

Tim Byers Art Books Catalogue 25



1.

Vito ACCONCI.

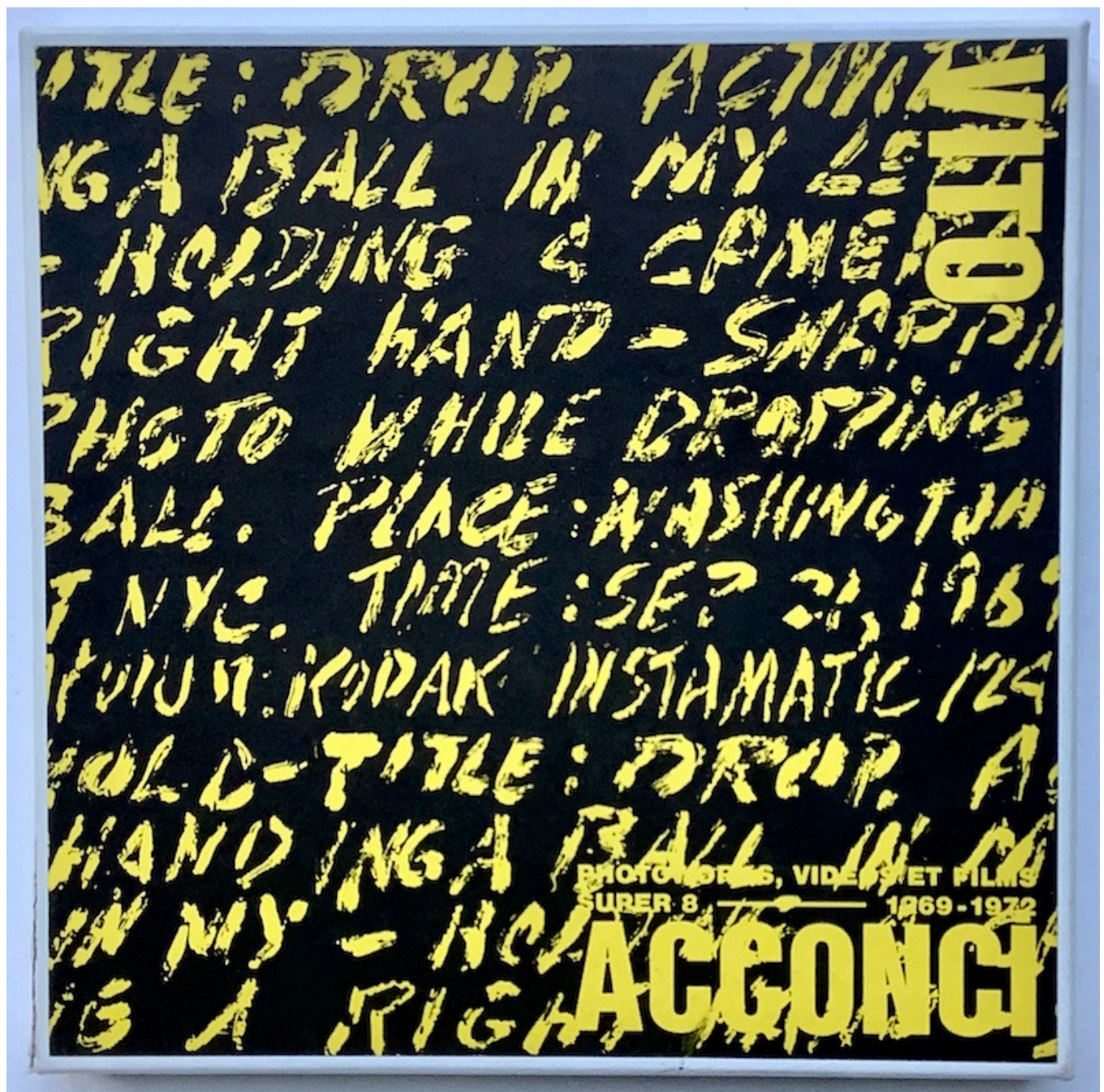
Vito Acconci. Photoworks, Vidéos et Films Super 8, 1969-1972.

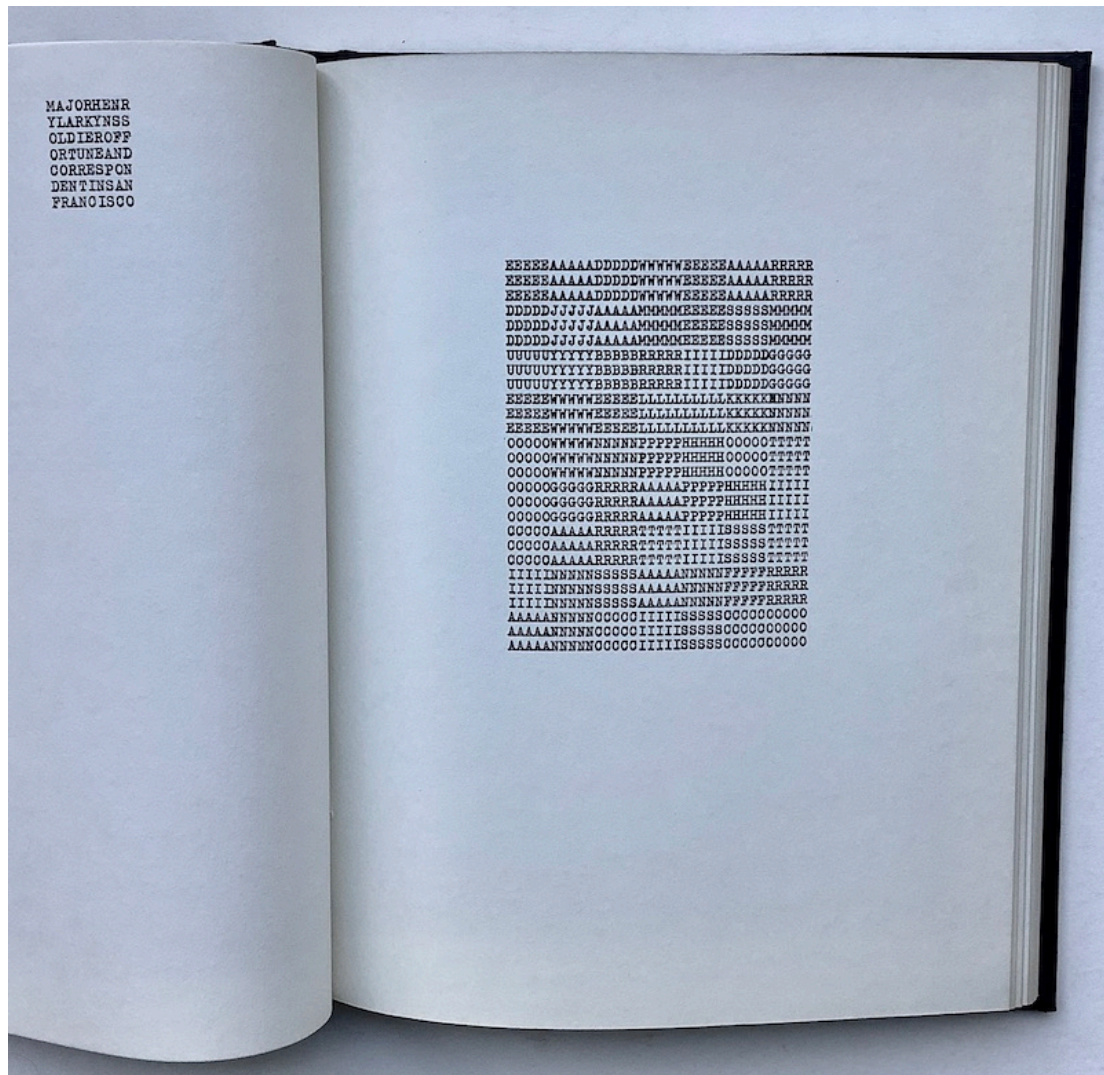
Geneva. Sous-Sol, Ecole Superieure d'Art Visuel. 1988.

(19 x 19 cm). With 37 printed text and illustration sheets, loose as issued in printed folding box.

Exhibition catalogue for a show held November 16 - December 16, 1988. Texts by Catherine Quéloz, Luc Berthet, Catherine Grangier, Catherine-Pier Favre in French with additional texts by Acconci in English and French. Includes audio cassette of Acconci's work *VD Lives / TV Must Die* (1978), and *Ten Packed Minutes* (1977).

£ 250





2.

Carl ANDRE.

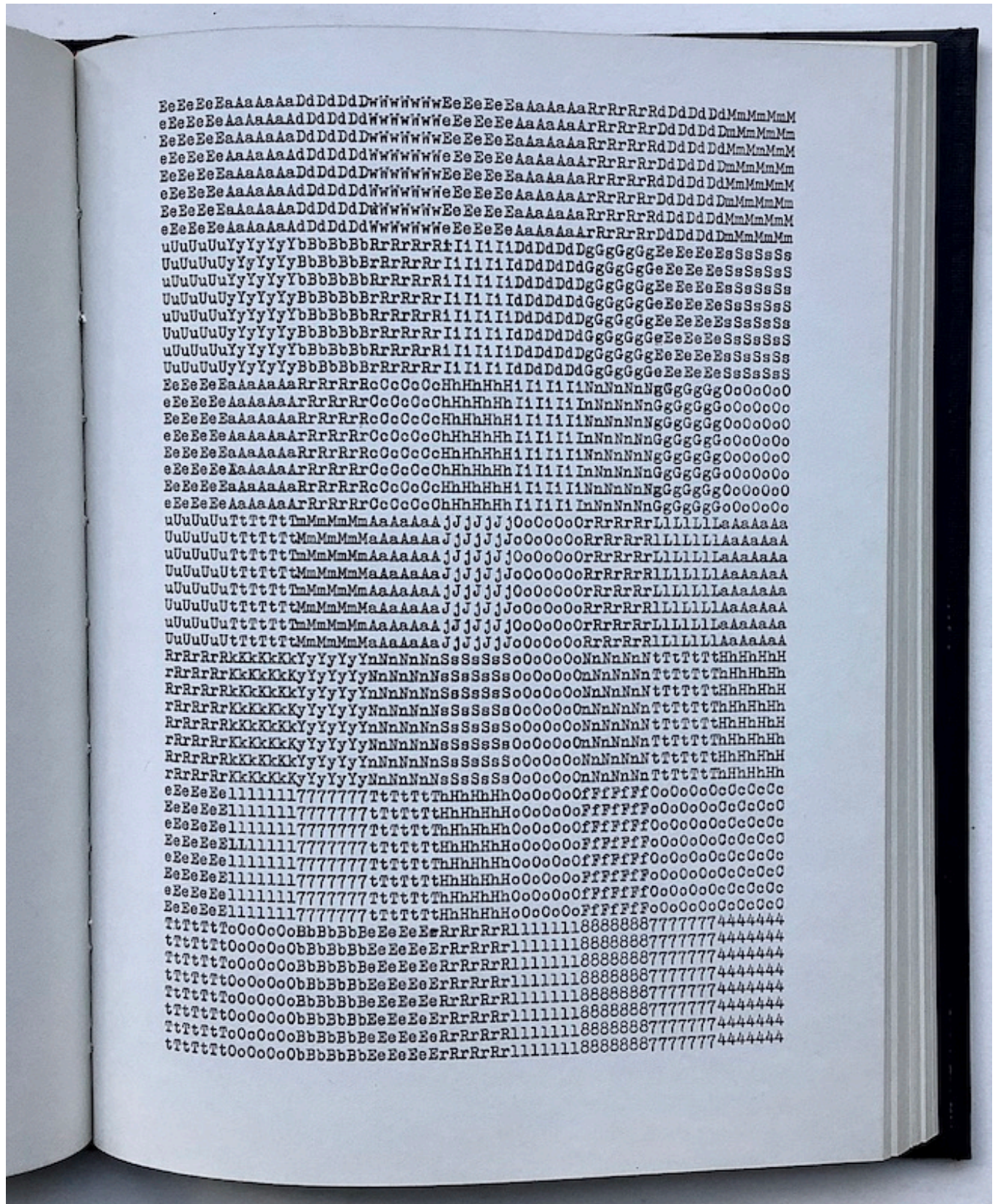
Stillanovel.

London / New York. Anthony D'Offay Gallery & Paula Cooper Gallery. 1992.

(28.5 x 22.2 cm). pp. (104). Original full black buckram, with titles in gilt to spine, black endpapers.

Published in an edition of 100 copies, numbered and signed by Carl Andre on the colophon. Artist's book reproducing a long typewritten poem produced by Carl Andre in 1972, and here published for the first time 20 years later. The poem concerns the photographer Eadweard Muybridge's killing of his wife Flora's

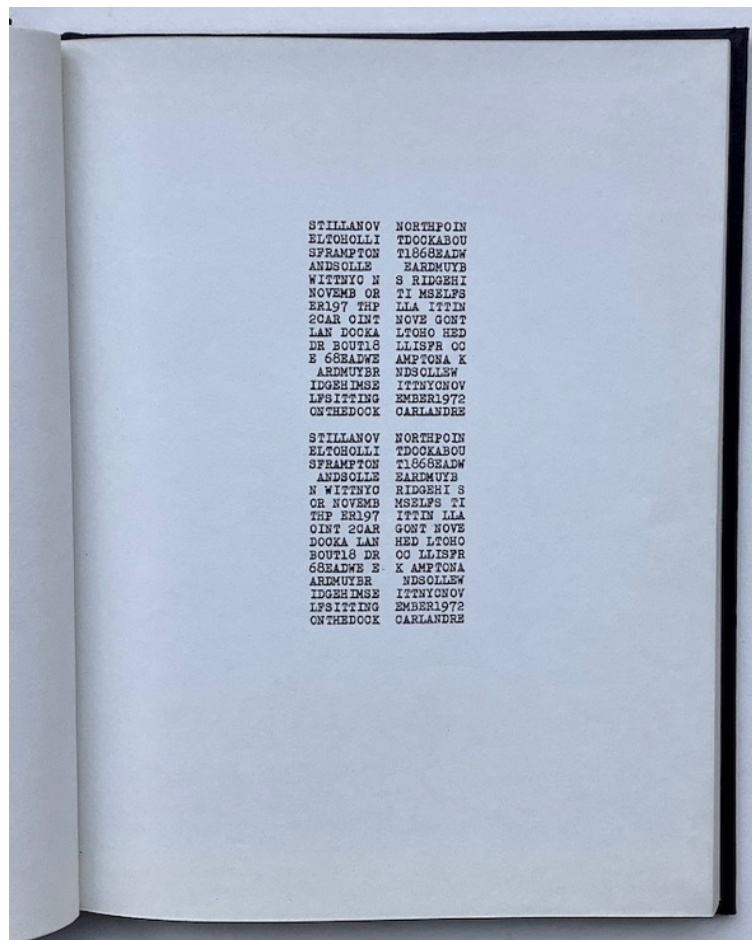
lover, Major Henry Larkyns, in 1874. Carl Andre dedicates Stillanovel to Sol LeWitt and photographer and filmmaker Hollis Frampton, both of whom shared Andre's fascination with the work of Muybridge.

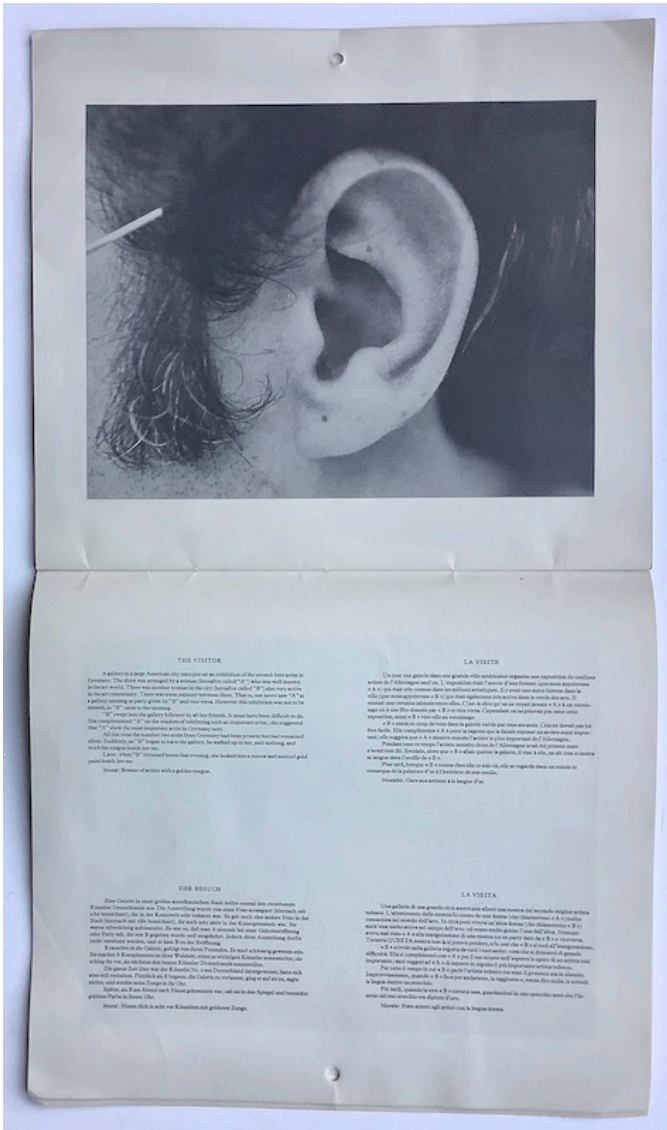


Concrete poetry is an undeniable touchstone for Andre. *Stillanovel* reflects work by artists such as Henri Chopin, Ian Hamilton Finlay, Eugen Gomringer, and Dom Sylvester Houédard, particularly in its use of the spatial parameters of the standardised page. However, Andre's poem does not share concrete poetry's frequent use of a wide variety of different typefaces and font sizes. *Stillanovel*'s texts are made with either a Royal or an Olympia typewriter, forcing a uniform typestyle.

Andre tells his story in a series of sentences of equal length. It is important that the sentences are of equal length, since it enables Andre to repeat and arrange them in various regular patterns: rectangles of words and sentences, grids, repeating blocks. There are only about 20 sentences, but Andre produces 104 pages of arrangements, changing the order of the sentences, repeating single ones over entire pages, spreading out the letters. On the last page all the sentences in blocks occur in proper order, proceeding from "North Point dock about 1868 Edweard Muybridge himself sitting on the dock" to "The ascent of clouds rest about 1875 Muybridge himself sporting in the snow".

£ 5800





3.

John BALDESSARI.

Ingres and Other Parables.

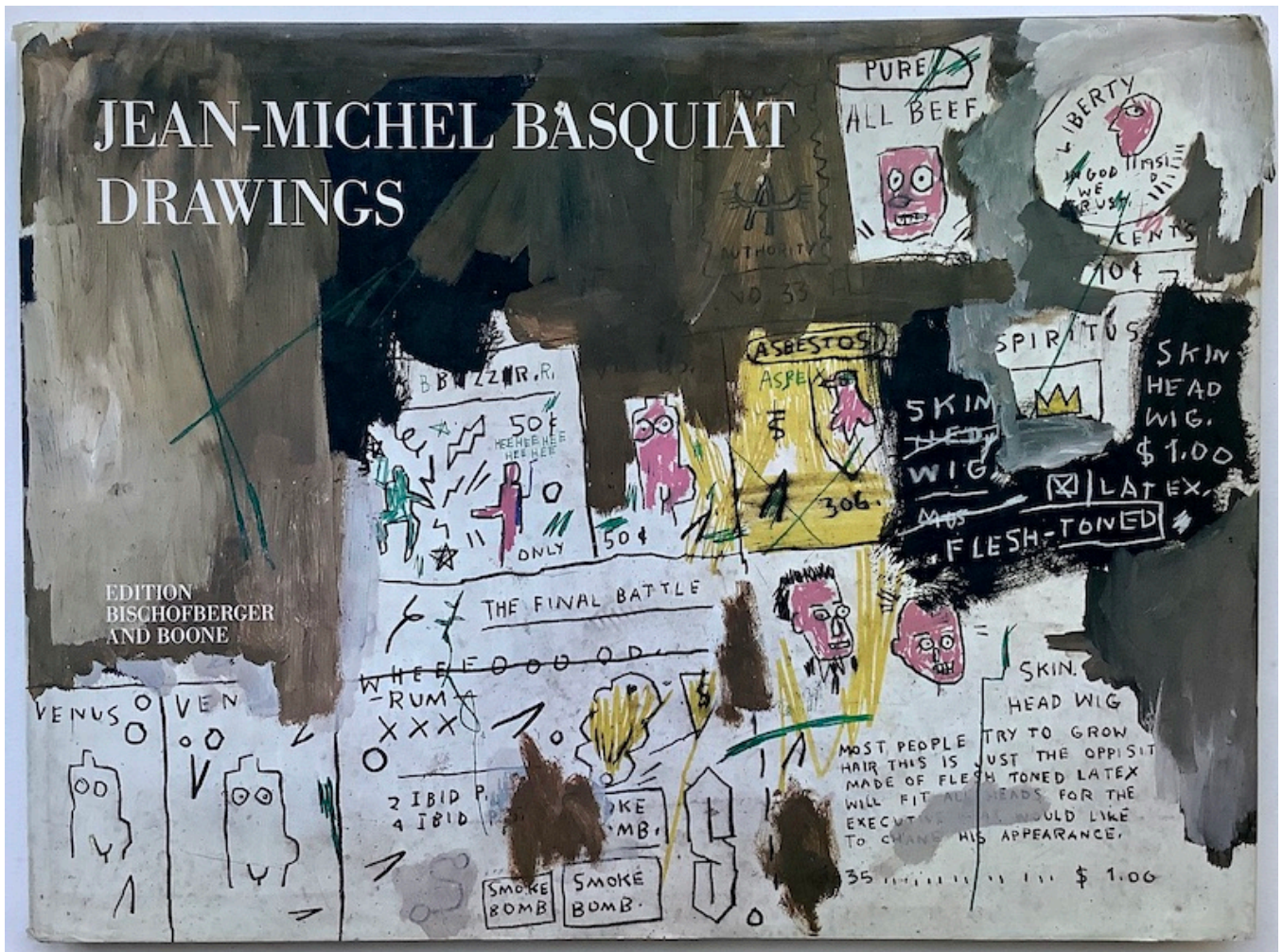
London. Studio International Publications Ltd. 1972.

(27 x 30.7 cm). Illustrated with 10 black-and-white photographic plates. Printed by W. & J. Mackay Ltd. Bound in publisher's cream-coloured wrappers. Some handling creases to covers with corners very slightly bumped, otherwise good.

This represents Baldessari's first artist's book, presented in a hanging wall-calendar format. It is complete with a thumb-tack hole, as issued through the centre of the lower margin. An image is placed on the upper side of the 'calendar' with a parable on the lower half translated into four languages, English, French, German and Italian. The ten parables, each of which is illustrated with a black-and-white photograph, are titled: 'Ingres', 'The Contract', 'The Wait', 'The Neon Story', 'The Best Way to Do Art', 'Art History', 'The Great Artist', 'Two Artists', and 'The Visitor'.

[Ref. Anne Moeglin-Delcroix, *Esthétique du livre d'artiste*, 1960/1980, pp. 274-275; *Printed Matter, Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek*, p. 92; *Guardare raccontare pensare conservare, quattro percorsi del libro d'artista dagli anni '60 ad oggi*, p. 203; *Künstler Bücher I*, Krefelder Kunstmuseen, p. 10, no.1.]

£ 350



4.

Jean-Michel BASQUIAT.

Jean-Michel Basquiat. Drawings.

Zurich & New York. Gallery Bruno Bischofberger & Edition Mary Boone Gallery. 1985.

(26.6 x 35.6 cm). pp. (76). With 32 colour plates. Original cloth, with printed dust jacket. Small tears to upper edge of jacket especially upper front edge.

Edition limited to 1000 numbered copies, signed by Basquiat in blue pen on the verso of the title page, facing a photograph of Basquiat taken in 1982 by James van der Zee. The colour plates in the book illustrate drawings that Basquiat created in New York and during travels abroad during the winter of 1982/83.

£ 3000



5.

Bernd & Hilla BECHER.

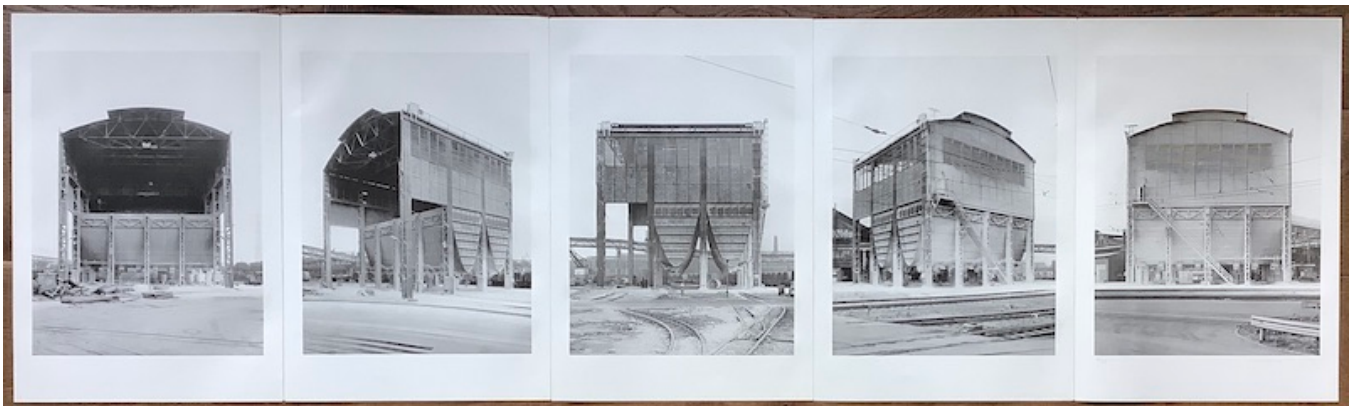
5 Ansichten eines Kalksilos in Duisburg-Ruhrort.

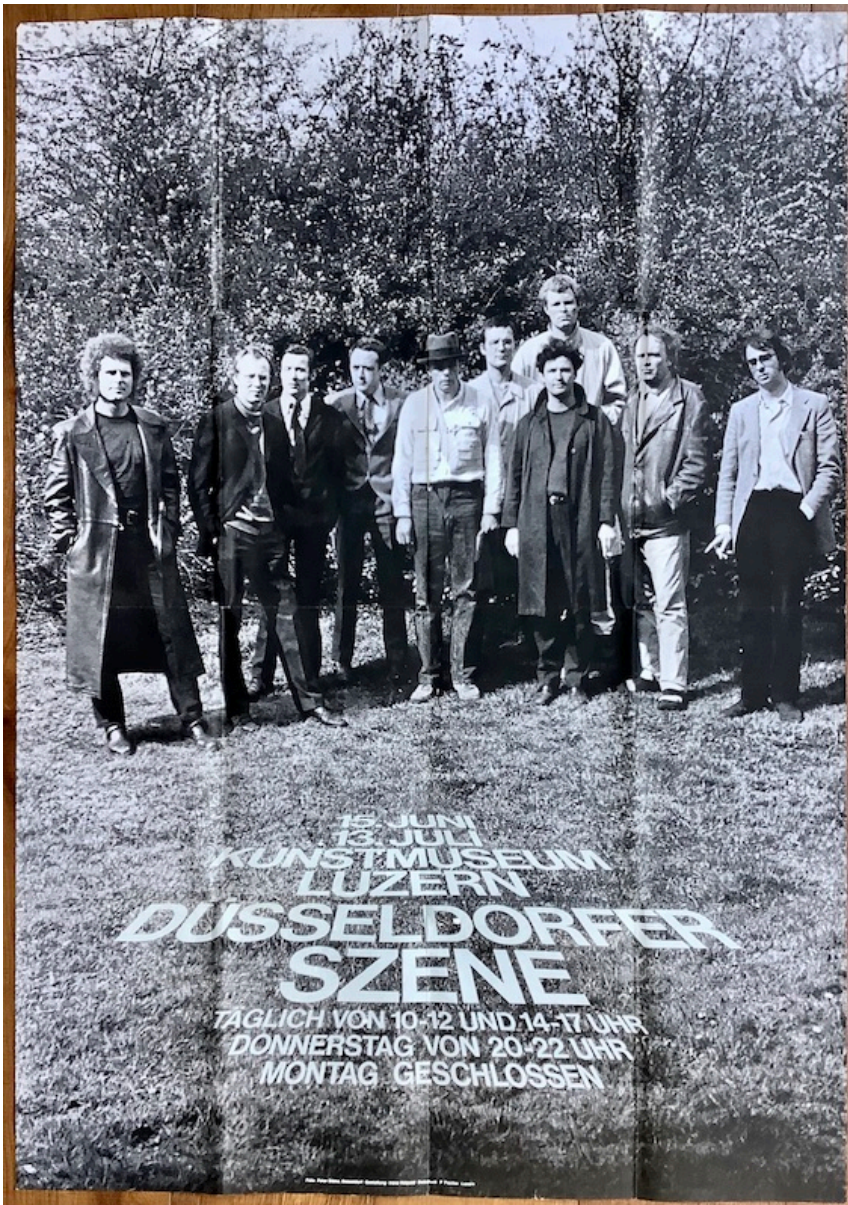
(No place). Published by the artists. n.d. (c.1974).

Folded (51 x 35 cm); unfolded (51 x 175 cm). Five offset photolithographed prints on coated white wove paper, mounted together as a long horizontal leporello. Title printed on the recto of the first image.

An uncommon Becher item, published in an edition of 85 copies, numbered and signed in pencil by both of the Bechers beneath the final image. Husband and wife Bernd and Hilla Becher began photographing buildings and relics of the Industrial Revolution, such as coal mines and cooling towers, in 1959. The Bechers framed their subject in a manner that isolated it from its environment. Often, these stark, detailed prints were then displayed in grid-like structures, forming stunning 'Typologies'. Here we have a series of five lime silos from the Ruhrort area of Duisburg photographed by the Bechers, and printed as a large signed and editioned leporello.

£ 2250





6.

(Joseph BEUYS,
Sigmar Polke, Gerhard
RICHTER et al.).

**Düsseldorfer Szene.
Kunstmuseum Luzern,
15. Juni - 13. Juli.**

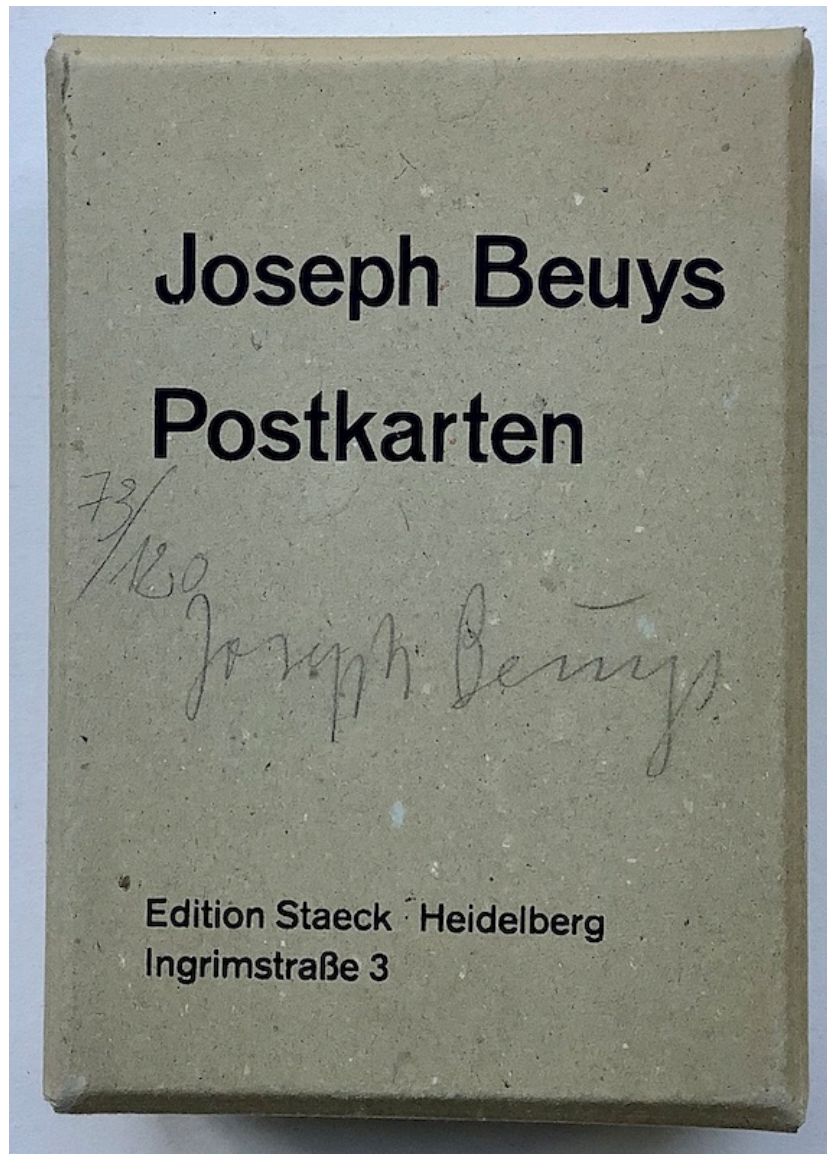
*Kunstmuseum Luzern.
1969.*

Unfolded (127.5 x 90 cm). Catalogue in the form of a large folded poster. Some browning and weakening of fold edges as is usual, and one small tear to lower edge but overall still a good copy. Poster folded four times as issued.

When unfolded, one side of the poster/catalogue is a large silkscreen reproduction of Peter Dibeke's now famous image of the Düsseldorf group participants, standing together in a field: Joseph Beuys, Sigmar Polke, Gerhard Richter, Klaus Rinke, Blinky Palermo, Jörg Immendorf, Imi Knoebel, Reiner Ruthenbeck, Claus Böhmler and Rainer Giese (Chris Reinecke is not represented in the picture but is in the catalogue).

The other side of the poster is printed with texts, and documents the work of the artists with bio-bibliographical details and illustrations of the works. A text by Jean-Christoph Ammann explains the context of the exhibition and the importance of the Düsseldorf academy and art scene at the time.

£ 850



7.

Joseph BEUYS.

Postkarten 1968-1974.

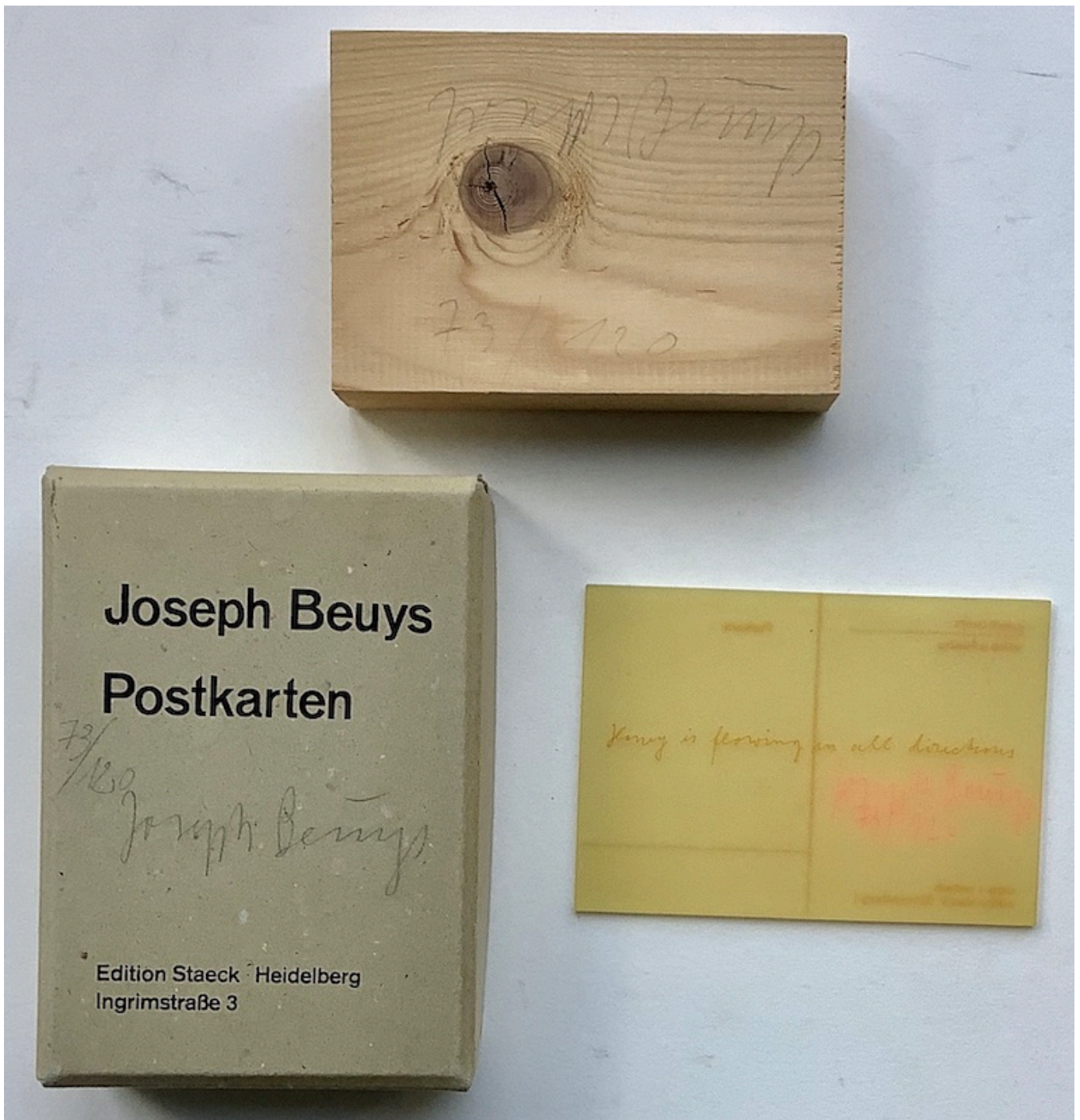
Heidelberg. Edition Staeck. 1974.

Box (17.4 x 12.3 x 5.3 cm). The natural material used to produce the Honey is Flowing postcard has caused oily storage marks to base of box, as is common with this edition. Box with 30 postcards and two postcard objects.

Complete set of the first boxed collection of Beuys postcards. This is one of the 120 (+ 20 hors commerce) deluxe sets, complete with the wooden postcard and the plastic Honey is Flowing postcard. Both the lid of the box and these two object postcards are signed and numbered by Beuys.

[Ref. Schellmann - *Joseph Beuys. The Multiples*, no. 103].

£ 1200





8.

Joseph BEUYS.

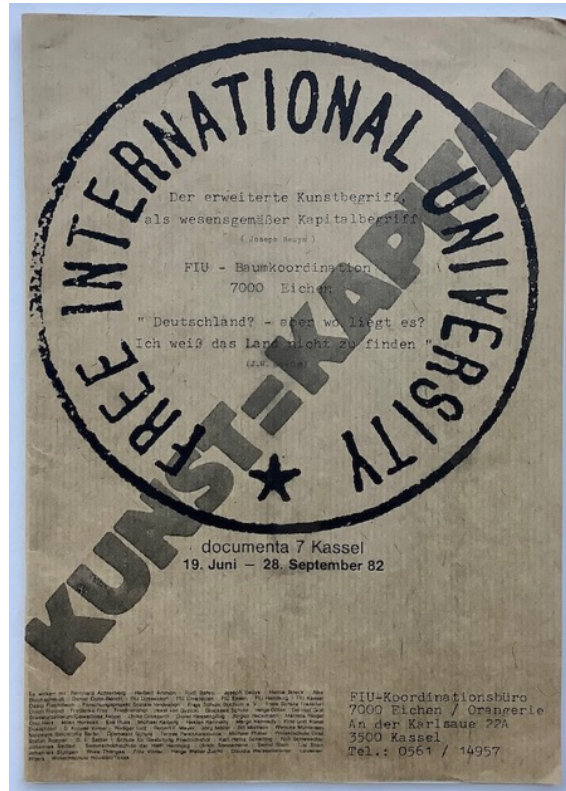
Die Landschaft in den Hintergründen der Gemälde Leonardos.

Munich. Verlag Schellmann & Klüser. 1977.

(29 x 20.2 cm). pp. (vi), 43, printed on rectos only. Black-and-white illustrations throughout. Original wrappers with printed dust jacket.

Reprint of the thesis presented by Eva Beuys at the Düsseldorf Art Academy 1959. Second edition, printed in an edition of 250 copies. Alongside reproductions of paintings by Leonardo da Vinci are schematic drawings by Beuys analysing the structure of the pictures. **This copy signed by Beuys in pencil on the initial blank.**

£ 125



9.

Joseph BEUYS.

Der erweiterte Kunstbegriff als wesensgemäßer Kapitalbegriff (Joseph Beuys). FIU-Baumkoordination - 7000 Eichen. documenta 7 Kassel 19. Juni - 28 September 82.

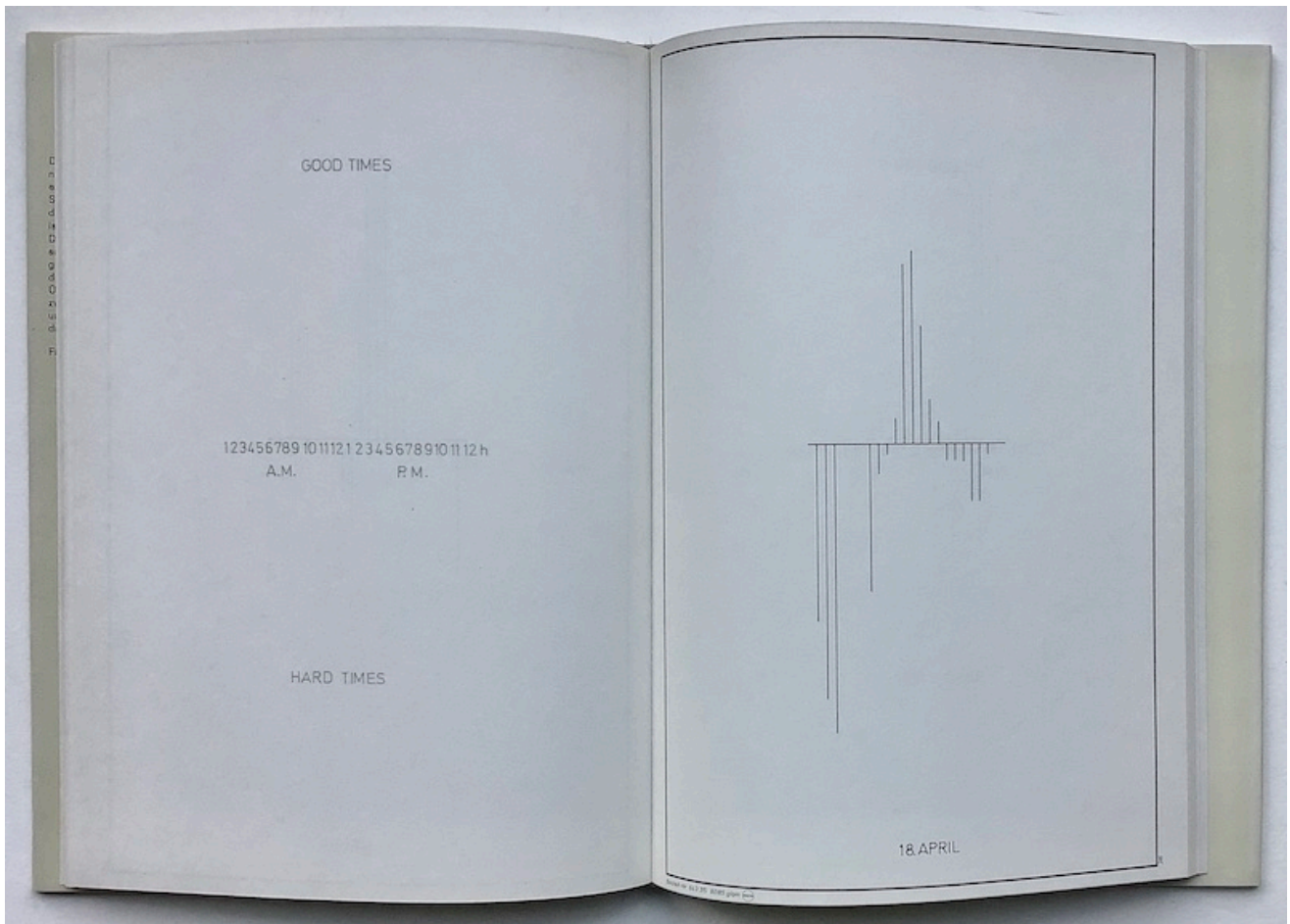
Kassel. FIU-Koordinationsbüro. 1982.

(29.6 x 21 cm). pp. 32. Original stapled wrappers.

The programme of events of the Free International University during documenta 7 in Kassel.

The Free International University (FIU), also known as the Free International University for Creativity and Interdisciplinary Research or Free International University, was a joint project by Joseph Beuys, Klaus Staeck, Georg Meistermann and Willi Bongard. The FIU was founded on April 27, 1973 in Joseph Beuys' studio in Düsseldorf and existed as a non-profit, registered association for two years after the artist's death until it was dissolved in 1988.

£ 65



10.

KP BREHMER.

Tagebücher 1974-76.

Berlin. Rainer Verlag. 1977.

(30.5 x 21.6 cm). pp. (92). Cloth with dust jacket.

Artist's book founded upon KP Brehmer's fascination with data visualisation. This is a diary in the form of a series of consecutive monthly graphs that record the result of a questionnaire on well-being and collate responses, with the graphs indicating good days or bad days, and the relative depth of feeling every day. The work's poignancy lies in the implicit absurdity of attempting to quantify emotional experience.

Published in an edition of 220 copies, numbered and signed by Brehmer on the colophon page.

£ 180



11.

Marcel BROODTHAERS.

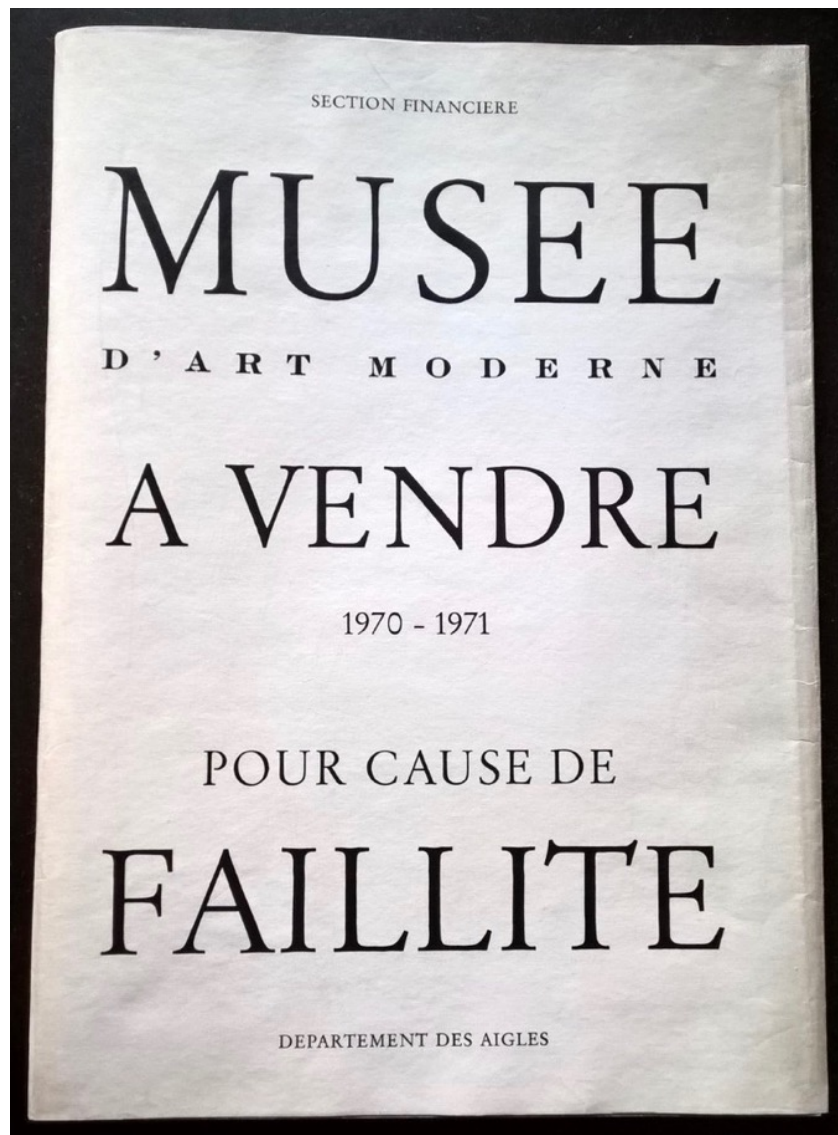
Ausstellung von März - April 1969.

Berlin. Galerie Gerda Bassenge. 1969.

(69 x 50 cm). Offset lithographic poster, printed single side on glossy paper and folded.

Exhibition catalogue in the form of a poster. Reproduces a short interview between the artist and Otto Hahn and other texts by Pierre Restany and Alain Jouffroy in French and German. One black and white photo-portrait of the artist and a reproduction of the artist's *Le Corbeau et le Renard* film/object multiple.

£ 950



12.

Marcel BROODTHAERS

Musée d'Art Moderne à vendre - pour cause de faillite.

Letterpress dust jacket wrapped around the catalogue of Kölner Kunstmarkt '71.

The front of the dust jacket bears the title "Section Financière, Musée d'Art Moderne à vendre 1970–71 pour cause de faillite" ("Financial section, Museum of Modern Art, for sale 1970 - 1971 on account of bankruptcy"). The back cover shows an eagle with the lettering 'Fig. 0' and the text "O Mélancolie, aigre château des Aigles" ("Oh, Melancholia, sour château of the eagles").

(Dimensions: 45 x 32 cm, folded; 45 x 64 cm, unfolded).

Edition of 19 copies.

One of the rarest graphic works / artist's books by Marcel Broodthaers.

Broodthaers's *Musee d'Art Moderne, Department des Aigles* commented on commercialism in art, both in its ironic salesmanship and, by contrast, in its anti-commercial structure. In keeping with the institutional critique of the time, the Sections were temporary and for the most part could not be bought or sold. The work was the museum and its contents were often borrowed from other sources for a limited time.

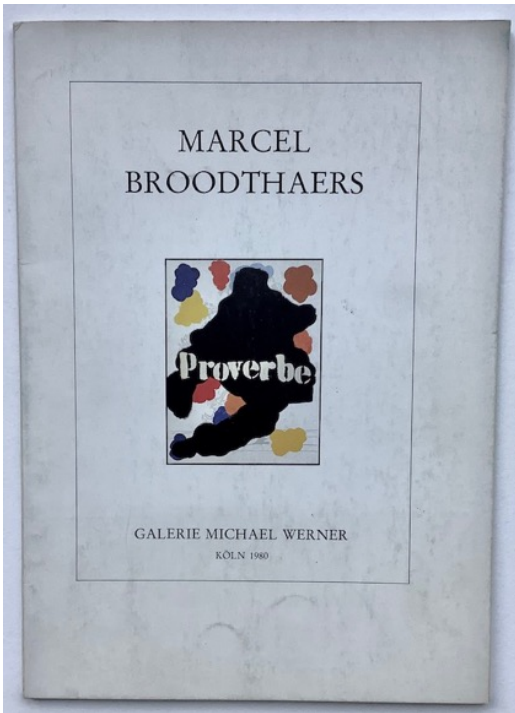
Broodthaers established the Section Financière at the 1971 Cologne Art Fair with the sole purpose of selling his museum due to its bankruptcy. In this way, he proposed his museum as a kind of art object which functioned as a single entity.

Broodthaers produced a special edition of just 19 copies of the Cologne Fair's catalogue each wrapped with his printed dust jacket. The jacket announces the "Museum of Modern Art for sale, 1970-71, due to bankruptcy" (*Musée d'Art Moderne à vendre - pour cause de faillite*). On the inside flap of the jacket is a small text, "with the aim of creating an intrigue."

Broodthaers dedicates the printed jacket to nineteen "imaginary and real persons ... The majority of them have never met each other." The names are of many of those who interested Broodthaers: Charles Baudelaire, J.B. Clément, Paul Colinet, Jacques Darché, Robert Desnos, Lucien Goldmann, Victor Hugo, Buster Keaton, René Magritte, Edgar Poe, Mark Rothko, Kurt Schwitters, Jonathan Swift, amongst others.

[Ref. N. Nobis, W. Meyer (eds.) - *Marcel Broodthaers. Katalog der Editionen Graphik und Bücher, Ostfildern-Ruit 1996, no. 5; Galerie Jos Jamar (ed.) - Marcel Broodthaers. Het Volledig Grafisch Werk en de Boeken, no. 5; Jan Ceuleers - Marcel Broodthaers. The Complete Prints and Books. Ronny Van de Velde, no. 5].*

£ 38,000



13.

Marcel BROODTHAERS.

Marcel Broodthaers.

Cologne. Galerie Michael Werner. 1980.

(29.8 x 21 cm). pp. 32. Colour & black-and-white illustrations. Original wrappers.

Exhibition catalogue, October- November 1980. With loose folded illustration as issued.

£ 40

14.

Marcel BROODTHAERS. (Olle Granath ed.).

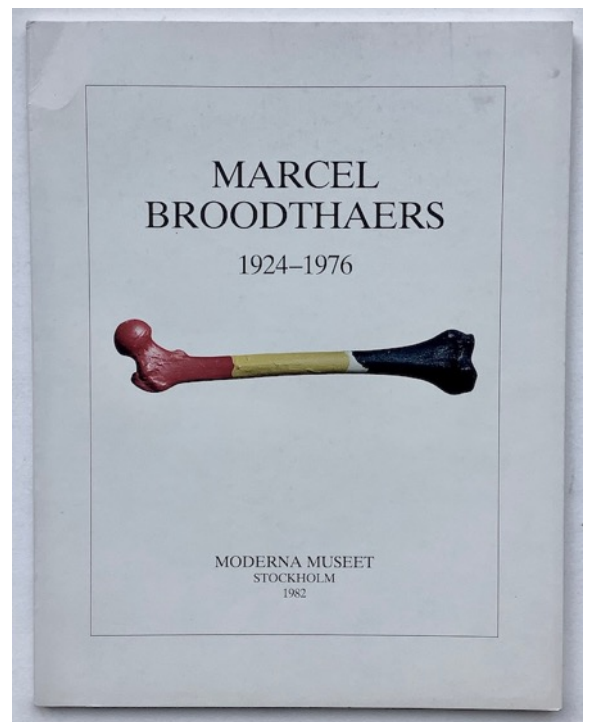
Marcel Broodthaers 1924-1976.

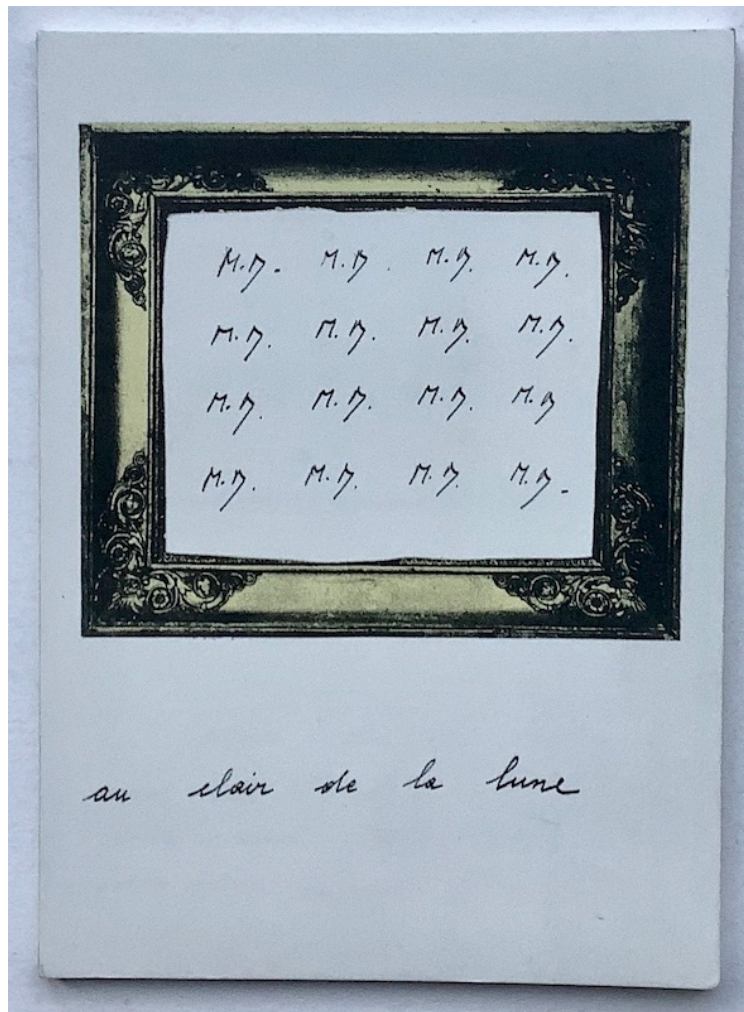
Stockholm. Moderna Museet. 1982.

(27 x 21 cm). pp. 56. Colour and black-and-white illustrations. Original wrappers.

Exhibition catalogue, Moderna Museet Stockholm, May - June 1982.

£ 75





15.

Marcel BROODTHAERS.

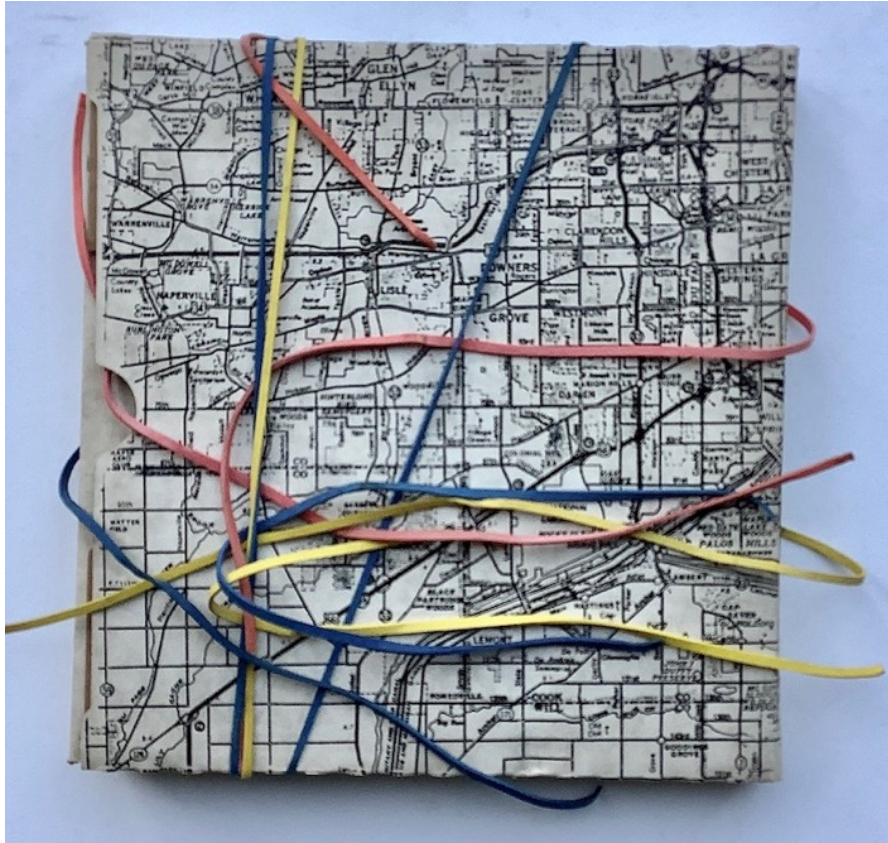
Au clair de la lune, 1973.

Zürich. Edition Stähli. 1994.

(15 x 10.9 cm). Booklet of 12 postcards.

A complete set of the postcard edition, co-published by Edition Stähli and the Broodthaers estate. The postcards reproduce in facsimile Broodthaers' series of works relating to the old French folk song "Au clair de la lune".

£ 150



16.

(John CAGE).

A Tribute for John Cage. Prepared Box for John Cage.

Cincinnati. Carl Solway Gallery. 1987.

(22.2 x 21 cm). All sheets loose as issued and housed in a folded cardboard folder printed with a map of Chicago and closed with rubberbands in red, yellow and blue designed to be like the train system in Chicago. Several of the bands are broken. Inner box with presentation inscription from Arthur Solway.

A catalogue produced by the Solway Gallery for an exhibition in Chicago. A collection of loose sheets with contributions by a total of 45 artists that include Allan Kaprow, Jackson Mac Low, Ray Johnson, Christo, Dore Ashton, Laurie Anderson, Jasper Johns, Richard Long, Yoko Ono, Louise Nevelson, Allen Ginsberg, Nam June Paik, Robert Morris, Robert Rauschenberg, Joseph Beuys, Alison Knowles, Claes Oldenburg, Shigeo Kubota and others.

£ 135



17.

Henri CHOPIN.

Le dernier roman du monde (histoire d'un Chef occidental ou oriental).

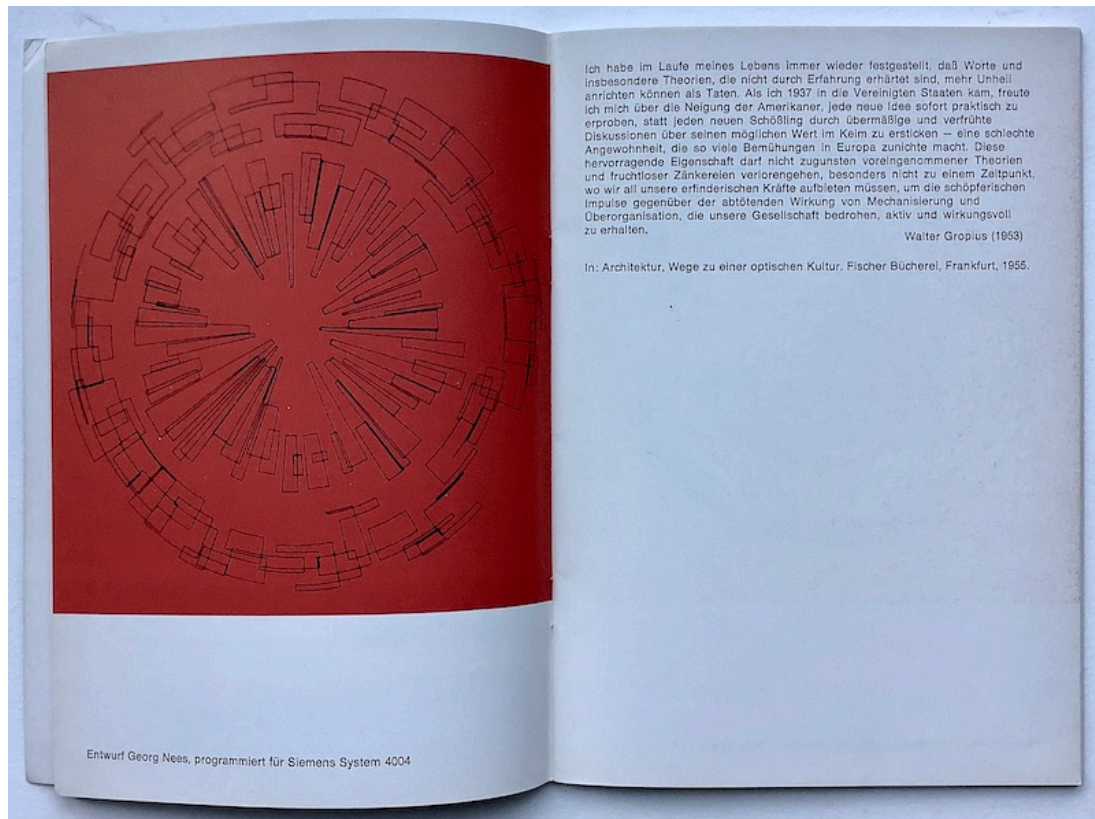
Brussels. Éditions Cyannur & Henri Chopin. 1970.

(20 x 20 cm). Unpaginated c. 250 pp. Original glossy wrappers, some foxing to covers otherwise good. Illustrated with numerous dactylopoems, a folding plate and colour plates, enriched with an original poem by Pierre Albert-Birot, an afterword by Ariette Albert-Birot and a 7-inch vinyl audio-poem by Chopin, '*Pêche de nuit*' from 1957.

Published in an edition of 1150 copies. This copy with a fine contemporary inscription by Chopin on the first blank, presenting the book to his friend and fellow artist Gianni Bertini.

[Ref. *Ursula Block & Michael Glasmeier - Broken Music. Artists' Recordworks*, p. 234; *Guy Schraenen - Vinyl records and covers by artists*, p. 59].

£ 450



19.

COMPUTER ART. (Käthe Schröder & Heimar Fischer-Gaaden ed.).

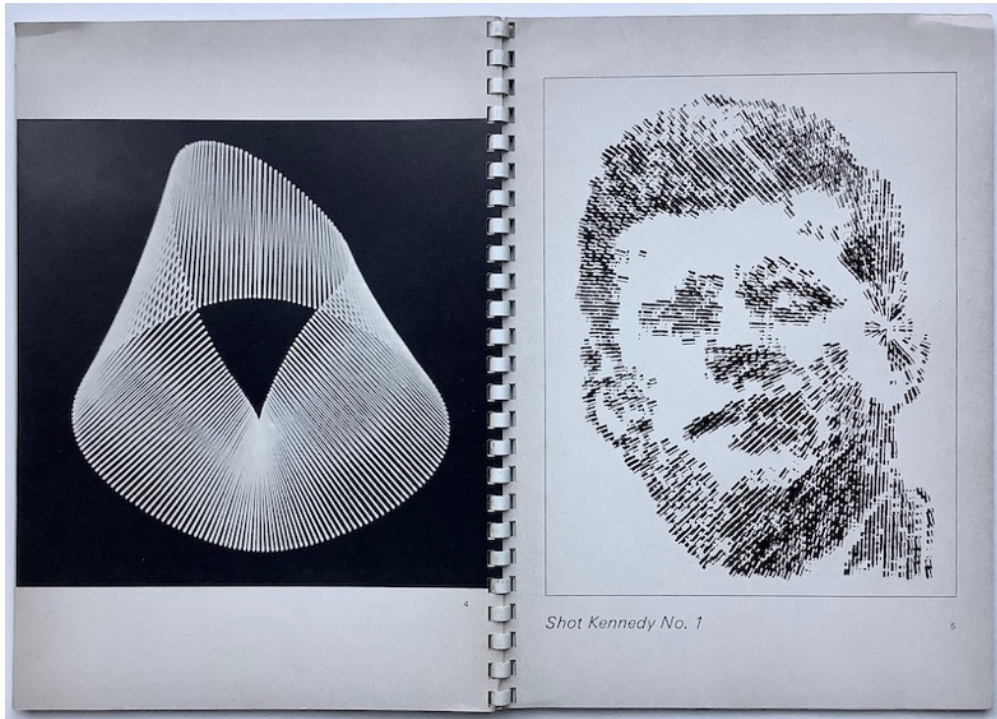
Computer-Kunst. On the Eve of Tomorrow.

Hannover. Kubus an der Aegidienkirche. 1969.

(21 x 15 cm). pp. (44). One colour & 8 black-and-white illustrations. Original silver wrappers, stapled.

Catalogue of the exhibition that was organised by gallery owner Käthe Schröder at the Kubus Hannover between 19 October - 12 November 1969. In 1970, it was shown under the new name *Computerkunst - Impulse*, and the Goethe-Institut took over the organisation of a travelling exhibition between 1971 and 1973. The initial 1969 exhibition in Hannover includes works by several of the great pioneers of computer art: Kurd Alsleben, Jack Citron, William Fetter, Herbert Franke, Japan Computer Techniqye Group, Dick Land, Ben Laposky, Motif Edition (London), John Mott-Smith, Georg Nees, Michael Noll, Richard Raymond, Len Sacon, Manfred Schroeder, and Alan Sutcliffe.

£ 250



20.

COMPUTER ART. (Herbert W. Franke ed.).

Impulse Computerkunst. Graphik - Plastik - Musik - Film.

Munich. Kunstverein München. 1970.

(30 x 21.5 cm). pp. 62. Illustrated throughout, including fold-out plate by Marc Adrian. Original silver wrappers, with plastic spiral binding. Minor rubbing to spine and edges.

Following on from the exhibition at Kubus Hannover the previous year, the Kunstverein München show of computer art took place in May - June of 1970. Within the exhibition Impulse Computerart, computer graphics was the most extensive field. Artists such as the Computer Technique Group, Japan (CTG) developed the first digital moving images from graphics, and are represented in the exhibition in both areas of graphics and film. Other artists include Marc Adrian, Kurd Alsleben, Otto Beckmann, Jack Citron, William Fetter, Herbert Franke, Roland Fuchshuber, Peter Kreis, Dick Land, Ben Laposky, Motif Edition (London), John Mott-Smith, Frieder Nake, Georg Nees, Michael Noll, Richard Raymond, Len Sacon, Manfred Schroeder, and Alan Sutcliffe.

£ 300

ESSENCE*

MONATSSCHRIFT FÜR JUNGE BILDENDE KUNST UND DICHTUNG

Zürich / Dezember 1950

Exemplar no. 742

sFr. 3.-



DIESE AUSGABE WURDE IN EINER AUFLAGE VON 777 NUMERierten EXEMPLAREN
AUF DER WITIKONER HANDPRESSE GEDRUCKT • SIE ENTHÄLT JE EINE HAND –
ÄTZUNG VON paul leber • pierre baltensperger EINE ORIGINALLITHO VON ferd berger
UND EINEN ZWEIFARBIGEN COLLAGEDRUCK ZU FÜNF ELEGIEN AUS DEN LIEDERN
DES GRAUEN REITERS VON robert konrad

21.

ESSENCE. (Robert & Maria Konrad eds.).

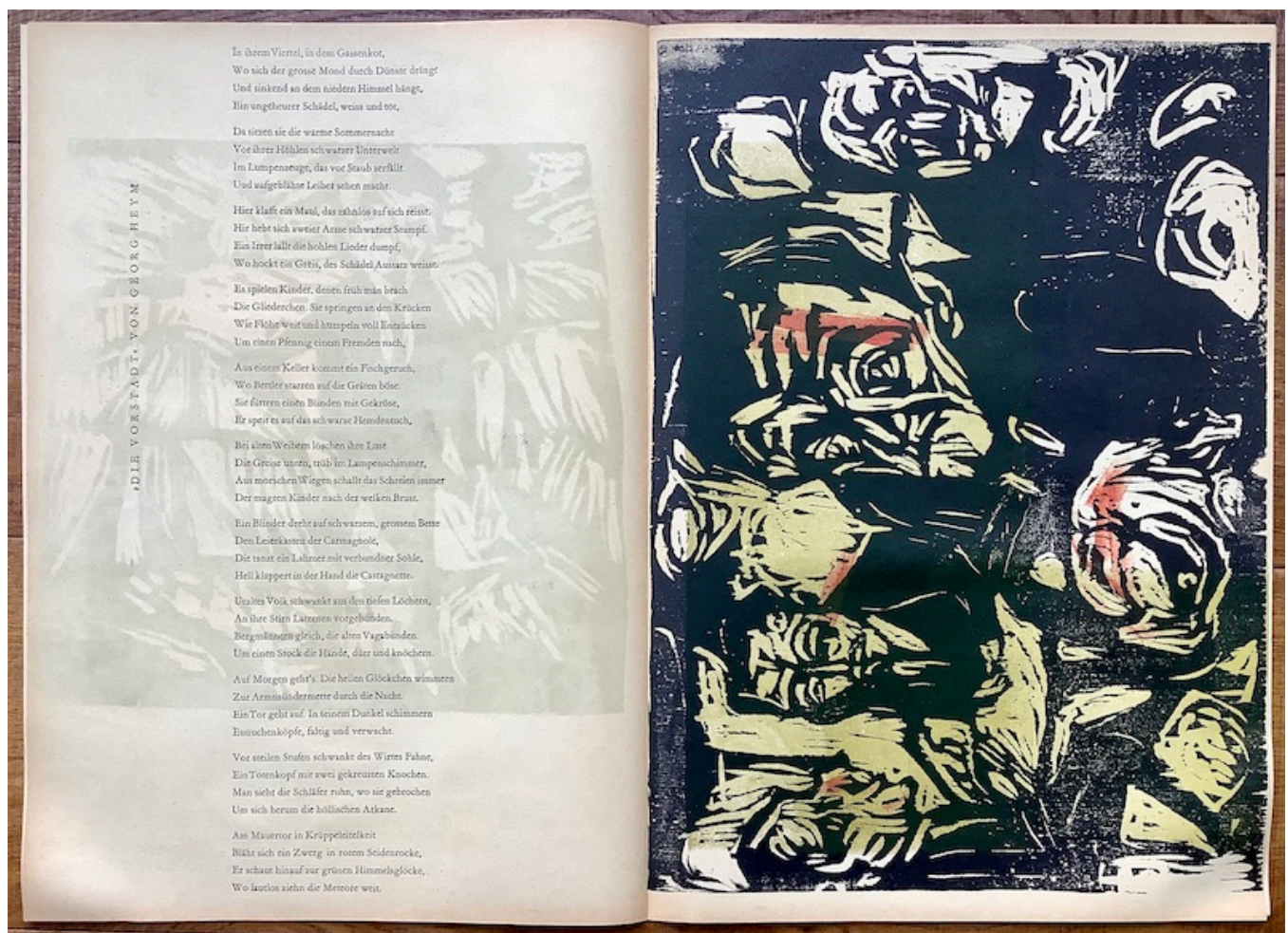
Essence. Monatsschrift für junge bildende Kunst und Dichtung, (later: Monatsschrift für Originalgraphik und Dichtung). 12 issues: December 1950 - Weihnachtsnummer 1951. [All published].

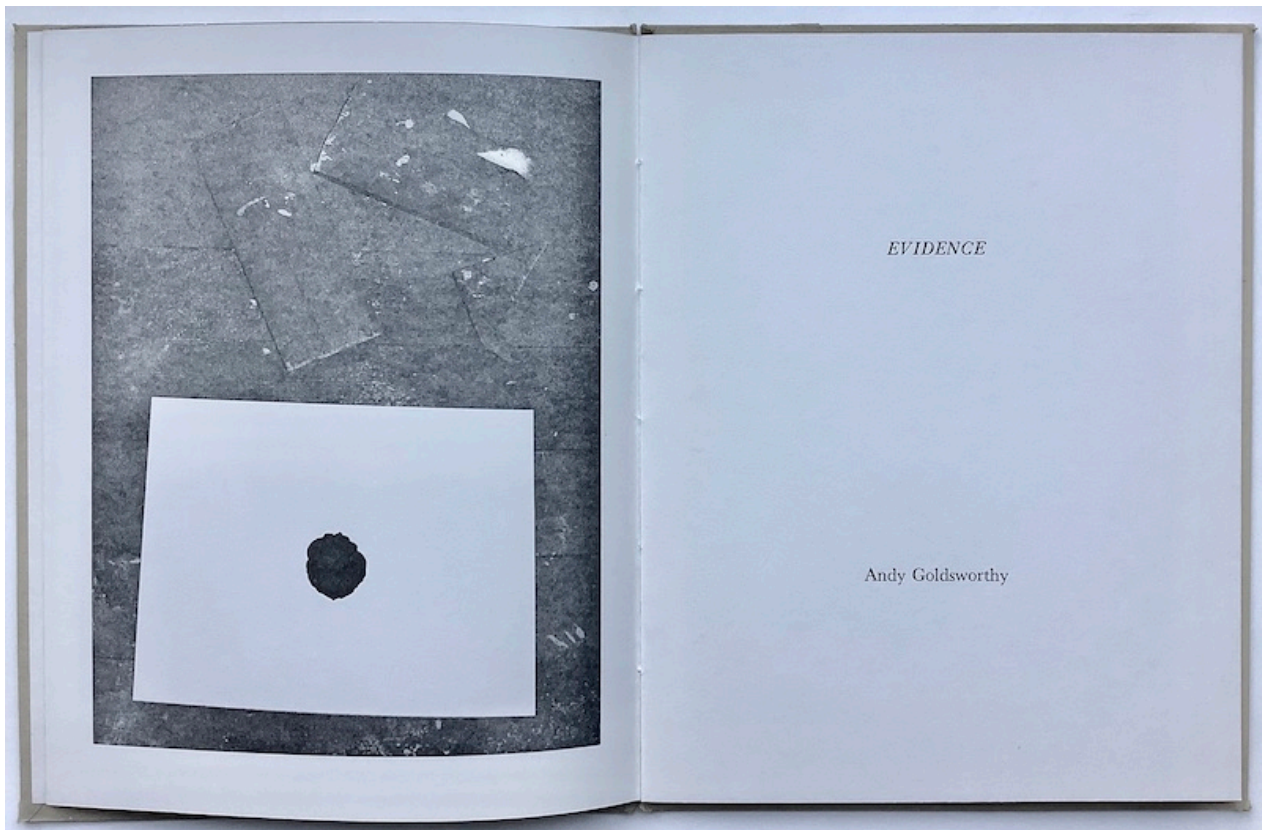
Zürich. Witikoner Handpresse. 1950-51.

Folio (50 x 35 cm). 8 pages per issue, apart from the double-issue (July-Aug 1951) with 12 pages. 12 issues. Each loose-leaved broadsheet.

Graphic art periodical, *Essence* contains original graphics (etchings, collage prints, lithographs, woodcuts, linocuts) and text contributions by Hans Arp, Pierre Baltensberger, Camille Bryen, Michèle Catala, Oskar Dalvit, Albert Ehrenstein, Max Eichenberger, Cornelia Forster, Max Hellstern, K. Hosch, Willy Kautmann, Robert E. Konrad, Leo Maillet, Andri Peer, Franz Karl Opitz and many more. The two expressionist woodcuts by Max Hellstern (issue Oct. 1951) are worthy of special attention. Each issue published in an edition of 777 numbered copies. [Ref. *Deutsche literarische Zeitschriften 1945-70: Ein Repertorium*, no. 307, p. 242].

£ 300





22.

Andy GOLDSWORTHY.

Evidence.

London. Coracle Press. 1985.

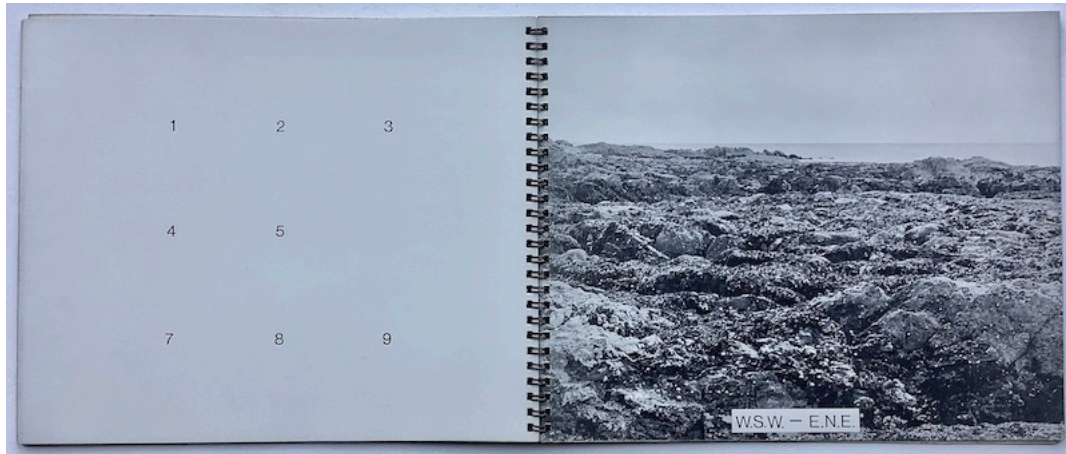
(40 x 30 cm). pp. (8). Original brown boards, with embossed black hole in centre of front cover. Corners very slightly worn, otherwise fine.

Artist's book by produced Andy Goldsworthy, published on the occasion of his exhibition at the Coracle space on Camberwell New Road, London, which was to be the last use of that gallery venue.

The book displays four photographs of the artist's installations in the gallery as well as a separate embossed page, loosely inserted, which reproduces in exact dimensions and shape of the hole in the lino and floorboard which Goldsworthy caused during his exhibition. The images on the endpapers are of grass stalk lines pinned with blackthorn on bare floorboards in the building.

Published in an edition of 50 numbered copies.

£ 450



23.

Gerard HEMSWORTH.

South West Coast of England.

Antwerp & London. X-One & Nigel Greenwood Inc. Ltd. 1970.

(17.7 x 22 cm). pp. (21). With 9 photographic reproductions, each with numeric facing page. Original card wrappers, metal spiral binding. Some spotting to covers, yet fine internally.

Artist's book, published in an edition of 300 hand-numbered copies.

Reminiscent of work by Hamish Fulton or Sigurdur Gudmundsson, Hemsworth's book, with the cover title "13.7.70 19.7.70" is illustrated with reproductions of a series of photographs the artist took from the same spot of the English coast, each pointing in a different direction. An initial compass illustration describes the direction in which the wind blew.

Gerard Hemsworth remains one of the most important figures of early British conceptualism. After graduating from St Martin's College in 1967, Hemsworth, along with David Evison, Peter Hide and other graduates from St Martin's sculpture department, set up a studio space in a disused warehouse near Stockwell Underground Station. This came to be known as Stockwell Depot, and Hemsworth showed at the yearly exhibitions until 1969.

Hemsworth had his first solo show at Nigel Greenwood Gallery, London in 1970, and this is first artist's book.

[Ref. *Germano Celant - Book as Artwork 1960 / 1972*, p. 80; *Stephen Bury - Artists' Books. The book as a work of art 1963-2000*, p. 184].

£ 600



24.

Friedensreich HUNDERTWASSER. (Wieland Schmied).

Hundertwasser.

Salzburg. Verlag Galerie Welz. 1974.

(27.8 x 31.3 cm). pp. 320, including 100 text pages + 4 plates of photographs of the artist printed recto only + 104 full-page or full-spread colour plates + 12-page list of plates. Original thick boards, padded at the paste downs to keep the volume square. Titles stamped in red on spine, and matching artist's signature stamped in red beneath the front cover illustration. Housed in original black card slipcase, again with red stamped artist's signature.

This one of the Luxusausgabe copies, limited to 550 copies, numbered and inscribed by Hundertwasser in white ink on the colophon page. Hundertwasser has dated his inscription 30 October 1974. This luxury edition is bound in thick boards covered with fine Persian black lamb suede and with a collotype/serigraph colour motif with metal foil embossing mounted onto the front cover. Another colour plate, using the same foil technique is included within the book. A magnificently luxurious monograph, with the colour plates exquisitely printed on a special light card-stock paper and the text printed in white on a fine black matte paper. Text by Wieland Schmied, edited by Werner Hofmann under the series subtitle *Österreicher des 20. Jahrhunderts*.

£ 1200





25.

(Martin KIPPENBERGER).

S.O.36 Sampler - Live 13.8.78.

Berlin. Ignition Records. 1978.

(32.5 x 32.5 cm). 12-inch record, in paper sleeve and outer gatefold cover of two metal sheets. With spray-painted stencilled 'S.O.36' on cover. Held closed by two metal pins.

The S.O.36 club is a music club on Oranienstrasse in the area of Kreuzberg in Berlin, and takes its name from the historic postcode of that area, SO36, in which the SO stands for Südost (South East). The Kreuzberg district has historically

been home to the Berlin punk rock movement, as well as other alternative subcultures in Germany. The SO36 club was originally focused largely on punk music and in the 1970s was often frequented by musicians such as Iggy Pop and David Bowie.

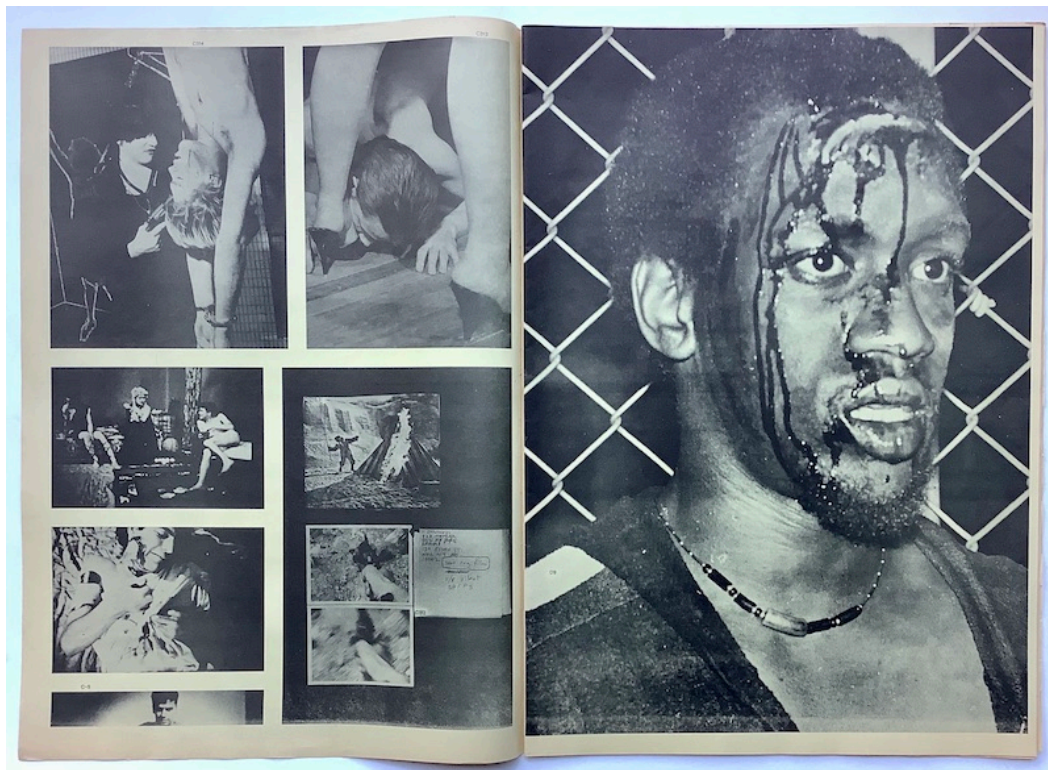
After financial problems, Martin Kippenberger took over the management in the late 1970s and tried to create a crossover between punk, new wave and visual art. Presented here is the exceptionally rare S.O.36 compilation album, issued on the Ignition label, and perhaps the most wanted German punk sampler ever made.

All the album's tracks were recorded live at the S.O. 36 over two nights, the 11th and 12th of August in 1978. It was also the "Mauergeburtstag" (Wall Birthday), or the 17th anniversary of the construction of the Berlin Wall. Although, all in all, 500 examples of the LP were produced, only the first 150-200 records were issued in covers made up of two heavy steel plates (which are connected by an elastic strip). These first 150-200 copies are stamp numbered on the label and on the internal paper sleeve.

These are the earliest recordings of German punk - the opening performance was the first inter-regional German punk festival, featuring bands from Berlin and Düsseldorf. Some of the Berlin bands like The Wall and Stuka Pilots are completely obscure, and these are their only recordings; of the other bands, for example Charley's Girls, these are the first existing recordings.

£ 1500





26.

Martin KIPPENBERGER.

sehr gut / very good.

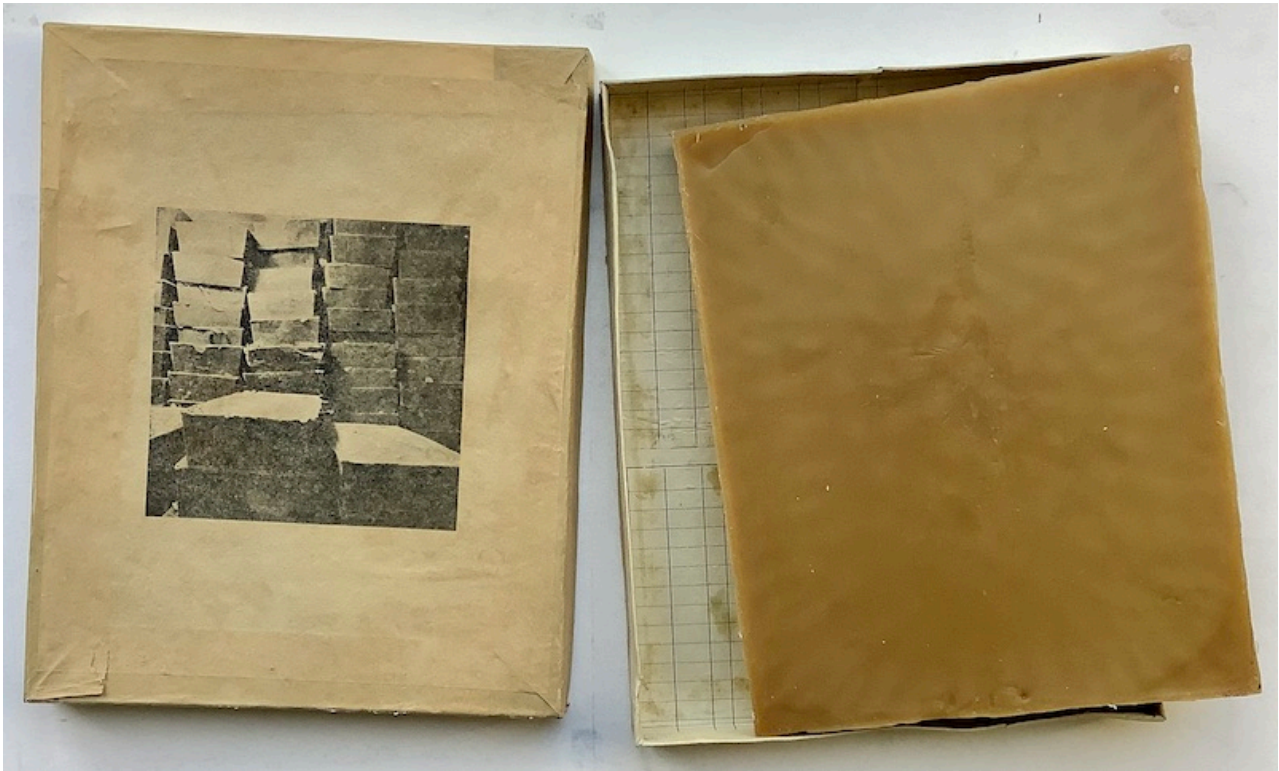
Berlin. Martin Kippenberger. 1979.

(43 x 30.5 cm). pp. 44 (including cover). Printed text recto and verso on yellow newsprint paper illustrated with 104 black and white illustrations. Loose folded sheets, printed on yellow paper. Tiny tear to outer edge of front cover, otherwise fine.

This anthology, printed in an edition of c.1000 copies, was compiled and published by Martin Kippenberger with contributions by Tabea Blumenschein, Hans-Peter Feldmann, Meuser, Joachim Krüger, Lydia Lunch, Eric Mitchell, Tom Otterness and others. Kippenberger himself provided four contributions: 'Forceblessing by Kippenberger', '1/4 Century One of You', 'After all dad on t.v.' and 'Strahlmann aus dem öffentlichen Leben'.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 3, pp. 41-42*].

£ 950



27.

Wolfgang LAIB.

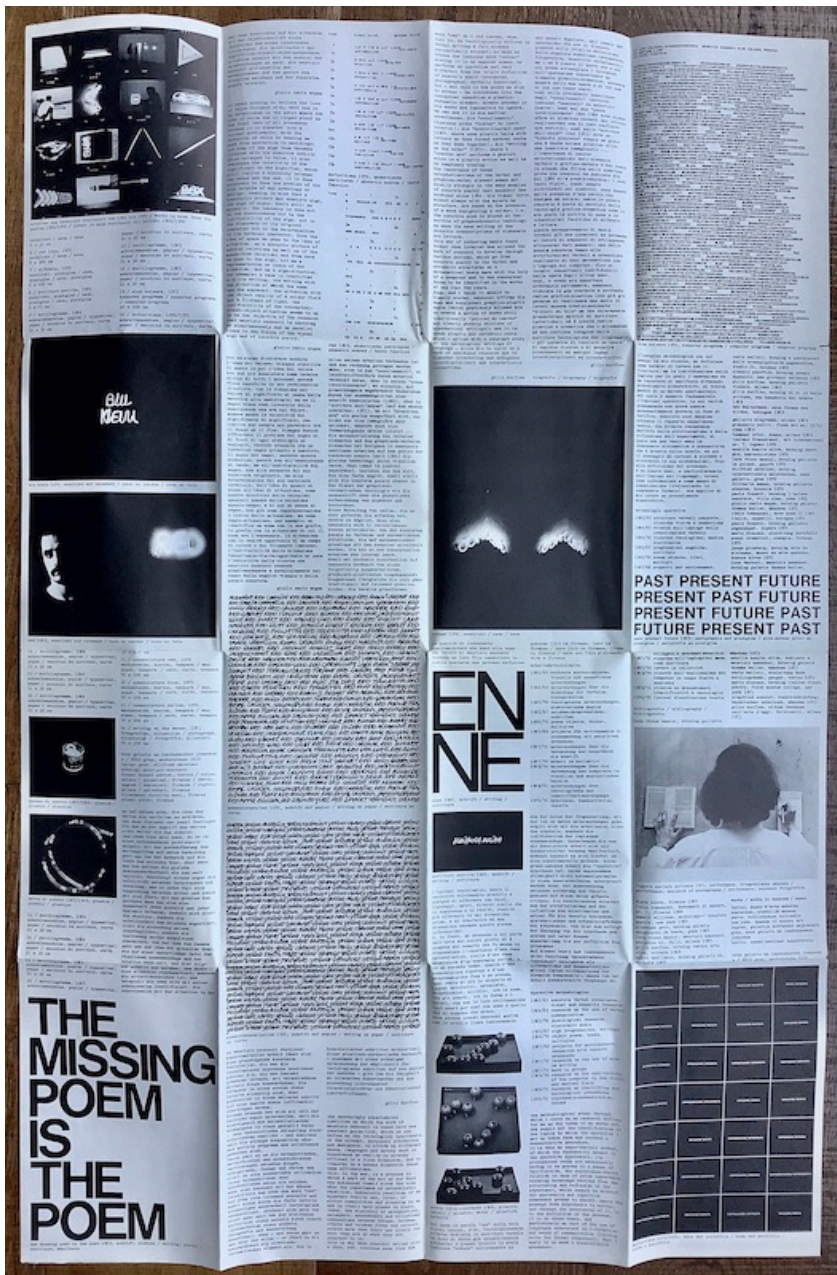
(Untitled). Beeswax slab.

Basel. Galerie Buchmann. 1990.

(30 x 24 cm). Solid beeswax slab (27.8 x 21.9 x 2.6 cm). Issued in original cardboard box, lid printed with photograph of many of Laib's beeswax slabs. Browning and wear to box.

Artist multiple, published in an edition of 40 copies, signed, numbered and dated in pencil by Wolfgang Laib on the bottom of cardboard box. Since the mid-1970's, Wolfgang Laib has created objects and installations using such natural elements as milk, pollen, rice, beeswax, and stone. The artist began working in beeswax in 1988 and has used removable wax plates to create wax rooms for exhibitions at the Museum of Modern Art, New York (1988), the Kunstmuseum Stuttgart, Germany (1989), the De Pont Museum of Contemporary Art, Tilburg, the Netherlands (1990), and the Kunstmuseum Bonn, Germany (1992).

£ 1750



28.

Maurizio NANNUCCI.

**Maurizio Nannucci.
Schriften / Writings /
Scritture 1964/1973.**

*Graz. Neue Galerie am
Landesmuseum
Joanneum. 1974.*

Unfolded (100 x 70 cm); folded (25 x 17 cm). Folded poster, loose as issued in original printed card folder.

Poster printed on both sides, and folded to be distributed as a catalogue. Texts by Giulio Carlo Argan and Gillo Dorfles. Documents ten years of Nannucci's work and the various multidisciplinary aspects of his research based on the use of language. Layout by the artist.

[Ref. Maurizio Nannucci ed. - *ED/MN. Editions and Multiples 1967/2016*, p. 136].

£ 200



29.

NOTA. (Gerhard von Graevenitz & Jürgen Morschel eds.).

Nota. Studentische Zeitung für bildende Kunst und Dichtung. Nos. 1 -4. [All published].

Munich. Self-published. 1959-60.

(30 x 10 cm). pp. 38; 37; 38; 46. Black-and-white illustrations. 4 volumes. Original printed wrappers, stapled. Slight staining to rear cover of one issue.

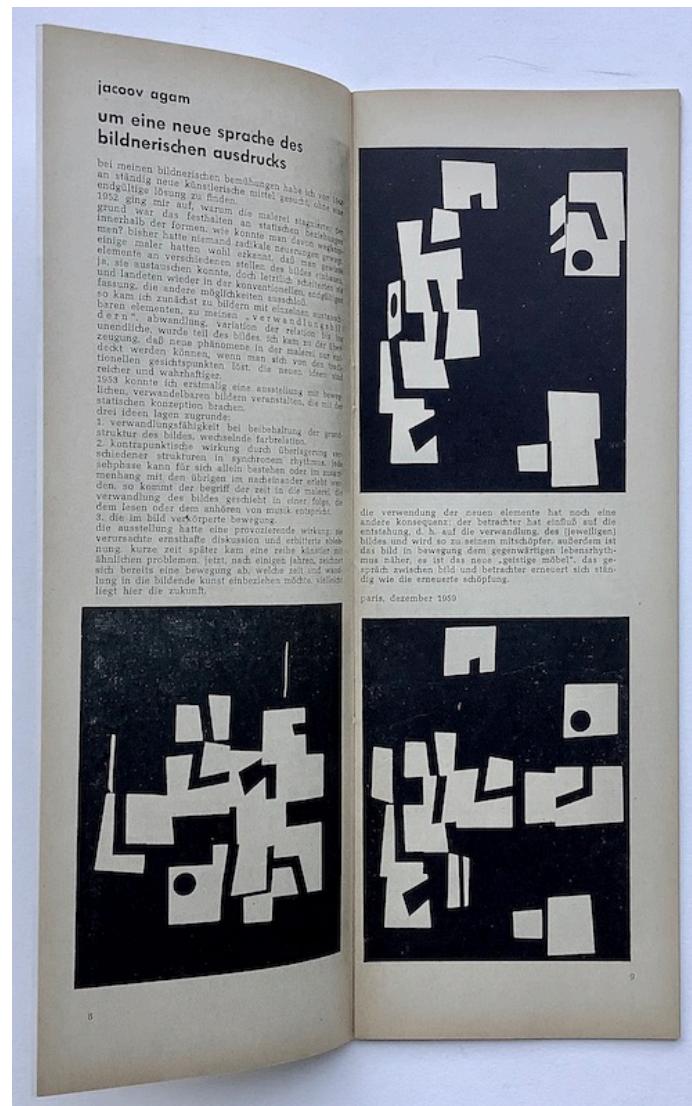
Complete series of Nota magazine, published in only four issues: Issue 1, May 1959; Issue 2, July - September 1959; Issue 3 (Winter) 1959 and issue 4 (Spring) 1960.

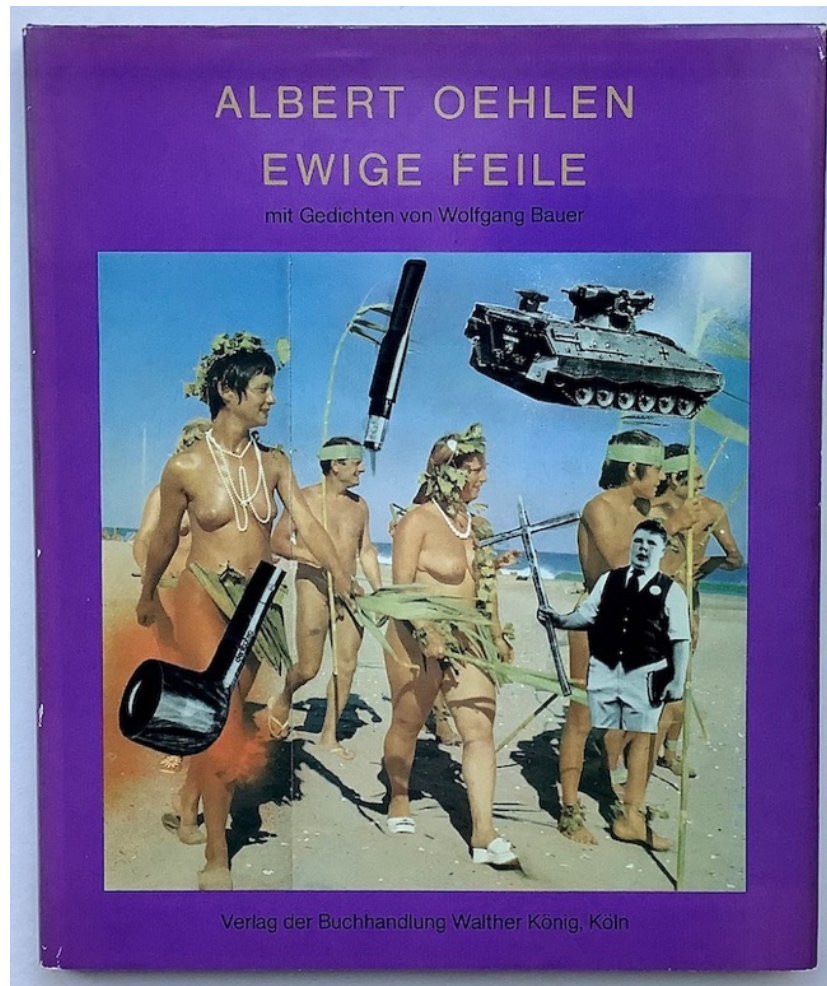
Contains texts by: (Issue 1) Bazon Brock, Peter Hamm, Ferdinand Kriwet, Gisela Neumann, Elisabeth Borchers, Alfred Jarry; (Issue 2) Franz Mon, Noigrandes Gruppe, Raoul Hausmann, Ferdinand Kriwet, Georges Schehade; (Issue 3) GC Argan (on Piero Dorazio's pictures), John Cage, Claus Bremer, Yoshiako Tono,

Carlfriedrich Claus, Franz Mon, Peter Hamm, Ferdinand Kriwet, Eugene Ionesco, Raoul Hausmann, Manfred de la Motte; (Issue 4) texts and illustrated works by Otto Piene, Heinz Mack, Yves Klein, Jean Tinguely, Daniel Spoerri, Yaacov Agam, Pol Bury, Marcel Duchamp, Raphael-Jesus Soto, Diter Rot, Victor Vasarely, Guy Habasque, Vincenzo Agnetti, Max Bense, Andre Thomkins, Carlo Belloli, Tommas Wember, Emmett Williams, Carlfriedrich Claus. Also contains reproduced works by Bernard Schultze, Alberto Burri, Piero Dorazio, Norbert Kricke, Sam Francis, Franz Kline, Gio Pomodoro, Berto Cardera.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 279; Zero 5. *The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, pp. 437 & 439 & 448; Fritz Eggert - *Sammlung Rolf Dittmar. Die sechziger Jahre*, no. 1086].

£ 2000





30.

Albert OEHLLEN.

Ewige Feile. Mit Gedichten von Wolfgang Bauer.

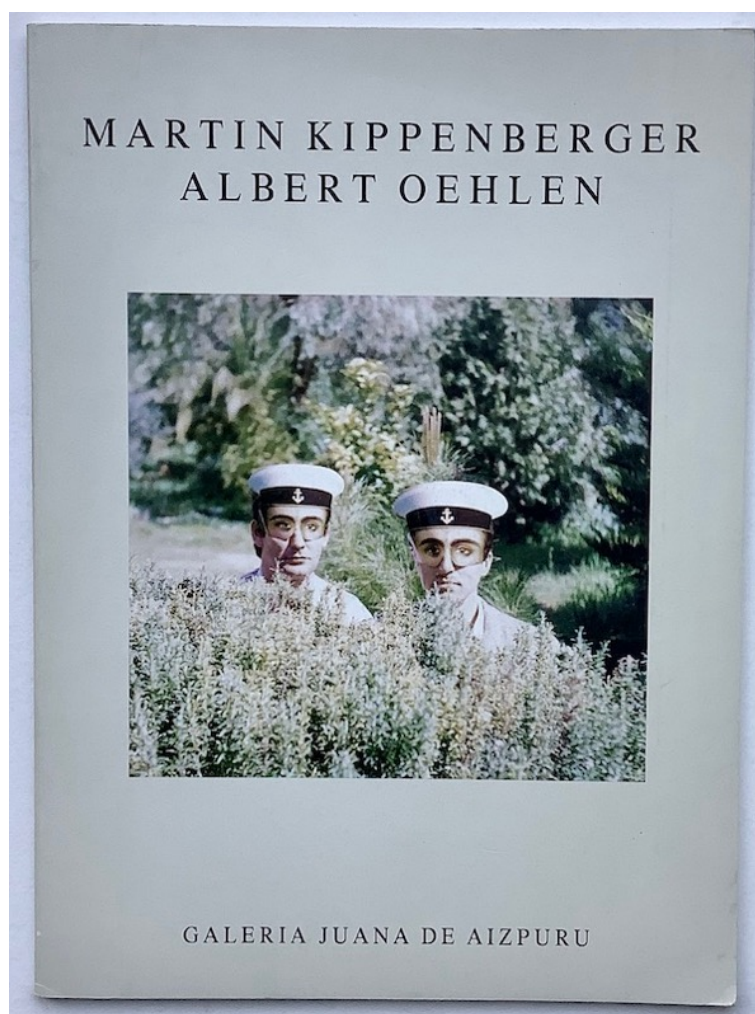
Cologne. Verlag der Buchhandlung Walther König. 1983.

(24.5 x 20.5 cm). pp. 96. With 61 illustrations, 15 in colour. Original purple cloth, with printed dust jacket. Jacket very slightly worn on edges with bleaching to spine, otherwise good.

Artist's book reproducing Oehlen's photographic collages on the theme of naturism, war, art, and youth. Published in an edition of 1000 copies. **This copy signed in blue pen by Albert Oehlen on the front endpaper.**

[Ref. Sabine Röder - Sand in der Vaseline: Künstlerbücher II 1980-2002, no. 1.98, p. 46].

£ 450



31.

Albert OEHLLEN & Martin KIPPENBERGER.

Obras recientes.

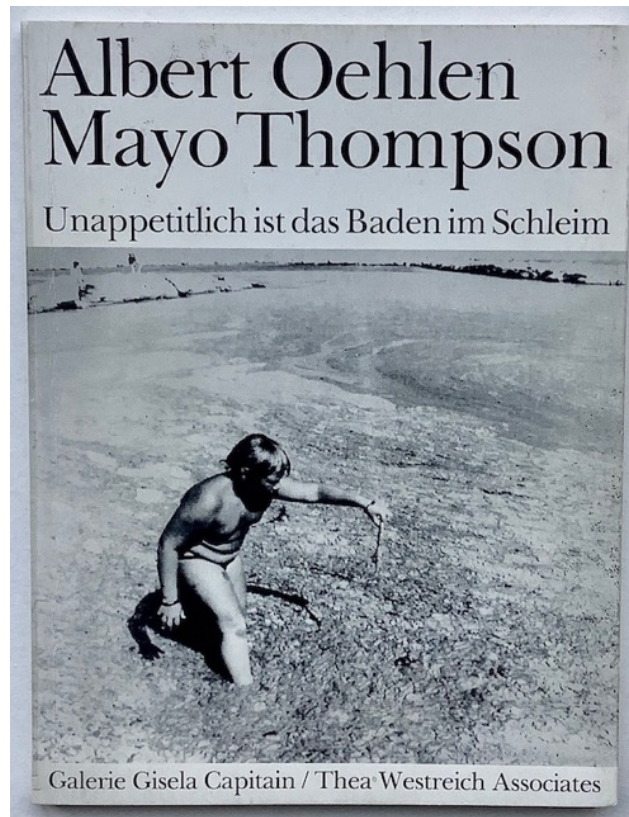
Madrid. Galeria Juanita de Aizpuru. 1989.

(26 x 19 cm). pp. 52. With 41 illustrations, 17 in colour. Original wrappers.

The joint catalogue of two successive solo exhibitions of works by Albert Oehlen (January 1989) and Martin Kippenberger (February 1989) at the Galeria Juanita de Aizpuru, Madrid.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 65, pp. 171-172*].

£ 50



32.

Albert OEHLEN & Mayo THOMPSON.

Unappetitlich ist das Baden im Schleim.

New York / Cologne. Thea Westreich & Gisela Capitain. 1990.

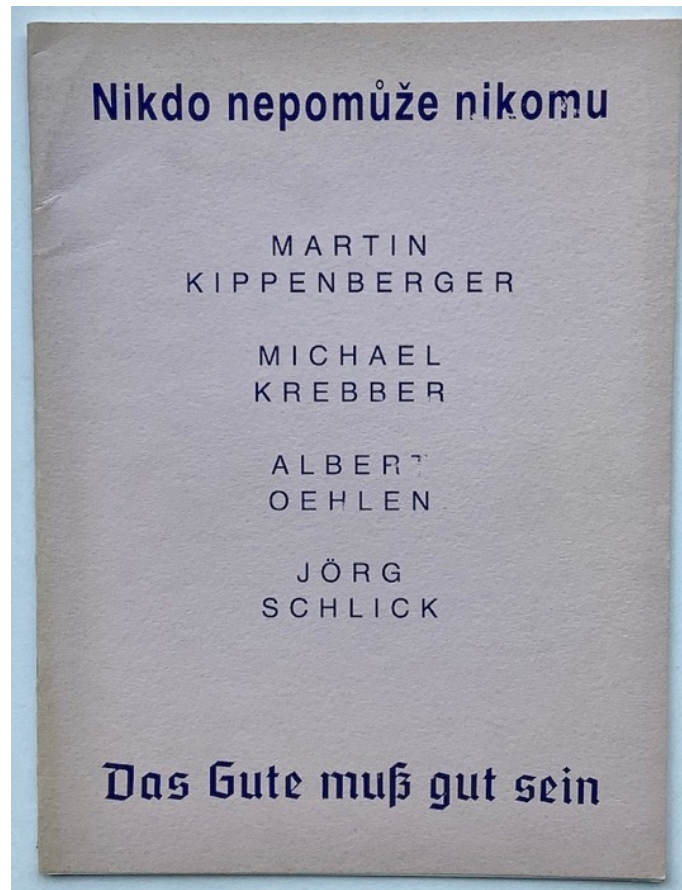
(19.6 x 15 cm). pp. (96). With fold-out plate and 29 colour & black-and-white illustrations. Original printed wrappers, folding.

Unappetitlich ist das Baden im Schleim (Bathing in slime is disgusting) is an artist's book created by Albert Oehlen with musician/writer Mayo Thompson. The book includes many of Oehlen's stage and costume designs for Wagner's opera *Tannhauser*, and reproductions of drawings made during his stay in Rio de Janeiro in 1986. Interwoven with these works is a written text by Mayo Thompson which is heavily annotated by Oehlen.

This copy signed in blue pen by Albert Oehlen on the title page.

[Ref. Sabine Röder - *Sand in der Vaseline: Künstlerbücher II 1980-2002*, no. 1.101, p. 48].

£ 350



33.

Albert OEHLER, Martin KIPPENBERGER, Michael KREBBER & Jörg SCHLICK.

Nikdo nepomůže nikomu / Das Gute muß gut sein.

Prague. Galerie Hlavního Mešta. 1992.

(28 x 20.9 cm). pp. 24. With 34 illustrations, 12 in colour. Original wrappers, stapled. Minor handling creases and browning to edges.

Catalogue for the exhibition, which came about through the mediation of Jörg Schlick, held at the Galerie Hlavního Mešta, Prague, September - November 1992. With colour images of Kippenberger's frog works and pictures by Michael Krebber, Albert Oehlen and Schlick. With text in Czech and German by Jana Sevcíková and Jiri Sevcík.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 113, pp. 261-262*].

£ 65



34.

Albert OEHLEN, Martin KIPPENBERGER & Werner BUTTNER.

Malen ist Wahlen.

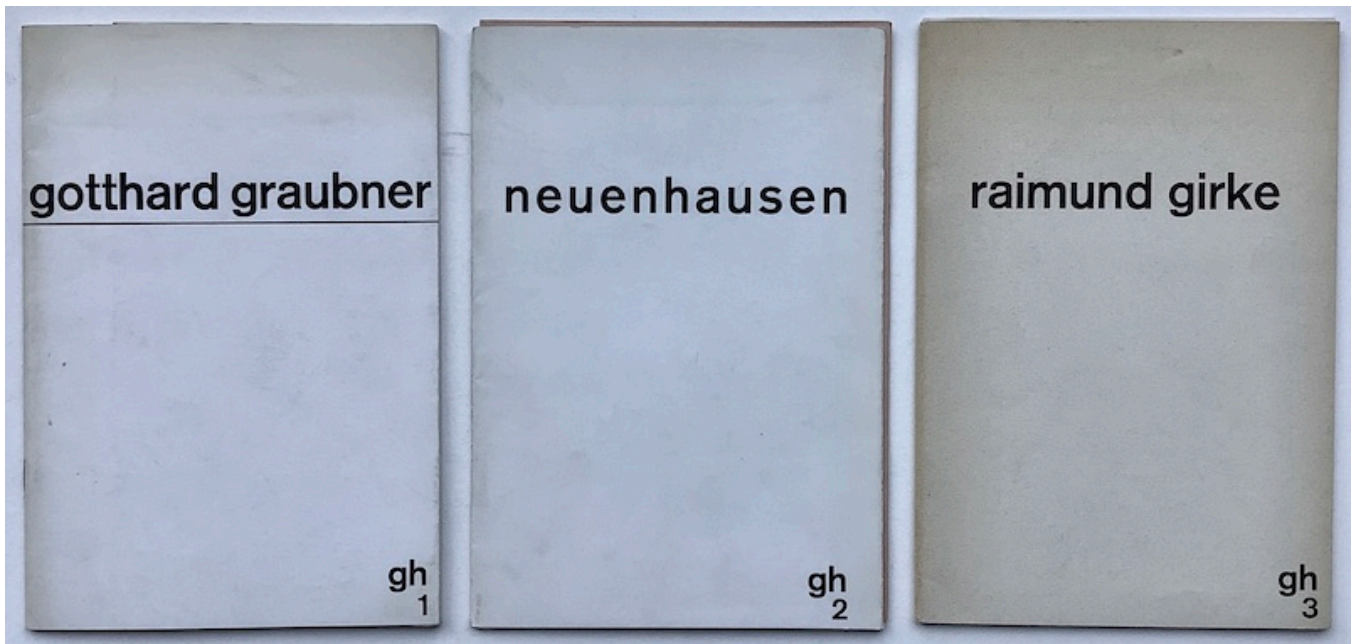
Ostfildern-Ruit / Munich. Edition Cantz / Kunstverein München. 1992.

(28 x 21.5 cm). pp. 112. With 182 illustrations, 48 in colour. Original wrappers, green text on orange (another version has the colours reversed).

Copy of the paperback edition in the green on orange version for the exhibition of the same name at the Kunstverein Munich, with contributions by Helmut Draxler, Diedrich Diederichsen and Rainald Goetz. **A fine copy signed by Albert Oehlen in blue pen on the title page.**

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 112, pp. 258-260*].

£ 120



35.

Gerhard RICHTER, Sigmar POLKE, Konrad LUEG et al.

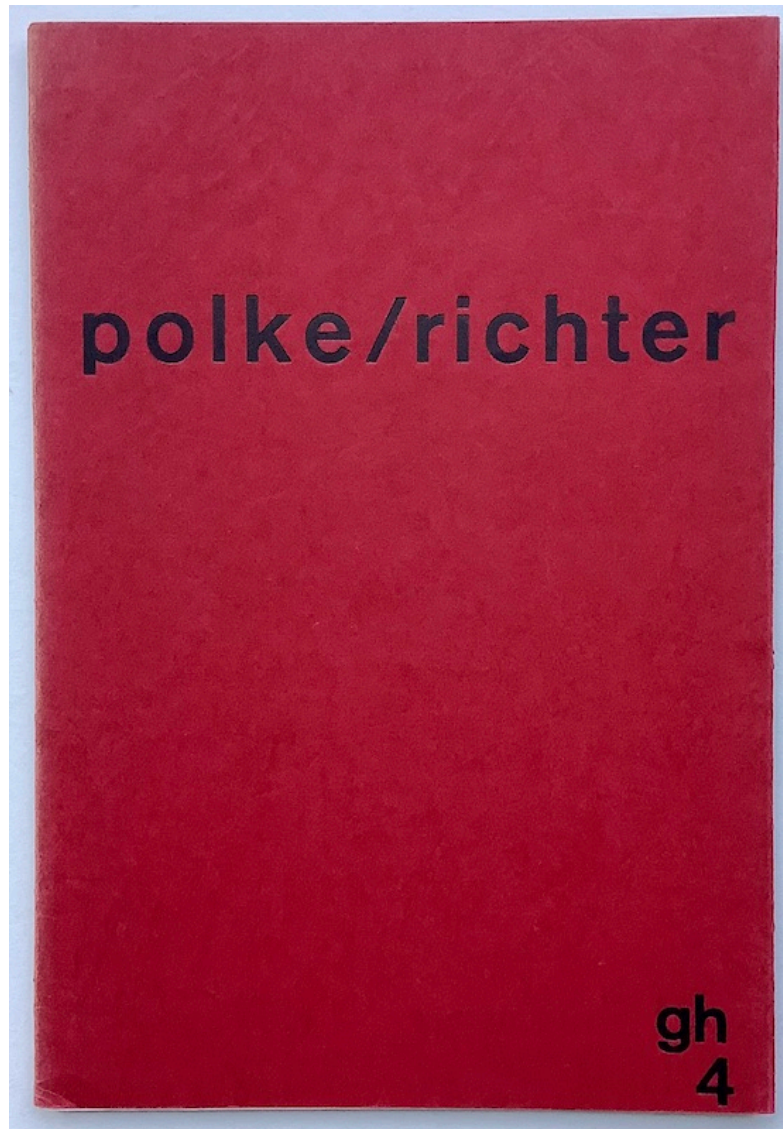
A complete set of the exhibition catalogues published by August Haseke's galerie h.

Hannover. galerie h. 1965-66.

Each volume (24 x 16.5 cm). Seven volumes, each bound in card wrappers, stapled.

1. **Gotthard Graubner** - (19 November - 11 December 1966). pp. 20. With 7 colour and black-and-white illustrations. Text by Dietrich Helms
2. **Siegfried Neuenhausen** - (14 December 1965 - 14 January 1966). pp. 12. With 7 black-and-white illustrations and one large folded plate, printed on pink paper and loosely inserted. Text by Haseke
3. **Raimund Girke** - (18 January - 18 February 1966). pp. 16. With 6 black-and-white illustrations. Texts by Wieland Schmied and Raimund Girke
4. **Sigmar Polke / Gerhard Richter** - (March 1966). pp. 16. With 13 black-and-white illustrations. The most famous of Haseke's catalogues. Instead of producing a conventional catalogue, Richter and Polke decided to create a kind of ersatz family album featuring candid images of themselves humorously interacting in public places as well as in their own flats. The catalogue incorporates staged photographs and snapshots of the two artists, along with an

absurdist text assembled from various sources. Scattered amid the low-brow science fiction texts are Richter's ironic pronouncements on art and artists. His contributions range from basic information on the materials and forms of his paintings, to bizarre thoughts concerning the status of painting in West German contemporary society.

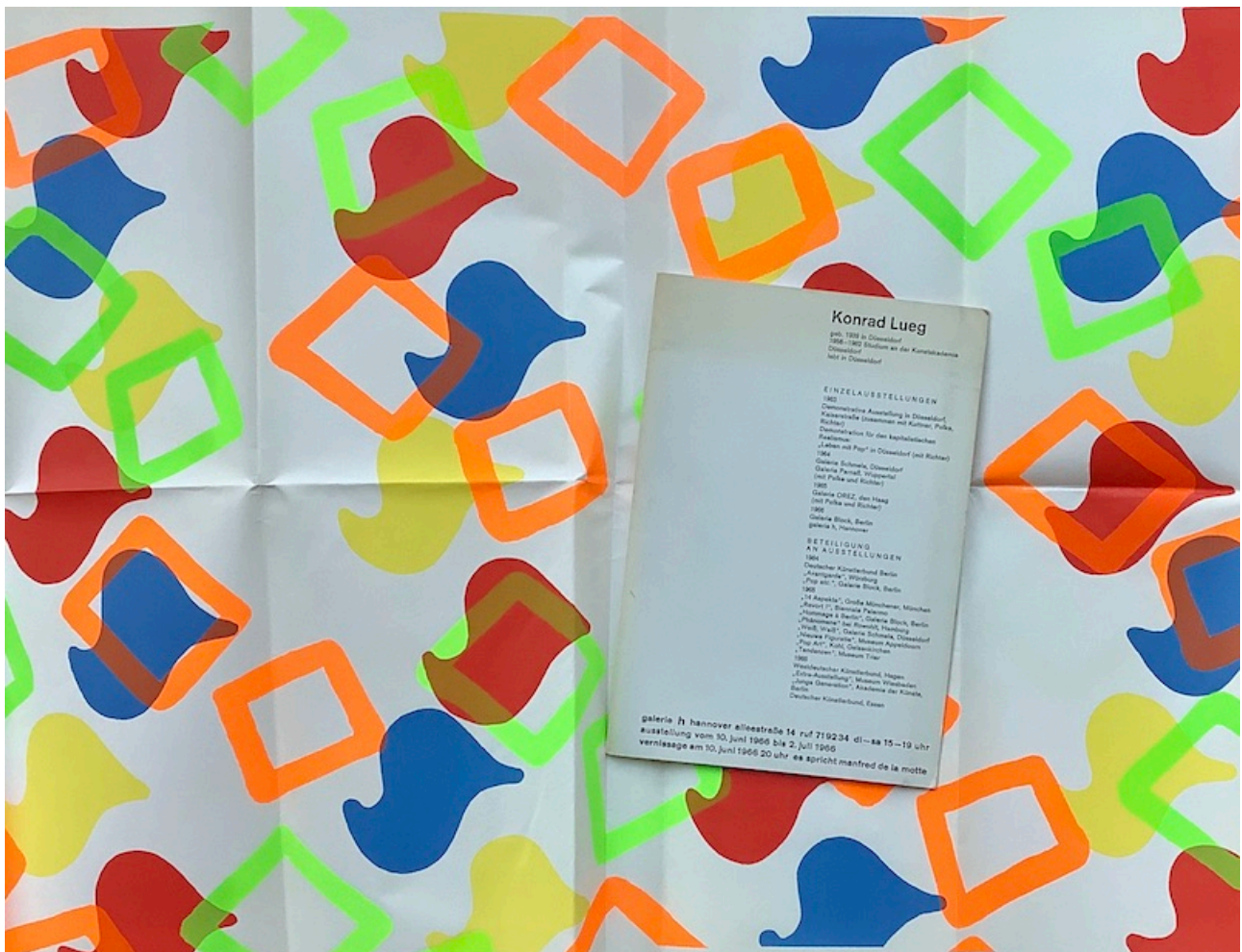


5. **Jiri Kolar** - (April 1966). pp. 16. With 1 colour & 5 black-and-white illustrations. Text by Jiri Padrta
6. **Antonio Calderara** - (May 1966). pp.4, with text by Albert Schulze-Vellinghausen. Single colour plate insert
7. **Konrad Lueg** "und folgst du mir per rösselsprung, wirst du verrückt, mein liebchen" - (June - July 1966). The catalogue consists of Lueg's 'Tapete' screenprint poster folded three times, and inserted loose in a folder. Folder with printed excerpts of critical reviews by Lucie Schauer, Heinz Ohff and Hans Strelow.

With his *galerie h* and his ideas for the democratisation of art in the form of graphics and multiples, August Haseke shaped the reinvigorated the art market in Germany in the 1960s. After a five-year course of painting and art education at the State Art Academy in Dusseldorf, Haseke moved to Stade on the Elbe in 1965 in order to train as an art teacher. However, by the end of that year, in November 1965, he had opened his *galerie h* in Hannover with an exhibition of Gotthard Graubner whom he knew from his days at the academy in Dusseldorf.

In 1966 *galerie h* presented the now legendary joint exhibition of Haseke's former fellow students Sigmar Polke and Gerhard Richter. Whilst the gallery survived for a period of five years, Haseke was to intensify his activities as a publisher of print graphic works of the artists at his gallery, released under the name *edition h + studio*, and moved away from producing exhibitions and catalogues. Thus only these seven catalogues exist, published in quick succession during the gallery's first six months of existence. Complete sets are rare.

£ 5000





36.

Dieter ROTH.

Harmonica Curse.

London & Basel. Audio Arts & Dieter Roth's Verlag. 1981.

Dieter Roth's *Harmonica Curse* was an edition of 80 double-sided C60 audio cassettes. Each cassette contains two tracks that feature the artist improvising on his hexagonal red concertina, an instrument favoured by sailors and clowns in the 19th century. Each cassette was accompanied by a unique polaroid taken by the artist in his studio during the making of the work between February 14 and August 7, 1981.

This copy is numbered 31 from the edition (both cassette and polaroid are numbered), with the polaroid signed and annotated by Roth in the margins "Mosfellssveit 6. May - May 7th 1981".

Both the photo and the cassette are additionally numbered 4 of 5. This is because 16 different musical recordings were made by Roth for the edition, with 5 copies made of each (16 x 5 = 80 total edition).

[Ref. *Dobke - Dieter Roth, Books + Multiples. Catalogue Raisonne, p. 93; Guy Schraenen - Vinyl records and covers by artists, p. 131*].

£ 650



37.

Dieter ROTH (with Björn Roth).

Telephone-Table Puzzle from Bali Mosfellssveit Iceland.

Basel. Dieter Roth's Verlag. 1994.

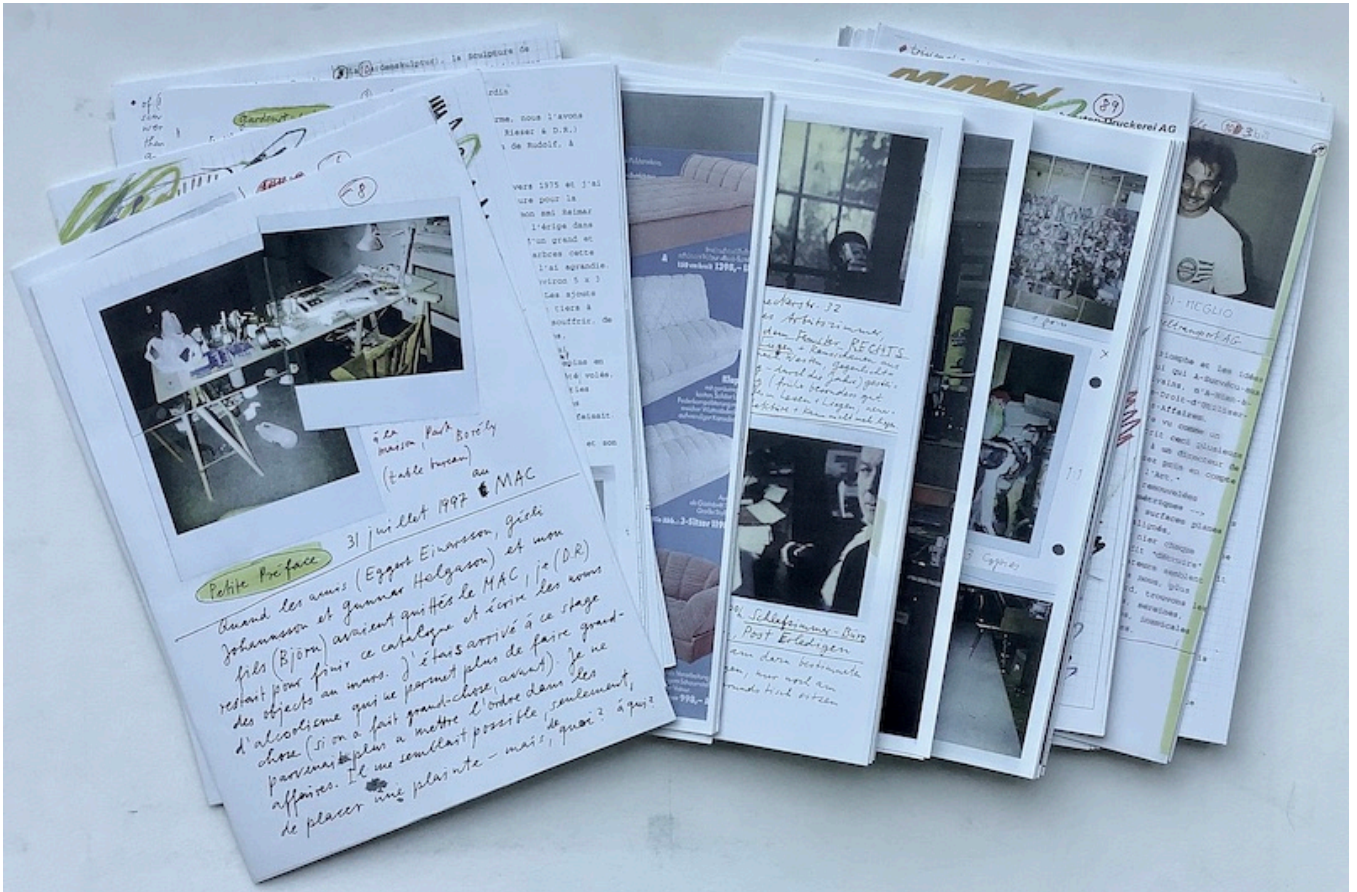
(37 x 26 x 5.5 cm). Double-sided jigsaw puzzle & two folded offset prints, in original cardboard box. The cardboard lid is covered with a colour offset on the outside and inside. The puzzle pieces are still sealed within a plastic bag. Printed by Boekie Woekie, Amsterdam.

“In 1994, two telephone-table mats were taken from Roth’s studio “Bali” in Mosfellssveit, Iceland, photographed, and printed on the front and back of cards, and the card then die-cut to create a jigsaw puzzle. Two uncut prints were included to help solve the jigsaw puzzle.” (Dirk Dobke).

The last multiple produced by Dieter Roth, published in an edition of 60 copies, numbered, dated and signed by both Dieter and Bjorn Roth on the inside of the lid of the box.

[Ref. Dobke - *Dieter Roth, Books + Multiples. Catalogue Raisonne, p. 35*].

£ 500



38.

Dieter & Bjorn ROTH.

MAC Marseille.

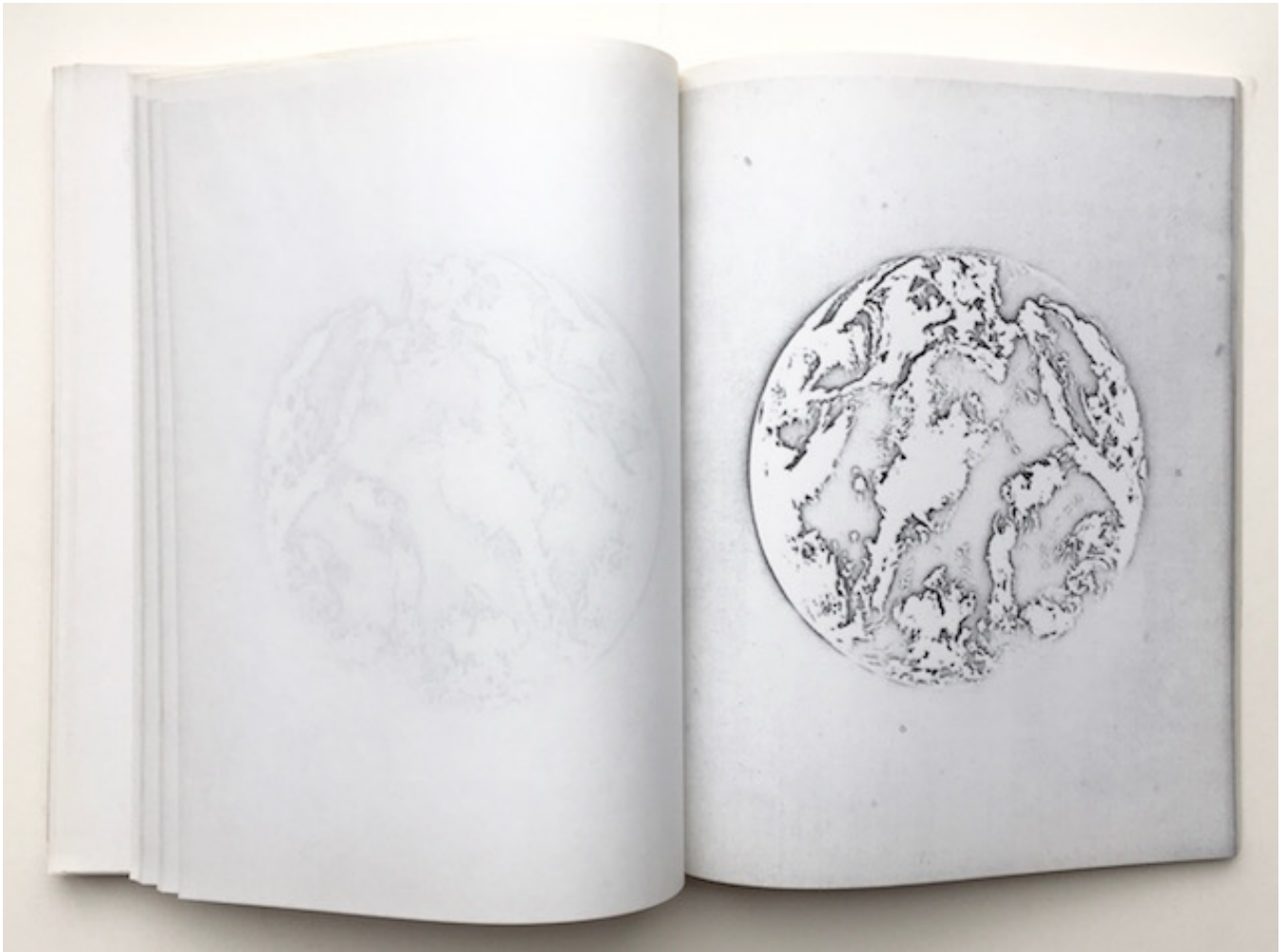
Marseille & Basel. MAC & Dieter Roth's Verlag. 1997.

(32 x 23.5 cm). Approximately 123 sheets, A3 size folded, colour photocopies. Loose as issued in folder.

The last catalogue published during Dieter Roth's lifetime. Consists of colour photocopies of drawings, photographs, collages and manuscripts. Printed in an edition of 500 copies at Torres Pondance in Aix-en-Provence, and published for the opening of Roth's *Stretch & Squeeze* exhibition at MAC Marseille.

[Ref. Dobke - *Dieter Roth, Books + Multiples. Catalogue Raisonne*, pp. 332-333].

£ 350



39.

Seth SIEGELAUB & John WENDLER.

(Xerox Book). Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner.

New York. Seth Siegelau & John W. Wendler. 1968.

(28 x 21.5 cm). pp. 184. Illustrated throughout with xeroxed work by each of the 7 artists. Original publisher's white wrappers, with glassine jacket. Minor loss and tear to rear of glassine, otherwise fine. From the edition limited to 1,000 copies.

One of the seminal conceptual artist books.

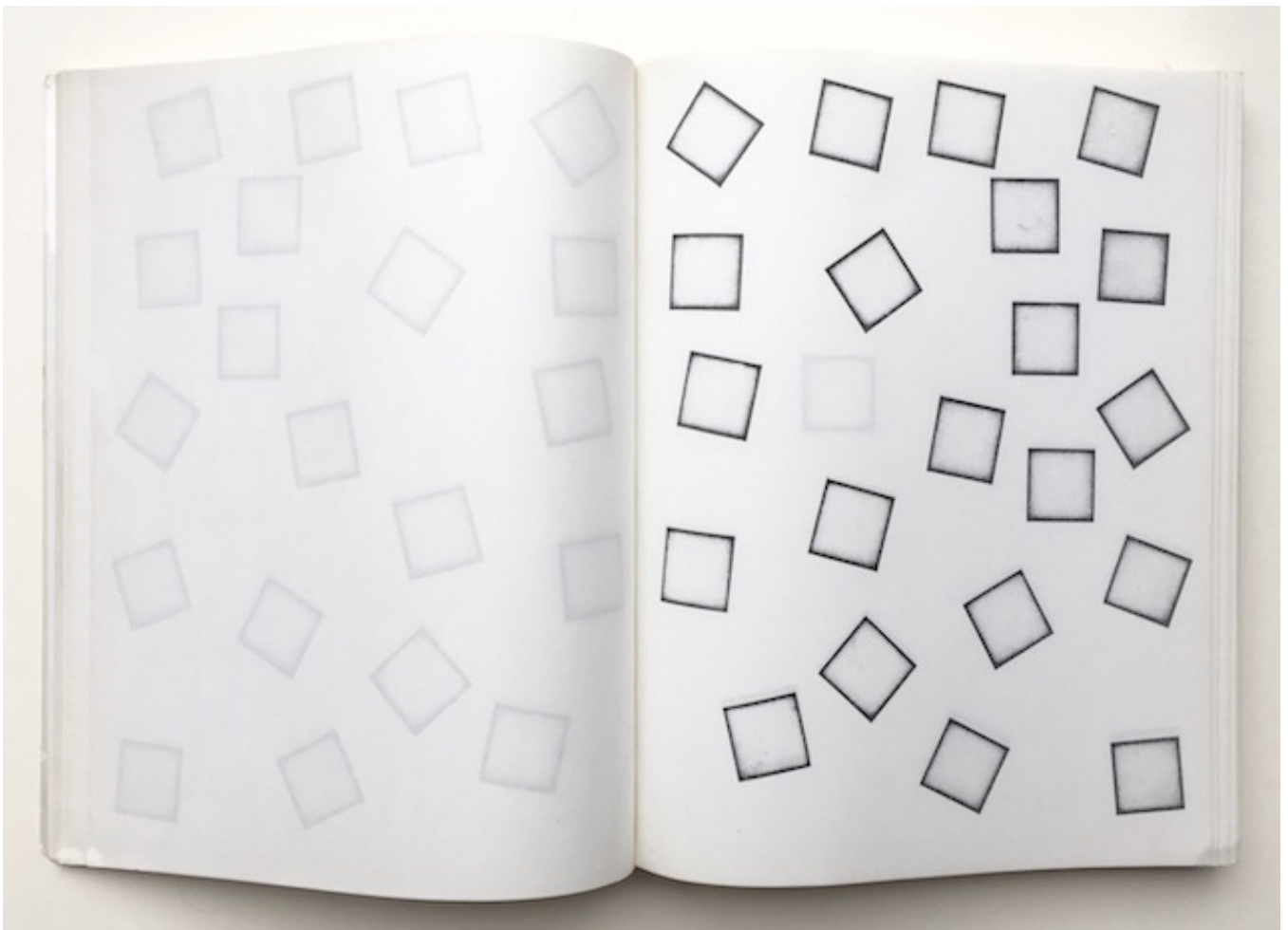
The curator Seth Siegelau invited the seven artists to participate in a project that soon became well known as 'the xerox book'. Siegelau's idea was to

transfer the physical space of an exhibition onto the pages of a book. He asked the seven artists to each contribute 25 pages of art work produced with the help of a xerox machine.

'Using the serial possibilities of electrostatic copying processes, the seven artists who contributed to this work were able to transform their drawings and objects by simply arranging them on the surface of a Xerox machine and printing them in sequence. As with many copies of letters that were the ordinary result of photocopying, until artists started using it, bits of dust and incomplete or solarized lines and solids changed their fidelity to the typewritten and drawn originals. In this work, those imperfections have been exploited by artists for whom the process of art making itself was their subject.' (Castleman).

[Ref. *Castleman 112*; *Lippard - Six Years: The dematerialization of the art object*, p.64; *Maffei & De Donno - Sol Lewitt Artist's Books*, p. 29].

£ 3000





40.

SYN. (Klaus Jürgen-Fischer ed.).

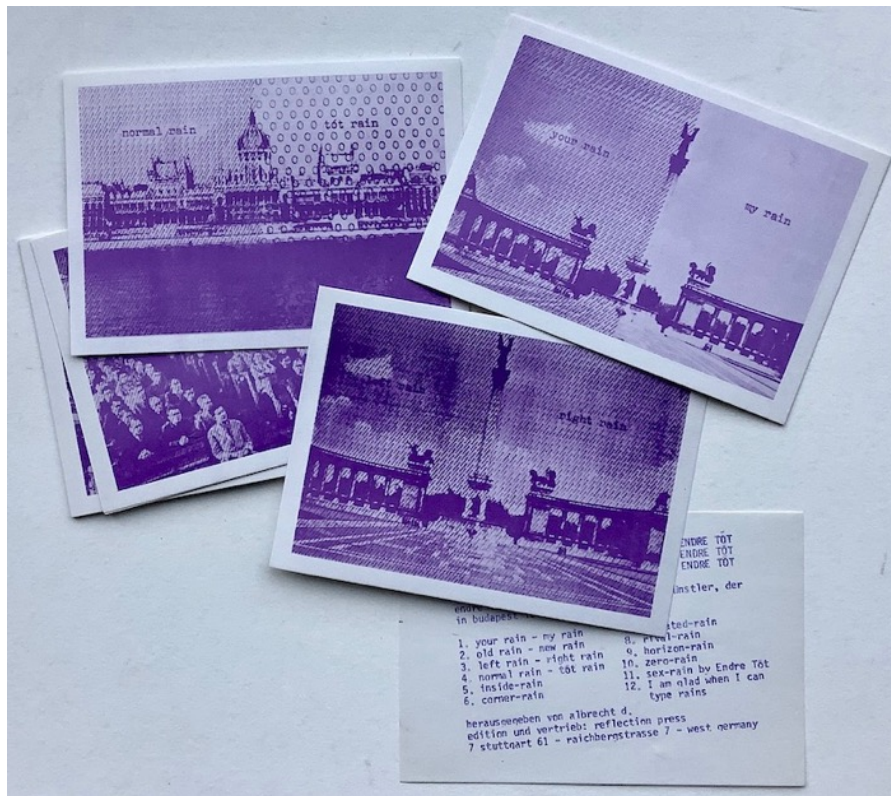
SYN. Internationale Beiträge zur neuen Kunst/ International Contributions to the New Art. Nos. 1 - 3. [All published].

Baden-Baden. Agis Verlag. 1965-67.

(22.5 x 21 cm). pp. 110; 84; 98. Colour and black-and-white illustrations throughout. Three volumes, original wrappers.

Magazine of the SYN group of artists which included Erwin Bechtold, Bernd Berner, Rolf-Gunter Dienst, Klaus Jürgen-Fischer, and Eduard Micus. "Syn opens possibilities of an integral art beyond the hard-and-fast definitions of formalism (concrete art, optical art, hard-edge-painting) or informalism (Expressionism, Tachism, action-painting) on the basis of pure painterly principles." (editor's initial statement).

£ 300



41.

Endre TOT.

One dozen rain postcards 1971-73.

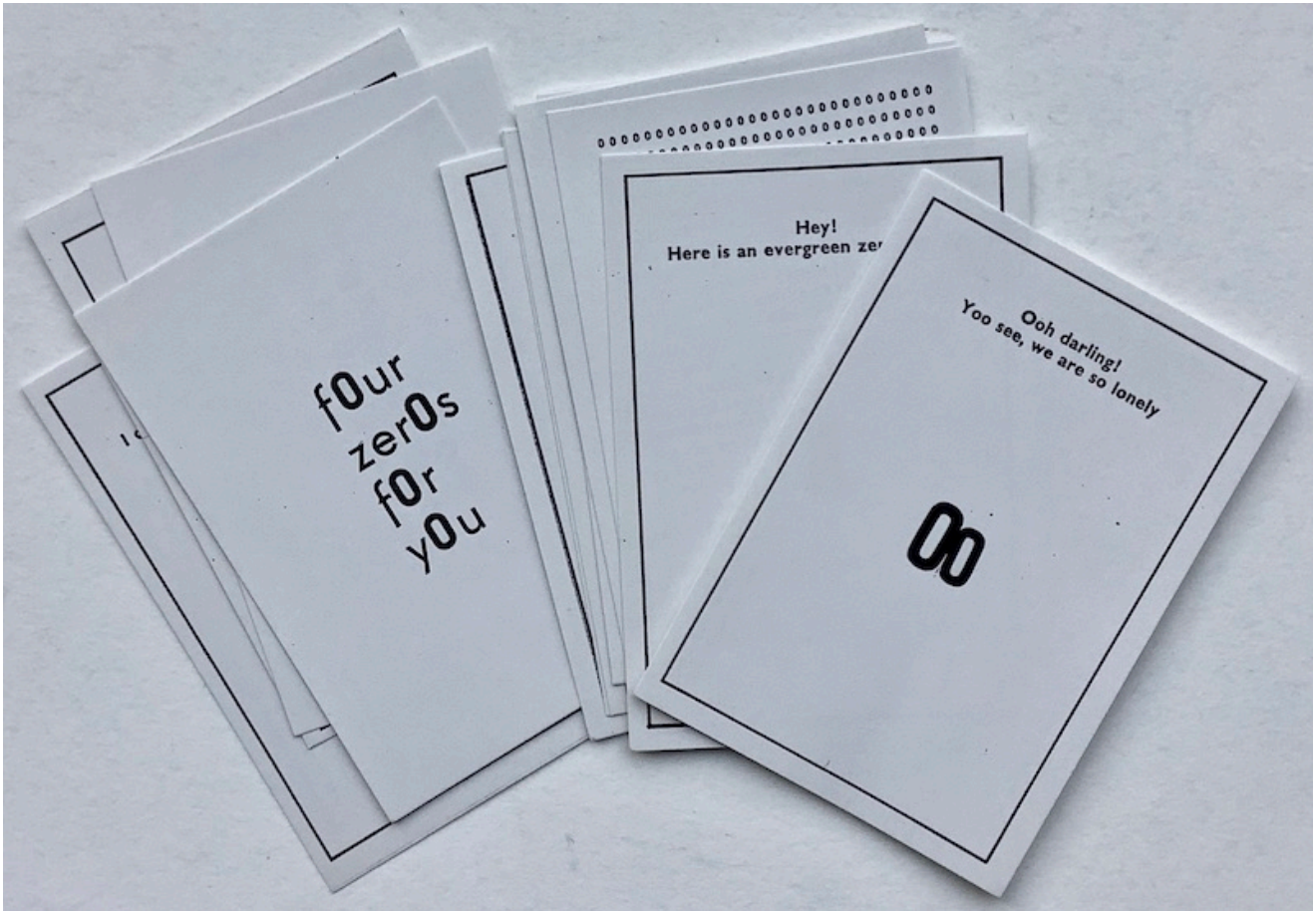
Stuttgart. Albrecht d. / reflection press. 1973.

(10.4 x 14.8 cm). Complete set of 12 postcards, printed in purple, with title sheet, loose as issued in original envelope which has titles stamped in green.

A set of twelve artists' postcards by Endre Tót reproducing a series of his altered postcards with typewriter elements. Published as '*reflection press nr. 26*' the imprint of Fluxus artist Albrecht d.

After a classical art education at the Academy of Fine Arts in Budapest, Endre Tót initially concentrated on painting. In 1970, however, realising the limited possibilities that such a medium offered given the era's pervasive censorship, Tót gave it up and began working with a typewriter. With *One dozen rain pOstCarDs*, views of Budapest are covered in slash symbols (/), making it seem as though the city is being rained on.

£ 400



42.

Endre TOT.

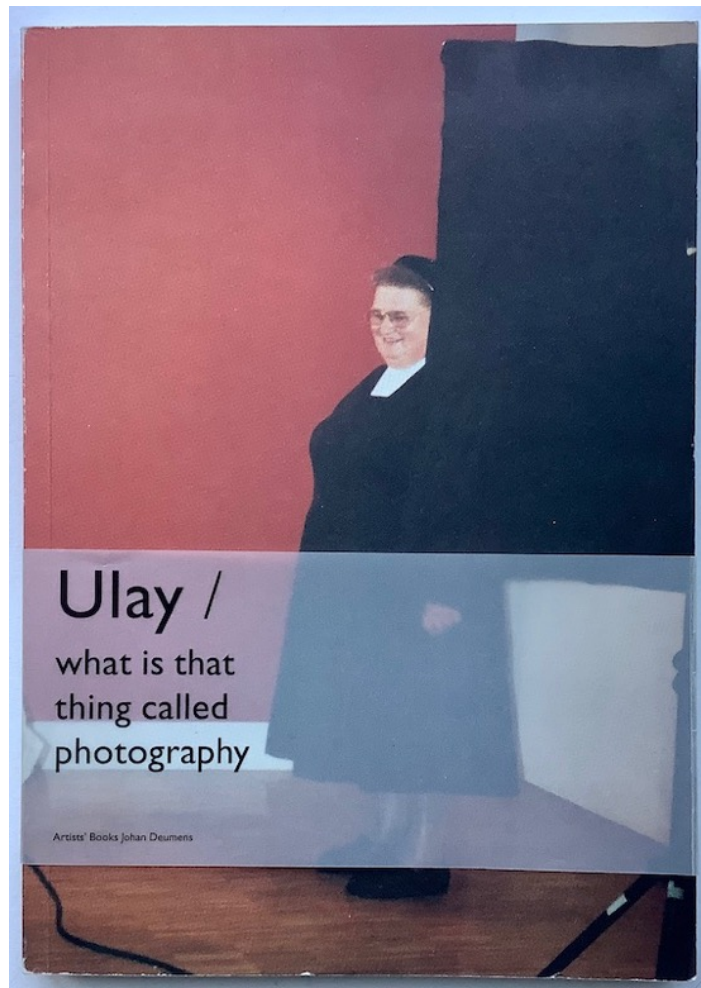
TOTAL zerOs (1973 - 1977) for everybody, nobody and me.

Cologne. Edition Hundertmark. 1977.

(15.2 x 10.8 cm). A set of 14 postcards, loose as issued in original card folder. Edition limited to 150 copies, signed by Tót in pencil on the folder.

In the 1970s Tót embarked on a series of works that he entitled Nothingness, which consisted of a series of typewritten pages, mailed to various recipients, covered in zeros. Tót then went on to transfer the zeros to rubber stamps and postage, parodying the Hungarian State's administrative trappings. Tót's advocacy of the 'zero' is wonderfully evident in this humorous series of postcards, which includes one of the cards being torn in half, with the remnant reading "I AM GLAD I could give away the other half of this zero".

£ 650



43.

ULAY (Uwe Laysiepen).

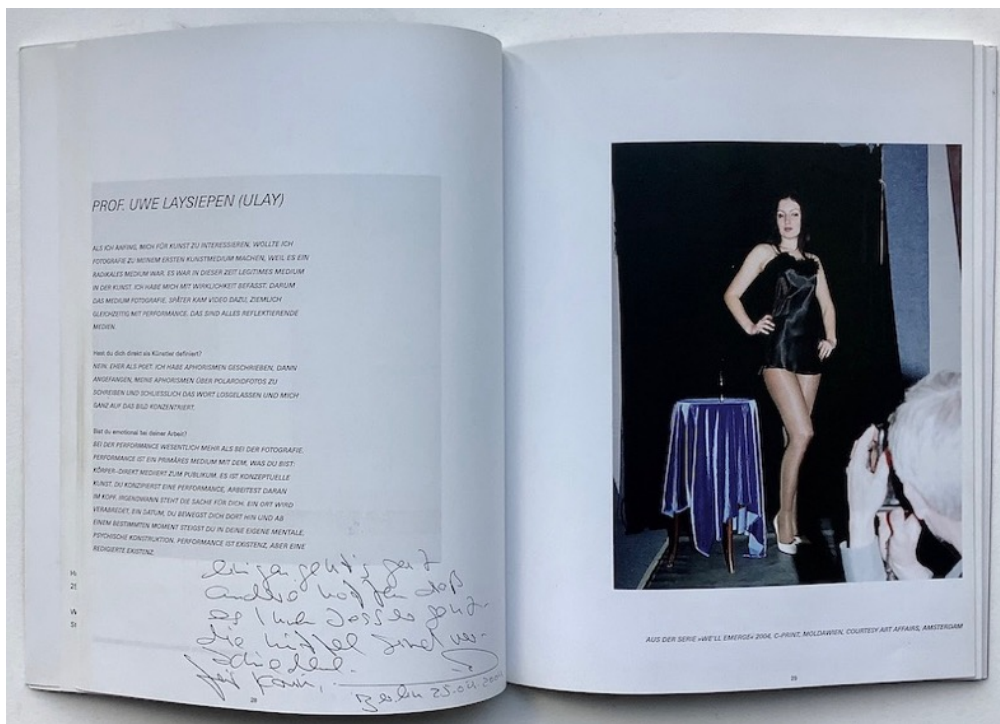
Ulay / What is that thing called photography.

Landgraaf, NL. Artists' Books Johan Deumens. 2000.

(24 x 17 cm). Unpaginated c.150 pages. Original wrappers, with transparent printed obi. Reproductions of photographs, notebook drawings and text (German/English) derived from Ulay's notebook.

Published on the occasion of exhibitions in Museum Het Domein, Sittard, and De Appel, Amsterdam. Edition of 800 copies. **This copy inscribed to Karin Pott by Ulay on title page: "für Karin, eine kleine philosophie der photographie, Berlin, 25.04.2004"**.

£ 60



44.

ULAY (Uwe Laysiepen).

13 AXS. Uwe Laysiepen und 12 Studenten der staatlichen Hochschule für Gestaltung Karlsruhe.

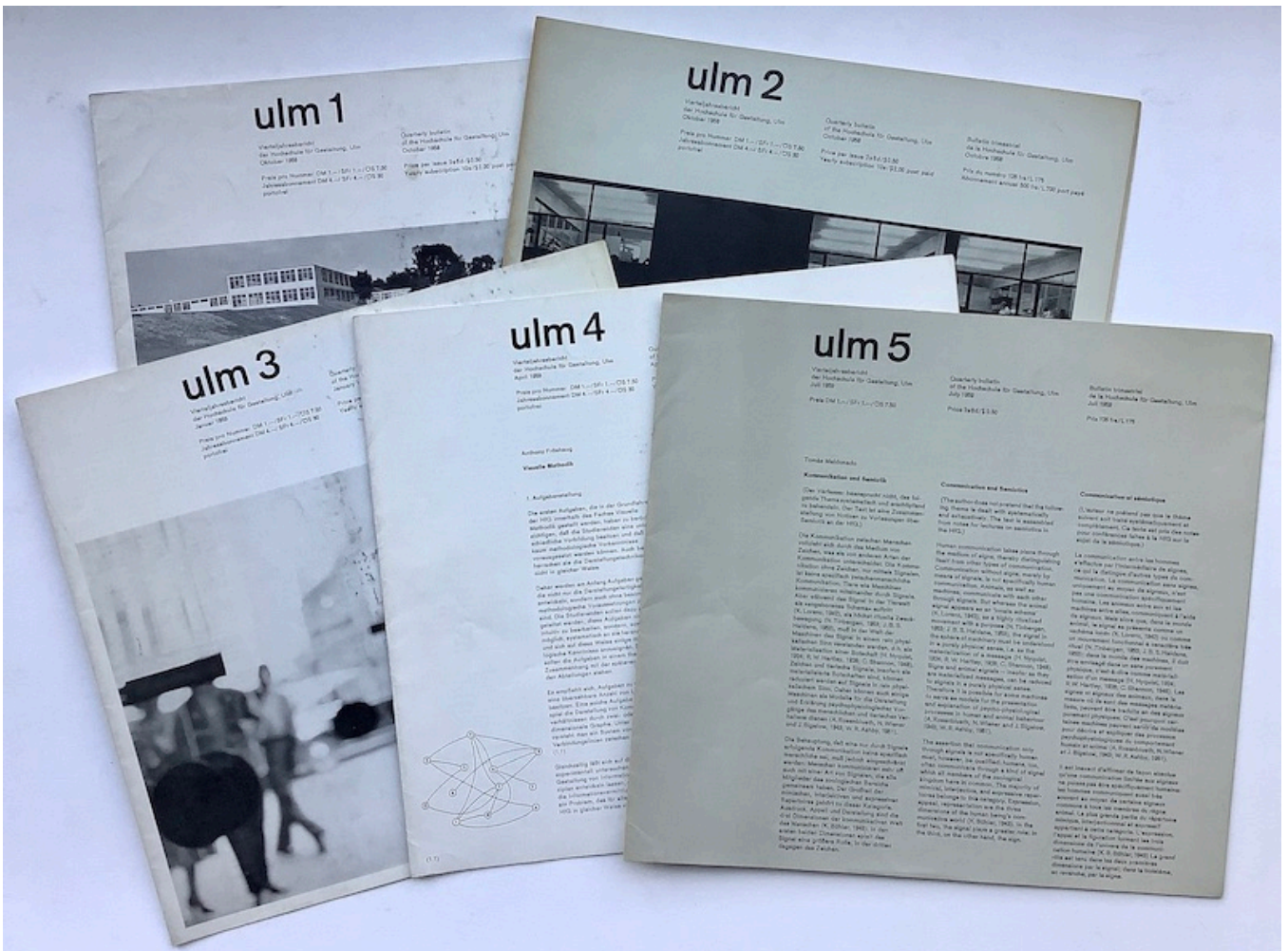
Cologne. Salon Verlag / Haus am Lützowplatz. 2004.

(25 x 19.7 cm). pp. 70. Colour illustrations throughout. Original wrappers with printed jacket.

Accompanied exhibition, Haus am Lützowplatz Berlin, April-June 2004. As well as the work of Ulay, the exhibition featured photographic work by 11 of his students: Daniel Braun, Frederik Busch, Georg Cockburn, Frank Eickhoff, Andreas Friedrich, Bettina Metzen, Dorcas Müller, Patricia Röder, Michael Schmitt, Andreas Siefert, Claudia Staerk, and Steffen Wolf.

This copy from the collection of Karin Pott, artistic director of the Haus am Lützowplatz, and as such is signed by nine of the twelve participants, including Ulay. Each has signed on their relevant pages in the catalogue, and the inscriptions vary in length (Steffen Wolf appears to have signed with a smear of glue).

£ 125



45.

(ULM HOCHSCHULE FÜR GESTALTUNG).

Ulm. Vierteljahresbericht der Hochschule für Gestaltung, Ulm / Quarterly bulletin of the Hochschule für Gestaltung, Ulm / Bulletin trimestriel de la Hochschule für Gestaltung, Ulm [and then]: Ulm. Zeitschrift der Hochschule für Gestaltung / Journal of the Ulm School for Design. Nos. 1 - 21. [All published].

Ulm. Hochschule für Gestaltung. 1958-1968.

Two formats: issues 1-5 (28 x 30 cm); issues 6-21 (29.8 x 21 cm). Pagination of first five issues numbered consecutively: pp. 1-24; 25-44; 45-56; 57-68; 69-80; 40; 40; 84; 84; 76; 96; 64; 76; 56. Profusely illustrated in black-and-white. 21 issues bound in 14 volumes, including several double and a triple number.

Original wrappers, with the first five issues loose-leaved as published, with the remaining issues either stapled and gummed binding. Overall in good condition, with warping effects of damp visible in two of the volumes, but with no staining of pages. Small tear to front cover of single issue repaired with tape on verso.



A rare complete set of the magazine of the Hochschule für Gestaltung (Ulm University of Design).

The university was founded in 1953 by Inge Aicher-Scholl, Otl Aicher, Max Bill and others. Its major sponsor was the Geschwister Scholl Foundation. After the Bauhaus, the Hochschule für Gestaltung (HfG) is considered to be the most important international design university. Its first teachers included such Bauhaus masters as Josef Albers, Walter Peterhans, Johannes Itten and Helene Nonné-Schmidt.

The work at the HfG had a major impact on the modern design of the late 50s and 60s, including, for example, the design of the audio equipment for Braun, the corporate design of Lufthansa or the trains of the Hamburger Hochbahn. From 1958, the design production of the HfG was almost exclusively brought to the attention of the public and professional world through its magazine. With it, the HfG created a platform, especially on an international level, to enable its results from teaching, development and research more publicly available, and also to publish its positions on key issues in the design discourse. Internal disputes about the pedagogical orientation of teaching and, last but not least, major financial problems, ultimately led to the university being closed in 1968.

£ 4500





46.

Wolf VOSTELL.

Le Cri de Vostell. Fluxus Concert 31.10.90. Hannah - Höch - Preis 1997.

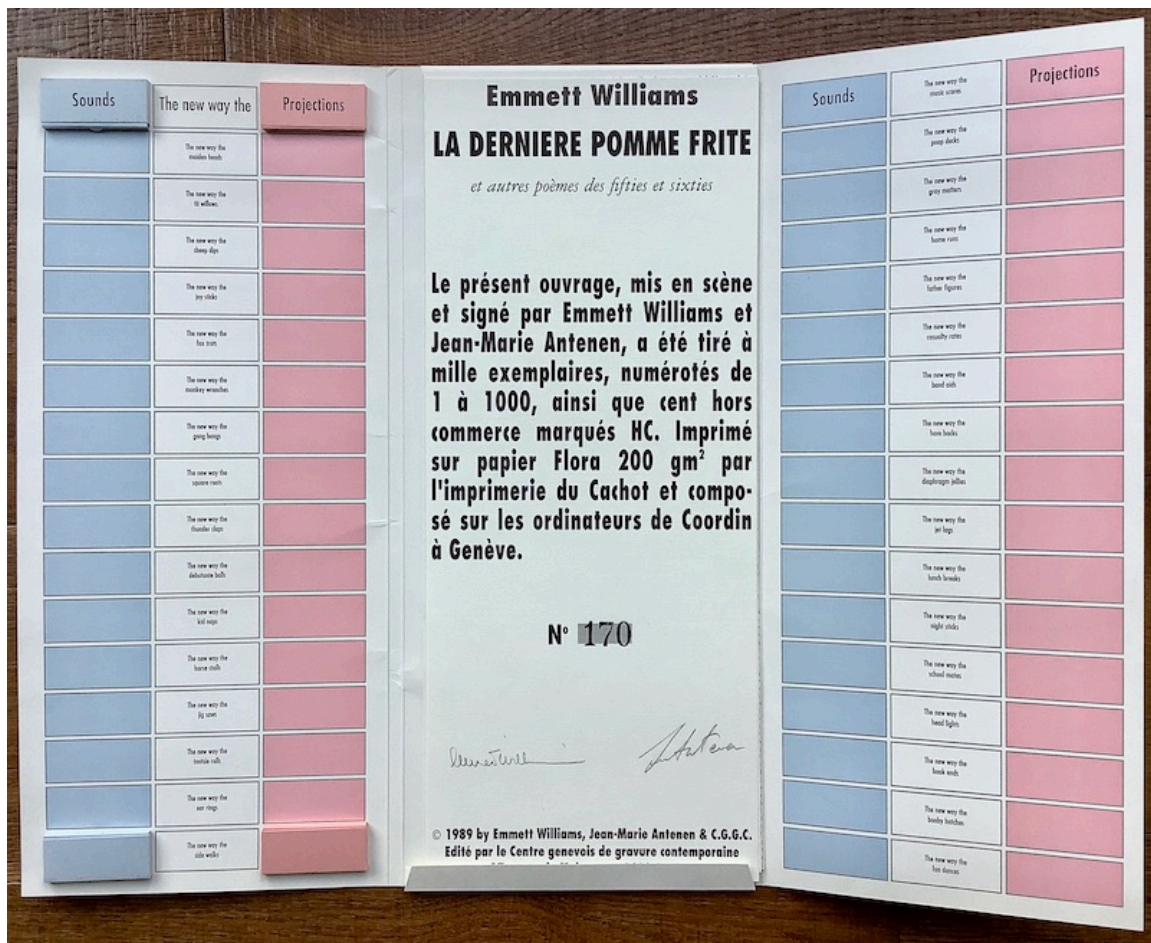
Berlin. Berlinische Galerie. 1997.

(22.5 x 17 cm). 8-page stapled booklet with accompanying CD. As issued in printed cardboard box.

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[Ref. *Guy Schraenen - Vinyl records and covers by artists, p. 196*].

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