

AND THEN?

**73 pieces to document the evolution
of art during the 80s, 90s, 00s and
beginning of 10s Years.**

edited by Valentino Tonini

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Die Sonne bricht sich, in den oberen Fenstern
(Sunlight breaks in the upper windows)

Köln, Claus Peter Wittig, 1982, 29,5x20,5 cm., loose sheets, pp. [12], illustrated catalog / artist's book, with pages-works by Peter Fischli & David Weiss, Gerard Kever, Milan Kunc, Anne Loch and Rosemarie Trockel. The show was probably organized by Martin Kippenberger at Claus Peter Wittig in Cologne in 1982.

€ 800

"[...], it was during the exhibition 'Die Sonne bricht sich in den oberen Fenstern' ('Sunlight breaks in the upper windows'), organised by Martin Kippenberger in Cologne in 1982, that 'The Raft' (artwork by Fischli & Weiss) took on its current title and present, ultimate form: the installation, which is carved entirely out of polyurethane, consists of a platform of loosely assembled planks upon which a number of mostly banal objects including canisters, barrels, and wooden crates, are piled." extract from Mousse Magazine, "Peter Fischli and David Weiss "Should I paint a pirate ship on my car with an armed figure on it holding a decapitated head by the hair?" at Sprüth Magers, London", 25.06.2020.



Strange Attractors: Signs of Chaos

New York, The New Museum of Contemporary Art, 1989, 23x19,5 cm., hardcover, spiral bound, pp. [88], typographic cover, exhibition catalog illustrated with various colored images, printed on different shaped sheets. Preface by Marcia Tucker, essays in English by Martin Meisel (Chaos deja-vu), Laura Trippi (Fractured Fairy Tales, Chaotic Regimes, Gary Indiana (Chaos Plus Excerpts), Luce Srigaray (The "Mechanics" of Fluids). With an interview between Laura Trippi and James Welling (Were you after a tension between legibility and illegibility in these photographs?) and a typographic composition by Orshi Drozdik. Published to accompany the exhibition (New York, The New Museum of Contemporary Art, from September 14 to November 26, 1989).

€ 150

List of the artists: (Art)n, Katherine Loveday Bradshaw, Glenn Branca, Ellen Broke, John Cage, Tony Cokes, Colins & Milazzo, The Critical Art Ensemble, Steve DiBenedetto, Orshi Drozdik, Dana Duff, Laura Emrick, Diana Formisano, Ann Hamilton and Kathryn Clark, David Hammons, Carter Hodgkin, Jon Kessler, Eve Andrée Laramée, Zoe Leonard, Jill Levine, Christian Marclay, Steve Miller, Peter Nagy, Joseph Nechavata, Alastail Noble, Cady Noland, David Nyzio, Dan Reynolds, Walter Robinson, Andres Serrano, David Smith, Jon Tower, Sokhi Wagner, Oliver Wasow, James Welling, Grace Williams and Litina, The Wooster Group.

"This exhibition is an exploration of some of the most compelling issues raised by the new science of chaos as they relate to recent works of art, both in terms of style and substance. Our desire to understand the ways in which art is part of and reflects on other fields and disciplines, other arenas of inquiry, has led to this undertaking." - from the preface



Vive le nouveau Musée!

Charleroi, Palais des Beaux-Arts de Charleroi, 1989, cm. 42x30,5 cm., loose sheets, pp. [8], black and white illustrated catalog in newspaper size, with an interview in French by Daniel Soutif with Laurent Busine and Jean-Louis Maubant and a list with the past exhibition held at the museum. Published in occasion of the exhibition (Charleroi, Palais des Beaux-Arts de Charleroi, from March 11 to April 16, 1989). Exemplar folded.

€ 50

Stefano Arienti

Milano, Studio Guenzani, 1998, cm. 66x45, illustrated folded poster, published in occasion of the exhibition (Milano, Studio Guenzani, opening on October 15, 1998).

€ 60

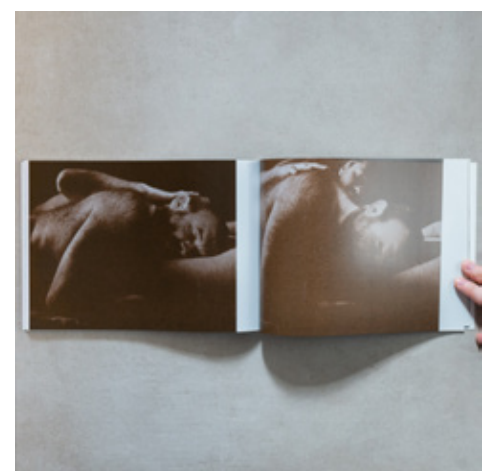


Tender

Bruxelles, Les Éditions du Souffle, [stampa: Dereume Bruxelles], 2003, 29,5x21 cm., paperback [softcover], pp. [160], illustrated artist's book with colored reproductions of various works by Stefano Arienti. An essay in English by Marianne Van Leeuw (Introduction to Tender by Stefano Arienti) and two extracts from "Tenebrae Lessons" and "My Winter Journey" by Vincent Dieutre.

€ 70

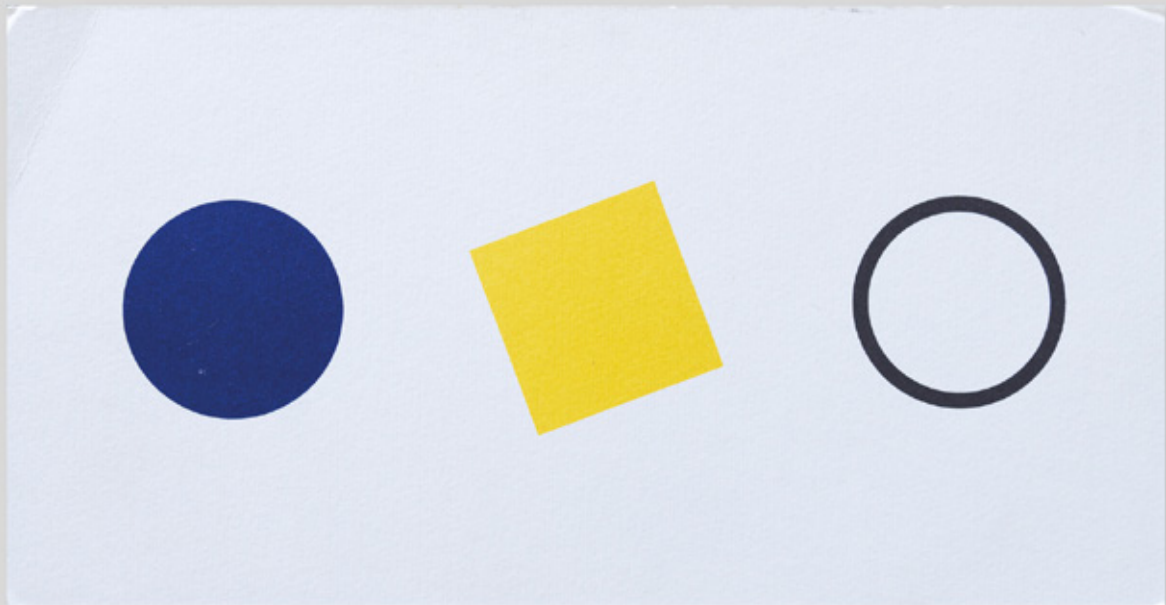
"Coming after the exhibition "Men and Their Environment", "Tender" presents a large number of the works that the artist has devoted to men from 1994 to the present day - new icons created by the artist, initially drawn from specialized magazines and later on from the Internet. The works have been constructed, not reproduced, by an aleatory dynamic of pantone colors. The aim of this method is to allow the greatest possible exploration of the gentleness of men that is on offer, as well as the totally subversive nature of the availability. Two new series have been created for this catalogue: one drawn from the films of Vincent Dieutre, the other based on photos of the façades of gay places in Milan, where Arienti lives. The modesty of the presence of these gay places in the landscape is inversely proportional to their internal dynamism. They are thus part of a contrasting view of the city, commonly identified with its center, that sanctuary of fashion dictates, highly visible yet deserted. In resonance, a cut up of stills and text authorised by Vincent Dieutre from two of his films "Tenebrae Lessons" and "My Winter Journey". - from Marianne Van Leeuw's text



John Armleder Steven Parrino Olivier Mosset

Biella, Galleria Dialoghi, 1993, 22,3x11,8 cm., illustrated announcement card printed for the exhibition (Biella, Galleria Dialoghi, opening on March 6, 1993). Exemplar mailed.

€ 70



Cremaster 5

Frankfurt am Main - New York, Portikus - Barbara Gladstone Gallery, 1997, 29,5x24 cm., paperback, softcover with wrapper, pp. 108, illustrated vinyl wrapper, cover and volume with colored photographs and stills. Design by Matthew Barney and Tony Morgan.

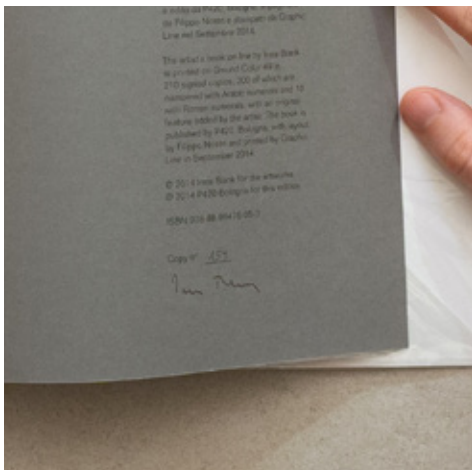
€ 300



On line

Bologna, P420, [printing: Graphic Line], 2014, 29,7x21 cm., paperback, softcover, pp. [52], illustrated artist's book, graphic design by Filippo Nostri. Edition of 210 numbered and signed copies. First edition.

€ 250



Einführung ins Denken (Introduction to Thinking)

Hamburg, self published, 1984, 10x7 cm., softcover [stapled], pp. [32], typographic cover, artist's book illustrated with various images and comments by the three artists. Edition size unknown. [Bibliography: Koch 2002: pages 83-84].

€ 350

"Einführung ins Denken [Introduction to Thinking], the smallest book in this catalogue raisonné, was printed as a "runner" on the remaining edges of the print sheets for Wahrheit ist Arbeit [Truth is Work]. It contains left-over material from the production of Wahrheit ist Arbeit [Truth is Work] and on the left-hand pages it shows aphorisms coauthored by Werner Büttner, Martin Kippenberger and Albert Oehlen, juxtaposed on the right-hand pages with reproductions of works by the authors and other artists, including Alexander Calder, Peter Fischli/David Weiss, Raoul Hausmann and Jörg Immendorff." Koch 2002

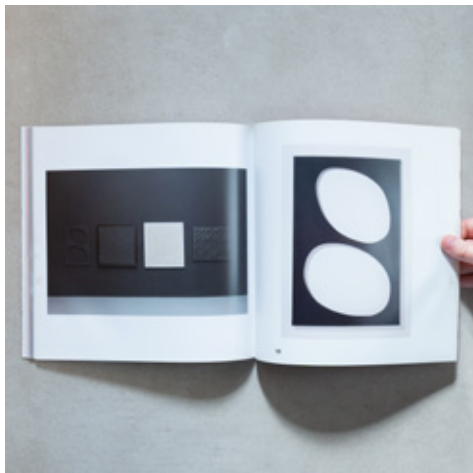


Confronti. Enrico Castellani Dan Colen Dadamaino Piotr Uklański

Bergamo - Milano, GAMeC - Mousse Publishing, 2013, cm. 27x27, paperback, softcover, pp. 96, typographic cover, catalog illustrated with various exhibition views and reproductions of the works. Essays in Italian and English by Giacinto di Pietrantonio (A confronto), Stefano Raimondi (Indagine in superficie), Vincenzo Latronico (La resurrezione dell'autore). Published in occasion of the exhibition (Bergamo, GAMeC, from May 18 to July 21, 2013).

€ 50

"the exhibition is also an "album" of forms and images that establish dialogues among themselves, incorporating meanings, juxtaposing sensations. To lend greater expressiveness to these aspects, the decision was made not to show all the works on white walls, but also on walls painted distinctive colors: red, black, silvery grey. This fosters comparisons within a powerfully differentiated space, a space I would define as "in an ancient style": a place that is not neutral but which is primarily - both in the era of antiquity and at the time of the early avant-garde movements - a powerful area for the confrontation of art." extract from the text by Giacinto di Pietrantonio



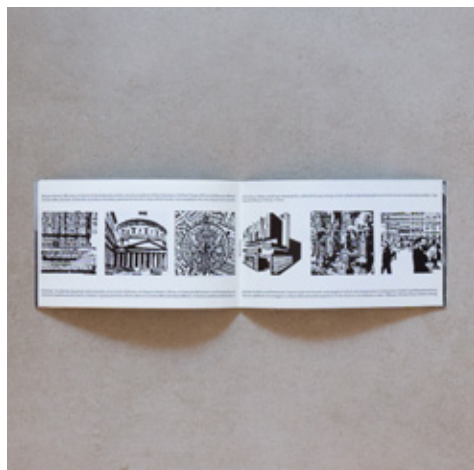
**CLEGG & GUTTMANN [Michael Clegg (Dublin, 1957) and Martin Guttman (Jerusalem, 1957)]
- NAGY Peter (Bridgeport, Connecticut 1959) - LAWLER Louise (Bronxville, New York, 1947) -
WELLING James (Hartford, Connecticut 1951)**

Clegg & Guttman Peter Nagy James Welling Louise Lawler

**Milano, Studio Guenzani, 1989, 10x17 cm., broccura / softcover, pp. [24] cover included,
typographic cover, entirely illustrated artist's book with black and white images. Project by
Clegg & Guttman, Peter Nagy, James Welling and Louise Lawler.**

€ 150

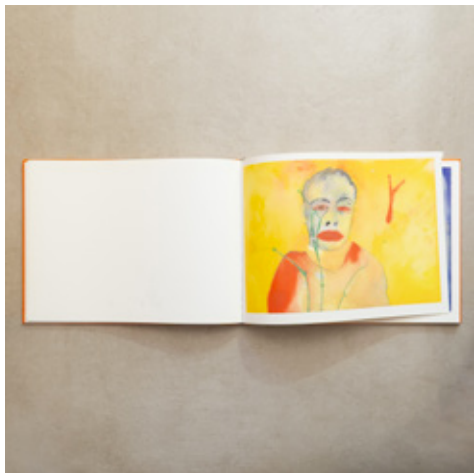
11



Watercolours

Zürich, Edition Bruno Bischofberger, 1982, 35,5x26,5 cm., hardcover, pp. [72], illustrated artist's book, with various colored reproductions of watercolours by Francesco Clemente. Published in an edition of 1000 unnumbered copies in occasion of the exhibition (Zürich, Galerie Bischofberger, from December 4, 1982 through January 22, 1983).

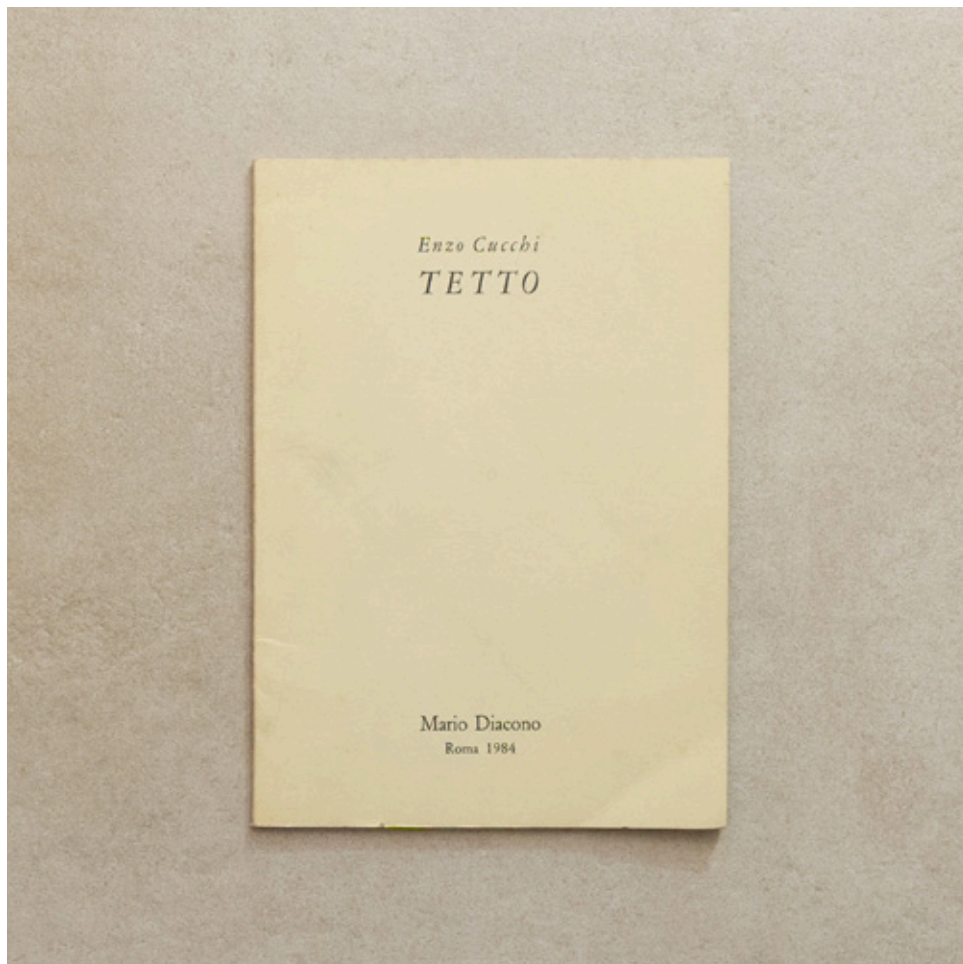
€ 150



Tetto

Roma, Mario Diacono, [printing: Studio Tipografico via Flaminia 26, Roma], 1984, 23,7x17 cm., softcover, pp. [28] with 2 foldouts, black and white illustrated artist's book / catalog, with a text in Italian by Mario Diacono (Il Respiro dei Disegni). Published in occasion of the exhibition (Roma, Mario Diacono, March 1984). Edition of 1000 unnumbered copies.

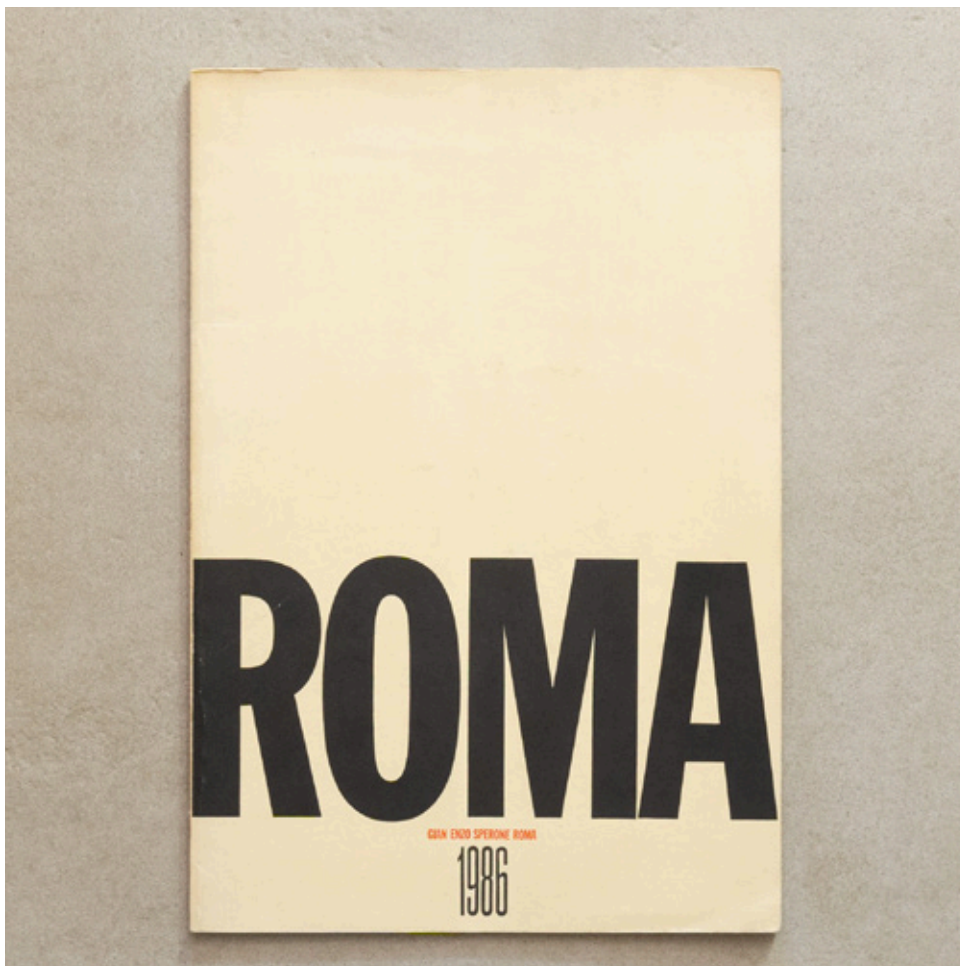
€ 70



Roma

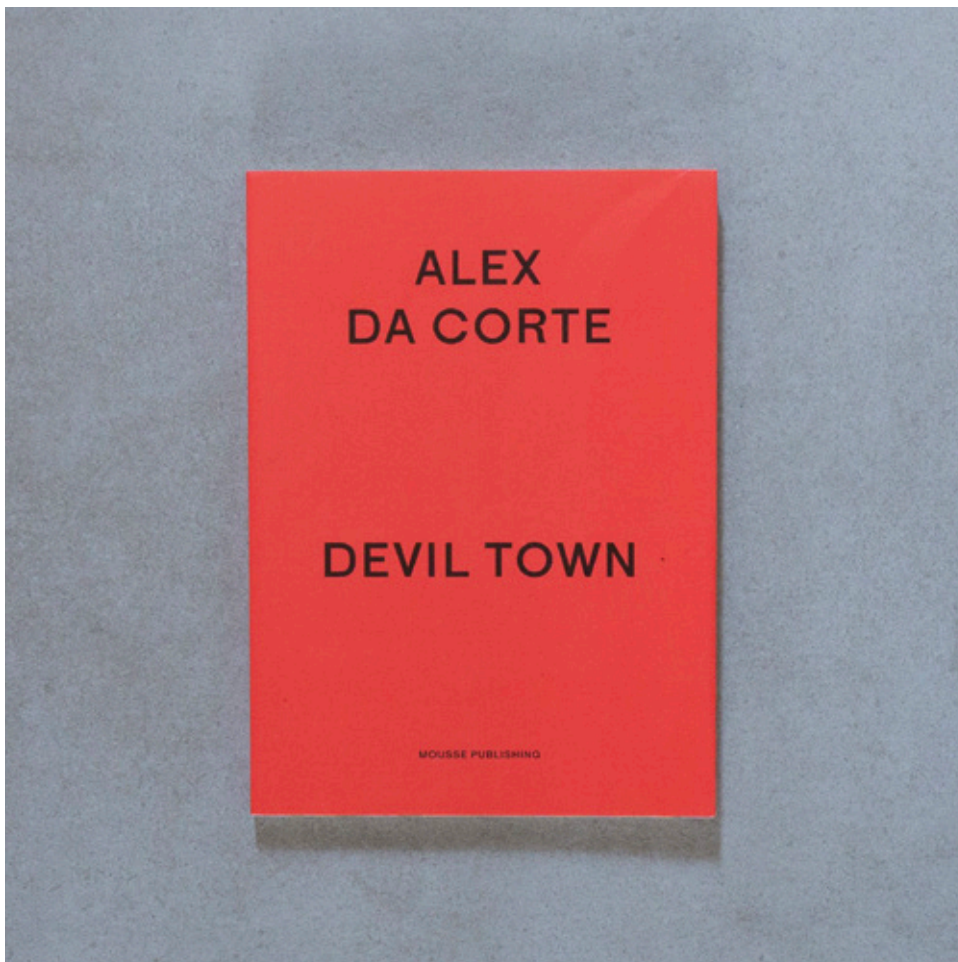
Roma, Gian Enzo Sperone, [stampa: Studio Tipografico, Roma], 1986, cm. 33x22,5 cm., brossura / paperback, softcover, pp. [42], typographic cover, color illustrated catalog with an essay in Italian by Achille Bonito Oliva. Published in occasion of the exhibition (Roma, Gian Enzo Sperone, opening on October 31, 1986). [Bibliography: SPERONE 2000: page 339].

€ 100



Alex Da Corte. Devil town

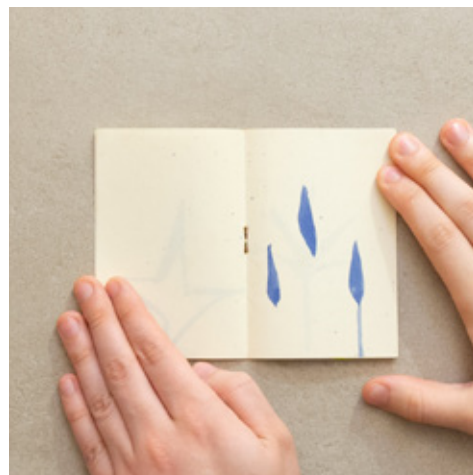
Milano, Mousse Publishing, [printing: Ediprima srl], 2015, 21x15,5 cm., softcover with dustjacket, pp. [64], red dust jacket, illustrated cover and book with colored reproduction of pages teared from a block notes with drawings and notations by the artist. Published in occasion of the exhibition (Milan, Giò Marconi, from April 24 to May 30, 2015). Includes two postcards of the exhibition.

€ 100

Nicola De Maria

Milano, Galleria Toselli, 1994, 12x8 cm., stapled, softcover, pp. [16 including covers], illustrated artist's book, published in occasion of the exhibition (Milano, Galleria Toselli, opening on April 12, 1994).

€ 150



Jimmie Durham

Paris, Galerie Carrousel, 2000, cm. 14x9, illustrated announcement card, published for the exhibition (Paris, Galerie Carrousel, from May 6 to June 14, 2000).

€ 70




FELDMANN Hans Peter (Düsseldorf 1941 - 2023) - RUSCHA Edward (Omaha, Nebraska 1937)
- WEINER Lawrence (New York, Bronx 1942 - 2021)

Various Small Fires in the Gutenberg Galaxy. Feldmann Ruscha Weiner

Düsseldorf, Galerie Maier-Hahn, 1990, 21x10,5 cm., typographic announcement card, published
in occasion of the exhibition (Düsseldorf, Galerie Maier-Hahn, from January 19 to March 3, 1990).

€ 50

18



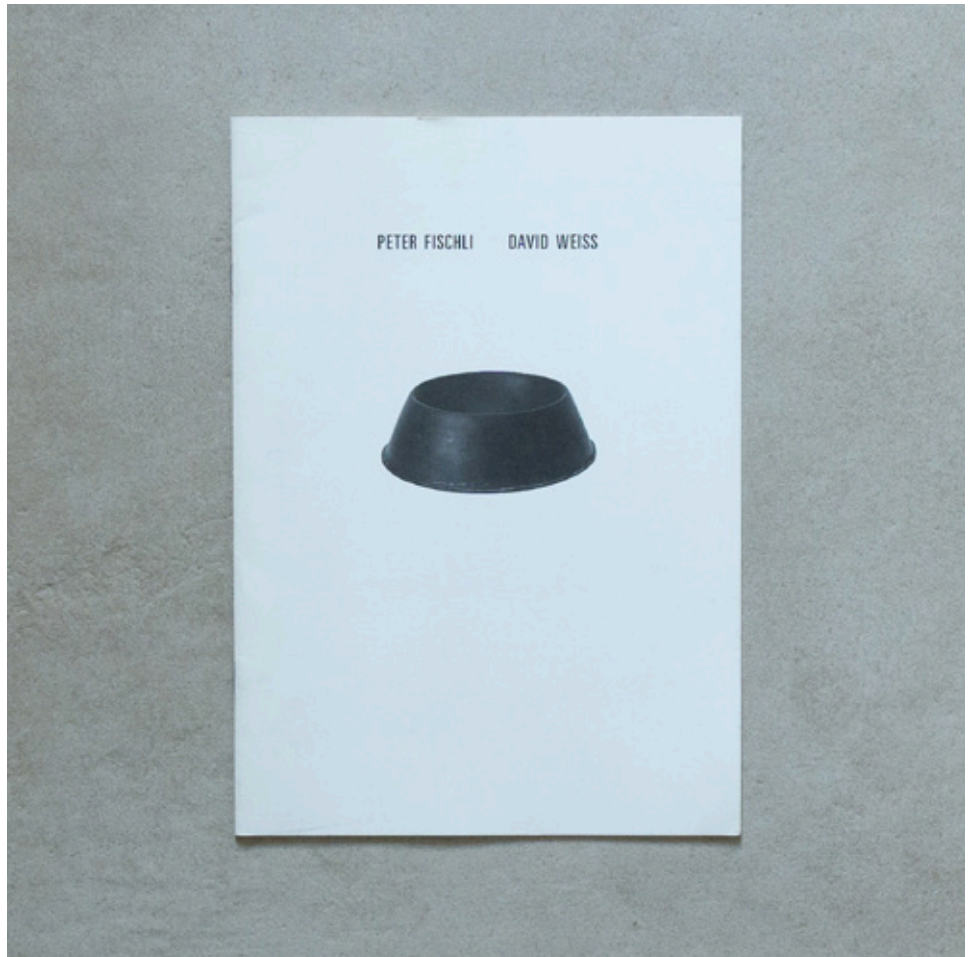
VARIOUS SMALL FIRES IN
THE GUTENBERG GALAXY
FELDMANN RUSCHA WEINER

Peter Fischli David Weiss

Venice - Zürich, Arts Council of Switzerland, 1988, cm. 29,7x21 cm., softcover [stapled], pp. [12], artist's book / catalog with various black and white illustrations. An essay by Patrick Frey translated in German English and Italian (The Art of Gentle Repulsion. On the Rubberiness of Peter Fischli and David Weiss's New Works).

€ 100

"These rubber sculptures transport Fischli/Weiss's strategies with respect to right/ wrong suitability of material, as we know them from the Wurstserie (Sausage series) and Plötzlich diese Übersicht (Suddenly Such Organization), into an elastic dimension. There is, after all, nothing absurd about the rubber cast of a stuffed crow; it is still black, and so it is still, as one might say, a black sheep and more - clever, thieving and capable of speech, an animal of nocturnal wisdom, witches' com-panion, whose hoarse call is like a primeval cry... But what is the rubber crow in the context of the ensemble?"



GENERAL IDEA

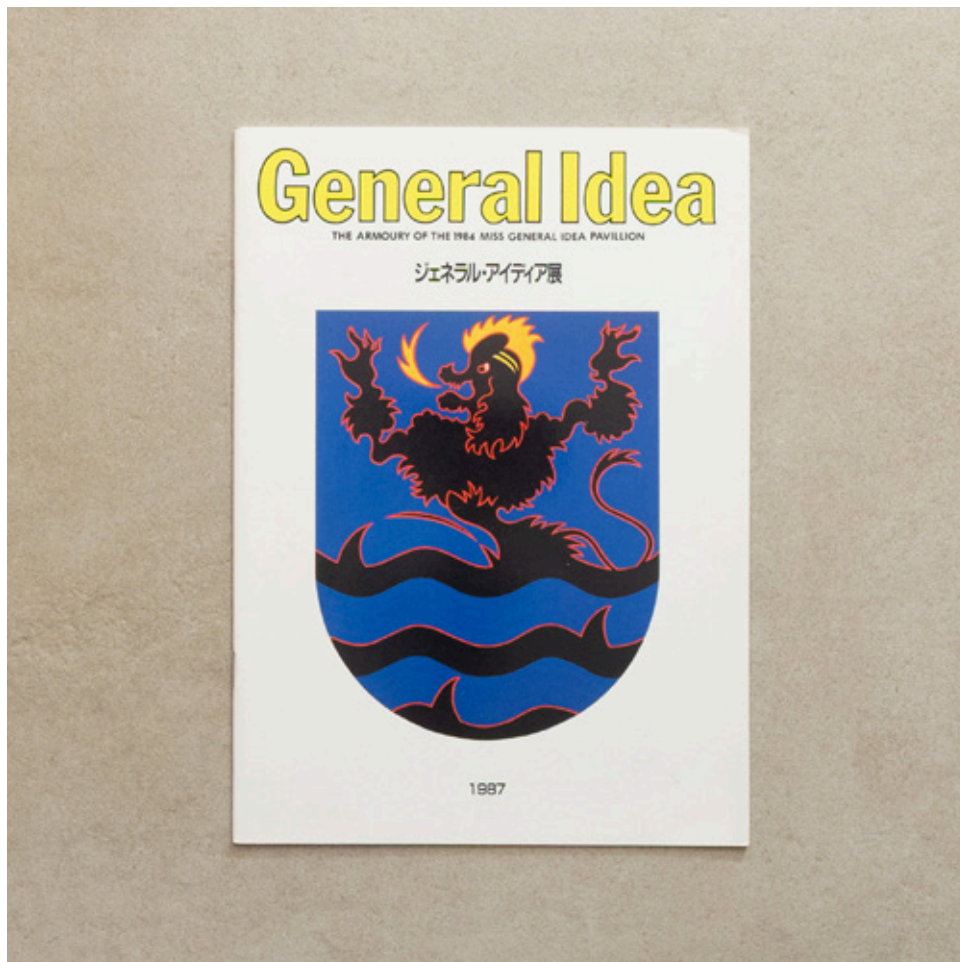
20

(Collective) Felix Partz - Jorge Zontal - AA Bronson (Toronto, active 1967 - 1994)

General Idea. The Armoury of the 1984 Miss General Idea Pavillion

Tokyo, Setagaya Art Museum, 1987, 26,5x19 cm., softcover [stapled], pp. [24], illustrated catalog, essays in Japanese. Published in occasion of the exhibition (Tokyo, Setagaya Art Museum, August 1-23, 1987).

€ 50



(Collective) Felix Partz - Jorge Zontal - AA Bronson (Toronto, attivo dal 1967 al 1994)

General Idea at YYZ. AIDS Poster Project & Selected Videotapes

Toronto, 1988, poster illustrated with a color image, published for the exhibition (Toronto, General Idea, 25 maggio - 18 giugno 1988). [Bibliography: Fischer 2003: page 186].

€ 450

"AIDS (Wallpaper)" is one aspect of the collective activism around the AIDS epidemic. The wallpaper's repeating logo is based on the well-known LOVE motif by mid-1960s artist Robert Indiana, of which General Idea was appropriated starting in 1987, exploiting the familiarity of the icon to communicate a message relevant to a new historical moment, as AIDS was becoming an international serious problem.



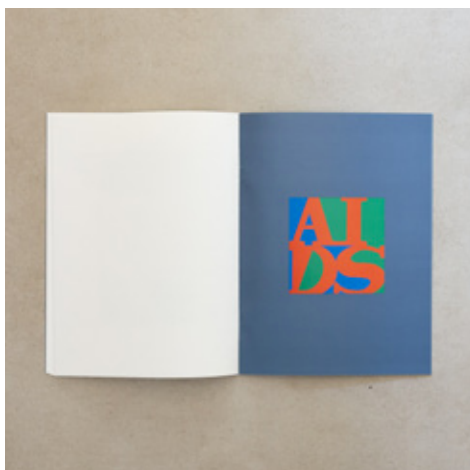
(Collective) Felix Partz - Jorge Zontal - AA Bronson (Toronto, attivo dal 1967 al 1994)

The AIDS project

Toronto, The Gershon Iskowitz Foundation, 1989, 27,5x20,5 cm., softcover [stapled], pp. [28], illustrated cover and catalog, with an essay in English by Allan Schwartzman. Published to celebrate the 1988 Gershon Iskowitz Foundation Prize recipients, AA Bronson, Felix Partz and Jorge Zontal of General Idea. This exemplar is accompanied of a printed letter by the President and the Executive Director of the Foundation.

€ 70

"LIKE MANY A GENERAL IDEA VENTURE, THE AIDS PROJECT WAS ROOTED IN A visual pun. Only this pun seemed so tasteless, so cynical, so flippant, and so without social restraint that it was quickly dismissed. To abandon an idea on such grounds was, for General Idea, extraordinary, since crossing the boundaries of taste, decorum, and political correctness has been an essential part of the General Idea ethos from the start. The idea was simple: just as Robert Indiana's ubiquitous LOVE image was an icon for the sixties, so could its reinterpretation as AIDS be a fitting emblem for the eighties."



Isa Genzken. Skulpturen Zeichnungen Fotografien

Darmstadt, Ausstellungshallen Mathildenhöhe, [printing: Roether-Druck Darmstadt], 1981, 29,5x21 cm., paperback [softcover], pp. [34], typographic cover, catalog illustrated with various colored and black and white images by Isa Genzken. With an essay in German by Bernhard Kerber and a biography of the author. Published on the occasion of the exhibition (Darmstadt, Ausstellungshallen Mathildenhöhe, 1981).

€ 200



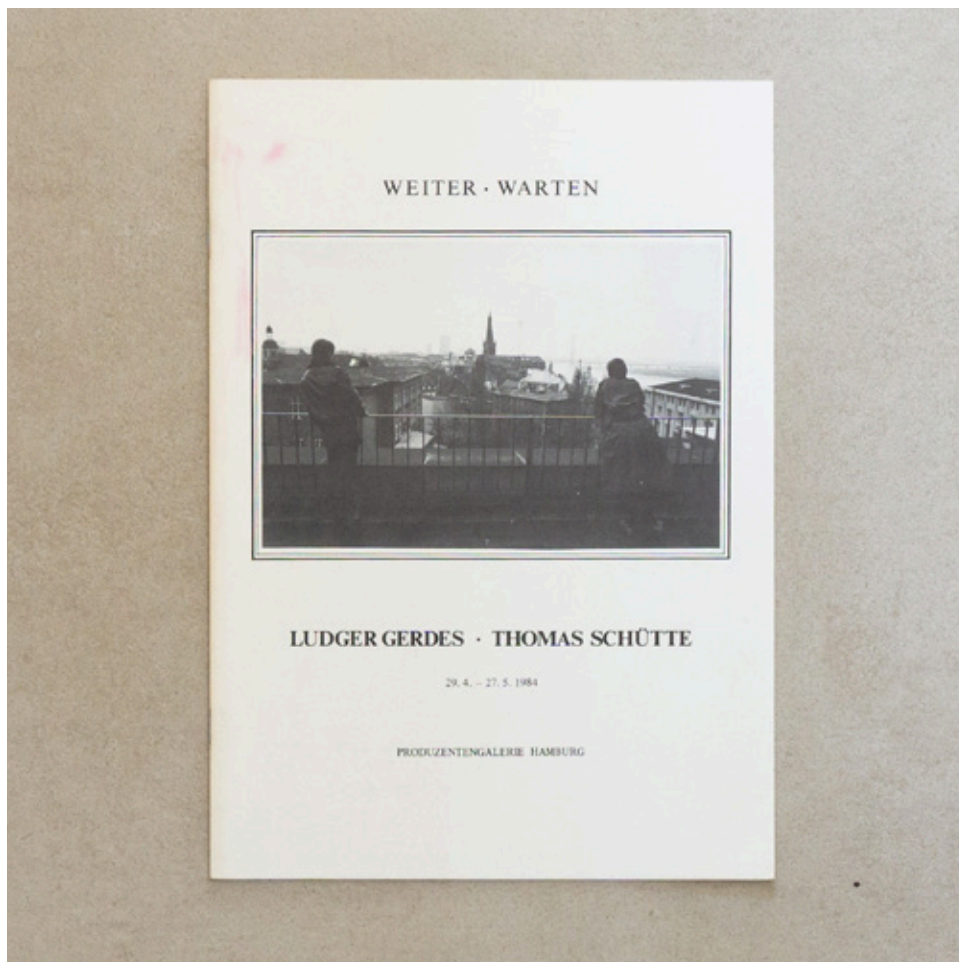
**GERDES Ludger (Lastrup, Germany 1954 - Dülmen, Germany 2008) -
SCHUETTE Thomas (Oldenburg (Germany) 1954)**

24

Weiter - Warten

Hamburg, Produzentegalerie, 1984, 29,7x21 cm., softcover [stapled], pp. [12], illustrated cover and volume, catalog / artist's book published in occasion of the exhibition (Hamburg, Produzentegalerie, from April 29 to May 27, 1985). Edition of 500 unnumbered copies.

€ 90



Film

Genève, Galerie Analix B & L Polla, 1994, 17,7x12,3 cm, illustrated announcement card printed for the exhibition (Genève, Galerie Analix B & L Polla, from January 22 to March 12, 1994).


€ 70



Barbara et Luigi Polla vous invitent au vernissage
le vendredi 21 janvier de 18 à 21 h

dominique gonzalez-foerster
eva marisaldi

Galerie Analix
B & L Polla



Exposition du 22 janvier au 12 mars 1994
Analix - Profile
35, avenue de la Profile, 1201 Carouge Genève
Téléphone: 022 562 21 29 Fax: 022 562 26 96
Ouvert du mardi au samedi de 14 h 30 à 17 h 30 et sur demande
d'adresse à Analix - Argonne, téléphone 022 529 17 05

"Untitled" 1992/1993

no place, no publisher, 2023, 112x85 cm., black and white poster, printed in 2023 but part of the endless series of posters by Felix Gonzalez-Torres, started in 1992/1993. [Bibliography: ELGER 1997: page 116 n. 228]

€ 150



Felix Gonzalez-Torres. Text - Catalogue Raisonné

Ostfilder-Ruit, Cantz Verlag, 1997, 2 volumes - 31,5x25,5 cm., hardcover, vol. 1 [112] - vol. 2 [168], catalogue raisonné of the work by Felix Gonzalez-Torres, in two volumes: volume number one contains a selection of texts in English and German on the artist, by various authors: Roland Wäspe, Andrea Rosen, Dietmar Elger, Rainer Fuchs and David Deitcher; volume number two is the effective catalogue raisonné, with illustrations. Exemplar with the original announcement for the exhibition.

€ 350



Two Generators

no place, self published, 1984, 16x11 cm., typographic announcement card, with foil stamped gold title on the recto, published to announce the 35mm film "Two Generators" in 1984.

€ 150

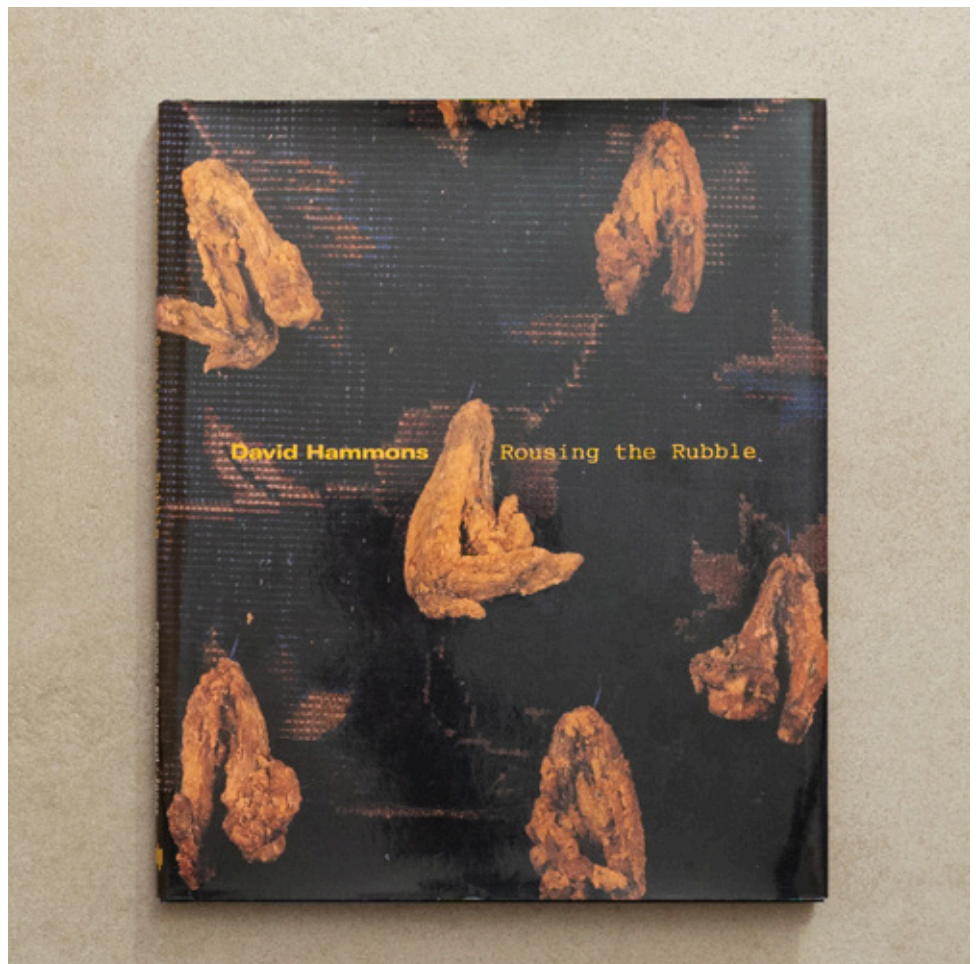
"A river illuminated by means of two self-sufficient commercial lighting systems for a duration fixed by the length of a single roll of film. 35 mm standard wide-screen. In color w/sound. 4:24. Rodney Graham 1984." from the verso



Rousing the rubble

New York / Cambridge, Mass., The Institute for Contemporary Art, P.S.1 Museum / The MIT Press, 1991, 28,5x24 cm., hardcover with dust jacket, pp. [98], illustrated catalog with images by Dawoud Bey and Bruce Talamon, with essays in English by Steve Cannon, Kellie Jones, Tom Finkelpearl and an introduction by Alanna Heiss. Published in occasion of the exhibition (New York, P.S.1 Museum, December 16, 1990 - February 10, 1991).

€ 450



David Hammons. Real Time

Warszawa, Centrum Sztuki Współczesnej Zamek Ujazdowski (Centre for Contemporary Art Ujazdowski Castle), 2000, 26,2x24,8 cm., hardcover, pp. [42], typographic cover, illustrated artist's book / catalog with colored images, alternated to blue gels pages, that recall to the installation seen in the photos. One essay in English and Polish by Milada Ślizińska. Published in occasion of the exhibition (Warszawa, Centre for Contemporary Art Ujazdowski Castle, March 18 - May 9, 2000). Edition size unknown.

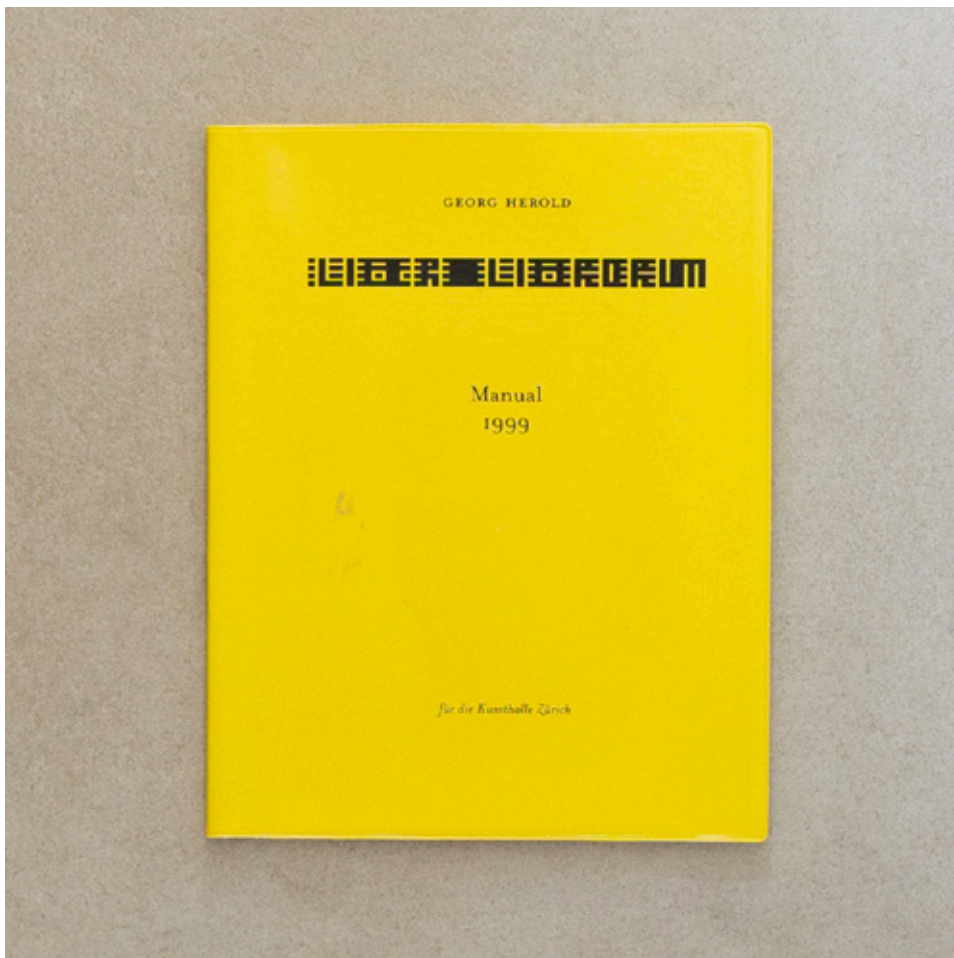
€ 1.200

"David Hammons was not interested in having this catalogue produced. He gave some thought at first to producing blue eyeglasses and handing those out to visitors instead of this catalogue. When he finally agreed that there should be a catalogue, he did not want it to include his resume. Catalogues and resumes are the stuff that interests galleries, not artists. They are tools of the manipulative process by which art is turned into a commodity, a collection of commercial items set out for sale. Given that it is a book, a catalogue is an exponent of written culture, a culture that is foreign to the tradition within which Hammons works. It is an exponent of the culture of whites. Black tradition speaks through oral culture." from the text by Milada Ślizińska



Manual 1999

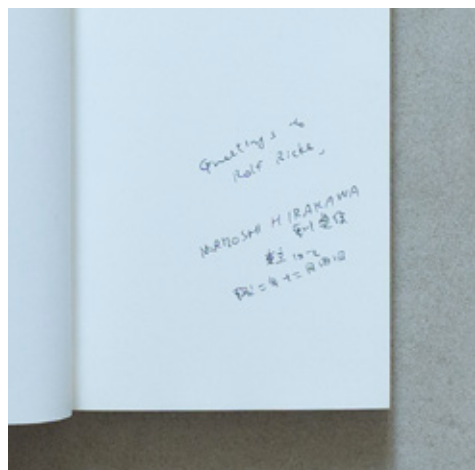
Zürich, Kunsthaus Zürich, [printing: Prima Print, Köln], 1999, 20,6x16,4 cm., paperback [plastic softcover], pp. [96], typographic cover printed on yellow plastic, artist's book illustrated with black and white images printed on bible paper. Concept and graphic design by Georg Herold, special edition of 66 numbered copies (this one is EP), with a signature and a dedication by the artist. [Reference: Kunsthalle Zürich: <https://www.kunsthallezurich.ch/en/shop/5393-liber-librorum-manual-1999-1999>].

€ 750

No more pains of Isaac Newton

Tokyo, Youbi-sha, 1990, 13x18,7 cm., brossura / paperback, softcover, pp. 256, illustrated artist's book, with tens of quotes by Isaac Newton translated in English and Japanese. Exemplar signed and dedicated to an important German gallerist.

€ 250



To become Dharma

Middelburg, Vleeshal Center for Contemporary Art, 1991, 21x15 cm., paperback [softcover], pp. [160], blank cover, artist's book illustrated with various statements, in English, printed in red on white background. Edition of 500 unnumbered copies.

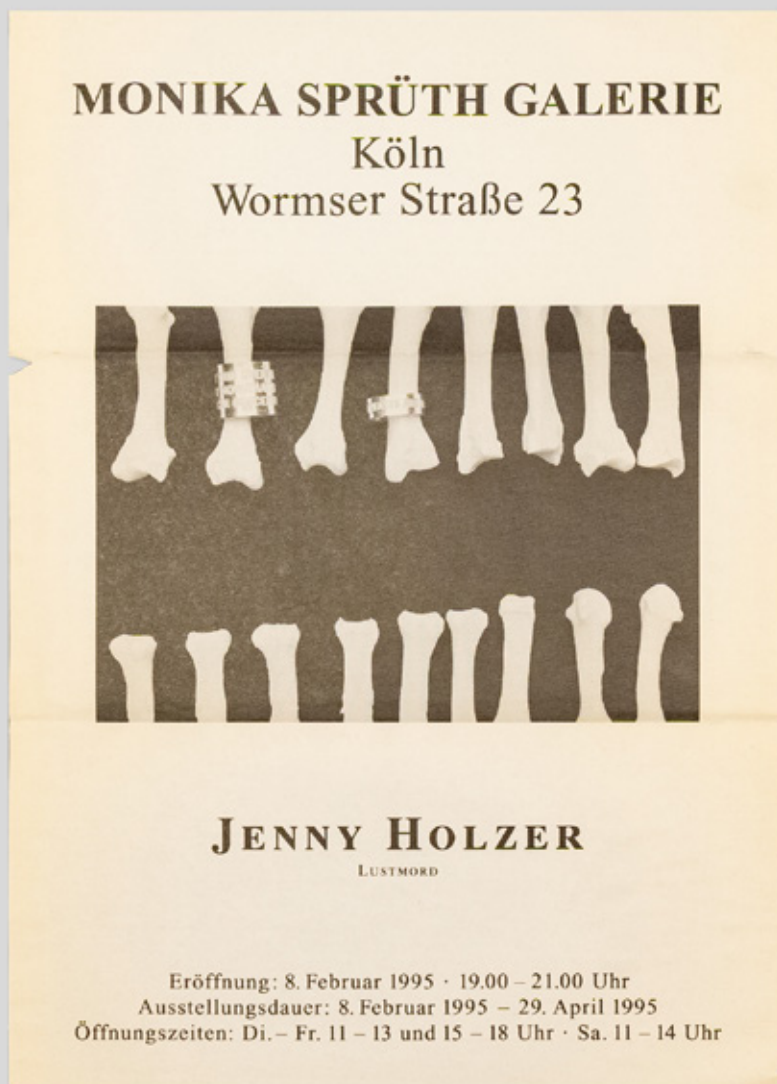
€ 50



Jenny Holzer. Lustmord

Köln, Monika Sprüth Galerie, 1995, 29,7x21,2 cm., black and white illustrated invitation sheet, printed to announce the exhibition (Köln, Monika Sprüth Galerie, February 8 through April 29, 1995). Exemplar folded, with a small lack on the left margin and on the lower right corner.

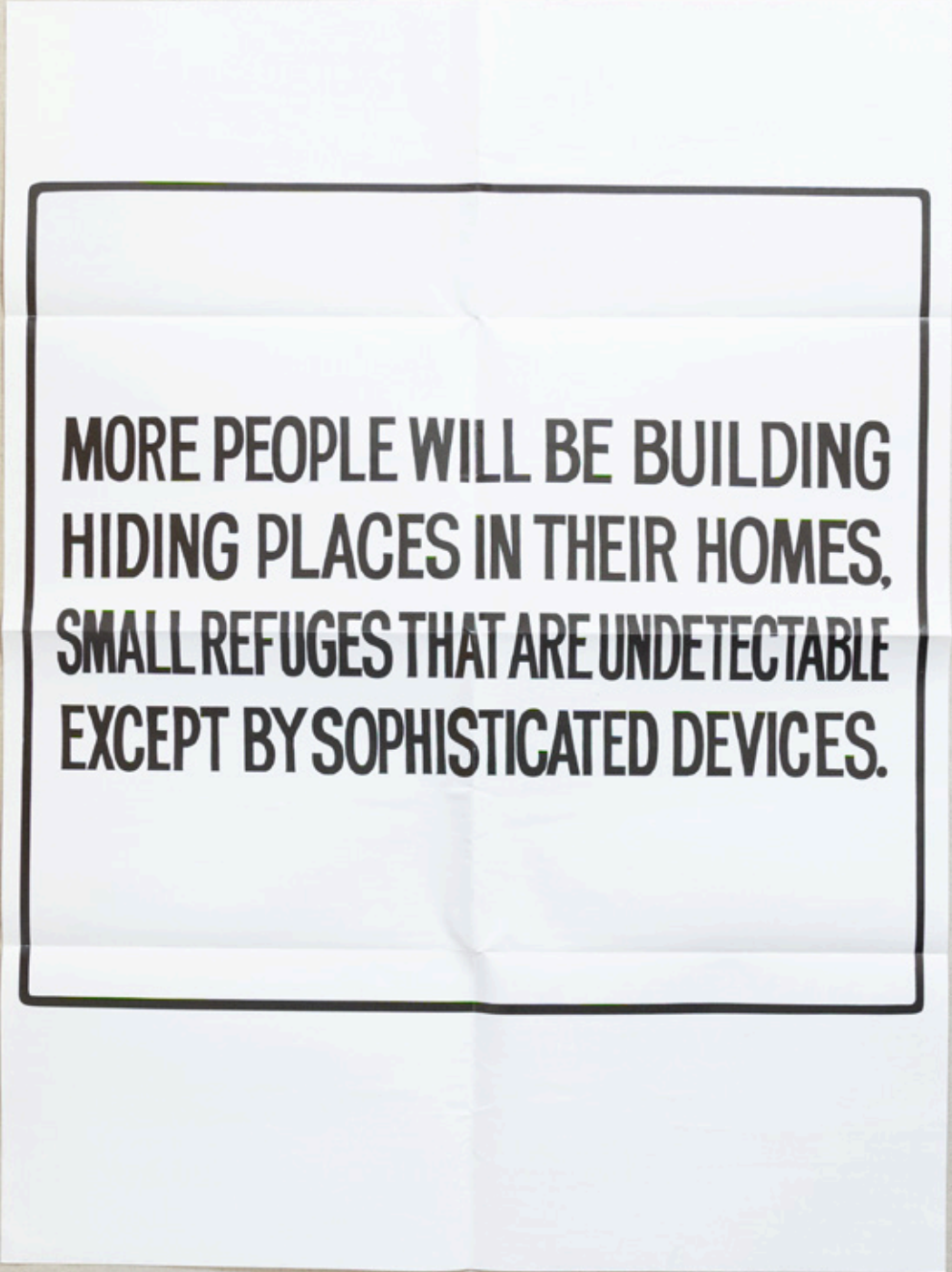
€ 150



Jenny Holzer. Sophisticated devices

London, Sprüth Magers, 2012, 59x44 cm., typographic poster, published in occasion of the exhibition (London, Sprüth Magers, June 1 - July 28, 2012). Exemplar folded.

€ 200



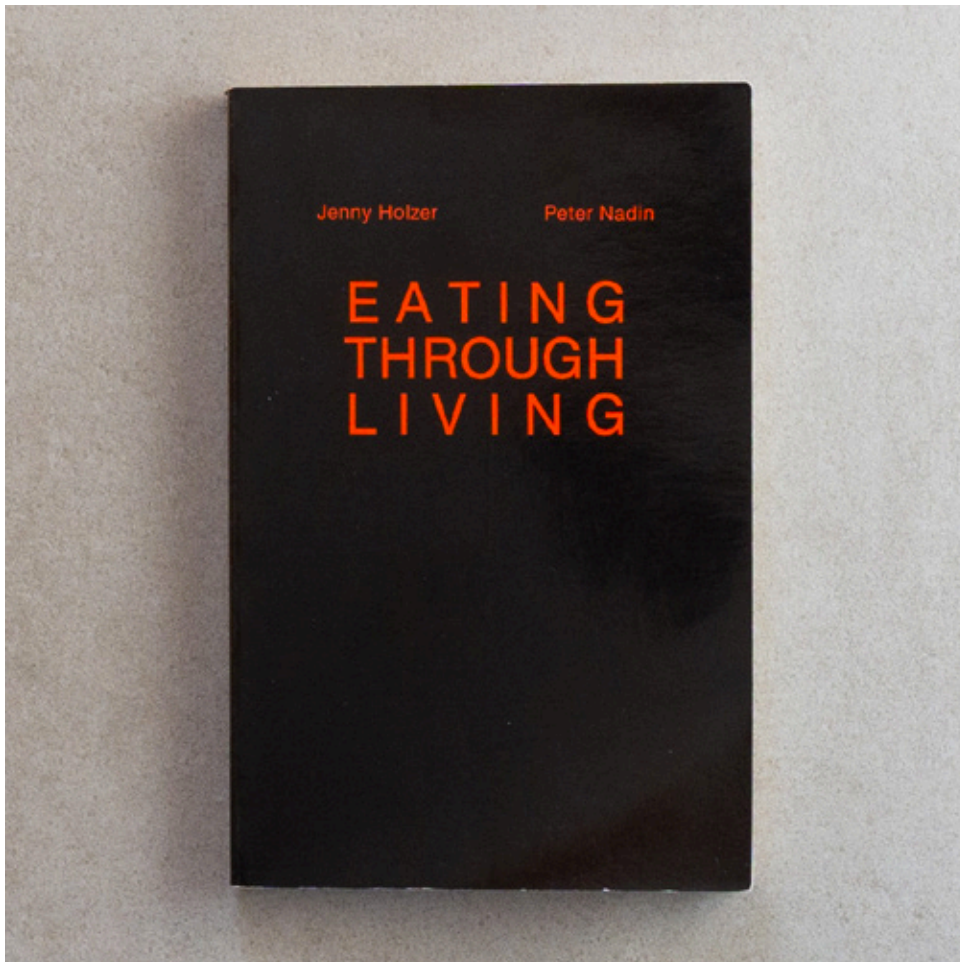
**MORE PEOPLE WILL BE BUILDING
HIDING PLACES IN THEIR HOMES,
SMALL REFUGES THAT ARE UNDETECTABLE
EXCEPT BY SOPHISTICATED DEVICES.**

Eating through living

New York, Tanam Press, 1981, 20x13 cm., softcover [stapled], pp. [176], red title on black cover, artist's book illustrated with drawings by Peter Nadin and texts and statements by Jenny Holzer. First Edition.

€ 150

"IT'S A SAFE GAME TO PLAY WITH YOUR NOSE, SHUTTING OFF THE AIR AND LETTING IT FLOW AGAIN. THEN YOU CAN ESCALATE AND SEE HOW LONG YOU CAN LAST UNTIL YOU PASS OUT, YOUR HAND RELAXES AND YOU BREATHE NORMALLY AGAIN."



Living

Paris, Galerie Chantal Crousel, 1982, 15x10,5 cm., typographic announcement card, published for the exhibition (Paris, Galerie Chantal Crousel, January 30 - March 3, 1982).

€ 90

JENNY HOLZER - PETER NADIN

LIVING

30 janvier - 3 mars 1982

Vernissage le samedi 30 janvier de 15 h à 19 h

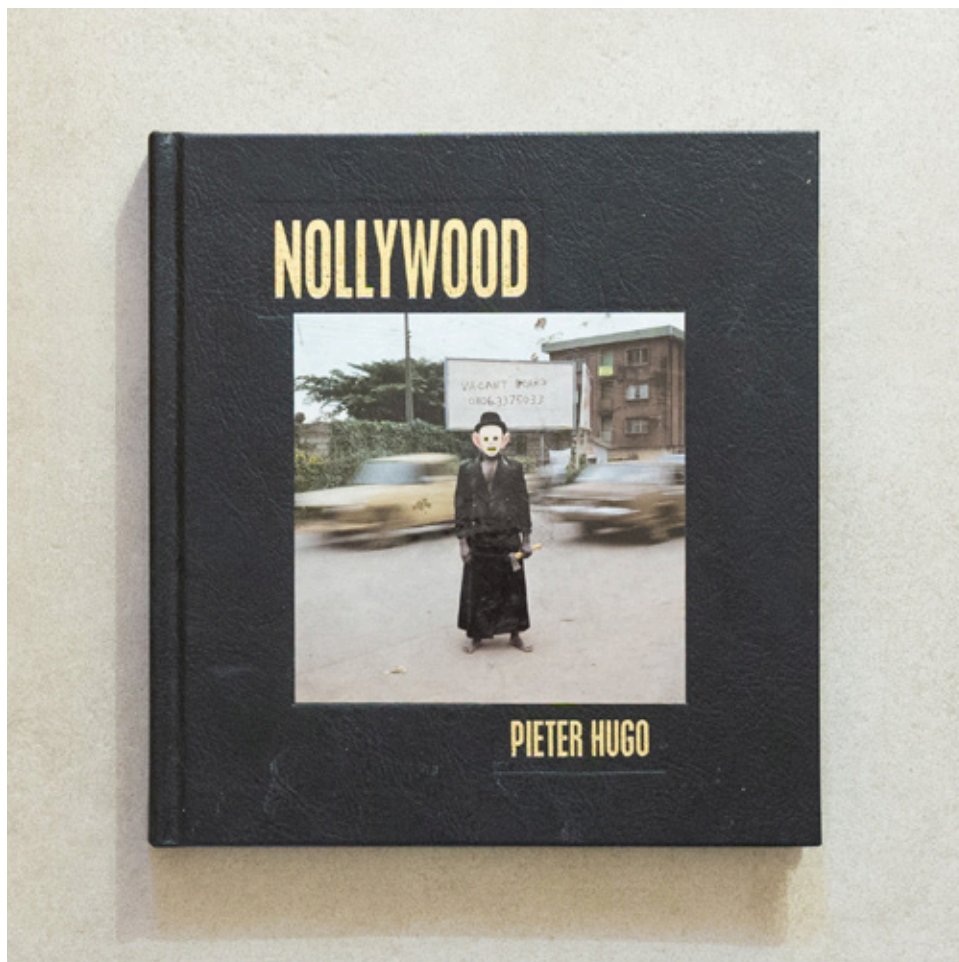
Galerie Chantal Crousel / 80, rue Quincampoix / 75003 Paris / 887.60.81

Nollywood

München - Berlin - London - New York, Prestel Verlag, 2009, 25x26,5 cm., hardcover, pp. 120, illustrated cover and book with images from the series "Nollywood". Essays in English by Chris Abani (Omar Sharif comes to Nollywood), Stacy Hardy (No going back) and Zina Saro-Wiwa (Nollywood confidential). Exemplar signed in black pen on the first page.

€ 250

"The portraits were produced over four trips. The individual shoots were not formal events on a movie set - I prefer to think of them as theatrical happenings that came together quite informally at times. Of course, I directed the final compositions - they were not spontaneous occurrences as such. I think it is important to recognise that my photographs offer a selective engagement with the ideas and visual culture of Nollywood. I chose not to engage the soap opera genre, which is big in Nigeria and typically set in upper-class houses. I had no interest in that. My taste is more towards the macabre; I loved horror movies as a child. There is still an element of that in the subterranean parts of my mind. The arc of the project involved imagining a series of portrait subjects, making them up with actors, and then documenting these fictional subjects. In my development as an artist, this project was the first time I really questioned the veracity of the portrait. I became aware of how one can play with portraiture, that it can be much more than just the superficial depiction of a subject. For example, the portrait of the three enslaved women is easy to misread. But, factually, it is a photograph of three paid actors wearing costumes and chains. Working on this series, and later reading responses to it, I became more acutely aware of what the viewer brings to the image, which often exceeds what is depicted." Pieter Hugo, from <https://pieterhugo.com/Text-NOLLYWOOD>



Fuzzy Set IFP

London, Barbican Centre, 1988, 21x15 cm., paperback, softcover, pp. [64], illustrated catalogue with two foldouts; an interview in English and French by Jerome Sans to IFP. Published in occasion of the exhibition (London, Barbican Centre, 1988).

€ 100

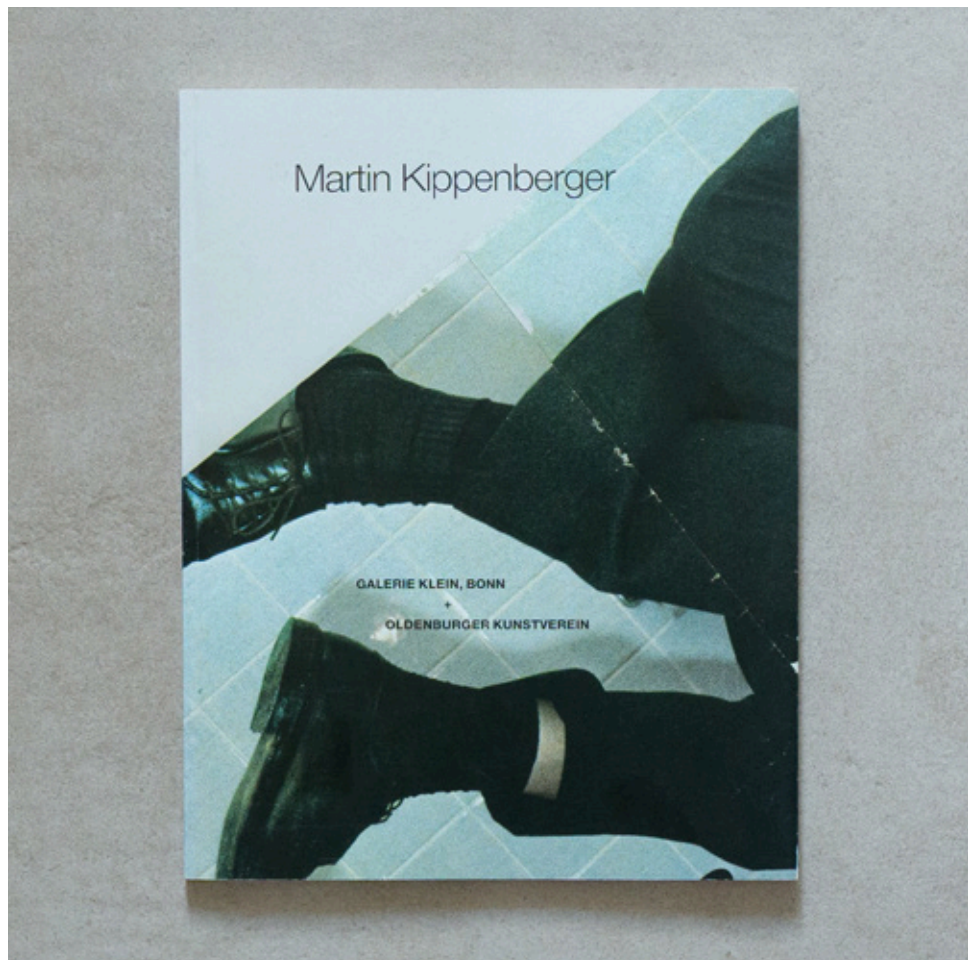


Martin Kippenberger. Arbeiten mit papier 1983/85 - Works with paper 1983/85

Bonn - Oldenburg, Galerie Klein - Oldenburger Kunstverein, 1985, 27x21 cm., paperback [softcover], pp. 74, illustrated cover, catalog illustrated with tens of black and white reproductions of works with paper. Essays in German. Published in occasion of the double exhibition (Bonn, Galerie Klein, December 13, 1985 - January 17, 1986 / Oldenburg, Oldenburger Kunstverein, from January 26 to February 28, 1986). Edition of 600 - 800 copies according to Koch. [Bibliography: Koch 2002: pages 102-103].

€ 300

"Arbeiten mit Papier [Works with Paper] was published to accompany the exhibitions "Was ist Ihre Lieblingsminderheit. Wenn beneiden Sie am meisten" [Which is your favourite minority. Who do you envy most] at the Galerie Klein in Bonn from 13 December 1985 to 24 January 1986 and "Nur Angst vor Frauen die Samt tragen (seidene Schlüpfer sind keine Ausrede für hautfarbene BHs)" [Only Afraid of Women who Wear Velvet (silk panties are no excuse for flesh-coloured bras] at the Oldenburger Kunstverein from 26 January to 28 February 1986. Between the illustrated pages showing collages and drawings by Martin Kippenberger from the period 1983-1985, there are texts in German and English written by artist friends, printed on grey paper: a parable by Michael Krebber: "Titel die für Zeichnungen nicht geeignet sind" [Titles Unsuitable for Drawings] by Martin Kippenberger and Albert Oehlen; "Trommel" [Drum] by Franz Erhard Walther; "Ein Mann steht an der Elbe..." A Man Stands by the Elbe...] by Hubert Kiecol, "Die drei einschneidenden Seiten des Herrn Kippenberger" [The Three Incisive Sides of Mr. Kippenberger by Meuser and a newspaper article on Kippenberger with Kippenberger's handwritten remark "idiot yourself." The photograph on the front cover shows Martin Kippenberger doing a headstand during the exhibition opening of "Wahrheit ist Arbeit" [Truth is Work]." - Koch

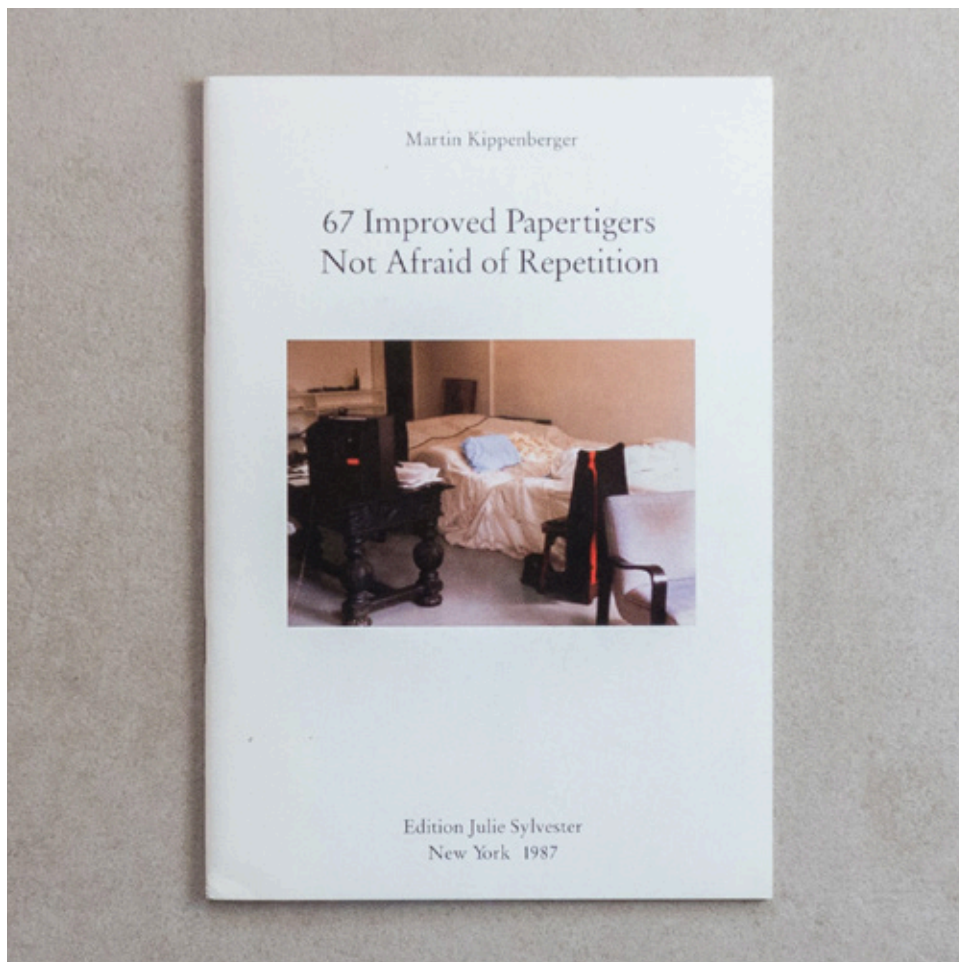


67 Improved Papertigers Not Afraid of Repetition

New York, Edition Julie Sylvester, 1987, 24,517 cm., stapled, softcover, pp. [24], illustrated cover, artist's book with sixty seven "Improved Papertigers Not Afraid of Repetition": aphorisms, risqué jokes and question by Kippenberger, with handwritten corrections printed in black. Edition size unknown. [Bibliography: Koch 2002: p. 154].

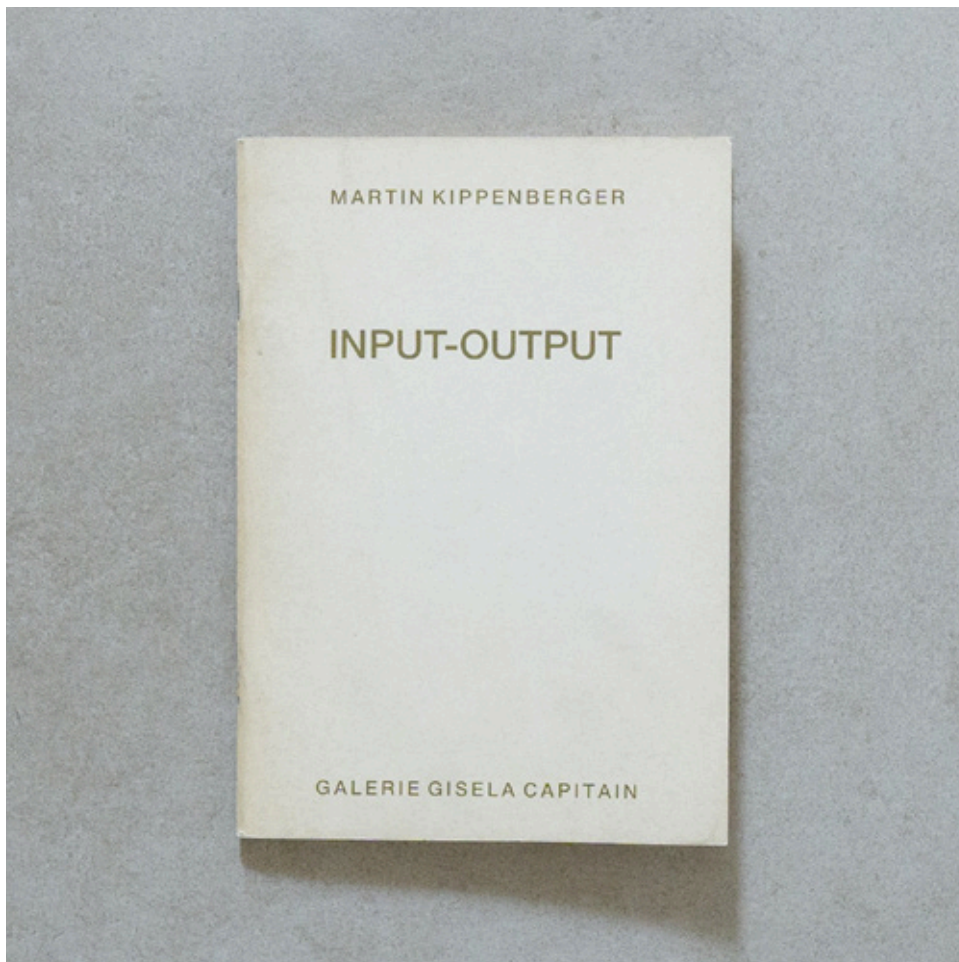
€ 200

"The book contains 67 aphorisms, risqué jokes and questions by Martin Kippenberger in English, described as "Improved Papertigers Not Afraid of Repetition." In printing the text with handwritten corrections by Gisela Capitain, Kippenberger makes reference to his art dealer's former occupation as a teacher." - Koch



Input-Output. Umzüge 1957-1988

Köln - Madrid, Galerie Gisela Capitain - Martin Kippenberger, 1989, 21x15,5 cm., softcover [stapled], pp. [64], typographic cover, artist's book made up of drawings that Kippenberger realized over more than fifty receipts from the Bahia Othon Palace Hotel in Salvador (BA). Published in conjunction with the exhibition (Köln, Galerie Gisela Capitain, from January 20 to February 18, 1989). Edition size of approximately 500-800 copies according to Koch

€ 450

OMA / Rem Koolhaas. Generic City

Tokyo, TN Probe 2, 1996, 18.5×25.8 cm., softcover, pp. 72, A less-known exhibition catalogue published in occasion of OMA in Tokyo: Rem Koolhaas and the place of public architecture held at TN Probe, Tokyo, October 20, 1995 to January 20, 1996. With the craziest design - including neon text overlays and typographic sheets printed on translucent paper - by Tycoon Graphics, the book also includes a photographic story of Tokyo captured by Nobuyoshi Araki, and of course texts and interviews with Rem Koolhaas, Arata Isozaki, David d'Heilly, Momoyo Kaijima.

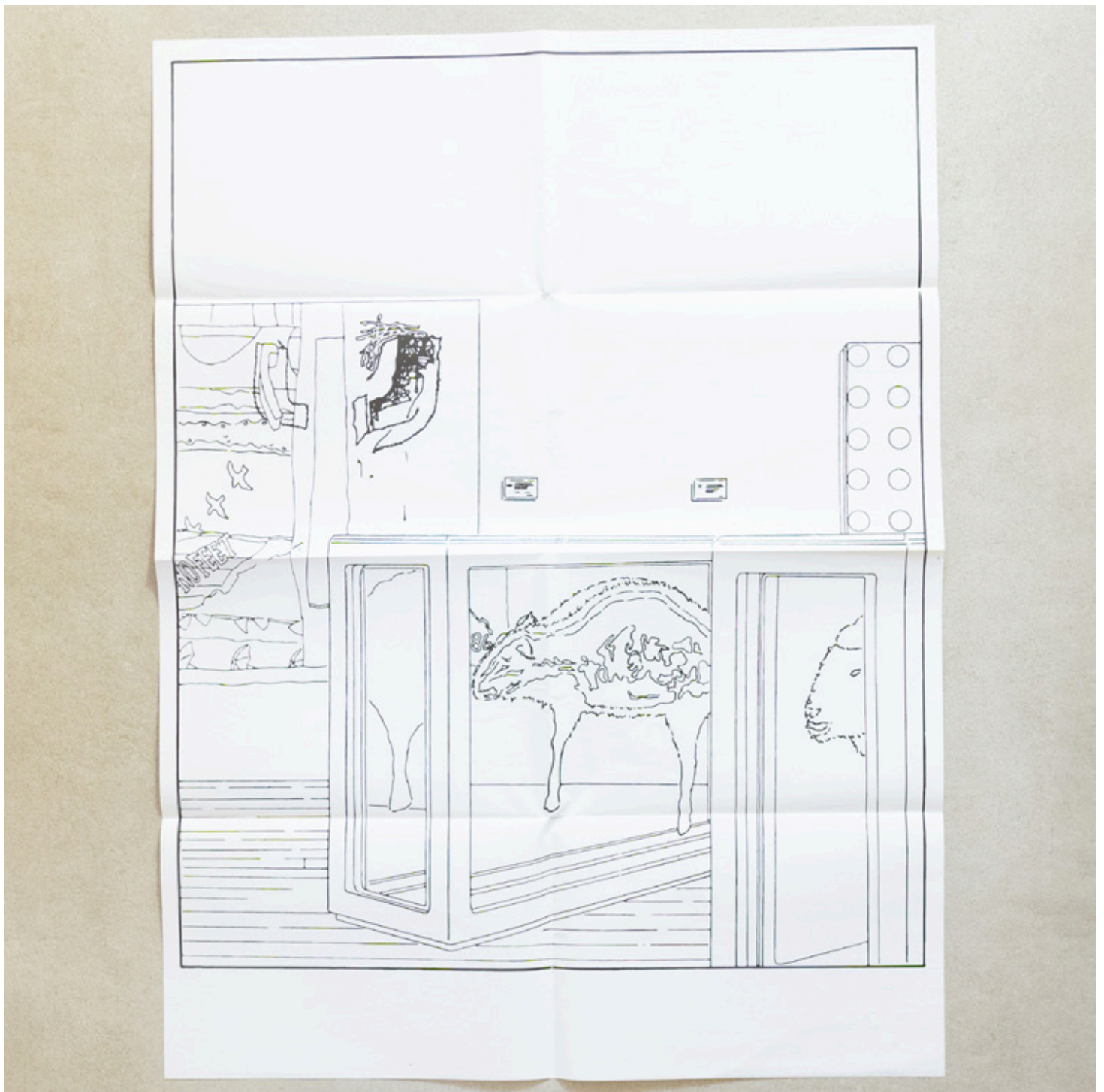
€ 250



No Drones

London, Sprüth Magers, 2014, 59x44 cm., illustrated poster, published in occasion of the exhibition (London, Sprüth Magers, July 2 - August 23. 2014). Exemplar folded.

€ 250



No Drones. Still Life (Candle) (traced)

2014, 33x27 cm. (multiple) 94,5x8,5 cm. (packaging), black and white multiple, illustrated with the image "Still Life (Candle) (traced)" from the series of "No Drones" printed on 3M Controltac Graphic Film. On the packaging, the instructions to install the multiple. Edition size unknown.

€ 800

"Traced directly from her photographs, and made in collaboration with the artist and children's book illustrator Jon Buller, the 'tracings' are black-and-white line drawings that are converted to a vector graphic and printed on a vinyl that is adhered directly to the wall." from Sprüth Magers



LAWLER Louise (Bronxville, New York 1947) - SHERMAN Cindy (Glen Ridge, New Jersey 1954)

Louise Lawler - Cindy Sherman

Milano, Studio Guenzani, 2007, 10x15 cm (envelope) - 7,4x5 cm (announcement), illustrated announcement, with the original envelope, of the two person exhibition (Milano, May 31 - September 15, 2007).

€ 100

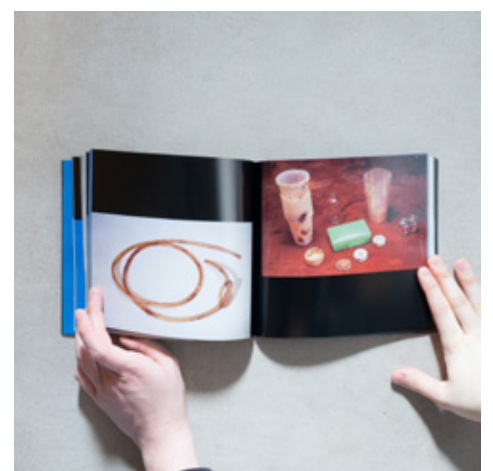
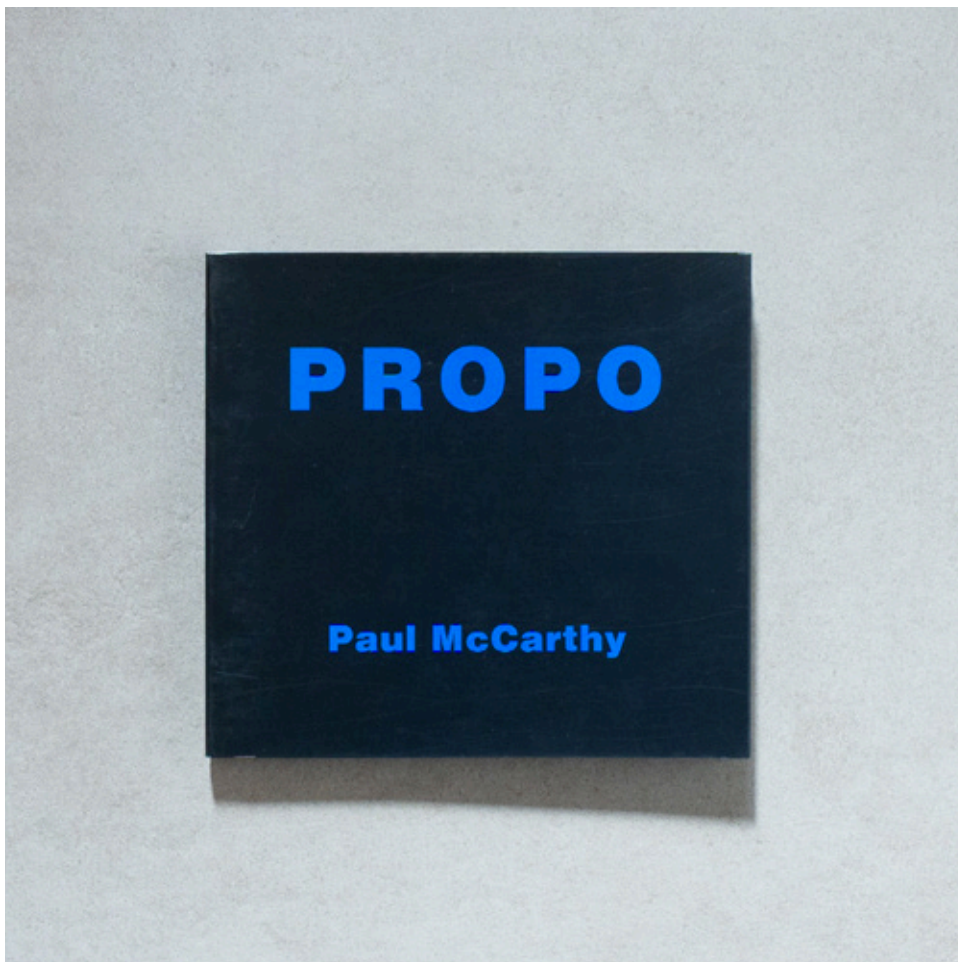
46



Propo. Objects from performances by Paul McCarthy , 1972-1984

Milano, Studio Guenzani, [printing: Grafica Piemontese S.R.L.], 1994, 20x18,5 cm., paperback, softcover, pp. [108], typographic cover, illustrated artist's book with various colored images by Paul McCarthy and Friedrik Nilsen. Edition of 1500 unnumbered copies.

€ 100



Miu Miu. Spring Summer 2015

no place, Miu Miu, 2015, 32,5x27,5 cm., paperback, softcover, pp. [44], typographic cover, lookbook of the Spring Summer 2015 by Miu Miu. Starring Mia Goth, Imogen Poots, Marine Vacth, images by Steven Meisel.

€ 150



Matt Mullican

Genova, Samangallery, 1981, 15x11 cm., illustrated announcement card, published in occasion of the exhibition (Genova, Samangallery, opening on November 19, 1981).

€ 120



matteo mullican
19 novembre 1981
s. samangianni 1 r.
via garibaldi 1 r.
16123 Genova - 385562
stampe

Towards a Metalanguage of evil. Zu einer Metasprache des Bösen.

Kassel - Stuttgart, Documenta IX - Edition Cantz, [stampa: Werbedruck Gmbh Horst Schreckhase, Sbangenberg], 1992, 21x20 cm., softcover [stapled], pp. 56, typographic cover, artist's book / catalog illustrated with several exhibition view by Dirk Bleicker. An essay by Cady Noland and an epilogue by Roland Nachtigäller (In the garage of meaning) both translated in English and German. Design by Roland Nachtigäller and Cady Noland. Published to accompany the installation "Towards a metalanguage of evil", organized by Noland together with Robert Nickas in the Friedrichsplatz underground car-park in Kassel, during Documenta IX. The installation involved works by artists such as Joan Wallace, Peter Nagy, Steven Parrino, Jessica Diamond and Cady Noland & Robert Nickas. Edition of 1000 numbered copies (copy n. 552).

€ 2.000

"Entering an underground car park becomes a plunge into a modern underworld: impressions full of subliminal threats and violence, and yet familiar as well, images from the media, images from the everyday flood of information and news. What is distressing is sudden withdrawal of the safety zone, the own car is abruptly thrust into the middle of a confusing scenario and there is only a closed car door between you and the surrounding chaos. The windscreen no longer offers a division between this side and that side of fiction, in the way that is familiar from the rectangle of the flickering television screen. The images break the frame, and sitting in the car one becomes part of an eerie film without script or direction. In the confrontation of stories and news, advertising and show, fiction and reality, perception slides into uncertainty. For drivers the first encountering with Cady Noland's installation in the Friedrichsplatz underground car-park in Kassel becomes an involuntary excursion into the wilderness, a journey off the highways, through the back-yards of western civilization."



Take Me (I'm Yours)

Milano, Pirelli HangarBicocca - Mousse Publishing, 2018, 23x17 cm., paperback [softcover], pp. 272, illustrated catalog of the exhibition "Take Me (I'm Yours)"; held at Pirelli HangarBicocca from November 1, 2017 to January 14, 2018. List of the artists: Aaajiao, Etel Adnan, Rosa Aiello, Giorgio Andreotta Calò, Micol Assaël, Gianfranco Baruchello, Christian Boltanski, Mohamed Bourouissa, James Lee Byars, Luis Camnitzer, Maurizio Cattelan, Ian Cheng and Rachel Rose, Heman Chong, Jeremy Deller, Patrizio Di Massimo, Simone Fattal, Hans-Peter Feldmann, Yona Friedman, Martino Gamper, Mario García Torres, Alberto Garutti, Gilbert & George, Dominique Gonzalez-Foerster, Félix González-Torres, Douglas Gordon, Carsten Höller, Jonathan Horowitz, David Horvitz, Adelita Husni-Bey, Pierre Huyghe, Alex Israel, Koo Jeong A, Alison Knowles, Ugo La Pietra, Armin Linke, Angelika Markul, Annette Messager, Gustav Metzger, Bruce Nauman, Otobong Nkanga, Yoko Ono, Luigi Ontani, Sarah Ortmeyer and Friederike Mayröcker, Riccardo Paratore, Sondra Perry, Cesare Pietroiusti, point d'ironie, Ho Rui An, Anri Sala, Tino Sehgal, Daniel Spoerri, Wolfgang Tillmans, Rirkrit Tiravanija, Franco Vaccari, Francesco Vezzoli and Lawrence Weiner.

€ 40

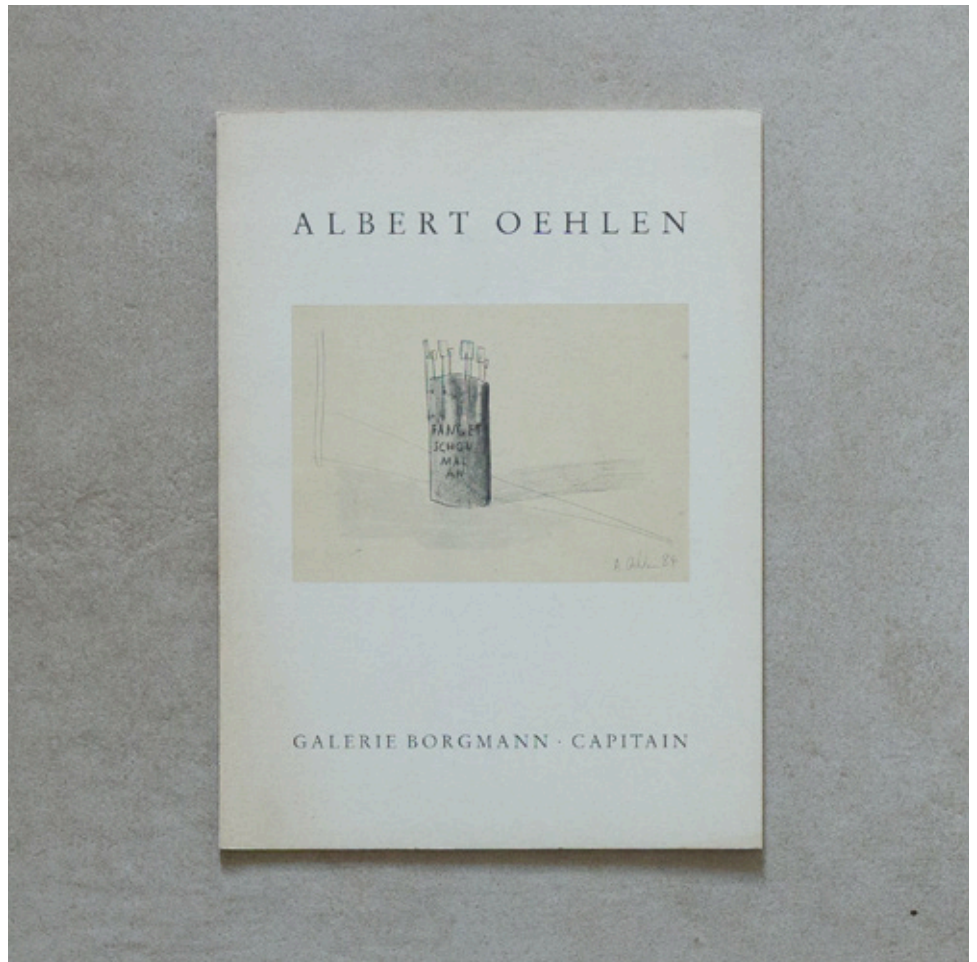
"Curated by Christian Boltanski, Hans Ulrich Obrist, Chiara Parisi, Roberta Tenconi. From an exhibition idea originally conceived by Hans Ulrich Obrist and Christian Boltanski in 1995 "Take Me (I'm Yours)" is a group exhibition that rewrites the rulebook for experiencing a work of art. Visitors to the show are invited to flout convention and do all the things they aren't normally allowed to do in a museum: the works can be touched, used, or changed; they can be consumed or worn; purchased and even taken free of charge, or carried off in exchange for some personal item." - from <https://pirellihangarbicocca.org/en/exhibition/take-me-im-yours/>



Albert Oehlen. Zeichnungen

Köln, Galerie Borgmann - Captain, 1986, 26x19,5 cm., paperback [softcover], pp. [36], illustrated cover and volume, catalog with an essay in German by Martin Prinzhorn (Verkehrt und Falsch). Published on the occasion of the exhibition (Köln, Galerie Borgmann - Captain, from September 1 to October 4, 1986). First exhibition of the artist at the gallery.

€ 50



Laura Owens

Zürich, Kunsthalle Zürich - JRP Ringier, 2006, 32,7x25,5 cm., hardcover with dust jacket, pp. [228], illustrated catalog, with essays in English and German by Gloria Sutton, Rod Mengham, a conversation with Laura Owens and Alex Katz, Elizabeth Peyton, Christian Scheidemann, Mary Heilmann, Tomma Abts, Scott Rothkopf. Published in occasion of the artist's first European exhibition (Zürich, Kunsthalle Zürich, June 12 - August 13, 2006).

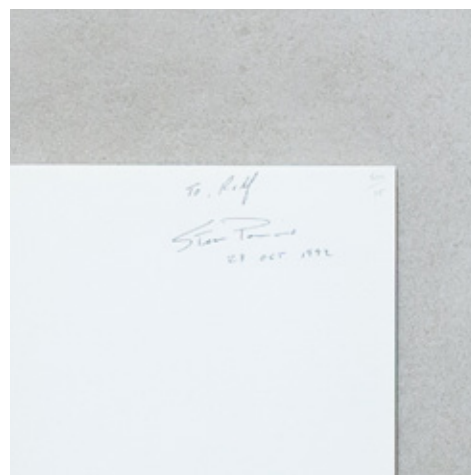
€ 200



Steven Parrino 1983 1984-86 1987-90 1991

Dijon, Adac - L'Album 5, [printing: Imprimerie Dips, Dijon], 1992, 21x14 cm., paperback, softcover, pp. [60], typographic cover, artist's book with an essay by Lydia Lunch translated in French and English. Black and white illustrations by Steven Parrino. Edition of 500 numbered copies, exemplar signed and dedicated by the artist.

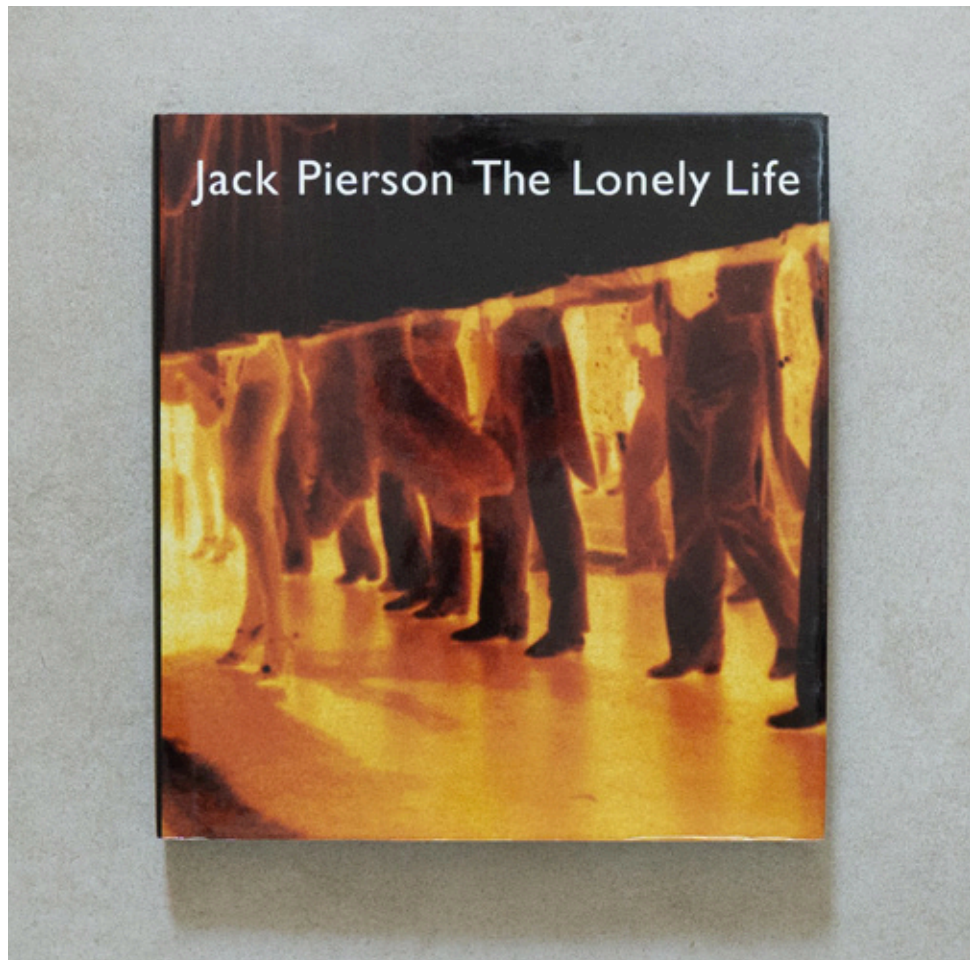
€ 500



The lonely life

Frankfurt - Kilchberg / Zürich, Frankfurter Kunstverein - Edition Stemmler AG, [printing: EBS Editoriale Bortolazzi-Stein S.r.l., Verona], 1996, 24x22 cm., hardcover with dust jacket, pp. 148, illustrated artist's book, with tens of colored images by Jack Pierson. Concept and graphic design by Pierson. Essays in German by Peter Weiermair (Fotografie als Fiktion), Yilmaz Dziewior (Odd Desperate Hours) and Gérard A. Goodrow (Souvenirs aus einem Leben der Liebe und der Einsamkeit). Published in conjunction with the exhibitions (Kraichtal, Ursula Blicke Stiftung, from November 3 to December 9, 1996; Frankfurt am Main, Frankfurter Kunstverein, from July 5 to August 10, 1997).

€ 150



Good Revolution a book by Richard Prince

no place, Jablonka Galerie / Galerie Gisela Capitain, [1991] ca., 21x15 cm. (open), pp. [4], typographic announcement printed to give notice of the publication "Good Revolution" by Richard Prince. The card presents itself with a German text on the recto, then a two pages form to fill with the desired number of copies of the book, the name and the address. Then on the back there's the same text on the recto but translated in English.

€ 120



Richard Prince. Fours Saturdays

New York, Gagosian Gallery, 2012, 53x53 cm., typographic poster, printed for the exhibition (New York, Gagosian Gallery, October 25 to November 17, 2012). Exemplar folded.

€ 250



**WHAT DO THEY CALL THE DRINK NAMED AFTER
ARNOLD PALMER?**

it's a free concert

Bregenz, Kunsthaus Bregenz - Gagosa Gallery, 2014, 35,7x35,5 cm., black and white illustrated poster, published by Gagosa Gallery in occasion of the exhibition (Bregenz, Kunsthaus Bregenz, July 19 - October 5, 2014). Exemplar folded.

€ 180



Two bedrooms in San Francisco

San Francisco, Walter/McBean Gallery, [printing: AGW Litographers, Inc., New York], 1992, 19,5x15,2 cm., softcover [stapled], [12], illustrated artist's book, with an essay by David Reed (Two Bedrooms in San Francisco) and a poem by Carlos Basualdo, written in Spanish and English. Graphic design by David Reed and Karen Davidson. Published in conjunction with the exhibition (San Francisco, Walter/McBean Gallery, from July 16 to August 15, 1992).

€ 60



Thomas Ruff. nudes ez 14

1999, Köln, König Postkartenverlag, 1999, 10,5x14,9 cm., illustrated postcard, signed by the artist on the verso.

€ 120

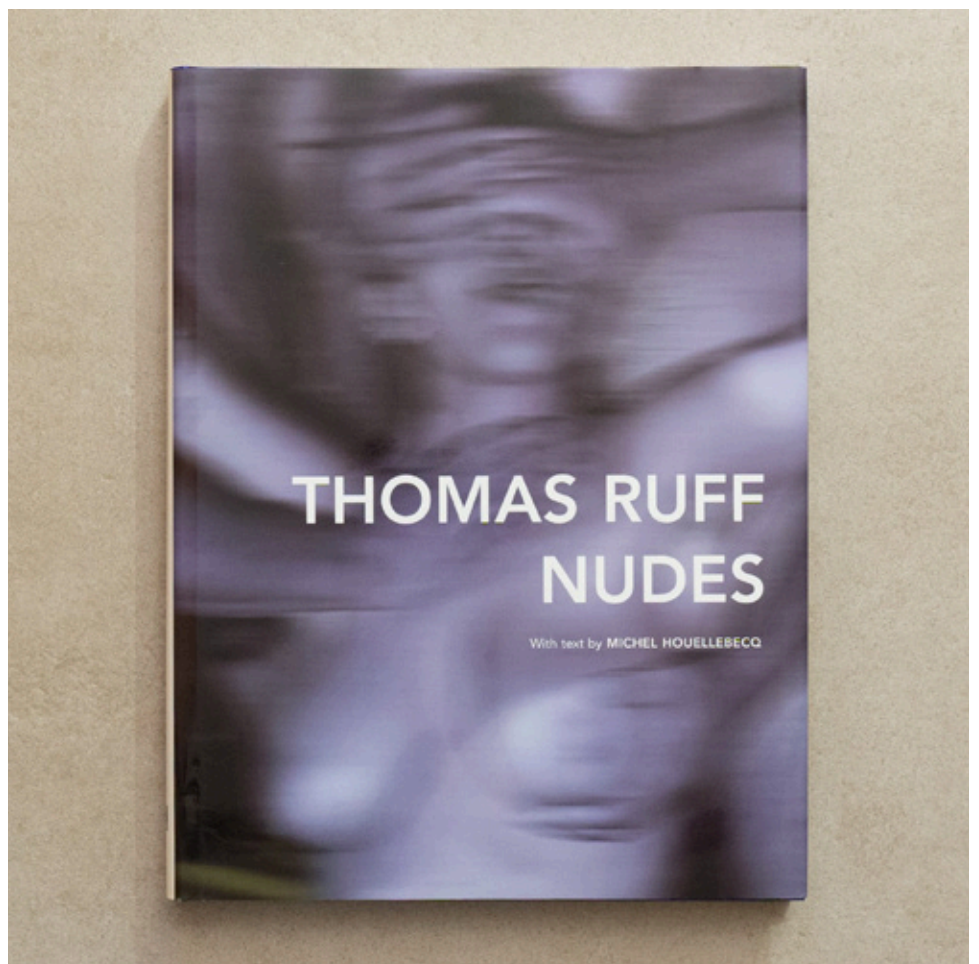


Th Ruff

Thomas Ruff. Nudes

New York, Harry N. Abrams, Inc., 2003, 29x22,5 cm., hardcover with dust jacket, pp. 154, illustrated photo book, with a text in English by Michel Houellebecq (Cléopâtre 2000).

€ 200



Cindy Sherman

Milano, Studio Guenzani, 1991, cm. 29,8x21, illustrated announcement sheet, printed in occasion of the exhibition (Milano, Studio Guenzani, opening November 6, 1991). Exemplar folded.

€ 90



Sugimoto

Los Angeles, Museum of Contemporary Art, 1993, 31,5x24 cm., brossura / paperback, softcover, pp. [70], artist's book illustrated with a selection of images from the series of the "Seascapes", organized from the lighter to the darker. With an essay in English by Kerry Brougher (Hiroshi Sugimoto: Memories in Black and White). Published in occasion of the exhibition (Los Angeles, MOCA, December 19, 1993 through February 6, 1994).

€ 350

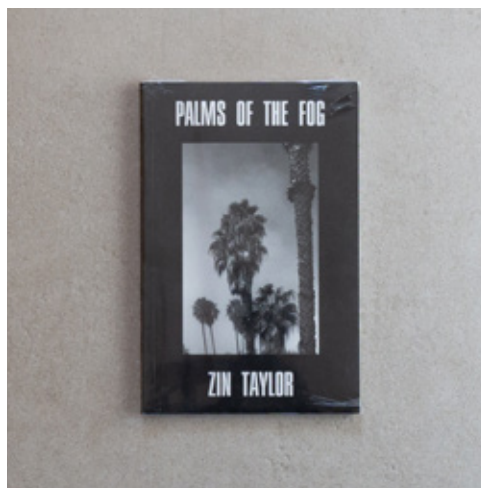
"In 1980, Hiroshi Sugimoto photographed the first of his series of seascapes. Taken from a bluff in Jamaica, the resulting black-and-white image of the Caribbean Sea is one of lucid simplicity: the frame cropping out everything but the sky and sea. The central horizon line divides the photograph into top and bottom, light and dark, void and substance. The Japanese-born Sugimoto, who has lived primarily in New York since 1974, has continued this series up to the present, photographing seas around the world in this simple framework. Variation occurs only in the weather and time of day." extract from the essay by Kerry Brougher



Living systems, narrative haze (a sequence of palm trees obscured by the fog)

Milano, Mousse Publishing, 2013, 29,7x42 cm. (each), (6 loose sheets), 6 duotone prints on Fedrigoni Sirio White paper. Edition of 50 numbered and signed copies. This exemplar is accompanied by the artist's book "Palms of the fog" (Mousse Publishing, Milano, 2013, 1000 copies), where the six images of the series are reproduced.

€ 650

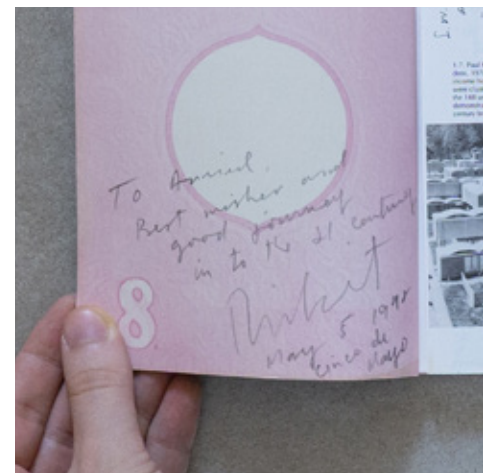


(On the road with Jiew Jeaw Jieb Sri and Moo)

Philadelphia, Philadelphia Museum of Art, 1998, 17x13,5 cm., passport size, stapled, two volumes included in a slipcase, vol. 1 [4]; vol. 2 [44 - with 20 foldouts], typographic slipcase, artist's book/catalogue made up of three volumes, two fastened together. The first volume contains a CD, replicating the "On The Road" website that was functioning as a diary during the course of the artist's trip. The second one has 20 foldout pages reproducing maps or sketches by the artist, and it contains various small loose sheets: reproduction of postcards, photographs and drawings made during the trip. The third one is illustrated with a series of colored images taken during the trip. Design by Rirkrit Tiravanija. Edition size unknown, exemplar signed and dedicated by the artist. [Reference: Walker Art Center: <https://walkerart.org/collections/artworks/on-the-road-with-jiew-jeaw-jieb-sri-and-moo-slash-rirkrit-tiravanija>].

€ 650

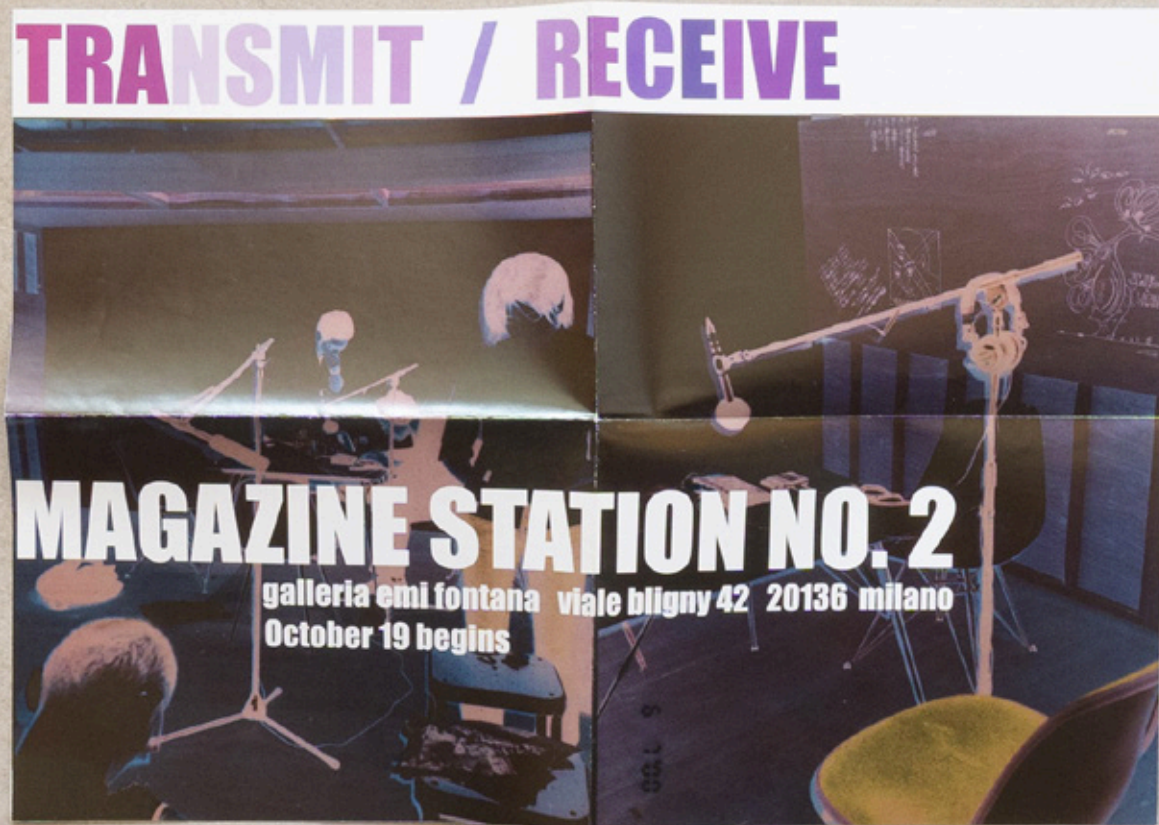
"For his 1998 project at the Philadelphia Museum of Art, which this three-part "passport" documents, Rirkrit Tiravanija made a month-long journey by motor home across the United States followed by a residency at the museum. Joining him on the trip were five art students from Chiang Mai University in northern Thailand. Tiravanija cited the road trips of the beat generation poets and writers, such as Jack Kerouac, as one source of inspiration for his cross-country journey, and he subtitled the project on the road with Jiew Jeaw Jieb Sri and Moo (the students' nicknames). Tiravanija also called the project - his most ambitious venture to date - "a typical family vacation."" from the book.



Magazine Station n. 2

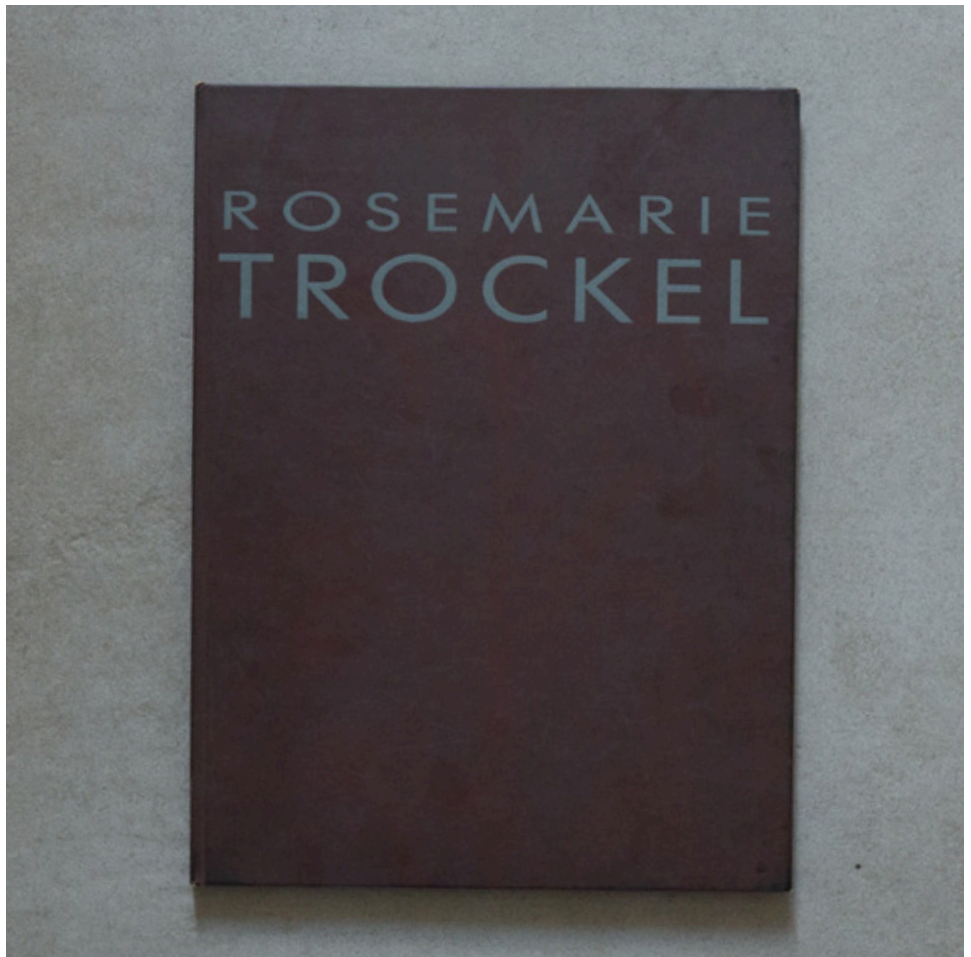
Milano, Galleria Emi Fontana, 2000, 21x29,5 cm., illustrated invitation flyer folded in 4 parts, realized for the exhibition (Milano, Galleria Emi Fontana, opening October 19, 2000).

€ 70



Rosemarie Trockel. Bilder - Skulpturen - Zeichnungen

Bonn - Köln, Rheinisches Landesmuseum - Reinland-Verlag GmbH, 1985, 32,5x24,5 cm., hardcover, pp. 58, typographic cover, catalog / artist's book illustrated with various colored images. Essays in German by Jutta Koether, Klaus Honnef (Vom Erotischen in der Kunst), Bettina Semmer - Sir Galahad (Weiblicher Akt), Wilfred Dickhoff (Apparition), Reiner Speck (Der Mann hat fünf Sinne, das Weib bloß einen (Karl Kraus)). Published on the occasion of the exhibition (Bonn, Rheinisches Landesmuseum, from September 5 to October 6, 1985). Concept by Wilfried Dickhoff and Rosemarie Trockel.

€ 200

Löffel + Mirabelle

Stuttgart - Krefeld, Oktagon Verlag - Krefelder Kunstmuseen, 1995, 20x22 cm., hardcover, pp. 38, illustrated cover and artists' book, with texts in German by the artist. Graphic design by Rosemarie Trockel. Edition of 1000 numbered and signed copies.

€ 450

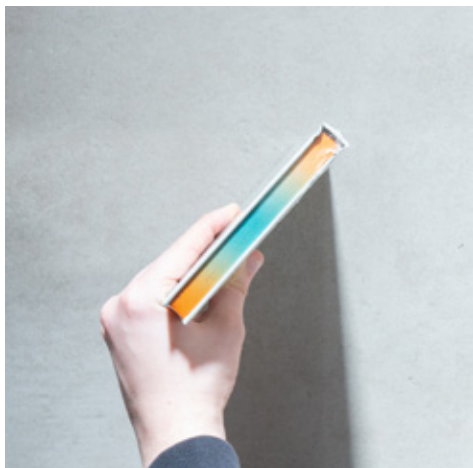
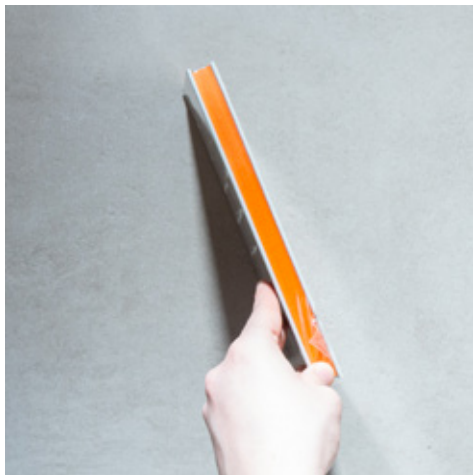


Portraits

Milano, Mousse Publishing, 2015, 21,7x14 cm., hardcover, pp. 160, illustrated artist's book, with essays in Italian and English by Barbara Casavecchia, Luca Cerizza, Michele D'Aurizio, Massimiliano Gioni, Luca Lo Pinto, Nicola Ricciardi. Exemplar in the special edition of a limited amount of copies, unnumbered, spray-painted on the cut, all over the book. Every copy is different and presents different varieties of colors.

€ 150

"This book arose out of the desire and ambition to translate the first fifteen years of Patrick Tuttofuoco's densely visual artistic practice into words. But there is a second important motivation behind this initiative: the belief that the rhetoric that has been used to date in describing Tuttofuoco's aesthetic adventure is too polarized between the pre- and post-2008 periods of his work, and that what is now needed is a tool of interpretation aimed at knitting together these two dimensions that seem antinomic, but upon closer observation are complementary and share the same investigative impulse." - Nicola Ricciardi

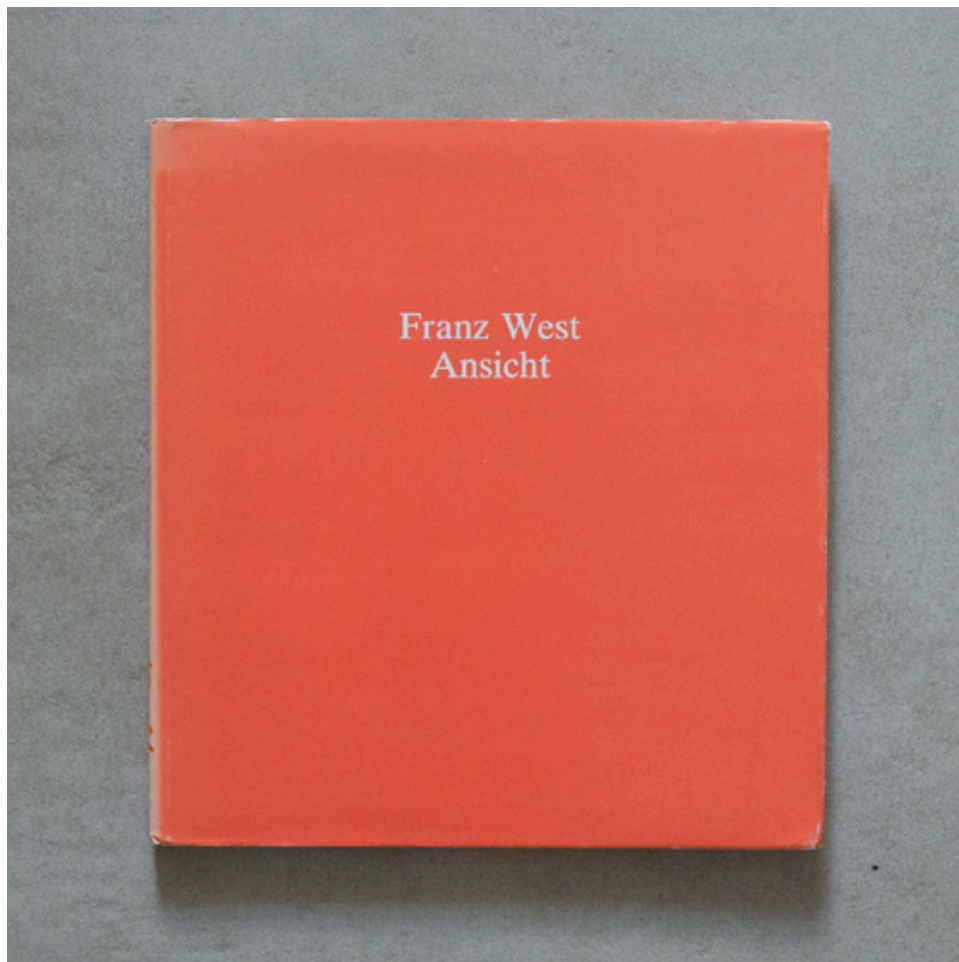


Franz West. Ansicht

Vienna, Wiener Seceession, 1987, 26x24 cm., hardcover with dust jacket, pp. 78, typographic cover, catalog illustrated with various colored images. Essays in German by Edelbert Köb, Hildegund Amanshauser, August Ruhs and Georg Schöllhammer. With a biography of the artis and the list of the works wxhibited. Published in occasion of the exhibition (Vienna, Wiener Seceession, from October 16 to November 22, 1987). Exemplar with an handwritten note by the gallerist Peter Pakesch.

€ 100

“Wenngleich es wahr ist, daß die Erkennbarkeit der Sprache und die Erkennbarkeit der Kunst korrespondieren, ist doch zu bemerken, daß diese Korrespondenz einen unerlaubten Schluß provoziert: die Autonomie ästhetischer Formulierungen zerschellt nämlich gemeinhin an der Diskretion mit der Identifikationen durch Bedeutungszuweisung geltend gemacht werden können. Diese Sinnfalle ist Trug und die Metapher nur ein Doppelgänger der Struktur. Pleonasmus. Kunstzeichen sprechen als Form. Und: Die Distanz zwischen Zeichen und Form verharrt nicht in einem System der Repräsentation, hat keinen Rückruf in eine Sinngeschichte, vielmehr kehren sich deren Über- und Unterordnungen im Kunstwerk um, und seine Doppelbödigkeit ist die Struktur selber. Ansicht.”



Cats in bag bags (poster)

New York, Luhring Augustine Gallery, 1991, 57x85 cm., black and white illustrated poster, published in occasion of the exhibition (New York, Luhring Augustine Gallery, May 4 - June 9, 1991). Exemplar folded .

€ 650



Christopher Wool. Luhring Augustine Gallery Oct. 17 - Nov. 14 1992

New York, Luhring Augustine Gallery, 1992, 39x28 cm., illustrated poster with a black and white photograph. Realized for the exhibition (New York, Luhring Augustine Gallery, from October 17 to November 14, 1992).

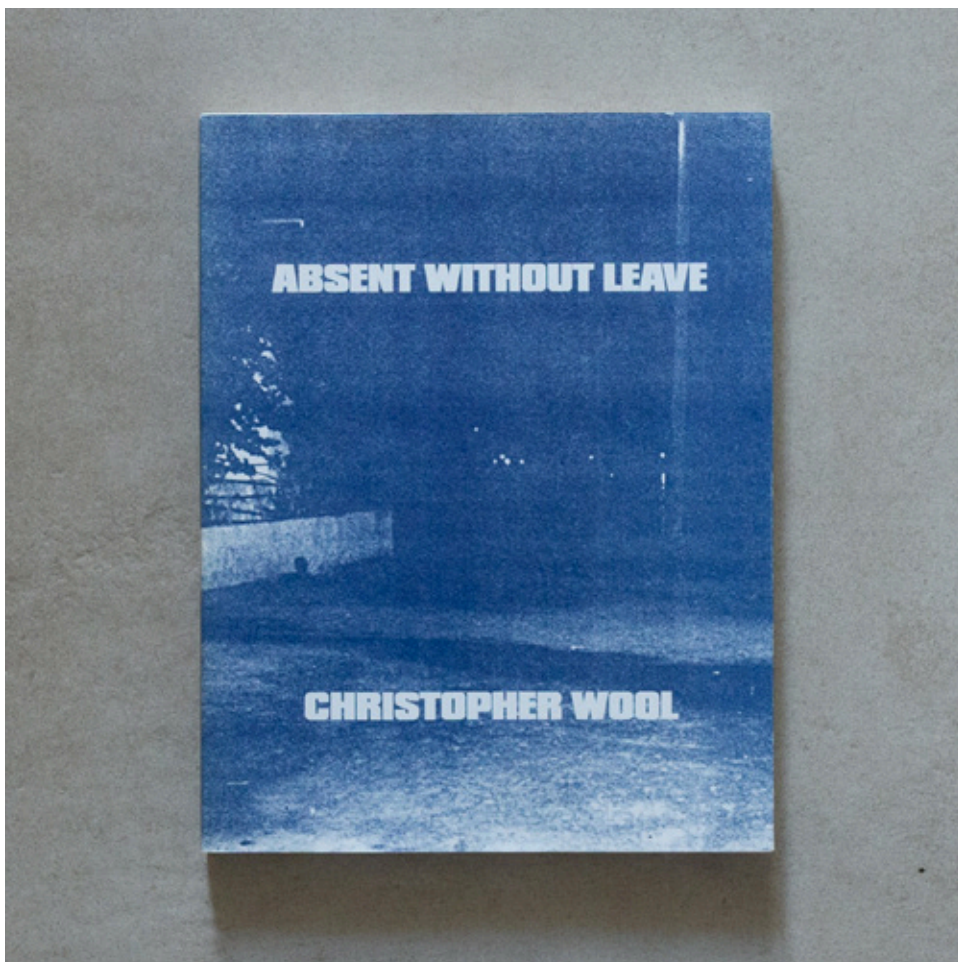
€ 350



Absent Without Leave

Berlin, DAAD, 1993, 28,2x21,7 cm, hardback with dust jacket, pp. [336], Artist's book illustrated with 175 photographic images of Rome, Berlin taken by the artist, printed in photocopy on the recto only. Limited edition of 1.000 copies. [Bibliography: Parr - Badger 2014 (volume III): page 167].

€ 500



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AND THEN?

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