

Printed Matter, Inc.

New & out of print publications available for purchase

The following catalog highlights a broad selection of artists' books presented at Printed Matter's thirteenth annual NY Art Book Fair at MoMA PS1. As the leading international gathering for the distribution of artists' books and related art programs, the event celebrates the full breadth of the art publishing community.

Printed Matter has the opportunity to visit the 365 exhibitors from around the world throughout the fair and order titles featuring a wide variety of works from a diverse group of artists and publishers to join our ever-expanding catalog.



Free Library Collection Development Consulting Services & Standing Orders

Printed Matter is a tremendous resource for librarians interested in developing their artists' book collections. Through our long-standing open submission policy we have unique access to a broad array of contemporary artists publishing. We currently work one-on-one with several libraries to make collections based on varying criteria. We can also create standing orders for your institution that can be collaboratively crafted, where we pull books aside for your future review. This is a terrific way to keep abreast of the diversity of artists' publishing projects that are streaming into Printed Matter on a daily basis.

If you would like to arrange for a consultation or discuss placing a standing order, please send an email to Anna at anna@printedmatter.org.

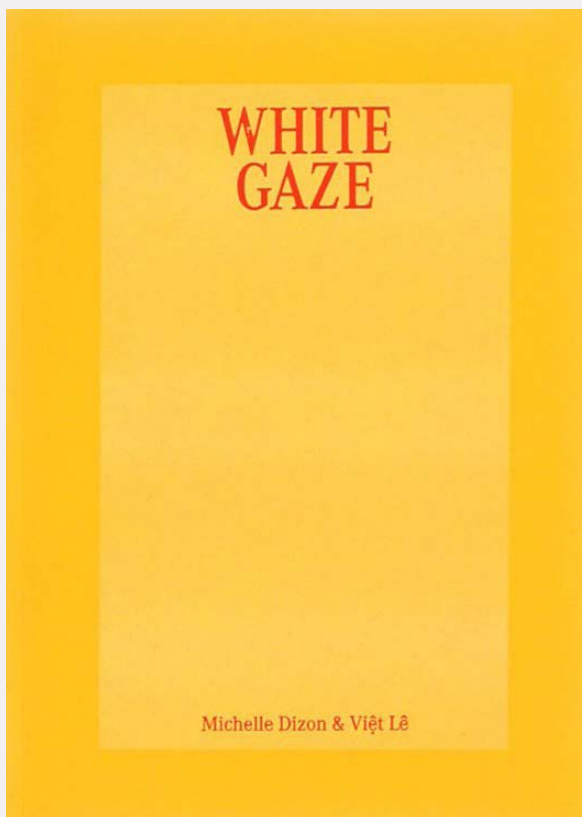
If you would like to place an order, we will create a special Library account allowing you to bypass the prepayment requirement and instead invoice on a net 30 day basis. Or feel free to place orders by mail, email or phone. Thank you for supporting non-profit distribution and artists' book publishing! We hope to work with you soon!

Featured Publishers

Sming Sming Books

Formed in 2017, Sming Sming Books is an artist-run publishing studio based in California, producing a wide range of artists' books, zines, and editions. Each book is developed out of close conversation and collaboration with artists and writers whose work and ideas inform the book's design, materials, and printing choices.

At its core, Sming Sming Books is committed to promoting critical discourse and advancing cultural equity through the format of publishing.



Việt Lê, Michelle Dizon **White Gaze**

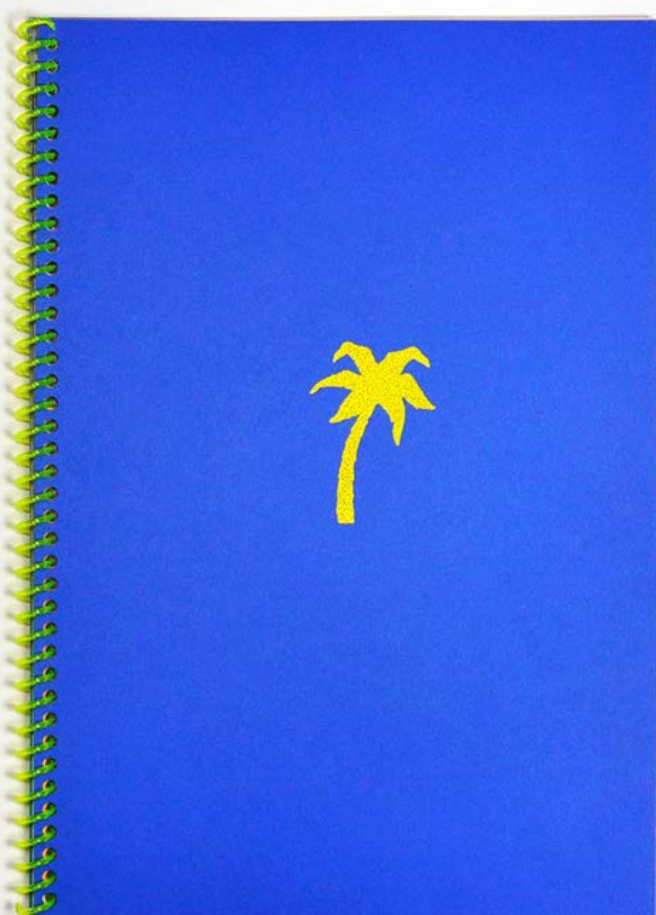
Saratoga, CA: Sming Sming Books, 2018
[160] p.; 21 x 15 cm; Paperback; Perfect binding; Color
ed. 100

Inventory #: 112693

<https://www.printedmatter.org/catalog/51070>
\$ 50

Michelle Dizon works with an archive of National Geographic magazines to explore the mechanics of the “white gaze.” Her images lay the white gaze bare, unearth a genealogy of a racist visibility, and work in the gap between image and text to write against the grain of imperialist narratives. Việt Lê uses Dizon’s images from White Gaze as a starting point for his poetic exploration of the legacies of war and imperialism. Lê’s text performs a dual work, both contextualizing Dizon’s images in the history of empire and unleashing a rhythmic play with language, both visually and aurally, to cut to the core of how meaning is produced.

— Sming Sming Books



Sable Elyse Smith **Landscapes & Playgrounds**

Saratoga, CA: Sming Sming Books, 2017
[62] p.; 25.5 x 18 cm; Paperback; Spiral Bound; Digital; Laser
Print; Risograph; Color
ed. 25

Inventory #: 112692

<https://www.printedmatter.org/catalog/51068/>
\$ 75

Sable Elyse Smith’s LANDSCAPES & PLAYGROUNDS trains its attention on the significance on two sites of fantasy: the landscape and the playground. Smith considers these sites as they relate specifically to prison environments, where landscape murals typically adorn visiting room walls, vast swaths of land often serve as a background to the [prison] campuses, and the contentious interior spaces give rise to complex emotional landscapes for those imbricated in the system.

— Sming Sming Books



Katharina Pierini

Night Moves

Saratoga, CA: Sming Sming Books, 2017
[36] p.; 21 x 15 cm.; Paperback; Staple-Bound; Black-and-White

Inventory #: 113349

<https://www.printedmatter.org/catalog/51551/>
\$ 10

Outdoorswoman Katharina Pierini uses motion-activated infrared trail cameras to create intimate portraits of the bobcats and mountain lions living in the mountains of Central Coast California. Taken between 2014-2017, Pierini's photographs offer a rare glimpse into the lives of these incredible cats and their late-night/early-morning activities.

Water With Water

Water With Water is an experimental publishing project based in Doha Qatar. Publications and projects of Water With Water speculate in visual form at the intersection of Gulf culture and contemporary art and design.



Nathan Ross Davis, Sarah Elawad

Prince, Horse, Drunkard

Doha, Qatar: Water With Water, 2017
[24] p.; Paperback; Folded; Offset Printed; Color
ed. 150

Inventory #: 113807

<https://www.printedmatter.org/catalog/51945/>
\$ 10

Our full-color broadsheet is a remake of a vintage version of Sleeping Beauty that was translated to Arabic. Near and dear to the younger generations hearts, we modified the original illustrations to consider the prohibition of the visual depiction of living things in the regional interpretation of Islam. This publication is a celebration of cultural interactions, humorous and critical, both of the importation of foreign value systems and the obscuring of identity. The names of the characters in each scene are listed in Arabic on the facing pages of the spreads.

– Water With Water



Nathan Ross Davis, Sarah Elawad, Reham Ahmed, Sara Al-Afifi, Latifa Al-Kuwari
1001 Fantasy Pop Nights

Doha, Qatar: Water With Water, 2018
[24] p.; Paperback; Staple Bound; Screen Print; Color
ed. 100

Inventory #: 113806

<https://www.printedmatter.org/catalog/51944/>
\$ 40

The result of a collaboration between Latifa Al Kuwari, Sarah Al-Afifi, Reham Ahmed, Sarah Elawad and Nathan Ross Davis, 1001 Fantasy Pop Nights uses text from the original Arabian Nights stories and remixed imagery from the Sheikh Faisal Bin Qassim Al Thani Museum (FBQ) in Doha. This zine is the first screen printed book to be produced in Qatar, and is printed with two glow in the dark inks, silver metallic and green.



Nathan Ross Davis, Hadeer Omar
Strawberries

Doha, Qatar: Water With Water, 2018
[24] p.; Paperback; Folded; Offset Printed; Color
ed. 100

Inventory #: 113808

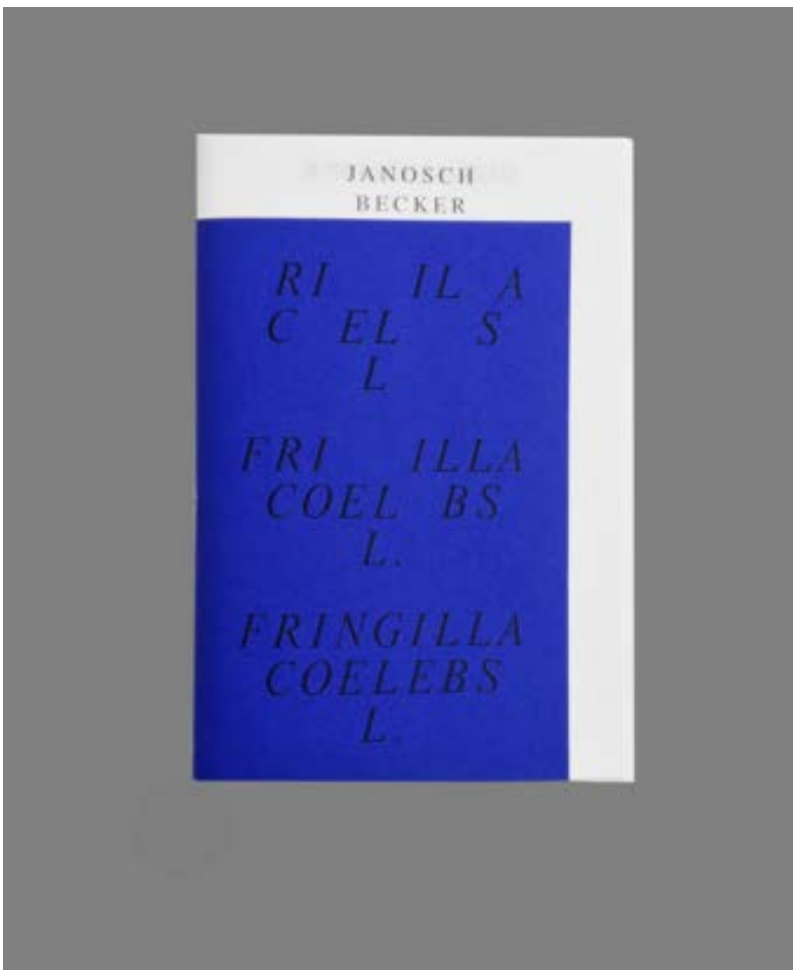
<https://www.printedmatter.org/catalog/51946/>
\$ 20

The Strawberries zine is based on packaging from a popular fruit flavored gum common in the Gulf, and an Egyptian phrase which is sometimes used to associate various fruits with attractive female identity.

– Water With Water

backbonebooks

Founded by artist Claudia de la Torre and creating objects, fields, spaces in relation to the book as both a historical and contemporary medium, backbonebooks performs consistently in a flexible, conceptual and collaborative process, aiming to open new perspectives on what a book can be.



Janosch Becker
Fringilla Coelebs L.

Berlin, Germany: backbonebooks, 2016
[43] p.; 20 x 13.5 cm.; Paperback; Stitch Bound; Digital,
Black-and-White

Inventory #: 113400

<https://www.printedmatter.org/catalog/51602/>
\$ 25

Birdsongs serve equally as territory marking, as well as attraction for females and as binding ritual. Some bird species, for certain, can only be distinguished by their calls. Several authors translated these into a written form, to make them understandable. This compilation of onomatopoeic love-poetry was taken from relevant ornithological field guides.

– backbonebooks



Claudia de la Torre
Arpologize Me

Berlin, Germany: backbonebooks, 2017
[18] p.; 29 x 21 cm.; Paperback; Staple Bound; Digital; Black-
and-White

Inventory #: 113404

<https://www.printedmatter.org/catalog/51606/>
\$ 35

A humorous examination of the sculptures, paintings and collages of Hans Arp (1886-1966). Chance and structure are two crucial aspects for de la Torres's Arpologize me: It was by chance that she discovered the striking parallels between the avant-garde sculptures and images of contortionists.

– backbonebooks



Claudia de la Torre

RHEITA

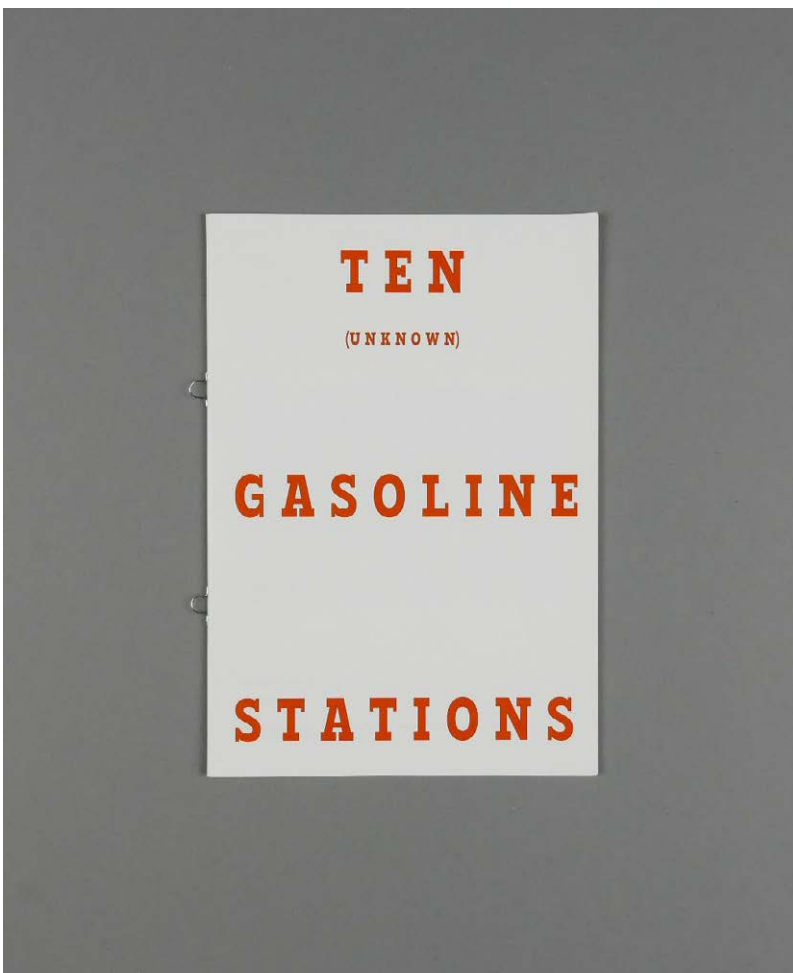
Berlin, Germany: backbonebooks, 2018
 [12] p.; 29 x 22.5 cm; Paperback; Folded; Black-and-White
 ed. 150

Inventory #: 113402

<https://www.printedmatter.org/catalog/51604/>
 \$ 28

Claudia de la Torre folded the pages so the text printed on the back of the paper would build a visual game. Reaching the middle she folded the same way but in opposite direction. A copy of the action performed in the first half, therefore constructing the original paper again.

– backbonebooks



Claudia de la Torre

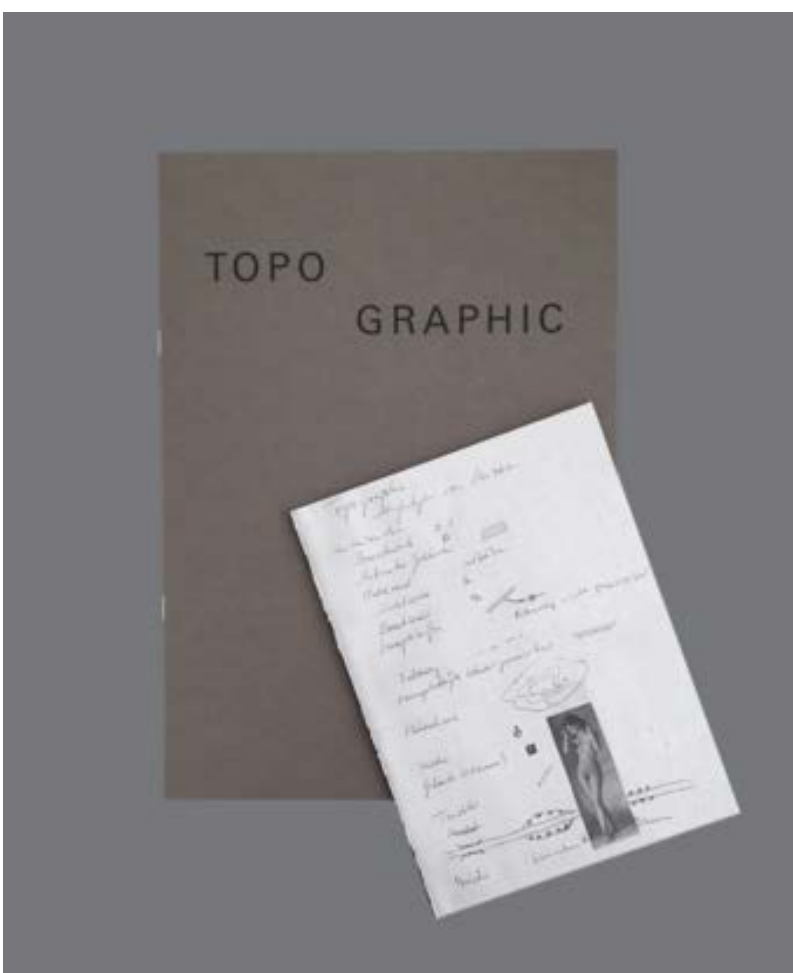
Ten (Unknown) Gasoline Stations

Berlin, Germany: backbonebooks, 2012
 [22] p.; Paperback; Staple Bound; Offset Printed; Black-and-White
 ed. 500

Inventory #: 93482

<https://www.printedmatter.org/catalog/33109/>
 \$ 20

In a homage to Ed Ruscha's first book, Ten (unknown) Gasoline Stations is a collection of photographs from the 1960s of ten anonymous gas stations. Found online, the photographs were uploaded by a man hoping to identify them and find someone in doing so. He asks, "Does anyone know this gas station and know where she was?" The images indicate how many views they received online but have no exact date or location.



Claudia de la Torre

Topo Graphic [2 books]

Berlin, Germany: backbonebooks, 2018
 Booklet 1: [12] p.; Booklet 2: [12] p.; Booklet 1: 20 x 14 cm.;
 Booklet 2: 29 x 20.5 cm.; Paperback; Stitch Bound; Digital;
 Black-and-White

Inventory #: 113401

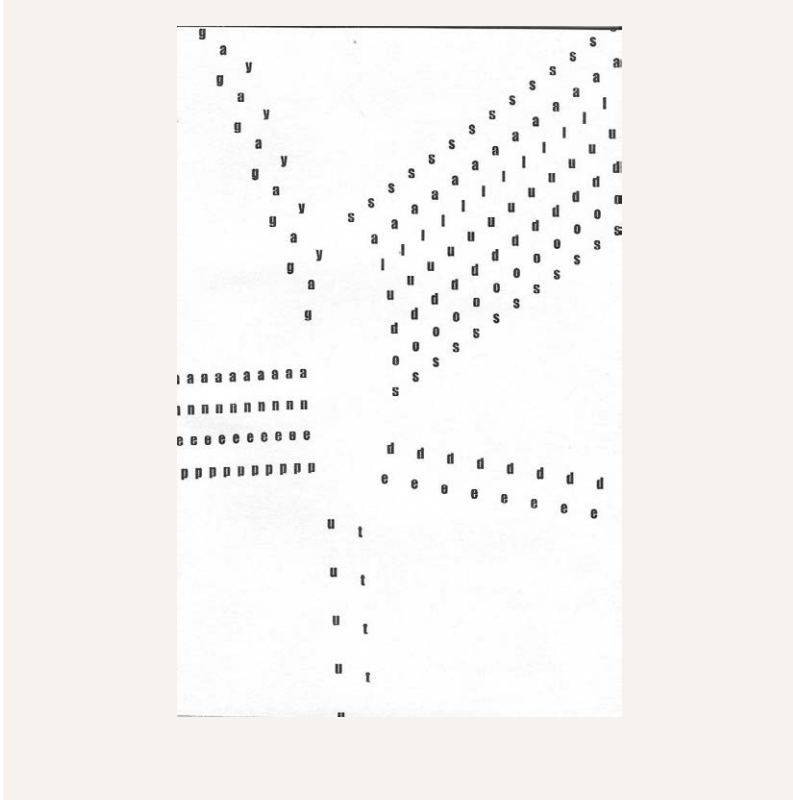
<https://www.printedmatter.org/catalog/51603/>
 \$ 30

FKK stands for Free Body Culture. Behind that is the joy of the experience of nature or also of being nude itself, without direct relationship to sexuality. This edition brings together the found notes of a topologist and his collection of nude pictures, cutouts and collages.

– backbonebooks

Microeditorial Amistad

Amistad is a collaborative and feminist micropress from Santiago, Chile. They publish small format zines on writing, photography, art and drawing that are products of collaboration, experimentation and discussion of authors and artists from diverse disciplines.



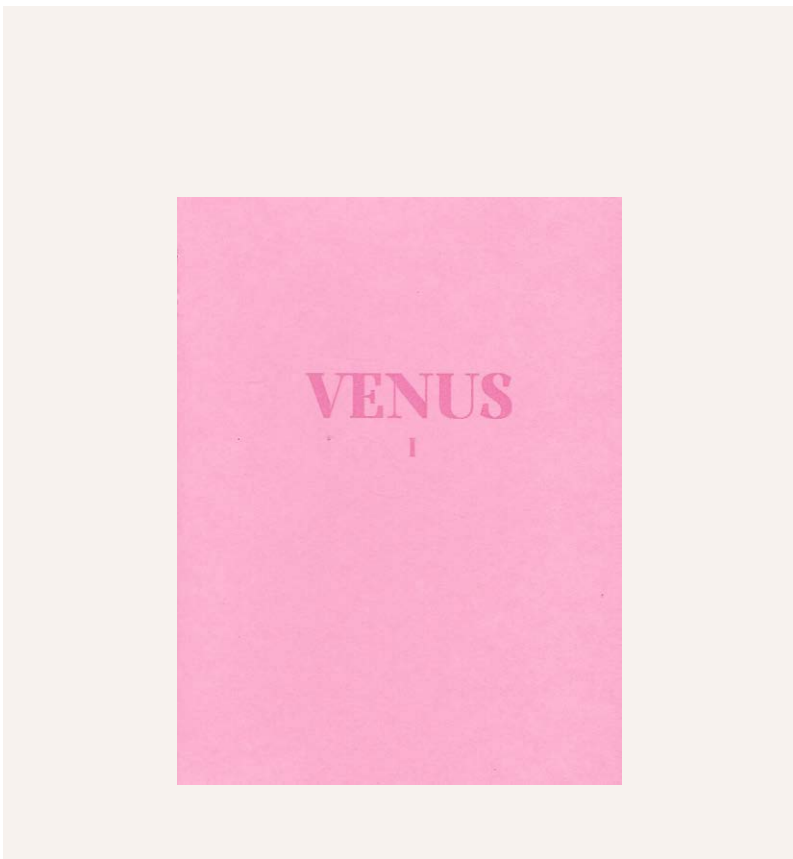
Sofia Bartsch *Saludos de tu pena gay*

Santiago, Chile: Microeditorial Amistad, 2018
[16] p.; 20 x 14 cm.; Paperback; Stitch Bound; Laser Printed; Black-and-White
ed. 30

Inventory #: 113546

<https://www.printedmatter.org/catalog/51735/>
\$ 15

Greetings from your gay grief is a collection of drawings and texts made with analogous techniques such as typewriters and pencils. The work explores the discontent towards the institutions of gender and sex in a fictional field through love.



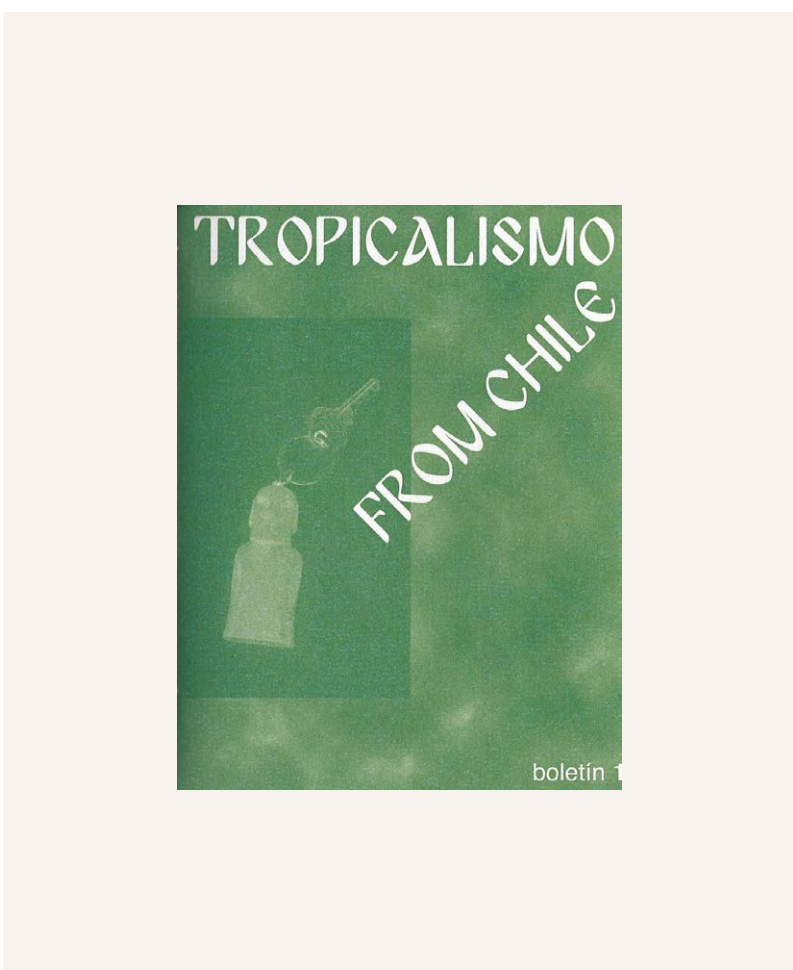
Colectivo Granada *VENUS*

Santiago, Chile: Microeditorial Amistad, 2018
[28] p.; 13.5 x 10.5 cm.; Paperback; Stitch Bound; Laser Printed; Color
ed. 80

Inventory #: 113541

<https://www.printedmatter.org/catalog/51730/>
\$ 15

VENUS is a collection of photographs by Colectivo Granada, four female photographers seeking to tell a collective story from their perspective and visualize realities of women everywhere. For this work, they searched the streets of Valparaíso, Chile looking for women who expressed their opposition to the stereotypes and canons that have been present for centuries in their society.



Sergio Soto *Tropicalismo from Chile*

Santiago, Chile: Microeditorial Amistad, 2018
[12] p.; 13.5 x 10.5 cm.; Paperback; Stitch Bound; Laser Printed; Monochrome
ed. 30

Inventory #: 113542

<https://www.printedmatter.org/catalog/51731/>
\$ 10

How tropical can it be? How exotic can you act? Tropicalisms from Chile is a key entry (in negative) to the problem of identity definitions, the abuse of exoticism, and institutional hypocrisy. There is no Latin American tropicalism without the Latin American critique of the idea of the tropical. Curated by Sergio Soto, this zine shows a collection of works by photographers, sculptors and visual artists exploring the contemporary Chilean identity and critiquing the cultural, social and political issues that shape it.



Nicolas González, Cristian Toro, Tarix Sepúlveda

Manual de Autodefensa Feminista

Santiago, Chile: Microeditorial Amistad, 2018
1 sheet, folded [16] p.; 19 x 13.5 cm.; Paperback, Folded, Screenprint, Duotone
ed. 100

Inventory #: 110428

<https://www.printedmatter.org/catalog/48977/>
\$ 20

Illustrated by Nicolas González and Cristian Toro, Manual de Autodefensa Feminista (Feminist Self-Defense Guide) is a two-color folded silkscreen zine containing a six step guide to self-defense in the event of an attack. Instructional illustrations depict women tackling their aggressors by use of effective defensive moves resembling martial arts.

Stefanie Leinhos

Stefanie Leinhos is an illustrator based in Leipzig, Germany.



Stefanie Leinhos
Comic Book (Untitled)

Leipzig, Germany: S. Leinhos, 2016
[5] p.; 60 x 42 cm.; Paperback; Folded; Offset Printed; Black-and-White
ed. 500

Inventory #: 109905

<https://www.printedmatter.org/catalog/48498/>
\$ 7

Comic Book (Untitled) is a folded black and white zine that shows off illustrator Stefanie Leinhos' simple methods. Drawing from comic book imagery, she picks out formal aspects or forms and repeats them in her illustrations. In this work, Stefanie wanted "to play with the perspective of the beholder...by making a comic that is about reading a comic." Here she uses the negative space around a comic book as a presence with hands that hold, crunch, and manipulate its form. The reverse shows a grid, adorned with a quote from Gertrude Stein, of white negative space pointing to and holding open a book.



Stefanie Leinhos
In the Presence of Being Absent. In the Absence of Being Present. Arrgh.

Leipzig, Germany: S. Leinhos, 2017
[11] p.; 42 x 30 cm.; Paperback; Folded; Risograph; Color
ed. 100

Inventory #: 109904

<https://www.printedmatter.org/catalog/48495/>
\$ 15

In the Presence of Being Absent. In the Absence of Being Present. Arrgh. is a four-color risograph zine with an accompanying postcard by German illustrator Stefanie Leinhos. Her simple and clean illustrations are the result of her interest in and repetition of comic imagery. In the Presence of Being Absent is made up of three parts with the same illustration on their reverse, cropping the image as they decrease in size.



Stefanie Leinhos
Read It Out Loud

Leipzig, Germany: S. Leinhos, 2018
 [30] p.; 27 x 19 cm.; Paperback; Spiral Bound; Risograph;
 Black-and-White

Inventory #: 113513

<https://www.printedmatter.org/catalog/51702/>
 \$ 25

One of her longer works, Stefanie Leinhos' Read It Out Loud showcases the repetition of her clean illustration techniques. With no cover or sleeve, the work is made up of just images without explanation. This invites the reader to create their own narrative with the black and white, sometimes organic forms that start as one thing and are transformed and inverted to become another.



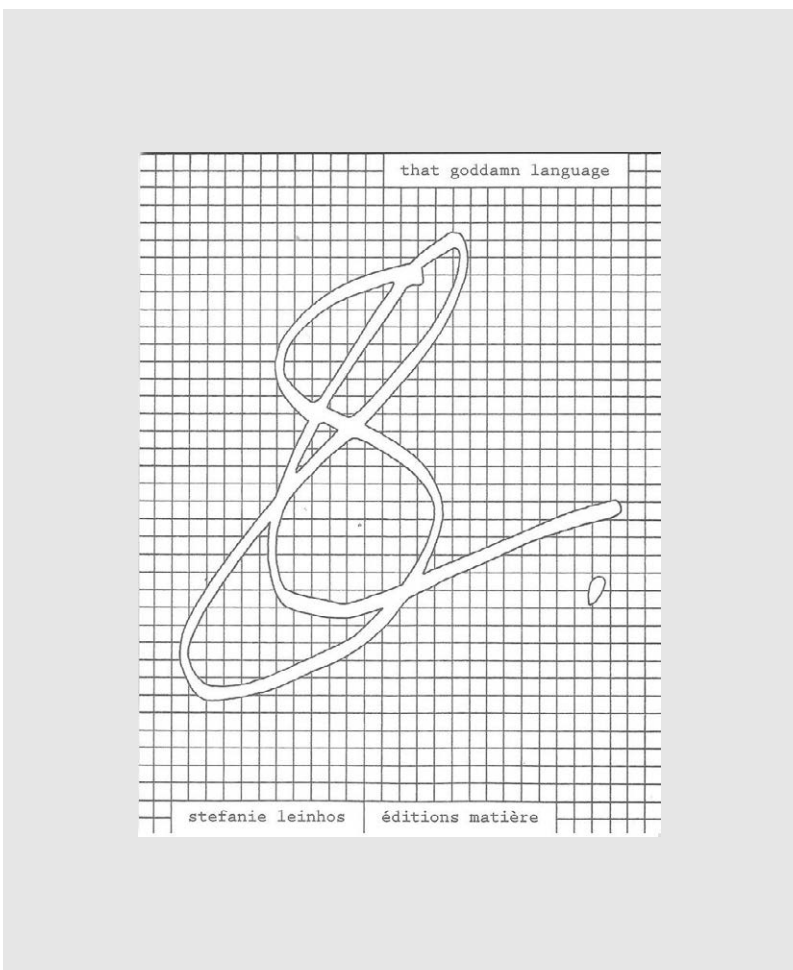
Stefanie Leinhos
Movement in Square

Berlin, Germany: Gloria Glitzer, 2018
 [24] p.; 26 x 19 cm.; Paperback; Staple Bound; Risograph;
 Color
 ed. 146

Inventory #: 113604

<https://www.printedmatter.org/catalog/51776/>
 \$ 20

Movement in Squares shows illustrator Stefanie Leinhos' ability to work with and create diverse shapes, sometimes rigid and sometimes abstract. In this risograph print, she combines solid and gradient squares or abstract shapes of varying colors with simple black and white boxes and line drawings. She plays with positive and negative space, sometimes contrasting them on two sequential pages and other times doing so within one illustration. As the reader moves through the book, they see the different forms and frames a simple square can take on.



Stefanie Leinhos
That Goddamn Language

Leipzig, Germany: S. Leinhos, 2018
 [14] p.; 15 x 11 cm.; Paperback; Folded, Accordion; Offset
 Printed; Black-and-White

Inventory #: 113515

<https://www.printedmatter.org/catalog/51704/>
 \$ 5

That Goddamn Language highlights illustrator Stefanie Leinhos' formal approach to drawing with clean lines and minimal subjects. Here we see large, flattened letters organically moving throughout the folded scene of a residential interior. The letter "U" peeks around a corner while "F" peels itself off a wall and "E" looks fearfully into a manhole. They seem to move sluggishly through the quiet rooms, their harsh shadows bringing a hint of drama to the scene. A digitization of her signature, reminiscent of an ampersand, adorns the cover and appears as a framed artwork inside.

TXTbooks

TXTbooks is an artist-run independent publishing initiative based in Brooklyn that prints Risograph zines to create a collective aesthetic while allowing maximum cost-effectiveness.



Aarati Akkapeddi *Permutations*

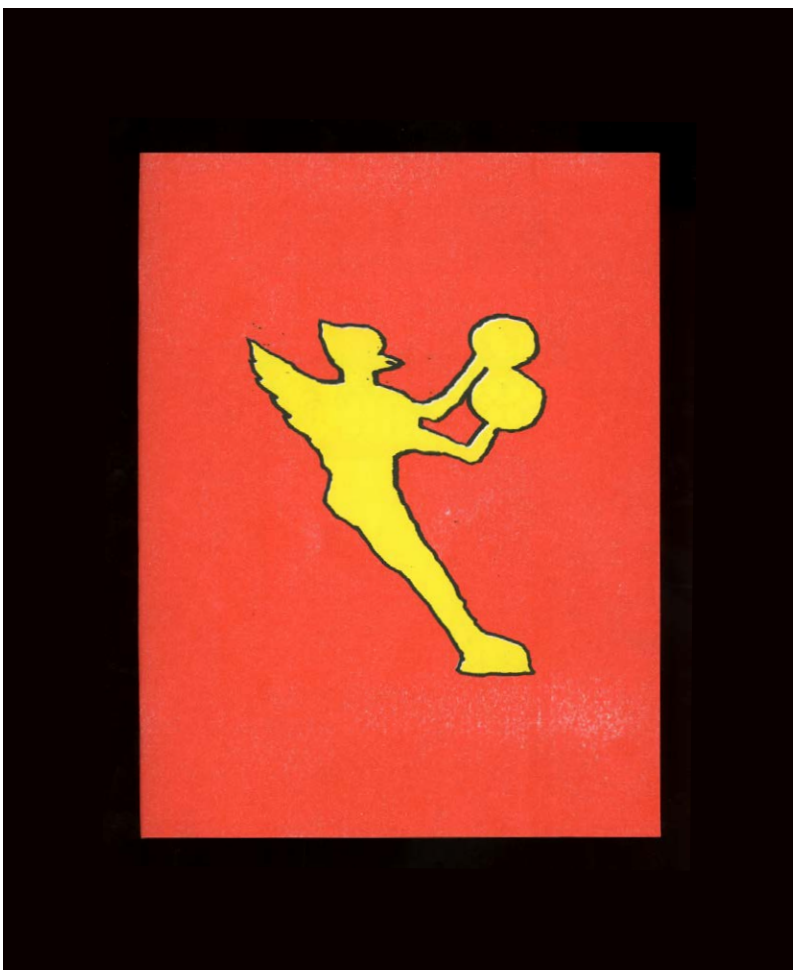
Brooklyn, NY: TXTbooks
[14] p.; 19 x 24.5 cm.; Paperback; Spiral Bound; Risograph;
Color
ed. 100

Inventory #: 113504

<https://www.printedmatter.org/catalog/51693/>
\$ 100

Permutations is a collection of generative drawings. Each drawing is made individually after which permutations are created by randomizing features with Python and Javascript.

– Aarati Akkapeddi



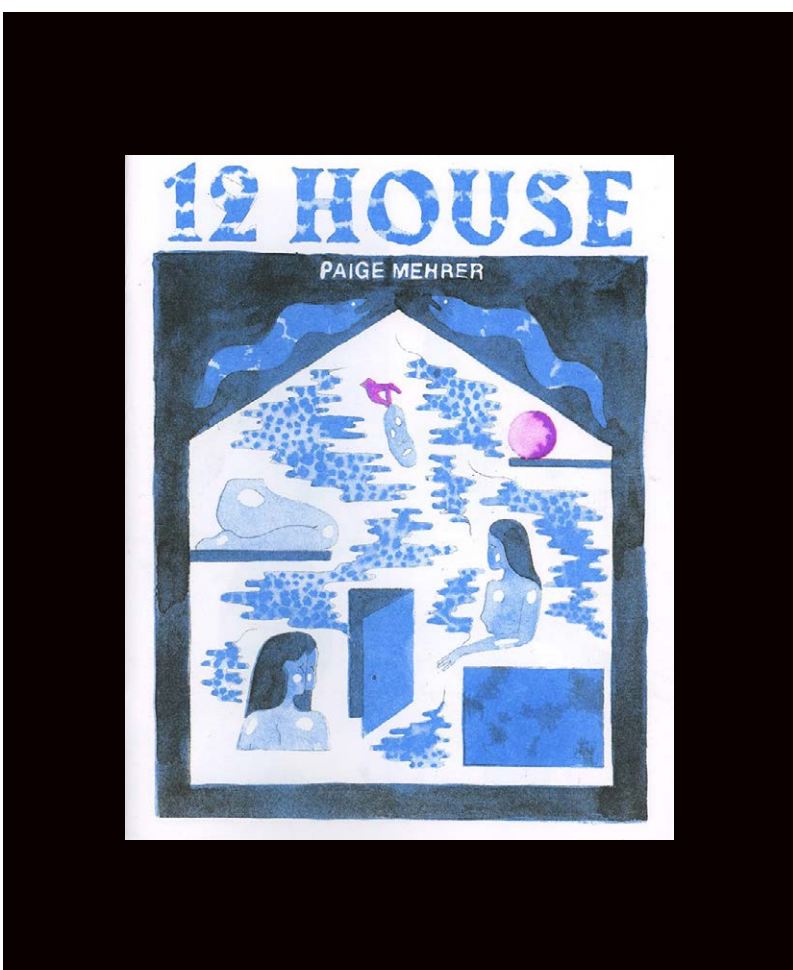
Anibal Bley *Memorandum Netfilm*

Brooklyn, NY: TXTbooks, 2018
[20] p.; 22.5 x 17 cm.; Paperback; Staple Bound; Risograph;
Color

Inventory #: 113500

<https://www.printedmatter.org/catalog/51689/>
\$ 20

Memorandum Netfilm is a 3-color Risograph zine from Chilean graphic designer Anibal Bley. In red, yellow and gray, the book contains hand drawn illustrations-that seem almost as if they are glitching-accompanied by grids, patterns and shapes. Iterations of the figure on the cover are repeated throughout, sometimes more abstracted, sometimes more detailed. Playful and complex, new aspects emerge with the turn of each page.



Paige Mehrer *12 House*

Brooklyn, NY: TXTbooks, 2018
[32] p.; 25.5 x 20 cm.; Paperback; Staple Bound; Risograph;
Color
ed. 150

Inventory #: 113503

<https://www.printedmatter.org/catalog/51692/>
\$ 20

12 House is a Risograph narrative zine by Brooklyn-based illustrator Paige Mehrer. Accompanied by expanding and contracting poetry, it follows a woman rendered in subdued blues and glowing purple through a series of actions and encounters with snakes, sea creatures and self.



Haejin Park *Two Worms Waltz*

Brooklyn, NY: TXTbooks, 2018
[40] p.; 21.5 x 13 cm.; Softcover- Other; Spiral Bound;
Risograph; Color
ed. 120

Inventory #: 113496

<https://www.printedmatter.org/catalog/51685/>
\$ 20

Two Worm Waltz is a story developed and illustrated by New York-based artist Haejin Park. Filled with mystical insects, animals and plants, the book follows a flower-eyed being on their quest to be noticed among dancing worms and butterflies in a neon garden. The spiral bound book, bright colors and hand-written story evoke a pleasant childhood nostalgia.



Nichole Shinn *Charming*

Brooklyn, NY: TXTbooks, 2018
[16] p.; 20 x 17.25 cm.; Paperback; Staple Bound; Risograph;
Color
ed. 120

Inventory #: 113498

<https://www.printedmatter.org/catalog/51687/>
\$ 20

Charming is a risograph zine showcasing charm bracelets, their physical properties, and the things they represent. Set on brightly colored backgrounds, the charms appear both magical and powerful. The illustrated metal shines around its curves and edges, mimicking the traits of a physical charm. Accompanied by glowing snakes, falling flowers, and jeweled goblets, the charm bracelet is presented as regal and enchanting.

Wolfman Books

Wolfman Books is a bookstore and artist residency program in Oakland. Since opening in 2014, Wolfman Books has published dozens of artist editions, a half-dozen books, and launched a quarterly magazine titled *New Life Quarterly*.



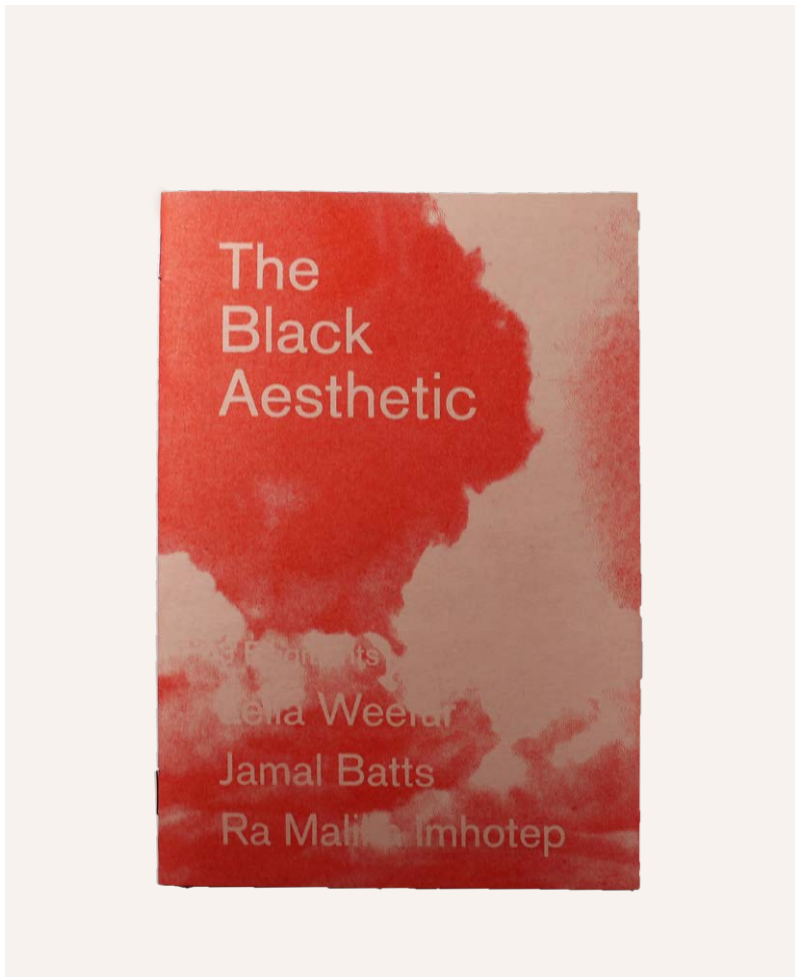
Grace Rosario Perkins *Five Fingered Being*

Oakland, CA: Wolfman Books, 2018
[54] p.; 28 x 20.5 cm.; Softcover- Other; Perfect Binding;
Color
ed. 100

Inventory #: 113352

<https://www.printedmatter.org/catalog/51554/>
\$ 25

Grace Rosario Perkins is an artist based in Oakland and New Mexico and founder of California-based Black Salt Collective. She is interested in disassembling her narrative and reassembling it into a new visual language by layering words, objects, and faces. Five Fingered Being demonstrates this technique with intimate, raw paintings, collages and photos which travel, multiply, and recontextualize themselves across 52 pages. Includes an essay by Perkins. Numbered Edition of 100.



Leila Weefur, Jamal Batts and Ra Malika Imhotep

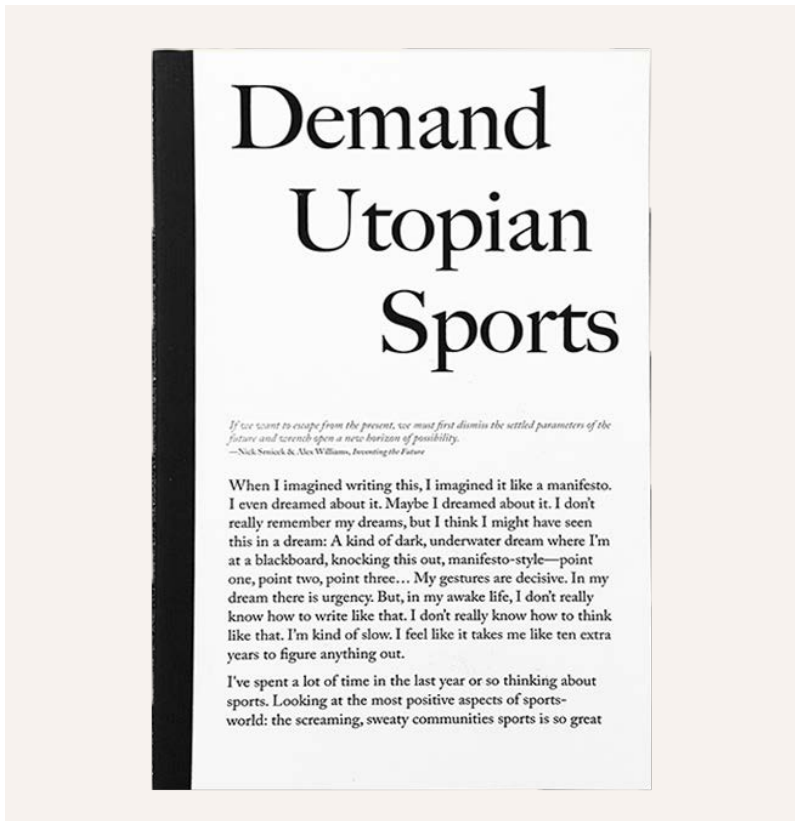
The Black Aesthetic

Oakland, CA: Wolfman Books, 2018
[14] p.; 19 x 13 cm.; Paperback; Staple Bound; Risograph; Monochrome

Inventory #: 113348

<https://www.printedmatter.org/catalog/51550/>
\$ 15

The Black Aesthetic: 3 Fragments is a limited edition zine created for the 2018 New York Art Book Fair. Its 3 parts are fragments of works featured in The Black Aesthetic Seasons 1 and 2, published by Wolfman Books. The essays and prose pose questions and comment on Blackness, the black queer experience and black feminist eroticism. The Black Aesthetic is a curatorial collective aiming to cultivate and present collections of work by artists, writers, filmmakers and designers that allow introspection on and the explanation of Black visual culture.



Demand Utopian Sports

Oakland, CA: Wolfman Books, 2018
[40] p.; 28 x 18 cm.; Paperback; Glue Bound; Black-and-White

Inventory #: 113350

<https://www.printedmatter.org/catalog/51552/>
\$ 14

Demand Utopian Sports is a collection of essays, visual art, interviews and responses centered around the idea of “Utopian Sports,” focusing on the relationships between race, gender and class within. Contributors include Jordan Karnes, Anelise Chen, Sarah Hotchkiss, Matt Carney, Jeff Cheung, Grace Rosario Perkins, Heavy Breathing, INCITE Journal of Experimental Media, Takming Chuang + Bradley Smith, and DJ YMG GMA.

Hotam Press

Hotam is an independent press founded by artist Ho Tam. Based in Vancouver, Ho Tam has been working on artist's books and zines since the 1990s.

The Greatest Stories Ever Told is an ongoing project about publishing and translation. Each book is based on the English original (2015), a collection of fables, fairy tales and stories written by the artist Ho Tam. All illustrations and collages are derived directly from international currency.



Ho Tam

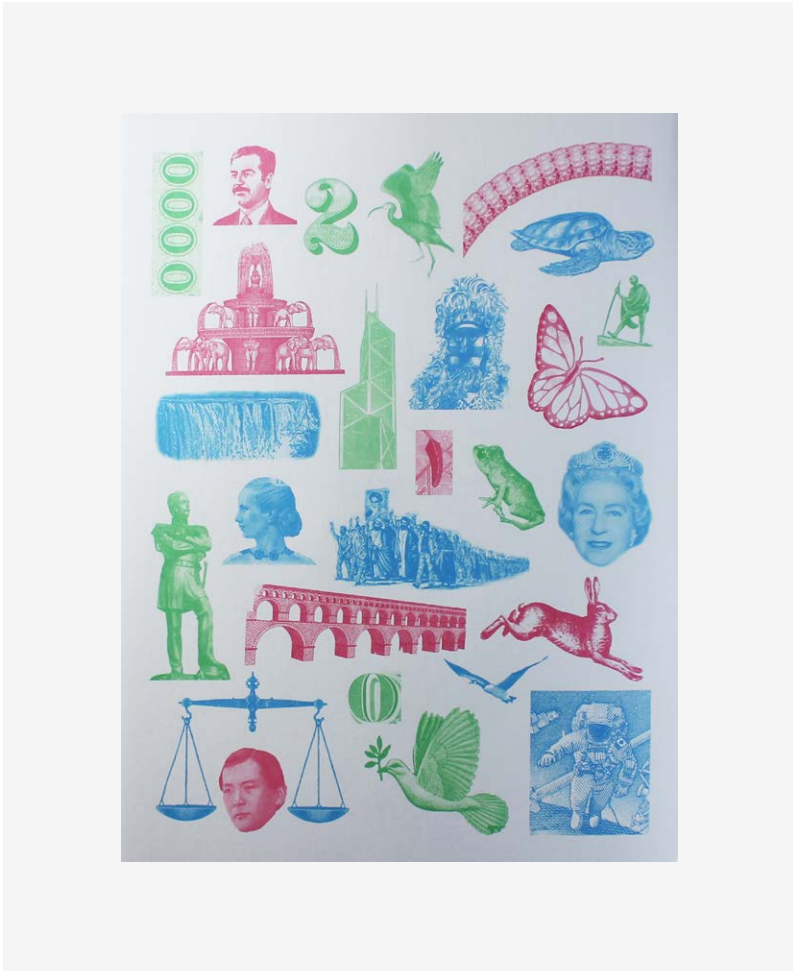
The Greatest Stories Ever Told: Arabic Edition

Vancouver, BC, Canada: Hotam Press, 2018
p.; 10.5 x 14 cm.; Softcover, Folded, Color

Inventory #: 113355

<https://www.printedmatter.org/catalog/51557/>
\$ 35

The Arabic edition of The Greatest Stories Ever Told is a set of 27 printed cards. Each has a narrative on one side and an illustration on the other — making reading the stories and looking at the artwork twice as fun. — Ho Tam



Ho Tam

The Greatest Stories Ever Told: Chinese Edition

Vancouver, BC, Canada: Hotam Press, 2018
p.; 30.5 x 23 cm; Softcover, Folded, Color

Inventory #: 113356

<https://www.printedmatter.org/catalog/51558/>
\$ 30

This special and complex tri-color Chinese edition of The Greatest Stories Ever Told comes with three translations – Traditional Chinese, Simplified Chinese and Cantonese. Working with individual translators for each variant of Chinese and combining their work into one book, each spread reproduces three expressions of the same story. Playful and unique, the book is printed in three colours representing the three versions of the translated Chinese language. This is also Hotam Press' first book that opens on the left side.

— Ho Tam



Ho Tam

The Greatest Stories Ever Told: Japanese Edition

Vancouver, BC, Canada: Hotam Press, 2017
[24] p.; 18.5 x 26 cm; Softcover, Folded, Color

Inventory #: 113354

<https://www.printedmatter.org/catalog/51556/>
\$ 20

The Japanese edition of The Greatest Stories Ever Told is a colourful book bound by black book tape. Each page, including the cover, is printed on off-white drawing paper. With its simple and utilitarian design, the book shows a great sense of delicacy and sensitivity of the artwork in its striking sensibility.

— Ho Tam

Coloured Publishing

Coloured Publishing is an LA-based publisher of art books, zines, prints, and more, founded by artist Devin Troy Strother and designer Yuri Ogita.



Dyami O'Brien

SHVTZINE

New York & LA: Coloured Publishing, 2018
[12] p.; 28 x 22 cm; Folded, Paperback

Inventory #: 113440

<https://www.printedmatter.org/catalog/51641/>
\$ 20

Fun and funky, SHVTZINE contains original drawings and found imagery layered in a style unique to the frenetic mind of artist Dyami O'Brien. Printed on glossy, heavy stock and left unbound to capture the unorthodox nature of the work.

— Coloured Publishing

Daniel Perez
Purple Flowers, Vol. 1

New York & LA: Coloured Publishing, 2018
[20] p.; 18 x 13 cm; Staple Bound, Colour

Inventory #: 113439

<https://www.printedmatter.org/catalog/51640/>
\$ 10

In Purple Flowers, illustrator Daniel Perez juxtaposes sourced images with his own artwork and photographs. The pages are collaged with images, drawings and stills of designer patterns, drugs, guns and gold jewels. One spread shows three men with buzzed heads sitting in the back of a cop car with silver smiley faces or a crown superimposed over their faces. The images are concluded in a request: Let's clean up the crime off the streets, give back the guns and drugs, let's rebuild love and unity.



Devin Troy Strother, Yuri Ogita
A MISTAKE IS A BEAUTIFUL THING

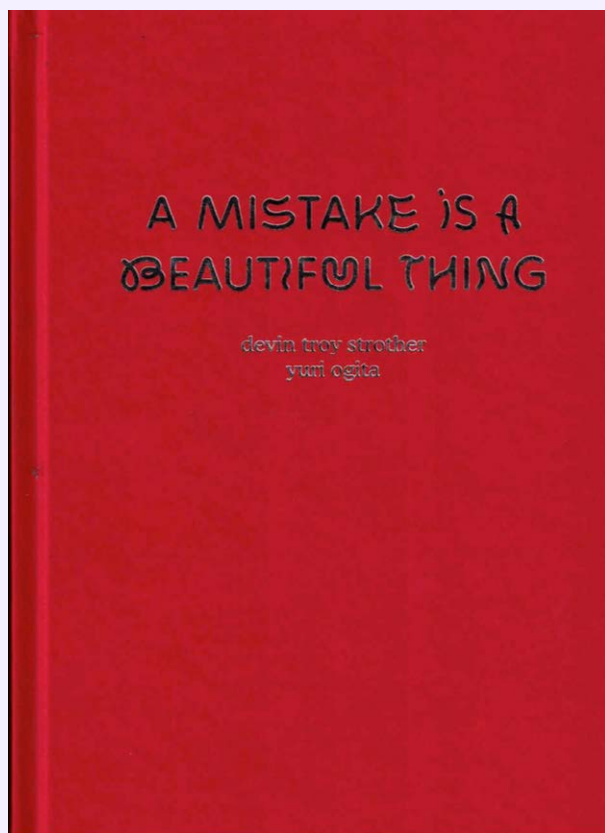
New York: Printed Matter Inc., Coloured Publishing, 2018
[112] p.; 23 x 15.5 cm; Hardback – Board; Sewn Bound;
Color

Inventory #: 113316

<https://www.printedmatter.org/catalog/51514/>
\$ 25

A Mistake Is A Beautiful Thing is published by Printed Matter in collaboration with LA-based Coloured Publishing. The new hardcover work is the latest from designer Yuri Ogita and artist Devin Troy Strother, and follows a companion installation by Coloured Publishing at Printed Matter earlier this year.

The loosely organized collection of images – taken both by and of Devin and Yuri – offers an offhand perspective into the duo's daily life as artists and publishers. Accompanied by short and often humorous captions, the photographs (sometimes overlapping) are comprised of glimpses into studio life – collages in progress, unhung paintings, spilled paint – as well as other encountered objects – book covers, plants, and many dime bags. The work moves indiscriminately through its recurring motifs to build on a dialog that is irreverent but assured, examining art and its references, cultural phenomena and the experience of being a person of color in the US.



Can Can Press

Can Can Press is a risograph press and publishing house based in Mexico.

Remotely printing publications and artworks by an international group of illustrators and artists, Can Can Press was founded by Gabino Azuela and Jackie Crespo.



Can Can Friends Vol. 1

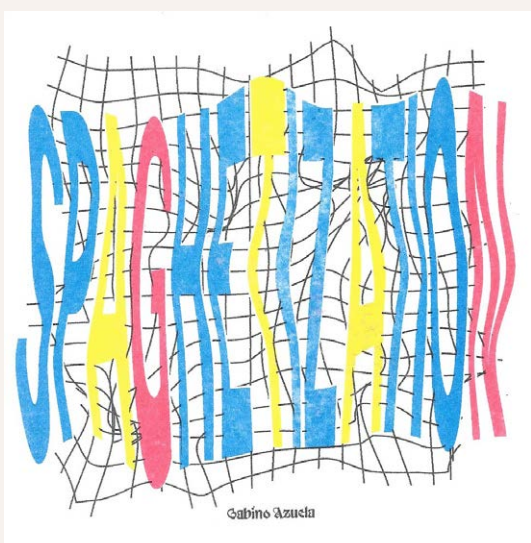
Horror Vacation

Mexico City, Mexico : Can Can Press, 2018
p.; 21 x 14 cm; Perfect Binding, Risograph, Color

Inventory #: 113396

<https://www.printedmatter.org/catalog/51598>
\$ 25

Can Can Friends is an anthology of works by a diverse group of artists. Its first issue, titled Horror Vacation, includes contributions by Ancco (JP), Avantgardo Rodriguez (MX), Elevator Teeth (US), Gabino Azuela (MX), George Wylesol (US), Gibrán Turón (MX), Jackie Crespo (MX), Peiper (CL), Ryu Okubo (JP), Stereoplastika (SP), Super Freak (UK), Thomas Hedger (UK), Tim Romanowsky (DE), Tor Brandt (DK), Wong Ping (CN), and Yeye Weller (DE).



Gabino Azuela

Spaghetization

Mexico City, Mexico: Can Can Press, 2018
[14] p.; 13 x 13 cm; Staple Bound, Risograph, Color

Inventory #: 113398

<https://www.printedmatter.org/catalog/51600/>
\$ 10

Described by Azuela as a “visual essay about exotic matter behaviour under the influence of a wormhole”, Spaghetization humorously imagines the mysterious events that take place after being sucked into a theoretical space structure. Azuela populates the pages with geometry that warps and duplicates alongside text that becomes more anxious and detached with every page.



Kentaro Okawara

Pile Up

Mexico City, Mexico: Can Can Press, 2018
[16] p.; 28 x 21 cm; Paperback, Staple Bound, Risograph

Inventory #: 113397

<https://www.printedmatter.org/catalog/51599/>
\$ 10

In Pile Up, Kentaro presents a variety of humans, creatures, and personified objects that often interact with each other in intimate yet bizarre ways to create a world that is simultaneously unnerving and endearing. Risograph printed in a red and blue color palette, PILE UP features bold compositions that are brought to life by noisy gradients and offset layering reminiscent of stereoscopic images.

Pilot Press

Pilot Press is the imprint of the artist Richard Dodwell and is a queer press for the publication and sharing of queer art and writing from the UK and around the world.

Each print run is funded by donation, usually from those involved in its creation, or as a gesture of goodwill from its readers.



Richard Dodwell *A Queer Anthology of Rage*

London, UK: Pilot Press, 2018
[180] p.; 14.5 × 21 cm; Paperback, Perfect Binding

Inventory #: 113626

<https://www.printedmatter.org/catalog/51792/>
\$ 20

The final anthology in the trilogy looks at rage with contributors including AA Bronson, Christeene, Sarah Schulman, Olivia Laing, Paul Lee, Chris Kraus, Paul P. and G.B. Jones, John Maybury, David Rattray, FAG MOB, and many more.



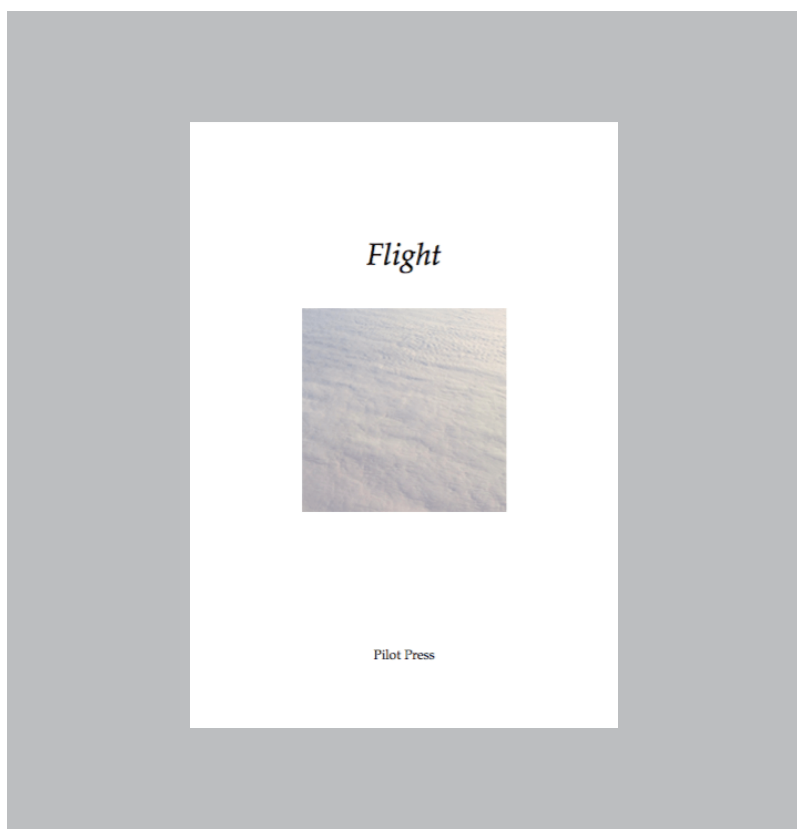
Richard Dodwell *Not Here: A Queer Anthology of Loneliness*

London, UK: Pilot Press, 2017
p.; 14.5 × 21 cm; Paperback, Color

Inventory #: 110577

<https://www.printedmatter.org/catalog/49117/>
\$ 16

What does it mean to be lonely? What does loneliness look like? Feel like? 31 artists, poets, performers and writers consider the experience of loneliness, with contributors including Olivia Laing, Colby Keller, Marc Hundley, Monique Mouton, Timothy Thornton, Alice Goodman, Charlie Porter and David Hoyle. 'Not Here' is the debut publication from Pilot Press, founded in London by the artist Richard Dodwell to shed new light on contemporary queer lives.



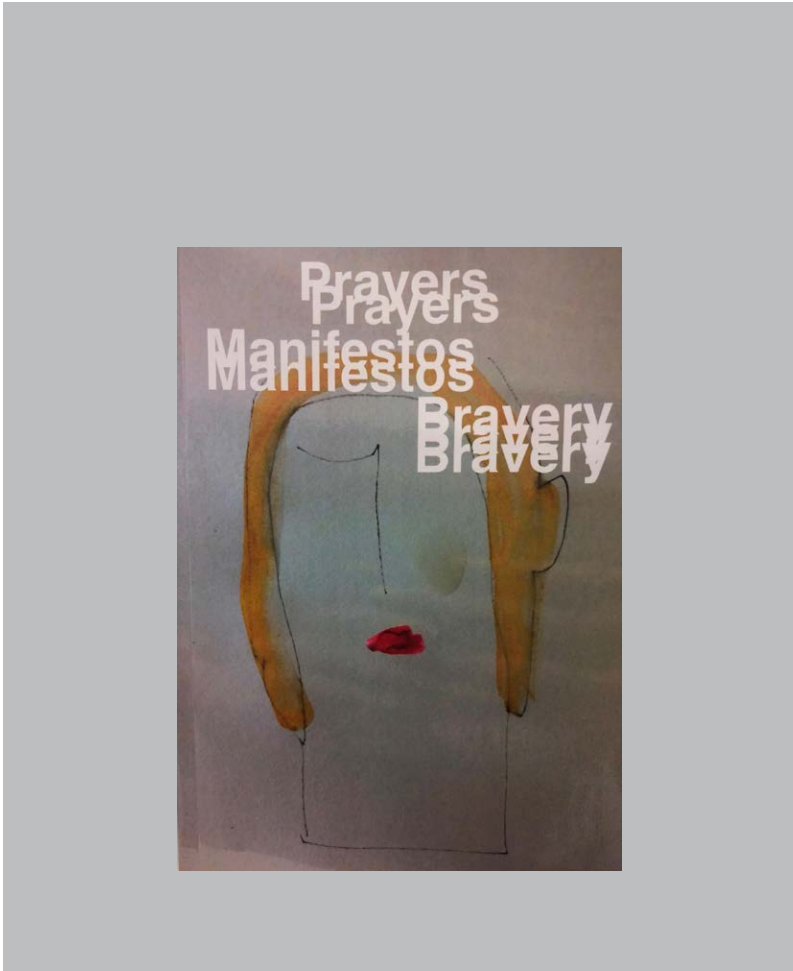
Richard Dodwell *Flight*

London, UK: Pilot Press, Year
p.; 10 x 14 cm; Paperback, Staple Bound

Inventory #: 112398

<https://www.printedmatter.org/catalog/50800/>
\$ 9

A lyrical conversation between two lovers at altitude. 'Charlie and Rich flew to New York City on the same day, at pretty much the same time (but on different flights from London and Zurich respectively). Charlie flew on Norwegian Air Shuttle DY7015, a Boeing 787 Dreamliner and Rich flew on Swiss International Air Lines LX18, an Airbus A330-300. They both recorded their observations at every hour.'



Verity Spott

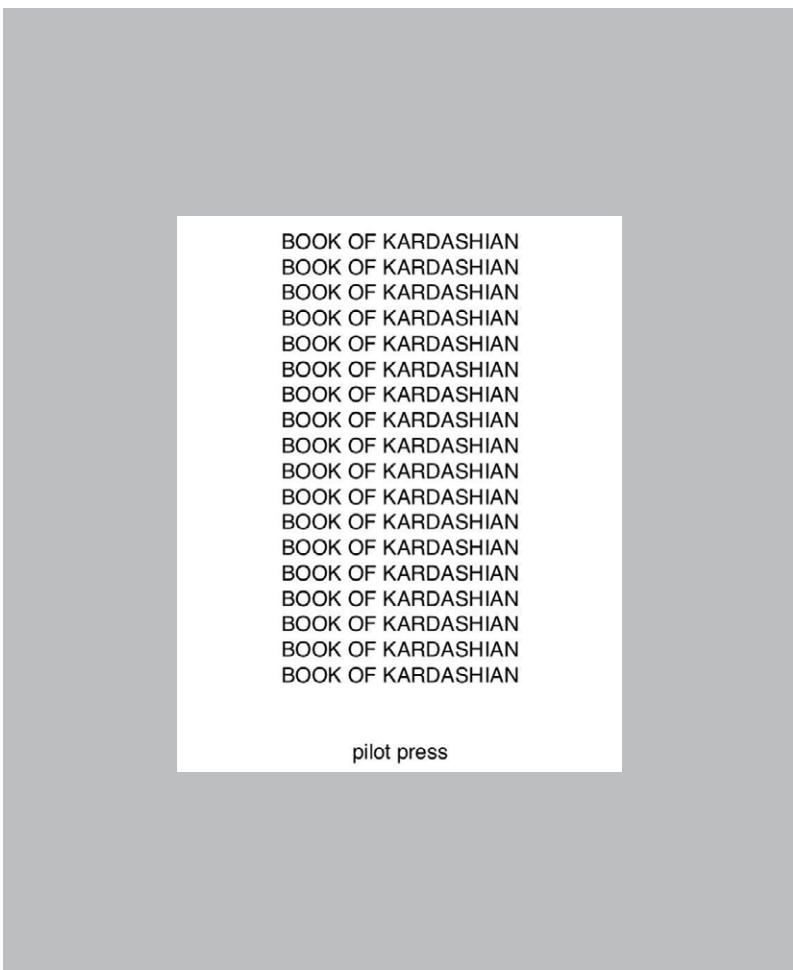
Prayers, Manifestos, Bravery

London, UK: Pilot Press, 2018
[46] p.; 21 x 15 cm; Paperback, Perfect Binding

Inventory #: 113625

<https://www.printedmatter.org/catalog/51791/>
\$ 10

Prayers, Manifestos, Bravery is a collection of trans manifestos and other texts written by Brighton-based poet Verity Spott from 2011 onwards. First appearing on Verity Spott's blog, the book's content ranges from concrete poetry to longform dispatches, confessions, and manifestos touching on questions of identity, gender, justice, and society.*



Pilot Press

Book of Kardashian

London, UK: Pilot Press, 2018
Paperback

Inventory #: 112397

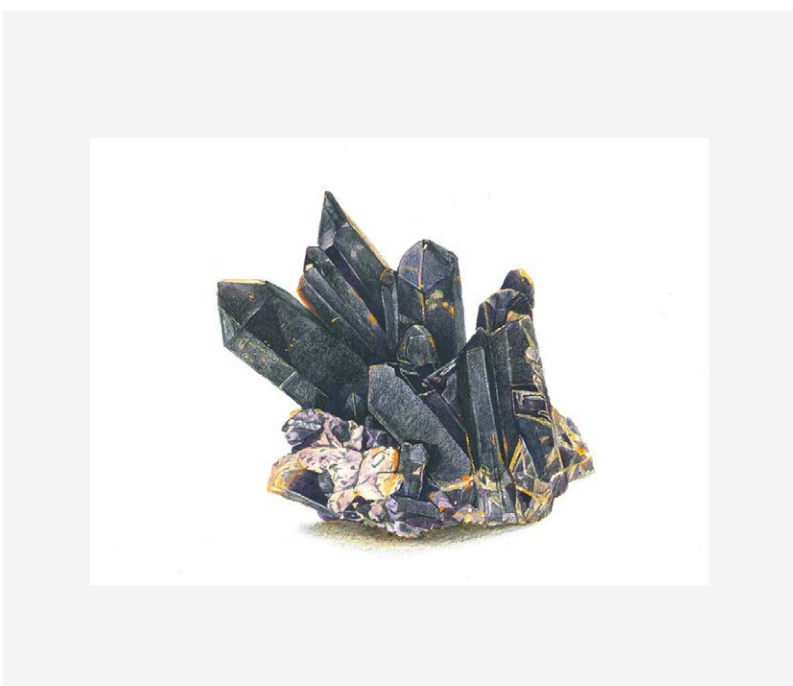
<https://www.printedmatter.org/catalog/50798/>
\$ 8

A fanzine dedicated to America's first family. 'at once conceptual, hilarious and solidly queer... like a cross between an early John Latham self-published zine of the early 70s and a particularly juicy punk zine of the same period.'

– AA Bronson, General Idea

Miniature Garden

Focusing on limited edition artist books and posters, Miniature Garden is an artist book publishing project founded by Denise Schatz in 2008.



Jaime Kim

Crystals

New York, NY: Miniature Garden, 2018
[8] p.; 16.5 x 23 cm; Paperback, Spiral Bound

Inventory #: 113558

<https://www.printedmatter.org/catalog/51749/>
\$ 25

In this spiral bound book, Jamie Kim draws a variety of minerals against stark white backgrounds. Paying close attention to the physical properties of quartz, celestite, and amethyst, Kim captures the crystals' luminosity and complex geometry in this tribute to the natural beauty found deep inside our planet.



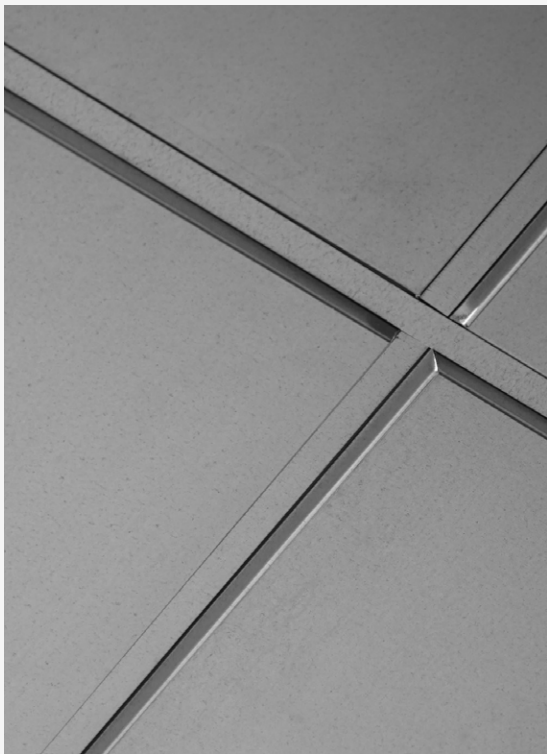
Gretchen Scherer *Mystery Book*

Location: Publisher, 2018
[24] p.; 23 x 16 cm; Paperback, Staple Bound

Inventory #: 113560

<https://www.printedmatter.org/catalog/51751/>
\$ 20

In Mystery Book, Gretchen Scherer navigates through the halls, rooms, and staircases of an anonymous and empty mansion. Withholding a narrative, Scherer depicts the architecture of the building and an overflowing of objects, from portraits to furniture to books, to hypothesize our own story of what may have happened here.



Raphael Taylor *CS-B Crystalline Sky*

New York, NY: Miniature Garden, 2018
[40] p.; 25.5 x 18.5 cm; Paperback, Staple Bound

Inventory #: 113557

<https://www.printedmatter.org/catalog/51747/>
\$ 25

CS-B Crystalline Sky is a printed representation of artist Raphael Taylor's installation, Armstrong suprafine topography/CS-B at Museum of American Books in 2016. The book presents close-up images of the drop-ceiling sculpture Taylor added to the exhibition space, recreating the suspending grid ceiling system often seen in drab office buildings in glossy galvanized steel. The steel is environmentally unsustainable, heavy, and costly, contradicting the utility the suspended grid system is popular for. The scattered close-up images of scratched or rough surfaces contrast with the calm sheen of the ceiling's grid.

Manufactoriel

Manufactoriel is a research proposition in African and Black contemporary visual culture, art and style. Founded by Tounzi, it has been evolving for almost a decade in the digital space through Tumblr, exploring internet as a way to emerge modes of communication and knowledge sharing.



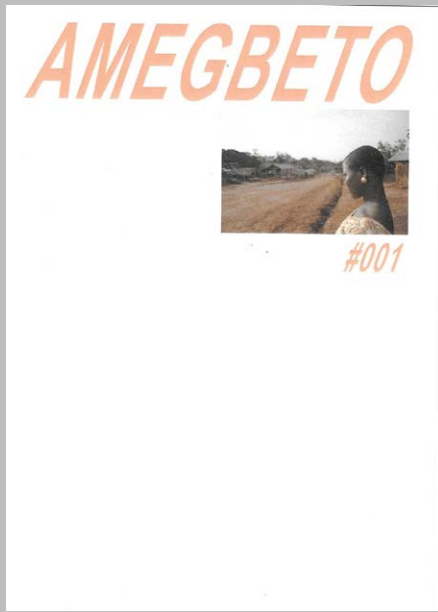
Salwat Idi *Zingatia*

Garges-les-Gonesse, France: Manufactoriel, 2018
[82] p.; 10 x 30 cm; Paperback, Staple Bound

Inventory #: 113380

<https://www.printedmatter.org/catalog/51582/>
\$ 40

Inspired by Swahili poetry, dhow culture and the imagery, Zingatia, or "take into consideration" in Swahili, is a visual essay reflecting on movements and transformations of built heritage, using Zanzibar's Beit al-Ajaib (also known as the House of Wonders) as a case study. The work is a publishing experiment on how uncertainty could be a productive factor to document and discuss spaces through fictional narratives. The Indian Ocean is set as an alternative site of poetic wandering, where Beit al-Ajaib is a moving monument, withdrawn from its surroundings and dragged along the flow, representing a journey as an alternative to stagnation.



Alexandra Kpomda

AMEGBETO

Garges-les-Gonesse, France: Manufactoriel, 2018
[16] p.; Paperback, Folded

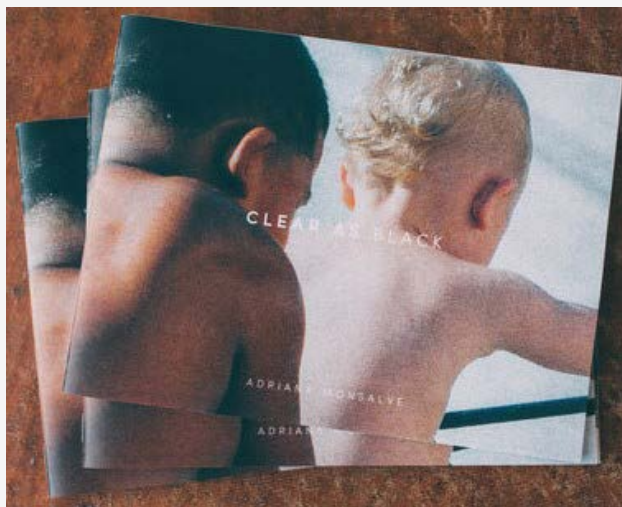
Inventory #: 113378

<https://www.printedmatter.org/catalog/51580/>
\$ 32

AMEGBETO is a collection of portraits of two West African women by Brussels-based photographer Alexandra Kpomda. The women wear patterned dresses and gold earrings and stand among a village. In one image they hold hands and look directly at the viewer with a slight smile. In another, one of the women looks up as she grinds something with a stone. The unbound pages can be unfolded and expanded to reveal larger photographs within themselves.

Homie House Press

Homie House Press is a collective of women creating and publishing in the photo book medium.



Adriana Monsalve

Clear As Black

Bellsville, MD: Homie House Press, 2018
[48] p.; dimension; Paperback, Staple Bound, Color

Inventory #: 113392

<https://www.printedmatter.org/catalog/51594/>
\$ 20

Puerto Rico has the highest prevalence of albinism in the world. In Clear as Black, Adriana Monsalve documents and interviews Puerto Ricans with albinism, capturing their lives, families, and relationships in intimate photographs. Through this process, Monsalve aims to erase misconceptions about the condition and present a wider narrative of what people with albinism look like.

Adriana Monsalve

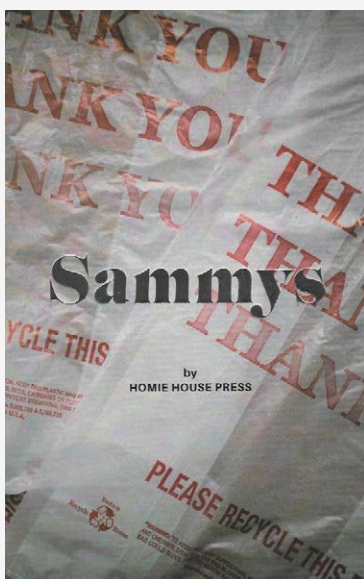
Sammys

Bellsville, MD: Homie House Press, 2018
[108] p.; 23 x 14.5 cm; Paperback, Sewn Bound

Inventory #: 113394

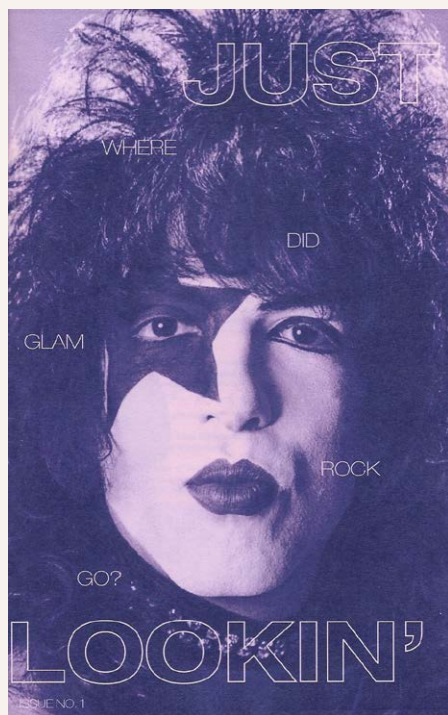
<https://www.printedmatter.org/catalog/51596/>
\$ 30

The sandwich is a universal yet often personal food found across different communities, races, ethnic groups, and classes. In Sammys, Home House Press document favorite sandwiches of people from various backgrounds by neatly laying out and photographing their ingredients. These ingredients reveal common tastes of people from incredibly diverse cultures, highlighting “the nuances and complex identities between two slices of bread”.



Just Lookin'

Just Lookin' is a visual journal published by Aysen Gerlach that seeks to understand queer aesthetics in mainstream media through visual comparisons and discussions.



Aysen Gerlach

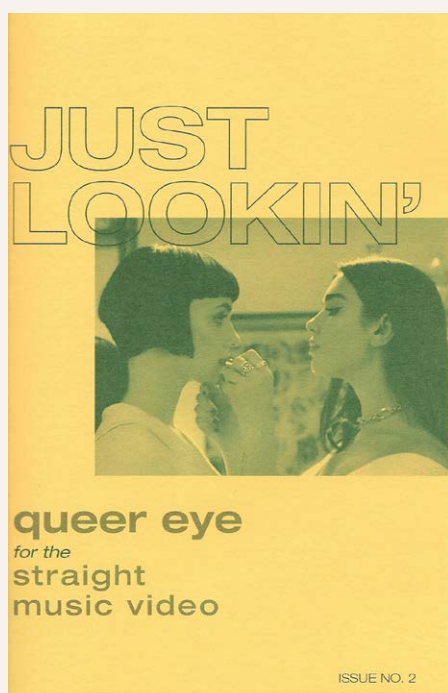
Just Lookin' Issue One: Where Did Glam Rock Go?

Brooklyn, NY: Just Lookin', 2018
[20] p.; 21 x 15 cm, Photocopy

Inventory #: 111978

<https://www.printedmatter.org/catalog/50430/>
\$10

Strategically designed to celebrate alternative and queer-leaning subtexts in popular culture, Just Lookin' humorously engages with media archetypes that are overlooked by some and heralded as icons by others. Issue No. 1 of Just Lookin' investigates the historical significance of KISS as a lightning rod for queer visuals in a hetero-centric music industry. Gerlach identifies My Chemical Romance, Panic at the Disco!, and Pete Wentz as the protégés of aesthetic signifiers like 'guy' liner, platform boots, and skin-tight clothing – delivering gay and bi-sexual overtones to otherwise fairly heteronormative material.



Aysen Gerlach

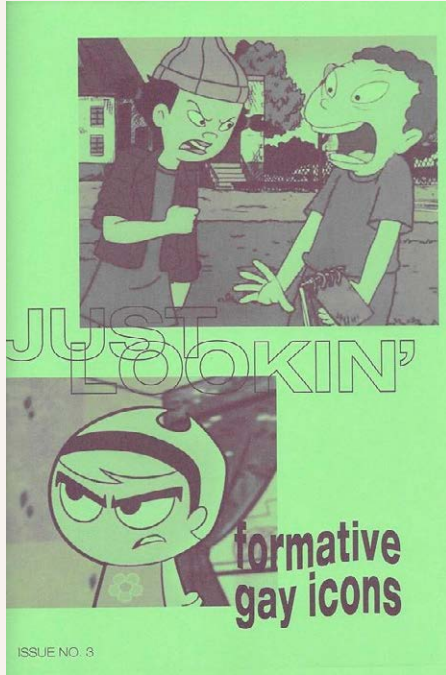
Just Lookin' Issue Two: Queer Eye for the Straight Music Video

Brooklyn NY: Just Lookin', 2018
[21] p.; 21 x 15 cm, Photocopy

Inventory #: 111979

<https://www.printedmatter.org/catalog/50431/>
\$ 10

In Issue No. 2 of Just Lookin', the tropic complexities of platonic friendship and support are unpacked within the context of four different music videos. The chosen musical artists gesture at the scorn that follows failed (heterosexual) relationships, which Gerlach begins to deconstruct as a decoy plotline to pacify normative expectations of narrative arcs in the commercial music industry. Chock full of images to attest to the projected hypothesis, Queer Eye for the Straight Music Video gracefully spins ambiguous aspects of visual media, setting the pace for its queer-leaning audience to think critically and engage with a storyline that relates to them.



Aysen Gerlach

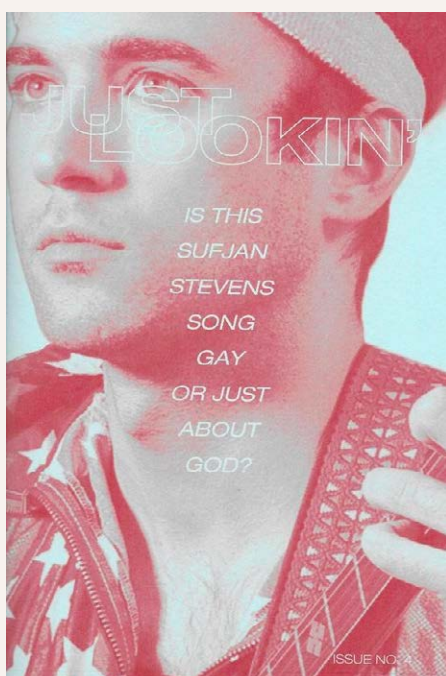
Just Lookin' Issue Three: Formative Gay Icons

Brooklyn, NY: A. Gerlach, 2018
[24] p.; 21 x 15 cm, Photocopy

Inventory #: 111980

<https://www.printedmatter.org/catalog/50432>
\$10

The third issue of Just Lookin' develops its thesis through a presentation of several nontraditional cartoon femmes, each one subverting heteronormative themes through an entertaining and accessible mixture of style and behavioral cues. In the Editor's Note, Gerlach expressed her frustration at the lack of blatant LGBTQ representation throughout the characters in the cartoons of the early 2000's. She credits this absence for positioning viewers at various levels of queer awakening to project theories and compatibilities unto the characters for which we had developed a vested interest.



Aysen Gerlach

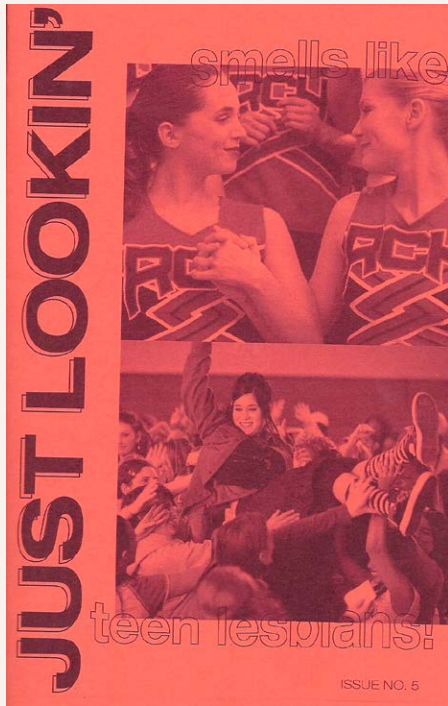
Just Lookin' Issue Four: Is This Sufjan Stevens Song Gay or Just About God?

Brooklyn, NY: A. Gerlach, 2018
[20] p.; 21 x 15 cm, Photocopy

Inventory #: 111981

<https://www.printedmatter.org/catalog/50433>
\$10

*Issue four of Just Lookin' centers on the curious case of Sufjan Stevens, a figure within the contemporary music industry whose presentation of his identity and penchant for symbolic lyricism provides fodder for speculation by queer fans everywhere. Influenced by a popular meme group on Facebook with the same title, *Is This Sufjan Stevens Song Gay or Just About God?* fleshes out the arguments for and against Stevens' proposed orientation. The truth is secondary to the fight itself; Gerlach includes statements from both sides of the discussion to ascertain the levels of microaggression, self-aggrandizement, and internalized homophobia that leads certain participants to dismiss Stevens' subtextual hints.*



Aysen Gerlach

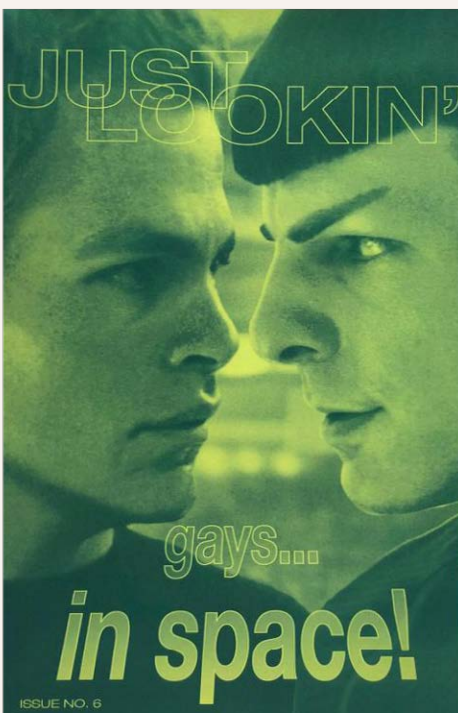
Just Lookin' Issue Five: Smells Like Teen Lesbians

Brooklyn, NY: A. Gerlach, 2018
[20] p.; 21 x 15 cm, Photocopy

Inventory #: 111982

<https://www.printedmatter.org/catalog/50434>
\$10

The fifth issue of Just Lookin' tackles the problematic standard that is homosexual representation in coming-of-age films. Highly popularized characters like Regina from Mean Girls (2004) are often assigned in-house FOIL nemesis like Janis Ian to vamp up their intimidation factor and drive home the 'cool girl' persona that is so crucial to Mean Girls' plot. Gerlach argues that the writers on this film and others will more than likely "hetero-up" femme leads with obvious tendencies towards queerness for the sake of convenience. After a few examples addressed thoroughly within a simple and satisfying design hierarchy, the reader will reassess these points of tension and reach newer, gayer conclusions.



Aysen Gerlach

Just Lookin' Issue Six: Gays... In Space!

Brooklyn, NY: A. Gerlach, 2018
[24] p.; 21 x 15 cm, Photocopy

Inventory #: 113797

<https://www.printedmatter.org/catalog/51935>
\$10

Issue 6 of Just Lookin', "Gays...In Space!" sets out to explore some of the most historic intersections of science fiction and slash fanfiction, as well as those new shores on the horizon. Starting with Star Trek: The Original Series and the beginning of published M/M fanfiction, the issue moves through the evolution of Star Trek's original crew, to the budding tension in the latest Star Wars trilogy, to the fresh frontier of a Netflix original series.

Endless Editions

Founded in 2014, Endless Editions' mission is to produce and disseminate books or prints by emerging artists, irrespective of age, gender identity, creed, or race. The imprint works primarily with artists who have been historically underrepresented in the gallery system or art market, and supports them through the conceptualization and realization of both limited and open edition prints or publications, events, and exhibitions. Conceived as a way to relieve economic burden from artists while providing them a platform for publication, our belief is that artist's books and publications are perhaps the most democratic and socially responsible media available in the art market.



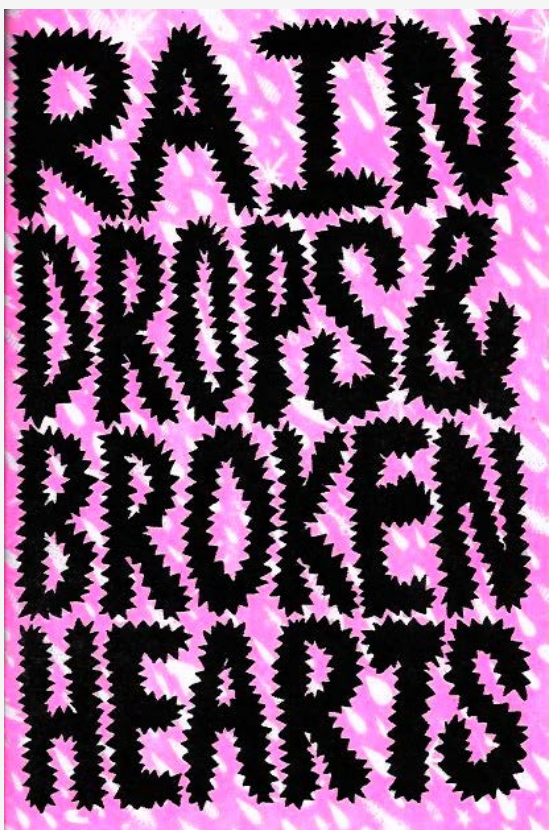
Independent Biennale and Endless Editions *Face 2 Face Blind Date*

New York/Ljubljani, NY/Slovenia: Endless Editions,
Independent Biennale, International Centre of Graphic Arts,
2016
28 p.; 23 x 16.5 cm; Paperback, Spiral Bound, Risograph

Inventory #: 105393

<https://www.printedmatter.org/catalog/44602>
\$15

Face-to-Face: Blind Date is the result of a mediated art workshop which spanned four days in early November, 2015. During this workshop, 9 artists were selected by Endless Editions and Independent Biennial (Slovenia) and were prompted to create two unique artworks each day with one artist working on the opposite continent. The actual workshop, and in some cases the artworks themselves were produced via communication platforms such as Skype, Facebook and Instagram. Artworks created in this workshop have been compiled and published in two unique artist books; the first being a silkscreen book printed in Ljubljana, Slovenia, and the second being a risograph book printed in New York.



Leanna Perry *Raindrops & Broken Hearts*

New York, NY: Endless Editions, 2018
[44] p.; 16 x 10.5 cm; Paper Back, Staple Bound, Risograph

Inventory #: 112158

<https://www.printedmatter.org/catalog/50600>
\$15

With an irresistible momentum and superflat dimensionality, the staple-bound Raindrops & Broken Hearts darts between haptic closeups and cosmic zoom-outs of its titular teary iconography. A dizzying, glitzy maelstrom of other graphic symbols also join the fray, with clear-cut diamonds, lightning rays, musical notation, hyperbolic typography, barbed wire, disco balls, and galactic planets and constellations swirling into each other. Almost obsessively detailed and patterned, this risograph-printed tempest interrupts its predominately neon pink, electric yellow-green, and stark black color scheme with flickers of white. With superb linework and dramatic contrast, Perry relentlessly pushes the beholder along bedazzled, activated pages. Densely composed and deftly sequenced, this visual thunderstorm floods the eyes in a riot of irreverent glitter.



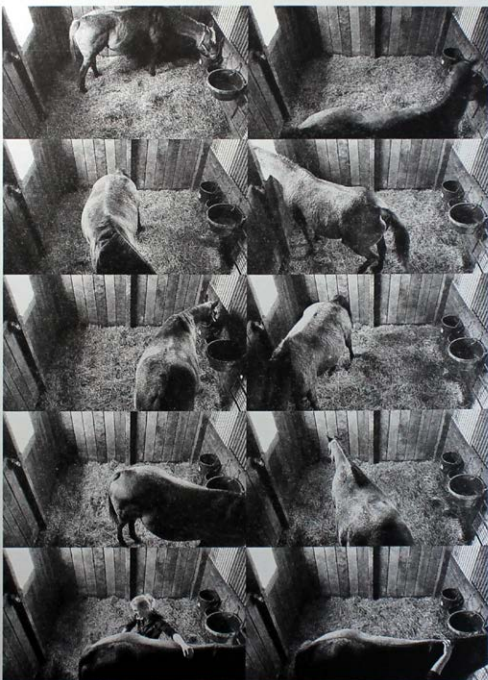
Endless Editions **SPRTS [Chess Edition]**

New York, NY: Endless Editions, 2018
[40] p.; 18 x 13.5 cm; Paperback, Staple Bound, Risograph

Inventory #: 113540

<https://www.printedmatter.org/catalog/51729>
\$15

This special edition issue of SPRTS explores the game of chess, compiling drawings, collages, photography and writings on themes of the game. Parallels are formed between chess and life, power, and popular culture. Includes art by Benjamin Campbell, Alice Mulder, Jason Lipeles, Pat Larkin, and more.



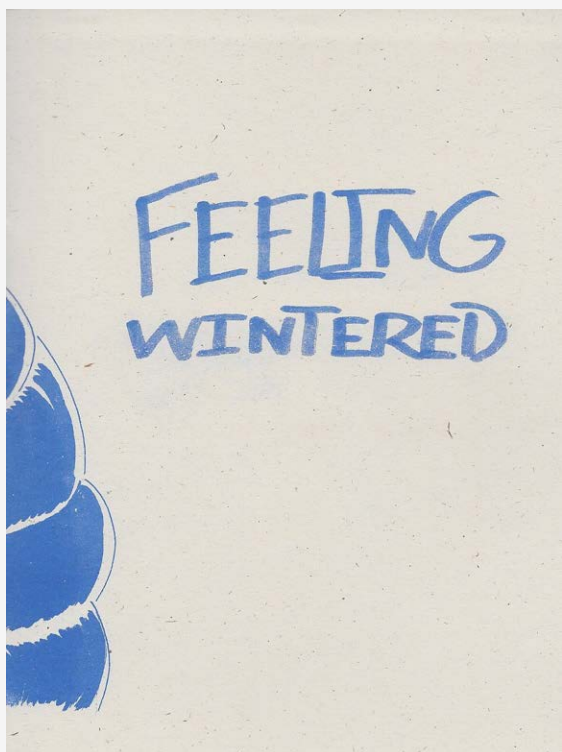
Joe Moore **73.128.245.60 / LABOR**

New York, NY: Endless Editions, 2018
[40] p.; 18 x 13.5 cm; Paperback, Staple Bound, Risograph

Inventory #: 113539

<https://www.printedmatter.org/catalog/51728/>
\$15

Taking footage from an unsecured surveillance camera in a horse stable, Joe Moore extracts black and white frames of a mother horse giving birth to a foal. Presented with no timestamps, the stable becomes more claustrophobic with every frame, as Labor raises questions about animal captivity and surveillance.



Khari Johnson-Ricks **Feeling Wintered**

New York, NY: Endless Editions, 2017
[16] p.; 20.5 x 13 cm; Paper Back, Staple Bound, Risograph

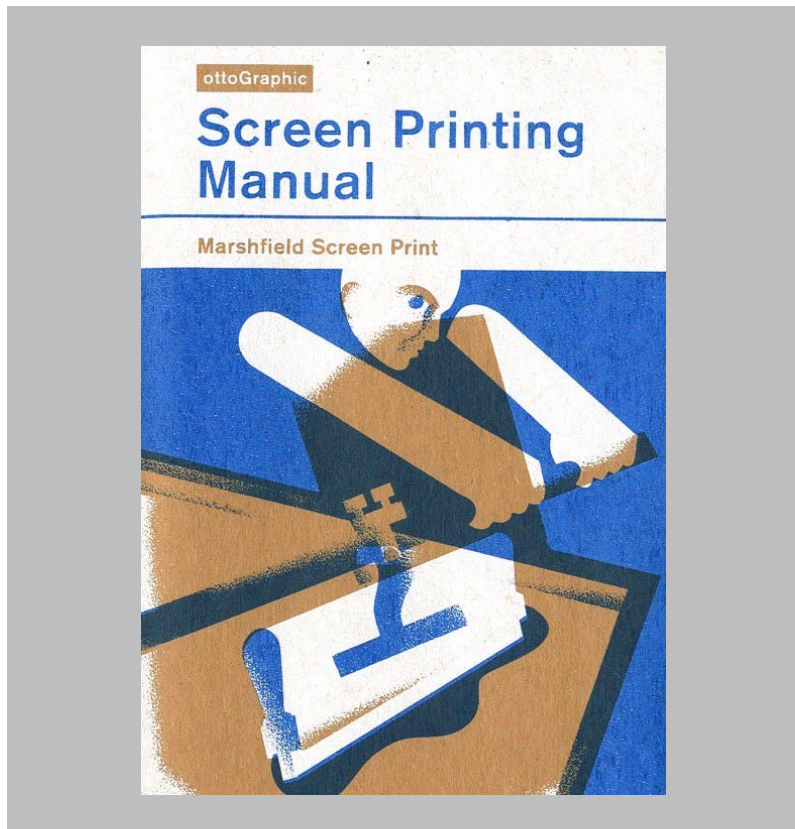
Inventory #: 111513

<https://www.printedmatter.org/catalog/49993>
\$10

Feeling Wintered showcases ten blue prints by Khari Johnson-Ricks. Each of the Risograph-printed pages reminds the viewer of snowy winter activities. A grinning dog, ears and tongue flapping, leaps across a snowy horizon. A figure in a winter sweater and hat holds a dog, also wearing a sweater, as the pair stares down the viewer. A cloud-headed snowboarder wears polka dotted pant and a striped jacket and grabs its board mid-jump. The illustrations are concluded with a short verse detailing a walk with a German Shepard on a bitterly cold afternoon.

ottoGraphic

ottoGraphic is the publishing project of British illustrator and screen printing specialist Otto Dettmer.



Otto Dettmer *Screen Printing Manual*

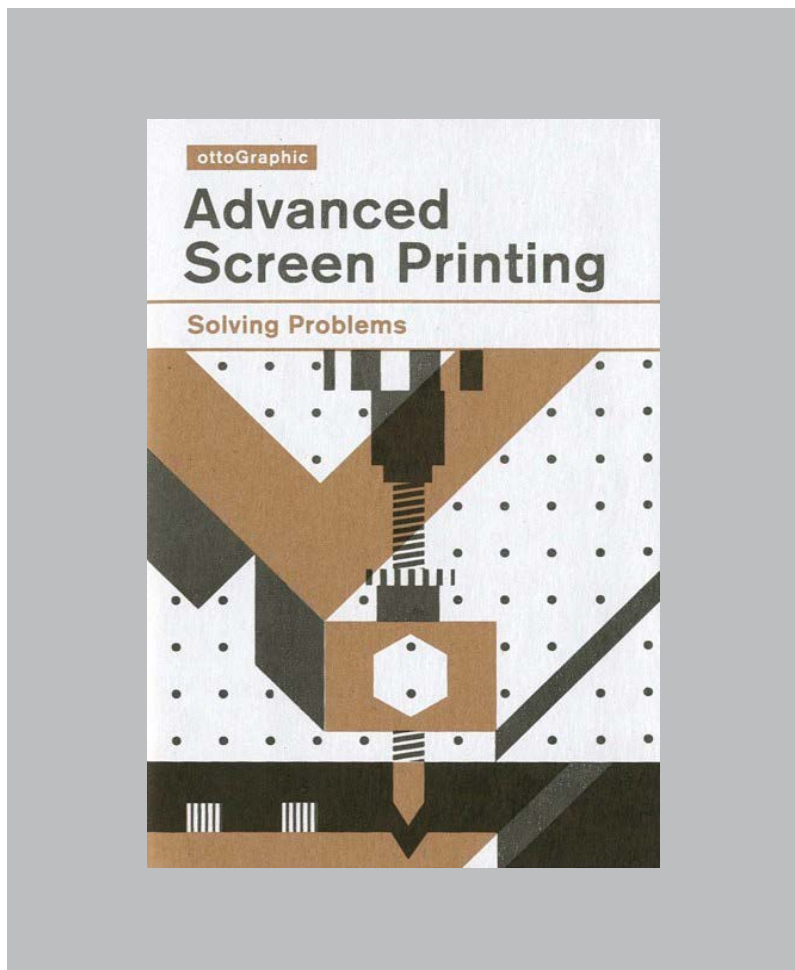
Bath, UK: ottoGraphic, 2017
[26] p.; 21 x 15 cm; Stitch Bound, Screen Print, Color

Inventory #: 109422

<https://www.printedmatter.org/catalog/48079>
\$28

Screen printed ottoGraphic Artists' book and technical manual. This illustrated manual is a step by step guide to Screen Printing. We use it for teaching purposes at MSP (Marshfield Screen Printing), but it is generally universally applicable.

– Otto Dettmer



Otto Dettmer *Advanced Screen Printing*

Bath, UK: ottoGraphic, 2018
[26] p.; 22 x 15 cm; Stitch Bound, Screen Print, Color

Inventory #: 113071

<https://www.printedmatter.org/catalog/51324>
\$28

This illustrated manual explains how I have solved common screen printing problems. It is useful for printers that have basic screen printing experience and can be read in combination with the basic screen printing manual.

Each page is illustrated with semi-abstract designs derived from technical objects associated with screen printing.

– Otto Dettmer



Otto Dettmer *Image Making for Screen Printing*

Bath, UK: ottoGraphic, 2017
[26] p.; 22 x 15 cm; Stitch Bound, Screen Print, Color

Inventory #: 110709

<https://www.printedmatter.org/catalog/49247>
\$28

This illustrated manual explains how I make illustrations and which graphic devices I use. All chapters are illustrated with landscape designs about Snowdonia in Wales.

– Otto Dettmer

MULTICHANNEL for Screen Printing

ottoGraphic



Otto Dettmer **Multichannel for Screen Printing**

Bath, UK: ottoGraphic, 2017
[26] p.; 22 x 15 cm; Stitch Bound, Screen Print, Color

Inventory #: 109646

<https://www.printedmatter.org/catalog/48253>
\$28

This illustrated manual explains how to use the Multichannel Mode in Photoshop for preparation and visualization of multi-layered screen prints. It explains in detail how to use channels instead of layers and what the benefits are. Multichannel is an invaluable tool for the digital Screen Printer. All chapters are illustrated with abstract compositions.

– Otto Dettmer



Otto Dettmer **Micro Voyage**

Bath, UK: ottoGraphic, 2018
12 x 9.5 cm; Folded, Paperback, Screen Print, Color

Inventory #: 112374

<https://www.printedmatter.org/catalog/50780>
\$17

Micro Voyage follows its narrator as he sinks into a book, floats through its galaxies, and is absorbed by a rushing universe, all before his cat welcomes him back to the material world. The Cross-cut fold pages expand and bring dimensionality to the story and screen printed images.



Otto Dettmer **Galactic Narrowboat**

Bath, UK: ottoGraphic, 2017
12 x 9.5 cm; Folded, Paperback, Screen Print, Color

Inventory #: 109645

<https://www.printedmatter.org/catalog/48252>
\$18

The story a science fiction about a narrowboat traveling into outer space. The story begins in Islington London, where the boat enters the tunnel and instead of emerging at Kings Cross, it finds itself amongst stars. There are perhaps echoes of H.G. Wells' War of the Worlds, which is at one point also located at the Regents Canal.

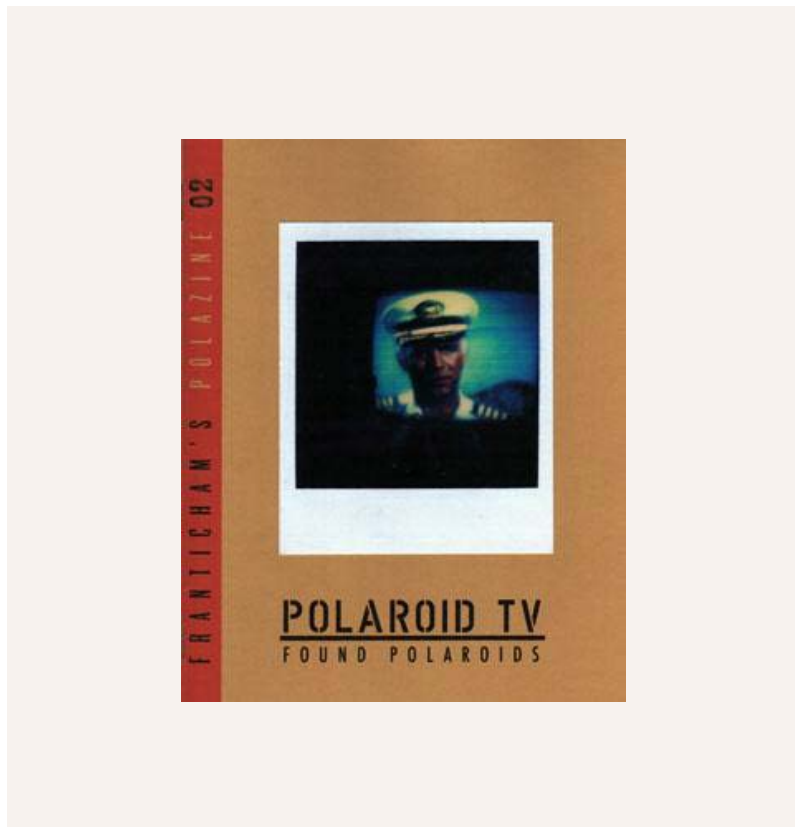
The inspiration for this book comes from my life on a boat in London between 2004 to 2010. Islington tunnel is very long and traveling through it is a surreal experience.

– Otto Dettmer

Redfox Press

Since 2002 Francis Van Maele and Antic-Ham have run Redfoxpress in Achill Island, Ireland.

They make artist's books using all possible techniques: collage, photography, laser printing, solvent transfer, monoprints, stencils, rubber stamping, drawing, frottages, found objects, and ephemera.



Franticham

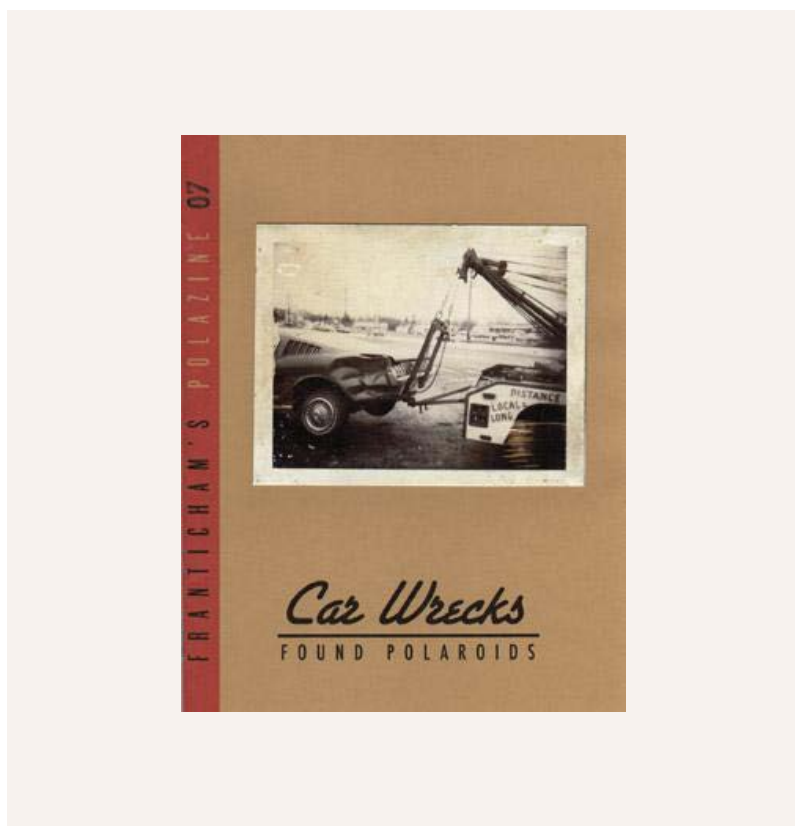
Polaroid TV, No. 02 [Found Polaroids]

Ireland: Redfox Press, 2013
[28] p.; 19 x 14.5 cm; Paperback, Staple-Bound, Ink Jet Printed, Laser Printed, Color
Edition of 169

Inventory #: 113706

<https://www.printedmatter.org/catalog/51848/>
\$ 15

Franticham's Polarzine is a series of zines conceived and produced by Redfoxpress publishers Francis Van Maele and Antic-ham. The second issue in the series is comprised of 24 found polaroid photographs of TV sets from the 50s to the 70s. All images were found on Ebay in 2012 and 2013.



Franticham

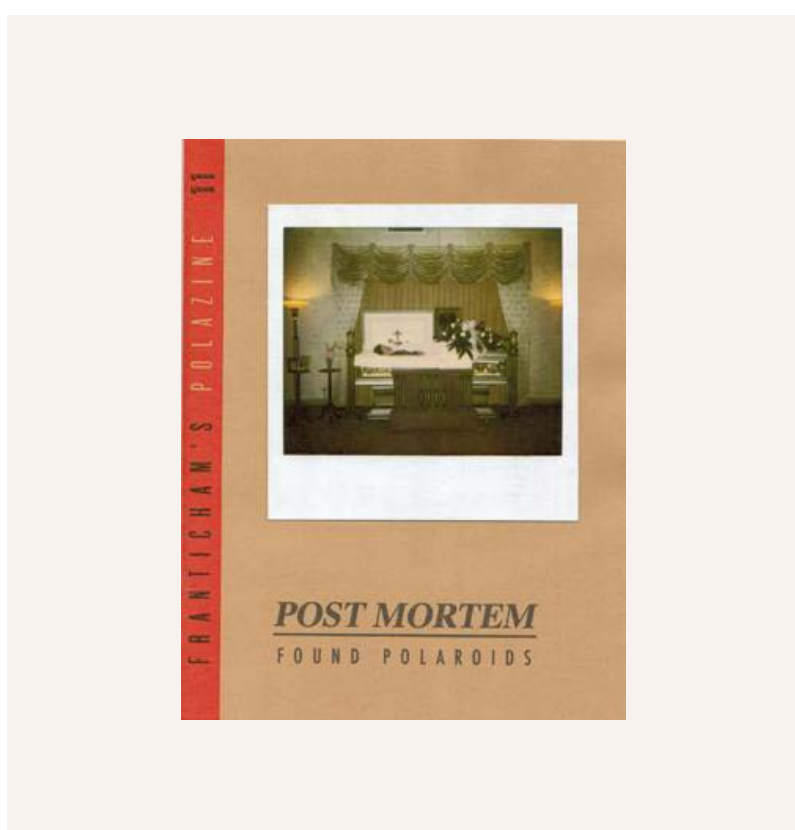
Car Wrecks, No. 07 [Found Polaroids]

Ireland: Redfox Press, 2015
[28] p.; 19 x 14.5 cm; Paperback, Staple-Bound, Ink Jet Printed, Laser Printed, Color

Inventory #: 113704

<https://www.printedmatter.org/catalog/51846/>
\$ 15

Published as the seventh issue of Franticham's Polarzine, a series of zines conceived and produced by Redfoxpress publishers Francis Van Maele and Antic-ham, Car Wrecks presents 24 polaroids of car wrecks from the 1950s to the 1970s. All images were found on Ebay by the zine's authors.



Franticham

Polaroid TV, Vol. 11 [Found Polaroids]

Ireland: Redfox Press, 2016
[28] p.; 19 x 14.5 cm; Paperback, Staple-Bound, Ink Jet Printed, Laser Printed, Color

Inventory #: 113707

https://www.printedmatter.org/catalog/51849
\$ 15

Post Mortem is the eleventh issue of Franticham's Polarzine, a zine conceived and produced by Redfoxpress publishers Francis Van Maele and Antic-ham. This bizarre exploration of open casket photographs is comprised of 25 images of open casket wakes from the 50s through the 70s, all found on Ebay by the editors in 2012 and 2013.



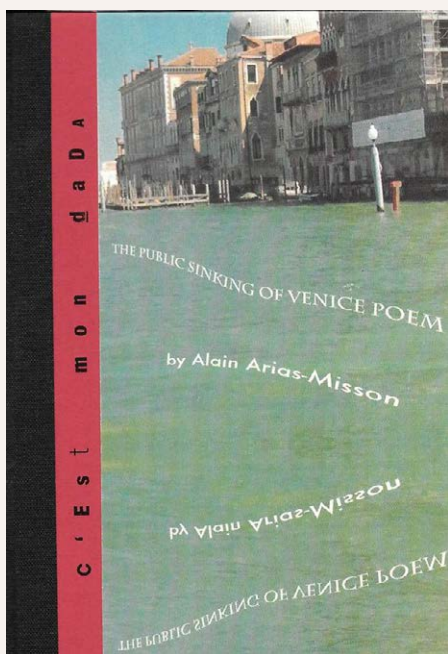
Arne Rautenberg *Yeah! [C'est Mon Dada No. 42]*

Ireland: Redfox Press, 2010
[40] p.; 10.5 x 15 cm; Board; Sewn Bound; Digital; Color

Inventory #: 87646

<https://www.printedmatter.org/catalog/27807/>
\$20

C'est Mon Dada is a series of small artists' books published by Redfoxpress and dedicated to experimental, concrete and visual poetry, or any work combining text and visual arts in the spirit of Dadaism or Fluxus. Number 42 in the series, Yeah! features the work of German artist Arne Rautenberg, whose witty text-based pieces experiment with "rhythms and styles, intonations and levels of language in poetic play with the forms of perception." The book opens with a series of collage works from 2009, in which Rautenberg pays homage to artists of the 20th century by rearranging the letters of their names and presenting the anagrams on found currency. This series is followed by visual poems and jokes composed in both English and German.



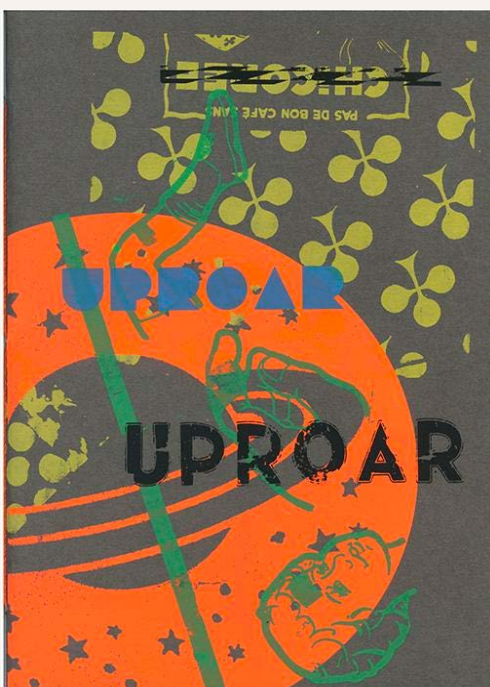
Alain Arias-Misson *The Public Sinking of Venice Poem [C'est Mon Dada Nr. 98]*

Ireland: Redfox Press, 2015
[40] p.; 10.5 x 15 cm; Hardback — Board; Sewn Bound, Tape Bound; Laser Printed; Color

Inventory #: 103682

<https://www.printedmatter.org/catalog/42961/>
\$20

Written along the waters of the Grand Canal and the Laguna of Venice on May 7th, 2015 on the occasion of the 56th Venice Biennale's opening, The Public Sinking of Venice Poem is a "Public Poem" by Belgian artist Alain Arias-Misson. The poem's text is presented over a series of images from the surprising performance, in which the artist tows the letters spelling out "VENEZIA" across the waters of the slowly sinking city. This title was published as part of Redfoxpress' C'est Mon Dada series, a collection of books dedicated to experimental, concrete and visual poetry, or any work combining text and visual arts in the spirit of Dadaism and Fluxus.



Antic-ham *Uproar*

Ireland: Redfox Press, 2017
[20] p.; 29 x 21 cm; Sewn Bound, Screen Print, Color, Signed and Numbered Edition of 60

Inventory #: 113699

<https://www.printedmatter.org/catalog/51841/>
\$40

Uproar is a collection of silkscreen prints of leftover imagery from various projects. Each page is layered with colorful stampings of things like product logos, timetables, instruction manual illustrations, barcodes and patterns. The images are large and often partial, whether cut-off cleanly or faded at the edges. The type that accompanies some of the images is in various languages.

Selected Single Titles



Liz Sales

I Write Artist Statements

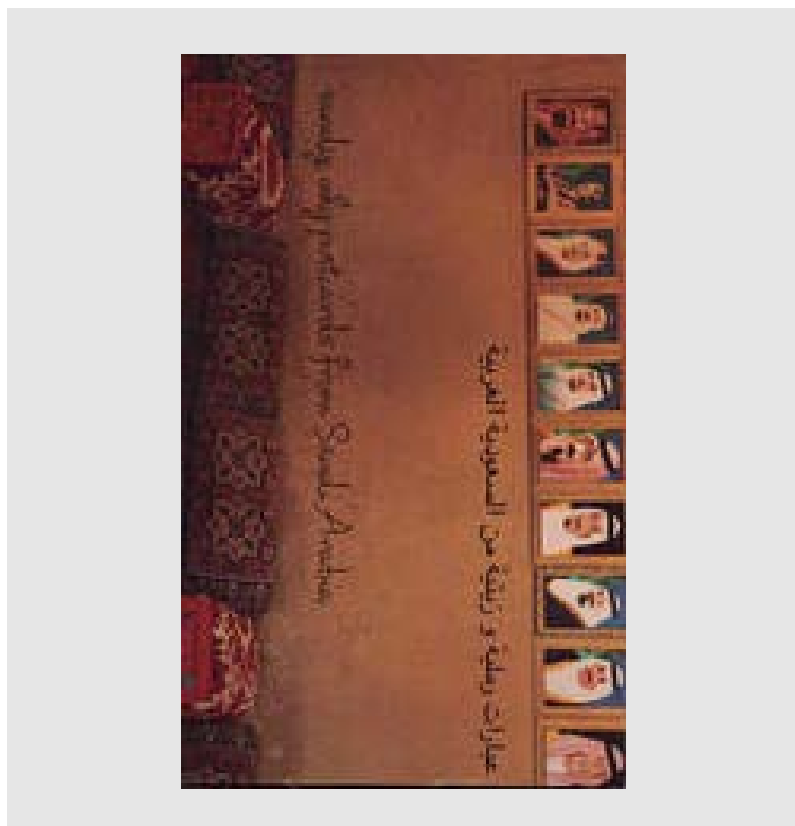
Chapel Hill, NC: Daylight Books, 2018

[145] p.; 21 x 15 cm; Paperback; Sewn Bound, Black-and-White, Edition of 1000

Inventory #: 112935

<https://www.printedmatter.org/catalog/51242/>
\$14.95

I Write Artist Statements by Liz Sales (Daylight Books, July 2018) is a paperback consisting of humorously inventive, fictionalized artist statements about imagined photo-based art projects. Each lovingly pokes fun at the whole notion of “art speak,” skewering popular art school clichés and describing impossible projects that simply could not exist off of the printed page.



Adela Rahmati, Tamrika Khvtisiashvili ***Sandy, oily postcards from Saudi Arabia***

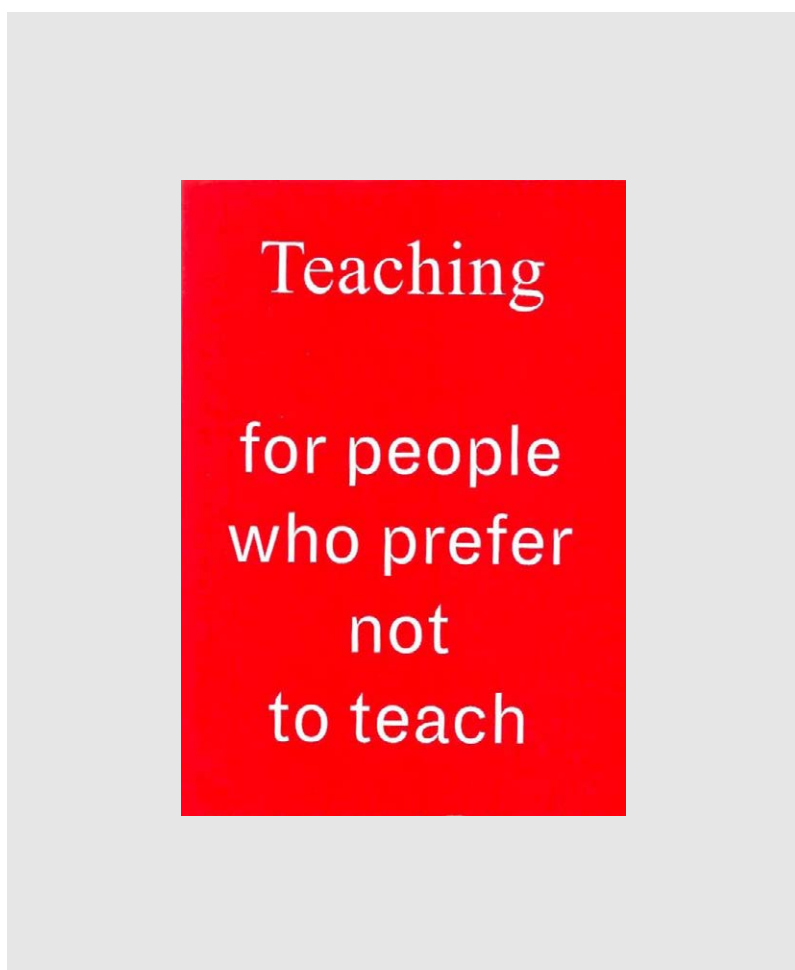
Riyadh, Salt Lake City, Saudi: Full Stop, T. Khvtisiashvili & A. Rahmati, 2018

[276] p.; 21 x 15 cm; Paperback, Perfect Binding, Digital, Color

Inventory #: 113070

<https://www.printedmatter.org/catalog/51323/>
\$20

Full Stop is a project that was started by a small group of women living in Saudi Arabia resulting in two very different publications, a hand assembled zine and photo diary book. Both filled with first hand accounts through photos, essays, poems and artwork, they give us a glimpse into everyday life in Riyadh; a world filled with angst, pride, desire, doubt and dreams.



Rosalie Schweiker, Mirjam Bayerdörfer ***Teaching for people who prefer not to teach***

London, UK: and, 2017

[231] p.; 13 x 9 cm; Paperback, Glue Bound, Sewn Bound, Offset Printed, Black-and-White

Inventory #: 109942

<https://www.printedmatter.org/catalog/48534/>
\$14

Teaching For People Who Prefer Not To Teach is a manual that fits in your pocket. “It’s a messy collection of ideas: contributions our friends and colleagues sent us, our own learning experiences and rumours we heard. You might ask yourself who this manual is for. Is it for teachers? Is it for students? Is it only relevant for teaching art? The answer is: Yes and No. We don’t know. Probably both. As self-employed artists, we have become used to performing our services anywhere, for anybody who books us.

Lenka Clayton
63 Objects Taken From My Son's Mouth

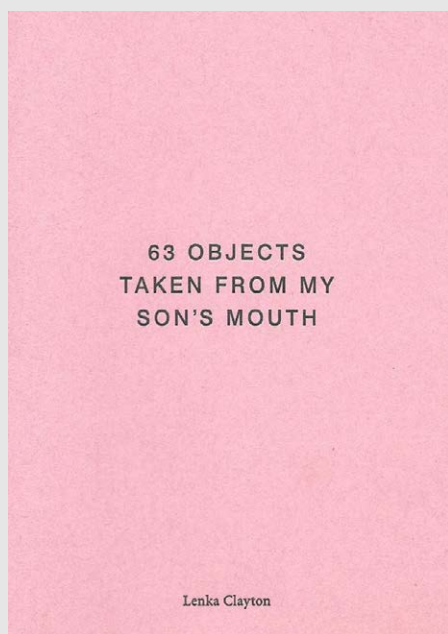
Pittsburgh, PA: Lenka Clayton, 2014
[66] p.; 15 x 10.5 cm., Paperback, Perfect Binding, Digital, Color, Edition of 250

Inventory #: 111996

<https://www.printedmatter.org/catalog/50448/>
\$35

Sixty-three objects that I had to take out of son's mouth on safety grounds, between the ages of 8 – 15 months. The collection indirectly documents those months of our lives in small objects. The collection includes currency from the US, England and France, cigarette butts and beer bottle lids, and odds and ends from underneath the working table where we made Mysterious Letters (Paris).

— Lenka Clayton



Laura Fields
Front Pages with Pictures of Women : The New York Times

New York, NY: L. Fields, 2014
[40] p., 15.5 x 15.5 cm., Paperback, Perfect Binding, Digital, Color

Inventory #: 100567

<https://www.printedmatter.org/catalog/40038/>
\$12

Laura Fields conducts a much deserved investigation and analysis of recent covers of The New York Times that prominently feature photographs of women in the cover image. Fields' method of celebration and inquiry includes the reproduction of a linear pattern existing in the cover photograph—whether it be from a piece of cloth or made of metal pipes cascading down from the captured environment.



Laura Fields
Front Pages with Pictures of Women and Flowers : The New York Times

New York, NY: L. Fields, 2017
[40] p., 15.5 x 15.5 cm., Paperback, Perfect Binding, Digital, Color

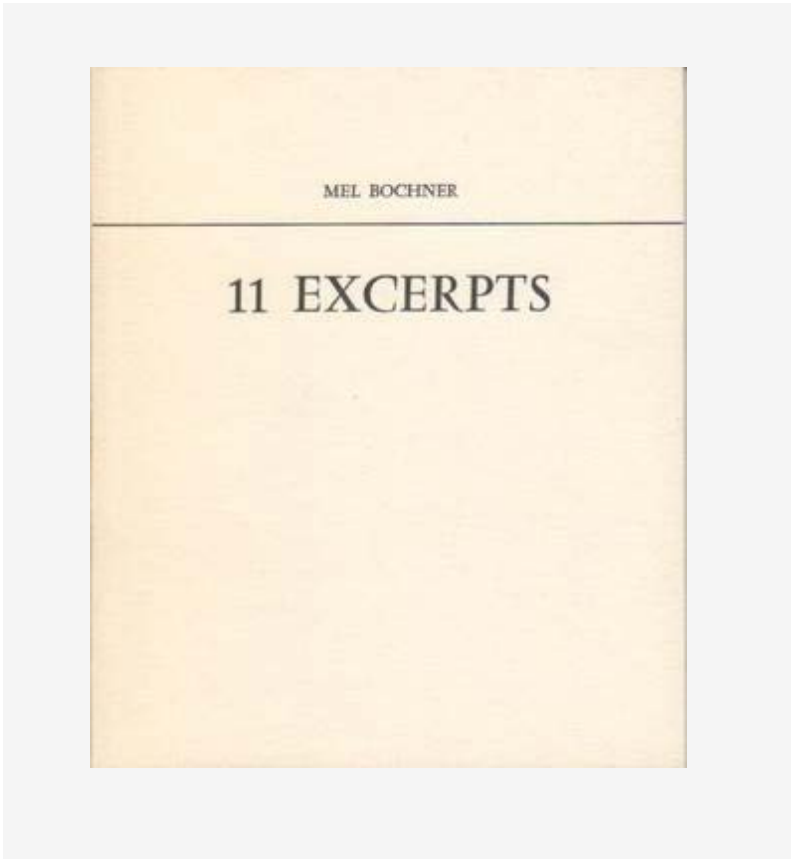
Inventory #: 112249

<https://www.printedmatter.org/catalog/50690/>
\$12

A continuation of her previous book, Front Pages with Pictures of Women, this iteration of Laura Fields' project focuses on women and flowers and what these symbols signify when they coincide. Most of the cover stories surround death, violence, and mourning—mothers place flowers on their children's graves, women sit in vigil, and protesters lie on concrete with bouquets in their hand in the 2014 "die-in" in Ferguson, Missouri. Fields' commentary is subtle- but the cumulative effect of these headlines and floral cutouts together is poignant and provoking, and gestures toward a larger conversation on media, symbol, and gender.



Featured Rare & Out of Print Titles



Mel Bochner

11 Excerpts

Paris, France: Editions Sonnabend, 1971
[50] p., 15.5 x 13 cm., Paperback, Perfect Binding, Black-and-White. Near fine condition

Inventory #: 113197

<https://www.printedmatter.org/catalog/4544/>

\$ 200

11 Excerpts, an offering from conceptual art progenitor Mel Bochner, presents 11 statements that serve to assert Bochner's positions on creating and comprehending "procedural work" through the erasure of certain preconceived boundaries and notions within the umbrella term "art". Similar to what Lewitt achieved with Paragraphs on Conceptual Art, Bochner creates a manifesto both concise and enduring.



Lawrence Weiner

Art & Project

Amsterdam, The Netherlands: Art & Project, 1971
[20] p., 21 x 21 cm., Paperback, Staple Bound, Offset Printed, Black-and-White. Very Good condition; light smudge and fold on back cover, interior clean
Ed. 300

Inventory #: 112574

<https://www.printedmatter.org/catalog/13558/>

\$ 275

Displaying his usual interest in regulated mixing and matching, this staple-bound, black-and-white publication pairs the fixed beginning of "Perhaps when ..." with endings of changing past participles. This out-of-print booklet reads in English at the top and German at the bottom of its pages.



Fred Sandback

The Fred Sandback Museum

Very Good condition; Small stains on cover, interior clean and crisp

Inventory #: 112766

<https://www.printedmatter.org/catalog/51127/>

\$ 100

Catalogue from the inaugural exhibition at The Fred Sandback Museum, opened by the Dia Art Foundation in 1981. In the included statement, Sandback asserts that his work is not illusionistic ("My work is full of illusions, but they don't refer to anything. Fact and illusion are equivalents."), nor is it environmental ("It incorporates specific parts of the environment, but it's always coexistent with that environment."), arguing that "There isn't an idea which transcends the actuality of the pieces. The actuality is the idea."

**Leo Castelli, André Emmerich, John Weber,
Sonnabend**

420 West Broadway

New York, NY: Leo Castelli Gallery, 1972
20 x 20 cm., Staple Bound, Black-and-White. Very Good
condition

Inventory #: 112834

<https://www.printedmatter.org/catalog/51169/>

\$ 175

This black-and-white, staple-bound catalog accompanied an exhibition of 33 artists at 420 West Broadway during the 1972 Spoleto Festival. Having only recently become an artistic hub with the influx of the Soho branches of renowned galleries Leo Castelli, Sonnabend, John Weber, and André Emmerich, 420 West Broadway enjoyed a freedom, relaxation, and spaciousness missing from the uptown sales rooms. This breathing room allowed the galleries to represent more young artists and exhibit large scale painting and sculpture, videotape, film, and slide projection, and non-commercial experiential and perceptual environments. The publication itself is split according to gallery, with more space given to the John Weber and Sonnabend galleries. Each exhibited artist occupies a page, and the selection includes Sol Lewitt, Carl Andre, Mel Bochner, Bernd and Hilla Becher, Vito Acconci, Robert Rauschenberg, and more.



Sol Lewitt

**Sol Lewitt Kunsthalle Bern, 7 Oktober – 19
November, 1972**

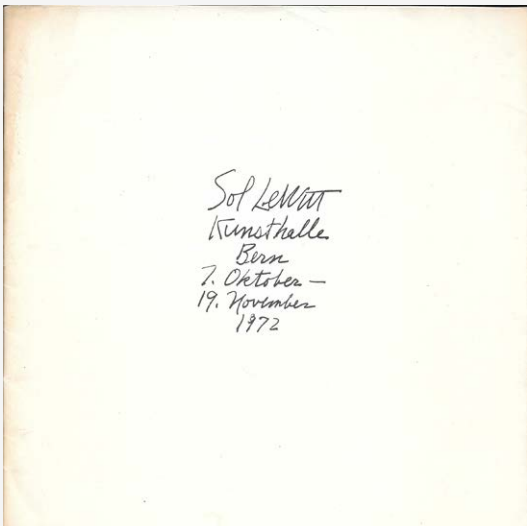
Bern, Switzerland: Kunsthalle Bern, 1972
[40] p., 21 x 21 cm., Staple Bound, Black-and-White,
Paperback, Offset Printed.

Inventory #: 112805

<https://www.printedmatter.org/catalog/51153/>

\$ 250

Exhibition catalogue including a collection of sketches, drawings, and critical texts by Sol Lewitt, published on the occasion of his 1972 solo show at Kunsthalle Bern.



Les Levine

**Museum of Mott Art inc.: Catalogue of
Services 1972**

New York, NY: L. Levine, 1972
[12] p., 21 x 14 cm., Paperback, Staple Bound, Offset
Printed, Black-and-White. Good-Very Good condition; some
age discoloration and light creases on covers; interior is
clean

Inventory #: 113199

<https://www.printedmatter.org/catalog/30409/>

\$ 85

A catalogue of 65 supposed services provided to artists by Levine's conceptual Museum of Mott Art Inc. Includes brief description of services and price, introduction, conditions of service and consultation such as: "Art for Capital Gains," "How to Become an Artist's Spouse," "Where to Be Seen," "How to Avoid Becoming an Artist's Spouse" etc.



Jean Toche Neon Sound Objects



Brussels, Belgium: Palais Des Beaux-Arts, 1966
[18] p., 20 x 24 cm., Paperback, Staple Bound, Offset Printed, Monochrome. Near fine condition

Inventory #: 113230

<https://www.printedmatter.org/catalog/51441/>

\$ 85

With texts by Al Hansen, Paul de Clairmont, and Selim Sasson, Neon Sound Objects celebrates Jean Toche's 1966 solo show at Brussels' Palais des Beaux-Arts. This exhibition catalogue is an artist's book in its own right, employing different sizes and colors of paper as well as experimental graphic design.

Post-Graffiti [1983 Catalogue]

New York, NY: Sidney Janis Gallery, 1983
[20] p., 28 x 21.5 cm., Paperback, Staple Bound, Black-and-White. Very good condition; faint bend in lower left cover

Inventory #: 113237

<https://www.printedmatter.org/catalog/51442/>

\$ 325

Featuring introductions by Dolores Neumann and Sidney Janis, this exhibition catalogue was produced on the occasion of Post-Graffiti, Sidney Janis Gallery's 1983 survey of graffiti artists who had transitioned from the subway to the canvas. Notable contributors to the show whose works and brief quotes appear in the publication include Jean-Michel Basquiat, Keith Haring, Kenny Scharf, Futura 2000, Rammellzee, and Crash, who designed the book's front and back covers.

Aram Saroyan Coffee Coffee

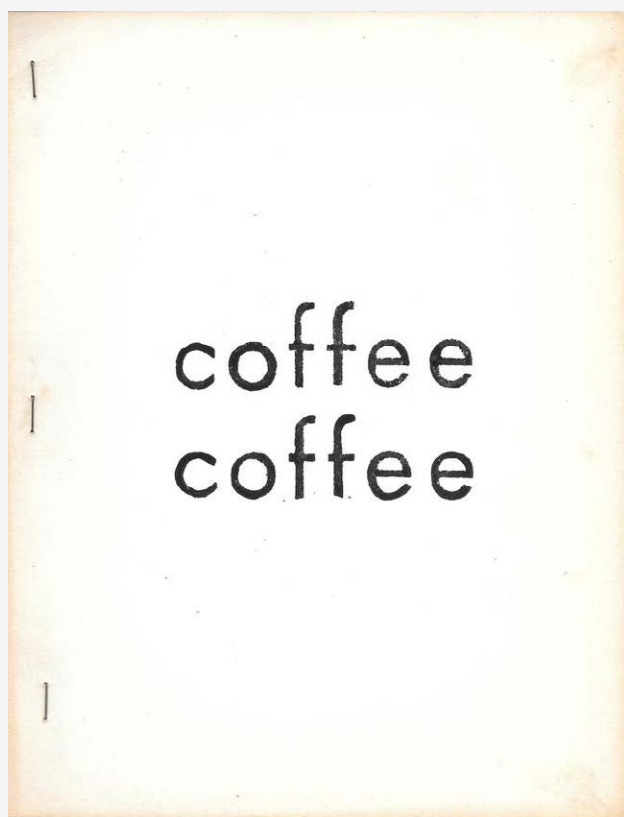
New York, NY: 0 to 9 Books, 1967
28 x 21.5 cm., Paperback, Staple Bound, Black-and-White. Very Good condition

Inventory #: 112843

<https://www.printedmatter.org/catalog/51171/>

\$ 1,250

Published as a mimeograph edition by Vito Acconci and Bernadette Mayer's 0 to 9 imprint in 1967, Coffee Coffee was one of Saroyan's earliest collections, containing such gems as "guarantee," "added" and "rinse." Emptying out each centered text's surrounding page like for a painting on a gallery wall, the black-and-white Coffee Coffee gives each presented, and often quotidian, word expansive room to breathe, stretch, and proliferate.





Spanner

Spanner Complete Set [Blue, Green, and Red Issues]

New York, NY: Aloes Books, 1978-1980

21 x 28 cm., Paperback, Glue Bound, Offset Printed, Black-and-White. Very Good-Near Fine condition; Brittle spine on red issue.

Inventory #: 112710

<https://www.printedmatter.org/catalog/51087/>

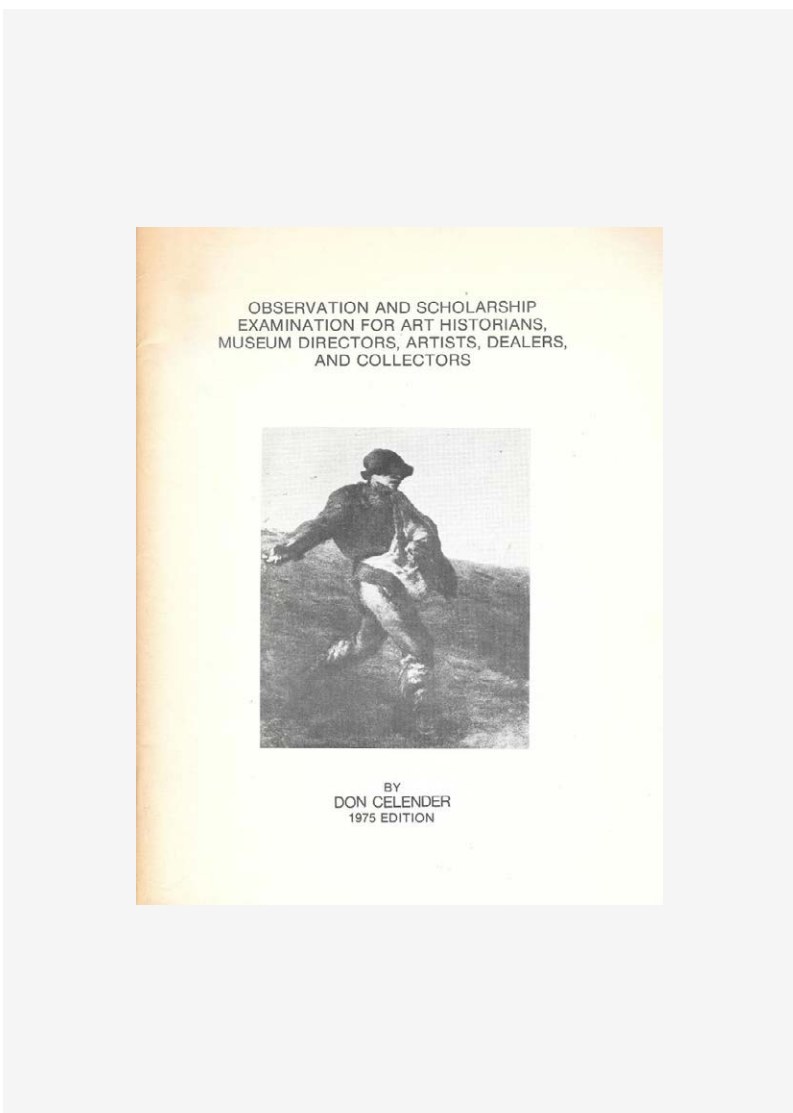
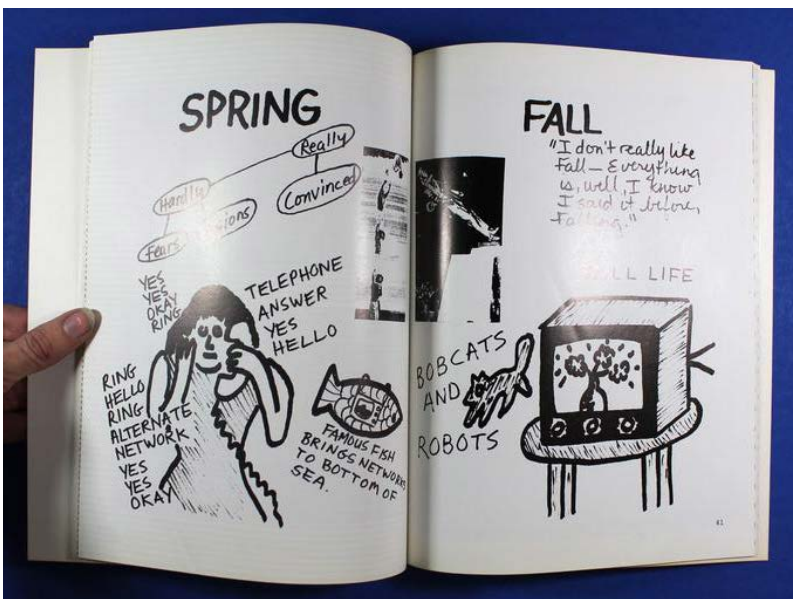
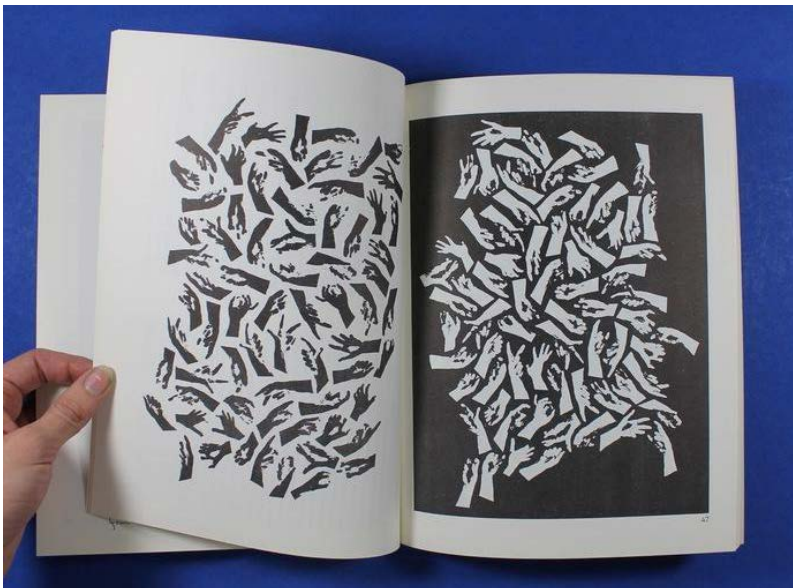
\$ 75

Three issue set of Spanner, a Collaborative Projects (aka Colab) -sponsored publication that served as the group's answer to unchecked sociopolitical inequity and rising conservatism in the 1970's and 80's.

Red Issue: Kathy Acker translates Mallarme's Un Coup de Des on her own terms. A four-page spread from Judy Rifka exhibits large gestural drawings on her studio floor. Peter Fend explores the notion of art as an evolutionary mediator. Other contributors include Colen Fitzgibbons and Robin Winters, Judy Rifka, Mitch Corber and more.

Green Issue: A spread from Tom Otterness features two small sculptures entitled Work and Music. A photo from Kiki Smith depicts a friend tearing her hair out in front of Jackson Pollock's Autumn Rhythm. Cara Pearlman presents two seasonal drawings. Other contributors include Julia Heyward, Dick Miller, Robert Smith, and more.

Blue Issue: A four-page spread from Cindy Sherman features several of her Untitled Film Stills. A brief text from Jenny Holzer and Peter Nadin proposes direct action as a means of social betterment. Photographs from Anne Messner document her performances Wheelchair and Hitchhiking. Other contributors include Colab regulars Walter Robinson, Jane Sherry, Christof Kohlhoefer, and more.



Don Celender

Observation and Scholarship Examinations for Art Historians, Museum Directors, Artists, Dealers, and Collectors

New York, NY: D. Celender, 1975

[24] p., 28 x 21 cm., Paperback, Staple Bound, Offset Printed, Black-and-White. Near Fine condition

Inventory #: 113224

<https://www.printedmatter.org/catalog/224/>

\$ 150

Published on the occasion of Don Celender's 1974 exhibition at OK Harris Gallery in New York, Observation and Scholarship Examinations for Art Historians, Museum Directors, Artists, Dealers, and Collectors is comprised of 75 multiple choice questions on trivial details of art history. The book is a successful satire of art pedagogy's superficial and insignificant details, asking readers to answer questions such as "How does Lichtenstein paint his dots?" and "What is the trademark on Jasper John's Ale Cans?"