Leila

Hanako Emden, Sophie Florian

Grinli-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 Hairisch

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 Silber
Cerebreactors
Massachusetts, US: Center for Advanced Visual Studies, 1980
$8 1723

Adena Karasick
Aerotomania: Flight Deck
New York, NY: 6243, 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  

Julia Schlosser  
*Alex (Alex’s body)*  
Los Angeles, CA: Sming Sming Books, 2018  
$ 20  

Georgia K. O’Brien  
*Bead House*  
Brooklyn, NY: TXTbooks, 2022  
$ 20  

Sophie Arzt  
*Shaping Stones*  
Nijmegen, Netherlands: Kruise Extrapool, 2018  
$ 34

“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.”

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**Lizzie**

Janosch Becker  
*Fringilla Coelebs L.*  
Berlin, Germany: backbonebooks, 2016  
$ 25  

Elena Filipovic  
*David Hammons: Bliz-aard Ball Sale*  
London, UK: Afterall, 2017  
$ 19.95

“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

“A big Something Else Press and Bern 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

“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
accompained 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

John Wood
_Ozone Alert_
$ 10

Coco Gordon
_Hip Hop Solarplexus: A Poemsequence_
$ 120

Sasha Fishman
_Priscilla_
Los Angeles, CA: 9VT/5, 2022
$ 25

Sammy Cucher
_Cultures_
San Francisco, CA: bASE ARTS, 1993
$ 15

Coco Gordon
_Crawling Like Ants Invisible to Everything_
Montreal, Canada: Coco Gordon, Atelier Robert Jourdain, 2003
$ 200

“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.”
Grig

Marissa Jezak
warm womb
Hamtramck, MI: M. Jezak, 2016
$ 20 11653

Jill McArthur
Dissolution
$ 15.95 5719

Coco Gordon
Visioning Life Systems That Create Healthy Resources and Transform Waste
$ 75 74730

Joseph Nechvatal
Placements
J. Nechvatal, 1982
$ 20 10468

Jason Benson
This Animal Wants to Live
New York, NY: Bodega, 2014
$ 15 98893

Jaime Sebastian Vera
IPX/4KM
Valencia, Spain: Handshake, 2022
$ 26 216895

Sharon Gilbert
Green the Fragile
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………………………….”

Travis

Fred Frith, Charles K. Noyes, John Zorn, Bill Laswell, Michael Beinhorn, Sonny Sharrock
Material Improvisations, September 18 1981 [The Kitchen Posters]
$ 50 119861

Vito Acconci
Body
New York, NY: Art Students Association, 1971
$ 400 94942

Richard Long
Postcards 1968-1982
Bordeaux, France: Capc Musée d’Art Contemporain de Bordeaux, 1984
$ 90 97261

Roxy Farman
Who Does Not Deserve Death?
Houston, TX: F Magazine, 2022
$ 15 217720

Matt Lock
I Don’t Belong Here
Bellingham, WA: Neoglyphic Media, 2021
$ 6 215500

Public Collectors
Mystery Guitarists
Chicago IL: Public Collectors, 2019
$ 6 116556

Tony Conrad
Songs for Solo Piano and Tape, May 10, 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"
“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
$ 50

“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
$ 500

“One of LeWitt’s 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.”

Martin Lowenstein, Mercedes Villalba
Revuelta, amigues fervientes
Buenos Aires, Argentina: Humo Books, 2022
$ 18

Yuchen Chang
Loom Book
Queens, NY: Yuchen Chang, 2022
$ 50

Pauline Julien
Meadow
Amsterdam, Netherlands: Roma Publications, 2022
$ 26

Claudio Pogo
20 Walking Bushes
Berlin, Germany: Pogo Books, 2014
$ 14

Martha Rosler
Service [second printing]
$ 45

“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, 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*
$30  218377

Steven Cuffie
*Steven Cuffie: Women*
$25  218376

Drake Carr
*Dj Girl Magnet*
$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 Ulman’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.*“
“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.”
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_
$ 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 moments, 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.”
“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.”
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 Fabriza 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 she 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?

-Ann

Neither Hans Bloesch nor Paul Klee is considered an “Old Master,” but the efforts of two historians, Osamu Ohuda 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.