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## Art in Review

By [HOLLAND COTTER](#)

‘ECSTATIC PEACE POETRY JOURNAL, ISSUE #10’

White Columns

320 West 13th Street

West Village

Through Feb. 27

A dozen years ago the [New York Public Library](#) organized an exhibition called “A Secret Location on the Lower East Side: Adventures in Writing, 1960-1980.” An archival history of journals, zines and chapbooks produced by the “mimeograph revolution” — the precursor of desktop publishing — the show was a stunner, a reminder of how fertile the underground can be. And we’re getting a flashback of it in “Ecstatic Peace Poetry Journal, Issue #10” at White Columns.

The Ecstatic Peace Poetry Journal is a decade-old publication founded by the artist, poet and musician Thurston Moore. Its stapled-together format is modeled on vintage examples from his personal mimeo-revolution collection. So far the journal has appeared in eight hard-copy issues, with a ninth just out. The 10th issue is in the form of this gallery show organized — or edited — by Mr. Moore, Byron Coley and Eva Prinz.

In the interests of documentary history and ready visibility, pages from earlier issues have been blown up to poster size and installed on White Columns’ walls, revealing an impressive roll call of contributors. They range from the poets Bill Berkson and Anselm Berrigan, to the artist-musicians Kathleen Hanna and Jutta Koether, to the poet-artist-musician Kim Gordon, who is Mr. Moore’s wife and a fellow member of the band [Sonic Youth](#).

As a backdrop to this showcase of his journal Mr. Moore has arranged a display of older alternative publications. They span nearly half a century, with the determinedly funky, sexist 1960s particularly well represented. And they include several fly-by-night ones (Outburst, Copkiller, Free Poems Among Friends) that didn’t make it into the Public Library survey. Whether you visit the show to sample poetry, or to savor extremely handmade graphics, or to bask in Aquarian Age design, you’ll find what you’re after, with the added attraction on Friday, beginning at 7 p.m., of readings by Richard Hell and Dorothea Lasky and a musical performance by Mr. Moore, all free.

White Columns also has several smaller exhibitions running concurrently, each of which picks up on the archiving impulse. The curator Bob Nickas has rustled up photographs of hitchhikers taken by the California artist Doug Biggert in the 1970s. From Grace Schwindt, a young London artist, come two videos obliquely documenting her family's history. Three New Yorkers — Michele Abeles, Darren Bader and Margaret Lee — join forces in a charmingly daffy multimedia project that combines past and present work by each.

Finally, just inside the gallery door, there's a bulletin board covered with black-and-white snapshots of art world events from a single year, 1979. The pictures were apparently taken by an art-loving lawyer and SoHo scenester named Jerald Ordover, who died in 2008. They're here by accident. Matthew Higgs, White Columns' director, came across them in a flea market and bought them without knowing what they were. He later found out. Like the relics of the mimeo revolution in Mr. Moore's show, they're analog survivors in a digital age. HOLLAND COTTER