

# Reprint Collection



FIRST SERIES - 2012

wit white by herman de vries  
NOTES ON LOCATION by Peter Downsborough  
SOUTH AMERICA by Richard Long  
GREEN AS WELL AS BLUE AS WELL AS RED by Lawrence Weiner

CURATED by Anne Mœglin-Delcroix & Clive Phillpot  
PUBLISHED by Zédélé éditions

## herman de vries

*wit white*

**This book is the third and final version of the first artist's book published in 1960 by herman de vries, who is currently the author of more than one hundred publications. This is like the *White Paintings* by Rauschenberg (1951) and *4'33"* by John Cage (1952) in book form.**

The story of this book dates back to 1960. Closely associated with the Zero Group, but also drawn to the buddhist concept of emptiness, herman de vries had just produced a series of white monochromes when he self-published a twenty-page booklet in Arnhem. It had no title, its cover was blank and its pages were unprinted. It contained nothing but a short final poem celebrating, in four languages, the superabundance of white: "wit is overdaad". In 1962, this manifesto appeared in another version, now entitled *wit*: two hundred blank pages, four white collages by the artist and an introduction, itself completely blank, by the poet J. C. van Schagen, published in arnhem in only five copies by M. J. Israel. It was followed in 1967 by a second "revised" edition, *wit weiss*: two hundred and fifty blank pages, pocket-sized, in five hundred copies, published by Hansjörg Mayer in Stuttgart. The only printed elements were the artist's name, the title and the publisher's name on the cover, the word "introduction" and the name of its author on the very first page and a colophon on the final page. In 1980 the Artists Press in Berne published the "third revised edition", in a larger format and with more pages. The original title *wit* was translated into english and japanese and into sanskrit with a word that means "white" in the sense of bright, pure, immaculate. The title itself does not appear on the book, which remains completely blank. It is printed with the paratext on a broad strip of paper in the form of a detachable publicity strip. The inside flap contains a brief statement initially dating back to the 1962 edition, stating that this book incorporates all aspects of reality. Of the five thousand copies advertised, only a hundred were published. It is this last edition, the most radical, which is republished here, the only addition being the french translation of the statement.

25 € - \$35 - 25 £

15 x 21 cm - 352 p. - ISBN 978-2-915859-41-6

First edition: Artists Press (Berne, 1980)

## Peter Downsbrough

*NOTES ON LOCATION*

**This book, which has become very rare, is the first of more than ninety artist's books to date. This book is the matrix of those that will follow.**

"In 1968-69, I was keeping some notes, on location. A year or so later, I was talking with Frederick Ted Castle and Leandro Katz, who were publishing under the name TVRT (The Vanishing Rotating Triangle). They wanted to see those notes and asked if they could publish them! I responded okay let's. Hence *Notes on Location* followed shortly thereafter by *Notes on Location II...* There are more notes in the drawer." — Peter Downsbrough, March 28, 2012

While this first publication was in some ways fortuitous and as Peter Downsbrough himself notes, the early 1970s were a propitious time for books, it nevertheless coincided with a key moment in the oeuvre of the young sculptor, whose work focuses on location and orientation in space. Dissatisfied with the large works in steel he had hitherto produced, and more concerned with structure than material, he set out – initially on paper – the groundwork for what would become a minimal vocabulary, in his sculptures as in his books: the tension between two parallel lines, often coupled with isolated words, divided internally.

10 € - \$ 14 - 10 £

13,5 x 20,6 cm - 44 p. - ISBN 978-2-915859-40-9

First edition: TVRT (New York, 1972)

## Richard Long

### *SOUTH AMERICA*

**One of the most important British artists, Richard Long is a sculptor and photographer whose work derives from walking through nature during long, often solo hikes all over the world. Since 1971, his books, generally of words and/or photographs, which he designs, keep track of his walks, more like a new work rather than reporting.**

His third book, *South America* which is unique because of its square shape, shows only drawings: a small number of stylized motifs (sun circle, silhouette of a condor, spiral, etc) were drawn during a hike across South American with natural materials found onsite (pebbles, gold dust, etc) under circumstances that a short legend describes. These sketches are printed twice, once in positive (black on white) and once in negative (white on black), on the front and back of the same page. A connection is thus established between the drawings and photographic prints, by alluding to positive and negative images.

“‘SOUTH AMERICA’ was made on the first big overseas journey Hamish Fulton and I made together. We landed in La Paz and travelled in Bolivia, Peru and Chile for almost two months. I had pre-conceived the idea for a book, but not the particular places or images it might contain. We travelled by hitchhiking cars and communal trucks, on buses, on trains, by taxi, and by walking and climbing. We had a free and adaptable itinerary, often changing our plans on impulse or by circumstance. This fitted the general idea for the book, so that the great variety of places for the drawings occurred naturally, by chance, along the way. It is a book about movement, time, space, luck and opportunism. I had not seen the moon ‘upside down’ before. The positive/negative printing of the drawings comes from the characteristic of Indian weaving, and the cover drawing was influenced also by the traditional patterns of the blankets etc. we saw in the local markets.” — Richard Long, Bristol, March 6, 2012

Published with the support of Centre national des arts plastiques/Cnap (Paris), Konrad Fischer Galerie and Centre d’art Passerelle (Brest)

40 € - \$ 55 - 40 £  
12,9 x 12,8 cm - 36 p. - ISBN 978-2-915859-36-2  
First edition: Konrad Fischer (Düsseldorf, 1972)

## Lawrence Weiner

### *GREEN AS WELL AS BLUE AS WELL AS RED*

**Lawrence Weiner is one of the pioneers of conceptual art according to which language is the best medium for art. That is why printed matter plays an essential role in his work, from the design of his own catalogues to his proper artist’s books: fifty since 1968.**

Lawrence Weiner was one of seven artists included in the well-known publication/exhibition known familiarly as the *Xerox Book* that was published in New York in 1968 by Seth Siegelau and John W. (Jack) Wendler. This *Xerox Book* was one of the auguries of conceptual art. In the same year Siegelau, with assistance from the Louis Kellner Foundation, published Weiner’s first artist book: *STATEMENTS*. A few years later, in 1971, Siegelau’s erstwhile partner Jack Wendler left New York and moved to London. He soon presented his first exhibition, which took the form of a printed card by Lawrence Weiner, and by the beginning of the next year had his own exhibition space. In addition, in 1972, he published Weiner’s ninth artist book: *GREEN AS WELL AS BLUE AS WELL AS RED*. As Weiner has said: THE BOOK CAME ABOUT BECAUSE OF AN EXHIBITION OF THE WORK AT JACK WENDLER’S GALLERY IN LONDON. I ASKED JACK IF HE WOULD MAKE A BOOK & AND HE SAID YES. HE FOUND A PRINTER & THE BOOK WAS MADE. This simple statement is at one with the kind of book that was published. *GREEN AS WELL AS BLUE AS WELL AS RED* was, like its eight predecessors, a container for terse verbal information. (It was not until his twelfth book, in 1973, that Weiner introduced photographs into his books.) When asked for two or three lines about the origins of this book, Weiner stated: THERE IS NOTHING TO SAY. A BOOK IS A BOOK FOR ALL THAT. Subsequently he added: THE BOOK IS ABOUT ITS CONTENTS. PERHAPS NOT AT ALL ABOUT THE SHELF IT FINDS ITSELF ON. And finally, given that this is a ‘little red book:’ (PERHAPS IT IS JUST BY CHANCE THAT IT LOOKS LIKE ONE OF MAO’S BOOKS.)

Published with the support of Centre national des arts plastiques/Cnap (Paris)

15 € - \$ 21 - 15 £  
12 x 17,1 cm - 100 p. - ISBN 978-2-915859-37-9  
First edition: Jack Wendler (London, 1972)

**The Reprint Collection** is devoted to reprints of artist books published from the early 1960s on, the authors of which are now among the pioneers in the history of contemporary art. Although driven by a desire to make art more accessible by using books as a pragmatic means to this end, many of these publications were not widely circulated and have now become very rare and nearly impossible to find. When they are available, the prices are usually very high, which goes against the very reason for their publication.

Current interest from young artists in the book medium, as shown by an abundant production, as well as public recognition of the artist's book, proven by the many shows and other exhibitions in France and abroad, all point to a favourable climate to rerelease works to celebrate their 50th anniversary, for a public that is now attuned to books as art, and hungry to consult pioneering works.

No options are off the table, from facsimiles to rereleases or to French adaptations with the greatest respect for the author's original intentions and, whenever possible, in close collaboration with the artist who is the author.

Two internationally recognized specialists in the field of artist books curate the Reprint Collection. They have both written many studies on the subject:

**Anne Mœglin-Delcroix**, Professor Emeritus at the University of Paris I – Sorbonne, formerly in charge of the artist book collection at the Print Department of the Bibliothèque nationale de France, the author of *Esthétique du livre d'artiste: une introduction à l'art contemporain* (1997, revised version: Marseille: Le mot et le reste & Paris: Bnf, 2012) and *Sur le livre d'artiste: articles et écrits de circonstance 1981-2005* (Marseille: Le mot et le reste, 2006).

**Clive Phillpot**, the former Director of the Library at the Museum of Modern Art in New York, the creator and curator of the artist book collection at this library and co-author of *Artist/Author. Contemporary Artists' Books* (New York: Distributed Art Publishers & The American Federation of Arts, 1998) and the author of *Booktrek: Selected Essays on Artists' Books Since 1972* (JRP Ringier, forthcoming).

ZÉDÉLÉ ÉDITIONS  
4 bis, rue Danton  
F-29200 Brest

Tél. : +33 (0)2 30 86 27 85  
Fax : +33 (0)2 22 44 79 38  
E-mail : [contact@zedele.net](mailto:contact@zedele.net)  
[www.editions-zedele.net](http://www.editions-zedele.net)  
[www.reprint-collection.net](http://www.reprint-collection.net)

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Anne Mœglin-Delcroix  
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