

# JOSEPH KOSUTH

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artists'books, catalogues, invitations, photos, posters

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Studio Bruno Tonini

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August 2023

**Joseph Kosuth**  
artists' books, catalogues, invitations, photos, posters

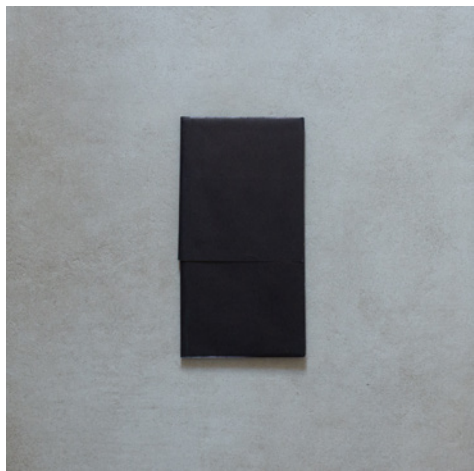
edited by Sandra Fata

If one is questioning the nature of painting, one cannot be questioning the nature of art. If an artist accepts painting (or sculpture) he is accepting the tradition that goes with it.

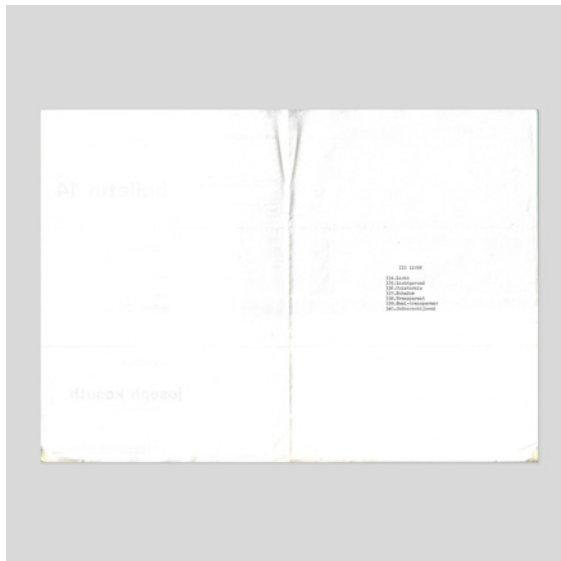
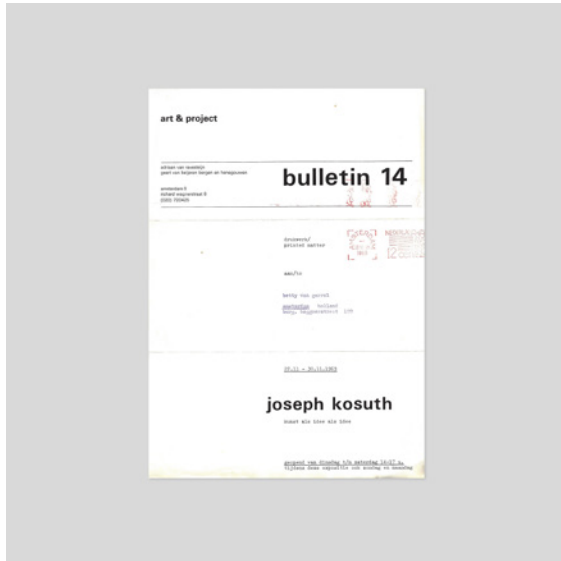
That's because the word art is general and the word painting is specific. Painting is a kind of art. If you make paintings you are already accepting (not questioning) the nature of art. One is then accepting the nature of art to be the European tradition of a painting-sculpture dichotomy.

- Joseph Kosuth

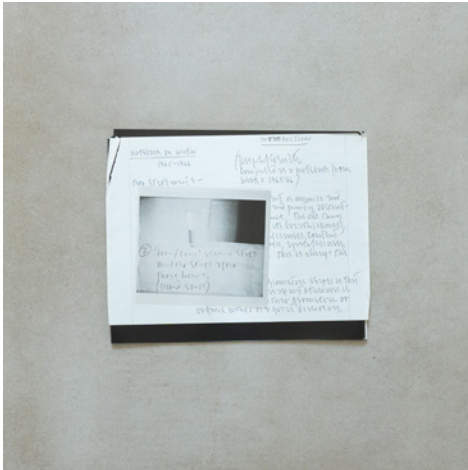




1. **Four Titled Abstracts from S.M.S. No. 31968**, New York, The Letter Edged in Black Press, Inc., [Printer: The Letter Edged in Black Press Inc.], 1968, 26x26,8 cm (envelope) - 12,8x12,8 cm (strip) - 50,7x50,7 cm (poster), black envelope folded several times / busta nera ripiegata più volte, multiple of Joseph Kosuth contained in the third number of SMS Magazine consisting of a black envelope with the writing in white “*Four titled abstracts*” on one side, and on the other “*Joseph Kosuth*”. Inside 4 posters printed in lithography, folded and wrapped in a strip of paper. Each package is labeled “1. Titled (*Art as idea as idea*)”, “2. Titled (*Art as idea as idea*)”, “3. Titled (*Art as idea as idea*)”, “4. Titled (*Art as idea as idea*)”. Edition of 2000 copies. [Bibliography: SMS 1981: pag. (9)]. € 500



2. **Joseph Kosuth. Kunst als Idee als Idee**, Amsterdam, Art & Project - Bulletin 14, [Printer: Drukkerij Delta], 1969, 29,7x42 cm., sheet folded in two parts (4 pages), bulletin published on the occasion of the exhibition (Amsterdam, Art & Project, 22 - 30 November 1969) containing a statement by the artist printed in the center of the page. Mailed copy, folded in three parts for postal shipment. Circulation of 800 copies. other copy with two holes on the left side for filing. [Bibliography: Riley-Smith 2011: pp. 30-31; Lailach 2005: pag. 133; Tonini 2019: pag. 298 n. 492]. € 150



3. **Joseph Kosuth. *Notebook on water 1965 - 66***, New York, Multiples Inc., in association with Colorcraft Inc, 1970, 25x31 cm., artist's book consisting of an envelope containing 15 loose sheets illustrated with texts and statements by the artist, 14 of which in different formats and one large format (55x36 cm.) folded into four parts. Edition originally made for the work "*Artists & Photographs*" edited by Lawrence Alloway, a cardboard box containing nineteen multiples and books by various artists), edition of 1200 copies. € 250



4. **Function Funzione Funcion Fonction Funktion**, Torino, Sperone Editore - Editarte, 1970, 16,7x11 cm., paperback, hardcover with dustjacket, pp. [96], artist's book, consisting of ten short logical problems translated in English, Italian, Spanish, French and German. Edited by Germano Celant and Pierluigi Pero. First edition. [Bibliography: Moeglin Delcroix 2011: pp. 176-177 with illustration, pag. 431.]. € 700

*“(...) C’est un petit livre, de la taille d’un carnet, composé de dix courts problème de logique, en cinq langues, devinettes aux termes puérils dont les réponses et les solutions formalisées sont données en fin d’ouvrage. Es voici un échantillon. «Prémises: [1] les enfants son illogiques; [2] on ne méprise pas qui sait dompter un cobra; [3] les personnes illogiques ne sont pas aimées. Réponse: les enfants ne peuvent dompter les cobras. Nous laissons de côté la formule logique qui constitue la “solution”, en raison de symboles non reproductibles avec notre machine et d’une ignorance qui nous interdit tout tentative de transcription. Des deux introductions successives de de livre, on peut cependant extraire quelques, indications concernant la manière de l’aborder et de s’en servir. Dans la première, le lecteur découvre l’explication du titre: «Fonction se réfère à “contexte de l’art”. L’art existe seulement en tant que contexte, c’est sa nature. Il n’a aucune autre qualité.». Dans la seconde, le lecteur apprend quel est son rôle: «En réalité, ce livre est seulement le segment numéro un (spécifique), tandis que le segment numéro deux (général) est nécessairement fourni par le lecteur. La proposition complète (art) est limitée à la fois par l’information du lecteur (à la date de publication) et par la “signification” contradictoire de l’information (par rapport au futur). Il m’est impossible de spéculer sur l’une et l’autre.» La fin de l’introduction précise qu’en raison du caractère provisoire de ces limites, «elles fonctionnent à l’intérieur d’un champ de type “ludique” [“game-like” arena], avec changement d’utilisation [use] et de signification [meaning]...” (Moeglin Delcroix)*

**ab-so-lute** (ab'sə-lōōt'), *adj.* [ME. *absolut*; L. *absolutus*, pp. of *absolvere*, to loosen from; see ABSOLVE], 1. perfect. 2. complete; whole. 3. not mixed; pure. 4. not limited; not conditional; unrestricted: as, an *absolute* ruler. 5. positive; certain; definite. 6. actual; real: as, an *absolute* truth. 7. not dependent on anything else; considered without reference to anything else. 8. in *grammar*, *a*) forming part of a sentence, but not in the usual relations of syntax: in the sentence "The weather being good, they went," *the weather being good* is an *absolute* construction. *b*) used without an explicit object: said of a verb usually transitive, such as *steal* in the sentence "Thieves steal." *c*) with the noun understood: said of a pronoun or an adjective, such as *ours* and *brave* in the sentence "Ours are the brave." 9. in *law*, not encumbered. 10. in *physics*, of the absolute temperature: abbreviated *A.* *n.* something that is absolute. Abbreviated *abs.*

**the Absolute**, in *philosophy*, that which is thought of as existing in and by itself, without relation to anything else.

5. **Absolute, without place**, without publisher, s.d. [1970 ca.], 20,6x22,7 cm, original black and white photo of a work by Joseph Kosuth (definition of the term "ab-so-lute"). Vintage print. € 100



Foreningen Ung Dansk Kunst, Jysk Kunstgalerie, Kunstbiblioteket i Lyngby,  
Aarhus Kunstmuseum

præsenterer

3 UDSILLINGER I DANMARK

present

3 EXHIBITIONS IN DENMARK

JYSK KUNSTGALERIE  
BREDGADE 37  
1260 KØBENHAVN K  
27. APRIL - 20. MAJ 1970

JOSEPH KOSUTH:  
DEN FØRSTE UNDERSØGELSE  
(KUNST SOM IDE SOM IDE)  
1966-1968

THE FIRST INVESTIGATION  
(ART AS IDEA AS IDEA)  
1966-1968

AARHUS KUNSTMUSEUM  
VENNELYSTPARKEN  
8000 ÅRHUS C  
28. APRIL - 17. MAJ 1970

JOSEPH KOSUTH:  
DEN ANDEN UNDERSØGELSE  
(KUNST SOM IDE SOM IDE)  
1968

THE SECOND INVESTIGATION  
(ART AS IDEA AS IDEA)  
1968

KUNSTBIBLIOTEKET I LYNGBY  
RUSTENBORGVEJ 1  
2800 KGS. LYNGBY  
27. APRIL - 23. MAJ 1970

JOSEPH KOSUTH:  
DEN TREDJE, FJERDE, FEMTE  
OG SJETTE UNDERSØGELSE  
(KUNST SOM IDE SOM IDE)  
1968-1970

THE THIRD, FOURTH, FIFTH  
AND SIXTH INVESTIGATION  
(ART AS IDEA AS IDEA)  
1968-1970

6. **3 Undstillinger i Danmark / 3 Exhibitions in Denmark**, København - Århus C - Lyngby, Jysk Kunstgalerie - Aarhus Kunstmuseum - Kunstbiblioteket i Lyngby, 1970, 52x36, poster printed on the occasion of the 3 exhibitions in Denmark: "Joseph Kosuth: Den Første undersøgelse (Kunst som idé som idé) 1966-1968" - "The first investigation (Art as idea as idea) 1966 - 1968" (Copenhagen, Jysk Kunstgalerie, April 27 - May 20, 1970); "Joseph Kosuth: Den Anden undersøgelse (Kunst som idé som idé) 1968" - "The second investigation (Art as idea as idea) 1968" (Aarhus C, Aarhus Kunstmuseum, 28 April - 17 May 1970); "Joseph Kosuth: Den Tredje, Fjerde, Femte og Sjette undersøgelse (Kunst som idé som idé) 1968 - 1970" - "The third, fourth, fifth and sixth investigation (Art as idea as idea) 1968 - 1970" (Lyngby, Kunstbiblioteket i Lyngby, 27 April - 23 May 1970). On the back 6 photographic images and a text in Danish. Folded copy. € 250



**7. *The Sixth Investigation (Art as idea as idea). Proposition II. La Sesta Investigación (Arte como idea como idea)*, Buenos Aires, Jorge Glusberg. - CAyC-Centro de Arte y Comunicación, 1971 (Junio), 21,3x16,8 cm, softcover, pp. [24], typographic cover, artist book with 14 statements by Joseph Kosuth in English and Spanish. Graphic design by Jorge Glusberg. Slight water stain to the inner margin of the last pages. € 550**



**8. *The Sixth Investigation 1969 - Proposition 14 / Die Sechste Untersuchung 1969 - Proposition 14*, Köln, Gerd De Vries & Paul Maenz, 1971, 29,9x20,3 cm, softcover, pp. [76], artist's book divided into three sections, the first (A) contains a series of 9 + 9 statements in English translated into German (English - German facing text), the second section (B) is illustrated with 9 + 9 images photographs in black and white with captions in English and German (text opposite English - German), the third and last section (C) contains 9 + 9 arithmetic formulas. While printing the book, Kosuth decided to change some words by replacing them with the letters "XXX", the publisher (Gerd de Vries) misunderstood the request and did not make any changes. When Kosuth realized the mistake he wanted all copies destroyed. Only a dozen copies were held in advance by de Vries himself (Cfr. *Interfunktionen* n° 11, p.100). [Bibliography: Moeglin Delcroix 2011: pag. 431]. € 1.200**



JOSEPH KOSUTH / THE EIGHTH INVESTIGATION (A.A.I.A.I.) 1971 /  
PROPOSITION 2 / AUSSTELLUNG VOM 16. MÄRZ BIS 28. APRIL  
GALERIE GUNTER SACHS / HAMBURG 13 / MILCHSTRASSE 28 /  
DI-FR 11-19 UHR + SA 11-14 UHR

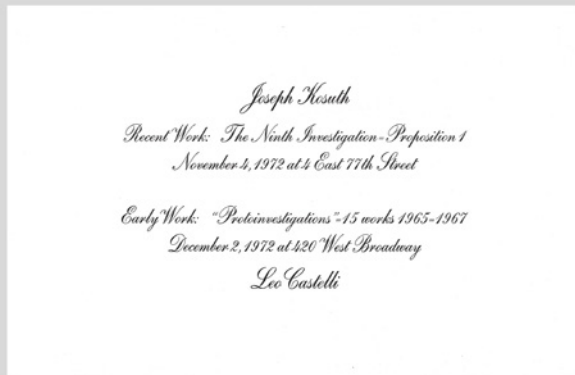


COURTESY PAUL MAENZ, KÖLN

9. *Joseph Kosuth / The eighth investigation (A.A.I.A.I.) 1971 / Proposition 2 / Ausstellung*, Hamburg, Galerie Gunter Sachs, 1971, 59,5x59,5 cm, poster printed recto only illustrated with a black and white photographic image, text in blue, published on the occasion of the exhibition (Hamburg, Galerie Gunter Sachs 16 March - 28 April 1971). [Bibliography: Lailach 2005: pag. 133]. € 450



10. [**Giorgio Colombo**], **The eight investigation (A.I.A.I.)**, Milano, Galleria Franco Toselli, 1971, 10,5x15,2 cm, original black and white photo by Giorgio Colombo (vintage print), taken on November 18, 1971 at the Galleria Toselli in Milan. Copy stamped and archived by the photographer (n. 1002/005/13 - 11/18/1971). Undeclared edition in a limited number of copies (about 5 copies). € 450



11. **Joseph Kosuth. Recent Work: The Ninth Investigation Proposition 1. Early Work: "Protoinvestigations" - 15 works 1965 - 1967**, New York, Leo Castelli Gallery, 1972, 23,5x15,2 cm, invitation card printed on the occasion of the opening of two different exhibitions: "*Recent Work: The Ninth Investigation Proposition 1*" (November 4, 1972 at "4 East 77th Street") and "*Early Work: "Protoinvestigations" - 15 works 1965 - 1967*" (December 2, 1972, New York, Leo Castelli "at 420 West Broadway"). [Bibliography: Lailach 2005: pag. 133.] € 120



12. **Joseph Kosuth: Untersuchungen über Kunst & “Problemkreise” Seit 1965**, Luzern, Kunstmuseum, 1973, 29,4x20,5, paperback with cardboard slipcase, Artist’s book in five volumes: I): “*Protoinvestigationen & Erste Investigation (1965, 1966-1968)*”, pp. 97-[1], 4 plates in color and 65 in black and white, texts by M. Ramsden, T. Smith, M. Baldwin - T. Atkinson, P. Pilkington - D. Rushton. II): “*Zweite Investigation (1968)*”, pp. 78, 52 illustrations in white, texts by M. Ramsden, T. Smith, M. Baldwin - T. Atkinson, P. Pilkington - D. Rushton. III): “*Driette, vierte, fünfte, sechste & siebente Investigation (1968 - 1971)*”, pp. 80, 14 black and white illustrations, texts by the artist. IV): “*Achte & neunte Investigation (1971, 1972 - 1973)*”, pp. 60, 22 black and white illustrations, texts by M. Ramsden, T. Smith, M. Baldwin - T. Atkinson, P. Pilkington - D. Rushton. V): “*Biographie, Bibliographie & Photographien*”, pp. [36], 4 illustrations in color and 9 in black and white, edited by the artist. Text in French, English, Italian and German. **[Bibliography: Lailach 2005: pag. 133].** € 200



13. **Joseph Kosuth (documenti)**, Roma, GAP - Studio d'Arte Contemporanea, s.d. [1973], 23x17 cm, paperback, pp. [34], booklet maybe published on occasion of an exhibition, illustrated with 9 black and white images printed recto only, critic text by Mario Diacono (written 1969). € 70



# Kunstmuseum Luzern

27. Mai–24. Juni 1973

	Januar	Februar	März
So	7 14 21 28	4 11 18 25	4 11 18 25
Mo	1 8 15 22 29	5 12 19 26	5 12 19 26
Di	2 9 16 23 30	6 13 20 27	6 13 20 27
Mi	3 10 17 24 31	7 14 21 28	7 14 21 28
Do	4 11 18 25	1 8 15 22	1 8 15 22 29
Fr	5 12 19 26	2 9 16 23	2 9 16 23 30
Sa	6 13 20 27	3 10 17 24	3 10 17 24 31
	April	Mai	Juni
So	1 8 15 22 29	6 13 20 27	3 10 17 24 1
Mo	2 9 16 23 30	7 14 21 28	4 11 18 25
Di	3 10 17 24	1 8 15 22 29	5 12 19 26
Mi	4 11 18 25	2 9 16 23 30	6 13 20 27
Do	5 12 19 26	3 10 17 24 31	7 14 21 28
Fr	6 13 20 27	4 11 18 25	1 8 15 22 29
Sa	7 14 21 28	5 12 19 26	2 9 16 23 30
	Juli	August	September
So	1 8 15 22 29	5 12 19 26	2 9 16 23 30
Mo	2 9 16 23 30	6 13 20 27	3 10 17 24
Di	3 10 17 24 31	7 14 21 28	4 11 18 25
Mi	4 11 18 25	1 8 15 22 29	5 12 19 26
Do	5 12 19 26	2 9 16 23 30	6 13 20 27
Fr	6 13 20 27	3 10 17 24 31	7 14 21 28
Sa	7 14 21 28	4 11 18 25	1 8 15 22 29
	Oktober	November	Dezember
So	1 8 15 22 29	4 11 18 25	2 9 16 23 30
Mo	2 9 16 23 30	5 12 19 26	3 10 17 24 31
Di	3 10 17 24 31	6 13 20 27	4 11 18 25
Mi	4 11 18 25	7 14 21 28	5 12 19 26
Do	5 12 19 26	1 8 15 22 29	6 13 20 27
Fr	6 13 20 27	2 9 16 23 30	7 14 21 28
Sa	7 14 21 28	3 10 17 24	1 8 15 22 29

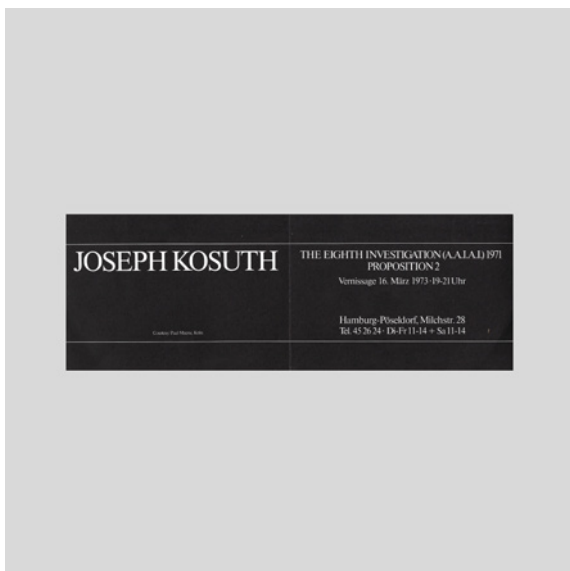
**JOSEPH  
KOSUTH  
Anton Investigations  
& Problematics since 1965**

**ANTON  
EGLOFF**

Öffnungszeiten: Täglich 10–12, 14–17 Uhr  
Mittwoch 19.30–21.30 Uhr  
Montag geschlossen

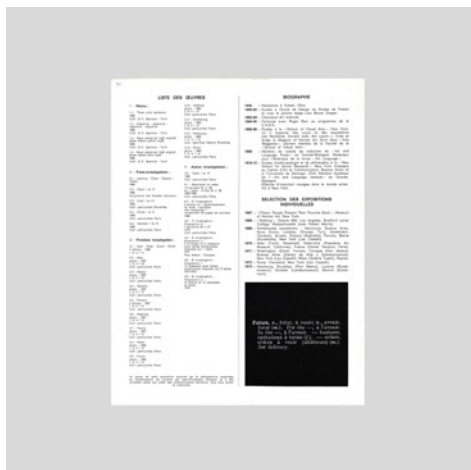
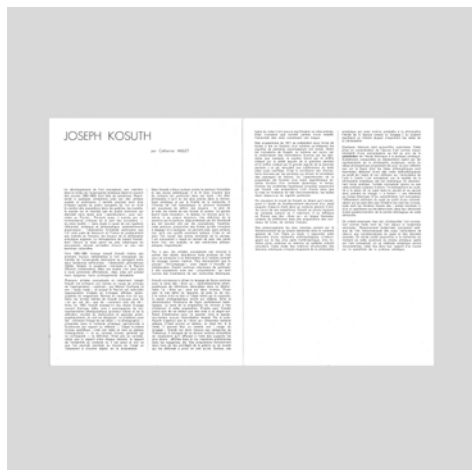
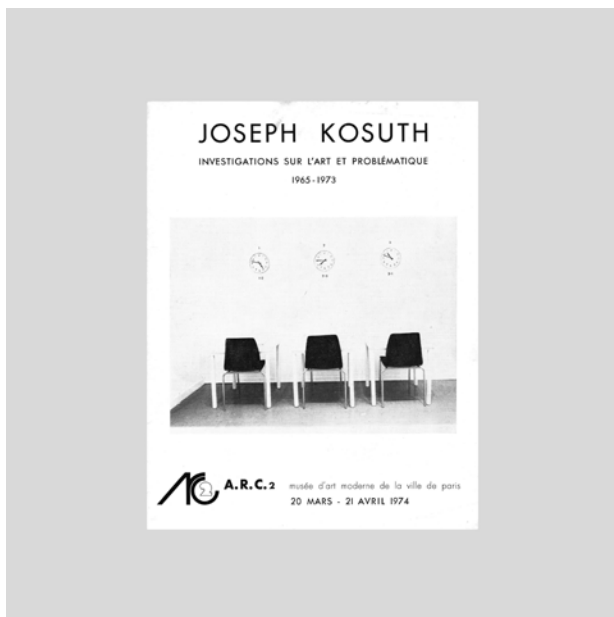
14. **Joseph Kosuth - Anton Egloff: Art investigations & Problematics since 1965**, Luzern, Kunstmuseum Luzern, [Printer: Zbinden], 1973, cm. 128x91,7, typographic poster printed in black and red characters, published on the occasion of the exhibition (Kunstmuseum Luzern, May 27 - June 24, 1973). Copy folded in 8 parts for shipping. € 250



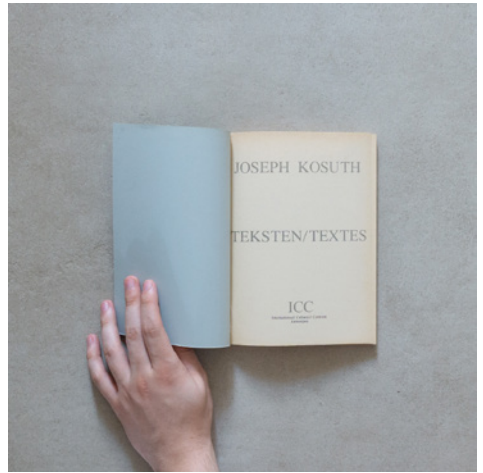
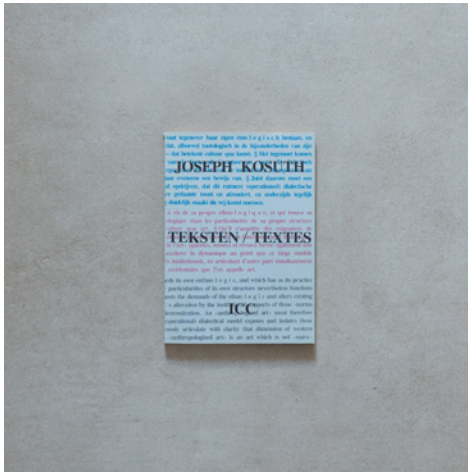


16. **Joseph Kosuth. *The eighth investigation (A.A.I.A.I.) 1971***, Hamburg, Galerie Gunter Sachs, 1973, 14,8x10,5 cm, invitation silver cardboard, folded in two parts, published on the occasion of the exhibition (Hamburg, Galerie Gunter Sachs, vernissage on 16 March 1973). **[Bibliography:** Lailach 2005: pag. 133.]. € 60





17. **Joseph Kosuth. Investigations sur l'art et problématique 1965 - 1973**, Paris, A.R.C.2 - Musée d'art moderne de la ville de Paris, 1974, 27x20,8 cm, cardboard brochure, pp. [4], exhibition catalog with a critical text by Catherine Millet and illustrated with 2 black and white photographic images (Paris, Musée d'Art Moderne de la Ville de Paris, 20 March - 21 April 1974). € 100



18. *Teksten / Textes, Antwerpen, ICC - Internationaal Cultureel Centrum*, [Printer: G. B. S. Brugge], 1975, 20,414,5 cm, softcover, pp. 160, artist's book containing five texts by Joseph Kosuth translated into Dutch and French: 1) "Inleidende nota van de Amerikaanse uitgever" / "Note introduitive de l'éditeur américain". 2) "Nota's over ben geantropologiseerde kunst" / *Noters Sur un art anthropologisé*. 3) "Kunst na filosofie I, II, III" / *L'Art après la philosophie I, II, III*". 4) "De kunstenaar als antropoloog" / *L'Artiste comme anthropologue*". 5) "1975" / "1975". Cover illustrated with a three-color typographic composition. [Bibliography: Moeglin Delcroix 2011: pag. 415].

€ 120

19. **The Fox 1-2-3 (all published)**, New York, The Fox, 1975-1976, paperback, (number 1): 144 + [4]; (number 2): 163 + [9]; (number 3): 186 + [18], magazine founded and edited by Sarah Charlesworth, Michael Corris, Preston Corris, Preston Heller, Joseph Kosuth, Andrew Menard, Mel Ramsden, Ian Burn in New York in 1975. n°1). cover with a green typographic composition on dark cardboard, illustrated issue with 13 black and white photographic images. Contributions by Sarah Charlesworth, Michael Baldwin, Philip Pilkington, Joseph Kosuth, Andrew Menard, Zoran Popović, Ian Burn, Adrian Piper, Mel Ramsden, David Rushton, Paul Wood, Preston Heller, Lynn Lemaster and Terry Atkinson. n° 2). cover with a typographical composition in red on dark cardboard, issue illustrated with 18 black and white photographic images (many of these on double pages). Contributed by: Eunce Lipton, Mel Ramsden, Terry Smith, Lizzie Borden, Sarah Charlesworth, Mark Klienberg, Adrian Piper, Andrew Menard, Michael Corris, Ian Burn, Bruce Kurtz, Stefan Morawski, David Rushton, Paul Wood, Ron White, Karl Beveridge , Trevor Pateman. n° 3). cover with a typographic composition in blue on dark cardboard, issue illustrated with 28 black and white images (reproductions of works, portraits of artists, line drawings). Contributors: Peter Benchley, Kathryn Bigelow, Sarah Charlesworth, Martha Rosler, Mel Ramsden, Art & Language UK, Carole Condé, Karl Beveridge, Steve Lockard, Christine Kozlow, Mayo Thompson, Sharlene Spingler, Ian Burn, Jasna Tijardović, Ross Neher, Nigel Lendon, Joseph Kosuth, Fern Tiger, Edward Robbins, Michael Corris, Preston Heller, Andrew Menard, David Rushton, Paul Wood, Robert Witz, Joshua Neustein, Guerrilla Art Action Group, J. Byron Kearns. Italiano: rivista fondata e diretta da Sarah Charlesworth, Michael Corris, Preston Corris, Preston Heller, Joseph Kosuth, Andrew Menard, Mel Ramsden, Ian Burn a New York nel 1975. [Bibliography: Gwen Allen 2011: pp. 261-262]. € 400



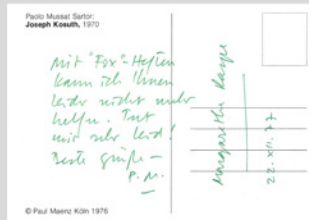
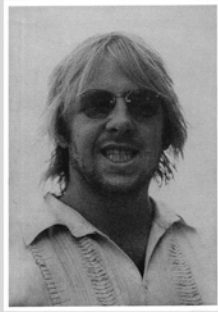






20. **International Local. A che punto sei?**, Firenze, [Printer: Stiaiv], 1976, 98.5x140 cm, poster folded and kept in an envelope on which the writing “*International Local*” has printed across the board. Two-color print (black and blue) with a long critical text by Kosuth illustrated with a “*map*” of the possible ways of approaching the vision of the Venice Biennale. Graphic design by Josep Kosuth. [Bibliography: Lailach 2005: pag. 133]. € 800

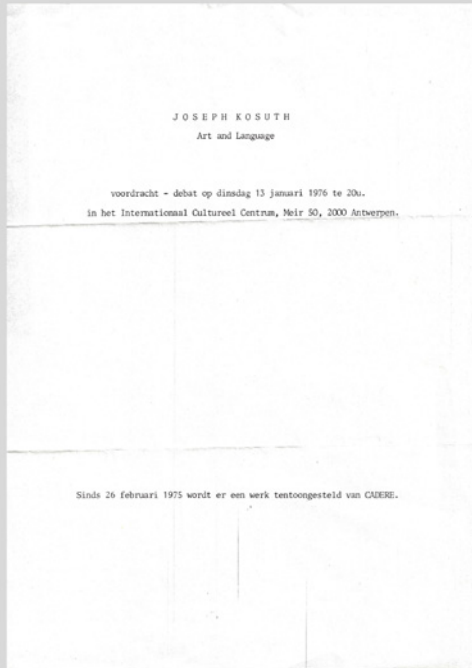
*“La tua “situazione sociale” presente funziona in vari modi. Noi vogliamo che tu consideri questo come una mappa della Biennale di Venezia perchè, come succese nelle esposizioni internazionali d’arte, ci si può perdere facilmente”.*



21. **[Paolo Mussat Sartor], Joseph Kosuth**, 1970, Köln, Paul Maenz, 1976, 10,5x14,8 cm., illustrated postcard with a black and white photographic portrait of Joseph Kosuth taken by Paolo Mussat Sartor in 1970. Copy with a handwritten and signed text by Paul Maenz dated 22 . XII. 77. € 100



22. **Joseph Kosuth**, Gent, Elsa von Honolulu Loringhoven Galerie, 1976, 10x14,4 cm, invitation cardboard printed on the occasion of the exhibition (Gent, Elsa von Honolulu Loringhoven, inauguration 10 January 1976). € 70



23. **Joseph Kosuth. *Art and Language***, Antwerpen, International Cultureel Centrum, 1976, 29,6x21 cm, invitation letter printed on the occasion of the artist's discussion at the International Cultureel Centrum in Antwerp (January 13, 1976). Folded copy for mailing. € 70

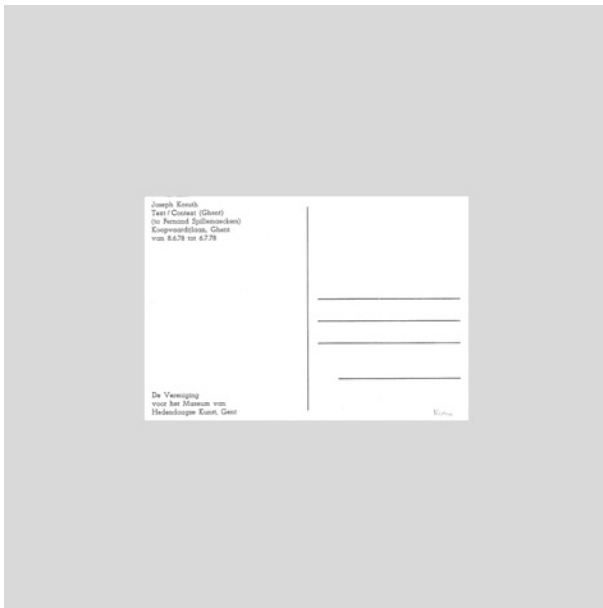




24. **Joseph Kosuth. Beiträge zur konzeptuellen Kunst 1965 - 1976**, Bremen, Ausstellung Kunsthalle, 1976, 21,7x15,7 cm, softcover, pp. [24], typographical cover, introduction by Friedrich Selchert and Günter Busch, texts by Paul Maenz and Gerd de Vries illustrated with 16 black and white photographic images (shots by Lars Lohrisch, Sarah Charlesworth, Paolo Mussat Sartor), Catalog published on the occasion of the exhibition (Bremen, Kunsthalle, 11 - 29 April 1976). € 70



25. ***Within the Context: Modernism and Critical Practice***, Gent, Coupure / Joseph Kosuth, 1977, 20,8x14,7 cm., softcover, pp. 24, artist's book with an extended essay by Joseph Kosuth. Text in English. Edition of 500 copies. € 70

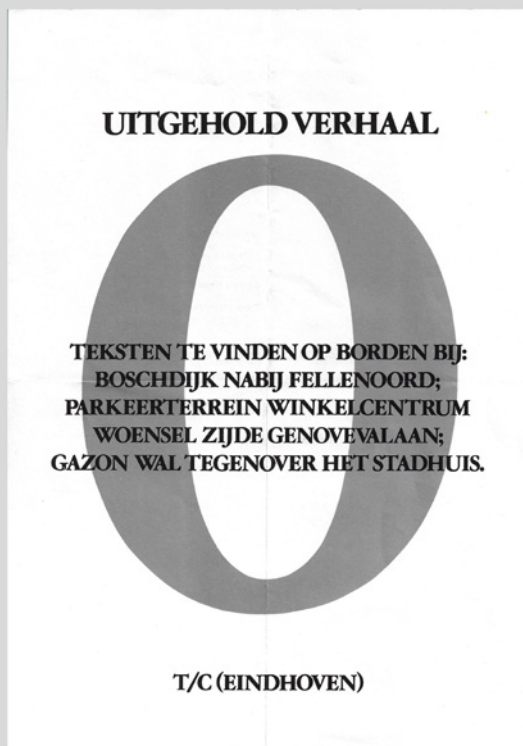


26. **Joseph Kosuth *Text / Context (Ghent) (to Fernand Spillemaeckers)***, Ghent, Museum van Hedendaagse Kunst, Gent, 1978, 10x15 cm, invitation card illustrated with a black and white photographic picture, published on the occasion of the exhibition (Ghent, Museum van Hedendaagse Kunst, 8 June - 6 July 1978). [Bibliography: Tonini 2019: pag. 301, n. 498]. € 120



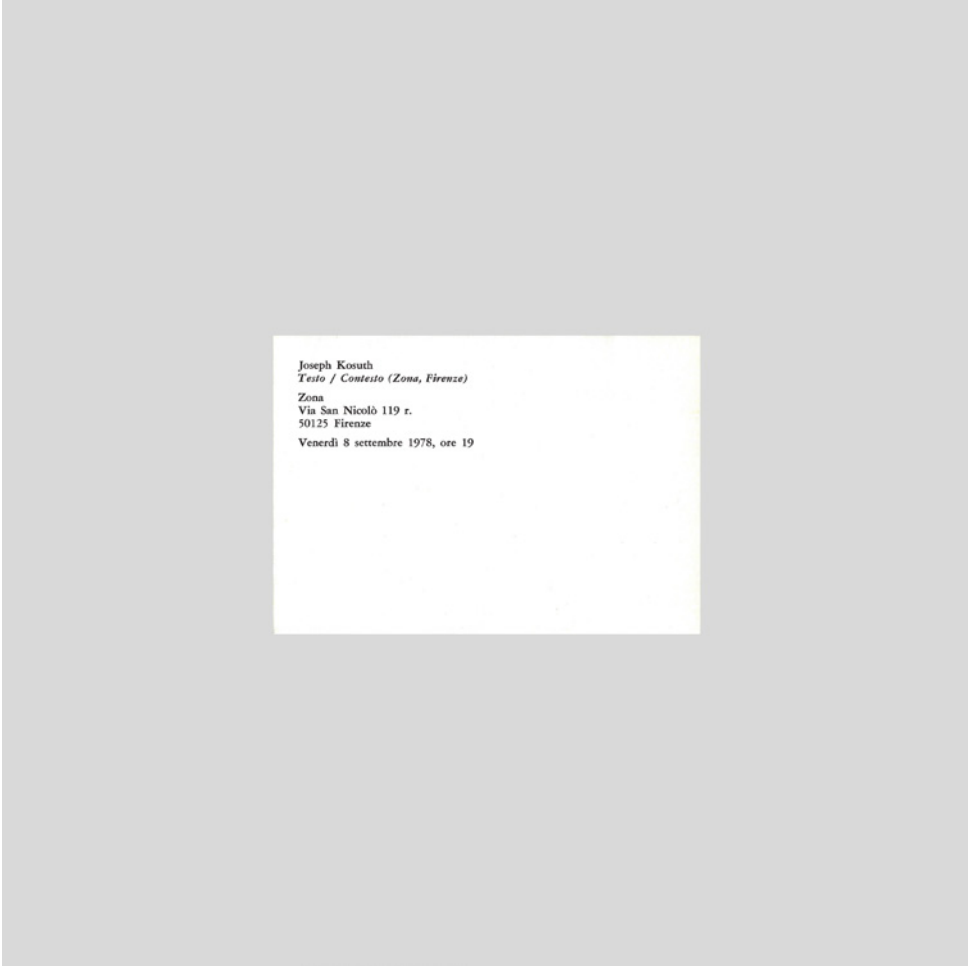
27. **[Evert J. Van Straaten], Conceptual Art and l'Art pour l'Art: Oscar Wilde - Ad Reinhardt - Joseph Kosuth**, Amsterdam, Evert J. van Straaten, 1978, 29,7x20,7 cm, binding with plastic spiral, light cardboard, pp. 24, lecture by Evert J. van Straaten held in Amsterdam in November 1973, translated into English by Beatrijs Brennkmeijer-de Rooy in 1975 and privately printed by the author in xerox (July 1978). Edition of 100 copies. Slightly yellowed front cover. € 50

*"I wrote a large paper on conceptual art to get my M.A. in art history at Utrecht University. The most important part, concerning my ideas on the relationship between conceptual art and nineteenth century l'art pour l'art theory, arose the interest of some dutch art historians...In 1978 several people asked me again about the points I made in my paper and I decided to make a small Xerox edition for those who are interested, in order to make my ideas accessible for further investigation..."*



28. **Joseph Kosuth. Tekst / Kontekst (Uitgehold verhaal)**, Eindhoven, Van Abbemuseum, 1978, 29,5x21 cm., illustrated invitation sheet with a black text by the artist superimposed on a large gray “O” on a white background, published on the occasion of the exhibition (Eindhoven, Van Abbemuseum 10 June - 9 July 1978).  
Folded copy. € 80

*“Uitgehold verhaal. Teksten te vinden op borden bij: Boschdijk nabij Fellenoord; parkeerterrain winkelcentrum woensel zijde Genovevalaan; gazon wal tegenover het stadhuis. T/C (Eindhoven)”*



Joseph Kosuth  
*Testo / Contesto (Zona, Firenze)*  
Zona  
Via San Nicolò 119 r.  
50125 Firenze  
Venerdì 8 settembre 1978, ore 19

29. **Joseph Kosuth. Testo / Contesto (Zona Firenze)**, Firenze, Zona, 1978, 10,4x14,8 cm, typographic invitation card, printed on the occasion of the exhibition “Text / Context” (Zona, Florence, 8 September 1978 - opening). Graphic design by Joseph Kosuth. € 100

*"Préface" International Local Joseph Kosuth Text/Context (Genève) Centre d'Art Contemporain et Écart, 6 rue Plantamour, Genève, Suisse, tél. (022) 32 03 21 et (022) 32 67 94. Exposition jusqu'au 15 octobre, ouverte de 14 h. à 19 h. Catalogue en préparation. Vernissage: le jeudi 21 septembre 1978, dès 19 h.*

30. **"Préface" International Local Joseph Kosuth. Text/Context (Genève)**, Genève, Centre d'Art Contemporain & Écart, 1978, 10,5x14,8 cm., invitation card, printed on the occasion of the exhibition (Geneva, Center d'Art Contemporain & Écart, opening 15 October 1978). [Bibliography: Bovier 2012: pag. 59.]. € 60

JOSEPH KOSUTH  
TEXT/CONTEXT (KÖLN-MÜNCHEN)

Mit der Ausstellung "Text/Context (Köln-München)" zeigt Joseph Kosuth  
gerade ein Beispiel dieser neuen Werkgruppe in Deutschland.

Die Öffnung ist am Sonntag, dem 7. April 1979, von 14 bis 20 Uhr,  
die sind sehr herzlich eingeladen.

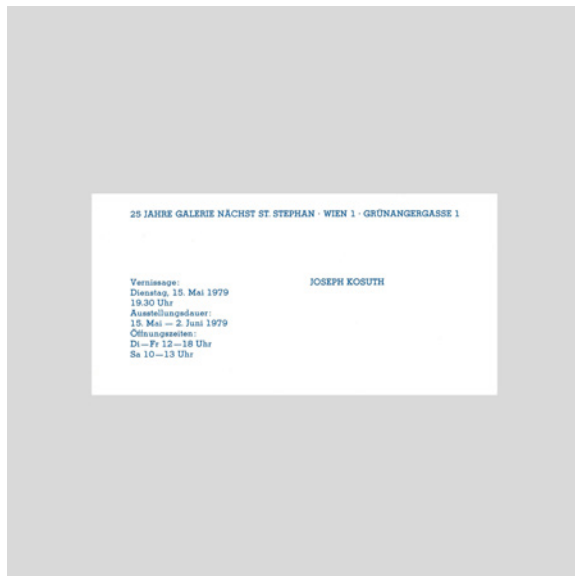
Joseph Kosuth wird die Ausstellung selbst einrichten und auch bei der  
Öffnung anwesend sein.

31. **Joseph Kosuth Text / Context (Köln - München)**, Köln, Paul Maenz, 1979, 10,5x20,9 cm, invitation cardboard printed on the occasion of the exhibition (Cologne, Paul Maenz, 7 April - 5 May 1979). Attached a green sheet with the exhibit informations. € 100

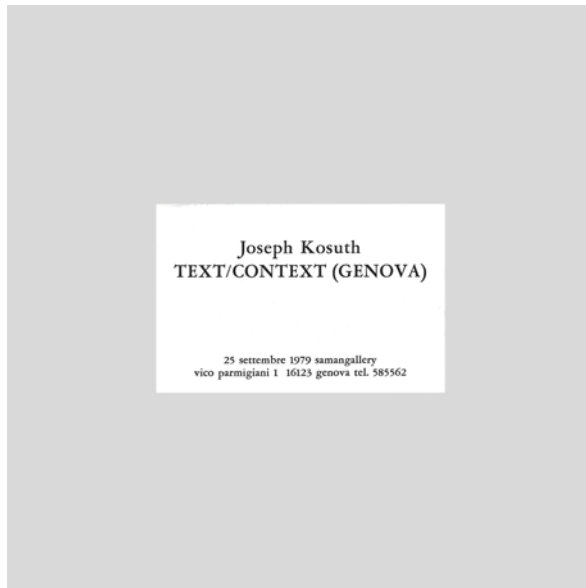




32. **Joseph Kosuth Text / Context (Köln - München)**, München, Rüdiger Schöttle, 1979, 10,5x14,7 cm, postcard invitation, printed on the occasion of the exhibition (Munich, Rüdiger Schöttle, 11 April - 12 May 1979). Mailed copy. € 80



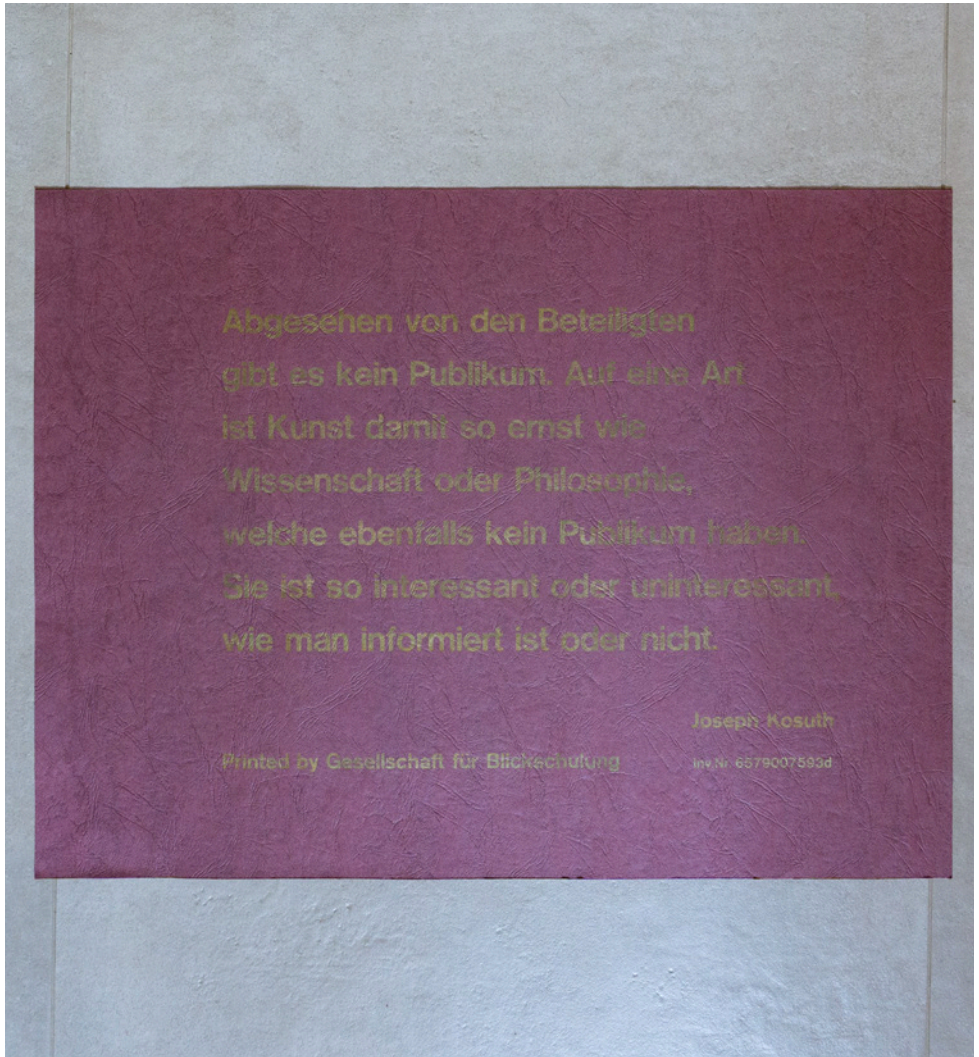
33. **Joseph Kosuth**, Wien, Galerie Nächst St. Stephan, 1979, 10,5x20,8 cm, invitation card, printed on the occasion of the exhibition (Vienna, Galerie Nächst St. Stephan, opening 15 May 1979). € 60



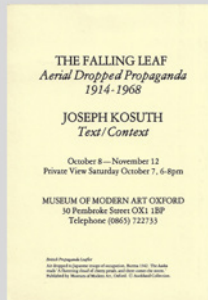
34. **Joseph Kosuth Text / Context (Genova)**, Genova, Samangallery, 1979, 10,2x15,5 cm, typographic invitation card, published on the occasion of the exhibition (Genoa, Samangallery, 25 September 1979 - opening). € 70



35. **20 Dicembre 1979 - Saman (Joseph Kosuth)**, Genova, Samangallery, [stampa: Tipografia 900], 1979, 41,7x30 cm, playbill, informative newsletter of the Samangallery edited by Ida Giannelli, monographic issue dedicated to Joseph Kosuth with a long text by the artist illustrated with 6 black and white photographic images (shots by Lanfranco), copy folded for shipping. € 90



36. ***Abgesehen von den Beteiligten gibt es kein Publikum. Auf eine Art ist Kunst damit so ernst wie Wissenschaft oder Philosophie, welche ebenfalls kein Publikum haben. Sie ist so interessant oder uninteressant wie man informiert ist oder nicht***, [Berlin?], Gesellschaft für Blickschulung, without date [1980 about], 47 x 62,2 cm, graphic work illustrated with a suggestive statement by the artist printed in gold serigraphy on burgundy laid cardboard. Limited edition, probably published in a limited number of copies. We have not found any information about this multiple. € 700



37. **The falling leaf. Aerial Dropped Propaganda 1914 - 1968. Joseph Kosuth. Text / Context.** Oxford, Museum of Modern Art, 1980, 15x10,4 cm, invitation card printed on the occasion of the exhibition (Oxford, Museum of Modern Art, 8 October - 12 November 1980). € 70





38. *Bedeutung von Bedeutung / The making of meaning. Texte und Dokumentation der Investitionen über Kunst seit 1965 in Auswahl. Selected Writings and Documentation of Investigations on Art Since 1965*, Stuttgart, Staatsgalerie, 1981, 23,8x16 cm, paperback, pp. 196, catalog / artist book illustrated with 28 black and white images. Texts in german and english by Joseph South and Gudrum Inboden. Foreward by Peter Beye and Ulrich Weiner. Catalog published on the occasion of the exhibitions (Stuttgart, Staatsgalerie, 26 September 8 November 1981 - Bielefeld, Kunsthalle, 7 March - 18 April 1982). Edition of 1000 copies. € 70

# Joseph Kosuth 'Cathexis'

#18 #19, #20, #21,  
#22, #23, #24, #25,  
#26, #27,  
#28, #29, #30

Vereniging Aktuele Kunst v.z.w.  
Gewad 23 - B 9000 Gent  
Open van 11 tot 18 u.  
Zondag en maandag gesloten

**GEWAD** & **vereniging voor het museum  
van hedendaagse kunst v.z.w.**

Recollettenlei 3 - B 9000 Gent  
Open van 14.30 u. tot 17.30 u.  
Zondag gesloten

*17 oktober-14 november 1981*

*Deze tentoonstelling kwam tot stand met de steun van Agfa-Gevaert en Glaverbel*

39. **Joseph Kosuth 'Cathexis' #18, #19, #20, #21, #22, #23, #24, #25, #26, #27, #28, #29, #30**, Gent, Gewad & Vereniging Aktuele Kunst v. z. w., [Printer: Die Kure, Brugge - Vrij Van Zegel], 1981, 60x46 cm, typographic poster printed on gray cardboard with blue and red writing framed in a blue rectangle, published on the occasion of the exhibition (Gent, Gewad & Vereniging Aktuele Kunst v. z. w. 17 October - 14 November 1981). Graphic design by Josep Kosuth. € 200



JOSEPH KOSUTH

'Cathexis &  
Hypercathexis'

Si nous ne nous sommes pas encore débarrassés de Dieu, c'est parce  
que nous croyons, encore, à la grammaire. NIETZSCHE

6 NOVEMBRE, 15h-20h30

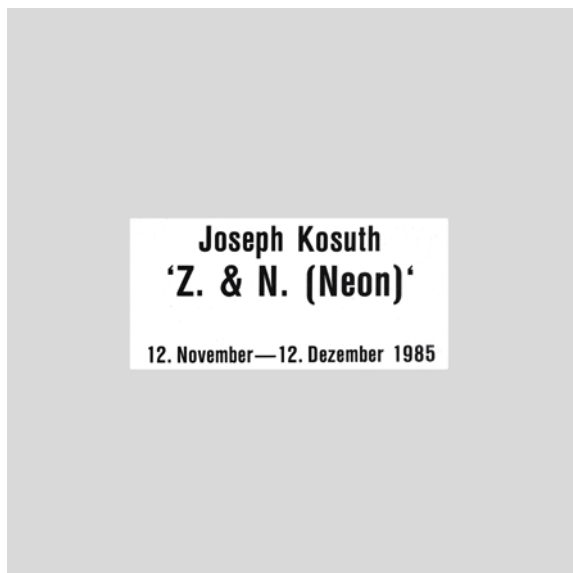
GALERIE ERIC FABRE

6 Rue du Pont de Lodi, 75006 Paris, Tél. 325. 42. 63

40. "**Cathexis & Hypercathexis**", Paris, Galerie Eric Fabre, 1982, 60 x 39,8 cm, typographic poster with black and white lettering on a silver background, printed on the occasion of the exhibition (Paris, Galleries Eric Fabre, opening November 6 1982 ). Folded copy. € 120



41. **Oeuvres Recentes 1985-1981**, Geneve, Centre d'Art Contemporain, 1985, 14,7x10,5 cm, invitation card with blue and black text printed on silver background, published on the occasion of the exhibition (Geneva, Centre d'Art Contemporain, opening 26 March 1985). Mailed copy. € 70



42. **Joseph Kosuth "Z. & N. (Neon)"**, Wien, Galerie Peter Pakesch, 1985, 10x20,9 cm, invitation card, printed on the occasion of the exhibition (Vienna, Galerie Peter Pakesch, 12 November - 12 December 1985). € 50

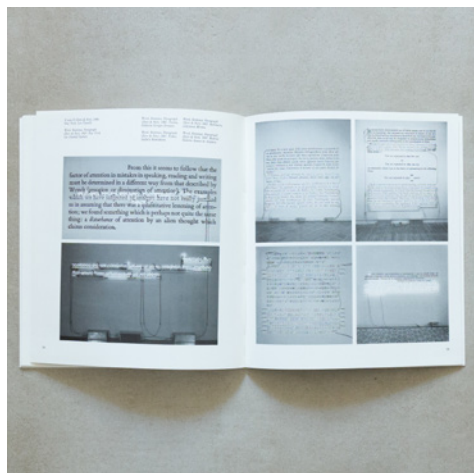


43. **Joseph Kosuth** "zero & not", New York, Leo Castelli, 1986, 91,5x40,8 cm, typographic poster printed in black and yellow on white cardboard published on the occasion of the exhibition (New York, Leo Castelli, May 17 - June 14, 1986). € 120





44. **"Modus Operandi"**, Bremerhaven, Im Kabinett Für aktuelle Kunst, 1988, 50x48 cm, typographic poster printed in black on white cardboard, published on the occasion of the exhibition (Bremerhaven, Kabinett Für Aktuelle Kunst, 15 October - 20 November 1988). € 200



45. **"Modus Operandi". Cancellato, Rovesciato. Un'opera di Joseph Kosuth al Museo di Capodimonte**, Napoli, Electa Napoli, [stampa: Grafitalia], 1988, 28x24,8 cm, paperback, pp. 56, silver cover with the artist's printed signature. Catalog of the exhibition illustrated with 39 photographic images in color and black and white. Introduction by Graziella Lonardi Buontempo. Texts by Joseph Kosuth and Bruno Corà. (Napoli, Museo di Capodimonte, November 5, 1988 - opening). € 25



46. **Joseph Kosuth. Interviews 1969 - 1989**, Stuttgart, Patricia Schwarz, 1989, 20.5x13,9 cm, publisher's cloth binding with gilt title and decorations, pp. 160 - [32], artist's book with 32 plates out of text illustrated with 7 color and 12 black and white pictures. Collection of 15 interviews to the artist from 1969 to 1989, published in various magazines (Arts Magazine, Domus, Paese sera, Flash Art, Splash Magazine, etc.). Foreword by Charles Le Vine. € 70



47. **Kosuth**, Milano, Galleria Giorgio Persano, 1989, 10,5x15 cm, invitation card-board, published on the occasion of the exhibition (Milan, Galleria Giorgio Persano, opening 28 June 1989). Mailed copy. € 50





48. **Noexit-KeinAusweg**, Stuttgart, Edition Cantz/Joseph Kosuth, 1991, 19,8x15,5 cm, paperback, transparent vellum dust jacket, pp. 56 (30 +26), artist's book with texts and articles by Joseph Kosuth printed in two opposite directions, one in English, the other in German. Each section is illustrated with 3 color photographic images, in the center of the volume there are 2 full-page images with two different works from the series "Arte come Idea come Idea" (1967). Graphic design by Sylvia Fröhlich. € 40



49. **Letters from Wittgenstein**, Abridged in Ghent, Belgium, Imschoot, Uitgevers for IC, [Printer: Imschoot-Gent], 1992, 21x14,5 cm, publisher's hardcover binding, pp. 176, artist book containing 27 black and white photographs taken by various photographers mentioned in the volume. The work is a facsimile of the text "*Letters from Ludwig Wittgenstein With a Memoir*" by Paul Engelmann and includes a series of letters and memoirs written to his friend Ludwig Wittgenstein. The text pages are printed with light tones of print as the background of the black and white plates, some of which are applied to the page. Polemical work and condemnation against the policies of "*urban and architectural renewal*", responsible for having erased the historical memory of many cities. The photographs document the progressive destruction of the city of Ghent originating from speculative real estate strategies. Edition of 1000 copies. **Copy with a beautiful autograph dedication by the artist on the title page.** [Bibliography: Röder 2002: pp. 150 - 153]. € 800

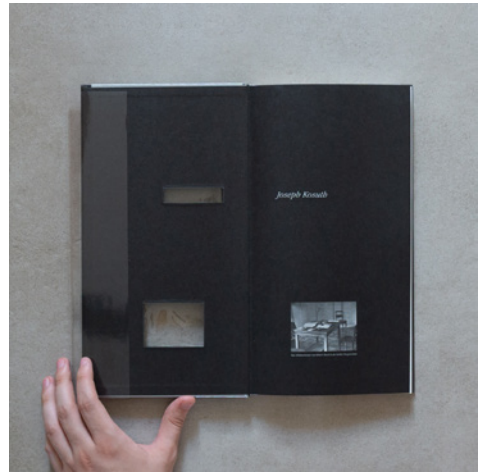




50. **A room with 23 qualities**, Hamburg, Edition Cantz and authors, 1992, 30x21,5 cm., publisher's hardcover binding with a black and white photographic image applied to the front cover, pp. [144], artist's book centered on a long dialogue between the artist and 23 students of the Hochschule für Bildende Künste in Hamburg, illustrated with 70 black and white images that alternate statements ("Statements") by the artist with photographic reproductions of his works (shots by Wolfgang Berkowski). Foreword by Joseph Kosuth and two texts by Ludwig Wittgenstein, graphic design by Andrea Kattner and Joseph Kosuth. € 60



51. ***Muveszeti Tanulmányok. Texte über Kunst***, Wien & Budapest, Knoll Galerie, 1992, 19x14,2 cm, paperback, dustjacket, pp. 196, artist's book with a long critical essay by Joseph Kosuth illustrated with 6 black and white photographic images, taken at the Knoll Galerie during the exhibition (Budapest, October-November 1989). Dust-jacket by the artist. Texts in German and Hungarian. € 80



**52. *Kein Ding, Kein Ich, Keine Form, Kein Grundsatz (Sind Sicher). No thing, no self, no form, no principle (was certain)***, Stuttgart, Edition Cantz, 1993, 30,3x16,4 cm, silver-colored hardcover binding with two punched rectangles, transparent dust jacket, pp. 110, artist book illustrated with a folded color plate, 23 color and 20 black and white images. Foreword by Renate Damsch-Wiehager. Texts in German and English by Joseph Kosuth, Rudi Fuchs and various quotations by Robert Musil. € 50

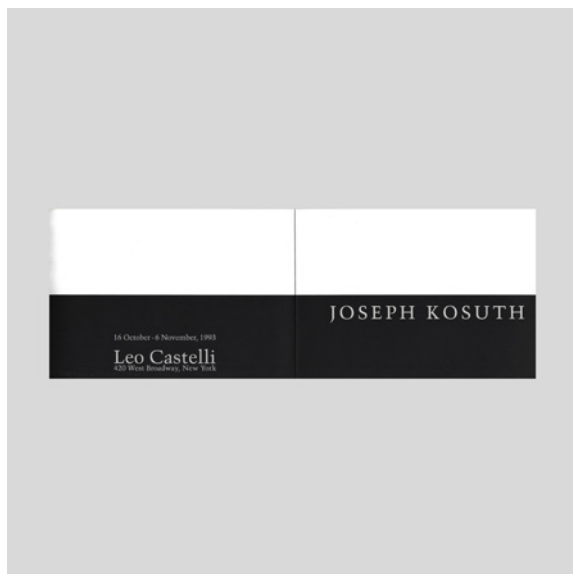


53. **(Eine Grammatische Bemerkung) - (A Grammatical Remark)**, Stuttgart, Joseph Kosuth / Edition Cantz, 1993, 20,4x28,5 cm, hardcover, pp. 128, illustrated artist's book with 136 black and white photographic images. Texts by Eva Meyer, Stephan Schmidt - Wulffen. A pocket containing 20 loose sheets of various formats is applied to the back cover, 18 of which are illustrated with color images and 2 black covers. Attached a booklet folded into four parts ([8 pp.]) printed recto only and illustrated with 3 color photographic images. € 80





54. **“Zeno Az Ismert Világ Határán” - “Zeno At The Edge Of The Known World” - “Zeno All’Orlo Del Mondo Conosciuto”**, Venezia, Biennale di Venezia- XLV Esposizione Internazionale d’Arte Padiglione Ungheria, 1993, 18x11,5 cm, hardcover with small abrasions on the spine of the book, pp. [2]- 260 - [6], gray cover with a white label applied to the plate and to the spine. Artist’s book containing an insert of 52 pages in black paper with a declarative text of the artist translated into Hungarian, English and Italian printed in one line only for page. Texts by Katalin Keserű and Éva Körner translated into Hungarian, English and Italian and illustrated with 11 black and white photographic images. Graphic design by Joseph Kosuth. € 90



55. *The Thing-in-itself is found in its Truth through the loss of its immediacy*, New York, Leo Castelli, 1993, 15,2x22,8 cm, invitation card folded in two parts, printed on the occasion of the exhibition (New York, Leo Castelli, 16 October-6 November 1993). €30

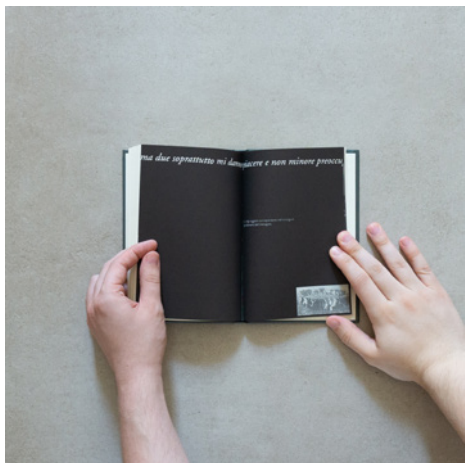


56. ***The (Ethical) Space of Cabinets 7 & 8 / Say: I do not know. Voltaire Room Taylor Institution Oxford University. Two Oxford Reading Rooms***, London, 1994, 20,9x9,5, paperback with papers of various weights and qualities, [108], artist's book with cover and die-cut pages alternating with text pages printed on transparent opaque paper or entirely illustrated with black and white photographic images. The spaces and elements of the library were used by Kosuth for an installation which still remains in the same rooms. The reproduced texts are taken from eighteenth-century philosophical volumes conserved in the "Voltaire Room" of the Taylor Institution (Oxford University) and exhibited in the room or extemporaneous quotations and philosophical considerations by the artist. Overall circulation of 1,000 copies. **Copy in the special edition of 250 numbered copies (10 out of 250), signed by the artist.** € 650

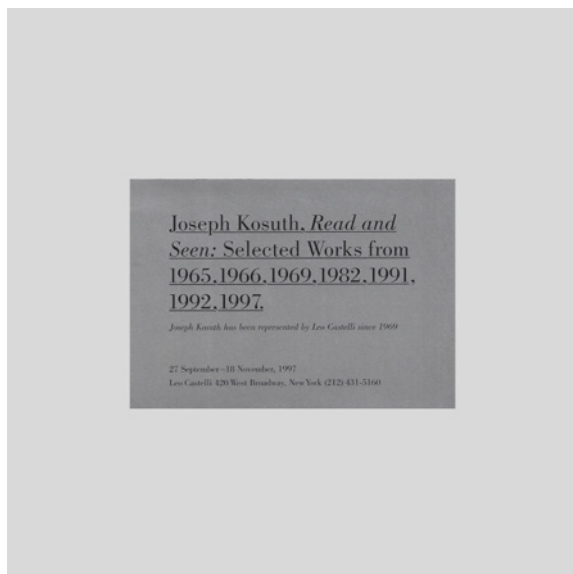




57. *Untitled (Joseph Kosuth photo-portrait)*, (without place), Joseph Kosuth Studio, 1994, 10x15,2 cm, original photo with a portrait of the artist, printed in color on AGFA paper. Example with the embossed writing “1994 Joseph Kosuth. Studio”, **handwritten signature by the artist** on the back of the photo. € 250



**58. Rules and Meanings - Norme e significati. (Visiting Professor Joseph Kosuth) Located Work / Lavoro localizzato**, Milano, Joseph Kosuth - Skira, 1997, 18,5x12,5 cm, hardcover, cardboard slipcase. Artist's book in 2 volumes: I) pp. 94, 1 color plate folded in 3 parts, 16 black pages with artist statements printed in white. Texts by Antonio Ratti, Giacinto Di Pietrantonio, Angela Vettese, Anna Daneri. II) pp. 154, 1 double-page color plate and 24 black and white illustrations with works exhibited at the Antonio Ratti Foundation during the Advanced Course in Visual Arts in 1995 by the following artists: Annie Ratti, Cheikh Diop, Pietro Marchioni, Almudena Gomez Martinez, Giuseppe Totaro, Cameron Maceachran, Maria Luisa Torres, Kristina Fritz, Ksenija Turcic, Stefania Galegati, Sarah Ciraci, Gian Maria Marcaccini, Diego Perrone, Deborah Ligorio, Rachida Aydi, Plamen Yordanov, Micki Tschur, Kathleen Deleu, Line Nielsen, Piero Calignano, Marta Tarres Chamorro, Simone Berti, Gino Lucente, Giuseppe Gabellone, Iwona Blazwick, Francesco Bonami, Nicholas Bourriaud and Viktor Misiano Texts by Annie Ratti and Joseph Kosuth. € 70



59. **Joseph Kosuth, *Read and Seen: Selected Works from 1965, 1966, 1969, 1982, 1991, 1992, 1997***, New York, Leo Castelli, 1997, 13x18,4 cm, invitation card, printed on the occasion of the exhibition (New York, Leo Castelli, 27 September - 18 November 1997). € 30



60. **“Frammenti di Rossini (Ospiti e Stranieri)”**, Pesaro, Comune di Pesaro, 1999, 20,9x10,3 cm, folded card printed on the occasion of the exhibition curated by Franca Mancini (Pesaro, Comune di Pesaro, opening 9 August 1999). € 30

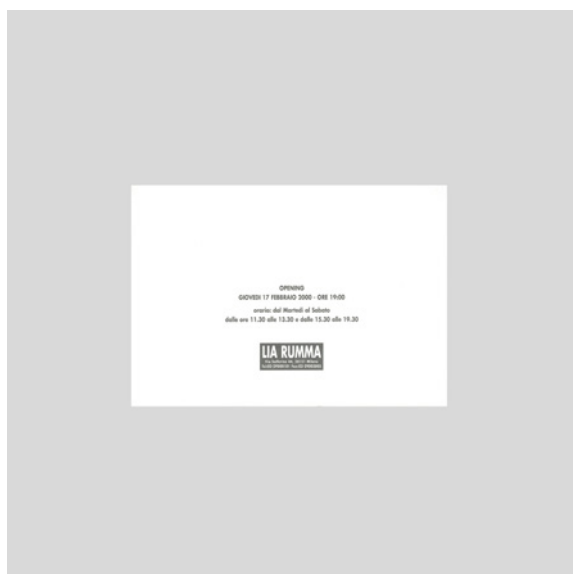
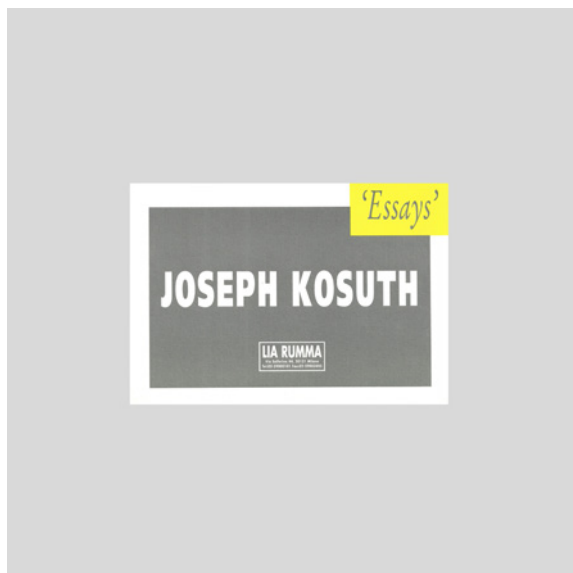


61. **"Purloined: A Novel"**, Köln, Salon Verlag, 2000, **original print on handmade paper, hand signed and numbered by Joseph Kosuth (53/60)** and provided with the blind embossing stamp of the Kosuth Studio. Contains the blind embossing "Purloined" in the upper third, below a pair of scissors, also blind embossed. The print appeared as a deluxe edition of the book *"Purloined"*. Attached a normal copy of the artist book: Joseph Kosuth, *"Purloined: A Novel"*, Köln, Salon Verlag, 2000, 22.1x14.2 cm., original hardcover with original jacket. pp. 120. The word "Purloined" in the title points not only to the content, but also to the way this novella came about. To construct this book Kosuth took 48 facsimile pages from 48 different books and recompiled them to form a new composite and a new coherent story. Text: English. Limited edition of 750 numbered copies. Minimally rubbed, otherwise a nice copy. € 300



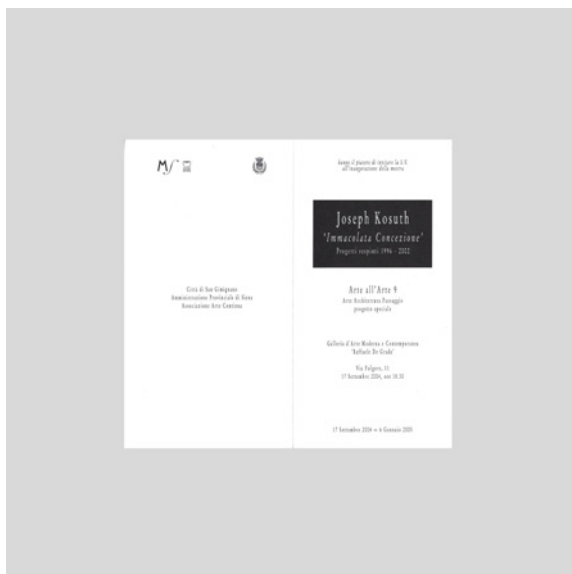
**62. Pensare l'arte. Il gioco delle regole. Thinking Art. The Game of Rules**, Milano, Trivioquadrivio / A&Mbookstore, [stampa: NuovaLitoEffe], 2000, 2 volumes, 26x18,5 cm, (vol. I) paperback with dust-jacket - (vol. II) softcover, artist's book composed of two volumes: the first is illustrated with 8 color and black and white photographic images by Joseph Kosuth and Jean Baudrillard printed in English. The second has no images and contains texts in Italian: “*The publishing Project Thinking Art*” by Valeria Cantoni and Leonardo Previ; “*Thinking Art. The Game of Rules*” by Corrado Sinigaglia and Antonio Somaini; “*Worldly Tautologies and Other Comments*” by Joseph Kosuth; “*The Round Dance of the Muses*” a conversation with Paolo Fabbri; “*The Game of Metamorphoses*” a conversation with Jean Baudrillard. Graphic design a cura di Joseph Kosuth.

€ 150



63. **"Essay". Joseph Kosuth**, Milano, Lia Rumma, 2000, 15,3x21,7 cm, invitation card printed on the occasion of the exhibition (Milan, Lia Rumma, opening 17 February 2000). € 30

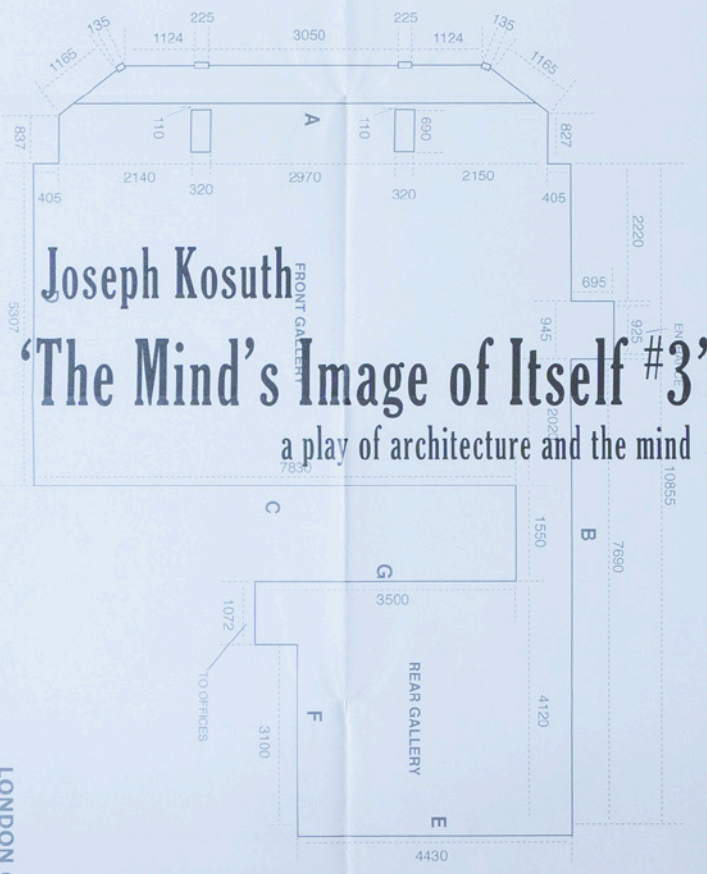




64. ***"Immacolata Concezione". Progetti respinti 1996 - 2002***, San Gimignano, Galleria d'Arte Moderna e Contemporanea, 2004, 21x10,5 cm, invitation card, printed on the occasion of the exhibition (San Gimignano, Galleria d'Arte Moderna e Contemporanea, 17 September 2004 - 6 January 2005).Italiano: cartoncino d'invito ripiegato, stampato in occasione della mostra (San Gimignano, Galleria d'Arte Moderna e Contemporanea, 17 settembre 2004 - 6 gennaio 2005). € 30

‘The metaphor of pathbreaking, so frequently used in Freud’s descriptions, is always in communication with the theme of the *supplementary* delay and with the reconstitution of meaning through deferral, after a mole-like progression, after the subterranean toil of an impression. This impression has left behind a laborious trace which has never been perceived, whose meaning has never been lived in the present, i.e. has never been lived consciously.’  
*Jacques Derrida* In London, at last, a survey of 13 works (past and recent) by Joseph Kosuth, Opening February 8.

65. **"The metaphor of pathbreaking..."**, Londra, Sprüth Magers London, 2006, 84x59,5 cm, poster printed in black and pink on glossy white paper published on the occasion of the opening (London, Sprüth Magers, 8 February - 13 April 2006).  
folded specimen. € 100



LONDON GALLERY  
FLOOR PLAN  
(dimensions in mm)

66. *The Mind's Image of Itself #3* "a play of architecture and the mind", London, Sprüth Magers London, 2011, 59,3x44,2 cm, illustrated poster with a black and white image reproducing the map of the gallery, printed on the occasion of the exhibition (London, Sprüth Magers, 9 September - 1 October 2011). Folded example. € 50



67. *Insomnia: Assorted, Illuminated, Fixed*, Berlin, Sprüth Magers, 2013, 59x43,9 cm, illustrated color poster with the exhibition information printed on the back, published on the occasion of the exhibition (Berlin, Sprüth Magers, 27 April - 22 June 2013). Folded copy. € 50





68. **Joseph Kosuth: *Amnesia, Luminos, Fixed***, Londra, Sprüth Magers, 2014, 59,1 x 44,9 cm, poster published on the occasion of the exhibition (London, Sprüth Magers 26 November 2014 - 14 February 2015), illustrated with color photo-collage, exhibition data printed on the back. Folded copy. € 50

## BIBLIOGRAFIA

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**BOVIER 2012:** BOVIER Lionel, *ECART (1969 - 1980)*, Zürich, JRP/Ringler, 2012

**LAILACH 2005:** LAILACH Michael, «*Printed Matter. Die Sammlung Marzona in der Kunstbibliothek*», Berlin, Kunstbibliothek Staatliche Museen, 2005

**MAENZ 1975:** MAENZ Paul, *1970-1975 Paul Maenz*, Köln, 1975

**MOEGLIN DELCROIX 2011:** Anne Moeglin Delcroix, «*Esthétique du livre d'artiste. Une introduction à l'art contemporain*», Paris, Le Mot et Le Reste / Bibliothèque Nationale de France, 2011

**RILEY-SMITH 2011:** RILEY-SMITH Louisa, *Art & Project Bulletins 1-156. September 1968-November 1989*, London, Cabinet Gallery, 2011

**RÖDER 2002:** RÖDER Sabine, *Sand in der Vaseline Künstlerbücher II - 1980 - 2002*, Köln, Walther König 2002

**SMS 1981:** AA.VV., *S.M.S.*, New York, Reinhold-Brown Gallery, 1981.

**TONINI 2019:** TONINI Bruno, «*Artists' invitations 1965 - 1985*», Ravenna, Danilo Montanari Editore, 2019



edizione digitale - 22 Agosto 2023

**Studio Bruno Tonini**