

Tonini Editore
Catalog n.1, January 2023

Artist's books, catalogs,
ephemera and posters from
1982 to 2019.

front cover:
[detail] Rob Pruitt, *Holy Crap*, New
York City, 38th Street Publishers,
2010

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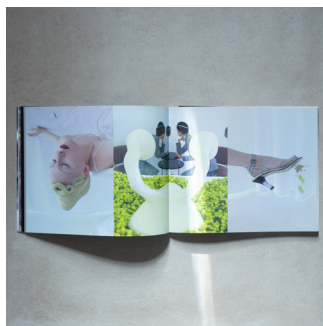
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1

BARNEY Matthew (San Francisco, California 1967), *Cremaster 1*, Wien, Kunsthalle Wien, [stampa: Graphische Kunststalt Otto Sares GmbH], 1998, 29x24 cm., softcover, pp. [100], artist's book illustrated with almost 100 colored photos. The book is part of a series of five, of which this is the first. Published in conjunction of the exhibition (Wien, Kunsthalle, from November 28, 1997 to February 8, 1998). [Bibliography: Röder 2002 page 138]. € 350

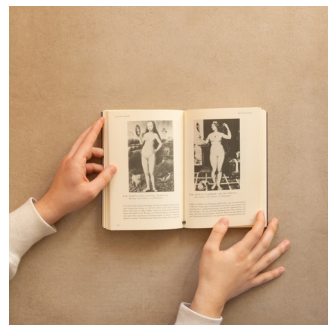
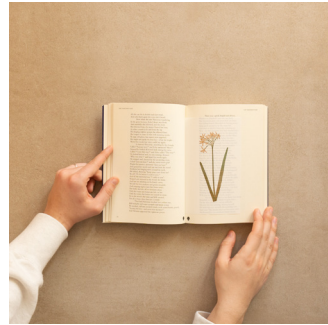
"Named after the muscle that raises or lowers a man's testicles in response to temperature, the Cremaster series has featured Barney as a satyr, a magician, a ram, Harry Houdini, and even famous murderer Gary Gilmore, props made from tapioca, petroleum jelly, ice, and self-healing plastic, and settings as fantastic and desolate as the Isle of Man, an empty football stadium in Idaho, and a nearly empty opera house in Hungary. The films are slow-moving and weirdly hypnotic, full of elaborate sexual and biological allusions, references to sports and fashion, and a bizarre mix of autobiography, history, and private symbolism that have earned him comparisons to Wagner. This book is one of the five companion volumes published to coincide with the release of each of the Cremaster films. Each was designed in an original manner by the artist and features photographs and stills from the film it accompanies." printedmatter.org



2

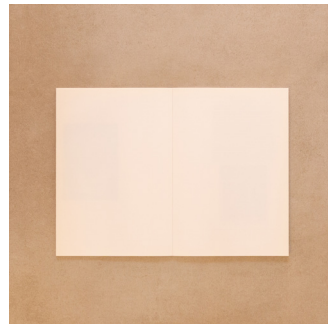
BLOOM Barbara (Los Angeles, CA 1951), *The reign of narcissism*, Stuttgart • Zürich • London, Württembergischer Kunstverein Stuttgart • Kunsthalle Zürich • Serpentine Gallery, London, [stampa: Dr. Cantz'sche Druckerei, Stuttgart], 1990, 20,5x14 cm., paperback, pp. 220 + [44], blank blue cover, with an icon and the artist's signature in relief. Illustrated text, a survey of the exhibition "The reign of narcissism", edited by Barbara Bloom. Edition of 2200 copies. Includes an envelope made of paper, which contains a folded piece of the same water-marked paper and various loose color printed sheets. [Bibliography: Jurjevec-Koller – Felderer – Stadler 2018: pages 190, 199; Röder 2002: page 118]. € 100

A compendium to the many details of the widely traveled installation "The reign of narcissism". This book guides us through the set of a 19th century museum room where all aspects of what we see are covered with trace of the artist's likeness.



3

BLOOM Barbara (Los Angeles, CA 1951), *Never odd or even*, München - Pittsburgh, Verlag Silke Schreiber - The Carnegie Museum of Art, [stampa: Benedict Press, Münsterschwarzach], 1992, 28,5x20 cm., loose sheets glued together in a slipcase, pp. [80] + [2], artist's book / catalogue illustrated, made up of loose sheets glued together that the viewer must cut to see the contents - a loose sheet indicates "cut pages on the glued side.!" Published for the exhibition (München, Kunstverein 1990; Pittsburgh, The Carnegie Museum of Art, 1992). Edition of 1800 copies, exemplar unopened, as new. [Röder 2002: page 104-107; 118]. € 150



4

BONVICINI Monica (Venezia 1965), ***Constantly Constipated***, Milano, Fondazione Nicola Trussardi, 2000, 10x15 cm., postcard / edition illustrated with a reproduction of a work by the artist. Realized for the group show "I'll be your mirror", list of the artists: Monica Bonvicini, Mircea Cantor, Martin Creed, Jeremy Deller, Trisha Donnelly, Michael Elmgreen & Ingar Dragset, Gabriel Kuri, Adam McEwen, Richard Prince and David Shrigley. € 70

"I'll Be Your Mirror è un progetto della Fondazione Nicola Trussardi realizzato su invito della Frieze Art Fair di Londra. Gli artisti Monica Bonvicini, Mircea Cantor, Martin Creed, Jeremy Deller, Trisha Donnelly, Michael Elmgreen & Ingar Dragset, Gabriel Kuri, Adam McEwen, Richard Prince e David Shrigley sono invitati a lasciare messaggi per i clienti dell'hotel londinese City Inn di Westminster. Ogni giorno, dopo che gli ospiti registrati come visitatori della fiera hanno lasciato la propria stanza per recarsi a Frieze, una frase compare misteriosamente nella loro abitazione. Le frasi, ideate dagli artisti, sono scarabocchiate con un rossetto sullo specchio del bagno di ogni stanza o abbandonate sul letto come una lettera anonima lasciata sul cuscino. I vari messaggi degli artisti spaziano da confessioni private a dichiarazioni politiche: sono brevi riflessioni o improvvisi non sequitur che aprono finestre immaginarie sulla vita di perfetti estranei e vicini silenziosi." from the Fondazione Nicola Trussardi's website



5

BOURGEOIS Louise (Paris 1911 -
Manhattan, New York 2010),
Zeichnungen und Skulpturen,
Berlin, Galerie Paula Böttcher, 1999,
42,8x17,2 cm., illustrated invitation
sheet folded in two parts. Realized
for the exhibition (Berlin, Galerie
Paula Böttcher, from August 21 to
September 25, 1999). € 50



6

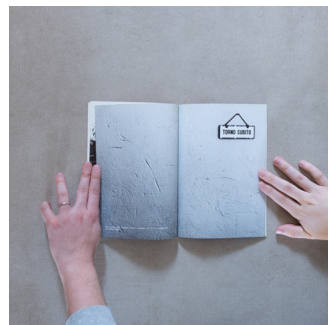
BROUWN Stanley (Paramaribo, Suriname 1935 - Amsterdam 2017),
My steps 12.12.2005 - 1.1.2006,
Brescia, Galleria Massimo Minini
- a+m bookstore, 2014, 15,5x15,5
cm., softcover, pp. [52], typographic
cover, artist's book with the list of
steps took by Stanley Brouwn from
December 12, 2005 to January 1,
2006. Published in two versions,
one with the title in Italian and one
with the title in English. Edition of
500 copies, with English title. € 100



7

CATTELAN Maurizio (Padova 1960), *Maurizion Cattelan. Biologia delle passioni*, Ravenna, Essegi, [stampa: Grafiche Morandi, Fusignano], 1989, cm. 23x16,3, broscura / softcover, pp. (48), copertina tipografica in rosso e bianco, libro d'artista con 20 illustrazioni in bianco e nero pubblicato in occasione delle mostre personali di Maurizio Cattelan (Galleria Fuxia di Verona, Galleria Neon di Bologna, Loggetta Lombardesca di Ravenna, Maggio 1989). Tiratura non dichiarata. Primo libro dell'artista. Edizione originale. typographic cover in white on red background, artist's book with 20 black and white illustrations. Published for the exhibition (Galleria Fuxia di Verona, Galleria Neon di Bologna, Loggetta Lombardesca di Ravenna, May 1989). First artist's book by Maurizio Cattelan. € 900

"A te! Non parlava mai, eppure diceva tutto! Chi ce l'ha il coraggio di ricomincià? Semo finiti, semo proprio finiti! Amen." from the front cover



DOUGLAS Stan (Vancouver 1960), **Stan Douglas. Le Détroit**, Basel, Kunsthalle Basel - Schwabe & Co. AG • Verlag • Basel, 2001, 22,5x17 cm., softcover, pp. [56], Illustrated catalogue, essays in German and English by Boris Groys (On the aesthetics of video installations) and Terence Dick (Abandon Hope All Ye Who Enter Here: Ghost Stories of Motor City Stan Douglas's Le Détroit). Published for the exhibition (Basel, Kunsthalle, from 31 March to May 27, 2001). € 120

"Inspired by the historical chronicle Legends of Le Détroit (1883) by Marie Hamlin and the horror novel The Haunting of Hill House(1959) by Shirley Jackson, the Canadian artist Stan Douglas (b.1960) weaves into the film installation Le Détroit (1999-2000) many visual, literary and historical allusions, creating a composite tale, the formal presentation of which is as important as its semantic richness. Douglas had already produced a photo series on the theme of the decadent city founded in 1701 on a river isthmus by French settlers. He places the context for Le Détroit in the iconic district of Herman Gardens, the former spearhead of the American automobile metropolis, but with a social profile that has now shifted from a prestigious residential area for the white middle classes to a poor, black ghetto characterised by criminality." from <https://www.museumdam.com/collection/stan-douglas>



9

FISCHLI Peter (Zürich 1952),
WEISS David (Zürich 1946 - 2012),
Plötzlich diese Übersicht, Zürich,
Galerie & Edition Stähli, 1982,
17,5x12 cm., hardcover, pp. [196],
artist's book illustrated with 185
black and white photographic ima-
ges of small clay sculptures created
by the artists, accompanied with
funny captions originally used to
exhibit the works. Edition of 2.000
copies. [Röder 2002: page 96].
€ 450

"In this small volume, the small, very hand-made-looking clay sculptures are reproduced in low-tech black-and-white and accompanied by the amusing descriptive captions with which they were originally exhibited. As Weiss has explained, "The intention was to accumulate various important and unimportant events in the history of mankind, and of the planet & moments in the fields of technology, fairy tales, civilization, film, sports, commerce, education, sex, biblical history, nature and entertainment." According to Fischli, the viewer cannot simultaneously take all the sculptures or all the stories into account. The title describes the opposite of what is actually the case: the confusion and the swamp and the simultaneity of these things." (from publisher's website)



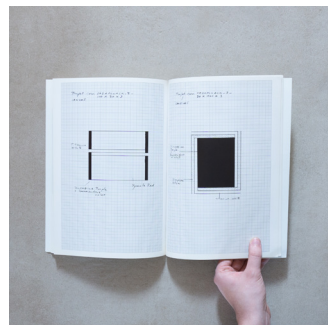
GENERAL IDEA (Collective) Felix Partz - Jorge Zontal - AA Bronson (Toronto, attivo dal 1967 al 1994), *Fin de siècle (poster)*, Hamburg, Kunstverein in Hamburg, 1992, 84x59,5 cm., illustrated poster, realized for the exhibition (Hamburg, Kunstverein, from November 27 1992 to January 3, 1993) € 100

"(Miss) General Idea is a phenomenon that displays the qualities of a chameleon. Just when one thinks one has grasped it, when it seems to offer concrete points of reference that would reveal and express its strategy, its qualities of the perfect art of transformation, role play, coquetry, camouflage and dissemblance lead to a logical and coherent, but unsecured, 'point.' Ordinary cultural phenomena and playfully shallow lightness plunge unexpectedly into a bottomless pit, into the realm of the enigmatic, into eerie depths; the 'common' world appears ghostly and the self-evident takes on demonic characteristics." from the text by Tilman Osterwold in the catalog



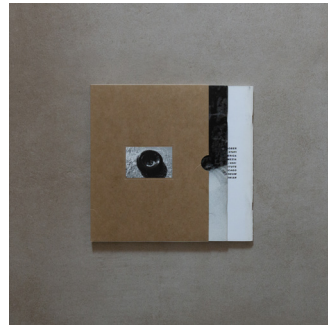
11

GENZKEN Isa (Bad Oldesloe 1948)
 - VAN DAMME Caroline (1955), *Isa
 Genzken - Caroline Van Damme*,
 Deurle, Museum Dhondt-Dhae-
 nens, 1998, 29,7x21 cm., softcover,
 pp. 64, typographic cover, catalo-
 gue illustrated with tens of black
 and white images (reproduction of
 works and exhibition view). With an
 essay by Luk Lambrecht in Deutch
 and English (Sculptural praxis in
 the light of the rationalisation of
 space), a biography and exhibition
 list of the artists. Published for the
 exhibition (Deurle, Museum Dhondt-
 Dhaenens, from May 15 to July 5,
 1998). € 300



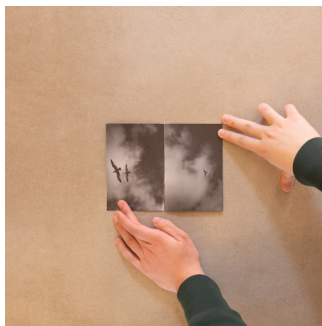
12

GOBER Robert (Wallingford, Connecticut 1954), **Robert Gober / The United States Pavilion / 49th Venice Biennale / 2001**, Venice - Chicago - Washington D.C. -, The United States Pavilion - The Art Institute of Chicago - Hirshhorn Museum - Smithsonian Institution, 2001, 26x19,5 cm., cardboard slipcase and two volumes [softcover], catalog pp. [68] - artist's book pp. [40], cardboard slipcase with a black and white photograph glued on the front. Original catalogue of the United States Pavilion for the 49th edition of the Venice Biennale, made up of two volumes, one with essays in English and Italian (An introduction by James T. Demetron, texts by Olga M. Viso -Life's small epiphanies- and James Rondeau -Excavation: Robert Gober's new work in Venice-. and tens of black and white images. In addition to this, the list of the selected exhibitions and the selected bibliography about the work of Robert Gober. The second book, is an artist's book realized with double page photographic collages, obtained with shots taken by the artist. [Missmahl 2005: page 42]. € 40



13

GONZALEZ-TORRES Félix (Guáimaro 1957 - Miami 1996), *"untitled" (Passport II)*, s. l. / no place, s. ed. / no publisher, [1993], 15,2x10,2 cm., softcover, pp. [12], artist's book illustrated with black and white photographic images. Original edition. [Bibliografia: Elger 1997: page 121 (vol. 2)]. € 50



GONZALEZ-TORRES Félix
 (Guáimaro 1957 - Miami 1996),
Felix Gonzalez-Torres, New York,
 Guggenheim Museum, [stampa:
 Cantz, Germany], 1995, 23,5x16
 cm, hardcover with dust jacket, pp.
 228, illustrated cover and catalog.
 Published for the exhibition "Felix
 Gonzalez-Torres" held at Solomon
 R. Guggenheim Museum, New
 York from March 3 to May 10, 1995.
 Preface by Thomas Krens and text
 in English by Nancy Spector. With
 a bibliography and an exhibition
 history of the artist. Small tears on
 the dust jacket. € 150

"In Gonzalez-Torres's world, vision
 itself must always be queried,
 as it is inexorably informed by
 and constructed through cultural
 ideologies. But it is also through
 vision that one can reinvent the
 universe, infusing the most mun-
 dane objects with an undeniable
 poetry. For Gonzalez-Torres, two
 glowing light bulbs transmuted
 into a pair of inseparable lovers, a
 gauze curtain gently fluttering in
 the breeze incarnates the memory
 of a departed friend, and a heap of
 brightly wrapped candies becomes
 a sensorial body," extract from the
 text by Nancy Spector



HERZ Rudolf [Rudolf Herz] (Sonthofen, Germany 1954) - LEHNERER Thomas (Munich, Germany 1955 - Munich, Germany 1995), **Schild an der Feldherrnhalle. Dokumentation**, München, self-published, 1990, 30x21 cm, softcover, pp. [124], illustrated cover with a color photograph applied, artist's book with 4 black and white images. Tens of printed letters from multiple German and Jewish political representatives. The book documents the work "Juden in aller Welt bitte kehrt zurück, wenn Ihr wolt" made by Rudolf Herz and Thomas Lehnerer in 1990. € 150

"The art campaign by Rudolf Herz (born 1954) and Thomas Lehnerer (1955-1995), for example, attracted a lot of attention in 1990. On a temporarily installed commemorative plaque in the Feldherrnhalle, the artists asked the Jewish citizens who had had to flee Germany from 1933 to return to the country." extract from Hannelore Putz's essay on <https://www.historisches-lexikon-bayerns.de/Lexikon/Feldherrnhalle>



HOLZER Jenny (Gallipolis 1950), **Laments**, New York, Dia Art Foundation, [stampa: Conrad Glebe], 1989, 19,5x11,3 cm., paperback, softcover, pp. [58], typographic cover, artist's book with the reproduction of 13 texts, that were originally cut on 13 sarcophaguses installed at the Dia Art Foundation of New York from March 1, 1989 until February 18, 1990. During the exhibition, the texts were also showed as light installations, reproduced by 13 vertical LEDs, accompanied by sound of voices belonging to 10 different adults, two kids and a baby. The book comes together with a VHS of the movie took at the installation, directed by Mark Pellington for Caesar Video Graphics Inc. of New York. Both the objects were designed by Jean Foos, Jill Korostoff and Jenny Holzer. Edition of 2500 copies. [Bibliography: Röder 2002: page 122]. € 300

"Laments was developed by Jenny Holzer as a body of textual work for Dia. The accompanying exhibition consisted of thirteen texts engraved into a continuous row of stone sarcophagi that recounted what Holzer identified as "voices of the dead." These lamentations expressed the thoughts of one infant, two children, and ten adults before death. LED lights affixed to columns within the space echoed these meditations in graphic form, constructing an architectural installation of spotlight tombs and didactic pillars. A publication was created to document the thirteen texts." (diaart.org)



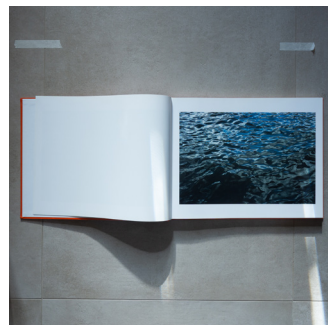
17

HORN Rebecca (Michelstadt 1944), ***take me to the other side of the ocean***, Basel, Elisabeth Kaufmann, 1995, 10,5x21 cm., invitation card with a statement printed in blue on the front "take me to the other side of the ocean". Exemplar with a long handwritten note signed by the artist. Realized for the exhibition (Basel, Elisabeth Kaufmann, from August 19 to September 30, 1995). € 200



18

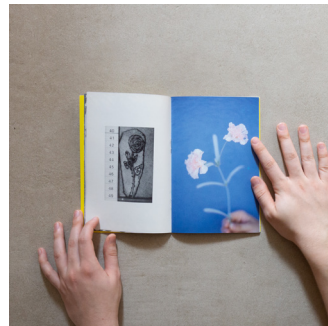
HORN Roni (New York 1955),
Dictionary of water, Paris, Edition
7L, [stampa: Steidl, Göttingen],
2001, 36x28,5 cm., hardcover, pp.
[200], typographic cover, illustra-
ted artist's book with 96 colored
images, all photographed on the
River Thames in winter and spring
1999. The photos were taken by Nic
Tenwiggenhorn with the assistance
of Uwe Schmidt and Helena Blaker.
[Bibliography: Röder 2002: page
140; Missmahl 2005: page 91].
€ 90



19

KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), McCARTHY Paul (Salt Lake City, Utah 1945), *Heidi: Midlife Crisis Trauma Center and Negative Media-Engram Abreaction Release Zone*, Vienna, Galerie Krinzinger, 1992, 21x14 cm., softcover, pp. [36], illustrated artist's book / catalog, with a text by Timothy Martin (Childhood Flambé) and a biography of the artists in english. [Röder 2002: page 67]. € 350

"Heidi is the title of a collaborative performance work and video made by Paul McCarthy and Mike Kelley in Vienna in 1992. In it the two artists use stuffed dolls, masks, and mirrors to act out an interpretation of Joanna Spyri's 19th century children's novel Heidi which includes violence, incest, and an obsession with bodily functions and secretions. McCarthy explained that their intention was to create convoluted associations between Heidi, the purity myth in America and Europe and the media view of family life, horror movies and ornamentation." from www.oliverwoodbooks.com

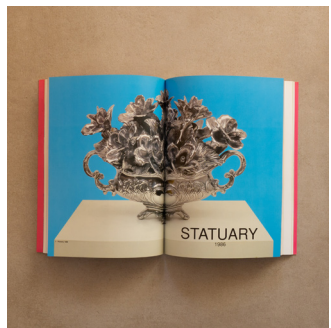


KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), *Day is done*, s.l., Gagosian Gallery, [stampa: printed in Germany], 2007, 31x25,5 cm., hardcover, pp. 586, illustrated catalogue of the work "Day is Done", a group of 365 video tapes realized by Mike Kelley. In this volume, beyond the selection of stills and photos, there is a copy of the libretto with the notations by the artist and two CDs, applied on the second and third cover. Complete exemplar with the original ochre band. € 300

"The Extracurricular Activity Projective Reconstruction series is a projected group of 365 videotapes or video installations related to the sculpture Educational Complex (1995), an architectural model made up of replicas of every school I have ever attended. In this model, all of the architectural sections in the original buildings that I could not remember were left unfinished. I rationalized my inability to recall these spaces through reference to the pop psychological theory of Repressed Memory Syndrome, which postulates that extremely traumatic experiences are repressed and forgotten. Thus, I designated the blank architectural zones as sites of personal abuse. The Extracurricular Activity Projective Reconstruction series was designed to fill in these memory lapses with video narratives of standardized abuse similar to those found in the literature of Repressed Memory Syndrome." from Mike Kelley Foundation for the Arts



KOONS Jeff [Jeffrey] (York 1955), *Jeff Koons. Edited by Angelika Muthesius*, Cologne, Benedikt Taschen GmbH, 1992, 30x22,5 cm., softcover, pp. 176, illustrated cover, catalogue with tens of colored images through the pages, with texts by Jean-Christophe Amman (Triumph out of Failure) and other authors. An interview of Jeff Koons by Anthony Haden-Guest and a biography of the artist. Peculiar handwritten signature of an unknown "PASCAL" (attributed: the artist) with a black ink pen on the frontispiece and the third cover, dated Jan. '93. A photocopy attached, illustrating a photo by Jeff Koons - probably taken from an unidentified book. € 100



22

KOONS Jeff [Jeffrey] (York 1955), *Jeff Koons*, Paris, Galerie Jerome de Noirmont, 1997, 24x17 cm., Hardcover, pp. 80, mirror-finish silver cover, bounded with white plastic screws (one of them is damaged but no parts are missing). Illustrated catalogue of the exhibition, with texts and notations of the artist in English and French. Edition of 900 copies. Enclosed the invitation of the exhibition (Paris, Galerie Jerome de Noirmont, from September 30 to November 29, 1997). [Bibliography: Jeff Koons website]. € 120



KOONS Jeff [Jeffrey] (York 1955), **Jeff Koons. Easyfun - Ethereal**, Berlin - New York, Deutsche Guggenheim Berlin - The Solomon R. Guggenheim Foundation, [stampa: Cantz], 2000, 28,5x21,5 cm., hardcover, pp. [80], typographic cover printed in blue and yellow, catalogue of the exhibition illustrated with tens of colored images. Texts in German by Dr. Rolf-E. Breuer, Dank von Thomas Krens, Robert Rosenblum (Dream Machine) and an interview with the artist by David Sylvester. With a biography and a bibliography of the artist. € 30



KORINE Harmony (Bolin, California 1973) - WOOL Christopher (Chicago, Illinois, Stati Uniti 1955), *Pass the bitch chicken*, Berlin, Holzwarth Publications, [stampa: Primedia Th. Schäfer, Hanover], 2001, 32x21,5 cm, brossura, pp. [256], copertina tipografica, libro d'artista interamente illustrato con scansioni in bianco e nero di disegni, fotografie e opere degli artistipographic cover, illustrated artist's book with black and white scans of drawings photos and artworks of the artists. [Bibliography: Missmahl 2005:: 110]. € 350

"The result of a collaboration between the filmmaker Harmony Korine and the painter Christopher Wool, this series of experimental images tests the limits of the pictorial and the abstract, pushing the boundaries of visual and textual narrative to extremes. Korine's photographs form the basis of an intense process of layering, drawing, overprinting and photocopying as each image is passed back and forth between the artists until the images are reduced to ghostly shadows beneath a barrage of scumbled dot-screens, random patterning and symbolic blurs and drips. Gradually the fragmented, distorted images serially mutate, attacked by a combination of mechanical and human processes, yet despite the violence exerted upon it, a vestige of narrative always survives." - from Holzwarth Publications press release

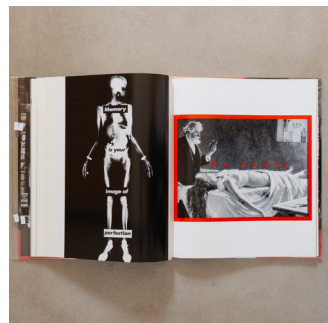


25

KRUGER Barbara (Newark, New Jersey, 1945), *My Pretty Pony*, New York, Whitney Museum - Alfred A. Knopf, [printing: May Casteberry], 1989, 36x24 cm., hardcover with slipcase, pp. [62], artist's book with a text by Stephen King and illustrations by Barbara Kruger. 8 photographic images re-elaborated by the artist. [Bibliography: Vettese Fabbri Pierini 2002: page 131].
€ 300

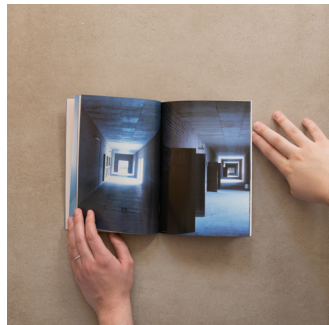
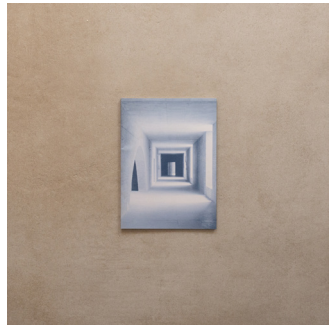


KRUGER Barbara (Newark, New Jersey, 1945), *Love for Sale. The Words and Pictures of Barbara Kruger*, New York, Charles Miers, [printing: Harry N. Abrams], 1990, 31,7x26,4 cm., hardcover, pp. [96], artist's book illustrated with 20 colored images and 60 in black and white, with artworks, installations view and articles from various newspapers. Text in English by Kate Linker, graphic design by Samuel N. Antupit. € 150



27

LAMBRI Luisa (Como 1969), *Plan libre*, Milano, A&Mbookstore Edizioni, [stampa: Nuova Litoeffe, Castelvetro Piacentino (PC)], 1997, 22x16,2 cm, softcover, pp. [42], illustrated artist's book with 24 colored photographic images, with a text in English by Andreas Angelidakis. Published in conjunction with the exhibition (New Delhi, IX Triennial of Contemporary Art, Museum of Modern Art, December 1997). € 70



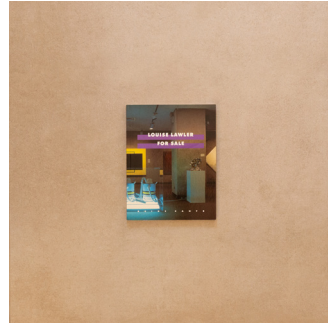
28

LAMBRI Luisa (Como 1969), **Luisa Lambri**, Tokyo, Gallery Koyanagi - Rice Gallery by G2, [printing: ML + NLF], 2001, 18,3x14,2 cm, hardcover, pp. [34], artist's book illustrated with 18 colored photographic images and 22 in black and white. Design cover by Sanaa and Luisa Lambri. Exhibition catalogue published in conjunction of the exhibition (Tokyo, Gallery Koyanagi - Rice Gallery by G2 from November 10, 2001). Published in collaboration with Studio Guenzani, Milan. € 180



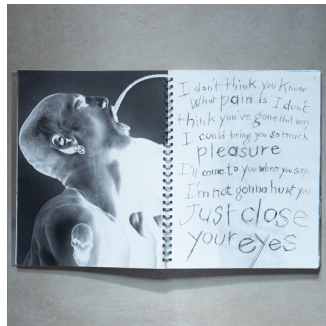
LAWLER Louise (Bronxville, Stato di New York, Stati Uniti 1947) - ELGER Dietmar (Hannover 1958) - WESKI Thomas (Hannover 1953), **For sale**, Ostfildern, Cantz Verlag, 1994, 20x15,5 cm., softcover, pp. 68, illustrated artist's book, with images by Louise Lawler, texts in German and English by Dietmar Elger (Behind the art scene with Louise Lawler) and Thomas Weski (Art as analysis. On the Photographic works of Louise Lawler). € 150

"Like Jenny Holzer, Sherrie Levine, and Richard Prince, Louise Lawler takes 1960s Conceptualism into the nineties. Lawler photographs art and tracks the art work on the road from the studio to the gallery, auction house, warehouse, museum and private collection, revealing perverse ontological mutations from "aesthetic" object to merchandise, decoration, investment or stored message." from the publisher's website <https://www.hatjecantz.de/louise-lawler-3369-1.html>



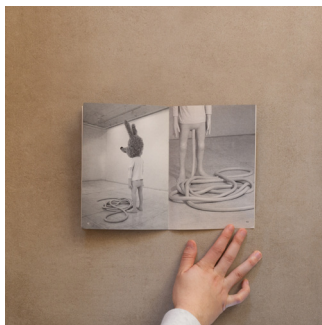
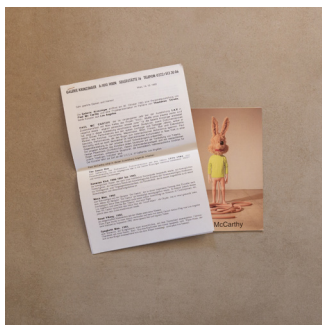
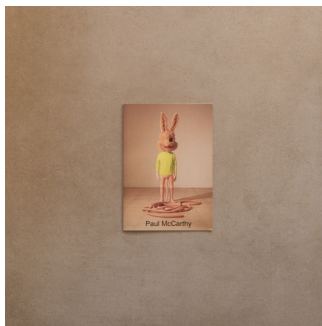
MADONNA, *Sex. Photographed by Steven Meisel. Art Directed by Fabien Baron. Edited by Glenn O'Brien. Produced by Callaway. Published by Warner Books*, New York, Warner Books, ottobre 1992, 35x27,3 cm., spiral bound with metallic cover, pp. 64 fogli + 4 30x22,5 cm., book illustrated with tens of black and white erotic portraits taken by Steven Meisel. Art Direction by Fabien Baron and edited by Glenn O'Brien. First edition complete with the original envelope and CD "Madonna - Erotic". € 700

"This book is about sex. Sex is not love. Love is not sex. But the best of both worlds is created when they come together. You can love God, you can love the Planet, you can love the human race and you can love all things. But the best way for human beings to show love is to love one another" - extract from Madonna's text in the book



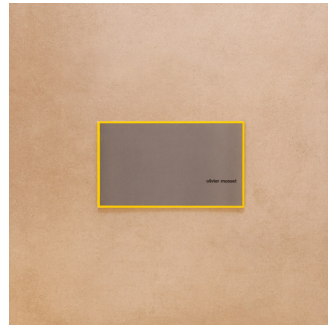
31

McCARTHY Paul (Salt Lake City, Utah 1945), *Paul McCarthy*, Wien, Galerie Krinzinger, [printing: Graphische Kunststalt], 1993, 21x14,7 cm., paperback, pp. 16, Illustrated catalogue / artist's book with black and white and colored images of artwork by the artist. Includes the biography of Paul McCarthy and the press release. € 70



32

MOSSET Olivier (Berna 1944), **Olivier Mosset**, Genève - Nice, Centre d'Art Contemporain - Villa Arson, [printing: Est Edizioni, Turin], 1986, 25x14,5 cm., softcover with dustjacket, pp. [18] with one fouldout, typographic colored cover, volume illustrated with three colored images of the exhibition, with an interview in French by Adelina von Fürstenberg "10 questions à Olivier Mosset" and an essay by Ulrich Loock (C'est de la peinture qui se voit). With a short selection of solo and group exhibition by the artist. € 200



33

MUNTADAS Antoni (Barcelona 1942), *After Pokémon, a neon show*, Genève, Analix Forever, 2000, 30x42 cm., folded poster illustrated with a colored image. Realized for the exhibition (Genève, Analix Forever, from November 4, 2000 to January 14, 2001). € 50



34

MURAKAMI Takashi (Tokyo 1962)
 - BRUTUS Magazine (Tokyo 1980),
Casa Brutus NO.110 (Special issue Takashi Murakami), Tokyo,
 BRUTUS - vol.110 May 2009, 2009,
 28,7x23,2 cm., softcover, pp. 194,
 illustrated cover and magazine.
 Special issue including a limited
 edition small flower plate, designed
 by Takashi Murakami. Complete
 with original plastic bag and card-
 board box. € 80



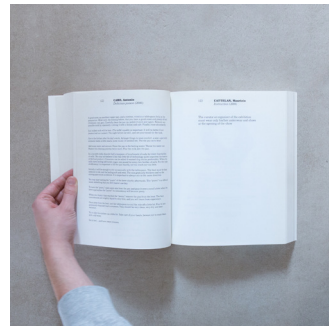
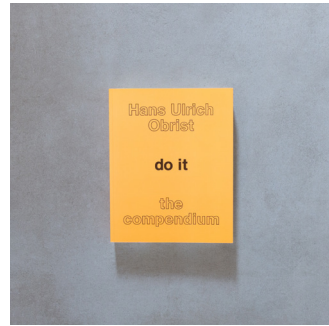
35

NICOLAI Olaf (Halle, Germania 1962) - NICOLAI Carsten [pseudonimo: Alva Noto] (Karl-Marx-Stadt 1965), *Die Neuaufteilung der Welt*, Göttingen, Kunstverein Göttingen, 1995, 33,5x21,5 cm., hardcover, pp. [48], typographic cover, catalogue / artist's book illustrated by the brothers Carsten and Olaf Nicolai. German texts, with an essay by Frank Eckart and a biography of the artists. Edition of 800 copies. € 150



OBRIST Hans Ulrich [Hans Ulrich Obrist] (Zürich 1968), *Do it: the compendium*, New York, Independent Curators International / D.A.P., 2013, 25,5x20 cm., softcover, pp. 448, typographic cover, tens of illustration through the pages. Foreword and Acknowledgments by Kate Fowle and Frances Wu Giarratano, Essays by Hans Ulrich Obrist, Bruce Altshuler (Art by Instruction and the Pre-History of do it), Virginia Pérez-Ratton (do it at TEOR/éTica), interviews by Hu Fang and Hans Ulrich Obrist (Why do it Chinese Version?) and Elizabeth Presa and Hans Ulrich Obrist (The Evolution of do it). Progress repost by Kate Fowle and Hans Ulrich Obrist. Volume of compendium of the "Do it" project by curator Hans Ulrich Obrist and artists Christian Boltanski and Bertrand Lavier.
 € 250

"That's really the origin of do it. It is intended to use the potential of a truly transnational dialogue, but not bind the exhibition to constraints that could prevent it from traveling freely. The project also connects to endeavors of curators like Brian O'Doherty, Seth Siegelaub, and Lucy Lippard, who worked with the dematerialization of art and also supported the idea that a book can be an exhibition." Hans Ulrich Obrist



37

OPIE Julian (London 1958),
Drawings 1982 to 1985, Londra,
ICA London, [printing: Journeyman
Press], 1985, 17x12,5 cm., softcover,
pp. [154], cover and artist's book
illustrated with black and white
drawings by the artist. With a facsi-
mile manuscript text by Julian Opie.
€ 200



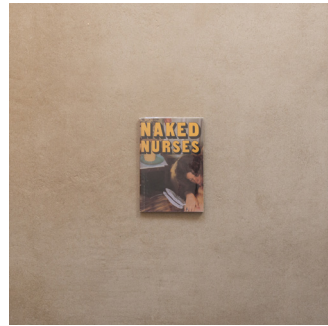
38

PRINCE Richard (Panama canal Zone, 1949), **Upstate**, München, Sabine Kunst, 2003, 48x31,4 cm., illustrated poster with an image from the series "Upstate". (München, Sabine Kunst, September 12 - November 15, 2003). € 90



39

PRINCE Richard (Panama canal Zone 1949), *Naked Nurses*, New York, JMc & GHB, 2006, 15,9x10,8 cm., softcover, pp. [108], artist's book illustrated with colored and black and white pornographic photos, taken from a book found by the artist in a New York shop. Edition of 1.000 copies of which 500 has never been distributed. [Bibliography: AA.VV. 2021: pages 97, 242]. € 250



40

PRUITT Rob (Washington D.C. 1964), *Holy Crap*, New York City, 38th Street Publishers, 2010, 22,5x15 cm., softcover, pp. 320, illustrated artist's book with images taken at various billboards. First edition of 1000 copies. € 250

"I love multitasking, I like driving and having a religious experience at the same time. I love jokes. I love advertising and billboards. I love Jenny Holzer. I love advice and rules and adages and reminders and lists, I like the 10 commandments. I love big bold larger than life characters like God and Satan. I love horror movies and stories of the supernatural and high drama narratives distilled into a handful of words, like "He died for your sins.? But what follows is a whole new testament." Rob Pruitt June 2010, NYC (from the short preface)



PRUITT Rob (Washington D.C. 1964), **Rob Pruitt's autograph collection 1993-2012**, London - New York, Luxembourg & Dayan in collaboration with Gavin Brown's enterprise, 2012, 13x20 cm., paperback, pp. 424, artist's book / catalog illustrated with the collection of autographs of the artist, by various celebrities from the art world but not only. Each autograph is briefly commented by two graphologists, Arlyn Imberman and Roger Rubin. With an essay by Alison Gingeras and a text by Jack Early, € 40

"It all began with Woody Allen. In 1980, Rob Pruitt, then sixteen-years-old, made the pilgrimage from his hometown of Washington, DC, to New York City to obtain the director's autograph. This trophy marked a starting point for one of Pruitt's most ambitious body of work, as over the past three decades, he has amassed over 400 autographs on unstretched, raw Belgian linen. This vast collection features signatures from well-known individuals, including visual artists, actors, political figures and other people of cultural significance. Since the dawn of modernism and conceptual art, artists have stopped signing the front of their canvases. Pruitt's project responds to this trend by emptying the canvas of all content except for the signature that is drawn on each piece of raw linen. The series a snapshot of the past three decades—it reflects our collective desire for authenticity of experience, our bottomless obsession with fame, and the fleeting nature of celebrity." from luxembourg.co



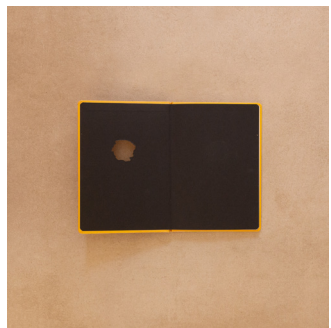
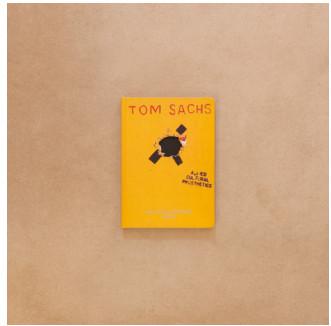
PIPILOTTI RIST Elisabeth Charlotte [Elisabeth Charlotte "Pipilotti" Rist] (Grabs 1962), *I'm not the girl who misses much. Pipilotti Rist* 167 cm, Stuttgart, Pipilotti Rist und die AutorInnen/ Oktagon, s.d. [1996], 25,6x21 cm, softcover, pp. [58], illustrated artist's book with a folded table and tens of images and texts by the artist. Essays by Birgit Kempker, Christoph Doswaid, Jacqueline Burckhardt Bice Curiger, Konrad Bitterli. Unnumbered and unsigned. € 50

The book is a reinterpretation of the homonymous work, which is originally thought by Rist as a video installation. "The video depicts the artist, an attractive young woman in a low cut black dress, in an empty white space. She dances manically around the room while repeatedly singing 'I'm not the girl who misses much.' The phrase is an adaptation of the first line of the Beatles song 'Happiness is a Warm Gun', 1968. The song, written by John Lennon (1940-80) about Yoko Ono (born 1933), begins 'She's not a girl who misses much.' Referring to her childhood Rist has said, 'In my village in Switzerland I had a small window on the art world through the mass media; through John Lennon/Yoko Ono I moved from pop music to contemporary art. In return, I will always be grateful to popular culture'. Indeed, this work can in some ways be seen as an homage to Ono, whose video and sculptural work was an early influence on Rist." from tate.org



43

SACHS Tom [Sachs Tom] (New York 1966), *Tom Sachs. Cultural prosthetics*, Roma - Milano, Gian Enzo Sperone - 1000 Eventi, [stampa: AZ Photocomp, Roma], 1997, 21,7x15,5 cm., softcover (pierced), pp. [40], pierced cover and back-cover, illustrated catalogue / artist's book with texts in English and Italian by Jeff Crane. Published in 1000 copies for the exhibition (Milan, 1000 Eventi, March 20 until May 5, 1997). € 220



44

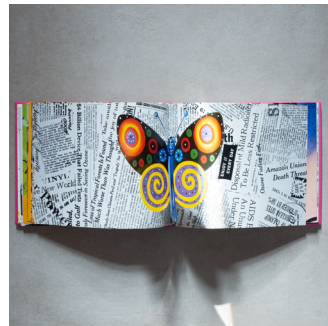
SCHARF Kenny (Los Angeles 1958), **Kenny Scharf. Opere su carta**, Napoli, Trisorio, 1991, 17,3x11,5 cm, illustrated invitation card realized for the exhibition (Napoli, Trisorio, opening on March 26, 1991). € 70



45

SCHARF Kenny (Los Angeles 1958), **Kenny Scharf**, Düsseldorf, Galerie Hans Mayer, 2007, 27x22 cm, hardcover, vinyl cover filled with air, pp. [104], typographic vinyl cover, title silkscreen printed in orange on pink. Catalogue / artist's book illustrated with tens of artworks, drawings, photocollages and photographs. An essay by Dan Cameron in German and English, with a biography of the artist. € 500

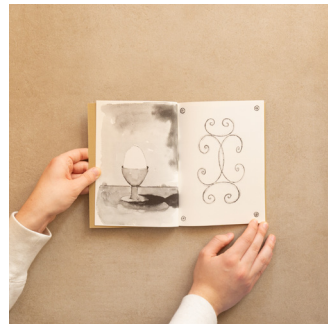
"Initially it may have been difficult for many viewers to accept Kenny Scharf as a painter within any tradition, because his formative work seemed to be locked within the specific time, place and style from whence it was spawned. Yet, assuming for the sake of argument that an artist's vision will not be convincing today until it permits a critique, however back-handed, of art's self-importance, we can see that with Scharf, good painting often came disguised as a fashion trinket, a badge of species recognition intended primarily for image-junkies." from the text of Dan Cameron



46

SCHUTTE Thomas (Oldenburg 1954), *Simple stories*, Düsseldorf, Galerie Ute Parduhn, 1989, 21x15,5 cm., paperback, pp. 16, illustrated artist's book with colored drawings by the artist. Published in conjunction of the exhibition at Galerie Ute Parduhn from November 25, 1989 to January 13, 1990. € 70

The book contains nine drawings of nine different stories: "Heavy object on subject"; "Weiches Ei"; "Spekulatius"; "Eyeballs at the beach"; "Bäume im Urlaub"; "Bon-bon"; "Binde"; "Total blauer planet"



47

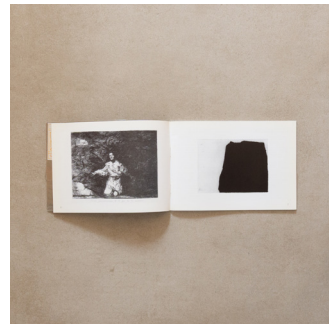
SCHÜTTE Thomas (Oldenburg 1954), *Skizzen und Geschichten*, Düsseldorf, Richter Verlag, [stampa: Druckerei Heinrich Winterscheidt GmbH, Düsseldorf], 1995, 24x18 cm., hardcover, pp. [116], typographic cover, artist's book / catalogue illustrated with tens of colored drawings. With short poetries and stories by Thomas Schütte. Includes a biography of the artist. € 40

"This book with watercolors from the years 1990 to 1995 and stories by Thomas Schütte accompanies an exhibition that takes place for very different reasons: For all institutes it is the presentation of unknown works by an internationally successful artist. We are pleased that we are exhibiting a previously unseen complex of works with the watercolor blocks and texts by Thomas Schütte published for the first time in this book" translated from the foreword of the book



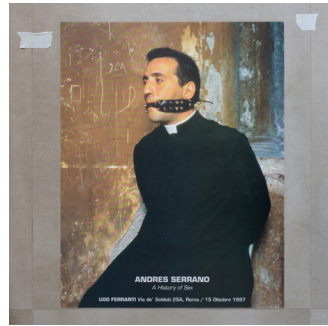
48

SERRA Richard (San Francisco 1938), **Passion. Goya - Serra - Viola**, Kiel, Kunsthalle, 1994, 21x14,8 cm., softcover, 37-[3], typographic cover, illustrated catalogue with black and white images of works by the three artists Goya, Bill Viola and Richard Serra. Foreword by Hans-Werner Schmidt, essay by Ingeborg Kähler. Exemplar dedicated and signed by Richard Serra. Published in conjunction of the exhibition (Kiel, Kunsthalle, from October 16 to November 30, 1994). € 150



49

SERRANO Andres (New York, 1950), *A History of Sex (poster)*, Roma, Ugo Ferranti, 1997, 48x61,2 cm., illustrated poster, realized for the exhibition (Roma, Galleria Ugo Ferranti, opening on October 15, 1997). € 300

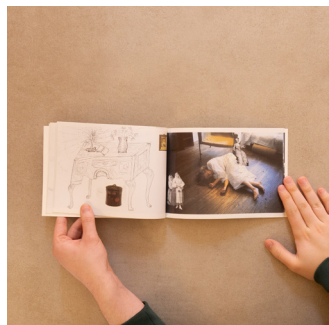
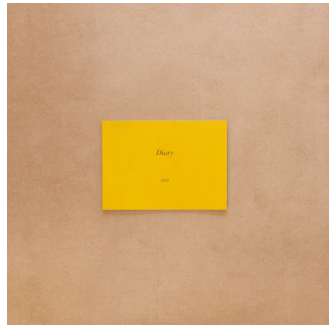


50

SHRIGLEY David (Macclesfield, England 1968), *Wrong*, Paris, Cneai, [stampa: Herman Steins], 2007, 30x21 cm., softcover, pp. 52, cover and artist's book entirely illustrated with black and white drawings and texts, photocopied and reproduced in the book. Edition of 100 copies signed and numbered in pencil. € 450



SMITH Kiki (Norimberga 1954), **Diary**, Milano, Galleria Raffaella Cortese, [stampa: Grafiche Veneziane, Venezia], 2005, 21x15cm., softcover, pp. [40], typographic cover, illustrated artist's book with texts by the artist and images by Zachary Wollard. Published in conjunction with the 10th anniversary of the gallery and the exhibition "Homespun Tales. Storie di occupazione domestica". Edition of 1000 copies. € 150



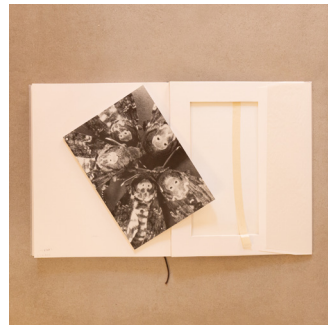
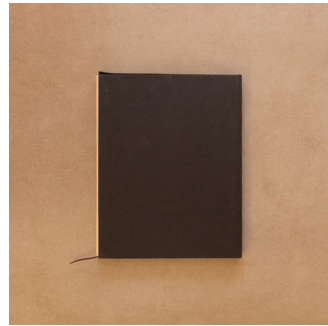
52

STINGEL Rudolf (Merano 1956), *INSTRUCTIONS ISTRUZIONI ANLEITUNG MODE D'EMPLOI INSTRUCCIONES 手順*, [Milano], [Massimo De Carlo], [1989], 20,9x14,4 cm, paperback, pp. [24], artist's book illustrated with black and white images (photo Santi Caleca) combined with instructions in six languages, to inform the reader on how to create a painting identical to the ones exhibited in the gallery. Published in conjunction of the third solo show of Rudolf Stingel, held at Galleria Massimo De Carlo in Milan. € 3.200



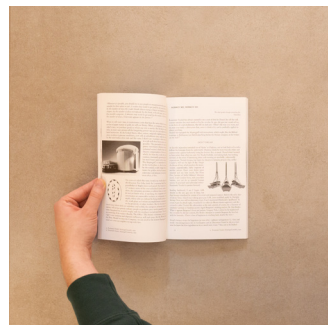
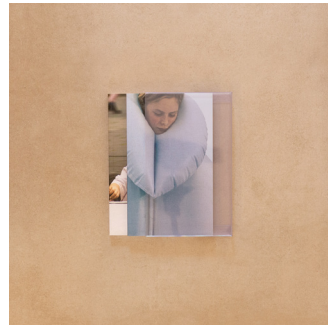
53

TROCKEL Rosemarie (Schwerte, Germania 1952), *Jedes Tier ist eine Künstlerin*, Lund, AB Proplexus, [stampa: Tryckeriteknik AB, Malmö], 1993, book: 30x23,5 cm. / insert: 23x16,5 cm., softcover with dust jacket and slipcase / an additional small insert, pp. [68] + insert of pp. [53], artist's book fully illustrated with images by the artist, including the small book "footnotes" in pocket at end of the volume. Edited and designed by Wilfred Dickhoff, published in occasion of the exhibition at Anders Tornberg Gallery in Lund (November - December 1993). Edition of 1500 copies, signed two times (frontispiece and colophon) and dedicated. [Bibliography: Jurjevec-Koller - Felderer - Stadler 2018: page 221, 227; Missmahl 2005: page 106].
 € 350



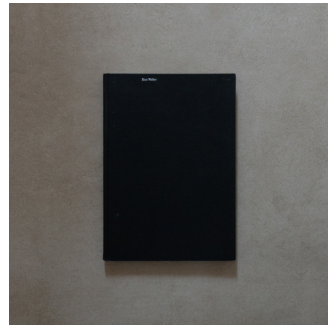
TROCKEL Rosemarie (Schwerte, Germania 1952), *La Biennale di Venezia 1999*, New York, Nabe Press, [stampa: Asmuth, Köln], 1999, 2 volumes - 24x14,5 cm, plastic slipcase, (vol. 1) [pp. 80] (vol.2) pp. 128, catalog/artist's book made up by two volumes. The first one is totally illustrated with film stills extracted from the three films (Sleepingpill, Kinderspielplatz and Eye) that Rosmarie Trockel showed at the Venice Biennale in 1999; the second contains 7 essays in English and German by Wilfried Dickhoff (Voraus-Setzung/Pre-Setting), Gudrun Inboden (Vorwort/Foreword) (Gegenwart, als Differenz gesehen/ Presence seen as Difference), Lisa Zeiger (Trockel's Alarm Clock), Joan Simon (The once and future Kinderspielplatz: Getting ready to roll), Ralph Melcher (Die Masken von Venedig. Skizzen zur Bewegungsfreiheit in der Kunst von Rosemarie Trockel/The Masks of Venice. Sketches on Freedom of Movement in the Art of Rosemarie Trockel) and Jeannette Stoschek (Der Mythos von Zeit und Vergänglichkeit. Ein venezianisches Thema/The Myth of Time and Transcience. A Venetian Theme). € 100

"It is a fine thing to see that, despite their obvious impossibility, teasing, ambiguous images of non-identity could exist. The three films which Rosemarie Trockel showed in the German pavilion of the 1999 Venice Biennial Exhibition and which are the subject of this book allow us to see that. How? Perhaps because they address the problematic of so-called femininity and pose the associated questions of non-identity.



WALKER Kara [Kara Elizabeth Walker] (Stockton, California 1969), **Kara Walker**, Frankfurt am Main, Deutsche Bank AG, [stampa: G&B Printers, London], 2002, 30x21 cm., hardcover, pp. 84, typographic black and white cover, catalogue of the exhibition illustrated with tens of black and white images - three foldout pages. Texts in German and English by Dr. Ariane Grigoteit (Answers and a little bit of wine) Edna Moshenson (The Emancipation Approximation), Marion Ackermann (Kara Walker - Snared by form). With a biography and the list of the solo exhibitions of the artist. € 70

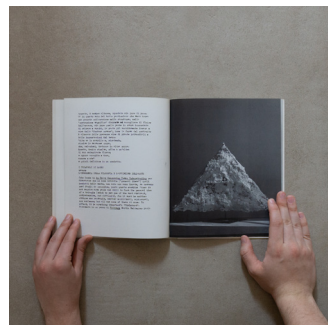
"The works of Afro-American artist Kara Walker critically and ironically address questions of history and memory, of ethnic, gender and cultural identity. Walker has drawn attention to herself through her paper cutouts, her silhouettes, through which she has created a special place for herself in the contemporary art scene." extract from The Emancipation Approximation, by Edna Moshenson



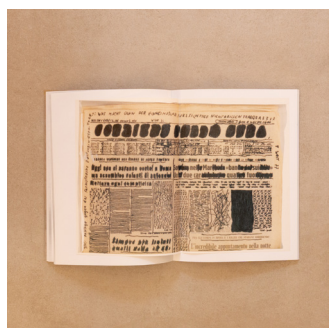
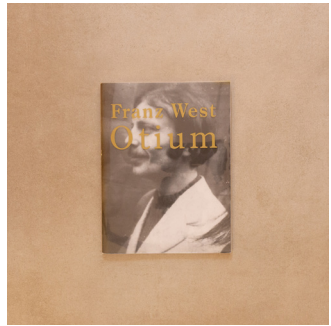
56

WEST Franz [Franz West] (Vienna, Austria 1947 - Vienna, Austria 2012), **Fontana Romana**, Roma, Edizioni Pieroni, [stampa: Litografia Botoloni, Lanciano (Ch)], 1988, 23,6x19,8 cm, softcover, pp. [20], illustrated cover, catalog of the exhibition with 7 black and white images by Balthazar Burkhard. A text in Italian by Pier Luigi Tazzi (Quando Franz West / When Franz West). Edition of 1000 copies. € 40

"Quando Franz West comincia a lavorare come artista, a Vienna dominano due modelli assolutamente esclusivi e, se pur non contrapposti, profondamente differenti: i vari clan dell' Aktionismus con i loro org(i)astici rituali e il tanto più ristretto e elitario Wiener Gruppe di Oswald Wiener e Gerhard Rühm, campagnoli inurbati gli uni quanto orgogliosi cittadini gli altri." - from the text



WEST Franz [Franz West] (Vienna, Austria 1947 - Vienna, Austria 2012), *Otium*, Zürich, Edition Unikarte, [stampa: Druckerei W. Harde-
 rer, Unterengstringen/ZH], 1995, 28,8x22 cm., softcover with dustjacket, pp. 52, illustrated cover and book with three poems in German by Otto Kobalek and an epilogue by Max Wechsler. Volume with 5 applied photos, full of black and white reproductions of telegrams with the facsimile notations by the artist. Edition of 1000 copies signed and numbered. Esemplar with a huge two-pages pencil signature by the artist. [Bibliography: Jurjevec-Koller – Felderer – Stadler 2018: pages 133, 140; Röder 2002: page 49; Missmahl 2005: page 73] € 200



59

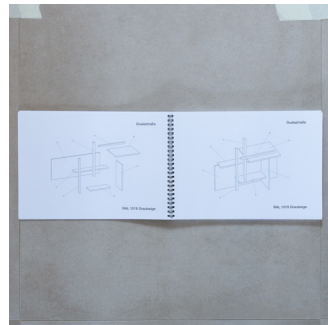
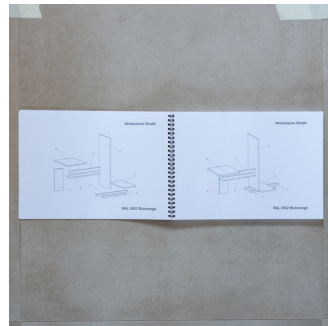
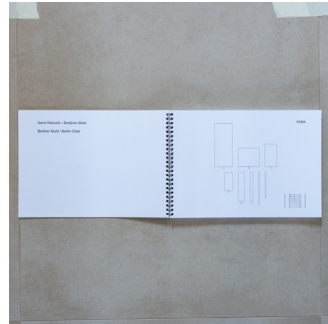
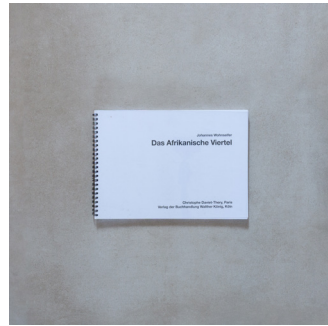
WHITEREAD Rachel (Ilford, UK 1963), *House*, London, Phaidon Press Limited, 1995, 24,5x21 cm., softcover with dustjacket, pp. 144, illustrated cover, catalogue with tens of colored and black and white images through the pages, introduction by James Lingwood and texts by Iain Sinclair (The House in the Park: A Psychogeographical Response), Doreen Massey (Space-time and the Politics of Location), Richard Shone (A Cast in time), Anthony Vidler (A Dark Space), John Davies (A Photographic Essay August 1993-March 1994), Simon Watney (On House, Iconoclasm & Iconophobia), Jon Bird (Dolce Domum) and Neil Thomas (The Making of House; Technical Notes; Compendium of Press and Cartoons; House Press; House: A Chronology). € 150

"It began, an idea without a name, in the quiet of Rachel Whiteread's studio in East London. And it ended several years later, a sculpture called House, demolished in the full glare of the world's media. House always had the potential to be a contentious work of art. But in my first conversations with Rachel Whiteread in the summer of 1991, it was impossible to imagine that it would be quite as exposed, quite as contentious as things turned out; and that its transition from private projection to public phenomenon would be so dramatic and so quick." from the introduction of James Lingwood



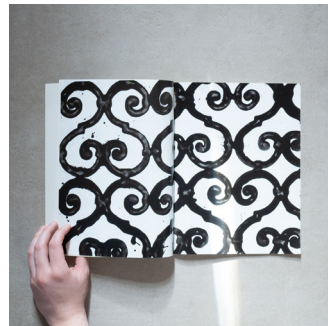
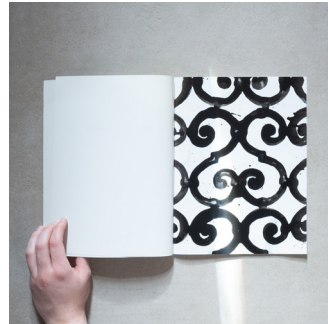
WOHNSEIFER Johannes (Cologne 1967), *Das Afrikanische Viertel*, Paris - Köln, Christophe Daviet-Thery - Verlag der Buchhandlung Walther König, [stampa: Bookfactory GmbH, Stadthagen], 2019, 30,5x21 cm., spiral binding, softcover, pp. [84], typographic cover, artist's book illustrated with 19 different assembly models of chairs obtained starting from the "Berliner Stuhl" by Gerrit Rietveld, including the RAL code to use to color them. € 150

"The title of this artist's book is derived from the quarter of the same name in the Berlin district of Wedding. Johannes Wohnseifer produced 19 different wooden sculptures, each made using eight wooden elements whose configuration is altered in each case. The elements used are based on Gerrit Rietveld's "Berliner Stuhl", a chair he designed for the Juryfreie Kunstschau in 1923. Each of the 19 sculptures are named after a different street name in Berlin's "African quarter" and thus also confront the historical problem of Germany's colonial past, readable in the naming of this district. The sculpture series was begun in 2009 with a solo exhibition at Galerie Johann König in Berlin. This, ten years later, is the complete catalogue of these works, which, very much in keeping with Gerrit Rietveld's vision, can also be used as an assembly manual. Each of the sculptures is represented with precise measurements and the ordering of the wooden pieces, including the RAL colour numbers used as well as an exploded view." from Meliksietan Briggs



61

WOOL Christopher (Chicago, Illinois, Stati Uniti 1955), **Christopher Wool**, Köln, Galerie Gisela Capitain, 1988, 28x22 cm., softcover, pp. [34], typographic cover, artist's book / catalogue completely illustrated with black and white images of artworks by the artist. Published in conjunction of the first exhibition of Christopher Wool at the gallery (Köln, Galerie Gisela Capitain, from November 14 to December 17, 1988). € 150



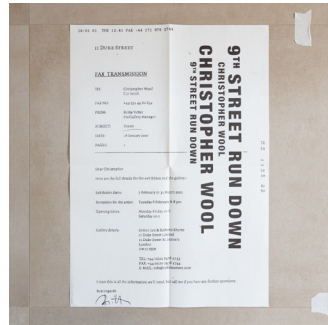
62

WOOL Christopher (Chicago, Illinois, Stati Uniti 1955), *Cats in bag bags in river*, Rotterdam - Köln, Museum Boymans-van Beuningen - Kunstverein Köln, [stampa: Rosbeek BV, Nuth], 1991, 28x22 cm., softcover with dustjacket, pp. [180], illustrated artist's book / catalogue, that reproduces the works in the exhibition through photocopies, sometimes colored, others in black and white or out of focus or grainy. Unfortunately this exemplar is missing of a consistent part of the dustjacket, that probably it has been cut. Edition of 2500 copies. [Bibliography: Roth - Aarons - Lehmann 2017: pages 298-299]. € 200



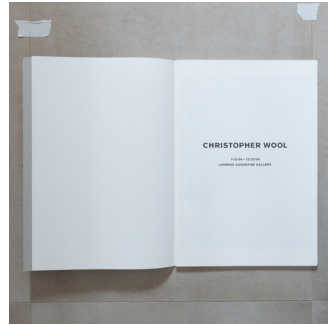
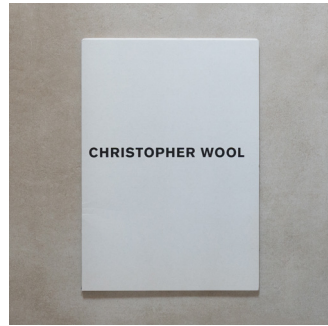
63

WOOL Christopher (Chicago, Illinois, 1955), *9th Street run down*, London, Simon Lee & Roberto Shorto, 2001, 59x42 cm., typographic poster, realized through a reproduction of a telegram sent by the gallery where the exhibition took place to the artist. Printed for the exhibition (London, Simon Lee & Roberto Shorto, from February 7 to March 31, 2001). € 500



64

WOOL Christopher (Chicago, Illinois, 1955), *Christopher Wool*, New York, Luhring Augustine Gallery, [printing: Quensen, Lamspringe], 2004, 43,5x30 cm., folder with loose sheets, pp. [48], typographic cover, catalogue / artist's book illustrated with tens of black and white images taken by the artist. Concept by Christopher Wool and design by Christopher Wool and Hans Werner Holzwarth. Published in occasion of the exhibition (New York, Luhring Augustine Gallery, from November 6 to December 23, 2004). € 300



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Catalog realized in conjunction of
the art book fair "Artists Print X"
at House of Arts, Bruxelles.

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[link to the website](#)

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Back cover:
[detail] Christopher Wool, *Cats*

