

Printed Matter, Inc.

Printed Matter, Inc. WHOLESALE CATALOG



NEWEST RELEASE | The History of Lubrication by Gabriel Pericà

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

**RECENTLY
PUBLISHED**

**WHEN EYE LAND
Star Feliz**

**WE WEB KEEPERS
Lukaza Branfman-Verissimo**

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 backlog of classic works dating to the organization's founding.

Contact sales@printedmatter.org
with any questions.

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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.

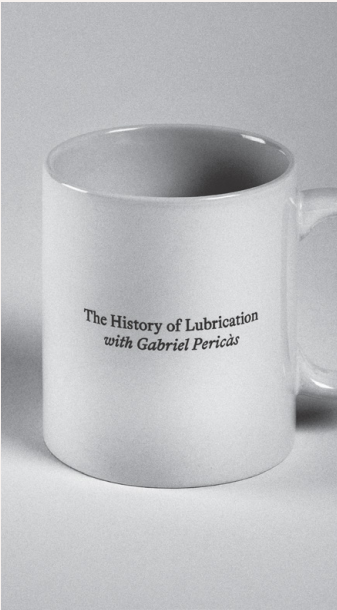
Note that prepayment (including shipping) is required for all orders, and that we cannot accept returns.

ARTBOOK | D.A.P. and Antenne Distribution

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For European booksellers, select titles are distributed through Antenne. Visit antennebooks.com to set up an account and order directly.

New Release



THE HISTORY OF LUBRICATION

by Gabriel Pericàs

A transcript of an artist's fictitious radio program that sets out to chart a cultural history of human saliva and its many associations.

About the Publication

With The History of Lubrication, artist Gabriel Pericàs proposes a modest cultural history of human saliva, building on its physical behavior to chart its many uses, functions and associations. Written as a transcript of an imaginary radio program hosted by the artist, the project plays on tropes of the episodic podcast genre and academic publishing, considering saliva as it is conveyed through its formless, miraculous properties — as adhesive, as lubricant, as a carrier of disease, and a manifestation of desire. Across twelve chapters, the project weaves together references from popular culture, art history, science, critical theory, and film to examine our relationship with spit and spitting. The book concludes with a “Figures” section of referenced images, as well as an extensive Index of terms.

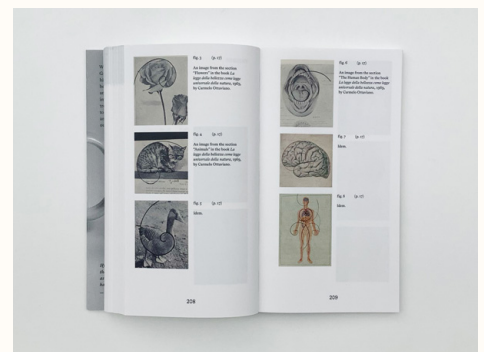


Publication Details

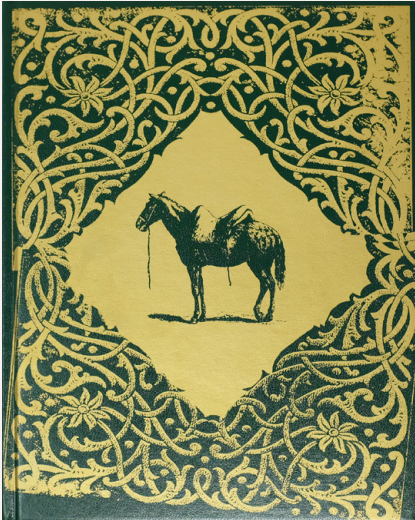
- New York: Printed Matter, Inc. 2023
- Paperback
- Color
- Swiss bound with cover flaps
- 11 x 17.75 cm
- Edition of 800

RETAIL \$25.00
WHOLESALE \$12.50

ID #220151



New Release



WHEN EYE LAND

by Star Feliz

A publication that wades into memory, intimacy, and the ancestral past to explore how the legacy of colonialism has shaped the national identity of the Dominican Republic.

About the Publication

When Eye Land, a new artists' book by Star Feliz, builds on the artist's research-based installation work, assembling historical texts and photos, colonial maps, fabulated letters, and the artist's own family albums to confront the twisted colonial visions of the Western gaze in Hispaniola in the late 19th and early 20th century. The publication unravels desire seated in the eye of the tourist, scientist and explorer, reflecting on how the constructed landscape (the "Land Columbus Loved" as *National Geographic* puts it) is formed by spiritual, socio-political, ecological, and cognitive processes. The project asks: *How does colonialism live in our cells and psyche, taking root in the subconscious like a spell? Who is the Dominican land?*

Depicted are scenes of indigenous life and its violent encounters with Spanish rule, agricultural workers, Santo Domingo's early industry, and export crops like plantain, cashew fruit, and sugarcane. Select images are transformed with an underprinting of gold pantone ink, offering gilded adornments like those you might find in an old scrapbook. An extensive bibliography credits the source of works included and referenced, melding the project's anthropological and personal perspective.

When Eye Land concludes with an afterword by artist and writer manuel arturo abreu that builds on the project's themes within their own experience of economic precarity, generational secrets, and transmissions from the ancestral realm.

Publication Details

- New York: Printed Matter, Inc. 2023
- Hardback
- Black and White with gold Pantone, color tip-ins
- Screenprinted leatherette cover
- 15 x 33 cm
- Edition of 800

ID #219312

RETAIL \$25.00
WHOLESALE \$12.50

**European distribution
by Antenne**



Recent Release



WE WEB KEEPERS

by Lukaza Branfman-Verissimo
with text contribution by Ayana Zaire Cotton

A forward-thinking reflection on the metaphorical and practical registers of interconnectedness and collective care.

About the Publication

we web keepers continues in print form a window exhibition of the same name by artist, activist, educator, storyteller, and curator Lukaza Branfman-Verissimo at Printed Matter / St Marks in Fall 2022. Exploring interconnected forms of collective support and future-making, Lukaza executed a large-scale window painting along with a series of double-sided illustrative and text-based works on paper, which were added to the window at random over the course of eight weeks in a format that referenced the life cycle of bulletin boards—themselves public sites wherein people exchange messages, share demands, ask for help, and broadcast their stories. The process created a knot of unsequenced text and pattern that looked out onto the East Village, with phrases discernible but the entire passage obscured.

This publication untangles that knot. Here, Lukaza's paintings are presented in their original order: unfurled, sentential, and sprawled across newsprint like the morning paper. This translation of we web keepers from bulletin board patchwork to newspaper rearticulates Lukaza's commitment to cultivating practices of intentional reading and slow looking, using formats that facilitate wide and accessible distribution within communities. A contributed essay by Ayana Zaire Cotton reflects on community entanglements, supports, spider webs, and cultivating play within enclosure—expanding the conceptual lattice put forth by Lukaza's work.

Publication Details

- New York: Printed Matter, Inc. 2022
- Folded newspaper
- Color
- 28 x 43 cm
- Edition of 400

ID #217748

RETAIL \$10.00
WHOLESALE \$5.00



Recent Release



CONSTELLATIONS FOR INNERLIGHT PROJECTIONS

by Yusuf Hassan

A publication that places the artist's found imagery and research material into sequence, exploring ideas of revision, process, and reference.

About the Publication

constellations for innerlight projections, an artists' book by artist and publisher Yusuf Hassan (of BlackMass Publishing), offers a parallel entry point to the artist's 2022 exhibition *a symphony a work in progress* at Printed Matter. The exhibition was conceived of as a single published work, exploring ideas of revision and process through printed pieces, zines, objects and photographs around motifs in music, sculpture, and architecture.

constellations for innerlight projections furthers the explorations in Hassan's exhibition, depicting the artist's ongoing visual research through a visual dialog of collected diagrammatic sketches, found imagery, musical notation, geometric emblems, and language. The project carries both the sparse and decisive conceptualism of an artist like Stanley Brouwn while embracing the maximalist premise to "use every idea." It illustrates the question: *what is the work that is used to make the work?* The publication is bound with kraft paper covers, metal prong fasteners and tape, which reinforce its conceptual format of a research document or work in progress.

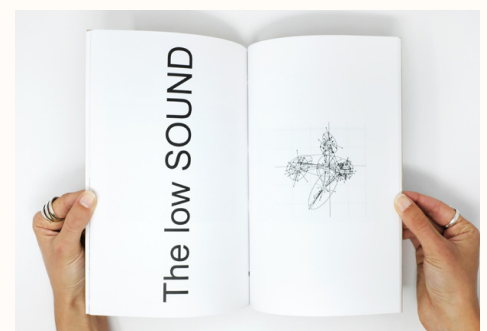
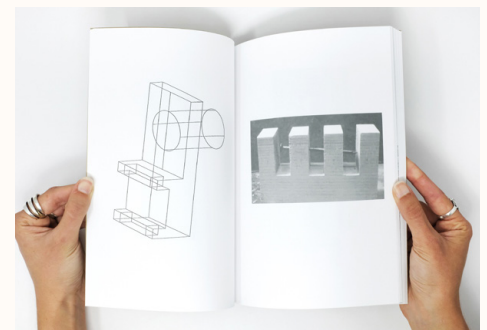
Publication Details

- New York: Printed Matter, Inc. 2022
- Paperback
- Black and White
- Clip Bound, Tape Bound
- 18.4 x 25.4 cm
- Edition of 400

ID #216784

RETAIL \$25.00
WHOLESALE \$12.50

**European distribution
by Antenne**



Featured Title



STUTTERS

by Dominique Hurth

with text contributions by Ruth Noack and Kari Conte

An artists' book 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.

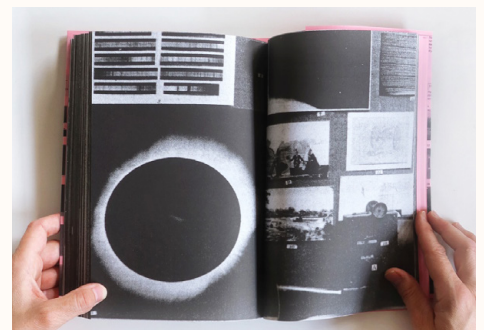
Publication Details

- 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**



Featured Title



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.

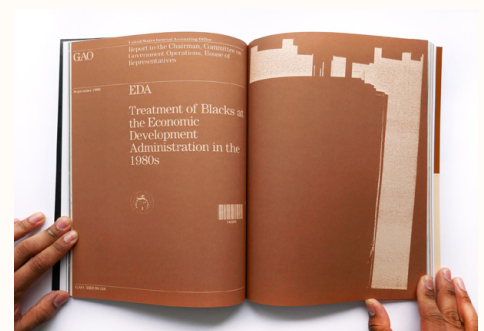
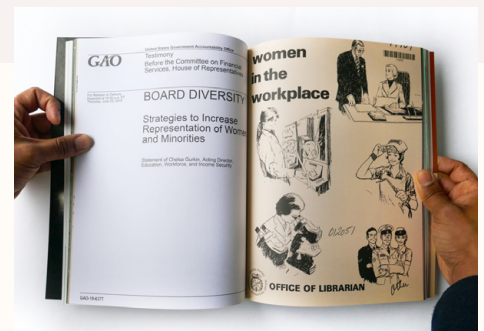
Publication Details

- 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

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.

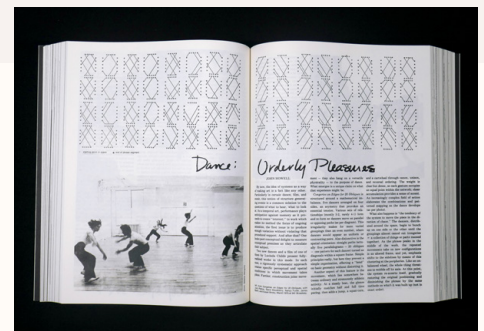
Publication Details

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

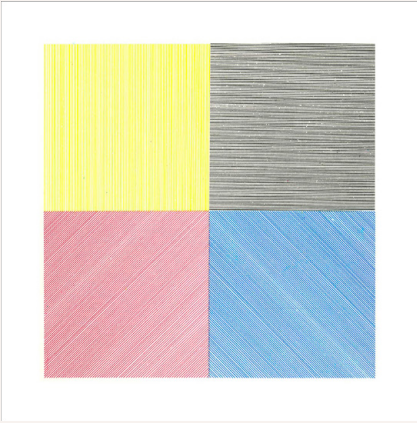
ID #116587

RETAIL \$40.00

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



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.

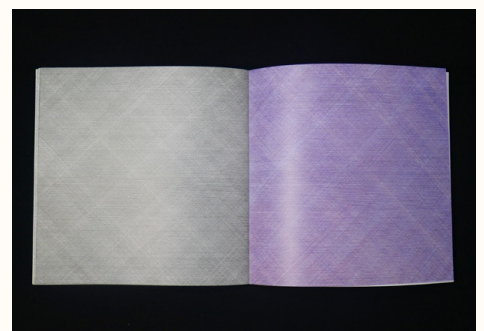
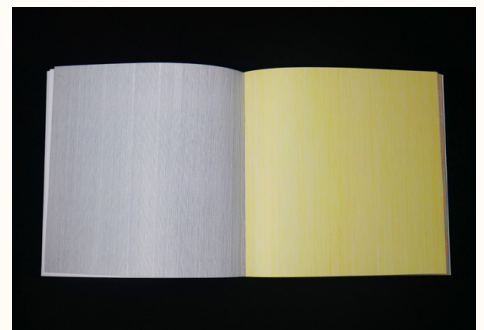
Publication Details

- 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



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.

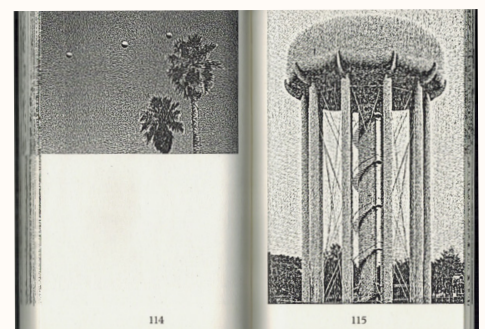
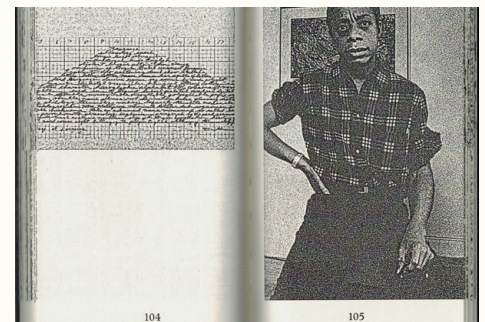
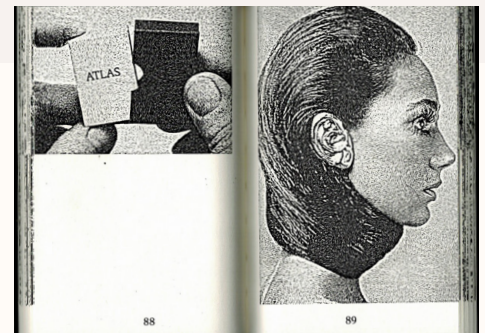
Part One (Letters Are Things) is a performative text drawing from numerous theoretical sources across design criticism and cultural thought. Progressing through numbered and lettered sections, the essay attempts to cobble together what a methodology that actively combats typography's inherent homogenization 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

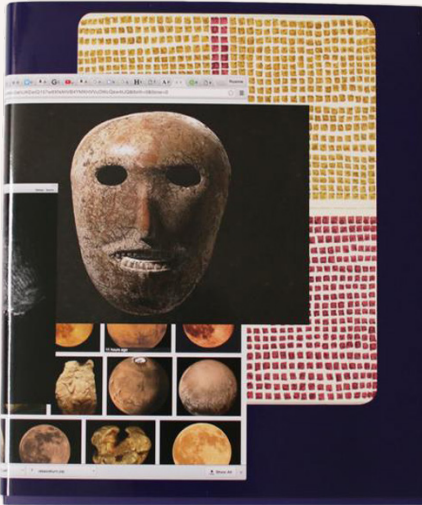
- New York: Printed Matter, Inc. 2018
- Hardback
- Black and White
- Sewn Bound
- 15.5 x 10 cm
- Edition of 1000

ID #112029

RETAIL \$15.00
WHOLESALE \$7.50



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

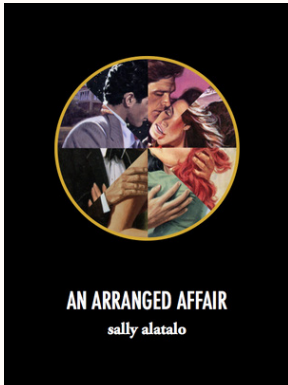
RETAIL \$18.00
WHOLESALE \$9.00



Backlist

AN ARRANGED AFFAIR

Sally Alatalo

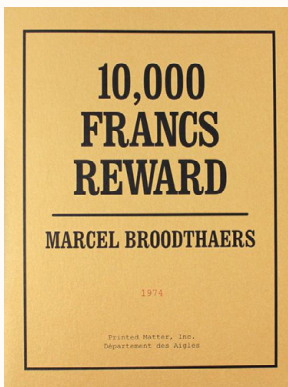


An Arranged Affair was published on the occasion of Chicago-based artist Sally Alatalo's exhibition *Sally Alatalo: Narrative in Revision* at Printed Matter in 2017. Using standard format paperback novels as source material, An Arranged Affair is the latest installment of Alatalo's Pulp series, initiated through her own imprint, Sara Ranchose Publishing. The 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.

New York: Printed Matter, Inc. 2017
Paperback
Black and White
Offset-Printed
Perfect Bound
17.7 x 17 cm
Edition of 500
Retail \$15.00 | Wholesale \$7.50
ID #109081

10,000 FRANCS REWARD

Marcel Broodthaers

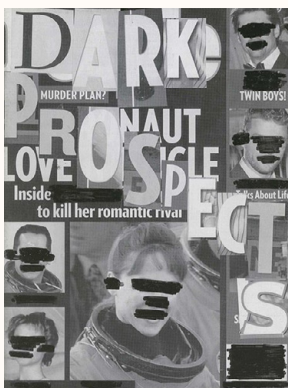


Translated by Elizabeth Zuba with Maria Gilissen Broodthaers, 10,000 Francs Reward is realized as a performative self-interview in which Broodthaers' questions and answers run together in a single fluid body of text. The work first appeared in connection with the artist's *Catalogue/Catalogus* exhibition at the Palais de Beaux-Arts, Brussels, 1974, inspired by a conversation with art critic Irmeline Lebeer.

Brussels and New York: Département des Aigles Brussels and Printed Matter, Inc. 2016
Paperback
23 x 18 cm
Edition of 1000
Retail \$12.00 | Wholesale \$6.00
ID #104454

DARK PROSPECTS

Charles Beronio

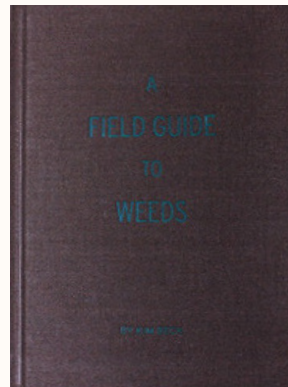


In Dark Prospects, Beronio takes his source material from issues of *People*, *Time*, *Newsweek*, and *U.S. News*, dismantling the language of the medium by blacking out all references to corporate branding and faces of featured stars and political figures.

New York: Printed Matter, Inc. 2008
Softcover
Black and White
Staple Bound
28 x 21.5 cm
Retail: \$10.00 | Wholesale: \$5.00
ID #82681

A FIELD GUIDE TO WEEDS (3RD EDITION)

Kim Beck

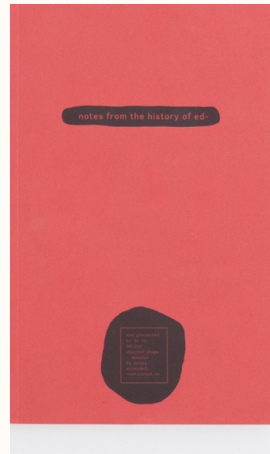


A Field Guide to Weeds masquerades as a 19th century pocket guide. The physical form of the book is used as a metaphor for a crack in the city sidewalk, where the unruly plants creep out of the gutter and overrun the page spread.

New York: Printed Matter, Inc. 2008
Cloth Cover
Color
Sewn Bound
17.5 x 11.8 cm
Edition of 1500
Retail: \$25.00 | Wholesale: \$12.50
ID #97149

NOTES FROM THE HISTORY OF ED-

Anne Callahan



Notes from the History of Ed- provides an historico-exemplary account of EDITING and/or THE EDITOR as a profession, activity and term. What happened (is happening) to the editor? (that sensitive visionary-literary-journalistic figure of the last century). And, come to think of it, where did the editor come from? This book traces the act of EDITING from Liu Xiang to Miranda Priestly with found texts and visuals.

New York: Printed Matter, Inc. 2015
Paperback
Black and White
Perfect Bound
19.8 x 12.7 cm
Edition of 350
Retail \$10.00 | Wholesale \$5.00
ID #101801

THE BAADER-MEINHOF AFFAIR

Erin Cosgrove



With The Baader-Meinhof Affair, Erin Cosgrove writes a send-up of the romance genre, filled with the ghosts of the Baader-Meinhof gang of 1970s Germany. Dangerous passions and politics intersect as the author interjects historical cliff-notes and commentary.

New York: Printed Matter, Inc. 2003
Softcover
Black and White
Glue Bound
17 x 10.5 cm
Edition of 3000
Retail: \$14.95 | Wholesale: \$7.48
ID #73914

Backlist

PICTURES FOR LOOKING AT & EQUIVALENTS

Jason Evans

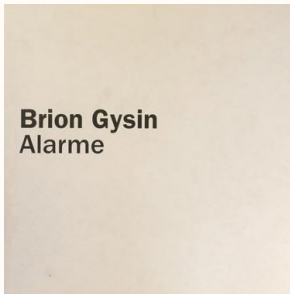


Pictures for Looking at & Equivalents features a series of intricate still lives by the artist paired with diagonally-divided rectangles. With no interpretive text, the work “asks for just a keen pair of eyes happy to wander and wonder” [Evans]—setting up a kind of equivalence between the two forms.

New York: Printed Matter, Inc. 2014
Softcover
Color
Staple Bound
29 x 24.5 cm
Edition of 500
Retail: \$15.00 | Wholesale: \$7.50
ID #97174

ALARME

Brion Gysin

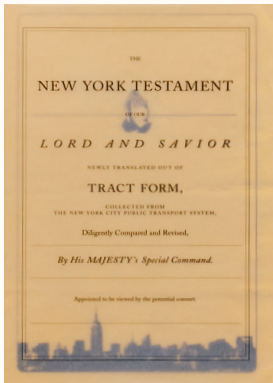


Alarme is a publication by Gysin, an icon of the Beat Generation, consisting of the 1977 calligraphic poem of the same name. The work was conceived as an artist’s book but never received publication during the author’s lifetime—consisting of gridded and repeated words that dissolve into visual patterns and gestural marks.

Paris and New York: Galerie de France and Printed Matter, Inc. 2010
Softcover
Black and White
Sewn Bound
25 x 25 cm
Edition of 1500
Retail: \$18.00 | Wholesale: \$9.00
ID #87398

NEW YORK TESTAMENT

Dawn Kim



New York Testament compiles images from various religious tracts found in the New York City subway. The result is a “reverse-engineered bible” that unifies mostly disparate denominations in an unlikely testament to human creativity, ambition, and diversity. Text excerpts from each pamphlet are provided in an appendix in the book’s final pages.

New York: Printed Matter, Inc. 2015
Paperback
Color
Perfect Binding
21.6 x 14 cm
Edition of 350
Retail \$15.00 | Wholesale \$7.50
ID #101802

OCEANS OF LOVE: THE UNCONTAINABLE GREGORY BATTCKOCK

Joseph Grigely



Oceans of Love: The Uncontainable Gregory Battcock, edited with an introduction by Joseph Grigely, is the first book to bring together a collection of Gregory Battcock’s prefaces and essays (from *Minimalism, Idea Art, Why Art?*, and other books), as well as critical writings called “quiticism,” published in underground newspapers in the 1970s. The book follows Joseph Grigely’s exhibition *The Gregory Battcock Archive*, which was first exhibited in 2009.

London, Graz, Hamburg and New York: Koenig Books, Grazer Kunstverein, Kunstverein in Hamburg and Printed Matter, Inc. 2016
Color & Black and White
24 x 17 cm
Retail \$28.00 | Wholesale \$14.00
ID #106671

ABRAHAM LINCOLN

Rachel Harrison

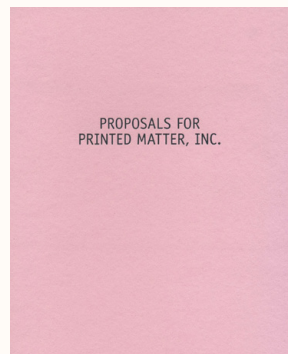


Abraham Lincoln surveys various depictions of this ubiquitous visage as it appears in the collective consciousness. Aimed to encapsulate the obscurities of our digital age, the book is comprised entirely of Googled images of our sixteenth president, shown sequentially turning his celebrated profile from right to left in a parade of absurd representations (a Lincoln toe ring, a Lincoln cake, a Lincoln egg, and a Lincoln coffee mug), attesting to the over-commodification of American history.

New York: Printed Matter, Inc. 2011
Softcover
Color
Gluebound
25.5 x 20.5 cm
Edition of 1000
Retail: \$34.00 | Wholesale: \$17.00
ID #88657

PROPOSALS FOR PRINTED MATTER, INC.

Peter Liversidge



Proposals for Printed Matter, Inc. is a catalog of proposals for Printed Matter describing an array of possible projects—objects, performances, and actions in the Fluxus tradition.

New York: Printed Matter, Inc. 2014
Softcover
Black and White
Staple Bound
21 x 16.5 cm
Edition of 500
Retail: \$12.00 | Wholesale: \$6.00
ID #98387

Backlist

VERSIONS

Max Stolkin

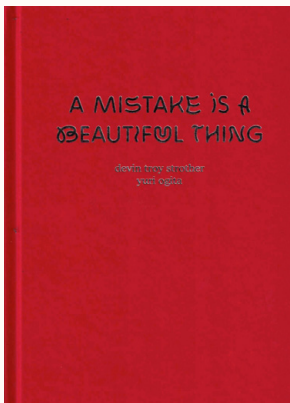


Published as part of the Emerging Artists Publication Series, **Versions** offers a concise treatment of infinite regress, bringing together Hubble telescope deep-field imagery, found images of modernist stacking tables, and several versions of the same story.

New York: Printed Matter, Inc. 2014
Softcover
Color
Gluebound
22 x 15.5 cm
Edition of 350
Retail: \$10.00 | Wholesale: \$5.00
ID #98209

A MISTAKE IS A BEAUTIFUL THING

Devin Troy Strother and Yuri Ogita



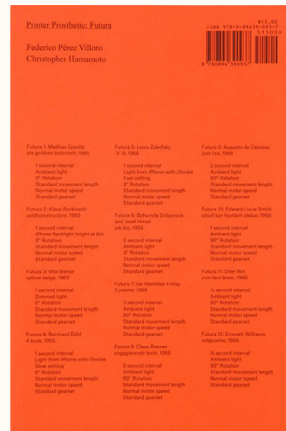
A Mistake Is A Beautiful Thing is published in collaboration with LA-based Coloured Publishing following a companion installation at Printed Matter in 2018. Through a loosely organized collection of photographs, the work moves through its recurring motifs to build on a dialog that is irreverent but assured, examining art and its references, cultural phenomena, and the experience of being a person of color in the US.

New York: Printed Matter, Inc. 2018
Hardback
Color
Sewn Bound
23 x 15.5 cm
Edition of 500
Retail: \$25.00 | Wholesale: \$12.50
ID #113316

Artist Audio

PRINTER PROSTHETIC: FUTURA

Federico Pérez Villoro and Christopher Hamamoto



Printer Prosthetic: Futura is an “experimental reprint” of artist, publisher, and printer Hansjörg Mayer’s seminal *Futura* (1965–1968), a series of twenty-six artworks published as folded, single-page pamphlets. Using this collection of Concrete and Fluxus works as a starting point, the publication reinterprets the poems by means of mechanical mediation with a custom 3D-printed device, outputting the originals through a set of controlled and chance operations.

New York: Printed Matter, Inc. 2017
Paperback
Color & Black and White
Perfect Bound
23 x 15 cm
Edition of 1000
Retail: \$15.00 | Wholesale: \$7.50
ID #110009

PERSISTENT HUTS

Derek Sullivan



While the form of this accordion fold-out book is based on Ed Ruscha’s famous *Every Building on the Sunset Strip*, the photos inside depict structures build from copies of another famous artist’s book—*Psychobuildings* by Martin Kippenburger.

New York: Printed Matter, Inc. 2008
Paperback
Black and White
Accordion
18 x 14 cm
Edition of 500
Retail: \$15.00 | Wholesale: \$7.50
ID #83588

RAIN SONG 7"

Sun Foot, Stefan Marx



To celebrate their appearance at the 2012 NY Art Book Fair Preview, Printed Matter presented this limited edition 7" picture disc of Sun Foot’s “Rain Song”. The San Francisco-based group consists of artist Chris Johanson, multi-instrumentalist Brian Mumford, and drummer Ron Burns. Cover art and album design provided by illustrator Stefan Marx.

New York: Printed Matter, Inc. 2012
Audio Vinyl
31 x 31 cm
Edition of 500
Retail: \$20.00 | Wholesale: \$10.00
ID #92058