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ARTES VISUALES

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# FIRE OVER WATER

Edited by Reese Williams

*Fire Over Water*, a wide-ranging collection of new prose, poetry and visual art, brings a number of different aesthetics that have been supported by Tanam Press into the space of one book.

The volume opens with *Palabramás* by Cecilia Vicuña. Born from a vision in which every word opens, revealing ancient and new metaphors in its core, the text grows from one "opened" word to the next, following a path that *they* indicate. Written in pristine, short sentences, masterly translated by Eliot Weinberger, *Palabramás* unites poetry and thought, as in mythical language. The author of *Precario/Precarious*, editor of the upcoming series of Latin American poetry and prose, *PalabraSur*, Cecilia Vicuña was the recipient of an award from Americas Watch in 1986.

Jim Melchert, one of the key figures in the San Francisco Bay area art community, currently serving as director of the American Academy in Rome, writes about his philosophy and practice of teaching. (Three of the contributors to this volume were his students at U. C. Berkeley in the late 1970s.) This is followed by a collection of work by Amy Gerstler, a poet and prose writer who lives in Los Angeles. A frequent contributor to literary magazines and journals, her books include, *Early Heaven*, *Martine's Mouth*, *Christy's Alpine Inn* and *The True Bride* (forthcoming).

Mark Thompson, an artist and beekeeper, currently involved in the development of the Headlands Art Center in San Francisco offers a personal narrative on the philosophy of his work with bees. His piece, *Lining the Wild Bee*, a dialogue revolving around the hive as a window both to the larger natural world and to the human community, is intercut with tales of bee hunting.

Recalling *Telling Retelling*, an essay by Susan Wolf, co-editor of *Feminist Issues*, offers the first comprehensive discussion of Theresa Hak Kyung Cha's writing and video work. An earlier version of this essay appeared in *AfterImage* (Summer 86).

Peter D'Agostino, editor of *Transmission: Theory and Practice for A New Television Aesthetics* and *The Un/Necessary Image* contributes a work of visual art for the page, ranging in reference from Bruegel to contemporary iconography such as the recent Apple television commercials.

Doug Kahn, author of *John Heartfield: Art and Mass Media* and editor of *Cultures in Contention* has written a new essay for this book, "A Resounding of Malcolm Goldstein" which explores attitudes toward politics and ecology within the context of a discussion Goldstein's music. The work follows a theoretical schema mapped out in "To the Planetarium," from Walter Benjamin's *One Way Street*.

Reese Williams offers a collection of short prose pieces, May Stevens, a recipient of a Guggenheim Award in painting in 1986, publishes a collection of her poetry for the first time and the volume closes with the ninth, and last, section from Theresa Hak Kyung Cha's *Dictée*, "Polymnia Sacred Poetry."

240 pages, 6 X 9  
Sewn paper, 34-7, \$11.95

POETRY / ART / CRITICISM

# JOHN HEARTFIELD: ART AND MASS MEDIA

By Douglas Kahn

John Heartfield is one of the most important artists of the 20th century and also one of the most neglected. He was responsible for the development of an entirely modern art form, that of political photomontage. This development took place first within the context of the avant-garde, especially Berlin Dada, around the time of WWI, and then later, in the context of the revolutionary working class movement in Germany.

During the early 1930s, Heartfield's work reached millions of people in the pages of one of Germany's famed illustrated magazines, the most advanced form of mass media at that time, precursors to *Life Magazine* in the United States and *Picture Post* in England. Even after fleeing Hitler's Germany for Prague, Heartfield continued his work unabated, achieving an international reputation for his scathing indictments of the Nazi regime.

This remarkable integration of artistic avant-garde, political vanguard and mass media is unique to the art practice of John Heartfield. As we confront the overwhelming impact of the mass media on our culture, along with the increasingly scarce critical capacity of most current art, Heartfield's relevance grows. Growing also is the need to discuss his work, to translate it into the present day. *John Heartfield: Art and Mass Media* is the first book in English to break into this discussion, offering an interpretation new to any language.

"At last, John Heartfield in context, his cutouts intercut back into history, and also put in their place as contemporary models. Douglas Kahn's witty, readable, and appropriately iconoclastic book recalls the original, revolutionary



meaning of the avant-garde. The 'mimikry' section is particularly good for the soul, with tantalizing glimpses of current media activism, grassrooting for an 'expanded oppositional politics of artifice.' You should have to be a pundit to write on Heartfield; Kahn, a mimikry artist himself, is an expert of the sharp undercut as well as a masterful cultural historian of interwar Germany. Read this book...and arm yourself for a period in which history seems to be trying to repeat itself." — Lucy Lippard

160 pages, 6 X 9, 32 photos  
Cloth, 27-4, \$19.95  
Paper, 28-2, \$9.95

ART HISTORY / PHOTOGRAPHY / MASS  
MEDIA

# SATYAGRAHA

M. K. Gandhi in South Africa 1893-1914

By Constance DeJong and Philip Glass

This volume contains the text, historical background information and photographic documentation of the opera *Satyagraha* which premiered in the Netherlands in 1980 and which has since been staged to great critical acclaim in the United States and Germany. "Satyagraha" was Gandhi's term for his philosophy of spiritual, non-violent political activism, which he developed during his years of struggle in South Africa."

*Satyagraha is soul force pure and simple, and whenever and to whatever extent there is room for the use of arms or physical force or brute force, there and to that extent is there so much less possibility for soul force. These are purely antagonistic forces in my view, and I had full realization of this antagonism even at the time of the advent of Satyagraha.*

—M. K. Gandhi

*While in passive resistance there is a scope for the use of arms when a suitable occasion arises, in Satyagraha physical force is forbidden even in the most favorable circumstances. Passive resistance is often looked upon as a preparation for the use of force while Satyagraha can never be utilized as such. Passive resistance may be offered side by side with the use of arms. Satyagraha and brute force, being each a negation of the other, can never go together. Satyagraha may be offered to one's nearest and dearest. Passive resistance can never be offered to them unless of course they have ceased to be dear and become an object of hatred to us. In passive resistance there is always present an idea of harassing the other party and there is a simultaneous readiness to undergo any hardships entailed upon us by such activity; while in Satyagraha there is not the remotest*



*idea of injuring the opponent. Satyagraha postulates the conquest of the adversary by suffering in one's own person.*

—M. K. Gandhi

*Hold pleasure and pain, profit and loss, victory and defeat to be the same: then brace yourself for the fight. So will you bring no evil on yourself.*

—Bhagavad-Gita, Chapter II

*This is the fixed, still state which sustains even at the time of death the athletes of the spirit, who even then set forth, some to return, some never to return. Outstanding is he whose soul views in the selfsame way comrades and enemies, loving all alike.*

—Bhagavad-Gita, Chapter IV

80 pages, 6 X 9, 29 photos

Cloth, 43-6, \$12.95

Sewn paper, 44-4 \$5.95

THEATER / MUSIC / RELIGION

# PRECARIO/PRECARIOUS

Poems by Cecilia Vicuña

"More than anything else, *Precario/Precarious* recalls song, the prayer of pre-Columbian cultures, cultures immersed in natural elements...

'The raw material  
waited  
to be seen  
as a way of hearing  
an interior sound  
asking us to  
create  
this or that union  
a feather leaning  
a trophy flying'

The poems point to a mythical state—a state prophesying the beginning of things, creation—as the first text, 'Entering,' testifies. Here, through the creation of a sensual and aural space, the reader enters the beginning of creation itself and the beginning of the poem: 'Listening with the fingers, a sensory memory, came first; the scattered bones, the sticks and feathers, were sacred objects that I had to put in order.'" — Marjorie Agosin

"Dominating the poets voice is a decidedly religious attitude, a yearning with the kind of material mysticism that we find revealed to us in the most deep-rooted of American poetry, by a Neruda or a Mistral....If Neruda can remind us of having *thrust a hand down to what is most genital in earthliness*, Cecilia Vicuña will write:

*To recover memory is to recover unity:  
To be one with the sky and the sea  
To feel the Earth as your own skin  
is the only way to pleasure Her.*

This linking of two seeming dissimilar voices turns out to be not at all off-track. Neruda has had more than his complement of imitators...what he



hasn't had is filial comrades who take his visions and internalize them to the point of complete assimilation. This book gives us something of that. There is no attitude of discipleship to make the personal voice unnatural. Neither is there any lexicon or system of icon signs to lend a derivative tone. On the contrary, there is—strongly—a meeting in the depths of materialist vision. Historicity is achieved as well, and with notable vigor, in the desire to identify with 'the soul of the Indians I had been.'" — Marcelo Coddou, *EL SUR*

"An extraordinarily powerful and moving book" — Annie Dillard

80 pages, 5½ X 8½

Cloth, 45-2, \$12.95

Signed, limited edition, \$25.00

Sewn paper, 46-0, \$5.95

POETRY

# OF WALKING IN ICE

By Werner Herzog

Herzog, who has described this slim volume as his most important work, writes, "At the end of November, 1974, a friend from Paris called and told me that Lotte Eisner was seriously ill and would probably die. I said that this must not be, not at this time, German cinema could not do without her now, we would not permit her death. I took a jacket, a compass and a duffel bag with the necessities. My boots were so solid and new that I had confidence in them. I set off on the most direct route to Paris, in full faith, believing that she would stay alive if I came on foot. Besides, I wanted to be alone with myself.

What I wrote along the way was not intended for readers. Now, four years later, upon looking at this little notebook once again, I have been strangely touched, and the desire to show this text to others unknown to me outweighs the dread, the timidity to open the door so wide for unfamiliar eyes."

"...*Of Walking in Ice* is German filmmaker Werner Herzog's walk, which was to turn into a 22-day-long agony of mind and body. He has woven a canvas of surreal imagery punctured by fragments of ordinary events and flashbacks. Herzog himself appears as kind of a Beckettian anti-hero who, walking through mud, hail, and snowstorm ('the Lower Orders'), 'stumbles forward in the darkness' ('the Great Calamity'); he becomes human loneliness in a universe filled with 'Nothing, ...the Yawning Black void,' with the 'Grotesque... crowding everywhere on this Earth.' This excellent translation is suitable for readers at all academic levels."

—CHOICE

"*Of Walking in Ice* is both an unusual story and an unusual book, presented raw from the pages of the journal Her-



zog maintained...very much like a private conversation about something the subject obviously holds very dear."

—VILLAGE VOICE

64 pages, 5 X 8

Cloth, 14-2, \$12.95

Sewn paper, 01-0, \$5.95

LITERATURE / FILM

# TRANSMISSION

## Theory and Practice for a New Television Aesthetics

Edited by Peter D'Agostino

"The word, *transmission* refers to the technological apparatus of television, to the socio-political structures of the medium and ultimately to the exchange of knowledge."

*TRANSMISSION* is a source book of new television theory and practice. It offers a broad framework for the understanding of current television, one which encompasses television aesthetics, social commentary and the application of new technologies. The essays range in focus from expositions of communication theory and the social significance of mass media to the exploration of television as an art form. Also included is a chronology of video art, a videography with distribution information and an extensive bibliography.

For ease of reference, the book is organized into three independent sections: theory, practice and distribution. However this is not intended to reflect limitations within the essays. On the contrary, many of the authors in this volume transcend the traditional categories employed in the criticism of television. Works included are:

*Hall of Mirrors* by Jon Baggaley and Steven Duck

*The Functions of Television* by John Fiske and John Hartley

*Television Culture* by Hal Himmelstein

*Watching Television* by John Hanhardt

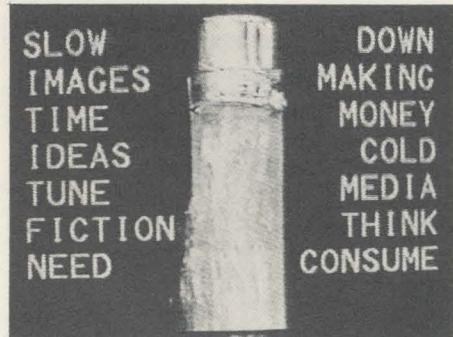
*The Whole World is Watching* by Todd Gitlin

*The Anthropology of Visual Communication* by Sol Worth

*Cracking the Codes of Television: The Child as Anthropologist* by Howard Gardner

*Interactive Television* by John Carey and Pat Quarles

*What is Videotex?* by Vincent Mosco



*Ernie Kovacs: Video Artist* by Robert Rosen

*Nam June Paik's Videotapes* by David Ross

*Samuel Beckett's Ghost Trio* by Peter Gidal

*Nuclear Consciousness on Television* by James Welsh

*The Case of the A-Bomb Footage* by Erik Barnouw

*Guerrilla Television* by Deirdre Boyle  
*Meet the Press: On Paper Tiger Television* by Martha Gever

*Poet at Large: A Conversation with Robert Bly* by Bill Moyers

*Tube with a View: The British Channel Four Experiment* by Kathleen Hulser

*The TV Lab at WNET/Thirteen* by Marita Sturken

*The WGBH New Television Workshop* by Susan Dowling

*The National Center for Experiments in Television KQED* by Joanne Kelly

*Video: A Brief History and Selected Chronology* by Barbara London.

336 pages, 6 X 9, 33 photos

Cloth, 25-8, \$29.95

Sewn Paper, 26-6, \$15.95

TELEVISION / MASS MEDIA / ART

# THE UN/NECESSARY IMAGE

Edited by Peter D'Agostino and Antonio Muntadas

*The Un/Necessary Image* is an anthology of works by twenty-one artists who are concerned with the content and meaning of the "public image" generated by advertising and mass media, and communications systems. Contributors include Sanja Ivekovic, Reese Williams, John Brumfield, Hans Haacke, David Craven, Erika Rothenberg, Kristine Stiles, Les Levine, Dan Graham, Chip Lord, Robert Kriesche, Victor Burgin, General Idea, Robert Morgan, Joan Rabascall, Hal Fischer, Catalina Parra, Judy Malloy, Judith Barry, Antonio Muntadas and Peter D'Agostino. The book was produced in association with the MIT Committee on the Visual Arts.

"The 'unnecessary' images referred to by the editors are the products of advertising and the 'necessary' ones are the works of art and theory that incorporate, deconstruct or appropriate them in the interest of ideological discourse. Previously exhibited, politically engaged works by Hans Haacke, Les Levine, Erika Rothenberg and General Idea are reproduced. Thoughtful commentary about advertising and art is supplied by John Brumfield, Dan Graham, Robert Morgan and a host of others.

One of the most effective works is Richard Kriesche's illustrated interview with an official of American Microsystems Inc., an Austrian bound, Silicon Valley concern. Handsome images of AMI's castle headquarters and linguistic propositions are coupled with a transcript of Kriesche's allusive give-and-take with the AMI executive. The precisely honed balance between word and image seems particularly apt in a volume dedicated to the premier word/image amalgam of the 20th century: advertising.

Marshall McLuhan noted that 'historians and archeologists will one day discover that the ads of our time are the richest and most faithful daily reflections that any society ever made of its entire range of activities.' By plumbing this rich lode, editors, D'Agostino and Muntadas not only tip their hats to McLuhan but divert our attention from Warhol's soup can to the ad for Campbell's soup. It's about time!"

—Robert Atkins, SEND

104 pages, 8½ X 11, 86 photos  
Sewn paper, 30-4, \$11.95

ART / PHOTOGRAPHY

# APPARATUS

## Cinematographic Apparatus: Selected Writings

Edited by Theresa Hak Kyung Cha

The intention of this volume is to identify the individual components and complete film "apparatus," the interdependent operations comprising the film, the author of the film and the spectator.

The selection of works was made to approach the subject from theoretical directions synchronously with the work of filmmakers who address and incorporate the apparatus—function of film, the film's author, the effects produced on the viewer while viewing film—as an integral part of their work, and to turn backwards and call upon the machinery that creates the impression of reality whose function, inherent in its very medium, is to conceal from its spectator the relationship of the viewer/subject to the work being viewed.

The essential element of the project is to reveal the process of film and make accessible the theoretical writings and materials of filmmakers. And finally, we hope that the book will serve as an object not merely enveloping its contents, but as a "plural text" making active the participating viewer/reader, making visible his/her position in the "apparatus."

Works included are:

*Upon leaving the Movie Theater* by Roland Barthes

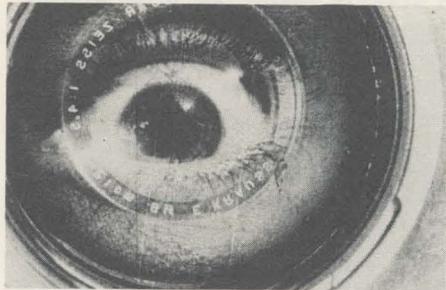
*The Vertov Papers* by Dziga Vertov  
*Ideological Effects of the Basic*

*Cinematographic Apparatus* by Jean-Louis Baudry

*The Apparatus* by Jean Louis Baudry  
*Author and Analyzable Subject* by Jean Louis Baudry

*Film Directors: A Revolution* by Dziga Vertov

*An Anagram of Ideas on Art, Form and*



*Film* by Maya Deren

*A Work Journal of the Straub/Huillet Film,*

*Moses and Aaron* by Gregory Woods

*Notes on Gregory's Work Journal* by

Danièle Huillet

*Le Défilement: A View in Closeup* by

Thierry Kuntzel

*Le Défilement Into the Look...* by Bertrand

Augst

*Commentaire* by Theresa Hak Kyung Cha

*Every Revolution is a Throw of the Dice* by

Danièle Huillet & Jean-Marie Straub

*Blinking, Flickering, and Flashing of the*

*Black-and-White Film* by Marc Vernet

*The Fiction Film and Its Spectator: A*

*Metapsychological Study* by Christian

Metz.

*The Lure of Psychoanalysis in Film Theory*

by Bertrand Augst

437 pages, 5½ X 8½

Cloth, 22-3, \$29.95

Sewn paper, 21-5, \$15.95

FILM / LITERATURE

# DICTEE

By Theresa Hak Kyung Cha

"Beneath life, under the rounds of the days and the months, lies the stuff of life itself, the meaning. But it must be mined and time must be transcended .... Theresa Hak Kyung Cha, in her extraordinary last book, *DICTEE* has constructed a multi-faceted narrative which reflects history, mirrors past lives, touches mythology, transcends time and casts a multi-linear present, *pli selon pli*, into infinity.

A series of narratives in nine parts, each of the nine muses is (to begin with) identified with each of the sections. At the same time, however, other figures from myth, from history appear: Sappho, St. Therese of Lisieux, Jeanne d'Arc, Persephone and Demeter... But superimposed over these ancient wells, these antique bowls, is modern history—equally forgotten: the history of Korea, defaced, obscured. The author's mother becomes Demeter—becomes Jeanne D'Arc as well as she demonstrates against the Japanese, an act as futile as it was necessary, before they raped her country as did Hades ravish Persephone.

Another layer on top of this. Modern history. Closer, closer. Now. Theresa Hak Kyung Cha herself. Merely the dust, as it were, atop this massive tumulus which is the book itself, dictated as though by Clio herself, muse of history. Some biographical material—not included in the book. The author was born in Pusan in 1951, was moved to Honolulu when she was 12, then two years later to San Francisco. She did not know English and it was perhaps misery that created her ability and made her into a perfect English stylist. Likewise, immured in a Catholic school, she and her sister the only Asians, she once

again transcended experience. From this religion she deduced all religions, and from its tracts she discovered mythology in all its living richness.

Her attitude toward language, toward life, was accepting and at the same time analytical. Words were animate things to her, tangible, things with lives of their own which she could study—she created a kind of natural history of prose. In this examination she was of her times. She admired and felt close to those who did the same: Joyce, Malarme, Beckett; to those for whom writing was a discovery of forms and textures—Roland Barthes in particular; and to those for whom myth lives, here, in particular, Marguerite Yourcenar.

In *DICTEE*, the biography becomes the memoir, turns into the chronicle, slides into the ancient record, edges over the border of history and turns into myth—that which belongs to all of us. The Korean story, tragic, belongs to all of us and it is this which the shaman-like forces speaking through her tell us... The book is a remarkable achievement. More, there is a moral dimension to it. The very fact of these concerns indicates a moral depth uncommon. To know the worst of life and then to accept it; more (flower-drowned) to glorify if by writing *DICTEE*: this is extraordinary. I am reminded of someone saintly—specifically I am reminded of Simone Weil and her search for the transcendent.

Reminded all the more now. Theresa, having just finished this book, was murdered in New York where she lived. Not by anyone she knew. She was murdered in the random aimless, meaningless way that people are murdered in that city of Dis where she lived.

Saintly, one thought; a martyr one

now thinks. But, to what? Not to the violence which destroyed her, not to pain which comprises that most necessary tragic sense of life. A martyr then to nothing. And fittingly so, because she devoted herself to the opposite of destruction. She constructed, she wove, she molded and shaped. From the chaos that killed her, she patiently erected this tribute to final understanding, this explanation and recapturing of the past in terms of the present, this collection of transcendent lives, this "Dictee."

—Donald Richie, THE JAPAN TIMES



179 pages, 5½ X 8  
Cloth, 10-X, \$13.95  
Sewn paper, 09-6, \$6.95

LITERATURE / POETRY

## Buckminster Fuller

### TUNINGS

In August 1979, in the kitchen of his 19th century home in Maine, Fuller recorded three "verbal chapters" of his philosophy. He spoke without text spontaneously voicing his thoughts on the history of humanity's acquisition of science and technology. Throughout the record, he uses the metaphor of "tuning"... "In the electromagnetic world, there is no such thing as space. I simply have what I have tuned in now and that's what we are conscious of, I can tune it out and bring it back in again. You begin to get quite a different idea of what life and death may be."

Stereo record, \$7.95

PHILOSOPHY

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## Werner Herzog

### SCREENPLAYS

The original narrative treatments for the films, *Aguirre, the Wrath of God* and *Every Man for Himself and God Against All* and a record of the dialogue from *Land of Silence and Darkness*. "Herzog's screenplays are powerful, much more than just the spoken words waiting to be fleshed out by visual images." —CHOICE

204 pages, 5 X 8

Cloth, 02-9, (out-of-stock)

FILM

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## Jenny Holzer & Peter Nadin

### EATING THROUGH LIVING

A compendium of aphorisms, prose statements, line drawings and erotic sketches that might best serve as a survival manual for the urban citizen in the decade ahead. This volume is the complete collection of material that Holzer

and Nadin have presented as signs,  
posters and paintings.

176 pages, 5 X 8  
Cloth, 24-X \$13.95  
Sewn paper, 23-1, \$6.95  
ART

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### Gregory Millard

#### GEECHIES

Originally written for the poet's nieces and nephews to help them "steal the past from the dead," *Geechies* is Gregory Millard's vivid remembrance of the forgotten places and times of an almost forgotten people—"Geechies," a people of black, white and Indian ancestry living on the backroads and bayous of the Old South.

"Scratching in the dust to see what made (his) childhood great," poet and playwright Gregory Millard has delicately mined the memories of his early years in Texas in the 1950s, suffusing a lyrical oral history with the rich idiom, folklore and ritual of these little known people of America. This cycle of poems evokes a tableau of pungent images: fishfries, cakewalks, "high brown Geechie Belles," "colored schools," forgotten bogs that never made the local maps, and a brutal lynching by the Knights of the White Magnolia.

80 pages, 6 x 9  
Sewn paper, 42-8, \$5.95  
POETRY / BLACK HISTORY

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### Peter Nadin

#### STILL LIFE

One long poem, a collection of songs and a series of ink drawings address the subject of moral collapse. "...They tend to read as a curious hybrid somewhere between Villon's reckless "Legacy" and

William Blake's hermetic and ecstatic stanzas..." — Robert Morgan

112 pages, 5 X 8  
Sewn paper, 36-3, \$5.95  
POETRY

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### Richard Nonas

#### BOILING COFFEE

One of the classics in the genre of "artists books." A visual book about working, about slow movement, thin difference: a fluid sequence of text, photographs and drawings.

168 pages, 8 X 7  
Cloth, 12-6, \$16.95  
Signed, limited edition, \$30.00  
Paper, 11-8, \$8.95  
ART

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### Richard Prince

#### WILD HISTORY

An anthology of new writing which draws a map of a particular writing scene based in lower Manhattan. Contributors include: Spalding Gray, Constance Dejong, Tina Lhotsky, Reese Williams, Anne Turyn, Kathy Acker, Peter Nadin, Roberta Allen, Glenn O'Brien, Gary Indiana, Richard Prince, Sylvia Reed, Robin Winters, Collins/Milazzo, Cookie Mueller, Lynne Tillman, Paul McMahan and Wharton Tiers.

248 pages, 6 X 9,  
Paperback, 47-9, \$10.95

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#### WHY I GO TO THE MOVIES ALONE

A volume of short interrelated texts which offers an intimate view of an urban world where the characters create images of each other and then the images have relationships. "...Some of it is

about feeling like we're someone else...and about the threats and desires in actually believing we can even think about being someone other than who we already think we are." The scenes, connected by resonance rather than plot, flow from one to the next through three sections, *Cowboys, Mountains and Sunsets*.

112 pages, 5½ X 8  
Cloth, 37-1, \$12.95  
Signed, limited edition, \$25.00  
Sewn paper, 38-X, \$5.95

FICTION

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### **Wolfram Schutte (editor)**

#### FASSBINDER

A monograph on the filmmaker with essays by Peter Iden, Ruth McCormick, Yaak Karsunke, Wolfram Schutte, Wilfried Wiegand and Wilhelm Roth. Also included is a surprising interview with Fassbinder and an extensive filmography. "...Very useful in approaching Fassbinder's work" — *choice*

256 pages, 5½ X 8½, 90 photos  
Cloth, 17-7, \$15.95  
Sewn Paper, 18-5, \$8.95

FILM

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### **Susan Sontag**

#### DEBRIEFING

Sontag reads her story from the *I, etcetera* volume. The center of the work is a personal recollection of a friend, surrounding this, a wide-ranging formulation of observation and philosophy.

Stereo record, \$7.95

LITERATURE

### **Henry D. Thoreau**

#### KTAADN

A travelers book, *Ktaadn* is Thoreau's personal account of exploration, of exterior and interior discovery in the wilderness of Maine.

96 pages, 5 X 8  
Cloth, 15-0, \$10.95  
Paper, 16-9, \$4.95

LITERATURE

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### **Reese Williams**

#### HOTEL

A collection of seven texts by contemporary artists: Laurie Anderson, Michael Meyers, Theresa Hak Kyung Cha, Richard Nonas, Jenny Holzer/Peter Nadin, Reese Williams and Mike Roddy.

320 pages, 5½ X 8  
Cloth, 13-4, \$18.95  
Paper, 00-2, \$9.95

FICTION / ART



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