

Available to Everyone: Robert Jacks and Printed Matter

Books from the Exhibition and Collection

In celebration of Printed Matter, Inc.'s 40th Anniversary, we are pleased to present a selection of books available for purchase from the exhibition **Available to Everyone: Robert Jacks and Printed Matter** (September 10 - October 24, 2016), curated by Peter Anderson. The exhibition, and the following selection, present two linked bodies of material: a survey of artists' books by Australian painter, sculptor and bookmaker Robert Jacks (1943 - 2014), and a focused grouping of key artists' books and related publications drawn from his own collection, many of which were purchased from Printed Matter in the early years of the organization.

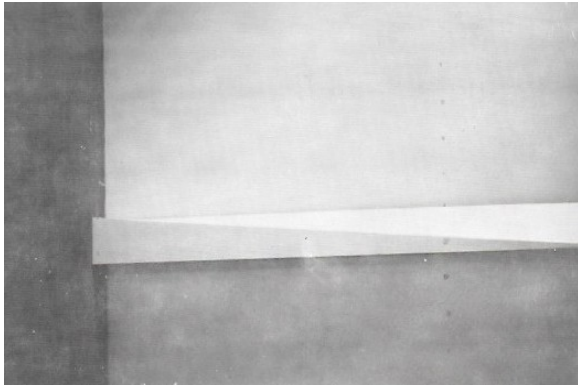
Robert Jacks began producing artists' books in the late 1960s around the time he left Melbourne for North America. During this period he shifted from a career primarily focused on abstract painting toward a more idea - and process - based practice. He produced and advocated for books that were cheaply-created in large editions, affordable, and made to be distributed widely – often producing permutative works that sat within the framework of minimalism and conceptualism. Interested in ephemeral modes of production, his small-format publications utilized rubber-stamp and commercial offset printing, basic binding, and other simple methods. He regularly produced stamped cards which were conceived in connection to the mail art movement, and also initiated and contributed to a number of 'compilation' publications.

In 1976 Robert Jacks sent his first consignment of books to Printed Matter - three books of rubber stamps, as well as five small envelopes of stamp prints. Over subsequent years books by Jacks were regularly listed in Printed Matter catalogues. After Jacks returned to Australia in 1978 he continued to distribute his books through Printed Matter, and also selected works by other artists from the catalogues - often taking payment for his own sales in books by others. Many of the books he purchased are now considered essential artists' books that helped define an era, and which continue to influence generations of book artists.

If you would like to place an order you can do so directly through our website, www.printedmatter.org. Inquiries or orders can also be directed to Christina Martinelli, Store Sales Coordinator and Bookstore Manager, at Christina@printedmatter.org. Thank you!



Bookworks by Robert Jacks



Edge 1968

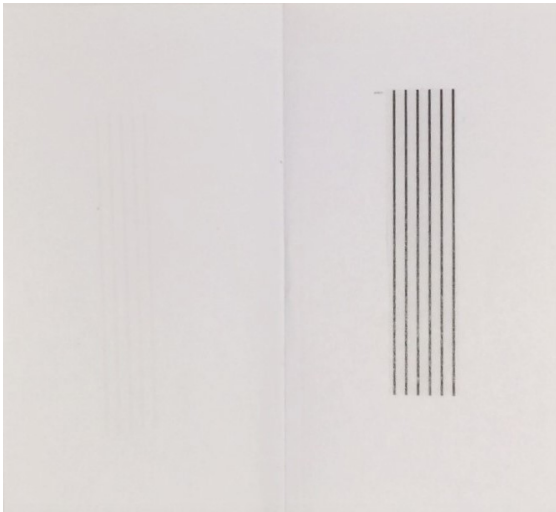
New York, NY: Self-published, 1968.
[1] p.; 14.5 x 9 cm.; Black-and-White;
Offset-Printed

Inventory #: 106434

<https://www.printedmatter.org/45412>

\$ 30

This 1971 postcard documents the physical realization of a sculptural work described in Jacks's *An Unfinished Work 1966-1971*. In another manifestation of his fascination with the edge and the cube, one of the vertical edges of the rectangular column in the photograph is tilted 45° askew.



1 - 12 [Long Vertical Line Stamps]

New York, NY: Self-published, 1971

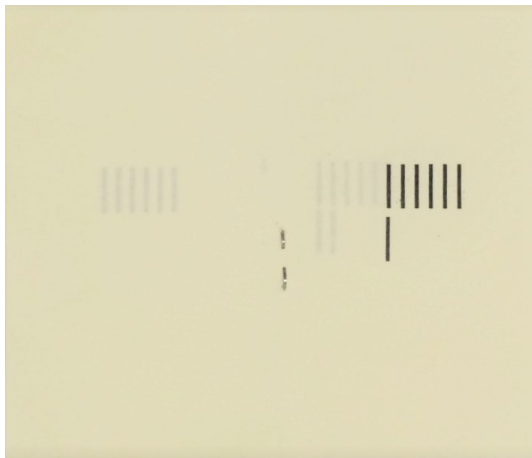
Unpaginated; 9.5 x 5.5 cm.; Pbk; Staple-Bound;
Black-and-White; Rubber Stamped

Inventory #: 106692

<https://www.printedmatter.org/catalog/45617>

\$ 50

Small enough to be slipped into a pocket, this book is one of a twelve-part series distributed at the artist's 1971 show at 112 Greene St. Gallery, New York. The number twelve, derived from the number of edges on a cube, plays an important role in Jacks' artistic practice during this period. He described the book as a 'simple linear progressive system,' and it provides one of the purest distillations of his conceptual project (Robert Jacks, *Inventory*). The number of long black lines on the light blue paper corresponds to the page number, twelve in all. It is as if the essential features of the cube had been abstracted and then placed between book covers.



1 - 12 [Short Vertical Line Stamps]

New York, NY: Self-published, 1971.
Unpaginated; 9.5 x 5.5 cm.; pbk; Staple-Bound;
Black-and-White

Inventory #: 106691

<https://www.printedmatter.org/catalog/45617>

\$ 50

Small enough to be slipped into a pocket, this book is one of a twelve-part series distributed at the artist's 1971 show at 112 Greene St. Gallery, New York. The number twelve, derived from the number of edges on a cube, plays an important role in Jacks' artistic practice during this period. He described the book as a 'simple linear progressive system,' and it provides one of the purest distillations of his conceptual project (Robert Jacks, *Inventory*). The number of short black lines on the light blue paper corresponds to the page number, twelve in all. It is as if the essential features of the cube had been abstracted and then placed between book covers.



An Unfinished Work, 1966-1971

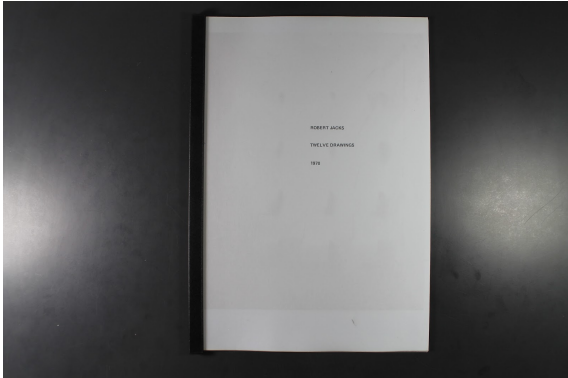
New York, NY: Self-published, 1971.
[12] p.; 21.1 x 28 cm.; pbk; Black-and-White;
Offset-Printed Ed. 100

Inventory #: 106428

<https://www.printedmatter.org/catalog/45617>

\$ 50

This book contains written instructions for six sculptural works investigating the square and the cube through slight permutations of form. According to the artist, "If you could not afford to make a visual art work and exhibit it, you could describe the work. The description became equal to the manufactured piece: description-prescription. It was precise, all in your head."



Twelve Drawings

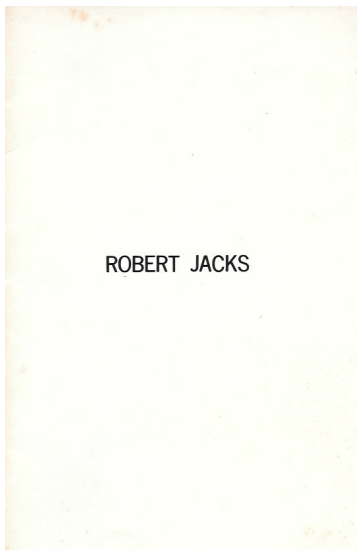
New York, NY: Self-published, 1970.
[24] p.; 21.1 x 28 cm.; pbk; Black-and-White;
Offset-Printed; Ed.100

Inventory #: 106429

<https://www.printedmatter.org/45407>

\$ 50

This book contains minimalist sketches and photographs of fabric 'cut pieces', all linked to the 'Modular II 1968-1970' exhibition at the New York Cultural Centre in 1971. Jacks would talk about his artist's books as "a way of extending the work that was exhibited" (Peter Anderson, *The Artist's Books of Robert Jacks*). *Twelve Drawings 1970* continues his interrogation of the cube in its twelve-ness (a cube has twelve edges) and the squares and triangles that compose it.



Robert Jacks : Installations 1971 - 1973

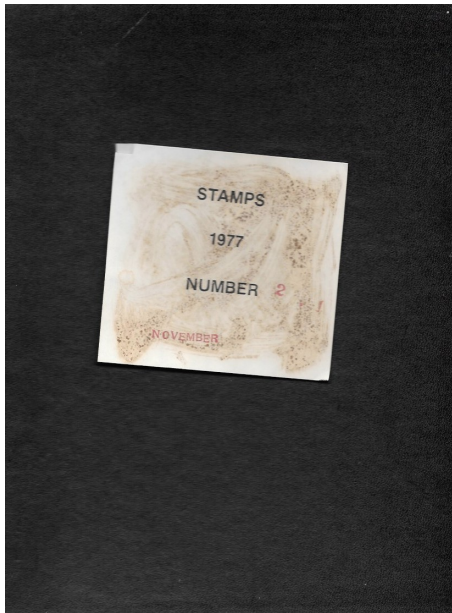
New York, NY: Self-published, 1974.
[16] p.; 21.5 x 14 cm.; pbk; Staple-bound;
Black-and-White; Ed. 250

Inventory #: 106436

<https://www.printedmatter.org/45414>

\$ 75

This book contains photographic documentation of six exhibitions from 1971-1973 that drew heavily on the work developed in *1-12* and *An Unfinished Work*.



Stamps 1

New York, NY: Self-published, 1976.
[19] Sheets; 28 x 22.5 cm.; pbk

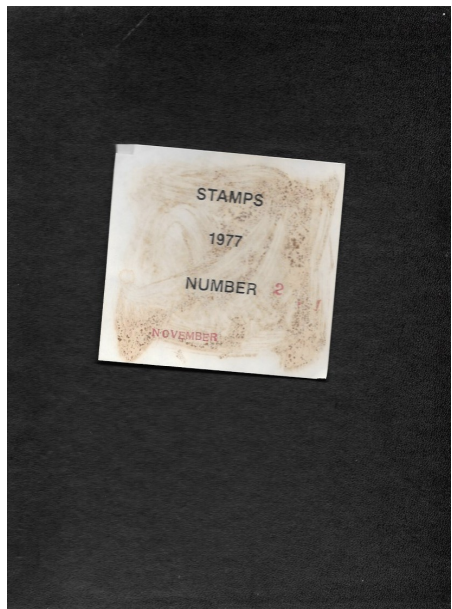
Inventory #: 106391

<https://www.printedmatter.org/45371>

\$ 350

First installment of the comprehensive boxed artist's anthology of stamp works compiled by Robert Jacks. A fascinating survey of artists working within the stamp medium.

Includes works by Peter Burgess, Ray Di Palma, Arthur Gibbons, Peter Robbins, Peggy Lewis, Jim Zver, Robert Jacks, Peter Fleishman, and Robert McNealy.



Stamps 2

New York, NY: Self-published, 1977.
[22] Sheets; 28 x 22.5 cm.; pbk

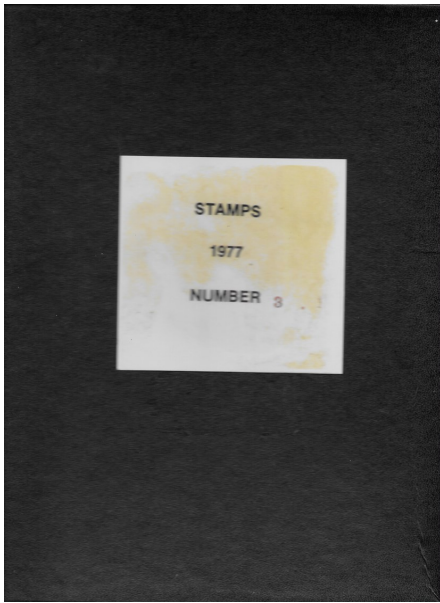
Inventory #: 106392

<https://www.printedmatter.org/catalog/45370>

\$ 350

The second entry to boxed artist's anthology of stamp works compiled and published by Robert Jacks.

Includes works by Peter Burgess, Ray Di Palma, John Doyle, Leticia Eldredge, Gail Flannery, William Hellerman, Robert Jacks, Elizabeth Leszczynski, Gordon Myer, Melissa Myer, Stan Nishimuka, and Suzan Tunick.



Stamps 3

New York, NY: Self-published, 1977.
[22] Sheets; 28 x 22.5 cm; pbk

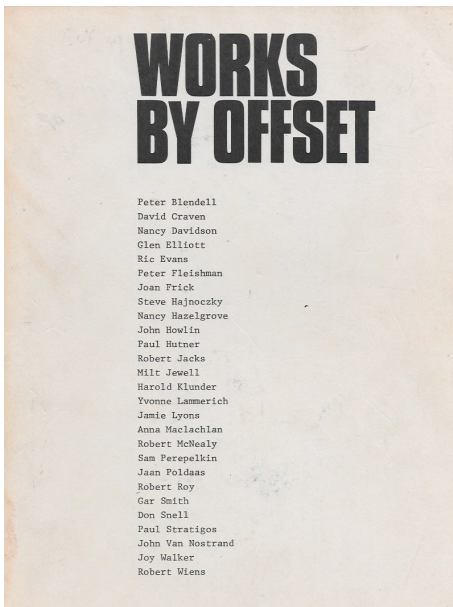
Inventory #: 106393

<https://www.printedmatter.org/catalog/45372>

\$ 350

The third and final boxed artist's anthology of stamp works compiled and published by Robert Jacks.

Includes works by Carol Bruns, Ray Di Palma, Ric Evans, Peter Fleishman, Vincent Hum, Robert Jacks, Robert McNealy, Robert McPherson, Gordon Myer, and Paul Stratigos.



Works by Offset

Toronto, Canada: Ric Evans, 1978.
Unpaginated; 21.5 x 27.5 cm.; pbk; Color:
Offset-Printed

Inventory #: 106443

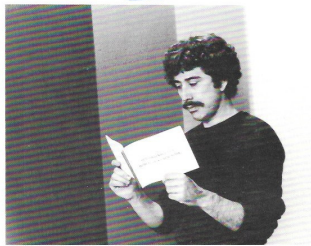
<https://www.printedmatter.org/catalog/45421>

\$ 100

This 1978 anthology compiles offset-printed compositions from various artists. Works from Robert Jacks, Jamie Lyons, Ric Evans, Nancy Hazelgrove, and more are featured.

RUBBER

2



ROBERT JACKS

Aart Van Barneveld and Annette Forster, eds.
Rubber #2

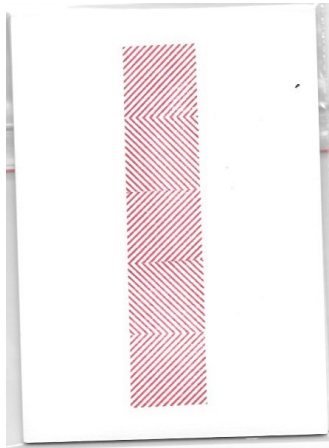
Amsterdam: Stempelplaats, 1978
[8] p., 23.5 x 16.5 cm.; pbk

Inventory #: 106441

<https://www.printedmatter.org/catalog/45419>

\$125

Rubber was a Netherlands based monthly bulletin dedicated to rubberstampworks. This second issue features work from Jacks' self-published titles *Twelve Drawings* and *Red Diagonals*.



Original Stamped

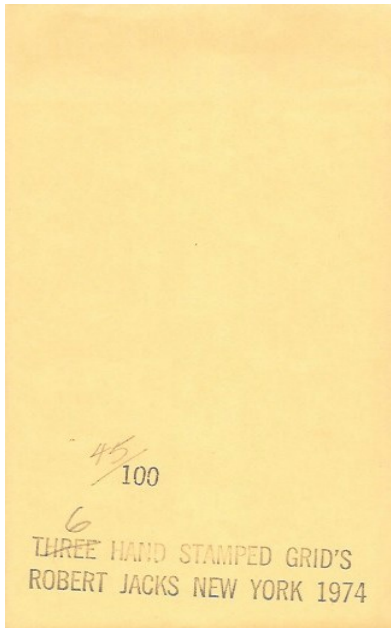
Antwerpen, Belgium: Guy Schraenen, 1977.
[1] p., 10.5 x 15 cm.; pbk

Inventory #: 106431

<https://www.printedmatter.org/catalog/45409>

\$ 30

A red rubber stamped postcard features a minimalist chevron pattern. Original work by Robert Jacks.



Six Hand Stamped Grids

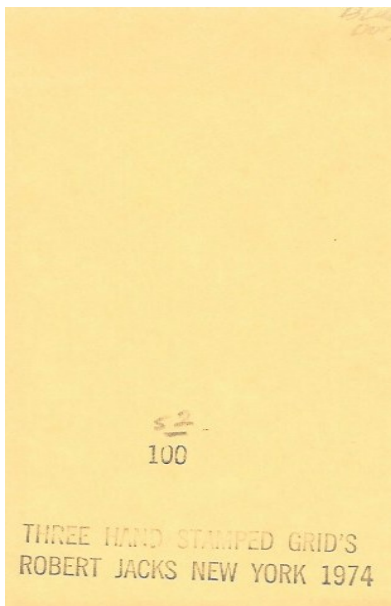
New York, NY: R. Jacks, 1974
[6 cards]., 15 x 9 cm.; pbk; Color; Ed. 100

Inventory #: 106447

<https://www.printedmatter.org/catalog/45425>

\$ 150

A series of six colorful minimalist hand-stamped square designs from Robert Jacks neatly packaged in a thin manila envelope.



Three Hand Stamped Grids



New York, NY: R. Jacks, 1974
[3 cards]., 15 x 9 cm.; pbk; Color; Ed. 100

Inventory #: 106446

<https://www.printedmatter.org/catalog/45424>

\$ 100

A series of three colorful minimalist hand-stamped square designs from Robert Jacks neatly packaged in a thin manila envelope.

	<p>Untitled [Green Bullseye Stamps]</p> <p>New York, NY: Minimal Press, 2006 [4 cards]; 12 x 7 cm; pbk, Rubber Stamp</p> <p>Inventory #: 106449</p> <p>https://www.printedmatter.org/catalog/45402</p> <p>\$ 25</p> <p>A small envelope containing four hand-stamped minimalist works from Robert Jacks. The sparse compositions feature bullseyes, patterns, eyes and ears rooted in inquiry and playful formalism.</p>
	<p>Untitled (Hand-stamped) Print</p> <p>New York, NY: Self-published, 1976.</p> <p>Inventory #: 106732</p> <p>https://www.printedmatter.org/45657</p> <p>\$ 50</p> <p>Colorful single hand-stamped prints from Robert Jacks on acid-free archival paper. Each print features unique variation of Jacks' signature square stamp design. Signed and dated underneath.</p>



An Unfinished Work

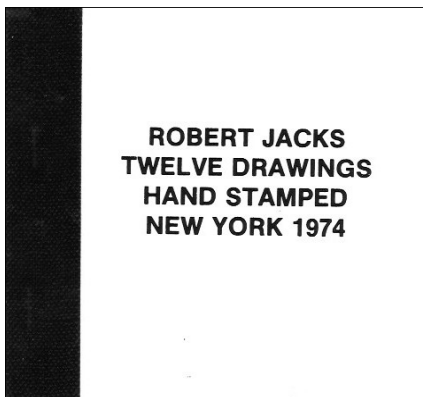
New York, NY: Self-published, 2006.
[288] p.; 31 x 24 cm.; pbk; Bolt-Bound;
Photocopy; Ed. 10

Inventory #: 106440

<https://www.printedmatter.org/catalog/45418>

\$ 250

A bolt-bound collection of works on paper by Robert Jacks. A follow-up to Jacks' 1971 self-published *An Unfinished Work*, the compiled pieces demonstrate a practice dedicated to formal inquiry and experimentation. Taking the form of directives, sketches and images, Jacks' works find a sense of completion in their nascent stage.



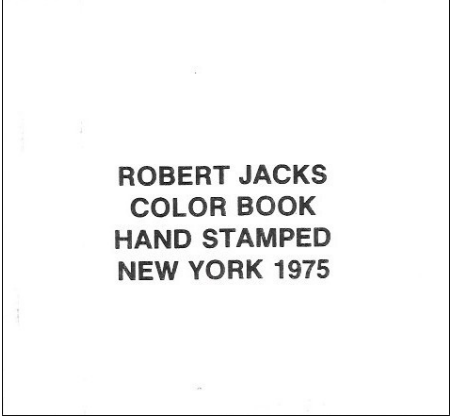
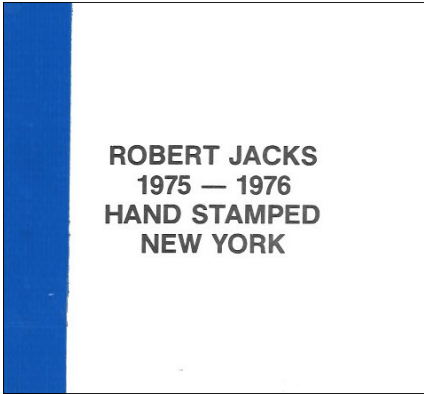
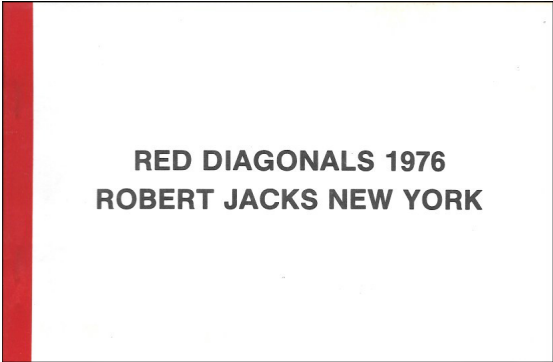
Twelve Drawings

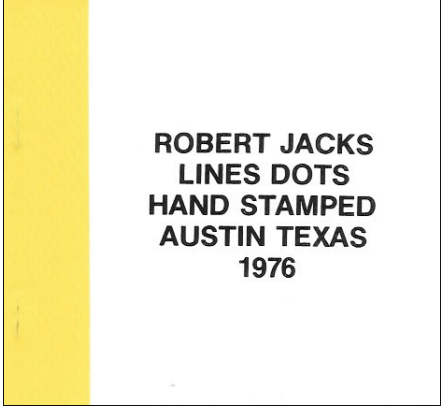
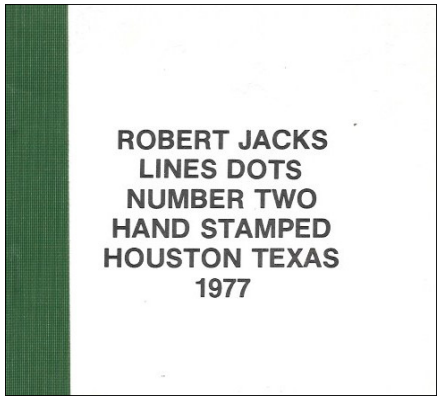
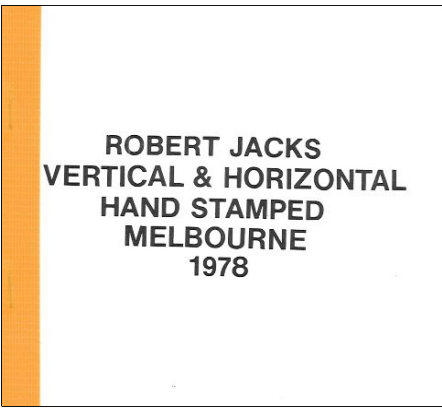
New York, NY: Self-published, 1974.
[12] p.; 11.4 x 12.7 cm; Pbk; Staple-Bound;
Black-and-White; Ed. [projected] 100

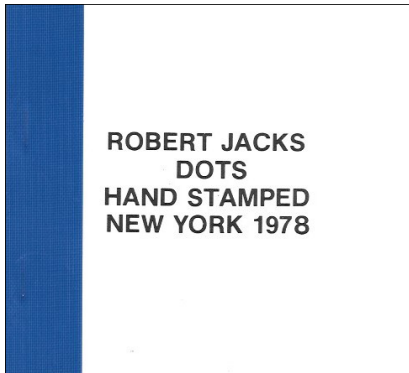
Inventory #: 106404

\$ 150

Hand-stamped relief prints in black ink from rubber stamps of minimalist grids. Stapled with black tape binding.

 <p style="text-align: center;">ROBERT JACKS COLOR BOOK HAND STAMPED NEW YORK 1975</p>	<p><i>Color Book</i></p> <p>New York, NY: Self-published, 1975. [15] p.; 11.4 x 12.7 cm; Staple-Bound; Color; Ed. [projected] 100</p> <p>Inventory #: 106399</p> <p>https://www.printedmatter.org/45377</p> <p>\$ 150</p> <p>Hand-stamped relief prints in red, black, green and blue ink from rubber stamps of minimalist grids. Stapled with white tape binding.</p>
 <p style="text-align: center;">ROBERT JACKS 1975 — 1976 HAND STAMPED NEW YORK</p>	<p><i>1975 -1976</i></p> <p>New York, NY: Self-published, 1976. [12] p.; 11.4 x 12.7 cm.; Staple-Bound; Color; Ed. [projected] 100</p> <p>Inventory #: 106402</p> <p>https://www.printedmatter.org/catalog/45380</p> <p>\$ 150</p> <p>Hand-stamped relief prints in red and black ink from rubber stamps of minimalist grids. Stapled with red tape binding.</p>
 <p style="text-align: center;">RED DIAGONALS 1976 ROBERT JACKS NEW YORK</p>	<p><i>Red Diagonals</i></p> <p>New York, NY: Self-published, 1976. [16] p.; 14 x 21.6 cm.; Staple-Bound; Color; pbk; Ed. 250</p> <p>Inventory #: 106398</p> <p>https://www.printedmatter.org/catalog/45376</p> <p>\$ 175</p> <p><i>Red Diagonals</i> is an example of Jacks' 'modular' works made up of basic repeating structures. It contains contiguous square and rectangular grids of red diagonals of contrasting densities and directions.</p>

	<p><i>Lines Dots</i></p> <p>Austin, TX: Self-published, 1976. [12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound; Color; Ed. [projected] 100</p> <p>Inventory #: 106396</p> <p>https://www.printedmatter.org/catalog/45374</p> <p>\$ 150</p> <p>Hand-stamped relief prints (double impressions) in red, black, green, blue and yellow ink from rubber stamps of minimalist grids. Stapled with yellow tape binding.</p>
	<p><i>Lines Dots Number Two</i></p> <p>Houston, TX: Self-published, 1977. [12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound; Color; Ed [projected] 100.</p> <p>Inventory #: 106400</p> <p>https://www.printedmatter.org/catalog/45378</p> <p>\$ 150</p> <p>Hand-stamped relief prints (double impressions) in blue, red and green ink from rubber stamps of minimalist grids. Stapled with green tape binding.</p>
	<p><i>Vertical & Horizontal</i></p> <p>Melbourne, Australia: Self-published, 1978. [12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound; Color; Ed. [projected] 100</p> <p>Inventory #: 106397</p> <p>https://www.printedmatter.org/catalog/45375</p> <p>\$ 150</p> <p>Hand-stamped relief prints (double impressions) in blue, red and green ink from rubber stamps of minimalist grids and line arrangements. Stapled with yellow tape binding.</p>



Dots

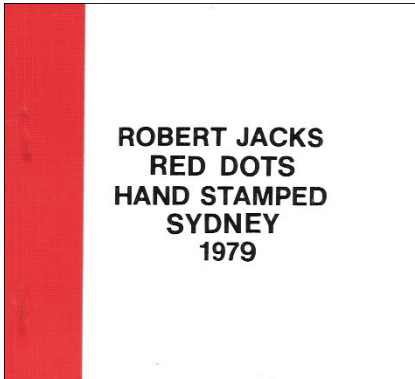
New York, NY: Self-published, 1978.
[12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound;
Color; Ed. [projected] 100

Inventory #: 106407

<https://www.printedmatter.org/45384>

\$ 150

Hand-stamped relief prints (double impressions) in red, yellow, blue and green ink from rubber stamps of minimalist grids of dots. Stapled with blue tape binding.



Red Dots

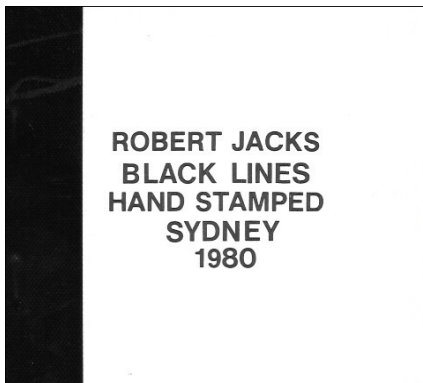
Sydney, Australia: Self-published, 1979.
[12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound;
Color; Ed. [projected] 100

Inventory #: 106406

<https://www.printedmatter.org/687>

\$ 150

Hand-stamped relief prints (double impressions) in red ink from rubber stamps of minimalist grids of dots. Stapled with red tape binding.



Black Lines

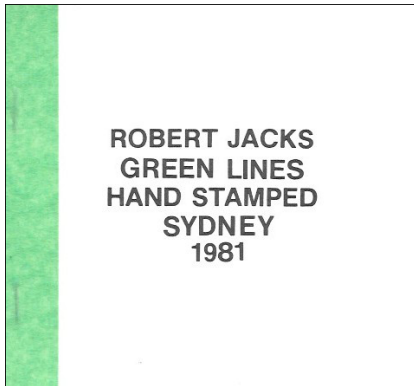
Sydney, Australia: Self-published, 1980.
[12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound; Color;
Ed. [projected] 100

Inventory #: 106405

<https://www.printedmatter.org/catalog/45383>

\$ 150

Hand-stamped relief prints (double impressions) in black ink from rubber stamps of minimalist grids and lines. Stapled with black tape binding.



Green Lines

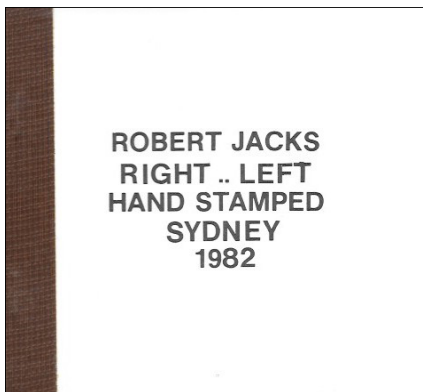
Sydney, Australia: Self-published, 1981.
[12] p.; 11.4 x 12.7 cm.; pbk; Staple-Bound;
Color; Ed. [projected] 100

Inventory #: 106403

<https://www.printedmatter.org/catalog/45381>

\$ 150

Hand-stamped relief prints (double impressions) in green ink from rubber stamps of minimalist grids and lines. Stapled with green tape binding.



Right .. Left

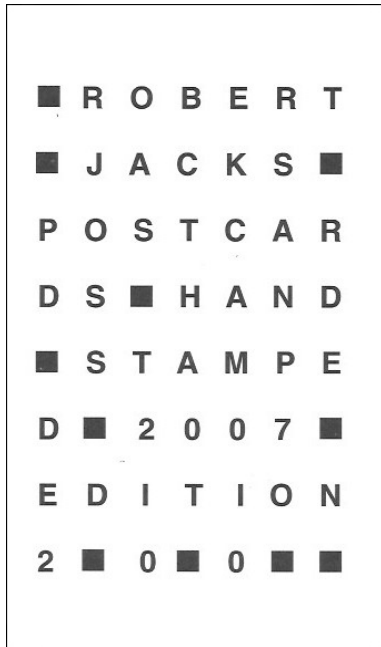
Sydney, Australia: Self-published, 1982.
[12] p., 11.4 x 12.7 cm.; pbk; Staple-Bound;
Color; Ed. [projected] 100

Inventory #: 106401

<https://www.printedmatter.org/catalog/45379>

\$ 150

Hand-stamped relief prints (adjacent impressions) in black, blue, red, green and yellow ink from rubber stamps of minimalist grids and lines. Stapled with brown tape binding.



Postcards

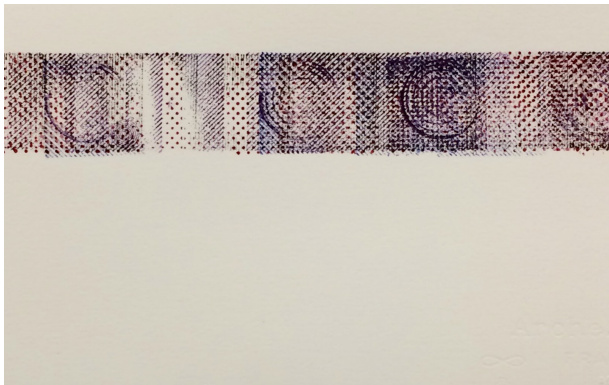
New York, NY; Self-published, 2007.
[12] p.; 15.5 x 9 cm.; pbk; Loose-Leaf

Inventory #: 106426

<https://www.printedmatter.org/catalog/45401>

\$ 30

Set of twelve postcards from Robert Jacks featuring his signature square hand-stamped compositions.



Lines and Circles

New York, NY: R. Jacks, 2009
[6] p. (arranged)

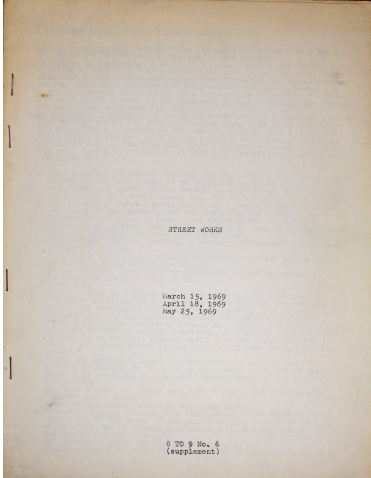

Inventory #: 106694

<https://www.printedmatter.org/catalog/45619>

\$10,000

Original hand-stamped work by Robert Jacks.

A linear experiment spanning multiple pages. Layered patterns and colors obscure and reveal organic shapes underneath.

	<p>From the Collection of Robert Jacks</p>
	<p>Acconci, Vito <i>0 to 9 Number 6, with Street Works No. 6 Supplement</i></p> <p>New York, NY: Self-published, 1969. [118] p. + [60] p. supplement; 28 x 21.5 cm.; pbk; Black-and-White; Photocopy</p> <p>Inventory #: 106144</p> <p>https://www.printedmatter.org/catalog/12926</p> <p>\$ 1,250</p> <p>0 to 9 was a mimeographed magazine founded by Vito Acconci and Bernadette Mayer in 1967 which compiled works from some of the most exciting, and innovative artists of the period. This sixth issue, from July 1969, features text and image based works from a variety of influential artists including Jasper Johns, Yvonne Rainer, Robert Smithson, Adrian Piper, Dan Graham and many more. The supplement, entitled <i>Street Works</i>, documents works performed on the streets of New York City during a three day period between March, April, and May of 1969. Paperback, black & white photocopied interior.</p>
	<p>Andre, Carl <i>144 Blocks & Stones</i></p> <p>Portland, OR: Portland Center for the Visual Arts, 1973. Unpaginated; 20.5 x 20.3 cm; Pbk; Black-and-White; Offset-Printed</p> <p>Inventory #: 106101</p> <p>https://www.printedmatter.org/catalog/31</p> <p>\$ 400</p> <p>A catalog documenting Carl Andre's 1973 exhibition of <i>144 Blocks and Stones</i> at the Portland Center for Visual Arts. Widely considered an essential exhibition of "conceptual art", the show consisted of 144 concrete blocks topped by stones and minerals scavenged by Andre himself from the Portland area. The show was dedicated, in retrospect, to friend and fellow artist Robert Smithson after his death in a plane crash a few months later.</p>

VOLUME 1 NUMBER 2 FEBRUARY 1972

Art-Language

Edited by Terry Atkinson, David Barthelme,
Michael Baldwin, Harold Hurrell,
American Editor David Kosuth

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Art-Language Volume 1, Number 2

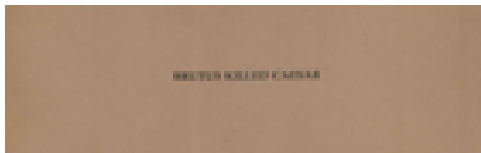
Oxon, UK: Art & Language Press, 1972.
[88] p.; 21.5 x 14 cm.; pbk; Staple Bound;
Black-and-White; Offset-Printed

Inventory #: 106124

<https://www.printedmatter.org/catalog/1594>

\$ 100

1972 reprint of 1970 original edition.
Art-Language, a seminal U.K. based journal founded by Terry Atkinson in the late 1960's, provided an early critical framework for "conceptual art" in both the United States and overseas. Joseph Kosuth, in its introduction, examines the role of art not solely dedicated to framing propositions but also directly investigating them within the work. This second issue, compiles texts from Stephen McKenna, Frederic Barthelme and Ian Burn, Harold Hurrell, Mel Ramsden and more.



Baldessari, John
Brutus Killed Caesar

Akron, OH: The Emily H. Davis Art Gallery and the University of Akron, 1976.
Unpaginated; 27.5 x 10 cm.; pbk; Spiral Bound;
Black-and-White; Offset-Printed

Inventory #: 106103

<https://www.printedmatter.org/catalog/11788>

\$ 1,500

A sequence of photographic trios implying a murder plot between two politicians. This pictorial tale begins darkly and ends with high comedy.



Baldessari, John
Four Events and Reactions

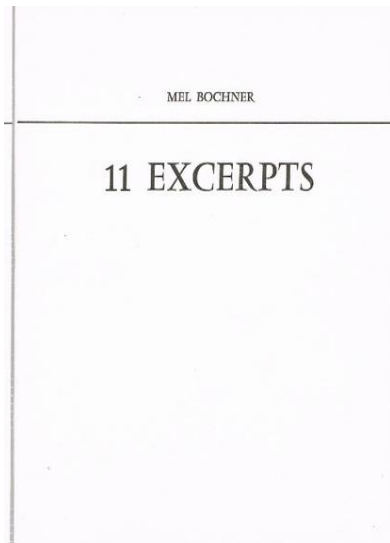
Florence / Paris, Italy / France: Centro Di /
Galeria Sonnabend, 1976.
[52] p.; 12.5 x 17.5 cm.; pbk; Glue Bound;
Black-and-White; Offset-Printed

Inventory #: 106105

<https://www.printedmatter.org/catalog/4409>

\$ 275

Putting a finger in milk, touching a cactus, putting out a cigarette, and pushing a plate off a table: these four events are documented in a series of twenty-four images. A woman's face registers the emotional impact during the successive moments of each activity. Paperback, offset-printed, glue-bound. Unsigned and unnumbered.



Bochner, Mel
11 Excerpts

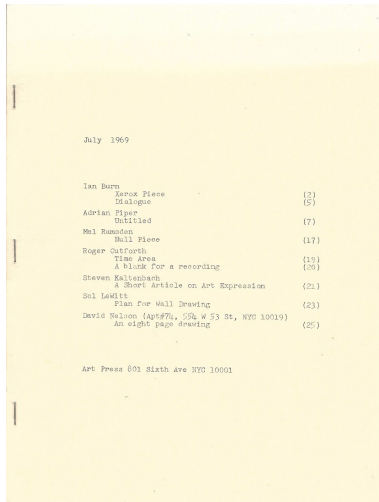
Paris, France: Editions Sonnabend, 1971.
[48] p.; 16 x 13.5 cm.; pbk; Black-and-White;
Offset-Printed

Inventory #: 106109

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

\$ 125

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.



Burn, Ian; Roger Cutforth, Sol LeWitt, Adrian Piper, Mel Ramsden
July 1969 [Mimeograph Book]

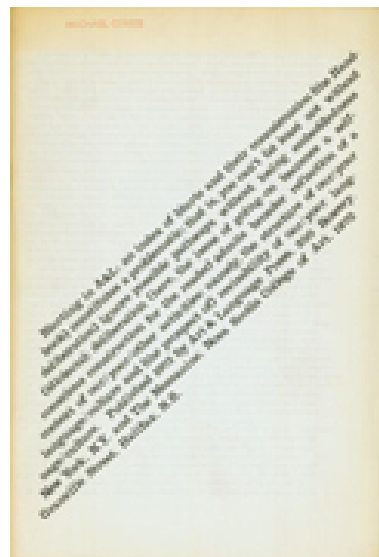
New York, NY: Art Press Inc., 1969.
[32] p.; 25 x 21.5 cm.; pbk; Staple Bound;
Black-and-White; Photocopy

Inventory #: 106455

<https://www.printedmatter.org/catalog/45432>

\$ 750

July 1969 presents nine works from an impressive roster of artists working under the early umbrella of "conceptual art". A work from Ian Burn entitled "Xerox Piece" asserts the "idea in specification" as the original work. A series of blank pages from Adrian Piper are preceded by specifications and coordinates detailing the empty space that follows. A wall drawing from Sol Lewitt is accompanied by text describing its installation by Lewitt, Adrian Piper, and others at New York's Paula Cooper Gallery.



Corris, Michael
Blurting in A&L

New York, NY: Art & Language Press, 1973.
[92] p.; 23x15 cm.; pbk; Staple Bound;
Black-and-White; Offset-Printed

Inventory #: 106125

<https://www.printedmatter.org/catalog/26776>

\$ 100

For a short time in 1973, New York members of Art & Language recorded their thoughts as annotations or "blurts" on a variety of subjects across multiple disciplines. Each meeting, members would ruminate and expand on blurts from the week before. Ultimately, nearly 400 entries were archived and compiled in book form. The result functions as a sort of dense but amusing glossary, presenting various takes on artspeak and philosophical buzzwords that still litter the critical landscape forty years from its inception.



deAk, Edit; Walter Robinson
Art Rite #14, Winter 1976-77

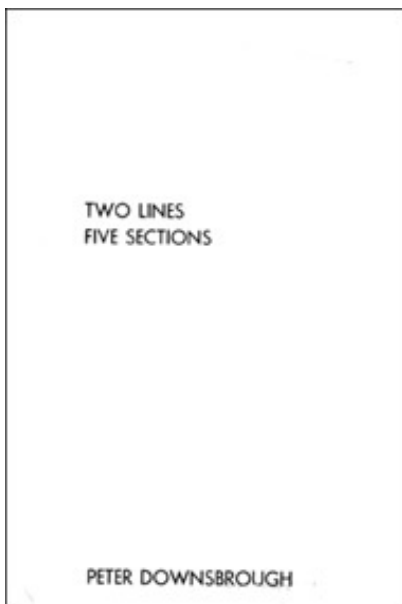
New York, NY: Art-Rite Publishing, 1977.
[80] p.; 27 x 21 cm.; pbk; Staple Bound;
Black-and-White; Offset-Printed

Inventory #: 106176

<https://www.printedmatter.org/catalog/3153>

\$ 100

The fourteenth issue of Walter Robinson and Edit deAk's *Art-Rite* compiles unedited responses to the question "Why are you attracted to artists' books? What are the best potentials and the basic difficulties concerning this art form?" The answers, from artists like Daniel Buren, John Baldessari, Alan Kaprow, Adrian Piper, Douglas Huebler, Richard Tuttle, et al. assert the relevance of artists' books and celebrate their success. Cover by Carl Andre.



Downsbrough, Peter
Two Lines, Five Sections

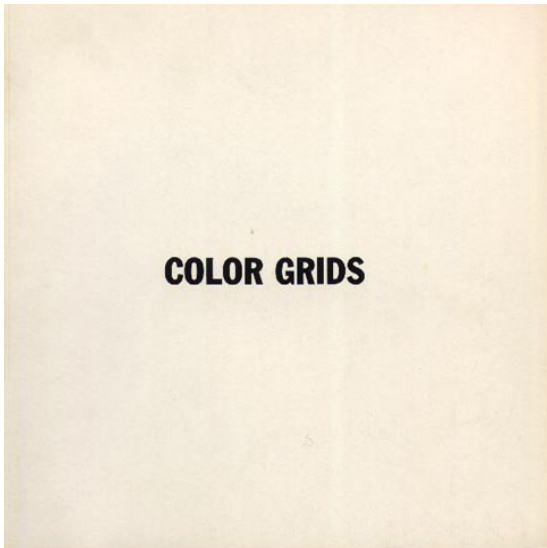
Milan, Italy: Galleria Toselli, 1975.
[64] p.; 16 x 11 cm.; pbk; Perfect Bound;
Black-and-White; Offset-Printed

Inventory #: 106129

<https://www.printedmatter.org/catalog/40768>

\$ 100

A graph-ruled book is divided into five separate sections. Within each section, Downsbrough records the positions of two parallel vertical lines. Through subtle shifts in their locations across the page, Downsbrough elicits a space at times both expansive and claustrophobic.



LeWitt, Sol
Color Grids

New York / Colombes, US / France: Multiples Inc. / Inc. and Générations, 1977.
Unpaginated; 20 x 20 cm.; pbk; Glue Bound;
Color; Offset-Printed

Inventory #: 106149

<https://www.printedmatter.org/catalog/843>

\$ 330

Like 1975's *Lines & Color*, *Color Grids* finds LeWitt experimenting with variations of line and color based on a set of precalculated possibilities. Perhaps more so than *Lines*, *Color Grids* utilizes these subtle shifts in layering, form, and color to create a compelling space that combines logic with lyricism.



LeWitt, Sol
Four Basic Kinds of Straight Lines

London, UK: Studio International, 1976.
[32] p.; 20 x 20 cm.; pbk; Staple Bound;
Black-and-White; Offset-Printed

Inventory #: 106095

<https://www.printedmatter.org/catalog/13043>

\$ 400

Four basic kinds of straight lines focuses on four simple variations of straight lines: vertical, horizontal, diagonal left to right and diagonal right to left, and the possible groupings of each together. A page offering each grouping as a small thumbnail and numbered pair is preceded by full-bleed compositions of each pairing in detail, worked over until each page is nearly completely obscured by pattern.



LeWitt, Sol
Lines & Color

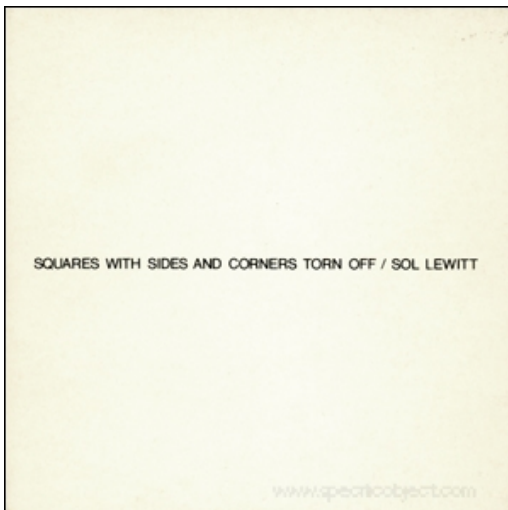
Zurich, Switzerland: Rolf Preisig Gallery, 1975.
[72] p.; 20 x 20 cm; pbk; Glue Bound; Color;
Offset-Printed

Inventory #: 106150

<https://www.printedmatter.org/catalog/853>

\$ 400

Published a year before the founding of Printed Matter, *Lines and Color* explores variations of “straight, not-straight and broken lines using all combinations of black, white, yellow red and blue, for lines and intervals”. While each page acts as a unique composition, together they function as the singular product of LeWitt’s algorithm in operation within the preset boundaries of the page.



LeWitt, Sol
Squares with sides and corners torn off

Brussels, Belgium: MTL, 1977.
[32] p.; 14x14 cm.; pbk; Glue Bound;
Black-and-White; Offset-Printed

Inventory #: 106269

<https://www.printedmatter.org/catalog/13047>

\$ 75

In a similar design to 1969’s *Four basic kinds of straight lines*, *Squares with sides and corners torn off* begins with a set of fifteen thumbnail sketches of torn square shapes. The following pages revisit these predetermined rips and tears as standalone silhouetted compositions.



Snow, Michael
About 30 Works

Ottawa, Canada: National Gallery of Canada,
1972.

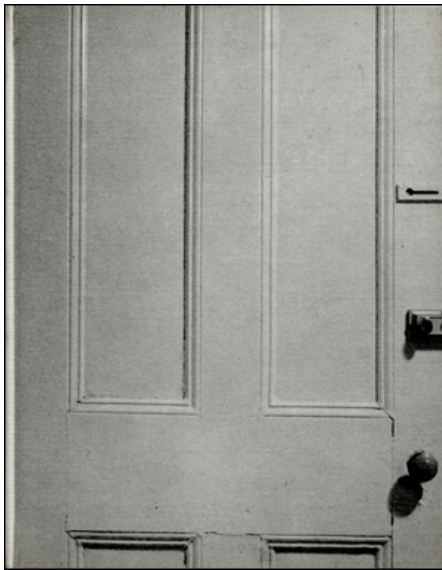
[47] p.; 28 x 20 cm.; pbk; Staple Bound;
Black-and-white; Offset-Printed

Inventory #: 106385

<https://www.printedmatter.org/catalog/3353>

\$ 75

In conjunction with his 1972 exhibition at The Center for Inter-American Relations, Michael Snow presents a catalogue of thirty works over a sixteen year period. Each work is presented opposite its bibliographic information and a brief description in English and French peppered with commentary by Snow himself. Known for his multidisciplinary approach, Snow's works explore simple but nuanced concepts across a wide variety of media. Introduction by Jonas Mekas.



Snow, Michael
Cover to Cover

Halifax / New York, Canada / NY: Nova Scotia
College of Art and Design / NYU Press, 1975.

[300] p.; 22.5 x 18 cm.; pbk; Sewn Bound;
Black-and-White; Offset-Printed

Inventory #: 106085

<https://www.printedmatter.org/catalog/3595>

\$ 500

A performative exercise and masterclass in "photo-bookmaking", *Cover to Cover* follows artist Michael Snow through a series of disorienting, domestic self-portraits. Snow is depicted in various ordinary scenarios made ethereal by artful gestures in composition and lighting. Bookended by two closed doors on front and back cover, Snow makes obvious his intent to focus not on beginning or end, but the transitional space between.