

Aufbau: When was CLMP founded and who belongs to it?

Lependorf: The CLMP began thirty-five years ago in 1967 as the

right now we also have a dozen members who publish online

What services do you offer your members?

real grass-roots guerrilla publishing and a good well-functioning business. And we try to bring the best of



Photos: J. Lependorf

Top right and above, a selection of the "little magazines" published by CLMP members.

Council of Literary Magazines, a small consortium of periodicals. In funding the fledgling organization, the National Endowment for the Arts recognized that literary magazines provided an important alternative to mainstream publishing, but were primarily non-profit, understaffed, and in need of support.

The hundreds of literary magazines that are now members of the CLMP are either published by graduate students as a way to see their own work in print, or by poetry and literature lovers who like the idea of publishing, (and don't see work they like to read available to them), or by culturally specific communities. There are Caribbean-, Latino-, Vietnamese-oriented magazines, for instance, among many others that cater to a select audience. All serve a real purpose today for voices left out of the mainstream.

And when it comes to certain areas of literature, you really have to look at the independent magazines and publishers to find them. This would include poetry, works in translation, critical essays, short fiction documenting a community.

Lependorf: Although we encourage camaraderie and community, we are here for technical assistance to publishers—brass tacks. We provide resources to assist with fund-raising, we help people find a distributor, we do workshops, put out helpful publications, offer one-on-one mentorships. After people join, they have access to hundreds of data bases on printers, distributors, other re-

both to members who can take what they want. What they need to do is function soundly to survive.

More recently, recognizing that we are the voice of several hundred publications, we are trying to do some programs that go right to readers. We host a literary magazine fair with over a hundred magazines represented, and to tempt potential subscribers, they are all on sale for \$2.00 a piece.

Contemporary Art At the Jewish Museum Berlin

Robert Longo Depicts the Last Hours at Berggasse

By Adam J. Sacks

"The Freud Cycle" by the American artist Robert Longo is the first of a series of exhibits of contemporary art to be shown at the Jewish Museum Berlin. On view are approximately one-third of the total number of drawings that make up the complete cycle, which will be shown in its entirety later this year in Krefeld and Vienna.

Inka Bertz, Director of Collections, concedes that the museum is not an art museum, but that it does deal with a wide range of visual media. When asked what determines the Museum's choices in contemporary art, she replied that it was "art relevant to the mission of the Jewish Museum Berlin." The series is not a forum for

Jewish artists (the Brooklyn-born Longo is not Jewish), and seeks to avoid parochialism. It is "part of an unsolvable contradiction the whole museum deals with," Bertz explained, referring to a division between a narrow view of Jewish culture and one that is more universal—"a part of us all."

Longo's large-format paintings are based on photographs taken by Edmund Engelmann of Freud's apartment at Berggasse 19 on June 4, 1938, just hours before the pre-eminent psychoanalyst escaped from Vienna to London. The trauma of his daughter Anna's overnight interrogation by the Gestapo persuaded Freud, who had been reluctant to leave Austria, to make a hasty departure. The artist, who had undergone psychoanalysis, ex-

plained that he drew Freud's rooms as if he were the patient and "wanted the viewer to be the patient," as well. At the same time they allude to the unique moment of threat that hung over the environment when the photographs were taken.

The charcoal-and-graphite drawings depict objects in the apartment—Freud's desk and chair, the blanket on the couch, the figurines from his antiquities collection—that have become iconic images, like the possessions of a media celebrity. One image, however, shows the Nazi flag that had been hung at the entryway to the apartment house. The fantasies of aggression Freud had analyzed in his office, had become realities outside his door.

issues from their viewpoints, stimulated exciting exchanges.

Another series we are going to launch in the fall is called "Speaking Volumes." They will be culturally specific readings with three emerging voices introduced by their editor/publisher. A general conversation about publishing within the community will follow. The first of these will be at the Museo del Barrio. The idea is to bring the publishers of that community to that community and to let readers know that they have a world of literature within their community available to them.

What is your relationship with mainstream publishing?

Lependorf: We are in no way against mainstream publishing. We see our world of independent literary publishing as part of an ecosystem of publishing. Yes, we have different motivations. The big publishers are bottom-line driven. They

they will discover innovative important writing of great

To test the waters, Aufbau the "litmagkiosk," and the "translation" category the more than a dozen that came up, "Barrow Street" chosen at random. This magazine "grew out of the Barrow Street Reading Series at the Greenwich House Music School in the West Village which began in 1994. The poetry journal was founded four years later. "Barrow Street's" Fall 2001 issue contained seven poems by the 2000 Poetry Prize Winner Rachel Zucker, a translation symposium with Elizabeth Macklin, Pablo Medina, Rachel Hadas, Rika Lesser (to name a few), and poems by Agha Shahid Ali, Alice Ostriker, Leslie Lewis, Jeffrey Bahr, and Billy Collins among others.

Enough said.