

Tonini Editore  
Catalog n.2, February - March 2023

Artist's books, catalogs,  
ephemera and posters from  
1981 to 2019.

front cover:  
[detail] n. 33 Martin Kippenberger,  
***Psychobuildings***, Köln, Verlag der  
Buchhandlung Walther König, 1988

Tonini Editore  
publishing house and bookstore

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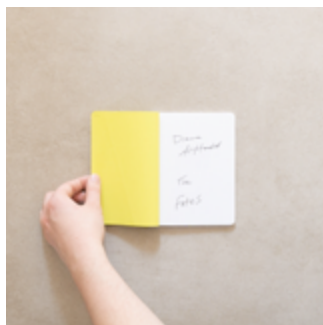
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1

AL - HADID Diana (Aleppo, Siria 1981), *The Fates*, Wien, Secession, 2014, 16x12 cm, softcover, pp. [96], libro d'artista/sketchbook interamente illustrato con immagini che alternano annotazioni, schizzi, disegni, collages e fotografie di opere esposte in occasione della mostra tenutasi al museo Secession di Vienna dal 11 settembre al 2 Novembre 2014. Graphic design a cura di Christoph Steinegger. Tiratura di 400 copie. Prima edizione artist's book illustrated with notations, sketches, collages, drawings and photos of artworks exhibited during the show (Vienna, Secession, from September 11 to November 2, 2014). Graphic design by Christoph Steinegger, edition of 400 copies. Exemplar with a sign of crease on the cover. **€ 80**



2

APPLEBROOG Ida (The Bronx, New York 1929), *A Performance*, [New York], Blue Books, 1981, 19,7x15,7 cm; 7 volumes, softcover, pp. [20] each, artist's book in 7 parts, entirely illustrated with the artist's drawing, with some remarks. The order is not specified, only the first and last part can be identified: (I vol.) "A Performance"; "I can't. A Performance"; "It's very simple. A Performance"; "Stop crying. A Performance"; "So?. A Performance"; "I mean it. A Performance"; "A Performance" ("the end" on back cover). Artist's autograph date and signature in pencil on the last but one page of the last volume. Unspecified print run. First edition. [Bibliography: Bury 2015: pag. 86; Joosten - Roettig 2018: pp. 24-25; Moeglin Delcroix 2011: pag. 311; Röder 2002: page 137-138].  
**€ 1.200**



3

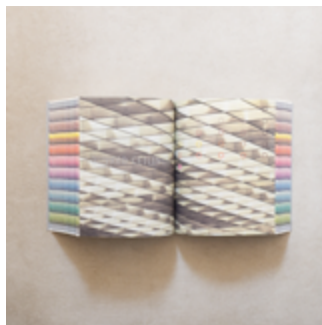
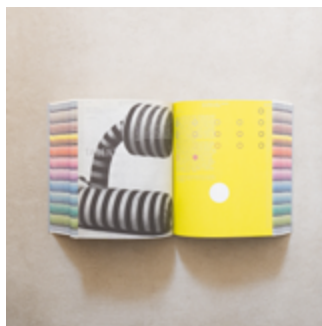
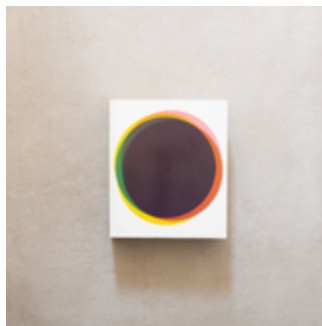
BONVICINI Monica (Venezia 1965) - CIRACÌ Sarah (Taranto 1972) - LAMBRI Luisa (Como 1969) - SPRANZI Alessandra (Milano 1962) - TESI Alessandra (Bologna 1969), *Vertigo*, Milano, Galleria Emi Fontana, 1997, 14x10,7 cm., illustrated invitation card, realized for the collective exhibition (Milano, Galleria Emi Fontana, opening on September 10, 1997). **€ 30**



4

BOOM Irma (Lochem, Paesi Bassi 1960), *Light Years: Zumtobel 2000 - 1950*, Basel, Birkhauser, 2000, 22,3x19,2 cm., softcover, pp. 624, centinaia di illustrazioni a colori in bianco e nero nel testo. illustrated catalog for the 50th anniversary of Zumtobel, a famous Austrian lighting company. Graphic design by Irma Boom. [Bibliografia: Fawcett - Tang 2005; pag. A013 - B011]. **€ 180**

“Realizzato per celebrare il quindicesimo anniversario di questa importante azienda illuminotecnica, il volume è organizzato in base a un ordine cronologico tradizionale. Il lettore parte dai giorni attuali e, man mano che sfoglia le pagine, torna indietro nel tempo per ritrovarsi infine nel 1950, anno di fondazione dell'azienda. Sulla copertina, una serie di cerchi colorati evoca l'impressione di un gruppo di spot light che concentrano il loro fascio luminoso in quel punto; quando le luci colorate si sovrappongono si forma un centro nero. Questa massa densa è ravvivata da una spirale lucida realizzata con vernice UV che brilla alla luce. Il dorso, l'unico punto in cui appare il titolo, è stampato con inchiostro fluorescente che riluce nel buio. Il taglio anteriore presenta un codice colore costituito da 50 righe utilizzate per indicare l'anno.” Fawcett - Tang Roger



5

CATTELAN Maurizio (Padova 1960), *Catalogo edizioni dell'Obbligo 1991*, Ravenna, Edizioni dell'Obbligo - Edizioni Essegi, 1991, 15x10,3 cm, catalogo in formato leporello delle Edizioni dell'Obbligo, contenente l'elenco di tutte le pubblicazioni prodotte fino al 1991leporello catalog of the Edizioni dell'Obbligo, with all the publications produced until 1991 listed. **€ 150**



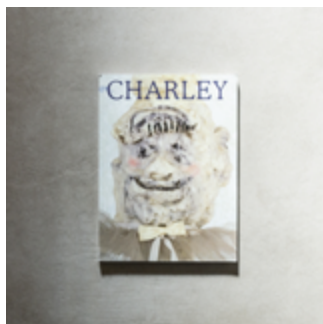
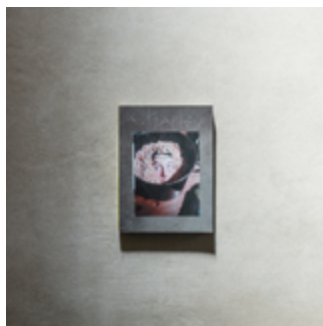
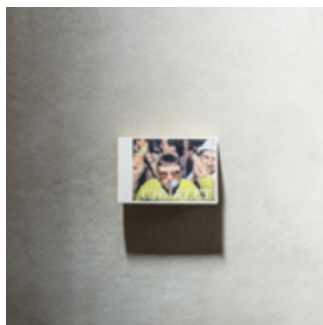
6

CATTELAN Maurizio (Padova 1960)  
 - BEN SALAH Myriam ( 1985) - PAPI  
 NI Marta, *Shit and die (catalog)*,  
 Bologna, Damiani, 2014, 28,8x23  
 cm., softcover, pp. 152, Illustrated  
 cover with the reproduction of the  
 adv. "Who is the Olivetti girl?" by  
 George Lois and Timothy Galfas for  
 Olivetti in 1972. Catalog with tens of  
 images, texts in English and Italian.  
 Published in conjunction with the  
 exhibition "Shit and die" curated  
 by Maurizio Cattelan, Myriam Ben  
 Salah and Marta Papini, held at  
 Artissima 2014. List of the artists:  
 Lutz Bacher, Davide Balula, Will  
 Benedict, Lynda Benglis, Guy Ben-  
 Ner, Julius Von Bismarck, Thomas  
 Braida & Valerio Nicolai & Emiliano  
 Troco & Aleksander Veliscek, Vit-  
 torio Brodmann, Valerio Carrubba,  
 Contessa Di Castiglione, George  
 Condo, Martin Creed, Enzo Cucchi,  
 Eric Doeringer, Tracey Emin, Valie  
 Export, Stelios Faitakis, Lara Fa-  
 varetto, Roberto Gabetti & Amaro  
 Oreglia D'isola, Tim Gardner, Ramin  
 Haerizadeh, Rokni Haerizadeh,  
 Petrit Halilaj, Jonathan Horowitz,  
 Dorothy Iannone, Ewa Juskiewi-  
 cz, Chao Kao, Myriam Laplante,  
 Zoe Leonard, Natalia LI, Sarah  
 Lucas, Tala Madani, Carlo Molli-  
 no, Aldo Mondino, Nicolas Party,  
 Yan Pei-Ming, Florian Pugnair &  
 David Raffini, Carol Rama, Mar-  
 kus Schinwald, Jim Shaw, Dasha  
 Shishkin, Roman Signer, Alexandre  
 Singh, Sylvia Sleigh, Claire Tabou-  
 ret, Pascale Marthine Tayou, Ida  
 Tursic & Wilfried Mille, Andra Ursu-  
 ta, Iris Van Dongen, Maurizio Vetrug-  
 no, Francesco Vezzoli, Aleksandra  
 Waliszewska, Matthew Watson,  
 Jakub Julian Ziolkowski. € 70





**CHARLEY, nn. 01 - 05 [complete set]**, Dijon, Les Presses du R el / Janvier [printing: FBM - Italia], 2002 - 2007, 5 volumi cm., Magazine edited by Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick, with only images. Volume 01 (2002): softcover, 20x15 cm., pp. 380 (8). Images by John Bock, Martin Boyce, Mark Handforth, Urs Fischer and others; Volume 02 (2002): softcover, 10x15 cm., 142 colored postcards illustrating the artistic life in New York between 2001 and 2002: "Charley 02 is the catalogue of the imaginary show that unravels in the streets of New York, stretching from Harlem to Chelsea, Soho, Queens and Brooklyn". Images by F. Al s, D. Birnbaum, M. Bonvicini, U. Fischer, D. Graham, M. Kippenberger, A. Oehlen and others; Volume 03 (2003): softcover, 30x22 cm., pp. 384 n.n. Black and white and colore reproductions of other magazine pages dedicated to artists from the '80s and '90s: David Robbins, Bertrand Lavier, Daniel Oates, John Miller, Tishan Hsu, Annette Lemieux, John Dogg and others; Volume 04 (Checkpoint Charley, 2005): softcover, pp. 800 n.n.. b.w. images by 700 artists. Issue originally created for the Fourth Biennale of art, Berlin 2006: "This publication brings together images produced by more than 700 artists encountered in studios, found in catalogues, and recommended by friends and colleagues. "All of the artists are represented without their consent. We are extremely grateful for this"; Volume 5 (2007): softcover, pp. 544 n.n., 442 black and white and colored images. [Bibliography: Roth - Aarons - Lehmann 2017: pp. 91 - 93]. **  700**



8

CIRACÌ Sarah (Taranto 1972), *Sarah Ciracì*, Milano, Galleria Emi Fontana, 1999, 10,5x16 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening January 14, 1999). **€ 30**



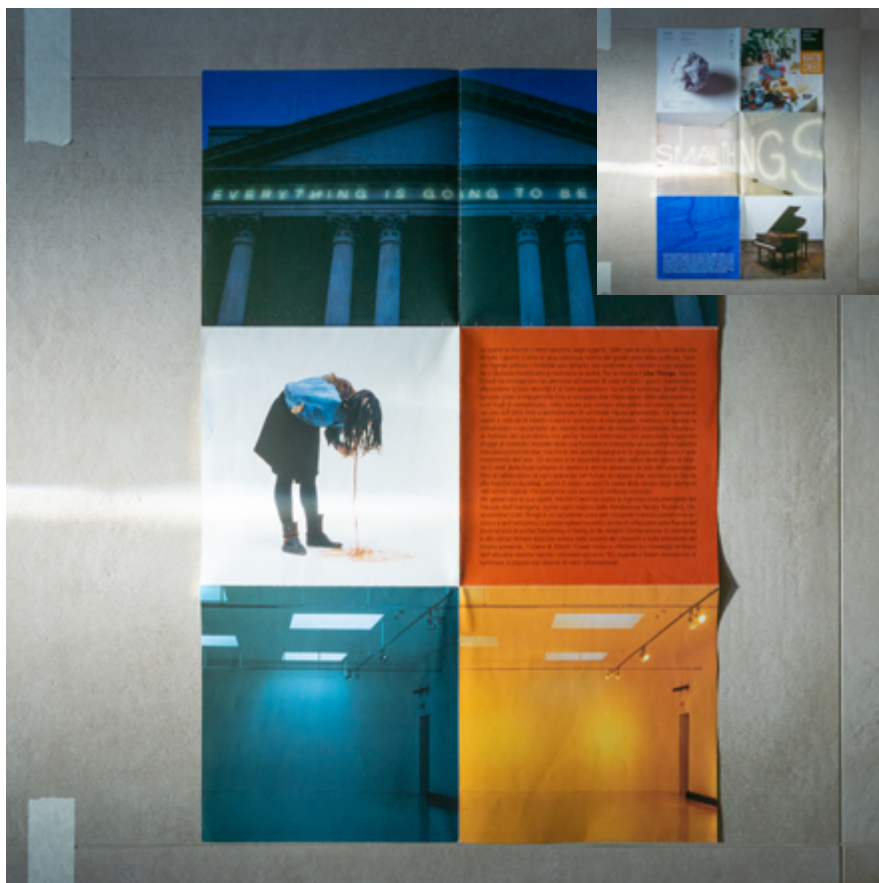


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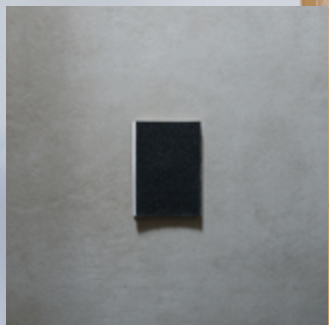
CLEGG & GUTTMANN [Michael Clegg (Dublino, 1957) e Martin Guttman (Jerusalem, 1957)] ( 1980) - NAGY Peter (Bridgeport, Connecticut 1959) - LAWLER Louise (Bronxville, Stato di New York, Stati Uniti 1947) - WELLING James (Hartford, Connecticut 1951), ***Clegg & Guttman Peter Nagy James Welling Louise Lawler***, 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**



CREED Martin (Wakefield, UK 1968), *I like things (poster)*, Milano, Fondazione Nicola Trussardi, 2006, 40x60 cm. (20x20 cm. folded), illustrated poster, realized for the exhibition (Milan, Palazzo dell'Arengario, from May 16 to June 18, 2006). € 40



11



CUCCHI Enzo (Morro d'Alba 1949), *Secondo giorno*, Milano, Paolo Curti & Co., 2001, 13,50 x 220,00 x 3,50 cm., multiple realized with a wood pole painted with red paint, attached is the exhibition catalog fixed with an elastic band to a small metal slab built into the wood. Catalog realized as leporello, cm. 11x15,5, 34, cover realized with sandpaper, with eight colored illustrations, an interview with the artist by Giacinto di Pietrantonio and an essay by Demetrio Paparoni. Edition of 700 copies signed on the pole. € 1.000

12

DEAN Tacita (Canterbury 1965),  
***Darmstädter Werkblock***, Germany,  
 Steidl Publishers, 2008, 15,4x26 cm.,  
 broccura softcover, pp. [80], fotoli-  
 bro d'artista con 80 immagini foto-  
 grafiche a colori scatta nello studio  
 di Joseph Beuys. Tiratura di 1000  
 copie numerate e firmate dall'arti-  
 staartist's book entirely illustrated  
 with images taken by Tacita Dean  
 at Joseph Beuys' studio. Edition of  
 1000 numbered and signed copies.  
**€ 100**



DION Mark (New Bedford, Massachusetts 1961) - HÅKANSSON Henrik (Helsingborg 1968) - MORI Mariko (Tokyo 1967) - PÅHLSSON Sven (1965) - UUTINEN Marianna (Pieksämäki 1961), (*naturally artificial*), Venezia, Biennale di Venezia, [stampa: Godtfreds AS, Oslo], 1997, 22x17,5 cm., spiral binding, softcover, pp. [76], title printed on a transparent sheet bound, catalog with tens of colored images. An essays in English by Jon-Ove Steihaug (Naturally Artificial - A Pastoral in Five Parts). With a short biography, a bibliography and a list of the exhibition for the five artists. This exemplar Includes a leaflet / invitation for the exhibition (Venice, Nordic Pavilion - XLVII Biennale di Venezia, from June 11 to November 9, 1997). **€ 170**

“Naturally Artificial” posits itself in relation to a situation where we increasingly experience a blending of nature and culture, technology and life, and where the synthetic has become a second nature. Technology transforms nature into culture at a speed difficult to monitor or even comprehend. In areas such as biological technology and genetic engineering, in computer technology, in futuristic visions of cyborgs and artificial life, and not least in terms of a growing environmental crisis, we are witnessing how it is no longer possible to easily distinguish between something supposedly purely natural and the artificial or man-made. This fundamental and complex turn in man’s relationship to nature and the natural is also increasingly being reflected in contemporary art.” from the essay by Jon-Ove Steihaug



14

DOHERTY Willie (Derry, UK 1959), *Willie Doherty*, Milano, Galleria Emi Fontana, 1998, 14x10,7 cm., invitation card illustrated with a colored photographic image. Realized for the exhibition (Milano, Galleria Emi Fontana, opening on October 15, 1998). € 40





15

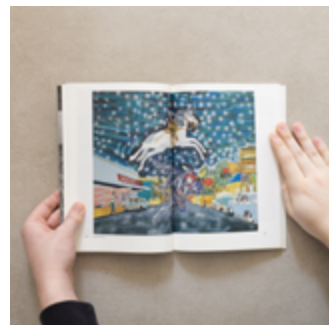
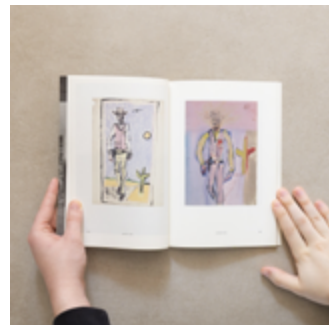
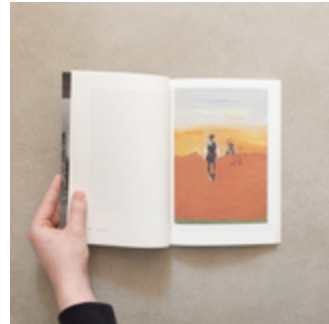
DOIG Peter (Edinburgh 1959), **100 years ago**, London, Victoria Miro Gallery, [stampa: Clifford Press], 2002, 21,5x14,5 cm., paperback, softcover with dustjacket, pp. 24, typographic cover, catalog / artist's book illustrated with images by Peter Doig; graphic design by Peter B. Willberg. Published on the occasion of the exhibition (London, Victoria Miro Gallery, from April 13 to May 22, 2002). **€ 250**



DOIG Peter (Edinburgh 1959), **Go west young man**, Leipzig - Köln, Museum der Bildenden Künste - Verlag der Buchhandlung Walther König, [stampa: Niessen, Essen], 2006, 24x17 cm., softcover, pp. 68, typographic cover, tens of reproduction of early works. Essays in German and English by Hans-Werner Schmidt (A Repeat Encounter) and Rudi Fuchs (Peter Doig); with a biography of the artist. Published for the exhibition (Leipzig, Museum der Bildenden Künste, September 17 to November 26, 2006). **€ 50**

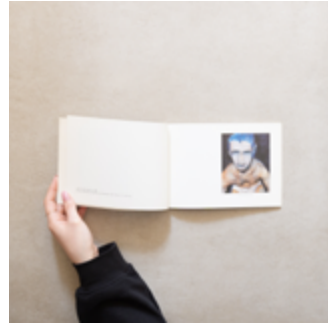
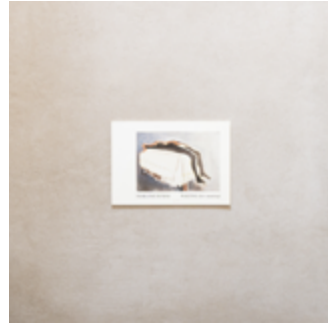
“My first encounter with Peter Dog took place by way of a catalogue. Catalogue production, especially in the realm of contemporary art, is extensive. There is no clear boundary between documenting an oeuvre and advertising it. As a result, faced with the new piles of catalogues that arrive daily with the mail, we develop an immunity to keep from getting lost under the sometimes rather opulent cascades of information.

But sometimes, when lethargy begins to set in while leafing through a catalogue, we take pause in the face of visual worlds never seen in quite this way: visual worlds with an enduring appeal.” extract from Hans-Werner Schmidt text





DUMAS Marlene (Città del Capo 1953), *Waiting (for meaning) - Loo-sing (for meaning)*, Kiel, Kunsthalle zu Kiel & Schleswig-Holsteini-scher Kunstverein, [stampa: Carius (Kiel)], 1988, 15x21 cm, brossura / softcover, pp. [40], copertina illustrata con un'immagine a colori, 11 immagini a colori. Testi di Jeans Christian Jensen, Ulrich Bischoff e Martijn van Nieuwenhuyzen. Catalogo pubblicato in occasione della mostra (Kiel, Kunsthalle zu Kiel, 10 agosto - 28 settembre 1988). illustrated cover and catalog, preface by Jeans Christian Jensen, essays in German by Ulrich Bischoff (Art is stories told by toads) and Martijn van Nieuwenhuyzen (Making meaning). With a list of the exhibition and a bibliography of the artist. Published on the occasion of the exhibition (Kiel, Kunsthalle, from August 10 to September 28, 1988). **€ 90**



EMIN Tracey (Croydon 1963), *Ten Years*, Amsterdam, Stedelijk Museum, [stampa: Thoben Offset Nijmegen], 2002, 24,5x19 cm., softcover, pp. [40], illustrated cover and catalog, with tens of images though the pages. An essay in Dutch and English by Rudi Fuchs, with the list of exhibitions and a biography of the artist. Published on the occasion of the exhibition (Amsterdam, Stedelijk Museum, from October 19 to December 31, 2002). **€ 50**

"In our day, when every intimacy is instantly televised worldwide in real time, the desire for the so-called actual truth, in exhaustive detail, has become a veritable obsession - verging on the pornographic. At the same time, art has access to new media, photography and video, which can record things in a direct and unveiled manner and which, in themselves, have no style because they are mechanical. Here, once again, it is therefore the women artists who are frequently producing the best and the most raw work. When a woman displays herself in the nude, it is not voyeurism but disarming candour. The intimacy can be further explored. The art of Tracey Emin is efficient and tasteless and beyond the control of style and consequently extraordinarily good, and it is as consistent with the times as Andy Warhol." extract from the essay by Rudi Fuchs



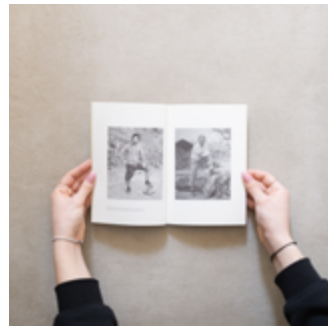
FRITSCH Katharina (Essen 1956), *Katharina Fritsch*, Zürich - Ostfildern, Kunsthaus Zürich - Hatje Cantz, 2009, 29x21,7 cm., softcover with dust jacket, pp. 148, illustrated cover and catalog, with colored and black and white images. Introduction by Christoph Becker, essays by Bice Curiger (Eerie-unblinking-non-judgmental), Robert Fleck (Sculpture on reality), Suzanne Hudson (Like perfume in the hallway: what Katharina Fritsch leaves behind) and Milovan Farronato (Of death and love: the story of mankind). Signed in black. **€ 70**

"Fritsch plays on mankind's archaic notions, wishes, and fears. Works such as "Tischgesellschaft" (Company at Table, 1988) or "Mann und Maus" (Man and Mouse, 1991/92), and Museum (1995), are firmly anchored in the collective memory and are more in the way of three-dimensional pictures, energy-filled presences in space, than sculptures." extract from the essay by Bice Curiger



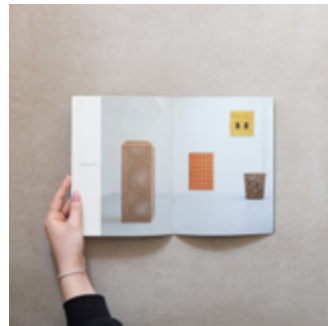
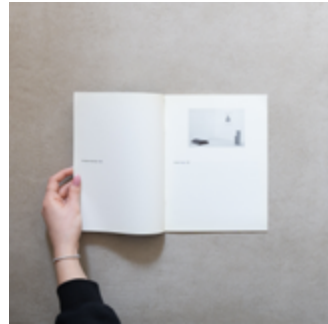
20

FUJIWARA Simon (London 1982), *The incest museum. An erotic survey of mankind from front to back and sideways*, Berlin, Archive Books, [stampa: Tipografia Ideal, Torino], 2009, (book) 21x15 cm. (poster) 40x42 cm., softcover, pp. 52, typographic cover, artist's book with texts and graphic design by Simon Fujiwara. Includes one folded poster, reproducing on the recto the "Cast of actors of the museum of incest" and at the verso "The history of incest. Timeline of significant events in chronological disorder". First edition of 500 copies, publication based on the lecture "The museum of Incest: A Guided Tour" by Simon Fujiwara, performed in various places. **€ 100**



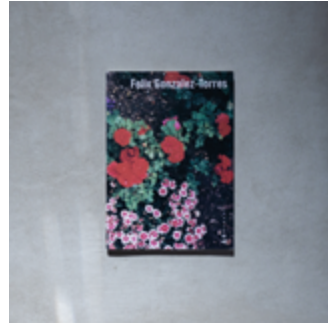
21

GARCÍA Dora (Valladolid, Spagna 1965), **Contes choisis**, Amsterdam, De Appel Foundation, [stampa: Snoeck-Ducaju & Zoon, Gent], 1992, 24x18 cm., softcover [stapled], pp. 16, synthetic leather cover, with the red title printed in red, catalog illustrated with three photographic images. Essay in Dutch and English by Wilma van Asseldonk, and a short text by Dora Gacía. Graphic design by Irma Boom, book published on the occasion of the exhibition (Amsterdam, De Appel, from September 7 to October 13, 1991). **€ 90**



GONZALEZ-TORRES Félix  
(Guáimaro 1957 - Miami 1996), *Felix Gonzalez-Torres*, Art Press, 1993,  
31x22 cm., softcover + dust jacket,  
pp. 96, illustrated dust jacket and  
typographic cover. Volume with  
tens of colored and black and white  
images. An interview by Tim Rollins  
with Felix Gonzalez-Torres, an  
essay by Susan Cahan and a short  
story by Jan Avgikos. **€ 100**

" I think I woke up on Monday in a political mood and on Tuesday in a very nostalgic mood and Wednesday in a realist mood. I don't think I'll limit myself to one choice. I'm shameless when it comes to that, I just take any position that will help me best express the way I think or feel about a particular issue. Formal strategies are there for your use. When I first made the date-pieces with the empty screens I was working as a waiter. I used to come home very late at night and watch TV to forget the daily specials before I'd work on any art. I'd scan the channels. There's really not much to see. Everything boiled down to the same low level of meaninglessness. Everything was a fragment of a total a new trip spectacle: the most horrific news next to the most glamorous gold ring next to the most glamorous celebrity next to cooking oil. News, events, fiction, data, scandals, starving children, etc., are all collapsed into a level of historical inaction a dark landscape, sterile, meaningless... I feel so anemic tonight, it must be the rain." FGT in the interview by Tim Rollins



23

GONZALEZ-TORRES Félix (Guáimaro 1957 - Miami 1996), **Felix Gonzalez-Torres**, Berlin, Neue Gesellschaft für Bildende Kunst (NGBK) and Hamburger Bahnhof, Museum für Gegenwart, 2006, 23x17 cm, hard cover with dust jacket, 224, illustrated cover and catalog.

Published for the exhibition held at the Hamburger Bahnhof - Museum für Gegenwart, Berlin from October 1, 2006 to January 9, 2007. Texts in German and English by Frank Wagner (Vorwort/Preface), Petra Reichensperger (A view to remember), Gregor Stemmerich (Nichts als Stückwerk / Nothing but Piece-Work), Heike-Karin Föll (Form, Referenz und Kontext), Michael Wetzels (Aus-/Einschnitte / Cutting/ Edge), Julie Ault (Chronology / Chronologie) and Susanne Weiß (Final Meaning?). With a bibliography and an exhibition history of the artist. **€ 100**

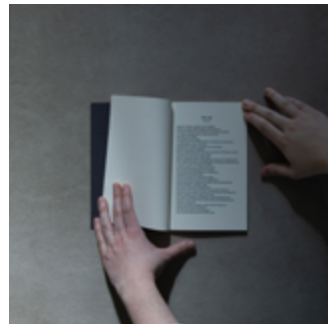
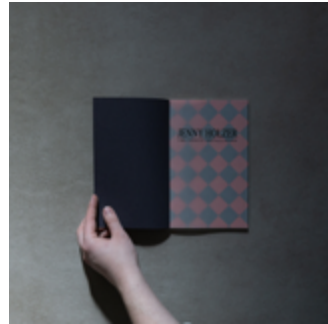
"What is true for the "stacks" can be said about almost every work by Felix Gonzalez-Torres: They are the result of a very close observation of the social, cultural, and political realities, whose complexities are translated into simple forms. Subjective experiences and formulations expressing social criticism form the integral parts of an oeuvre with which Felix-Gonzalez-Torres has reinvented politically active art in a new form during the nineties." extract from the preface by Frank Wagner





24

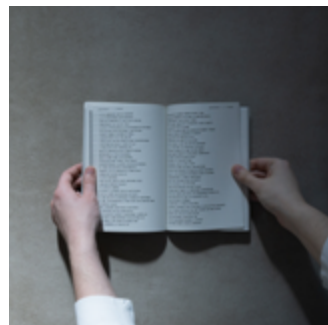
HOLZER Jenny (Gallipolis 1950), *The Venice Installation*, Venezia, Albright-Knox Art Gallery, Buffalo, NY, [stampa: Hoffman Printing, Buffalo, NY], 1990, 21.5 x 14 cm. / 2 volumes, softcover, vol. 1 pag. 50; vol. 2 pag. 27, Set of two catalogs one for the traveling exhibit held at The Venice Biennale 1990 and Städtische Kunsthalle Düsseldorf 1990 - 1991. Catalog 1: typographic cover, catalog / artist's book edited for the Jenny Holzer's exhibition at The Venice Biennale in 1990 (27.5 - 30.09.1990). It contains 7 statements by the artist (Truisms, Inflammatory essays, Living, Survival, Under a rock, Laments, Venice text), a text in English by Michael Auping (Reading Holzer or speaking in tongues), the complete catalog of the exhibition and a little biography. Catalog 2: typographic cover, catalog edited for the artist's exhibition at Städtische Kunsthalle Düsseldorf (27.11.1990 - 13.1.1991). It contains the same statements as the first one but in German, a text by Marie Luise Syring (Jenny Holzer Lyrik un Kunst) and a little biography. [Bibliography: Röder 2002: page 122] **€ 90**





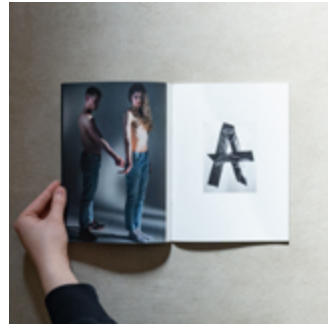
25

HOLZER Jenny (Gallipolis 1950), **Street art**, Warszawa, Centre for Contemporary Art Ujazdowski Castle, 1993, 21x14,5 cm., softcover, pp. [30] + [2], typographic cover, catalogue / artist's book with a series of Truisms in English and Polish. An introduction by Milada Slizinska translated in English and Polish. A folded colored poster is bound at the end of the volume. **€ 100**



26

IMHOF Anne (Giessen 1978),  
**Angst**, Basel, Kunsthalle Basel,  
 2016, 25x18,5 cm., softcover, pp.  
 [32], typographic cover, artist's  
 book illustrated with reproduction  
 of sketches, reference materials  
 and preparatory notes by the artist  
 for her solo exhibition "Angst". Edi-  
 tion of 250 numbered copies, copy  
 n. 72. Published in conjunction of  
 the exhibition (Basel, Kunsthalle,  
 June 10 to August 21, 2016). **€ 450**



KAPOOR Anish (Mumbai 1954), **Anish Kapoor**, London, Visual Arts Department of The British Council, [stampa: Lecturis BV, Eindhoven], 1990, 31,5x27,5 cm., softcover with dustjacket, pp. [80], illustrated dust jacket and catalog, with tens of photographic images through the pages. An essay in English by Thomas McEvilley, an interview with Marjorie Allthorpe-Guyton and a biography and bibliography of the artist. Published on the occasion of the exhibition (Venice, XLIV Venice Biennale, from May to September 1990). **€ 40**

"This is the second time in succession that we have chosen to present the second time that Anish Kapoor has exhibited at the Biennale, after his striking debut at the 1982 Aperto in the company of other artists to whose work the label the "New British Sculpture has been loosely applied. The work on show in the Pavilion has been chosen by the artist with an eye to the succession of light, airy spaces which the Pavilion affords. We hope that it is displayed in such a way as to lead the visitor to reflect on the interplay between the volumes and voids, the body and spirit of the sculpture and the vessel within which it is contained. We believe that this work is singularly apt for the city where East meets West and a thin strip of land mediates between sea and sky." from the foreword



28

KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), *Mike Kelley*, United States, Art Press, 1992, 21,7x25,4cm., softcover + dust jacket, pp. 64, illustrated dust jacket and typographic cover. Volume with tens of colored and black and white images and an interview by John Miller with Mike Kelley. € 50

"The art world has come around to being able to talk about dysfunction. Three years ago, nobody would talk about that. Now every other gallery in Soho has a show about the body, or dysfunction, or some kind of thing like that." Mike Kelley in the interview by John Miller.



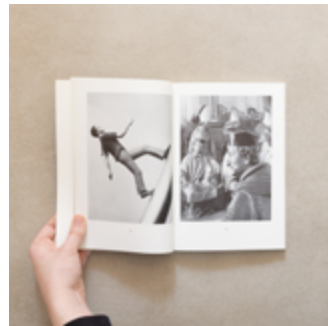
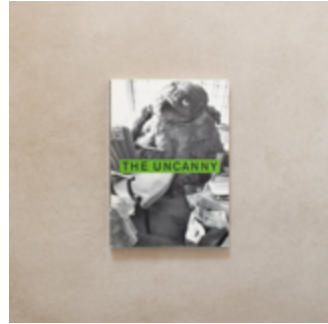
KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), ***Catholic tastes***, New York, Whitney Museum of American Art, 1993, 24x16,5 cm., softcover, pp. 256, illustrated volume, catalog with tens of photographic images. Mike Kelley selected all the enlargements passages that appear throughout the essays. Texts in English by David Marsh (Mike Kelley And Detroit), Richard Armstrong (In the beginning), Timothy Martin (Janitor in a drum: excerpts from a performance history), Howard Singerman (Charting monkey island with Levi-Strauss and Freud), Colin Gardner (Let it bleed: the sublime and Plato's cave, Rothko's Chapel, Lincoln's Profile), Dennis Cooper & Casey Mckinney (Criminality and other themes in pay for your pleasure), John Miller (The poet as janitor), Ralph Rugoff (Mike Kelley and the power of the pathetic), Kim Gordon (Is It My Body?), Howard N. Fox (Artist in exile), Diedrich Diederichsen, Jutta Koether, & Martin Prinzhorn (How we got to know Mike Kelley), Paul Schimmel (A full-scale model for a dysfunctional institutional hierarchy), John G. Hanhardt (Mike Kelley's puppet show: the postmodern body on video). With a biography and a bibliography of the artist and the list of the works exhibited. Published in conjunction of the exhibition (New York, Whitney Museum of American Art, from November 5, 1993 to February 20, 1994). € 200



30

KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), *The uncanny*, Arnhem - Los Angeles, Sonsbeek 93 - Fred Hoffman, [stampa: Snoeck-Ducaju & Zoon, Gent], 1993, 24x17 cm., softcover, pp. [152], illustrated artist's book / catalog, with tens of black and white images through the pages. A text in English (Play with dead things) by Mike Kelley, graphic design by Wigger Bierma and Mike Kelley. Published in conjunction with the exhibition curated by Mike Kelley (Arhem, Gemeentemuseum, from June 5 to September 26, 1996). [Bibliography: Röder 2002: page 67]. € 500

"The uncanny is a somewhat muted sense of horror, horror tinged with con-fusion. It produces 'goose bumps' and is 'spine tingling.' It also seems related to déjà vu, the feeling of having experienced something before with the particulars of that previous experience being unrecalable, except that it was a 'creepy' or 'weird' situation. If it was such a loaded situation, so important, why can it not be remembered? These feelings seem related to so-called out-of-body experiences, where you become so bodily aware that you have the sense of watching yourself from outside yourself. All of these feelings are provoked by an object, a dead object that has a life of its own, a life which is somehow dependant on you, is intimately connected in some secret manner to your life." extract from Kelley's text



KELLEY Mike (Wayne, Michigan, Stati Uniti 1954 - South Pasadena, California, Stati Uniti 2012), *The uncanny by Mike Kelley, artist*, Liverpool - Köln, Tate - Verlag der Buchhandlung Walther König, 2004, 28,5x21 cm., softcover, pp. 264 + 88, illustrated volume, revised version of the original "The uncanny" from 1993. Essays by Mike Kelley (A new introduction to the uncanny, Playing with dead things: on the uncanny), John C. Welchman (On the uncanny in visual culture), Christoph Grunenberg (Life in a dead circus: the spectacle of the real). Published on the occasion of the exhibitions (Liverpool, Tate, from February 20 to May 3, 2004 / Wien, Museum Moderner Kunst stiftung Ludwig, from July 15 to October 31, 2004). Exemplarr with a strange burn on the cover, that goes through the book for 5-6 pages. € 200





32

KIPPENBERGER Martin (Dortmund 1953 - Vienna 1997), *Kippenberger! 25.2.53 - 25.2.83. Abschied vom Jugendbonus! Vom Einfachsten nach Hause*, München, Galerie Dany Keller, 1983, 29,7x21 cm, brossura, pp. [50], copertina illustrata con un immagine fotografica dell'artista virata in verde, libro d'artista contenente oltre 50 foto-collages e disegni dell'artista virati in blue. Tiratura di 600 copie. Libro edito in occasione della mostra (München, Galerie Dany Keller, 25 Febbraio - 26 Marzo 1983) illustrated cover, artist's book with 50 photo-collages and drawings by the artist. Edition of 600 copies, published in conjunction of the exhibition (München, Galerie Dany Keller, February 25 - March 26, 1983). [Bibliography: Röder 2002: page 20, 38]. **€ 450**





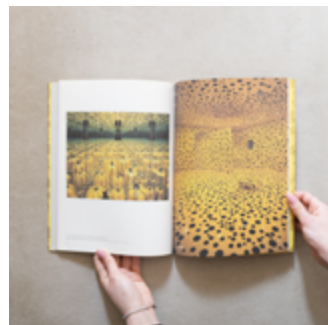
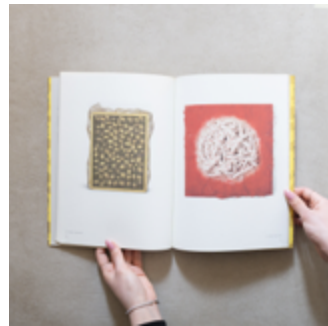
33

KIPPENBERGER Martin  
 (Dortmund 1953 - Vienna 1997),  
*Psychobuildings*, Köln, Verlag der  
 Buchhandlung Walther König, 1988,  
 12x17 cm., softcover, pp. [112], libro  
 d'artista privo di testo interamente  
 illustrato con immagini fotografiche  
 in bianco e nero. Tiratura di  
 1.000 copie. artist's book entirely  
 illustrated with black and white  
 photographic images. Edition of  
 1000 copies. [Bibliografia: Koch  
 1997: tavola 3 n. 5; pp. 166-167  
 (cat. 63); Missmahl 2005: pag. 93,  
 Röder 2002: page 41; Jurjevec-Kol-  
 ler – Felderer – Stadler 2018: page  
 64-69]. **€ 350**



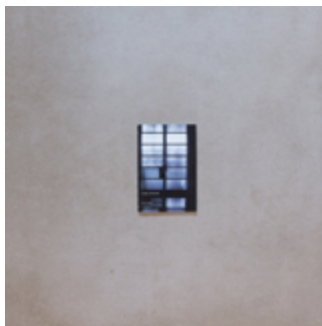
KUSAMA Yayoi (Matsumoto, Giappone 1929), *Yayoi Kusama. Giappone - XLV Biennale di Venezia*, 1993, Venezia, The Japan Foundation, 1993, 30x22,5 cm., softcover, pp. [52], illustrated cover and volume, catalog with an essay in Italian and English by Akira Tatehata (Magnificent Obsession) and a biography and list of the exhibitions of the artist. Published on the occasion of the exhibition (Venezia, XLV Venice Biennale - Japanese Pavilion, from June 13 to October 10, 1993). € 60

"This exhibition (the first to honor a single artist in the Japan pavilion) is an attempt to accurately reassess the quality of her achievement without undue emphasis on her legendary eccentricity. The exhibition includes work from her early sixties period in New York up through the present. It is not intended as a retrospective, but examples from her formative period are included in order to provide an understanding of the overall quality of her work, based on sexual and psychological obsessions and consistently motivated by the desire for obliteration of the self. Kusama's oeuvre ranges from paintings and three-dimensional objects to environments and happenings, all characterized by "the monotony of repetition." Her obsessive approach is characterized by the use of polka-dots. It is as if Kusama were trying to cover the entire with polka-dots in the tremendous volume of her art." extract from the essay by Akira Tatehata



35

LAMBRI Luisa (Como 1969), *Luogo eventuale*, Milano, Galleria Paolo Vitolo, [1995], 15x10 cm., softcover, pp. [64], artist's book entirely illustrated with colore images taken by Luisa Lambri in Nicosia, Venice and Milan in 1995. Texts in Italian by Chiara Bertola and Luisa Lambri. **€ 100**



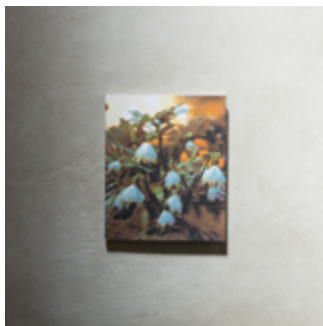
LOVETT / CODAGNONE [John Lovett - Alessandro Codagnone] (New York 1995), *Sighting*, Milano, Galleria Emi Fontana, 1997, 14x10,5 cm., invitation card illustrated with a reproduction of the back of a postcard, with the exhibition title handwritten by the artist duo. Realized for the exhibition (Milano, Galleria Emi Fontana, opening on June 5, 1997). [Bibliografia: <https://www.lovettcodagnone.org/>]. € 40

"Lovett/Codagnone is an artist team working together in New York since 1995 using photography, performance, video, sound, and installation. Their work address issues of collective identity and relations of power in social structures, focused on the absorption of underground tactics of resistance. Important theoretical and aesthetic influences in their production are derived from the work of radical historical figures in literature, critical thinking, cinema, theater, and punk music." from <https://www.lovettcodagnone.org/>



37

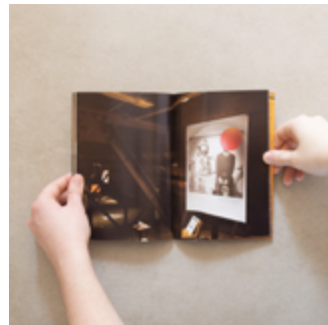
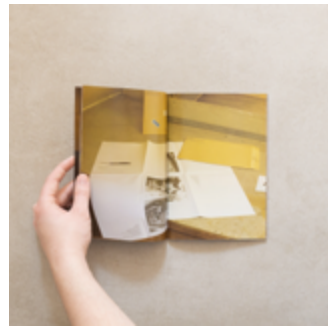
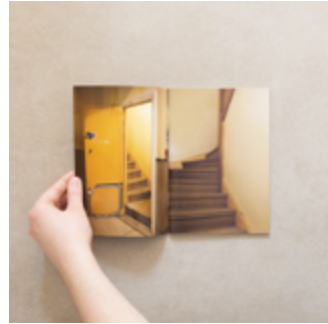
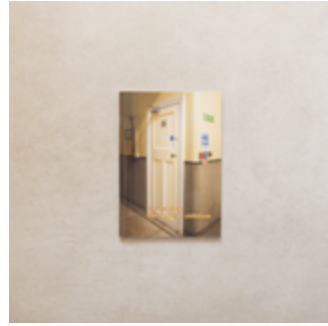
LUPETTO, *Pilot issue N.0*, s.l., CCA Kitakyushu, 2001, 23x19 cm., softcover, pp. 144 n.n., Illustrated cover, issue entirely illustrated with reproductions of images printed on newspapers or books by various artists. Unique issue edited by Maurizio Cattelan, curated by Maurizio Cattelan and Miyake Akiko. "A rapid-fire re-presentation of current art practices in the international contemporary art circuit and art magazine culture. Every image has been ripped off from existing art publications and re-printed including any texts within the source page". First edition. **€ 350**



38

MONK Jonathan (Leicester 1969), *The Secret Exhibition*, Edinburgh, Show & Tell Editions / Heart Fine Art / Lust & The Apple, 2015, 21x14,8 cm., softcover [stapled], pp. [72], illustrated book with colored photographs by Peter Dibdin. Design by Paul Robertson. Published for the exhibition (Edinburgh, Summerhall, from August 2 to December 31, 2012). **€ 40**

"The Secret Exhibition was held in Summerhall, Edinburgh from 2 August 2012 - 31 December 2012. Sixty-four works by Jonathan Monk from the Heart Fine Art Collection were exhibited in a hidden attic space within the Summerhall complex. Visitors to the exhibition were by invite only. One hundred and twenty-one people saw the exhibition curated by Paul Robertson." from the back cover





39

MORO Liliana (Milano 1961), *Liliana Moro. Soffio*, Milano, Galleria Emi Fontana, 1999, 10,5x16 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening March 25, 1999). € 40





40

MORO Liliana (Milano 1961), *Liliana Moro*, Milano, Galleria Emi Fontana, 2001, 10,5x16 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening September 26, 2001). **€ 40**



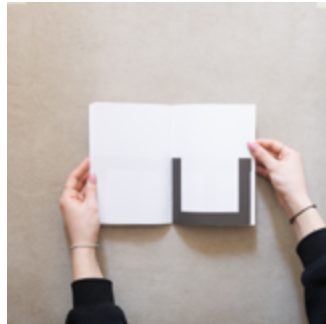
41

MOSSET Olivier (Berna 1944),  
**Color me**, Paris, Semiose Éditions,  
 [stampa: Kopa, Lithuania], 2019,  
 21x15 cm., softcover [stapled], pp.  
 [24], coloring book with 12 illustrations  
 by Olivier Mosset. € 10

"TUM' MUTT TUTU... Pardon, vous  
 pourriez répéter?  
 TUM' MUTT TUTU... Ma parole,  
 c'est une orchidée fixe!  
 Que voulez-vous dire: langage  
 codé de la peinture?  
 Peinture codée de langage? Code  
 peint à la langue?  
 Mmuh mmuh... Essayons d'être  
 sérieux. Un indice:  
 Marcel... Duchamp! Et du signe,  
 bien sûr!"

"TUM' MUTT TUTU... Um, could  
 you repeat that please?  
 TUM' MUTT TUTU... My word, a  
 stuttering tomato!  
 What are you going on about: a  
 coded language  
 of painting? A painted coded lan-  
 guage? A sandwich  
 of paint and code? Let's try and  
 keep this serious.  
 A clue: Marcel... Duchamp! Signed,  
 sealed and  
 delivered, n'est-ce pas?"

from the back cover



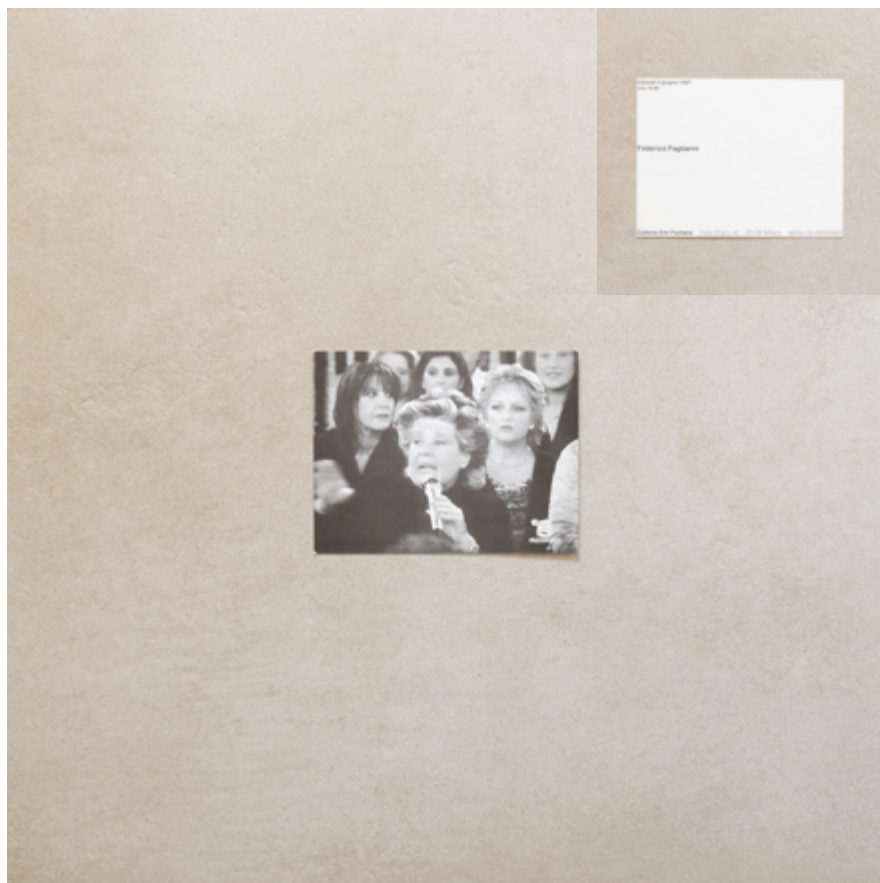
42

MULLICAN Matt (Santa Monica, California, Stati Uniti 1951), *Mullican*, Bath, Artsite Gallery, 1988, 25,5x20,5 cm., softcover, pp. 64, illustrated cover and volume with black and white reproduction of works or installations by the artist. With an interview by Dan Cameron to Matt Mullican (Words Within Worlds) and an essay by Denys Zacharopoulos (Mullican's Wake). Includes a list of the exhibitions and a bibliography. Published on the occasion of the Bath International Festival (May, 1988). € 40



43

PAGLIARINI Federico, *Federico Pagliarini*, Milano, Galleria Emi Fontana, 1997, 11x14 cm, illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening June 5, 1997). € 20



44

***PERMANENT FOOD, n. 1***, (Milano) -  
 Dijon, A&MBookstore - Association  
 du Temps Libérés - Le Consortium  
 [stampa: Grafiche Lama - Piacenza],  
 1995, 25,3x18 cm., brossura, pp.  
 96 n.n., copertina illustrata a colori  
 con la riproduzione della copertina  
 di un'altra rivista. A cura di Mauri-  
 zio Cattelan e Dominique Gonza-  
 lez-Foerster. Fascicolo interamente  
 illustrato in nero e a colori. Colored  
 cover, issue entirely illustrated with  
 reproductions of various magazi-  
 nes. Edited by Maurizio Cattelan  
 and Dominique Gonzalez-Foerster.  
**€ 500**



45

PESSOLI Alessandro (Cervia 1963), *Il sole che non c'è*, Modena, Emilio Mazzoli Editore, [stampa: Grafiche Somalia], 1996, 30,5x21,5 cm., hardcover, pp. [112], artist's book entirely illustrated with colored drawings and handwritten statements of the artist. Graphic design by Alessandro Pessoli, edition of 500 numbered copies (copy n. 445). **€ 200**



46

PIPER Adrian (Adrian Margaret Smith Piper, New York, 1948), *Adrian Piper*, Milano, Galleria Emi Fontana, 1997, 14x10,5 cm., illustrated invitation card with a self-portrait of the artist. Realized for the exhibition (Milano, Galleria Emi Fontana, opening on October 30, 1997). **€ 50**





47

PIPER Adrian (Adrian Margaret Smith Piper, New York, 1948), ***Over the edge.*** ***LSD Paintings and Drawings, 1965-67***, Milano, Galleria Emi Fontana, 2002, 16x10,5 cm., illustrated invitation card with a colored reproduction of a work by the artist. Realized for the exhibition (Milano, Galleria Emi Fontana, opening on November 9, 2002). **€ 50**



48

PREVIDI Riccardo (Milano 1974), *Double blind*, Milano, Francesca Minini, [stampa: Wagemann Medien GmbH, Berlin], 2007, 24x16,5 cm., softcover, pp. [48] + [2], artist's book / catalog illustrated with colored images. Volume with an essay in English and Italian by Raimar Stange (Time to live on stage), a poem by Luca Cerizza and 16 statements of the artist. Attached two transparent loose sheets, one green and one red, that can be used to look at some pictures in the catalog, to obtain a 3D effect. **€ 70**



SALA Anri [Sala Anri] (Tirana, Albania 1974), **Anri Sala**, Amsterdam, De Appel Foundation, [stampa: Rosbeek BV, Nuth], 2000, 22x17 cm., softcover, pp. [44], typographic cover, illustrated catalog with colored images and stills from various films by the author. Essays in Dutch and English by Alexandre Costanzo "Donc attention Fictions of the images", Edi Muka "Nocturnes", Nicolaus Schafhausen "Astonishing Disillusionment", with a biography of the artist. Published in conjunction of the exhibition (Amsterdam, De Appel Foundation, November 3, 2000, January 7, 2001). € 90

"Sala belongs to the generation of young Albanian artists who received import their education after the system in Albania changed. He had already spent many years under the old regime in his early youth, and it was a grow experiencing both situations from a different point of view that gave Anri Sala the opportunity to create his artistic position and come up with really interesting work.

This development began during his student years with his loss of interest in painting and his research in video. A more complete work casted it emerged in 1996 with his final graduate project, 'The Tongue.' For 26 minutes the screen is invaded by a licking tongue, which spits and obsesses the viewer with its almost endless movement." extract from the essay by Edi Muka



50

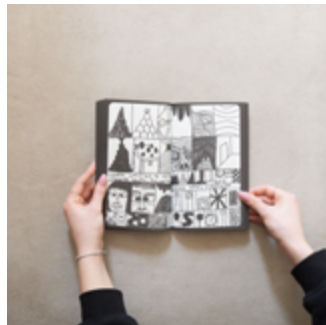
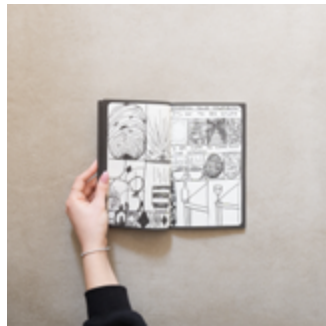
SCHNABEL Julian (New York 1951), *Boni Lux*, New York, The Pace Gallery, 1994, 26x20,5 cm, case with loose sheets, pp. [7], 7 loose thick cards illustrated with the reproduction of colored paintings, cased in a black cardboard slipcase. Catalog published for the exhibition (New York, The Pace Gallery, from March 25 to April 23 1994). € 50



51

SHRIGLEY David (Macclesfield, England 1968), *It's ok*, Berlin, BQ, [stampa: Medialis Offsetdruck GmbH., Berlin], 2016, 22x13,5 cm., softcover, pp. [80], artist's book fully illustrated with black and white drawings and facsimile handwritten notations by the artist. Published on the occasion of the exhibition (Berlin, BQ, from March 12 to April 16, 2016). Edition of 500 copies.

**€ 150**



52

SMITH Michael (Chicago 1951) - PRICE Seth (Jerusalem 1973), **Playground**, Milano, Galleria Emi Fontana, 2003, 16x10,5 cm., illustrated invitation card, realized for the performance (Milano, Galleria Emi Fontana, February 18, 2003). **€ 50**



53

SPRANZI Alessandra (Milano 1962), *Dove Sei?*, Milano, Galleria Emi Fontana, 1999, 10,5x16 cm, illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening May 26, 1999). € 40





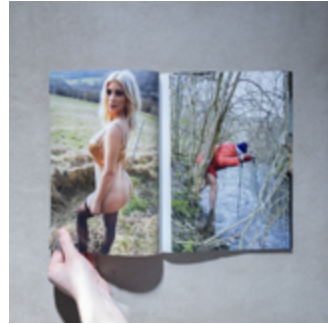
54

SPRANZI Alessandra (Milano 1962), *Alessandra Spranzi. La donna barbata*, Milano, Galleria Emi Fontana, 2000, 10,5x16 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening December 13, 2000). **€ 40**



55

TELLER Juergen (Erlangen 1964),  
***Kanye, Juergen & Kim***, London,  
 Tartan Publishing Ltd - System,  
 [stampa: Grafica Nappa Srl, Aversa],  
 2015, 30x23,2 cm., softcover,  
 pp. [56], artist's book entirely  
 illustrated with images by Juergen  
 Teller, taken in France at Kim  
 Kardashian, Kanye West and the  
 photographer himself. € 200



56

TIRAVANIJA Rirkrit (Buenos Aires, Argentina 1961), *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



57

TOT Endre (Sümege, Ungheria 1937), **Endre Tót**, Milano, Loom Gallery, 2019, 21x14,7 cm., softcover [stapled], pp. 20, illustrated cover, small catalog with various works exhibited during the show. Essays in Italian and English by Orsola Hegedus and Giancarlo Politi. Published on the occasion of the exhibition (Milano, Loom Gallery, September 26 to November 3, 2019). Signed in blue pen on the first page. **€ 70**



59

TROCKEL Rosemarie [Rosemarie Trockel] (Schwerte, Germania 1952), *Skulpturen und Bilder*, Hamburg, Galerie Ascan Crone, 1984, 24x16,5 cm., softcover, pp. 24, typographic cover, illustrated catalog with ten images, 5 of that applied on the pages. Essays in German and English by A.R. Penck and Reiner Speck, with a biography of the artist. A postcard of greetings signed by the gallerist attached. **€ 50**



60

TROCKEL Rosemarie [Rosemarie Trockel] (Schwerte, Germania 1952), *Papierarbeiten*, Basel, Wiese Verlag, [stampa: Gissler Druck, Basel], 1992, 25,5x21 cm., hardcover with dust jacket, pp. [140], illustrated dust jacket, catalogue with tens of colored reproductions of drawings by Rosemarie Trockel. A Text in German by Dieter Koeplin. € 30



61

TROCKEL Rosemarie [Rosemarie Trockel] (Schwerte, Germania 1952), *Pro test*, Köln, Verlag der Buchhandlung Walther König, [stampa: Druckerei Fries, Köln], 2002, 16,2x21 cm., softcover, pp. 368, illustrated cover and volume, artist's book with more than 2000 forms scanned and reproduced in black and white, eight each page, filled with the names and the addresses of the people manifesting against the demolition of the Kölner Kunsthalle. Along these images, a text by Rosemarie Trockel firstly transcribed in German and then in English. [Bibliography: Missmahl 2005: pag. 106; Jurjevec-Koller – Felderer – Stadler 2018: page 215 - 226]. **€ 120**

"But it's always already too late to protest. Haven't we all got used to the fact that protests always comes too late as questions, in which we could also have a say, are always decides in places where it is not our interest that matter but local politics, power politics, economic policy." from the text





62

VON BONIN Cosima (Mombasa, Kenya 1962), *Cosima von Bonin's arts and crafts movement*, Milano, Galleria Emi Fontana, 2000, 10,5x16 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening April 5, 2000). **€ 20**



63

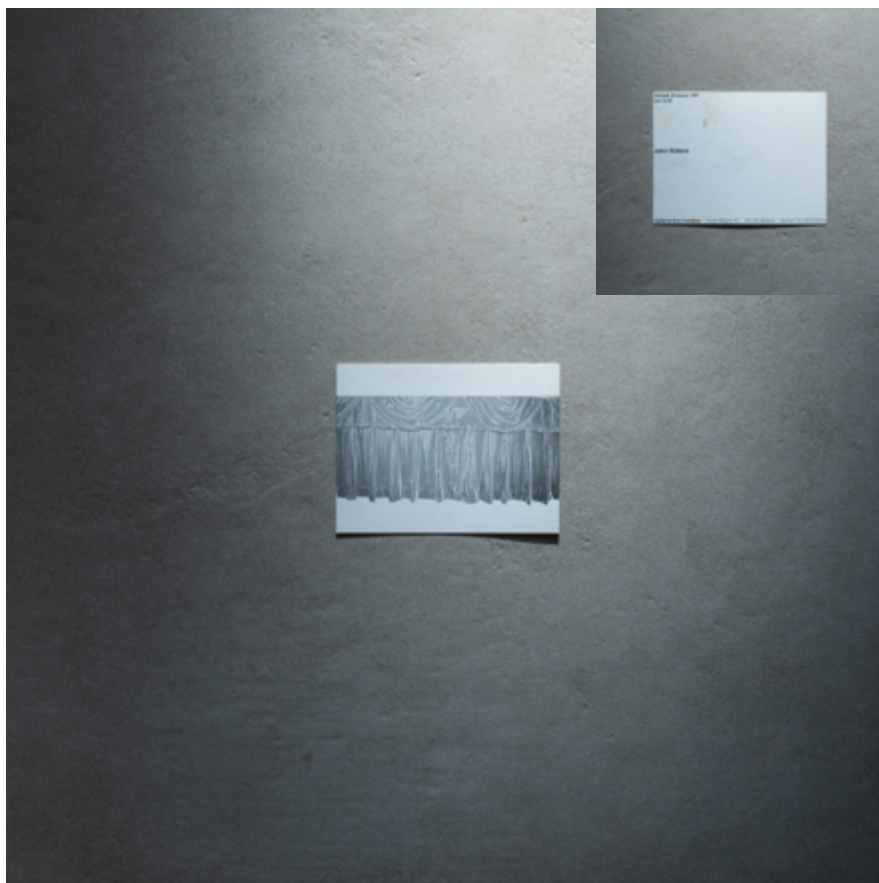
WALL Jeff (Vancouver 1946), *Transparencies*, London - Basel, Institute of Contemporary Arts - Kunsthalle, 1984, 29,7x21 cm., softcover, pp. [40], typographic cover, catalog illustrated with both colored and black and white images. Preface by Declan McGonagle, essays by Jean-Christophe Ammann (Fascination Illuminated in Jeff Wall's work) and Ian Wallace (Jeff Wall's Transparencies). With a biography of the artist; the translation in German is attached, published in a small volume of 16 pages. **€ 100**

"This publication was produced to accompany Jeff Wall's first one person exhibition in Europe, at the ICA in London and the Kunsthalle, Basel. Wall's work has only been seen previously in one person shows in Canada, and group exhibitions in Europe such as Documenta 7 and Westkunst." from the preface by Declan McGonagle



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WATERS John (Baltimore, Maryland 1946), *John Waters*, Milano, Galleria Emi Fontana, 1997, 14x10,5 cm., illustrated invitation card, realized for the exhibition (Milano, Galleria Emi Fontana, opening March 20, 1997). € 40



65

WEST Franz [Franz West] (Vienna, Austria 1947 - Vienna, Austria 2012), ***Possibilities***, Long Island City New York, The Institute for Contemporary Art, P.S.1 Museum, 1989, 30,5x15 cm., softcover, pp. [20], typographic cover, illustrated artist's book / catalogue with images by Ari Marcopoulos. With a preface by Chris Dercon and Alanna Heiss and a text in English by Jeffrey Rian. Concept by Franz West and Ari Marcopoulos. **€ 50**



66

WEST Franz [Franz West] (Vienna, Austria 1947 - Vienna, Austria 2012) - ZITKO Otto (Linz 1959), ***Franz West Otto Zitko***, Amsterdam, Stichting De Appel Foundation, [stampa: Snoeck-Ducaju & Zoon, Gent], 1991, 28x22 cm., softcover, pp. [32], cover by Otto Zitko, illustrated catalog designed by Irma Boom. Essays in Dutch and English by Saskia Bos and Elisabeth Schlebrügge, with a biography of the artists. Published in occasion of the exhibition (Amsterdam, De Appel, October 26 - December 20, 1990). **€ 120**





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