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The Mind's Eye: The Art Of Omni



Synopsis

Omni was a jewel among popular science magazines of its era (1978–1998). Science Digest, Science News, Scientific America, and Discover may have all been selling well to armchair scientists, but Omni masterfully blended cutting edge science news and science fiction, flashy graphic design, a touch of sex, and the images of a generation of artists completely free and unburdened by the disciplines of the masters. Created by the legendary Bob Guccione, better known for founding Penthouse than perhaps any of the other facets of his inspired career in business, art, and literature, Guccione handpicked the artists and illustrators that contributed to the Omni legacy—they in turn created works ignited by passion and intellect, two of Guccione's principal ideals. The Mind's Eye: The Art of Omni is the very first publication to celebrate in stunning detail the exceptional science fiction imagery of this era in an oversized format. The Mind's Eye contains 185 images from contributing Omni artists including John Berkey, Chris Moore, H.R. Giger, Rafal Olbinski, Ralf Åf, Tsuneo Sanda, Hajime Sorayama, Robert McCall, and Colin Hay among many more, along with quotes from artists, contributors, writers, and critics. Omni lived in a time well before the digital revolution. The images you see on these pages have taken years to track down and brought the editors in touch with many esteemed artists, amazing photographers and dusty storage lockers. Their quest is far from over; you'll notice an almost decade-long gap in the material, the contents of which were either lost or destroyed. Efforts to search throughout the universe for any images will continue and will be shared with the world at the all-things-Omni website, omnireboot.com. Stay tuned...Collected in book form for the first time ever, the striking art from this extraordinary magazine will delight fans who remember seeing the work years ago and newcomers interested in the unique aesthetic of this genre's biggest artists. "Omni was a magazine about the future. From 1978 to 1998 Omni blew minds by— Å regularly featuring extensive Q&As with some of the top scientists of the 20th— Å century— Å •E.O. Wilson, Francis Crick, Jonas Salk— Å •tales of the paranormal, and some of— Å Å the most important science fiction to ever see magazine publication: William Gibson's— Å Å genre-defining stories 'Burning Chrome' and 'Johnny Mnemonic,' Orson Scott Card's 'Unaccompanied Sonata,' novellas by Harlan Ellison and George R. R. Martin, 'Thanksgiving,' a postapocalyptic tale by Joyce Carol Oates— Å •even William S. Burroughs— Å Å graced its pages." Å •Vice magazine, Motherboard "Omni is not a science magazine. It is a magazine about the future...Omni was sui— Å Å generis. Although there were plenty of science magazines over the years...Omni was— Å Å the first magazine to slant all its pieces toward the future. It was fun to read and— Å Å gorgeous to look at." Å •Ben Bova, six-time Hugo award winner

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Customer Reviews

"Take a look and blow your young mind all over again"-Wired
"Omni united things which simply hadn't previously co-habited in popular culture, and in this it was a true forerunner to the world as we know it now."-Dazed Digital
"Expect intergalactic warfare, sexy cyborgs, laser-shooting robo-bugs, and telekinetic Persian cats"-Fast Company

Jeremy Frommer, Wall Street financier and the mind's eye media industry investor, has been collecting art and pop culture memorabilia for over 20 years. In 2009, he retired from the financial services industry, where he was senior managing director and global head of The Royal Bank of Canada's Global Prime Services division. Soon thereafter, Frommer and his business partner, producer Rick Schwartz, began acquiring a number of intellectual properties and media assets. In early 2012, they formed Jerrick Ventures. Jerrick Ventures acquired the assets of Omni magazine, including its vast art collection. Rick Schwartz is an award-winning film producer and financier based in New York. Throughout his career, he has worked on a wide range of critically acclaimed and commercially successful films including The Aviator, Gangs of New York, Machete, and Black Swan. Schwartz has been involved with movies that have cumulatively grossed over one billion dollars in worldwide box office sales and earned 31 Academy Award nominations. He is a member of the Producers Guild of America and the Screen Actors Guild, as well as a published writer whose work has appeared in such outlets as The Times of London, The Huffington Post, The

Washington Times, and Grantland.

First off, I was really looking forward this book. Being a SF/Fantasy Artbooks collector for nearly 30 years now and with well over 2000+ such items in my collection, this volume - upfront, on page - seemed to be a great addition to the lot. Living in Europe, it was not typical picking up somewhere an Omni (although I believe I actually saw once somewhere a French edition?) but over the years I managed to get hold of some, being interesting to me mostly for the images and not the articles. (Quite opposite a sentence to how men probably justified their relationship to Penthouse, the mother magazine, lol.) Getting now a coffetable-book stuffed with images from the magazine just seemed to be too good to be true. And... well. The first thing that came to my mind when I opened the book and run through some pages was: did they just photocopy some old Omni magazine pages or what?! The printing (or first, photographing/scanning) job is worse than the rip-off covers of Eastern-European magazines from the 70's, 80's, when they were stealing bookcovers from Western publications without paying for royalties (and thus getting the slides to reproduce the images in proper quality). And talking of royalties... has any of the artists in this book been paid for this publication? If so, why aren't they credited??? THE EDITING ON THIS BOOK IS LITERALLY THE WORST I HAVE EVER SEEN IN AN ARTBOOK! Examples? Sure, here you go: Page 6 - Image credited to "David Jackson, Spaceships". In reality, it is (a washed up and only partially shown!) image by British artist Tony Roberts (for reference, see for example pages 70-72 in Stewart Cowley's collection Spacewreck from Hamlyn Publishing, 1979) Page 8 - wrong (or missing?) credit: Bob Layzell. Everyone involved with SF art should recognise his "B" as signature... Page 9 - Come on, guys, you don't even recognize Jim Burns, the only non-US Hugo winner artist from the UK, who just came out with his great collection this year? The image is for instance in his artbook Lightship on page 91. The image quality is sooo crap, it hurts the eye - and the image is, just as on page 6, flipped as well. Good job! Let me help you out with page 22 too: It's JOHN Harris, not JIM. He just got a magnificent artbook out this year as well (his 3rd...), so anyone INTERESTED in SciFi illustrations (let alone, EDIT such an artbook) should know the name by heart. Let's jump to page 107 (by the way, why are pages 19+20, 41+42 and 30+ other pages in the book without any visible editing/chapter/thematic/etc reasons COMPLETELY empty???) - this is an image by Paul Lehr, you should know him if you are into SF art, he's a quite famous artist in the US, and this one is a very prominent picture. Well visible in the superb collection "Tomorrow and Beyond" by Ian Summers (now, THAT was a good editing job!), from which volume by the way originate many of the images of your book. Next time, look there for reference. But wait, I jumped over some other issues! Due to

the image quality of the John Berkey pictures on page 45-47 for instance, the poor man (a brilliant painter!) probably right now turns in his grave - again, splendid job. Page 62 - Sorry, but "Young Artists" is not a painter, it is (oddly, eh?) an agency! The artist himself is again called Tony Roberts, the picture is from the quite well-known artbook called "Galactic Tours". Same goes for pages 64 (Jim Burns of course), 65 (I believe, Terry Oakes) and 66 (Colin Hay). Page 68: Richard Clifton-Dey. And no, I am not a nerd - I simply just give the things I like some thought and credit...And no, Lucasarts is also not an artists name. That one was very well visible though in the lower left corner of the image, you just should have looked: Pat Rawlings, by the way a famous NASA artist. Oh, and "killing" the image of Keith Parkinson as you did on page 100-101 deserves an extra star. Well... I am not continuing with this, everyone who is interested will literally get the picture. Selling an "artbook" like this as an "ultimate reference to Omni art" is a feeble attempt to make money on some attic collection of yours - but not a proper job. There is only one excuse for all these credit, quality and editing problems: you ripped off the artists (hence the poor reproductions) and you don't know (or care for) the field you were "devoting" a complete "artbook" to. Shame on you.

I received The Mind's Eye as a gift from my father -- an avid Omni Magazine fan. Growing up, he always tried to force me into his interests (one Christmas I got a child-sized tool-kit with a pink tool-belt, just my size!). Sometimes his interests stuck with me, sometimes they didn't. When I unwrapped this strangely interesting book, I was immediately intrigued by the world that was Omni. Even though I didn't grow up with the magazine, my father did, and I loved gazing through the nostalgia from the ages with him on each page. I must say, the artwork and intricacy in each image is absolutely stunning. I find it difficult to choose my favorite...it changes every time! I now keep this book on my coffee table; whenever people are over, they always comment on it. It's kind of like a gate-way for my millennial generation into some distant futuristic past that could have been, and might as well could continue to be. The Mind's Eye has found a happy place on my table, alongside the New York Times Page One book and the best Vogue Covers. (Sorry for the sap in this. English major alert!)

I agree with budapest23. Everything he said in his review is accurate. I got this book at a yard sale for 50 cents and now I know why. It was poorly edited and obviously Jeremy Frommer has no idea what he is doing. Don't buy it if you value your money.

Opening this book is like opening a chest of objects once lost and now gathered together in this

awesome book. I've met illustrators during college and have developed an appreciation for what they do and these take vision and intellect to achieve. If you're an illustrator, this is part of your history.

I subscribed to OMNI from the beginning and it has been a definite influence on my life. I have a lot of memories of the artwork. I would love to have a decent, honest copy of what is described, but if the photos look like photocopied images without artist information provided, I will have to pass. Maybe the shortcomings can be addressed in a second edition.

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