



Hi-Fructose: Collected Edition, Vol. 1

Annie Owens (Editor) , Attaboy (Editor)

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Hi-Fructose magazine showcases an eclectic mix of underground artists, pop surrealists, emerging and rediscovered countercultures, and awe-inspiring spectacles from around the world. For the first time, this critically acclaimed arts magazine is collected in an expanded hardcover edition, compiling the best of the sought-after, long-sold-out first four volumes. Features the art of Mark Ryden, Tim Biskup, Junko Mizuno, Dave Cooper, Greg "Craola" Simkins, Gary Baseman, Alex Pardee, Gary Taxali, Scott Musgrove, Jeff Soto, Ray Ceasar, JennyBird, Joe Ledbetter, Longo Land, Michael Salter, Fawn Gehweiler Kurt Halsey, Invader, Ron English, Wilfrid Wood, Jim Woodring, Seen, Leslie Reppetaux, Brian McCarty, Attaboy, Saur Kids, Chris Uphues, Kaiju Big Battel, Chris Uphues, PShaw!, Ragnar, Cat Chow, and more.

Hi-Fructose: Collected Edition, Vol. 1 Details

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From Reader Review Hi-Fructose: Collected Edition, Vol. 1 for online ebook

Donald Armfield says

Greg "Craola" Simkins make sure you check out his art.

David Schaafsma says

Hi-Fructose is a contemporary art magazine that has been around for a few years. This big book volume collects the first issues featuring a wide range of underground artists, pop surrealists, emerging and rediscovered countercultures, bizzarrities the world over. I only knew a few artists such as Jim Woodring and Chris Ware from this volume, which is kinda the point of looking at it, to see what the last decade of avant-garde art might look like. David Pescovitz's intro, "Change Your Mind" makes it clear the mag is going in a Timothy Leary "reality tunnel" direction, mind-blowing, mind-bending, mind expansion, all that. Fantasy, sometimes with a creepy edge. Dreams, but also nightmares.

The language I use to describe this stuff uses old words to explain new concepts. You can't use your father's words to dismantle your father's house, you need new words.

I like the bizarre toy photography of Brian McCarty: There's lots of stuff in here with kids and toys. And interviews with artists, cool stuff. I should include examples but I'm lazy today.

Kate says

4.5*

Deadpulp says

I got lucky and bought this when it first came out. Its in a nice box/slipcase with a few extra goodies. All the versions in bookstores now are just the book itself. Sensory overload so you can only look a little bit at a time, this will be a book I pick up for the next year and flip through. Worth buying for sure.

Joe says

If your friends make an insanely cool magazine, and you shoot some stories for it, and then the first issues of the magazine go out of print, and then they release a box set with all kinds of extra cool stuff in it, then you should give it 5 stars. That's what I did.

Phillip says

an awesome collection of interviews and works by lots of freaky low-brow artists. most of the interviews are with attaboy or annie owens. great short pieces, a really nice collection. and it comes in a really cool box!

Patti says

This is a collection of the first few issues of Hi-Fructose Magazine, an art magazine that focuses on the pop surrealist (low brow) art movement.

James says

Hi-Fructose is the perfect name for this magazine. It's sugary sweet and juicy thick.

Hi-Fructose definitely works better as a collected book than a magazine, even if it loses its timeliness. The contemporary art world moves so fast that reading this first volume felt like diving back in deep, dark depths of time. I suppose that's my fault though, I only just picked this up a few months ago in a little gallery in Melbourne.

All the usual suspects are here; Gary Baseman, Mark Ryden, Tim Biskup, Ray Ceasar and Jeff Soto, though there are a good number of "lesser known" (though still massive) names sprinkled throughout the pages. Actually, reading back that list of names makes me realise that none of the big feature articles in this edition (apart from maybe Fawn Gehweiler's pages) are dedicated to female artists. Hmmm...

I love the celebration of accessible art culture, but I feel Hi-Fructose doesn't venture far enough into the "unknown". The writers have stayed in the safe space of big name contemporary artists for the most part.

I must complain about the apparent lack of proof-reading however. It seems when they dumped the text and imagery from their magazine files into this book that a lot of the formatting was lost (ie, interviewer's words are not bolded to distinguish them from the interviewee at parts) which makes some pages very troublesome to read.

Never-the-less, I'd love to pick up the next edition when I can come across it. I will definitely take my sweet time with it though, as rushing through this was almost painful.
