember.

God I agree with you about the dullness
of the Phoenix archetecture! Except
I liked the statues in the Civic Center
area, the dancing women. But as you
pointed out, the reflecting concrete
made the heat blistering and it was
impossible to stand out ther and admire

them unless you stood in the water fountains, that is... Did you know that the Hyatt hotel is one of a chain of hotels (I've seen others in Atlanta and San Francisco), and they all are built in pretty much the same pattern, like McDonalds y'know. Only Phoenix is the only one I've seen or heard of with no plants hanging from the interior balconies like a Babylon façade. Maybe the water budget would be too extravagant in Arizona.

I know what you mean about feeling restricted by the conventions and actual limitations in drawing a strip. But I think "Doonesbury" is one example of a strip in which the kind of thing I would most like to do (and was going to for a while until a deal fell through with the Milwaukee underground newspaper, THE BUGLE AMERICAN) is done beautifully and hilariously. I think Trudeau gets an incredible lot of character into that strip, and besides that presents such good ideas in such easily readable form.

I always seem to find myself writing when I should be drawing or visa versa. Right now I should be finishing up a portfolio drawing of something for the next Janus on Charnas' Motherlines. It's frustrating sometimes how my best letters are written when I need to be working on an illustration and some of my best ideas for drawings come when I am supposed to be finishing an article or something. As if good work needs guilt to goad it. (This is a response to your comments about how you were supposed to be working on a seminar presentation instead of working on your apazine.)

Your layouts are great Dave. I'd be nervous about (\$) loosing so much space in the unused halves of some of the pages, but it's really effective in terms of allowing you to convey different layers/levels of thought. Interesting visually too.

That you were "forced out" somehow from the Edmonton fan group, makes me even MORE curious about what happened at noncon than did Robert's comments.

CHRISTINE KULYK Another good conreport,
SPECTACLES but nothing to begin
satisfying my curiosity.

I'm only kidding about that though. I don't expect you to go into detail. Just kidding; but thought that I'd better say that I'm kidding, I've been sounding nosey.

Oh you're the one who got my drawing, "2 Women" at V-Con weren't you? I'd forgotten. Thank you again, by the way.

DEBBIE NOTKIN I haven't seen LORD
PSYCHOBABBLE OF THE RINGS yet, but
yes I have begun to
hear a lot about it. I think I'll wait
till it gets a little cheaper and then
go to see the animation. I never did
get through or like what I did get
through of the books. You reinforce
that decision for me: thanks.

Thanks too, for the neat description
of The Flying Karamazov Brothers (ho!).
Those crazy people, I have seen and
love and do hope I get to see again
soon.

I'm starting to hurry...am really running
out of time fast. So please excuse me
if I have begun sounding brusque. Or
if you notice an abnormally large number
of spelling mistakes. I'm regularly
famous for those anyway, but typing/com-
posing this with no first draft is no
doubt going to increase their frequency.

CARL JUAREZ Indeed. That's what
A HASTILY SCRAWLED I thought this would
ZINE turn out to be too,
but my fingers keep
going and I'd rather do anything but go
back to that drawing (something's wrong)
and I keep going. Thank ghu for little
checkmarks in the margins. Unfortunately,
there are no little checkmarks in your
margin\$, well nobody's perfect, and I
will have to go on to somebody who does
have little checkmarks in their margins.

DOUGLAS BARBOUR Oh no...the only
LETTERS FROM A little checkmark in
FLOATING WORLD your margin is beside
something I already
commented upon in my beginning "rebuttal"
essay on art at the beginning of this
thing... Oh no, there's another one, I
thought so, right beside your comment on
the duty of fantasy to argue as perhaps.

opposed to a need instead to simply demonstrate by example. And yes, I think that's right: it's far more effective to champion a different way of life through example in fantasy than to outright argue. Especially because I think, in most cases, example would make for much more enjoyable reading. The example that comes to mind (more than McKillip, since I haven't yet read her, (have you a recommendation?)) is Joanna Russ' new children's book, and I will probably misspell it: KITTANNANY. It ends with the young girl finding her true love and going off into the world with her. It also has her encountering all sorts of female mythic heroines that we either don't hear about very often or hold some very different impressions about than their situations as Russ presents them. It's really a WONDERFUL story.

PAUL LEMMON Can't wait to hear
CHRYSALLIS your Moscow report:
 how exciting!

Why do I draw? Because if I didn't I'd tear too much paper or whatever else I had in my hands to millions of tiny bits of whatever.

No, seriously, that is a good question. I don't know if I'm going to be able to give it as much attention as I could, but I'll try. I am thinking first of all, of your first remarks trying to connect my comments on the philosophy of art to the drawing of the woman in "Shoreline" 2. Well the process I described in this issue of what happens when art is created applies to that in this way: faces of people emerge or "grow" (in the way I said I thought Dave's cover had "grown") as I draw them. The "idea" is a completely abstract one, having to do with the effect of each line, each dark area, quality of line, etc. to create an effect that has a certain feeling. The idea is not at all first a political one, but one closer to a musical idea, a melody, a sense of searching for a visual translation of a mood. Yet, as we've been pointing out, every work of art has some political dimension (as other dimensions) and although that particular drawing was mostly physical (for its concentration on line and texture), it has a strong emotional dimension and a political di-

mension to the extent that I have, for the past couple of years been concentrating on drawing women, learning how to reproduce/find character and make connections with my consciousness and feminism. It provides a full circle: to be aware, to translate/create, to be more aware.

But then there is still the reason that my fingers would itch terribly if I didn't draw. I do get nervous when I haven't drawn for a while, and find that I can actually concentrate better (say if someone is lecturing or something) if I do draw at the same time. It's a catalyst for me. (of good thinking)

I've got a feeling I could go on some more. But I am really determined to finish up with this page.

And I wanted to say at least a few things about what I've been doing first.

Come to think of it though, maybe it's mostly summed up by the first paragraph. Well no, I've had some really good news recently. One (gruesome) that I don't have arthritis as I thought I had for a month or so after Igguanacon (because of the way I ached) but simply have an extreme iron deficiency caused by some unknown factor that seems to have convinced my body to stop metabolizing iron from organic material, i.e., food. So now I take iron pills all the time, and I'm nearly all completely better now. Phew. The other good news is not gruesome at all: Liz Lynn, writer extraordinaire and friend has told me that she'd like to discuss the possibility of my illustrating a children's fantasy she's written (non-sexist variety)... I am INCREDIBLY high about this. If you asked me what I would most like to be doing right now... *sigh* We're going to discuss it at WisCon... That pretty much wraps up the space I have left. I'm feeling pretty pleased with having done all these mc's. See you at WisCon!

love,

