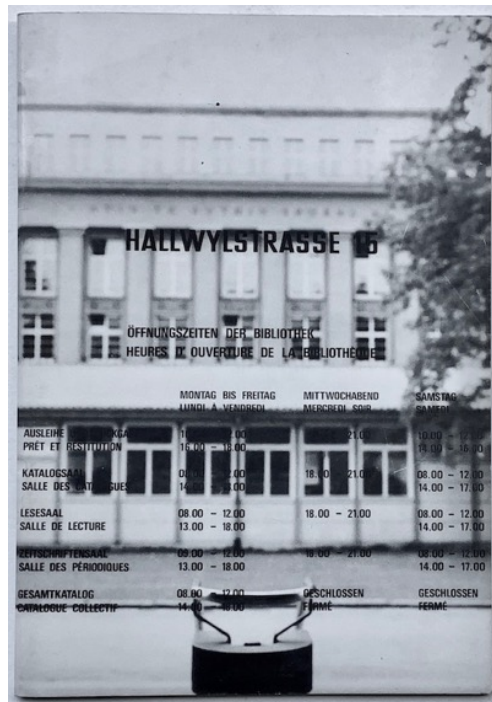


# Tim Byers Art Books Catalogue 26



1.

(ARTIST BOOK EXHIBITION).

**Ausstellung von Künstlerbüchern in der schweizerischen Landesbibliothek in Bern.**

*Frankfurt. Verlag Hubert Kretschmer. 1981.*

(21 x 15 cm). pp. (28). Original printed wrappers, stapled.

Catalogue for an exhibition of artist books, July - August 1981, published in collaboration with the Produzentengalerie, Munich. Essays by Marie-Louise Schaller and Hubert Kretschmer.

£ 25

2.

(MARY BAUERMEISTER ATELIER).

**Musik - Texte - Malerei - Architektur. (March 26, 1960).**

Four original black-and-white photographs of the landmark multi-disciplinary show *Musik - Texte - Malerei - Architektur*, the very first exhibition staged at the atelier of Mary Bauermeister in Cologne. It took place on the evening of the 26th of March 1960, with a purported audience of 98 guests.

For the show, Cornelius Cardew established contact with numerous musicians, including his friend Kurt Schwertsik, a horn player, conductor and composer from Vienna, who advised John Cage in Vienna. The composer and writer Hans G Helms, who lived in Cologne and who was to become an established figure at the Atelier's gatherings, was brought in to provide readings throughout the evening, including from his new, but still emerging book "*Fa; m 'Ahniesgwow*".

Bauermeister and Lauhus also asked their artist friends for visual works, such as the Cologne painter Buja Bingemer and Almir Mavignier, who lived in Ulm and whom they knew from his time at the Ulm University. Mavignier in turn made contact with Otto Piene and Gunther Uecker in Dusseldorf. Bauermeister and Lauhus were also able to address architects through their Ulm contacts, and through the Cologne photographer Peter Fürst the connection to the architect and designer Claus Wagner was established. With the help of Peter Fürst, Wagner produced the photomontage that was to hang in the stairwell of the studio. "erste abend. Mit Helms (Lesung), Mack und Piene (licht ballet, sehr gut gespielt), und Cardew's Klavier im ganz dunklen Zimmer. ... wahrscheinlich Schwertsik hat mit Cardew, Cage's variation gespielt" [letter by Nam June Paik to Wolf Vostell, dé-coll/age 6, July 1967]. [Photographer: Peter Fürst].

£ 2500



*The audience during the reading by Hans G Helms - Mary Bauermeister, Otto Piene and Stefan Wewerka can be seen standing at the rear of the Atelier (17.8 x 18.2 cm)*

*After the concert - on the window hangs the score of Morton Feldman's piece 'Piano Three Hands', which was performed by Cornelius Cardew and David Behrman. Nam June Paik is seen standing in front of the piano (17.8 x 18.4 cm)*



*In the stairwell of the Atelier during the opening night - Mary Bauermeister in conversation with Arnulf Rainer, together with fellow artist Heinz Mack (17.8 x 20.5 cm)*

*Mary Bauermeister in conversation with Maryjane Mathews (17.9 x 19.6 cm)*



3.

(MARY BAUERMEISTER ATELIER).

**Contre-Festival. (15-18 June 1960).**

Two black-and-white photographs.

The atelier of Mary Bauermeister in Cologne was a stronghold of artistic experimentation and often a venue for premieres of Fluxus performances. It was here in June 1960 that the four-day Counter-Festival (Contre-Festival zum Kölner IGNM-Fest) was organised against the conservatism of the International Society for New Music (IGNM, Internationale Gesellschaft für Neue Musik). Some artists from IGNM, and others who were ruled out by jury members of IGNM, were gathered in the atelier for readings, happenings and musical concerts.

The final performance of the Contre-Festival, held at the Atelier on the evening of the 18th of June 1960, was a concert dedicated exclusively to the Italian composer Sylvano Bussotti. The concert was combined with an exhibition of sheet music and drawings by Bussotti.



*Nam June Paik in conversation with the Austrian composer Kurt Schwertsik. Also visible are Stefan Wewerka (on left) and Günther Uecker (right) - 15 June 1960 - after the Contre-Festival's opening piano recital by David Tudor. (17.8 x 22.3 cm). [Photo: Peter Fischer, with ink date stamp of printing verso "08 11 61"].*



*Participants and guests standing outside the Atelier prior to the concert: Sylvano Bussotti "Musik Zeichnungen" - (18 June 1960). Identifiable figures include, from left, David Tudor, Christoph Caskel, Karlheinz Stockhausen, Maryvonne Kendergi and Pierre Boulez (22.5 x 17.8 cm). [Photographer: possibly, Maria Velte].*

£ 1500



4.

Joseph BEUYS.

**Das Wirtschaftswert-PRINZIP.**

*Heidelberg. Edition Staeck. 1981.*

(19.5 x 27 x 6 cm). Three boxes of colour postcards + a bag of dried peas; housed together in original cardboard box.

Published in an edition of 25 (+ 5 a.p.) copies, numbered and signed by Beuys in pencil on the lid of the box. Beuys additionally signed and inscribed the bag of peas in black pen.

The colour postcards illustrate the Wirtschaftswerte, a Beuys installation at the exhibition *Art in Europe After 1968*, held at the Museum van hedendagse Kunst, Ghent, 1980. The bag of peas was made in East Germany (GDR).

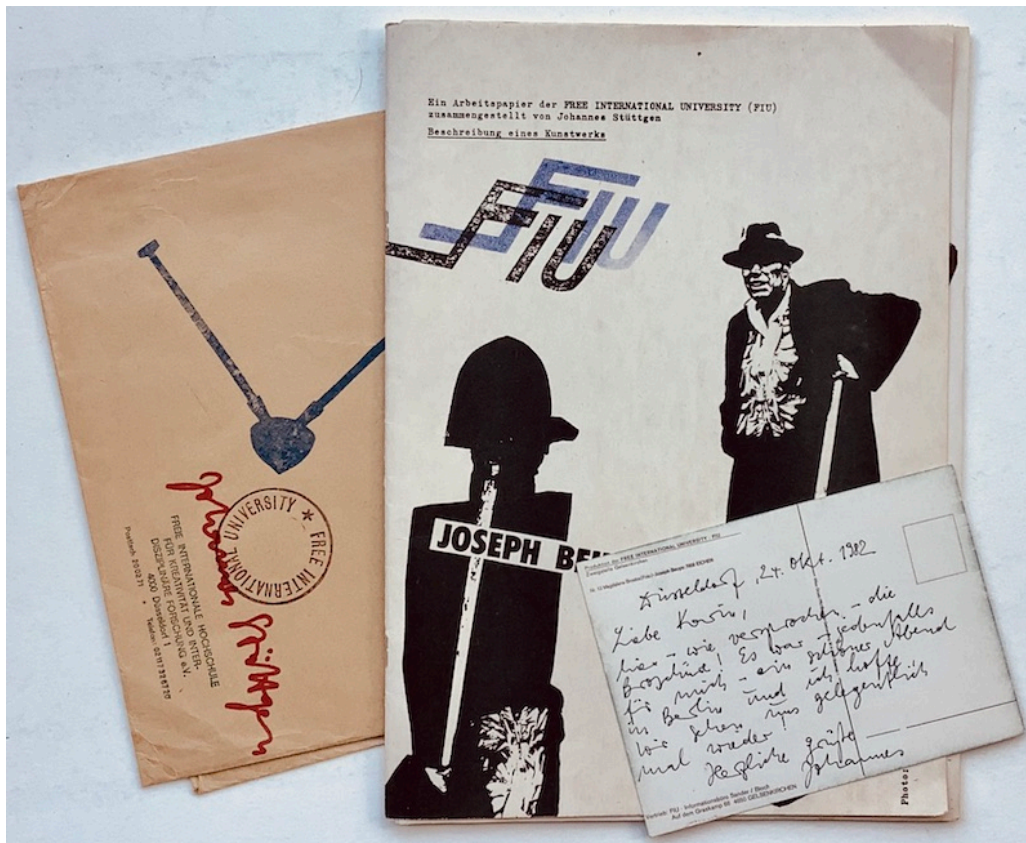
“The economic system and the changes it required held a very special place in Beuys’ model for the future ... his ideas about the relationships between economics and culture entered not a small number of his artistic works.” (Klaus Staeck - Wirtschaftswertprinzip).

With the Wirtschaftswert works, almost all the original materials stemmed from the GDR, and some from the Federal Republic, the Soviet Union, and Poland. What first attracted Beuys about Eastern European products was their extremely simple packaging, which was even sometimes expressly designated as temporary or makeshift.

[Ref. Schellmann - Joseph Beuys. *The Multiples*, no. 393].

£ 1800





5.

Joseph BEUYS & Johannes STÜTTGEN.

**7000 Eichen. Ein Arbeitspapier der Free International University (FIU) zusammengestellt von Johannes Stüttgen. Beschreibung eines Kunstwerks.**

*Düsseldorf. Eigenverlag. 1982.*

(30 x 21 cm). pp. 14. Original wrappers, stapled.

Contains a working paper as well as a conversation between Beuys, Bernhard Blume and a visitor. On the front cover is an FIU stamp in blue, and a red stamp on the first page. This copy was mailed by Johannes Stüttgen to Karin Pott, the artistic director of the Haus am Lützowplatz gallery in Berlin. Comes with the original mailing envelope signed in red pen by Stüttgen (and with FIU stamps) and a handwritten '7000 Eichen' postcard from Stüttgen, dated 24 October 1982, thanking Pott for a fine evening in Berlin.

£ 90





6.

Jean-François BORY.

**Plein Signe. A semiotic story.**

*London. Gallery Number Ten. 1966.*

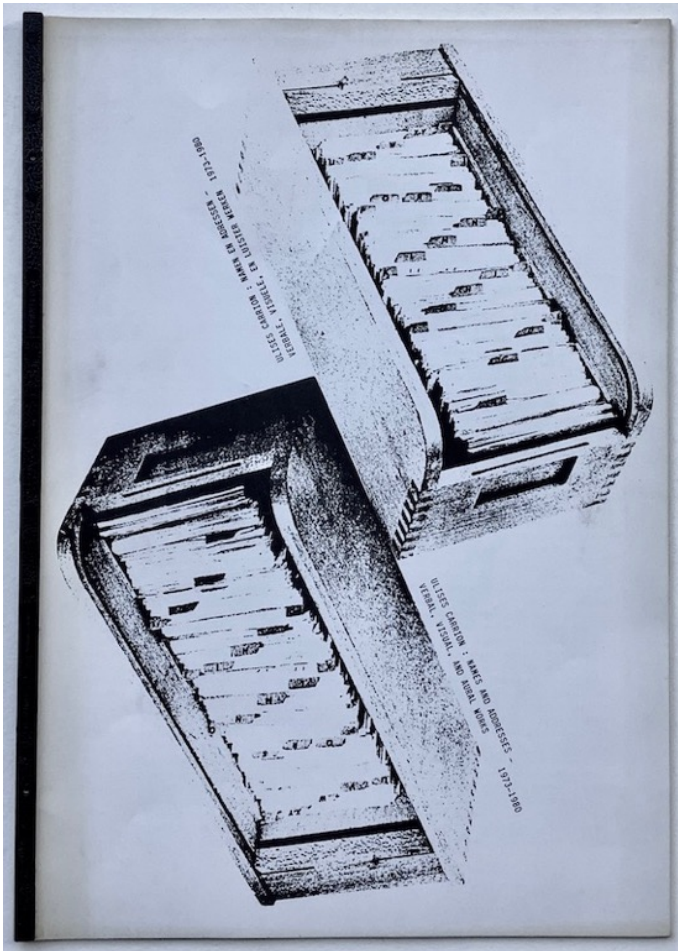
(20.8 x 13.3 cm). With 32 offset-printed sheets. Sheets loose as issued in original printed card folder.

Jean-François Bory is a French poet, visual artist, writer, and editor, whose multimedia works include experimental concrete and visual poetry. Throughout his career, Bory collaborated closely with Sarenco, Julien Blaine, Paul de Vree, Eugenio Miccini, Luciano Ori, and Michele Perfetti, with many of whom he became a part of the International Group of Visual Poetry in 1974.

Gallery Number Ten in Blackheath, South East London was one of the first artists' spaces in Britain, and alongside its programme of exhibitions and events, there emerged a growing list of publications with poets and artists. It was there in Blackheath that Bory had some of his first exhibitions in 1966, and the Gallery Number Ten, run by Brian Lane, published several of Bory's earliest visual poetry books.

With his book *Plein Signe*, Bory reduces language and text to mere punctuation marks, a semiotic study reduced to the plainest of beginnings.

£ 450



7.

Ulises CARRION.

**Namen en Adressen - verbale,  
visuele, en luister werken  
1973-1980 / Names and  
Addresses - verbal, visual, and  
aural works 1973-1980.**

*Maastricht. Agora Studio. 1980.*

(29.7 x 21 cm). pp. 30. Xerox-  
printed wrappers, bound with two  
black plastic strips along spine.

Published on the occasion of Ulises Carrión's exhibition at AGORA Studio, Maastricht, September 1980. Printed in an edition of 200 copies. Ulises Carrión (1941-1989) was as a prolific artist, bookseller, theorist of the book, and curator. He founded the legendary bookshop gallery Other Books and So in Amsterdam (1975-1979), the first of its kind dedicated to artists' publications that, in 1980, would become Other Books and So Archive.

[Ref. *Ulises Carrión. Dear Reader. Don't read - Madrid, Museo Nacional Centro de Arte Reina Sofia, 2016, p. 94*].

£ 450

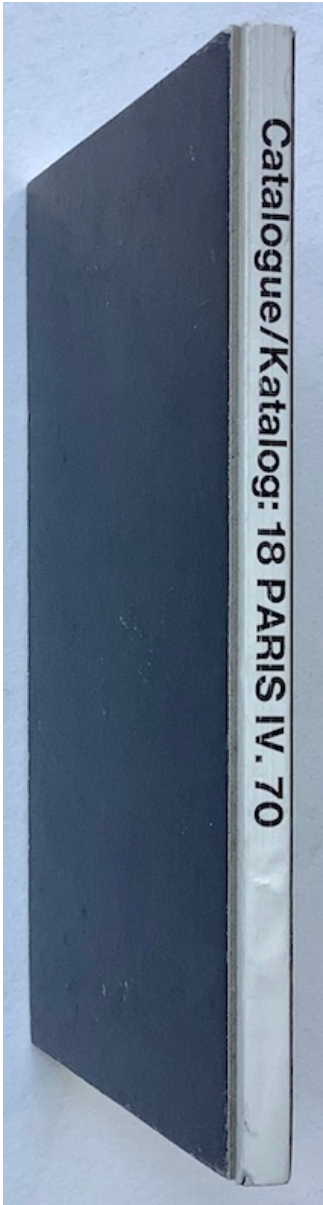
8.

(Michel CLAURA).

**18 Paris IV. 70.**

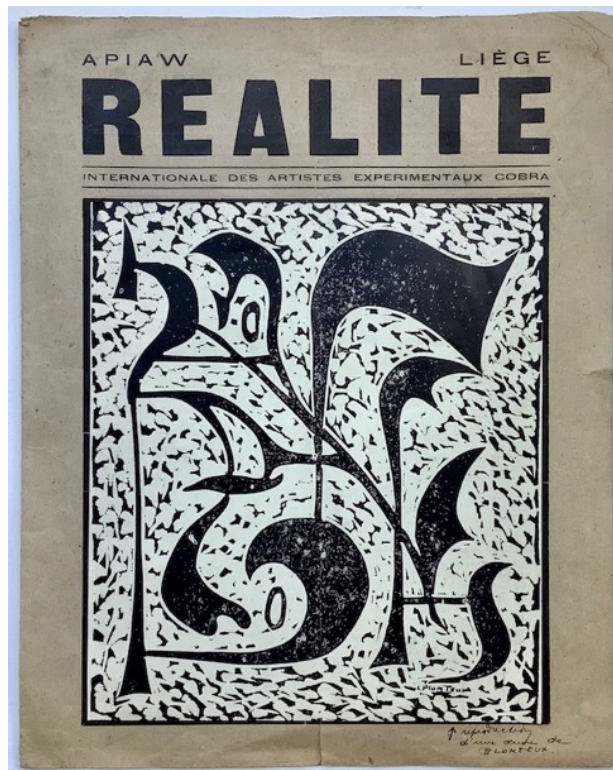
*Paris. Seth Siegelaub. 1970.*

(16.5 x 10.5 cm). pp. 70. Publisher's black boards, with white paper-covered spine printed with title. Covers are minimally rubbed, otherwise very good.



Important Conceptual art catalogue of an exhibition curated by Michel Claura, Paris, April 1970. Tri-lingual text (French, English, German). Afterword by the curator. Exhibition included works by Ian Wilson, Lawrence Weiner, Niele Toroni, Robert Ryman, Edward Ruscha, Richard Long, Sol Lewitt, David Lamelas, On Kawara, Douglas Huebler, Francois Guinocher, Gilbert & George, Jean-Pierre Djian, Jan Dibbets, Daniel Buren, Stanley Brouwn, Marcel Broodthaers, and Robert Barry. Each artist's contribution takes the form of two successive project proposals accompanied by photo-documentation. The present catalogue began, in fact, to be constituted at the end of November 1969. On November 20th, twenty-two artists were invited to participate in the exhibition. They were asked to send a project for December 15th. In this first letter the invited artists were informed about the forthcoming steps. On December 15th, nineteen projects had been received. On January 2nd all the projects received were sent to each of the invited artists, who were asked to send back, up to February 1st, what would be their definitive participation in the exhibition (that is to say, their first project again, or with modifications, or something completely different etc.). On February 1st, eighteen definitive participations were registered.

£ 450



9.

(COBRA).

### **Réalité. Internationale des Artistes Expérimentaux Cobra.**

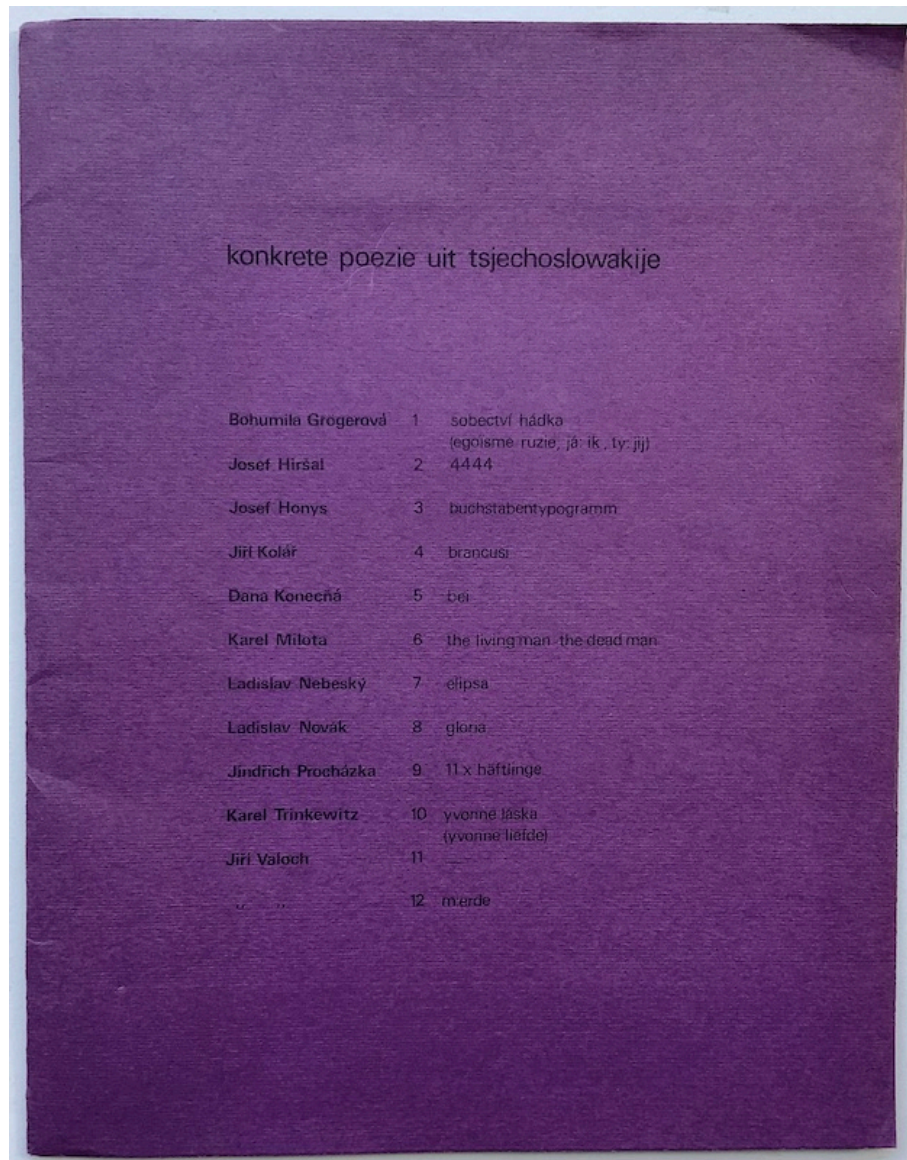
*Brussels / Liège. Association pour le progrès intellectuel et artistique de la Wallonie (APIAW). 1950.*

(34.7 x 27.4 cm). pp. (8). Original grey wrappers. Central vertical fold, with resultant creasing throughout, and small tears to top and bottom of crease and to outer edge of pages.

Published on the occasion of the first exhibition of the Réalité group, June 1, 1950. Illustrated with six original linocuts mounted within the text and on the front cover by: Pol Bury, Georges Collignon, Léopold Plomteux, Silvin, Paul Franck and Maurice Léonard. Texts by D. Delvaux, L. Degand et Ch. Dotremont.

The Réalité group joined the International group of Experimental Artists Cobra which had just been created in Paris. The Réalité group became, through its attachment, the Réalité Cobra group.

£ 750



10.

(CONCRETE POETRY).

### **Konkrete Poezie uit Tsjechoslowakije.**

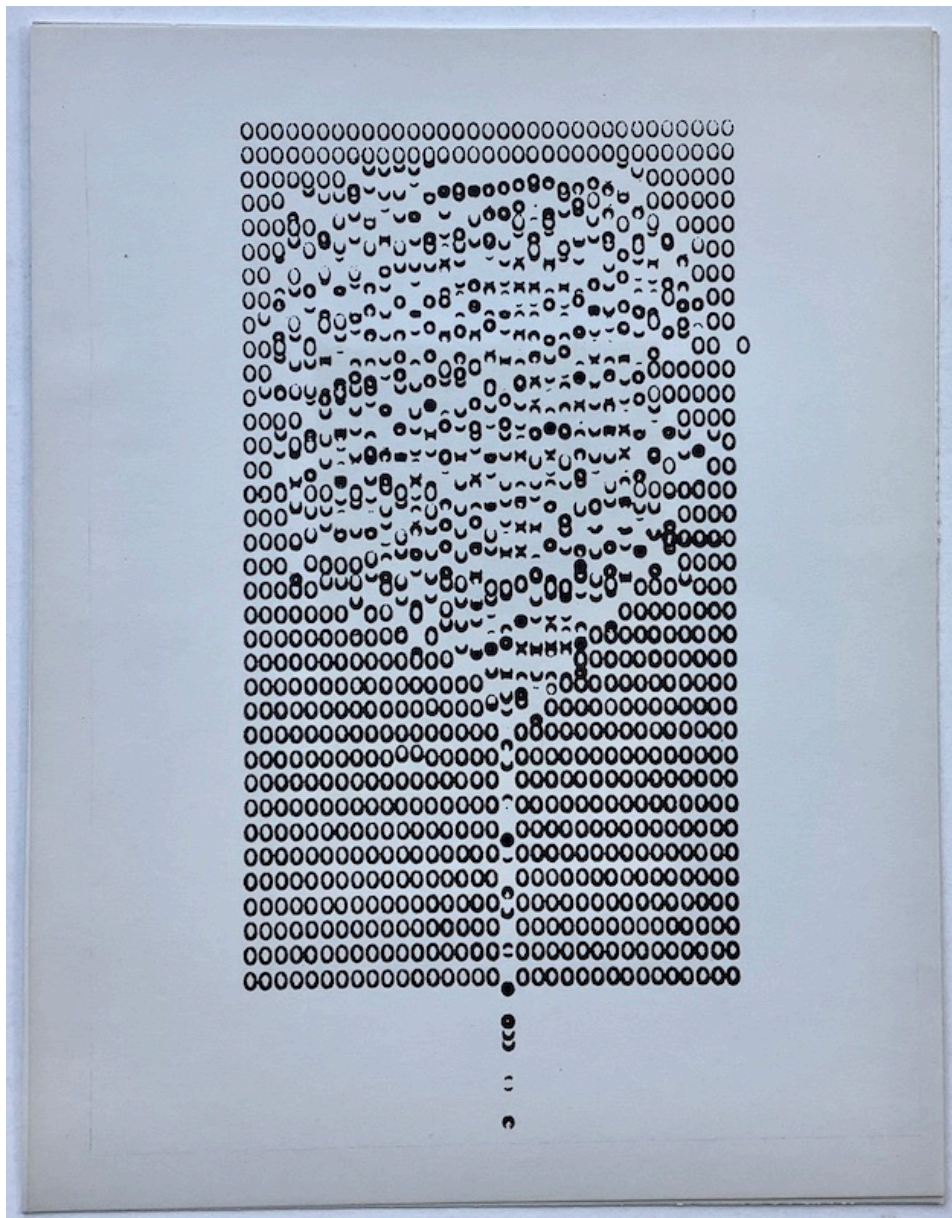
*Amsterdam. (n.p.). 1970.*

(35.4 x 27.5 cm). Loose as issued in publisher's purple card folder.

Portfolio with 12 loose sheet contributions by Bohumila Grögerová, Josef Hiršal, Josef Honys, Jiří Kolár, Dana Konečná, Karel Milota, Ladislav Nebesky, Ladislav Novák, Jindřich Procházka, Karel Trinkewitz, and Jiří Valoch.

A suite of concrete poetry published in Amsterdam during the Communist Party rule in Czechoslovakia by eleven different Czech poets and artists. One of the two pieces by Valoch is in the form of a sheet of toilet paper rubber stamped with the word *m:erde*.

£ 750





11.

DATO  
GALERIE.  
(Rochus  
Kowallek &  
Engelbert  
Eckert ed.).

**Dato Bulletin.**  
**Nos. 1 - 6.**  
**[All published].**

*Frankfurt am Main. Dato Galerie. April 1961 - January 1962.*

(21 x 14.8 cm). Leaflets, each 4 pp. 6 issues.

Complete set of the six leaflets produced to accompany exhibitions at the Galerie Dato.

In April 1961, Rochus Kowallek and the architect Engelbert Eckert opened the Dato Galerie in Frankfurt am Main. During its brief existence, the gallery was to become an important programmatic gallery for the ZERO artists. The gallery opened with a solo show by Otto Piene entitled *Sensibilité prussienne* in April 1961. Among the gallery's other artists were Heniz Mack, Günther Uecker, Oskar Holweck, Arnulf Rainer, Hermann Bartels and Hermann Goepfert.

Kowallek also established contact with Italy for the gallery's comprehensive group show *Exposition 61* (December 1961), which presented works by Piero Manzoni and Enrico Castellani.

The explosive exhibition activity of the Dato Galerie was short-lived however. After only a year, Dato closed in the spring of 1962. Its successor, that same year, was the Galerie D.

No.1 - (April 1961). Otto Piene, *Sensibilité prussienne*;

No.2 - (May 1961). Arnulf Rainer "the black hand of Vienna", with texts by Alfred Emill & Otto Mauer;

No.3 - (June 1961). Heinz Mack, 2 Zitate;

No.4 - (September 1961). Oskar Holweck, with text by K. Ertel;

No.5 - (October 1961). Hermann Bartels, text by Georges Peillex;

No.6 - (January 1962). Hermann Goepfert, text by Rochus Kowallek.

£ 1200



12.

Michael DRUKS.

**Touch - Attention - Perception.**

*(London). (n.p.). 1976.*

(40.8 x 50.6 cm). Title + 16 sheets printed rectos only on kodak photo paper. Handling crease to edge of title, otherwise good.

Portfolio edition, composed of large unbound sheets, signed dated and numbered by Druks on the title sheet. This portfolio edition was published in an edition of 20 copies (later published in 1977 in smaller booklet form by the Agora publishing house of Maastricht, in collaboration with the Baack'sher Kunstraum in Cologne, edition of 200 copies).

Michael Druks is an artist from Israel equally adept in working with video, painting, and other creative media. These include performance, photography, collage, and installation. Druks' work has featured at documenta 6 of 1977 in Kassel, the Centre George Pompidou in Paris, the Institute of Contemporary Arts



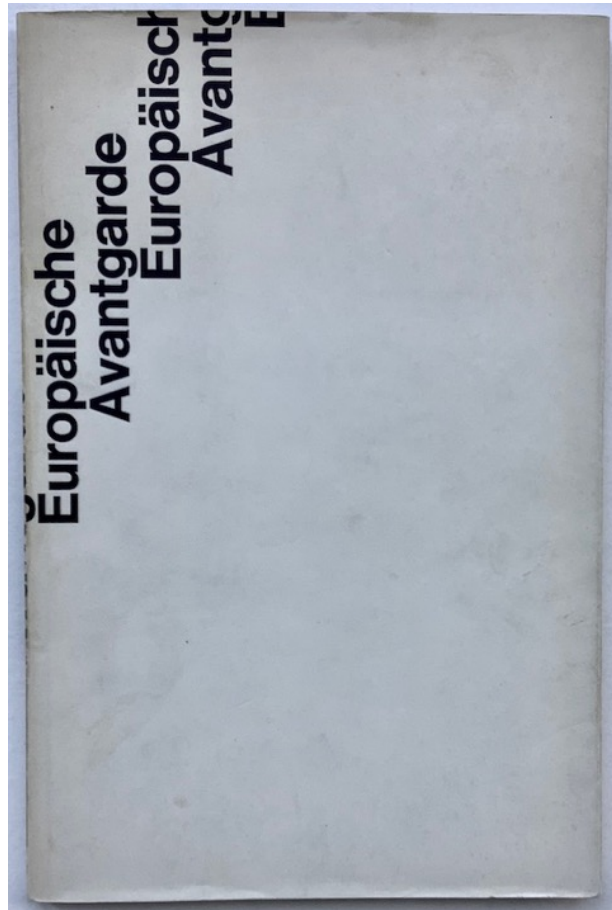
(ICA) and the Whitechapel Gallery in London, and the Tel Aviv Museum as well as other exhibition venues in Israel.

Born in Jerusalem in 1940 and having grown up in Tel Aviv, Michael Druks has lived and worked in London since the 1970s. After spending several months in Amsterdam before moving to London in 1972, Druks expanded the scope of his artistic practice to include video, conceptual body-related performances, and mapping. With his conceptual work *Touch - Attention - Perception*, close-up photographic shots of various parts of the artist's own body are paired with short texts and diagrams illustrative of each bodily sensation.

(Rare, with no listings of the limited portfolio edition found on WorldCat).

£ 1500





13.

(EUROPAISCHE AVANTGARDE). Walter Simmat, intro.

**Europäische Avantgarde. Ausstellung in der Schwanenhalle des Römers zu Frankfurt am Main, vom 9. Juli bis zum 11. August 1963.**

*Frankfurt. Galerie d. 1963.*

(23 x 15.2 cm). pp. (104). Black-and-white illustrations throughout. Original wrappers.

The months of July and August 1963 saw a new exhibition open at the Schwanenhalle, a large hall inside Frankfurt's famous medieval town hall, the Römer; this was called simply *Europäische Avantgarde*, and was organised by Galerie D, the successor of Galerie dato, which won acclaim for its shows of avant-garde artists.



The key players at this event were the artist Hermann Goepfert, the gallery owner and journalist Rochus Kowallek, and the art critic and psychologist William E. Simmat, who together ran the Vereinigung für moderne bildende Kunst e.V. and operated under the name Galerie D. The exhibition was a remarkably wide-ranging overview of contemporary avant-garde art from Europe and brought together nearly fifty artists from all corners of the continent and from groups as diverse as the Neue europäische Schule, Arte programmata, Neue Tendenzen, Anti-Peinture and ZERO.

Participating artists include Bernard Aubertin, Marianne Aue, Hermann Bartels, Kilian Breier, Pol Bury, Enrico Castellani, Piero Dorazio, Jan Dries, Lucio Fontana, Wybrand Ganzevoort, Getulio Alviani, Raimund Girke, Hermann Goepfert, Gotthard Graubner, Jochen Hiltmann, Paul van Hoeydonck, Oskar Holweck, Ed Kiënder, Yves Klein, Harry Kramer, Walter Leblanc, Wolfgang Ludwig, Adolf Luther, Heinz Mack, Piero Manzoni, Guy Mees, Christian Megert, Bruno Munari, Herbert Oehm, Henk Peeters, Otto Piene, Uli Pohl, Arnulf Rainer, Diter Rot, Hans Salentin, Wolfgang Schmidt, Schoonhoven, Jésus Raphael Soto, Traugott Spiess, Paul Talman, Filip J. Tas, Jean Tinguely, Günther Uecker, Victor Vasarely, Wout Vercammen, Jef Verheyen, and Herman de Vries.

Inserted loose within the covers of the catalogue is the original offset poster for the exhibition (folds out to 80 x 20 cm). Both catalogue and poster are scarce.

[Ref. *Zero 5. The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 469].

£ 950



14.

Hermann GOEPFERT.

**Achrom.**

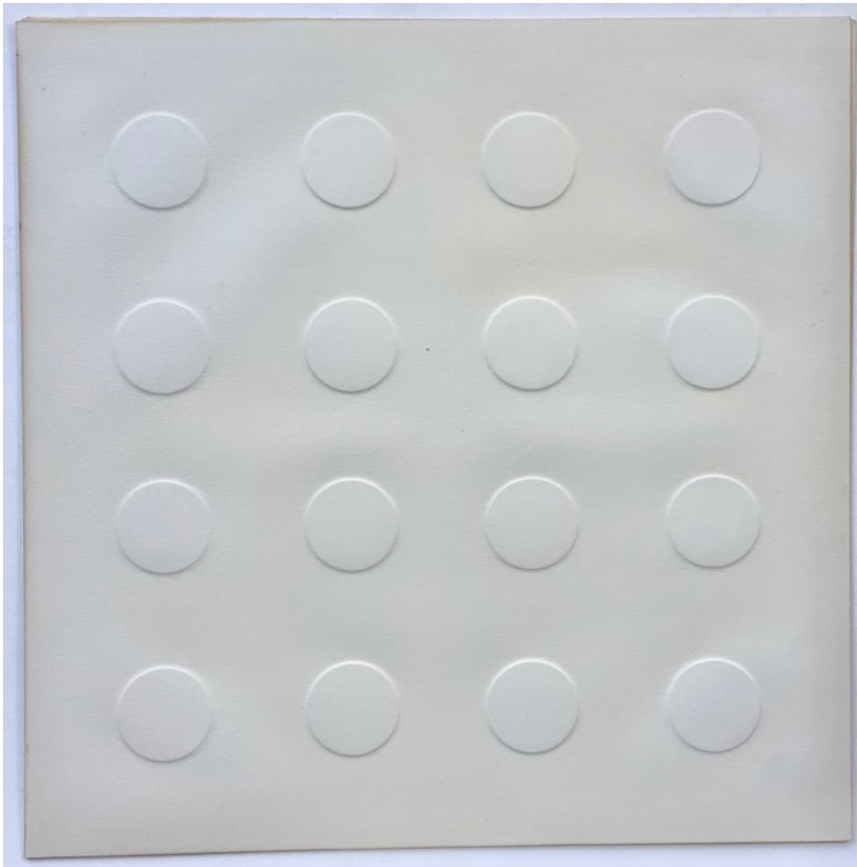
*Frankfurt am Main. Dato Galerie. 1962.*

(21.2 x 84 cm) unfolded. Single sheet, folded as issued. Pinholes to corners, with resultant rust marks & minor loss to sheet edge.

Original flyer/brochure for Geopfert's exhibition at the Dato Galerie in Frankfurt, January - February 1962. It was at this show that Goepfert exhibits his Optophonium for the first time - a wall of reflectors with optical and phonetic impulses. The brochure is printed with William Simmat's text "Jenseits traditioneller Malerei". Rare. WorldCat lists only two copies in European libraries.

[Ref. Zero 5. *The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 463].

£ 300



15.

Ewerdt HILGEMANN.

**4 x 4.**

1970.

(45 x 45 cm). Colophon sheet + five original embossed prints. Loose as issued in original white card folder, with embossed title on front cover. Housed in black cloth-covered folder with flaps. Some browning to plates, especially along sheet edge.

Portfolio by the German-Dutch artist Ewerdt Hilgemann, who is particularly known for his so-called implosions of the 1980s - the artist slowly pulls the air out of geometrically pure stainless steel forms with a vacuum pump, putting the natural atmospheric pressure to sculptural use and collapsing the forms into their final shape.

Hilgemann's earlier work of the 1960s and 1970s deals similarly with aspects of surface textures, with relief panels and prints similar in style to Schoonhoven, experimenting with subtle, white wooden wall pieces catching the angled light. Hilgemann showed his work at the *Serielle Formationen* exhibition, jointly curated by Peter Roehr and Paul Maenz for the Frankfurter Universität's studio gallery in 1967.

This series of five embossed prints is a prime example of Hilgemann's Minimalist style, and was published in an edition of 50 numbered copies, with each of the five prints numbered, dated and signed by Hilgemann in pencil on versos.

£ 950



16.

(Martin KIPPENBERGER).

**Luxus.**

(Berlin). S.O.36. (Martin Kippenberger). 1979.

(18 x 18 cm). Two 7", 45rpm vinyl records. Each housed in original printed sleeves.

Luxus was the name given to the 'band' formed by Martin Kippenberger, Christine Hahn and Eric Mitchell, the latter two being important artists in the No Wave scene in New York. This was the only release on the S. O. 36 label, named after the nightclub Sud Ost, which Kippenberger briefly managed in Berlin, and which hosted shows by Throbbing Gristle, Wire, and other post-punk and No Wave projects.

The record consists of street and background noises together with provocative drumming by Kippenberger. Most copies have the two discs bound together with a 6-page stapled cover. This is a variant issue, with the records bound separately, one with four pages of illustrations, the other with three pages.

[Ref. Ursula Block & Michael Glasmeier - *Broken Music. Artists' Recordworks*, p. 158].

£ 850



17.

Reinhold KOEHLER & Helmut HEISSENBUITTEL.

### Memorabler Lochtext.

*Grenchen. Verlag Galerie Toni Brechbühl. 1969.*

(28.5 x 19 cm). pp. (35). With 8 original hors-texte prints by Reinhold Koehler, each signed in pencil. Loose as issued in original pink paper-covered chemise, with plain slipcase.

Artist's book, published in an edition of 40 copies, signed by both Heissenbüttel and Koehler on the colophon page. This is one of the first five copies with eight signed prints by Reinhold Koehler (the remaining 35 copies only with six prints). Published as the second volume in the series *Das Grenchen Kleinbuch*.

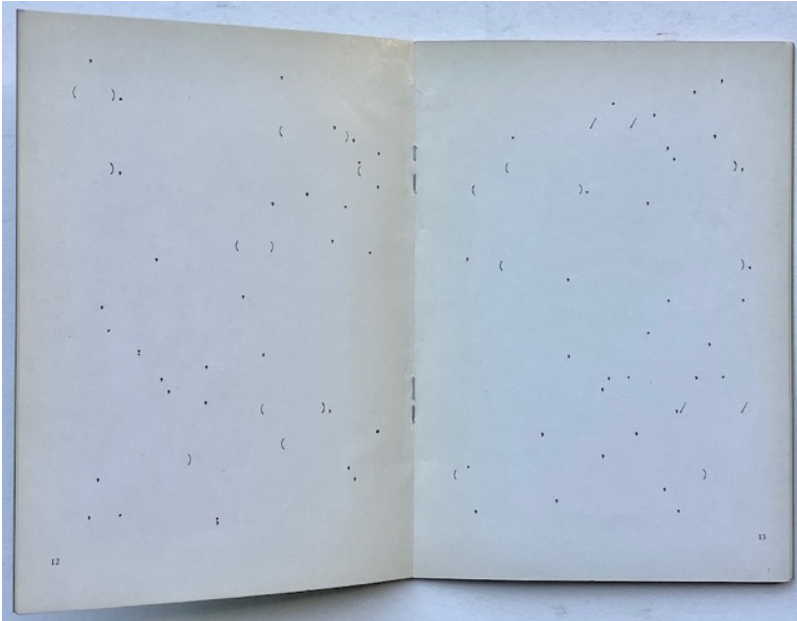
Throughout his career, Reinhold Koehler developed a body of work informed by the art of *décollage*. From 1948 until his untimely death in 1970, Koehler experimented intensely with paper, sand, glue, fire, glass and ceramics. In

Germany, Koehler single-handedly developed the *décollage* technique which he then subjected to a multitude of experiments resulting in a range of radical new techniques. His *Décollages Imprimés*, as utilised here to illustrate Heissenbüttel's text, consist of prints produced from flattened food cans collected by the artist from scrapyards.

£ 1400







18.

Jarosław KOZŁOWSKI.

**Reality.**

*Poznań. Związek Polskich  
Artystów Plastyków (ZPAP).  
1972.*

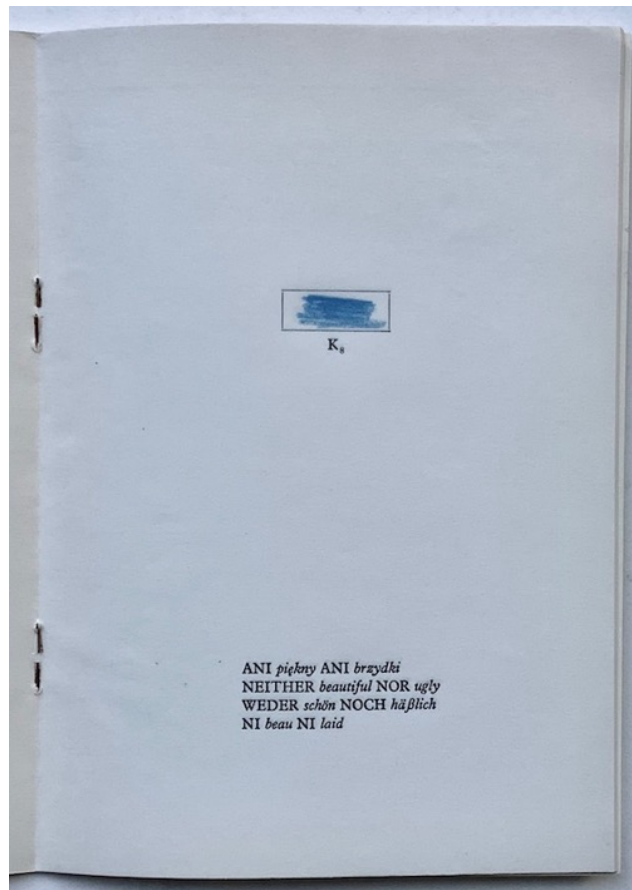
(20.9 x 14.6 cm). pp. 24. Publisher's wrappers. Small stain to front cover, otherwise good.

Kozłowski's rich and multifaceted work has its roots in conceptualism. It is marked by a critical-analytical discourse with art and the mechanisms of perception, self-reflection and the building of correlations between the grammar of the artistic language and the sphere of meaning. In the 1970s he created works of a purely linguistic nature; they reflected his interest in language games and puns, as well as in transposing the rules of formal logic to reality and vice versa.

In his book *Reality* (1972) Kozłowski used the text (an exact copy of it) titled 'On the base of general grouping all objects as phenomena and noumena' a subsection from *Kritik der reinen Vernunft* by Immanuel Kant, eliminating words on the following pages and leaving all but punctuation marks.

[Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.135*].

£ 400



19.

Jarosław KOZŁOWSKI.

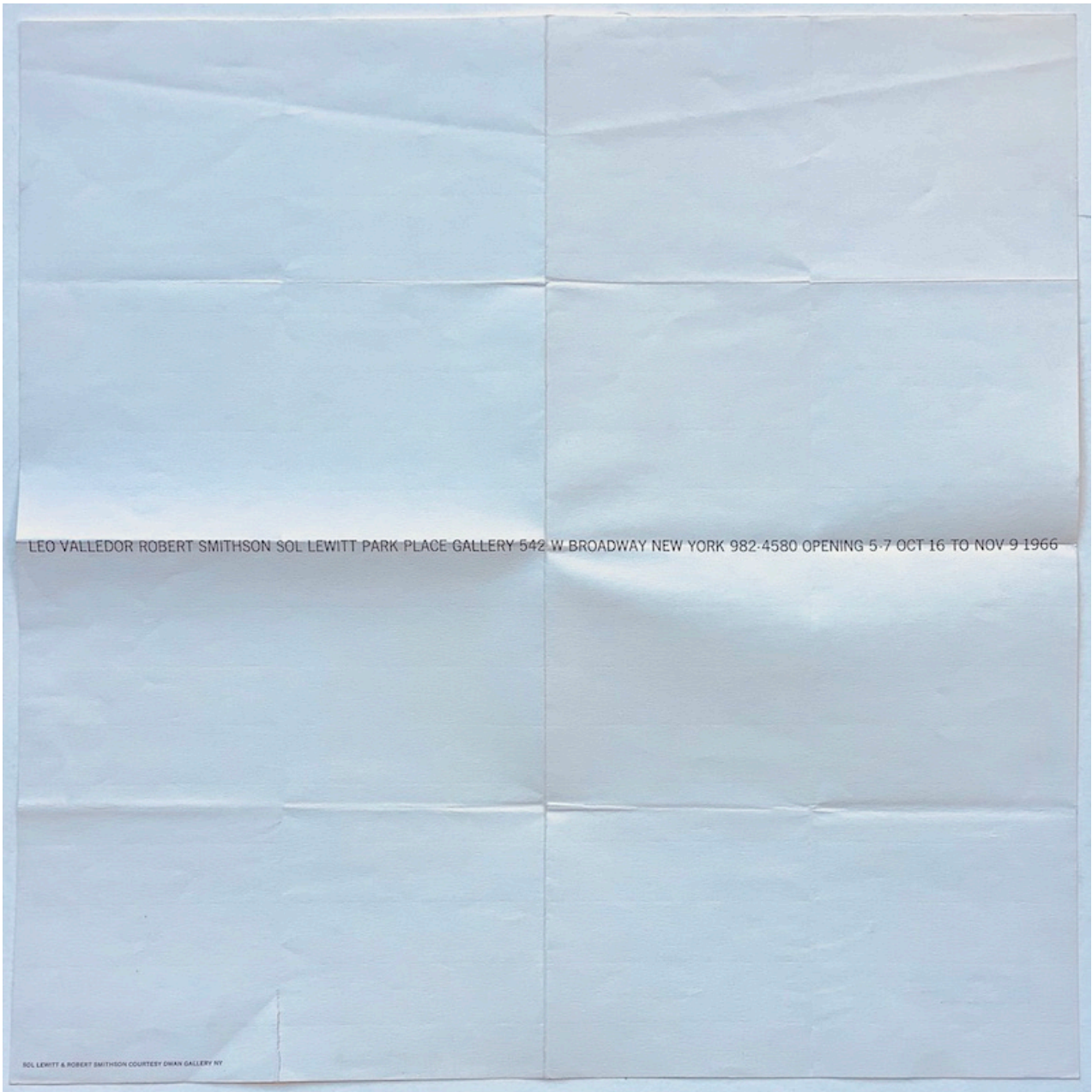
**Ćwiczenie z estetyki. Exercise of Aesthetics.**

*Warsaw. Galeria Foksal. 1976.*

(21 x 14.8 cm). pp. (28). Original wrappers, stapled.

In Kozłowski's *Exercise of Aesthetics*, aesthetic deliberations are reduced to the most elementary level: colour is what remains of aesthetics, whereas the desiccated language of logic is applied to address the problem. Successive pages bear crayon drawn 'samples' of colours: white, yellow, orange, red, brown, light green, dark green, blue, navy, and black. These are marked with a letter and a corresponding number from K1 to K10 accordingly. The samples are accompanied by the sentence: NEITHER beautiful NOR ugly in four languages: Polish, English, German, and French.

£ 300



20.

(Sol LEWITT).

**Leo Valledor / Robert Smithson / Sol LeWitt.**

*New York. Park Place Gallery. 1966.*

Sheet unfolded (43 x 43 cm). Sheet folded four times. Single sheet, with single line of printed text across the centre. Short 3.5 cm tear along one lower edge fold, and other minor handling creases, otherwise good.

The very first folded paper work by Sol LeWitt. "The first folded paper piece was done in 1966 as the announcement for a show with Leo Valledor and Robert Smithson at Park Place Gallery, New York. Later I started to do torn paper pieces also. It was another way of making grids with no drawn lines." (Sol LeWitt: the Museum of Modern Art, New York, 1978).

Based on the standard square form of paper, LeWitt's folded paper works consist both of surface and volume. Though they differ in size and paper quality, the Paper Folds are all explorations of the manifold variations on the square. It is in their folds that they reveal their dependency on a strict system and on LeWitt's conceptual and dematerialised approach to his art. The resultant paper grid relates to the artist's sculptures, based on systems of permutations and variations on the square and cube, for which LeWitt became famous in the 1960s.

£ 3500

21.

Paul MAENZ.

**19:45-21:55 September  
9th 1967 Frankfurt  
Germany. Dies alles  
Herzchen wird einmal Dir  
gehören.**



*Frankfurt. Paul Maenz. 1967.*

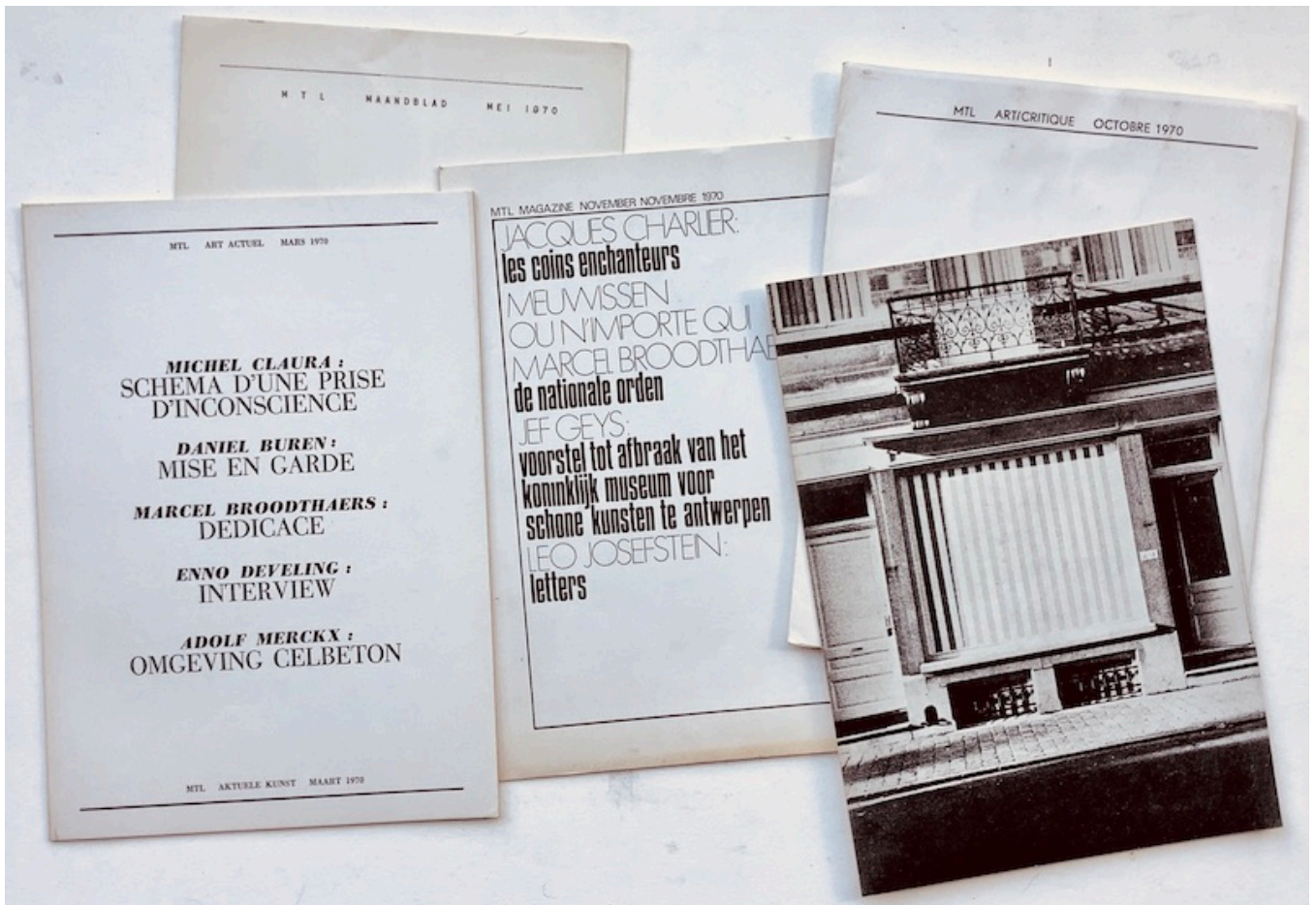
(31 x 21.4 cm). pp. (36). Black and white photographic illustrations throughout. Publisher's wrappers, stapled. A degree of browning and staining to covers, also affecting forecorners of the first few internal pages. Handling creases throughout, with small library stamp to lower edge of front cover.

On September 9, 1967, the gallerist Paul Maenz organised the performance-exhibition "*Dies alles Herzchen wird einmal Dir gehören*" in the Dorothea Loehr Gallery near Frankfurt. The show was to last only one evening, from 19:45 to 21:55, as printed on the front and rear covers of the catalogue. In the exhibition visitors could see works by Jan Dibbets, Konrad Lueg (Fischer), Peter Roehr, Charlotte Posenenske, and Bernard Höke, as well as works by young British artists that Maenz had discovered in London while visiting Dibbets when he studied there - namely Richard Long, John Johnson and Barry Flanagan.

The show remains an important landmark, the first true exhibition of European Conceptual art. It took place two years before *Op Losse Schroeven* and Szeemann's *When Attitudes Become Form*, but has never really been accorded the historical precedence it deserves. Published in an edition of 500 copies, stamp-numbered on the front cover.

[Ref. *Lucy Lippard - Six Years. the dematerialization of the Art Object*, p. 30].

£ 650



22.

MTL GALERIE. (Fernand Spillemaeckers ed.).

**MTL Art Actuel / Aktuele Kunst. Kunst Kritiek / Art Critique. MTL Magazine. [All published].**

*Brussels & Meise. MTL & Dujourie. 1970.*

Issues 1-3 & 5 (29.5 x 20.8 cm); issue no.4: (27.7 x 21.7 cm). 5 issues. Original printed wrappers, mostly with gummed spines.

Founded in Brussels by the visual artist, art critic and theoretician Fernand Spillemaeckers in 1970, Galerie MTL provided the platform for more than a hundred exhibitions. Almost all the important conceptual artists of the time had an exhibition at the gallery including Sol LeWitt, Gilberto Zorio, Daniel Buren,

André Cadere, Marcel Broodthaers, Jan Dibbets, Mel Bochner, Joseph Kosuth, Guy Mees, Hanne Darboven, John Baldessari and Robert Ryman. The life of the MTL gallery was relatively short-lived however, due to the untimely death of Spillemaeckers in 1978 in a car crash.

Only five issues of the magazine MTL/Art Actuel exist, that Spillemaeckers published during the first year of the gallery's existence. After only these five numbers, the series ends because, although an annual subscription is only 250 Belgian francs, apparently hardly anyone was interested enough to buy it.

(No.1): MTL ART ACTUEL AKTUELLE KUNST. (March 1970) - Michel Claura. Schéma d'une prise d'Inconscience / Daniel Buren. Mise en Garde / Marcel Broodthaers. Dédicace / Enno Develing. Interview / Adolf Merckx. Omgeving Celbeton. (pp. 30; text in French and Dutch);

(No.2): MTL MAANDBLAD. KUNST / KRITIEK. (May 1970) - texts in Dutch and French by R. Denizot, M. Claura, F. Spillemaeckers, Lukacs. (pp. 15);

(No. 3): MTL ART / CRITIQUE Mensuel. (July 1970) - texts in French by Buren, Claura and Denizot. Front cover photography by Maria Gilissen of Buren's show at Gallery MTL's premises at 48 rue Armand Campenhout, Brussels, June 13 - July 1, 1970. (pp. 10);

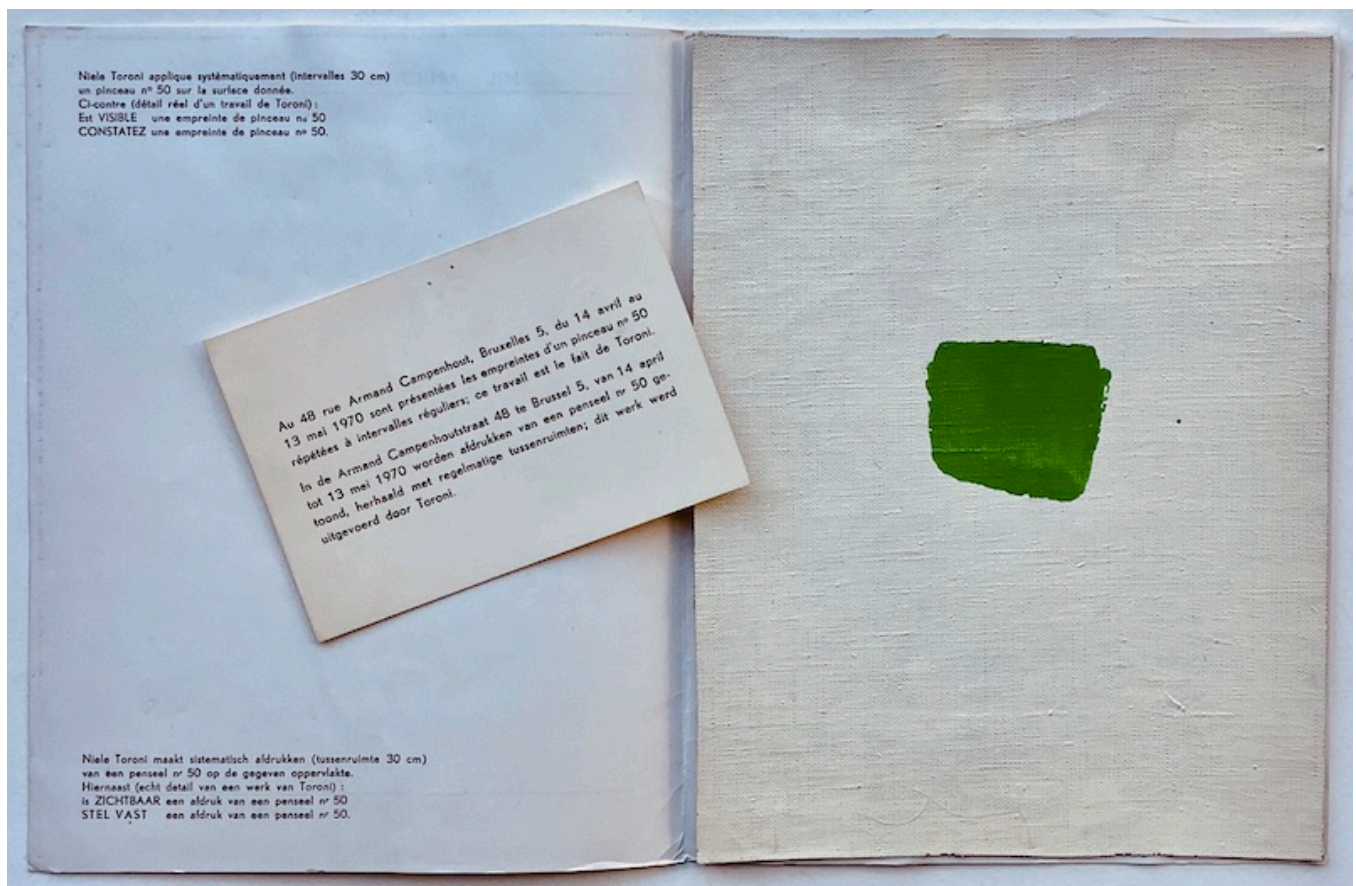
(No. 4): MTL Art/Critique / Kunst/Kritiek. Une empreinte de pinceau n° 50. (October 1970) - this issue consists of an original green acrylic brushstroke by Niele Toroni painted onto a section of canvas and tipped-on to the inside of the magazine. The short text, printed in French and Dutch in the brochure, is clear as to the method Toroni has become famous for: "Niele Toroni applique systématiquement (intervalles 30 cm) un pinceau n° 50 sur la surface donnée. Ci-contre (détail réel d'un travail de Toroni): Est VISIBLE une empreinte de pinceau n° 50. CONSTATEZ une empreinte de pinceau n° 50". ("Niele Toroni systematically applies (at 30 cm intervals) a brush no. 50 on the given surface. Opposite (real detail of a work of Toroni): VISIBLE is a brushstroke No. 50. FIND a brushstroke No. 50").

This copy also includes an explanatory exhibition notice printed on a small card in both French and Dutch: "Au 48 rue Armand Campenhout, Bruxelles 5, du 14 avril au 13 mai 1970 sont présentées les empreintes d'un pinceau no.50 répétées à intervalles réguliers; ce travail est le fait de Toroni". The canvas presented in the MTL magazine is thus a section from a larger work first exhibited in the spring of 1970. Several different colours of this brushstroke were produced, including orange, blue, or yellow examples, as well as the green brushstroke in this present copy;

(No. 5): MTL MAGAZINE. (November 1970) - Jacques Charlier: Les Coins Enchanteurs / Marcel Broodthaers: Meuwissen ou N'Importe Qui / Jef Geys: Voorstel Tot Afbraak Van Het Koninklijk Museum Voor Schone Kunsten Te Antwerpen / Leo Josefstein: Letters. (pp. 17; texts in Dutch, French and English).

Complete sets of the MTL periodical are institutionally rare. [No sets located in WorldCat].

£ 7500





23.

Bruce NAUMAN.

**Burning Small Fires.**

*(San Francisco). (Self-published). 1968.*

(93 x 127 cm; folded to 36 x 24 cm). Offset lithographic reproductions of 15 photographs. Original red and white printed card wrappers, with large folded sheet mounted on inside back cover. Handling creases to spine and hinge corners of covers, otherwise very good.

A classic of artist book production in the form of a bound poster. The sequence of offset lithographic illustrations in the poster depict Nauman burning a copy of Ed Ruscha's artist book *Various Small Fires and Milk*. Nauman accomplished this destruction in 1968, four years after the publication of Ed Ruscha's book, by recording it photographically. Each of his photographs shows the combustion of each of the pages of the Ruscha's book which included an image of the fire. As there are fifteen images of small fires in Ruscha's book, there are fifteen photographs of Nauman, one of which, larger than the others, reveals Nauman's own hand.

Nauman's book stands as a dialogue with the work of a peer, as well as an implicit political response to the events of the day. While Ruscha's static images treat burning as a neutral occurrence, Nauman restores the sense of ritual power that fire then held in the culture of protest and anti-Vietnam sentiment in 1968.

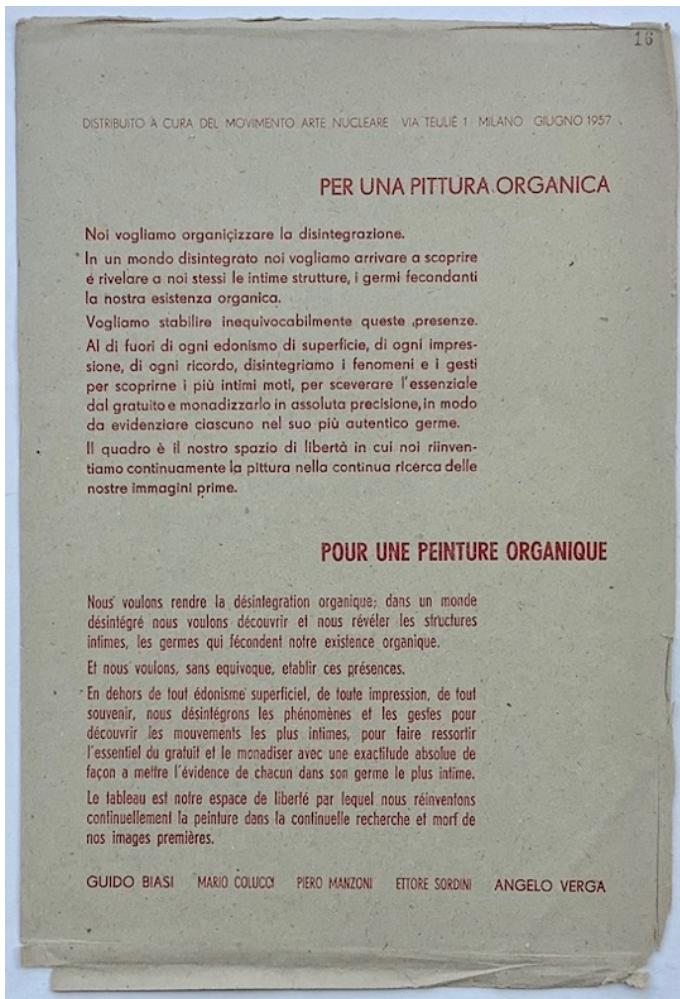
[Ref. *Anne Moeglin-Delcroix - Esthétique du Livre d'Artiste 1960-1980*; *Clive Phillpot - Some Contemporary Artists and Their Books, Artists' Books: a Critical Anthology and Sourcebook, 1985*; *Lucy Lippard: Six years: the dematerialization of the art object, p. 60*].

£ 5800

urning

all

ires



24.

(NUCLEAR ART).  
Piero Manzoni.

**Per una pittura organica. Pour une peinture organique.**

*Milan. (Movimento arte Nucleare). 1957.*

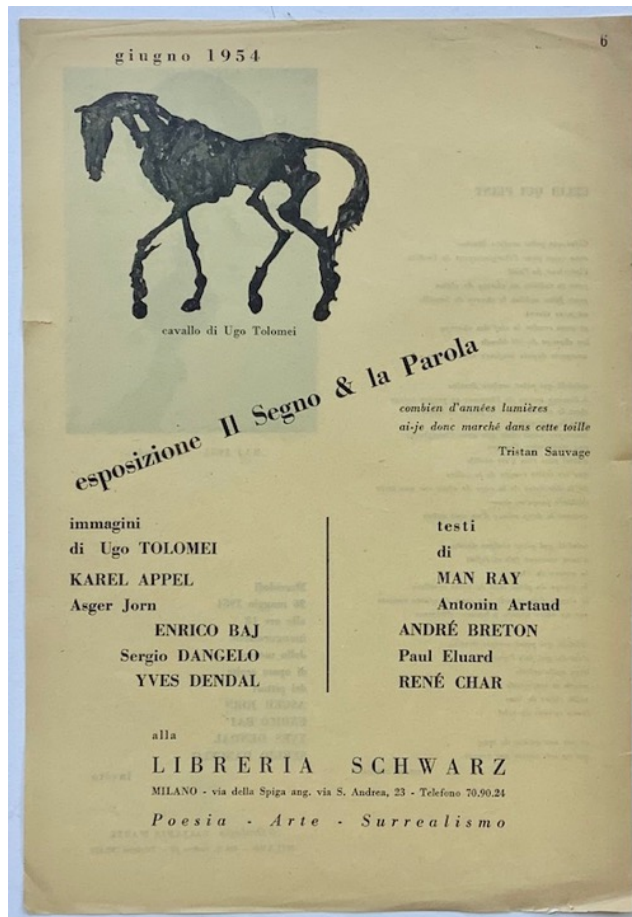
(33 x 22.7 cm). Broadside manifesto. Printed in red on single sheet of brown stock.

In search of an independent position within the panoply of Nuclear Art, in June of 1957 Manzoni distributed at the Bar Jamaica, a hangout for artists on Milan's Via Brera, the manifesto "Per una pittura organica" (For an organic painting). The manifesto's other signatories were Ettore Sordini, Angelo Verga and the Neapolitan nuclear artists Guido Biasi and Mario Colucci.

"We want to organicise disintegration. In a disintegrated world we want to discover, to reveal to ourselves the intimate structures, the fecundating germs of our organic existence".

The new term "organicise" reflected a dual rhetoric of destruction/reconstruction, and the organic appeal conferred to matter, which signals its potential to be molded and transformed in something new.

£ 375



25.

(NUCLEAR ART).

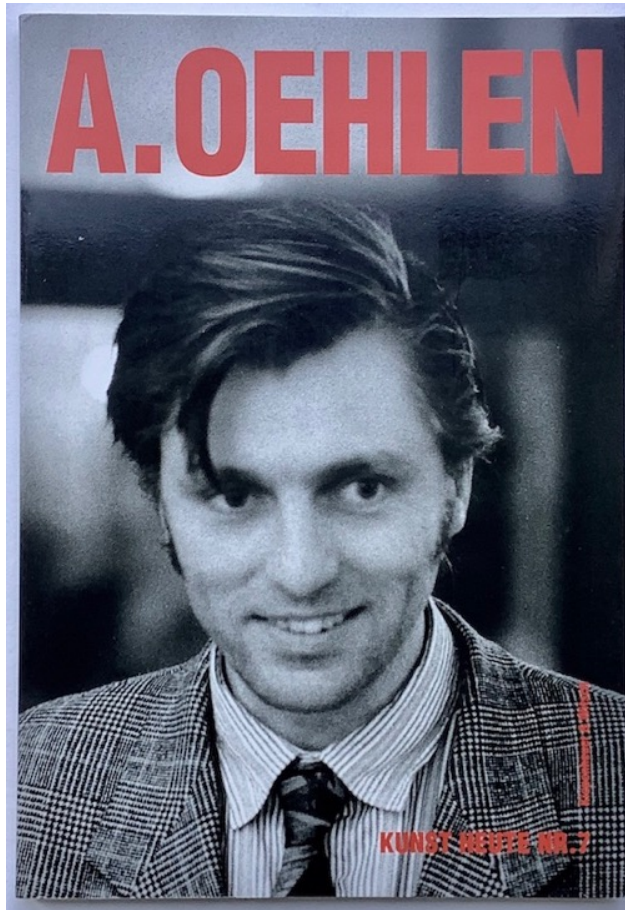
**Esposizione Il Segno & la Parola. Immagini di Ugo Tolomei, Karel Appel, Asger Jorn, Enrico Baj, Sergio Dangelo, Yves Dendal. Testi di Man Ray, Antonin Artaud, André Breton, Paul Eluard, René Char.**

*Milan. Libreria Schwarz. June 1954.*

(31.8 x 21.7 cm). With 2 black-and-white illustrations. Single sheet, printed black on yellow paper. Printed both sides. Slight tears to edges.

Original flyer from the Arturo Schwarz bookshop announcing the exhibition 'Il Segno & la Parola'.

£ 150



26.

Albert OEHLEN.

**Albert Oehlen im Gespräch mit Wilfried Dickhoff und Martin Prinzhorn.  
Kunst Heute Nr. 7.**

*Cologne. Kiepenheuer & Witsch. 1991.*

(23.3 x 16 cm). pp. 112. Black-and-white illustrations. Original wrappers.

Inscribed by Oehlen on the front flyleaf, "Dem Schüler Karl, Peter, Dieter, Wolfgang, Heinz ... herzlich gewidmet von Albert Kurt Bert Oehlen".

£ 95

27.

(OP ART).

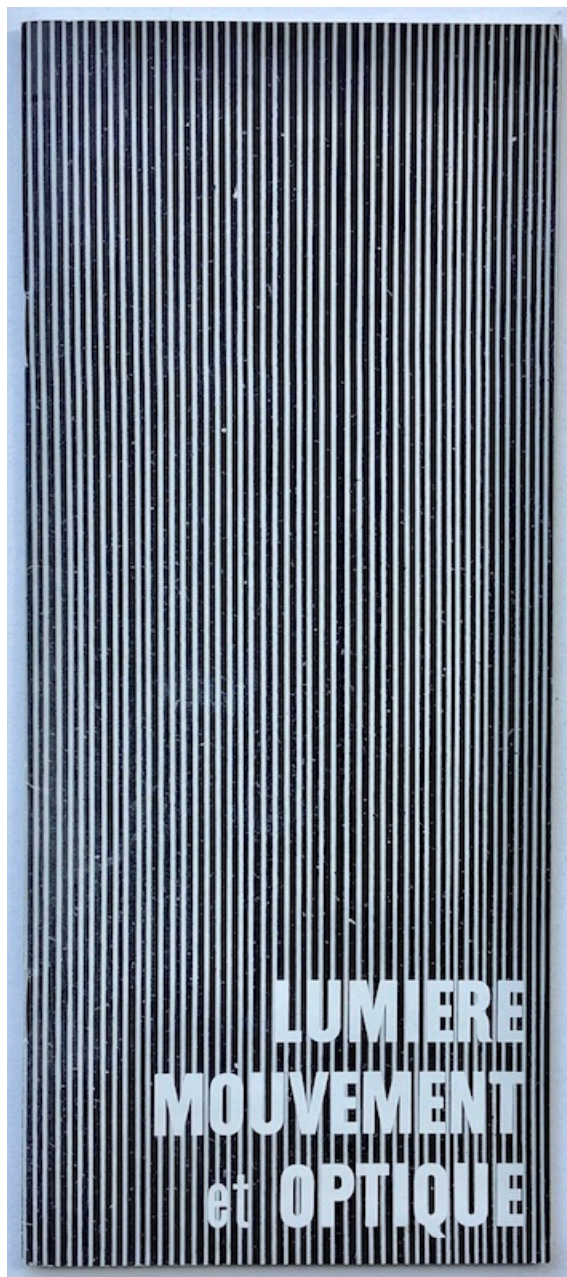
**Lumière mouvement et optique.**

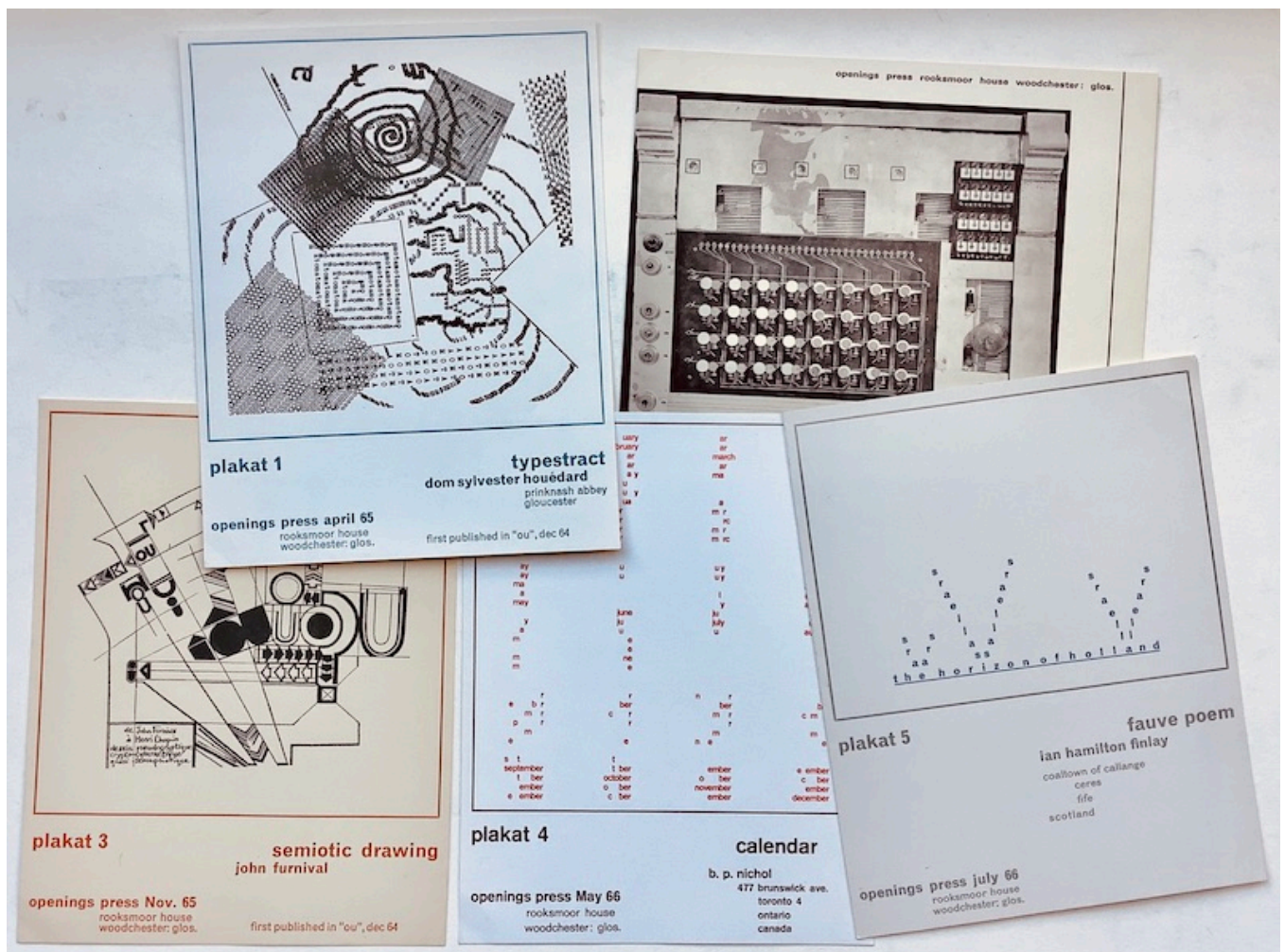
*Brussels. Palais des Beaux-Arts de Bruxelles.  
1965.*

(28.2 x 12.2 cm). pp. (40). Black-and-white offset illustrations throughout. Original printed wrappers, stapled.

Catalogue for one of the great landmark Op Art / Kinetic shows of the 1960s, held at the Palais des Beaux-Arts de Bruxelles, 14 October - 14 November 1965. Introductory essay by Jean Clay. The illustrated catalogue includes works by, amongst others: Yaacov Agam, Josef Albers, Getulio Alvani, Max Bill, Martha Bota, Pol Bury, Alexander Calder, Lygia Clark, Cruz-Diez, Marcel Duchamp, Gerhard von Graevenitz, Hans Haacke, Bruce Lacey, Walter Leblanc, Heinz Mack, Enzo Mari, François Morellet, Julio Le Parc, Otto Piene, Man Ray, George Rickey, Nicolas Schöffer, Jesus Raphael Soto, Takis, Jean Tinguely, Gunther Uecker, and Victor Vasarely.

£ 450





28.

(OPENINGS PRESS).

**Plakat. Nos. 1 - 10. [All published].**

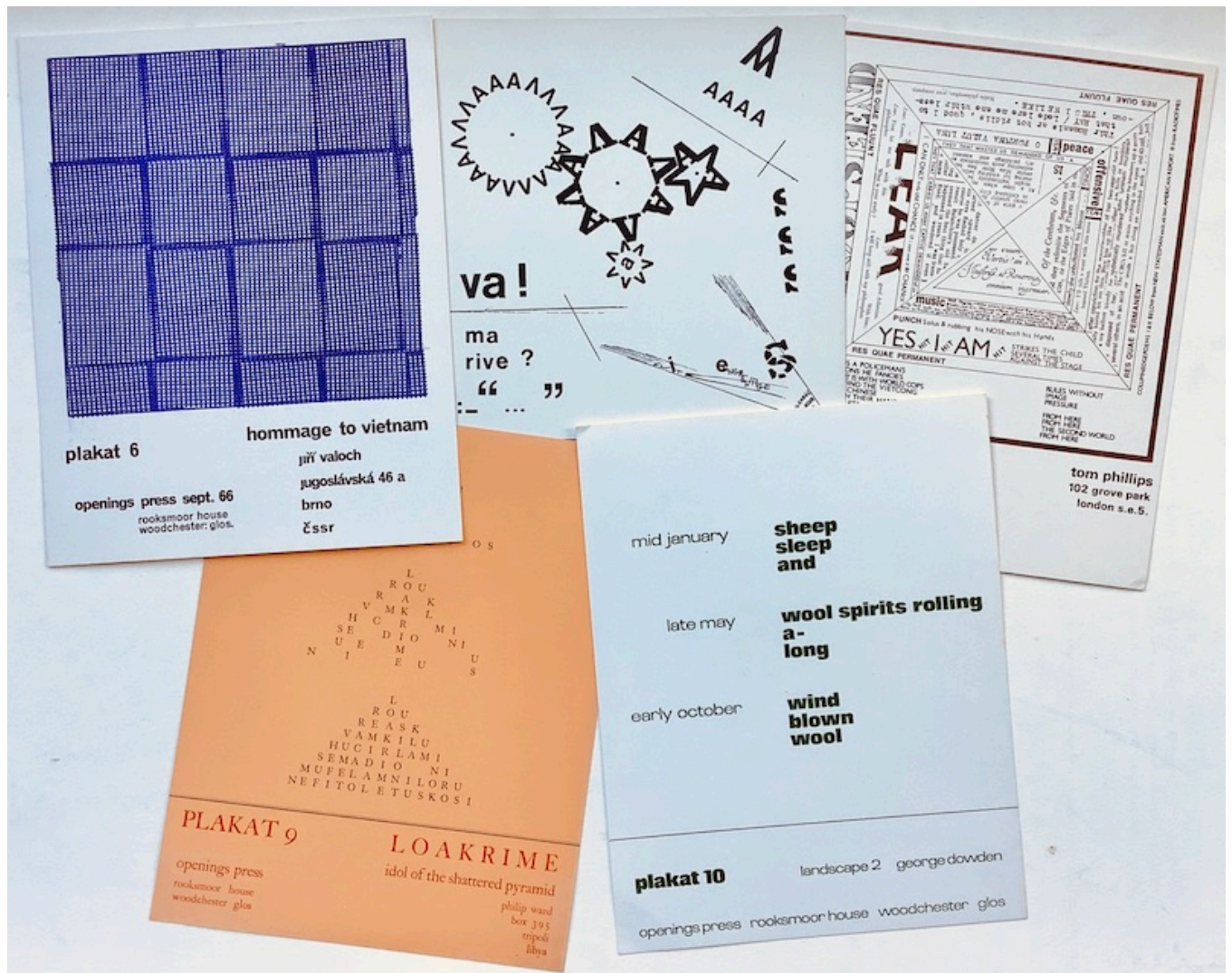
*Woodchester, Glos. Openings Press. 1965-68.*

Each card (26 x 20.4 cm).

A series of small broadsides, each printed on card by the Openings Press. The press was founded by Dom Sylvester Houedard and John Furnival in Woodchester, Gloucestershire, in 1964 as an avant-garde small press publishing concrete and visual poetry. A total of 10 *plakats* were published by various concrete poets.

Presented here is a complete set: typestract by Dom Sylvester Houedard; rhythm machine by Richard Loncraine; semiotic drawing by John Furnival, calendar by b.p. Nichol; fauve poem by Ian Hamilton Finlay; homage to vietnam by Jiri Valoch; engrenage by Julien Blaine; c loopseend by Tom Phillips; loakrime, idol of the shattered pyramid by Philip Ward; and landscape 2, by George Dowden.

£ 1800







29.

Dieter ROTH.

**Exil business card - original drawing.**

*(Berlin). 1979.*

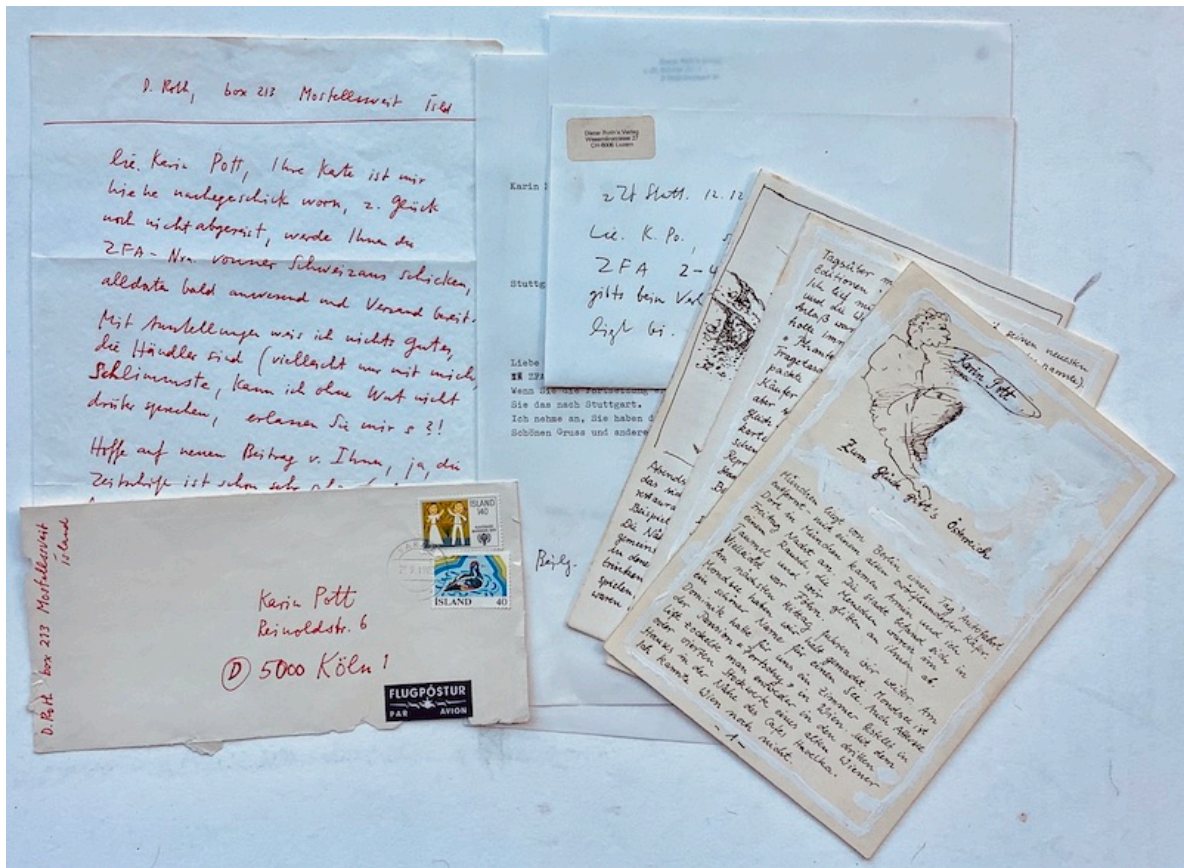
(7 x 14 cm).

Ten examples of Dieter Roth's hand-drawn Exil business cards. The drawings are mostly a combination of stamps, coloured felt-tip pen and pencil. Each signed and dated by the artist. Verso of each drawing with printed address details for the Exil Bar in Berlin.

At that time, the 'Exil' was the most important artists' bar in Germany and attracted not only artists but also musicians such as Chet Baker and David Bowie or film stars such as Romy Schneider or directors such as Rainer Werner Fassbinder and Martin Scorsese. Dieter Roth was a regular guest and friend of one of the owners of the bar, Reinald Nohal. At that time he produced around 1000 different business cards, each of which he signed personally.

£ 450 each





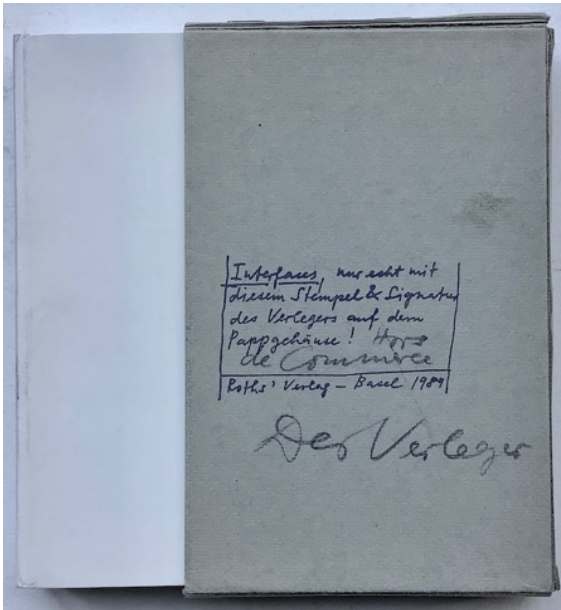
30.

(Dieter ROTH).

### Correspondence between Dieter Roth and Karin Pott. (1981).

Consists of two handwritten letters and two signed two letters (1980-81) from Dieter Roth, addressed to Karin Pott, the artistic director of the Haus am Lützowplatz gallery in Berlin. The letters concern Pott's contribution to the sixth issue of Roth's magazine Zeitschrift Für Alles / Review for Everything. Includes Pott's original 4-page template for her contribution, as returned to her by Roth.

£ 250



31.

Dieter ROTH & Richard HAMILTON.

**Interfaces.**

Basel. Roth's Verlag. 1988.

(18 x 11 cm). pp. (240), each with offset colour illustration. Two volumes bound together with an interconnecting butterfly wrapper, as issued. Cardboard slipcase with stamped message: 'Interfaces, nur echt mit diesem Stempel & Signatur des Verlegers auf dem Pappgehäuse!' (Interfaces, only genuine with this stamp & signature of the publisher on the cardboard box!).

In July 1977, Dieter Roth arrived in Cadaqués, where Richard Hamilton spent his summers. Upon arrival, he took a sketchbook and started to apply all kinds of materials such as pencil, ink, salami, cigarette butts and the remains of sea urchins. After, he passed the pages to Hamilton to see if he wanted to continue working on them, as they had done on other occasions. Hamilton commissioned from a carpenter 60 pieces of wood the size of the notebook pages, painted them white, stuck Roth's creations on them and continued working. Thus Interfaces was born. Roth suggested that they photographed themselves trying to appear as in the paintings. The photographic sessions took place in London a few months later. Hamilton filtered the negatives to achieve a resemblance with the paintings, which were presented as triptychs that could be combined in different ways depending on whether the right or left panels were open or closed. The circulation of Interfaces amounted to 500 copies, but most examples were destroyed because of bookbinding defects. According to Dobke (Dieter Roth Books and Editions) only a few copies survived, mostly given away to friends. This copy signed in pencil by Roth as "Der Verleger" on the slipcase, with the copy additionally marked as an hors commerce copy.

[Ref. Dirk Dobke - Dieter Roth Books + Multiples, p. 221].

£ 1200



32.

(Dieter ROTH).

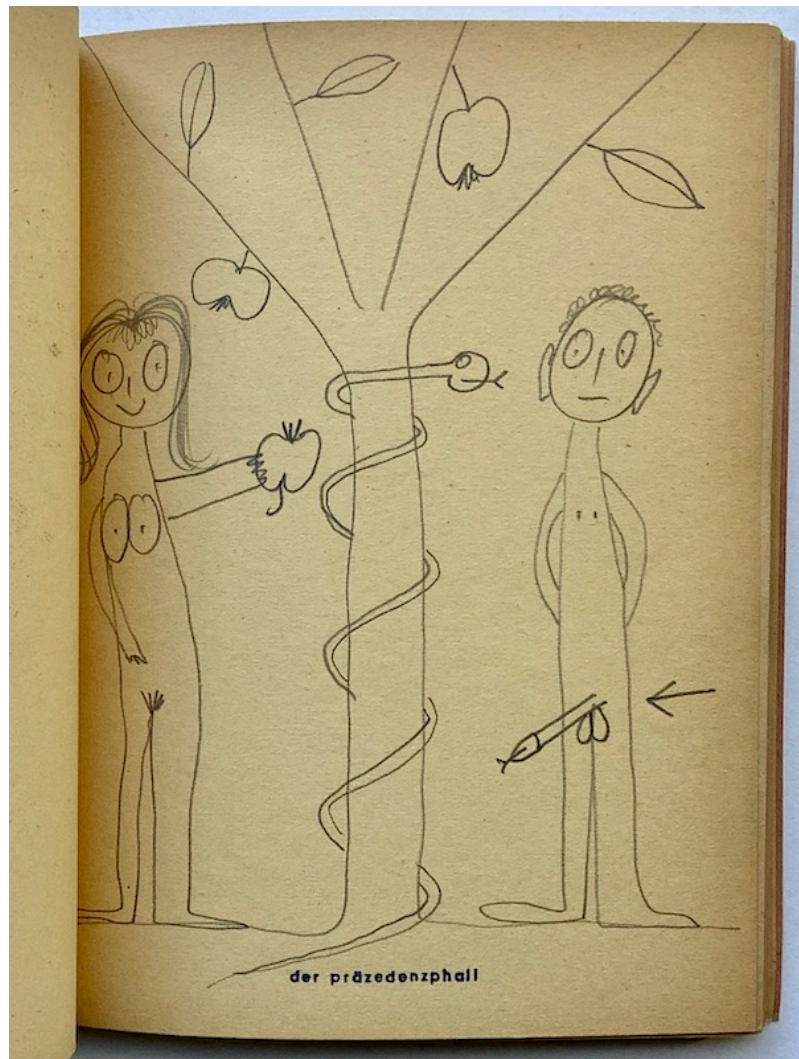
**Gründung der Dieter Roth Akademie Konferenz- und Ausstellungsbericht /  
Founding of the Dieter Roth Academy - Report of the Conference and  
Exhibition.**

*Basel. Volksdruckerei. 2000.*

(23 x 16.4 cm). pp. 112. Colour & black-and-white illustrations, including single fold-out plate. Original wrappers, binding somewhat cocked.

Presentation inscription (dated 28.1.2001) from Bjorn Roth to Reinald Nohal, owner of the infamous Paris Bar in Berlin.

£ 35



33.

Tomas SCHMIT & Maruta SCHMIT & Ludwig GOSEWITZ.

### **Von Phall zu Phall.**

*Berlin. (Self-published). 1967.*

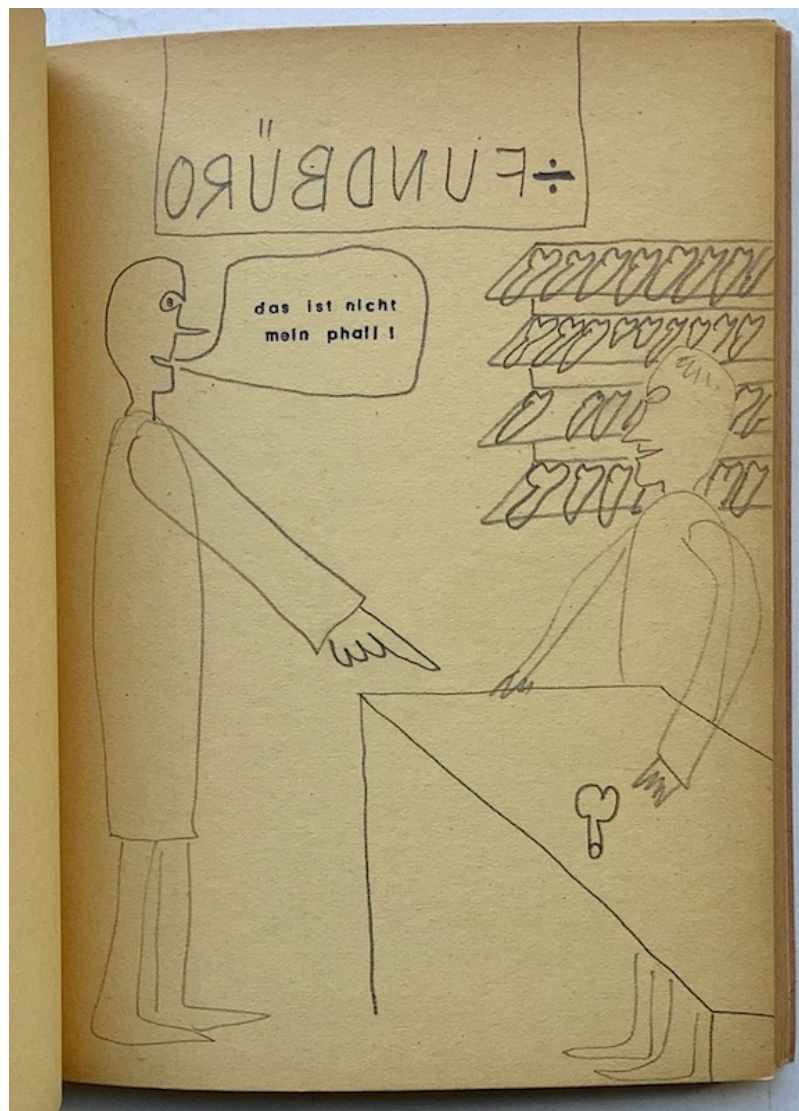
(19.5 x 14.8 cm). 58 leaves, mostly illustrated with pencil drawings. Pink wrappers, with title label pasted to front cover.

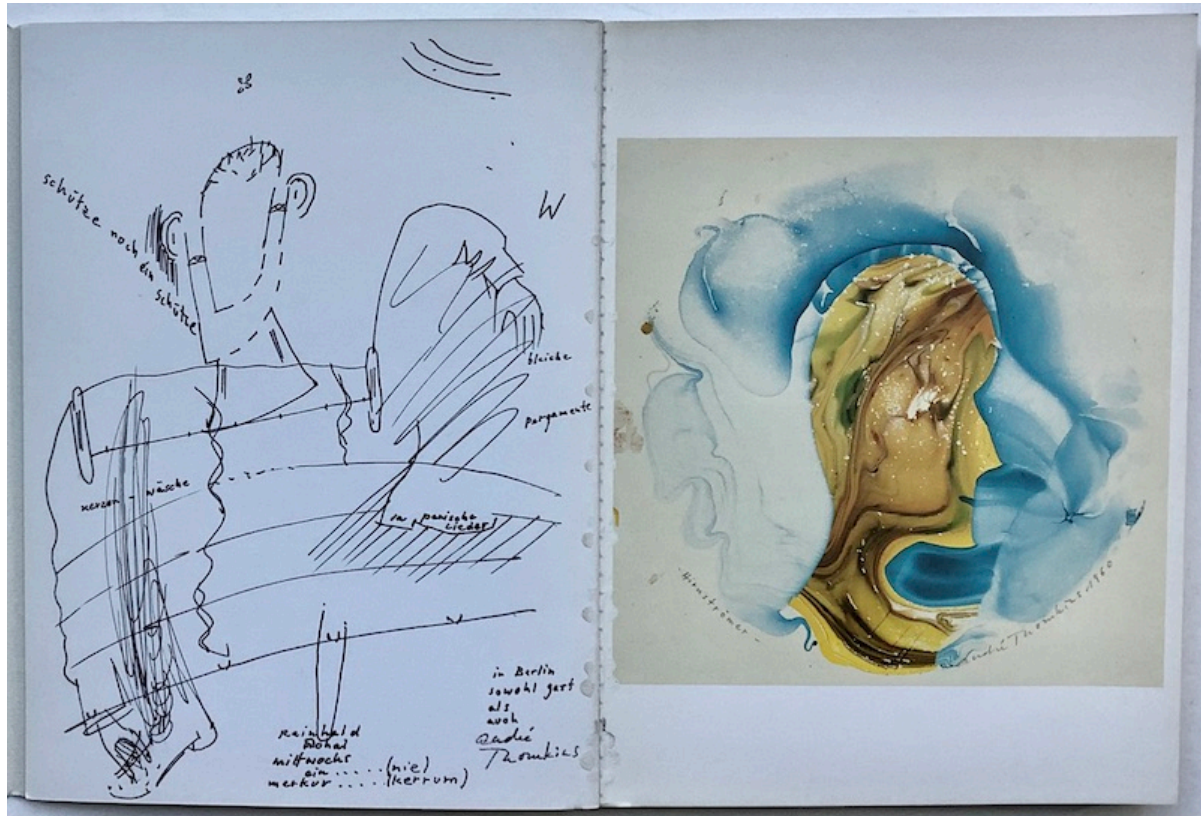
Artist's book, a joint work by the Fluxus artist Tomas Schmit, together with Maruta Schmit, and Ludwig Gosewitz. They distributed this phallic-obsessed work under the pseudonyms Regula Grind, Luis de Morales and Erwin Siewin in order not to be prosecuted for pornography. The phallic words and phrases, stamped on most of the pages in lower case, "der einphall", "der abphall", "das

ist häufig der phall", "besagter phall" and so on, are then illustrated with pencil drawings, in some cases with touches of red pencil or opaque white or with applied scraps of coloured paper; "ein literarischer phall" has a small collage made of yellow glossy coloured paper with the typewritten inscription "phallobstzönales". The picture titles themselves are stamped, mostly as signatures.

The books are therefore completely hand-made, the individual copies of the edition therefore differ slightly from one another and are each unique. The book first appeared in an edition of 50 copies in 1966. After the first edition was sold out, the artists produced a second edition the following year in November 1967 in an edition of 30 copies, numbered with the letters A-Z and the special characters Ä, Ö, Ü and ß. This copy is from the second edition.

£ 4800





34.

Andre THOMKINS.

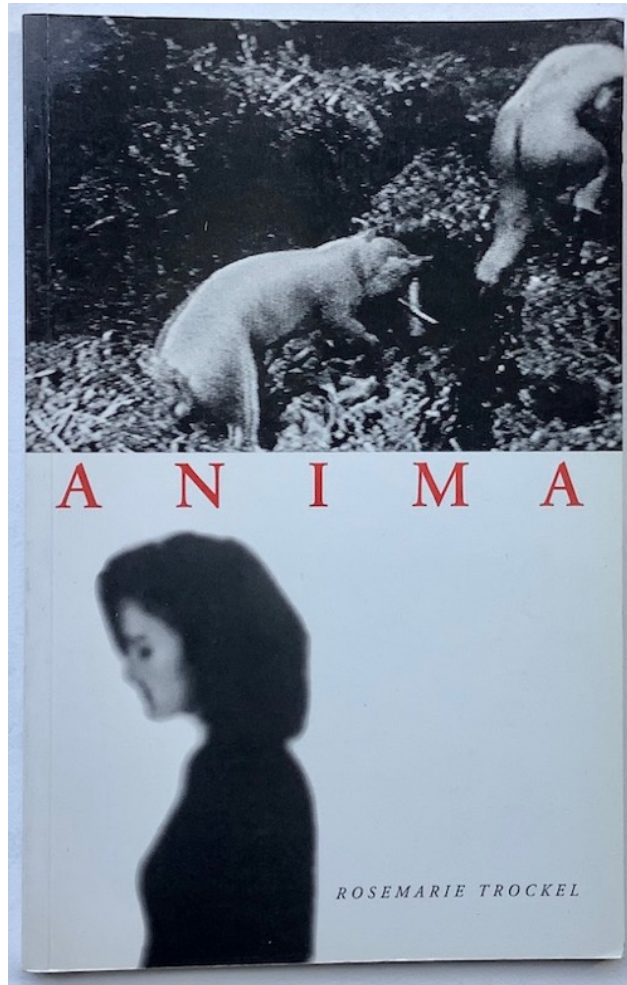
### **Narre Kopfpoker ran.**

*Stuttgart. Edition Hansjörg Mayer. 1982.*

(23 x 17.2 cm). pp. (68). With 64 hors-texte colour reproductions of portrait drawings by Thomkins. Original wrappers, with text of Michel Foucault printed on front cover.

The book illustrates a series of portraits in the 'lackskin' technique, all of which were created by Thomkins in 1982 and were shown in an exhibition in Zurich. In 1953, Thomkins invented the painting technique Lackskin, paint that flows and floats on a water surface, which is then rolled off the water with a piece of paper. This copy with a fine pen and ink drawing by Thomkins, drawn on the inside front cover of the book, hidden by the inner flap. The drawing, signed and inscribed by Thomkins appears to be a portrait of Reinald Nohal, proprietor of the infamous Paris Bar in Berlin.

£ 400



35.

Rosemarie TROCKEL.

**Anima.**

*Ostfildern. Cantz Verlag. 1994.*

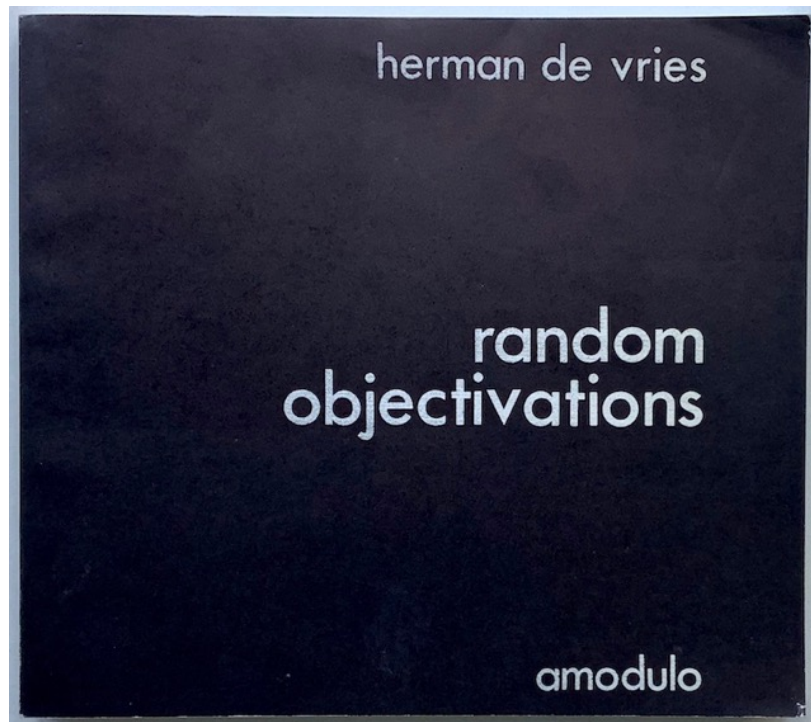
(24 x 15.3 cm). pp. 72. Colour & black-and-white illustrations. Original printed wrappers.

Published on the occasion of Trockel's exhibition at MAK-Galerie, Österreichisches Museum für angewandte Kunst, Vienna, May - October 1994. Designed by the artist herself, this publication focuses primarily on her video works.

This copy signed in pen by Trockel on the first page.

£ 80





36.

Herman de VRIES.

**Random Objectivations.**

*Villanuova sul Clisi. Edizioni Amodulo. 1972.*

(24 x 27 cm). pp. 222. Original black wrappers, with titles printed in white. Very minor rubbing to edges, a fine copy.

When Herman de Vries began taking an active interest in language as an artistic medium, he studied the writings of Ludwig Wittgenstein in 1965 - in particular his *Tractatus Logico Philosophicus*. From 1968 until 1975, he produced randomly "objectivated" textual compositions based on the *Tractatus*. Alongside these works he also generated drawings as a direct implementation of Wittgenstein's philosophical theories organised along similarly random lines.

In 1972 Edizioni Amodulo published a hundred of these drawings in book format for the first time. The book was printed in an edition of 1000 copies.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 17*].

£ 350



37.

Herman de VRIES

**Research Series XXVI. 9 sérigraphies.**

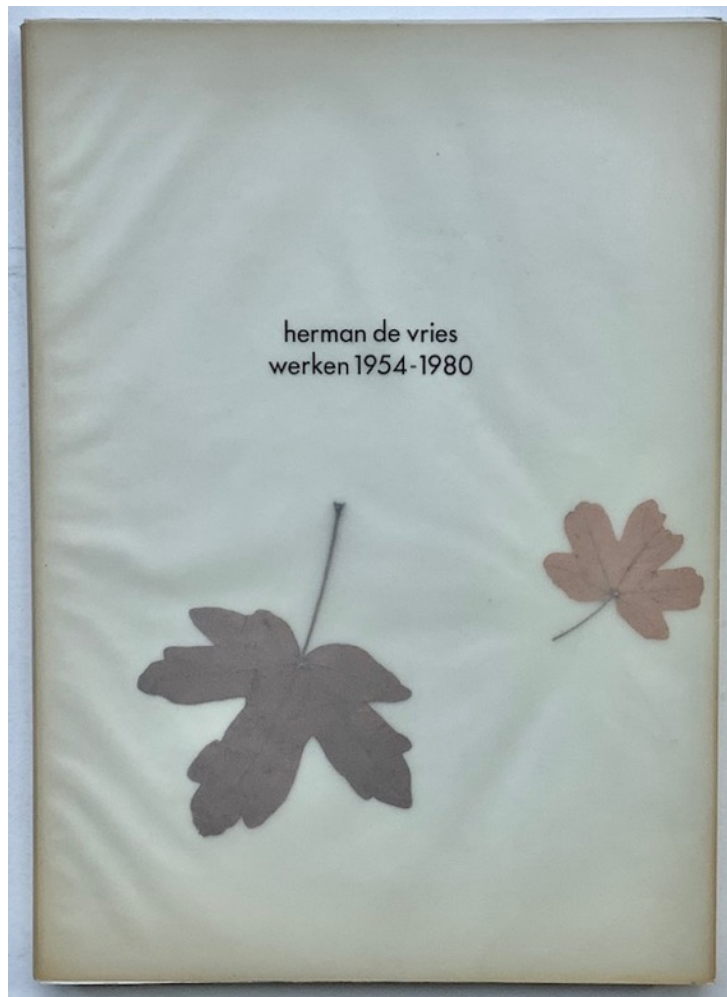
*Neuchâtel. Editions Média. 1978.*

(24 x 24 cm). Nine original screenprints, 6 in black-and-white and 3 in colour + 1 title sheet and 2 sheets with a text by Herman de Vries. Loose as issued in a plain white card envelope.

Published in an edition of 50 copies, with each of the nine sequential screenprints numbered and signed in pencil by de Vries on versos.

[Ref. *Anne Moeglin-Delcroix & Didier Mathieu - Herman de Vries. Les livres et les publications. Catalogue raisonné, no. 47*].

£ 850



38.

Herman de VRIES. (Frans Haks, intro.).

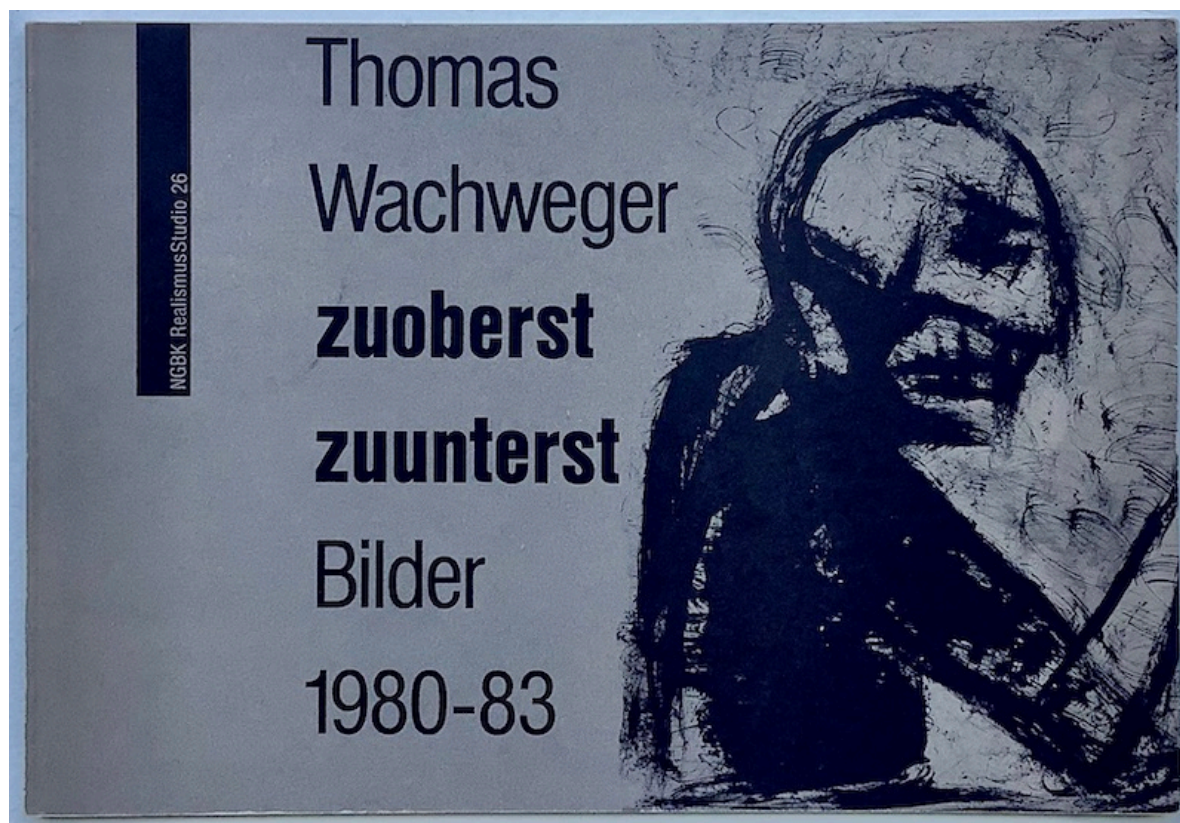
**Herman de Vries. Werken 1954-1980.**

*Groningen. Groninger Museum. 1980.*

(30 x 21 cm). pp. 206. Black-and-white illustrations throughout. Original wrappers, with glassine jacket. Two dried leaves inserted between the front cover and the glassine, as issued. Red stencil stamp "all" on rear cover.

Published to accompany the exhibition of work by Herman de Vries at the Groninger Museum, September - October 1980. With a list of works, list of exhibitions, publications and editions, bibliography, and biography. Text in Dutch and German.

£ 100



39.

Thomas WACHWEGER. (Barbara Straka ed.).

**Thomas Wachweger, zuoberst - zuunterst. Bilder 1980 - 83.**

*Berlin. Neue Gesellschaft für Bildende Kunst. 1983.*

(16.5 x 24 cm). pp. (32). Colour & black-and-white illustrations. Original printed wrappers.

Exhibition catalogue NGBK, Realismusstudio, December 1983 - January 1984. This copy inscribed by Wachweger on the title page: „Er leuchtet in der Nacht wird macht BIEP BIEP BIEB ... Thomas”.

Wachweger is well-known for his collaboration with Ina Barfuss since 1969. The two often used the technique of ‘painting in pairs’, in which the artists worked together on the same work. He also worked in this way with Martin Kippenberger.

£ 30



40.

Dorothee von WINDHEIM.

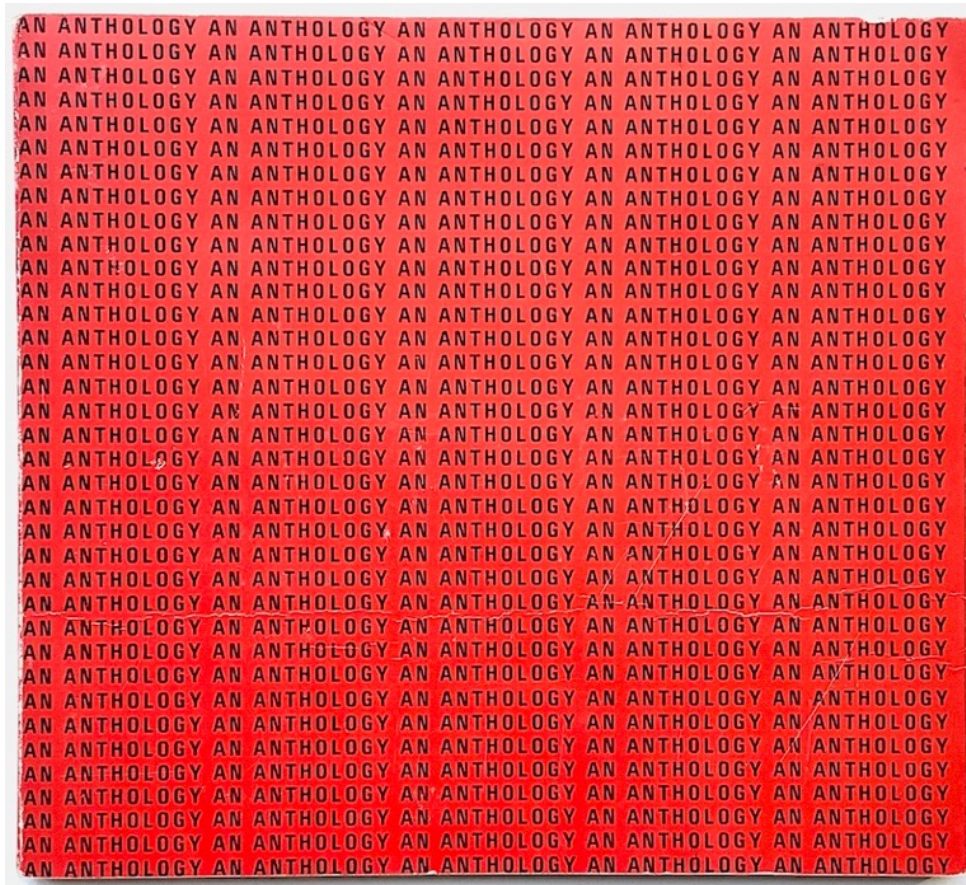
**Die eine Seite. Die andere Seite. Über die Vergeblichkeit. Berlin, Mariannenplatz bis Melchiorstraße, Februar / März 1984.**

*Stuttgart. Galerie D + C Mueller - Roth. 1984.*

(30.5 x 22.5 cm).

The work consists of a diary (reproduced handwritten text, 28 sheets, bound in boards), an audio cassette with a handwritten title (sounds of the action at the Berlin Wall; wind, bells, sweeping noises, footsteps, etc.) and a black-and-white photograph (29.5 x 21cm). Housed together in a cardboard box, titles handwritten in pencil by the artist on the lid.

£ 225



41.

La Monte YOUNG & Jackson MAC LOW.

**An Anthology of Chance Operations (An Anthology).**

*New York. Heiner Friedrich. 1970.*

(20.7 x 23 cm). pp. (112), printed on seven different colour paper stock. Includes the two loose sheets laid in (musical score and perforated sheet) and 2 mounted envelopes with contents (performance scores). Original red printed wrappers. Minor rubbing and creasing to covers, overall very good.

Second edition. Works by George Brecht, Claus Bremer, Earle Brown, Joseph Byrd, John Cage, David Degener, Walter de Maria, Henry Flynt, Yoko Ono, Dick Higgins, Toshi Ichijanagi, Ray Johnson, Jackson Mac Low, Richard Maxfield, Malka Safro, Simone Forti, Nam June Paik, Terry Riley, Diter Rot, James Waring, Emmett Williams, Christian Wolff, and La Monte Young.

£ 850



42.

(ZERO). Hans Sonnenberg.

**Zero. 0 - Groupement international de l'art d'aujourd'hui: van bohemien, dahmen, manzoni, motz, pieters, sanders, schoonhoven, schumacher, wagemacher, tajiri.**

*Rome. Galleria Appia Antica. 1959.*

(20.5 x 14.7 cm). pp. (24). With 10 lithographed illustrations. Original wrappers. Some rusting of staples and vertical creasing to covers, otherwise good.

Rare catalogue of the exhibition organised by Piero Manzoni for the Galleria Appia Antica in Rome, directed by poet and critic Emilio Villa. The show ran from October 24 until November 4 1959. It was realised as a “touring” version of the exhibition of the Zero group of artists managed by Hans Sonnenberg that was previously shown at the Rotterdamse Kunstkring (July 1-28, 1959) and the Hessenhuis (September 12 - October 4, 1959).

On this occasion in Italy, works on paper are on display in the exhibition, including drawings, lithographs, screenprints and collages. The participants, as is the case with Sonnenberg’s ‘Zero’ shows, are Jan Schoonhoven and Piero Manzoni, but also members of the Informal Group who have nothing to do with the subsequent Zero movement, such as Kees van Bohemen, Karl Fred Dahmen, Jan Pieters, Jan Sanders, Emil Schumacher, Shinkichi Tajiri, and Jaap Wagemaker.

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

£ 800



## Tim Byers Art Books

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