

mag & zine

Fall 2013

Issue 1: Independent Publishing



Dear Magazine Enthusiasts,

We are pleased to present the inaugural issue of **mag@zine**, a magazine about magazines. The function of this publication is to present the exceptional selection of creative and experimental offerings from our store. Part catalog, part exploration of independent publishing, our first issue provides a curated selection of our finest independent magazines. *With over 300 magazine titles on our shelves, and new publications arriving each week, we have a lot to offer.* Although we carry both independent and mainstream titles, for this issue we chose to feature those that are independently published. Each selection has a short description along with information on price, country and frequency.

For this inaugural issue, we also interviewed three individuals who have broadened our understanding of magazines. David Senior is Bibliographer at the Museum of Modern Art Library. He works to provide an archive of artists' publications and exhibitions related to independent publishing at MoMA. Lele Saveri organizes and curates the 8-Ball Zine Fair, and recently, ALLDAYEVERYDAY's The Newsstand, which offers commuters independently published material at the Metropolitan Avenue/Lorimer Street subway junction in Brooklyn. Jesse Hlebo is an artist and the founder of Swill Children, an independent press and record label based here in New York City. Printed here are excerpts from our conversations.

We hope you enjoy this first issue of **mag@zine**!

Julie Ok
Magazine Store Manager
Artbook @ MoMA PS1



David Senior is Bibliographer at the Museum of Modern Art Library and organizer of The Classroom, a series of conversations, workshops and readings at the New York Art Book Fair. He manages MoMA's library holdings as well as the artists' book collection and regularly organizes exhibitions with library materials at the museum.

"It's not all about what I choose as much as what others can choose from in the future."

Interview

with **David Senior**
by Madeline Weisburg

& : Many artists making magazines in the 60s and 70s were drawn to the medium because of its purported low cost, accessibility, and potential for distribution. Can you reflect on the current wave of artists' publications versus earlier waves from the 60s on, in terms of modes of production, distribution, and accessibility?

DS: I think a lot of the intentions and motivations are similar. Like having the book as a project space to have a public practice. There is a clear lineage there. Then there is also the question of still using that media. Still using printed media while there are alternative media to use. Obviously, digital is the big thing — the elephant in the room whenever you talk about alternative publishing. That's a question I don't have a clear answer for, but with younger artists who are printing and publishing, there is some relation to their web life, like gathering and printing images found online. There is a call and response to the web-media language and the print media language. And there are things that you can do in either that make it really more of a design question. Some people prefer the look and feel of a printed object, so I think that's part of it too — people trying to solve a problem and arriving at the design solution of making a book. Because it is obviously a very simple and discrete container and that solves some design questions about how to present work.

& : In the last few years the MoMA Library has moved from being archival to activating artists' publications with exhibitions, talks, and conferences. Could you tell me about this kind of programming, particularly the 2012 *Millennium Magazines* show?

DS: It's clear that exhibitions can be a public face for the collection. Rachael Morrison and I did the *Millennium Magazines* show. We've consistently had shows of historical material. That show seemed a little different, though, and another kind of challenge, because it was showing contemporary stuff, and that was something that I hadn't done and we hadn't done in that space before. It was a huge amount of work, but also it was interesting to coalesce a large group of people that were making these types of works. Everybody told their friends who work in publications, and publications usually involve large groups of people, so the word spread pretty organically.

Afterwards it was pretty useful because people pointed out what we could have added, so we would keep track of that title as well and add it to the library. Once people even knew that we collected that sort of thing, we got more solicitations and contributions to the collection.

&: How does the MoMA library present its collection online?

DS: Certain things within the museum have been digitized, like the museum press releases or materials relating to the museum and its history. We have a Tumblr. I made it for the most recent show that we did of things from our artist files. But the Tumblr has become a really interesting avenue for getting things seen. It's really popular, we have 160,000 followers. One of the priorities for a lot of the people that work with the collection as reference librarians, cataloguers, administrators within the library is for the collection to get used. It's a little different from an archive in that way. Librarians are interested in access.

&: Is the library making any effort to archive publications that are only based online? How does this work?

DS: Yes. The short answer is that we just catalogue it like other publications and also provide a link out to the publication. The longer answer that is still being played out is that we are working on a grant-funded project to archive websites, like artists' publications or artists' websites or even MoMA's website, to make sure that each iteration of it is archived. That is what a lot of discussion about the next kind of library is — how to archive internet resources and stuff like that. Not to just link out, but to have a standing record of the different iterations, because things change. Especially an artist's website, because it becomes a different thing over time. Non-profit spaces are another area of resources that seems really necessary to capture in some way over time.

&: You've been actively involved in organizing events for the New York Art Book Fair for some years. With its ever-growing number of participants and programming, I'm wondering how you see the New York Art Book Fair and other independent book fairs playing out for artists, and also in terms of critical dialogue within the field.

DS: Since I've been involved with it and since it's been at PS1, the common response from participants is that it's an interesting way for the community of people who are doing this sort of thing to see it all. All the different aspects of it, including the antiquarian, not just the new artists. Having these really interesting dealers of rare things in connection with the new material sets a whole landscape.

Something that comes up, but maybe lacks a good solution, is how to generate a public discussion about things that are published in the same way that art gets reviewed. There's a website called Paperweight that started a year or so ago, with this idea to foster some critical discussion about visual books. There is a lot of research or writing about individual projects, but a more overarching history doesn't really exist. I think Gwen Allen's [*Artists' Magazines*, see pg. 28] book has been popular because it filled a certain niche in terms of how to discuss these things.

&: Right, because instead of talking about one specific publication or movement, she's mapping a history and drawing connections.

DS: Right, and linking it within a very specific moment. There was an extended idea of these publishing practices as a new medium, as a new way to broadcast alongside early video practices and the alternative spaces that were popping up. The book was another part of that. So her account of artists' magazines as another new media practice captures that specific moment in the mid 60s to the 70s.

Read the full interview online at
www.artbook.com/blog-interviews-home.html

Follow the MoMA Library on Tumblr
at momalibrary.tumblr.com

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art



Bad Day is an interview-based arts magazine that features both new and established creative minds. Past issues include interviews with John Baldessari, Roman Coppola, Charlotte Gainsbourg, Peter Saville, Miranda July, and more.

\$12.00 / Canada / Biannual



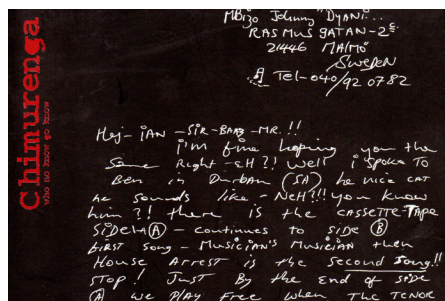
Founded in the early 1980s, **BOMB** magazine chronicles the cutting edge of the art world by publishing in-depth interviews between artists and leading personalities in the arts. These discussions feature an array of dialogues and points of view on visual art, music, dance, film, fiction, and theater.

\$7.95 / USA / Quarterly



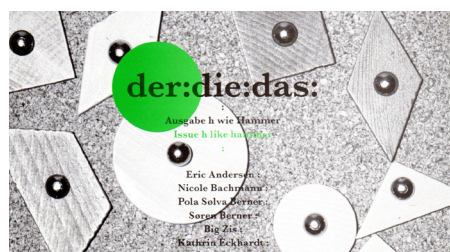
More than just a quarterly magazine, **cura** is also a publishing house and exhibition space based in Rome. Each issue investigates contemporary artistic production and promotes experimentation in curatorial practice thanks to collaborations with international artists, critics and curators.

\$20.00 / Italy / Quarterly



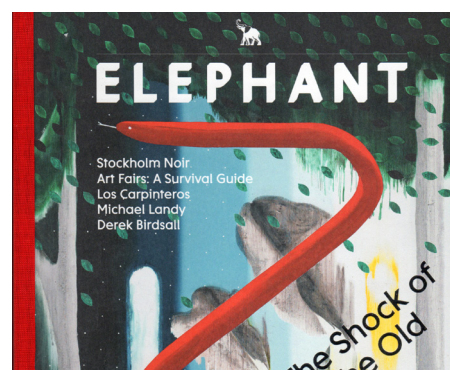
Founded by Ntone Edjabe in 2002, **Chimurenga** is a Pan-African publication found in print, online and through performances. In print, the magazine takes on different formats; the latest is a speculative newspaper featuring writing, art, and politics.

Prices Vary / S. Africa / Irregular



Each issue of **der:die:das** starts with an everyday object following the letters of the alphabet, i.e. *Issue H like Hammer*. The everyday object is then investigated by various artists through both visual & text-based pieces to arrive at a new or unfamiliar perspective.

\$20.00 / Switzerland / Biannual



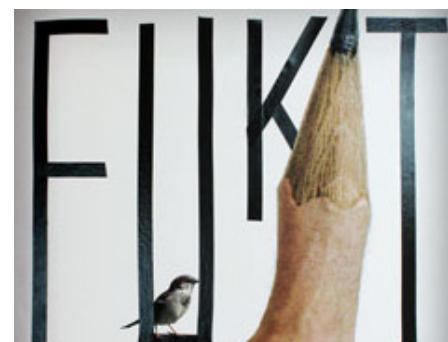
Elephant is a quarterly art and visual culture magazine dedicated to investigating new trends and talent in the contemporary art world.

\$19.99 / Netherlands / Quarterly



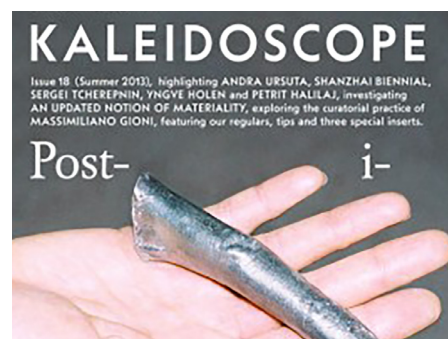
Esopus is a biannual publication that presents “unmediated” content from all creative disciplines. Their use of complex printing techniques including special inks, fold outs, cut outs and even hand assembled sculptures make this magazine extra special.

\$20.00 / USA / Biannual



Fukt is a magazine for contemporary drawing featuring artists from around the world. Based in Berlin, **Fukt** is a must-have for artists who work primarily in drawing.

\$15.00 / Germany / Annual



Kaleidoscope is a very current quarterly magazine on contemporary art and culture based in Milan. Their regular columns include featured new artists and thematic investigations into critical questions in contemporary culture.

\$12.00 / Italy / Quarterly

labor

labor is an arts and culture magazine about the creative process, highlighting what happens between the idea and the executed project. It is about the work that goes into art-making, touching upon “influences and research, methodologies and systems, routines and ceremonies, sketches and drafts, tools, materials, workplaces.”

\$22.00 / Argentina / Biannual



A Modern Matter is a magazine about modern technology, style and conceptual art. It aims to solve the problem of why magazines, supposedly “a dying medium,” still continues to evolve and exist today through real collaborations with artists and artfully presented content.

\$15.00 / UK / Biannual



Easily recognizable by its large format, understated design, and newsprint pages, Italian magazine **Mousse** is stylish, sophisticated, current and content-rich. **Mousse** also publishes a variety of art theory books, artists' books, and editions.

\$12.00 / Italy / Bimonthly



Publisher **It's Nice That's** new art and design quarterly delivers unusual and unexpected stories from the best creative minds in their signature print design aesthetic.

\$12.00 / UK / Quarterly



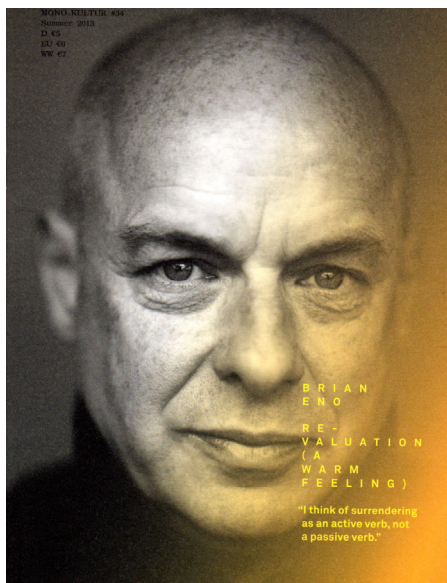
If **The White Review's** extravagant wraparound cover is any indication, the editors care a lot about the tactile experience of print. Released quarterly, this sumptuous London-based journal features the work of young talents in literature and art.

\$20.00 / UK / Quarterly



This Los Angeles based contemporary art quarterly stays true to its roots. Featuring a roster of LA-based artists, writers, and critics, **X-TRA** publishes essays, artists' projects, interviews, and reviews regarding the latest going on in the Southern California art scene today.

\$10.00 / USA / Quarterly



mono.kultur

\$15.00 / Germany / Quarterly

mono.kultur is a magazine from Berlin featuring extensive in-depth interviews with important cultural figures from various fields ranging from art and music to architecture and industrial design. Each issue features one interview with one creative person. The editors have good taste - featuring photographer Ryan McGinley, avant-garde fashion label Bless, and music icon Kim Gordon, among many other creative industry leaders. *mono.kultur* gives readers the opportunity to learn more about artists they already love, and find out about artists they may have never heard of before. Part interview, part mini-monograph, and part artists' book, every issue of *mono.kultur* is carefully and sweetly crafted in close cooperation with each interviewee. Although all issues are the same size, the format changes depending on who is being interviewed. Leaving out the gossip, trend-scouting, and related nonsense for other publications, *mono.kultur's* interview questions focus on real opinions, ideas, and experiences.



Outpost Journal

\$15.00 / USA / Annual

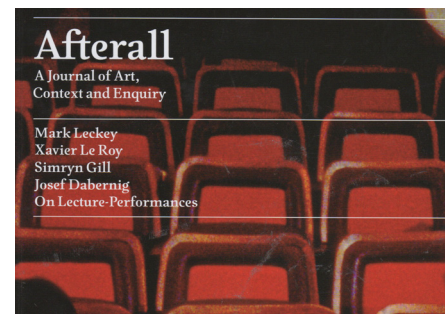
Seeking out the unsung art scenes in the US, *Outpost Journal* is an annual, non-profit print publication that focuses on innovative art, design and community action in cities often unrecognized outside their local context. Each playfully designed issue is packed with articles, photography, limited-edition prints and inserts. *Outpost* invites readers into the creative heart of a city, exposing the various ways in which unique local communities come together through creative collaboration and production. In each issue, *Outpost* features site specific events, historical explorations, mapping projects, and inside looks into artist collectives and organizations. So far *Outpost* has covered Pittsburgh, PA, Baltimore, MD and Kansas City, MO.

art criticism



African Arts presents the most current scholarship and critical discourse on historical and contemporary art, as well as, popular visual culture from Africa and its diasporas.

\$22.00 / USA / Quarterly



London-based *Afterall* takes a contextual approach to art analysis and criticism, identifying how artworks are tied to the cultures and socio-economic contexts that produce them.

\$10.00 / UK / Triannual



Founded in 2012, *ARTMargins* is a journal with a global outlook. Features critics and scholars who are interested in postmodernism, post-colonialism, and questions associated with art in the age of globalization.

\$36.00 / USA / Triannual



Bidoun is devoted to the coverage of arts and culture of the Middle East. Features lucid, witty articles and an energetic worldview that busts Orientalist stereotypes.

\$14.95 / USA / Quarterly



Established in 2004, Vancouver-based *Fillip* expands the dialogue of contemporary art to include political and cultural analysis, building conversations from a point of criticality.

\$15.00 / Canada / Triannual



Operating at the intersection between art, anti-authoritarian activism and media theory, *The Journal of Aesthetics and Protest* takes its mission seriously. Completely self-funded, the journal refuses benefactors and incorporation.

\$20.00 / USA / Annual



May Revue publishes essays, exhibition reviews, and interviews by a slew of influential international artists, scholars and critics in English and French.

\$18.00 / France / Quarterly



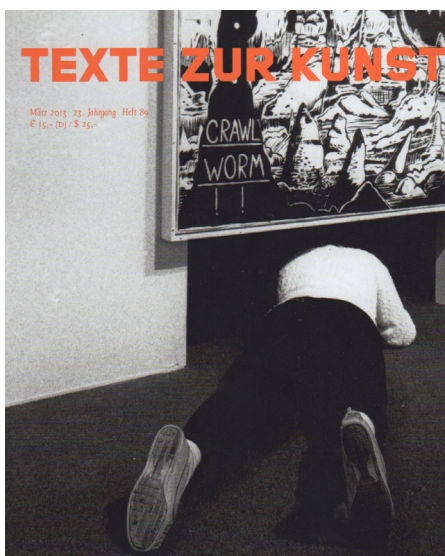
Founded in 1976, **PAJ** is one of the most well regarded scholarly sources for criticism on art in all media related to performance.

\$12.00 / USA / Triannual



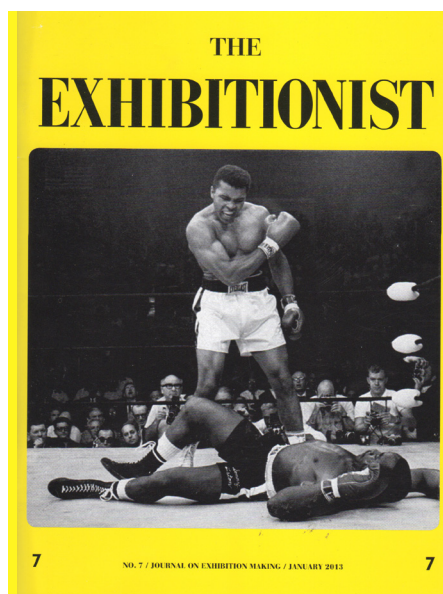
Shifter ruminates on the intersections between art, politics, and philosophy and usually edges into the realm of abstraction, choosing themes that range from "Intention" to "Will" to "Pluripotential."

\$9.00-18.00 / US / Annual



Texte Zur Kunst features critical essays, interviews, and extensive reviews by key writers on contemporary art and culture. The main section of every issue focuses on a single theme – such as Art History Revisited, Feminism!, and Mike Kelley.

\$25.00 / Germany / Quarterly



The Exhibitionist

\$15.00 / Biannual / Germany

A history of contemporary art that includes the exhibition, as well as the period's crucial images and objects, is increasingly coming into focus. Take for example, *The Exhibitionist*. Founded in 2010, this biannual journal takes on 'the exhibition' as a subject for examination and discourse. Following a strict editorial structure that revolves around assessments of significant, experimental, and paradigm shifting shows, *The Exhibitionist* aims to create a wider platform for the discussion of exhibition making, encourage the creation of new curatorial models, and contribute to the growth of curatorial theory. Importantly, the editors choose content that demonstrates that the subjectivity of curators is not only inevitable, but also legitimate. In a period that is focused more than ever on what art exhibitions mean as aesthetic, historical, and ideological entities, *The Exhibitionist* is particularly useful as a resource for artists, scholars, curators, as well as, for art historians of the future as the history of early 21st century curatorial practice is compiled.

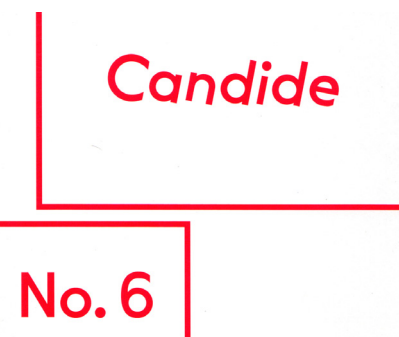
artbook.com/artbookps1.html

architecture



Bauhaus is the official magazine of the Bauhaus Dessau Foundation, covering topics from architecture to design, all handpicked with the history and style of the Bauhaus school in mind.

\$12.75 / Germany / Biannual



Candide – Journal for Architectural Knowledge is an architecture journal published in German and English. This peer-reviewed journal is divided into five sections: Essay, Analysis, Project, Encounters, and Fiction.

\$29.95 / Germany / Biannual



Clog is a carefully designed and compact architecture journal exploring relevant architectural issues. *Clog* has covered topics such as Apple, Rendering and more recently Brutalism and Sci-Fi.

\$15.00 / USA / Quarterly



Log is an architecture journal from NYC non-profit Anyone Corporation, which focuses on architecture and urban life through essays and interviews.

\$15.00 / USA / Triannual



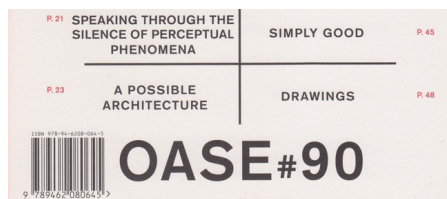
Mark is a highly visual international, non-academic architecture publication founded in 2005 that showcases "starchitects" and major new building projects from around the world.

\$19.95 / Netherlands / Bimonthly



MONU is a leading architectural publication with a focus on urbanism, politics, economics, geography, and their social implications.

\$23.99 / Netherlands / Biannual



OASE is an architecture journal published in Dutch and English. A peer-reviewed journal, each issue of **OASE** delves into a specific theme on architecture as well as urban and landscape design.

\$35.00 / Netherlands / Triannual



Edited by architects based in NYC and LA, **Project Journal** brings together a diverse group of architects and their ambitious ideas.

\$15.99 / USA / Biannual



PIN-UP is interested in "architectural spirit," not the technical details. A visually pleasurable magazine that also engages readers with interviews, ideas, and observations about architecture.

\$15.00 / USA / Biannual



Volume explores the field of architecture beyond buildings themselves through a theoretical investigation into the sociopolitical significance of architecture

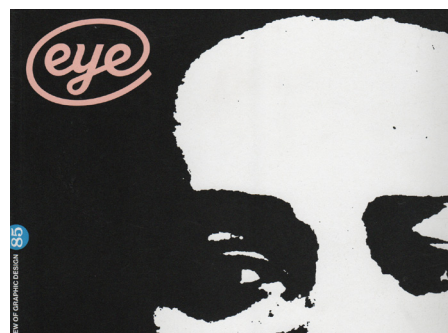
\$28-33.50 / Netherlands / Quarterly

design



Published by MIT Press, **Design Issues** is a peer-reviewed academic journal focusing on design history, theory, and criticism. The first of its kind in America, **Design Issues** is the go-to publication for critical writing on contemporary design.

\$14.00 / USA / Quarterly



Eye International Review is a quarterly journal of writings and discussions on design and visual culture. Founded in London in 1900, **Eye** strives to be "the world's most beautiful and collectible graphic design journal."

\$30.00 / UK / Quarterly



Frame is a world-famous interior design magazine dedicated to highlighting interior architecture as a critically important design profession. **Frame** showcases the most acclaimed interior spaces around the world.

\$19.95 / Netherlands / Bimonthly



Self-published by Elana Schlenker, **Gratuitous Type** is a self-described "pamphlet of typographic smut." An annual design publication of graphic design and typography.

\$15.00 / USA / Annual



IDPURE is a bilingual design magazine described as "the Swiss magazine of visual creation." A largely visual read, **IDPURE** is filled with plenty of pictures and bold typography.

\$16.95 / Switzerland / Bimonthly



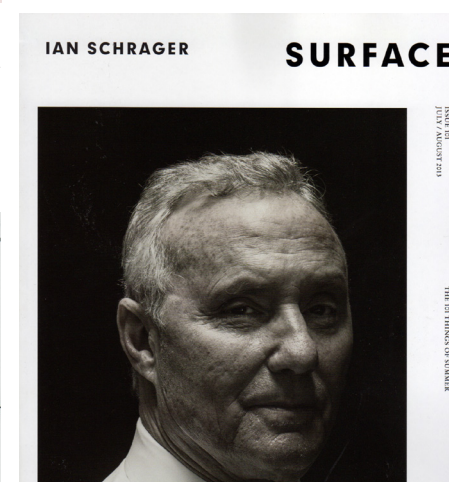
O.K. Periodicals is the brainchild of graphic design studio O.K. PARKING. An inspirational magazine that showcases up-and-coming artists in the field of graphic design.

\$21.50 / Netherlands / Biannual



Slanted is an award-winning typography and design magazine from Germany, which showcases cutting-edge graphic design, typography, illustration, and photography.

\$12.00-24.00 / Germany / Biannual



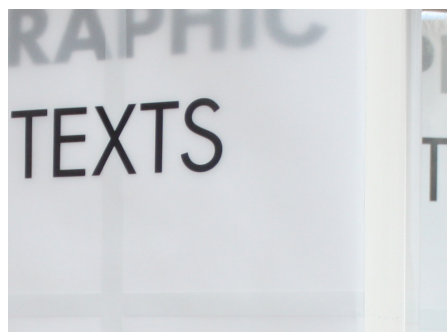
Surface is a New York-based magazine of global contemporary design. Offers the latest on architecture, interior design, fashion, and industrial design.

\$9.95 / USA / Bimonthly



The Shelf Journal is a publication about books and the printed word. A "place of worship and reflection for paper lovers."

\$26.80 / France / Biannual



Texts: Graphic 2007-2011 (No. 1-20)

Texts: Graphic 2007-2011 (No. 1-20)
edited by,
Kim Kwangchul & Kwon Sungyeon
Propaganda Press
\$64.50

Graphic Magazine has collected the texts from their first twenty issues published over the course of five years from 2007-2011 and contains 422 interviews, 31 essays, and 160 designers' contributions regarding contemporary issues in graphic design. This 1118 page tome is a comprehensive guide to contemporary graphic design with the added value of providing a non-Western perspective.

Graphic Magazine is based in Seoul, Korea documenting trends in graphic design outside the mainstream. Each issue is based on a single topic and its format changes to best communicate the content and concept of each particular theme. *Graphic's* strength comes from its observational and archival nature, functioning as a reference guide or resource. Past themes include the Self-Publishing Issue, the Type Archive Issue, a spiral-bound book of type specimens from forty-eight typeface designers, and the Poster Issue, which includes 22 folded posters.

Graphic Magazine
\$23.50-45.00 / Korea / Quarterly

illustration



Nobrow showcases the very best in illustration, graphic art, and art comics. *Nobrow* is known for both its high quality content and production, using spot-color printing with rich, vibrant Pantone color.

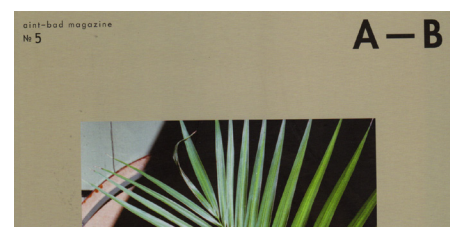
\$19.95 / UK / Semiannual



Wrap is the perfect magazine for any illustration and wrapping paper enthusiast. Full of zany prints and colors, *Wrap* includes five double-sided sheets of illustrated wrapping paper than can be detached and used.

\$24.95 / UK / Quarterly

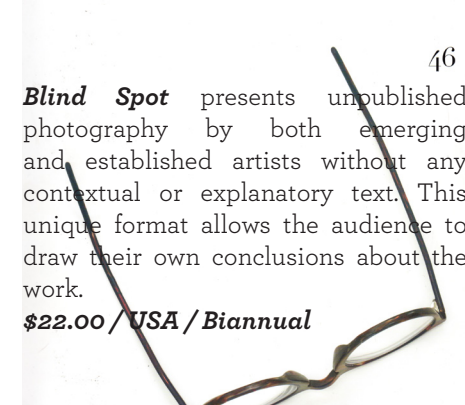
photography



A New York City-based quarterly publication, each thematic edition of **Aint-Bad** highlights contemporary and emerging photographers.

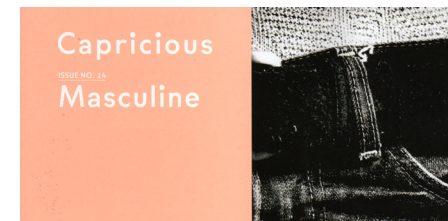
\$18.00 / USA / Quarterly

BLIND SPOT



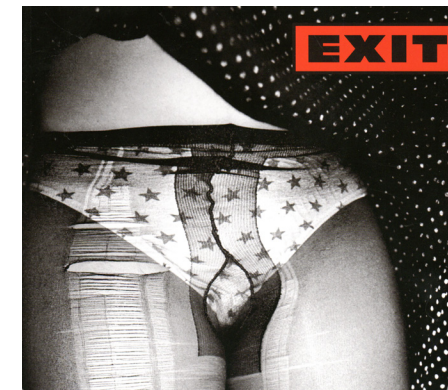
Blind Spot presents unpublished photography by both emerging and established artists without any contextual or explanatory text. This unique format allows the audience to draw their own conclusions about the work.

\$22.00 / USA / Biannual



Capricious is a Brooklyn-based biannual publication comprised almost entirely of images. Each issue is guest-edited and focuses on a specific theme, giving this magazine a new and fresh perspective with each edition.

\$17.00 / USA / Biannual



A bilingual (Spanish/English) quarterly based in Madrid, **Exit** is a beautiful, glossy periodical that focuses on photography, video and film. The vivid imagery is accompanied by thought-provoking essays by art theorists and philosophers.

\$43.00 / Spain / Quarterly



Mossless is an experimental photography publication that is run by its founder Romke Hoogwaerts and his partner, Grace Leigh. Romke started Mossless in 2009 as a blog where he interviewed a different photographer every two days.

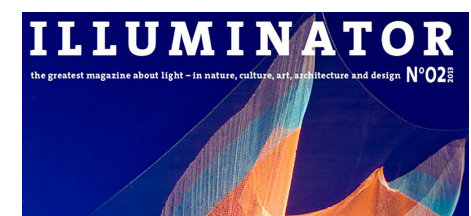
\$45.00 / USA / Annual



Cofounder of Fantom, Cay Sophie Rabinowitz has launched a new photography magazine called **Osmos**. *Osmos* investigates the uses and abuses of photography including curatorial and archival practice, the side effects of non-artistic image production and artwork where photography is used but not always the end result.

\$25.00 / USA / Quarterly

large format



Illuminator is the largest and "greatest magazine about light." This biannual, bilingual (English/German), large-format publication focuses solely on light and artists that utilize light in their work.

\$65.00 / Germany / Biannual



Lele Saveri is the organizer and curator of the biannual 8-Ball Zine Fair, an independent art book fair that celebrates independent publishers and artists' books on pool tables for one day during which the fair is free and open to the public. He is most recently the curator for ALLDAYEVERYDAY's The Newsstand, a zine shop in between the L and G trains at the Metropolitan Avenue/Lorimer Street subway stop in Williamsburg.

Interview

with **Lele Saveri**
by Max Davidowitz

&: The 8-Ball Fair, the first zine fair you organized started as an attempt to save a bar and pool hall called Grand Billiards. How did this come about?

LS: I used to live by the billiard hall so I used to go there and play pool. The owner, who I didn't know at the time, had been struggling for like a year because he couldn't pay rent. I ended up taking over and I ran it for like seven or eight months every day. That's how we started doing lots of things. Then one day we wanted to launch a friend's zine, so we used the tables for display. We organized [the fair] in two weeks and it was a great success.

&: How did you end up at the Newsstand?

L: I have been working with the company ALLDAYEVERYDAY doing photography and video production for a few years. Last year, in December, during the second edition of the 8-Ball Zine Fair, I was talking with some of my friends about how I wanted the Zine Fair to reach a wider audience. I asked them if they could help me do some PR and bring in different people. Then Jamie [Falkowskie] from ALLDAYEVERYDAY found this place in an empty newsstand at the Metropolitan Avenue subway stop and thought we should do something there. Then they asked me and within six months we had the place.

"I want people to be excited to even have made one zine. And I only take three copies so it never gets crowded. The idea is to keep it moving, getting everybody in."

&: What took place in that six month period? How exactly did you acquire permission to rent the space?

LS: The place had already been closed for a few months. We were trying to get through to the MTA but they weren't really responding to us wanting a month to month lease. Then one of the interns at ALLDAYEVERYDAY happened to know someone that works for the MTA and put us in contact to let us have a month to month lease.

&: How are people reacting to The Newsstand? Any surprise successes?

LS: Super, super surprises. It just has been one big success. Even the fact that we have been getting any press. All I did was open a zine shop. I treat this shop like anything else I have done. I just wanted to open this shop and make things. Another big surprise is the kind of commuter that I didn't really expect to care for these types of publications and these kinds of things—people just have been excited and surprised!

&: How do you choose what you sell?

LS: How do I choose? I don't. At first, I was choosing, now the only way I can select what goes in is by letting everybody be in it. I see in most bookstores that they have a selection, which is fair. That makes sense because they need to sell. To me this is more of a shop window for people to show their work. And who am I to decide what goes in. I want people to be excited to even have made one zine. And I only take 3 copies so it never gets crowded. The idea is to keep it moving, getting everybody in. Unless it's something crazy, like nazi propaganda. There are things I don't want to promote.

&: A busy subway station is not a typical place to host art events, but I know that you've had a number of guest artists, including a launch for the newest issue of *Toilet Paper* and a release party for the cassette mix tape by Neckface. What was a recent event that you enjoyed?

LS: I enjoy them all. But especially last week when the cops shut us down. That was pretty epic. We had the comedy show curated by LA radio station Know-Wave Radio. We built a stage outside and it was totally illegal and I went beyond what I could have done. It was my fault. It was packed and there was a PA for the comedians talking and the first comedian was super loud and making crazy jokes. So the cops just came and ended it. But most of the events we have had were amazing.

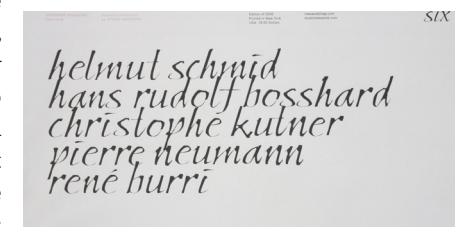
artbook.com/artbookps1.html

large format cont'd



Kilimanjaro is a dynamic mix of photography, fashion and high art. Each edition comes in a unique and striking cardboard sleeve, encasing the contributions of high-profile artists and designers.

\$29.95 / UK / Biannual



Newwork is a unconventional, large-format newspaper that features new work from various artists and creators. Unbound so you can take it apart or hang as individual works of art.

\$25.00 / USA / Annual



From Hahnemühle FineArt, paper suppliers to artists since 1584, **Upon Paper** is a massive magazine that showcases work by established and upcoming talents, while emphasizing an "intense passion" for paper.

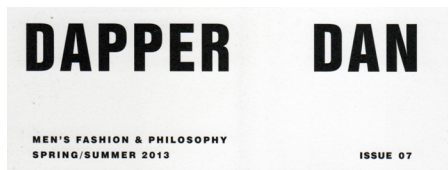
\$75.00 / USA / Annual

fashion



Each issue of **A Magazine Curated By** is guest-edited by a different fashion designer, group or house. The result is a personalized non-traditional editorial experiment that allows each editor to express his or her creative ethos and taste.

\$34.95 / Belgium / Annual



Dedicated to "men's fashion & philosophy," Athens-based **Dapper Dan** isn't about trends, often skirting direct discussion of style in favor of focusing on inspiration. Simply designed, exclusively printed in black and white, and heavy on art, **Dapper Dan** offers content for those who are interested in fashion but don't want to be part of a trend.

\$10.99 / Greece / Biannual



A new magazine from New York City, **Document Journal** was founded to recapture the glamour of New York and its creative inhabitants that the editors believe has been lost. Features fashion editorials, essays, paintings, and other glamorous miscellany relating to fashion, art, and culture.

\$20.00 / USA / Biannual



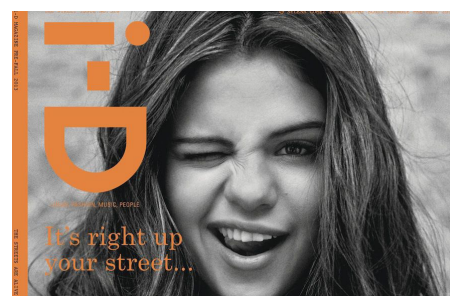
Men's fashion magazine leader **Fantastic Man** has gathered a devoted readership without trying too hard to be edgy or avant-garde, which is precisely why it feels so refreshing. Charming, polished, and clever, **Fantastic Man** offers first-rate photography, engaging design and sophisticated fashion.

\$14.99 / Netherlands / Biannual



Renowned for its sophistication and elegance, **The Gentlewoman**, the spin-off of **Fantastic Man**, focuses on personal style. This intelligent magazine forgoes the baroque opulence of its peers, and instead features a mix of fashion, culture, and photography surrounding accomplished, dynamic and inspiring women.

\$14.99 / Netherlands / Biannual



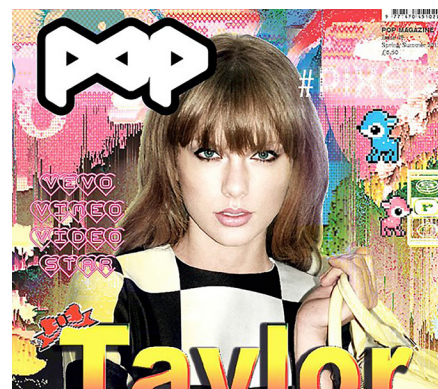
i-D started in 1980 as a black and white fanzine dedicated to punk street style in London and since its inception has featured a winking model on every cover. Continuing its dedication to originality, creativity, and style, **i-D** may be a lot glossier now but still prides itself on featuring new creative talents and edgy fashion.

\$12.99 / UK / Bimonthly



Launched in 2008 by the London College of Fashion as a collaborative effort between students, emerging designers, and more established members of the fashion industry, **Pigeons & Peacocks** serves as a platform for new talent and voices in fashion.

\$13.99 / UK / Annual



British super-glossy **Pop** is one of the most fun fashion magazines around and according to the editor-in-chief, may own the color fluorescent pink. **Pop**'s sparkly attitude coincides with a self-reflexive and tongue-in-cheek take on fashion, mass culture and celebrity.

\$18.99 / UK / Biannual



PORT is a quarterly men's magazine based in London with an intelligent and elegant perspective on style. Featuring essays and profiles on important figures in fields that range from design to politics, **PORT** also regularly publishes articles on design history, digging deep into modes of production and the most interesting aspects of what men wear and why.

\$13.99 / UK / Quarterly



Decadent, indulgent and the size of a phonebook, **Purple Fashion** is renowned for its provocative photos and avant-garde fashions, as well as its charismatic editor-in-chief Olivier Zahm. The magazine was founded in 1992 as a fanzine centered on the contemporary art scene and it keeps those roots alive by bundling an extended supplement showcasing the work of an individual photographer along with each issue.

\$40.00 / France / Biannual



Vestoj is a fashion studies journal that frames clothing in an academic context. Articles feature theories about the popularity of vintage clothing as symbol of collective nostalgia, the transformative qualities of ritual dress, or studies on prison uniforms, instead of the expected celebrity cover stories, slick luxury-brand ads, clothing credits, or features on it-bags.

\$30.00 / France / Annual

lifestyle



A shelter magazine dedicated to comfy interior spaces and the people who live in them, **Apartamento** features the homes of creative people from around the globe.

\$19.95 / Spain / Biannual



Smith Journal is a quaint publication aimed at men and fashioned as a guide to a variety of creative, fun and adventurous people and things.

\$17.99 / Australia / Quarterly



A creative take on the gardening magazine, **The Plant** Journal simply and beautifully features one plant in each issue.

\$21.00 / Spain / Biannual

THE TRAVEL ALMANAC

The Travel Almanac is a Berlin and New York-based print publication about travel speaking to an increasingly itinerant creative community.

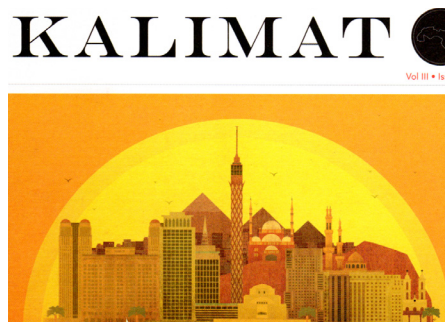
\$18.00 / Germany & USA / Quarterly

culture



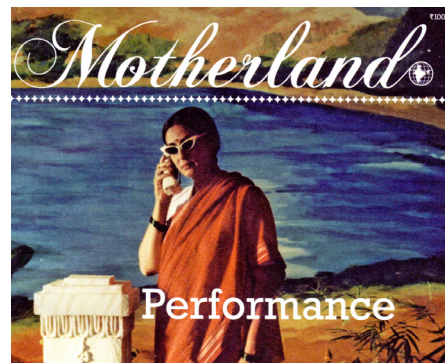
An urban lifestyle guide to design, culture, and travel across the Middle East and North Africa, **Brownbook** documents everything from food, stylish brands, and up-and-coming fashion to artist communities.

\$14.99 / United Arab Emirates / Bimonthly



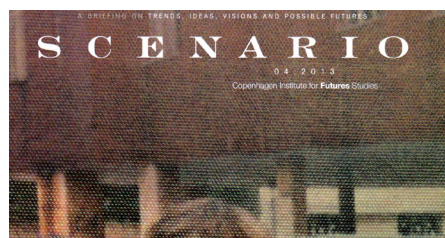
Kalimat is a magazine created by, written by and featuring Arab people. A social, cultural, and political publication that seeks to challenge the mainstream and educate both those who contribute and read it.

\$12.95 / UK / Quarterly



Motherland is a unique Indian magazine that provides an in-depth perspective on the trends, issues and ideas that shape contemporary Indian culture.

\$10.50 / India / Irregular



Scenario is "the magazine about trends, ideas, visions and possible futures" from the people at the Copenhagen Institute for the Future Studies, who believe that looking to the future helps to make good decisions in the present.

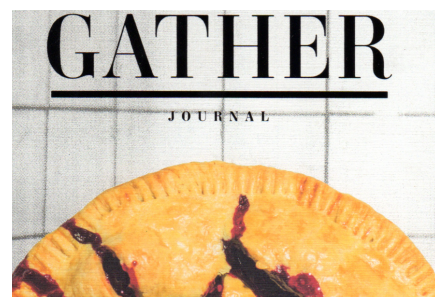
\$19.99 / Denmark / Bimonthly



Colors magazine is described by its creative director Tibor Kalman as "a mix of 'National Geographic' and 'Life' on acid." Colors documents the diversity of our world and how globalization is changing our lives.

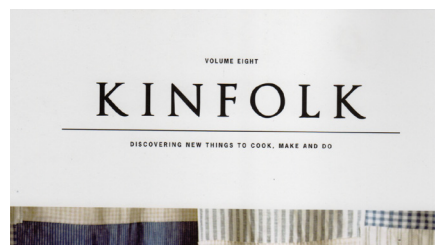
\$16.95 / Italy / Quarterly

eat



Gather Journal is a biannual, "recipe driven" food magazine with some seriously beautiful food photography. Each issue centers on a unique theme, such as "Rough Cut," which focuses on films and recipes inspired by them.

\$12.00 / USA / Quarterly



Kinfolk magazine is dedicated to the delicate details of small, intimate gatherings. This quarterly, ad-free magazine is filled with beautiful photographs printed on matte paper and aimed at the young artist and foodie community.

\$18.00 / USA / Quarterly



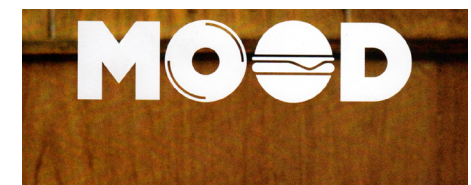
The Gourmand is a new journal about food and culture with a specific focus on the dining experience. Printed on a variety of glossy and matte pages, It is filled with beautiful illustrations and sculptural food photography.

\$18.00 / UK / Quarterly



Published by McSweeney's and created by David Chang of Momofuku and collaborator Peter Meehan, **Lucky Peach** is a journal of food and writing that highlights the best and weirdest corners of the food world today with themes like Gender, The Apocalypse and Chinatown. It features a plethora of great illustrations, hand-drawn typography, and photography.

\$12 / USA / Quarterly



Mood is a magazine that brings together the best of two worlds - music and food. Currently located in Brussels, this quarterly magazine boasts contributors from around the world.

\$16.00 / Sweden / Quarterly



Put A Egg On It is a food zine based out of NYC. Dedicated to the relationships that are created around food, *Put A Egg On It* is the perfect almost-pocket sized magazine to fulfill all your literary, art, and culinary needs.

\$7.00 / USA / Biannual



Wilder Quarterly is a magazine dedicated to those who are passionate about nature and food. The magazine showcases both seasonal plants and recipes.

\$18.95 / USA / Quarterly

kids



Established in 2006 by Cathy Olmdillas, **Anorak** Magazine is an independent children's magazine that inspires new modes of visual communication for kids. Aimed at boys and girls ages 6 to 12, Anorak encourages children to tap into their imagination through stories and illustrations by contemporary artists.

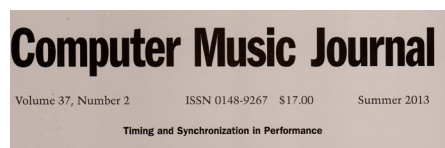
\$9.99 / UK / Quarterly



Kindling Quarterly celebrates contemporary fatherhood through essays, interviews, and photography related to children and the fathers who love them. Founded in 2012, the Brooklyn-based publication aims to create a dialogue about the male role in child rearing in a creative and engaging fashion.

\$14.00 / USA / Quarterly

music



Established in 1977 and distributed by MIT Press, **Computer Music Journal** is a peer-reviewed academic journal focusing on digital audio signal processes and electroacoustic music. Each edition includes a CD/DVD of audio and visual work by electronic artists featured in the publication.

\$17.00 / USA / Quarterly



Leading underground music publication **Signal to Noise** highlights independent producers across all avant-garde and experimental genres. The bi-annual publication features a signature mix of interviews, original photography, in addition to concert, music, and book reviews from today's most cutting-edge musicians.

\$4.95 / USA / Biannual



Renowned for its cool, casual aesthetic and laid-back Q&A interview style, **'SUP Magazine** covers contemporary music culture through the lens of a leading style publication. With headquarters in New York City and London, this annual publication has launched the careers of international musicians and local artists alike.

\$15.00 / USA / Biannual



As the nation's only magazine solely dedicated to female drummers, **Tom Tom Magazine** covers music, fashion, and art news, as well as drum techniques and equipment. In 2012, **Tom Tom Magazine** hosted an event at MoMA PS1 that featured a call-and-response performance from female drummers throughout the museum.

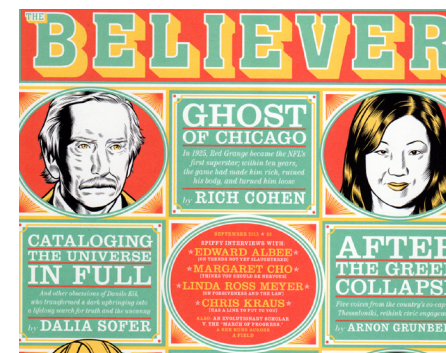
\$6.00 / USA / Quarterly

literary



Part-zine, part-magazine, and part-literary journal, **Animal Shelter** is a hybrid literary publication from the authors of renowned publisher Semiotext(e). Edited by Hedi El Kholi, each edition features a loose collection of texts that reflect on the multitude of experiences in contemporary society.

\$15.00 / USA / Irregular



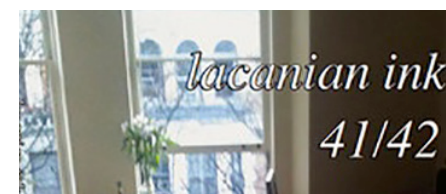
The Believer is an American magazine founded in 2003 by celebrated writer and publisher Dave Eggers. Published in San Francisco, *The Believer* covers arts and culture and contains a wide array of illustrations and cartoons.

\$8.00 / USA / Monthly



F.R. David is a publication concerned with the position of reading and writing in the arts. Edited by writer and designer Will Holden.

\$14.00 / Netherlands / Biannual



Josefina Ayerza founded NYC-based **Lacanian Ink** as a way to provide the American intellectual scene with a theoretical perspective of Lacanian post-structuralism. Featuring major analyses of psychoanalytic theory, poetry, and philosophy, *Lacanian Ink* regularly publishes the work of Slovenian philosopher Slavoj Žižek.

\$20.00 / USA / Biannual

LAPHAM'S
QUARTERLY

Founded in 2007 by Harper's Magazine editor Lewis H. Lapham, **Lapham's Quarterly** has featured contributions from authors Salman Rushdie and Christopher Hitchens. Each issue examines a theme using primary sources from history.

\$16.00 / USA / Quarterly



n+1 is an acclaimed literary journal of politics, literature, and culture founded in Brooklyn in 2004. The unabashedly highbrow publication features a mix of criticism, fiction, reviews and political essays, in their signature blend of pop culture and academic theory.

\$13.95 / USA / Triannual



Perhaps the most well known literary magazine in America, **The Paris Review** is a quarterly publication established in 1953 and currently edited by Lorin Stein. As one of the leading outlets for emerging and established writers, the magazine published the early works of Jack Kerouac and Samuel Beckett.

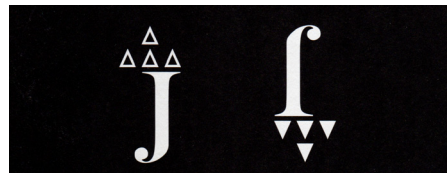
\$15.00 / USA / Quarterly

technology



Founded by a former Wall Street Journal culture reporter, **Kill Screen** is a videogame arts and culture company that explores the intersection between games, play, art, music and design. Make sure to sign up for their Weekly Playlist of the best new things to play.

\$15.00 / USA / Quarterly



Loosely defined as a "fanzine for electronics and aesthetics," **Junk Jet** brings you contributions related to architecture, junk, the speculative and the mystical with surprising gifts that can only be delivered in print, including stickers, mixtapes, posters and even a wiggly eye.

\$28.50 / Germany / Irregular

adult



BEAUTY TODAY is a reinterpretation of the adult magazine for the "contemporary libertine." Presents nude photography, erotic fiction and illustrations.

\$25.00 / USA / Annual



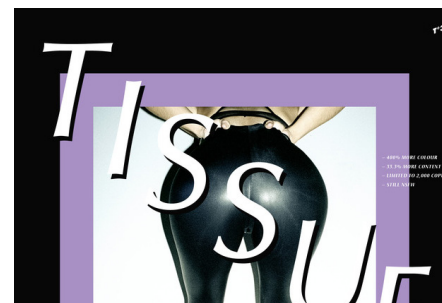
Extra Extra, a "nouveau magazine erotique" presents sensual images of modern life through essays, interviews, and stories aimed to delight.

\$22.00 / Netherlands / Biannual



Founded by Andrew Richardson, **Richardson** is a sex magazine that analyzes trends and themes in pornography including features on porn stars that also don the magazines' covers.

\$35.00 / USA / Biannual



Tissue celebrates the spectacle of flesh with its luciously printed pages. Each edition is limited to 2,000 copies and is a real work of art.

\$24.00 / Germany / Biannual

women



The newest from publisher Capricious, **Girls Against God** calls out for "all women of today to rise up!" Big, bold and political, GAG, for short is a feminist newspaper that includes art, photographs, poetry and interviews with feminist artists and activists.

\$15.00 / USA / Biannual



Girls Like Us is an independent journal for the growing international post-gender community. Through the arts and activist texts, the magazine seeks to map "new routes towards a feminist, post-gender future."

\$12.00 / USA / Biannual

queer



As the foremost queer arts magazine from Eastern Europe, **DIK Fagazine** is a groundbreaking publication about homosexuality, masculinity, and the arts. Artist Polish Karol Radziszewski founded this bilingual publication in 2005.

\$16.00 / Poland / Irregular



The brainchild of New York artist Jesse Hlebo, **Swill Children** is an independent press and record label that produces vinyl records, CDs, cassettes, and printed objects in limited quantities. Started in 2009 with the assistance of Aagoo Records, Swill Children has released records from notable independent musicians such as Lucky Dragons, Hunters, and Nü Sensae. Self-described as “an umbrella, things reside under,” Swill Children has exhibited at book and zine fairs in Chicago, Philadelphia, London, and Copenhagen.

Interview

with **Jesse Hlebo**

by Kerry Santullo

&: You are a prolific artist, designer, publisher, record label manager, and editorial director. What were your early inspirations for this type of work?

JH: I have been skateboarding since I was seven. I got into filmmaking at a young age wanting to make skate videos. A lot of my friends were punk kids and I started getting really into photography. Those two things combined lead me to an interest in zine culture, and from there I started an online zine [Commonism]. The intention of it was to create a sense of community between the San Francisco, Los Angeles, and Orange County (which is where I grew up) DIY music and art scenes. That was my first publishing project. I guess it all came from skateboarding.

&: How did you create the overall visual aesthetic of Swill Children?

JH: I don't know if there is one specific look to it. Everything is heavily collaborative. Most of the releases are things that I have been the primary designer for, but it's always a collaborative project. With *_Quarterly* [read *Underscore Quarterly*], the initial iteration of it was Justin as the designer and myself as the editor and curator. It slowly turned into me having more of an input into how the visual aspect turned out. When Justin moved to New York, we shared a studio together, and it became even more blurred. What turned out was something that neither he nor I could individually do.

“One of the challenges I posed for myself with Swill Children was attempting to balance the logistical and economic aspects of publishing and running a label with creative non-compromises.”

&: How do you select the artists that you collaborate with?

JH: Overall it's a very intuitive selection process. A lot of the artists that I choose to work with deal with themes that are visceral, and have a lot of feeling and emotion in their work, albeit in a number of different manifestations. Viscerality and feeling is something that I am concerned about.

&: In what ways do you think zines and physical music represents locality and community?

JH: Having a direct transference from the way that something is produced to the way that something is consumed is very different from the way that digital mediums operate and function. There is a different sort of physicality that is not as tactile. I think that tactility and emphasis on local distribution is something that is conducive of community.

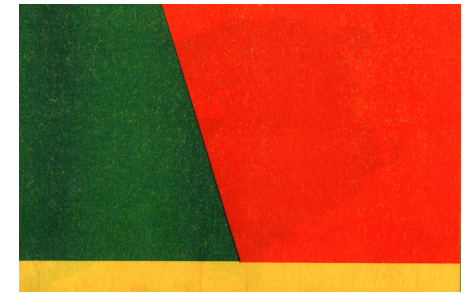
&: Is it more important to you to reach a broader audience (i.e., those who are unfamiliar with the world of independent publications) or to bring the existing artist community closer together?

JH: Both. I never do anything because I know it will have salability which, for better or worse, is how the project functions. If I were going to die tonight and all that's left is the stuff that I've done, I'd rather have it not be something I've done for capital gain. All of the releases — especially the records because they cost a lot more — I released because I wanted them to exist. The hope is that other people will appreciate or be interested in that. I get really psyched if some kid gets super psyched. I'm more concerned that these objects just exist, and whoever likes or doesn't like that isn't my decision.

&: What is Swill Children's relationship to the online community?

JH: One of the challenges I posed for myself with Swill Children was attempting to balance the logistical and economic aspects of publishing and running a label with creative non-compromises, and to operate them while subverting the systems within which these modes typically or must operate within. Especially with records, there is more of a structure for things to exist because there is a removed production that's involved. There are a lot of things I like about social media, but I try to not do any more than I don't feel comfortable with. I use Tumblr for promoting people I've worked with or new releases, and I have my own Twitter.

artbook.com/artbookps1.html



Printed in short runs, *_Quarterly* investigates obsolescence through various themes. Beginning in the Winter of 2008, *_Quarterly* initiated itself as a long distance project between New York and Los Angeles artists Jesse Hlebo and Justin Sloane.

Prices Vary / USA / Quarterly

queer, cont'd

FAQNP:
FAQNP's A Queer
Nerd Publication

As a self-described “Queer Nerd Publication,” **FAQNP** invites extensive debate about its title acronym. **FAQNP** is available both in print and online at www.faqnp.com.

\$10.00 / USA / Biannual

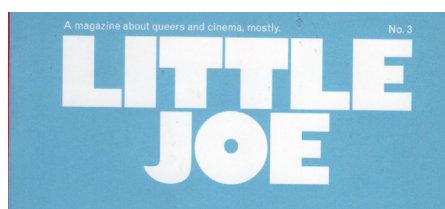


Kickstarter-funded magazine **Hello Mr.** evolved as a response to clichés about gay lifestyle publications and the representation of gay men in the media. *Hello Mr.* offers an honest narrative about everyday life in the gay community.

\$25.00 / Australia / Biannual



Published by Brooklyn-based powerhouse Capricious Magazine, **RANDY** is both a celebration and critique of contemporary queer art. Founded by A.K. Burns and Sophie Morner, the publication offers a unique “trans-feminist and vag-centric” outlook on queer culture.
\$8.00 / USA / Quarterly

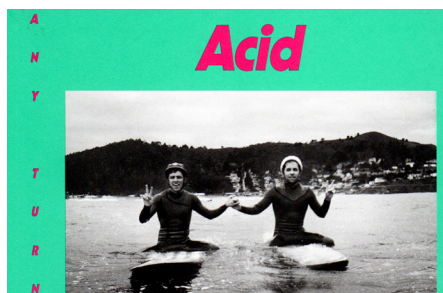


Established in 2010, **Little Joe** is a queer cinema publication that investigates sexuality and gender within a queer historical context. The publication has collaborated with film clubs, festivals, and institutions, including the Tate Modern and The Museum of Modern Art.
\$18.85 / UK / Biannual

sports



43 is the only skateboarding magazine based out of New York City. Using a unique large 12” x 12” format, **43** showcases the finest in NYC skate photography.
\$8.00 / USA / Annual



A mind-expanding publication highlighting the lives and lifestyles of surfers around the world, **Acid** presents a beautiful mix of photography and tales from the froth.
\$15.50 / France / Annually



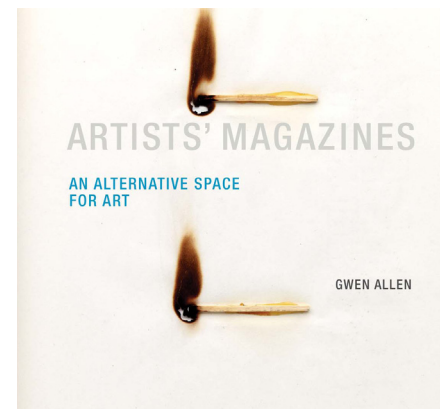
Green Soccer Journal is a high-gloss biannual magazine that centers on the intersection between footballers and their passions and fashions off the pitch.
\$23.75 / UK / Biannual



Victory Journal is a sports magazine more concerned with the feeling of competition, both against others and with oneself, rather than the numbers on a scoreboard. The 16.5” by 12” presentation enhances the spectacular photography found in this periodical.
\$5.00 / USA / Quarterly

anthologies

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Artist Magazines:
An Alternative Space for Art
 by Gwen Allen
 MIT Press
\$37.95

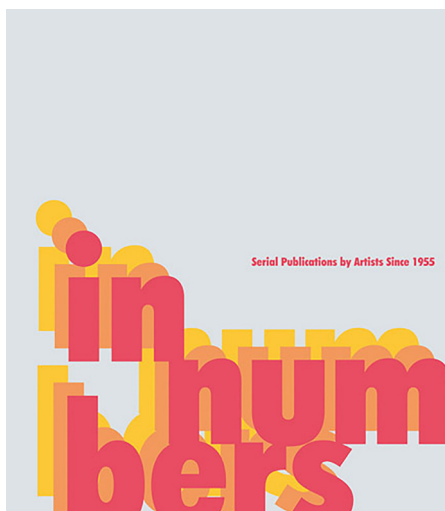
During the 1960s and 1970s, magazines became a key site for the dematerialized practices of conceptual art - the page, as a corollary to the gallery or museum exhibition space, allowed artists to make their work public on their own terms. The distinct physical and communicative properties of the magazine that Allen defines (serial format, reproducibility, collective nature, ephemerality, and inherent publicness) allowed for artists at the time to investigate and question everyday experience while challenging the conventions of medium and display. In *Artists' Magazines*, Gwen Allen presents a thorough history and analysis of several of the most significant artists' magazines produced from the 1960s through the late 1980s. Among the most important art historical resources on artists' magazines to date.

Aperture Magazine Anthology:
The Minor White Years, 1952-1976
 by Peter C. Bunnell
 Aperture Foundation

\$39.95
 Published in honor of Aperture's sixtieth anniversary, is a carefully edited compilation of critical writing surrounding the evolving medium of photography from the magazine's early years under the editorship of co-founder Minor White. From original documents from the magazine's founding years to essays by Dorothea Lange and Ansel Adams, *The Minor White Years* features texts that ask fundamental questions about photography, many of which are still concerns today.

Curiosity and Method:
Ten Years of Cabinet Magazine
 Edited by Sina Najafi
 Cabinet Books

\$49.95
Curiosity and Method: Ten Years of Cabinet Magazine weighs six pounds and features 500 pages of contributions from the first forty issues of *Cabinet*, covering ground from “Addiction” to “Zoosemiotics,” with a whole lot in between. Like the magazine itself, *Curiosity and Method* serves as an inspiration for the inquisitive to think about incongruity, and how to promote and celebrate outside-the-box thinking and the eccentric in popular discourse.



In Numbers:
Serial Artist Publications
by Artists Since 1955
Edited by Andrew Roth
& Philip Aarons
JRP|Ringier
\$90.00

In Numbers is a survey of often-overlooked serial artist publications from 1955 to the present, published in tandem with an exhibition at the ICA London and X-Initiative in New York in 2009. It presents a timely discussion about independent publishing and publishing by artists, focusing on zines and independent magazines in which the makers maintain control of every aspect of content, production, and distribution. Along with full color reproductions of pages from over sixty publications, interviews, and essays, *In Numbers* documents the history of these publications from inception to distribution to historical significance.

Kiosk: Modes of Multiplication
Edited by Christoph Keller
JRP|Ringier
\$55.00

Kiosk: Modes of Multiplication features works from Christoph Keller's project, *Kiosk*, a traveling library showcasing an enormous variety of independently published materials. The archive contains more than 7000 art publishing projects, including magazines, zines, newspapers, journals, and audio projects, which altogether represent an overview of modes of publishing activities today.

Maurizio Cattelan: Toilet Paper
Edited by Karen Marta
Freedman Damiani
\$65.00

Upon announcing that he was retiring from the art world after his 2011 Guggenheim Museum retrospective, art world class clown Maurizio Cattelan immediately went on to work on *Toilet Paper*, the hilarious, beautiful and horrific photo magazine which he had already founded in 2010 along with fashion photographer Pier Paolo Ferrari. *Toilet Paper* contains only saturated full-color full-bleed images composed with the finish and glossy production value of high fashion and commercial photography, which present bizarre, absurd and often troubling images. The *Toilet Paper* anthology is a collection of images from the magazine's first five issues and includes previously unpublished photos as well a suitably absurd and eccentric compilation of texts to match.

the mag@zine box

In 2014, we will be introducing the mag@zine box. A monthly box set with a selection of the most intriguing magazines for that month.

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