



**Nothingtoodoo Press,**  
*Upstate New York, Booth B18*

Artist Terence Koh has moved to the country, and he wants everyone to know: the rural lifestyle is oozing out of his every pore. You can buy one of his affordable "Mountain Magic?" boxes (\$35), which comes with a real egg and two potions that you're supposed to mix together on your hands and smell—Koh explained that one is a bee-related liquid, while the other is a secret. There are also books and larger boxes of beeswax for sale, all priced in multiples of the number 8. It's a big whiff of conceptual country life. —HV

**B.C. Almanac(h) C-B,**  
**Presentation House Gallery,**  
*Vancouver, Booth T*

*B.C. Almanac(h) C-B* was a classic 1970 book, funded by the National Film Board of Canada's Still division and featuring such prominent names as N.E. Co. Ltd, Roy Kiyooka, and Vincent Trasov, among others. One of the contributors, Michael de Courcy (pictured here), is manning the table, where you can snag an affordable reprint of the book (\$30) and ask him about the Vancouver scene, which has long been home to many prominent photographers. —HV

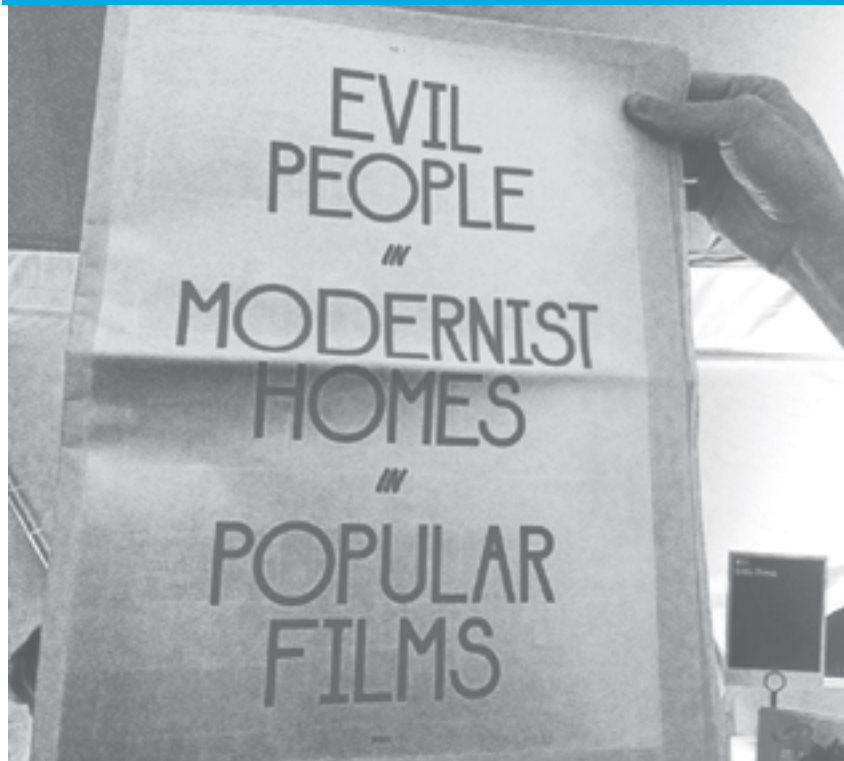


The local pop-up 8 Ball Zines has a drop-off zone (with drinking allowed) by the dome, featuring a constant rotation of new publications, pins, and other ephemera. On opening night, a highlight was the *National Park Service* zine from Bad Looks Press, compiling pictures of people taking selfies in US national parks. —AM

**BAD LOOKS PRESS,**  
*National Park Service, 8 Ball Zines, New York City, CTYD*

**HELGE REUMANN AND GUNNAR LUNDKVIST,**  
*Vertige, Desert Island, New York City, Booth B01*

Among its many comics offerings, *Desert Island* has a beautiful book by Swiss illustrator Helge Reumann and Swedish cartoonist Gunnar Lundkvist called *Vertige*. The surreal collaboration shows Lundkvist's somber cat, Kias Katt, navigating Reumann's haunting, modern world. —AM



**BENJAMIN CRITTON,**  
*Evil People in Modernist Homes in Popular Films, IIIII Columns, Princeton (NJ), Booth B10*

Critton's *Evil People in Modernist Homes in Popular Films* is an annual "archizine" about sinister cinematic figure in stylish houses. The current edition includes shots from the 1950 film noir *The Damned Don't Cry* and the 1971 James Bond film *Diamonds Are Forever*, both in Palm Springs, California. Those Lautner houses are scary. —AM

**Portland Museum of Modern Art, Portland (OR), Booth N29**

Three years ago, curator Libby Werbel founded this entirely self-funded alternative exhibition space, which currently flourishes in the basement of Mississippi Records. Since then, she's been showcasing the work of local artists and musicians, from Liz Harris (aka Grouper) to Sonny Smith. At her booth you'll find ceramics, hand-painted catalogues, tapes, records, and limited-edition handmade flower sculptures by the performance artist Julia Calabrese. —CV



**COME TEES,**  
*Los Angeles, Booth A01*

From Indian spirituality to famous paintings, Come Tees makes small-batch editions of art-inspired patches—including ones based on Chris Burden's "Trans-Fixed" (1974) and a later Philip Guston painting—for those looking to sport some punk on their jacket (\$3–10). They're also selling special large fabric prints (\$15) that will benefit the Lakota People's Law Project—simple, cheap, and eye-catching works by Sonya Sombreuill. —HV



**ARIANA REINES,**  
*Tiffany's Poems and Ramayana, The Song Cave, Brooklyn, Booth B16*

Limited to 100 copies, this two-book series (\$20) includes one volume devoted to poems commissioned by visual artists (among them Nicole Eisenman and Oscar Tuazon) to accompany projects they created. One poem begins, "I saw a gorgon on the cover of *Sports Illustrated*" and elsewhere continues, "I texted that I had the impression I'd left a burning building." They are raw and contemporary. —HV



**MOLLY KYHL AND NAZARENO CREA,**  
*AHA, Hato Press, London, Booth Z08*

It's filled with word searches, connect-the-dots puzzles, crosswords, and a *Where's Waldo?*, but this is no activity book just for kids. Created by a Copenhagen-based duo, this "sporadic periodical" introduces absurdity and undertones of adult humor into some of our favorite childhood games. —CV

**MAIA RUTH LEE AND PETER SUTHERLAND,**  
*Chopped 'n' Screwed, self-published, New York City, Booth Z05*

The pair made these hole-filled tomes from printed matter found in secondhand bookstores. They then used a friend's water jet machine to smoothly cut through the pages, leaving impressively sleek negative space that transforms imagery of canyons, poison frogs, and film stills of Mel Gibson. —CV



After spending 24 years in Portland, Vollum packed up and moved to LA, where the advertisements of *LA Weekly* caught her eye. *Paradise Rendezvous* draws from the paper's cheesy typography and loud imagery but replaces its text with Vollum's own poems and personal anecdotes. The result is an amusing page-turner that adopts the alluring but commanding tone of coupons for salons, spas, and stuff you don't ever really need. —CV

**ALIX VOLLUM,**  
*Paradise Rendezvous, Hesse Press, Los Angeles, Booth 013*



 **This edition of our zine pays tribute to early desktop publishing, which revolutionized the indie press movement.**

We know Printed Matter's NY Art Book Fair can be *overwhelming*—**SENSORY OVERLOAD!** So we decided to send the **Hyperallergic** team on a *treasure* hunt to bring back some of their *favorite* zines, books, posters, accessories, artworks, and more from the 2015 edition of **#NYABF**.

 **Contributions:** Hrag Vartanian, Jillian Steinhauer, Benjamin Sutton, Elisa Wouk Almimo, Allison Meier, Claire Voon. **Design:** Peter Rentz 

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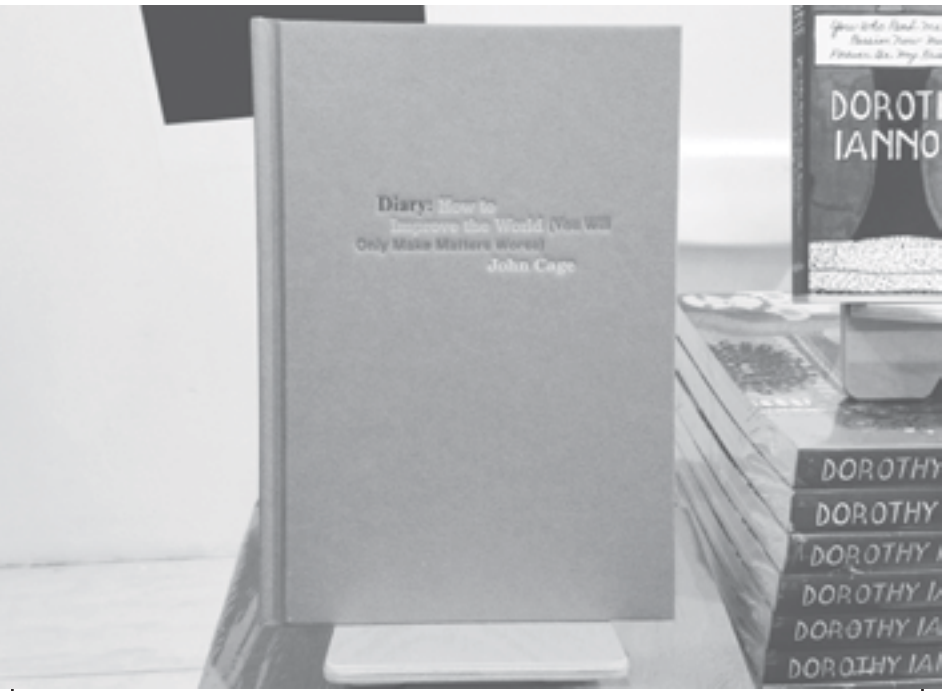
**Hyperallergic's Review of Art Books and Zines #2**

PRINTED MATTER'S NY ART BOOK FAIR



# SEXPAPERS: NEWSSTAND SMUT 1970S-1980S, Vasta Images/ Books, New York City, Booth 103

"They're very unique things," says Simon Vasta of the underground sexpapers on view at his booth, among them such titles as *Screw, Suck, Love, Hate, and Ooh!* "They remind us that porn could be genuinely weird. The material in them is...filthy, honestly, from couples having sex to 'this is my weird horse fetish.' It's beyond." —JS

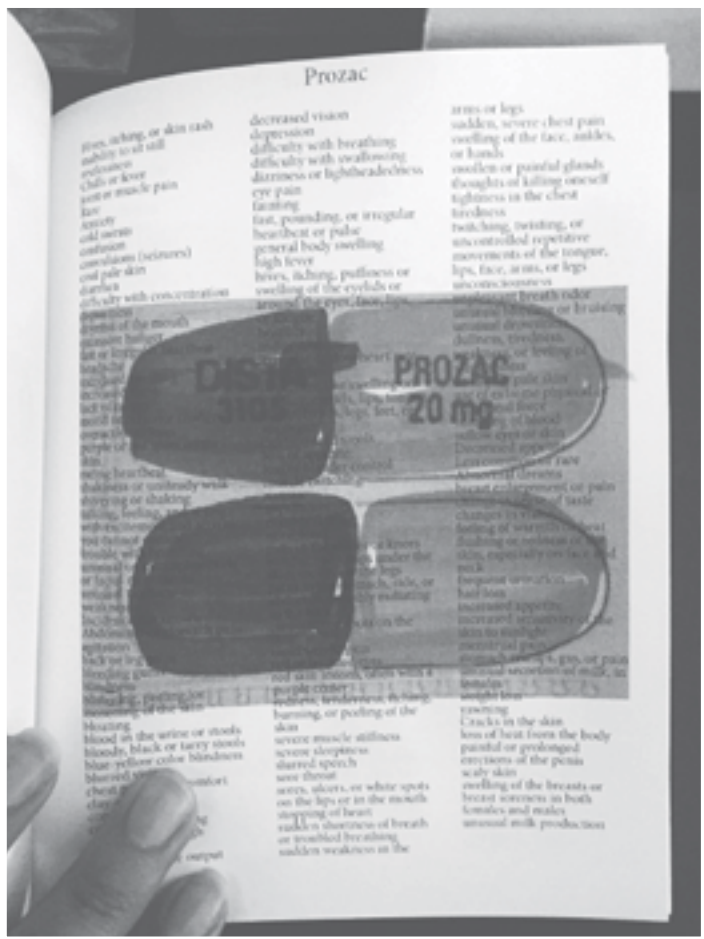


This is the first fully collected edition of John Cage's *Diary*, but don't expect confessional letters. Cage determine the word count, letters per line, typefaces, indentations, and in some cases text colors of this book by using chance operations—which means the result is as much poetry as it is revelation. "We know it's a / melody but it's one we've not yet / sung." —JS

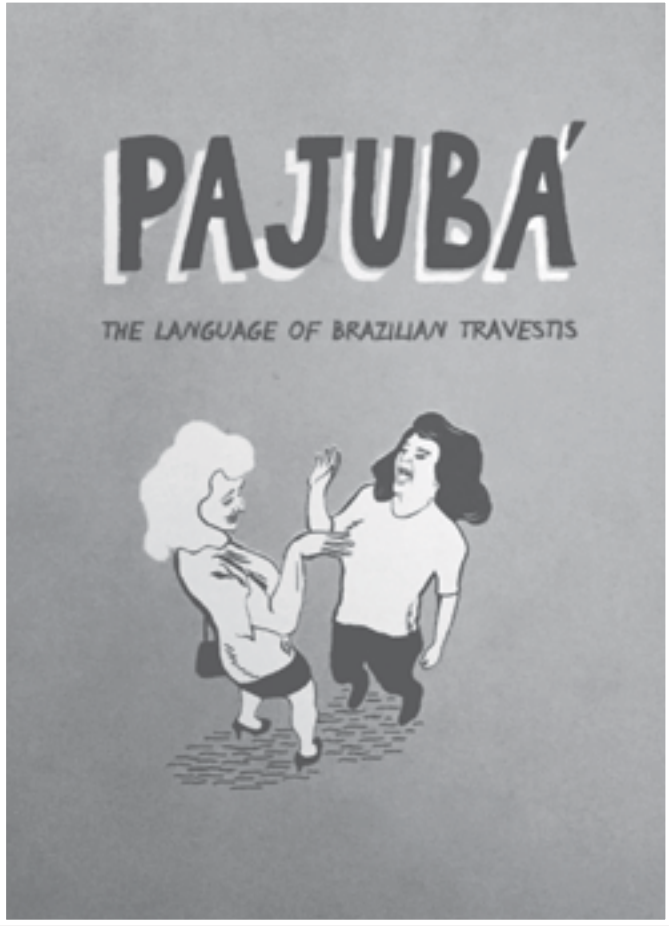
**JOHN CAGE, *Diary: How to Improve the World (You Will Only Make Matters Worse)*, Siglio Press, Los Angeles, Booth C04**

## JAMES PREZ, *Side Effects*, Back East Press, New York City, Booth A52

For *Side Effects*, Prez went into the black hole of the internet to discover the hundreds of side effects of various prescription and over-the-counter drugs. Each page is dedicated to a single, ovular pill, drawn and filled with watercolor, and words of malaise ("confusion," "cracks in the skin") cramming to fit. —EWA



"Pajubá is a secret language spoken by Brazilian transvestites," and this zine explains the nature of it. A mix of Portuguese and African dialects, Pajubá is not a language that can simply be read and learned. In order to speak it, as the expressive illustrations of "travestis" suggest, you must inhabit it. —EWA



**ELOISA AQUINO, *Pajubá: The Language of Brazilian Travestis*, B&D Press, Montreal, Booth A75**



**CELESTE FICHTER, *NEW YORK CITY, BOOTH A58***

Using very little text, these zines capture the structures of words (STALIN – L = STAIN) and their nuances. *How the Story Ends* compiles "the last words in dystopian literature," including "him" (Franz Kafka's *The Trial*) and "gorilla" (Pierre Bouille's *Planet of the Apes*). —EWA



**"The One with Basquiat" T-shirt, Vacancy Projects, Los Angeles, Booth X04**


This LA publisher's table is filled with art historical parodies, from a rug in the shape of a Campbell's soup can, branded with the perennial *Seinfeld* saying "No Soup for you," to a Robert Rauschenberg poster emblazoned with the distinctive double-R logo of the 1990s rap supergroup Ruff Ryders. This T-shirt features a *Simpsons*-themed parody of Jean-Michel Basquiat's famous 1985 *New York Times Magazine* cover. —BS



**Daisuke Yokota, *Harper's Books*, East Hampton (NY), Booth M02**

The Tokyo-based Yokota knows how to deconstruct a photograph. His *Color Photographs* book (\$45) is a visual meditation on the chemical reactions of photography, but the showstoppers are the handmade books (\$3,500–4,000) that look like they are falling apart. They're poetic manifestations of his love of creation through controlled destruction. —HV

**Herstory Inventory: 100 Feminist Drawings by 100 Artists, ed. Barbara Schröder, Karen Kelly, and Ulrike Müller *Dancing Foxes Press*, New York City, Booth D08**



This project began when artist Ulrike Müller visited the Lesbian Herstory Archives and discovered their collection of feminist T-shirts, by way of an inventory list. Intrigued by entries like "A plant growing with labia and a clitoris in the center," she invited artists to interpret the descriptions anew, creating a collective, imagined archive of a tangible, existent one. The drawings range from fiercely political to beautifully abstract. —JS


**NICOLE REBER, *Packet Poetry Special*, Packet Biweekly, New York City, Booth A12**

This anthology asked poets to respond to the question: would they rather be smart, pretty, or emotionally stable? "Pick two." Answers take the form of everything from prose poems to Venn diagrams, and many seem to share the view of one poet that emotional stability "does not exist." —EWA


**Smart  
Pretty  
Emotionally  
Stable**

Pick two

**The Octopus Would Like to Put a Stop to Us, Otto Graphic, Bath (UK), Booth N39**



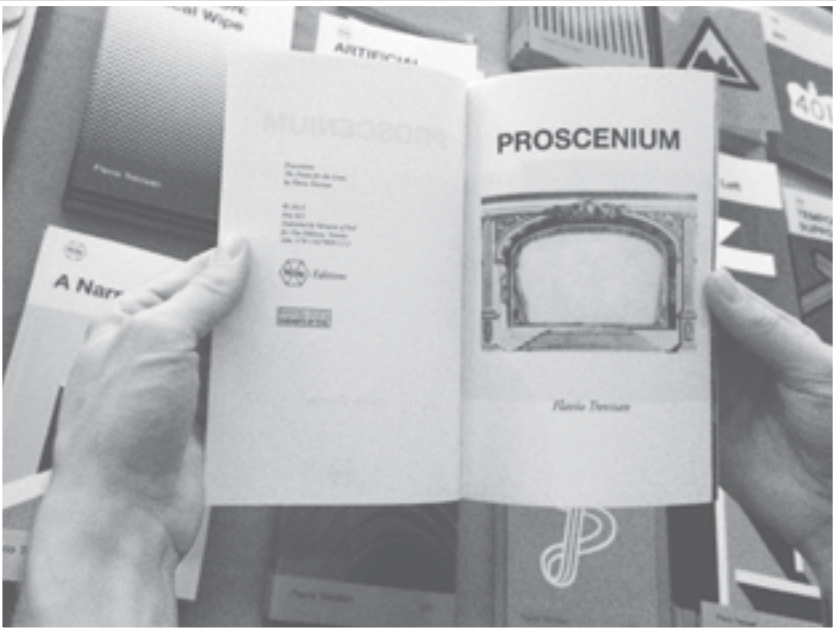
The British artist and bookmaker Otto bought the rights to this revenge-of-the-animals poem by Benjamin Heathcote and made a series of stencils and then a book. "It's always nicer to work with a text that already exists, I think," Otto says. "The visuals are inspired by early avant-garde Russian illustration." —BS



This delicate, yellowing, torn-around-the-edges stack of stapled paper is Dubuffet's "second or third" artist book, according to Jean-Noël Herlin. It consists of words spelled out phonetically (hence the strange-looking title) in the artist's hand and a few eerie linocuts. Dubuffet made the book in 1948, two years before he arrived in New York. "His reputation was yet to be made," says Herlin. —JS

**JEAN DUBUFFET, *Ler dla canpane*, Jean-Noël Herlin, New York City, Booth L01**

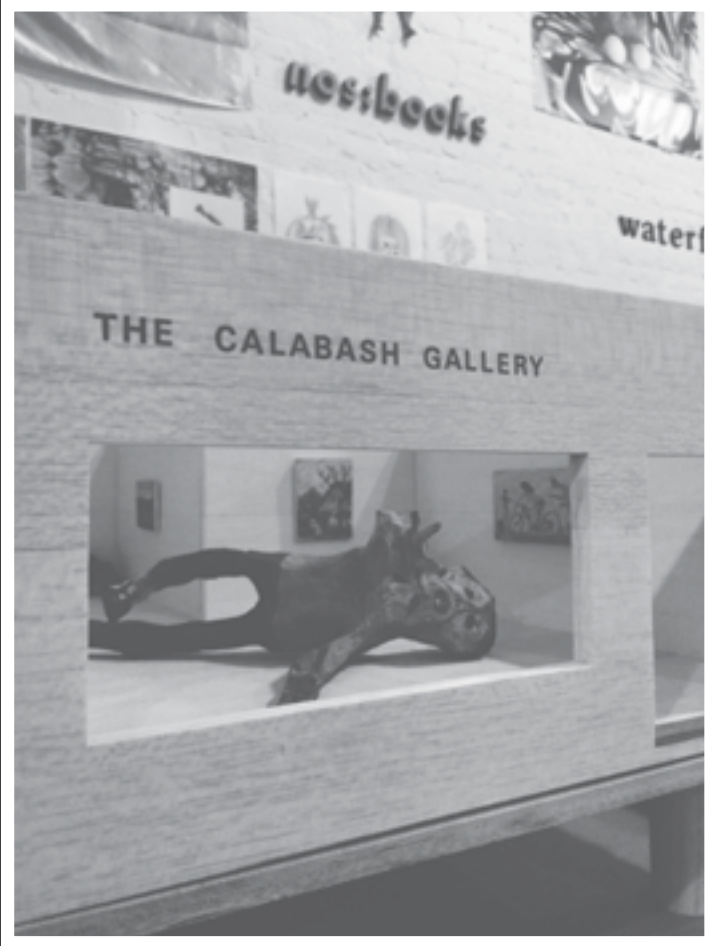
Hex Editions has a series of finely made pocket books on single topics like the hexagon, architectural mountains, and the shattered architecture of Los Angeles. Especially appealing is an edition on the architectural feature of the proscenium, the part of a theater stage in front of the curtain, visualized here in various color images. —AM



**Hex Editions  
Toronto, Booth B19**

**L2C, *Search For Cure*, nos:books, Taipei (Taiwan), Booth R09**

As part of its presentation, nos:books has a miniature exhibition of 12 zombie-themed works by the Taiwanese artist L2C (aka Lin Shih Chiang), including funny papier-mâché sculptures and paintings. —BS



"Over the course of the summer we had these collage parties," explains Benjamin Tischer, co-founder of Invisible-Exports. "The only rules were: each collage had to have at least two people work on it, and a third person had to say if it was finished. I'm a maximalist, so I always told them to do more." —BS



**AARON KRACH, *Greenwich Village Book Desecration League, Vol. 1*, Invisible-Exports, New York City, Booth Q01**