

ARCOmadrid
International Contemporary Art Fair



A selection of 40 books and documents 1964 - 2014

CONTACTS

Studio Bruno Tonini
bookstore

Bruno Tonini
Sandra Faita
Andrea Bono
Valentino Tonini

via Pratomlungo 192
Gussago (BS), 25064
Italy

other address
c/o "7022"
Via Ludovico il Moro 1
20143 Milano

Tel. + 39 349 35 36 121
info@studiobrunotonini.it
www.studiobrunotonini.it

Instagram: @studiobrunotonini

Tonini Editore
publishing and bookstore

Andrea Bono
Valentino Tonini

via Pratomlungo 190
Gussago (BS), 25064
Italy

other address
c/o "7022"
Via Ludovico il Moro 1
20143 Milano

Te. + 39 392 44 42 392
info@toninieditore.com
www.toninieditore.com

Instagram: @toninieditore

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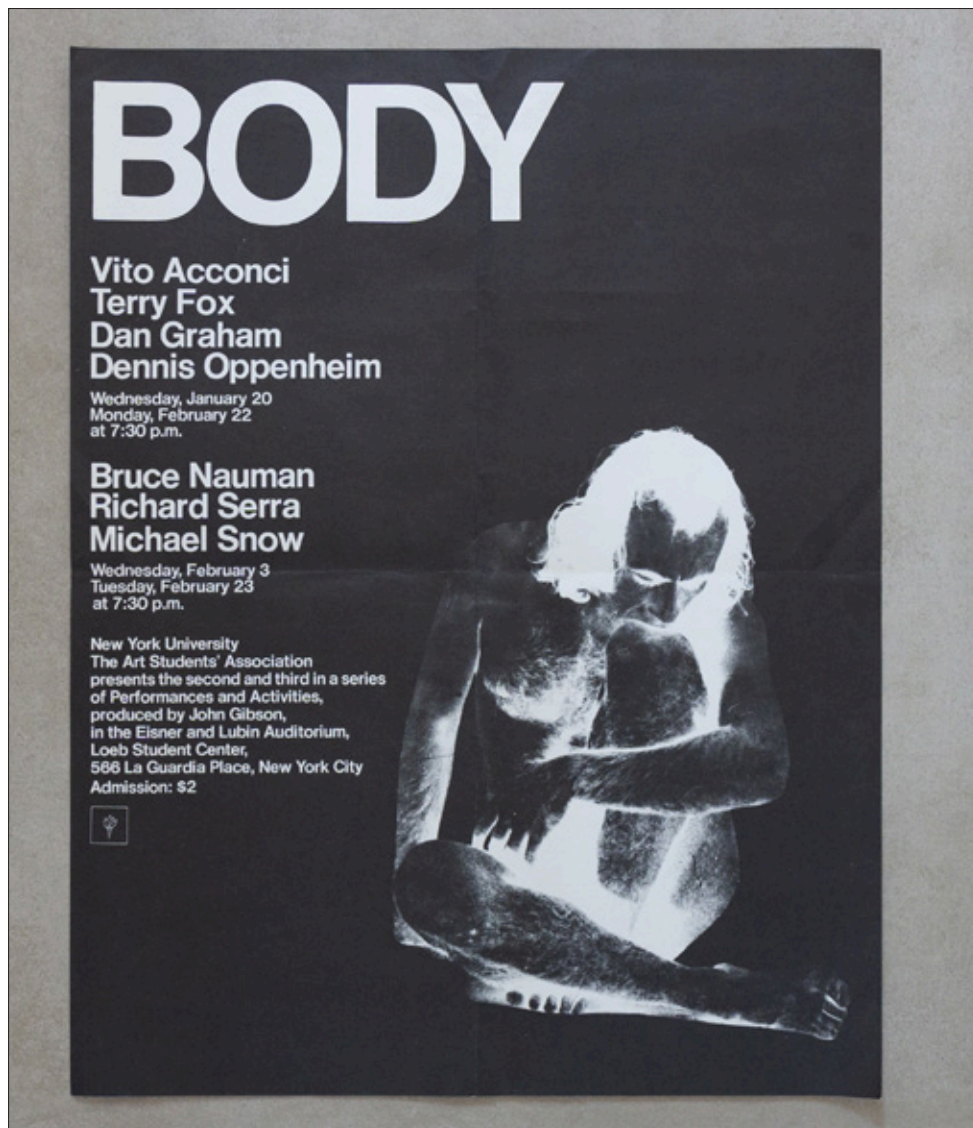


1. **AA.VV.**, *3ª Bienal Americana De Arte Cordoba Argentina octubre 1966*, Cordoba Argentina, Industrias Kaiser -I Centro de Música Experimental, 1966, double LP 33, recorded on the occasion of the third American Art Biennial. Songs by: José Vicente Asuar "Preludio La Noche", Gerald Strang "Composition IV", Pedro Echarte "Treno", Gordon Mumma "The Dresden Interleaf 13 February 1945", Lejaren Hiller "Estudio N° 7", Horacio Vaggione "Sonata N° 4", Alcides Lanza "Plectros II", Edgardo Cantón "Voix Inouies", Morton Feldman "Four Instruments", Virgilio Tosco "Vision Apocaliptica", Ernst Krenek "Quintona", Earle Brown "Four Systems", John Cage "Variations II" - Variations II, Oscar Bazán "Atomos II", Christian Wolff "For Two Pianos". Graphic design of the cover by Jesus Rafael Soto. Edition of 450 copies. € 1.800



2. **AA.VV.**, *B C ALMANAC (H) C-B-*, Vancouver, The National Film Board of Canada, [Brock Webber Printing Co, Ltd], 1970, 21x26 cm, softcover, pp. (460), cover illustrated with black and white photographic images of the Process Series Almanac (front cover series..#4 - back cover series #6). Catalog fully illustrated with black and white photographic images, consisting of 15 monographic booklets by Jack Dale, Michael deCourcy, Christos Dikeakos, Judith Englington, Gerry Gilbert, Roy Kiyooka, Glen Lewis, Taras Masciuch, Michael Morris, N.E. Thing Co., Jone Pane, Timothy Porter, Peter Thomas, Vincent Trasov, Robertson Wood, bound in one only volume. Attached is a quarter-fold poster of Roy Kiyooka. Graphic design by Jack Dale and Michael de Courcy. € 450

3. **AA.VV.**, *Body*. Vito Acconci, Terry Fox, Dan Graham, Dennis Oppenheim, Bruce Nauman, Richard Serra, Michael Snow, New York, John Gibson - New York University, 1971, 55,8x43,2 cm, poster illustrated with a black and white photographic portrait of Vito Acconci printed on the occasion of the collective exhibition held at New York University. From January 20th to February 22nd Vito Acconci, Terry Fox, Dan Graham and Dennis Oppenheim exhibited; from February 3 to 23 Bruce Nauman, Richard Serra and Michael Snow exhibited. (New York, New York University, The Art Students Association in collaboration with the John Gibson Gallery). Folded copy. € 350



4. **AA.VV.**, *Artists' Video Tapes 25.2.* - 16.3.1975, Bruxelles, Palais des Beaux-Art, 1975, 26,3x32 cm, cardboard folder with two metal rings, label with the title applied on the cover, pp. [6]-18-XXIV-[270]-[2], exhibition catalog containing 160 loose sheets probably assembled manually one at a time, most of which are printed double-sided, illustrated with more than 200 black and white pictures (drawings, texts, notations, drawings, photos taken from the films presented and various documents). Catalog of the first "Art-video" exhibition in Belgium, edited by Michel Baudson, preface by K. J. Garland, it has made up of three parts: the first, in addition to the list of works in the exhibition, analyzes video art through a critical text by René Berger; the second contains 53 loose sheets with information sent by the artists for the exhibition previously organized by Galerie Impact at the Musée des Arts Décoratifs in Lausanne; last part includes further 80 sheets (76 + 4 of advertisements) with the information sent by the artists for the current exhibition, in total 133 sheets concerning the following artists: Vito Acconci, Vincenzo Agnetti, Christian Boltanski, Pierpaolo Calzolari, Antonio Dias, Braco Dimitrijevič, Valie Export, Simone Forti, Jochen Gerz, Paul-Armand Gette, Joan Jonas, Allan Kaprow, Jannis Kounellis, Les Levine, Gerald Minkoff, Missing Link, Antoni Muntadas, Ian Murray, Maurizio Nannucci, Dennis Oppenheim, Charlemagne Palestine, Gina Pane, Luca Patella, Friedrike Pezold, Joan Rabascal, Ulrike Rosenbach, Sarkis, Katharina Sieverding, Bill Viola, Wolf Vostell, Peter Weibel and many others. (Brussels, Palais des Beaux-Arts, 25 February - 16 March 1975). Edition of 400 copies (information at page [5]). € 1.500

Attention: we have not been able to compare this volume with other copies to ensure its completeness. Consulting the KVK (Karlsruhe Virtual Catalogue) search engine, to which important art international libraries are connected, we found only three copies listed but the number of pages/sheets is not declared. Each exemplar of this rare catalog was assembled by inserting manually each sheet into the metal ring binder, it is therefore possible that errors and omissions occurred. However, in our copy there are numerous artist's information sheets, apparently additional, not mentioned in the initial index of the catalogue, this would suggest that publication was hastily created and these sheets were inserted at the last moment or eventually to replace the missing ones.



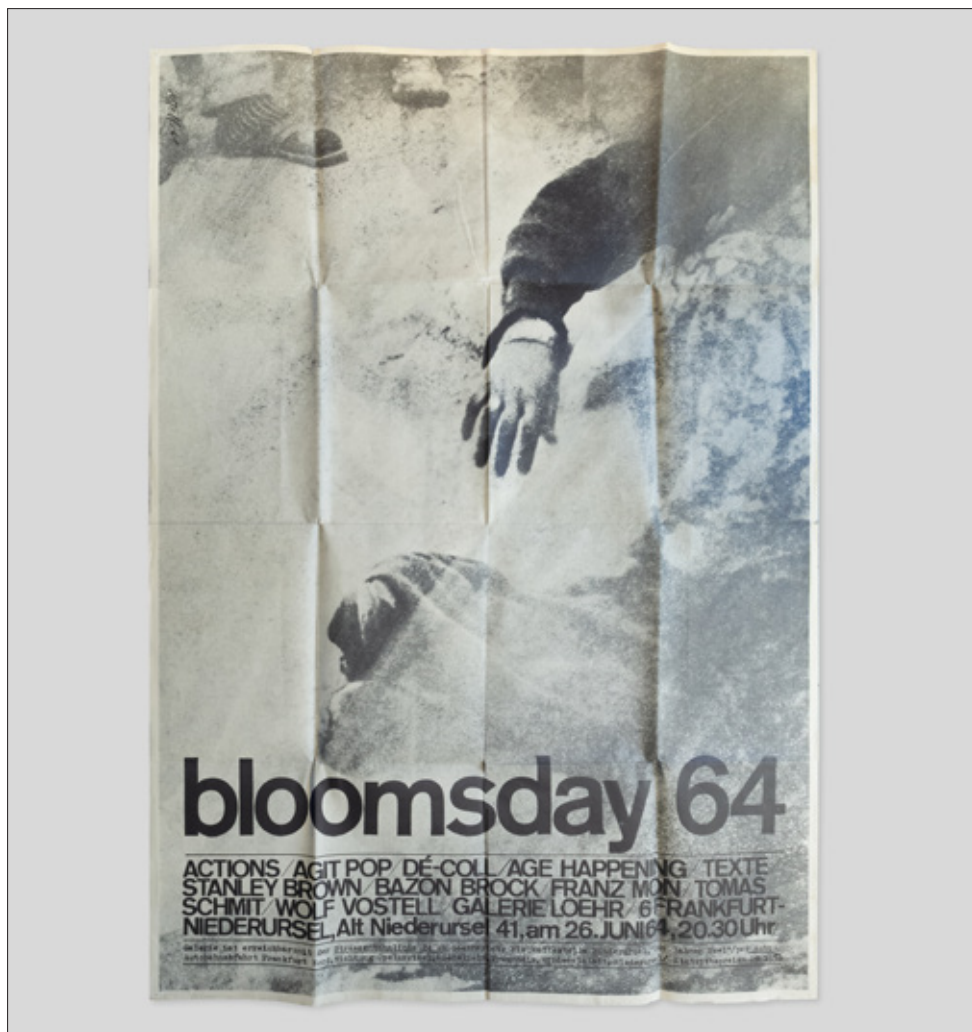


5. **BARRY Robert** (New York 1936), *Robert Barry*, Köln, Gerd de Vies, 1971, 29,6x20,9 cm, paperback, pp. [72], typographical cover, artist's book with 30 statements by Robert Barry printed on the recto of each page, volume published on the occasion of his personal exhibition (Köln, Paul Maenz, inauguration - 14 June 1971). [Bibliography: Lailach 2011: pag. 94.]. € 500



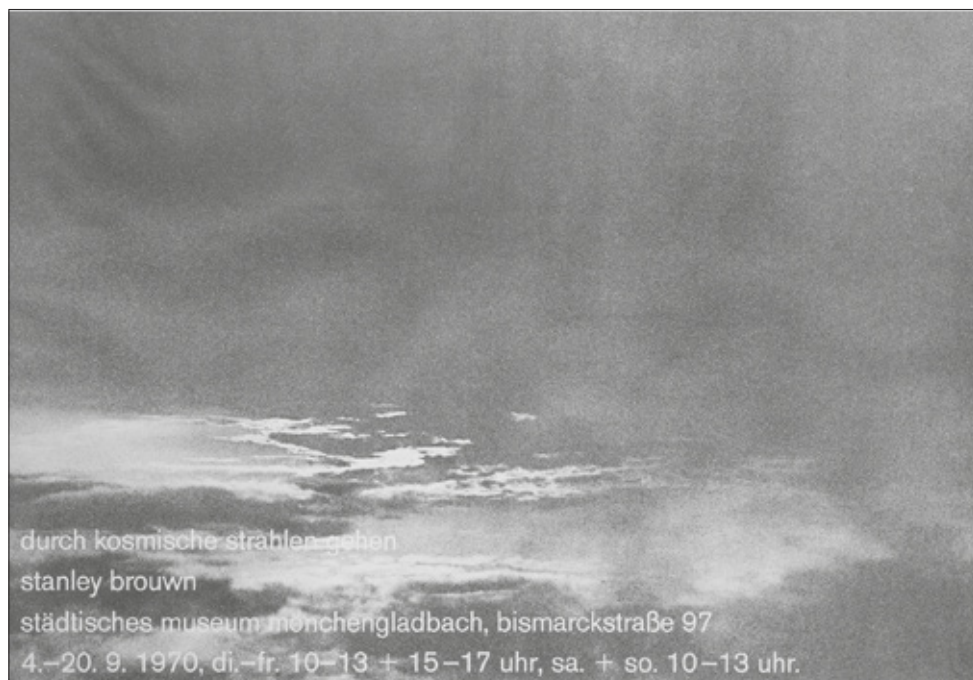
6. **BEUYS Joseph** (Krefeld 1921 - Düsseldorf 1986) - **CHRISTIANSEN Henning** (Copenhagen 1932 - Copenhagen 2008), *Schottische. Symphonie - Op. 50 Requiem of art*, München, Galerie Bernd Klüser / Jörg Schellmann, 1973, 31x31 cm, 2 LP, 33 rpm, color illustrated cover of the concert "Komposition für zwei Musikanten" by Joseph Beuys and Henning Christiansen held for the first time at the Staatliche Kunstakademie Düsseldorf (1963), photo by Manfred Tischer. Graphic design by Michael Stahl. Limited and numbered edition of 500 copies. [Bibliography: Block / Glasmeier 1989; pp. 100-101; Maffei 2013: pag. 46; Schraenen 2005: pag. 71.] € 1.200

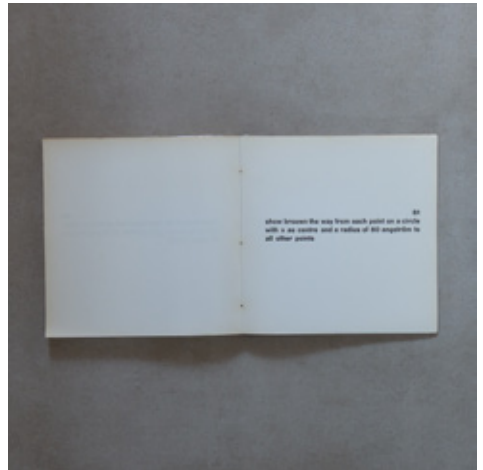




7. **BROUW** Stanley (Paramaribo, Suriname 1935 - Amsterdam 2017) - **VOSTELL** Wolf (Leverkusen 1932 - Berlino 1998), *Bloomsday 64: Actions, Agit-Pop, De-collage, Happenings, Texte* : Stanley Brouwn, Bazon Brock, Franz Mon, Tomas Schmit, Wolf Vostell : Galerie Loehr . Frankfurt-Niederurzel . am 26. Juni 64, Frankfurt, Galerie Loehr, 1964, 123 x 87 cm., rare illustrated poster folded in sixteen parts (30 x 21 inch part). One side (back is blank) is a full-sheet image of Stanley Brouwn, it has exactly the same as the exhibition catalog for the event, only the latter was cut into 32 sections separated by 2 pages and stapled together. Some tears along the tension lines and at the corners of the folds. Rare publication documenting the actions and events that took place at the Loehr Galerie during Bloomsday (26 June) held in honor of James Joyce. [Bibliography: Maffei - Paterlini 2015: pag. 129; Ruhe 2001: pag. (19); Sohm 1970: pag. 111]. € 3.500

8. **BROUWN Stanley** (Paramaribo, Suriname 1935 - Amsterdam 2017), *Durch kosmische strahlen gehen*, Mönchengladbach, Städtisches Museum Mönchengladbach, 1970, 70x49,5 cm, poster entirely illustrated with a black and white photographic image. Published on the occasion of the exhibition (Mönchengladbach, Städtisches Museum, 4 - 20 September, 1970). [Bibliography: Rennert - Titz 2020: pag. 373 "Chronology"; Ruhe 2001: pag. (29)]. € 2.500





9. **BROUWN Stanley** (Paramaribo, Suriname 1935 - Amsterdam 2017), *100 this-way-brouwn-problems for computer I.B.M. 360 model 95*, Köln - New York, Verlag Gebe. König, [1970], 22,7x22,7 cm., paperback [softcover], pp. [208], artist's book with the definition: "*show brouwn the way from each point on a circle with x as centre and radius of [] angström to all other points*", repeated on each verso, for one hundred times, with a variation of the number indicated before the term "*angström*". Every time, the number increase its value of 1 unit. Beside the margin where the first "*show brouwn...*" is printed, is also indicated the mathematical value of 1 "*angström*": "*1 'angström' = 0,000 000 01 cm*". Edition size not indicated, approximately 300 copies. Third artist's book by Stanley Brouwn. [Bibliography: Lailach 2005: pag. 101; cfr. Celant 1972, pp. 76; Roth - Aarons - Lehmann 2017: pp. 55-56; Ruhe 2001: pag. (29)]. € 2.000



10. **BYARS James** Lee (Detroit 1932 - Il Cairo 1997), *The Black Paper on Art*, [Münster], [Westfälischen Kunstverein], [July 1982], diameter 23,7 cm., round black sheet of tissue paper with title printed in gold in the center of the circle, multiple published on the occasion of the exhibition (Münster, Westfälischen Kunstverein, 18 July - 26 September 1982). Print run not declared. [Bibliography: Schraenen - Deecke 1995: n. 92]. € 300

11. **CELANT Germano** (Genova 1940 - Milano 2020), *Record As Artwork*, London, London, Royal College of Art Gallery Publication, 1973, 17,2x17,7 cm, softcover with two stapled, pp. [28], nice booklet, containing an essay by Germano Celant, translated from the Italian by The Linguists' Club, graphic-design by Laurence Bradbury. 18 black-&-white illustrations, some of which on double page. Germano Celant provides the first survey of the artists' work in the LP format, with a text extensively illustrated and a list of records. Exhibition catalogue published on the occasion of the exhibition in November 1973 at Royal College of Art Gallery in London. € 450



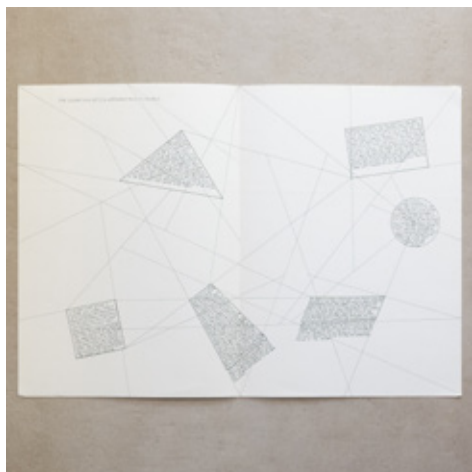


12. **DIMITRIJEVIĆ Braco** (Sarajevo 1948), *Obelisk, 11 March, This could be a day of historical importance (photographic reportage)*, [Berlin], [1979]. Collection of **50 original black and white photographs** of various sizes, many of which were probably taken by Hilda Deecke (some have the photographer's stamp stamped on the back of the photo). A reportage of the installation "*Obelisk, March 11, this could be a day of historical importance*", created by Braco Dimitrijević in the garden of Schloss Charlottenburg in Berlin. The photographs depict portraits of the artist and the workers responsible for installing the work, some views of the park and various details of the work. (Many of these images are reproduced in catalogs or exhibit invitations published in subsequent years such (Cfr. Berliner Künstlerprogramm des DAAD, Berlin, 1979; Institute of Contemporary Art, London, 1979). € 5.000

Attached: AA.VV., "*11 März March. Dieses könnte ein Tag von historischer Bedeutung sein. This Could be a Day of Historical Importance*", Berlin, Berliner Künstlerprogramm des DAAD, 1979; 29.8x21 cm, paperback, pp. [28] - [4], catalogue/artist's book with 2 full-size plates, folded and illustrated with black and white images , 39 black and white photographs. Texts in German and English by Wieland Schmied, Martin Sperlich and Thomas Deecke. Edition of 600 copies. Exhibition catalog in which are published numerous reproductions of photos in the collection.

"The most spectacular work Braco Dimitrijević realized in Berlin is the monument in the garden of the Schloss Charlottenburg. The project, which he initiated during his stay in the city in 1976, was completed in 1979 with the financial assistance of the Berlin Senat, Berlin Lottery, DAAD and Schloss Charlottenburg. It is a 10 meter high, white Carrara marble obelisk, erected in honour of Peter Malwitz's birthday, a «regular» person that the artist met by chance. Dimitrijević dedicated the obelisk to this passerby's date of birth by engraving with gilded letters in four languages 11 March «This Could be a Day of Historical Importance». This «obelisk beyond history», as the artist put it, is the most monumental conceptual art work ever made. Today visitors can find this monument at the end of the Schloss Charlottenburg garden, still bearing witness to an era when the most adventurous art projects were possible". (Daniel Marzona in: https://www.danielmarzona.com/wp-content/uploads/Dimitrijevic_pressrelease.pdf)

13. **DOUBLE PAGE**, *Double Page* (nn. 1 - 6 / all published), Zürich, Annemarie Verna, 1976-1980, 37x53 cm (folded in two parts), sheets, pp. [4], periodical published by Annemarie Verna Gallery, between 1976 and 1980 Monographic issues, the guest artists appear on the double inside page of each of these issues. #1 - Sol LeWitt (January 1976) #2 - Giorgio Griffa (December 1976) #3 - Giulio Paolini (September 1977) #4 - Richard Nonas (March 1979) #5 - Richard Tuttle (April 1979) #6 - Marco Gastini (September 1980). The sixth issue is made up of two double pages, i.e. 8 pages. Each issue has a black and white illustration printed on double page. Edition of 500 copies. € 1.200





14. **FELDMANN Hans** Peter (Düsseldorf 1941 - 2023), *Bilder 9 - 10- 15 - 152*, Heidelberg, Edition Staeck, 1971 / 1972, set of 4 bilder, complete with the original cardboard slipcase. List of the bilder: “9 Bilder von Feldmann für John Hunov”, 1971, cm. 10 5x9,3 - pp. [12], 9 black and white photographic illustrations.- “10 Bilder von Feldmann”, 1972, cm. 10,5x9,2 - pp. [12], 10 black and white photographic illustrations.- “15 Bilder von Feldmann”, 1972, cm. 15x21,9, pp. [4], 15 black and white photographic illustrations.- “152 Bilder von Feldmann”, 1972, cm. 14,9x20,5 - pp. [8], 152 black and white photographic illustrations. € 3.600

15. **GENERAL IDEA** (Collective) (Felix Partz - Jorge Zontal - AA Bronson (Toronto, attivo dal 1967 al 1994), *General Idea: Multiples. Catalogue raisonné multiple and prints 1967-1993*, Toronto, General Idea - S. L. Simpson Gallery, 1993, 20,4x15,3 cm, brossura, pp. [138], copertina illustrata con un'immagine a colori (General Idea, Yen, 1993), 162 riproduzioni fotografiche di opere degli artisti stampate in bianco e nero. Con un'intervista in inglese di Sandra Simpson a General Idea, catalogo ragionato dei multipli e delle stampe del gruppo di artisti. **Edizione di 500 esemplari firmati e numerati al frontespizio contenente un multiplo originale** (Yen, 1993). [Bibliografia: Fischer 2003: pag. 246]. € 300



16. **HARING Keith** (Reading 1958 - New York 1990) - **BURROUGHS William Seward** (St. Louis 1914 - 1997), *Apocalypse*, New York, George Mulder Fine Arts, October 1988, 26x26,6 cm., softcover, dust-jacket, pp. (28), artist book with illustrated cover, 4 color photographs by Tseng Kwong Chi, 10 color screen prints and 3 color photo by Keith Haring at work. Text by William Burroughs. Design and layout by Joep Paulussen. Luxury edition of unnumbered 250 copies. First edition and first printing. [Bibliography: Gruen 1990: pag. 183]. € 650

“When Keith and I collaborated on «Apocalypse», it was never a master-and-disciple kind of undertaking. Although Keith was young, he was not immature when it came to art. Our work was of equal weight and purpose. I found Keith’s art for «Apocalypse» completely astonishing. When I first saw his prints, it was a shock—but a good shock. My texts were perfectly understood and perfectly rendered.” (W. Burroughs, from John Gruen, «Keith Haring. The authorized biography», New York, Fireside, 1990, pag. 183)





17. **KIPPENBERGER Martin** (Dortmund 1953 - Vienna 1997), William Holden Company: *The Hot Tour* 4.6.91-3.9.91 3000 km Tanzania, Zaire, Berlin, Wewerka & Weiss Galerie, 1991; 15,1x9,6 cm., paperback [softcover], pp. 64, illustrated artist's book with drawings by Kippenberger and texts by Jutta Koether and Barbara Straka. Published in conjunction with the exhibition (Berlin, Wewerka & Weiss Galerie, from November 2 to December 21, 1991). Edition of 1000 copies **Exemplar with a nice dedication and a small drawing signed by the artist.** [Bibliography: Koch 2002: page 236]. € 900

"In 1991 Martin Kippenberger sent his student Matthias Schaufler on a 500 km walk through Africa. The travel report was reworked by Kippenberger, with witty drawings added and texts by Jutta Koether and Barbara Straka. Published to accompany the exhibition "The Hot Tour" at the Galerie Wewerka & Weiss, Berlin, from 2 November to 21 December 1991, the book echoes the cover design and format of the "Reclam Universalbibliothek" series." Koch 2002

18. **KOSUTH Joseph** (Toledo 1945) - **DE VRIES Herman** (Alkmaar, Paesi Bassi 1931), *The Sixth Investigation 1969 - Proposition 14 / Die Sechste Untersuchung 1969 - Proposition 14*, Köln, Gerd De Vries & Paul Maenz, 1971, 29,9x20,3 cm, brossura, pp. [76], artist's book divided into three sections, the first (A) contains a series of 9 + 9 statements in English translated into 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



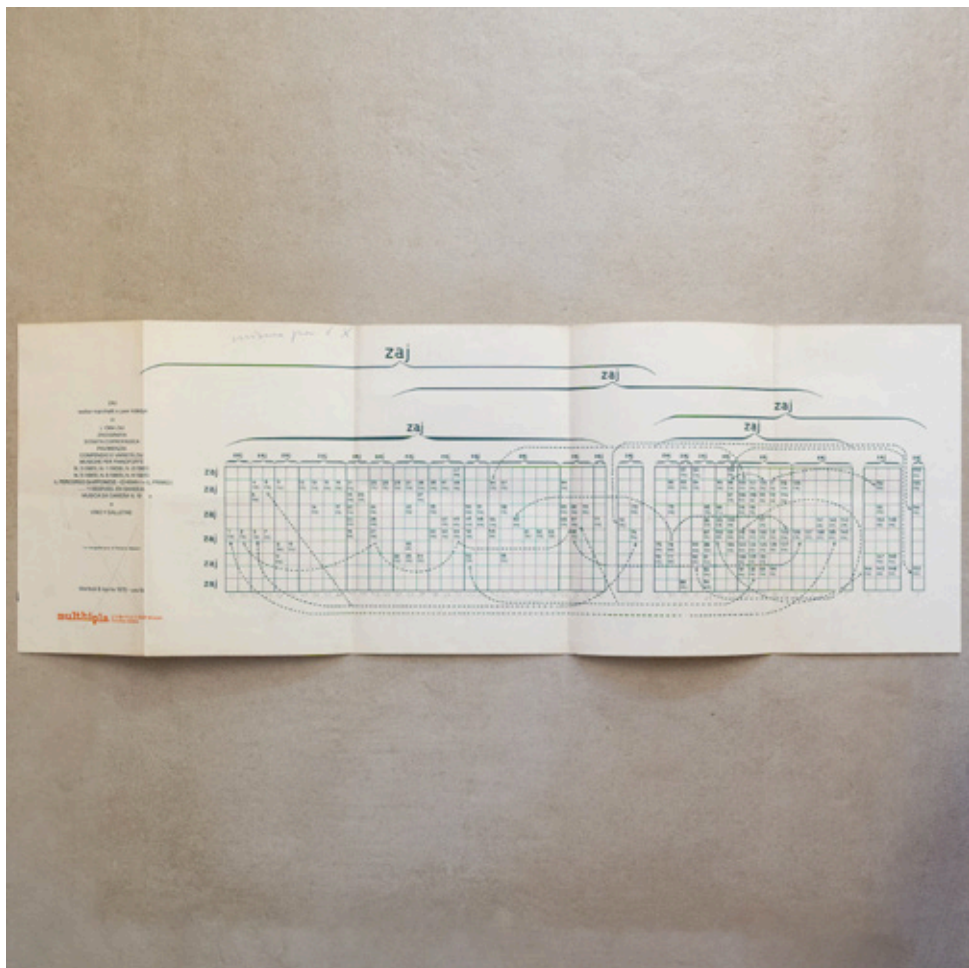


THE LEGEND OF SIBURY HILL

THE TOWNFOLK OF AMELBROUGH AND DEVIZES WERE ALWAYS AT LOGGERSHEADS. AMELBROUGH, COMING OFF THE WORK AT ONE FIGHT, SOUGHT REVENGE BY USING THE SERVICES OF THE DEVIL, WHO OFFERED TO WIP EUP DEVIZES BY DRIPPING A HILL ON THE TOWN. THIS THREAT WAS HEARD BY ST. JOHN WHO IN DUE COURSE WARNED DEVIZES, THE TOWNFOLK OF WHICH SENT THE BIGGEST LIAR, WHO WAS THE OLDEST INHABITANT, TO PUT THE DEVIL OFF. WITH A SACK FILLED WITH OLD CLOTHES AND SHOES HE MET THE DEVIL NEAR BUCKHAMPTON, AND THERE ASKED HIM THE TIME. OLD NICK WAS TIRED OF CARRYING THE HILL AND ASKED IN HIS TURN HOW FAR TO DEVIZES. THE OLD MAN SAID THAT HE WOULD NEVER GET THERE THAT NIGHT OR FOR SOMETIME TO COME, AS HE HAD LEFT DEVIZES AS A YOUNG MAN AND HAD INDEED WORN OUT THE CLOTHES AND SHOES HE WAS CARRYING - SLIPPING THESE ON THE FLOOR HE ENLARGED HIS TALK. OLD NICK WAS INCREDULOUS, BUT THE OLD MAN STUCK TO HIS STORY, AND FOOLISH THE DEVIL INTO BELIEVING IT. FLUNG THE HILL DOWN FROM HIS SHOULDERS THE DEVIL DEPARTED IN A FLASH OF LIGHTNING. DEVIZES IS STILL THERE, THE HILL AT SIBURY IS FOR ALL TO SEE, SO THE TALE MUST BE TRUE.

19. **LONG Richard** (Bristol 1945), *Richard Long*. Dwan Gallery, New York, Dwan Gallery, 1970, 8,5x28,2 cm, exhibit invitation consisting of 2 rigid cards illustrated with four black and white photographic images, graphic design by Richard Long (New York, Dwan Gallery, October 3 - 29, 1970). Italiano: invito costituito da 2 cartoncini rigidi illustrati con quattro immagini fotografiche in bianco e nero, graphic design a cura di Richard Long (New York, Dwan Gallery, October 3 - 29, 1970). [Bibliography: Lailach 2005: pag. 139; Long 1982: pp. 12-13; Senior 2014: pag. 119; Tonini 2019: n. 573]. € 350

20. **MARCHETTI Walter** (Canosa di Puglia, Bari 1931 - Milano 2015) - **HIDALGO Juan** [Juan Hidalgo Codorniu] (Las Palmas, Canarie 1927 - Ayacata 2018), *ZAJ Walter Marchetti e Juan Hidalgo in L'Ora Zaj - Zajografia - Sonata Coprofagica - Pavimentaj - Compendio e varietà zaj - Musiche per pianoforte - N. 3 (1961), n. 1 (1959), n. 2 (1961), n. 5 (1965), n. 6 (1965), n. 4 (1965) - Il percorso giapponese - ichban (= il primo). -Y despues, en bandeja - Musica da Camera y Vino y galletas*, Milano, Zaj - Galeria Multhipla, 1975, 24x70 cm, multiple in poster format folded in 4 parts illustrated with a large diagram printed in dark green, **exemplar with numerous numerical notations in pencil made by one of the two artists**. € 500

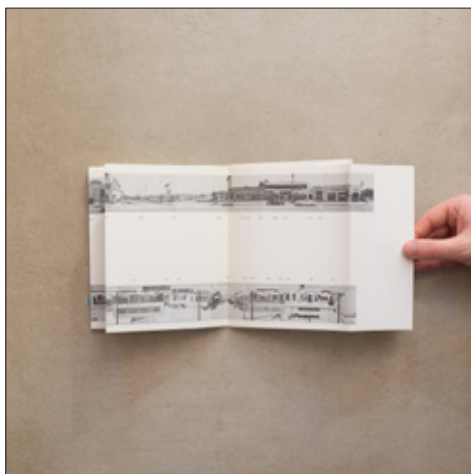
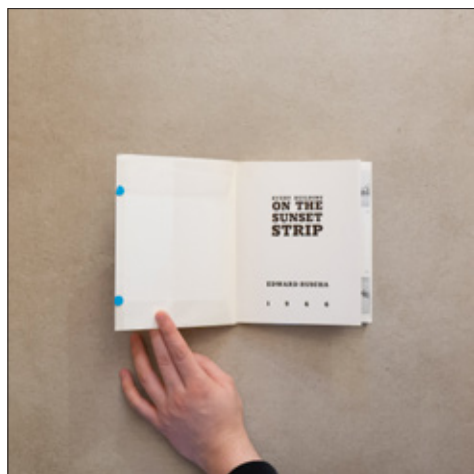


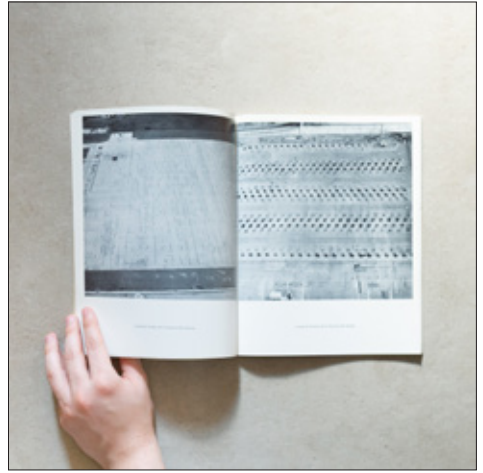


21. **N.E. THING CO. (NETCO)** (Iain - Ingrid Baxter) [Iain Baxter (Middlesbrough 1936)] (Vancouver 1967 - 1978), *Trans VSI Connection NSCAD-NETCO. Sept 15 - Oct 15, 1969*, Halifax, Nova Scotia College of Art and Design, 1970, 27,7x21,5 cm, paperback, pp. [214], artist book documenting with black and white reproductions the correspondence between the artist, who also worked under the name The N.O.Thing CO. until the end of the 1960s. and the Nova Scotia College of Art and Design. The artist's foreword states: "The publication was created using the copying process. The exhibition did not actually take place, but consists of the correspondence documented in the book and is also the exhibition". An early attempts to bridge technology [telegrams, telex, telecopier], distance [Vancouver to Nova Scotia] and time [the four hour time zone change between the two cities], sending instructions for artworks and students at NSCAD attempting to execute and respond with results. Project also involved David Askevold, Mary Lou Bowstead, Richards Jarden, Jo Knapp, Sue Krassman, and others. Edition size unknown unsigned and unnumbered. [Bibliography: Celant 1972, pp. 74]. € 450

22. **RUSCHA Edward** (Omaha, Nebraska 1937), *Every Building on the Sunset Strip*, Los Angeles, Edward Ruscha, 1966, 18,5x14,5 cm., softcover, cardboard case covered with silver glossy paper, white cardboard cover with title printed in silver on the front cover and spine of the book. Leporello, folded in 54 pages entirely illustrated with two parallel strips of black and white photographic images for a total length of m. 7.38. Edition of 1.000 unnumbered copies. First edition and first printing which differs from the second and due a different width measurement of the last fold. [Bibliography: Engberg - Phillipot 1999: volume II, pp. 84-89; Roth 2004: pp. 198-199; Parr - Badger 2006: volume II, pp. 142-143; Roth - Aaron - Lehmann 2017: pp. 252-253]. € 5.000

“«The Every Building on the Sunset Strip» is the great exception within Ed Ruscha’s photobook bibliography, and an important one. It was the fourth of artist’s books that he published, and expanded on the standard format of the seminal «Twenty-six Gasoline Stations» and its successors in two ways...” (Martin Parr - Gerry Badger)



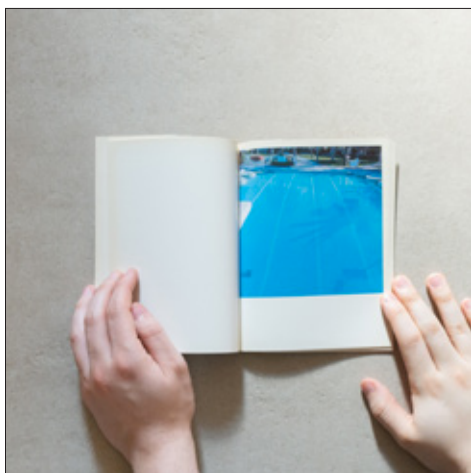
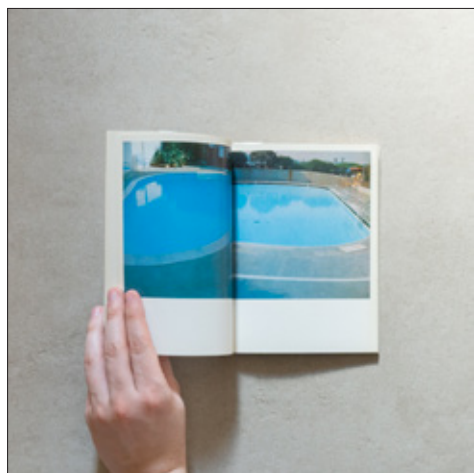
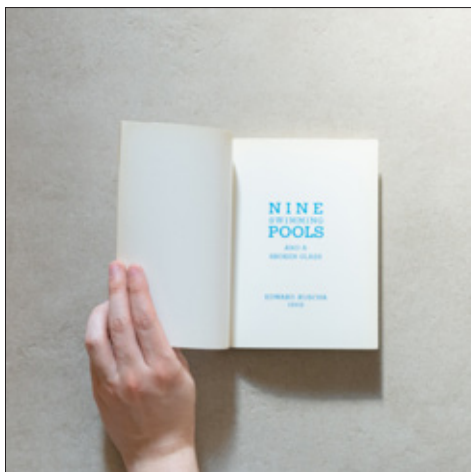


23. **RUSCHA Edward** (Omaha, Nebraska 1937), *Thirtyfour Parking Lots in Los Angeles*, (Los Angeles), Edward Ruscha, 1967, 25,4x20,4 cm., softcover, glassine dust-jacket, pp. (48), white cover, orange title on the spine and front cover, 31 black and white photographic plates, the last double page with a 3.6 cm external flap folded with views of parking areas in Los Angeles (shots by Art Alanis) First edition of 2.413 unnumbered copies. [Bibliography: Engberg - Phillpot 1999: volume II, B 5, pp. 124]. € 1.500

*“When he was working on *Thirtyfour Parking Lots*, Ruscha commissioned aerial photographer Art Alanis to take the photographs and told him to shoot all the empty lots he came across. While the images in the book are striking, especially those lots with herringbone patterning, Ruscha found even more to interest him in the photographs” unexpected visual features, such as the oil droppings on the ground revealed by photographing the lots without cars.”. (Engberg & Phillpot).*

24. **RUSCHA Edward** (Omaha, Nebraska 1937), *Nine Swimming Pools and A Broken Glass*, s.l. (Los Angeles), Edward Ruscha [G.R. Huttner Lithography - Burbank, California], 1968, 17,7x14 cm., white printed wrappers with black titles in the fragile clear glassine protective overlay, pp. [64], title in black on a white background, title page titled in light blue on a white background, 10 photographic plates printed in offset in 4 colors (9 images of swimming pools and 1 of a broken glass). All other pages are blank. First book in which Ruscha uses color photography. First edition of 2.400 unnumbered copies. [Bibliography Engberg - Phillpot 1999: volume II, B 8, pag. 124]. € 1.200

"Nine Swimming Pools is one of Ruscha's strangest in terms of one's expectations of a book. Most of the pages are blank. And then there is the punch line, the broken drinking glass. This surprising non sequitur drags one into the depths of these true blue pools, which were mostly photographed around Las Vegas, to question the apparently idyllic scenes." (Engberg - Phillpot)



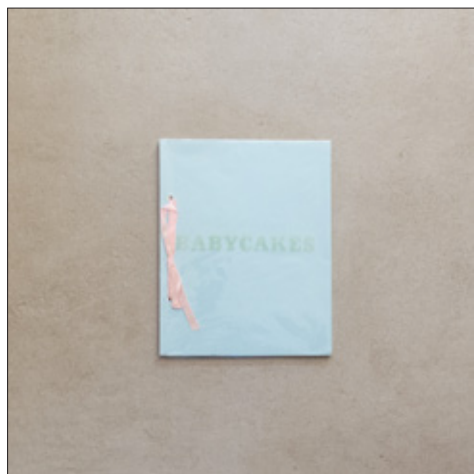
25. **RUSCHA Edward** (Omaha, Nebraska 1937), *Crackers*, Hollywood, Heavy Industry Publications, [G.R. Huttner Litography - Burbank, California], 1969, 22,2x15 cm., softcover, dust-jacket, pp. [240], cover with red title on a white background, 115 black and white photographic illustrations by Ken Price, Joe Goode and Edward Ruca. The only text of book appears on the flap of the back cover: «*How To Derive The Maximum Enjoyment From Crackers*» by Mason Williams. First edition of 5.000 unnumbered copies. [Bibliography: Engberg - Phillpot 1999: volume II, B10, pag. 125; Moeglin Delcroix 2011: pag. 434]. € 650

The book is the photographic unfolding of Mason Williams' fantasy: getting the maximum pleasure from a pack of tasty crackers. To do this, a real artistic action is carried out: the protagonist manages to get an appointment with a beautiful woman. For the event he buys a large quantity of vegetables and related condiments, and rents two rooms in two different hotels. On the evening of the appointment, once they enter the room, he makes the woman sit in her bed and sprinkles her with vegetables which he then duly seasons with oil and spices. The woman is pleasantly surprised by such strangeness: it is at this point that the protagonist snaps his fingers and pronounces the word "Crackers!" out loud. He advises the woman to stay in bed while he runs to buy a box. The man goes to buy crackers and then heads towards the other hotel. There he calmly lies down in bed and enjoys them in solitude with perceptible satisfaction one after the other, until the box is used up.



26. **RUSCHA Edward** (Omaha, Nebraska 1937), *Babycakes. With Weights*, [New York] [Multiples], 1970, 19x15 cm. Light blue softcover binding with a pink satin bow, pp. (52), cover with embossed title in blue velvet, artist's book with 22 black and white photographic images by Elizabeth Claman, Sid Felsen, Jerry McMillan, Danna Ruscha, Ed Ruscha. First edition of 1.200 unnumbered copies. [Bibliography: Engberg - Phillpot 1999: vol. II, B 11, pag. 125]. € 1.800

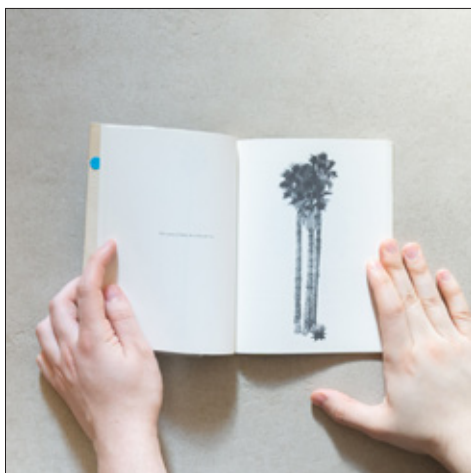
“...*Babycakes*, connects with the birth of Ruscha's son in 1968. The first image in the book is of Edward Joseph Ruscha V., weighing 15 pounds, 8 ounces. This baby portrait is followed by twenty-one photographs of - what else - cakes! All the confections, like the infant, are captioned with their weights, from 1 1/2 ounces to pounds, 12 ounces, but arranged in random order. The photographs, which appear on the right-hand pages, vary slightly in size, making the book more like a family album and less standard in format than the earlier books. *Babycakes* was published by Multiples, Inc., the publishing arm of New York's Marian Goodman Gallery, and appeared in its 1970 portfolio, *Artists & Photographs...*” (Engber Philpot 2001; pag. 71).





27. **RUSCHA Edward** (Omaha, Nebraska 1937), *Real Estate Opportunities*, [Los Angeles], Edward Ruscha, 1970, 17,8x14 cm, softcover, pp. [48], typographical cover, 25 black and white photographic images by the artist. First edition. Edition of 4.000 unnumbered copies. [Bibliography: Engberg - Phillpot 1999: volume II, B 12, pag. 125; Moeglin- Delcroix 2011: pag. 343]. € 1.100

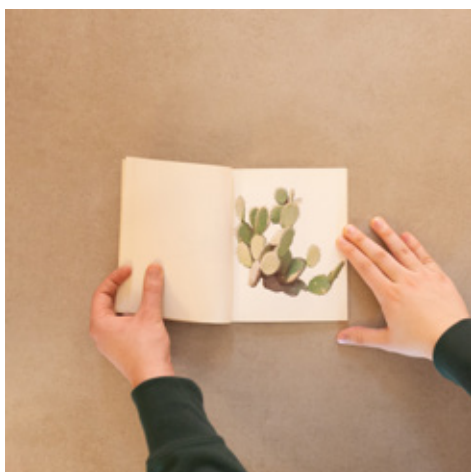
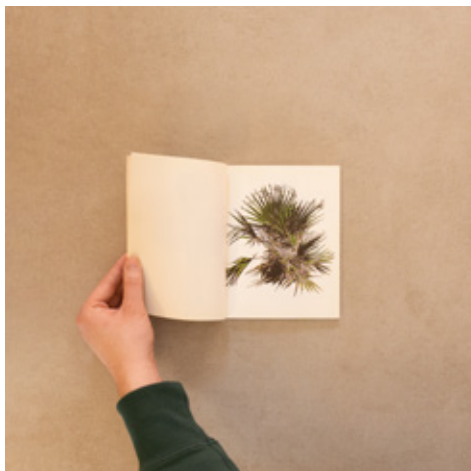
28. **RUSCHA Edward** (Omaha, Nebraska 1937), *A few palm trees*, Hollywood, Heavy Industry Publications, 1971, 14x17,8 cm, black paperback without title, pp. [64], artist's book illustrated with 14 black and white photographic images of the artist. First edition of 3.900 unnumbered copies. [Bibliography: Engberg - Phillpot 1999: volume II, B 13, pag. 125; Moeglin Delcroix 2011: pag. 434]. € 700





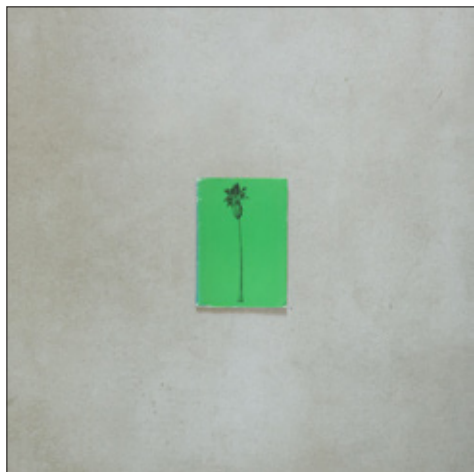
29. **RUSCHA Edward** (Omaha, Nebraska 1937), *Records*, Hollywood, Edward Ruscha, [Heavy Industry Publications], 1971, 17,8x14 cm., softcover, pp. (72), typographical cover. Artist book with 58 black and white photographic images of vinyl from the artist's personal collection. Photographs by Jerry Mc Millan. First edition of 2000 unnumbered copies. First edition. [Bibliography: Engberg - Phillpot 1999: volume II, B 15, pag. 126]. € 900

"(...) Has images of a record album cover on the left and the record it housed on the right. The effect is of paired squares and circles. It seems almost to be a blending of the two little book by Bruno Munari that appeared in English...He has said that after Crackers, Records is one of his least favorite books. He was also printing it at the same time as another book, and book, and felt like he was overdoing it..." (Siri Engberg - Clive Phillpot)



30. **RUSCHA Edward** (Omaha, Nebraska 1937), *Colored people*, [Los Angeles], Edward Ruscha, 1972, 17,8x14,1 cm., softcover, pp. [64], typographic cover, artist's book illustrated with fifteen color images of various plants (cactus and palm trees). First edition of 4065 copies. [Bibliography: Engberg - Phillpot 1999: volume II, B 16, pag. 126]. € 500

31. **RUSCHA Edward** (Omaha, Nebraska 1937), *Prints and publications 1962-74*, [London], Arts Council of Great Britain, 1975; 15,4x10,6 cm [201,0 cm entirely open], cover designed by Edward Ruscha, leporello illustrated with a portrait of the artist by Tony Evans, 9 black and white photographic images by Heini Schneebeli. Texts by Joanna Drew and Reyner Banham. Graphic design by Andrew Barron. First edition. € 450

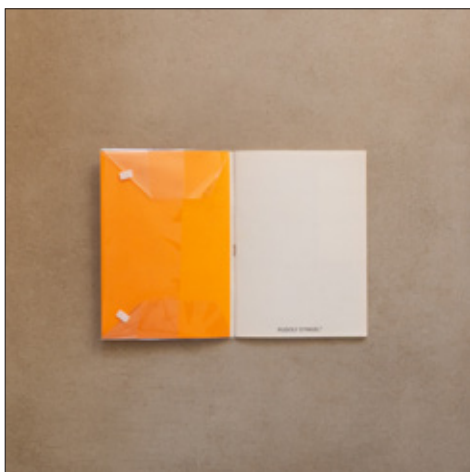
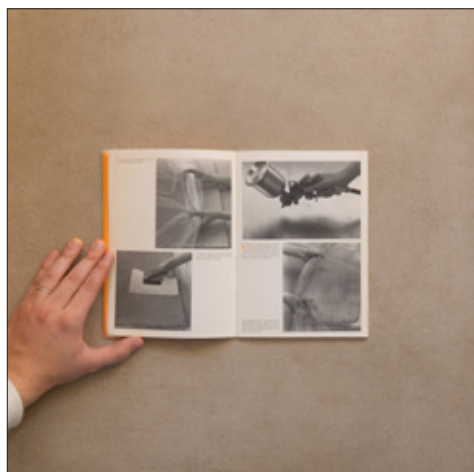
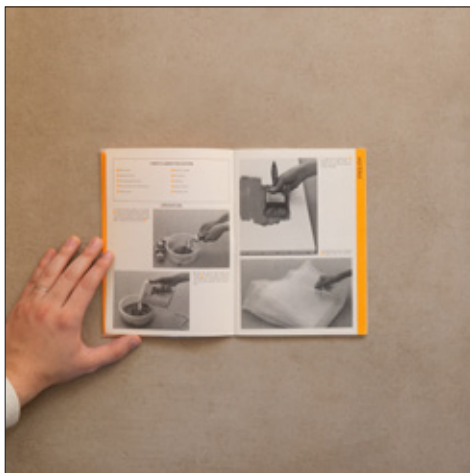
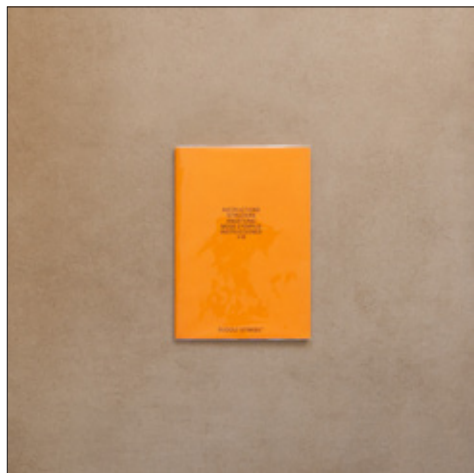


32. **SHERMAN Cindy** (Glen Ridge, New Jersey, Stati Uniti 1954), *“Untitled” 103*, Goslar, Mönchenhaus Museum, 1999, 70,5x103,5, illustrated poster with a color photograph image of the Cindy Sherman, published on the occasion of the exhibition held at the Mönchenhaus Museum in Goslar from 16 October 1999 to 23 January 2000. **Copy signed by the artist.** € 650





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



34. **STINGEL Rudolf** (Merano 1956), *Instructions - Istruzioni - Anleitung - Mode d'emploi - Instrucciones*, [Milano], [Massimo De Carlo], [1989], 20,9x14,4 cm, paperback, pp. [24], fully illustrated artist's book with detailed photographs (shots Santi Caleca) accompanied by instructions in six languages that can be used by the reader to create paintings identical to those created by the artist for the exhibition. Artist's book published on the occasion of the third solo exhibition, held at the Massimo De Carlo gallery in Milan. € 3.200

"Stingel's feat was to reverse Walter Benjamin's theory that authenticity and authorship are lost in mechanical reproduction, creating a chance to teach the mechanics of producing the aura of his artworks. He erased the very idea of the copy because every painting, following his instructions, would have come out as a true original." (Francesco Bonami).

35. **TROCKEL Rosemarie** (Schwerte, Germany 1952), *Löffel + Mirabelle*, Stuttgart - Krefeld, Oktagon Verlag - Krefelder Kunstmuseen, 1995, 20x22 cm., hardcover, pp. 38, illustrated cover and artists' book, with texts in German by the artist. Graphic design by Rosemarie Trockel. **Edition of 1000 numbered and signed copies by the artist.** € 450





36. **WALTHER Franz Erhard** (Fulda 1939), *Benutzen Leihobjekte Benutzen*, München, Galerie Heiner Friedrich, 1967, 83,3x58,8 cm, poster illustrated with a typographic composition printed in gray on a black background, on the opposite side a list of works exhibited in the exhibition and 2 black and white photographic images. (Munich, Galerie Heiner Friedrich, 28 February to 15 March 1967). € 300



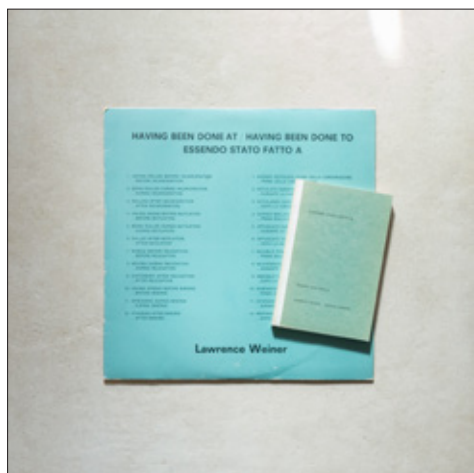
37. **WALTHER Franz Erhard** (Fulda 1939), *Franz Erhard Walther. Objekte, Benutzen*, Köln - New York, Kasper König, 1968, 90x60 cm, folded poster in eight parts illustrated with a black and white photographic image (photo by Barbara Brown), on opposite side 3 black and white illustrations and 3 diagrams with notes and information of the artist book "Objekte, benutzen". € 400



38. **WALTHER Franz Erhard** (Fulda 1939), *Diagramme zum 1. Werksatz* (*original maquette*), without place, [1969], paperback with softcover, pp. [840], **original maquette** of the illustrated artist book published in the 1976 by Kunstraum München in occasion of solo exhibition by Franz Erhard Walther. **Exemplar with an original colored drawing on the cover and numerous notation in pencil, black, blue and red by the artist.** € 4.500

Attached: 1) *Franz Erhard Walther. Diagramme zum 1. Werksatz und Teile aus dem 1. Werksatz*, München, Kunstraum München, 21x30 cm, paperback, pp. [372], (alternate blank and yellow pages), catalog/artist book published on the occasion of the exhibition, fully illustrated with black and white images. Texts by Hermann Kern, Franz Erhard Walther and Carl Vogel. (München, Kunstraum, 29 January - 20 March 1976 and Bonn, Art Museum, 8 June - 18 July 1976). **Definitive edition of book maquette.** 2) *Franz Erhard Walther. Diagramme zum 1. Werksatz und Teile aus dem 1. Werksatz*, München, Kunstraum München e. V., 1976, 10,5x14,7 cm, typographic invitation cardboard printed on the occasion of the exhibition (Munich, Kunstraum opening 29 January 1976). Mailed copy.

39. **WEINER Lawrence** (New York, Bronx 1942 - 2021), *Having been done at*, Torino, Editions Sperone, 1972, 17x11,2 cm, half cloth, pp.[112], artist's book with typographic cover containing a series of 24 statements by Lawrence Weiner. Original English text printed from page [1] to 56] and Italian translation by Cesare Scaglia printed on the reverse side from page. [112] on page. [57]. Edition of 1000 copies. **Attached:** *Having been done at / Having been done to / Essendo stato fatto a*, Roma, Gian Enzo Sperone & Konrad Fischer - AT / RCA Studios, [stampa: Li Pinto - Roma], 1973, 31x31 cm, 1 LP, 33 RPM, cover by the artist and 3 photos Black and White by Elisabetta Catalano. English spoken by Lawrence Weiner, Italian spoken and piano by Marina Girotto. [Bibliography: Block / Gla-smeyer 1989: pag. 254-255; Lailach 2005. pag. 167; Maffei 2013: pp. 200-201; Moeglin - Delcroix 2011: pp. 195 e 436; Mantura 1974: pag. 421; Schraenen 2005: pag. 76; Schwarz 1989: n. 7, pag. 159]. € 750



Eines Tages wird dieser Junge größer werden. Eines Tages wird dieser Junge etwas erfahren, das so ein Gefühl hervorruft, als werfe man die Erde aus ihrer Bahn. Eines Tages wird dieser Junge an einen Punkt kommen, an dem er eine Teilung spürt, die nichts mit Mathematik zu tun hat. Eines Tages wird dieser Junge merken, daß sich in seinem Herzen und Rachen und Mund etwas regt. Eines Tages wird dieser Junge in seinem Geist und seinem Körper und seiner Seele etwas entdecken, das ihn hungrig macht. Eines Tages wird dieser Junge etwas tun, das Männer, die die Uniformen von Priestern und Rabbinis tragen, Männer, die in gewissen steinernen Gebäuden leben, dazu veranlassen wird, nach seinem Tod zu schreien. Eines Tages werden Politiker Gesetze gegen diesen Jungen erlassen. Eines Tages werden Familien ihren Kindern falsche Informationen geben, und jedes Kind wird diese Information von Generation zu Generation an seine Familien weitergeben, und diese Informationen sind darauf angelegt, das Dasein für diesen Jungen unerträglich zu machen. Eines Tages wird dieser Junge all diese Umtriebe in seiner Umgebung erfahren, und diese Umtriebe und Informationen werden ihn zwingen, Selbst-



mord zu begehen oder sich Gefahren auszusetzen, in der Hoffnung, ermordet zu werden. Oder sich dem Schweigen und der Unsichtbarkeit zu unterwerfen. Eines Tages wird dieser Junge reden. Wenn er anfängt zu reden, werden Männer, die vor diesem Jungen Angst bekommen, versuchen, ihn zum Schweigen zu bringen, durch Erwürgen, Fäuste, Gefängnis, Ersticken, Vergewaltigung, Einschüchterung, Drogen, Fesseln, Gewehre, Gesetze, Bedrohungen, Schlägertrupps, Flaschen, Messer, Religion, Enthauptung und Feueropfer. Ärzte werden erklären, dieser Junge sei heilbar, als wäre sein Gehirn ein Virus. Dieser Junge wird seine verfassungsmäßigen Rechte, die ihn gegen Eingriffe der Regierung in seine Privatsphäre schützen, verlieren. Dieser Junge wird sich mit Elektroschocks, Drogen und Verhaltenstherapien in Laboratorien konfrontiert sehen, und Psychologen und Forscher werden sich um ihn kümmern. Er wird sein Heim, seine Bürgerrechte, seine Arbeit und alle denkbaren Freiheiten verlieren. Alles dies wird in einem oder zwei Jahren beginnen, wenn er entdeckt, daß er das Verlangen hat, seinen nackten Körper auf den nackten Körper eines anderen Jungen zu legen.

Eine Aktion der Aktivistengruppe ACT UP Berlin - Plakat zum Thema »Zusammenarbeit mit der STOP AIDS PROJEKT BERLIN, Übersetzung Jürgen Pöhlke © David Wojnarowicz - ACT UP Berlin 1990

40. **WOJNAROWICZ David** (Red Bank, New Jersey, Stati Uniti 1954 - New York 1992), *Stop AIDS Projekt Berlins*, Berlin, ACT-UP, 1990; 60 x 84 cm, Black and white poster, illustrated with a reproduction of a 1990 print by David Wojnarowicz showing the artist as a young man in the 1950's surrounded by text describing the probable outcome of the discovery of his homosexuality. € 2.500

“One Day This Kid... was also produced as a German edition, with German text, in 1990 under the title *Eines Tages...*, published by ACT-UP Berlin and the artist (edition size unknown).” from New York University Artists Archive https://artistarchives.hosting.nyu.edu/DavidWojnarowicz/KnowledgeBase/index.php/One_Day_This_Kid.html

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