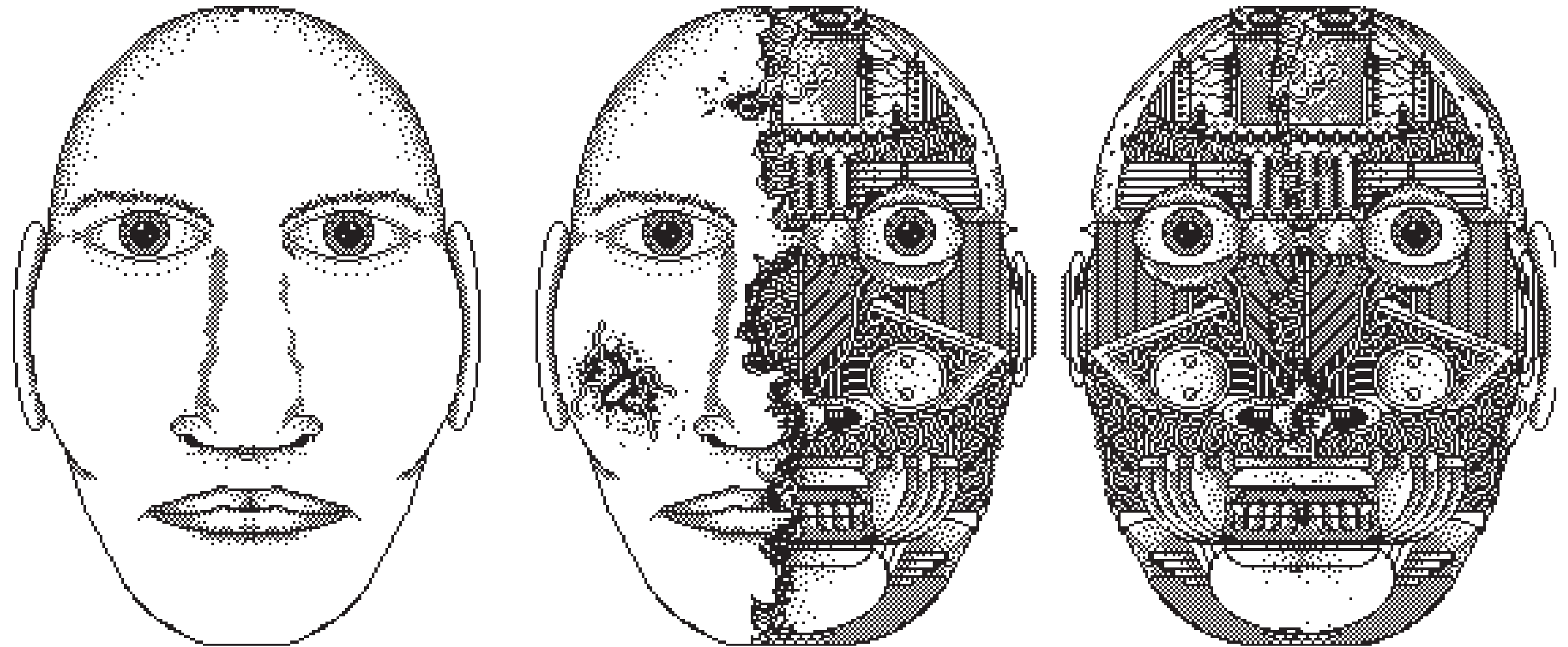


I made these on a 128K Mac, with MacPaint. They were for a video game I was trying to make. The game never worked out, because my coding skills sucked, but years later I put the pictures into the video Industrial Synth.

SETH PRICE

DRAWINGS



SETH PRICE

DRAWINGS:
STUDIES
FOR WORKS
2000–2015

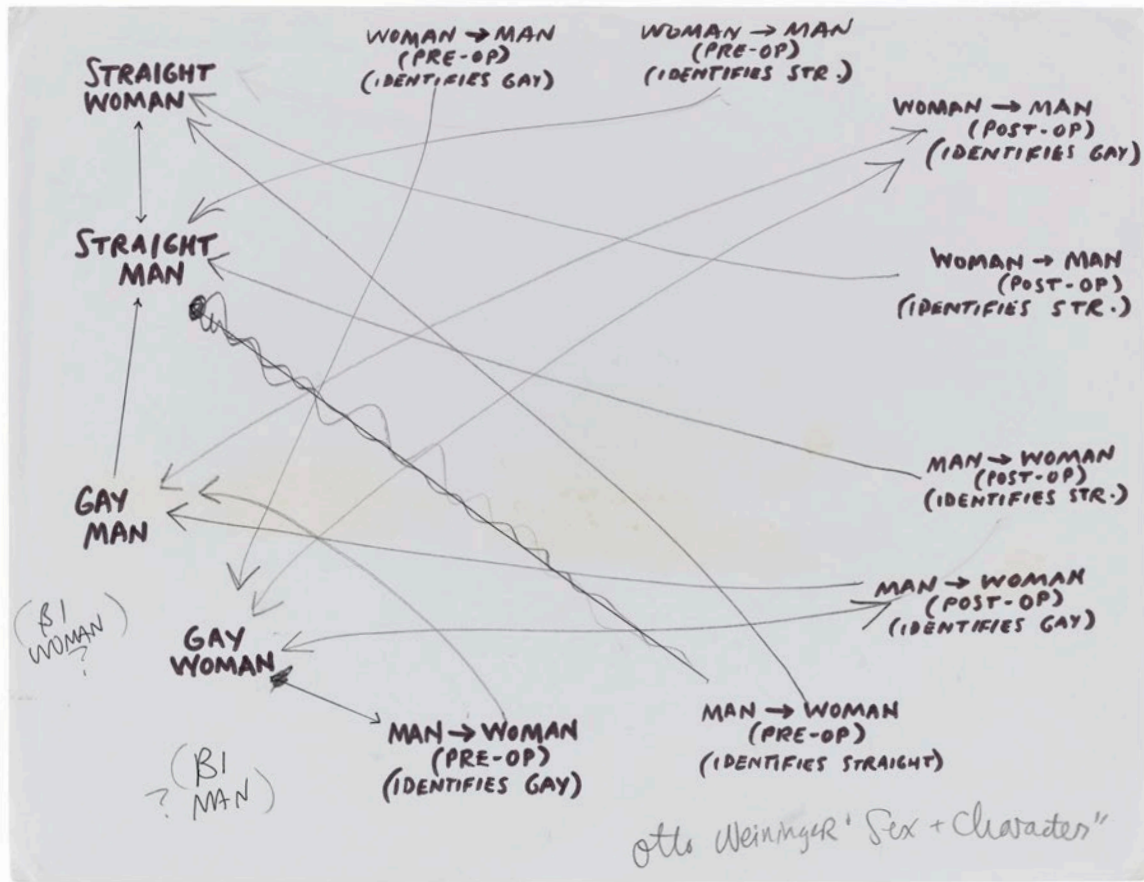


Forget Price (1997)

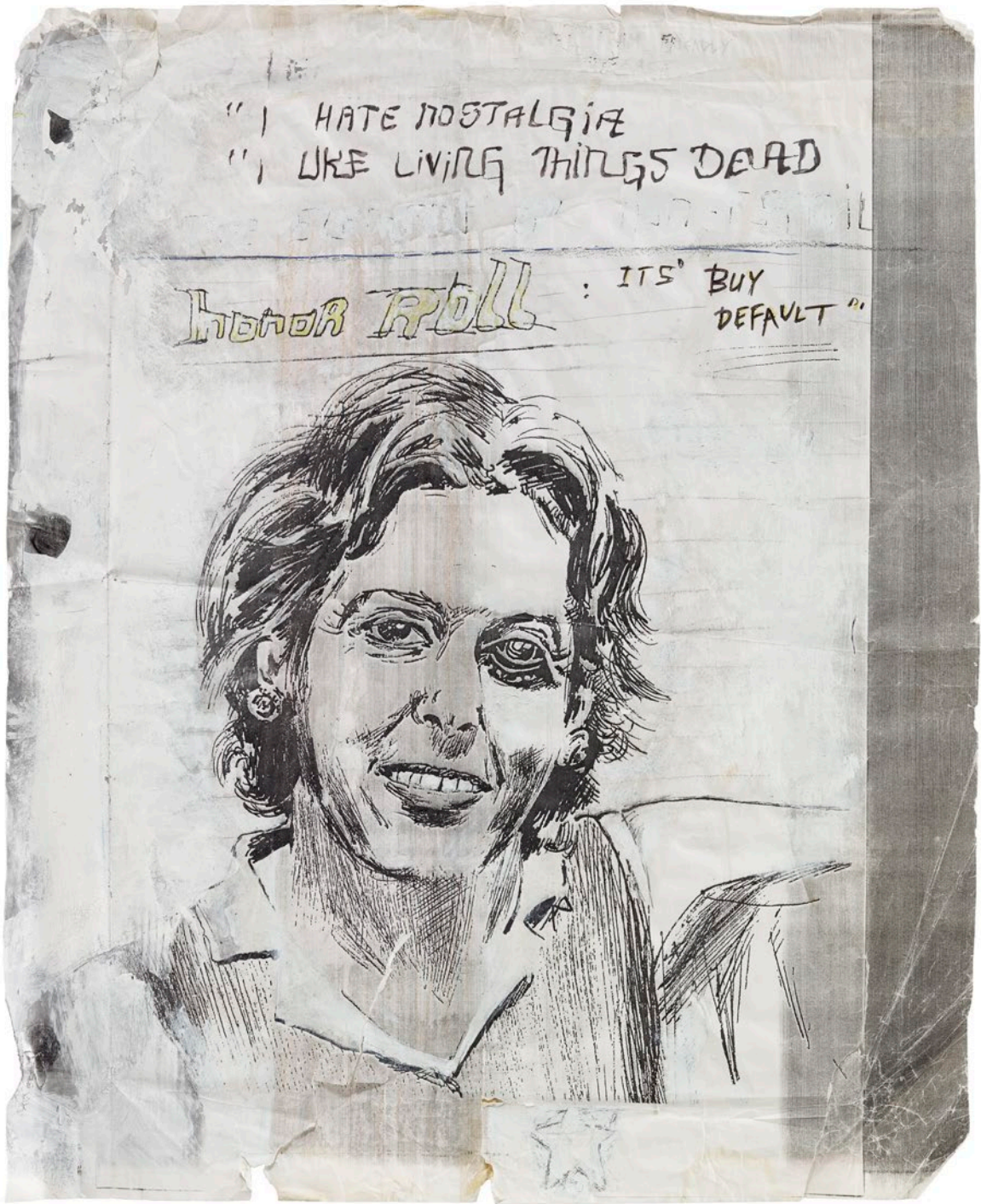
My first year in New York, I thought maybe I could “be” a designer. I didn’t have a computer, so I put together a portfolio at Kinkos by photocopying stacked layers of Xerox on acetate. On the right are the elements I used for one illustration. Below is a sample of my hand lettering abilities. It was all supposed to get me a job. I don’t know what I was thinking.



Carpenter (1997)



Sex & Character (2001)



Living Things Dead (1997)

Alchemy
 Altered States
 Asatru
 Astral Projection
 Astrology
 Babylonian
 BOTA
 Celtic
 Chaos
 Crop Circles
 Crowley
 Golden Dawn
 Discordianism
 Divination
 Druidism
 Egypt
 Enochianism
 Expanded Consciousness
 Free Daim
 Free Masonism
 Gnostic
 Health
 Hinduism
 History
 Learning
 Love and Sex
 Magick
 Meditation
 Misc
 Myth
 Newage
 Newgroups
 Occult
 OTO and Thelma
 Pagan
 Personal
 Psychic
 Qabalah
 Rituals
 Rosicrucian

Santeria
 Shamanism
 Spirituality and Consciousness
 Sufism
 Taoism
 Tarot
 Tibetan
 TOPY
 Travel
 Television
 UFO
 Weirdness and FreeThought
 Wiccan
 Yoga
 Zen

A tremendous
 Sadness
 That life is the
 way it is and
 not some other
 way.

I was planning to write an Evangelical sci-fi novel. After 9/11 I got interested in apocalyptic Christianity. I also recorded some spoken-word pieces about this stuff. One found a home on a record I did, and I put some of the other, unused recordings into the video Rejected or Unused Clips Arranged in Order of Importance.

Tremendous Sadness Poem (2001)
 Study for a Christian Novel (2001-2002)

IT IS LATER THAN ITS EVER BEEN!

No Profanity! ?
No Sex! ?

YEAR 2033

CULT OF THE INDIVIDUAL

CYDONIA

A VIRTUAL COUNTRY OF CYBER-KIDS. EXTREMELY OLD PERSON (1000's / VRS)

FATAL FLAWS

OUR HERO
STARTS to have Visions while playing a video game OF an Angel

THE INTERNET WAS USED TO CONTROL PEOPLE

RAPTURE
MILLIONS OF CHRISTIANS VANISH
PAROUSIA - GREEK: "COMING" ("CAUGHT UP")
L SUPERNOVA APPEARANCE
CHRIST WILL COME LIKE "A THIEF IN THE NIGHT"
THE ANTICHRIST EMERGES FROM THE SEA
JOHN 1 + 2 - ANTICHRIST REFERENCE
The Beast is A Kingdom, not a single creature. The Antichrist is not a single man, but a group of lost Christians.

4 KINGDOMS: Lion Bear Leopard Dragon w/ 10 horns
The Beast is to come But the Antichrist is already here (John 2:18)

"SOCIAL SECURITY"
Was the bedrock on which the totalitarian ID. System was built.

4. High Priest in a bird-mask

5. (HELL ON EARTH) he fights to get to the "ship"

6. (GOES TO MARS)
(ON MARS)
The Antichrist is a cloned Baby - they impregnated 666 women

NASA = The Antichrist covering up the fact that Cydonia = Zion - NASA is underwritten because wealthy from finance, pestilence + earthquakes
WARS & RUMORS OF WAR
A Great Rebellion Comes Upon the people
AND NASA/Hollywood triggers a flood that drowns all civ. (John escapes +) 12 earthquakes

LUKE 21:25
There will be signs in sun, moon + stars

have a "christian" who is an unbeliever (John)

FORCES OF EVIL

- CLONING
- BUSINESS PARKS
- COPYRIGHT IS ABOLISHED (EUROPEAN EMPIRE BANNED IT)
- MAKING A VIRTUE OF PSYCHIC DAMAGE.
- Des Experiences - Jumbled Turtle dies ORDER Symphonies
HOB = the devil
- A COMPANY called "MOSAIC"
- IF ONE IS unhappy, one goes to a "Cutter" house & cuts oneself.
- "CORPSE-TOUCHING" The wounds of the corpse bleed in the presence of a MURDERER...
- PESTBILDER Medieval images of Christ to ward off plague. 1st mass-produced prints. Made by unscrupulous artists.
- (DANCE MACABRE)
- HIGH PRIEST w/ A BIRD-MASK

CYDONIA
People are intended to migrate to Cydonia.
The ALIENS who built it are the "Gods" of Pagan Cultures

Pharmaceutical break down
Corporations vie for youth & are for the wealthy
The Rich Live only on Cash - so that there is no record via databases.
Because of prison-overcrowding, prisoners are allowed to live free, with implants to surveil their movements.

THERE IS A PLAGUE - A DIS-EASE IS SPREADING... PEOPLE ARE CONVERTING TO SOMETHING DIFFERENT...

The sum of all numbers up to 36 = 666
1010011 } Binary number of the Beast



Study in Taste for a Video (2000)

PRIVATE BATHROOM : "CLEAR CLOTH"

Stock still Chain Reaction

Coin of the Realm

Smell of Rain, and also Tarpaper

A History of Dead People

I Need You, I don't Love You

'NUFF SAID

HIDDEN TRACK

ENTOURAGE Shot IN THE FACE

THAT'S NAFF

Letters from Spartakus

Let's make it work (Tomorrow)

SIBYL VANE

(No SUCH THING AS) RELAXATION

She said you're a Slut

The Wealthy At Rest / At Play

MASK/HOOD = TERROR

Divorcee

Retire To Alcohol

(The opposite of "The Emperor Has No Clothes")

You are a Chateau

SPY LOTUS

LOTUS VS. ORCHID

Cassette-Corder

NIGHT-SOIL

"That's for Being a Fuck"
Being a Fuck
Cartoon, & others
(photos etc.)

New J.S. Comp.

Sitar-pluck used
in Soft-Rock to
accentuate the
melody.

A little Slower than it "Should be"

INTRO Theme
and
1:00 Reprise @ end

"SREDI BOJEV"
IN THE MIDST OF STRUGGLES

"POLICITSKI HIT" =

BIG HIT

"SOLDATI" - SOLDIERS

Questions like:
"Why is more
idealistic - Democrats
or Republicans?"
(answer, first one way,
then the other)

Notes on Sokolov

(written in English shots)

Dream Narrative

Questions (what are
They thinking)

He names the evils ... just is
like Dad's
"Work is more than life" are
more than just a phrase

JOURNALISTS DRINK A LOT.
ARTISTS DRINK A LOT
WRITERS DRINK
ACADEMICS
DOCKS
BUSINESSMEN
HOUSEWIVES

Why can I not have
a transparent
Fabric, or a
pliable metal?
for instance, a
Terry-cloth Shower-curtain
one can see thru...

Baal, Tanith
(Carthage)

Infanticide

Tiny Carian graves

How some people
are content to only try the
same thing, over & over...

Command To the Photo's body.
"Strike a pose - with your face"

Critic as Artist
Adolf Loos Essays
Buchamp - Reason

when he was younger, his
clothing + haircuts were
extremely
important - now he
has better ways of
expressing self.

Is it possible to make
music w/out rhythm

SUBLIMINAL
ADVERTISING

MIND CONTROL:

PROSCENIUM

~~Samson~~
could not

force the hand of Chas - PTD

This was taped to the wall in my apartment, just for jotting down whatever.
Some of these phrases became song titles or lyrics for music I was making.



One of these drawings went into Dispersion, in the section about jihadist beheading videos. I was doing a lot of medieval-influenced drawings, like monks burning in pits and frogs flying through the sky. Probably something to do with the times, where the country was at.

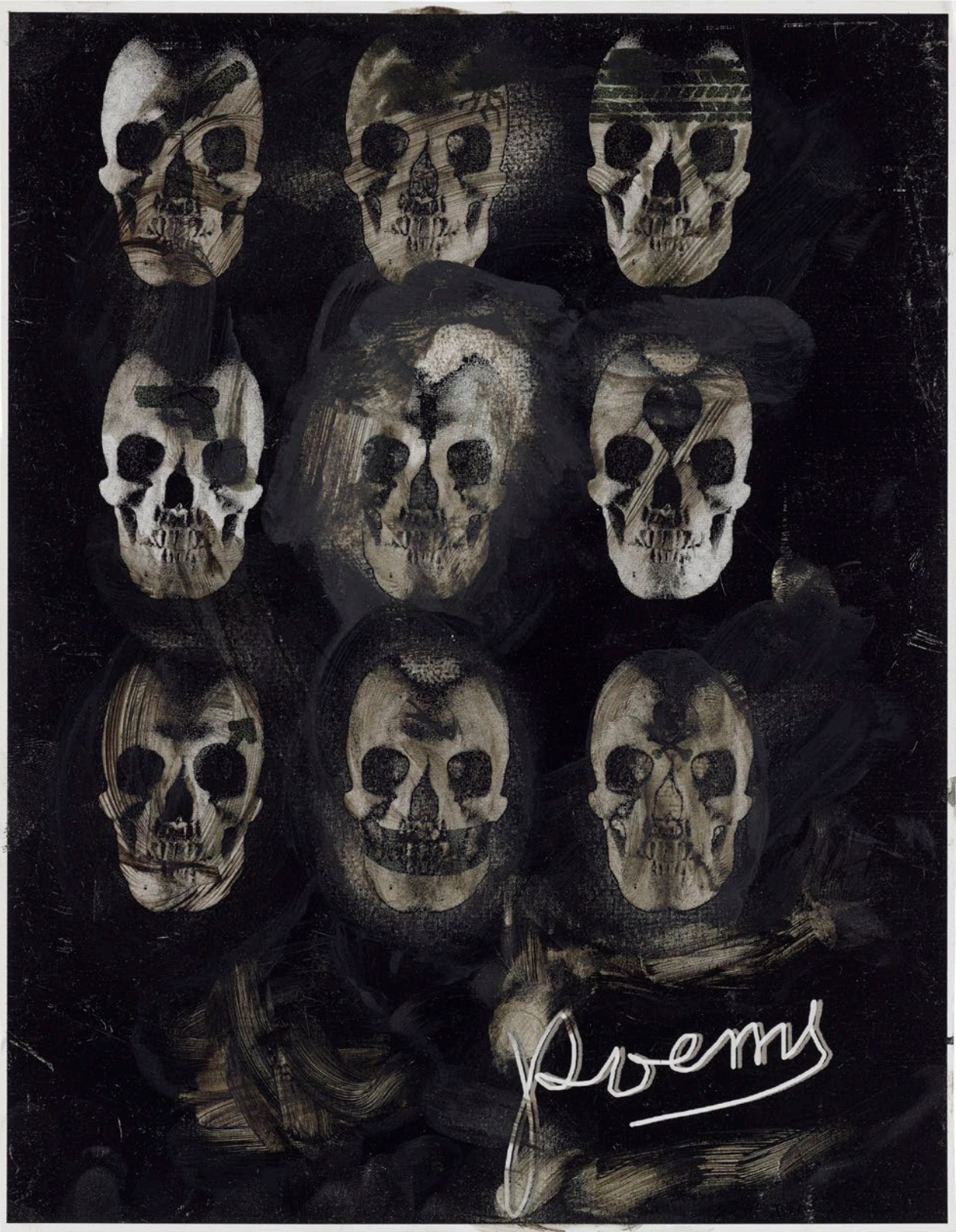
Occult Cameo 2 (2001)



Occult Cameo 1 (2001)



Study for Confusion (2003)



Cover Design for "Poems" (2003)

★ What make Nervous?

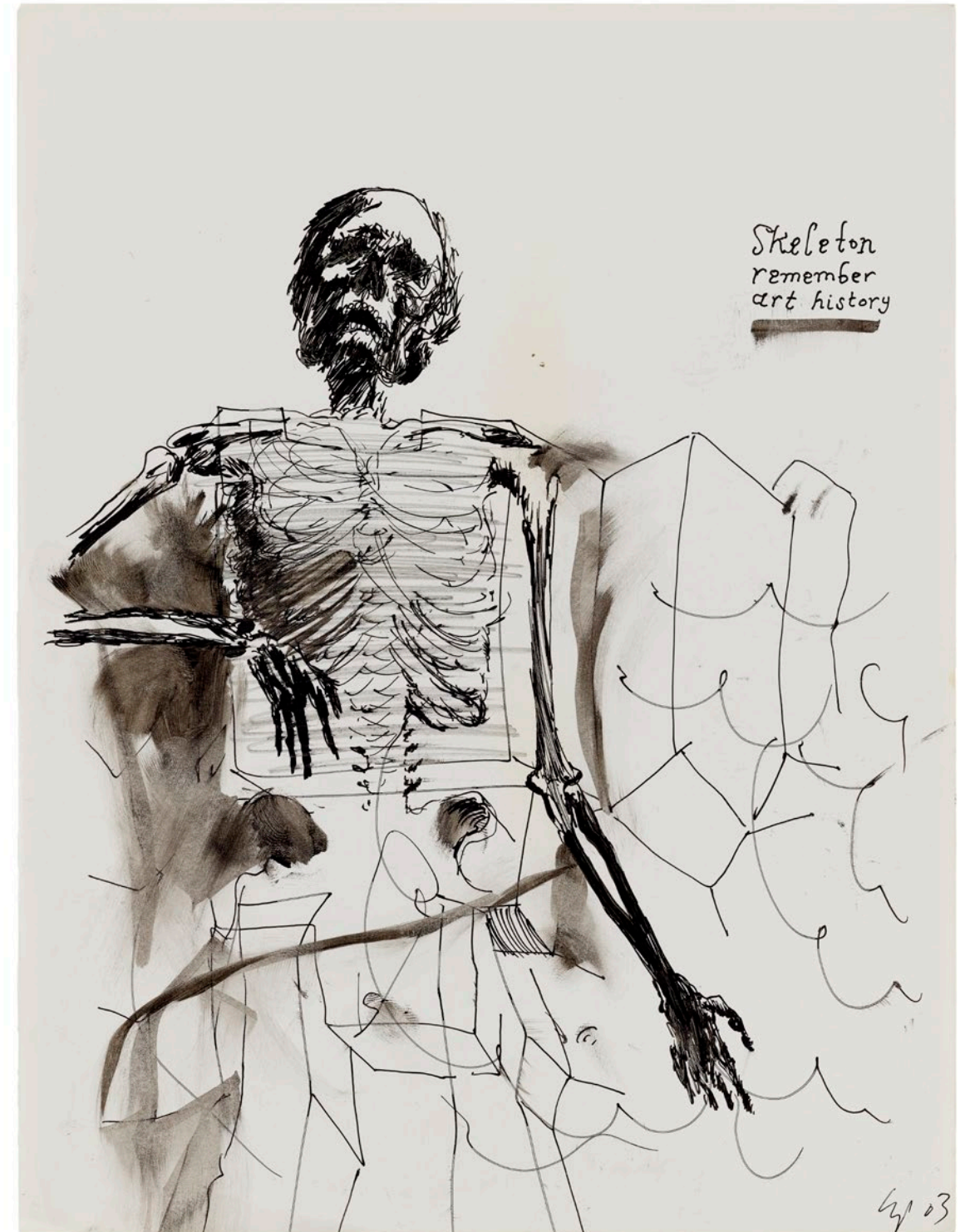
Well, shit on the
bed do make Nervous.

★ Also, food on bed. And:

Anything on pillow-
except head.

§

What Make Nervous? (2002)



Art History (2003)



Concept of "Joke" (2002)



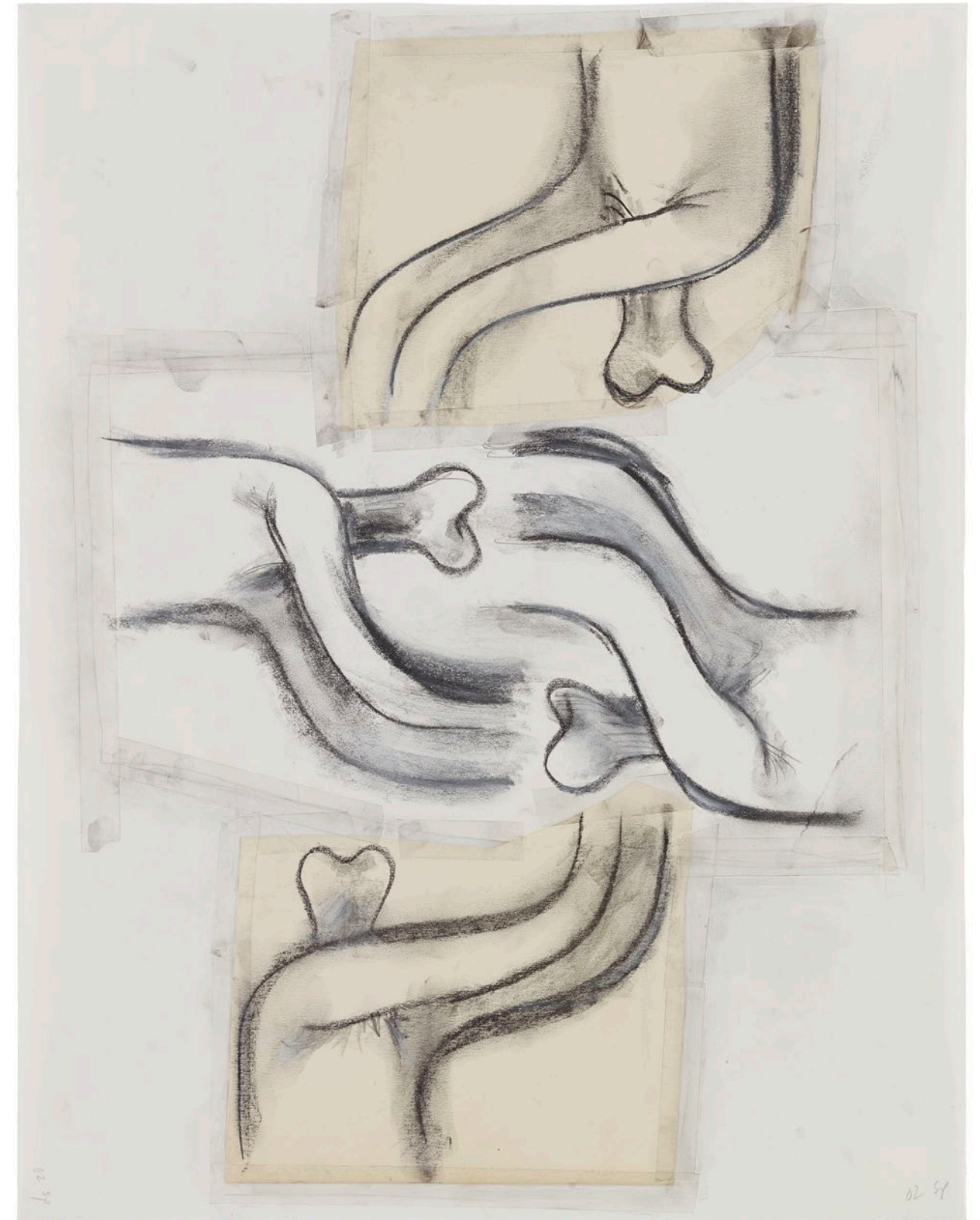
Untitled (2002)

Thanks for Nothing

- YES in No Land
- ONE for me one for you
- OK Send me the Bill
- End of The Road
- "Everyone's All, 'what are you up to', 'oh, workworkwork'"
- Well on our vacation we mostly ate a lot
- Things To do Today
- *- Take what you want and get out
- Give them what they want
- POISON THE WELL
- THIS WEATHER!!
- GET OFF ON THE RIGHT FOOT / GET OFF ON THE LEFT FOOT
- WRETCHED EXCUSE / WASTE OF TIME
- YOUR LIFE IS GOING NOWHERE.
- SUMMER OF HATE

4/02

Thanks for Nothing Poem (2002)

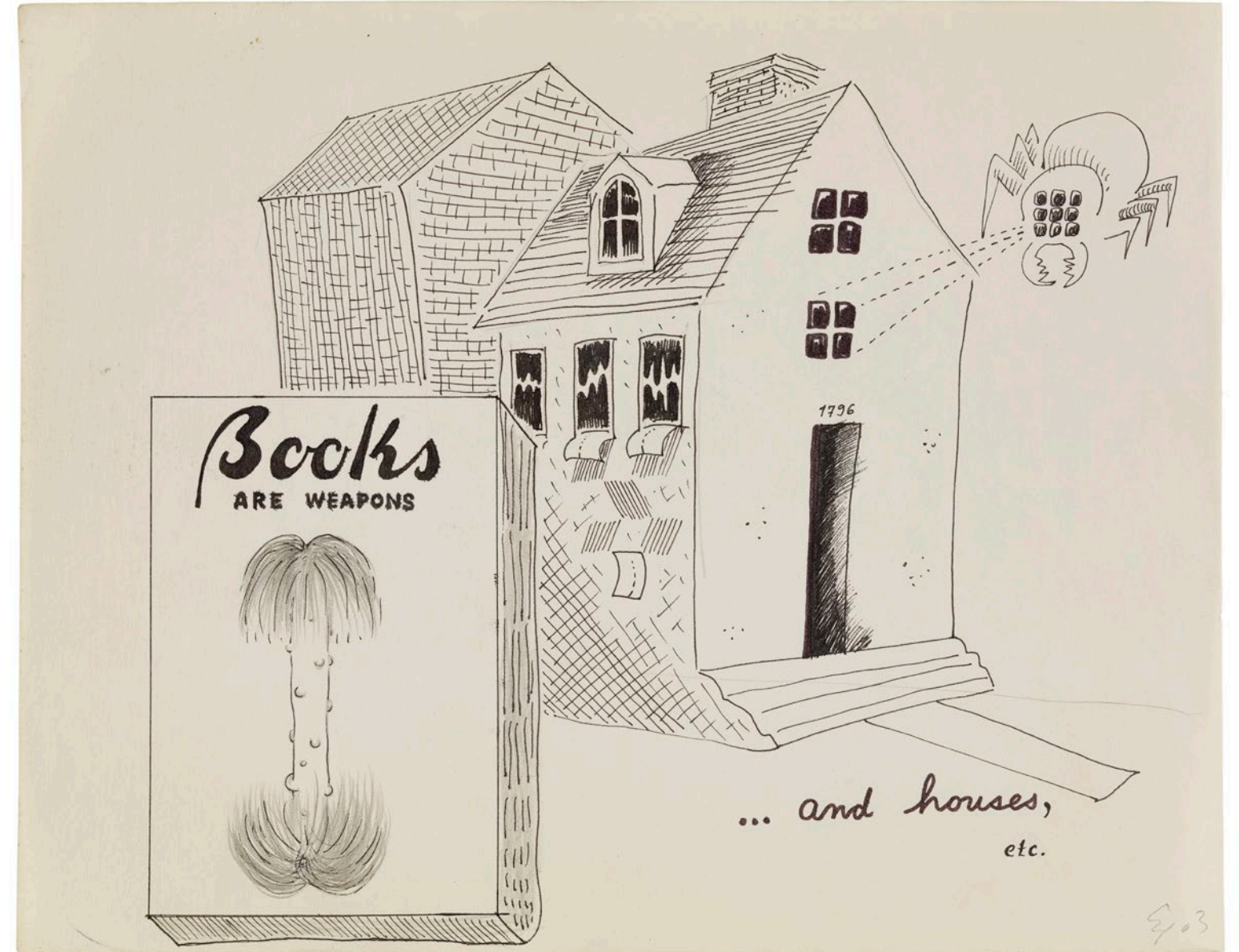


Untitled Discomfort (2002)



I was writing folktales and ghost stories that I'd recite for an audience. This was a sketch for one scene from a story I later put in the online video Tale of the Mountains.

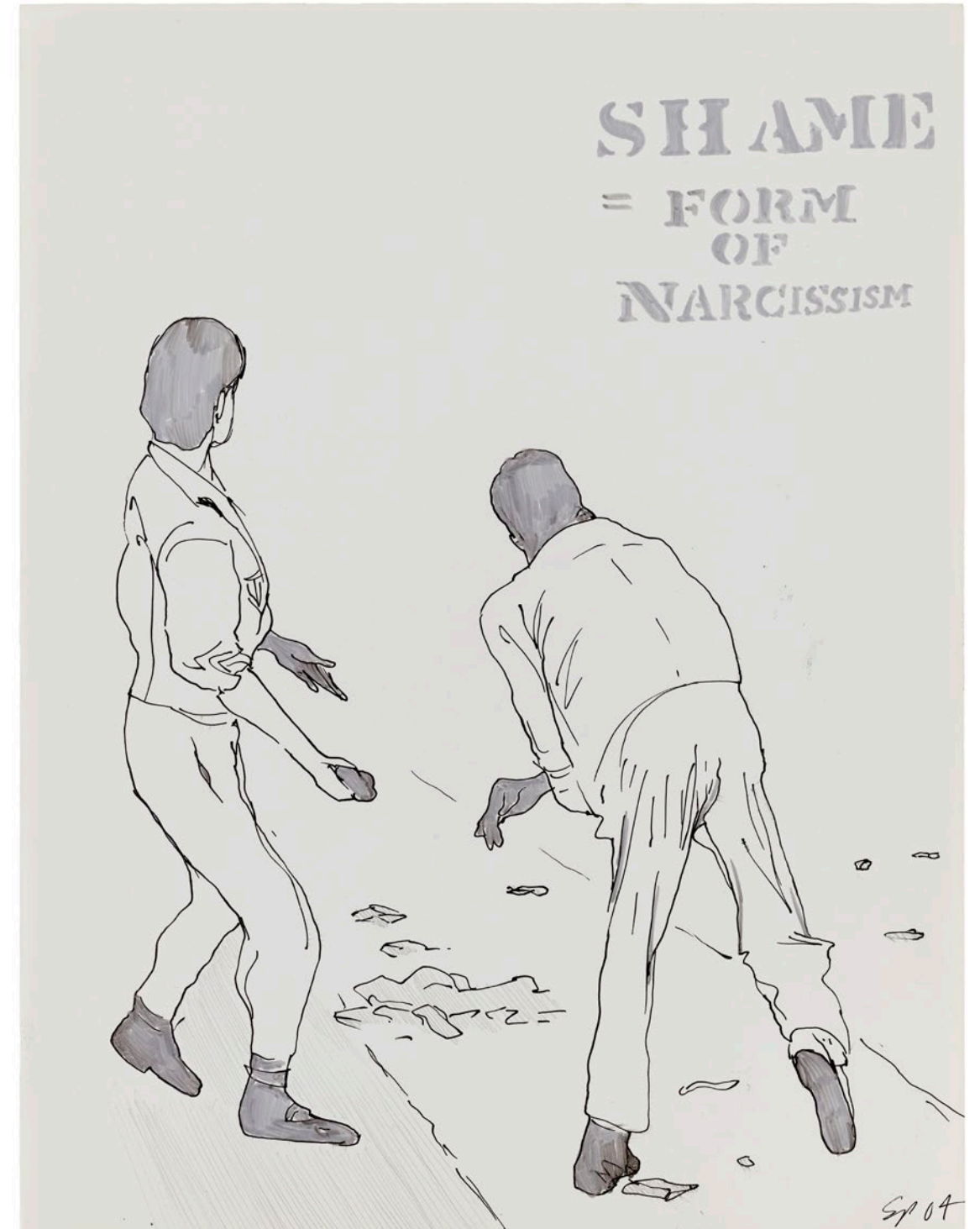
Drawing for a Spoken Folk Tale (2002)



Books Are Weapons (2003)



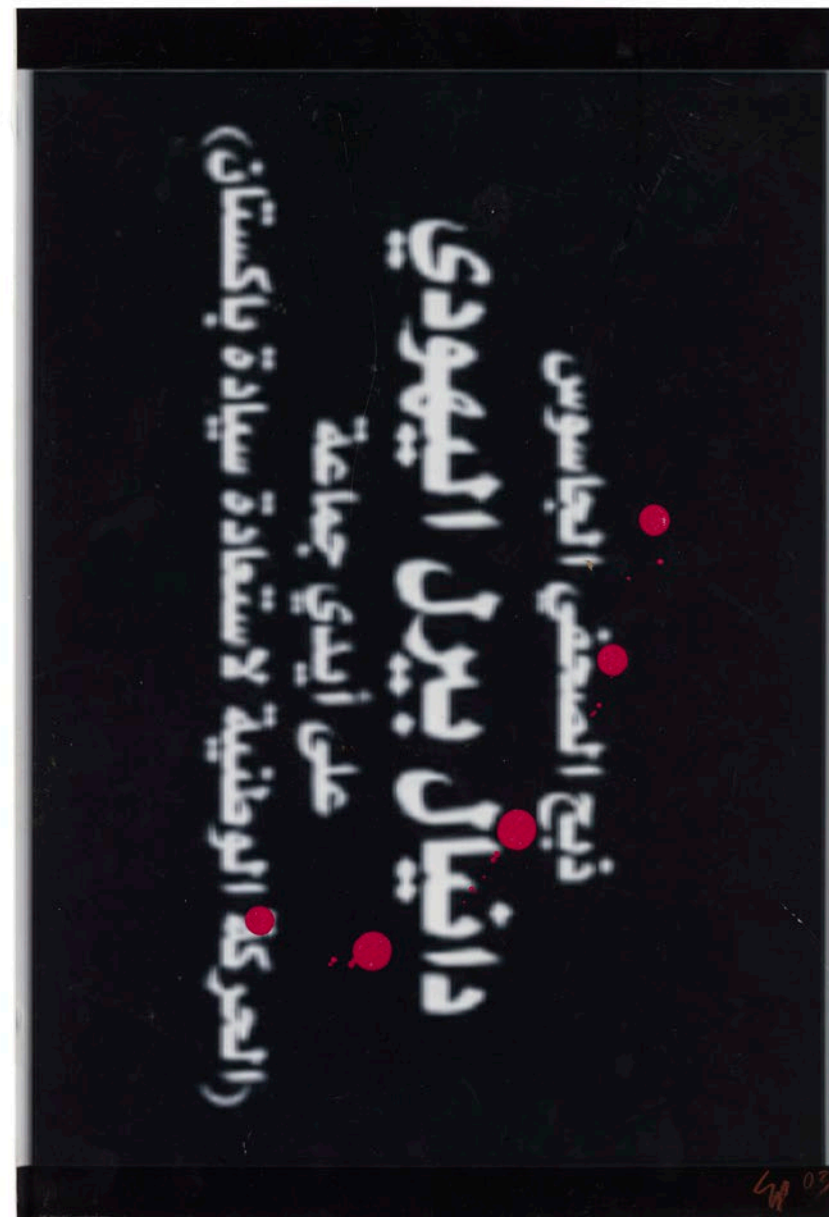
Choke Poem (2002)



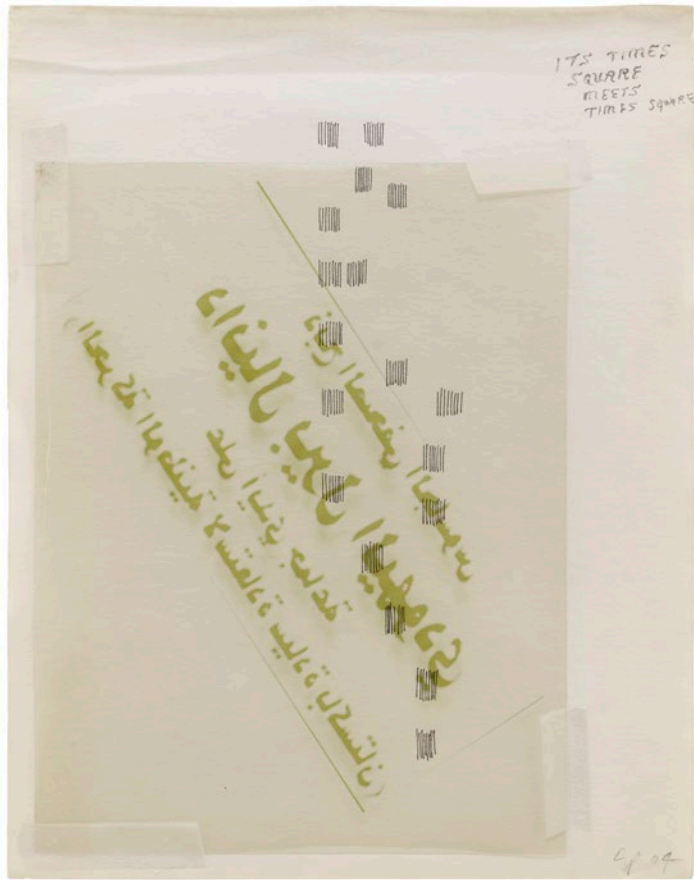
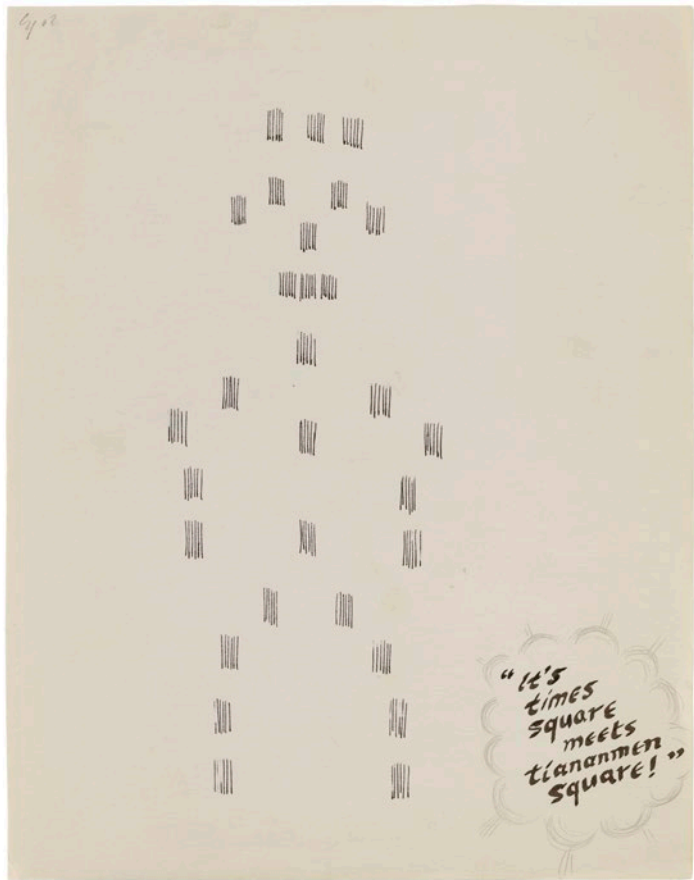
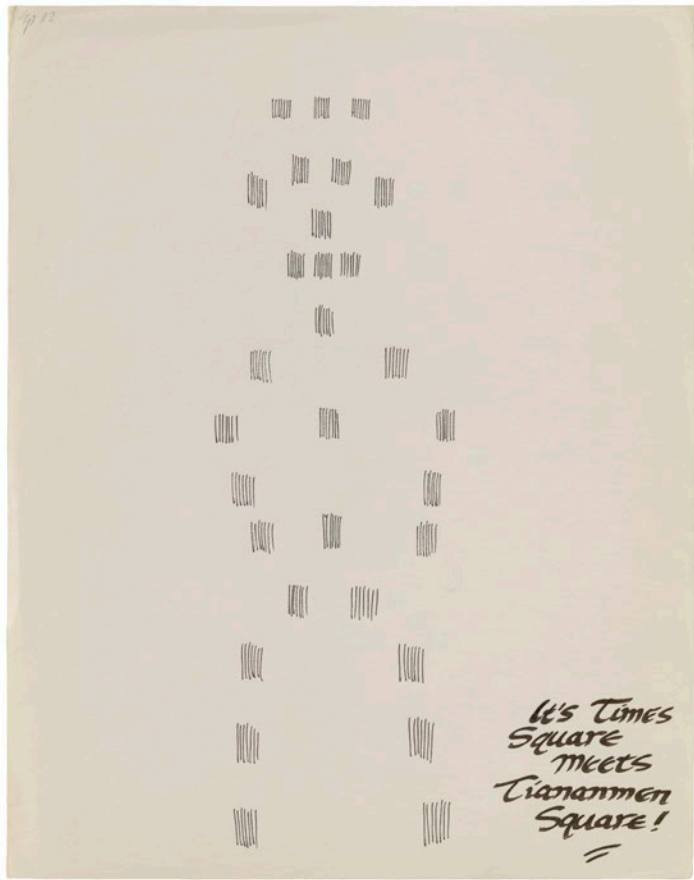
Shame (2004)

..SENSE SOMETHING
OF THE ~~FEAR~~
MESH OF FEAR
AND SUFFERING
AND REGIMENTATION
AND BLOODY
SACRIFICES FROM
WHICH CIVILIZATION
HAS MEANT TO
ESCAPE."

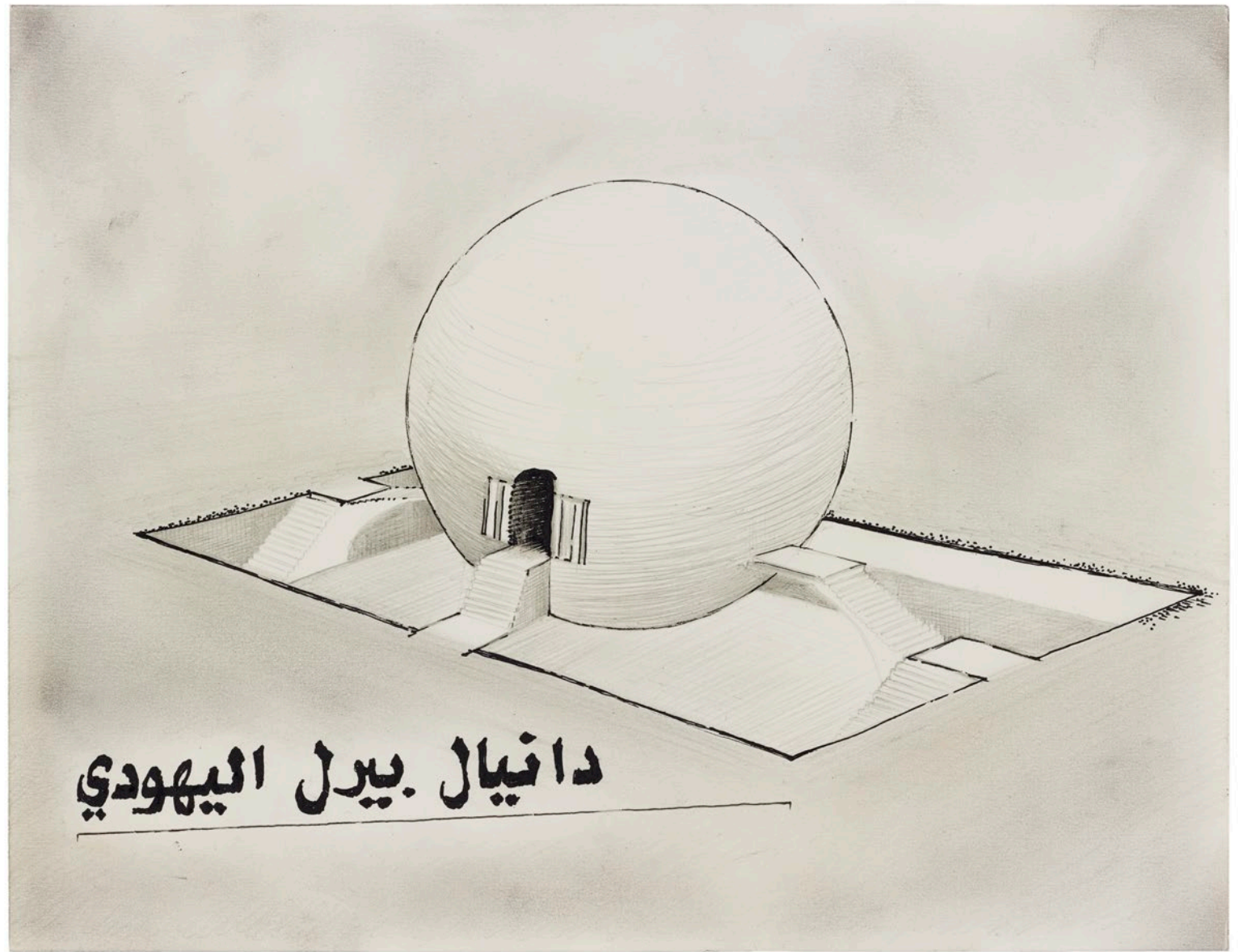
Stockade Poem (2004)



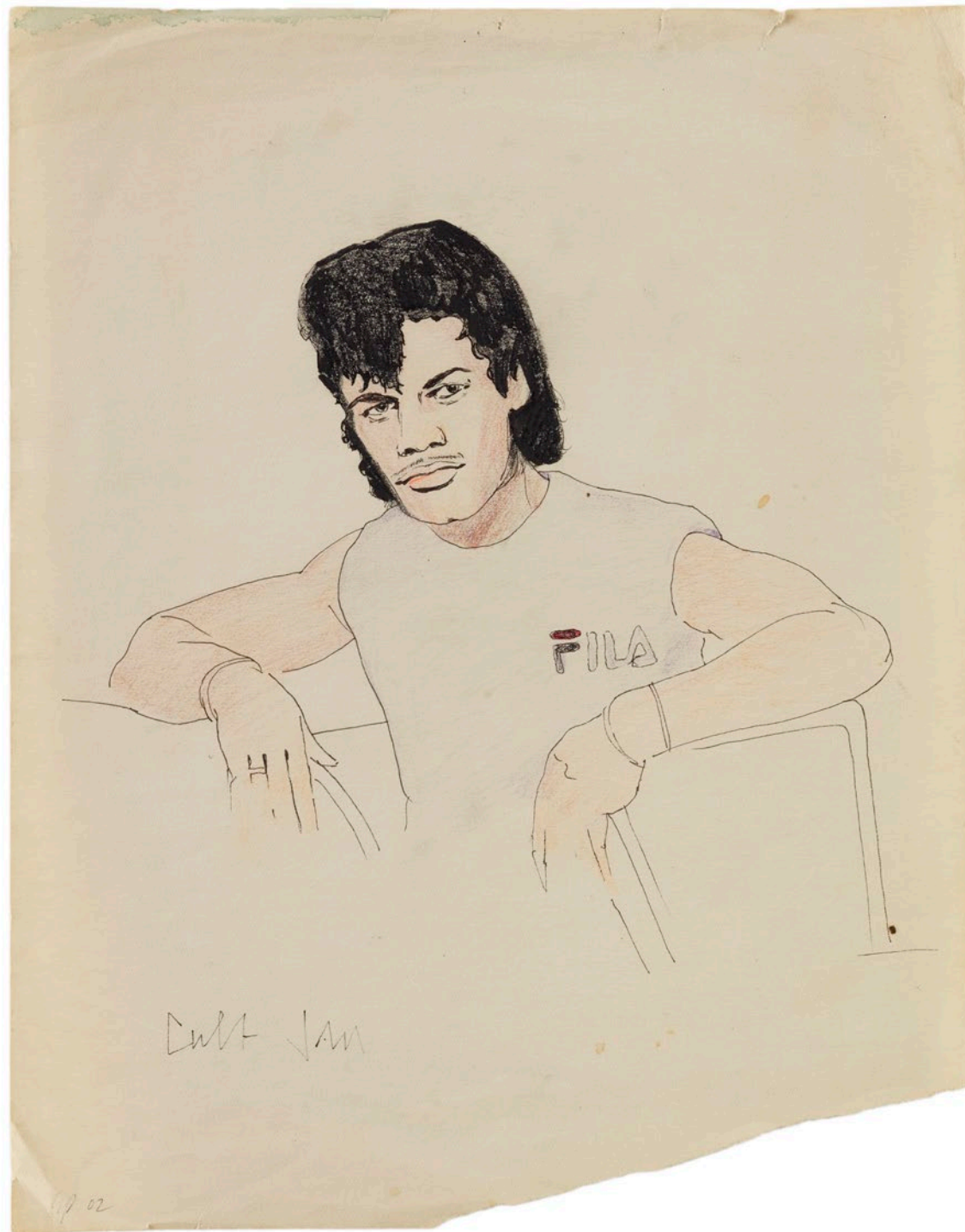
Title Screen (2003)



Times Square Meets Tiananmen Square, Version 1 (2002)
 Times Square Meets Tiananmen Square, Version 2 (2002)
 Public Space (2004)

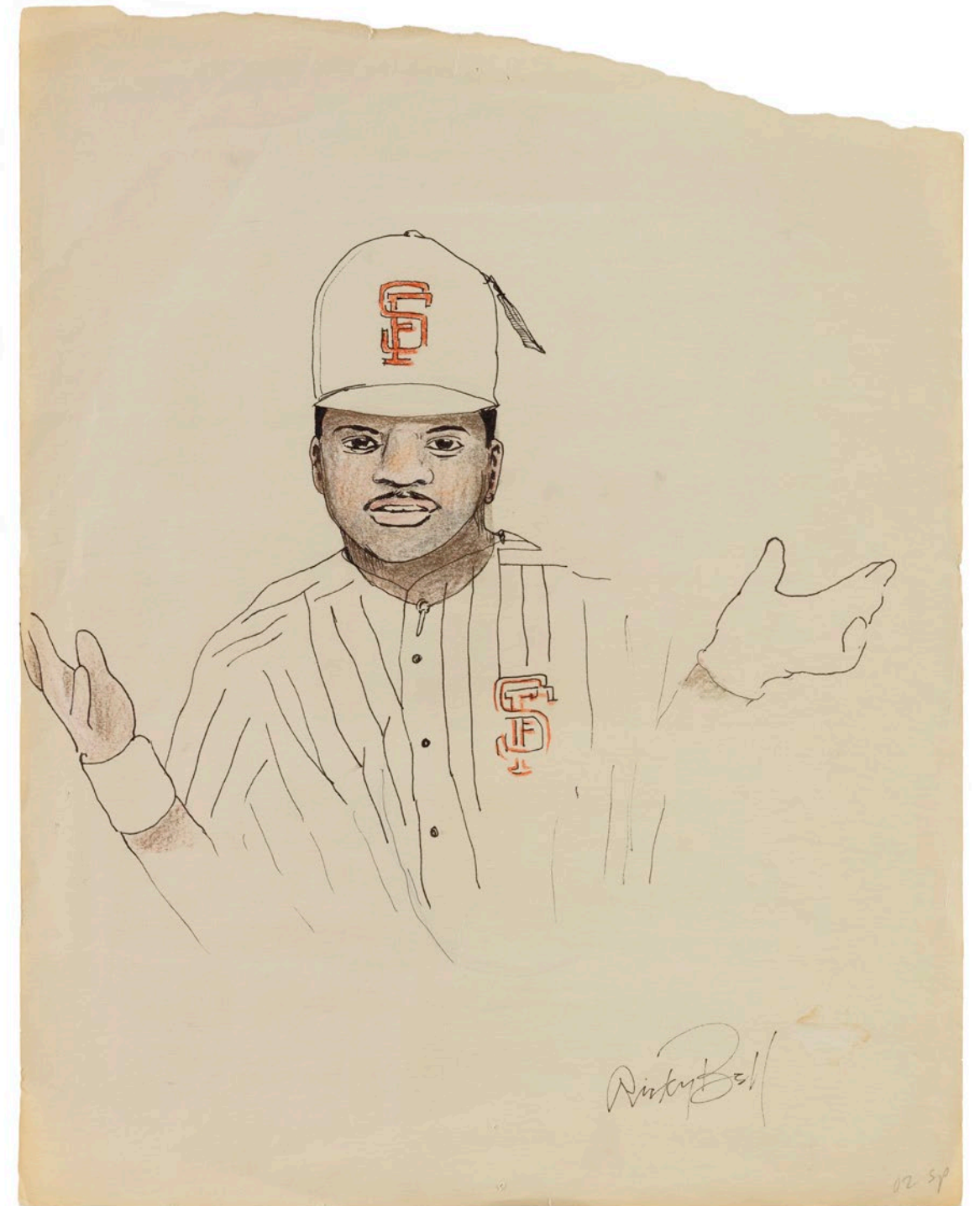


Sketch for a New Guardhouse (2002)



Thinking about the musical style New Jack Swing, for different video, music, and writing projects. I used the Ricky Bell drawing to illustrate an essay I published in a music magazine, as part of the project Title Variable.

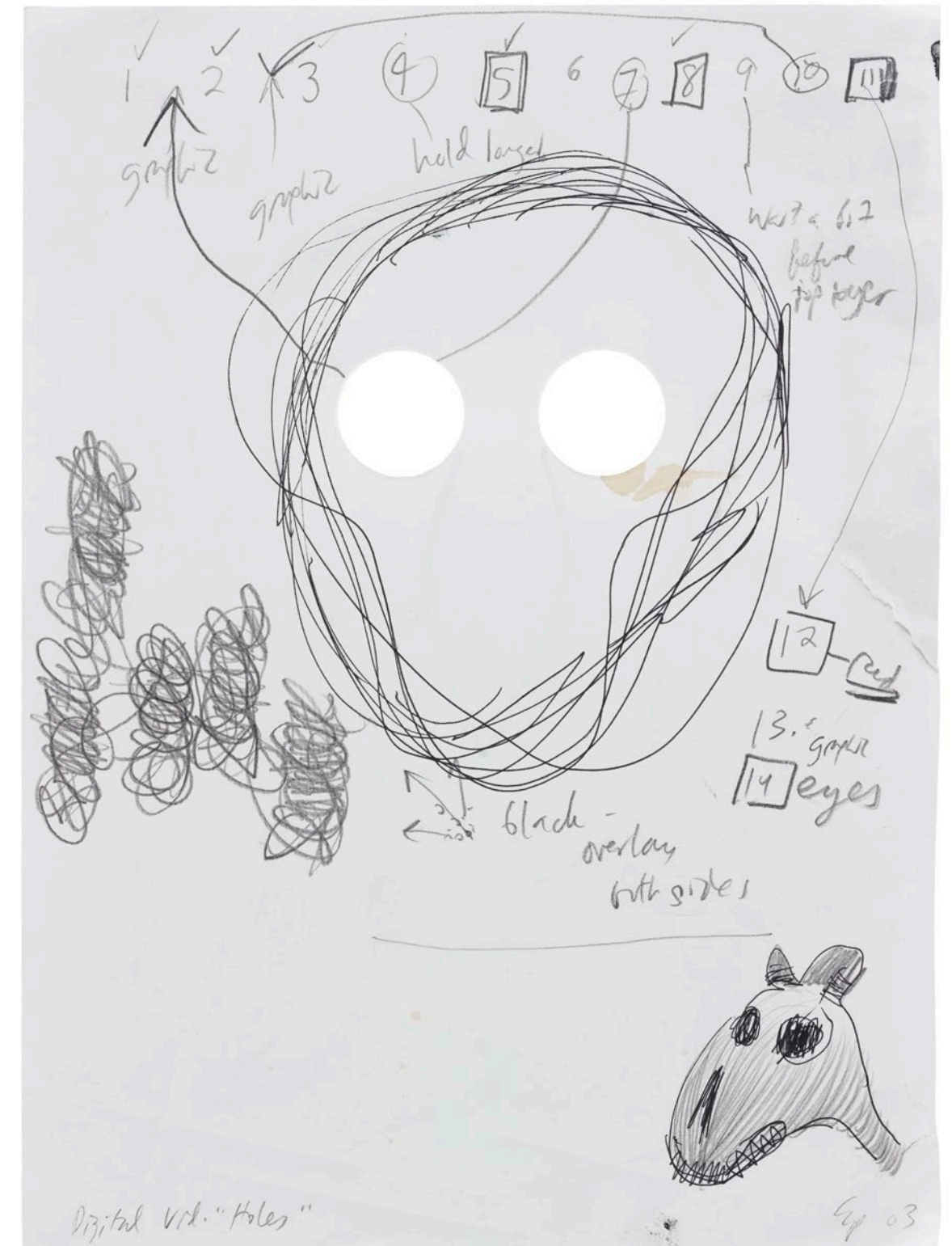
NJS Drawing: Cult Jam (2002)



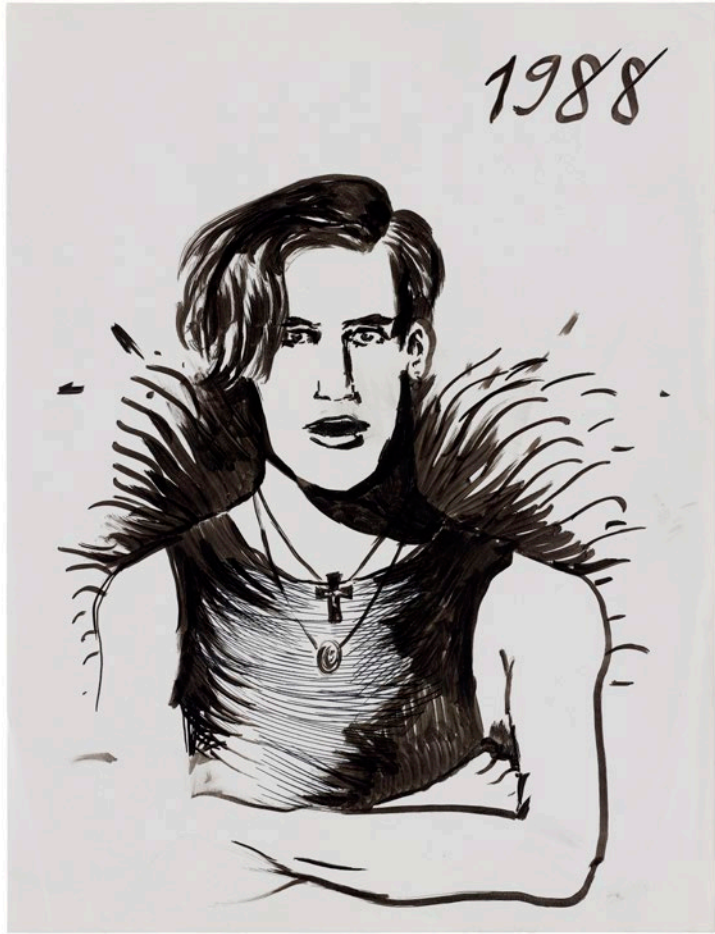
NJS Drawing: Ricky Bell (2002)



Double Sketch for Digital Video Effect: "Holes" (2003), verso



Double Sketch for Digital Video Effect: "Holes" (2003), recto

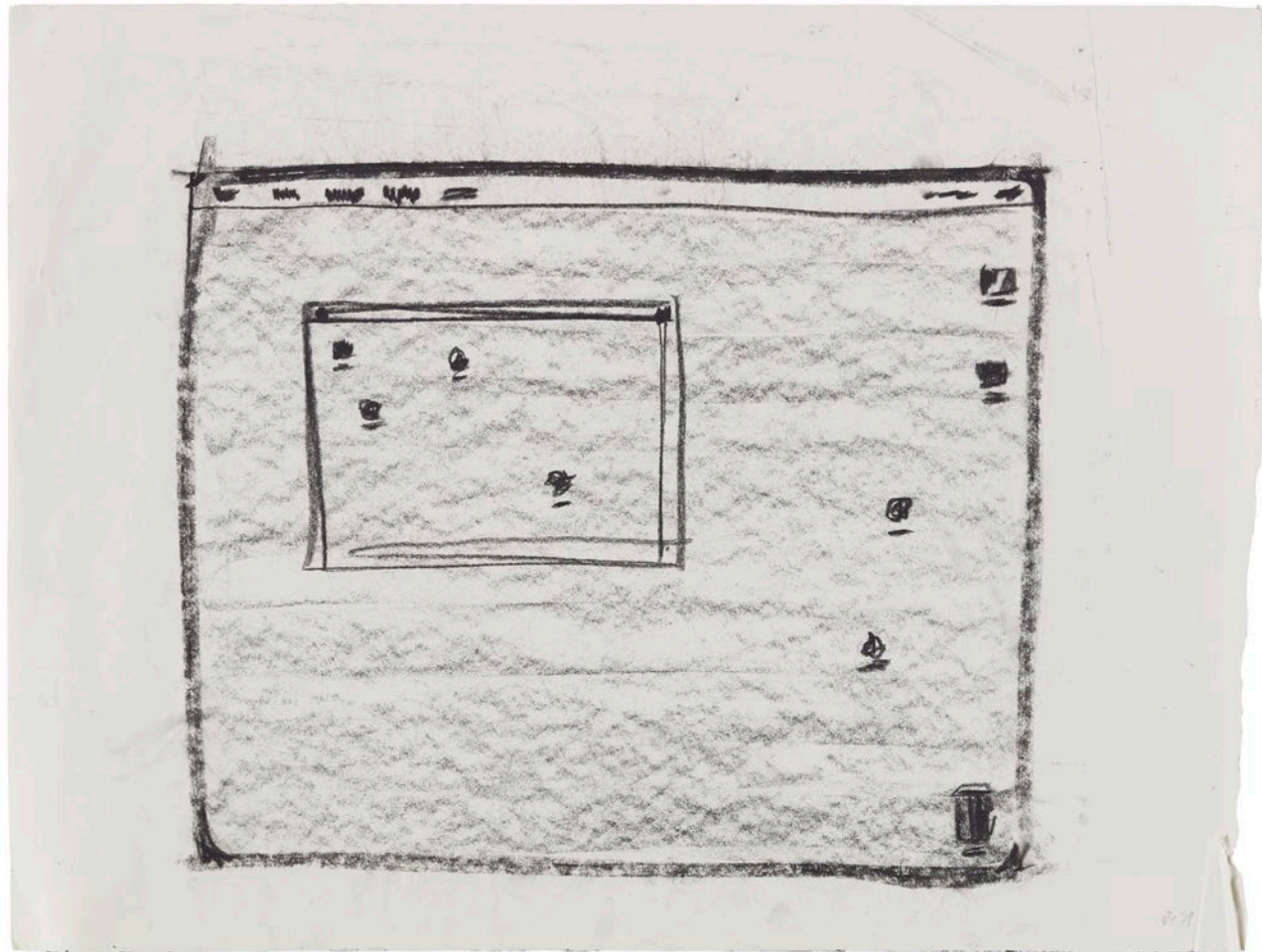


Industrial music, or the '80s electronic dance version, at least. More research for Title Variable.

The kid with the crossed arms is a veiled self-portrait, circa late '80s.

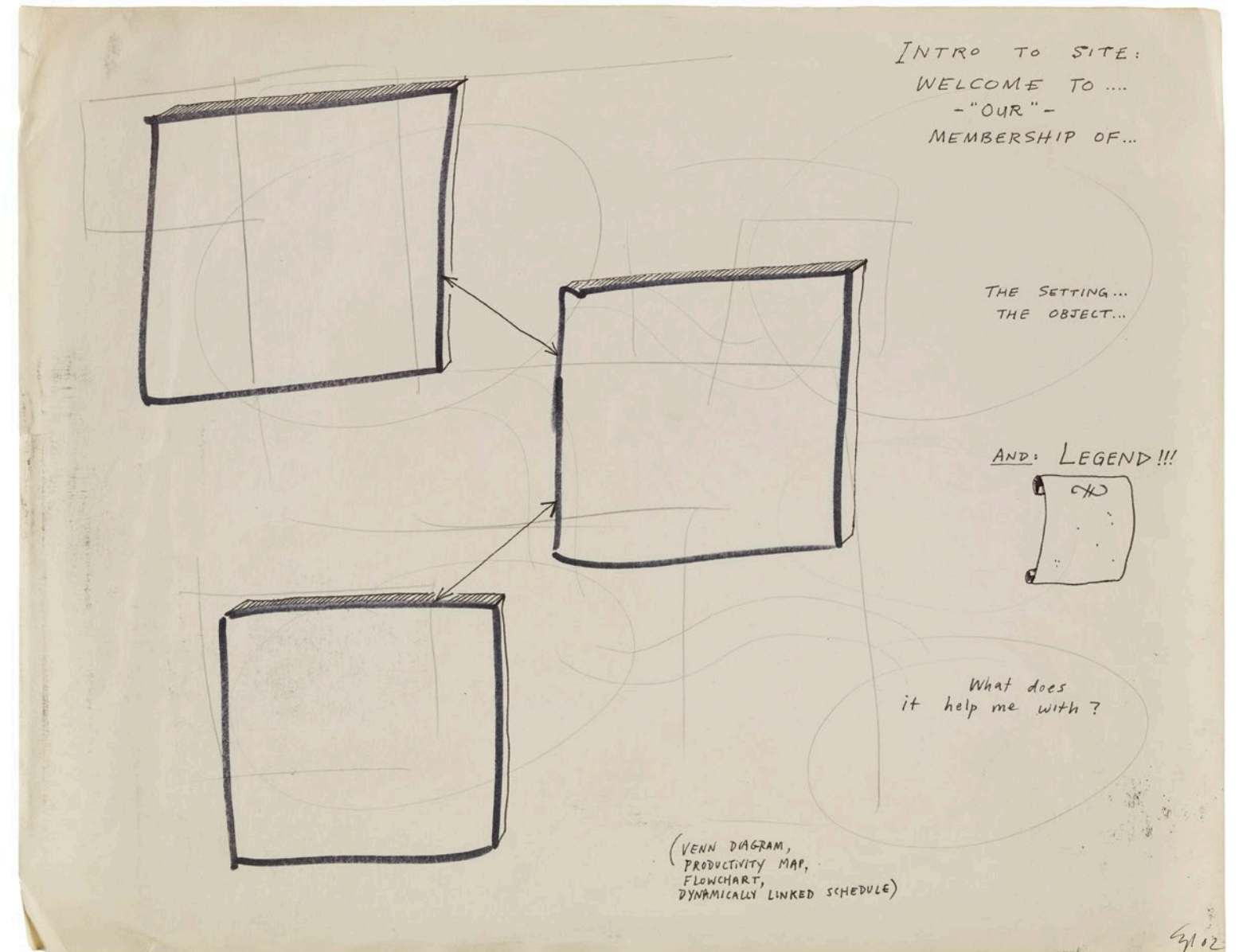
Industrial Culture: Upper Body and Lower Body (2003)

Industrial Culture: High Count (2004)
Industrial Culture: Philosophy (2003)

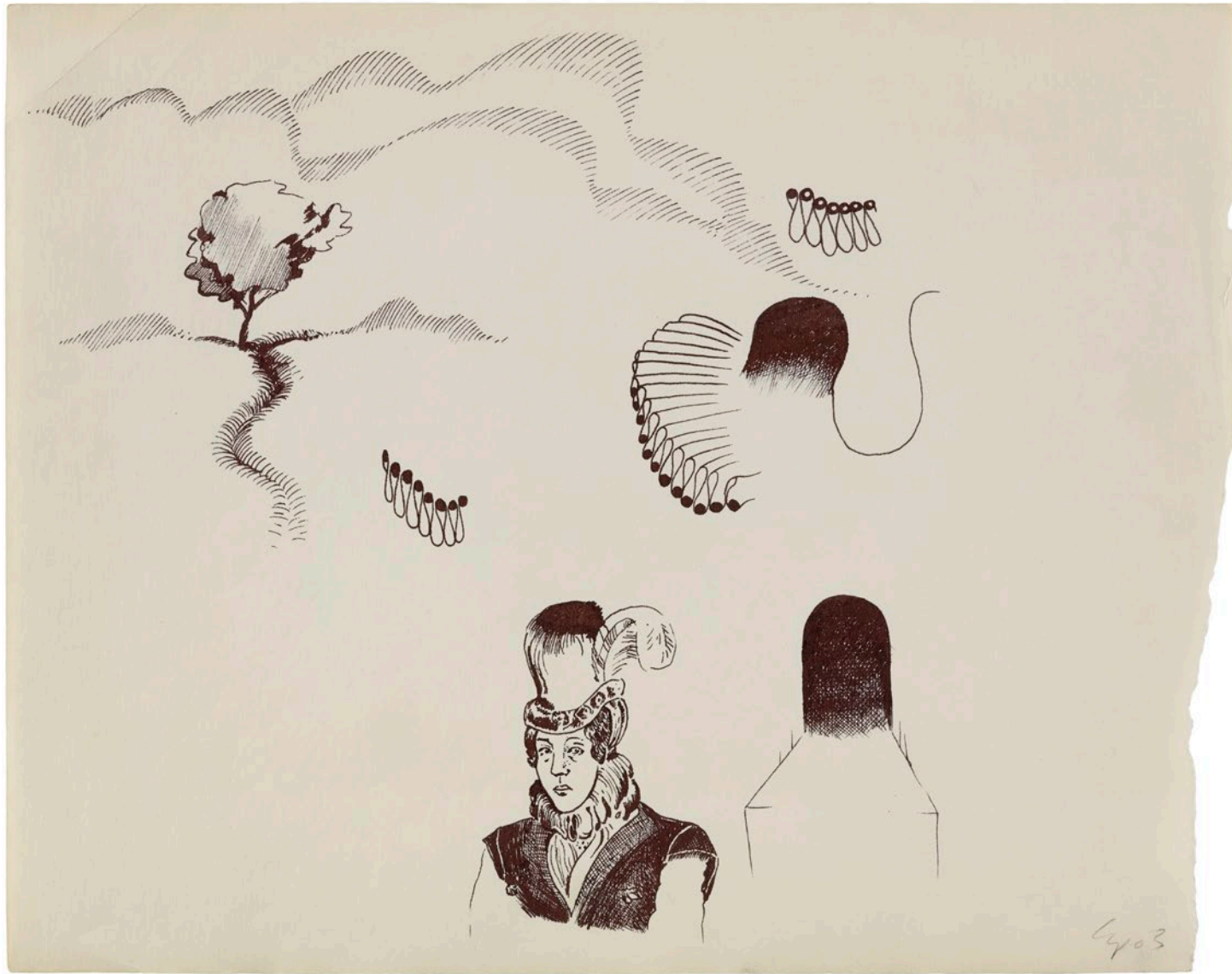


Desktop, homepage: what are those, in the stupidest terms?

Desktop (2003)

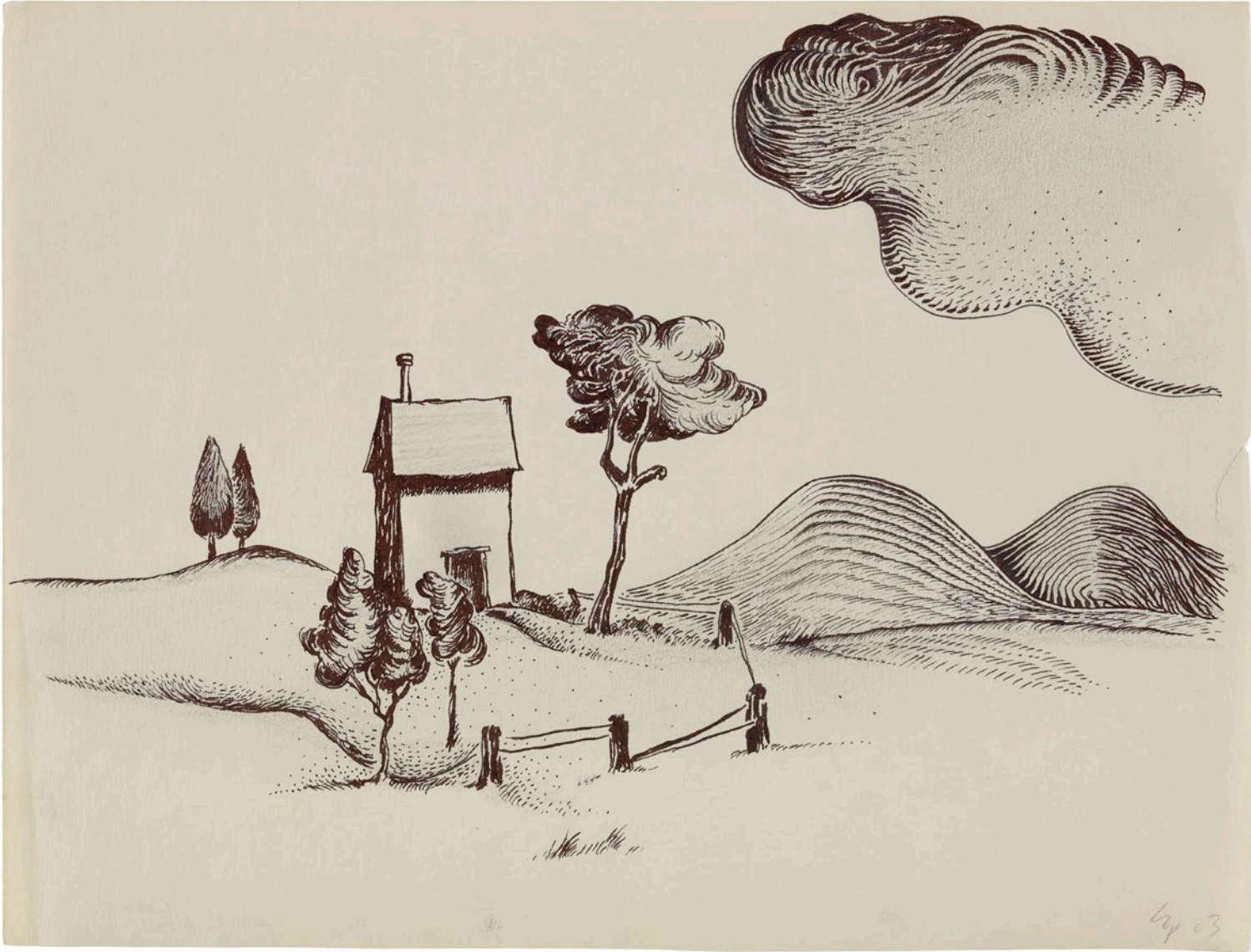


Concept of Home Page (2002)



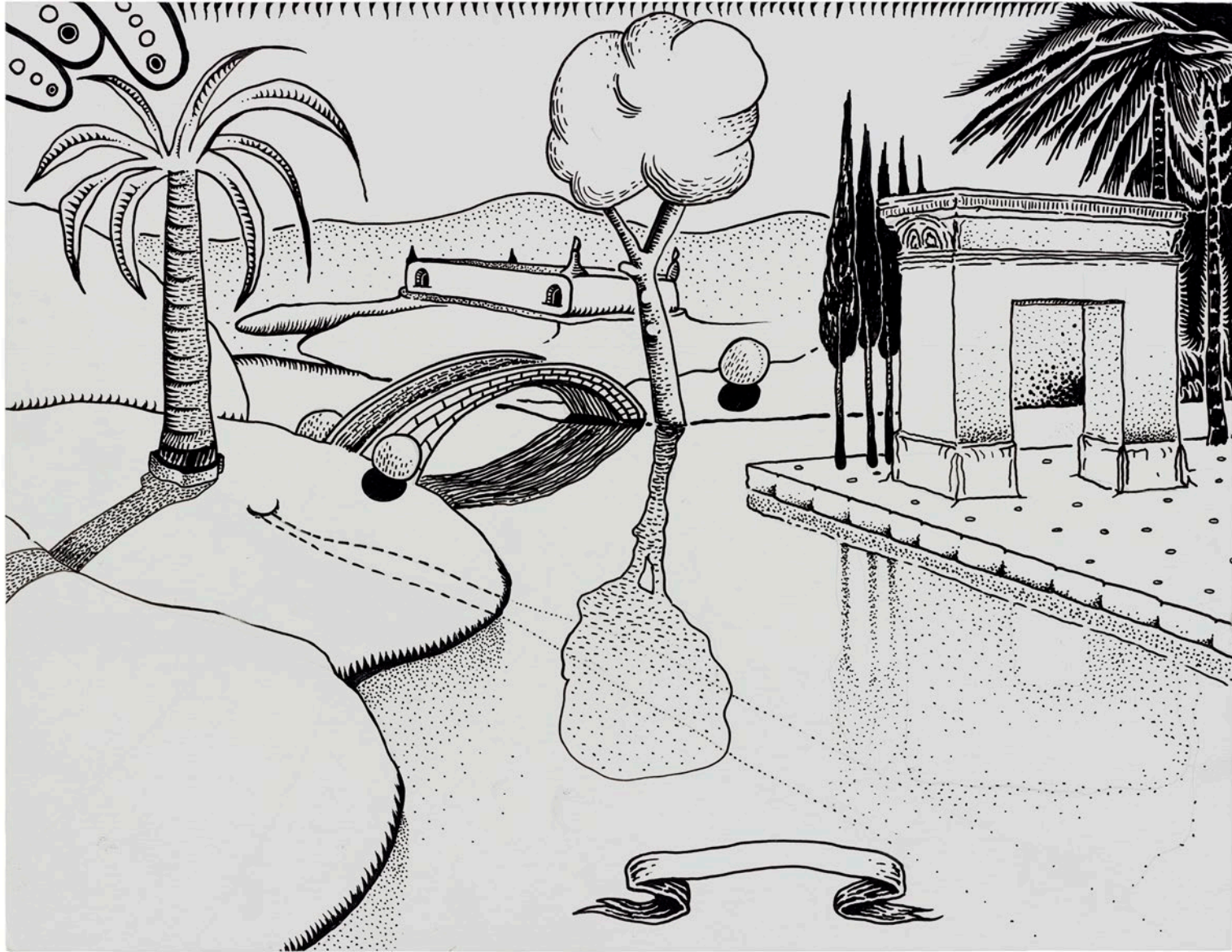
Getting into American art between the world wars: regionalism, economic crisis, drought, abandoned farms, melancholy.

WPA Landscape Study 1 (2003)



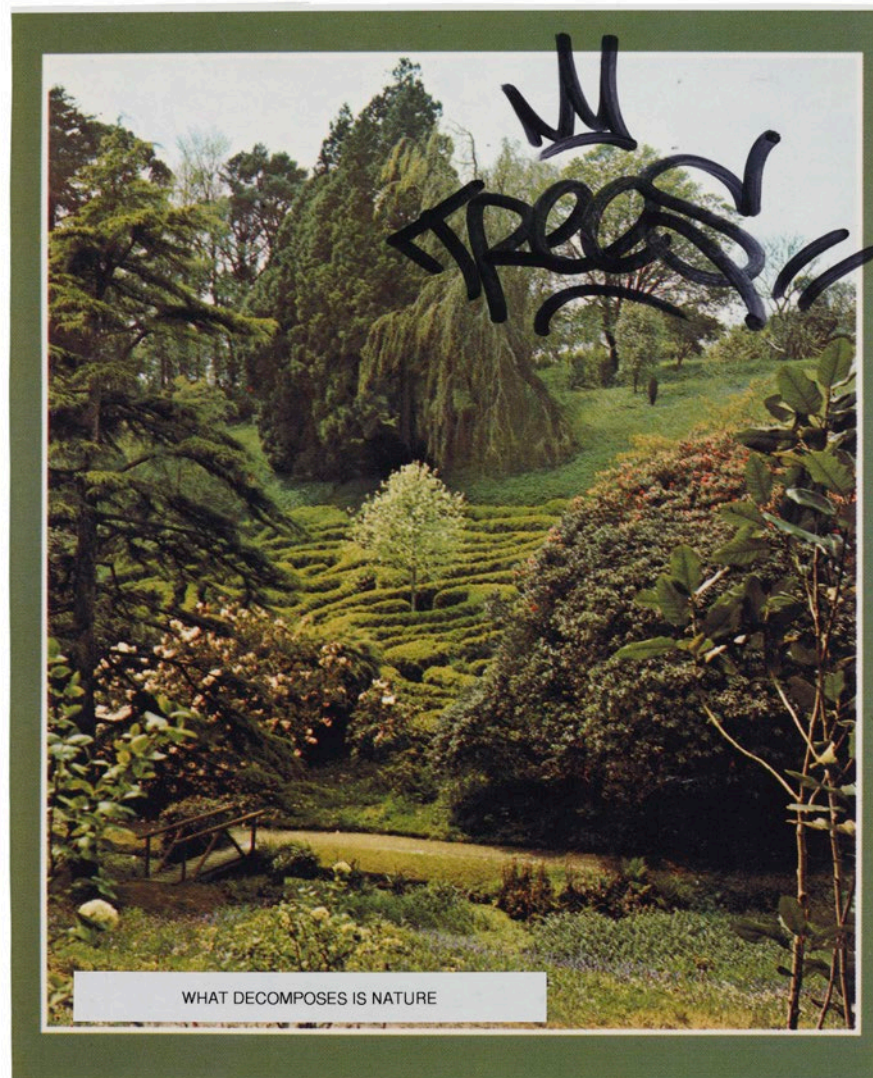
In my mind's eye the art looks all brown, like dead fields.

WPA Landscape Study 2 (2003)



Utopia, after Weenix & Westermann (2001)

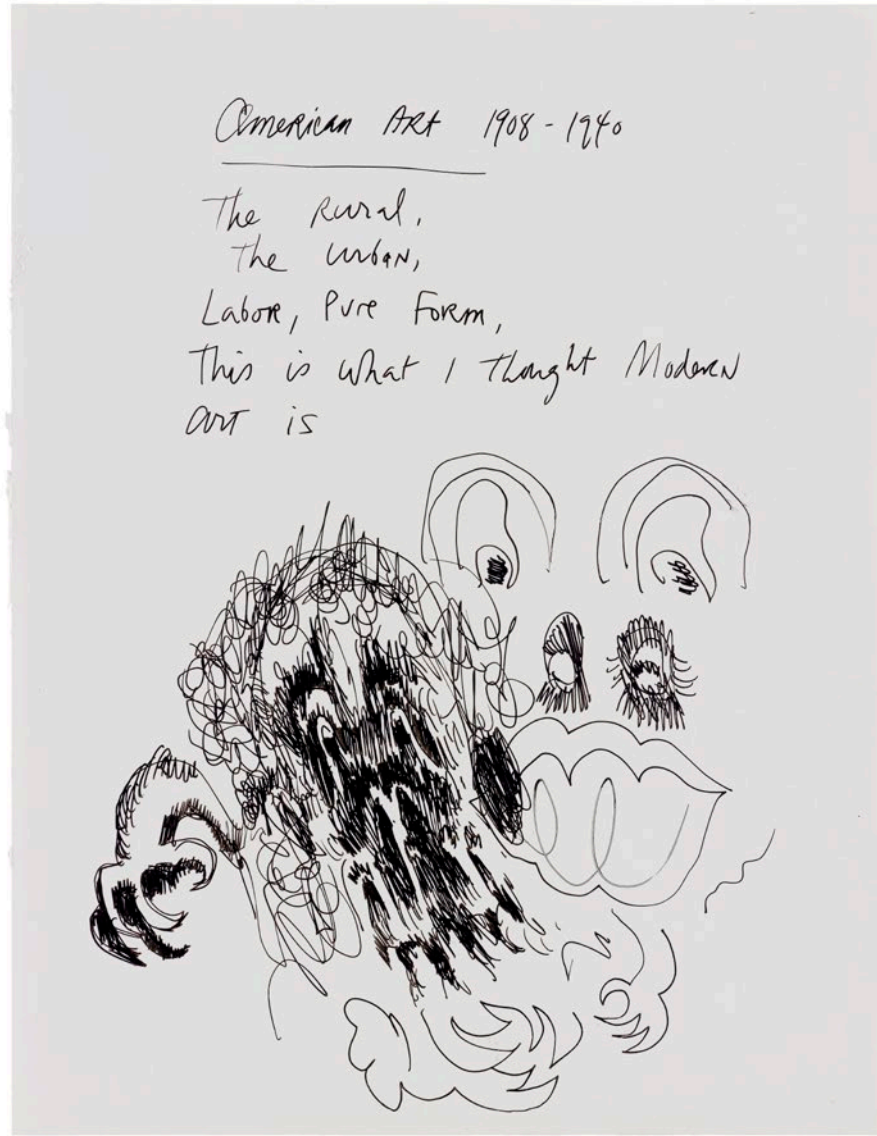
The idea of landscape, nature itself, as a kind of utopia. There's no "dirty" in nature.



Trees (2003)



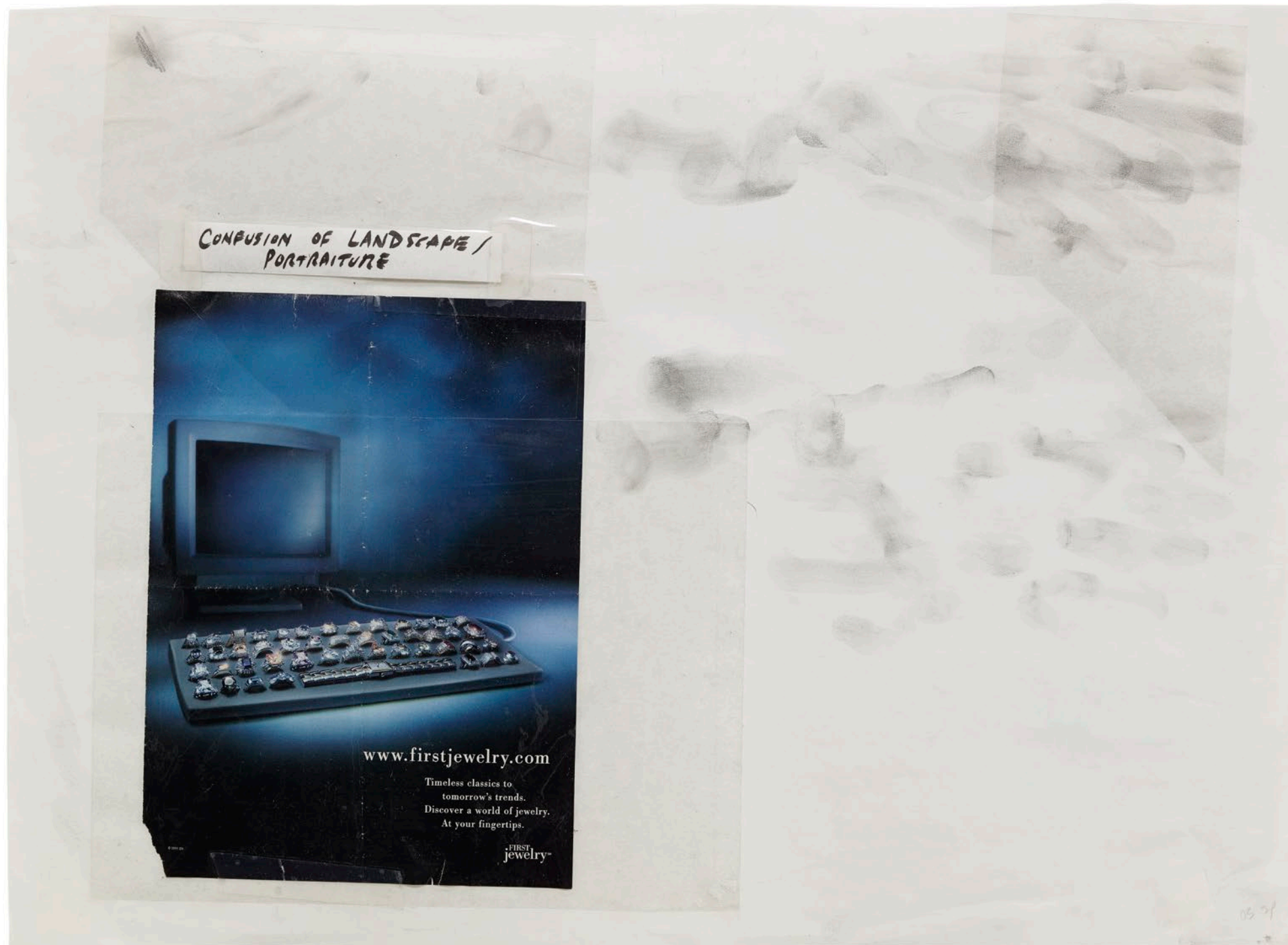
Landscape Study (2002)



Calendar Study (1908-1940) (2003)

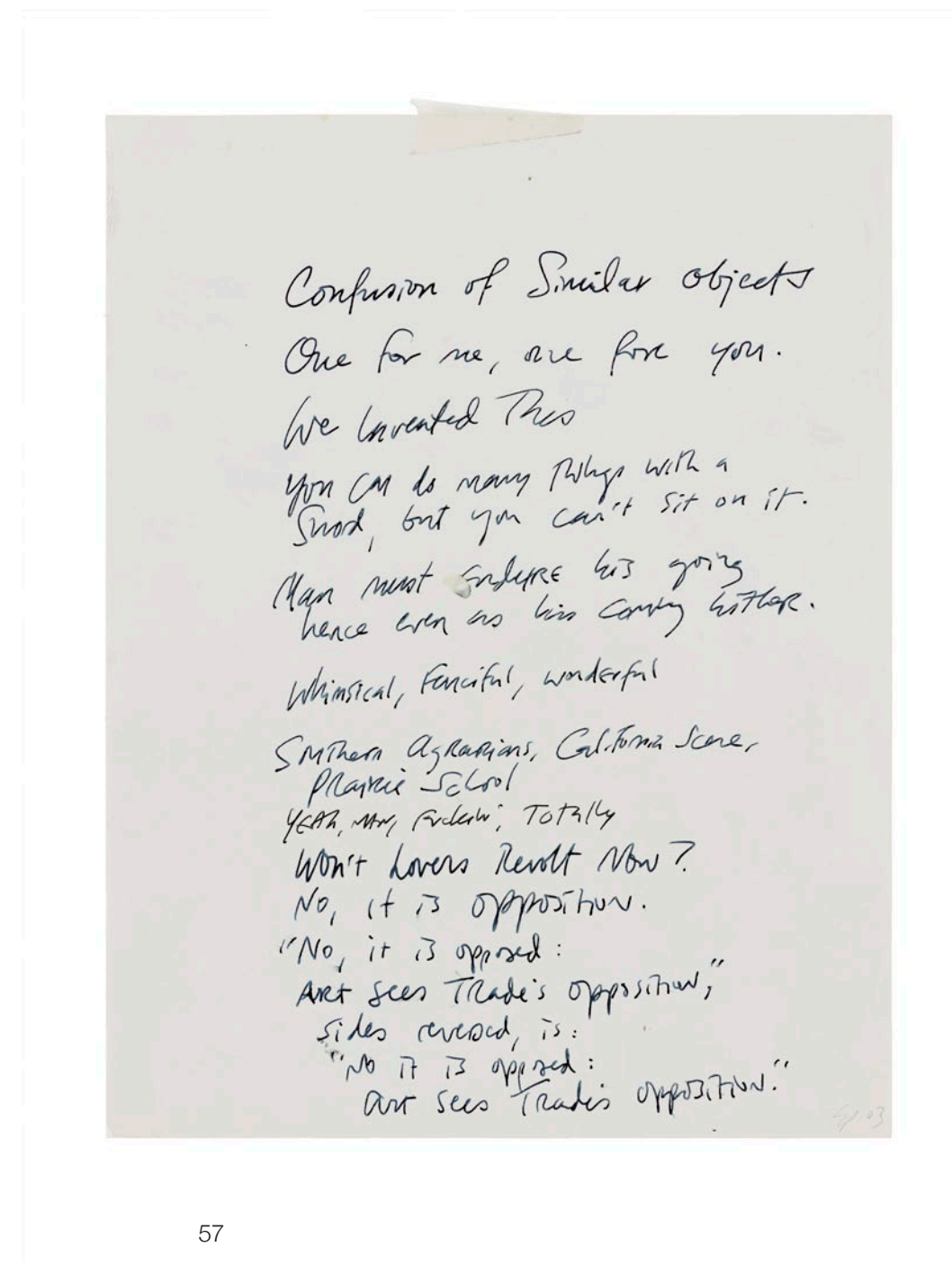


Calendar Study: Wrecking Crew (2003)



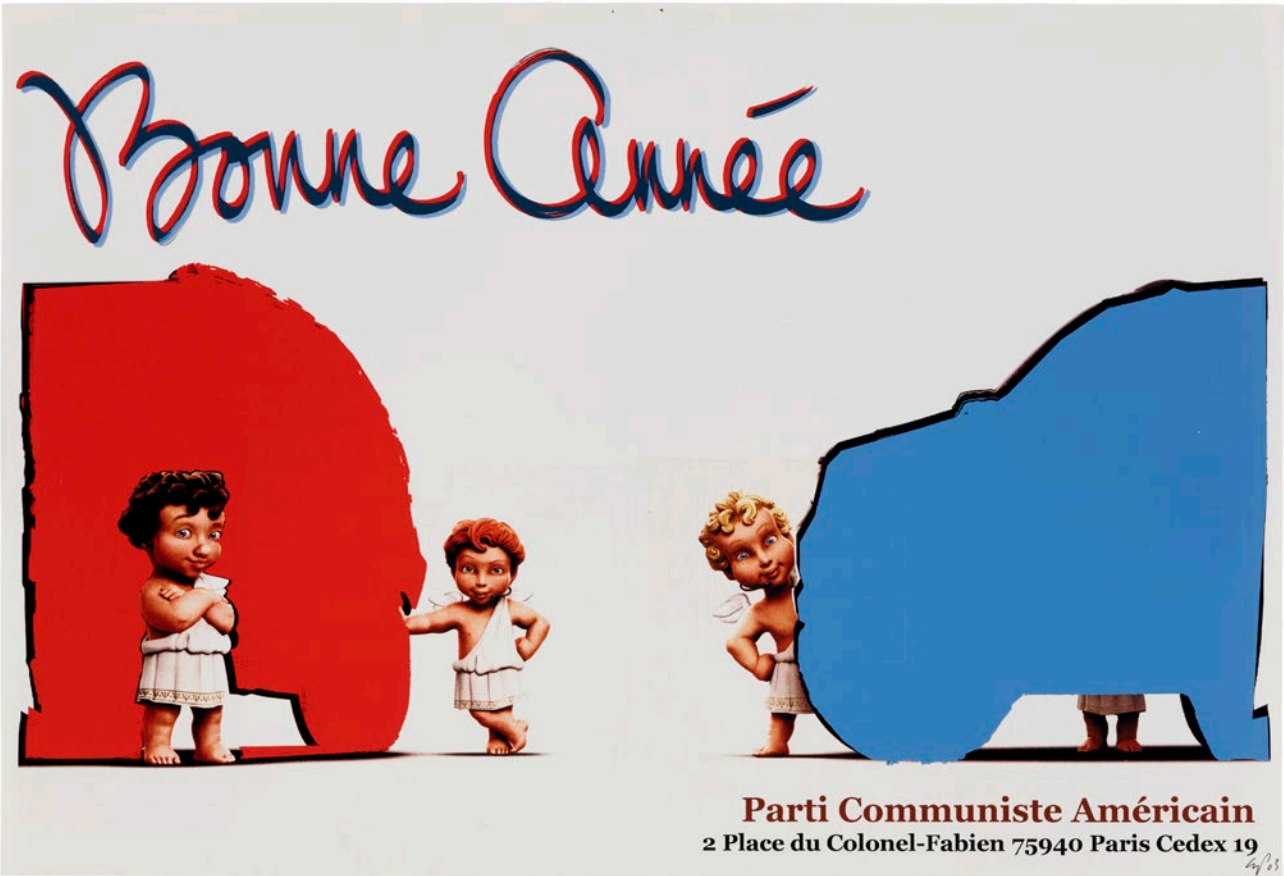
Confusion of Landscape and Portraiture (2003)

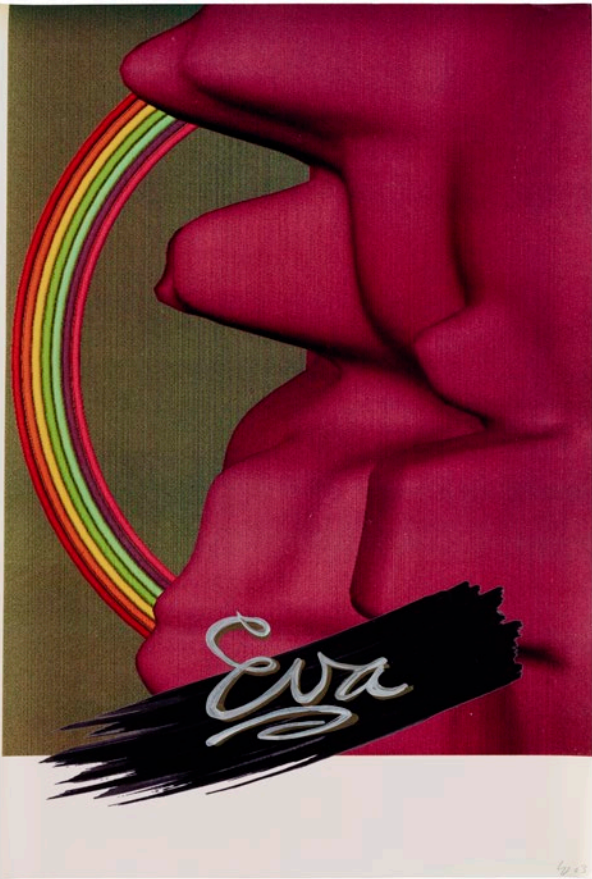
Confusion of Similar Objects Poem (2003)



*I'd rented my first studio, and I got a computer, a scanner, and a printer and started playing around.
These Bonne Année posters eventually led to the calendar paintings.*

New SUV (2003)
Diploma (2003)

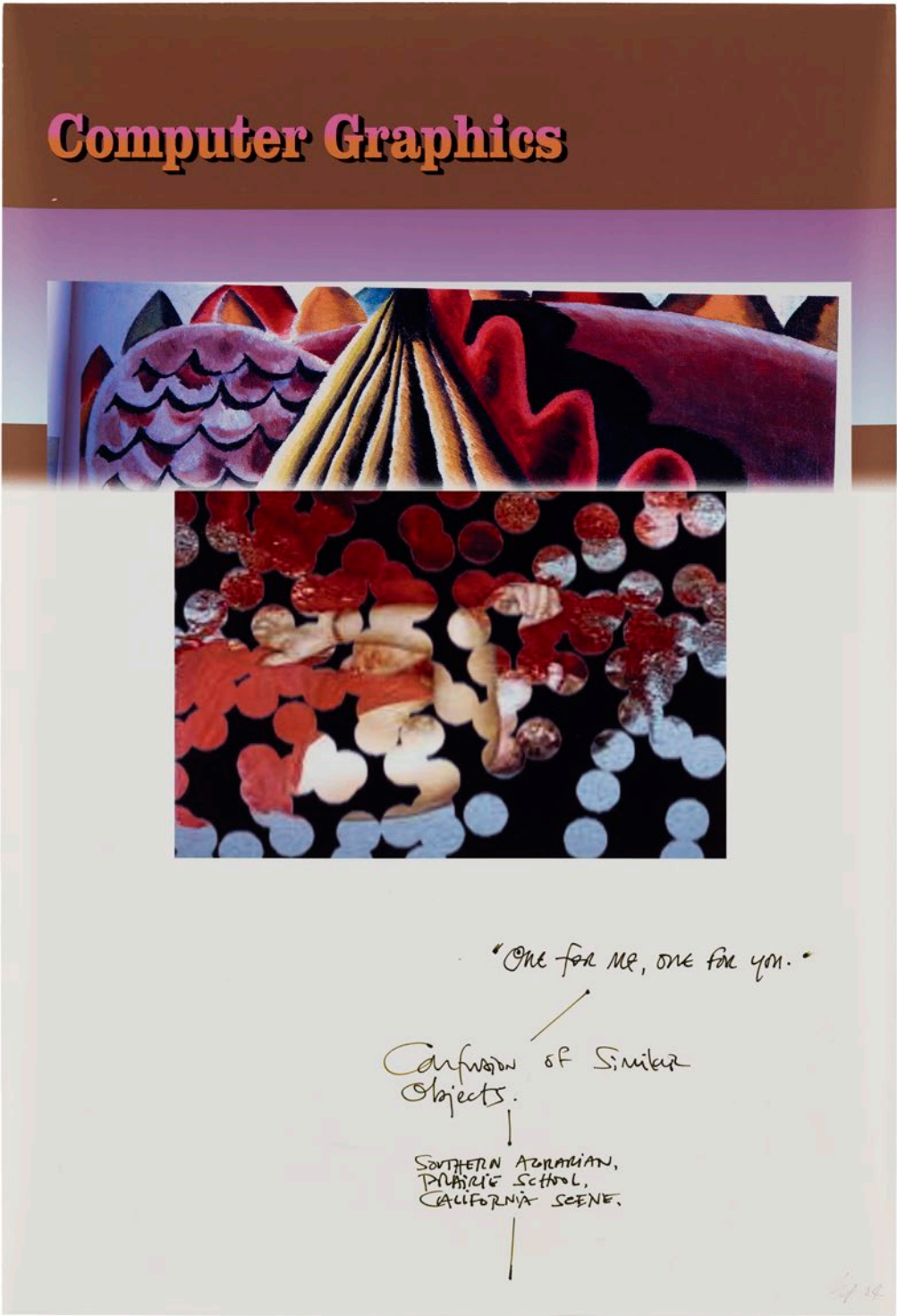




The Road Ahead is the title of Bill Gates's 1995 book about the information superhighway. The picture is a famous CGI flex by Lucasfilm's Graphics Group (now Pixar) showing a stretch of Marin County road where San Fran tech guys like to floss their newest rides and pump funkstep.



Eva in Ray Tracing (2003)



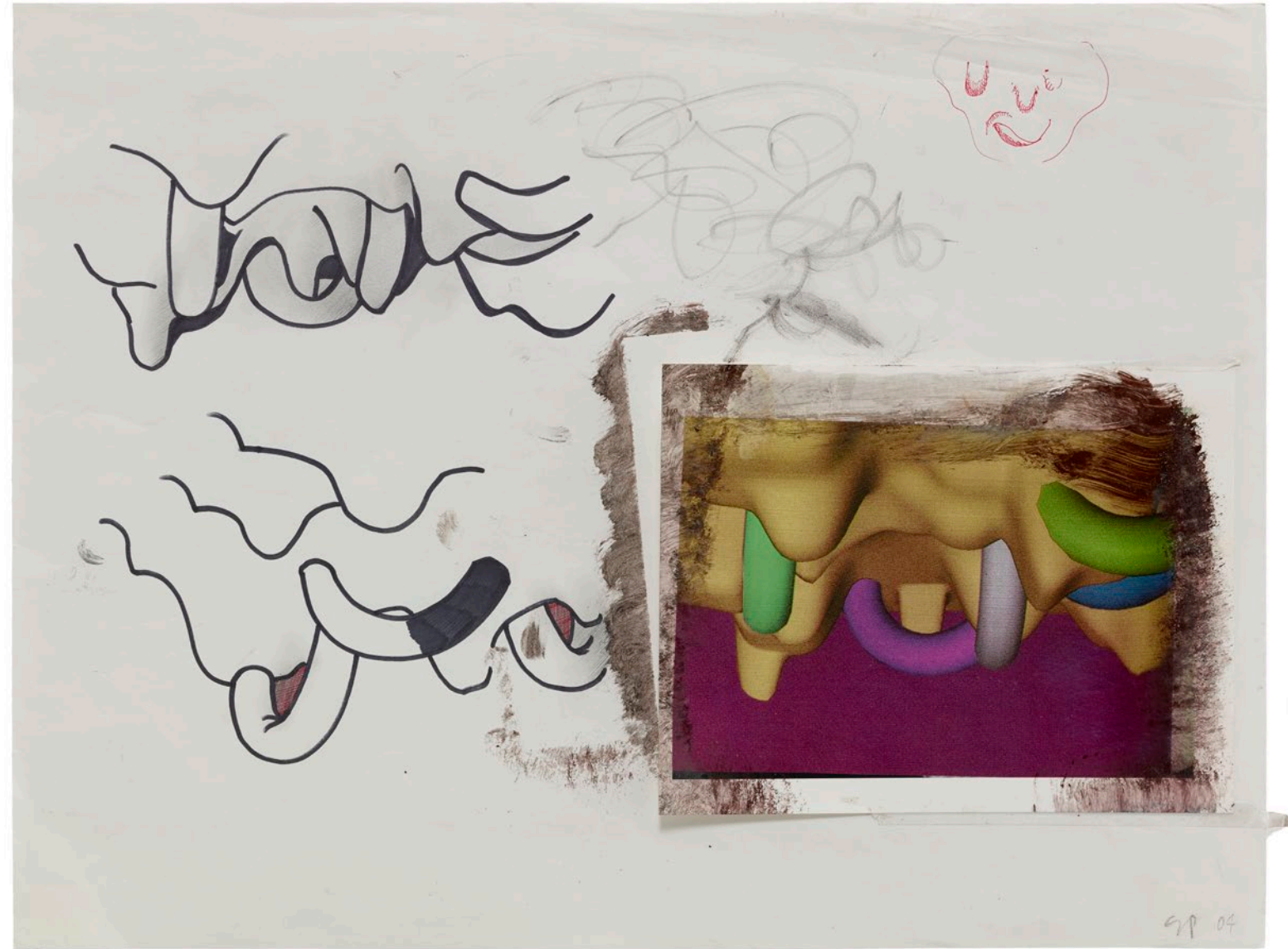
Calendar Study: The Road Ahead (2003)

CGI: Landscape & Figure (2004)

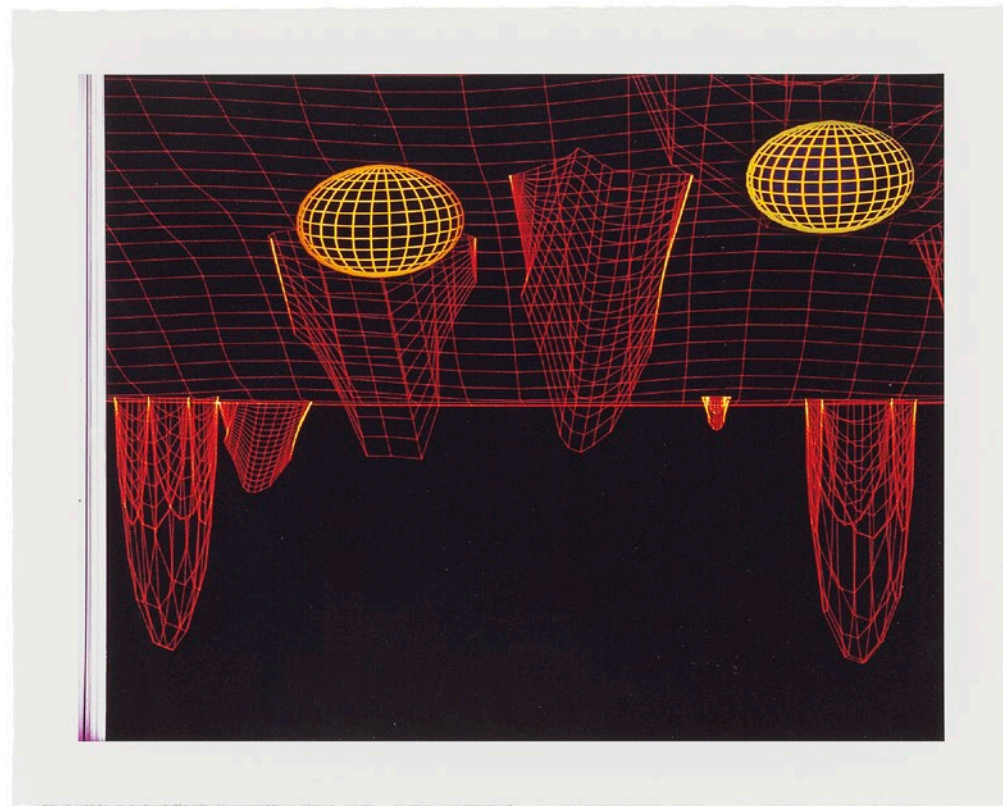
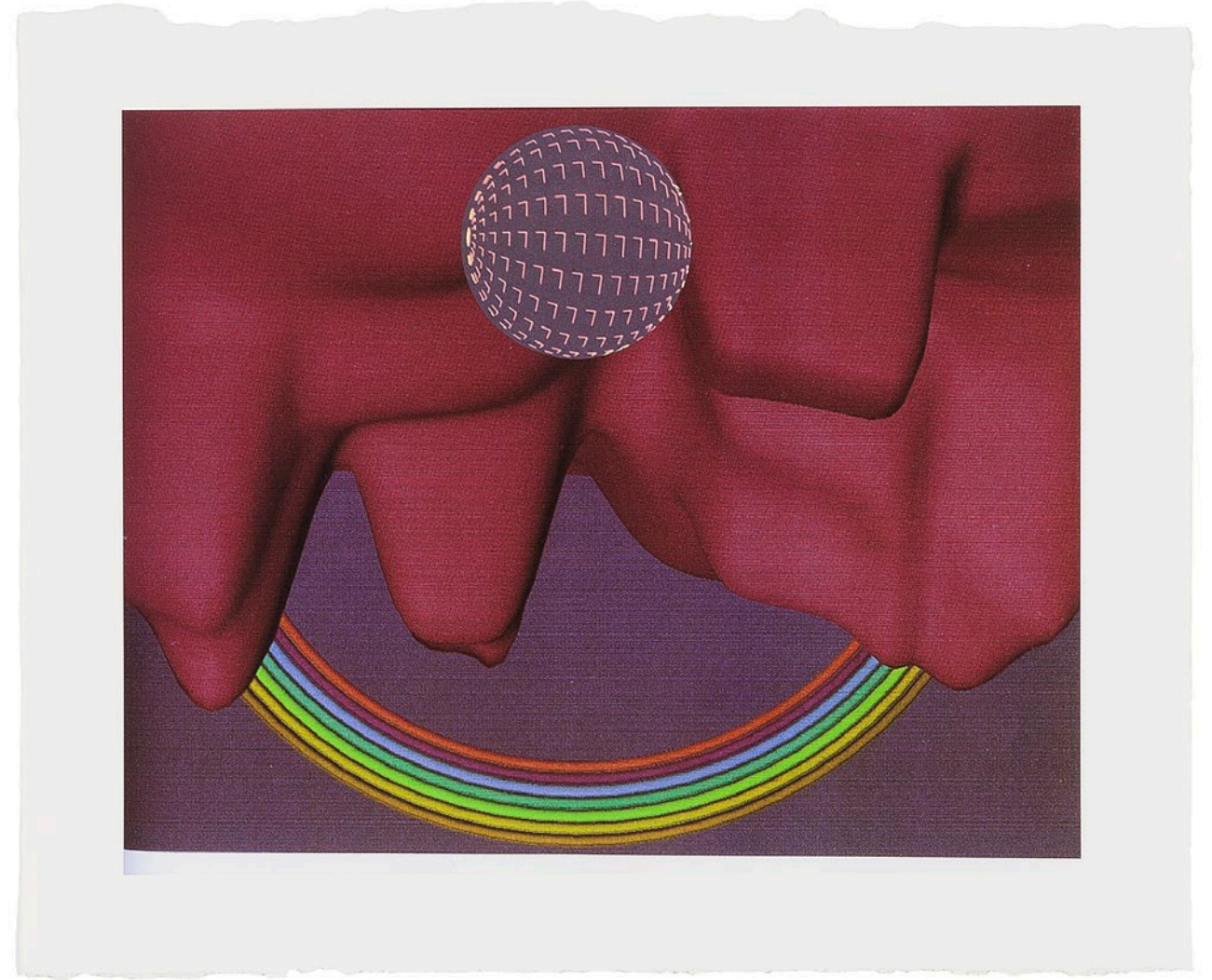


I was collecting computer graphics from other eras: engineers showing off their number-crunching abilities in the late '60s and '70s, '80s ray-tracing demos, '90s rave flyers, early 2000s magazine ads with lame CGI.

Calendar Study: 1994 (2003)



CGI Face Study (2004)



Anthropomorphizing: take a prize-winning lab demo produced thirty years ago on a Cray supercomputer, feed it through a crappy laptop running PShop, and out comes a smiley face. These went into the calendar paintings and onto some album covers.

The Origins of Artificial Intelligence, no. 11 (2004)
 The Origins of Artificial Intelligence, no. 8 (2004)
 The Origins of Artificial Intelligence, no. 3 (2004)



Some female artists I was thinking about. Mash notes, almost. It was nice to echo Lee Quinones by way of Lozano, Bontecou, and Krasner.

Lees Grid (2003)

Martha (2003)

Triple Lee (2003)

Ana (2003)

Joan (2003)

Sherrie (2003)

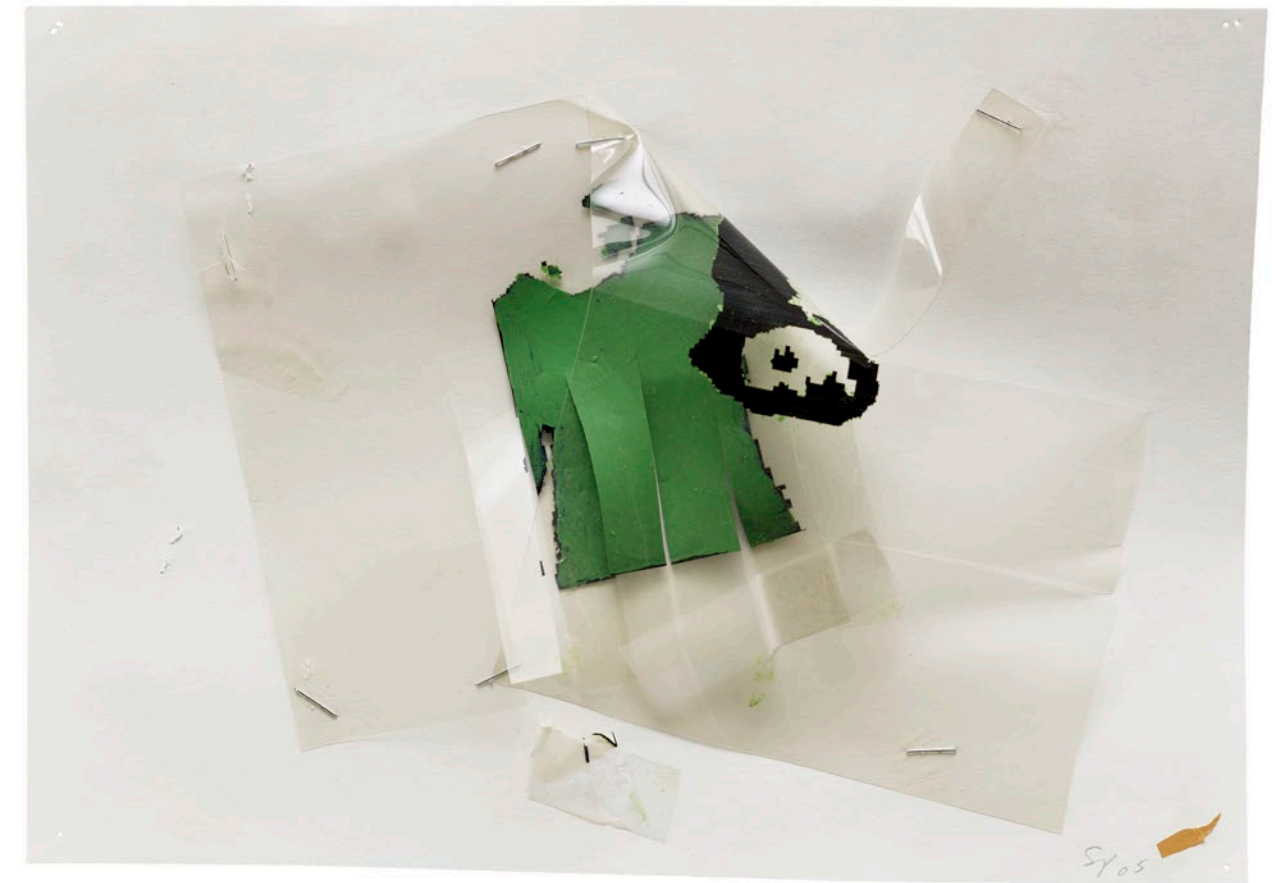
Screen Motifs (2005)



Digital Video Effect “Spills”: Studies 1–3 (2004)



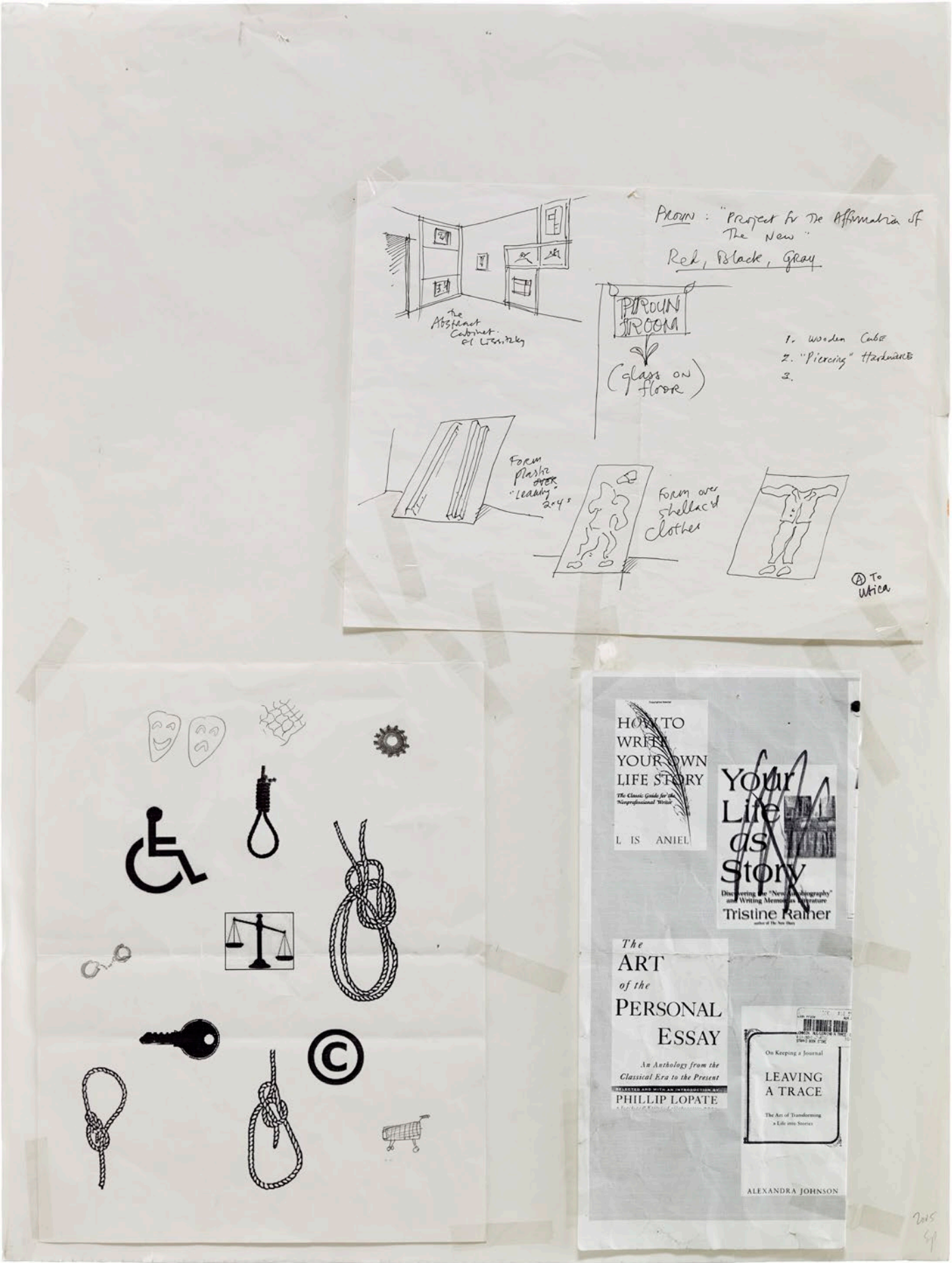
Sketch for Hostage I (2005)

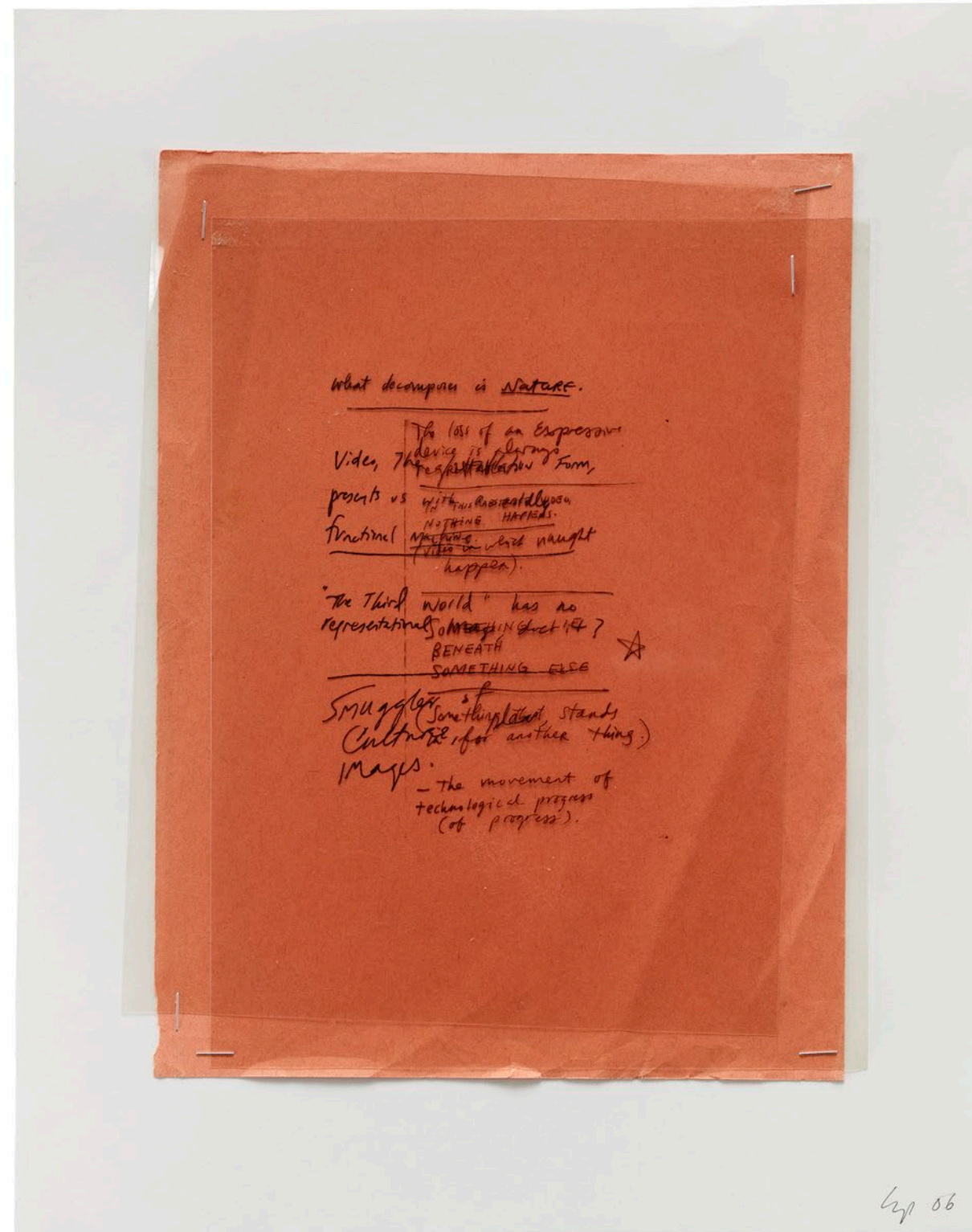


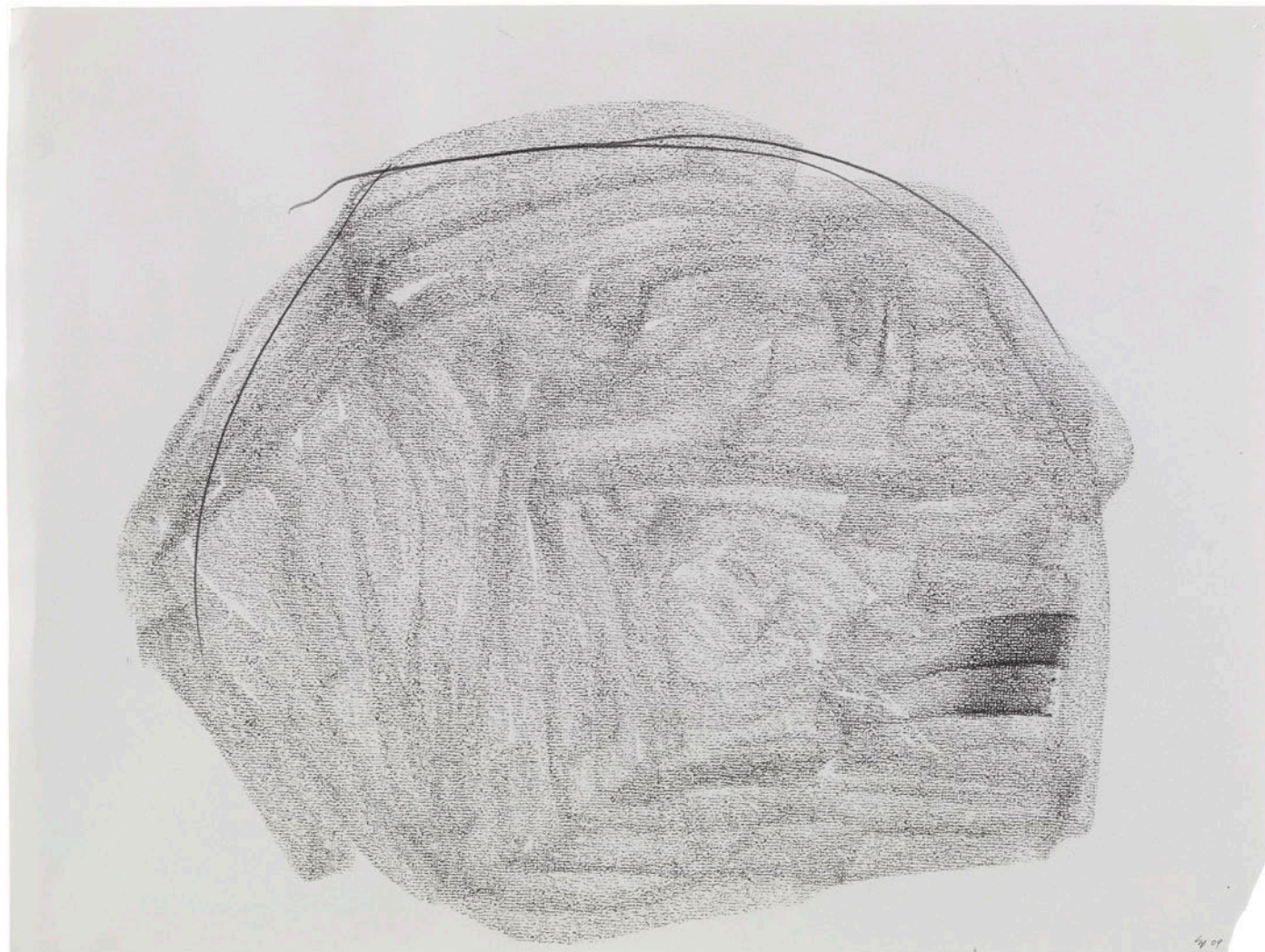
Study for Hostage V (2005)
Study for Hostage IV (2005)



Study for Hostage III (2005)
Study for Hostage VII (2005)

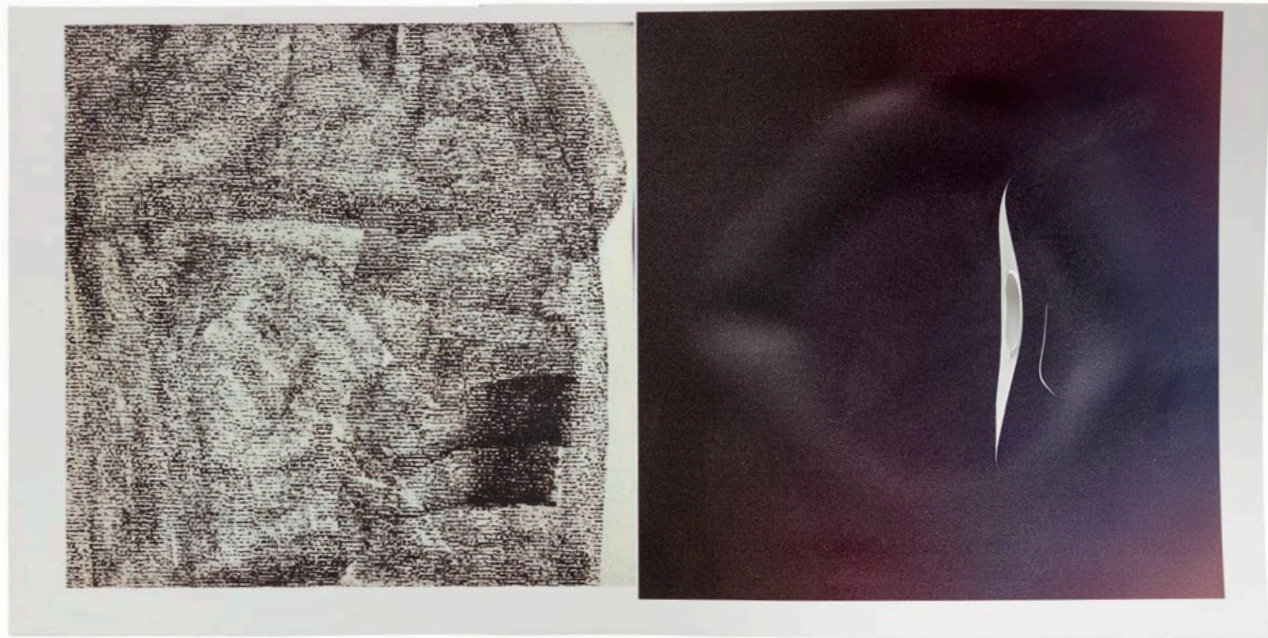






Vacuum Sketch: Face (2009)
Headless Test (2006)

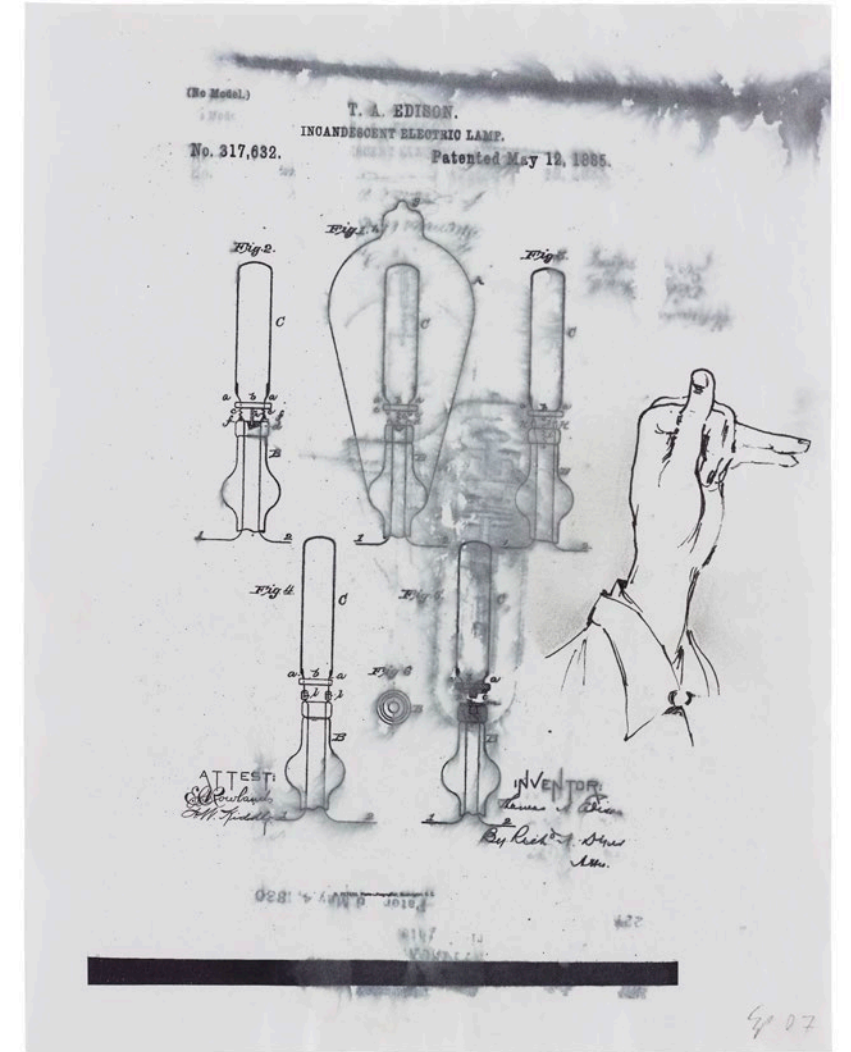




Vacuum Test: Slices (2009)
Silhouette Drawing (2007)



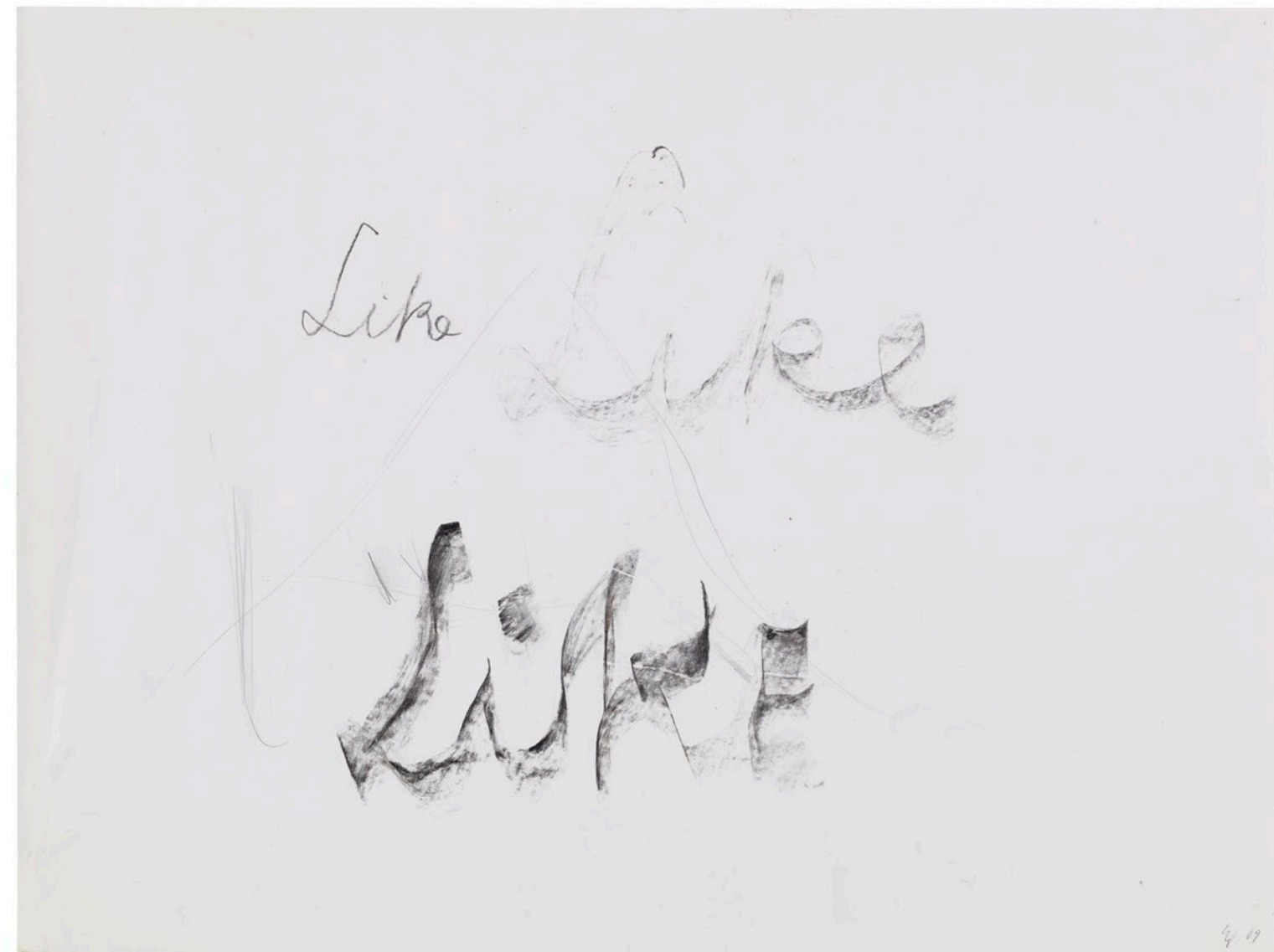
Overtaken Hand (2006)



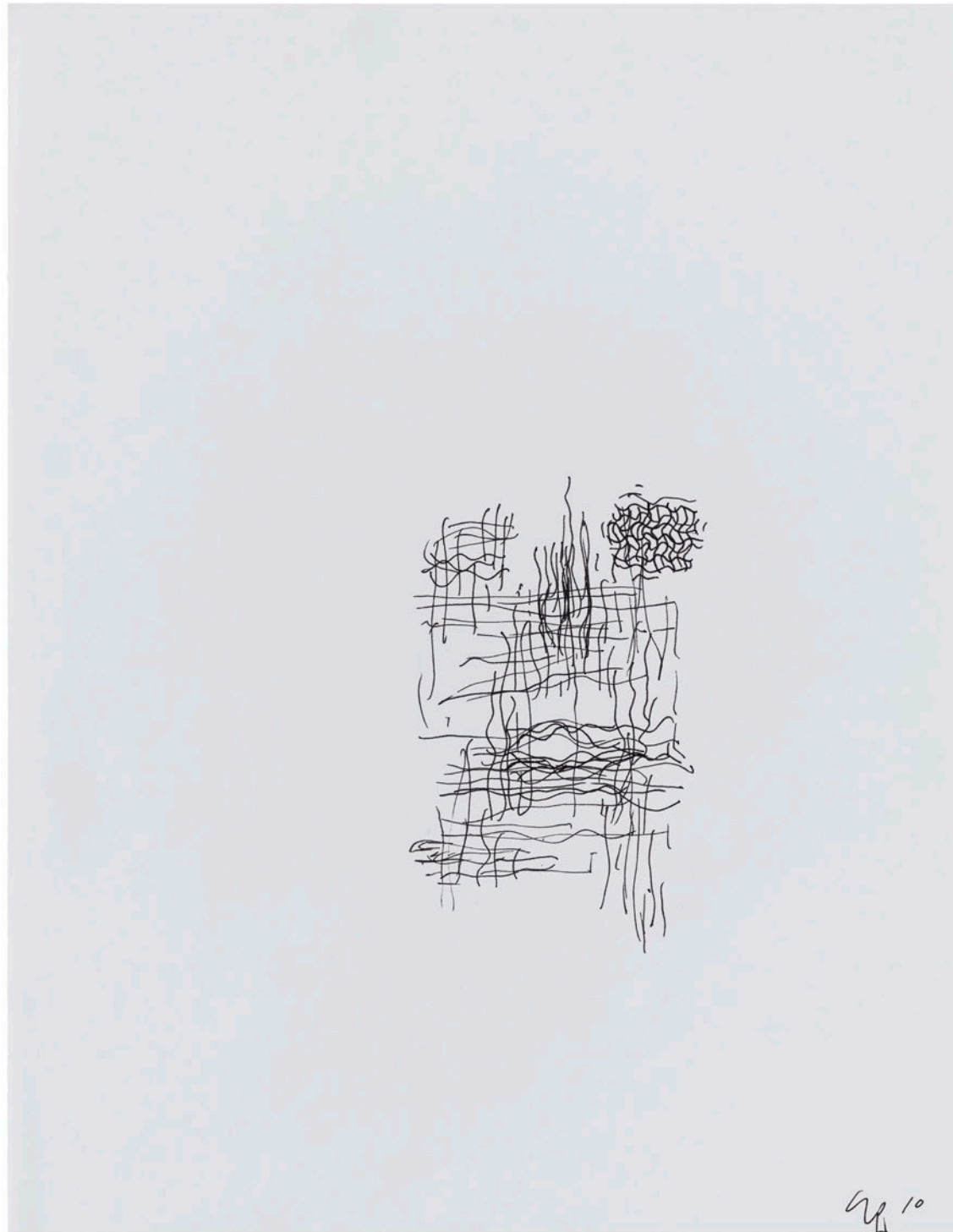
Silhouette Drawing 1 (2007)
 Silhouette Drawing (2007)
 Parlor Trick (2007)
 Silhouette Drawing (2007)



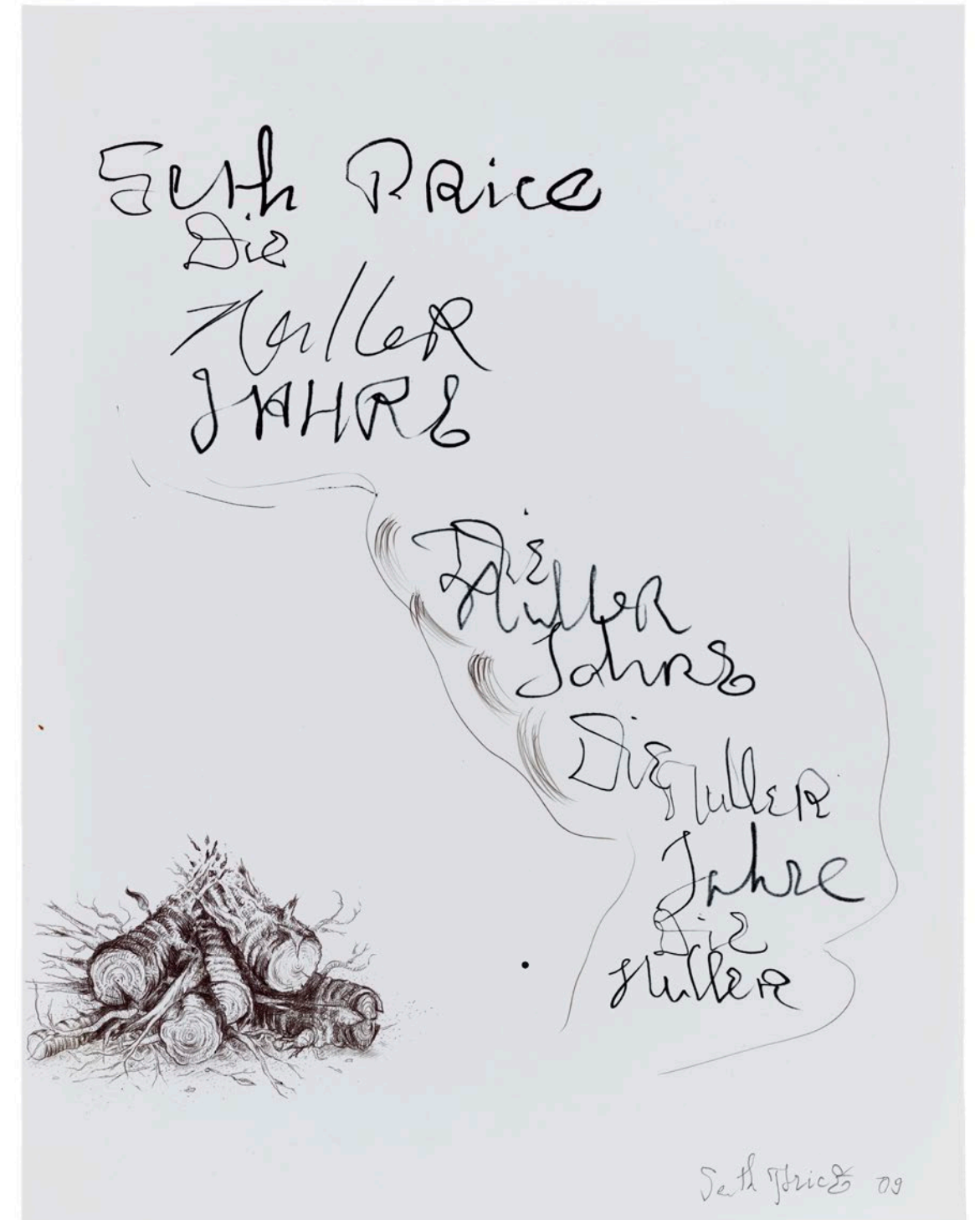
Opaque Expression (2012)



Vacuum Sketch: Lux Retreat (2009)



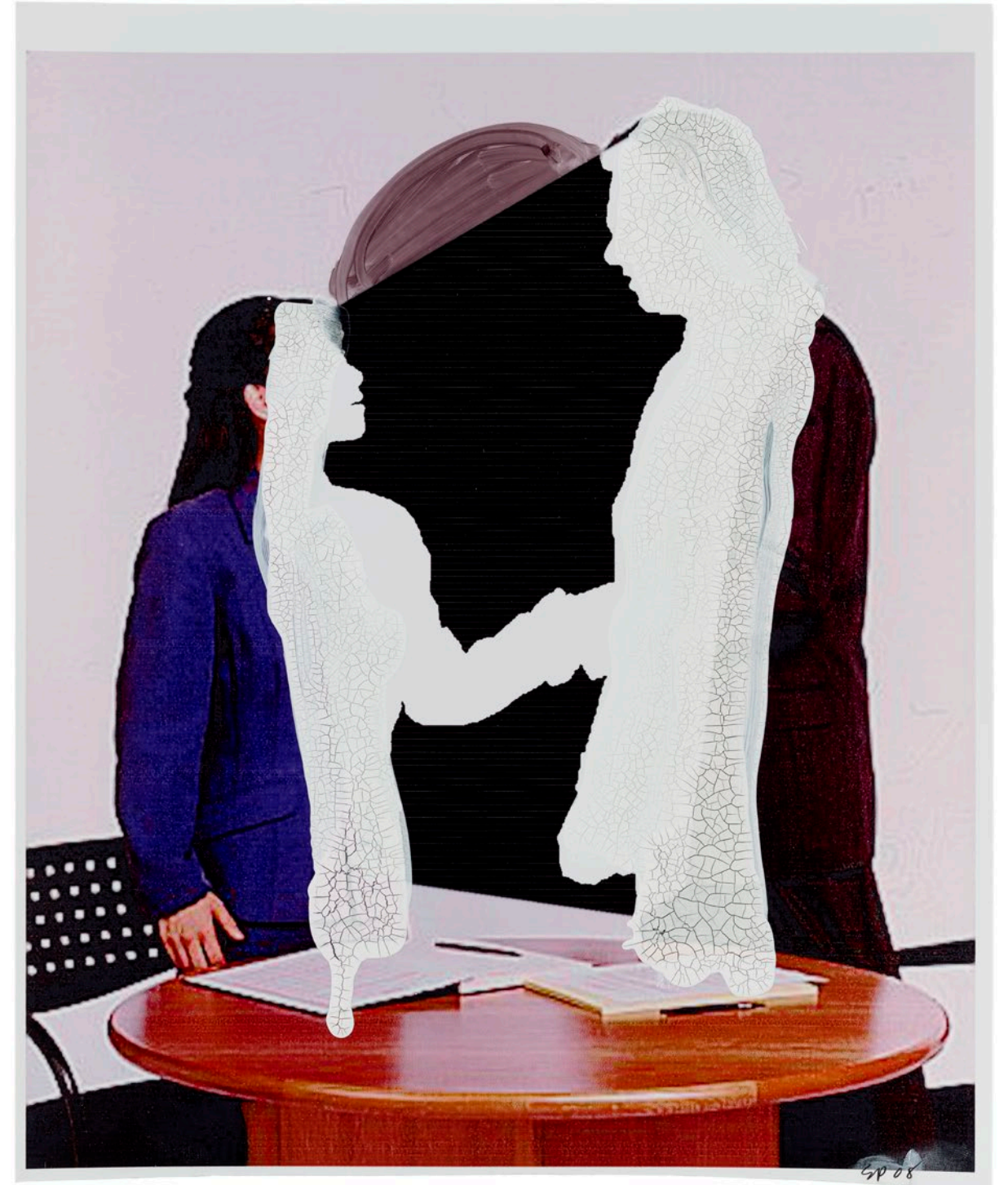
Cover Sketch for "Was ist Los" (2010)



Sketch for "Die Nuller Jahre" Poster (2009)



Vacuum Sketch: Noodles (2009)



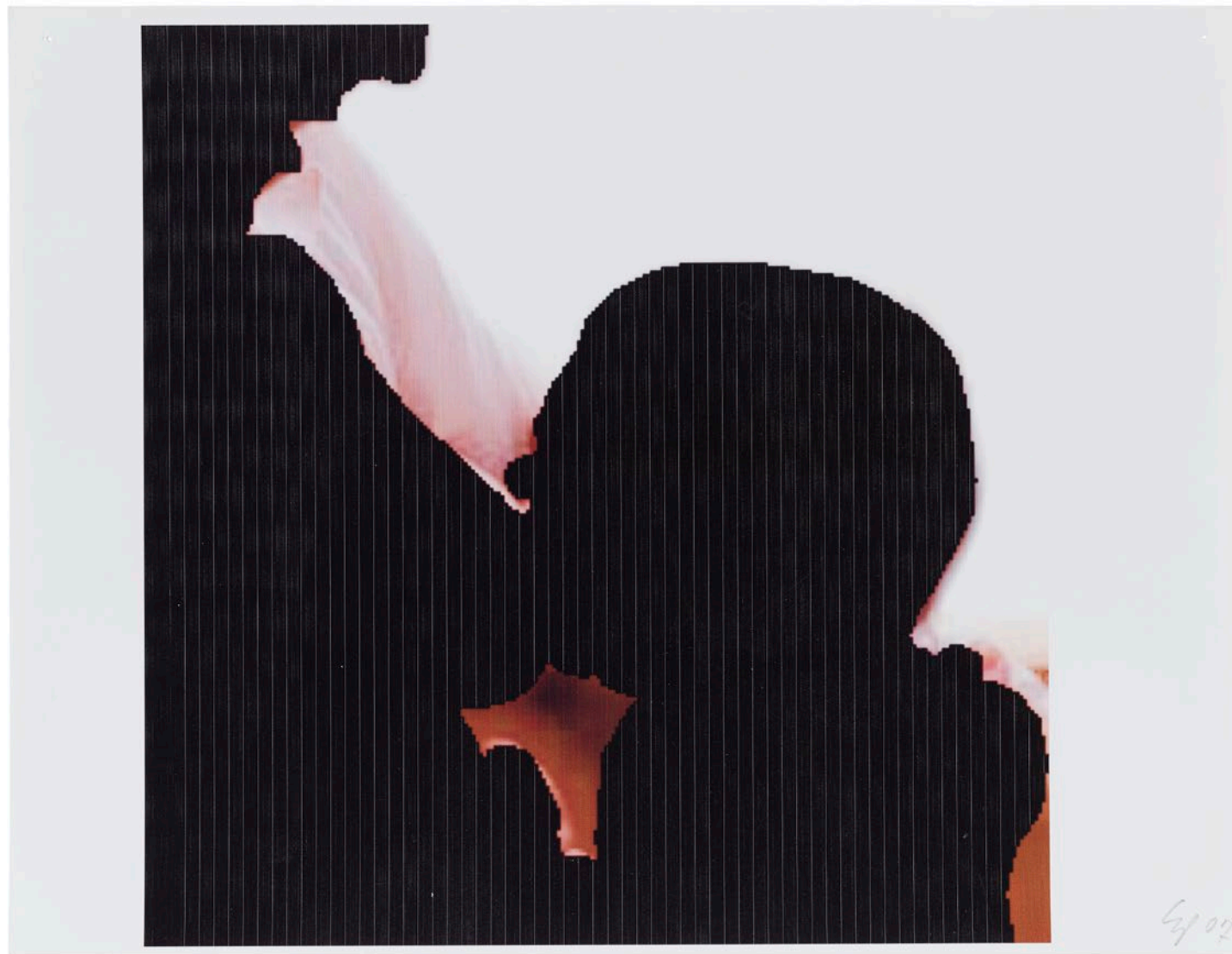
Silhouette Study: Office (2008)



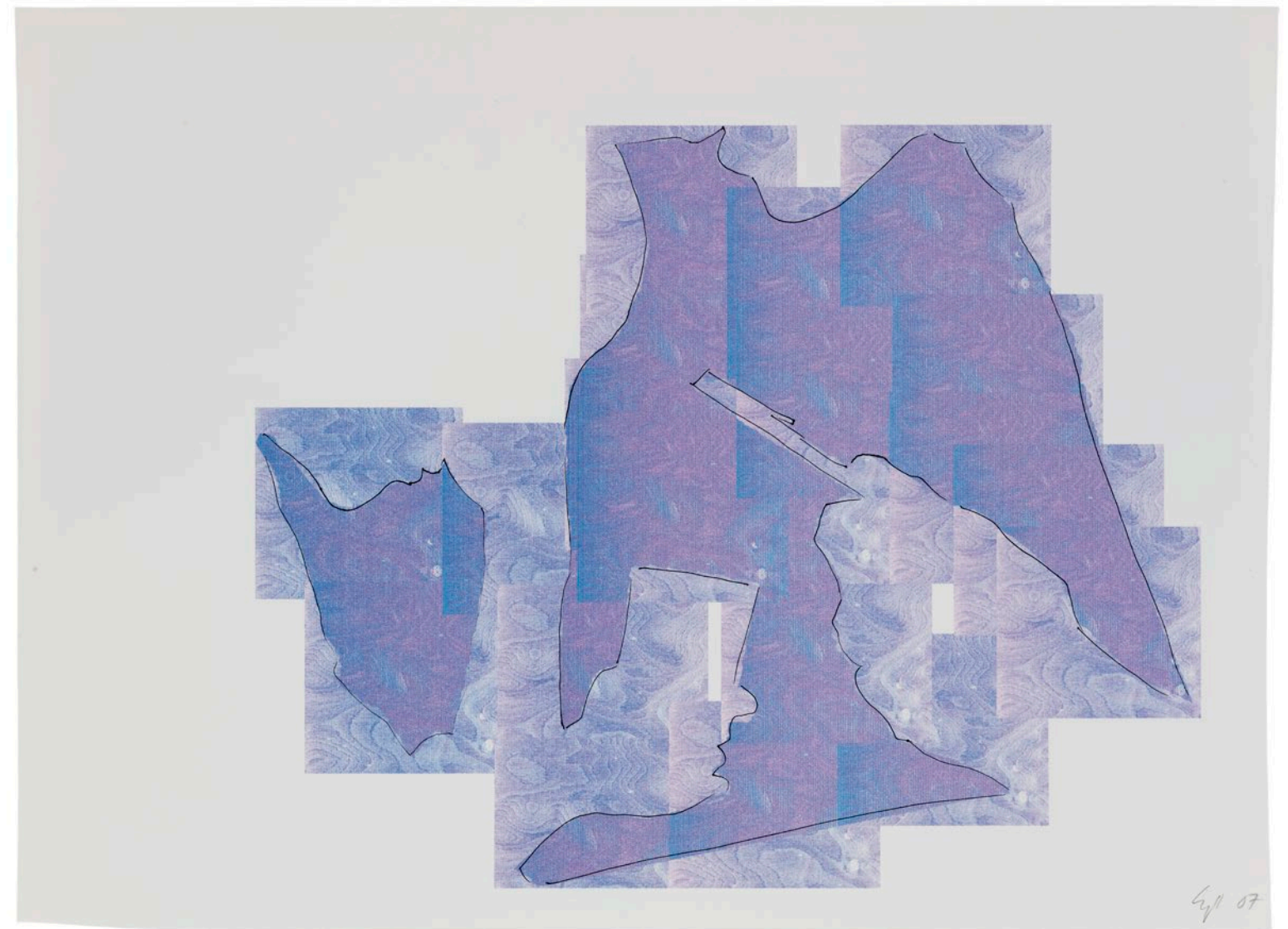
Silhouette Study: Camera (2007)



Silhouette Study: Secrets (2007)



Silhouette Study: Adult Female & Infant (2007)



Silhouette Study: Doctor's Orders (2007)



Finger Touch (2012)



Compatibility Mode (2012)

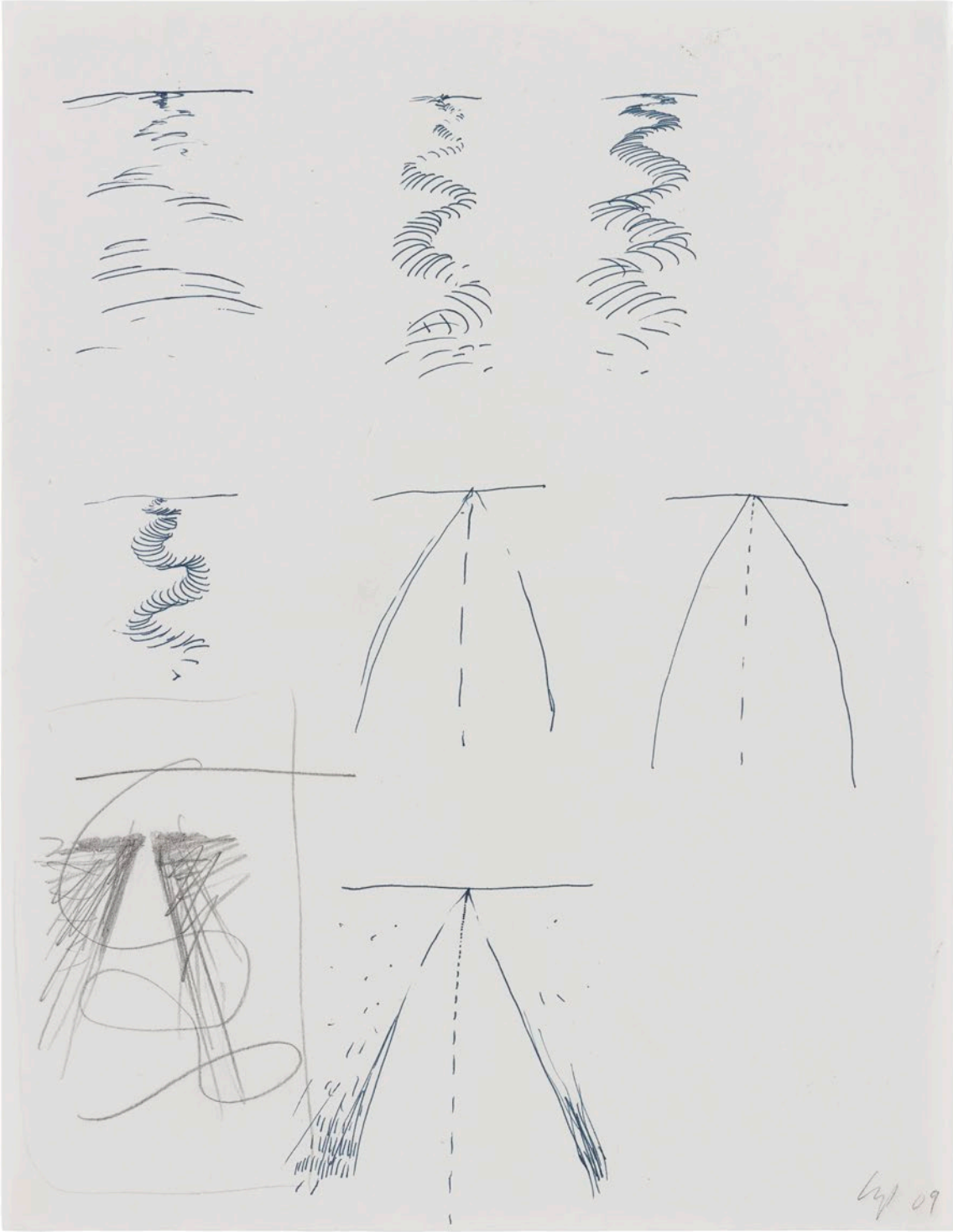


Untitled (2014)
 Untitled (2014)
 Untitled (2014)

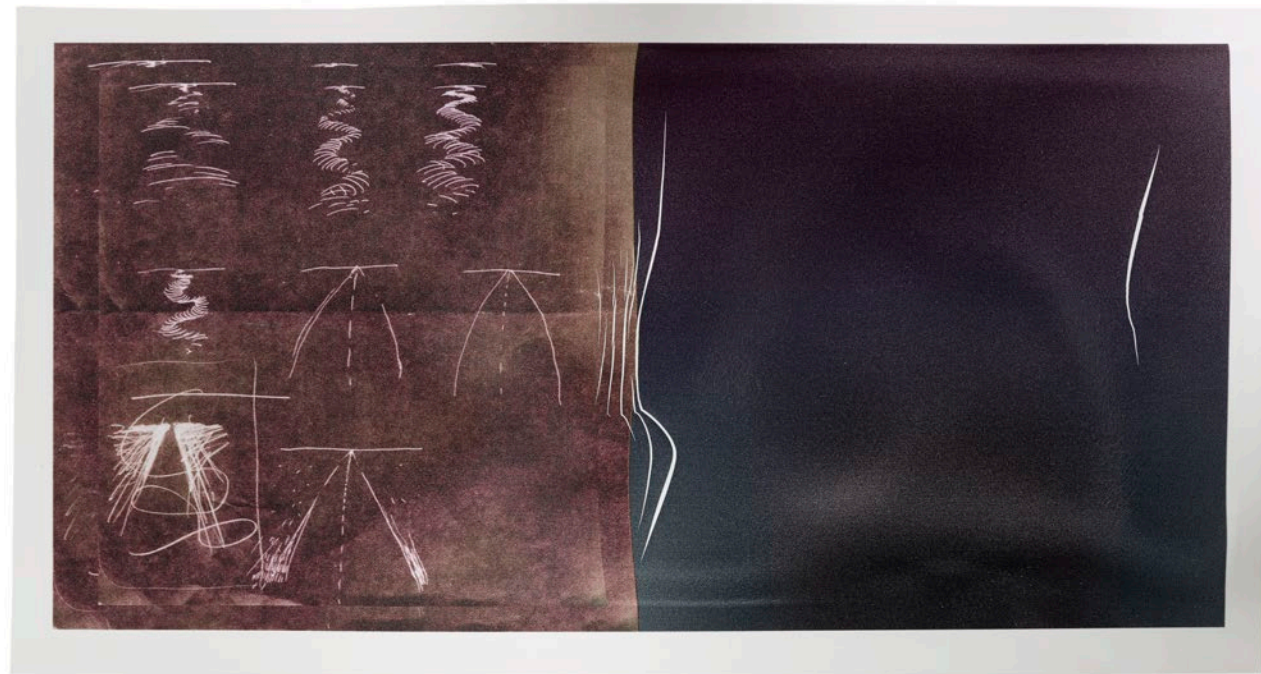


I was making drawings in order to scan them and print them super-large on clear plastic, then vacuum-form that over knotted rope, paint the backsides, and mount it all on patterned surfaces: making a big process out of some quick, crappy, little cartoon.

Vacuum Sketch: Jumbo Shrimp (2009)



Vacuum Sketch: Roads (2009)

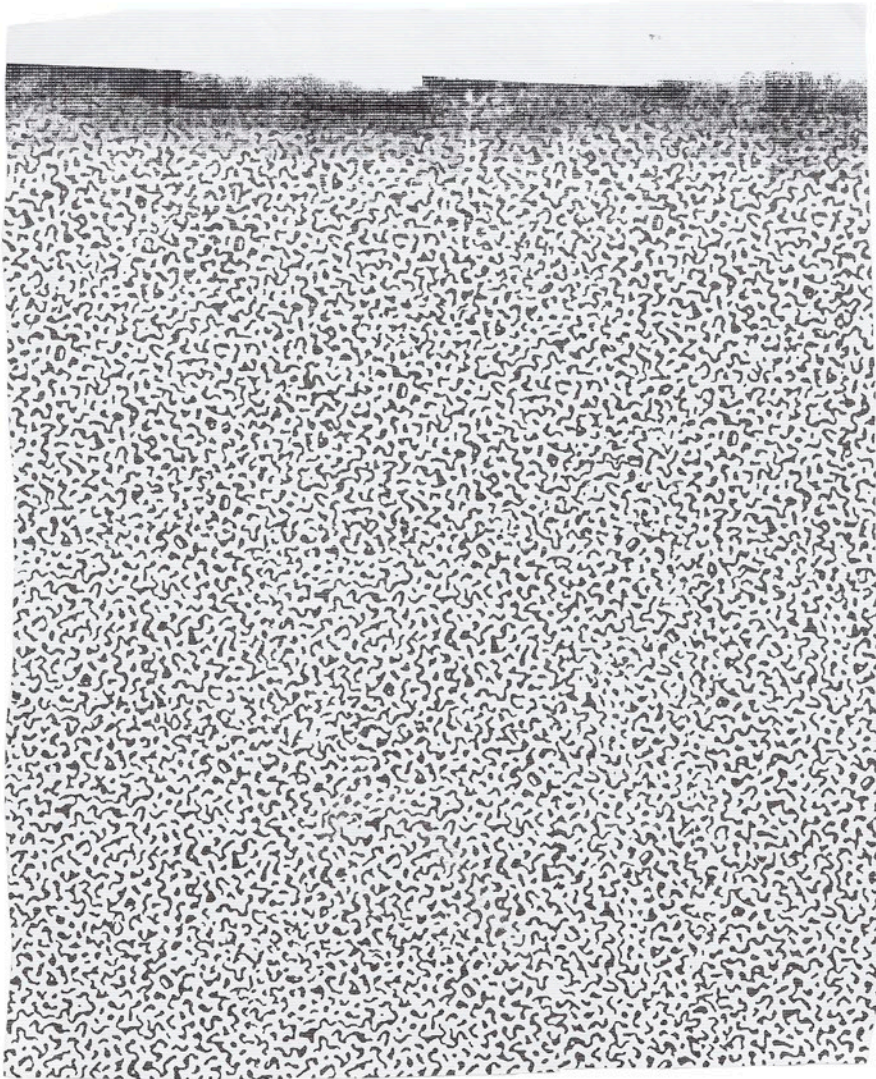


Vacuum Test: Sliced Roads (2009)

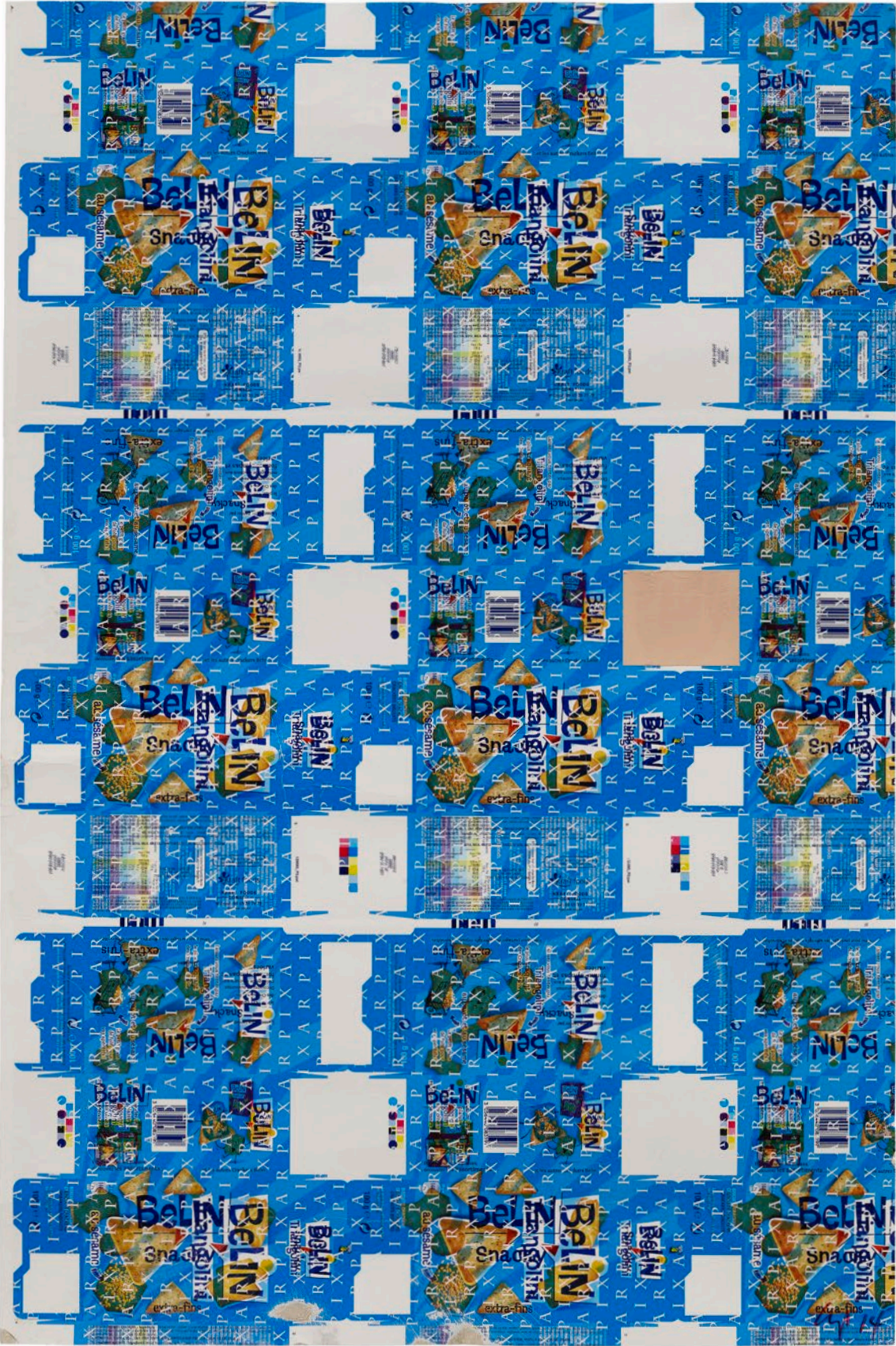
Vacuum Test: Sliced Shrimp (2009)

Bank Test (2009)

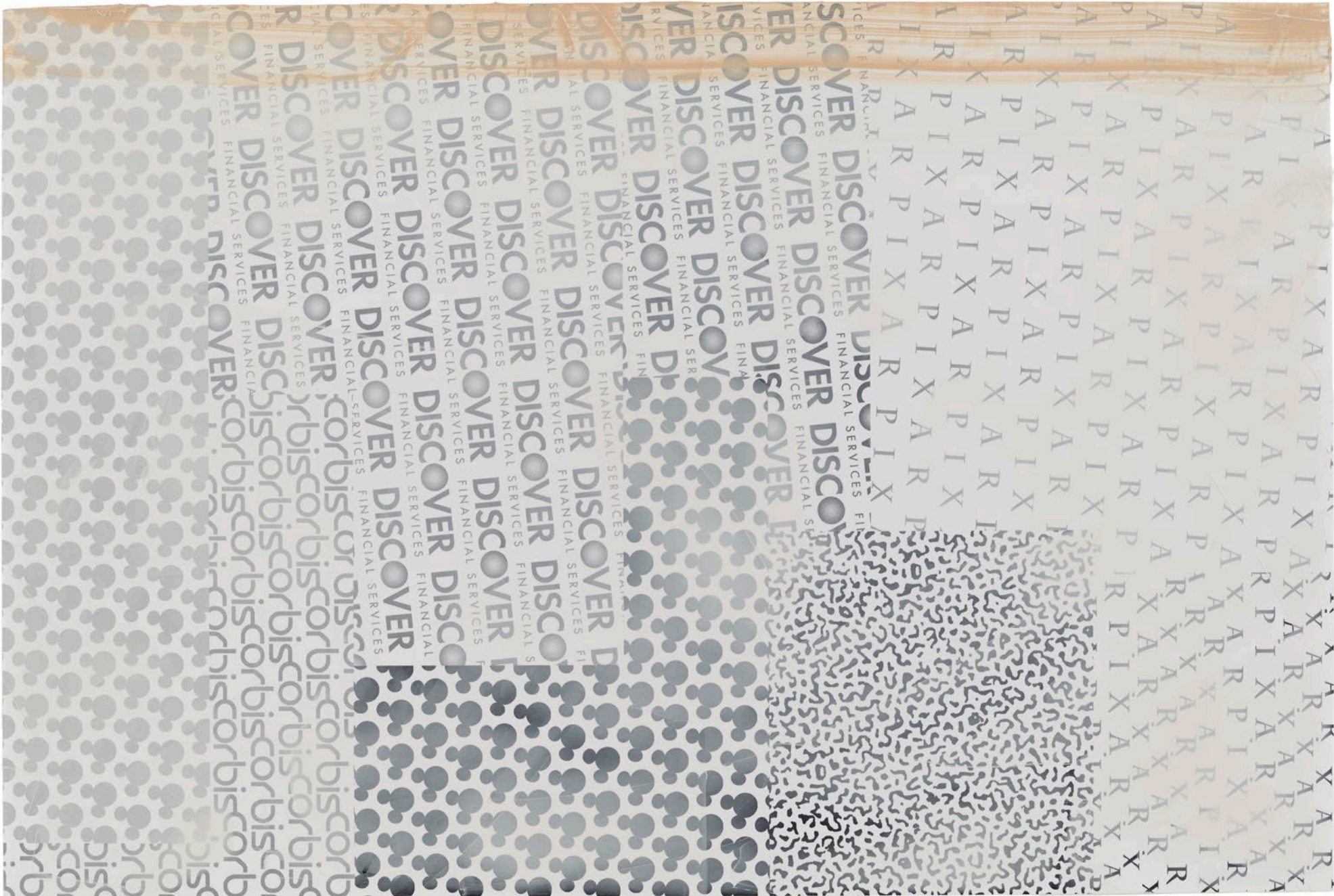




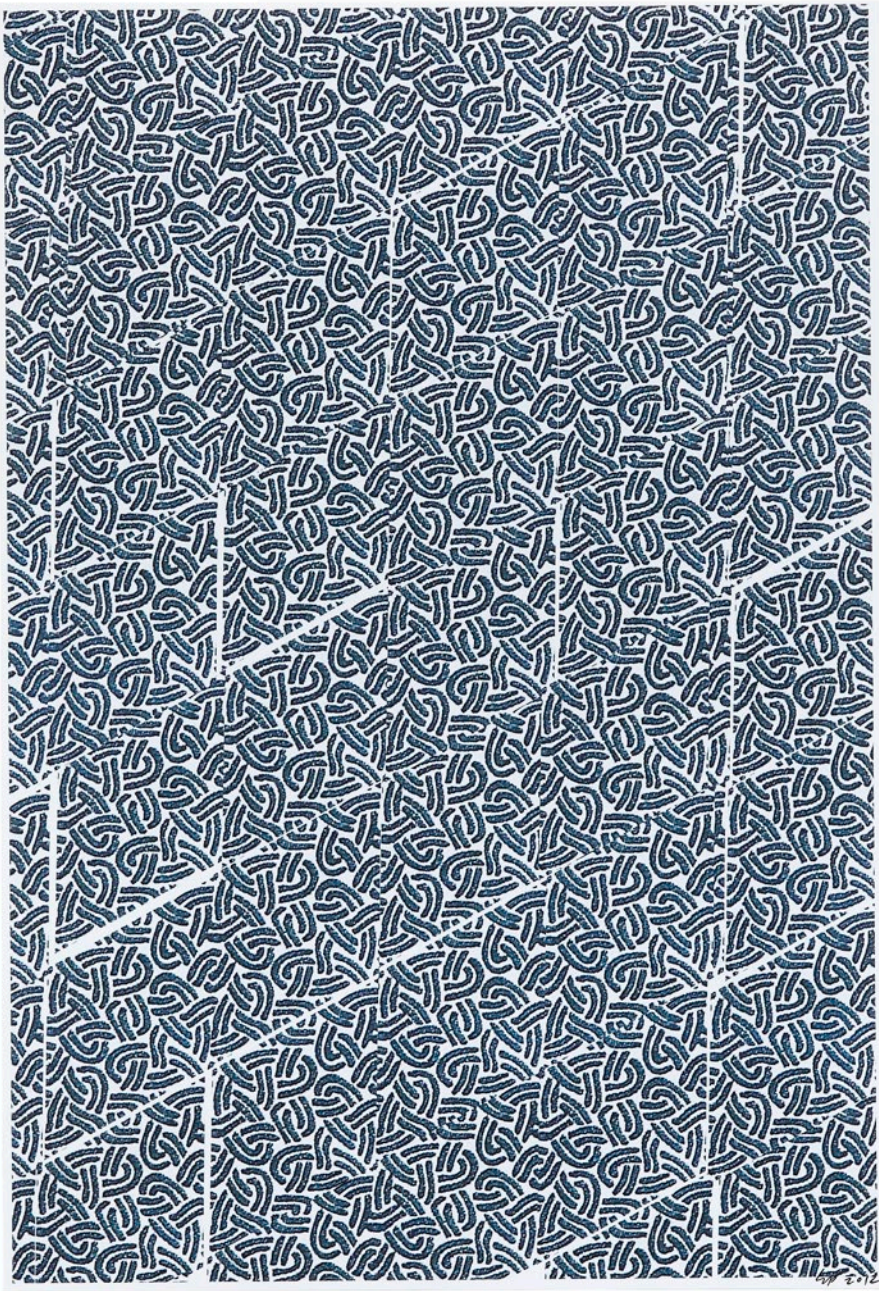
Tyvek Garment Test (2013)



Pixar Activity Kit (2014)



My Life II (2014)



Working Drawing: Broken Security (2012)



Working Drawing: Securities (2012)

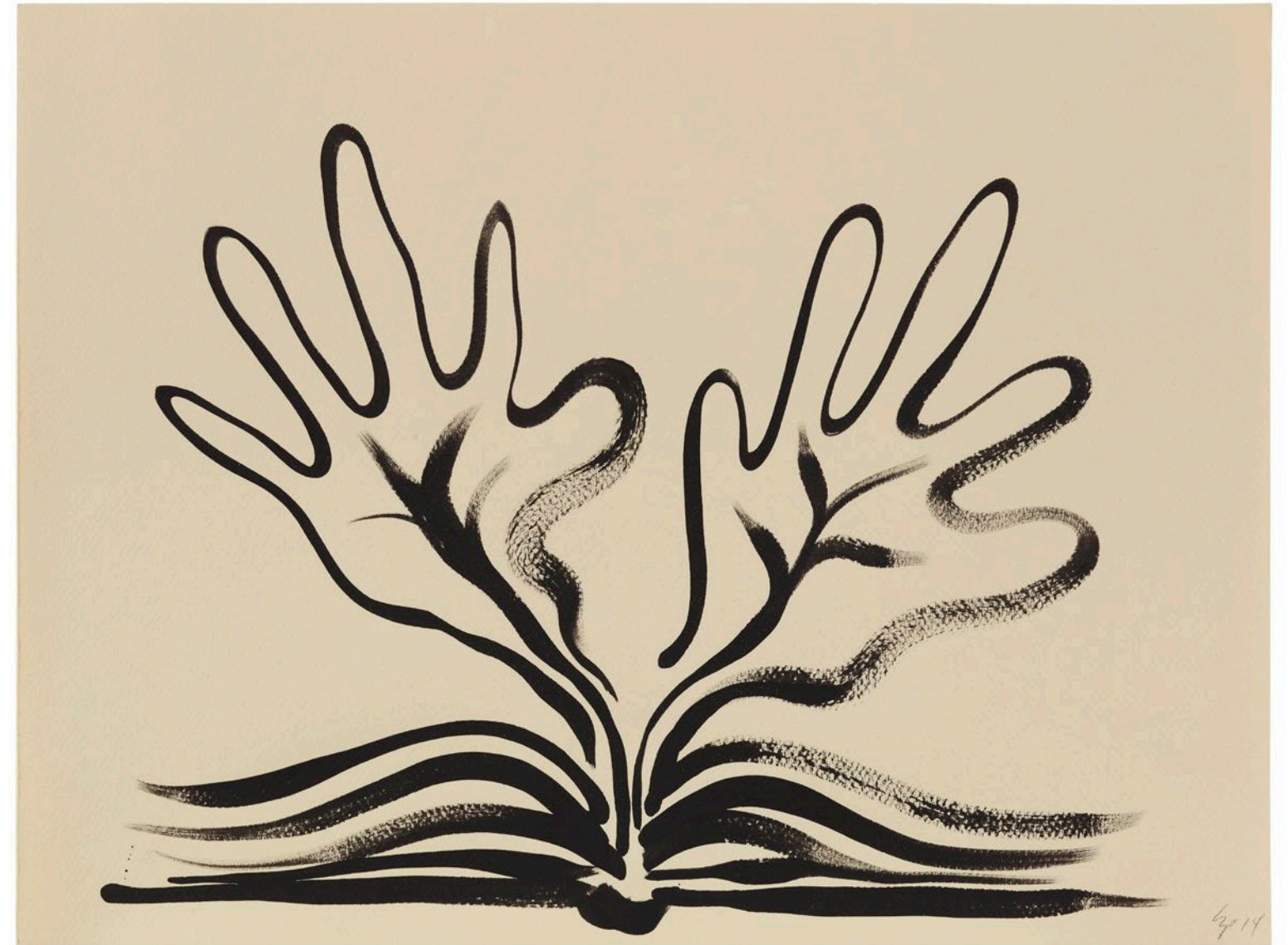


Exploded Envelope/Profile (2013)



BISEXUAL
LITIGATOR,
WELL-EDUCATED,
STEEPED IN
CRITICAL THEORY
& PSYCHOANALYSIS
AS WELL AS
TORAH, HIGH-
POWERED AND
INTENSE, LOOKING
TO MEET SAME,
GENDER NOT
IMPORTANT,





Frontispiece for "Fuck Seth Price" (2014)

<i>Compatibility Mode</i> , 2012, pen on paper, 11 × 8 ½ inches	Cover	36	<i>Times Square Meets Tiananmen Square, Version 1</i> , 2002, pen on paper, 14 × 11 inches
<i>Video Game Study: Garden</i> , 1987, MacPaint file, 576 × 720 pixels at 72dpi	1	36	<i>Times Square Meets Tiananmen Square, Version 2</i> , 2002, pen and graphite on paper, 14 × 11 inches
<i>Video Game Study: Cliffside</i> , 1987, MacPaint file, 576 × 720 pixels at 72dpi	3	36	<i>Public Space</i> , 2004, collage with ink-jet on acetate, graphite and pen on paper, 14 × 11 inches
<i>Video Game Study: Deserted Lake</i> , 1987, MacPaint file, 576 × 720 pixels at 72dpi	4	37	<i>Sketch for a New Guardhouse</i> , 2002, graphite and pen on card, 8 ½ × 11 inches
<i>Video Game Study: Entrance</i> , 1987, MacPaint file, 576 × 720 pixels at 72dpi	5	38	<i>NJS Drawing: Cult Jam</i> , 2002, pen and colored pencil on paper, 14 × 11 inches
<i>Video Game Study: Homobot</i> , 1986, MacPaint file, 576 × 720 pixels at 72dpi	6–7	39	<i>NJS Drawing: Ricky Bell</i> , 2002, pen and colored pencil on paper, 14 × 11 inches
<i>Forget Price</i> , 1997, pen on paper, 11 × 8 ½ inches	10	40	<i>Double Sketch for Digital Video Effect: “Holes”</i> , 2003, verso, pen, acrylic, graphite, and marker on paper with cutouts, 10 ½ × 8 inches
<i>Carpenter</i> , 1997, collage with pen, watercolor, and color photocopies on paper, 23 ¼ × 18 inches	11	41	<i>Double Sketch for Digital Video Effect: “Holes”</i> , 2003, recto, pen, acrylic, graphite, and marker on paper with cutouts, 10 ½ × 8 inches
<i>Sex & Character</i> , 2001, pen and graphite on paper, 8 ½ × 11 inches	12	44	<i>Industrial Culture: Upper Body and Lower Body</i> , 2003, pen on paper, 8 × 11 inches each
<i>Living Things Dead</i> , 1997, acrylic, Wite-Out, pen, and graphite on photocopy, 34 × 27 ½ inches	13	45	<i>Industrial Culture: High Count</i> , 2004, pen on paper, 28 × 21 inches
<i>Tremendous Sadeness Poem</i> , 2001, pen and ink-jet on paper, 11 × 8 ½ inches	14	45	<i>Industrial Culture: Philosophy</i> , 2003, pen and graphite on paper, 11 × 8 ½ inches
<i>Study for a Christian Novel</i> , 2001–2002, pen, graphite, and tape on paper, 24 × 18 inches	15	46	<i>Desktop</i> , 2003, charcoal on paper, 18 × 24 inches
<i>Study in Taste for a Video</i> , 2000, airbrush, pen, Wite-Out, acrylic, and tape on paper, wooden frame, 23 × 29 inches (framed)	16–17	47	<i>Concept of Home Page</i> , 2002, graphite and pen on paper, 11 × 14 inches
<i>Notes on Pop Music</i> , 2002, pen, graphite, and tape on paper, 18 × 23 ½ inches	18–19	48	<i>WPA Landscape Study 1</i> , 2003, pen on paper, 11 × 14 inches
<i>Occult Cameo 2</i> , 2001, marker on paper, 12 × 13 ⅛ inches	20	49	<i>WPA Landscape Study 2</i> , 2003, pen and graphite on paper, 11 × 14 inches
<i>Occult Cameo 1</i> , 2001, collage with marker on paper, 12 × 13 ⅛ inches	21	50	<i>Utopia, after Weenix & Westermann</i> , 2001, pen on card, 8 ½ × 11 inches
<i>Study for Confusion</i> , 2003, vinyl on construction paper, 7 × 10 inches	22	52	<i>Trees</i> , 2003, ink and label on ink-jet print, 11 × 8 ½ inches
<i>Cover Design for “Poems”</i> , 2003, gouache on ink-jet, 24 × 18 inches	23	53	<i>Landscape Study</i> , 2002, crayon on book page, 11 × 8 ½ inches
<i>What Make Nervous?</i> , 2002, pen on paper, 11 × 8 ½ inches	24	54	<i>Calendar Study (1908–1940)</i> , 2003, pen on paper, 11 × 8 ¼ inches
<i>Art History</i> , 2003, pen on paper, 11 × 8 ½ inches	25	55	<i>Calendar Study: Wrecking Crew</i> , 2003, pen, graphite, and charcoal on card, 11 × 8 ½ inches
<i>Concept of “Joke”</i> , 2002, graphite on paper, 10 ¾ × 8 ⅛ inches	26	56–57	<i>Confusion of Landscape and Portraiture</i> , 2003, collage with magazine page, vinyl, pen, and charcoal on paper, 18 × 23 ½ inches
<i>Untitled</i> , 2002, pen and graphite on paper, 11 × 8 ½ inches	27	57	<i>Confusion of Similar Objects Poem</i> , 2003, pen on paper with tape, 11 x 8 ½ inches
<i>Thanks for Nothing Poem</i> , 2002, pen and graphite on paper, 11 × 8 ½ inches	28	59	<i>New SUV</i> , 2003, ink-jet on paper, 13 × 19 inches
<i>Untitled Discomfort</i> , 2002, collage with charcoal and pen on paper, 23 × 18 inches	29	59	<i>Diploma</i> , 2003, ink-jet on paper, 12 ⅞ × 19 inches
<i>Drawing for a Spoken Folk Tale</i> , 2002, pen and graphite on paper, 11 × 13 ¾ inches	30	60	<i>Eva in Ray Tracing</i> , 2003, enamel on ink-jet print, 19 × 13 inches
<i>Books Are Weapons</i> , 2003, pen and graphite on paper, 11 × 14 inches	31	60–61	<i>Calendar Study: The Road Ahead</i> , 2003, ink-jet on paper, 19 × 13 inches
<i>Choke Poem</i> , 2002, pen on paper, 11 × 8 ½ inches	32	61	<i>CGI: Landscape & Figure</i> , 2004, ink-jet and pen on paper, 19 × 13 inches
<i>Shame</i> , 2004, pen on paper, 11 × 8 ½ inches	33	62	<i>Calendar Study: 1994</i> , 2003, watercolor, pen, and ink-jet on paper, 8 ⅛ × 9 ¾ inches
<i>Stockade Poem</i> , 2004, photocopy on paper, 42 × 26 ½ inches	34	63	<i>CGI Face Study</i> , 2004, collage with pen, graphite, and ink-jet on paper, 18 × 23 ½ inches
<i>Title Screen</i> , 2003, enamel paint and pen on ink-jet print, 19 × 13 inches	35	64	<i>The Origins of Artificial Intelligence, no. 11</i> , 2004, Giclée print on handmade Tibetan rag, 9 ½ × 12 inches

<i>The Origins of Artificial Intelligence, no. 8</i> , 2004, Giclée print on handmade Tibetan rag, 13 × 19 inches	64	87	<i>Sketch for “Die Nuller Jahre” Poster</i> , 2009, pen and ink-jet on paper, 11 × 8 ½ inches
<i>The Origins of Artificial Intelligence, no. 3</i> , 2004, Giclée print on handmade Tibetan rag, 12 ½ × 10 inches	65	88	<i>Vacuum Sketch: Noodles</i> , 2009, pen on paper, 8 ½ × 11 inches
<i>Lees Grid</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	89	<i>Silhouette Study: Office</i> , 2008, ink-jet with enamel paint and marker on paper, 10 × 8 ½ inches
<i>Martha</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	90	<i>Silhouette Study: Camera</i> , 2007, pen and ink-jet on paper, 11 × 8 ½ inches
<i>Triple Lee</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	91	<i>Silhouette Study: Secrets</i> , 2007, pen and ink-jet on paper, 11 ½ × 19 inches
<i>Ana</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	92	<i>Silhouette Study: Adult Female & Infant</i> , 2007, ink-jet on Arches paper, 8 ½ × 11 inches
<i>Joan</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	93	<i>Silhouette Study: Doctor’s Orders</i> , 2007, pen and ink-jet on paper, 12 × 16 ⅜ inches
<i>Sherrie</i> , 2003, enamel paint on shrink-wrapped wooden palette, 15 ½ × 29 ½ inches	66	94	<i>Finger Touch</i> , 2012, marker on paper, 11 × 8 ½ inches
<i>Screen Motifs</i> , 2005, ink-jet and marker on paper, 11 × 8 ½ inches	67	95	<i>Compatibility Mode</i> , 2012, pen on paper, 11 × 8 ½ inches
<i>Digital Video Effect “Spills”</i> : <i>Studies 1–3</i> , 2004, gouache on paper with tape, 11 × 8 ½ inches each	68	96	<i>Untitled</i> , 2014, pen and graphite on paper, 11 × 8 ½ inches
<i>Sketch for Hostage I</i> , 2005, collage with ink-jet on acetate, pen, graphite, and tape on card, 24 × 18 inches	69	96–97	<i>Untitled</i> , 2014, pen and graphite on paper, 11 × 8 ½ inches
<i>Study for Hostage V</i> , 2005, collage with ink-jet on acetate on paper, 11 ¼ × 15 ¾ × ½ inches	70	97	<i>Untitled</i> , 2014, pen and graphite on paper, 11 × 8 ½ inches
<i>Study for Hostage IV</i> , 2005, collage with ink-jet on acetate, graphite and ink-jet on paper, 13 ¾ × 13 inches	70	98	<i>Vacuum Sketch: Jumbo Shrimp</i> , 2009, pen on paper, 8 ½ × 11 inches
<i>Study for Hostage III</i> , 2005, collage with ink-jet and enamel paint on acetate on paper, 8 ½ × 12 × 1 ¾ inches	71	99	<i>Vacuum Sketch: Roads</i> , 2009, pen and graphite on paper, 11 × 8 ½ inches
<i>Study for Hostage VII</i> , 2005, collage with ink-jet on acetate on paper, 11 ½ × 13 inches	71	100	<i>Vacuum Test: Sliced Roads</i> , 2009, UV-cured ink-jet on vacuum-formed high-impact polystyrene, 8 ⅛ × 15 ¼ inches
<i>Working Drawing: Themes and Rooms</i> , 2005, collage with pen, graphite, and ink-jet on paper, 23 ¾ × 18 inches	73	100	<i>Vacuum Test: Sliced Shrimp</i> , 2009, UV-cured ink-jet on vacuum-formed high-impact polystyrene, 7 ½ × 15 ½ inches
<i>What Decomposes Is Nature</i> , 2006, ink-jet on acetate over construction paper, 16 × 12 ½ inches	74	101	<i>Bank Test</i> , 2009, UV-cured ink-jet, enamel, and acrylic on thermoformed high-impact polystyrene, 33 ¾ × 23 ¾ inches
<i>High Power/Expressive Device</i> , 2006, screen print on vinyl mounted on paper, 11 × 8 ½ inches	75	105	<i>Process Test for Plywood Paintings</i> , 2014, pen, spray enamel, acrylic polymer, and gesso on panel, 28 ½ × 22 ¾ inches
<i>Vacuum Sketch: Face</i> , 2009, graphite on paper, 18 × 24 inches	78	106	<i>Tyvek Garment Test</i> , 2013, screen print and inked rubber stamp, 20 × 16 ½ inches
<i>Headless Test</i> , 2006, monoprint, lithograph on paper, 22 ¼ × 15 inches	79	107	<i>Pixar Activity Kit</i> , 2014, screen print and acrylic polymer on printed cardboard, 35 ¼ × 25 ½ inches
<i>Vacuum Test: Slices</i> , 2009, UV-cured ink-jet on vacuum-formed high-impact polystyrene, 7 ½ × 15 ½ inches	80	108	<i>Working Drawing: Broken Security</i> , 2012, Giclée print on paper, 19 × 13 inches
<i>Silhouette Drawing</i> , 2007, graphite on paper 24 × 18 inches	80	108–109	<i>My Life II</i> , 2014, acrylic polymer and UV-cured print on wood-fiber veneer, 24 × 36 inches
<i>Overtaken Hand</i> , 2006, graphite on paper 24 × 18 inches	81	110	<i>Working Drawing: Securities</i> , 2012, Giclée print on paper, 19 × 13 inches
<i>Silhouette Drawing 1</i> , 2007, wax, charcoal, and graphite on paper 18 × 24 inches	82	111	<i>Exploded Envelope/Profile</i> , 2013, Giclée print on paper, 13 × 19 inches
<i>Silhouette Drawing</i> , 2007, pen and graphite on paper 9 ¼ × 12 ½ inches	82	112	<i>Study for Multiethnic Footwear/Handbag</i> , 2014, collage with acrylic polymer, enamel paint, pen, marker, graphite,
<i>Parlor Trick</i> , 2007, pen and ink-jet on paper, 11 × 8 ½ inches	83		and ink-jet prints on paper, 27 × 21 inches
<i>Silhouette Drawing</i> , 2007, graphite on paper 15 ¼ × 18 inches	83	113	<i>Mood Board 2</i> , 2014, pen and ink-jet on paper, 11 × 8 ½ inches
<i>Opaque Expression</i> , 2012, marker on paper, 11 × 8 ½ inches	84	114	<i>Bisexual Litigator</i> , 2013, marker on foam core, glue, acrylic, 16 × 8 × 1 ½ inches
<i>Vacuum Sketch: Lux Retreat</i> , 2009, charcoal on paper, 18 × 23 ½ inches	85	117	<i>Frontispiece for “Fuck Seth Price”</i> , 2014, gouache on paper, 12 × 16 inches
<i>Cover Sketch for “Was ist Los”</i> , 2010, pen on paper, 11 × 8 ½ inches	86		

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Selected by Achim Hochdörfer

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