

Printed Matter, Inc.

Printed Matter, Inc. WHOLESALE CATALOG



NEW FOR NOVEMBER 2021 | Hunters Follow Harpy Shadows by Rin Kim

**PRINTED MATTER
PUBLICATIONS
AVAILABLE AT A
NEW 50% DISCOUNT**

**RECENTLY
PUBLISHED**

**STUTTERS
Dominique Hurth**

**DEPRECIATING
ASSETS
Jessica Vaughn**

Printed Matter Publishing Program

Founded in 1976, Printed Matter, Inc. is the world's leading non-profit dedicated to the promotion and distribution of artists' books, with nearly 15,000 titles available in our Chelsea storefront and East Village satellite location.

The Printed Matter imprint regularly commissions ambitious new book projects from emerging and established artists, and also offers a backlist of classic works dating to the organization's founding.

**Contact sales@printedmatter.org
with any questions.**

Opening a Wholesale Account

To place wholesale orders with Printed Matter, please email sales@printedmatter.org with your resale certificate (or equivalent document.) Once approved, you can create a User Account at printedmatter.org and place orders through the site directly. A wholesale discount will be automatically applied.

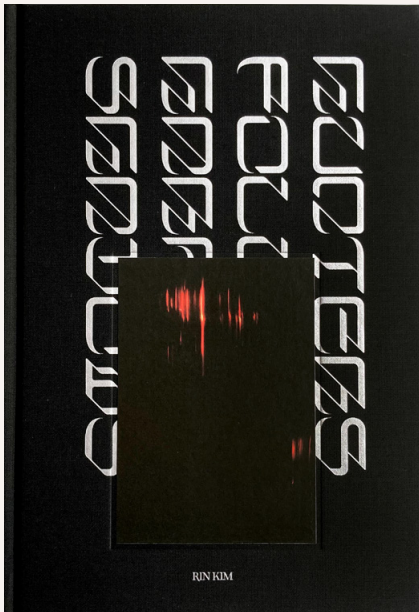
Note that prepayment (including shipping) is required for all orders, and that we cannot accept returns.

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New Release



HUNTERS FOLLOW HARPY SHADOWS

by Rin Kim

A new publication that takes the form of an extended poetic sequence in the high fantasy style, set in a world built from reimagined Korean folklore, biblical storytelling, and queer mythologies.

About the Publication

Hunters Follow Harpy Shadows, a new artists' book by designer and artist Rin Kim, recounts across twenty-five chapters the tangled, cosmic history of shapeshifting goddesses intermixed with an otherworldly cast of demis, dryads, wraiths, satyrs, tieflings and sirens. Taking cues from the Old Testament and the depths of fanfiction forums online, the project alternates between narrative storytelling in the direct mode of epic religious texts and a series of Psalmic interventions spoken in the innermost voice of the gods. Like a series of connected visions, Hunters Follow Harpy Shadows hands down the origin stories of distant worlds—of clashing immortals, species dying out, and deities fading from power. It is both a fantasy saga beset by violence, warfare and blood sacrifice, and a lovers' song of longing and transcendence.

Central to the project are new images by Oliver Davis, shot on 35mm film, which offer views of a fragmented landscape—jewel-like glimpses of sunlit trees, river stones, and murky underbrush. The lush world seen in these photographs, a version of earth devoid of all humans and figures, provides a quiet space outside of time for staging the mythic struggles of the gods. The book's typography suggests perhaps an ancient document or illustrated manuscript; the sharp, secret lettering carrying the magic properties of a blade used to split worlds.

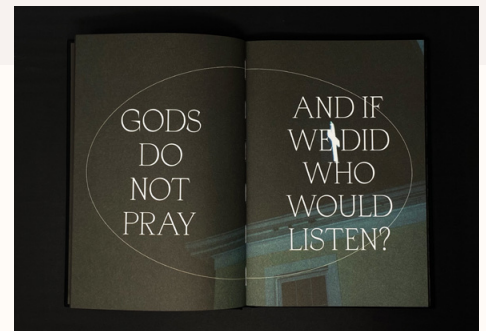
Publication Details

- New York: Printed Matter, Inc. 2021
- Hardback
- Color
- Cloth-bound hardcover with tip-in and metallic foil stamping
- 17 x 24.5 cm
- Edition of 1000

ID #215288

RETAIL \$25.00
WHOLESALE \$12.50

**European distribution
by Antenne**



Exclusive US Distribution

FROM NEW DOCUMENTS



I SEE / YOU MEAN

by Lucy R. Lippard

I See /You Mean (first published 1979) is an experimental novel about mirrors, maps, relationships, the ocean, elusive success, and possible happiness, from writer, activist, and curator Lucy R. Lippard. Through a collage of verbal photographs, overheard dialogue, sexual encounters, found material, and self identification devices (astrology, the I Ching, palmistry, Tarot), it charts from past to future the changing currents between two women and two men: a writer, a model/stockbroker/maybe dictator, a photographer, and an actor. With an afterword by Susana Torre.

Publication Details

- New York: New Documents. 2021
- Paperback
- Black and White
- Cloth Bound with jacket
- 13.5 x 21 cm
- Edition of 2000

ID #215295

RETAIL \$30.00
WHOLESALE \$18.00

* Note this title is available
at a 40% discount

MY KINGDOM FOR A TITLE

by Pope.L

My Kingdom for a Title is a collection of writing by Chicago-based artist Pope.L documenting his use of language as a mode of visual, narrative, and performative story telling. These works take various forms: scripts, short stories, scribbled notes, large scale installation, and painting—many never before released. With extensive endnotes sourced by artist Kandis Williams. Co-published by Mitchell-Innes & Nash.

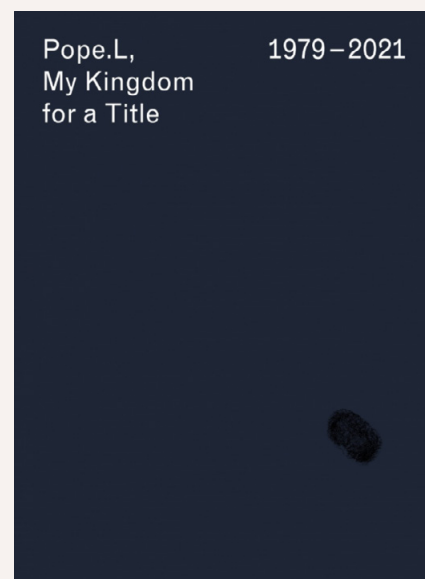
Publication Details

- New York: New Documents. 2021
- Hardback
- Color
- Cloth Bound
- 21.75 x 30 cm
- Edition of 2000

ID #215296

RETAIL \$50.00
WHOLESALE \$30.00

* Note this title is available
at a 40% discount



Exclusive US Distribution

FROM FULTON RYDER



PAINTINGS ON PAPER: WALTER ROBINSON 2009–2020

by Walter Robinson
with text by Sarah Nicole Prickett

The artist's own survey of his painterly exploration of commercial illustration, ranging from pulp romance and normcore fashion to pharmaceuticals and fast food.

About the Publication

Walter Robinson's *Paintings on Paper* is a self-published comic-book-inspired monograph compiling the artist's favorite examples of his extensive acrylic paintings on paper made over the last dozen years. Fifty life-sized pages picture the intersection of desire and commerce in the contemporary American spectacle. The publication features an essay by writer and editor Sarah Nicole Prickett, which operates not as a typical art critical text, but rather a short story whose narrative skips along the surface of the real—an uncanny parallel to Robinson's artworks in a notably innovative work of fiction.

A member of the artists collective Collaborative Projects, Robinson's neo pop paintings share in the school of postmodern painters such as Eric Fischl, Tom Lawson and David Salle. In addition to his career as an artist, Robinson has had a significant impact on the art world with his contributions as founding editor of both *Art-Rite* magazine and *Artnet*, a co-founder of Printed Matter, and in his long tenure as critic and editor at *Art in America*.

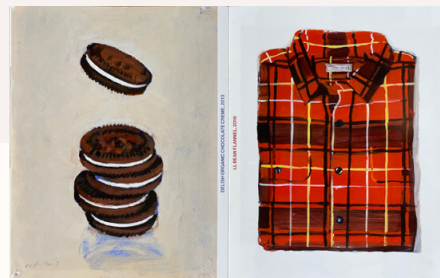
Publication Details

- New York: Fulton Ryder. 2021
- Softcover
- Color
- 30.5 x 24 cm
- Edition of 500

ID #120066

RETAIL \$25.00
WHOLESALE \$15.00

* Note this title is available
at a 40% discount



Recent Release



STUTTERS

by Dominique Hurth

with text contributions by Ruth Noack and Kari Conte

A new publication tracing a photographic lineage within the Smithsonian Institution's archives through reworked cyanotypes.

About the Publication

In 2014, artist Dominique Hurth encountered four boxes of cyanotype prints by Thomas W. Smillie, the first custodian and curator of the Smithsonian Institution's collection of photography (active 1868 to 1917). In her new work *Stutters*, Hurth builds on several years' research to rework the original cyanotypes into visual montage, sequencing images that provide a record of Museum life as it documents a 'national' collection in the making. Through a meticulous process of xerox and printing reproduction, the work presents photographs of empty display cabinets and staged objects within the Smithsonian's holdings, following divergent threads of photographic history, exhibitionship and collection-making, as well as technological developments across the late 19th and early 20th century.

Two overlapping sets of captions from the artist offer a subjective and scientific view of the photographs, inviting a cross-referencing of the "official," if incomplete, bibliographic record. *Stutters* includes a text by Hurth considering the book's entwined interests, as well as her personal history with the Smithsonian collection and Smillie's work. Additional contributions by authors and curators Ruth Noack and Kari Conte consider the ways in which artists' projects can quietly break apart the violent taxonomy of an archive, and instead use this shifting fragmentation to bring into focus voices that have been excluded from history.

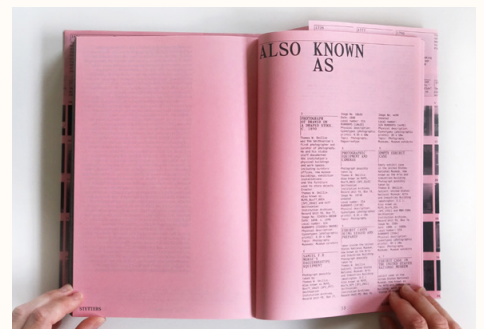
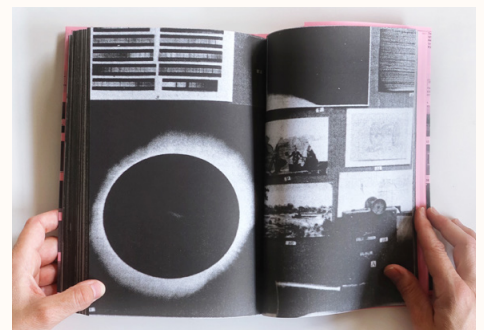
Publication Details

- New York: Printed Matter, Inc. 2021
- Paperback
- Black and White
- Sewn Bound, Offset Printed on variable stock
- Fold-out dust jacket, Chromolux cover, postcard insert
- 16 x 24 cm
- Edition of 1200

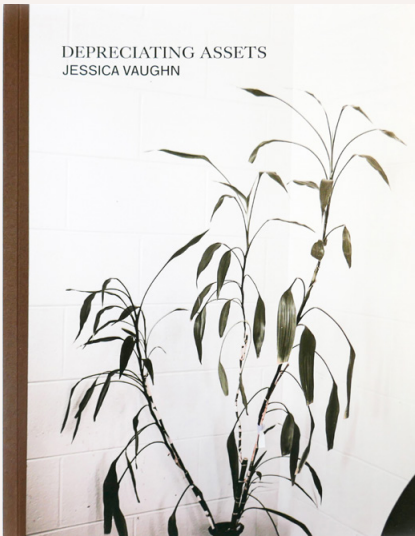
ID #120234

RETAIL \$35.00
WHOLESALE \$17.50

**European distribution
by Antenne**



Recent Release



DEPRECIATING ASSETS

by Jessica Vaughn
with Magdalyn Asimakis (Contributor)

An artists' book investigating labor, diversity politics, and the material environment of the American workplace.

About the Publication

Depreciating Assets, a new artists' book by Jessica Vaughn, considers the ways in which affirmative action and office equity measures intersect with corporate infrastructure and physical office space, proposing that minimalist design gestures of the modern office cannot exist outside the conditions of race, class and labor. Across four interwoven sections and related appendices, Vaughn assembles her photographs and critical writings alongside xeroxed images, diversity training video stills, and manipulated open source documents of the US Government. The project distills the symptoms of late 20th and 21st century work culture produced by open office plans and modular architecture's promise of malleability, compliance, and universality—provisions that bid for increased efficiency and productivity at the expense of visibility for Black workers and workers of color.

Using a familiar copyshop color palette on standardized paper stock, Depreciating Assets replicates the style, materials, and colors outlined by the US Government Publishing Office—standards set to ensure design efficiency and the economical production of internal documents. The publication concludes with an afterword by the author contextualizing the project's themes within the contemporary reality of global pandemic, economic precarity, and protests against racist state violence.

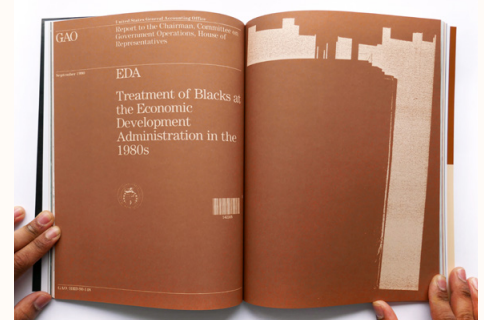
Publication Details

- New York: Printed Matter, Inc. 2021
- Paperback
- Color & Black and White
- Tape Bound, 4-color spot printing on 6 varied stocks
- 22 x 28 cm
- Edition of 600

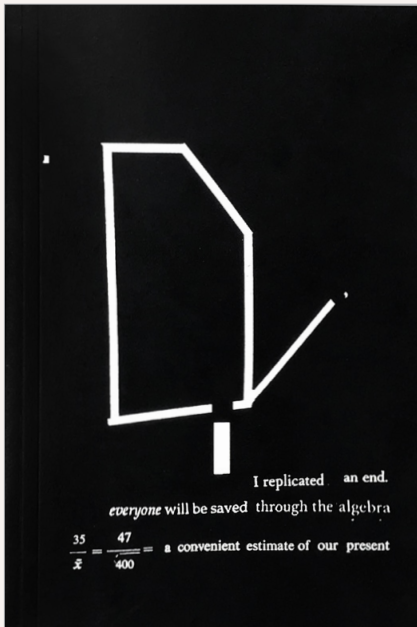
ID #119507

RETAIL \$25.00
WHOLESALE \$12.50

**European distribution
by Antenne**



Featured Title



NO NEW THEORIES

by Kameelah Janan Rasheed

An experimental artists' book of xerox abstractions, found photography, and poetic text fragments to explore processes of learning and unlearning.

About the Publication

No New Theories is a new artists' book by Kameelah Janan Rasheed. Building on Rasheed's associative installation work, the project freely assembles the artist's own writing, autocorrect algorithms, and Oulipian poems (short texts generated with the help of imposed constraints) alongside visuals drawn from her personal image archive, pop culture, zoological journals, quranic verses, and more. The work gathers these threads with an emphasis on the processes of revision and improvisation as she considers the potential of meaning in place of fixed definitions.

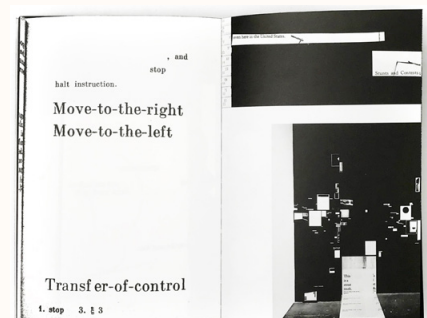
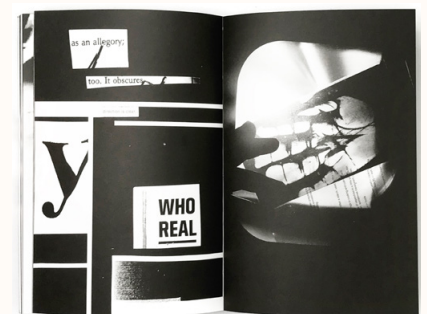
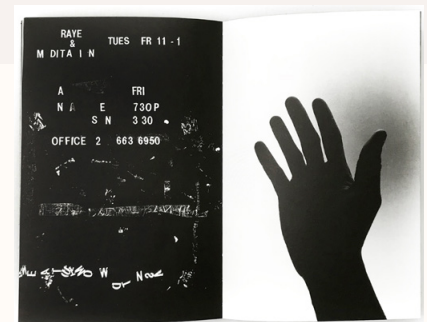
At the heart of No New Theories is an interview between Rasheed and Jessica Lynne, co-founder of the art criticism journal ARTS.BLACK, that attempts to document their intellectual partnership through a layering process by which the original exchange is reworked and expanded with annotations, citations, and excerpted texts. Rasheed and Lynne take on questions of epistemology and pedagogy, knowledge-acquisition, as well as patience and fatigue. To build on the notion of the 'organic archive'—both as a fictional organizing framework and as a score for possible experiences—the two consider various historical, socio-logical, and cultural facets of Americana, proposing a multi-directional discourse around the wide permutations of Black experience. The book's title locates Blackness as a multivalent and porous experience that can't be neatly theorized.

Publication Details

- New York: Printed Matter, Inc. 2019
- Paperback
- Black and White
- High gloss silkscreen cover, edge-printing, suede ink bookmark
- 23 x 15 cm
- Edition of 1000

ID #112735

RETAIL \$30.00
WHOLESALE \$15.00



Featured Title

ART-RITE

ART-RITE

edited by Joshua Cohn, Edit DeAk,
Walter Robinson

A facsimile edition of the trailblazing periodical Art-Rite, collecting the full run of all twenty issues of the underground arts magazine in a single 678-page volume, co-published with Primary Information.

About the Publication

This facsimile edition collects the full run of the iconic arts periodical Art-Rite, co-published with Primary Information. Edited and published by Joshua Cohn, Edit DeAk, and Walter Robinson between 1973 and 1978 (Cohn would leave after Issue 7), Art-Rite moved easily through the expansive community of post-conceptual, post-minimalist, performance, and video artists that made up New York's vibrant downtown arts scene. With a sharp editorial vision, fanzine ethos, and proto-punk aesthetic, the magazine presented up-close coverage of the art world that was at once critical, humorous, and deeply knowledgeable, avoiding the formal tone and self-seriousness that characterized other art publications of the time.

Over its five year run, Art-Rite would publish hundreds of interviews, exhibition and performance reviews, statements, and projects "by, with, and about" a generation of artists who felt accessible in these pages, even as many of them were, or would soon become, the defining voices of the era. Featured artists include: Vito Acconci, Kathy Acker, Bas Jan Ader, Laurie Anderson, John Baldessari, Gregory Battcock, Lynda Benglis, Mel Bochner, Marcel Broodthaers, Trisha Brown, Chris Burden, Scott Burton, Ulises Carrión, Judy Chicago, Lucinda Childs, Christo, Diego Cortez, Hanne Darboven, and more.

Publication Details

- New York: Printed Matter, Inc. and Primary Information 2019
- Paperback
- Color & Black and White
- Offset Printed
- 16 x 27.5 cm
- Edition of 2000

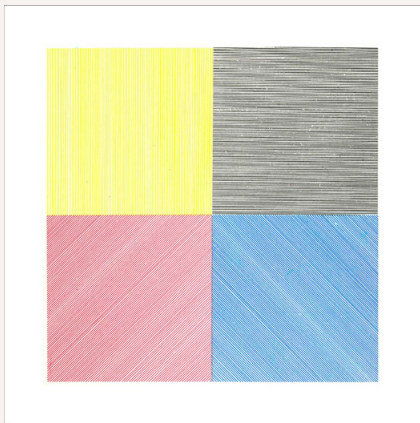
ID #116587

RETAIL \$40.00

**This title distributed
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Featured Title



FOUR BASIC KINDS OF LINES & COLOUR

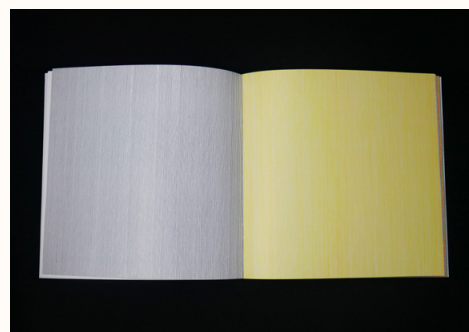
by Sol LeWitt

A facsimile edition of the iconic LeWitt publication that investigates the possibilities of elemental graphic combinations and the effects of sequence, color, and geometric form, co-published with Primary Information.

About the Publication

This facsimile edition of Sol LeWitt's iconic Four Basic Kinds of Lines & Colour is co-published with Primary Information. Originally released in 1977, the publication stands as an enduring example of LeWitt's rigorous process-driven practice which utilizes simple conceptual parameters to generate complex and formally-diverse visual works.

Four Basic Kinds of Lines & Colour is a composite of two earlier publications—*Four Basic Kinds of Straight Lines* (1969) and *Four Basic Colours and Their Combinations* (1971). Each left-hand page offers a black and white study of four types of lines (vertical, horizontal, right-facing diagonal, left-facing diagonal) executed in all possible combinations, while right-hand pages present a combinatory system of lines in four colors (yellow, black, red, blue). The book opens with a two-page 'key' overviewing all permutations that follow.



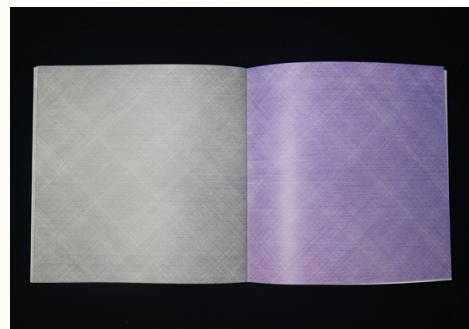
Publication Details

- New York: Printed Matter, Inc. and Primary Information 2019
- Paperback
- Color
- Staple Bound
- 20 x 20 cm
- Edition of 3500

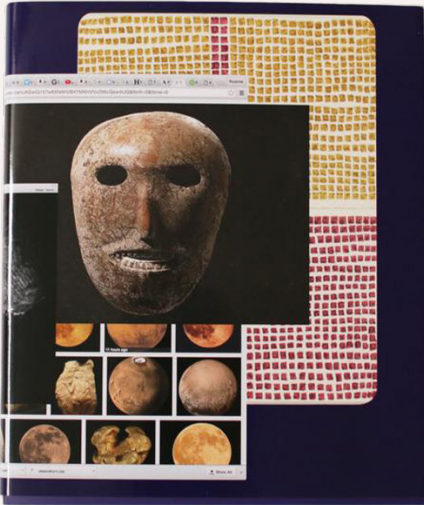
ID #115677

RETAIL \$16.00

**This title distributed
by ARTBOOK | D.A.P.**



Featured Title



AND YET MY MASK IS POWERFUL

by Basel Abbas & Ruanne Abou-Rahme

A visual project of found and original imagery exploring the intersections of performativity and ritual, body and artifact, thingness and virtuality.

About the Publication

AndYet My Mask is Powerful is a publication by Palestinian artist-duo Basel Abbas and Ruanne Abou-Rahme. The work is an encompassing visual poem that develops the artists' ongoing project of the same name, exploring the intersections of performativity and ritual, body and artifact, thingness and virtuality.

Comprised of several narrative threads, AndYet My Mask is Powerful is a reflection on violence and crisis as it filters down through history, mythology, and into the complexities of our present moment. The book takes Adrienne Rich's poem *Diving Into the Wreck* (1973) as its starting point and allegorical framework, with portions of the text running through the book in English and Arabic side-by-side.

The project is built up through the layering of original and found imagery, providing both a formal and conceptual structure for thinking about people and place within a living fabric that has been compromised. Archival photos, stills of video/media files, and performance documentation are shuffled and overlapped until unscripted connections start to emerge.

Publication Details

- New York: Printed Matter, Inc. 2017
- Paperback
- Color
- Offset Printed with Spot Color
- Sewn Bound
- 24 x 20.5 cm
- Edition of 1000

ID #110157

RETAIL \$18.00
WHOLESALE \$9.00



Featured Title



NAME, THING, THING: A PRIMER IN PARALLEL TYPOGRAPHIES

by Gerardo Madera

An ambitious project using text, found images and citations to explore typographic intervention and the decolonization of design and typography.

About the Publication

Name, Thing, Thing is a compilation of thoughts, quotations, and fragments on and around typographic intervention as an act of resistance to the colonial embeds of typographic tradition—a pursuit analogous to long-used strategies of survival by people of color to subvert and reclaim defined historical narratives. Cultural remapping, hybrid form-making, and discursive histories are tactics explained in Name, Thing, Thing to locate potential channels of articulation in typography's decolonization.

Part One (Letters Are Things) is a performative text drawing from numerous theoretical sources across design criticism and cultural thought. Progressing through numbered and lettered sections, the essay attempts to cobble together what a methodology that actively combats typography's inherent homogenization of language and form might look like. *Part Two (Things)* borrows images from various books, artifacts, and artworks to locate an expressive language, often incorporating physical gesture—posture, gesticulation, facial expression—in the space around language, symbol and relic. *Part Three (Things Cited)* attributes the images and text.

Publication Details

- New York: Printed Matter, Inc. 2018
- Hardback
- Black and White
- Sewn Bound
- 15.5 x 10 cm
- Edition of 1000

ID #112029

RETAIL \$15.00
WHOLESALE \$7.50

