



ARTISTS' MAGAZINES

AN ALTERNATIVE SPACE
FOR ART



GWEN ALLEN



The Dumb Ox has been listed herein

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THE DUMB OX

Los Angeles, 1976–1980 (1–10/11). James Hugunin, Leslie Hugunin, Theron Kelley, and Mary Kenon Breazeale. Guest editors: Lew Thomas, Allan Kaprow, and Paul McCarthy.

The Dumb Ox, "an intermittently published paper of the arts," was founded by James Hugunin and Theron Kelley. Fresh out of graduate school, the two editors were "very dissatisfied with the Los Angeles art/photography scene and wanted to put forth an alternative critical voice that would also provide exposure for many artists we felt were being marginalized (especially conceptually oriented artists) by the art establishment in LA."³⁰ The magazine's title referred to the nickname of St. Thomas Aquinas, whose large, slow demeanor belied his genius (it was also a nod to Michael Andre's important art and poetry journal *Unmuzzled Ox*, discussed below). The editors wrote in the first issue, "Why *The Dumb Ox*? We have no axe to grind, only an ox to feed. We are looking for contributions from all varieties of talents. Send us articles and/or artworks so we may satisfy the hunger of our ravenous beast. *The Dumb Ox* enjoys grazing on a myriad of disciplines, loves to ruminate on problems tangential to the various arts. He has been known to severely gore all the ineptitudes found in the status quo!" The magazine published articles, reviews, and interviews, and maintained a humorous, irreverent tone; when the curator Maurice Tuchman was too busy to grant an interview, the editors published a "Do-It-Yourself Interview" consisting of the questions they had wanted to ask him with spaces where readers could fill in their own answers. *The Dumb Ox*, which had a print run of 1,500 at its peak, began as a tabloid and changed to a magazine format with issue 4. Notable issues included no. 4 on artists' books and no. 10/11, which was guest-edited and designed by Paul McCarthy and Allan Kaprow, with contributions from McCarthy, Kaprow, Max Neuhaus, Carolee Schneemann, Wolf Vostell, Michael Kirby, Otto Muehl, Mierle Laderman Ukeles, and Linda Burnham.

THE DUPLEX PLANET

Brookline, Massachusetts, 1979–(1–). David Greenberger.

Artist David Greenberger started *The Duplex Planet* while working as activities director at the Duplex Nursing Home in Brookline, Massachusetts. The small, newsletter-like publication compiled quotes from residents on a variety of topics from the mundane to the occult, including parking tickets, embarrassment, sleep, life on other planets, and vampires. According to Greenberger, *The Duplex Planet* is "an ongoing work designed to portray a wide variety of real characters who are old or in decline." While often humorous, the magazine is not ironic but decidedly sincere in its portrayal of old age, seeking "to offer a range of characters who are already old, so that we can get to know them as they are in the present, without celebrating or mourning who they were before."³¹

EAR

San Francisco and New York, 1973–1991 (no. 1–vol. 16, no. 2).
Published by the New Wilderness Foundation from 1976 to 1987.
Anne Kish, Charles Shere, and Beth Anderson.

Ear: A Magazine for New Music was founded in 1973 in San Francisco by Anne Kish and Charles Shere as an alternative tabloid for musicians. Beth Anderson took over as editor soon after; when she moved to New York in 1975, she published an East Coast edition of the magazine, which was taken over by the New Wilderness Foundation in 1976. From 1973 until the early 1980s a West Coast and an East Coast edition of *Ear* existed, which were at times referred to as *Ear Magazine West* and *Ear Magazine East*. The following editorial statement appeared in the first issue: