

Printed Matter, Inc.

Sally Alatalo

New & vintage publications and collection sets available for purchase

Printed Matter presents works from Chicago-based artist and writer Sally Alatalo, in conjunction with our most recent exhibition, *Sally Alatalo: Narrative in Revision* (on view from May 25 — June 24, 2017). Alatalo's projects span several decades, from her artist periodical *DuDa Magazine* and imprint Sara Ranchose Publishing, to recent works that document the artist's relocation to a rural property in SW Michigan. On the occasion of the exhibition, Printed Matter has published *An Arranged Affair*, a new work by Alatalo, with a foreword by Hannah B Higgins. With this project, Alatalo has resituated her earlier work *A Rearranged Affair*, a re-collation of a series of romance novels, with renewed attention to the literary possibilities and revelations of the texts in a more consciously narrative revision.

Alatalo's early endeavor, *DuDa Magazine* (renamed *Chicago Dada*, *DoDa*, *doo da*, *do dah*, and *Duz* over the course of its life), was a quarterly publication that ran from the mid-1980s through the early 1990s. The periodical adopted a post-punk aesthetic of underground graphics and experimental print technologies, and was distributed through alternative networks. Throughout these works, Alatalo recasts imagery frequently attached to the domestic spaces of mid-century America—model households filled with appliances and the comforts of suburban homesteading—through the lens of feminist and aesthetic theory. Please inquire regarding the availability of issues of *DuDa*.

Established in 1993, Sara Ranchose Publishing followed *DuDa* as an art project through which Alatalo produced a run of artists' books that played with commercial publishing formats, particularly genre fiction. Sara Ranchose is a project about publishing, with an interest in the industry and abiding elements that bring a book into the world, reflecting on the syntax of printing and other technologies, recycled resources and the mechanisms of distribution. The Sara Ranchose *Pulp* series operates within the conventions of mass-market publishing, reusing the tropes of genre fiction to lay out, among other things, a critique of various social and political constructions.

Also available are several new book works by Alatalo, marking a turn in her practice that is increasingly language-based, minimal and conceptually focused. *Surface Area* imagines the relative surface areas of small amounts of sand, silt and clay, inspired by an unselfconsciously poetic text that Alatalo came across while researching the soils of her new home in rural SW Michigan.

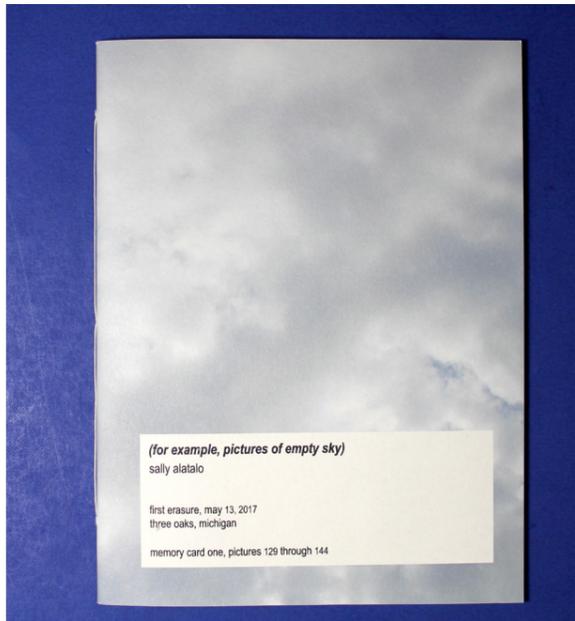
(for example, *pictures of empty sky*) contemplates space in relationship to the natural landscape, the digital realm, and their erasures. It takes Nikon's recommendation for erasing a camera's memory card: Since simply deleting images from the card may leave digital traces, overwriting the files with other images is considered a more secure method, and Nikon suggests you use "for example, pictures of empty sky." Each book in the edition is unique, presenting a printed record of both a full memory card's continuous erasure, and the impossibility of the sky's emptiness.

FREE 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 email sales@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!

NEW PUBLICATIONS



Sally Alatalo
(for example, pictures of empty sky)
[set of 18]

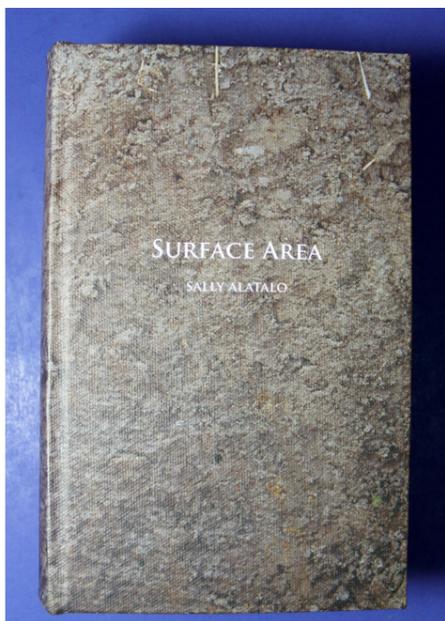
Chicago, Illinois: S. Alatalo, 2017.
[16] p.; 6 x 12 cm.; Paperback; Stitch Bound; Color

Inventory #: 109141

<https://www.printedmatter.org/catalog/47803>

\$1,500.00

(for example, pictures of empty sky) contemplates space in relationship to the natural landscape, the digital realm, and their erasures. It takes Nikon's recommendation for erasing a camera's memory card. Since simply deleting images from the card may leave digital traces, overwriting the files with other images is considered a more secure method, and Nikon suggests you use "for example, pictures of empty sky." Each book in the set is unique, presenting a printed record of both a full memory card's continuous erasure, and the impossibility of the sky's emptiness. *(for example, pictures of empty sky)* is possible only by virtue of the capabilities of the digital edition; Alatalo has come full circle from her early explorations of the syntax of technologies in relationship to the space of the book.



Sally Alatalo
Surface Area

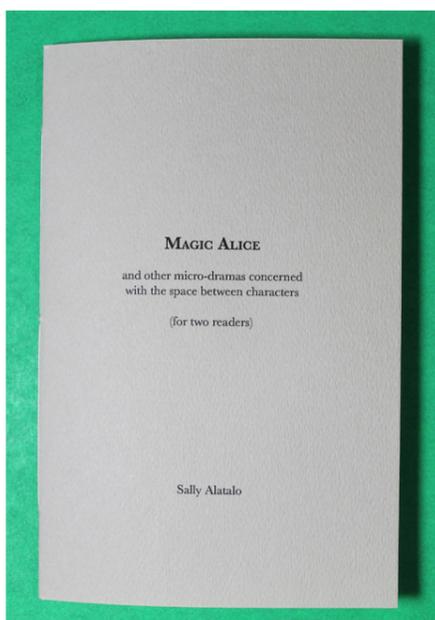
Chicago, Illinois: S. Alatalo, 2017.
unpaginated; 20 x 13 cm.; Softcover; Folded Binding; Color

Inventory #: 109142

<https://www.printedmatter.org/catalog/47804>

\$1,500.00

Surface Area imagines the relative surface areas of small amounts of sand, silt and clay, inspired by an unselfconsciously poetic text that Alatalo came across while researching the soils of her new home in rural SW Michigan. The work illustrates each material in relationship to the space of the page itself, mapping the subtle shifts, page by page, of an entire wall in a house as was used as reference of measure in the original text.



Sally Alatalo
Magic Alice

Chicago, Illinois: S. Alatalo, 2017.
[24] p.; 16 x 10 cm.; Paperback; Stich Bound; Black-and-White

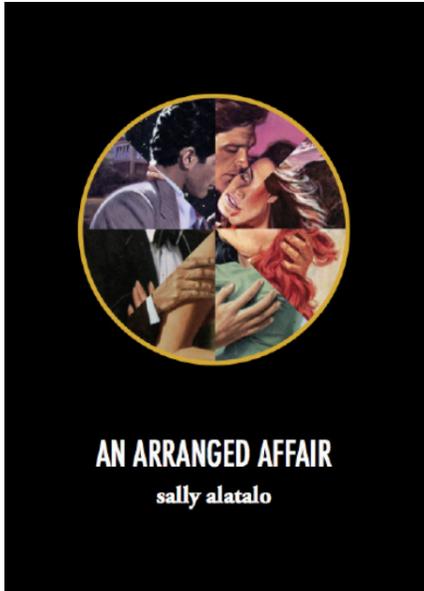
Inventory #: 109143

<https://www.printedmatter.org/catalog/47805>

\$30.00

Magic Alice, a 2016 series of micro-dramas for dual readers utilizes specific themes (lyric, lucidity, renunciation, etc) and word variations to create brief vignettes. The passages create an interplay between readers (or an inner-dialogue when reading solo) that ranges from the playful to the otherworldly.

SARA RANCHOUSE *PULP* SERIES



Sally Alatalo
An Arranged Affair

New York, NY: Printed Matter Inc., 2017.
[197] p.; 12.6 x 17.7 cm.; Paperback; Perfect Binding; Black-and-White; Offset Printed

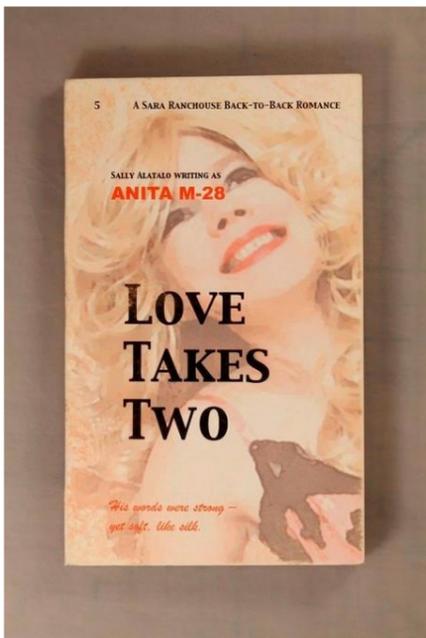
Inventory #: 109081

<https://www.printedmatter.org/catalog/47747/>

\$15.00

On the occasion of the exhibition Sally Alatalo: Narrative in Revision Printed Matter has published *An Arranged Affair*, a new work by Alatalo, with a foreword by Hannah B Higgins.

With this project, Alatalo has resituated her earlier work *A Rearranged Affair*, a re-collation of a series of romance novels, with renewed attention to the literary possibilities and revelations of the texts in a more consciously narrative revision. Meticulously selected and connected by Alatalo, the character names and specific storylines are continually traded out, but the arc of the action is familiar and the narrative carries on convincingly..



Sally Alatalo writing as Anita M-28 and Sal Clarke
Love Takes Two/The Other Side

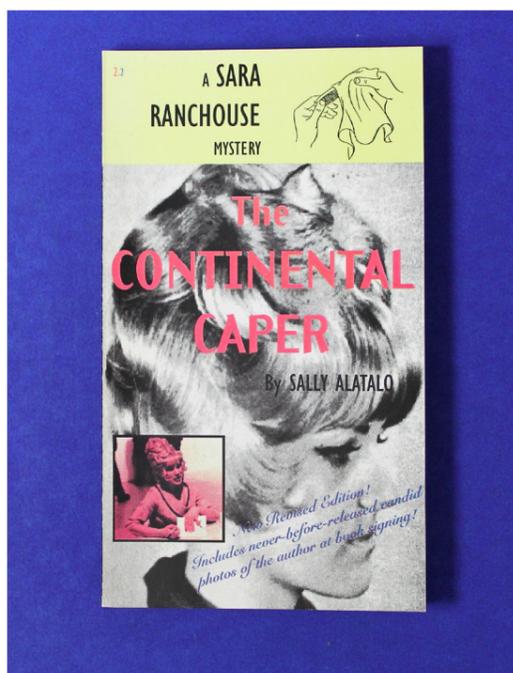
Chicago, Illinois: Sara Ranchose Publishing, 2006.
[106] p.; 17 x 10.5 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 79500

<https://www.printedmatter.org/catalog/20419/>

\$15.00

The first half of this pocket-sized paperback presents a romance anthology that amalgamates popular similes used to describe racy moments of lust and fulfillment, creating a metatext of romantic encounters. The book can then be flipped over to read a complimentary publication which includes an essay titled, *A Comparative Analysis of the Simile in Heterosexual and Lesbian Popular Romance Fiction*.



Sally Alatalo
The Continental Caper: A Sara Ranchose Mystery

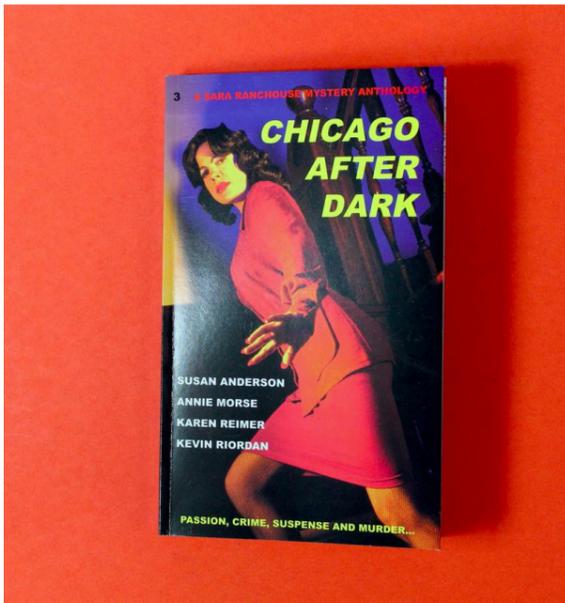
Chicago, Illinois: Sara Ranchose Publishing, 1993.
[76] p.; 18 x 11 cm.; Paperback; Mixed Color

Inventory #: 7948

<https://www.printedmatter.org/catalog/7233/>

\$250.00

Recognizing that in detective novels, descriptions of women's hair are keys to their characters, this second installment in the Sara Ranchose mystery series combines text from Raymond Chandler's *Big Sleep* with poetry by Alatalo and haircolor tips.



Susan Anderson, Annie Morse, Karen Reimer, Kevin Riordan
Chicago After Dark

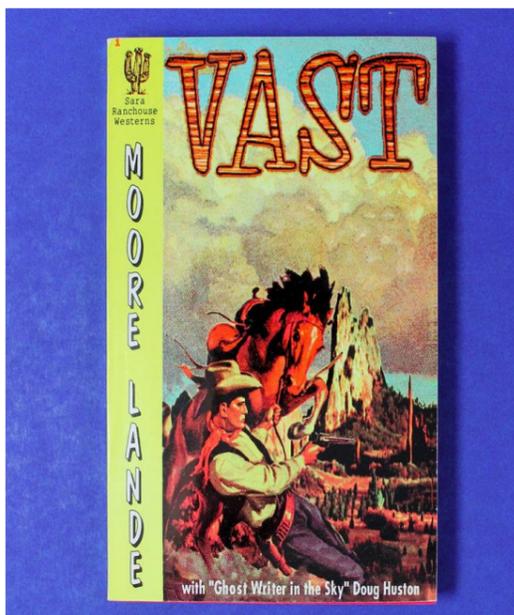
Chicago, Illinois: Sara Ranchose Publishing, 2001.
 [164] p.; 17 x 10.5 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 72163 B

<https://www.printedmatter.org/catalog/14360/>

\$15.00

In *Chicago After Dark*, four artists take on the crime novel and deliver four very different spins on the genre. Punctuated by pages of Chicago street maps, this project from Sara Ranchose Publishing is visually and intellectually brassy. Starting with Kevin Riordan's fast-talking, wise-cracking *1948: An Orwellian Odyssey* with apocalyptic pop culture collage, the book takes a cinematic turn with Susan Anderson's *Smoke and Mirrors*, told purely in black and white night photographs. Annie Morse's text flashes backward and forward in time to tell several tales, and Karen Reimer writes hers out in a tiny bleeding hand, almost but not quite impossible to read -- just impossible to put down like a good crime novel should be.



Doug Huston, Moore Lande
Vast

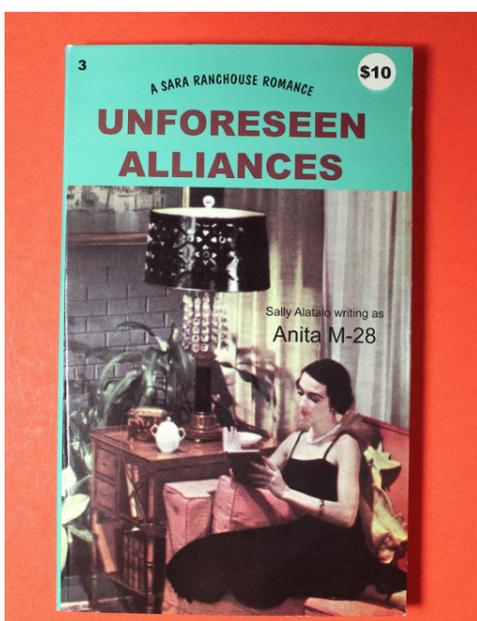
Chicago, Illinois: Sara Ranchose Publishing, 1994.
 [157] p.; 17 x 10 cm.; Paperback; Sewn Bound; Black-and-White; Offset Printed

Inventory #: 8871

<https://www.printedmatter.org/catalog/8151>

\$150.00

A book made entirely from quotations taken from Western novels.



Anita M-28
Unforeseen Alliances

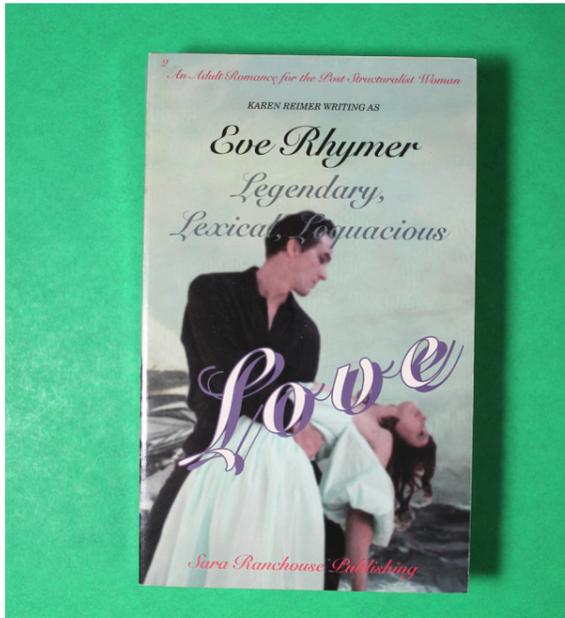
Chicago, Illinois: Sara Ranchose Publishing, 2001.
 [136] p.; 18 x 11 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 71619 B

<https://www.printedmatter.org/catalog/13952/>

\$10.00

"The romance novel stood alone, forgotten on a separate shelf, resigned to a studied appearance of singular, autonomous text. It seemed there was no hope of reviving her timeworn story. Then, unexpectedly, a timid hand appeared to reposition first one book, and then another. Fate had finally arrived to give the romance novel a new place in life, to forge unforeseen alliances." Sally Alatalo fearlessly takes on genre after pulp fiction genre in a fight to reclaim pleasure and possibility from exhausted forms. Here, her deft arrangements of romance titles create condensed love stories in five line poems. An appendix of 1,878 titles at the back invites the reader to try his or her hand at this cut and paste approach to romance.



Karen Reimer
Legendary, Lexical, Loquacious Love

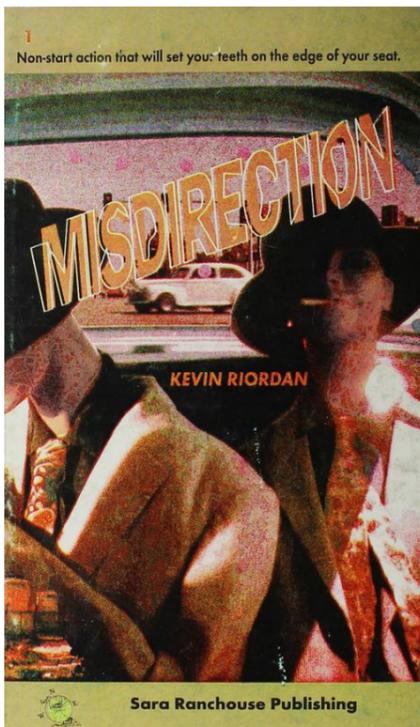
Chicago, Illinois: Sara Ranchose Publishing, 1996.
 [343] p.; 17 x 10.5 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 9851 C

<https://www.printedmatter.org/catalog/9127>

\$50.00

“An Adult Romance for the Post Structuralist Woman,” this “en-
 trancing story progresses as inevitably as the alphabet moves
 from A to Z.” Literally. Drawn directly from the steamy pages
 of romance novels, and lined up in neat alphabetic order, the
 twenty six chapters of this book organize everything you need to
 know about love.



Kevin Riordan
Misdirection

Chicago, Illinois: Sara Ranchose Publishing, 1994.
 [74] p.; 18 x 10.5 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 8239 C

<https://www.printedmatter.org/catalog/7522/>

\$25.00

A dramatic tale of a man on the lam – from what or whom is
 never clear – this book of collaged photographs follows an
 invisible narrator through a hallucinatory urban landscape
 populated by mannequins and memories. A wise cracking
 voice over clears a path through the aligators, airplanes, fire
 escapes and electrical plants that make up the mined terri-
 tory of the mind in this self proclaimed “torturous chronicle of
 high-stakes folly and spasmodic candor set precariously in an
 unanchored world.”



Sally Alatalo
Complete set of Sara Ranchose Pulp Novels
[Set of 10]

Chicago, Illinois: Sara Ranchose Publishing, 1993 - 2006.
 Paperback; Sewn Bound; Black-and-White; Offset Printed

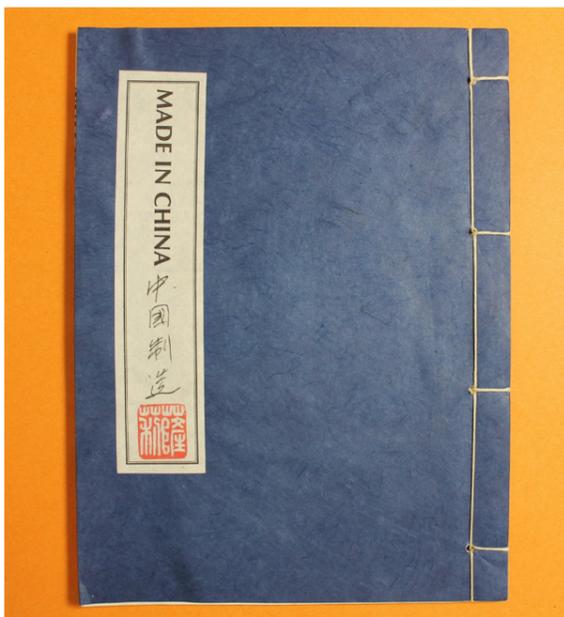
Inventory #: 109139

<https://www.printedmatter.org/catalog/47801>

\$1,500.00

Complete set of ten pulp novels published by Sara Ranc-
 house.

SARA RANCHOUSE PUBLISHING



Sally Alatalo
Made in China

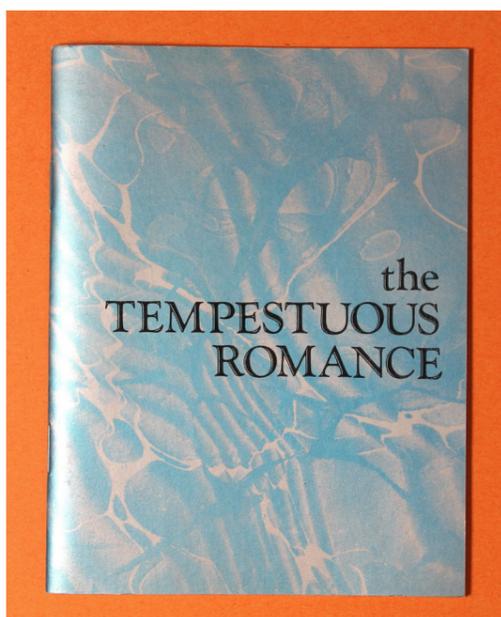
Chicago, Illinois: Sara Ranchose Publishing, 2012.
[24] p.; 15.75 x 20.5cm; Softcover; Japanese Binding;
Mixed Color; Combination

Inventory #: 92580 C

<https://www.printedmatter.org/catalog/32331>

\$25.00

“A catalogue of all of the objects in (Alatalo’s) suitcase that were made in China, accompanied by the texts that were either imprinted on, molded into, or attached by label to the objects.” The simple document, related to a three week journey, inspires an ongoing examination of the things we own and use. The book is read opposite from a Western book and the binding is on the right-hand side.” - artist’s statement



Sally Alatalo
The Tempestuous Romance

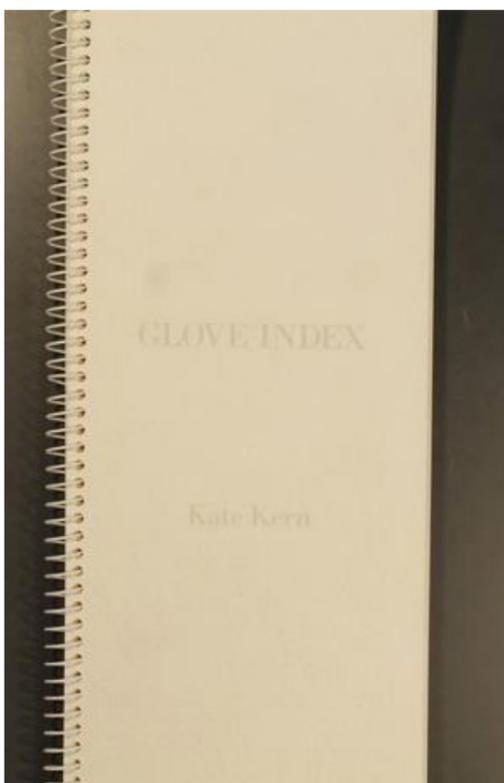
Chicago, Illinois: Pussykat, 1985.
[28] p.; 13 x 10 cm.; Paperback; Staple Bound; Mixed Color;
Offset Printed

Inventory #: 3375 B

<https://www.printedmatter.org/catalog/2718/>

\$5.00

Three overlapping sign systems present all the necessary elements for a tempestuous romance: A French-English dictionary provides the heart-rending, explosive words around which to imagine the steamy plot; drawings of a man hoisting a barbell and photographs of a mannequin sporting various hats provide the visual building blocks for the lovers. Now the tempest: unleash your imagination.



Kate Kern
Glove Index

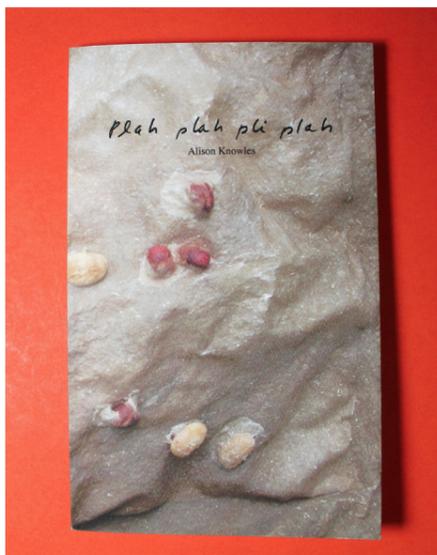
Chicago, Illinois: Sara Ranchose Publishing, 1999.
[69] p.; 38 x 13 cm.; Paperback; Spiral Bound; Black-and-White; Offset Printed

Inventory #: 71454 B

<https://www.printedmatter.org/catalog/13797/>

\$35.00

Glove Index by Kate Kern indexes gloves worn by women during the mid-twentieth century with text denoting imagined occasions for wear.



Alison Knowles
Plah Plah Pli Plah

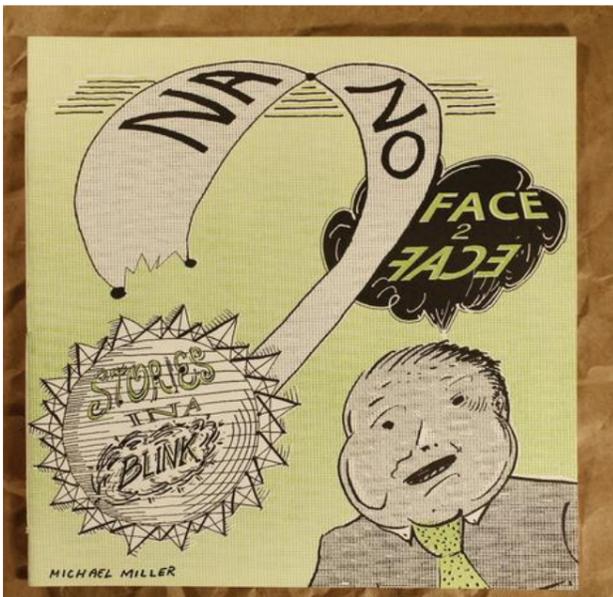
Chicago, Illinois: Sara Ranchose Publishing, 2009.
 [84] p.; 20.5 x 13 cm.; Paperback; Glue Bound; Mixed Color;
 Combination

Inventory #: 85976 C

<https://www.printedmatter.org/catalog/26295/>

\$50.00

This book documents the sounds, performance and material of Knowles' handmade paper and dried bean instrument "Bean Turners." It includes scores transcriptions of the instruments' sounds, and images of Knowles performing. The book also includes the special insert of a "bean page instrument," fabricated especially for this project at the Columbia College Chicago Center for Book and Paper Arts, Chicago.



Michael Miller
Nano: Stories in a Blink

Chicago, Illinois: Sara Ranchose Publishing, 2005.
 [22] p.; 19 x 19 cm.; Paperback; Stitch Bound; Color; Offset
 Printed

Inventory #: 79064 C

<https://www.printedmatter.org/catalog/20015/>

\$5.00

Nano : Stores In A Blink contains two visual stories, which begin from either flip side of the cover. *Face 2 Face* unfolds as a series of opposing emotionally charged visages while *Flatman* presents a blocky man in suit and tie as he encounters graphic framing elements. By employing plays on Ben-Day dots and halftones in green and black inks, these crisp drawings resemble a bizarre take on the comic book style.



Matthew Nash, Sara Varon
Dreamland Burns 2

Chicago, Illinois: Sara Ranchose Publishing, 2001.
 [20] p.; 19 x 19 cm.; Paperback; Staple Bound; Color; Offset
 Printed

Inventory #: 73732 B

<https://www.printedmatter.org/catalog/15561/>

\$5.00

"Nash's narrative and Varon's illustrations take us through the tale of "Shamus", a theme park attraction, who can not comprehend his involvement in his beloved park's burning to the ground." - Sally Alatalo.



Gary Piattoni
Batforum

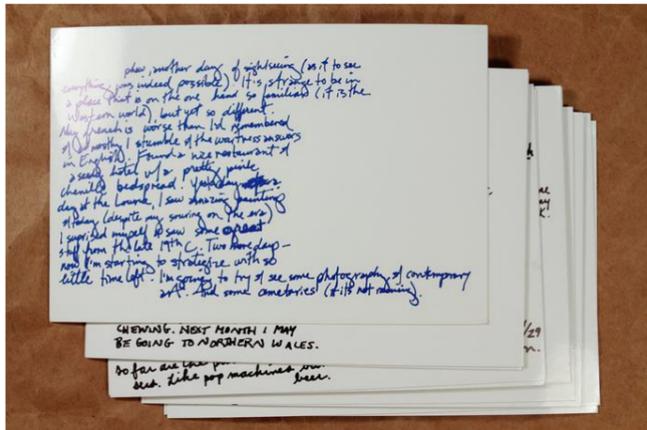
Chicago, Illinois: Sara Ranchouse Publishing, 1999.
[20] p.; 20 x 20 cm.; Paperback; Color; Lithography

Inventory #: 12590 C

<https://www.printedmatter.org/catalog/11847/>

\$10.00

In a parody of *ArtForum*, this small square book uses comics featuring bat-like characters in humorous imitations of both the art criticism and advertisements regularly seen in the popular art periodical. *BatForum*, though taking off on *ArtForum*, directly spoofs the art world in general, from the galleries to the cafes with some pokes at artists thrown in for good humor. This is the first book in Sara Ranchouse Publishing's "Square Series."



Karen Reimer
Forgeries

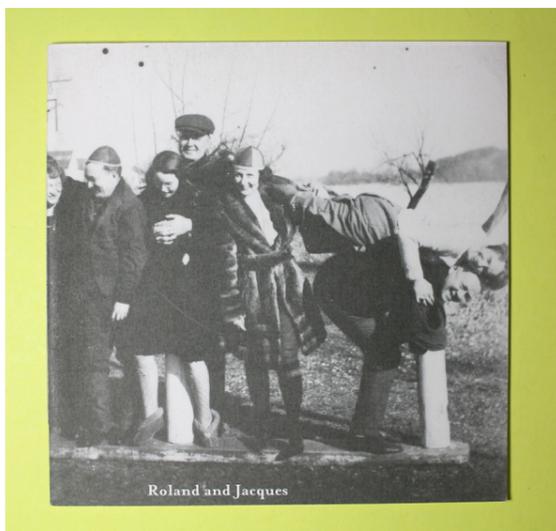
Chicago, Illinois: Sara Ranchouse Publishing, 1996.
[18] p.; 11 x 15 cm.; Paperback; Loose Leaves; Color; Offset Printed

Inventory #: 9765 C

<https://www.printedmatter.org/catalog/9041>

\$25.00

In this unique set of postcards, Reimer has moved the written messages found on the back of the cards to the front, replacing the glossy photos usually found there. Pre-written descriptions of places and events replace the usual tourist trap memorabilia. Just appropriate your own, sign, and send. What could be easier?



Liese Ricketts
Roland and Jacques

Chicago, Illinois: Sara Ranchouse Publishing, 1998.
[20] p.; 19 x 19 cm.; Paperback; Sewn Bound; Black-and-White; Offset Printed

Inventory #: 11279 C

<https://www.printedmatter.org/catalog/10542/>

\$5.00

A story about photography from an unusual point of view inspired by the discovery of glass negatives.



Kevin Riordan
Make No Plans
[Squares (on photography) #3]

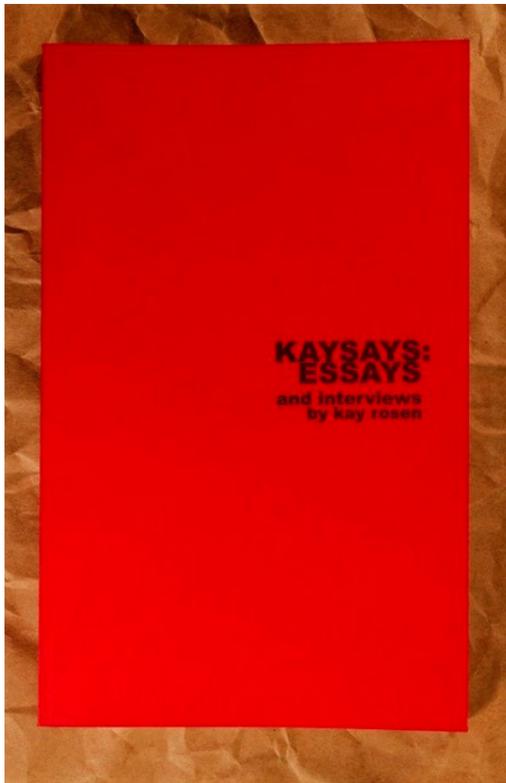
Chicago, Illinois: Sara Ranchose Publishing, 2007.
[24] p.; 19 x 19 cm.; Paperback; Sewn Bound; Color; Offset Printed

Inventory #: 81497 B

<https://www.printedmatter.org/catalog/22282/>

\$10.00

“*Make No Plans* is a sumptuous photo-collage of architectural forms gone psychedelic, in which Riordan has retained the chaotic, photo-mechanical, inky sensibility he generated with his publication *Stare* magazine in the pre-digital 70s and 80s.”
-from the publisher



Kay Rosen
Kaysays : Essays and Interviews by Kay Rosen

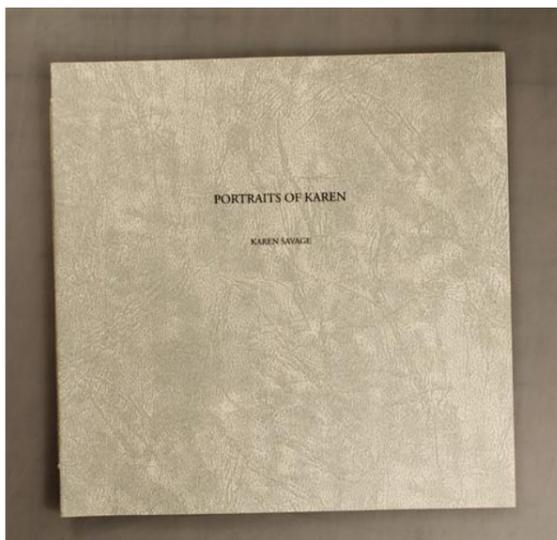
Chicago, Illinois: Sara Ranchose Publishing, 2007.
[100] p.; 20.5 x 13 cm.; Paperback; Glue Bound; Black-and-White; Offset Printed

Inventory #: 81496 B

<https://www.printedmatter.org/catalog/22281/>

\$20.00

“Rosen’s erudite collected texts offer us a sustained and complex elucidation of her text- and language-based projects. Rosen also manages to construct compelling narratives in which her practically anthropomorphic letterforms enact scintillating little dramas. Rosen has adapted three of her visual language projects to page format specifically for this publication. One of these - blurred, originally designed as a large-scale corner wall painting, takes particular advantage of the syntax of the printed page spread. The corner gutter of the page contributes the requisite directional change, and a rainbow-roll of blue and red ink produces - physically and visually - exactly, its sense.”-from the publishers



Karen Savage
Portraits of Karen

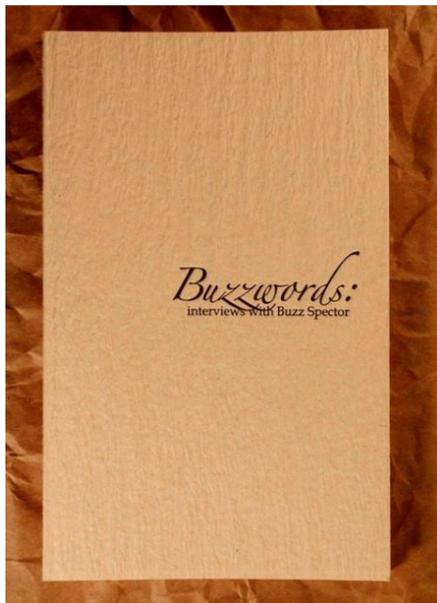
Chicago, Illinois: Sara Ranchose Publishing, 1999.
[10] leaves.; 20 x 20 cm.; Paperback; Black-and-White; Offset Printed

Inventory #: 12589 C

<https://www.printedmatter.org/catalog/11846/>

\$5.00

In this collection of photographs taken from old yearbooks, Savage presents an odd history of “Karen.” Rummaging through forgotten school memories to save these few women from obscurity, she has amassed a group of Karens, who seem to share more than a common name. Savage’s careful selection and placement of Karens, who through both dress and physical features, resemble each other suggests that one’s name could in fact determine one’s destiny. Printed on slick, yearbook-like pages and bound in a marbled cover, this book subtly proposes, “a Karen is a Karen is a Karen.”



Buzz Spector

Buzzwords : Interviews With Buzz Spector

Chicago, Illinois: Sara Ranchose Publishing, 2012.
[130] p.; 20.5 x 12.5 cm.; Softcover; Glue Bound; Black-and-White; Offset Printed

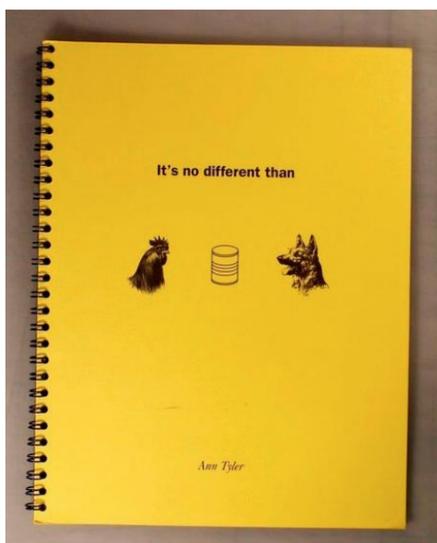
Inventory #: 90911 C

<https://www.printedmatter.org/catalog/30800/>

\$35.00

“This selection of six interviews spanning nearly thirty years showcases Spector’s ideas to do with art, books, libraries and his own history of reading. Spector describes and elucidates his installations, book objects and photographs within an intellectually rich context, provoking stimulating conversation and thought. Spector has designed new page art especially for this publication, including a section that he has individually hand-torn for each book.”

-from the publisher



Ann Tyler

It's No Different Than

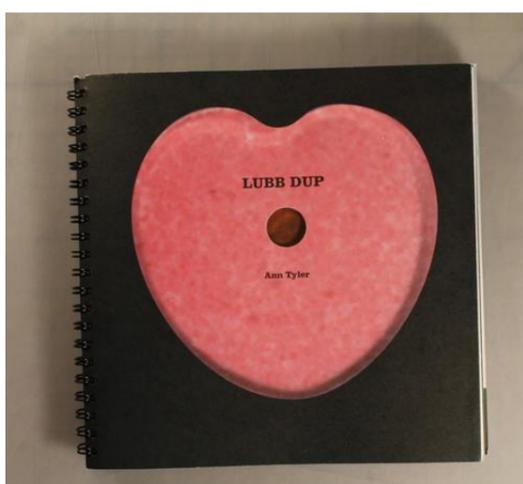
Chicago, Illinois: Sara Ranchose Publishing, 1999.
[7] p.; 25 x 20 cm.; Paperback; Mixed Color; Offset Printed

Inventory #: 97651 C

<https://www.printedmatter.org/catalog/11848>

\$15.00

Similar to Tyler’s book *Lubb Dup*, *It's No Different Than* poetically exposes and explores the brutality, hate, and ignorance involved in violence against homosexuals. In this book, Tyler responds to killer Robert Acremant’s assertion that murdering a lesbian couple was “no different than shooting your chicken...or putting your dog to sleep or shooting at tin cans.” The spiral bound book is split into three sections that create an “exquisite corpse” in which the faces of victims Roxanne Ellis and Michelle Abdill merge with the head of a dog and a chicken with the turning of each page.



Ann Tyler

Lubb Dup

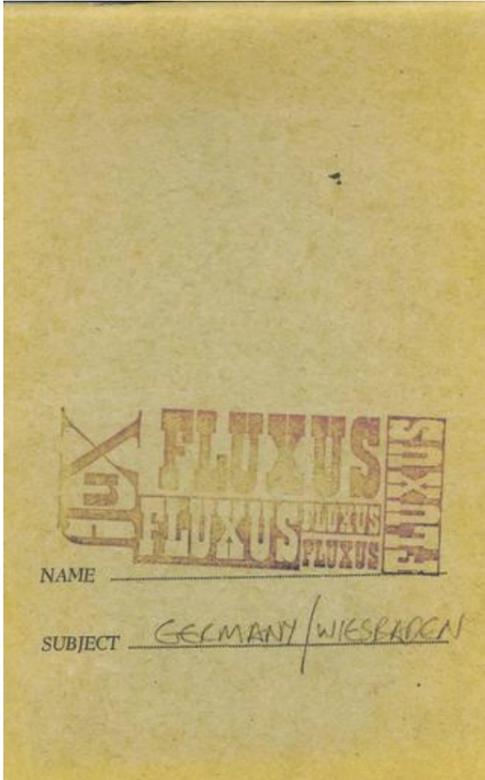
Chicago, Illinois: Sara Ranchose Publishing, 1998.
[36] p.; 19 x 19 cm.; Paperback; Color; Combination

Inventory #: 11742 C

<https://www.printedmatter.org/catalog/11001>

\$35.00

Tyler details the events which lead up to the killing of Scott Amedure by Jonathon Schmitz after the former confesses on “The Jenny Jones Show” to having a romantic crush on Schmitz. Spiral bound with die-cuts, tunnels, pull-outs, and translucent pages, this beautifully eerie book demands an intimate reading in which emotions are layered and complicated. Lubb and Dup, the two sounds of each heartbeat, serve both as a metaphor of Amedure’s crush and a reminder that he was killed by a shotgun blast to the heart. References: Umbrella v.21, no.3/4, December 1998, p. 128.



Simon Anderson
Fluxus: Germany/Wiesbaden

Chicago, Illinois: S. Anderson and Sally Alatalo, 2012.
[28] p.; 20 x 13 cm.; Paperback; Staple Bound; Color; Photocopy

Inventory #: 109114 C

<https://www.printedmatter.org/catalog/47780/>

\$25.00

Fluxus: Germany/Wiesbaden documents artist (then student at the Royal College of Art, London) Simon Anderson's experience of '1962 WiesbadenFLUXUS 1982', an exhibition and program of events hosted in Wiesbaden, Germany from September 19 - November 24, 1982, dedicated to the Fluxus movement. The event involved conversations between artists, concerts, and performances. Details of these are depicted through scanned postcards and letters, showing Anderson's communications with artists and organizers involved. A sense of the event is further enriched by photographs and ticket stubs, most importantly, supplemented by pages of Anderson's notebook, his hand written notes providing insight and mediation on the experience.

SARA RANCHOUSE PUBLISHING CATALOG

Complete Set



Sally Alatalo
Complete Set of Sara Ranchose Publishing Catalog
[Set of 9]

Chicago, Illinois: Sara Ranchose Publishing, 1994 - 2004.
unpaginated; 20.5 x 9 cm.; Paperback; Spiral Bound; Color; Offset Printed

Inventory #: 109140

<https://www.printedmatter.org/catalog/47802/>

\$1,000.00

Established in 1993, Sara Ranchose Publishing is a project of artist and writer Sally Alatalo. The project is about publishing, with an interest in the industry and abiding elements that bring a book into the world, reflecting on the syntax of printing and other technologies, recycled resources and the mechanisms of distribution. The various components of Sara Ranchose Publishing include *DuDa*, the *Pulp* series (a collection of romance and mystery novels), the *Square* series, as well as a variety of publications by other artists. This complete set provides an overview of the work published by Sara Ranchose from 1994 - 2004.