

**BECKBOOKS
VARIOUS REPRINTS**

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L'Hiver de l'amour bis, Arc–Musée d'art moderne de la ville de Paris, 1994.

Dimensions 21 x 26 cm , b/w & color xerox printing, 96 pages, spiral-bound.

Retail price: 30 €

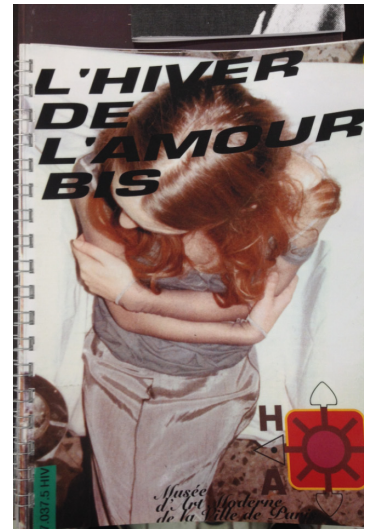
Originally published on the occasion of the exhibition *L'Hiver de l'amour* by Arc–Musée d'art moderne de la ville de Paris, February 10 – March 13, 1994, organized by Elein Fleiss, Dominique Gonzalez-Foerster, Bernard Joisten, Jean-Luc Vilmouth and Olivier Zahm.

“The winter of love, that which happens to *us* now. Rather than imagining, this means seizing, evoking, showing what we are. Ways of being, a climatic exhibition. It's the crossing of a season, of a moment in art, but it's also art as a moment, all *those hours that transform us*. It's worth exhibiting them, filming them, experimenting with them... worth making this magazine. “The more we condemn the present the more we would appear to love it.” If we are speaking about a *climate*, and hence a perceptible sensibility, there is no doubt that our style must be conceived as something *possible*. That which could happen next. Some truth beyond the exhibition. Walking out of the exhibition and feeling a little bit transformed, as though one were continuing the exhibition. Otherwise what sense would this proposal, these signposts and all this research make? How to get them through the winter? Opening up the exhibition. Making it last (see the program). Coming and going (five weeks). Entire days at the museum (ticket 10 francs). Film screenings. Biography, video, color sessions... Contacts, sensations. Cravings of adaptation and proximities. A stroll through diseases, trends, memories. Disturbed staircases. A terrace in a state of shock before a long alley of contrasts. Possible readings. A square to be crossed and the darkness of the city, the rain shower of images. Before the great polystyrene cold of *Fin de siècle*.”

Editorial of the catalog, translated from French by Boris Kremer for May #12

Artists in the show:

Dominique Gonzales-Foerster, Chris Hoover, Dike Blair, Bernard Joisten, Vidya Gastaldon, Jon Moritsugu, Tom Kalin, Maurizio Cattelan, François Roche, John Lindell, General Idea, David Hammons, Jan Van Oost, Fariba Hajamadi, Sadie Benning, Valerie Pigato, Rikrit Tiravanija, David Robbins, Yves Grenet, Inez Van Lamsweerde, Wolfgang Tillmans, Martine Aballea, Martin Margiela & Angers Edström, Larry Clark, Matt Collishaw, Li Edelkoort, Carsten Höller, Julia Scher, René Santos, Markus Hansen, Lothar Hempel, Adrian Piper, Alix Lambert, Viktor & Rolf, Andrea Zittel, Marie-Ange Guilleminot, Shuki Ariyoshi, Jean-Luc Villmouth, Ami Garmon, Véronique Boudier, Claude Leveque, Eva Marisaldi.



William Copley, *Reflection on a Past Life : Portrait of the Artist as a Young Dealer*, Rice Museum, 1979.

A5 black & white xerox print, staple-bound.

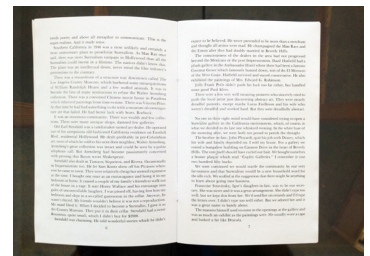
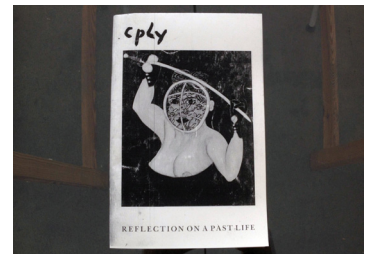
Retail price: 10 € each

Text first published in french in 1977. Copley wrote this essay for the catalogue of the Paris–New York exhibition organized by the Centre George Pompidou the same year.

“May Ray was vintage Surrealist, the only one such living in the Los Angeles area. We needed him badly.

We found him in the courtyard of studios across the street from the ‘Hollywood Ranch Market’, open twenty-four hour a day. (...) Man Ray was in semi-hibernation practicing what he termed his ‘masteful inactivity’ or ‘being continued unnoticed’.

We aroused him one morning just before noon and were told through the door to come back at a more decent hour. Later, after he was shaved and dressed, he seemed grudgingly glad to see us. I think he was touched by our youth and lunacy and our homage. He was suspicious though, until he realized the extent of our lunacy and the abjectness of our homage. He let us in.”



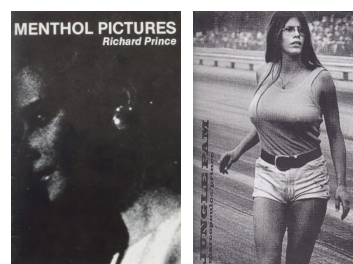
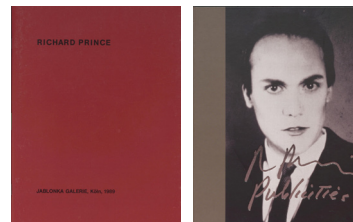
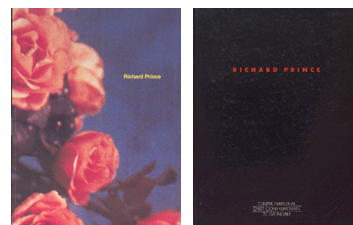
Richard Prince, various titles
reprinted on the occasion of *Bibliothèque d'un amateur : books by
Richard Prince 1981-2013* at APNews, Mai 2013

**Various sizes, color laser print, soft cover, staple-bound.
Retail Price: 25€ each**

1. Brian Wallis (ed.), *Richard Prince*, New York, Barbara Gladstone Gallery, 1988, 48 pp.
2. *Richard Prince*, Grenoble, Magasin, centre national d'art contemporain, 1988, 62 pp.
3. *Richard Prince*, Cologne, Jablonka Galerie, 1989, 32 pp.
4. Richard Prince, *Publicities: Works from the Ophiuchus Collection*, Hydra Workshop, Greece, 2003, 16 pp.

**A5 black & white xerox print, staple-bound.
Retail price: 10€**

5. Richard Prince, *Menthol Pictures*, Washington (D.C.), CEPA Gallery, 1981, 17 pp.
6. Richard Prince, Ari Marcopoulos, *Jungle Pam*, New York, Dashwood Books, 2011, 32 pp.
7. Richard Prince, *14 Paintings*, New York, 303 Gallery, 2012, 16 pp.



Eau de Cologne #1, 2, 3

reprinted on the occasion of *Alex Freedman on Eau de Cologne* at APNews, Dec. 2012

A3 black & white xerox print, staple-bound.

Retail price: 30 € each, 75 € complete set

Monika Sprüth (ed.), *Eau de Cologne #1*, Cologne, 1985, 76 pp.

Monika Sprüth (ed.), *Eau de Cologne #2*, Cologne, 1987, 85 pp.

Monika Sprüth (ed.), *Eau de Cologne#3*, Cologne, 1989, 89 pp.

Published as three serialized editions by Monika Sprüth from 1985-1989, *Eau de Cologne* brought together a pantheon of female art world arbitrators laid between Rosemarie Trockel-styled endpapers. Appropriating Andy Warhol's Interview Magazine, the publication manifested as an elusive melange of feminist journal, who's who trade magazine, and intervention with Cologne's then-infamous machismo. In a conversation with Alex Freedman, APNews presents the first reproduction of all three iterations of this regularly cited, yet seldom seen, fabled cult artifact.

“Arbeiten mit anderen Erträgen. Dollars to Deutschmarks. Abuse of power comes as no surprise. Wollen Frauen und Männer eigentlich das gleiche? Gender and Language. The leftovers of communication. What's love got to do with it? Are we having fun yet?”

