

Leila

Hanako Emden, Sophie Florian

*GRILLI-THE MOTH DIARIES- A Mistake Has Been
made about Wildness*

Berlin, Germany: Colorama, 2022

\$ 16 218386

Adriana Estivill

The Fruitless Garden

Mexico City, Mexico: La Dieresis, 2021

\$ 87 216498

Anna Haifisch

DRIFTER

Chicago, IL: Perfectly Acceptable Press, 2022

\$ 25 218236

“I find solace in silly things, in a cyclical quest
for temporary answers to existence.

I'm met with that introspective comfort/ease in
my picks, because of their direct approaches to
simply staying afloat.”

Emmett

Dick Higgins

Piano Sonata #2 (Graphis 192)

Barrytown, NY: Printed Editions, 1982

\$ 12 117578

Michael J. Winkler

Equivalents

New York, NY: Michael Winkler, 1987

\$ 6 73041

Todd Siler

Cerebreactors

Massachusetts, US: Center for Advanced Visual
Studies, 1980

\$ 8 1723

Adeena Karasick

Aerotomania: Flight Deck

New York, NY: G243, 2022

\$ 40 218260

“Books on mapping language & diagramming
sound & visualizing science. Excavating poetry
out of structures and building new structures
out of poetics. About the pleasure of a good
explanation.”

Hannah

Yana WERNICKE

Companions

London, UK: Loose Joints, 2023

\$ 62 218460

JULIA SCHLOSSER

Alex (ALEX'S BODY)

Los Angeles, CA: Sming Sming Books, 2018

\$ 20 117044

GEORGIA K. O'BRIEN

Bead House

BROOKLYN, NY: TXTBOOKS, 2022

\$ 20 217051

SOPHIE ARTZ

SHAPING Stones

Nijmegen, NETHERLANDS: KNUST EXTRAPOOL, 2018

\$ 34 115316

"I like these books / works for the ways they depict and imagine things I think of often: realms of touch and of care, at home and in relation, the wisdom of animals shared in their eyes and breathing bodies, trust and reverence for private worlds lived together."

Lizzie

JANOSCH BECKER

FRINGILLA COELEBS L.

Berlin, Germany: BACKBONEBOOKS, 2016

\$ 25 113400

Elena FILIPOVIC

DAVID Hammons: BLIZ-aARD BALL Sale

London, UK: AFTERALL, 2017

\$ 19.95 119302

"I really love this Afterall, One Work series, with each book in the series devoted entirely to a single author's writing on a single artwork. Hard to say how that structure would work alongside the practice of David Hammons, who dodges attempts to be known, and whose work builds on strategies of retreat and careful half-truths. I felt Filipovic did a wonderful job of moving through those concerns in the book, avoiding a "tell all tale" and producing language on Hammons' Bliz-aard Ball Sale that leaned into his ways of twisting out, turning around, ducking away, etc."

BEN PORTER

FOUND Poems [HARDBACK]

MILLERTON, NY: SOMETHING ELSE PRESS, 1972

\$ 75 79318

"A big Something Else Press and Ben Porter classic that holds up against the passage of time. Inside is poetry composed from advert clippings, diagrams, mathematical equations, and more..".

CHRISTOPH ELIAS, Mara Z"st

WOULD YOU RATHER...

ZURICH, SWITZERLAND: NIEVES, 2017

\$ 28 111380

"I've been re-reading children's books recently, and this title repurposes the structure of a beloved British children's book by the same name (by John Burningham) to ask questions about different ways to be, feel, or do. The text is

accompanied by sand drawings by Carolina Cerbaro that, like the language of this book and children's books, are expressive, pared-down, and precise."

Savannah

Cecilia Mandrile, Lina Meruane

Latitude

Bristol, UK: Centre for Fine Print Research,
Impact Press, 2017

\$ 50

115043

John Wood

Ozone Alert

Rochester, NY: Visual Studies Workshop, 1996

\$ 10

76066

Coco Gordon

Hip Hop Solarplexus: A Poemsequence

New York, NY: W Space Press, 1993

\$ 120

7488

Sasha Fishman

Priscilla

Los Angeles, CA: 9VT/5, 2022

\$ 25

218466

Sammy Cucher

Cultures

San Francisco, CA: Base Arts, 1993

\$ 15

7801

Coco Gordon

Crawling Like Ants Invisible to Everything

Montreal, Canada: Coco Gordon, Atelier Robert
Jourdain, 2003

\$ 200

216585

"These works focus on, in their unique ways,
how we situate ourselves within the natural
world.

To be living is to be dying continuously.

And while we each only get to witness Earth in
that process for a glimmer in time –
still, we get to witness it."

GREY

MARISSA JEZAK <i>WARM WOMB</i> Hamtramck, MI: M. JEZAK, 2016 \$ 20	111653
JILL McARTHUR <i>DISSOLUTION</i> New YORK, NY: J. McARTHUR, 1991 \$ 15.95	5719
COCO GORDON <i>VISIONING LIFE SYSTEMS THAT CREATE HEALTHY RESOURCES AND TRANSFORM WASTE</i> New YORK, NY: WATERMARK PRESS, 2003 \$ 75	74730
JOSEPH NECHVATAL <i>PLACEMENTS</i> J. NECHVATAL, 1982 \$ 20	104068
JASON BENSON <i>THIS ANIMAL WANTS TO LIVE</i> New YORK, NY: BODEGA, 2014 \$ 15	98893
JAIME SEBASTIAN VERA <i>IPX/4KM</i> Valencia, Spain: HANDSHAKE, 2022 \$ 26	216895
SHARON GILBERT <i>GREEN THE FRAGILE</i> New YORK, NY: S. GILBERT, 1989 \$ 2	4442

“What's gonna become of this world? Total devastation tomorrow?? Sometimes, I need more than just a vision of doom.....”

TROVIS

FRED FRITH, CHARLES K. NOYES, JOHN ZORN, BILL LASWELL, MICHAEL BEINHORN, SONNY SHARROCK <i>MATERIAL IMPROVISATIONS, SEPTEMBER 18 1981 [THE KITCHEN POSTERS]</i> New YORK, NY: THE KITCHEN, 1981 \$ 50	119861
VITO ACCONCI <i>BODY</i> New YORK, NY: ART STUDENTS ASSOCIATION, 1971 \$ 400	94942
RICHARD LONG <i>POSTCARDS 1968-1982</i> BORDEAUX, FRANCE: CAPC MUSÉE D'ART CONTEMPORAIN DE BORDEAUX, 1984 \$ 90	97261
ROXY FARMAN <i>WHO DOES NOT DESERVE DEATH?</i> Houston, TX: F MAGAZINE, 2022 \$ 15	217720
MATT LOCK <i>I DON'T BELONG HERE</i> Bellingham, WA: NEOGLYPHIC MEDIA, 2021 \$ 6	215500
PUBLIC COLLECTORS <i>MYSTERY GUITARISTS</i> CHICAGO IL: PUBLIC COLLECTORS, 2019 \$ 6	116556
TONY CONRAD <i>SONGS FOR SOLO PIANO AND TAPE, MAY 10, 1980</i> New YORK, NY: THE KITCHEN, 1980 \$ 35	119917

“... text heavy invitational ephemera, New Jersey podiatrist Matt Lock's metal minded illustrations, written and performed works by Roxy Farman, guitar face for good measure, and a tomato ...

Red flesh and fat
Sac 'o seeds, so sweet
Plump and calm
fits in my palm
'O tomato
--- U da bomb”

Max

ART-RITE, WALTER ROBINSON, EDIT DeAK, JOSHUA COHN
Art Rite No. 14
New York, NY: ART-RITE PUBLISHING, 1976
\$ 50 3821

“Written in the mid-seventies, Piper underscores the internal contradiction of an accessible contemporary art practice inherent in art’s bourgeois function in capitalist political economies. Her antidote: artists’ books that are understandable and appealing to much broader audiences than the relatively privileged class of the arts-educated. *Art-Rite #14* was foundational to the founding of *Printed Matter*.”

TELFER STOKES, HELEN DOUGLAS
REAL FICTION: AN INQUIRY INTO THE BOOKERESQUE
ROCHESTER NY: VISUAL STUDIES WORKSHOP, 1987
\$ 50 3495

“One of my favorite artists’ book practitioners, Stokes and Douglas deploy a full utilization of so many aspects of the offset printed artist books as a space for innovative and playful experimentation: sequence, surface, time, structure, architecture and more. A seamless melding of the formal and conceptual possibilities of the book.”

SOL LeWitt
FOUR BASIC KINDS OF STRAIGHT LINES
LONDON, U.K.: STUDIO INTERNATIONAL, 1969
\$ 500 93356

“One of LeWitts earlier artist’s books produced in 1969, *Four Basic Kinds of Lines* lays out the basic elements and principles of much of his subsequent work.”

Eva

MARTIN LOWENSTEIN, MERCEDES VILLALBA
Revuelta, amigas fervientes
BUENOS AIRES, ARGENTINA: HUMO BOOKS, 2022
\$ 18 217662

YUCHEN CHANG
Loom Book
QUEENS, NY: YUCHEN CHANG, 2022
\$ 50 217813

PAULINE JULIER
Meadow
AMSTERDAM, NETHERLANDS: ROMA PUBLICATIONS, 2022
\$ 26 218218

CLAUDIO POGO
20 WALKING BUSHES
BERLIN, GERMANY: POGO BOOKS, 2014
\$ 14 99292

MARTHA ROSLER
SERVICE [SECOND PRINTING]
NEW YORK, NY: PRINTED MATTER INC., 2008
\$ 45 82931

“It matters what matters we use to think other matters with; it matters what stories we tell to tell other stories with; it matters what knots knot knots, what thoughts think thoughts, what descriptions describe descriptions, what ties tie ties. It matters what stories make worlds, what worlds make stories.”

— Donna J. Haraway, *Staying with the Trouble: Making Kin in the Chthulucene*

BRYAN

TODD SNAP

Cave III [print]

LONDON, UK: BRONZE AGE EDITIONS, 2019

\$ 40 218017

TODD SNAP

ACTS OF NATURAL MAGIK

LONDON, UK: BRONZE AGE EDITIONS, 2019

\$ 20 218016

JASPER SPICERO

CELEBRATION FOR SIMPLE

BROOKLYN, NY: KAJE, 2022

\$ 15 217786

KIKO KOSTADINOV

XOLO

LONDON, UK: CENTRAL BOOKS, 2022

\$ 97.85 218244

“I wanted to select some titles that loosely reflect my interests in video game aesthetics intertwined with art & fashion. There's Todd Snap's landscape photography (pulling straight from N64 assets), Kiko Kostadinov's compiled MMO screenshots for his fashion collection, & Jasper Spicero receipt machine with some images that look like they are stills from Visual Novels.”

SUNNY

DRAKE CARR

WALK-INS

NEW YORK, NY: NEW YORK LIFE GALLERY, 2023

\$ 30 218377

STEVEN CUFFIE

STEVEN CUFFIE: WOMEN

NEW YORK, NY: NEW YORK LIFE GALLERY, 2022

\$ 25 218376

DRAKE CARR

DJ GIRL MAGNET

NEW YORK, NY: NEW YORK LIFE GALLERY, 2023

\$ 20 218503

“I'm thinking a lot about the relationship between obsession and portraiture these days, especially with the contrasting simultaneity of Drake Carr's *Walk-Ins* exhibition at New York Life Gallery + Amalia Ullman's deflated, ironic Sardi's caricatures at Jenny's + Felix Gonzalez-Torres's timeless ceiling script at David Zwirner. It's that heat of enthrallment that brings you to capturing someone's essence in their moment. Gary's spiraling obsession with Gregory in *Horse Crazy*; Gregg Bordowitz inhabiting the rockstar, the comedian, the rabbi all to proselytize The Ramones. I'd even argue that every poem by Rene Ricard is a kind of self-portrait... his vanity being his ultimate charm. Anyway, I love Drake's sexy idols, his rotating cast of characters and their evolving iterations across different mediums—here, a new zine and a magnet. I've included Steven Cuffie's *Women* too, also published by New York Life Gallery, since it reminds me of my precious copy of Lionel Wendt's *Ceylon*... a kind of historic sensuality, shadow play, corners of the eye.”

Sonel

SOL LeWitt

AUTOBIOGRAPHY

NEW YORK, NY: MULTIPLES INC., 1980

\$ 500

118600

COOKIE MUELLER

TOP STORIES, No. 19-20: How to Get RID OF PIMPLES

NEW YORK, NY: TOP STORIES, 1984

\$ 325

118916

MATHIAS DE LATTRE

MOTHER'S THERAPY

Breda, NETHERLANDS: THE ERISKAY CONNECTION,

2021

\$ 49.50

215573

ALFONSO SANTIAGO

HANDBOOK FOR a Past LIFE

MEXICO CITY, MEXICO: PIEDRA EDICIONES, 2022

\$ 10

217988

Zanna GILBERT

MaMA CUBICLE

MINIATURE GARDEN, 2016

\$ 25

103540

BARBARA ESS

FRAGMENTS

HOUSTON, TX: F MAGAZINE, 2023

\$ 15

218451

ANTHONY IACONO

TELEPHONE, 2019

NEW YORK, NY: PRINTED MATTER INC., 2019

\$ 250

114559

TEMPORARY SERVICES, ANGELO

PRISONERS' INVENTIONS [SECOND EDITION]

CHICAGO, IL: TEMPORARY SERVICES

\$ 20

119317

“Instructions, diagrams, manuals, cataloged personal possessions, and cures. A few examples of artists' books following the format of user guides and reference books, but these strange guides have uncertain outcomes. Instead these books tell stories that share alternative techniques of understanding and experiencing the past, present, and future. You may need to call someone for help.”

CRAIG

Janette Beckmann

EL HOYO MARAVILLA [SECOND EDITION]

NEW YORK, NY: DASHWOOD BOOKS, 2022

\$ 25

217761

“The indomitable spirit of photographer Janette Beckman shines through in this series of photos capturing members of the El Hoyo Maravilla street gang, circa 1983. Beckman began her career shooting the beginnings of the punk movement in London before moving to NYC to document the burgeoning hip hop scene. A crucial document from one of those fortunate to see the beginnings of various global movements.

Foreword by Miss Rosen.”

Ben Kinmont

Open by Chance & Appointment

SEBASTOPOL, CA: ANTINOMIAN PRESS, 2015

\$ 25

103859

“An exquisite volume from artist/bookmaker/bookseller Ben Kinmont, *Open by Chance & Appointment* is a short treatise on Kinmont's antiquarian bookshop in Sebastopol, California which serves as an index of artistic activity, a statement of purpose and a visual document of the space itself. A microcosmic gesamtkunstwerk.”

Joan Roth

FOUR TREES

LONDON, UK: CORACLE PRESS, 2017

\$ 35

112457

“A quietly powerful meditation on 4 trees; artist Joan Roth's photos are stoic/majestic labyrinths ripe for interpretation. Featuring a snippet from the poem *Among School Children* by WB Yeats.

Picking three titles that best signify my current interests is a fun and peaceful exercise. Each one represents, in my opinion, a perfect time, a perfect world and a perfect book. Inspirational as well as aspirational.”

“As a referential object, I decided to recreate, in miniature, my “Covid Protection” cube. By surrounding myself with stickers, flyers, postcards and other momentos, I create a protective layer and “mirror” where artists represent and coexist in a harmonic way, outside the confines of the mundane world. Also an homage to Printed Matter's 195 Tenth Ave. storefront.”

SSP

PAOLO CIRIO

MONITORING CONTROL

MILAN, ITALY: NERO, 2022

\$ 17.50

218463

DIEGO ABELLAN, JOAQUIN LUCAS

UNA PISCINA GEOPOLITICA

VALENCIA, SPAIN: HANDSHAKE, 2022

\$ 30

218458

CHTO DELAT, FREE HOME UNIVERSITY

WHEN THE ROOTS START MOVING - FIRST MOUVEMENT

- TO NAVIGATE BACKWARD - RESONATING WITH

ZAPATISMO

BERLIN, GERMANY: ARCHIVE BOOKS, 2021

\$ 28.50

218395

INTERFERENCE ARCHIVE

DEFEND/DEFUND ZINE SERIES

BROOKLYN, NY: JUSTSEEDS, 2023

\$ 35

218197

“For every action, there is an equal and opposite reaction”...Each of these titles ask questions about being against, underneath, around, and within a system or infrastructure. When art is exactly whatever you can get away with, when political stakes aren't just theoretical, how to take (in)action? One through line in this selection is how The Zapatista Movement were amongst the first to use hacktivism, a tactic and legacy taken up years later in "Monitoring Control". These books are well designed how-to manuals in navigating infiltration and failure, circulating information, and the (aesthetic) forms resistance might take. A cipher included with my selection is an Allen key balancing on magnetized hematite: one organic material and one manufactured object, both with the kinetic potential to build and/or disrupt.”

Keitch

MARK VAN DER BRINK

MARK VAN DER BRINK: THE MINOX FILES

AMSTERDAM, NETHERLANDS: VAN ZOETENDAAL

PUBLISHERS, 2022

\$ 46.50

217349

Krista

Roe ETHRIDGE

UNTITLED, 2017

NEW YORK, NY: PRINTED MATTER INC., 2017

\$ 500 110749

ALICIA Nauta, HANNAH Pax-ENKEL

A Moth Exists

TORONTO, CANADA: ALICIA'S KLASSIC KOOL SHOPPE,
2021

\$ 20 119823

JUL GORDON

Are You Awake?

BERLIN, GERMANY: COLORAMA, 2021

\$ 20 216941

BRIAN CotNOIR

Dream the Lunar Realm of Alchemy

NEW YORK, NY: KHEPRI PRESS, 2016

\$ 10 108054

Coyote Park, Rin Kim, Mac Do

Behind Shut Eyes: QTBIPOCDream Anthology

BROOKLYN, NY: GENDERFAIL PRESS, 2021

\$ 26 215206

ERLA S. HARALDSOTTIR

My Mother's Dream / My Dream

STOCKHOLM, SWEDEN: ARVINUS + ORFEUS
PUBLISHING, 2022

\$ 20 216185

Jenny HOLZER

You Are Guileless In Your Dreams Wooden

Postcard

NEW YORK, NY: J. HOLZER

\$ 20 112926

ANN

Jack Smith, Jonas Mekas

I was a Mekas Collaborator: A Jungle Jack Radio

Adventure Poster

NEW YORK, NY: 1978

\$ 100 119371

Jo Fetto

Be My Nest (Velvet Edition)

LONDON, UK: J. FETTO, 2020

\$ 60 218248

Beatriz Gonzalez

Diary of Guernica

BRUSSELS, BELGIUM: ZOLO PRESS, 2019

\$ 38 117474

Kurt Johannessen

Exercises

BERGEN, NORWAY: ZETH FORLAG, 1999

\$ 22 69877

Hans Bloesch, Paul Klee

Das Buch, A Joint Project from the Years

1902-1904

NIMBS BOOKS, 2020

\$ 56 118283

“As an historian of seventeenth-century Italian and Netherlandish art, I am fascinated by contemporary artists who reference the Old Masters in their work. This conscious reference to art of the past places them within a lineage and a tradition. These particular historical references often concern the artist’s process: iterations, preparatory work, and the striving for the ideal.

I chose this Jack Smith poster because it exemplifies so much about Smith and his processes. He was a filmmaker, performance artist, photographer, writer, poet, actor, and even costume maker. This poster is his final version, after he had made many changes and gotten it just right. Smith’s finished work, which could sometimes seem haphazard or improvised, belies his fastidious process. His archive contains endless variations, plans, and notes, in which he often mused about the

quality and superiority of Baroque artists and their commitment to working long hours despite the monotony that accompanies humble work. Smith wrote that artists created masterpieces not in brief fits of ecstasy but rather by withstanding the challenges of working hard day after day.

Jo Fetto couldn't have met Jack Smith—he was born a decade after Smith died—but I can imagine them being friends and collaborators.

Like Smith does in his paintings, Fetto references artists of the past in his book of photographs *Be My Nest*: Caravaggio, with his use of chiaroscuro, dramatic yet simple compositions, and drapery laden with symbolism; Ingres, whose “Grand Odalisque”

Fetto features in the background of a photograph; Manet, a version of whose “Olympia” Fetto creates—but with a man, rather than a woman, facing the viewer; Northern European artists’ *memento mori* (reminders of death) that demonstrate their creators’ skill in rendering details, reflections, and verisimilitude; and finally, interior genre scenes by Dutch masters. Fetto imbues all of these references with his own perspective, voice, and personality. This is a beautiful book about identity, intimacy, and our relation to space.

Beatriz Gonzalez’s *Diario del Guernica: Diario de una obra sin sentido* is her documentation of the yearlong process of creating “Para Fabrica Socialista,” her reinterpretation of Picasso’s “Guernica.” In her introduction, she quotes the Colombian writer R.H. Moreno about the classics living on not through artists’ recreations but rather “the fertile devotion to those who see them as a legacy rather than a model.” Her diary is filled with plans, research, reflections, and more mundane aspects of her days. On her birthday, Gonzalez makes a touching reference to Picasso, noting that he shared her astrological sign of Scorpio and possibly suggesting that the project was letting her identify more closely with Picasso. How could such intimate work not?

Neither Hans Bloesch nor Paul Klee is considered an “Old Master,” but the efforts of two historians, Osamu Okuda and Reto Sorg, to help make public a previously unknown collaboration between the two revered artists and friends (Bloesch a poet and Klee a painter) is a similar homage to them and their importance to art and history. *Das Buch* (The Book) is a joint project by the two men: satirical drawings by Klee and verses by Bloesch that accompany them.”

-Ann