

Tim Byers Art Books Catalogue 21



1.

Karel APPEL.

Musique Barbare van Karel Appel.

Baarn. The World's Window. 1963.

(31 x 32 cm). 33 RPM 12 inch vinyl record in luxury cloth-backed sleeve. With 26-page booklet of photographic plates in black & white and colour (two leaves of text on brown corrugated paper).

Karel Appel's legendary piece of musique concrete was recorded in 1963 at the Insituut voor Sonologie in the Netherlands with the collaboration of music composer Frits Weiland. Originally composed for a documentary on himself directed by filmmaker Jan Vrijman, *Musique barbare* is a powerful mixture of electric organ fumbblings, full-on riots of distorted kettle drum, and assorted percussion-room filigrees, assembled into an extremely edit-heavy suite with tape-speed manipulation. With exclusive photos by Ed van der Elsen and texts by filmmaker Jan Vrijman.

This copy with the original colour lithograph by Karel Appel, signed in the stone, loosely inserted in a separate card portfolio (37 x 30 cm).

£ 650



2.

Henryk BERLEWI.

Mechano-Fakturen von Henryk Berlewi. Situationen 60 Galerie Dokumentation b 1-63.

Berlin. Situationen 60 Galerie.
1963.

(22.5 x 22.5 cm). Folder housing two leporellos, one with a screenprint transparency and 4 additional screenprints; the second has six screenprints; sheet with critical reviews of the exhibition; folded pink sheet with two-page descriptive statement and the colophon. The wrappers contain a 3-page biography and bibliography. Original folding wrappers.

Polish-French Berlewi's work is often seen as a major precursor to Op-Art. Catalogue text by Eberhard Roters, photography by Jürgen Graaff.

£ 180



3.

George BRECHT.

The Bottle Bottle-Opener.

Remscheid. Edition VICE-Versand. 1966/1980.

(36 x 7.2 x 7.2 cm). Green glass wine bottle with corkscrew mounted in the place of the cork, and printed label.

Artist's multiple, produced in an edition of 42 copies, numbered and signed with the artist's monogram on the bottle's printed label. The bottle is a Chateau Lafite Rothschild, the label is identical, but the name has now been replaced by "Created by George Brecht".

Wolfgang Feelisch's VICE-Versand multiples set out to bring contemporary art to a wider audience with a series of works conceived by artists involved with or close to the Fluxus movement, such as George Brecht and Robert Filliou. Brecht's multiple, in Fluxus fashion, humorously appropriates an everyday object, and in doing so disassembles the mythic uniqueness of the work of art.

[Ref. *Jon Hendricks - Fluxus Codex*, p.219; *P. Schmieder - Unlimitiert*, p. 162-163, no. V50; *Harry Ruhé - George Brecht. The Editions*, no. M49].

£ 2000



4.

Michael BUTHE.

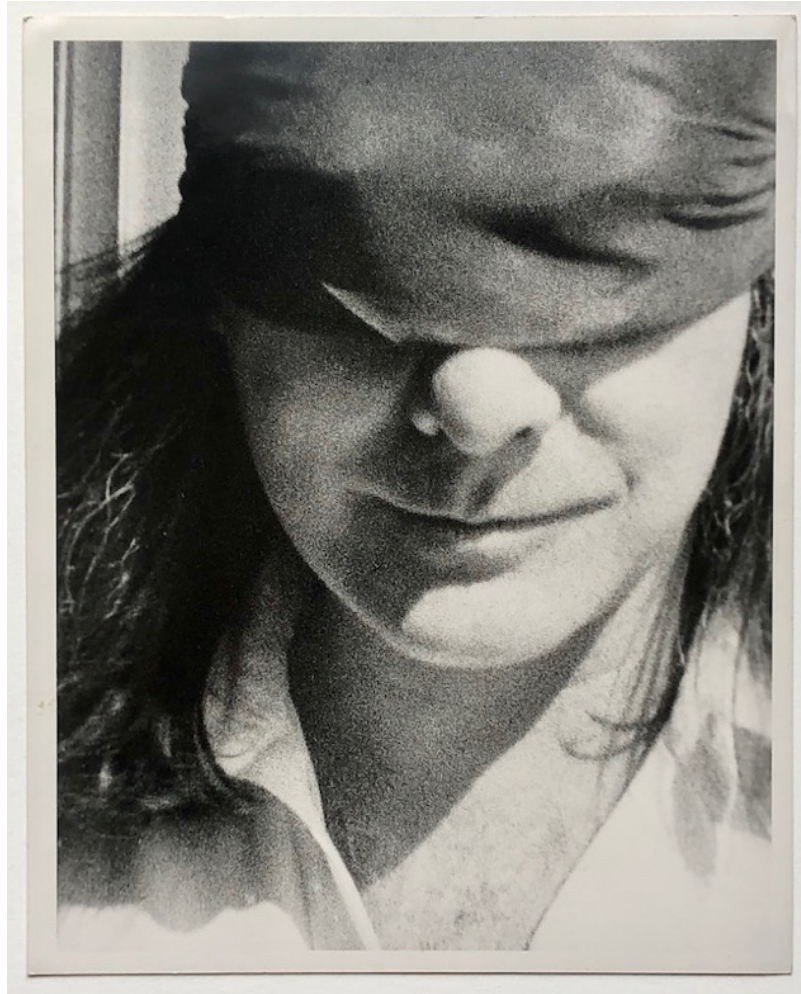
Le Dieux de Babylon. Kölnischer Kunstverein, 25. August bis 16. September 1973.

Cologne. Kölnischen Kunstverein. 1973.

Box (31 x 22 x 4 cm). With 12-page stapled booklet & 19 loose colour plates. Contents loose as issued in gold box. Some surface wear to box.

Publication for the first major exhibition by Michael Buthe. Box containing a 12-page booklet with texts by Wulf Herzogenrath, Jean-Christoph Ammann and Harald Szeemann, together with 19 loose plates including photo-portraits of Buthe by Sigmar Polke, Katarina Sieverding and Shiraz Damani. Each copy also issued with a large circular screenprint by Buthe (approx. 191 x 176 cm), partly printed in gold on four sheets, deliberately torn along the edges and crudely folded to fit in the box.

£ 150



5.

James Lee BYARS.

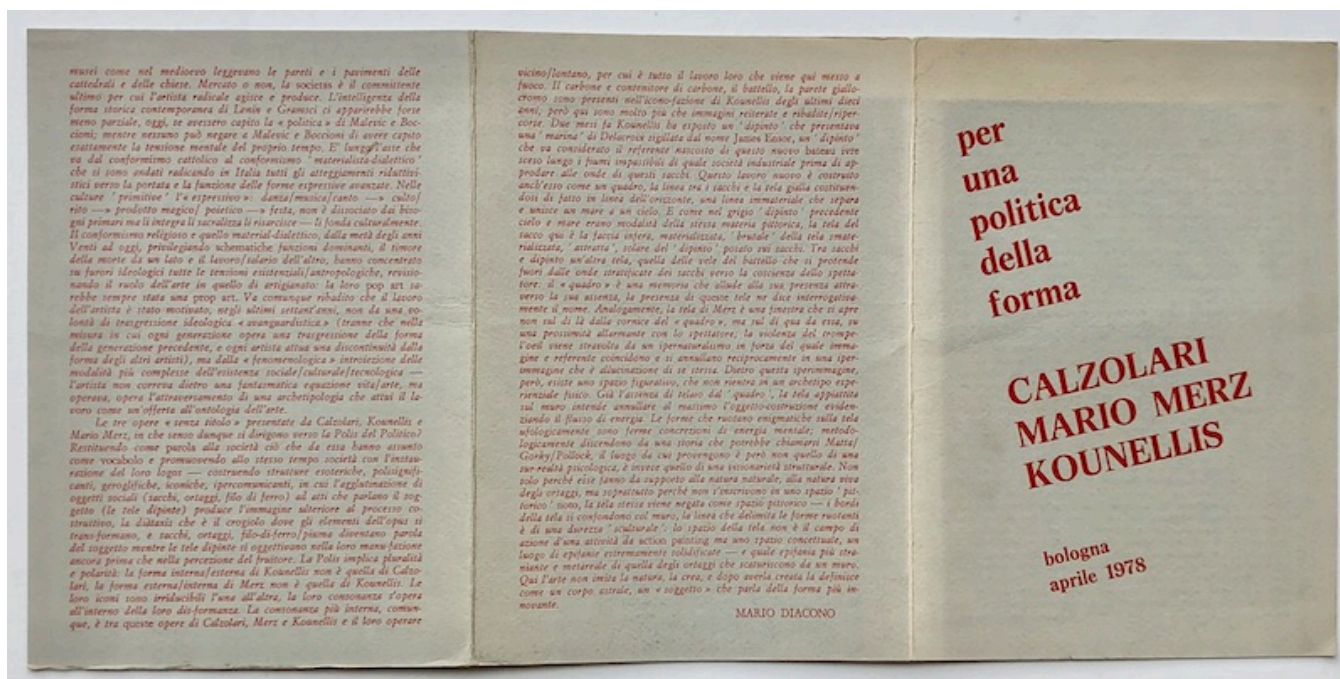
“The Perfect Smile” - original black-and-white photograph. c.1974.

(25 x 20.5 cm).

Unpublished close-up portrait, showing an early enigmatic appearance of ‘The Perfect Smile’ of James Lee Byars. In the photograph Byars is dressed in a white shirt with a black silk scarf wrapped around his head, which obscures his eyes and most of his face, except for parts of his mouth and nose. The performance consisted of a very subtle movement of the mouth to indicate the briefest smile possible. The work was eventually ‘bequeathed’ by Byars to the Museum Ludwig in Cologne in 1994, with the request that it be exhibited like any other work in its collection. It stands as the first such conceptual museum acquisition.

This photograph seems to relate in date with the Byars performance “The Perfect Love Letter”, which took place at the Palais des Beaux-Arts, Brussels in 1974.

£ 400



6.

Pierpaolo CALZOLARI & Mario MERZ & Jannis KOUNELLIS.

per una politica della forma. Calzolari, Mario Merz, Kounellis.

Bologna. Galleria Mario Diacono. 1978.

Folded (23.3 x 16.3 cm). Three-part folded card, printed in red on both sides of grey stock. Slight uneven sun-bleaching.

Unillustrated brochure accompanying the inaugural exhibition at Mario Diacono's gallery in Bologna, April 1978, which included works by Calzolari, Merz and Kounellis. With lengthy text by Diacono.

£ 40



7.

DA-A/U DELA. (Daniela Palazzoli & Gianni-Emilio Simonetti eds.).

da-a/u delà. a magazine of arts and literature. No. 1. [All published].

Milan. ED.912. Edizioni di cultura contemporanea. 1966.

(26.5 x 13.2 cm). With two sheets in leporello, opening to 14 pages of 6.2 x 26.2 cm + one loose insert of 12 x 26.2 cm printed on the same stock as the covers. Original stiff wrappers.

The first document bearing the imprint 'ED.912'. The abbreviation combines the abbreviation of the word 'editions' together with the first three digits of the telephone number of the printing house Arti Grafiche La Monzese of Giovanni Neri and Bruno Pettrini, based in Cologne.

Contains texts and visual poetry of Sylvano Bussotti, Ben Vautier, Emilio Villa, Lourdes Castro, André Balthasar, René Berthold, George Brecht, La Monte Young, Magdalo Mussio, Dick Higgins, Wolf Vostell, Daniela Palazzoli, and others.

Complete with the fragment of a score by Sylvano Bussotti entitled 'Clip-Uno', printed on a separate section of card.

£ 550



8.

DE ANGST. (Rob Scholte & others).

DE ANGST ! Nos. 1 - 2. [All published].

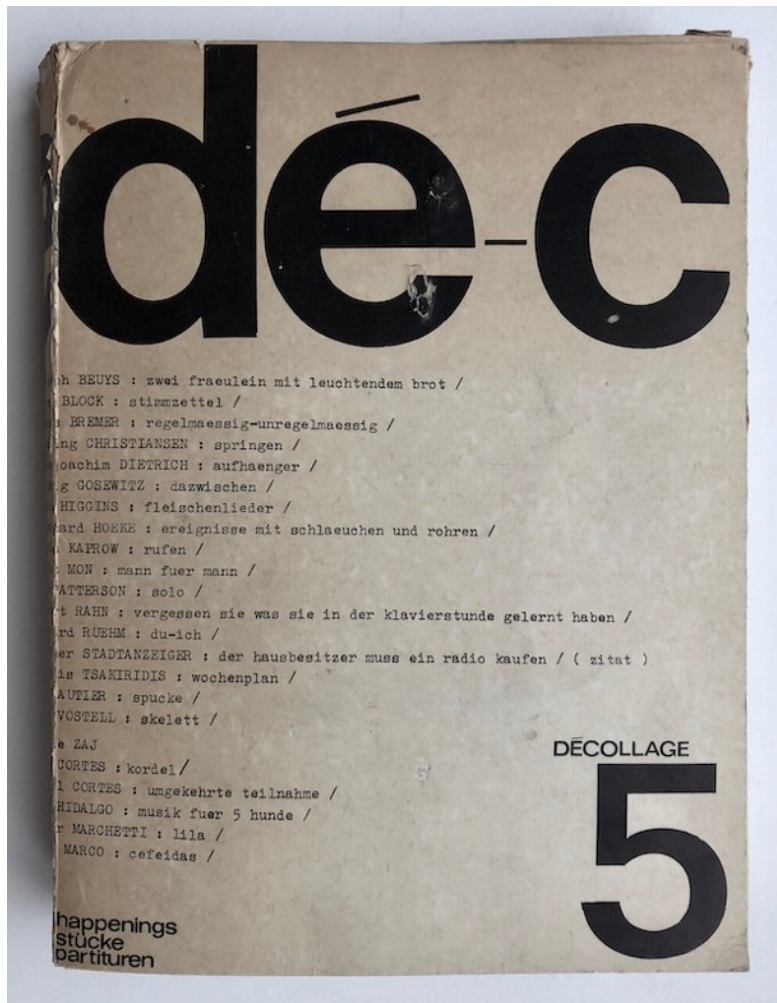
Amsterdam. Self-published. June-November 1983.

(30 x 21.5 cm). pp. 159; 180. Interior printed in photocopy with black-and-white illustrations. Original wrappers. The cover of issue no. 1 is a hand-coloured etching by Rob Scholte, whilst the bubble-wrap covers of issue no. 2 were designed by Pieter Bijwaard.

Radical underground Dutch artist periodical printed in 100 copies, edited by Martin Bril, Edzard Dideric, Rob Scholte, and Dirk van Weelden. Apart from the editors the magazine also includes contributions by Rob Schouten, Albert Mantje, Martin Bril, René Daniels, Walter Carpaij, and Maarten Ploeg.

The wonderful wrapper of the first issue is decorated with an original hand-coloured etching by Rob Scholte, depicting a rampant lion (Leo Belgicus map) on both the front and back cover.

£ 750



9.

DE-COLL/AGE. (Wolf Vostell ed.).

dé-coll/age no. 5. happenings stücke partituren.

Frankfurt. Typos Verlag. 1966.

(28 x 21 x 3 cm). With 22 sheets of cardstock, various papers and materials. Contents loose as issued in original card folder. Folder in poor condition, with browning, tears along edges (no loss) and old tape repairs. Contents generally good.

Initially subtitled "bulletin aktueller ideen", the journal *dé-coll/age* enacted Wolf Vostell's concept of *décollage*: the construction of a new meaning through the destruction of an original meaning. The magazine's format varied between issues, with this, the fifth issue, produced as a boxed collection of multiples and manipulated cardboard sheets, in an edition of 500 copies.

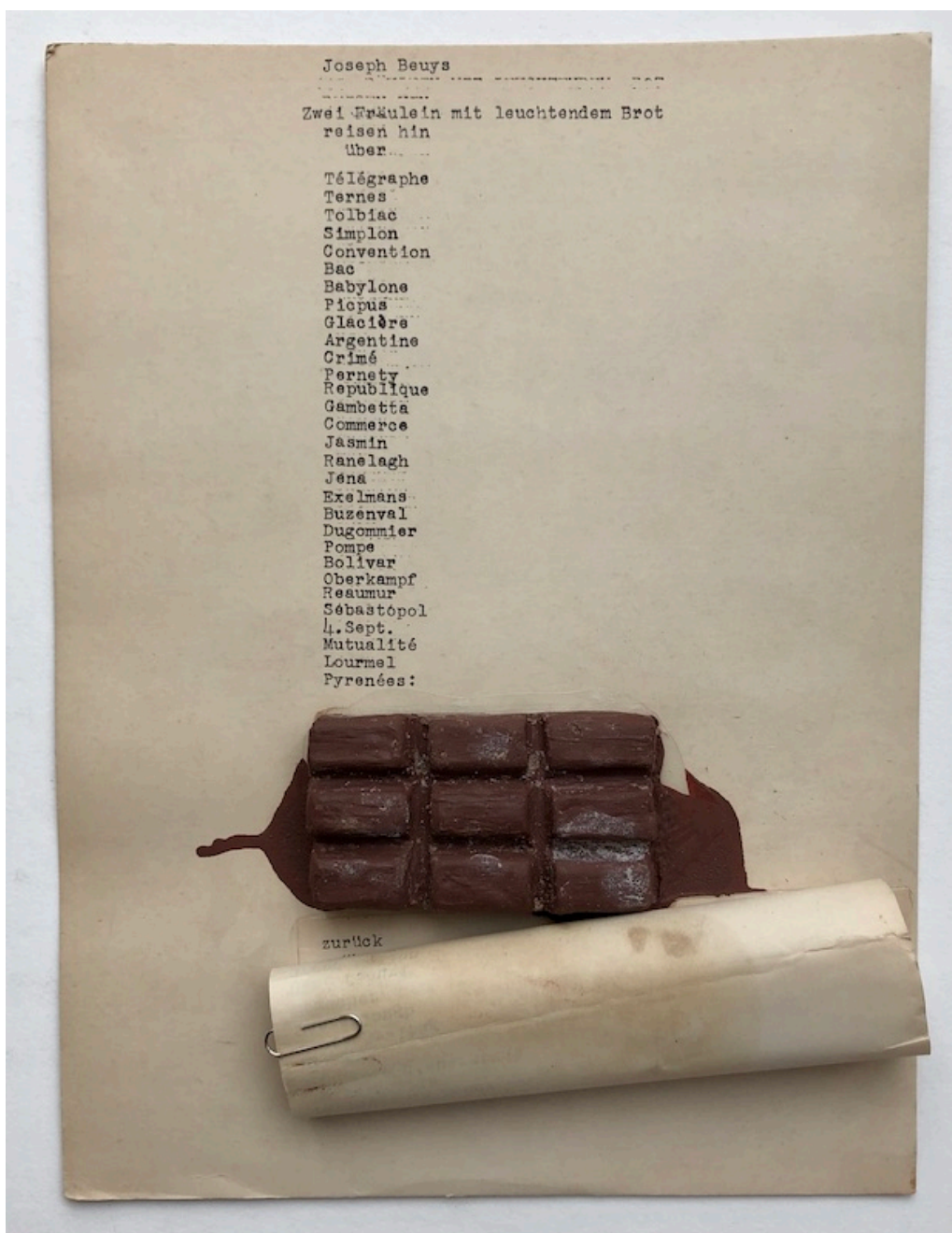
Includes contributions by René Block, Claus Bremer, Henning Christiansen, Hans Joachim Dietrich (plastic hook attached to card which, as usual, has punched through and damaged other contents of the box), Ludwig Gosewitz, Dick Higgins, Bernard Höke, Allan Kaprow, Franz

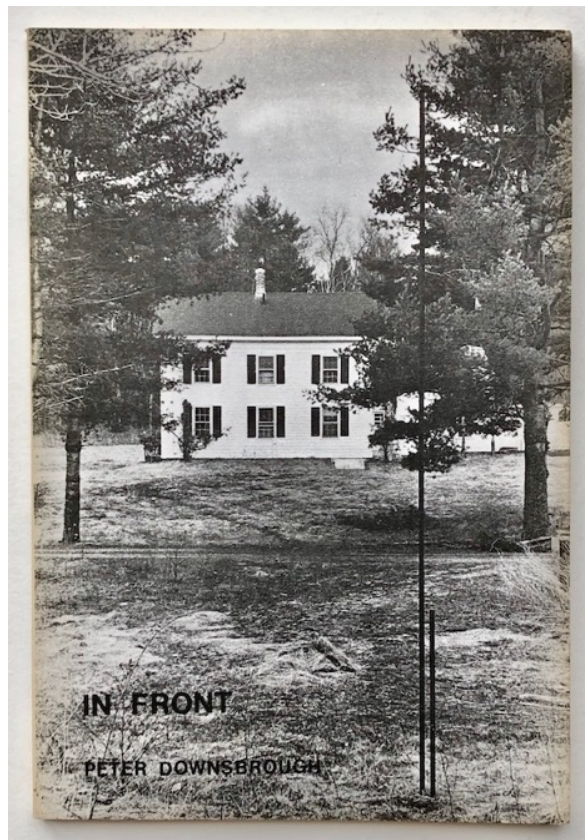
Mon, Ben Patterson, Eckart Rahn, Gerhard Rühm, Vagelis Tsakiridis, Ben Vautier, Groupe ZAJ (José & Manuel Cortes, Juan Hidalgo, Walter Marchetti, Tomas Marco), and Wolf Vostell.

The issue is most notable due to the inclusion of Joseph Beuys' first multiple, the painted chocolate 'Zwei Fräulein mit leuchtendem Brot'.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 254; Aarons & Roth - *In Numbers. Serial Publications by Artists Since 1955*, pp. 138-145; Jörg Schellmann - *Joseph Beuys. The Multiples*, no. 2].

£ 5000





10.

Peter DOWNSBROUGH.

In Front.

Ghent. Jan Vercruysse. 1975.

(17 x 11.7 cm). pp. (70). Original wrappers, with photographic reproduction on front cover.

Artist's book reproducing Downsborough's signature work, the so-called 'Two Lines', a formal arrangement of two vertical lines, 0,5 cm apart from each other and 6.3 cm long. Downsborough successively released several books that were entirely based to that 'signature': *Two Lines, Six Sections* (1973), *Two Lines, Five Sections* (1974 and 1975), *Two Lines, Two Lines* (1976). With *In Front* Downsborough combines the Two Lines with simple word structures.

[Ref. Moritz Küng - *Peter Downsborough: The Book(s)*, pp. 65, no. 7].

£ 65



11.

Ger van ELK.

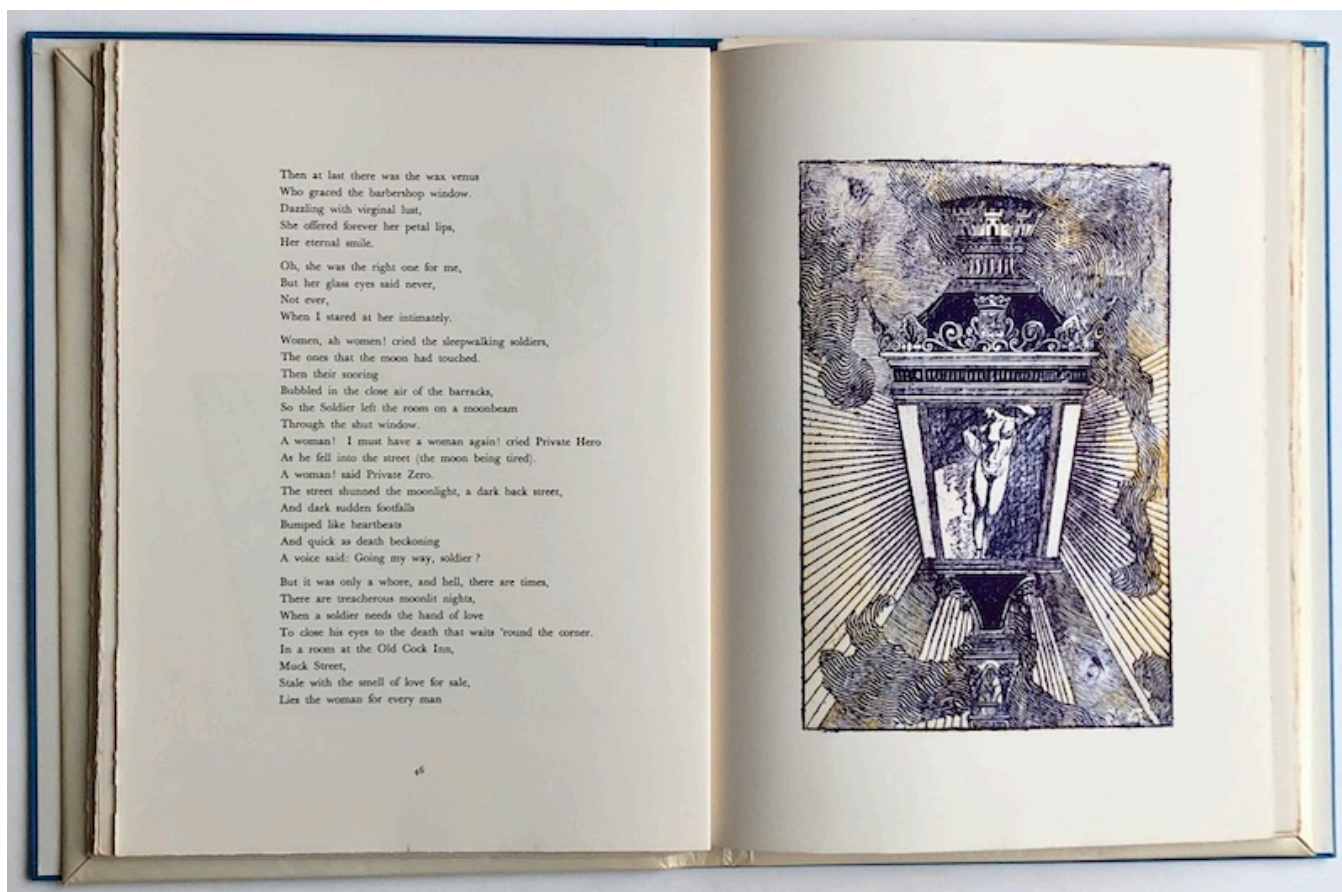
de 1970 Octopus decimale kalender.

Deventer. Stichting Octopus. 1970.

Consists of two small booklets (6 x 9.5 cm) and two groups of 19 colour photographs (7 x 8.5 cm), all cut into a trapezium shape, and pasted on to a board. The board is folded and designed to sit upright with a rear support.

Ger Van Elk's conceptual, if not surreal, calendar. The two related booklets are not designed to indicate dates, but rather record temperature: '1e Periode Warm', '23e Periode Koud', etc. One of the photo series is printed in blue with the 19 stills from 'how van ELK inflates his left foot with his right one'; the other photo series consists of 19 black-and-white photographs showing Van Elk sitting at a table shaving a long cactus, the cactus highlighted in green.

£ 500



12.

Max ERNST. (Georges Ribemont-Dessaignes).

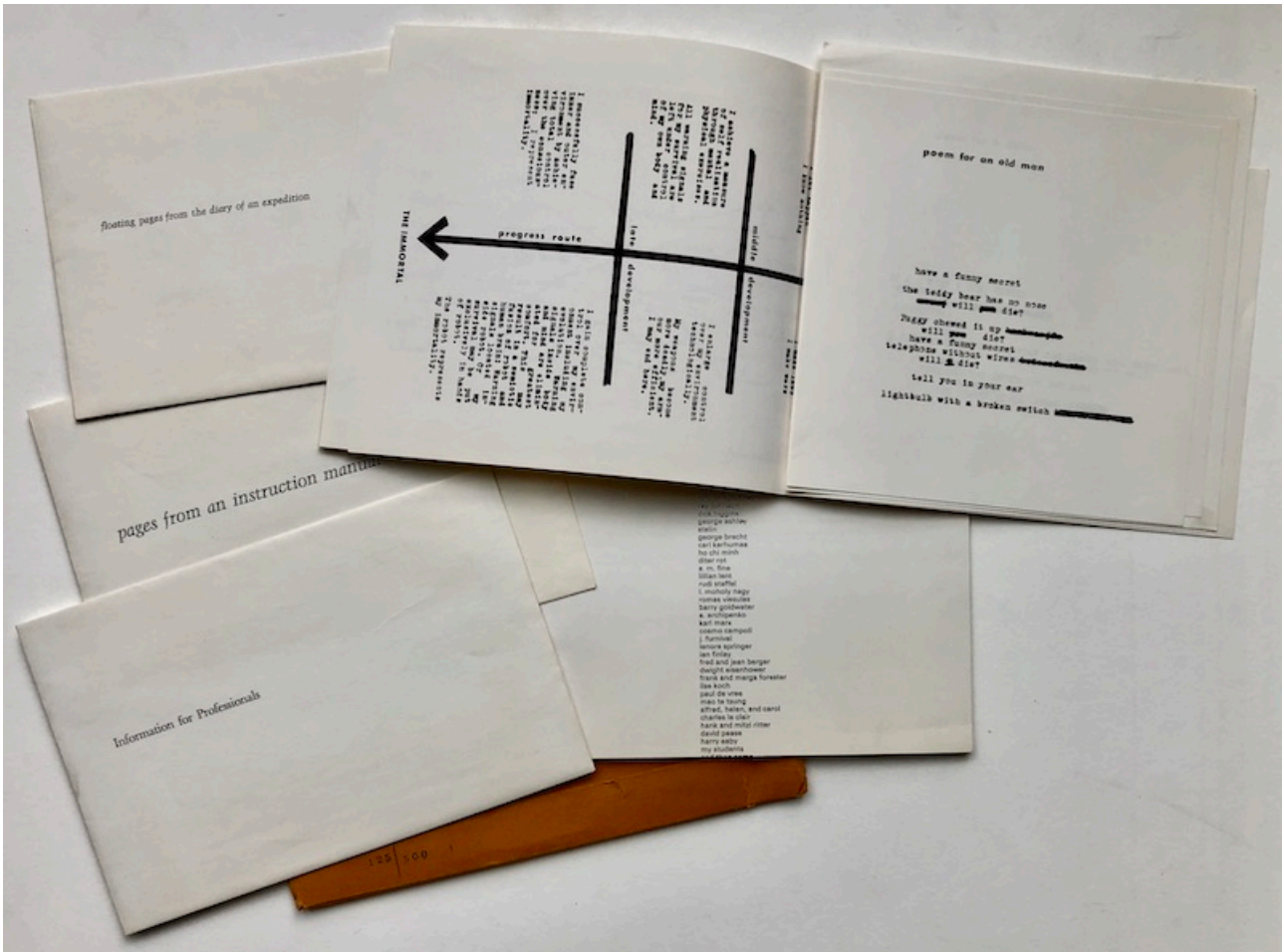
La Ballade du Soldat.

Vence. Pierre Chave / Kenneth Nahan. (1972) 1989.

(39.6 x 28.8 cm). pp. 95, (i). Illustrated with 34 original colour lithographs (frontispiece and 24 full-page, 9 as head- or tail-pieces) and 2 original vignettes by Max Ernst. Loose as issued in original publisher's printed wrappers with vignette by Ernst to front cover, blue cloth chemise with purple vignette (a reduced version of that for the wrapper) and title to spine in purple, matching slipcase.

From the edition limited to 714 numbered copies, with this one of 217 copies on Vélín d'Arches in English, signed by the author and artist. The lithographs for all the variant language editions were printed at Atelier Chave in 1972, contemporary with the preparation and publication of the edition of the French text (a total of 315 copies). A German language edition (also consisting of 199 copies plus 18 h.c.) was published. This English translation, prepared in 1972 by Nicolette Bernard, Peter Leslie and George Kimball, was not actually printed until 1989 (also at Atelier Chave).

£ 1600



13.

Carl FERNBACH-FLARSHEIM.

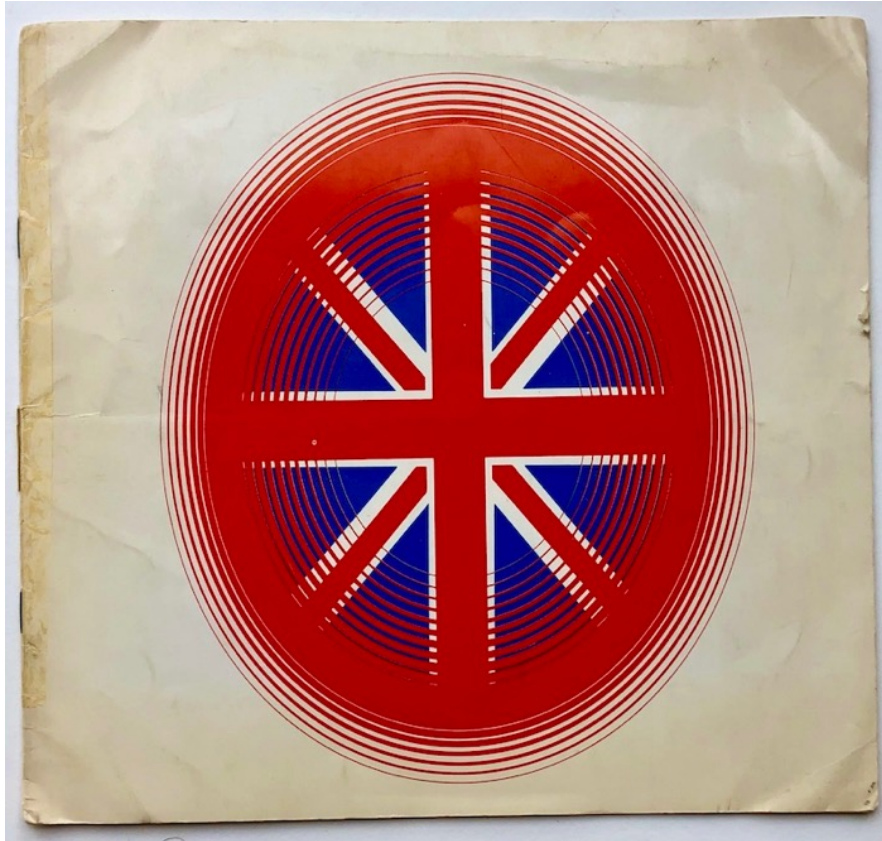
From the designer's sketchbook.

Philadelphia. Cypher Press. 1967.

Envelope (19.5 x 19.5 cm). Contents: From the designer's sketchbook (28-page booklet with several illustrations and enclosed loose facsimile handwritten note: "statements made in the designer's sketchbook are in reference to The Pedagogical Sketchbook by Paul Klee"); three envelopes (each with several sheets); + 5 loose text sheets. Contents loose as issued in original envelope (envelope split and torn along single edge, contents fine).

A collection of poems, notes, and text excerpts by the concrete and visual poet Carl Fernbach-Flarsheim. Published in an edition of 500 copies, stamp-numbered on the envelope. This copy with this artist's Pennsylvania address handwritten on the envelope.

£ 400



14.

(Barry FLANAGAN & others).

The 4th Exhibition for The First Prize of The Museum of Contemporary Art, Nagaoka.

Nagaoka. The Museum of Contemporary Art. 1967.

(24.6 x 26.2 cm). pp. (4) + 3-part half-height illustrated fold-out stapled to centre spread. Black-and-white illustrations. Original glossy wrappers, stapled. Tape residue to spine, with creasing and fingermarks to covers.

Founded in 1964 with a prize for a young artist as an annual exhibition, this is the catalogue for the fourth such annual exhibition at the Museum of Contemporary Art in Nagaoka, held November 1967 - January 1968. The fourth exhibition consisted of seven British artists and eight Japanese artists. Exhibiting artists included David Annesley, Anthony Benjamin, Barry Flanagan, Michio Fukuoka, Norio Imai, Takayasu Ito, Kim Lin, Tomio Miki, Hisayuki Mogami, Francis Morland, Michael Sandle, Shintaro Tanaka, Derrick Woodham, Katsuhiko Yamaguchi, Kazuo Yuhara.

Flanagan won the first prize with an award of ¥ 1,000,000. The jury included Jasia Reichardt who was also a juror of the 9th Tokyo Biennale which took place at the same time.

£ 125



15.

FRANKFURTER PROJEKT. (Hermann Goepfert et al.).

Frankfurter Projekt. Nos. 1 - 5. [All published].

Frankfurt. Zimmergalerie Franck. 1958 - 1960.

Each issue (29.8 x 21 cm). pp. (18; 38; 30; 16; 14). 5 volumes. Each in original lithographed wrappers. Issue no.2 with mild wear and staining to covers, and issue no.4 affected by humidity with resultant transference of colour bleed between pages.

In the mood of optimism in the post-war years, Klaus Franck was one of the protagonists who tried to find exhibition opportunities for contemporary artists in Frankfurt. From June 1949, Franck, an insurance employee by nature, made his private apartment at Böhmerstrasse 7 available as a gallery space. From 1954 he lived at Vilbeler Straße 29 in Frankfurt and the gallery moved with him until its closure in 1961. In addition to the regular exhibitions, discussion evenings and lectures on various art subjects, modern dance and jazz evenings were also held in the room gallery. Klaus Franck's apartment soon became a meeting point for those interested in art and artists from across the region and beyond.

Unlike the Frankfurter Kunstkabinett of Hanna Bekker vom Rath, the Zimmergalerie Franck presented the latest, above all abstract art. The gallery made a decisive contribution to the development of German Informel, and it became known as the place of origin of the Quadriga artist group (consisting of Otto Greis, Karl Otto Götz, Heinz Kreutz and Bernard Schultze).

Franck was also to produce a magazine publicising the gallery's art exhibitions. Entitled 'Frankfurter Projekt', the magazine ran to five issues, and was illustrated with original graphics by the contributing Frankfurt Group artists. The complete set, presented here consists of the following:

No.1, gelb dominiert (1958). With four original lithographs by Heinz Kreutz, Borris Goetz, Christian Kruck and Hermann Goepfert. Each print is signed in pencil. Lithographed covers by Goetz. Limited to 500 stamp-numbered copies. With original exhibition announcement, loosely inserted.

No. 2 - triptychon (1958). With lithographed illustrations by Francis Bott, Heinz Kreutz, Borris Goetz, Christian Kruck, H.A.P. Grieshaber, and Hermann Goepfert. Lithograph covers by Goepfert. Limited to 500 copies.

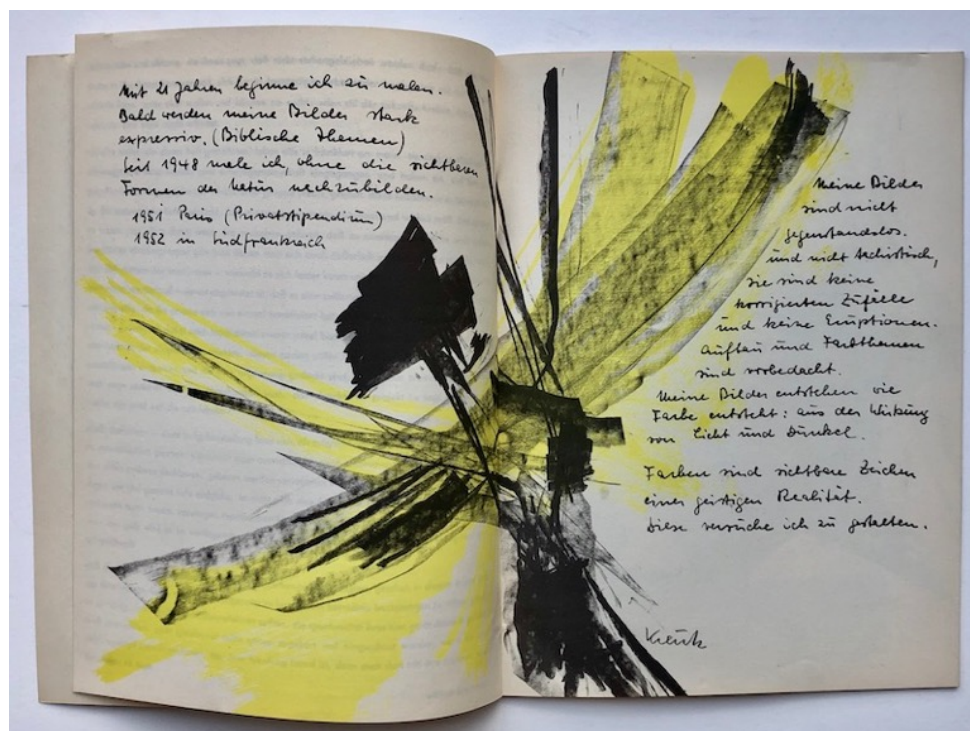
No. 3 - extremes format (1959). With lithographs by Wolfgang Germroth, Hermann Goepfert, Borris Goetz, Heinz Kreutz, Wolfgang Lukowski, Jürgen Wegener & Wolfgang Klee.

No. 4 (1960) - Hermann Goepfert - with lithographed wrappers + 4 further lithographs by Goepfert, including several printed on red paper. Published on the occasion of Goepfert's 'Stereos' exhibition, March - April 1960

No. 5 - Wolfgang Germroth (1960). With lithographed wrappers by Germroth + another five further lithos in the issue.

[Ref. Zero 5. *The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 432, 434, & 440].

£ 750





16.

Franck GRIBLING & Theo NIERMEIJER.

Taktielen en Ijzeren beelden.

Amsterdam. Galerie 845. 1963.

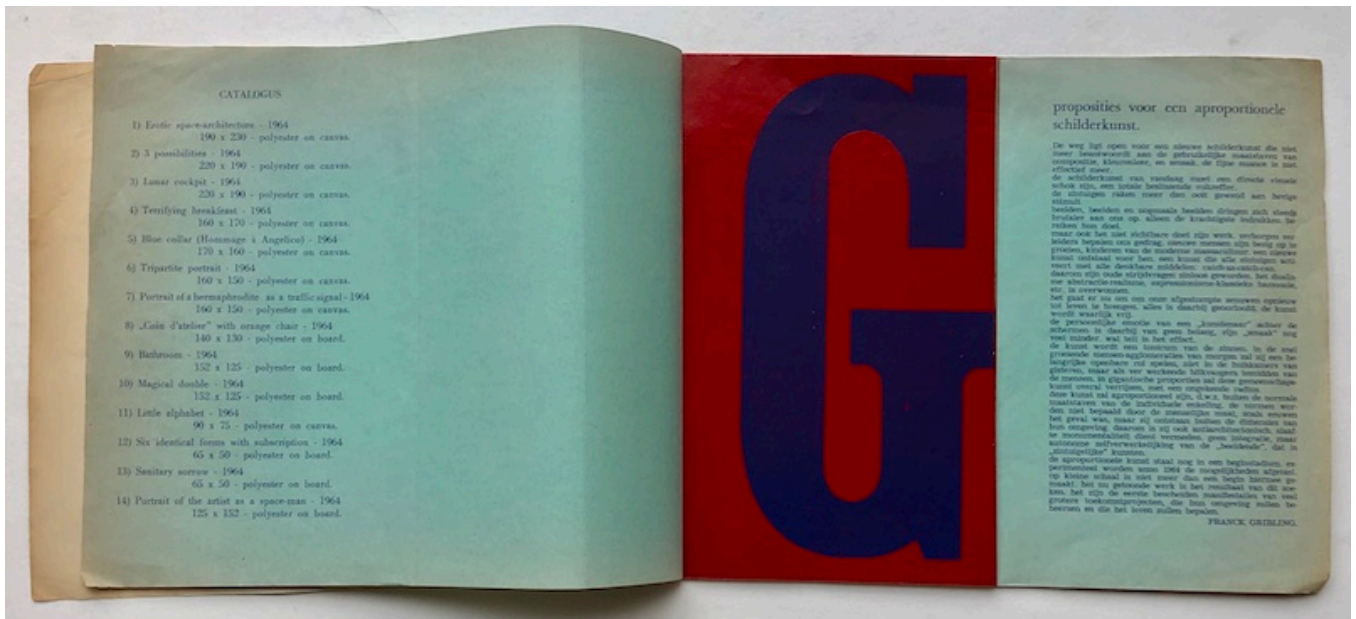
(33.1 x 21.9 cm). pp. (40). Xeroxed sheets throughout, printed on a variety of paper stock. Several sheets loose from stapled binding. Original pink wrappers, stapled. Covers unevenly sun-bleached and water stained.

Catalogue for the joint exhibition of works by Dutch compatriots Franck Gribling and Theo Niermeijer, held at the Galerie 845 in Amsterdam, November 1963. Both artists were members of the 'Liga nieuw beelden', and both gained repute by experimenting with new and uncommon materials. For Gribling this meant incorporating polyester, cement and metal into his oil paintings, producing his 'Taktielen' or Tactiles.

Throughout his artistic career Theo Niermeijer constructed iron sculptures made from material that he found in the junkyards of Amsterdam.

The catalogue includes one printed reproduction of Niermeijer's drawings of his sculptures, as well as two original coal dust black relief prints by Gribling. Catalogue published in an edition of 75 copies, signed by Gribling on the colophon. This copy from the collection of Wim Beeren, with his signature on the first page.

£ 280



17.

Franck GRIBLING.

Aproportionele Schilderkunst.

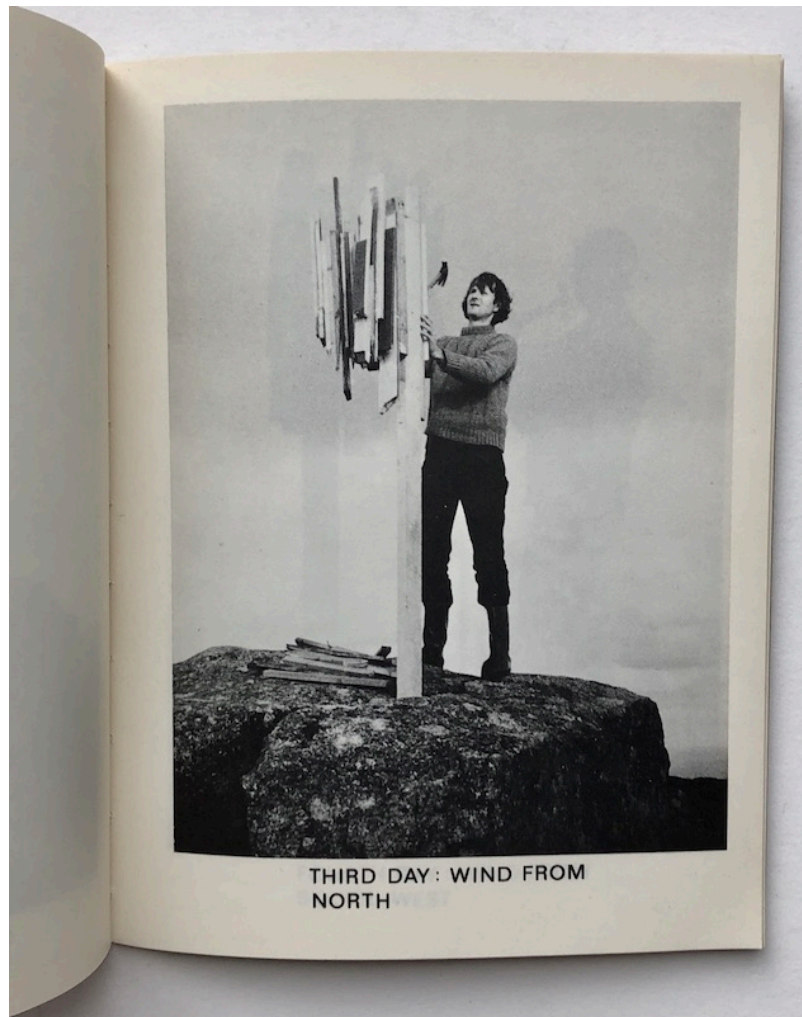
Rotterdam. Galerie Het Venster. 1964.

(19.6 x 25 cm). pp. (4) + (12) insert. Original silver paper wrappers, stapled. Some creasing to covers.

Catalogue for one of Gribling's early solo exhibitions at the Galerie het Fenster, Rotterdam, June 1964. Includes a catalogue of the 14 exhibited works (all again showing Gribling's fascination with the use of polyester in his paintings), as well as the artist's new manifesto, "Proposities voor een aproportionele schilderkunst". Both the manifesto and the exhibited works show Gribling's growing interest in banality and mass culture.

A central half-width bound-in insert includes a text by H.R. Hoetink and an 8-page colour screenprinted reproduction of the artist's surname (blue on glossy red paper). This copy signed by Gribling on the inner rear cover, and numbered 'no.19' from an unspecified edition.

£ 90



18.

Sigurdur GUDMUNDSSON.

Wind.

Lucerne. Kunstmuseum Luzern. 1975.

(17.8 x 13.7 cm). pp. (34). Original wrappers, very slightly sun-bleached.

Artist's book recording an early Land Art project by the Icelandic artist Sigurdur Gudmundsson, which took place in Cornwall in November 1971. The artist spent four days hammering pieces of wood to a wooden pole, each day with his back to the ever-shifting wind. A week later he returned, but this time, instead of hammering wood, he lays out a single line of stones over the course of four days, again always keeping his back to the wind, until he has achieved a crooked line. The actions are called *A Project for the Wind* (1971), and subtitled *Sculpture and Drawing* respectively. Each project is presented in the form of five photographs reproduced in the book.

£ 180



19.

Dorothy IANNONE.

Lists (IV). from The Book of D. + D. A much more detailed than requested reconstruction.

Cologne. Diver Press. 1968.

(20.3 x 22.5 cm). 21 leaves with a total of 35 screenprints printed onto the plastic sheets. Bound with white plastic screw-bolts (lacking two of the bolt heads).

Artist's book entirely screenprinted in black on pages consisting of reinforced soft white plastic film.

Published in an edition of 30 copies, numbered and signed by Iannone in red pen on the inside front cover. On the same page Iannone has also added a handwritten dedication to this copy, in black pen, "an extra pillow for Renate + Christophe, Dorothy".

This artist's book offers a list in words and pictures of Dorothy Iannone's sexual partners up to her relationship with Dieter Roth. As well as the 30 associated pictures of lovers, the further five screenprints include the cover picture (Dorothy and Dieter Roth), title page, edition note, dedication drawing "for Papa" and the detailed list of names of the lovers.

"Shortly after Dieter Roth and I came together in 1967, he asked the traditional lover's question about how many. I had to think before I could answer, because in eight years of marriage I had been only with my husband. So, I made a list, then a drawing of the first scene which came to my mind as I recalled each person. I added first names, my age, and whether we had gone all the way, or if it was just fooling around. Making the book was a natural continuation of my artistic direction in my new autobiographical mode." (from an interview with Dorothy Iannone by Maurizio Cattelan)."

£ 2200





20.

Martin KIPPENBERGER.

Elite 88.

Graz. Edition Artelier. 1988.

(60.5 x 42 cm). Composed of 13 sheets (including cover), printed double-sided with 24 colour screenprints. Rind-bound calendar, in slipcase.

Martin Kippenberger rare screenprinted calendar, produced using a series of photographs taken in a hotel suite of the Pension Elite in Vienna. The calendar depicts Kippenberger in his

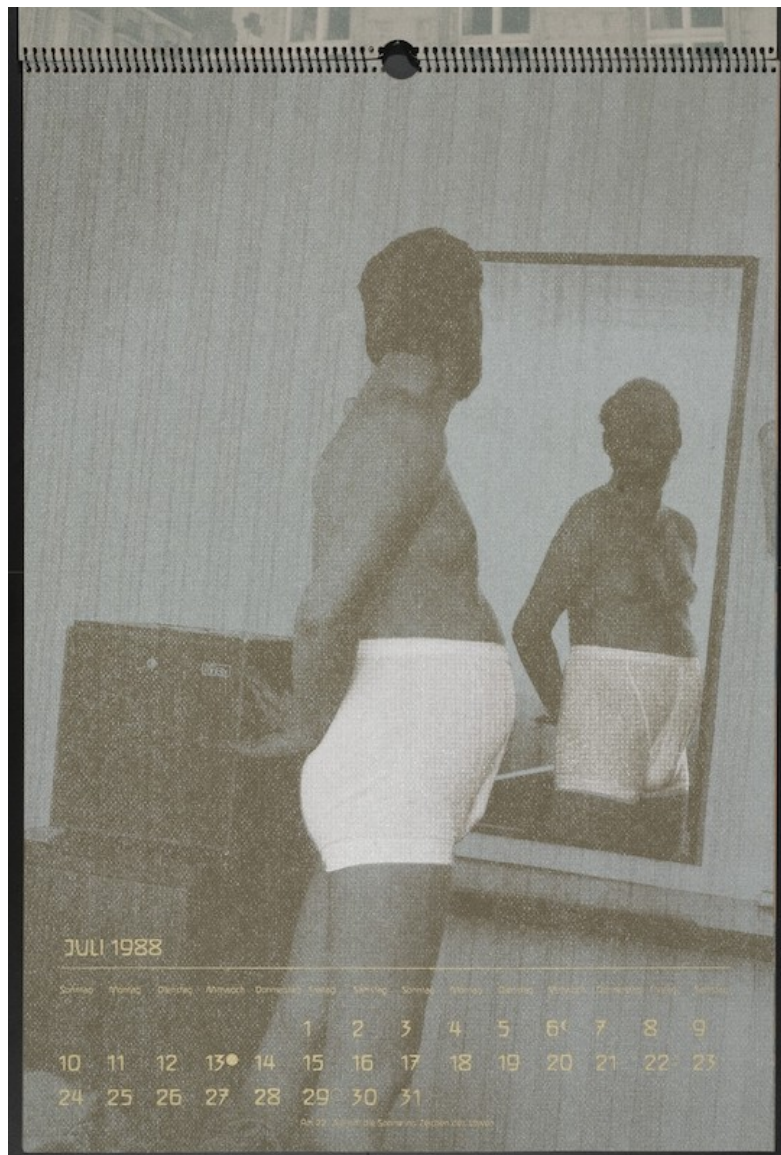
underwear only, the series obviously referring to the famous photograph of Picasso standing in his equally large underpants with bathrobe and a greyhound (1962).

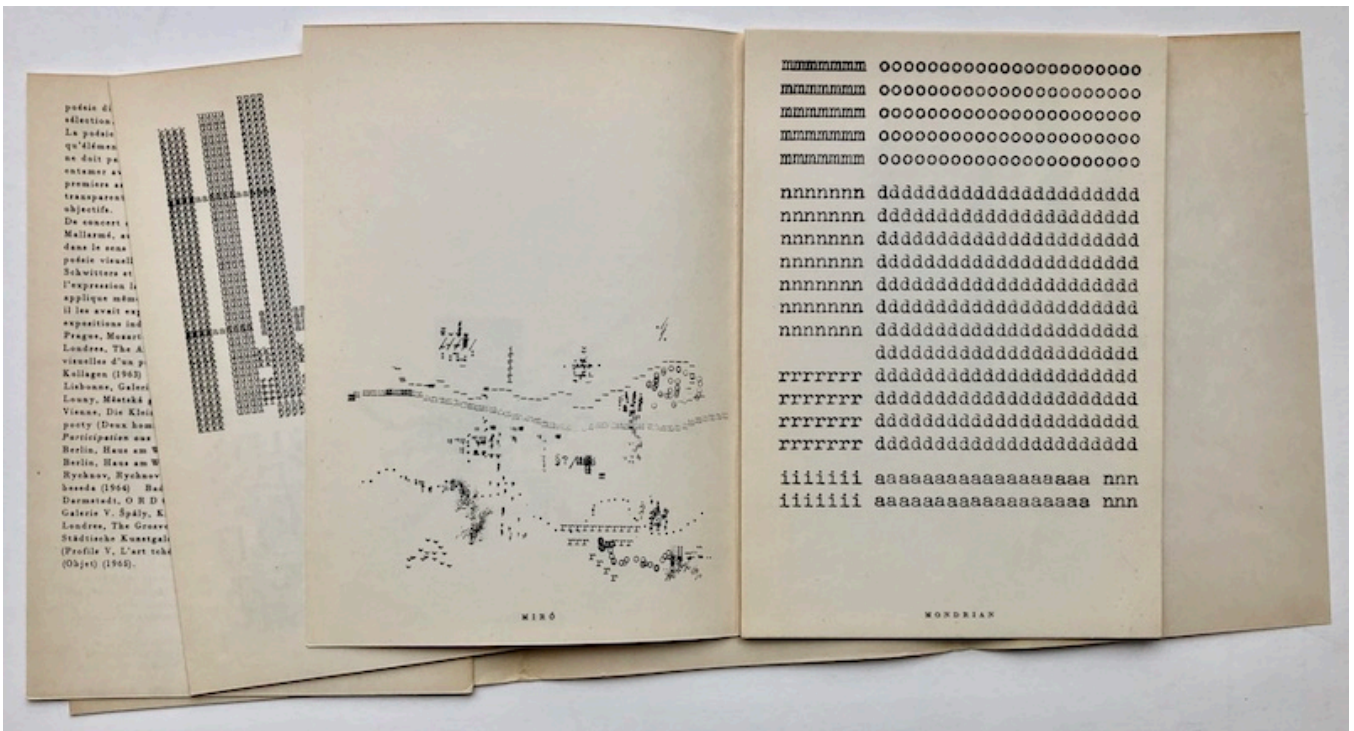
Through the series of 'Elite 88' prints Kippenberger manages to once again subvert the legacy of his prominent master, and highlights Kippenberger's satirical approach to the dogmatic status of the artist. Gut out, white underpants hiked up to a ridiculous height, Kippenberger slumps in front of a mirror to admire himself. It is a burlesque lampoon in calendar format, printed in various duotones from grey to pastel colours.

Published in an edition of 27 copies, numbered and signed by Kippenberger.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 61*].

£ 17500





21.

Jiří KOLAR.

L'enseigne de Gersaint.

Prague. Svoboda. 1966.

(24.5 x 17.5 cm). pp. (40). Loose as issued in original wrappers; uneven sun-staining to covers.

Kolář's period of visual experimentation began with an interest in concrete poetry in the 1960s, while part of the Kavárna Slavia group along with Václav Havel and Josef Hiršal.

This publication gathers thirty 'silent poems' consisting of dense typographic arrangements, each dedicated to a key modernist artist. The artists include Brancusi, Duchamp, Kupka, Lissitzky, Malevich, Pollock etc. This is a copy of the French edition, with editions also published in Czech and English.

£ 250



22.

(Udo KULTERMANN ed.).

Monochrome Malerei.

Leverkusen. Städtisches Museum, Schloss Morsbroich. 1960.

(29.5 x 19 cm). pp. (24) text printed in blue paper + 30 pages of black-and-white illustrations. Original wrappers. Slight rubbing and creasing to covers, with a small loss to upper corner of spine.

Catalogue for one of the most important group exhibitions of the 20th-century. 'Monochrome Malerei' was curated by Udo Kultermann, and held at the Städtisches Museum in Leverkusen between March and May 1960.

Kultermann's exhibition was clearly shaped by *Das Rote Bild*, the show held by ZERO artists in nearby Düsseldorf in 1958, but in Leverkusen, Kultermann expanded the roster of artists to include the likes of Piero Manzoni and Lucio Fontana, as well as transatlantic artists Yayoi Kusama and Mark Rothko.

In his essay for the catalogue, Kultermann states that his ambition was to present an "international compendium" of the new tendencies that diverged from gestural expression of Tachism. Echoing the anti-expressionist words of Yves Klein and Otto Piene, Kultermann

declares, "Colour is materialised sensibility: condition of the anti-material, means for the liberation of people from the bondage of the material world".

The diverse works in the exhibition revealed the range of interpretations of monochromatic sensibilities in Europe, Japan, and the United States. The impressive list of contributing artists include Enrico Castellani, Piero Dorazio, Lucio Fontana, Johannes Geccoli, Rupprecht Geiger, Raimund Girke, Oskar Holweck, Yayoi Kusama, Yves Klein, Francesco Lo Savio, Heinz Mack, Piero Manzoni, Christian Megert, Otto Piene, Lothar Quinte, Arnulf Rainer, Mark Rothko, Antoni Tàpies, Günther Uecker and Jef Verheyen.

The catalogue includes statements by each artist, together with brief biographies and list of works exhibited.

[Ref. *Zero 5. The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 446].

£ 500

23.

John LENNON & Yoko ONO.

Original poster designed by Ann Meisel.

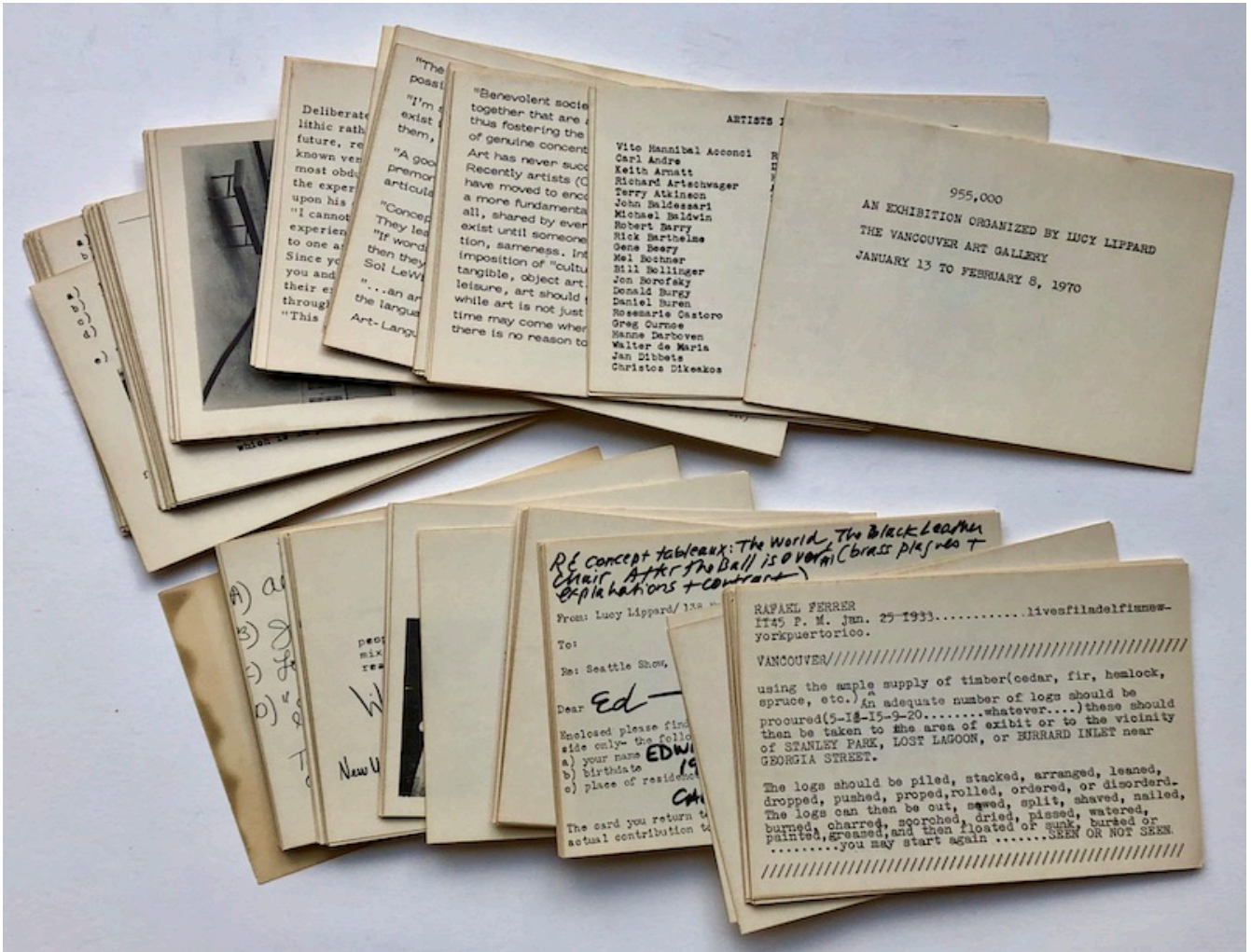
(London). *Paradise Posters, Inc.* 1971.

(71.5 x 55 cm). Poster has been rolled with resultant creasing. Numerous tears to edges.

Fantastical poster design, incorporating the nude figures of Lennon and Yoko Ono from their 1968 *Two Virgins* album. Poster design by Ann Meisel (misspelt 'Ann Neisel' on printed copyright), an illustrator whose work also adorned the feminist London-based glossy magazine *Nova* (1965-75).

£ 250





24.

Lucy LIPPARD.

955,000. An exhibition organized by Lucy Lippard.

Vancouver. The Vancouver Art Gallery. 1970.

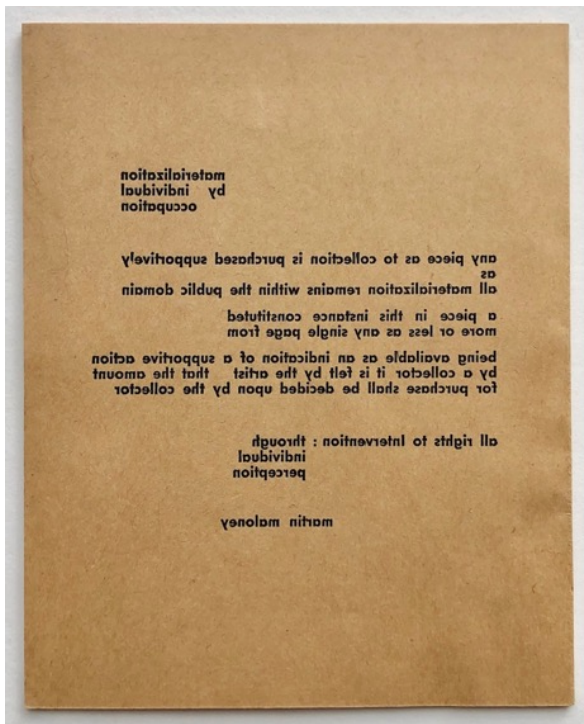
Each card (10.2 x 15.3). Complete set of 138 printed cards, loose as issued in original manila envelope.

Exhibition catalogue published in conjunction with a show held January 13 - February 8, 1970. This is an expanded, somewhat different version of the Seattle exhibition and catalogue 557,087 which had been organised by Lucy R. Lippard the previous year at the Seattle Art Museum Pavilion, Seattle, WA, September 5 - October 5, 1969. As several works that had been installed in Seattle were site-specific they had to be recreated in Vancouver. 29 projects were altered or newly added to the show in Vancouver. The exhibition titles refer to the number of inhabitants of each of cities - in the case of Vancouver 955,000 was the population of the Greater Vancouver area.

The catalogue consists of 137 printed 4 x 6 inch index cards containing artists' proposals and conceptual works plus one additional unprinted, blank. Artists include Vito Acconci, Carl Andre, Keith Arnatt, Richard Artschwager, Terry Atkinson, John Baldessari, Michael Baldwin, Robert Barry, Rick Barthelme, Gene Beery, Mel Bochner, Bill Bollinger, Jon Borofsky, Daniel Buren, Donald Burgy, Rosemarie Castoro, Greg Curnoe, Hanne Darboven, Walter de Maria, Jan Dibbets, Christos Dikeakos, Rafael Ferrer, Dan Graham, Hans Haacke, Alex Hay, Michael Heizer, Eva Hesse, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara, Edward Kienholz, Robert Kinmont, Joseph Kosuth, Christine Kozlov, John Latham, Barry Le Va, Sol LeWitt, Roelof Louw, Duane Lundon, Bruce McLean, Robert Morris, N. Y. Graphic Workshop, N.E. Thing Co., Bruce Nauman, George Nikoliadis, Dennis Oppenheim, John Perreault, Adrian Piper, Robert Rohm, Alan Ruppersberg, Edward Ruscha, Robert Ryman, Fred Sandback, George Sawchuk, Richard Serra, Randy Sims, Richard Sladden, Robert Smithson, Keith Sonnier, Jeff Wall, Lawrence Weiner, and Ian Wilson.

Most index cards, sent in by the artists for the exhibition catalogue, give instructions for the construction and installation of the works as there was no budget to either fly the artists in or to ship all artworks to Vancouver. The objects and installations were executed by Lucy Lippard herself, by Vancouver artists and other volunteers. The catalogue pages also served as labels accompanying the artworks in the exhibition.

£ 1200



25.

Martin MALONEY.

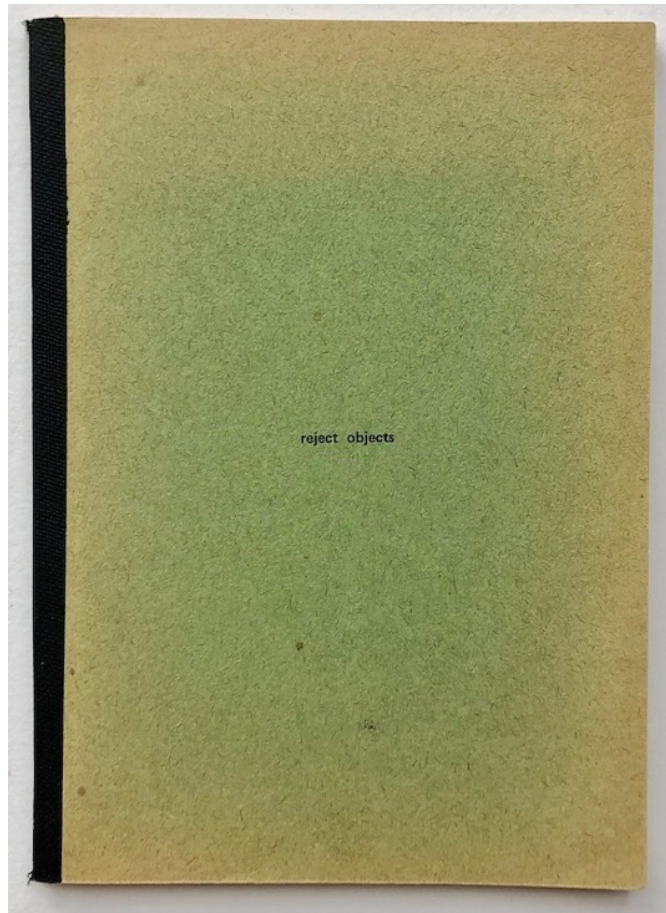
Intervention.

Brussels. Galerie MTL. 1971.

(13.5 x 10.8 cm). pp. (28). Original wrappers. A fine copy.

In 1971, Maloney locked himself in the confines of the MTL gallery in Brussels for five days and nights. His solitary act, and refusal to allow the gallery space its role in visual presentation, was the 'exhibition', with only this published version of the texts he wrote during his stay in the gallery as material trace.

£ 75



26.

Martin MALONEY.

reject objects.

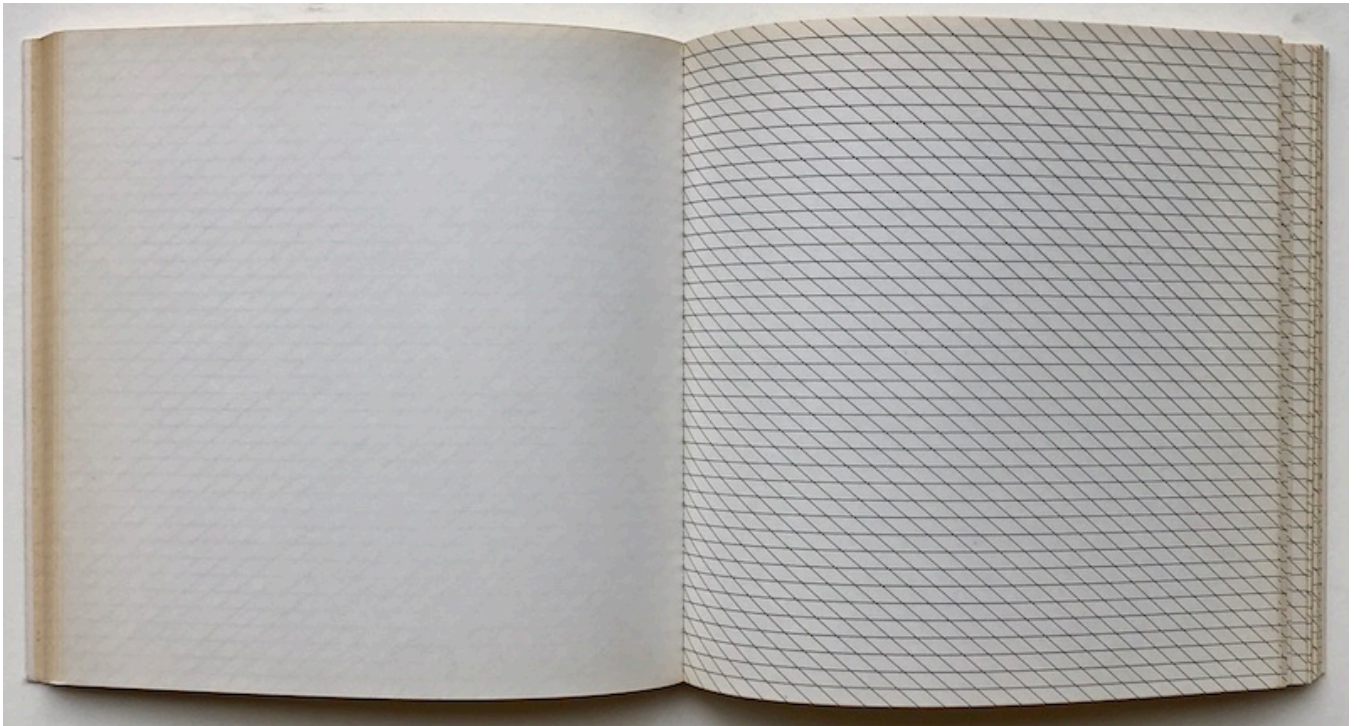
Cologne. Paul Maenz. 1971.

(14.8 x 10.5 cm). pp. (44). Short texts printed in black on green paper. Original green wrappers with black cloth tape spine. Slight sun-bleaching to covers along edges.

Conceptual artists's book. "any piece as to collection is purchased supportively as all materialization remains within the public domain and so it is felt by the artist that the amount for purchase shall be decided upon by the collector".

[Ref. *Lucy Lippard - Six Years: The Dematerialization of the Art Object from 1966 to 1972*, p. 211].

£ 95



27.

François MORELLET.

90° deux frames.

Amsterdam. Edition multi art points. 1976.

(20 x 20 cm). pp. (90), printed on rectos only. Publisher's white wrappers, with the title handwritten in pencil by the artist on the front cover.

Morellet was inspired by the mathematical principles behind the early geometric abstractions of the Dutch Neo-plastic artists (Mondrian, van Doesburg, Vantongerloo). He used regular grids and repetition in an attempt to reduce the role of the artist's individual sensibility to a minimum. With this artist's book, Morellet begins with a series of horizontal lines covering the first page, and then systematically rotates every other line through 90° until the final page has a perfect geometric grid pattern.

Published in an edition of 750 copies, numbered and signed in pencil by Morellet on the book's inner flap.

£ 650



28.

Olivier MOSSET.

Olivier Mosset.

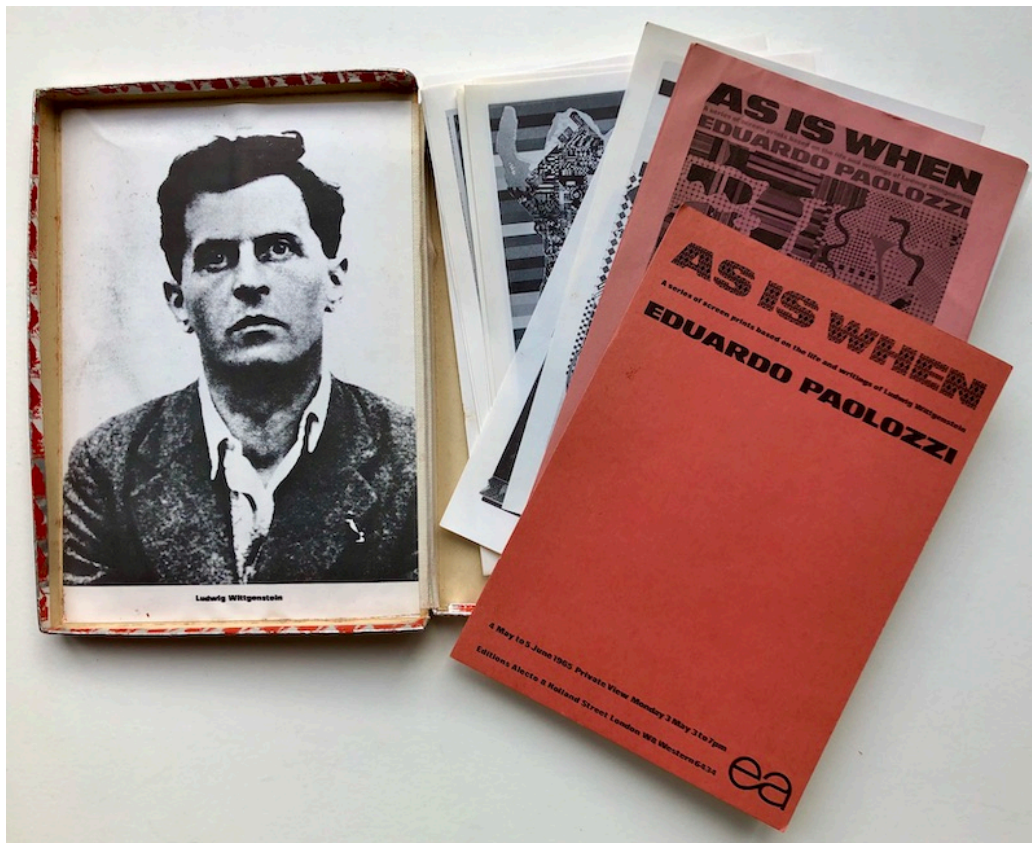
Neuchâtel. Editions Média. 1996.

(50.6 x 33.3 cm). pp. (38). With 8 original hors-texte colour linocuts by Mosset. Some degree of offsetting to facing pages throughout. Original grey cloth-backed boards.

Artist's book with the eight original linocuts accompanied by poetry by Jean-Christophe Bailly. Published in an edition of 50 copies, numbered, dated and signed in pencil by Mosset on the final blank leaf, and further inscribed by Bailly "pour savoir-vivre!".

Olivier Mosset's work is rooted in conceptual abstraction. In the 1960s he was a member of the BMPT collective along with Daniel Buren, Michel Parmentier, and Niele Toroni. The group suppressed subjectivity and expressiveness favouring instead practical systems like the utilisation of neutral, repetitive patterns. Pinnacle to the group's philosophy were the 200 or more identical oil paintings that Mosset produced between 1966 and 1974, of a small black circle at the centre of a square white canvas. Here, in this artist's book, Mosset uses the repeating octagonal shape, but with each linocut printed in a different colour.

£ 950



29.

Eduardo PAOLOZZI.

As Is When. A series of screen prints based on the life and writings of Ludwig Wittgenstein.

London. Editions Alecto. 1965.

Box (20.8 x 14.7 cm). Title sheet on card, an illustrative title, + 12 plates printed in monochrome reproducing each of the twelve screenprints + a three-page introduction by Paolozzi, printed on pink paper, entitled the "Wild Track for Ludwig. The Kakafon Kakkoon laka oon Elektrik Lafs" + a sheet of technical details. Contents loose as issued in a decorated hinged card box. Photographic portrait of Wittgenstein pasted down to inner lid. Box somewhat compressed with slight splitting to hinge, rubbed. Contents fine.

Catalogue to the exhibition of Paolozzi's twelve *As Is When* screenprints, each based on the life and writings of Ludwig Wittgenstein. The exhibition ran from 4 May to 5 June 1965 at Editions Alecto, 8 Holland Street, London. The *As Is When* exhibition was the first of several where Paolozzi explored and extended the possibilities of screen printing in highly innovative ways, drawing on Pop culture and technological imagery both elements relevant, of course, to Wittgenstein's work.

£ 480



30.

PHASES. (Edouard Jaguer ed.).

Phases. Cahiers internationaux de recherches littéraires et plastiques. Nos. 1 - 11 (and) Deuxième série, Nos. 1 - 5. [All published].

Paris. Paul Facchetti. 1954 - 1975.

First series issues (26.8 x 21.1 cm); second series (30 x 23 cm). Complete set. 16 issues bound in 15 volumes (one double issue).

Édouard Jaguer was a French poet and critic, affiliated with surrealist circles, who contributed to journals from *La Main à Plume*, published during the German occupation of France, to *La Révolution la nuit* and *CoBrA* in the postwar period. In 1953 he founded *Phases*, a publication and exhibition platform to promote international artists associated with "lyrical abstraction," the international counterpart to abstract expressionism.

- No. 1 (January 1954) - with 2 loose hors-text lithograph plates by Karl-Otto Götz and Willi Baumeister
- No. 2 (March 1955) - cover by Max Ernst
- No. 3 (November 1956) - cover by Raoul Hausmann
- No. 4 (May 1957) - this fourth number consists of the exhibition catalogue 'Phasen', Stedelijk Museum Amsterdam, cat. 172
- Nos. 5/6 (January 1960) - double number, cover by Camille Bryen
- No. 7 (May 1961) - with original lithographs by Roland Giguere and Pierre Alechinsky
- No. 8 (January 1963) - with original lithographs by Julio Silva and Corneille, and a folded woodcut by Zbigniew Makowski (signed and numbered from an edition of 200)
- No. 9 (April 1964) - original double-page woodcut illustration by Jose Guadalupe Posada
- No. 10 (September 1965) - original folded woodcut by Remo Martini, and original lithographs by Wifredo Lam and Jean-Pierre Vielfaure
- No. 11 (May 1967) - with a découpage print by Wifredo Lam, a lithograph-collage by Enrico Baj, and lithograph by Frantisek Muzika
- Second Series, No. 1 (May 1969) - with folded lithograph by Concetto Pozzatti
- No. 2 (May 1970) - with lithograph by Umberto Mariani, linocut by Camiel van Breedem
- No. 3 (November 1971) - hors-texte prints by Jean-Luc Gass, Giuseppe Gallizioli and Juan-Carlos Langlois
- No. 4 (December 1973) - hors-texte prints by Guy Ducornet & Gérard Vulliamy
- No. 5 (November 1975) - hors-texte prints by Wilfried Apellbaum and others.

[Ref. *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky, no. 590, p. 228*].

£ 1800



31.

THE ROLLING STONES.

It's Only Rock 'n Roll.

(London). Rolling Stones Records. 1974.

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

It's only Rock'n Roll was the 12th British and 14th American studio album recorded by the Rolling Stones. It was released in October 1974 by Rolling Stones Records. This copy from the US release distributed by Atlantic Records, New York. Album cover design by the Belgian painter Guy Peellaert, who painted the band as rock deities descending a temple staircase, surrounded by young girls and women worshipping them in Grecian clothing.

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



32.

Niki de SAINT-PHALLE.

Hon-En Historia / Hon-en Katedral.

Stockholm. Moderna Museet. 1967.

(37.3 x 30.4 cm). pp. 208. Original folding colour pictorial wrappers. Text in English and Swedish.

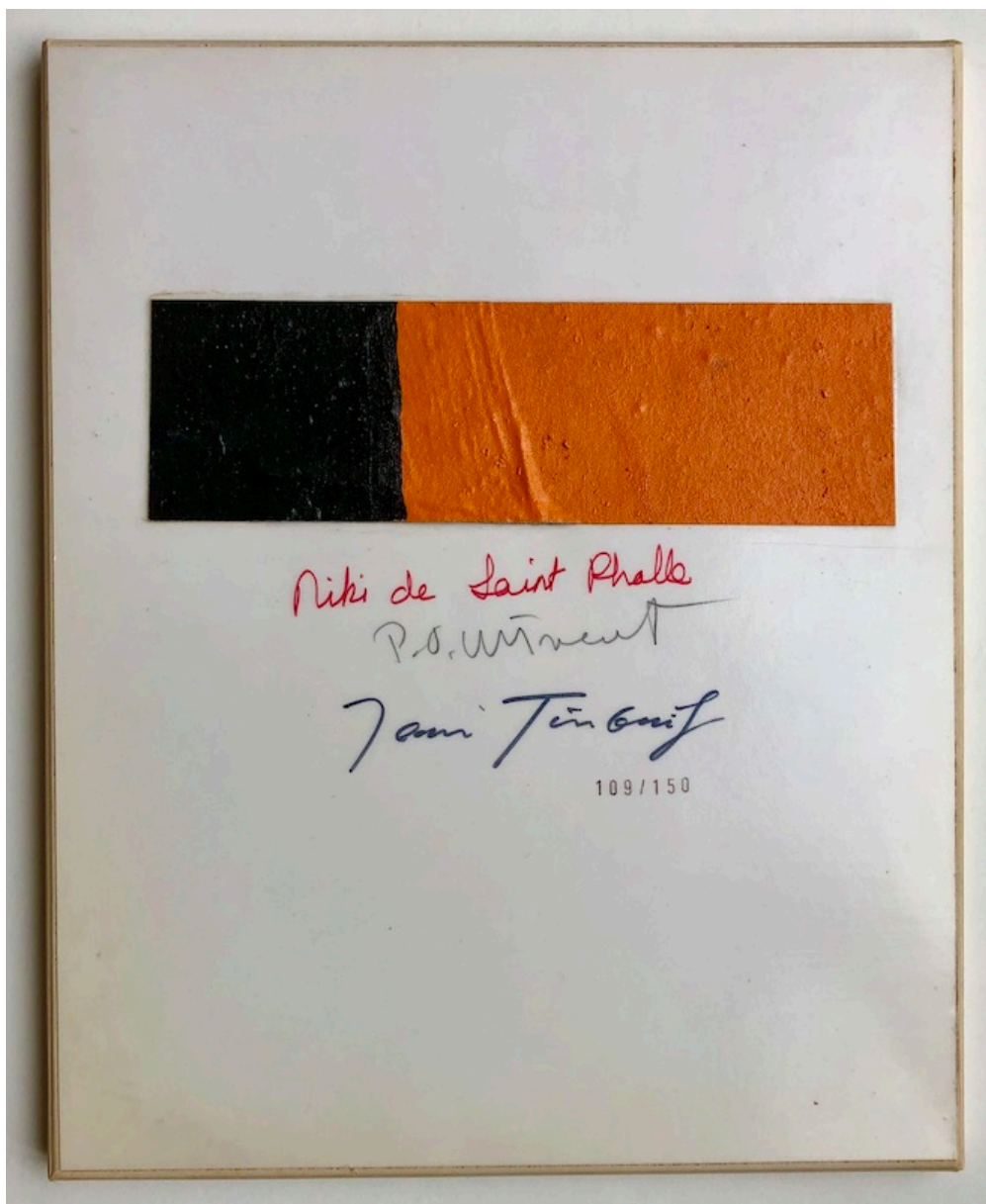
A fine copy of this important catalogue, printed entirely on newsprint, which documents the groundbreaking 'SHE' sculpture installation of Niki de Saint-Phalle, Jean Tinguely and Per Olof Ultvedt, held at Moderna Museet in Stockholm in 1966.

Saint Phalle's most famous series of works were concerned with the representation of women. This led to the Nanas series, begun in 1964; daubed in bright colours, the larger-than-life athletic females glorified an art of play and festivity. The apotheosis was this monumental 'She: A Cathedral', a huge shell of a reclining woman, 28 metres long, inside which were rooms,

including a cinema and a bar. The illustrated catalogue discusses not only the installation's prehistory from 1955, but also the mammoth construction project at the Museum, the exhibition itself, and the eventual destruction of the giant figure.

This copy one of 150 deluxe examples housed in a specially designed folder, upon which is mounted an actual cut-out section of 'She' material retrieved after the installation's destruction at the end of the exhibition. The folder is also signed by each of the main three protagonists, Saint-Phalle, Jean Tinguely and Per Olof Ultvedt, and stamp-numbered.

£ 1800





33.

Wolfgang SCHMIDT.

Vielfarbengedicht.

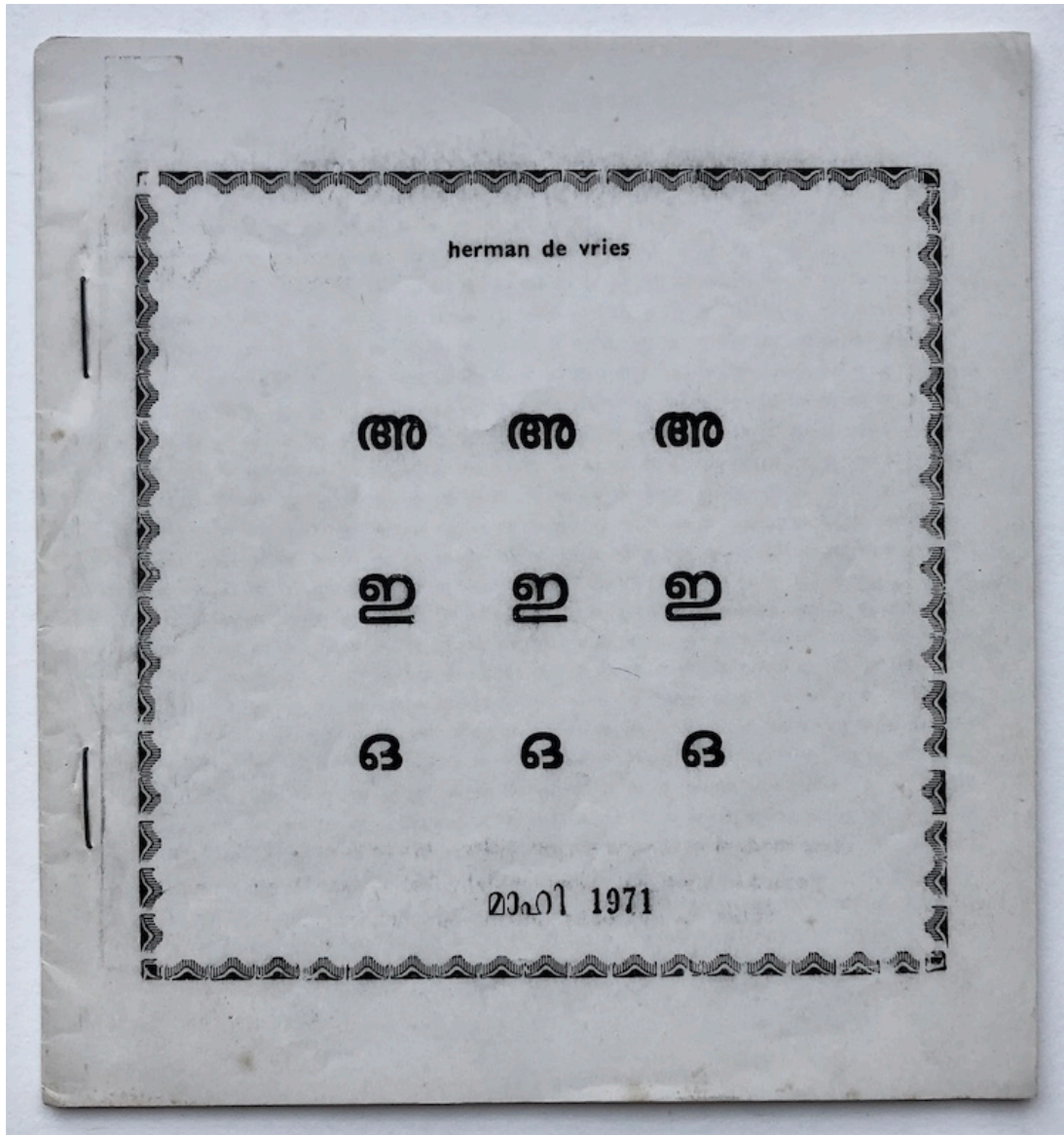
Frankfurt. Typos Verlag. 1962.

(26.2 x 26.2 cm). With 30 hors-texte colour plates, all sheets printed recots only. With four interleaving sheets of transparent paper, each printed with concrete poetry. Original wrappers with dust-jacket. Uneven sun-staining to jacket, otherwise good.

Artist's book, printed in an edition of 200 copies, numbered and signed in pencil by Schmidt. "In a sequence of 30 sheets, the colours black, red, yellow, blue are played through in the variety of their shades and their mixtures: colour shows itself as an absolute appearance and as a partner of light. These studies on monochromy make direct use of the possibilities of printing without making use of the canvas: the prints themselves are the originals, so that the viewer experiences the unadulterated colour that is meant. All prints are made with the same cliché. In the combined prints, it was rotated 90 degrees before each subsequent print run." (from the artist's printed introductory statement).

German printmaker Wolfgang Schmidt (1929 - 1995) attracted national and international attention through his graphic work, with one of his most important works being the graphic conception for the U-Bahn subway in Frankfurt am Main. In 1964 Schmidt was appointed to participate in the graphics section of documenta III in Kassel, and his work was also included in the 1971 exhibition 'Konkrete Poesie?' held at the Stedelijk Museum, Amsterdam and the Württembergischer Kunstverein in Stuttgart.

£ 400



34.

Herman de VRIES.

v71-194s random structured semiotic fields.

Mahé, Published by the artist. 1971.

(19.5 x 18.3 cm). pp. (20). Original printed wrappers, stapled.

Artist's book, printed with 10 randomly selected compositions with Malayalam characters. Printed by Mally Crafts, Mahé, in the Seychelles.

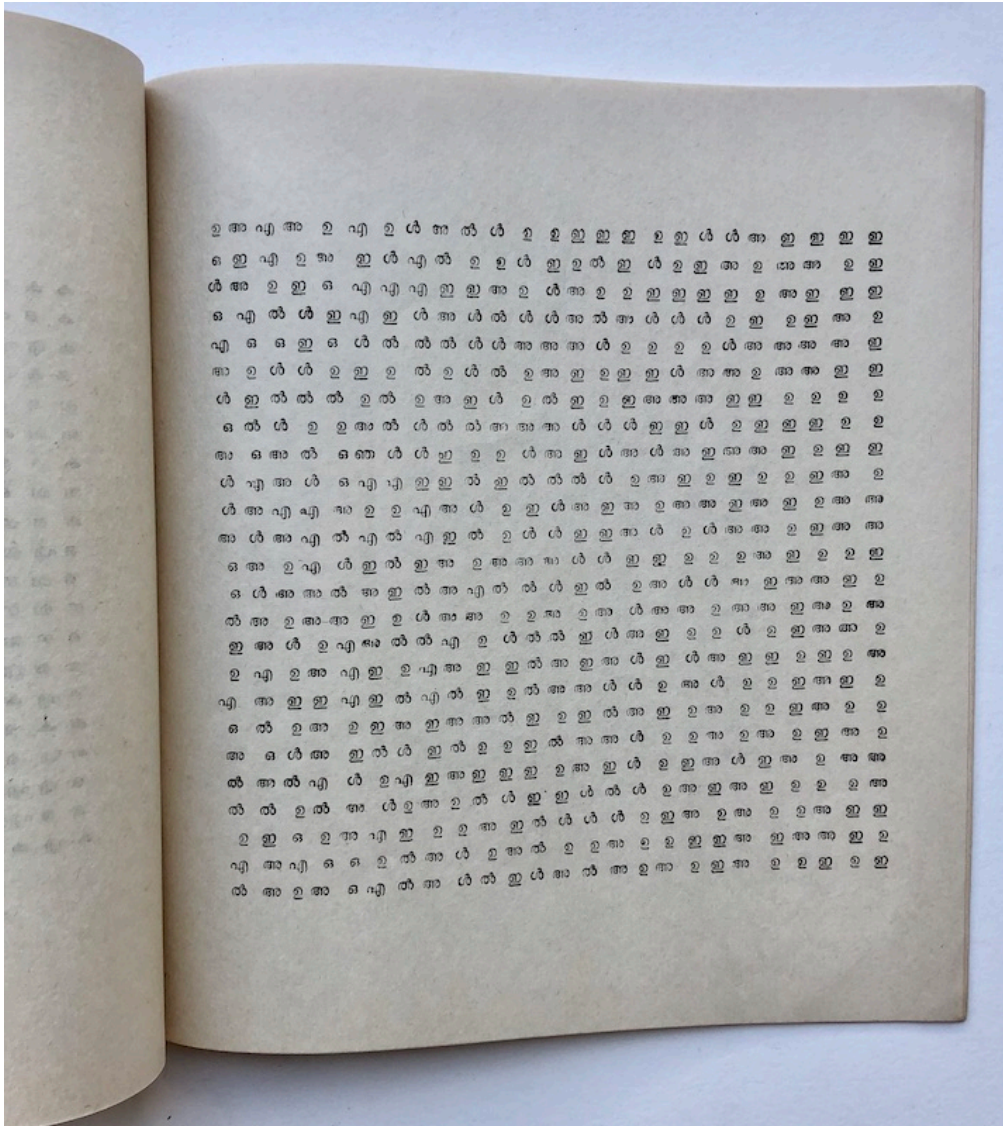
In 1968 de Vries had resigned his post at the research institute at Arnhem, and within a year he had left his home and family and begun the first of many journeys to other parts of the world - to India, Africa, Scotland, the Middle East, the Seychelles, the Canary Islands.

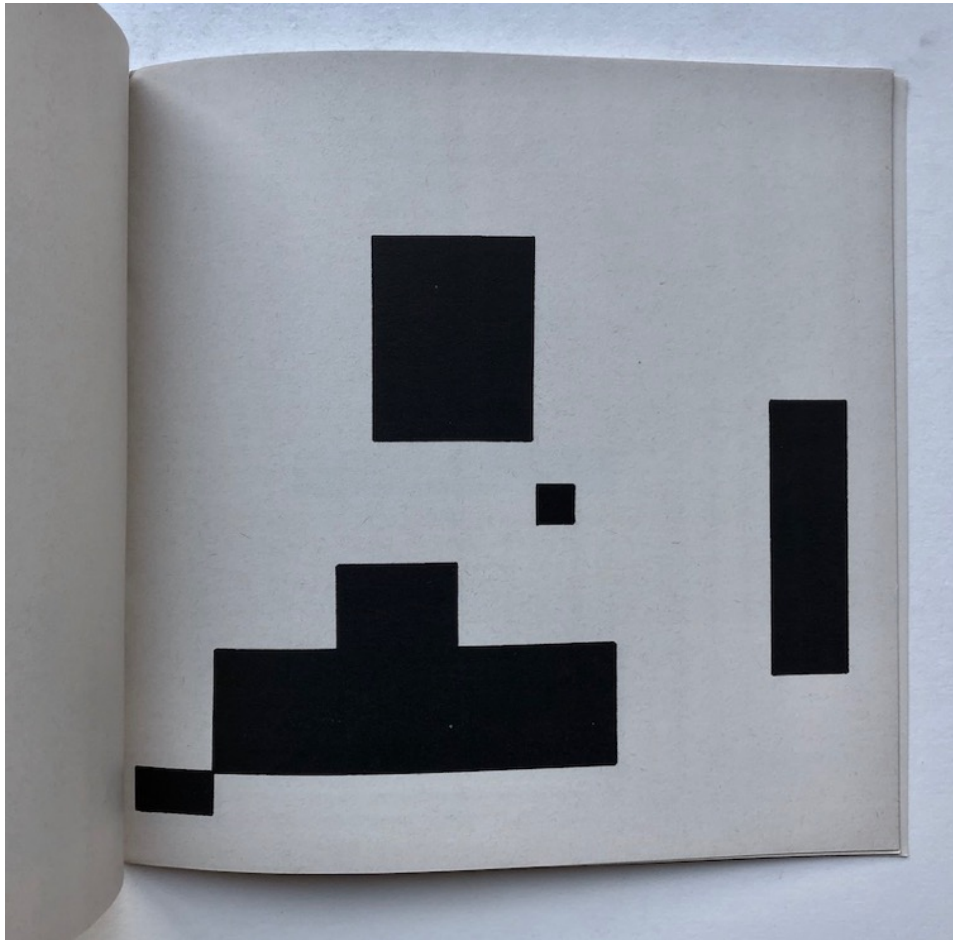
This artist's book, created in co-operation with Susanne Jacob de Vries in the Seychelles, uses the beautiful chance typographic capabilities of Malayalam script to produce exquisite exotic visual compositions.

Published in an edition of 150 stamp-numbered copies, this copy signed in pencil by Herman de Vries on the rear cover colophon.

[Ref. Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. *Les livres et les publications. Catalogue raisonné*, no. 12].

£ 950





35.

Herman de VRIES.

vlakvolumen.

Villanuova sul Clisi. Edizioni Amodulo. 1971.

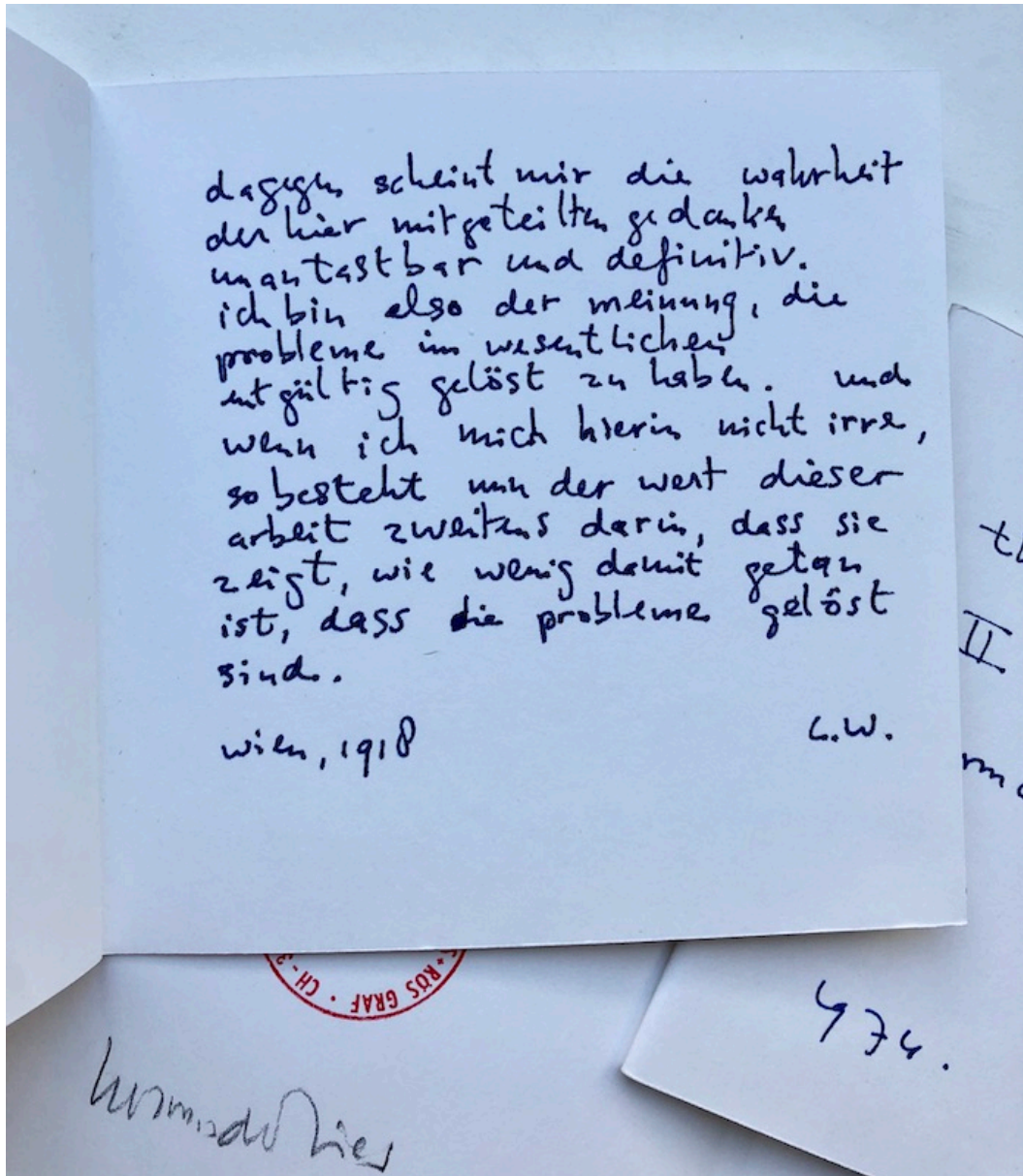
(19.8 x 19.8 cm). pp. (16). Original wrappers, stapled.

Artist's book, printed with a series of eight prints based on de Vries's drawings v70-49j (the original drawings reside in the collection of the Rijksmuseum Twenthe, Enschede); the first sheet shows one black rectangle positioned at a randomly selected place and of a random size; on the second sheet an additional rectangle is added, and so forth.

Published in an edition of 1000 copies, the fourteenth publication of Edizioni Amodulo's "20 x 20" series of books. This copy signed in pencil by Herman de Vries on the inside back cover colophon.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 13*].

£ 250



36.

Herman de VRIES.

the wittgenstein papers I-II.

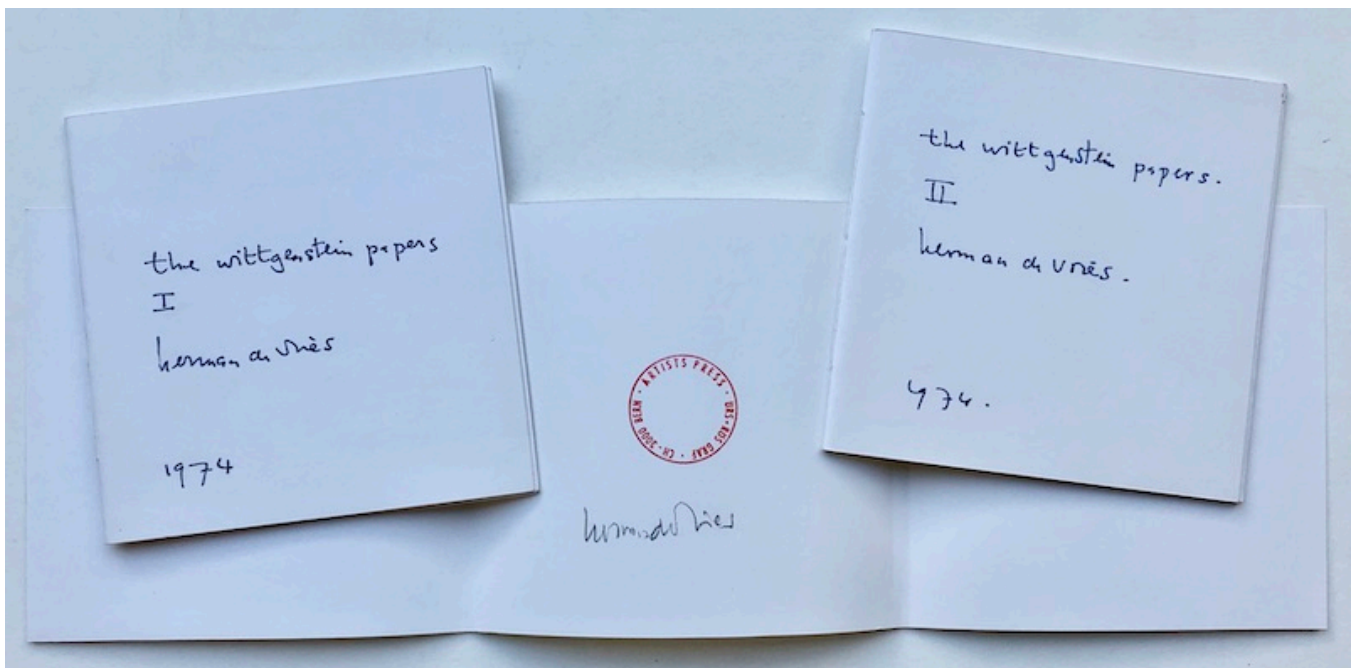
Bern. Verlag artist's press. 1974.

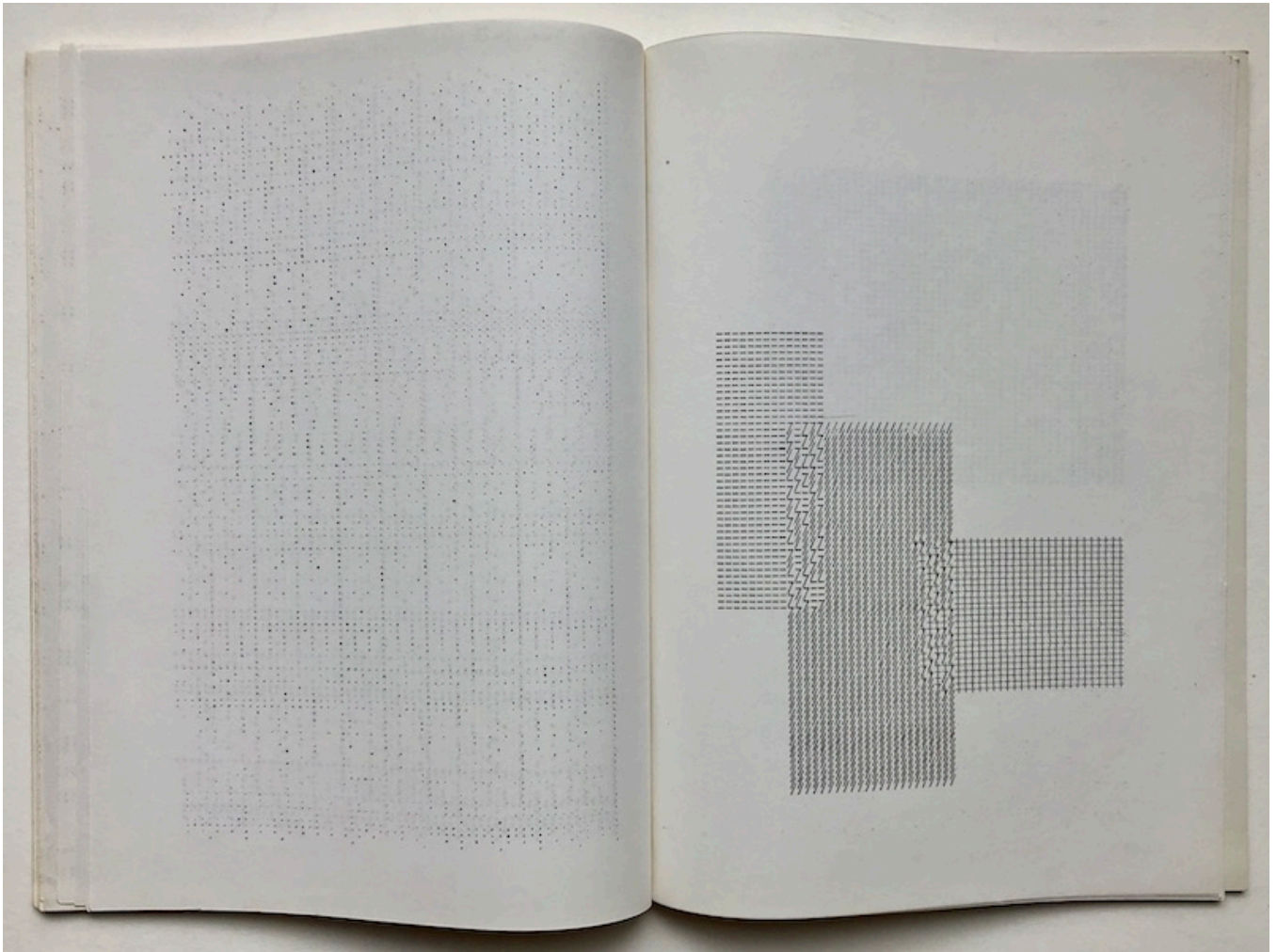
(15 x 15 cm). pp. (12; 12). Two volumes, each in original wrappers, stitched. Housed in wraparound card folder, signed in pencil by de Vries and with publisher's stamp.

Artist's book, consisting of two square booklets with an identical number of pages. Each of the volumes have the titles, author and date handwritten by de Vries on the front covers. In the first volume, five propositions from Wittgenstein's 'Tractatus', famous as well as dogmatic, are turned into questions, such as "zerfällt die welt in tatsachen?" (does the world divide into facts?) which echoes Wittgenstein's proposition 1.2 "die welt zerfällt in tatsachen". The questions, handwritten in red ink by de Vries, only one per page, are followed by a page of text, also handwritten, in blue ink, and borrowed from the last lines of Wittgenstein's preface to Tractatus, in which the philosopher evaluates the contribution of his book. The second volume remains rather enigmatically blank and empty, apart from the handwritten cover titles. Published in an edition of only 25 copies, numbered in pencil in the rear of the first volume.

[Ref. Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. *Les livres et les publications. Catalogue raisonné, no. 21*].

£ 2200





37.

Herman de VRIES.

gesammelte matrizendrucke 1964-1972.

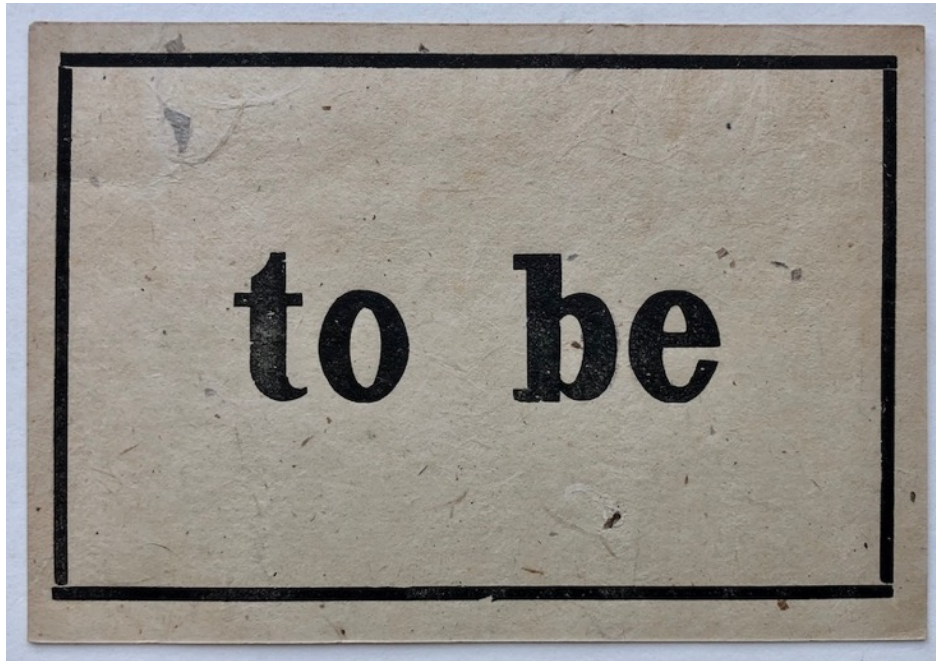
Bern. Verlag artists press. 1974.

(29.7 x 21 cm). Title page + 19 typewriter prints, printed rectos only. Original beige card covers, backed with white cloth.

Artist's book, published in an edition of 100 copies, numbered and signed by Herman de Vries on the title page. The nineteen typewriter graphics reproduced in this collection includes those that had been published in other periodicals such as '*integration*', '*felison kahier no. 10*', '*Delftsche School*' etc.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 22*].

£ 950



38.

Herman de VRIES.

to be.

Bern. Verlag artists press. 1974.

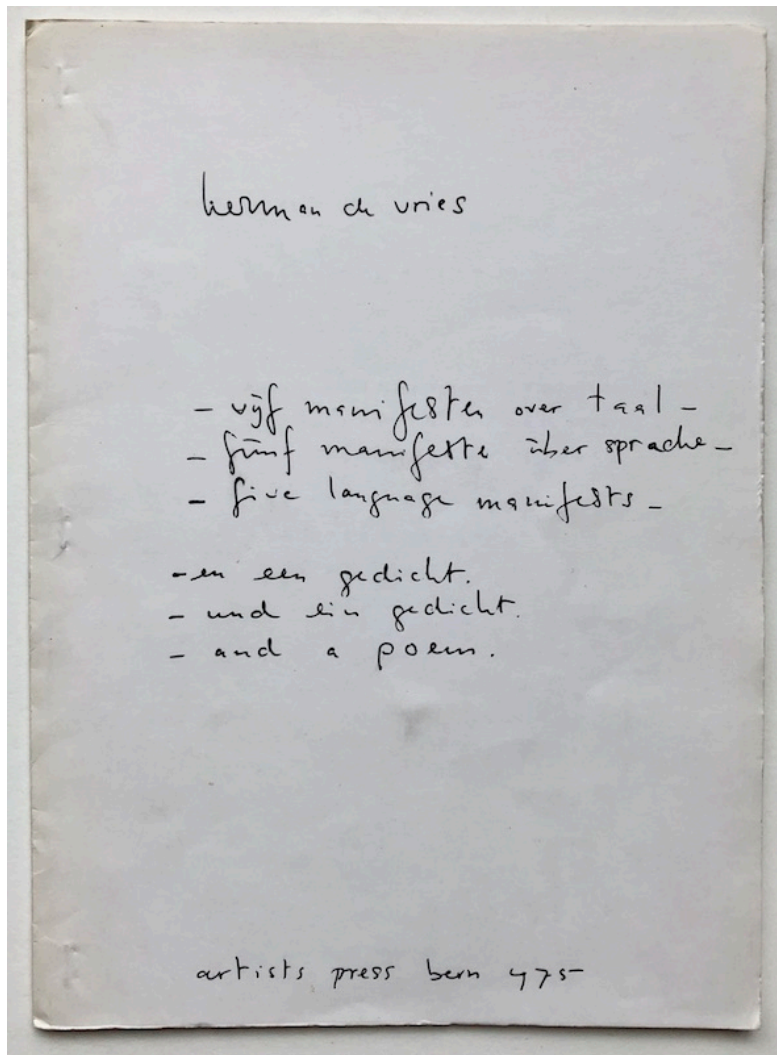
(10 x 14.5 cm). Postcard, printed in black ink on rice paper.

The title of this artist's postcard is a segment from de Vries' '*to be all ways to be*' works. The repetitions of the words in the title is something that de Vries first came up after a 1974 visit to Kathmandu, while listening to the chants of Nepalese monks.

The postcard was printed by the Sangam-Press, Kathmandu in an edition of 200 copies, signed in pencil by Herman de Vries on the verso.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 24*].

£ 500



39.

Herman de VRIES.

vijf manifesten over taal - fünf manifeste über sprache - five language manifests - / - en een gedicht. - und ein gedicht. - and a poem.

Bern. Verlag artists press. 1975.

(30 x 21.8 cm). pp. (30) with 5 texts published between 1966 and 1975 ('als elementen', 'the rationalist manifest', 'eine offene sprache', 'my poetry is the world', 'this is poetry'), a blank page, and a page with a dried plant affixed (a poem); the publication is completed with notes and a postscript in German and English. Original wrappers, stapled.

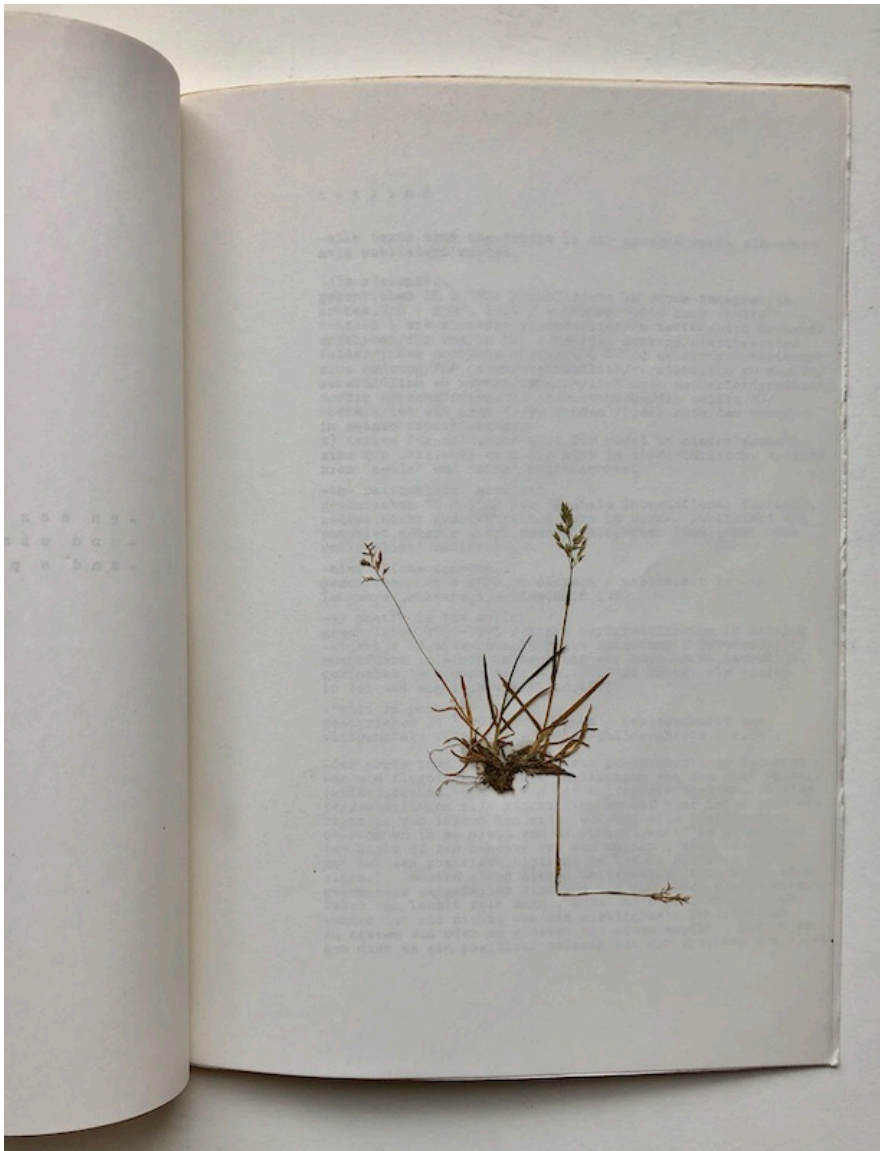
Artist's book consisting of short texts on language in chronological order, followed by two blank pages. Published in an edition of 185 copies, this is copy no. 1, signed in pencil by Herman de

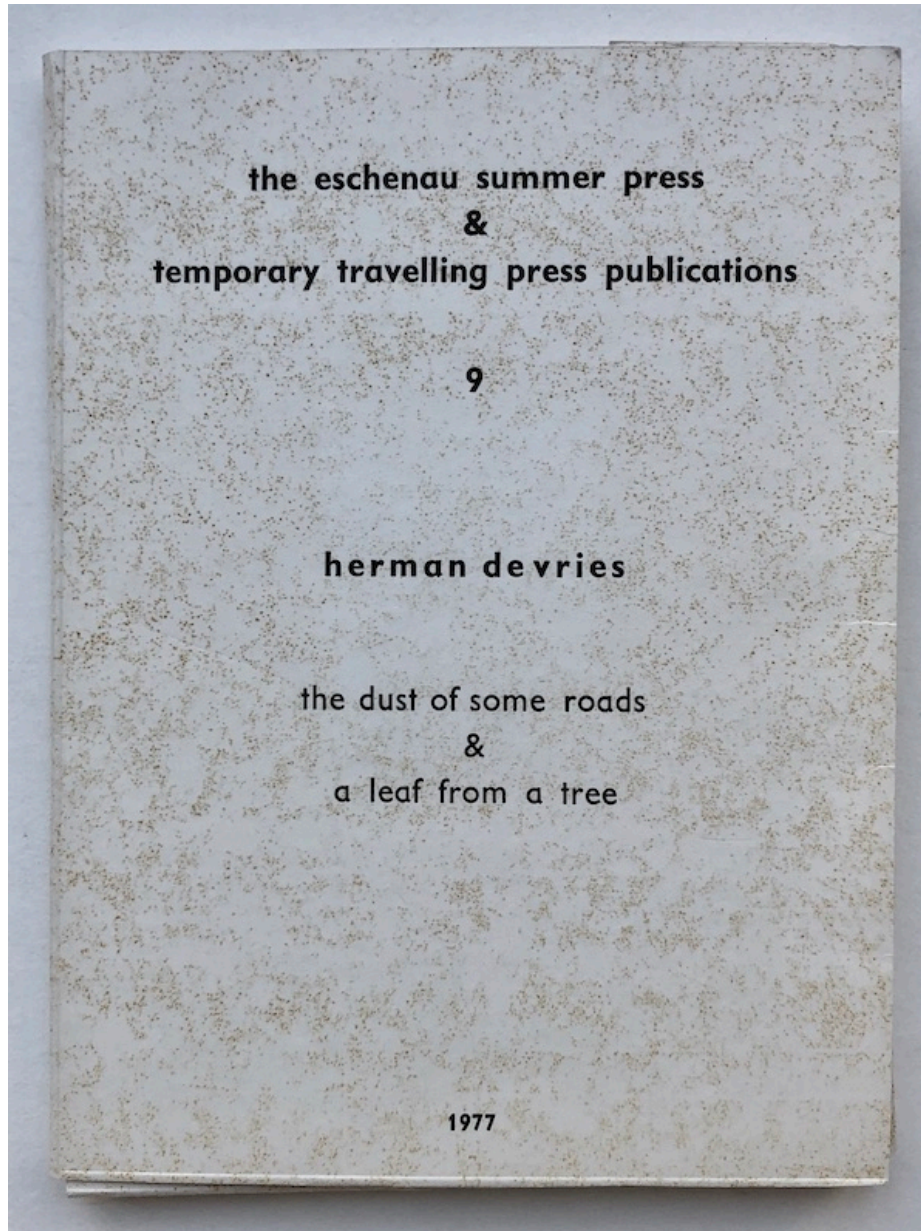
Vries on the stamped colophon. Dried grass is taped to a final page, identified in the title of the book as a "poem".

"A manifest reappears in this collection, first published in 1973, entitled '*my poetry is the world*'. It is the artist's most important manifest, contemplated since 1971. It is his definitive manifest, the one that henceforth would inspire his future work and be taken up in different ways. It says that it is not the poet who writes poetry but the world; that the poet is a poet not because he writes in a specific way, but because he is part of the world; that such poetry is therefore not limited to writing ... in short, that poetry is life itself. Consequently, an element taken from nature, such as the grass in this collection, is an extract of the poetic work of the world, and hence a natural 'poem', a living poem." (Anne Moeglin-Delcroix).

[Ref. Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. *Les livres et les publications. Catalogue raisonné, no. 29a-b*].

£ 750





40.

Herman de VRIES.

the dust of some roads & a leaf from a tree.

Eschenau. Published by the artist. 1977.

(20.2 x 15.2 cm). Contents loose as issued in white card envelope. Due to the organic nature of the contents, the folder has speckled staining as is usual.

Volume 9 of the series 'the eschenau summer press publications & temporary travelling press publications'. Consists of four sheets of card (20.2 x 14.7 cm): on the front of three of them are fixed cellophane bags, each with a different sample of sandy soil; the fourth card has the dried leaf of an apple tree pasted to it. On the reverse of each card is printed the dates and location of each sample: "collected: shapora 20.12.1976", "collected: trivandrum 18.1.1977", "collected: eschenau 5.6.1977" and "collected: gorinchem 22.9.1976" (leaf).
Published in an edition of 150 numbered copies.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 45*].

£ 850





41.

Andy WARHOL

Andy Warhol's Index (Book).

New York. Random House. 1967.

(28 x 21.7 cm). Illustrated throughout with monochrome reproduction photographic plates and inserted multiples. Original stiff metallic wrappers, a good copy with strong corners and minimal rubbing. First Edition.

Warhol's Index Book is "one of the most important and exuberant Pop art objects ever published... it is also one of the ultimate photobooks-as-objects. It is, in addition, the primary Factory photo album, one of the most authoritative biographies of Warhol and a supreme example of the diaristic photographic mode before there was a considered diaristic mode" (The Photobook).

Includes the following inserted multiples: 1) Pop-up castle; 2) Red accordion (lost its squeak); 3) Pop-up bi-plane; 4) Chelsea Girls ad laid in with spring; 5) Dodecagon (detached); 6) Velvet Underground pictorial record detached from tab and laid in; 7) Tri-fold pink and rainbow noses; 8) Pop-up tomato soup can; 9) Big Surprise!!! warm water tabs (most torn out as instructed, with two remaining; 10) Balloon fused to gutter of adjacent pages, as is common.

[Ref. *101 Books*, pp.188-9; *Auer* p. 468; *The Photobook*, vol. II, pp.144-5; not in *Feldman & Schellmann*].

£ 350



42.

ZERO. (Otto PIENE & Heinz MACK eds.).

Zero. Nos. 1 - 3. [All published].

Düsseldorf. Otto Piene & Heinz Mack. 1958 - 1961.

Each (20 x 21 cm). Three volumes. Original wrappers. A few handwritten annotations in the margins, overall a good set.

Complete set of the magazine produced by the Düsseldorf-based Zero group. The first two issues are catalogue-magazines, corresponding to the seventh and eighth *Abendausstellung* or 'Night Exhibitions' organised by the Zero group. Issue 1, devoted to the monochromatic exhibition *Das Rote Bild*, features articles and statements by Otto Piene, Heinz Mack, and Yves Klein, along with responses by several artists to the question, "Bewirkt die gegenwärtige Malerei eminente formung der Welt?", or 'Does contemporary painting influence the shape of

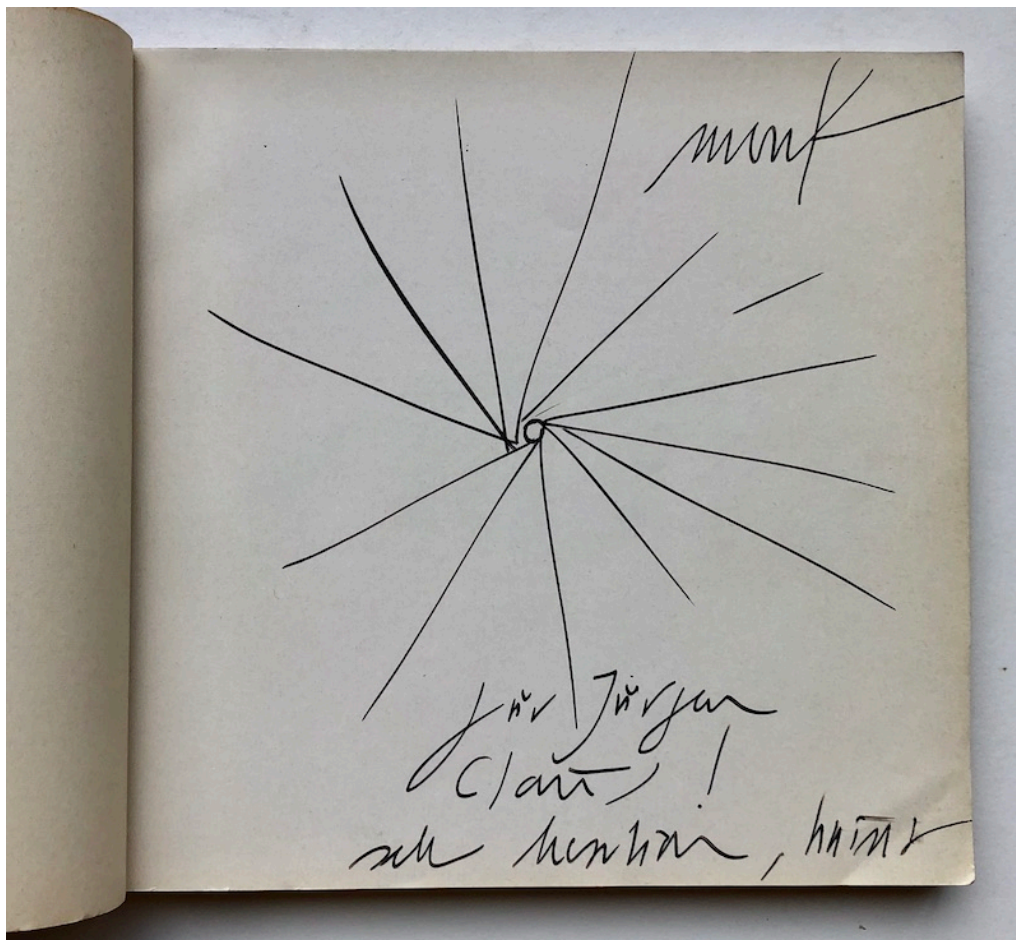
the world?'. Issue 2 is based on the Zero exhibition entitled 'Vibration', and contains texts by Max Bense, Adolf Zillmann and the two editors.

The third and final issue is more substantial. It chronicles Jean Tinguely's 'Homage to New York', and includes a reprint of the front page of Yves Klein's self-published broadsheet 'Dimanche'. Of note in the issue are the various artist's interventions: Klein publishes one article that ends midsentence where the page is burnt, and another that ceases with the page being torn. Tinguely has pasted a sunflower seed to the final page, and encourages the reader to plant it in the soil. Daniel Spoerri's match is also stuck to this final page, accompanied by pyromaniac instructions to burn the entire magazine. The magazine's final pages count down from 10 to 1, and end with the word 'zero' pictured as a rocket blasting off.

This set of the magazine is from the collection of artist and author Jürgen Claus: Issue No. 1 inscribed by Piene on first page "Jürgen ! Otto Piene"; No. 2 with unknown inscription on front cover; No. 3 - signed by both Piene and Mack (dated 1993) on the first page, and with a wonderful full-page pen drawing by Mack, signed and inscribed by the artist.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 312; Zero 5. *The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, pp. 432 & 433 & 459].

£ 3800





Tim Byers Art Books

335 Petersham Road
Richmond, TW10 7DB. UK.

www.timbyersartbooks.com

timbyersartbooks@icloud.com

tel. +44 7980 785 738