

## Publications and Multiples from Gary Panter

Printed Matter Inc. is pleased to present a collection of original publications and multiples from formative designer and illustrator, Gary Panter. Born in 1950 in East Texas, Panter's unique style was molded by the images around him: native american art, pulp magazines, and comics from the likes of R. Crumb and The Hairy Who. The resulting fusion is at times twisted, chaotic, and endearing. Panter's crude, colorful gestures reveal the vibrancy of the abject.

Panter's early career was bolstered in part by its association with the burgeoning punk movement. Issues of *Slash*, a fanzine, provided an aesthetic counterpart to the gritty, uncompromising ideologies of the scene. In 1979, Panter's *Rozz Tox manifesto* appeared deep in the pages of a Ralph Records catalog. Recognizing capitalism's inevitable influence on the art market, Panter adopted an attitude that implied if you can't beat 'em, join 'em.

Panter's subsequent work in the 1980's reflected this hybridization of punk and pop culture. It was most evident in the creation of, *Jimbo*, a seven-issue series depicting a young, hillbilly punk stranded in an unfamiliar post-apocalyptic world. Later in the decade, Panter found more mainstream success as a set designer for the Pee-Wee Herman Show, winning three Emmy awards for his contributions.

Four decades later, Panter remains prolific. His work has since garnered a large cult-following. He was featured in the 2006 exhibition, *Master of American Comics* at New York City's Jewish Museum alongside George Herriman, Charles Schulz, and Jack Kirby. The selection below highlights several self-published and commercially distributed titles that helped define his legacy.

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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 into a broad array of contemporary artists publishing, and often Printed Matter is one of a few places where these works are readily available!

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 feel free to contact Sales Coordinator and Bookstore Manager Christina Martinelli at [Christina@printedmatter.org](mailto:Christina@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, e-mail or phone. Thank you for supporting non-profit distribution and artists' book publishing! We hope to work with you soon!



### **The Asshole**

by Gary Panter

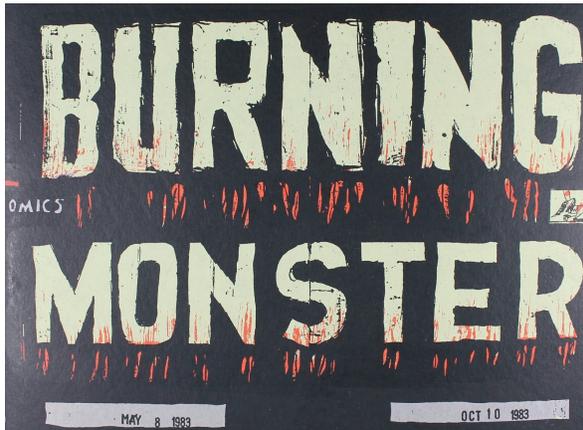
Los Angeles, CA: self-published, 1983

Pages: [25 p.] Dimensions: 11 x 17 cm.

Inventory #: 102874

**\$10**

A minicomic originally published as a photocopy mini in 1979, here reproduced on high-quality paper and offset-printed with a color cover, *The Asshole* features the sociopathic escapades of Henry Webb, the ultimate asshole of all assholes, riding on a hell mobile and causing chaos with his precious knife.



### **Burning Monster**

by Gary Panter

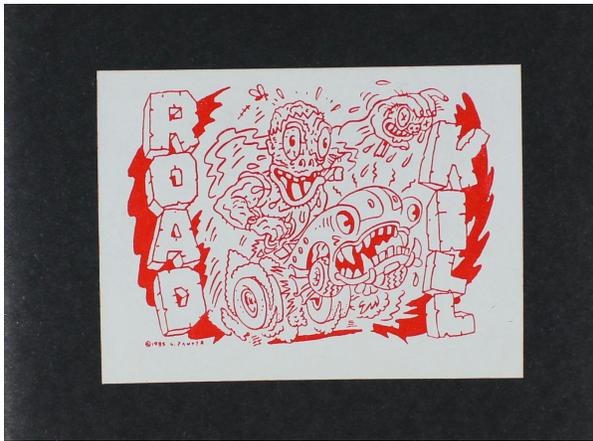
L-D-C, Marseilles, France, 1998

Pages: [16 p.] Dimensions: 21.5 x 16 cm

Inventory #: 103054

**\$100**

Part of the sketchbook series issued by maverick French screenprinters Le Dernier Cri, *Burning Monster* features Gary Panter's ultra-scratchy, almost totally self-obliterating sketches of monsters and monster trucks alongside holiday and wedding scenes, museums, and cityscapes. The sketches somewhat resemble random biro-scrrawl encrusted cigarette packets that would be found on the floor of a pub, but together admit entrance to the mind of the comic master.



### Road Kill

by Gary Panter

Somerville, MA: Carnage Press, 1986

Dimensions: 14.5 x 11.5 cm

Inventory #: 102878

\$40

A staple bound and offset printed assemblage of clunky, bloody, explosive, and crude Panter drawings taken from the sketchbooks of Gary Panter in the early Eighties. Each scene signifies an entire story, set of characters, or sketch of a larger body of work.



### Raw, No. 3

by Gary Panter

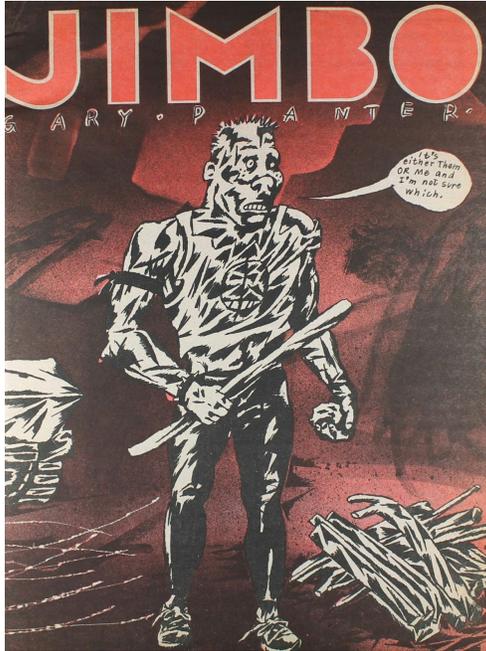
RAW Books, New York, NY, 1981

Pages: [50 p.] Dimensions: 26.5 x 35.5 cm

Inventory #: 102864

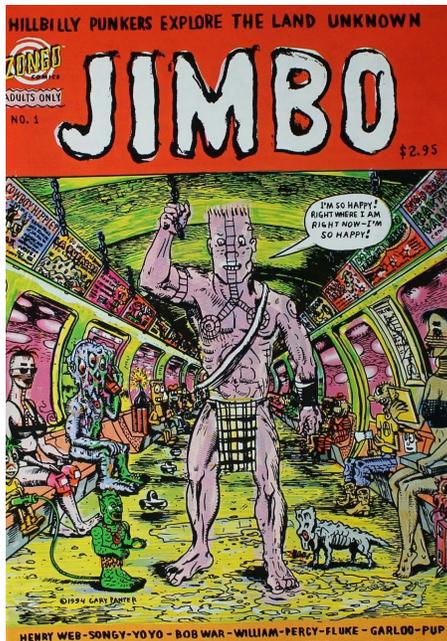
\$60

The third installment of Raw - "the graphix magazine that lost its faith in nihilism" - features a Gary Panter cover illustration as well as a multi-page spread of "Jimbo is Running Sore." Many of Panter's contemporaries are featured in the comic-only issue including Charles Burns, Rick Geary, Scott Gillis, and Ben Katchor.



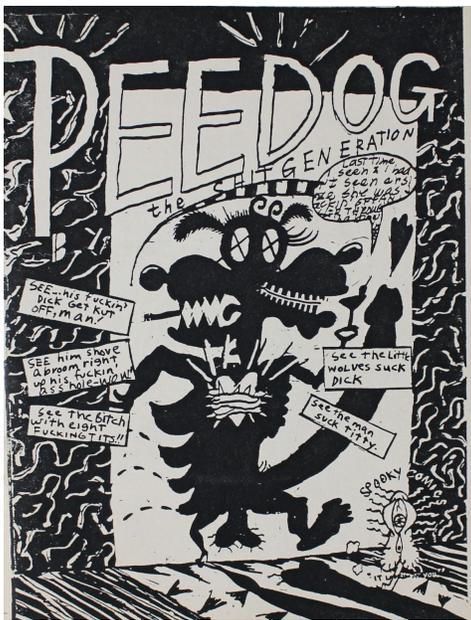
**Jimbo: A Raw One Shot**  
by Gary Panter  
Raw Books and Graphics, 1982, Los Angeles, CA  
Pages: [19 p.] Dimensions:  
Inventory #: 102884  
\$75

A cardboard encasement protects this original newsprint edition of Raw One-Shot #1 of the Jimbo series. With an introduction by Greil Marcus, the magazine-sized comic is an anthology of strips featuring Panter's post-apocalyptic foul-mouthed junkhead "Jimbo." Many of the vignettes first appeared in punk-zine *Slash* between 1978 and 1980, but are augmented by a number of full-page illustrations published within this rare edition.



**Jimbo, No. 1**  
Zongo Comics, Los Angeles, CA, 1995  
Pages: [16 p.] Dimensions: 17 x 24 cm  
Inventory #: 102853  
\$10

The first of four parts in the Jimbo comic books series, Gary Panter's iconic everyman punk hero Jimbo Stark joins Henry Webb as two hillbillies adventuring into the land unknown. This particular edition includes two pages of mailbag in Panter's iconic handwriting.



### **Peedog**

by Gary Panter

Spooky Comics, New York, 1982

Dimensions: 10.5 cm x 14.5 cm

Inventory #: 103037

**\$150**

A vintage “graphic novel” from 1986 by Ed Nukey Nukes and Jocko Levent Brainiac, two crazed Texan artists working alongside Gary Panter. A masterpiece of comic book dementedness, filled with filth and fury, Pee Dog might well be the most disgusting, infantile, ratty, and hilarious comic book ever published. Using off-register photocopying, the low-tech book is an essential for every comic library. Not suitable for children.



### **A Night at Alamo Courts**

1977, Los Angeles, CA, Self-published

Pages: [15 p.] Dimensions: 14 x 21.5 cm

Inventory #: 103050

**\$300**

A rare signed copy of Gary Panter’s comic book, which consists mostly of written work in a futuristic font created by the artist. Alamo Courts follows a love story between two rednecks, taking place in an alien world of UFOs and other-worldly space configurations. Unlike his more notable scratchy style of illustration, Panter layers block and photocopy aesthetics to create the Texan landscape.



**Slash, Vol. 3**  
by Gary Panter  
Los Angeles, CA: Slash, 1979  
Pages: [39 p.] Dimensions: 29 x 38 cm  
Inventory #: 102861  
**\$75**

An original copy of Slash Magazine's third volume, featuring one of the original Jimbo comic strips by Gary Panter.



**Dirty Drawings**  
by Gary Panter  
France: CBO Editions, Year Unknown  
Pages:[9 p.(accordion)] Dimensions: 5.5 x 8.5 cm  
Inventory #: 102942  
**\$200**

Not appropriate for all ages - Gary Panter's accordion-style silkscreened book swallows the reader into naughty drawings of naked women, fecal matter, and phallic play. Stylistic elements of the silkscreens play between beautifully rendered imagery and the non-ability to keep it secret when reading.



### Large Watch Noses

by Gary Panter

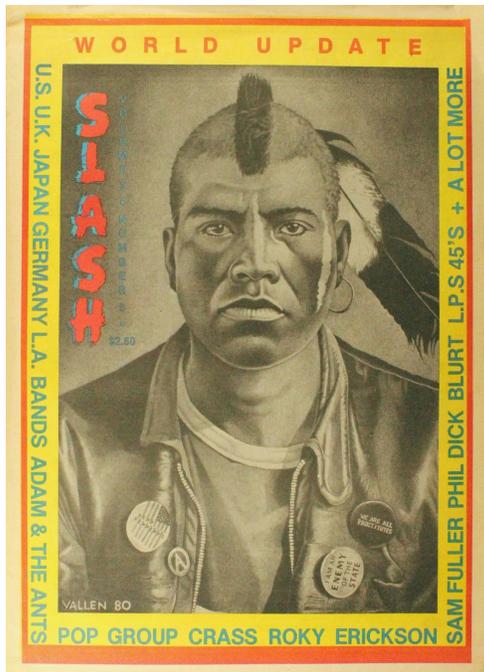
New York, NY: Aigany and Parsons School of Design, 2005

Pages: [15 p.] Dimensions: 7.5 x 11.5 cm

Inventory #: 102946

\$5

AIGANY and Parson present this miniature book that documents the array of Gary Panter's psychedelic drawings and posters. From Curious Machine to Tree Falling, each titled image consists of a black transparent screen-print layered over paintings, photographs, and patterns.



### Slash, Vol. 3

by Gary Panter

Slash, Los Angeles, CA: 1979

Pages: [39 p.] Dimensions: 29 x 38 cm

Inventory #: 102862

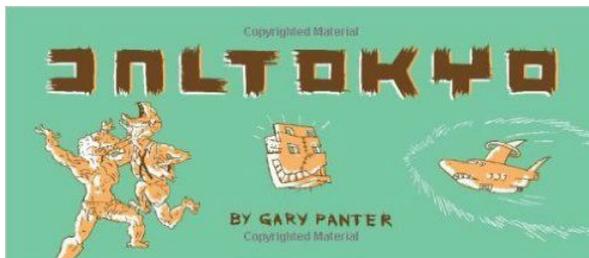
\$75

An original copy of Slash Magazine's third volume, featuring one of the original Jimbo comic strips by Gary Panter.



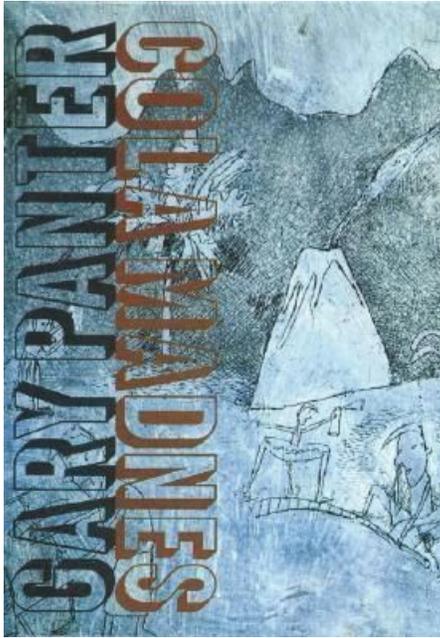
**Dal Tokyo**  
by Gary Panter  
Paris, France: 1992  
Inventory #: 102941  
\$ 50

Dal Tokyo is set on a future Mars terraformed by Texan and Japanese workers, a cultural and temporal collision of Dallas (Dal) and Tokyo. On the choice of the two cities, Panter explains, "Because they are trapped in Texas, Texans are self-mythologizing. Because I was trapped in Texas at the time, I needed to believe that the broken tractor out back was a car of the future. Japanese, I'll say, because of the exotic far-awayness of Japan from Texas, and because of the Japanese monster movies and woodblock prints that reached out to me in Texas. Panter's famous "ratty style" collides and colludes with near-Joycean wordplay, veering from more or less intelligible jokes to dizzying non-sequiturs to eruptions that can engulf the reader in scribbles. One doesn't read Dal Tokyo; one is absorbed into it and spit out the other side.



**Dal Tokyo**  
by Gary Panter  
Seattle, WA: Fantagraphics Books, 2007  
Inventory #: 103052  
\$ 20

A special print of Dal Tokyo that features tracing paper drawings of Panter's Texan-Japanese universe and an elongated book shape for an alternative experience to the comic.



**Cola Madnes**

by Gary Panter

New York, NY: Funny Garbage Press, 1983/2000

Pages: 209 p. Dimensions: 13 x 19 cm ISBN:

09701626-0-X Inventory #: 103001

\$ 20

First produced in 1983, Gary Panter's Cola Madnes stars Jimbo alongside a cast of idiosyncratic characters including Bob War, his calamitous brother Uncle Garcia, a smart-talking dinosaur and beleaguered guardian in a bathrobe, and Kokomo, a native in an unspecified tropical land colonized by oil companies. Told through Kokomo's hallucination, Panter's farce follows Jimbo's misadventures as he tries to get a Moka Cola at the local Jack-in-the-McTacos. Panter delivers a visionary response to contemporary American life viewed through the wrong end of a cosmic telescope, exploring themes of nature, technology, and psychology.