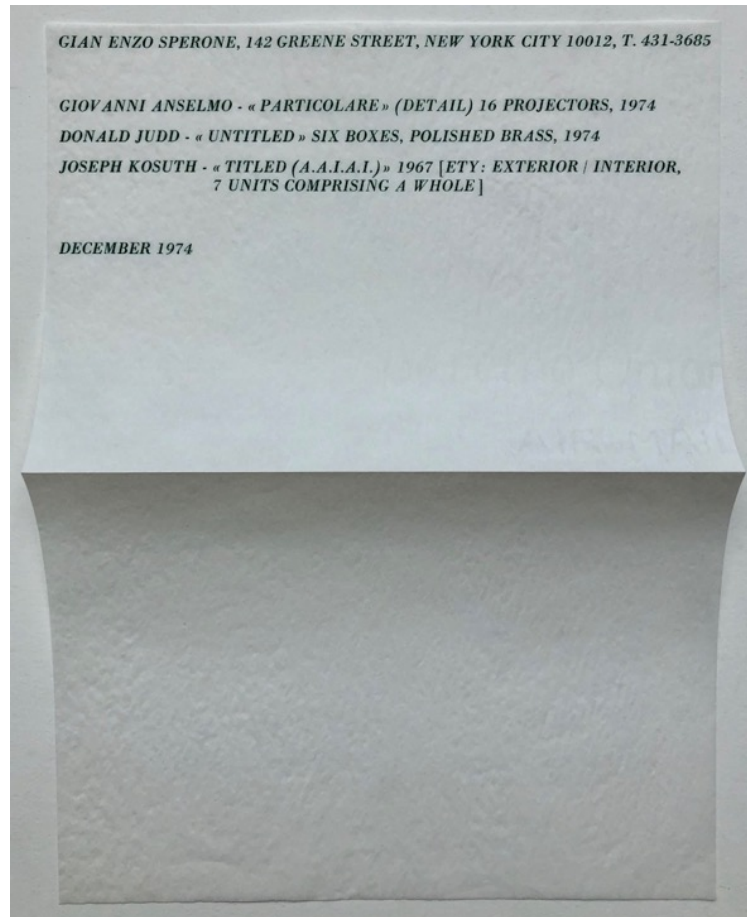


# Catalogue 20



1.

Giovanni ANSELMO, Donald JUDD & Joseph KOSUTH.

**Giovanni Anselmo / Donald Judd / Joseph Kosuth.**

*New York. Gian Enzo Sperone. 1974.*

(26.5 x 19 cm), unfolded.

Exhibition invitation. Single folding sheet printed single side only, text printed in green on onion paper. The exhibition of three works is announced: Giovanni Anselmo - "Particolare", 16 projectors (1974); Donald Judd - "Untitled", six boxes, polished brass (1974); Joseph Kosuth - "Titled (A.A.I.A. I.)" Ety: exterior / interior, 7 units comprising in Whole (1967).

£ 40



2.

Karel APPEL. (Hugo Claus).

**Karel Appel. Painter.**

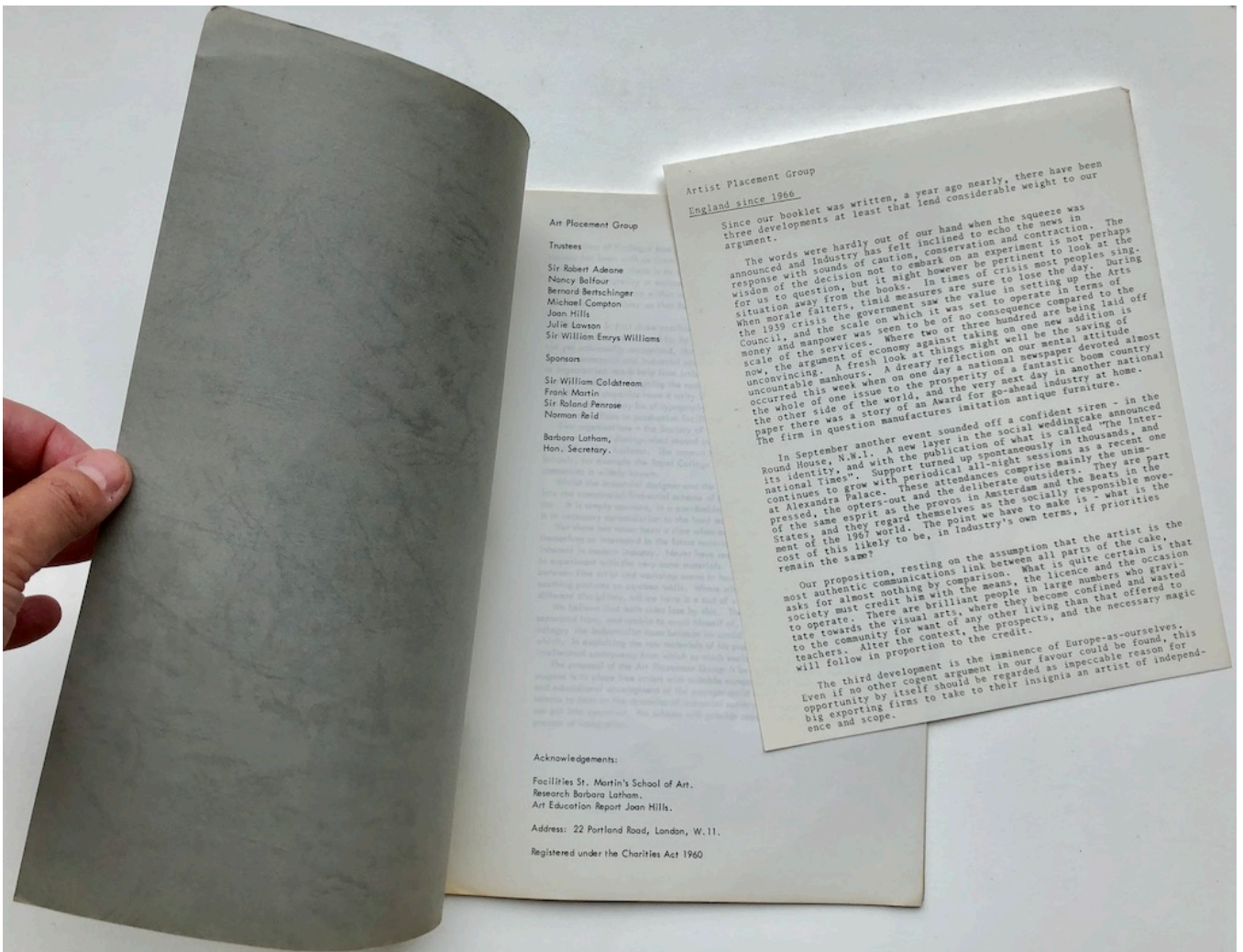
*Amsterdam. A.J.G. Strengholt. 1962.*

(30 x 30 cm). pp. 178. Colour tipped-in plates and black-and-white text illustrations. Original cloth-backed paper-covered boards. Rubbed on edges. Original clear acetate jacket with title printed in white, with tears. Browning and staining throughout book.

Monograph with photographs by Ed van der Elsken, typographical design by Wim Crowel. With the four-page pamphlet "To the Reader" laid in (wear and loss to lower corner).

**From the deluxe edition of 250 numbered copies signed by Karel Appel and Hugo Claus, and with an original colour lithograph by Appel, signed and dated '60'. The lithograph is laid in and secured with a red band onto the inside rear cover. The print suffers from a degree of foxing to both recto and verso of sheet.**

£ 600



3.

ART PLACEMENT GROUP (APG). Barbara Latham & Joan Hills et al.

### Art Placement Group.

London. (APG). 1966.

(30 x 21 cm). With 12 leaves of xeroxed typed text, printed rectos only. Original grey wrappers, stapled. Small stain to front cover, rear cover sun-bleached.

The pioneering artists' organisation Artist Placement Group, or APG, was conceived by Barbara Steveni in 1965 and established a year later by Steveni and her husband John Latham along with Barry Flanagan, David Hall, Anna Ridley and Jeffrey Shaw, among others. Between 1966 and the turn of the eighties, APG negotiated approximately fifteen placements

for artists lasting from a few weeks to several years; first within industries (often large corporations such as British Steel and ICI) and later within UK government departments such as the Department of the Environment and the Scottish Office.

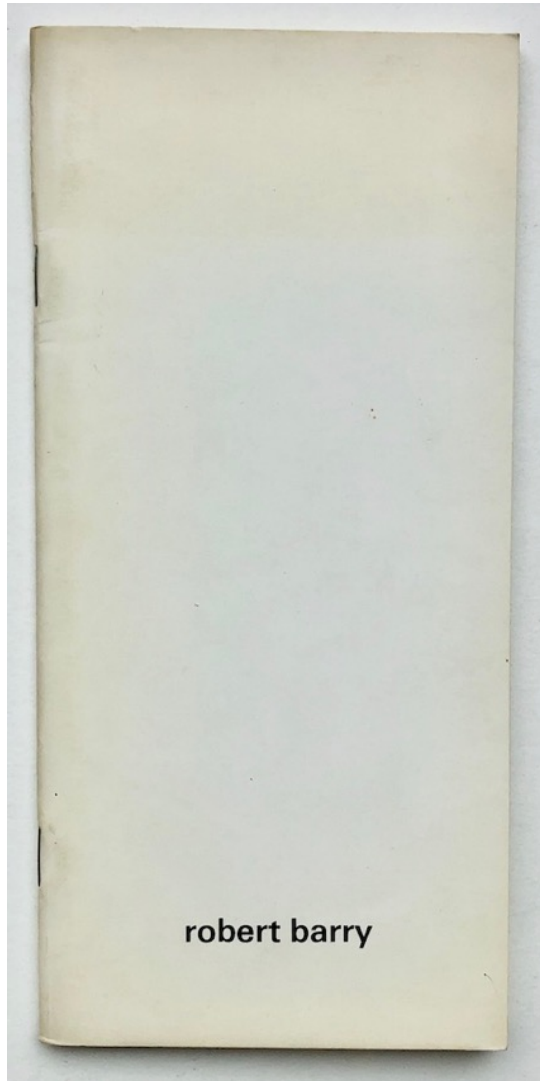
APG was a milestone in Conceptual Art in Britain, reinventing the means of making and disseminating art. It represented itself in a number of exhibitions and events, notably in the exhibition Art and Economics at the Hayward Gallery in 1971.

This brochure is the first Art Placement Group publication, providing the conceptual foundations of the group, with the introduction stating that “its purpose is to place free artists with suitable companies, thus extending the experience and educational development of the younger artist and at the same time bringing his talents to bear on the dynamics of industrial society”.

The brochure was co-authored by Barbara Latham (Steveni) and Joan Hills, edited by Nicholas Faith of The Economist, designed by Dennis John Piper and supported by a £60 grant from the Arts Council and privately by The Economist editor Nancy Balfour. On the publication's first page, Balfour, Bernard Bertschinger (associate of Sir Roland Penrose at the ICA), Michael Compton (Assistant Keeper at Tate), Hills, Julie Lawson (Assistant Director, ICA) and Sir William Emrys Williams (former Secretary-General of the Arts Council) are listed as Trustees; Sir William Coldstream (Slade Principal), Frank Martin (Head of the Sculpture Department, Saint Martins School of Art), Sir Roland Penrose (co-founder, ICA London) and Norman Reid (Tate Director) are listed as Sponsors; Barbara Latham [Steveni] is listed as Honorary Secretary.

Laid in is single sheet typed insert entitled “England since 1966”, which lists the three developments affecting the work of the APG since the booklet's publication.

£ 300



4.

Robert BARRY.

**Robert Barry.**

*Amsterdam. Art & Project. 1974.*

(21 x 10 cm). pp. (24). With five offset illustrations. Original cream wrappers, stapled. Covers with minor uneven sun-staining.

Artist's book, with reproduced line drawings of trees in combination with text works. Published in an edition of 300 unnumbered copies.

£ 80



5.

Lothar BAUMGARTEN.

**Die Namen der Bäume. Hylaea.**

*Eindhoven. Stedelijk van Abbemuseum. 1982.*

(24.8 x 16.8 cm). pp. 424. Monochrome illustrations throughout. Bound in original full brown buckram, with title stamped in black on spine.

Artist's book published in a total edition of 740 copies, with this one of 240 numbered copies with an original signed and dated photograph (15 x 25 cm) housed in a folder at the rear.

Each of these deluxe copies of the book was assigned the name of a particular tree, with this example inscribed 'Johannesprot' on the numbered colophon page. The book itself begins with a list of the names of South American trees, and then segues into a narrative, interspersed with photographs and found images, the product of the artist's 18-month exploration of a Yanomomi village in Venezuela, a community which at that time had almost no contact with the outside world.

£ 750

art & project

architectural research

amsterdam 9  
richard wagnerstraat 8  
(020) 720425

# bulletin 8

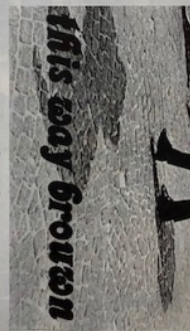


drukwerk/  
printed matter

aan/to

31.5 - 25.6.1969  
stanley brown & art & project  
open:  
dinsdag v/m zaterdag 18-20 uur +  
zondag 14-17 uur +  
na telefonische afspraak:  
72 04 25 / 79 28 35

-markante punten (1968)  
-potentiële bergpunten (1966)  
-paden (1964)



6.

Stanley BROUWN.

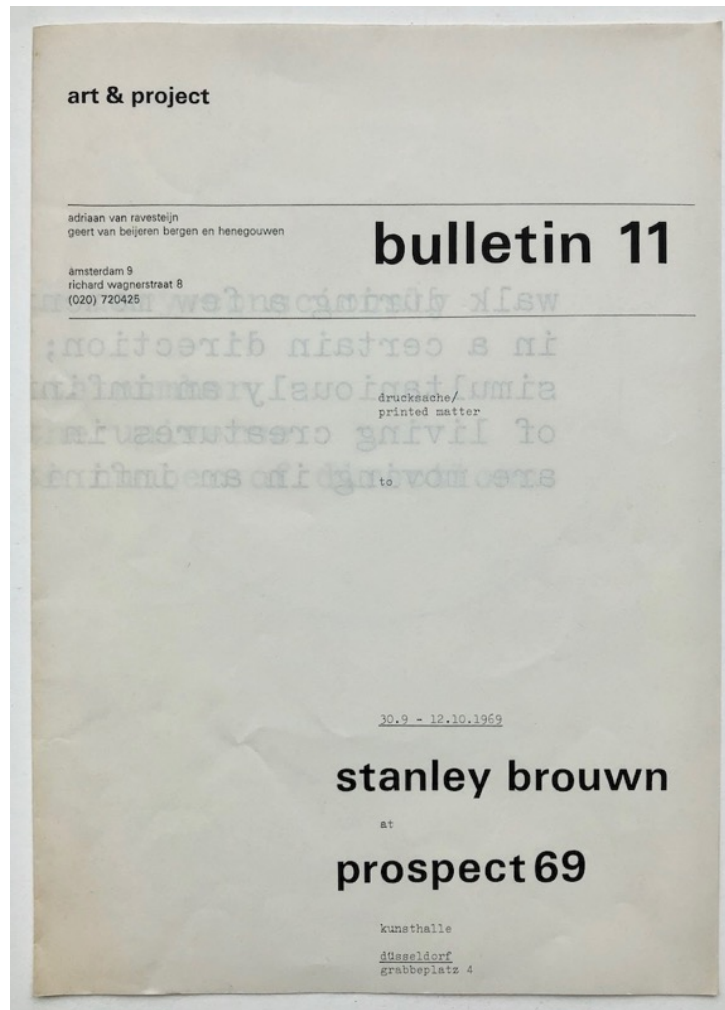
**Art & Project Bulletin 8. Stanley Brouwn at Prospect 69.**

*Amsterdam. Art & Project. 1969.*

(29.6 x 21 cm). pp. (4). Single folded sheet.

The first of Stanley Brouwn's Art & Project bulletins, printed on the occasion of his exhibition at Art & Project, May - June 1969. Includes offset photographic reproductions of earlier Brouwn actions, such as 'markante punten' of 1968.

£ 140



7.

Stanley BROUWN.

**Art & Project Bulletin 11. Stanley Brouwn at Prospect 69.**

*Amsterdam. Art & Project. 1969.*

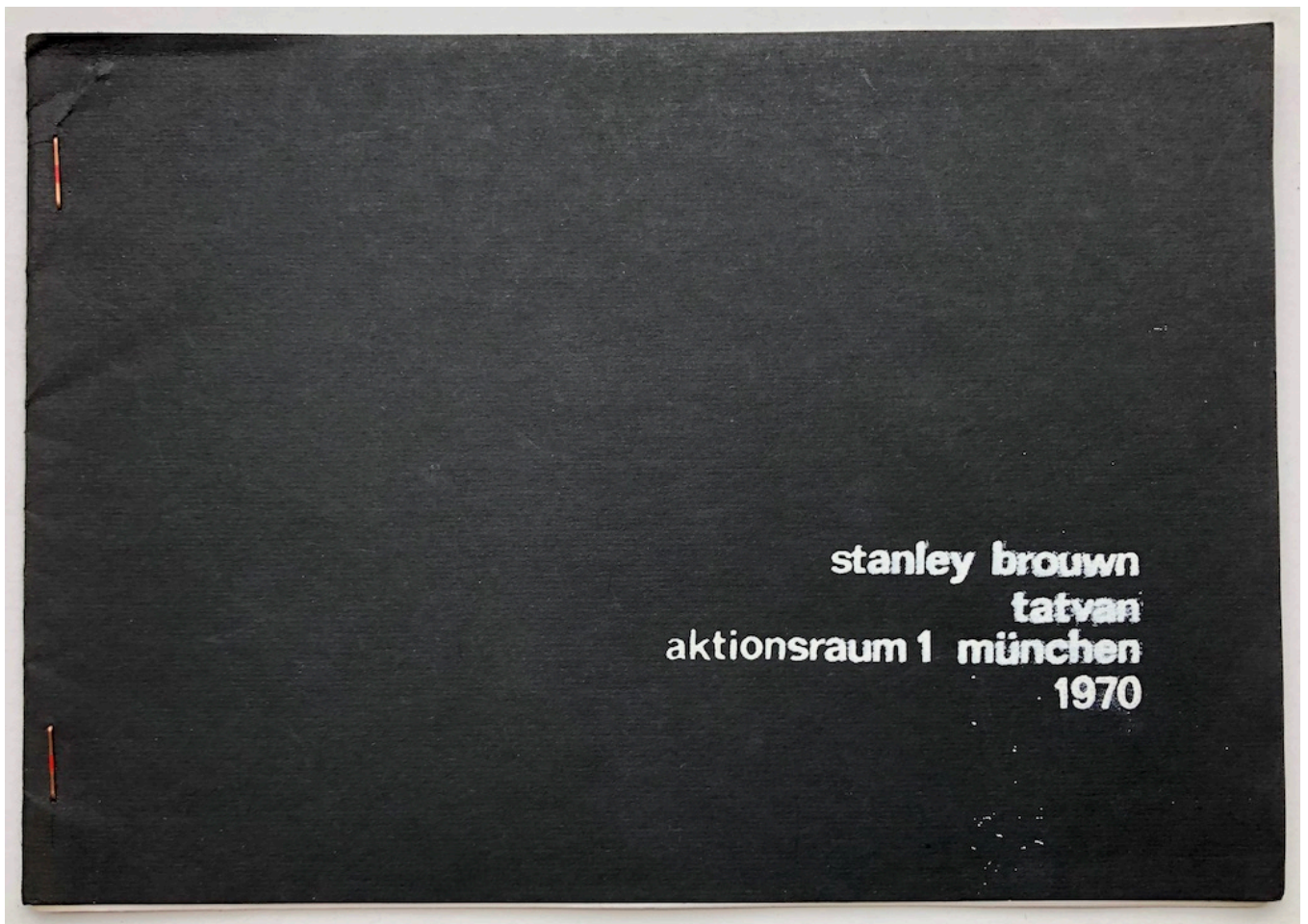
(29.6 x 21 cm). pp. (4). Single folded sheet.

This bulletin was printed on the occasion of Brouwn's participation at Prospect 69, Kunsthalle Düsseldorf, September - October 1969. The inner spread contains the printed statement "walk during a few moments very consciously in a certain direction; simultaneously an infinite number of living creatures in the universe are moving in an infinite number of directions."

Final page with a printed circle underneath which is the text: "walk during a few moments very consciously in a certain direction; simultaneously a vast number of microbes within the circle are moving in a vast number of directions."

£ 85





8.

Stanley BROUWN.

**x-Tatwan (Tatvan).**

*Munich. Aktionsraum. 1970.*

(15.2 x 21.5 cm). pp. (32). Original black wrappers with tiles screenprinted in white on front cover. Stapled.

Tatvan (on the cover spelt as tatvan, but in the book as tatwan) is a location in Turkey where the railway line ends. Brouwn travelled to Tatvan and made photographs in the direction of the imagined railway extension. This artist's book provides only a number of conceived distances, one on each page.

[Ref. Germano Celant - *Book as Artwork 1960 / 1972*, p. 77].

£ 250



9.

Stanley BROUWN.

**Atlantis.**

*Utrecht. De Kargadoor. 1970.*

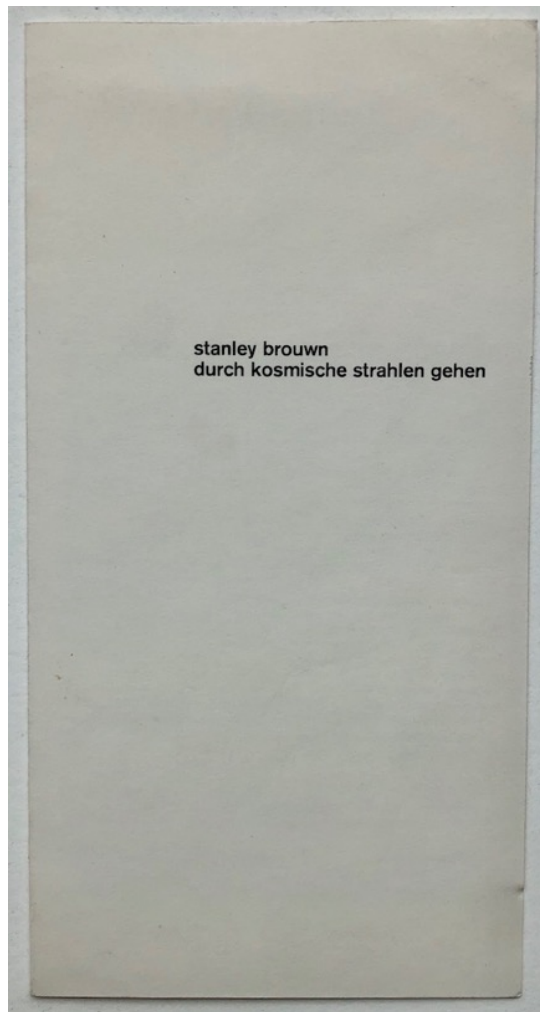
(11.4 x 15.8 cm) folded.

Original folded brochure announcing Stanley Brouwn's exhibition at De Kargadoor in Utrecht, June - July 1970. Consists of two sheets of black paper, each folded twice. One with the decorative title and imprint text printed in blue, the other with the printed sentence: "welke straten in utrecht lopen in de richting van Atlantis?" (which streets in Utrecht run in the direction of Atlantis?).

Rare piece of ephemera concerning one of Brouwn's first exhibitions. No printed catalogue was issued (Lippard only notes a single unique book).

[Ref. Lucy Lippard - *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, p.135].

£ 185



10.

Stanley BROUWN.

**durch kosmische strahlen gehen.**

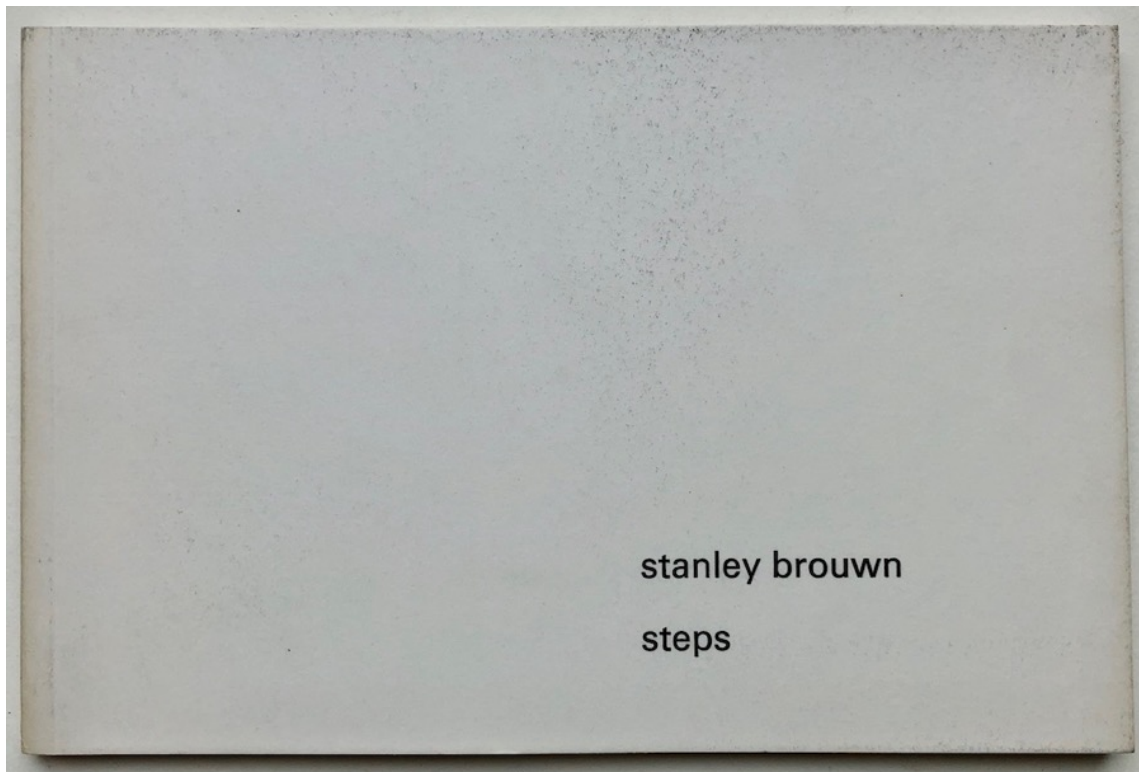
*Mönchengladbach. Städtischen Museum. 1970.*

(19.5 x 10 cm). pp. (4). Folded card.

Single folded four-page brochure published in conjunction with a show held September 4 - 20, 1970. The card is printed with an explanatory text by Johannes Cladders for Brouwn's exhibition in the 'empty' rooms of the Städtischen Museum Mönchengladbach. No actual catalogue was published for the exhibition. The visitor was asked to call the artist at home in Amsterdam, where Brouwn defined the only copy of the catalogue upon oral request.

[Ref. Lucy Lippard - *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, p.135].

£ 95



11.

Stanley BROUWN.

**steps.**

*Amsterdam. Stedelijk Museum. 1971.*

(13.5 x 20.5 cm). pp. (72). Original wrappers.

Artist's book, printed in an edition of 2200 copies. In 1971 Brouwn had his first solo exhibition at the Stedelijk Museum in Amsterdam, called Steps. For this exhibition he made this artist's book, in which he focused on his own footsteps. During the exhibition, he informed the museum every day by telephone how many steps he had taken that day. He kept track of this with a hand counter. As soon as Brouwn visited other countries, he noted this and started counting again. During the exhibition he not only stayed in the Netherlands, but also travelled to Belgium, France, Spain, Algeria and Morocco.

This artist's book, published by the museum, is the permanent documentation of his travels: "from March 18 until April 19, 1971, I defined my total number of footsteps each day by means of a handcounter. During this period I visited a number of countries where I had never been before. Consequently, my footsteps there were my first in those countries."

[*Ref. Germano Celant - Book as Artwork 1960 / 1972, p. 85*].

£ 175



12.

CENTAUR.

**Centaur. Internationaal Cultureel Maandblad. 1e Jaargang nos. 1-12 & 2e Jaargang nos. 1-6. [All published].**

*Amsterdam. W.L. Salm & Co. 1945-46.*

Each issue (24.7 x 16.2 cm). Pages number continuously through each year of publication. First year, pp. 760; second year, pp. 328. 18 issues bound in 15 vols. Each issue in original printed wrappers. Slight wear and sun-bleaching to yapp edges of wrappers, otherwise a good set.

Complete set of one of the most important Dutch cultural magazines of the immediate post-War period. Centaur was an attempt to educate authors and artists about the intellectual currents by the participation of international contributors. The contributions were each published in their original languages (English, German, French, Dutch).

The predominantly Dutch editorial office, with the exception of Wolfgang Cordan, was supplemented by an international advisory board, including Yvan Goll (New York) and Heinz Politzer (Jeruzalem). Original contributions by, amongst others, Simon Vestdijk, Yvan Goll, Tristan Tzara, Heinz Politzer, Paul Eluard, Max Beckmann, André Breton, Franz Kafka, Gerrit Achterberg, Anna Blaman, Jean-Paul Sartre, Max Hermann-Neisse, and Rudolf Pannwitz. Contains illustrations by Chagall, Beckmann, Fini, Delvaux, Cantré, Bantzinger and others. This set complete with the addition of the Centaur Yearbook of 1947-48 (Yearbook-Annuaire-Jahrbuch-Jaarboek), published by G.W Breughel of Amsterdam.

£ 750



13.

Jan DIBBETS. (Marcel Vos).

**laten we zeggen 66.**

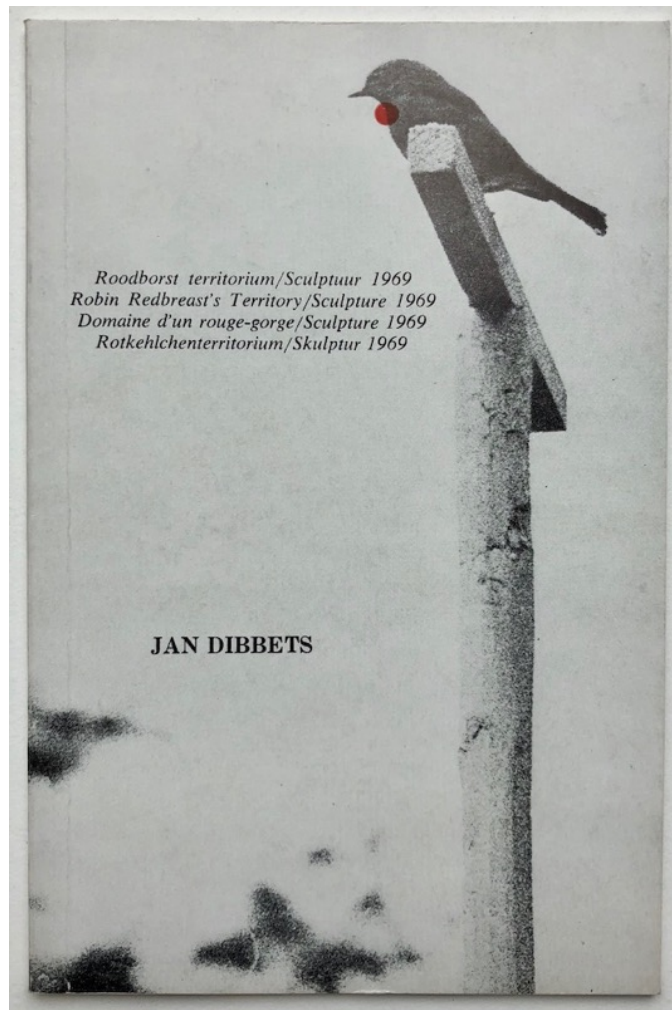
*Amsterdam. Galerie Swart. 1966.*

(21.5 x 49.8 cm) unfolded. Original folded card, with moderate scratches and surface grime. Ex-library blindstamp and adhesive label to surface of screenprint.

Original folded brochure printed for one of the very first exhibitions of Jan Dibbets, held at the Galerie Swart, Amsterdam, September - October 1966. The brochure consists of two separate yet entwined folded sheets, one printed with a wonderful luminescently bright screenprint by Dibbets, the other sheet with black-and-white offset illustrations and texts by Dibbets and Marcel Vos printed in green.

The exhibition consisted of early paintings, screenprints and drawings by Dibbets from his pre-Conceptual period.

£ 85



14.

Jan DIBBETS.

**Roodborst territorium/Sculptuur 1969. Robin Redbreast's Territory/Sculpture 1969. Domaine d'un rouge-gorge/Sculpture 1969. Rotkehlchenterritorium/Skulptur 1969.**

*Cologne / New York. Verlag Gebr. König / Seth Siegelau. 1970.*

(18.4 x 12.1 cm). pp. (30). Text and black-and-white offset illustrations. Original printed wrappers. Near fine.

Artist book recounting the conceptual project of a sculpture by Jan Dibbets in the Vondel Park in Amsterdam. After learning about the habits of the robin bird, Dibbets intervened directly in the territory of one of them, and set out to enlarge it. The only trace of the sculpture, which consisted of this methodical enlargement of a bird's territory, is evidenced within the artist's book.

£ 150



15.

Jan DIBBETS. (R.H. Fuchs & Jean Leering ed.).

**Jan Dibbets. (Four pieces).**

*Eindhoven. Van Abbemuseum. 1971.*

(26.5 x 23.4 cm). pp. (20). With one colour & 11 black-and-white illustrations, printed recto only. Original wrappers, stapled. Two unobtrusive holes to spine, and handling marks to outer edge, otherwise good.



The remarkable catalogue published for an exhibition of the work of Jan Dibbets at the Van Abbemuseum, December 1971 - January 1972. The catalogue, designed by Jan van Toorn (then the in-house typographer of the Van Abbemuseum), is more of an artist's book. On the back cover of the catalogue are printed two brief comments on the work of the artist, the only text in the catalogue. Museum director Jean Leering begins his text as follows: "In this catalogue, Jan Dibbets would prefer not to see an introduction to his work. The work should have to be plain, as such, or rather, the meaning of the work only reveals itself by looking at it - through visual observation instead of verbal consideration."

The front cover of the catalogue shows a field of two shades of blue, the surrounding white serving as passe-partout. Inside the booklet, it is revealed that the two shades refer to a blue sky over a dark blue sea. The images in the catalogue are printed in black-and-white, but in the same size and position as on the cover. They show, however, the horizon fading from view while the sea is on the rise. A loose insert lists the works on display. This copy also with an additional illustration printed on a loose sheet, which appears to be the first image in the series.

£ 450

16.

DRAKABYGGET. (Jörgen Nash, Katarina Lindell, Jens Jorgen Thorsen, Lis Zwick eds.)

**Drakabygget. Tidskrift för konst mot atombomber, påvar och politiker. Nos. 1 - 11. [All published].**

*Örkelljunga. Bauhaus Situationiste. 1962-1984.*

Each issue (24 x 18.2 cm), with final issue slightly different size (24.6 x 17.5 cm). pp. 64; 98; 96; 192; 192 Profusely illustrated throughout. 11 issues bound in five volumes as issued. Original lithographed wrappers.

A complete set of the magazine founded in 1962 by Jörgen Nash and Asger Jorn, centred on Drakabygget, a farmhouse in Southern Sweden. Drakabygget was the organ of the Bauhaus Situationiste group. Following an internal strife which led to his exclusion (and that of several other members of the International Situationniste, including the entire SPUR group), Jorgen Nash instigated a movement that also came to be known as the Second Situationist International, based out of Skane in Sweden. The title of the magazine was directly borrowed from the name of Nash's farm, which by then had been turned into a kind of artists' commune.

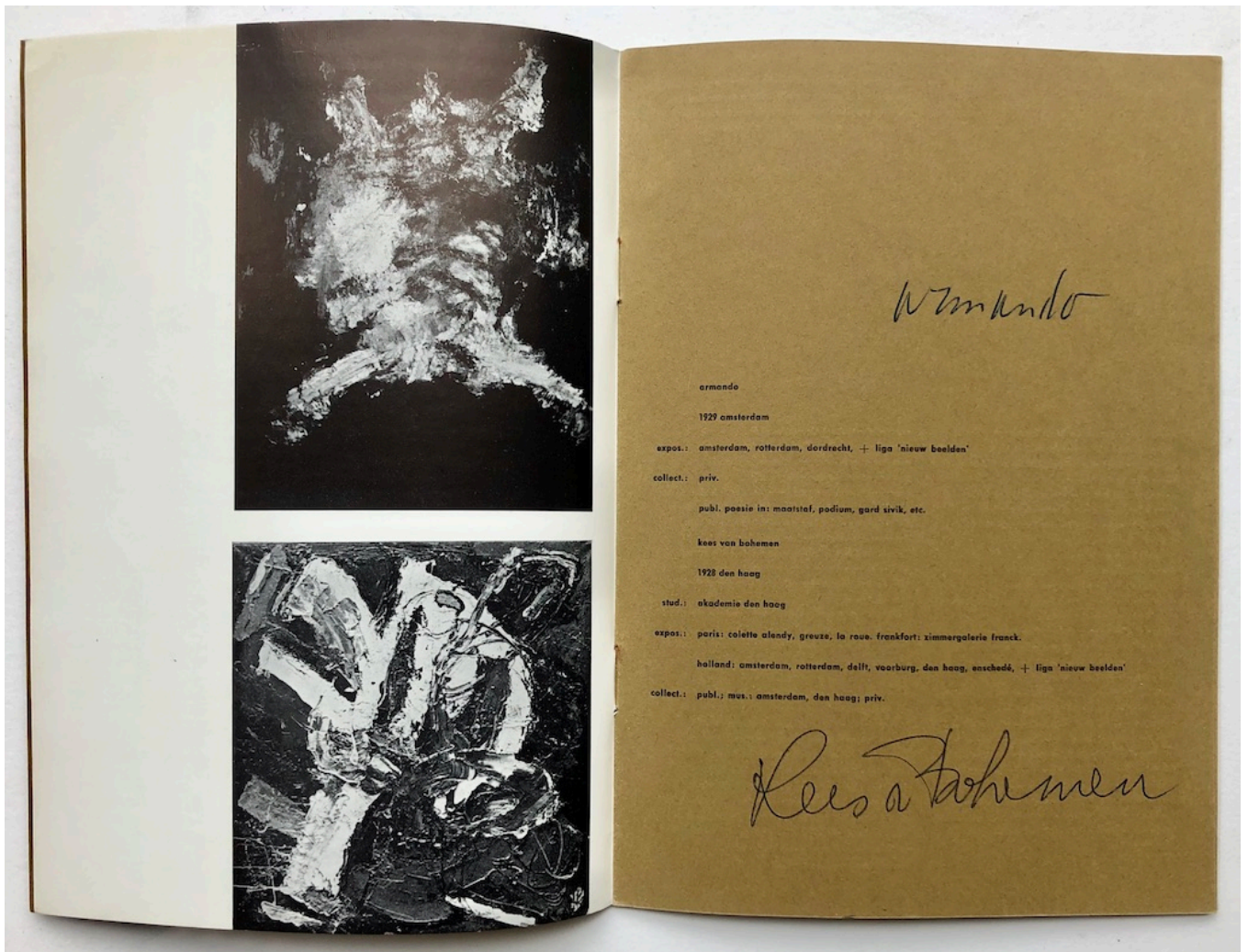
The magazine was subtitled *Tidskrift för konst mot atombomber, påvar och politiker* ("Magazine for art against atomic bombs, popes and politicians"). With contributions from the

editors and Asger Jorn, Patrick O'Brian, Göran Johansson, Werner Haptman, Hans Lyngby Jepsen, Jens Jörgen Thorsen, Bent Irve, Henry Miller et al. The first issue is complete with the single-sheet insert "Nicht Hinauslehnen ! Ne pas se pencher au dehors ! Danger! Do not lean out !" - this infamous flyer, dated 13 February 1962, was the first public manifestation of Nash, de Jong and Amger Elde's displeasure at Guy Debord's expulsion of the SPUR Group from the SI and their founding of the "Situationist International" as a retort. Sets of the magazine rare with this insert. Triple issue 6-7-8 is inscribed by Jörgen Nash's son Carsten.

[Ref. *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky, no. 650*].

£ 1200





17.

(DUTCH INFORMEL GROUP). Armando, Kees van Bohemen, Jan Henderikse, Henk Peeters, Jan Schoonhoven & Fred Sieger.

**Höllandische Informelle Gruppe. Armando, Kees van Bohemen, Jan Henderikse, Henk Peeters, Jan Schoonhoven, Fred Sieger.**

*Düsseldorf. Galerie Gunar. 1959.*

(21.4 x 15.1 cm). pp. (8). With 6 monochrome illustrations. Original wrappers, stapled. This copy appears to lack the printed jacket by Kees van Bohemen, with resultant remnants of tape on front cover.

The Nul group was a collective of Dutch artists who manifested themselves between 1961 and 1966. Artists Armando, Jan Henderikse, Henk Peeters and Jan Schoonhoven formed the core of this group, which felt a kinship with the international ZERO movement that had started in Düsseldorf. They shared a search for a new objectivity in art. These Dutch artists had

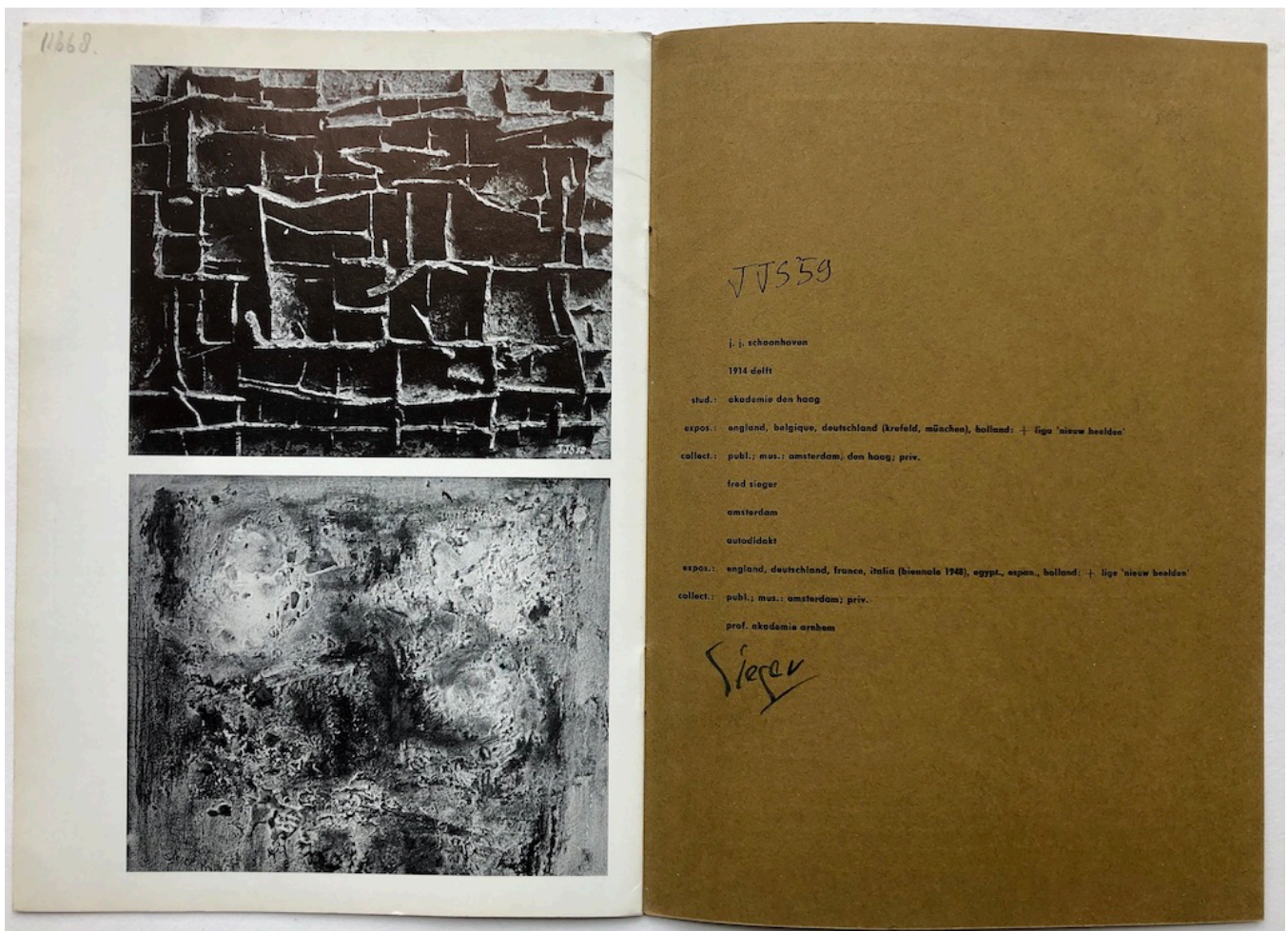
previously exhibited as a collective since 1958 under the name 'Dutch Informal Group' and found in one another a common dedication to banish personal expression and to paint composition-free images.

This is the catalogue for the first exhibition of the Dutch Informal Group held abroad, opening at the Galerie Gunar in Düsseldorf in February 1959. Its members showed works in oils or pigments mixed with plaster and sand, usually on panels, linen or jute. Includes a text by Hans Jaffé and a reproduction of Armando's text 'Credo I': "There must be an entirely new art, and everything seems to indicate that it is on its way. No more beautiful and ugly, no more good and evil (they still exist), but an art that is no longer art, but a fact (like our paintings)."

The catalogue was printed in 500 copies, **with this one of the first 150 stamp-numbered copies which is signed by each of the artists** beside their relevant biographical details. Signed by Armando, Kees van Bohemen, Jan Henderikse, Henk Peeters, Jan Schoonhoven and Fred Sieger.

[Ref. Zero 5. *The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, pp. 436].

£ 600





18.

Hans-Peter FELDMANN.

**Bilder. Portfolio 1.**

*Hilden. Self-published by the artist. 1968 - 1971.*

Various formats: (8.9-22 x 10.5-21 cm). 10 volumes. Original grey wrappers, stapled. Front covers stamped with titles. All volumes housed in original cardboard portfolio with black cloth ties. Small section lacking from head of portfolio spine, otherwise good.

Feldmann's Bilderhefte (published between 1968 and 1974) are small, staple-bound booklets in various formats with grey cardboard covers, rubber-stamped with the author's surname and title, indicating the number of pictures they contain (for example, 3 Bilder or 5 Bilder). Printed in black-and-white on offset paper, without text, the picture books bring together everyday phenomena.

These small artist's books consist of reproductions of both found and self-produced black-and-white photographs. By making series of these images of common objects and situations,

Feldmann at once neutralises and links them. His work gives credit to the ethos of mass production and to amateur photography. By giving equal value to all types of images, Feldmann recognises the problematic nature of pictures and art in a culture bombarded by images, and as such, presents the photographs in an entirely unpretentious manner.

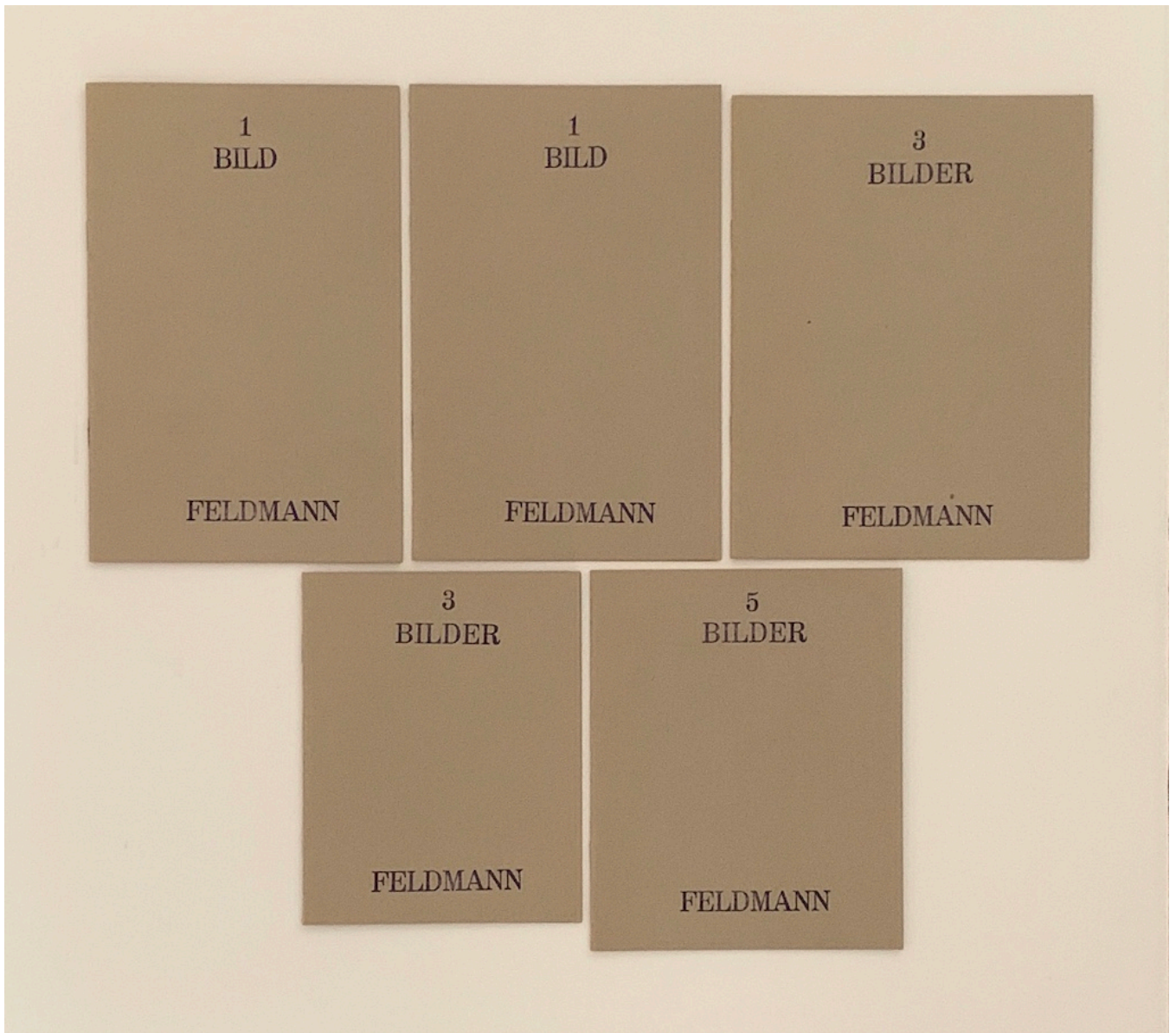
The Bilder books were issued in a sequence of four portfolios. This is the first of those portfolios, and is complete with 10 of the booklets:

12 Bilder (*Airplanes*, 1968), 11 Bilder (*Knees*, 1969), 7 Bilder (*Families*, 1970), 3 Bilder (*Two Girls*, 1970), 1 Bild (*Coat*, 1970), 45 Bilder (*Shoes*, 1971), 14 Bilder (*Mountains*, 1971), 11 Bilder (*Clouds*, 1971), 6 Bilder (*Football Players*, 1971), and 1 Bild (*Pyramids*, 1971).

"The small artist's books simply entitled either Bild (Picture) or Bilder (Pictures) that Hans Peter Feldmann made ... constitute one of the most important bodies of artist's bookworks in the twentieth century" (Parr & Badger - *The Photobook*).

£ 4000





19.

Hans-Peter FELDMANN.

**Bilder. Portfolio 2.**

*Hilden. Self-published by the artist. 1972 - 1973.*

Various formats: (7.4-19.5 x 9.5-21 cm). 10 volumes. Original grey wrappers, stapled. Front covers stamped with titles.

This is the second of the Bilder portfolios, and is complete with 10 of the booklets (lacking the original cardboard portfolio):

9 Bilder (*Streets, 1972*), 11 Bilder (*Maid making bed, 1972*), 1 Bild (*Oasis, 1972*), 5 Bilder (*Snowy Trees, 1972*), 3 Bilder (*Chairs, 1972*), 8 Bilder (*Ambulances, 1972*), 11 Bilder (*Seascapes, 1972-73*), 7 Bilder (*Tools, 1973*), 1 Bild (*Volcano, 1973*), and 3 Bilder (*Landscape Paintings, 1973*).

£ 5000







20.

Hans-Peter FELDMANN.

**Bilder. Portfolio 3.**

*Heidelberg. Edition Staeck. 1971 - 1972.*

Various formats: (9.3-22 x 7-14.8 cm). 4 volumes. Original grey wrappers, stapled. Front covers stamped with titles. Loose in the original cardboard envelope portfolio, with taped edges as issued, and artist's name stamped on front.

This is the third of the Bilder portfolios, and is complete with 4 of the booklets:

9 Bilder (*Cyclists*, 1971), 152 Bilder (*Portraits of women*, 1971), 15 Bilder (*Trees*, 1972), and 10 Bilder (*Sailboats*, 1972).

This third portfolio of Feldmann's Bilder books was published by Klaus Staeck in a deluxe edition limited to 50 copies, with each of the four booklets numbered and signed by Feldmann in pen on their title pages. Renowned for rarely signing his works, such sets of the third Feldmann portfolio are rare.

£ 4500



21.

Hans-Peter FELDMANN.

**Bilder. The Sperone books.**

*Turin. Gian Enzo Sperone. 1973.*

Various formats: (9.9-11.5 x 9.5-10.9 cm). 3 volumes. Original grey wrappers, stapled. Front covers stamped with titles.

Whilst the majority of the Bilder books were self-published by Feldmann in his hometown of Hilden, three of the final booklets to be published were done so by Gian Enzo Sperone in Turin.

Presented here is a complete set of the three Sperone booklets:

5 Bilder (*Unmade beds, 1973*), 4 Bilder (*Random objects, 1973*), and 6 Bilder (*Toy Animals, 1973*).

£ 1500



22.

Robert FILLIOU.

**Information Box.**

*Munich. Galerie Buchholz. 1973.*

(32.8 x 25.5 x 7.2 cm). An archival box, with an original black-and-white photograph in a transparent plastic pocket pinned to the front.

This archival box was published for the exhibition of Robert Filliou at Galerie Buchholz in München, November 1973. The box contains: 24 colour slides of the exhibited works in a clear rhodoid folder; three sheets of white paper printed black, under a clear soft plastic envelope (consists of a list of the box's contents, a list of the slides, and a biography of Filliou; and eight original artists books and catalogues: 1 press release folder / "Games at the Cedilla or the Cedilla Takes Off"(together with George Brecht) / "A Selection from 1000 Basic Japanese Poems" / "Poeme Collectif"(Daily-Bul poquettes volantes) / catalogue for the show at the Galerie René Block (1971) / "Teaching and Learning as Performance Arts" / catalogue for the show at Galerie Buchholz / "Commemor" exhibition folder, Neue Galerie, Aachen (1970).

Published in an edition of 60 copies, numbered and signed by Filliou in pencil on the front of the box.

[Ref. S. Jouval - Robert Filliou. *Catalogue raisonné des éditions & multiples, livres et videos*, no. 54, p. 66].

£ 1800



23.

Ian Hamilton FINLAY & Ian Gardner.

**Taschenbuch der Panzer.**

*Little Sparta, Dunsyre. Wild Hawthorn Press. 1981.*

Book (26 x 31 cm); videotape (25.5 x 17.5 cm). pp. (32). With 9 colour illustrations (one on front cover), reproducing watercolours of pansies. Original wrappers.

Artist's book, produced in a limited edition of 200 copies by The Stellar Press in Hatfield. Signed in pencil by both Ian Hamilton Finlay and Ian Gardner on the colophon page.

With his book 'Taschenbuch der Panzer', Ian Hamilton Finlay takes a unique approach to concrete poetry. The book is illustrated with Ian Gardner's watercolours of pansies (panzer is the German word for tank and is used here as a play on the word pansies). Finlay's poems recall both military and artistic references, a duality he seemingly considers totally compatible. The artist draws an ironic parallel between the idea of a natural floral paradise of pansies and the camouflage patterns on a tank. The book's text is a series of sentences on camouflage "in the manner of Shenstone" (William Shenstone was an 18th century poet and early practitioner of landscape gardening).

The book is accompanied by a Sony U-matic videotape produced by Media Associates in conjunction with Eaton House Publishers, and released by Sovereign American Arts Corp. The video, entitled 'Part 1', is over 24 minutes in length, and consists of an interview with Hamilton Finlay, narrated by Stephen Bann. In the interview Finlay claims, amongst other things, that the avant-garde, often subsidised by the government, has become the standard and that the

use of classical forms, expressed in his sculpture, is the only “truly subversive and revolutionary mode.”

[Ref. Graeme Murray - *Ian Hamilton Finlay & The Wild Hawthorn Press*, nos. 3.84 & 7.22]

£ 495

24.

Hamish FULTON.

**Hamish Fulton.**

*Milan. Franco Toselli. 1974.*

(38.6 x 52.4 cm). pp. 6 + 18 photographic plates (2 folding), illustrating 18 offset photos, of which 3 in colour. Original cloth-backed boards. Few bumps to board edges, with minor rubbing to forecorners, otherwise a good copy.

Artist's book, printed in an edition of 1,000 copies.

“This book proves that whatever else Fulton is - Land artist, performance artist, sculptor, Conceptualist, poet - he is an uncommonly good photographer” (The Photobook).

[Ref. Anne Moeglin-Delcroix, *Esthétique du livre d'artiste*, p. 225; Parr & Badger, *The Photobook II*, p. 152].

£ 400





25.

Allan KAPROW.

**3 Crime Stories.**

*Verona. Edizioni Archivio F. Conz. 1995.*

Box (11.2 x 9.5 x 3 cm).

Artist multiple, consisting of a cardboard box housing a transparent plastic box containing three paper scrolls held closed with brass rings. Each scroll contains a printed crime story. Published in an edition of 1500 copies, with this one of 300 copies, numbered and signed in pencil by Kaprow on a label pasted to the inside of the plastic box lid.

£ 500



26.

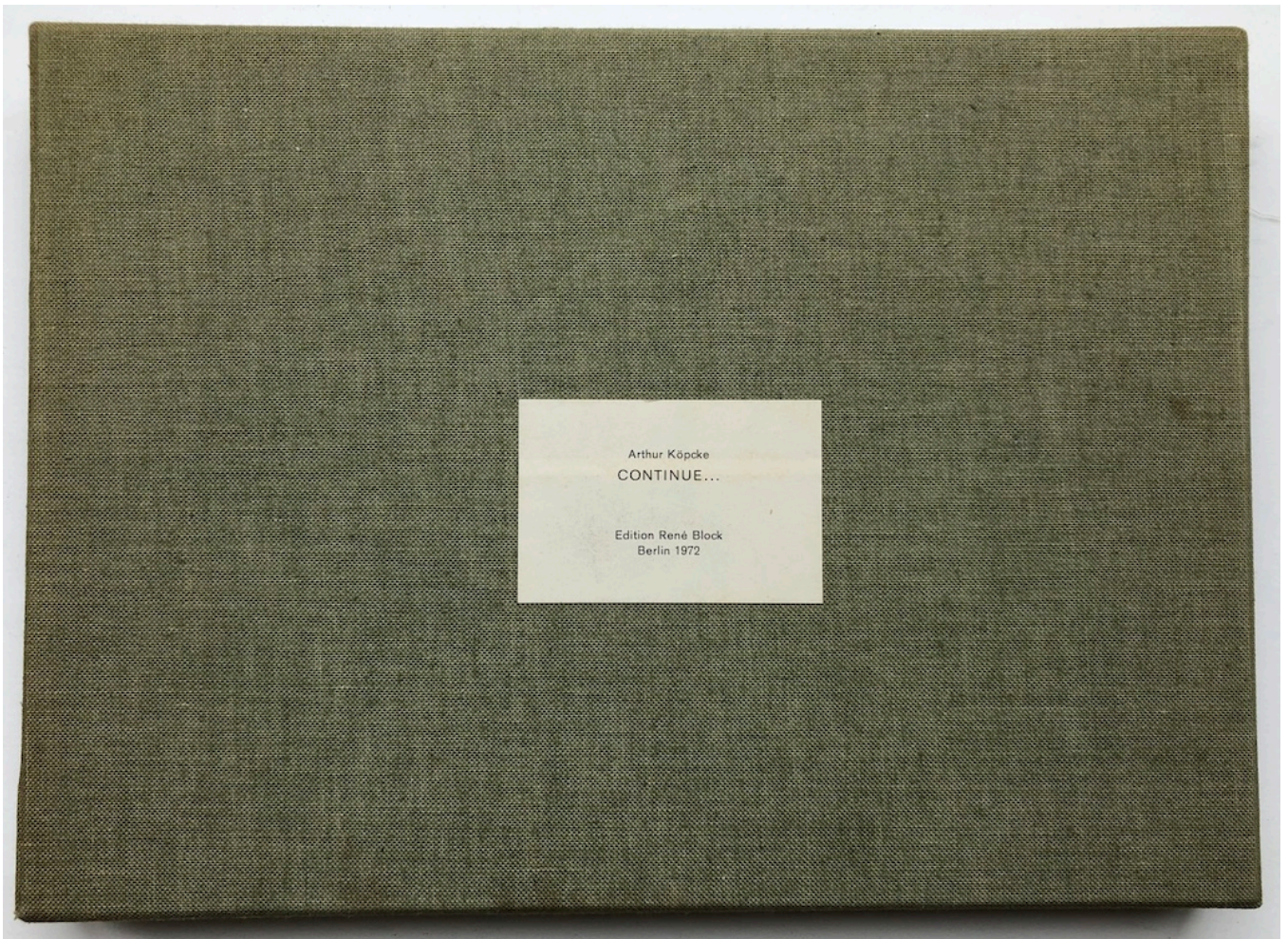
Peter KLASSEN. (Pierre Talman).

**Les machines divorcées de Peter Klasen. Texte de Pierre Talman, commentaires de Peter Klasen.**

*Paris. éditions Art Forum. 1975.*

(35.5 x 27.2 cm). pp. 62. With 36 colour and monochrome tipped-in plates. Loose as issued in original black cloth chemises, seemingly lacking the slipcase. Published in an edition of 150 copies, with three original screenprints by Peter Klasen printed on vélin à la cuve (each 53 x 36 cm), and one screenprint printed on acetate with syringe collage element (unfortunately the acetate sheet has a lengthy tear across the top of the image). Each of the four prints are signed and numbered by Klasen in pencil.

£ 850



27.

Arthur KÖPCKE.

**Continue. Stücke aus den Jahren 1958 bis 1964.**

*Berlin. Edition René Block. 1972.*

Box (26.2 x 36 x 3.5 cm). Collection of 72 sheets of black cardstock forming a file of ideas, with glued-down papers containing collage, montage, and 129 typed "pieces" by Arthur Köpcke, covering the years 1958-1964, each sheet of cardstock reading "you can put each piece as a way of action for the rest of the pieces" along the top edge. Contents loose as issued in original pale green linen-covered box, with printed label posted to lid.

Published in a limited edition of 150 copies, numbered and signed by Köpcke to inside of lid. Each copy is slightly different due to the collage elements and the fact that some of the montaged paper elements include hand-colouring by the artist.



A self-taught artist, Arthur Köpcke created works across a variety of media, including literature, painting, object art, conceptual art, and action art. Although he was influenced early on by surrealism, Dada, and futurism, Köpcke discovered a community of like-minded individuals in the International Fluxus movement and turned to making work based on everyday life, the media, and consumerism. He incorporated written elements into his collages and montages, and then read the texts and released recordings of the readings. In 1957, Köpcke opened a gallery in Copenhagen which focused on Fluxus and avant-garde art, and took on a key role in bringing Fluxus to Denmark and to all of Scandinavia.

£ 2500



28.

Joseph KOSUTH, Christine KOZLOV, Michael RINALDI, and Ernest ROSSI.

**Non-Anthropomorphic Art by Four Young Artists : Joseph Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi. Four Statements.**

*New York. Lannis Gallery. 1967.*

(21.8 x 17.8 cm). pp. (12). Original staple-bound wrappers.

Exhibition catalogue published in conjunction with a show held at Lannis Gallery, February 19, 1967. Seminal offset-printed publication produced by Lannis Gallery, a short lived venture run by Joseph Kosuth.

Includes only a short introduction and statements by Kosuth, Christine Kozlov, Michael Rinaldi, Ernest Rossi describing their work. "The title chosen for this exhibition - non-anthropomorphic art - is not meant to be definitive; certainly it states what it is not. It simply means that the four artists included in this exhibition have one desire (if none other) in common: to exclude a projection of either themselves or the image, attributes, or qualities of a man in their works of art" (from the publication's unattributed introduction).

The four artists systematically deny the possibility of art objects possessing any metaphorical function, and the works manifested a complete lack of interest in the notion that art could communicate expression or transcendental experience. Furthermore, the artists reject outright the primacy of individual subjectivity as the locus of art production. Such prosaicness is mirrored in the exhibition's catalogue, a stark publication, devoid of any illustrations.

[Ref. Catherine Morris, Vincent Bonin et al - *Materializing Six Years. Lucy R. Lippard and the Emergence of Conceptual Art. MIT Press, 2012, pp. 117*].

£ 1200

NON-ANTHROPOMORPHIC ART  
BY FOUR YOUNG ARTISTS:

JOSEPH KOSUTH

CHRISTINE KOZLOV

MICHAEL RINALDI

ERNEST ROSSI

AT THE LANNIS GALLERY ON  
315 E 12TH ST NEAR 2ND AVE  
OPENING FEB 19, 12 TO 12

FOUR STATEMENTS

29.

Tetsumi KUDO.

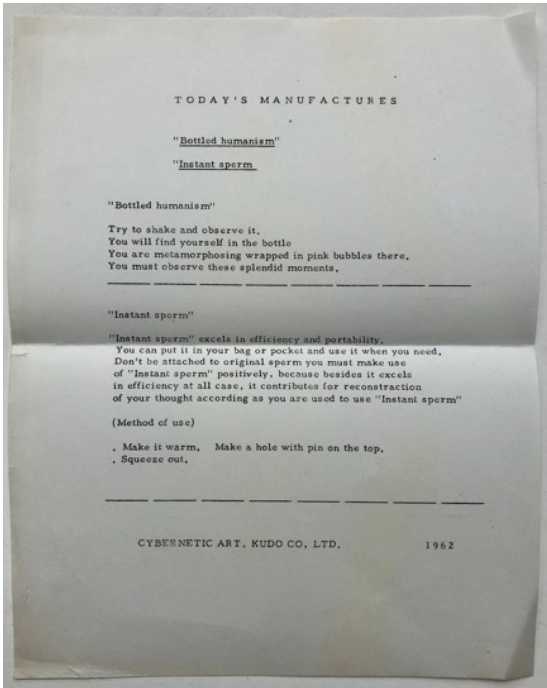
**Today's Manufactures. "Bottled humanism"  
"Instant Sperm".**

(Paris). *Cybernetic Art, Kudo Co, Ltd. 1962.*

(26.8 x 21.1 cm). Single sheet of xeroxed typed text.

Leaflet printed to accompany the earliest of Kudo's European happenings. "Bottled Humanism" was first produced at the Troisième Biennale de Paris, Musée d'Art Moderne de la Ville de Paris, in Paris in 1963, whilst "Bottled Humanism, Dry Penis, Instant Sperm" occurred at the Workshop de la Libre Expression, Centre Culturel Américain, Paris in 1964.

£ 80



30.

Tetsumi KUDO.

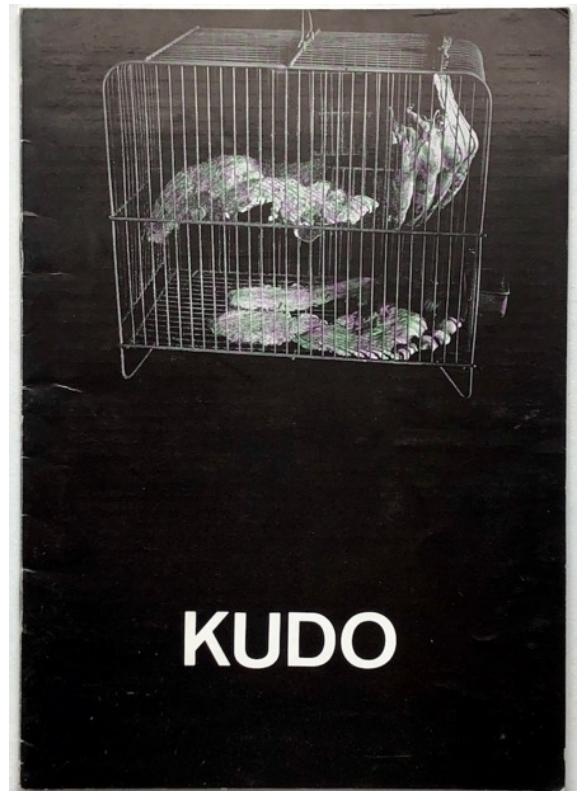
**Kudo.**

*Amsterdam. Galerie 20. 1966.*

(22 x 15.5 cm). pp. (8). One colour & four monochrome illustrations. Original wrappers, stapled.

Catalogue for one of the very first European shows by Kudo. Includes a printed transcript of a letter by Wim Beeren to the artist, together with Kudo's response.

£ 120





31.

Tetsumi KUDO

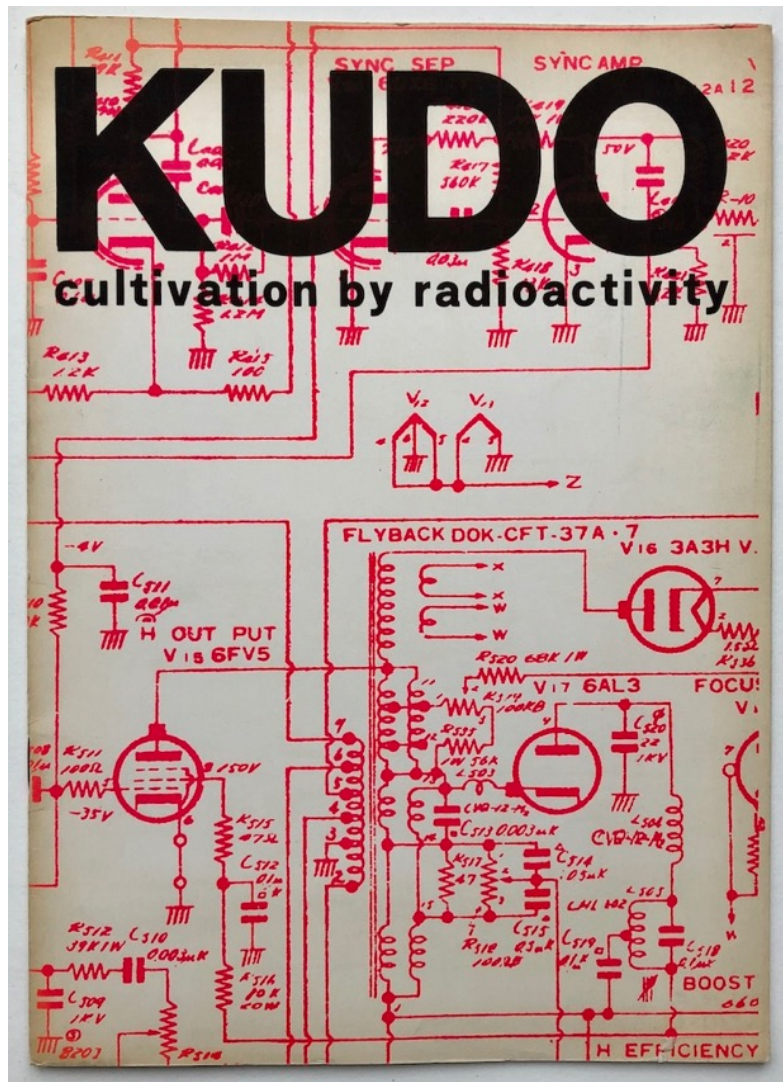
**Kudo. Instant Sperm. Kudo Co., Ltd.**

*Paris. Galerie Mathias Fels. 1967.*

(27 x 16.6 cm). pp. (16). With 11 illustrations, including one in colour. Original green wrappers, stapled.

Catalogue for one of the earliest European exhibitions of Kudo, April - May 1967, Galerie Mathias Fels. Includes texts by Pierre Restany, Otto Hahn, and Wim Beeren. Printed in an edition of 1000 copies.

£ 200



32.

Tetsumi KUDO.

**Tetsumi Kudo. Cultivation by radioactivity in the electronic circuit.**

*Loenersloot. Galerie Mickery. 1968.*

(29.5 x 21 cm). pp. (20). Monochrome illustrations throughout, with a reproduction of an electronic circuit printed in neon pink on transparent paper. Original printed wrappers, stapled.

Exhibition catalogue. In the late 60s, Kudo made small terrariums and greenhouses filled with eyeballs, noses, penises and electronic circuitry covered in resin and soil, and glowing with fluoro spraypaint. The works were a fusion of the organic and inorganic, a utopian vision of post-nuclear ecology he called "cultivation by radioactivity". Includes a transcript of an interview between Kudo and the curator Wim Beeren.

£ 120



33.

Tetsumi KUDO.

**Kudo.**

*Malmö. Galerie Leger. 1968.*

(27 x 16.6 cm). pp. 8. With two monochrome illustrations. Original wrappers, stapled.

Exhibition catalogue, Galerie Leger, Malmö, February - March, then Gothenberg, March - April 1968. With introductory text by Pierre Restany translated into Swedish.

£ 150

34.

Tetsumi KUDO.

**Tetsumi Kudo. Pollution - Cultivation - New Ecology - Your Portrait.**

*Amsterdam. Stedelijk Museum. 1972.*

(27.5 x 20.8 cm). pp. 32. Colour and monochrome illustrations. Original wrappers; uneven staining to front cover, otherwise good.

Exhibition catalogue, Stedelijk Museum, February - April 1972. Graphic design of the catalogue by Wim Crouwel. Includes a list of 42 works, a bibliography, an exhibition history and a biography of Kudo by Alain Jouffroy. Texts in French and Dutch.

£ 85





35.

Tetsumi KUDO.

**Happy New Year - an original watercolour.**

*(Paris). 1973.*

(27.2 x 24 cm). The watercolour has never been framed, with resultant bumping to corners and edges of the card, and uneven sun-staining which is more pronounced along the left edge. The staining does not affect the image.



A New Year's greeting card, executed by Kudo in green pen and a variety of coloured washes. Depicts one of the typical cages by the artist (this time housing a large yellow snail), topped here by larger illustrations of full wine glasses. The drawing is signed by both Tetsumi Kudo and his wife Hiroko in pen along the lower edge of the image, and dated 'Paris 1973'. Artist's red 'Hanko' stamp in lower right corner.

The card was presented to Wim Beeren and Liesbeth Brandt Corstius ('Liesbeth' and 'Beeren' inscribed by Kudo at the bottom of each wine glass), who, in 1973, were the renowned Director and Modern art curator at the Museum Boijmans Van Beuningen in Rotterdam.

Wim Beeren was a vital supporter to Kudo as the artist became established in Europe. Beeren first invited Kudo to participate in the exhibition he organised in The Hague at the Gemeentemuseum of which he was the curator at the time, on the theme "Nieuwe Realistenë". Beeren then went on to contribute to many of Kudo's exhibition catalogues of the late 1960s. A fine provenance.

£ 1200

36.

Tetsumi KUDO.

**Kudo. Portrait de l'artiste dans la crise / cages peintures à l'ordinateur. Cages - multiples.**

*Paris. Galerie Beaubourg & Galerie Vallois. 1977.*

(29.7 x 21 cm). pp. (24). Monochrome illustrations throughout. Original wrappers, stapled.

Exhibition catalogue, Galerie Beaubourg & Galerie Vallois, February - March 1977.

£ 95





37.

Tetsumi KUDO.

**Tetsumi Kudo in Zusammenarbeit mit dem Berliner Künstlerprogramm des DAAD.**

*Berlin. Galerie Wunderland. 1978.*

(29.6 x 21 cm). pp. (8). Illustrations throughout, including one in colour. Original wrappers, stapled.

Exhibition catalogue, Galerie Wunderland, August - September 1978.

£ 100

38.

Tetsumi KUDO. (Alain Jouffroy).

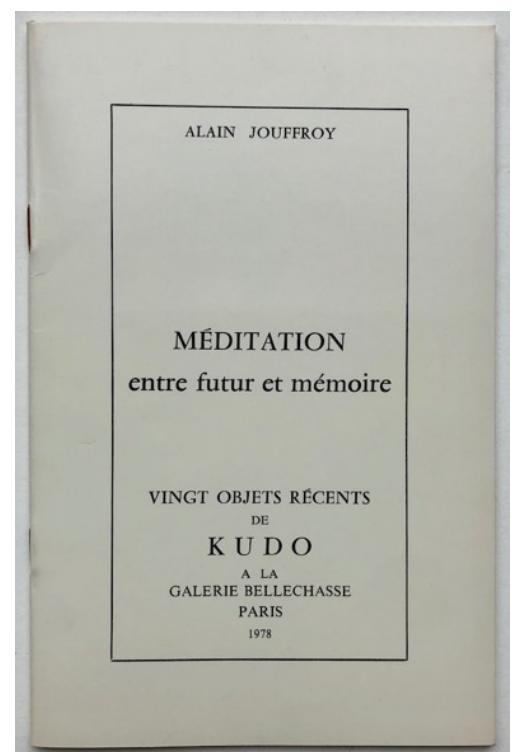
**Méditation entre futur et mémoire. Vingt objets récents de Kudo.**

*Paris. Galerie de Bellechasse. 1978.*

(21 x 13.6 cm). pp. (12). With 11 monochrome illustrations. Original wrappers, stapled.

Exhibition catalogue, October - November 1978. Text by Alain Jouffroy.

£ 65



39.

Tetsumi KUDO.

**Tetsumi Kudo.**

*Apeldoorn & Amsterdam. Van Reekum Museum & Stedelijk Museum. 1991.*

(23.1 x 23.1 cm). pp. 48. Illustrations in colour and monochrome. Original wrappers, mild sun staining to covers.

Exhibition catalogue Van Reekum Museum Apeldoorn & Stedelijk Museum, Amsterdam, April-August 1991. Preface by Frits Bless (in English). Texts by Frits Bless, Wim Beeren, Alain Jouffroy, and Mark Brusse. With 41 works by Kudo catalogued and reproduced. Printed in 1000 copies.

£ 40



40.

Richard LONG.

**Planes of Vision.**

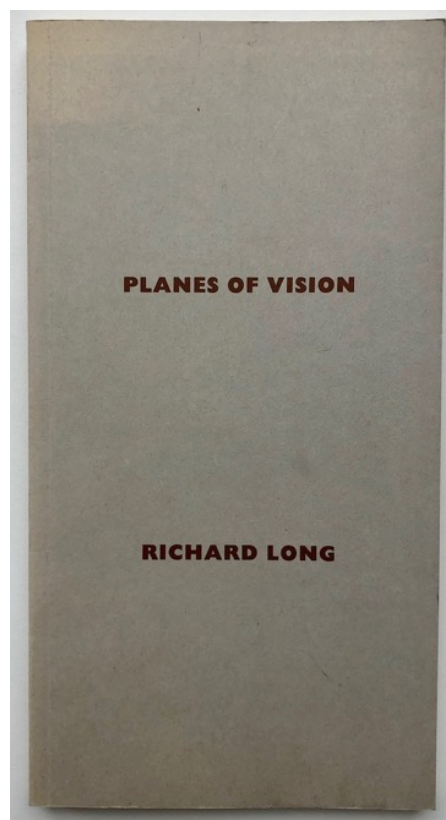
*Aachen. Ottenhausen Verlag. 1983.*

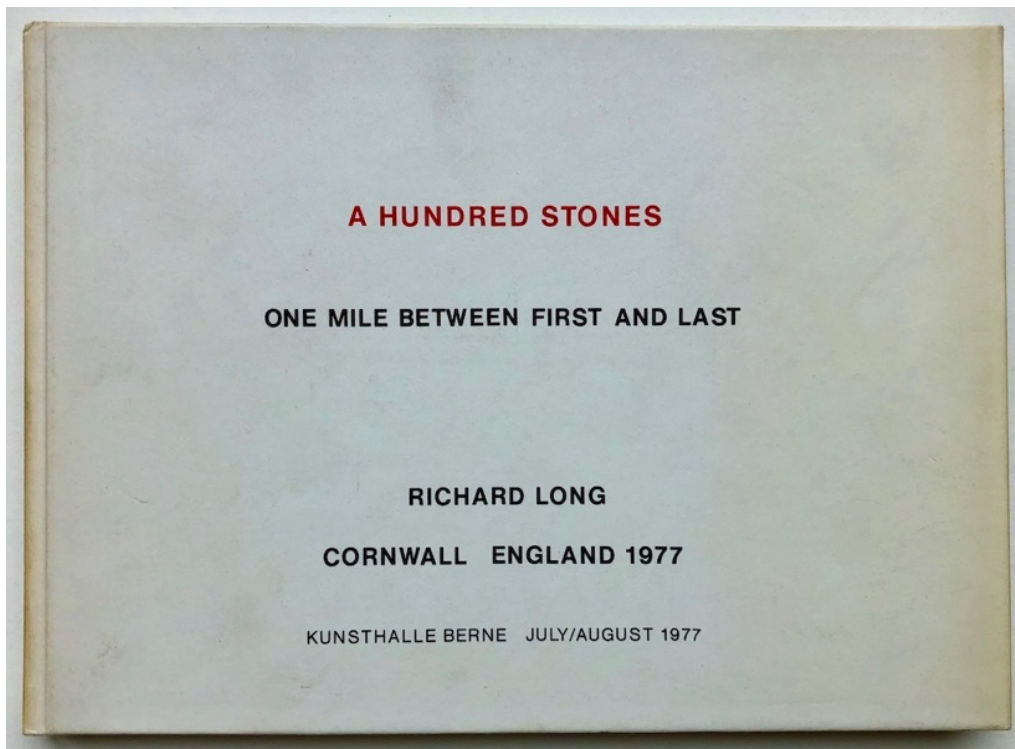
(25.1 x 13.1 cm). pp. (104). Original wrappers. Faintly sun-bleached along upper edge.

Artist's book, printed in an edition of 1000 copies.

“A north-south plane of vision at every mile in a straight north-south line. A coast to coast southward walk following and being on this straight line at every mile. From start to end there are 47 planes of vision and 69 walking miles. Each plane of vision begins looking forwards and southwards.”

£ 40





41.

Richard LONG.

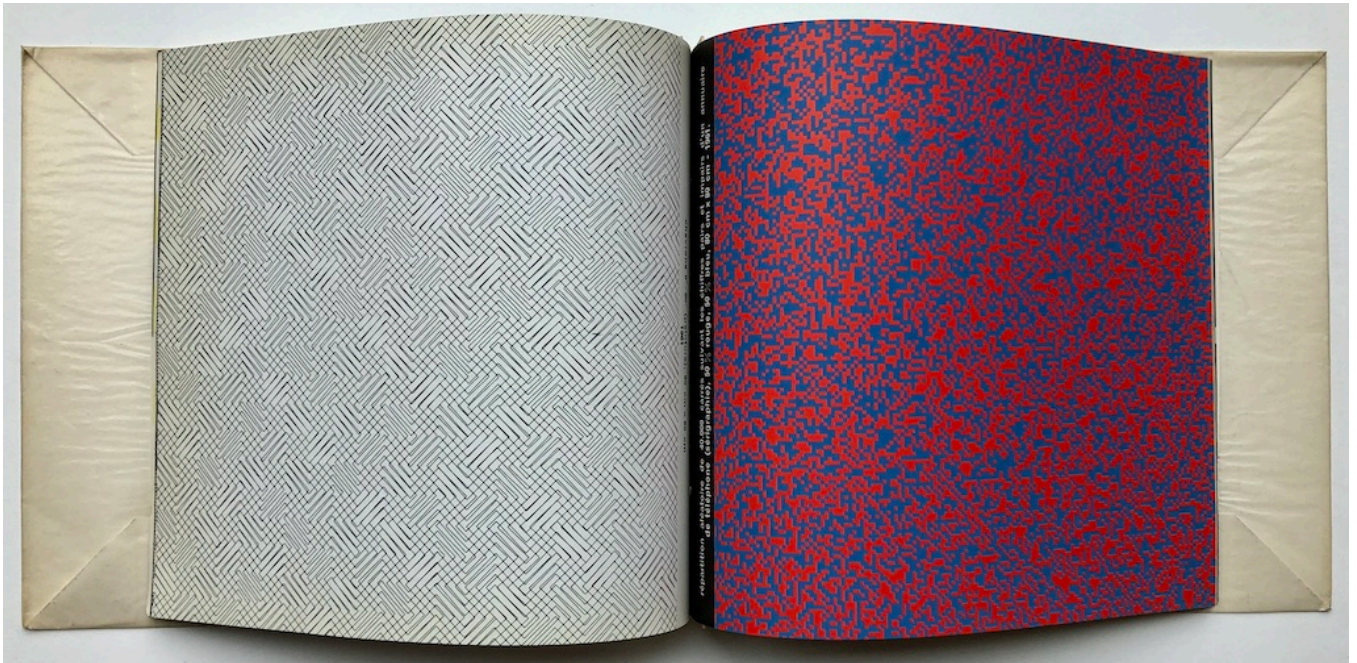
**A hundred stones. One mile between first and last. Cornwall, England 1977.**

*Bern. Kunsthalle Berne. 1977.*

(15.5 x 21.4 cm). pp. (104). Full-bleed black-and-white photographic reproductions throughout. Original cream boards, with titles printed in red and black on front and spine. slight browning to spine and outer edge, otherwise a good copy.

Artist's book published in conjunction with a 1977 Richard Long exhibition held at the Kunsthalle Berne. Consists of stark black-and-white photographic reproductions of each of one hundred stones taken on a 1977 walk around Cornwall.

£ 120



42.

François MORELLET.

**morellet.**

*Cholet. (Self-published by the artist). 1971.*

(20.5 x 23 cm). pp. 74 illustrated pages. Original wrappers, contents hole-punched and bound by fabric-covered plastic strip as issued. Tears to glassine jacket at spine and stain to rear of jacket, otherwise a good copy.

Since he first began making work in the 1950s, François Morellet was engaged in creating work which expanded the very definition of what abstract art can be. His pioneering approach included using chance and simple mathematical formulas to produce complex grids and patterns for his paintings, and in his role as a founding member of the influential French collective, Groupe de Recherche d'Art Visuel (GRAV), making playful and often disorientating installations which demand active participation from the spectator.

This rare self-published book gathers together photographs of Morellet's early personal works and his later GRAV paintings and installations. Includes an array of black-and-white and colour full-page plates, including several lithographically printed on rectos only on different paper.

£ 350



43.

PANAMARENKO & Bernd LOHAUS & Hugo HEYRMAN.

**Panamarenko / Bernd Lohaus / Hugo Heyrman.**

*Antwerp. Wide White Space Gallery. 1966.*

Folded (20 x 14 cm); unfolded (39.5 x 70 cm). Folded leporello poster, printed black on glossy stock. Printed single side.

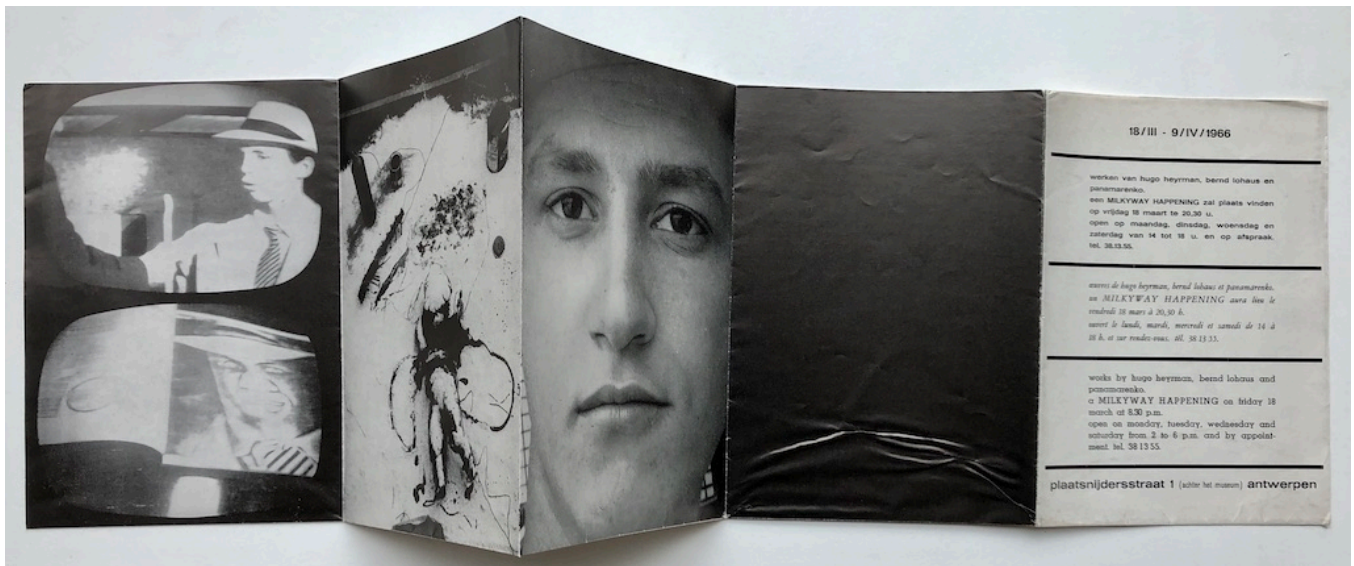
It was around 1965, in Antwerp, that Panamarenko and Hugo Heyrman first got together to organise a number of street campaigns and happenings. These campaigns, which Panamarenko dubbed the 'Milkyway Happenings', mirrored perfectly the late 1960s zeitgeist, with their sense of the era's peace demonstrations combined with an obsession with everything cosmic and the burgeoning space race. In addition to a tremendous fascination for American pop culture, Panamarenko's early Happenings reflect this passion for science and technology, and illustrate his early quest as an artist, astronaut, 'happy-space-maker', and 'multimillionaire'.

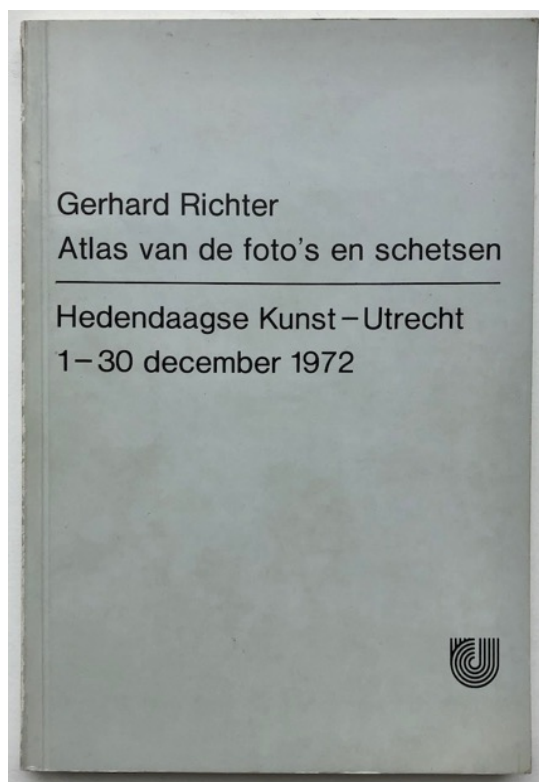
The Milkyway Happenings arranged by Panamarenko and Heyrman were constantly interrupted and brought to a halt by the police. Their campaigns eventually inspired Anny De Decker in 1966 to open the Wide White Space gallery in Antwerp. According to her, this was to create a space where the happenings could continue on unhindered. The first exhibition held

at the Wide White Space was this joint exhibition by Panamarenko, Bernd Lohaus and Hugo Heyrman. The show opened with a Milkyway happening on the evening of the 18th March 1966, but the exhibition ran until the 9th April, and also included visual works by the three participants. Panamarenko entitled his contribution 'Multimillionair / Tree with beautiful white snow', Lohaus's works were 'strich / striche, faden + fäden, punkt – kreuzpunkte', whilst Heyrman was the 'Happy Space Maker' with "lifesize seaweed chairs".

This folded leporello poster was printed on the occasion of the exhibition. Rare. (No listing on WorldCat).

£ 850





44.

Gerhard RICHTER.

**Atlas van de fotos en schetsen. Hedendaagse Kunst - Utrecht, 1-30 december 1972.**

*Utrecht. Museum Hedendaagse Kunst. 1972.*

(20.4 x 14.1 cm). Unpaginated (pp. 144). With 339 black-and-white offset reproductions. Publisher's grey printed wrappers. Very mild creasing and rubbing to spine, overall a fine copy.

Richter designed this artist book to accompany his December 1972 show 'Atlas' at the Museum Hedendaagse Kunst in Utrecht.

The catalogue includes a brief text by the Utrecht museum director Wouter Kotte, printed on the back cover. Internally the book has no text whatsoever, but is illustrated solely with 339 black-and-white offset reproductions.

This copy also has the single-page museum notice insert listing the two Richter exhibitions which ran consecutively in Utrecht, firstly 'Atlas' in December 1972, followed by the exhibition of '48 Portretten' in January 1973.

[Ref. Hubertus Butin, Stefan Gronert, Thomas Olbricht - *Gerhard Richter. Editions 1965-2013*, no. 49].

£ 650





45.

THE ROLLING STONES.

**Goats Head Soup.**

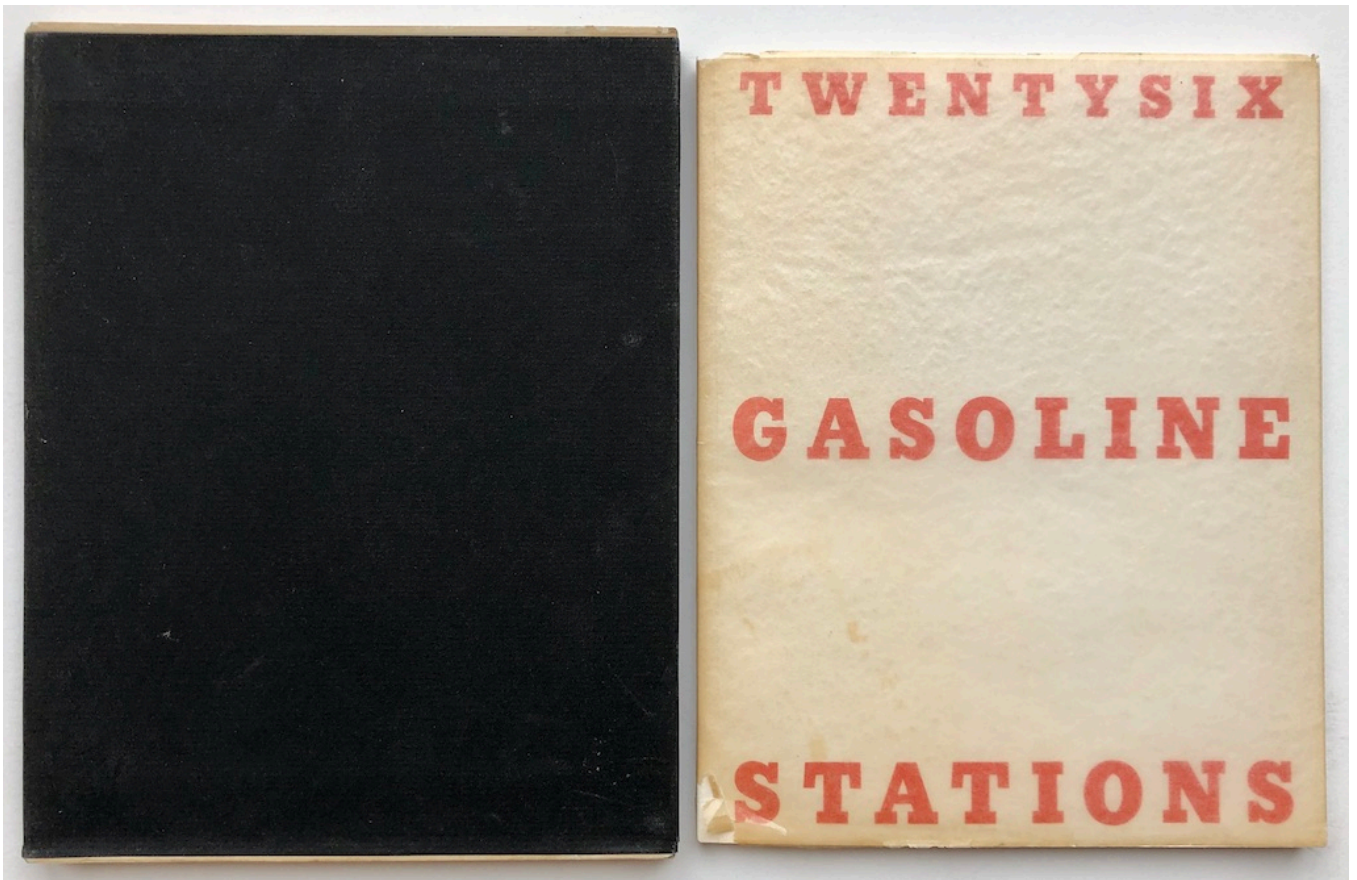
*(London). Rolling Stones Records. 1973.*

(31 x 31 cm). Original 12-inch vinyl LP in gatefold sleeve.

Goats Head Soup was the 11th British and 13th American studio album recorded by the Rolling Stones. It was released in August 1973 by Rolling Stones Records. The album cover was designed by Ray Lawrence and photographed by David Bailey. The portrait of Jagger on the front cover, enveloped by a chiffon veil, was approximately life size in the original 12-inch LP format. The album's gatefold has all the band members photographed wrapped around a similar chiffon fabric. This copy from the US release distributed by Atlantic Records, New York.

**The record is signed by each of the five members of the band** in black felt-tip on the front cover: Mick Jagger, Keith Richards, Bill Wyman, Charlie Watts, and Mick Taylor. Fully signed copies of Stones records are scarce, usually due to the relative obduracy of bass player Bill Wyman.

£ 950



46.

Ed RUSCHA.

**Twentysix Gasoline Stations.**

*Los Angeles. National Excelsior Publication. Printed by the Cunningham Press, Alhambra. 1963.*

(17.5 x 14.1 cm). With 26 black-and-white offset photographic illustrations (3 double-spread). White wrappers, with title printed in red on front cover and spine. Glassine dust jacket, with minor tears to edges of spine. With original black paper-covered slipcase (only approximately 50 copies of the first edition were issued with the slipcase).

**First edition of Ruscha's first artist's book, published in an edition of 400 hand-numbered copies, numbered in red pencil on the colophon page.** A second edition appeared in 1967, and a third edition in 1969.

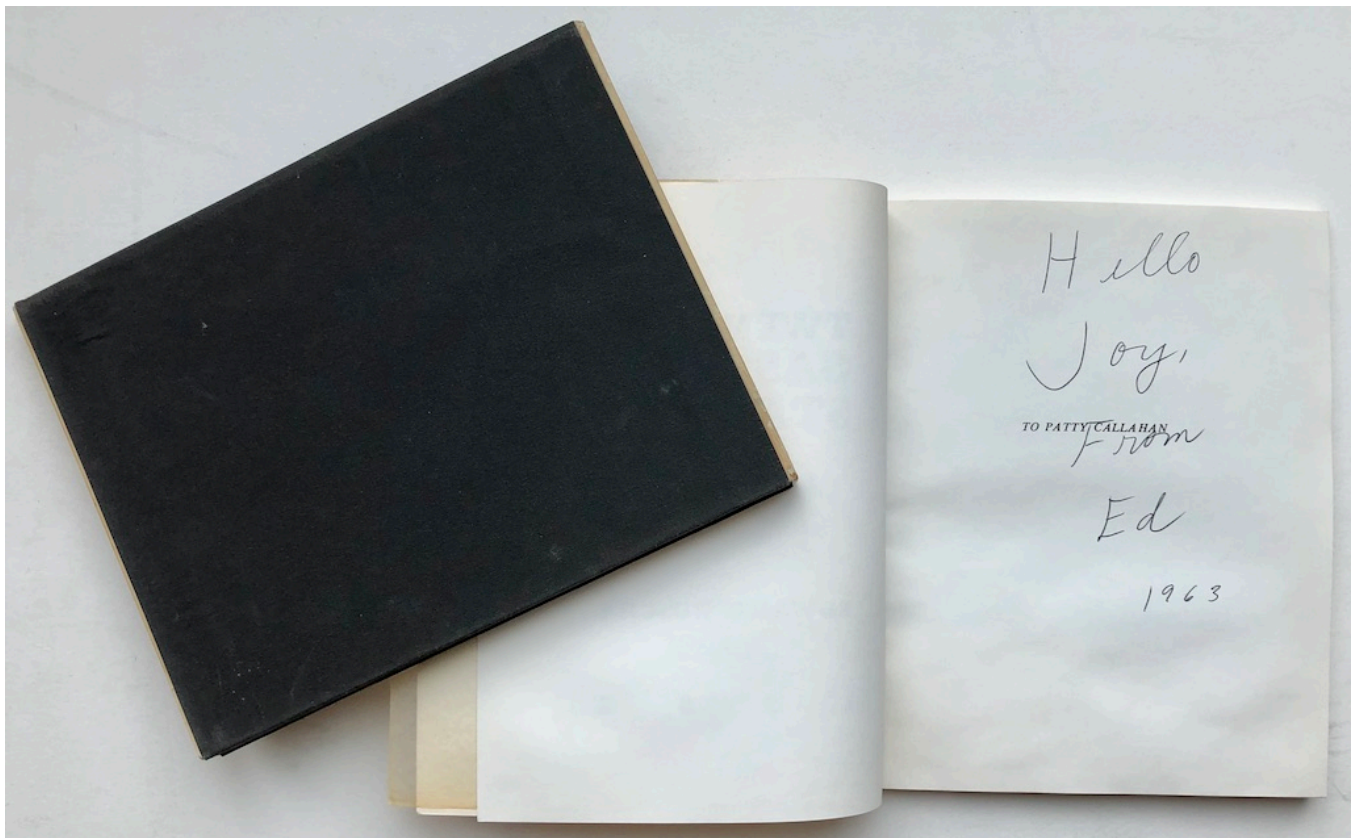
Twentysix Gasoline Stations, as the title simply attests, is comprised solely of Ruscha's photographs of petrol stations, along the highway between the artist's home in Los Angeles and his parent's house in Oklahoma City. The photographs are not reproduced in a perfect linear sequence, however, with five photographs reproduced out of order. Taken from the highway and often including large areas of forecourt or road, the shots appear to be simply factual records of the petrol stations. The captions consist of the name of the petrol station and its location (for example, "Texaco, Sunset Strip, Los Angeles" and "Flying A, Kingman, Arizona").

This is a presentation copy inscribed by Ruscha, apparently to a girlfriend "Hello Joy, From Ed, 1963" (see: Jennifer Eileen Quick - Back to the Drawing Board: Ed Ruscha 1956 - 68. Harvard dissertation 2015, p.184, for reference to a 'Joy').

This copy also one of approximately 50 copies of the first edition housed in the original black paper-covered slipcase.

[Ref. Siri Engberg & Clive Phillpot, *Ed Ruscha Editions*, B1; Martin Parr & Gerry Badger, *The Photobook: A History*, Vol. II, p. 140; Riva Castleman, *A Century of Artists Books*, p.167].

£ 12,500





47.

SCHRITTE. (Wolfgang Fietkau ed.).

**Schritte. Nos. 1 - 39. [All published].**

*Berlin. Wolfgang Fietkau Verlag. 1959 - 1984.*

First three issues (19 x 12 cm); remaining issues (16 x 14 cm). 39 volumes. Each bound in original printed wrappers.

Complete set of the renowned periodical of concrete poetry and experimental literature, 'Schritte', published by the Berlin publisher Wolfgang Fietkau.

The first three numbers of the series appeared in 1959 and 1960, in a narrow octavo format, with covers designed by Ursula Reichardt. However in 1961, due to the collaboration with the designer Christian Chruxin, the series changed to a small square format of 16 x 14 cm, uniformly with 36 pages each issue, and remained that way right up to the final 39th issue published in 1984.

Christian Chruixin, a representative of the Kassel School of design, was also responsible for the uniform cover design of each issue, including the cutting of words “in half” across different lines, and the colour co-ordination of the issues (the colour used to print each issue number matches the colour of the tissue used for the printed title-page).

Each issue of Schritte was dedicated to the work of individual authors, and contributors included figures such as Christa Reinig, Konrad Bayer, Franz Mon, Wolfgang Bauer, Ferdinand Kriwet, Kurt Marti, Reinhard Döhl, and Ludwig Harig. Such names ensured that Fietkau’s Schritte series was critically reviewed not only in Germany but beyond. When, in the year 2000, the Berliner Kunstbibliothek produced the exhibition “Poesie des Konkreten” with works from the Kassel School, this naturally included the early titles of the Schritte series.

Whilst 13 titles in the series have reached the second to fifth editions being printed, complete sets of Schritte are hard to find with all numbers in first edition, as is the case here.

£ 1500





48.

Daniel SPOERRI.

**25 Objets de magie a la Noix / Zimtauberkonserven. Deutsch von André Thomkins. (Together with): Le Petit Colosse de Symi. The Nothing Else Review. Nos. 1 - 4. [All published].**

*Düsseldorf. Galerie Gunar. 1968.*

Catalogue (24.5 x 16.7 cm). Original wrappers.

Published to accompany the exhibition, Galerie Gunar, May - June 1968. This is the deluxe edition of the catalogue, limited to 30 copies, numbered, signed and dated by Spoerri in black crayon on the first blank page (deliberately smudged).

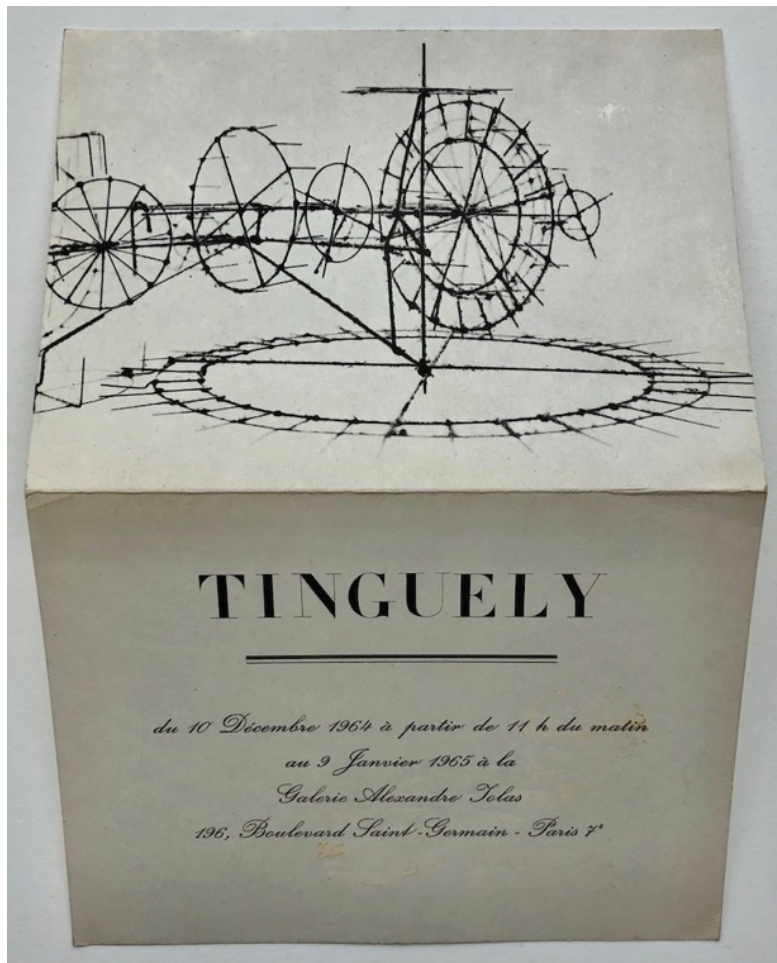
Each of the deluxe copies are also accompanied by an original cliché printing steel-plate block for one of the catalogue's photo-litho illustrations, an original gelatine silver print of Symi mounted on black card, and a signed lithograph by André Thomkins. Also present is a complete run in four issues (3 of the 4 issues consisting of one very large sheet, folded into 16 sections, printed both recto and verso) of Spoerri's obscure and short-lived 1960's periodical 'Le Petit Colosse de Symi'. The magazine was published during Spoerri's time of self-imposed

exile on the remote Greek island of Symi. Includes contributions to the first issue by Dieter Roth, Jean Tinguely, Robert Filliou, Emmett Williams, Georges Brecht, Claes Oldenburg, Makoto Oka, François Dufrène, and André Thomkins, the other three issues dedicated to singular works from Spoerri or his partner Kichka Baticheff - the fourth issue, for example, is devoted to the documentation of the same '25 Objets Archéologiques' which form the basis of the Galerie Gunar's exhibition.

The deluxe edition is presented as a 'Spoerri-Objekt', with the catalogue, periodical and extra material all presented together in a folding case covered with pink towelling and lined with a soiled folded t-shirt. The case was designed and made by Rudolf Rieser.

£ 1200





49.

Jean TINGUELY.

**Tinguely.**

*Paris. Galerie Alexandre Iolas. 1964.*

(12.5 x 17 cm) folded. Folded printed card. Slight staining to verso.

Invitation to Tinguely's "Meta" exhibition at Galerie Alexandre Iolas, December 1964 - January 1965.

£ 30





50.

TRANSFORMATION / TRANSFORMAcTION. (John Lyle, Conroy Maddox eds.).

**Transformation no.1 (followed by): Surrealist Transformation 2 - 10. (All published).**

*Harpford, Devon. TRANSFORMAcTION. 1967 - 1979.*

Various sizes: from (25.3 x 20.5) to (21 x 14.4 cm). pp. 62; 64; 64; 36; 40; 56; 36; 44; 40; 44. Photocopied text & illustrations throughout. 10 volumes. Original wrappers of varying colours, stapled.

Complete set of the English surrealist magazine Transformation. The first issue was hastily assembled and roneotyped just in time for the exhibition 'Enchanted Domain' held in Exeter in 1967, and organised by E.L.T. Mesens, J.B. Brunius, Conroy Maddox and John Lyle, an Exeter bookseller. With the second issue the title of the magazine was slightly changed to TRANSFORMAcTION, the extra letter indicating the no-nonsense commitment to subversion

and radicality. Throughout the magazine's ten numbers, its critical and theoretical articles, retrospective studies, declarations, poems, short stories and various reports declare a politically radical position, tending mainly towards anarchism.

TRANSFORMAcTION provided a platform on which Anthony Earnshaw, Philip West, Paul Hammond, Patrick Hughes, Ian Breakwell, and Tony Blundell appeared regularly, the first three of whom remained close to the group's core (Conroy Maddox fell out with John Lyle after the second issue and no longer appeared in the magazine's pages). In almost every issue John Lyle reviews books and current exhibitions related to surrealism. The final tenth issue of October 1979 is dedicated to E.L.T Mesens who had died two years earlier.

[Ref. *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky, nos. 835 & 830*].

£ 1200

51.

Lawrence WEINER.

**having from time to time a relation to:/ van tijd tot tijd in een relatie staan tot:**

*Amsterdam. Art & Project. 1973.*

(21 x 10 cm). pp. (24). Original cream wrappers, stapled. Covers with slight browning to edges. Weiner's texts in English, and also translated into Dutch by Coosje Kapteyn-van Bruggen.

One of Weiner's earliest publications, and his second artist book for Amsterdam's 'Art & Project'. Limited to 300 copies.

[Ref. Dieter Schwarz. *Lawrence Weiner Books 1968-1989. Catalogue raisonné, p. 35; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167*].

£ 150





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