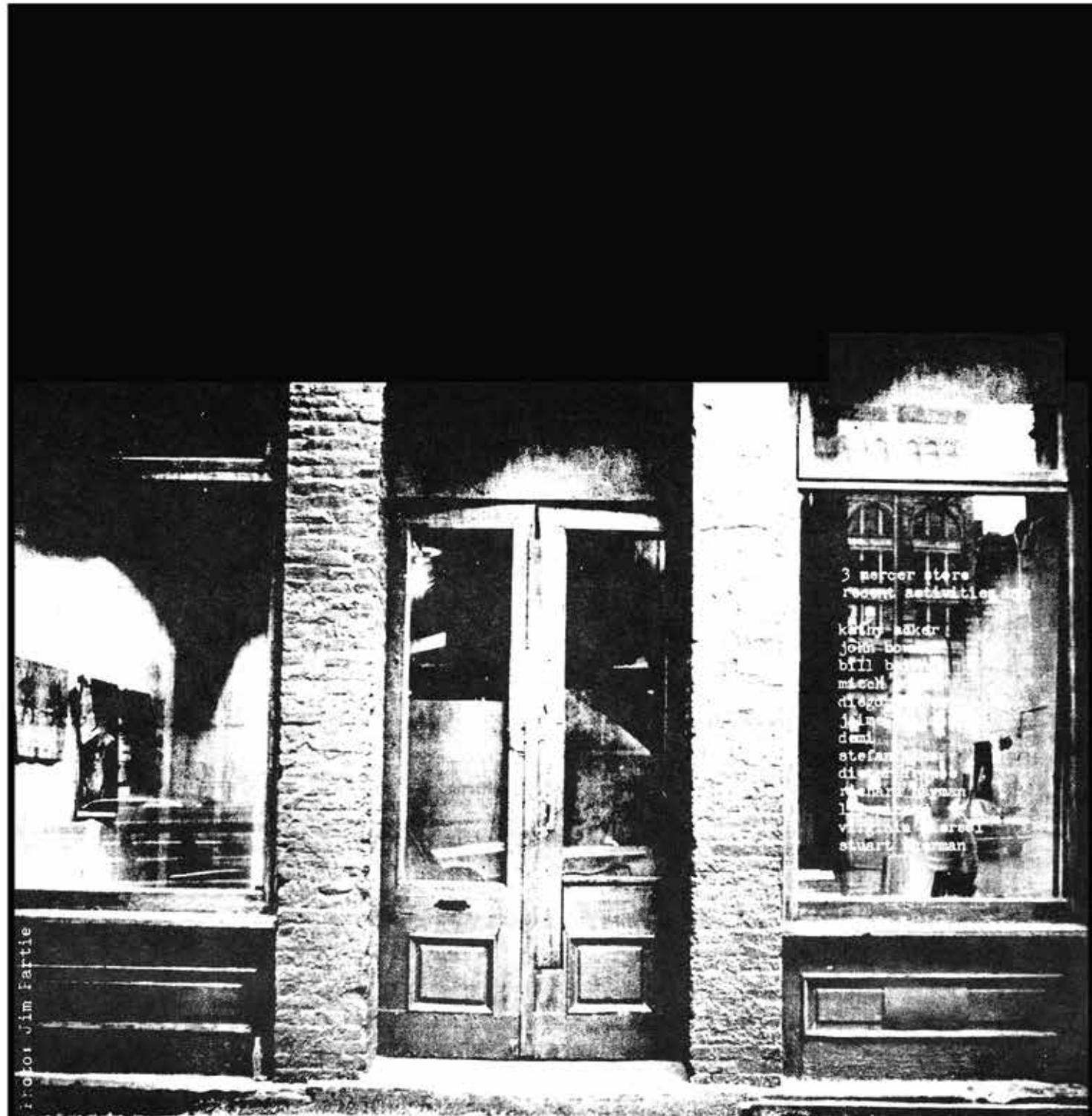


# L'ARTE E' IDEOLOGIA



prodotto Jim Fartie

live performances, video, all kinds of installations, films, spectacles, fun, toys, kits, ideas, women, men, etc

for in or out of town bookings contact:  
3 mercer store  
nyc ny 10013

**L'ARENGARIO**  
Studio Bibliografico

19.  
**3 MERCER STREET STORE**  
**1975 - 1978**



Fernando De Filippi, particolare del poster della mostra *Slogan*, Milano, Salone Annunciata, 31 gennaio 1979

*“Arte e ideologia” è una collana di cataloghi e monografie di artisti, autori e movimenti che a partire da una riflessione sulle contraddizioni della società, hanno messo al centro del loro operare la creazione di alternative possibili. Arte “e” ideologia perché l’una è la visione capovolta dell’altra: l’arte, fino a che rimane arte, “è” ideologia. Ma ogni rivendicazione è di natura estetica, desidera tutta la bellezza, tutta la felicità possibile, “vogliamo tutto!” come gridavano gli operai della Fiat di Torino durante gli scioperi a “gatto selvaggio” del 1969. Bisogna proprio volere tutto. Bellezza e felicità per tutti, e il pane, certo, ma insieme alla coscienza, e non senza stile.*

*“Arte e ideologia” [Art and ideology] is a series of catalogs and monographs about artists, authors and movements which, starting from a reflection on the society contradictions, finalized their work to create possible alternatives. Art “and” ideology because one is the inverted vision of the other: art, as long as it remains art, “is” ideology. But every claim has aesthetic nature, it desires all beauty, all possible happiness, “we want everything!” as the workers of Fiat in Turin shouted during the “wild cat” strikes of 1969. It needs to want everything. Beauty and happiness for all, and bread, of course, but together with conscience, and not without style.*

### Programma / Progetto

Ciascun catalogo è costituito da pacchetti di singole schede che possono essere divisi e ricomposti secondo i più svariati argomenti formando nuove e originali bibliografie: work in progress.

#### Edizione digitale (gratuita)

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### **ARTE E IDEOLOGIA**

a cura di Paolo Tonini

- 19 -

### **3 MERCER STREET STORE**

1975 - 1978

Novembre 2022  
**EDIZIONE DIGITALE**



**3 MERCER STORE** AUG 29 - SEP 1  
TUES. - FRI 2-6

## Arte poesia e carte perdute

Non era una galleria, era un negozio: così lo aveva definito **Stefan Eins**, trasferitosi da Vienna a New York nel 1967, esortando gli amici a esporvi le proprie creazioni a prezzi convenienti: il **3 Mercer Street Store** a New York, dal nome della via in cui si trovava.



Oggetti, video, performances, ma anche uno spazio di socialità dove mangiare e bere cose buone in compagnia, discutere, incontrarsi. Difficile trovare notizie e documenti originali: sono perlopiù volantini e comunicati fotocopiati, inviti disegnati dallo stesso Eins, inserzioni pubblicitarie e articoli su giornali da lui variamente impaginati e distribuiti, tracce destinate a sparire nei cestini della carta quotidiani.

Eppure proprio quelle tracce nella loro labilità aprono spazi per l'immaginazione: un piede di porco apre porte e tombe, per rubare o anche liberare, mirabile applicazione di una legge fisica, o l'uccellino modello Leonardo Da Vinci che sbatte le ali, o le poesie condite con le cipolle... Del resto erano gli anni Settanta.

Carte fragili che scivolano fra le dita e si sovrappongono, si confondono, si sbriciolano, segni che scoloriscono. Non arriveranno all'anno Tremila, a differenza delle edizioni cinquecentine fatte con carta di stracci dove le parole sono incise come sulla pietra, solo rese più maneggevoli.

C'è stato un tempo in cui i poeti meditavano preferibilmente nei cimiteri o dinanzi a monumenti, poi sono arrivate le stazioni e i bar "*sono seduto in un caffè e piango*" mia cara Lili. Foglietti scritti sul tram, baci, fazzoletti.

Ma la metro che oggi sfila senza rumore imbocca la millesima galleria, uno studente stringe tra le mani un pacco di fogli, fra quelli che perde in corsa per strada forse ci sono anche questi.

## Art poetry and lost papers

It wasn't a gallery, it was a shop: this is how **Stefan Eins**, moved from Vienna to New York in 1967, described it, urging his friends to display their creations there at affordable prices: the **3 Mercer Street Store** in New York, from the name of the street where it was located.

Objects, videos, performances, but also a social space where you can eat and drink good things in company, discuss and meet. It is difficult to find original news and documents: they are mostly photocopied flyers and press releases, invitations designed by Eins himself, advertisements and articles in newspapers which he variously formatted and distributed, traces destined to disappear in the daily trash bins.

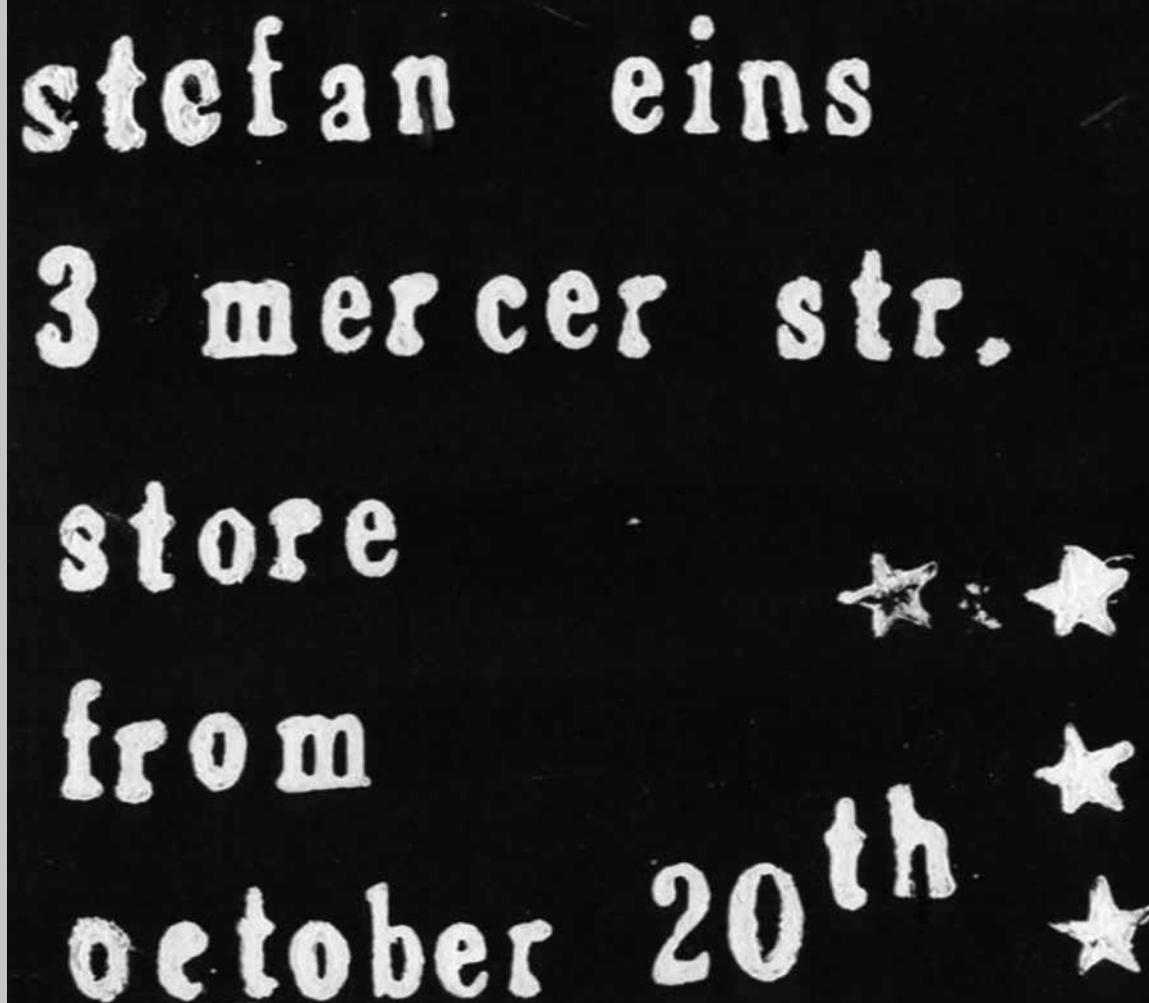
Yet precisely those traces in their transience open up spaces for the imagination: a crowbar opens doors and tombs, to steal or even free, admirable application of a physical law, or Leonardo Da Vinci's model bird flapping its wings, or poems seasoned with onions... After all, it was Seventies.

Fragile papers that slip between your fingers and overlap, get confused, crumble, signs that fade. They will not reach the year Three Thousand, unlike the sixteenth-century editions made with rag paper where the words are engraved as on stone, only made more manageable.

There was a time when poets meditated preferably in cemeteries or in front of monuments, then stations and bars arrived "*I'm sitting in a cafe and crying*" my dear Lili. Notes written on tram, kisses, handkerchiefs.

But the underground train that passes noiselessly today enters the thousandth tunnel, a student clutches a pack of papers in his hands, among those he loses along the way there may be these ones as well.

Paolo Tonini 17.11.2022



stefan eins  
3 mercer str.  
store  
from  
october 20<sup>th</sup>

Questa collezione di 19 documenti  
per un totale di 30 pezzi  
prodotti da  
**3 Mercer Street Store**  
(New York 1975 - 1978)  
è in vendita per  
€ 2.500  
(duemilacinquecentoeuro)

JANE GREER

3 Mercer Street Store  
3 Mercer Street  
New York, N.Y.  
226-3169

7 DRAWERS

Each day for 7 days  
I will find, collect, cut and store wood  
in 1 drawer.

Each day for 7 days  
I will empty the contents of 1 drawer  
and place them.  
February 2-February 8, 1975.

The piece completed.  
Saturday, February 8, 1975.  
1:00 p.m. to 6:00 p.m.

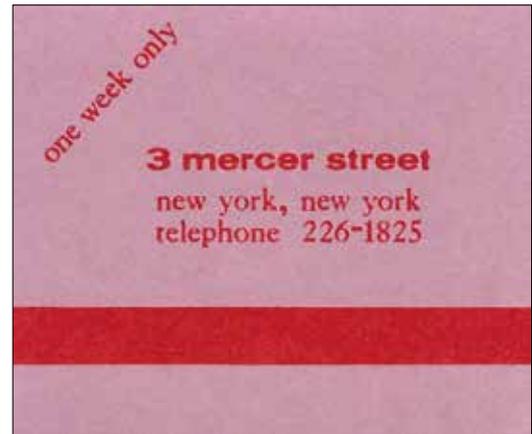
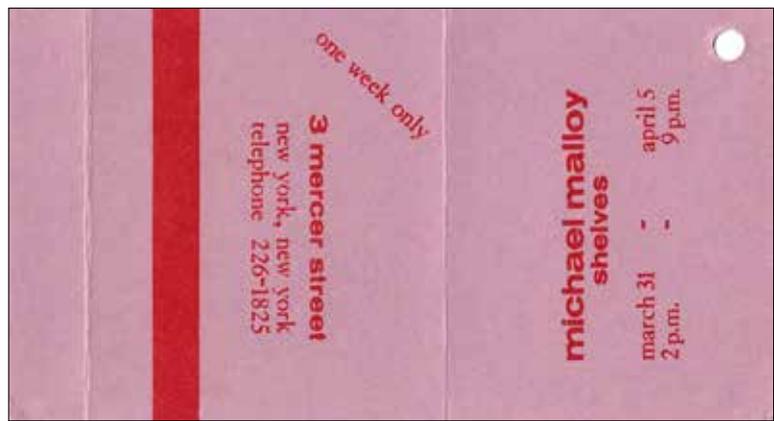
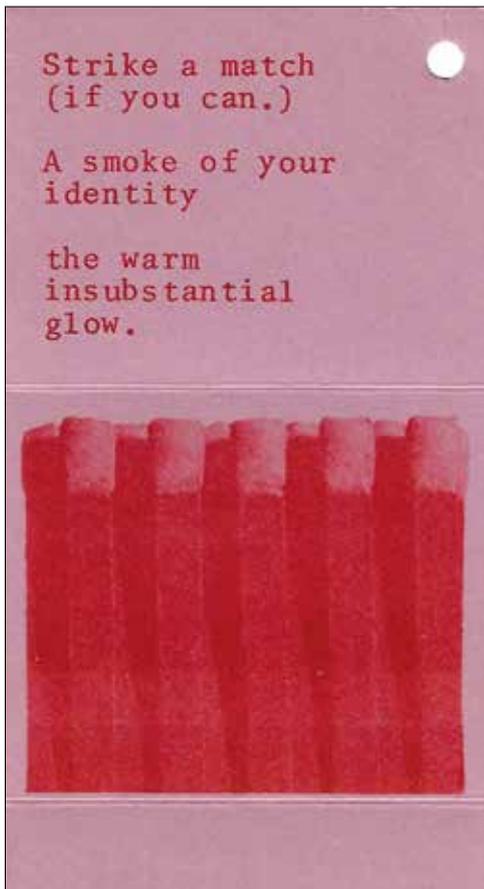
**GREER Jane** (New York 1936), *Jane Greer - 7 drawers*, New York, 3 Mercer Street Store, **1975** [febbraio], 27,8x21,5 cm., foglio impresso al solo recto, stampa in nero su fondo bianco. Invito originale all'evento (New York, 3 Mercer Street Store, 2 - 8 febbraio 1975).

▼  
Testo: "Each day for 7 days I will find, collect, cut and store wood in 1 drawer. Each day for 7 days I will empty the contents of 1 drawer and place them. February 2 - February 8, 1975. The piece completed. Saturday, february 8, 1975. 1:00 p.m. to 6:00 p.m."

▼  
Traduzione italiana: "Ogni giorno per 7 giorni troverò, raccoglierò, taglierò e sistemerò la legna in 1 cassetto. Ogni giorno per 7 giorni svuoterò il contenuto di 1 cassetto e lo posizionerò. 2 febbraio - 8 febbraio 1975. Operazione completata. Sabato 8 febbraio 1975. dalle 13:00 alle 18:00".







**MALLOY Michael**, *Michael Malloy - Shelves*, New York, 3 Mercer Street (Store), 1975 [marzo], car-toncino pieghevole 5,5x6,3 cm. che completamente svolto misura 11,3x6,3 cm., una immagine fotografica n.t. Stampa in rosso su fondo rosa. Invito originale alla mo-stra (New York, 3 Mercer Street Store, 31 marzo - 5 aprile 1975).



Testo: “*Strike a match (if you can). A smoke of your identity. The warm insubstantial glow*”.



Traduzione italiana: “*Accendi un fiammifero (se puoi). Una fumata della tua identità. Il caldo bagliore inconsistente*”.

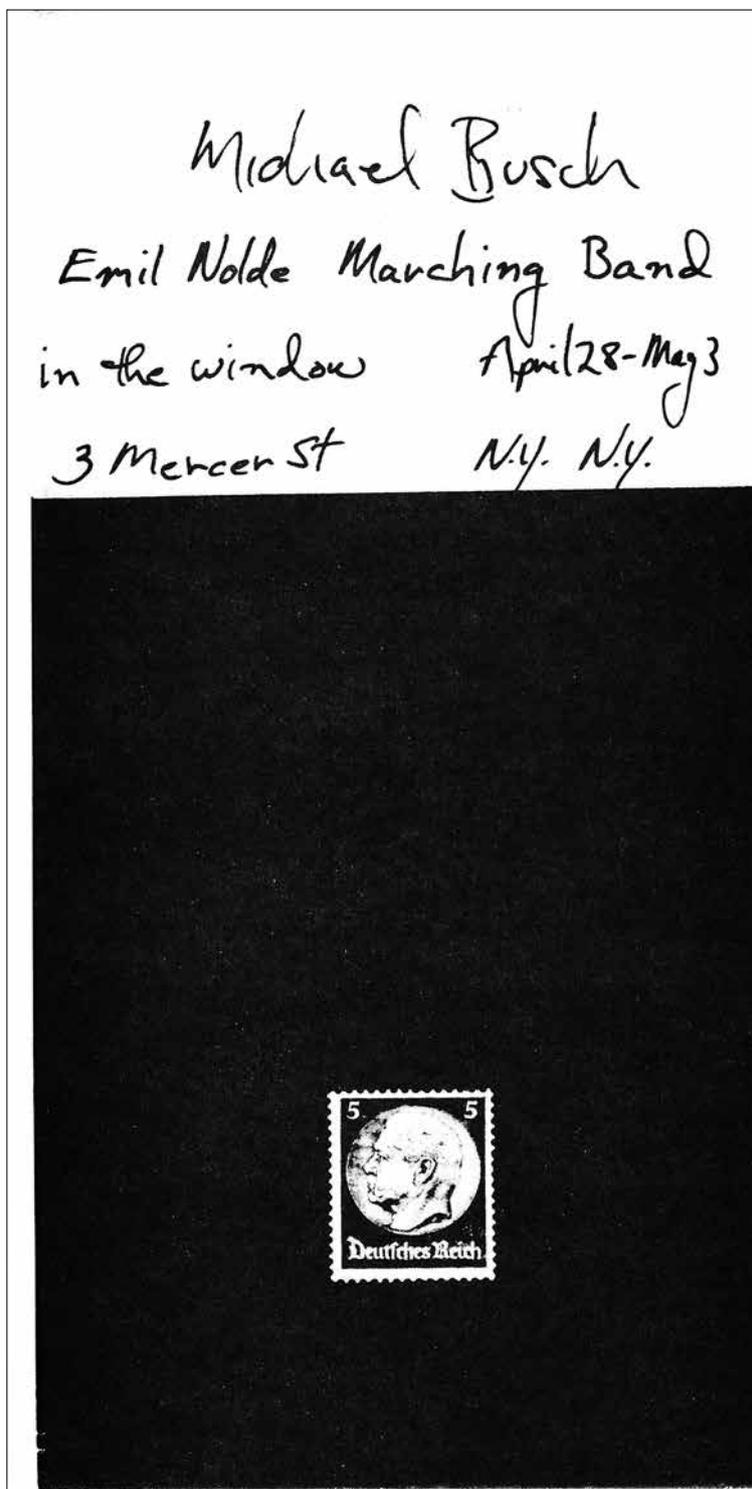
a b i r d,  
wind up, flies by flapping its wings,  
a toy - h o v e r c r a f t,  
other items

demonstration and sale

stefan eins  
3 mercer store  
april 15th - may 10th  
tuesday - saturday 2 - 6



**EINS Stefan** (Praga 1940), *A bird, wind up, flies by flapping its wings, a toy - hovercraft, other items - Demonstration and sale*, (New York), Stefan Eins - 3 Mercer Street Store, s.d. [aprile 1975], 9,3x19,5 cm., cartoncino impresso al solo recto, 1 immagine fotografica, stampa in bianco e nero. Invito originale alla mostra (New York, 3 Mercer Street Store, 15 aprile - 10 maggio 1975).



**BUSCH Michael** (New York 1942 - 2000), *Michael Busch - Emil Nolde Marching Band in the window*, New York, 3 Mercer St. (Store), s.d. [aprile 1975], 19,5x9,5 cm., cartoncino impresso al solo recto, riproduzione di un francobollo, stampa in bianco e nero. Invito originale alla mostra (New York, 3 Mercer Street Store, 28 aprile - 3 maggio 1975).



**BEIRNE Bill** (New York 1941), *Bill Beirne - "Similarities & Differences"* a street performance with viewing space provided at *Stefan Eins' 3 Mercer Street Store*, (New York), 3 Mercer Street Store, s.d. [ottobre 1975], pieghevole 13,3x14 cm., che completamente svolto misura 13,3x39 cm., 1 immagine fotografica riprodotta dal New York Times con didascalia: "*Premier Fidel castro of Cuba, right, on a visit the other day to his brother Ramon at a cattle breeding station he runs in Picadora. Yesterday, despite some reservations, Mr. Castro called move by the United States on trade with Cuba «a positive measure»*". Testo costituito dalla riproduzione di un testo manoscritto di **Jean Genet**: "Two brothers who love each other so much that they look alike... two brothers who look so alike that they love each other...". Stampa in bianco e nero. Invito originale all'evento e alla mostra (New York, 3 Mercer Street Store, 25 ottobre 1975).

november 75

the 3 mercer store will feature the following performances in  
late november and december:

lil picard with kathy acker  
saturday, november 29th, ~~5-7 pm~~ 5-7 pm

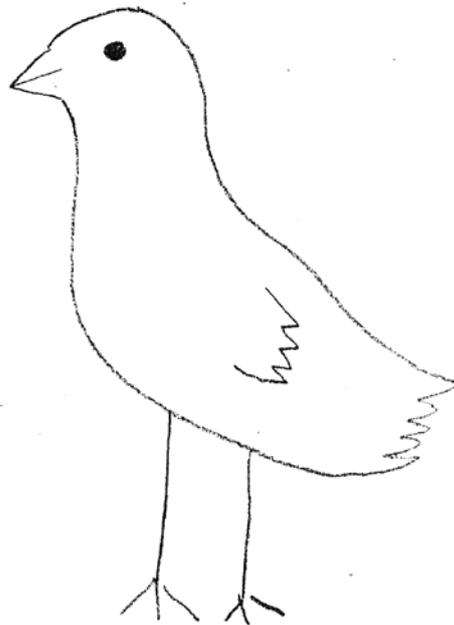
mitch corber  
tuesday, december 2nd, 10 - 12 pm

stuart sherman with jaime davidovitch  
thursday 4th - saturday 5th, 8 pm

richard hayman, sunday afternoon, december 7th

dieter froese, ralston farina, and john bowman with dates to be announced.

stefan eins  
3 mercer street  
nyc ny 10013  
2263169



**EINS Stefan** (Praga 1940), *The 3 Mercer Street Store will feature the following performances in late November and December...*, New York, 3 Mercer Street Store, 1975 [novembre], 27,8x21,5 cm., foglio impresso al solo recto, 1 disegno di Stefan Eins. Stampa in nero su fondo bianco. Programma delle performances previste tra la fine di novembre e il mese di dicembre. Volantino originale.



Performances programmate: Lil Picard e Kathy Hacker, 29 novembre, 1975; Mitch Corber, 2 dicembre; Stuart Sherman e Jaime Davidovitch, 4 e 5 dicembre; Richard Hayman, 7 dicembre. Performances in data da stabilire: Dieter Froese, Ralston Farina e John Bowman.

WITH THE AID OF MY POETRY  
 AND ONIONS I WILL TRY TO  
 DRAW MYSELF AS WELL AS  
 THOSE IN ATTENDANCE INTO  
 TEARS. FOR THE PURPOSES  
 OF RELIEF IN THE ADJOINING  
 ROOM THERE WILL BE MADE  
 AVAILABLE WATER, TISSUE,  
 AND A JOHN. UPON THE  
 CONCLUSION OF THE EVENING'S  
 EVENT ALL WILL BE INVITED  
 IN THE BACK ROOM TO ENJOY  
 FINE WINE, CHEESES AND  
 CONVERSATION AT STEFAN  
 EINS' 3 MERCER STREET  
 STORE. PERFORMANCE ONCE  
 ONLY, DECEMBER 2, 1975,  
 10-12 P.M., A TUESDAY.

MITCH CORBER

**CORBER Mitch** (Los Angeles 1949), *With the aid of my poetry and onions...*, (New York), Stefan Eins - 3 Mercer Street Store, 1975 [dicembre], 28x21,5 cm., foglio impresso al solo recto, stampa in nero su fondo bianco. Invito originale alla performance, declamazione di poesie dell'autore con l'impiego di cipolle (New York, 3 Mercer Street Store, 2 dicembre 1975).

Testo completo: *"With the aid of my poetry and onions I will try to draw myself as well as those in attendance into tears. For the purposes of relief in the adjoining room there will be made available water, tissue, and a john. Upon the conclusion of the evening event all will be invited in the back room to enjoy fine wine, cheeses and conversation at Stefan Eins 3 Mercer Steet Store. Performance one only, december 2, 1975, 10-12 P.M. A tuesday"*.

Traduzione italiana: *"Con l'aiuto della mia poesia e delle mie cipolle cercherò di far piangere me stesso e i presenti. Ai fini dei soccorsi nella stanza attigua verranno messi a disposizione acqua, fazzoletti e un recipiente. Al termine dell'evento serale, tutti saranno invitati nella stanza sul retro per degustare ottimi vini, formaggi e conversare allo Stefan Eins 3 Mercer Street Store. Performance non ripetibile, 2 dicembre 1975, 10-12 P.M. - Un martedì"*.

presently for sale at 3 mercer store:  
afternoons  
most items under \$ 5

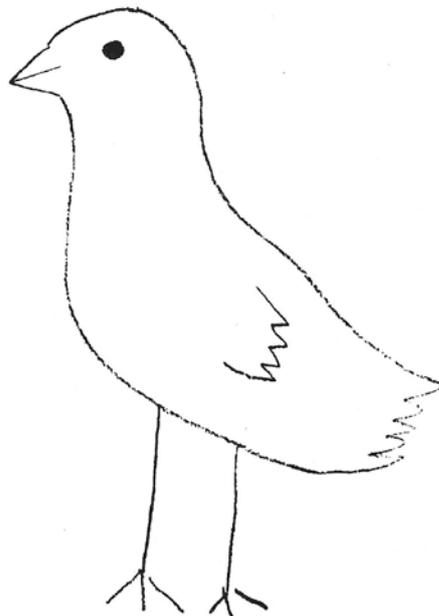
haarts  
portrait commissions  
adhesive tapes from tape pieces  
anatomical kitchen aprons  
'clay on mat'  
polaroids  
place mats  
gingerbreadhouses  
storytelling vines  
36 cents  
electronic toy gun(used)  
ear plugs,indian tweeter-kazoos,plantshoes  
copy of 'the fox' #2  
recent works  
cardhouses  
buckets from waterperformances  
flowers(saturdays only)  
fishbowls  
used florescent tubes from annina webb--  
toy hovercraft,flying bird toy  
junklights  
handkerchiefs  
available for conversation  
Herbans ebbies

cara croninger  
robin winters  
jaime davidovich  
george macuinas  
michael mc clard  
christopher mc neur  
geoffrey hendricks  
alan moore  
miriam bloom  
richard quarrell  
nam june paik  
richard hayman  
evriah bader  
judy rifka  
paula longendyke  
phillippa quarrell  
jeannie olgeirson  
lesley schiff

nosei dan flavin  
stefan eins  
alan suicide  
diego cortez  
mitch corber  
hannah wilke

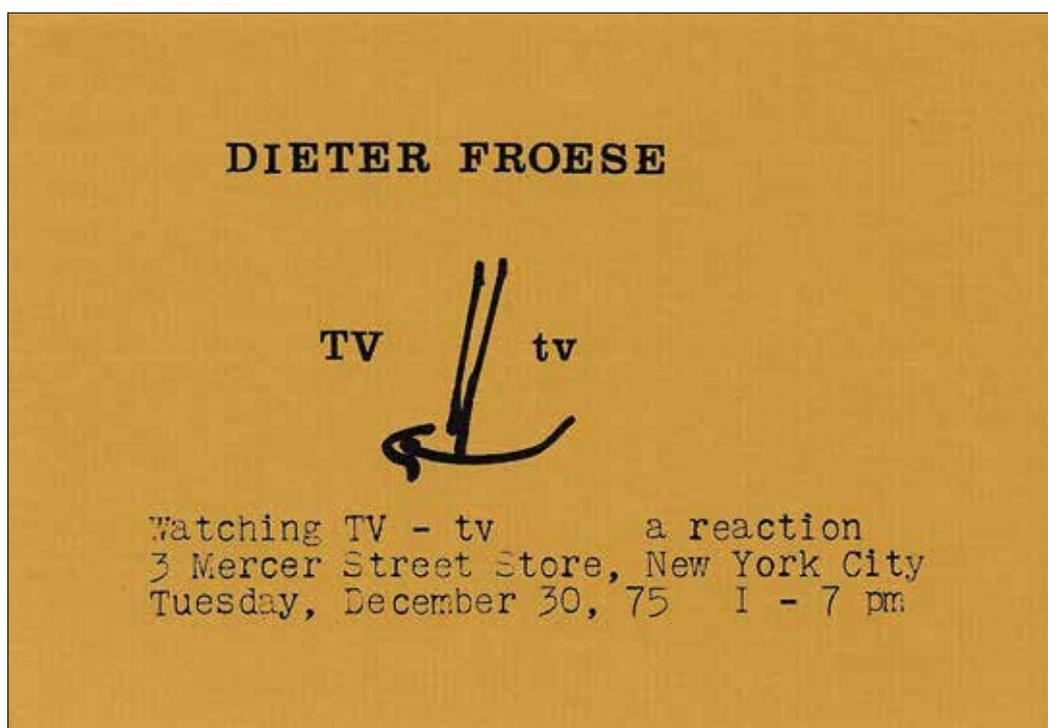
lapislazuliblu soda courtesy edit deAk

3 mercer street  
nyc ny  
tel 2263169

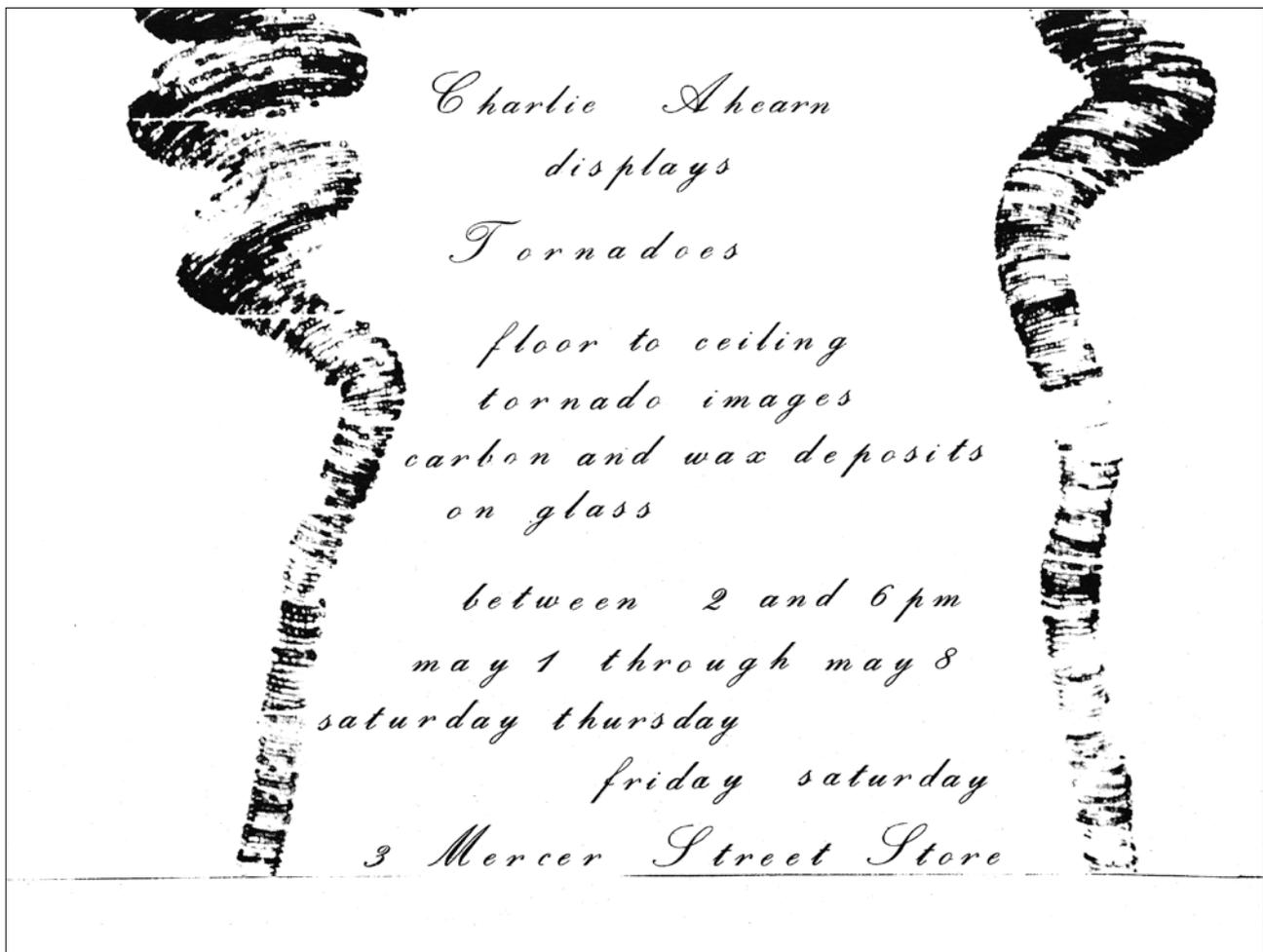


**EINS Stefan** (Praga 1940), *Presently for sale at 3 Mercer Store: afternoon - most items under \$ 5...*, New York, 3 Mercer Street Store, s.d. [dicembre 1975 / gennaio 1976], 27,8x21,5 cm., foglio impresso al solo recto, disegno di Stefan Eins (non dichiarato). Stampa in nero su fondo bianco. Elenco degli oggetti in vendita presso il 3 Mercer Street Store fra dicembre e gennaio del 1975, con l'attribuzione ai rispettivi artisti. Volantino originale.

▼  
Elenco degli artisti: Cara Croninger, Robin Winters, Jaime Davidovitch, George Macuinas [ma: Maciunas], Michael Mc Clard, Cristopher Mc Neur, Geoffrey Hendricks, Alan Moore, Miriam Bloom, Richard Quarrell, Nam June Paik, Richard Hayman, Evriah Bader, Judy Rifka, Paula Longendyke, Philippa Quarrell, Jeannie Igeron, Lesley Shiff, Dan Flavin, Stefan Eins, Alan Suicide, Diego Cortez, Mitch Corber, Hannah Wilke.



**FROESE Dieter** (Hans-Dietrich Froese, Tilsit 1937 - New York 2006), *Dieter Froese - Watching TV - tv*, New York, 3 Mercer Street Store, **1975** [dicembre], 9,5x13,7 cm., cartoncino impresso al solo recto, disegno dell'autore. Stampa in nero su fondo giallo. Invito originale alla video-performance (30 dicembre 1975).



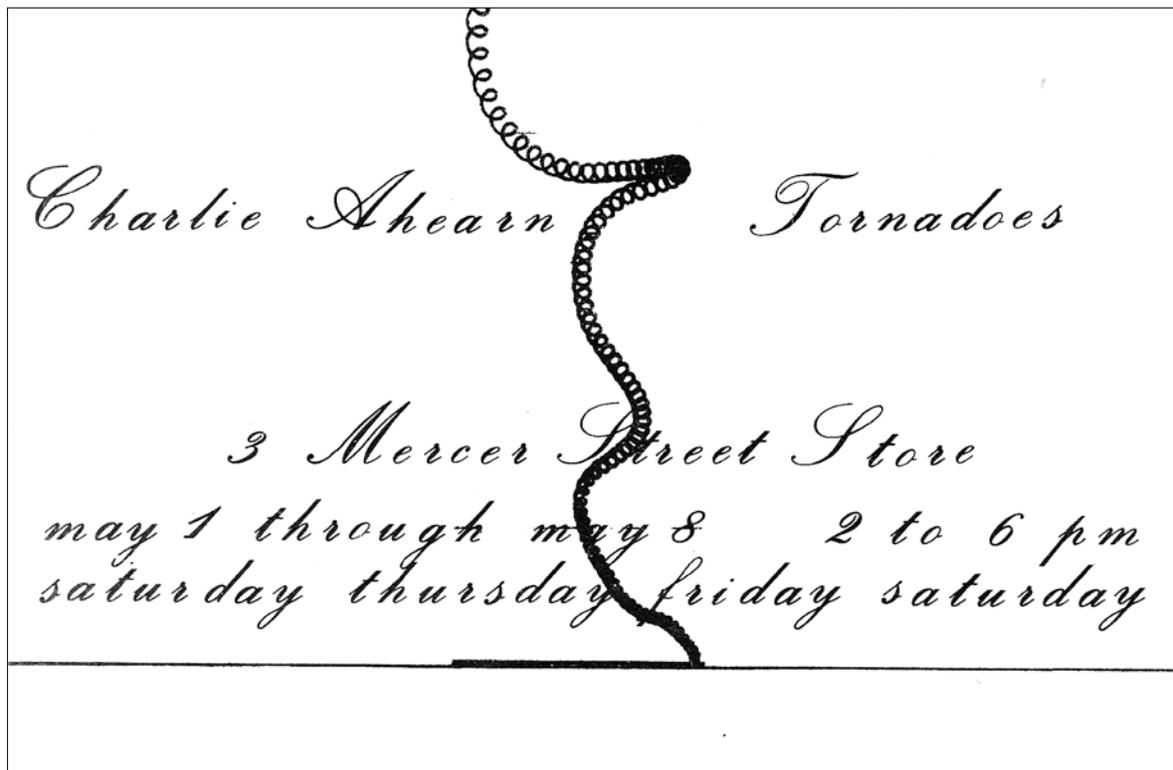
**AHEARN Charlie** (Binghamton 1951), *Charlie Ahearn displays Tornadoes floor to ceiling tornado images*, (New York), 3 Mercer Street Store, s.d. [maggio 1976], 21,5x28 cm., foglio impresso al solo recto, composizione grafica in bianco e nero. Annuncio della mostra (New York, 3 Mercer Street Store, 1 - 8 maggio 1976). Volantino originale.



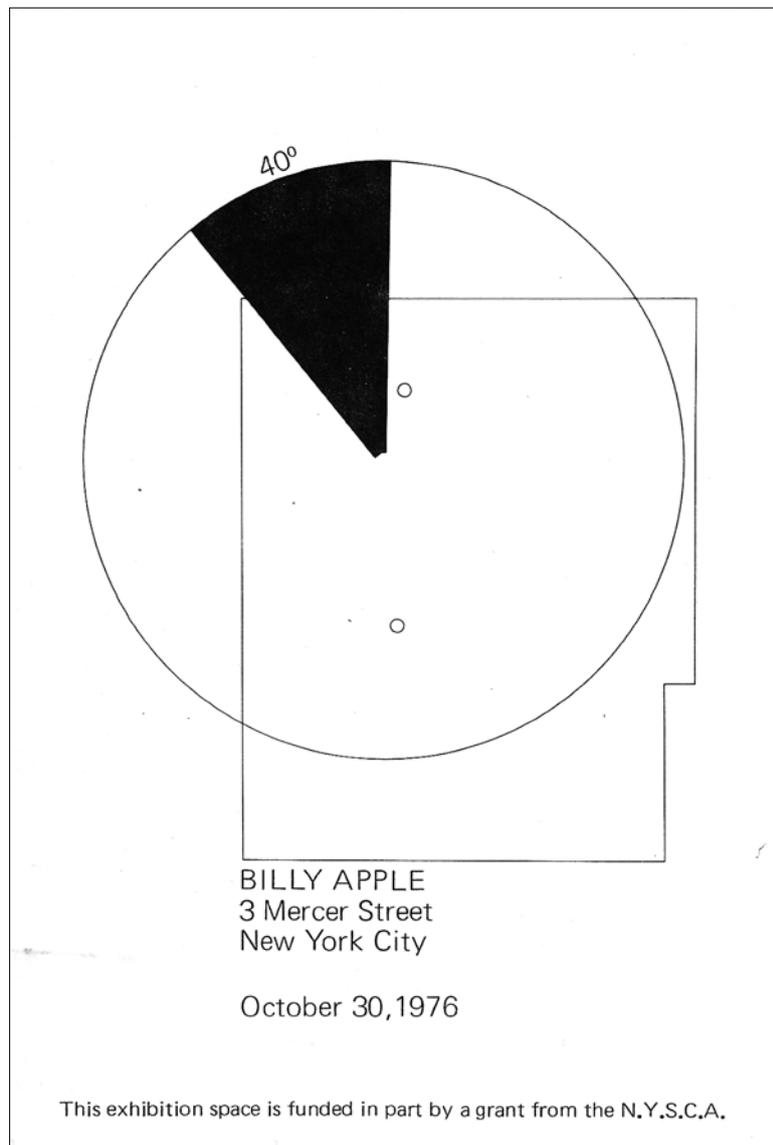
Testo completo: “*Charlie Ahearn displays Tornadoes floor to ceiling tornado images carbon and wax deposits on glass - between 2 and 6 pm - May 1 through May 8 - saturday thursday - friday saturday*”.



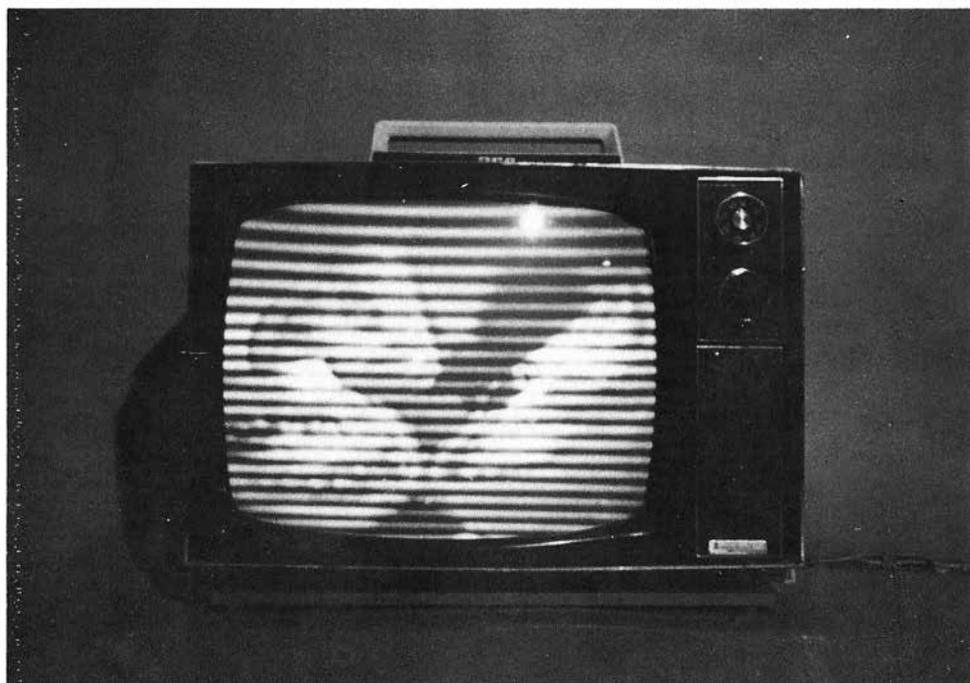
Traduzione inglese: “*Charlie Ahearn espone dei tornado dal pavimento al soffitto - immagini di tornado depositi di carbonio e cera sul vetro - tra le 14 e le 18 - dal 1 maggio all'8 maggio - sabato giovedì - venerdì sabato*”.



**AHEARN Charlie** (Binghamton 1951), *Charlie Ahearn - Tornadoes*, (New York), 3 Mercer Street Store, s.d. [maggio 1976], 10,8x15,2 cm., cartoncino impresso al solo recto, composizione grafica in bianco e nero. Invito originale alla mostra (New York, 3 Mercer Street Store, 1 - 8 maggio 1976).



**APPLE Billy** (nato Barrie Bates, Auckland, Nuova Zelanda 1935 - 2021), *Billy Apple*, New York, 3 Mercer Street (Store), 1976 [ottobre], 15x10 cm., cartoncino impresso al solo recto, composizione grafica in bianco e nero dell'artista. Invito originale alla mostra (New York, 3 Mercer Street Store, 30 ottobre 1976).



FITZGERALD/SANBORN  
3 Mercer Street  
Nov. 16-27

CIRCUITOUS VIDEO  
including performance,  
drawing, xerography,  
photography.

Tues.-Sat. 2-6 p.m.  
Performance: Tues.&Wed. 2p.m.  
Fri.&Sat. 5:30p.m.

funded in part by the NYSCA

**FITZGERALD Kit - SANBORN John** (New York 1954), *Fitzgerald/Sanborn - Circuitous video including performance, drawing, xerography, photography*, (New York), 3 Mercer Street (Store), s.d. [novembre 1976], 10x15,2, cartoncino lucido impresso fronte e retro, immagine fotografica in bianco e nero. Invito originale alla mostra (New York, 3 Mercer Street Store, 16 - 27 novembre 1976).



Geoffrey Hendricks

**GEOFFREY HENDRICKS**  
***UNFINISHED BUSINESS***  
***(EDUCATION OF THE BOY CHILD)***

ASSISTED BY  
**BRACKEN HENDRICKS**  
**SCOTT A. MEDNICK**  
**& OTHERS**

COMMEMORATIVE BRONZE CASTING  
 BY PHILIP ORENSTEIN

DEDICATED TO  
**BRACKEN**  
**DICK HIGGINS**  
**RAY JOHNSON**  
**MEREDITH MONK**  
**& TEIRESIAS**

**3 MERCER STREET STORE**  
**NEW YORK CITY**  
**DECEMBER 3 & 4, 1976**  
**NOON TO 6:00 P.M.**

THIS EXHIBITION SPACE IS FUNDED IN PART BY A GRANT FROM THE N.Y.S.C.A. AND THIS WORK BY AN INDIVIDUAL ARTIST'S GRANT FROM THE N.E.A. PHOTO BY ERIC BROADDUS.

**HENDRICKS Geoffrey** (Littleton, New Hampshire 1931), *Geoffrey Hendricks - Unfinished Business (Education of the boy child)*, New York, 3 Mercer Street Store, 1976 [dicembre], 28x21,5 cm., foglio impresso al solo recto, ritratto fotografico dell'artista di Eric Broaddus. Stampa in bianco e nero. Invito originale all'evento (installazione e performance, New York, 3 Mercer Street Store, 3 e 4 dicembre 1976).



1

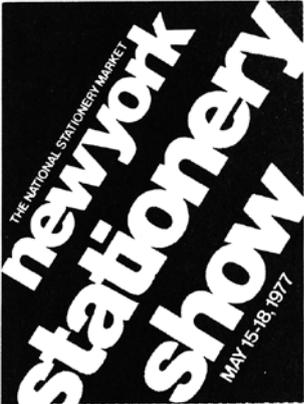


2



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JEAN OLGEIRSON DESIGNS
3 MERCER STORE
3 mercer st. nyc. 10013



See us  
in Booth # **3825**

1 Chicken Poster 23x24" @ \$8.50 wholesale dozen

2 Wake Up Bunny Book 4x5" @ \$7.20 wholesale dozen

OLGEIRSON Jean, *Jean Olgeirson Designs*, New York, 3 Mercer Street Store, 1977 [maggio], 27,8x21,5 cm., foglio impresso al solo recto, 2 riproduzioni in bianco e nero n.t. Invito originale alla mostra (New York Stationery Show, 15 - 18 maggio 1977, stand n. 3825, 3 Mercer Street Store).

13 AUG 1977

N.Y. 8/8/77

Dear Peter,  
enclosed information about  
"3 Mercer Store".  
Thanks for asking

yours

Stefan Eins

STEFAN EINS  
3 MERCER STORE  
NYC 10013 226-3169

**EINS Stefan** (Praga 1940), *3 Mercer from 1975 to 77 / Selected reviews etc.*, New York, Stefan Eins - 3 Mercer Store, 1977 (8 agosto), 27,8x21,5 cm., foglio redatto a mano al solo recto e 20 fogli impressi in fotocopia, **lettera autografa originale, firmata, datata e con timbro originale dell'autore**: "Dear Peter, enclosed information about «3 Mercer Store». Thanks for asking. Yours Stefan Eins". Destinatario non identificato. Allegati vari documenti suddivisi in due parti: 1) «3 Mercer from 1975 to 1977»; 2) «3 Mercer - selected reviews etc.».

3 MERCER  
from 1975 to 77

**ALLEGATO 1 a EINS Stefan** (Praga 1940), *3 Mercer from 1975 to 77 / Selected reviews etc.*, New York, Stefan Eins - 3 Mercer Store, 1977 (8 agosto): «*3 Mercer from 1975 to 77*», 8 fogli 27,8x21,5 cm. impressi al solo recto, con l'elenco dettagliato delle mostre e degli eventi promossi dal 3 Mercer Street Store dal gennaio 1975 al giugno 1977.

3 MERCER  
selected  
reviews etc.

**ALLEGATO 2 a EINS Stefan** (Praga 1940), *3 Mercer from 1975 to 77 / Selected reviews etc.*, New York, Stefan Eins - 3 Mercer Store, 1977 (8 agosto): «*3 Mercer - selected reviews etc.*», 1 foglio con il solo titolo e 11 fogli 27,8x21,5 cm. con riproduzioni e montaggio in fotocopia di articoli di giornale di Stefan Eins.

# ARTFORUM

APRIL, 1975

Like Jeffrey Lew who administrates the public-funded 112 Greene Street Gallery, erstwhile *Avalanche* magazine publisher (and now "artist-in-residence") WILLOUGHBY SHARP is in a privileged position to make art. He's seen and digested far more art of the stripe he's now making than me and most folk. Privileged, yeah, but a dangerous position too. His videotapes of static primal scenes and psychodramas and his living in a box project

looked like nothing so much as a belated expressionist compendium of current vogues in performance art. newspaper mask.

For *Double Take* (*A Public Entertainment*), Sharp locked the doors of the 3 Mercer Street Store and covered the windows with newspaper except for two squares cut for video monitors. One monitor revealed a shot of the store's interior furnished with a couch, table set with a layer cake, and a hatchet stuck in the wall. The monitor showed this arrangement day and night, casting an eerie video glow on the street when it was dark. As a casual passerby, I assayed the scene on the monitor but didn't wonder about it until I glimpsed it again through the mail slot just below where the announcement was stuck in the door. This glimpse of what was actually there restated the irreal video view. The monitor gave the whole scene, but only in black-and-white which impacts about as much as a sidelong glance: "Hmm, there's something in there." You've got to peep — do a double take — to get more information about the piece at night.

Only during the day did the second monitor play a video drama that explained the setup inside the store. This was some dumb teevee shtick about a couple of desperadoes invading a tea party, tying up and threatening a woman there (who grins in fright), then plunging a hatchet into the wall. *Double Take* was more compelling as a vacant set, I mean when the hippie murders tape was off the air. Then the double take enjoined voyeurism and the store's facade wore a

## ALLEGATO 2 - n. 1: ARTFORUM, April 1975

Anonimo, «*Like Jeffrey Lew...*». Articolo che si riferisce alla performance e installazione di Willoughby Sharp *Doubletake* (New York, 3 Mercer Street Store, gennaio/febbraio 1975).

Michael Malloy, *Shelves*, 1975, m/m.

contradict (expose) implicit assumptions about the effects of action in the world. The construction one makes of reality. Following Malloy's instructions, one seems to enter into fiction, the realm of imagination. And yet perhaps it is more a world of possibility.

To be specific. On one of the shelves there's a map of an island mounted on a small turntable and surrounded by three differently colored knobs. The text explains there are two ways to reach this island: "You can travel to Sydney Island, or you can become part of Sydney Island." To travel you choose one of the colored knobs: "While the Island is spinning attempt to bring your color to the Landing Area (circled in blue on the map) . . . The time it takes is your travel time to Sydney Island." Or "You can become part of Sydney Island by knowing the moment, with your eyes closed and the Island spinning, when the Landing Area passes in front of each of the three colors. By uniting in your mind the geographic place and use that man makes of this place, you develop a consciousness of the Landing Area. You become part of Sydney Island by knowing when Sydney Island makes contact with something out-

side itself." The language is simple, matter-of-fact; if this, then that. The tools, the means for carrying out the directive are there in front. Individually the words are comprehensible. But together, combined . . . how is this possible? Is this just a play on language? Humorous nonsense, laughing absurdity? Yet having just read Carlos Castaneda's *Tales of Power* my head is imbued with the sorcerer's world. A different reality. And in some sense there's a way in which one might believe.

Another example. In numbered sequence: 1) a magazine photo of dark clouds hovering over a landscape — "Lock the lock. Is this thunder Heads or Tails? Only time will tell." 2) An illustration of Father William standing on his head — "The young man said to Father William, 'Call it, Heads or Tails.' Father William flipped onto his head and said, 'Time will unlock the lock.'" 3) A padlock with key inserted, attached by string to (2) — "Tails. Unlock the lock with tails. And don't waste time." The vocabulary repeats, inverting, recombining. Logic in one context apparent illogic in another. But what constraints limit the structuring of language? Where are the boundaries that make one order sense, another non-sense? I think of children's stories. A kind of magic believed in, accepted. And perhaps we've become as old as the young man thought Father William to be.

Another clue found in MICHAEL MALLOY's *Shelves*. For it's difficult to pinpoint why these works fascinate me. Ostensibly they're shelves, each containing a group of collaged objects with an accompanying text. A set of instructions, imperatives, dictating how to manipulate these things and what to expect. But here there's a disjunction. Perhaps fantasy is the word I want. The objects seem familiar — everyday utensils: a tea strainer, a lock, a flower pot bowl, photographs. And the language prescribes known hand actions — placing, grasping, touching. Yet the projected results, although stipulated logically A to B to C,

# ARTFORUM

SUMMER, 1975

## ALLEGATO 2 - n. 2: ARTFORUM, Summer 1975

Anonimo, «Another clue found...». Articolo che si riferisce alla mostra di Michael Malloy *Shelves* (New York, 3 Mercer Street Store, 31 marzo - 5 aprile 1975).

# DER SPIEGEL

## In SoHo sitzt die Kunst auf ihren Koffern

SPIEGEL-Redakteur Jürgen Hohmeyer über das New Yorker Avantgarde-Viertel

Den intermedialen und zumindest der Absicht nach lebensnahen „Spirit of SoHo“ kann man inkarniert sehen in der Person des Exil-Wieners Stefan Eins, der unter dem Namen seiner Adresse „3 Mercer Street“ einen kuriosen Laden führt.

Er offeriert da, in einer ausgedienten Maschinen-Reparaturwerkstatt, für ein paar Dollar eigene Auflagen-Objekte, die — Kunst oder nicht — elementare „Magie der Physik“ demonstrieren wie eine Wasserflasche mit Luftpumpe zur Erzeugung von Kunst-Nebel, versteht sich aber auch als Makler für Kollegen. Ihn begeistern Künstler, die sich bereit halten, einem möglichst kunstfernen Publikum die Wohnzimmerdecken anzumalen oder als Orakel die Zukunft auszudeuten. Daß dabei die Neigung zum Praktischen unversehens wieder in raffinierteste Esoterik münden kann, liegt auf der Hand.

### ALLEGATO 2 - n. 3: DER SPIEGEL, s.d. [aprile/maggio 1975]

Jürgen Hohmeyer, «*In SoHo sitzt die Kunst auf Ihren Koffern - Spiegel*». Articolo che si riferisce alla mostra di di Stefan Eins (New York, 3 Mercer Street Store, 15 aprile - 10 maggio 1975).

SUNDAY NEWS, JUNE 22, 1976 C-26

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## School Aid Meeting To

(Continued from page 3)

creased school aid if it could be fitted "within the principles of his sound fiscal approach." Steingut would not elaborate, but other aides insisted that Steingut

would try to convince Carey to go along with increased school aid.

Carey is sticking to his plan to give \$100 million for new school aid, which would be an extension of the present formula. The plan has been criticized by Democrats as well as by teachers,

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## The Budget Box Score

Mayor Beame's most recent budget calls for the firing of 40,971 city workers, the first 1,213 of whom were supposed to leave the city payroll on Friday. However, Budget Bureau officials were unable to deter- tually laid off. Another 9,269 workers, including 1,315 provisionals, are scheduled to go off the payroll June 30. Thus far, a total of 9,104 dismissal notices have been sent out, according to the Budget Bureau.

PENNSYLVANIA

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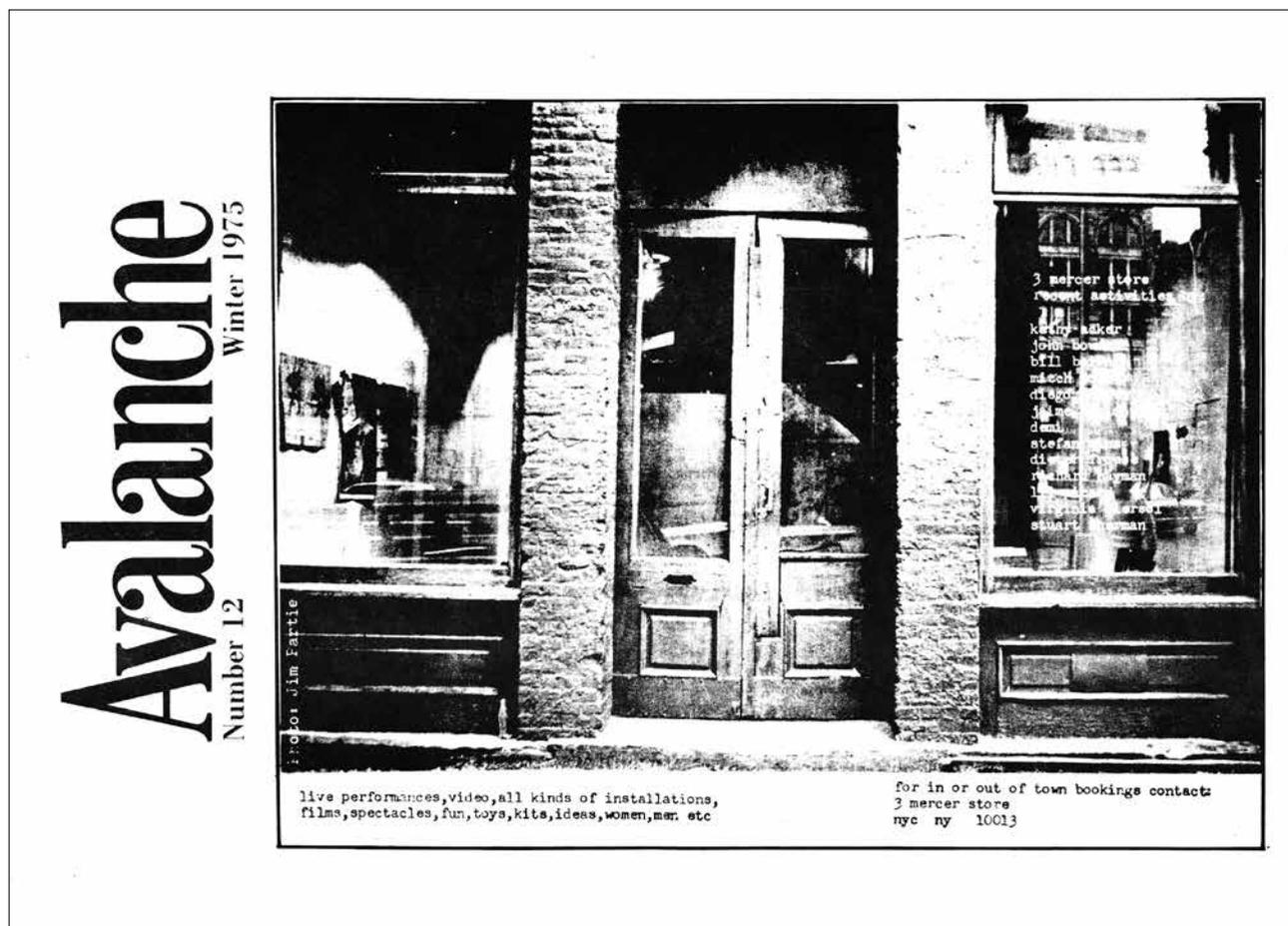


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ALLEGATO 2 - n. 4: NEW YORK SUNDAY NEWS, 22 giugno 1975

Inserzione pubblicitaria di Stefan Eins: «Flap wing bird flies by flapping its wings», che si riferisce all'uccellino giocattolo esposto in occasione della propria mostra (New York, 3 Mercer Street Store, 15 aprile - 10 maggio 1975). Traduzione italiana: "L'uccello dall'ala battente vola sbattendo le ali. Senza fili - senza elica / ingegnosamente progettato, tipo Leonardo Da Vinci, giocattolo a carica meccanica / assolutamente fantastico - forte effetto sorpresa / vola per 100 iarde - [...] - schemi di volo regolabili - apertura alare 16 pollici / \$ 3,95 più 55 centesimi per la confezione e la spedizione / Stefan Eins - PO Box 13 - Canal Street Station - New York City, New York 10013 / inviare assegno o vaglia postale".

**ALLEGATO 2 - n. 5:****AVALANCHE, n. 12, inverno 1975**

(2 fogli)

a) Immagine fotografica del 3 Mercer Street Store con didascalia: *“live performances, video, all kinds of installations, films, spectacles, fun, toys, kits, ideas, women, men, etc. - For in or out of town booking contact: 3 Mercer Store Nyc Ny 10013”*.

b) Anonimo, «Rumbles... Bill Beirne: Similarities & Differences». Articolo che si riferisce all'evento (New York, 3 Mercer Street Store, 25 ottobre 1975).



THE SOHO WEEKLY NEWS

Thursday, February 12, 1976

19

CONCEPTS IN PERFORMANCE

## Highly Charged Theatrical Tableau

Mommy, Me Bandage  
Robin Lee Crutchfield  
3 Mercer St. Store

Before Robin Lee Crutchfield's performance piece began, the viewer was presented with an already established highly charged theatrical tableau. Framed against a wall by those interior columns which seem to be ubiquitous in Soho were a mid-50's illustration of a nurse, a head-sized beveled mirror with arched top and deco design, and a black apron. Beneath the mirror was a plain wooden chair. Off to the left, a red speaker rested on a similar chair.

When the tape started, Crutchfield entered, nude from the waist up with a number of identical small plastic baby dolls taped to his torso. His bizarre red rouge and eye shadow along with scarlet fingernails made him resemble an exaggerated depiction of a child who has just discovered Mommy's make-up.

After looking at himself in the mirror, he cut off the head of the nurse figure and taped it on the mirror. Following further contemplation, he cut the apron into three sections which remained separately pinned to the wall.

He then proceeded to remove the dolls one by one and tape them to the mirror. After all the babies had been taped, the artist, his back still facing the audience, lingered a delicious moment, caressing his shoulders and stroking his sides before exiting.

The work was accompanied by a tape from a scratched record, "Tell me why I love you so." A section in which the needle gets stuck and skips repeatedly was maintained obsessively with some changes in

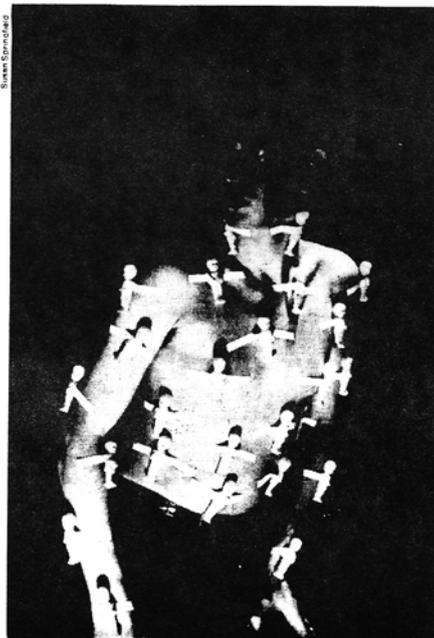
tempo, reminiscent of the sound track of Paul Sharits' film *T.O.U.C.H.I.N.G.*

The emphasis on ambiguous gender and obsessive Oedipal play-acting reminds one of Jack Smith's role in Ken Jacobs/Bob Fleisher's films *Blonde Cobra* and *Little Stabs at Happiness*. Yet the task-oriented nature of the piece and its steady work rhythm seem more like early dances by Trisha Brown. His refusal to engage in direct eye contact with the audience reminds one of Yvonne Rainer's "Walk she said" number. (This dance quality was even stronger in Crutchfield's earlier sidewalk pieces and in the 12 hr. performance, "The Death of Sparrow Hart" he presented at the Avant-Garde festival last September.)

While the clarity of the work's structure provided esthetic joy and the knowing play with female stereotypes gave one much to think about (as Brecht observed, one learns more about femininity as behaviour and condition when a man plays a woman), one wishes the artist would explore more fully the audience/performer relationship. The absolute denial of audience involvement coupled with the self-conscious freakiness of the performer's off stage involvement with plastic earrings and large sunglasses ("Plastic is wonderful") seems a withdrawal into the "Cool" surface of Pop. Still, the work showed an intensity of concentration and clarity of means which reveal Crutchfield as the possessor of a natural sensibility.

The 24-year-old, Dayton-born artist's next performance will be at Hunter College March 1.

Mark Savitt



Robin Lee Crutchfield

THE SOHO NEWS  
WEEKLY NEWS

VOL. 3 NO. 19

ALLEGATO 2 - n. 6: THE SOHO WEEKLY NEWS, Vol. III n. 19, 12 febbraio 1976

Mark Savitt, «*Highly Charged Theatrical Tableau*». Articolo che si riferisce alla performance di Robin Lee Crutchfield «*Mommy, Me, Bandage*» (New York, 3 Mercer Street Store, gennaio 1976).

# the village VOICE

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VOL. XXI No. 8

THE WEEKLY NEWSPAPER OF NEW YORK

MON. FEBRUARY 23, 1976

## Why Is Performance Art Different From All Other Art?

BY ANNETTE KUHN

ALLEGATO 2 - n. 7:  
THE VILLAGE VOICE, Vol. XXI n. 8, New  
York, 23 febbraio 1976  
(2 fogli)

Annette Kuhn, «*Why Is Performance Art Different From All Other Art?*». Articolo che si riferisce a due eventi:

- Lil Picard e Kathy Acker (New York, 3 Mercer Street Store, novembre 1975).
- Mitch Corber (New York, 3 Mercer Street Store, 2 dicembre 1975).

### A Performance by Lil Picard and Kathy Acker

In the middle of the room there is a table on which are arranged in no particular order varieties of soda pop, a blender, wine, papers, and utensils. Under the table, on the folded continuation of the tablecloth lies a naked girl, alternately covering and revealing herself with a little bit of fur. Behind the table, facing us, sits an old woman wearing a large white geriatric Afro wig sprinkled with parsley. The performance is called "Tasting and Spitting;" the performers are Lil Picard in the white Afro, and Kathy Acker with the fur. Lil gives Kathy things to drink, Kathy spits them out. Once she spits into the audience; all over Charles Schwartz, exco-performer with Lil. Some well-dressed uptown people run out of the room, one politely turning around and saying, "We won't risk this." Then someone spits Yoo-hoo on Lil. Then the newspaper article about Craig Claiborne's \$4000 dinner is put into the blender with nutmeg, tap water, and Alka Seltzer, blended, and speeded to the audience. Someone says, "It's too pulpy," and spits it out. Lil feeds Kathy mouth-to-mouth fluid—"Like a mother bird to a baby bird," Lil says. Kathy



opens and closes her legs, rubs the fur on her breasts, a character out of her porn biography-fantasy "The Childlike Life of the Black Tarantula." Lil takes a spit stained sheet, and while two men hold it up, she starts cutting. She says, "I'll cut nice and square so the pieces fit right into Kaulicke frames. But I don't cut very good."  
Smoke starts billowing out of the back room. Charles Schwartz, previously spat at, announces, "There's a show back here. Used, burned clothing." Someone says, "The evening is a success. Sari Dienes has arrived." Sari Dienes, in her seventies like Lil, also has a white Afro, but hers is real. Lil's Afro is a pun on Sari's, part of an ancient, by now inexplicable, battle between the two. The performance is almost over—Lil's sheet is cut. George's burning clothes put out, Kathy's little fur put on, and the cheese is served in the little back room still smoky. Everybody loves Lil with her thick German accent. She is grandmother to all, a hausfrau just cooking up some soda pop to spit out, together with other vile, though involuntary, injections like Nixon, Vietnam, and whatever else a 76-year-old hausfrau finds repulsive.

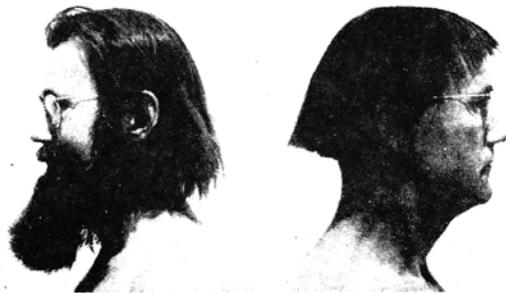
### A Performance by Mitch Corber

A large wooden crate is set on the side of the room. On the crate, in symmetrical order, are five colored paper plates, each with an onion in the center. Under the plates are clean pieces of paper with typewriting on them. The performer is Mitch Corber, "Reciting Poetry Under the Influence of Onions." He reads a short piece on a visit to his grandparents, pulled from under the first plate. He finishes, puts the

paper down, and takes up a knife. He slices the onion from the first plate in half, takes a half, and rubs it under his eyes. His eyes start tearing. He puts the onion half down, and goes on to the second plate and the second piece of writing, this about baseball. Again, after finishing, comes the second onion and the second rubbing, and on through the five onions and the five pieces. He looks sad, with tears running down and a

shabby, too small raincoat. He looks like an exhibitionist who if he opened his raincoat, would find he has nothing to exhibit. The readings go through a school prom, a California summer, and decision and resolutions. I don't empathize, but I think he reads traditional American growing up myths and cries over the lost myths with the help of onions, and, in a masschistic sort of way, I find it witty.

## Concepts In PERFORMANCE



Geoffrey Hendricks on December 4th.

## Roots and Rituals

Sally Banes

Geoff Hendricks  
Unfinished Business  
3 Mercer Store

Geoff Hendricks makes performance pieces and exhibits that are about roots and rituals. A simple event—the shaving of a beard—becomes an occasion for meditations on transformations, ritual preparations, witnessing and celebration. *Unfinished Business* was a 12-hour

piece in two sections. On Friday, December 3 at noon, 3 Mercer Store, a tiny storefront near Canal Street, had become a Vermont woodshed cum sauna. On a windowsill, neatly folded white towels and ivory soap. A stack of prayerbooks and missals. Branches and twigs laid out on the floor, along with burlap bags, scissors, string, tape, labels, sandpaper, saws, small axes. An old desk stood by the door, with a bronze plaque on it: *Write a Dream*. A sawhorse stood in the center of the room, with another plaque: *Saw Wood*. Lines of stones marked the shadows of pillars.

Hendricks, assisted by his small son, Bracken, and two young men, starts sawing small rounds from a branch and scatters them about. A man arrives, writes a dream about fir trees, and teaches Bracken a Quaker song.

I come back at intervals throughout the day. The room is strewn with bits and slices of wood. Two white strings dangle from the ceiling, studded with white feathers. A twig broom rests against a corner. People are fashioning bows out of branches, sanding a chair, taking photographs, talking quietly about beards,

blind seers, past performance pieces. A notice of the performance, taped to the door, notes that the piece is subtitled *Education of the Boychild* and dedicated to Bracken, Dick Higgins, Meredith Monk, Ray Johnson, and Teiresias.

I wonder whether the ritual keeps going when no one's there to watch it. They persist in the same relaxed way whether I peer over their shoulders, wander around, or, later, bicycle by surreptitiously. What kind of education is this for a boychild, I think. Who needs to learn how to be a Vermont peasant in New York City in 1976? Let him learn about power, and the fiscal crisis; let him learn to cook and clean. Teiresias was both man and woman.

Saturday noon. A huge bronzing apparatus is firing up outside the store. Inside, Bracken asks me to sign a petition, which says: "We the undersigned, do herewith petition the removal of Geoffrey Hendricks' beard; understanding that each of our signatures effects the removal of a lock of said beard, and that we in turn do each freely give a lock of our hair in exchange."

A label with my name on it is affixed to my hair, which is tied to a chair, and another label to the corresponding lock of beard, which Bracken solemnly removes and hangs in a reliquary.

The room is now totally adorned with relics. Bundles of twigs hang in rows from the ceiling. A branch is wrapped in burlap and rope, a hammer is buried in a bundle of twigs and hung from a ladder. A pair of workshoes stands in the corner, half-buried in a pile of loose corn kernels.

Outside, sand-encrusted molds are being plunged into the upper part of the kiln and filled with wax, while metal scraps are thrust into the glowing orange bottom.

3:45. The razor is applied to a closely trimmed beard. The chair is festooned with tagged locks of hair in several colors. Outside, a mold is packed into a mound of sand, and a pale river of glowing metal poured into it. But the mold cracks and the bowl turns out to be only fragments.

5:30. The beard is gone, the sideburns are disappearing quickly. Three people are taking photos. The sculptors are packing away their equipment. Kids are riding on the sawhorse and kicking the wood bits around. The moustache goes.

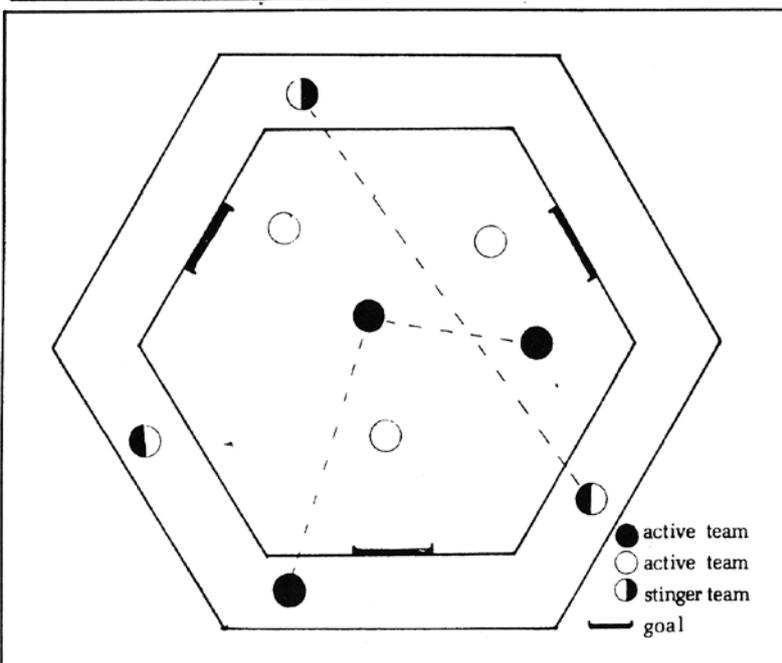
George Maciunas gives Geoff a haircut. Even in the midst of depressions and election years, the world is wonderful enough to contain mythic actions and transformations. The gentle, Nordic fairytale quality of the second day's activity muted the maleness of the previous day, not only by actually removing Hendricks' beard, but by crystallizing real and ordinary activities into symbols and metaphors.

The Soho Weekly News, December 9, 1976

### ALLEGATO 2 - n. 8: THE SOHO WEEKLY NEWS, 9 dicembre 1976

Sally Banes, «*Roots and Rituals*», Articolo che si riferisce alla performance e alla installazione di **Geoffrey Hendricks** «*Unfinished Business*» (New York, 3 Mercer Street Store, 3 e 4 dicembre 1976).

## Concepts In **PERFORMANCE**



Combat in the Phytozone

# A Sport Is Born

Stephanie Woodard

**Phytozone**  
St. Anthony's Gym

Charles Moulton has invented a new sport, Phytozone. He and ten other players have been working on it since last fall. They are presenting exhibition games these days at St. Anthony's gym at Thompson and Houston. The next game is Sunday, April 17.

Phytozone is a double-ball game played by three teams of three players each in a team changes place. The teams by, among other things, hitting the ball that is in play with the other ball. Moulton feels that this moment is a crucial one in the course of the game. "When the two balls hit together, everything changes its relationship to everything else. It's a very intellectual game. Everyone's got to have a clear picture. Teams have to intermesh, adapt immediately to whatever happens."

First conceived in July, 1976 while

Moulton was touring with the Merce Cunningham Company, Phytozone was an expression of Moulton's love of sports and an outgrowth of walking and running experiments he had made. He wanted to create a situation that would allow people who weren't necessarily dancers to develop the self-knowledge that comes from a heightened kinaesthetic awareness, and allow people who weren't necessarily connoisseurs of art to appreciate this awareness. About his own participation in Phytozone, he asserts, "It's allowed me to do exactly what I want to do."

Phytozone team practices take place twice a week and include exercises like ball-handling and team co-ordination as

well as a scrimmage. The present group, which includes dancers and non-dancers, has volunteered their time. Moulton is also interested in working with professional athletes.

Speaking about both athletes and dancers, he says, "Once they've mastered the skill, that's when the playing starts."

Although the rules of the game have apparently gone through many changes, they are now set. Moulton found the creation of these rules an exciting part of the whole process of making the game. He considers the game an invention, has copyrighted it and is in the process of applying for a patent. He adds, "I think it's art." ●



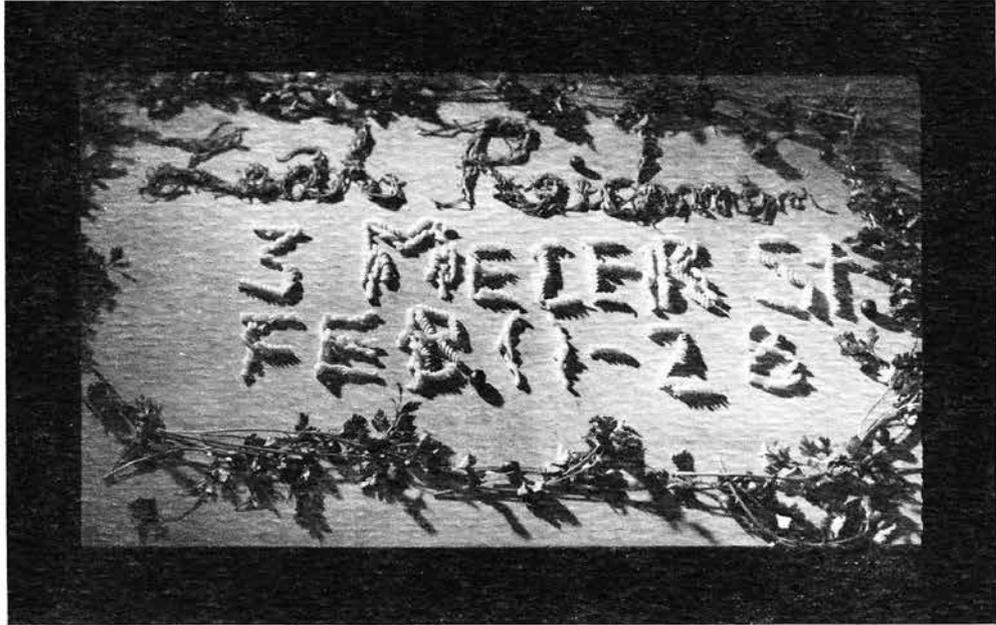
ALLEGATO 2 - n. 9: SOHO NEWS, Vol. IV n. 28, 14 aprile 1977

Stephanie Woodard, «A Sport Is Born». Articolo sul gioco con la palla ideato da Charlie Moulton: «Phytozone», da praticarsi con due palle e tre squadre. Gli incontri, due a settimana, si svolsero dal gennaio al maggio 1977.

leah reichman : the object and the viewer

3 mercer street store  
february 11-28 tuesday-friday by appointment  
saturday noon-6 p.m. 226-6622

opening  
saturday february 11, 1978  
3 mercer street  
new york city



**REICHMAN Leah Carol** (Kansas City, ?), *Leah Reichman: the object and the viewer*, New York, 3 Mercer Street Store, 1978 [febbraio], 14,2x18 cm., cartoncino goffrato impresso al solo recto, una immagine fotografica in bianco e nero. Invito originale alla mostra (New York, 3 Mercer Street Store, 11 - 28 febbraio 1978).

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## ARTE E IDEOLOGIA

### Elenco dei cataloghi pubblicati

1. Qualcosa di / something by **Giangiaco Spadari**, febbraio 2021. Edizione digitale
2. Qualcosa di / something by **Fernando De Filippi**, marzo 2021. Edizione digitale
3. **Pablo Echaurren**. *Disegni per Lotta Continua VI/1977*, aprile, 2021. Edizione digitale
4. Qualcosa di / something by **Livio Marzot**, maggio 2021. Edizione digitale
5. Qualcosa di / something by **Elio Mariani**, giugno 2021. Edizione digitale
6. **LCM Laboratorio di Comunicazione Militante**, giugno 2021. Edizione digitale
7. **Fabbrica di Comunicazione**. *Frammenti di un archivio*, giugno 2021. Edizione digitale
8. **Po(esia)litica visiva / Visual po(etry)litics**, luglio 2021. Edizione digitale
- 9.1. **Ugo Locatelli**. *Arte per tutti i giorni - Prima parte (1962 - 1972)*, settembre 2021. Edizione digitale  
▶ Edizione a stampa, tiratura di 99 esemplari. ▶ Stampa: € 90
- 9.2. **Ugo Locatelli**. *Arte per tutti i giorni - Seconda parte (1973 - 2019)*, novembre 2021. Edizione digitale  
▶ Edizione a stampa, tiratura di 99 esemplari. ▶ Stampa: € 80
- 9.3. **Ugo Locatelli**. *Arte per tutti i giorni - Terza parte (2019 - 2022) e Lavori inediti*, 31 agosto 2022. Edizione digitale  
▶ Edizione a stampa, tiratura di 99 esemplari. ▶ Stampa: € 60
10. Qualcosa di / something by **Jean Dubuffet**, novembre 2021. Edizione digitale
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Vetrina del 3 Mercer Street Store, fotografia tratta da  
AVALANCHE, n. 12, inverno 1975

