## ARTFORUM

## TABLE OF CONTENTS PRINT JANUARY 1966

## WALLACE BERMAN'S VERIFAX COLLAGES

**THE OLD VERIFAX MACHINE CAME** with a small studio in Los Angeles that William Jahrmarkt left in Berman's care about a year ago. Berman was attracted immediately to the grainy sepia textures which the machine produced, and soon found that a considerable degree of control was possible

by adjusting exposures, spiking chemicals, etc. A central image, a hand holding a transistor radio, asserted itself; the face of the radio became a kind of screen onto which Berman flashed innumerable suggestive bits and pieces of the "information" found in old books, magazines, newspapers. Jean Harlow nudes, Castro, a striding foot, Kafka, the head of a horse, a pistol. The uncanny textural qualities of the Verifax took care of the rest, binding the various groupings of disparate images into self-contained "poems."

Each of the Verifax Collages is unique (turning on its head the very purpose for which the machine was designed.) The word "collage" has reference more to the manner in which the works are produced, and, perhaps, to the idea of a series of associated but only poetically related images, than to the kind of art usually described by that word.





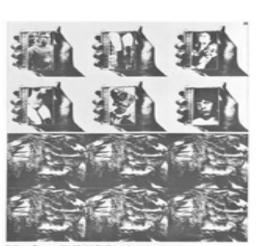
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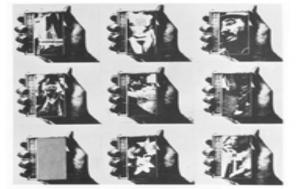
39



Mallace Berman, untilled, Verifas collage, ca. 7x9\*, 2903. (Coll. Mr. and Mrs. Monte Factor.)



Hallace Berman, "Untilliad," Verifax collage, co. 25-207, 1901, cPrivate Collection, Los Angeles



Wallace Bernan, "Momage to Artis," Varilas collage, cs. 181;420"-1985. (Coll. Robert Frazer.)



Wallace Berman, "You've Lost that Lovin' Feeling," Verifax college ca. 249", 1985. (Coll. Philip Spector.)



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