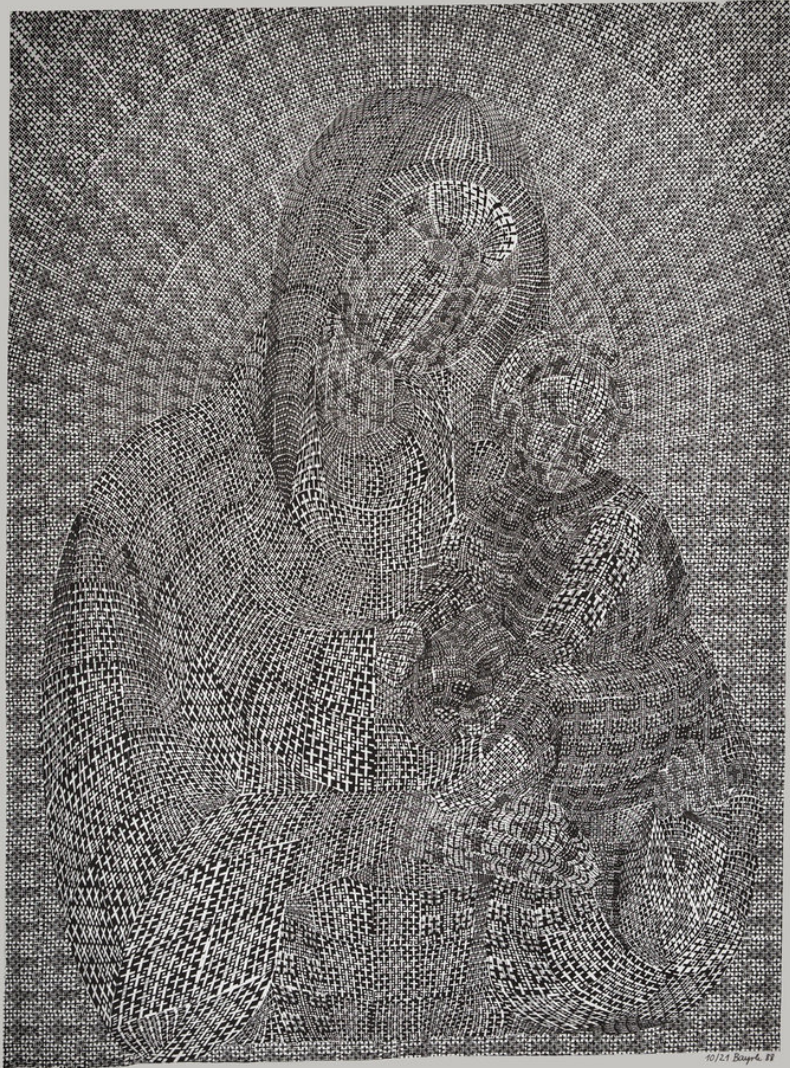




Thomas Bayrle
Madonna Cross, 1988
Silkscreen on cloth
216 × 160 cm (85 × 63 inches)

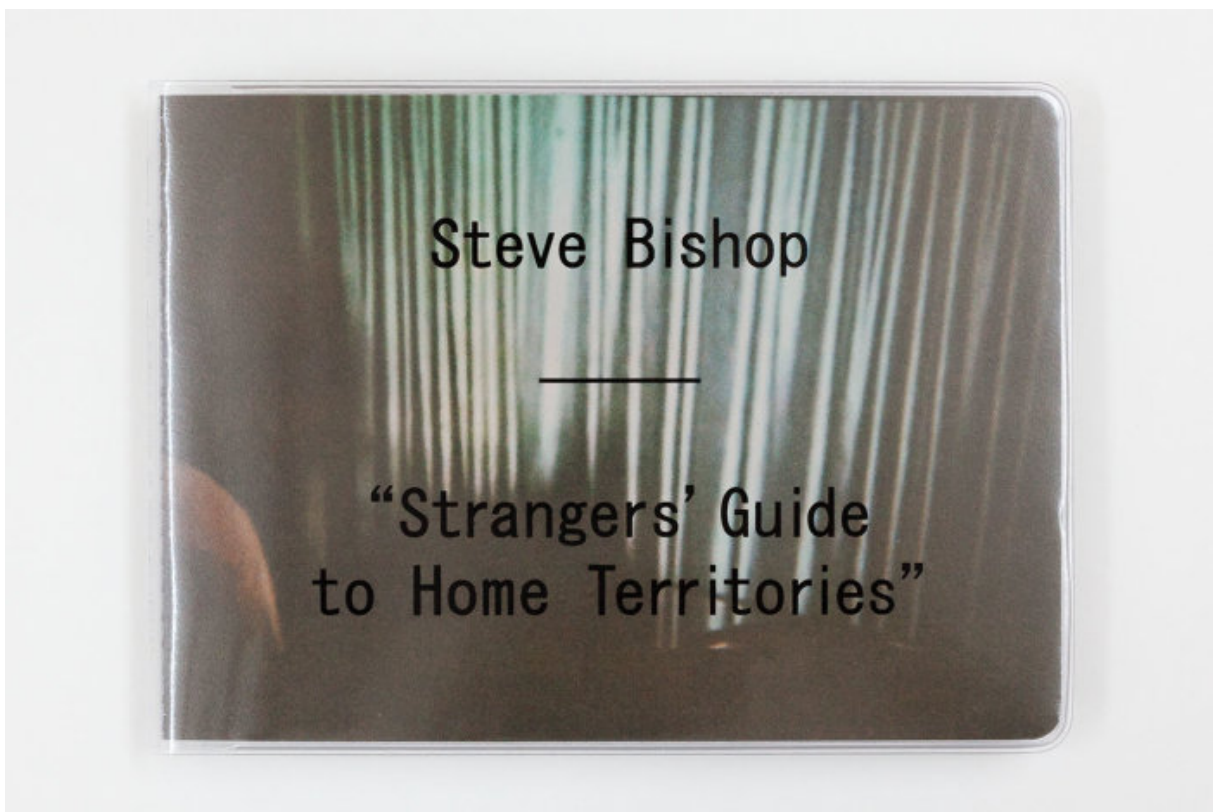


Thomas Bayrle
Madonna Cross, 1988
Silkscreen on cloth
216 × 160 cm (85 × 63 inches)

Steve Bishop

Strangers' Guide to Home Territories, 2016

60 c-prints on Fuji Crystal Archive photo paper, perfect bound in screen printed PVC jacket,
13x18 cm



Steve Bishop

Strangers' Guide to Home Territories

2016

60 c-prints on Fuji Crystal Archive photo paper, perfect bound in screen printed PVC jacket

13 x 18 cm

Gerry Bibby

Spent, 2012

cigarettes lighters, nail polish

Edition of limitedly many whose number is determined by the date/time the artist too expires &/or until s/he stops smoking.

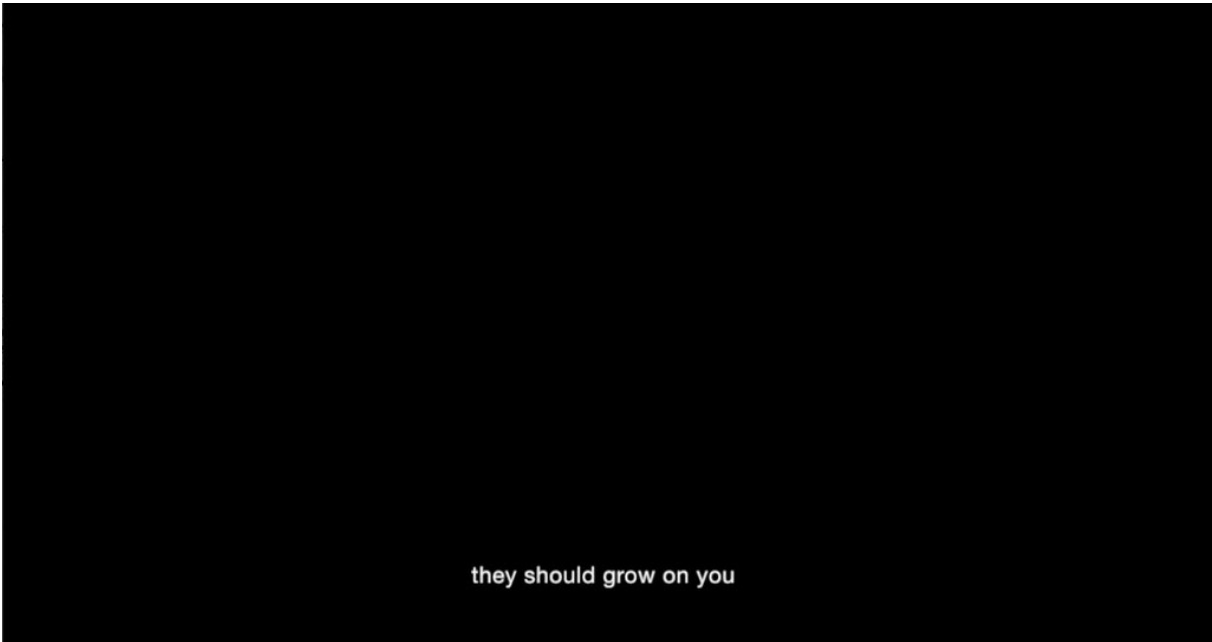


Juliette Blightman

They should grow on you, 2018

Single channel video. 1:53 mins

Edition 1/5 + II AP



they should grow on you



George Brecht

The Paradox T-Shirt, 1989

cardboard box, silkscreen on t-shirt

specialty made box: 34 × 28 × 4 cm (13 3/8 × 11 × 1 5/8 inches)

with open sleeves: 70 × 158 cm (27 1/2 × 62 1/4 inches)



George Brecht

Void, 1984

(Series of 115 unique pieces)

Fossil in a resin cast

22.9 x 30.9 x 5.7 cm (9 x 12 1/8 x 2 1/4 inches)

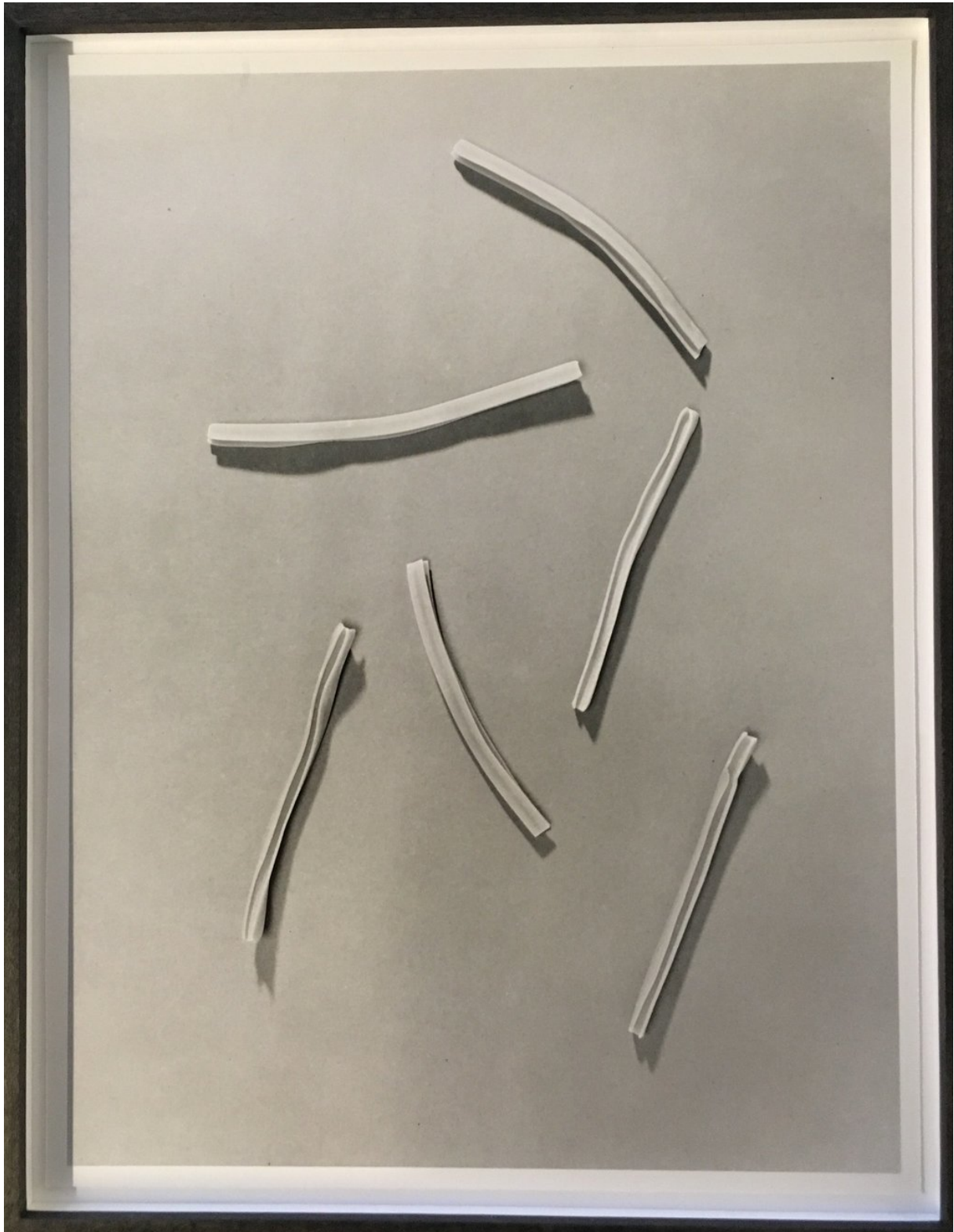
Marco Bruzzone

Untitled (from the series Acciaio11), 2016

gelatin silver print

29 x 22 cm

Edition 1/5 + II AP



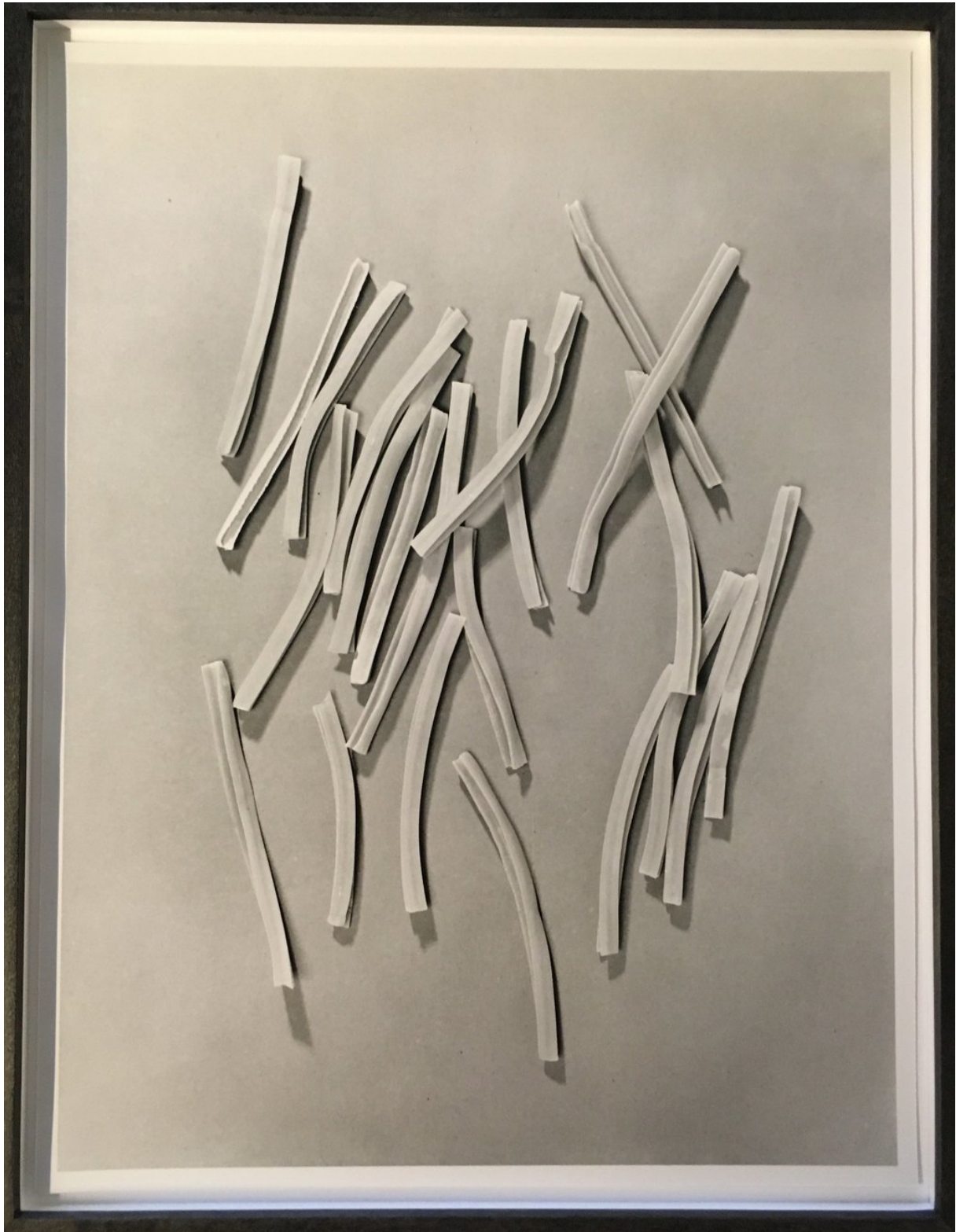
Marco Bruzzone

Untitled (from the series Acciaio11), 2016

gelatin silver print

29 x 22 cm

Edition 1/5 + II AP



Henri Chopin

la femme aux 100'000 vagins, 1966-1970

offset print on paper

framed: 112 x 51 cm

Edition of 100



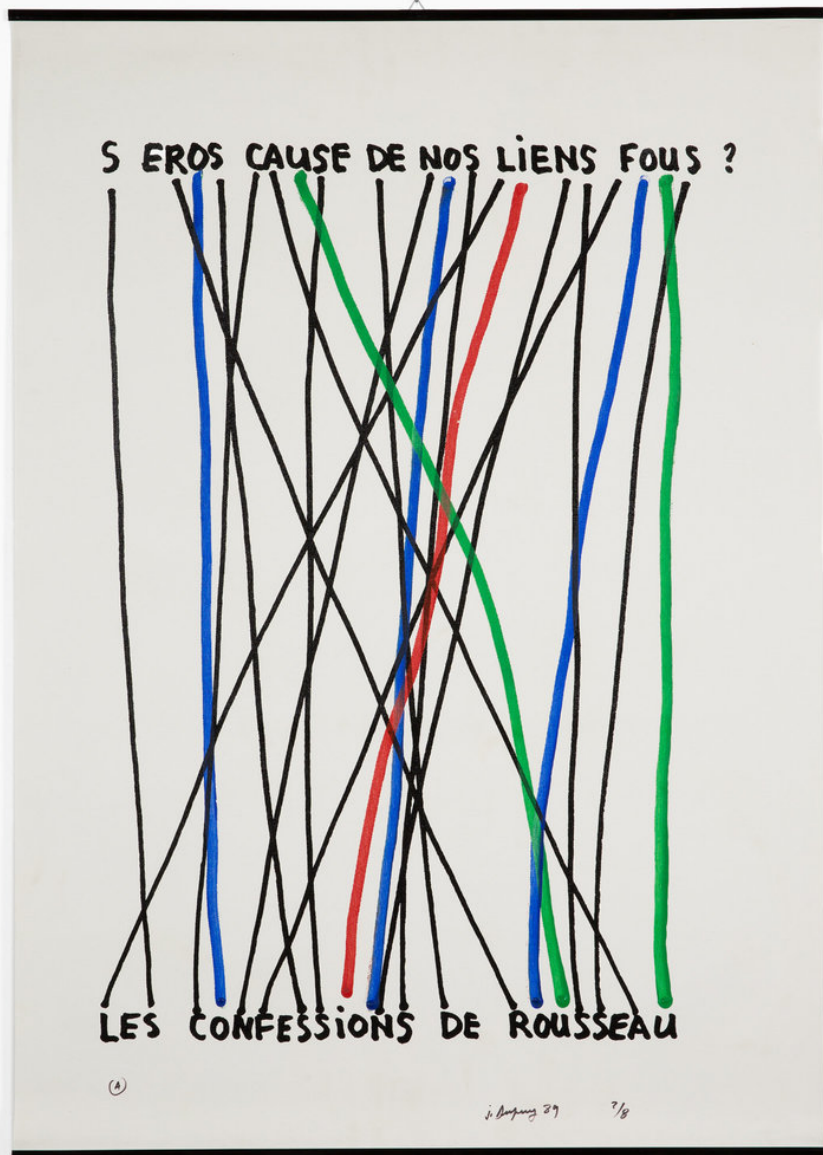
Henri Chopin
la femme aux 100'000 vagins
1966-1970
offset print on paper
framed: 112 x 51 cm
Edition of 100



Philip Corner
Some Silences Wide, 1989
Silkscreen on cloth
176 x 174 cm (69 1/4 x 68 1/2 inches)

Adriano Costa
Untitled, 2016
44 x 14 x 15 cm
Edition 2/30

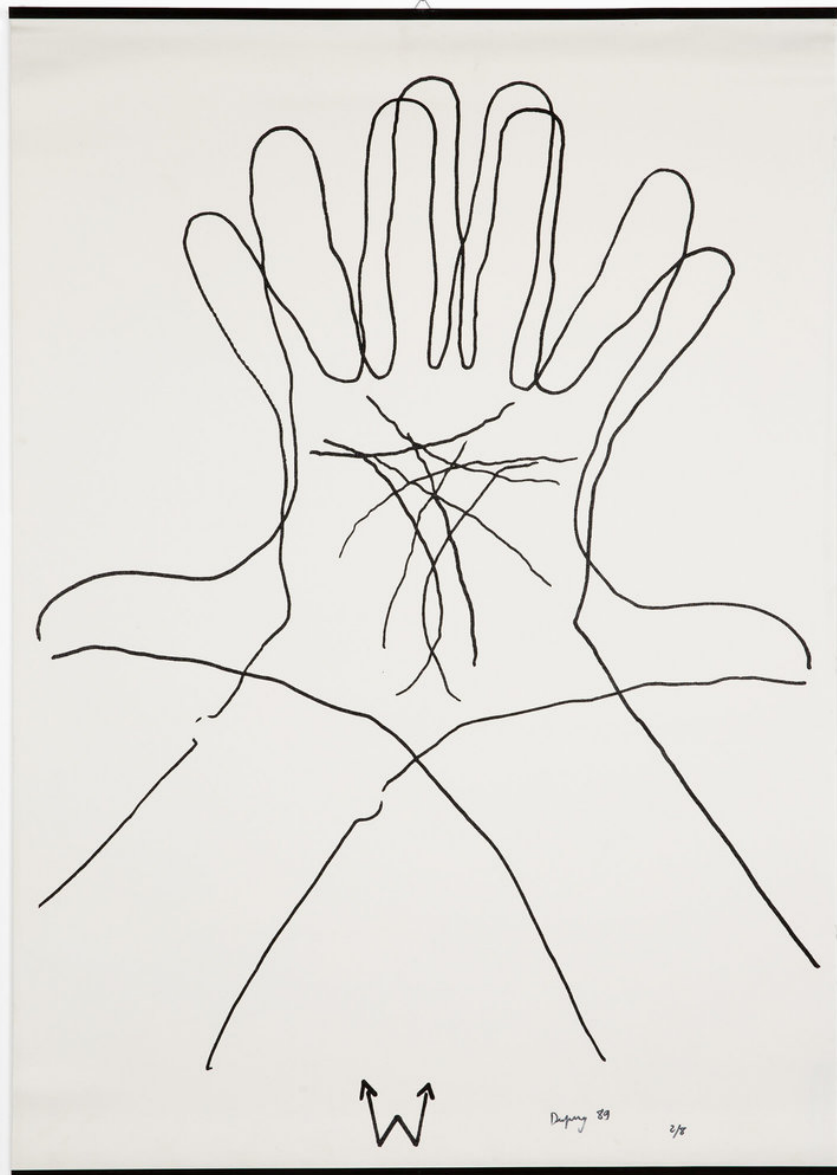




Jean Dupuy

Les confessions de Rousseau, 1989

silkscreen on canvas, handcoloured by the artist
100 x 70 cm (39 3/8 x 27 1/2 inches)



Jean Dupuy
Double, vais, 1989
silkscreen on canvas
100 x 70 cm (39 3/8 x 27 1/2 inches)

OTRA PROPOSICION ZAJ



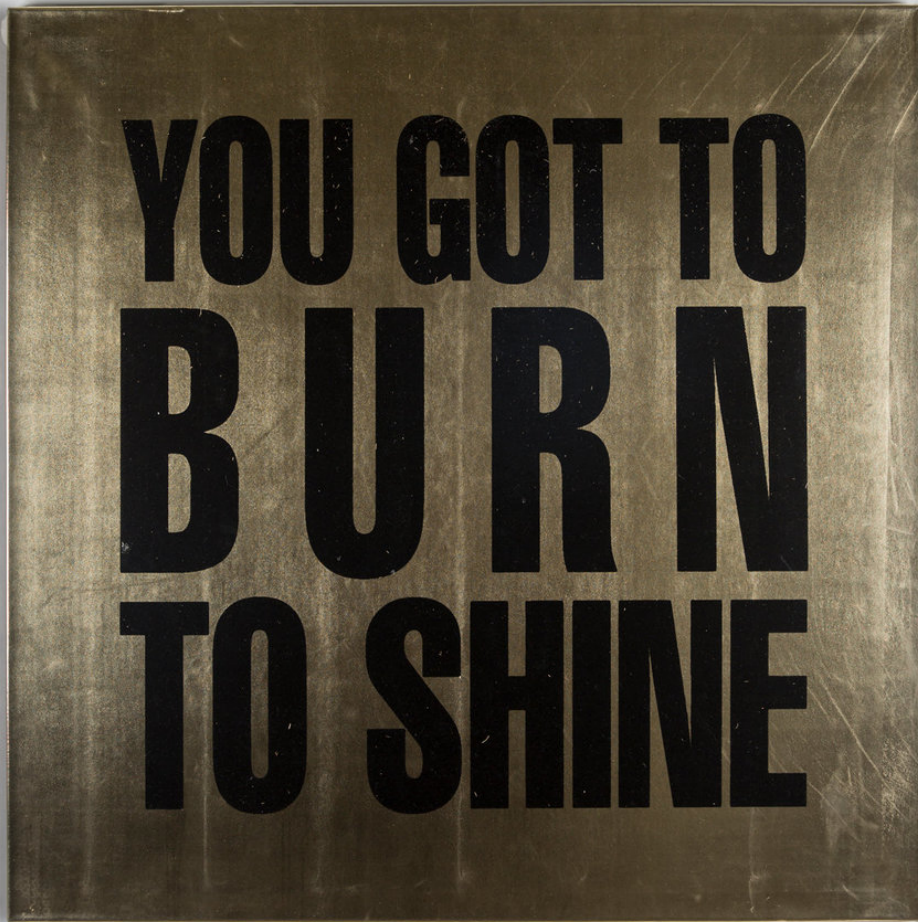
Esther Ferrer 7/83

Esther Ferrer

Otra proposicion ZAJ (version chair), 1973, 1983

Silkscreen on cloth

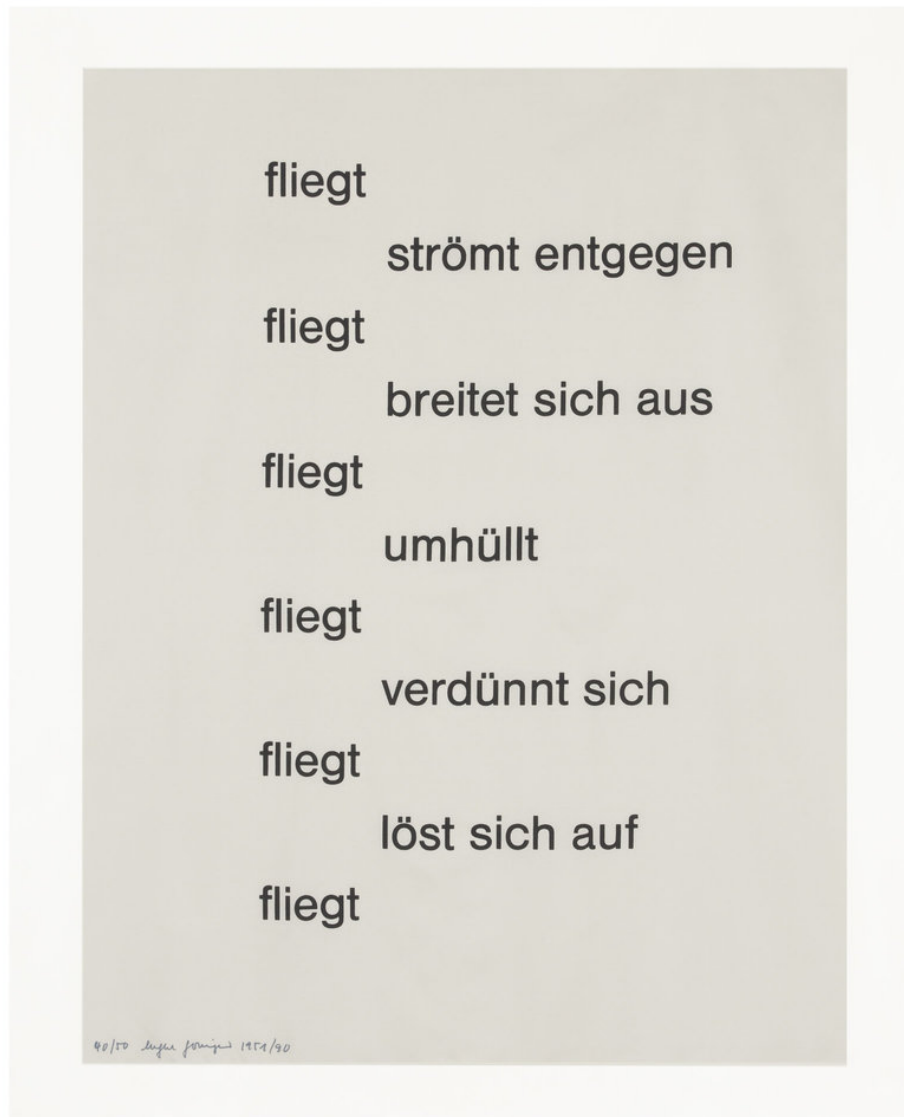
148 x 136 cm (58 1/4 x 53 1/2 inches)



John Giorno
YOU GOT TO BURN TO SHINE, 1989
Silkscreen on vinyl, stretched



Eugen Gomringer
Untitled (Ping Pong), 1953, 1990
Silkscreen on cloth
150 x 130 cm (59 x 51 1/8 inches)



Eugen Gomringer
Untitled (fliegt), 1990/91
Silkscreen on cloth
150 × 130 cm (59 × 51 1/8 inches)

Douglas Gordon

Les Regles Du Jeu (Pier-Paolo Pasolini and Leigh Bowery), 2006

Pigment print, text individually printed

96,5 x 67,5 x 4 cm

AP V/XII of an edition of 25 + XII AP



Douglas Gordon

Les Regles Du Jeu (Pier-Paolo Pasolini and Leigh Bowery)

2006

ed. of 25 + XII AP



Bernard Heidsieck

Vaduz, 1998

Various media in a box

record: 27 × 27 cm (10 5/8 × 10 5/8 inches)

box: 27.5 × 20.5 cm (10 7/8 × 8 1/8 inches)



Geoffrey Hendricks
100 Skies, 1993
reproduction of watercolours cards, linen bag
12 x 12 x 5 cm (4 3/4 x 4 3/4 x 2 inches)

James Hoff
20th Century Syndrome, 2010
Print on paper



Brain Fag Syndrome



Stiff Person Syndrome



Jumping Frenchman Syndrome



Shrinking Penis Syndrome



Rockefeller Syndrome



Geographic Tongue Syndrome



Lead Singer Syndrome



Falling Out Syndrome



Exploding Head Syndrome

James Hoff
20 Century Syndrome
2010

Karl Holmqvist

sunday # 029

Family Day At The Factory; Gay Kid Visits His Father's Workplace, 1972

13/04/2014, 2014

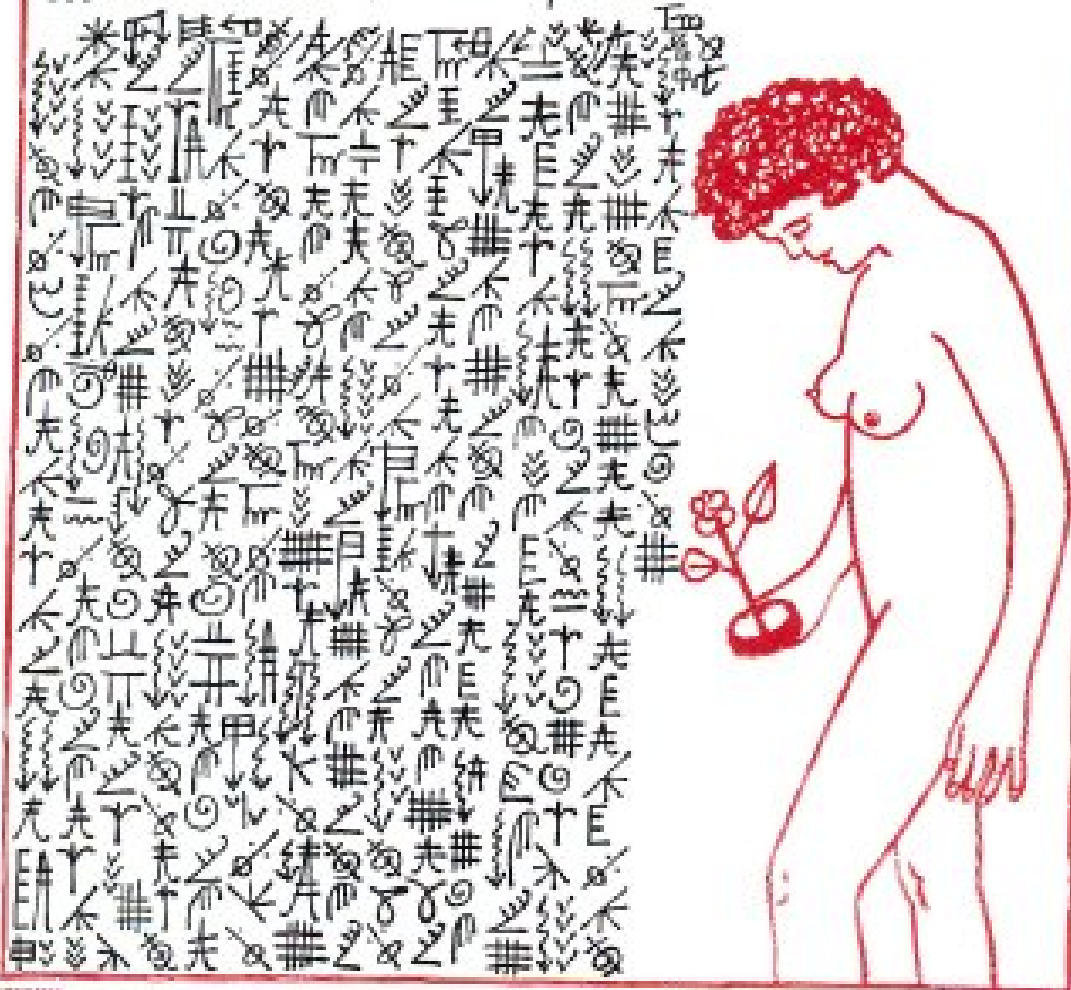
offset print on paper

59.4 x 84.1 cm (23 3/8 x 33 1/8 inches)

Edition 1/100 + VII AP



... L'activité sensuelle dépasse la physiologie, tout en s'appuyant sur elle, comme un art sur une mécanique... La science physiologique comme toute science enrichit le plaisir esthétique charnel... Si l'érotisme est la super-structure d'un acquis physique, l'acquis physique n'est peut-être que la super-structure de l'érotisme... Dans l'état de la culture actuelle, nous ignorons la hiérarchie réelle des disciplines de l'Amour....



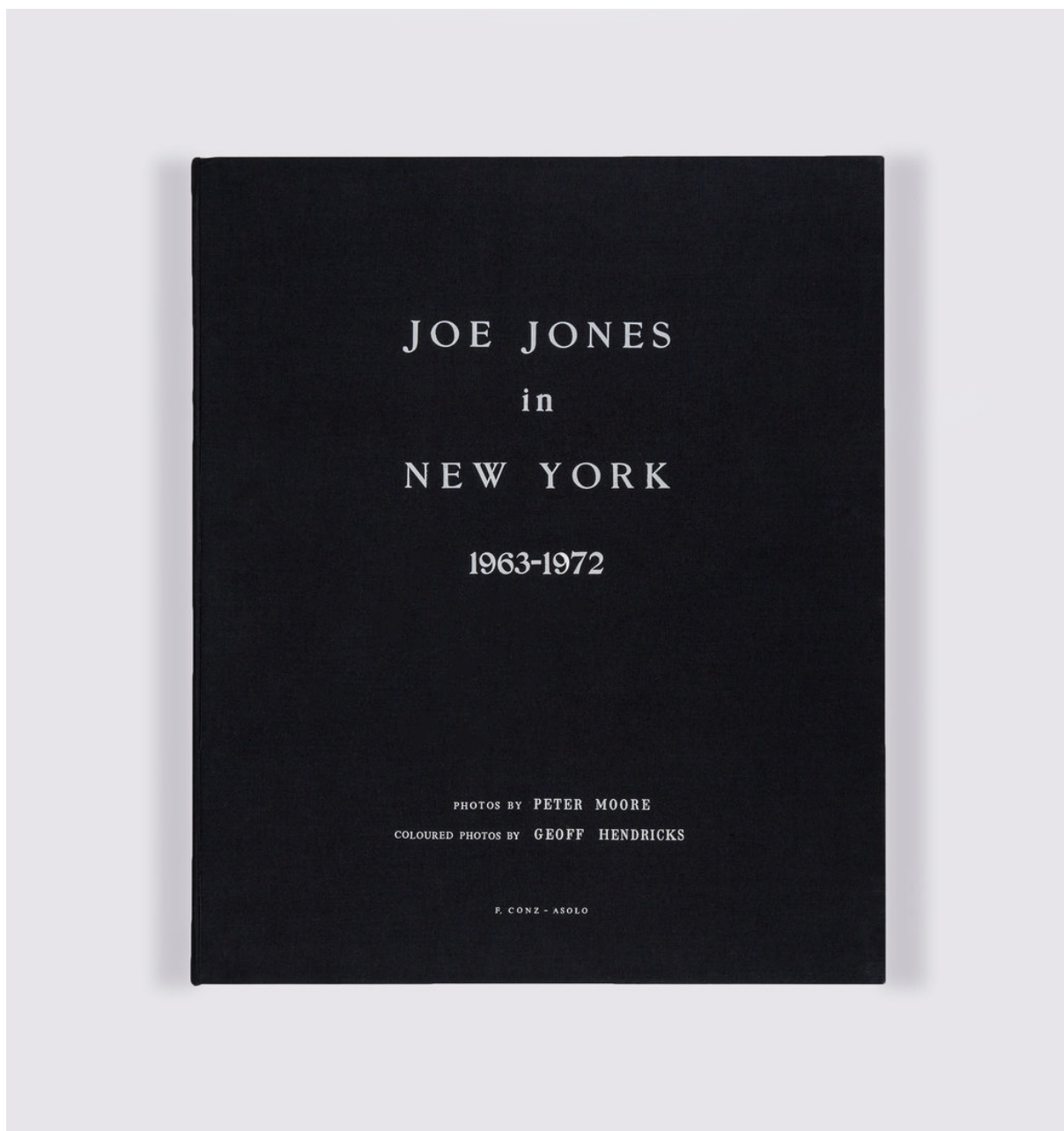
Isidore Isou

Isidore Isou

Initiation à la Haute Volupté, 1960, 1989

Silkscreen on cloth

174 x 138 cm (68 1/2 x 54 3/8 inches)



Joe Jones

Joe Jones in New York/Europe, 1975

Slipcase covered in black cloth containing 2 large volumes

slipcase: 65 x 55 x 10 cm (25 5/8 x 21 5/8 x 3 7/8 inches)

Joe Jones in New York: 64 x 53.5 x 5 cm (25 1/4 x 21 1/8 x 2 inches)

Joe Jones in Europe: 64 x 53.5 x 5 cm (25 1/4 x 21 1/8 x 2 inches)



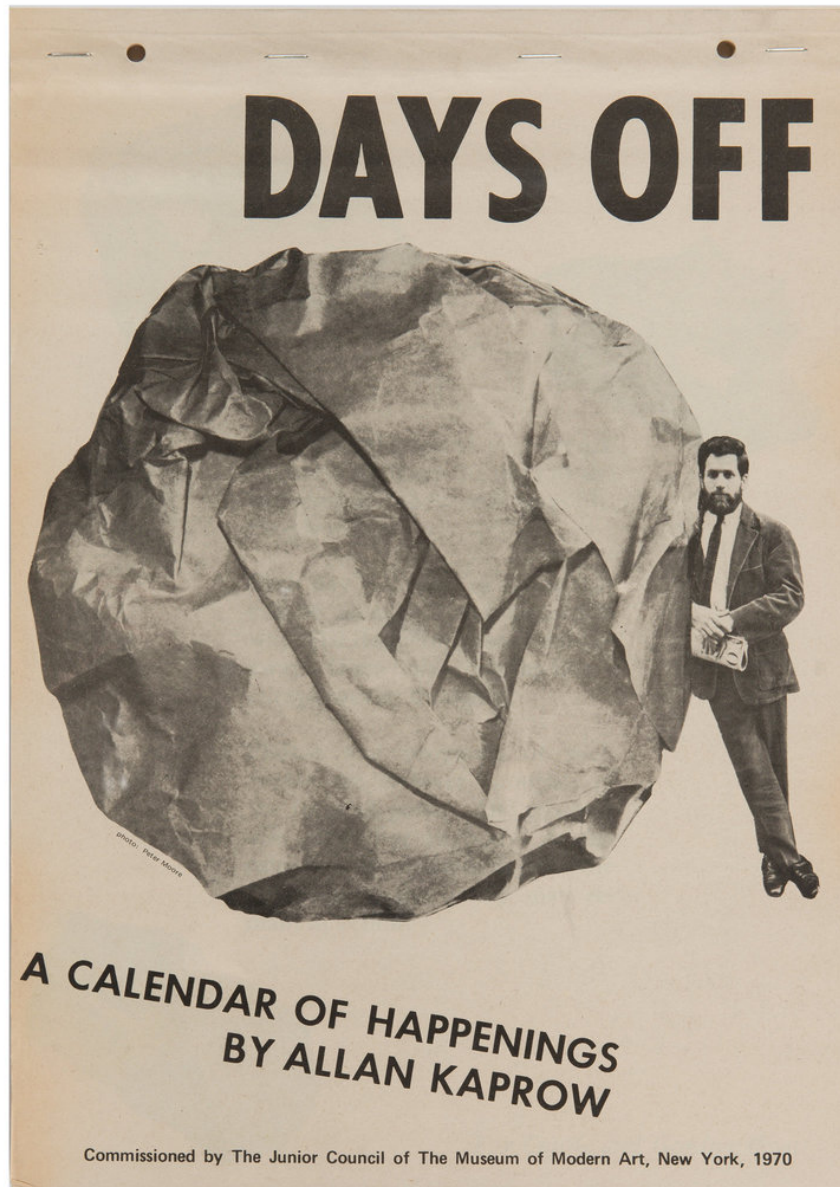
Allan Kaprow

(piano)

piano préparé (with phones inside and electro-connection and plug)

closed piano: 91 x 140 x 230 cm (35 7/8 x 55 1/8 x 90 1/2 inches)

open piano: 175 x 140 x 230 cm (68 7/8 x 55 1/8 x 90 1/2 inches)



Allan Kaprow

Days Off. A Calendar of Happenings, 1970

(Series of 44)

Photo offset on newsprint, staples

39 x 28 cm (15 3/8 x 11 inches)



Allan Kaprow
3 Crime Stories, 1995
Plastis box, paper rolls
12.8 × 10.4 × 3.3 cm (5 × 4 1/8 × 1 1/4 inches)



Milan Knížák

Destroyed Music, 1963, 1980

LP record broken by the artist and glued on silkscreened white cardboard, in a wooden frame covered with glass

48 x 38 x 5 cm (18 7/8 x 15 x 2 inches)



Milan Knížák

Golden Record of My Destroyed Music, 1963 1980

LP record burned and spray painted by the artist and glued on silkscreened white cardboard, in a wooden frame covered with glass

48 x 38 x 5 cm (18 7/8 x 15 x 2 inches)



Milan Knížák
Half of Buddha, 1989
glazed earthenware
54 x 42 x 22 cm (21 1/4 x 16 1/2 x 8 5/8 inches)



Milan Knížák
Half of Buddha
glazed earthenware
54 x 42 x 22 cm (21 1/4 x 16 1/2 x 8 5/8 inches)



Milan Knížák

Lovers, 1989

Ceramics

73 x 30 x 57 cm (28 3/4 x 11 3/4 x 22 1/2 inches)



Milan Knížák

Lovers, 1989

Ceramics

73 x 30 x 57 cm (28 3/4 x 11 3/4 x 22 1/2 inches)



Milan Knížák
Smile of the lap, 1989
Ceramic
100 × 50 × 50 cm (39 3/8 × 19 5/8 × 19 5/8 inches)



Milan Knížák

Family, 1989

Ceramic

97 x 25 x 27 cm (38 1/4 x 9 7/8 x 10 5/8 inches)



Milan Knížák
Lovers, 1989
Ceramics
87 × 37 × 55 cm (34 1/4 × 14 5/8 × 21 5/8 inches)



Milan Knížák
ceramic sculpture



Milan Knížák
Kopes, 1989
glazed ceramic
75 x 100 x 45 cm (29 1/2 x 39 3/8 x 17 3/4 inches)



Milan Knížák
Fenušs, 1989
Ceramic
100 × 80 × 43 cm (39 3/8 × 31 1/2 × 16 7/8 inches)



Alison Knowles

Leone d'Oro, 1978

Box covered in blue cloth containing 17 silkscreen colour prints,
40x40 cms, banded with silkscreened label appropriated from a
famous trademark of Sicilian oranges
40 x 40 cm (15 3/4 x 15 3/4 inches)



Alison Knowles

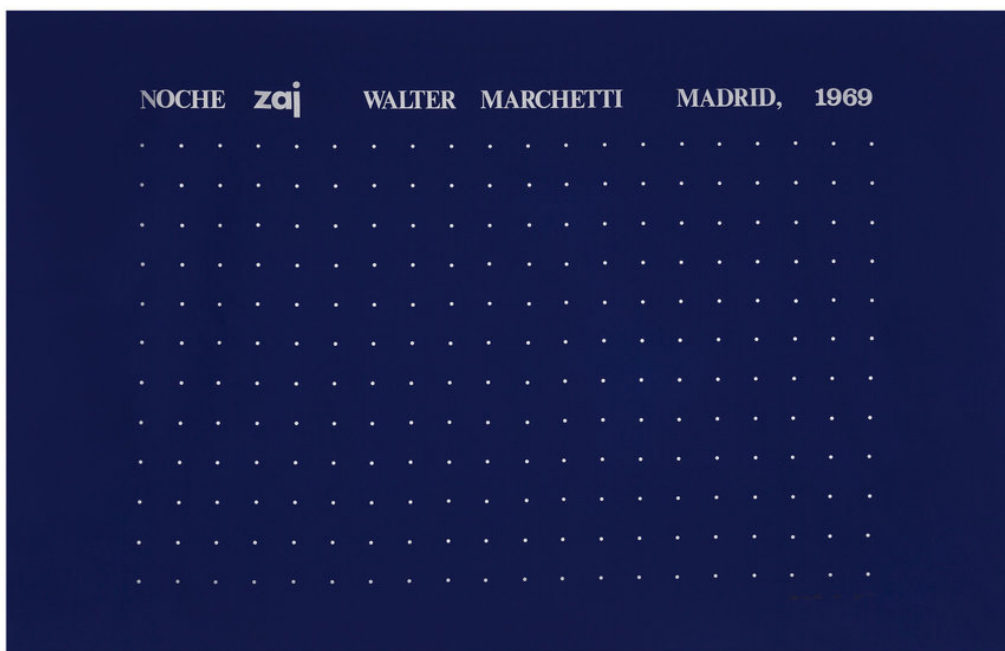
Italian Dress, 1991

Fancy unique secon-hand dress from Verona wrapped om
nrown paper with packing tape, twine, rubberband and
hand-written descriptive label

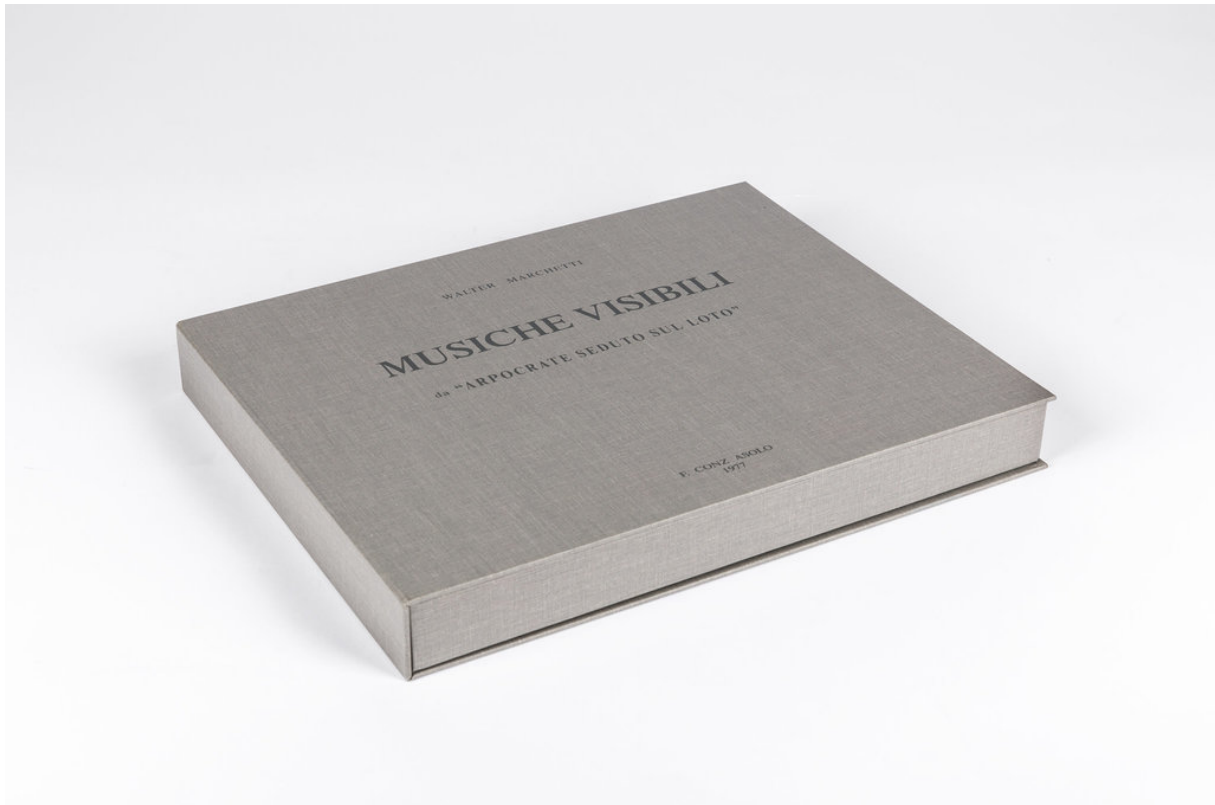
8 x 33 x 27 cm (3 1/8 x 13 x 10 5/8 inches)

Franziska Lantz
expanding arid zones I record, 2017
vinyl record, spray painted cover





Walter Marchetti
Noche ZAJ, 1969, 1983
Silkscreen on cloth
225 x 140 cm (88 5/8 x 55 1/8 inches)



Walter Marchetti

?Musiche Visibili? da "Apocrate seduto sul loto", 1968, 1977

Portfolio covered in sand coloured cloth containing 26
silkscreen prints

closed: 33 x 42 x 5 cm (13 x 16 1/2 x 2 inches)

opened: 32 x 87 x 5 cm (12 5/8 x 34 1/4 x 2 inches)



Charlotte Moorman
Wooden Cello, 1975
board cut in the shape of a cello
122 x 40 x 2.5 cm (48 x 15 3/4 x 1 inches)

Ariane Müller
Written on spiders, 2008
 US-Letter, one side
 Edition 1/5 + I AP

Written on spiders

*

The computer didn't connect to the internet. I was lying on the sofa half asleep, and through half shut eyes I watched the guy they had sent up as he checked the line. I had immediately fallen in love with him. Now watched him sitting, turned away from me at the desk. His hair was something between a Cherokee haircut and just his hair. He had changed the desktop environment of my computer to Chinese. Through the tinted glasses of the windows I could see hundred meters of Beijing, then dissolving into a mist of grey and brown. The hotel room was the most beautiful one I had ever been in, a suite, not just a room, with a large living room and four white couches. Lying on one of them, I was pretending to be asleep as to not make him nervous. It was raining outside. Actually I had been sent there because it was not raining enough. This whole year was about the drought, spreading from Sydney to Nairobi, from London to Beijing. Wherever I came to, it was raining, though.

The rain was black. On the darkened windows the rain made black drops, running down in black lines. It looked graphic, more painted rain than rain, more Japanese than Chinese. The rain in London had been casual, people did not bother to avoid it, sitting outside, mainly because of the new smoking ban. We had smoked a fast cigarette before entering the National Gallery. Wonderful free-of-charge museum, you can enter as if it was your own memory, whenever you need it. Part of this memory are two paintings by Titian, one he painted when he was twentyfour, the other when he was eighty. He was then not allowed to paint anymore by his own workshop, who feared he would destroy his and their reputation. Being nearly blind, he had started to paint with his fingers. You can see his hands on the painting. The two paintings are hanging next to each other, both beautiful, and very different, showing that there is no improvement in becoming older, things you lose, things you gain, yes.

My eyes wandered back from the rain to the Chinese signs my computer produced, to the guy still working on the internet connection. In silence. I fell asleep.

I dream a lot. Lately I also tend to have nightmares and to shift conversations with people I should talk to, intomy dreams, confusing, whether I really spoke to them. The last one was set in a Maoist restaurant in Rome I had once been to. They had advertised their pizzas and pastas in Chinese, headed by a portrait of the big chairman. There was another person in the restaurant. A man pulling a trolley with a briefcase and an architect's roll on top. On top of these was a cardboard sign, written on it, neatly, in black felt pen I could read:

KEEP DISTANCE
 slight motion disorder
 no mental disease
 no contagious disease

I had to meet an official from the embassy to introduce me to the security measures at the WHO headquarters in Rome. I was wearing sunglasses to slip through his face recognition patterns, in case I would, after the explanation, no longer intend to go there. I knew that the security concept of WHO was based on oblivion, on short term memory and overwriting information. It worked in recording both the movement and the pattern, the dancer as well as the dance. WHO, he explained to me, was an organisation based on

Ariane Müller
Written on spiders



Gerhard Rühm
Klangkörper, undated
Silkscreen on cloth
150 x 120 cm (59 x 47 1/4 inches)



Gerhard Rühm
Klangkörper, undated
Silkscreen on cloth
150 × 120 cm (59 × 47 1/4 inches)



Carolee Schneemann

More Than Meat Joy, 1978

plexiglass, book, rope, feathers, etc.

33.5 x 24.73 x 13 cm (13 1/4 x 9 3/4 x 5 1/8 inches)



Carolee Schneemann
Ice Naked Skating, 1972, 1988
Silkscreen on paper
100 × 70 cm (39 3/8 × 27 1/2 inches)

Carole Schneemann
ICE NAKED SKATING

Carole
Schneemann
ICE
NAKED
SKATING
EDITIONS F. COUZ - VERONA 1988

Original 1965, 1st edition 70x100cm
1st ed. 1965, 1st edition 70x100cm
This is a 1965 edition

preparation - Anthony McCall 1972

Editions F. Couz Verona 1988

Caro/Se Schneemann

ICE NAKED SKATING

Edition consists of six graphics 70x100cm.
Each are signed from 1 to 60 and 4 artists proofs.
This set is number 4/60

photo credit - Anthony McCall 1972

Editions F. Conz Verona 1988

Schneemann



5/160 Schynsman '70-58



4/60 C. Schassapour 70-18



5/60

Schlossman

70-18



5/60 G. Saffron 70-25



51/60 Schaffner 72-58

Zin Taylor

'Thoughts Of A Dot As It Travels A Surface', 2018

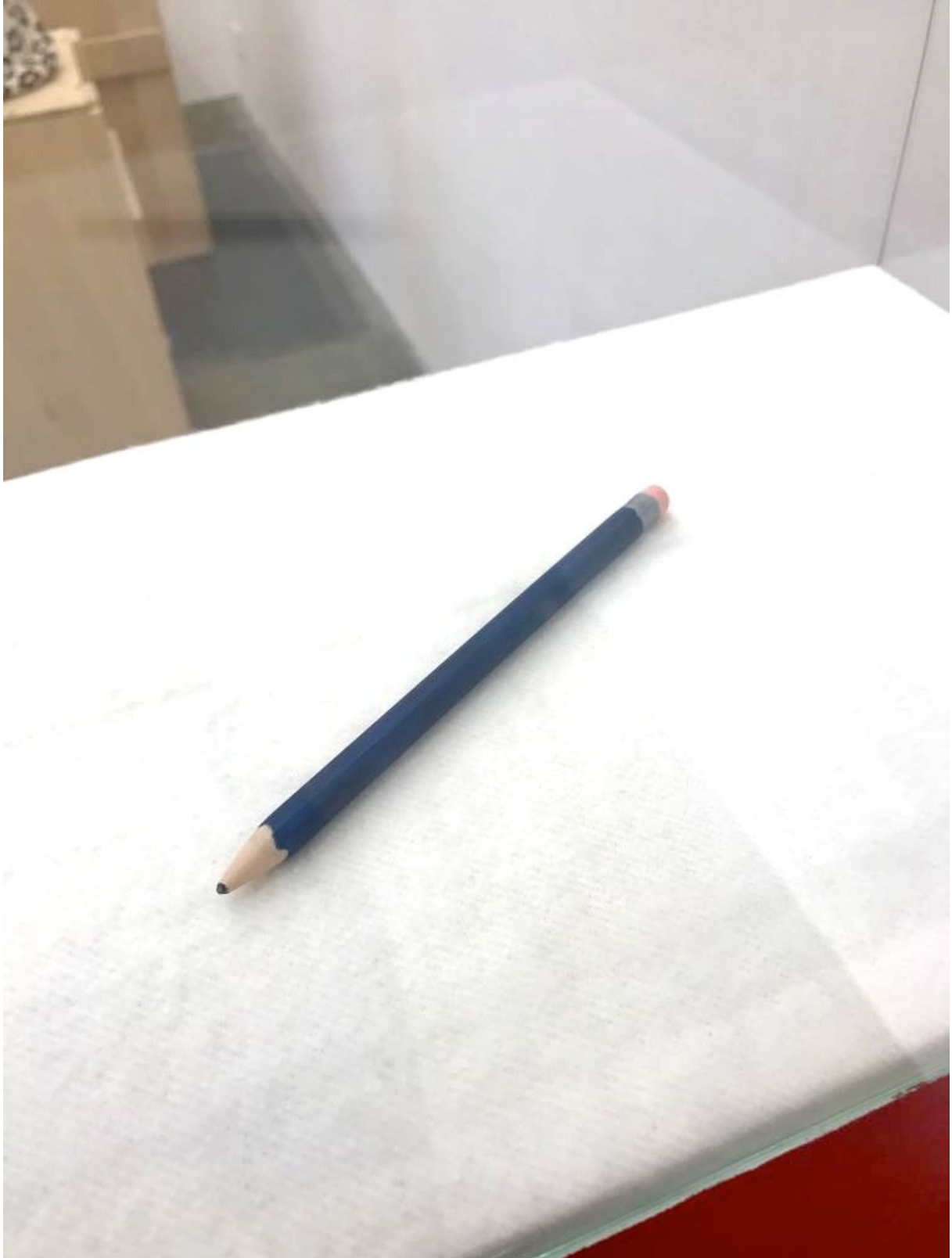
LP 33 rpm / 140g vinyl

10 Tracks: 43 min.

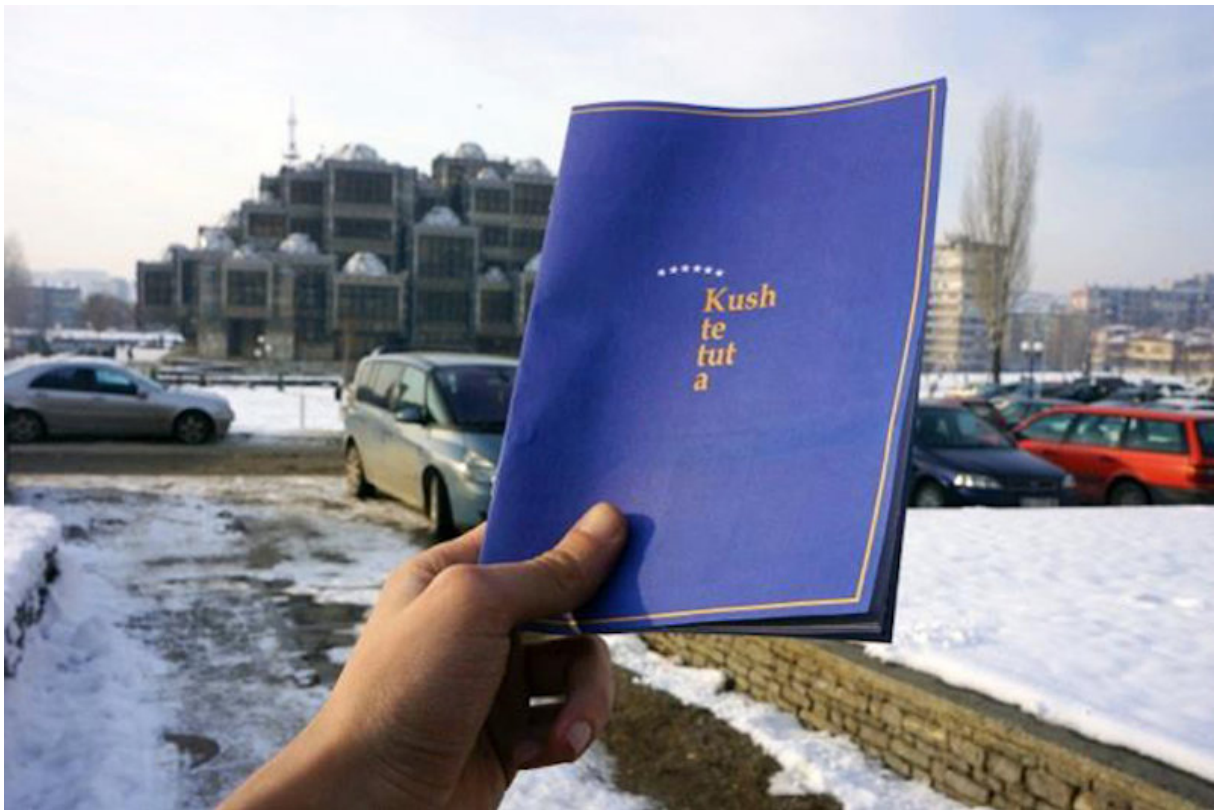
Edition 2/6



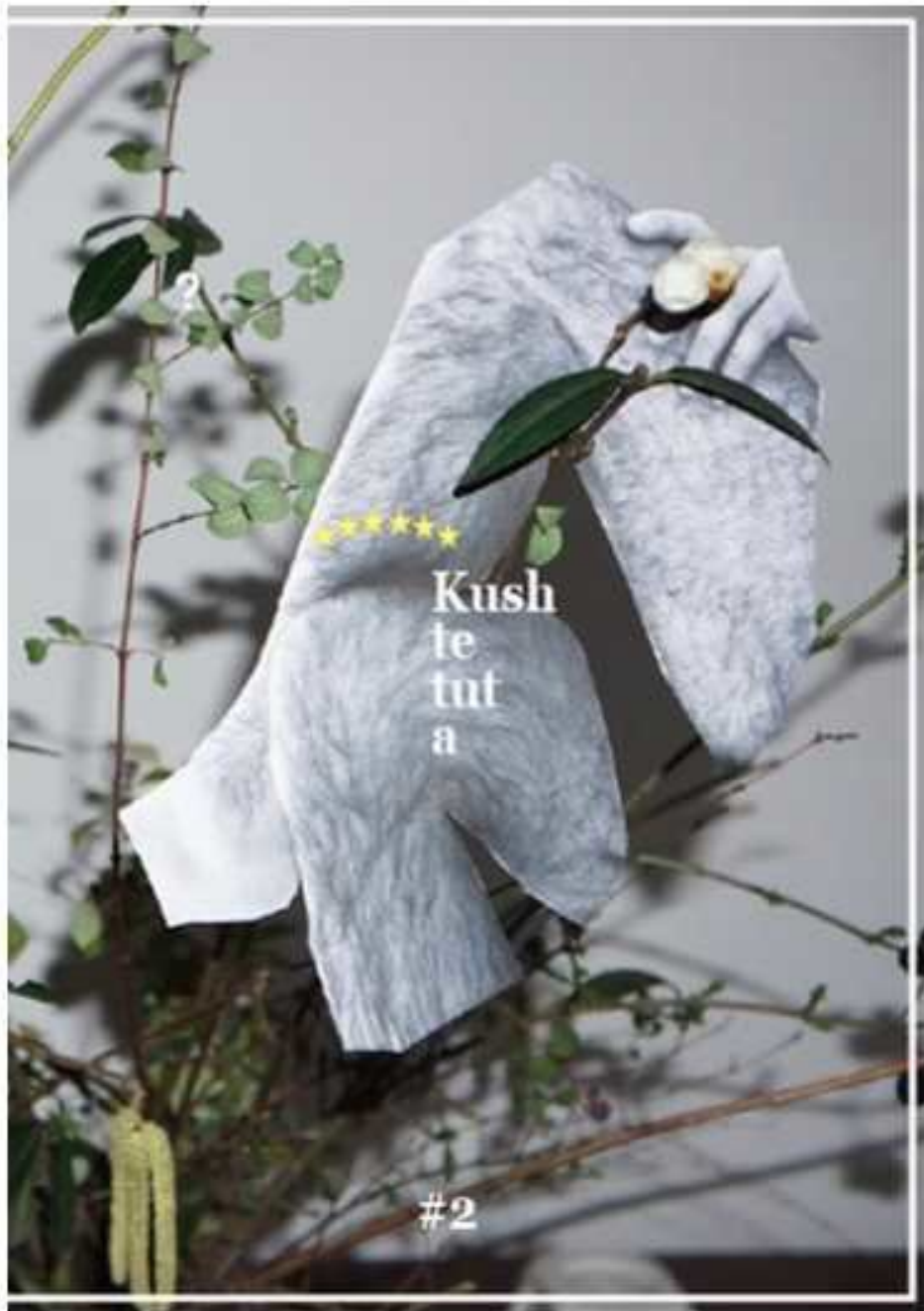
Alvaro Urbano
Untitled (Pencil), 2018
Metal, Paint
Edition 5/10 + II AP



Petrit Halilaj, Alvaro Urbano
Kushtetuta #1, 2012
21 × 14.5 cm (8 1/4 × 5 3/4 inches)
Edition 1/4



Petrit Halilaj, Alvaro Urbano
Kushtetuta #2, 2014
21 × 14.5 cm (8 1/4 × 5 3/4 inches)
Edition 1/4



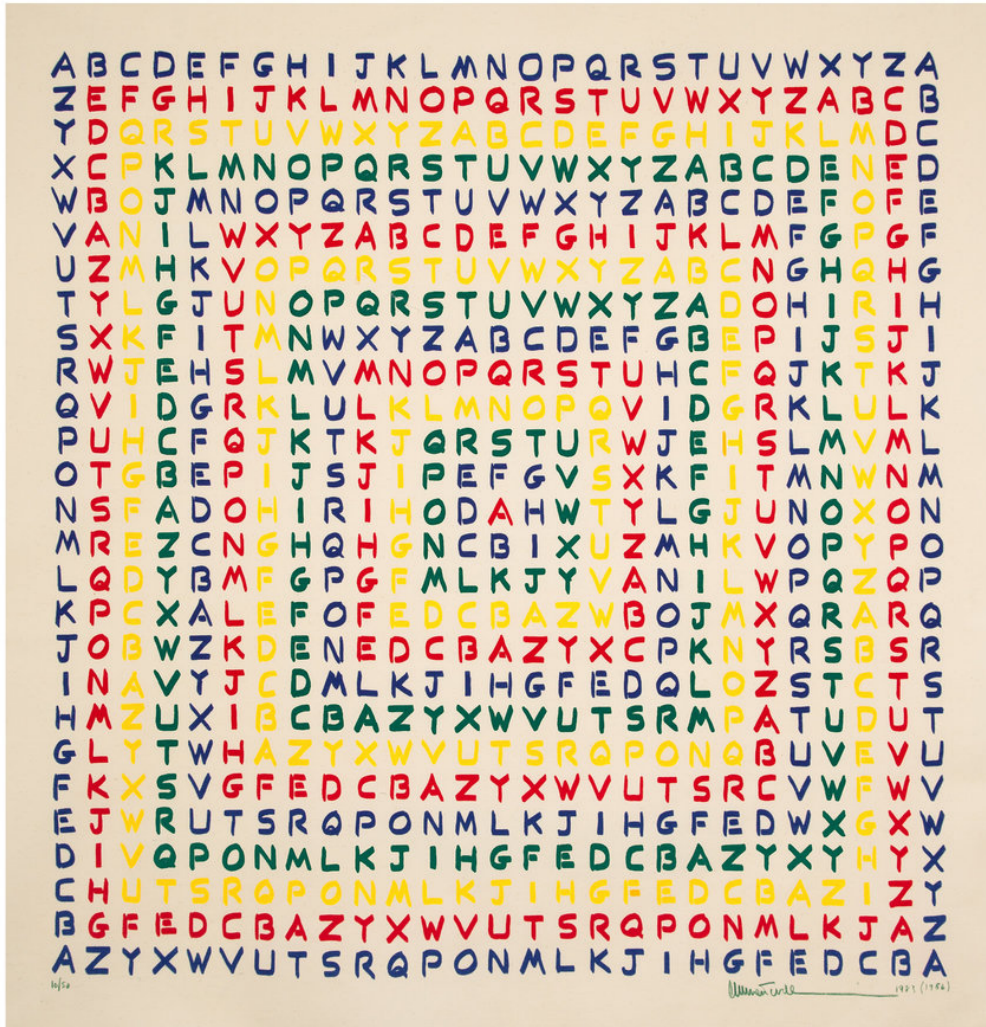


"You know what I love? I love words like 'conglomerate,'
'takeover,' 'acquisition,' 'orchestrate,' 'manipulate,'
'fluxus,' 'blockbuster'..."

Robert Watts
Cartoon, 1987
Silkscreen on cloth
267 × 250 cm (105 1/8 × 98 3/8 inches)



Emmett Williams
Fluxus ist, 1958, 1988
silkscreen on cloth
141 x 78 cm (55 1/2 x 30 3/4 inches)



Emmett Williams

Alphabet Square, 1956, 1983

Silkscreen on cloth

158 x 158 cm (62 1/4 x 62 1/4 inches)