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L'Arengario Studio Bibliografico

Dott. Paolo Tonini e Bruno Tonini
Via Pradolungo 192-25064 Gussago BS

tel. ++39 030 25 22 472

fax ++39 030 25 22 458

mail: staff@arengario.it

<http://www.arengario.it>



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STUDIO BIBLIOGRAFICO

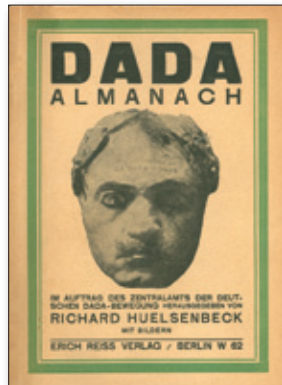
edited by Alessandra Faita, Bruno & Paolo Tonini
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51 BOOKS FOR PARIS
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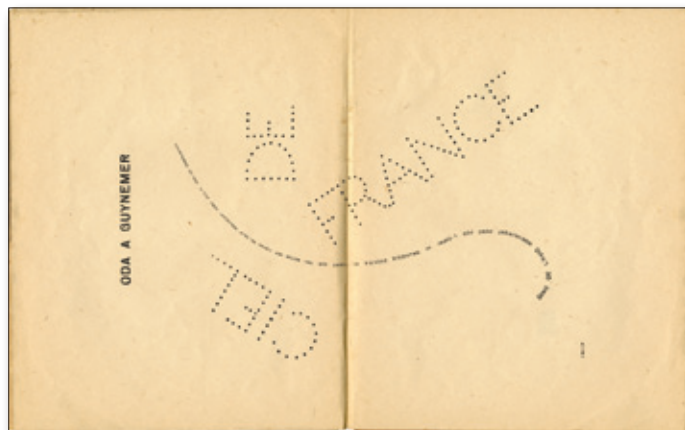
1. (Futurism) **FOLGORE FUTURISTA**, *La Folgore Futurista - Lanciata da A. Rognoni - G. Soggetti - Liriche - Parole in libertà - Sintesi teatrali* (Pavia 1917 - Pavia 1917), *La Folgore Futurista* - Gennaio - Febbraio 1917 [nn. 1 - 2, all published], Pavia, 1917 (January - February), 2 issues 24,5x17 cm., 16 - 16 unnumbered pp. Two issue only of this magazine were published: 1) January 1917: texts by R. Chiti, A. Mazza, A. Rognoni. "Parolibere" plates and free words by G. Jannelli, L. Nicastro, A. Pavesi, A. Rognoni, G. Soggetti. "Sintesi teatrali" (theatrical synthesis) by Cerati, F.T. Marinetti, A. Rognoni, G. Soggetti; 2) February 1917: "parolibere" (free words) compositions by P. Buzzi, G. Cantarelli, G. Ferrante, L. Folgore, A. Mazza, F. Meriano, A. Pavesi, A. Rognoni, G. Soggetti. "Sintesi teatrali" by Cerati, I. Fossati, N. Morpurgo, A. Rognoni, G. Soggetti, G. Steiner. Other texts and poems by F. Cangiullo. M. Dessy, R. Gazzaniga, M. Ginanni, A. Mazza, A. Rognoni "La voluttà dello spasimo". [Bibliography: Salaris 2012: pp. 250-255]. € 7.000

"Rognoni e Soggetti ci comunicarono la loro decisione di pubblicare una rivista "La Folgore Futurista". Cangiullo da Napoli aveva assicurato la sua collaborazione. Buzzi mi assicurò la sua in occasione di uno dei nostri incontri nel suo ufficio austero a Palazzo Isimbardi (se non mi sbaglio si chiama così). Cerati Dessy ed io fornimmo liriche, sintesi teatrali futuriste e parole in libertà. Il primo numero fu da noi distribuito nelle edicole. Non ci facemmo illusioni sul successo commerciale di questa impresa che si sparse dopo la pubblicazione del secondo numero. Ma nella storia futurista "La Folgore Futurista", ha rappresentato e rappresenta ancor oggi qualcosa che va oltre il semplice significato di un'affermazione." (Nelson Morpurgo, from the unpublished manuscript "I miei amici futuristi", pp. 4-5).



2. (Dada) **DADA ALMANACH**, *Dada Almanach im Auftrag des Zentralamts der deutschen Dada-Bewegung. Herausgegeben von Richard Huelsenbeck. Mit Bildern*, Berlin, Erich Reiss Verlag, 1920, 18,2x13,2 cm., paperback, (4) 159 (1) pp., illustrated cover and 8 b/w plates by H. Arp, H. Baumann, P. Dermée, M. Goth, R. Hausmann, R. Huelsenbeck, V. Huidobro, W. Mehring, F. Picabia, Ribemont-Dessaignes, Maria d'Arezzo, A. Sesqui, P. Soupault, T. Zzara. With a reproduction of the telegram sent from Huelsenbeck, Baader and Grosz to D'Annunzio: First edition. [Bibliography: Dachy 1989: pag. 111]. € 1.900

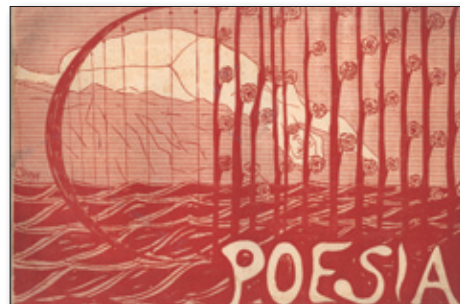
“Dada-Telegramm. Anlässlich der Eroberung Fiumes durch Gabriele d’Annunzio hat der Club Dada an den Corriere della sera folgendes Telegramm gesandt: Ill.mo Signore Gabriele d’Annunzio - Corriere della sera, Milano. Wenn Alliierte protestieren, bitten Club Dada, Berlin, anrufen. Eroberung dadaistische Grosstat für deren Anerkennung mit allen Mitteln eintreten. L’atlante mondiale dadaistico DADAKO (Editore Kurt Wolff, Leipzig) riconosce Fiume già come città italiana. Ai 15, 333. Club Dada.” (pp. 108-109).



3. (Spanish avant-gardes - Futurism) **JUNOY Josep Maria** (Barcelona 1887 - 1955), *Poemes & Cal.ligrames amb una carta-prefaci de Guillaume Apollinaire*, Barcelona, Libreria Nacional Catalana, 1920, 26x22 cm., paperback, (26) pp. Collection of poems and calligrams. Only issue of 150 numbered copie. Brownded, but a good copy. First edition. [Bibliography: Bonet 1995: pag. 355; Godoli 2001: pag. 1.102]. € 4.500

"(...) Josep Maria Junoy, una delle figure più squisite della prima avanguardia catalana, Junoy è poeta, critico d'arte e disegnatore, artista che si muove tra le suggestioni del cubismo (è appassionato di Apollinaire) e delle parole in libertà (...). Il 6 ottobre 1917 Junoy pubblica nella rivista "Iberia" "Guynemer", un calligramma dedicato al pilota eroe francese appena scomparso, che verrà ristampato nel 1920 nel libro Poemes i Cal.ligrames, con il titolo definitivo Oda a Guynemer. Il testo viene composto alla maniera di Apollinaire, ma redatto utilizzando le parole in libertà marinettiane." (Godoli).

4. (Dada - Futurism) **POESIA Rassegna Internazionale diretta da Mario Dessy**, nn. 1 - 9 [ALL PUBLISHED], Milano, Facchi Editore, 1920 (April - December), 5 issues 22x32,5 cm., 48 - 48 - 48 - 56 - 80 pp., "...Sotto la mia direzione rinasce la rivista fondata nel 1905 dal poeta F.T. Marinetti..." (Mario Dessy). Covers illustrated by Arnaldo Ginna. Content: n. 1 (April 1920): 2 pasted plates, 1 of which colour by G. Balla. Previously unpublished texts and "parolibere" (free words) compositions by P. Albert-Birot, F.G. Bowles, P. Buzzi, B. Corra, A. Cruchaga Santa Maria, M. Dessy, E. de Zuani, J. Joyce, C. Linati, F.T. Marinetti, A. Negri, J. Ochsé, L. Payen, J. Perdriel-Vaissière, H. Picard, E. Pound, P. Preda, A. Puyrenier, P. Reverdy, J. Romains, Valentine de Saint-Pont, P. Soupault, R. Suarez Barros; n. 2/3 (May-June 1920): 2 pasted plates, 1 of which colour by Emilio Notte. Previously unpublished texts and "parolibere" compositions by: Aurel, J. Aures, F.G. Bowles, P. Buzzi, M. Carli, A. Cruchaga Santa Maria, M. Dessy, E. de Zuani, L. Folgore, A. Frattini, J. Guzman-Cruchaga, F.T. Marinetti, C. Mauclair, F. Parmentier, H. de Regnier, M.G. Sarfatti, G. Titta Rosa, D. de la Vega; n. 4 (July 1920): 3 pasted plates, 1 of which colour by Arnaldo Ginna and 2 b/w by Ginna and Depero. Previously unpublished texts and "parolibere" compositions by F.G. Bowles, P. Buzzi, M. Carli ("Arabeschi fiumani. I capelli della Primavera"), A. Curcio, G. D'Annunzio ("Ritratto di Luisa Baccara", inviato da Fiume), M. Dessy, F. Divoire, R. Jacuzio-Ristori, C. Linati, A. Mercerau, A. Negri, P. Prado, P. Reverdy, E. Settimelli; n. 5/6 (agosto-settembre 1920): 1 head-piece by Lucio Venna and 2 b/w illustrations. Previously unpublished texts and "parolibere" compositions by: L. Antonelli, J. Bois, J.K. Bonset, P. Buzzi, J. Cocteau, P. Conti, M. Dessy ("Mario Carli"), G. de Torre ("El Movimiento Literario Ultraista de España"), J. Gasquet, F. Gregh, R. Katalinic-Jeretov, C. Linati ("Ezra Pound"), F.T. Marinetti, A. Maurizio, F. Mazade, J. Ochsé, L. Payen, E. Pound, P. Prado, P. Reverdy, A. Richard, J. Rodker, E. Settimelli, D. Valeri, S. Voirol, E. de Zuani; n. 7/8/9 (October-November-December 1920) 1 head-piece by Lucio Venna, 2 b/w pasted plates and 1 colour plate ("La Musica", di Luigi Russolo). Previously unpublished texts and "parolibere" compositions by: A. Adj, P. Albert-Birot, P. Bondioli, P. Buzzi, M. Carli ("Boccioni"), C. Conrardy, M. Dessy ("L'opera di F.T. Marinetti"), G. de Torre, G. Falco, P. Fort, E. Franchi, A. Frattini, R. Jacuzio-Ristori, J.M. Lòpez-Picò, Mac Swiney, F.T. Marinetti, A. Maseras, W. Meranda, A. Mercerau, N. Morpurgo, N. Moscardelli, Comtesse de Noailles, J. Ochsé, J. Perdriel-Vaissière, E. Pound, Valentine de Saint-Pont, E. Settimelli, Volt, H. Walden. [Bibliography: Dada 1994: pag. 141; Salariis 1988: pag. 100; Schwarz 1976: pag. 703, n. 119]. € 7.000



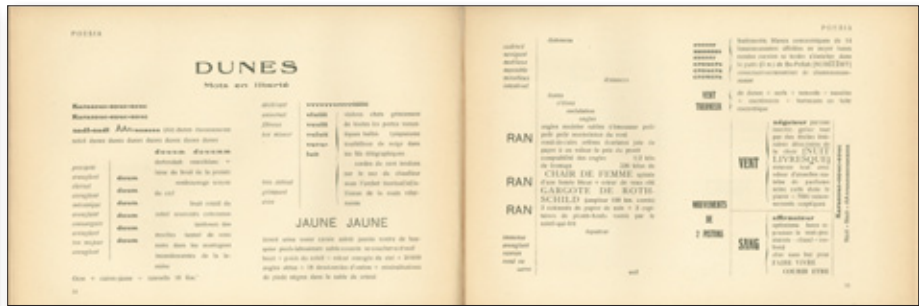
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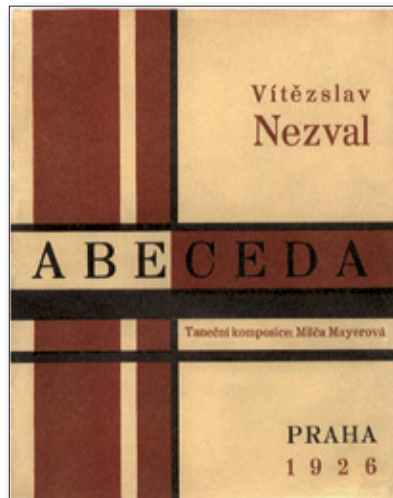
n. 4



nn. 7/8/9



5. (Czech avant-gardes) **NEZVAL Vítězslav** (Biskoupky 1900 - Prague 1958), *Abeceda. Tanecni komposice: Milca Mayerova* [*Alphabet. coreographic compositions by Milca Mayerova*], Praga, Nakladem J. Otto, [printer: Ceska graficka Unie - Praha], 1926, 31,4x24,8 cm., paperback, 60 pp., black and brown graphic composition on white background by Karel Teige on cover, 25 pasted photographs by K. Pasma (dance steps by Milca Mayerova, mimicking the letters of the alphabet), matched with 25 graphic compositions by Karel Teige, one for each letter, and combined with the verses by Nezval. Design and layout by Karel Teige. The text was previously published in the collection by Nezval "Pantomima" (1924). On April 1926 Milca Mayerova staged a danced version, during a performance at the Teatro dei Liberi in Prague. Edition of 2.000 copies. Small stains on one edge of the cover. First edition. [Bibliography: Primus 1992: n. 47, pag. 57 cover and 154-162, reproduction of all the pages]. € 4.500

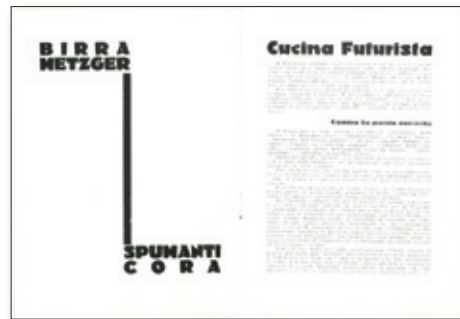




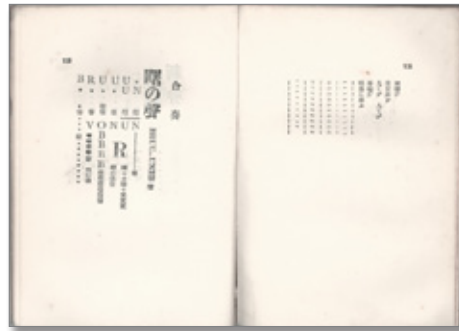
6. (Bauhaus) **BAUHAUS Zeitschrift für Gestaltung**, *Schriftleitung: W. Gropius und L. Moholy-Nagy*, 2. Jahrgang 1928, Heft 1, Dessau, Bauhaus Dessau, 1928, 29,8x21 cm, original wrappers, 16 pp., 1 issue, photomontage by Herbert Bayer on cover; several b/w illustrations. Issue devoted to advertising, entirely printed in small letters. Contributions by Werbart Weidenmüller, Laszlo Moholy Nagy, Herbert Bayer (“typografie und werbaschengestaltung”, with 2 b/w illustrations) and Marcel Breuer. Design and layout by Herbert Bayer. [Bibliography: Andel 2002: pag. 194 illustration n. 246; Bauhaus Archiv 1995: pag. 111; Heller 2003: pag. 96]. € 1.500



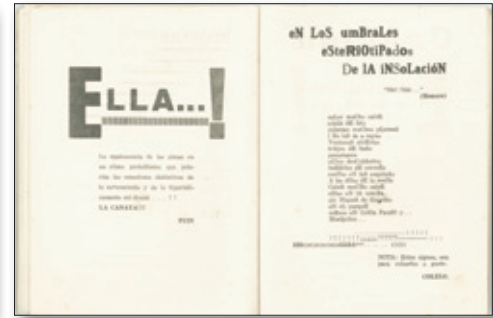
7. (Finnish avant-gardes - Futurism) **HELLAAKOSKI Aaro** (Oulu, Finland 1893 - 1952), *Jääpeili. Runoja*, Helsingissä, Kustannusosakeyhtiö Otava, 1928, 19,2x12,7 cm., paperback, 64-[4] pp., illustrated cover depicting an abstract/geometric drawing in black and silver. Collection of poems by the Finnish modernist poet Aaro Hellaakoski, containing examples of visual poetry inspired by futurism and several typographical experimentations, where different types in different size are employed, leaving large white spaces on the page. Cover and layout by Topi Vikstedt. Unspecified print run. Uncut copy. First edition. € 2.000



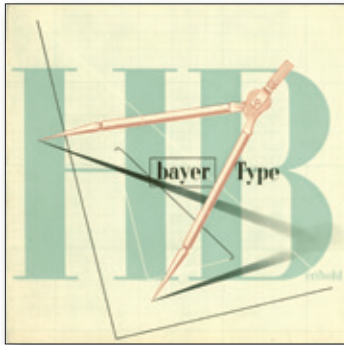
8. (Futurism) **MARINETTI Filippo Tommaso** [Filippo Achille Emilio Marinetti] (Alexandria 1876 - Bellagio 1944), *Santopalato. Taverna Futurista Santopalato, Via Vanchiglia 2 - Torino. Inaugurata da S.E. Marinetti, decorata da Diulgheroff e Fillia. Realizzazione della cucina Futurista italiana. Ambienti di artisti novatori. Proprietari: Giachino e Bosio, Torino*, [printer: Anonima Roto-Stampa - Torino], 1931 [no date but March 1931], 18,3x13,5 cm., original binding (two sheets of tin), 16 unnumbered pp., 1 b/w photomontage on title page and 6 advertising illustrations by Nicola Diulgheroff. Including the manifesto of futurist cooking by Marinetti "Cucina futurista" and the menu "Lista del primo pranzo futurista" (list of the first futurist lunch) with dishes invented by Fillia, Saladin, Diulgheroff, Prampolini, Mino Rosso. Two issues were published: one paperback with black title on white background (12 pp.) and one with a tin binding (16 pp.). Published on the occasion of the opening of the Taverna Santopalato in Turin, on the evening of 8 March 1931. Stamp of F.T. Marinetti's archive on inner page. First edition [Bibliography: Salaris 1992: pp. 214 ce 216; Evangelisti 1986: pag. 142]. € 3.000



9. (Japanese avant-garde - Futurism) **RENKICHI Hirato** (1894 - 1922), *Hirato Renkichi shishu* [*Poems by Hirato Renkichi*], no place [Tokyo], Kanbara Tai, 1931, 18,3x12,3, paperback, [4]-193-[1]-6-[8] pp., abstract line drawing on cover, 2 plates (author's photographic portrait and Manifesto of the Japanese futurist movement, printed in blue). Hirato Renkichi became a member of the Association of Futurist Art in October 1921 and he participated to the second exhibition organised by the Tokyo Association of Futurist Art. In Japanese history of literature it is commonly accepted that the first public futurist event took place in December 1921, when Hirato Renkichi, during a staging at the Hibiya Park in Central Tokyo, threw fragments of the manifesto "Nihon Mirai-ha Sengen Undo/ Mouvement Futuriste Japonais". The volume, posthumously published, includes a collection of poems with several examples of "words in freedom" in Japanese, mixed with letters and words printed in Western types. Spine and cover edges with small losses skilfully restored. First edition. [Bibliography: AA.VV., *Japon des avant-gardes 1910/1970*, Paris, Centre Georges Pompidou, 1986: pp. 146]. € 3.000

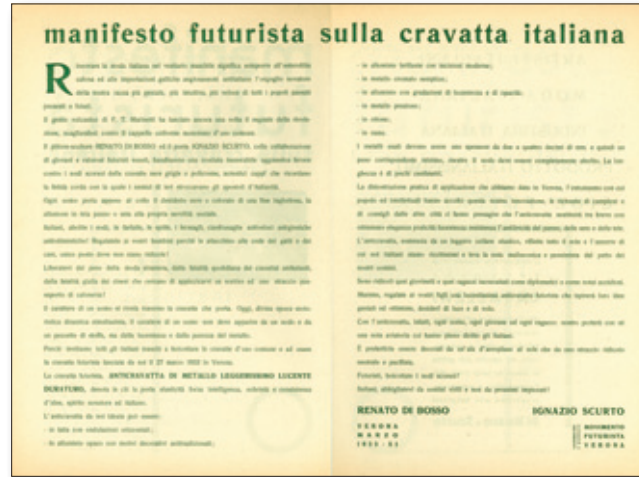


10. (Uruguayan avant-gardes - Ultraism) **AA.VV.**, *Aliverti liquida*. *Primer libro neosensible de letras atenienses: apto para señoritas*, Montevideo, no publisher, 1932, 14x19,5 cm., paperback, [64] pp; typographical 2 colours composition of title on front cover. The authors belonged to a club of variety show artists, connected with the basketball society Club Atlético Atenas, one of the most famous in the Uruguayan championship of the 20's. The title was given by chance during a meeting of Club Atenas and was inspired by a radio advertising "Aliverti liquida" ("Aliverti sell off"; Aliverti was a shop in Montevideo). Initially intended as a mocking and burlesque collection of calligrams and "paroliberi" (free words) poems on futurism, it resulted in a true futurist work, containing daring and violent poetry. Authors of the volumes were Paolo Fontaina, renowned for his coreographies, Edmundo Bianchi, editor of a French poetry anthology and author of the play "El hombre absurdo", Guillermo Francisco Ghio, Juan Copete and others, under several pseudonyms. First edition. [Bibliography: Vanguardia aplicada 2012: pag. 237]. € 3.500



11. (Typography) **BAYER Herbert** (Haag, Salzburg 1900 - Montecito, California 1985), *Bayer Type*, Berlin, H.Berthold Ag., 1933, 20,5x20,5 cm., paperback, (8) pp., cover and layout by Herbert Bayer. Specimen from the foundry Bertoldo, carried out for "Bayer Type". First edition. [Bibliography: Cohen 1984: pp. 215-217]. € 2.200

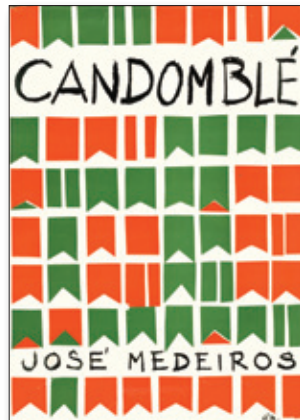
"In 1933, after Bayer had established himself in Berlin, he designed for the H. Berthed type foundry company a successful face known simply as Bayer-type, which more modestly than universal type based on a simplified version of a classical serif Antiqua. Although universal type was reminded the ideal typeface, Bayer always lived in the real world, and if the real world preferred a serif face, better that it should employ one that had been reperceived and drawn anew. The result was Bayer-type, a constructed alphabet in light, bold, and extra-bold weights that was well received and widely used throughout the 1930s in Germany and Scandinavia." (Cohen).



12. (Futurism) **DI BOSSO Renato** [Renato Righetti] (Verona 1905 - Arbizzano di Valpolicella 1982) - **SCURTO Ignazio** (Verona 1912 - Milan 1954), *Manifesto futurista sulla cravatta italiana*, Verona, Movimento Futurista [printer: Industria Grafica Manzini e Torresani - Verona], 1933 [March], 33x22 cm., booklet, 4 pp., 1 photographic illustration depicting: Sacchetti, Di Bosso, Siviero and Scurto. Text printed in green. First edition. [Bibliography: Salaris 1988: pag. 92; Crispolti 1986: pag. 144]. € 2.200

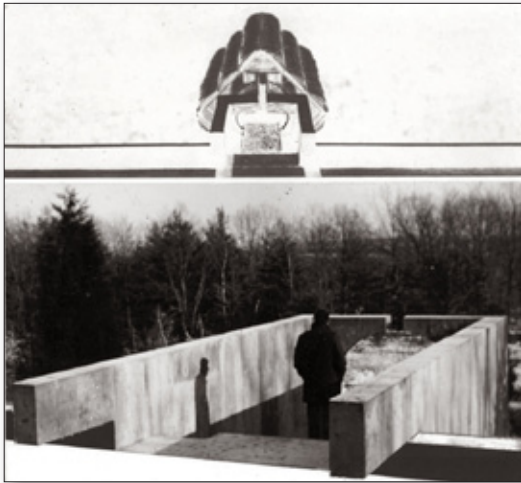
“Il pittore-scultore Renato di Bosso ed il poeta-commediografo Ignazio Scurto faranno nel il quarto di secolo con la collaborazione del pittore Albino Siviero e del poeta Quirino Sacchetti (il primo è il loro da sinistra) hanno dato in molte città dimostrazione pratica della resistenza praticità lucentezza dell'anticravatta d'alluminio. (...) Ogni uomo porta appeso al collo il desiderio nero o colorato di una fine ingloriosa, la allusione in tela di panno o setta alla propria servilità sociale. Italiani, abolite i nodi, le farfalle, le spille, i fermagli, cianfrusaglie antiveloci antigie-niche antiottimistiche! Regalatele ai vostri bambini perché le attacchino alle code dei gatti o dei cani, unico posto dove non siano ridicole! (...) Il carattere di un uomo si rivela traverso la cravatta che porta. Oggi, divina epoca motoristica dinamica simultanista, il carattere di un uomo non deve apparire da un nodo e da un pezzetto di stoffa, ma dalla lucentezza e dalla purezza del metallo. (...) I metalli usati devono avere uno spessore da due a quattro decimi di mm. e quindi un peso corrispondente minimo, mentre il nodo deve essere completamente abolito. La lunghezza è di pochi centimetri. La dimostrazione pratica di applicazione che abbiamo data in Verona (...) ci fa presagire che l'anticravatta sostituirà tra breve (...) l'antiliricità del panno, delle sete e delle tele. L'anticravatta, sostenuta da un leggero collare elastico, riflette tutto il sole e l'azzurro cui noi italiani siamo ricchissimi e leva la nota malinconica e pessimista dal petto dei nostri uomini. Sono ridicoli quei giovinetti e quei ragazzi incravattati come diplomatici o come notai accidiosi. Mamme, regalate ai vostri figli una lucentissima anticravatta futurista che ispirerà loro idee geniali ed ottimiste, desiderî di luce e volo. (...) Italiani, abbigliatevi da uomini virili a non da prossimi impiccati!”

13. (Photography) **MEDEIROS José** [José Araújo de Medeiros] (Teresina 1921 - 1990), *Candomblé*, Rio de Janeiro, Edições o Cruzeiro, 1957, 30,5x22 cm, original cloth jacket, [86] pp., colour illustrated jacket by the architect and designer Anisio Medeiros, brother of the author, 65 (double-page) illustrations with b/w photographs. In 1951 the French director Henri-Georges Clouzot published in the magazine *Paris Match* (n. 151, May) an article illustrated by photographic images, entitled "Les Possédées de Bahia" where the initiation rites of the Candomblé religion were inaccurately and disparagingly described. The editorial board of the Rio de Janeiro magazine "O Cruzeiro" considered this article superficial and unreliable and decided to send the journalist Arlindo Silva and the photographer José Medeiros to the Brazilian region Bahia, in order to prepare a photo reportage on the rites of this Afro-Brazilian religion. The reportage was published in the magazine, giving a totally different anthropological view than the previous article. Some years later a photo- (artist's) book followed, edited by the photographer José Medeiros, with several images previously unpublished, recording the different stages of an initiation ceremony: the loneliness of the initiate, the mothers, the dances, the haircutting, the incisions on the arms, the ritual killing of animals, the elegance and the beauty of the native people. Unspecified print run. First edition. Some small tears on jacket, skilfully repaired. Joined: the issue of *Paris Match*. € 1.200

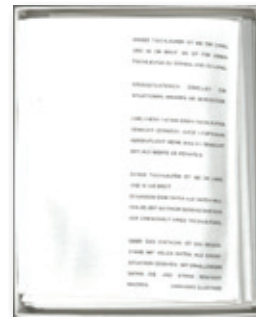
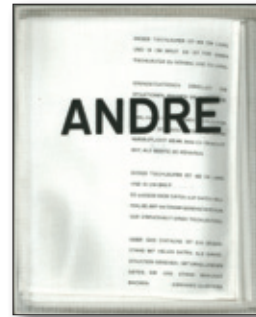


14. (Spazialism) **FONTANA Lucio** (Rosario di Santa Fe, Argentina, 1899 - Varese 1968), *Lucio Fontana. Ten Paintings of Venice*, New York, Martha Jackson Gallery, [printer: Industrie Grafiche Fratelli Pozzo - Torino], 1961, 27x21 cm., original boards, [24] pp., catalogue/artist's book; holes on both covers, arranged in a circle, as issued, double page b/w on gilt background portrait of Lucio Fontana; 10 pasted plates (5 colour and 5 b/w), depicting artworks by Fontana exhibited in July-September 1961 in Palazzo Grassi in Venice, during the exhibition "Contemplations" and later the same year at the Martha Jackson Gallery in New York (21 November - 16 December). English texts by Lawrence Alloway ("Man on the border") and Lucio Fontana ("Spazialismo"). First Fontana's exhibition in the United States. First edition. € 1.200





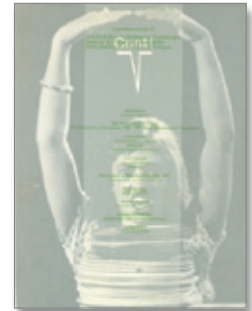
15. (Radical architecture) **ABRAHAM Raimund** (Lienz 1933), House Woolner, no place, no date [but 1965], 21,5x23 cm, **original collage**, made from a cut out b/w photograph of House Woolner and a printed rectangular b/w leaflet depicting an architectural drawing (possibly a stylised drawing of the same building or a graphic letterhead logo), pasted on white light cardboard. House Woolner was designed by Abraham and partially achieved in Connecticut. Unpublished work, stamped and dated "1965" by Abraham, from the private archive of the architect Adolfo Natalini. **Natalini's autograph annotation**, giving the name "Abraham", title and a different date "1966". € 1.800



16. (Artists' books - Minimal Art) **ANDRE Carl** (Quincy, Massachusetts 1935), *Carl Andre*, Monchengladbach, Städtisches Museum, 1968, 20,8x16,8 cm, original cardboard box with acetate cover, [12] pp.; artist's book published on the occasion of the exhibition held in the Städtisches Museum in Mönchengladbach, 18 October - 15 December 1968, composed by a cardboard box with acetate cover containing the catalogue of the works exhibited, in the shape of a notebook with loose leaves, and a multiple in white cotton fabric of 3,85 m x 15 cm. where is printed in black a text by Johannes Cladders. Edition of 660 numbered copies. First edition. [Bibliography: Delcroix 2011: pag. 124]. € 1.200

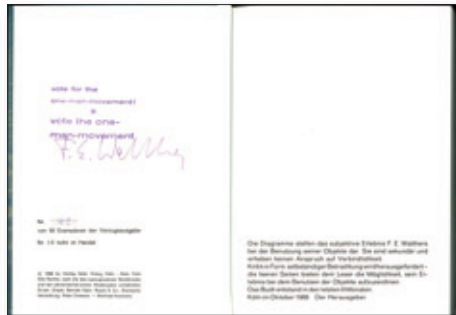


17. (Periodicals) **INTERFUNKTIONEN** (Köln 1968 - Köln 1975), nn. 1 - 12 (All published), Köln, 1968/1975, 12 vols, publisher's soft cover; magazine edited by Friedrich Wolfram Heubach (ns. 1-10) and by B. H. D. Buchloh (ns. 11-12). At the beginning it was published as a protest against the conservative editorial board of the magazine Documenta 4, edited by Arnold Bode and almost exclusively aimed to promote the art market. During the seven years of publishing however, the magazine was radically transformed, taking an interest in the newest artistic trends in Europe and U.S., becoming in a few years one of the main publications in the field of contemporary European art and highly contributing to the Europe/U.S. art relationships. Complete run, including the excessively rare first issue. - All issues are illustrated throughout in b&w with photographs, reproductions of works of art and documents. Issues n. 4 to 8 and n. 12 are in German and English. n.1) 1968 (September); 20,4x29,5 cm., publisher's wrappers in two-colours printing 73-[1] numbered leaves (148 pages), some folding, papers of different kind and size. Contributing artists: Wolf Vostell, Von Altoray, Chris Immendorf, Chris Reinecke, Paul Karalus, Werner Schreib, Klaus Staeck and others. Original works: pasted colour postcard **signed by Von Altoray**, **pasted colour postcard signed by Vostell**, **pasted stamp**, printed in two colours and stamped with Kp Brehemer's mark, copy of a typed letter **signed by Chriss Immendorf**, copy of a typed letter **signed by Chris Reinecke**. Print run of 120 copies. - n. 2) 1968 (December); 20,4x29,5 cm., 91-[11] numbered leaves (204 pages), some on paper of different size and kind; white, gray and black illustrated publisher's wrappers. Contributing artists: Mauricio Kagel, F. W. Heubach, Wolf Vostell, Alfred Feussner, June Paik, Chris Reinecke, Paul Karalus, Joseph Beuys, George Maciunas and others. Print run of 250 copies. - n. 3) 1969 (August); 20,4x29,5 cm., (4)-146 pages, some on paper of different kind and size; white, gray and black illustrated publisher's wrappers. The first part (pages 1-35) is devoted to the Land Art. Contributing artists: Walter de Maria, Richard Long, Michael Heizer, Jan Dibbets, Denni Oppenheim, James Lee Byars, Wolf Vostell, Dieter Rot, Joseph Beuys, and others. Print run of 500 copies. - n. 4), 1970 (March); 21x28,8 cm., publisher's wrappers, (4) 182 (1) pages, b&w illustration depicting a work by Carl Andre on front cover, 1 plate (loose, as issued) on transparent plastic. Contributing artists: Panamarenko, Dennis Oppenheim, Keith Arnatt, Joseph Beuys, Daniel Buren, F.W. Heubach, Diter Rot, Mauricio Kegel, Claus Böhmler, LIDL, W. & B. Hein, Günter Brus, George & Gilbert, Dieter Meier, Jan Dibbets. Page 16 erroneously numbered as 17. Ordinary copy, one of 1140 not signed by the artists. - n. 5, 1970 (November); 21x28,8 cm., publisher's wrappers, (4) 169 pages, b&w photographic portrait of Joseph Beuys on front cover. Contributing artists: Oppenheim, Smithson, Hutchinson, Weibel, Export, Dibbets, George & Gilbert, Baldessari, Schuldt, Brecht, Nemetschek, Fulton, Pulsagroup, Ehrenberg, Christo, Inslay, Michael Oppitz, Keith Arnatt, Joseph Beuys, F.W. Heubach, Oswald Wiener, Claus Böhmler, Tomas Schmit, Lothar Baumgarten, Vito Acconci, Giuseppe Penone, Johannes Stüttgen, Dan Graham. Page numbering: page 102 is followed by 13 unnumbered leaves, printed on the front side only and counted as 13 pages; numbering goes normally on from page 114. Print run of 1000 copies, one of the 940 not signed by the artists. - n. 6, 1971 (September); 21x28,8 cm., publisher's wrappers, (1) 90 (5) pages, b&w photographic portrait of Bruce Naumann on front cover. Contributing artists: Bruce Naumann, Dennis Oppenheim, Vito



Acconci, Arnulf Reiner, Joseph Beuys & Terry Fox, F.W. Heubach, Hamish Fulton, Heinz Frank, Mike Heizer, J. Stüttgen, Roger Welsh, Bob Morris, Rob Ca, Richard Budelis, Peter Weibel. Print run of 1000 copies. - n. 7, 1971 (September); 21x28,8 cm., publisher's wrappers, (1) 95 pages, b&w photographic portrait of Joseph Beuys on front cover. Contributing artists: Joseph Beuys ("Action", where Beuys washes the feet of the public present at the performance), Mike Heizer, Peter Hutchinson, Dennis Oppenheim, Richard Long, Robert Smithson, Buckminster Fuller, Nam June Paik, Dan Graham, Lotar Baumgarten, Will Insley, Jürgen Kremer, Panamarenko. Print run of 1000 copies, 1 of the 940 not signed by the artists. - n. 8, 1972 (January); 21x28,8 cm., publisher's wrappers, (1) 117 pages, reproduction in black, white and gilt of a work by James Lee Byars on front cover, 1 double page plate ("Assoziationsreaktionen bei Normalen und psychisch Abnormen"). Contributing artists: Sigmar Polke, Vito Acconci, Dan Graham, Arnulf Reiner, Günter Brus, Bazon Brock, F.W. Heubach, Peter Hutchinson, Richard Budelis, Rebecca Horn, Terry Fox, Roger Welsh, Will Insley, Wagner & Weyhing, Bruce Naumann, John Baldessari, Peter Weibel, Mattia Schäffer. Print run of 1000 copies. - n. 9, 1972; 14,6x20,8 cm., publisher's wrappers, (2) 197-(1) pages, b&w photographic illustration by Lothar Baumgarten on front cover, 1 loose leaflet with a text by "Gufo Reale" ("Eagle-owl"), 1 loose leaflet of errata, 1 folding flier (b&w photographic illustrations by Sigmar Polke and text by Achim Duchov) inserted in a pouch inside back cover. Contributing artists: Dennis Oppenheim, Dan Graham, Hans Hecke, John Baldessari, Lothar Baumgarten, Terry Fox, William Wegman, Steve Reich, Will Insley and others. Print run of 1000 copies. - n. 10, 1973; 14,6x20,8 cm., publisher's wrappers, (2) 174 pages, b&w photographic illustration by Gufo Reale on front cover, b&w photographic portrait of Marcel Broodthaers on back cover, 1 leporello with a sequence of b&w photographs by Rainer Giese. Contributing artists: Bill Beckley, Sigmar Polke, Reiner Ruthenebeck, Vito Acconci, John Will Insley, Baldessari, Marcel Broodthaers and others. Print run of 1000 copies. - n. 11, 1975; 21x28,8 cm., publisher's wrappers and dust-jacket, (4)-140 (but 139) - (40) pages, covers design by Daniel Buren: a black stripe of 8,5 cm. width, vertically printed. The same pattern is repeated on 52 pages (printed on papers of different weight and shades of white), 22 of which bound at the beginning and at the end of each chapter and 30 bound at the volume end; the meaning is explained by the artist, in French, English and German, at page 120. Contributing artists: Marcel Broodthaers ("Racisme vegetal" a photographic sequence from page 60 to page 73), Lawrence Weiner, Germano Celant, Dan Graham, Bruce Nauman, Italo Sganga, Bill Beckley and others. Design and layout by Simone Bingemer. Print run unspecified - n. 12, 1975; 21x28,8 cm., publisher's wrappers and dust-jacket, (10) 130 (44) pages, b&w frames from Yvonne Reiner's movies "Kristina (for a... Opera)" and "Film about a Woman Who" on front and back covers, dust-jacket in opaque tissue paper printed in green and central stripe by Daniel Buren. The pattern of the darker central stripe is repeated on the pages where no text is present, and slowly disappears. Design and layout by Simone Bingemer. Contributing artists: Daniel Buren, Carl Andre e Hollis Frampton, Yvonne Reiner, David Lamelas, Maria Nordman, Roman Jakobson, Antonius Höckelmann, Anselm Kiefer. Print run unspecified. [Bibliography: Artist Magazines 2011: pp. 266-267].

€ 14000



18. (Artists' books - Photography) **WALTHER Franz Erhard** (Fulda 1939), *Objekte, Benutzen*, Köln / New York, Verlag Gebe. König, [printer: Graph. Betrieb Gebe. Rasch & Co., Bramsche], 1968, 15x21,7 cm., paperback, in the original green cloth bag, [400] pp., colour photographic image on cover, artist's book entirely illustrated, b/w photographic images depicting some of the artist's artworks, alternate with diagrams and texts. Edition of 2.000 copies, **1 of the 50 numbered and signed on colophon by the author and contained in a green cloth bag**. First edition. [Bibliography: Delcroix 2011: pp. 292-293 with illustration, pag. 436 catalogue]. € 1.200



19. (Artists' books - Land Art) **OPPENHEIM Dennis** (Electric City, Washington 1938 - New York 2011), *A sound enclosed land area Milano Italy*, Milano, Gabriele Mazzotta - Galerie Lambert, 1969, 21,5x21,5 cm., original box, artist's book/multiple, composed by a box with cover, covered with a map of Milan, containing: an audio tape where are recorded the noises of the city, set in a case in blue cloth; a lithograph map of Milan **signed, dated and numbered by the artist** and where the route followed to record the noises is pencilled with a marker. **Edition of 90 numbered copies**. [Bibliography: Lailach 2005: pp. 146 e 147 (full-page colour illustration)]. € 2.500



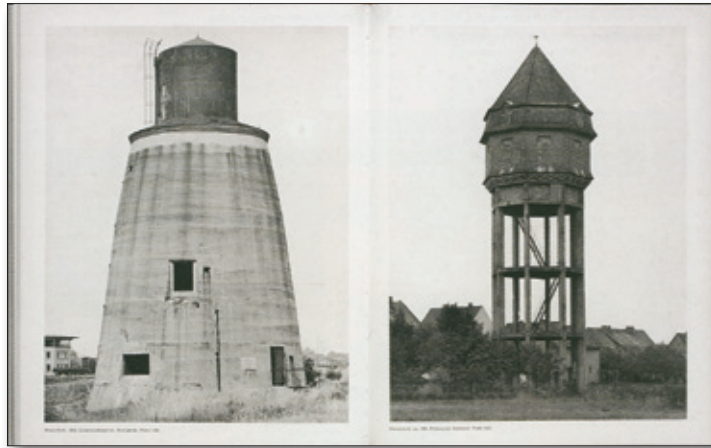
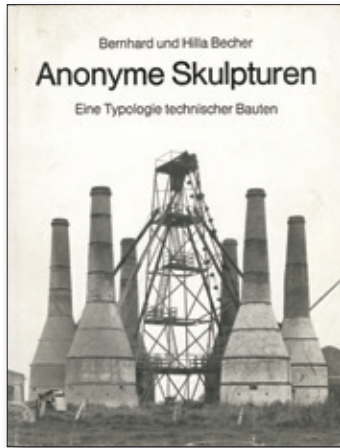
20. (Artists' books) **PANAMARENKO** [Henri Van Herwegen] (Antwerp 1940), *Panamarenko. Das Flugzeug*, Mönchengladbach, Städtisches Museum, 1969, 21,4x17, cardboard box with cover, artist's book including a box, with a b/w photograph pasted on top (depicting the artist in uniform, next to a Dakota airplane), and a text by J. Cladders pasted on the bottom. Inside a multiple (a string of a length equal to the diameter of the airplane "Das Flugzeug" propeller). Work made on the occasion of the exhibition held at the Städtisches Museum, 14 August - 14 September 1969. Edition of 330 numbered copies. First edition. € 900



21. (Poster - Land Art) **SMITHSON Robert** (Passaic, New Jersey 1938 - Amarillo, Texas 1973), *Robert Smithson. Asphalt rundown*, Roma, L'attico, 1969, 104x68,5 cm, original poster, illustrated by a black and white photographic image, depicting a typical Land Art performance: an outdoors action where a lorry charged with steaming concrete is emptied on a mine slope on the Laurentina road. Poster published on the occasion of the first exhibition of Robert Smithson in Italy, held at L'Attico Gallery in Roma, October 1969. 15 October 1969. [Bibliography: Lailach 2005: pag. 162]. € 1.600

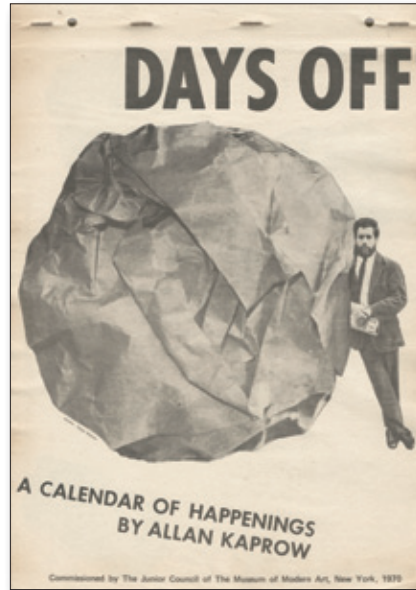


22. (Aktionismus - Artists' books) **BRUS Guenter** (Ardning in Steiermark 1938), *Unter dem Ladentisch*, (Berlin), [Published by the author], [no printer], 1969 [July/December], 29,5x21 cm., original soft cover with two staples, 76 unnumbered pp., artist's book, mimeograph printing, composed by typed texts, handwritten pages, photographic images, documents, newspaper cuttings. Texts by Kaltenbäck, Günther Brus, Herbert Stumpfl, Otmar Bauer and others. The book reports the performance "Kunst und Revolution", that took place in Wien, on June 7, 1968. In such performance Günther Brus, Franz Kaltenbäck, Otto Muehl, Peter Weibel and Oswald Wiener carried out every possible provocation, defecating, vomiting, masturbating and self-injuring in front of an audience of about 300 onlookers; at the end naked, bleeding and covered with excrement, they sang, standing on the flag, the Austrian National Anthem. A huge scandal followed and a case was immediately prepared for trial; Brus was threatened with death and moved to Berlin. In 1970 he was sentenced to six months imprisonment. This book is the performance manifesto as well as a document of artistic self-defence. **Signed on back cover by the author.** Unspecified print run. First edition [Bibliography: Peter Weibel - Valie Export, *Wien. Bildkompendium wiener Aktionismus und Film. Herausgegeben von Peter Weibel. Unter mitarbeit von Valie Export*, Frankfurt, Kohlkunstverlag, 1970: pag. 278]. € 1.200



23. (Artists' books - Photography) **BECHER Bernd** [Bernhard Becher] (Siegen 1931 - Rostock 2007) - **BECHER Hilla** (Wobeser, Potsdam 1934), *Anonyme Skulpturen. Eine Typologie Technischer Bauten*, Düsseldorf, Art-Press Verlag, [printer: Michelpresse - Düsseldorf], 1970, 27,9 x 21,9 cm., original cloth, jacket, 216 unnumbered pp. Artist's book, illustrated cover and 196 b/e photographic images depicting building and industrial facilities in Great Britain, France, Belgium, Netherlands and Germany. Text in German, English and French. Small and pale stains on cover. First edition. [Bibliography: Martin Parr - Gerry Badger, *The Photobook: A History*, London, Phaidon, 2008, vol. II, pag. 266; Andrew Roth, *The Open Book. A history of the photographic book from 1878 to the present*, Götheborg, Hasselblad Center, 2004: pp. 258-259]. € 1.800

"The title of this book "Anonyme Skulpturen", speaks of the Becher's enormous success in the art world, where theoretical position and perceived ambition are often more important than the precise nature of the work itself. The word "sculpture" immediately raises expectations above and beyond the documentary photograph. The Becher's initial project of recording industrial building types succeeds both as a document (of sculpture) and as art (as sculpture) in its own right." (Martin Parr - Gerry Badger).



24. (Artists' books - Fluxus) **KAPROW Allan** (Atlantic City 1927 - Encinitas, California 2006), *Days Off. A Calendar of Happenings by Allan Kaprow*, New York, The Junior Council of the Museum of Modern Art, [no printer], 1970, 38,5x27,3 cm., paperback with 4 staples, in the shape of a calendar, two filing holes on upper edge, 64 unnumbered pages, photographic image by Peter Moore on cover. Introduction and captions by Allan Kaprow. Printed in b/w. Artist's book entirely illustrated with photographic illustrations, depicting performances ordered by months, irrespective of the year of production. Copy never opened, rolled in the original packaging in transparent paper. First edition. [Bibliography: Delcroix 2011: pag. 291; Giorgio Maffei - Patrizio Paterlini, *Fluxbooks. Fluxus artist's books from the Luigi Bonotto Collection from the sixties to the future*, Milano, Mousse Publishing, 2015: pag. 122]. € 900

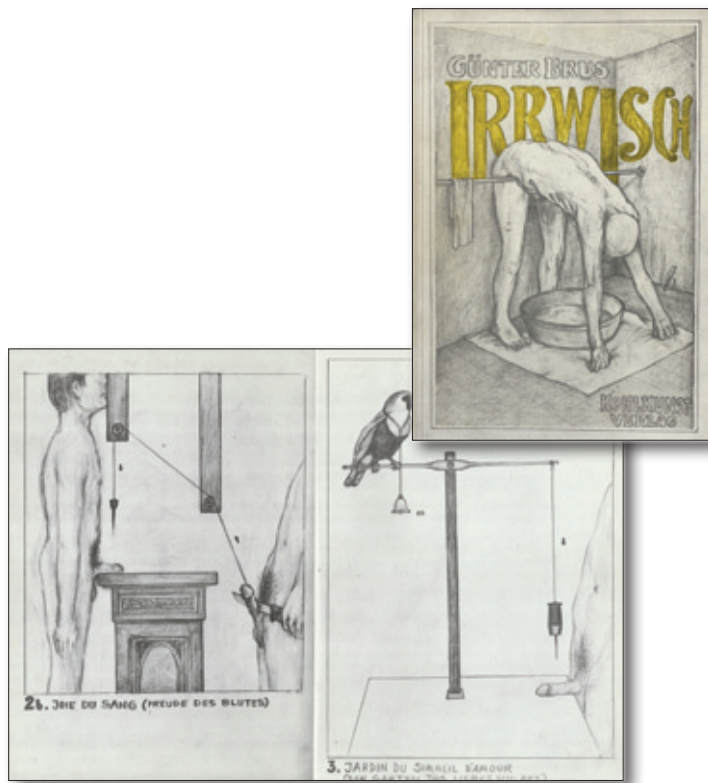
Photographs by John Millaire, James Titterington, Gerald E. McCarty, Andy Glantz, Wayne McEwen, Carol Bowen, William Fares, Allan Kaprow, Marge Fares, Howard Sma-gula, Deborah Patten, Diane Wilkerson, Gretchen Garlinghouse, Polly Parker, William Holst, Nancy Brush, Associated Press, Bruce Breland, Julian Wasser, Dennis Hopper.



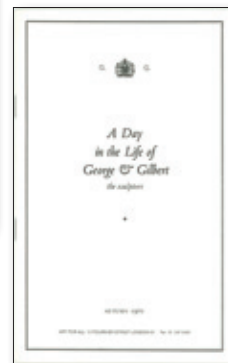
26. (Radical architecture) **SUPERSTUDIO** - **NATALINI Adolfo** (Pistoia 1941), *Piccolo monumento continuo - meditazione*, no place (but Florence), no date (1969 - 1970), Original collage, made by the drawn contour of a Monument pasted together with colour and b/w images cut out from book and magazines. Glue traces on upper and central part. Pasted on a later rectangular ivory cardboard. Unpublished, from the personal collection of Adolfo Natalini, **autograph title and signature in pencil "A. Natalini e Superstudio"** on lower margin. € 15.000

27. (Aktionismus) **WEIBEL Peter** (Odessa 1944) - **VALIE EXPORT** [Waltraud Lehner - Höllinger] (Linz 1940), *Wien. Bildkompendium wiener Aktionismus und Film*. Herausgegeben von Peter Weibel. Unter Mitarbeit von Valie Export, Frankfurt, Kohlkunstverlag, 1970, 29,5x21 cm., paperback, 299-(17) pp., artist's book, black cover and edges, entirely illustrated by photocopies of photographic images and newspapers cuttings, depicting performances and movies staged by artists belonging to the Viennese actionism. **Copy with autographs of Arnulf Rainer** (pag. 8), **Hermann Nitsch** (pag. 50), **Günther Brus** (pag. 60), **Attersee** (pag. 137), **Reinhard Priessnitz** (pag. 253). Fundamental work, recording in detail the actions, movies and the protagonist artists. First edition, first issue of 2.000 copies. € 800





28. (Artists' books) **BRUS Günter** (Ardning in Steiermark 1938), *Irrwisch*, Frankfurt am Main, Kohlkunst, 1971, 29,4x20,8 cm., paperback, 136 unnumbered, pp. Cover illustration in black, gray and yellow, from a drawing by the author. Artist's book entirely illustrated by b/w and colour drawings by the author, depicting scenes of extreme eroticism and sadomasochism with the body as protagonist, often deformed, and modified and altered by torture. Edition of 500 copies. First edition. € 500

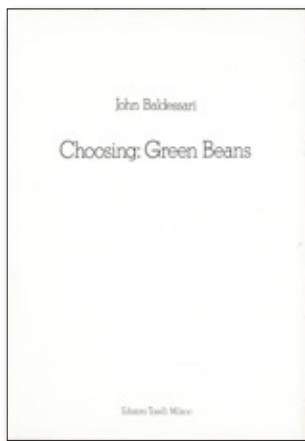


29. (Artists' books) **GILBERT & GEORGE** [Gilbert Prousch, San Martino in Badia 1943 - George Passmore, Plymouth 1942], *A Day in the Life of George & Gilbert the sculptors*, London, ArtForAll, 1971, 20,2x12,6 cm., paperback, (16) pp., artist's book with typographical cover and 6 b/w photographic illustrations. Texts by Gilbert & George. Third booklet published by Gilbert & George, edition of 1.000 numbered copies; copy n. 198, on last page the two artists' characteristic red stamp. First edition. € 500





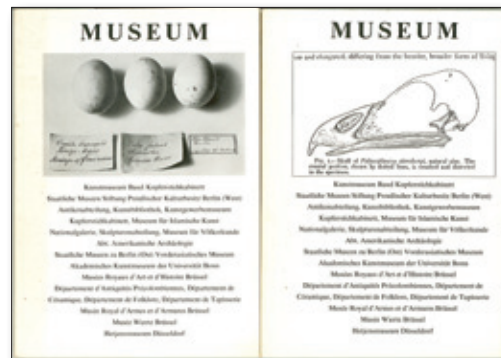
30. (Periodicals) **EINS ZWEI DREI VIER**, nn. 1 - 4 (all published), Köln, Südstadtresse, 1971-1972, 4 issues, 29,5x21 cm., wrappers; magazine edited by Eberhard Prangenberg and H. Breloch. "Eins" (June 1971): cover illustration by Charlotte Kaindl. (24) pp. + (3) pp. on tissue paper, overlapping pages 11-13-15. Issue entirely illustrated with photographic images depicting works by Eberhard Prangenberg, Matthias Schäffer, Rainer Maul, Heinz Breloh, Lothar Reiners, Krimhild Becker. Text by Reiner Stumm. Edition of 500 copies. "Zwei" (1971): b/w photographic cover, (62) pp. Issue entirely illustrated, with texts, drawings and photographic images depicting works by Antoni Miralda & Dorothee Selz, Andrey Stavenhagen, Charles Simonds, Matthias Schäffer, Colston Sanger, Krimhild Becker, Gordon Matta Clark (a double plate four-folded), Peter Pick, John Stezaker, Rainer Maul, Charlotte Kindl, Stefan Eins, Lothar Reiners, Heinz Breloh, David Dye, Christopher MC Neur, Barbara & Michael Leisgen, Reiner Stumm, Eberhard Prangenberg. Edition of 500 copies, not stated. "Drei" (March 1972): b/w photographic cover (74) pp. Issue entirely illustrated, with texts, drawings and photographic images depicting works by Perneckzy Géza, Richard Kriesche, John Stezaker, Tony Rothon, Heinz Breloh, Christian Boltansky, Nicholas Houghton, Colston Sanger, Arnulf Rainer, Charlotte Kindl, Rainer Maul, Barbara & Michael Leisgen, Lothar Reiners, Krimhild Becker, E, H. Bartz, Matthias Schäffer, Helmut Schweizer, Peter Valentiner, Wolfgang Esser, David Troy, Andrey Stavenhagen, Stefan Eins, J. Rabascall, Steffen Missmahl, Siegfried Schmidt, Peter Pick, Anne & Patrick Poirerer. Edition of 500 copies, not stated. "Vier" (1972): b/w illustration depicting a work by Matthias Schäffer on cover, (56) pp. +(2) pp. on tissue paper, overlapping page 39. Issue entirely illustrated with texts, drawings and photographic images depicting works by Krimhild Becker & Charlotte Kindl, Peter Adamski, Rainer Maul, Antonio Muntadas, Barbara & Michael Leisgen, J. F. Bory, Steffen Missmahl, Géza Perneckzy, Matthias Schäffer, Wolfgang Esser, Edmund Kuppel, Peter Valentiner, Klaus Groh, Victoria bell, Helmut Schweizer, Heinz Breloh, Werner Wenz, Colston Sanger, Andrey Stavenhaegn, Christopher MC Neur & Max Blagg, Peter Pick. Edition of 500 copies, not stated. € 800

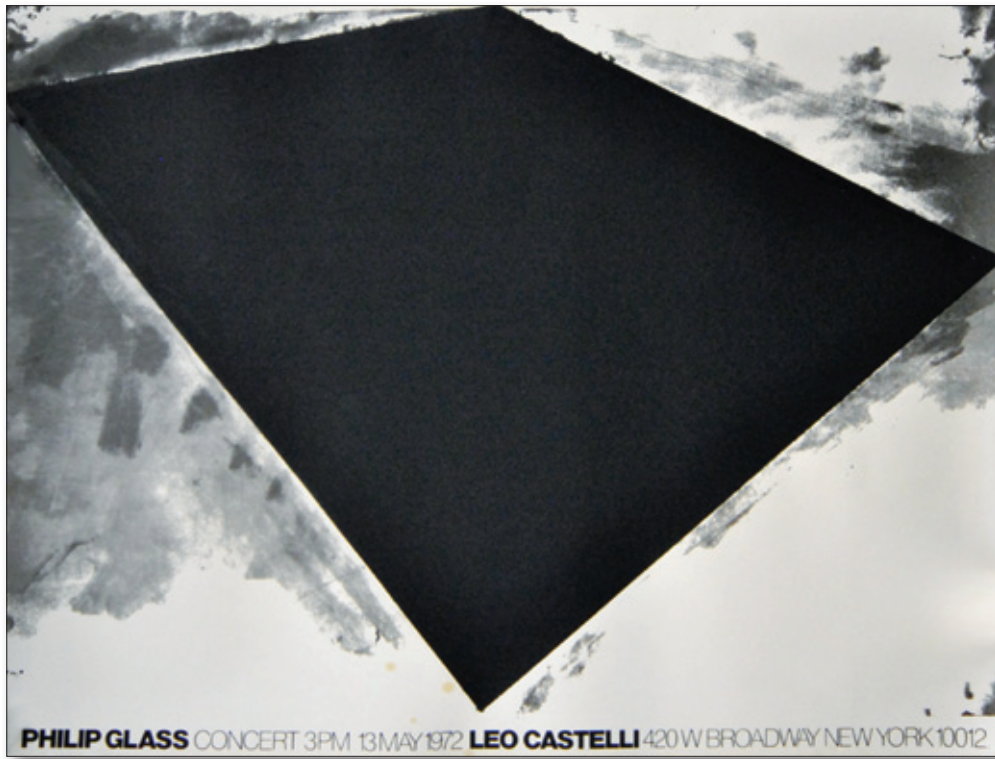


31. (Artists' books) **BALDESSARI John** (National City 1931), *Choosing: Green Beans*, Milano, Edizioni Toselli, 1972 [January], 29,5x20,7 cm., paperback, 28 unnumbered pp., title in black on white background on cover, 9 colour illustrations. Design by A. Sganzerla. Text by John Baldessari in Italian and English. Edition of 1.500 copies. First edition. [Bibliography: Delcroix 2011: pag. 317]. € 1.200

“SCELTA (Un gioco per Due giocatori). Fagiolini verdi”. A game for two player, belonging to a series of works on choice. “Questo lavoro fa parte di una serie di lavori sulla scelta. In questa versione erano disponibili per la scelta un certo numero di fagiolini verdi... i tre fagiolini scelti furono disposti su una superficie per essere fotografati. Io scelsi per una ragione qualunque uno dei tre fagiolini. Si fotografò il processo di selezione. Il fagiolino scelto fu messo da parte, gli altri fagiolini scartati. Si aggiunsero due nuovi fagiolini. Venne fatta la scelta seguente e così via. Ogni partecipante rivela strategie sconosciute all'altro giocatore, poiché il processo di selezione continua sino a che tutti i fagiolini sono utilizzati”.

32. (Artists' books) **BROODTHAERS Marcel** (Saint-Gilles, Belgio 1924 - Colonia 1976), *Museum. Der Adler vom Oligozän bis heute*, Düsseldorf, Städtische Kunsthalle, 1972, 2 volumi, 20,7x14,7 cm., paperback, 66 - 64 pp., illustrated cover with a black and white picture, 23 color illustrations in the text, 71 black and white illustrations in the text with pictures of objects on display in several museums in which the eagle is always present as subject. Work made on the occasion of the exhibition held at the Städtische Kunsthalle in Düsseldorf 16 May - 9 July 1972. First edition. € 400

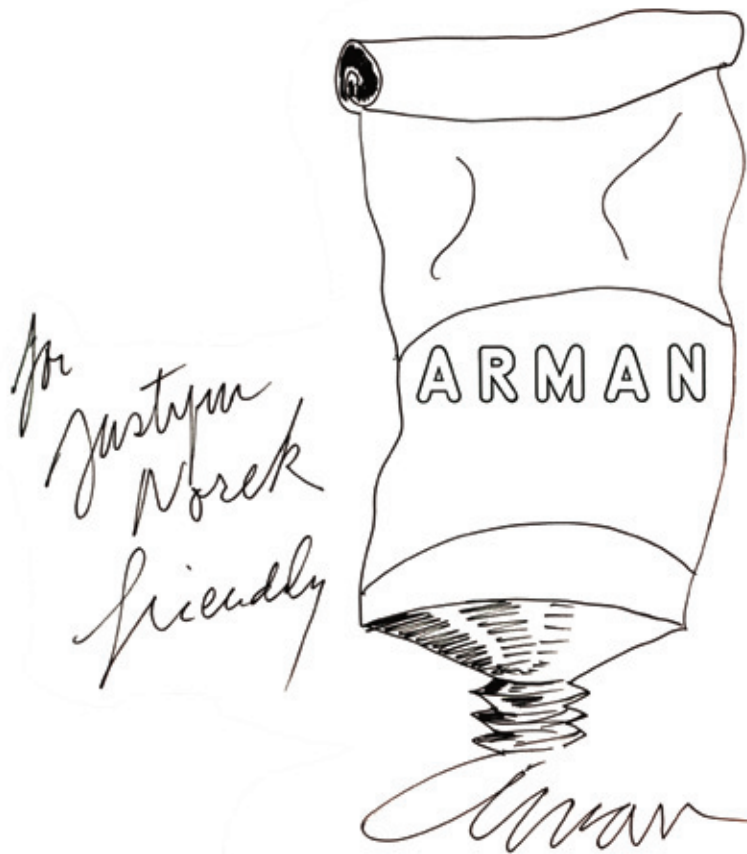




33. (Poster - Minimal Art) **SERRA Richard** (San Francisco 1939), *Philip Glass Concert 3PM 13 May 1972*, New York, Leo Castelli, 1972, 104,6x80,6 cm., original poster, illustrated by a b/w screen printing minimalist composition. Published on the occasion of the concert of Philippe Glass, held on 13 May 1972 in the Leo Castelli Gallery in New York. [Bibliography: Jon Gibson Collection (http://www.circuit.li/?archives&media_id=501); Berswordt-Wallrabe CR 8]. € 1.500

“This poster was made by Richard Serra to announce an Ensemble concert at the Castelli Gallery at 420 West Broadway on May 13, 1972. The poster is made on very high quality paper and is similar to the type of print Serra continues to make - a very dark charcoal-like surface. Signed by Serra and Glass”

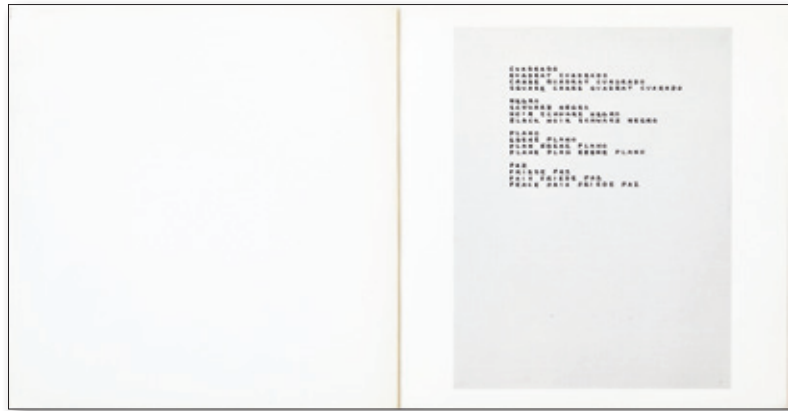
34. (Nouveau Réalisme) **ARMAN** [Armand Pierre Fernandez] (Nice 1928 - New York 2005), *Arman or four and twenty blackbirds baked in a pie or why settle for less when you can settle for more*, New York, Harry N. Abrams, Inc. Publishers, 1973, 29,5x27,7 cm., original cloth, jacket, 200 pp. Colour illustrated jacket, 48 colour plates pasted and protected by a leaf of tissue paper, 130 b/w illustrations. **Presentation copy, inscribed by the author and with an original drawing in marker.** € 1.500





35. (Artists' books) **PALERMO Blinky** (Peter Schwarze, poi Heisterkamp, Leipzig 1943 - Maldives 1977), *Palermo Objecte*, Mönchengladbach, Städtisches Museum Mönchengladbach, 1973, 19,5x15 cm., original white light cardboard box containing 34 photographic plates, wrapped in brown paper, **1 original pencil drawing by Palermo on the box**, 1 photographic portrait of the artist by L. Wolleh, 30 original photographs (7 colours) depicting artworks, each with printed caption, 2 plates with title page and text, 1 plate with the list of the works not reproduced in the catalogue. Edition of 440 numbered copies. Book/object and original exhibition catalogue (Städtisches Museum Mönchengladbach, 22 January - 25 February 1973). **Copy signed by the artist on the box inner cover.** € 1.800

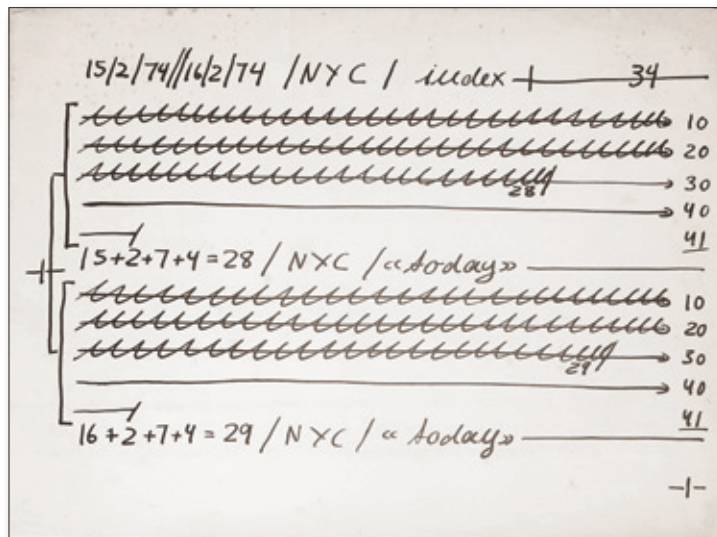
“Peter Schwarze, col fratello gemello Michael, viene adottato da bambino e cambia il cognome in Heisterkamp. Nel 1962 si iscrive all’Accademia di Düsseldorf, dove studia con Joseph Beuys. Nel 1964 adotta il nome d’arte Blinky Palermo, da un noto mafioso italo-americano, promotore di incontri di pugilato.”. (from Wikipedia, l’Enciclopedia Libera, <http://it.wikipedia.org/>).



36. (Artists' books) **ANDRE Carl** (Quincy, Massachusetts 1935), *Eleven poems*, Torino, Sperone Editore, [printer: Tipografia Petrino - Torino], 1974 (April), 30,7x30,7 cm., paperback, pale stains on inner edge of back cover, [24] pp, artist's book, cover illustrated with the title of the 11 poems and 11 b/w plates depicting the original manuscript of each poem. Characteristic of these poems are the lack of punctuation and the letters irregular orientation; the texts are mainly included in a rectangular space, but in some of them the words compose more complex geometrical shapes. Edition of 1.000 copies. First edition [Bibliography: Delcroix 2011: pag. 86 with illustration and pag. 423]. € 1.800

"An observable connection exists between Carl Andre's minimalist sculpture and his poetry. Just as the sculptor famously abandoned welded, relational and vertical sculpture in favor of standardized elements placed on the floor, the poet approaches language as a concrete, complex matter that can be broken down to single units and then reordered in non-hierarchical, non-relational ways. Dismissing punctuation, Andre juxtaposes words, stacks them in columns or places them in patterns, thus creating resonant connections and calling attention to the poem's space: the field of the white page." . (www.paulacoopergallery.com).

37. (Artists' books) **DARBOVEN Hanne** (Munich 1941 - Hamburg 2009), *Diary NYC February 15 until March 4, 1974*, New York - Torino, Castelli Graphics - Gian Enzo Sperone, 1974, 22,9x31, paperback, [276] pp., artist's book entirely illustrated with transcripts, calculations, annotations, texts, lines and crossing out, facsimiles of the original manuscript. B/w illustrated covers. Edition of 1000 copies. First edition. [Bibliography: Bippus - Westheider 2002: pp. 36-37; Delcroix 2011: pag. 302]. € 900





38. (Artists' books) **ROTH Dieter** [pseudonyms: Dieter Rot e Diter Rot] (Hannover 1930 - Basel 1998), *Dieter Roth. Bücher*, Hannover, Kestner-Gesellschaft, [printer: Edition Hansjörg Mayer - Stuttgart], 1974, 20,5x20,5 cm., stiff paperback, pp. 156, catalogue/ artist's book, colour illustration on cover and 120 plates (drawings and colour etchings by the artist) printed on black light cardboard. Special copy, with a **double-page original drawing by Roth and his inscription** to the German artist Marti Ross. Published on the occasion of the exhibition held at the Kestner-Gesellschaft in Hannover, 10 May - 30 June 1974. Joined: a card of the Galerie Steinmetz in Bonn advertising the release of two books by Roth. Edition of di 3.000 copies. First edition. [Bibliography: Dobke 2004: pp 234]. € 1.000

41. (Periodicals - Visual Poetry) **FACTOTUM-ART**, nn. 1 - 7 [All published], Calaone - Baone (Padua), Edizioni Factotum-Art, [printers: Officine Grafiche Maghina - Brescia (n. 1) - Eurograf - Padova (nn. 2-7)], 1977 - 1979, 7 issues, 27x21 cm., illustrated magazine of visual and concrete poetry, edited by Sarenco and Paul de Vree. Content of the different issues: n. 1 (1977): "Numero unico in attesa di autorizzazione", 264 pp., b/w photomontage by Sarenco on cover. Index: "Storia dell'arte del XX secolo", texts by Raoul Hausmann, J.F. Bory and Paul de Vree; "Scritti d'artista", texts by Italo Mussa, Alain Arias-Misso and Lamberto Pignotti; "Progetti d'artista", graphic and visual compositions by Sarenco, Marinus Boezem, Paul de Vree, Takahashi Shohakiro, Michele Perfetti; "Argomenti", texts by Egidio Mucci, Bernard Heidsiek, Gianfranco Bellora, Paul de Vree and Sarenco ("La poesia visiva dal 1896 al 1976"), J.F. Bory; plates by Riccardo Guarneri and Bernard Aubertin; "Inserzionisti"; n. 2 (May 1978): 16 pp. Red toned photomontage by Sarenco on cover. It includes the first 4 announcements of the "Futurgappismo". Texts and visual poems by H. Chopin, Sarenco, P. de Vree; n. 3 (August 1978): 16 pp., light blue toned photomontage by Sarenco on cover. Works and b/w photographs by B. Aubertin, J. Beuys, J. Gerz, J. Hampl, Sarenco, K. Trinkewitz. Texts by D. Higgins, L. Wendt. It includes the announcements n. 5 and 6 of the "Futurgappismo"; n. 4 (December 1978): 16 pp., Green toned photomontage by Sarenco on cover. Works by P. Castagna, B. Damini, J. Hampl, E. Hilgemann, Sarenco, D. Stroobant. Texts by A. Lora-Totino, Sarenco, A. Spatola; n. 5 (1979): 16 pp. Yellow toned photomontage by Sarenco on cover. Works by Beuys, Sarenco, Reutersward. "Futurgappist" actions by Miccini, Bruno Damini, Carlo Battisti and Franco Verdi; n. 6 (1979): 16 pp. Violet toned photomontage by Sarenco on cover. Installations by Pino Castagna, Roland Werro, photographic documentation of the concert of sound poetry by Arrigo Lora-Totino, Eugenio Miccini and Sarenco held at Arquà Petrarca on 13/10/1978, actions by Bruno Damini, Timm Ulrichs, Carlo Battisti, Sarenco, Miccini; n. 7 (1979): 16 pp. Brown toned photomontage by Sarenco on cover. Works by Miles, Jiri Valoch, Franco Verdi, Sarenco, Dick Higgins, Predrag Sidanin, Miroslav Klivar. € 1.600





42. (Body Art) **ABRAMOVIC Marina** (Belgrade 1946), *Ritmo 4 - 1974 [Rhythm 4]*, Padova, Mastrogiacommo Editore, "Performances nel mondo", [no printer], [no date but 1978], 6 posters 49,5x34 cm., each depicting, on 4 b/w photographic images, the artist during his first performance in Italy; the posters differ only in the background colour: black and white, light blue, green, yellow, orange and red. Complete series, printed for the publication of Luciano Inga-Pin's book *Performances, Happenings, Actions, Events, Activities, Installations*, Padova, Mastrogiacommo Editore, 1978. First edition. € 2.400

The performance "Rhythm 4", of 45 minutes, took place in Milan, in Inga Pin's Galleria del Diagramma, in 1974: "*Rhythm 4. Space A. Performance. I slowly approach the air blower, taking air in as much as possible. Just above the opening of the blower I lose consciousness because of the extreme pressure. But this does not interrupt the performance. After falling over sideways the blower continues to change and move my face. Space B. Performance. The video camera is only focused on my face without showing the blower. The public looking at the monitor have the impression of me being under water. The moment I lose consciousness the performance lasts 3 more minutes, during which the public are unaware of my state. In the performance I succeed in using my body in and out of consciousness without any interruption.*". (Marina Abramovic).



43. (Arte Povera - Artists' books) **KOUNELLIS Jannis** (Piraus, Greece 1936), *Jannis Kounellis*, Mönchengladbach, Städtisches Museum, [printer: H. Schlechtriem - Mönchengladbach], 1978 [May], original cardboard box, 4 loose light cardboard leaves and 1 multiple, artist's name printed in red on beige background above and on one side of the cover; inside an original flammable multiple in cardboard and metal by Jannis Kounellis, and 4 loose leaves with poetry written in 1918 by Aleksander Blok ("Die Skythen"). Edition of 440 copies. Multiple made in occasion of the exhibition held in Mönchengladbach, Städtisches Museum, 11 May - 11 June 1978. First edition. [Bibliography: Lailach 2005: pag. 133; Maffei 2007: pag. 92]. € 1.200

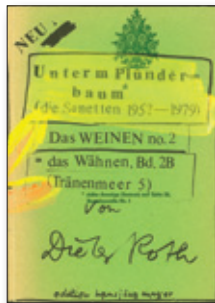
"La scatola/contenitore caratterizza l'intera collana di libri edita dal museo (...) ma il contenuto è lasciato alla completa libertà interpretativa dell'artista. Kounellis sceglie alcuni frammenti poetici di Aleksander Blok tratti da "Die Skythen" e stampati su quattro tavole di cartoncino e vi aggiunge un multiplo realizzato in cartone, ma dall'aspetto greve che probabilmente richiama alcune sue opere in cemento esposte nella mostra che è stata occasione per l'edizione di questo libro." (Giorgio Maffei, "Libri e documenti. Arte povera 1966-1980", Mantova, Edizioni Corraini, 2007, pag. 92)



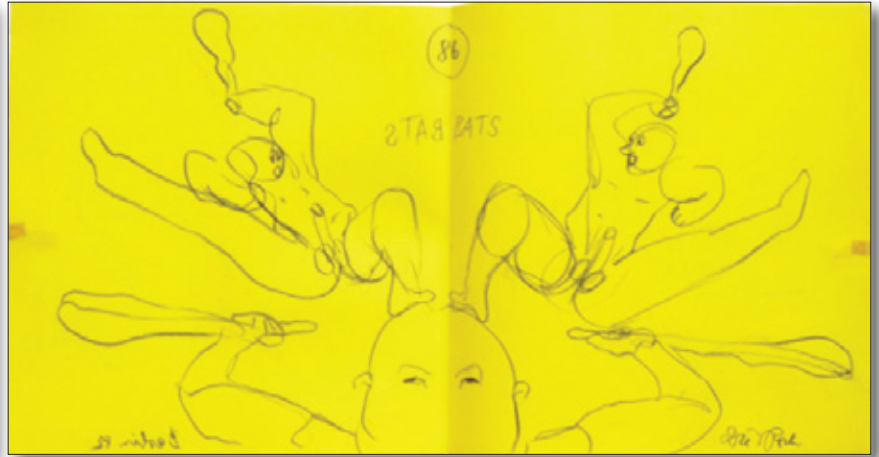
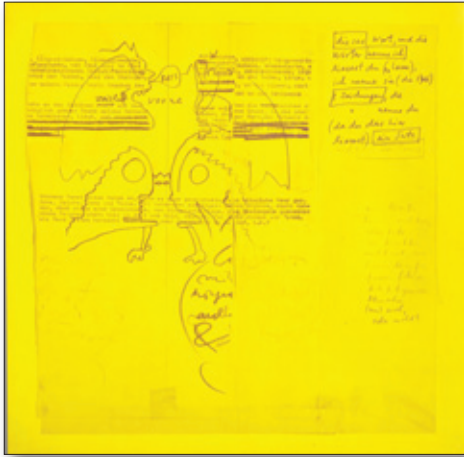
44. (Radical Architecture) **LA PIETRA Ugo** (Bussi sul Tirino, Pescara 1938), *Interno/esterno*, (Milan), 1979/1980, 29,5x21 cm., original light boards, 48 unnumbered pp. Handwritten title on cover and **24 original drawings in Indian ink and colour pencil by Ugo La Pietra**. Stamp "Archivio Ugo La Pietra - Via Guercino 7 - Milano" on verso. Unpublished sketchbook. € 16.000

"Tra i vari discorsi e opere che gli storici hanno catalogato nella corrente denominata "architettura radicale", alcuni progetti realizzati verso la fine degli anni Settanta tentavano di mettere in crisi il cosiddetto stile internazionale anonimo e ripetitivo riproponendo un'architettura in grado di "comunicare". Caricare l'oggetto architettonico di elementi legati alla nostra contemporaneità, senza prendere in prestito elementi formali dalla memoria colta (postmoderno), è una pratica progettuale che ho voluto indicare con una semplice operazione: portare elementi formali dall'interno all'esterno. - La facciata si connota così di luci, decorazioni, oggetti quotidiani in cui ci riconosciamo, elementi ingranditi, ripetuti, realizzati con materiali diversi possono diventare un catalogo inesauribile di manipolazione. L'interno verso l'esterno diventa così, oltre che uno slogan a cui rimandare sinteticamente tutte le mie ricerche tese al superamento della barriera, che ancora esiste, tra spazio privato e spazio pubblico, anche un metodo progettuale per la buona salute di un'architettura che sembra cercare con scarsi risultati nuovi modelli a cui fare riferimento.". (Ugo La Pietra, in: AA.VV., *Ugo La Pietra. La sinestesia delle arti 1960-2000*, Milano, Gabriele Mazzotta, 2001; pag. 118).

45. (Artists' books) **ROTH Dieter** [pseudonyms: Dieter Rot e Diter Rot] (Hannover 1930 - Basilea 1998), *Unterm Plunderbaum. Das Weinen no.2. = Das Wahnen Volume 2B. TRANENEMEER 5*, 1979, Stuttgart - London, edition hansjörg mayer, 1979, 17,8x12,7 cm, original boards, [528], artist's book entirely illustrated, texts and drawings on photocopied pages. Uncut copy. Edition of 200 numbered copies. **Numbered and signed in pencil by the author and with original watercolour on both covers.** First edition. [Bibliography: Dobke 2004: pag. 214]. € 1.200



46. (Design) **SOTTASS Ettore jr.** (Innsbruck 1917 - Milan 2007), *Elenco oggetti*, 1980 [no date but about 1980], 29,7x21 cm., **Autograph, pencil and ink: list of 35 object (pencil) and some explanatory drawings (ink).** The drawings depict basic forms, to which the objects refer to. € 2.000



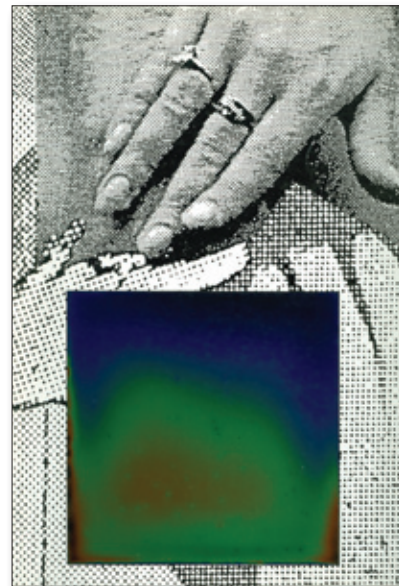
47. (Artists' books) **ROTH Dieter** [pseudonyms: Dieter Rot e Diter Rot] (Hannover 1930 - Basel 1998), *Dogs. 128 zweihändige Schnellzeichnungen*, Berlin - Binnigen, Rainer Verlag - Roth's Verlag, 1981, 29x29 cm, paperback, jacket, [142] pp, artist's book printed on yellow paper, 128 full-page illustrations toned in violet and **a double-page original pornographic pencil drawing, signed and dated "1985" by the artist**. Edition of 300 copies. First edition. [Bibliography: Dobke pag. 199]. € 3.500



48. (Artists' books) **HARING Keith** (Reading 1958 - New York 1990), *Coloring Book*, (New York), no publisher, [no printer], 1982 (29 August), 23,4x23,4 cm., paperback, 32 unnumbered pp., cover included. Children artist's colouring book, cover and 31 b/w line illustrations. Two issues were published: the first as an independent book, the second as attachment to the exhibition catalogue of Haring's solo exhibition at the Galleria Shafrazi in New York (Autumn 1982). First edition. € 1.800



49. (Artists' books) **HARING Keith** (Reading 1958 - New York 1990), *Keith Haring's Fun Book!!*, (Bordeaux), Capc Musée D'art Contemporain, 1985 (14 December), 33x43,5 cm., paperback, 24 unnumbered pages. Children artist's colouring book. Cover and 12 b/w line illustrations. Designed by Haring for the Artbus Service Educatif (drawing workshop for children) on the occasion of his solo exhibition at the Capc - Musée D'art Contemporain in Bordeaux. Edition of 2.000 copies, offset printing. First edition. [Bibliography: Cfr. Haring 2007: pag. 115]. € 1.800



50. (Artists' books) **POLKE Sigmar** (Oels 1941 - Colonia 2010), *Sigmar Polke*, Paris, Musée d'Art Moderne de la Ville de Paris, 1988, 31,8x24 cm., original boards, 124 pp, catalogue/artist's book, including an original multiple (a thermosensitive film, 15x15 cm.) pasted on front cover, 56 colour illustrations and 3 b/w illustrations depicting some of the artist's artworks. Texts by S. Page, B. Lamarche-Vadel, D. Davvetas, B. Marcade, B. Curie and other. **Unnumbered copy, one of the special (unreported) issue of about 50 copies with the multiple on cover.** € 800

51. (Artists' books) **DE DOMINICIS Gino** (Ancona 1947 - Rome 1998), *SICINIMOD ED. Nello studio di Gino De Dominicis da settembre 1997 a marzo 1998*, Modena, Editore Galleria d'Arte Contemporanea Emilio Mazzoli, [printer: NuovaLitoEffe Castelletto Piacentino], 1998 (April), 30x21 cm., paperback, [32] pp., artist's book, typographical cover, 124 small photographic colour images (9, 11 or 12, centrally on each page). Edition of 500 copies. First and only edition. [Bibliography: Italo Tomassoni. *Gino de Dominicis. Catalogo ragionato*, Milano, Skira, 2011]. € 1.800

"Like all the tales on Gino De Dominicis, this description is too incomplete, perhaps unreliable, somehow wrapped in a aura of mystery. For this reason it is interesting to try to retrace it. In 1998, on the occasion of his last solo exhibit (he will die the following November), at the Mazzoli gallery in Modena, the artist decides to publish his second book. The first one appeared in 1970, published by Sargentini for the exhibition at the Galleria L'Attico in Rome. On the cover, the reproduction of the legendary poster "manifesto mortuario", printed the previous year. Catalogue (not artist's book) very much sought-after and of course not to be found, but well-known and whose mystery is now a little cleared. Thus in 1998, De Dominicis decides to publish a book, but certainly not a catalogue (his works may never be simply reproduced) but an object better defined as "artist's book", itself a kind of vaguely defined publishing work of art. De Dominicis gives to the publisher and the printer strict instructions. In his studio can be found hundreds of Polaroid, shoot by the artist himself or by his assistants, where a glimpse can be caught of his works, his friends, the details of his atelier. In 11 of them the artist, apparently at least, can be distinguished. The painting can be barely seen from afar, while people, all women, are much more prominent. Somebody says that some of the photographs were shoot for the book, anyway 124 images are chosen, together with some other material that will not be employed. The artist defines the biggest size on the page: a square of 2,7 x 2,7 cm, so small to let scarcely discern the subject. Some of them are even cut, almost unreadable, and 9 or 12 of them put on a grid. He orders then a "non offset" printing and he requires a "technicolor" printing. Nobody knows what a technicolor printing can possibly be. The poor printer makes some tests with a typographical technique then in its experimental phase: a digital printing obtained with one of the first printers available. The work is performed in Parma, by a pioneer of the method. De Dominicis choose a "non offset" printing because he desired to obtain colour "bright and sharp", totally unreal. He even delivered to the printer, not the original Polaroid (too well-defined) but their colour photocopies and the colour photocopies of the latter. The reproductions' reproductions, to loose still more quality and detail". (Giorgio Maffei, "Artelibro. Mostra mercato del libro antico e di pregio". Bologna, 2011).



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