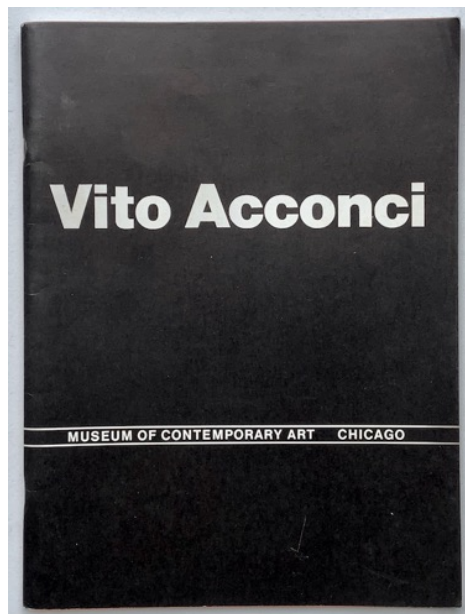


Tim Byers Art Books Catalogue 27



1.

Vito ACCONCI. (Judith Russi Kirshner).

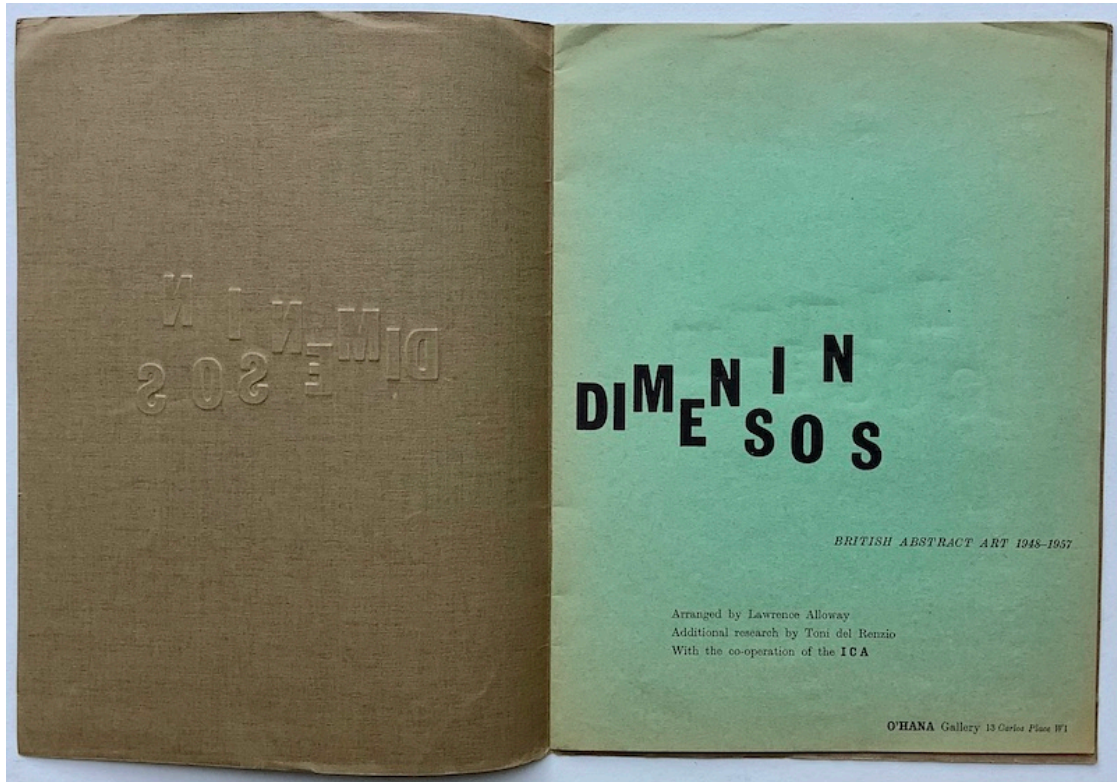
Vito Acconci. A Retrospective: 1969 to 1980.

Chicago. Museum of Contemporary Art. 1980.

(30.7 x 23 cm). pp. 48. Black-and-white illustrations throughout. Original wrappers, stapled.

Exhibition catalogue, Museum of Contemporary Art, Chicago, March - May 1980. Introduction by John Hallmark Neff. Curated and with a text by Judith Russi Kirshner. Includes descriptions of artworks by Acconci with numerous illustrations throughout.

£ 35



2.

(Lawrence ALLOWAY).

Dimensions. British Abstract Art 1948-1957.

London. O'Hana Gallery. 1957.

(25 x 18.8 cm). pp. (16). Original wrappers with embossed lettering. Interior pages printed on green and pink papers.

Catalogue of the exhibition held at the O'Hana Gallery in London, 6 - 21 December 1957. Exhibition arranged by Lawrence Alloway, with additional research by Toni del Renzio; and with the co-operation of the ICA. Artists include Gillian Ayres, Sandra Blow, Anthony Hill, Alan Davie, Robyn Denny, Paul Feiler, Terry Frost, Adrian Heath, Barbara Hepworth, Roger Hilton, Patrick Heron, Peter Lanyon, Kenneth Martin, Ben Nicholson, Eduardo Paolozzi, Victor Pasmore, William Scott and Bryan Wynter.

£ 150



3.

(Mary BAUERMEISTER ATELIER).

Kompositionen von John Cage / Nam June Paik 'Etude for Piano'. October 6, 1960. [Photographer: Klaus Barisch, two of the photos with date stamp on verso 08.11.61].

Five original black-and-white photographs of one of the most legendary nights at the Mary Bauermeister Atelier in Cologne. It took place on the evening of the 6th of October 1960. After the evening's proceedings opened with performances of John Cage's *Cartridge Music* and *Music for Amplified Toy Pianos* it was the turn of Nam June Paik. During his performance of *Etude for piano*, as Cage was sitting in the front row with David Tudor and Karlheinz Stockhausen, Paik suddenly approached Cage and began to cut off his tie and shred his shirt with a pair of scissors, as well as then famously applying shampoo to the heads of Tudor and Cage.

"I play one measure from Chopin Ballad B Dur ... and I put a paper into LEITZ ORDNER (puncher and file) and I play the ensuing part of Chopin's Ballad and I go to John Cage and cut his under shirt ... But I found his short tie therefore I cut it too, and shampooed Cage (and Tudor)" [Paik, Kölnischer Kunstverein, 1976, p.44].

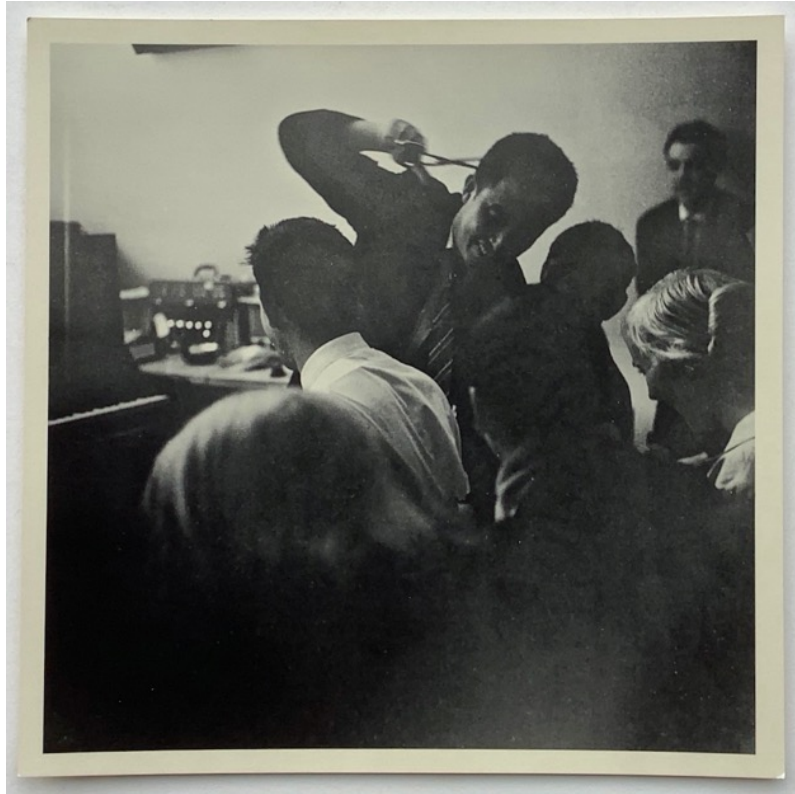
£ 2500



Two photographs of the performance of John Cage's Cartridge Music. Visible participants include David Tudor, Cornelius Cardew, Ben Patterson, Hans G Helms, Christian Wolff, John Cage, and Leopold von Knobelsdorff. Sitting in the front row of the audience are Karlheinz Stockhausen, Nam June Paik and Mary Bauermeister. (17.8 x 23.5 cm; 17.7 x 17.2 cm)

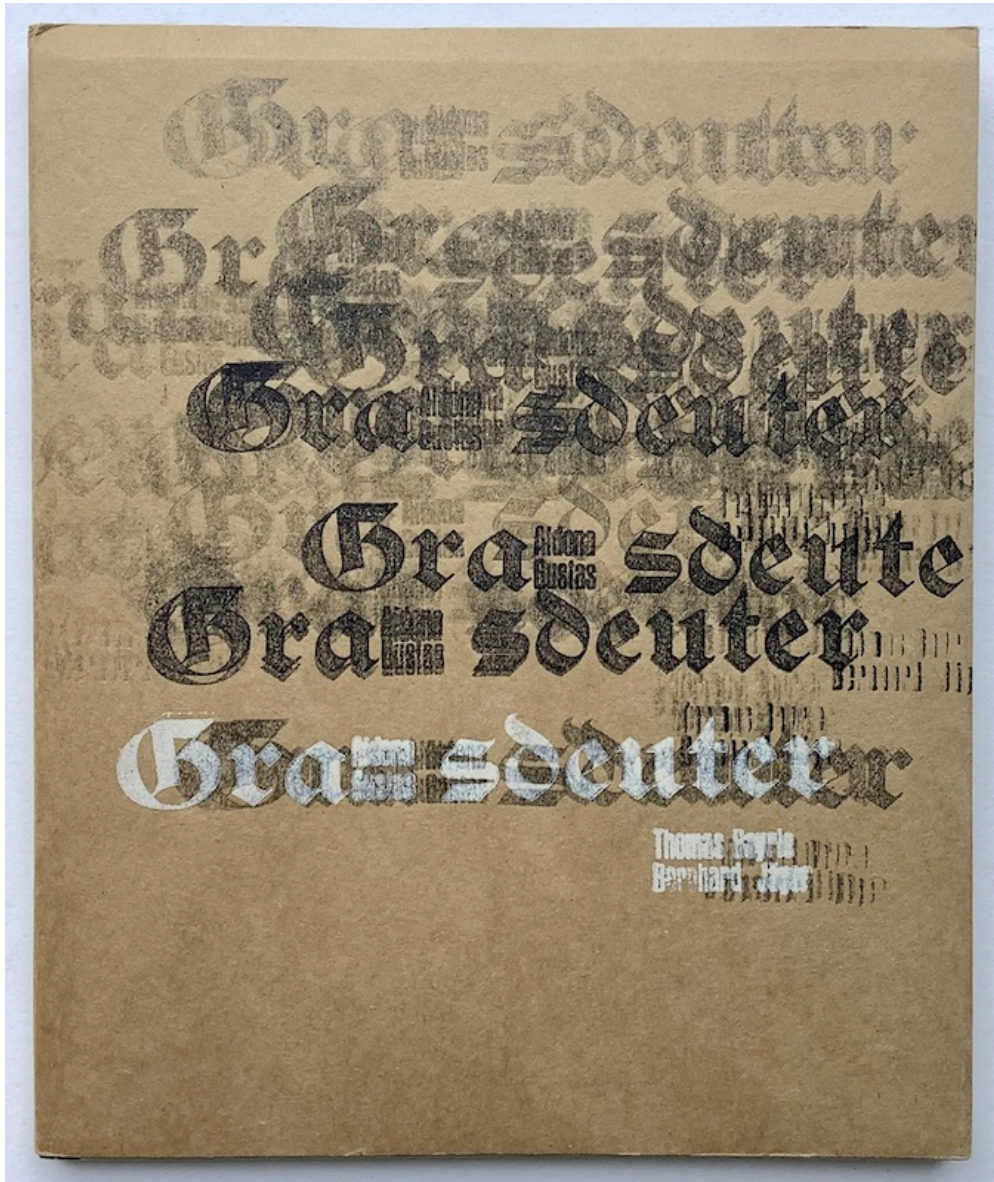
Group photograph of Nam June Paik, John Cage and David Tudor in conversation after Paik's event. Cage and Tudor appear with wet hair, and Cage with shorn tie (17.8 x 22 cm).





*Two photographs showing Nam June Paik in the process of cutting the shirt of a seated John Cage
(18.1 x 17.8 cm; 17.8 x 18.1 cm)*





4.

Thomas BAYRLE & Bernhard JAGER.

Grasdeuter.

Hannover. Gedruckt im Fischersträssn'er Presschen. 1963.

(25.3 x 21.2 cm). pp. (42) printed on double uncut leaves. Original card wrappers, stapled with cloth tape spine; lithographed dust-jacket. A fine copy.

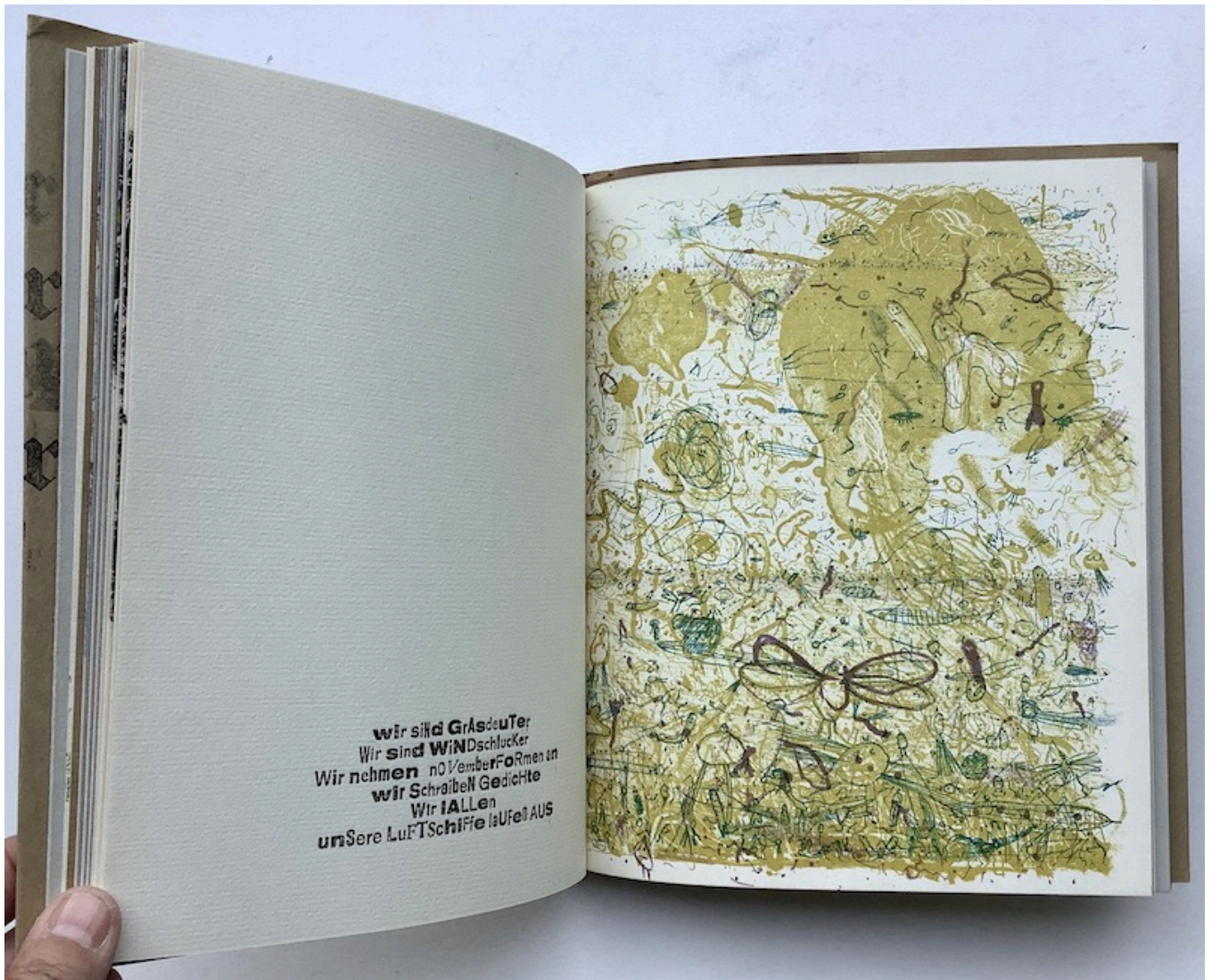
In the late 1950s Thomas Bayrle learned the technique of lithography and etching from Eberhard Behr, and in 1961 together with Bernhard Jäger founded the Gulliver Press as a publisher of avant-garde artist books.

Grasdeuter is an example of the early collaborative book work of Bayrle and Jäger. It is illustrated with eight original hors-texte lithographs, four by each artist. The prints are interspersed with leaves of text by Aldona Gustas. Each text leaf is printed in a different type on different papers.

Published in an edition of 30 hand-numbered copies, signed by Bayrle, Jäger and Gustas.

[Rare. WorldCat lists only two copies at the Library of Congress, Washington, DC, and the Deutsche Nationalbibliothek, Frankfurt am Main].

£ 1500





5.

Bernd & Hilla BECHER.

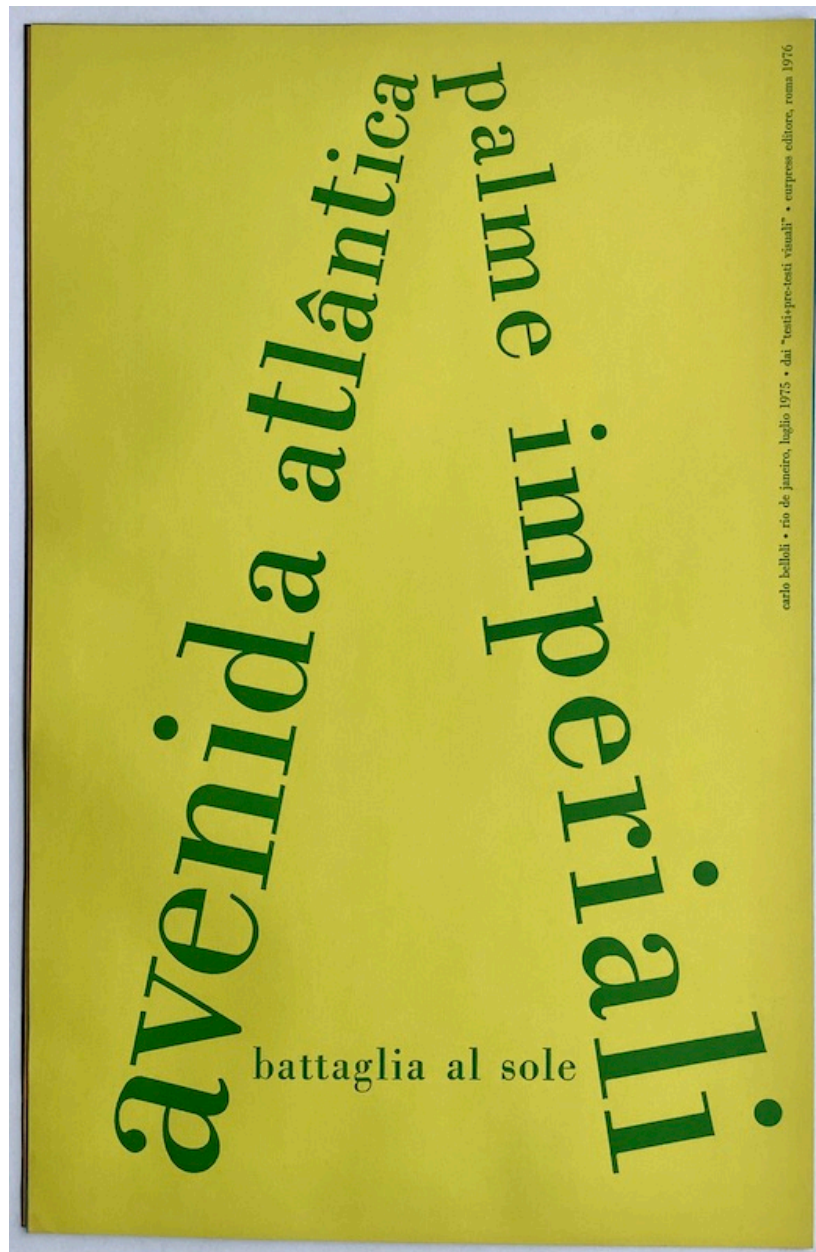
Hochöfen.

Munich. Schirmer/Mosel. 2002.

(29.6 x 24 cm). pp. 272. With 223 black-and-white plates, and 96 smaller illustrations. Original cloth, with printed dust-jacket.

This one of 100 numbered 'Collector's Edition' copies, complete with an original silver gelatin print ("Blast Furnace, Völklingen, Saar, Germany, 1986"). The photograph, printed in 2003, (24.3 x 17.8 cm) is numbered and signed on the verso by both Bernd and Hilla Becher. It is mounted under passepartout within a cloth folder and housed, together with the book, in a matching cloth slipcase.

£ 1800



6.

Carlo BELLOLI.

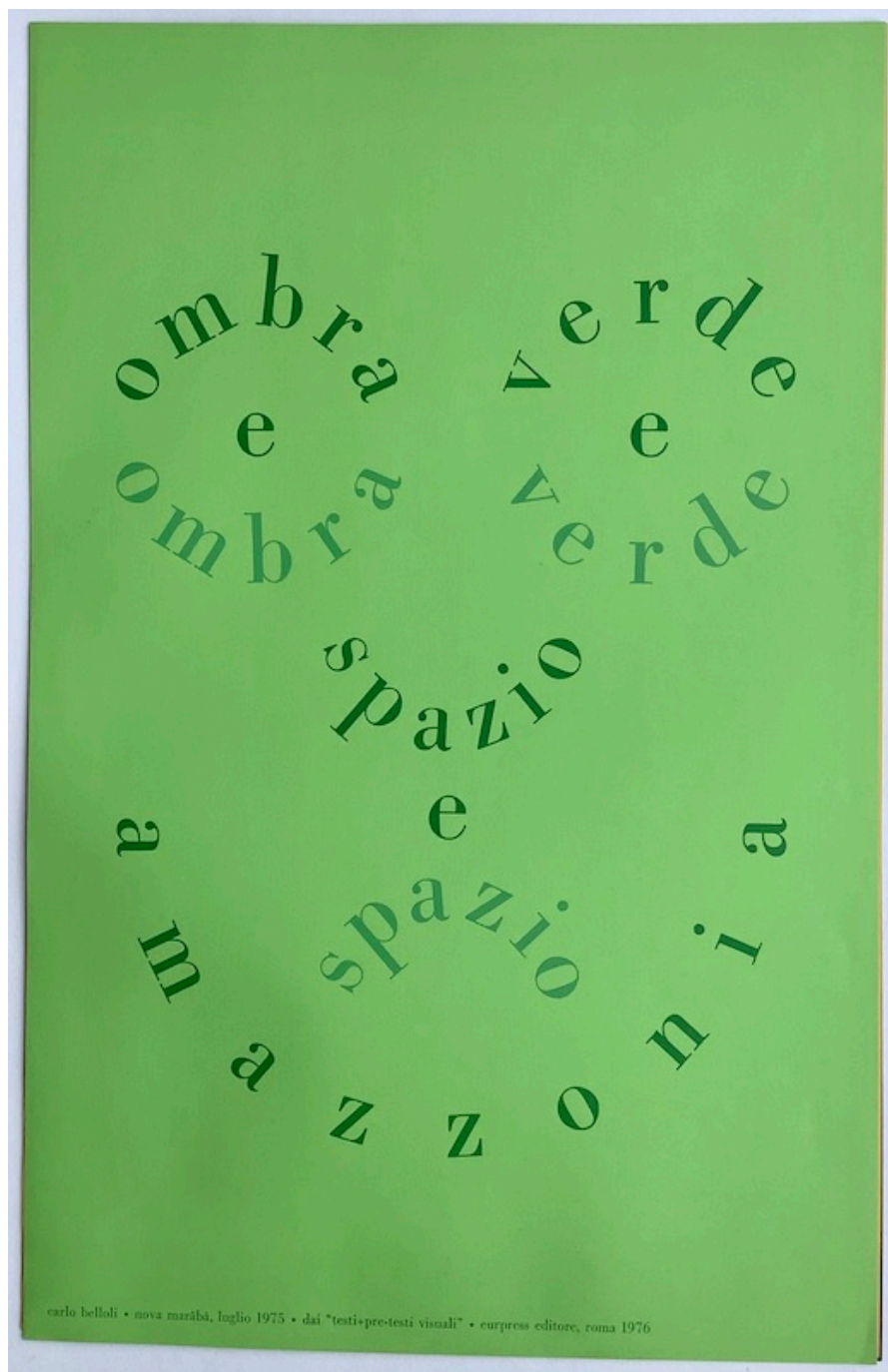
Testi + pre-testi visuali. Una selezione di dieci testi-poemi degli anni 1974-1975.

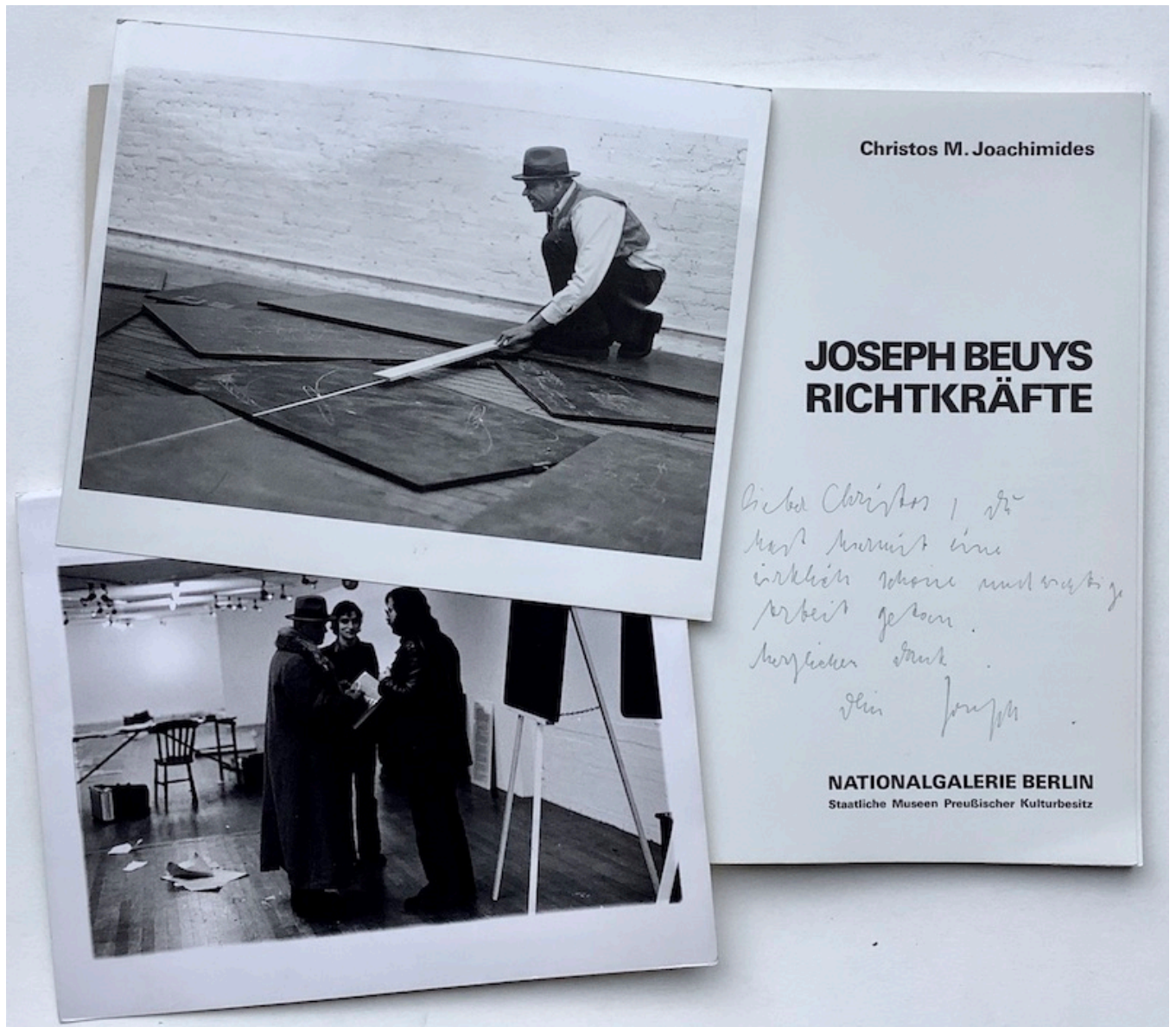
Rome. Eurpress editore. 1976.

Sheet size (53.8 x 35 cm). Title page + 10 screenprints + colophon sheet. Plates loose as issued in original cloth-covered drop-back box. Scratches to box, damp-staining to lower edge, affecting the lower left corner of several of the plates.

The complete portfolio of 10 screen-printed visual poems by Carlo Belloli, all executed between 1974 and 1975. Each of the works are printed in different colours on varying coloured sheets of card. Published as the 14th volume in the progressive literature series *Il Punto*. Printed in an edition of 100 copies, this copy numbered and marked as an 'esemplare d'autore' on the colophon sheet.

£ 850





7.

Joseph BEUYS (Christos M. Joachimides).

Joseph Beuys. Richtkräfte.

Berlin. Nationalgalerie. Staatliche Museen Preussischer Kulturbesitz. 1977.

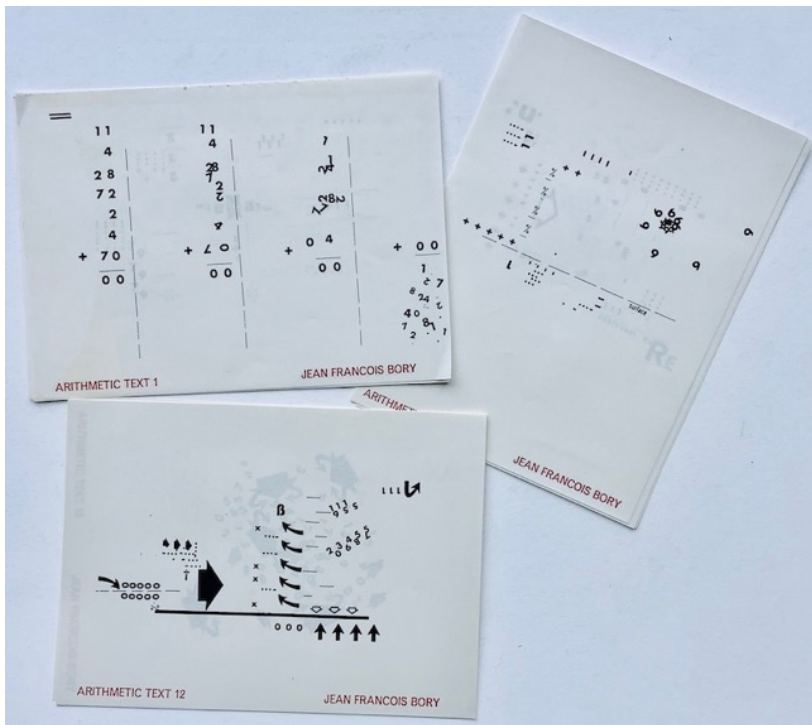
(29.5 x 21 cm). pp. 104. Original printed wrappers.

A well-illustrated publication celebrating the first major Beuys accession for the Berlin Nationalgalerie in 1977, the acquisition of the work 'Richtkräfte'. It consisted of 100 school blackboards, mostly drawn and written on as the result of a four-week-long action by Beuys at the ICA London (1974). Whilst the catalogue includes texts by Beuys and Christos M. Joachimides it consists primarily of installation photographs from the installations of Richtkräfte at the ICA, the René Block Gallery, New York (April 1975), La Biennale Venice (1976), and finally Berlin (March 1977).

This copy from the collection of the catalogue's editor Christos Joachimides. It includes an inscription from Beuys in pencil on the title page: "Lieber Christos, du hast hiermit eine wirklich schöne und richtig Arbeit gestorn, herzlichen dank, dein Joseph" ("Dear Christos, you have done a really nice and correct job, thank you very much, yours Joseph").

Also included in this copy are three original black-and-white photographs. The first two, seemingly unpublished, show Beuys in conversation with Joachimides at the installation at the ICA London, 1974 (photos by Gerald Incandela). The other photograph, by Caroline Tisdall shows Beuys at work on the installation at the René Block Gallery, New York, April 1975. This photograph is reproduced in the catalogue on page 64.

£ 500



8.

Jean-François BORY.

Arithmetic Texts.

London. Gallery Number Ten. (1966).

(15.2 x 22.8 cm). With 18 offset-printed sheets, each with the designs printed in black and artist and titles printed in red. Sheets loose as issued in original printed envelope.

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 *Arithmetic Texts*, Bory uses an assemblage of numerals together with mathematical symbols to produce wonderfully inventive visual poetry.

£ 550

9.

Ian BURN.

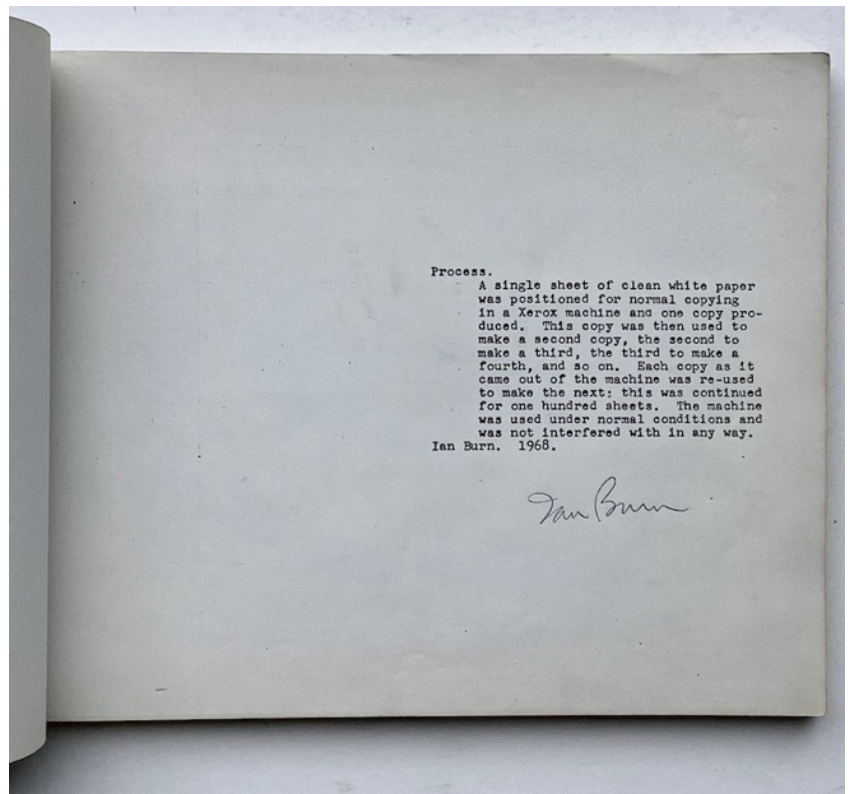
**One Structure
(Xerox Book).**

(New York).

(Self-published). 1968.

(21.5 x 27.8 cm).

Glassine leaf, three leaves with titles and artist's statement, single glassine leaf + 100 xerox leaves. Original plain black wrappers, with black adhesive tape spine.



Process.
A single sheet of clean white paper was positioned for normal copying in a Xerox machine and one copy produced. This copy was then used to make a second copy, the second to make a third, the third to make a fourth, and so on. Each copy as it came out of the machine was re-used to make the next; this was continued for one hundred sheets. The machine was used under normal conditions and was not interfered with in any way.
Ian Burn. 1968.

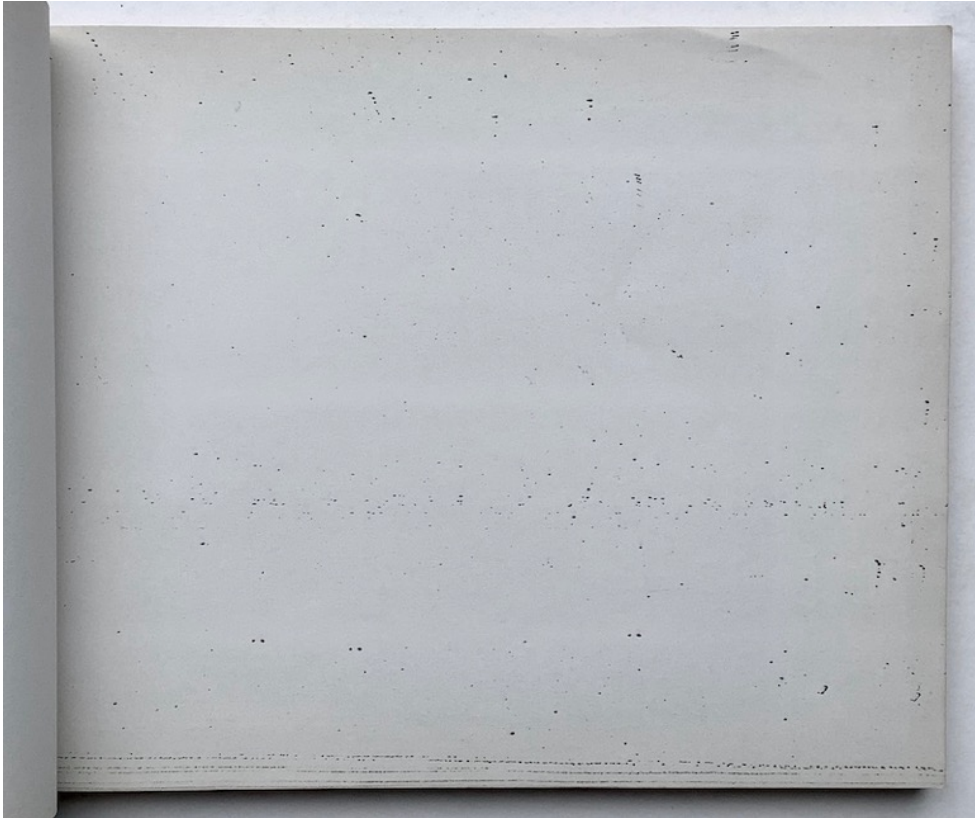
Ian Burn

One of a series of unique books by the Australian conceptualist Ian Burn, that investigates the use of the photocopier as a new reproductive technology, exploiting its imperfections in creating a mechanised image.

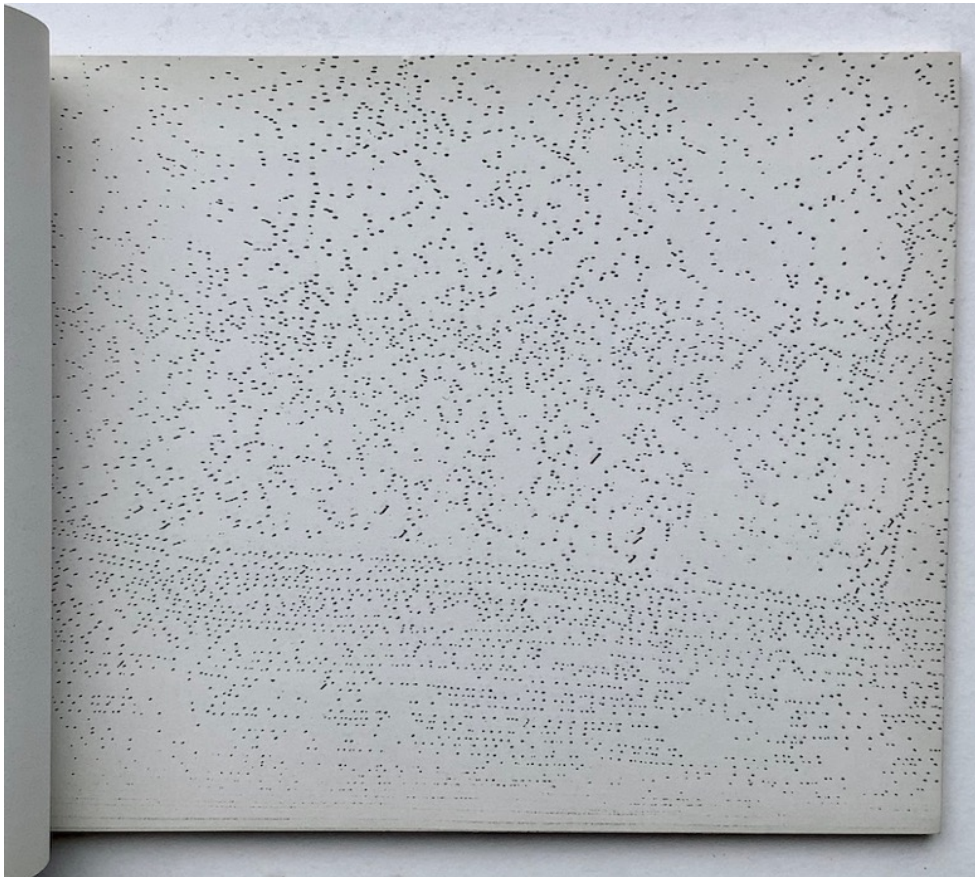
“A single sheet of clean white paper was positioned for normal copying in a Xerox machine and one copy produced. This copy was then used to make a second copy, the second to make a third, the third to make a fourth, and so on. Each copy as it came out of the machine was re-used to make the next: this was continued for one hundred sheets. The machine was used under normal conditions and was not interfered with in any way”.

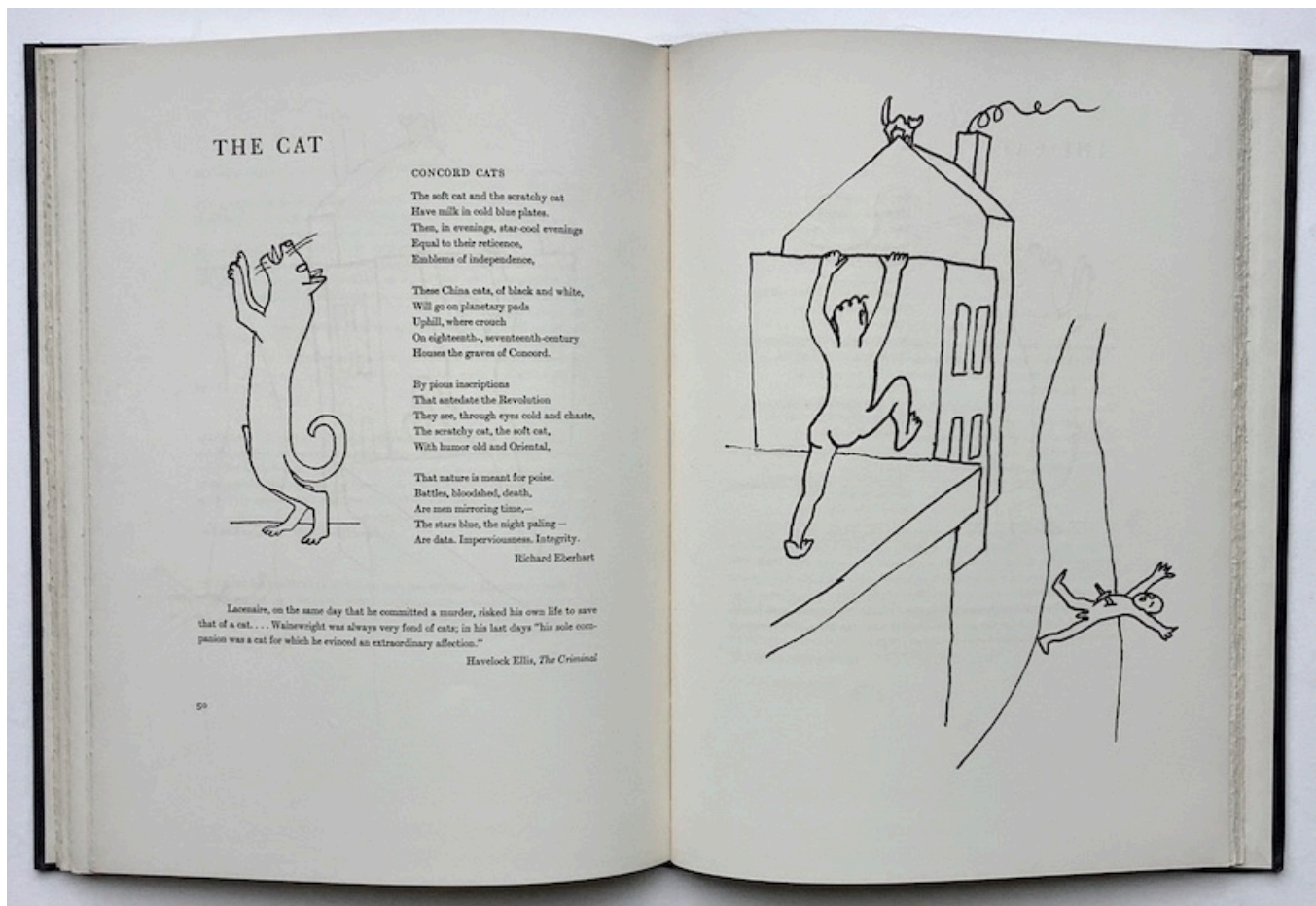
Each copy of Burn's Xerox Book is thus unique, always beginning with a completely blank sheet of paper. Slowly, the blank page fills as copy after copy amplifies the slight imperfections that arise from Xeroxing an image. Eventually the page is filled with dots, smudges, lines, and other detritus. Thus, in the Xerox Book, the work appears from nothing, and it is the infidelity and imprecision of the earliest photocopiers that produce the residue that becomes the work. Signed in pen by Ian Burn beneath his introductory process statement.

£ 5500



9. *Ian BURN*





10.

Alexander CALDER.

A Bestiary. Compiled by Richard Wilbur, illustrated by Alexander Calder.

New York. Pantheon Books. 1955.

(31.8 x 23.9 cm). pp. (vi), 74, (4). Illustrated with 56 letterpress printed wire form drawings of animals and human nudes by Calder, accompanied by Wilbur's literary selections. Original silver-gilt stamped cloth; card slipcase with pasted-down title label. Some wear to edges of slipcase, otherwise good.

One of 750 hand-numbered copies on uncut Curtis Rag paper, signed by Wilbur and Calder in the colophon.

£ 400



11.

Antonio CALDERARA.

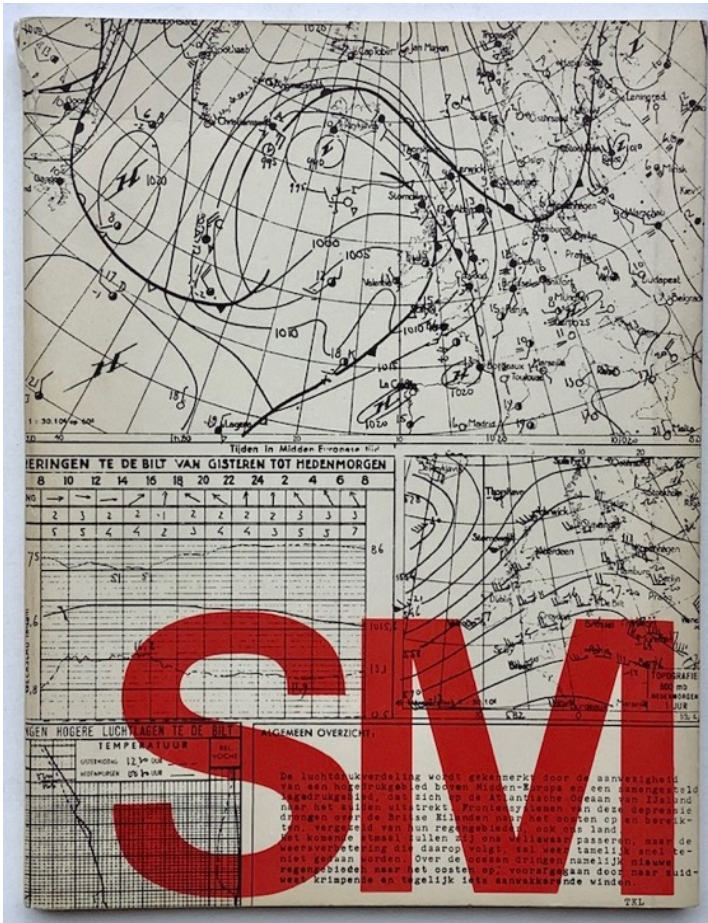
Le quattro stagioni. Omaggio a Antonio Vivaldi. Otto serigrafie di Antonio Calderara. Musica di Enore Zaffiri.

Brugherio. Edizione 'Linea V'. 1975.

Sheet size (21 x 19.5 cm); box (23.5 x 21.3 cm). Title page, colophon sheet + 8 original screenprints + tape reel mounted on card + vinyl record. Contents loose as issued in original cloth-covered drop-back box.

Portfolio consisting of eight original screenprints by Antonio Calderara, each numbered and initialled by the artist on versos. Accompanied by recordings of synthesizer music by Enore Zaffiri, presented as both as a tape reel and as a 45rpm 7" vinyl disc (tape reel plastic holder is scratch-signed by Zaffiri). Published in an edition of 126 copies, with this one of 8 copies numbered with Roman numerals.

£ 975



12.

(CONCEPTUAL ART).

**Op losse Schroeven.
Situaties en
cryptostructuren.**

*Amsterdam. Stedelijk Museum.
1969.*

(27.5 x 21 cm). Black-and-white illustrations throughout. Two-part catalogue, the first bound by staples, the second by metal rivets. Bound together in original printed card wrappers. Short tear to upper spine, otherwise good.

Catalogue for one of the landmark exhibitions held at the Stedelijk Museum. The exhibition provided early manifestations of arte povera, conceptual art and land art in Europe, and as such marked an artistic breakthrough for many of the participants.

Among the artists are Carl Andre, Giovanni Anselmo, Ben d'Armagnac, Joseph Beuys, Walter de Maria, Jan Dibbets, Barry Flanagan, Jannis Kounellis, Richard Long, Mario Merz, Bob Morris, Bruce Nauman, Dennis Oppenheim, Panamarenko, Rob Ryman, Lawrence Weiner, & Gilberto Zorio.

First volume acts as the catalogue, whilst the second volume provides collotype reproductions of the artist's schematic drawings. This copy with the ownership inscription of ex-MoMA curator Jennifer Licht on the inside cover, and the address of Ed van der Elsken written on rear cover.

£ 200

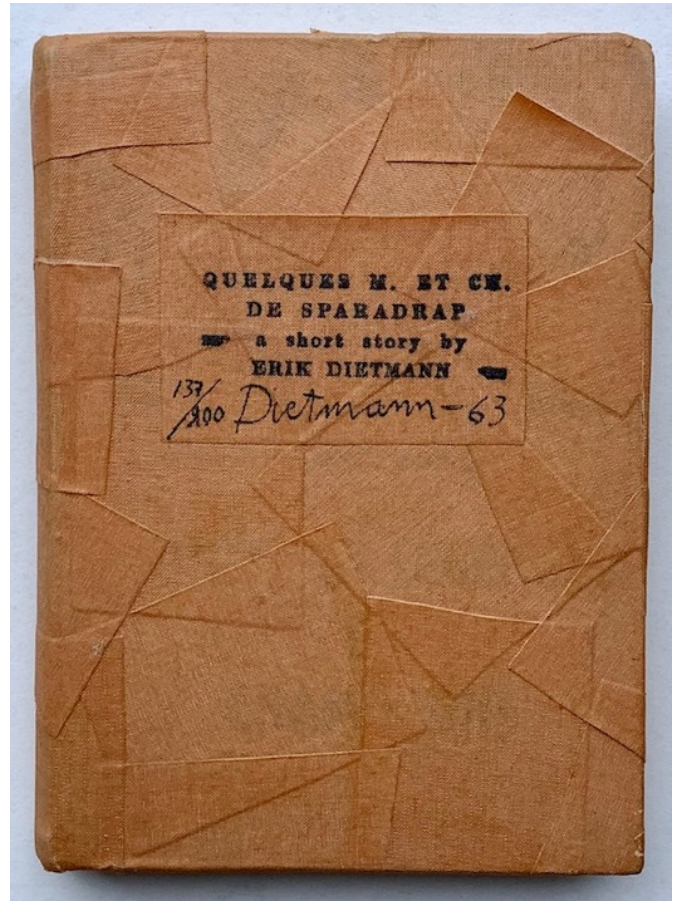
13.

Erik DIETMAN.

**Quelques m. et cm. de
sparadrap [Quelques Mètres et
Centimètres de Sparadrap].
A short story by Erik Dietmann.**

(Paris). (Self-published). 1963.

(18.3 x 13.5 x 2.3 cm). A few
small indentations to edges,
otherwise a fine copy.

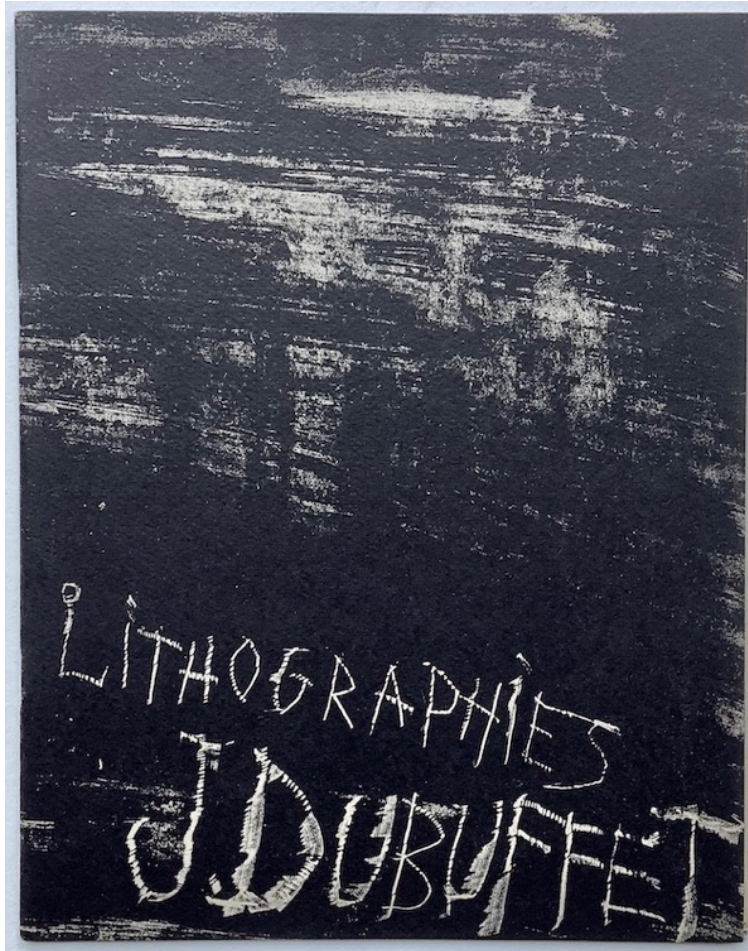


Close to both Nouveau Realisme and Fluxus, the Swedish artist Erik Dietman however always refused to belong to a single group. From 1959, the date of his arrival in France, Dietman created assemblages and collages using heterogeneous materials. But it is his early 'Sparadrap' period, "the bronze of the poor", that he is mostly widely remembered.

Dietman became, from 1960 to 1967, the master of the plaster, covering all sorts of objects with this easily recognisable strips of pink flesh-coloured adhesive fabric. The plaster wrapping both isolates the object from the environment and reveals its shape. Dietman's artist's book, *Quelques m. et cm. de sparadrap* is an early example of his work. It is a regular book totally covered with pieces of adhesive plaster. On the front cover is pasted a label of the same material, with the full title stamped in black. Dietman has signed, numbered and dated the book in black pen on the label. Published in an edition of 200 copies.

[Ref. *Erik Dietman - Centre Pompidou-MNAM, Paris, 1994, p. 23; Anne Moeglin-Delcroix, Esthétique du livre d'artiste, 1960/1980, pp. 122-123*].

£ 1500



14.

Jean DUBUFFET.

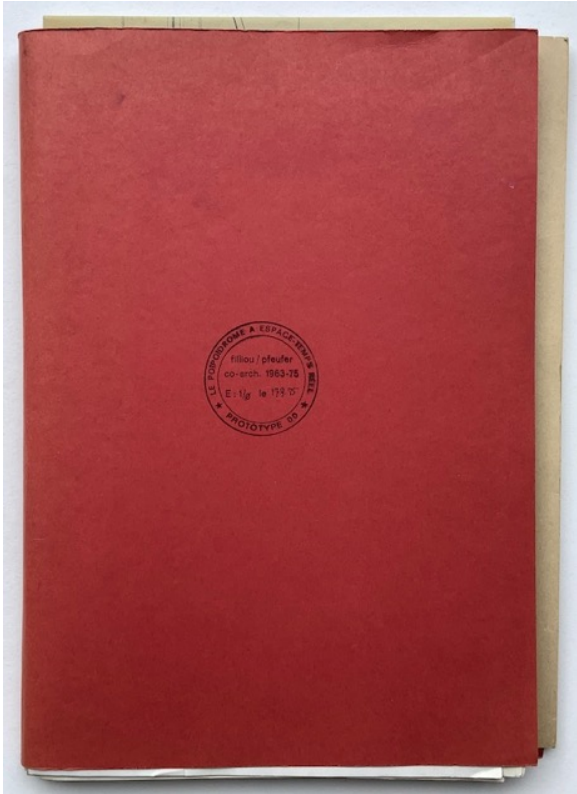
Exhibition of Lithographs by Jean Dubuffet.

New York. Pierre Matisse Gallery. 1947.

(21 x 17 cm). pp. (12). With 3 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue, October - November 1947. The cover is an original lithograph by Dubuffet, printed in an edition of 750 copies.

£ 150



15.

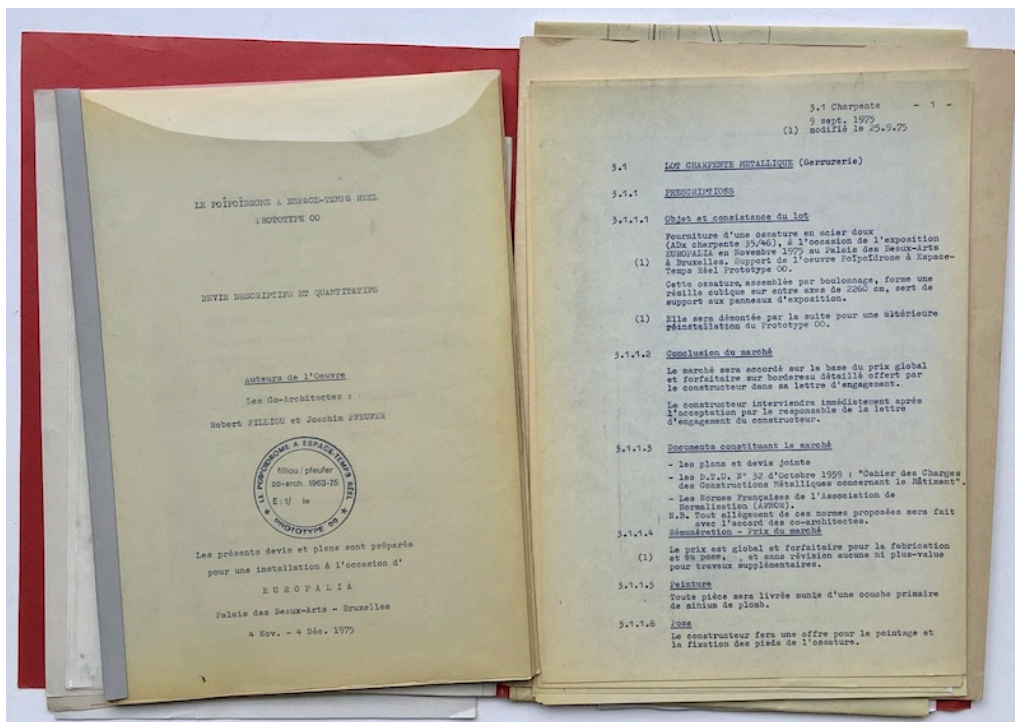
Robert FILLIOU & Joachim PFEUFER.

Le Poïpoïdrome à Espace-Temps Réel Prototype OO.

(Brussels). 1975.

Various sizes. Contents loose as issued in card folder, with a circular ink stamp of Le Poïpoïdrome à Espace-Temps Réel Prototype OO printed on front. This example is number 1/0 and dated 17.9.75.

Documentation relating to the construction of Filliou & Pfeufer's initial prototype Poïpoïdrome installation at the Palais des Beaux-Arts, Brussels, on the occasion of the Europalia 75 France exhibition, November - December 1975.



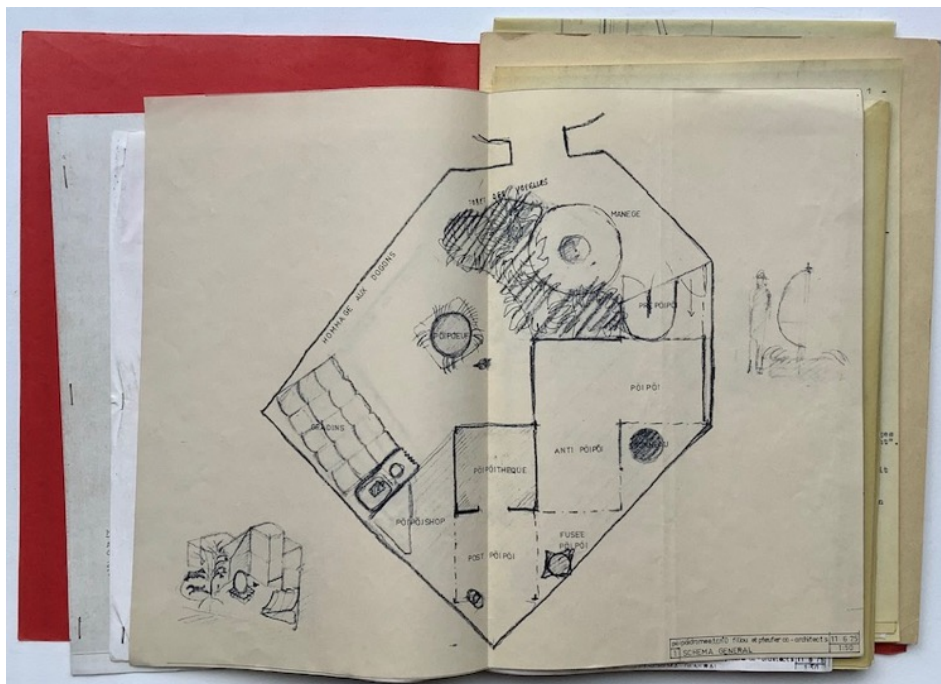
Initially conceived in 1963, the Poïpoïdrome was envisaged by Filliou and Pfeufer as an “ambulant physical environment” to express “the functional relation of thinking, activity, and communication” through “action and reflection” in art and life.

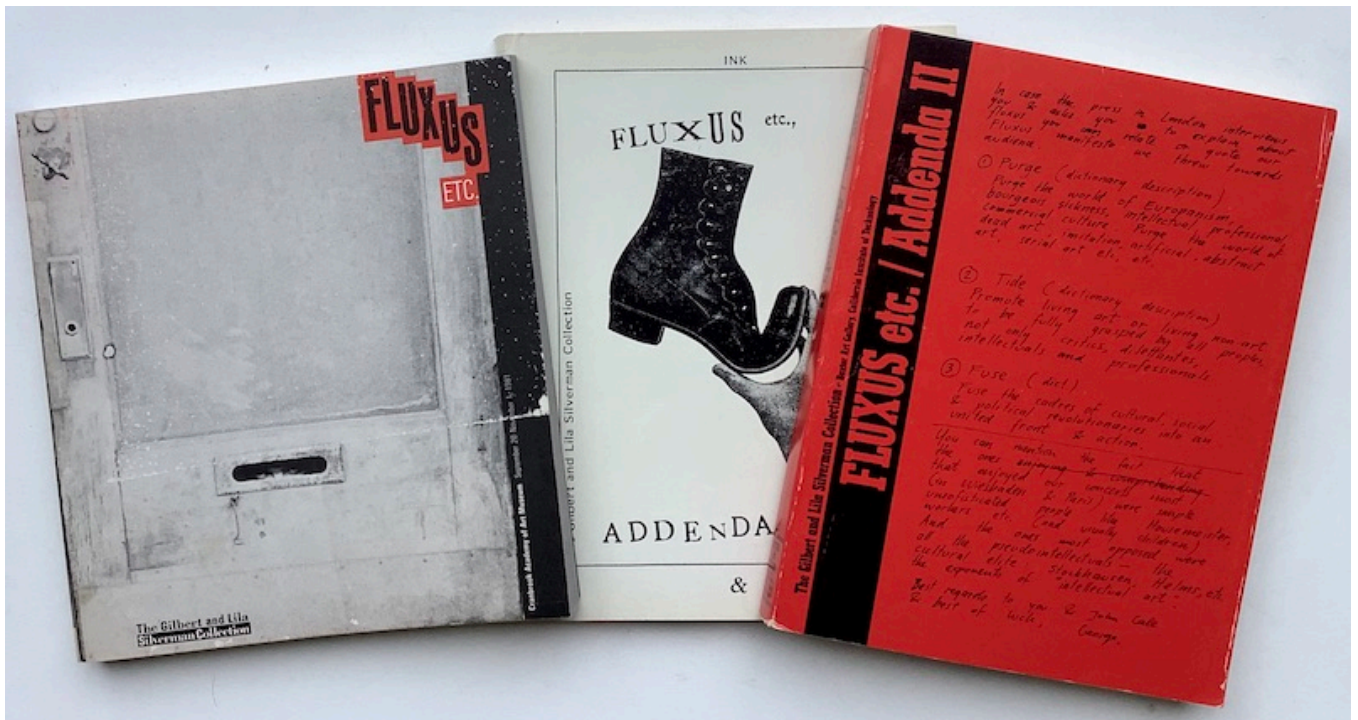
The title of the work is a linguistic combination of two words, *poi-poi* and *drome*. *Poïpoï*, features in conversation between the Dogon people of Mali, whilst *Drome*, by contrast, is used in homage to the symbolist poet Arthur Rimbaud’s desire “to find a language”.

The Poïpoïdrome would invite visitors to pass through a succession of rooms arranged in a spiral: the meadow-poïpoï, the anti-poïpoï, the post-poïpoï, the poïpoïtheque, the poïpoï workshop and the poïpoïdrome itself, occupied in its centre by the poïpœuf, a symbolic representation of the cosmic egg in front of which the visitor would be invited to meditate.

The xeroxed documentation consists of: an 8-page stapled booklet listing the general conditions, the description of the work, and a list of six plans; xeroxes of each of the six plans (General Scheme / Structural Plan / Frame Principles / Knot Principles / Anchoring Principle / Assembly Principle); a 53-page xeroxed-typed handbook of Descriptive and Quantitative Estimates (with numerous corrections and annotations in pencil in an unknown hand); three architect’s blueprints (Mounting diagram / typical span / isometrical drawing); copies of three invoices detailing costs of construction, including a provisional estimate from June 1975.

£ 1200





16.

FLUXUS. (Jon Hendricks ed.).

Fluxus etc. The Gilbert and Lila Silverman Collection + Addenda I + Addenda II.

Bloomfield Hills, MI / New York / Pasadena. Cranbrook Academy of Art Museum / Ink & / Baxter Art Gallery, California Institute of Technology. 1981-83.

(25.5 x 23.1 cm; 27.4 x 20.7 cm; 27.4 x 21 cm). pp. 410; 31-299; 439. Black-and-white illustrations throughout. Three volumes. Original wrappers. A very good set.

The complete three-volume set documenting the authoritative Fluxus collection of Detroit collectors Gilbert and Lila Silverman. The first volume was published on the occasion of the exhibition of the Silverman collection at the Cranbrook Academy of Art Museum, September - November 1981, whilst the third volume was published for the exhibition at the Baxter Art Gallery, Pasadena, September - October 1983.

£ 450

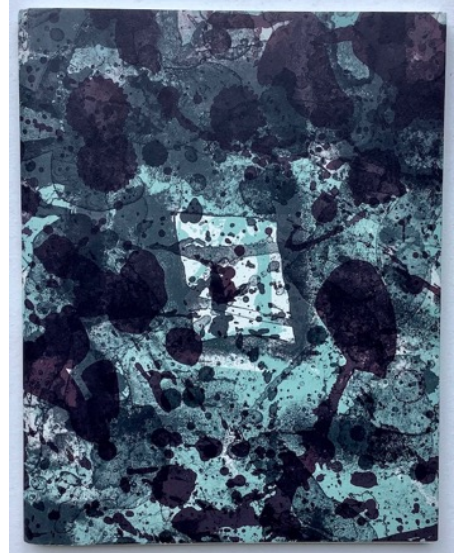
17.

Sam FRANCIS.

Sam Francis. The Litho Shop 1970-1979.

New York. Brooke Alexander, Inc. 1979.
(18.4 x 14.6 cm). pp. (36). With 27 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue. The dust-jacket for the catalogue is an original lithograph by Sam Francis, printed in offset.



£ 40

18.

Ken FRIEDMAN.

The Aesthetics.

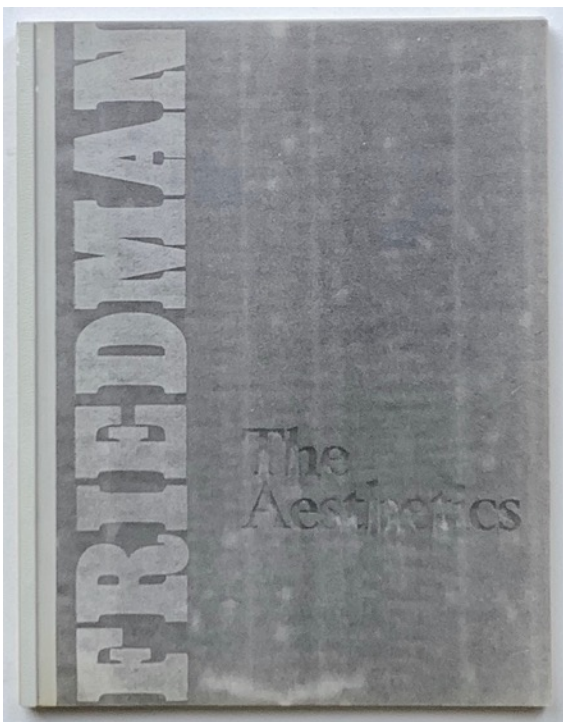
Cullumpton, Devon. Beau Geste Press. 1973.

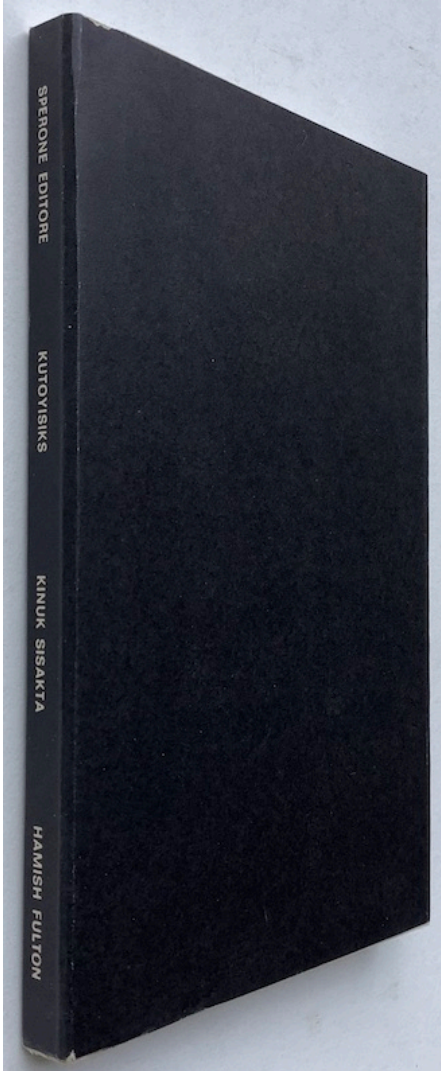
(28 x 21.7 cm). 94 leaves, printed rectos only. Entirely mimeographed typed text throughout. Original wrappers, with clear plastic covers and white plastic pinned spine.

“*The Aesthetics* is four books in one. A Logic of Clouds, Creativity Conscience and Art, The Sacred Journey, and The Symposium”.

Published in an edition of 300 stamp-numbered copies.

£ 120





19.

Hamish FULTON.

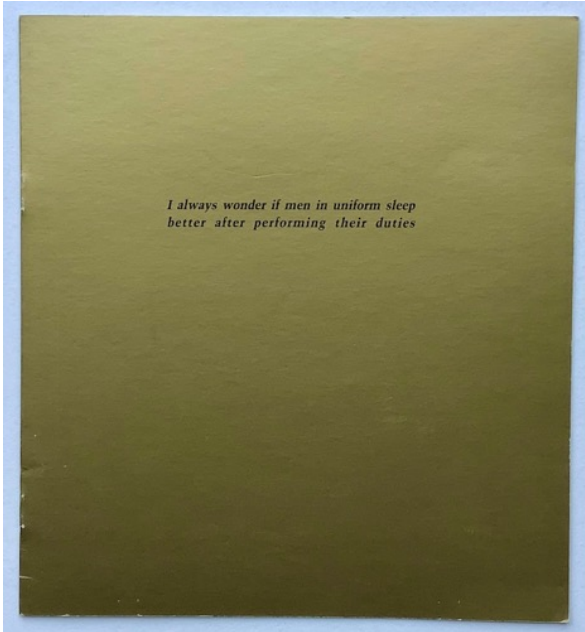
**The Sweet Grass Hills of Montana
(Kutoyisiks) as seen from the Milk River
of Alberta (Kinuk Sisakta).**

Turin. Sperone Editore. 1971.

(17 x 11.4 cm). Unnumbered pages.
Original cloth-backed boards, with plain
black dust-jacket. A fine copy.

Early artist's book by Hamish Fulton.
Consists of black-and-white reproduction of
the artist's series of brush paintings. "Each
painting is made from the memory of the
previous one. The first painting is made
from the memory of the Sweet Grass Hills
of Montana as seen from the Milk River of
Alberta. Visited October 1971".

£ 400



20.

Félix GONZALEZ-TORRES.

I always wonder if men in uniform sleep better after performing their duties.

New York. Intar Latin American Gallery. 1988.

(23 x 21 cm). pp. (8). Original gold wrappers, stapled.

Artist's book, which also exists as the catalogue for the first solo exhibition by Felix Gonzalez-Torres. The catalogue, designed by the artist, features both photographic works and his signature text pieces.

£ 500

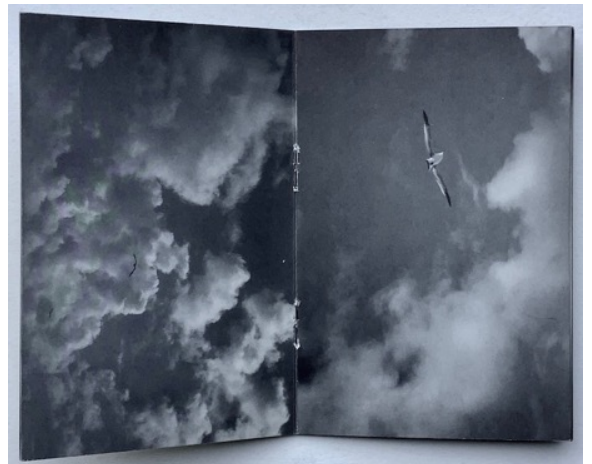
21.

Félix GONZALEZ-TORRES.

Untitled (Passport II).

No place. n.p. 1993.

(15 x 10 cm). pp. (8). Original printed wrappers, stapled.



Booklet multiple, originally issued as an unlimited stack of booklets. On the cover of each booklet is an image of a bird soaring through a stormy sky. The poetic image of the bird symbolises the freedom and mobility that the passport should be able to give.

£ 85



22.

Richard HAMILTON et al.

this is tomorrow.

London. The Whitechapel Art Gallery. 1956.

(16.6 x 17.2 cm). [64 unnumbered leaves]. Illustrated throughout with photos, portraits, photocollages, diagrams. Original publisher's spiral bound blue printed wrappers, title in red and cream to upper cover. Creasing to rear corner and some white paint loss to spiral binding, otherwise a very good copy.

The landmark catalogue of the Independent Group. From the edition limited to 1,300 copies. Catalogue edited by Theo Crosby and designed by Edward Wright. Other contributors include William Turnbull, Eduardo Paolozzi, the Smithsons, Victor Pasmore, Ernö Goldfinger, James Stirling, and Mary Martin.

"*This is Tomorrow*, the visitor is exposed to space effects, play with signs, a wide range of materials and structures, which, taken together make of art and architecture a many channelled activity, as far from ideal standards as the street outside". (Lawrence Alloway writing in the introduction).

£ 750



23.

Dom Sylvester HOUEDARD, Ken COX, Thomas A. CLARK, Charles VEREY, & Andrew LLOYD.

Five Wall-Poems.

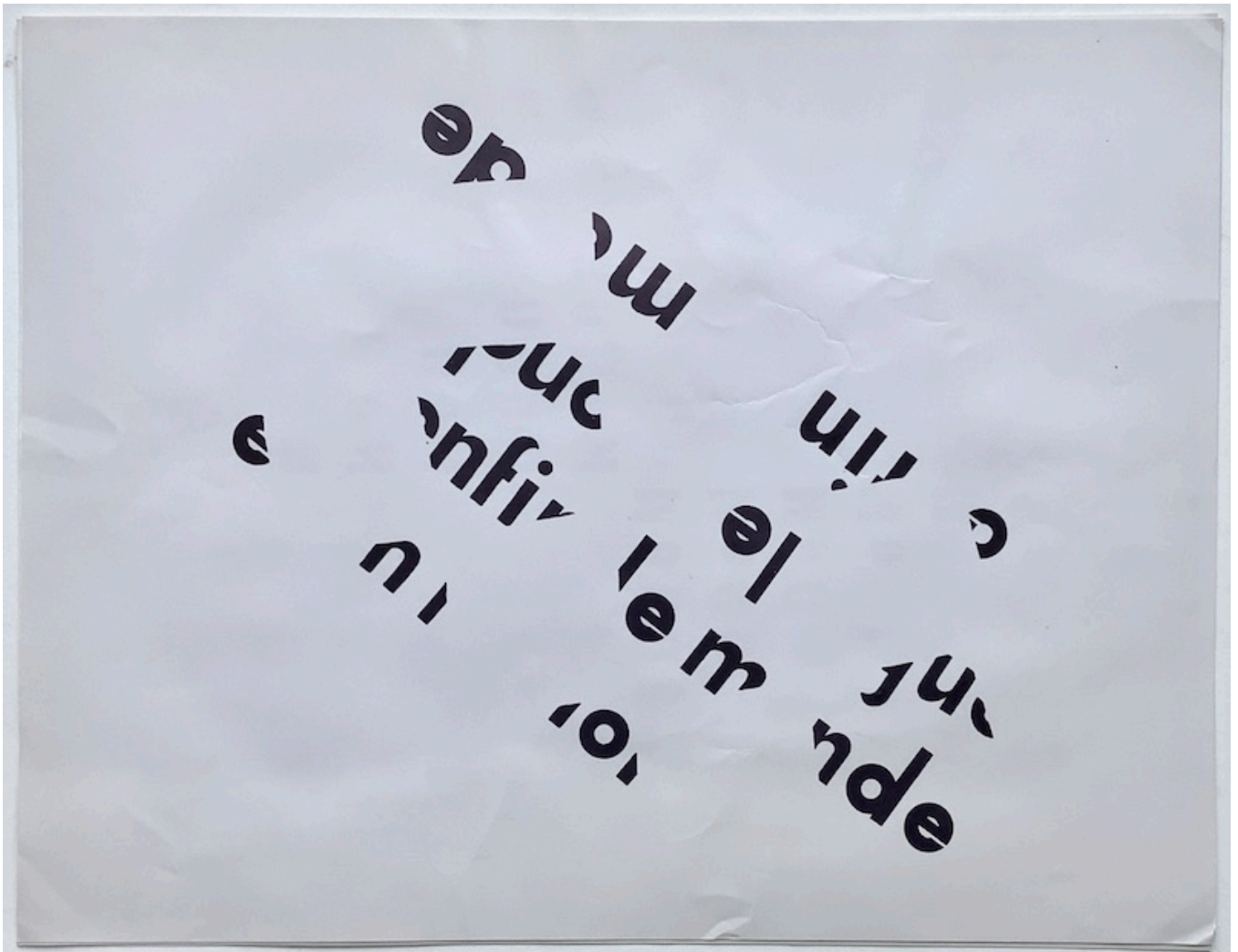
Sherbourne, Dorset. South Street Publications. 1968.

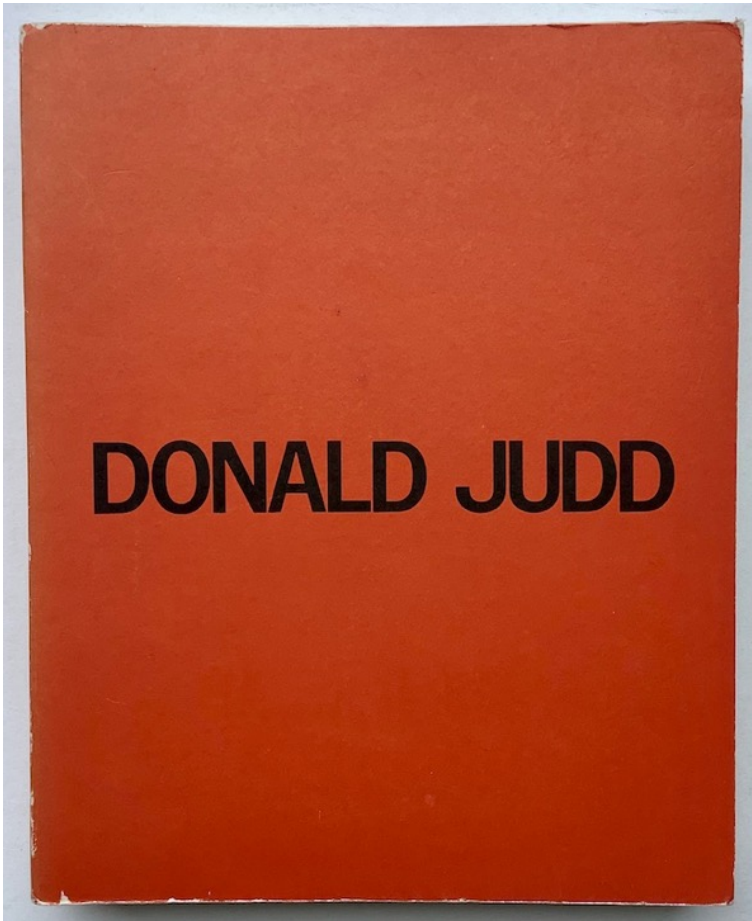
Sheet size (56 x 43 cm). Five large lithographed prints, each with a printed title label pasted to verso. Loose as issued in original printed stitched envelope. Uneven sun-staining to outer envelope, the prints with some handling creases. The Houédard print with tape stain marks.

Complete set of the five visual poems:

1. Ken Cox: space-time poster
2. Dom Sylvester Houédard: semaine euclidienne franco-britannique
3. Thomas A. Clark: Mantra
4. Charles Verey: Enfin le Monde
5. Andrew Lloyd: 10th Dolphin Transmission

£ 950





24.

Don JUDD. (Brydon Smith ed.).

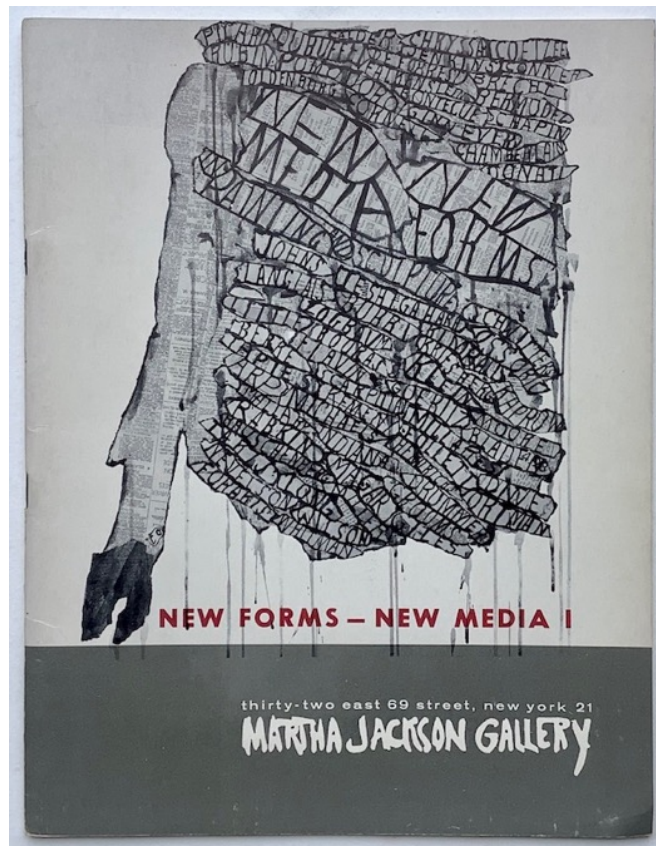
Donald Judd. A Catalogue of the Exhibition at the National Gallery of Canada, Ottawa, 24 May-6 July, 1975. Catalogue Raisonné of Paintings, Objects, and Wood-Blocks 1960-1974.

Ottawa. National Gallery of Canada. 1975.

(28 x 22.5 cm). pp. xvi, 320. Black-and-white illustrations throughout. Original orange wrappers, softback. Some creasing to spine and minor bumping and rubbing to edges, overall a very good copy.

Catalogue raisonné of Judd's sculpture, detailing provenance, exhibition history and bibliography. The book was prepared by the curator Brydon Smith both as an exhibition catalogue and catalogue raisonné, listing a total of 355 paintings, objects, and wood-blocks made between 1 August 1960 when Judd moved into his studio on West 19th Street, and 1 July 1974. An essay by Roberta Smith considers Judd's works and development as an artist. Text in English and French.

£ 950



25.

JUNK ART. (Lawrence Alloway, Allan Kaprow).

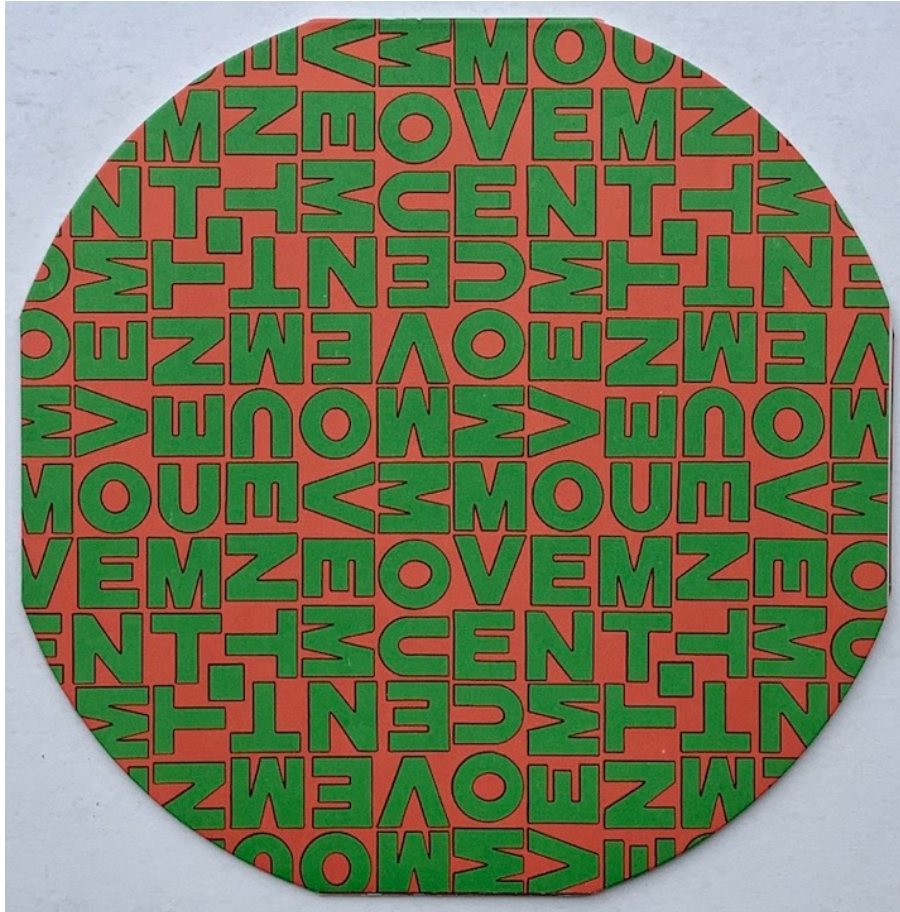
New Forms - New Media I.

New York. Martha Jackson Gallery. 1960.

(27.9 x 21.5 cm). pp. (30). With 8 black-and-white photographic illustrations. Original printed wrappers, stapled.

Catalogue of the landmark exhibition on assemblage and junk art. Includes eight installation photographs by Rudolph Burckhardt, a list of the 75 exhibited works with prices, and essays by Alloway and Kaprow. Exhibiting artists included Hans Arp, Ronald Bladen, Lee Bontecou, George Brecht, Alberto Burri, Alexander Calder, John Chamberlain, Bruce Conner, Joseph Cornell, Jim Dine, Dan Flavin, Red Grooms, Robert Indiana, Jasper Johns, Allan Kaprow, Yves Klein, Louise Nevelson, Claes Oldenburg, Robert Rauschenberg, Kurt Schwitters, and Robert Whitman.

£ 450



26.

KINETIC ART. (Jean Cassou intro.).

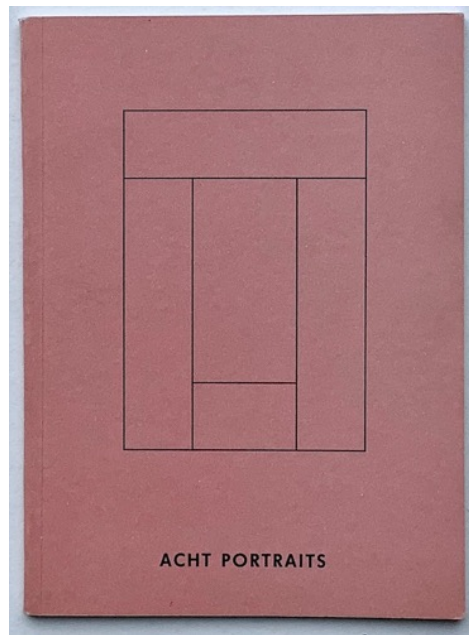
Mouvement 2.

Paris. Galerie Denise René. 1964.

Folded (23 x 23 cm). With 51 black-and-white illustrations printed on both sides of the twelve connected rounded octagonal sheets. Fold-out poster catalogue, composed of 12 connected circular sheets.

Catalogue-object designed by Carlos Cruz-Diez. Published to accompany the exhibition devoted to kinetic art held at the Galerie Denise René, Paris, December 1964 - February 1965. Includes works by Joseph Albers, Anusiewicz, Alexander Calder, Toni Costa, Charles Gerstner, Lily Greenham, Harry Kramer, Edwin Mieczkowski, Giora Novak, Luis Tomasello, Victor Vasarely, Yvaral, etc. Text by Jean Cassou.

£ 250



27.

Imi KNOEBEL.

Acht Portraits.

Berlin. Galerie Fahnenmann. 1991.

(15 x 11 cm). pp. (28). With 8 colour illustrations. Original pink wrappers, front cover slightly bleached.

First edition, printed in an edition of 1000 copies.

Whereas in his early years Knoebel's palette was reduced to white, black, and brown, since 1977 he has been producing works with more colour. His painting has since been characterised by an expressive application of colour on panels of layered plywood and metal placed in specific spatial relation.

In the 1980s, Knoebel started to focus on the portrait. The arrangement of three colour vertical rectangles next to and between two horizontal rectangles is Knoebel's formal solution for depicting the notion 'portrait'.

£ 85

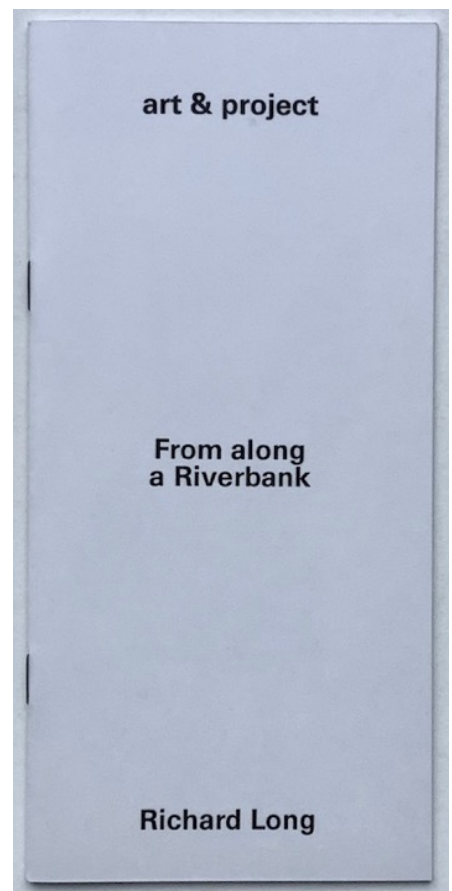
28.

Richard LONG.

From along a Riverbank.

Amsterdam. art & project. 1971.

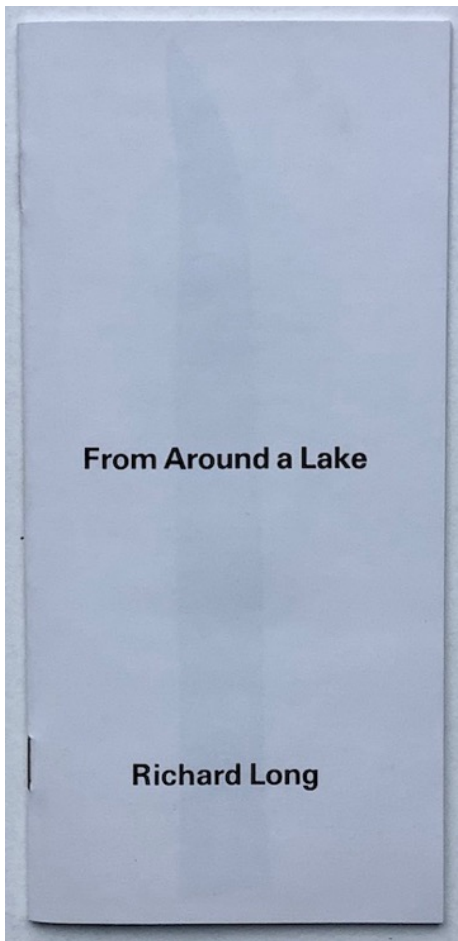
(21 x 10 cm). pp. (20). Original white wrappers, with titles printed in black on front cover, and publishing limitation to back. Stapled. Beautiful copy in a perfect state of preservation.



One of the earliest artist's books produced by Richard Long, illustrated with 20 black-and-white offset illustrations of tree and plant leaves found along the riverbank. Some of the extra-long and narrow leaves are shown only with an upper leaf piece that has been severed horizontally. First and only edition, printed in an edition of 300 copies.

[Ref. *Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 100, no. 3; Printed Matter, Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek, p. 139; Lucy Lippard - Six Years: The Dematerialization of the Art Object from 1966 to 1972, p. 246].*

£ 600



29.

Richard LONG.

From Around a Lake.

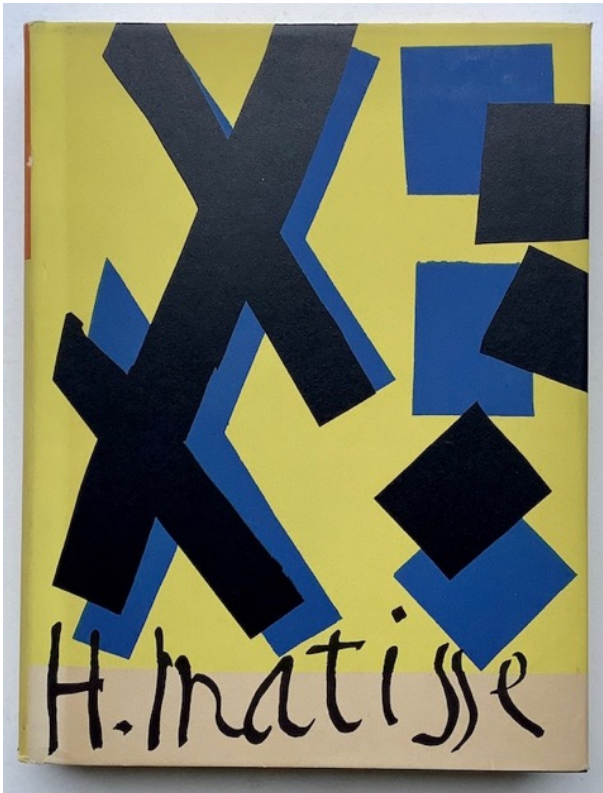
Amsterdam. art & project. 1973.

(21 x 10 cm). pp. (24). With 19 coloured offset illustrations. Original white wrappers, with titles printed in black on front cover, and publishing limitation to back. Stapled. Very slight rusting to staples, otherwise a very fine copy.

First edition, published in an edition of 300 copies (a second edition was published in 1975). Artist's book, matching in style that of *From along a Riverbank* (1971), also published by art & project. However, there is now only one lancet-shaped, long leaf printed on each side, and now in colour. Some of the leaves are, so that they can be seen in detail, only shown as leaf tips, which are cut off transversely below.

[Ref. *Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 100, no. 6; Printed Matter, Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek, p. 139*].

£ 600



30.

Henri MATISSE. (Alfred H. Barr).

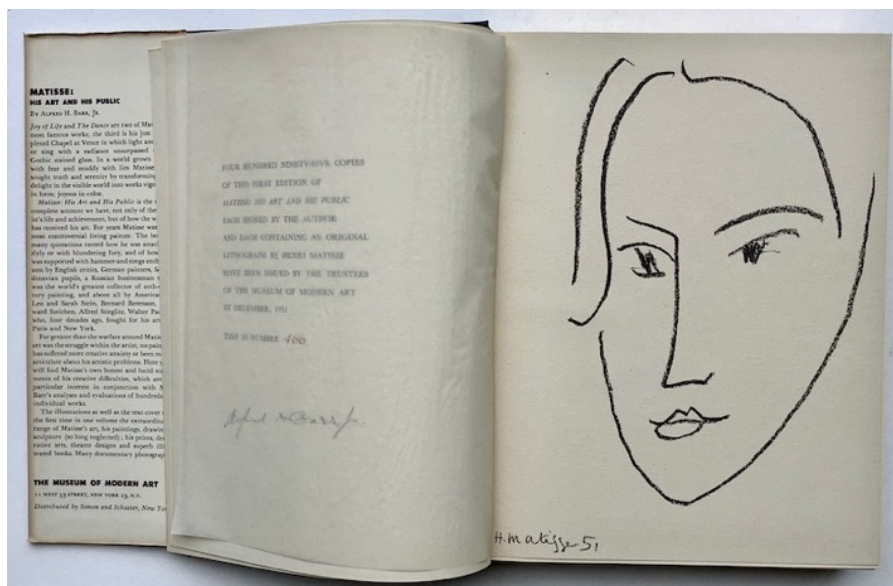
Matisse: His Art and His Public.

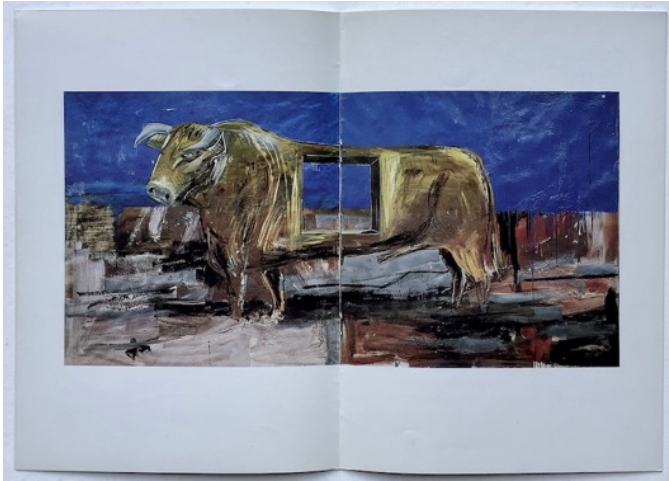
New York. The Museum of Modern Art. 1951.

(26 x 20.3 cm). pp. 592. Original cloth with printed dust-jacket and plain card slipcase. T.e.g. Minor tears to head and base of dust-jacket spine, otherwise a fine copy.

First edition of this monograph, illustrated with numerous colour and black-and-white reproductions. It is the only one that was composed during the artist's lifetime and with his collaboration; it thus remains a classic reference work on his work. This one of the 495 limited edition copies, signed by the author Alfred Barr on the colophon, and with an original lithograph by Henri Matisse.

£ 1200





31.

Albert OEHLEN.

**Einladung zur Ausstellung
Albert Oehlen am Donnerstag,
5. Juni 1986. Bilder bei Galerie
Six Friedrich.**

*Munich. Galerie Six &
Maximilianverlag Sabine Knust. 1986.*

(21 x 15 cm). pp. (12). With 6 colour reproductions of Oehlen paintings. Original wrappers, stapled.

Catalogue for an early solo exhibition by Albert Oehlen.

£ 30

32.

Albert OEHLEN.

Martin Kippenberger, Fickjournalen.

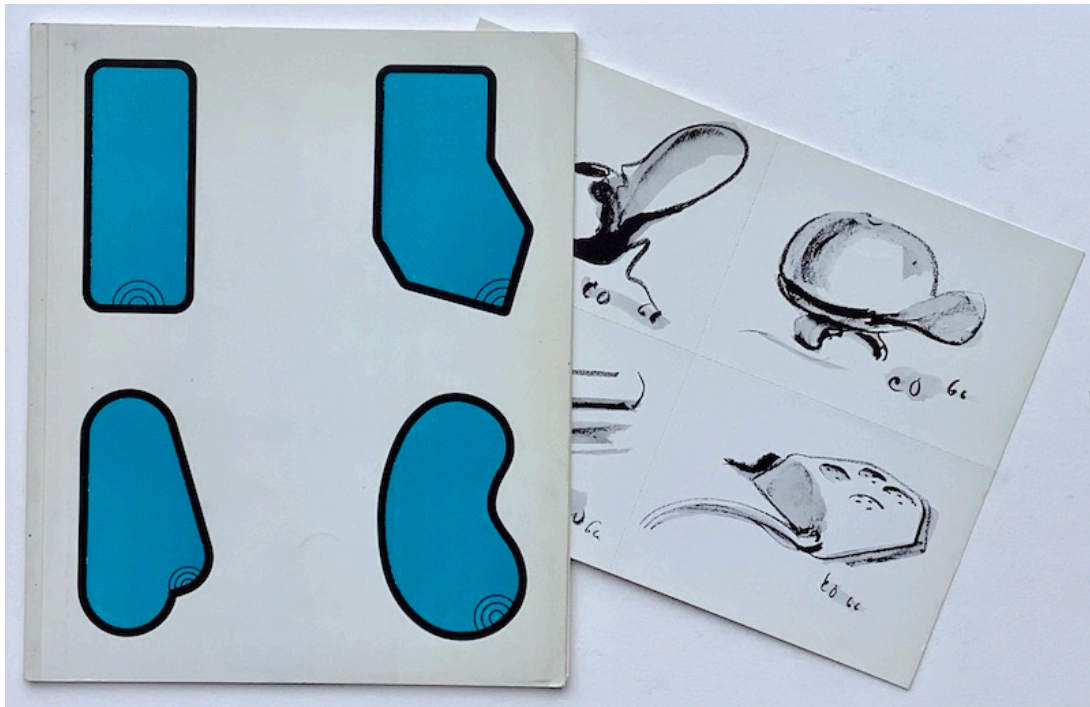
Ystad. Ystads konstmuseum. 2000.

(19.5 x 14.5 cm). pp. (64.). Offset printed in colour and black-and-white. Original printed wrappers.

Artist's book by Albert Oehlen published as homage to his friend Martin Kippenberger. Illustrated throughout with reproductions of photos and Kippenberger's hotel drawings. [Ref. Sabine Röder ed. - *Sand in der Vaseline. Künstlerbücher II, 1980-2002, p.48*].

£ 65





33.

Claes OLDENBURG.

Claes Oldenburg. Skulpturer och teckningar. 17 sept. - 30 okt. 1966, Moderna Museet.

Stockholm. Moderna Museet. 1966.

(28 x 23 cm). pp. (64). Numerous reproductions in black-and-white and colour with a few mounted plates. Original wrappers.

Exhibition catalogue, complete with the sheet of four postcards loosely inserted. Texts by Öyvind Fahlström and Ulf Linde in Swedish and English by Claes Oldenburg. Folded printed texts by Gene Baro and Ulf Linde from Robert Fraser Gallery 1966 exhibition laid in.

£ 20



34.

Claes OLDENBURG.

Notes in Hand.

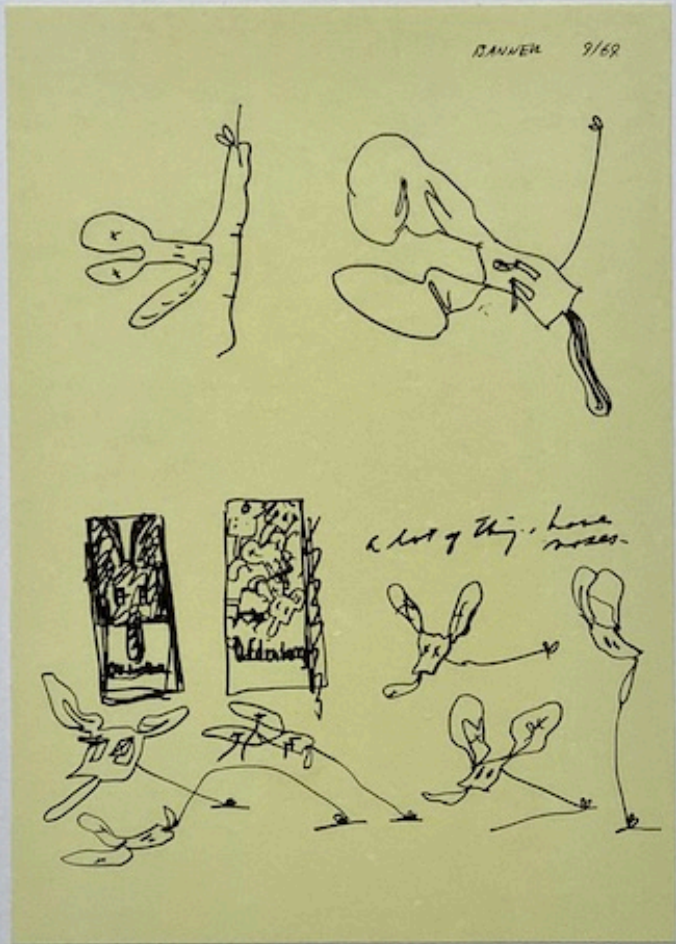
London. Professional Prints. Ltd. / Petersburg Press. 1972.

Each image (14.8 x 10.5 cm.); sheet (25.1 x 20 cm). Two title plates, 2 mounted photographic plates by Hannah Wilke + 50 offset colour lithographs. Sheets loose as issued in original orange cloth-covered drop-back box, with artist's embossed signature on the front.

Special deluxe edition, a complete set of 50 mounted offset colour lithographs, each reproducing miniature notebook pages by Claes Oldenburg. Each of the prints are numbered and initialled by Oldenburg on the mounts, and each with acetate overlays printed with text. This deluxe edition was published in an edition of 100 copies + 20 additional proof sets.

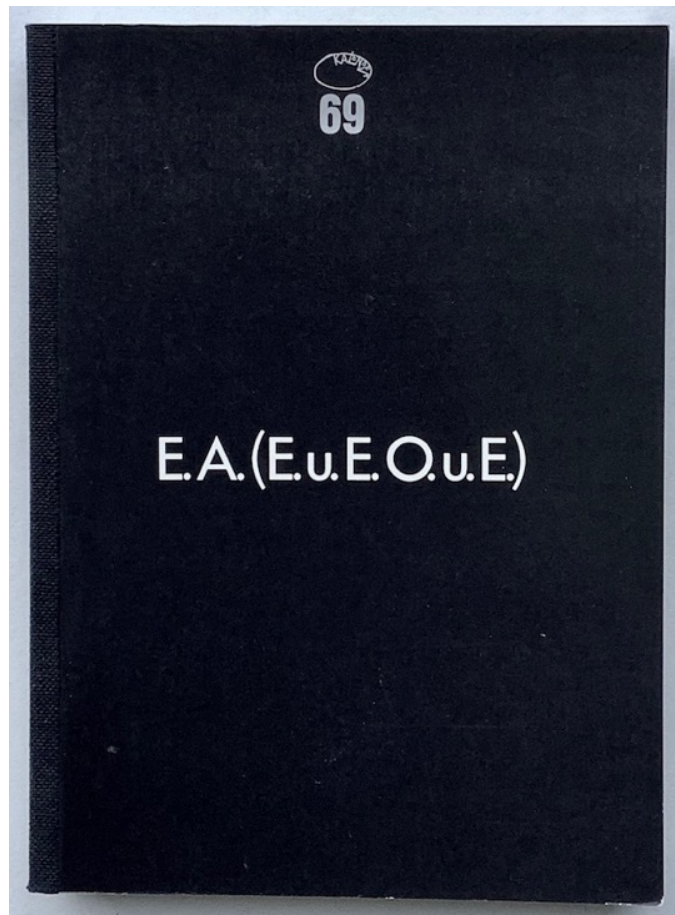
[Ref. *Axson & Platzker - Printed Stuff: Prints, Posters, and Ephemera By Claes Oldenburg: a Catalogue Raisonné 1958-1996, no.78*].

£ 5250



14/100

DS.



35.

(Nam June PAIK, Wolf VOSTELL, Maurizio KAGEL, Markus RAETZ et al.).

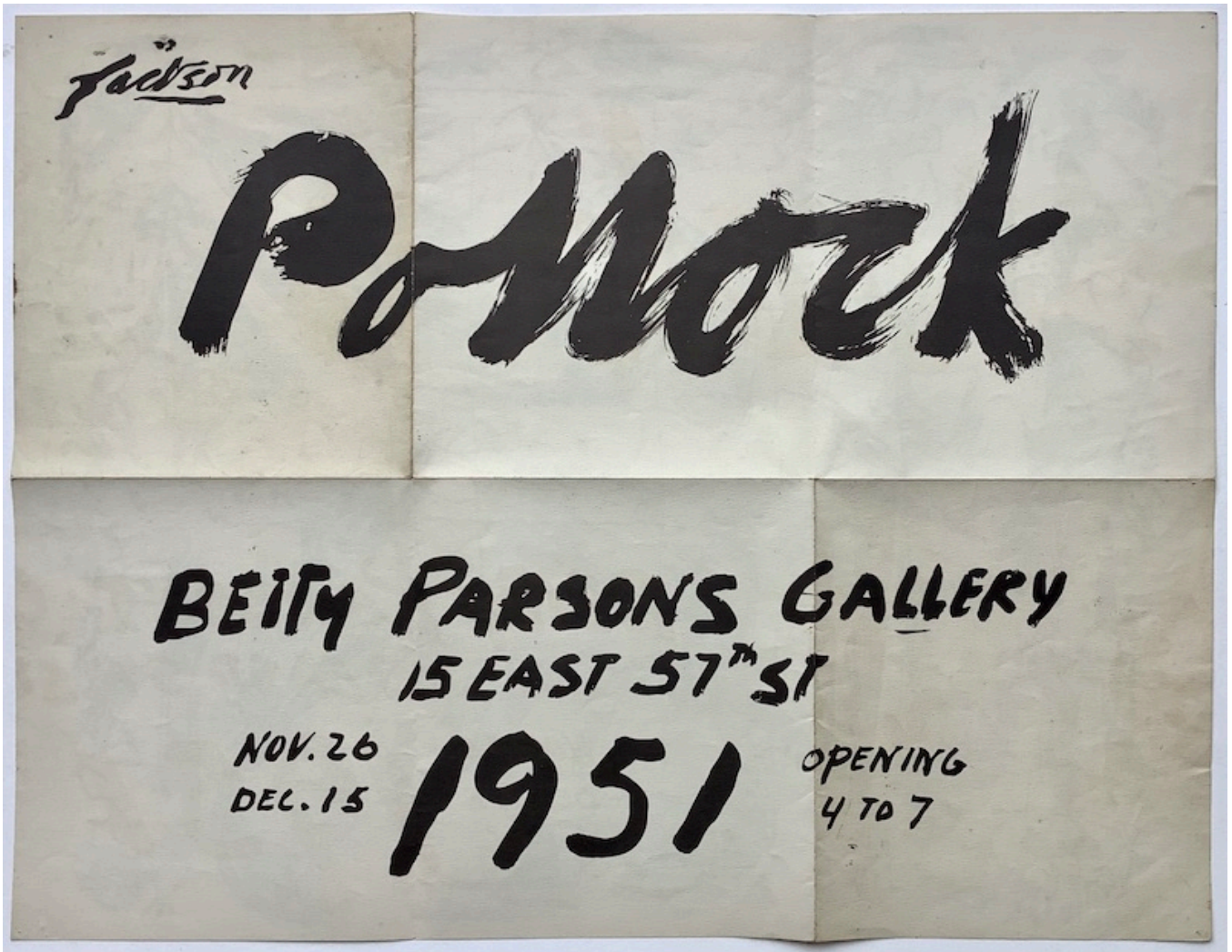
E.A. (E.u.E.O.u.E.) Electronic Art. Elektronische und elektrische Objekte und Environments.

Düsseldorf. Verlag Kalender. 1969.

(19.3 x 14.1 cm). pp. (116). Colour & black-and-white illustrations. Original wrappers, with black cloth tape spine. A fine copy.

With works by Nam June Paik, Charlotte Moorman, Wolf Vostell, Maurizio Kagel, Markus Raetz, Hans Joachim Dietrich and Bruce Nauman (electric and electronic objects and environments) and neon objects by Bruce Nauman, Keith Sonnier, Richard Serra, Mario Merz and Neil Jenney.

£ 95



36.

Jackson POLLOCK.

Jackson Pollock.

New York. Betty Parsons' Gallery. 1951.

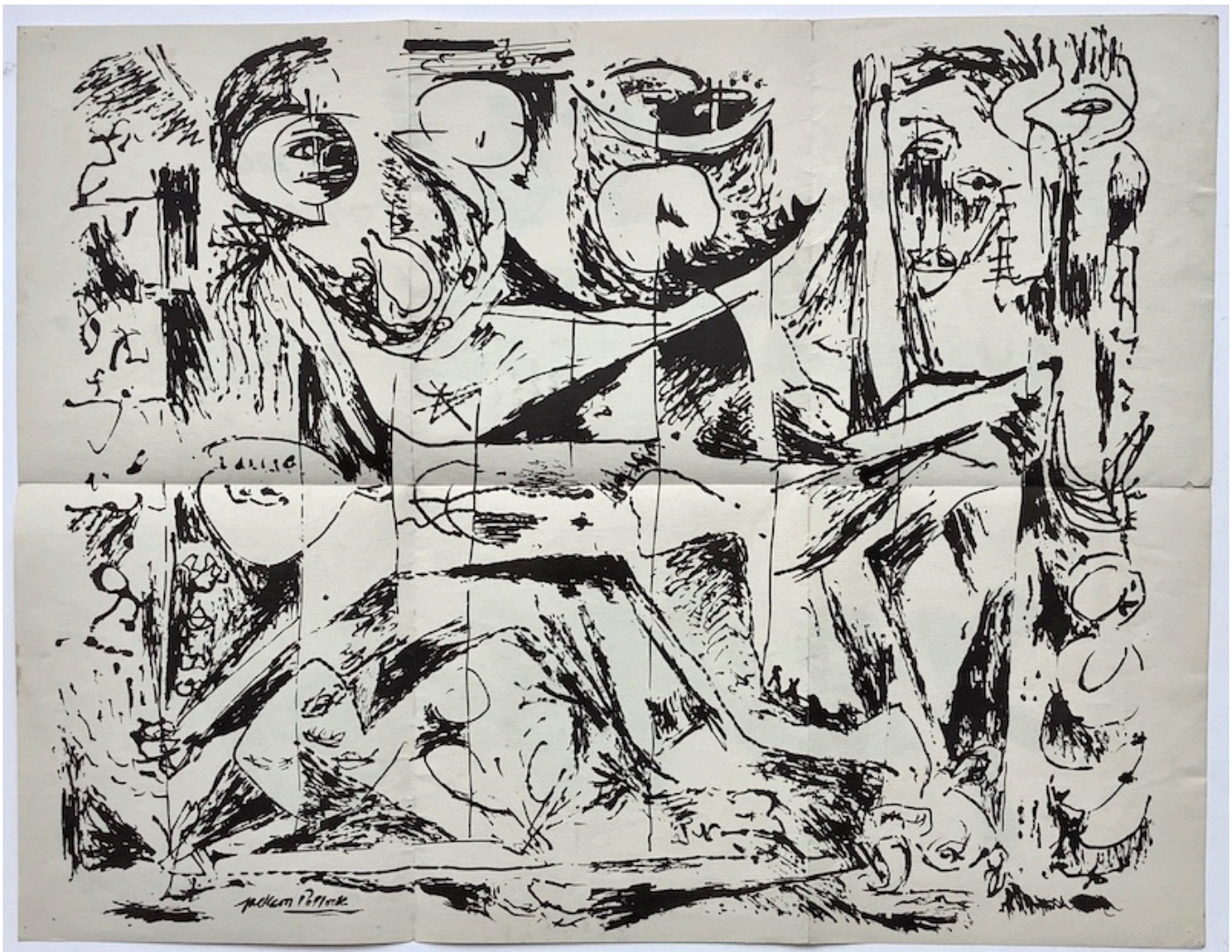
(27.8 x 21.5 cm; unfolded poster 43.3 x 56 cm). pp. (16). Original cream wrappers, with minor handling marks, browning and spots to covers, internally good. Folded poster with resultant tiny holes in central folds, pinholes to corners of sheet and 1cm tear to right edge not affecting image.

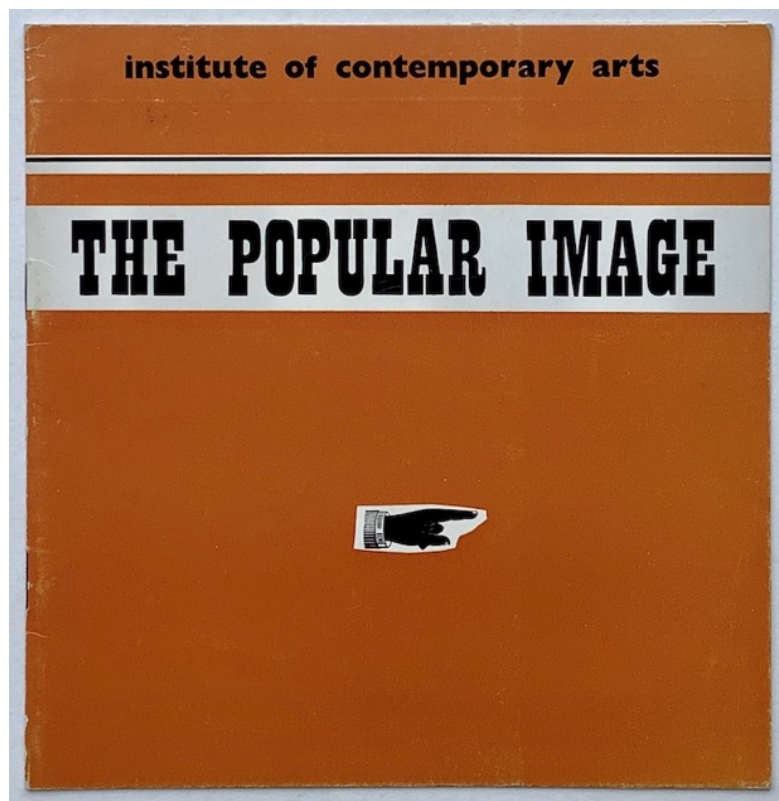
The black pourings, a series of enamel and oil paintings from 1951 marked a change of direction for Pollock, away from the previous colourful lyrical works. Pollock would almost calligraphically apply the paint with sticks and basting syringes. This new technique replaced the encrusted dripping paint of previous works, focusing on a more direct relationship between unprimed canvas and black enamel paint.

The series of black paintings were first exhibited at the Betty Parsons Gallery in New York, November - December 1951. The 16-page catalogue for the show reproduces, in screen-print, sixteen of the black paintings, including one on each of the front and rear covers. Introductory text by Alfonso Ossorio.

Also present is the original double-sided screenprint announcement poster for the show, machine-folded three times as issued, and inserted loose.

£ 2500





37.

(POP ART).

The Popular Image.

London. Institute of Contemporary Art. 1963.

(20.3 x 19.7 cm). pp. (8). With 18 black-and-white illustrations. Original wrappers, stapled.

Catalogue for the exhibition organised by the Institute of Contemporary Art, London, in collaboration with Ileana Sonnabend Gallery, Paris, and held at the I.C.A., October 24-November 23, 1963. Essay by Alan Solomon. Works by American artists including Dine, Indiana, Johns, Lichtenstein, Oldenburg, Rauschenberg, Rosenquist, Warhol, Wesselmann etc.

£ 45



38.

(Max PROTETCH & Harold RIVKIN eds.).

The Boardwalk Show.

Atlantic City, NJ. (Protetch-Rivkin). 1971.

(27 x 21.5 cm). pp. (20). Black-and-white illustrations throughout. Sheets loose and folded into a small newspaper as issued. Damp-staining throughout, affecting lower half of pages.

Newspaper catalogue published on the occasion of the 1971 Spring Joint Computer Conference (SJCC) and the parallel exhibition organised by Protetch-Rivkin held at the Convention Hall, Atlantic City, New Jersey (May 18-20, 1971). Featuring works by Vito Acconci, Siah Armajani, Mel Bochner, Ian Burn & Mel Ramsden, James Lee Byars, Joanne Caring, Don Corrigan, Gene Davis, William Denner, Jan Dibbets, Walter Folger, Dan Graham, Craig Kaufman, Joseph Kosuth, Sol LeWitt, Ed McGowin, N.E. Thing Co. and Ian Wilson.

“The artists in the exhibition have each been given a page in this newspaper to represent themselves as they wish. Some have presented material which refers to their individual pieces at Atlantic City; most have employed the space as a separate piece itself. In several cases post work is documented. By and large each page should be viewed as a self-contained statement”.

£ 750



39.

Robert RAUSCHENBERG.

Talking Heads - Speaking in Tongues.

New York. Sire Records. 1983.

(33 x 33 cm). Transparent 33rpm 12" vinyl, housed in original plastic sleeve which also features three additional colour screen-printed discs. Graphic design by Robert Rauschenberg.

This is an unopened copy with the limited edition sticker on the plastic cover, and still fully enclosed in the original shrinkwrap. Slight yellowing to plastic sleeve, otherwise a very well-preserved copy.

£ 250

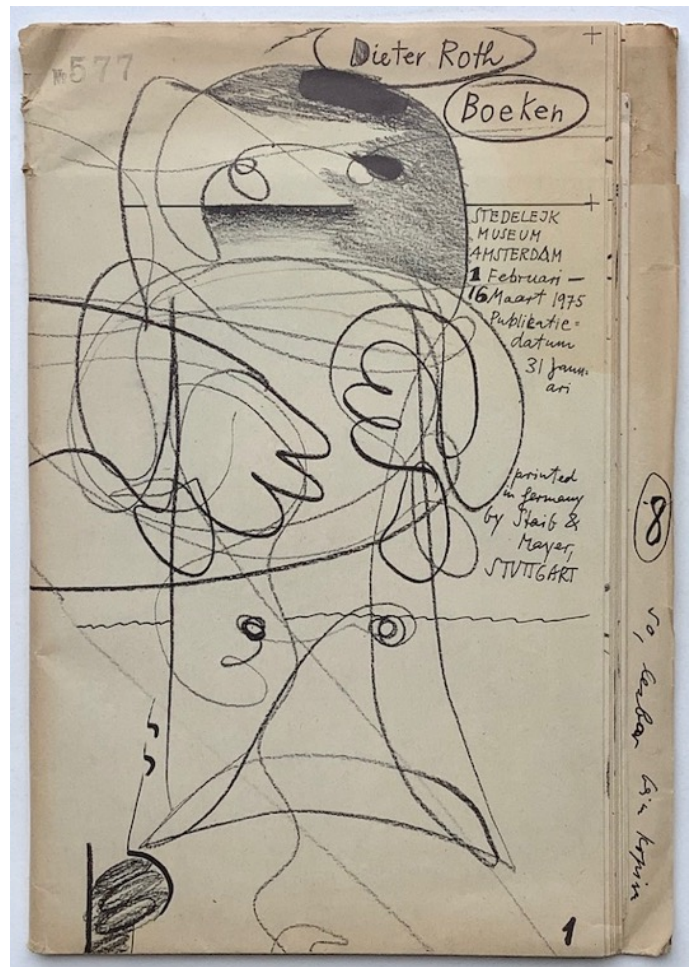
40.

Dieter ROTH.

Dieter Roth Boeken. 120 Köpfe von Dieter Roth (44 Jahre alt), 8 Köpfe von Vera Roth (11 Jahre alt).

Amsterdam. Stedelijk Museum. 1975.

(33 x 23 cm). pp. 128. Composed of folded sheets, uncut and stapled. Covers somewhat browned, with fraying to upper spine.



Artist's book by Dieter Roth illustrated with numerous black and white offset-printed facsimiles of drawings and manuscripts. Published for the exhibition in the Stedelijk Museum, Amsterdam, February - March 1975. With the often-missing booklet 'dieter roth. complete lijst van boeken' (eight stapled sheets) inserted loose.

[Ref. Dirk Dobke - *Dieter Roth. Books + Multiples. Catalogue Raisonné*, p. 196].

£ 95



41.

Dieter ROTH.

Die Radiosonate.

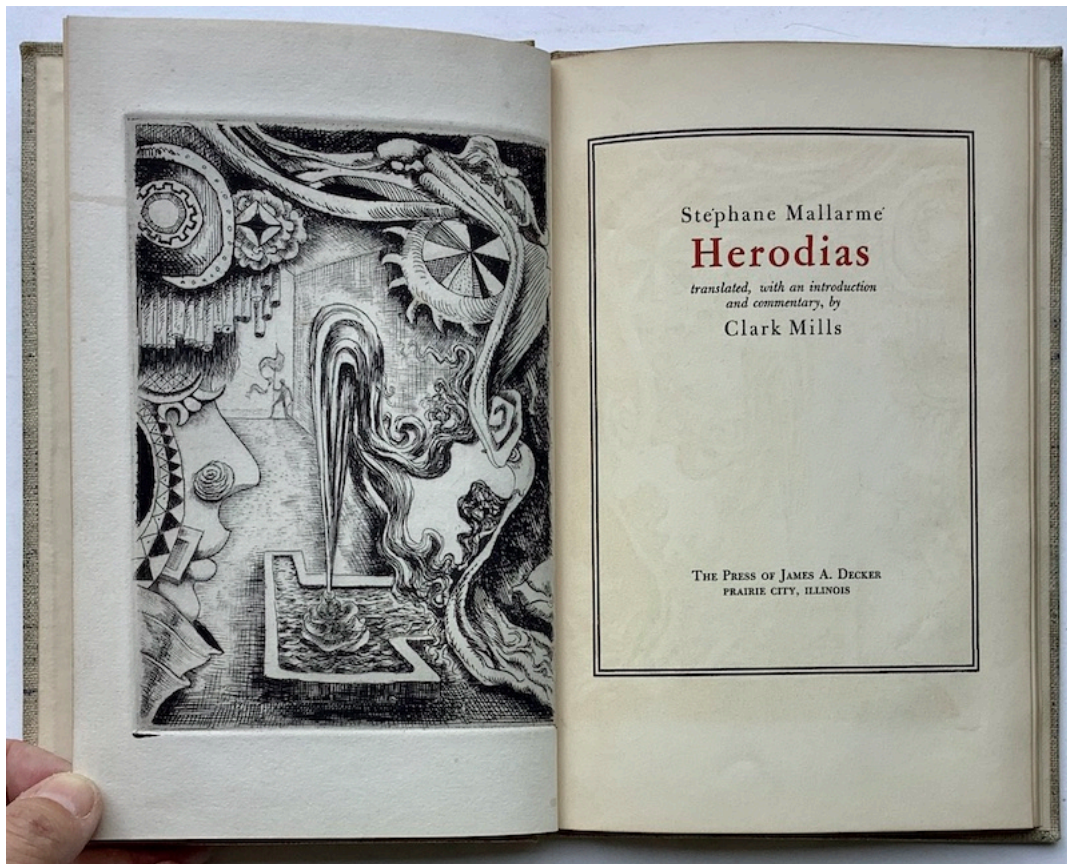
Brussels & Hamburg / Stuttgart & London. Editions Lebeer Hossmann / edition hansjörg mayer. 1978.

(32.5 x 32.5 cm). Stereo long-playing 33rpm record in original printed sleeve. Signed and numbered in green pen on the front of the sleeve by Dieter Roth, from an edition of 300 copies. Roth has also handwritten the album's title in red pen.

Dieter Roth is recorded unceremoniously improvising on piano while drinking schnapps and joking with the sound technician. His chair is creaking, he makes a lot of noise with his glass, burps and makes all manner of unwanted noises.

[Ref. Dirk Dobke - *Dieter Roth, Books + Multiples. Catalogue Raisonné*, p.86; Ursula Block & Michael Glasmeier - *Broken Music. Artists' Recordworks*, p. 210; Guy Schraenen - *Vinyl records and covers by artists*, p. 107; Bronac Ferran - *The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer*, p. 250].

£ 400



42.

Kurt SELIGMANN. (Stéphane Mallarmé).

Herodias, translated, with an introduction and commentary, by Clark Mills.

Prairie City, IL. The Press of James A. Decker. 1940.

(22.8 x 15.1 cm). pp. 38. Tipped-in frontispiece + original etching. Original cloth, with title in gilt to front cover (titles on spine slightly faded).

The first appearance of Clark Mills's translation of Mallarmé's poem *Herodias* (an unfinished imagining of the story of Salome), printing the English translation and French original on facing pages.

Published in an edition of 300 copies, with this one of only 20 édition de tête copies bound in cloth (numbered A-T), signed by Seligmann and Clark Mills on the colophon page, and with an original etching by Kurt Seligmann bound in as the frontispiece (the remaining copies only have the tipped-in reproduction of the etching).

£ 750



43.

SELTEN GEHORTE MUSIK. (Dieter Roth, Hermann Nitsch, Oswald Wiener, Gerhard Rühm et al.).

Selten Gehörte Musik - Abschöpfersymphonie.

Stuttgart / London. Edition Hansjörg Mayer. 1979.

(32 x 32 cm). Box illustrated with photo sequences of the concert by Peter Frese. Four album boxed set. Whilst each record has plain white labels, each boxed set comes with approximately 40-50 additional loose labels designed by Dieter Roth. Edition of 500 copies.

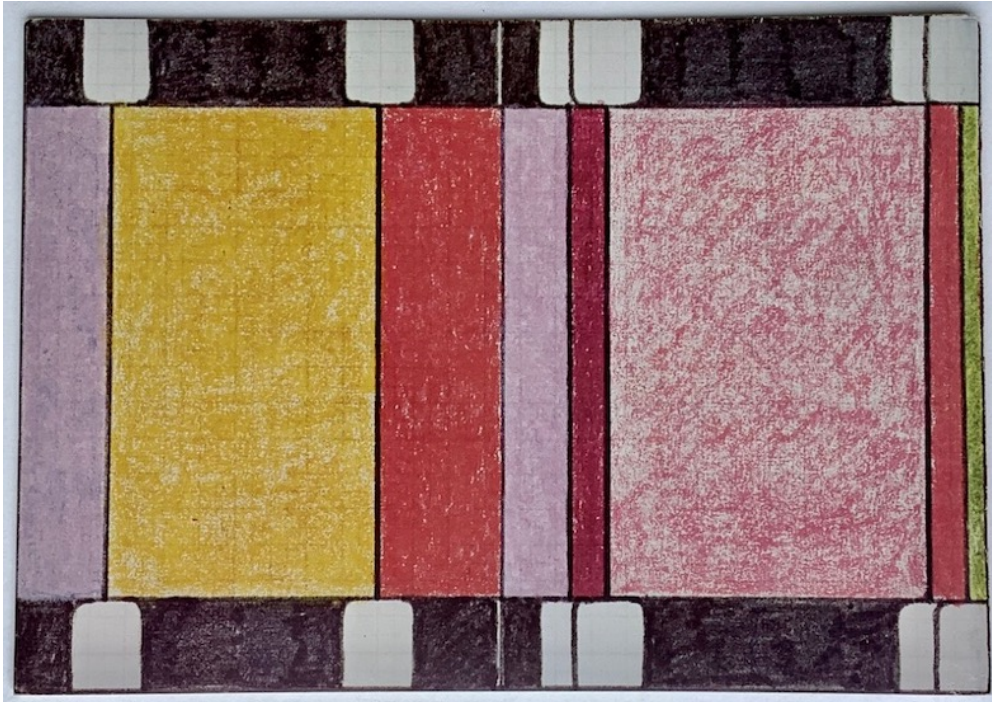
“*Selten Gehörte Musik* (rarely heard music) developed from our ‘artists’ workshops’ in which an intimate circle of friends met together at loose intervals to talk, eat, drink and collaborate on artistic projects. the aim of the workshops was to create a fruitful intensity over a period of several days (and nights) which, without being restricted to any one field of the arts, fostered creative production of a totally pleasure-oriented kind ... concerts were staged at somewhat lengthier intervals with a constantly changing cast.

The most extravagant presentation of Selten Gehörte Musik in terms of duration and number of participants was the Abschöpfsymphonie, at which Attersee, Cibulka, Hossmann, Mayer, Nitsch, Renner, Björn Roth, Dieter Roth, Rühm, Schwarz, Thomkins and Wiener played in Lenbachhaus, Munich in May 1979. The live recording fills no less than four albums.” (from: Gerhard Rühm, Some data on ‘Selten Gehörte Musik’).

[Ref. Dirk Dobke - Dieter Roth. Books + Multiples. Catalogue Raisonné, p. 91; Ursula Block & Michael Glasmeier - Broken Music. Artists' Recordworks, pp. 226-7; Guy Schraenen - Vinyl records and covers by artists, p. 115; Bronac Ferran - The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer, p. 250].

£ 750





44.

Paul SHARITS. (Linda Cathcart & Rosalind Krauss).

Paul Sharits. Dream Displacement and other projects.

Buffalo, NY. The Buffalo Fine Arts Academy. 1976.

(19.7 x 28 cm). pp. (32). Colour & black-and-white illustrations. Original wrappers, stapled.

Published in conjunction with the exhibition at the Albright-Knox Art Gallery, Buffalo, September - October, 1976. The exhibition included two film installation pieces, in which four film loops were projected on four separate screens as a single image and accompanied by quadraphonic sound, as well as examples of Sharits's drawings, prints, and frozen film frames.

£ 150



45.

SITUATION.

Situation. An Exhibition of British Abstract Painting.

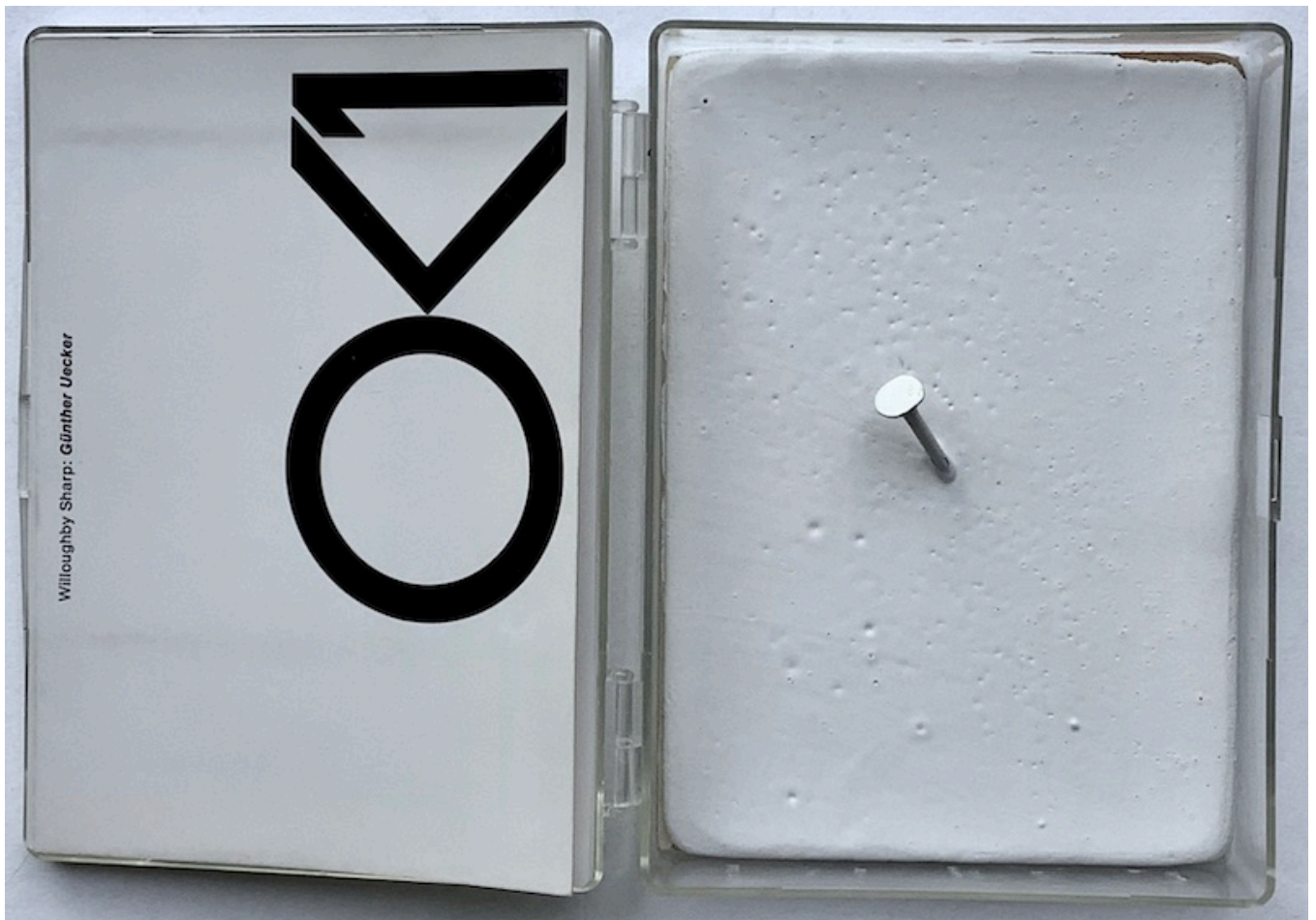
London. R.B.A Galleries. 1960.

(17.7 x 17.7 cm). pp. 20. Black-and-white illustrations. Original wrappers, stapled.

Situation was a landmark exhibition staged in September 1960 at the Galleries of the Royal Society of British Artists, London, by a group of predominantly young British painters who were united by their admiration for American Abstract Expressionism. Paintings included had to be totally abstract and at least 30 square feet in size; the name of the exhibition came from the participants' idea that an abstract painting that occupied the whole field of vision would involve the spectator in an 'event' or situation.

Robyn Denny was the organising secretary and other artists represented included Gillian Ayres, Bernard and Harold Cohen, John Hoyland, Bob Law, Richard Smith, and William Turnbull. These artists felt frustrated by the lack of exposure given to large-scale abstract works by commercial galleries, and in organising the exhibition themselves they aimed to bypass the dealer system.

£ 125



46.

Günther UECKER. (Willoughby Sharp).

Günther Uecker - 10 Years of a Kineticist's Work.

New York. Kineticism Press. 1966.

Box (18 x 13.2 cm). pp. 96. Original wrappers. Housed with multiple in original clear perspex box. Crack to lid of box, otherwise very good.

Kineticism Book no.1, layout and design by Paul Maenz. Published in an edition of 2,000 copies, each accompanied by an original 'Traffic Paint' multiple by Uecker. The multiple consists of a nail hammered into a section of board at an angle, with the board and nail entirely covered in the same white paint used in street markings. Numbered and signed by Uecker on a label pasted to verso of board.

£ 5500





47.

Wolf VOSTELL.

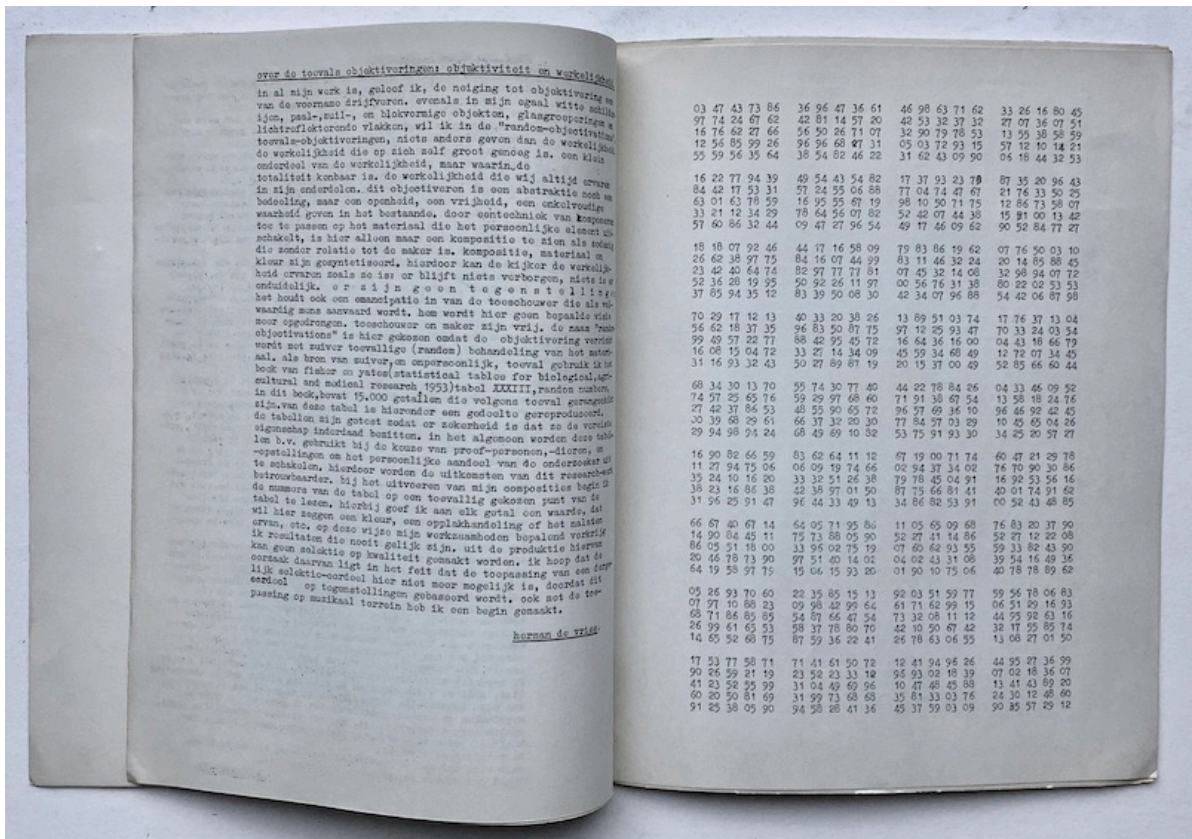
Vostell Phaenomene. 10 originale 1960-1971 / Auswahl aus der Gesamtgraphik 1960-1971.

Hamburg. Hauswedell. 1971.

Unfolded (21 x 59.5 cm). Four-part folded flyer, printed both sides.

Announcement flyer for the twin exhibition of original works and prints by Vostell, held in both Hamburg and Baden-Baden, September - October 1971.

£ 55



48.

Herman de VRIES. (Henk Peeters).

Objekten van Herman De Vries. 5 oktober - 15 november.

Amsterdam. Metz & Co. 1963.

(28 x 21.5 cm). pp. (8). Original wrappers, stapled.

Texts in Dutch by both Herman de Vries and Henk Peeters, together with an artist's biography, and a catalogue of 70 works with prices.

£ 150



49.

Herman de VRIES.

Rational Structures.

Copenhagen. Ung Dansk Kunst. 1969.

(31 x 22 cm; poster 69.5 x 99.5 cm).

Complete set of the printed matter produced for de Vries' exhibition at De studerendes radslokaler, The Art Academy of Copenhagen, March 1969.

Consists of a folded 4-page information sheet (a special issue of Panel 13 Information, no.3), with illustrations of works, as well as texts by Troels Anderson and de Vries. Presented together with the wonderful original silkscreen poster for the exhibition, printed in red and black with designs by de Vries as well as a reproduction of his text 'notes for a random reader'. The large poster is folded asymmetrically as issued.

£ 800





50.

Emmett WILLIAMS, Dieter ROTH & Hansjörg MAYER. (The Kuemmerling Trio).

Plays The Kuemmerling Trio I & II.

Stuttgart. Edition Hansjörg Mayer. 1979.

(32 x 32 cm). Stereo long-playing 33rpm record in original printed gatefold sleeve designed by Dieter Roth.

Recording of Mayer, Roth and Williams drinking a large number of small schnaps bottles ("Kümmerringe"). Liner notes by Emmett Williams. Published in an edition of 300 copies.

[Ref. Dirk Dobke - Dieter Roth. Books + Multiples. Catalogue Raisonné, p. 91; Ursula Block & Michael Glasmeier - Broken Music. Artists' Recordworks, p. 171; Guy Schraenen - Vinyl records and covers by artists, p. 110; Bronac Ferran - The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer, p. 251].

£ 300



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