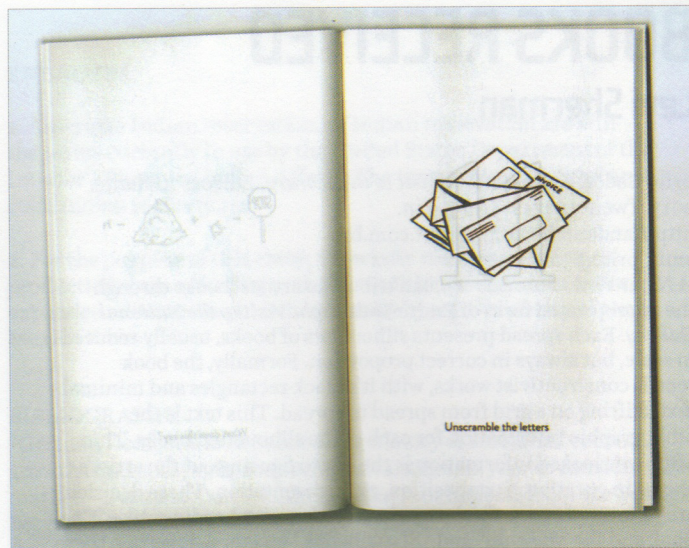
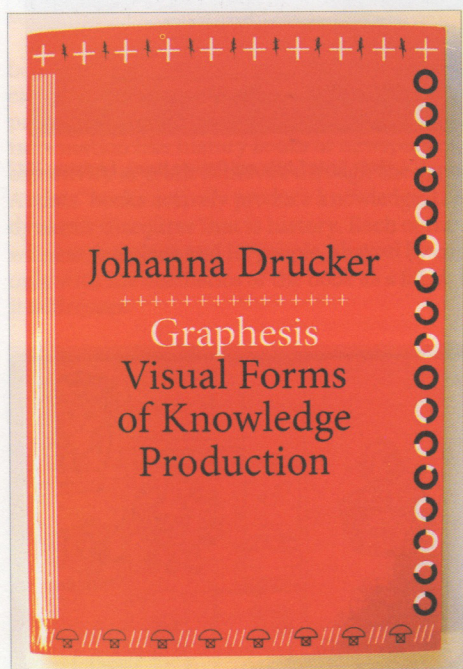


Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Harvard University Press, metaLABprojects. 2014. 214 pages. 8.5 x 6 in. www.metalab.harvard.edu

Johanna Drucker's most recent book, *Graphesis: Visual Forms of Knowledge Production*, launches a humanistic critique of today's information design and Human-computer interaction. As the title states, she asserts that all visualization is a productive act, not unmediated representation. Drucker supports her theses with diverse examples from across disciplines and time periods, amply illustrated by full color images on almost every page. The range of these references bolsters her argument for serious inquiry into visual epistemology as a discipline, and invites readers from many backgrounds. Drucker demonstrates that in our interactions with digital media, neutrality and immediacy are illusions brought about by normalization, and that we must understand how these interfaces are designed to create and control users if we are to remain human subjects with our own creative agency. *Graphesis* concludes with a number of exciting suggestions about the future of the book and the creation of a more humanistic design sensibility, but books figure heavily throughout. *Graphesis* shows today's technological situation as a continuation of a long history through insightful analyses such as the argument that a book has never been a static object, but is a dynamic site of social exchange that produces knowledge, guides behavior, and influences language. The breadth of *Graphesis* will doubtless guide scholars and practitioners in book arts and related fields.



Celeste Fichter, *The Inactivity Book: An Activity Book for the Inactive*, 2013

Fichter, Celeste. *The Inactivity Book: An Activity Book for the Inactive*. Brooklyn: Self-Published, 2013. Forty-eight pages. 8 x 5 in. www.celestefichter.com

*The Inactivity Book: An Activity Book for the Inactive* is an amusing collection of visual puns and wordplay. The book adopts the form of a children's activity book, with an ostensibly unfinished drawing and a simple set of instructions. The presentation is made convincing by the newsprint-like paper and the coarse image reproduction. Yet, the instructions defy action. Instead, the reader is left to contemplate the various meanings of the phrases that are presented, and the general inability of language to concretely convey meaning. Despite the minimal presentation, the book implicates both the reader and the artist. The reader necessarily fulfills the book's call for inactivity, while the simple illustrations and playful linguistics present the book as a product of relative idleness.

Fichter, Celeste. *Hello My Name is Bill*. Brooklyn: Self-Published, 2013. Forty-eight pages. 5 x 3 in. www.celestefichter.com

Each page of *Hello My Name is Bill* features a digitally manipulated billboard, which no longer aims to sell products or persuade viewers, but instead presents readers with wordplay and linguistic slippage. Sometimes the wordplay is a function of the language alone, and sometimes it is aided by typographic handling. The formal consistency of the book provides a sense of rhythm to move the reader through phrases that sometimes require a second or third look. These formal considerations among each of the photos—the persistence of the blue sky in the background along with the low point of view—highlight the visual rhetoric of photography that viewers might otherwise ignore.



Celeste Fichter, *Hello My Name is Bill*, 2013