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Membri dell'Associazione Librai Antiquari d'Italia
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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 McHale, 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

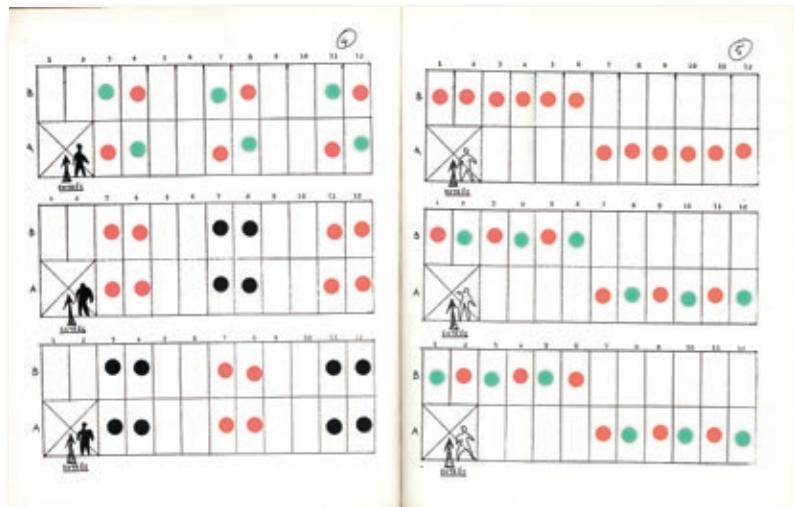
Catalogue of an important exhibition where twelve young architects, called "The Independent Group", exhibited ten projects, forerunners of pop art and conceptual art. Introduction by Lawrence Alloway, contributions by Theo Crosby, Germano Facetti, William Turnbull, Edward Wright, Richard Hamilton, John McHale, John Voelcker, JDH Catleugh, 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. AA.VV., 24 Stunden, Itzehoe-Vosskate, Verlag Hansen & Hansen, [printer: Offsetdruckerei Ferdinand Bahruth Hamburg-Reinbeck], 1965 (June), 10,4x7,3 cm., soft cover, 328 - 254 - 4 pages, publisher's cover printed in black on pink background, 3 folding plates and several illustrations (b&w reproductions of photographs by Ute Klophaus); die-cut pagework (complete with Wolf Vostell's inserted bag of flour). Report of the last exhibition held in the "Galerie Parnass", established in 1958, one of the main avantgarde art gallery and reference point for Fluxus and Actionism. The visitors could follow non-stop for 24 hour the artists at work. Among the participants: Joseph Beuys, Bazon Brock, Rolf Jährling, Ute Klophaus, Charlotte Moormann, Nam June Paik, Eckart Rahn, Tomas Schmit, Wolf Vostell. **Signed copy, autograph signatures of Bazon Brock, Nam June Paik and Wolf Vostell.** Original exhibition's catalogue (Wuppertal, Galerie Parnass, 5 June 1965).

€ 1.200

3. AA.VV., *Je nous wijk*, Bruxelles, Pour écrire la liberte, 1975, 34.5x27.5, paperback, (276) pp, B/w illustrated cover. Collective artist's book, published on the occasion of the exhibition held Brussels, Musée d'Ixelles, 23 May - 13 July 1975 and including contributions by all the participating artists: artist's books by: Car Andre (6 pp. 4 b/w illustrations), Richard Artschwager ((pp., 1 b/w illustration and a 4-pages concrete poetry), Ben Vautier (6 pp. entirely illustrated by photographs and newspaper cuttings), Joseph Beuys (10 pp., French / German text and 2 b/w illustrations), Daniel Buren (24 pp. entirely illustrated by Buren's diagrams and drawings), Christo (pp. text and 11 b/w photographic illustrations), On Kawara (16 pp., a short text and 53 b/w photographic illustrations), Yoko Ono (6 pp., text, 1 photographic illustration and 11 line-drawings). Other contributing artists are: Anatol, Ignino Balderi, Boltanski, George Brecht, James Lee Byars, Jacques Charlier, Roy Colmer, Daquin, Hanne Darboven, Walter De Maria, Fahlstrom, Robert Filliou, Hans Haacke, P. A. Hubert, Douglas Huebler, Jörg Immendorf, Ed Kienholz, Chris Koklhöfer, Kasper König, Jean Le Gac, Sol Lewitt, Bernd Lohaus, Ingeborg Luscher, Annette Messager, Tony Morgan Nicola, Herman Nitsch, Panamarenko, Otto Penck, Jacques Pineau, Sigmar Polke, Daniel Spoerri, Richard Tuttle, Lawrence Weiner e molti altri. Testi introduttivi di Harald Szeeman, Jean-Claude Garot e Isi Fiszman. Unspecified print run. First edition. € 600

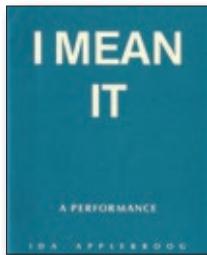
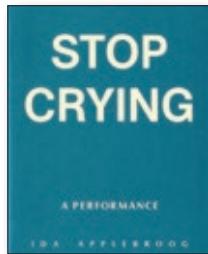
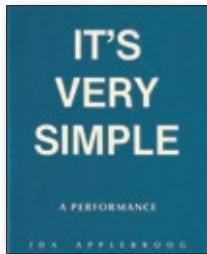
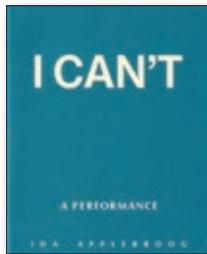
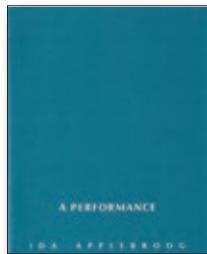


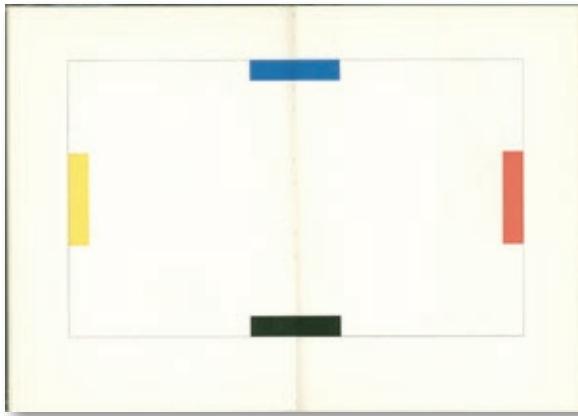
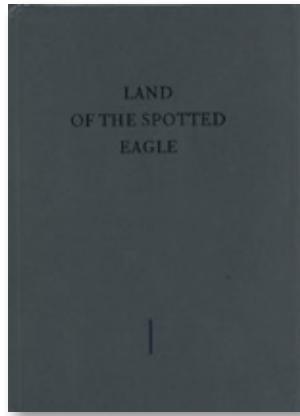


4. AA.VV. - **VOSTELL Wolf** (Leverkusen 1932 - Berlin 1998) - **SCHMIT Tomas** (Thier 1943 - Berlin 2006), *Actions / Agit-Pop / De-collage / Happening / Events / Antiart / L'autisme / Art Total / Refluxus - Festival der neuen Kunst*, Aachen, Tomas Schmit, [no printer], 1964 [July], 29.7x21 cm., stapled paperback, 28 unn. pp. portraits of the participating artists on front and back covers, 1 coupon (by Ludwig Gosewitz), 1 plate (a tempera spot, by Tomas Schmit). mimeograph printing. Edited by Tomas Schmit and Wolf Vostell. Introduction by Valdis Abolins. Text by the participant artists. Original event program (Aachen, RWTH Rheinisch-Westfälische Technische Hochschule, Auditorium Maximum, 20 July 1964). € 1.200

The Festival was the cause of turmoil, Beuys was beaten by a student - a photograph of a nose-bleeding Beuys was published in Wolf Vostell's «Aktio-nen», Reinbek bei Hamburg, Rowohlt, 1970. Participant artists: Eric Andersen, Joseph Beuys, Bazon Brock, Stanley Brown, Henning Christiansen, Robert Filliou, Ludwig Gosewitz, Arthur Koepke, Tomas Schmit, Ben Vautier, Wolf Vostell, Emmett Williams, George Brecht.

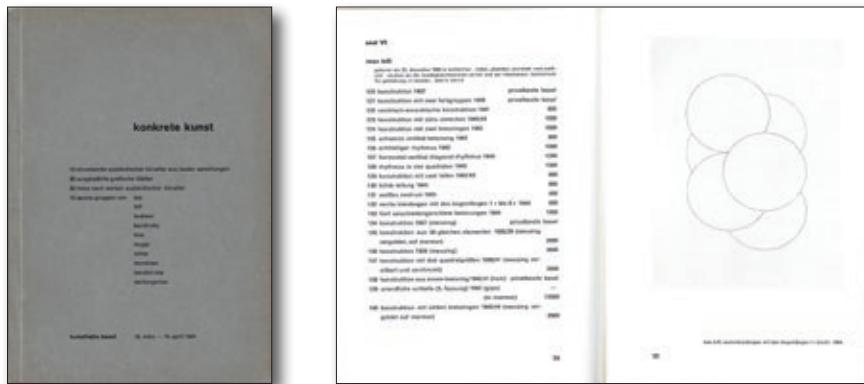
5. **APPLEBROOG Ida** (The Bronx, New York 1929), *A Performance*, no place [New York], Blue Books, 1981, 19.7x15.7 cm; 7 parts, paperback, [20] pp. each, artist's book in 7 parts, entirely illustrated with the artist's drawing, with some remarks. The order is not specified, only the first and last part can be identified: (1 vol.) "A Performance"; "I can't. A Performance"; "It's very simple. A Performance"; "Stop crying. A Performance"; "So?. A Performance"; "I mean it. A Performance"; "A Performance" ("the end" on back cover). **Artist's autograph date and signature in pencil on the last but one page of the last volume.** Unspecified print run. First edition. € 1200





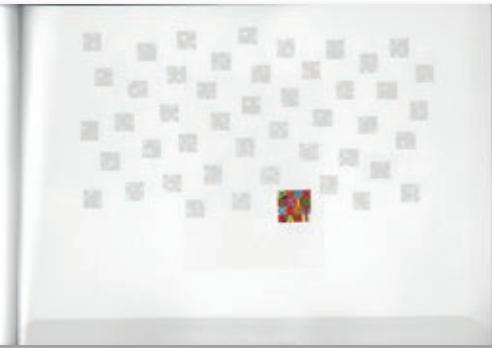
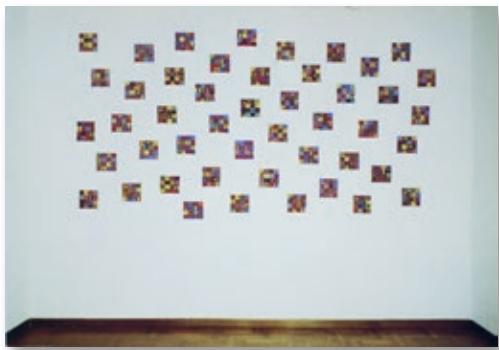
6. BAUMGARTEN Lothar (Rheinsberg 1944), *Land of the Spotted Eagle*, Monchengladbach, Stadischen Museum Abteiberg, 1983, 17x23.8 cm., light cardboards paperback with flaps, 157-[3] pp., artist's book, typographic cover, author's texts, drawings and photographs (colour and b/w). Lay-out by Walter Nikkels e Lothar Baumgarten. Collection of works concerning traditions and rituals related to the symbolism of the eagle among North American Indians. Each chapter concerns a different tribe: Sarsi, Blackfoot, Plains Cree, Gros Ventre, Assinboin, Corvo, Teton, Mandan, Hidatsa, Omaha, Osage, Cheyenne, Arapaho, Kiowa, Kiowa Apache, Comanche. Edition of 600 copies. **Artist's autograph date and signature on colophon.** First edition. € 400

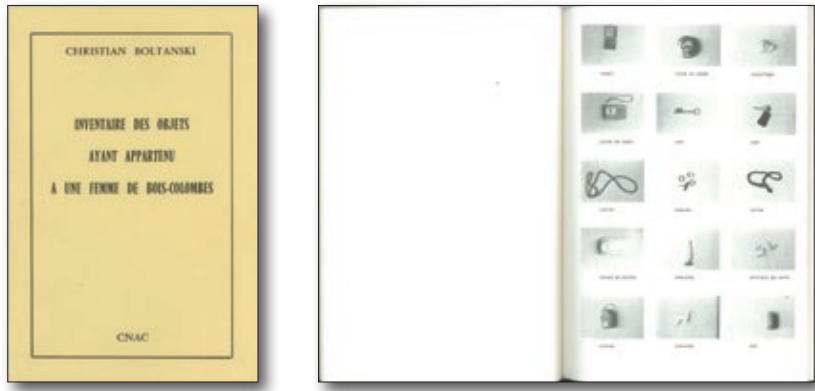
7. BILL Max (Winterthur 1908 - Berlin 1994), *Konkrete Kunst. 10 Einzelwerke ausländischer Künstler aus Basler Sammlungen - 20 ausgewählte grafische Blätter - 30 Fotos nach Werken ausländischer Künstler...*, Basel, Basel Kunsthalle [printer: Benno Schwabe - Basel], 1944 (March), 21.1x14.7 cm., paperback, 64 (16) pp., continuation of title: "10 Oeuvre-Gruppen von Arp, Bill, Bodmer, Kandinsky, Klee, Leuppi, Lohse, Mondrian, Taeuber-Arp, Vantongerloo". Cover and lay-out by Max Bill. 32 b/w illustrations by: W. Baumeister, V. Egglin, J. Hélion, El Lissitzky, K. Malewitsch, L. Moholy-Nagy, A. Pevsner, K. Schwitters, A. Magnelli, C. Brancusi, A. Calder, N. Gabo, F. Kupka, M. Moss, B. Nicholson, R. P. Lohse, W. Bodmer, L. Leuppi, M. Bill, H. Arp and many others. Introductions by Max Bill and Jean Arp. Issue of 900 copies. From the collection of the architect Paolo Antonio Chessa (Milan 1922 - Pescara 1981), with his autograph monogram on cover. Complimentary copy. Joined: typed accompanying letter, letterhead "Basler Kunstverein", dated 16 September 1944, signed by one of the company's manager and addressed to Paolo Antonio Chessa. Original catalogue of the first exhibition of concrete art. (Basel, Kunsthalle, 18 March - 16 April 1944). € 450



8. BOETTI Alighiero (Turin 1940 - Rome 1994), *[Pio per mari e monti]*, Roma, Monti Associazione Culturale, 1988, 21x29.5 cm, paperback, [120] pp, artist's book, 88 photographic colour illustrations and 28 b/w; published on the occasion of the exhibition held in Rome, Galleria di Pio Monti, 20 December 1988. Text by Achille Bonito Oliva. Unspecified print run [Bibliography: De Matteis - Maffei 1998: pag. 102; Maffei-Picciau 2011: pp. 168-169]. € 1.000

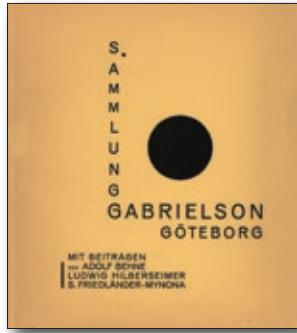
"Nell'occasione della personale a Roma nella Galleria Pio Monti, Boetti realizza cinquantadue piccoli arazzi colorati con la stessa iscrizione «Pio per mari e monti», costruiti con il procedimento della «quadratura» e con la permutazione dei colori. Da questa operazione deriva il catalogo che con l'intervento grafico dell'artista diventa libro d'artista. L'omaggio all'amico gallerista si arricchisce con l'accostamento alle opere del ritratto di persone che fanno parte del suo individuale «sistema dell'arte», alle quali sono personalmente dedicate le opere. I galleristi, i critici, gli artisti, i collezionisti sono il tessuto connettivo di una narrazione fatta di affetti, relazioni e memorie. Vi compaiono tra gli altri Ugo Ferranti, Luciano Pistoï, Giorgio Persano, Alfonso Artiaco, Massimo Minini, Franco Toselli, Sergio Bertaccini, Marilena Bonomo, Giacinto di Pietrantonio, Lisa Ponti, Mario Schifano, Luigi Mainolfi, Giuliano Perezzani, Giorgio Franchetti." (Maffei-Picciau)





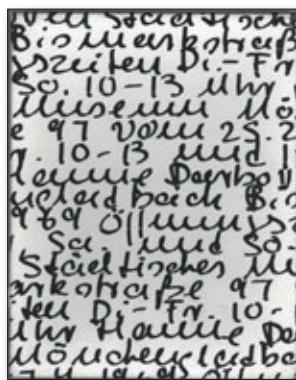
9. **BOLTANSKI Christian** (Paris 1944), *Inventaire des objets ayant appartenu à une femme de Bois-Colombes*, Paris, Centre Beaubourg Département des Arts Plastiques Centre National d'Art Contemporain, [printer: Sopedi], 1974, 20.8x13.9 cm., paperback, (48) pp., artist's book, typographic cover, entirely illustrated, photographic b/w illustrations, printed on recto only. Published on the occasion of the exhibition "Boltanski - Monory", held in Paris, Centre Beaubourg, 15 October - 2 December 1974. "After the inventories of an old lady of Baden-Baden «March 1973», the young man of Oxford at the Museum of Modern Art «May 1973», the man of Jerusalem at the Israel Museum «September 1973», and a child of Copenhagen «January 1974» at the Louisiana Museum, there is this photographic inventory of clothes and objects of a woman of Bois-Colombes. Christian Boltanski had managed to get these loaned items from a woman while she was temporarily staying with her son" (Bob Calle, Christian Boltanski Artist's books 1969-2007). [Bibliography: Calle 2008; pag. 38; Moeglin Delcroix 2011: pag. 213].

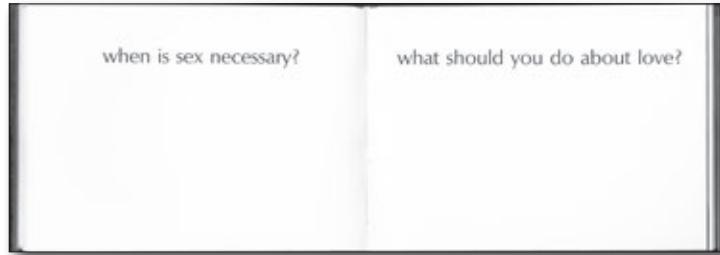
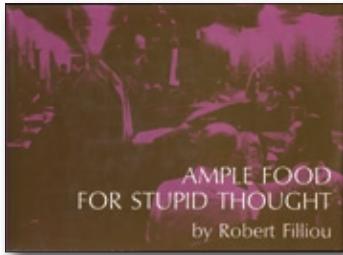
€ 400



10. **BUCHHOLZ** Erich (Bromberg 1891 - Berlin 1972): AA.VV., *Sammlung Gabrielson – Göteborg. Mit Beiträgen von Adolf Behne – Ludwig Hilberseimer – S. Friedlander-Mynona*, (Berlino), Albert Frisch, 1925; 23x20.8 cm., paperback 72 pp. Cover and lay-out by Erich Buchholz, 1 colour plate and 29 b/w illustrations, depicting works by W. Baumeister, E. Buchholz, M. Burchartz, G. Caden, M. Chagall, W. Dexel, V. Eggeling, L. Feininger, O. Fischer, O. Freundlich, J. Itten, A. von Jawlensky, W. Kandinsky, P. Klee, El Lissitzki, L. Moholy-Nagy, G. Muche, L. Peri, O. Schlemmer, K. Schwitters, A. Segal, F. Stuckenberg. First edition. [Bibliography: Eckhard Neumann, "Functional Graphic Design in the 20's", New York, Reinhold, 1967: pag. 24 n. 26; Vanguardia aplicada 2012: pag. 279, L175]. € 800

11. DARBOVEN Hanne (Munich 1941 - Hamburg 2009), *Ausstellung mit 6 Filmprojektoren nach 6 Büchern über 1968*, Mönchengladbach, Städtisches Museum, 1969, 2 booklets, 19.4x15.1 cm., soft-cover, loose leaves (as issued) in the original cardboard box with lid, [8] - [4]. Artist's book, composed by two booklets with texts by Johannes Cladders and Hanne Darboven, 6 loose plates with drawings and diagrams joined to the second booklet and an original multiple (a squared notebook of about 50 pages), box illustrated with facsimile of handwritten texts by the artist. "Die Katalog-Kassette erschien aus Anlaß von HDs erster Einzelaustellung in finem Mueum. HD gatte iure Aufzeichnungen, die, wie Johannes Cladders schreibt "für Schauräume ciel zu umfangreich" waren, eigens für die Austellung auf Film aufgenommen. Ihre Aufzeichnungen wurden von sechs Filmprojektoren projiziert" (Bippus - Westheider). Published on the occasion of the exhibition held in Mönchengladbach, Städtisches Museum, 25 February - 7 april 1969. Edition of 440 numbered copies. First edition. [Bibliography: Bippus - Westheider 2002: pag. 33; Lailach 2005: pag. 107]. € 800



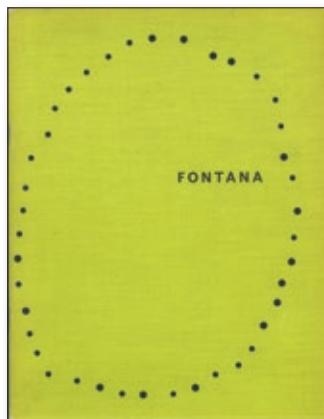


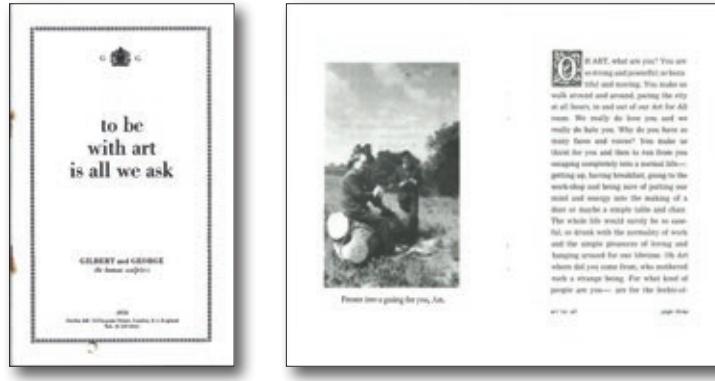
12. FILLIOU Robert (Sauve 1926 - Les Eyzies 1987), *Ample Food for Stupid Thought*, New York - Cologne - Paris, Something Else Press, [no printer], 1965, 13x18 cm., original dark green cloth, phosphorescent green title on spine, dust jacket, 96 unnumbered pp., photographic illustration toned in crimson red by Peter Moore on front cover, a small photographic portrait of the author on back cover. Introduction composed by sentences about Filliou, written by different artists. The book is composed by questions printed in large black types on white background. Edition of 992 unnumbered copies. First edition. [Bibliography: Archivio della Fondazione Luigi Bonotto: Code FX0993 1/2; Peter Frank, «Something Else Press. An annotated bibliography», s.l., McPherson & Company, 1983: pag. 12]. € 600

Artists contributing to the introduction: Daniel Spoerri, Arman, Kichka Baticheff, George Brecht, William Burroughs, Christo, Diane Di Prima, Brion Gysin, Dick Higgins, Allan Kaprow, Ray Johnson, Joe Jones, Alison Knowles, John Herbert McDowell, Jackson Mac Low, Nam June Paik, Benjamin Patterson, Diter Rot, James Waring.

13. **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 ("Spaziassimo"). First Fontana's exhibition in the United States. First edition.

€ 900





14. GILBERT & GEORGE [Gilbert Prousch, San Martino in Badia, Bolzano 1943 - George Passmore, Plymouth, Devon 1942], *To be with art is all we ask*, London, Art for All, 1970, 20,2x12,2, publisher's soft cover, 8 pages, artists' book, typographic cover, a photographic plate of the artists, text by Gilbert & George. "This booklet illustrate with words and one late our feeling as scultore on the subject of Art. When we did it we felt very light and we hope that you read it in the same light". Second booklet published by Gilbert & George, limited edition, copy 219/300, red stamp of the two artists on last page. Copy with a small hole spread on all the pages probably made for insertion into a notebook binder with metal rings. Small rust spots around the staples. First edition. [Bibliography: Lailach 2005: pag. 120]. € 1.000

15. GILBERT & GEORGE [Gilbert Prousch, San Martino in Badia, Bolzano 1943 - George Passmore, Plymouth, Devon 1942], *The Limericks. A postal sculpture in eight-parts. [Complete Set]*, [London], Art For All, 1971 (March/May), 20x12.5 cm; 8 folded white and tan cards (4 pages each), complete series of 8 "Postal Sculpture", illustrated with autoportrait and line-drawing, printed in black on the first page, by Gilbert & George. **Each card is signed in red by the artists** and contains poetical thoughts about the ways and contradictions of human nature. The cards are as follows: 1° Limerick - Lost Day, 11 March 1971; 2° Limerick - Shyness, 29 March 1971; 3° Limerick - Experience, 2 April 1971; 4° Limerick - Worldliness, 13 April 1971; 5° Limerick - Idiot Ambition , 24 April 1971; 6° Limerick - Normal Boredom, 1 May 1971; 7° Limerick - Manliness, 15 May, 1971; Last Limerick - Artists Culture, 19 May, 1971. Joined: six envelopes, letterhead "Towards progress and understanding" printed in red, sent to two different addressees. First edition. [Bibliography: Lailach 2005: pag. 120].

€ 3.000





16. **GILBERT & GEORGE** [Gilbert Prousch, San Martino in Badia, Bolzano 1943 - George Passmore, Plymouth, Devon 1942], *The Red Boxers, London, Art for All, [no printer]*, 1976 [23 January / 12 March], 8 booklets, 20,3x12,8 cm., 4 pages each, light cardboard, publisher's covers with 8 gilt drawings (4 on red background and 4 on black background). Identification number on frontispiece and a short text (4 printed in red and 4 printed in black, on white background). **Complete set, each booklet signed by the artists**, the four red ones "George & Gilbert" and the four black ones "Gilbert & George". There are added two envelopes, blind-stamped "Art for All" on the front side printed in red and black, "Red Boxers" ("The last of the red boxers" for the last one) on the back side; the recipient's name, hand-written by the artists, is also alternatively in red and black. Posted copy. First edition. [Bibliography: Lailach 2005: pag. 120].

€ 3.000



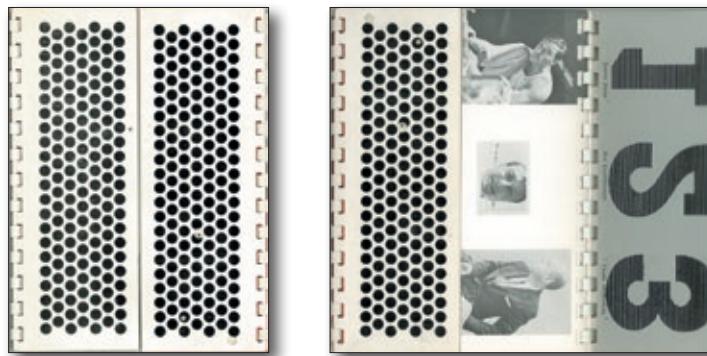
17. **GROPIUS Walter** (Berlin 1883 - Boston 1969), *Neue Arbeiten der Bauhauswerkstätten*, München, Albert Langen Verlag, "Bauhausbücher n. 7", 1925, 23x18 cm., paperback, dust jacket, 115-[1] pp., cover and lay-out by Laszlo Moholy-Nagy. Entirely illustrated with b/w and colour (4) plates depicting Bauhaus productions: furniture, carpets, lamps, every day objects. Introduction by Walter Gropius. Works by J. Albers, T. Bogler, M. Brandt, E. Brendel, M. Breuer, B. Burri, A. Buscher, E. Consemüller, L. Deinhardt, E. Dieckmann, M. Erps, A. Fleishmann, M. Friedländer, W. Gropius, G. Hantschk, J. Hartwig, D. Helm, R. Hollos, K.J. Jucker, J. Knau, F. Knott, M. Köhler, M. Krajewski, L. Leudesdorff, O. Lindig, F. Marby, E. Niemeyer, H. Nösselt, B. Otte, J. Pap, O. Rittweger, W. Rössger, M. Schreyer, N. Slutsky, G. Stölzl, W. Tumpel, R. Valentin, W. Wagenfeld. Skilful restoration at the right lower corner of the jacket front side. First edition. [Bibliography: Bauhaus Archiv 1995: pp. 126-127; Marzona Sammlung 2003: n. 54]. € 1.500

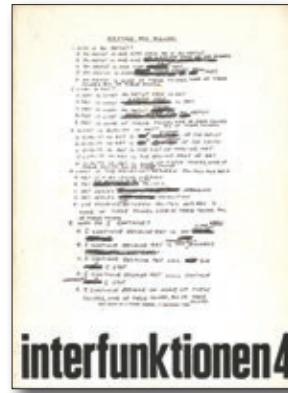
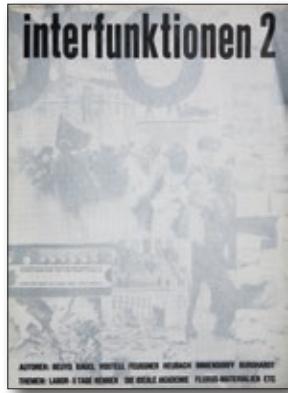


18. GURO Elena Genričovna (Pietroburgo 1877 - Usikirko 1913) - **MATYUSHIN Mikhail** (Nižnij Novgorod 1861 - Saint Petersburg 1934), *Osennij son. P'esa v vhetyrekh kartinakh (Autumn dream. A comedy in four acts)*, Saint Petersburg, N. I. Butkovskaia, 1912; 19x13 cm., paperback, 57-[1] pp., colour illustrated cover with an abstract decoration green color, 5 plates outside the text of which two with black and white portraits of the Guro's son and three color applied on a colored cardboard in sugar paper. The book contains two musical pages at end with the suite for violin and piano "Osenni Son", composed by her husband Mikhail Matyushin. Elena Guro was an important figure, but little-known poet and painter, she was initially related with symbolist circles, under whose influence published some works, then joined with Khlebnikov, Kruchenykh and Burliuk brothers, the Gileja group, cube-futurist inspiration. The interpretation who gave the poet of the Futurism was very personal, based on a rejection of modern civilization and of an elitist conception and spiritual of the art and poetry, seen as an antidote to the vulgarity of reality. She died of leukemia in 1913 and in the same year her husband Mikhail Matyushin with Khlebnikov, Kruchenyk and Malevich published the book "Troe" dedicating it to her memory. Small patch of purple ink on the back cover. Copy in excellent condition. Issue of 500 copies. First edition. [Bibliography: Markov 1973: pp. 17-18 e 388; MOMA 2002: n. 8 pag. 250]. € 2400

“*«Osennij son» (...) è dedicato alla memoria del figlio della Giro, morto ancora bambino, e cui ella continuò a pensare come fosse vivo, al punto che gli comprava giocattoli e lo ritraeva in disegni con le sembianze che immaginava avrebbe avuto nei vari stadi della vita. Nei disegni di «Osennij son» egli è un ragazzo di circa diciotto anni, alto e magro, dall'aristocratico volto sognante. L'eroe del dramma è il barone Wilhelm Kranz, un patetico sognatore, beffeggiato da gente volgare e prosaica, e coscientemente presentato come un'altra incarnazione di Don Chisciotte, e insieme come un ritratto immaginario del figlio della Giro. (...) Il dramma è seguito nel libro da alcuni brani della prosa tipicamente lirica della Giro, e quindi da due poesie in versi liberi. Uno dei frammenti di prosa, privo di titolo, ha caratteri surrealisti: è la descrizione di una creatura cavallina con un nome da cavallo (*Bulanka*) che però si veste e parla come un essere umano, ed è aggredita da un «koromyslon» (bilancino per trasportare i secchi degli acquaioli)».* (Markov)

19. HERZKA Dorothy, *Pop Art One*, New York, Publishing Institute of American Art, [no printer], 1965, 14.5x19 cm., catalogue/object-book composed by two series of 7 plastic coated light cardboards leaves; each series has a spiral binding and opens like the shutters of a window. Laminated cardboard cover, illustrated with black dots on a white background (design by Raoy Lichtenstein); 12 pages (text and 4 b/w illustrations), 2 plastic strips numbered 1-6, 16 pages (text and the portraits of the six artists). Case containing 27 loose b/w plates (depicting works by Jasper Johns, Roy Lichtenstein, Claes Oldenburg, James Rosenquist, Tom Wesselmann and Andy Warhol) with two-colours seal designed by Lichtenstein. The author is the second wife of Lichtenstein; they married in 1968, after he divorced Isabel Wilson in 1965. Lichtenstein met Dorothy in October 1964, during the setting up of the exhibition "American Supermarket", held in New York, Paul Bianchini Gallery. First edition. [Bibliography: Codognato 1980: pag. 185]. € 450

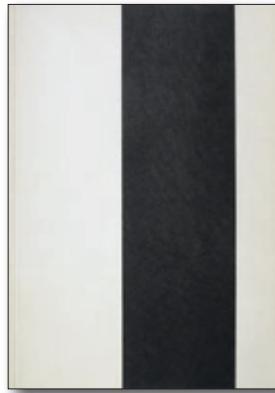




20. **INTERFUNKTIONEN**, nn. 1 - 12 (All published), Köln, 1968/1975, 12 volumns, publisher's soft cover; magazine edited by Friedrich Wolfram Heubach (ns. 1-10) and by B. H. D. Buchloh (ns. 11-12). At the beginning it was published as a protest against the conservative editorial board of the magazine 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 Altoway, Chris Immendorf, Chris Reinecke, Paul Karalus, Werner Schreib, Klauss Staech and others. Original works: **pasted colour postcard signed by Von Altoway**, **pasted colour postcard signed by Vostell**, **pasted stamp, printed in two colours and stamped with Kp Brehermer'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, Pulsa-group, Ehrenberg, Christo, Insley, 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 Welch, 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 were 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].

€ 12.000

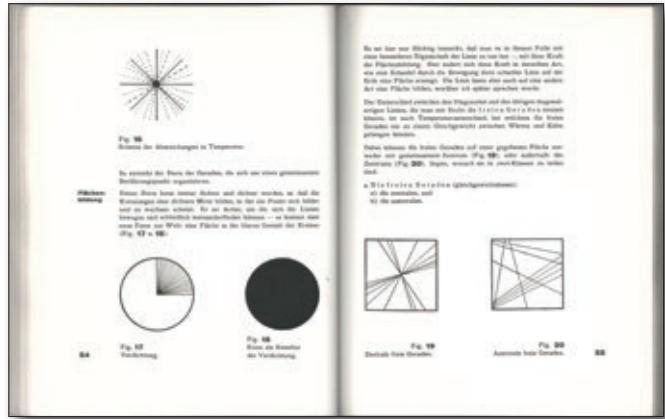
21. JORN Asger (Vejrum 1914 - Aarhus 1973), *Immagine e forma*, (Milan), EPI Editoriale Periodici Italiani, "Bollettino d'Informazioni del Mouvement International pour un Bauhaus Imaginiste n. 1", [printer: Arti Grafiche Fratelli Maschera - Milano], 1954 (30 October), 33x22,8 cm., paperback with 2 staples, 12 unn. pp. Italian translation by Sergio D'Angelo. First edition. € 550

"La sola pubblicazione di stretta attinenza alla manifestazione albisolese che rimanga consiste nel quaderno pubblicato da Jorn stesso nell'ottobre 1954, sotto il titolo «*Immagine e forma*». In questo saggio l'artista danese riprende le tematiche legate all'idea del Bauhaus, sviluppando una serrata critica del funzionalismo, letto come contraltare di Dada e dell'Espressionismo e giudicato, come tale, portatore di una «parola (che) ha perso il suo mordente», cui occorre controbattere con la scoperta di «nuove jungle caotiche attraverso esperienze inutili o insensate». Le tesi di «*Immagine e forma*» vengono riprese, quasi letteralmente, nell'intervento pronunciato da Jorn al Congresso Internazionale dell'Industrial Design, in diretta polemica con Max Bill, che riaffermava nella sua relazione una visione della forma come unità armonica di tutte le funzioni, il cui risvolto sociale consiste nella produzione industriale di oggetti di qualità estetica elevata. In questa sede Jorn enuncia sinteticamente la problematica che sarà più tardi alla base del «Primo Congresso mondiale degli Artisti liberi»: «La question de base posée par l'artiste à tous les hommes d'aujourd'hui est celle-ci: comment éviter un automatisme complet, une transformation de notre intelligence en un reflexe instinctif et standardisé? (...) Est-ce que nous pouvons garder la liberté et le desir experimental dans les nouvelles conditions historiques?»" (Sandro Ricaldone, «La forza dell'instabilità: "l'avventura incompleta" del Bauhaus immaginista». 2003).

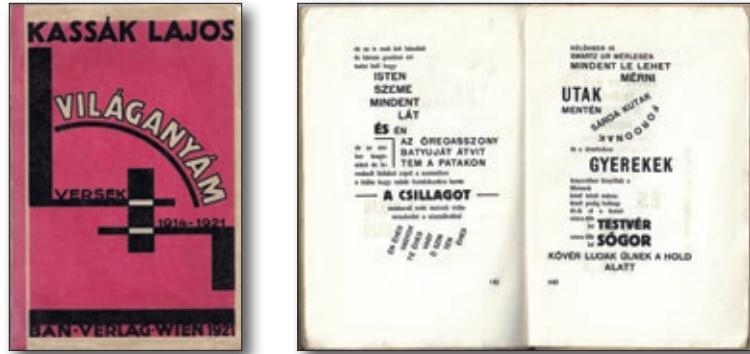


22. JORN Asger (Vejrum 1914 - Aarhus 1973), *Jorn*, New York, Lefebre Gallery, 1967, 18,3x18,3 cm, paperback, [12] pp., original colour litho by Clat Bramsen and George (Paris) on cover, three-folded (cm. 54,9x18,3): two parts printed on front and back cover and the third one on flap of back cover. 18 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





23. **KANDINSKY** Vassily (Moscow 1866 - Paris 1944), *Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente*, München, Albert Langen Verlag, "Bauhausbücher n. 9", 1926, 23.4x18.5 cm., paperback, dust jacket, 190-[8] pp., two-colours illustrated jacket by Herbert Bayer, 1 colour plate and 5 b/w plates, 127 full-page illustrations depicting the artist's drawings and works. Lay-out by Herbert Bayer. First edition. [Bibliography: Bauhaus Archiv 1995: pag. 129; Vanguardia aplicada 2012: pag. 386 (CAT. L405)]. € 2.200

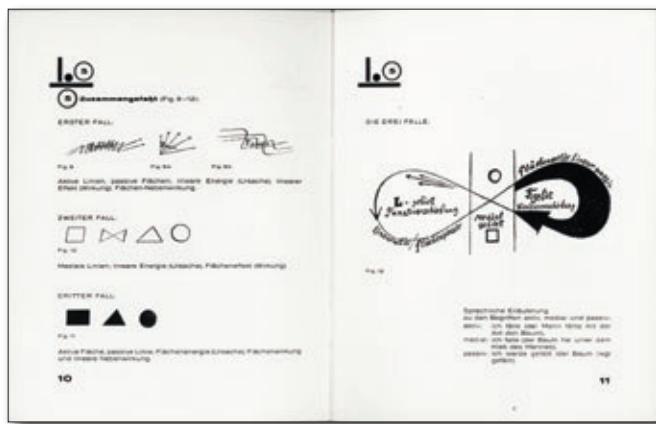
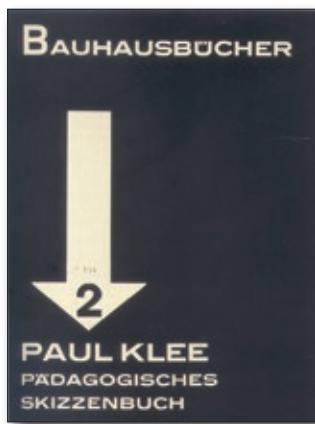


24. **KASSÁK Lajos** (Ersekujvar / Cacoslovacchia 1915 - Budapest 1967), *Világanyám. Összes versei. Elsa könyv*, Wien, Bán Verlag, 1921, 24x16 cm., paperback, 146-[2] pp., typesetting by Sándor Bortnyck on cover. Collection of poems, including several “parolibere” (“words in freedom”) plates. First edition. [Bibliography: Salaris 2015: pp. 1170-1173]. € 900

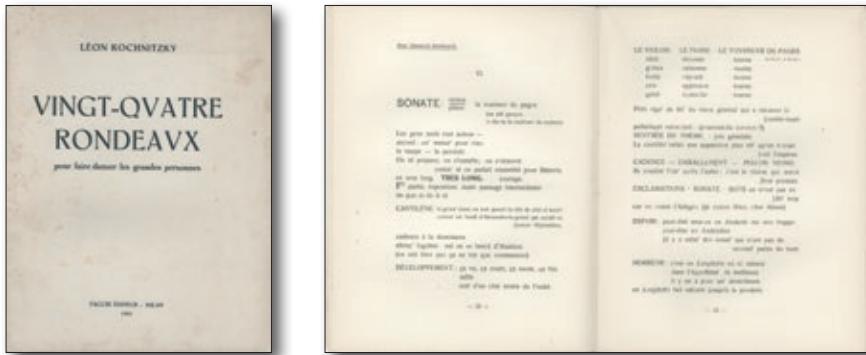
“Lajos Kassák’s volume (...) is a collection of poems written between 1914 and 1921, some of which include onomatopoeias (like «Brrr... bum ...Bum-bum...bum») that are clearly imitations of Marinetti’s work, as well as typographic illustrations that are derived from Futurist words in freedom.” (Salaris)

25. KLEE Paul (1879-1940), *Pädagogisches Skizzenbuch*, München, Albert Langen Verlag, Bauhausbücher n. 2, 1925, 23x18 cm., paperback, dust jacket, 56 pp, Cover and lay-out by Moholy-Nagy, 87 b/w illustrations, depicting the artist's sketch and drawings. Small restoration at the lower jacket corner. First edition. [Bibliography: Bauhaus Archiv 1995: pag. 121, with illustration; Avanguardia aplicada 2012: pag. 386 (CAT L405)]. € 1.900

"Moholy verschiebt mit dem zum typographischen Zeichen umgedeuteten Bewegungsfeil aus Klees künstlerisch-pädagogischen Repertoire den Titel bis den Buchrand. Mit Negativschrift, im Druckgewerbe damals höchstens für Anzeigen üblich, perforiert er die schwarze Deckfläche. Moholy stellt also eine Anspielung auf seine eigenen Themen Bewegung und Licht dem Klee-Buch voran." (Bauhaus Archiv).



26. KOCHNITZKY Léon (Brussels 1892 - 1965), *Vingt-quatre rondeaux pour faire danser les grandes personnes*, Milan, Facchi Editeur, 1921, 23.5x18.2 cm., paperback, 77-(3) pp., "parolibere" (words in freedom) poems. "(...) Autore di "Vingt-quatre rondeaux", un libro scritto a Fiume nell'estate del 1920, Kochnitzky si dimostra un seguace dello spirito avventuroso di D'Annunzio, ma non del suo stile: il volume, decisamente rimarchevole per la quantità di giochi e di interventi tipografici, sembra rieccogliere gli umori futuristi e certo clima francese, da Apollinaire a Cendrars" (Salaris 1992: pag. 125). The date is 1921 on cover, but 1920 on the title page. First edition. [Bibliography: Salaris 1988: pag. 43]. € 2.800

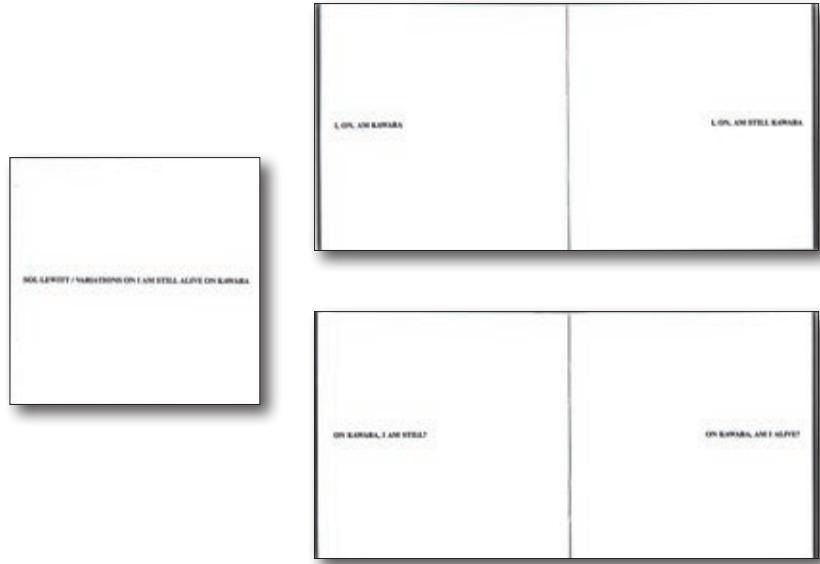




27. FOLCORE FUTURISTA *La Folcore Futurista - Lanciata da A. Rognoni - G. Soggetti - Liriche - Parole in libertà - Sintesi teatrali* (Pavia 1917 - Pavia 1917), *La Folcore Futurista - Gennaio - Febbraio 1917 [nn. 1 - 2, all published]*, Pavia, 1917 (January - February), 2 issues 24,5x17 cm., 16 - 16 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. Dassy, R. Gazzaniga, M. Ginanni, A. Mazza, A. Rognoni "La voluttà dello spasimo". [Bibliography: Claudia Salaris, "Riviste futuriste. Collezione Echaurren Salaris", Pistoia, Gli Ori, 2012: pp. 250-255].

€ 7.000

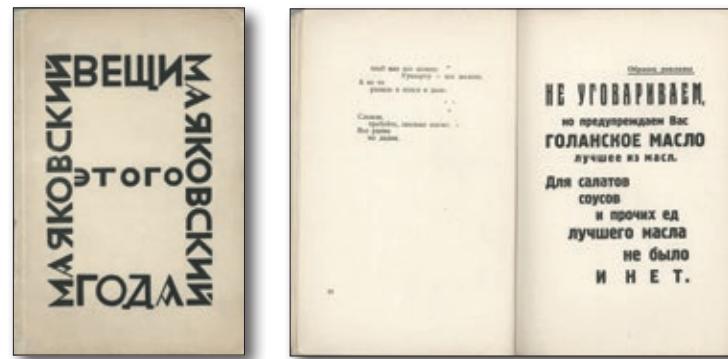
"Rognoni e Soggetti ci comunicarono la loro decisione di pubblicare una rivista «*La Folcore Futurista*». Cangiullo da Napoli aveva assicurato la sua collaborazione. Buzzi mi assicurò la sua in occasione di uno dei nostri incontri nel suo ufficio austero a Palazzo Isimbardi (se non mi sbaglio si chiama così). Cerati Dassy 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 spense dopo la pubblicazione del secondo numero. Ma nella storia futurista «*La Folcore Futurista*» ha rappresentato e rappresenta ancor oggi qualcosa che va oltre il semplice significato di un'affermazione." (Nelson Morpurgo, dal dattilo-scritto inedito «*I miei amici futuristi*», pp. 4-5).



28. **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 2014: n. 71, pag. 269]. € 350

29. MAJAKOVSKIJ Vladimir (Bardad 1894 - Mosca 1930), *Veshchi etogo goda do 1 Augusta 1923* [This year activitys, until the 1st of August 1923], Berlin, Nakanune Akt. Ges., 1924, 12,6x18,9, publisher's soft cover, 108-[4] pages, anonymous constructivistic composition on front cover. Anthology of Vladimir Majakovskij's poems, many of them in "paroliberi" and avantgarde verses. Print run unspecified. Stamp of a Russian library on title page. First edition. [Bibliography: MoMa 2002: n. 566].

€ 1400



30. MALEWITSCH Kasimir (Kiev 1879 - Saint Petersburg 1935), *Die Gegenstandslose Welt*, München, Albert Langen Verlag, "Bauhausbücher 11", [printer: Hesse & Becker Leipzig], 1927, 23.5x18.5 cm., original cloth, dust jacket, 104 pp., orange and black illustration on white background on front cover, 92 b/w illustrations. Cover, design and lay-out by Laszlo Moholy Nagy. Two parts: I. "Einführung in die Theorie des additionalen Elementes der Malerei". II "Suprematismus". Eleventh volume of the series edited by Walter Gropius and Laszlo Moholy Nagy. First edition. [Bibliography: Bauhaus Archiv 1995: pp. 132-133 with full page illustration; Avanguardia aplicada 2012: pag. 387 (CAT. L405)]. € 1.600

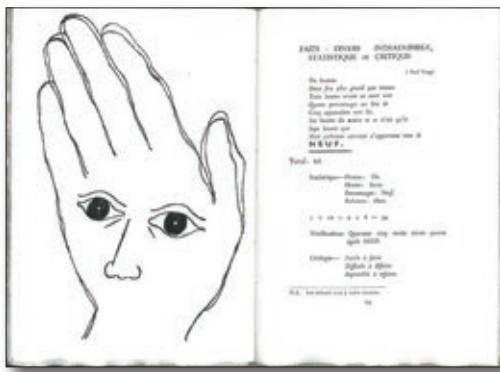
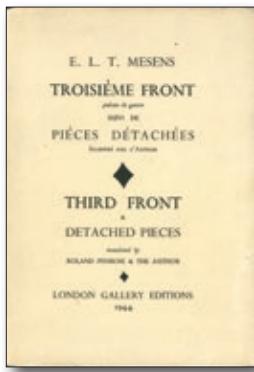


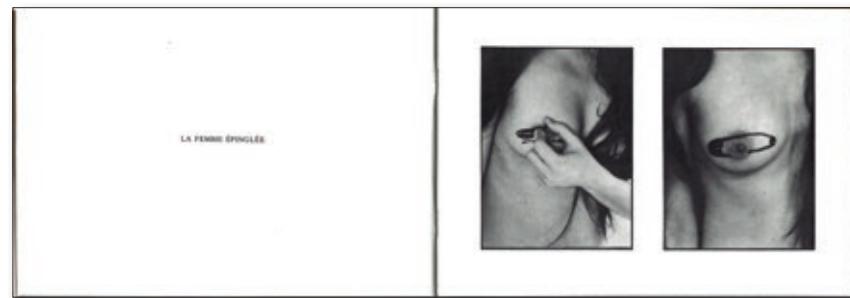


31. MARROQUIN Raul (Bogota 1948), *How?*, Maastricht, printed at AGORA [Studio] - Beau gest press + mad ent. inc, 1974, 20x15.7 cm, paperback, light cardboards covers, [36] pp, artist's book, original collage on cover; entirely light blue printed, poetical texts by Raul Marroquin, photographic illustrations by Rod Summer, drawings by Anton Verhoven. Graphic design by Marjo Schumans. Unspecified print run. First edition. € 600

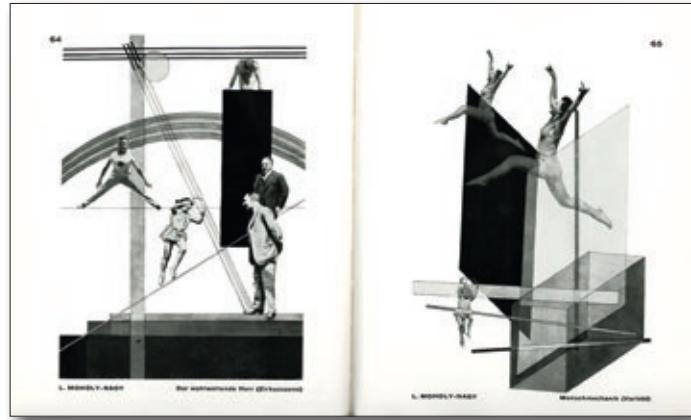
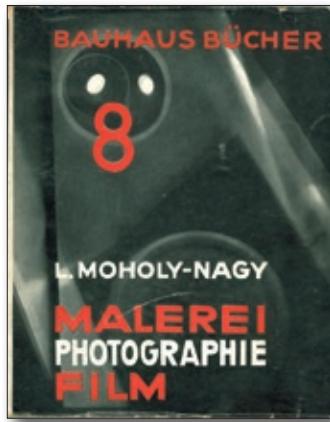
"Het kunstenaarsboek *How?* (Beau Geste Press/Mad Enterprizes Inc. en uitgegeven door Agora Maastricht 1974) heeft een hoog Fluxus gehalte: het is onduidelijk of het serieus moet worden genomen of niet. Het is sociaal gericht. De realiteit van het dagelijks leven (zowel handelingen als voorwerpen) is interessanter dan kunst. *How?* Een aantal voorbeelden: *How to arm a fire brigade?* *Give them water pistols.* *How to make the public yell at a horror film?* *Explode a paper bag at the climax of the picture.* En zo zijn er nog elf tips". (Cfr. http://kunstenaarsboeken.blogspot.it/2011_06_01_archive.html).

32. MESENS E. L. T. (Edouard-Léon-Théodore) (Brussels 1903 - 1971), *Troisième front. Poèmes de guerre suivi de Pièces détachées. Illustré par l'auteur./ Third Front & Detached Pieces. Translated by Roland Penrose and the author*, London, London Gallery Editions, [printer: Western Printing Services Ltd. Bristol], 1944, 21x14.7, paperback, dust jacket, 47-(1) pp, typographic cover, 4 line drawings engraved illustrations (drawings and collage by E. L. T. Mesens). Collection of the author's futuristic poems. French with English translation by George Roberts. Edition of 500 copies printed on strong paper, n. 376, **author's signature on colophon**. First edition. € 350





33. **MESSAGER** Annette (Berck 1943), *La femme et...*, Genève, Anette Messager Paris & Ecart Publications Genève, 1975, 13.8x20.4 cm, paperback, [24] pp., artist's book, typographic cover, 26 b/w photographic illustrations. In French. Edition of 500 copies. [Bibliography: Lailach 2005; pag. 142]. € 400



34. MOHOLY-NAGY Laszlo (Bàcs-Borsod, Hungary 1895 - Chicago 1946), *Malerei - Photographie - Film*, München, Albert Langen Verlag, "Bauhausbücher n. 8", 1925, 23x18 cm., paperback, dust jacket, 133-[1] pp., illustration on cover and several b/w reproductions of photographs, photomontages and frames. Cover and lay-out by L. Moholy-Nagy. Works by A. Stieglitz, C. Rudolf, L. Moholy-Nagy, J.B. Polak, Man Ray, Hannah Höch, Citroen (Bauhaus) and others. As attachment a sketch from the movie "Dynamik der Gross-Stadt. Skizze zu einem Film - Gleichzeitig zu Typophoto", a series of frames graphically bound by lines, circles, geometrical shapes, numbers and words. First edition. [Bibliography: Bauhaus Archiv 1995: pag. 128; Vanguardia aplicada 2012: pag. 386 (CAT. L.405)]. € 2.900

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Der genial Pianist vom Kiez überzeugt mit seiner grandiosen Leistung. Er kann nicht
dortwohl auch diese ungeheuerliche

**RECHTS-RECHTS
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Die beiden Aufnahmen überzeugen
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Schlagzeuger Paul
Gitarre, Bassgitte, Schlagzeug
Liedes

PIA-nissimo Tastenart von kleinen
Pfeilschwingen überzeugend (STRÖMBERG)

Der Liederkranz
TEMPO-o-O
Der Liederkranz ist eine Art Paus
der Politik. Konzertsaal zum Ausklang
des Theaters. Konzertsaal zum Ausklang
des Theaters. Konzertsaal zum Ausklang
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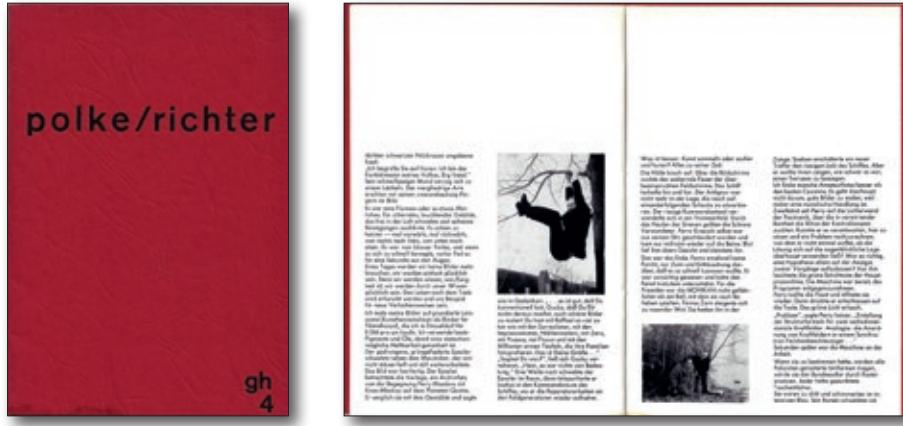

35. OPPENHEIM Dennis (Electric City, Washington 1938 - New York 2011), *A sound enclosed land area Milano Italy*, Milano, Gabriele Mazzotta - Galerie Lambert, 1969, 21,5x21,5 cm., publisher cardboard box, multiple/artist's book, composed by a box with a printed cover, depicting a map of Milan. The box 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: Lailach 2005: pp. 146 e 147 (illustrazione a colori a piena pagina)]. € 2.500





36. PANAMARENKO [Henri Van Herwegen] (Antwerp 1940), *Panamarenko. Das Flugzeug*, Mönchengladbach, Städtisches Museum, 1969, 21.4x17, cardboard box with lid, artist's book composed by a box with a b/w photograph pasted on cover (depicting the artist wearing a uniform, at the side of a Dakota airplane) and a text by Johannes Cladders pasted on the bottom side. Multiple inside (a string of the same size of "Das Flugzeug" propeller diameter). Published on the occasion of the exhibition held in Mönchengladbach, Städtisches Museum, 14 August - 14 September 1969. Edition of 330 numbered copies. First edition. [Bibliography: Lailach 2005: pag. 149].

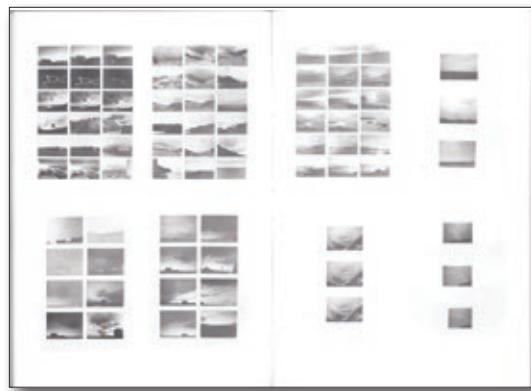
€ 900



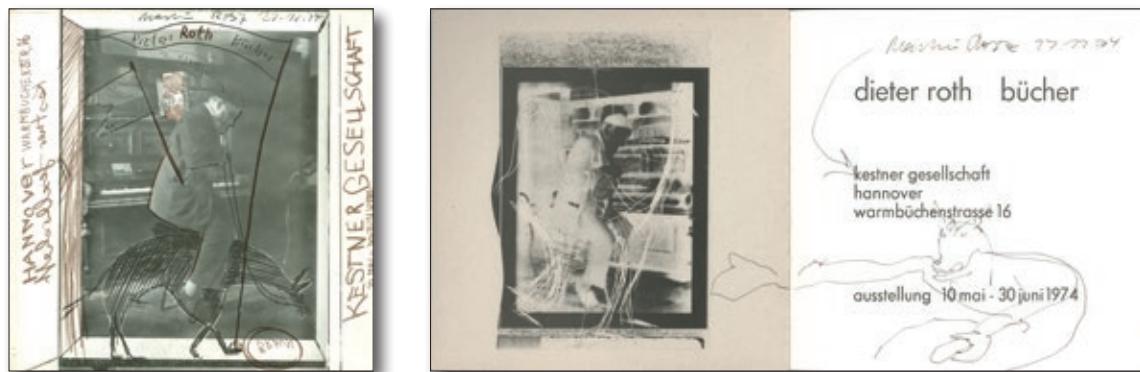
37. POLKE Sigmar (Oels 1941 - Cologne 2010) - **RICHTER Gerhard** (Dresden 1932), *Polke / Richter*, Hannover, Editions CR: 3, 1966, 23.9 cm x 15.9 cm, paperback, [20] pp., artist's book, typographic cover, 13 b/w photographic illustrations. Collection of excerpts from novels by Perry Rhodan, newspapers cuttings and statements by the two artists. A short biography of Sigmar Polke and a list of his major exhibitions is presented at the beginning of the book and a short biography of Gerhard Richter and a list of his major exhibitions on the last page. Published on the occasion of the exhibition held in Hannover, Galerie h, 1-26 March 1966. Issue of 500 copies. First edition. € 3.200

"Sigmar Polke and Gerhard Richter in March 1966, Polke and Richter exhibited together under the title "Pop? Capitalist Realism?" at the Galerie h in Hannover. The exhibition was followed by a solo exhibition by Konrad Lueg in June the same year. The founder of Galerie h, August Haseke, had himself studied at the Art Academy in Düsseldorf and was friends with Lueg, who'd introduced him to Polke and Richter. Haseke had moved to Hannover to work as an art teacher, and ran the gallery in parallel from 1965 to 1970". [<http://artistsspace.org/exhibitions/living-with-pop>]

38. RICHTER Gerhard (Dresden 1932), *Atlas van de foto's en Schetsen*, Utrecht, Hedendaagse Kunst, 1972, 14x20,5 cm., publisher's soft cover, 144 pages and 1 loose leaf with information about the exhibition and the catalogue. Artists' book, typographic cover and a short introduction by Wouter Kotte on back cover; 339 black and white illustrations (photographs and drawing by the artist). Lay-out by Gerhard Richter. Published on the occasion of the exhibition held in Utrecht, Hedendaagse Kunst, 1 - 30 December 1972. Print run unspecified. € 900



39. 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: DOBLE - KELLEIN 2004, Dieter Roth, Books & Multiples, Catalogue Raisonné, Hamburg - London, Edition Hansjörg Mayer, 2004: pp 234]. € 1.000



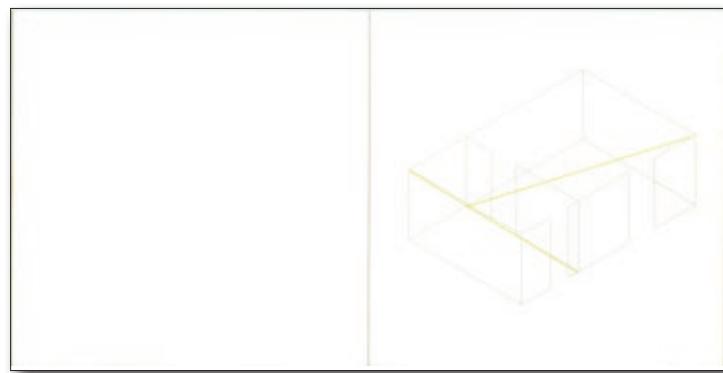
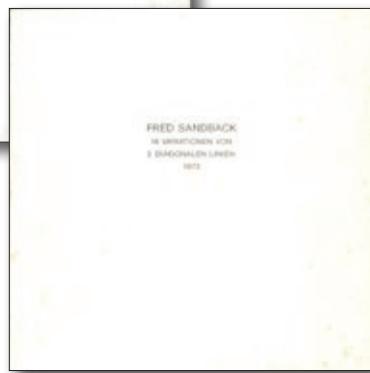


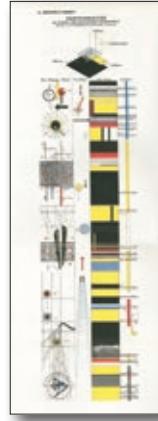
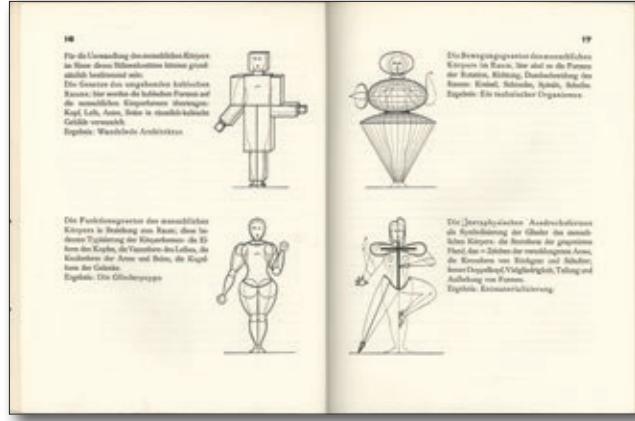
40. **RUSCHA Edward** (Omaha, Nebraska 1937), *Records*, Hollywood, Edward Ruscha, [stampa: Heavy Industry Publications], 1971, 17.8x14 cm., paperback, (72) pp, typographic cover. Artist's book, 58 b/w photographic plates depicting the vinyl records from the artist's collection. Photographs by Jerry Mc Millan. Issue of 2000 unnumbered copies. First edition. [Bibliography: Engberg - Phillpot 2001; pp. 74-75 vol. I; B15 vol. II]. € 1.000

"(...) Has images of a record album cover on the left and the record it housed on the right. The effect is of paired squares and circles. It seems almost to be a blending of the two little book by Bruno Munarithet appeared in English...He has said that after Crackers, Records is one of his least favorite books. He was also printing it at the same time as another book, and book, and felt like he was overdoing it..." (Engberg - Phillpot 2001)

41. **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

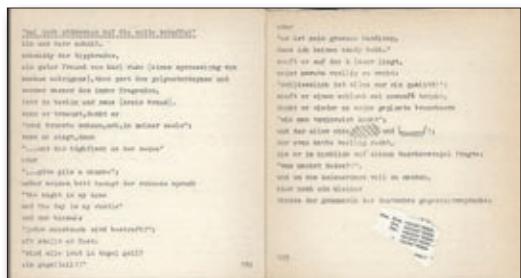
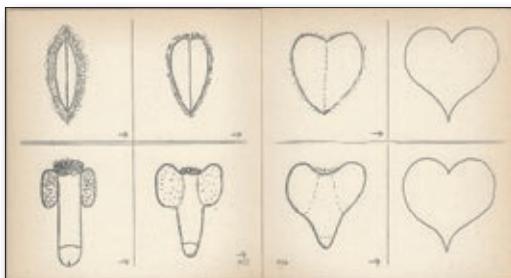
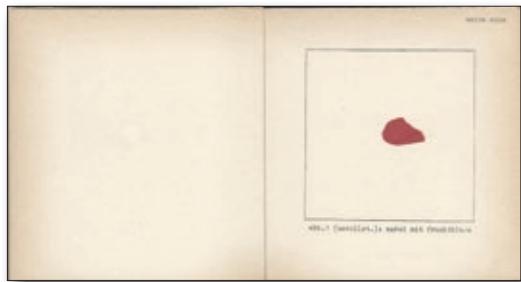
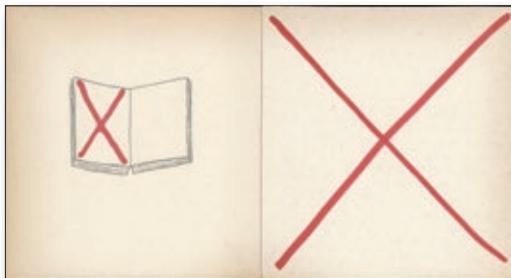


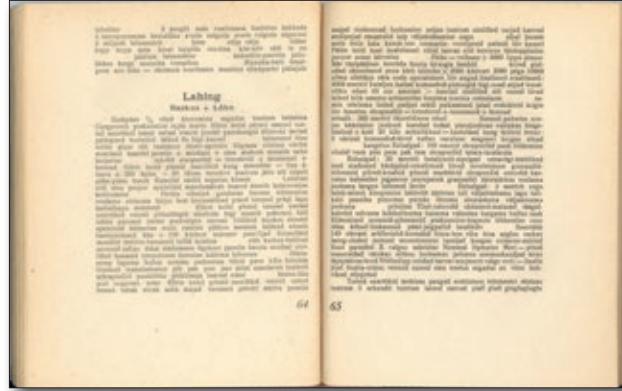
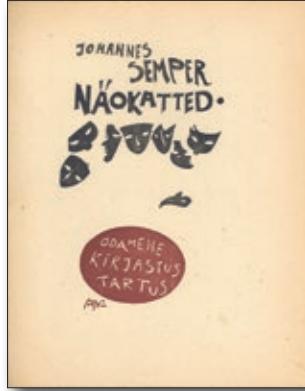


42. SCHLEMMER Oskar (Stuttgart - Baden-Baden 1943), *Die Bühne im Bauhaus [Il Teatro del Bauhaus]*, München, Albert Langen Verlag, "Bauhausbücher 4", [printer: Dietsch & Brückner A.G. - Weimar], 1924 [April/May], 23.6x18 cm, paperback, dust jacket, 84 (4) pp, two-colours illustration by Oskar Schlemmer on cover, 1 colour folding plate (L. Moholy-Nagy, "Partiturskizze"), 1 tissue paper, 1 full page colour illustration (Marcel Breuer, "Plakat zum Bauhaustanz"), 1 black, white and red illustration, several b/w illustrations and reproductions of photomontages, including one entitled "Die Bauhauskapelle", depicting Hans Hoffmann, Heinrich Koch, Rudolf Paris and Andreas Weininger. Lay-out and design by L. Moholy-Nagy. Works by O. Schlemmer, L. Moholy-Nagy, Farkas Molnar, M. Breuer, K. Schmidt, F.W. Bogler, G. teltscher, A. Schawinsky. Texts by O. Schlemmer, L. Moholy-Nagy and Farkas Molnar. First edition. [Bibliography: Bauhaus Arkiv 1995: pag. 123].

€ 1.900

43. SCHMIT Tomas (Thier 1943 - Berlin 2006), *Aus der Welt der Welt Band 1. Das Gute Duenken*, Berlin, published by the author, [no printer], 1970 [July], 15x14 cm., perfect binding, 272 unnumbered pp., cover included, 149 drawings (16 full page), a series of fragments pasted on the pages: 8 paper fragments, 1 red tissue paper, 2 black thread pasted on front and back of one page, 14 pages with a red printed cross, 2 small paper bookmarks. Edition of about 410 declared copies including 15 undeclared collectors copies with joined original drawings. Copy of the normal run. First edition. € 1.200

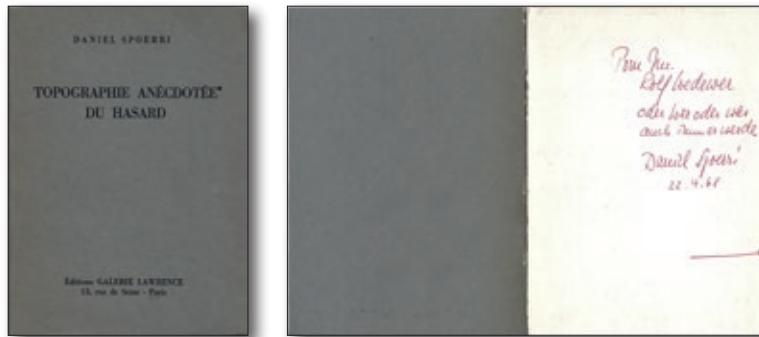


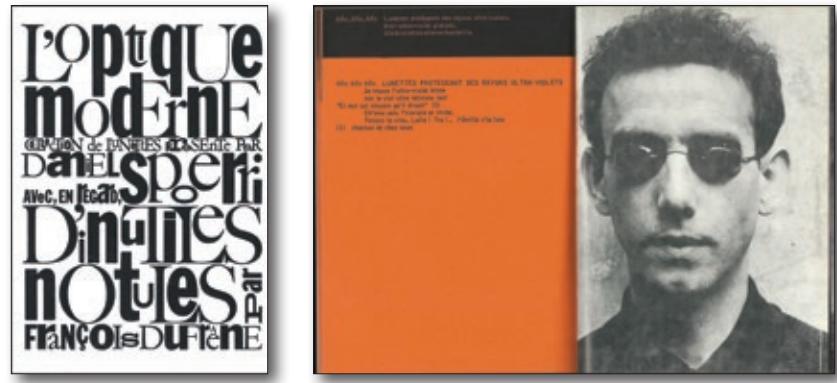


44. **SEMPER Johannes** (Pahuvere 1892 - Tallin 1970), *Näokatted [Maschere]*, Tartu, Odamees (on cover: Odameehe kirjastus], 1919, 21.5x16.7, 102-[2] pp., 2-colours illustrated cover by Ado Vabbe. Collection of essays, including a long chapter devoted to Futurism, based on a conference held by F. T. Marinetti in Tartu, on the 18th of February 1914 and with excerpts from different programmatic futurist manifesto. A chapter is also devoted to the Estonian artist Ado Vabbe, who spread futurism and expressionism in his country. First edition. [Bibliography: Salaris 2015: pp. 302-303]. € 800

45. SPOERRI Daniel (Galati, Romania 1930), *Topographie anécdotée du hasard*, Paris, Editions Galerie Lawrence, 1962, 18.5x13.5 cm, paperback, 53-[3] pp., artist's book, typographic cover, 1 fold. table. **Artist's autograph inscription, dated "22. 4. 1968" on first page and annotation in red ink on pag. 40.** Issue of 1000 unnumbered copies. First edition. [Bibliography: Maffei - Paterlini 2015: pp. 62-63]. € 800

"Daniel Spoerri's Topography, published in Paris in 1962, was certainly one of the first works of the new renaissance of the artist's book in the early Sixties. Consisting purely of text, with just one schematic drawing. It is an austere book that presents an obsessive visual description of all the items placed on the table in Spoerri's hotel room in Paris at a given time on a certain day. The printed pages are intended to bring the physical world of things into contact with memory, from which he derives an unusual communicative combination. Eighty objects are commented on with just a few personal memories. The texts is written on two levels, emphasised by the use of different typeface, that of the descriptions and that of the anecdotes. The drawing is not a realistic depiction of the objects but rather a schematic definition of their positioning. At the back of the book there is even an index of the persons named, with brief biographical details. Spoerri also made some changes to artists' traditional approach to books: he was the first to use an exhibition in a private gallery as an occasion to print an artist's book instead of an invitation or catalogue, and used it as such, sending each of the visitors a free copy. Although a sculptor, he chose writing as a means of expression parallel to his artistic practice, using books as a new artistic medium rather than a communication tool." (Maffei - Paterlini)





46. SPOERRI Daniel (Galati, Romania 1930) - **DUFRENE François** [François Dufrêne] (Paris 1930 - Paris 1982), *L'optique moderne. Collection de lunettes présentée par Daniel Spoerri avec, en regard, d'inutiles notules par François Dufrêne*, Paris, Fluxus B [but published by the authors], [no printer], 1963 [April/December], 20x14 cm., perfect binding, 122 unnn. pp., typesetting (black title on white background) on cover, unsigned but by George Maciunas, 1 tissue paper leaf (two quotes by Dubuffet and F.D. - François Dufrene) and several portraits of the artist wearing different kind of glasses. Orange and black printing. Photographs by Vera Spoerri and Christer Christian. First edition. [Bibliography: Archivio della Fondazione Luigi Bonotto: Code FX1028]. € 1.200

«Optique moderne» is the first collection of Spoerri's variations of a same object, a collection of different glasses that, worn by the artist, were photographed and displayed in this book. «Cette collection de lunettes a été commencée en octobre 1961 à Copenhague, exposée en octobre 1962 (Galerie du cercle, Paris), augmentée, réexposée en mars 1963 (Galerie Schwarz, Milan), finalement dispersée au fur et à mesure de la diffusion de l'Editions de Luxe du présent ouvrage de 50 exemplaires, dont 30 pour le commerce, comprenant en plus d'une copie signée par les auteurs, un exemplaire original de la collection, tiré au sort - Distributor in France: Le Minotaure, Rue des Beaux Arts, Paris 6e.».



47. THONET, *Stahlrohrmöbel*, Frankenber/Eder - Hessen, Gebrüder Thonet, 1930 (ca. 1930), 20,8x29,5 cm., publisher's soft cover, 48 pages, logo and title in gray on black background on front cover. Illustrated throughout with B&W reproductions of tubular steel furniture. The production of this kind of furniture was contemporary with the collaboration of Bauhaus designers, such as Mart Stam, Marcel Breuer and Mies van der Hohe. Original advertising catalogue. € 1.200

48. **VOSTELL Wolf** (Leverkusen 1932 - Berlin 1998), *2 de-collage-happenings - Berlin* 1965, Berlin, Edition 1 - Galerie René Block, [printer: Hochacker - Wuppertal], no date. [December 1965], 10.5x21.5x4 cm., multiple composed by 13 small stiff cardboard, black printing on both sides. Declared run of 150 copies. Missing the plastic packaging and the iron clamp. **Vostell's autograph inscription to «KBS» (Konrad Balder Schäuffelen)**, dated "mai 1967" (May 1967). First edition. € 800

Two happenings are reported: 1. «Phaenomene», Berlino, Autofriedhof Sperber, Galerie Block., 27 marzo 1965. 2. «Berlin/100 Ereignisse» [100 Ereignisse - 100 Minuten - 100 Stellen für Zufallspublikum], Berlino, Galerie Block, 11 novembre 1965.

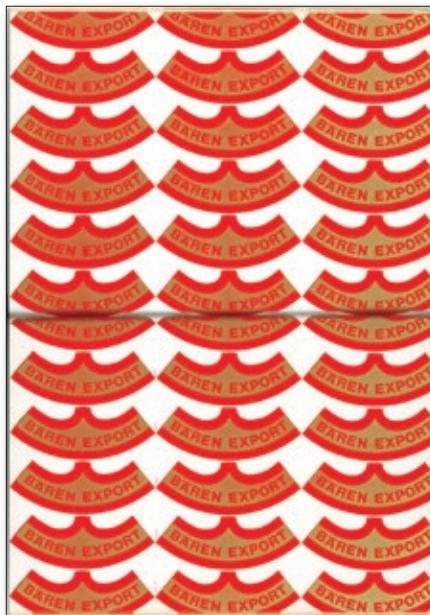
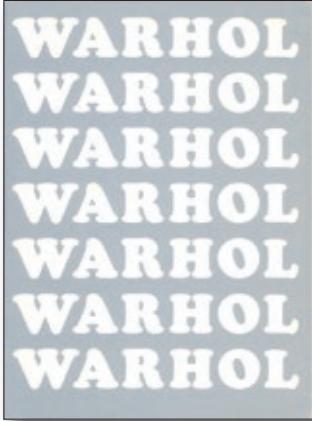




49. **VOSTELL Wolf** (Leverkusen 1932 - Berlin 1998), *Einzelheiten ruhender Verkehr. Aktionplastik von Wolf Vostell - Fotodokumentation*, Köln, Art Intermedia, [printer: Wilhelm Dreger - Köln], 1970, 19.5x26 cm., stapled paperback, 20 unnumbered pp., cover included, artist's book, entirely illustrated with images of Helmut Rywelski's and Thomas Tilly's action (Cologne and Düsseldorf, respectively). **Edition of 500 copies, 50 of which signed by the artist. Signed copy.** First edition. € 900

50. WARHOL Andy (Andrew Warhol, Pittsburgh 1928 - New York 1987), *Andy Warhol*. Ausstellung der Deutschen Gesellschaft für Bildende Kunst E.V. (Kunstverein Berlin) und der Nationalgalerie der Staatlichen Museen Preussischer Kulturbesitz in der Neuen Nationalgalerie Berlin. 1 März - 14. April 1969, Berlin, Deutschen Gesellschaft für Bildende Kunst E.V. - Nationalgalerie der Staatlichen Museen Preussischer Kulturbesitz, 1969, 28x20.5 cm., paperback, (32) pp, typographic cover where Warhol's name is repeated for seven times, white on a silver background, catalogue/artist's book, entirely illustrated and including **4 original double page screen printings**, depicting the commercial logo "Bären Export" and 4 plates depicting Marilyn Monroe's portrait toned in four different colours. Texts by W. Haftmann e E. Roters. Catalogue of the exhibition held in Berlin, Neue National Galerie, 1 March - 14 April 1969. First edition.

€ 800



I'm not more intelligent than I appear...

I'd prefer to remain a mystery; I never like to give my background and, anyway, I make it all different all the time I'm asked. It's not just that it's part of my image not to tell everything. It's just that I forget what I said the day before and I have to make it all up over again. I don't think I have an image, anyway, favourable or unfavourable.

The interviewer should just tell me the words he wants me to say and I'll repeat them after him.

Let's say things intelligent.



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