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Zeroing In on Contemporary, Independent Visual Arts Magazines

Susan E. Thomas

Magazines as Cultural Motors

The history of artists' magazines of the 1950s-1970s is currently a popular subject. Recent articles about *O-9*, *Avalanche*, *Avant-Garde*, *File*, *Aspen*, and *Art-Rite* have appeared in magazines, and a book about the understudied *Semina* was published in 2005 as was another about *Archigram*.¹ As the historical importance of artists' magazines from the 1950s-1970s becomes better understood,² scores of independently produced visual arts magazines continue to appear in every possible print format, from photocopied zine to expensive object of art.

Michael Jacovides defines one group of visual arts magazines as "microzines"—"vibrant, iconoclastic, stylish, and innovative..."—with high production values and minimal or standardized advertising.³ Many are numbered, limited editions. Inspired editors and art directors challenge the definition of the magazine, often deconstructing it and taking it to the level of art.⁴ John A. Walker wrote in the 1970s that there are three kinds of art magazines: magazines about art, magazines as portable galleries, and magazines as art. He said that the artist's magazine occupies a place where a "conflation of all three" occurs.⁵ This conflation is occurring more so now than ever before. For the purposes of this article, the phrase "independent visual arts" magazine will refer to a broad category of contemporary periodicals, including art, design, fashion, culture, literature, architecture, and artists' magazines—all of interest to students, professionals, and

practitioners of visual culture. "Independent" magazines are those published without the financial support of a large corporation or institution in which the makers control publication and distribution. Other magazines are deemed "independent" in spirit due to a maverick editor or publisher who leads the magazine in an exploratory, noncommercial direction. Artists' magazines are by definition independent, being free of market factors.⁶ Independent, contemporary visual arts magazines are tomorrow's primary documents, excellent records of current and emerging artists' and designers' practices and communities.

Periodicals reflect now. Maria Fusco, in her introduction to *Put About: A Critical Anthology of Independent Publishing*, refers to Paul Virilio's essay "The Art of the Motor." Fusco wonders how contemporary independent publishing can demonstrate information's "energetic side" in which the publication is as "persistently punctual as a contemporaneous cultural 'motor.'" Punctual and first to arrive, periodicals of all kinds are the motors that drive culture. Magazines are on the inside track, and independent visual arts magazines get there first. A good historical example is *Art-Rite*, the 1970s Soho magazine, described as having been "on the inside of the inside track of the young generation."⁸ Magazines move much faster than books, so books typically follow periodicals' articles, not vice versa. Now can't last forever, and most influential, independent magazines will become defunct: *Index*, *Nest*, and *Émigré* are the latest casualties. The dialectical relationship between financial viability and nonstandard publishing practices often results in magazines failing when they run out of money. Others cease simply because those involved decide to end the endeavor. However, a favorable outcome results: the published run becomes collectible and desirable.

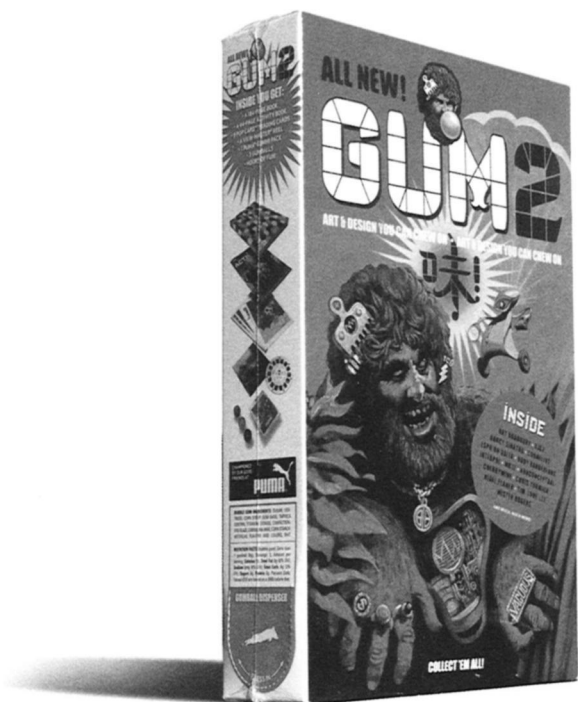
Editorial and Curatorial Obsessions

Two excellent examples of independent magazine publishing are *Visionaire*, founded in 1991 by Stephen Gan, James Kaliardos, and Cecilia Dean, and *McSweeney's Quarterly Concern*, founded by Dave Eggers in 1998. Each has obsessive editors (and followings) and has evolved into something beyond the realm of a magazine. *Visionaire* is so superlative that one hesitates to describe it as a magazine. Its unusual formats over the years include "publishing" vials of scents, Louis Vuitton portfolios, light boxes, and toys. Dave Eggers says that *McSweeney's*, which also publishes books, has resurrected "printing techniques that hadn't been used in a while: die-cuts, elaborate foil stamps, ribbon markers, endpaper printing."⁹



View of contents, *Visionaire*, Issue #42, "Scent." Reprinted with permission from *Visionaire*.

Magazine buyers have responded to the unique magazines with enthusiasm. Libraries have responded with doubt and frustration. The price and exclusivity of *Visionaire*—a subscription costs \$675—is enough to make it out of reach for most libraries, although it is still cheaper than a subscription to most science journals. One may dare say that *Visionaire* has become iconic in the design world, and that the literati cult of *McSweeney's* grows every year and includes lovers of literature, art, and design.



Gum 2, box. Reprinted with permission from Gum.

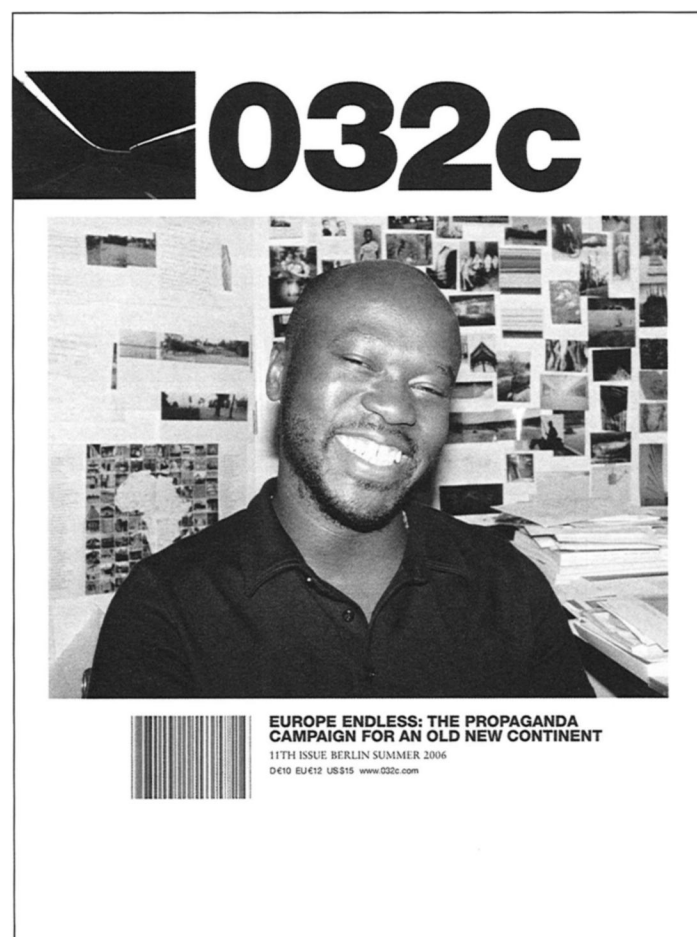
Scorched Earth gallery in downtown New York is an “editorial office whose chief goal is the publication of a magazine, not exhibitions.” The founders emphasize that the “gallery” will publish only twelve issues, which will be put together during a one-year period and then published at the same time.¹⁰ This plan represents a purposeful disregard for the publishing schedules of traditional periodicals. Scorched Earth is not so unique, however. Publish and Be Damned, a 2004 group exhibition held in the United Kingdom, was an excellent overview of magazine practices of artists. Over 150 visual arts magazines were displayed in a “Public Library” designed by Pablo Leon de la Barra.¹¹ The opening offered visitors the chance to meet various editors, observe and participate in projects, and browse many obscure periodicals. When editors were asked how often they publish their magazines, they gave answers like “Now and again,” “Whenever I feel like it,” and “once.”¹²

The obsessive world of zines also should be mentioned. The subject of library zine collections has recently been well-documented.¹³ Zinesters or zine makers are known for being intensely interested in subjects like politics, celebrities, and culture. Other zinesters create rather personal zines. Usually self-published, zines represent the heart of do-it-yourself (DIY) independent publishing. Neil Cooper reviewed the history of zines, particularly art zines, and concluded that the message of contemporary,

independent publishing is “staying true to your obsessions. As a design for life, such a maxim is the bedrock of all great art.”¹⁴ Art zines, typically inexpensive to make and buy, may appear less important than glossy art magazines, but zines are supposed to be affordable if not free; affordability and exchange are hallmarks of the subculture. Zine readers determine value based on content, not on the price tag of a publication. The author encourages librarians to acquire art zines and place them in the same collection with other special periodicals.

Magazine as Gallery Space

In 1966, after becoming discouraged with dealers asking artists for slides rather than visiting their studios, Mel Bochner and Robert Smithson planned to infiltrate the art magazine world by surreptitiously publishing an article, as art, in a magazine.¹⁵ However, their goal was intervention and subversion, unlike later magazine art, which was often commissioned. Alisa Le Feuvre says that the 1970s magazine *Avalanche* contributed to the development of Conceptual Art by providing a space between text and action: “*Avalanche* was concerned with avoiding translation from work to text—instead the aim was to present an unmediated sense of artwork.”¹⁶ The magazine published several artist projects, and Willoughby Sharp says that “the magazine was a surrogate art collection: Andre to Weiner.”¹⁷ *Art-Rite* also eschewed art criticism and scholarship and favored interviews and artists’ statements. Like *Avalanche*, *Art-Rite* commissioned



032c, cover, 11th issue. Reprinted with permission from 032c.

artist projects, including handmade covers by Pat Stier and Dorothea Rockburne.¹⁸ Several contemporary magazines carry on the mission of providing an alternative space. Devon Dikeou, the founder of *Zingmagazine: A Curatorial Crossing*, says that she was “very interested in this idea of the space that existed between the artwork, the audience, and the gallery, and not editing that experience, or lack thereof.”¹⁹ Tod Lippy, the sole editor/designer of the commercial-free magazine *Esopus*, states that he is “really frustrated with the level of mediation that seems to shroud all artistic activity.... I wanted to create some unfiltered space.”²⁰ Bice Curiger, the editor of the well established *Parkett* magazine, describes the importance of artists’ projects within magazines: artists are given “access to a public place usually inhabited by critics.”²¹

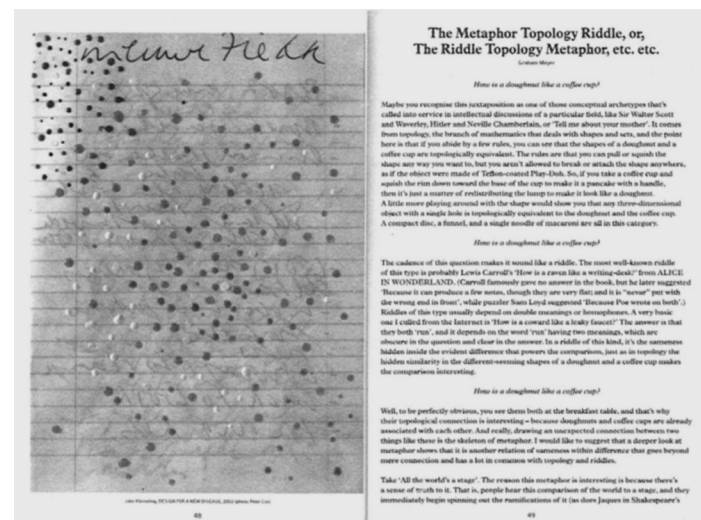
Editors of independent magazines want their magazine art to be affordable and precious, and they have much to say about their magazines’ missions. Scott Andrew Snyder, editor of *Arkitip*, describes the collectible, limited edition \$30 *Arkitip* as a means for people who can’t afford to buy original art by their favorite artists to “be a part of the art world.”²² Brendan Fowler, one of the editors of the free *ANP Quarterly* says, “We wanted it to be a really intense object, to transcend the idea of a magazine. You can cut it up, you can hang up the pages, you can make stuff out of it. It’s like a gift.”²³ In 2004, Agnes b., describing her free, limited edition magazine, said, “I want to put *Point d’ironie* on the buses in the morning for people on their way to work....”²⁴ Shepard Fairey describes the reasons for *Swindle’s* hardcover binding: “We want something that people will keep, like a book. We don’t want them to throw it away after the pages get dog-eared.”²⁵ Amelia, of *Amelia’s Magazine*, says that one of the keys to the success of her magazine is that it is “a very collectible object and so people treasure it all the more.”²⁶ Curatorial editors regard their magazines as places for appropriation, such as *Charley* and *Permanent Food*, both Maurizio Cattelan projects, and *Found* and *Dirty Found*, both by Davy Rothbart. They are also places for inserted artworks: *Cabinet*, *Esopus*, *Fanzine 137*, *Arkitip*, *North Drive Press*, *+rosebud*, and *Visionaire* all follow this practice. In addition, they are places for guest curators or art directors to work. *A Magazine* recruits a guest curator, such as recent guest Maison Martin Margiela, for each exquisite issue.

In contemporary, independent magazine publishing, it is difficult to define artists’ magazines vis-à-vis art magazines. If an art magazine is exclusively conceptual or dedicated to artists’ portfolios and statements, it could be called an artist’s magazine, but very few magazines define themselves that way. Furthermore, many magazines include significant portions of “unmediated” space for art works and such. There is no particular need to create a hard, fast definition of artists’ magazines. To help libraries negotiate contemporary magazine practices, the author recommends creating a broad special periodicals section which could include a myriad of titles.

Contemporary Magazine Design

Visual arts communities in libraries look for outstanding design specimens. The unsure relationship between design and fine arts is often played out in the pages of magazines. John Walker, in describing artists’ magazines, asserts that any magazine that is a fine example of printing and graphic design can be an art work.²⁷ Fine arts magazines are not necessarily the most outstanding specimens; in fact, literary journals like *McSweeney’s*,

Topic, and the recently redesigned *Paris Review* are notable examples of stunning design. Mark Wigley, dean of Columbia’s Graduate School of Architecture, Planning, and Preservation, describes one of the aims of *Volume*: “to create a new network to exchange more experimental information between schools, architectural firms, and *design publications* (emphasis mine).”²⁸



Dot Dot Dot, pages 48-49 from Issue 8. Reprinted with permission from Dot Dot Dot.

As ubiquitous as electronic publications are now, unusual, lavishly illustrated print magazines are appearing more frequently in order to compete with the computer.²⁹ Magazine publishing is flourishing, and magazine art directors and designers are exploiting the strengths of print, creating portable and collectible objects by utilizing beautiful materials and striking graphics. They spend a lot of money, too, producing the magazines. Design associations like the American Institute of Graphic Arts (AIGA) have recognized the accomplishments of magazines, including *Nest*, *Émigré*, *McSweeney’s*, *Topic*, *Cabinet*, *+rosebud*, and many more. *2WICE*, *The Believer*, and *Below the Fold* won design awards in the *I.D. Annual Design Review 2006*. The 2005 winners were *Fishwrap* (Art Center College of Design), *McSweeney’s*, *Gum*, and *Flaunt Magazine*. The British design magazine *Marmalade* received a 2006 D&AD Global Award. On the other hand, inexpensive art zines and artists’ magazines continue to be produced. David Briers says that what makes an artist’s magazine so appealing now is “an otherness ... accorded by its being an essentially redundant, outmoded activity, slow and completely outside any mainstream cultural or capital economy.”³⁰ The exquisitely designed, costly microzines have an “otherness” about them as well. Indeed, one hallmark of outstanding design is otherness, which can come cheaply or at great expense. Beyond design, any magazine that resists easy distribution, acquisition, and preservation has an otherness about it, as does such a book. Magazines are not *supposed* to be valuable or special. When magazines do not sell on the newsstands, often the covers are torn off and the body of the magazine is thrown into the garbage.

Who is Paying Attention?

Whether or not libraries pay attention to these publications, bookstores, galleries, museums, and boutiques *are* paying

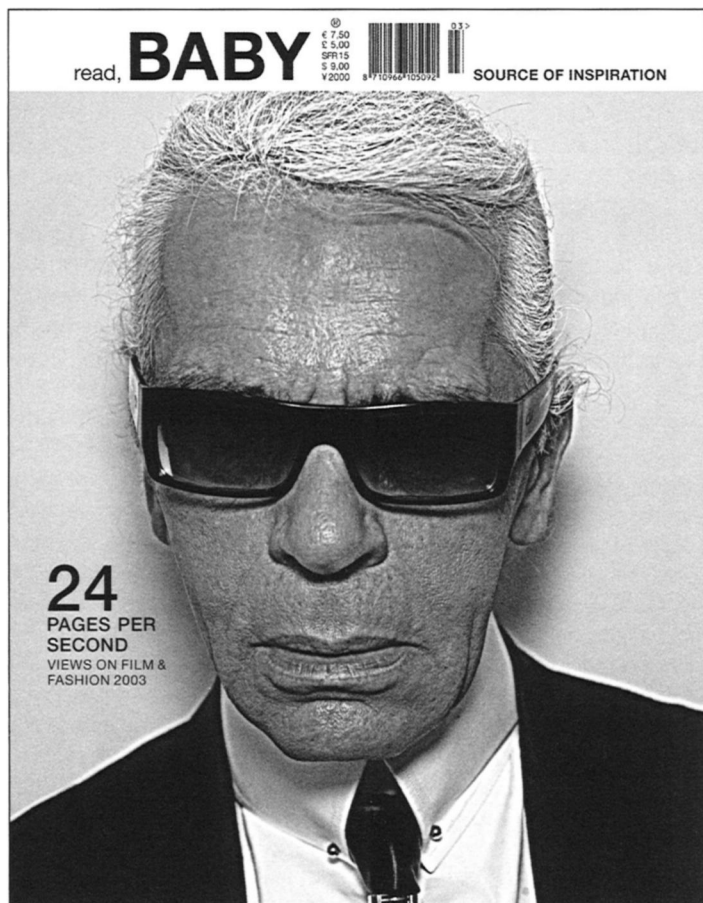
attention. One need only visit museum bookshops, art and design bookstores, and gallery exhibitions to find out what kinds of magazines are being published. Artists and designers featured in independent magazines (usually lacking coverage in indexed, mainstream art magazines) are being given solo shows at galleries such as Deitch Project and are showing work at museums such as the Museum of Modern Art (MoMA), New York.³¹ Visionaire Gallery in New York had a contemporary magazine exhibition in 2005 and a Megazine exhibition in 2006, in which historical and contemporary independent visual arts magazines were displayed and sold. The gallery John Connelly Presents recently showed *Kamp K48*, a group show curated by the art magazine *K48* (editor Scott Hug).³² *Semina* magazine was the subject of the show *Semina Culture: Wallace Berman & His Circle*, at the Santa Monica Museum of Art in 2005.³³ In addition, there was the *Kiosk: Modes of Multiplication* exhibition of independent visual arts magazines and artzines,³⁴ and in 2004, the Art in General gallery in New York showed the *Traveling Magazine Table* exhibition, curated by Nomads and Residents, an artists' organization. Ninety-one journals and magazines produced by non-commercial and alternative organizations, artists, and artist collectives were on display.³⁵

Students at art and design colleges need to be exposed to these kinds of publications in the library. If students live in New York or California, they may gain valuable internships or paid positions at these magazines. Students in smaller cities in particular need these magazines since they are difficult to find

in bookstores outside of New York, Los Angeles, and Chicago. Most of these magazines do not appear to be available for purchase online. Students are not typically flush with cash, so it is important for the library to acquire outstanding magazines for student perusal and study. If the library follows hard, fast rules such as acquiring only periodicals with indexing, the students will suffer. Some magazines provide their own indexing on their Web sites, and local indexes can be made. Subject lists (print or online) of magazines can be extremely useful to students. In addition, librarians will be familiar with the collection and can provide readers' advisory. Of course, other art library patrons want to encounter these magazines too, whether they are art and design professionals, architects, professors, or simply magazine lovers.

Betty Bright, in her book *No Longer Innocent: Book Art in America*, referred to Clive Phillpot's experience acquiring artists' books for the Museum of Modern Art (MoMA) and the limited time available to him and other librarians to develop artists' books collections.³⁶ There is little time to devote to periodicals collections as well—little time for collection development and actual study of the collections as they exist and form. Who else is going to manage these collections if not the librarians charged with developing them? Librarians may be fortunate enough to have graduate assistants or other staff to help. In some cases such staff may be quite knowledgeable. Jenna Freedman, coordinator of reference services and zine librarian at Barnard College, said that she employs a Work-Study student to read and summarize all the zines that Freedman selects.³⁷ Potential problems in relying on paraprofessional or student staff are attrition (due to graduation, among other reasons) and lack of expertise.

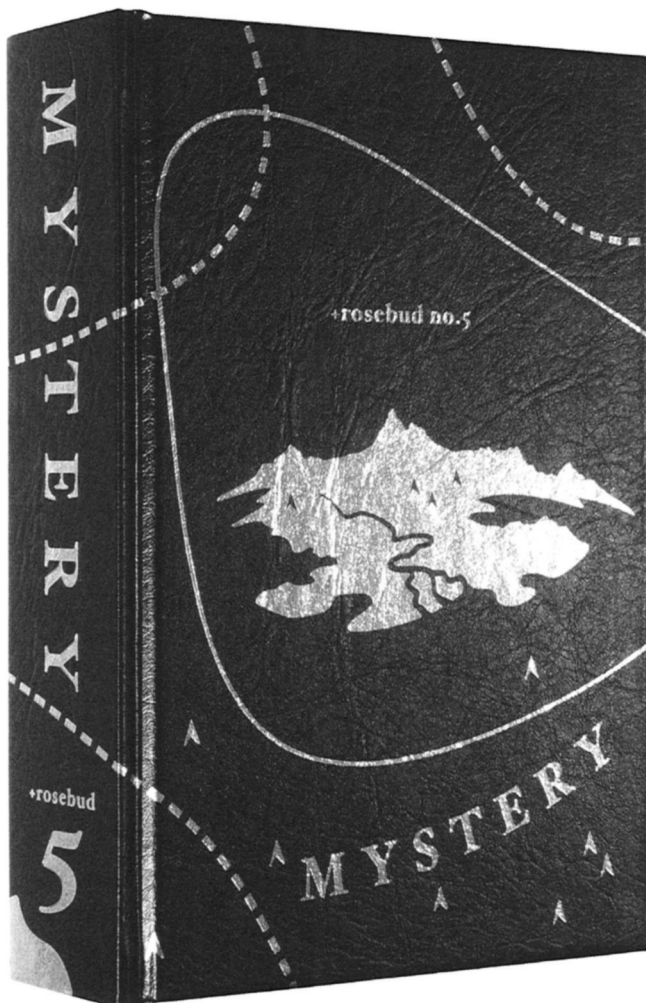
Maria Fusco, in discussing independent publishing, states that "... small publishers often have to rely upon good peer networks and unusual books to develop readers for their publication" because the audience for independent publishing tends to be "idiolectic."³⁸ Christoph Keller started *Kiosk* at the Galerie Karin Guenther in Hamburg. The focus of this ongoing, traveling show is publishing and editing—and the *modes of distribution* of artists' publications.³⁹ One needs to enter into such informal networks in order to find and acquire many of these publications. Also useful is attending readings and events, which provides entry to networks and exposure to current publications. For example, MoMA's P.S. 1 Museum in Queens held a month-long magazine symposium, featuring presentations by editors of *Topic*, *Bidoun*, and *Cabinet*. The High Line block party in the summer of 2005 featured *Truckazine*, a large group of independently published magazines. *Tokion* magazine hosts an annual Creativity Now conference aimed at art and design professionals and students. One of the panels in 2006 was titled "The Magazine as Art." Ultimately, the Internet is an invaluable tool for networking and learning about independent art and design publishing. Often, however, one may read on the Internet about a magazine but not be able to locate it. It is sold out online, bookstores do not know when it will appear again, it has lost its distributor, it is not found in the WorldCat or RLIN databases, there is no response to an e-mail query to editors, it is not found in the AbeBooks database, or EBSCO has never heard of it.



Baby cover, Issue 8. Reprinted with permission from Baby.

Acquisition, Classification, and Cataloging Dilemmas

Some independent visual arts magazines could be called artists' books. In fact, "artists' books" may be subdivided as "Artists Books—Periodicals." Lucy Lippard says, "Artists' books should defy categorisation. There is really no room for purism in this field ... anything goes."⁴⁰ *Pierogi Press* could be called an artist's book because of its hand-silk-screened covers, *North Point Drive* because it is a magazine in a box filled with multiples, and *Esopus* because of its pop-up features. For a pop-up feature in *Esopus* no. 2, Tod Lippy took the advice of his Canadian printer and hired a group of Hutterites, a religious sect similar to the Amish, to do the handwork for the magazine.⁴¹ Lippard wrote that "texts can be artists' books even when the context is not, as in magazine pageworks or 'projects.'"⁴² Ultimately, the fact that an item periodically continues with new content under the same title differentiates it from artists' books.



+rosebud cover, No. 5, "Mystery." Reprinted with permission from +rosebud.

The grey area between book and periodical leads to acquisition challenges for librarians. Some periodicals must be purchased one issue at a time since subscriptions are not available, and some have ISBNs rather than ISSN and may not be available from periodicals distributors like EBSCO. The late, great *Émigré* is an example of such a journal, as is the design

magazine +*rosebud*. To further confuse, some periodicals have both an ISBN and an ISSN. Another example is the "book" *Nozone*, which has been described as "an independent graphic design journal" and a zine. The latest issue, however, has an ISBN and is published by Princeton Architectural Press. *Catholic* started out as a zine published by Evil Twin Publications in Brooklyn. It became so popular that it was picked up by Distributed Art Publishers (D.A.P.)⁴³ Two years after being established, *Catholic* has not yet published number two. Is *Catholic* a zine then? If one puts in a subscription with EBSCO, the zine will never arrive; if one buys from a book distributor, technical processing may be disrupted.

Magazines like *Zing*, *Blueprint*, and *Purple Fashion* have published books and broadsides, which typically come at no extra cost with the magazines.⁴⁴ Librarians may choose to class select periodicals' publications as discrete books, with the item record linked to the magazine's bibliographic record. Other librarians may choose to house such a publication with the periodical; this makes sense for pamphlets or broadsides but may not work well with books. In some cases the supplement could be cataloged as a special periodical in and of itself. Pratt Institute Library has done so with the *Purple Fashion* magazine supplements: *The Hippie Drawings: The Richard Prince Purple Book*, and *Interzone: The Hedi Slimane Purple Book*. Many magazines (*Res*, *Creative Review*, *Cabinet*) are publishing companion CDs or DVDs as well. Furthermore, many magazines are publishing numerous supplements of various forms: posters, prints, cards, toys, stickers, flipbooks, and more. +*rosebud* published a magazine with a flipbook by Kojo Griffin. "Magazine art," as defined by Phillpot, includes such projects which are conceived for a magazine.⁴⁵ Such art is integral to the realization of the magazine, so removing the art alters the magazine. In order to preserve the integrity of such an issue, the author suggests housing such magazines in a special periodicals collection.

A cataloger may be asked to create a bibliographic record for magazines to which the library does not subscribe. He or she could create item records for each issue that the library does own and link the item records to the bibliographic record of the magazine. This is a major departure from current practice of most libraries, in which only subscription periodicals are cataloged. In short, the single issue could be processed as if it were an artist's book: kept without library markings, placed in an acid-free hanging file folder, and assigned a barcode, placed loosely within the item. Of course every library has its own variations on the process. Additional issues of the periodical, if acquired, would be given item records as well and linked to the bibliographic record. It is pleasing to believe against the odds that a library will be able to subscribe to any independent visual arts magazine or otherwise acquire more than one issue, but the library may end up, finally, owning just one issue of a title. Many magazines will not persist; others will never offer subscriptions. Even if subscriptions are offered, there may be no money to subscribe, but one or two issues may have been acquired or donated. It is sensible to fully document and preserve individual issues of collectible magazines if at all possible.

Location and Preservation Challenges

Unlike many artists' books, whose authors and artists are well known, many independent art and design magazines are

brand new and unknown to most people. It is crucial that the library promote these materials. Issues currently received could start out on display somewhere in the library. One innovative location is the reference desk. Loose parts, weak bindings, and overall uniqueness and vulnerability necessitate some kind of supervision. If a magazine will ultimately end up in a special collection, it must be protected during display and promotion. Steps can be taken to protect the item, such as paper taped around the front cover, providing a space for written information without marking the item. The barcode could be stored somewhere until the item moves into the special collection. A staff member could keep an inventory of display items, along with a schedule for removing issues and moving them to cataloging. Because there are so many new independent magazines, they often sit in technical processing for months, waiting to be cataloged. Periodicals are by definition timely publications, so it makes no sense to store them out of sight and mind. The author recommends displaying them for a set time, and then moving them to cataloging. Another option for subscription titles is to acquire two copies: one for display (no need to worry about the magazine falling apart), the other for retention in special collections.

When a magazine has an ISBN, a librarian may decide to place the item in the stacks or the artists' book collection. Another librarian may choose to keep the title with the periodicals collection. Based on work done at the Pratt Institute Library in Brooklyn, the author offers the opinion that if editors of a publication call it a magazine, so should the library. Housing periodicals with periodicals, regardless of ISBN or ISSN, is important in order to maximize the integrity, scope, and comprehensiveness of the periodicals collection, especially at art libraries. Patrons may be studying periodicals' publishing in the visual arts: trends, business, distribution, design, and more. Of course, the periodicals collection may be housed in different locations. Some issues may be in bound volumes placed in open stacks, current issues may be on display, and rare and otherwise special periodicals may be displayed at reference or housed in closed stacks.

A number of independent visual arts magazines are available via EBSCO Information Services. Some libraries have frequently requested obscure periodicals from EBSCO, thereby helping EBSCO to improve its offerings.⁴⁶ Many periodicals, however, must be acquired at bookstores, at galleries, by gift/donation, or by a large distributor like Amazon.com. One major challenge to developing a stellar independent visual arts magazine collection is the replacement of lost or missing issues. The smaller the print run, the less commercial the publication, the less likely it is to be in the EBSCO missing copy bank or to be available from another library. Browsing a list of available duplicates on the ARLIS-L listserv, one sees the usual staid suspects: *Art in America*, *Architectural Record*, *Graphis*, *Artforum International*, etc. The converse of the situation is a library's reluctance to give away or sell duplicate issues of independent magazines; there might be a tendency to hold on to them in case of loss or mutilation of the first copy.

Entering the Library

Independent visual arts periodicals may start out seeming ephemeral, but eventually they become historical and collectible. The recent crop of writings about artists' magazines documents this assertion well. Bright, writing about Clive Phillipot's contribution to the MoMA collection, asserts that artist's magazines,

like artists' books, may be regarded as primary sources, and that their acquisition is the acquisition of original art.⁴⁷ Libraries holding original art as well as collectible books become lenders to museums and galleries and hosts to scholars; libraries, therefore, remain important and indispensable. Scott Carlson wrote about librarians using special print collections as tools for promoting libraries as places to go and learn.⁴⁸ In this era of distance learning and offsite access to electronic resources, it is refreshing to read about efforts to draw people into the libraries, which continue to contain wondrous, rich, and unique print and art collections. The Otis College Library has created an ideal meeting of print and electronic: the actual artists' book collection continues to grow, while anyone with an Internet connection can search it and view images of the books.⁴⁹ It is easy to believe that such digitization leads to further use of the actual collection by stimulating interest. Images from special magazine collections could be similarly digitized.

Visual arts magazines are for both teaching⁵⁰ and independent learning. Independent visual arts magazines are necessary materials in art and design libraries, which are very much teaching libraries and laboratories. Art and design librarians know that classes come in to look at artists' books; furthermore, at institutions that offer creative writing classes, students visit the library to look at literary journals or zines. There is no reason to doubt that classes (and individuals) would come in to look at outstanding independent magazines as well. The art and design library is expected to be in the vanguard of art, design, architecture, and literary periodicals acquisition. The visual arts library community looks to the library for important, new materials and expects to find them. Library collections should reflect the *Zeitgeist* or current milieu; print periodicals' publishing flourishes now, but do library print collections?

Conclusion

Librarians have the opportunity to create the shape of things to come. David Carr, writing about *Esopus* magazine, says, "*Esopus* reminds us that magazines are limited only by the people who put them out..."⁵¹ Taro Igarashi says this about the continued influence of the short-lived, futuristic architecture magazine *Archigram*: "To imagine the future is to create something new. We need to improve our receptivity and pick up the message being sent even now by *Archigram*."⁵² Many people are picking up the message. The acquisition, promotion, and preservation of independent, contemporary visual arts magazines support art and design schools' curricula, support the missions of public and museum libraries, inform readers about noncommercial activities off the radar, illuminate the shape of things to come, provide work and employment opportunities, and, not least, inspire all who come in contact with them.

Acknowledgements

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Selected Contemporary, Independent, Visual Arts Magazines

The following magazines, recommended by the author, are not widely held by libraries (according to WorldCat and RLIN). All appear in English, and some are bilingual.

Title	Primary Subject	City	Year Begun
032c	Culture, visual (thematic)	Berlin	2000-
2WICE (<i>Twice</i>)	Performing arts (thematic)	New York	1997-
<i>A Magazine</i>	Fashion	Belgium	2004-
<i>A Prior</i>	Contemporary art (focuses on one artist each issue)	Brussels	1999-
<i>Acne Paper</i>	Photography	Stockholm	2005-
<i>Afterall</i>	Contemporary art	London/Valencia, CA	1998-
<i>Amelia's Magazine</i>	Amelia	London	2004-
<i>ANP Quarterly</i>	Photography and contemporary art	Los Angeles	2004-
<i>Arkitip</i>	Artist's magazine	Los Angeles	Early 2000s-
<i>Art Prostitute</i>	Contemporary art and design	Denton, TX	2003-
<i>Atmosphere</i> (English/Japanese)	Graphic design	Tokyo	2002-
<i>Baby</i>	Culture	Amsterdam	2000-
<i>Believer</i>	Literary journal, illustrated	San Francisco	2003-
<i>Below the Fold</i>	Culture, visual	Falls Village, CT	2006-
<i>Bidoun</i>	Culture, Middle East (thematic)	New York	2004-
<i>Big</i>	Culture (thematic)	Madrid	1995-
<i>Blow Up, The</i>	Contemporary art and design	New York	2003-
<i>Boiler, The</i> (Italian/English)	Art, aesthetics	Milan	2003-
<i>Butt</i>	Culture, gay male	Amsterdam	2001-
<i>Cabinet</i>	Arts and culture, visual (thematic)	New York	2000-
<i>Capricious</i>	Photography	Amsterdam	2004-
<i>Carl's Cars</i>	Culture, automobile	Oslo	2001-
<i>Charley</i>	Artist's magazine, conceptual	Dijon / New York	2002-
<i>Commons & Sense</i> (English/Japanese)	Fashion	Osaka	2001-
<i>Coupe</i>	Culture, visual	Toronto	1999-
<i>Cream</i>	Fashion (thematic)	Hong Kong	2004-
<i>Daily Constitutional, The</i>	Artist's magazine	Richmond, VA	2005-
<i>Drama, The</i> (defunct)	Illustration	Richmond, VA	2000-2006
<i>Dot Dot Dot</i>	Design theory and history	Amsterdam	2000-
<i>Draft</i>	Photography	London	2005-
<i>Émigré</i> (defunct)	Typography and graphic design	New York	1984-2005
<i>Esopus</i>	Artist's magazine	New York	2004-
<i>Faesthetic</i>	Contemporary art	Toledo, OH	1999-
<i>Fantastic Man</i>	Men's fashion; culture, gay male	Amsterdam	2005-
<i>Fanzine 137</i>	Contemporary art (thematic)	Madrid	2004-
<i>Fillip</i>	Contemporary art	Vancouver, BC	2006-
<i>Flaunt</i>	Culture	Los Angeles	1998-
<i>Flips</i> (published by <i>IdN Magazine</i>)	Motion graphics (thematic)	Wan Chai, Hong Kong	Early 2000s-
<i>Foam</i>	Photography	Amsterdam	2001-
<i>Found</i>	Culture (appropriated texts and photos)	Ann Arbor, MI	2001-
<i>Ganzfeld</i>	Visual arts	New York	2000-

<i>Giant Robot</i>	Initially Asian and Asian-American art and design; visual arts now	Los Angeles	1994-
<i>Girls Like Us (GLU)</i>	Culture, lesbian	Amsterdam	2005-
<i>Gozne</i>	Contemporary art	Mexico City?	2006-
<i>Graphic</i>	Graphic design	London	2003-
<i>Gum</i>	Contemporary art and design	Chicago-	2003-
<i>Here and There (English/Japanese)</i>	Nakako Hayashi	Tokyo/Zurich	2002-
<i>Hot and Cold</i>	Zine, art	Oakland	2002
<i>IdN (English/Chinese/ Japanese)</i>	Design	Wan Chai, Hong Kong	1992-
<i>ImplicaspHERE</i>	Artist's magazine (thematic)	London	2004-
<i>Intersection</i>	Culture, automobile	London	2001-
<i>Issue</i>	Contemporary art	New York	1999-
<i>J & L Illustrated</i>	Literary journal, illustrated	Atlanta, GA	2003-
<i>Journal, The</i>	Contemporary art	New York	1999-
<i>K48</i>	Contemporary art	New York	1999-
<i>Lab Mag</i>	Artist's magazine	New York	2006-
<i>Le Gun</i>	Illustration	London	2005-
<i>Log</i>	Architecture	New York	2003-
<i>Loyal</i>	Contemporary art	Stockholm	2000-
<i>Lovely Daze</i>	Contemporary art (thematic)	New York	2005-
<i>LTTR</i>	Culture, lesbian and queer	Brooklyn	2002-
<i>Made</i>	Contemporary art	Vancouver, BC	2001-
<i>Marmalade</i>	Culture, visual (thematic)	London	2003-
<i>McSweeney's Quarterly Concern</i>	Literary journal, illustrated	New York	1998-
<i>Nest (defunct)</i>	Interior design	New York	1997-2004
<i>North Drive Press</i>	Artists' magazine	Brooklyn	2003-
<i>November</i>	Artist's magazine, parody of <i>October</i>	New York?	2006-
<i>Pages (Farsi/English)</i>	Artists' magazine	Rotterdam	2004-
<i>Pencil Fight</i>	Illustration	Portland, OR	2004-
<i>Permanent Food</i>	Artist's magazine (appropriated pages)	New York / Dijon	1995-
<i>Peter Arkle News</i>	Zine, art	Brooklyn	1993-
<i>Pierogi Press</i>	Literary journal, illustrated	Brooklyn	1998-
<i>Pin Up</i>	Culture, architecture	New York	2006-
<i>Plazm</i>	Contemporary art	Portland, OR	1991-
<i>Point d'ironie (French/English)</i>	Artist's magazine	Paris	1997-
<i>Pop</i>	Fashion	London	2000-
<i>Popular Geometry (varies)</i>	Artist's magazine (appropriated texts from popular press responses to public sculpture; thematic by city)	New York	2003-
<i>Purple Journal, The (English or French)</i>	Visual arts	Paris	2004-
<i>Purple Fashion, continues Purple (1992-2004)</i>	Fashion	Paris	2004-
<i>Re-Magazine</i>	Profiles, individual	Amsterdam	1997-
<i>+rosebud (English/German)</i>	Graphic design (thematic)	Ammerndorf	1998-
<i>Running Amok</i>	Zine, art	Edinburgh	2004-
<i>Self Service</i>	Fashion and culture	Paris	1995-

<i>SoDa</i> (German/English)	Visual arts (thematic)	Zurich	1996-
<i>Spector Cut+Paste</i> (German/English)	Design	Leipzig	2000-
<i>Swindle</i>	Contemporary art and culture	Los Angeles	2004-
<i>Tokion</i>	Contemporary art and culture	New York	1996-
<i>Trouble</i>	Art	Paris	2006- (first English edition)
<i>Truce</i> (German/English)	Photography	Zürich	2005-
<i>Useful Photography</i>	Photography (appropriated)	Amsterdam	2000-
<i>Uovo</i> (English/Italian)	Contemporary art and design	Torino, Italy	2000-
<i>Visionaire</i>	Conceptual (thematic)	New York	1991-
<i>W.W. Magazine</i>	Design	Hong Kong	1999-
<i>Volume</i>	Architecture	Amsterdam	2005-
<i>Zingmagazine: A Curatorial Crossing</i>	Contemporary art	New York	1995-

Distributors and Other Resources for Exposure and Acquisition

Amazon.com

Atomic Books Web site (Baltimore, MD), <http://www.atomicbooks.com/Home.html>.

Bruil & Van De Staij (graphic design and architecture magazines), <http://www.bruil.info>.

Colophon International Magazine Symposium Web site, <http://www.colophon2007.com/home/>.

Database of information about hundreds of contemporary, independent magazines, including interviews with editors and art directors.

EBSCO Information Services, <http://www.ebsconet.com>.

Giant Robot stores (Los Angeles, San Francisco, New York) and Web site, <http://secure.giantrobot.com/>.

Last Gasp, <http://www.lastgasp.com>.

Magculture blog, <http://magculture.com/blog/>, by Jeremy Leslie, editor of *Magculture: New Magazine Design*.

Magma books, <http://www.magmabooks.com/>.

New Museum of Contemporary Art (New York) and online store, <http://www.newmuseumstore.org/>.

Printed Matter (New York) and online store, <http://www.printedmatter.org>.

Quimby's Bookstore (Chicago), <http://www.quimbys.com>.

St. Mark's Bookshop (New York), <http://www.stmarksbookshop.com>.

Spoonbill and Sugartown Booksellers (Brooklyn, NY), <http://www.spoonbillbooks.com>.

Ubiquity Distributors, Inc. (Brooklyn, NY), <http://www.ubiquitymags.com>.

University of California at Los Angeles (UCLA) Hammer Museum Shop, <http://www.hammer.ucla.edu>.

Notes

1. Vito Acconci and Bernadette Mayor, *0-9, The Complete Magazine: 1967-1969* (Brooklyn: Ugly Duckling Press, 2006); Alex Alberro, "Inside the White Box" (about issue 5+6 of *Aspen* magazine), *Artforum International* 40, no.1 (September 2001):

170-74; Gwen Allen, "Against Criticism: The Artist Interview in *Avalanche* Magazine, 1970-76," *Art Journal* 64, no.3 (Fall 2005): 51-61; Diedrich Diederichsen, "Glad Rag" (about *File* magazine), *Artforum International* 40, no.8 (April 2002): 104-108; Michael Duncan and Kristine McKenna, *Semina Culture: Wallace Berman & His Circle* (Santa Monica: Santa Monica Museum, 2005); Mito Geijutsukan and Gendai Bijutsu Senta, eds., *Archigram: Experimental Architecture: 1961-1974* (Tokyo: Pie Books, 2005); Starlee Kine, "Avant Garde," *Tokion* (September/October 2005): 72-77; Emily King, "On *Art-Rite* Magazine," *032c* (Summer 2005): 79; Lisa Le Feuvre, "Avalanche," *Art Monthly* no.278 (July/August 2004): 7-10.

2. For example, Andy Warhol got his start at the Ferus Gallery in Los Angeles, which was itself started by *Semina* magazine contributors. See Duncan and McKenna, *Semina Culture*, 176.

3. Michael Jacovides, "Love Me, Hate Me...the New World of the Microzine," in *MagCulture: New Magazine Design*, Jeremy Leslie, ed. (New York: Harper Design International, 2003), 15-16.

4. *Ibid.*, 17.

5. John A. Walker, "Internal Memorandum," *Studio International* 193, no. 983 (1976): 118, paraphrased and quoted in Duncan Chappell, "Typologising the Artist's Book," *Art Libraries Journal* 28, no. 4 (2003): 13.

6. For interested readers, an expansive definition of artists' magazines, according to several scholars, is provided in Chappell, "Typologising the Artist's Book," 12-13.

7. Maria Fusco, "The Future Lasts a Long Time, Begin Again," in *Put About: A Critical Anthology on Independent Publishing*, ed., Maria Fusco with Ian Hunt (London: Book Works, 2004), 17.

8. Brian O'Doherty, quoted in Emily King, "On *Art-Rite* Magazine," 79.

9. Dave Eggers, as told to Todd Pruzan, "Oddi Jobs," *Print* 60, no.3 (May/June 2006): 91-92.

10. Roberta Smith, "Who Needs a White Cube These Days? Innovators Are Offering Alternatives to the Art World's Gallery Mode," *New York Times*, January 13, 2006, sec. E.

11. David Briers wrote about the Publish and Be Damned exhibition: "Arranged in an offbeat taxonomy and discovered through the informal networks that make up the self-publishing scene, the material ranges from DIY fanzines to glossy periodicals, video compendiums to critical journals." David Briers, "Artists' Magazines," *Art Monthly* no.283 (February 2005): 37.
12. Unidentified magazine editors quoted in Briers, "Artists Magazines," 37.
13. There are numerous library science journals and magazines, popular magazines, art and design magazines. The American Library Association has published a book on the subject.
14. Neil Cooper, "Zine Culture," *Map* (Winter 2005): 48.
15. Mel Bochner and Tim Griffin, "Secrets of the Domes: Mel Bochner on 'the Domain of the Great Bear,'" *Artforum International* 45, no.1 (September 2006): 342.
16. Le Feuvre, "Avalanche," 10.
17. *Ibid.*, 7.
18. King, "On Art-Rite Magazine," 79.
19. Devon Dikeou, quoted in Charlotte Rivers, *Mag-Art: Innovation in Magazine Design* (East Sussex: Rotovision, 2006), 130.
20. David Carr, "Building a One-Man Magazine, One Impossible Feat at a Time," *New York Times*, November 13, 2004, sec. B.
21. Chappell, "Typologizing the Artist's Book," 13.
22. Jami Attinberg, "Radical Traditionalists," *Print* 60, no.4 (July/August 2006): 95.
23. *Ibid.*, 96.
24. Hannah Shuckburgh, "Be Yourself," *ArtReview* 2, no.3 (March 2004): 84.
25. Attinberg, "Radical Traditionalists," 96.
26. Amelia, quoted in "Amelia's Magazine," *Colophon* 2007 Web site, http://www.colophon2007.com/archive/?mag_id=422.
27. John A. Walker, quoted in Chappell, "Typologizing the Artist's Book," 13.
28. Mark Wigley, quoted in Madeleine Perez, "New Magazine at Columbia Thinking Inside the Box," *Columbia News* (April 6, 2005), <http://www.columbia.edu/cu/news/05/04/volume.html>.
29. Douglas Rushkoff, "A Computer Ate My Book," in *Bookmark Now: Writing in Unreaderly Times*, ed. Kevin Smokler (New York: Basic Books, 2005), 238.
30. Briers, "Artists' Magazines," 37.
31. A good example is Swoon, who had a solo show at the Deitch and has sold work to the Museum of Modern Art. Other artists profiled in independent magazines and building reputations include Chris Johanson, Ryan McGinly, Shephard Fairey, Kaws, Barry McGee, the late Margaret Kilgallen, Terence Koh, Ryan McGinness, Phil Frost, Julie Verhoeven, Yoshitomo Nara, and Assume Vivid Astro Focus. Thirty years ago, the artists featured in *Avalanche* and *Art-Rite* magazines included Gordon Matta-Clark, Robert Smithson, Alice Aycock, and Bruce Nauman. At the time, they were emerging; now they are iconic. As was the case with the Soho artists, many of the artists producing contemporary independent magazines or profiled in them are emerging as stars.
32. Les Simpson, "Kamp K48," *Time Out New York* (August 24-30, 2006): 68.
33. Bernard Cooper, "Vortex of Cool," *Los Angeles* (November 2005): 210-16.
34. Kiosk: Modes of Multiplication is the latest incarnation of the traveling Kiosk show, shown at the Emily Carr Library, Vancouver, BC, fall 2006. Artspace Web site: http://www.artspace.org.nz/shows/06_03.htm.
35. "Traveling Magazine Table, Nomads and Residents," Art in General gallery Web site, <http://www.artingeneral.org/>.
36. Clive Phillpot, quoted in Betty Bright, *No Longer Innocent: Book Art in America, 1960-1980* (New York: Granary, 2005), 193.
37. Interview with the author, January 10, 2006.
38. Fusco, "The Future Lasts," 16-17.
39. "Kiosk I-XIII," Revolver Web site, <http://www.revolver-books.de/>.
40. Lucy Lippard, "Double Spread," in *Put About: A Critical Anthology on Independent Publishing*, ed., Maria Fusco with Ian Hunt (London: Book Works, 2004), 84.
41. Carr, "Building a One-Man Magazine."
42. Lippard, "Double Spread," 84.
43. "Catholic," Evil Twin Publications Web site, <http://www.eviltwinpublications.com/CATS.html>.
44. Magazines continue to publish monographs too. *Afterall*, for example, has begun publishing books distributed by the Massachusetts Institute of Technology. This is nothing new. What is new are the "free" books and supplements that come wrapped up with the magazines on the newsstands or via subscription.
45. Clive Phillpot, "Art Magazines and Magazine Art," *Artforum* 18, no. 6 (February 1980): 52.
46. The author's assertion was confirmed via e-mail exchange with Carissa Buckley, EBSCO representative, October 11, 2006.
47. Bright, *No Longer Innocent*, 193.
48. Scott Carlson, "Special Effects: College Librarians Highlight Rare Collections to Help Build Support for Their Institutions," *The Chronicle of Higher Education*, <http://www.chronicle.com>.
49. "Artists' Books," Otis College of Art and Design Web site, <http://content.otis.edu/collections/artistsbooks.htm>.
50. At Parsons School of Design, for example, the magazine *Visionaire* is used as a teaching tool in design classes. Also, Scott Meriam, co-curator of the *Visionaire* Magazines exhibit, said that New York University media, art, writing, and theater classes were coming in to view the exhibit. Interview with author, September 17, 2006.
51. Carr, "Building a One-Man Magazine."
52. Taro Igarashi, "The Message of Archigram," in *Archigram: Experimental Architecture: 1961-1974* (Tokyo: Pie Books, 2005), 11.

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