

in square form

l'arengario studio bibliografico





**in square form**

**artists' books posters and multiples**  
concept and graphic design bruno tonini

**IN SQUARE FORM 1920 - 1990**  
artists' books posters and multiples

**L'Arengario Studio Bibliografico**  
Dott. Paolo Tonini e Bruno Tonini  
Via Pratolungo 192 - 25064 Gussago Italy

tel. +39 030 25 22 472

fax +39 030 25 22 458

mail: staff@arengario.it

<http://www.arengario.it>



**56. STUTTGARTER ANTIQUARIATSMESSE 27.-29.1.2017**

Württembergischer Kunstverein (Schlossplatz 2), Stuttgart

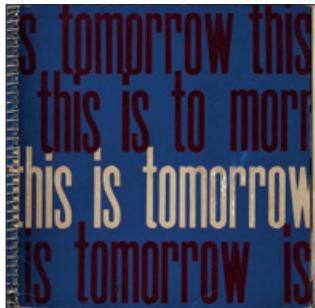
"Alto e largo quanto un uomo con le braccia aperte, il quadrato sta, nelle più antiche scritture e nelle incisioni rupestri dei primi uomini a significare l'idea di recinto, di casa, di paese. Enigmatico della sua semplicità, nella monotona ripetizione di quattro lati eguali, di quattro angoli uguali, genera una serie di interessanti figure (...). È statico se poggia su di un lato, è dinamico se poggia su di uno spigolo. È magico se pieno di numeri e può essere diabolico e satanico quando questi numeri sono in rapporto tra loro anche al quadrato o al cubo. (...) L'infinito è un quadrato senza angoli, secondo un antico detto cinese. Il quadrato è la concentrazione estrema di un'idea spaziale in sé stessa compiuta. Rappresenta un ordine di pregnante spirituale simbolismo". (Bruno Munari)

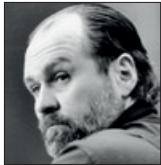


1. AA.VV., *This is tomorrow*, London, Whitechapel Art Gallery, 1956, 16,5x16,5 cm, cardboards with metal spiral, [128] pp., original 3-colours printed cover, entirely illustrated in b/w (photographic illustrations, drawings and projects). Graphic design by Edward Wright. External margin of back cover partially faded. Edited by: Lawrence Alloway, John Michale, Alison And Peter Smithson, Richard Hamilton, William Turnbull, Sarah Jackson, Mary Martin, Eduardo Paolozzi, Reyner Banham, Victor Pasmore, Erno Goldfinger, Frank Cordell, Toni Del Renzio. Catalogue of the exhibition held at the Whitechapel Art Gallery in London, 9 August - 9 September 1956. Edition of 1,300 unnumbered copies. First edition. € 1.200



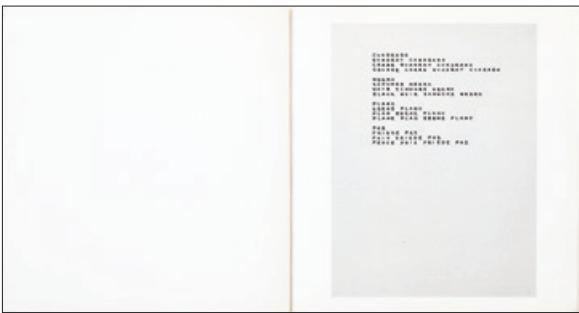
Catalogue of an important exhibition where twelve young architects, called "The Independent Group", exhibited ten projects, forerunners of pop art and conceptual art. Introduction by Lawrence Alloway, contributions by Theo Crosby, Germano Facetti, William Turnbull, Edward Wright, Richard Hamilton, John McHale, John Voelcker, JDH Catileugh, James Hull, Leslie Thornton, Anthony Jackson, Sarah Jackson, Emilio Scanavino, John Ernest, Anthony Hill, Denis Williams, Eduardo Paolozzi, Alison e Peter Smithson, Nigel Henderson, Victor Pasmore, Erno Goldfinger, Helen Phillips, James Stirling, Michael pino, Richard Matthews, Kenneth Martin, Mary Martin e John Weeks, Robert Adams, Frank Newby, Peter Carter, Colin St. John Wilson, Adrian Heath, John Weeks, Lawrence Alloway, Geoffrey Holroyd, Toni del Renzio.





2. **ANDRE Carl** (Quincy, Massachusetts 1935), *Eleven poems*, Torino, Sperone Editore, [Printer: Tipografia Petrino - Torino], 1974 (April), 30,7x30,7 cm., paperback, faintly stained on margin of back cover, [24] pp., Artist's book, illustrated cover depicting the titles of the eleven poems, 11 b/w plates reproducing the original manuscript of each poem. The poems are characterised by the lack of punctuation and by the irregular letters orientation; the texts are mainly organised in the shape of a rectangle, but some of them groups of words compose more complex geometrical shapes. Cover slightly scratched. Edition of 1,000 copies. First edition. € 1.100

*"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). "My poems are clastic textiles. That is, my poems are reweavings of fragments of pre-existing texts, mostly not by me. I do not, in my poetry, try to find the words to express what I want to say. In my poetry, I try to find ways to express what the words say" (Carl Andre, May 21, Glares, 2005).*





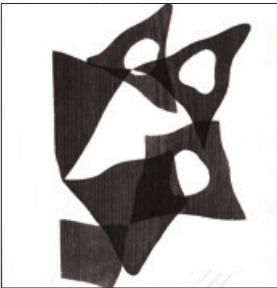
**3. ANSELMO Giovanni** (Borgofranco d'Ivrea 1934), October 31, 1972, New York, John Weber Gallery, 1972, 17x17 cm., paperback, [12] pp, 5 b/w illustrations. Artist's book and catalogue of the exhibition held in New York, John Weber Gallery, 31 October 1972. Print run unspecified. First edition. [Bibliography: Lailach 2005: pag. 89; Maffei 2007: pp. 41 e 44]. € 150



*"La mostra di New York diventa occasione per trasformare il catalogo in libro d'artista. Il titolo del libro diventa, tautologicamente, la semplice data dell'avvenimento. In sostituzione delle tradizionali fotografie e dei testi critici, quattro disegni illustrano le opere in mostra: «Invisibile»; «Infinito»; «Tutto»; «Dissolvenza»."* (Giorgio Maffei).



4. **ARP Jean** (o Hans) (Strasburgo 1887 - Basilea 1966) - **BILL Max** (Winterthur 1908 - Berlino 1994), *Arp: 11 configurations. 11 gravures originales de Jean Arp publiées par Max Bill avec un texte monographique de Gabrielle Buffet-Picabia et une introduction de Max Bill*, Zürich, Allianz-Verlag, 1945, 27,1x26,2 cm., paperback, unbound (as issued), (20) pp., **13 original woodcut by Hans Arp**: on cover, 11 plate and the extra signed plate. Edition of 220 numbered copies; 1/40 with the **extra plate signed in pencil by the artist**. First edition. [Bibliography: Bolliger Katalog 1989: catalogue 9, n. 436]. Layout by Max Bill. Texts by Max Bill and Gabrielle Buffet-Picabia, with a poem by Arp. [Bibliography: Bolliger Katalog 1983: catalogo 9, n. 436]. € 3.500



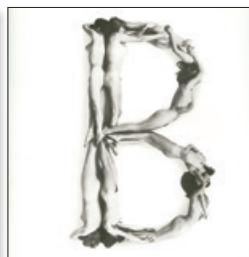
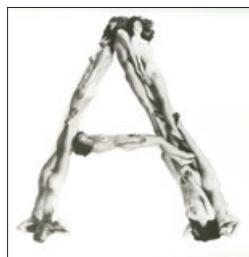


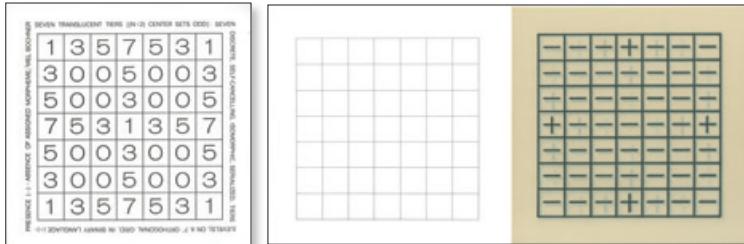
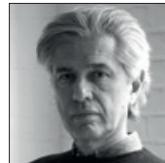
5. **BAYER Herbert** (Haag, Salzburg 1900 - Montecito, California 1985), *Deutsches Volk - Deutsche Arbeit. Amtlicher Führer durch die Ausstellung*, Berlin, 1934 (April), 20,7x20,7 cm., paperback, (1 tissue paper leaf), 240 - 132 pp., illustrated colour cover, lay-out and design by Herbert Bayer. Several b/w photographic illustrations. Texts by several governments representatives, Goebbels among others. Attachments: 1. "Was bietet das heutige Berlin?", booklet of 12 pp., program of the theatre plays linked with the exhibition; 2. "Rundgang durch die Ausstellung", original bookmark. First large exhibition of the nazi regime. Among the exhibitors several Bauhaus exponents, such as Herbert Bayer and Mies van der Rohe. Original catalogue of the exhibition held in Berlin, Kaiserdamm, 28 April - 3 June 1934). [Bibliography: Aynsley 2000: pag. 204 n. 5.43]. € 450





6. **BEEKE Anthon** (Amsterdam 1940), *Alphabet*, Hilversum, Kwadraat-Blad van steendrukkerij de Jong & Co., 1970, 25x25 cm, 30 plates in portfolio, illustrated case; the plates are printed on recto only and the b/w photographic images depict naked women, lying on the floor to compose the different letters of the alphabet and several punctuation marks. Vanessa Beecroft's VBLV project for Louis Vuitton was found to be an unauthorized copy of Beeke's Alphabet and that book was pulled from circulation. Photographs by Gert Kooiman. Artist's book. Unspecified print run. First edition. € 450



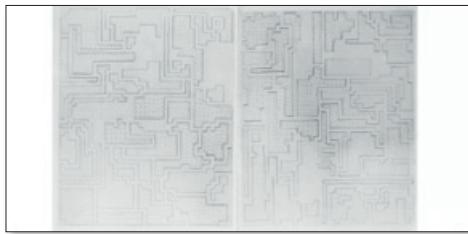
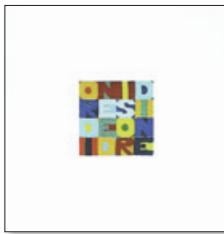


7. **BOCHNER Mel** (Pittsburgh 1940), *Seven Translucent Tiers*, [New York]. Offprint from Aspen Magazine n. 5+6, 1967, 20x20,2 cm., paperback, [4] pp. covers included, and [7] leaves of tissue paper (disbound, as issued). Artist's book. Illustrated cover, printed in b/w. “(...) a stock of translucent tracing paper printer with a grid that container patterns of pluses and minuses to be “added up” (The Magazine as a medium, pag. 52. Multiple from n. 5/6 of the magazine Aspen “(Fall - Winter 1967), Section 18” devoted to Minimalism. Unspecified print run. First edition. [Bibliography: Artists' Magazines 2011: pp. 240]. € 250



8. **BOETTI Alighiero** (Turin 1940 - Rome 1994), *Zwei*, München, Galleria Area, [Stampa epigrafica Aldina, Roma], 1975, 22,4x21,8 cm, paperback, 50 pp., catalogue/artist's book edited by Bruno Corà, 1 colour illustration on cover and 40 b/w photographic illustrations, text by Claudio Abate, Boccardi, Mimmo Capone, Giorgio Colombo, Paolo Mussat-Sartor, Annemarie Sauzeau. Catalogue published on the occasion of the exhibition held at the gallery Area in Munich, in 1975. Edition of 1000 copies. [Bibliography: Lailach 2005: pag. 96; Maffei-Picciau 2011; pp. 122/125.] €600

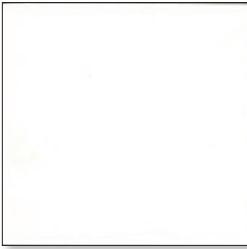
*"Il catalogo «Zwei», così come la mostra che documenta, è l'apoteosi del "doppio". È utilizzata in ogni doppia pagina, in un'ostenta sequenza binaria, l'intera gamma delle possibilità espressive - fotografie, disegni, oggetti - con il campionario delle invenzioni di Boetti sul concetto del doppio: gemelli, ping-pong, shaman-showman, maschio e femmina, pari e dispari, raddoppiare dimezzando, la metà e il doppio, ordine disordine, due modi, Alighieri e Boetti. La mostra sarà ripresa in novembre nella sede di Firenze con l'aggiunta di un leggio da Corano comprato a Kabul in diversi esemplari, da regalare agli amici."* (Maffei - Picciau)





**9. BROCK Bazon** (Stolp 1936), 1. *Lebensrad des Bazon Brock, beweger: Das erschrecken am deutschen impersonal / Concerned with the Activity of Looking*, Basel, Panderma Verlag, [no printer], no date [1960], 14,8x14,4 cm., multiple composed by a cardboard square and a white cardboard disk; b/w photographic image printed on the square, rectangular die cut and black title and text on disk. The two parts are fixed by a split pin and the disk can rotate. First edition. € 200

Published on the occasion of the release of Bazon Brock's book «D.A.S.E. R.S.C.H.R.E.C.K.E.N.A.M.S. - Anwendung jenes Prinzips des Unvermögens» Basel, Panderma Verlag, 1960.



10. **BYARS James Lee** (Detroit 1932 - Cairo 1997), *Golddust is my Ex libris*, Paris, ARC Musée d'Art Moderne de la Ville de Paris, 1983, 21,7x21,7 cm., paperback, (38 blanks)-(223)-(37) pp., artist's book published on the occasion of the exhibition held in Paris, Musée d'Art Moderne de la Ville de Paris, June-September 1983; 103 full-page b/w illustrations interleaved with the artist's texts and quotations from Barthes, Bataille, Braque, Breton, Cioran, Duras, Montesquieu, Picabia, Prevert, Redon, Rousseau, Sade, Valery and many others. Unspecified print run. First edition. € 150

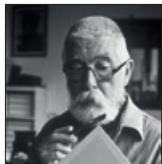
**11. CAGE John** [John Milton Cage] (Los Angeles 1912 - New York 1992), *Notations*, New York, Something Else Press, [no printer], 1969, 22x22,5 cm., paperback, 316 unnumbered pp., title printed in back on white background on cover. Artist's book, edited by Cage in collaboration with Alison Knowles; entirely illustrated by facsimile reproductions of manuscript music scores kept by the Foundation for Contemporary Performance Arts. Edition of 4018 paperback copies. First edition, second issue. In the introduction John Cage states that the text is the result of a selective process similar to the method employed to consult the I-Ching. [Bibliography: Peter Frank, «Something Else Press. An annotated bibliography», s.l., McPherson & Company, 1983: pag. 31; Giorgio Maffei - Fabio Carboni, «Sound pages. John Cage's publications», Foligno, Edizioni Vianindustrae / Die Schachtel, 2012, pp. 42-43]. € 400



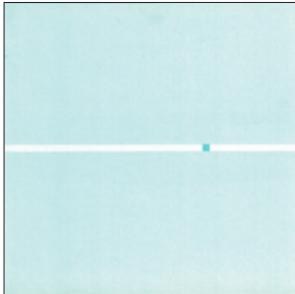
*"This book illustrates a collection of music manuscripts which was made in recent years to benefit the Foundation for Contemporary Performance Arts. The collection was determinated by circumstances rather than any process of selection. Thus it shows the many directions in which music notations is now going. The manuscripts are not arranged according to kinds of music, but alphabetically according to the concomposer's name. No explanatory information is given. The text for the book is the result of a process employing I-Ching chance operations. These determinated how many words regarding his work were to be written by or about which of two hundred and sixty-nine composers. Where these passages (never more than sixty-four words, sometimes only one) have been especially written for this book, they are preceded by a paragraph sign and followed by the author's name".*

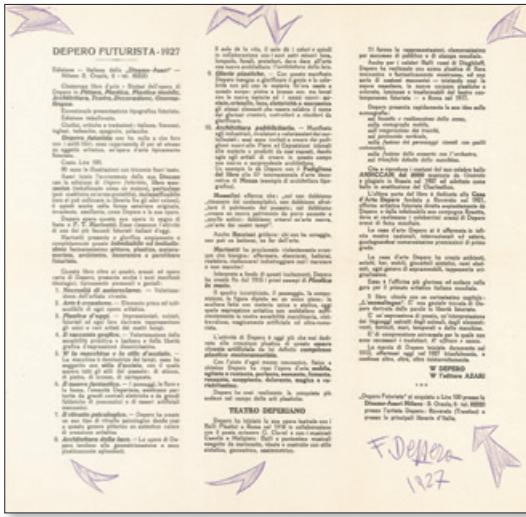
The image shows two pages from the book 'Notations'. The left page features a complex, abstract musical score with various symbols and markings. The right page contains several staves of musical notation, including a title 'FANFARE' and a subtitle 'for a performance'. Both pages include text in a small font at the bottom, likely credits or notes related to the specific piece.

NOTATIONS  
John Cage



12. **CALDERARA Antonio** (Abbiategrasso 1903 - Vacciano di Ameno 1978), *Misura di luce. Nove serigrafie di Antonio Calderara con una piccola antologìa di scritti pitagorici a cura di Umberto Eco. Il Numero e l'Armonia*, Milano, All'insegna del pesce d'oro, 1964, 27x27,3, portfolio, original case, [60] pp. (loose bifolios, as issued), artist's book including **1 original screen printing** (the original tissue paper is present), **numbered and signed in pencil by the artist**, 1 small pasted plate depicting a painted portrait, and 9 interleaved original screen printing. Edition of 500 copies, one of the first 50, numbered I-L. Edited by Umberto Eco. Second artist's book by Antonio Calderara. First edition. [Bibliography: De Mattei - Maffei 1998: n. 449]. € 900





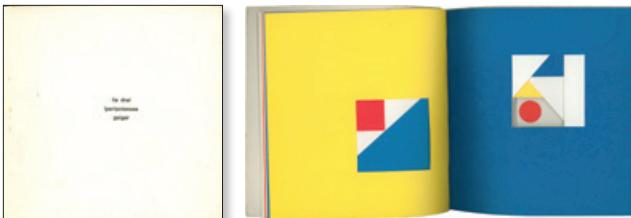
**13. DEPERO Fortunato (Fondo 1892 - Rovereto 1960), Depero futurista 1927 - Edizione - Italiana della "Dinamo Azari" - Milano S. Orsola, 6 - tel. 82520, Milano, Dinamo Azari, [no printer], 1927 [August], 32,8x34 cm., flyer, printed on recto only; long advertising text by Depero, describing his book. **Copy with dynamic decorative patterns, Depero autograph date and signature in violet pastel.** Original advertising leaflet of the «libro imbullonato» ("bolted book"). € 3.800**

“Azari inizia l'avviamento della sua Dinamo con la edizione «Depero futurista», libro meccanico (imbullonato come un motore), pericoloso (può costituire un'arma-proiettile), inclassificabile (non si può collocare in libreria come gli altri volumi), è quindi anche nella forma esteriore originale, invadente, assillante, come Depero e la sua opera. Depero spara questa sua opera in segno di festa a F.T. Marinetti. Essa riassume l'attività di uno dei più fecondi futuristi italiani d'oggi...”.



14. **DEPERO Fortunato** (Fondo 1892 - Rovereto 1960), *New-York. Film vissuto. Primo libro*, (Rovereto), (without the publisher and typographer), [1931], 20x22 cm., plaquette, pp. [4], photo-montage in black and white on the cover with a portrait of Depero by Mario Castagneri. Design and layout by Depero. **Handwritten signature of Depero on the front page.** Original advertising booklet. € 1.200

Flier advertising a book, never published, that was intended to collect and summarize Depero's experience in New York. "La grande quantità di «impressioni newyorkesi» composta di schizzi, tavole parolibere, ritagli di giornale, fotografie, ricordi ecc., coinvolge Depero già al suo rientro dall'America. Viene subito programmato il famoso libro «New York - Film vissuto», che doveva essere accompagnato da due dischi con la voce di Depero, ma che non uscì mai." (Maurizio Scudiero, in: Maurizio Scudiero - David Leiber, pag. 228). [Bibliography: Maurizio Scudiero - David Leiber, "Depero futurista & New York", Rovereto, Longo Editore, 1986: pag. 228 and 236-237]



15. **DREI Lia** (Roma 1922), *Iperipotenusa*, Torino, Geiger, Geiger Sperimentale n. 12, 1969 (March), 14,7x14,7, paperback, (62) pp. of different colours. Artist's book, white, red, blue and yellow paper, were a triangle or a square (a circle on the last page) are cut, resulting in a series of coloured geometrical shapes overlaying on the page and giving pleasant abstract compositions always showing a small red circle in their centre. Introduction by Adriano Spatola. Edition of 450 numbered copies. First edition. [Bibliography: De Matteis - Maffeis 1998: n. 1.056]. € 350



16. **FELDMANN Hans Peter** (Düsseldorf 1941), *Der Überfall*, Köln, Wolfgang Hake Verlag, [printer: Gustav Höhe], 1975, 25x25 cm., paperback, [60] pp., artist's book, illustration on cover and 26 pasted b/w photographic plates with caption, printed on pale pink paper. Edition of 350 copies. First edition. [Bibliography: Lailach 2005: pag. 112; Lippert 1988: pp. 53-55 illustrations and pag. 98; Parr - Badger 2006: pag. 157 with illustrations].

€ 1.000

“*«Der Überfall» does not look at the Baader-Meinhof phenomenon directly, but at the kind of caper the group carried out: an armed bank robbery. It takes the form of a scrapbook - facsimiles of actual newspaper photographs and cuttings are tipped in, charting the course of an early morning bank raid in the town of Hilden that went wrong leading to the taking of hostages, a ransom demand, ten hours of stand-off and the eventual shooting of the robber in the tight – an injury that he inflicted upon himself. Feldmann shows how different newspapers will take a key image, crop it differently, and through captions sometimes tell widely differing stories. How many perpetrators were there? How much was demanded? What happened at the final shooting? Did the robber actually wound himself? By building up these differing accounts, built around the same images, Feldmann demonstrates how a piece of apparently incontrovertible, clear visual evidence is actually as evanescent and as murky as fog.*” (Parr - Badger).

**Hans Peter Feldmann  
Der Überfall**



**hake**

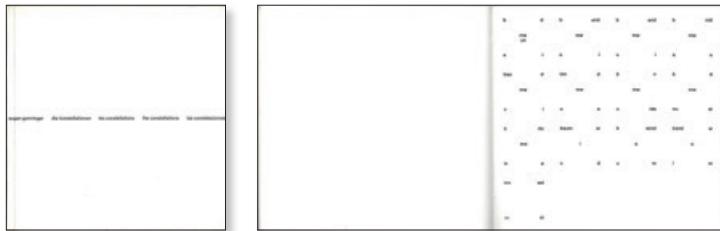


three  
near squ  
are cornered  
installations from  
Dan Flavin

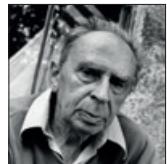


**Galerie Heiner Friedrich München  
Maximilianstrasse 15 Telefon  
295021 November 3, 1970 through November 21, 1970 Dienstag-Samstag 10-18 h**

17. FLAVIN Dan (New York 1931 - New York 1996), *Three near square cornered installations from Dan Flavin*, München, Galerie Heiner Friedrich, [no printer], 1970 [novembre], 58x58 cm., folding poster, white typesetting on black background. Published on the occasion of the exhibition held in Munich, Galerie Heiner Friedrich, 3-21 November 1970. Posted copy. [Bibliography: Lailach 2005: pag. 115]. € 200

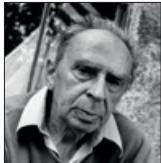


18. **GOMRINGER Eugen** (Cachuela Esperanza, Bolivia 1925), *die konstellationen – les constellations – the constellations – las constelaciones*, Frauenfeld Schweiz, Eugen Gomringer Press, no date [1962], 20,9x20,9 cm, paperback, [152] pp, – [4] pp on yellow paper. Artist's book, typographic cover; entirely illustrated with Gomringer's concrete poetry printed in four languages (German, English, French and Spanish) in Shrift Helvetica Mayer font. Second and last work published by Gomringer's publishing house. Edition of 350 copies. First edition. € 500



19. **HAMILTON FINLAY** Ian (Nassau, Bahamas 1925 - Edinburgh 2006) - **GARDNER** Ian (Gran Bretagna 1944), *Sailing Barge Redwing*, (Dunsyre, Lanark), Wild Hawthorn Press, 1971 (no date but 1971), 33x30,5 cm., publisher portfolio, **1 silk-screen printing**, printed in green and light brown, colophon printed in light brown on the flap. Edition of 300 copies. **Numbered copy, signed by Hamilton Finlay.** First edition. € 250





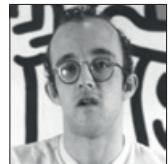
## INTERIOR/INTÉRIEUR

*Homage to Vuillard*

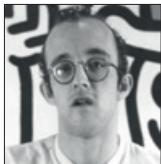
Ian Hamilton Finlay / Michael Harvey  
Of 300 copies printed for the Wild Hawthorn Press this copy is number 8/  
*Hamilton Finlay*

20. **HAMILTON FINLAY** Ian (Nassau, Bahamas 1925 - Edimburgo 2006) - **HARVEY** Michael (London 1931 - London 2013), *Interior / Intérieur. Homage to Vuillard*, (Dunsyre, Lanark), Wild Hawthorn Press, 1971 [no date but 1971], 28x28 cm., publisher folding folder, 1 silk-screen printing, printed in yellow and brown "Singer", title and colophon on cover, printed in grey on white background. Edition of 300 copies. **Numbered copy, signed by Hamilton Finlay.** First edition. € 300

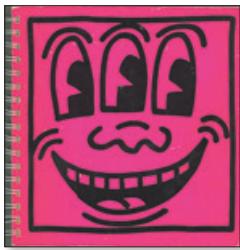


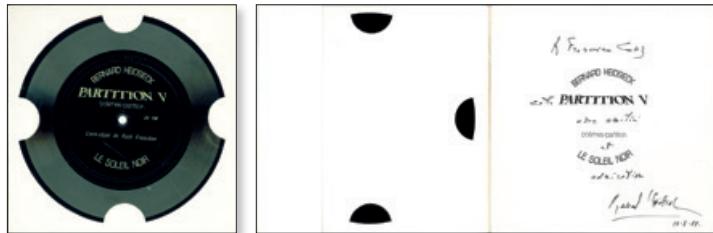
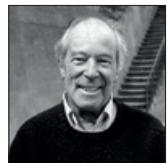


21. **HARING Keith** (Reading 1958 - New York 1990), *Coloring Book*, (New York), no publisher., [no printer], 1982 (29 August), 23,4x23,4 cm., paperback, 32 unnumbered pp., cover included. Artist's children colouring book, 31 illustrations. Two issues were published: the first one as independent volume, the second as attachment to the catalogue of Haring's solo exhibition held in New York, Shafrazi Gallery (Autumn 1982). A reprint was published in 1992, with a different design. First edition. € 1.800



22. **HARING Keith** (Reading 1958 - New York 1990), *Keith Haring*, New York City, Tony Shafrazi Gallery, 1982, 23x23 cm., plastic spiral binding, 111-(32) pp., two-colours cover, 16 colour plates and 76 b/w plates depicting Haring's works. As appendix (as issued) is bound "Coloring book", published separately by Haring in a special issue. Catalogue printed on different kind of paper, published on the occasion of the exhibition held at the Tony Shafrazi Gallery. Lay-out by Dan Friedman. Edition of 2.000 copies. First exhibition and first personal catalogue by the artist. [Bibliography: Gruen 2007: pp. 112-113 e pag. 243; Haring 2007: pag. 99; Sussman 1998: pag. 18 e pag. 290]. € 1.200





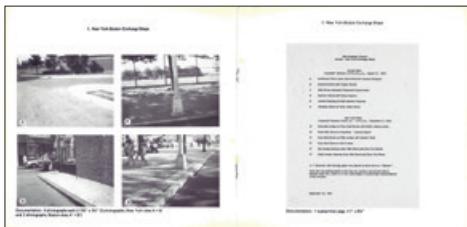
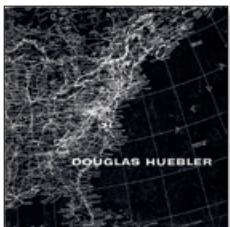
23. HEIDSIECK Bernard (Paris 1928 - Paris 2014), *Partition V*, Paris, Le Soleil Noir, 1973, 19x19 cm, soft cover with flyleaves, 149-[7] pp., artist's book with 1 1 flexi disc (17 cm.) **on cover and 5 long playing flexi discs inserted in the volume.** Edition of 1.200 numbered copies. **Copy inscribed by the author on title page.** First edition. [Bibliography: Maffei 2013: pag. 98; Schraenen 2005: pag. 724]. € 600



24. HUEBLER Douglas (Ann Arbor, Michigan 1924 - Truro, Massachusetts 1997), *Douglas Huebler. November 1968*, New York - London, Seth Siegelaub, 1968, 20,2x20,2 cm, paperback, die cut jacket, [20] pp., catalogue/artist's book including a map of Central America and 20 b/w illustrations with captions; long introduction by the artist, printed on verso of title page: "The existence of each sculpture is documented by its documentation. The documentation takes the form of photographs, maps, drawings and descriptive language....". First Douglas Huebler's artist's book. Edition of 1.500 copies, not stated. First edition. [Bibliography: Delcroix 2011: pag. 157; Lailach 2005: pag. 127; Phillipot - Lauf 1994: pag. 34; Siegelaub 2016: pag. 100].

€ 350

*"The first in a series of Siegelaub's «catalogues-as-exhibitions,» this projects marked an important step in Huebler's sculptural practice. The publication includes statements by the artist; a checklist of fifteen works; and selected images of Huebler's «Site Sculptures Projects, Duration Pieces, and Variable Pieces», as well as some of his drawings. Legend has it that several people went to Siegelaub's apartment showroom at 1100 Madison Avenue, hoping to see an exhibition that has no physical existence apart from the catalogue. Even so interested buyers were offered various artistic documents» that Siegelaub kept in the apartment. The collector Alan Power paid the stately sum of ¥ 2,000 for three of the works listed in the catalogue - Siegelaub's first big sale; and Raymond Dirks, a stockbroker and patron of arts, had financed the catalogue in Exchange for several artworks (including one listed in the catalogue)." (Siegelaub 2016)*





25. **JORN Asger** (Vejrum 1914 - Aarhus 1973), Jorn, New York, Lefebre Gallery, 1967, 18,3x18,3 cm, paperback, [12] pp., **original colour litho by Clat Bramsen and George (Paris) on cover, three-folded** (cm. 54,9x18,3): two parts printed on front and back cover and the third one on flap of back cover. 18 b/w illustrations depicting painting and a photographic portrait of the artist. Introduction by Lawrence Alloway and chronology by Guy Atkins. Catalogue published on the occasion of the exhibition held in New York, Lefebre Gallery, 21 February - 18 March 1967. € 250



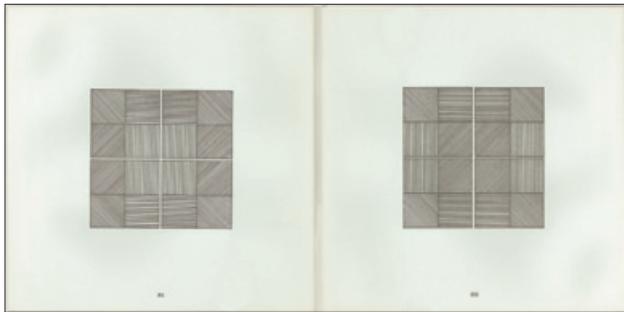
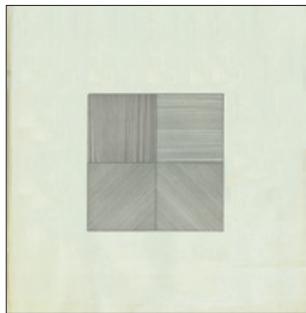
26. LEWITT Sol (Hartford 1928 - New York 2007), *Serial project # 1, 1966*, [New York], offprint from Aspen Magazine n. 5+6, 1967, 20x20,2 cm., paperback, [12] pp., white cover with title in black; artist's book, entirely illustrated with diagrams, drawings and b/w photographic illustrations. Text by Sol LeWitt. **First artist's book made by Sol LeWitt.** Unspecified print run. First edition. [Bibliography: Sol LeWitt, «Sol LeWitt Books 1966 - 1990», Frankfurt A. M. - Köln, Portikus - Verlag der Buchhandlung Walther Konig, 1990: pag. [64]; Giorgio Maffei - Emanuele De Donno, «Sol LeWitt artist's books», Foligno, Edizioni Viaindustrie, 2009: pag. 28; Bruno Tonini, «Sol LeWitt: libros. El concepto como arte», Santander, Archivo Lafuente / Ediciones la Bahía, 2014 pag. 53, cat. 1].

€ 1.200

Artists' book published by the magazine Aspen (n. 5+6, 1967) as a booklet contained with other multiples in a special cardboard box, on the occasion of the installation held in Los Angeles, Dwan Gallery, in April 1967.

*"LeWitt's first publication was called «Serial project No 1, 1966». It was a sixteen-page pamphlet devoted to the four-part set of nine sections, which has come to be called the «ABCD Piece». Each group comprises variations on open and closed forms. LeWitt's characteristic format of a line defining the margins is introduced here. He uses line drawings and diagrams opposite text and in four double-page spreads he illustrates the thirty-six variations in grids of nine sections."* («Sol LeWitt», a cura di Alicia Legg, New York, The Museum of Modern Art, 1978: pag. 10).





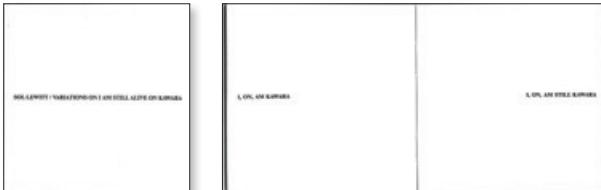
27. **LEWITT Sol** (Hartford 1928 - New York 2007), *Without title [Set II A, 1-24 drawings]*, Los Angeles, Ace Gallery, 1968, 25,4x25,4 cm., paperback, [28] pp. (covers included), artist's book without title and without text, printed on light blue paper. Illustration on cover, 1 plate graphically depicting the plates outline, 24 full-page b/w plates. Slight foxing on cover. Edition not stated but of 200 copies. Second Lewitt's artist's book and his first solo exhibit. (Ace Gallery, Los Angeles, 2 December 1968 - 11 January 1969), First edition. [Bibliography: Lewitt 1990: pp. [6-7]-[64]; Maffei/De Donno 2009: pag. 30; Tonini - Maderuelo 2014: pag. 55, cat. n. 2]. € 3.000



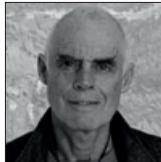
28. LEWITT Sol (Hartford 1928 - New York 2007), *Autobiography Sol Lewitt* 1980, New York, Boston, Multiples Inc., Lois and Michael K. Torf, 1980, 26x26 cm., paperback, illustrated dust jacket, [30] pp., white cover with title in black; artist's book, entirely illustrated with black and white pictures arranged in every page into a grid of nine boxes. Unspecified print run. First edition. [Bibliography: Delcroix 2011: pag. 276; Sol Lewitt 1990: (pp. 50/57 - 64); Maffei / De Donno 2009: (pp. 92-93-94-95-96-97); Tonini - Maderuelo 2014: pp. 44/45, pp. 136/137, cat. n. 54]. € 1.200

*"The black and white photographs [contact prints] depict the interior of his New York loft crammed with household objects, creating a sort of inventory of his property. These images provide information of a much more personal nature; there are, for example, close-up photographs of shelves showing the titles of books and music cassette labels, suggesting a narrative revealing something of the person who reads these books and listens to this music. In some cases, the narrative's conceptual configuration is even more explicit: one grid groups together nine objects, including a passport, an artist's book by Richard Long «Walk past Stones», and a set of postcards, which inevitably arouse reflections on the theme of travel. In others, the images showing family portraits and memorabilia evoking the artist's personal history".* (Tonini Bruno in «Sol Lewitt: libro. El concepto como arte», Santander, Ediciones La Bahía, 2014)





29. **LEWITT Sol** (Hartford 1928 - New York 2007), *Variations on I am still alive On Kawara*, Firenze - Lugo, Exempla & Exit & Zona Archives, 1988, 12,1x12,1 cm., paperback, dust jacket, [80] pp., typographic cover. Artist's book, based on different combination of the words "I - am - still - alive On Kawara - ?". Edition of 350 copies. First edition. [Bibliography: Lewitt 1990: pag. 64; Maffei - De Donno 2009: pag. 122 con illustrazioni; Tonini - Maderuelo 2014: n. 71, pag. 269]. € 350

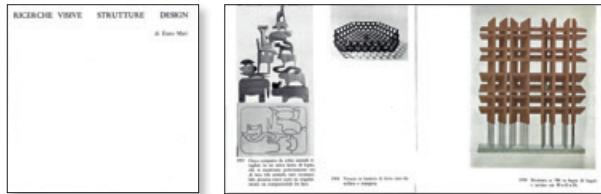


30. LONG Richard (Bristol 1945), *South America*, Düsseldorf, Konrad Fischer, 1972, 13x12,8, paperback, [32] pp., illustrated cover; artist's book, 14 drawings by Richard Long: 7 different drawings are printed in black on white background on recto of each leaf and repeated in white on black background on verso. Each drawing is explained in a caption. **Unspecified print run. Copy with Long's red circular stamp and his inscription in pencil to the Polish conceptual artist Andrej Kostłowski.** First edition. [Bibliography: Delacroix 2011: pag. 256; Lailach 2005: pag. 139]. **€ 700**

“(...) exceptionnel petit livre de format carré, le seul de Richard Long à ne comporter que des dessins: un petit nombre de motifs stylisés tels des signaux ( cercle du soleil, silhouette d'un condor, spirale, etc.), tracés au cours d'un voyage à travers l'Amérique du Sud à l'aide des matériaux naturels trouvés sur place (galets, poussière d'or, etc.), dans des circonstances que précise une brève légende. Ces dessins schématiques sont imprimés deux fois, en positif (noir sur fond blanc) et en négatif (blanc sur fond noir), au recto et au verso d'une même page. Tout se passe donc face faisait allusion au double transfert qui, pour faire ce livre, a consisté à reporter sur papier ce qui a d'abord été dessiné sur le sol au contact direct des choses. Par là le livre s'affirme explicitement comme une trace du même ordre que l'empreinte photographique, à laquelle fait inévitablement penser la reproduction des images en positif et en négatif.” (Delacroix 2011)



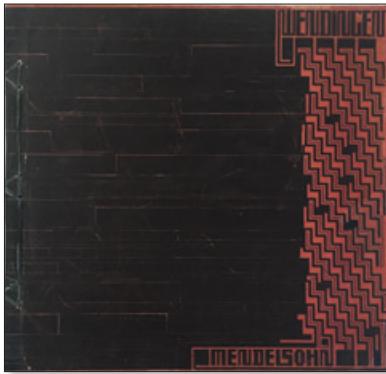
31. **LORA TOTINO Arrigo** (Torino 1928 - 2016), *eé*, Torino, Multiart - n° 2 of the series "fonemi plastici", [printer: Mayer - Brescia], 1968, 7x20x20 cm., original multiple made in plexiglass, composed by two parts, in a cardboard case especially designed by A. G. Fronzoni for this purpose. Edition of 100 numbered copies. Copy n. 90. [Bibliography: Maffei Paterlini 2015: pag. 132]. € 2.500



32. **MARI Enzo** (Novara 1932), *Ricerche visive, strutture, design*, Firenze, La Strozziina, Palazzo Strozzi, 1962, 15x15 cm, paperback, [12] pp., typographic cover; 3 colour and 11 b/w illustrations. Catalogue edited by Carlo L. Ragghianti, published on the occasion of the exhibition held in Florence, Palazzo Strozzi, in 1962. First edition. € 200



33. MENDELSON Eric (Olszyn, Poland, 1887-San Francisco 1953), *Wendingen n. 10 anno III*, Amsterdam, Typo. Verzorging H.T. Wijdeveld, 1920, 33,4x66,7 cm, issue with light cardboard cover, 20 pp., illustrated cover by H. Th. Wijdeveld, 29 illustrations (1 colour, 28 b/w), photographic reproductions and planimetries of Erich Mendelsohn's works. Monographic issue devoted to Erich Mendelsohn, texts by J.F. Staal and Oskar Beyer. Lay-out by Hendricus Theodorus Wijdeveld. [Bibliography: Fanelli - Godoli 1982; pp. 98 – 143]. € 300

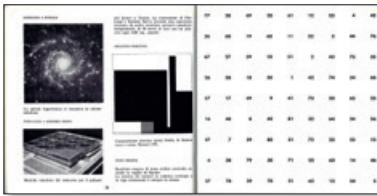
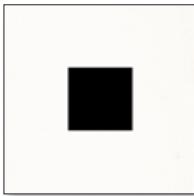




34. **MUNARI Bruno** (Milan 1907 - Milan 1998), (*An unreadable quadrat-print*) ["*Libro illeggibile bianco e rosso*"], Hilversum, De Jong & Co. - De Kwadraat-Bladen, Die Quadrat-Blätter., 1953; 25x25 cm., paperback, die cut dust jacket, [36] pp.; dust jacket in light grey cardboard where a rhombus is cut showing the red cover with small tears along the folding of sheet but no lacks of paper. Artist's book, with no text, composed by red and white light cardboard pages, die cut in different ways. Complete of the original publisher envelope, characterised by triangular folded strips and where the title "Un libro illeggibile di Bruno Munari" ("An unreadable book by Bruno Munari") and Munari's biography are printed in green text and seven different languages. Apparently Munari discarded this envelope (an unreadable book cannot have a readable envelope!) and for this reason it cannot be considered as an integral part of the work. Colophon on the last but one page. Series edited by Pieter Brattinga. Edition of 2000 copies, not for trade. First edition. [Bibliography: Maffei 2002: pp. 88-89; Munari 1995: pag. 285 and illustration n. 100]. € 1.000

"Ma cosa sono questi «Libri illegibili»? Sono libri senza parole, libri con pagine tagliate in diversi modi, con pagine di diversi colori. Come questo libro che è avvolto in questo foglio. Si voltano le pagine come per leggere e si compongono e si scompongono in molte composizioni geometriche e quando ne trovate una che vi piace più delle altre la potete mettere sotto vetro finché non avete voglia di cambiarla..." (Bruno Munari)





35. MUNARI Bruno (Milan 1907 - Milan 1998), *Il quadrato. La scoperta del quadrato*, Milano, All’Insegna del Pesce d’Oro, [printer: Officine Grafiche Esperia], 1960, 15,5x15,5 cm., paperback, 88 pp., b/w illustrated cover, no title. Several illustrations (drawings and photographic images). Edited by Vanni Scheiwiller and Piero Draghi. Edition of 3000 copies, First edition. [Bibliography: Maffei 2002: pp. 102-103; Munari 1995: pag. 285].

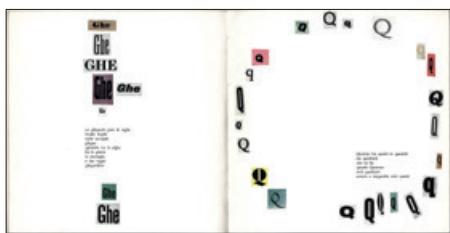
€ 300

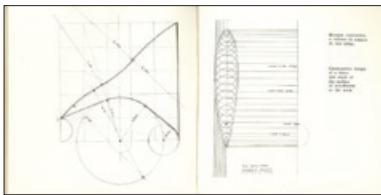
*“Alto e largo quanto un uomo con le braccia aperte, il quadrato sta, nelle più antiche scritture e nelle incisioni rupestri dei primi uomini a significare l’idea di recinto, di casa, di paese. Enigmatico della sua semplicità, nella monotona ripetizione di quattro lati eguali, di quattro angoli uguali, genera una serie di interessanti figure (...). È statico se poggia su di un lato, è dinamico se poggia su di uno spigolo. È magico se pieno di numeri e può essere diabolico e satanico quando questi numeri sono in rapporto tra loro anche al quadrato o al cubo. (...) L’infinito è un quadrato senza angoli, secondo un antico detto cinese. Il quadrato è la concentrazione estrema di un’idea spaziale in sé stessa compiuta. Rappresenta un ordine di pregnante simbolismo.”*



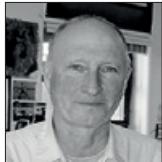
36. MUNARI Bruno (Milan 1907 - Milan 1998), *Alfabetiere. Facciamo assieme un libro da leggere secondo il metodo attivo*, Torino, Giulio Einaudi Editore, "Tantibambini", 1960, 22,8x22,5 cm., paperback, 32 unnumbered pp. (cover included) + (2); entirely colour illustrated by Munari. Attached a printed letter (on light blue paper) addressed by Munari to the children's parents, where the author explains why the book is called "alfabetiere" instead of spelling book (the letters are not presented in alphabetical order but according to their increasing difficulty); the children are stimulated to paste in the book letters cut from magazines and the parents are required to read aloud the verses, aimed to learn the alphabet. Unspecified print run. First edition. [Bibliography: Maffei 2002: pag. 99]. € 700

*"Cari Genitori, questo libro prescolastico è intitolato alfabetiere e non abecedario perché le lettere che contiene non sono disposte secondo il metodo tradizionale: a b c..., ma secondo le difficoltà che presentano per essere imparate dal bambino. L'ordine di successione risulta quindi i u o a e l d r s n p t m v z b f c (duro) c (dolce) h chi che g (duro) ghi ghe q cq gl (dolce) gl (duro) sc. (...) Nel caso di questo alfabetiere il bambino può intervenire continuando a incollare nelle pagine le lettere dell'alfabeto che avrà prima scelto e ritagliato da vecchie riviste, così come io ho cominciato a modo di esempio. (...) Invitate quindi i vostri bambini a continuare questo libro così come io lo ho cominciato. Leggete loro i versetti e si divertiranno a certi accostamenti di parole, conosceranno Menelliche, l'utente umido, il rosporadiottivo, le losche lische fra le frasche e zazà con la zazzera di zinco. Ogni bambino avrà, alla fine, un libro diverso, il suo primo libro."*





37. **MUNARI Bruno** (Milan 1907 - Milan 1998), *Good Design*, Milano, All’Insegna del pesce d’Oro, “Il Quadrato” n. 7, 1963, 12,2x12,2 cm., paperback, dust jacket, 36 pp.; colour illustration on cover, 6 illustrations, from the author’s line-drawings. Edition of 2000 copies. First edition. [Bibliography: Maffei 2002: pag. 111; Munari 1995: pag. 285]. € 300

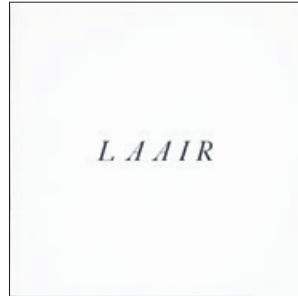
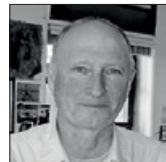


38. **NAUMAN Bruce** (Fort Wayne, Indiana 1941), *Clea Rsky [Clear Sky]*, no place [Los Angeles], no publisher, no date [but 1968], 30,4x30,4 cm, paperback, [12] pp., artist's book, typographic cover; 10 full page colour photographs depicting the sky above Los Angeles. **Copy signed in pen by the artist**, unlike the similar book, published in 1970 under the title "LAAir", where the signature is a printed facsimile of the original. Unspecified print run. First edition. [Bibliography: Bury 2015: pag. 50 with illustration and pag. 180; Delcroix 1985: pag. 88; Lailach 2005: pag. 145, illustration n. 102]. € 2.800

"B. Nauman, d'autre part, dans deux de ses livres, donne une suite de pages sans image aucune, constituée seulement de diverses nuances de bleu pour l'un (*Clearsky*, 1969) et de diverses couleurs savamment dégradées pour l'autre (*LAAir*). Dans le premier, il semble être question de la couleur changeante du ciel, dans le second quelque chose aussi se raconte mais pour savoir quoi, il faut être capable de déchiffrer le titre: «Ce n'est pas un acronyme du champion, détendez-vous et vous y êtes! Un livre d'un pied de côté qui traite des effets de l'automobile.» (Art-rite n°14, 1977, pp. 29)



39. NAUMAN Bruce (Fort Wayne, Indiana 1941), *LAAir*, New York, Multiples Inc., in association with Colorcraft Inc., 1970, 30,5x30,3 cm, paperback, [12] pp., artist's book, typographic cover, 10 colour photographic plates depicting the sky above Los Angeles at different time of the day. Printed author's signature on back cover. Book originally inserted in the box "Artists & Photographs", edited by Lawrence Alloway. Edition of 1200 copies. Scratch on front cover. [Bibliography: Delcroix 2011: pag. 432; Lailach 2005: pag. 145]. € 800





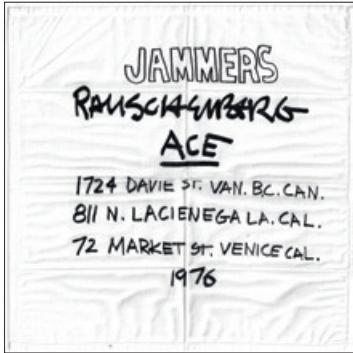
40. **OCKERSE Thomas** (Bandung, Indonesia 1940), *The A-Z Book*, New-York, Colorcraft-Brussel Publishing, 1969, 30x30 cm, cardboard covers, plastic spiral binding, [26] pp., artist's book printed on white and black cardboard, die cut in the shape of the letters of the alphabet, each one showing the colour of the following page. Unspecified print run. First edition. [Bibliography: Sackner 1986: pag. 630]. € 200

*"The A-Z book est à l'image de la pratique artistique de Tom. Celle que l'artiste Fluxus Dick Higgins qualifie d'"Intermedia Art", forme qui déifie les catégories artistiques conventionnelles. Dans les 70's et les 80's, The A-Z book a connu un regain d'intérêt international via la poésie concrète et le livre objet (ou livre d'artiste). Tom participa alors à de nombreuses expositions et anthologies. The A-Z book devint, pour Tom, l'exemple parfait du "Concrete Book" terme qu'il inventa pour son cours à la Rhode Island School of Design: Le livre comme expérience nécessaire."* (<https://lestroisources.com/librairie>)





41. 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., publisher cardboard box, multiple/artist's book, composed by a box with a printed cover, depicting a map of Milan. The box contains a **lithograph map of Milan, signed, dated and numbered by the artist**, and an original audio tape where are recorded the sounds of the city. Edition of 90 numbered copies. [Bibliography: Buchholz - Magnani 1993: pag. 151; Lailach 2005: pp. 146 e 147 (illustrazione a colori a piena pagina)]. € 2.500



42. **RAUSCHENBERG Robert** [Milton Ernst Rauschenberg] (Port Arthur, Texas 1925 - Captiva Island, Florida 2008), *Jammers*. Rauschenberg, Vancouver - Los Angeles - Venice (California), Ace (Gallery), 1976, 39x39 cm, flyer, screen printing on tissue, artist's invitation, on the occasion of the exhibition held at the three premises of the Ace Gallery in Vancouver, Los Angeles and Venice, in 1976. Unspecified print run. € 600

*"In the early 1970s, [Robert] Rauschenberg moved his permanent studio from New York City to Captiva Island, off the Gulf coast of Florida. This relocation marked a shift from the gritty urban detritus that had been the basis of much of the earlier work to a rhapsodic embrace of color and geometric abstraction in a wholly new vernacular language. The Jammers series (1975–76), its title a direct reference to the Windjammer sailing vessel, is Rauschenberg's salute to his [then]-new island life. In 1975, he also went to India to investigate textiles and papermaking, and the inspiration of this new and exotic context is evident in the use of vivid colors and nuanced textures of cotton, muslin, and silk. For the most part, the Jammers comprise stitched fabrics in pure, solid colors, affixed to rattan poles or hung directly and loosely on the wall; whereas in works such as Sprout (1975) and Caliper (1976), the unadorned poles are the principal formal element, propped against the wall. Departing from Rauschenberg's densely collaged imagery or muscular, layered materials, the Jammers are simple and light, focusing on the transparency and seductiveness of veil-like fabrics, that are lent sculptural structure by the cloth-covered poles or other found objects."* (excerpted from the Gagosian Gallery, London, 02/16 - 02/28/13 exhibition press release).



43. **ROTH Dieter** [pseudonyms: Dieter Rot and Diter Rot] (Hannover 1930 - Basel 1998), *Quadrat Print (Daily Mirrors Book)*, Hilversum, Steendrukerij de Jong & Co. - Kwadraat - Blad, 1965, 25x25 cm., soft cover portfolio, [4]-[60] pp., artist's book; 2 double leaves (4 unnumbered pages) of introduction in Dutch, English and French, and 60 leaves of reproduction (on recto and verso) of enlarged fragments from the English newspaper "Daily Mirror". Edition of 1000 unnumbered copies. First edition in this form of a book previously published in small size (2x2 cm) and with different illustrations. [Bibliography: Dobke - Kellein 2004: pag. 159].

€ 450

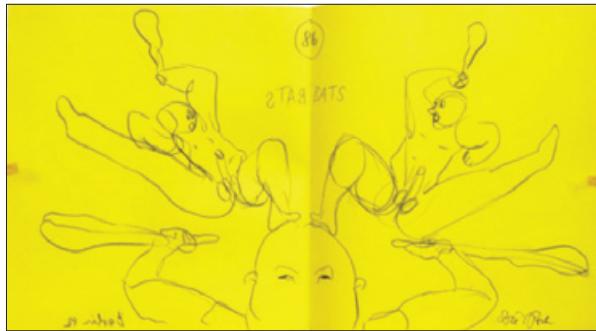


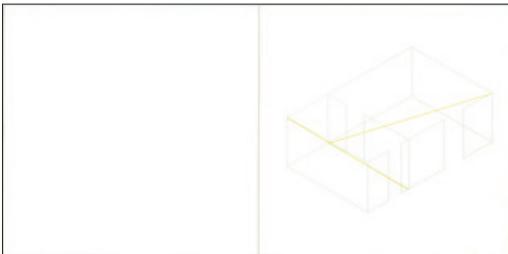
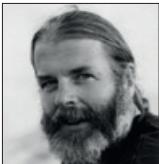


44. ROTH Dieter [pseudonyms: Dieter Rot e Diter Rot] (Hannover 1930 - Basel 1998), *Dieter Roth. Bücher*, Hannover, Kestner-Gesellschaft, [Printer: Edition Hansjörg Mayer - Stuttgart], 1974, 20,5x20,5 cm., light cardboard soft cover, 156 pp., catalogue/artist's book, colour illustrated cover, 120 plates (drawings and colour graffiti by the artist) printed on black light cardboard. **Special copy, with a double page drawing and inscription by Dieter Roth to the German artist Marti Ross.** Published on the occasion of the exhibition held in Hannover, Kestner-Gesellschaft, 10 May - 30 June 1974. Attached, a card of the Galerie Steinmetz in Bonn advertising the distribution of two books by Roth. Edition of 3000 copies. First edition. [Bibliography: DOBKE - KELLEIN 2004: pp 234]. € 1.000



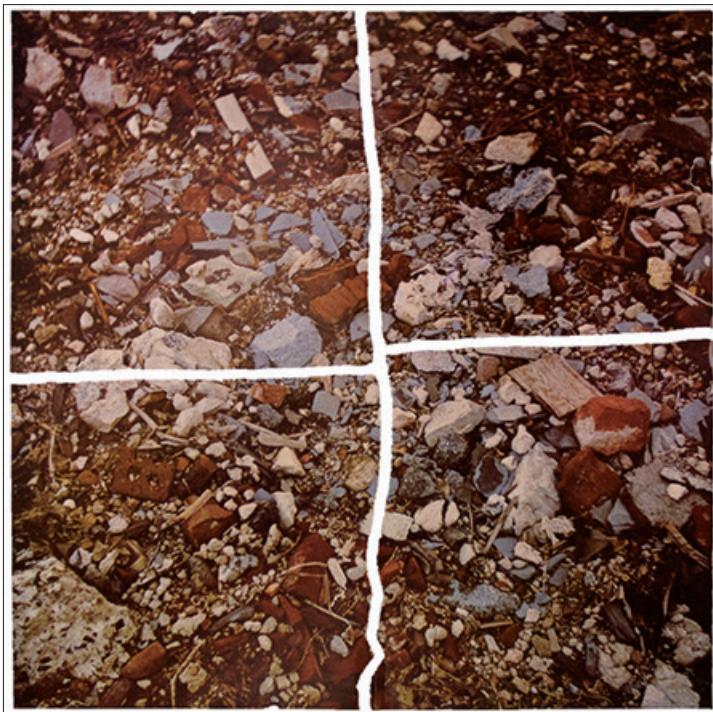
45. ROTH Dieter [pseudonyms: Dieter Rot e Diter Rot] (Hannover 1930 - Basel 1998), Bats. 130 zweihändige Schnellzeichnungen, Berlin - Binnigen, Rainer Verlag - Roth's Verlag, 1981, 29x29 cm, paperback, dust jacket, [142] pp., artist's book printed on yellow paper; 132 full page illustrations and **an original double page pornographic pencil, signed and dated "1985"**. Edition of 300 copies. First edition. [Bibliography: Dobke - Kellein 2004: pag. 198]. € 3.500





46. **SANDBACK** Fred (Bronxville, New York 1943 - New York 2003), *Fred Sandback. 16 variationen von 2 diagonalen Linien* 1972. *16 variationen von 2 horizontalen Linien* 1973, München, coproduktion Erik a. Mosel, Verlag bibliophiler Kunst, [printer: Oberländer, Reprographische Betriebe], (1973), 20,3x20,5 cm.; 2 volumes, paperback, (36) - (36) pp., artist's book, typographic cover (composed by two parts, one on each volume), entirely colour illustrated, pages printed on recto only. Published on the occasion of the exhibition held in Bern, Ausstellungen Kunsthalle, April/May 1973. Edition of 550 copies. First edition. [Bibliography: Lailach 2005; pag. 161.]. € 1.200

47. SMITHSON Robert (Passaic, New Jersey 1938 - Amarillo, Texas 1973), *Torn photograph from the 2nd stop (Rubble)*. A primarily brown, red, and gray snapshot of dirt and rocks—"general rubble", New York, NY., Multiples Inc., in association with Colorcraft Inc., 1970, about 60x60 cm. (assembled), multiple in paper, ripped in 4 parts kept in a tissue paper enveloppe. From the multiples box "Artists & Photographs" edited by Lawrence Alloway. Edition of 600 copies of the 1,200 announced. € 1.000





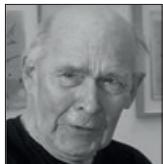
46. **SOTO** (Jesus Raphael Soto, Ciudad Bolívar 1923 - Paris 2005), *Soto. De l'art optique à l'art cinétique*, Paris, Galerie Denise René, 1967, 23x23 cm., paperback, 32 pp., **cover with an original multiple** composed by 24 movable strips of 4 mm. each, placed in the middle of the cover, where the artist's name is printed in blue. 4 colour silk-screen printing and 53 b/w illustrations. Catalogue published on the occasion of the exhibition held in Paris, Galerie Denise René, May/June 1967. € 250

49. TREMLETT David (Dartford, Kent 1945), **Scrub**, Bari - Paris, Marilena Bonomo - Durand Dessert, 1978; 42.5x42.5 cm, softcover with hardback and spine in black canvas, pp. [58], artist's book with illustrated cover and 24 color plates protected with sheets of tissue paper. **Edition of 400 numbered copies, signed by the artist.** Copy n° 30. First Edition. [Bibliography: Delcroix 2011: pag. 435]. € 450



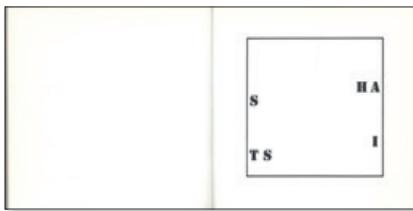
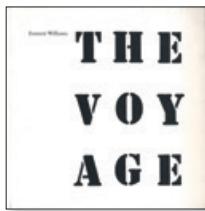
*“À la différence de ceux de Fulton ou de Long, les livres de David Tremlett utilisent quelquefois les mots pour identifier un lieu, une trace ou une action, mais rarement pour en faire des figures ou des signes à part entière. Qu’elles soient le répertoire de formes naturelles dessinées ou trouvées sur le sol - géométrique dans «Scrub» (1978), plus figuratives dans «On the border» 1979...”* (Delcroix)





50. **WILLIAMS Emmett** (Greenville, South Carolina 1925 - Berlin 2007), *The voy age*, Stuttgart London Reykjavík, Edition Hansjörg Mayer, 1975, 17x17 cm., paperback, [252] pp., typographic cover, artist's book, entirely illustrated with visual poems within a black frame. Edition of 1000 copies. **Copy signed by the artist on front page.** Oxidation trace on external cover margin. First edition. [Bibliography: Delcroix 2011: pag. 89]. € 400

*“Ainsi dans «The voy âge» (ainsi imprimé, 1975). Une «traversée» dont l’idée est venue à l’auteur lors d’un séjour au bord de la mer et qui se transforme en «un voyage à travers l’espace intérieur d’un poème». Le lecteur qui ouvre le livre et en tourne les pages voit des lettres groupées par trois qui forment, parfois phonétiquement, des mots et des phrases. Ces lettres prennent place dans un carré dont les côtés sont parallèles à ceux de la page et dont la taille décroît à mesure qu’on avance dans le livre, tandis que simultanément il se vide de mots. Dans les dernières pages, le carré, devenu très petit, est blanc mais continue de diminuer jusqu’à disparition complète. À la fin du livre, un tableau mystérieux sur papier millimétré, où sont distribuées des cases noires selon une formule qui échappe au lecteur, est légendé «Map of THE VOYAGE (Carte de la TRAVER SÉE)…» (Delcroix)*



## BIBLIOGRAPHY

- ARTISTS MAGAZINES 2011: ALLEN Gwen, *Artists magazines. An alternative space for art*, Cambridge Massachusetts - London, Mit Press, 2011
- BOLLIGER KATALOG 1983: BOLLIGER Hans, *Katalog 9. Dokumentation Kunst des 20. Jahrhunderts*, Zürich, 1983
- BUCHHOLZ – MAGNANI 1993: BUCHHOLZ Daniel - MAGNANI Gregorio, *International Index of Multiples from Duchamp to the Present*, Tokyo - Köln, Spiral / Wacoal Art Center – Verlag der Buchhandlung Walther König, 1993
- BURY 2015: BURY Stephen, *Artists' books. The book as a work of art 1963 - 2000*, London, Bernard Quaritch, 2015
- DELCROIX 2011: MOEGLIN DELCROIX Anna, *Esthétique du livre d'artista. Una introduzione à l'art contemporain*, Paris, Le mot et le reste / Bibliothèque Nationale de France, 2011
- DEMATTÉIS – MAFFEI 1998: Liliana Dematteis - Giorgio Maffei, *Libri d'artista in Italia 1960 – 1998*, (Torino), Regione Piemonte - Assessore alla Cultura – Direzione Beni Culturali, 1998
- DOBKE - KELLEIN 2004: DOBKE Dirk - KELLEIN Thomas, *Dieter Roth, Books & Multiples, Catalogue Raisonné*, Hamburg – London, Edition Hansjörg Mayer, 2004
- FANELLI - GODO LI 1982: FANELLI Giovanni - GODO LI Ezio, *Wendingen 1918 - 1931. Documenti dell'arte olandese del Novecento*, Firenze, Centro Di, 1982
- FRANK 1983: FRANK Peter, *Something Else Press. An annotated bibliography*, s.l., McPherson & Company, 1983
- GRUEN 2007: GRUEN John, *Keith Haring. La biografia*, Milano, Baldini Castoldi Dalai, 2007
- HARING 2007: HARING Keith, *Diari*, Milano, Piccola Biblioteca Manodadori, 2007
- LAILACH 2005: Michael Lailach, *Printed Matter. Die Sammlung Marzona in der Kunstsbibliothek*, Berlin, Kunstsbibliothek Staatliche Museen, 2005
- LEWITT 1990: Sol Lewitt, *Sol Lewitt Books 1966 - 1990*, Frankfurt A. M. - Köln, Portikus - Verlag der Buchhandlung Walther König, 1990
- LIPPERT 1989: LIPPERT Werner, *Hans-Peter Feldmann / Das Museum im Kopf*, Köln, Verlag der Buchhandlung Walther König, 1989
- MAFFEI 2002: Giorgio Maffei, *Munari. I libri*, Milano, Sylvestre Bonnard, 2002
- MAFFEI - PICCIAU 2006: Giorgio Maffei - Maura Picciau, *Il libro come opera d'arte*, Mantova, Corraini, 2006

- MAFFEI 2007: Giorgio Maffei, *Libri e documenti. Arte Povera 1966-1980*, Mantova, Edizioni Corraini, 2007
- MAFFEI - DE DONNO 2009: Giorgio Maffei - Emanuele De Donno, *Sol Lewitt artist's books*, Foligno, Edizioni Viaindustrie, 2009
- MAFFEI - CARBONI 2012: MAFFEI Giorgio - CARBONI Fabio, *Sound pages. John Cage publications*, Foligno, Edizioni Viaindustrie / die Schachtel, 2012
- MAFFEI 2013: MAFFEI Giorgio, *Records by artists 1958 - 1990*, Foligno - Ravenna, Viaindustrie - Danilo Montanari, 2013
- MAFFEI - PATERLINI 2015: Giorgio Maffei - Patrizio Paterlini, *Fluxbooks. Fluxus artst books from the Luigi Bonotto Collection from the sixties to the future*, Milano, Mousse Publishing, 2015
- MUNARI 1995: AA.VV., *Far vedere l'aria - Die Luft sichtbar machen*, Zürich, Verlag Lars Müller, 1995
- PARR - BADGER 2006: PARR Martin - BADGER Gerry, *The Photobook. A History*, London, Phaidon, 2006, 2 volumes
- PHILLPOT - LAUF 1994: PHILLPOT Clive - LAUF Cornelia, *Artist/Author Contemporary Artists' Books*, New York: D.A.P. Distributed Art Publishers, 1994
- SACKNER 1986: SACKNER Ruth - SACKNER Marvin, *Ruth and Marvin Sacker Archive of Concrete and Visual Poetry*, Miami Beach - Florida, 1986
- SCHRAENEN 2005: SCHRAENEN Guy, *Vinyl, Records and covers by artists a survey*, Bremen - Barcelona, Neues Museum Weserburg - Museu d'Art Contemporani de Barcelona, 2005
- SCUDIERO - LEIBER 1986: SCUDIERO Maurizio - LEIBER David, *Depero futurista & New York*, Rovereto, Longo, 1986
- SIEGELAUB 2016: AA.VV., *Seth Siegelhub beyond conceptual art*, Amsterdam, Stedelijk Museum, 2016
- SUSSMAN 1998: SUSSMAN Elisabeth, *Keith Haring*, Köln, Benedikt Taschen Verlag, 1998
- TONINI 2014: Bruno Tonini, *Sol LeWitt: libros. El concepto como arte*, Santander, Archivo Lafuente / Ediciones la Bahía, 2014

Gussago Franciacorta, January 12, 2017  
Edition of 100 numbered copies - n°



in square form