



# Tim Byers Art Books

**50 Books**

Catalogue 19 – (February 2020)



1.

Helena ALMEIDA.

**Helena Almeida.**

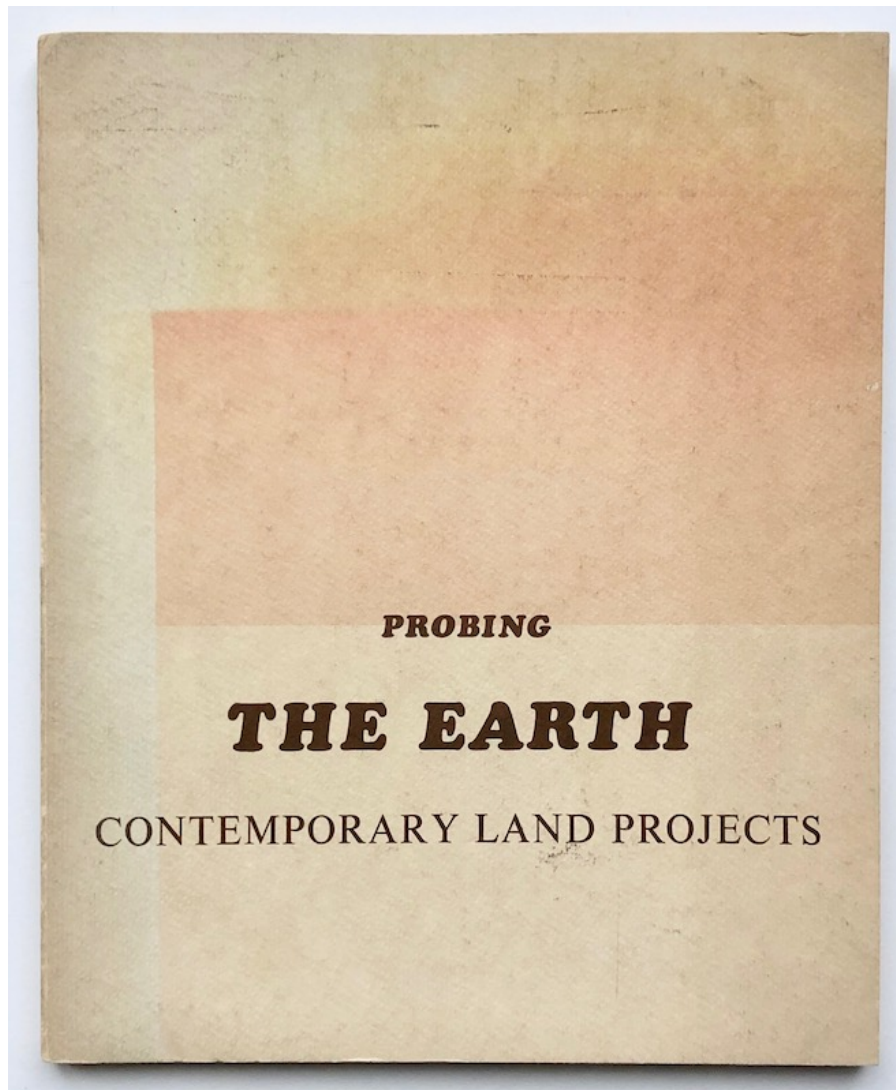
*Lisbon. Fundação Calouste Gulbenkian. 1982.*

(23.8 x 16.9 cm). pp. (130). Monochrome illustrations throughout, text in Portuguese with English translation. Original printed wrappers. Covers slightly foxed and minor creasing to spine.

The daughter of the sculptor Leopoldo de Almeida (1898-1975), Helena Almeida graduated in painting from the Escola Superior de Belas-Artes de Lisbon in 1955. In 1961 she participated in the II Exposição de Artes Plásticas da Fundação Calouste Gulbenkian, and in 1964 she obtained a scholarship, continuing her studies in Paris. Returning to Portugal, she exhibits individually for the first time in 1967 (Galeria Buchholz, Lisbon), and from the end of the 1960s onwards, Almeida began to focus on self-representation and on the tensions between the body, space and the work: her own body is often seen as the object of the work, which since 1975, has been developed through the manipulation of means such as painting, drawing, engraving, installation, photography and video.

Dressed in black since the early 1970's, sometimes with objects or furniture found in her studio, she assumes positions that she has painstakingly choreographed in order to create complex visual compositions that are as much about space and line as the relationship between the artist and the image. This publication, sponsored by the Gulbenkian Foundation, was published on the occasion of Almeida representing Portugal at the Venice Biennale of 1982.

£ 120



2.

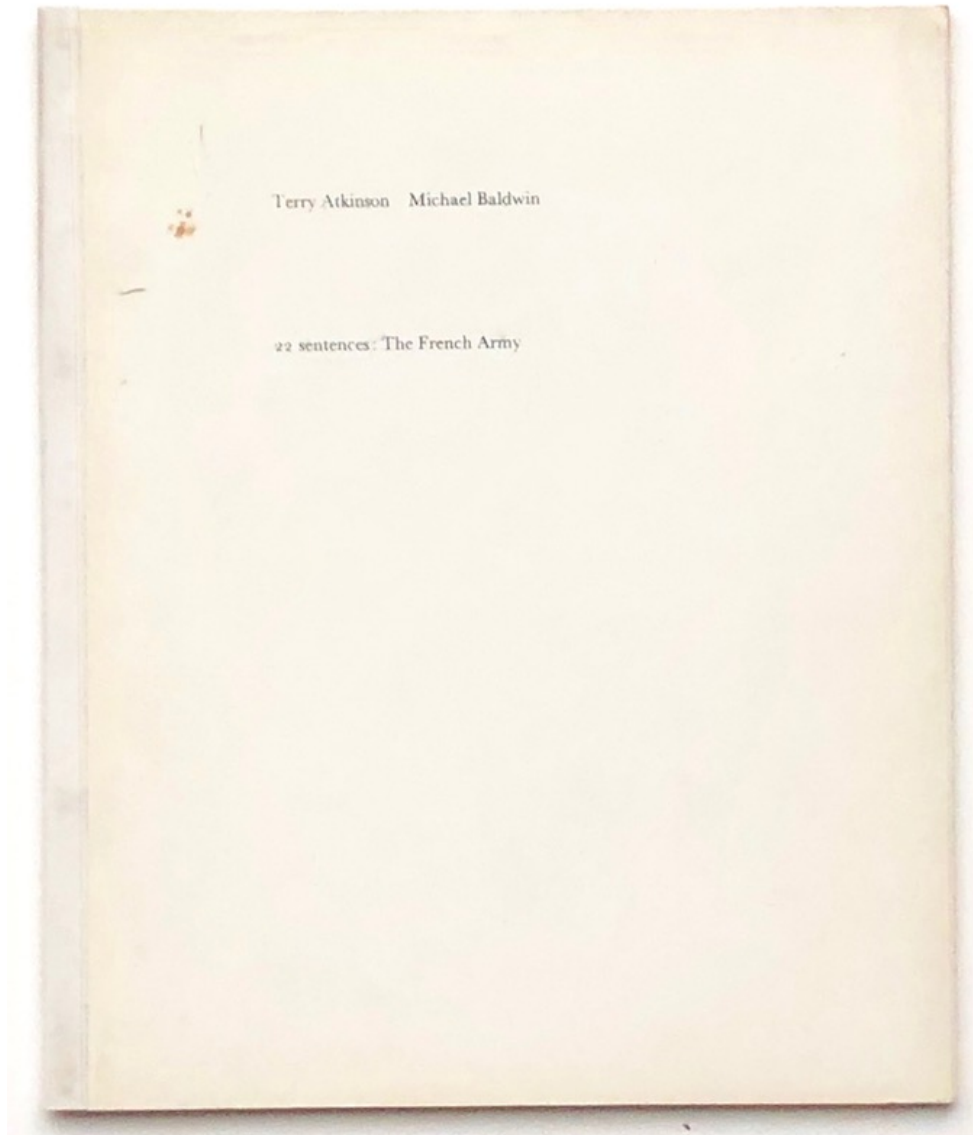
(John BEARDSLEY).

**Probing the Earth. Contemporary Land Projects.**

*Washington DC. Smithsonian Institution Press. 1977.*

(29.5 x 24 cm). pp. 111. With 68 illustrations, 2 in colour. Original wrappers, mild staining. Introduction and text by John Beardsley. Exhibition catalogue, the Hirshhorn Museum and Sculpture Garden, Washington, D.C, then the La Jolla Museum of Contemporary Art and the Seattle art Museum, 1977-78. Catalogue of 29 exhibits, including groups of drawings, models and documents relating to earthworks and environmental projects, with notes and commentaries on the projects and biographical notes on the sculptors (Harvey Fite, Richard Fleischner, Michael Heizer, Nancy Holt, Richard Long, Robert Morris, James Pierce, Charles Ross, Charles Simonds and Robert Smithson). Foreword by Abram Lerner.

£ 25



3.

ART & LANGUAGE. (Terry Atkinson & Michael Baldwin).

**22 sentences: The French Army.**

Coventry. *Precinct Publications*. 1968.

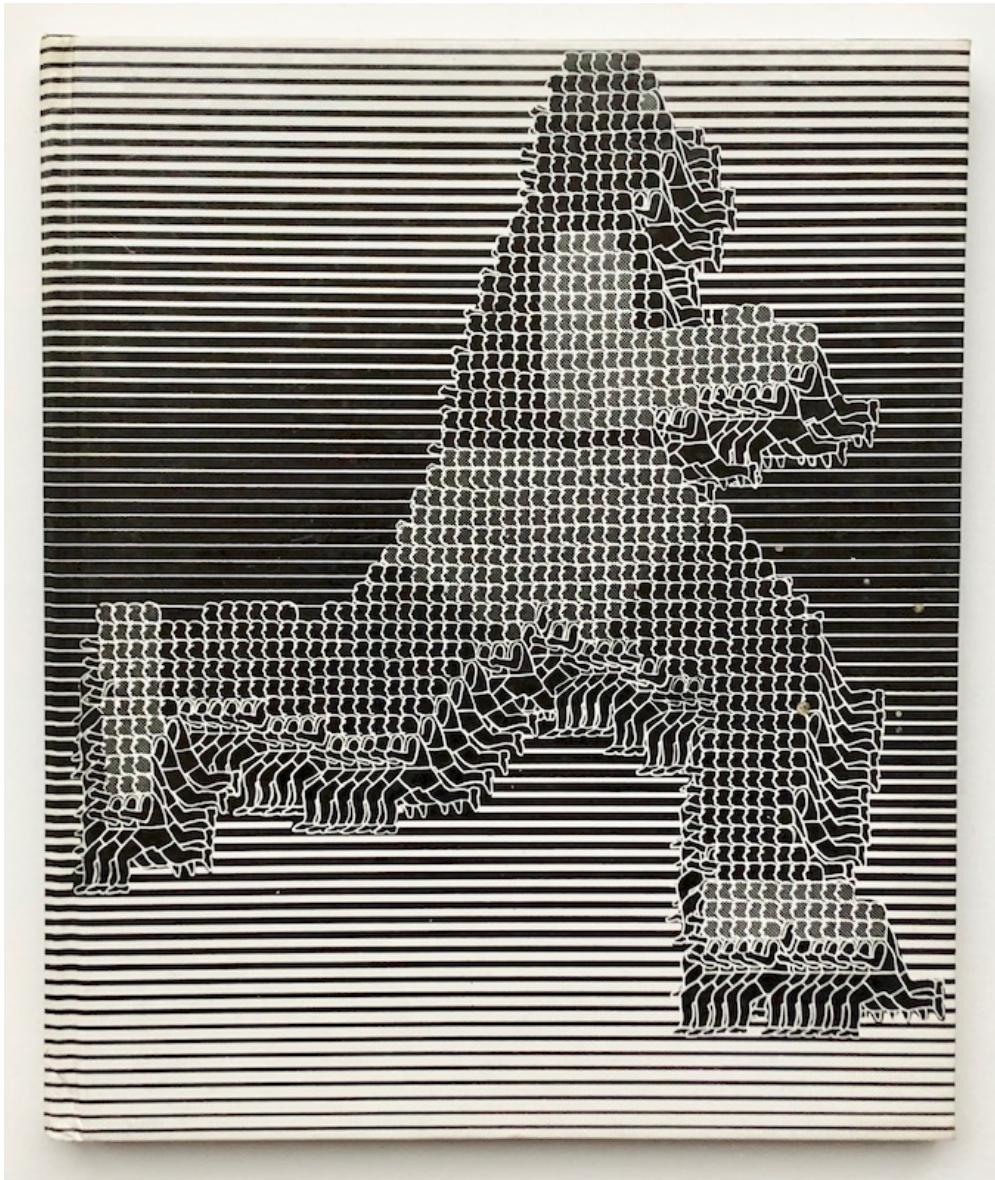
(25 x 20.6 cm). pp. (48). Publisher's glossy white wrappers, stapled and with white sliding plastic spine. Small stain to front cover, otherwise a good copy.

Artist book, signed by both artists on the inside front cover. According to both Germano Celant and Moeglin-Delcroix only 50 copies of this book were published.

Atkinson considers various permutations of order on the meaning and logic of three concepts - the French army, the collection of men and machines and group of regiments.

[Ref. *Germano Celant - Book as artwork 1960/1972*. p.67; *Moeglin-Delcroix - Esthetique du livre d'artiste*, p. 158. *Printed Matter; Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek. Staatliche Museen zu Berlin*, p. 90; *Lippard - 6 Years: the dematerialization of the art object*, p. 35].

£ 1500



4.

Thomas BAYRLE.

**Bayrle.**

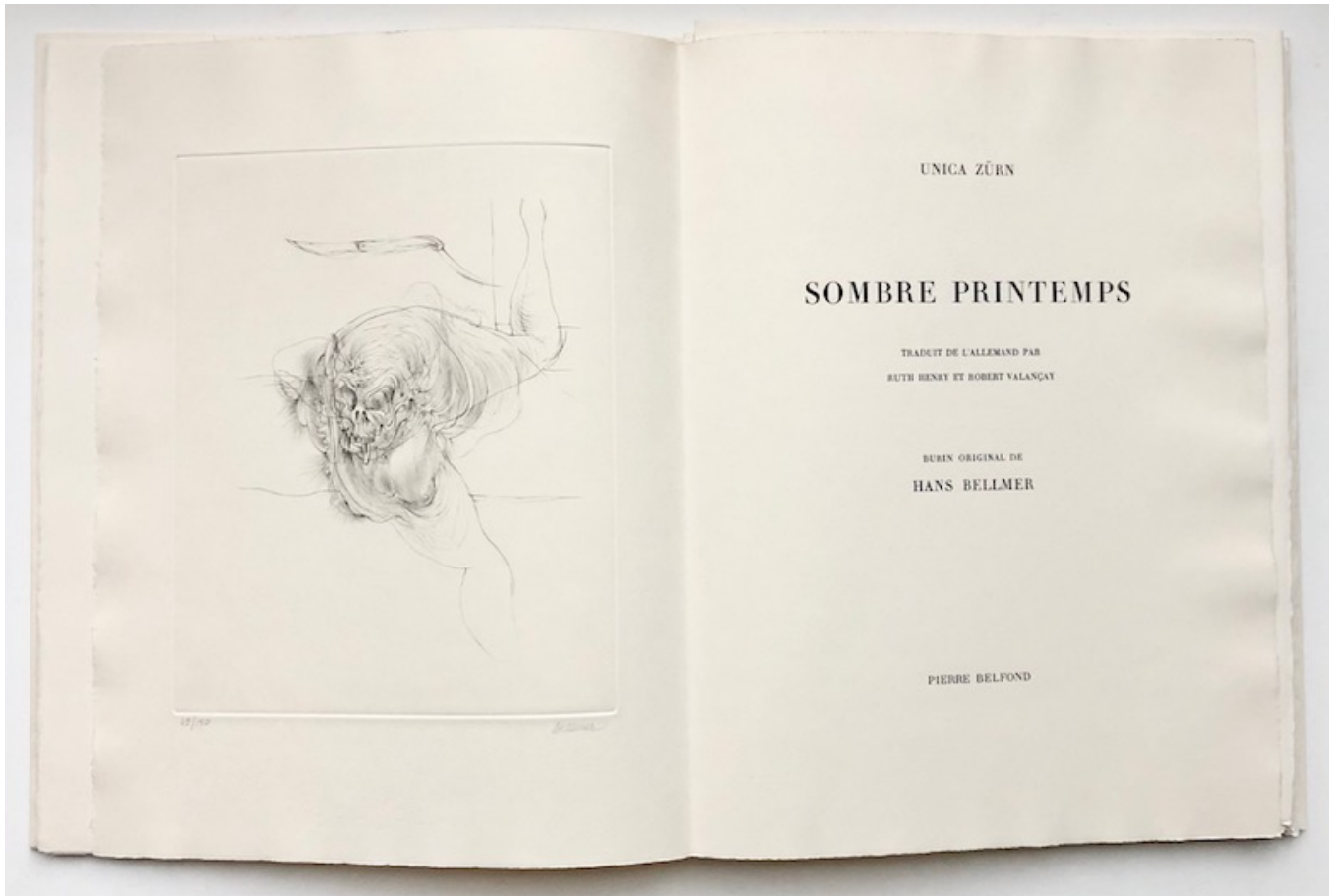
*The Hague. Edition UNIDA. 1971.*

(20.5 x 17.2 cm). pp. (56). Original glossy printed boards.

A well-designed catalogue illustrating 23 of Bayrle's early graphic works. The colour illustrations are interspersed with detailed black-and-white shots printed on transparent tracing paper. This copy complete with the oft-lacking separate printed price list in US dollars, and the biographical printed card.

**Deluxe edition limited to 200 copies, numbered and signed by Bayrle on the title page, and accompanied by an original screenprint, also signed and numbered.** The print is the Regenschirm or umbrella print (16.3 x 19.9 cm). Slight creasing to lower right corner of print.

£ 850



5.

Hans BELLMER.

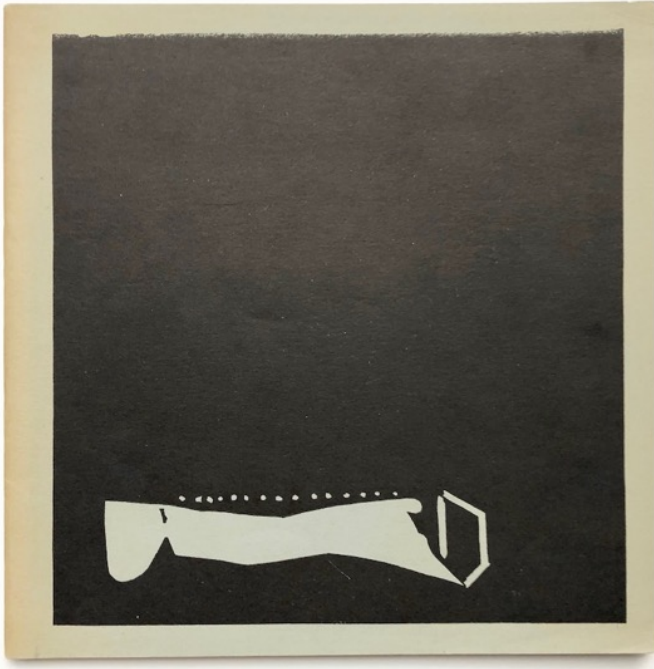
**Sombre printemps. Traduit de l'allemand par Ruth Henry et Robert Valençay. Burin original de Hans Bellmer.**

*Paris. Pierre Belfond. 1970.*

(40.5 x 30.8 cm). pp. 46. With two signed etchings by Hans Bellmer. Loose as issued in original wrappers. Original cloth dropback box, with artist's name in gilt on spine. Dampstaining to box, not affecting the book.

Published in an edition of 150 copies + 20 hors commerce. With an original numbered and signed frontispiece etching by Hans Bellmer. Each copy of the book has an additional suite of the etching, printed on Japon nacré, which is also numbered and signed by Bellmer.

£ 800



6.

Joseph BEUYS.

**Josef Beuys. Zeichnungen Aquarelle Oelbilder, plastische Bilder aus der Sammlung van der Grinten.**

*Kleve. Städtische Museum Haus Koekkoek. 1961.*

(20 x 20 cm). pp. (48). Numerous black and white illustrations. Original printed wrappers, stapled. Slight yellowing to spine, otherwise a fine copy.

Text by Hans van der Grinten and by Franz Josef van der Grinten. **Rare catalogue of Beuys' first one-man museum exhibition, published in 500 numbered copies.**

£ 350

7.

Joseph BEUYS.

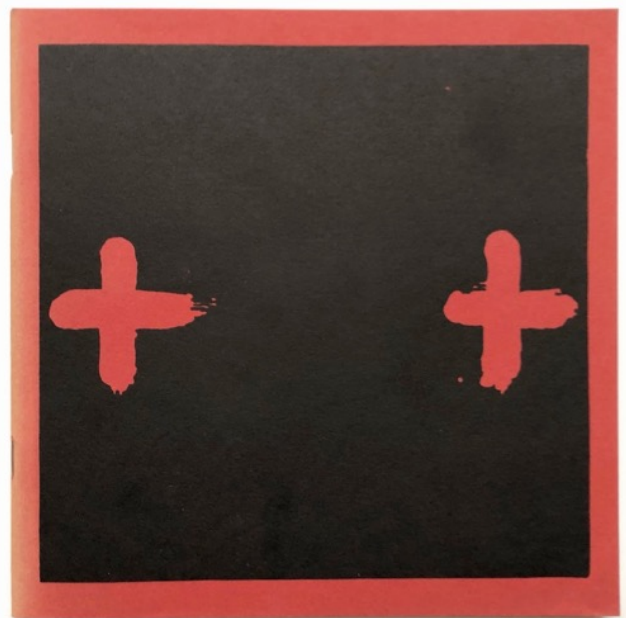
**Josef Beuys Fluxus. Aus der Sammlung van der Grinten. Stallausstellung im Hause van der Grinten. Kranenburg Niederrhein Hochstrasse 148. 26. Oktober bis 24. November 1963.**

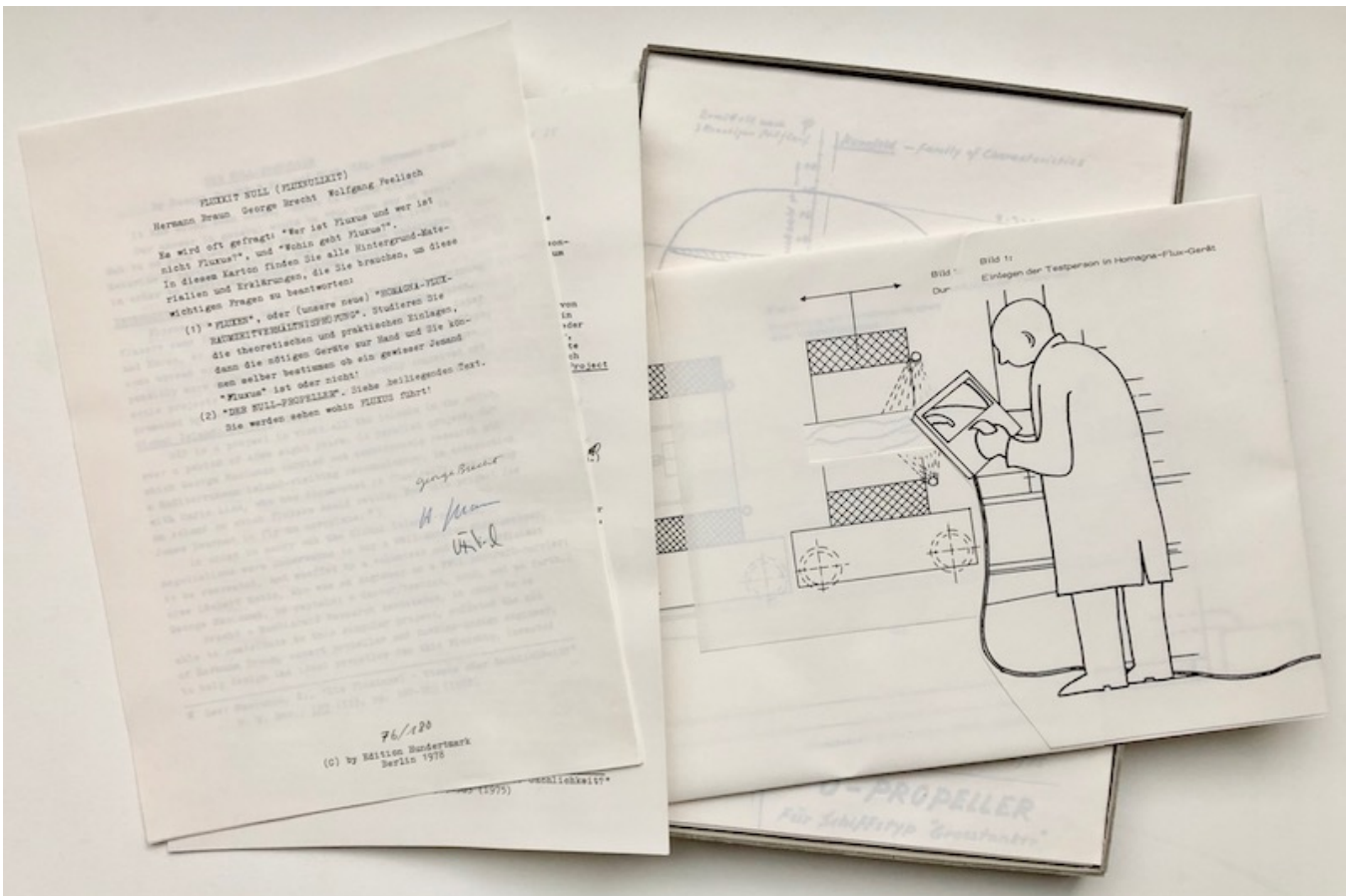
*Kranenburg. Hause van der Grinten. 1963.*

(20 x 20 cm). pp. (26 text) + 24 black and white hors-texte plates, printed recto only. Original red and black printed wrappers, stapled. Slight fading to spine, otherwise a fine copy.

Important early Beuys exhibition catalogue, with over 280 works exhibited. Limited to 500 numbered copies.

£ 450





8.  
 George BRECHT & Hermann BRAUN & Wolfgang FEELISCH.  
**Fluxkit Null (Fluxnullkit).**  
 Berlin. Edition Hundertmark. 1978.  
 (32 x 23 cm). Cardboard box with title label pasted to lid.  
 An artist's collaboration between George Brecht, Hermann Braun, and Wolfgang Feelisch.  
 Consists of a boxed edition with loose leaves, offset printed in black-and-white.  
 Limited to 180 numbered copies, signed by each of the three artists on the title page. In  
 addition to detailed descriptions and folding plans for the design of a Fluxus travel machine,  
 the box also contains an assembled display board for inserting test subjects into the machine.

£ 300





9.  
KP BREHMER & Jürgen BECKER.  
**Ideale Landschaft. (Farbmusterbuch No. 2).**  
*Berlin. Edition 13 der Galerie René Block. 1968.*  
(14.5 x 21.5 cm). pp. (16) text. Original stiff glossy wrappers, plastic spiral binding.  
Artist's book. Klaus Peter Brehmer (1938 - 1997) was a German painter, graphic artist and filmmaker, and (for the last 26 years of his life) a professor at the Hochschule für bildende Künste Hamburg. His earliest works were associated with the German Pop Art initiative Kapitalistischer Realismus (Capitalist Realism), which artists including Brehmer, Konrad Lueg, Sigmar Polke, and Gerhard Richter developed through René Block's gallery in Berlin between 1964 and 1971.  
*Ideale Landschaft* is a colour sample book subtitled Farbmusterbuch or 'colour-sample book' Nr. 2. It features six blockprints by Brehmer and a text in German by Jürgen Becker. With *Ideale Landschaft*, Brehmer explodes the social constructions behind ideals of the natural landscape, breaking down a pastoral image into a series of printed colour charts. Published in an edition of 750 copies.  
[Ref. Michael Glasmeier - *Die Bücher der Künstler. Publikationen und Editionen seit den sechziger Jahren in Deutschland*, no. 084, pp. 57].

£ 350



10.

Marcel BROODTHAERS.

**Six lettres ouvertes Avis.**

*Hamburg. Griffelkunst Vereinigung. 1972.*

Each (29.7 x 21 cm). Six colour offset prints, each printed on high gloss paper. Complete set. The work *Six lettres ouvertes, Avis* (1972) consists of six open letters on stationery from Broodthaers's Musée d'Art Moderne, Section des Figures, Département des Aigles. Each letter has a different date, a picture of an eagle and a text denying any similarity to any other existing museum department.

**This set from the deluxe edition, limited to 100 unnumbered copies, with each sheet signed 'M.B.' bottom right, and with two of the sheets additionally dated '72'.**

This set forms one of the final stirrings of Broodthaers fictional museum, the Musée d'Art Moderne, Département des Aigles: This museum is a fiction. Sometimes it acts as a political parody of artistic manifestations, at other times as an artistic parody of political events which is precisely what official museums and organisations such as Documenta do. There is however a difference: fiction allows to seize at the same reality and what it is hiding. Created in 1968 in Brussels, pressured by the political views of the moment, this museum closes its doors at Documenta. Thanks to the support of the Kunsthalle in Dusseldorf and Documenta it went from a form of heroic solitude to near consecration. (Artist's statement at the close of Documenta V in October 1972).

[Ref. Jos Jamar - Marcel Broodthaers. *Complete Graphic Work and Books*, no.7, pp. 20-22; Ronny Van de Velde - Marcel Broodthaers. *The Complete Prints and Books*, no.7, pp. 22-23].

£ 3500

MUSEE D'ART MODERNE

Hamburg, den 22. April 1972

Section des Figures

DEPARTEMENT DES AIGLES

## AVIS



Jede Ähnlichkeit der Abteilung Adler mit  
solchen in Museen aller Art ist unbeabsichtigt.

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11.11.72



11.

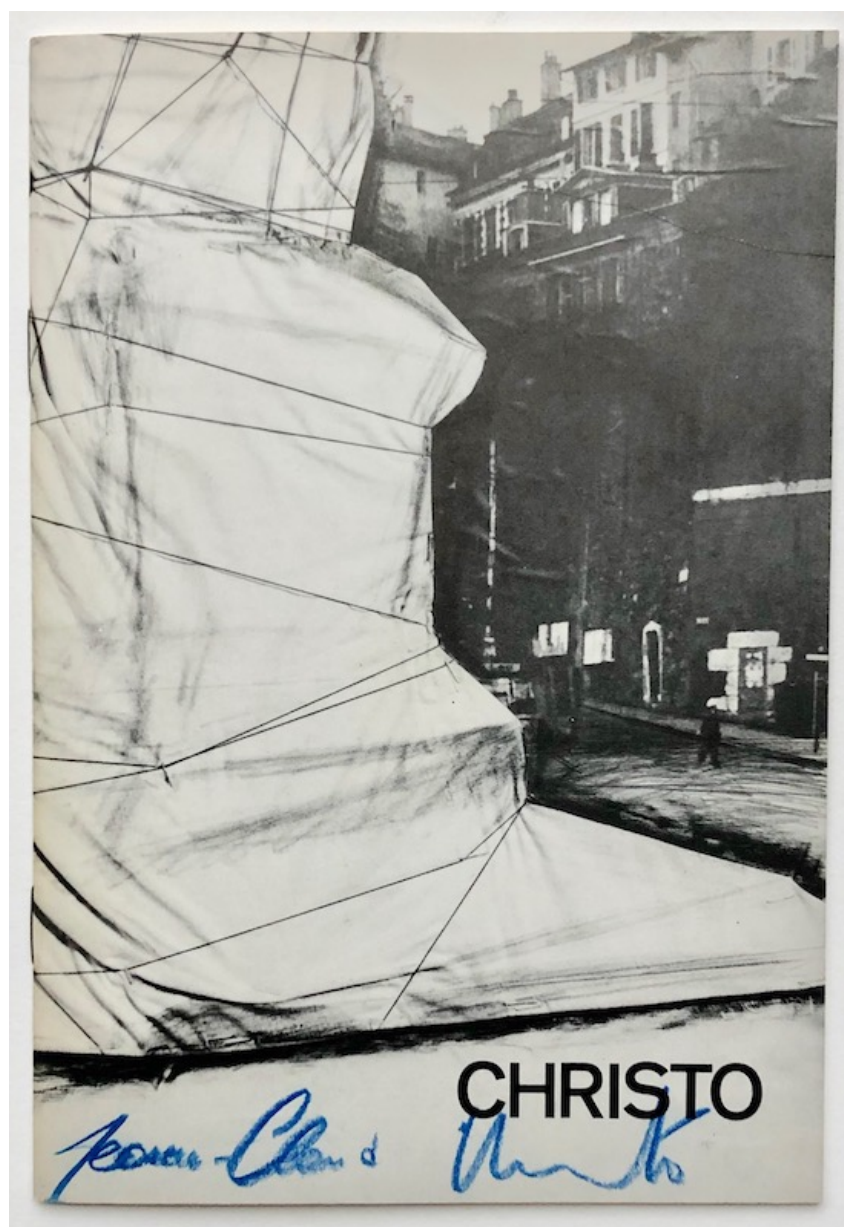
Henri CHOPIN.

**Radiotaxi. Vibrazioni del sonoro 3. Henri Chopin "Audiopoems".**

*Naples. Lotta Poetica & Studio Morra. 1983.*

(31.5 x 31.5 cm). Vinyl LP 33rpm record in gatefold sleeve. Cover by Sarenco and F. Verdi. Artist's recording. Bilingual Italian-English text by Chopin printed on inner sleeve. Track listing: "The British National Anthem; Les chuintantes respirent; Le marché commun; L'alphabet; Définition des lettres suivantes; Cantata for two farts and Juan Carlos the first". Recorded in 1973- 1979. Published as the supplement to Lotta Poetica no. 5/6, 1982.

£300



12.

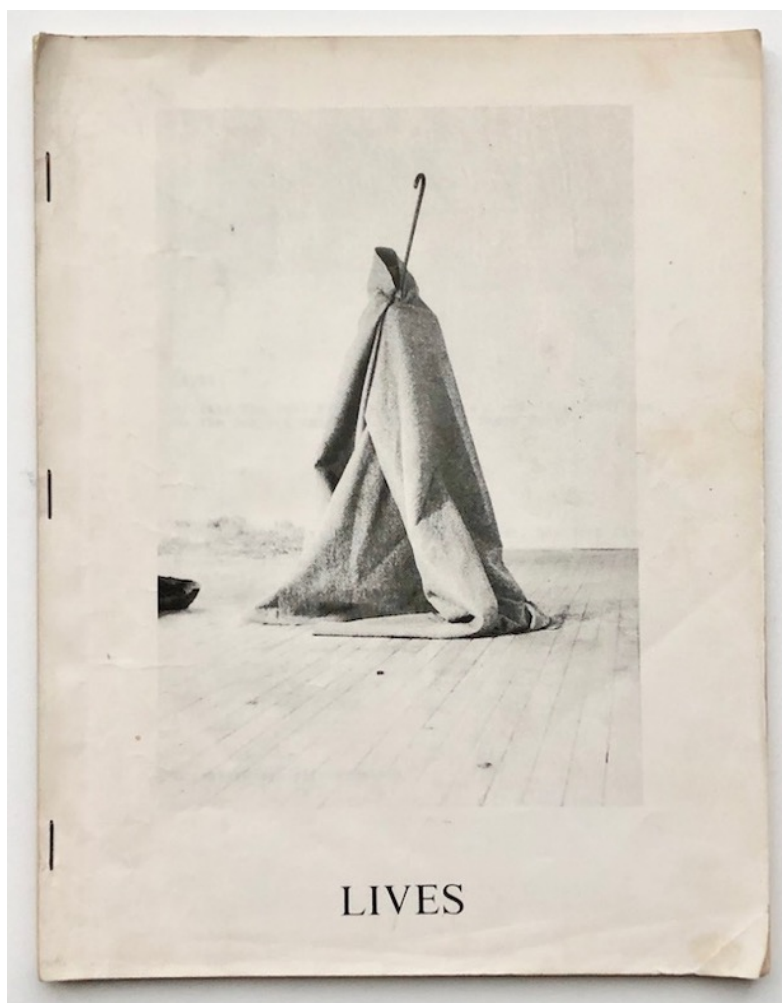
CHRISTO.

**Christo. Collages and Drawings.**

*Tokyo. Satani Gallery. 1982.*

(20.4 x 14.1 cm). pp. (16). With 18 black-and-white illustrations. Original wrappers, stapled. Exhibition catalogue, Satani Gallery, April 1982. Texts by Minemura Toshiaki and Satake Kazuhiko. This copy signed on the front cover in blue crayon: "Jeanne-Claude & Christo". [Rare. No copies listed on WorldCat].

£ 200



13.

Jeffrey DEITCH.

**Lives. Artists Who Deal With Peoples' Lives (Including Their Own) As The Subject And/Or The Medium Of Their Work.**

*New York. The Fine Arts Building. 1975.*

(28 x 21.8 cm). Unpaginated, printed single-side only. Original wrappers. A staple-bound collection of xeroxed pages.

Exhibition catalogue published in conjunction with show held November 29 - December 20, 1975. Aside from the John Weber Gallery Invitational, a group show he curated in the summer of 1975, *Lives* was Jeffrey Deitch's first curatorial project. The theme of *Lives* was artists who deal with peoples' lives (including their own) as the subject and/or medium of their work. *Lives* was one of the first exhibitions to bring together the new generation of performative artists who fused life and art. The exhibition took place in an abandoned office building on the corner of Franklin and Hudson Streets in New York City.

In the spirit of the 1970s, Deitch not only curated the exhibition, but also produced a do-it-yourself Xerox catalog. His insightful text was supplemented with uniquely designed pages, mostly created by the artists themselves: Laurie Anderson, Chris Burden, Colette, Gilbert & George, Ray Johnson, On Kawara, Adrian Piper, William Wegman, Roger Welch, Hannah Wilke, and many others.

£ 575



14.

Hans-Peter FELDMANN.

**Image Nr. 1. (all published).**

Zürich. Halle für Internationale neue Kunst (MGB). 1979.

(49 x 33 cm). Folded twice with resultant browning to creases and a small central hole to first 2 sheets. pp. (12). Broadsheet newspaper.

The only number published of *Image*, the magazine edited and designed by Hans-Peter Feldmann, and printed in the format of a broadsheet newspaper. It was published on the occasion of Feldmann's exhibition at InK, Halle für Internationale neue Kunst in Zürich.

Feldmann's newspaper consists entirely of monochrome photographic reproductions. Feldmann's reservoir of images spans the wide world of kitsch, movies, and photo-journalism a trove that reflects the allure of advertising, as well as the banality of the (petit bourgeois) everyday. With his pictures in 'Image' Feldmann attempts to disrupt the established use and status of pictures in art and in the public print-media. In 1979 Feldmann chose to remove himself from the art world for the next decade, and as such only this first issue of his newspaper was ever published.

£ 1200



15.

Ian HAMILTON FINLAY.

**Ceolfrith 5. Ian Hamilton Finlay with photographs by Diane Tammes.**

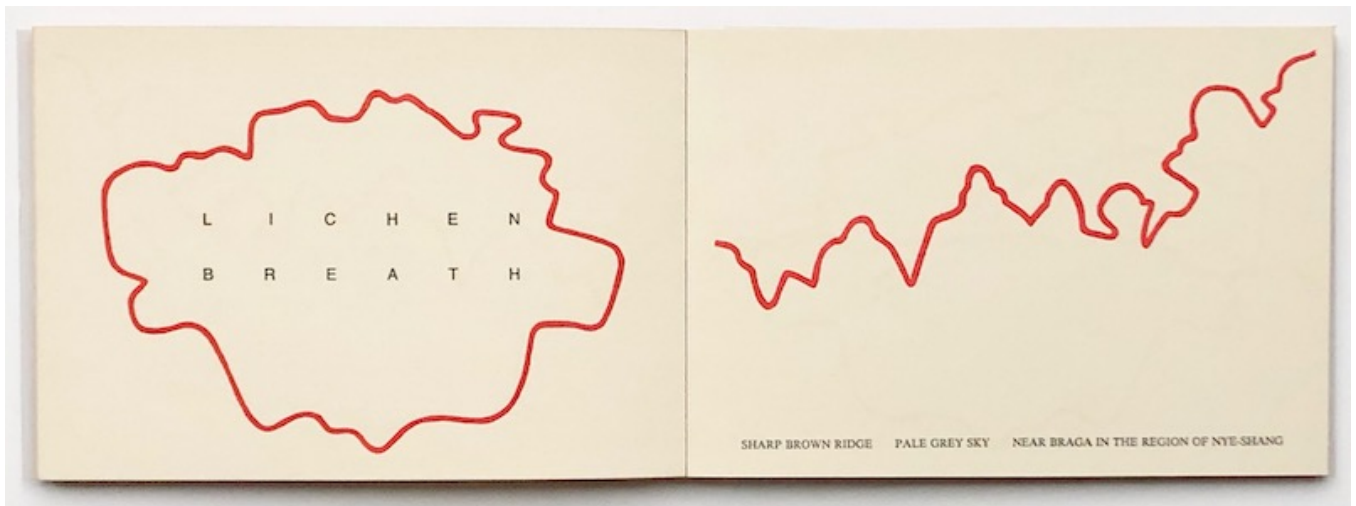
*Sunderland. Bookshop Gallery. 1970.*

(24.8 x 20.5 cm). Contents loose as issued in folded printed portfolio with three black-and-white photographic illustrations of Finlay's Stonypath by Dianne Tames.

Published in an edition of 350 copies. A mini self-contained exhibition of essays, photographs, cards and publications. Alongside the single sheet of catalogue contents printed green on cream stock, the portfolio contains: 'Sailing Drifters' - envelope containing single sheet of quotations printed red and black letterpress on cream stock, folded twice inwards; folded bibliography for the poet, printed brown on cream stock; Wild Hawthorn Press bibliography, with an introduction by Douglas Eadie ('Nowhere is the fusion of the word and the visual which is the essence of concrete poetry seen to better advantage than in the Poem-Prints pioneered by Wild Hawthorn Press'), printed dark blue on brown stock, folded once; 'IAN HAMILTON FINLAY: Engineer and Bricoleur' by Stephen Bann - stapled booklet with b&w illustrated covers reproducing a photograph of the stone poem 'Rose Bench', containing 7 page essay on Finlay's work; illustrations to Bann's essay and contained in separate printed envelope include: 'The Little Seamstress' colour facsimile printed brown and blue on cream stock, 'Skylarks' - small folded b&w poem card in envelope; b&w photograph of 'Pond Excerpt'; 2 b&w photographs of 'Model Boats', b&w photograph of the poet flying one of his model gliders; b&w photograph of 'Frogbit'; b&w photograph of 'KY'; b&w photograph of 'Water Weathercock'; Exhibition contents booklet, folded twice, printed silver on black stock. This copy lacks the single-sheet essay by Simon Cutts on the Wild Hawthorn Press, as is usually the case, due to errors in printing. A compliments sheet from the publisher notes "Item 4 has had to be reprinted & will follow shortly".

£ 150





16.

Hamish FULTON.

**Twilight Horizons.**

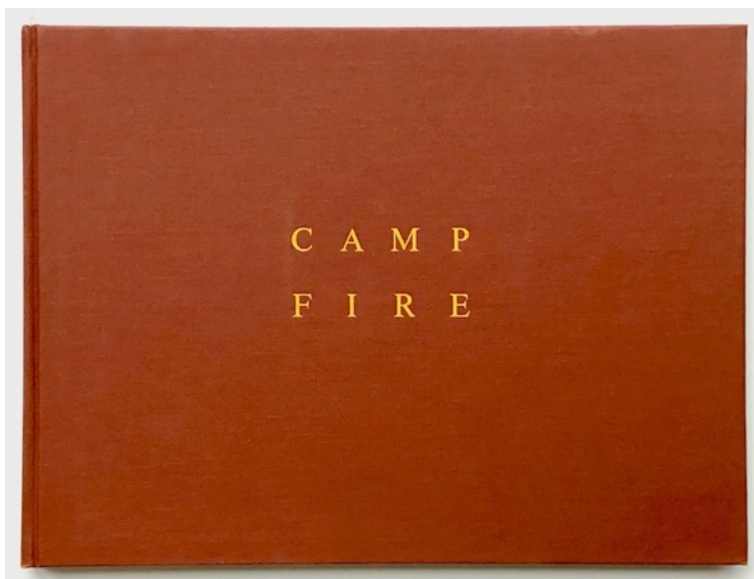
*London. Coracle Press for Musee d'Art Contemporain de Bordeaux. 1983.*

(14 x 20 cm). pp. (40). Original wrappers.

Artist's book, entirely printed in red and black. "A Twenty day walking journey from Dumre to Leder in Manang and back to Pokhara by way of Khudi. Nepal early 1983".

This copy inscribed to the Dutch art historian and curator Rudi Fuchs, "To Rudi best regards Hamish".

£ 95



17.

Hamish FULTON.

**Camp Fire.**

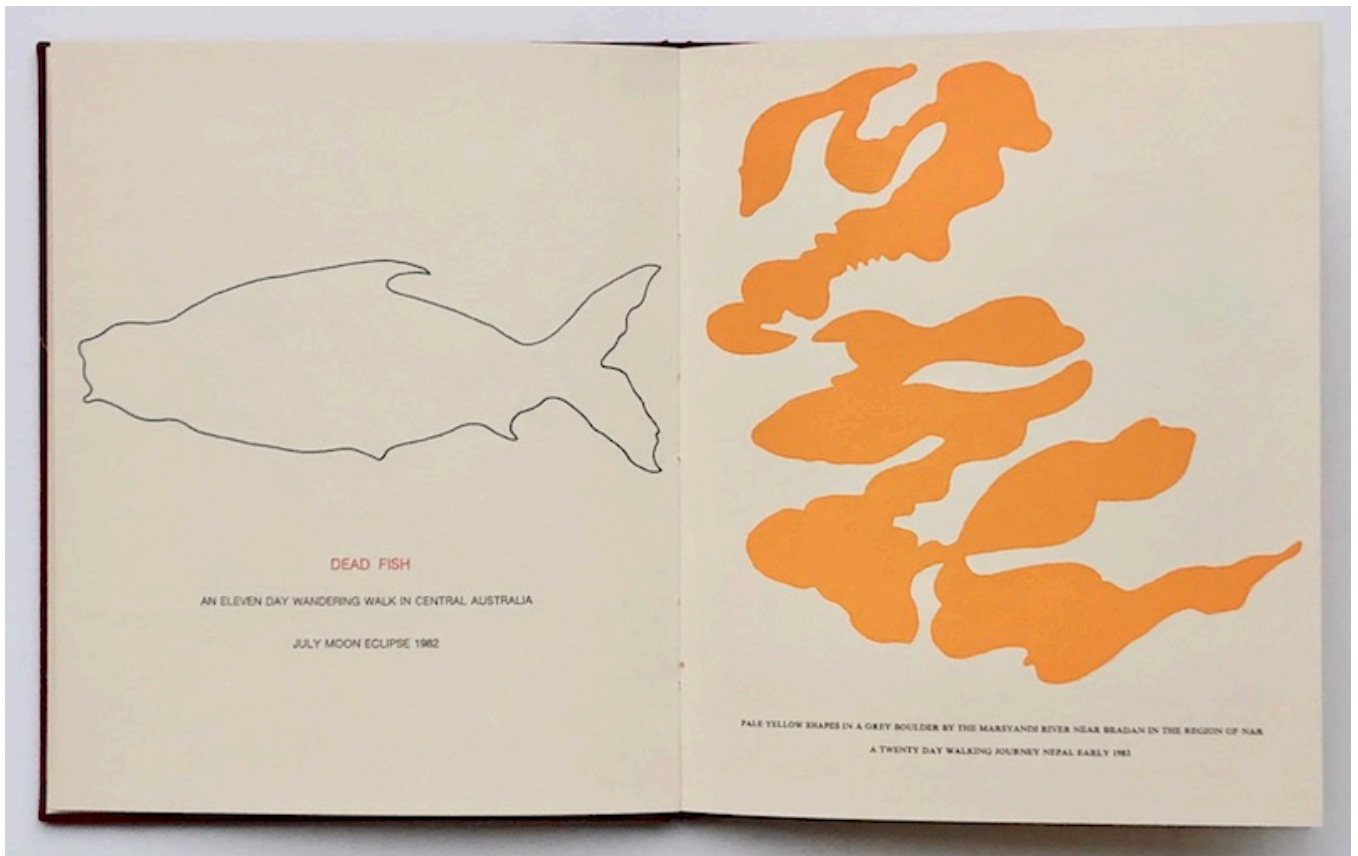
*Eindhoven. Stedelijk Van Abbemuseum. 1985.*

(22.8 x 30.5 cm). pp. (120).

Monochrome photographic illustrations throughout. Original cloth, with titles in gilt.

Published on the occasion of Fulton's touring exhibition organised by the Stedelijk Van Abbemuseum in Eindhoven.

£ 40



18.

Hamish FULTON.

**No Talking for Seven Days. Walking for seven days in a wood February Full Moon Cairngorms Scotland 1988.**

*Munich & Cologne. Galerie Tanit & Dietmar Werle. 1988.*

(22.1 x 18.3). pp. (20). Original full red cloth with gilt line flowing across the middle of both covers (Mountain Skyline walk).

Published in an edition of 300 signed copies, with this one of 50 additional artist proof copies. This copy from the collection of the Dutch art historian and curator Rudi Fuchs, inscribed by Fulton on a post-it-note: "Dear Rudi, Many thanks for the visit to Den Haag. All for now, Hamish". Fuchs was director of the Gemeentemuseum in The Hague from 1987 to 1993.

£ 350



19.

HET BESTAAN.

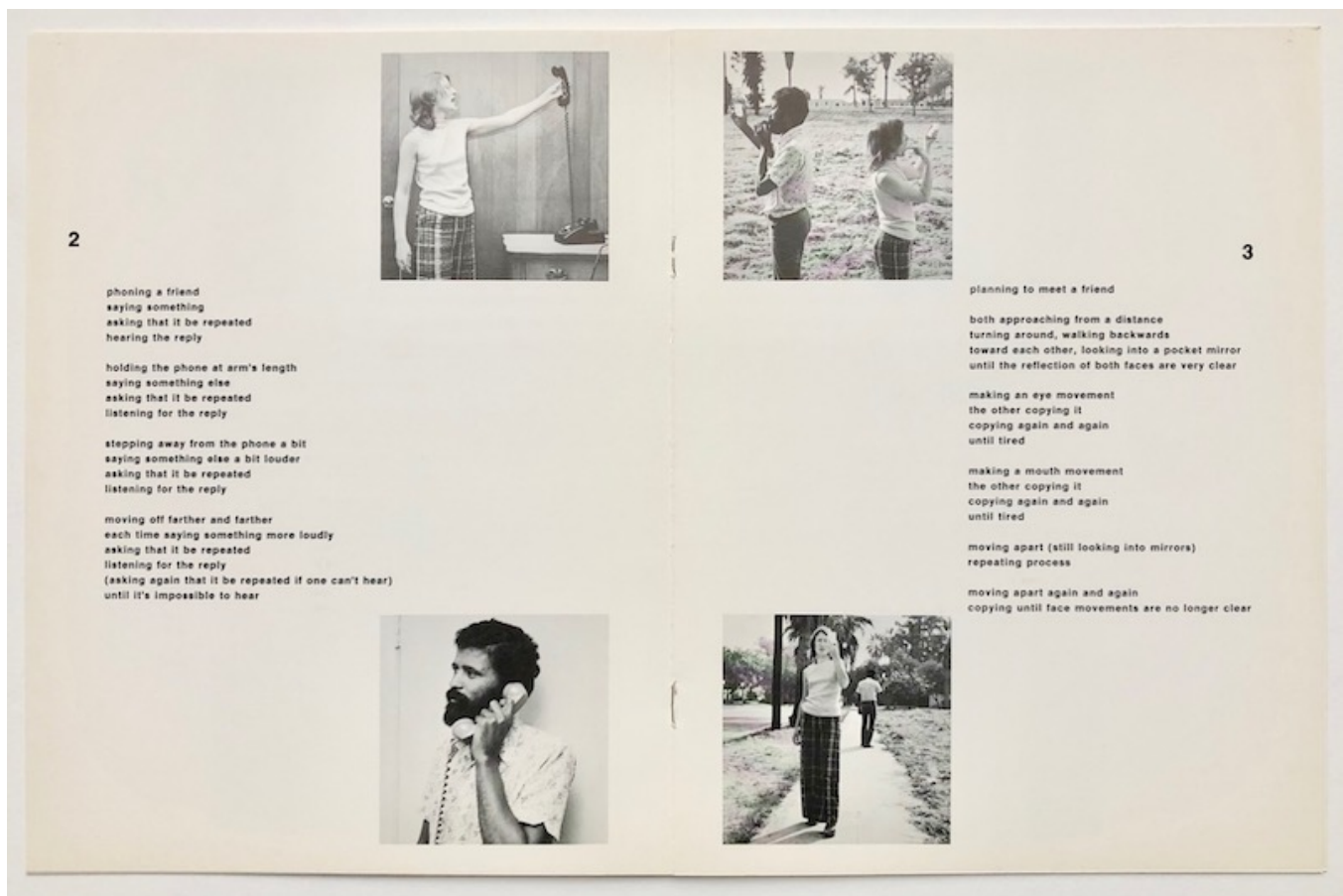
**Het Bestaan. Nos. 1 - 4. (All published).**

*Leeuwarden. Stichting Het Leven. 1980-82.*

First three issues: (41.5 x 30 cm); final issue (29.5 x 20.6 cm). Four volumes. Original printed wrappers. first issue bound by single plastic hole-punched button, the remaining issues stapled.

Rare Frisian art and poetry periodical, published in a very typical 1980's graphic style. The magazine's director was Hayo Sootsma, and the editorial board included Wim van Sinderen, Paul Steenhuis and Johan Scheepsma. Issue number 2 is complete with the 'edible page', whilst no.3 includes an article about Jos Haijer and the group Top Hole, with the accompanying flexidisc, an interview with Bart Chabot, and a section on the Jonge Friezen [Young Frisians], artists exhibited from December 12, 1981 in a gallery in Leeuwarden. Issue no.1 appears to lack the flexidisc which was issued within its pages. Collaborators include Julius Riemersma, Anton Corbijn, Wigle Visser, Frans Weytenberg, Johan Visser, Johan de Groot and others.

£ 350



20.

Allan KAPROW.

**Routine.**

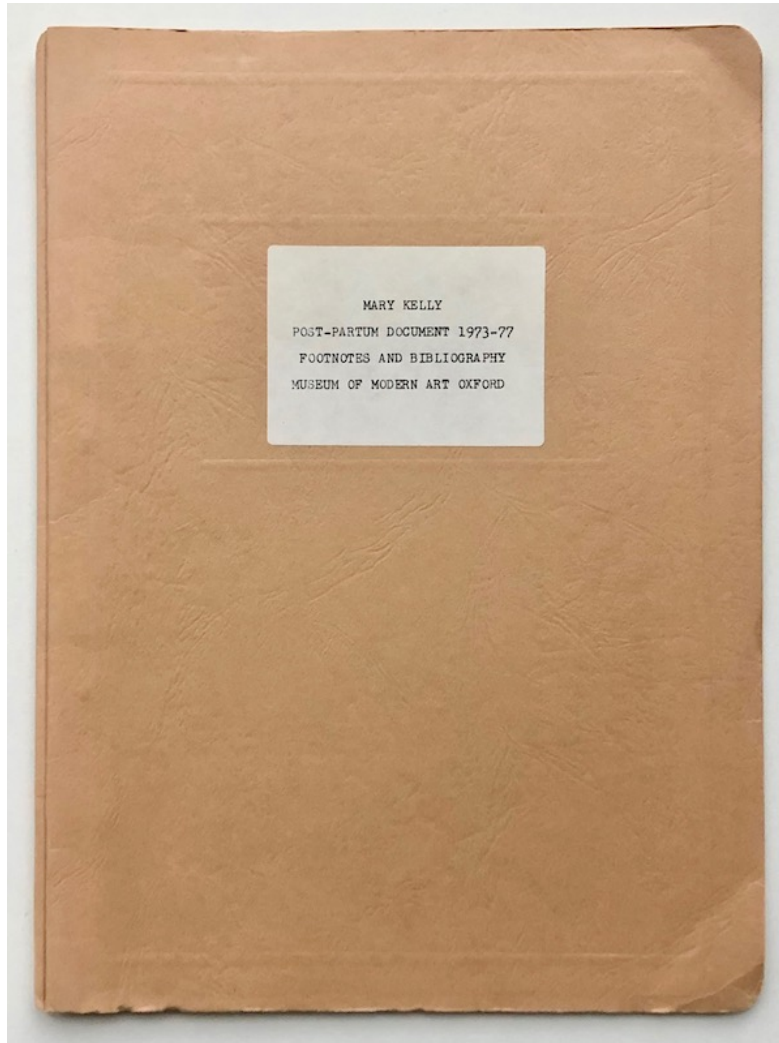
*Los Angeles. Self-published. 1975.*

(27.9 x 21.5 cm). pp. (4). With 10 black-and-white photographic reproductions. Original wrappers, stapled.

Activity held in Portland, OR, on December 1-3, 1973, and sponsored by Portland Center for the Visual Arts. "ROUTINE was the first of three related Activities with the same title. Each of them alludes to the deadpan stylizations of vaudeville routines, and to routinized behavior in everyday life ...".

[Ref. *Giorgio Maffei - Allan Kaprow. A Bibliography, pp. 66-67*].

£ 300



21.

Mary KELLY.

**Post-Partum Document 1973-77. Footnotes and bibliography.**

*Oxford. Museum of Modern Art. 1977.*

(31 x 23 cm). With 23 single-sided sheets of Xerox texts. Light manila card folder with printed title label on front cover. Foxing to the first few pages, otherwise good.

This was the documentation from only the fourth solo show from Kelly (and only the third exhibition catalogue from a series of such shows). Post-Partum Document was a six-year exploration of the mother-child relationship. When it was first shown at the ICA in London in 1976, the work provoked tabloid outrage because Documentation I incorporated stained nappy liners.

Each of the series concentrates on a formative moment in her son's mastery of language and her own sense of loss, moving between the voices of the mother, child and analytic observer. Informed by feminism and psychoanalysis, the work has had a profound influence on the development and critique of conceptual art. As well as the ICA in London, other portions of the project were exhibited at the Museum of Modern Art Oxford in 1977 and the Hayward Gallery in 1978.

£ 200



22.

KONTUREN. (Hans Bender ed.).

**Konturen. Blätter für junge Dichtung. Jahrgang I, Heft 1-6 & Jahrgang II, Heft 1-3. (All published).**

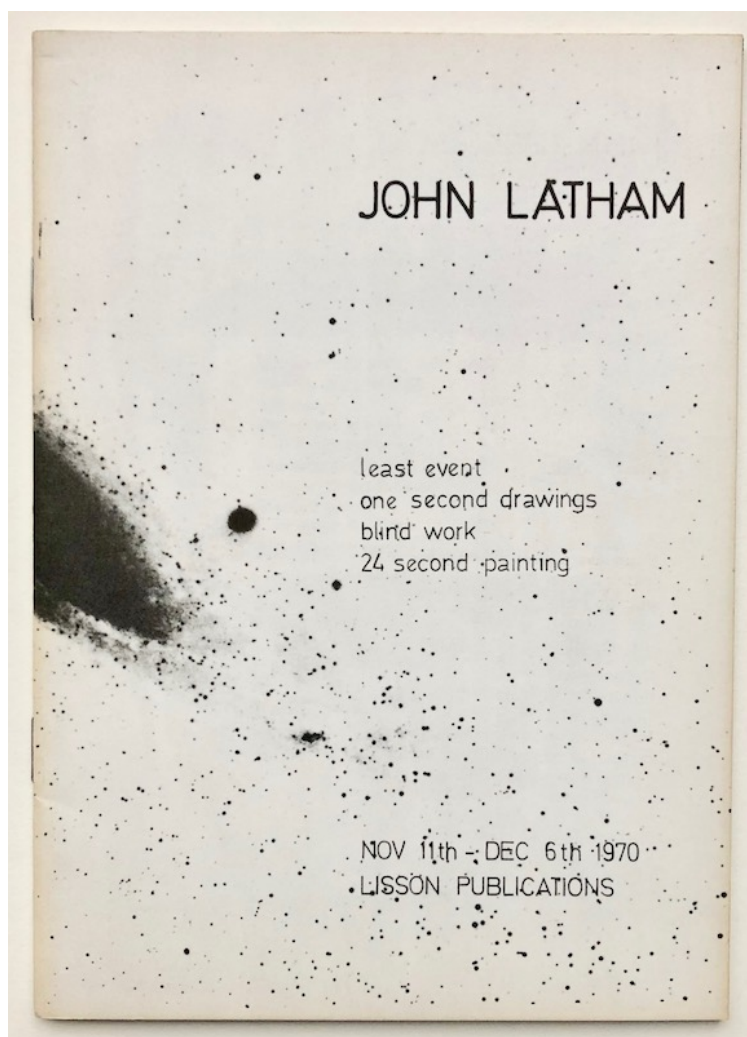
*Frankfurt am Main. Verlag Eremiten-Presse. 1952-53.*

Each (24.1 x 13.1 cm). pp. 1-20; 19-36; 37-54; 22; 24; 22; 22; 20. 9 issues. Original wrappers. Complete set of Hans Bender's illustrated literary journal, published by V.O. Stomp's Eremiten-Presse in Frankfurt. The magazine is renowned for its plethora of young authors and young graphic designers, including Claire Goll, Hans Platschek, K.O. Goetz, Gerhard Oberländer, Bernard Schultze, Willi Baumeister, Reich an der Stolpe, and Inge Becker.

Original graphic works illustrate each issue. Of particular note are issue no.5, where Yan Goll's poetry ('Abendgesang') is accompanied by two original prints by Will Baumeister, and the seventh issue, where Gunter Eich's 'Gedichte' is illustrated with a print by Hans Platschek.

[Ref. *Deutsche literarische Zeitschriften 1945-1970: Ein Repertorium*, p.419, no. 602].

£ 750



23.

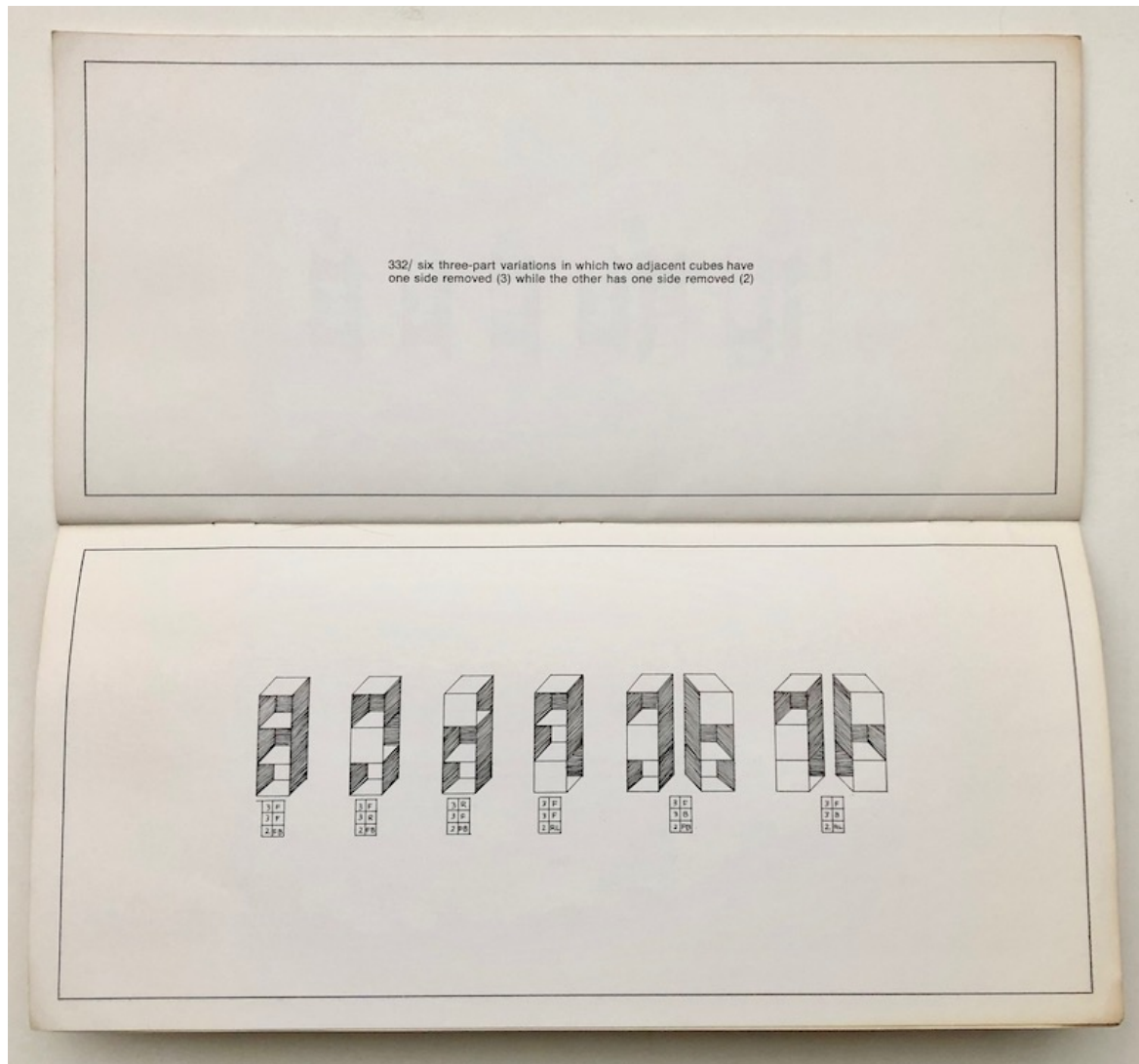
John LATHAM.

**least event / one second drawings / blind work / 24 second painting.**

*London. Lisson Publications. 1970.*

(20.6 x 14.7 cm). pp. 24. Illustrated throughout in black-and-white. With texts by the artist, reproductions of letters and documents. Original printed wrappers, stapled. A very good copy. Booklet with documentation showing not only material and photographs related to the SKOOB Towers work, but also a range of other work by Latham. This publication accompanied Latham's ground-breaking first solo exhibition at the Lisson Gallery, November 11th - December 6th 1970.

£ 225



24.

Sol LEWITT.

**49 three-part variations using three different kinds of cubes / 1967-68.**

Zürich. Bruno Bischofberger. 1969.

(17.5 x 35.5 cm). pp. (24). Illustrated with 12 line illustrations, with descriptions printed on each facing page. Original wrappers. Covers sun stained, and with mild creasing.

Artist's book presenting an early serial piece by LeWitt, a floor-bound work *49 Three-Part Variations on Three Different Kinds of Cubes* (1967-68), generated according to the artist's preordained algorithm.

**Published in an edition of 1000 copies. Despite only the first 500 copies noted as being signed, this copy, numbered no. 908, is also signed by LeWitt.**

[Ref. Germano Celant - *Book as Artwork 1960 / 1972*, pp. 74; Giorgio Maffei, Emanuele De Donno - *Sol LeWitt Artist's Books*, pp. 31].

£ 750





25.

Sol LEWITT.

**Twelve Forms Derived From a Cube.**

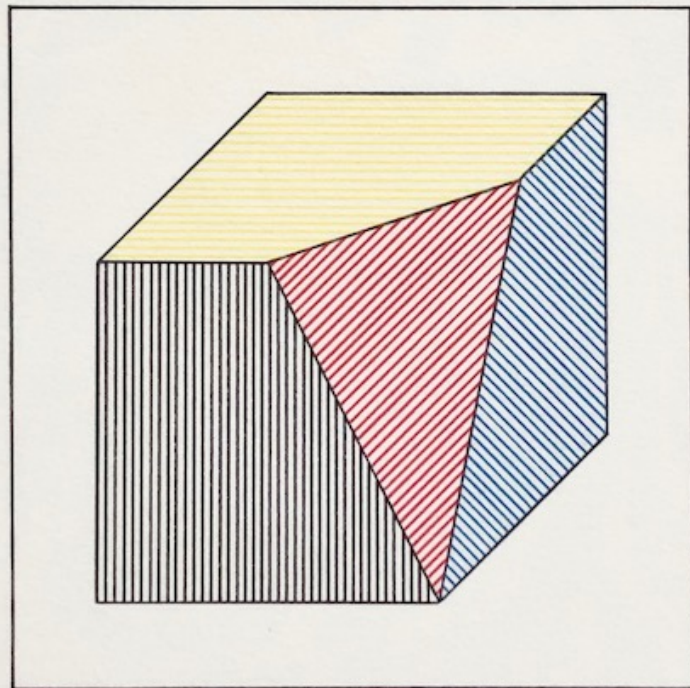
*New York & Bari. Multiples Inc. & Marilena Bonomo. 1984.*

Paper Size (20.3 x 20.3 cm); Image size (10.2 x 10.2 cm).

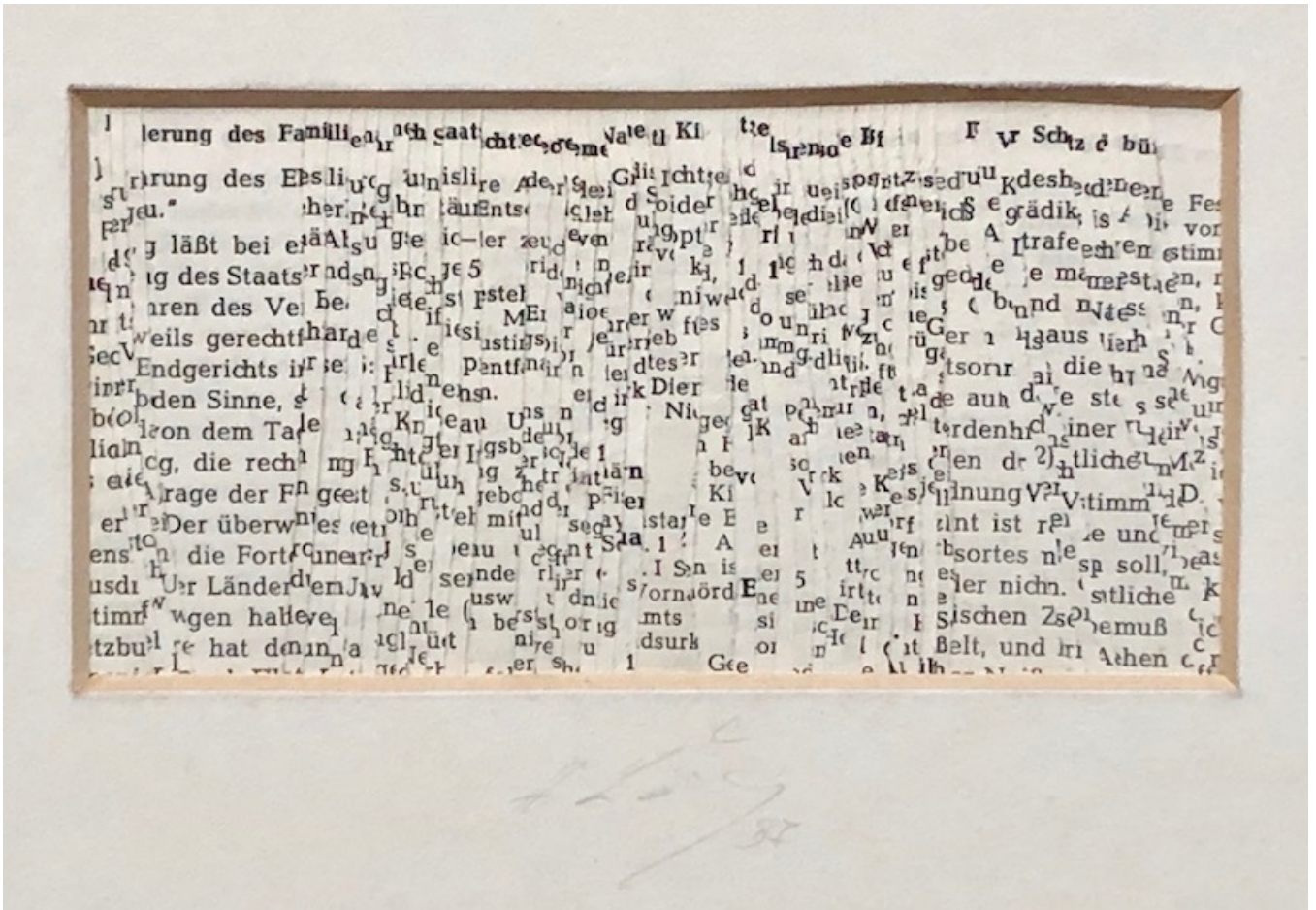
The complete set of 48 silkscreens, printed by Jo Watanabe, Takeshi Arita and Katsumi Suzuki. Published in an edition of 40 copies, with this one of four additional trial proof sets. Each of the prints is signed in pencil by LeWitt, and each numbered 'TP 4/4'.

This series is one of LeWitt's isometric projections, with all of the shapes created by dividing the sides of the basic cube into halves, thirds, and quarters and connecting the resulting dividing points by lines. The prints depict the various transformations of the original cubic form. [Ref. *Krakov & Witkin - Sol LeWitt Prints Catalogue Raisonné*, # 1984.05].

£ 18000



UWMTT/4/4



26.

Helmut LÖHR.

**Visual Poetry.**

*Berlin. Verlag Galerie Horst Dietrich. 1987.*

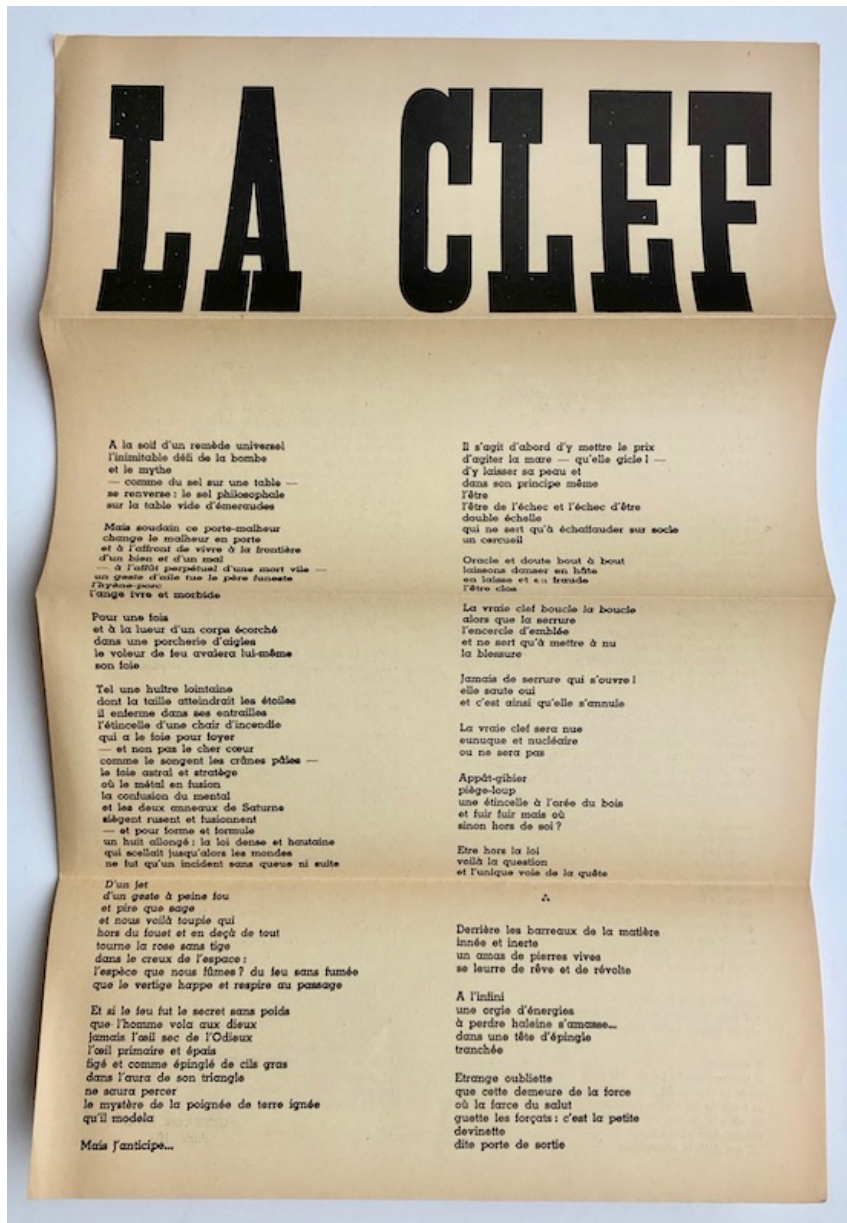
Irregular pentagonal binding, at its largest measures: (29.5 x 21 cm). pp. (40). Illustrated throughout with reproductions of Löhr's visual text collages. Original plain black wrappers.

Book + collage presented in original black cardboard box. Signed by the artist on lid of box.

**Published in an edition of 150 signed and numbered copies, with this one of 30 deluxe copies, with an original collage by Löhr.** The collage, composed of many strips of pages from a book (reminiscent of the work of Franz Mon), is presented under passepartout within a card frame, and is signed and dated by Löhr in pencil on the mount.

Helmut Löhr was inspired by the rhythm of typography and preoccupied with the appearance of the printed page. He constructed his visual text collages from book pages or musical scores, which he then cut or ripped, reconfiguring and layering the printed words. The objects produced appear carved, revealing underlying edges of printed pages that are indecipherable.

£ 850



27.

Gherasim LUCA.

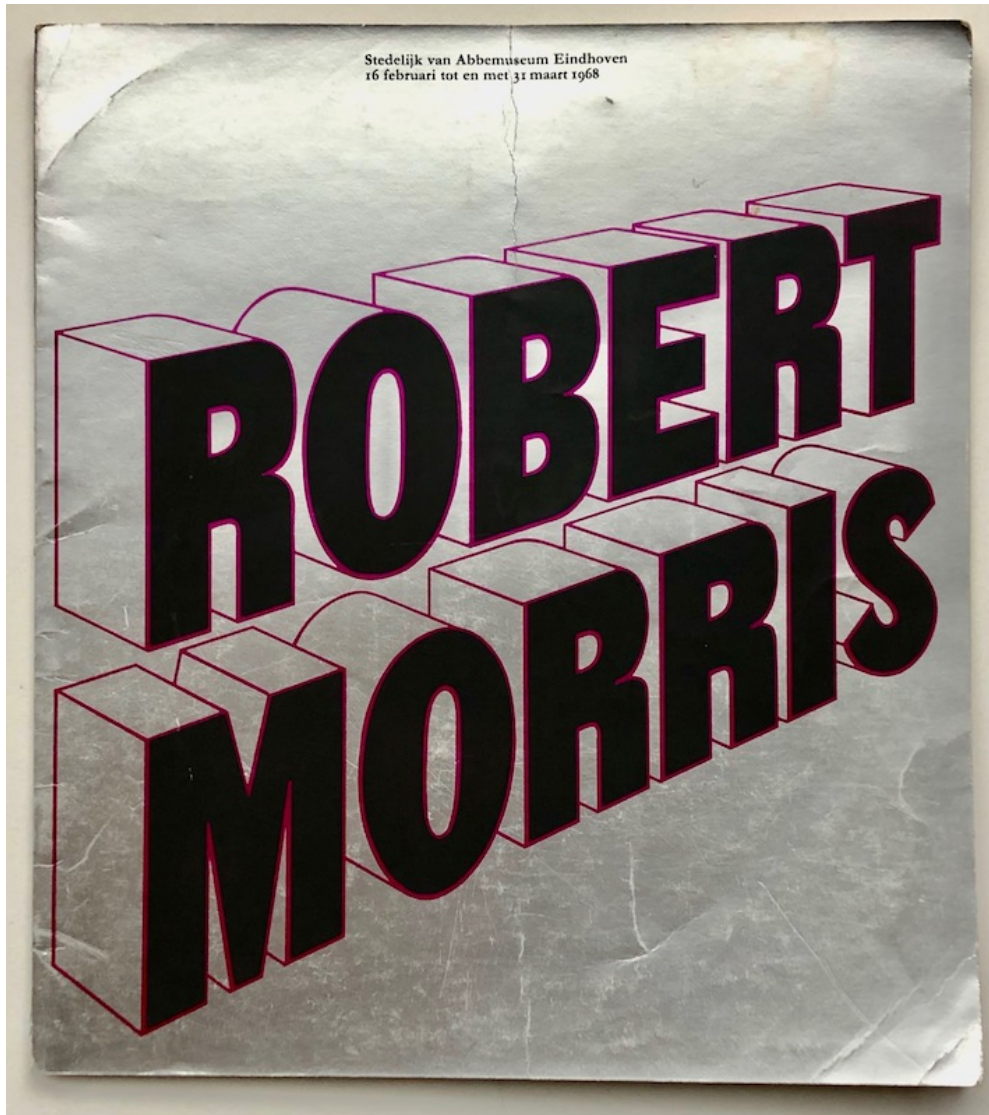
**La clef.**

Paris. Self-published. 1960.

(43.5 x 28 cm), unfolded.

The Romanian surrealist Gherasim Luca's renowned anti-atomic bomb poem, printed on a large sheet of chamois paper, folded, printed on both sides. A number of Luca's poems of the late 1950s and 1960s would adopt a format, deceptively simple in appearance, and showing great attention to the balance between text and surrounding white space or to the placing and appeal of titles. The self-published poem-tract *La clef* of 1960 is printed on a single sheet which when folded over features just the title, in a style reminiscent of a bold nineteenth century woodblock font, occupying the full width of the paper.

£ 200



28.

Robert MORRIS.

**Robert Morris. Stedelijk van Abbemuseum Eindhoven 16 februari tot en met 31 maart 1968.**

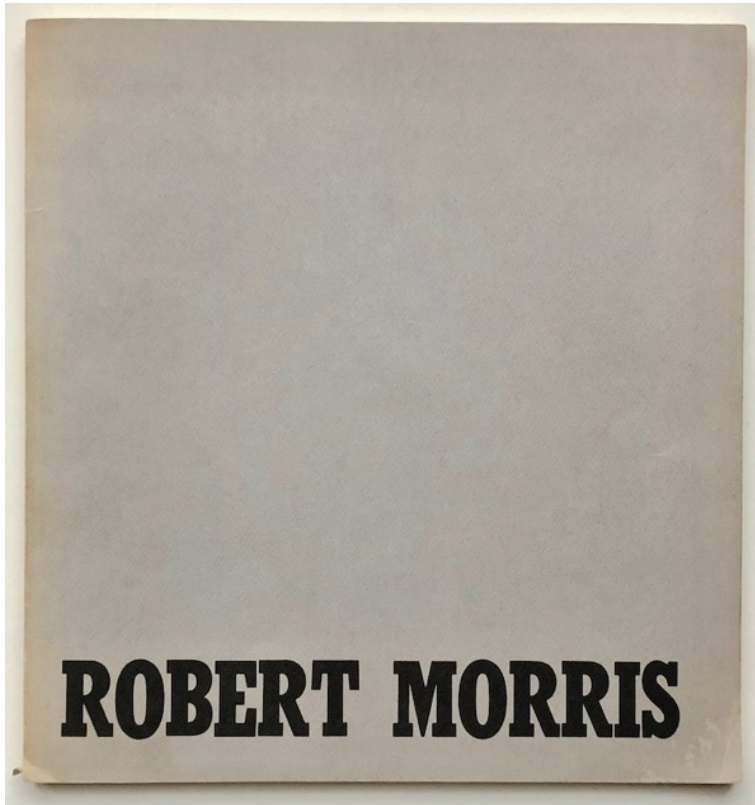
*Eindhoven. Stedelijk van Abbemuseum. 1968.*

(26.5 x 23.5 cm). pp. (20). Black-and-white illustrations throughout. Original printed wrappers. Creasing to covers.

Exhibition catalogue, with a presentation of eight works in fibreglas and aluminium. Foreword from J. Leering in Dutch, with a text of Robert Morris in English and notes on the sculpture.

**This copy inscribed in red pen by Morris on the first page, "Thank you for the talk, Bob Morris".**

£ 225



29.

Robert MORRIS.

**Robert Morris.**

*Washington DC. The Corcoran Gallery of Art. 1969.*

(25 x 23.5 cm). pp. 96. Black-and-white illustrations throughout.

Original wrappers, mild browning to spine.

Exhibition catalogue, Corcoran Gallery of Art, November - December 1969, and then the Detroit Institute of Art, January - February 1970.

£ 40

30.

Robert MORRIS.

**Robert Morris. Felt Piece. Einführung von Walter Kambartel.**

*Stuttgart. Philipp Reclam. 1971.*

(15 x 9.8 cm). pp. 32. 16 monochrome plates. Original printed wrappers. [Reclams Universal-Bibliothek Nr. 146].

£ 20





31.

Blinky PALERMO.

**Palermo. XIII. Bienal de São Paulo 1975.**

*Cologne. 1975.*

(21 x 29.7 cm). pp. (28). With five colour plates. Original wrappers.

Exhibition catalogue published in conjunction with show of the work of Blinky Palermo held at the XII Bienal de São Paulo, Brazil, held in 1975.

Includes biography, selected exhibition history, checklist of the exhibition. Text in German and Portuguese.

£ 50

32.

Eduardo PAOLOZZI. (Winfried Konnertz).

**Eduardo Paolozzi.**

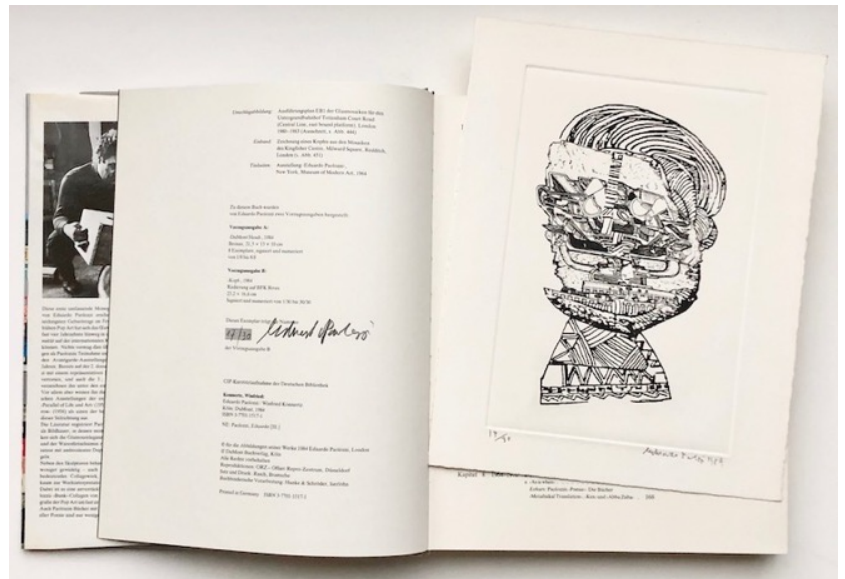
*Cologne. DuMont Buchverlag. 1984.*

(29.7 x 24 cm). pp. 304. With 481 illustrations, including 61 in colour. Publisher's cloth, with dust-jacket.

Deluxe *Vorzugsausgabe B*, published in an edition of 30 copies, signed and numbered by Paolozzi on the colophon.

Accompanied by an original etching by Paolozzi "Kopf" (1984), issued loose, which is also signed, numbered and dated. Print measures 29 x 23 cm.

£ 350





33.

Otto PIENE.

**Sky Art.**

*Los Angeles. Tamarind Lithography Workshop. 1969.*

Large folio (92.3 x 67 cm). Complete set of 25 original lithographs by Otto Piene, including title, contents and colophon pages. Each sheet signed by the artist. Sheets loose as issued in original cloth-covered dropback portfolio.

Otto Piene became the first Fellow of the MIT Center for Advanced Visual Studies (CAVS) from 1968 to 1971, during which he coined the term "Sky Art" for large outdoor sky/light projects. Using inflatable sculptures and the participation of dozens of volunteers and spectators, Piene demonstrated his concern with the spatial relationships between form and space.



His large-scale Sky Art portfolio, printed by the Tamarind Lithography Workshop in Los Angeles, consists of 25 potential scenarios for environmental art projects, and marked the first time that Tamarind used photosensitised plates to create a lithograph. In this case, Piene had a negative made of a photograph, which was then exposed onto an aluminum plate at a local commercial printshop. The aluminum plate was then processed and printed at Tamarind. The lithographed texts are thoughts and concepts that led to Sky Art as well as including poems and prose in English, whilst the prints also show illustrations and interpretations of Piene's so-called air projects.

The portfolio was published in an edition of 20 copies (+9 printer's proof sets), with each of the 25 sheets, numbered, dated and signed by Piene in pencil

£ 3000





34.

POETARIUM. (Andreas Weitbrecht ed.).

**Neues bilderreiches Poetarium. Zeitschrift für Dichtung und Graphik. Nos. 1 - 5. (All published).**

*Frankfurt am Main. Andreas Weitbrecht. 1963-65.*

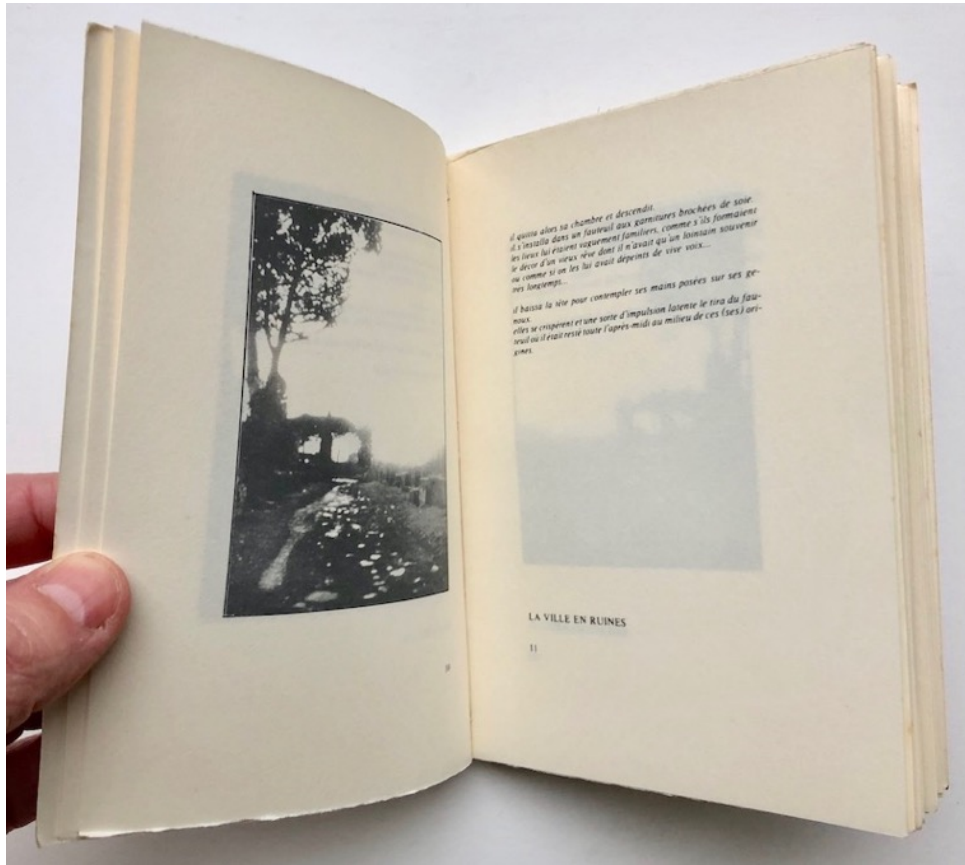
(42 x 59 cm; 63 x 59 cm; 59 x 83 cm). 5 issues in 4. Each issue in the form of a folded double-sided poster.

Complete set. With original contributions by A.C. Artmann, Johannes Bobrowski, Bazon Brock, Ernst Jandl, Karl Krolow, Friederike Mayröcker, Christoph Meckel, Franz Mon, Ror Wolf.

Illustrated with graphics by Thomas Bayrle, Uwe Bremer, Günter Bruno Fuchs, Bernhard Jäger, Ali Schindehütte, Arno Waldschmidt and others. The final double number folds out to a wonderful poster by Bayrle and Jäger.

[Ref. *Deutsche literarische Zeitschriften 1945-1970: Ein Repertorium*, pp. 575-6, no. 818].

£ 450



35.

Anne et Patrick POIRIER.

**A la Mémoire de Romulus. Nouvelle.**

Liège. Yellow Now. 1974.

(14.1 x 11.2 cm). pp. (56). With 22 monochrome offset illustrations. Original wrappers.

For over 40 years, Anne and Patrick Poirier have visited, carried out excavations, collected and inventoried sites and relics from ancient civilizations. This interest in travel and the discovery of world heritage is deeply rooted in their artistic practice. They belong to the first generation of artists who have travelled the world in an attempt to understand the organization of ancient cities, and more particularly, their disappearance. Eschewing the conventional roles of sculptor or painter, they have assumed the mantles of archaeologist and architect, and their work is not so much formal research, as it is a journey through time and human memory.

*A la Mémoire de Romulus* is the Poirier's first artist's book, published to accompany an exhibition at the Yellow Now gallery in Liège in 1974. Under the auspices of Guy Jungblut, Yellow Now, as well as being a gallery space, also became a publishing house, specialising in limited editions by French artists such as Messenger, Paul-Armand Gette, Le Gac, as well as the Poiriers. On each occasion the "focus was on the relationships between text and photography, the book performing its role as an intermedia space" (Johan Pas).

With *A la Mémoire de Romulus* the text is accompanied by the repeated use of the same over-exposed photograph, seemingly of the ancient Roman forum, with the image decreasing slowly in size throughout the book. Published in an edition of 77 numbered copies.

(*Johan Pas - Artists' Publications: The Belgian Contribution*, p.136).

£ 1200



36.

RELIEF. (Wolfhart Eilers ed.).

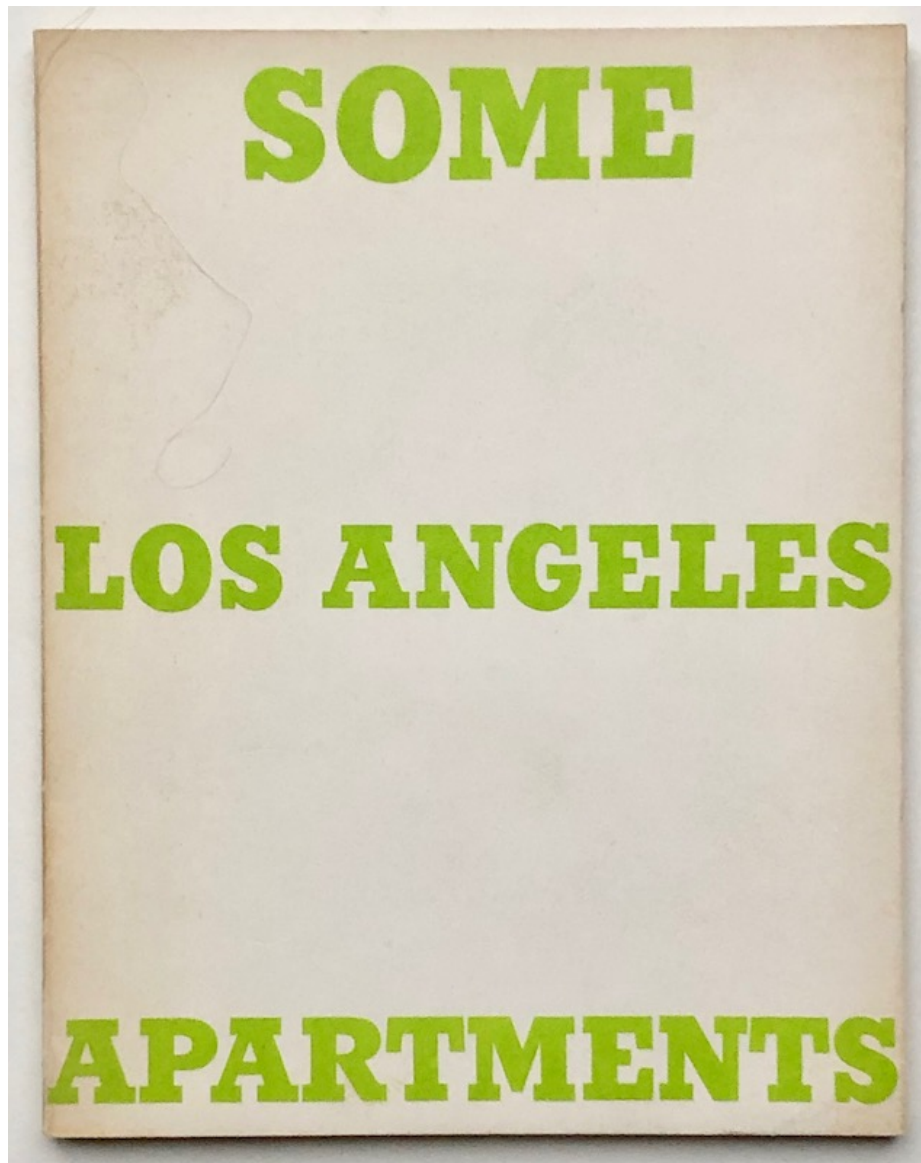
**Relief. Zeitschrift für Neuerscheinungen aus Dichtung und Graphik. Nos. 1 - 14 + Sondernummer, Aug in aug. [All published].**

Würzburg. Relief-Verlag. 1961 - 64.

(20.7 x 14.7 cm) each issue. c. 30 pages per issue. Monochrome illustrations throughout. 15 issues. Original printed wrappers, stapled.

Rare complete set of Relief, the literary and art magazine of the early 1960s. A total of fourteen issues were published, as well as a special number (Sondernummer) dedicated to Albert von Schirnding and Alfred Darda. Contributors include Uwe Krämer, Karl Heinz Roth, Gunther Czerny, Armin Meyer, Winfried Tonner, Kurt Sigel, Hans Gerhard Evers, Karl Seemann, and Ewald Mataré. (Worldcat lists holdings at the Getty, NYPL, Indiana University & Harvard).

£ 600



37.

Ed RUSCHA.

**Some Los Angeles Apartments.**

*Los Angeles. Self-published. 1965.*

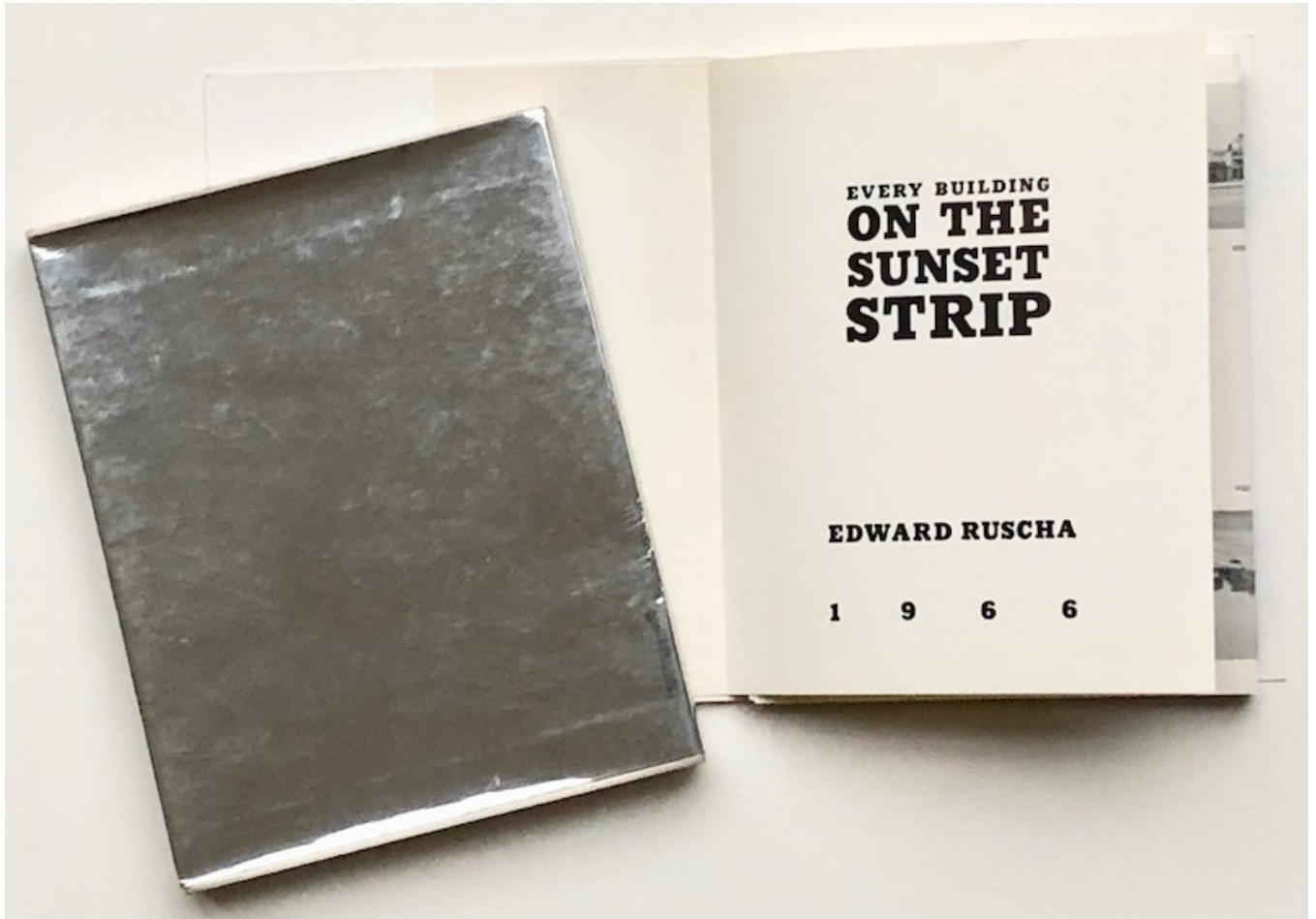
(17.9 x 14 cm). pp. 48. With 34 captioned black and white photographic illustrations.

Original wrappers, with title lithographed in green on front and spine. Minor browning to spine and edges of cover, otherwise a good copy. Glassine jacket.

First edition limited to 700 copies. "His (Ruscha's) third book, *Some Los Angeles Apartments* returned to the more varied page layouts of *Twentysix Gasoline Stations*, but like the two previous books, the most common page spread contained a single photograph on the upper right-hand portion of the page. That said, the mix of layouts is richer than in the first book". The book is a photographic survey of the subtle beauty of the post-war Southern California rental property construction boom.

[Ref. *Engberg & Phillpot - Ed Ruscha Editions, B3*].

£ 2200



38.

Ed RUSCHA.

**Every Building On The Sunset Strip.**

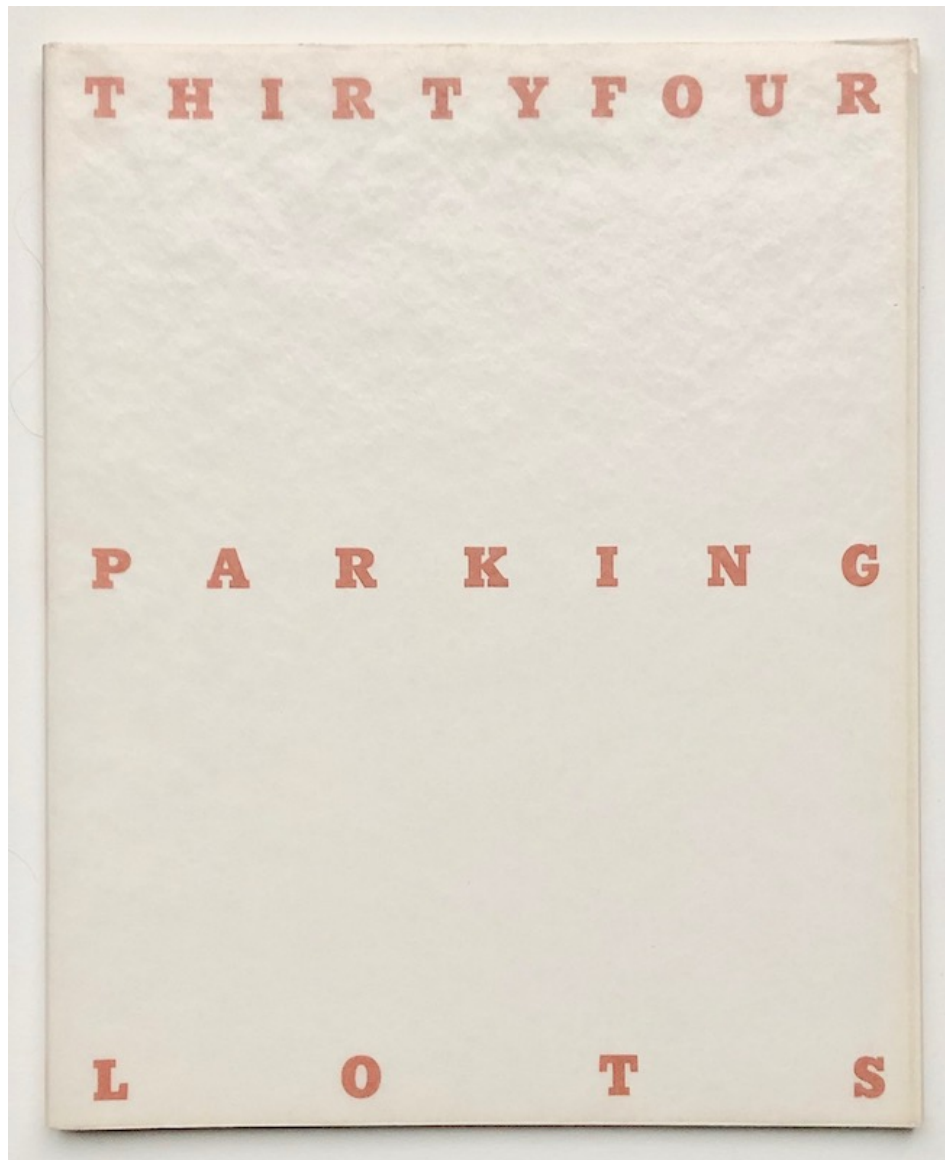
*Los Angeles. Self-published. 1966.*

(18.6 x 15 cm). pp. 52, comprised of a single narrow accordian-folded sheet (760.7 cm when extended). Two continuous strips of monochrome illustrations from photographs, across top and bottom of pages. Original publisher's printed wrappers with printed title in silver ink on front and spine, original reflective silver mylar-covered slipcase. Faint crease to spine, and usual gum residue to front and rear edge of wrappers, otherwise a very good copy.

First edition, limited to 1,000 copies, with the small folded flap at the end of the book.

"The Sunset Strip satisfied one of Ruscha's early ambitions: 'In Oklahoma City, I delivered newspapers riding along on my bicycle with my dog ... I dreamed about making a model of all the houses on that route, a tiny but detailed model that I could study like an architect standing over a table and plotting a city'. As a result of his subsequent fascination with the Sunset Strip, this unrealized youthful idea resurfaced in a different form. The accordian-fold structure of the book was an appropriate format for Ruscha's intended depiction of the famous Hollywood thoroughfare as a series of two-dimensional storefront facades, like those of a Western town". [Ref. *Engberg & Phillpot - Ed Ruscha Editions, B4*].

£ 3000



39.

Ed RUSCHA.

**Thirtyfour Parking Lots in Los Angeles.**

*Los Angeles. Self-published. 1967.*

(25.3 x 20.2 cm). pp. 48. 34 captioned photographic illustrations, 7 printed on rectos only, 1 two-page spread. The final image has a small flap attached to the right-hand page. Original wrappers, text printed in orange ink on front and spine; glassine dust jacket. A fine copy.

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

[Ref. *Engberg & Phillpot - Ed Ruscha Editions, B5*].

£ 1500



40.

SALON. (Gerhard Theewen).

**Salon. Nos. 1 - 11 + retrospective 12th issue 'Urformen der Kunst'. (All published).**

*Cologne. Gerhard Theewen. 1977-83.*

Each (21 x 14.8 cm). Each issue c.80-90 pages. Black-and-white illustrations throughout. 12 volumes. Original printed wrappers. Complete set.

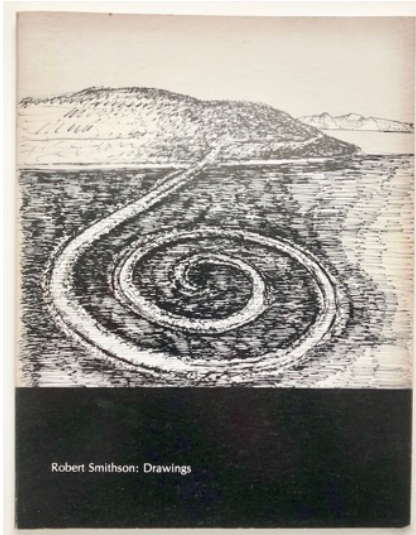
"Gerhard Theewen published the idiosyncratic artists' magazine Salon eleven times between 1977 and 1983. In addition to publishing contributions by artists from Germany and abroad, the magazine was an opportunity for Theewen to indulge his own personal obsessions with ephemera, 1950s rock 'n' roll and fashion, and kitschy nudes. He chose the title for its references to both high art (the Salon d'art moderne) and mass culture (the hair salon etc.). Hans-Peter Feldmann designed the magazine's covers: a series of appropriated photographs, including a starlet, a robot, two flamingos, a car, and an old radio." (see Gwen Allen).

Contributors included HP Adamski, Roy Arden, David Askevold, Robert Barry, Bernhard J Blume, Chris Burden, Robert Cumming, Walter Dahn, Martin Disler, Helmut Federle, Hans-Peter Feldmann, Jochen Gerz, Geoffrey Hendricks, Bruce McLean, Maurizio Nannucci, Marcel Odenbach, Albert Oehlen, Markus Oehlen, Mimmo Paladino, Giulio Paolini, and Lawrence Weiner. This set complete with the retrospective 12th issue titled 'Urformen der Kunst'.

[Ref. *Gwen Allen - Artists' Magazines. An alternative space for art, pp. 293-4*].

£ 650





41.

Robert SMITHSON.

**Robert Smithson: Drawings.**

*New York. The New York Cultural Center. 1974.*

(28 x 21.6 cm). pp. 95. Illustrated throughout in monochrome reproductions of the drawings. Original wrappers.

Exhibition catalogue, April 19 - June 16, 1974 - the New York Cultural Center. Text by Susan Ginsberg and Joseph Masheck, preface by Mario Amaya.

£ 20

42.

Robert SMITHSON. (Edited by Nancy Holt).

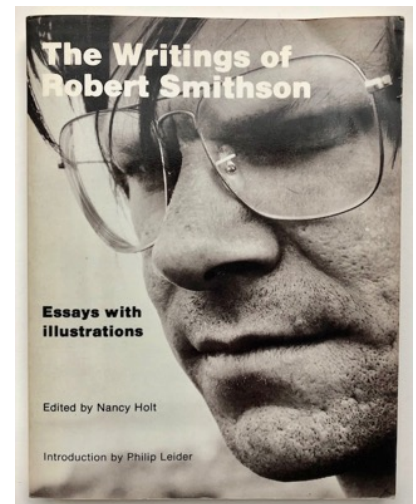
**The Writings of Robert Smithson. Essays with Illustrations.**

*New York. New York University Press. 1979.*

(28 x 22 cm). pp. vii, 221. Black-and-white illustrations throughout. Original wrappers.

With an introduction by Philip Leider, catalogue design by Sol LeWitt.

£ 30



43.

Robert SMITHSON. (Robert Hobbs).

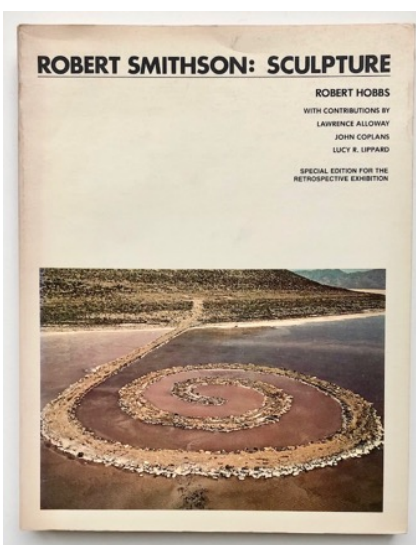
**Robert Smithson: Sculpture.**

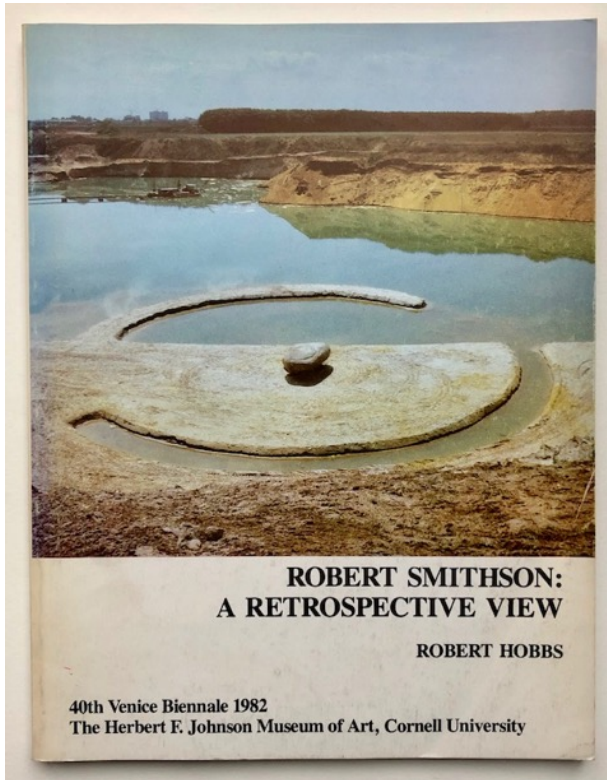
*London. Cornell University Press Ltd. 1981.*

(27.5 x 21.5 cm). pp. 261. Colour and monochrome illustrations. Original wrappers.

Contributions by Lawrence Alloway, John Coplans & Lucy R. Lippard. Catalogue raisonné of 74 works, including Smithson's early minimalist sculptures and his earthworks.

£ 30





44.

Robert SMITHSON. (Robert Hobbs).

**Robert Smithson: a Retrospective View.**

*Ithaca, NY. Herbert F. Johnson  
Museum of Art, Cornell University.  
1982.*

(27.5 x 21 cm). pp. 111. Monochrome  
illustrations throughout. Original  
wrappers.

Catalogue published on the occasion of  
the 40th Venice Biennale.

£ 25

45.

Robert SMITHSON.

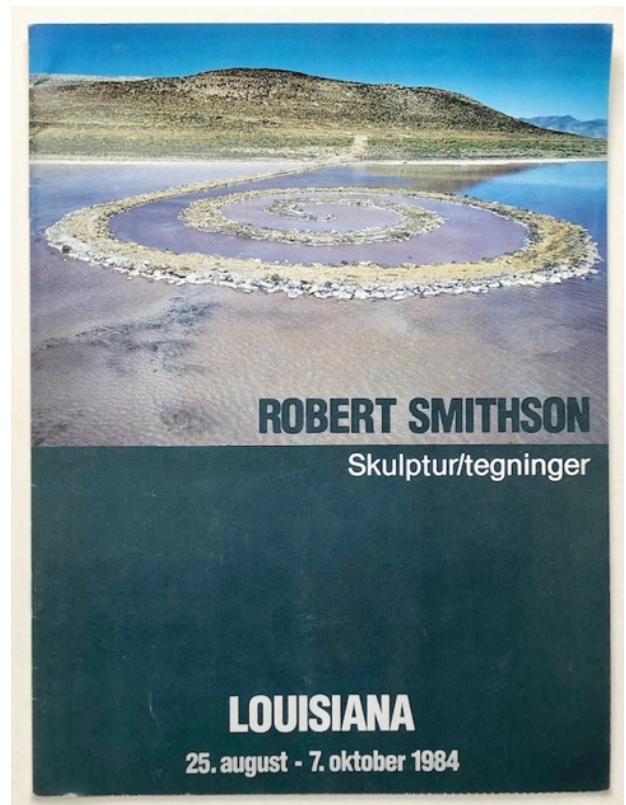
**Robert Smithson. Skulptur/tegninger.**

*Copenhagen. Louisiana Museum of  
Modern Art. 1984.*

(30.4 x 23 cm). pp. 19. Black-and-white  
illustrations. Original wrappers, stapled.

Exhibition catalogue, August - October  
1984. Text in Danish.

£ 50





46.

Wolfgang TILLMANS.

**Wolfgang Tillmans.**

*Frankfurt am Main. Portikus Frankfurt. 1995.*

(30.5 x 22.4 cm). pp. (64). With 31 pages of colour reproductions of photographs. Original red boards, with titles printed in white. No jacket as issued. Forecorners and edges of spine slightly rubbed, otherwise a good copy.

Published on the occasion of the exhibition 'Wolfgang Tillmans' at Portikus Frankfurt, September - October 1995. The catalogue includes a forward by Brigitte Kölle and Kasper König, and an interview with Tillmans by Neville Wakefield.

The exhibition at Portikus combined large-formatted ink-jet prints, original pages from magazines, and photographs in various formats. Only the second catalogue published on Tillmans.

£ 450



47.

Cy TWOMBLY.

**Cy Twombly. Peintures, dessins.**

*Geneva. Galerie D. Benador. 1963.*

(21.1 x 10.6 cm). pp. (16). With 13 monochrome illustrations. Original printed wrappers, stapled.

Exhibition catalogue, December 1963. Text by Benador, "Les signes dérisoires."

Exhibition based upon the relationship between the work of Twombly and Leonardo da Vinci.

The catalogue, the 21st in a series edited by the Galerie Bendaor, is printed in an edition of 600 copies, with this one of the 200 stamp-numbered copies. Scarce.

£ 250

48.

Cy TWOMBLY.

**Cy Twombly.**

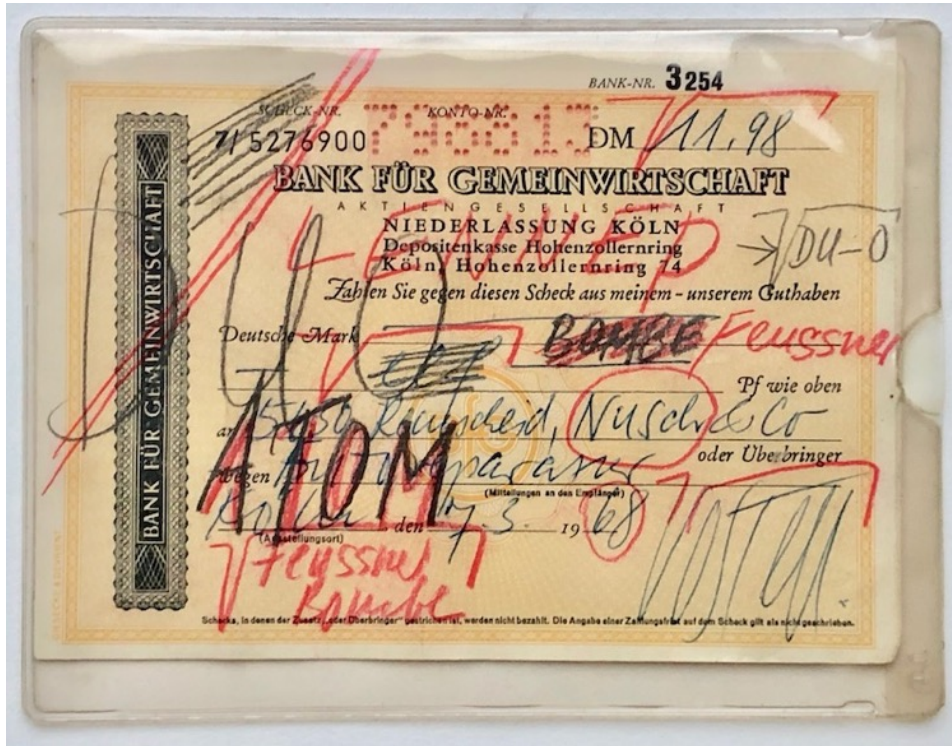
*Milan. Galleria dell'Ariete. 1971.*

(21.9 x 15.8 cm). pp. (8). With single folded monochrome plate. Original wrappers, pages loose as issued.

Catalogo mostra no.169. Exhibition catalogue, October 1971. Text by Gillo Dorfles.

£ 45





49.

Wolf VOSTELL.

**Two unique works - Banker's Draft "Scheck" (1968) & Thenei Handtuch.**

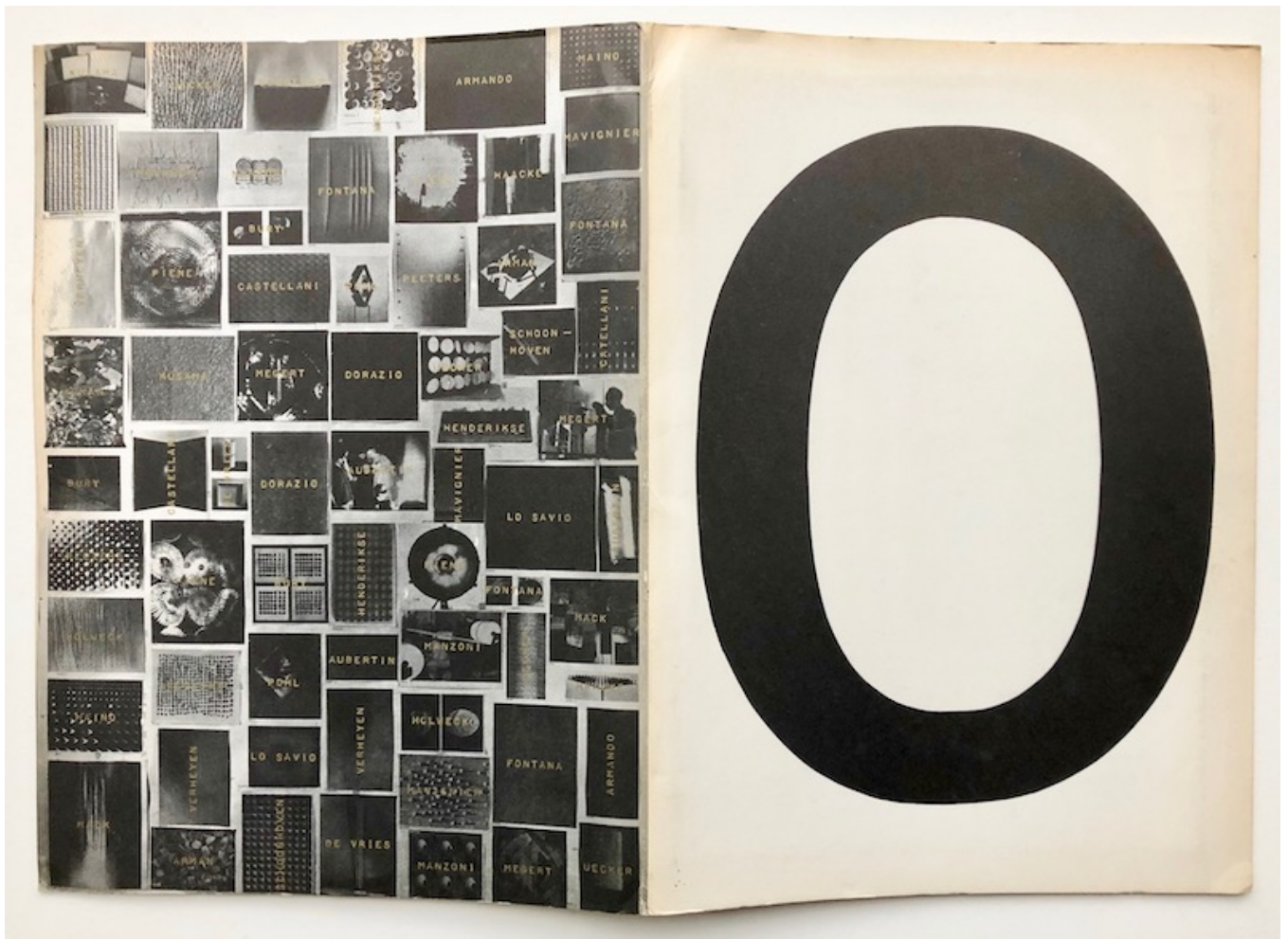
(Cologne). 1968.

(10.5 x 14.6 cm; 5 x 6.2 cm).

Banker's cheque (Bank für Gemeinwirtschaft), originally written out and signed by Vostell in March 1968 (for auto repair, amount of 11.98 DM). Vostell has then modified the cheque with numerous annotations, including 'Du-o Atom', 'Feussner Bombe', and 'Lenep'. Alfred Feussner was one of the founder members of Labor e.V., together with Vostell, Maurizio Kagel and Heubach. Jacques Lenep worked with Vostell on numerous Video projects. Presented together with another unique work - a small folded hand-towel in a printed cardboard sleeve. Vostell has modified the printed sleeve in black pen, changing the manufacturer's name from 'Thenei' to Vostell, and adding the words 'Duo' and 'Trio'. In 1968 Vostell collaborated with Kagel on the latter's film entitled 'Duo'.

£ 400





50.

(ZERO / NUL).

**Tentoonstelling Nul - Stedelijk Museum Cat. 299.**

*Amsterdam. Stedelijk Museum. 1962.*

(25.8 x 18.8 cm). Poster folded within original card folder. Some spotting.

Important and historic Zero exhibition at the Stedelijk Museum, March 1962. The catalogue opens out into a poster measuring 102 x 70 cm; one side shows the works of the participating artists, the other side articles on the nul/Zero movement. Arman, Armando, Bury, Fontana, Kusama, Manzoni, Peeters, Schoonhoven, Uecker, Verheyen, Goepfert, Haacke, Dorazio, Castellani, Megert, Piene et al.

£ 600



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