



Tonini Editore

*Catalog n.4, April - May 2025*

Artist's books, catalogs,  
ephemera and posters from  
1969 to 2016.

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# List of the Authors

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Thomas Bayrle: n. 2  
Louise Bourgeois: n. 3  
José Luis Castillejo: n. 4  
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Franz West: n. 29

# MATTHEW BARNEY

*(San Francisco, California 1967)*

## 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. [Bibliography: Röder  
2002: page 139]

€ 300



# THOMAS BAYRLE

*(Berlin 1957)*

## Bayrle Big Book

Köln, Verlag der Buchhandlung  
Walther König, [printing: Druckerei  
Franz Paling, Köln], 1992, 30x21 cm.,  
paperback [softcover], pp. 432

typographic cover, artist's book illu-  
strated with hundreds of images.

€ 200



# LOUISE BOURGEOIS

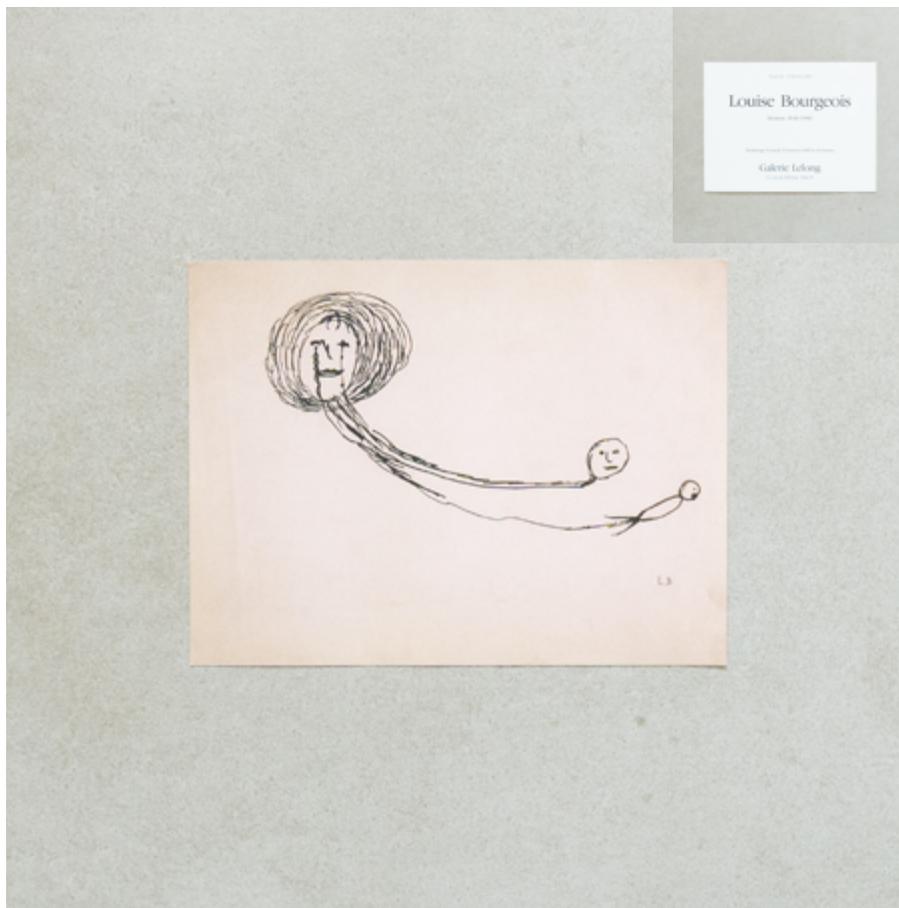
*(Paris 1911 - Manhattan 2010)*

Louise Bourgeois. Dessins 1940/1986

Paris, Galerie Lelong, 1989,  
18x13,5 cm.

illustrated announcement card,  
published in occasion of the  
exhibition (Paris, Galerie Lelong,  
from January 19 to February 25, 1989).

€ 40



# JOSÉ LUIS CASTILLEJO

*(Sevilla 1950 - Houston 2014)*

## The Book of i's

s.l. [Germany], s. ed. / no publisher  
[self published], 1969, 23x15,5 cm., pa-  
perback, hardcover with dust jacket,  
pp. [400]

typographic dust jacket, canvas  
hardcover with title printed in black.  
Artist's book with a "i" printed on  
each recto, except for the first page  
and colophon. Edition size unknown.  
Exemplar with some little tears and  
little portions of the acetate on the  
dust jacket unglued.

€ 1.200



# TACITA DEAN

*(Canterbury 1965)*

Buon Fresco (special edition)

Mack Books, 2016, 38,5x28 cm. +  
[35x27 cm. original print], paperback  
[softcover], pp. [112]

photographic book stored in a cardboard slipcase, entirely illustrated with colored images by Tacita Dean. Edition size of 1000 numbered and signed copies, exemplar in the special edition of 100 with an original numbered and signed print on Hahnemuehle photorag paper attached.

€ 750

*"St Francis of Assisi was the saint who humanised sainthood. He was a man with an ordinary body and ordinary desires. As Tacita Dean writes, 'He rolled naked in the snow to quell his urges and trod the land on paths and roads that are still wending their way through the hills and forests of Umbria*



*today.... His concerns are contemporary: his love of the earth is ecology, his care for its creatures, animal welfare, and his understanding of his fellow humanity is modern-day social science. He is the saint whom mankind can realistically aspire to emulate, because his humanness, his humanity lies just within our mortal reach.'*

*In her work, Buon Fresco, 2014, Dean filmed details of Giotto's frescos in the Upper Basilica in Assisi using a macro lens, in order, she said, to have the perspective of the artist himself. Giotto humanised the depiction of people in painting in a parallel way to St Francis's humanising of sainthood, and this moment, when the radical artist depicted the radical saint is an extremely important juncture in the history of art. Frescoes are meant to be seen from a distance, so this book provides a revelatory view of the minutiae and sophistication of Giotto's brushstrokes, which at times anticipates the future canon of mark marking in Western painting."*



# JEFFREY DEITCH

*(Hartford, Connecticut, 1950)*

## VV. AA.

Lives. Artists Who Deal With Peoples' Lives (Including Their Own) As The Subject And/Or The Medium Of Their Work

New York, The Fine Arts Building, 1975, 28x21,5 cm., stapled, softcover, pp. [98] including covers, illustrated cover and volume, catalog of the exhibition organized by Jeffrey Deitch (New York, The Fine Arts Building, November 29 to December 20, 1975). With an essay in english by the author (untitled). Exemplar including the original announcement to the exhibition. Some scattered stains on the cover and a small part of the lower left corner is missing.

€ 600

Complete list of the participating artists: Vito Acconci, Laurie Anderson, Eleanor Antin, John Jack Baylin, Lynda Benglis, Terry Berkowitz, Joseph Beuys, Christian Boltanski, Jonathan Borofsky, Chris Burden, Scott Burton, Colette, Chris D'Arcangelo,

Fernando De Filippi, Agnes Denes, Howard Fried, Gilbert & George, Peter Gordon, Guerilla Art Action Group, Douglas Huebler, Ray Johnson, On Kawara, Nancy Kitchel, Bruce Kurtz, Les Levine, Anna Link, Marc Miller, Dennis Oppenheim, Adrian Piper, Marcia Resnick, Salvo, Joanne Seltzer, Willoughby Sharp, Alan Sondheim, Alan Sonfist, Eve Sonneman, Andy Warhol, William Wegman, Roger Welch, Hannah Wilke.



# JESSICA DIAMOND

*(New York 1957)*

## Money holes

Hartford, Connecticut, Real Art Ways, 1992, 22,5x17 cm., leporello

typographic cover, artist's book illustrated with 10 colored drawings, one for each facade of the leporello. With an essay by Susan Morgan at the back. Published in conjunction of the exhibition (Hartford, Real Art Ways, from April 1 to June 30, 1992). Exemplar dedicated and signed on the cover.

€ 250

*"In Hartford - yet another American city where the promise of urban renewal has soured, leaving the too familiar cityscape of empty lots and shut-down businesses - Diamond has installed ten Money Holes. On parking meters, where time and space still sell for such minuscule amounts as to be affordable, she has framed the question of our troubling era: Where does the money go? In Diamond's*

*lethal shorthand, the current monetary calamities are reduced to a deadening sameness, a relentless series of inescapable black holes. Like economic obituaries, the Money Holes define and commemorate the times with an exacting dread."* Susan Morgan



# PETER DOIG

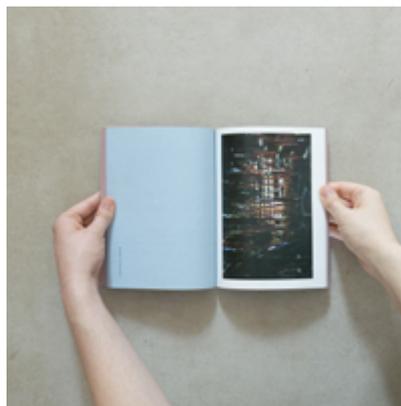
*(Edinburgh 1959)*

## Blotter

Berlin, Contemporary Fine Arts, 1995,  
21,5x17 cm., paperback [softcover],  
pp. 64

typographic cover, catalog illustrated  
with tens of reproductions of pain-  
tings and drawings by Peter Doig.  
An interview in German and English  
between Adrian Searle and Peter  
Doig. With a biography of the artist  
and a list of the paintings. Published  
in occasion of the exhibiion (Berlin,  
Contemporary Fine Arts, from May  
26 to July 15, 1995). Edition of 1000  
copies.

€ 100



# FÉLIX GONZALEZ-TORRES

*(Suáimaro 1957 - Miami 1996)*

# RONI HORN

*(New York 1955)*

## Felix Gonzalez-Torres Roni Horn

München, Sammlung Goetz, 1995,  
24x17 cm., paperback [softcover],  
pp. 88

typographic cover, illustrated catalog with tens of colored and black and white images through the pages. Essays in German and English by Nancy Spector (Felix Gonzalez-Torres and Roni Horn: Anatomies of Place), Christiane Mever-Stoll (Felix Gonzalez-Torres - Revolution of Silence), Nancy Princenthal (Roni Horn: Judging by Appearances); an interview between Robert Storr and FGT (Interview with Felix Gonzalez-Torres 13. December 1994) and a series of short poems by Roni Horn (Where the Earth Is Hot, Floating in the Desert, Little Showers, Sometimes Dead, Indoor Water, A Newark Here, Wallace Stevens's Ice, Handful of White Rocks). With a biographical note of the authors. Published in conjunction



of the exhibition (München, Sammlung Goetz, from May 13 to October 28, 1995). Edition of 1000 unnumbered copies. [Bibliography: [The Felix Gonzalez-Torres Foundation](#)].

€ 350

*"The aesthetic dialogue between Felix Gonzalez-Torres and Roni Horn is embodied in an exchange of gold, a reciprocal gift between the two artists that resonates with the poetry of their respective projects."* extract from Nancy Spector text.



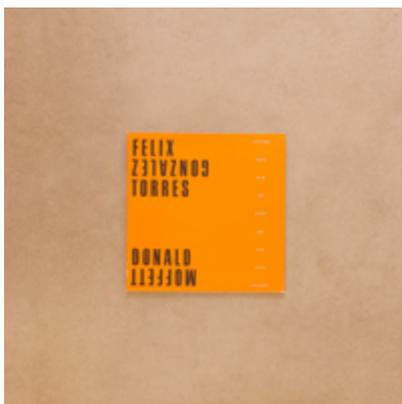
**FÉLIX  
GONZALEZ-TORRES**  
*(Suáimaro 1957 - Miami 1996)*  
**DONALD MOFFETT**  
*(San Antonio, Texas 1955)*

Strange ways here we come.

Vancouver, University of British Columbia. Fine Arts Gallery, 1990, 22x22 cm. softcover, pp. [48]

typographic cover, exhibition catalogue / artist's book illustrated with several images and texts compositions through the pages. An essay in English by Scott Watson and a biography and exhibition list of the artists. Published for the exhibition (Vancouver, UBC Fine Arts Gallery, from November 16 trough December 22, 1990).

€ 200



"THE HOMOSEXUAL BODY HAS BEEN A HIGHLY CONTESTED SOCIAL CONSTRUCTION IN MODERN TIMES. FASCIST, MARXIST AND LIBERAL DEMOCRATIC REGIMES HAVE ALL TRIED TO ERASE AND ELIMINATE IT. MEDICAL DISCOURSE TRIED TO CONTAIN IT AS IT WOULD ANY PATHOLOGY. LEGISLATION SIMPLY OUTLAWS IT. HOMOPHOBIA, THE FEAR OF THE HOMOSEXUAL BODY, IS DEEPLY EMBEDDED IN THE RELIGIOUS AND SOCIAL CONVENTIONS OF THE WEST AND MARKS ONE OF THOSE TERRIBLE PRECIPICES WHERE ONE CAN VIEW THE RIVER OF BARBARISM THAT HAS ANIMATED SO MUCH OF OUR CENTURY. FULLY ENFRANCHISED IN WOEFULLY FEW COUNTRIES (CANADA IS NOT ONE), GAY MEN AND LESBIAN WOMEN FACE THE SAME POLITICAL STRUGGLE AS FIRST NATIONS PEOPLES, JEWS, PEOPLE OF COLOUR, WOMEN; ANY GROUP THE PATRIARCHY REGARDS AS LESS THROUGH DIFFERENCE. IT ISN'T JUST A MATTER OF ENSHRINING RIGHTS IN THE GENERAL CHARTER, ALTHOUGH A LEGAL GUARANTEE AGAINST DISCRIMINATION WILL BE A GREAT VICTORY WHEN IT COMES. WHAT IS REQUIRED IS A MASSIVE DECONSTRUCTION OF A DAUNTING MYRIAD OF DETAILS OF THE SOCIAL CONTRACT - AN ASSAULT ON BOTH REPRESENTATION AND INVISIBILITY. THE EXPERIENCE OF FEMINISTS, FIRST NATIONS PEOPLE, AND NORTH AMERICANS OF AFRICAN OR ASIAN DESCENT IN THIS SPHERE HAS BEEN REMARKABLE IN DEMONSTRATING THE PERVASIVENESS OF A SUBORDINATING NET OF IMAGE AND LANGUAGE THAT THROUGH NEGATIVE DEFINITIONS AND REPRESENTATIONS CONTINUE THE

REGIME OF DISEMPOWERMENT. IN THE END IT IS THE  
*disempowerment*  
HOMOSEXUAL BODY, WHICH IS THE MEANS OF SOCIAL  
CONTROL AND CONTAINMENT, WHICH MUST BE REI-  
MAGINED AND DEFINED NOT BY THOSE WHO WISH TO  
LIQUIDATE GAYS BUT BY GAY PEOPLE THEMSELVES.  
EVERY "TEXT" OF THE MASTER NARRATIVE HAS TO BE  
REREAD BY THE HOMOSEXUAL READER SO THAT THE  
*homosexual*  
"UNCONSCIOUS" OPERATION WHICH SERVES TO  
CONSTRUCT, THEN SILENCE, THE HOMOSEXUAL BODY  
IS BROUGHT TO CONSCIOUS ACCOUNT. THIS READING  
WILL BE MET WITH A GREAT DEAL OF RESISTANCE."  
*resistance*

Scott Watson from "Strange ways here we come"

Vancouver, University of British Columbia. Fine Arts Gallery, 1990

# FÉLIX GONZALEZ-TORRES

*(Suáimaro 1957 - Miami 1996)*

# RUDOLF STINGEL

*(Merano 1956)*

*Felix Gonzalez-Torres Rudolf Stingel*

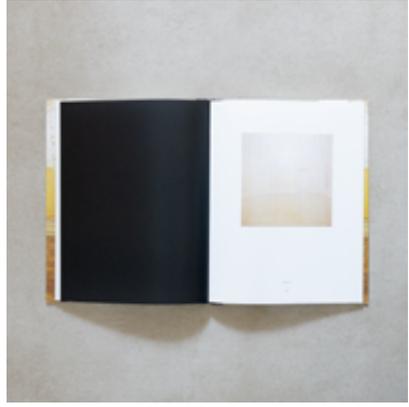
Graz, Peter Weibel Gesellschaft der Freunde der Neuen Galerie, [printing: Grazer Druckerei], 1994, 27,5x21,5 cm., paperback, hardcover with dustjacket, pp. 92

illustrated cover and catalog, various colored and black and white images through the pages by Michael Schuster, Johann Koinegg and Rudolf Stingel. Essays in English and German by Jan Avgikos (The trouble we take for something that cannot even be seen), Francesco Bonami (Black meridian and light poles) and Peter Weibel (Between black box and white cube). Published in conjunction of the exhibition curated by Peter Weibel and designed by Rudolf Stingel (Graz, Neue Galerie, from January 27 to March 6, 1994). Catalog graphic design by Christoph Radl. Dustjacket with a small tear on the upper left corner.

[Bibliography: [The Felix Gonzalez-Torres Foundation](#)].

€ 400

*"Felix Gonzalez-Torres and Rudolf Stingel have exposed the space, laid it open to its own grandeur. A bead-curtain divides the room in two, soft black wall-to-wall carpeting in several dark rooms, and finally another bead-curtain and - light. The architecture is left undisturbed, silent, retaining its original dimensions and specific quality of light, which is darkness. Rather than realize their own ideas in an alien architectural space, Stingel and Gonzalez-Torres have decided to keep intact the existing spaces in the void around them, the idea which created these spaces, linked them together and finally decorated them. Nothing has been replaced, and everything superfluous removed. The history of the room now becomes its religious dimension, everything secular remains outside, while room is made inside to accommodate nothingness and create a void where every spiritual dimension can be reflected."* extract from the text by Francesco Bonami



# DANIEL GUZMÁN

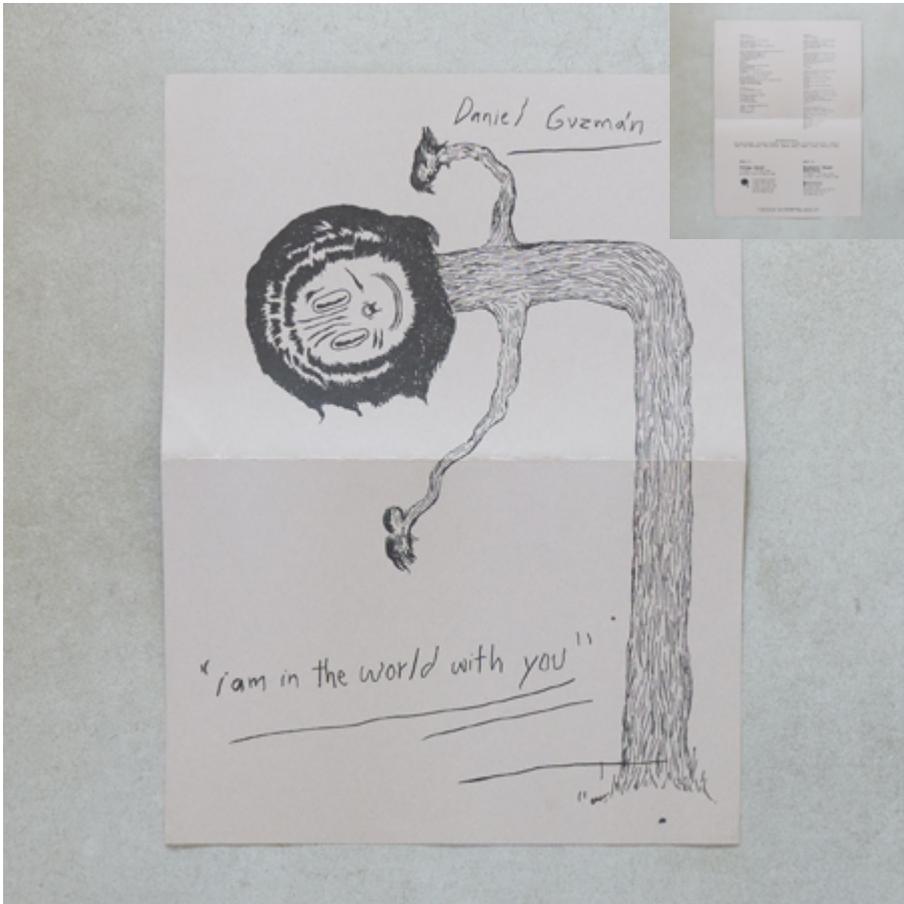
(Mexico City 1964)

"I am in the world with you"

London - Canterbury Kent, Vilma Gold - Herbert Read Gallery, 2002,  
35x26,5 cm.

poster / announcement sheet illustrated with a black drawing on the recto, at the verso, a poetry by Charles Bukowski "Bluebird" translated in Spanish and English. Published for the exhibitions (London, Vilma Gold, from April 12 to May 19, 2002; Canterbury Kent, KentInstitute of Art & Design, from April 16 to May 15, 2002). Exemplar folded in two parts.

sold



# HANS HAACKE

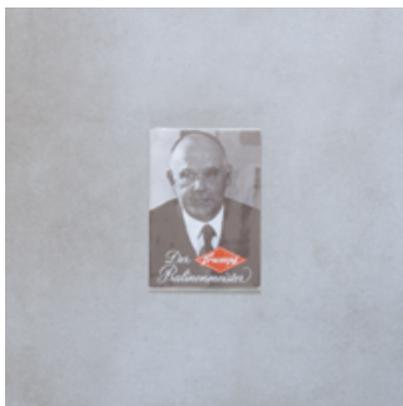
*(Köln 1956)*

## Der Pralinenmeister

Köln, Paul Maenz, 1981, 20,9x14,1 cm., softcover [stapled], pp. [covers included],

illustrated artist's book with 14 black and white plates, reproductions of the work with the same title, exhibited by Paul Maenz in Köln from May 29 to June 27, 1981. Of this book, Art Metropole, Toronto, published a second edition the following year of the first release date.

€ 250



# REBECCA HORN

*(Michelstadt 1944)*

## Rebecca Horn. Buster's Bedroom

1990, Bonn, Holzwarth Publications,  
2005, 16x11,5 cm.

illustrated postcard with a film still  
(Buster's Bedroom, 1990). Exemplar  
signed by the artist.

€ 150



# ANISH KAPOOR

*(Mumbai 1954)*

Anish Kapoor. Aima

Siena, Castello di Ama, 2004,  
24x14,5 cm.,

folded sheet enclosed between two plexiglass rectangles, invitation sheet / poster, illustrated with a colored photographic collage and a text by Pier Luigi Tazzi translated in Italian and English (Aperture e visioni). Published in occasion of the exhibition (Siena, Castello di Ama, opening on November 6, 2004).

€ 150



# PIERRE MOLINIER

(Agen 1900 - Bordeaux 1976)

# PETER GORSEN

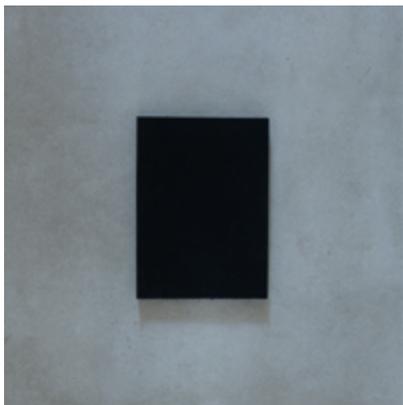
(1935 - Vienna 2017)

*Pierre Molinier, lui-même. Essay über den surrealistischen Hermaphoditen*

München, Rogner & Bernhard, 1972,  
24,5x18 cm., hardcover with dust  
jacket and slipcase, [90]

black silk slipcase, black cover with  
the title impressed; with an acetate  
dust jacket. Book illustrated with  
50 black and white photographs  
with short captions by the authors.  
Edition of 2000 unnumbered copies,  
exemplar in the *special edition of 38  
numbered copies, with an original  
photomontage by Molinier signed and  
numbered.*

€ 3.000



# JONATHAN MONK

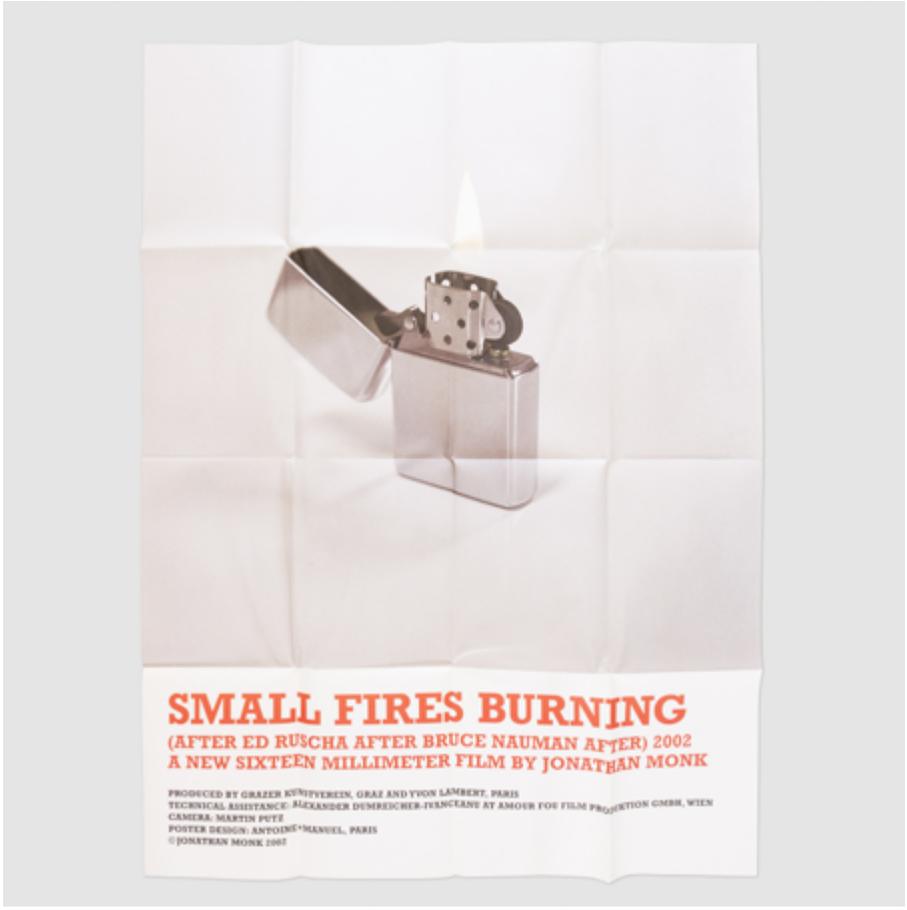
*(Leicester 1969)*

Small fires burning (after ed Ruscha after Bruce Nauman After) 2002 a new sixteen millimeter film by Jonathan Monk

Paris, Yvon Lambert Galerie, 2002, cm. 80x50,

illustrated with a large black and white image. Published in conjunction of the projection of the film produced by Grazer Kunstverein di Graz and Yvon Lambert, Paris. Graphic design by Antoine + Manuel, Paris.

€ 250



# TAKASHI MURAKAMI

*(Tokyo 1962)*

© *Murakami. 27.9.2008 4.1.2009*

Frankfurt am Main, Museum für Moderne Kunst, 2008, 119x84 cm.

illustrated poster, published as an announcement for the exhibition (Frankfurt am Main, Museum für Moderne Kunst, from September 26 (vernissage) 2008, to January 4, 2009). Folded in 16 parts.

€ 100



# CADY NOLAND

*(Washington D.C. 1956)*

*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."*





# HANS ULRICH OBRIST

*(Zürich 1968)*

## AA.VV.

*Hôtel Carlton Palace Chambre 763*

[Stuttgart] / Zürich, Oktagon Verlag  
/ Hauser & Wirth, 1993, 15,5x11 cm.,  
cardboard box with loose postcards  
inside, pp. 54

black title printed on the lid, box with  
55 illustrated postcards stored inside,  
together with a 6 pages colophon  
with all the informations in German  
and list of the artists. Catalog / artist's  
book published for the exhibition  
curated and conceived by Hans-Ulrich  
Obrist (Paris, Hôtel Carlton Palace  
- Room 763, August 22 to September  
25, 1993). Edition of 1000 copies.

€ 350

List of the artists: John Armleder,  
Alighiero Boetti, Christian Boltanski,  
Herbert Brandl, Frédéric Bruly-Boua-  
bré, Maurizio Cattelan, Maria Ei-  
chhorn, Daniel Faust, Hans-Peter  
Feldmann, Baumgarten Fischli/Weiss,  
Gloria Friedmann, Katharina Fritsch,  
Isa Genzken, Paul-Armand Gette,  
Leon Golub, Dominique Gonzalez-Fo-  
erster, Felix Gonzalez-Torres, Douglas  
Gordon, Raymond Hains, Leni Hoff-  
mann, Fabrice Hybert, Ilya Kabakov,  
On Kawara, Alison Knowles, Bertrand  
Lavier, Marko Lehanka, Urs Lüthi, Eva  
Marisaldi, Annette Messager, Otto  
Mühl, Walter Obholzer, Jean-Michel  
Othoniel, Steven Pippin, Michelan-  
gelo Pistoletto, David Reed, Gerhard  
Richter, Jean-Jacques Rullier, Allen.  
Ruppertsberg, Gilbert & George.



# STEVEN PARRINO

*(New York 1958 - 2005)*

Steven Parrino

1983

1984-86

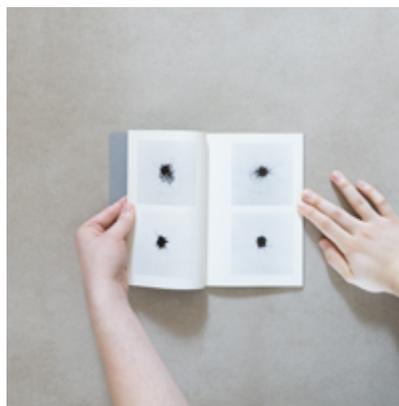
1987-90

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



# STEVEN PARRINO

*(New York 1958 - 2005)*

## Amphetamine monster-mill

Geneve, Art & Public, 1995, 20,5x14,5 cm., paperback (hardcover), pp. 60

typographic cover, catalog/artist's book illustrated with various black and white images by the artist. An essay by Robert Nickas (The Return of Goo Goo Muck) and the list of the works exhibited. Published in conjunction with the exhibition (Geneve, Art & Public, February 1995). Edition of 750 unnumbered copies.

€ 350

*"To enter the world of Steven Parrino is to be immersed in American culture, particularly in its lower ends, its lower, murky depths. Like other artists born in the mid-to-late 1950s, Parrino is a child of television, of cartoons, cop shows and idiotic comedy -*

*everything from the Roadrunner to the Three Stooges, with all its sophomoric, exaggerated violence-and of the commercials between every program. Well before TV remote control and "channel surfing," the impatient changing of channels could turn even the youngest of these children into highly sophisticated editors, capable of rapidly tossing one image out after another - the adolescent equivalent to Godard's "jump cut" and Warhol's "strobe cut." For children of the TV generation who grew up to be artists, the lessons of how to put pictures together came early, lessons which could not have been as effectively taught in any art school. The subject matter alone, not only in the programs but in the endless product advertisements, was a crash course in Pop for these artists, many of whom would go on to define post-Pop art - the critique of the commodity - in the 1980s"* extract from the text by Nickas.



# RICHARD PRINCE

*(Panama Canal Zone 1979)*

*Richard Prince. New paintings*

Köln, Jablonka Galerie, 1996, 30x24 cm., paperback [softcover], pp. [16]

typographic cover, artist's book / catalog illustrated with various colored reproductions of paintings by the artist. Published on the occasion of the exhibition (Köln, Jablonka Galerie, from November 8 to December 21, 1996). Edition of 500 copies. [Bibliography: AA.VV. Prince 2021: page 68]

€ 150



## JASON RHOADES

*(Newcastle 1965 - L.A. 2006)*

### VARIOUSVIRGINS. Deviations in space

no place, self published, [printing: printed by the artist], [1997], 21,5x14 cm., softcover [stapled wrappers], pp. [28],

title printed in black on the front acetate wrapper, cover illustrated with a colored portrait of the artist. Artist's book with various black and white images through the pages and a text by Rhoades. Hand-assembled, photocopied, probably published in conjunction of his solo show at David Zwirner, New York (March 22 - April 26, 1997). Edition size unknown, but certainly only a very few copies were ever produced.

€ 1.700

*"'Deviations in Space' is a single, large work that will utilize the entire space of the gallery. Its central element is a Spaceball ô, a simple mechanical structure originally designed to create a sensation of suspended gravity through multi-directional rotation within a sphere. This Spaceball ô is surrounded by eleven brown boxes, each of a different size. The content of each of these boxes varies as do their functions within this installation. The primary image that this arrangement evokes is that of a universe. 'Universal' may well be the most appropriate term to describe this work in its visual and conceptual complexity. Rhoades utilizes sculptural elements, sound, video, and interactivity to complete this installation. Jason Rhoades' point of departure for this sculpture is the dynamic between the literalness of a store-bought, 'real' object and its po-*

*tential to become, within the context of the work of art, a vehicle to illustrate abstract and/or theoretical concepts. The use of abstract terms and concepts in everyday life and language, and the curious absence of clear definitions for these terms, informs parts of Rhoades' new work. Terms such as space, perspective, creativity, movement, and abstraction itself are being explored and illustrated by the artist via his own popular vernacular.*

*Based on the assumption that no experience is pure, but instead a composite of psychology and conditioning, Jason Rhoades creates sculpture that avoids being seen as a whole, both visually and intellectually. Instead the artist creates a labyrinth of information, in which the production of meaning jumps back and forth from the literal to the abstract, creating a multitude of associations along the way. The conceptual model for the complexity of this sculpture is that of the dialogue. In the dialogue, linear logic can give way to the notion of veering as ideas are being changed and developed. The ability to veer or better to deviate is essential to the creative process and fundamental for Jason Rhoades' work. The willingness to engage in a dialogue and the willingness to veer are also prerequisites to any understanding of his art." from the press release of the exhibition «DEVIATIONS IN SPACE, VARIOUSVIRGINS», at David Zwirner, 1997*

images in the following page >



# EDWARD RUSCHA

*(Omaha, Nebraska 1937)*

# LAWRENCE WEINER

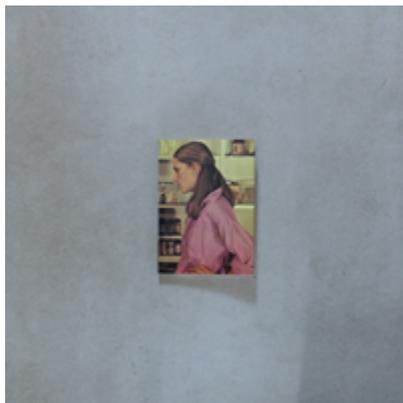
*(New York 1942 - 2021)*

## Hard light

Los Angeles, Moved Pictures, 1978,  
17,8x12,7 cm., paperback, softcover,  
pp. 120

illustrated artists's book, with 66  
black and white images by Edward  
Ruscha and Lawrence Weiner. First  
edition of 1000 unnumbered copies.  
[Bibliography: Schwarz 1989: page 57  
n. 24.; Lailach 2005: page 159].

€ 700



**TOM SACHS**

*(New York 1966)*

**DAVID LEIBER**

**TODD ALDEN**

*American Bricolage*

New York, Sperone Westwater, 2000,  
27x21 cm., folder with inserts + a  
small book bound with tape, pp. [20]  
+ [36] + [34]

cover and back cover covered with  
tape, artist's book / catalogue pu-  
blished in the form of a Muji folder,  
filled with inserts (photocopies of  
letters, photographs, reproduction of  
typewritten letters). Attached a small  
publication "Small tasks", bound with  
the same tape on the covers, with an  
english essay by Todd Alden (Small  
observations on the small tasks of  
the bricoleur: a user's manual). The  
checklist of the artworks is stapled  
on the back cover, together with the  
business cards of David Leiber and  
Tom Sachs. Edition of 875 numbered  
copies (310/875), concept by Todd  
Alden, with duct tape and cover an-  
nouncement by Tom Sachs. Assem-  
bled in November 2000. Published in

occasion of the exhibition (New York,  
Sperone Westwater November 2 to  
December 22, 2000). [Bibliography:  
Missmahl 2005: page 17]

€ 450



# RIRKRIT TIRAVANIJA

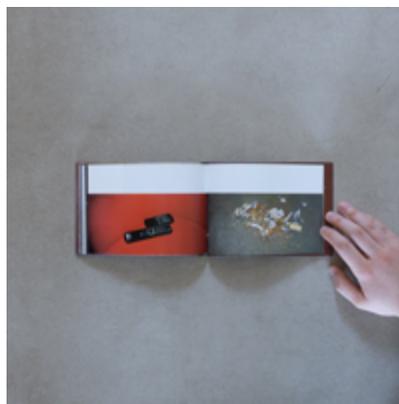
*(Buenos Aires 1961)*

*Rirkrit Tiravanija. Untitled, 1996*  
*(tomorrow is another day)*

Köln, Kölnischer Kunstverein / Salon Verlag, 1998, 17,5x12,5 cm., paperback [hardcover], pp. [100]

illustrated cover and volume with various colored photographs illustrating different people visiting and experiencing the installation that Tiravanija created in the gallery space. He reproduced in scale 1:1 his New York studio at the time, and asked the Kölnischer Kunstverein to open it 24h a day for the duration of the exhibition. Everyone could have access to the space, and many encounters were made. Catalog/artist's book with a preface by Udo Kittelmann, published after the exhibition (Köln, Kölnischer Kunstverein, from November 6, 1996 to January 19, 1997). First edition.

€ 150



# RIRKRIT TIRAVANIJA

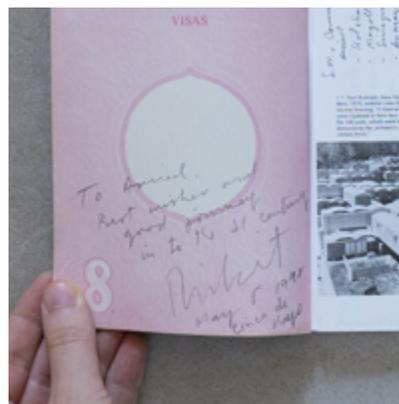
*(Buenos Aires 1961)*

*(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. [Bibliography: [Walker Art Center](#)].

€ 350



# FRANZ WEST

*(Vienna 1947 - 2012)*

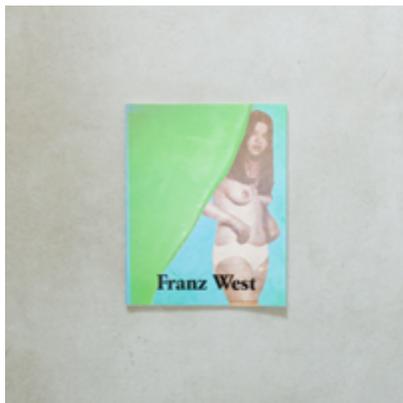
Franz West.

Sammlung Ich sammle mich

Braunschweig - Köln, Kunstverein  
Braunschweig - Verlag der Buchhandlung  
Walther König, 2001, 27x21,5  
cm., paperback [softcover], pp. 40

illustrated cover and catalog, preface  
and essay in German and English by  
Karola Grässlin and Rudolf Schmitz  
(Ich sammle mich - Ein gastfreundliches  
Treffen / I compose myself - A  
convivial encounter), with a biography  
of the artist. Published in occasion of  
the exhibition (Braunschweig, Kunstverein  
Braunschweig, from June 23 to August 19,  
2001).

€ 50



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*Catalog n.4, April - May 2025*

Artist's books, catalogs,  
ephemera and posters from  
1969 to 2016.