



KAREN WIRTH, FROM SPATIAL GEOMETRIES

Regina White on KAREN WIRTH'S SPATIAL GEOMETRIES (VISUAL STUDIES WORKSHOP PRESS, AVAILABLE FROM KAREN WIRTH, 3437 34TH AVE. S., MPLS., MN 55406: \$20) All kinds of things happen to, or are done to, Anita Hill and Clarence Thomas in this artist's book, but the protagonists remain coyly unnamed in its bravura folds and cuts and corners. With not a senator in sight, Hill/Thomas are launched into deep blue and metallic NASA-type space, acted upon thermodynamically, and dressed up as the Sun and the Moon in one instantly tiresome passage of kiddie lit. All this beautiful, cosmological to-do is bracketed by a listing of female mythic figures ("Nemesis," significantly, is a part of it) and a litany of men and gods, including Bacchus and Dionysius—all party guys who would be absolute curses to their female coworkers, if they had any.

Spatial Geometries argues that we should rank the confrontation between Clarence and Anita among storied ancient frays. In U.S. civic recollection, at least, it is *the* worthy clash from 1991, holding up better than the Gulf War. But this book is as cool to the touch as myths dug out of marble—there's no race and there's no pain. The only part of *Spatial Geometries* that bleeds from where it's cut is the showy print job. Roughly the size and heft of a flattish pack of cocktail napkins, it offers a fascinating, portable journey around its neat-o, topological surface of printed text.

REGINA WHITE PAYS ATTENTION TO WORLD EVENTS AS BEST SHE CAN IN ST. PAUL.