

Tim Byers Art Books Catalogue 22



1.

Carl ANDRE.

Carl Andre. Städtisches Museum Mönchengladbach.

Mönchengladbach. Städtisches Museum Mönchengladbach. 1968.

(21 x 16.8 x 2 cm). Cardboard box with printed clear plastic lid. The ever-fragile lid is split in one corner with old tape repair, otherwise a good copy.

Contents: Artist Interviews Himself, in English printed on six folded sheets of card and paper. Also present is a large section of white linen (unfolds 400 cm long and 16 cm wide), printed with German text by Cladders, "er ist für einen Tischläufer zu schmal und zu lang".

From the edition limited to 660 numbered copies. Catalogue for Andre's first one-man exhibition, held at the Städtisches Museum Mönchengladbach, October-December 1968.

£ 750

2.

Keith ARNATT.

TV Project Self Burial.

Düsseldorf. Fernsehgalerie Gerry Schum. 1969.

(14.7 x 20.8 cm). pp. (18). With nine black-and-white photographic reproductions, including one on front cover. Self-wrappers.

Keith Arnatt's first solo exhibition featured one of the most celebrated works of the period, *Self Burial*, also called *The Disappearance of the Artist*. This television intervention was based upon a series of nine photos which progressively document as a sequence of images a purported "self burial". Arnatt first stands centre frame upright on a piece of grass facing the viewers. The grassy area is bordered in the background by bushes. The following shots with unchanged picture composition show the artist buried ever further in the ground - first up to his calves, then to his knees, then thighs and so on - until the only thing which can be seen on the last picture is the hair on the top of his head at ground level.

Every evening at 8.15 pm and 9.15 pm from 11 to 18 October 1969 scheduled programming on West German television was abruptly cut to two pictures from this series; the second image broadcast at 9.15 pm was repeated the next day at 8.15 pm. The broadcast first lasted two and a half seconds and from 13 October

they lasted four seconds. They were broadcast without any introduction or accompanying commentary. Only on the last day of the project did Arnatt explain his work in a feature in the culture magazine "Spectrum" which was filmed at the Kölner Kunstmarkt in 1969; during this feature the ninth picture in the series also faded up.

To mark the project this brochure "*Keith Arnatt : TV Project Self Burial*" appeared in the same year, as Publication no.10 of Fernsehgalerie Gerry Schum. This brochure appeared in a print-run of 500 copies and it was financed by the collectors Gustav Adolf and Stella Baum and distributed by the Fernsehgalerie to interested parties free of charge. The brochure contained facsimiles of the TV schedules as well as montages where the nine photos are given a black cache.

£ 650





3.

Enrico BAJ, Sergio DANGELO & Asger JORN.

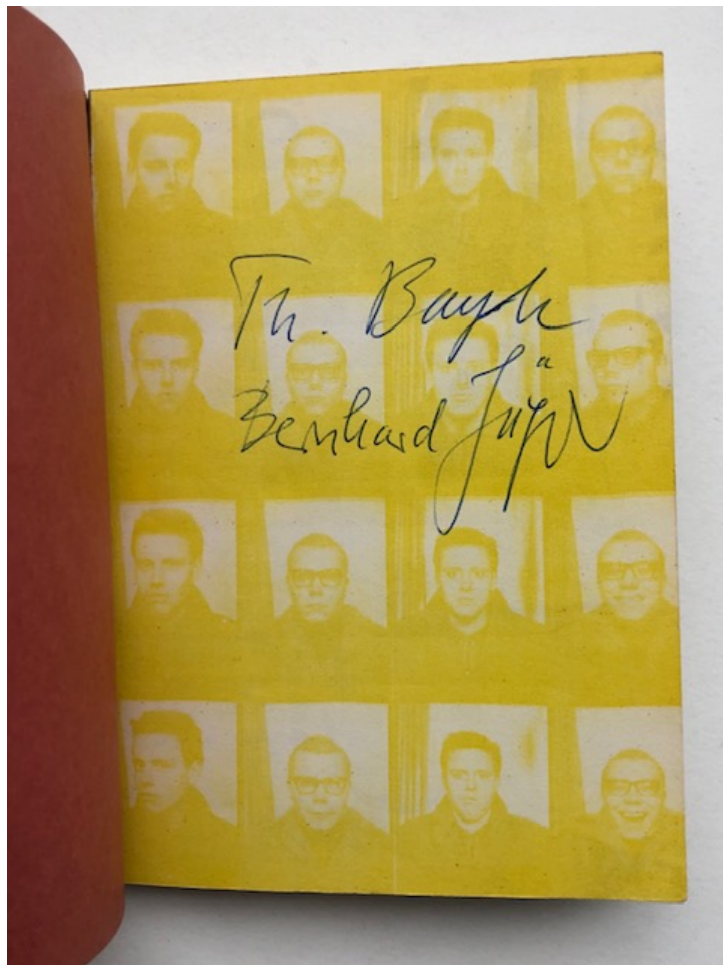
Esposizione ALT. Enrico Baj, Dangelo, Asger Jorn.

Alessandria. Galleria La Magliolina. 1955.

(33.5 x 23 cm) folded. pp. (4). Single folded sheet making a 4-page brochure. With small stamp numbering on upper corner.

A three-man exhibition for which this leaflet of four pages was printed, with lithograph illustrations by Enrico Baj (one of which is boldly printed in red and black and integrated with the text in the interior spread) and a preface by Aligi Sassu. The exhibition, one of the earliest of the Movimento d'arte Nucleare, ran from the 30 April to 9 May 1955.

£ 250



4.

Thomas BAYRLE & Bernhard JÄGER.

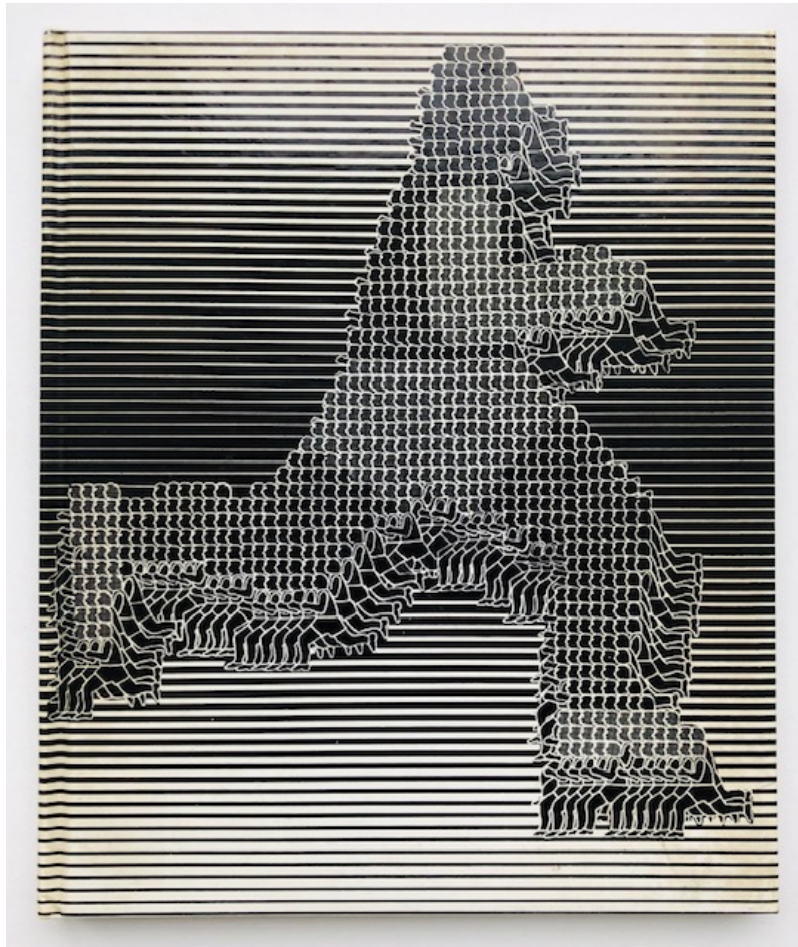
Bayrle & Jäger Gulliver-Press.

Munich. Galerie Buchholz. 1965.

(14.9 x 10.6 cm). pp. (100). Illustrated throughout in colour and black-and-white offset. Original pink wrappers, slight fading to spine, otherwise good.

Exhibition catalogue, examining the early printed production (lithographs and illustrated books) of Bayrle and Jäger and their Gulliver-Press. With a text by Franz Mon. **This copy signed in pen by both artists on the first page.**

£ 225



5.

Thomas BAYRLE.

Bayrle.

The Hague. Edition UNIDA. 1971.

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

A well-designed catalogue illustrating 23 of Bayrle's early graphic works. The colour illustrations are interspersed with detailed black-and-white shots printed on transparent tracing paper. This copy inscribed in pencil by Bayrle on the initial blank, "Gruß Thomas".

£ 130



6.

Joseph BEUYS.

Beuys. [Katalog Museum Mönchengladbach].

Städtisches Museum Mönchengladbach. 1967.

Catalogue-box, 20 x 16 x 3 cm; felt piece, 19.5 x 15.5 x 1 cm, stamped with oil paint (Brown-cross). Final section of one of the leporellos has surface tears repaired with old sellotape. Box slightly browned.

In 1967, the Museum Mönchengladbach staged the first public survey of Beuys's art. With no funds available to publish a traditional, bound catalogue, Beuys instead produced an inexpensive box in which a range of materials could be placed. Inside this box-cum-catalogue, he laid an exhibition checklist, two fold-

out leporellos and a small sheet of felt that was stamped with his name and a red cross. On one side of each leporello, he printed photographs of his past work. The reverse side featured texts by Johannes Cladders and Hans Strelow describing his art. The felt sheet, meanwhile, was itself a small work of art. Produced in an edition of 330 copies, the Mönchengladbach catalogue was so well-received that the museum used the format for later exhibitions, producing 33 additional boxes with other artists in the decade that followed.
[Ref. *Schellmann - Joseph Beuys. The Multiples, no. 5*].

£ 3800

7.

Joseph BEUYS.

Holzpostkarte.

Heidelberg. Edition Staeck. 1974.

(10 x 14.7 x 3.3 cm). Silkscreen on pine. Minor scratches and dents to the wood, otherwise a good copy.

Unlimited art multiple, with this one of approximately 600 copies signed in pencil by Beuys on the back of the postcard.

[Ref. *Jörg Schellmann - Joseph Beuys. The Multiples, no. 104*].

£ 400



8.

Julien BLAINE.

Plate-forme de base pour les éveilleurs de jour et de nuit de la poésie ":".

(Paris). (Julien Blaine). (1970).

(42 x 28 cm). Single sheet, folded twice.

The Bi-Point ":" poetry movement created by Julien Blaine was an international proposal to creatives worldwide to abandon all production/publishing activities (books, objects, performance, music, films, publications) and dedicate their time and creativity only and exclusively to transformation. This would be achieved by creating anomalies in urban and rural areas, transforming the surroundings, modifying the places of work, rest, spare time, and boycotting the powerful's means of pressure and communication.

"The Night and Day Awakeners ... will publish under the name of their choice (mentioning the sign ":" - BiPoint Poetry) weeklies, monthlies, periodicals whose aim will be to incite readers to use their own creativity for the awakening of the others".

Blaine's manifesto is printed in French on a single sheet, with a section reserved at the bottom, designed to be cut away and returned with the recipient's name and address. Translations of Blaine's text are printed on the verso of the sheet, in German, English and Spanish.

£ 250

**PLATE-FORME DE BASE
POUR LES ÉVEILLEURS DE JOUR ET DE NUIT
DE LA POÉSIE "62"**

Convaincus de la consécration et de l'inséparabilité de la poésie littéraire, de la consécration et de la préférence des poèmes concrets, visuels, littéraires et spatiaux, de la consécration et de la préférence des poèmes néoconcrets, néoconcretistes et néoconcretistes ;

convaincus de la consécration, de l'inséparabilité, de la préférence et de la préférence de tous ceux qui essayent de prendre un second souffle en passant d'une école à une autre et de se donner une nouvelle jeunesse en préférant Carroll, Mallarmé, Apollinaire, Roussel, Schwitters ou Machin.

les éveilleurs de jour et de nuit décident :

- 1) d'abandonner le livre et sa famille : disque, bande magnétique, photographes, film, etc...
- 2) d'abandonner l'objet et sa famille : peinture, sculpture, machine, ravinement, etc...
- 3) d'abandonner le spectacle et sa famille : théâtre, cirque, événement, happening, etc...

et d'appliquer les modes de transformation, jadis atteints au simple niveau du langage à celui de la réalité.

Ils conviennent que, chargé d'un lourd atavisme culturel, ils pourront, pour développer la poésie bipointilliste en toute sérénité, encore pendant six ou dix mois :

- publier leur (s) dernier (s) livre (s)
- fabriquer leur (s) dernier (s) objet (s)
- effectuer leur (s) dernier (s) spectacle (s)
- participer à leur (s) dernier (s) exposition (s)
- donner leur (s) dernier (s) collaboration (s) aux revues plus ou moins parallèles ;

mais après cette ultime date ils s'engagent :

- à ne publier aucun livre
- à ne fabriquer aucun objet
- à n'effectuer aucun spectacle
- à ne participer à aucune exposition
- à ne collaborer à aucune revue

et de consacrer l'essentiel de l'activité, jadis consacrée aux livres, aux objets, aux spectacles, aux expositions et aux revues :

- à parcourir les paysages urbains
- à commenter matériellement les paysages ruraux et maritimes.

Mais surtout par le biais d'une créativité efficace, d'une imagination positive et de l'acte greffé à même la réalité :

- à transformer le milieu dans lequel on baigne
- à modifier les lieux où on achète, où on travaille, où on se repose, où on s'amuse, où on joue...
- à détourner de leur but initial les moyens d'oppression et de communication au service du pouvoir pour les utiliser contre ce pouvoir
- à créer des situations qui brutalisent les habitudes des gens et les forcent à agir

- à parcourir le décor et le déroulement de la vie des gens pour les rendre conscients des réalités qui les entourent

- à boycotter les idoles, les friches et les autorités pour que les gens se libèrent peu à peu et prennent parti via à via du monde et des choses
- à les éveiller...

Alors, si ce premier objectif est atteint, les gens pratiqueront :

- eux-mêmes le passage des paysages urbains
- eux-mêmes le commentaire matériel des paysages ruraux et maritimes
- eux-mêmes la transformation du milieu dans lequel on baigne
- eux-mêmes la modification des lieux où on achète, où on travaille, où on se repose, où on s'amuse, où on joue...
- eux-mêmes le détournement des moyens d'oppression et de communication au service du pouvoir pour les utiliser contre ce pouvoir
- eux-mêmes la création de situations qui brutalisent les habitudes des autres et les forcent à agir
- eux-mêmes le passage du décor et du déroulement de la vie des autres pour les rendre conscients des réalités qui les entourent
- eux-mêmes le boycottage des idoles, des friches et des autorités pour que les autres se libèrent peu à peu et prennent parti via à via du monde et des choses
- eux-mêmes l'étroit progrès des autres...

Ils exercez eux-mêmes leur créativité !

...boule de neige... boule de neige... boule de neige...

Enfin les éveilleurs de jour et de nuit, solidaires des luttes menées dans le monde par les travailleurs et les étudiants, s'engagent à effectuer ces transformations, ces modifications, ces détournements, ces situations, ces passages, ces boycottages, cet éveil dans une perspective révolutionnaire.

Les éveilleurs de jour et de nuit conscients que ces actions seront au départ limitées dans l'espace publieront sous le titre de leur choix (avec mention de sigle « : ») des bulletins quotidiens, hebdomadaires, mensuels ou trimestriels qui serviront pour but d'inciter certains lecteurs à exercer eux-mêmes leur créativité au bénéfice de l'éveil des autres.

La première assemblée générale annuelle est prévue du samedi 29 août au lundi 31 août pour :

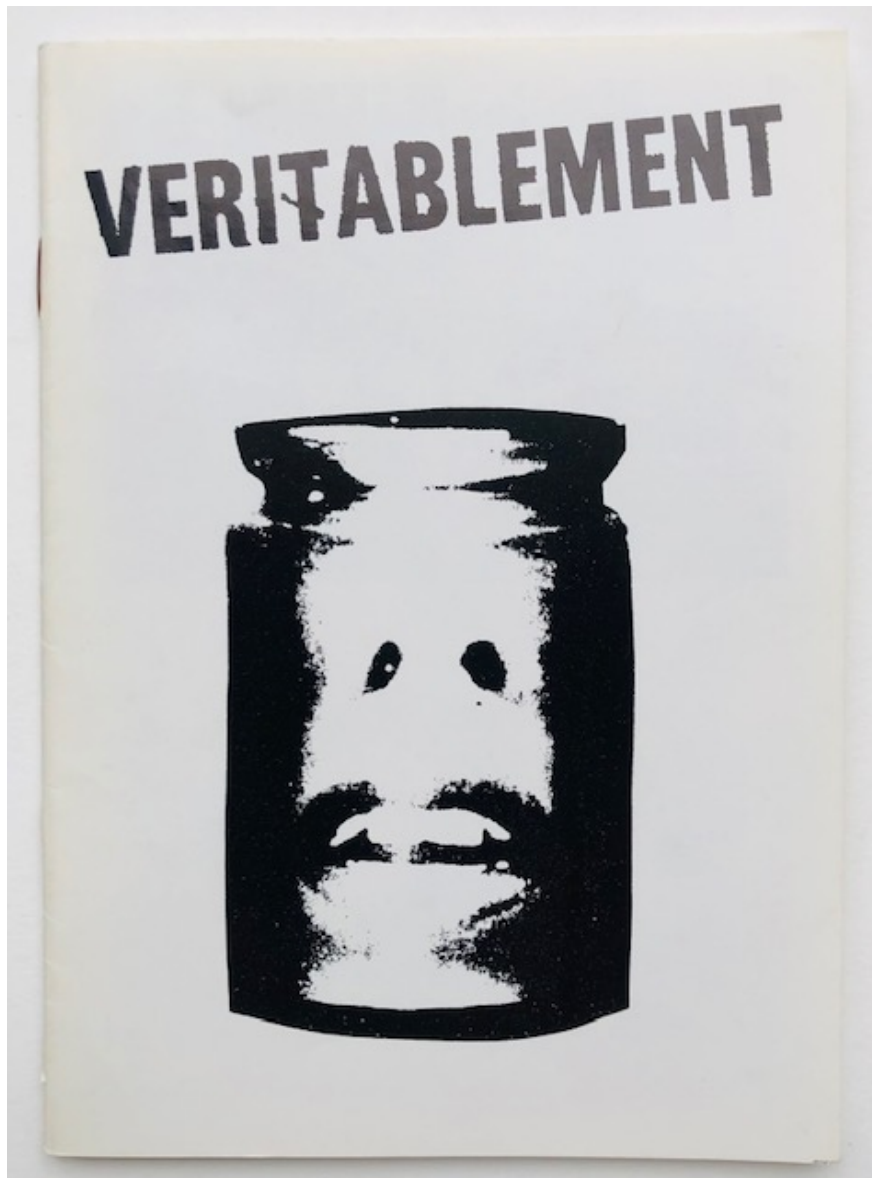
- modification éventuelle de la plate-forme de base
- discussion des actions passées
- discussion des perspectives d'avenir de la poésie bipointilliste.

Coordination provisoire : Julien Blaise
28, rue d'Arcueil, 20
75 - Paris (14^e) France

commentaires et réserves éventuelles :

nom :

adresse :



9.

Marcel BROODTHAERS.

Court-circuit. Veritablement.

Brussels. Palais des Beaux-Arts. 1967.

(15.2 x 13.4 cm). pp. 16. Offset lithographic illustrations throughout. Wrappers, stapled.

Three years after Marcel Broodthaers declared himself a visual artist, he mounted his first major museum exhibition, at the Palais des Beaux-Arts in Brussels. '*Marcel Broodthaers / Court-circuit*' ran from April 13 to 25, 1967, and featured works made between 1963 and 1967, including paintings, photographic canvases, and sculptures made of mussels, eggshells, bone, coal and glass jars. The exhibition marked the first time that Broodthaers displayed reproductions of selected works alongside the objects themselves.

Broodthaers produced this small catalogue to accompany the exhibition, containing the expected elements - an essay by a scholar (attributed to Pierre Restany), plates of the artworks, captions, etc. - yet also serving in various ways as an extension of it. Complete with the 4-page sheet listing the 60 works on display, as well as the sheet containing the text by J. Dypréau entitled "Le corbeau et le renard" which was published in the newspaper "Beaux-Arts" on April 15, 1967, so two days after opening of the exhibition. Layout by Corneille Hannoset.

[Ref. *Marcel Broodthaers. A Retrospective. New York MoMA 2016, pp. 120-121*].

£ 850

10.

Marcel DUCHAMP / Richard HAMILTON.

The Bride Stripped Bare by Her Bachelors, Even. A Typographic Version by Richard Hamilton of Marcel Duchamp's Green Box, Translated by George Heard Hamilton.

New York. George Wittenborn. 1960.

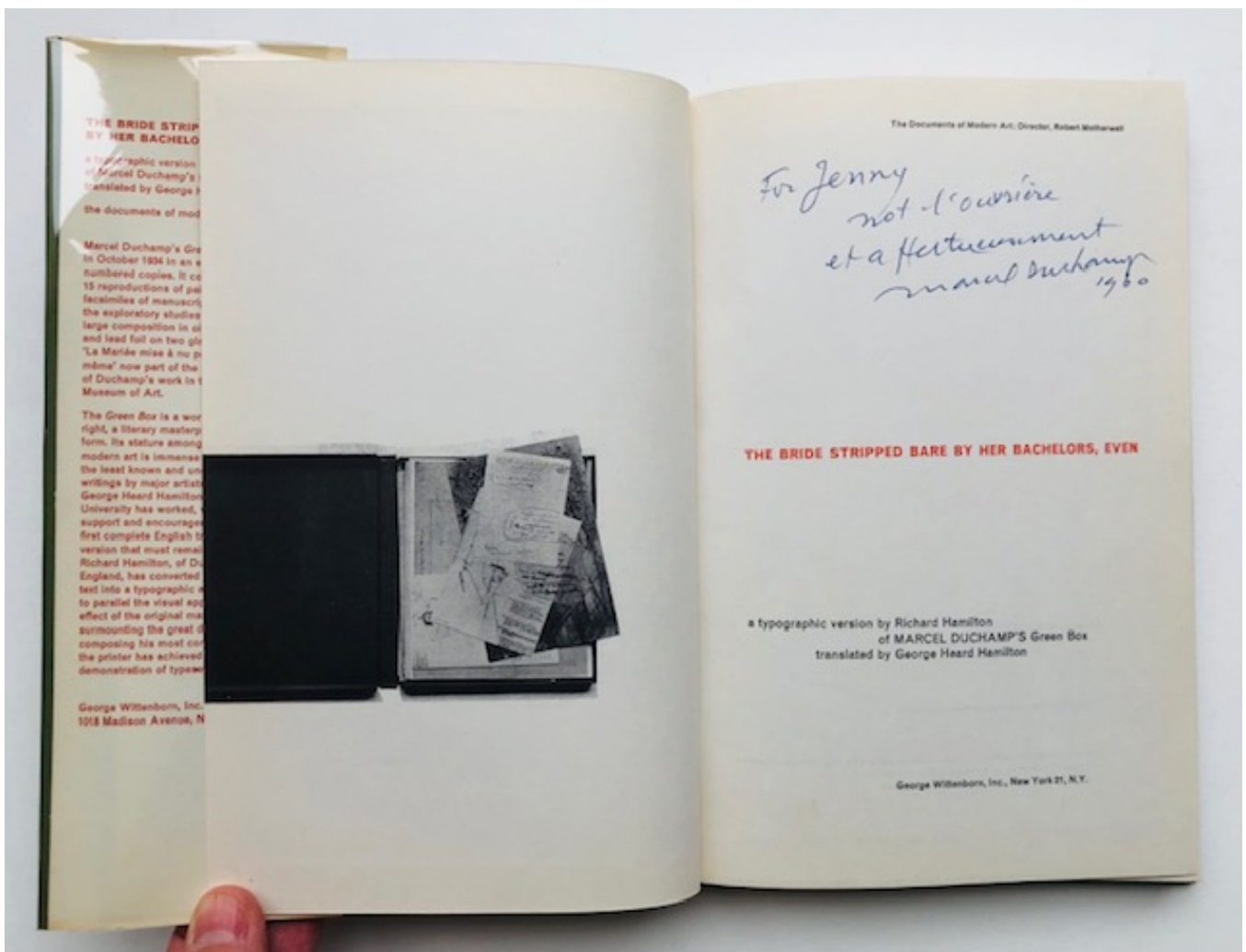
(22.9 x 15 cm). Unpaginated (including one leaf folding and another printed on glassine), with profusion of photographic plates, full-page drawings, diagrams, various typographic formats, annotations, vignettes, and musical notation. Original green paper-covered boards, spine and upper cover lettered in black-and white stippled type; matching printed dust jacket. From the series, *The documents of modern art*, no. 14. Slight fading to spine of jacket and minor rubbing to forecorners, otherwise a very good copy.

First appearance of the English translation and typographic interpretation of Duchamp's Green Box (*La Mariée mise à nu par ses célibataires même* (*Boîte verte*), a collection of 94 documents explaining the development and function of "The Large Glass" assembled between 1915 and 1923.

During the 1930s Duchamp oversaw the first printed edition of the Green Box, with each of the 94 original notes meticulously reproduced in collotype in exact facsimile and issued loose in a green box. By 1956, the British artist Richard Hamilton had worked through the notes to develop a diagram of the areas in the glass to which he believed the subject of each notes related. And in 1960, Hamilton and George Heard Hamilton, professor of art history at Yale, produced this English translation of the Green Box, using typography, layout, and graphic design to communicate the intent of the original documents.

This copy with a contemporary inscription by Duchamp in pen on the title page: "For Jenny, not l'ouvrière et affectueusement Marcel Duchamp 1960."

£ 2250





11.

Ger van ELK.

Ger Van Elk. The Well Shaven Cactus (1969) / Paul Klee - Um Den Fisch, 1926 (1970) / The Co-Founder of the Word O.K. (1971) / The Discovery of the Sardines (1971) / The Symmetry of Diplomacy (1971).

Amsterdam. Art & Project. 1972.

(21.1 x 10 cm). pp. (20). Original wrappers, stapled. Slight foxing to covers, with browning to edges.

Published in an edition of 300 copies. Offset-printed artist's book published in April 1972, featuring photo-documentation of Ger Van Elk's pieces "The Well Shaven Cactus (1969)", "Paul Klee - Um Den Fisch, 1926 (1970)", "The Co-Founder of the Word O.K. (1971)", "The Discovery of the Sardines (1971)", and "The Symmetry of Diplomacy (1971)".

[Ref. *Germano Celant - Book as Artwork 1960 / 1972, p. 94*].

£ 95



12.

FREE PRESS ILLUSTRATIE. (Olaf Stoop & Martin Bremmer eds.).

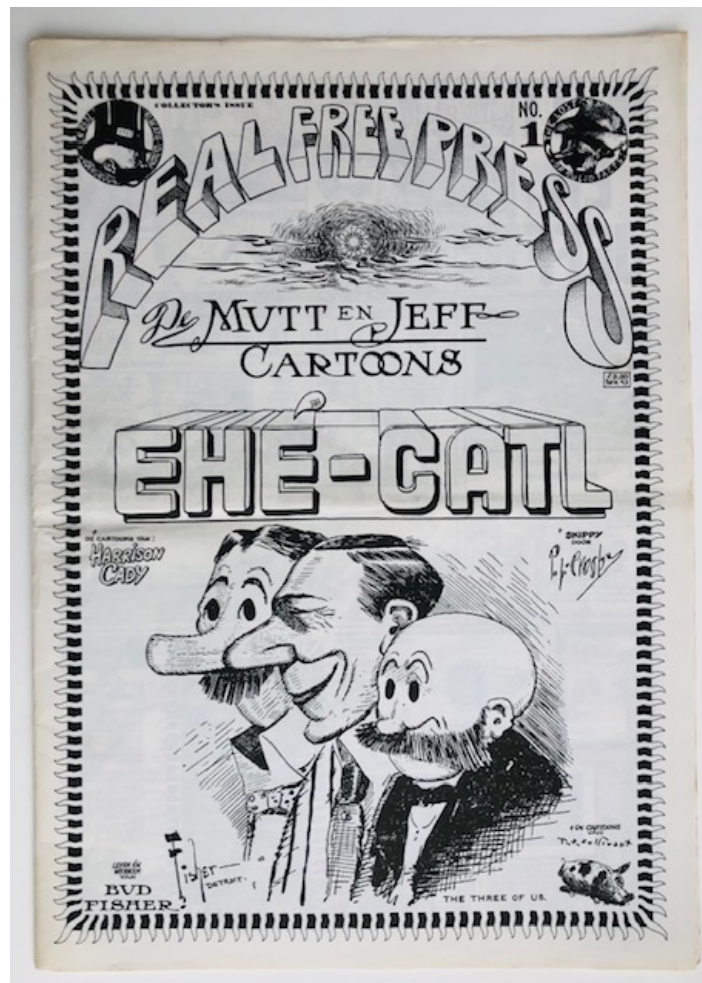
Real Free Press Illustratie. Nos. 1-6 & Ehé-Catl. (All published).

Amsterdam. Real Free Press. 1968-1974.

(43 x 31 cm). pp. 20-24 each issue. Printed in black-and-white throughout. Seven issues. Each issue in large tabloid newspaper format.

Real Free Press was an alternative comics store and press in Amsterdam in the 1970s, run by former Provo-member Olaf Stoop (1945-1999). Between 1968 and 1974 the press published six issues of its Real Free Press Illustraties which contained - in Dutch translations by Martin Beumer - works by well-known American underground artists such as Robert Crumb, S. Clay Wilson and Will Eisner and launched the Dutch artists Peter Pontiac, Bernard 'Willem' Holtrop and Joost Swarte. Dutch translations of early 20th-century comics such as Krazy Kat and Little Nemo in Slumberland, advertisements, anarchist texts, reviews and interviews also found their way into the six Real Free Press Illustratie. Real Free Press, with its roots in the Dutch Provos and anarchism, was a product of the Amsterdam counterculture of the 1960s and 1970s. The store was a hotbed of subversion, where imported American, British and French underground comics and records were enjoyed and changed hands. Presented here are all six issues of Free Press Illustratie, as well as the supplementary 'Collector's Issue' of ÉHÉ-CATL from 1971, dedicated to Bud Fisher's Mutt and Jeff cartoons, Harrison Cady, Percy Crosby and T.S. Sullivant.

£ 480



13.

Krijn GIEZEN.

Knopen.

Noordwijk, de lindenbergh. 1972.

(8 x 43 cm). pp. (4). Original limp sailcloth cover, stamped "Maart 1972". Pages bound by single metal rivet. Staining to cloth and rear of final page, and central vertical crease due to folding.

Krijn Giezen (1939-2011) played an important role in the development of land art and conceptual art in the Netherlands in the early 1970s. Between 1961 and 1974 Giezen constructed a large number of assemblages: collage-like tapestries made of sailcloth, parts of leather motorcycle suits, skins, pulleys, fishing nets and rope. Giezen often made artist's books as publications for an exhibition. They usually contain documentary photos, working drawings and handwritten notes. This rather odd-shaped narrow book publicises the presentation of a large tapestry installation by Giezen to the cultural centre 'de lindenbergh'.

£ 125





14.

(VERLAG KALENDER).

Karogrammatische Ausstellungen.

Wuppertal. Hansjoachim Dietrich & Bernd Ebeling. 1960.

Single sheet flyers, printed on various papers. Some small tears and fading to edges of sheets commensurate with age.

Verlag Kalender, the Wuppertal-based imprint founded and run by Bernd Ebeling and Hansjoachim Dietrich is now mostly remembered for the two landmark series of Kalenderrolle, (published in November 1961 and June 1962), and also for being the organisation behind the legendary Internationale Manuskriptaustellung Konkrete Poesie of 1961 in Wuppertal. But preceding all this, the first proposed

exhibitions held by the Kalender group in November / December of 1960 were a series of what were to be titled 'Karogramm' exhibitions.

Presented here are a group of original printed flyers for these shows (it is unknown if the exhibitions ever took place). The exhibitions appear to have been themed around the varying physical characteristics of objects: metal, paper, wood, plastics, or fabric. Each of the flyers is printed with the 'Karogramm' logo of the black square (sometimes rotated to form a diamond shape).

List of flyers: *Metallmorphose* (November 1960) - 74 ausschussteile nicht serienmäßig hergestellter Metallgegenstände - printed grey on black stock, (22 x 50cm), folded;

Steine, exklusiv - printed black on brown card stock (22 x 29.7 cm);

Papier (December 1960) - printed black on white glossy paper (62 x 22 cm), folded;

Stoffe (December 1960) - printed in black on yellow stock (sheet irregular 45 x 22 cm);

Kunststoff (December 1960) - printed in black on purple paper (31.5 x 44 cm), folded.

The collection also includes a flyer for a poetry reading held at the new Karogramm space (19 December 1960): "*Erste Lesung im Karogramm. Dietrich Weiss liest Lyrik und Prosa aus Romantik und Surrealismus*", together with a printed card listing the various Karogramm events including a Jazz bar. Finally there is a flyer for what can only be classed as an "anti-art" show: *Ein dutzend Pappen* - this was a planned exhibition of sections of grey card, all cut to the same size, all not signed, not numbered, and in fact not for sale. There was not an opening for the show. An intriguing group of ephemera for some seriously undocumented exhibitions.

£ 1200





15.

(VERLAG KALENDER). Bernd EBELING & Hansjoachim DIETRICH.

Kalender Rolle.

Wuppertal. Verlag Kalender. 1961.

A survey of avant-garde art printed on a long scroll (measuring 11.5 x 240 cm) of glossy white paper, mounted together from 3 sheets. Includes original contributions and reproductions of works of art by Piero Manzoni (Achrome, 15 x 10 cm), Yves Klein (Anthropometrie, 10 x 6 cm), Cy Twombly, Lucio Fontana, Ben Patterson (Duo for Voice and Strings), Emmett Williams, Hiltmann, P. Talman, Jean Tinguely, Heinz Mack, Raoul Hausmann (Tolbes + Soundreel), H. Busse, O. Holweck, Ebeling, Belloli, Dietrich, Claus Bremer, Uecker, Piene, Diter Rot (2 contributions), Arman, Vostell, Dufrene, and Franz Mon.

This publication inspired numerous Fluxus scrolled publications, including the Fluxus Preview Review roll, and Emmett Williams' Alphabet Piece (1963).

This copy appears to be a surplus publisher's copy, as instead of being housed in the usual cardboard mailing box, is instead presented on its own, with the roll sealed tight with the publisher's adhesive information label.

£ 850



16.

Martin KIPPENBERGER.

Durch die Pubertät zum Erfolg. (Flyer).

Berlin. (Self-published). 1981.

(42 x 29.6 cm). Original 4-page brochure printed in red. Irregularly folded a further two times.

Folded printed flyer/brochure, announcing the publication of Kippenberger's book "Durch die Pubertät zum Erfolg". The book was published on the occasion of Kippenberger's first solo exhibition at a museum, held at the Neuen Gesellschaft für Bildende Kunst in Berlin (March - April 1981). There were numerous events held around the opening date of this exhibition, all of which are listed on the back of this publication under the term "FEIERABENDÜBERBRÜCKUNGSKALENDER". These include the book's premiere at the Paris Bar on the 15 February, the opening of the exhibition at the NGBK on 6th March, and finally on March 24th and 25th the "Kua im Verschwendersound" party at Cafe Einstein with the Lampersberg trio, Serge de Paris, Die Kanarienvögel, Luxus II, Die Grugas, and Ex Crutschow Combo among others. A rare piece of early Kippenberger ephemera.

£ 400





17.

KOMAR & MELAMID.

A Catalogue of Superobjects - Supercomfort for Superpeople.

New York. Ronald Feldman Fine Arts. 1977.

(27 x 22 cm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour photographs, each with leaf of descriptive text. Loose

as issued in original grey cloth paper-lined box. From the edition limited to 100 copies, with each photograph stamped verso by the artists and numbered and signed by the publisher.



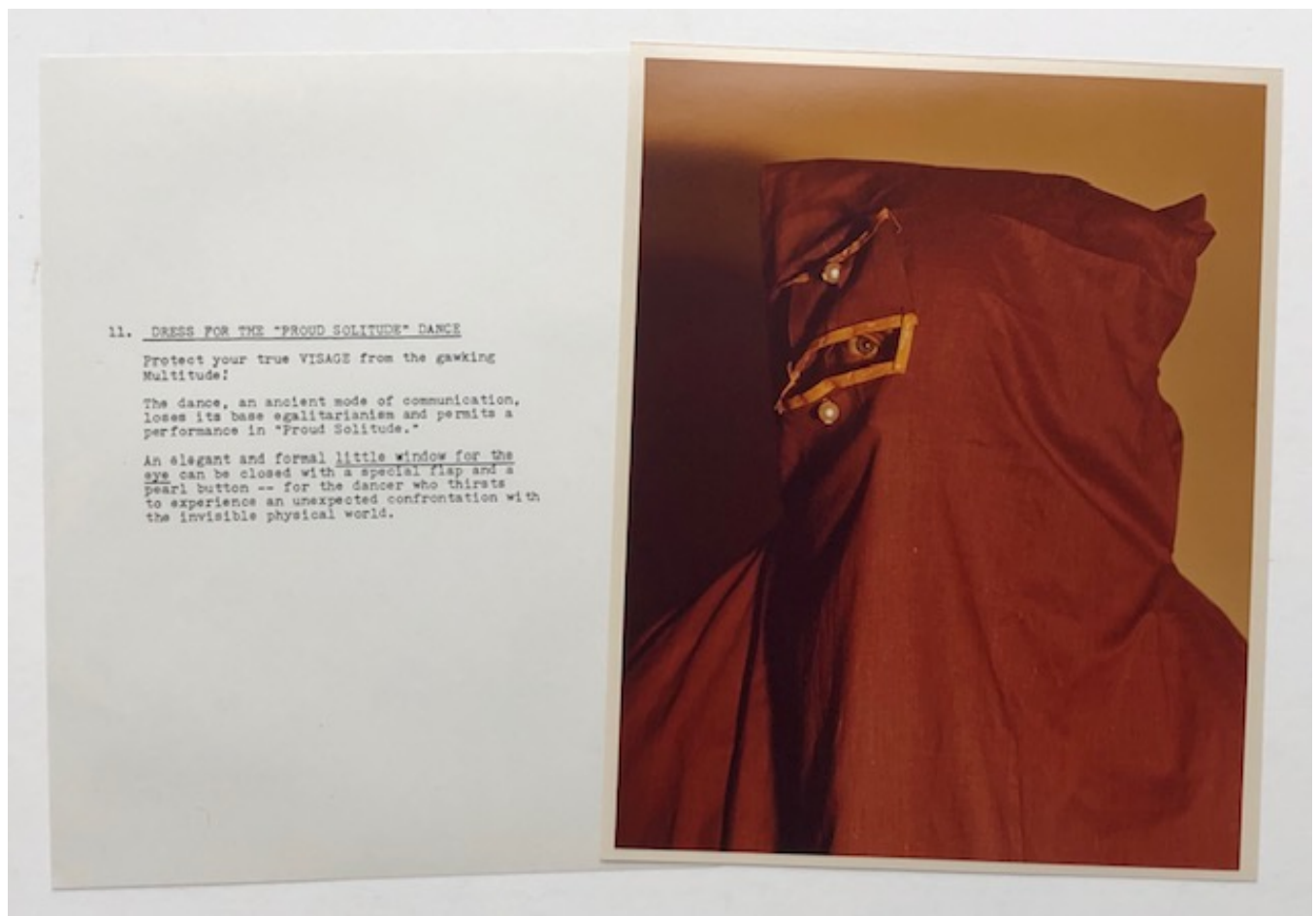
The Russian conceptual art dissidents and collaborators Vitaly Komar and Alexander Melamid were trained originally - as were all of their peers - as painters in the Socialist Realist tradition. Increasingly disenchanted with a regime and society that they felt oppressive, the two were expelled from the Artists' Union for the crime of "distortion of Soviet reality" in 1973. In 1974 the pair were arrested and had work, together with other nonconformist artists, destroyed by the government in what became known as the "Bulldozer Exhibition". The pair began to receive international recognition and were invited in 1977 to hold an exhibition in New York at the Ronald Feldman Gallery. "Superobjects - Supercomfort for Superpeople", presented here, was the subversive and satirical photographic portfolio that resulted, produced in Komar and Melamid's absence

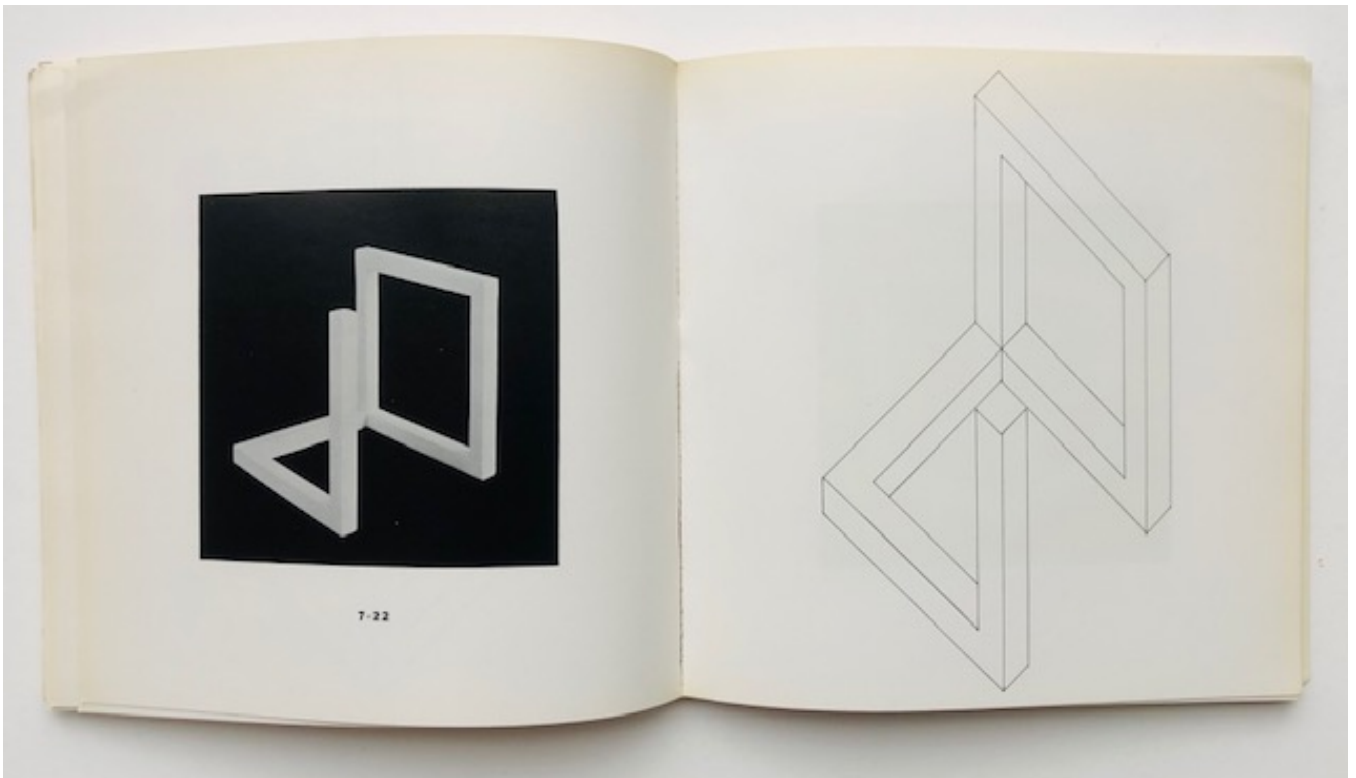
from smuggled negatives printed in the US as the artists were refused permission to attend by the Soviet regime. The portfolio, a twisted re-imagining of an American sales catalogue, describes fantastical Soviet consumer articles, devices and products. The "Olo", for example, a tongue-ring with pearl, helps ensure that only positive words are spoken, while the "Alton", a beribboned block of wood in the shape of a brick, provides those who use it with an enhanced sense of self-importance and is designed to free one from "the foolish scramble up the ladder of social success".

All of the depicted objects highlight and satirise both untrammelled consumerism and repressive social hegemony.

[Ref. Ksenya Gurshtein's 'Utopia by Mail: Komar and Melamid's A Catalogue of Superobjects: Supercomfort for Superpeople', 2014].

£ 8500





18.

Sol LEWITT.

Incomplete Open Cubes.

New York. The John Weber Gallery. 1974.

(20.5 x 20.5 cm). pp. (264). Original wrappers, with some creasing to spine and forecorners. Book block with binding error, so middle section of pages are misaligned.

Artist's book comprising of a series of photographs and line illustrations of open cube constructions. This copy signed in pen by Sol LeWitt on the title page.
[Ref. *Giorgio Maffei, Emanuele De Donno - Sol LeWitt Artist's Books, pp. 50-53*].

£ 325



19.

Konrad LUEG.

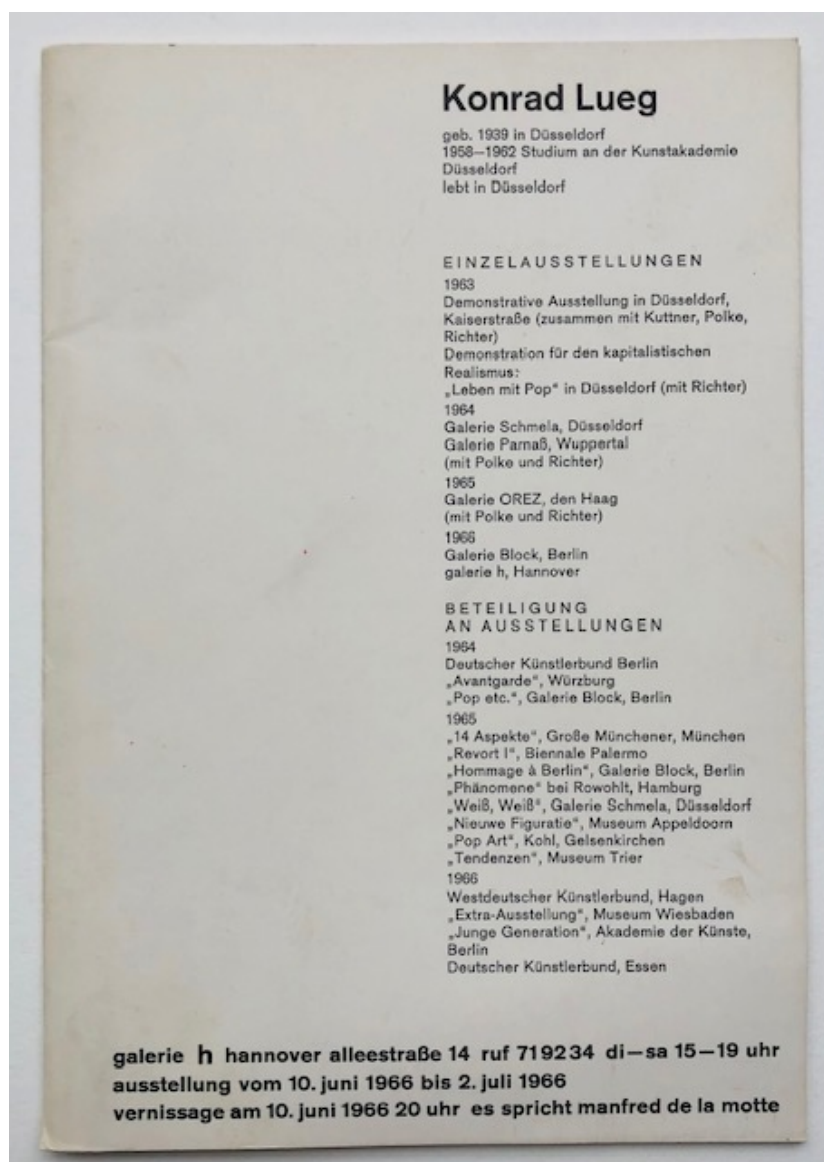
Konrad Lueg. “und folgst du mir per rösselsprung, wirst du verrückt, mein liebchen”.

Hannover. Galerie h. 1966.

(24 x 16.5 cm). Poster (71 x 48.5 cm) unfolded. Original gatefold card wrappers. Poster with minor creasing and browning to folds.

Catalogue for one of Lueg's earliest exhibitions, held at August Haseke's Galerie h, June to July 1966. The catalogue consists of Lueg's "Tapete" screenprint poster folded three times, and inserted loose in a folder. Folder with printed excerpts of critical reviews by Lucie Schauer, Heinz Ohff and Hans Strelow. Konrad Lueg (1939 - 1996) is the pseudonym of the esteemed Düsseldorf gallery owner Konrad Fischer.

£ 650





20.

MIKRON.

Mikron. Informationen der Mikron-Verlage. Nos. 1 & 2. (All published).

Steinberg bei Frankfurt. Mikron. 1964-65.

(24 x 8 cm). pp. (12; 8). Original printed wrappers.

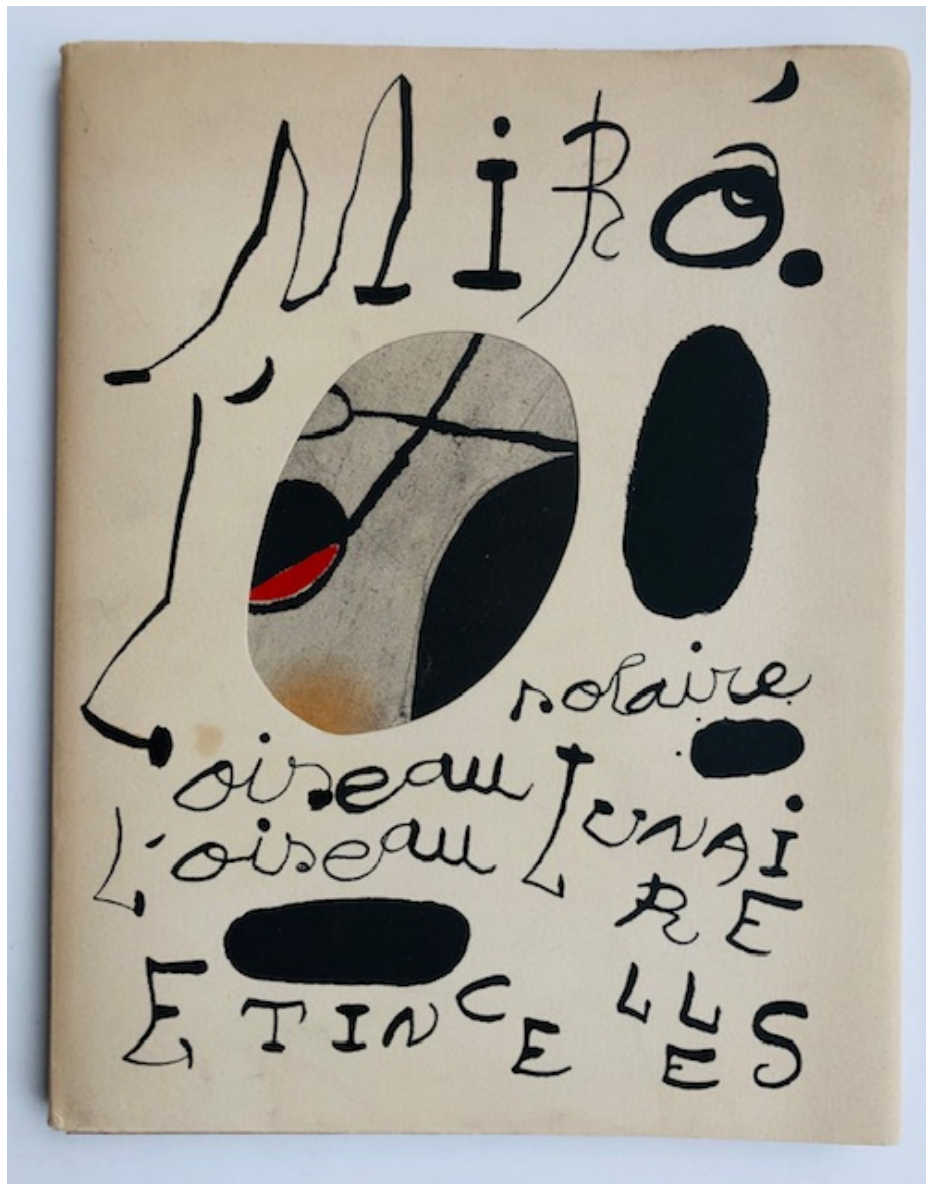
The two issues of Mikron provided information about the activities of small experimental publishers, books, magazines, and prints from the literary and visual avant-garde that owed their existence to non-commercial initiatives.

“Mikron signals the breaking edges of literature, the graphic experiment, the poetic game. Mikron announces the small magazine as well as the attempts at new book art”.

Includes information on the publications by Typos Verlag in Frankfurt, Eugen Gomringer Press, Limes Verlag, Wolfgang Fietkau, Gulliver-Presse and others. a useful bibliographical tool.

[*WorldCat only lists a set at Oxford University*].

£ 300



21.

Joan MIRO.

Miró. Oiseau Solaire, Oiseau Lunaire, Étincelles.

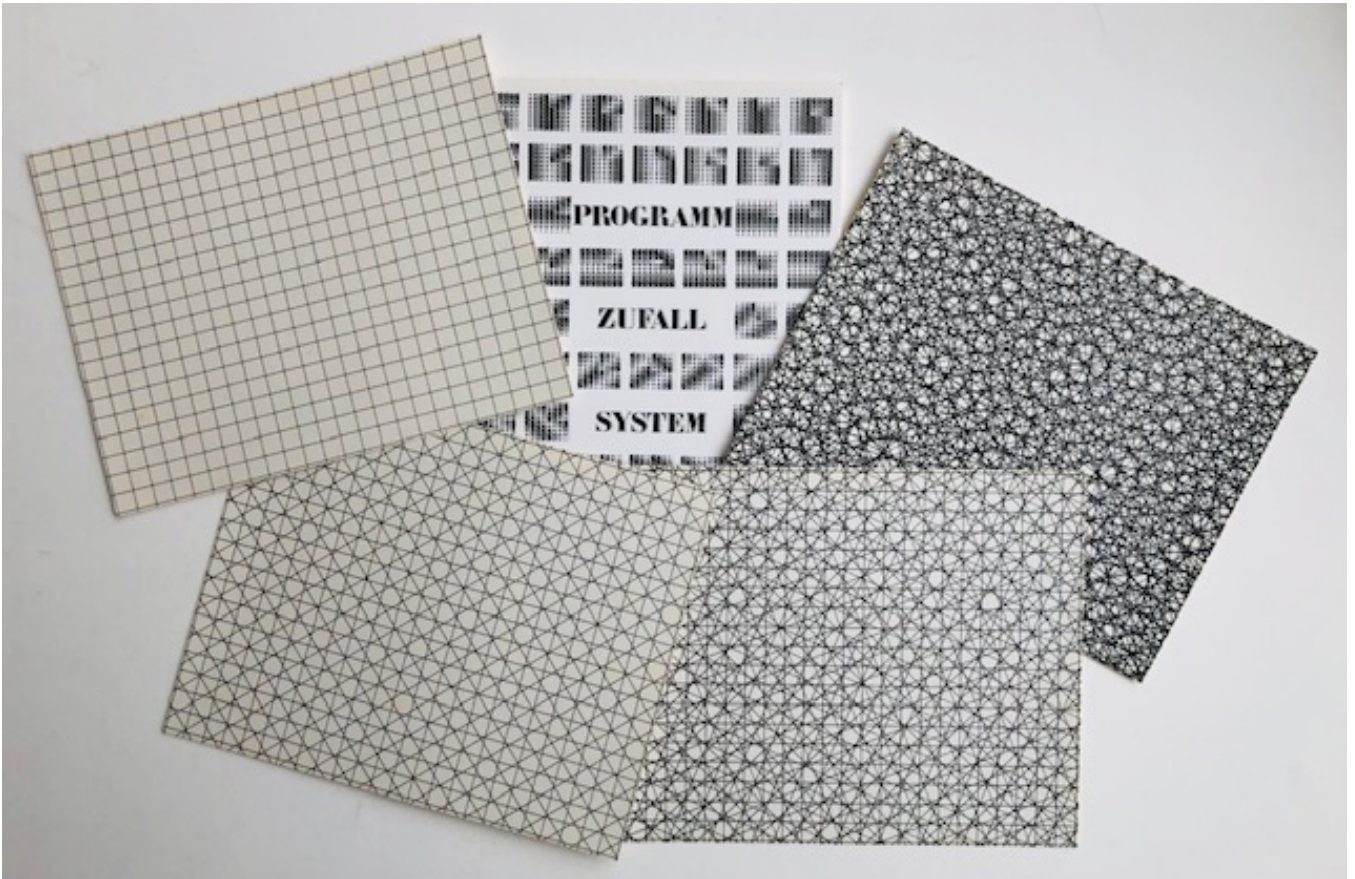
New York. Pierre Matisse Gallery. 1967.

(31.6 x 24.8 cm). pp. (40). Illustrated with 7 original colour silkscreens, lithographs, and pochoirs, printed by Daniel Jacomet; 25 other b/w images. Original colour pictorial wrappers, printed dust-jacket with die-cut window.

Published on the occasion of Miro's exhibition at the Pierre Matisse Gallery, November 1967. Regular edition limited to 1200 numbered copies. Complete with the tipped-in die-cut silkscreen in the form of the artist's palette, two illustrated panels printed on sandpaper, and three colour lithographs (including one folded triptych).

£ 450





22.

François MORELLET.

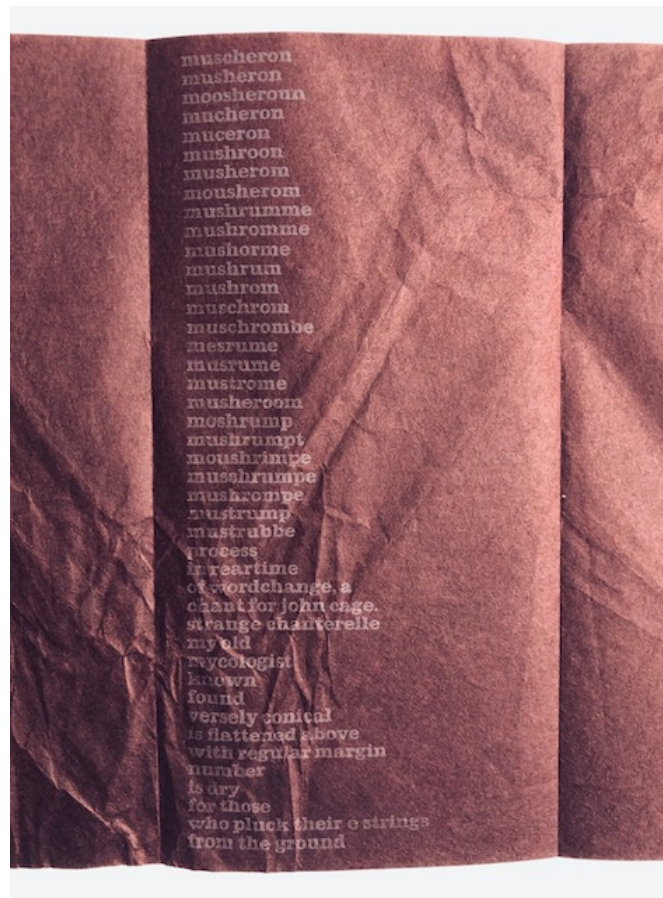
Programm Zufall System. Ein neuer Zweig am alten Konzept der Sammlung Etzold.

Mönchengladbach. Städtisches Museum Mönchengladbach. 1973.

(20.5 x 16 x 2.6 cm). Cardboard box with printed lid. Foxing to lid of box.

Boxed exhibition catalogue, with a 44-page booklet listing 124 individual computer-generated works (including works by Herbert W. Franke, Manfred Mohr, Frieder Nake, and Georg Nees). Published in an edition of 330 numbered copies, each issued with four original screenprints by François Morellet. This one of the first 99 copies, with each of the screenprints titled, numbered and signed by Morellet in pencil on their versos.

£ 950



23.

Tom PHILLIPS.

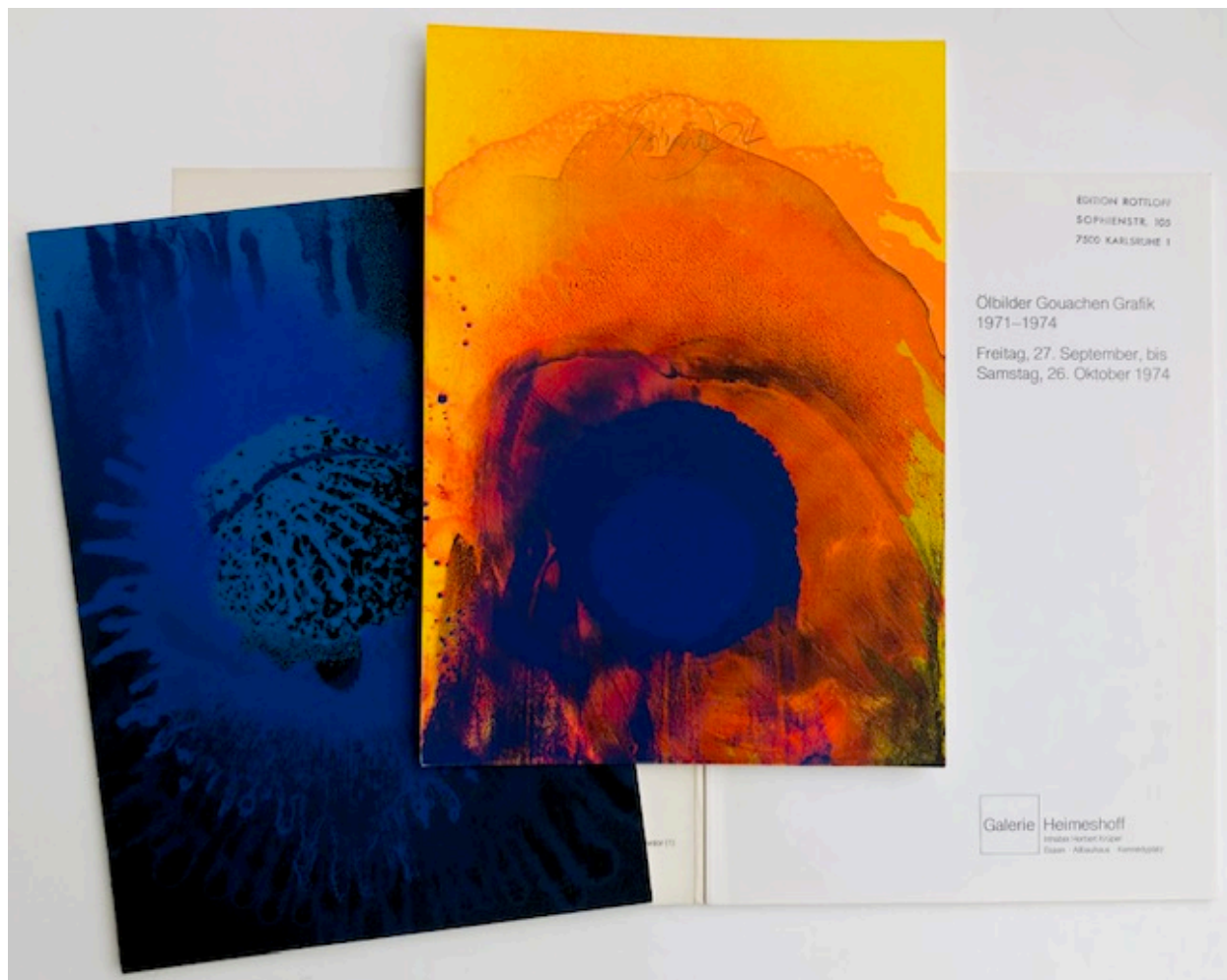
the singing mushroom. poem for john cage. opening no.9.

Woodchester. Openings Press. 1967.

(23 x 34 cm., folded to 23 x 12 cm). Original three-part folded sheet of thin coloured paper, with text printed in pale grey. Sheet somewhat creased.

The ninth in a series of artists' concrete poems issued by Openings Press in Woodchester Gloucestershire, which was founded by John Furnival and Dom Sylvester Houédard in 1964. Printed in an edition of 500 numbered copies.

£ 75



24.

Otto PIENE.

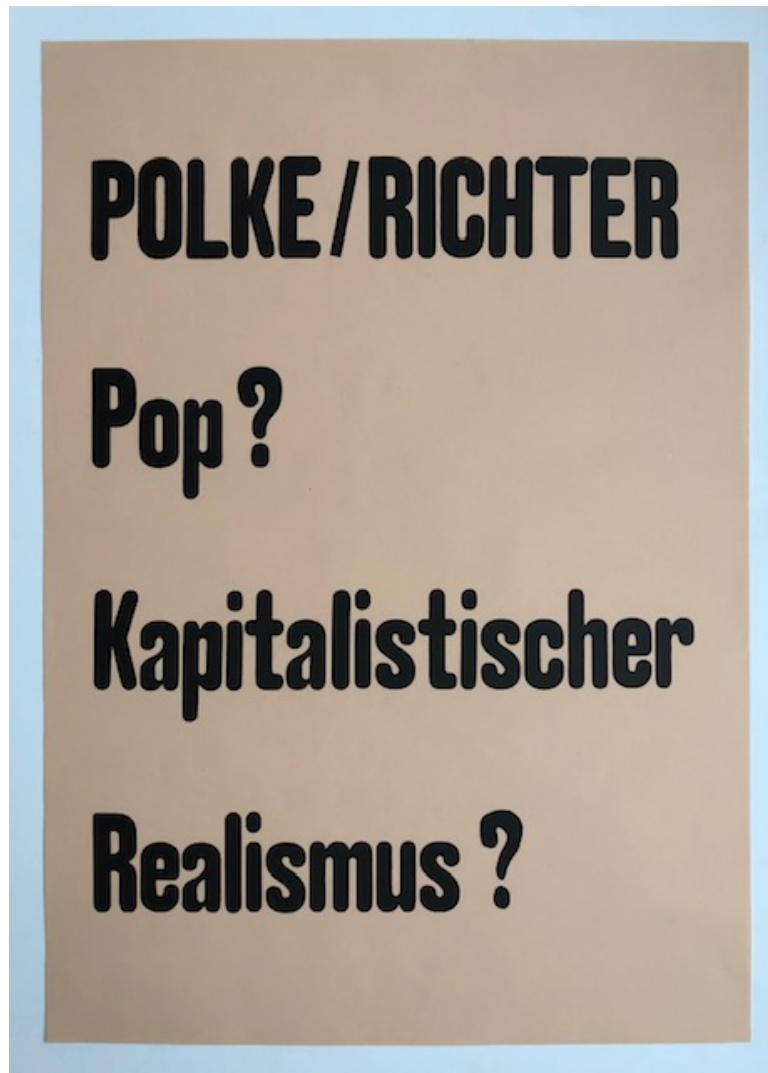
Otto Piene. Ölbilder Gouachen Grafik 1971-1974.

Essen. Galerie Heimeshoff. 1974.

(29.8 x 21.1 cm). pp. (16). Colour and black-and-white illustrations. Original wrappers. This copy with "Edition Rottloff" ink stamp to front cover and title page.

Catalogue for an exhibition of Otto Piene's paintings, watercolours and graphic work, September-October 1974. This one of the first 330 copies issued with two loose original screenprints by Piene, one of which is signed and dated in pencil.

£ 350



25.

Gerhard RICHTER & Sigmar POLKE.

Polke/Richter. Pop ? Kapitalistischer Realismus ?

Hannover. Galerie h. 1966.

Two posters each (59.4 x 42 cm). Two-part lithographically printed poster on thin pink paper.

The 1966 joint exhibition of Gerhard Richter and Sigmar Polke at August Haseke's Galerie h in Hannover was the only show of the period that presented only the works of these two artists in dialogue. The pair collaborated on every element of the exhibition, including jointly writing the catalogue text and designing it together as an artist book.

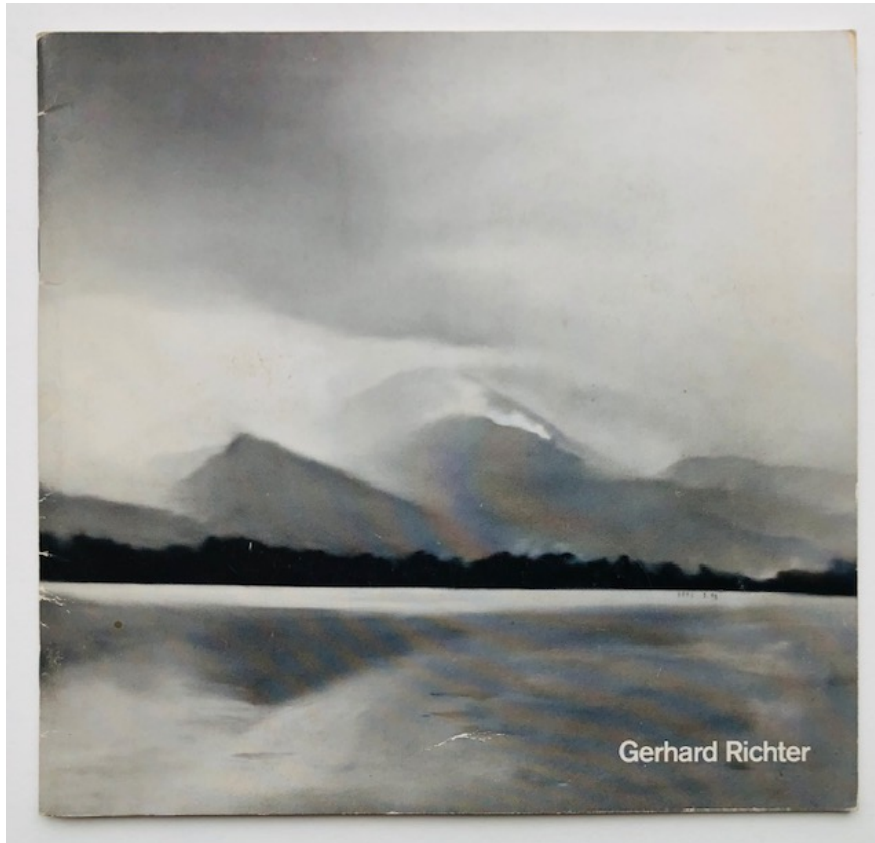
The 1966 exhibition marked the beginning and foundation of the artists' "Capitalist Realism" phase, an ironic twist on the Socialist Realism both artists had grown up with in East Germany.

Presented here are the original posters published to accompany this legendary joint exhibition. Whilst the few extant examples of the poster appear as a single sheet, with the text size greatly reduced (as is the case with the recent "Nachdruck" reprint), what is presented here is the wonderfully rare double poster, with the text greatly enlarged, and with the orientation now switched to vertical instead of a horizontal layout. The poster design consists purely of a black printed text in rounded font, with the artist's name and exhibition titles on one sheet, and gallery details and exhibition dates on the other matching sheet. Whilst the iconic red catalogue published for show is in itself collectable, examples of the show's poster are more noticeably scarce.

[Ref. Axel Ciesielski & Claus von der Osten - *Sigmar Polke Plakate. Sammlung Ciesielski, no. 3*].

£ 7500





26.

Gerhard RICHTER.

Gerhard Richter.

Aachen. Gegenverkehr, Aachen. Zentrum für aktuelle Kunst. 1969.

(20 x 21 cm). pp. (28). With 122 works reproduced in black-and-white. Original printed wrappers, stapled. Handling crease to front cover and spine.

Catalogue for Richter's first solo museum exhibition, held in Aachen, March - April 1969. With an introduction by Klaus Honnef.

£ 150



27.

Gerhard RICHTER.

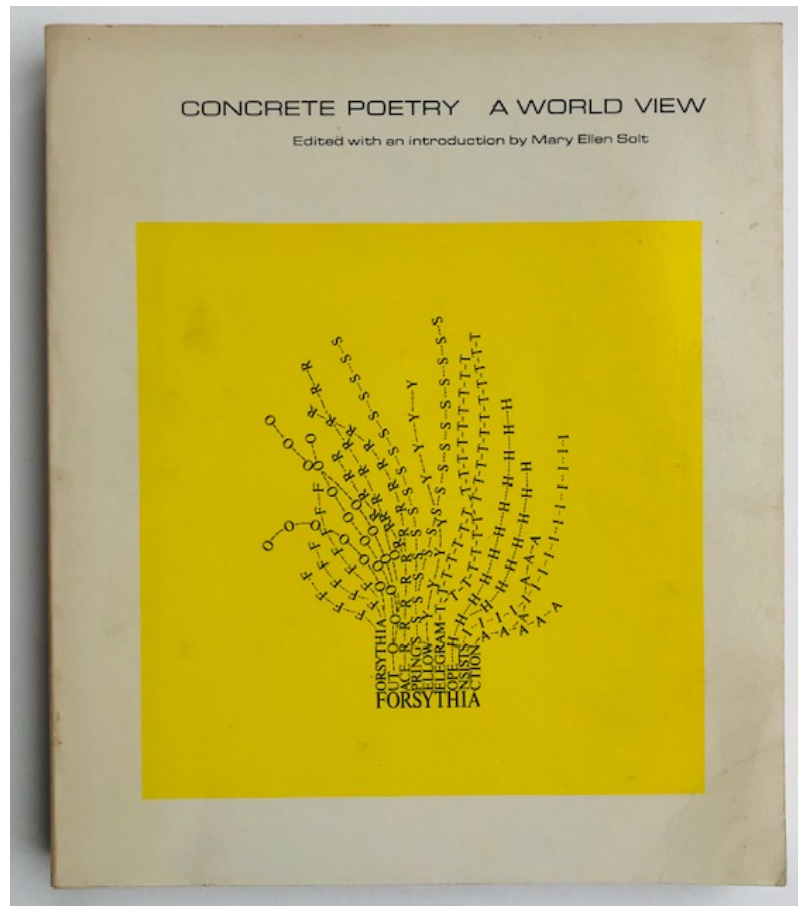
Gerhard Richter. Graphik 1965-1970.

Essen. Museum Folkwang. 1970.

(24 x 16 cm). pp. (32). Original stapled wrappers, with the sepia-toned offset print on the front cover, based on a woodcut of the French actress Sarah Bernhardt. Slightly creased spine, with light handling marks.

Artist's book / exhibition catalogue, illustrated with 26 black-and-white illustrations of Richter's graphic work. With an introduction by Dieter Honisch. Printed in an edition of 550 unnumbered copies. Published to accompany exhibition, Museum Folkwang, Essen, 15 October - 31 October 1970.

£ 400



28.

Mary Ellen SOLT (ed.).

Concrete Poetry: A World View.

Bloomington, Indiana. Indiana University Press. 1970.

(25.5 x 21.7 cm). pp. 311. Well illustrated in colour and black-and-white. Includes single fold-out plate. Original printed wrappers.

One of the earliest and most comprehensive surveys of the international movement of concrete poetry, with over 130 concrete poems and texts. An impressive feature in the anthology is Solt's extensive and well-researched introduction, which connected the main centres of concrete poetry, such as Switzerland, Brazil, Germany, and Scotland, to others less well known at the time, like Iceland, Czechoslovakia, and Turkey.

£ 150



29.

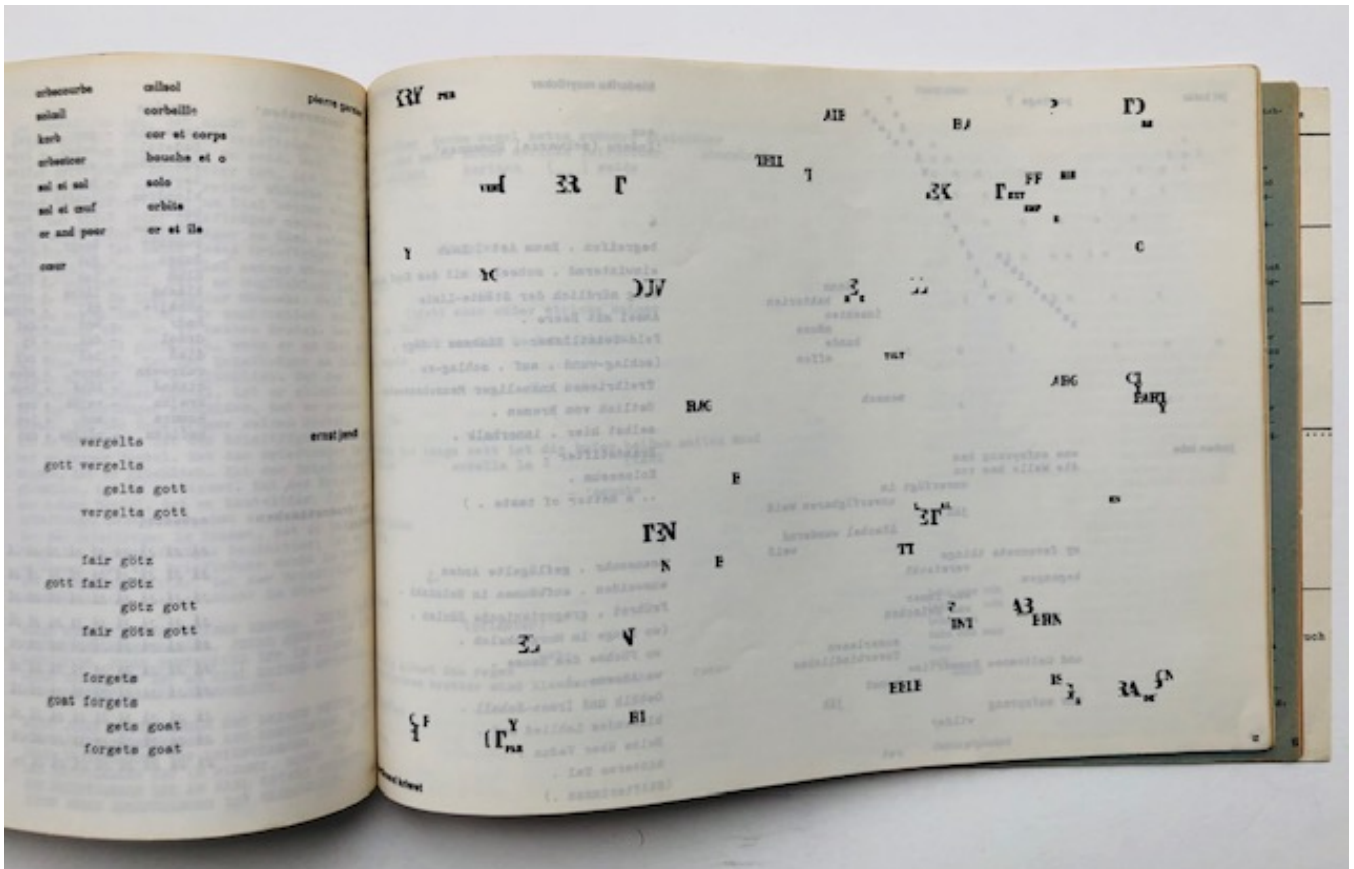
DIE SONDE. (Hannes Schwenger, Horst Karasek, Gerd Peterknecht, Karl Heinz Roth, Walther Fischer, Horst Kistler eds.).

Die Sonde. Zeitschrift für junge Kunst / Zeitschrift für Kunst und Versuch / Zeitschrift für Kunst und Politik. Nos. 1-6 (1961), nos. 1-6 (1962), nos. 1-4 (1963), nos. 1-4 (1964) & no.1 (1965). [All published].

Würzburg & Frankfurt-am-Main & Bonn. 1961 - 1965.

21 numbered issues in 19 volumes (includes two double issues). First two years each issue published in small format (20.6 x 14.5 cm), remaining issues in larger

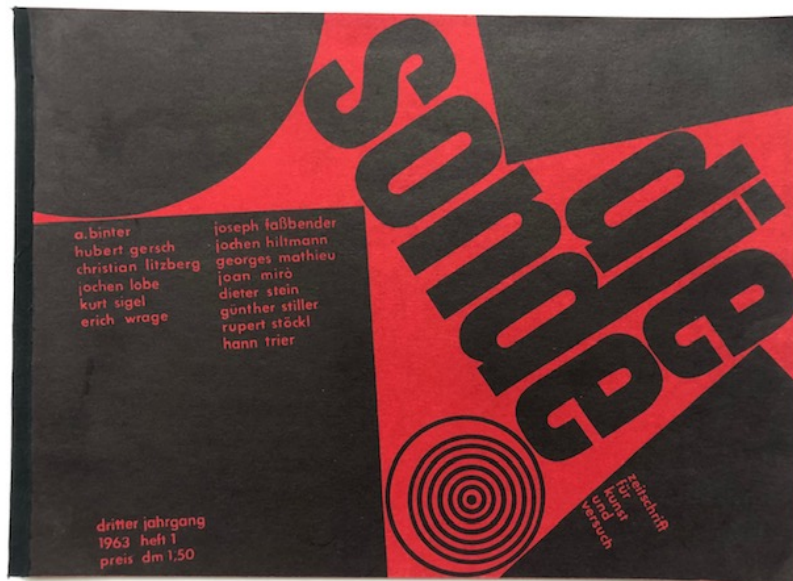
oblong format (21.3 x 29.6 cm). pp. 1-16; 17-36; 37-56; 57-76; 77-96; 97-116; 1-20; 21-40; 41-60; 61-100; 101-124; (20); 1-20; 21-42; 43-60; 1-24; 1-26; 1-58; 60-136; 50. First two years in original stapled wrappers, with remaining issues in original printed wrappers, gummed binding. Some red biro markings to cover of one of the early issues, otherwise a good set in original condition.



A complete set of what was to become, in its later issues, one of the most important and influential periodicals on concrete poetry.

Die Sonde began life in 1961 in Würzburg, under the stewardship of Hannes Schwenger, Horst Karsek and Gerd Peterknecht. The contents of the first years of the magazine, under this early editorial guardianship, concentrated primarily on local artists and poetry. Subtitled "lyrik, prosa, grafik, plastik, kunsttheorie", the magazine's issues of 1961 and 1962 are stapled booklets, with pages full of poetry and prose, and illustrations of prints by local Würzburg artists such as Joachim Schlotterbeck, Dieter Stein etc.

It was when the magazine came under the editorial leadership of Karl Heinz Roth (from issue 4/5 of 1962) and then also Volker Kahmen, that the magazine's outlook was expanded, and the rota of contributors becomes so much more impressive. With the help of graphic designer Horst Kistler, Karl Heinz Roth revolutionises Die Sonde, and changes the magazine's format from an octavo booklet, to a more expansive oblong format. The first issue of 1963, (the periodicals third year of publication), is the first to appear in the oblong format.



The issue's cover, now with a strong design printed in red and black, signalled the change in Die Sonde's outlook, and included illustrations of works by Joan Miro and Georges Mathieu, alongside the initial appearances of concrete poetry. As the publishers moved to the larger city of Frankfurt, so Die Sonde grew in confidence. With the magazine's subtitle changing to "Kunst und Versuch" or "art and experiment", one can see from the list of contributors in the later issues that it was the leading exponents of the new radical experiments in art and concrete poetry which were to feature on the magazine's pages.

The list includes:

(1963) Heft 2 - Hap Grieshaber, Günther Uecker, Victor Vasarely, Wolf Vostell, Claus Bremer, Eugen Gomringer, Jochen Lobe

(1963) Heft 3 – 'Avantgarde und Theater' issue, with contributions by Claus Bremer, Friedrich Knilli, Franz Mon, Paul Pörtner, Jean Tardieu

(1963) Heft 4 - Jochen Hiltmann, Otto Piene, Uli Pohl, Bernard Schultze, Chris Bezzel, Jochen Lobe, Franz Mon

(1964) Heft 1 - 'Sprachliche Ebenen' - Jochen Lobe, Ernst Jandl, Claus Bremer, Karl Heinz Roth

(1964) Heft 2 – 'Texte gegenstände' - Claus Bremer, Konrad Balder Schäuuffelen, Gunter Falk, Jochen Lobe, Ernst Jandl, Friederike Mayröcker, Franz Mon,

Reinhard Döhl, Ferdinand Kriwet, and the very first appearance in print of the work of Bernd Becher (a short essay and a full-page illustration of Silo photographs in the magazine, as well as an appearance of Becher's water towers on the issue's front cover)



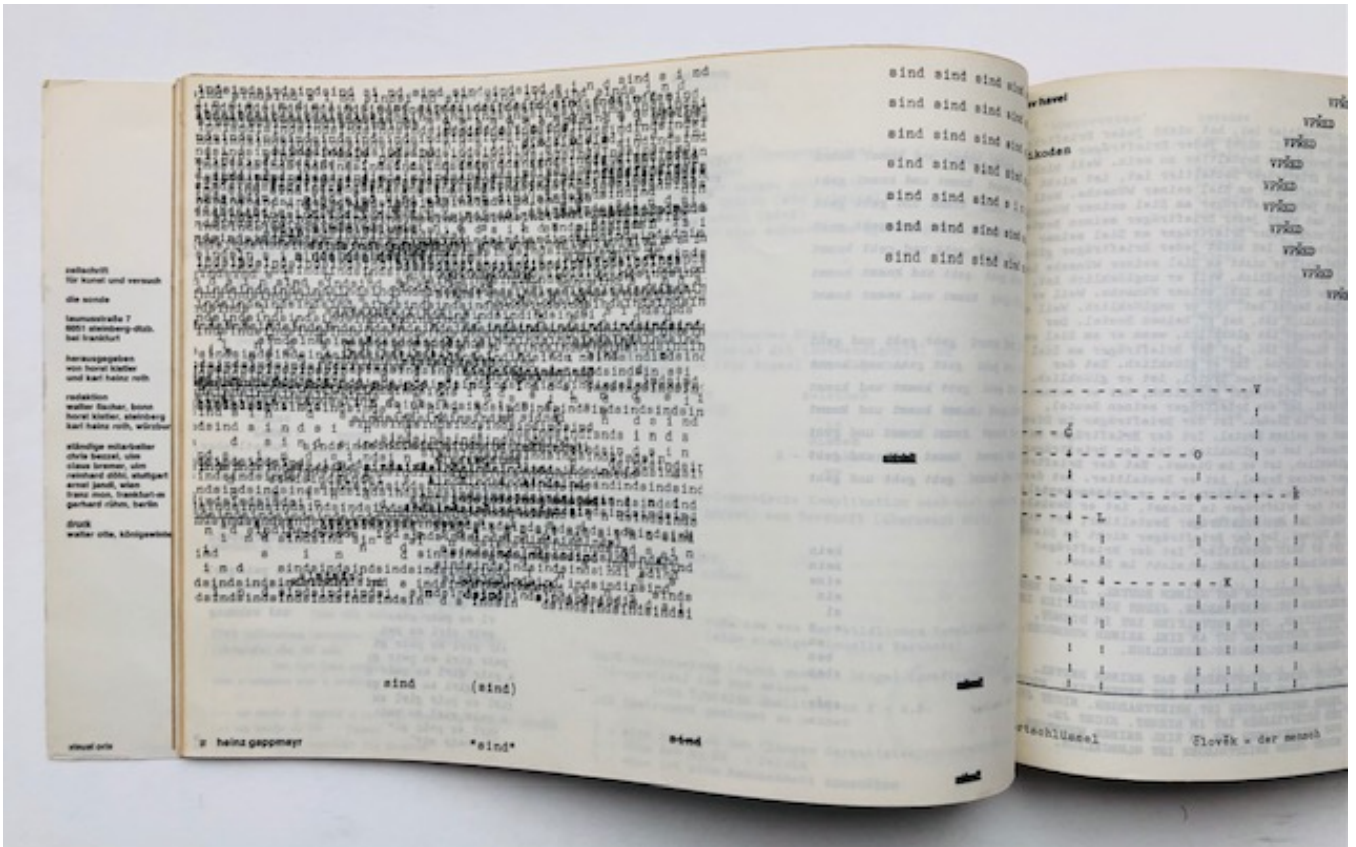
(1964) - Heft 3/4 "Positionen 64" - the pages of this double number of Die Sonde are packed with examples of concrete poetry by, amongst others, Max Bense, Claus Bremer, Haraldo de Campos, Ugo Carrega, Reinhard Döhl, Ian Hamilton Finlay, Heinz Gappmayr, Josef Hirsal, Bohumila Grögerová, Pierre Garnier, Ernst Jandl, Ferdinand Kriwet, Jiri Kolar, Franz Mon, Decio Pignatari, Edwin Morgan, Antonio Villa, Unica Zürn, and Kiyoshi Iwata. Also with photographs of early actions by Wolf Vostell and Otto Muehl



(1965) Heft 1 - the final issue of Die Sonde, specialising on the twin subjects of architecture and experimental electronic music. With contributions by Hans Helms, Ernst Jandl, Jörn Janssen, Walter Fischer and Stefan Themerson.

[Ref. Michael Glasmeier - *Buchstäblich wörtlich wörtlich buchstäblich. Eine Sammlung konkreter und visueller Poesie der sechziger Jahre in der Nationalgalerie Berlin, no. 269, pp. 204-6; Fritz Eggert - Sammlung Rolf Dittmar. Die sechziger Jahre, no. 1184].*

£ 9500





30.

Swip STOLK.

Stichting Octopus.

Deventer. Stichting Octopus. 1969/70.

(30 x 30 cm). Thick card promotional multiple, with cut-out concentric pieces designed to be removed to reveal colour design beneath. Text printed across the jigsaw pieces.

The Stichting Octopus foundation was founded in 1969, with the aim of producing at least three art publications annually. The character of these publications was not predetermined, but depended on the developments in art itself and the new visual possibilities that arose. The publications were diverse in form: book, object, collection of loose-leaf ideas, prints, construction and viewing boxes, etc. The foundation's board consisted of Frits Becht (market researcher and collector), Joop Hardy and Fred Parée (on behalf of printing company 'De IJsel' in Deventer). The editorial team included Paul Brand (publisher), Wim Crowel (designer) and Hein van Haaren (head of aesthetic service PTT). The introductory printed matter, describing the Stichting Octopus's main objectives and early publications, was provided by the Zaandam designer Swip Stolck, and consists of this simple jigsaw card multiple.

£ 85

ogni aspetto della realtà, colore, forma, luce, spazi geometrici e tempo astronomico, è l'aspetto diverso del darsi dello **SPAZIO-TEMPO** o meglio: modi diversi di percepire il relazionarsi fra **SPAZIO** e **TEMPO**.
consideriamo quindi la realtà come continuo divenire di **fenomeni** che noi percepiamo nella **variazione**.
da quando una realtà intesa in questi termini ha preso il posto, nella coscienza dell'uomo (o solamente nella sua intuizione) di una realtà fissa e immutabile, noi ravvisiamo nelle arti una tendenza ad esprimere la realtà nei suoi termini di divenire.

quindi considerando l'**opera** come una **realtà** fatta con gli stessi elementi che costituiscono quella **realtà che ci circonda** è necessario che l'opera stessa sia in continua variazione.
con questo noi non rifiutiamo la validità di mezzi quali colore, forma, luce, ecc., ma li ridimensioniamo immettendoli nell'opera nella situazione vera in cui li riconosciamo nella realtà, cioè in continua variazione che è l'effetto del loro relazionarsi reciproco.

Bellinzona, ottobre 1959.



giovanni anceschi
davide boriani
gianni colombo
gabriele devecchi



In occasione della mostra **Miriorama 1** alla galleria pater, milano - gennaio 1960

31.

GRUPPO T. (Giovanni ANCESCHI, Davide BORIANI, Gianni COLOMBO & Gabriele DE VECCHI).

Miriorama 6.

Milan. Galleria Pater. 1960.

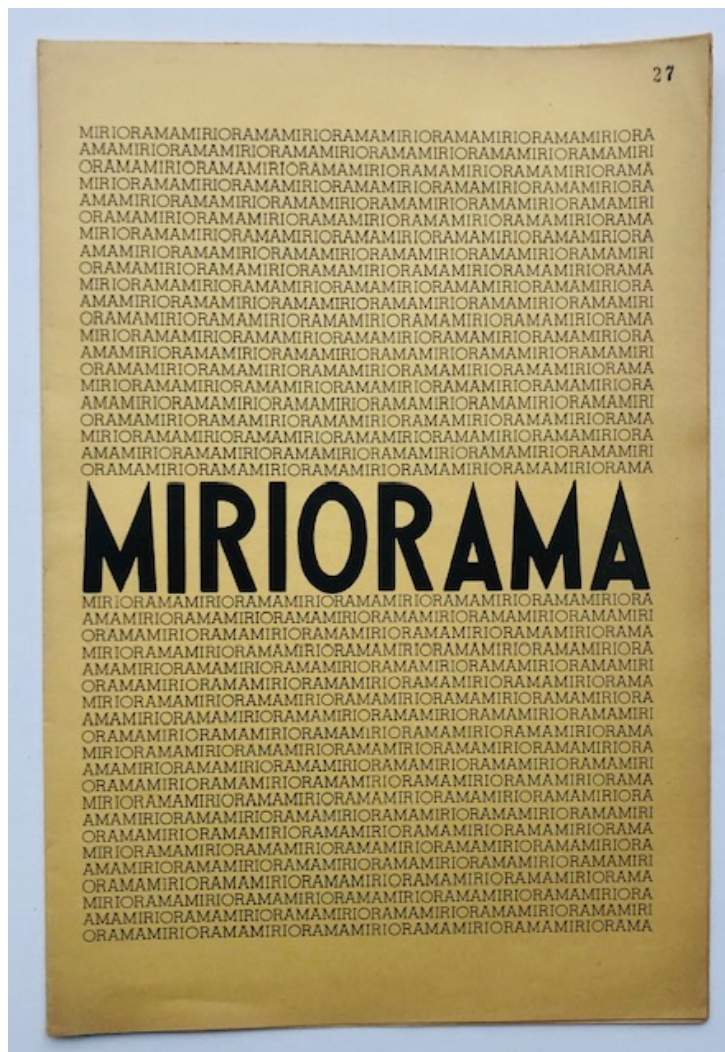
(31 x 21 cm) folded. With 7 tipped-in black-and-white illustrations. Large single sheet of yellow paper, printed in black on both sides, and folded twice as issued. With small stamp numbering on upper corner.

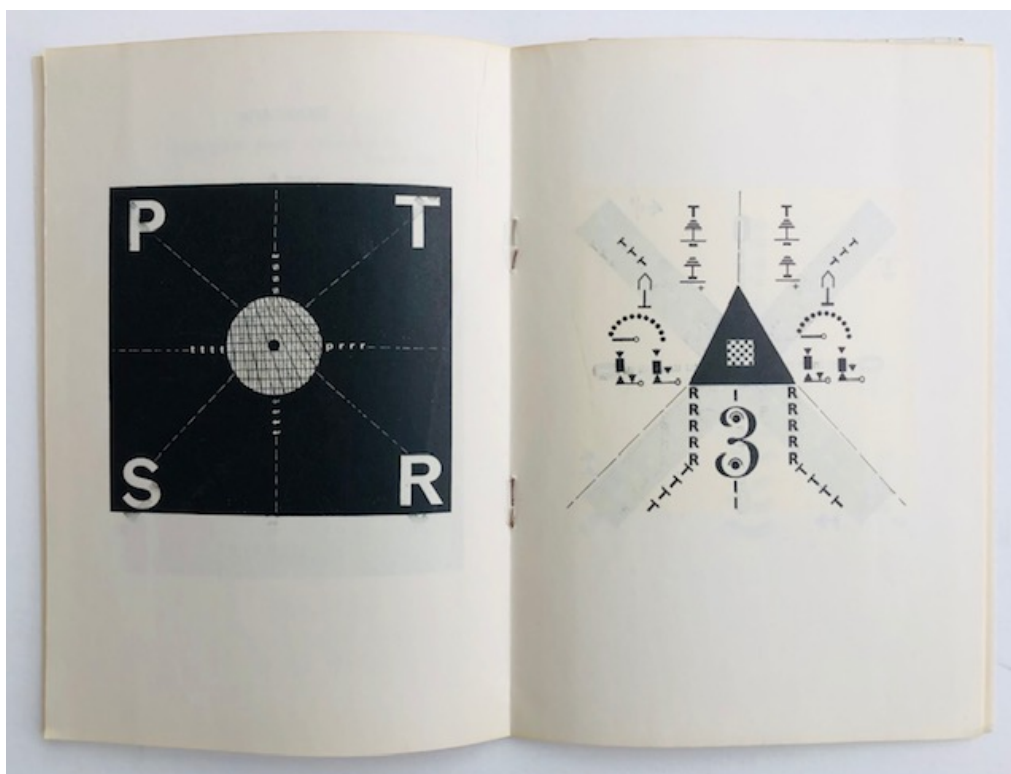
In 1959 Giovanni Anceschi, Davide Boriani, Gianni Colombo, and Gabriele De Vecchi met at the Accademia di Belle Arti di Brera and formed Gruppo T (where T stands for "time"). They started producing works together, and these were exhibited for the first time in Miriorama 1, organised in January 1960 at Galleria Pater in Milan. The term miriorama, from the Greek myrio (meaning "an endless quantity") and orao (to see), is the title of the group's manifesto, written in October 1959 and presented for the Galleria Pater exhibition.

From January to February 1960, the Galleria Pater hosted four solo exhibitions (Miriorama 2 through Miriorama 5), each dedicated to a member of the group: Boriani, De Vecchi, Colombo, and Anceschi.

The second group show, Miriorama 6, was organised in March 1960. This brochure, consisting of a single folded sheet, was published for the exhibition, and consists of artist statements, a manifesto, portraits of each of the artists, and seven tipped-in black-and-white illustrations.

£ 300





32.

Miroljub TODOROVIĆ.

Signal (signalistička, kompjuterska, statistička i aleatorna ili stohastička poezija).

Belgrade. Self-published (Miroljub Todorović). 1970.

(20 x 14 cm). pp. (20). With 13 black-and-white illustrations + one fold-out plate. Text in Serbian. Original wrappers, stapled.

The beginning of Signalism dates back to 1959 when its founder and main theoretician Miroljub Todorović started with his linguistic experiments. Todorović's goal was to radically change Serbian poetry both through content and form, revolutionising the poetic language with the introduction of symbols, formulas and linguistic forms of the sciences (computers, physics, biology, chemistry, mathematics, biochemistry and astronomy). The language was made visual by dispersing words and sentences into syllables and letters forming visually recognisable patterns, as well as by introducing non-verbal symbols into the text.

£ 350



33.

Timm ULRICHS.

Schriftstücke. Collagen 1962-67.

Munich. Jürgen Willing Verlag. 1967.

(40 x 40 cm). Title page, text leaf (text by Pierre Garnier) + 7 original screenprints (4 in colour & 3 in black-and-white) by Timm Ulrichs, each numbered and signed in pencil. Loose as issued in original card folder.

Published in an edition of 100 numbered copies. Whilst Timm Ulrich's oeuvre includes performative and multi-media works, as well as sculptures, works with animals and plants and installations, it was while he was studying architecture in Hannover as a young man that he was strongly attracted by Dadaism. Much of Ulrich's early work considers, in much the same way as the Dadists, the graphic potential of visual poetry. This set of seven "Schriftstücke" or "written pieces" are some of the artist's most inventive examples of visual text works.

£ 2500



34.

Carel VISSER.

Olanda. XXXIV Biennale Venezia 1968.

Hilversum. Steendrukkerij de Jong & Co. 1968.

(29.8 x 10 cm). pp. (64), majority with monochrome reproductions of drawings of works by Visser each with title recto only. Original black wrappers.

Carel Visser's catalogue for the XXXIV Venice Biennale 1968. A leading exponent of Dutch Abstract-Minimalist Constructivism in sculpture, Visser was awarded the David E. Bright sculpture prize at the Biennale for the same year.

£ 40



35.

Carel VISSER.

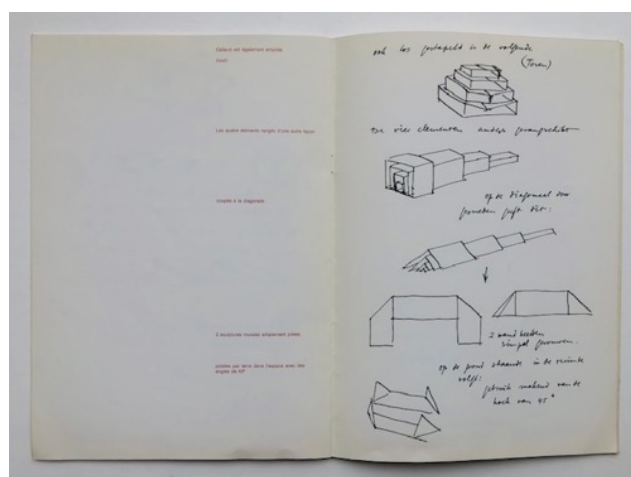
Carel Visser Sculptures - Beelden.

Brussels. Palais des Beaux Arts / Paleis voor Schone Kunsten. 1972.

pp. (12). Original wrappers, slightly creased and marked.

Exhibition catalogue. The right-hand pages illustrate drawings of the works in the exhibition with the written commentary in Dutch by Visser; the left pages, printed red with the French translation of the commentary.

£ 30





36.

Wolf VOSTELL.

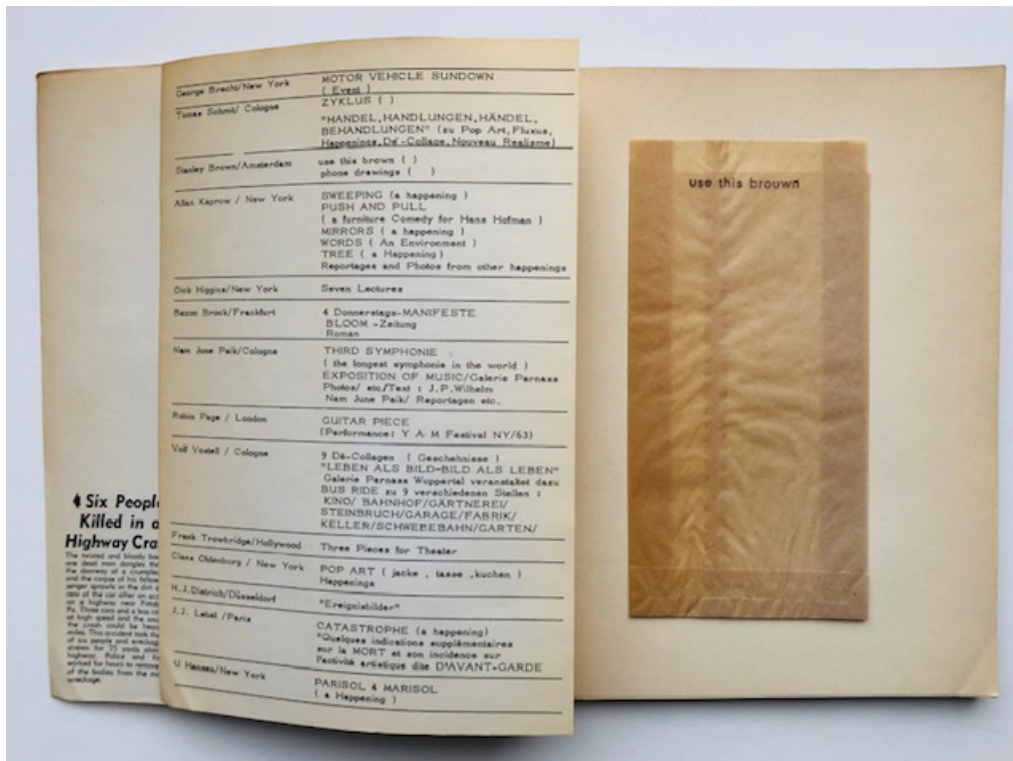
Ausstellung Vostell. Décollagen und Verwischungen. (9 Décollagen von Vostell).

Wuppertal. Galerie Parnass. 1963.

(26.5 x 22 cm). Title page & 14 fold-out pages. Black and white illustrations throughout. Publisher's printed wrappers, stapled.

Vostell's large-scale happening "9 Décollagen" took place on 14 September 1963 in nine different locations in Wuppertal, and was organised by the Galerie Parnass. The audience was ferried by bus from location to location, including a cinema that screened "Sun in your head" while people lay on the floor. While up to then Vostell had altered TV pictures as they were being broadcast, he was now able to compose the temporal sequence. Since no video equipment was available in 1963, Vostell instructed camera-man Edo Jansen to film distorted TV images off the TV screen. The resultant exhibition at Galerie Parnass, of which this is the catalogue, ran until October 10th 1963.

£ 125



37.

Wolf VOSTELL (ed.).

Décollage 4. "Happenings". Bulletin aktueller Ideen und Kunst nach 1960.

Frankfurt. Typos Verlag. 1964.

(28 x 21.4 cm). pp. (114). Numerous black-and-white illustrations, with multiple foldouts Original wrappers, side-stapled. Heavy stock covers with printed gatefold jacket. Splitting and tears to spine of jacket.

The fourth issue of the legendary Fluxus journal 'de-coll-age' featured contributions by artists affiliated with Fluxus and Happenings, including George Brecht, Tomas Schmit, Allan Kaprow, Dick Higgins, Nam June Paik, Al Hansen, Claus Oldenburg and others.

The issue includes influential works such as George Brecht's Motor Vehicle Sundown (Event) and Canadian Fluxus artist Robin Page's Guitar Piece, which is said to have been the impetus for Pete Townsend's smashing of his guitar in the The Who shortly afterwards. Complete with Stanley Brouwn's "use this brouwn" paper bag multiple.

£ 500



38.

(Franz Erhard WALTHER).

Eröffnung Galerie Junge Kunst' / Ein Jahr Galerie Junge Kunst. Graphik-Ring / Sammlung Junge Kunst aus dem Eigenbesitz der Galerie.

Fulda. Galerie Junge Kunst. 1958-1962.

(20.8 x 15cm; 21.5 x 15 cm; 15 x 21 cm). pp. (4; 12; 20). 3 volumes. Original lithographed wrappers, with cover designs by Thomas Rücker.

From 1958 to 1973, the Junge Kunstkreis Fulda (JUKU) dealt exclusively with the art of post-war modernism. With the support of the mentor Karlfried Staubach, about 100 exhibitions were carried out that enriched the cultural life of the city of Fulda. Whilst the history of Beuys, Richter and others at the Kunstakademie Düsseldorf is well-known, the cultural history of its precursor, the Junge Kunst in Fulda, is less acknowledged. The earliest of these exhibitions in Fulda are of reknown as they are the very first exhibitions in which Franz Erhard Walther participated. Walther himself was born and raised in Fulda, and in fact Walther went on to recommended the Junge Kunst gallery to Manfred Kuttner and Gerhard Richter in September 1962, for what was to become Richter's very first show.

Here are the printed catalogues for those very first shows at the Galerie Junge Kunst - Eröffnung Galerie 'Junge Kunst' (1958) / Ein Jahr Galerie Junge Kunst (1959) / Sammlung 'Junge Kunst' aus dem Eigenbesitz der Galerie (1962). The first exhibition opened on 15th November 1958, and the catalogue lists 35 works, including three oil paintings by Walther. The second exhibition, celebrating the first year of the gallery's group activities, focuses on printmaking. The catalogue of 1962, including over 70 works listed, marked the new opening of the gallery at the Winfriedschule in Fulda. Other exhibiting artists across the shows included Karl-Oskar Aha, Rudolf Benz, Karin Boese, Manfred Buse, Dieter Ebert, Erich Fischer, Gertraut Fuchs, Ellinor Giebel, Pedro Herzig, Erhard Imhof, Egon Knapp, Helmut Kopetzky, Jean-Luc Mercié, Oswald Pejas, Verena Pfisterer, Thomas Rücker, Thomas-Peter Schardt, Gisbert Seng, Karlfried Staubach, Robert Sturm, and Bärbel Zielke.

Rare. (No institutional holdings found).

[Ref. *Pedro Herzig - Der Junge Kunstkreis und die Galerie Junge Kunst Fulda 1958 - 1973, publ. 1996*].

£ 850



39.

WET. (Leonard Koren ed.).

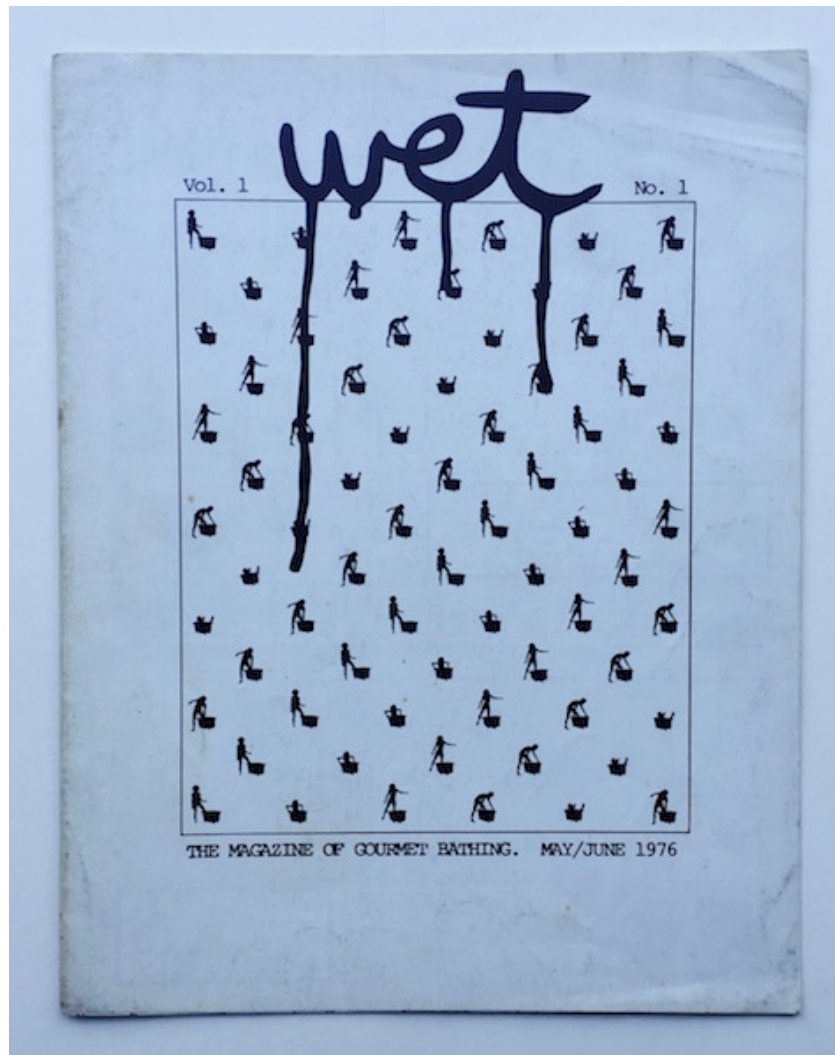
Wet. The Magazine of Gourmet Bathing. Nos. 1 - 34. [All published].

Venice and Santa Monica, CA. Leonard Koren. 1976 - 1981.

A complete set of Leonard Koren's revered seventies Venice California lifestyle magazine WET, notable for its prescient mixture of H2O culture, mild nudity, fashion, and great ads for so many trendsetting, short-lived L.A. boutiques. *Wet: The Magazine of Gourmet Bathing* covered an offbeat mix of art, music, and fashion (everything from necrophiliac performance art to the work of Ed Ruscha) in an innovative and influential visual format that helped to define the Los Angeles New Wave aesthetic. In the first issue, editor Leonard Koren wrote: "Wet is a magazine devoted to upgrading the quality of your bathing experience. Hopefully, in the great American tradition of Coca-Cola, doggie diapers and Pet Rocks, Wet will become one of the things you never imagined you needed until you find you can't live without it."



The concept for the magazine evolved out of Koren's "bath art" phase, in which he produced works such as the silkscreen print '23 Beautiful Women' and the book '17 Beautiful Men Taking a Shower'. *Wet* broadened the definition of bathing to include other water-related phenomena such as hot tubs, drinking water ("bathing from the inside"), and waterbeds. Gradually the magazine grew to encompass "gourmet bathing" in a metaphorical sense: an eclectic lifestyle grounded in the boundless appreciation of absurdity.

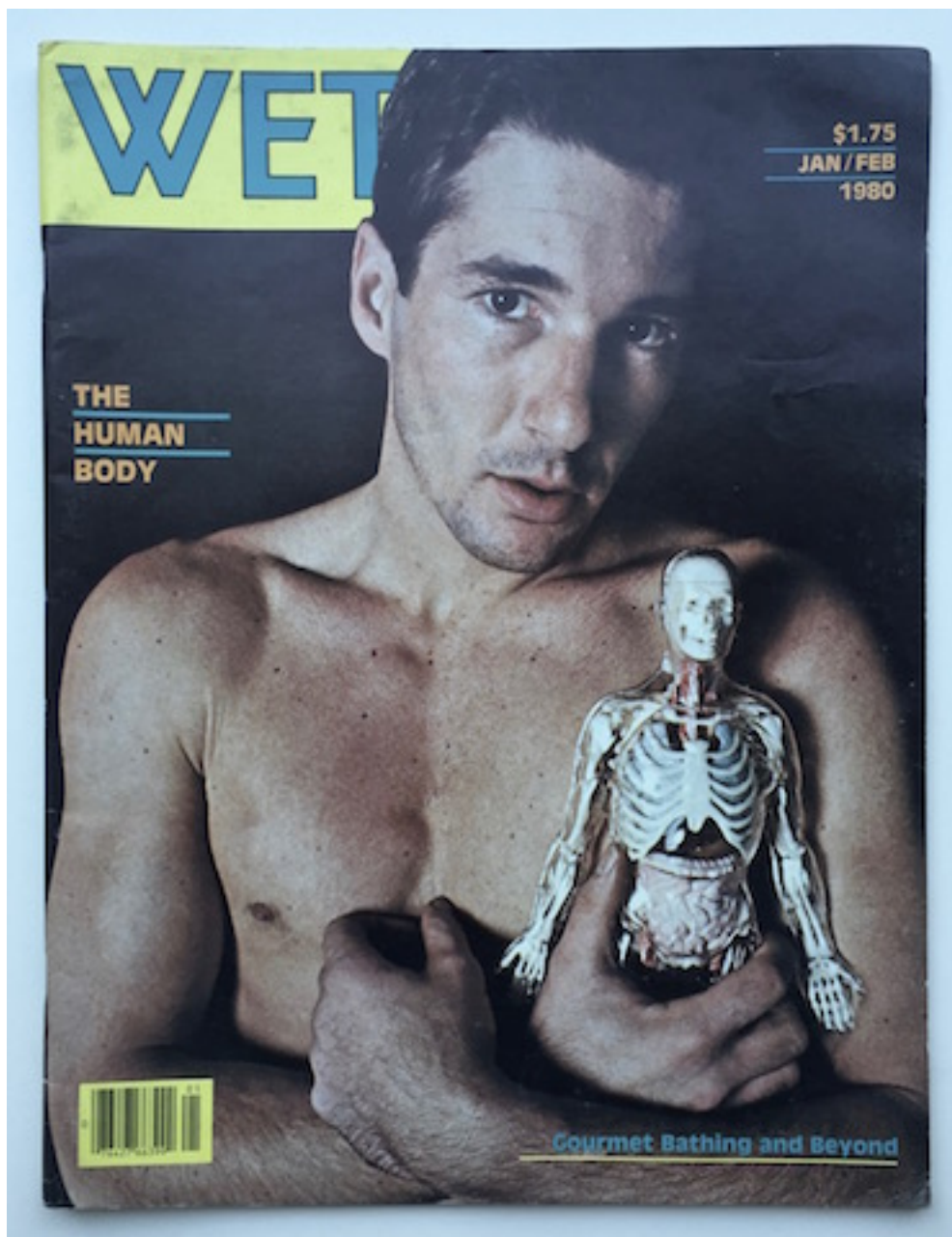


Starting as a four-page black-and-white zine, *WET* went through numerous format changes, adding colour covers and developing a distinctive graphic style that exploded the modernist grid with asymmetrical, clashing layouts. The magazine's influential look was said to inform, among other things, the changing style of *Artforum*, which earned the epithet "Wetforum" in the 1980s. Throughout its production, *WET* continued to draw from a variety of artists and contributors. Contributing photographers included Eric Blum, Moshe Brakha, Guy Fery, Jim Ganzer, Brian Hagiwara, Brian Leatart, Jacques-Henri Latrigue, Dana Levy, Claude Mougín, Beverly Parker, Lisa Powers, Herb Ritts, Matthew Rolston, Raul

Vega, Guy Webster, and Penny Wolin. WET also included artwork by Rip Georges, April Greiman, Matt Groening, Jim Heimann, Thomas Ingalls, Kim Jones, Jayme Odgers, Taki Ono, Futzie Nutzle, Gary Panter, Peter Shire, John Van Hamersveld, David Jordan Williams, Teruhiko Yumura, and Bob Zoell.

[Ref. *Gwen Allen - Artists' Magazines. An alternative space for art*, p. 310].

£ 5500





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