

**Guide to Being Alone** by Julia Arredondo  
Vice Versa Press (Oklahoma), Booth A07

We all go through stages when we're suddenly alone, whether from a breakup, distanced from negative friends, or just from deciding other people can keep away for a while. Whether you are alone by circumstance or by choice, the *Guide to Being Alone* by Julia Arredondo from Vice Versa Press – who debuts this year at the NY Art Book Fair – personally delivers positive, step-by-step advice in a cut-and-paste collage style. As an alternative to relying on your phone companion, the guide encourages appreciating downtime even in dark moments, getting into vinyl, taking a public transit adventure, and confidently dominating a dance floor solo. As Arredondo writes: "Don't wait around for some fools to call, go do your thing!"

– Allison Meier



**Temple of Skate** by Hoyeah Studio  
Knuckles and Notch (Singapore), Booth A36

Skateboarding and samurai meet in this quirky, 24-page collection of risographs by Hoyeah Studio, founded by the Singapore-based illustrator Tuckwal who himself grew up skateboarding in the late '80s. Rendered in the style of ancient Japanese scrolls, *Temple of Skate's* subject is a fantasy skate park reserved for martial arts disciples and grand masters who balance on boards as they shoot arrows, perform tricks on halfpipes in the shadow of a Japanese maple, and catch air off the slanted roofs of temples.

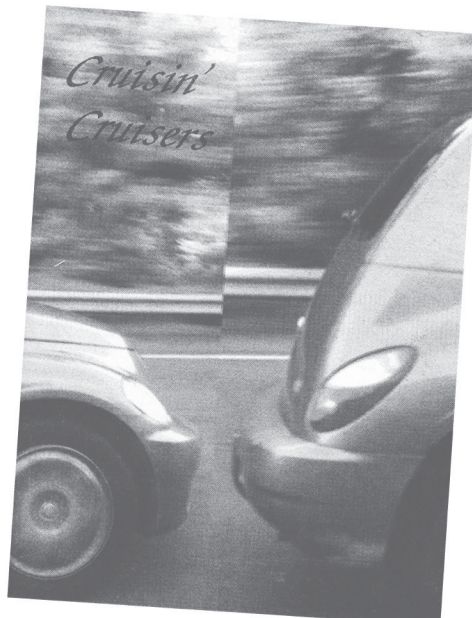
– Claire Voon



**Girls Like Us, Issue 7** by Maria Guggenbichler, Jessica Gysel, Sara Kaaman, and Katja Mater  
Girls Like Us (Amsterdam), Booth NE7

"I feel like we're just now developing a serious language for artists who use their body as material," says K8 Hardy, who designed a series of covers for the seventh issue of *Girls Like Us* – they look like mashups of Martha Rosler collages and Jon Rafman's "9 Eyes of Google Street View" translated into Hardy's distinctive self-portrait idiom – in the accompanying interview. The 120-page magazine, devoted to the theme of the body and printed almost entirely in shades of gold, features a dozen interviews, including with African-American filmmaker Barbara McCullough and German-Iranian author Jina Khayyer; an essay on a disturbing, early chapter in the history of the biotech industry by Crystal Z Campbell; and a pointed analysis of representations of black women in mainstream US media in the 1990s (from Anita Hill to Missy Elliott) by Perica Shields.

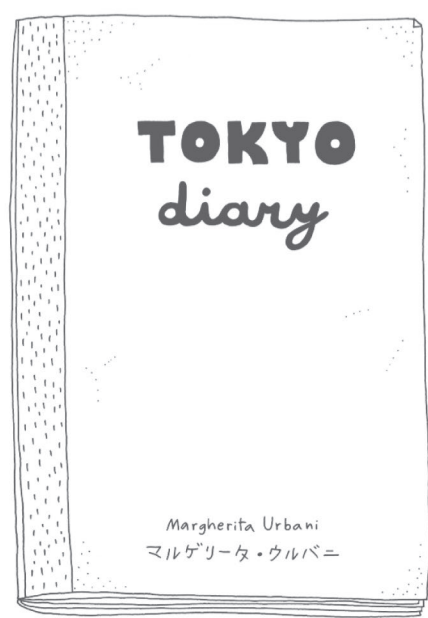
– Benjamin Sutton



**Cruisin' Cruisers** by Glen Baldrige  
Endless Editions (New York), Booth A40

This zine is inspired by a 2008 YouTube video (youtu.be/4wIXTtCa\_E) about a man going through a midlife crisis who calls up a PT Cruiser dealership to score a "pussy magnet." The story is a colorful tribute to a short-lived (2001–2010) and retro car that – as one YouTube commenter puts it – "epitomizes everything that [sic] bad about American cars ..." You can't argue with that.

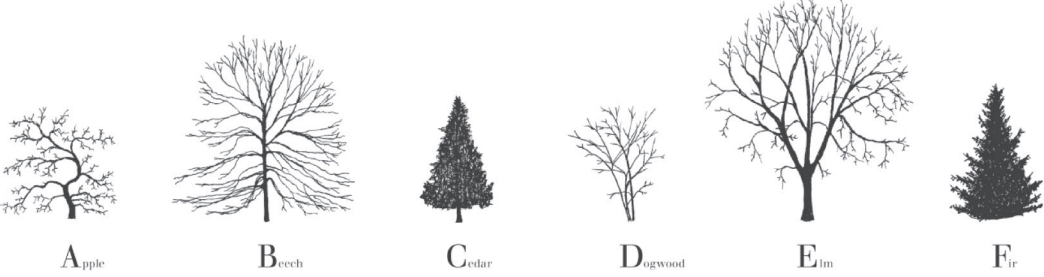
– Hrag Vartanian



**TOKYO diary** by Margherita Urbani  
Commune (Japan), Booth A13

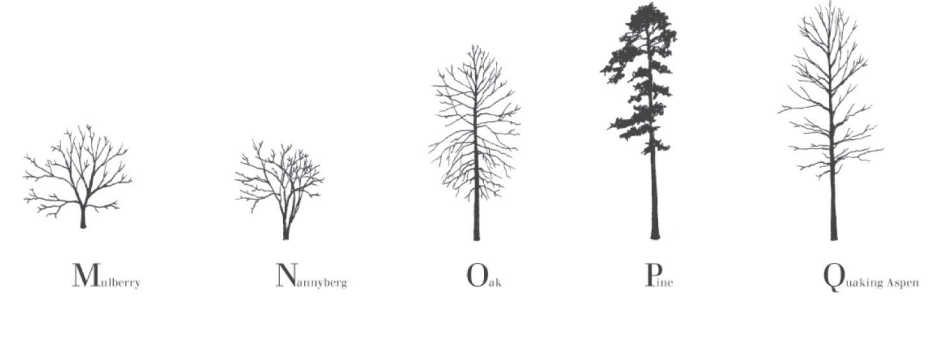
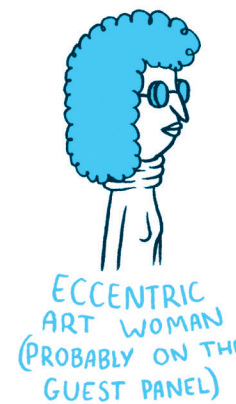
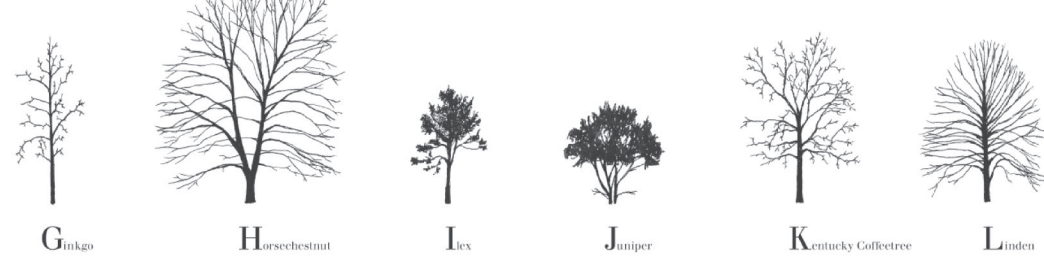
For two weeks, Urbani, who hails from Italy, traveled through Japan's capital, each day recording through sketches her observations of the striking, the strange, and the seemingly banal. The result, *TOKYO diary*, is less a play-by-play narrative of a first-timer's experience than an endearing, personal glimpse into a foreign culture that hovers between modernizing and adhering to tradition. The zine's pages present a teasing patchwork of doodles – one that will make you long to experience the city yourself.

– Claire Voon



**About Trees** by Katie Holten  
Available from Broken Dimanche Press, booth C12

A conversation for it is happening in the Classroom on Sunday, September 20, 12–1pm



**An Interview with Paul Soulellis of the Printed Web**

Since 2013, Paul Soulellis's *Printed Web* series has been gathering online material and publishing it on paper. His latest volume, which will debut at the 2015 NY Art Book Fair, features the work of Clement Valla. Hyperallergic spoke to Soulellis about his desire to make pixels into something physical.



in and out of networked archives and operate on them.

"Three Digs A Skull" (2015) is a new work by Clement that I'm launching at NYABF as the first in a new series called *Printed Web Editions*,<sup>7</sup> which are one-off zines focused on a single artist's work. "Three Digs A Skull" is a work about ways of seeing, and it's an archive of images that were never meant to be seen. It contains 38 3D scans taken with mobile phones, grabbed as the software captures them – 2D information before it's assembled into a 3D visualization. As a poetic inventory, it's perfectly suited to the printed page.

Hrag Vartanian: Your *Printed Web* project continues to grow, but I keep wondering about the role of nostalgia in this project. Do you see that as playing a part?

Paul Soulellis: Oh, for sure. When we print the web we change the context and create a different point of view, and I think nostalgia is embedded in this perspective. Susan Sontag said that "photographs actively promote nostalgia"<sup>1</sup> and that all photos "testify to time's relentless melt."<sup>2</sup> With this kind of power in mind, I think the *Printed Web* project<sup>3</sup> performs a kind of longing in networked culture, acting from a desire to slow it down, to grasp it, to freeze material before it melts. Although instead of melting, I'd say time relentlessly agitates language and images on the web; entire archives tend to appear and disappear in an instant. Single images explode into infinite versions. So when I ask artists to slice through this landscape and submit web material for the printed page, I do think there's a kind of longing at work, on my part and maybe the artists', too – to counter the fragility of the network in time by materializing it in space.

HV: How do you think online material changes meaning – if at all – when it's made physical?

PS: I think there's always the potential for new meaning when context changes. Printing is especially powerful in this way, because outputting stuff – raw data or texts or images – can be a way to claim ownership (or, likewise, to set something free). So can scanning or downloading or posting or uploading. Any of these actions can change the nature of material from private to public, from paid to free, from hidden to accessible. When it's a physical translation, like printing, we're able to transform the material in time as well as space.

Also, we value objects differently in physical space. Artists' web-to-print publications are at once valuable manifestations of the ephemeral as well as cheap and accessible artworks (usually!). I think it's an ideal way to stage a group exhibition.

HV: You describe *Printed Web* as "an accumulation of accumulations," but can you explain what that means? Because the printed artifact feels more orderly than that description makes it sound.

PS: Actually I use that phrase to refer to Library of the Printed Web,<sup>4</sup> which is a physical collection of artists' books and other web-to-print materials (*Printed Web* is my series of publications that curates from these artists' works). So like any library, this is an archive that accumulates publications – this one being a specific view towards the accumulation of networked culture. It's an archive of archives!

HV: The latest edition focuses on the new work of artist Clement Valla, who has appeared in past editions of *Printed Web*. Why are you drawn to his work and why do you think his art circulates so well in print?

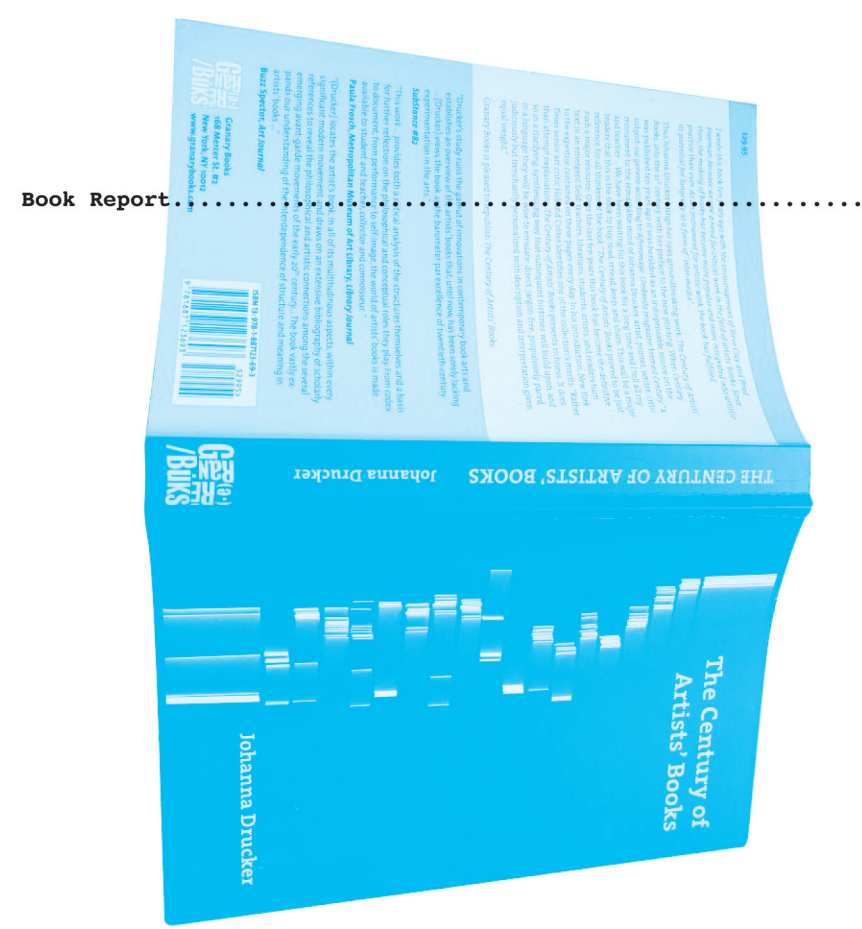
PS: I first became aware of Clement from his *Postcards from Google Earth*<sup>5</sup> project, which went viral a few years ago. Clement captured this archive of moments in Google Earth where the surface texture doesn't seem to map properly onto the 3D terrain, so it was this strange collection of melting highways and collapsing buildings and bridges that drop into rivers. In *The Universal Texture*<sup>6</sup> he wrote about this as a gap between algorithmic visualization and our understanding of the world, and I saw that he was articulating something essential about web-to-print work, both in his practice and in his writing. Valla says that "by capturing screenshots of these images in Google Earth, I am pausing them and pulling them out of the update cycle. I capture these images to archive them." The speed and circulation of images really intrigues me and he explores this in a lot of his work, this desire to move images

HV: What have you discovered about the differences between printed and online networks through *Printed Web*? Any surprises for you?

PS: The biggest surprise has been discovering how little difference there is sometimes. Like in Olia Lialina's "Summer," which exists as an online work as well as a printed version in *Printed Web #2*, what "grounds" it on paper and in the hand is just a detail, like a thin, gray line surrounding the edge of the web browser on the printed page. Some of these works end up "vibrating" between versions, and I've been trying to characterize the quality of this "other space" for a while now. Maybe it's what Marcel Duchamp called the *infraction* – an indifferent difference, or "the immeasurable gap between two things as they transition or pass into one another." It's like a print-on-demand publication and the PDF that's used to print it: each occupies its own position and circulates in different ways, but I see both of them as digital publishing. "Same, same, but different" (Oliver Laric, *Versions*).

**Library of the Printed Web** will be at the Xe(rox) & Paper + Scissors tent, Table A04.

- Endnotes**
- 1 [goo.gl/ynfcYP](http://goo.gl/ynfcYP)
  - 2 [goo.gl/ynfcYP](http://goo.gl/ynfcYP)
  - 3 [printedweb.org](http://printedweb.org)
  - 4 [libraryoftheprintedweb.tumblr.com](http://libraryoftheprintedweb.tumblr.com)
  - 5 [clementvalla.com/work/postcards-from-google-earth](http://clementvalla.com/work/postcards-from-google-earth)
  - 6 [rhizome.org/editorial/2012/jul/31/universal-texture](http://rhizome.org/editorial/2012/jul/31/universal-texture)
  - 7 [printedweb.org](http://printedweb.org)



**Book Report**

Few books or critics have as astutely examined the history and predicted the evolution of artists' books as Johann Drucker does in *The Century of Artists' Books* (1994). Published over 20 years ago, this book not only highlights some of the foremost book artists – such as Dieter Roth, Ed Ruscha, Martha Rosler, and Emmet Williams – but also does so through a strikingly formalist approach. Drucker, both a scholar and book artist herself, breaks the book down into its various forms – democratic multiple, codex, sequence, document, agent of social change – and makes clear that the indefinable nature of books continues to make them a relevant and exciting medium.

Drucker argues that "the artist's book is the quintessential 20th-century artform." Twenty years later at this year's NY Art Book Fair, Drucker revisits this bold claim and the current state of artists' books in the digital age. Even when her book was first published, she envisioned the lasting potential of books not in spite of enhanced technologies, but rather as a consequence of them. In her chapter on codex, Drucker devotes a section to "The Book in the Electronic Field," in which she proposes "at least musing on the question of the electronic spaces of the book," citing both the digitized documents in online archives and hypertext as book forms.

When *The Century of Artists' Books* was reprinted in 2004, it included a new preface by Drucker in which she continues to predict the expansion of book-related practices in the digital age:

Hyperallergic is a forum for playful, serious, and radical perspectives on art and culture in the world today. Hyperallergic focuses on publishing quality writing and images from informed and provocative perspectives and is read by over one million people per month. Founded in 2009, Hyperallergic is headquartered in Williamsburg, Brooklyn.

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**HYPERALLERGIC** Design by Peter Rentz

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**NO.1 THURSDAY, SEPT 17, 2015** The inaugural edition of *Hyperallergic's Review of Art Books and Zines* celebrates Printed Matter's 2015 NY Art Book Fair and also serves as a tribute to the DIY and founder of Printed Matter's NY Art Book Fair.

# Hyperallergic's Review of Art Books and Zines #1

PRINTED MATTER'S NY ART BOOK FAIR

Special limited-edition poster by AA Bronson and Keith Boadwee inside

Artists' book culture that has become an integral part of contemporary art.

We are honored to include a poster by artist AA Bronson, who has long been a pioneer in the field of art publishing as a member of the influential General Idea artist collective, a curator of Queer zines, and the founder of Printed Matter's NY Art Book Fair.



"The Asshole is the Revolution" AA Bronson and Keith Boadwee collaborate on an homage to the anus through performative works created by squirting paint from their sphincters. The resulting paintings are a nod to and simulacrum of classic modernist serial painting and Actionism; they posit the body, and especially – in Freudian terms – the anus, as the fount of creation. AA Bronson says: "The asshole IS the revolution." Photograph by Georg Petermichl courtesy of the Salzburger Kunstverein.