

# Tim Byers Art Books

## Catalogue 23



1.

Giovanni ANSELMO.

**Anselmo.**

*Paris. Galerie Sonnabend. 1969.*

(19.8 x 23.8 cm). Offset-printed single-sided announcement published in conjunction with an exhibition opening October 3, 1969. Folded in four as issued.

Anselmo's work is much concerned with invisible energies, and the image used on the invite is of one of his early Arte Povera 'directional' works, a granite slab laid on the floor with a tiny compass embedded.

£ SOLD



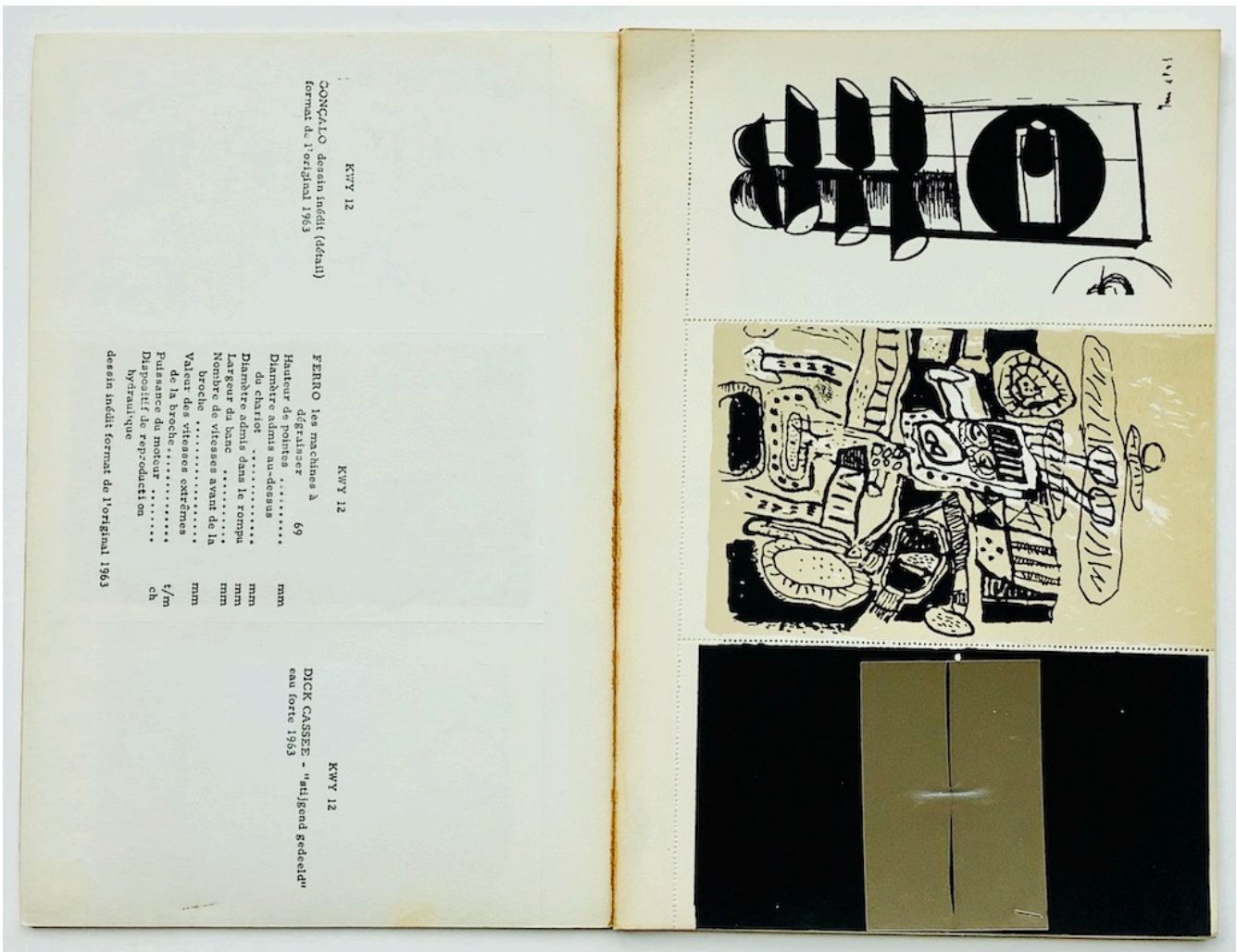
2.

(René BARTHOLO, Lourdes CASTRO, Jan VOSS et al.).

**KWY 12. Album.**

*Paris. KWY. 1964.*

(30.7 x 20.4 cm). Introductory roneo-typed text sheet on pink paper + 54 original screenprinted & offset-printed postcards on 18 perforated sheets. Jan Voss postcard signed by the artist on verso. Original screenprinted card covers, perfect gummed spine.



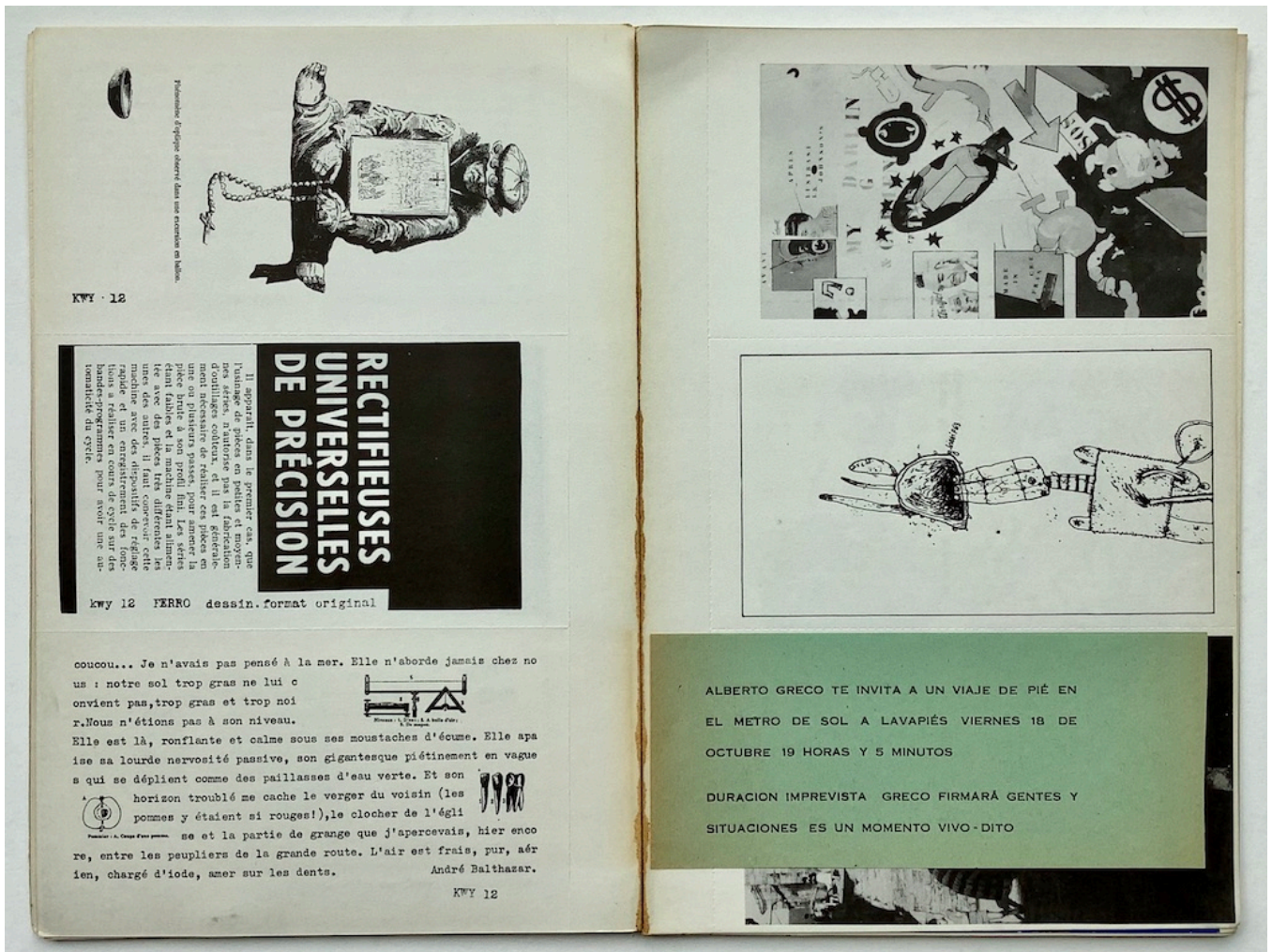
The final 12th issue of K'W'Y magazine, published in an edition of 300 copies. The magazine was founded by the artists René Bartholo and Lourdes Castro in 1958 as a vehicle for the Portuguese avant-garde in exile. The letters 'K, W and Y' were so rarely used in Portuguese that they were officially banished from the language in 1943, serving as a metaphor for the artists' own feelings of marginalisation from their native country.

The magazine's final issue was this 'Album' (dated Winter 1963 but actually published 1964). It is a compilation of 54 postcards printed on 18 perforated pages, designed as such so that the cards could be removed and mailed. Includes designs by Pierre Alechinsky, André Balthazar, René Bertholo, Quido Biase, Karl-Friedrich Brust, Camille Bryen, Samuel Buri, Dick Cassee, Lourdes Castro, Paul Colinet, Corneille, Carlos Cruz-Diez, Sergio Fergola, Erro, Gonçalo Duarte, Alberto Greco, Jacques van der Heyden, Iri Bernardini, Marta Minujin, André Morain, Alexandro Otero, Julio Le Parc, Mercedes Pardo, Shunk-Kender, W. Spribille, Herve Telemaque, and Jan Voss.

An editorial comment printed on the introductory text leaf advises that, due to the editor's superstition, the thirteenth issue of KWY would appear at a later, very indeterminate date, but the the editors had already collectively decided to bring the magazine to an end.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art, p. 271; Aarons & Roth - *In Numbers. Serial Publications by Artists Since 1955, pp. 228-233*].*

£ 2000





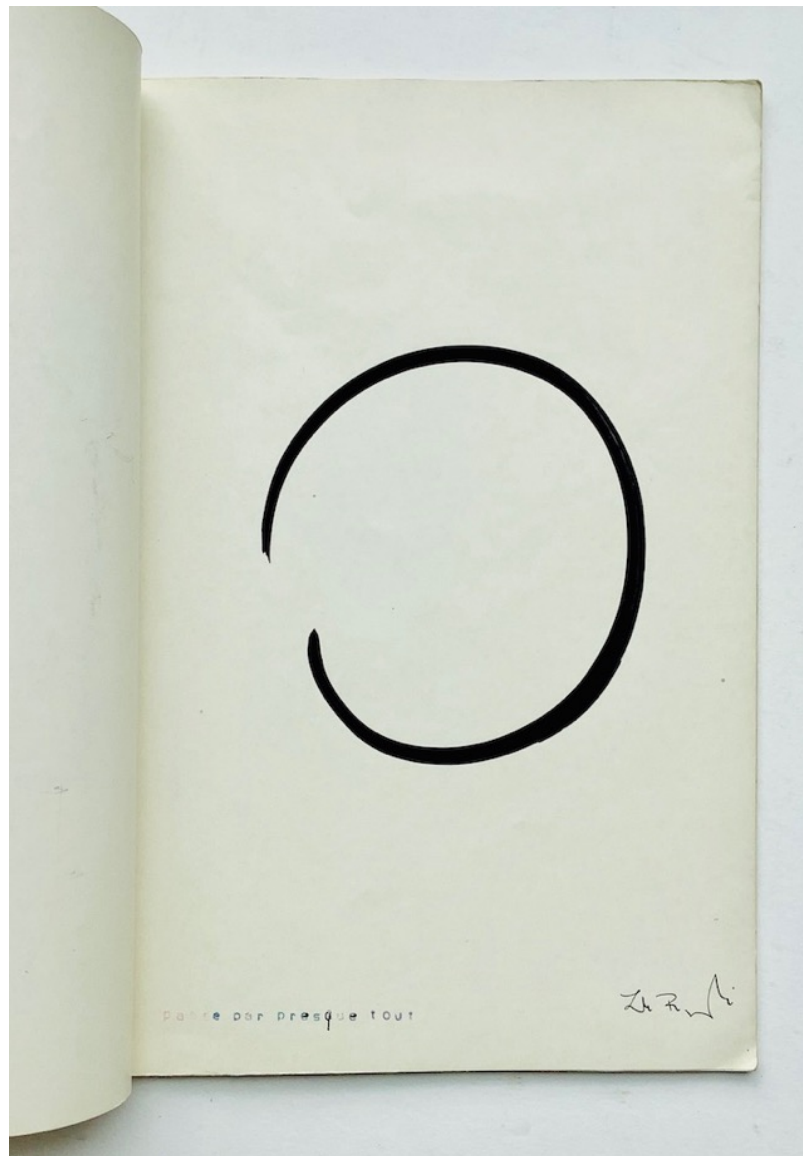
3.

Leszek BROGOWSKI.

**Image par passe-partout. La série française.**

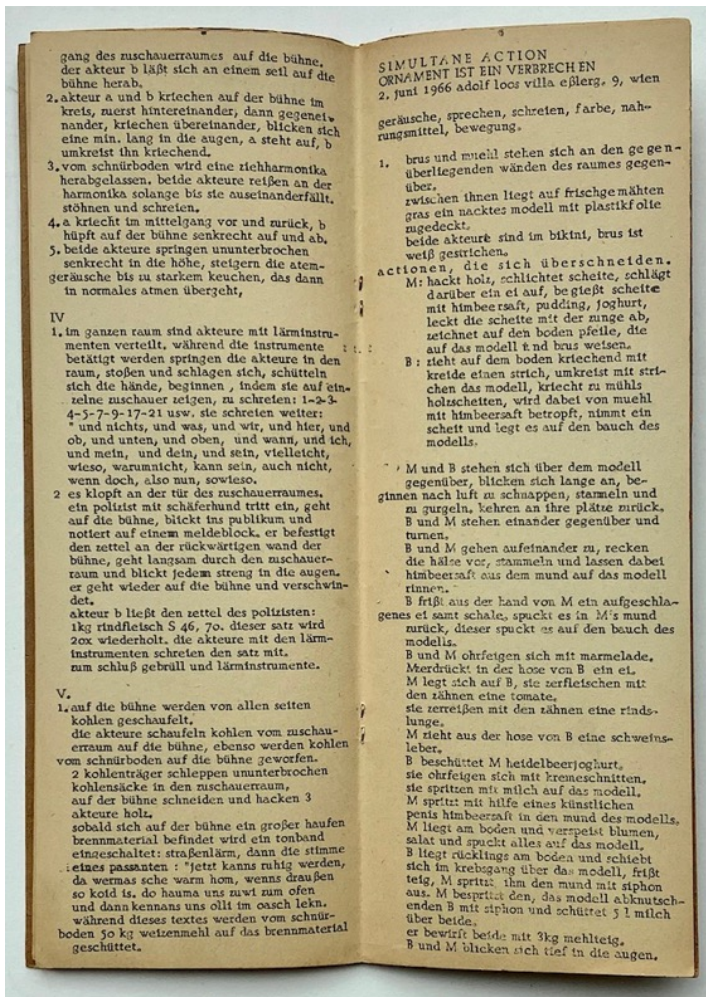
*Gdańsk. (Published by the artist). 1982.*

(29.8 x 21.3 cm). With 12 sheets, each with an original work by Brogowski. Each page signed by the artist; colophon leaf with stamped number. Original wrappers with stamped titles to front cover. Signed in pen on front cover.



Artist's book with each page consisting of an original drawing by Brogowski, executed in pen, wash or crayon. The drawings each seemingly frame the pages, or are representations of 'holes'. Each work is signed in pen by the artist. Published in an edition of 50 copies (by nature each copy being unique), this copy additionally inscribed by Brogowski on the inside back cover. Between 1973 and 1978 Leszek Brogowski studied at the Gdańsk University of Technology, then at the State Higher School of Fine Arts in Gdańsk; 1985-1989 he studied philosophy at the Sorbonne in Paris, where he then lectured on aesthetics and history of philosophy. He is an artist in the field of photography and drawing, as well as a philosopher, translator, and historian of artist's books. [Ref. *Leszek Brogowski - Editer l'art : le livre d'artiste et l'histoire du livre*, publ. 2010].

£ 750



4.

Günter BRUS &  
Otto MUEHL.

**Direkte Kunst / Direct art /  
Arte diretta / B & M Brus &  
Muehl.**

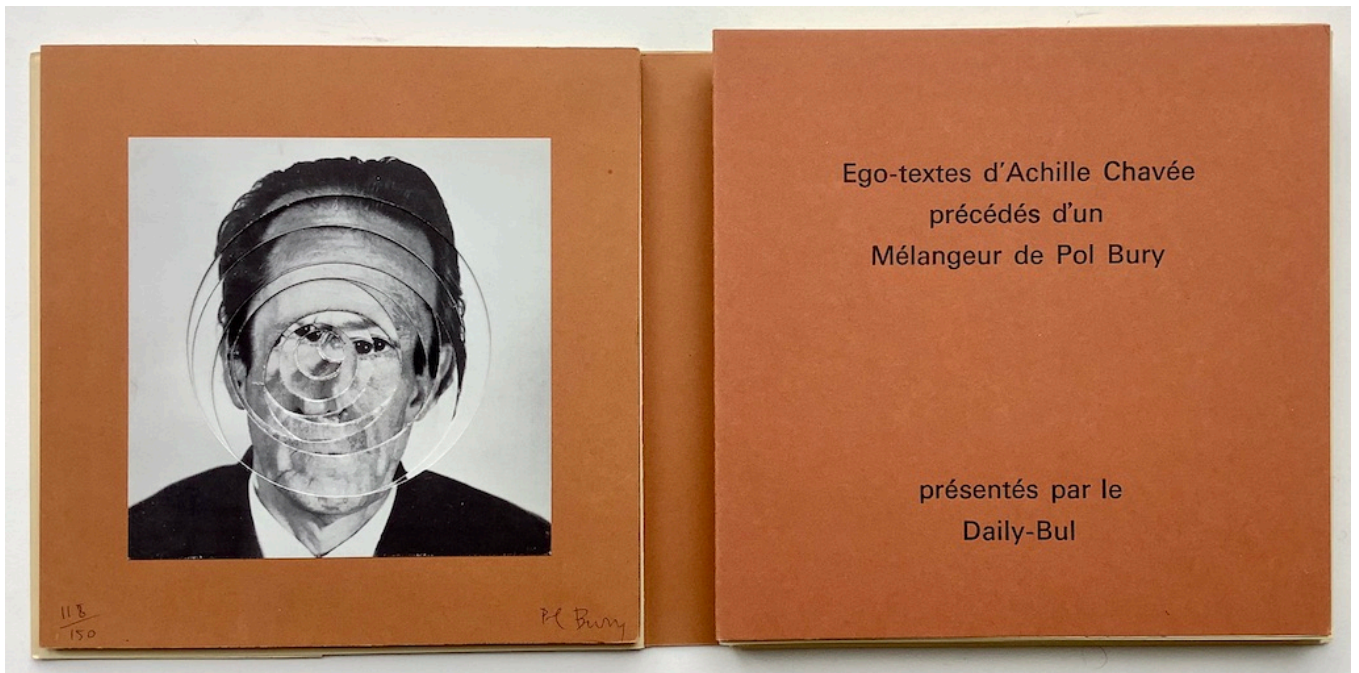
*Vienna. Institut für Direkte  
Kunst / Institute for Direct  
Art. 1967.*

(30 x 11 cm). pp. (20)  
unnumbered. First half of  
book with pages printed on  
verso, second half printed on  
recto. Original plain brown  
wrappers, stapled.  
Numbered 2/50 in pencil on  
front cover.

This self-published booklet consists of hectographed texts outlining proposals by Günter Brus and Otto Muehl for Direct Art events and happenings in Vienna in 1966 as well as a proposal for the Austrian pavilion at the Venice Biennale in 1968.

Includes recollections of the earliest Direct Art actions such as Vietnam Party, and the Totalaction held at the Galerie Dvorak in June 1966. Otto Muehl's Zock publications began to appear irregularly in 1967. He produced a number of similar booklets containing action concepts under the publishing title of Zock Press. For these he used, as here, vertically folded A4 sheets, a simple typewriter font and rough brown cardboard wrappers. The copy presented here appears to be a variant of such booklets, with the covers lacking any rubber-stamped mention of the Zock Press.

£ 900



5.

Pol BURY. (Achille Chavée).

**Ego-textes d'Achille Chavée, précédés d'un Mélangeur de Pol Bury.**

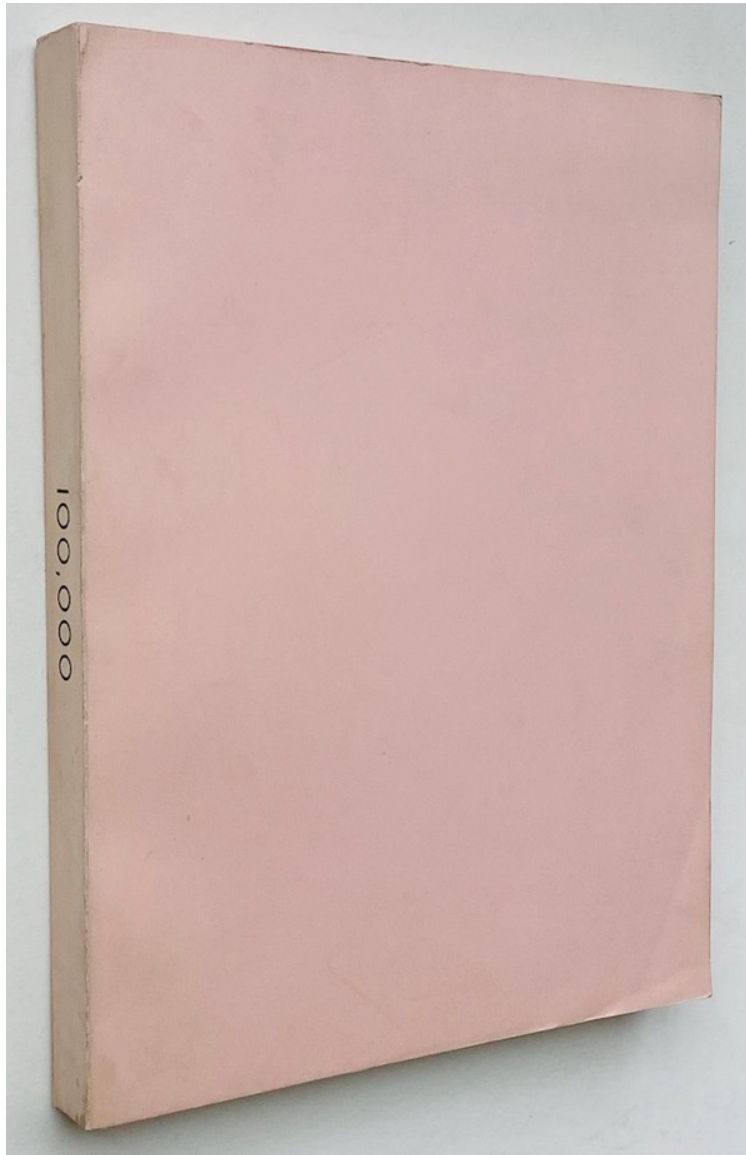
*La Louvière. Daily-Bul. 1967.*

(20.3 x 20.5 cm). Publisher's wrappers, in original cloth drop-back box with paper title label pasted to front.

Published in an edition of 158 copies, with this one of 150 copies with an original 'Mélangeur' by Pol Bury. The work consists of twelve identical superimposed photographic portraits of Achille Chavée, in which concentric circular openings of increasing size are made; the portraits are superimposed and held by a wooden frame in which they are free to move, allowing the different parts of the face to be mixed. Numbered and signed by Pol Bury on the frame of the 'mélangeur'. The book consists of a selection of 96 poems and numerous aphorisms written by the Belgian surrealist poet Achille Chavée between 1935 and 1965.

£ 550





6.

James Lee BYARS.

**100,000 Minutes, or The Big Sample of Byars or  $\frac{1}{2}$  an Autobiography, or The First Paper of Philosophy.**

*Antwerp. Anny de Decker / Wide White Space. 1969.*

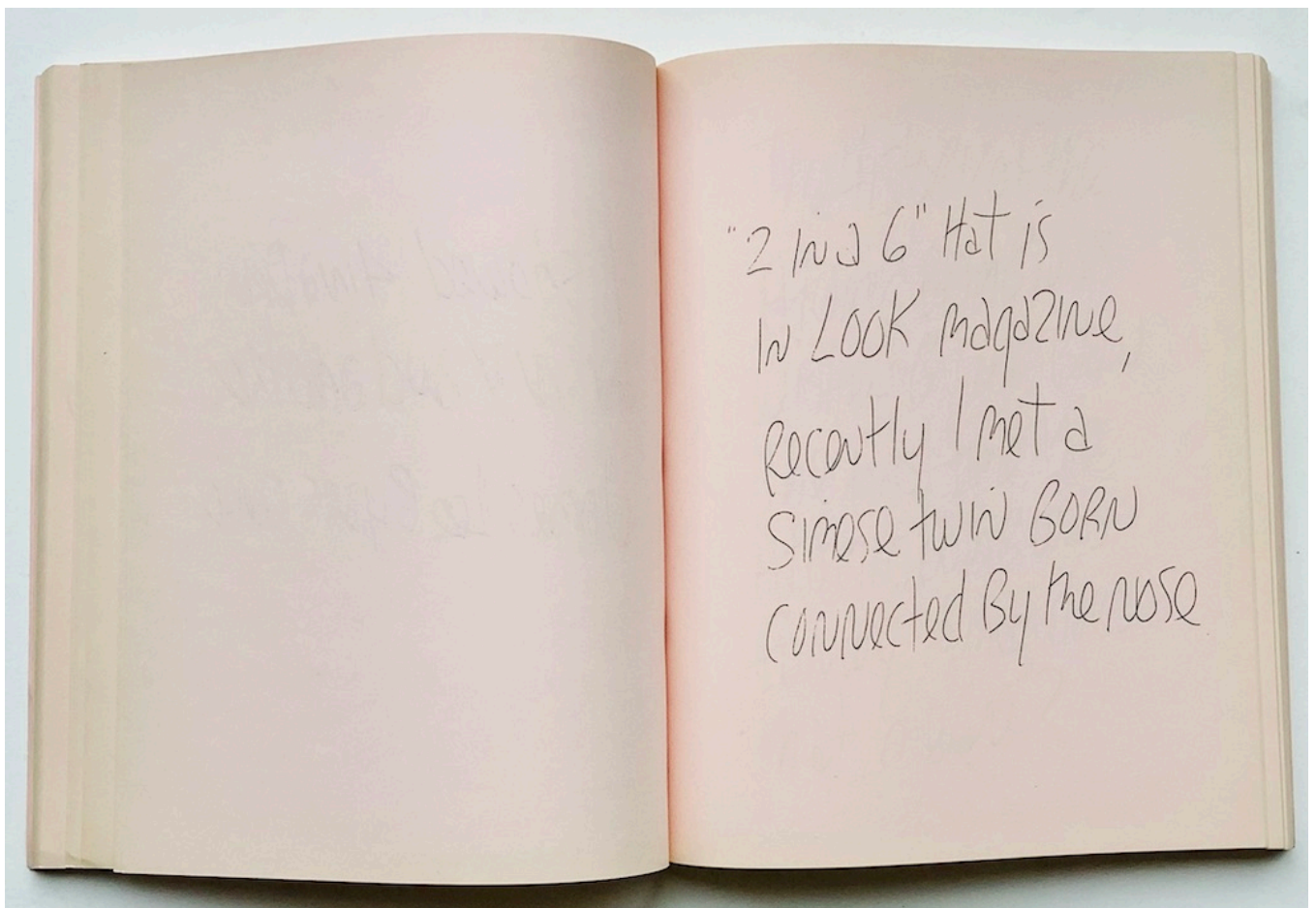
(26.8 x 20.8 cm). Printed in offset lithography in black on pink paper. Artist's handwriting reproduced in facsimile throughout. Pink wrappers, with title printed in black on spine.

Published in an edition of 250 copies. Byars began the first draft of this book in April, 1969, at Wide White Space, Antwerp. For Byars's first solo exhibition, the director, Anny de Decker, renamed the gallery the *Institute for the Advanced Study of James Lee Byars*. As the printed colophon states: "This book was written by James Lee Byars while on display in April 1969 at W.W.S. Antwerp". For the performance *½ an Autobiography of James Lee Byars* the artist wrote the autobiography of the first half of his life (Byars was then 37 years old, about half the average male lifespan at the time, and thus thought it appropriate to write half of his autobiography), and presented the work at the gallery, which was painted entirely pink for the occasion. The visitors, who had to take off their shoes, could go and see Byars behind an opening in the wall, where he gave them a few lines of his writings.

After the exhibition, this book was produced out of a further 200 pages the artist had written on. It was his first artist's book.

[Ref. *James Lee Byars. Bücher-Editionen-Ephemera, Neues Museum Weserburg Bremen, no. 1; Anne Moeglin-Delcroix - Esthétique du livre d'artiste, 1960/1980, p. 329*].

£ 2000





7.

Andre CADERE.

**Andre Cadere presenta il suo lavoro.**

*Naples. Lucio Amelio. 1975.*

(18.5 x 13.5 cm).

Double sided announcement card published in conjunction with a show held on October 18, 1975. With a black-and-white offset-printed photograph of Cadere holding one of his trademark wooden bars; text printed on verso.

Andre Cadere developed his first 'barres de bois rond' (round bars of wood) in 1970. The batons became the principal prop within his performative events. With a baton in hand, the artist would infiltrate art gallery and museum openings to which he had not been invited. Alternatively, a baton would appear leaning against a wall in an exhibition in which Cadere's work was not meant to be included.

£ SOLD



8.

Andre CADERE.

**Andre Cadere al Banco.**

*Brescia. Banco (Galleria Massimo Minini). 1975.*

(30 x 21 cm).

Single-sided announcement sheet, published in conjunction with a show held at Massimo Minini's Banco space in Brescia, which opened on May 20th, 1975. With a black-and-white offset-printed photograph of Cadere walking past the arched doorway of Banco holding one of his trademark wooden bars.

£ SOLD

9.

Jan DIBBETS.

**Bonnefanten / Saenredam.**

*Maastricht. Bonnefantenmuseum. 1978.*

(21.5 x 21.5 cm). Black-and-white illustrations. Six-part leporello, housed in three-part folder.

Published to accompany the exhibition of Jan Dibbets' series of photographic panoramas at the Bonnefantenmuseum, Maastricht. Text by Alexander van Grevenstein.

£ 25



10.

Hans-Peter FELDMANN.

**3 Bilder von Feldmann.  
(Two Women).**

*Hilden. Self-published by the artist.  
1970.*

(14 x 10 cm). pp (4). Original grey wrappers, stapled.

Single book from the series of Bilderhefte.

This volume consists, as the title suggests, of three photographic reproductions - in this instance, photographs of two women looking in different directions.

£ 300



11.

Hans-Peter FELDMANN.

**Racconti d'arte. Histoires d'art. Kunst-  
Geschichten. Tales of an Artist.**

*Paris. Musée d'Art Moderne de la Ville de  
Paris. 1992.*

(19 x 13 cm). pp. (106). Original cloth-  
backed boards.

Exhibition catalogue, Musée d'Art Moderne  
de la Ville de Paris, October 1992 -  
January 1993. The texts in German,  
English, French and Italian are set on  
different coloured paper, and the Italian  
text is in cursive form with flying coloured  
letters printed in the margins.

£ 50



12.

Hans-Peter FELDMANN.

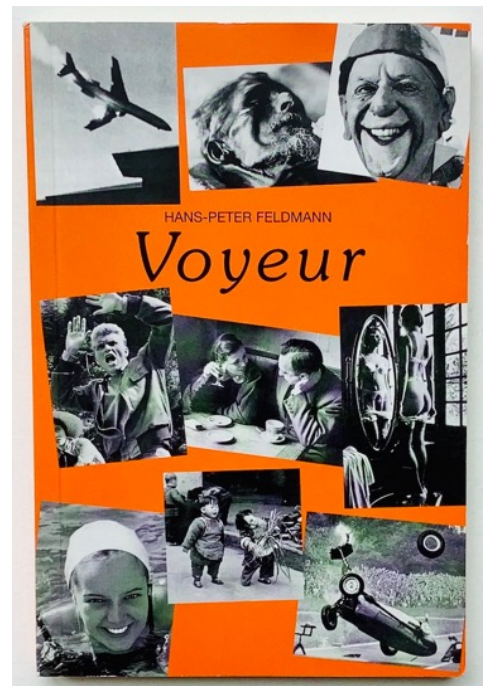
**Voyeur.**

*Cologne. Verlag der Buchhandlung  
Walther König. 2006.*

(16.6 x 11.2 cm). pp. (256). Illustrations  
throughout. Original printed wrappers.

The third edition of Feldmann's  
compendium of movie stills,  
photojournalism, and amateur photos.

£ 60





13.

Hans-Peter FELDMANN.

**Vistas desde habitaciones de hotel / Views out of hotel room windows.**

*Granada / Barcelona. Ediciones Originales. 2013.*

(15.5 x 21.5 cm). pp. (112). Cloth-backed boards, with printed dust jacket.

Artist's book, presenting a selection of colour and black-and-white photographs taken by Feldmann through hotel windows, selected from over 20 years of travel.

£ 45

# flux

**flux** (flŭks), *n.* [OF., fr. L. *fluxus*, fr. *fluere*, *fluxum*, to flow. See *FLUENT*; cf. *FLUSH*, *n.* (of carbo).] 1. *Med.*  
 a A flowing or fluid discharge from the bowels or other part; esp., an excessive and morbid discharge; as, the bloody flux, or dysentery. b The matter thus discharged.  
 2 Act of flowing; a continuous moving on or passing by, as of a flowing stream; a continuous succession of changes.  
 3 A stream; copious flow; flood; outflow.  
 4 The setting in of the tide toward the shore. Cf. *REFLUX*.  
 5 State of being liquid through heat; fusion. *Rare.*  
 6 A fusible glass used as a base for enamel; also, an enamel fusible enamel used as a ground for enamel painting.  
 7 *Chem. & Metal.* a Any substance or mixture used to promote fusion, esp. the fusion of metals or minerals. Common metallurgical fluxes are silica and silicates (acidic), lime and limestone (basic), and fluorspar (neutral). b Any substance applied to surfaces to be joined by soldering or welding, just prior to or during the operation, to clean and free them from oxide, thus promoting their union, as rosin.  
 8 *Math.* The integral over a surface of the normal component of a vector field. Cf. *STOKES' THEOREM*.  
 9 *Photom.* = 1st LIGHT, 18 b.  
 10 *Physics.* a The rate of flow or transfer of fluid or of energy across a surface. b By analogy, the surface integral of a vector distributed over a surface. Cf. *ELECTROSTATIC FLUX*, *MAGNETIC FLUX*.  
 11 *Plant Pathol.* A slime flux.  
**flux**, *v.*; *FLUXED* (flŭkst); *flux'ing*. *Transitive:* 1 To cause to become fluid; to flow; to treat with a flux.  
 2 To affect, or bring to a certain state, by subjecting to, or treating with, a flux. "*Fluxed into another world*." South.  
 3 *Med.* To cause a discharge from, as in purging.  
*Intransitive:* 1 To flow freely. *Archaic.*  
 2 To become fluid; to melt.  
 3 To undergo a flux; special, to bleed copiously. *Obs.*  
**flux** (flŭks), *adj.* [L. *fluxus*, fr. *fluere*. See *FLUX*, *n.*] In flux; variable. *Obs.*

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SUBSCRIPTIONS: can be addressed to editors with addresses listed or to administration

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14.

## FLUXUS.

### fluXus PreView reVIEW.

New York. George Maciunas. 1963.

Broadside measuring 100 x 1665 mm (unrolled), composed of three sheets pasted together, offset printed on both sides. Glue stains to joins, otherwise a good copy.

This important piece of Fluxus documentation, whose graphic design was overseen by Maciunas, was the first propaganda vehicle for the movement and its first 'journal'. Of particular interest is the early printed definition of the word 'Fluxus', a list of the group's participants, photographs of their performances, and details of the earliest Fluxus publications (1963-1965). Includes documentation of Fluxus actions by Eric Andersen, Robert Filliou, Dick Higgins, T. Ichiyangi, Alison Knowles, T. Kosugi, A. Kopcke, Jackson MacLow, George Maciunas, J. Mekas, Nam June Paik, B. Patterson, T. Schmit, H. Sohei, Daniel Spoerri, R. Watts, and Emmett Williams.

£ 500





15.

Lucio FONTANA. (Otto Hahn).

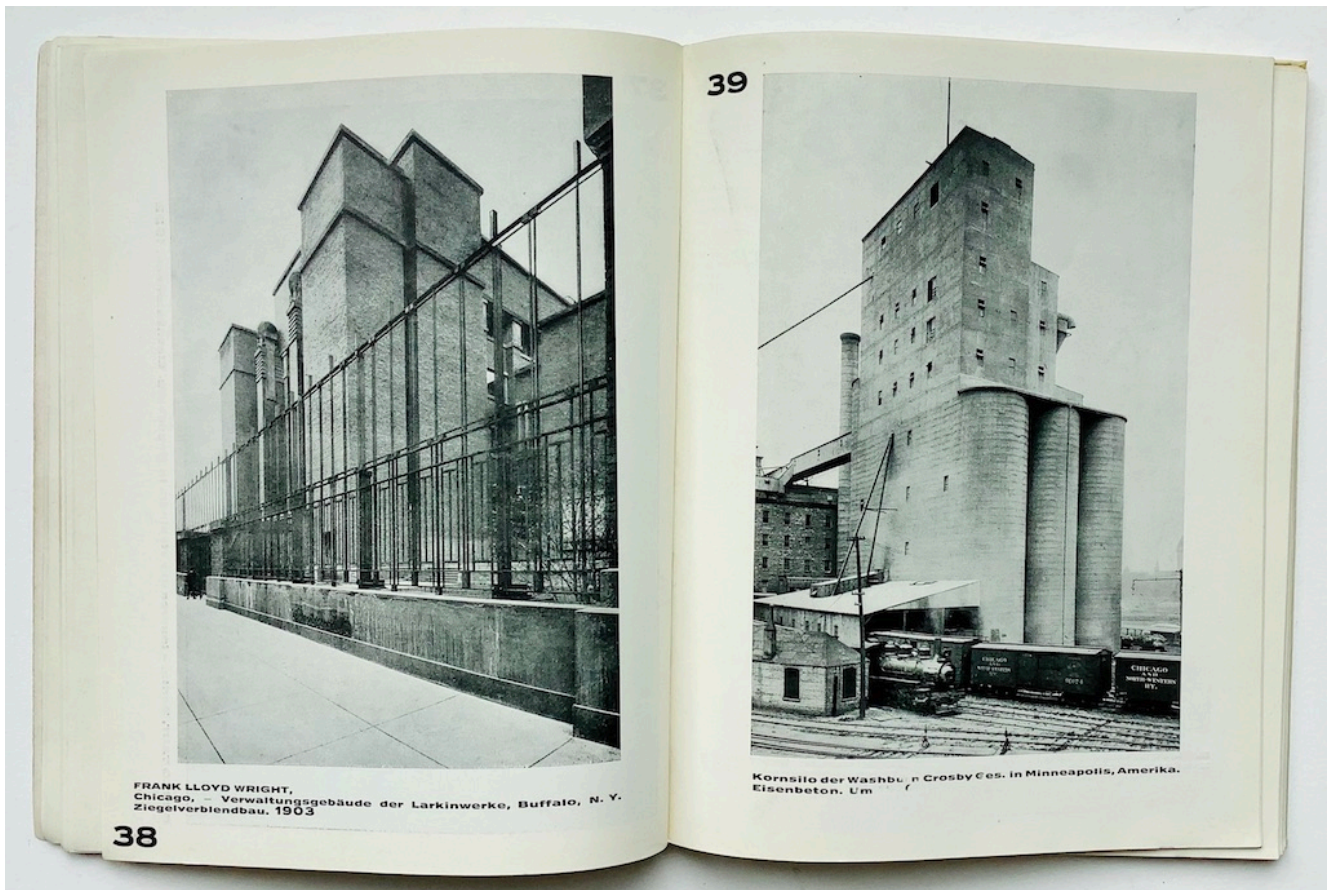
**Portrait d'Antonin Artaud.**

*Paris. Editions du Soleil Noir. 1968.*

(19.2 x 14.3 cm). pp. 137, (5). Original printed wrappers, mild creasing to spine; original black cloth slipcase with inset clear plastic window.

Published in an edition of 2730 copies, with this one of 150 copies with an original work by Lucio Fontana, on oval of pink flexible plastic rhodoid with perforated holes in a central vertical line. The work is numbered and scratch-signed by Fontana with his initials.

£ 4500



16.

Walter GROPIUS (ed.).

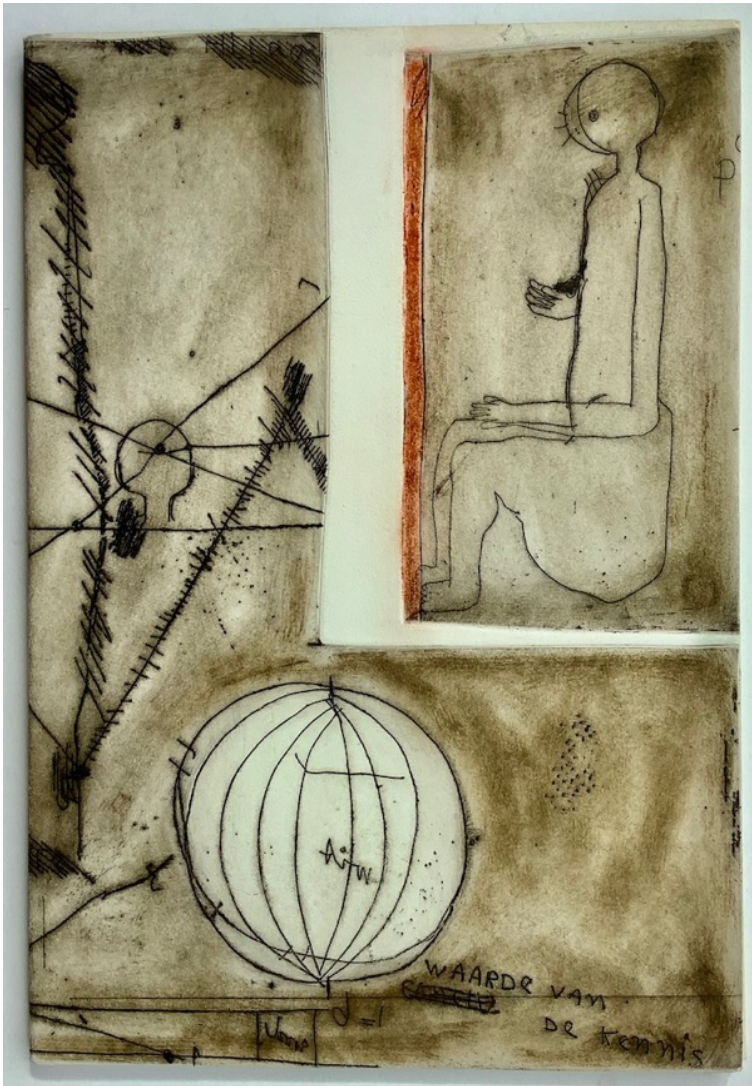
### Internationale Architektur. Bauhausbücher 1.

*Munich. Albert Langen Verlag. 1925.*

(23.2 x 18.2 cm). pp. 106. Black-and-white illustrations throughout. Original printed wrappers. Small areas of loss to lower edge of front cover, and rubbing to spine and hinge. Previous owner's inscription on cover and initial page.

First edition. The first title in the legendary Bauhausbücher series. Includes examples of modern architecture by Peter Behrens, Le Corbusier, Mart Stam, Mies van der Rohe and the Luckhardt brothers. Like most of the Bauhausbücher, this first issue was completed in 1924, but the printing and edition did not take place until 1925 after the Bauhaus had moved from Weimar to Dessau. Cover design and typography by Moholy-Nagy.

£ 1200



17.

Anton HEYBOER.

**Geh durch den Spiegel -  
Folge 22 & 37.**

*Cologne. Galerie der Spiegel.  
1960 & 1963.*

(38 x 26.4 cm). Black-and-white photographic illustrations, some tipped-in. Two volumes. One volume in original pictorial paper-covered boards, the other in original engraved wrappers.

The two issues produced by the Dutch painter and printmaker Anton Heyboer (1924 - 2005) for Galerie der Spiegel's magazine 'Geh durch den Spiegel'. Both issues include original prints by Heyboer. *Folge 22* has two original etchings, one single-page and one folded double-page, both printed on laid Van Gelder (the double-page etching is hand-coloured in ochre). Includes a catalogue raisonné of Heyboer's graphic work.

The second volume, *Folge 37*, has six original etchings including the folded wrapper. Texts by Willem Sandberg, C. Richartz, A. Fabri & Anton Heyboer. First volume limited to 200 copies, the second limited to 250 copies.

£ 950



18.

INTERFUNKTIONEN. (Friedrich Wolfram Heubach, ed.).

**Interfunktionen. Nos. 1 - 12. [All published].**

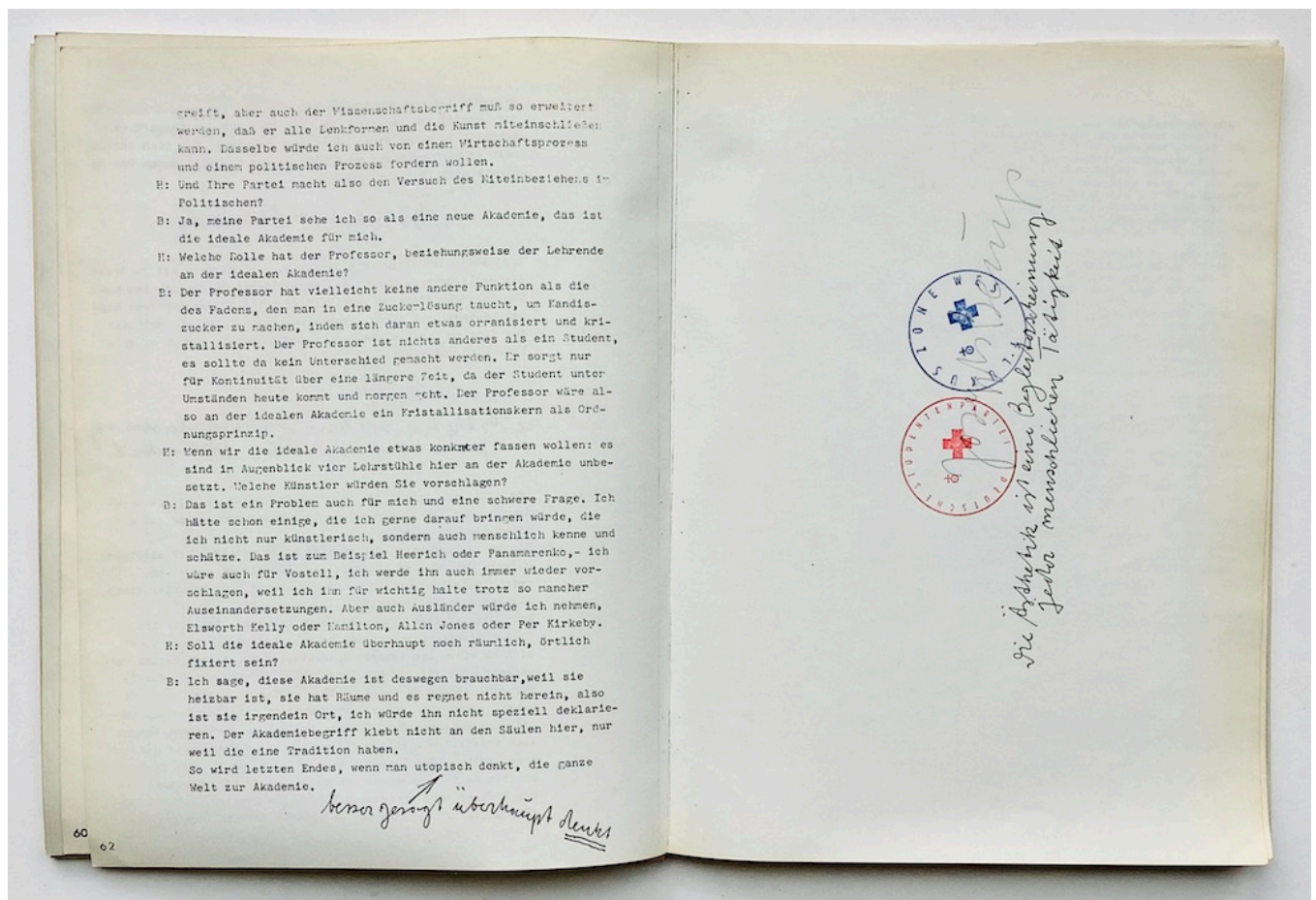
*Cologne. 1968 - 1975.*

(29.5 x 21 cm; issues 9 & 10: 21 x 15 cm). 12 volumes. Original publisher's printed wrappers.

Complete set of the seminal magazine Interfunktionen. Twelve issues over seven years may not appear to be a particularly impressive output, but it is difficult to overemphasise the influence and significance of Interfunktionen during and after its brief existence. Dissenting from the new 'art-as-commodity' attitude expressed at Arnold Bode's documenta 4, Interfunktionen magazine, edited by Fritz Heubach in Cologne, was an interdisciplinary effort among activist artists to promote European art and ideas without bowing to the era's increasingly commercial trends.

Inextricably linked with the Joseph Beuys-era Kunstakademie Düsseldorf and the LIDL Akademie, Interfunktionen boasted contributions and support from Jörg Immendorff, Sigmar Polke and Wolf Vostell. It published theory, criticism and artists' projects, and facilitated a brand of European-American relations in art that had not quite existed or been explored before.

Interfunktionen's first issue was originally published in - by today's standards - an impossibly small edition of 120 (later issues averaged a circulation of about a thousand, although issue 2 was produced in an edition of only 250, with issue 3 in an edition of 300). Sets of the magazine with the original edition of issue no. 1 are exceedingly rare.



This first number's main function was to articulate a reaction to documenta 4: the record of a performance action staged by a loose group of Interfunktionen members and supporters at the press conference and the reproduction of pieces banned at the exhibition. The first issue is a collection of some seventy-five pages, made of assorted papers printed, typed, or handwritten, including loose enclosures, foldouts, and collages of news clippings with scrawled citations. In his introduction, Heubach warns that the restrictive policies of art institutions like Documenta impede the free, experimental production of art. Detailed records describing the cancelled multimedia event and a general collection of news coverage follow.



Interfunktionen became mired in scandal under its second editor, Benjamin Buchloh, in 1975. In what would be its final issue (and only his second) Buchloh published Anselm Kiefer's controversial *Occupations*, wherein the artist is photographed giving the Nazi salute in front of monuments throughout Europe. Marcel Broodthaers, once a keen supporter and contributor to the magazine, led

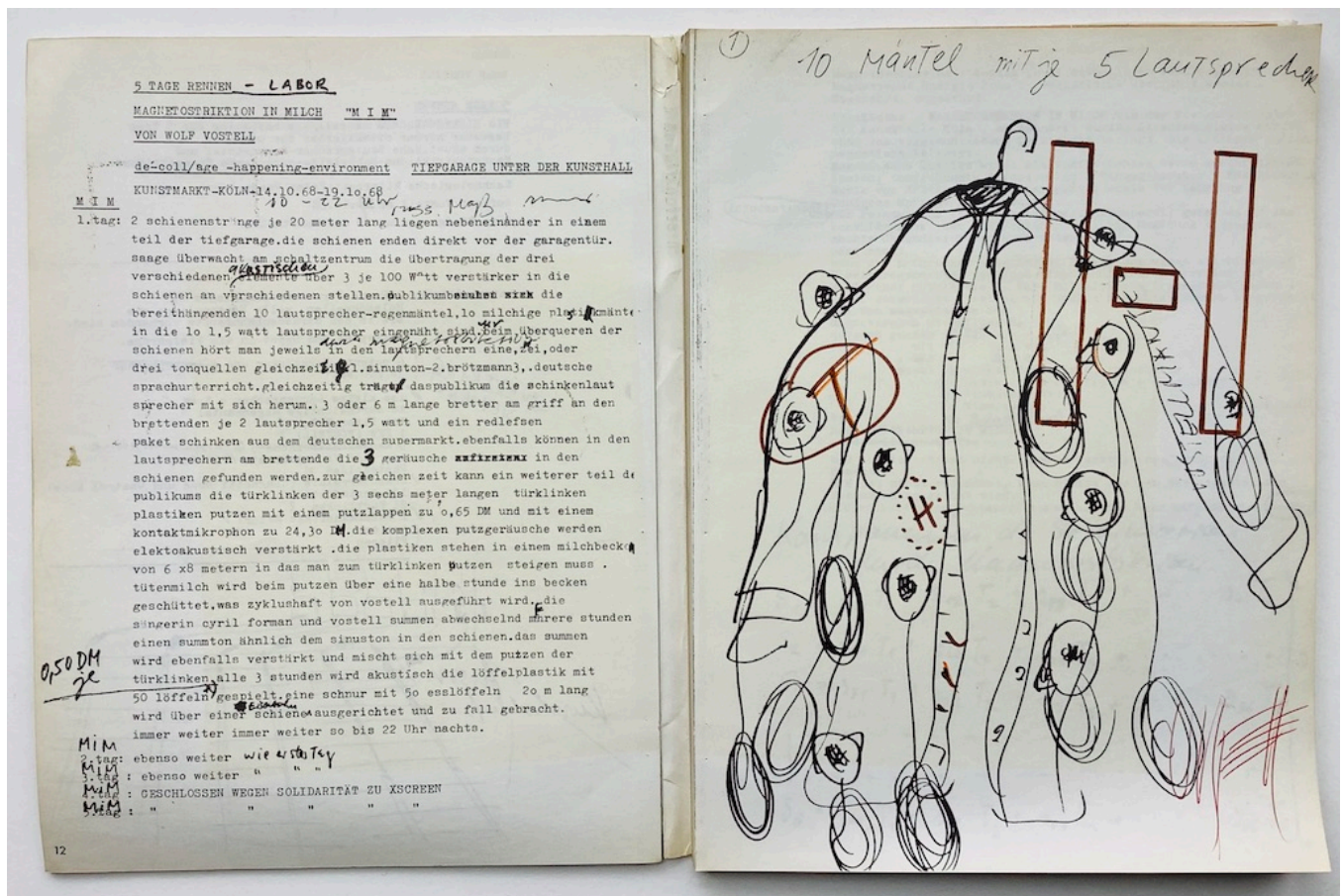
the charge (which included Fritz Heubach) that caused an almost total withdrawal of funding from the review.

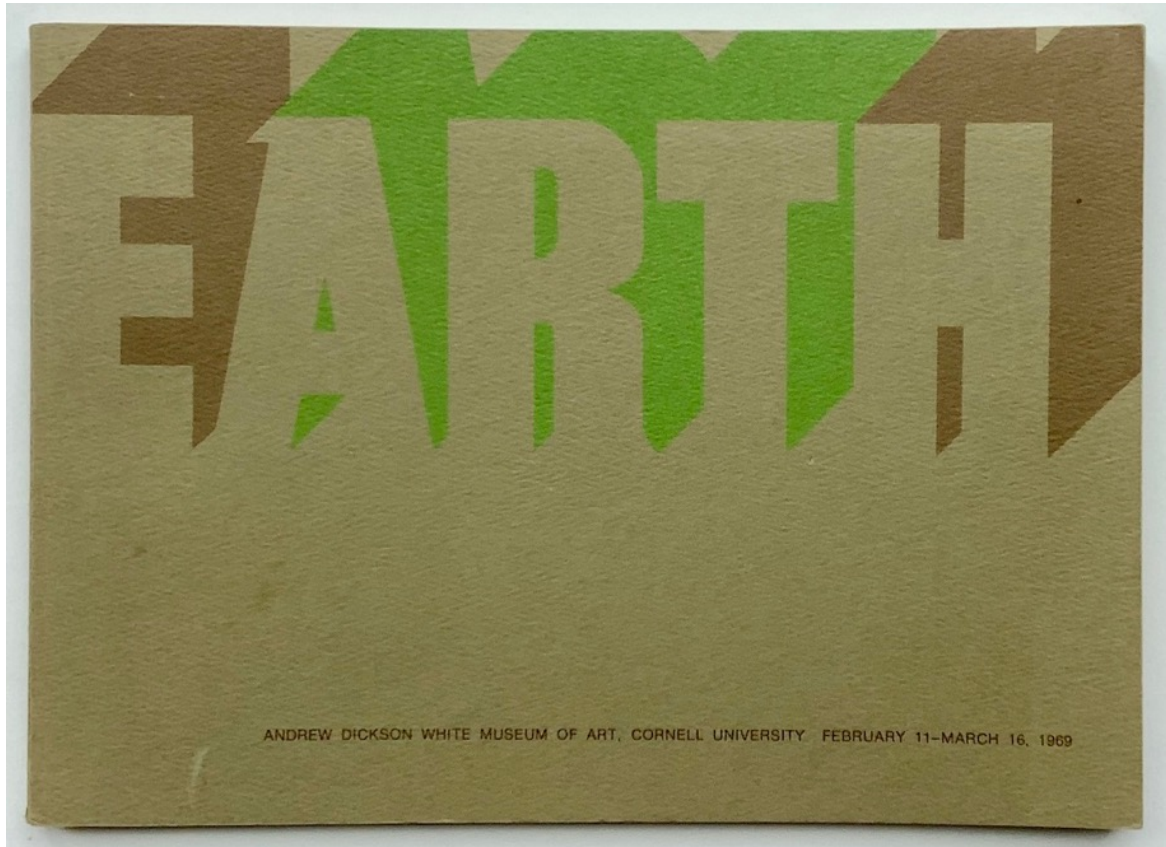
**This set of Interfunktionen has the second issue in deluxe**, limited to 50 copies, with signed contributions by Maurizio Kagel, Joseph Beuys, Wolf Vostell and Jorg Immendorff.

[Ref. Jörg Schellmann - Joseph Beuys. *The Multiples*, no. 9].

In addition issue no.1, inscribed by Heubach to his fellow psychologist Wilhelm Salber on the contents page, has the Wolf Vostell 'Multimedia Environment' postcard signed by the artist, as well as Gábor Altorjay's 'Rettet die Documenta' postcard. KP Brehmer's banned documenta IV postage stamp artwork is also stamp-signed on the supporting sheet.

£ 15000





19.

(Nita JAGER ed.).

### **Earth Art.**

*Ithaca NY. Andrew Dickson White Museum of Art / Cornell University. 1970.*

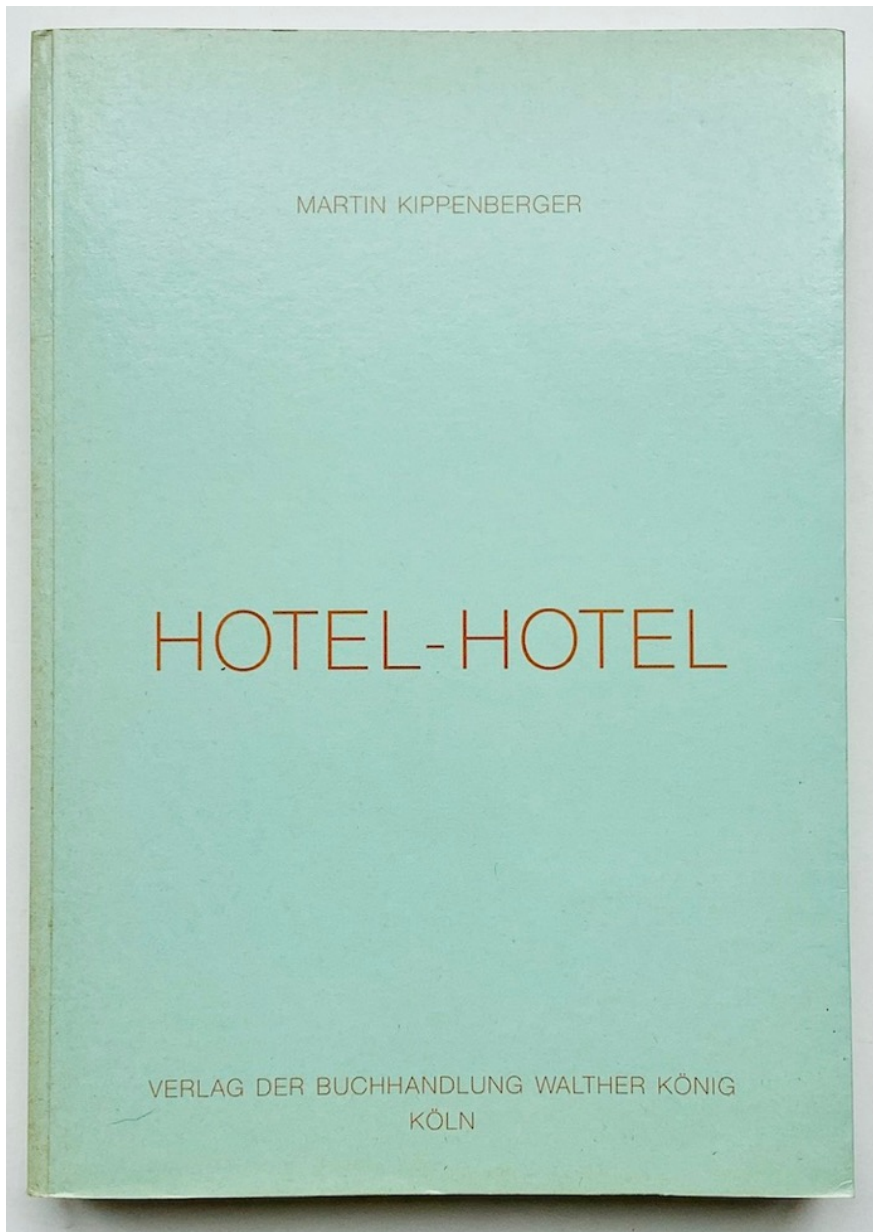
(18.3 x 25.5 cm). pp. (88). Numerous black-and-white illustrations throughout. Original printed wrappers.

“This catalog is a documentary record of the Earth Art exhibition at Cornell University in February 1969. Because most of the works were not finished until just before the show opened, the catalog could not be produced until after the exhibition took place”.

Artists included Jan Dibbets, Hans Haacke, Neil Jenney, Richard Long, David Medalla, Robert Morris, Dennis Oppenheim, Robert Smithson, and Günther Uecker. Essays by Willoughby Sharp and William Lipke. One of 2000 copies printed.

£ SOLD





20.

Martin KIPPENBERGER.

**Hotel-Hotel.**

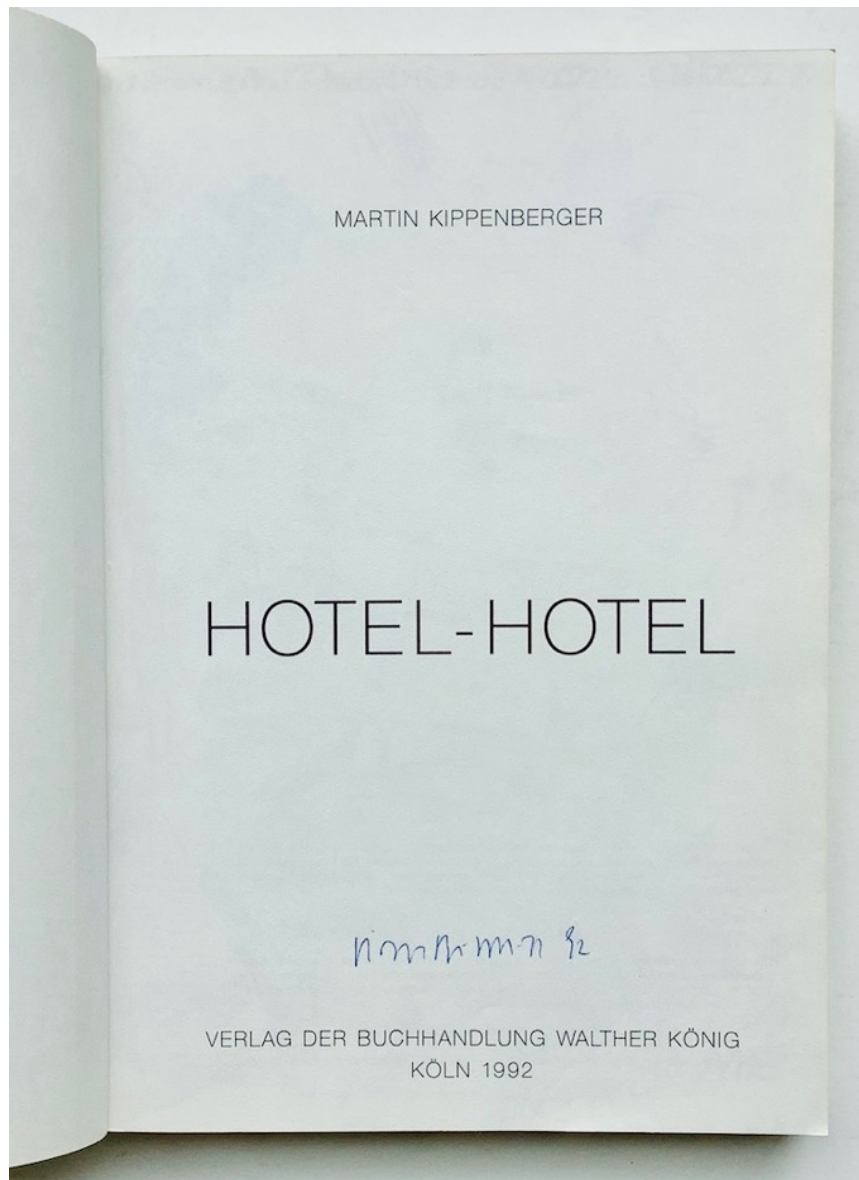
*Cologne. Verlag Der Buchhandlung Walther König. 1992.*

(29.8 x 21 cm). pp. 496. 246 black-and-white illustrations. Publisher's sky-blue wrappers with flaps, titles printed in orange. A good copy, with mild fading and spotting to spine and upper edge of book block.

Published in an edition of 950 copies, each copy stamp-numbered. This one of the first 100 copies signed and dated in pen by Kippenberger on the title page. From 1987 onwards Martin Kippenberger, constantly travelling and staying in hotels, made many drawings on hotel stationery. The result is a kind of autobiography documenting his ideas, plans and concepts for works, studies for installations, portraits, sketches and autonomous drawings. The hotel's letterhead is often integrated into the drawing or provides the point of departure for the drawing. In order to emphasise the inherent character of the stationery, different types of paper are used in the printing of this book.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 109, pp. 252-253*].

£ 2200





21.

Martin KIPPENBERGER.

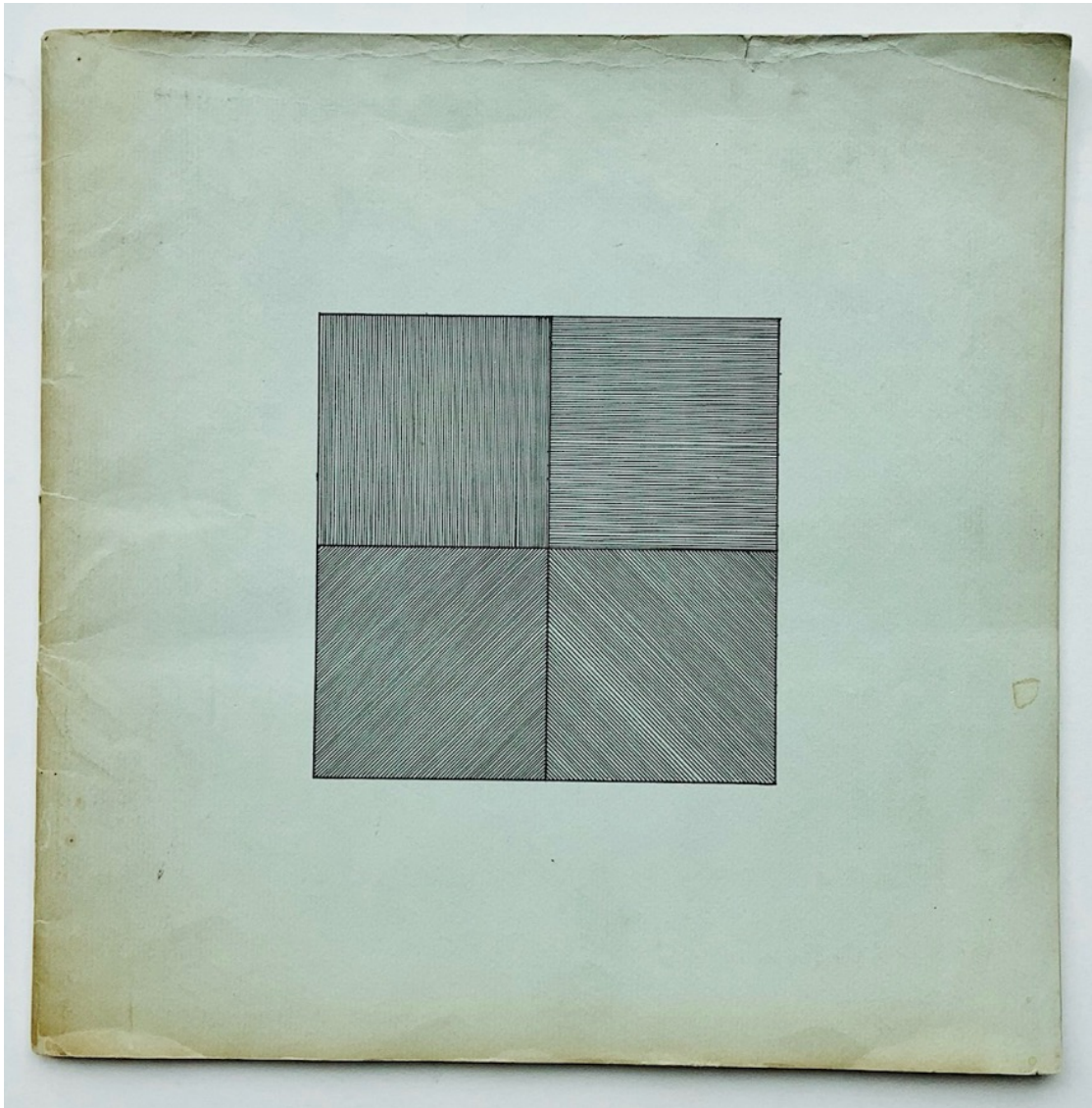
**Beuys Best.**

*Artists Only. 1995.*

(12.5 x 14.3 cm). CD recording in original plastic case.

In 1995 Martin Kippenberger recorded three versions of Joseph Beuys's *Ja Ja Ja, Nee Nee Nee*. Similar in approach to Beuys, Kippenberger recites the title over and over again, sticking close to Beuys' vocal delivery but adding disco beats. Mike Kelley identified this piece as a typical Kippenbergian merging of "simultaneous transgression and respect". Background music by Achim Kubinski. The CD was produced in an edition of 500 copies.

£ 120



22.

Sol LEWITT.

**Untitled. (Set II A, 1-24 drawings).**

*Los Angeles. Ace Gallery. 1968.*

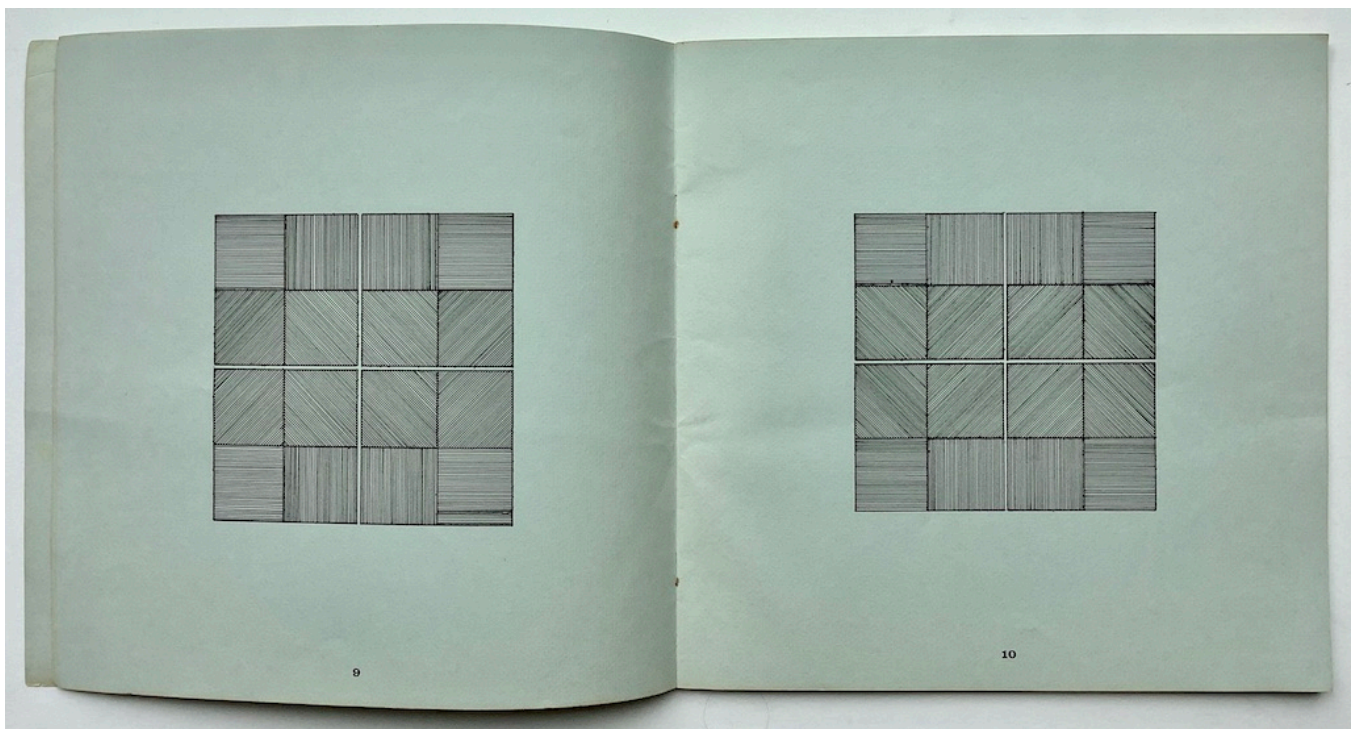
(25.4 x 25.4 cm). pp. (28) including covers. Printed entirely on pale blue laid paper, with single illustration printed on both front and rear covers, initial page with table and numbered graph pattern, & 24 further black and white plates on

numbered pages. Publisher's wrappers, stapled. Minor browning, creasing and small tears to edges of covers, otherwise a good copy.

Artist book, unnumbered, but printed in an edition of only 200-300 copies. The very first artist book produced by Sol LeWitt (he had previously contributed parts to Aspen Magazine and the Xerox Book). This book was issued on the occasion of the exhibition of LeWitt wall drawings held at the Ace Gallery in Los Angeles from 2 December 1968 to 11 January 1969.

[Ref. Maffei & De Donno - *Sol Lewitt Artist's Books*, pp.30; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.137].

£ 3200





23.

MAG MAZAZIN. (Grita Insam & Herbert Liebetteger eds.).

**MAG Magazin. Galeriemagazin in Kassettenform. Nos 1 - 8. [All published].**

*Vienna. Modern Art Galerie (MAG). 1979 - 1980.*

Eight audio cassettes, each in original plastic cases, with sleeve notes printed on folded sheets of amber card.

Modern Art Galerie was an exhibition space for contemporary art in Vienna run by Grita Insam from 1971 to 2011. It was Insam who had organised the *Audio Scene 79* symposium held at Schloss Lengenfeld in Krems in July 1979, which included three days of performances and was an international gathering of sound artists, producers, distributors, performers, curators, and critics gathered together to discuss sound as a medium of visual art and the related issues of production and distribution.

Between 1979 and 1980 Insam's gallery then published MAG Magazin, an audio cassette magazine containing a wide range of sound works by Austrian and international artists. The complete set consists of eight cassettes.

MAG Magazin 1 - Aperque: Teilwiedergabe der Performance vom 8. November 1978; Otto Eder: Sammlung Töne. 4. Oktober 1978 bis 4. Oktober 1979. Work in Progress; Tom Marioni: Drum Brushing on Sandpaper, Mai 1978; Maurizio Nannucci: Parole, 1976; Arleen Schloss: Locals, März, 1978.

MAG Magazin 2 - Peter Downsbrough: to be taken down, Musik Peter Gordon, Stimme Martine Rapin, 1978; and on, Musik Peter Gordon, Stimme Martine Rapin, 1979; Julia Heyward/Laurie Anderson: Psycho Acoustics, Performance, 17.05.1979.

MAG Magazin 3 - Terry Fox: Wenia Ring, 30. September 1979; Joan La Barbara: Voice is the original instrument, 3. September 1979.

MAG Magazin 4 - Norbert Brunner: tautologie vom toton, dezember 1979; Otto Eder: DICTIONNAIRE PAR IMAGE, Jänner 1980; Bob George: Duet, 1977; Herwig Kempinger: in hörweite; Peter van Riper: SOUND & TEXT PIECES; Peter Weibel: Bachkomposition, 1978; Alfred Wenemoser: Transportabler Raum.

MAG Magazin 5 - Dragan Ilic: Sound Drawing, Chicago, Jänner 1978; Albert Mayr: Kontext Signal. Dezember 1979; Marino Vismara: Aufzeichnung der Performance vom 18. April 1980.

MAG Magazin 6 - Christina Kubisch Fabrizio Plessi: Tam Tam 1979/80.

MAG Magazin 7 - Dale Frank: The I Love You Tape, stereo, 1980; Twelve/11 Eagle Turns, 1980; Twelve/12', 1980; The Drama of Sex ' Darkroom, 1980; Irish Mother humming Sound, 1980.

MAG Magazin 8 - Corsin Fontana und Werni Lehmann: Klang- Rythmus-Strukturen I und II.; Föhnharmonika.

£ 1200





24.

Hansjörg MAYER.

**Hardy Annual.**

*Stuttgart / Watford. Edition Hansjörg Mayer / Watford School of Art. 1969.*

(28 x 21 cm). pp. (220). Original cloth-backed stiff card wrappers. The front and rear panels are covered with a pair of the actual litho tin printing plates that were used to print the publication, so each copy is thus unique.



The German printer, artist and publisher Hansjörg Mayer's experiments from the 1960s reveal an understanding of, and a challenge to, the print-production process. The son of a Stuttgart printer, Mayer had a real desire to push the limits of what is possible with a printing machine and embraced the notion of chance. His *Hardy Annual* is an assembling that he printed with students and faculty at the Watford School of Art between May 1968 and May 1969 using a single-colour rotaprint offset press. Printed in an edition of 100 copies, with the first fifty retained by Mayer, and the school retaining the last fifty. Design and binding by Graham Pow and John Wells.

[Ref. Bronac Ferran - *The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer*, no. 269, p. 251].

£ SOLD



25.

Joan MIRO.

**Le tablier blanc.**

*Alès. PAB (Pierre André Benoit). 1958.*

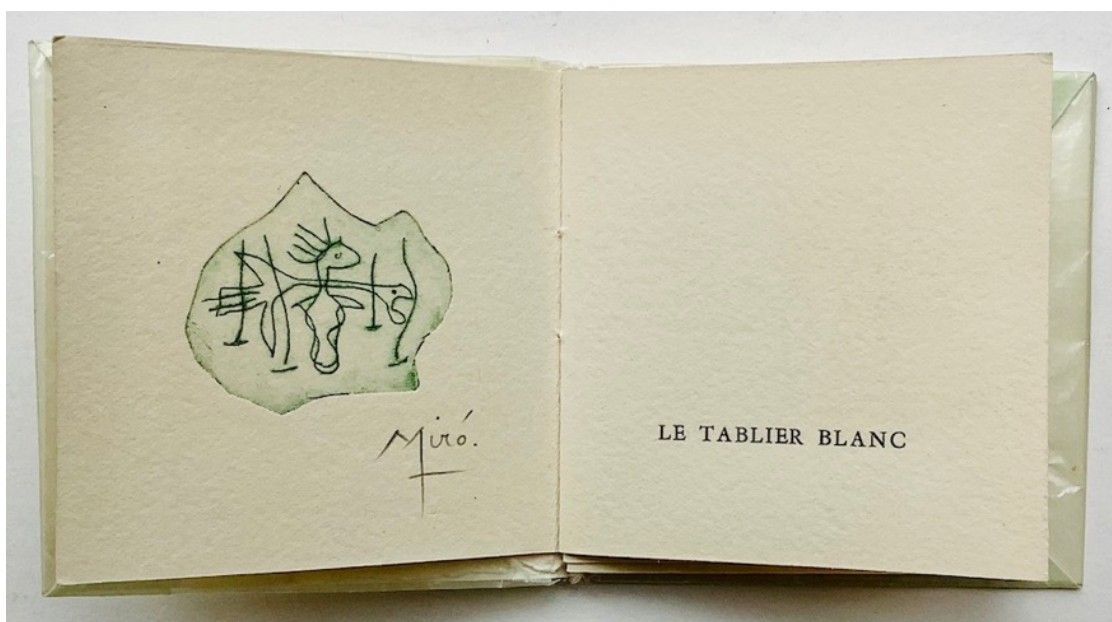
(8.5 x 8.4 cm). 16 unnumbered pages. Leaf with Miro's signed engraving as frontispiece verso, leaf with title recto, leaf with Miro's linocut recto, two leaves with Deharme's verse recto and verso, colophon leaf, and two blank leaves. Original cream printed wrappers with titles in black to front cover.



Lise Deharme's *Le tablier blanc* published by PAB and illustrated by Miro. From the edition limited to 75 copies, signed by PAB in pencil on the colophon. This one of the 25 deluxe copies, numbered in Roman numerals, which as well as having the unsigned linocut by Miro, also has an additional original celluloid etching by Miro printed in green which is signed in pencil by the artist.

[Ref. *Cramer - Joan Miro, Catalogue raisonné des livres illustrés, no. 48; Les livres réalisés par P.A. Benoit 1942-1971, no. 314*].

£ 4500





26.

(NUCLEAR ART). Arte Nucleare.

**Proiezioni Nucleari di Castelbarco - Joe Colombo - Baj. Prima Esposizione del Movimento Nucleare. Baj - Joe Colombo - Dangelo - Preda - Pascal - Holand -Tullier.**

*Milan. Amici della Francia. 1952.*

(29 x 22 cm). Single sheet, printed in black on white stock. Small stamp number to upper corner.

Announcement of the first group exhibition of the Arte Nucleare group, previously organised in Brussels in April 1952 by Dangelo with the participation of Baj and Colombo. The show in Milan was held at the association of the Amici della Francia from 16th to 24 May 1952.

£ SOLD



27.

(NUCLEAR ART). Arte Nucleare.

**Prefigurazione. Prospettive del manifesto nucleare. Baj Colombo Dangelo.**

*Milan. Studio B24. 1953.*

(31.8 x 21.9 cm). Single sheet, printed in black on red stock. Small stamp number to upper corner.

Announcement flyer for the exhibition *Prefigurazione. Prospettive del Movimento Nucleare* held at the Studio B24 in Milan in June 1953. The exhibition included the works of Baj, Colombo, Dangelo, Mariani, Rusca, and Beniamino Dal Fabbro.

£ SOLD



28.

Jason RHOADES.

**Variousvirgins. Deviations in Space.**

*(Los Angeles). n.d. (1997).*

(21.9 x 14 cm). 12 sheets photocopied on one side in black-and-white, 8 photographic illustrations and one diagram. Original colour photocopied wrappers, hand-stapled, with clear plastic covers. Titles screenprinted to front cover.

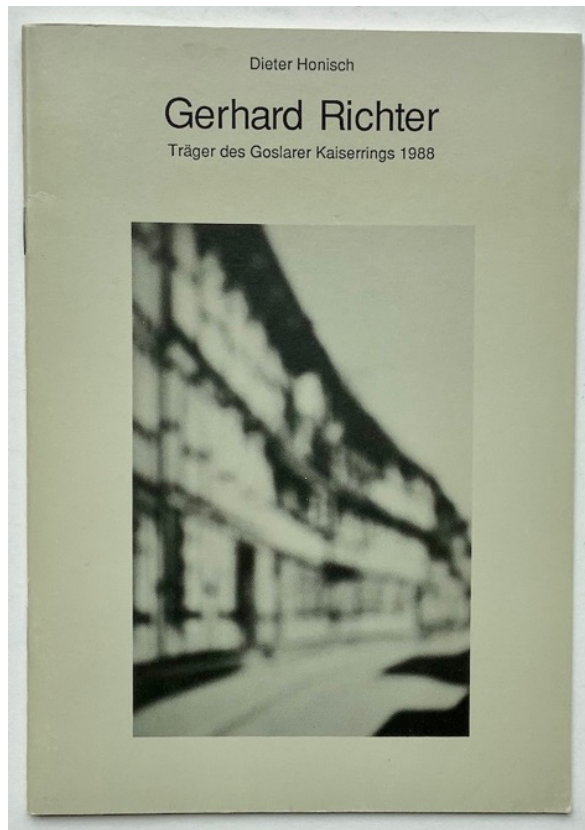
Artist's book seemingly produced by Jason Rhoades in conjunction with his 1997 installation entitled *Deviations in Space, Various Virgins* exhibited at New York's David Zwirner Gallery. In it, Rhoades defines a number of terms incorporating the word "version" - from "aversion" to "universion" - before elaborating upon the piece's references, background, and sculptural components.

The installation at David Zwirner incorporated a single large work utilising the entire space of the gallery. Its central element was a 'Spaceball', a simple mechanical structure originally designed to create a sensation of suspended gravity through multi-directional rotation within a sphere. The book reveals the work's inspiration in Pasadena's notorious rocket propulsion pioneer Jack Whiteside Parsons.

The black-and-white xeroxed illustrations in the book show the artist at work, as well as a reproduction of Rhoades' astrological natal chart. The low-budget production of the book mirrors much of Rhoades' installations, and was probably hand-assembled and staple-bound by Rhoades himself at his Inglewood studio using a colour photocopier.

£ 400





29.

Gerhard RICHTER. (Dieter Honisch).

**Träger des Goslarer Kaiserrings 1988. Laudatio zur Verleihung des  
Kaiserrings in der Kaiserpfalz Goslar am 24. September 1988.**

*Goslar. Edition Mönchehaus-Museum Verein zur Förderung moderner Kunst.  
1988.*

(21 x 15 cm). pp. 24. With 12 black and white illustrations. Original wrappers,  
stapled.

Booklet produced at the 1988 ceremony at Goslar, in which Gerhard Richter was  
awarded the Kaiserring for his achievements in contemporary art.

£ 55

30.

Jozef ROBAKOWSKI.

**Dekada 1980-1990. Sztuka poszukiwania decyzji: wybór tekstów.**

*Koszalin. Moje Archiwum.*  
1990.

(28.9 x 21 cm). pp. 155, printed recto only. Original black paper wrappers, title stencilled in silver on front cover.

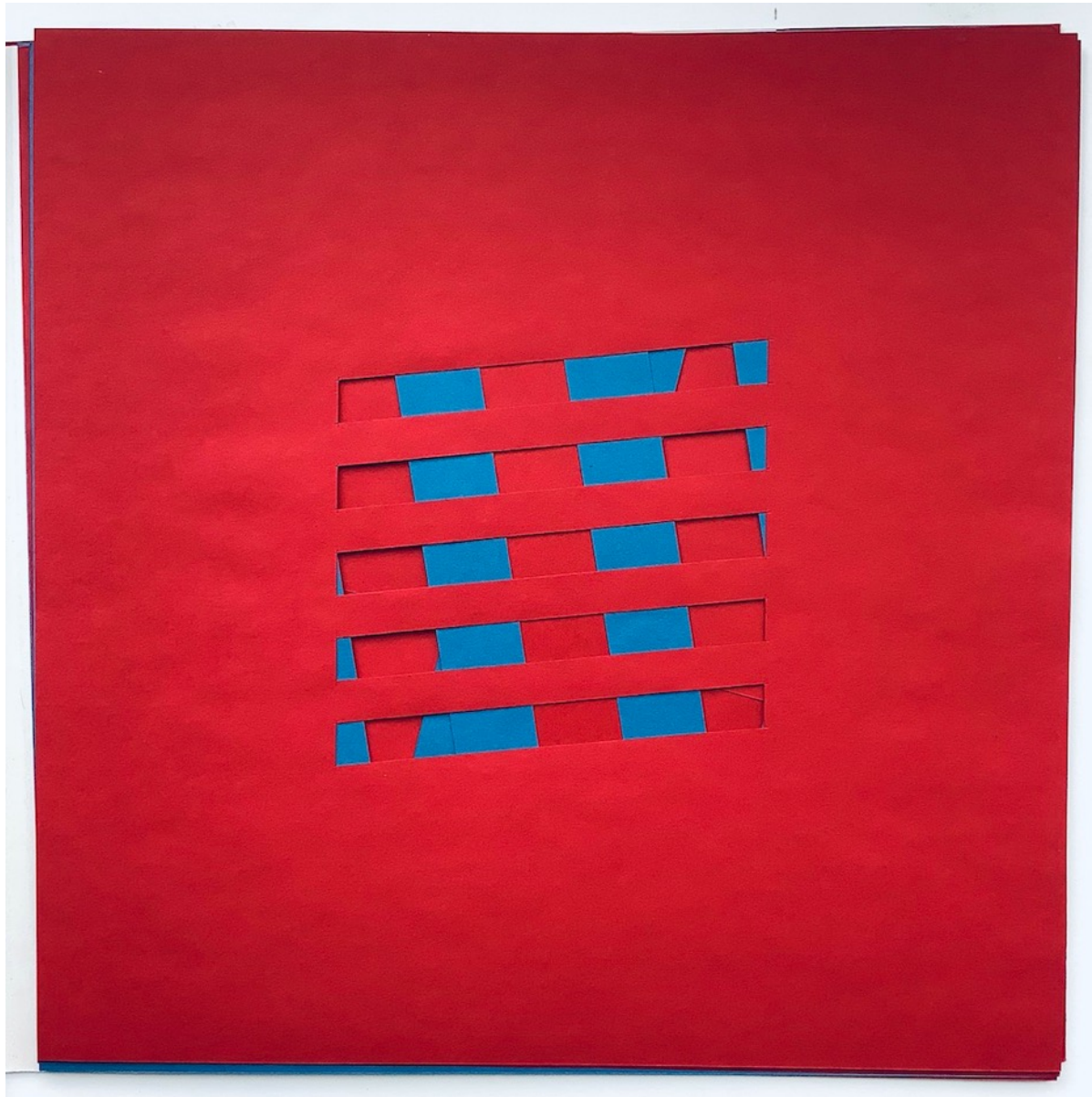
An anthology of a decade's worth of writings by Jozef Robakowski. Published in conjunction with a screening of his video films at the Muzeum Sztuki in Lodz, March 1990.



Robakowski is a co-founder of many experimental art groups, including Zero-61 (1961 - 1969) and the Film Form Workshop (1970 - 1977). He organised exhibitions and reviews, including Kinolaboratorium (1973), Silent Cinema I-II (1983 - 1984), The Dungeons of Manhattan (1989) and a series of television programs Live Gallery (1998). He was an active participant in the so-called Zrzuty Culture, or underground artistic life under martial law in Poland. Thanks to films such as Hommage a Brezhnev (1982 - 1988), From my window (1978 - 1999), Sztuka is potęga (1985), Robakowski is considered one of the most important representatives of Polish video art.

£ 300





31.

Dieter ROTH.

**Book CC.**

*Cologne. Edition Mat. 1965.*

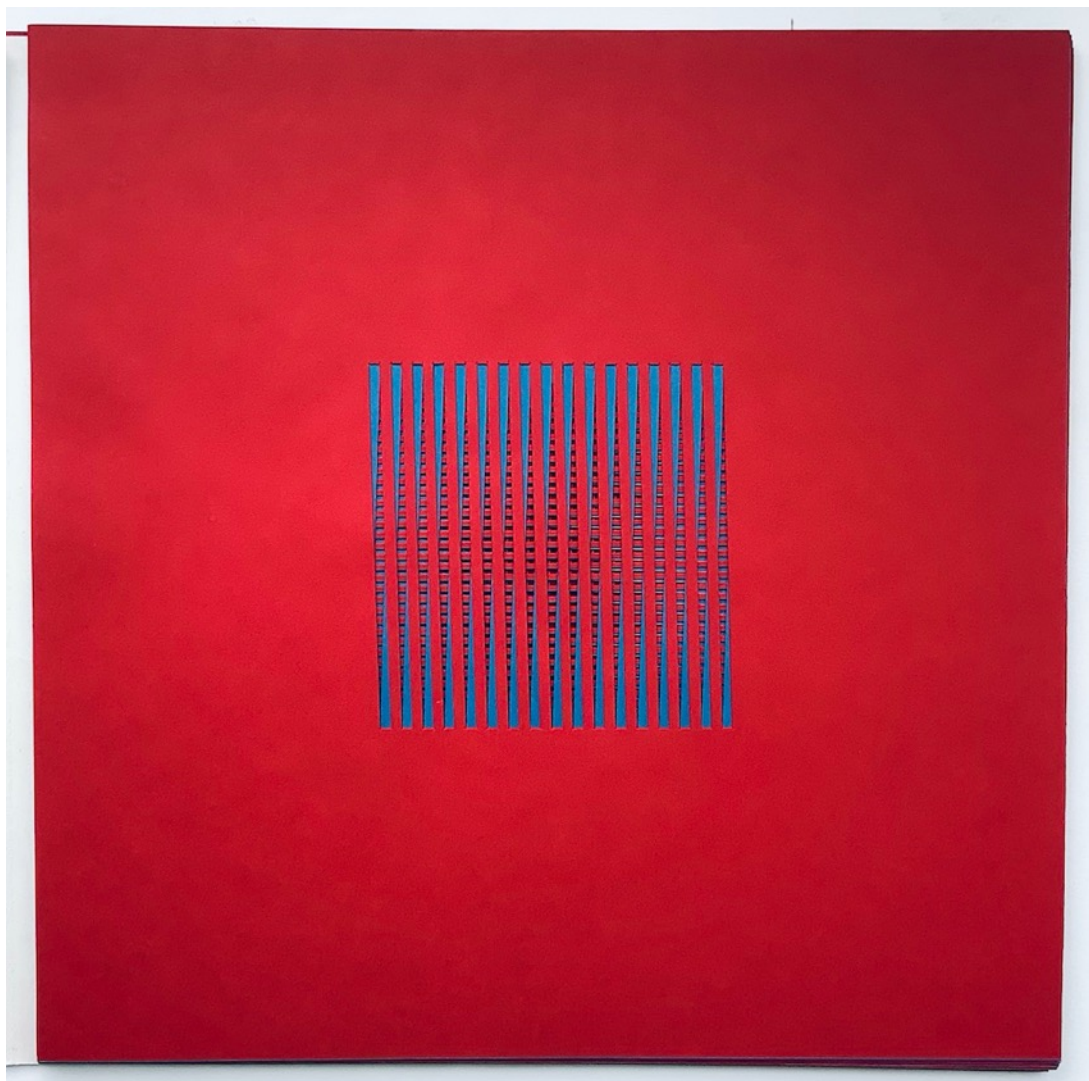
(39 x 39 cm). 17 leaves of red or blue paper, 9 reds and 8 blue, each with hand-cut slots; and initial red blank, initial blue blank (colophon). Loose as issued in original red wrappers with 'CC' written in pencil on front. In original drop-back box with paper title label to spine.

From the edition limited to 100 copies signed and numbered in pencil by Roth. Also signed with the artist's inky thumbprint.

Original edition of Roth's early 'Op-Art' hand-cut portfolio, which the artist produced in differing colour combinations, predominately black and white, but as here also red and blue paper was used. Each portfolio was put together by the artist, with the number of sheets varying between 18 to 24 sheets.

[Ref. *Dobke - Dieter Roth, Books + Multiples. Catalogue Raisonne, p. 149*].

£ 5000





32.

S.M.S. (Shit Must Stop). [William Copley].

**S.M.S. (Shit Must Stop). Nos. 1 - 6. [All published].**

*New York. The Letter Edged in Black Press. 1968.*

6 portfolios. (34.6 x 29 cm). Whilst this copy does include the oft-lacking audio tapes by Terry Riley and La Monte Young, it is an ex-display copy, with some condition issues, including the fading of Roy Lichtenstein's 'Folded Hat', the cutting out of Mel Ramos's 'Candy' and the framing of Arman's 'Tortured Color' multiple.

A collection of over 70 original multiples, in various formats and techniques, housed in six portfolios. Each portfolio with a cover designed by a different artist; this set without the original printed card mailing boxes.

A complete set of William Copley's S. M. S. (Shit Must Stop) periodical. From the edition limited to 2,000 copies (although fewer were assembled). 'S[hit]. M[ust]. S[top]. is a portable gallery of contemporary hyper-awareness.' (From a manifesto for The Letter Edged in Black Press). Highlights of the periodical,

which contains a large collection of multiples in various techniques and materials (paper, board, plastic, facsimiles, letters, books, objects, tapes, etc.), include Man Ray's piece depicting Leonardo da Vinci smoking a cigar, Richard Hamilton's nostalgic postcard with the inscription 'Wish you were here', Yoko Ono's plastic bag with poem, glue and the instruction that urges you to break your favourite cup and repair it with the glue and the poem, as well as pieces by Lichtenstein, James Lee Byars, Bruce Nauman, Meret Oppenheim, Christo, Claes Oldenburg, Alain Jacquet, Ray Johnson, Dick Higgins, Arman, Mel Ramos, John Cage, Dieter Roth, La Monte Young, Marcel Duchamp (the cover for issue 2) and others.

£ 2000





33.

Jean TINGUELY.

**Machines de Tinguely.**

*Paris. CNAC, Centre National d'Art Contemporain. 1971.*

(22 x 16 cm). pp. (105). Numerous black and white illustrations throughout. Loose checklist laid in. Original printed wrappers. Small scratches to front cover, otherwise good.

Exhibition catalogue, May - July 1971.

£ 30

34.

Cy TWOMBLY.

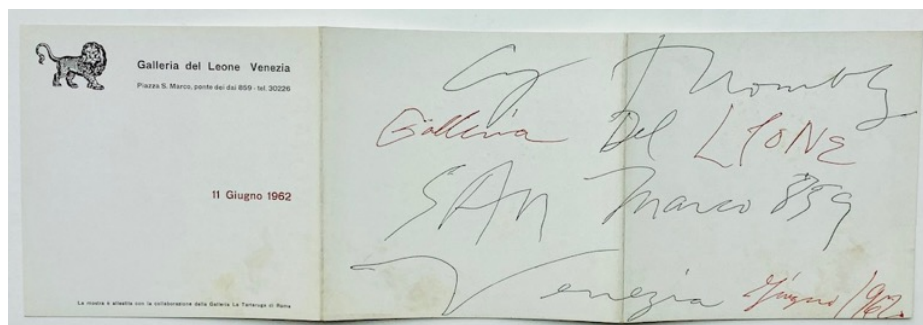
**Cy Twombly.**

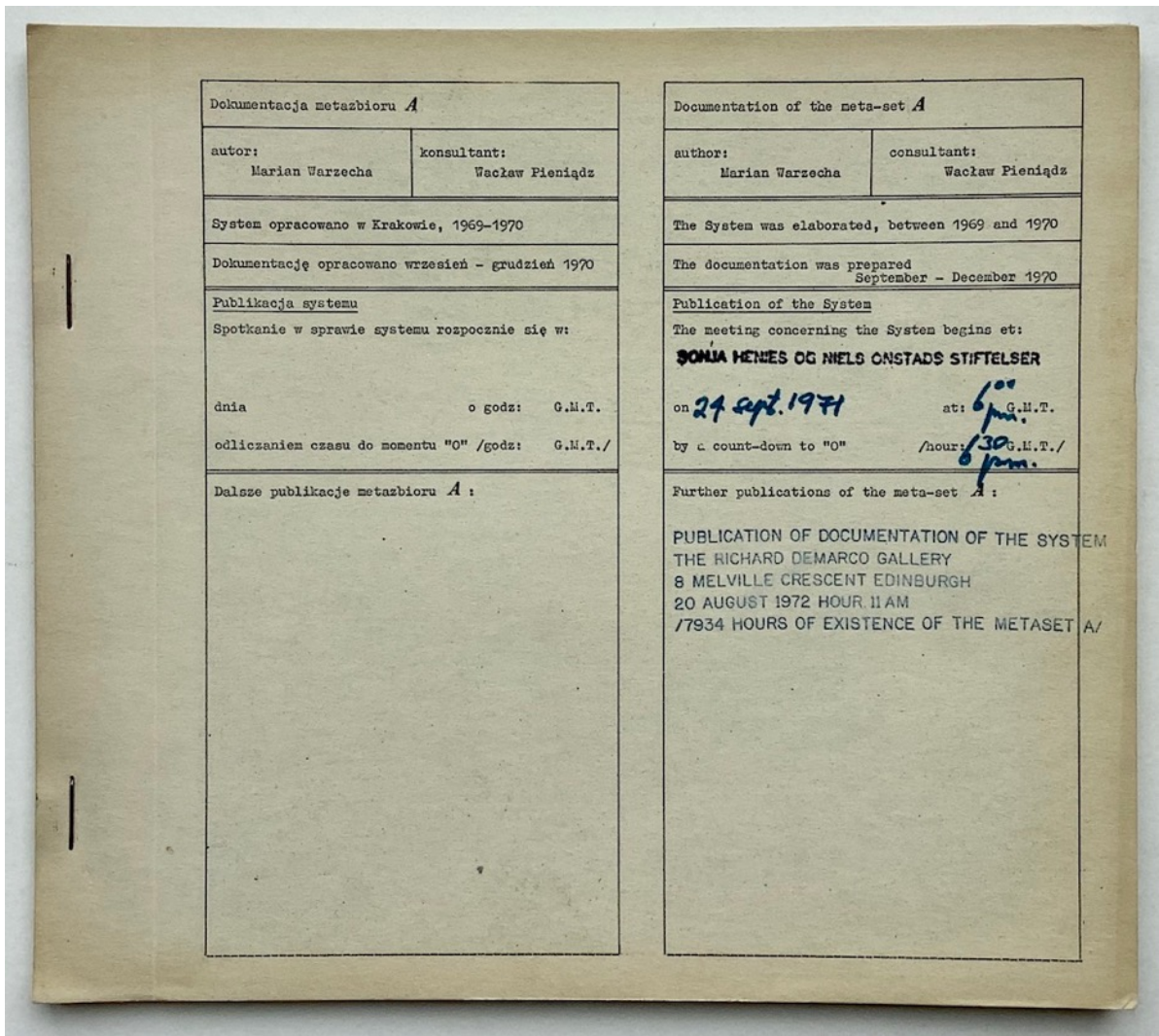
*Venice. Galleria del Leone. 1962.*

(Folded: 16.7 x 17.5 cm; unfolded 16.7 x 52 cm). Three-part folded card, printed both sides. Some staining to covers.

Brochure published on the occasion of the opening of one of the early Cy Twombly exhibitions, held at the Galleria del Leone in Venice (in collaboration with the Galleria La Tartaruga, Rome). The exhibition opened on the 11th of June 1962.

£ SOLD





35.

Marian WARZECHA.

### Dokumentacja metazbioru A. Documentation of the meta-set A.

(Oslo). Sonja Henies og Niels Onstads Stiefelser. 1971.

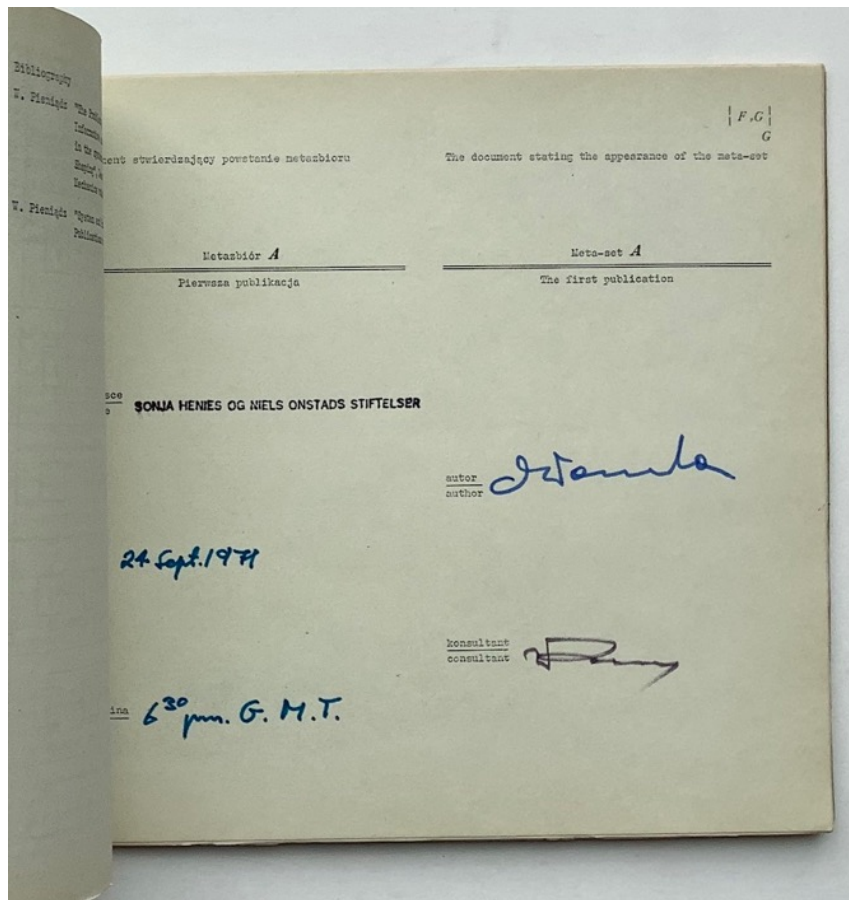
(21 x 23.5 cm). 31 leaves, and one plate of black-and-white photographic reproduction, with and one bound-in postcard and one insert sheet. Original printed wrappers, with the stamp of the gallery where the book was exhibited.

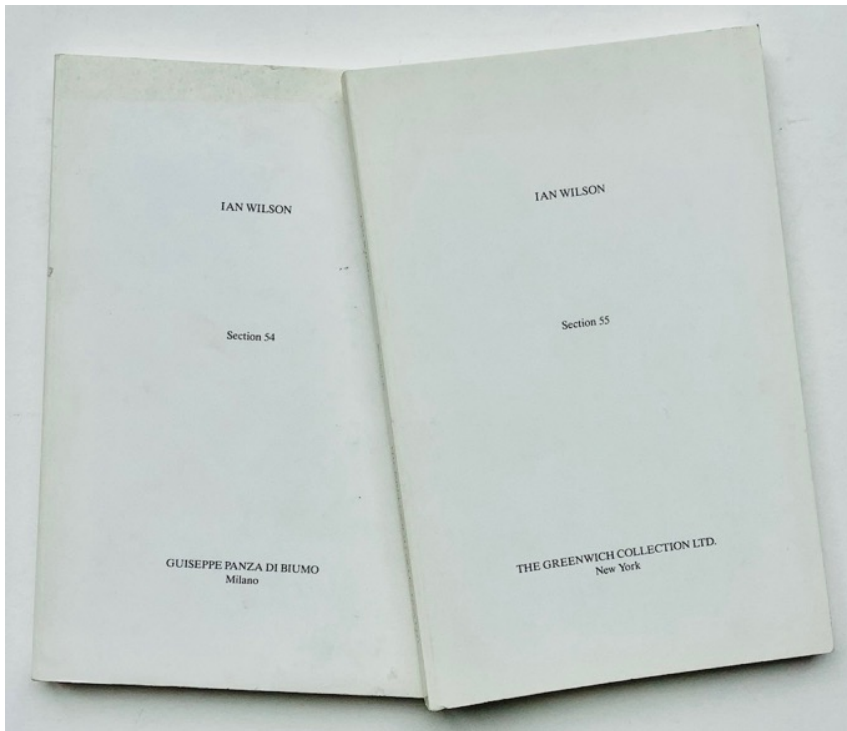
*Documentation of the meta-set A* is an artist's book by the Polish painter and conceptual artist, Marian Warzecha (b. 1930), that is part of his long-term project series, called the Metaset (1970-1975). Consisting of several paintings, low-

relief sculptures and mixed media pieces besides the book, the metasetts were models of logical systems, employing commonly accepted symbols of formal logic and mathematics, that Warzecha created with an attempt to find new possibilities for representing illogical and non-dimensional spaces. This 'Art universe' was first launched at 'zero' hour 6.30pm GMT on September 24, 1971 at the Henie Onstad Kunstsenter near Oslo. Thereafter Warzecha exhibited the Metasetts in several locations from Krakow to New York. According to the stamp on the cover, this book is from the exhibition that took place in the Richard Demarco Gallery in Edinburgh, Scotland: "Publication of the documentation of the system. The Richard Demarco Gallery. 8 Melville Crescent Edinburgh. 20 August 1972 Hour: 11AM. /7934 hours of existence of the Metaset A/".

Marian Warzecha was one of the most important Polish conceptual artists of the '60s and '70s. Between 1961 and 1965, he participated in four exhibitions in the Museum of Modern Art in New York. Text in Polish and English.

£ 650





36.

Ian WILSON.

**Section 54 (and)  
Section 55.**

*Giuseppe Panza di  
Biumo / The  
Greenwich Collection  
Ltd. 1990.*

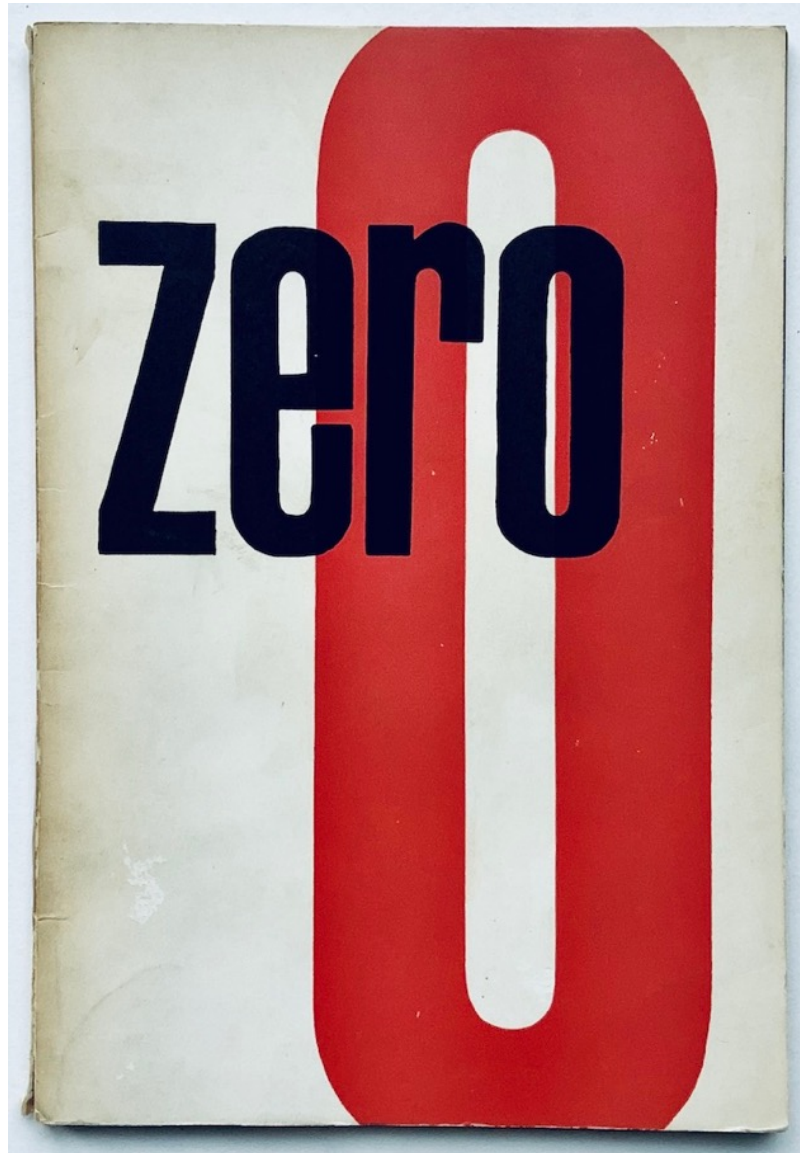
Each (21.5 x 14.1 cm).  
Two volumes. Each in  
plain white wrappers,  
with titles in black to  
front covers and spine.

Ian Wilson first conceived Section 1 as early as 1971 and published these numbered artist books from the 1980s onwards. He described the production of these books as a research to see what he could do as an alternative to speech. Wilson first experimented with the concepts of the known and unknown, and subsequently reduced to using the same text throughout an entire book: 'unknowable,' 'absolute knowledge' and since 1993 'perfect.' These explorations helped him formulate the concept of 'pure awareness' which became the central notion of his Discussions.

Presented here are Sections 54 and 55, both printed only with the phrase 'absolute knowledge' on each page. The 'Section' books were each published in an edition of 500, and were published by various institutions including Van Abbemuseum, Kunsthalle Bern and by private patrons such as Giuseppe Panza di Biumo, Robert Ryman, amongst others.

£ 125





37.

(ZERO). Hans Sonnenberg.

**Zero. van bohemien, dahmen, manzoni, pieters, romijn, sanders, schoonhoven, schumacher, tajiri, wagemaker.**

*Rotterdam. Rotterdamse Kunstkring. 1959.*

(21 x 14.5 cm). pp. (28). Printed on different coloured papers, including red. This copy affected by damp along lower edge, resulting in bleeding of red ink throughout internal pages. With 12 black-and-white reproductions of works, as

well as photographic portraits of the artists. Text in French, Dutch and German. Original wrappers, some fraying and browning to spine.

Rare catalogue of the first exhibition organised in 1959 by Hans Sonnenberg entitled *Zero*, held at the Rotterdamse Kunstkring, July 1-28, 1959. The participants are Jan Schoonhoven and Piero Manzoni, but also members of the Informal Group who have nothing to do with the subsequent Zero movement, such as Kees van Bohemen, Karl Fred Dahmen, Jan Pieters, Gust Romijn, Jan Sanders, Emil Schumacher, Shinkichi Tajiri, and Jaap Wagemaker. [Ref. *Zero 5. The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 437].

£ 600



## Tim Byers Art Books

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