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Bücher, Kataloge & Editionen (Stand 18.01.2023)

(prices EURO, <<< rare book, only 1 copy)

A 37 90 89. Die Erfindung der Neo-Avantgarde. (Dt.) Hrsg. und mit Texten von Marius Babias und Florian Waldvogel, Beatrice von Bismarck und Birgit Pelzer. Interviews mit Kaspar König und Isi Fiszman. Redaktion Gerti Fietzek. 272 S., zahlr. s/w & farb. Abb., 23x16, brosch.. Köln 2019 19,80
(1969 von einer Gruppe von Sammlern, Galeristen und Vermittlern in Antwerpen gegründet und von Kasper König organisatorisch betreut, bot der Projektraum A 379 alternative Modelle der Kunstproduktion und Kunstvermittlung jenseits der Institutionen. Die Publikation beleuchtet die Geschehnisse rund um den Projektraum und die radikalen Veränderungen in Präsentations- und Rezeptionsweisen zeitgenössischer Kunst.)

Acconci, Vito. The City Inside Us. Kat. (Dt./Engl.). Hrsg. von Peter Noever, MAK. Texte v. Vito Acconci, Anthony Vidler, Interview v. Peter Noever und Richard Prince mit Vito Acconci. 195 S., 141 Abb., davon 74 farbig, 28x21, brosch.. Wien 1993 <<< 60,-
(In the central exhibition hall of the Austrian Museum of Applied Art in Vienna, Vito Acconci has created a room installation, a remarkable large scale spatial intervention. The present catalogue documents this temporary work of art and also presents a selection of Acconci's works between 1976 to 1992, together with essays and explanatory texts by the artist.)

Adéagbo, Georges. "À l'école de Ernest Barlach, le sculpteur." Kat. (Dt./Engl./Franz) Hrsg. von Karsten Müller, mit Photographien von Andreas Weiss und Texten von Petra Lange-Berndt, Stephan Köhler und Karsten Müller. 96 S., 56 farb. Abb., 36x27, ineinander gefaltete A2 Bögen. Dortmund 2022 29,-

_Archäologie der Motivationen - Geschichte neu schreiben. (Dt./Engl.)
Hrsg. Silvia Eiblmayr. Texte von Okwui Enwezor, Elizabeth Harney, Stephan Köhler u.a.
112 S., 50 Abb., 20x15, brosch.. Ostfildern 2001<<< 75,-

_Die Mobilisierung der Dinge. Ortsspezifisch und Kulturtransfer in den Installationen von Georges Adéagbo. (Dt.). Text v. Kerstin Schankweiler. 328 S., zahlr. s/w & farb. Abb., 22,5x15, brosch.. Bielefeld 2012 36,80
(Angesichts der eurozentristischen Rezeption von Kunst aus Afrika dient Adéagbos Arbeitsweise in diesem Band als Ausgangspunkt für Überlegungen zu einer transkulturellen Kunstgeschichtsschreibung.)

u.a. Adéagbo, Georges. PRÖTOCOLLUM 2019/20. (Engl.). Hrsg. v. Safia Dickersbach, Texte (über Adéagbo) v. Stephan Köhler & Kathryn M. Floyd, 300 S., zahlr. farb. Abb., 26x21, brosch.. Berlin 2019 38,-
(This periodical, subtitled „Global Perspectives on Visual Vocabulary“, focuses on non-western artists and art collectives: 34 – from 32 countries – are part of this issue. Adéagbo is presented by two essays and many illustrations in a 16 page long feature)

Ader, Bas Jan. Implosion. Filme, Fotografien, Projektionen, Videos & Zeichnungen aus den Jahren 1967 - 1975.
Kat. (Dt.). Vorwort v. Karola Grässlin, Harald Uhr & Dirk Snauwaert.
Text v. Christopher Müller. 80 S., zahlr. farb. Abb., 27x21,5, brosch.. Köln 2000 <<< 170,-
(Tadelloses Exemplar des seltenen Katalogs).

Aff, Saädane. Paroles (Songbook). (Engl./Frz./Niedl.). Hrsg. v. Zoë Gray. Vorwort v. Zoë Gray.
Liedtexte v. zahlr. Autoren. 316 S., 24x17, brosch.. Brüssel 2018 26,-
(This artists' book gathers together all the textual collaborations generated by Saädane Afif since 2004. The artist invited authors, commissioned contributions and gave the source of each composition, his works being the starting point of all the texts presented here. A keystone of the exhibition *Paroles*, in which it has the status of an artwork, this book is the tool that animates the whole project, used as the basis for improvisations in Studio

Paroles. It groups the 191 songs in 21 sections, in their original language. The sections are systematically introduced by a title page, listing the works that inspired the songs, their technical specifications and the exhibition in which they were presented. Through its volume, structure and substance, the publication also has an autonomous existence as a book of poetry and embodies a singular identity, between lyricism and lyrics.)

Albers, Anni und Josef. Begegnung mit Lateinamerika. Kat. (Dt.). Hrsg. Brenda Danilowitz, Heinz Liesbrock. Vorw. von Heinz Liesbrock. Texte v. Anni u. Josef Albers, Jenny Anger, B. Danilowitz, Kiki Gilderhus. u.a. 232 Seiten, 232 Abb., davon 164 farbig, 28x22,5. Ostfildern 2007 <<< hardcover 75,- / brosch. 50,- (Josef Albers (1888–1976) und Anni Albers (1899–1994) reisten nach ihrer Emigration in die USA im Jahr 1933 regelmäßig nach Mexiko und Südamerika und studierten Kunst, Architektur und die textilen Entwürfe der präkolumbischen Kulturen. Das Buch mit Briefen und Manuskripten von Anni und Josef Albers dokumentiert den Einfluss des spanischen Amerika auf das Werk des Künstlerpaares. Anni Albers' Webereien, Zeichnungen und gemalte Studien verdeutlichen ihr tiefes Verständnis präkolumbischer Textilien. Die malerischen Arbeiten und Fotografien von Josef Albers zeugen von der Entwicklung seines besonderen Farbsinns in Mexiko und der Ausbildung eines eigenständigen fotografischen Konzepts.)

Albers, Josef, Moholy-Nagy. From the Bauhaus to the new world. Kat. (Engl.). Tate Gallery London. Texte von Achim Borchardt-Hume, Michael White, Terence A. Senter, Hal Foster u.a.. 190 S., zahlr. s/w und farb Abb., 27x23, brosch.. London 2006 <<< 65,- (The extensively illustrated survey examines the correspondences and contrasts in the lives and works of Albers and Moholy-Nagy. It also contains a selection of artists' writings.)

Anderson, Wes & Juman Malouf. Spitzmaus Mummy in a Coffin and other Treasures. (Dt./Engl.). Hrsg. v. Sabine Haag & Jasper Sharp. Vorwort v. Sabine Haag. Einführung v. Wes Anderson. Text v. Jasper Sharp. 176 S., 400 farb. Abb. 24x19, Pp. Wien 2018 29,80 (The filmmaker Wes Anderson and his wife, the costume designer Juman Malouf, present their favourite pieces from the collections of the Kunsthistorisches Museum in Vienna. They chose their selection from more than four million objects, both on public display and tucked away in the museum's labyrinthine storage rooms, within the space of two years. The curators have ended up showing around 400 works, many of which have never been displayed in public before, in an elaborate installation, ordered according to their own unique system. Their first exhibition as curators contains works from the Academy of Fine Arts, the Egyptian-Oriental Collection, the Collection of Old Musical Instruments, the Coin Cabinet, the Kaiserliche Wagenburg, the Weltmuseum, the Theater Museum, the National Library, pieces from Ambras Castle and objects from the Natural History Museum. In the catalogue they explain their concept and introduce their whole exhibition in installation and work photographs.)

The Anti-Museum. Anti-Art, Anti-Artist, Anti-Exhibition, Anti-Design, Anti-Architecture, Anti-Technology, Anti-Music, Anti-Cinema, Anti-Writing, Anti-Exhibition, Anti-University, Anti-Philosophy, Anti-Religion. An Anthology by Mathieu Copeland & Balthazar Lovay. Kat. (Engl.). Beitr. von Zach Blas, Johannes Cladders, Beatriz Colomina, Henry Flint, Kenneth Goldsmith, Krist Gruijthuijsen, Robert Morris, Bob Nickas, Sören Schmeling, Reiko Tomii, Jon Hendricks & Jean Toche. Interviews von John Armleder, Robert Barry, Ben & Genesis P-Orridge. 792 S., 310 (30 farb.) Abb., 23x17, Ln.. Fribourg 2017 38,- (This anthology is devoted to the anti-museum, through anti-art, the anti-artist, anti-exhibition, as well as anti-architecture, anti-philosophy, anti-religion, anti-cinema and anti-music. This notion - unpatented but regularly reappropriated - traces the erratic, fractured, and sometimes paradoxical counter-history of the contestation of artistic institutions.)

Araki, Tokyo. (Dt./Engl.). Hrsg. v. Inka Graeve Ingelmann. Vorwort v. Bernhard Maaz, Texte v. Inka Graeve Ingelmann, Yasufumi Nakamori & Kōji Taki. 82 S., zahlr. s/w. Abb., 29,5x22, brosch.. München 2017 39,- (Nobuyoshi Araki's *Tokyo* gathers twenty-eight diptychs by the artist from the early 1970s. As one of Araki's first independent book projects, this publication is the prelude to his searing and ongoing exploration of life and the urban space of his hometown. More than forty years after the first edition, *Tokyo* is being republished - as a bibliophile's monograph, supplemented for the first time by both German and English translations of Kōji Taki's original essay.)

_Polaeroid. (Dt.). Hrsg. v. Hans-Ulrich Obrist. 144 S., komplett gestaltet, 11x9, brosch.. Aufl. 800 sign. & num. Exx.. Köln 1997 <<< (Wir bieten das Ex. Nr. 637 an)

150,-

- Azoulay, Ilit. No Thing Dies. Kat.** (Engl.). Hrsg. von y Maurin Dietrich. Texte von Maurin Dietrich, Noam Gal, Quentin Meillassoux, Ursula K. Le Guin. 262 S., zahlr. Abb., 33x23,5, brosch.. Plastikumschlag. Mailand 2019 40,-
(This publication brings together images related to Ilit Azoulay's "No Thing Dies" project, as well as illuminating texts by authors from different fields. One of the starting points in putting it together was the extended research conducted by the artist into the collections of The Israel Museum, Jerusalem, in preparation of her exhibition there (June to December 2017). The project raised the question of how such an institution gives shape to a collection of objects and, consequently, gives voice to certain histories while silencing others.)
- Bacher, Lutz. Open the Kimono.** (Engl.). 324 S., komplett gestaltet. 30,5x22,8, brosch.. Köln 2018 28,-
(This artist book is a chronological record of some remarks from cable TV ads movies news radio novels airplanes subways sidewalks and elevators from 2013-2018.)
- Banksy. Banksy Provokation.** Von X. Tapies. 232 S., zahlr. Abb., 26x22, Ln.. Zürich 2020 (2. Aufl.) 39,-
- Barlow, Phyllida. frontier.** Kat..(Dt.). Hrsg. v. Damian Lentini, Texte von P. Barlow, B. Fer, D. Lentini, L. Paland, A. Potts, G. Williams, U. Wilmes. 272 S., 307 farb. Abb., 22x28, Ln., München 20 49,90
(First catalogue in German language about Phyllida Barlow for her exhibition at Haus der Kunst Munich 2021)
- Baudelaire, Eric. Make, Do, With.** Kat. (Engl.) Texte von Erika Balsom und Marcella Lista. Hrsg. von Lucas Roussel. 152 S., 24x16, Fadenheftg., brosch.. Paris 2022 22,-
(Éric Baudelaire's films are partly made with the people whose experiences they explore — revolutionary filmmakers and activists, teenagers, secessionists, and terrorists, all of whom have defied state institutions that assert the right to define reality. Their lives, their ethical choices, and their relationship to images are the exemplary materials of a cinema that rethinks the documentary form, and of an artistic practice that expands the films into broader display formats. Conceived as collective experiments, Baudelaire's exhibitions include other works and archival documents stemming from his research and his exchanges with the protagonists, but they also feature productions by fellow artists and filmmakers, as well as contributions by a temporary community of guests who, in public conversations, expand the discussion beyond the field of art. The same spirit imbues this book. In *Make, Do, With*, Erika Balsom and Marcella Lista trace the connection between those two fields of experience — films and exhibitions — in two texts that are themselves part of a long-term dialogue between the artist and the two authors: since 2015 with Marcella Lista, in the run-up to the exhibition *Après*, which they co-curated at the Centre Pompidou; and with Erika Balsom, whose text, republished here, inspired their first meeting: *The Reality-Based Community* (2017), a vital essay that reconsiders the value of observational cinema today.)
- The Music of Ramón Raquello and his Orchestra & Other Stories.**
Kat. (Engl.). Hrsg. v. Natasha Hoare. Texte v. Eric Baudelaire. 192 S., 140 s/w Abb., 23x17, brosch.. Rotterdam 2017 28,-
("The Music of Ramón Raquello and his Orchestra & Other Stories" is an artists' book by Eric Baudelaire that brings together research, images, and texts that have informed the Paris-based artist's work process. Baudelaire's oeuvre has ceaselessly and open-endedly engaged with histories of images, cinema, radical militancy, and violence by or against the state. The publication follows the largest monographic presentation of his work to date, "The Music of Ramón Raquello and his Orchestra" at Witte de With and Tabakalera.)
- Bennett, Jane. Lebhaftige Materie. Eine politische Ökologie der Dinge.** 272 S., 22x14,5, Ln., Schutzumschlag. Berlin 2020 28,-
- Bertrand, Amélie. Pleased to meet you #2.** (Franz./Engl.). Hrsg. v. Benoit Porcher u. Laetitia Chauvin. Text. v. Clément Dirié, Interview v. Violaine Boutet de Monvel. 56 S., 34 farb. Abb., 30x23, Klammerheftg.. Paris 2016 20,-
(The second issue of the fanzine dedicated to artists "Pleased to meet you" focuses on the young painter Amélie Bertrand with an interview with Violaine Boutet de Monvel, an essay by Clément Dirié and numerous photographs of paintings. Amélie Bertrand employs in her paintings "masking-tape-ography" and the use of color gradients, counterbalanced-rhythmically. She brings together the tradition of painting and synthetic psychedelia.)
- Beyond the Box. Sammlung Dohmen | Dohmen Collection.** Kat. (Dt./Engl.). Texte v. Christoph Balzar, Renate

Puvogel, Oliver Zybok. 206 S., zahlr. farb. Abb., 24x28, Ppbdg., Schutzumschlag. Berlin 2021 30,-
 (Presenting installations, sculptures, objects, and paintings from Mexico, Cuba, West Africa, Israel, Bulgaria, Russia, South Korea, and Japan, rounded out by extraordinary works from the U.S. and Europe, this selection from the Dohmen Collection features artists from countries that did not typically register on "Western" art radars until fifteen years ago. It was the seminal documenta 11 (2002), curated by a team led by Okwui Enwezor, that ushered in a departure from the contemporary art world's entrenched geopolitical ideas. This book showcases a treasure that has long been ahead of its time yet did not attract public attention: the private collection of Werner Dohmen, a physician in Aachen. It includes works by Nina Canell, Mariana Castillo Deball, Wim Delvoye, Jimmie Durham, Diango Hernández, Rodney McMillian, Pavel Pepperstein, Nora Turato, Haegue Yang, and other artists who continue to provoke audiences, ask probing questions, and prompt fresh thinking. The catalogue was published subsequently to the exhibition *Beyond the Box. Dohmen Collection* at the Leopold-Hoesch-Museum in Düren, Germany 2017/2018)

Biennale

11th Shanghai Biennale - WHY NOT ASK AGAIN. Kat.. (Engl./Chinesisch).

Vorwort von Gong Yang. Text von Raqs Media Collective. 348 S., mehrere hundert farb. Abb., 27x21, Kunstledereinband. Shanghai 2017 78,-

Bo Bardi, Lina. Des-Habitat / Revista das artes no Brasil. (Projekt von Paolo Tavares, Port./Engl.). Vorwort von Marion von Osten, Essay von Paolo Tavares. 97 S., zahlr. s/w Abb., 33x23,5. Berlin 2020 28,-
 (Grafisch-textuelles Projekt von Paolo Tavares, realisiert durch autonoma, zuerst vorgestellt im Rahmen der Ausstellung Bauhaus imaginista, Veröffentlichung in Europa im Haus der Kulturen der Welt (HKW) 2019.)

Bock, John. Wesenspräsenz No. 4d. Kat. (Dt./Engl.). Hrsg. v. Berlinische Galerie. Vorw. v. Thomas Köhler. Texte v. Stefanie Heckmann. 304 S., 343 farb. Abb., 22,5x17, brosch.. Berlin 2017. 28,-
 (Dieses Künstlerbuch erscheint anlässlich der Ausstellung *Im Moloch der Wesenspräsenz*. Das Buch ist ein Bildband, der einen chronologisch Überblick über Bock's Performances 1997 gibt.)

Bourgeois, Louise. Konstruktionen für den freien Fall / Designing for Free Fall.

288 S., 22,5x18,5, Ppbdg., Schutzumschlag. Zürich 2016 39,80
 (Das Interviewbuch von Christiane Meyer-Thoss wurde 1992 zum ersten Mal im Ammann Verlag herausgebracht. Jetzt ist das seit langem vergriffene Buch neu und in erweiterter Form erschienen.)

_I Have Been to Hell and Back. Kat. (Engl.). Hrsg. v. Iris Müller-Westermann, Moderna Museet, Stockholm. Texte v. Iris Müller-Westermann, Lea Vuong, & 1 Interview von Christiane Meyer-Thoss mit Bourgeois. 288 S., 278 Abb., 28x22, brosch.. Ostfildern 2015 39,80
 (Überblick über die gesamte künstlerische Entwicklung von Louise Bourgeois (1911–2010).)

Bragdon, Jonathan. Bedrock. (Engl.). Text v. Jonathan Bragdon. Unpaginiert, zahlr. s/w Abb., 16x11,5, brosch., Aufl. 300 Exx.. Kassel 2017 10,-,
 (The American artist Jonatahn Bragdon (*1944) publishes with Bedrock a fantastic book with reflections about science, perception and consciousness.)

Brehmer, KP. Kunst ≠ Propaganda. Kat. (Dt.). Hrsg. v. Selen Ansen, Daniel Koep, Eva Kraus & Petra Roettig. Texte v. Selen Ansen, Kilian Fabich, Michael Glasmeier, Daniel Koep, Eva Kraus, Doreen Mende, Petra Roettig, Franziska Stöhr & Gregory H. Williams. 232 S., zahlr. farb. Abb., 28x21, brosch.. Den Haag, Istanbul, Hamburg, Nürnberg 2019 29,80
 (Aus Anlaß des 80. Geburtstags erscheint diese umfassende Publikation zum Werk des "kapitalistischen Realisten" KP Brehmer, der sich mit soziopolitischen Themen beschäftigte und in komplexer Weise mit den Bildmedien der BRD und den Bedingungen der kapitalistischen Bildproduktion und -rezeption auseinandersetzte.)

_Real Capital-Production. Kat. (Engl.). Hrsg. v. Doreen Mende & Raven Row.

Einführung v. Doreen Mende & Alex Sainsbury. Texte v. Jürgen Becker, KP Brehmer, Mark Fisher, Doreen Mende & Kerstin Stakemeier. Interview v. Georg Jappe mit KP Brehmer (1974). Gespräch mit den herausgebern René Block (2015). 176 S., 96 s/w & farb. Abb., 31x24, Ppbdg.. London, Nürnberg 2017 39,80
 (This is the first monograph on KP Brehmer to appear in English and the first major publication on the artist since

the Museum Friedericianum Kassel catalogue in 1998. Part of Capitalist Realism - the initiative centred around Galerie René Block in Berlin in the mid to late 1960s, that included fellow artists Sigmar Polke and Gerhard Richter - KP Brehmer is increasingly recognised as a key figure in postwar German art in his own right. Richly illustrated with previously unpublished archival images as well as more recent exhibition photographs, the texts by leading specialists focus on his practice during the 1960s and 1970s when he was developing his unique graphic representations of capital which anticipate today's ubiquitous data visualisation systems.)

Broodthaers, Marcel. Eine Retrospektive. Kat. (Dt.). Museum of Modern Art, NY, Reina Sofia, Madrid und Kunstslg. Nordrhein-Westfalen, Düsseldorf. Hrsg. von Christophe Chérix & Manuel Borja-Villel. Beitr. von Benjamin H.D. Buchloh, Cathleen Chaffee, Jean-François Chevrier, Kim Conaty, Thierry de Duve, Rafael García, Doris Krystof, Christian Rattemeyer, Sam Sackeroff, Teresa Vélazquez & Francesca Wilcott. 352 S., 450 meist farb. Abb., 30,5x24, Pp. , Ausst'verz., Bibliographie. Köln 2016 55,-
(Monographie zu Marcel Broodthaers (1924-1975)).

Brötzmann, Peter. Along the Way. Kat. (Engl.). Texte v. P. Brötzmann, T. Millroth, J. Corbett, M. Müller, S. Kontos, S. O' Malley, H. Leigh, K. Lippegaus. 228 S., zahlr. farb. Abb., 30,5x21,5, Pp. Hofheim 2021 36,-
(Artwork by Brötzmann from 2011 – 2020. Improvisations on the road, on tour: "Being on the road so much the time-space between the tours is not big enough for preparing big canvases and starting oil-paintings. You use what's on the table - paper, cardboard, an empty cigar box, pens, felts and brushes, ink in a glass or a Chinese ink stone. You use what there is and that's what we musicians call improvise and that's what the works in this book are about [and my life too] : IMPROVISATION" Peter Brötzmann)

Buren, Daniel. Entrevue. Kat. (Franz.). Enthält ein langes Interview mit Daniel Buren, von Anne Baldassari geführt. 96 S., zahlreiche farbige & s/w Abb., 23x21, brosch.. Paris 1987 25,-

Burroughs, William S. Pleased to meet you #1. (Frz./Eng.). Hrsg. v. Benoit Porcher u. Laetitia Chauvin. Text v. Jean-Jacques Lebel, Interview v. Simone Lazzari Ellis. 74 S., 52 farb. Abb., 30x23, Klammerheftg.. Paris 2016 20,-
(The first issue of the fanzine dedicated to artists "Pleased to meet you" focuses on pictorial oeuvre of William S. Burroughs. It features a 1990 interview with the artist by Simone Ellis, a previously unpublished text by Jean-Jacques Lebel, photographs, archives, rare and first-hand reproductions of 52 of the writer/painter's oeuvres.)

Byars, James Lee. The Perfect Kiss. Kat. (Engl./Niederl.). Hrsg. v. Lotte Beckwé. Texte v. Magali Arriola, Bart De Baere, Lotte Beckwé, James Lee Byars, Jacques Charlier, Melanie Deboutte, Anny De Decker, Isi Fiszman, Els Hoek, Viola Michely & Yves Petry. 144 S., 180 s/w & farb. Abb., 28,7x20, brosch.. Antwerp 2018 24,80
(The book contains more than 180 images of Byars's performances, installations, sculptures and letters. It documents the key ideas of his practice, all conceived between 1969 and 1976 when he was closely associated with the Belgian art scene. The title for the book refers to one of Byars's best-known performances, staged in Antwerp, for which he kissed the air. It was through Wide White Space that Byars first met his fellow artists, friends and collaborators Marcel Broodthaers and Joseph Beuys. In addition to a transcript of a lecture on "Question" given by James Lee Byars at the Nova Scotia College in 1970, the book contains six commissioned texts for example an essay on Joseph Beuys teaching and Byars as a non-teaching artist by Viola Michely.)

Calder, Alexander. Calder by Matter. (Engl.). Hrsg. v. Alexander S.C. Rower. Texte v. Jed Perl & John T. Hill. 328 S., zahlr. s/w & farb. Abb., 31x31, Ln. mit Schutzumschlag. Paris 2013 78,-
(Photographer and graphic designer Herbert Matter, a close friend of Alexander Calder, had the privilege of photographing the artist's sculptures at different stages of their realization and capturing Calder at work in his studios and in his Roxbury, Connecticut, home. This publication offers a perspective on the sculptor's life and work, presenting over 300 photographs of the artist and his family, many of which are previously unpublished.)

Van Cauteren, Philippe. Letters to Artists. (Engl.). Texte v. Philippe Van Cauteren. 352 S., zahlr. farb. Abb., 19x13,5, brosch.. Veurne 2017 29,50
(Philippe Van Cauteren, director of the Municipal Museum of Contemporary Art (S.M.A.K.) in Ghent, has for many years written letters to artists all over the world. He directs his thoughts in a very personal manner to artists who inspire him. His letters are written in a straightforward and accessible way; at times, they even verge on the poetic.)

They offer an insight into how a curator experiences and interprets art, and also provide a clear and succinct introduction to the work of each artist to whom he writes.)

_D'ici jusque là-bas | Dessins de réfugiés en Belgique. Van hier tot daar | Tekeningen door vluchtelingen in België. (Niedl./Frz.) Texte v. Philippe Van Cauteren, Rudi Vranckx & Prof. dr. Philippe Vandekerckhove. 208 S., komplett gestaltet mit farb. Abb., 23,5x17, brosch.. Gent 2016 20,-
(This publication presents drawings by refugees in Belgium. S.M.A.K. staff members took paper and pencils to reception centres in the Maximilian Park, Poelkapelle, Sijsele, Koksijde, Leopoldsburg and Holsbeek and invited the occupants to draw. The results are surprising and fragile, sometimes grim, but above all recognisable. On war, risky sea voyages and profoundly human grief, on football, flowers and small glimpses of happiness.)

Canell, Nina. Shell Reader. Künstlerbuch. Texte von Sally O'Reilly, Nina Canell, Giulia Rispoli
Designed by Robin Watkins. 366 S., ganzseitig illustriert, 30,5x22,5, Ppdc., Berlin 2022 56,-
(The book was published on the occasion of the exhibition at Berlinische Galerie *Shell Reader* calls on the material vitality of calcium carbonate, detailing broken pieces of shell from Muscle Memory.)

Canell, Nina. Reflexologies. Kat. (Engl.). Hrsg. v. Ann Hoste, Claire Le Restif & Nadia Veronese.
Texte v. Martin Herbert, Jennifer Teets & Robin Watkins. Gespräch mit Nicole Starosielski & Alexander R. Galloway.
384 S., 200 farb. Abb, 24x17, Ppdc.. Berlin 2019 39,-
(Cable cuts, energetics, and gunk: moving back and forth between a group of core subjects, *Reflexologies* converts the past 5 years of Nina Canell's sculptural work into a 384-page book. The design is based on many fold-out pages. Texts: M. Herbert reflects on subsea cable stumps and the generative potential of gaps; J. Teets considers flexible pneus and viscous processes; while R. Watkins tackles a slow real-time collaboration. Images have been grouped in a loosely chronological sequence, allowing exhibition views to fold out into parallel trajectories that foreground Canell's ongoing preoccupation with the configuration and breakdown of material relations.)

Canell, Nina & Watkins, Robert. Amber (A visual anthology of the contradictory representation of the female body in the electrical age). Künstlerbuch. 176 S., ganzseitig illustriert, 26x16,5, Fadenheftg., bedruckter Pappschuber, Aufl. 250 Exx.. New York 2020 180,-
(Nina Canell and Robin Watkins selected hundreds of images from divers sources: *Die Elektrizität und ihre Technik* (Beck 1903) *Electricity in the Diseases of Women* (Massey 1889) amongst many other publications; advertisements for Bell System, British Telecom, General Electric, Osram, Philips ; posters of electricity fairs etc.. The special slipcase shows an image which is borrowed from the astrological symbol for Venus, the alchemical symbol for copper and the biological symbol for the female sex. The artists' book is published in a limited edition of 250 copies.)

Canell, Nina & Watkins, Robert. Muscle Memory. Kat. (Deutsch & Eng.). Hrsg. v. Hendrik Bündge, Staatliche Kunsthalle Baden-Baden. Text von Christian Camacho-Light, Laura Herman, Emma James, Paul O'Neill, Staci Bu Shea & Alexis Wilkinson. 224 S., 156 (136 farb.) Abb., 21x28, brosch.. Köln 2019 34,-
(Nina Canell works with various synthetic and organic materials as well as found objects and everyday objects. The artist is particularly interested in chemical and physical processes and in the inherent transformational energy of objects and has created her own sculptural sign system. "Muscle Memory" shows, amongst other recent works created especially for Baden-Baden, "Otic Pit": a cochlea cast from basalt whose vibration-mechanical properties as part of the inner ear of mammals contribute to the dissolution of different pitches.)

Canell, Nina & Watkins, Robert. Vegetable Teratology Colouring Book. Text von Robin Watkins. 80 S., durchgehend s/w, ganzseitig illustriert. 21x28, Spiralbindung mit Kartonrücken. Berlin 2019 14,-
(Published on the occasion of an exhibiton at Progetto, Lecce (Italy), Canell and Watkins compiled this book using linear Illustrations by E.M.Williams which were originally published in "Vegetable Teratology: An Account of the Principal Deviations from the Usual Construction of Plants", a scientific volume from 1869 investigating congenital abnormalities in plants. The publication functions as a possible coloring book as well as a means to pose questions about the implications of terms such as "nature" and "normativity", which are also explored in the accompanying text by Watkins.)

Chizhevsky, Alexander. Physical Factors of the Historical Process. (Engl.) Hrsg. von Laura Preston. Texte von Alexander Chizhevsky, Robin Watkins. 88 S., 31 farb. Abb., 27,5x18,8, brosch..

- Aufl 200 Exx.. Berlin, Lisbon 2017 20,-
 (Reprint of "Physical Factors of the Historical Process" by Alexander Chizhevsky (1897-1964), published in Russian in 1924, translated into English in 1926. It is a book about Solar Cycle. By establishing a statistical parallel between solar activity and collective cycles such as global conflicts and epidemics, this publication functions as a speculative extension of Chizhevsky's theories and work.)
- Chong, Heman. Ifs, Ands, or Buts.** Kat. (Engl./Chin.). Hrsg. v. Li Qi. Texte v. Larys Frogier, Heman Chong, Li Qi, Ken Liu, Xiaoyu Weng & Pauline J. Yao. 204 S., zahlr. farb. Abb., 23x17, Ln.. Berlin, Shanghai 2017 33,-
 (The catalogue for Heman Chong's first solo museum exhibition in mainland China, at the Rockbund Art Museum, provides an insightful and critical look into the Singaporean artist's recent practice. To address the centrality of language, books, and the act of reading in Chong's oeuvre, this publication features newly commissioned texts from a variety of contributors.)
- Concrete Islands.** Kat. (Engl.). Hrsg. von Douglas Fogle u. Hanneke Skerath. 44 S., zahlr. farb. Abb., 21x15, brosch.. Amsterdam, Los Angeles 2017 18,-
 ('Concrete Islands', an exhibition at the Kayne Griffin Corcoran Gallery, Los Angeles, offers an investigation into the intersection of words and objects. It is inspired by Marcel Broodthaers's 1964 sculpture 'Pense-Bête', in which the artist took unsold copies of one of his books of poetry and encased them in plaster. Works included by: Irma Blank, Alighiero Boetti, Henri Chopin, Jimmie Durham, Robert Filliou, and Jean-Luc Moulène etc.)
- Contemporary Korean Art: Tansaekhwa and the urgency of method.** (Engl.)Texte v. Joan Kee. 347 S., zahlr. s/w & farb. Abb., 25,5x18, brosch.. Minneapolis 2013 59,-
 (This book provides a comprehensive overview of the most controversial and influential artistic movement in contemporary Korean art. With detailed formal analysis on the important artworks and locating them within the broader historical and intellectual framework, Joan Kee vividly portrays how Korean artists responded to the international art world and positioned Tansaekhwa as an alternative to Euro-American art.)
- Copley, William N.. Selected Writings.** Hrsg. v. Anthony Atlas. 270 S., 22wx14, brosch.. Köln 2020 29,80
 (CPLY--William Nelson Copley (1919-1996) was also a talented writer and the texts gathered here present his most significant essays, articles, and conversations. Among Copley's reflections on art and artists is "Portrait of the Artist as a Young Dealer," a vividly humorous account of his brief tenure as a dealer in Surrealist art in 1940s Los Angeles. Also included are key interviews and correspondence illuminating Copley's own practice and a selection of his newspaper articles, originally published in the 1950s and reprinted now for the first time.)
- Deball, Mariana Castillo. Amarantus.** Kat. (Engl./Span.) Texte von Mariana Castillo Deball, Tatiana Falcón, Catalina Lozano, Hubert Matiúwàa, Isadora Hastings. 240 S., zahlr. farb. Abb., 22x16, Fadenheftg., brosch.. Mexico City 2021 25,-
 (*Amarantus* presents a substantial portion of the work of Deball, who, over the past 20 years has created a vast body of work which situates itself an the intersection of science and visual art. The book *Amarantus* is a monographical introduction in her concepts, installations, drawings series, filmss and books.)
- _Replaying Life's Tape.** (Engl.) Hrsg. v. Hannah Matand Melissa Ratliff. Texte von Gabriela Aguilera, Jacinta Koolmatrrie and Mihnea Mircan. 144 S., zahlr. farbige Abbildungen (zweifarbige Risographien mit Verlauf sowie ganzfarbige Reproduktionen von Fotografien) und farbig gedruckter Text, 16,2x24, brosch.. Melbourne, Berlin, 2019 30,-
 (Replaying Life's Tape explores a cycle of recent projects by Deball that take fossils and evolutionary trees as their subject matter, and departs from a research trip that she made to a significant fossil site in the Ediacara Hills of South Australia in 2018. The publication marks the first Australian exhibition of Mariana Castillo Deball at the Monash University Museum of Art, Melbourne in 2019. In this solo show, she presents a material and virtual recreation of the paleoecology of the Ediacaran Period, combining objects, sculptural display systems and viewing technologies to consider the relationships between site, time and history.)
- _Ixiptla. Feathered Changes, Serpent Disappearances (Volume 4, 2018).** (Engl.). Texte v. Ursula K LeGuin, Robert H. Barlow, John Cage, Mariana Castillo Deball, Matthew Robb & Christopher Squier. 208 S., zahlr. farb. & s/w Abb., 20x17,5, brosch.. Berlin 2018 19,-

('Ixiptla' is a journal about trajectories of anthropology, initiated by the artist Mariana Castillo Deball. Published in the context of exhibitions or art events, 'Ixiptla' takes the form of a highly visual magazine with substantial essays by anthropologists, archaeologists, artists, and writers. Can we read an archaeological site through chance operations? Probably a different idea of time would evolve from this methodology. *Feathered Changes, Serpent Disappearances* explores the tension between indeterminacy and narrative in archaeology and art.)

Kaleidoscopic Eye. (Engl.). Hrsg. v. Mariana Castillo Deball. Texte v. Mariana Castillo Deball & Dario Gamboni, 120 S., zahlr. s/w & farb. Abb., 18,5x12, Leporello.. Berlin 2009 - 2019 (zweite Aufl.) 24,-
(Kaleidoscopic Eye departs from an argument between André Breton and Roger Caillois. The confrontation arose from their discovery of Mexican jumping beans—beans that make sudden movements and leap into the air. Caillois conjectured that larva or some other animal was making the beans move. Breton rejected his theory, accusing Caillois of being a closed-minded positivist who negated the marvelous and the poetic in his attempt to find rational explanation. The book was first published as part of the exhibition *Kaleidoscopic Eye*, in 2009 at Kunst Halle Sankt Gallen, now re-published in its second edition.)

Sun Ra. En algún lado y en ninguno. Poemas. (Span./Engl.). Texte v. Mariana Castillo Deball, Sun Ra Tania Islas Weinstein, 96 S., 7 s/w. Abb., 25x20, Brosch.. Barcelona/Berlin 2019 20,-
(*En algún lado y en ninguno* is a collection of poems by the jazz musician and poet Sun Ra, selected and translated into Spanish by Mariana Castillo Deball, Tania Islas Weinstein and Alberto Ortega. The adventure began in a library in the University of Chicago, where there is the special collections centre, where the papers of Alton Abraham – Sun Ra Collection are kept. Alton Abraham, entrepreneur and hospital technician, was a friend and partner of Sun Ra, and throughout his life he collected manuscripts, ephemeral documentation, artefacts, photographs and video and audio recordings of the work of Sun Ra and his collaborators. There Deball also found Sun Ra's typed poems, with handwritten corrections and in various versions.)

Downsbrough, Peter. From/To Postcards. Künstslerbuch (Engl.). 116 S. , komplett gestaltet mit farb. Abb. 32x18,5, Spiralbindung. Gent 2016 <<< 95,-
(The artists' book inventorises about 400 postcards that the artist has modified since the 1980s, some of which he sent to friends, fellow artists and curators.)

Duchamp, Marcel. De ou par Marcel Duchamp ou Rose Sélavy (Boîte en valise). (From or by Marcel Duchamp or Rose Sélavy [Box in a Valise]). Ed. by Mathieu Mercier. Faksimile der Ausgabe G 1968 in allen Details im Originalformat. Grün bezogene, feste Kartonschachtel im Format 37,5x37x7, mit 80 dreidimensionalen Miniatur-Repliken & Reproduktionen, lose Bögen mit farb. Abb. auf Tafeln, Großformate teils gefaltet, sowie montierten Blättern und Stanzungen meist auf schwarzem Hintergrund, sämtlich mit Titelschildern. Neudruck nach einer Idee von Mathieu Mercier unter Aufsicht und Qualitätskontrolle der Association Marcel Duchamp. Köln, 2. Aufl. 2020 320,-
(One of the most important pieces of modernist art is the famous Box in a Valise by Marcel Duchamp (1887-1968), which he put together between 1935 and 1941. It contains the sum of his artistic work. The facsimile of the "portable oeuvre catalogue" complies with the artist's working methods. Duchamp carried out the preparation of the appropriate templates himself, handing over the production of the 80 miniatures to workshops or specialists. "Duchamp summed up his life's work in a small, solid suitcase with diverse, ingenious folding devices. It contains a reproduction of The Large Glass on Plexiglas, colour reproductions of his pictures, reproductions of his drawings and a selection of his humorous texts, a glass vial of Parisian air, a urinal, a small sugar dispenser, 'canned chance and other things.'" H.P. Roché)

Durham, Jimmie. Particle/Word Theory. 104 S., 12 Abb., 21,5x14, Fadenheftg., brosch.. Berlin, London 2020 12,-
Vorzugsangabe: Originalzeichnung (A4, gerahmt) und ein signiertes Buch in einer Pappbox
Auflage 12 Exemplare 6.000,-
(Durham (1940-2021) was a poet and visual artist. *Particle/Word Theory* is Durham's third poem book after *Columbus Day* (Albuquerque 1983) and *Poems That Do Not Go Together* (Berlin, London 2012). The new book contains thirty-eight poems, written between 2014 and 2019 and twelve drawings. Durham's sculptures as well as his texts are made out of fragments, they are a lifelong statement against monumentality. Durham observes nature, thinks about the try to categorize and name nature and he reflects about unspectacular, daily behaviour of animals and humans - himself included. In his new book he cites also scientific studies, articles about brain and pain research - all this stands next to his own pain experience. It underlines a provocative sentence he wrote in

1998: „Art and science are the same thing“.)

Mucho Menos Que Nada. Künstlerbuch. 84 S., zahlr. s/w und farb. Abb., 1 eingeklebte farb. Abb., eine Seite mit gestanztem Loch, 27x21, Fadenheftg., brosch.. Rom 2020 55,-
(In the project *No Man's Land Collection* Dora Stiefelmeier and Mario Pieroni started a series of artists books. In 2020 Durhams *Mucho Menos Que Nada* was published with texts and drawings and many colored prints.)

Jimmie Durham. (Engl.) Neuauflage. Hrsg. v. Michèle Robecchi, Texte v. Italo Calvino, Mark Alice Durant, Jimmie Durham, Laura Mulvey & Kate Nesin. Konversation zwischen Jimmie Durham & Miwon Kwon, Helen Molesworth & Michael Taussig. Interview v. Dirk Snauwaert. 240 S., zahlr. farb. Abb., 29x25, Ppdcg., Schutzumschlag. London 2017 59,95
(An updated edition of the first book on Durham. This new edition brings this important book up to date, tracing his life from his experiences in the US, Mexico, and Europe - including his early involvement with the American Indian Movement - to his most recent output. It presents a full assessment of his sculptures, performances, wall-based collages, and ersatz ethnographic displays, that deliver ironic assaults on the colonizing procedures of Western culture.)

God's Children, God's Poems. Kat. (Dt./Engl.) Hrsg. v. Heike Munder, Texte v. Jimmie Durham, Richard W. Hill & Heike Munder. 104 S., zahlr. farb. Abb., 27,5x21, Ppdcg. Zürich 2017 32,-
(The publication accompanies the exhibition at the Migros Museum für Gegenwartskunst, which, as the artist explained, "gathers the skulls of the largest animals of Europe and brings them back into our world." The book reflects Durham's examination of our relationship to animals. He states: "It does not matter if another type of animal is not like us in the areas of speech, reasoning, or such criteria, and everyone who has had a pet or friend animal of another species knows this. It is not anthropomorphic. It is anthropocentric to imagine that we are the standard, that we are angelic, unearthly, or 'higher' beings.")

At the Center of the World. Kat. (Engl.). Mit Beiträgen von Jennifer A. González, Jessica L. Horton, Fred Moten, Paul Chaat Smith, MacKenzie Stevens, Elisabeth Sussman, Jessica Berlanga Taylor. 320 S., 311 farb und 61 s/w Abb., 28x21,5, Ln., Schutzumschlag. Los Angeles 2016 45,-
(Survey catalogue for the traveling show in the US (2017 until 2018). With close to 200 objects dating from 1970 to the present and accompanied by this catalogue comprising several scholarly essays, an interview with the artist, a chronology, and a selection of his own writings, both old and new, the exhibition traces Durham's ongoing use of materials such as bone, stone, and wood while also demonstrating his commitment to shedding light on the complexities of historical narratives, notions of authenticity, and the borders and boundaries that try to contain us.)

Evidence. Kat. (Dt./Engl.). Vorwort von Wulf Herzogenrath, Texte von Fabrice Herrgott, Jimmie Durham und Immanuel Kant. 160 S., zahlr. farb. Abb., 26x19, brosch., Fadenheftg.. Goslar 2016 <<< 35,-
(Katalogbuch zur Kaiserring Verleihung. Abbildungen von Objekten, die im Zusammenhang mit der Installation in Goslar stehen welche sich mit der Hexenverfolgung beschäftigt. Im Buch liegt ein originales Lorbeerblatt.)

Various Items and Complaints. Kat. (Engl.). Hrsg. von der Serpentine Gallery, London. Texte von Jean Fisher, Kate Nesin und Jimmie Durham. 160 S., farb. Abb., 25,5x20, brosch., Fadenheftg.. London 2015 24,80
(Das Buch enthält Abbildungen von Werken u. eine Auswahl an Texten von Durham u.a. den Beitrag „Short Guide to Some Man-made Elements in London“, in dem sich Durham mit Mahnmalen in London beschäftigt.)

In Europe. (Engl./Dt.). Hrsg. v. n.b.k., Marius Babias. Texte v. Durham. 96 S., 23 Abb., 23x16, brosch.. Köln 2015 19,80
(2012 setzte sich Durham in seinem Beitrag "The History of Europe" für die dOCUMENTA (13) mit Europa auseinander und entlarvte es als geopolitische Erfindung. In dem Buch "In Europe" versammelt Durham Portrait-Photographien von sich an verschiedenen Orten und in Situationen, die den Schriftzug "Europe" zeigen.)

Venice, Work and Tourism. Kat. (Engl./Ital.). Hrsg. v. Querini Stampalia, Venedig & Chiara Bertola. Text v. Jimmie Durham. 94 S., 48 farb. Abb., 17x23, brosch.. Mailand 2015 18,-
(Durham has compiled writings and images of objects he has assembled, as well as images of people and scenes of Venice. "Venice is the embodiment of this confluence: a place where object becomes most evident as the

cornerstone of cultural and intellectual life, and a place where this seemingly static symbol of culture and intellectuality is constantly being modeled and refined through handling and everyday labor." (Durham)

_Waiting To Be Interrupted (Selected Writings 1993–2012). (Engl.). Hrsg. v. Jean Fisher, Nicola Gray & Kai-Morten Vollmer. 392 S., 48 s/w & 1 farb. Abb., 21x14,5, brosch..

Mailand & Antwerpen 2014 <<<

70,-

(The book comprise a selection of essays and conferences on art and society, critical reflections on 'Eurasia', the history of US-American Indian relations, and observations on the city and nature. A recurrent theme is his interrogation of the ideological complicity between monumental architecture and scripture – 'architexture' – as the foundation of Eurocentric belief and tool of others' disenfranchisement.)

Durham, Jimmie please see also in section **Audio** with infos about **Jimmie Durham's Reading from 2021**

Eliasson, Olafur. Landscapes with yellow background. 64 S., 30 Abb., 15x20,5, brosch..

Aufl. 250 num. & sign. Exx.. Umea 1998 <<<

800,-

(Very rare. One of the artist's book by Eliasson. We offer number 163 of 250.)

Eichhorn, Maria. Werkverzeichnis 1986-2015. Kat. (Dt./Engl.) Hrsg. v. Yilmaz Dziewior, Kunsthaus

Bregenz. Texte v. Alexander Alberro & Nora M. Alter, Interview v. Yilmaz Dziewior. 562 S., zahlreiche farb. Abb., 23,5x18,5, Ln.. Bregenz 2017

54,-

(Catalogue raisonné by Maria Eichhorn. With the addition of large-format illustrations of the exhibition in Bregenz, this is one of the most comprehensive publications on the work of Maria Eichhorn to date.)

Export, Valie. VALIE EXPORT: ARCHIVE MATTERS. Dokumente lesen und zeigen.

(Dt./Engl.). 436 S., 570 Abb., 33x22, brosch.. Hrsg. von Sabine Folie. Beiträge von Christa Blümlinger,

Diana Bulzan, Anna Fliri, Sabine Folie & Madeleine Freund. (Valie Export Center Linz, Schriftenreihe Bd. 2), Köln 2021

49,-

Fahlström, Öyvind. Manipulate the World - Connecting Öyvind Fahlström. Kat. (Engl.)

Hrsg. v. Fredrik Liew. Texte v. Daniel Birnbaum, Barnabás Bencsik, Maria Berríos, Katie Kitamura, Pamela M Lee, Fredrik Liew, Ann-Sofi Noring, Jesper Olsson & Hito Steyerl. 3 Bände, 256 S., zahlr. farb. Abb., 23,5x17, brosch.. Stockholm 2017

38,-

(Swedish artist Öyvind Fahlström's incentive was to investigate economical, political and social issues and the production of meaning. Rather than developing a style, he worked with a variety of different media and techniques: poetry, theater, journalism, criticism, drawing, painting, film, television, happenings, radio, objects, graphic design, and installations. In a special dedicated project, Moderna Museet has studied his work over the course of several years. This has resulted in a series of exhibitions and events, as well as these three publications: two books of essay about his work and an exhibition catalogue.)

Feyrer, Gundi. Der Tempel de Nichts (Das Zaubern). 88 S., 29x23,5, Ppdd..

Klagenfurt 2020

18,90

(Gundi Feyrer führt Positionen moderner Naturwissenschaft mit subjektiver Anschauung, Spekulation und surrealer Phantasie zusammen. Das scheinbare Paradoxon der Quantenphysik, dass Materie nicht aus Materie entsteht, dient der Autorin als Initialzündung für ihre Recherche nach physikalischen und kosmologischen Modellen, die überlieferte Weltansicht in Unruhe versetzen, „unseren Kopf auf den Kopf zu stellen“ vermögen: Schwarze Löcher, Dunkle Materie, Paralleluniversen. Kaleidoskophaft ordnet Feyrer Text-Material wie Beobachtungen, Introspektion und Traumerzählungen, sachliche Überlegungen und unsachliche Gedanken-Salti sowie atemberaubende Ideen und Zitate von Hans-Peter Dürr, Werner Heisenberg, Anton Zeilinger, Richard P. Feynman, David Bohm u.a.)

_Krumme Gedanken. 84 S., 21x29,8, brosch.. Wien 2017

20,-

(Die Künstlerin Gundi Feyrer hat sich jahrzehntelang mit Physik beschäftigt. In dem Buch „Krumme Gedanken“ hat sie dazu Zitate, Sätze von Physikern, Künstlern, Philosophen sowie eigene Texte gesammelt. Zur Einführung sagt sie: „Die vielen Paradoxa und Widersprüche in der Quantenphysik zeigen doch vor allem, dass sich das Denken ändern muss und damit auch die Sprache, um Welt und das, was im herkömmlichen Sinn nicht mehr zu verstehen ist, zu beschreiben und anders zu verstehen versuchen, damit dieses alte Kopffinnere endlich einmal explodiere und kein auch noch so krummer Gedanke mehr vor uns sicher sei!“. Wie sie als Literatin zu diesen Erkundungen

gekommen ist: „Ich bin eine Amateurin, eine Verliebte, die in die Physik verliebt ist, mindestens seit der Abiturklasse, in der uns der Physiklehrer an der Tafel bewies, dass $1+1 = 3$ ist. Das ist zwar noch keine Physik, aber die Mathematik ist ja ihr Werkzeug. So fing es jedenfalls an oder vielleicht sogar früher, als ich als Kind die teuren Kissen im Wohnzimmer mit der Schere aufgeschnitten hatte, um zu sehen, was ‚da drinnen‘ ist.“ (Gundi Feyrer)

Filliou, Robert. The Secret of Permanent Creation. Kat. (Engl.). Hrsg. v. Anders Kreuger & Irmeline Lebeer. Vorwort v. Anders Kreuger. Text v. Irmeline Lebeer. Gespräch zw. Robert Filliou & Irmeline Lebeer.

320 S., zahlr. s/w & farb. Abb., 24x19, brosch.. Antwerpen, Mailand 2017 <<< 75,-
("The absolute secret of permanent creation: not deciding, not choosing, not wanting, not owning, aware of self, wide awake. SITTING QUIETLY DOING NOTHING." (Filliou). Published to document the Filliou retrospective at the Museum of Contemporary Art Antwerp, this book centres on the transcript of an extensive conversation between the French artist and the Brussels-based art critic Irmeline Lebeer, recorded on seven cassette tapes in August 1976 in Flayosc in Southern France.)

Fischli / Weiss. Peter Fischli, David Weiss. Kat. (Dt./Engl.). Hrsg. v. Ingvild Goetz & Karsten Löckemann.

Texte v. Ingvild Goetz, Karsten Löckemann, Stephan Urbaschek, Katharina Vossenkuhl, Rainald Schumacher. 192 S., 211 farb. Abb., 25x18, Ppdg.. Ostfildern, München 2010 <<< 35,-
(Die Publikation zeigt Skulpturen, Installationen, Fotografien und Filme der Künstler aus den letzten 25 Jahren.)

Flowers and Mushrooms. 160 S., 40 farb. Abb., 29,5x21, ohne Bindung, mit Banderole.

Köln 2016 40,-
(*Flowers & Mushrooms* ist eine verbesserte Neuauflage des Buches, das 1999 anlässlich der Ausstellung im Musée d'art Moderne de la Ville de Paris erschien. Das Manuskript - die Überlagerung farbiger Fotos - entstand in den Jahren 1997 - 98. Das Künstlerbuch erscheint neu anlässlich der Ausstellung Fischli/Weiss „How to Work Better“ im Guggenheim Museum, New York und Museu Jumex, Mexico City 2016.)

Surli. Doppelseitiger, farbiger Offsetdruck eines Werkes von 1989, 30x30, mit einem von Peter Fischli signierten Zertifikat. Die Musik ist von Richard Youngs und Luke Fowler und ist der Edition in 4-LPs

beigelegt. Alles in einem festen Pappkarton. Aufl. 120 Exx., & 40 Autorennex.. Edition En / Of Bottrop 2015 550,-

Plötzlich diese Übersicht. Catalogue Raisonné. (Dt. oder Engl.). Hrsg. v. Laurenz Stiftung Schaulager, Basel. 392 S., 27,5x18,5, Ln.. Köln 2015 54,-

(Erstmals werden alle 350 ungebrannten Tonskulpturen der Serie „Plötzlich diese Übersicht“ (1981) gezeigt.)

* siehe auch unter **Weiss, David**

Frei, Luca. From Day to Day / Fran Dag Till Dag. Kat. (Swedish/Engl.). Texte von Mats Stjernstedt, Yuki Higashino und ein Interview mit Luca Frei. 45 S., 27x20,5, ca. 15 ganzseitige Abb., Malmö 2020 12,-

(This catalogue accompanies the exhibition at Malmö Konsthall, which is built as a physical archive of Luca Frei's artistic practice.)

Gelatin. Gelatin: The B-Thing. (Engl.). Text v. Ted Rubinowitz. 60 S., Farbtafeln sowie 22 farb. Abb. & Zeichn., davon 2 Falttafeln, 27,5x18,5, Ppdg..Köln 2001 <<< 300,-

("Am 19. März 2000, bei Sonnenaufgang um viertel nach sechs, trat ein Mann aus dem 91. Stockwerk des World Trade Center auf einen selbstgezimmerten Balkon, nachdem er zuvor ein Element der Glasfassade entfernt hatte. Für wenige Minuten verharrte er dort regungslos, mehr als 300 Meter über dem Erdboden, von den Aufwinden auf der Haut des Gebäudes geschüttelt und von einem eigens gemieteten Helikopter gefilmt. Dann wurde der Balkon abgebaut und das Fenster wieder eingesetzt.")

Guston, Philip. Drawings for Poets. Kat. (Engl.). Hrsg. v. Michael Semff. Texte v. Michael Krüger & Bill Berkson. 128 S., 72 Abb., 32,5x24,5, brosch.. München 2015 39,90

(Gustons intensiver Dialog mit Dichtern und Literaten führte seit den Sechzigerjahren zu einer Zusammenarbeit, in der er Illustrationen für Werke von William Corbett, Bill Berkson, Clark Coolidge u. a. schuf. In den poem-pictures ging Guston dann dazu über, Literatur zeichnerisch zu gestalten – als Antwort auf die Gedichte befreundeter Schriftsteller oder als eigenständige Arbeiten, in die er ausgewählte Gedichtzeilen integrierte.)

Night Studio. A Memoir of Philip Guston by Musa Mayer. (Engl.). Texte v. Musa Mayer. 360 S. mit 132 farb. Abb.,

23,5x15,5, brosch.. München 2016

39,90

(Philip Guston (1913-1980) is one of the outstanding figures in twentieth-century American art. Beginning as a muralist in the thirties, Guston embraced the vocabulary of Abstract Expressionism after his move to the East Coast. Following an artistic crisis in the mid-sixties, his return to figuration - focusing first on simple things of ordinary life, later evolving to the enigmatic and iconic cartoonlike forms for which he is now best known. *Night Studio* is a daughter's quest to better understand her father, based on letters and notes by the artists, and interviews with those who knew him. First published to critical acclaim in 1988, this beautifully designed new edition is richly illustrated with a new selection of photographs and paintings.)

Guyton, Wade. MCMXCIX – MMXIX Zwei Dekaden. Kat. (Dt.(Engl.) Texte von Johanna Burton, Michelle Kuo, Kerstin Stakemeier, Gespräch zwischen Yilmaz Dziewior und Wade Guyton. 610 S., 2000 Abb.,30x25, Ln.. Köln 2019

65,-

(Wade Guyton is best known for his largescale canvas paintings made with a conventional inkjet printer, which feature iconic subjects such as flames, the letters X and U, and the New York Times website. On the occasion of this major retrospective exhibition, Museum Ludwig has published a comprehensive catalogue of the artist's solo exhibitions, including images of all works accompanied by short texts and floor plans.)

_Das New Yorker Atelier. Kat. (Dt. / Engl.). Hrsg. v. Achim Hochdörfer. Texte v. Achim Hochdörfer & Bernhard Maaz. Gespräch zw. Wade Guyton, Johanna Burton, Achim Hochdörfer. 356 S. mit 248 farb. Abb., 33x30, Ln., Schubert. Köln 2017

45,-

(In the last two years, Wade Guyton has created a new series of artworks, which this publication presents in all its breadth and complexity. In the series, he opens his art to new modes of visual depiction as well as the world around him by adopting the practices of taking snapshots and screen captures common to our increasingly digital experience. In so doing, he follows the rapid extension and ramification of the digital code into all areas of life, through recording the daily reading of the newspaper, the view from his window, the act of reflecting on his paintings and sculptures, as well as a view into their magnified digital matrix.)

_Zeichnungen von Drama und Frühstück im Atelier Vol. II. Kat. (Dt./ Engl.)130 S., komplett gestaltet. 26,5x19, brosch., Schutzumschlag, London 2017

28,-

(Eine eigene Gruppe von Guytons Werk sind die autonomen Künstlerbücher der Serie "Zeichnungen von...". Hier ist seine Arbeitsmethode immer gleich: Photopapier oder Seiten aus Magazinen überdruckt er mit Bitmap-Dateien und Screenshots von Webseiten und stapelt diese auf dem Fußboden seiner Küche, wobei er die Farbe des Bodenbelags von Buch zu Buch wechselt. Die Seiten stapelt er übereinander, so daß das erste Blatt die letzte Seite und das letzte die erste Seite des Buches wird.)

Hamilton, Richard. Introspective. (Engl.). By Philip Spectre. 408 S., 466 farb. & 74 s/w Abb., 25,8x20,8, Ppdc.. Köln 2019

48,-

("Introspective" is the most important book about the life and work of British artist Richard Hamilton. This autobiography is the companion piece to "Retrospective", a catalogue raisonné (1937-2000) published in 2003. Content, typography and image evolved together in a dynamic interplay. No changes or additions were made to the unfinished book; it is published as Hamilton left it in 2011, with blank pages and pagination.)

_ & Sigfried Giedion. Reaper. Kat. (Dt./Engl.) Hrsg. v. Carson Chan, Fredi Fischli, Niels Olsen, Linda Schädler, Filine Wagner. Texte v. Carson Chan, Esther Choi, Kevin Lotery, Spyros Papapetros, Fanny Singer, Hadas Steiner, Filine Wagner. 292 S., zahlr. farb. & s/w. Abb., 23x17, brosch., Schutzumschlag.. Zürich 2017

38,-

(The book is about the conceptual encounter between Richard Hamilton (1922–2011) and Swiss critic of architecture Sigfried Giedion (1888–1968), famous for his landmark book "Space, Time, and Architecture," an influential history of modern architecture. In 1949 Hamilton realized the "Reaper" print series as a reaction to Giedion's 1948 book "Mechanization Takes Command" in which he describes the mechanization of everyday life. Reproducing Hamilton's complete "Reaper" series juxtaposed with selected examples of illustrations created by Giedion alongside many related illustrations, this publication brings together seven essays, all are questioning the

relationships between visual arts, technology, science, and architecture.)

Herold, Georg. Image perdu. 1 & 11. (Dt.). Hrsg. v. Reiner Speck & Gerhard Theewen. 2 Bände, Unpaginiert, komplett gestaltet, 17x11,5, brosch.. Aufl. 1000 num. Exx.. brosch.. 1997/98 <<< 40,-

Holmqvist, Karl. Word Squares. Künstlerbuch. (Engl.). Unpaginiert, 20x14,5, brosch.. Berlin 2017 25,-
(Artists' Book designed by Karl Holmqvist and Benedikt Reichenbach to coincide with the artist's exhibition in Centre d'art Contemporain de Genève during the Summer 2017.)

Hultén, Pontus. Pontus Hultén and Moderna Museet. The Formative Years. Kat. (Engl.). Hrsg. v. Anna Tellgren. Vorwort v. Daniel Birnbaum. Texte v. Patrik Andersson, Annika Gunnarsson, Ylva Hillström, Pontus Hultén, Anna Lundström & Jimmy Pettersson. 192 S., zahlr. s/w & farb. Abb., 23,5x17, brosch.. Stockholm, London 2017 24,-
(Pontus Hultén worked at Moderna Museet in Stockholm between 1958 and 1973. In 1960 he was appointed director. It was in this role that he built the collection and the Museum's international reputation, with exhibitions such as *Movement in Art* (1961), *American Pop Art. 106 Forms of Love and Despair* (1964), *She - A Cathedral* (1966), and *Andy Warhol* (1968). In 2005 Pontus Hultén donated his private art collection, his library, and his archives to Moderna Museet. The *Formative Years*, is to focus on his practice as an exhibition curator and museum director and to explore the legacy of the legendary 1960s and its implications for the Museum today.)

Huws, Bethan. Reading Duchamp. Research Notes 2007-2014. Kat. (Dt./Engl./Frz.). Hrsg. v. Dieter Association. Mit einem 32seitigem Booklet von Hans Rudolf Reust ""Reading Duchamp: Research Notes 1007-2014". 646 S., komplett gestaltet, 33,5x24, brosch., Ln.. Köln, Paris 2015 58,-
(Duchamps Werk und seine Titel, die bis heute voller Geheimnisse geblieben sind, reizten Huws zum Entschlüsseln der verborgenen Bezugssysteme. Das Künstlerbuch zeigt sämtliche, über 500 Recherchenotizen.)

Iannone, Dorothy. The Story of Bern, (or) Showing Colors. (Eng.). Inkl. farb. Faltblatt mit Vorwort von Frédéric Paul und Anmerkungen von Iannone. 74 S., 70 ganzseitige s/w Abbildungen (farb. Umschlag), 22x22,8, japanische Fadenheftung. Genf 2019 40,-
(The seminal tale of Iannone's advocacy for sexual liberation. First published in 1970, the artist book documents the censorship of Iannone's work "The (Ta)Rot Pack" (1968-1969) and the subsequent removal of all his works by her then companion, artist Dieter Roth, from a collective exhibition at the Kunsthalle Bern.)

_You who read me with passion now must forever be my Friend. (Engl.). Hrsg. v. Lisa Pearson. Text v. Trinie Dalton & Interviews mit Iannone v. Dalton, Maurizio Cattelan & Noa Jones. 320 S., 95 farb. & 210 s/w Abb., 23x18,5, brosch.. Los Angeles 2014 59,-
(The book reproduces some familiar works in Iannone's oeuvre but focuses mainly on her rarely seen or long-out-of- print artist's books, drawings and unpublished writings, many reproduced in their entirety or substantial excerpted.)

_Dorothy Iannone / Pleased to meet you #3. (Franz./Engl.). Hrsg. v. Benoit Porcher u. Laetitia Chauvin. Text v. Claire Le Restif, Interview v. Maurizio Cattelan. 80 S., 44 farb. Abb., 30x23, Drahtheftg.. Paris 2017 20,-
(The third issue of the fanzine dedicated to artists "Pleased to meet you" focuses on Dorothy Iannone. Next to the interview with Cattelan and an essay by Claire Le Restif the issue contains the previously unpublished and featured (Ta)Rot Pack (1968-69 in its integrality.)

_A Cookbook. Künstlerbuch. (Engl.). Hrsg. v. Clément Dirié. 60 S., komplett gestaltet, 30x24, brosch. mit Schutzumschlag. Zürich 2019 30,-
(“My desire in beginning the *Cookbook* long ago in 1968 was to have my favorite recipes always with me when I cooked for my peripatetic beloved who, although he loved the experience of arriving somewhere, loved the going away even more.” (Dorothy Iannone, 2018) Created in 1969, when she was living with Swiss artist Dieter Roth, *A Cookbook* is a perfect example of how she mixes daily life and an existential approach, culminating in her vision of cooking as an outlet for both eroticism and introspection. A book of real recipes full of visual delights, this artists' book contains densely decorated pages with patterned designs, packed text, and vibrant colors. Personal

sentences are interspersed among the lists of ingredients, revealing the exultations and tribulations of her life between the lines of recipes. This publication is a facsimile of the original 1969 *Cookbook*.)

It's Urgent! A Luma Project curated by Hans Ulrich Obrist. Kat. (Eng.). 320 S., zahlr. farb.

Abb., 31x21, Fadenheftg. Köln 2021

28,-

(The book features all 153 original posters created by the 127 artists invited to participate in IT'S URGENT!, an open form touring exhibition: IT'S URGENT! aims to make the artists' ideas available to all, open up to new audiences and insert them into public life and the community at large. Artists from all over the world responded to this invitation to address the most pressing themes of our times – ecology, inequality, common future, solidarity, anti-racism and social justice had a profound presence in this vast ensemble of creative endeavour.

The posters were shown at Kunsthall Charlottenborg and Heartland Festival, Luma Westbau & Luma Arles.)

Jankowski, Christian. Neue Malerei. Kat. (Dt.). Hrsg. & Einführung. v. Florian Illies. Texte v. Markus Bertsch, Simon Elson, Jürgen Harten, Florian Illies & Niklas Maak. 168 S., 132 s/w & farb. Abb., 30x20, Ln. mit Schutzumschlag.

Berlin, London 2018

29,80

Johansson, Sven-Åke. Dynamische Schwingungen mit Händen und Füßen gespielt. (Dt.), Mit einem Vorwort von Matthias Osterwold, 356 S., zahlr. s/w Abb., 24x17, Fadenheftg., brosch..

Hofheim 2021

29,-

(Sven-Åke Johansson steht einzigartig da in einer Zwischenposition zwischen Free Music, klassischem Swing-Jazz, Experiment, Komposition, Music Performance, musikalischem Bühnenspiel, Sprach-/Sprech-/Singkunst und bildender Kunst. Das vorliegende Buch ist eine umfangreiche Zusammenstellung nicht nur der Kompositionen und der realisierten sowie nicht realisierten Konzepte, sondern auch der erläuternden Zeichnungen, der Skizzen und vielseitigen Texte des 1943 in Mariestad geborenen schwedischen Musikers.)

Johnson, Ray. The Name of the Game: Ray Johnson's Postal Performance. Hrsg. & kommentiert und mit einem Nachwort v. Ina Blom. 119 S., zahlr. farb. Abb., 23x17, brosch.. Oslo 2003 <<<

100,-

(This book accompanied Ray Johnson: The Name of the Game at the National Museum of Contemporary Art in Oslo, Norway from January 11 to March 9, 2003.)

Die Kassettenkataloge des Städtischen Museums Mönchengladbach 1967–1978 / The Box Catalogues of the Städtisches Museum Mönchengladbach 1967–1978. Kat. (Dt./Engl.) Hrsg. & mit Texten v. Susanne Rennert & Susanne Titz, 392 S., zahlr. farb. Abb., 28x22, Fadenheftg.. Köln 2020

44,80

(For the first time, the 35 legendary box catalogues of Städtische Museum Mönchengladbach have been published as a book. Museum director Johannes Cladders developed the idea of catalogues in the form of a box with Joseph Beuys in 1967. Until 1978, Cladders worked closely with exhibiting artists to create such catalogues, which radically re-envisioned the traditional exhibition and museum publication. They embody the participatory approach of their time and instance a vision of a porous democratic work. Viewers are invited to actively participate in this artistic and institutional endeavour and engage both intellectually and physically. With photographs documenting all catalogues and introductory essays by Susanne Rennert and Susanne Titz.)

Kawara, on. 100 Year Old Calendar. (Engl.). S.M.S No. 4. Poster, 50,5x90,5 (entfaltet), Offsetdruck auf Wachstuch, New York 1968 <<<

400,-

(The SMS Portfolios were a collaboration between William Copley and Dmitri Petrov, which they published through their Letter Edged in Black Press. Involving some of the most important artists of the twentieth century, and exemplifying the community ethos of the '60s, SMS bypassed traditional institutions to distribute the artist's work directly to its audience. Six portfolios containing eleven to thirteen objects were produced in editions of 2000. This offset lithograph is a part of the SMS project and shows the years 1901 to 2000, printed on a sheet of oil cloth.)

_Pure Consciousness 1998-2013. Hrsg. v. Akiko Bernhöft. Texte v. Mario Kramer, Jonathan Watkins & Akiko Bernhöft. 320 S., 84 Abb., 22x16,5, 21 Faksimile-Hefte & ein Begleitheft in einer Box.

Aufl. 250 num. Exx.. Köln 2017

340,-

(On Kawara created a new picture every day from January 1 to 7, 1997, painting nothing on the canvases but the respective date. 1, 2, 3, 4, 5, 6 and 7 are the first numbers that children learn. The conscious marking of a new calendar year and the childhood acquisition of new skills come together in "Pure Consciousness." For the Sydney Biennale in 1998, On Kawara left the bounds of the museum in order to show these seven "Date Paintings" in a

kindergarten. Since this first part of call, the paintings have travelled around the globe under the title "Pure Consciousness." The artist dedicates the exhibitions to children between four and six, because it is in this phase of childhood development that a concrete sense of time arises. The pictures have turned up, without any accompanying explanation, in 21 kindergartens around the world, to then suddenly disappear again after a while. A booklet with installation photos and texts was made in the same format for each location. This series is extremely rare as most of these catalogues were produced in remote places and were not distributed.)

Kiaer, Ian. Endnote, tooth. Kat. (Engl. oder Franz). Texte von Fabrice Herrgott, François Piron, Interview mit Christiane Rekade und Ian Kiaer. 302 S., viele farb. Abb., 30,5x24, Fadenheftg., brosch.. Berlin 2020 38,-
(Ian Kiaer (*1971) lives and works in London and Oxford. The book is the second monographic catalogue about his work. For Kiaer, a model implies both a certain idea and an experimental openness. He regards it as a fragment, which also always demonstrates the absence of something. By using models, he expands the possibilities of painting – Kiaer posits paintings and models in equal coexistence, without giving preference to a medium. Kiaer does not simply illustrate realised or unrealised projects by architects and philosophers, rather he rethinks them. Hence, the term "Endnote" can also be understood literally: in his works, Kiaer provides additional information to a utopian world of ideas, that can forever be re-written.)

Kiesler, Friedrich. Friedrich Kiesler – Lebenswelten / Life Visions. Architektur – Kunst – Design / Architecture – Art – Design. Kat. (Dt./Engl.) Hrsg. v. Thun-Hohenstein, Bogner, Lind, Vischer. Mit Beitr. v. Dieter Bogner, Almut Grunewald, Barbara Lesák, Maria Lind, Vanessa Joan Müller, u.a.. 222 S., zahlr s/w und farb. Abb., 31x23,5, Ppdd.. Basel 2016 39,95
(Friedrich Kiesler - Lebenswelten stellt den Visionär der Wiener Moderne vor. Der Künstler, Designer, Architekt, Bühnenbildner und Ausstellungsmacher Friedrich Kiesler (1890–1965) beeinflusste mit seinen avantgardistischen Beiträgen die europäische und amerikanische Architektur- und Kunstszene. Der Katalog beleuchtet Kieslers Werk und stellt seine Theorie des *Correalismus* vor sowie seine innovative Ausstellungspraxis.) Das Buch enthält auch Beiträge von zeitgenössischen Künstlern wie Leonor Antunes, Céline Condorelli, Verena Dengler, Lili Reynaud-Dewar, Apolonija Sustersic und Rirkrit Tiravanija.)

_Endless Kiesler. (Dt./Engl.). Hrsg. v. Klaus Bollinger, Klaus / Florian Medicus, Florian und der Kiesler Privatstiftung Wien. Textbeiträge von Sanford Kwinter, Klaus Bollinger, Brian Hatton, Laura McGuire, Florian Medicus, Jill Meißner und Gerd Zillner, Vorwort von Hani Rashid. Künstlerischen Beiträge von Andrea Zittel, Olafur Eliasson, Tomas Saraceno, Ian Kiaer, Jürgen Mayer H., Hans Hollein, Heimo Zobernig u.a. 360 S., zahlr s/w und farb. Abb., 24x17,5, Ln.. Basel 2015 29,95
(Das Buch ist Friedrich Kieslers visionärem, nur als Modell verwirklichtem "Endless House" gewidmet. Es legt den aktuellen Forschungsstand dar und diskutiert die Möglichkeit einer Verwirklichung mit heutigen Mitteln, und es versammelt es verschiedene Beiträge von Künstlern und Architekten, die sich mit Kieslers wohl wichtigstem Werk auseinandersetzen.)

_Function Follows Vision / Vision Follows Reality. (Dt./Engl.). Hrsg. von Luca do Pinto, Vanessa Joan Müller und der Kiesler Privatstiftung. 116 S., s/w und farb. Abb., 18x11, brosch.. Berlin 2015 14,-
(This collection of unpublished or rare texts by Frederick Kiesler written between 1927 and 1957 focuses on Kiesler's ideas on display, and juxtaposes works of contemporary artists with a number of original drawings by Kiesler.)

Kiesler, Friedrich, Peggy Guggenheim. The Story of Art of This Century. Hrsg. Susan Davidson, Philip Rylands, Texte v. D. Bogner, Susan Davidson, Francis V. O'Connor, Don Quaintance, Philip Rylands, Jasper Sharp, Valentina Sonzogni. Kat. (Engl.). 398 S., 352 Abb., davon 174 farb., 27,5x22,5, Ppdd.. Ostfildern 2004 <<< 75,-

Kim ,Yong-Ik. Kim Yong-Ik. Kat. (Engl.). Vorwort v. Staffan Ahrenberg. Texte v. Kim Yong-Ik, Beck Jee-Sock, Philippe Vergne u.ein Interview mit Hans-Ulrich Obrist. 138 S., zahlr. farb. Abb., 28,5x24, brosch., Fadenheftg.. Paris 2019 40,-
(Cahiers d'Art Paris has published this perfectly printed monograph on Kim Yong-Ik.) Kim Yong-Ik counts as one of the pioneering conceptual artists in South Korea. Not only did he develop a unique style as a painter, he also integrated several concepts and methods within his work – such as the expansion of a painting or drawing into the gallery space by continuing to paint on the wall and create an overall installation. In his essay on Kim, published in the monograph on the artist by Cahiers d'Art in Paris, Philippe Vergne writes "he [Kim] introduced into the Korean

scene the logic of conceptual art practices, as we know them in the West, and escaped the identity-driven debates of his predecessors and contemporaries".)

_Kim Yong-Ik. Kat. (Korean./Engl.). Vorwort. v. Diana E. Kim. Texte v. Ho Kyoung-Yun & Kim Yong-Ik. 231 S., zahlr. farb. Abb., 24,5x19, brosch.. Seoul 2016 45,-
(The exhibition catalogue introduces a body of paintings which prominently embraces the previous vocabulary of dots that the artist had erased, hidden, and buried. The circular forms, that had been incorporated by the artist in the 1990s as a gesture of defiance against the authoritarian surfaces of Korean modernist paintings, now infiltrate the pictorial plane in a similar geometric arrangement but in a more colorful palette. Kim Yong-Ik continues to insert his trademark humour into these new paintings, using organic elements such as plant extracts, varnish stains, and handwritten pencil scribbles to disrupt the precision and balance of his recursive geometric forms.)

_Kim Yong-Ik. Kat. (Korean./Engl.). Texte v. Ryu Byoung-Hak, Park Chan-Kyong, Kyoungyun Ho Joseph Love & Dong-Suk Lee. 125 S., zahlr. s/w & farb. Abb., 25,5x19, brosch.. Seoul 2016 20,-
(Overview catalogue published on the occasion of a solo exhibition at Kukje Gallery.)

_Closer... Come Closer... (Korean./Engl.). Vorwort v. Taeryung Kim. Einführung v. Young June Hahm. Text v. Sohl Lee. 239 S., zahlr. farb. Abb. 24,5x18,5. brosch.. Seoul 2016 30,-
(Published on the occasion of Kim Yong-Ik's solo show at the Ilmin Museum of Art in 2016. The exhibition and catalogue trace the four-decade conceptual journey of the artist that has passed through various positions of Modernism, conceptual art, Minjung art, and public art. This book is a field for appreciating the artist's representative works of all periods, and also a retrospective of the various practices he has performed in the art scene.)

Kingelez, Bodys Isek. Bodys Isek Kingelez. Kat. (Eng.). Hrsg. v. Sarah Suzuki. Texte v. David Adjaye, Chika Okeke-Agulu u.a., 144 S., 27x23, 90 farb. Abb., Pp. New York, 2018 29,95
(The sculptures of Bodys Isek Kingelez (1948-2015) are comprised of paper, commercial packaging and the stuff of everyday life, his "extreme maquettes" transform these materials into fantastic visions that encompass civic buildings, public monuments and private pavilions. Published to accompany the first retrospective of his work at the Museum of Modern Art New York, this volume traces the span of Kingelez's three decade career. Featuring stunning new photography of his work, this serves as the most comprehensive volume on the artist to date.)

Kirkeby, Per. The Complete Bricks Vol. 1. Hrsg. von Magnus T. Clausen. Texte von Wouter Davidts & Magnus Thorø Clausen. 338 S. mit teils farb., teils ganz- bzw. doppelseit. Abb. & einigen Plänen, Index, 23,5 x 31,5, Hln.. Köln Silkeborg, Kopenhagen 2019 60,-
(This book is the first of three volumes documenting the brick works of the Danish artist Per Kirkeby in their entirety and diversity. This first volume focuses on Per Kirkeby's temporary brick sculptures made for galleries and museums between 1966 and 2017, as well as a series of temporary stage sets created for theatre and film. For the first time this part of the artist's brick sculptures is assembled and analyzed as a whole. Together the three volumes aim to present a complete catalogue and a range of perspectives on Per Kirkeby's relationship with bricks spanning the decades.)

Klassentreffen: Werke aus der Sammlung Gaby und Wilhelm Schürmann. (Dt.). Hrsg. & Vorwort v. Karola Kraus. Texte v. Kito Nedo & Wilhelm Schürmann. 176 S., zahlr. farb. Abb. & einem beigelegten Plakat, 27x21,5, Brosch.. Wien 2018. 22,-

Klein, Yves. Germany. (Engl.) Hrsg. v. Grégoire Robinne. Texte v. Rotraut Klein-Moquay & Antje Kramer-Mallordy. 260 S., 150 farb. Abb., 24,5x17,5, Pp. Paris 2017 35,-
(The book shows through various images the story of the relationship between Yves Klein and Germany: Many anecdotes and documents, often unpublished before, demonstrate through reproductions of works, photographs, letters and various documents, the important steps (Paris, Düsseldorf, Gelsenkirchen, Krefeld) during which Klein forged links with Germany.)

König, Kasper. BEST KUNST: Das Leben von Kasper König in 15 Ausstellungen. (Dt.). Hrsg. v. Jörg Streichert & Carmen Strzelecki, 72 S., 16 s/w Abb., 19,5x12, Brosch.. Köln 2016 9,80
(Das Buch ist aus einem Interview mit dem international renommierten Ausstellungsmacher König entstanden und vermittelt eine spannende Kulturgeschichte, die mit scharfem Blick auf Kunst und Gesellschaft schaut.)

Kunz, Emma. Emma Kunz Kosmos. Eine Visionärin im Dialog mit zeitgenössischer Kunst.

Mit Beiträgen von Yasmin Afschar, Lars Bang Larsen und Elise Lammer und Gesprächen der KünstlerInnen mit Meret Kaufmann, Bettina Mühlebach, Sabrina Negroni, Ingo Niermann, Marco Pasi, Julia Voss und Judith Welter. Kat. (Dt./Engl.). 208 S., 198 farb. und 19 s/w Abb., 32,5x24,5, Fadenheftg 48,-
(Die Aargauer Forscherin und Künstlerin Emma Kunz (1892– 1963) schuf Zeichnungen auf der Grundlage von Fragen und Visionen, die sie durch Pendeln auf Millimeterpapier kartografierte. Davon ausgehend erarbeitete sie komplexe Systeme aus Linien, Formen und Flächen. Das Werk der Autodidaktin, die das Pendel auch für ihre Arbeit als Heilerin verwendete, ist ein frühes Beispiel eines erweiterten Kunstbegriffs. In diesem Buch tritt Kunz' Wirken in einen Dialog mit Positionen der zeitgenössischen Kunst. Werke von Agnieszka Brzeżańska, Joachim Koester, Goshka Macuga, Shana Moulton, Rivane Neuenschwander, Mai-Thu Perret und anderen.)

Kuri, Gabriel. 3.66% of 3.66%. Text (engl.) von Gabriel Kuri, 3 Hefte (36 S., 28 S., 12 S.) in bedrucktem Pappschuber, zahlreiche farb. & s/w Abb., 23,5x16,5, drahtftg.. Turin 2009 <<< 110,-
(This box set of three staple bound books presents a project by Gabriel Kuri, exhibited at Galleria Franco Noero, examining the building of the gallery itself completed by architect Alessandro Antonelli in 1881.)

Lassnig, Maria. Briefe an Hans-Ulrich Obrist / Mit der Kunst zusammen:

da verkommt man nicht!. (Dt./Engl.). Hrsg. v. Obrist, Peter Pakesch und Hans Werner Poschauko für die Lassnig Foundation. 296 S., 245 farb., Abb., 27x20, Fadenheftg.. Köln 2020 29,80
(Maria Lassnig and Hans Ulrich Obrist had an amicable exchange lasting twenty years, where they discussed art, literature and their exhibition and book projects together. Published for the first time here, handwritten letters from Maria Lassnig provide an insight into her reflections on art and her existence as an artist, into their heights, depths and intricacies. Maria Lassnig allowed her addressee not only to partake in her thoughts on painting or polemics on photography, but also in her everyday life between the urban art world and her remote studio in the countryside. Including numerous images of the works of Maria Lassnig, letters and postcards.)

Latham, John. A World View. Kat. (Engl.). Hrsg. v. Serpentine Gallery, Amira Gad, Joseph Constable. Vorw. v. Hans Ulrich Obrist und Yana Peel. Texte v. Amira Gad, Richard Hamilton, Katherine Jackson, Elisa Klay, Adam Kleinman, Noa Latham, David Toop. Interviews zw. Rita Donagh und Hans Ulrich Obrist u.a.. 442 S. mit 137 (70 farb.) Abb., 20,5x17, brosch.. London 2017. 29,80
(John Latham is widely considered a pioneer of British conceptual art. This publication traces the trajectory of Latham's practice and brings together archival material, including documentary photographs, texts, correspondences and various ephemera, in order to build a picture of the artist's life and work.)

Lausen, Uwe. The Comic Strip. Kat.. (Dt.). Hrsg. vom Kunstraum München. 60 S., A 4, brosch.. München 1984 <<< 50,-
(Enthält ein Romanmanuskripte von Lausen. Exemplar mit einem Fleck auf dem Cover .)

Lempert, Jochen. Relación. Katalog. (Engl. /Span.). Hrsg. v. Miguel Wandschneider, Texte v. Patrizia Dander & Brian Sholis. 96 S., 31 s/w Abb., 33x23, Brosch.. Köln, Madrid 2018 28,-
(Jochen Lempert portrays the animal world in the most varied contexts: ranging from the natural habitat to Natural History museums, from the zoo to the city, in remote locations or in banal situations and objects. In his quest, Lempert has managed to create a vast archive of images that covers a wide spectrum spanning everything from everyday views to compositions that tend more towards abstraction.)

_Volume I, Volume II, Volume III. Künstlerbuch. 3 unpaginierte Bände. Ein Band mit s/w Abb.. 22x17, brosch.. Aufl. 400 Exx.. Paris 2017 49,-

_Composition. Kat. (Engl.). Hrsg. v. Midway Contemp. Art, Minneapolis & Jochen Lempert. Text v. Chris Sharp. 60 S., zahlr. s/w Abb. & 2 Faltafeln, 33x23, brosch.. Köln 2015 28,-

Leonilson, José. Drawn (1975 – 1993). (Kat.). (Engl.). Hrsg. v. Krist Gruijthuijsen & Louisa Elderton, Texte v. Eduardo Brandão & Jan Fjeld, Leda Catunda, Krist Gruijthuijsen, Albert Hien, Yuji Kawasima, Lisette Lagnado, Ivo Mesquita, Adriano Pedrosa. 400 S., 260 Abb., 24x17, brosch. Berlin 2020 34,-
(The Brazilian artist Leonilson can be counted among the pioneering Latin American artists of his time. *Drawn 1975–1993* is the first comprehensive European retrospective of Leonilson's work and assembles more than 250

works produced in this time period. The show is touring the KW Institute for Contemporary Art, Moderna Museet, Malmö Konsthall, and Serralves Museum.)

LeWitt, Sol.Folds & Rips 1966 – 1980. Von Dieter Schwarz. (Engl.) Text by Dieter Schwarz.
Vorwort v. Gianfranco Verna. 176 S. mit 150 farb., teils ganzseit. Abb., 32x24, brosch.. Köln 2020 40,-
(In 1969, Sol Lewitt started to regularly produce what he called 'folds', which were first conceived as gifts to friends. In 1971, he added the 'rips', drawings made of ripped paper. LeWitt went from ripping papers of various sizes and colours in different ways to working with city maps and airview photos of Florence, Manhattan and Chicago. The book comprehensively presents the 'folds' and 'rips' for the first time.)

Between the Lines. (Kat.). (Engl./Ital.). Hrsg. v. Francesco Stocchi. Texte v. Rem Koolhaas, Francesco Stocchi & Adachiara Zevi. 337 S., 160 farb. Abb., 24x17, brosch.. Mailand 2018 29,80
(With a considerable body of work spanning his entire career- from 7 famous *Wall Drawings* to 15 sculptures like *Complex Form and Inverted Spiraling Tower*, up to the photo series *Autobiography* - the catalogue explores the relationship between LeWitt's work and architecture.)

Lohaus, Bernd. IM SEIN BEI. (Kat.). (Dt./Engl.). Hrsg. v. Thomas Desmet. Texte v. Lorenzo Benedetti, Marie-Pascale Gildemyn, Ulrike Lindmayr und Dieter Schwarz. 476 S., durchgehend farb. & s/w illustriert, 30x23, brosch.. Antwerpen 2019 70,-
(IM SEIN BEI is the most comprehensive and richly illustrated monograph devoted to the artist to date. Across a wide variety of mediums – sculpture, installation, painting, drawing and writing – Lohaus distilled materials to their unadorned essence, while infusing them with poetry through the stark selection of words and colours.)

Maciunas, George. Flux Paper Events. 3. Heft der Edition Hundertmark. 16 S., komplett gestaltet, Seite für Seite original bearbeitet. 21x15, Drahtheftg.. Aufl. 500 Exx.. Köln 1976 (Erstauflage) <<< 150,-

Diagram of Historical Development of Fluxus and Other 4 Dimentional, Aural, Optic, Olfactory, Epithelial, and Tactile Art Forms. (Dän./Engl.). Text v. Mats B.. Gefaltetes Plakat (118,4x44,8) in Plastikhülle, 24x16. New York 2015 20,-
(Fluxus founder George Maciunas (1931–78) first published this poster in the Swedish magazine *Kalejdoskop* in 1979. This issue of the magazine consisted of three accounts of Fluxus, one being Maciunas' historical diagram and the others being two essays by Mats B.. Primary Information's new facsimile edition recreates all three as they originally appeared in 1979.)

Magor, Liz. Liz Magor. Kat. (Engl./Dt.). Hrsg. v. Dan Adler, Lesley Johnstone, Heike Munder, Bettina Steinbrügge. Texte v. Dan Adler, Ian Carr-Harris, Géraldine Gourbe, Lesley Johnstone, Trevor Mahovsk, Heike Munder, Isabelle Pauwels, Chris Sharp, Bettina Steinbrügge, Corin Sworn. 256 S., 200 farb. Abb., Ppdg.. Zürich 2017 53,-
(This book delivers an in-depth exploration of Liz Magor's sculptures and installations produced over the last 40 years. It accompanies retrospective shows at Migros Museum Zurich & Kunstverein in Hamburg in 2017.)

Manna, Jumana. Wild Relatives. (Engl./Frz.). Texte v. Jumana Manna & Shela Sheikh. 64 S., zahlr. farb. Abb., 21x15, brosch.. Bordeaux, Paris 2017 14,-

& Johne Sven. The Doubt of the Stage. (Engl./Dt.). Hrsg. v. Edit Molnár & Marcel Schwierin. Texte v. Edit Molnár & Marcel Schwierin. Ein Gespräch zw. Jumana Manna & Aleya Hamza & ein Gespräch zw. Sven Johne & Nataša Ilić. 143 S., zahlr. farb. Abb., 17,5x11, brosch.. Oldenburg 2015 8,-

Matta-Clark, Gordon. Readings of the Archive by Yann Chateigné, Hila Peleg, Kitty Scott.
Engl.. hrsg. von Francesco Garutti & Claire Lubell. Beiträge von Francesco Garutti, Yann Chateigné, Hila Peleg & Kitty Scott. 248 S., 542 Abb., Fadenheftg., brosch.. Köln 2020 38,-
(Very interesting way to unpack Gordon Matta-Clark's collection at CCA (CP138) - Canadian Center for Architecture. The books leads to readings of the archive from different point of views. Chateigné reorganizes Matta-Clarks library into areas in inquiry, from alchemy to psychoanalysis. Hila Peleg reassembles hours of discarded film footage. And from hundreds of photographs, Kitty Scott constructs a panorama of Matta-Clark's visual notes on the world around him – a foil to his artworks.)

- Mayer, Hansjörg. The Smell of Ink and Soil : The Story of Hansjörg Mayer.** Kat. (Dt./Engl.)
 Texte v. Bronac Ferran. 272 S., viel. farb. Abb., 23x17 cm, brosch., Schutzumschlag. Köln 2017. 26,-
 (Überblick über das Werk des Designers und Verlegers Hansjörg Mayer. Bereits im Alter von 25 Jahren war Mayers Arbeit eine umfassende Retrospektive gewidmet. Danach brachte er über 150 Künstlerbücher mit Dieter Roth, Richard Hamilton, André Thomkins, Emmett Williams und vielen anderen heraus.)
- Messenger, Annette. Journal Libération du Mardi 6 juillet 2004.** (Frz.). Künstlerische Gestaltung von
 A. Messenger (farb. Zeichnungen & Handschriften) der französischen Zeitung *Libération* vom Dienstag 6. Juli 2004.
 40 S., 38x29..Paris 2004 35,-
- Monk, Jonathan. Father & Son Walls.** Edition. Farbiger Digitalprint (30x45) und ein Enten-Sticker, der auf dem
 Druck platziert werden kann in Leinen- Mappe. Titelbaltt ist von Jonathan Monk signiert und nummeriert. Aufl: 36
 Exx. / VI a.p.. Gorebridge 2018 380,-
 (Two brick walls built in December 2015 by Mason & Son; a father and son bricklaying team, documented by Chris
 Scott in 2016 and digitally manipulated by Jonathan Monk's son – Doldiin 2018. We offer No. 9 / 36 (+ 6))
- Mroué Rabihi. Diary of a Leap Year.** Künstlerbuch, ersch. zur Ausstellung *Rabihi Mroué - Between Two Battles*,
 2016/2017, Kunsthalle Mainz. (Arab./Engl.). 720 S., durchgängig illustriert, 20x14, brosch., Ln..
 Beirut 2017 26,-
 (Born in 1967, Rabihi Mroué is a Lebanese stage and film actor, playwright, and visual artist. Rooted in theater, his
 work includes videos and installation art; the latter sometimes incorporates photography, text, and sculpture. In
 'Diary of a Leap Year' Mroué produces 366 daily collages from political newspapers in Lebanon and the Arab World,
 as a protest to the violence taking place in this region.)
- Nauman, Bruce. Disappearing Acts.** Kat. (Dt.). Hrsg. v. Kathy Halbreich, Isabel Friedli, Heidi Naef,
 Magnus Schaefer & Taylor Walsh. Texte v. Thomas Beard, Briony Fer, Nicolás Guagnini, Kathy Halbreich,
 Rachel Harrison, Ute Holl, Suzanne Hudson, Julia Keller, Liz Kotz, Ralph Lemon, Glenn Ligon,
 Catherine Lord, Roxana Marcoci, Magnus Schaefer, Felicity Scott, Martina Venanzoni, Taylor Wals &
 Jeffrey Weiss. 356 S., 375 farb. & s/w Abb., 27,5x23,5, Ln. mit Schutzumschlag. Basel/New York 2018 64,-
 (Published in conjunction with a major exhibition co-organized MoMA, NY, & Schaulager, Basel, this book offers a
 comprehensive overview of Bruce Nauman's career, spanning more than fifty years of work in all media.)
- Neudörfel, Elisabeth. Out in the Streets.** (Engl.) 224 S., 136 farb. Abb., 29x22, brosch.,
 Berlin 2021 40,-
 Vorzugsausgabe mit digitalem C-Print (18x27), Edition 50, num. & sign. 200,-
 (Hong Kong in 2020: It is a medical, economic, and, above all, political state of emergency – all at the same time.
 The complexity of this crisis is difficult to put into words. But it can be expressed in pictures. Elisabeth Neudörfel set
 off for the lively metropolis to capture the situation on the ground in photographs. She encountered a city deeply
 marked by protests and its struggle for democracy, the intransigence of power, and the onset of the Covid-19
 pandemic. Neudörfel's images were taken, on the demonstration routes and at the universities. Signs of dystopia
 are everywhere: closed stores, streets without traffic, deserted metro stations. The graffiti alone reflect the
 conflicts and the changes in the city. With these images, viewers are in a position to form their picture of the
 catastrophe.)
- Neue Musik**
- Cross Talk Intermedia '69.** (Engl./Japan.). Pappbox (21,4x21,4x2) mit 14 Items. Komplett
 Box: Abbildungen auf beiden Seiten der Box, Innendeckel mit Texten und Pepsi Cola Werbung.
 Inhalt: bebildertes Blatt mit Einführung v. Stan Vanderbeek; "Hornpipe" (1967) elektronische Zeichnung v. Gordon
 Mumma (6 S.); mimeographiertes Programm v. Freitag 7. Februar 1969 (1 auf Engl. & 1 auf Japan.);
 Einladungskarte zum Festival (amerikanische Kulturinstitut) zusammen mit dem Programm (in originalem
 Briefumschlag); dazu 6 Hefte (20x20, Klammerheftg.): 2 Progammehefte (je 8 S., 1 auf Engl., 1 auf Japan.); 1 Heft
 mit biografischen Texten über die beteiligten Künstler mit s/w Abb. & Partituren (Engl./Japan., 40 S.); 1 Heft:
 Artikel v. Taro Okamoto, Shuzo Takiguchi & Kenzo Tange (28 S.); 1 Heft: Artikel v. John Cage, Buckminster Fuller &
 Peter Yates (28 S.); 1 Heft: Artikel v. Gordon Mumma & Stan Vanderbeek. Tokyo 1969 <<< 1.000,-
 (*Cross Talk Intermedia* was a three-day event that took place in Tokyo at the Yoyogi Gymnasium the 5-6-7 February
 1969. It was an attempt to create a dialogue between Japanese and American "intermedia" practices, bringing
 together an international network of avant-garde artists. The event was also a prelude to the Expo '70.

The long list of interdisciplinary artists (visual artists, composers, choreographers, dancers, etc.) includes Robert Ashley, John Cage, Tatsumi Hijikata, Toshi Ichihayagi, Takahiko Iimura, Takehisa Kosugi, Alvin Lucier, Toshio Matsumoto, Gordon Mumma, Roger Reynolds, David Rosenboom, Mieko Shiomi, Toru Takiguchi, Kenzo Tange, Stan Vanderbreek & Joji Yuasa).

Oates, Louise. Notes on Hydraulic Fracturing. (Engl.) 36 S., durchgängig farb. und s/w illustr., 21x15, Klammerheftg.. Aufl. 150 Exx.. London 2017 22,-

Ondak, Roman. New Observations. (Engl.). Komplett gestaltet mit s/w Abb., 160 S., 29,7x23, Ppdg.. Köln 2018 38,-
(The series of b/w photographs, appropriated from a 1950s book, attempts to classify human behavior. Removed from their original context the photographs and their captions are revealed as pseudoscientific or even funny.)

Orozco, Gabriel.Oroxso. (Engl./Span.). Texte v. Benjamin H.D. Buchloh, Luciano Concheiro, Jori Finkel & Juan Villoro. 336 S., 390 farb. Abb., 25,7x19, brosch.. Köln 2018 39,80
(Der Kataloge zeigt viele Beispiele aus dem Projekt "Oroxso", in dem Gabriel Orozco die mexikanische Warenwelt des Supermarkts mit selbst gestalteten Stickern versieht.)

Paik, Nam June. Niederschriften eine Kulturnomaden : Aphorismen, Briefe, Texte. (Dt.). Hrsg. von Edith Decker. 252 S., viele s/w Abb., 22x19,5, Ppdg., Schutzumschlag, Köln 1992 <<<. 40, -
(Die Auswahl berücksichtigt frühe Kompositionen seit der Zeit von Paik's Aktionsmusik. Sein originäres und visionäres Denken offenbart sich in Briefen, aber auch in seinen Aphorismen. Texte zu seinen eigenen Arbeiten reflektieren unser Informationszeitalter auf hohem theoretischem Niveau.)

Palermo, Blinky. Die Gesamten Editionen/The Complete Editions. Kat. (Engl./Dt.). Hrsg. von Julia Friedrich auf Basis des Werkverzeichnisses von Fred Jahn. Texte von Julia Friedrich, Yilmaz Dziewior, Susanne Küpper & Fred Jahn, 216 S., 150 farb. & 50 s/w Abb., 24,8x17,5, Ppdg.. Köln, 2019 34,80
(Palermo's editions include screen prints and offset prints, lithographs, objects, and a template for painting. In their entirety, these works not only reflect Palermo's development from the 1960s to his early death in 1977, but also show how the artist deliberately expanded his work with the possibilities of technical reproduction. The book also includes an updated version of Fred Jahn's out-of-print catalogue raisonné from 1983.)

_Drucksachen. (Dt.). Vorwort v. Rüdiger Maaß. Gespräch zw. Rüdiger Maaß & Markus Michalke. 478 S., zahlr. farb. Abb., 23,5x16,5, brosch.. München 2018 46,-
(Buch über sämtliche Drucksachen, Kataloge, Einladungskarten, Poster, graphische Blätter etc..)

Parreno, Philippe. Philippe Parreno. Kat. (Engl.). Hrsg. v. Christine Macel, Karen Marta. Texte v. Charles Arsène-Henry, Simon Critchley, Enrique Juncosa, Maria Lind, Christine Macel & ein Interview mit Hans Ulrich Obrist. 256 S., 143 farb. Abb. & 25 s/w Abb., 34x22,5, Ppdg.. Zürich 2009 49,90
(This monograph offers a first inventory of Philippe Parreno's work since the end of the 1980s. It explores problematics such as memory, presence, real time, and narration, and covers his multiform production, from his early performances through to cinema ("Zidane, A 21st Century Portrait," with Douglas Gordon, 2006), and spectacle ("Il Tempo del Postino," with Hans Ulrich Obrist, 2007).)

Pernice, Manfred. Tutti IV. Kat. (Dt./Engl.). Hrsg. von Ulrich Wilmes. Vorw. von Okwui Enwezor. Interview zw. Manfred Pernice, Okwui Enwezor & Ulrich Wilmes. Texte von Sabine Brantl, Fiona McGovern & Angelika Nollert. 96 S., 38 farb. Abb., 24x17, brosch. München 2016 16,80
(The book documents Pernice's installation "Tutti IV". for the Foyer of the Haus der Kunst in Munich. A spiral staircase led up to the sculpture's roof. From there, via a second staircase, the visitor reaches a bridge, which spans the Middle Hall and from which visitors can continually view the room from new perspectives.)

Piller, Peter. Erscheinungen. Künstlerbuch. 160 S., durchgängig illustriert, 28,80x28,80, Ppdg.. Berlin 2017 <<< 49,80
(For the series *Erscheinungen (Manifestations)* Piller spent more than three years at freeway rest stops, taking pictures of the often filthy or damaged backsides of trucks displaying figures of women from ads. Because he removes all typography, however, the ladies' gestures and poses relate to nothing.)

_Archiv Peter Piller. Zeitung. (Dt.) Hrsg. von Christoph Keller. 384 S., 1000 s/w & 583 farb. Abb., 25,8x25,8, signiert,

(Peter Piller worked in a media agency from 1994 to 2005, controlling and archiving the images used in over 150 local newspapers. This material was the starting point for his work "Archive Peter Piller" in which he subjectively classified these newspaper images in ca. 80 categories. By doing so, he underlines the grotesque normality and ambivalent undercurrents of everyday media imagery and its pictorial archetypes.)

_Von Erde schöner. Künstlerbuch. Hrsg. v. Christoph Keller. Neudruck der Erstausgabe von 2004.

320 S., durchgängig gestaltet, 28x28, broch.. Alle Exemplare sind signiert. Köln 2017

39,95

(Das Häuserarchiv zeigt von Piller geordnete Luftaufnahmen von Eigenheimen. Die Aufnahmen stammen aus den 70er und 80er Jahren - insgesamt sind sie ein Fundstück, das Piller auf dem Flohmarkt gefunden hat.)

_Table Rowing (Rudern an der Tischkante). (Dt./Engl.). Hrsg. v. Verein der Freunde und Förderer

des Mies van der Rohe. Komplett gestaltet, 23x16, broch., Aufl. 500 Exx.. Berlin 2018

10,-

(60 Photographien, die Piller für eine Präsentation im Berliner Mies van der Rohe Haus zusammengestellt hat.)

Pope.L. member: Pope.L (1978-2001). Kat. (Engl.). Texte v. Naomi Beckwith, Mark H.C. Bessire, C. Carr, Valerie Cassel Oliver, Stuart Come, Adrienne Edwards, Malik Gaines, Danielle A. Jackson, Adrian Heathfield, EJ Hill, Thomas J. Lax, Andre Lepecki, Yvonne Rainer, Martine Syms, Martha Wilson. 144 S., 100 meist farbige Abb., 25x20, Ppbdg. mit angeschnittener Ecke und Loch (bewusstes Layout), New York 2019

38,-

(Pope.L is a consummate thinker and provocateur whose practice across multiple mediums - including painting, drawing, installation, sculpture, theatre and video - utilizes abjection, humour, endurance, language and absurdity to confront and undermine rigid systems of belief. Published in conjunction with an exhibition at The Museum of Modern Art, Pope.L, 1978-2001 presents a detailed study of 13 early works that helped define Pope.L's career.)

Posenenske, Charlotte. **Work in Progress.** Kat. (Dt./Engl.). Ausgabe. Hrsg. von Jessica Morgan & Alexis Lowry.

Texte von Alexis Lowry, Isabelle Malz, Rita McBride, Jessica Morgan, Charlotte Posenenske, Daniel Spaulding und Catherine Wood. 248 S. 208 farb., teils ganz- bzw. doppelseit. Abb., 26x19,5, Bibliographie, Chronologie, Ppbdg.. Düsseldorf, Ne3w York, Köln 2020

45,-

(The catalogue traces the evolution of Posenenske's practice from early experiments with mark making to transitional aluminum wall reliefs to industrially fabricated modular sculptures, which are produced in unlimited series and assembled or arranged by consumers at will. Posenenske exhibited widely during the brief period [1956-68] that she was active as an artist.)

Pozarek, Vaclav. **Pair.** 22 S., farb. Abb., 28x24, Fadenheftg., broch.. Aufl. 500 Exx..

Bielefeld 2021

25,-

(This artist's book was created in the context of the exhibition TUC at the Kunstverein Bielefeld and thus a format that constitutes an elementary part of Pozarek's practice. In PAIR, the artist has juxtaposed covers of the Smithsonian Magazine from the 70s and 80s as to create references that are open both in form and content.)

_Atlas Archiv Album-Los III. 333 S., 333 Abb., 33x21, broch.. Fadenheftg.. Text v. Bern 2020

49,-

(In his artist's book of 333 pictures Vaclav Pozarek gives us an insight not only into his vast stock of images, but above all into an exceptional array of whimsical associations. These are based on combinations that have as much to do with the real world as chance permits. The sequencing and pairing of the content on the double-page spreads is indebted entirely to chance. Artefacts of antiquity through the ages and into the present day – Palazzo Rucellai, Duchamp's fountain, the Colosseum in Rome, Warhol's Brillo boxes, Donatello's David – have delightfully incomprehensible rendezvous with celebrities – Sophia Loren, Josep Beuys, Francesco Totti, Constantin Brancusi, Adolf Hitler, The Rolling Stones – as well as film sequences, scientific experiments and mundane press photographs. AAA / 333 is a radically subjective, inspiring, humorous art project.)

_Atlas Archiv Album-Los IV. 222 S., 222 Abb., 33x21, broch.. Fadenheftg.. Text v. Luzern 2022

40,-

(Das Buch Atlas Archiv Album - Los IV erschien zur Ausstellung 'TAKE AND FAKE' in der Galleria Periferia, Luzern.)

_Non Oiseau. 50 S., ganzseitig illustr., 31,5x23,5, Fadenheftg., broch.. 1. Aufl. 200 Exx.. Paris 2020

38,-

(Das Künstlerbuch enthält Collagen zu Art & Décoration aus dem Jahr 2017.)

_15 x 2. Colour lights. Künstlerbuch. 31 S., durchgehend illustriert mit farb. Abb., 32x24, Fadenheftg..

Aufl. 200 num. & signiert Exx.. Genf 2018 54,-
(2018 richtet das MAMCO in Genf Vaclav Pozarek eine Retrospektive aus. Aus diesem Anlaß publizierte
Pozarek zusammen mit dem Drucker Che Huber eine Publikation Siebdrucken.)

_quasi due buchi. Künstlerbuch (Dt.). 35 S., durchgehend gestaltet, 24x18, Fadenheftg.,
Aufl. 200 Exx., signiert. Amden 2017 30,-
(This artists' booklet accompany the artist's permanent intervention at Atelier Amden in Switzerland.)

_50 / 50. Künstlerbuch. 48 S., durchgehend illustriert, 28x24, Fadenheftg.. Aufl. 500 num. Exx..
Mit einer VA: 8 Exemplare mit 1 num. & sign. Photographie (s/w), 24x18 & II A.P.. Berlin 2017 25,- / VA 600,-
(Das Künstlerbuch "50/50" ist ein Buchobjekt von Vaclav Pozarek (*1940 in Budweis Tschechien), der sich in
seinem Werk mit "präziser Eigenständigkeit" zwischen Minimalismus und Konzeptkunst bewegt. Das Buch
erscheint im Wiens Verlag als Teil der Ausstellung "HOH" (Galerie Barbara Wien) im September 2017. Pozarek:
"Das ist so wie ein Daumenkino, aber groß. Man kann es nicht richtig als Daumenkino einsetzen, weil es zu groß ist.
Aber es hat diesen Hintergrund. Dann ist es gedruckt in dieser rotbraunen Farbe 484, die Patonnummer. Es startet
mit einer Fläche von 25 Millimeter Durchmesser und dann gibt es eine Progression." "50/50" reiht sich ein in die
Fülle der Pozarekbücher- und kataloge, die er meist selbst gestaltet und die ein wichtiger Teil seines Werks sind.)

Price, Walter. Pearl Lines. Kat. (Engl.). Published in occ. of the exhib. at Camden Arts Center, London.
Texts by Martin Clark, Darby English. 344 S., 185 farb. Abb., 24,5x29,5, Ppdg., Schutzumschlag.
London, Köln 2021 30,-
(The first monograph on Walter Price centres on his recent solo exhibition at Camden Art Centre, London, curated
by Director Martin Clark. Expanding upon that 2021 presentation to include a visual overview of Price's career, the
catalogue reproduces exhibited paintings and drawings since 2015. Highlights from his early career include his
2018 solo exhibition at MoMA PS1. The book includes a critical text by art historian Darby English. Employing a
highly developed sense of both line and composition, Walter Price (b. 1989, Macon, Georgia) incorporates familiar
forms and recurring motifs - including palm trees, bathtubs, sofas, hats, and automobiles - into a language of
personal signs, deployed amid shifting horizon lines and fields of vibrant colour. Across his work Price blurs the
boundaries between collective history and individual memory, figuration and abstraction, creating interior worlds
that hover on the brink of legibility.)

Prince, Richard. Bibliothèque d'un amateur. Richard Prince's Publications 1981-2014.
By Pécóil, Vincent. Sérandour, Yann. (Engl.) Hrsg. v. Christophe Daviet-Thery und J. Saint-Loubert Bié. Texte v. Vincent
Pécóil & Yann Sérandour. 208 S., zahlr. farb. Abb., 16x11,5, brosch., Schutzumschlag.. Paris 2015 25,-
(This book is not a catalogue raisonné, but rather an invitation to look in an amateur's library. It allows us to
consider this aspect of Richard Prince's work, addressing books as well as the notion of a collection and its
incompleteness, revealed here by the « ghosts » of missing books. Richard Prince is an avid book collector.)

Provoke - Between Protest and Performance. Photography in Japan 1960 / 1975. Kat. (Engl.)
Hrsg. von Diane Dufour, Matthew Witkovsky. 680 S., 600 Abb., 25x19, brosch.. Göttingen 2016 60,-
(The Japanese magazine Provoke is recognized as a major achievement in world photography of the postwar era,
uniting the country's most contentious examples of protest photography, vanguard fine art, and critical theory of
the late 1960s and early 70s in only three issues overall. This catalogue accompanies the first exhibition ever to be
held about the magazine and its creators and focuses on its historical context. It covers the preliminary period
leading to its first and the aftermath following its last issue.)

Raad, Walid. Cotton Under My Feet. Kat. (Engl.). Hrsg. von Eva Ebersberger & Daniela Zyman.
Beitr. von Eva Ebersberger, Guillermo Solana, Francesca Thyssen-Bornemisza, Jalal Toufic & Daniela Zyman.
178 S., 250 (150 farb.) Abb., 26x20, brosch.. Madrid 2022 25,-
(How does a private art collection become public? Who was Hans Heinrich Thyssen-Bornemisza? These seemingly
easy (and not so easy) questions are at the heart of Walid Raad's new project *Cotton Under My Feet* conceived for
the Museo Nacional Thyssen-Bornemisza, coinciding with the centennial of its original founder. Deep in the
museum's bowels, Raad has unearthed fragments of stories, fictional documents, and puzzling artifacts. Walid
Raad offers a vertiginous reflection on the potential legacy of the Thyssen-Bornemisza collections and their
relation to the history of Western and non-Western art.)

_Walid Raad. Kat. Texte v. Finbarr Barry, Walid Raad & Eva Respini. 192 S., 200 meist farbige Abb.,

30,5x24,1, Ppdd.. New York, 2015

40,-

(Walid Raad explores historical, political, economic, and aesthetic facts and fictions related to the Lebanese wars and to "Arab" art, and cast doubt on the veracity of photographic and video documentation. Published to accompany the first comprehensive exhibition of his work in the United States, this catalogue surveys three decades of Raad's practice in a variety of mediums including photography, video, and performance. It features his most momentous bodies of work, such as his long-term projects The Atlas Group (1989-2004) and Scratching on things I could disavow (2007-ongoing) as well as a special eighteen-page visual contribution by Raad himself.)

Rakowitz, Michael. I'm good at love, I'm good at hate, it's in between I freeze. (Engl.).

Hrsg. v., Vorwort u. Interview v. Anthony Downey. 100 S., 100 farb. & 31s/w Abb., 18x12, brosch..

Berlin 2019

15,-

(Michael Rakowitz's *I'm good at love, I'm good at hate, it's in between I freeze* charts the historical context and aftermath of a concert that never happened. In 2009, the inimitable Leonard Cohen was scheduled to perform at the Ramallah Cultural Palace in Palestine. As a result of the cultural boycott of Israel, the concert was canceled but the story, as Rakowitz's eponymous work amply demonstrates, did not end there. Conjoining the cultural histories of Palestine and Israel and the ethical dilemmas faced by performers and artists alike in the face of political intransigence, this volume brings to light the research that went into this multi-faceted work and plots the future arc of its yet-to-be completed trajectory.)

Michael Rakowitz. (Ital./Engl.). Hrsg. v. Carolyn Christov-Barkagiev & Marianna Vecellio.

Texte v. Carolyn Christov-Barkagiev, Habda Rashid, Nora Razian, Ella Shohat, Marianna Vecellio,

Saggio Visivo & ein Interview mit Iwona Blazwick. 224 S., 160 farb. Abb., 28x24, Ppdd. mit

Schutzumschlag. Mailand 2019

34,-

(This fully illustrated survey of Rakowitz' most important works is accompanied by an essay by Carolyn Christov-Bakargiev, an interview with Michael Rakowitz by Iwona Blazwick and a range of perspectives contributed by Habda Rashid, Nora Razian, Ella Shohat and Marianna Vecellio.)

Circumventions. (Engl.). Mit einem Interview von Carolyn Christov-Bakargiev und Rakowitz. Ca. 160 S., s/w Abb., 22,5x13,5, brosch.. Paris, New York 2003

30,-

(Frühe Publikation über Rakowitz. Erschien anlässlich des Dena Art Foundation Award (2003).)

A House With A Date Palm Will Never Starve. Cooking With Date Syrup. (Engl.).

Hrsg. v. Emily Watkins. Vorwort v. Claudia Roden, Einführung v. Michael Rakowitz. Text v. Ella Shohat.

Nachwort v. Justine Simons. 240 S., 120 farb. & 11 s/w Abb., 22x16,5, Ppdd.. London 2019

45,-

Signierte Sonderausgabe mit marmoriertem Schutzumschlag

100,-

(The book includes recipes for almost one hundred delicious dishes made with date syrup, an ancient staple of Middle Eastern cuisine. Michael Rakowitz has invited forty-one celebrated and pioneering cooks and food writers from around the world to create new and classic dishes to showcase the rich versatility of this ingredient and symbol of Iraqi culture. Contributors including Yotam Ottolenghi, Alice Waters, Claudia Roden, Reem Kassis, Prue Leith, Jason Hammel, Nuno Mendes, Thomasina Miers, Giorgio Locatelli, and Marcus Samuelsson responded to his call by creating dozens of sweet and savoury dishes.)

A House With A Date Palm Will Never Starve. (Engl.). Vorwort v. Justine Simons.

Einführung v. Michael Rakowitz. Texte v. Linda Dangoor, Margot Henserson, Honey & Co., Lamees Ibrahim,

Claudia Roden, Yvonne Rakowitz & Ella Shohat. Edition zum Fourth Plinth Projekt in London. 2 Versionen:

1) Eine rote, leinenbezogene, num. Box (16x11,5x11), mit einem Rezeptbuch (40 S., s/w Abb., 14,5x10,5, brosch., num.. & sign.) und einer Dose Dattelsirup (1kg). Aufl. 2376 Exx, London 2018

70,-

2) Eine weiße, num. und sign. Pappbox (29x22,5x11) mit einem Rezeptbuch (40 S., s/w Abb., 14,5x10,5, brosch., num.. & sign.) und einer Dose Dattelsirup (1kg). Aufl. 2376 Exx, London 2018

50,-

(Rakowitz's work, *The Invisible Enemy Should Not Exist* was unveiled on the Fourth Plinth in London's Trafalgar Square. To celebrate the occasion, Plinth have worked with Rakowitz to produce a new limited edition, inspired by the artist's interest in themes of food and hospitality as a means by which to bridge cultural and political divides and the Arabic proverb: "A House With A Date Palm Will Never Starve".

Each piece consists of a date syrup tin, sourced from Karbala in Iraq and accompanied by a signed artist's book of recipes from chefs. The recipes all incorporate date syrup. *The Invisible Enemy Should Not Exist* is itself made of date syrup cans, alluding to the economy for a foodstuff destabilised by the war. The work is an edition of 2,376 - the same number of Karbala cans as feature in the Fourth Plinth commission itself.)

- _Backstroke of the West.** Kat (Engl.) Hrsg. v. Museum of Contemporary Art Chicago & Sheila Majumdar. Vorwort v. Madeleine Grynsztejn. Texte v. Shumon Basar, Omar Kholeif & Ella Shohat. 144 S., zahlr. s/w & Farb. Abb., 25,5x20,5, brosch.. Chicago 2017 24,-
(This lavishly illustrated catalogue accompanies the first museum survey by Michael Rakowitz and delves into ten of the artist's best-known works as well as one new project created for the MCA's exhibition, its texts address the narrative elements and historical contexts of Rakowitz's work. The book illuminates (amongst others) "Enemy Kitchen" (2003), a pop-up food truck that serves Iraqi-Jewish dishes made from recipes Rakowitz and his mother collected and served on paper plate replicas of Saddam Hussein's china; "What Dust Will Rise?", Rakowitz's commission for Documenta 13 and "The invisible enemy should not exist" (2007–ongoing), a lifelong project to fabricate to scale every single item looted from the Iraqi National Museum.)
- _Bagdad mon amour.** Kat (Frz./Engl.) Hrsg. v. Morad Montazami. Vorwort v. Bariza Khiari & Bérénice Saliou. Texte v. Morad Montazami, Dr. Ahmed Naji & Caecilia Pieri. 208 S., 221 s/w Abb., 23x16,5, brosch.. Paris 2018 24,-
(This catalogue examines strategies deployed by Iraqi contemporary artists to reinvent their heritage, after decades of wars. Focusing on archives, historical collections, and databases, these artists celebrate a visual culture that resists erasure. It includes a critical apparatus and detailed presentations of the artists.)
- Richter, Daniel. Im Atelier Liebermann.** Kat. (Dt./Engl.). Texte v. Ludwig Lugmeier & Cord Riechelmann. 160 S., 102 farb. Abb., 27x19,5, brosch.. Köln 2017 29,80
(The artists' book accompanies combines two books in one. In the Richter book, a kind of picture collage of the artist's diverse works and materials are assembled. In the "second" book, Richter pays tribute to the nearly forgotten artist, author, pub owner and gallerist Jack Bilbo.)
- Rooij, Willem de. Index.** Kat. (Engl.) Hrsg. von Willem de Rooij, Axel Wieder, Lucy Badrocke & Willem de Rooij. Einl. von Lucy Badrocke & Axel Wieder. Texts by Sven Lütticken & Pablo Martinez. 409 S. mit 450 farb. Abb., 28,5x22, brosch.. Bristol, Frankfurt, London 2017 29,80
(Between 1999 and 2002 De Rooij collected around 500 images, cut out of daily newspapers, all depicting protest marches and moments of collective mourning. In 2002 he organized these images on eighteen framed panels, on which the images are placed in chronological order. "Index" became an inquiry in the iconography of protest, and at the same time documents a way of working that by now became obsolete: artists today find most of their images online.)
- Roth, Dieter. Dieter Roth Zum literarischen Werk des Künstlerdichters.** 300 S., 23x156, brosch.. Hrsg. von Thomas Eder und Florian Neuner. Beiträge von Gerhard Rühm, Michael Glasmeier, Nils Rölller, Thomas Eder, Florian Neuner, Mechthild Rausch u.a.. München 2021 36,-
(Umfassende Publikation aus der Reihe neoAvantgarden zu Dieter Roth's Schriften. Die Beiträge beschäftigen sich u. a. mit dem "Mundunculum", mit der "Bastel-Novelle" und dem Drama "murmel". Roths Reibung an der Form des Sonetts und sein Umgang mit dem Phänomen 'Symmetrie' werden ebenso betrachtet wie die Rolle des Autors als Übersetzer eigener Texte zwischen den Sprachen Deutsch, Englisch und Isländisch.)
- _Dieter Roth / Collected Interviews.** (Engl.). Hrsg. v. Barbara Wien. Mit einem Text von Tomas Schmit und einem Nachwort von Barbara Wien. 616 S., 90 s/w Abb., 24x17, Ln., Schutzumschlag. London 2019 32,-
(In his interviews, Dieter Roth offered many surprising and fascinating clues to his life and thought. Yet the majority of the interviews, which were collected and published in the first book in 2002, were in German, some even in Swiss German. With this book, the interviews are available in English, in full, for the first time. Included are the essential conversations with Irmelin Lebeer-Hossmann in 1976 and 1979, the Hamilton interviews, and also the very intimate interview Roth conducted with Patrick Frey just a few days before his death. For anyone who wants to become acquainted with Dieter Roth, there is no better, more amusing and authentic introduction to be found than the richly illustrated collection at hand, which also presents many of his poems and prose texts in English for the first time.)
- _Balle Balle Knalle.** Kat. (Dt./Engl.). Hrsg. v. Kunstmuseum Stuttgart, Ulrike Groos & Sven Beckstette. Texte v. Stefan Ripplinger, Sven Beckstette, Julia Gelshorn & Benjamin Meyer-Krahmer. 288 S., zahlr. Abb., 23x17, brosch.. Köln 2015 29,80
(Ausstellung und Buch widmen sich dem Schriftsteller Dieter Roth. Es wird gezeigt, wie Text und Bild

bei Roth untrennbar miteinander verbunden sind.)

_Kopiks. Künstlerpublikation, erschienen zur Ausstellung *Dieter Roth Verlag*, Galerie Petersen, Berlin. 32 lose Blätter geklammert, 35x25, Basel 1985 <<< 50,-

Roth, Dieter & Björn Roth. Mac Marseille 1997. Kat. (Frz./Engl.). 228 S., Farbkopien, Fotografien, Collagen & Manuskripte in Pappmappe mit Deckelschild, 32x23, Aufl. 500 sign. & num. Exx. Basel, Marseille 1997 <<< (Wir bieten das Ex. Nr. 34 an) 600,-
(Der von Dieter Roth geschriebene Katalog ist eines der gesuchten Künstlerbücher aus den 90er Jahren. Roth beschreibt handschriftlich die ausgestellten Werke und ihre Entstehung. Außerdem kommentiert er die Organisation der Ausstellung und führt eine Art Tagebuch. Die Katalogseiten sind durchnummeriert, auf A3- Blättern farbkopiert und in der Mitte gefaltet. Sie liegen lose in einer Pappmappe. Die Signaturen von Dieter und Björn Roth befinden sich auf dem Deckel der Mappe. Das Exemplar ist in tadellosem Zustand.)

Schmidt, Michael & Einar Schleeef. Waffenruhe. (Dt.). Hrsg. von der Stiftung für Fotografie und Medienkunst mit Archiv Michael Schmidt. Texte v. Janos Frecot, Einar Schleeef, Karin Schmidt & Thomas Weski. 82 S., 39 s/w Abb., 30x26,5, brosch.. Zweite Auflage. Köln 2018 29,80
(The first edition, published in 1987 by the Berlin-based Dirk Nishen Verlag quickly sold out and continues to fetch high prices on the antiquarian book market. Thirty years later, "Waffenruhe" is now being reprinted.)

Schmit, Tomas. katalog 1 - 4. Hrsg. von Barbara Wien. Texte (dt.) von Tomas Schmit. 4 Bände, "katalog 1 - 3" je 164 S., "katalog 4" 200 S., viele s/w und farb. Abb., im 4. "katalog" durchgeh. farb. Abb., 20,5x14, Fadenheftg., Schuber, Aufl. 500 Exemplare. Berlin, Köln 2021 38,-
(Tomas Schmit veröffentlichte seit 1962 "pieces aktionen konzepte sprachdinge texte bücher editionen und zeichnungen" und gehörte zu den Pionieren der Fluxusbewegung. Zwischen 1978 und 2006 hat er seine Arbeiten in vier Werkverzeichnissen beschrieben, die in seine Kunst und sein Denken einführen. "katalog 1"(1978), "katalog 2" (1987) und "katalog 3" (1997) wurden anlässlich seiner größeren Einzelausstellungen in Köln, Berlin und Frankfurt veröffentlicht, "katalog 4" erschien 2007 posthum im Museum Ludwig in Köln. Zur „Tomas Schmit Retrospektive“ in Berlin (ab 15. September 2021 im n.b.k. und im Kupferstichkabinett Berlin) erscheinen diese legendären Künstlerbücher neu im Schuber in einer kleinen Auflage. "katalog 4" wurde aus diesem Anlass neu bebildert // Tomas Schmit published since 1962 "pieces, actions, concepts, language things, texts, books, editions and drawings" and was one of the pioneers of the Fluxus movement. Between 1978 and 2006 he described his work in four catalogues raisonnés that introduce his art and his thinking. "katalog 1" (1978), "katalog 2" (1987) and "katalog 3" (1997) were published on the occasion of his larger solo exhibitions in Cologne, Berlin and Frankfurt, "katalog 4" was published posthumously in 2007 at the Museum Ludwig in Cologne. For the "Tomas Schmit Retrospective" in Berlin (from September 15, 2021 at n.b.k. and the Kupferstichkabinett Berlin) these legendary artist's books will be released in a slipcase in a small edition. "katalog 4" was re-illustrated for this reason.)

_sachen m a c h e n. Tomas Schmit: Zeichnung, Aktion, Sprache 1970 - 2006.

Kat. (Dt./Engl.) Hrsg. von Jenny Graser in Zusammenarbeit mit Barbara Wien. Mit einem Vorwort von Dagmar Korbacher und Texten von Jenny Graser, Dorothy Iannone, Kasper König, Stefan Ripplinger, Tomas Schmit und Annette Tietenberg. 256 S., ca. 250 farb. Abb., 29,5x22,5 Ppdg, Schutzumschlag. Berlin, ca. Oktober 2021 48,-

(Ab dem 15. September 2021 findet in Berlin die "Tomas Schmit Retrospektive" im Kupferstichkabinett und im Neuen Berliner Kunstverein statt. Das Buch "sachen m a c h e n. Tomas Schmit: Zeichnung, Aktion, Sprache 1970 - 2006" erscheint anlässlich der Ausstellung im Kupferstichkabinett. Eine zweite Publikation des NBK, die das frühe Werk von 1962 - 1970 beleuchtet, ist in Vorbereitung für Anfang 2022.

Jenny Graser zum Buch "sachen m a c h e n" : "Als Performer und Organisator hatte Tomas Schmit an den Aktionen der europäischen Fluxus-Gruppe teilgenommen, bis sie sich 1964 allmählich aufzulösen begann. Ab 1966 widmete er sich vorrangig dem Schreiben und Zeichnen. Doch die Idee der Bühne als einem Ort, an dem eine Handlung vor und mit einem Publikum zur Aufführung gelangt, war damit nicht aus seiner Kunst verschwunden. Stattdessen avancierte nun das Zeichenpapier zum neuen Ort seines vom Fluxus durchdrungenen Credos „[...] sachen m a c h e n, eben nicht Sachen darstellen oder kommentieren oder schematisieren oder interpretieren, sondern m a c h e n“. Auf dem Papier inszenierte Schmit fortan „die Aufführung des Zeichnens“. Die enge Verzahnung von Aufführungs- und Zeichenpraxis, die Schmits gesamtes Schaffen kennzeichnet, wird erstmals in der Ausstellung des Kupferstichkabinetts in den Blick genommen.")

_bald ist wieder schneckenreffen / soon the slugs will meet again. Kat. (Dt./Engl.).

Hrsg. v. Meike Behm (Kunsthalle Lingen), Kai Kähler (Kunstverein Bremerhaven) & René Zechlin (Wilhelm-Hack-Museum, Ludwigshafen). Texte v. Meike Behm & Stefan Ripplinger. 158 S., 128 farb. & 2 s/w Abb., 29,5x21, Fadenheftg., brosch.. Aufl 800 Exx.. Berlin 2017

25,-

(*Soon the slugs will meet again* is a new survey catalogue about Tomas Schmit's (1943-2006) oeuvre starting from his first Fluxus score, "Zyklus for water-pails (or bottles)" (1962) until his last drawings' series from 2005. The book gives an insight into a choice of his pieces, actions, concepts, languages pieces, books, editions and drawings. It is richly illustrated with 128 colour photographs.

"Tomas Schmit belongs to the minority of artists who investigate the natural sciences. It is a strand within art history that runs from Leonardo through the Romantic nature-devotees to the Cubist physics-enthusiasts and even to Max Ernst, who was demonstrably interested in Darwin and evolution. Within this minority, Schmit belongs to the minority of those who delve into the natural sciences not in order to make art, but those who make art in order to find out something about nature. I'm no art historian, but it seems to me that this minority within the minority consists of a single person, and that person is named Tomas Schmit." (Stefan Ripplinger)

Schnebel, Dieter. MO-NO: Musik zum Lesen. (Dt./Engl.). Hrsg. v. Gisela Gronemeyer. Gespräch zw Reinhard Oelschlägel & Dieter Schnebel. Nachdruck der Texte, Textpartituren, Noten & Bilder (von Verlag M. DuMont Schauberg, Köln, 1969). Unpaginiert, 24x17, mit 3 Leporello, brosch..

Köln 2018

29,-

("This reading and picture book does not offer literature or eye-catching art for the eyes. Rather, MO-NO is music – a music to read; more precisely: music for one reader. The reading of the book is intended to stimulate music in the listener's head,.... Dieter Schnebel)

Schneider, Gregor. Mein erster Brockhaus. (Dt.). Ed. Ex Libris Nr. 13. Hrsg. von Gerhard Pheewen.

132 S., farb. Abb., 22x24, Ppdg., Aufl. 150 num & sign. Exx.. Köln 2012.

150,-

(Edition Ex Libris, die Künstlerbuch-Bibliothek mit Reprints der „favourite books“ bedeutender zeitgenössischer Künstler. Gregor Schneider: "An meine früheste Kindheit habe ich kaum Erinnerungen. Da gibt es ein paar Zeichnungen und Kinderbücher. "Mein erster Brockhaus" ist eines der wenigen Bücher, das mir in Erinnerung geblieben ist. Mein EX LIBRIS ist mein unmöglicher Versuch, sich an die eigene Kindheit zu erinnern.")

Schöffer, Nicolas. Die Kybernetische Stadt. (Dt.). Vorwort v. Herbert Marcuse. Texte v. Nicholas Schöffer. 116 S., zahlr. s/w Abb., 24x22, brosch.. München 1970 <<<

40,-

("Cybernetics is the awareness of the vital process that keeps phenomena in balance. It is the science of efficiency and of government by the organized control of all information, including the data that concern perturbations of whatever nature, in view of processing them so as to achieve the optimum regulation of every organic, physical or aesthetic phenomenon. There results therefrom a fluid permanence in flexible balance in which every appearance of a tendency to periodicity or to stagnation triggers the intervention of the perturbations needed to maintain the openness and the contingent character of any evolving process." Schöffer.)

_Nicolas Schöffer. Kat. (Engl.). Texte. v. Nicolas Schöffer. Unpaginiert, zahlr. s/w & farb. Abb., 26x21, brosch. New York 1972 <<<

40,-

(Ausstellungskatalog von der Galerie Denise René.)

Schwarm, Christian Kaspar. Unser Leben mit Schwein. Ein Wunder-Buch für Ausgewachsene. (Dt.). 420 S., zahlr. s/w Abb., 20.5x15, Fadenheftg., brosch.. Stuttgart 2020

25,-

(Eigentlich begleitet Christian Unternehmen auf dem Weg in ihre Zukunft. Daheim werden er und seine Freundin Lea von Schwein beraten. Schwein ist Hausphilosoph und bewegt sich so geschmeidig wie unerwartet durch die diversen Fragen der menschlichen Existenz. Während der Corona-Krise schreiben Schwein und Christian zusammen ihr erstes Buch. Es definiert unter anderem das „voll-komplexe Zeitalter“, erklärt warum es keine gute Idee ist, etwas vor sich selbst oder anderen zu „verbergen“ und integriert den „Bagger der Akzeptanz“ in die gesunde Lebensführung.)

Sechziger Jahre

Art into Life! Collector Wolfgang Hahn and the 60s. Kat. (Engl.). Hrsg. v. Barbara Engelbach, Susanne Neuburger.

Vorwort v. Yilmaz Dziewior u. Karola Kraus. Texte v. Agnes Berecz, Jonathan P. Binstock, Lisa Bosbach, Stephan Diederich, Diederich Diederichsen, Marianne Dobner, Silvia Eiblmayr, Barbara Engelbach, Ines Gebetsroither, Barbara Herrmann, Dirk Hildebrandt, Matthias Koddenberg, Doris Krystof, Annette Lagler, Dirk Luckow, Simone

- Moser, Susanne Neuburger, Marlene Obermayer, Sandra Reimann, Susanne Rennert, Dietmar Rübél, Felicitas Thun-Hohenstein, Ulrich Wilmes, Jörg Wolfert, Michael Wonnerth-Magnusson. 328 S., zahlr. farb. Abb., 28x22, brosch. mit Schutzumschlag, Köln 2017 38,-
(In the 1960s the Rhineland was an important center of development in art. Internationally connected generation of artists worked together with musicians, writers, filmmakers, and dancers. At the epicenter of this exciting time, the Cologne restorer Wolfgang Hahn (1924-1987) began to acquire new artworks and assemble them into a multilayered collection with examples of Nouveau Réalisme, Fluxus, Happenings, Pop Art, and Conceptual Art.)
- Seidman-Freud, Tom. Buch der Hasengeschichten.** (Dt.). 32 S., 12 farb. Abb., 23x31, Ppdc.. Aufl. 1000 num. Exx.. Hamburg 2017 26,-
(Das „Buch der Hasengeschichten“, ein Kinderbuch von 1924, enthält Märchen und Fabeln, die Tom Seidmann-Freud aus aller Welt zusammengetragen und illustriert hat. Seidmann-Freud war die Nichte von Sigmund Freud. Sie wurde 1892 in Wien geboren, wuchs ab 1898 in Berlin auf und gab sich bereits mit 15 Jahren den Männernamen Tom. Das vorliegende Buch ist ein faksimilireprint der Ausgabe von 1924.)
- Serner, Walter. Letzte Lockerung. Ein Handbrevier für Hochstapler.** (Dt.). 168 S., 20,5x14,5, brosch.. München 1981 (= Das Gesamte Werk Band 7). <<< 25,-
(Walter Serner (1889-1942) verfasste 1918 das dadaistische Manifest Letzte Lockerung, für Jörg Drews eine „glänzende Analyse des Zeitalters des vollendeten Nihilismus“.)
- Der Abreiser. Materialien zu Leben und Werk.** (Dt.). 272 S., 18 s/w Abb., 20,5x14,5, brosch.. München 1981 (= Das Gesamte Werk Band 8) <<< 25,-
- Siegelaub, Seth. The Joke Book.** (Engl.). Hrsg. v. Maxine Kopsa, Riet Wijnen. Vorwort v. Huan Hsu. Beiträge v. Alex Alberto, John Baldessari, Marja Bloem, Myrna Bloom, Martin Browne, Alan Kennedy, David Kunzle, Joel Miller, Loren Miller, Kay Robertson, Laurent Sauerwein, Seth Siegelaub, Joan Simon, Kira Simon-Kennedy, Peter Sinclair, Steven Wright. 216 S., zahlr. s/w Abb., 20x13, brosch.. Amsterdam 2017 20,-
(*The Joke Book* is the first printed edition of the complete jokes & messages file that was found on Seth Siegelaub's computer by his partner Marja Bloem. It contains jokes, quotes, and pieces of advice, that he collected since 1999 and regularly redistributed via email amongst his friends.)
- Mouth to Mouth.** Kat. (Engl.) Hrsg. und Vorwort v. Pablo Larios. Texte v. Sussan Babaie, Jörg Heiser & David Joselit. 232 S., 179 farb. Abb., 32x24, Ppdc.. London, Warschau 2017 39,80
(Defining an area "east of the former Berlin Wall and west of the Great Wall of China" as their remit, Slavs and Tatars repeatedly creolize, craft and collide a political and imagined geography to topple our notions of identity, language, and beliefs. Throughout their ten-year practice, the artists have turned to Turkic language politics, medieval advice literature, the relationship between Iran and Poland, and transliteration, to name but a few of their areas of research. This catalogue is published on the occasion of their exhibition at Ujazdowski Castle Centre for Contemporary Art, Warsaw in 2017)
- Slominski, Andreas. Links.** Kat. (Engl.). Text v. Gehard Storck. 67 S., s/w & zahlr. farb. Abb., 26x21, brosch. Oberhausen 1995 <<< 40,-
- Über die Freundschaft.** (Dt./Eng.) Hrsg. von und mit einem Vorwort von Marius Babias. Texte von Durs Grünbein und Harald Welzer. 5 Bde, 294 S., zahlr. s/w & farb. Abb., 23x16, brosch.. Köln 2014 19,80,-
(Das Werk von Andreas Slominski zeichnet sich durch eine besondere Genrevielfalt aus. In ironischer Manier nähert sich Slominski der Grenze zwischen Kunst und Wirklichkeit, indem er Alltagsgegenstände in absurde Zusammenhänge bringt und die Betrachter*innen über Vertrautes stolpern lässt. Die Publikation erschien anlässlich der Verleihung des Hannah Höch Preises an Slominski und der dazugehörigen Ausstellung "Andreas Slominski. Über die Freundschaft".)
- Stein, Gertrude. Narration.** (Engl.). Einführung v. Thornton Wilder. 62 S., 1 s/w Abb., 23,5x18, Ppdc. mit Schuber. Chicago 1969 <<< 75,-
- Steinbach. Andrzej. Figur I, Figur II.** 184 S., s/w Abb., 29,5x22, Fadenheftg. Leipzig 2015 28,-
(Figure I and Figure II are two young women who immediately confuse the viewer. Figure I is photographed against

a neutral background, striking various different poses and dressed in an assortment of clothes that make it impossible to ascribe her a fixed role. Depending on which photograph you are looking at, the figure may look more female or more male — there is no way to resolve the ambiguity. The same is true for Figure II: she stands in front of a lamella curtain, trying on a tube cowl. As with Figure I, there can be no clear-cut role assignment, which is the effect Steinbach is striving for. His two black-and-white portrait series ask the viewer to look carefully and make comparisons — reminiscent of Marianne Wex's photo studies. The artist plays with the gestural language of fashion photography, which he repeatedly subverts, paring away at the image to reveal the »residual identities« of his models.)

_ Gesellschaft beginnt mit drei. 120 S., 108 Abb., 29,5x23, Fadenheftg.. Leipzig 2017 26,-

_ Der Apparat. 124 S., 124 Abb., 29,5x23, Fadenheftg.. Leipzig 2018 28,-
(Steinbach's previous series Figur I, Figur II and Gesellschaft beginnt mit drei were more about appearance, the question of the legibility of signs, gestures, and the relationships between the figures: here, in The Apparatus, the focus is on a storyline with a figure. It is the third and, for the time being, last part in Andrzej Steinbach's portrait series.)

Szeemann, Harald. Museum der Obsessionen. Kat. (Dt.). Hrsg. v. Glenn Phillips & Phillip Kaiser. Vorwort. v. Thomas W. Gaetgens. Texte v. Beatrice von Bismarck, Doris Chon, Carolyn Christov-Bakargiev, Philipp Kaiser, Megan R. Luke, Glenn Phillips, Pietro Rigolo & Mariana Roquette Teixeira, Interviews mit Tobia Bezzola, Tania Bruguera, Christo, Klaus Honnef, Anda Rottenberg & Gilberto Zorio. 416 S., 211 farb., 150 s/w Abb., 30,5x24, Ppdg.. Bern, Los Angeles 2018 68,-
(Nach dem Tod Harald Szeemanns 2005 wurde sein Nachlaß mit dem persönlichen Archiv voller Dokumente und nichtrealisierter Ideen vom Getty Research Institute erworben. Zu Szeemanns 85. Geburtstag erschien das Buch mit über 350 Photographien, Briefen und weiteren Dokumenten.)

Taeuber-Arp, Sophie. Gelebte Abstraktion. Kat. (Dt. oder Engl.) Hrsg. von Anne Umland und Walburga Krupp anläßlich der Ausstellung im Kunstmuseum Basel und The Museum of Modern Art, New York. Beiträge von L. Dickerman, B. Fer, M. Franko, M. Gough, M. Hoch, J. Kinchin, W. Krupp, E. Reifert, N. Sidlina, T. Smith, A. Sudhalter, J. Täuscher, A. Umland, M. White 352 S., 405 Abb. in Farbe, 26x23, Ln.. Basel, New York 2021 58,-
(Die Schweizer Künstlerin Sophie Taeuber-Arp hat ein interdisziplinäres Werk geschaffen, das Kunst, Tanz Handwerk und Architektur umfaßt. Das Buch stellt 400 Arbeiten fundiert und facettenreich vor.)

_ Briefe von Sophie Taeuber-Arp an Annie und Oskar Müller-Widmann. Hrsg. von der Fondazione Marguerite Arp. Kommentiert und mit einem Essay von Walburga Krupp, Vorw. von Simona Martinoli. 144 S., 22 farb. und 7 s/w Abb., 17x24, brosch., Locarno, Zürich 2021 25,-
(Erstmals werden nun in diesem Band die Briefe und Postkarten veröffentlicht, die Sophie Taeuber-Arp zwischen 1932 und 1942 an die Sammler Annie und Oskar Müller-Widmann schrieb. Darin geht es um das künstlerische Schaffen, um Ausstellungen und andere Projekte, aber auch um private und politische Umstände. Das Konvolut stellt ein wichtiges Zeugnis zu Leben und Schaffen Sophie Taeuber-Arps dar.)

Tillmans, Wolfgang. Jahresring 64: What is Different?. (Engl.). Hrsg. v. Brigitte Oetker. Texte v. Philipp Hübli, Jonas Kaplan, Joe Keohane, Michael Seemann, Wolfgang Tillmans und Interviews mit Lionel Barber, Carolin Emcke, Sigmar Gabriel, Bianca Klose, Stephan Lewandowsky, Brendan Nyhan & Wolfgang Schäuble. 228 S., zahlr. farb. Abb., 24x17, brosch.. Berlin 2018 25,-
(Wolfgang Tillmans has intensified his political attitude in recent years which has led to poster campaigns before the Brexit referendum and the elections for the German Bundestag. For the most recent issue of the Jahresring he has asked scientists, journalists, politicians and experts to comment on the current situation and has conducted numerous interviews. These texts are being illustrated in an associative manner with Tillmans' own works but also with found pictures and excerpts. Tillmans' Jahresring does not seek to give answers but to present the current state. It is a reader, a statement and, above all, an artist book.)

Tiravanija, Rirkrit. Set Szenario Situation. Werke 1987–2005. Von Jörn Schafaff. (Dt./Engl.). Hrsg. v. Christian Posthofen. 373 S., 122 s/w. & farb. Abb., 23x15,5, brosch.. Köln 2018 28,-

("Set, Szenario, Situation" ist die erste umfassende Auseinandersetzung mit Tiravanijas Werk.)

Toroni, Niele. (Engl.). Hrsg. v. Simon Castets & Karen Marta. Texte v. Alex Bacon, Joachim Pissaro & Annie Wischmeyer, Harald Szeeman, Niele Toroni, 328 S., zahlr. Abb., 22,5x16, Ppdlg.. Köln 2017 29,80
(Blurring the lines between artist's book and monograph, this volume is the only one in English on Niele Toroni and the most comprehensive in print, relentlessly documenting nearly five decades of his exhibitions. Part of a generation of artists who transformed our understanding of painting, Toroni has applied a paint-covered no. 50 brush at regular intervals of 30 cm to a variety of surfaces since 1966.)

_13. Rubenspreis der Stadt Siegen. Kat. (Dt./Engl.). Hrsg. & Vorwort v. Eva Schmidt. Texte v. Rudi Fuchs, Harald Szeeman & Niele Toroni. Gespräch zwischen Niele Toroni & Bernard Marcadé. 264 S., 150 farb. Abb., mit einer 16-39,80
seitigen Beilage, 30x24,5, Ppdlg.. Köln, Siegen 2017
("Imprints of a No. 50 Paintbrush Repeated at Regular Intervals of 30 cm" is the title Niele Toroni gives to every one of his works. In this way, he laconically describes precisely what he does: place a regular pattern of brush imprints onto various surfaces - canvas, paper, glass, the wall - working with primary colours.)

Vostell, Wolf. Ziehung der Lottozahlen/ Tagesschau und Wetterkarte/ Das Wort zum Sonntag. (Edition et #14). Hrsg. v. Bernhard Höke. 50 lose Drucke (23x23, b/w) in Pappschuber. 200,-
Berlin 1966 <<<
(Television De-Coll/ages produced by Wolf Vostell on his TV apparatus "Kuba" on the occasion of the exhibition "Fetische" held at Galerie Tobiès & Silex in Cologne.)

Walter, Frank. Eine Retrospektive. Kat. (Dt. oder engl. Ausgabe). Texte von Precious Okoyomon, Barbara Paca, Susanne Pfeffer, Cord Riechelmann, Gilane Tawadros, Krista Thompson & Frank Walter. 39,80
424 S., 548 farb. Abb., 26,5x21, brosch.. Köln 2020
(The work of native Antiguan and Barbudan artist Frank Walter (1926-2009) encompasses numerous paintings, drawings, sculptures and writings that will be on view in a museum for the first time at Museum für Moderne Kunst at Frankfurt in 2020. The works by Frank Walter are a real highlight and great discovery.)

Waxman, Lori. Keep Walking Intently: The Ambulatory Art of the Surrealists, the Situationist International, and Fluxus. (Engl.). Texte v. Lori Waxman. 292 S., 40 s/w & farb. Abb., 21x14, brosch.. Berlin 2017 22,-
(Walking, that most basic of human actions, was transformed in the 20th century by Surrealism, the Situationist International, and Fluxus into a tactic for revolutionizing everyday life. Each group chose locations in the urban landscape as sites - from the flea markets and bars of Paris to the sidewalks of New York - and ambulation as the essential gesture. "Keep Walking Intently" traces the meandering and peculiar footsteps of these artists.)

Wenger, Susanne. 60 Jahre in Afrika: Künstlerin. Priesterin. Abenteurerin. (Dt./Engl.). Hrsg. & Einführung v. Wolfgang Denk. Texte v. Brigitte Borchhardt-Birbaumer & Alexandra Schantl, Wolfgang Denk. 25,-
128 S., zahlr. s/w & farb. Abb., 27x21, Ppdlg. 2015
(Susanne Wenger ging 1949 nach Paris und von dort nach Ösogbo, Nigeria, wo sie 60 Jahre lebte. Eine Konstante in ihrem Leben und Schaffen war ihr stark ausgeprägter spiritueller Bezug zur Natur und zur Mythologie. Wolfgang Denk – der wohl profundeste Kenner. Im Bildteil finden Sie neben Wengers Skulpturen auch zahlreiche ihrer Batiken, Zeichnungen und Ölbilder.)

Wermers, Nicole. Women Between Buildings. Kat. (Dt./Engl.). Hrsg. v. Gregorio Magnani. 172 S., zahlr. 38,-
Vorwort v. Bettina Steinbrügge. Texte v. Sabeth Buchmann, David Bussel und Kerstin Stakemeier. 28,5x22, Ppdlg mit Schutzumschlag. Berlin, Hamburg 2018
(This publication was published in conjunction with Wermer's solo exhibition at Kunstverein in Hamburg and focuses on the artist's practice of the past 15 years)

Wiener, Ingrid. Durch die Kette sehen. Kat. (Dt./Engl.). Hrsg. von Michaela Leutzendorff Pakesch. 32,-
Mit Texten von Michaela Leutzendorff Pakesch, Martin Prinzhorn, Birgit Schneider, Caroline Lillian Schopp, Ingrid Wiener. 192 S., 27x21, zahlr. Abb. in Farbe und s/w, brosch. 2020
(Das Buch gibt einen umfassenden Einblick in das Werk Ingrid Wieners, die die Gobelweberei als zeitgenössisches Medium neu entdeckt hat. Ihre Gobelin – die sie zunächst gemeinsam mit VALIE EXPORT für Friedensreich Hundertwasser, später in langjähriger Kooperation mit Dieter Roth realisierte – thematisieren immer wieder ihr alltägliches Umfeld. Zugleich thematisiert sie ihr Weben als nomadische, mobile, intellektuelle Praxis.)

Mit gleicher Aufmerksamkeit folgt das Buch ihren Traumaquarellen – und der Sängerin, Köchin und Filmarbeiterin. Ingrid Wiener studierte Textiles Design, wirkte bei Auftritten der Wiener Gruppe mit, spielte im Film "Sonne halt!" (Ferry Radax, Konrad Bayer) und realisierte Kochkonzerte und -performances. Mit ihrem Mann Oswald Wiener betrieb sie in Westberlin diverse Lokale, u. a. das EXIL, später lebten sie in Kanada. Heute wohnt und arbeitet Ingrid Wiener in der Südoststeiermark.)

Wiener, Ingrid & Dieter Roth. Man darf auch weben was man nicht sieht. Die Teppiche von Dieter Roth und Ingrid Wiener. Kat. (Dt./Engl.). Hrsg. v. Karin Schick, Kirchner Museum Davos. Texte v. Karin Schick, Stephan Kunz und Ingrid Wiener. 248 S., 239 farb. & 54 s/w Abb., 30,5x21,5, Ppdg.. Bielefeld, Leipzig 2007 40,-
(Der Kat. führt erstmals die Teppiche von Wiener und Roth zusammen und zeigt zudem die Materialien, die zu dem fast 25 Jahre überspannenden Projekt gehören: Zeichnungen, Fotografien, Briefe und „Flachen Abfall“ wie Quittungen und Verpackungen.)

Wiener, Ingrid. Ingrid Wiener und die Kunst der Befreiung. Von Carolin Würfel. (Dt.). 192 S., 31 s/w Abb., 21x13,5, Ppdg.. München 2019 22,-
(Biografisches Buch, das sich mit ihrem Leben als Künstlerin und ihrem sozialen Umfeld beschäftigt.)

Williams, Christopher. Printed in Germany. 3 Bände. 3x372 unpaginierte S., komplett gestaltet, 27x21, Schutzmuschlag, brosch.. Köln, Yale 2014 <<< 3 Bände 400,-
(*Printed in Germany* is an artists' book Williams published in conjunction with his first major museum survey, *The Production Line of Happiness*, a critically acclaimed exhibition co- organized for 2014–15 by The Art Institute of Chicago with The Museum of Modern Art, New York and Whitechapel Gallery, London. *Printed in Germany* was conceived to exist as a stand-alone visual object and extend the artist's conceptual and aesthetic concerns into book form. As with all books in the series, it has been produced in three colors--yellow, red and green--each of which features subtle differences in layout.)

Williams, Emmett. 13 variations on 6 words of Gertrude Stein. 13 sechsfarbige Offsetdrucke als Leporello (zusammengeklappt 22,5x22,5) und ein Einführungstext (Engl./Franz./Dt.). Die Nr. 236 bis 254 der Auflage von 1965 wurden von Wiens Verlag 1992 mit einer neuen, leinenbezogenen Mappe versehen (30,5x26,5x2), jedes Exemplar dieser Neuauflage enthält eine sign. Stempelzeichnung von 1992 (22,5x22,5) Auflage 261 num. & sign. Exx., Köln 1965/1992 (Wir bieten das Ex. 254 an) <<< 2.800,-
(*"13 variations"* is a "universal poem" by Emmett Williams consisting of six words by Gertrude Stein: "When this you see remember me". These words were stamped with various colored rubber stamps and the imprint is doubled again and again until the leporello results in thousands of words merged into an image. The print appeared in 1965 as number 6 of the famous edition MAT MOT by Daniel Spoerri and Karl Gerstner. We offer a few copies of this edition - the difference to the edition from 1965: leporello, text sheet and publication details are not available in a square box, but in a linen portfolio - furthermore: Emmett Williams has also enclosed an original drawing from 1992.)

Wolf-Rehfeldt, Ruth. Signs Fiction. (Dt./Engl.). Hrsg. & Vorwort v. Jennifer Chert, Text v. Zanna Gilbert. 490 S., zahlr. s/w & farb. Abb., 32x24, brosch.. Berlin 2016 65,-
(This book aims to collect and present a comprehensive overview of the work of Ruth Wolf-Rehfeldt. The book presents her typewritings series, all produced between the early 1970s and 1989. Mail Art was her way to be in contact with the world outside the GDR, otherwise impossible to reach. After the fall of the Berlin Wall and the Reunification, the artist stopped producing any art: She felt her involvement was no longer "needed".)

Yang, Haegue. One Day, One Day At A Time. 418 S., 21,5x15,5, farb. und s/w Abb., brosch..Berlin 2022 29,-
(For the first time K. Verlag was commissioned to develop a *book-as-calendar* in this collaboration with Die Junge Akademie. Can the calendar become a way to remind ourselves of our existential embeddedness in the course of nature?. Not merely a functional notebook, *2023 – one day, one day at a time* is interspersed with seven meditations on the multidimensionality of time written by current members and alums of Die Junge Akademie, who were invited to respond to one artifact specifically suggested to each of them. These short, thoughtful pieces are published alongside selections from *Mesmerizing Mesh*, the latest series of works on paper by Berlin- and Seoul-based artist Haegue Yang. With exuberant titles such as *Barbell-Powered Sunrising Soul Sheet Atop Another* or *Butterfly Windblast Arrow Formation*, Yang's intricate patterns of geometry dance forth in a play of ten thousand things—like a kaleidoscope uniting abstraction and form. Inviting us to contemplate how one folds in the multiple as the multiple enfolds the one, these artworks enhance our cultural literacy of living configurations, time-scapes, and cosmic

emergence. As a collaborative experiment, this beautifully designed yearly planner intervenes into the calendar's rhythmic fidelity to the Earth's year-long orbit around the Sun with a series of idiorhythmic interruptions, diversions, and occasions for pause and reflection to remind us that *planet*, in fact, means *wanderer*.)

Mesmerizing Mesh – Paper Leap. Kat. (Engl.). Erschienen anlässlich der Ausstellung *Mesmerizing Mesh – Paper Leap and Sonic Guard* in der Galerie Barbara Wien (April 29 – July 30, 2022). Zwei separat gebundene Hefte in Umschlag, zusammen 72 S., 133 farb. Abb., 14,8x21. Berlin 2022 «last copies for 25,-
(*Mesmerizing Mesh – Paper Leap* is a new publication by Haegue Yang which appears on the occasion of her sixth solo exhibition at Galerie Barbara Wien. Published in English, this booklet provides concise yet informative descriptions and illustrations of shamanistic rituals and paper cutting traditions, with a focus on Korea and Japan. The booklet outlines Yang's subjective reading of these various traditions, which led to the development of *hanji* collages titled *Mesmerizing Mesh*. It contains a richly illustrated chapter on the focal references and a full index of the 95 pieces of *Mesmerizing Mesh* made since 2021.)

Emergence. Kat (Engl.). Hrsg. von Art Gallery of Ontario, Toronto. 190 S., ca. 100 farb. Abb., 31x22, Pp'dg.. Texte von Jee-Sook Beck, Lynne Cooke, Adedlina Vlas. Toronto 202149,-
(Book about Art Gallery of Ontario's groundbreaking exhibition. The book is an introduction in her multifaceted work that vary in form from collage to kinetic sculpture, perceptively evoking historical and contemporary narratives of migration, displacement, and cross-cultural translation. Using a language of abstraction, Yang transforms ordinary and domestic materials, such as venetian blinds, light bulbs, drying racks, yarn, and bells, into deeply allegorical, meticulously constructed installations and sculptures that dissociate these materials from their original contexts.)

Strange Attractors. Kat (Engl.). Zur Ausstellung in der Tate St. Ives. Texts by Anne Barlow, Hammad Nasar, Magdalen Chua and Doryun Chong. 78 S., zahlr. farb. & s/w Abb., 29x23, Fadenheftg.. London 202034,-
(The exhibition's title – *Strange Attractors* – is a concept taken from mathematics and relates to complex patterns of behaviour in chaotic natural systems. Taking this theory as a starting point, Yang's exhibition creates an environment in which uncanny and seemingly disparate ideas, cultures, relations and time periods coexist. *Strange Attractors* addresses the context of St Ives and its relationship to modernism by bringing three artistic figures together. The new sculptural ensemble *Sonic Intermediates – Three Differential Equations* is in fact based on historic as well as imaginary encounters among artists Naum Gabo, Barbara Hepworth, Li Yuan-chia and perhaps Haegue Yang herself.)

In the Cone of Uncertainty. Kat. (Engl.). Texte von Silvia Karman Cubiñá, Leilani Lynch & Philippe Vergne. 112 S., 72 farb. Abb., 28x21,5, brosch.. Berlin 201928,-
(Yang's Einzelausstellung "In the Cone of Uncertainty" im The Bass zeigt Arbeiten der letzten zehn Jahre. Sie rückt die beständige Neugier der Künstlerin auf die Welt sowie ihr Experimentieren mit der Veranschaulichung komplexer und sich stets verändernden Identitätspolitiken in den Vordergrund. Die Publikation zeigt eine umfangreiche Auswahl ihrer Werke, darunter Jalousie-Installationen, anthropomorphe Skulpturen und Lichtskulpturen. Auch auf Yangs wachsende Serie grafischer Wandarbeiten wird ein starker Fokus gerichtet.)

Haegue Yang: When the Year 2000 Comes. (Korean/Engl.) Hrsg. v. Heijeong Yoon, Texte von Jinshil Lee und Walter-Wolfgang Sparrer, 70 S., zahlreiche farb. Abb., 20 seitiges herausnehmbares Inlay mit Text auf koreanisch & englisch, 28x22, Drahtheftg.. Seoul 201928,-
(Catalogue containing "Incubation and Exhaustion" (2018, with Michael Raedel), "Sonic Gym" (2019), pieces from various series such as "Sol LeWitt Vehicles" (2018 - ongoing), "Dress Vehicles" (2011 - ongoing) etc. as well as a collaborative piece from her childhood ("Treasure Ship", 1977) and a new text piece called "A Chronology of Conflated Dispersion – Duras and Yun" (2018, presented in full as a separate inlay).)

Lingering Nous. Kat. (Engl./Franz.). Hrsg. v. Franck Gautherot & Haegue Yang. Vorwort v. Serge Lasvignes & Bernard Blistène, Texte v. Nicolas Liucci-Goutnikov, Tom McDonough & Haegue Yang. 160 S., zahlr. farb. Abb., 27x21, Ln.. Paris 201735,-
(Following the exhibition at Centre Pompidou in Summer 2017, a new, richly illustrated book is launched gathering a large body of works: over the past decade, Haegue Yang has been challenging venetian blinds as industrially manufactured products through a variety of geometric abstractions and exploration of discursive moments in history and the present. Twenty one significant blind installations reproduced and introduced by artist texts and preceded by essays.)

_ Grid Bloc – Six Folds. In Zusammenarbeit mit Jeong Hwa Min. 96 S., einseitig bedruckt, 29,7x32, Klebebindung.
Fond für Cover: Wolfgang Breuer. Aufl. 500 Exx., Berlin 2018 26,-
(*Grid Bloc Square – Six Folds* is the last edition of Haegue Yang's *Grid Bloc Square* trilogy, following *Grid Bloc Square – Four Folds* and *Five Folds*. The artists' books, published in collaboration with Berlin-based Korean illustrator Jeong Hwa Min, take the form of a glued stack of graph paper sheets with various patterns of four, five, and six folds in four colors. Inspired by the language of Islamic symmetric geometry with a distinct orientation toward cyclical movement, *Grid Bloc Square – Six Folds* is based on the principle of a six-fold pattern. The use of a geometric subdivision of a circle into six parts creates a variety of polygonal and floral patterns, demonstrating the immense potential of the pattern to evolve.)

_ Grid Bloc – Five Folds. In Zusammenarbeit mit Jeong Hwa Min. 72 S., einseitig bedruckt, 29,7x32, Klebebindung.
Fond für Cover: Wolfgang Breuer. Aufl. 700 Exx., Berlin 2017 25,-
(Artists book by Haegue Yang in form of a tear-off pad. "Grid Bloc Four Folds" and "Grid Bloc Five Folds" are the third and the fourth publications in the book series by Haegue Yang. The series started with „Grid Bloc“ in A4 format in 2000. It was followed by „Grid Bloc A3“)

_ Grid Bloc – Four Folds. In Zusammenarbeit mit Jeong Hwa Min. 96 S., einseitig bedruckt, 29,7x32, Klebebindung.
Fond für Cover: Wolfgang Breuer. Aufl. 800 Exx., Berlin 2016 24,-

_ETA. Catalogue Raisonné 1994-2018.

(Dt./Engl.). Hrsg. v. Yilmaz Dziewior. Einführung v. Chus Martínez, Gespräch zw. Yilmaz Dziewior & Haegue Yang, Text v. Leonie Radine. 416 S., 2200 farb. Abb., 31x26, Ln.. Köln 2018 <<< 150,-
(This comprehensive catalogue raisonné documents and depicts Yang's entire oeuvre, from early action-based objects to lacquer paintings, photographs, works on paper and video, sculptures, performative works, and large-scale installations with venetian blinds. The abbreviation ETA is internationally recognized as meaning "estimated time of arrival," among other things, and points to an artistic career in transit and the constant itinerancy of an artist who has exhibited internationally since 1994.)

_ Chronotopic Traverses / Traversée Chronotopique. Kat. (Engl./Frz.). Hrsg. & Texte v. Nicolas Bourriaud & Haegue Yang. 80 S., zahlr. farb. Abb., 27,5x21, Klammerheftg.. Berlin 2018 21,-
(This publication is printed on the occasion of Haegue Yang's solo exhibition of the same title at La Panacée – MoCo in Montpellier. It brings together unexpected arrangements of Yang's sculptures of various materials against a backdrop of a panoramic wallpaper titled *Incubation and Exhaustion* (2018, in collaboration with Manuel Raeder). With a preface by Nicolas Bourriaud, the publication not only documents the exhibition, but also contains the full length of a text-based work by Yang, *A Chronology of Conflated Dispersion – Duras and Yun* (2018), in which Yang literally merged subjectively summarized biographical facts of two figures, namely the French writer Marguerite Duras (1914–1996) and the Korean composer Isang Yun (1917–1995). Though the artistic biographies are without historical or personal connections, both run alongside the sequences of colonialism, the Cold War, as well as various social ruptures and political conflicts. This publication also includes a brief index of Yang's wallpapers and mural-like pieces.)

_ Anthology 2006–2018. Tightrope Walking and Its Wordless Shadow, Kat. (Engl./Ital.). Texts and conversations by Lars Bang Larsen, Ute Meta Bauer, Nicolas Bourriaud, Binna Choi, Doryun Chong, T. J. Demos, Yilmaz Dziewior, Patricia Falguières, Eungie Joo, Tom McDonough, Bruna Roccasalva, Bart van der Heide and Anne M. Wagner. 442 S., 129 s/w und 63 farb. Abb., 24x16,5, Ppdg.. Mailand 2018. 45,-
(This anthology is a rich, fully illustrated anthology of fifteen significant essays and conversations on Yang's work, traveling through recurring themes, such as abstraction and geometry, movement and performativity, folding and unfolding, and conveying their depth and complexity as interwoven entities. Published in conjunction with the artist's first solo show in Italy, organized by Fondazione Furla and La Triennale di Milano in 2018, this resourceful book also features an extensive photographic documentation of the exhibition as well as images of landmark pieces that represent milestones in Yang's oeuvre since 2000.)

Zeitschriften & Jahrbücher / Periodica

Cahiers d'art, 37th Year, No. 1-2, 2013. Rosemarie Trockel. (Engl.).

Texte v. Rolf Dieter Brinkman, Jean Louis Cohen, Brigid Doherty, Robert Fleck, Michel Houellebecq, John Kelsey, Hans Ulrich Obrist, Stephanie Seidel, Joan Simon & Jan Svenungsson. 175 S.,

zahlr. farb. & s/w Abb., 32x24,5, brosch.. Paris 2013 90,-
(This second issue of *Cahiers d'Art* focuses predominately on the work of Rosemarie Trockel, who's 2013 piece, Clock Owner, graces the cover of this edition. In addition the publication also introduces the work of Peter Fischli and David Weiss, Le Corbusier, Inge Mahn, Absalon, and Riccardo Paratore.)

Cahiers d'art, 38th Year, No. 1, 2014. Hiroshi Sugimoto. (Frz.). Texte v. Daniel Birnbaum, Jacques Herzog, Akiko Miki, Hiroshi Sugimoto & Roger Vitrac. Interview mit Hans-Ulrich Obrist. 225 S., zahlr. farb. Abb., 32x24,5, brosch.. Paris 2014 78,-
(The issue, a tribute to Sugimoto, is rooted in *The World is Dead Today*, a story written by Sugimoto for his exhibition at the Palais de Tokyo (2015), in which his photographic works are juxtaposed against his eclectic antiques collection recounting the end of modernity.)

Cahiers d'art, 39th Year, No. 1, 2015. Calder in France. (Engl.). Einführung v. Alexander S. C. Rower. Texte v. Raphaël Bouvier, Gabrielle Buffet, Susan Braeuer Dam, Anatole Jakovski, André Masson, Georges Mounin, Ugo Mulas, Alfred Pacquement & Robert Melvin Rubin. Gespräche zw. Hans-Ulrich Obrist & Abraham Cruzvillegas; Rachel Harrison; Tadashi Kawamata; Gespräch zw. Joan Simon & Agnès Varda. 177 S., zahlr. farb. & s/w Abb., 32x24,5, brosch.. Paris 2015 78,-
(The revue undertakes an in-depth exploration of the significant years Calder spent in France, beginning with his crucial years in Paris from 1926 to 1933, during which time the artist firmly established his imprint on the avant-garde scene. After the war, Calder spent significant periods of time in Paris in 1946, in Aix-en-Provence in 1953, and finally in Saché in the Loire Valley, where he would design his final monumental studio in 1963.)

das wort ozean ist ca. 20 quadratmilimeter groß. (Engl.) Hrsg. von Wilfried Huet. 172 S., einige ausfaltbare Seiten, Siebdruck auf S. 35, 31,5x22, brosch.. Ghent 2019 38,-
("the word ocean is about 20 square millimeter in size" is a book edited by Wilfried Huet, the editor of the magazine "gagarin" (published between 2000 and 2016, comprising 33 issues documenting the early part of this century through artists' writings.) The title of the new book is by Tomas Schmit, who contributed in gagarin vol 8 # 1. The new book contains perfectly printed artists' contributions by Ginautė Skvernyte, Roel Heremans, Francesca Ferreri and many others.)

Rare Zeitschriften und Reihen

Schmuck. French SCHMUCK Anthological No. 6, November 1975. 2 teilige Zeitschrift (Frz & Engl.) zusammengestellt von Jean-Clarence Lambert & David Mayor. Beiträge v. Robert Filliou, Alain Fleisher, Chr. Boltanski, Jochen Gerz, Jean le Gac u.a.. 100 S., 29x21, brosch.. Cranleigh (UK) 1975 <<< 90,-

Über Künstlerbücher, Künstlerzeitschriften und Bücher

Artists Who Make Books. (Engl.). Hrsg. v. Andrew Roth, Philip E. Aarons & Claire Lehmann. Texte v. Benjamin H. D. Buchloh und Lynda Morris. Interviews mit Tauba Auerbach, Paul Chan & Walther König. 336 S., 450 s/w & farb. Abb., 30,5x25,5, Ppbg.. London 2017 100,-
(This publication showcases 32 internationally recognized artists who have integrated book production into their larger creative practice. This volume features a selection of books — many rarely seen — by every artist included, an accompanying text providing further context, and over 500 illustrations of covers and interior spreads.)

Pas, Johan. Artists' Publications: The Belgian Contribution. Books, Magazines, Artists, Publishers. (Engl.). Einführung v. Geert Lernout & Anne Thurmann-Jajes. Text v. Johan Pas. 308 S., 680 s/w & farb. Abb., 28,5x23,5, Ppbg.. Köln 2017 39,80
(This is the first book completely dedicated to books and magazines by Belgian artists and art publishers. The focus of the study is on artists' publications from the 1950s to now, but it also covers avant-garde books and magazines of the late 19th and early 20th century.)

Audio & CD & Künstlerschallplatten

Afif, Saädane. LR.001-2016. Schneller Angereichert. Blue Times. Liedtexte auf dem inneren Umschlag v. Fabienne Audeoud, Sarina K. Basta, Vaast Colson, Olivia Dunbar, Maria Loboda, Vale Poher, Lili Reynaud Dewar. Aufl. 300 Exx.. Lyrics Records, Berlin 2016 30,-

_LR.002-2016. Candee Train Collective. Threads: A fantasmagoria about Distance

(The Record). Liedtexte auf dem inneren Umschlag v. Olivia Dunbar, Jean-Pascal Flavien, Maia Gianakos, Clara Meister, Tim Morton, Mick Peter, Lili Reynaud Dewar, Michael Stevenson. Aufl. 500 Exx.
Lyrics Records, Berlin 2016

30,-

_LR.003-2016. Her Ghost Friend. Three Tokyo Sessions. Liedtexte auf dem innren Umschlag v. Fabienne Audeoud, Frederica Bueti & Jan Verwoert, Tacita Dean, Jean Pascal Flavien, Clara Meister, Tom Morton, Lili Reynaud-Dewar. Aufl. 300 Exx.. Lyrics Records, Berlin 2016

30,-

_LR.004-2016. Mount Moon. The Busker Updated. Liedtexten auf dem inneren Umschlag v. Wesley Bryon (8.), Olivia Dunbar, Maia Gianakos, Brandon LaBelle, Judicaël Lavrador, Clara Meister, Tom Morton, Mick Peter, Louis-Philippe Scoufaras. Aufl. 300 Exx.. Lyrics Records, Berlin 2016

(Since 2004 Saädane Afif has been asking his friends - usually artists, writers or critics - to write lyrics inspired by his artworks. This simple experiment rapidly turned into something with a greater importance. The texts not only question the notion of interpretation and commentary on a piece of art; they have also become a fundamental material of Afif's artistic practice. In the contexts of his exhibitions, Saädane Afif gave these texts to different musicians. Their musical interpretations offer various mutations of the original ideas from which the artworks arose. Lyrics Records is Saädane Afif's own label, which acts as an archive of this process.)

30,-

Durham, Jimmie. Poems:Written, Drawn, Selected and Read by Jimmie Durham

(n.b.k Record #1). Kuratiert von Sergio Edelsztein, verlegt von Marius Babias im Neuen Berliner Kunstverein (n.b.k) und von Ediciones Inauditas. Berlin 2022

45,-

(In February 2022 Galerie Barbara Wien started an homage to Jimmie Durham as artist and writer. The show is titled "texts and recordings". We presented his books and offered readings by Durham. One reading in the show was the new edition *Poems:Written, Drawn, Selected and Read by Jimmie Durham*. The recording took place in Berlin in April 2021 following an invitation from Sergio Edelsztein (Ediciones Inauditas). Durham reads from his books *Columbus Day* (1983), *Poems That Do Not Go Together* and *Particle/Word Theory*, and other unpublished poems. A text by the poet Ammiel Alcalay, situating Durham's poetry within American literature, is published in the accompanying booklet.)

Kapielski, Thomas & Johansson, Sven-Åke. Das Moabiter Duo – recovered. LP mit 16-seitigem booklet, video streaming link & download code. Berlin 2020

30,-

(Auf "recovered" ist ein bisher unveröffentlichter Konzertmitschnitt von 1983 zu hören. Das Moabiter Duo bewegt sich zwischen Noise, Improv und avancierter Elektronik. Kapielski verfremdete mit Alltagsgegenständen erzeugte mechanische Geräusche auf seinem elektronischen Equipment. Johansson erkundete das Soundspektrum von Schuhspannern, schlug mit Handtüchern um sich, griff zu seinem mit einem Rückspiegel versehenen Akkordeon, und spielte natürlich nicht zuletzt sein frappierendes Schlagzeug.)

Roth, Dieter. Selten Gehörte Musik. Alle LPs & Singles, von der Edition Hansjörg Mayer publiziert..

_Die R adio Sonate. Stereo-Langspielplatte in mehrfarbiger Hülle. Brüssel, London 1978.

Auflage 300 Exx., num. und sign.

_Selten gehörte Musik / Roth, Rühm, Wiener, 3. Berliner Dichterworkshop.

Stereo-Langspielplatte in mehrfarbiger Hülle. Stuttgart, London, Reykjavik 1973, Auflage 1.000 Exx..

_Selten gehörte Musik / Roth, Rühm, Wiener, Novembersymphonie (Doppelsymphonie),

2. Berliner Musik-Workshop. 2 Stereo-Langspielplatten in mehrfarbiger Hülle.

Brüssel, London 1974. Auflage 1.000 Exx.. als Zugabe die Vorzugsausgabe (100 Exx.): mit einer Single in von den Autoren signiertem Umschlag.

_Selten gehörte Musik / Brus, Nitsch, Roth, Rühm Wiener, Münchner Konzert, Mai 1974

3 Stereo-Langspielplatten in Kassette. Stuttgart, London, Reykjavik 1975. Auflage 1.000 Exx..

_Selten gehörte Musik / Brus, Nitsch, Roth, Rühm Wiener, Romenthalquartett.

3 Stereo-Langspielplatten in Kassette. Stuttgart, London, Reykjavik 1976. Auflage 1.000 Exx..

_Selten gehörte Musik / Attersee, Brus, Nitsch, Rainer, Roth, Rühm, Steiger, Wiener,

Das Berliner Konzert November 1974. 3 Stereo-Langspielplatten in Kassette.

Stuttgart, London 1977. Auflage 1.000 Exx..

_Selten gehörte Musik / Wiener - Roth / Tote Rennen (Lieder).

Stereo-Langspielplatte in mehrfarbiger Hülle. Stuttgart 1977. Auflage 500 Exx..

_Selten gehörte Musik / Attersee, Cibulka, Hossmann, Mayer, Nitsch, Renner, B. Roth, D. Roth, Rühm, Schwarz, Thomkins. Wiener Abschöpfsymphonie.

München, Mai 1979. 4 Stereo-Langspielplatten in Kassette. Stuttgart 1979. Auflage 500 Exx..

_Das Kümmerling Trio / E. Williams, Hansjörg Mayer, Dieter Roth, spielt The Kümmerling Trios I & II. Stereo-Langspielplatte in mehrfarbiger Hülle. Stuttgart, London 1979. Auflage 300 Exx..

_Autofahrt. / Dieter Roth & Björn Roth. Langspielplatte in mehrfarbiger Hülle. Stuttgart, London 1979. Auflage 300 Exx..

_CANCIONES DE CADAQUES / Chispas Luis, Richard Hamilton und Dieter Roth.

2 Stereo-Singles in mehrfarbiger Hülle. London, Reykjavik 1976.

Auflage 500 Exx., davon 60 Vorzugsausgaben mit einem Zertifikat signiert von den 3 Künstlern

Wir bieten die Normalausgabe und die Nummer 44/60 der VA an

Das gesamte Set aller Schallplatten 15.000,-

_ & Richard Hamilton. "Collaboration Readings". Tonbandkassette (ca. 68 Min).

London 1978 <<<

80,-

(Readers: Kevin Atherton, Mark Boyle, Susan Boyd-Bowman, Ian Breakwell, Maria Broodthaers, David Brown, Marvin Brown, Marc Chaimowiz, Michael Craig Martin, Rita Donagh, William Furlong, Gilbert & George, Peter Green, Nigel Greenwood, Richard Hamilton, Margaret Henry, Joan Hills, Mary Kelly, Ron Kitaj, Robert Medley, Bruce McLean, Jane Morant, Sandy Nairne, Ruth Piercy, Barbara Reise, Martin Rewcastle, Norman Rosenthal, Dieter Roth, Nick Serota, Duncan Smith, Jonathan Williams. Three sessions recorded in Haags Gemeentemuseum, The Hague, Holland; Northend, Oxforshire, UK; Whitechapel Art Gallery, London (1977)

DVD & VHS

Albers, Josef. To Open Eyes: A Film on Josef Albers. Ein Film v. Arnold Bittleman & Carl Howard.

DVD. 35 Min., (Engl.). Köln 2018

19,80

(The genesis of this film developed from Arnold Bittleman's appreciation for Albers while Bittleman was a student at Yale University in the 1960s. Wanting to preserve Albers' teaching method -learning by doing - Bittleman set out with filmmaker and editor Carl Howard to make a visual record of Albers teaching students how to see and use color as a visual grammar.

_Anni Albers. Art is Everywhere. Ein Film v. Sedat Pakay (2016). DVD. 57 Min. (Engl.).

Köln 2018

19,80

(Sedat Pakay's 2006 documentary film is the first to explore in tandem the lives of these artistic pioneers of twentieth-century modernism. Produced in close association with the Josef and Anni Albers Foundation, the documentary includes rare footage of Josef and Anni and a number of unprecedented interviews with people significant in both of the Albers' lives, including Robert Rauschenberg, Sidney Janis, Denise René, John Szarkowski, John Cohen, and Philip Johnson.)

Frank, Robert. frank films. the film and video work of robert frank. Kat. (Engl.). Hrsg. v. Brigitta

Burger-Utzer und Stefan Grisseemann. Texte v. Amy Taubin, Bert Rebhandl, Thomas Mießgang, Kent Jones u.a..

272 S., zahlr. Abb., 24x17, brosch.. Göttingen 2009

_The Complete Film Works. Vol. 1. 3 DVDs: 1. Pull My Daisy is a 1959 short film that typifies the Beat Generation.

2. The Sin of Jesus (1961) was based on the story of Isaac Babel, a woman on a chicken farm who spends her days working at an egg-sorting machine and 3. Me and My Brother (1968) seems to be a rather artless-film-within-a-film. Göttingen 2008

_The Complete Film Works. Vol. 2. 3 DVDs: 1. OK End Here is Frank's 1963 short film about inertia in a modern relationship. 2. Conversations in Vermont (1969) was Frank's first autobiographical film and 3. Liferaft Earth (1969). Göttingen 2008

_The Complete Film Works. Vol. 3. 3 DVDs: 1. About Me: A Musical (1971): Frank's self-portrait is a film about music that repeatedly poses questions concerning artistic expression and the function of memory..

2. S-8 Stones Footage from Exile on Main St. (1971) was filmed during the making of the Exile on Main St., Rolling Stones album cover. and 3. Keep Busy (1975). Göttingen 2008

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Gosewitz, Ludwig. Der Anziehschmit. Offsetdruck (60x42), s/w. Fotografien v. W. Koch, Edition 4,
Galerie René Block Berlin 1967 <<<

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