



collezioni, raccolte e collane di libri d'artista

aprile 2022

**GIORGIO MAFFEI**

LIBRI RARI SULLE ARTI DEL NOVECENTO  
RARE BOOKS ON 20TH CENTURY ARTS

*La costruzione di una collezione di libri d'artista è gioco appassionante. Spingersi più profondamente sino a raccogliere, all'interno di essa, ulteriori sottoinsiemi che la serialità rende autonomi, significa aggiungervi quella piccola ossessione che è il raggiungimento della completezza di ciascuno di essi.*



## 1) NOBUYOSHI ARAKI THE WORKS OF NABUYOSHI ARAKI

Book Collection Complete 1-20  
Heibonsha Limited Publisher, Tokyo, 1996-1997  
Softcover. 22,5x15,1 cm. Very good condition

Nobuyoshi Araki, a prolific and often controversial Contemporary Japanese photographer, is known for both banal, diaristic images as well as for intimate and erotic photographs. Considered by some to be pornographic, these works draw upon the tradition of Japanese Shunga, woodblock prints from the 17th century. Much of Araki's other work documents the quotidian elements of life: clouds, flowers, vibrant karaoke bars, Japanese toys, Tokyo cityscapes, and images of ordinary people, shot in his trademark casual style.

This collection presents of range of work by the Japanese photographer in full color and black and white. Each of the 20 books is dedicated to a theme particularly dear to the artist. Japanese text. Book Design: Seiichi Suzuki Design Studio.

€ 3.000

### TITLE LIST:

- |                            |  |
|----------------------------|--|
| 1-NAKED FACES              | 10-CHIRO, ARAKI AND 2 LOVERS                 |
| 2-BODYSCAPES               | 11-IN RUINS                                  |
| 3-YOKI                     | 12-DRAMATIC SHOOTING AND FAKE REPORTAGE      |
| 4-NEW YORK                 | 13-XEROXED PHOTO ALBUMS                      |
| 5-CHRYSALIS                | 14-OBSCENITIES AND STRANGE BLACK INK STORIES |
| 6-TOKYO NOVEL              | 15-DEATH: ELEGY                              |
| 7-SENTIMENTAL TRAVELOGUE   | 16-EROTOS                                    |
| 8-PRIVATE DIARY, 1980-1995 | 17-SENSUAL FLOWERS                           |
| 9-PRIVATE DIARY, 1999      | 18-BONDAGE                                   |
|                            | 19-A'S LOVERS                                |
|                            | 20-SENTIMENTAL MAY                           |



## 2) AA.VV.

### ASPEN N. 5+6. THE MINIMALISM ISSUE For Stephan Mallarmé

Complete set of 28 components

Roaring Fork Press, New York, Fall/Winter 1967

1 book, 4 films, 5 records, 8 boards, 10 printed data  
in a cardboard box. 20.8 × 20.8 × 5 cm.

Very good condition

“Stéphane Mallarmé’s dream of the ideal book, was a book capable of encapsulating the entire universe. One such undertaking was the double issue of Aspen magazine edited in 1967 by Brian O’Doherty who brought together many of the giants of the 60’s art scene, uniquely positioned them in a complex and highly inventive network with the most influential writers and composers of the 20th century.

In this issue, O’Doherty immediately saw the opportunity to do something very different from previous numbers with the unusual box form of the magazine: dedicating the volume to Mallarmé, he set out to put into practice the French poet’s hermeticism and the level of interaction it demands from the reader. Out of the snow-white box tumbled essays, fiction, four reels of 8 mm film, five floppy vinyl phonograph records, and an array of “data” (as the work by visual artists in the box is called in the table of contents). The marvelous compilation revealed the mysterious, powerful creativity of a throw of the dice, which, governed solely by unpredictable rules of chance, improbably manages to link normally separate and unrelated objects. The effect was one of an unforeseeable collective creativity over individual invention.”

Roland Barthes proposed a way to navigate the complexity of such a composition in his contribution to Aspen 5+6 when he argued that: “Everything is to be distinguished but nothing deciphered ... it is language that speaks, not the author.”

#### CONTENTS:

SECTION 1-Box

SECTION 2-Contents

SECTION 3-Roland Barthes/The Dead of the Author; George Kubler/Style

SECTION Representation ...; Susan Sontag/The Aesthetics of Silence

SECTION 4-Samuel Beckett/Text for Nothing #8;

Naum Gabo, Noton Pevsner/The Realistic Manifesto

SECTION 5-William Burroughs/Nova Express; Alain Robbe-Grillet/Now the Shadiw of the Southwest Column

SECTION 6-Morton Feldmann/The King of Denmark;

John Cage/Fontana Mix-Feed

SECTION 7+11-The Maze. Module II, I, II, III, IV

SECTION 12-MERCE CUNNINGHAM/Space, Time and Dance and Fourther Thoughts

SECTION 13-Marcel Duchamp/The creative Act, Richard Huelsenbeck/Four Poems from Phantastische Gebete

SECTION 14-Douglas MacAgy/The Russian Desert: A note on our State of Knowledge

SECTION 15-Michel Butor/Conditionnement

SECTION 16-Dan Graham/Poem, March 1966

SECTION 17-Sol LeWitt/Serial Project #1, 1966

SECTION 18-Mel Bochner/Seven Translucent Tiers

SECTION 19-Brian O’Doherty/Structural Play #3

SECTION 20-Morton Feldmann/The King of Denmark

SECTION 21-John Cage/Fontana Mix

SECTION 22-Tony Smith/The Maze

SECTION 23-Alain Robbe-Grillet/Jealousy (translation by Richard Howard)

SECTION 24-Four Films By Four Artists. Hans Richter/Rhythm 21; Laszlo

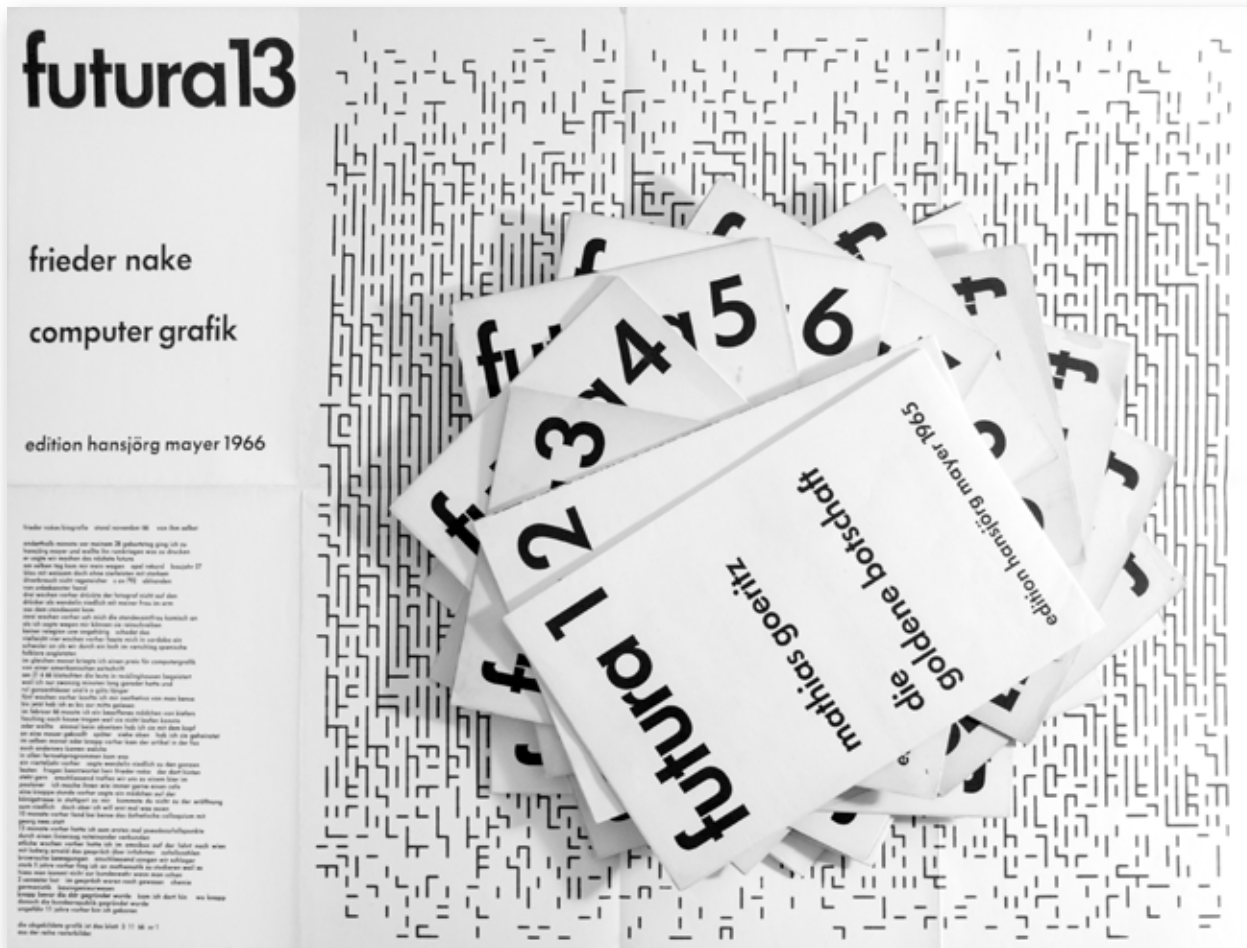
Moholy-Nagi/Lightplay; Robert Morris & Stan VanDerBeek/Site; Robert

Rauschenberg/Linoleum

SECTION 25+27-The Maze. Module III, IV, I

SECTION 28-Advertisements/Advertisements

€ 2.000



**3) AA.VV.**  
**FUTURA N. 1–26 (ALL PUBLISHED)**

Edition Hansjörg Mayer, Stuttgart, 1968  
 Complete set of twenty six folded letterpress and offset printed broadsides measuring 16x24 cm folded, 64x48 cm unfolded. Very good condition. Originally contained in two card stock sleeves letterpressed in black each containing thirteen of these publications. In this set the first folder is lost and the second is present but not in good condition.

Hansjörg Mayer is a poet, printer and publisher. Raised in Stuttgart in a family of German printers he trained as a master typesetter and studied graphic design and philosophy. He founded the edition hansjörg mayer in 1964 initially publishing portfolios of concrete poetry.

From 1968 he worked for many years as collaborator producing books for artists Dieter Roth, Richard Hamilton and many other. Now as he reaches the age of 70 he is receiving overdue recognition from art and graphic design historians for his contribution to shaping the twentieth century modern artist book. Mayer published of more than 300 titles, including artists' publications, ethnographic books and exhibition catalogues, working with some of the leading in 20th-century art and text-related practices.

This is a complete set of twenty-six broadsides (one for every letter of the alphabet) with each issue devoted to an individual concrete poet, artist, or writer. Edited and published 1965–1968 by Hansjörg Mayer, this iconic broadside series rooted in the lowercase font Futura, is a seminal publication as it relates to concrete and visual poetry, typography, printmaking, and conceptual art. Text in English, French, German, and Japanese.

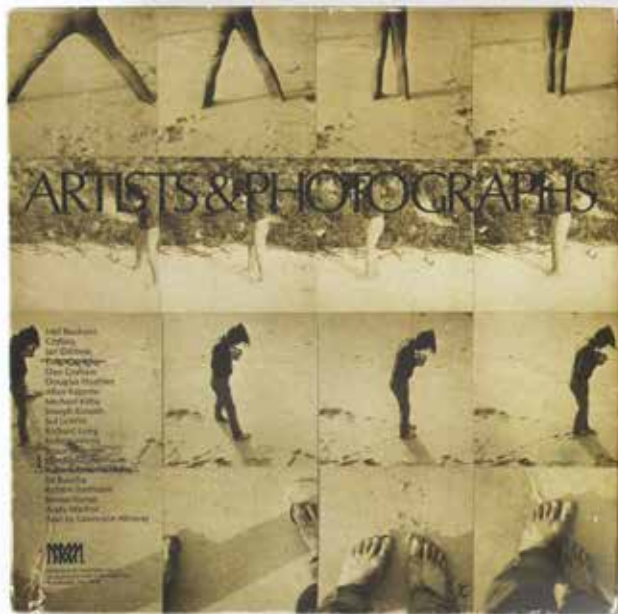
**€ 2.000**

**LIST OF AUTHORS:**

- 1-MATHIAS GOERITZ
- 2-KLAUS BURKHARD
- 3-MAX BENSE
- 4-REINHARD DÖHL
- 5-LOUIS ZUKOFSKY
- 6-B.GRÖGEROVA - J. HIRSAL
- 7-IAN HAMILTON FINLAY
- 8-KLAUS BREMER

- 9-AUGUSTO DE CAMPOS
- 10-EDWARD LUCIE SMITH
- 11-DITER ROT
- 12-EMMETT WILLIAMS
- 13-FRIEDER NAKE
- 14-CARLO BELLOLI
- 15-JONATHAN WILLIAMS
- 16-HIRO KAMIMURA
- 17-WOLFGANG SCHMIDT

- 18-PIERRE GARNIER
- 19-BOB COBBING
- 20-EDWIN MORGAN
- 21-DICK HIGGINS
- 22-WOLF VOSTELL
- 23-HERMAN DE VRIES
- 24-PETER SCHMIDT
- 25-ANDRE THOMKINS
- 26-ROBERT FILLIOU



#### 4) AA.VV. ARTISTS & PHOTOGRAPHS

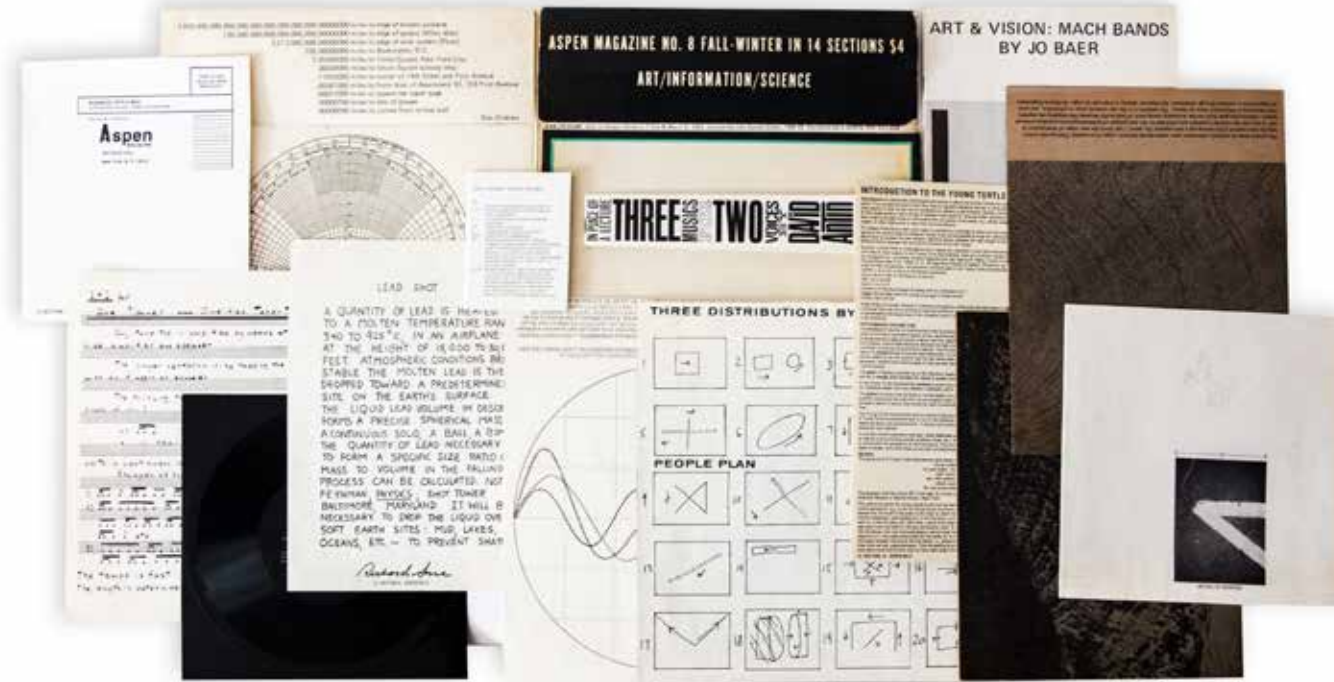
Set of 17 artist's publications. (Multiples of Tom Gormley and Robert Rauschenberg are lost)  
Multiples Inc., in association with Colorcraft Inc.,  
New York, 1970

Cardboard box 33,5x33,5x9,5 cm. Box is color offset lithograph printed. Design by Dan Graham.  
Edition of 1200 copies. Good condition

**Sold**

#### CONTENTS:

- 1-Mel Bochner: MELMISUNDERSTANDINGS
- 2-Christo: PACKED TOWER, SPOLETO
- 3-Jan Dibbets: PERSPECTIVE CORRECTION - 5 PILES
- 4-Dan Graham: TWO RELATED PROJECTS FOR PROJECTOR & PHOTOGRAPHS OF MOTION
- 5-Douglas Huebler: LOCATION PIECE #2
- 6-Allan Kaprow: POSE, MARCH 22, 1969 - CONTINUED 1970
- 7-Michael Kirby: PONT NEUF: THE LOCALISATION OF TETRAHEDRON IN SPACE
- 8-Joseph Kosuth: NOTEBOOK ON WATER
- 9-Sol LeWitt: SCHEMATIC DRAWING FOR MUYBRIDGE II
- 10-Richard Long: RAIN DANCE
- 11-Robert Morris: CONTINUOUS PROJECT ALTERED DAILY
- 12-Bruce Nauman: LAAIR
- 13-Dennis Oppenheim: FLOWERS ARRANGEMENT FOR BRUCE NAUMAN
- 14-Ed Ruscha: BABYCAKES
- 15-Robert Smithson: TORN PHOTOGRAPH FROM THE 2ND STOP
- 16-Bernar Venet: EXPLOITED SUBJECTS
- 17-Andy Warhol: PORTRAITS



## 5) AA.VV.

### ASPEN N. 8. THE FLUXUS ISSUE

Complete set of 14 components

Aspen Communications Inc. New York, Fall - Winter 1970-1971

Folder with 14 offset prints on paper and cardboard. 28.5 x 28.5 cm. Good, minor tear to folder, inside in very good condition.

ASPEN, "The Multimedia Magazine in a Box", was the first ever three-dimensional magazine, published 1965 to 1971 in ten issues. This issue was designed by George Maciunas and edited by Dan Graham. It is known as "The Fluxus Issue" although many unrelated artists participated.

This issue is one of the most interesting among previous and past publications. Gathered in a folder are 14 sections, each being an intriguing and strikingly original sample of the work of the leading contemporary artists and cultural figures. Including a flexidisc with pieces by Jackson MacLow and La Monte Young, as well works by scientists and a dancer, Aspen no. 8 is a trove of avant-garde works of the twentieth century.

The Multimedia Magazine in a Box was an idea of Phyllis Johnson. Whilst spending the winters in Aspen, Colorado, she had the idea of launching a multimedia magazine designed by artists which would bring together culture and play. "We wanted to get away from the traditional magazine format, which we regarded as too closed, too restrictive...". Each copy contained materials produced on supports of different kinds.

"ASPEN has to be a kind of time capsule of a particular period, a point of view or a person." With this slogan and artists such as Marcel Duchamp, John Cage, Yoko Ono and the Velvet Underground, in the mid-sixties ASPEN magazine shook the field of design and publishing

#### CONTENTS:

SECTION 1-Cover Printed with editorial note, table of contents, and brief biographies of contributing artists. Cover painting by Jo Baer. Encloses Sections 2 through 14

SECTION 2-David Antin, Three Musics for Two Voices. Flyer

SECTION 3-Terry Atkinson and Michael Baldwin. Booklet

SECTION 4-Philip Glass 1 + 1 for One Player and Amplified Table-Top. Single sheet musical score

SECTION 5- Jackson MacLow, Young Turtle Asymmetries / La Monte Young, Drift Study 31 1 69. 8" flexible single

SECTION 6-Steve Reich; Pendulum Music / Richard Serra, Lead Shot. Separate sheet with 1 work on each side

SECTION 7-La Monte Young, Notes on the Continuous Periodic Composite Sound Waveform Environment Realizations of Map of 49's Dream the Two Systems of Eleven Sets of Galactic Intervals Ornamental Lightyears Tracery. Folded sheet with text

SECTION 8-Yvonne Rainer, Three Distributions. Double-sided sheet with diagram, text, and photographs

SECTION 9-Jo Baer, Art & Vision: Mach Bands. Booklet

SECTION 10-Jackson MacLow, Introduction to the Young Turtle Asymmetries. Sheet, single-sided, perforated for tearing off sections

SECTION 11-Robert Morris, Los Angeles Project / Dennis Oppenheim, Ecologic Projects. Double-sided poster

SECTION 12-Robert Smithson, Strata A Geophotographic Fiction. Double-sided poster

SECTION 13-Edward Ruscha, Parking Lot. Double-sided poster

SECTION 14-Aspen order card

€ 1.300



## 6) AA.VV. Collana "PATTERN"

Collezione completa di 40 volumetti  
Visual Art Center, Napoli, 1974-1975  
Brossura, 8,5x6,5 cm. Ottime condizioni

Oggi scomparsa, la galleria Visual Art Center ebbe sede a Napoli. La sua attività si legò soprattutto ai membri di Continuum, gruppo d'avanguardia napoletano animato principalmente da Luciano Caruso e Stelio Maria Martini, del quale ospitò, nel biennio 1974-1975, eventi ed iniziative. Negli stessi anni pubblicò la collana «Pattern», diretta da Caruso e costituita da 40 volumetti di piccolo formato, stampati in 200 copie numerate (a volte anche firmate) e riconoscibili, tranne per alcune eccezioni, dalle copertine semplici e spoglie dai colori tenui, con incise unicamente le indicazioni relative ad autore, titolo, casa editrice. Caruso coinvolse scrittori e artisti, italiani e internazionali, impegnati nella ricerca tra parola e immagine, tra cui figurano nomi quali Martini, Diacono, Miccini, Parmiggiani, Della Casa, Kolar, con l'aggiunta di qualche volumetto su autori del passato. Il termine "Pattern" si riferiva alla volontà di mantenere per ogni pubblicazione lo stesso schema formale.

€ 3.000

### ELENCO DEI TITOLI:

1-Stelio Maria MARTINI-Paralogismata. Firmato. Ex. 185  
2-Luciano CARUSO-Atlas. Firmato. Ex. 157  
3-Mario DIACONO-Slanguage. Ex. 9  
4-Emilio VILLA - Filippo Tommaso MARINETTI-Dannunziana. Ex. XXV  
5- PARACELSO-Pianeti, Oroscoli, Scongiuri e Medicina. Ex. p.s.  
6-Henri CHOPIN-Le silence lance l'air. Ex. 2  
7-Francois DUFRENE-Pragmatique du Crirythme. Ex. 199  
8-Francois DUFRENE-Strophes en quete d'air. Ex. p.s.  
9-Emilio PICCOLO-Fabula I. Firmato. Ex. 6  
10-Luciano CARUSO-Stelio M. MARTINI-Poesia visuale Futurista. Ex. 40  
11-Luciano CARUSO-Lettere di Torquato Tasso. Firmato. Ex. 137  
12-Pietro DANIELE-Analysis. Firmato. Ex. 20

13-Enrico BUGLI-Corona di poeta. Ex. 1  
14-Emilio VILLA-La dernière mort sentimentale. Ex. 17  
15-Giuseppe DESIATO-Ritual/Azione. Firmato. Ex. 200  
16-Eugenio MICCINI-Medagliere. Ex. 148  
17-Virgilio TOLOSANO-Epitome III e IV. Ex. 198  
18-Lucia (a cura di) MARCHESCHI-Poesia Lettrista. Ex. 21  
19-Pierre VANDROPOLE-Mots sans mots. Ex. 21  
20-Vincenzo ACCAME-Varianti sopra un segno. Ex. 28  
21-Franco MAGRO-Count down. Firmato. Ex. VII  
22-Luciano CARUSO - Franco VISCO-C'è vita sulla terra? Ex. 2  
23-Maurizio NANNUCCI-Poem - Poesie - Scritture 1964/1974. Ex. 86  
24- AA.VV.-Il Panormita da l'Ermafrodito. Ex. 43  
25-Felice PIEMONTESE-Racconto. Firmato. Ex. 15  
26-Gabriele GALLINA-L'incresciosa ricerca nel silenzio. Firmato. Ex. 23

27-Giuliano DELLA CASA-Body Type. Ex. 55  
28-Luciano CARUSO-Detournement. Firmato. Ex. 168  
29-Stelio Maria MARTINI-Diario. Firmato. Ex. 164  
30-Shimizu TOSHIHIKO-Letter Picture. Ex. 154  
31-Rolando MIGNANI-Poemi mentali. Ex. 71  
32-Jiri KOLAR-Un lucido desiderio. Ex. 18  
33-Luciano CARUSO-Poesie, Libri IV. Firmato. Ex. 189  
34-Luciano CARUSO-Il corpo come citazione. Ex. 189  
35-Claudio PARMIGGIANI-Yang - Yin. Ex. 55  
36-Mimmo JODICE-Controlettura di un manifesto. Ex. 66  
37-Giovanni RUBINO-Cartoons for the cause. Ex. 126  
38-Maria PALLIGGIANO-In cinque tempi (1969). Ex. 92  
39-Luciano CARUSO - Stelio Maria MARTINI-Patterns. Ex. 18  
40-Luciano CARUSO-Exempla. Firmato. Ex. 141





## 7) AA.VV. AXE #1,2,3

Guy Schraenen Éditeur, Antwerp, 1975-1976  
Collection complète de 3 volumes contenue dans un étui en carton 30,5x21,5x4,5 cm. Édition originale de 10+120+370 exemplaires tous numérotés, celui-ci n°406. Très bon état

AXE est un magazine multimédia édité par Guy Schraenen entre 1975 et 1976. Il présente des artistes tels que Henri Chopin, Jean Degottex, Mirtha Dermisache, Françoise Dufrière, Brion Gysin, John Giorno, Stan Hanson, Bernard Heidsieck, Françoise Mairey, Paul van Ostajen et beaucoup d'autres, la plupart d'entre eux inconnus à l'époque. Leurs interventions portent principalement sur la poésie sonore, la poésie visuelle et la poésie verbale, mais aussi sur des œuvres conceptuelles. Il contient des écrits, des affiches, des cartes postales, des découpages, des dépliants, etc., imprimés en offset, typographie et sérigraphie sur différents types de papier. Chaque numéro comprend un disque de 17 cm. Au total, trois numéros ont été publiés.

€ 750

### CONTENUS:

#### AXE #1. Couverture: pliage-sérigraphie de Degottex

- 1-Jean DEGOTTEX-Notes parallèles aux Médias, poster
- 2-Henri CHOPIN-Air vibratoire. Disque, side 1
- 3-Bryon GYSIN-Where is that world..... Disque, side 2
- 4-Luc J.P. SCHELFHOUT-Trois pliages
- 5-Ung NO LEE-Photos prises à l'Atelier Annick Le Moine; Le center du coeur
- 6-Eduard BAL and Guy SCHRAENEN-Photos extraites du film Ornithologie
- 7-Bernard HEIDSIECK-Notes convergentes
- 8-Bram BOGART-Carte postale
- 9-Mirtha DERMISACHE-Article pour la revue Ax
- 10-Nico VAN DAELE-Lettre à moi même
- 11-Paul VAN OSTAIJEN-Page manuscrite de Bezette Stad

#### AXE #2. Couverture: René Guiette

- 1-René GUIETTE-Vestiges
- 2-Fabrizio PLESSI-Water art. 9 manières de couper l'eau
- 3-ESMERALDO-Excitable
- 4-François DUFRÈNE-Criyrythme pour Tinguely. Disque, side 1
- 5-Bryon GYSIN-Where is that world..... Disque, side 2
- 6-Hugo DE CLERCQ-Carte postale
- 7-Antoine DE BARY-Cahier
- 8-Maurice BENHAMOU-Tension surfaces
- 9-Bernard HEIDSIECK-Notes convergentes

#### AXE #3. Couverture: Brion Gysin

- 1-Brion GYSIN-Brion Gysin
- 2-Sten HANSON-Oips
- 3-Klaus RITTERBUSCH-Oh wie ich deine Kurven liebe
- 4-Jo DELAHAUT-Carte postale
- 5-Françoise MAIREY-Substitution II
- 6-John GIORNO-Extrait de Shit, piss, blood, pus & brains
- 7-Bernard HEIDSIECK-Notes convergentes



## 8) AA.VV.

Collana "MATERIALI". Feltrinelli

Collezione completa, con la sola mancanza del n. 27. TUTTO IL PUBBLICATO  
Feltrinelli, Milano 1964-1982  
Brossura, dimensioni varie. Buone condizioni

Materiali è stata una collana della casa editrice Feltrinelli dal 1964 al 1982, che ha ospitato, soprattutto all'inizio, gli scritti del Gruppo 63 la cui poetica si fondava prevalentemente sulla lotta alla tradizione letteraria italiana condotta anche mediante una considerevole quantità di testi teorici e critici, per poi allargarsi a testi di diversa provenienza, ma sempre scelti con occhio di riguardo verso l'avanguardia letteraria, artistica e cinematografica.

Con il suo sostegno editoriale, Feltrinelli si presentava di fatto come il principale promotore della nuova letteratura d'avanguardia e della rivoluzione culturale propugnata dal Gruppo 63.

€ 2.200

### ELENCO DEI TITOLI

- 1- Angelo Guglielmi, Avanguardia e sperimentale
- 2- Alberto Arbasino, Certi romanzi (1964, 19742), poi in Einaudi
- 3- Vent'anni d'impazienza: antologia della narrativa italiana dal '46 ad oggi, a cura di Angelo Guglielmi
4. Edoardo Sanguineti, Ideologia e linguaggio
5. Alfredo Giuliani, Immagini e maniere
6. Alberto Arbasino, Grazie per le magnifiche rose
7. Gruppo 63: il romanzo sperimentale, a cura di Nanni Balestrini
8. Fausto Curi, Ordine e disordine
9. Alberto Arbasino, La maleducazione teatrale: strutturalismo e drammaturgia
10. Vittorio Gregotti, Il territorio dell'architettura
11. Giorgio Manganelli, La letteratura come menzogna
12. Aldo Tagliaferri, Beckett e l'iperdeterminazione letteraria
13. Renato Barilli, L'azione e l'estasi
14. Giancarlo Marmorì, Senso e anagramma
15. Nanni Balestrini, Ma noi facciamone un'altra: poesie
16. Alberto Arbasino, Off-off
17. Angelo Guglielmi, Vero e falso
18. Peter Handke, Teatro
19. Antonio Porta, Cara: poesie
20. Jean Dubuffet, Asfissiante cultura, trad. di Adriano Spatola (
21. Aldo Tagliaferri, L'estetica dell'oggettivo (1969)
22. Edoardo Sanguineti, Teatro
23. Alfredo Giuliani, Il tautofono: poesie
24. Dalla negritudine all'africanismo. Festival culturale panafricano di Algeri 1969, latinoamericano
25. Oswald de Andrade, Memorie sentimentali di Giovanni Miramare
26. Hans Magnus Enzensberger, Peter Schneider, Karl Markus Michel, Letteratura e/o rivoluzione : tre saggi di Kursbuch
28. Corrado Costa, Inferno provvisorio
29. Carmelo Bene, L'orecchio mancante
30. Emilio Villa, Attributi dell'arte odierna 1947-67
31. John Cage, Silenzio: antologia da "Silence" e "A year from Monday",
32. L'Opera di Pechino, premessa di Nanni Balestrini e Edoardo Sanguineti
33. Alfredo Leonardi, Occhio mio dio: il new American cinema (1971)
34. Sul futuro dell'arte, introduzione di Edward F. Fry, scritti di Arnold Joseph Toynbee e altri
35. Carlo Finale, Oggetto non identificato
36. Antonio Titone, Vissi d'arte : Puccini e il disfaccimento del melodramma
37. Christian Enzensberger, Sullo sporco, trad. di Renato Pedio
38. Anthony Charles H. Smith, Teatro come invenzione
39. Girolamo Mancuso, Pound e la Cina
40. Teoria del cinema rivoluzionario: gli anni Venti in URSS
41. Gilles Deleuze e Félix Guattari, Kafka: per una letteratura minore
42. Giorgio Celli, Le tentazioni del professor Faust (1976)
43. Peter Weiss, Critica e lotta
44. Gregory J. Markopoulos, Caos Phaos: saggi sul cinema
45. Augusto Boal, Il teatro degli oppressi: teoria e tecnica del teatro
46. Mario Perniola, Georges Bataille e il negativo
47. Achille Bonito Oliva, Passo dello strabismo: sulle arti
- 48- La parola innamorata: i poeti nuovi
49. Alberto Pimenta, Il silenzio dei poeti
50. Carlo Finale, Il corpo e le parole: sul riscatto dei corpi dal discorso del potere
51. Erich Fried, Cento poesie senza patria
52. Enrique Buenaventura, Le maschere, il teatro: tesi e testimonianze sul teatro sperimentale colombiano
53. René Crevel, Il clavicembalo di Diderot e altri scritti
54. Noëlle Châtelet, Il corpo a corpo culinario
55. La verità: atti del convegno di Parigi, 1980: la verità, a cura di Armando Verdigione
56. La rosa disabitata: poesia trascendentale americana
57. Giampaolo Sasso, Le strutture anagrammatiche della poesia
58. Carmelo Bene, Otello, o la deficienza della donna
59. Achille Bonito Oliva, Manuale di volo: dal mito greco all'arte moderna, dalle avanguardie storiche alla transavanguardia



**9) AA.VV.**  
**HANUMAN BOOKS** by Francesco Clemente and Raymond Foye

Complete Collection of 50 Booklets  
 Hanuman Books, Old Chelsea Station, New York,  
 1986-1993.  
 Printed in Madras by C.T. Kalakshetra Press di  
 Nachiappan  
 Softcover, 11x7 cm. Very good condition

Hanuman Books was a series of books published between 1986 and 1993 out of the Chelsea Hotel in New York City. Featuring some of the biggest names in avant-garde culture of the time - including figures from Beat poetry, gay and trans culture. Hanuman Books was founded by American art critic and editor Raymond Foye and Italian painter Francesco Clemente in 1986. The name - as well as the striking format - were influenced by Indian prayer books collected on a trip to India in 1985. They named the press after Hanuman, the Hindu monkey god. Hanuman books were printed at C.T. Nachiappan's Kalakshetra Press in Madras, India. The pages were sewn together by local fishermen and others. George Scrivani, who was the editor at Kalakshetra Press, shipped the books by boat from Madras to New York. Indian obscenity laws affected the publication of two books. Cookie Mueller's Fan Mail, Frank Letters and Crank Calls contained a picture of Priapus, a Roman fertility god, which was deemed obscene, and the shipment was held up, though Hanuman Books eventually won the obscenity case, and those books not ruined by customs officials were successfully shipped to New York. The books were distributed on an informal basis from the Chelsea Hotel. They were often sold near cash registers because of their unique size, and sold for four or five dollars.

**Sold**

## 10) GEORGE BRECHT NOTEBOOKS I - II - III

Walther König. Köln, 1991  
Spiral Bound. 29,5x22,5 cm. Very good

George Brecht was a central figure of Fluxus movement. In his works Brecht anticipates many developments of the 1960s and 1970s. But with full consciousness he has kept away from the mainstream of art, and since the 1970s withdraw almost completely from the actual art scene.

George Brecht has kept notebooks since the beginning of his artistic career. As a whole, the notebooks are an impressive intellectual autobiography.

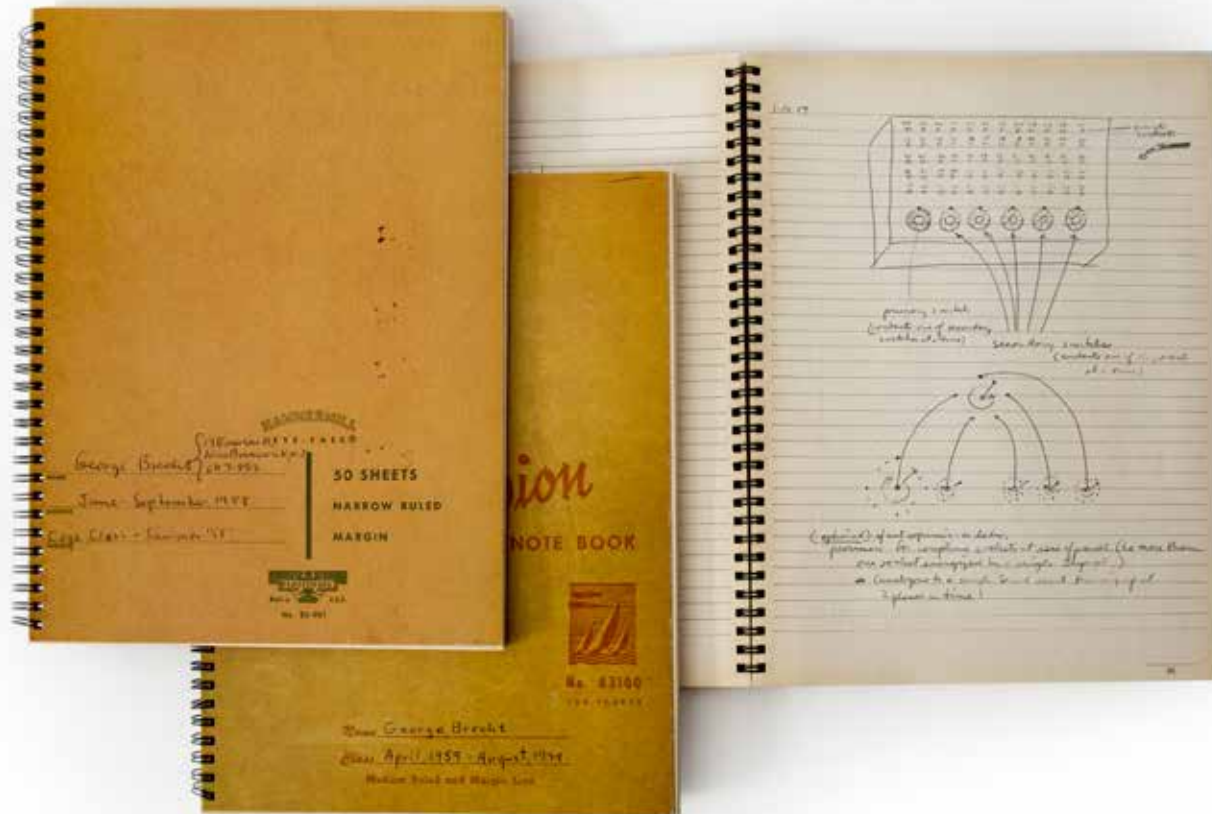
They allow to follow the development of his thinking in detail - but they give also a scope of the broad philosophical and theoretical background, that has been concentrated in his works.

For Brecht it has always been true, that he considers his works only as one possible realization of an idea. In the notebooks, there are many more pieces, than Brecht has ever realized.

That means Brecht's works are only a small excerpt from his artistic "universe of possibilities" documented in the notebooks.

This is a facsimile of Brecht's notebooks from when he attended John Cage's class during 1958-1959.

€ 200



### TITLE LIST:

- 1-NOTEBOOK I : JUNE - SEPTEMBER 1958
- 2-NOTEBOOK II : OCTOBER 1958 - APRIL 1959
- 3-NOTEBOOK III : APRIL 1959 - AUGUST 1959



**11) CHRIS BURDEN**  
*CHRIS BURDEN 71-73*  
*CHRIS BURDEN 74-77*

Complete set of two volumes  
Chris Burden, Los Angeles, 1974-1978  
Softcover. 26,5x21,5 cm. The second book is  
SIGNED BY THE ARTIST on the title page in pen.  
Very good condition

“Chris Burden 71-73” is the first of two early catalogues raisonné, two artist books privately published by Chris Burden, detailing his own conceptually based performance work.

It presents copious photographic documentation accompanied by the artist’s own notes for each of twenty-three projects executed between 1971 and 1973.

“Chris Burden 74-77” is the second and it presents copious photographic documentation accompanied by the artist’s own notes for each of thirty-one projects executed between 1974 and 1977.

The two volume series covers Burden’s first six years of performance art and is an important part of the documentation of his early performative action.

**€ 1.400**

TITLE LIST:

- 1-CHRIS BURDEN. 71-73
- 2-CHRIS BURDEN 74-77



**12) MAURIZIO CATTELAN  
MASSIMILIANO GIONI  
ALI SUBOTNICK (a cura di)  
CHARLEY 01-05**

Collezione completa di 5 numeri  
2001-2007  
Vari formati. Condizioni ottime

Charley è una collana di pubblicazioni d'arte contemporanea curata da Maurizio Cattelan, Massimiliano Gioni e Ali Subotnick. Una rivista fai-da-te, una pubblicazione inclusiva che si basa sull'assimilazione, piuttosto che sulla selezione: è una macchina per la redistribuzione, un meccanismo per diffondere e sfruttare informazioni, voci e comunicazione. Come la maggior parte delle informazioni, è parziale, instabile e inaffidabile. Non ci sono gerarchie né favoriti poiché Charley flirta allo stesso modo con celebrità e fallimento. Creatura multiforme destinata a trasformarsi ad ogni uscita, è una mietitrebbia pre-digerita, con pagine assemblate da cataloghi, opuscoli, clip per la stampa, cartoline e altri elementi visivi. Innanzitutto Charley è una pubblicazione sugli artisti emergenti.

Bibliography: Artists Who Make Books, Phaidon, pp 91-93

**€ 500**

**ELENCO DEI NUMERI:**

- 1-CHARLEY 01 presenta 400 artisti emergenti da tutto il mondo, selezionati da un pool di artisti internazionali, curatori, critici e professionisti dell'arte
- 2-CHARLEY 02 è un pacchetto di cartoline che fornisce un'istantanea della stagione artistica di New York City nel 2001-2002
- 3-CHARLEY 03 è una macchina del tempo, che fa emergere il passato e lo getta in una nuova luce, presentando 100 artisti degli anni '80 e '90.
- 4-CHARLEY 04 (Checkpoint Charley) nasce dalla ricerca condotta dai curatori della 4° Biennale di Berlino per l'arte contemporanea (2006) e ha raccolto immagini di opere prodotte da più di 700 artisti.
- 5-CHARLEY 05 presenta 400 opere di 100 artisti che sono rimaste isolate, dimenticate, orgogliosamente isolate o visivamente inosservate, nonostante il loro lavoro visionario.

**13) SANDRO CHIA, FRANCESCO CLEMENTE, ENZO CUCCHI, NICOLA DE MARIA, LUIGI ONTANI, MIMMO PALADINO, ERNESTO TATAFIORE**  
**7 JUNGE KUNSTLER AUS ITALIEN**

Catalogo in forma di scatola contenente 7 libri d'artista

Kunstalle Basel; Museum Folkwang Essen, Stedelijk Museum Amsterdam, 1980-1981

Scatola di cartone, 22 x 16 x 6 cm, contenente 2 libretti di testo in olandese, tedesco e italiano con biografie, elenchi di mostre e bibliografie e 7 libri d'artista, uno per artista, di varie dimensioni. Ottime condizioni.

Catalogo pubblicato in occasione delle mostre tenute a Basel, Essen e Amsterdam tra maggio 1980 e Gennaio 1981 dedicate a "7 giovani artisti italiani".

Dalla prefazione di Zdenek Felix: "Mentre le precedenti mostre erano dedicate al lavoro di singoli artisti, l'esposizione attuale é dedicata alle opere di sette giovani artisti, che però non formano un gruppo, inteso nel senso corrente. Il lavoro dei sette italiani mostra tanto somiglianze quanto differenze e, più ci si occupa delle opere d'ogni artista, più ci si accorge dell' individualità e inconfondibilità del loro linguaggio pittorico. Per questo il catalogo in forma di scatola che accompagna questa esposizione é concepito come un 'astuccio' per sette libri (creati dagli stessi artisti), destinati a illustrare le differenti posizioni.

Quando l'anno scorso cominciai a pensare a questa esposizione, venni a sapere che Jean Christoph Ammann a Basilea aveva iniziato a lavorare ad un progetto simile. L'opportunità di un risparmio economico nella realizzazione di un catalogo in comune era ovviamente interessante. Incominciai la collaborazione con la Kunst-Halle e lo Stedelijk di per una sosta nella Repubblica Federale Tedesca di questa importante esposizione.



€ 150



**14) MAX ERNST**  
**UNE SEMAINE DE BONTÉ OU LES SEPT**  
**ÉLÉMENTS CAPITAUX. ROMAN**

Set complet de 5 livres  
 Aux Éditions Jeanne Bucher, Paris, 1934  
 5 cahiers en couvertures de couleurs différentes  
 dans un étui NON original. Edition de 800 ex. sur  
 papier Navarre. 28x22 cm. Très bon état

L'été 1933, lors d'un séjour en Italie invité par Maria Ruspoli, Max Ernst compose les cent quatre-vingts collages qui formeront le roman graphique "Une semaine de bonté". Il puise dans la foisonnante bibliothèque en découpant quantité d'images qui le font rêver ou sourire: des illustrations de Gustave Doré, du Paradis Perdu de Milton ou des pages de magazines passés de mode, des illustrations de romans populaires ou de manuels scientifiques. Ernst avait initialement prévu de le publier en sept volumes associant chaque livre à un jour de la semaine, mais les quatre premières livraisons de publication n'ont cependant pas connu le succès espéré. Les trois "jours" restants ont donc été mis ensemble dans un cinquième et dernier livre.

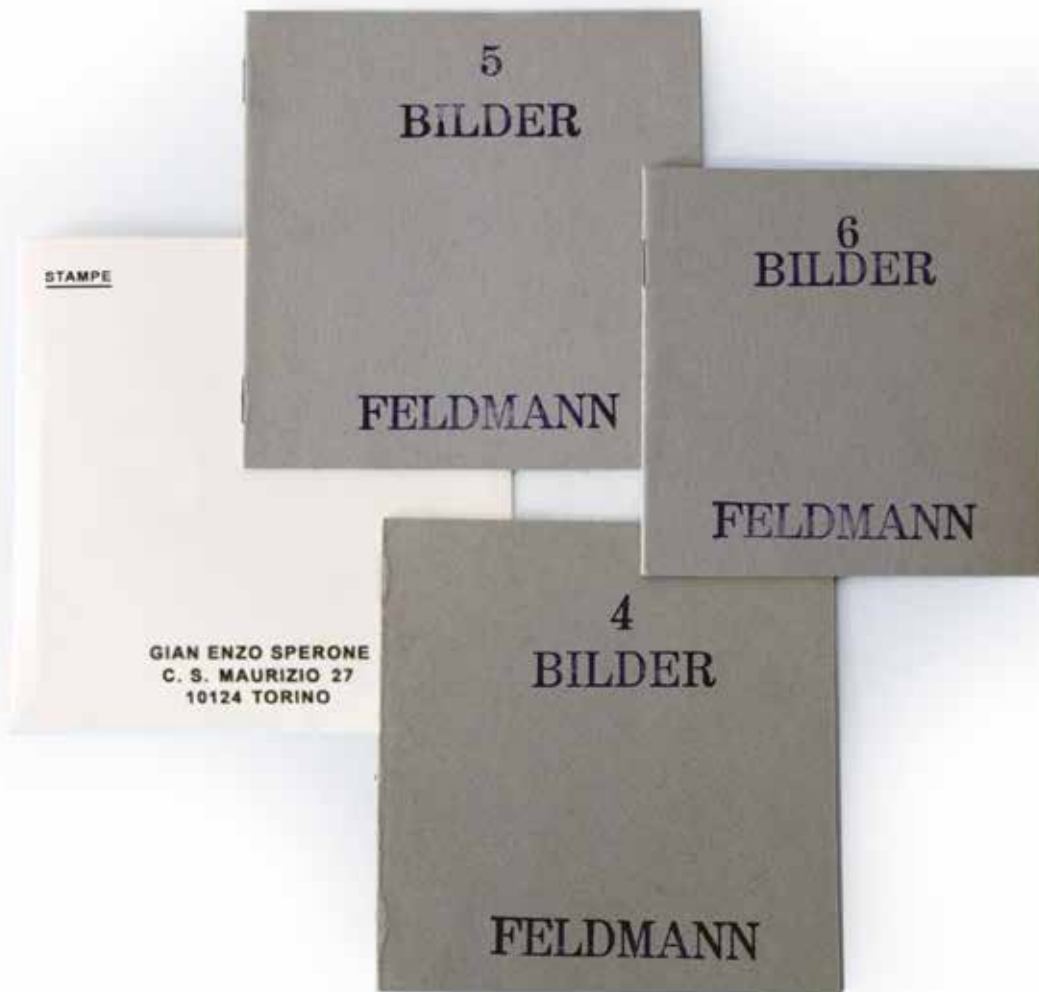
Max Ernst est revenu traumatisé de la Première Guerre mondiale. Comment reprendre place dans une société qui met tout en œuvre pour oublier ou nier les horreurs? En faisant preuve de dérision, en construisant un univers onirique, allégorique et poétique, au sein d'une fin du dix-neuvième siècle romantique feutrée et de n'y évoquer que l'effroi, la cruauté, les tortures, la nature de l'homme, la sexualité, la brutalité, qui sont si lisement niées dans les salons confinés, mais qui se révèlent bien existantes derrière les murs et portes. En cela les tableaux et événements qui se déroulent au fil des pages d'une semaine de Bonté forment un contraste éclatant avec le titre et sont l'incarnation de sa volonté de réduire en miettes les bien pensants.

**LISTE DES TITRES:**

- 1-PREMIER CAHIER. DIMANCHE. ÉLÉMENT: LA BOUE. EXEMPLE: LE LION DE BELFORT. Exemplaire n. 329
- 2- DEUXIÈME CAHIER. LUNDI. ÉLÉMENT: L'EAU. EXEMPLE: L'EAU. Exemplaire n. 357
- 3-TROISIÈME CAHIER. MARDI. ÉLÉMENT: LE FEU. EXEMPLE: LA COUR DU DRAGON. Exemplaire n. 316
- 4-QUATRIÈME CAHIER. MERCREDI. ÉLÉMENT: LE SANG. EXEMPLE: ŒDIPE. Exemplaire non numéroté
- 5-DERNIÈRE CAHIER. JEUDI. ÉLÉMENT: LE NOIR. EXEMPLE: LE RIRE DU COQ, L'ILE DE PAQUES; VENTREDI. ÉLÉMENT: LA VUE. EXEMPLE: L'INTÉRIEUR DE LA VUE; SAMDI. ÉLÉMENT: INCONNU. EXEMPLE: LA CLÉ DES CHANTS. Exemplaire non numéroté

**€ 3.000**





**TITLE LIST:**

- 1-5 BILDER
- 2-6 BILDER
- 3-4 BILDER

**15) HANS-PETERFELDMANN**  
**BILDER**

Complete set of three booklets published by Gian Enzo Sperone Gallery  
Gian Enzo Sperone, Torino, 1973  
3 volumes, various formats (99-115 mm x 95-109 mm)  
Original grey wrappers, front covers stamped in publisher's printed envelope not addressed. Very good condition

Hans Peter Feldmann is a German Conceptual artist best known for his use of found objects or banal subjects elevating them, through photo essays, into profound or thought-provoking experiences in his artist books. "Art needs to be sensuous for the eyes to touch," he once remarked. "You simply have to look at it, to hear the music."

Feldmann's Bilderhefte (published between 1968 and 1974) are small booklets with grey cardboard covers, rubber-stamped with the author's surname and title, indicating the number of pictures they contain. Printed in black-and-white on offset paper, without text, the picture books bring together everyday phenomena. By making series of images of common objects and situations, Feldmann at once neutralises and links them, giving credit to the ethos of mass production and to amateur photography. By giving equal value to all types of images, Feldmann recognises the problematic nature of pictures and art in a culture bombarded by images, and as such, presents the photographs in an entirely unpretentious manner.

These early works constitute a sort of "preview" of all of Feldmann's artistic production which, through the creation of archives of images, each time presented in the form of postcards, posters, books or installations, investigates the value of the work about the concept of originality and uniqueness.

**€ 3.500**

**16) HANS-PETER FELDMANN**  
*VOYEUR 01-07*

Complete set of the seven booklets  
Verlag der Buchhandlung Walther König, Köln,  
1994-2021  
Softcover. 16,5x11 cm. Very good condition



For most of his career, German visual artist Hans-Peter Feldmann has been a virtuoso reappropriator of images, mining visual culture both high and low to create assemblages of disparate symbology. His *Voyeur* project presents a unique series of photographic artist's books.

"*Voyeur* is a compact representation of society as image spectacle, a sprawling taxonomy of vernacular photography, images from every possible genre are here: crime, fashion, sports, advertising, and on and on.

"Movie stills, porn mags, photojournalism, advertising, amateur photos, arty and scientific images are recontextualized apart from their authors (no individual credit is given) and organized onto the page where hierarchy is left only to their sizing".

"*Voyeur* trawls the image wreckage of our consumer-driven culture, making eccentric or sinister juxtapositions (shots of nude women next to aircraft crashes) and cataloging the blandness of media bombardment to render its assault visible to us, its near-helpless voyeurs".

"The photographs he collects and uses in his books do not form the basis for any further artistic intervention. They constitute the work itself; their meaning is largely dependent upon the viewer's interpretation".

"Hans Peter Feldmann assembles pictures like an anthropologist. Images flash on the pages of utter silliness, violence, the erotic and banal. Feldmann shows the complexity and predictability of the world around us"

€ 600

**17) JEAN-PASCAL FLAVIEN  
JULIEN JONAS BISMUTH  
COLLECTION DE 11 LIVRES**

Devonian Press, Rio de Janeiro, 2005-2008  
Agrafé, 30x21,5 cm. Très bon état



Devonian Press est une maison d'édition créée par Jean-Pascal Flavien et Julien Bismuth en 2005 à Rio de Janeiro. Ils publient trois premiers titres, "Life before the world", "The world before time", et "A Hold!". En septembre de la même année, ils collaborent avec le musicien Giancarlo Vulcano à une performance intitulée "announcement". Cette même année, ils publient ensemble trois nouveaux livres. Le premier, "The announcement" reprend les textes de la performance, ainsi que les partitions. Les deux autres sont également publiés au même moment. "No Drama House", est un livre où Flavien introduit la situation d'une maison faite de problèmes, une maison créant des situations de vie. Cette maison sera plus tard, construite à Berlin dans le Jardin de la Galerie Giti Nourbakhsh. D'autres livres sont en relation avec les projets de maison de Flavien, notamment le Viewer étant un bâtiment figurant dans les tout premiers livres avec les dessins de dinosaures, fera l'objet d'un livre portant le même titre, et d'un autre livre "Forgotten times and moments". En 2006, Flavien et Bismuth prennent place avec un pilote à bord d'une petite embarcation et gagnent le large de Rio de Janeiro, non loin de îles Cagarras. À ce moment, ils flottent et lancent une fusée de détresse lorsque apparaît à l'horizon le bateau conduisant le public. À l'approche du bateau, ils changent peu à peu de moyens de communication, sémaphores, drapeaux maritimes, porte-voix. Cette performance intitulée "Plouf!" sera aussi au cœur d'un livre reprenant le texte et les photos de la rencontre. L'événement sera recréé sur la Tamise à Londres, à l'occasion d'une invitation de la Tate Modern.

**LISTE DES TITRES:**

- 1-J.P. FLAVIEN - LIFE BEFORE THE WORD - 200 EX.
- 2-J.P. FLAVIEN - THE WORD BEFORE TIME - 200 EX.
- 3-J.J. BISMUTH - A HOLD! - 200 EX.
- 4-J.P. FLAVIEN WITH A SCENARI BY J.J. BISMUTH - NO DRAMA HOUSE - 500 EX.
- 5-J.J. BISMUTH - FLOTSAM AND JETSAM - 500 EX.
- 6-J.P. FLAVIEN, J.J. BISMUTH ET UNE PARTITION DE GIANCARLO VULCANO - THE ANNOUNCEMENT - 750 EX.
- 7-J.J. BISMUTH - ... - 500 EX.
- 8-J.P. FLAVIEN, J.J. BISMUTH - STARTS AND STOPS - 500 EX.
- 9-J.P. FLAVIEN - VIEWER - 500 EX.
- 10-J.P. FLAVIEN, J.J. BISMUTH - PLOUF! - 500 EX.
- 11-J.P. FLAVIEN - FORGOTTEN TIMES AND MOMENTS - 1000 EX

**€ 250**

## 18) HEINZ GAPPMAYER ZEICHEN, II, III, IV



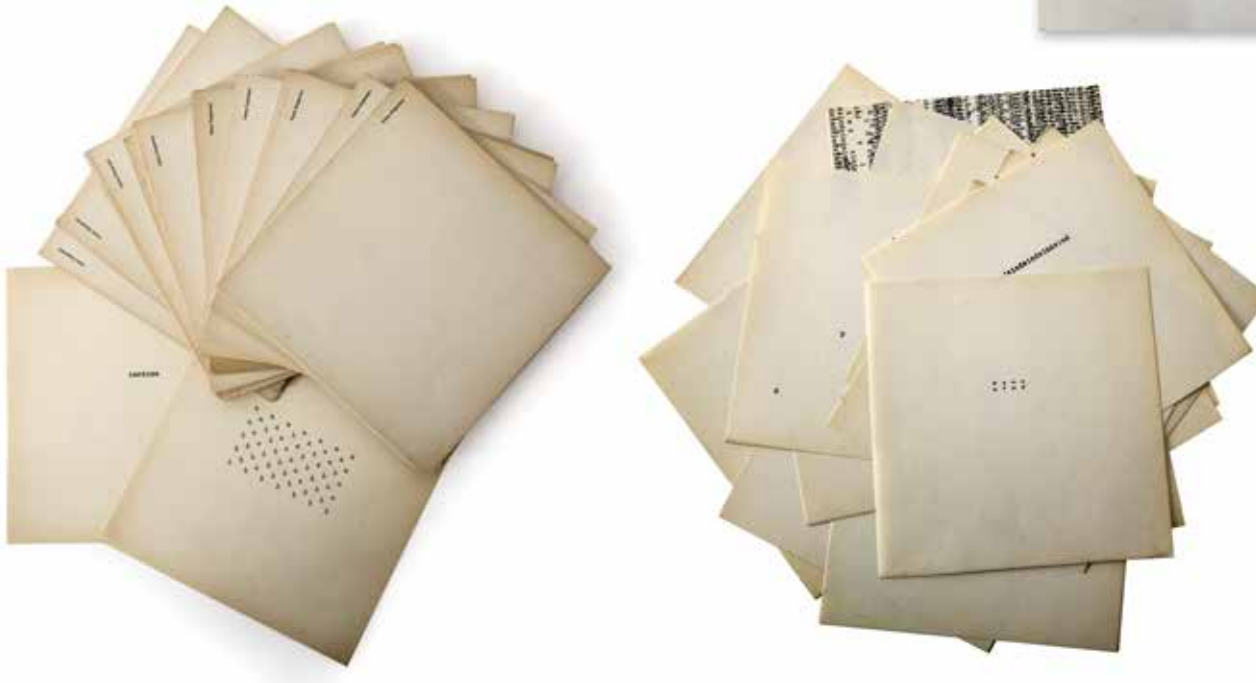
Complete set of 4 artist's books + 2 suites of visual poems each SIGNED and DATED on the back.

- Zeichen - Pinguin Verlag, Innsbruck, 1962.  
With set of 29 signed and dated visual poems 15,8x15,8 cm. Signs of presence of adhesive tape on the front. Suite in excellent condition

- Zeichen II - Pinguin Verlag, Innsbruck, 1964.  
SIGNED AND DEDICATED. Ex. n. 37/100  
With set of 22 signed and dated visual poems. 15,8x15,8 cm. Book and suite in good condition.

- Zeichen III - Jurgen-Willing, Munchen, 1968.  
SIGNED AND DEDICATED. Ex. n. 18/200  
15,8x15,8 cm. Good Condition.

- Zeichen IV - Sema Verlag, Karlsruhe, 1970.  
17x16,5 cm. Fair



In the 1960s, Heinz Gappmayer's work became part of a fairly specialized art scene with the first publications and exhibitions.

In 1962 "Zeichen" was released, a small volume of one-word poems, all linked to aspects of the concrete perception of a typewritten text. "Zeichen II" followed in 1964, again a one-word book, "sind". Later came "Zeichen III. Visuelle Gedichte" (1968) and "Zeichen IV. Visuelle Gedichte" (1970). The 1960s and 1970s were therefore seminal for the analytical, linguistic and artistic work of Heinz Gappmayer, an era that generally led to a process of "purification". With the denial of poetry, language is used as a pure object of art, as a mental image composed of meticulously selected verbal or non-verbal elements or signs. Letters, words, terms, lines, characters, punctuation are deposited on the surface where space and time are formed only together with the reader.

### TITLE LIST:

- 1-ZEICHEN + Set of 29 signed and dated visual poems each SIGNED and DATED on the back contained in 22 folders
- 2-ZEICHEN II + Set of 22 signed and dated visual poems each SIGNED and DATED on the back. Ex. 37/100
- 3-ZEICHEN III. VISUELLE GEDICHTE + invitation card. Ex. 18/200
- 4-ZEICHEN IV. VISUELLE GEDICHTE

€ 2.000

## 19) GILBERT AND GEORGE THE RED BOXERS

Complete series of 8 greeting cards in envelopes mailed

Art for All, London, 1975

Greeting cards: offset lithograph printed on both sides. Envelopes: each envelope is rubber stamped RED BOXERS on the recto. Each Card is signed. 13,2x20,9 cm. Very good condition

A complete example of one of the most sought after and attractive of Gilbert & George's postal sculptures. Each element of this piece was mailed over a period of weeks to friends, collectors and dealers.

The franked envelopes of this set indicate that the set was mailed between 23 January and 12 March 1976. Each card is signed by the artists.

Cards are entitled as follows: Wooden, Anything, Stone-ish, Moved, Stillness, Come, Study, Chapel.

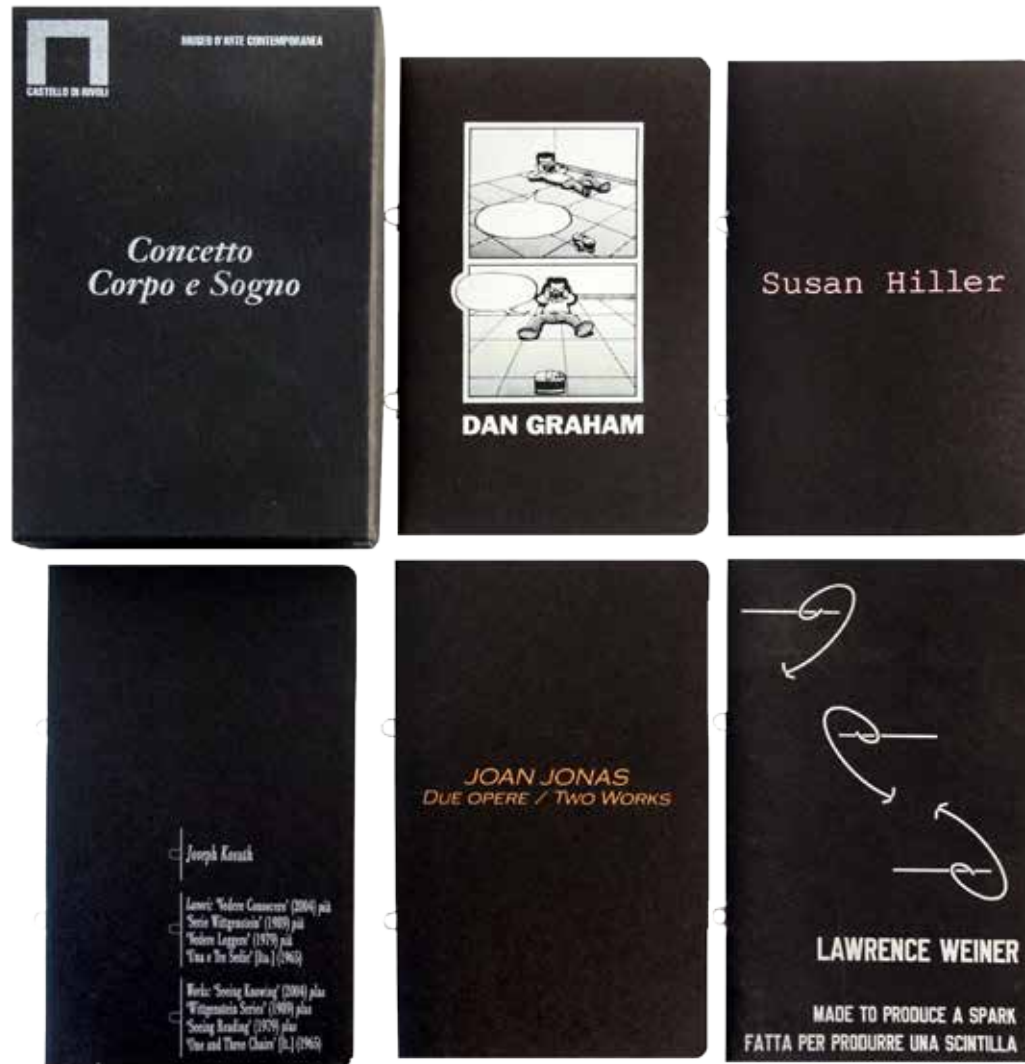
The cards are printed alternately on red or black card, and an intricate colour system is followed throughout the work, which in turn initiates an integral aspect of the sculpture: the four red cards have the text printed in red within, each of their envelopes have the 'Red Boxers' stamp in red, and the addressee has their name handwritten in red ink on the front of the envelope.

However the artists sign each of the red cards in black ink; the four black cards, in comparison, have this colour system inverted in that their text is printed in black, and their envelopes are stamped in black with the addressee also written in black, however with G&G's signatures now written in red ink.

All this indicates how important the envelopes are in the formation of the whole work.

€ 4.000





**20) DAN GRAHAM; SUSAN HILLER;  
JOSEPH KOSUTH; JOAN JONAS;  
LAWRENCE WEINER**  
*COLLEZIONE DI 5 LIBRETTI*

Castello di Rivoli - Museo d'arte contemporanea,  
Rivoli, 2006

Cofanetto rigido in tela nera contenente 5 libretti  
con legatura a piccoli anelli metallici, 13x21 cm.  
Condizioni ottime

La rassegna Concetto, Corpo e Sogno presenta  
cinque mostre personali, che si inaugurano in  
successione durante la primavera e l'estate 2006,  
dedicate ad artisti dell'arte concettuale.

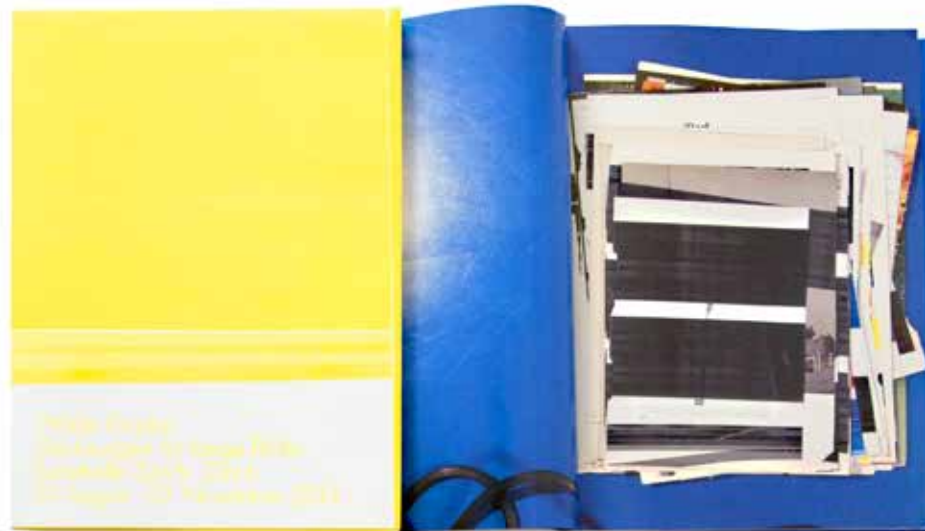
Ogni mostra è caratterizzata dalla presenza di  
opere storiche e di progetti recenti o inediti ed è  
accompagnata da un colloquio con ognuno degli  
artisti.

Sono stati pubblicati, uno per ciascuna mostra, 5  
cataloghi aventi il medesimo formato e contenuti in  
una scatola rivestita in tela nera

€ 80

**ELENCO DEI TITOLI:**

- 1-DAN GRAHAM
- 2-SUSAN HILLER
- 3-JOAN JONAS - TWO WORKS / DUE OPERE
- 4-LAWRENCE WEINER - MADE TO PRODUCE A SPARK



## 21) WADE GUYTON ZEICHNUNGEN

Complete set of 4 volumes  
Museum Ludwig in Cologne, Cologne, 2010;  
Grafisches Kabinett-Secession, Wien, 2011;  
Kunsthalle Zürich, Zürich, 2013; Punta della  
Dogana, Venezia, 2014  
Softcover. 26,5x19 cm. Very good condition

An artist intimately engaged with the physical and theoretical conditions of the printed image, Wade Guyton has, not surprisingly, often worked with the book form. Guyton is now best known for large-scale paintings made with inkjet printers, but he found the source material for his early work among the many books and magazines that crowded the small East Village studio. The kinds of images produced in this foundational moment are the focus of a series of four interrelated books. The first book in the sequence was made when the Museum Ludwig in Cologne asked the artist to create a catalogue to accompany his exhibition there. The artist laid a pile of these drawings (Zeichnungen)-images taken from books and magazines and then subjected to his distorting overprintings-on his kitchen floor and then stationed a camera above them. The left side shows the floor, with a halo of light produced by the flash and the camera's cord, while the right side shows the stack slowly dwindling as one sheet after another is removed. The result is strangely mesmerizing: the slow reveal of the pages as a corner or an edge becomes visible and then the entire image redoubling the processes through which the images are produced in the first place, in singular serial procession, from the printer. The other four books in the group operate in precisely the same way, with the different colors of the photographic environment.

Bibliography: Artists Who Make Books, Phaidon, pp 127-130

€ 450

### TITLE LIST:

- 1-ZEICHNUNGEN FÜR EIN GROSSES BILD
- 2-ZEICHNUNGEN FÜR EIN KLEINES ZIMMER
- 3-ZEICHNUNGEN FÜR LANGE BILDER
- 4-ZEICHNUNGEN FÜR EIN KLEINES ZIMMER, VOL. II

## 22) RICHARD HAMILTON

### POLAROID PORTRAITS: 1, 2, 3, 4

Complete set of four volumes

Edition Hansjörg Mayer, Stuttgart/London, 1972-2002

An ensemble made up of 128 photographs grouped into 4 volumes, with 32 photographs in each volume  
Linen cloth with printed dustwrappers. 16,5x12,5 cm.  
Very good condition

Up until his death in 2011 aged 89, the British artist Richard Hamilton continued to create arresting works in the Pop Art style, of which he was at the forefront. In 2010, he had a retrospective of his more political works at The Serpentine Gallery; to accompany the exhibition, Hamilton raffled off works from a series called Polaroid Portraits. The project, in essence, was a real time photographic autobiography of his life through the medium of Polaroid photos and was exhibited in full at the IKON gallery in 2001. Starting in 1968, Hamilton asked artists he met to take his picture using a polaroid camera. Once he had collected 32, they were published in a volume, the first being in 1972. These books were small and devoid of text other than the name of the artist taking the picture and the year it was taken. On the cover was a list of all the artists contained in the book. The project eventually ran to four volumes, with the final volume being published in 2002, the artist list reads like a Who's Who of 20th century art and includes artists such as Warhol, Baldessari, Bacon, Beuys, Lichtenstein and Oldenburg to name just a few. Journeying through these evocative portraits, you get a glimpse into his life and his love for art in all its forms. After the raffle at The Serpentine, I managed to track down and buy all four volumes of the series, some are easier to find than others. Each volume consisting of half-title, title, contents leaf & 32 photographic portraits plus four self-portraits in b&w.



€ 450



### 23) JENNY HOLZER *INFLAMMATORY ESSAYS*

Complete set of 12 offset lithographs on variously colored paper

Published by the artist, [1979-1982]

12 offset lithographs on multicolored paper in original plastic bag. 25.4 x 25.4 cm. This work is from an edition of unknown size. Not signed. Good condition



Convinced that art resides in the concepts it sets out to communicate and not the form of the artistic object, Jenny Holzer has turned language into her creative material. Her first incursions into this field were her famous Truisms. Under this name, in 1977 Holzer began to hang posters in the streets of SoHo and other parts of Manhattan with incisive messages on social contradictions, sexuality, violence and the abusive logic of power. Arranged in alphabetic order and in black capital letters on a white background, she uses them 'to keep people awake', as the artist explains in an interview.

Over the years Holzer developed longer texts, such as the Inflammatory Essays (1979–82), a series of texts of one hundred words each, written in a more caustic and aggressive language than the earlier work. Printed on coloured paper, they create a very visual discursive mosaic. As the title suggests, they are 'inflammatory essays' on intolerance, violence, rampant consumerism, the relations between the sexes and the abusive use of power. The artist uses texts by political thinkers in the communist and anarchist tradition (Lenin, Leon Trotsky, Rosa Luxemburg, Mao Zedong, Karl Marx, Friedrich Engels and Emma Goldman), but also texts by religious and liberal thinkers, or from popular literature. With her battery of meanings and forceful yet suggestive tone, Holzer's flaming essays configure a cartography of meanings on contemporary contradictions.

€ 2.500



**24) LUCY LIPPARD**  
**557,087 AN EXHIBITION ORGANIZED**  
**BY LUCY R. LIPPARD. VERSION TITLED**  
**955,000 TO VANCOUVER ART GALLERY**  
**1970**

Complete set of 137+1 cards

Contemporary Art Council of the Seattle Art  
Museum/The Vancouver Art Gallery, Seattle/  
Vancouver, 1969-1970

137+1 (white) loose leaves 10,5 x 15 cm in original  
yellow envelope. Cards in very good condition.  
(Original envelope not in good condition)

Prior to the 955,000 exhibition (the number 955,000 was derived from the approximate population of Vancouver in 1970), Lippard curated and organized 557,087 (the approximate population of Seattle in 1969) for the Contemporary Art Council of the Seattle Art Museum at the Seattle Art Museum Pavilion from September 5 to October 5, 1969. This catalogue originated with the 557,087 exhibition in Seattle, consisting of 95 10cm x 15cm index cards, and in light of its continuation into the 955,000 exhibition in Vancouver, 42 new index cards were added to the collection. Despite its unbound, randomly ordered and aesthetically uniform (hand and typewritten text printed in black on index cards) characteristics, this catalogue is peculiar because each artist in the exhibition was not only asked to contribute their artwork but they were also encouraged to make/design their own index card(s) for the catalogue. So this catalogue completely surpasses the need for a designer and the processes so inherently paired with designing art-related catalogues. In essence, it could be argued that this catalogue (and the model it represents) comes closer to communicating the ideas of each artist and their raw proposals and is more authentic than traditional art catalogues.

**LIST OF ARTISTS:**

VITO ACCONCI, CARL ANDRE, KEITH ARNATT, TERRY ATKINSON, JOHN BALDESSARI, ROBERT BARRY, GENE BEERY, MEL BOCHNER, DANIEL BUREN, HANNE DARBOVEN, WALTER DE MARIA, JAN DIBBETS, DAN GRAHAM, EVA HESSE, DOUGLAS HUEBLER, ON KAWARA, JOSEPH KOSUTH, SOL LEWITT, BRUCE NAUMAN, DENNIS OPPENHEIM, ALAN RUPPERSBERG, ED RUSCHA, ROBERT SMITHSON, LAWRENCE WEINER AND MANY OTHERS.

**€ 1.300**

## 25) STRUM GROUP FOTOROMANZO

Set completo di tre fascicoli  
Editrice Casabella, Milano, [1972]  
Legatura con punti metallici. 22,5x31 cm. 12 pagine  
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Il collettivo di architettura radicale Gruppo Strum (abbreviazione per strumentale) fondato da Giorgio Ceretti, Pietro Derossi, Carlo Giammarco, Riccardo Rosso e Maurizio Vogliazzo fu attivo a Torino tra il 1966 e il 1975. Il gruppo promosse e sviluppò studi teorici e seminari che hanno avuto un ruolo nello sviluppo dei movimenti antidesign e di architettura radicale.

In quegli anni, l'Italia viveva un'eccezionale crisi abitativa che contribuiva ad alimentare le tensioni sociali fra le periferie e i centri urbani delle grandi città. In questo contesto, il gruppo Strum, cercò di mettere l'architettura al servizio della classe operaia utilizzando una pubblicazione in forma di "fotoromanzo", popolare media del tempo, che veniva distribuito gratuitamente.

Ogni fotoromanzo affrontava un tema specifico. Il primo numero, The Struggle for Housing, affronta il tema delle case popolari; il secondo, Utopia, il pensiero utopico del movimento radicale e il terzo, The Mediator City, la dimensione partecipativa di progetti urbani di attivisti e architetti.

I tre unici numeri furono pubblicati in inglese e distribuiti durante la mostra, Italy: "The New Domestic Landscape" nel 1972 presso il MOMA di New York, per poi essere ristampati in italiano come inserti della rivista Casabella.

Si tratta di storie immaginarie costruite attorno a personaggi chiave del dibattito politico e sociale della fine di quegli anni in Italia: il lavoratore, lo studente, l'attivista e l'architetto.

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## 26) Wolfgang TILLMANS

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