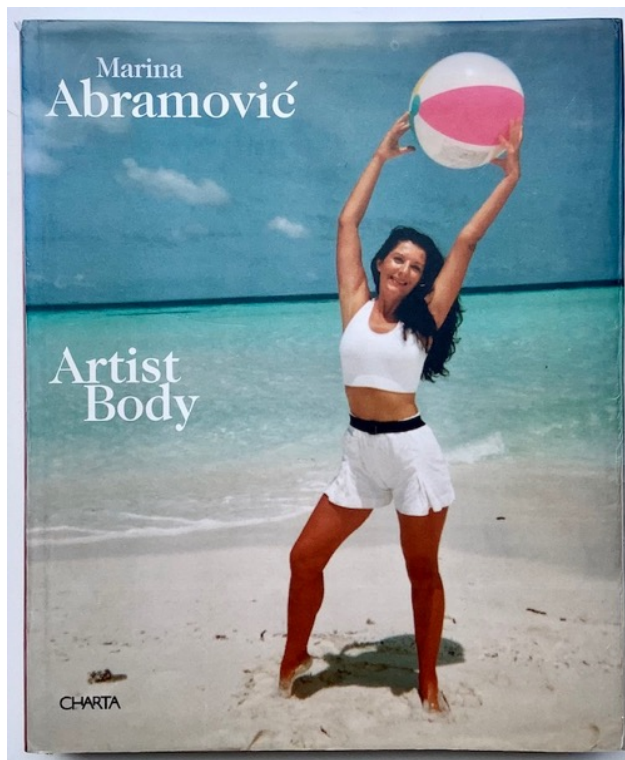


Tim Byers Art Books Catalogue 24



1.

Marina ABRAMOVIC.

Marina Abramović. Artist Body. Performances 1969-1997.

Milan. Edizioni Charta. 1998.

(29.6 x 24.3 cm). pp. 443. With 707 illustrations, of which 247 are in colour.
Publisher's cloth, with dust jacket.

Published to accompany Abramović's major exhibition at the Kunstmuseum Bern, April - June 1998. With essays by Velimir Abramovic, Jan Avgikos, Chrissie Iles, Thomas McEvilley, Hans Ulrich Obrist, Bojana Pejić, and Thomas Wulffen.

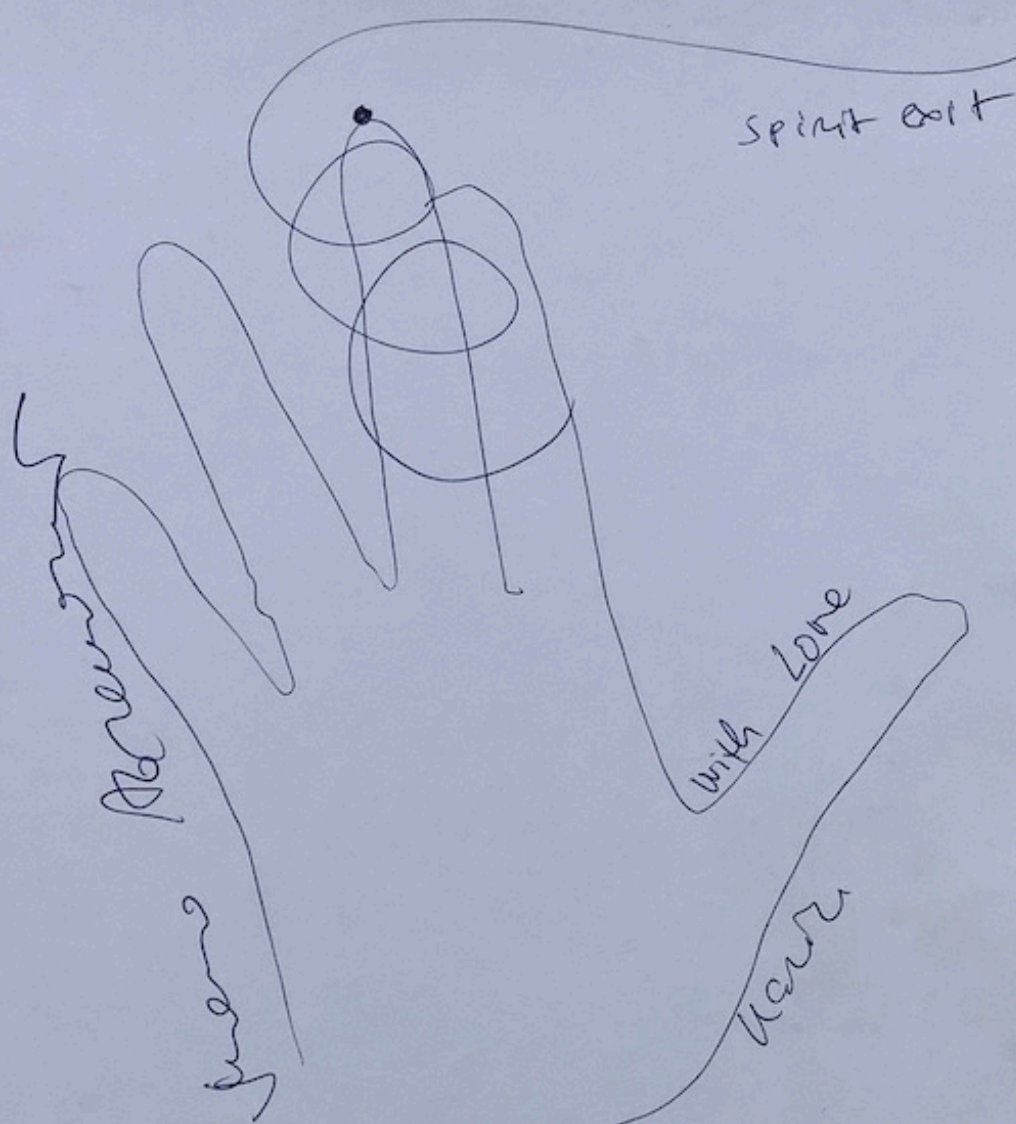
This copy with an exquisite full-page drawing by Abramovic, executed in pen on the first blank page, signed by the artist and dated 1999.16.5. The drawing is inscribed to Karin Pott, the artistic director of the Haus am Lützowplatz gallery in Berlin, whose exhibition of Abramović opened on the evening of 16 May 1999, the date this drawing was produced.

Abramović has long held the belief that a person's hands are gateways for energy, both receiving and emitting. The drawing here is a typical one, the outline of the artist's left hand, with a line of energy swirling from the joined index and middle fingers, carrying the title 'Spirit Exit'.

Offered with the book is a colour photograph of Karin Pott and Marina Abramović sitting in a cafe outside the train station in Brunswick, seen discussing a proof of the catalogue for the artist's forthcoming *Unfinished Business* show at the Haus am Lützowplatz.

£ 1200





1999

18.5.

1 x e



2.

(Marina ABRAMOVIC).

Original unpublished black-and-white portrait photograph of Marina Abramović. [Photographer: Alfred Raschke].

Berlin. (Alfred Raschke). 1999.

(31.3 x 22 cm). Slight bumping and creasing to corners only affecting the blank margins; short 1cm tear to centre of lower edge. Photograph with the photographer's stamp on verso, his signature in pencil and date/location details, 'Berlin, Haus a. Lützowplatz, 5/99'.

Marina Abramovic was in Berlin at the Haus am Lützowplatz in readiness for the opening of her exhibition there entitled *Marina Abramović, unfinished business*. The show opened on the 16th May 1999. The Berlin-born photographer Alfred Raschke was known for his collaborative efforts with other artists - he was stills photographer for international auteur films, including 'Buster's Bedroom' directed by Rebecca Horn. He was also to have a solo exhibition at the Haus am Lützowplatz later in 1999. It was most likely under the auspices of Karin Pott, artistic director of the Haus am Lützowplatz, that Raschke ending up taking this three-quarter length portrait of Abramovic on the eve of her show there.

£ 275

3.

Marina ABRAMOVIC.

Unfinished Business.

Cologne. Salon Verlag. 1999.

(21 x 13.8 cm). pp. 96. Original folding wrappers.

Published on the occasion of the exhibition by Abramović and her students at the Fördererkreis Kulturzentrum Berlin, Haus am Lützowplatz, May - July 1999. Marina Abramović was invited to present her own position and her idea of teaching, together with her students' work. Invite to the show is loosely inserted, together with a German translation booklet.

£ 65





4.

Elvira BACH.

Elvira Bach. Druckgrafik 1982-1992.

Berlin. Haus am Lützowplatz, Fördererkreis Kulturzentrum Berlin. 1993.

(22.5 x 16.3 cm). Title page + 23 colour plates. Loose as issued in original gilt-stamped orange cloth-covered dropback box.

Published to accompany the exhibition of Elvira Bach graphic work at the Fördererkreis Kulturzentrum Berlin, Haus am Lützowplatz, January - March 1993. Published in an edition of 750 copies, signed in pencil by Bach on the title page.

£ 85



5.

Barbara BLOOM.

“If you take an envelope you are asked to sit in one of the seven chairs”.

(Amsterdam). (No date). c.1985.

Letterpress card explaining the performance (8 x 13 cm) + seven sealed envelopes, each with a small card printed with text (each 6.5 x 10.5 cm). Original bellyband wrapping around the seven envelopes is still present.

An unused set of cards for an early, seemingly undocumented, conceptual performance by Barbara Bloom. The performance is for a group of seven women, of which six are identified during the performance with the letters A-F: Text of the introductory card: “If you take an envelope you are asked to sit in one of the seven chairs, wait until all of the chairs have been taken then, along with the others, open the envelope and reveal its contents. This is not some kind of nomadic travel but a much more common occurrence.”

The unnumbered envelopes are sealed, but faintly legible through the envelope. Some examples include: (1) "Six women are little more than incidentally at the

same place. Their names, though of some interest, fall away and they are referred to by the first six letters of the alphabet"; (2) "Each woman goes directly to a particular location to pick up only one of the following objects. Stone, tune, glass, a friend, sash, tracing."; (3) "The woman looking for the sash departs into the passageway between the two plazas, leaving F to continue on to some site none of the others see"; (4) "C and the woman who acquires the stone are at the plateau from where they can see that at the water there is glass to be found"; (5) "Later, B, received both the tracing and stone as gifts from the women who reached the plateau"; (6) "If the tune can be heard only at the fountain, where it plays constantly, and E is the woman to go from one plaza to the other, then which did each of the six women pick up?"; (7) "The fountain, for reasons unknown, is avoided by everyone except A".

Barbara Bloom spent all of her early career in Amsterdam where she lived from 1973 until 1985. Her first solo exhibitions were all held in the Netherlands, including *Diamond Lane* (Museum Boijmans Van Beuningen in Rotterdam, 1980), *The Gaze* (Stedelijk Museum, Amsterdam, 1985), and *The Seven Deadly Sins* (Gemeentemuseum, The Hague, 1987). It was at the Hague where Bloom first exhibits an unerring fascination with chairs, pairing Gerrit Rietveld's iconic Red Blue Chair of 1918 with a photograph of a Shaker interior. Chairs also provide an important part of Bloom's *Reign of Narcissism* installation (1989-90), and appear in her 1994 installation at MAK Vienna (where Bloom uses the 19th-century bentwood chairs of Michael Thonet). Bloom's use of chairs in her artwork was further alluded to in the 2011 publication by A.R.T. Press, published as part of their *Between Artists'* series, which transcribes both Bloom's and John Baldessari's exchanges around the uses and functions of chairs.

This set of seven cards is most closely related, in part, to Bloom's *Seven Deadly Sins*, a series of works from 1987 where Bloom gave each of the sins a seat and a setting: 'Rage', in the form of an etched perfume bottle, rested on a small velvet stool in front of a picture of Freud's couch; 'Sloth', a circled word in a copy of John Milton's *Paradise Lost*, lounged in a slung-canvas deck chair by a beach scene; while 'Envy', embroidered on a handkerchief, was dropped onto just one of a matching pair of gilt chairs facing off in a corner.

A fascinating undocumented, and most likely unrealised, early conceptual work by Barbara Bloom, which intriguingly alludes to the artist's continual use of furniture and the found object.

[Provenance: *Ex-collection, Wim Beeren & Dorine Mignot - Director and curators of the Museum Boijmans Van Beuningen in Rotterdam from 1978-85, and the Stedelijk Museum in Amsterdam from 1985-1993*].

£ 850



6.

Ulrike BOCK.

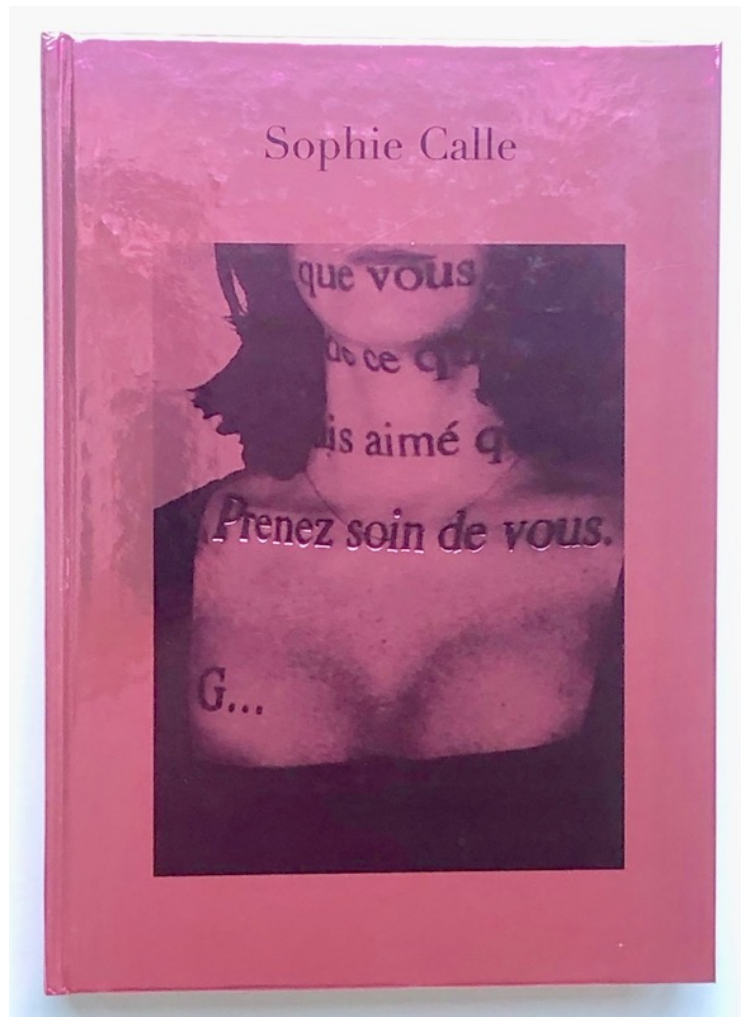
**Wege zur Möwe oder :denn (Wir) :Wollen: die Ursache vom Anfang : Sein: /
Correspondenzen zwischen Ulrike Bock und Anna Gillardi.**

Chur, Graubünden. GRISCHUNA-Verlag. 1994.

Each (20.5 x 12 cm). pp. 66; 68. Black-and-white illustrations throughout. Two volumes. Original thick grey card wrappers, with matching tied bandeau.

Edition limited to 500 copies, numbered and signed by Ulrike Bock on the colophon. This one of the first nine Vorzugsausgabe copies, issued with one of the 9 original handwritten letters from Ulrike Bock addressed to Anna Gillardi. The letters are transcribed and printed in the second of the volumes here.

£ 95



7.

Sophie CALLE.

Prenez soin de vous.

Paris. Actes Sud. 2007.

(30 x 21.5 cm). pp. (424). Colour illustrations throughout. Original printed metallic pink boards.

Published to coincide with the 2007 Venice Biennale, where Sophie Calle served as that fair's French representative, this artist's book presents 107 outside interpretations of a breakup e-mail Calle received from her lover the day he ended their affair. All of the interpreters of Calle's breakup letter were women, and each was asked to analyse the document according to her profession - so that a writer comments on its style, a justice issues judgment, a lawyer defends

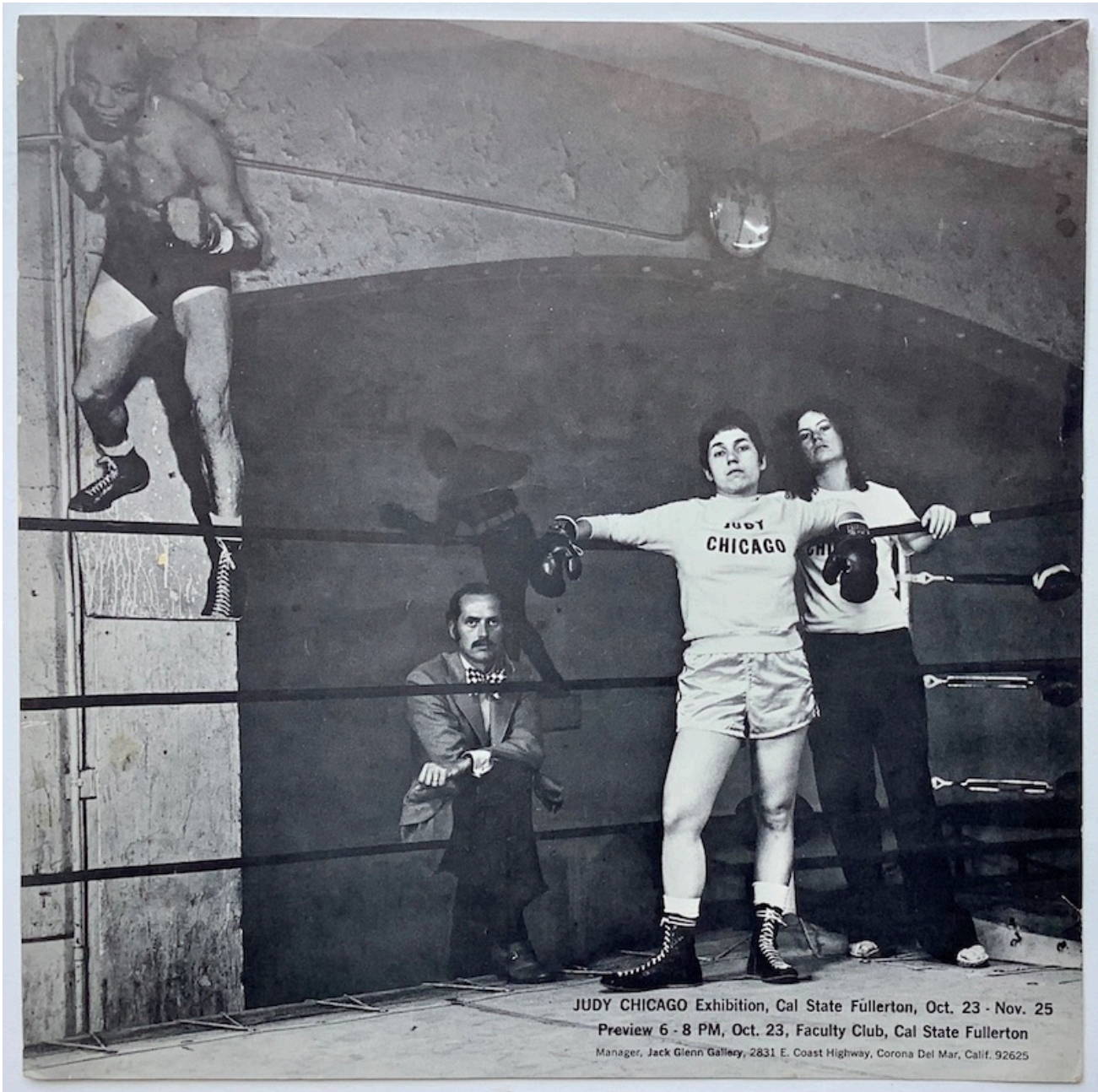
Calle's ex-lover, a psychoanalyst studies his psychology, a mediator tries to find a path towards reconciliation, a proof-reader provides a literal edit of the text, etc. In addition, Calle asked a variety of performers, including Nathalie Dessay, Laurie Anderson and Carla Bruni, among others, to act the letter out. She filmed the singers and actresses and photographed the other contributors.

The book's design features a stamped pink metallic cover, multiple paper changes, special bound-in booklets, bright green envelopes containing DVDs and even Braille endpapers.

This copy one of the 107 deluxe copies signed by Sophie Calle, and complete with an original framed colour photograph by Calle. This example includes a photograph of Libération journalist Florence Aubenas reading the breakup letter. Book and framed photograph presented in publisher's grey cardboard box.

£ 1400





8.

Judy CHICAGO.

Judy Chicago Exhibition.

Fullerton, CA. California State University. 1970.

(28 x 28 cm). Single-side printed announcement; mailing address and postal stamp verso.

Announcement for one of the landmark feminist art shows of the late 20th-century. For her solo exhibition at the California State University in Fullerton, held from October 23rd to November 25th 1970, Judy Chicago famously declared the change in her name. A banner in the show read "JUDY GEROWITZ hereby divests herself of all names imposed upon her through male social dominance and freely chooses her own name JUDY CHICAGO."

By legally changing her name, Chicago publicly embraced her female identity and recognised the growing awareness of issues of gender and sexuality just as the Women's Liberation Movement gained momentum. The famous image used on the announcement shows the artist posing in the same boxing ring where Mohammed Ali once trained, the Main Street Gym in Los Angeles, wearing silk shorts, boxing shoes and sweatshirt inscribed with her chosen name: Judy Chicago.

Posing as her boxing manager, standing behind the ropes, is the Chicago-based gallery owner, Jack Glenn.

£ 950

9.

Hanne DARBOVEN.

2=1, 2; 1+1,2; e.t.c.

Hamburg. Self-published. 1976.

(29.2 x 20.6 cm). Pages printed single-sided only, with the artist's fluid style of *Schreibzeit* or "time writing". Original cream wrappers, with title stamped on front cover. Darboven's address and telephone number printed within a similar circular stamp on the back cover. Gummed binding with cloth tape spine.

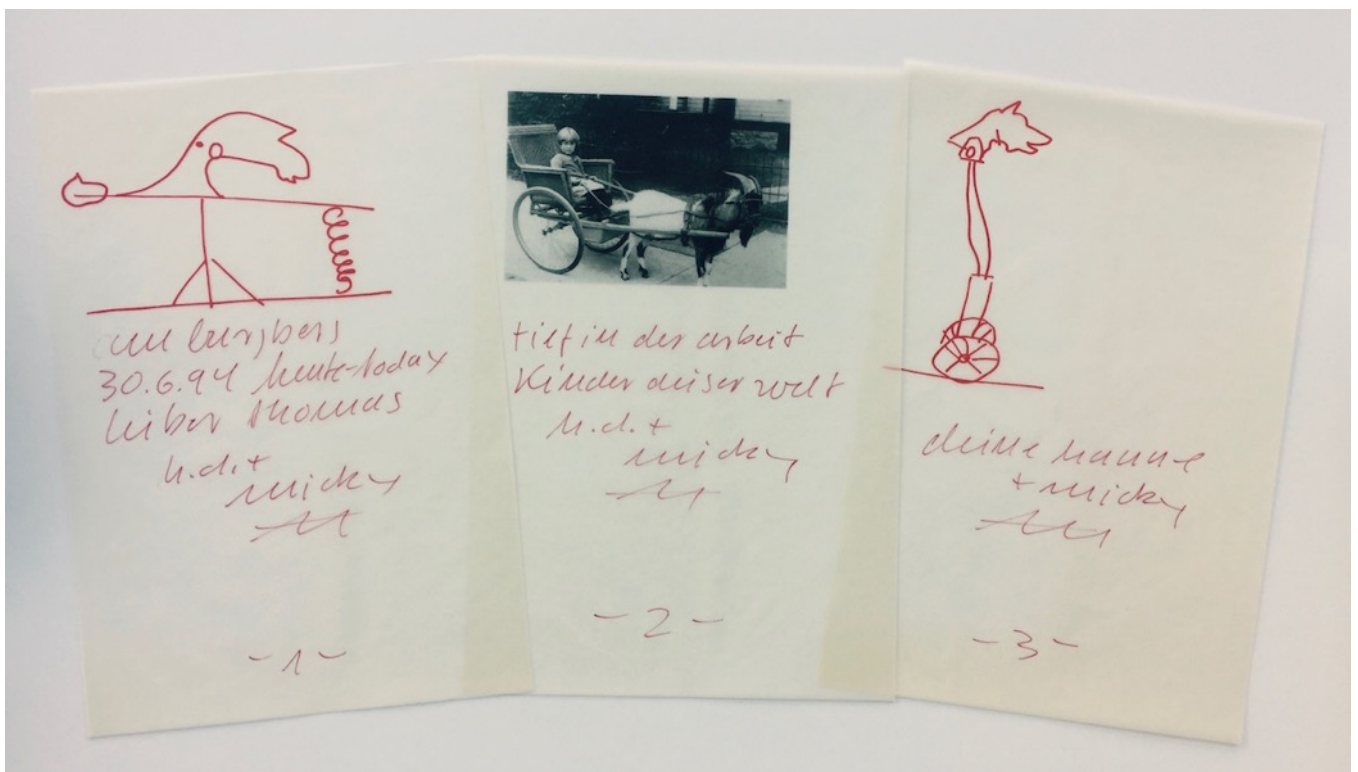
Artist's book, printed by Sost & Co. Hanne Darboven consistently worked on a system that refers to time, and developed and reproduced arithmetical programmes that she invented as permutations of the Gregorian calendar; when added together, they form a precise date. The enigmatic formula of the title of this book is one that appears frequently in Darboven's oeuvre, occasionally being used as her artist stamp. It combines a sense of representing time through both progression and end, and also the idea of a repeating sequence. The numerical

title is here placed within a circular stamp on the cover. This copy inscribed in black pen by Darboven on the front cover of the book in 1994: "30.6.94 am burgberg heute - today lieber thomas beginn hier der Schreibzeit liebes deine hanne + micky".

In addition, this copy also includes a typical three-part letter by Darboven, handwritten in red ink on three pages of transparent paper, and inserted loose into the book. The letter is also dated 30.6.94 and relates to Darboven 1990s opus *Kinder dieser Welt*, with each sheet signed by Darboven and Micky. Micky was the name of Darboven's pet goat - each of the three sheets also have a screenprinted design, and the second of these appears to show a photographic image of a young girl riding in a cart pulled by a goat.

[Ref: Elke Bippus & Ortrud Westheider, *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher*, no. 18].

£ 1700





10.

Hanne DARBOVEN.

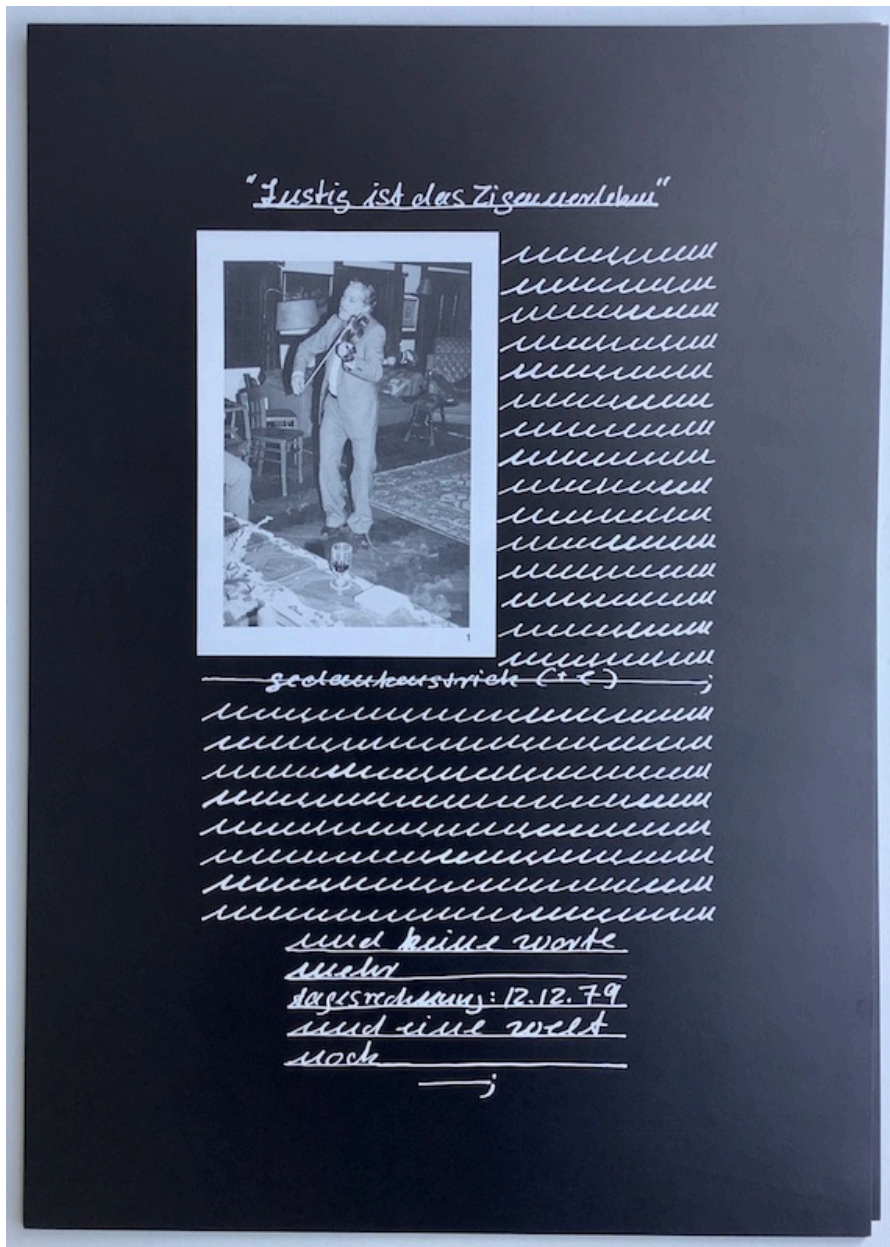
Lustig ist das Zigeunerleben.

Hamburg / New York. Self-published by the artist / Edition Schellmann. 1980.

(42 x 29.7 cm). Complete set of title page & 31 offset prints. Loose as issued in original plain grey cardboard folder + outer printed black card folder (often missing) with mounted offset illustration on front cover, signed by Darboven with her initials.

Edition limited to 250 copies, stamp-numbered on first offset, and signed by Darboven with her initials on the outer printed card folder. All thirty-two plates in this work are structured in the same way: they each show a photograph justified on the left under under the printed handwritten heading "Lustig ist das Zigeunerleben", with Darboven's trademark flowing text printed beneath and to the right of each image. The photographs show the Sinti gypsy Weiss family, who played music at Hanne Darboven's annual Christmas celebrations. [Ref. *Bippus & Westheider - Hanne Darboven. Kommentiertes Werkverzeichnis der Bücher, no. 21, p. 67*].

£ 2000





11.

Hanne DARBOVEN.

One Century. Dedicated to Johann Wolfgang von Goethe.

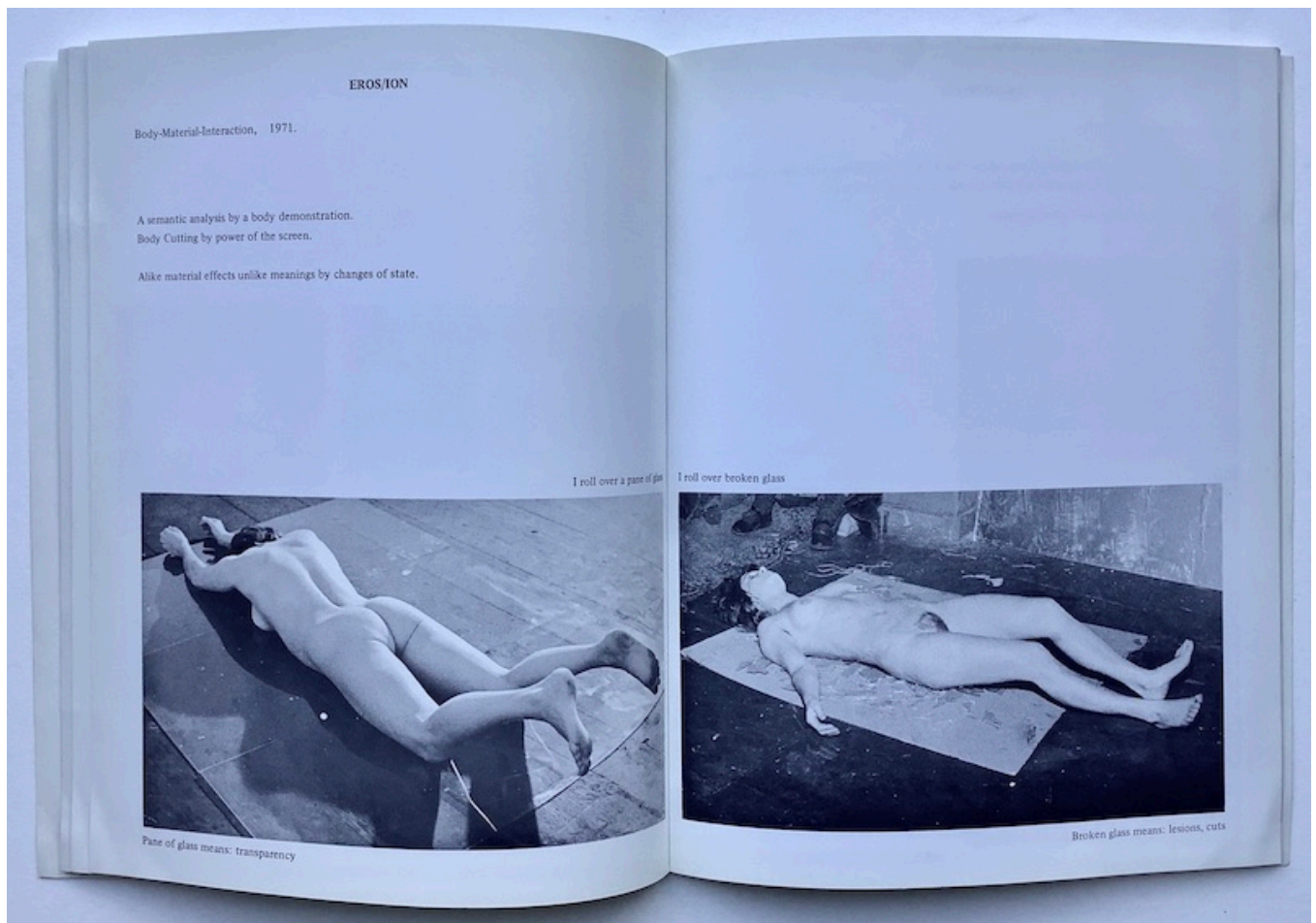
Ghent. Imschoot, Uitgevers for IC. 1988.

(22 x 15.5 cm). pp. (246).
Publisher's cloth, print
colour printed dust-jacket.

Published in an edition of 1,000 copies, with this one of 25 deluxe hardback copies, numbered and signed with the artist's initials on the initial blank page.

The work 'A Century', which exists as nearly 900 mainly typewritten A4 pages, was created in 1971 by Darboven. The main section is a purely mathematical visualisation of a century starting from the year 00 through 99. The whole century is divided into twelve months, each of them corresponding to the twelve months in 1971 when Darboven actually worked on the project. The months, or chapters, are separated by vignettes, numbered from I - XII, silhouettes of the kind that was popular in the 19th century, with motifs from fairy tales or folk songs. In 1982, to mark the 150th century of Goethe's death, Hanne Darboven supplemented the Century with a section specifically dedicated to Goethe, quoting the Grosser Brockhaus Encyclopaedia, on the life and work of Johann Wolfgang von Goethe. This artist's book reprints four A4 pages to one A5 page - and thus condensing Darboven's text.

£ 650



12.

Valie EXPORT.

Valie Export. Works from 1968 - 1975. A comprehension.

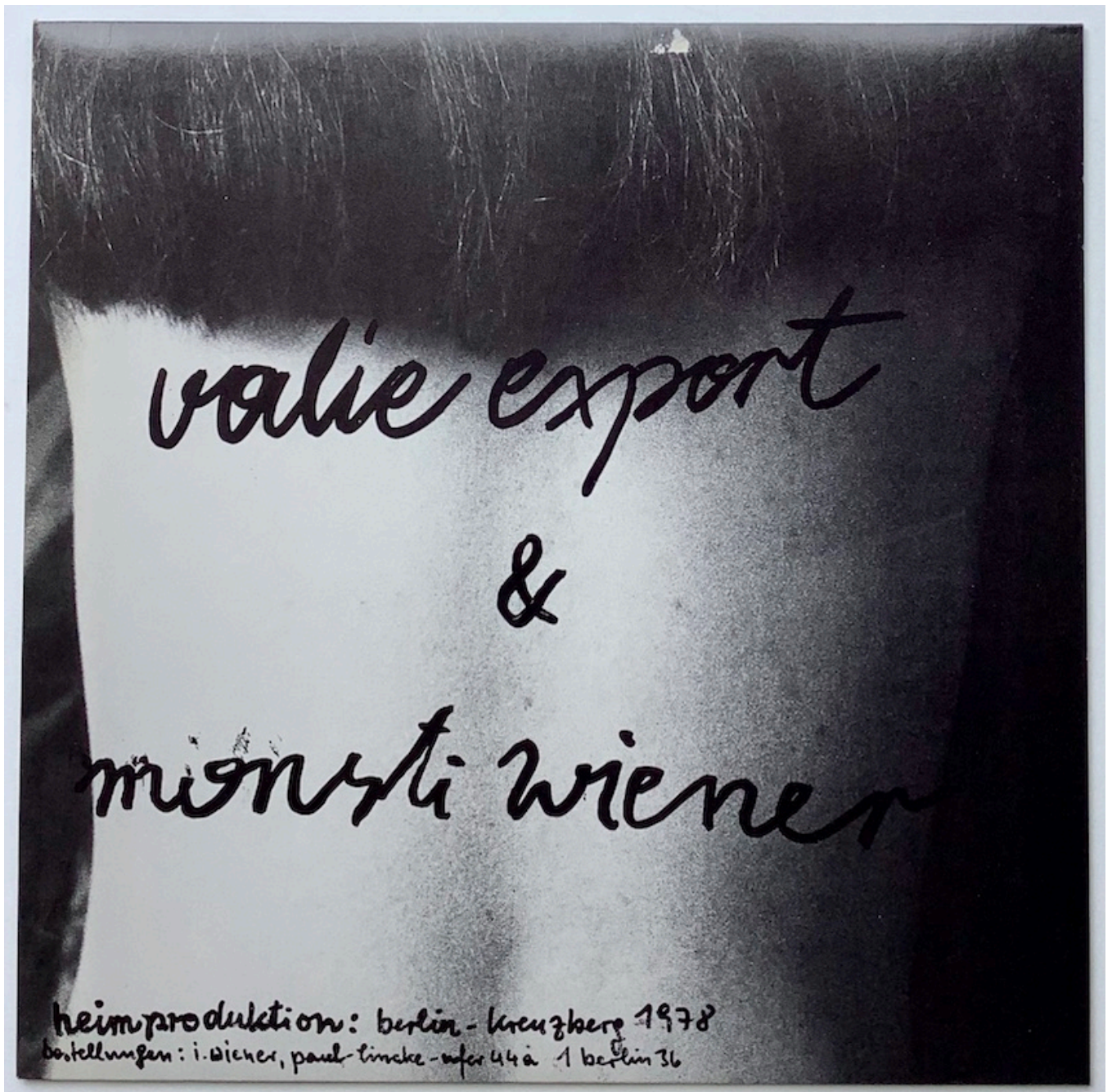
Vienna. n.p. 1975.

(27.4 x 21 cm). pp. (36). Black-and-white illustrations throughout. Original printed wrappers.

This publication surveys a number of performance, film and video works by Valie Export through descriptions, instructions and documentation for each of the titled pieces. The book includes a reflective metallic page, enabling the viewer to engage in a split-screen work by the artist.

Published on the occasion of Valie Export's participation in the Biennale de Paris, September - November 1975.

£ 140



13.

Valie EXPORT & Ingrid (Monsti) WIENER.

Wahre Freundschaft.

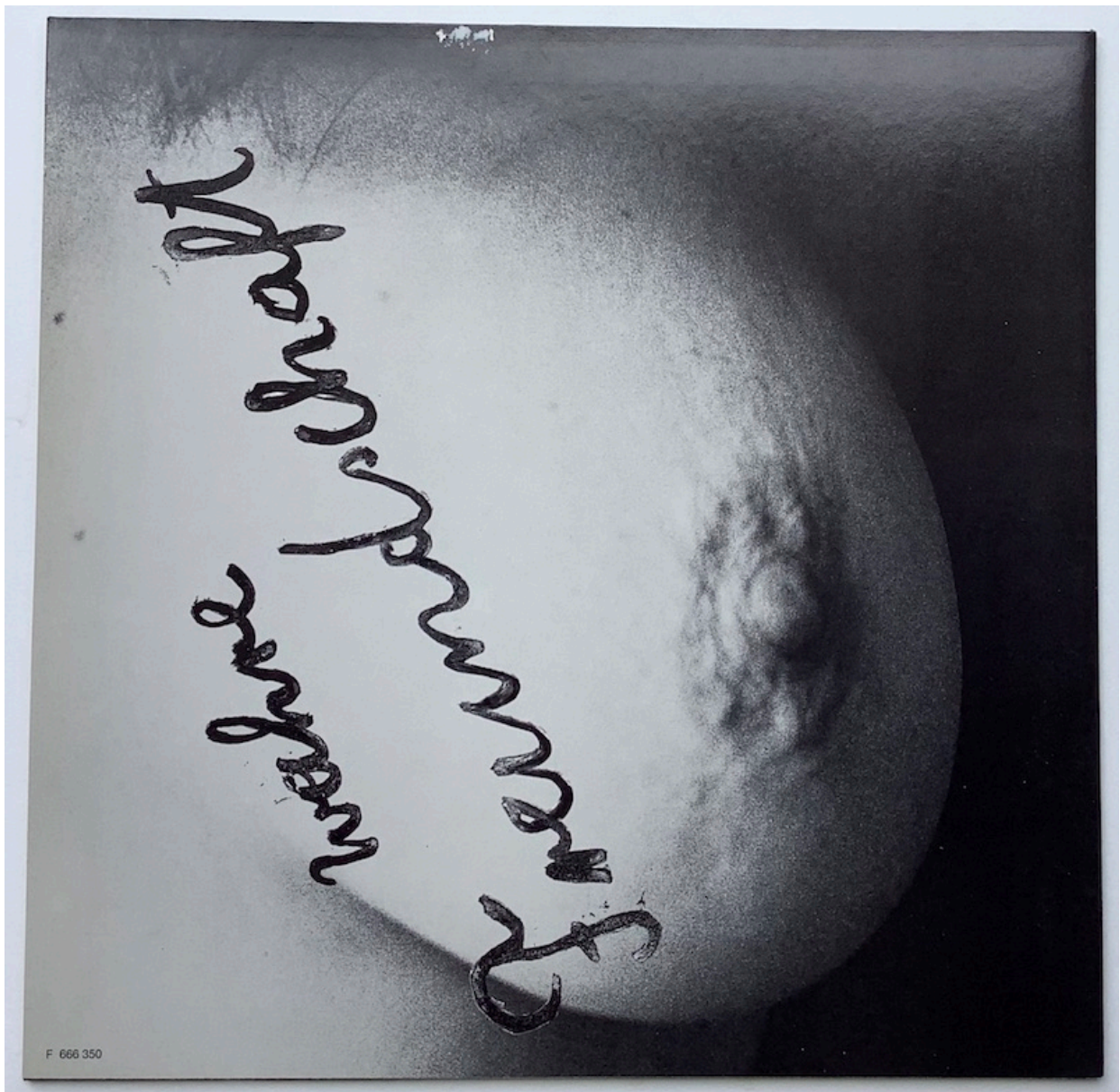
Berlin. Heimproduktion. 1978.

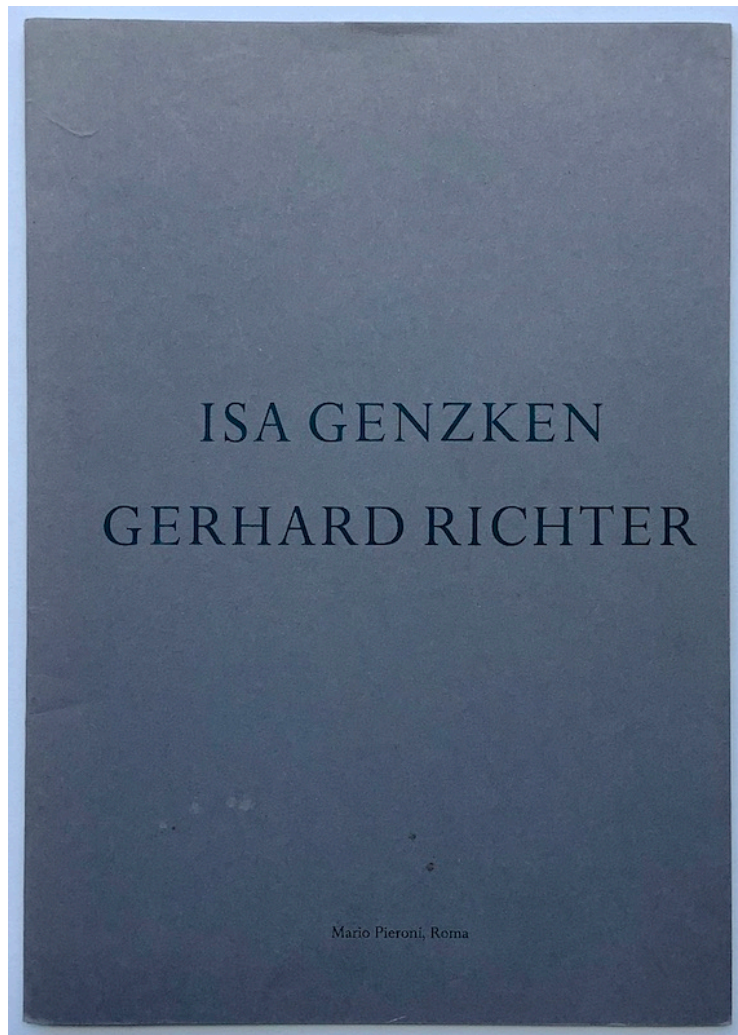
(31 x 31 cm). 12-inch vinyl record, in original printed sleeve. Minor abrasion to sleeve caused by tape adhesion.

Wahre Freundschaft (which translates to True Friendship) is the first of two records that Valie Export produced with the Austrian artist Monsti Wiener (the other being *Bananen/Bananas*, in 1981). Wiener, now known as Ingrid, relocated to Dawson City in the Yukon territories. This 22 track LP was recorded at home, and possibly self-released (or at least appears to be the only release from Heimproduktion).

Loosely inserted is a printed postcard inviting the recipient to a party to celebrate the record, held at the Ax Bax artist's bar in Berlin-Charlottenburg, 26 May 1979.

£ 135





14.

Isa GENZKEN & Gerhard RICHTER.

Isa Genzken Gerhard Richter.

Rome. Mario Pieroni. 1983.

(25 x 17.6 cm). pp. 16. With 6 colour & 2 black-and-white illustrations. Original grey wrappers, with titles printed in green; stapled. Few small spots on cover, but generally fine.

Catalogue produced in an edition of 500 copies for the first joint exhibition by Genzken and Richter held at the Galleria Pieroni, April - May 1983. Text by R.H. Fuchs in Italian and English.

£ 450



15.

Isa GENZKEN & Gerhard RICHTER.

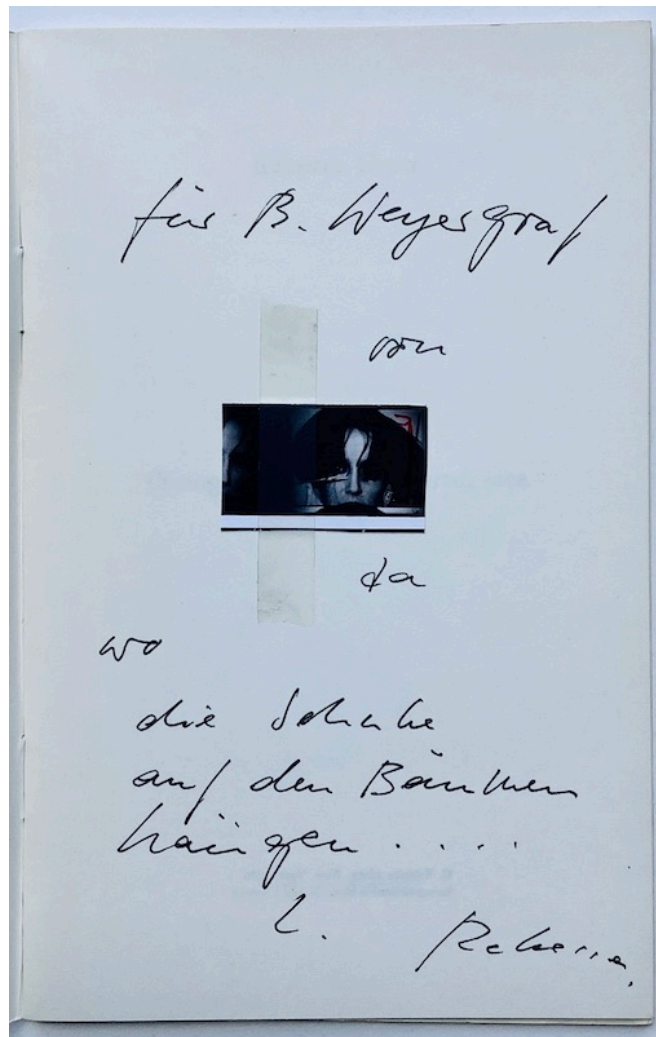
Isa Genzken e Gerhard Richter.

Rome. Galleria Pieroni. 1987.

(25 x 21.2 cm). pp. 20. With 6 colour & 2 black-and-white illustrations. Original wrappers, stitched, with dust jacket. Faint sun-stain to right edge of front cover, otherwise very good.

Catalogue for the second joint exhibition by Genzken and Richter held again at the Galleria Pieroni, December 1987. Text by Paul Groot in both Italian and German.

£ 250



16.

Rebecca HORN.

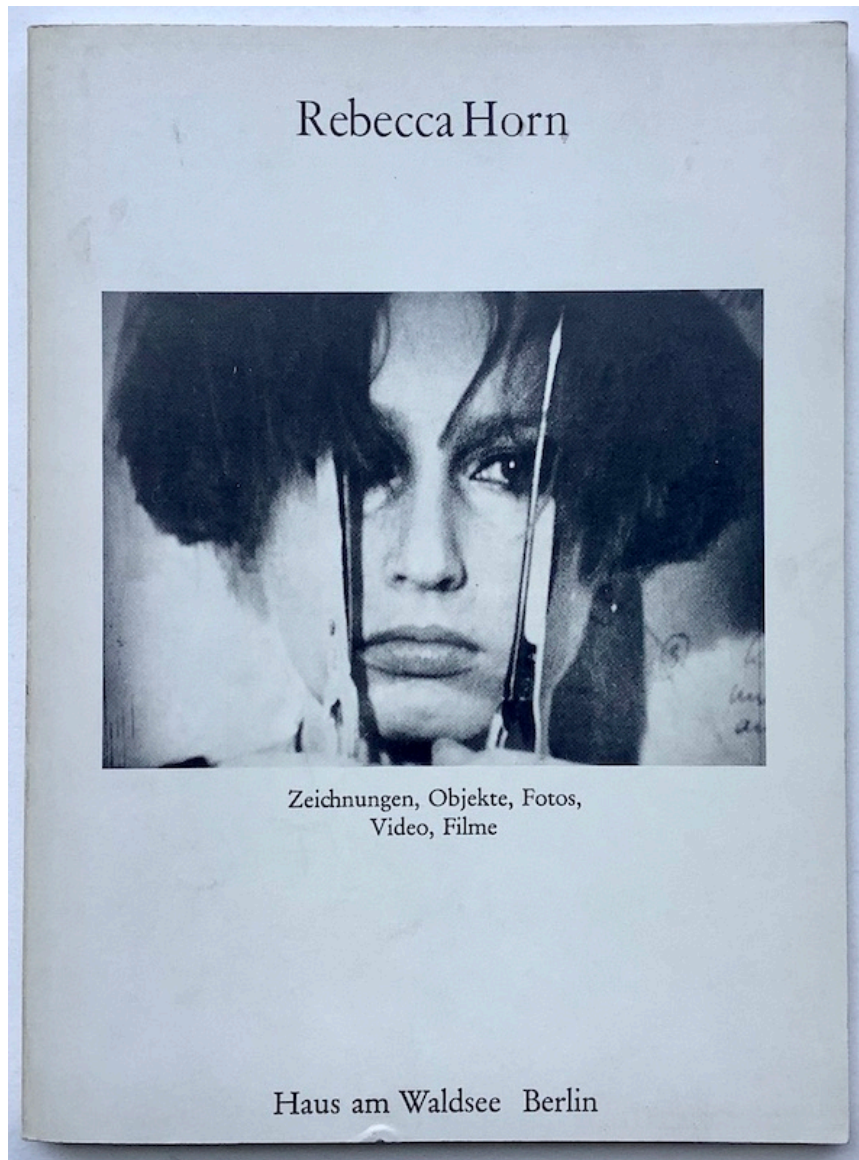
Rebecca Horn. Dialogo della Vedova Paradisiaca.

Genoa. Samanedizioni. 1976.

(22 x 14 cm). pp. 25. Single black-and-white illustration. Original wrappers, stapled. Creasing and small tear to forecorner of front cover.

Published in an edition of 1000 copies. This unique copy with an original photographic work by Rebecca Horn, consisting of a small section of a photographic contact sheet, with red biro annotation. The photo is sellotaped to the initial blank page of the book, with a surrounding handwritten presentation inscription from Horn to Bernd Weyergraf.

£ 450



17.

Rebecca HORN.

Rebecca Horn. Zeichnungen, Objekte, Fotos, Video, Filme / Drawings, Objects, Videos, Films.

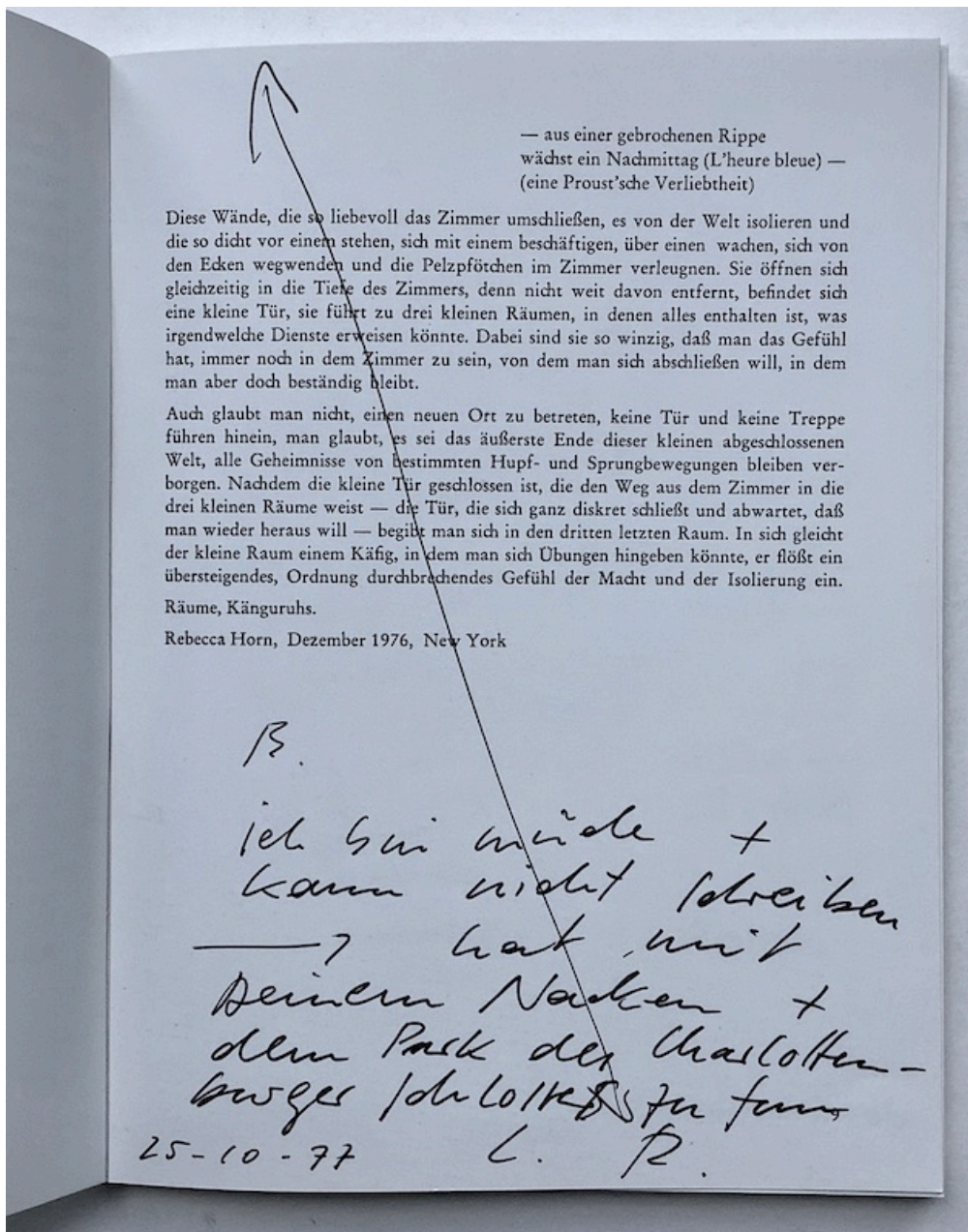
Cologne. Kölnischer Kunstverein. 1977.

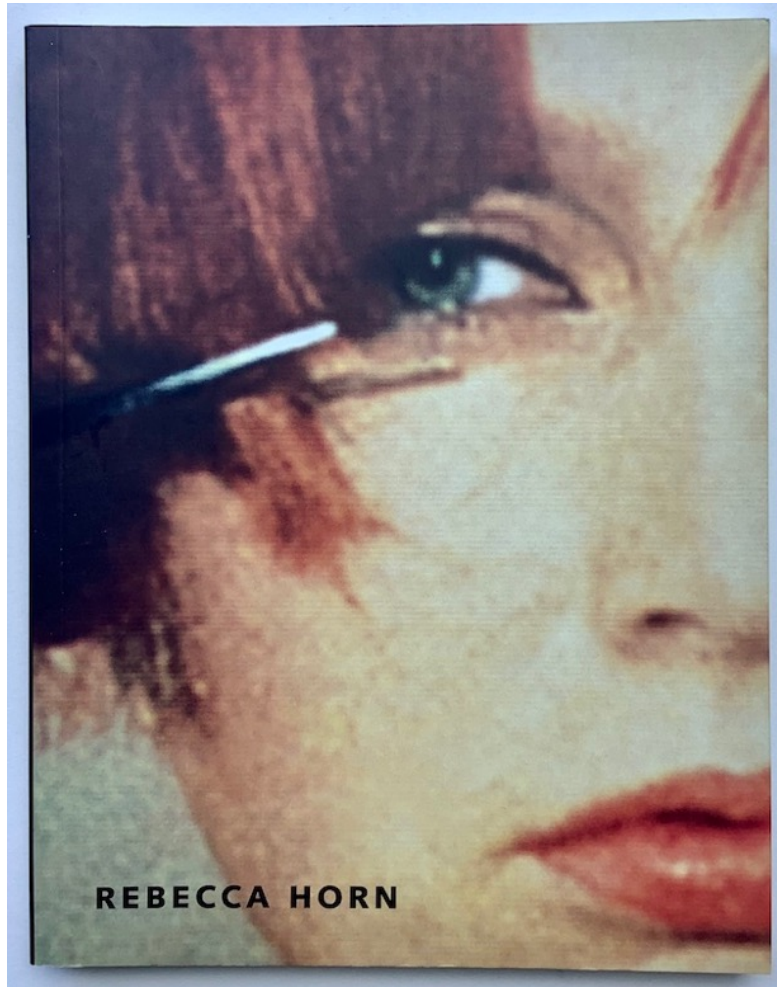
(20.5 x 15 cm). pp. 117. Black-and-white illustrations throughout. Original wrappers.

Exhibition catalogue, Kölnischer Kunstverein & Haus am Waldsee Berlin. Edited by Rebecca Horn and Wulf Herzogenrath.

This copy inscribed on page 9 by Horn to Bernd Weyergraf (inscription dated 25-10-77). Inserted loose is the postcard invite to the showing of Horn's films at the Galleria Salvatore Ala in Milan, December 1977. This is also addressed to Bernd Weyergraf, the writing in Rebecca Horn's hand.

£ 200





18.

Rebecca HORN.

Rebecca Horn.

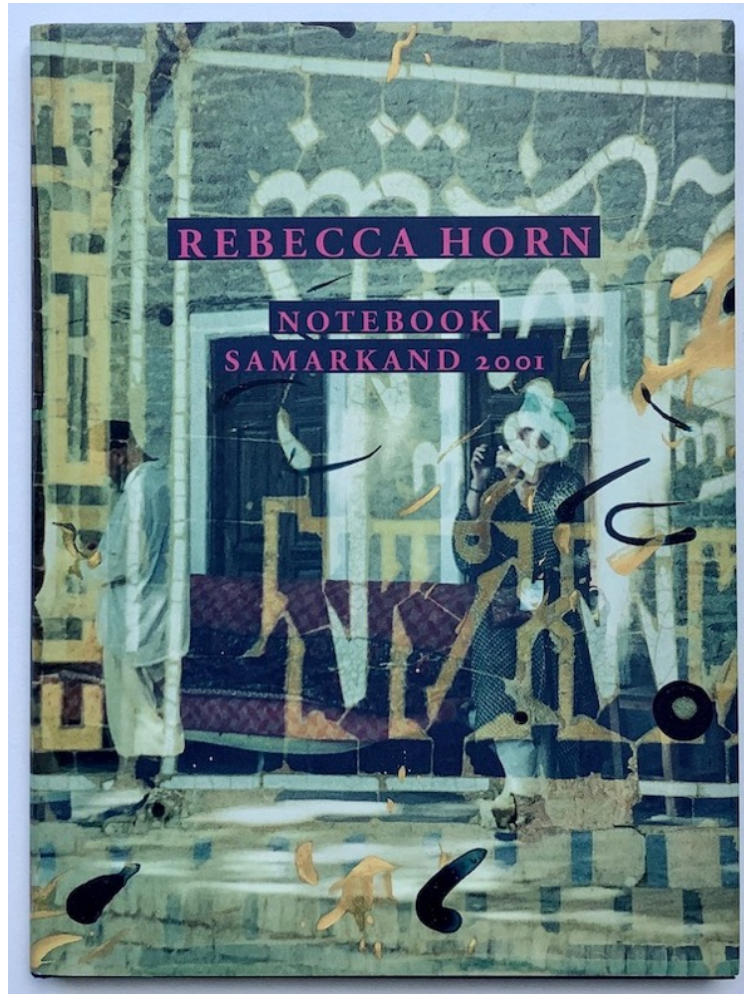
Stuttgart. Centro Galego de Arte Contemporanea / Institut für Auslandsbeziehungen e.V. 2000.

(25.5 x 20.1 cm). pp. 200. Colour illustrations throughout. Original wrappers.

Catalogue for the exhibitions held at the Centro Galego de Arte Contemporanea, Santiago de Compostela, and at the Institut für Auslandsbeziehungen, Stuttgart. With texts by Carl Haenlein, Sergio Edelsztein, Martin Mosebach, Doris von Drathen and Rebecca Horn. Text in Spanish.

This copy with an inscription from Rebecca Horn to Horst Wagner, then chairman of the Fördererkreis Kulturzentrum Berlin.

£ 125



19.

Rebecca HORN.

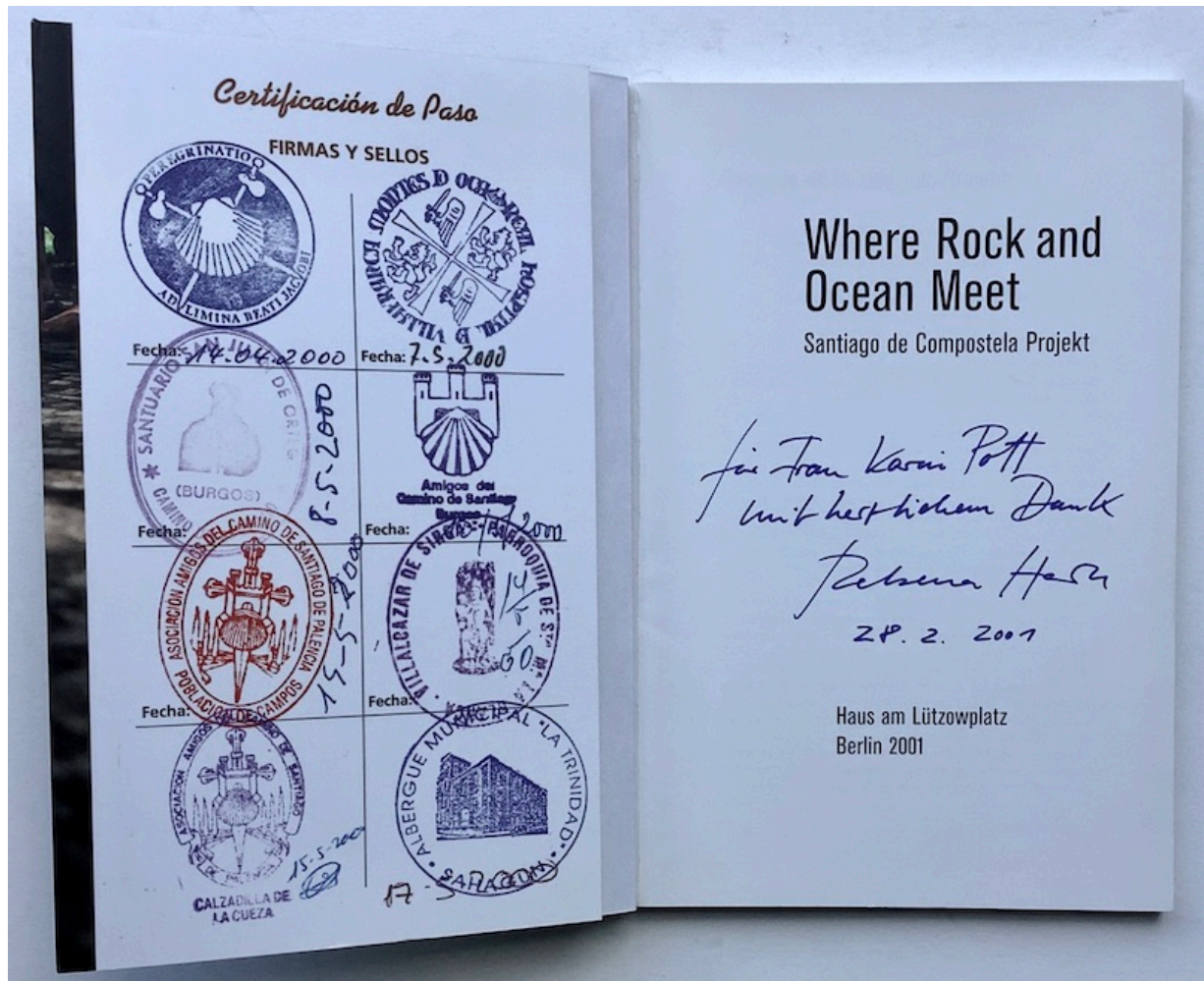
Notebook Samarkand 2001. Dornen in der Auster des Halbmondes.

Berlin. Holzwarth Publications. 2001.

(23.6 x 17.6 cm). pp. (42). With 23 colour illustrations. Original boards with dust jacket.

Horn photographed in Samarkand during the summer of 2001, turned her photographs into double exposures, and painted over the images after returning to Europe. The photographs are reproduced in this book alongside the artist's texts. **This copy inscribed by Horn on the title page: "für Karin Pot, ganz herzlich, Rebecca Horn, Juni 2002"**.

£ 140



20.

Rebecca HORN.

Where Rock and Ocean Meet. Santiago de Compostela Projekt.

Berlin & Cologne. Haus am Lützowplatz / Salon Verlag. 2001.

(24 x 16.3 cm). pp. 80. Black-and-white illustrations throughout. Original printed wrappers.

Catalogue published to accompany the exhibition by Rebecca Horn and her students at the Haus am Lützowplatz in Berlin, January - March 2001.

This copy inscribed by Horn to the artistic director of the Haus am Lützowplatz, Karin Pott: "für Frau Karin Pott mit herzlichem Dank, Rebecca Horn 28.2.2001".

£ 120

21.

Rebecca HORN.

**A collection of
exhibition ephemera.**

2000 – 2014.



Rebecca Horn. Where Rock and Ocean Meet. Encuentro del mar y la roca. (Centro Galego de Arte Contemporánea, Santiago de Compostela, 2000). - large folded poster + folded flyer

Rebecca Horn. (Institut für Auslandsbeziehungen, Stuttgart. 2000). - folded flyer with text by Carl Haenlein

Songlines. Klasse Rebecca Horn. Performances, Klang- und Videoinstallationen. (Hochschule der Künste, Berlin. 2001). - printed performance invite

Rebecca Horn. Bodylandscapes. (K20 Kunstsammlung am Grabbeplatz, Düsseldorf. 2004). - large folded poster + folded flyer

Rebecca Horn. Zeichnungen, Skulpturen, Installationen, Filme 1964-2006. (Martin-Gropius-Bau Berlin. 2006) - large folded poster + folded flyer

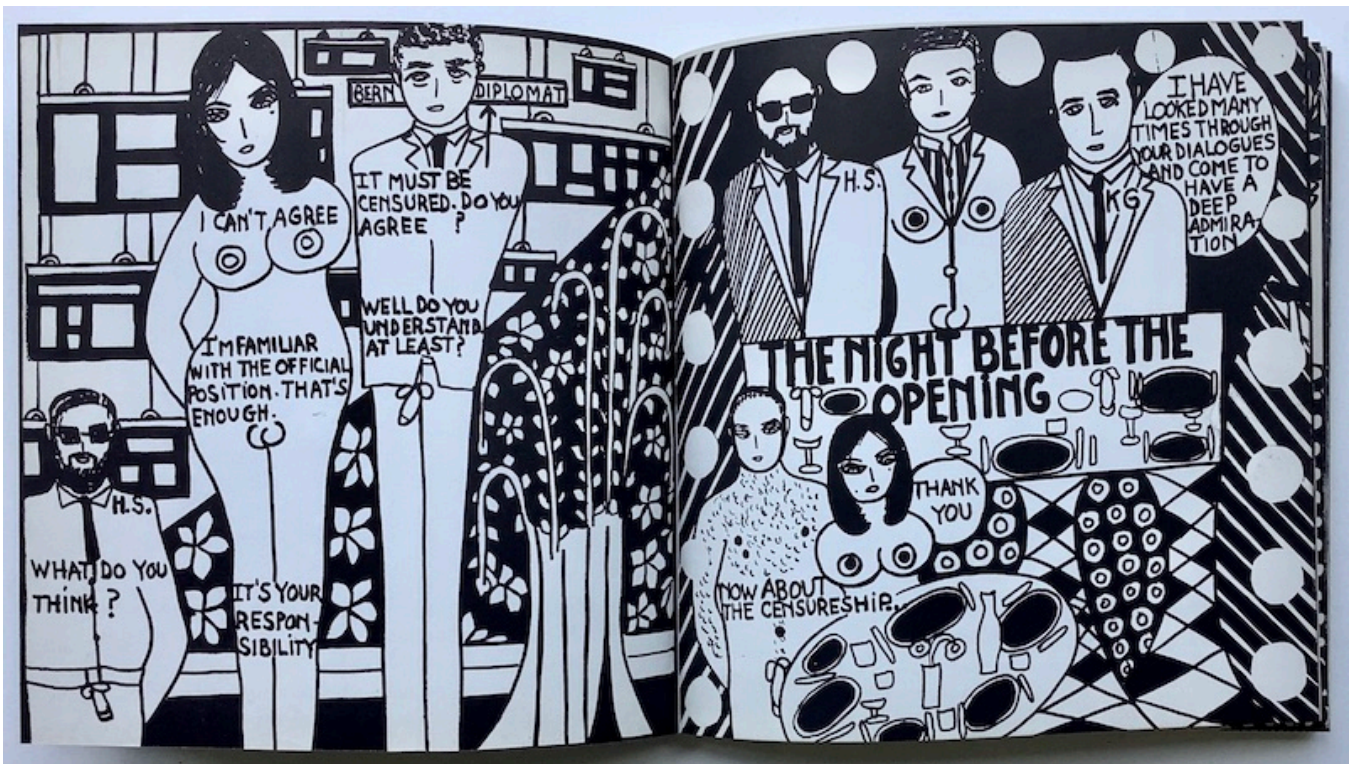
Rebecca Horn. Jupiter im Oktogon. (Museum Wiesbaden. 2007). - folded flyer

Rebecca Horn. (Galerie Lelong, Paris. 2008) - folded flyer

Rebecca Horn. Love and Hate. (MdM Rupertinum, Salzburg. 2008). - folded invite to show's opening

Rebecca Horn. Between the Knives the Emptiness. (Galerie Lelong, Paris. 2014) - folded flyer.

£ 95



22.

Dorothy IANNONE.

The Story of Bern [or] showing colors.

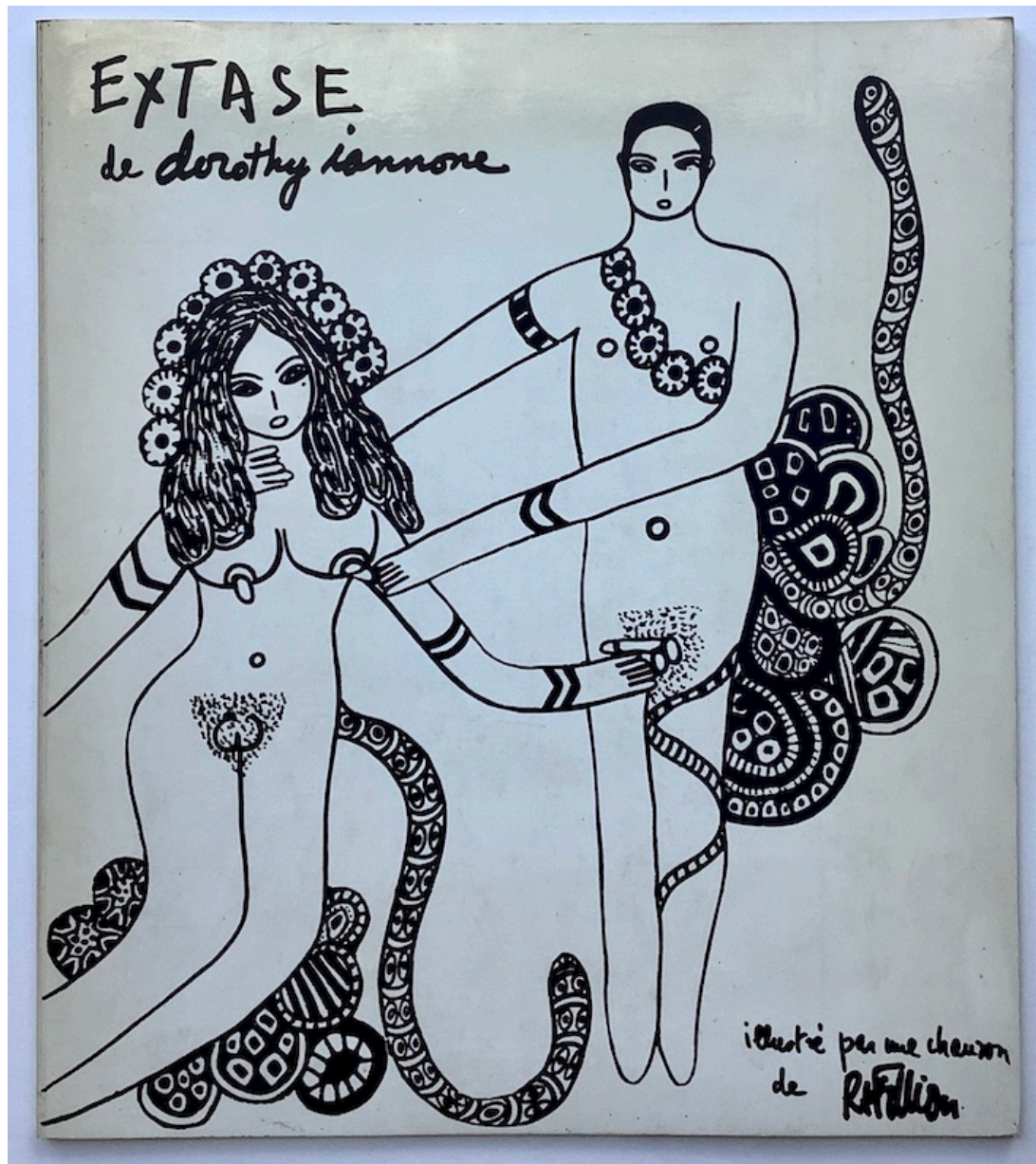
Düsseldorf. Self-published by Dorothy Iannone and Dieter Roth. 1970.

(23 x 22.3 cm). pp. (70). Original colour printed wrappers. Extremities slightly rubbed otherwise a good copy.

Artist's book published in reaction to the Bern exhibition scandal of 1970. At the exhibition in the Kunsthalle Bern organised by Harald Szeemann, Iannone's works were covered with adhesive tape because of their provocative representation of genitals, whereupon Iannone and Roth cancelled their participation. Iannone's graphic novel illustrates the scandal in full.

Published in an edition of 500 copies, numbered and signed by Iannone.

£ 325



23.

Dorothy IANNONE & Robert FILLIOU.

Extase. Illustré par une chanson de R. Filliou.

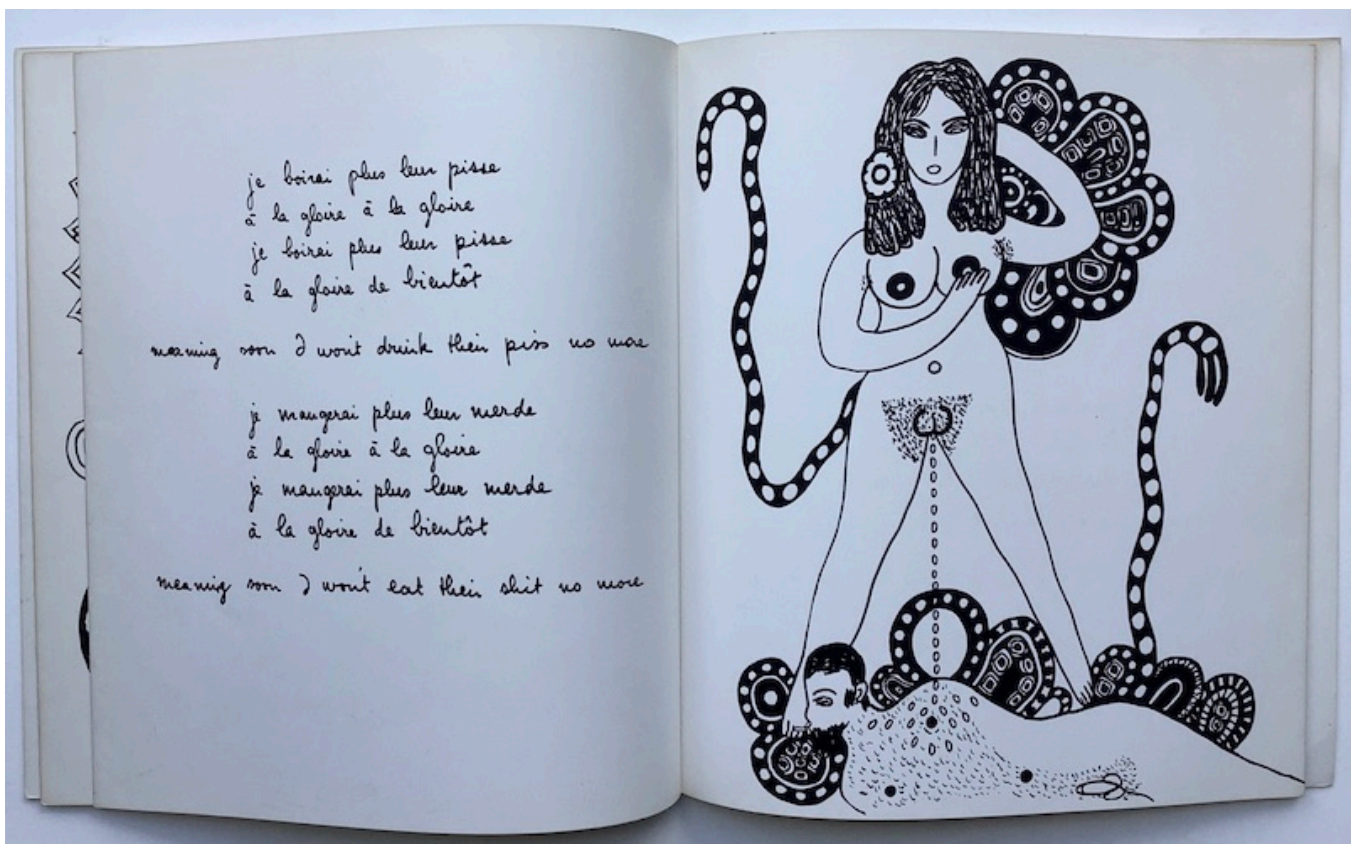
Cologne. Edition Hansjörg Mayer, DIVER PRESS. 1970.

(36.5 x 32 cm). pp. (8). Pages uncut as issued. Original glossy printed wrappers. Artist's book, each page with screenprinted illustration or screenprinted text by Dorothy Iannone.

Published in an edition of 100 copies, numbered and signed by both Iannone and Filliou in black felt-tip pen on the rear cover. This copy with a small additional inscription from Iannone in blue pen on the rear cover, "for the Austrian Beauties, doro".

[Ref. S. Jouval - Robert Filliou. *Catalogue raisonné des éditions & multiples, livres et vidéos, no. 41, p. 53*].

£ 2000





24.

Dorothy IANNONE.

First Recording 1969. Lieber Uecker 1972.

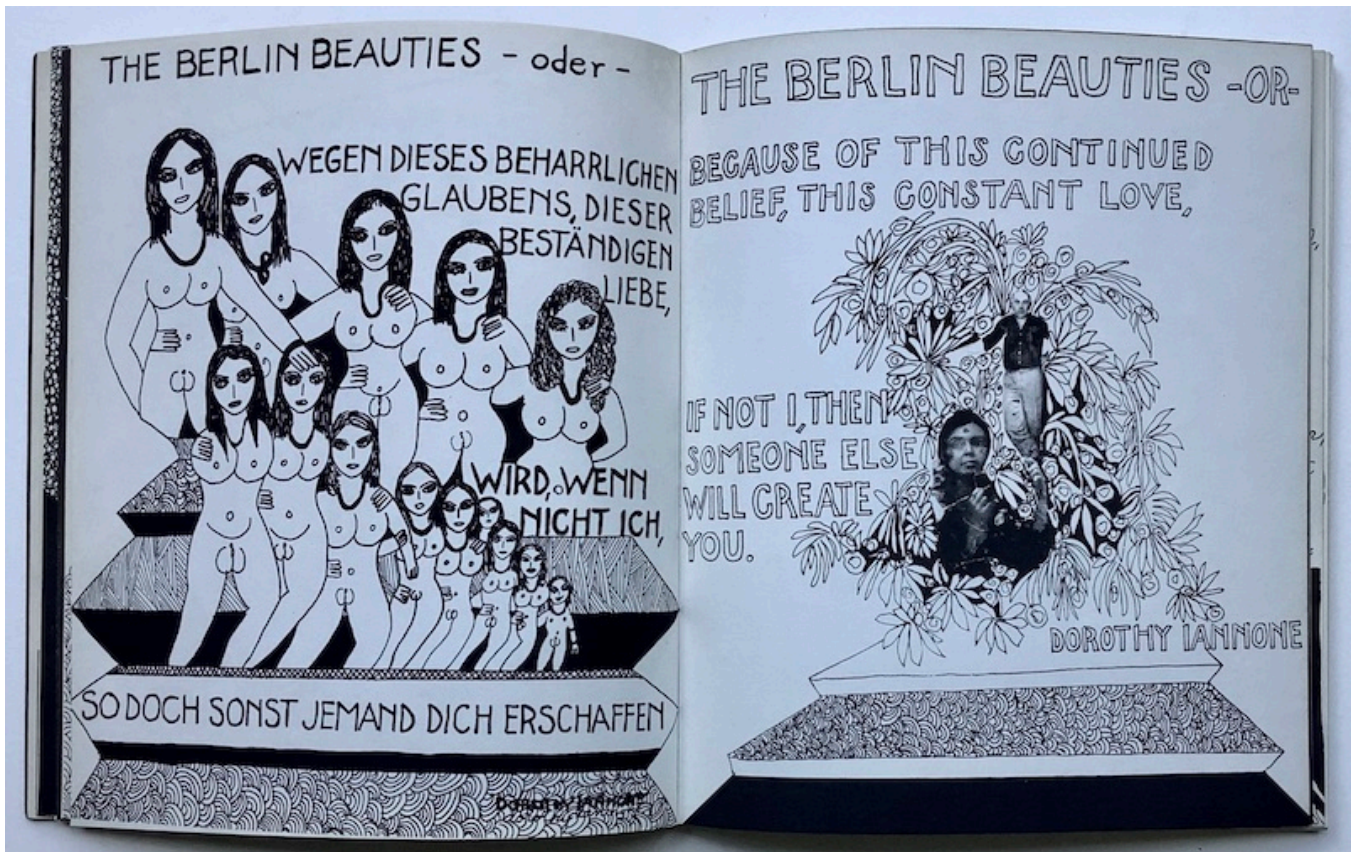
Berlin. Wiens Verlag. 1993.

(10.8 x 7 x 1.6 cm).

Audio cassette in original plastic case. Published in an edition of 100 copies, numbered and signed by Iannone on the card insert. Each copy with an original black-and-white photograph of the artist, hand-cut and pasted to the front of the card insert (there were six different variants of the photograph issued). The 90-minute tape captures Iannone's early spoken word and song works *First Recording* and *Lieber Uecker*.

[Ref. G. Schraenen - *Vinyl, Records and Covers by Artists*, p. 55].

£ 500



25.

Dorothy IANNONE.

The Berlin Beauties oder Du hast ja keine Ahnung wie schön du bist.

Berlin, Boston, Rensselaer Falls Flayosc, Zurich. Mary Dorothy Verlag (The Passion Press). 1978.

(24.5 x 20.5 cm). pp. (69). Original printed wrappers with Marianne Filliou's photographs reproduced on the covers.

Artist's book, with texts in German and English, published in an edition of 500 copies, numbered and signed by Iannone on the final page.

The Berlin Beauties, is a typical artist's book by Iannone in its conjoining of text and image with the addition of photography. It is addressed to the fictional 'Danton' and takes the form of a series of riffs on its title using the conjunction "or".

£ 300

26.

Dorothy IANNONE.

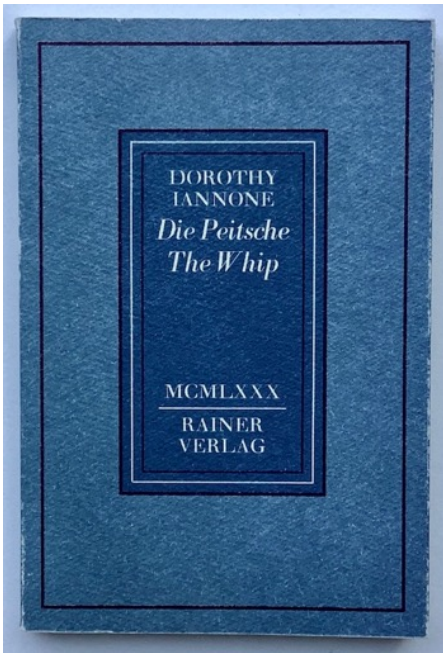
Die Peitsche The Whip.

Berlin. Rainer Verlag. 1980.

(15 x 10 cm). pp. 62, (1). With mounted photographic portrait frontispiece of Iannone. Original blue printed wrappers, slight rubbing to extremities.

Printed in an edition of 700 copies. An erotic text presented as "A Declaration to the Emperor, Bastian de Bock, on his 39th birthday From His Slave, the Empress D'Antonia."

£ 25



27.

Dorothy IANNONE.

Dorothy Iannone and her mother Sarah Pucci.

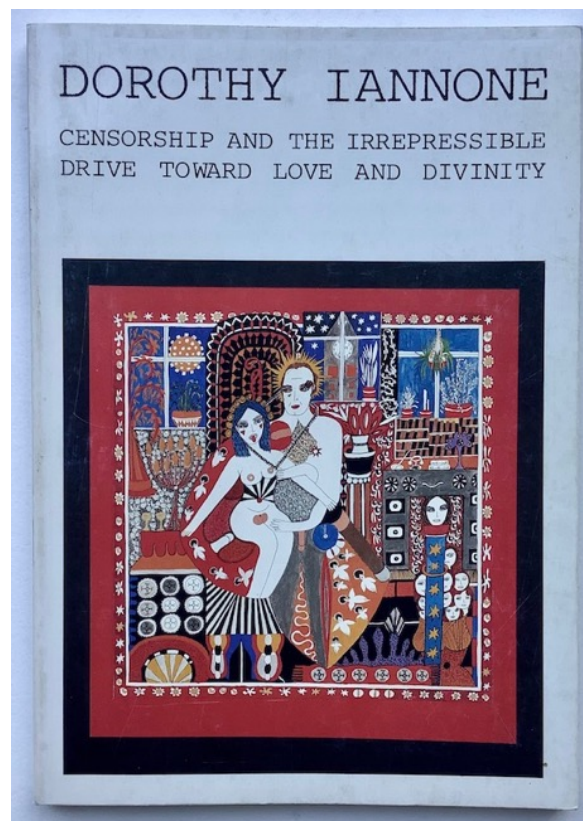
Aachen. Stadt Aachen Neue Galerie - Sammlung Ludwig. 1980.

(30 x 22 cm). Contents loose as issued in printed card folder.

Brochures and loose leaf illustrations published on the occasion of Iannone's exhibition in Aachen, April - June 1980.

£ 45





28.

Dorothy IANNONE.

Dorothy Iannone. Censorship and the Irrepressible Drive Toward Love and Divinity.

Berlin. Edition Ars Viva !. 1982.

(21 x 14.8 cm). pp. 48. Colour and black-and-white illustrations throughout.
Original printed wrappers.

First edition. This publication sheds light on Dorothy Iannone's work in relation to censorship. In the spring of 1969, Iannone was confronted with the confiscation of her works in the exhibition *Freunde* (Friends) at Kunsthalle Bern, under the directorship of Harald Szeemann. Iannone responded to this boycott by producing a book, *The Story of Bern*, in which she made her perspective public and thus reclaimed self-determination over the aspects of her work which had been labelled controversial.

£ 65

Dorothy IANNONE.

Correspondence between Dorothy Iannone and Karin Pott, formerly the artistic director of the Haus am Lützowplatz.

Includes a letter dated 16 October 1984 from Iannone, handwritten on coloured paper, as well as three postcards written over several years (1985 - 1992). The personal correspondence between the two women centres around Iannone's constant travels to Buddhist retreats around the world, their exchanged gifts, and information concerning their mutual friends Robert and Marianne Filliou.





Also present are five black-and-white informal photographs taken by Karin Pott, which seemingly show Iannone at a drink's party with unidentified guests (possibly the after-show party of for "Berlin Americans", Dorothy Iannone, William Copley and Emmett Williams' exhibition at Haus am Lützowplatz in Berlin, 1993).

Also, three colour polaroids of Iannone visiting Karin Pott at a later date (c.2010) in the Haus am Lützowplatz.

£ 250



30.

Dorothy IANNONE & Emmett WILLIAMS & William N. COPLEY.

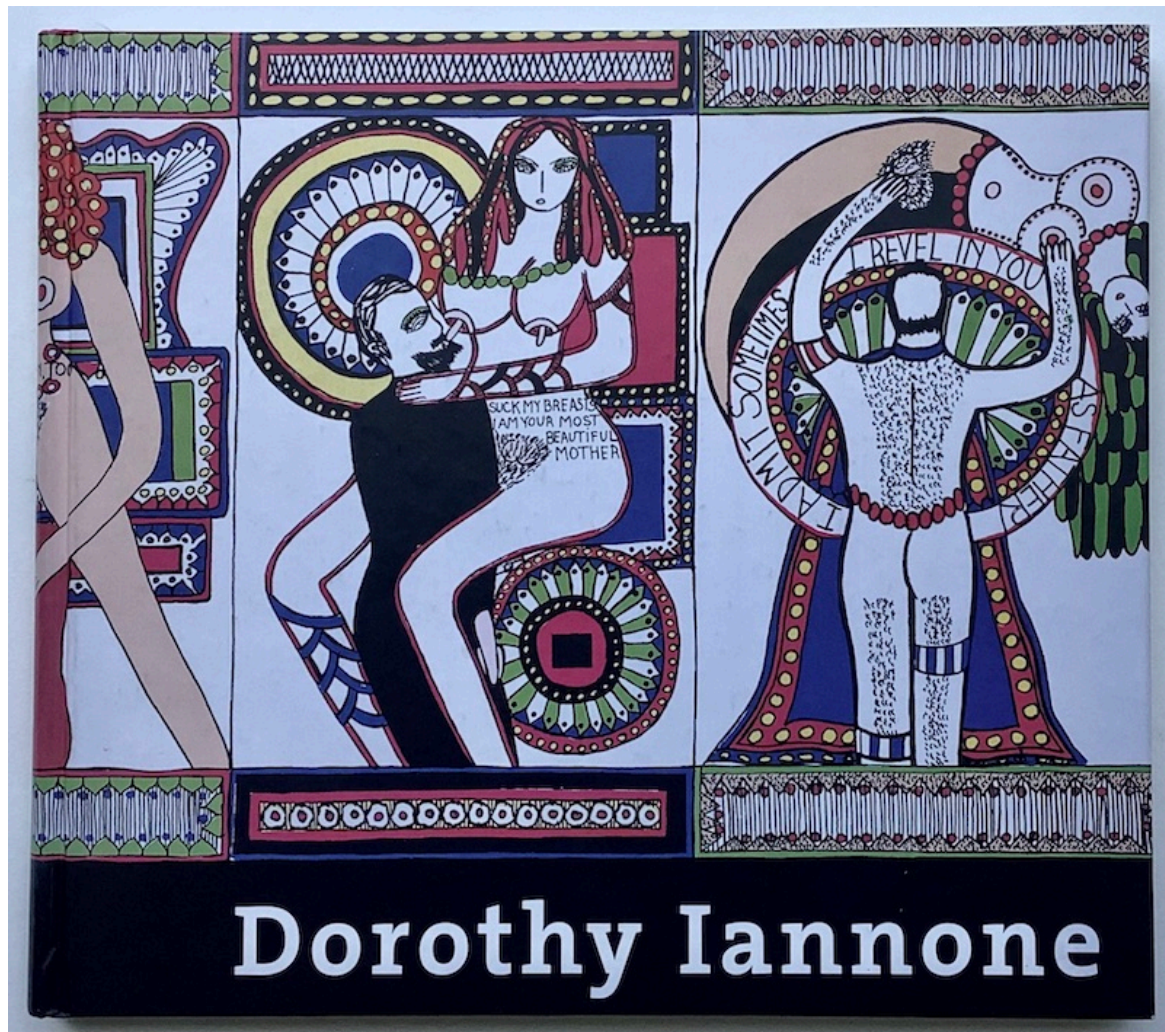
1. Aleph, alpha, and alfalfa - Emmett Williams / 2. Techniques of fornication - William N. Copley / 3. Courting Ajaxander, Werben Um Ajaxander - Dorothy Iannone.

Berlin. Rainer Verlag / Haus am Lützowplatz. 1993.

Each (18 x 12 cm). pp. 50; 34; 52. 3 volumes. Original printed wrappers, housed together in cloth-covered slipcase.

The set of three artist's books published on the occasion of the exhibition, *Berliner Amerikaner*, at the Haus am Lützowplatz, Berlin, 1993. Published in an edition of 500 copies with each volume numbered and signed by the respective artist (Copley's is a stamped signature).

£ 150



31.

Dorothy IANNONE.

Dorothy Iannone. Love Is Forever Isn't It ?

Berlin. Neue Gesellschaft für Bildende Kunst (NGBK). 1997.

(21.5 x 24.5 cm). pp. 113, (2). Colour & black-and-white illustrations. Original printed boards.

Catalogue published on the occasion of Iannone's exhibition at the NGBK Berlin, June-July 1997. **This copy inscribed by Iannone on the first page, "For Karin with love from Dorothy. 6 April 1998".**

£ 95



32.

Dorothy IANNONE.

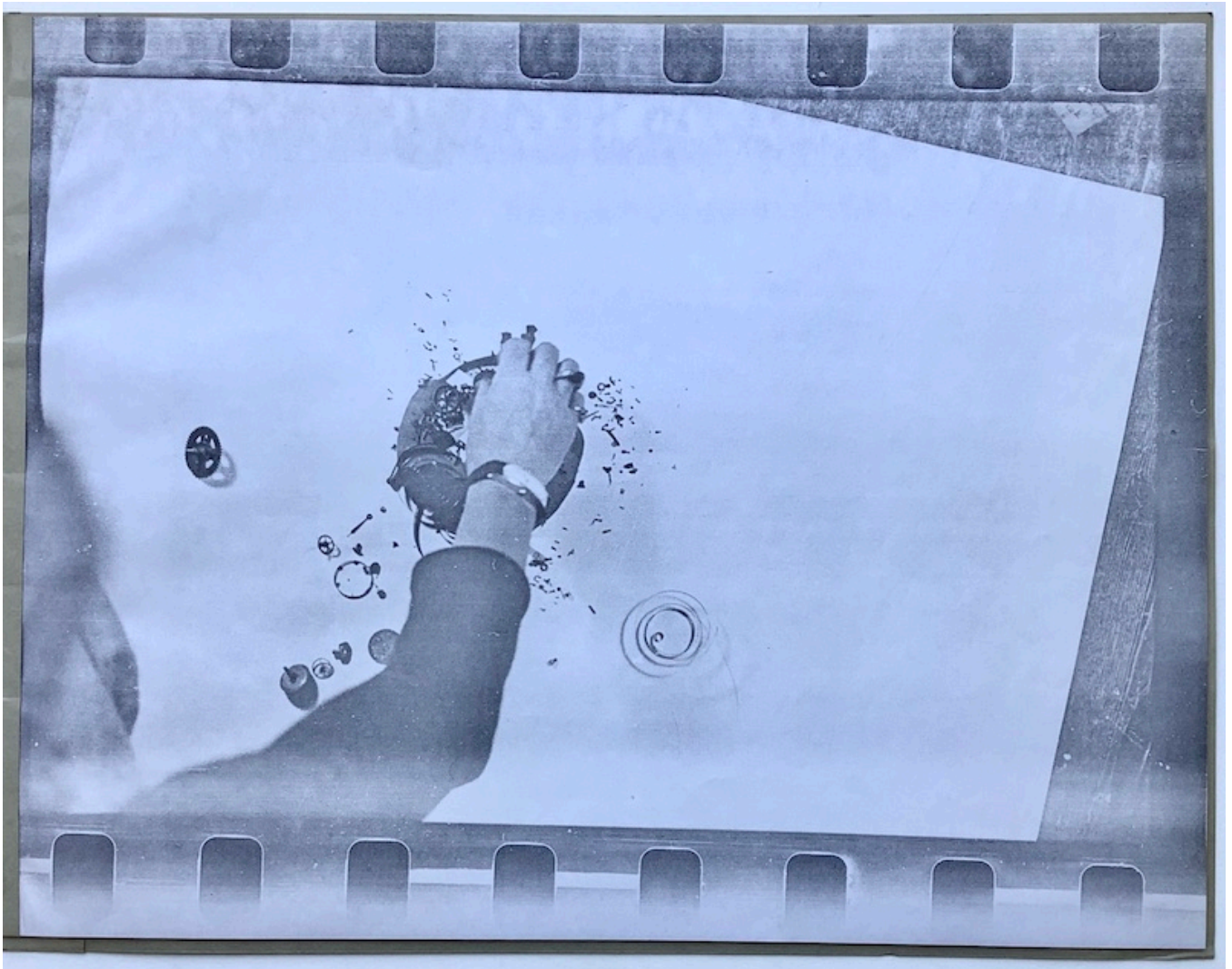
A collection of exhibition brochures and publicity material.

Various publishers. 1982 - 2003.

Several of the pieces are signed by the artist:

1. Invitation to the opening of Iannone's exhibition at Galerie Ars Viva, Berlin, May 1982. Single sheet printed both sides.
2. Dorothy Iannone (Zürich. Galerie Brigitta Rosenberg. 1984). Folded flyer, printed both sides.
3. (Brussels. Galerie Camomille. 1985) - 8-page brochure accompanying joint exhibition by Dorothy Iannone with Ludwig Gosewitz, Tomas Schmit and Jan Voss.
4. Dorothy Iannone. Werke von 1961-1966 (Berlin. Petersen Galerie. 1989). Exhibition catalogue, 16 pages.
5. Dorothy Iannone (Arnhem. Museum voor Moderne Kunst. 1998). Folded poster, printed both sides (adhesive tape marks)
6. Dorothy Iannone - Works from 1961 - 2001 (Zürich. Galerie Jllien. 2001). Three-part folded brochure with biography insert. The insert is inscribed by Iannone in pen.
7. Scarface. Stadt im Regal. (Baden-Baden. Gesellschaft der Freunde junger Kunst. 2003). Folded exhibition poster, this copy inscribed by the show's special guest Dorothy Iannone, "schöne Grüsse ! Dorothy".

£ 150



33.

Françoise JANICOT.

Rendez-vous.

Antwerp. Guy Schraenen. 1973.

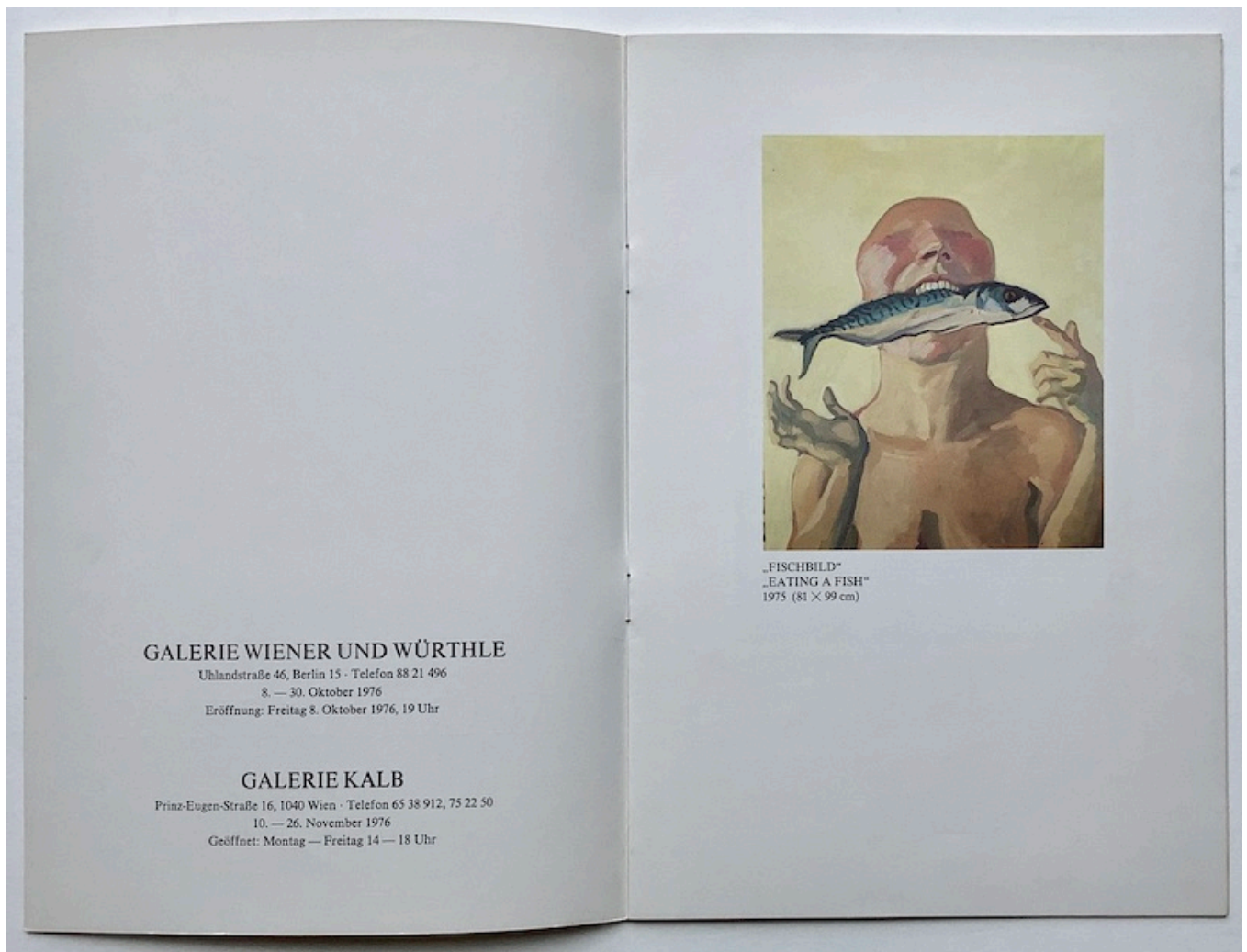
(45 x 58 cm). 15 single-sided printed sheets. Consisting of 12 full-page photographs reproduced by the Rank Xerox process, two sheets printed on tracing paper, and a colophon. Original card wrappers, with title label pasted to front cover.

Published in an edition of 45 copies (+ 3 hors commerce), numbered and signed by Janicot. Information provided by Guy Schraenen indicates that only 20 copies of the book were ever produced.

Janicot's book is one of the earliest, and certainly the largest, artist books printed directly by the Rank Xerox process, a process also used by Nobuyoshi Araki and William Burroughs. One should note that other notable examples such as Seth Siegelau's *Xerox Book*, Christian Boltanski's *Recherche et présentation de tout ce qui reste de mon enfance*, and Bruno Munari's *Xylografia* are in fact offset-printed from originals obtained by the Rank Xerox process, not directly printed as here.

£ 4000





34.

Maria LASSNIG.

Maria Lassnig.

Berlin & Vienna. Galerie Wiener und Würthle / Galerie Kalb. 1976.

(31 x 21 cm). pp. (8). With 8 colour illustrations. Original wrappers, stapled. Joint exhibition catalogue, Galerie Wiener und Würthle / Galerie Kalb, October - November 1976.

£ 30

35.

Maria LASSNIG.

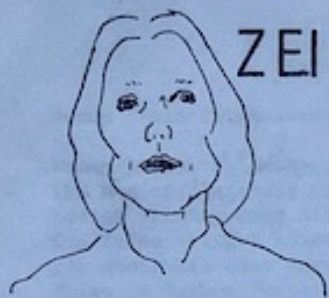
Zeichentrickfilme von Maria Lassnig. Couples, Selfportrait, Palmistry, Art education, Zeichnungen Texte Gesänge von Maria Lassnig.

Berlin. Arsenal Institut für Film und Videokunst. 1979.

(29.7 x 21 cm). Xeroxed cover sheet illustrated with reproductions of Lassnig drawings + 10 sheets of typescript, printed single-side only. Sheets stapled top left corner, final sheets become loose.

From 1968 to 1980, Maria Lassnig lived in New York, where she did pioneering work in film, producing a series of remarkably inventive animations. Drawing on some of the same themes and subjects as her paintings, Lassnig's animated films are profound and astute observations of the complexities of male-female relationships and of the experience of being both a woman and an artist. The multi-layered practice of animated film production lent itself to a collective way of working. As such Lassnig was a member of the Women/Artist/Filmmakers, Inc. in New York, a group which also included Doris Chase, one of the pioneers of video and computer animation. The *Arsenal Institut für Film und Videokunst* in Berlin had shown pioneering work by the so-called 'New American Filmmakers' in October 1978, including films by the feminist *Women/Artist/Filmmakers Inc.* - films by Marty Edelheit, Silvia Goldsmith, Rosalind Schneider, Doris Chase and others. The following year, Maria Lassnig was to show nine of her animated films at the Arsenal cinema, as part of the *29th Internationale Filmfestspiele* in Berlin. This mimeographed brochure was produced to accompany the screenings, and provides transcripts in German for four of Lassnig's animated films: *Couples* (1972), *Selfportrait* (1971), *Palmistry*, and *Art Education* (1976). [Rare, with no institutional holdings found].

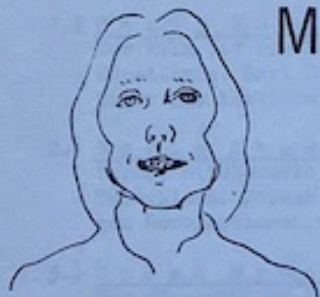
£ 650



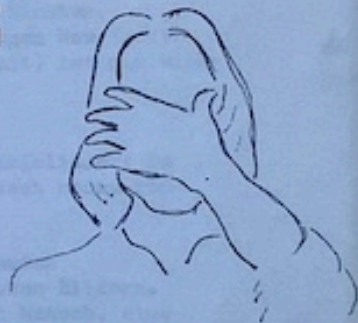
ZEICHENTRICKFILME



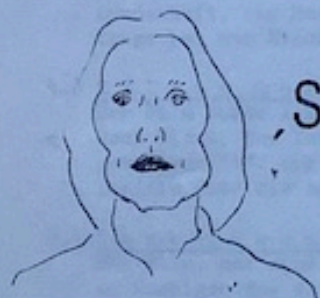
VON



MARIA LASSNIG



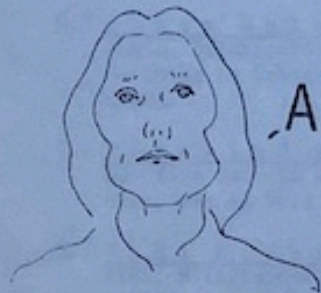
'COUPLES'



'SELF PORTRAIT'



'PALMISTRY'

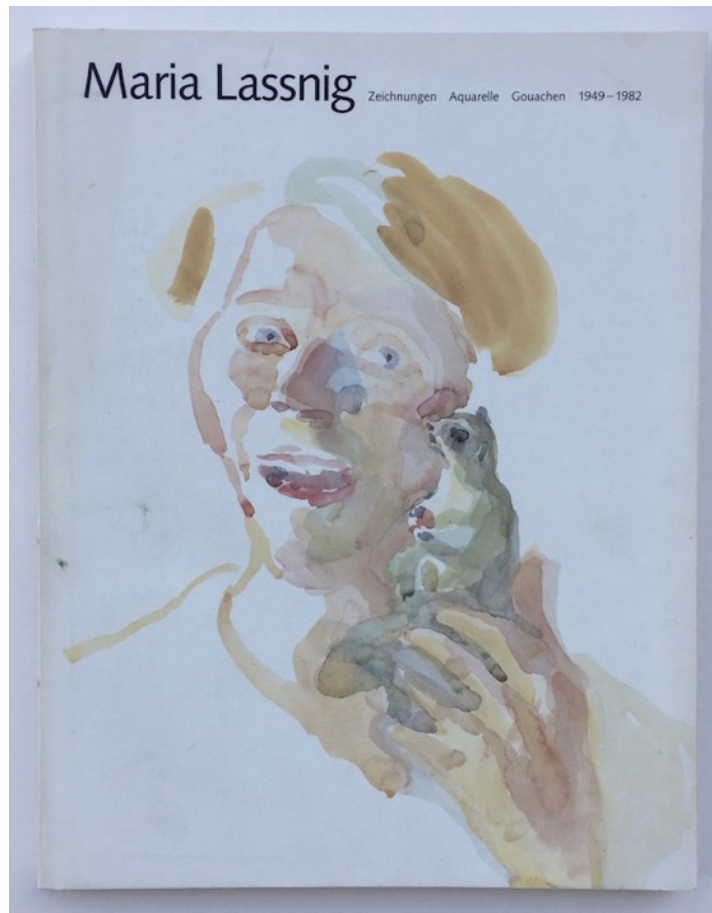


'ARTE EDUCATION'



ZEICHNUNGEN TEXTE GESÄNGE

VON MARIA LASSNIG



36.

Maria LASSNIG.

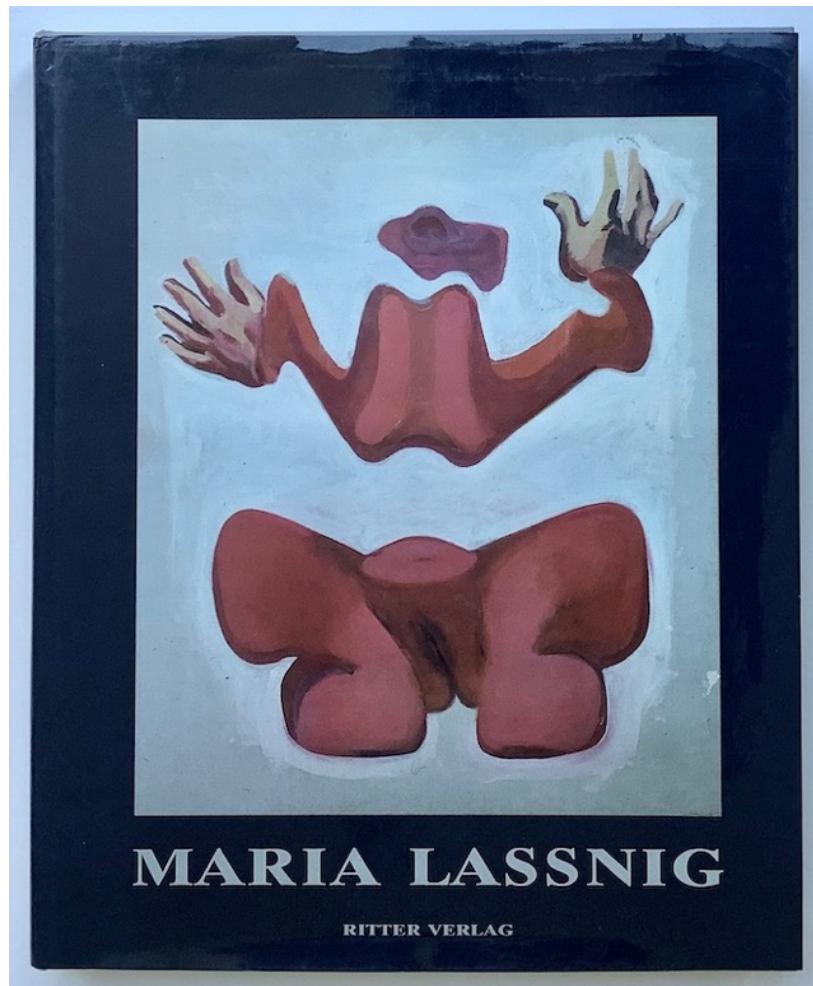
Maria Lassnig. Zeichnungen Aquarelle Gouachen 1949-1982.

Düsseldorf. Edition Klaus Richter. 1982.

(27 x 21 cm). pp. 127. Colour and black-and-white illustrations. Publisher's printed wrappers.

Exhibition catalogue, edited by Hans Albert Peters and Wilfried Skreiner. **This copy signed in pen by Lassnig on the first page.**

£ 55



37.

Maria LASSNIG.

Maria Lassnig.

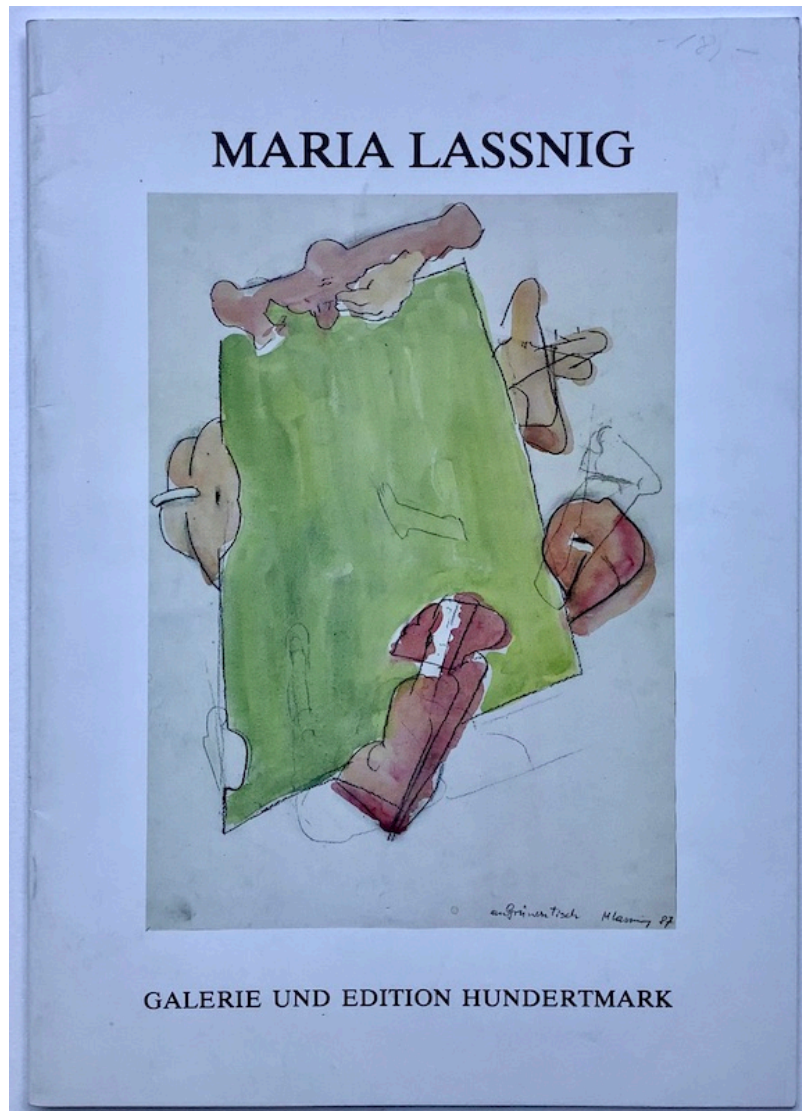
Klagenfurt. Ritter Verlag. 1985.

(28.8 x 23.8 cm). pp. 171. Profusely illustrated, mostly in colour. Original cloth, with dust jacket.

Catalogue for an exhibition in Vienna, Düsseldorf, Nuremberg and Klagenfurt, edited by Wolfgang Drechsler on behalf of the Museum of Modern Art, Vienna. With an introduction by Drechsler and texts by Peter Gorsen, Maria Lassnig, Peter Weibel and Armin Wildermuth.

This copy signed by Lassnig on the half-title.

£ 75



38.

Maria LASSNIG.

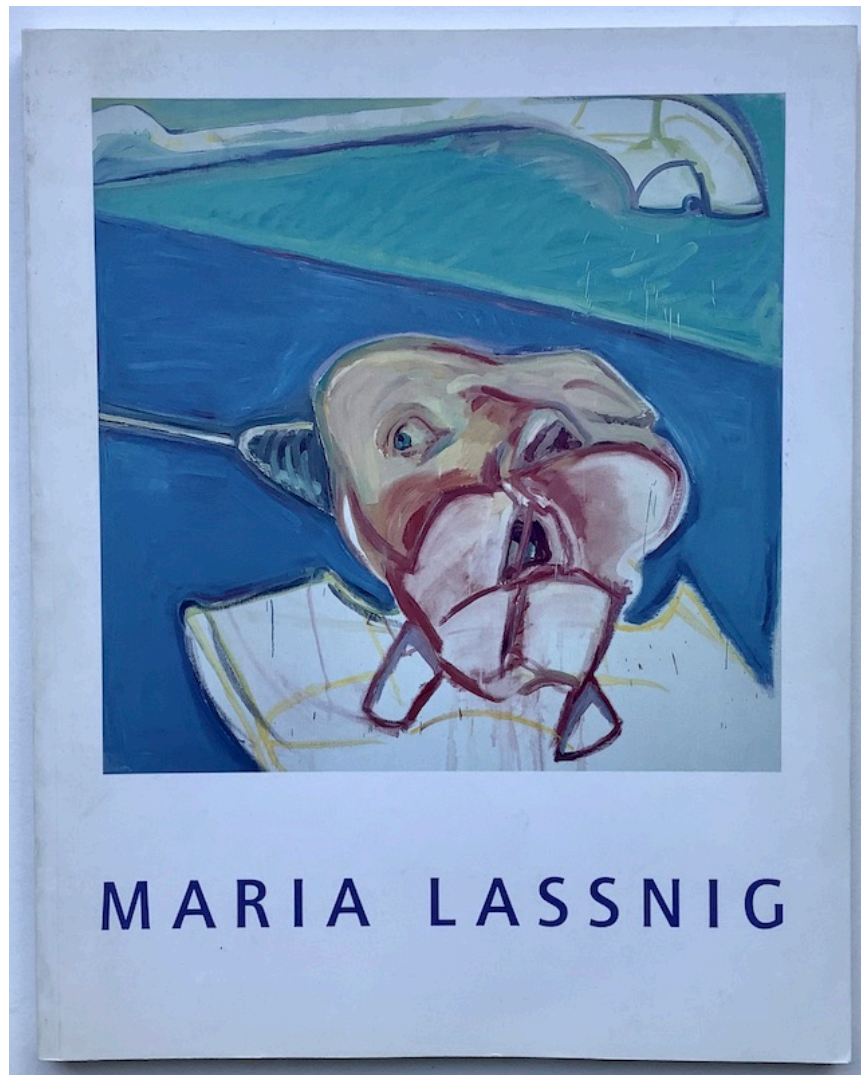
Maria Lassnig Zeichnungen.

Cologne. Edition Hundertmark. 1991.

(27 x 20.5 cm). pp. (16). With 18 black-and-white illustrations. Original wrappers, stapled.

Catalogue with introductory text by Bernhard Blume.

£ 50



39.

Maria LASSNIG.

Maria Lassnig. Neue Bilder und Zeichnungen.

Berlin. Neuer Berliner Kunstverein, DAAD. 1997.

(30 x 24 cm). pp. 104. Colour illustrations throughout. Original wrappers.

Exhibition catalogue, Neuer Berliner Kunstverein and daadgalerie Berlin, May - July 1997, and then Kunsthalle Bern, September - October 1997.

This copy inscribed by Lassnig on the half-title: "Maria Lassnig, freict sich!"

£ 95



40.

Maria LASSNIG.

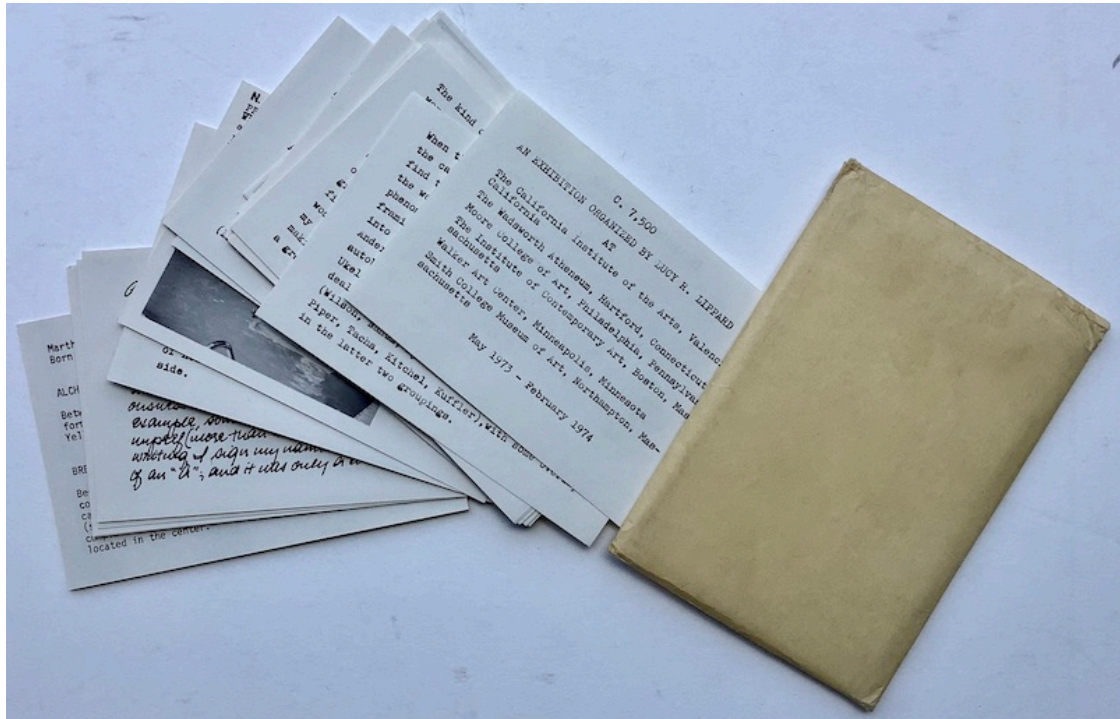
Maria Lassnig. Bilder 1989-2001. Kunstpreis der Nord/LB 2002.

Hannover. Kestner Gesellschaft. 2001.

(30.5 x 24.2 cm). pp. 120. Numerous colour illustrations. Original wrappers.

Exhibition catalogue, Kestner Gesellschaft, December 2001 - February 2002.
Catalogue edited by Carl Haenlein, and with texts by Verena Auffermann, Carl Haenlein and Maria Lassnig. **This copy inscribed by Lassnig on the half-title: "Für einen lieben schönen Freund, Maria Lassnig".**

£ 125



41.

(Lucy LIPPARD).

c. 7,500. An exhibition organized by Lucy R. Lippard at the California Institute of the Arts, Valencia, California.

Valencia. The California Institute of the Arts. 1973.

(10.2 x 15.4 cm). 30 loose index cards in their original plain manila envelope. Metal clasp on envelope has rusted, affecting a small area on the first two cards, otherwise very good.

A landmark female conceptual art exhibition, one of four organised by Lippard in this loose index card format. A feminist herself, Lippard had been troubled by questions regarding women in conceptual art. According to the introductory text, "the show was organized in part as a reply to the comment 'there are no women conceptual artists'."

Included are 26 artists: Laurie Anderson, Eleanor Antin, Jacki Apple, Alice Aycock, Jennifer Bartlett, Hanne Darboven, Agnes Denes, Nancy Holt, N.E. Thing Co., Adrian Piper, Athena Tacha, Mierle Ukeles, Martha Wilson and others.

£ 950



42.

Charlotte MOORMAN & Jim
McWILLIAMS.

**Poster for '9th Annual New
York Avant Garde Festival'.**

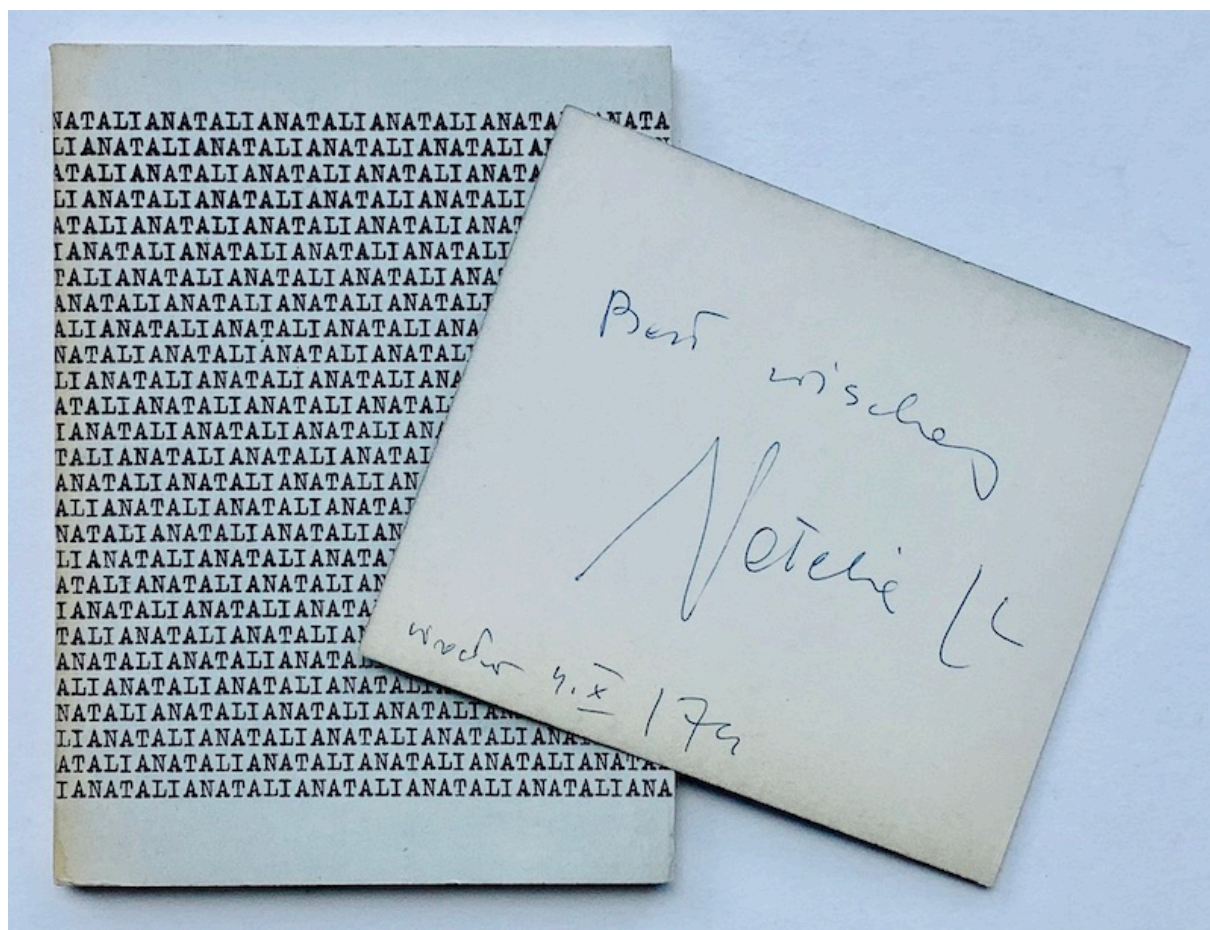
New York. 1972.

(86 x 56 cm). Colour offset
poster printed on beige paper.
Folded with a few small tears.
Poster designed by Jim
McWilliams.

The Annual Avant Garde Festival of New York was an annual event that began in 1963 as an open forum for the emerging experimental music scene in New York City. Established in 1963 by cellist and performance artist Charlotte Moorman, the festival ran for 15 years in various locations including Central Park and the Staten Island Ferry until 1980 (except for the years 1970, 1976 and 1979). The ninth presentation of the Festival, took place on October 28th 1972 at Pier 16 near the South Street Seaport Museum NYC, where the festival was in-part presented aboard the historical Hudson River Alexander Hamilton side-wheeler steamboat.

The event featured over 200 artists with performances by Yoko Ono and Nam June Paik and video screenings by Alan Kaprow and Jud Yalkut, among many others. During the Festival, Moorman herself performed a work composed for her by Jim McWilliams titled *A Water Cello for Charlotte Moorman*. For the piece, Moorman played her cello after dark while submerged in a spot lit tank of water from the East River; the five-minute performance was facilitated by Moorman wearing a helmet, oxygen tank and orange diving suit.

£ 85



43.

NATALIA LL (pseudonym of Natalia Lach-Lachowicz).

Permafo - suma. Prace Natalii LL 1970-1973 [Permafo-sum: works of Natalia LL 1970-1973].

Wrocław. Galeria Permafo. 1973.

(13.7 x 10 cm). 81 leaves printed to rectos only. Original printed wrappers. Slight sunning to spine, otherwise very good.

Natalia LL (Lach-Lachowicz; b. 1937) is a Polish visual artist and photographer. Her early works were based on conceptual meanings, erotics and consumerism. She was the co-founder of the Permafo Gallery in 1970 which became the centre for conceptual artists in Poland and was active until 1981.

This catalogue was printed in 300 copies, and is illustrated partly typographically, partly photographically, and entirely created by Natalia LL. It includes reproductions of probably the most notorious work by Natalia LL, 'Consumer Art'

presenting models delighting in suggestively eating bananas or frankfurters (critics at the time noted that Natalia LL's work was not only a comment on feminism but is also a symbol of freedom, given that bananas were scarce in the 1970s in Poland under the communist rule).

The catalogue is the first summary of Natalia LL's works which she created under this artist's name, published to accompany her exhibition at the Permafo Gallery in Wrocław in 1973.

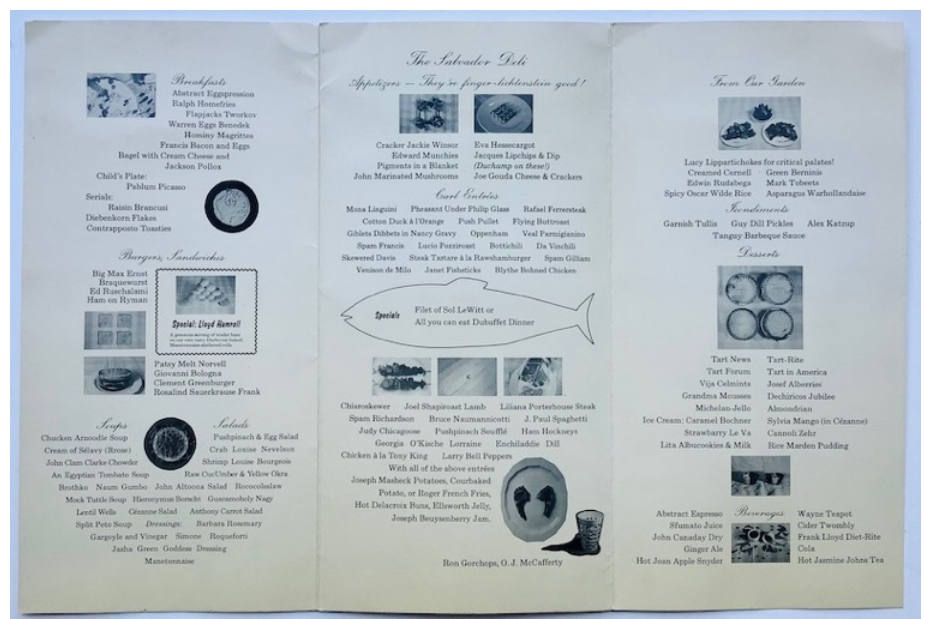
This copy with a loosely inserted card, printed recto with a portrait photograph of the artist, and inscribed on blank verso in pen, "Best wishes, Natalia LL, Wrocław [indistinct date, possibly 1974]."

£ 1250

44.

Barbara NOAH &
Arlene GOLANT.

The Salvador Deli.



(35.5 x 17.7 cm). Small vignette illustrations printed throughout the text, illustrating some of the strange dishes. Three-part folded card, printed both sides, black on cream glossy stock. Covers with patchy stains, and corners slightly bumped.

A satirical menu comprised of playful references to art historical figures and terms, listing items such as the Francis Bacon and Eggs, Agnes Martini, Jackson Pollox, Diebenkorn Flakes, Ham on Ryman, Hieronymus Borscht, Filet of Sol LeWitt, Bruce Naumannicotti, or Rice Marden Pudding.

£ 275



45.

Anna OPPERMANN.

Anna Oppermann Ensembles. Neue Galerie im Alten Kurhaus - Sammlung Ludwig. 24.1. - 2.3. 1976.

Aachen. Neue Galerie im Alten Kurhaus - Sammlung Ludwig. 1976.

(30 x 22 cm). Complete in 11 parts, with 32 loose plates reproducing 64 black-and-white illustrations. Loose as issued in original printed card folder.

Contains text excerpts from an interview by Wolfgang Becker with Anna Oppermann as well as 64 illustrative plates and bio-bibliographical data.

£ 25

46.

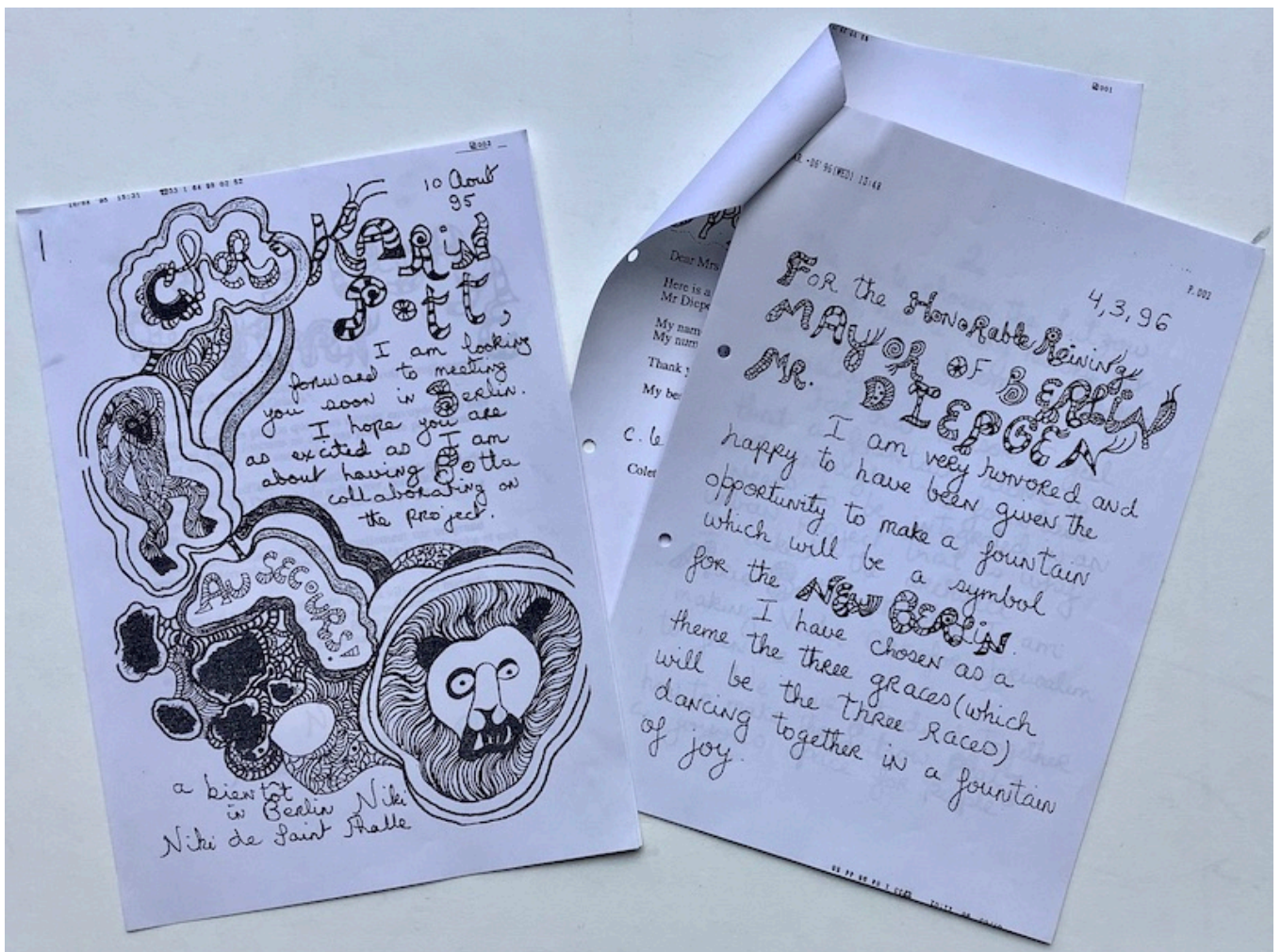
Niki de SAINT-PHALLE.

Documents relating to the unrealised Lützowplatz fountain project.

(Berlin). 1993 - 1996.

A series of documents relating to the doomed project to commission Niki de Saint-Phalle to design a new fountain sculpture for the Lützowplatz garden square in the Tiergarten area of Berlin.

The initial idea was that of Karin Pott, then art director of the non-profit gallery space of the Fördererkreis Kulturzentrum Berlin, whose Haus am Lützowplatz gallery space looked onto the square.



Documents include:

1. Two-page faxed typed letter from Karin Pott to the film director and producer Peter Schamoni (dated 19 July 1993), thanking him in advance for “lending me your ear” and for promising to present her fountain idea to Niki de Saint-Phalle. Accompanied by four additional faxed pages providing maps of the location, and existing and historical views of the square.
2. Two-page fax from Niki de Saint-Phalle to Karin Pott (dated 19 August 1995). The first sheet was handwritten by Saint-Phalle and reproduces an exquisite organic drawing of a lion and monkey. “Cher Karin Pott, I am looking forward to meeting you soon in Berlin. I hope you are as excited as I am about having Botta collaborating on the project, a bientôt in Berlin, Niki de Saint-Phalle”. A wonderful piece of original ‘fax art’. The accompanying second sheet consists of a faxed typed letter from Saint-Phalle to Pott, in which she again reiterates her interest in the project, and her wish to bring on board her architect collaborator Mario Botta, who at that time was working with Saint-Phalle on the installation of her ‘Noah’s Ark’ in Jerusalem (the Noah theme possibly explaining the animals in her drawing on the first faxed sheet).
3. Five-page fax from Niki de Saint-Phalle to the then mayor of Berlin, Mr Eberhard Diepgen (dated 7 March 1996) - consists of four handwritten faxed pages, plus typed faxed cover page (requesting that Karin Pott forward the letter to Mr Diepgen). The fax is decorated with reproductions of marginal drawings, with Saint-Phalle writing some of the text in her inimitable florid style. “I am very honoured and happy to have been given the opportunity to make a fountain which will be a symbol for the NEW BERLIN. I have chosen as a theme the three graces (which will be the Three Races) dancing together in a fountain of joy”.



4. Unpublished printed proposal for a project entitled “Ein Brunnen für den Lützowplatz”. The maquette consists of 22 coloured sheets of unbound card, each with the Haus am Lützowplatz header. The first four sheets (pink) provide a description of the project and historical background; a single sheet (yellow) provides a breakdown of the project’s estimated costs; three sheets (orange) provide drawn plans of the site; six sheets (green) reproduce historical photographs of the Lützowplatz; and eight sheets (blue) have tipped-on colour illustrations of other sculptural works by Saint-Phalle. On the verso of each card is printed a xeroxed reproduction of the artist’s proposed ‘Three Graces’ fountain. Despite the efforts of Karin Pott of the Haus am Lützowplatz and others, the project in Berlin was never realised.

£ 850



47.

Niki de SAINT-
PHALLE.

**Niki de Saint-
Phalle. Invitation à
la Danse.**

*Paris. ARC, Musée
d'art moderne de la Ville
de Paris. 1993.*

(20.5 x 16 cm). pp. (16). Screenprinted illustrations throughout, including on central double-page printed on tracing paper. Original wrappers, stitched.

Screenprinted booklet printed entirely on blue card, published to accompany the Matisse-inspired exhibition by Niki Saint-Phalle at the Musée d'art moderne de la Ville de Paris, June - September 1993. Edition of 1500 copies.

£ 125



48.

Niki de SAINT-PHALLE.

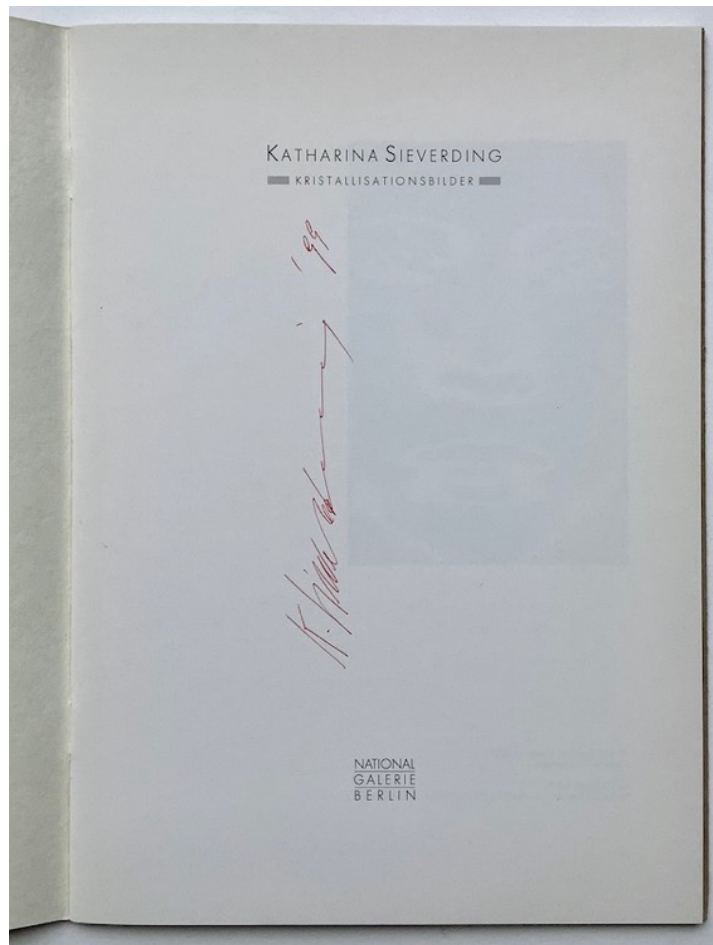
Niki de Saint-Phalle. Wer ist das Monster - du oder ich ? Ein Film von Peter Schamoni.

München. 1995.

(30 x 21.2 cm). pp. (34). Original wrappers, gummed spine. Black-and-white illustrations throughout.

Brochure accompanying the release of Peter Schamoni's 1995 documentary film on the career of Niki de Saint-Phalle. Loosely inserted is the folded invite to the film's premiere at the Urania Kleist-Saal in Berlin on the 25 January 1996, with a reception at the Haus am Lützowplatz.

£ 65



49.

Katharina SIEVERDING.

Katharina Sieverding. Kristallisationsbilder.

Berlin. Staatliche Museen. 1992.

(29.8 x 21.2 cm). pp. 24. With 8 illustrations, including 6 double-page. Original wrappers with card dust-jacket.

Catalogue for the exhibition of Sieverding's series of photograms, held in the Neue Nationalgalerie Berlin, October 2 - November 15, 1992. Essay by Angela Schneider. The artist's 'Kristallisationsbilder' are photograms of blood crystallisations enlarged to 2.75 x 5 meters.

This copy signed in red pen by Sieverding on the title page in 1999.

£ 75



50.

(STURTEVANT). Elaine Sturtevant.

Sturtevant Drawings 1988-1965.

New York. Bess Cutler Gallery. 1988.

(22.6 x 22.8 cm). pp. 20. Eight black-and-white illustrations. Original wrappers, stapled.

Catalogue designed by Sturtevant published in conjunction with a 1988 New York gallery exhibition of fifty-eight of her drawings after Joseph Beuys, Marcel Duchamp, Oyvind Fahlstrom (after George Herriman), Jasper Johns, Roy Lichtenstein, and Tom Wesselman.

£ 85



51.

(STURTEVANT). Elaine Sturtevant.

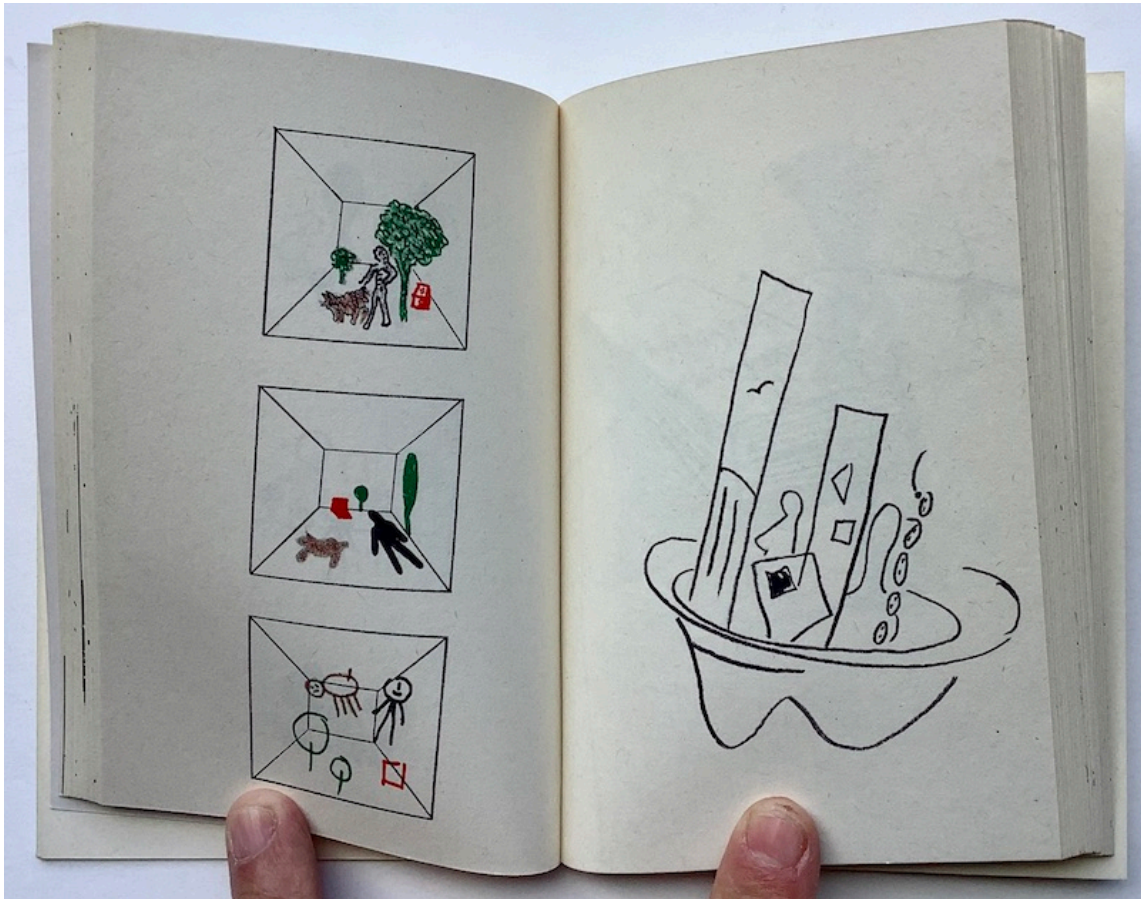
Sturtevant. The Brutal Truth. + Catalogue raisonné 1964-2004. Gemälde, Skulptur, Film und Video. / Painting, Sculpture, Film and Video.

Ostfildern-Ruit. Hatje Cantz Verlag. 2004.

(27 x 21 cm). pp. 214; 191. Colour & black-and-white illustrations throughout. Two volumes. Original wrappers.

Published for the Sturtevant exhibition *The Brutal Truth*, Museum für moderne Kunst, Frankfurt am Main, September 2004 - January 2005.

£ 65



52.

Andrea TIPPEL.

Auf dem Mahlberg. 144 Zeichnungen.

Berlin. Rainer Verlag. 1980.

(15.x 10.1 cm). pp. (160). Original wrappers.

Published in an edition of 600 signed copies. This copy additionally inscribed by Toppel on the first blank in pencil: "Berlin, Februar, Leibnitzstr. 28, Für Karin Pott, Andrea".

Toppel is perhaps best known for her work as a professor at the Hochschule für bildende Künste in Hamburg, and her own artistic output remains sadly little-known. This small volume reproduces Toppel's characteristic drawings from the 70s, featuring small, uniformly-framed drawings which the artist produced when she was in her late 20s and early 30s.

£ 75



53.

Rosemarie TRÖCKEL.

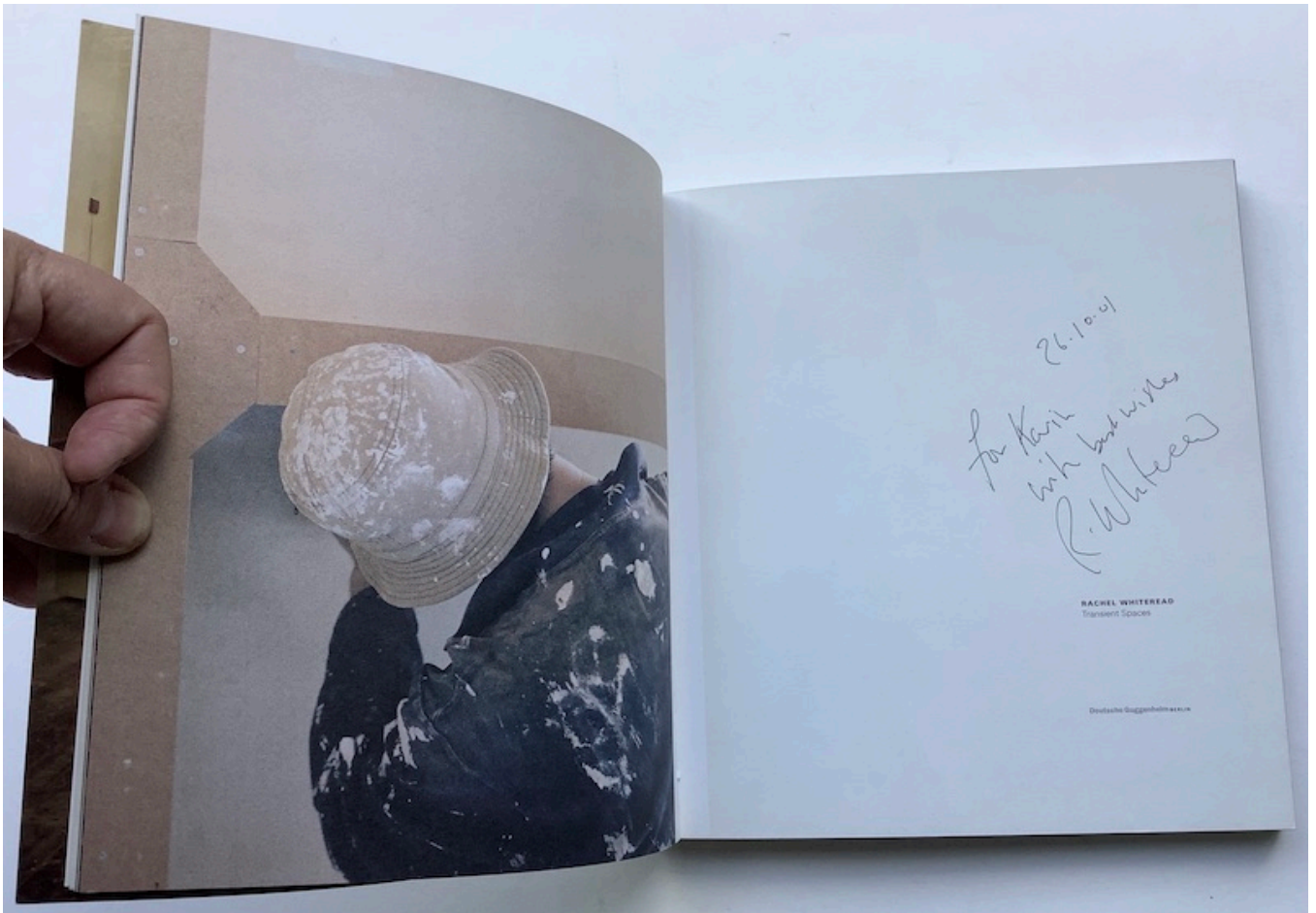
aber menschlich bin ich nie darüber hinweggekommen.

n.p. 1989.

Framed (40.5 x 35.8cm). Original colour screenprint printed on cardboard.

From an edition of 80 copies, signed by Tröckel, dated and numbered in pencil lower right. Title printed in red lower left. An edition possibly published as a result of Tröckel's exhibition of the same name held at the Donald Young Gallery in Chicago, - . - = + *aber menschlich bin ich nie darüber hinweggekommen*, (April 1989).

£ 900



54.

Rachel WHITEREAD.

Rachel Whiteread. Transient Spaces.

Ostfildern-Ruit. Hatje Cantz Verlag. 2001.

(23 x 20.5 cm). pp. 167. Numerous colour and black-and-white illustrations throughout. Original wrappers.

Catalogue for Whiteread's exhibition at the Deutsche Guggenheim Berlin, October 2001 - January 2002.

This copy with a signed inscription from Whiteread to Karin Pott on the title page: "26.10.01 for Karin, with best wishes R. Whiteread".

£ 65



55.

Rachel WHITEREAD. (M. Sasek).

Mike and the Modelmakers. Edition Ex Libris No. 14.

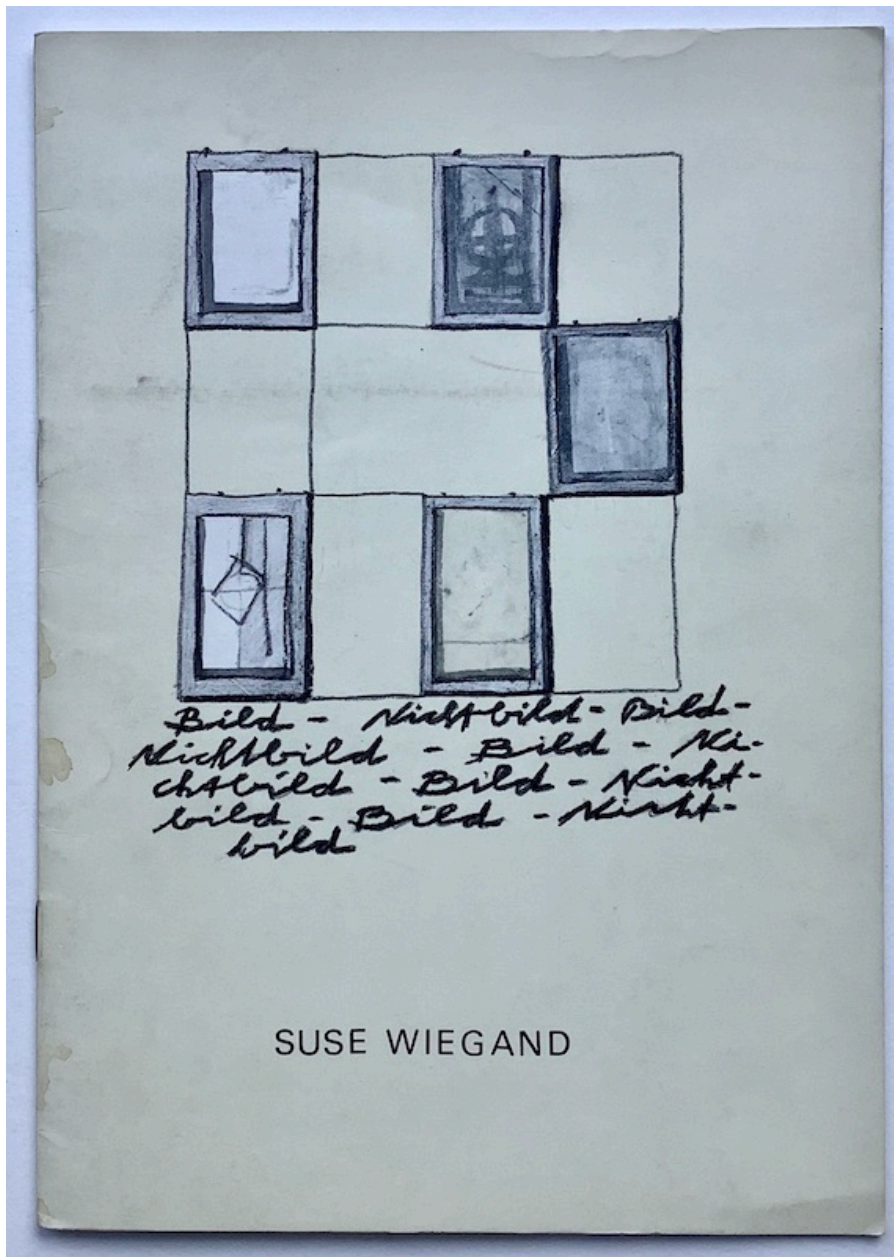
Cologne. Salon Verlag. 2008.

Box (30.4 x 22 cm). pp. (42).

Issued loose with the book is Whiteread's ex-libris bookplate (flat-packed colour printed cardboard box for the matchbox cement-mixer), designed to be detached and pasted into the book.

This is one of 40 deluxe copies, with a solid lead cast of the cement-mixer, stamp-numbered and initialled on its base. This model is wrapped in a small protective woolen blanket which has a stitched label carrying the same numbering. The aforementioned flattened bookplate is also signed in pen by Whiteread and numbered from the edition of 40. Together presented in the publisher's orange solander drop-back box.

£ 1500



56.

Suse WIEGAND.

Suse Wiegand.

Berlin. Petersen Galerie. 1985.

(30 x 21 cm). pp. 8. Reproductions of the artist's drawings throughout. Original wrappers, stapled. Some staining to spine edge.



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