Flash Art

Page from The George Kuchar Reader. *Courtesy of Primary Information*

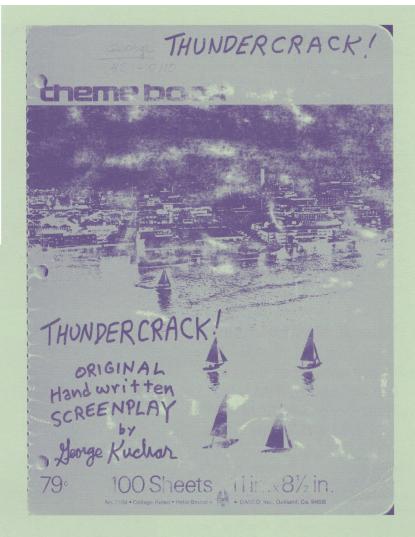## Primary Information releases *The George Kuchar Reader*

George Kuchar was born in 1942, together with his twin brother Mike, on the Isle of Manhattan. The world of the Kuchar brothers changed radically when they were given an 8mm camera for their twelfth birthday. By the early 1960's, the brothers were releasing notorious features such as *I Was a Teenage Rumpot (1960)* and *A Town Called Tempest (1962)*. George's 16mm solo effort *Hold Me While I'm Naked* (1966) brought him wider recognition in both the rarified underground cinema world and popular culture. To this day it remains his most rented title and frequently cited point of reference. A clip from the film featuring George even turned up in the annual "In Memoriam" montage during the 2012 Oscars telecast.

An underground pioneer and influence on filmmakers like John Waters, George Kuchar is legendary for his "no budget, no problem" approach. His films have been defined as campy, naive, transgressive and brilliantly humorous.

The George Kuchar Reader, edited by Andrew Lampert, is a 336-page collection of writings, comics, letters, drawings, paintings, UFO stories and other material — much of it previously unpublished.

Hilarious comics such as *The Dietrich Dossier* and *Herzog Holiday* are accompanied by photos spanning from his teenage years in the Bronx until his death at age 69 in San Francisco. Over the course of fifty years, Kuchar created a huge body of work that made an indelible mark on American art and cinema.

As Lampert writes: "Whether making dozens of his own 16mm shorts and features, collaborating with his twin brother Mike on their early 8mm films, scripting and co-starring in the bisexual porn epic *Thundercrack!* for his partner Curt McDowell, producing movies with students at the San Francisco Art Institute, or churning out video documents of his ongoing adventures and holiday gatherings, George tirelessly transcended the visual and verbal limits of aesthetic acceptability, puckishly undermining generic templates of dramatic form. He had a good time doing it, too."—*GP*