

### New and Noteworthy

### Photography, Trace and Trauma By Margaret Iversen

Investigates photographic indexicality and the impact of trauma on the unconscious.

University of Chicago Press, 184 pages, 17 colour illustrations, 29 b+w illustrations, soficover, \$35.00 US. February 2017

### Salt Pans By Edward Burtynsky

Featuring the salt pans of Little Raan of Kutch in Gujarat, India, the latest installment in Bertynsky's photographic series exploring industrial landscapes.

Steidl, 60 pages, 31 colour illustrations, hardcover, €58.00, September 2016

### Claudio Gobbi: Arménie Ville Texts by Hripsimé Visser, Martina Corgnati, Giacomo Daniele Fragapane and Sophie Jung

Avisual essay on Armenian religious architecture from medieval lines to the present. Hatje Cantz, 160 pages, 125 illustra tons, hardcover, 645.00, Septembe

# Here/There: Telepresence, Touch and Art at the Interface

By Kris Paulsen

Here/There is the latest volume in the Leonardo Book Series, an imprint affiliated with the renowned peer-reviewed journal Leonardo, which explores cross-disciplinary intersections between the arts and sciences. Drawing heavily on well-traversed art historical methodologies and media theories such as Peirce's theory of the index, Merleau-Ponty's phenomenology and McLuhan's writing on television, Kris Paulsen's rigorous examination of telematic art lucidly presents complex, radical and compelling ideas.

Paulsen defines telepresence as "the feeling of being present at a remote location by means of real-time telecommunication devices." Just as the slash in the title *Here/There* signals a multitude of possible conjunctions (and, or, but, yet, so), the interface enables contact between distant and opposing entities. Paulsen argues that the screen is neither a mirror nor a window onto the world, but is, rather, a site of oscillation, confusion and ontological indeterminacy.

Building upon this thesis, each chapter closely examines a selection of artworks from the 1960s onward that demonstrate a particular relationship to the screen, be it network television, CCTV, recorded video or video games. Paulsen offers insightful readings of video works by such canonical conceptual artists as Vito Acconci, Joan Jonas and Chris Burden, whose emphatic bodily presences onscreen highlight the tenuous opposition between the real and the virtual.

Paulsen also works to temper the rhetoric of "radical newness" that often pervades discussions of so-called new media. Indeed, she addresses twenty-first-century artworks only in the final chapter, where she discusses the ways in which Omer Fast, Harun Farocki, Trevor Paglen and Hito Steyerl engage with the imagery of drone warfare as an ethical exploration of "how our relationships to the world change when we touch things that cannot touch us back." However, Paulsen barely addresses the more mundane interfaces and image technologies – smartphones and Skype, for example – that saturate contemporary day-to-day life. This, perhaps, is for another book. – Alex Borkowski

The MIT Press, 264 pages, 54 b+w illustrations, hardcover, \$40.00 US, February 2017

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## Andrew James Paterson: Collection/Correction

Edited by Jacob Korczynski

A collaborative publication between Kunstverein Toronto and Mousse Publishing in Milan, *Collection/Correction*, the first compendium of Andrew James Paterson's text works, showcases the artist's elastic word play and versatility in works that range from poetry to ficto-criticism. His experimental approach has encompassed video, performance and music (not least as part of the post-punk band The Government), and he remains heavily involved in Toronto's artist-run centres as an artist, curator and writer.

The slippage and association between words, evident in the book's title and opening poem, is also evident in a series of Paterson's concrete poems, in which we find subtle and intriguing lingual juxtapositions such as content/context, abject/object, deny/defy. Interspersed throughout the publication, these poems are printed on fold-out pages that allow Paterson's dense compositions space in which to breathe. Paterson's use of repetition establishes a regular reading rhythm, but by tricking the eyes – the reader begins to perceive alternate words – he startles the reader by inducing, as it were, a slip of the tongue.

Presented as large-print texts, Paterson's video scripts demonstrate his varied approach to both language and lens, from the beat-style alphabetic framework of 12 x 26 (2008) to his musings about intellectual attraction in *The Walking Philosopher* (2001). Complementing the punchy brevity of much of the material in *Collection/Correction* are four lengthier pieces of ficto-criticism that were originally published in *Impulse*, Toronto's seminal art magazine, in the 1980s. In addition to exploring the always engaging and relevant subjects of sex, death and power, these narrative oddities effortlessly incorporate and interweave elements of cultural, political and economic theory.

That Collection/Correction itself falls somewhere between historical document and experimental text seems fitting. The gathering together of these texts, which span a thirty-year period of creative ferment, confirms Paterson as an acute cultural observer and an ever-humorous and acerbic raconteur and provocateur. – Rebecca Travis

Kunstverein Toronto/Mousse Publishing, 102 pages, 4 colour illustrations, softcover, €20.00, December 2016