

Tim Byers Art Books

Fiera Libro Arte Torino

November 1 – 3 / 2019

FLAT
FIERA LIBRO ARTE TORINO

**La Centrale
Nuvola Lavazza
via Ancona 11/a
Turin
ITALY**



1.

Giovanni ANSELMO.

Leggere.

Turin. Sperone editore. 1972.

(17 x 11.5 cm). Original card covers with dust-jacket, titles to spine.

Anselmo's first artist's book. The single word 'Leggere' (to read) gradually reduces in size, page after page, until it is almost unreadable. Then it comes back gradually, until the word fills the complete field of vision of the book, the pages go completely black, and the word becomes invisible.

This copy signed and inscribed by Anselmo in pencil on the inside back cover. Signed copies of this artist's book are scarce.

[Ref. *Giorgio Maffei - Arte Povera 1966-1980. Libri e documenti*, p. 40; *Germano Celant - Book as Artwork 1960/1972*, p. 93].

€ 1200



2.

Giovanni ANSELMO.

Lire.

Ghent. Imschoot, Uitgevers. 1990.

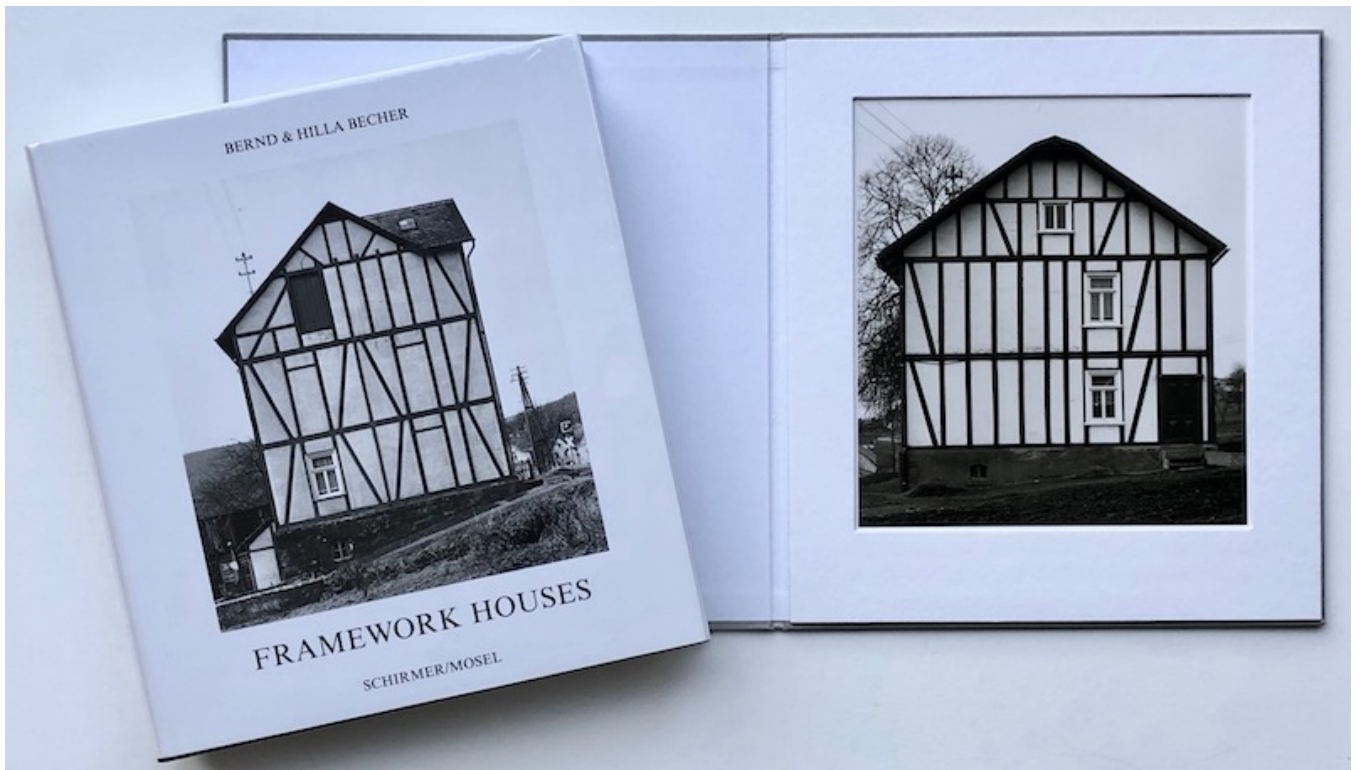
(22 x 15.5 cm). pp. (80). Publisher's cloth, with dust-jacket.

Artist's book, printed along the same lines as Anselmo's legendary 1972 book *Leggere*. The single word 'Lire' gradually reduces in size, page after page, until it is almost unreadable. Then it comes back gradually, until the word fills the complete field of vision of the book, the pages go completely black, and the word becomes invisible.

Published at the occasion of the exhibition-series 'Affinités Sélectives' at the Paleis voor Schone Kunsten, Brussels, organized by Bernard Marcadé.

This is one of 25 deluxe hardback copies, numbered and signed in pencil by Anselmo.

€ 800



3.

Bernd & Hilla BECHER.

Framework Houses of the Siegen Industrial Region.

Munich. Schirmer/Mosel. 2000.

(25.5 x 23 cm). pp. 356. With 350 black-and-white plates. Original cloth, with printed dust-jacket.

Re-edition of *Framework Houses*, originally published in Germany in 1977. Most of the houses in the book were built between 1870 and 1914 in the Siegen region of Germany, one of the oldest iron-producing areas of Europe. The houses were built by immigrants who came to work in the mines or blast furnace plants. In 1790 a law was enacted to save wood for iron production by preventing its excessive use for house-building. The law prescribed the amount of lumber structurally required and forbade the construction of elements serving only ornamental purposes. The resultant similarities of the houses proved an irresistible subject for the Bechers.

This one of 100 numbered 'Collector's Edition' copies, complete with an original silver gelatin print ("Fachwerkhaus in Heisberg, Siegen, 1978"). The photograph (22.5 x 18.2 cm) is numbered and signed on the verso by both Bernd and Hilla Becher. It is mounted under passepartout within a cloth folder and housed, together with the book, in a matching cloth slipcase.

€ 2500



4.

Joseph BEUYS.

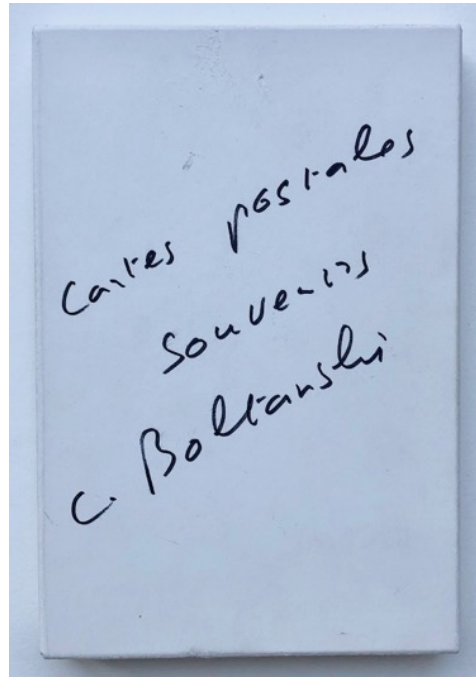
Luftpost. (Airmail).

Heidelberg. Edition Tangente. 1971.

Airmail envelope (11.3 x 16.2 cm), with a page from a chemistry textbook inserted loose in the envelope. **Published in an edition of 50 copies, signed and numbered by Beuys in pen on the rear flap of the envelope.**

Edition published in conjunction with an action initiated by two of Beuys' students, Jürgen Kramer and Johannes Stüttgen, held in celebration of the artist's fiftieth birthday on May 12, 1971, at the Staatliche Kunstakademie, Düsseldorf. One of the numerous stamps on both the envelope and the chemistry text sheet reads "Düsseldorf Kunstakademie 12. Mai 1971 Raum 20 18 Uhr", and was made for this specific occasion, and continued to be used in later works.

€ 1250



5.

Christian BOLTANSKI.

Cartes postales souvenirs.

Cologne. Buchhandlung Walther König. 1975.

Box (15.3 x 10.2 cm). Published in an edition of 50 copies.

Twelve high-gloss ferrotyped gelatin silver prints, each 14.5 x 9.5 cm, mounted in groups of four onto three folding card leporellos. Each photo signed and inscribed in the negative. Titled and signed by Boltanski in pen on the lid of the original box, and further initialled and editioned in pencil by the artist on base on the box.

Each of the twelve photographs show Boltanski in his famous clown guise, and are titled as such in the negative: *Le plaisantin* (joker), *Le farceur* (jester), *Le pitre* (fool), etc.

€ 2000





6.

Antonio CALDERARA. (Andries Van Onck).

Il numero cromatico.

Milan. Sergio Tosi & Paolo Bellasich. 1966.

(19 x 16 cm). Title + 6 pages of text + colophon + signed justification + 11 original screenprints by Antonio Calderara. Loose as issued in original wrappers, with yellow cloth-backed slipcase. The third artist's book by Antonio Calderara, a meditation on the colour yellow, with Calderara's screenprints complementing the text by Andries van Onck which is also printed in yellow. Published in an edition of 250 copies, numbered and signed by Calderara and Andries van Onck.

€ 500





7.

Marcel DUCHAMP & MAN RAY. (Arturo Schwarz).

Il reale assoluto, illustrato de Marcel Duchamp e Man Ray.

Milan. Galleria Schwarz. 1964.

(33 x 23.5 cm). pp. (84). Illustrated with 10 original lithographs by Man Ray & two original lithographs by Marcel Duchamp. One of Duchamp's lithographs, the 'Certificat de lecture' [Ref. Schwarz no. 592], is rolled as issued, and his other lithograph 'Four Readymades' [Schwarz no. 591] is printed together with one of the Man Ray lithographs on a separate folded sheet. The other nine lithographs of Man Ray are issued en-texte within the book. Loose as issued in original wrappers. Housed with the rolled scroll in original black cloth-covered drop-back box with red cloth inner lining. Suite housed in larger matching folio box.

Published in an edition of 125 copies, signed by Duchamp, Man Ray, and Arturo Schwarz on the numbered colophon. **This copy one of 10 deluxe examples** with an additional suite of the nine lithographs by Man Ray published in the book, here printed in bistre and each signed in pencil by Man Ray. Also present in this deluxe set is another copy of Duchamp's 'Certificat de lecture', now issued flat, printed in bistre and signed in pencil by Duchamp.

€ 9500



Nous, Marcel Duchamp,

declaons à toutes fins utiles que le porteur du présent



Certificat Inaliénable et Intransmissible

est l'œuvre Signée et Agréée du recueil de poèmes de

Arturo Schwarz

intitulé

Il Reale Assoluto

Le porteur de ce Certificat Inaliénable et Intransmissible est seul

détenteur du Droit de Libre Lecture du dit recueil et a aussi pour

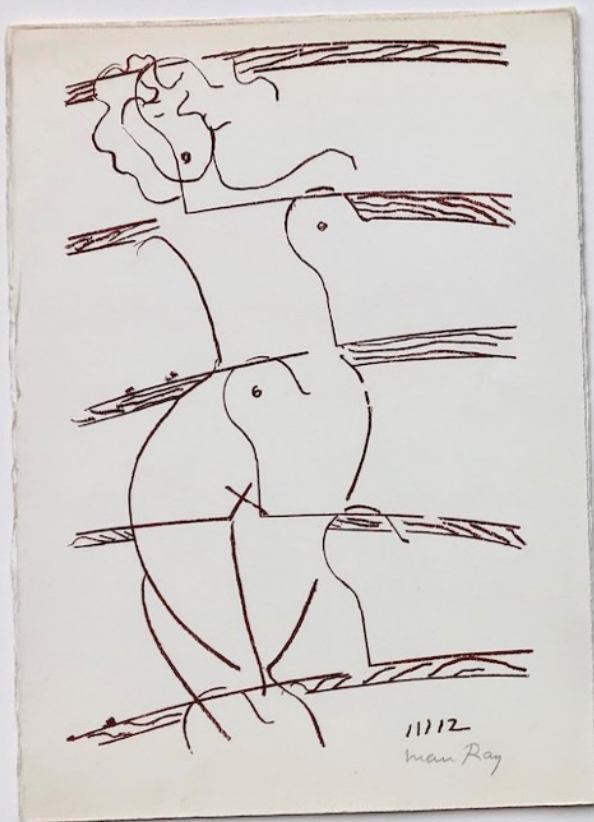
jouir de ce privilège la somme de mille lires italiennes.

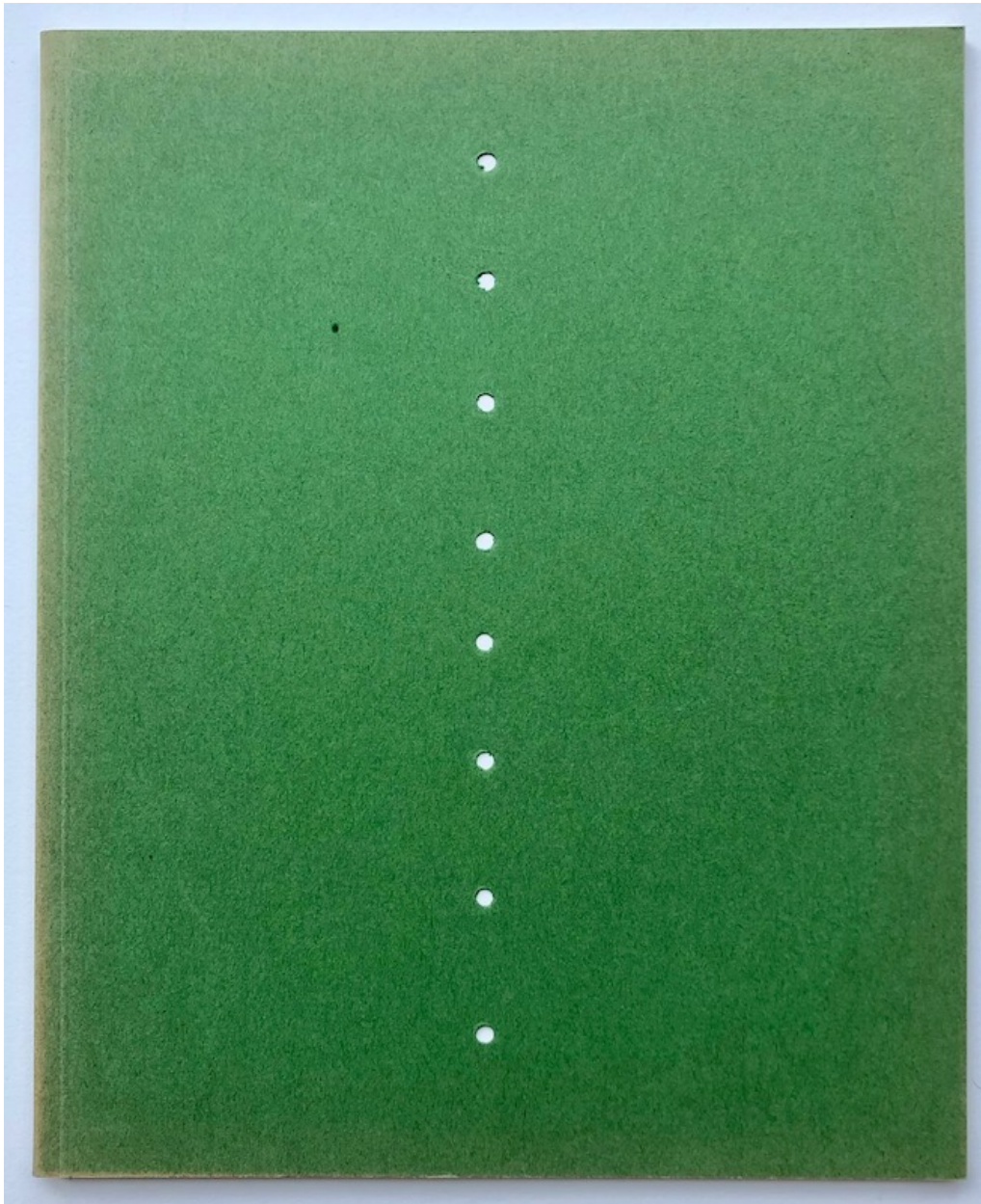
Fait en cent exemplaires numérotés et signés en notre résidence

habituelle à New York, le 29 février de l'année bissextile 1964



Marcel Duchamp





8.

(Lucio FONTANA).

Hommage à Fontana. Fontana & Bonalumi, Castellani, Graubner, Hiltmann, Klein, Lo Savio, Mack, Manzoni, Piene, Uecker, Verheyen.

Wuppertal. Kunst- und Museumsverein. 1969.

(25.8 x 21.2 cm). pp. (47). With 27 black-and-white illustrations. Original green wrappers, with hole-punched line on front cover as designed.

Landmark exhibition catalogue, September-November, 1969. A focus on the work of Lucio Fontana, as well as his influence on other Zero Group artists. Catalogue includes over 40 works by Fontana, as well as a further 40 by artists such as Piero Manzoni, Yves Klein, Günter Uecker, Heinz Mack and Otto Piene. Introductory text by Günter Aust.

€ 440

9.

IL GESTO.

Il Gesto. Rassegna Internazionale delle Forme Libere. Nos. 1 - 4. [All published].

Milan. EPI Editoriale Periodici Italiani. 1955-1959.

(First issue: 33 x 22.5 cm; issues 2-4: 31.5 x 22.5 cm). pp. (20; 16, 32; 20). Black-and-white illustrations throughout. Original wrappers. Small stamp numbers in upper corners of covers. Four volumes. Complete set.

No. 1: cover after Max Ernst, two original hors-texte lithographs by Lucio Fontana and Joe Columbo, participations by the editors Baj and Dangelo as well as by Fontana, Jorn, Alechinsky, Matta etc. This issue is also the second number of the Bollettino Internazionale di informazione del Bauhaus imaginiste.

No. 2: cover after Mesens, participations by Dubuffet, D'Haese, Fontana, Bertini, Restany etc.

No. 3: original cover design by Fontana with circular perforations, double-page lithograph by Arnaldo Pomodoro.

No. 4: Interplanetary Art issue, with the title printed in five languages on the front cover. Raoul Hausmann's manifesto printed on rear cover. Contributions by Baj, Hausmann, Jaeger etc.



Il Gesto was the official periodical of the Nuclear Art movement, published in collaboration with the French journal Phases. The first issue, published in 1955, served as an exhibition catalogue of a show at the Schettini Gallery in Milan, and also constituted the second issue of the Information Bulletin of Asger Jorn's Imagist Bauhaus.

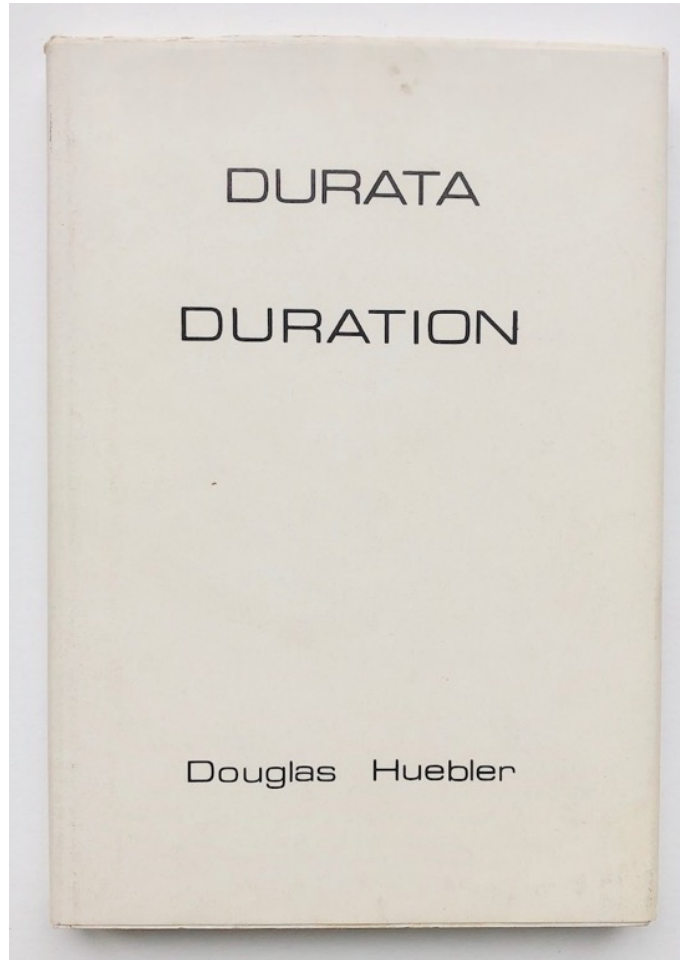
The journal was an international collaboration, which documented the work of a very wide group of artists, from virtually every European and Scandinavian nation as well as the USA, Canada, several Latin American countries and Japan. The art reproduced in the first issue of Il Gesto largely conformed to the international Informal and Abstract Expressionist tendency. However, by the time of the next issue of the magazine in 1957, edited by Baj and Dangelo, the attitude of the editors had changed and the journal becomes a venue for publically and explicitly expressing a new dissatisfaction with Informal art.

The French critic Edouard Jaguer, who was director of Phases and closely associated with both the CoBrA and Nuclear movements, indicts Informal art in the second issue of Il Gesto for what he saw as its increasingly mechanical appearance and complacent character. Interest in Dada, accelerated by Duchamp's presence in Italy in 1958, continued to propel this questioning of the Informal movement.

The third issue of Il Gesto, published September 1958, edited by Baj, Dangelo, and the young Milanese artist Piero Manzoni, contains a 1956 photograph of Marcel Duchamp before his work, the Large Glass, as well as one of Picabia's mechanical drawings of 1917. One of Manzoni's achrome paintings of 1958 was published in issue no.3. The appearance of this work in this issue of the review, was a sign that the Nuclear movement was beginning to distance itself artistically as well as theoretically from the Informal current. The fourth and final issue of Il Gesto was entirely dedicated to Interplanetary Art, which is presented as a desecrating kind of creativity that offers an ironic outlook on cosmic science and extra-terrestrial activities. Includes Baj's 'Ultrabodies'.

Also present with this complete set is the printed list of 101 works exhibited at the Galleria Schettini show in June 1955. This is often lacking from most copies of the first issue.

€ 1800



10.

Douglas HUEBLER.

Durata Duration.

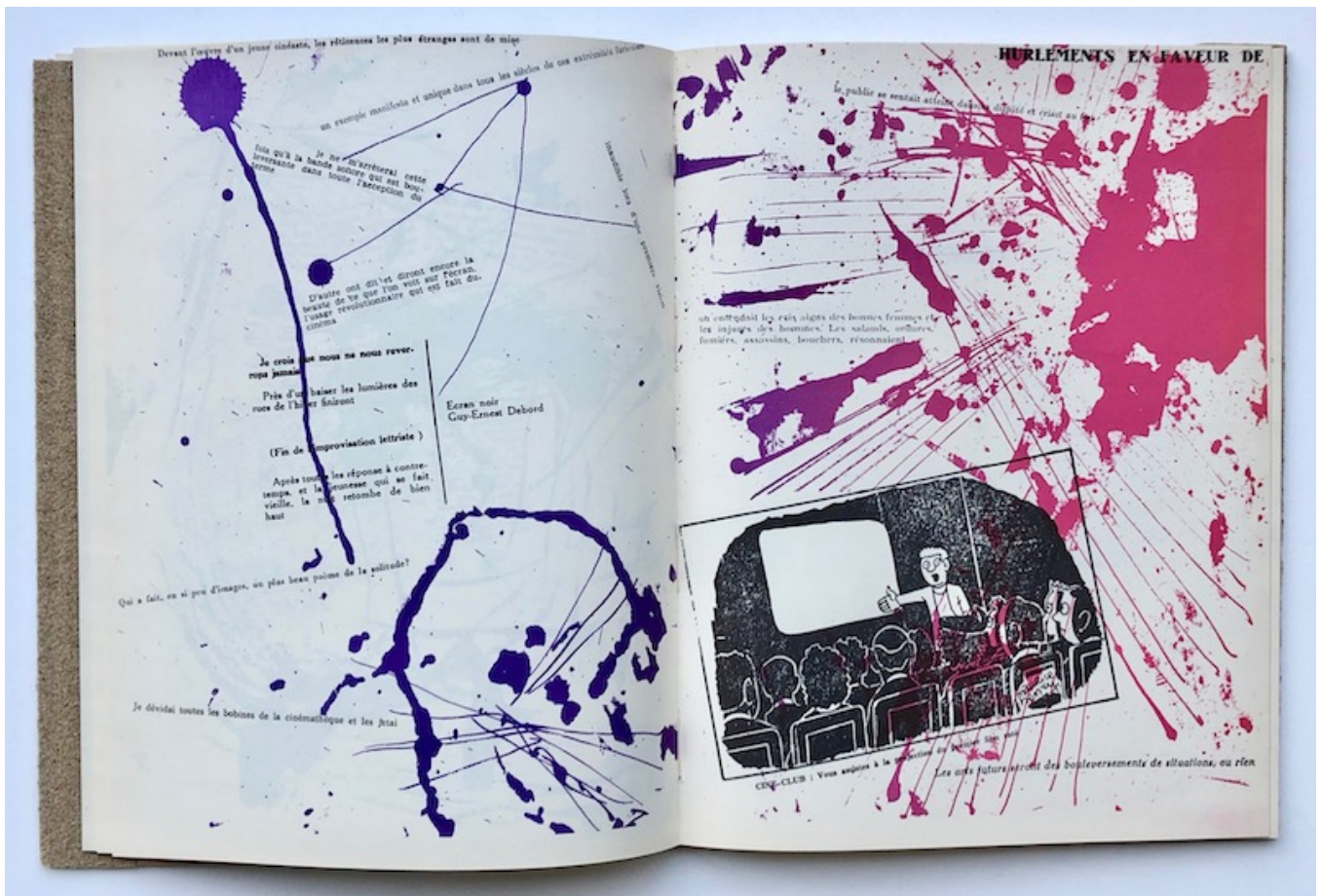
Turin. Sperone editore. 1970.

(17 x 11.8 cm). pp. (120). Publisher's cloth-backed boards, with printed dust-jacket.

"A fountain located in the Giardino of Sambuy, Italy, was documented by 61 photographs made according to 8 different systems in 'time'. The 61 photographs, unidentified by any system, join with this statement to constitute the form of the piece." (January 1970, Douglas Huebler).

Considered a founder of Conceptual Art, Douglas Huebler's interests and influences ranged from language and mathematics to avant-garde literature and Existentialism. Having abandoned painting and sculpture by the late 1960s, he is primarily known for his work that combined short written statements (usually containing a description of a structure or system) with other materials, such as photography, drawings, and maps. *Durata/Duration* demonstrates Huebler's early interest in aspects of time and location.

€ 400



11.

Asger JORN. (Guy Debord).

Mémoires. Structures portantes d'Asger Jorn.

Copenhagen / Paris. Internationale Situationniste (Permild & Rosengreen). 1959.

(28 x 21 cm). pp. (64). Text and images printed in black, Jorn's 'structures portantes' lithographed in colour. Softcover, with sandpaper dust-jacket.

Artist's book by French theorist and artist Guy Debord created in collaboration with Danish artist Asger Jorn, both of whom were founding members of the Situationist International. The work deals primarily with a period of time prior to the founding of the Situationist International which was marked with various schisms and warring factions among the radical groups that surrounded Debord.

Situationist tropes are employed throughout the book, including the 'derivel' (an aimless walk through the city in which wrong turns, detours, and wandering were thought to return the walker to a direct experience of the city) and 'détournement' (a form of collage in which juxtaposition was used as means of subversion.)

A sandpaper dust jacket, conceived by Jorn and the book's printer, V.O. Permild, was designed to ruin the ease of consumption typical of a book. Given its rough-hewn texture, it could neither be held nor placed on a bookshelf without scratching and damaging what came into contact with it.

€ 2500



(11. Jorn)



12.

Martin KIPPENBERGER.

**O Sole Mio Oder sich selbst begreifen. Kennst Du das Land, wo die Zitronen Blühn
oppure conoscerese stesso. 12. bis 31. Oktober. 1980.**

Hamburg. Künstlerhaus. 1980.

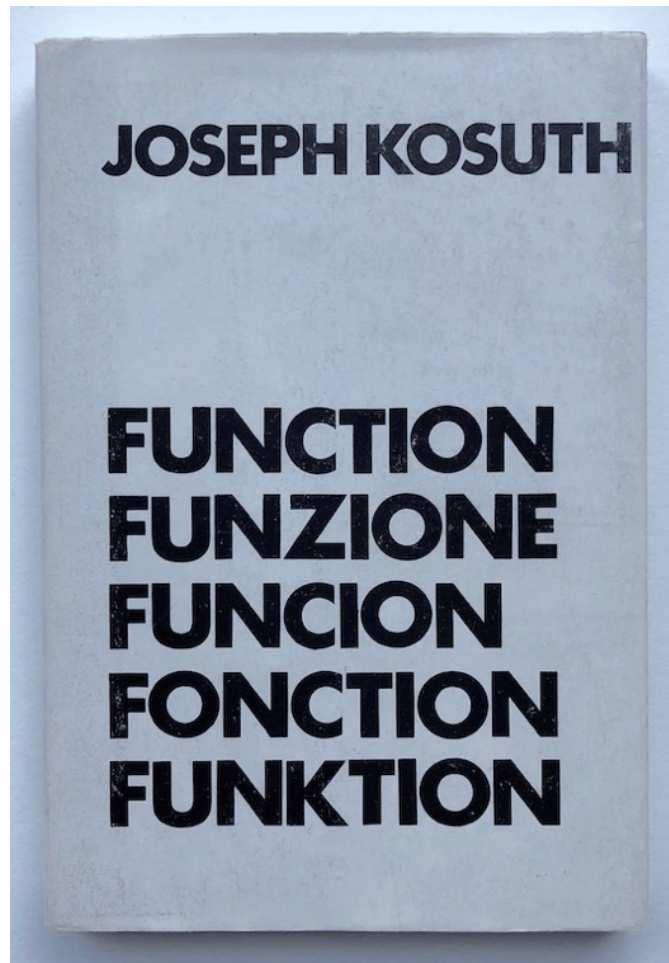
(22 x 16.8 cm). pp.96. Printed text in Italian and German and monochrome illustration throughout with photographic portraits of contributing artists and representative works for each. Original publisher's printed wrappers reproducing a monochrome painting with title to front cover in white. A fine copy. From the edition limited to 500 copies.

The exhibition catalogue for the group exhibition 'O Sole Mio &c.' which was held at the Hamburger Künstlerhaus in late 1980. The exhibition featured 19 Italian and German artists and the catalogue includes representative work as well as a biography and notes for each and texts by Bazon Brock, Pier Luigi Tazzi and Georg Jappe.

Martin Kippenberger was one of the contributors and the descriptive text accompanying his entry makes specific reference to his series of paintings 'Uno di Voi, un Tedesco in Firenze' executed in Florence in 1976 as depicted in his artist book *Al Vostro Servizio*. "Martin Kippenberger, who was living in Florence in 1976, provided the illustration on double page spread 78 / 79, consisting of 49 black and white pictures." (Koch).

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 8*].

€ 2500



13.

Joseph KOSUTH.

Function Funzione Funcion Fonction Funktion.

Turin. Sperone editore. 1970.

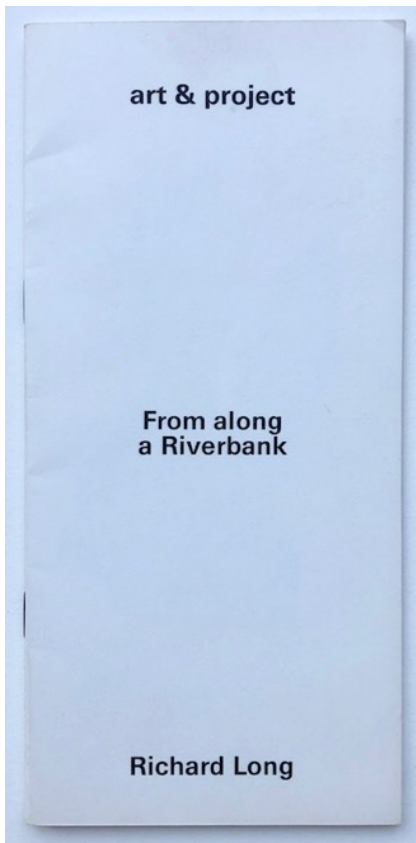
(16.7 x 11 cm). pp. (96). Original cloth-backed stiff card wrappers, with printed dust-jacket.

Artist's book containing a series of logic problems translated into five different languages: English, Italian, Spanish, French and German. Edited by Germano Celant and Pierluigi Pero, translations by G. Certi, B. Gabriele, C. Scaglia and M. Bonino.

"This is from the *sixth investigation*. All of the investigation beginning with the first one (1966) have been subtitled ART AS IDEA AS IDEA, and my notebooks beginning with that time have been divided into 'Specific' and 'General'." (from Kosuth's introduction).

[Ref. *Germano Celant - Book as Artwork 1960 / 1972*, p. 80; *Anne Moeglin-Delcroix - Esthétique du Livre d'Artiste 1960 / 1980*, p. 156; *Lucy Lippard - Six Years. The Dematerialization of the Art Object from 1966 to 1972*, p. 141].

€ 450



14.

Richard LONG.

From along a Riverbank.

Amsterdam. art & project. 1971.

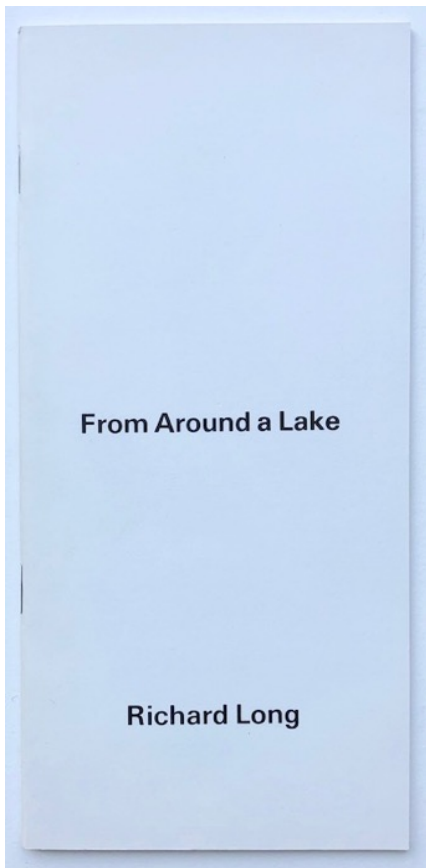
(21 x 10 cm). pp. (20). Original white wrappers, with titles printed in black on front cover, and publishing limitation to back. Stapled.

One of the earliest artist's books produced by Richard Long, illustrated with 20 black-and-white offset illustrations of tree and plant leaves found along the riverbank. Some of the extra long and narrow leaves are shown only with an upper leaf piece that has been severed horizontally. First and only edition, printed in an edition of 300 copies.

[Ref. *Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 100, no. 3; Lucy Lippard - Six Years: The Dematerialization of the Art Object from 1966 to 1972, p. 246*].

€ 500





15.

Richard LONG.

From Around a Lake.

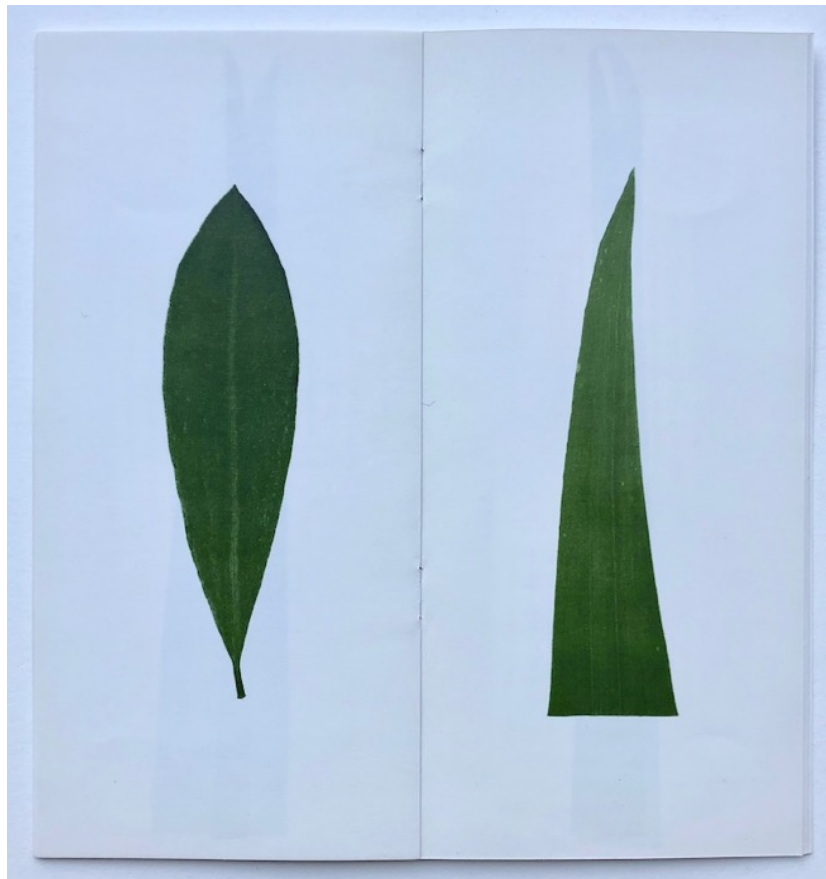
Amsterdam. art & project. 1975.

(21 x 10 cm). pp. (24). With 19 coloured offset illustrations. Original white wrappers, with titles printed in black on front cover, and publishing limitation to back. Stapled. Second edition, published in an edition of 500 copies (first edition published in 1973).

Artist's book, matching in style that of *From along a Riverbank* (1971), also published by art & project. However, there is now only one lancet-shaped, long leaf printed on each side, and now in colour. Some of the leaves are, so that they can be seen in detail, only shown as leaf tips, which are cut off transversely below.

[Ref. *Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 100, no. 6; Printed Matter, Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek, p. 139*].

€ 300





16.

Richard LONG.

South America.

Düsseldorf. Konrad Fischer. 1973.

(12.6 x 12.8 cm). pp. (32). Publisher's wrappers.

First edition. Richard Long's compact artist's book, an amalgam of brief texts and Pre-Columbian pictograms. The book refers to Long's hiking expedition in South America and around Lake Titicaca in 1972.

[Ref. *Künstler Bücher I. Krefelder Kunstmuseen, p.101, no. 7*].

€ 150



17.

Richard LONG.

River Avon Book.

London. Anthony d'Offay Gallery. 1979.

(15.8 x 14.2 cm). With 31 leaves, and pasted-down endpapers. Black paper-covered boards, with matching slipcase. The titles are handwritten in white pencil by the artist on the front of the slipcase.

Artist's book, published in an edition of 120 copies, with each book being unique. Richard Long created the pages of this book by dipping sheets of paper into silty wet mud taken from the River Avon in Bristol. He then hung up each sheet to allow the water to run off, leaving streaks of dried mud on the surface. The pages are quite literally infused with the river. These sheets were then hand-bound into a book.

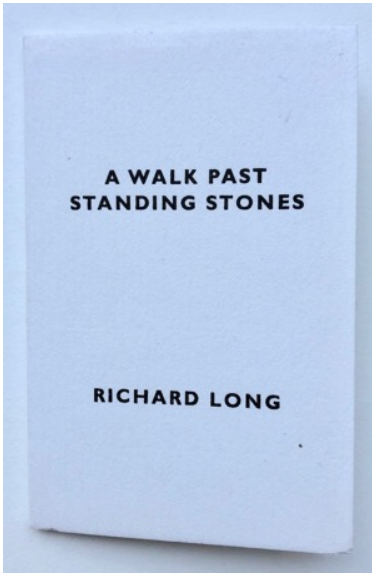
Long frequently uses mud from the River Avon - his 'home' river - and has even taken it abroad for use in exhibitions. The Avon's tidal mud was formed over thousands of years by the pull of the tides, thus bringing the aspect of time into the work, as well as geographical significance.

[Ref. *Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 102, no. 13; Andrew Roth, Philip Aarons & Claire Lehmann - Artists Who Make Books, pp.178-9*].

€ 3000

RIVER AVON BOOK

RICHARD LONG



18.

Richard LONG.

A walk past standing stones.

London. Coracle Press. 1980.

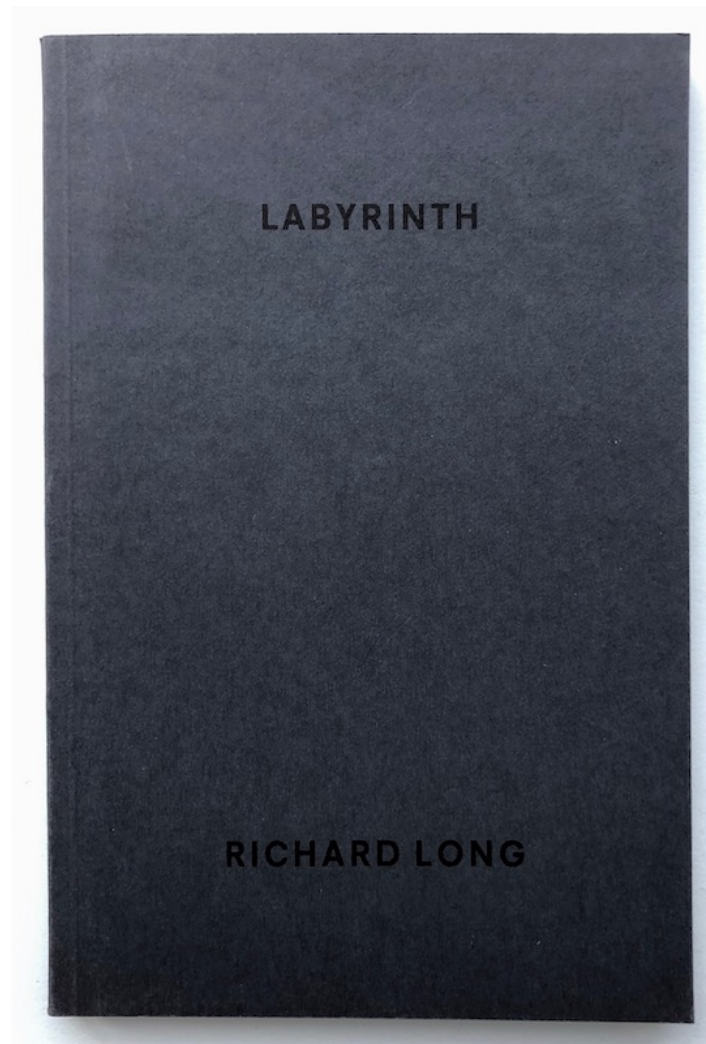
(10 x 6.3 cm). Title, and 9-part black and white photographic leporello, printed single side. Publisher's wrappers.

Images of The Pipers 1 & 2; Kerris, Tresvennack, Drift, the Blind Fiddler, Boscawen-Un, Boswens, Beersheba, from photographs taken in Cornwall in 1978.

[Ref. Moeglin-Delcroix, *Esthétique du livre d'artiste*, p. 229, illustrated; *Künstler Bücher I. Krefelder Kunstmuseen*, p. 102].

€ 120





19.

Richard LONG.

Labyrinth. Local lane walks. Bristol 1990.

Frankfurt. Städtische Galerie im Städelschen Kunstinstitut. 1991.

(23 x 13 cm). With 100 black-and-white photographic full-bleed illustrations. Original charcoal wrappers, spine and front cover lettered in black.

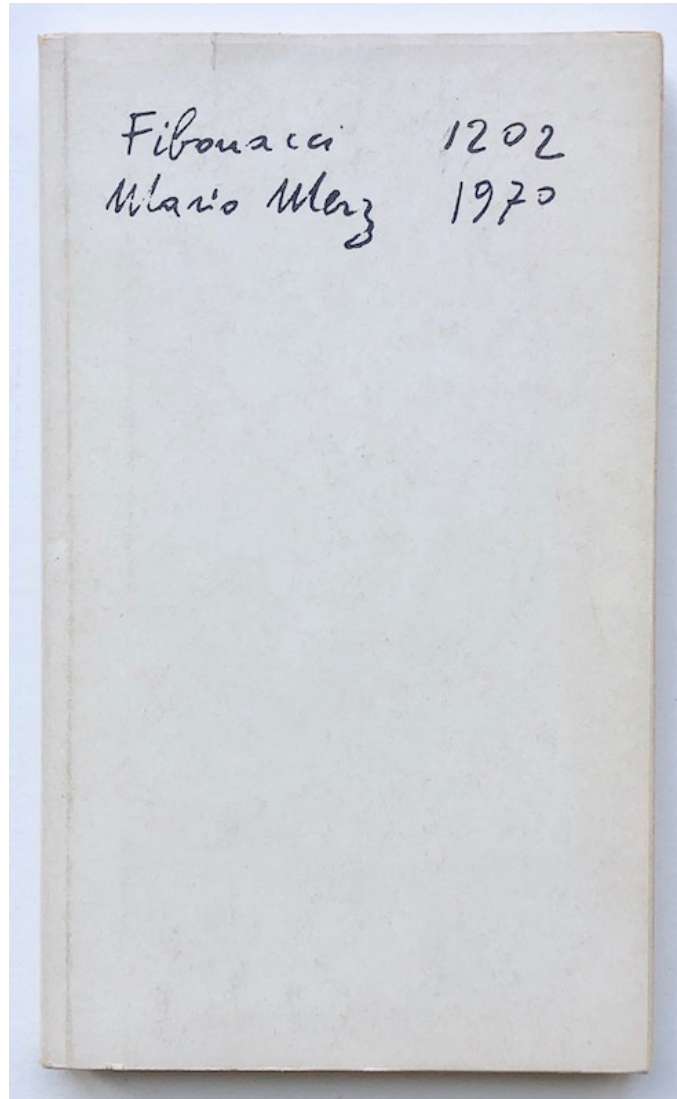
Labyrinth was issued to coincide with Long's exhibition at the Städelschen Kunstinstitut in Frankfurt Am Main. It contains a series of photographs taken of lanes in Bristol, each photographed from the same angle and framed in much the same way with each ending in a turn as opposed to a vanishing point.

The result is that "we are drawn into the two things that absorb walkers: the state of the road ahead and where we are going. This immensely satisfying, subtle book is a nominally simple look at a commonplace subject, yet Long's single-minded, concentrated looking forces us to scrutinize it with an attention we probably haven't given it before" (Parr).

Inserted loose is the illustrated flyer to the exhibition, with a text concerning 'Im Gehen die Natur erfahren' as experienced by Beatrice von Bismarck.

[Ref. *Martin Parr & Gerry Badger - The Photobook: A History Vol.II, pp.152-3*].

€ 300



20.

Mario MERZ.

Fibonacci 1202 Mario Merz 1970.

Turin. Sperone Editore. 1970.

(16.5 x 10 cm). pp. (112). Publisher's thin boards, cloth tape spine. With printed dust-jacket. Artist book referring to the Fibonacci sequence, a mathematical series of numbers originally recognised in the 13th century in which each number is equal to the sum of the two numbers that precede it. Mario Merz employed the sequence to represent the universal principles of creation and growth, since the Fibonacci sequence is the formula for growth patterns found in many forms of life.

[Ref. Moeglin-Delcroix - *Esthétique du livre d'artiste*, p. 261, 376; Germano Celant, *Book as Artwork*, p. 41].

€ 600



21.

Otto MUEHL & Hermann NITSCH.

Fest des psychophysischen Naturalismus.

(Vienna). Self-published by the artists. 1963.

(29.7 x 21 cm). Initial blank, programme sheet printed on red paper & 14 sheets of typed or mimeographed text + one additional blank red sheet. All pages printed rectos only. Some underlinings and annotations in pen and pencil, including some so frenzied that the pen pushed through to the following page. Original wrappers, stapled.

The *Fest des psychophysischen Naturalismus* (Festival of Psycho-Physical Naturalism) was the very first public event of Vienna Actionism. Both Otto Muehl and Hermann Nitsch announced a sequence of actions in Muehl's basement studio in the Perinetgasse of Vienna on the 28th of June 1963 at 6 pm. About three hundred onlookers turned up on the evening of June 28 and blocked the street. To open up the proceedings, Muehl used two bricks to shatter a mirror which had been mounted in front of the entrance to his studio, whereupon around seventy people followed him into the basement. Here Hermann Nitsch carried out his 3rd Action, which consisted of him tearing animal entrails and scattering them and the bloody discharge onto a white cloth spread out beneath a lamb carcass. While doing this Nitsch chewed a rose and spat it out onto the entrails. As a symbolic rending of the lamb, he beat the carcass with a cramp-iron until it fell into the audience. then Nitsch lay down on the bed again and was spattered with blood and entrails by Muehl. Nitsch drank sugared wine, chewed raw meat, rinsed his mouth with diluted vinegar and spat everything out onto a cloth.

Muehl and Nitsch's concern for doing away with social conventions and limitations, and working directly with materials, bodies and psycho-physical processes, was at odds with the ultra-conservative condition of Austrian society at the time. It was thus no surprise that at around 7pm the evening was cut short by the police, who had been present in force from the start, so that Muehl was unable to carry out his three-part sequence of actions announced in the programme of events: *Versumpfung einer Fläche* (Enmiring of a Surface), *Fenstersturz einer Küchenkredenz aus dem 4. Stockwerk* (Throwing a Sideboard out of a 4th-Floor Window), and *Versumpfung einer Venus* (Enmiring of a Venus). Among other things Muehl had intended to throw a kitchen dresser loaded with paints, various foodstuffs and dishes onto the street from a fourth-storey flat and smash the remains with an axe. Only his shattering of the mirror (*Zertrümmerung eines Spiegels*), which opened the festival, was actually ever realised.

The artists were interrogated by the police that same evening after Günter Brus, who had been present only as an onlooker, had thrown a bloodstained sack containing the lamb carcass and entrails into the nearby Danube canal. As a consequence, Brus and Nitsch were imprisoned for three days. Furthermore, Nitsch and Muehl were each sentenced to and served fourteen days for disturbing the peace.

Nitsch and Muehl had originally proclaimed the *Fest des psychophysischen Naturalismus* as the conclusion of the *Wiener Festwochen* (Vienna Festival), a then highly conservative annual theatre and music festival organised by the city of Vienna. An attempt to officially register the action as a public painting event was not surprisingly unsuccessful. Subsequently a documentation of the festival was prepared and published by the artists. The booklet, held together with staples, contains mimeographed programmatic texts by Nitsch and Muehl. The booklet prints two of Muehl's resultant texts, *Die Destruktion* and *Das Intrem*. Nitsch's text examines his theory of 'urexcess' whereby his actions offered participants the possibility to engage in collective sensual self-abandon and physical experiences ordinarily out-of-bounds. The booklet's first page is the mimeographed proposed programme of events, printed on red paper. Its deliberately crude design, with passages in lower case or capital letters and rough strike-throughs, was a collaboration with Günter Brus.

Both Muehl and Nitsch signed the front cover of the booklet with inky imprints of their hands and/or feet, making every copy unique. The artist's names stamped onto cover in matching purple ink.

One of the rarest and earliest of Actionist publications. [No copies listed on WorldCat].

€ 15000

OTTO MUEHL

HERMANN NITSCH

WIR BEDECKEN DIE PERINETGASSE MIT WEISSEM
PACKPAPIER

I DAS VERSUMPFTEN DER
FLÄCHE DIE ZERSTÖRUNG
VON GEGENSTÄNDEN AUF DER FLÄCHE
DAS AUSPEITSCHEN DER FLÄCHE

ICH WERDE MICH DURCH
AKTIONEN PHYSISCH UND
PSYCHISCH *im Erregung*
versetzen um zum

Ich KRIECHE UNTER DIE FLÄCHE
INTREM

ÜREXZESS Erlebnis

II DER FENSTERSTURZ
EINER KUCHENKREDENZ

DURCH ZU DRINGEN
ICH BESCHÜTTE, BESPRITZE
~~ICH~~ BESUDLE DIE FLÄCHE MIT
BLUT U. WÄLZE MICH IN DEN FARB
LACHEN ICH LEGE MICH ANGEZOGEN

INHALT: MARMELADE, HÜHNEREIER,
DOPPELGRIFFIGES WEIZENMEHL
1 kg VASENOL, KÖRPERPUDER
MIT LAVENDEL, 50 WEINGEST
50 HESPERIDENESSIG, SALMIAK-
GEIST, TAFELGESCHIRR

IN EIN BETT, MAN WIRD MIR
GEDÄRME ZERFLEISCHTE KUH-
EIER, HAARE, HEISSES WASSER
BLUTWASSER UNTER DIE TUCHEN
STOPFEN U. SCHÜTTEN

ICH ERWARTEN
DIE KREDENZ
mit *dem* auf dem
mit ~~meiner~~ **HÄCKE**

Ich werde mit LAUEM WASSER und
Watte von allen Schritten gereinigt
ICH HÄNGE DAS TOTE LAMM AN DIE
KELLERDECKE LASSE ES DURCH
DEN RAUM SCHAUKEN U. SCHLAGE
MIT EINER KLAMPFE nach dem
KOPF DES TIERES

III DIE ZERTRÜMMERUNG DES
SPIEGELS (DER DIE KELLER-
TÜRE VERSCHLIESST) MIT
ZIEGELSTEINEN
IM KELLER: DIE SCHÄNDUNG UND
VERSUMPFTUNG EINER VENUS

ICH ZERKAUE IN ZUCKERWASSER
GESÜSSTE TEERÖSEN U. SPÜCKE
DAS SÖSSE ROSENFLEISCH WIEDER
AUS. ICH SCHLAGE TRETE OHR-
FEIGE, STEINIGE BEISSE
BESCHÜTTE DEN LAMMLEIB REKSE
SEIN BRUST AUF U. BEFÜHLE
DIE NASSEN INNEREIELEN.

DIE KÜNSTLERISCHE GLEICHHEIT VON SUMPF MENSCH
FETZEN BROT U. ZEMENT

otto Muehl

Ich gebe *meinen* LEIB der
OFFENTLICHEN BESCHÜTTUNG
preis.
Hermann Nitsch



22.

Maurizio NANNUCCI.

Definitions / Definizioni.

Hinwil. Edition Galerie Howeg. 1970.

(Book: 17 x 12 cm; folder 34.5 x 50 cm). pp. (68). Publisher's wrappers, with dust jacket.

Artist's book with a sequence of 32 pairs of words. The first an abstract noun, the second a corresponding past passive participle, beginning with 'Affirmation Affirmed' and ending with 'Negation Negated'. Signed in pencil by Maurizio Nannucci on final blank.

Published in an edition of 300 copies, **with this one of 50 deluxe copies with a set of seven original screenprints by Nannucci**, printed with white texts on black card. Each of the screenprints (measuring 33.5 x 49 cm) is signed and numbered in pencil by Nannucci on

verso. The suite of prints, the book, and a printed information colophon card are housed within three separate pockets of a white flexible plastic folder. This plastic folder has titles printed in black on the front.

[Ref. *ED/MN Editions and Multiples*. Edited by Maurizio Nannucci & Emanuele de Donno, pp. 114-115].

€ 2800



IPOTESI IPOTIZZATA



AFFERMAZIONE AFFERMATA



23.

Eduardo PAOLOZZI.

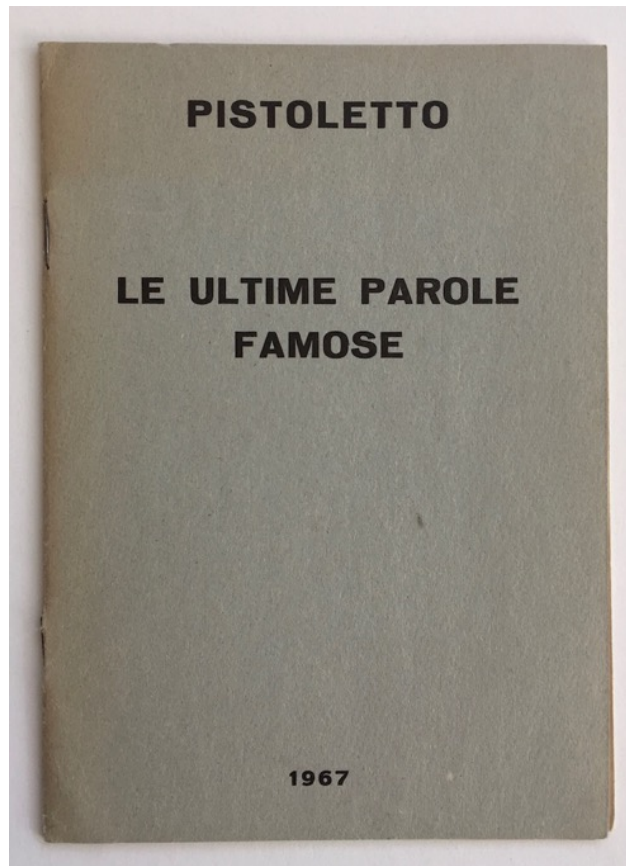
General Dynamic F.U.N. (Volume II of Moonstrips News).

London. Editions Alecto. 1970.

With title page, 3 leaves of text and 50 plates by Paolozzi. Six of which are signed and numbered by Paolozzi in pencil. Original gilt coloured acrylic resin boxes. The images are loose as issued. All of the images are stamped on the reverse with the title, number, printer's and publisher's chops and a stylised facsimile of the artist's signature. There is an introductory text by J.G. Ballard. From the edition limited to 350 numbered copies.

Early in 1965, Eduardo Paolozzi began work on a massive project to create from his eclectic and unique collection of twentieth century ephemera a definitive statement on modern man and his dilemma, in the form of a 500 page book. The first volume of this project *Moonstrips Empire News* was published in 1967. In the second volume, *General Dynamic F.U.N.*, Eduardo Paolozzi has broken still further away from accepted fine art printing techniques by brilliantly exploiting the potential of photolithography as well as screenprinting.

€ 2500



24.

Michelangelo PISTOLETTO.

Le ultime parole famose.

Turin. Self-published by the artist. 1967.

(18 x 13 cm). pp. (16). Text only, printed in both Italian and English (English translation by Henry Martin). Original grey wrappers, stapled.

Pistoletto's first book, published in an unspecified edition (although only 60 copies were declared by the artist to have been produced). A landmark Arte Povera publication, confirming that writing was not a secondary activity for Pistoletto, but an essential part of his artistic practice. The text is divided into two chapters called 'La speculazione' and 'L'essere'. This concept of the dual self is a theme that has been tackled by a number of contemporary artists worldwide. Pistoletto focused much his artistic career on mirrored works which capture the reflection of the viewer. "Man has always attempted to double himself as a means of attaining self-knowledge" (from "Le ultime parole famose").

[Ref. *Giorgio Maffei - Libri e documenti. Arte Povera 1966-1980*, p. 162; *Germano Celant - Book as Artwork 1960/1972*, p. 66; *Lucy Lippard - The Dematerialization of the Art Object from 1966 to 1972*, p. 33].

€ 650



25.

Michelangelo PISTOLETTO.

Pistoletto.

Rome. Galleria L'Attico. 1968.

(30 x 21.5 cm). pp. (16). Full-bleed illustrations throughout, printed in black or blue. Original printed wrappers, stapled. Uneven browning to covers.

In February 1968 Pistoletto had a one-person show at Galleria L'Attico in Rome; with ten young directors from Turin, he made ten films that were shown on the last day of the exhibition. The show included key films produced in Turin by Ugo Nespolo, Pia Epremian, Tonino De Bernardi and Plinio Martelli amongst others. The catalogue includes a text by Giulio Carlo Argan, and full-bleed reproductions of film stills and a portrait line-up of the film directors.

€ 200



26.

Michelangelo PISTOLETTO.

Pistoletto.

Rotterdam. Museum Boymans-van Beuningen. 1969.

(28 x 21.5 cm). pp. (28). Original printed wrappers, stapled. Spine faded.

Exhibition catalogue, Museum Boymans-Van Beuningen in Rotterdam, March-May 1969.

Includes a folded poster with four photographic images printed on silver paper, stapled in the centre of the catalogue. Text in Dutch and English.

€ 95



27.

(John TANCOCK).

Multiples, the first decade.

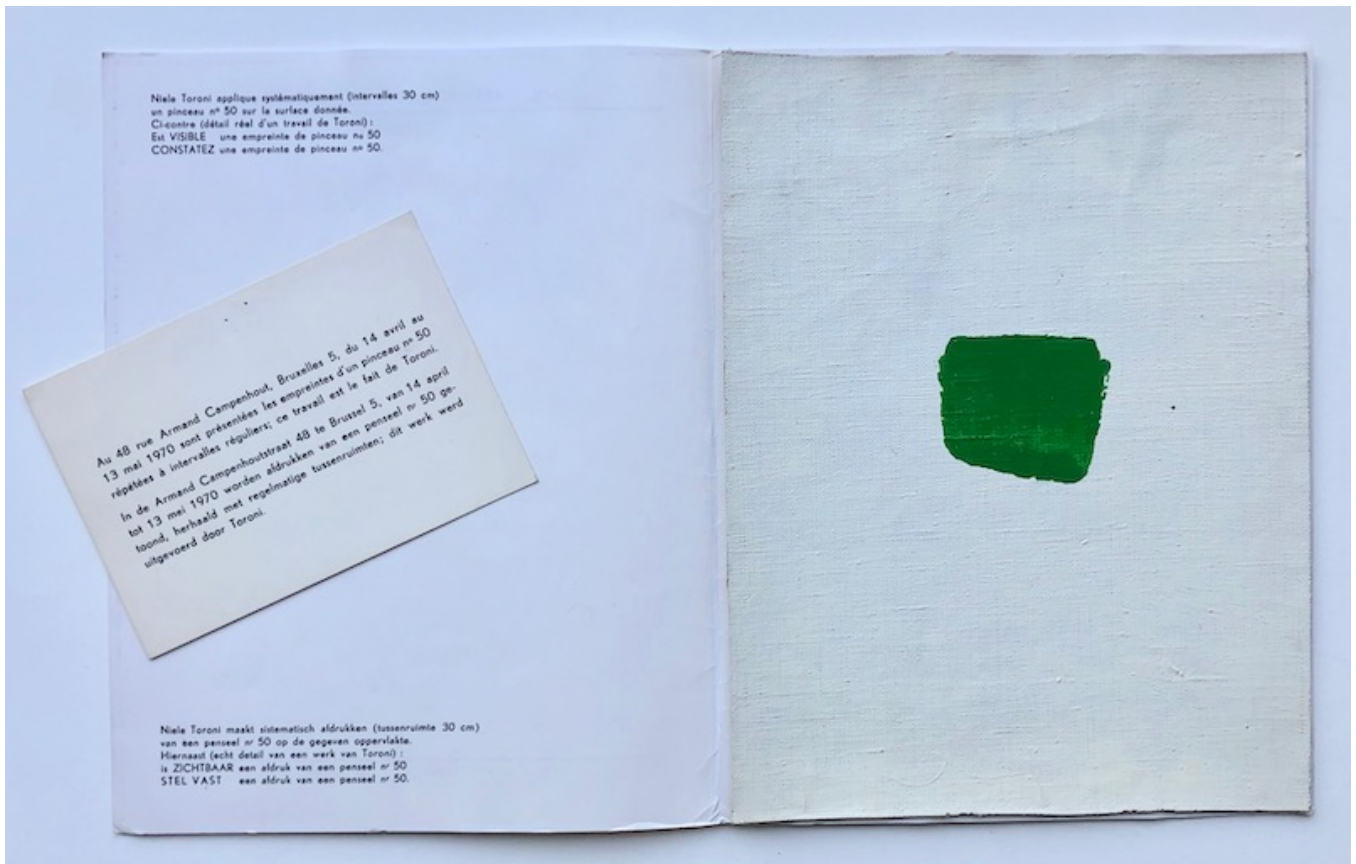
Philadelphia Museum of Modern Art. 1971.

(23 x 14 cm). pp. 120 + 40 plates with 64 illustrations.

Consisting of heavy, brightly colored pages glue-bound, made with snaps to attach first and last pages (to display as a fanned cylinder). Printed on accordion-folded card stock in six colours (red, orange, yellow, green, blue and purple). Original printed obi present.

The innovatively designed and bound catalogue published in conjunction with the first large-scale museum exhibition of contemporary artists' multiples from the 1960s. Artists with work reproduced here include Marcel Duchamp, Man Ray, Bruno Munari, Victor Vasarely, Roy Lichtenstein, Lucio Fontana, Hundertwasser, Jim Dine, Richard Artschwager, Arman, Enrico Baj, John Cage, Max Bill, Max Ernst, Hans Haacke, Douglas Huebler, Allen Jones, Fernand Leger, Sol LeWitt, Claes Oldenburg, Dennis Oppenheim, Dieter Roth, George Segal, Ernest Trova, and many others.

€ 140



28.

Niele TORONI.

MTL Art/Critique Octobre 1970 / Kunst/Kritiek Oktober 1970. Une empreinte de pinceau n° 50.

Brussels. Galerie MTL. 1970.

(27 x 21 cm). Single folded card, printed, and with canvas mounted within its centre. Mild offsetting from acrylic showing through onto front cover.

An original green acrylic brushstroke painted onto a section of canvas and tipped-on to the October 1970 issue of Galerie MTL's bilingual periodical Art/Critique Kunst/Kritiek.

The short text, printed in French and Dutch in the brochure, is clear as to the method Toroni has become famous for: "Niele Toroni applique systématiquement (intervalles 30 cm) un pinceau n° 50 sur la surface donnée. Ci-contre (détail réel d'un travail de Toroni): Est VISIBLE une empreinte de pinceau n° 50. CONSTATEZ une empreinte de pinceau n° 50". ("Niele Toroni systematically applies (at 30 cm intervals) a brush no. 50 on the given surface. Opposite (real detail of a work of Toroni): VISIBLE is a brushstroke no. 50. FIND a brushstroke No. 50").

This copy also includes an explanatory exhibition notice printed on a small card in both French and Dutch: "Au 48 rue Armand Campenhout, Bruxelles 5, du 14 avril au 13 mai 1970 sont présentées les empreintes d'un pinceau no.50 répétées à intervalles réguliers; ce travail est le fait de Toroni". ("At 48 rue Armand Campenhout, Brussels 5, from 14 April to 13 May 1970, brush prints no. 50 are displayed at regular intervals; this work is done by Toroni").

The canvas presented in the MTL brochure is thus a section from a larger work first exhibited in the spring of 1970. Several different colours of this brushstroke were produced, including orange, blue, or yellow examples, as well as the green brushstroke in this present copy.

"Ce que j'appelle 'empreinte n° 50', c'est une forme qui n'existe pas. Je l'ai appelée comme cela parce qu'elle est le résultat d'un travail de peinture : appliquer la partie poilue du pinceau, celle qui sert à peindre, sur la surface donnée, pour que la couleur y soit déposée et devienne visible... L'empreinte se donne seulement à son origine, un pinceau de 50 mm de large. L'empreinte c'est la forme que laisse cet outil pictural, imprégné de peinture, sur le 'support' où il est appliqué." ("What I call 'Brushstroke no. 50' is a form that does not exist, I called it like that because it is the result of a painting job: apply the part hairy brush, the one used to paint on the given surface, so that the colour is deposited and becomes visible ... The print is only given to his origin, a brush 50 mm wide. It is the form that this pictorial tool, imbued with paint, leaves on the 'support' where it is applied"). (From an interview conducted with Toroni by Catherine Lawless in July 1988).

€ 8000





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