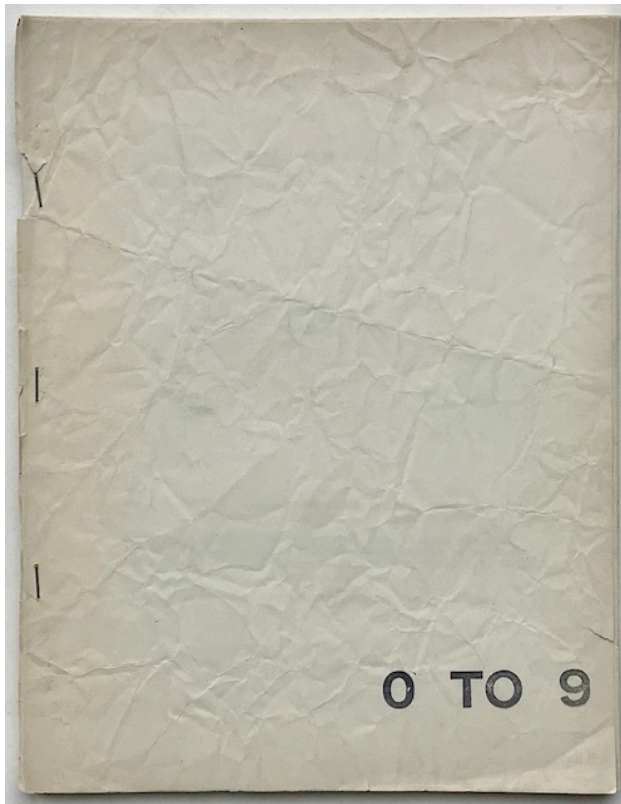


Tim Byers Art Books Catalogue 28



1.

(Vito ACCONCI &
Bernadette MAYER eds.).

0 To 9. Number Five.

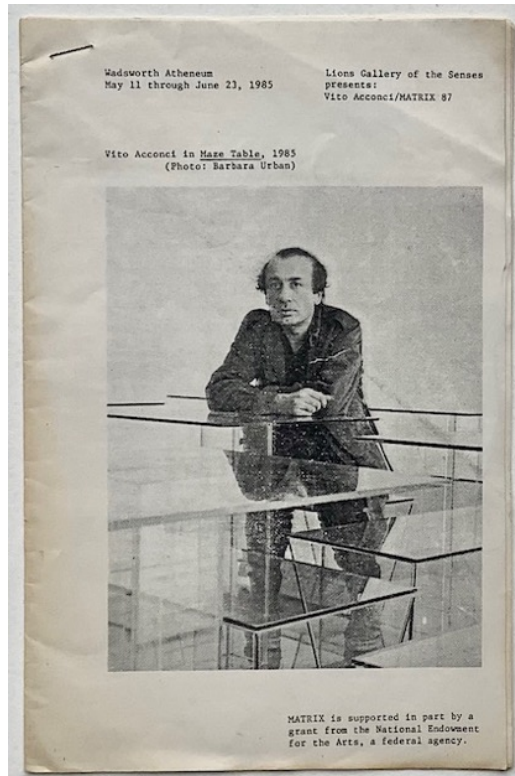
New York. January 1969.

(28.2 x 21.7 cm). pp. 96.
Stapled wrappers,
intentionally wrinkled. Small
short tears to covers,
otherwise good.

The fifth issue of Acconci and Mayer's mimeographed conceptual art / poetry magazine. This fifth number importantly opens with Sol LeWitt's *Sentences on Conceptual Art*. Consisting of 35 typed statements, this manifesto signalled the new prevalence of language in the practices of conceptual art.

The fifth issue is limited to 350 copies, numbered on page 70 of the magazine after a single-line Acconci poem (one different line of the poem printed in each of the 350 copies).

£ 650



2.

Vito ACCONCI.

Lions Gallery of the Senses presents: Vito Acconci / MATRIX 87.

Hartford, CT. Wadsworth Atheneum. 1985.

(21.7 x 14 cm). pp. (12). Three black-and-white illustrations. Stapled photocopied brochure.

Brochure published to accompany the installation of Vito Acconci's Maze Table, commissioned by the Lions Gallery of the Senses in the Wadsworth Atheneum, and constructed with the assistance of a grant from the National Endowment for the Arts.

The sole artwork in an exhibition titled MATRIX, the large plated glass and silicone Maze Table was initially conceived by Acconci with the visually impaired in mind. The exhibition ran from May 11 - June 23, 1985.

£ 95

3.

Carl ANDRE, Dan
FLAVIN, Don JUDD, Sol
LEWITT, Robert MORRIS.

**Carl Andre, Dan Flavin,
Don Judd, Sol LeWitt,
Robert Morris.**

*The Pennsylvania State
University. 1969.*

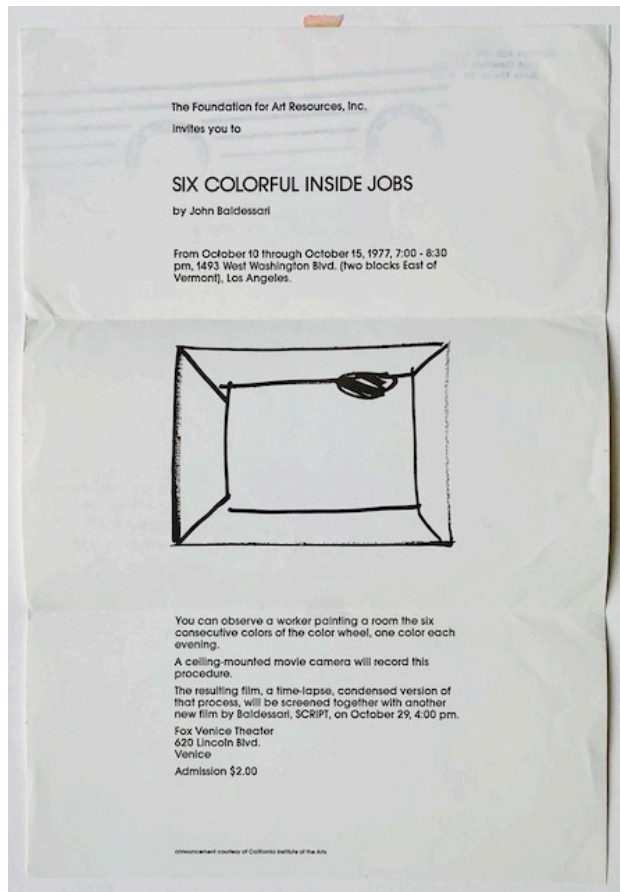
Unfolded sheet (70 x 56
cm). Offset-printed poster,
machine folded three
times.



Original printed poster for the early Minimalist show, 'Carl Andre/Dan Flavin/Don Judd/Sol LeWitt/Robert Morris', held at the Hetzel Union Building Gallery, Pennsylvania State University, University Park, PA, April 6 - May 20, 1969.

The poster is divided into eight panels, six of which contain a black-and-white reproduction of the large sculptural works of the artists on display, together with a text by Ira Licht.

£ 500



4.

John BALDESSARI.

Six Colorful Inside Jobs.

*Santa Monica, CA.
The Foundation for Art
Resources, Inc. 1977.*

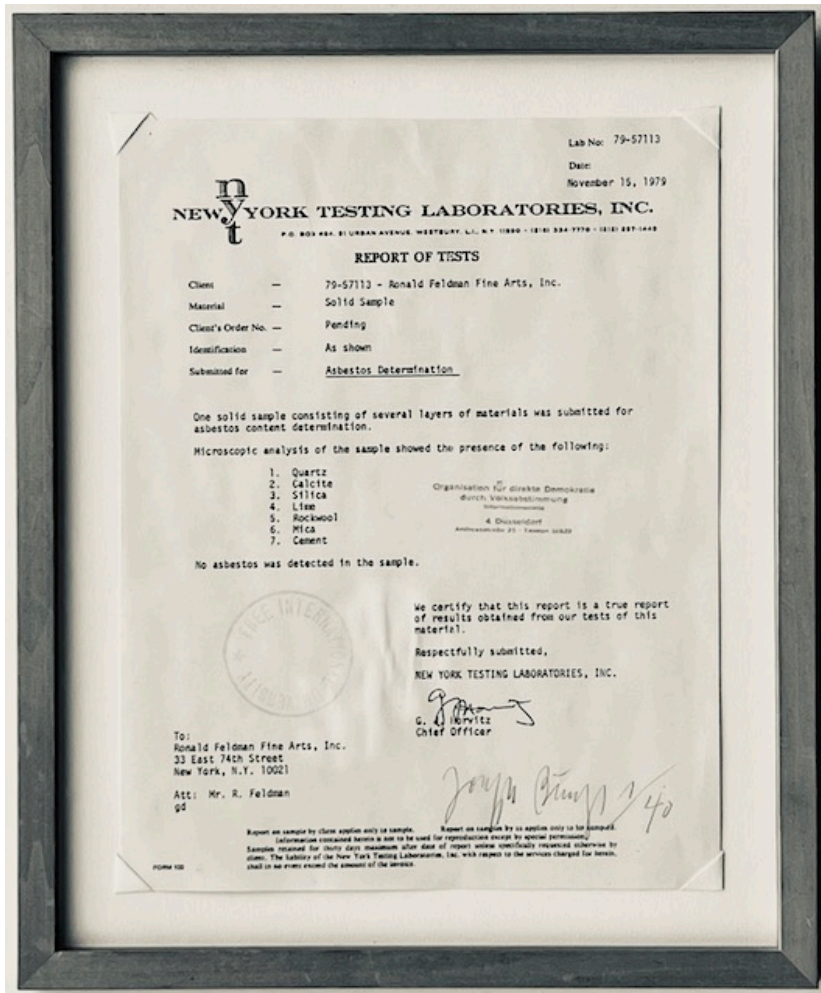
Sheet size (41.5 x 28.5
cm). Single sheet printed
one side only, folded twice
for mailing.

The Foundation for Art Resources in Santa Monica was founded by the innovative gallerists Morgan Thomas, Connie Lewallen, and Claire Copley, for the production and presentation of contemporary art projects outside of the gallery structure. Their earliest project was a film by John Baldessari, *Six Colorful Inside Jobs*.

This original announcement flyer for the performance describes the project: "You can observe a worker painting a room the six consecutive colors of the color wheel, one color each evening. A ceiling-mounted movie camera will record this procedure. The resulting film, a time-lapse, condensed version of that process, will be screened together with another new film by Baldessari, *SCRIPT*, on October 29, 4:00 pm."

This announcement states that the videoed performance would take place from October 10 through October 15, 1977, at 1493 West Washington Boulevard, Los Angeles.

£ 300



5.

Joseph BEUYS.

Report of Tests.

*New York.
Ronald Feldman
Fine Arts. 1979.*

(28 x 21.5 cm). Single sheet photocopy, printed in black. Stamped “Organisation für direkte Demokratie” in red, and “Free International University” in blue (second blue stamp visible but faded). Small central section of bleaching to sheet, otherwise good. Framed.

Published in an edition of 40 copies, numbered and signed by Beuys in pencil.

A photocopy of the results of a test undertaken for asbestos content in samples of material from the Beuys environment “aus Berlin: Neues vom Kojoten”, held at the Feldman Gallery, New York, 1979.

[Ref. Jörg Schellmann - Joseph Beuys. *The Multiples*, no. 314].

£ 1500

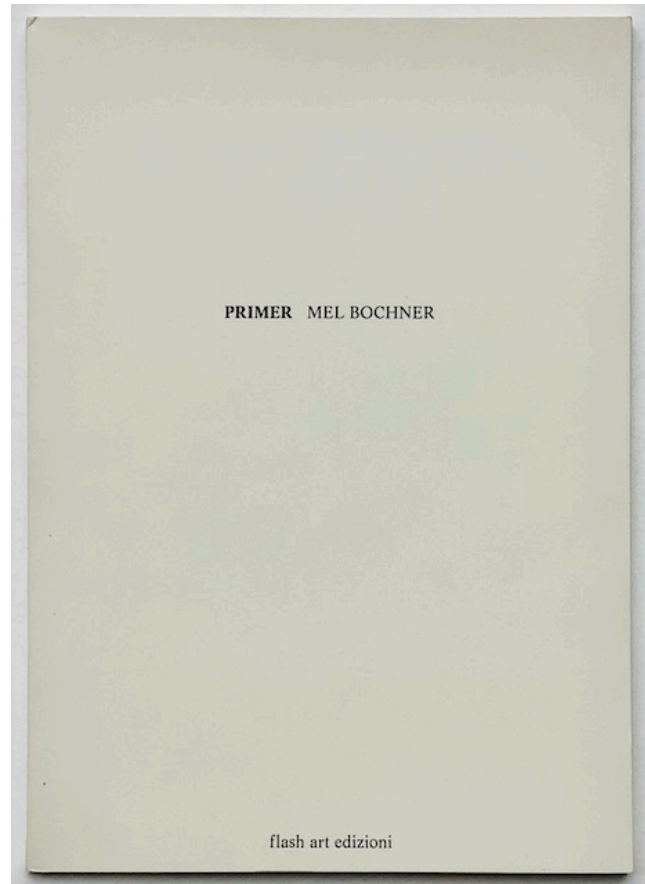
6.

Mel BOCHNER.

**Primer. The Complete Catalog
of Twenty-One
Demonstrations from a
Theory of Sculpture:
(Counting).**

Milan. Flash Art Edizioni. 1973.

(23.5 x 16.6 cm). pp. (50). With
21 plates of schematic
drawings. Original glossy white
wrappers. A fine copy.

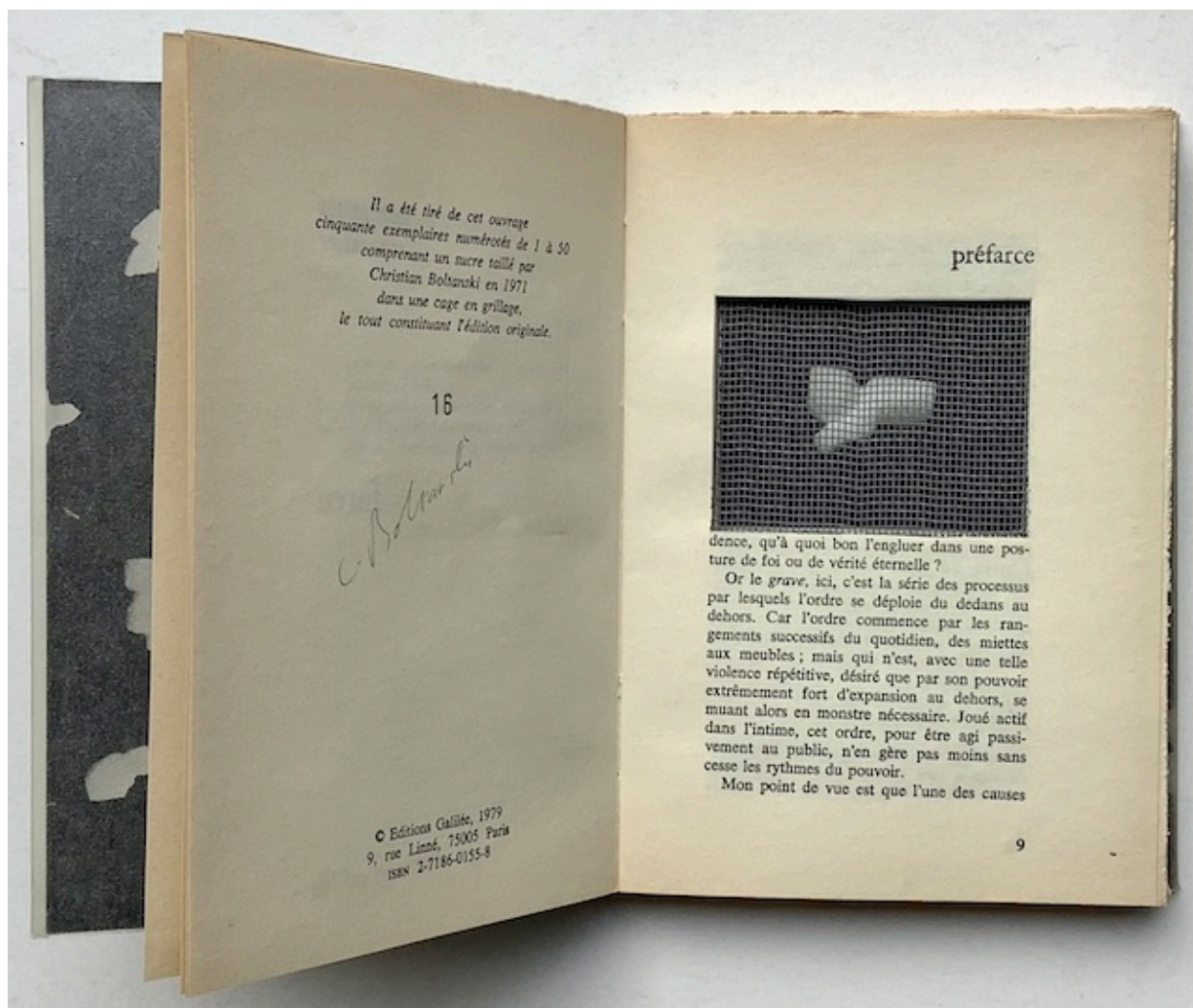


This copy contemporaneously inscribed by Bochner on the front flyleaf, “for Ira, Best Regards, Mel Bochner 1973”.

This book of directions and diagrams for a complete sculptural installation of stones, chalk and hazelnuts “on the floor” begins with a quotation from Brian Ellis’ *Concepts of Measurement* (1968): “It is not difficult to understand what is meant by saying a physical object more or less closely resembles a Euclidean circle, but what could be meant by saying a group of stones resembles the number 10?”.

[Ref. *Lailach - Printed Matter. Die Sammlung Marzona, p. 96*].

£ 300



7.

Christian BOLTANSKI. (Jean-Marie Touratier).

Farce.

Paris. Editions Galilée. 1979.

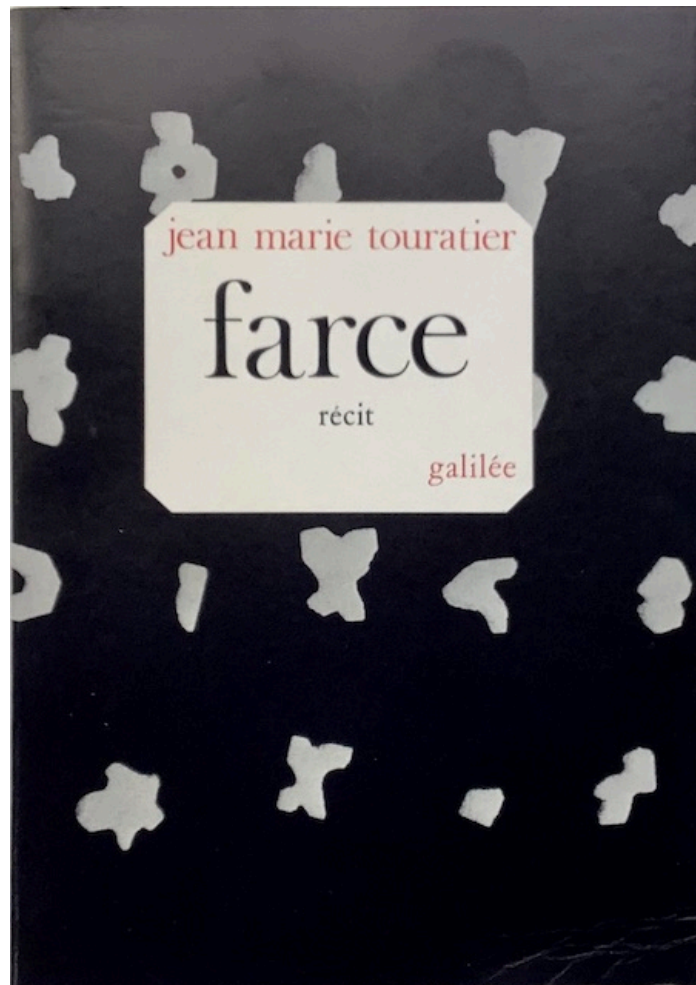
(19 x 13.5 cm). pp. 168. Original printed wrappers.

One of the 50 édition de tête copies, signed by Boltanski, and with one of his small original carved sugar sculptures, (carved in 1971), placed behind

a gauze mesh 'cage' within a recess cut through the centre of the book's pages.

These sculpted sugars are a part of Boltanski's artistic practice from the early 1970s onwards, when he began experimenting with object creation from clay and from many other unusual materials including sugar and gauze. These works consisted of flashbacks of segments of life and time, and concepts of diminishing memory and the human condition. The carved sugar pieces used in *Farce*, were apparently carved eight years before publication of the book.

£ 2800





8.

(André BRETON & Marcel DUCHAMP).

First Papers of Surrealism.

New York. Coordinating Council of French Relief Societies, Inc. 1942.

(26.5 x 18.5 cm). pp. (48).
Black-and-white illustrations throughout. Original printed wrappers designed by Marcel Duchamp, including the five holes punched through the front cover; stapled.
Green endpapers.

Original catalogue of the October-November 1942 exhibition at the Whitelaw Reid Mansion on New York's Madison Avenue, the first exhibition devoted exclusively to the Surrealists to be held in the US. The show was sponsored by such powerful patrons as Peggy Guggenheim, Sidney Janis, Walter Arensberg, Katherine Dreier, etc.

The show included works by Matta, Luis Bunuel, Max Ernst, Andre Breton, Leonora Carrington, Alfred Jarry, De Chirico, Victor Brauner, Kurt Seligmann, Alexander Calder, Marcel Duchamp, Yves Tanguy, Andre Masson, Robert Motherwell et al. Visitors to the exhibition itself were greeted by Duchamp's hanging 'mile of string' installation - a web that covered the vast space of the site. Duchamp is credited as the 'twine' for the catalogue, whilst Breton is given responsibility for the 'hanging'.

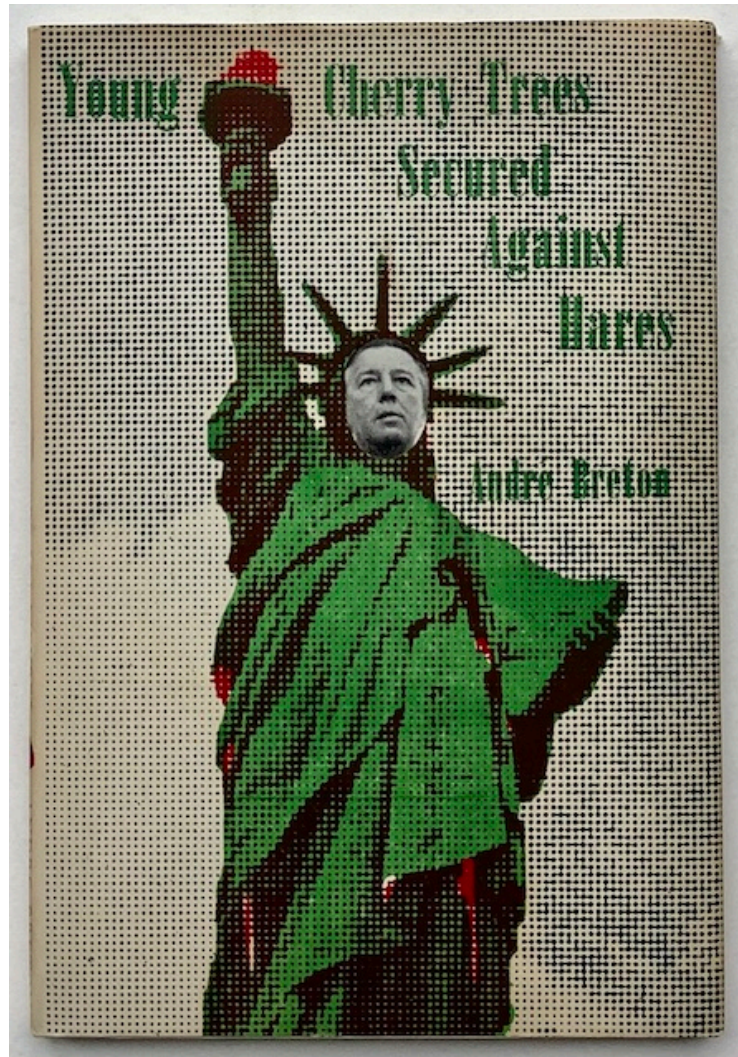
£ 600

9.

André BRETON.

**Young cherry trees
secured against hares.
Jeunes cerisiers
garantis contre les
lievres.**

*New York. View Editions.
1946.*

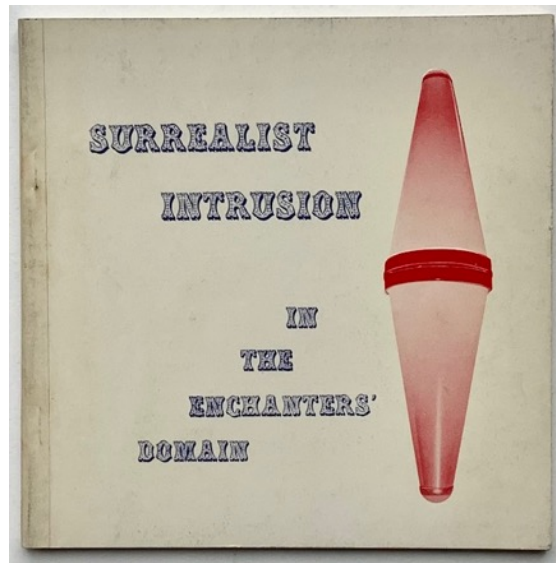


(24 x 16.2 cm). pp. (56). Original boards and printed dust-jacket. A very good copy.

The book with the iconic cover/dust jacket by Marcel Duchamp, with Breton's portrait printed on the cover, and showing through a cut-out in the dust jacket, his face becoming the head of the Statue of Liberty. Published in an edition of 1000 copies, with this copy unnumbered.

The title of the book was a chance find in a horticulture magazine that also contains a pun on Breton's private life, whose wife had recently left him for artist David Hare.

£ 700



10.

(André BRETON & Marcel DUCHAMP).

Surrealist intrusion in the Enchanters' Domain.

New York. D'Arcy Galleries. 1960.

(17.5 x 18. cm). pp. 124. Black-and-white illustrations throughout. Original embossed printed wrappers designed by Marcel Duchamp.

Catalogue for first international surrealist manifestation in New York in almost two decades since the *First Papers of Surrealism* exhibition of 1942. The show opened at D'Arcy Galleries on November 28, 1960, with some 150 works by fifty-eight surrealists, or “enchanters” on show until January 14, 1961. This ambitious show is usually remembered for the controversial inclusion of a large, recent Madonna-themed canvas by Salvador Dali, which drew a scathing protest statement from André Breton and twenty-four of his Paris followers.

£ 140



11.

(David BRIERS, curator).

Groove. Artists and vinyl.

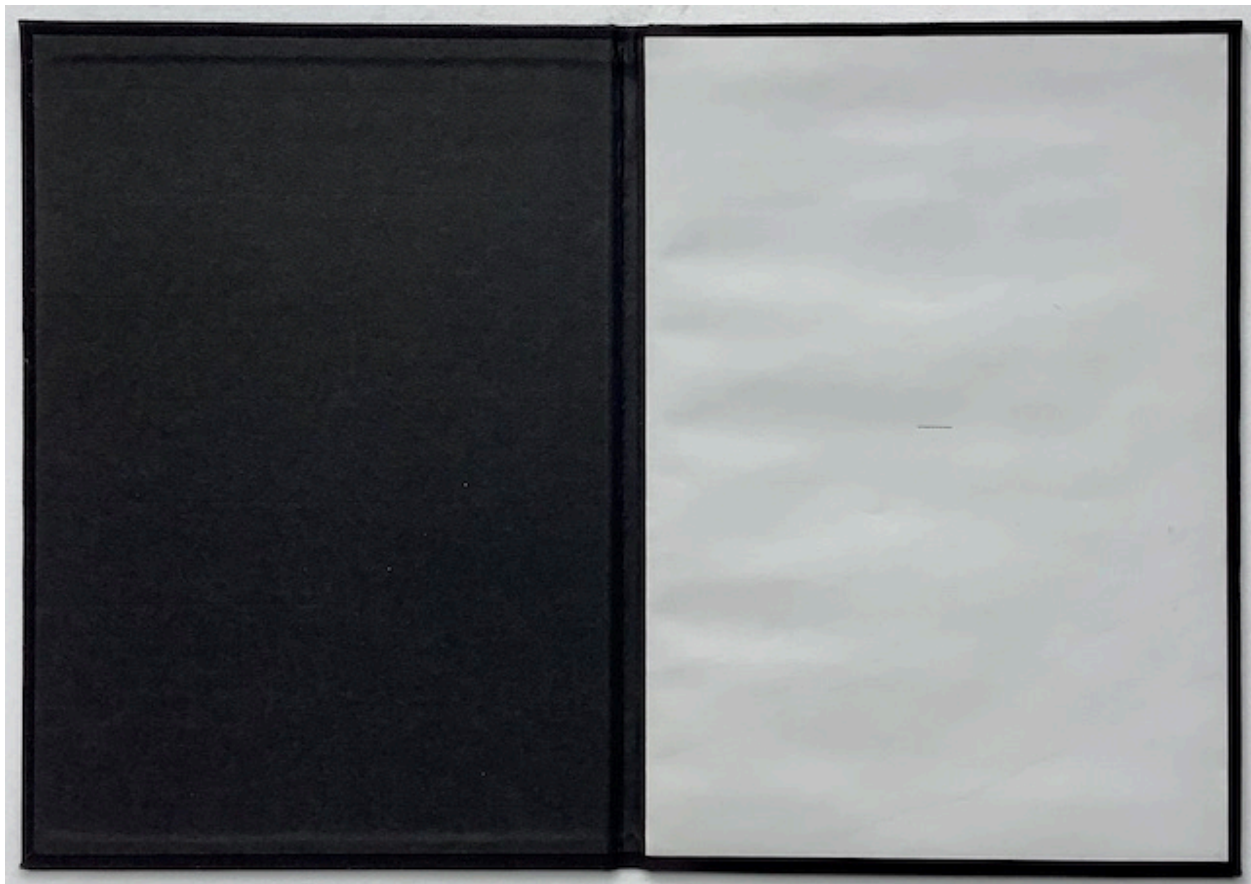
Huddersfield. Huddersfield Art Gallery. 2002.

(19 x 15.2 cm). pp. 48. Illustrated throughout. Book in original wrappers, with 7" vinyl record. Book is die-cut with a turntable-spindle-sized hole to accommodate a bolt which holds the record to the back of the book.

Catalogue for a 2002 exhibition held at the Huddersfield Art Gallery. Features John Cage, Marcel Duchamp's Rotoreliefs, Brion Gysin, Philip Jeck, Mauricio Kagel, Cornelia Parker, & others.

"Groove brings together an impressive group of artists who employ vinyl and turntables as part of their work" (from catalogue's introduction). The vinyl is a recording of Caroline de Lannoy's "Insights".

£ 110



12.

James Lee BYARS.

The one page book.

Cologne. Michael Werner. 1971.

(29 x 20.7 cm). Single sheet, with miniscule line of text printed in its centre. Bound in black cloth-covered boards, with original card slipcase. Title label pasted on to slipcase. Label slightly creased, otherwise a fine copy.

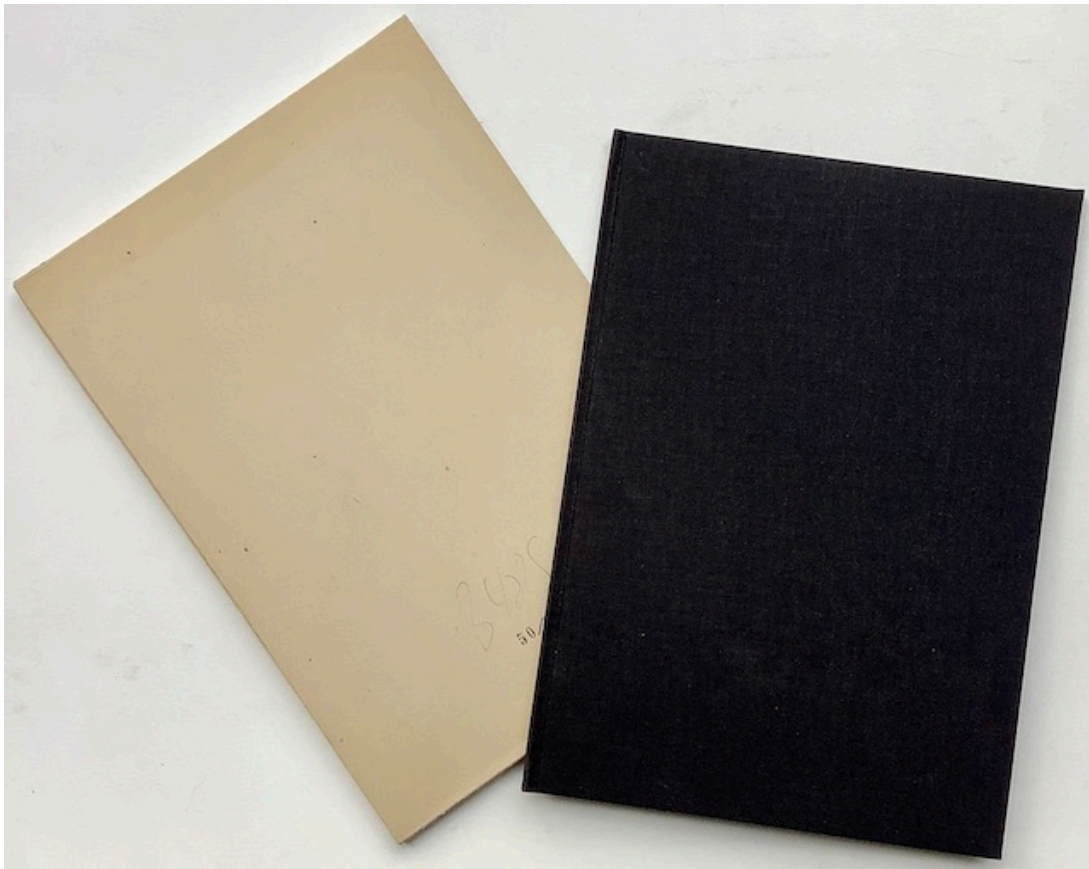
Artist's book, published in an edition of 50 copies, signed in pen by Byars and stamp-numbered on the reverse of the card slipcase (many copies in the edition remained unsigned).

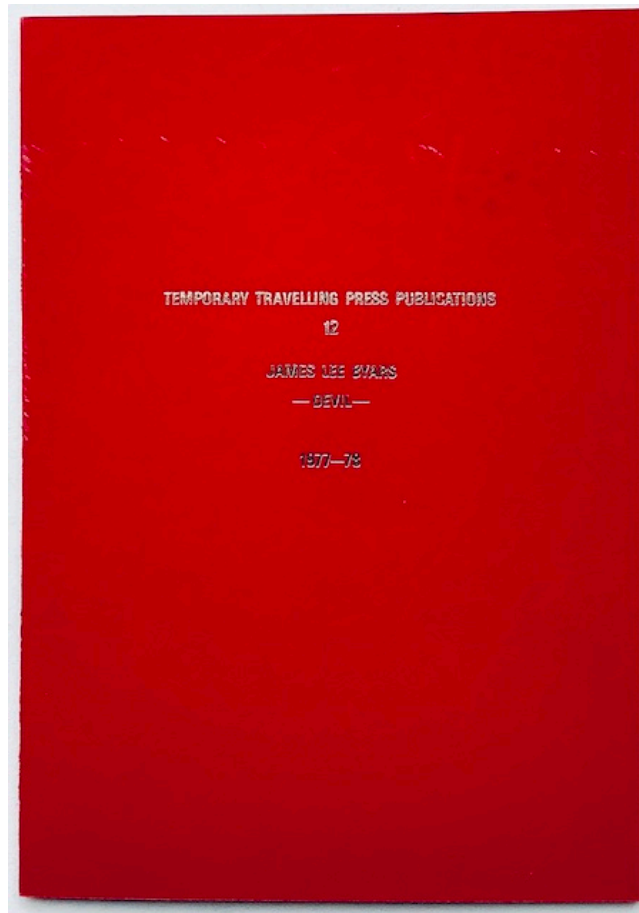
“The art of James Lee Byars ranges from monumental sculptures in marble to the most fleeting acts of performance, but a fascination with language, print, and books runs throughout his career. For Byars, the act of reading - or attempting to read - could be a perceptual experience and a mode of philosophical experience - and many of his works aim to slow readers down, if not stop them altogether. ‘The One Page Book’ reduces the book to a single page bound in hardcover. The page might at first appear to be blank, but it contains a six-word text at its center written in type so small that it is difficult to read without a magnifying glass: ‘the philosophy of the one question?’ “. (Marcia Reed & Glenn Phillips - *Artists and their Books / Books and their Artists*, p. 61).

[Ref. *James Lee Byars. Bücher-Editionen-Ephemera, Neues Museum Weserburg Bremen, no. 5*].

Institutionally rare, with WorldCat listing only one copy at the Getty Institute.

£ 4000





13.

James Lee BYARS.

Devil.

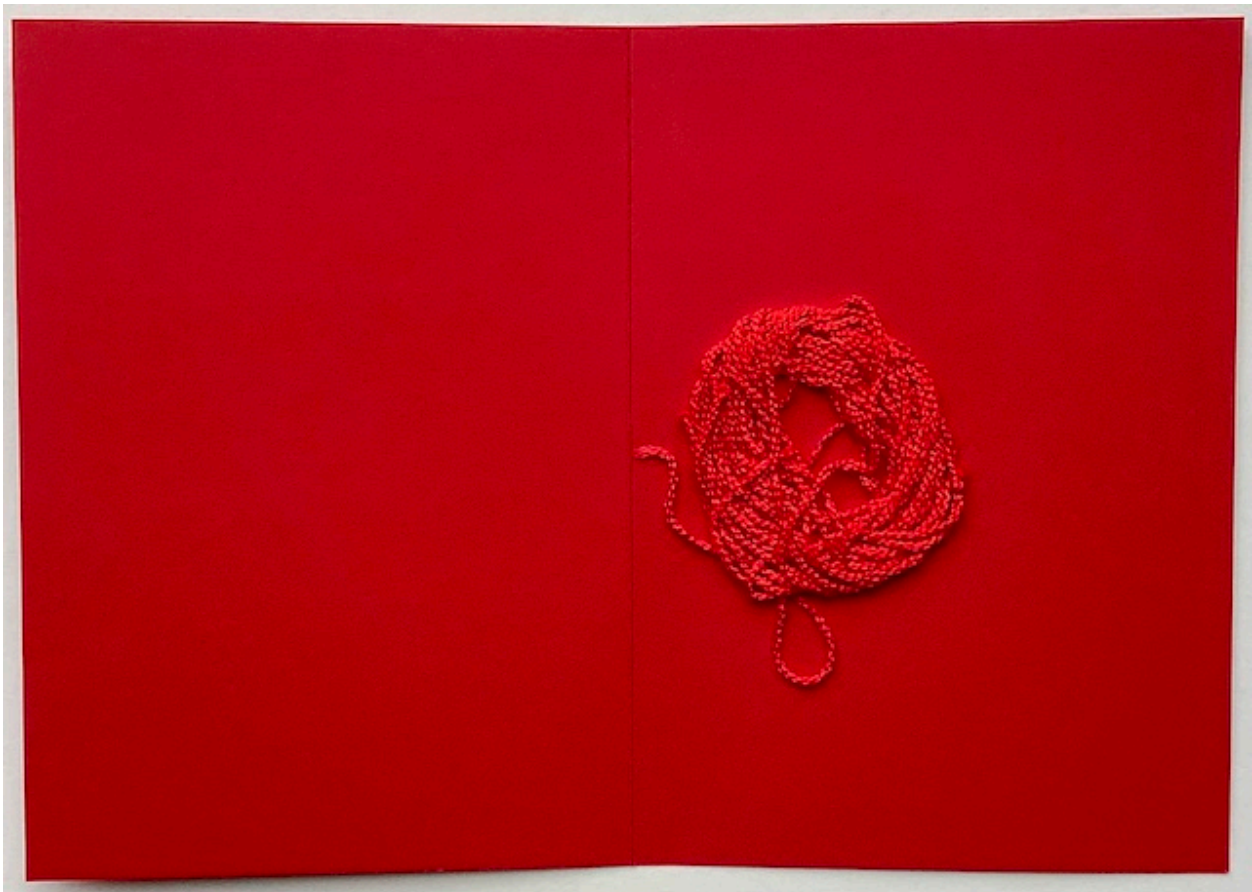
Eschenau. The Eschenau Summer Press Publications. 1978.

(21 x 14.8 cm). Folded red card. Minor scratches to surface of card, otherwise very good.

Artist's book, published as the twelfth number of Herman de Vries's series of *eschenau summer press publications & temporary travelling press publications*.

Published in an edition of 150 stamp-numbered copies, James Lee Byars's contribution consists of a folded red card, with a red cord glued into the centrefold of the folder. The total length of cord is apparently 185 cm (the artist's height). At exactly the mid-point of the cord, 3 additional cords of 92 cm each are knotted onto the assembly. On one of these cords yet another cord is knotted after exactly 38 cm.

£ 950





14.

Eugenio CARMÍ.

Stripsody. (The portfolio edition).

Houston, TX. Kiko Galleries. 1967.

(65.8 x 48 cm). Title page + 14 prints, loose as issued in original cloth-backed board portfolio.

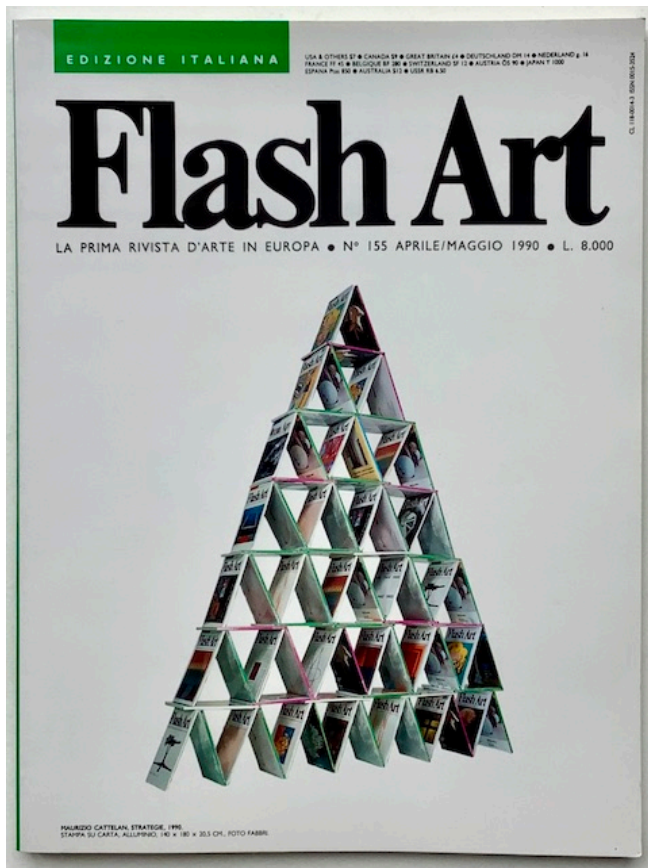
In 1966 Umberto Eco first promoted a sound project involving Eugenio Carmi and the singer Cathy Berberian. Eco asks the singer to interpret, with her voice, comic onomatopoeias and immediately thinks of Carmi as the one who could visually render this type of sound material. The singer presents the work at the Bremen Festival with great success, and the Arco D'Alibert gallery sets up the exhibition in Rome in 1966, during which the Stripsody book was born from the collaboration between the three protagonists.

This is the rare large-paper portfolio edition, published in an edition of 50 copies (+ 10 publisher's copies), stamp-numbered on the title page, and complete with 14 large original screenprints, each numbered, signed and dated by Carmi in lower margin.

[Institutionally rare, with one copy of the portfolio located at MoMA New York].

£ 3000





15.

Maurizio CATTELAN.

Flash Art, no.155.

*Milan. (Published by the artist).
1990.*

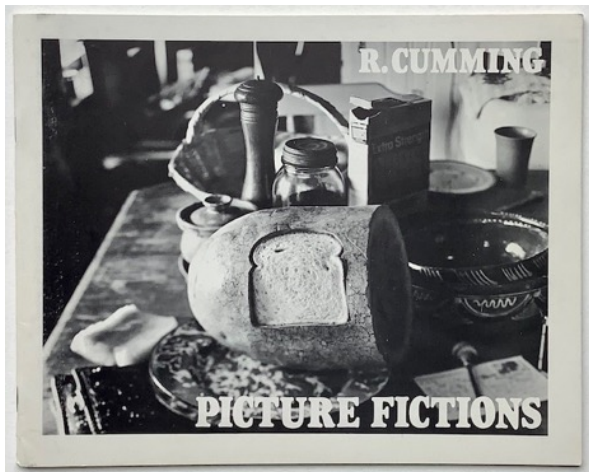
(27 x 20.5 cm). pp. 184.
Original glossy printed
wrappers.

When he relocated to Milan in the late 1980s, Maurizio Cattelan became fascinated with the monthly art magazine, Flash Art. In 1990, he gathered copies of the publication, faced them on to an aluminium skeleton, and stacked them into a house of cards-style pyramid. The photo he took of his creation, entitled 'Strategie' was seemingly featured here on the cover of the magazine's 155th edition in 1990. However, the cover is a spurious one, a deliberate fake; a fake so perfect that it immediately started to circulate (Cattelan was to only officially feature on Flash Art's front cover for the first time four years later in 1994).

Cattelan apparently commissioned the 'fake' Flash Art cover from the magazine's own graphic designer, hence its short-term cloak of legitimacy. Cattelan then takes the 'art joke' one step further and produces a special limited edition of the Flash Art issue, as presented here.

Limited to 90 copies, numbered and signed in pencil by Cattelan on the inside front cover.

£ 1200



16.

Robert CUMMING.

Picture Fictions.

(Orange, CA). Self-published. 1973.

(20.5 x 25.5 cm). pp. 32. Black-and-white illustrations throughout. Original printed wrappers, stapled.

A wry self-published artist's book by the then California-based conceptual practitioner Robert Cumming. Second printing (first printed 1971). The artist has written his name and current address on the first page.

£ 120

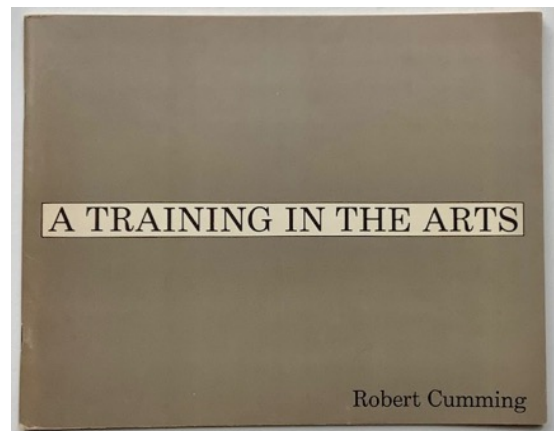
17.

Robert CUMMING.

A Training in the Arts.

Toronto. The Coach House Press. 1973.

(20.2 x 25.5 cm). pp. 25. Black-and-white illustrations throughout. Original printed wrappers, stapled.



First edition of Cumming's photographic artist's book of nude models, which deliberately confused text, caption, and image.

The artist has written his name and current address on the first page, and dated his notation 1972.

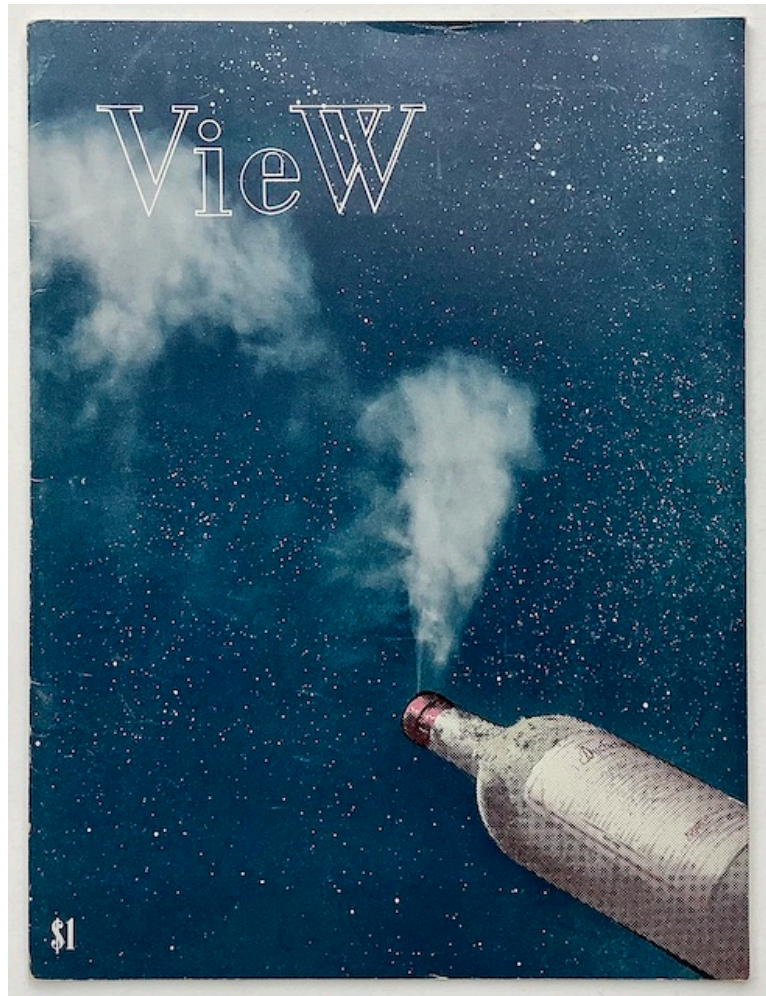
£ 120

18.

(Marcel DUCHAMP).

**View. The modern
magazine. Marcel
Duchamp Number,
Series V, No. 1.**

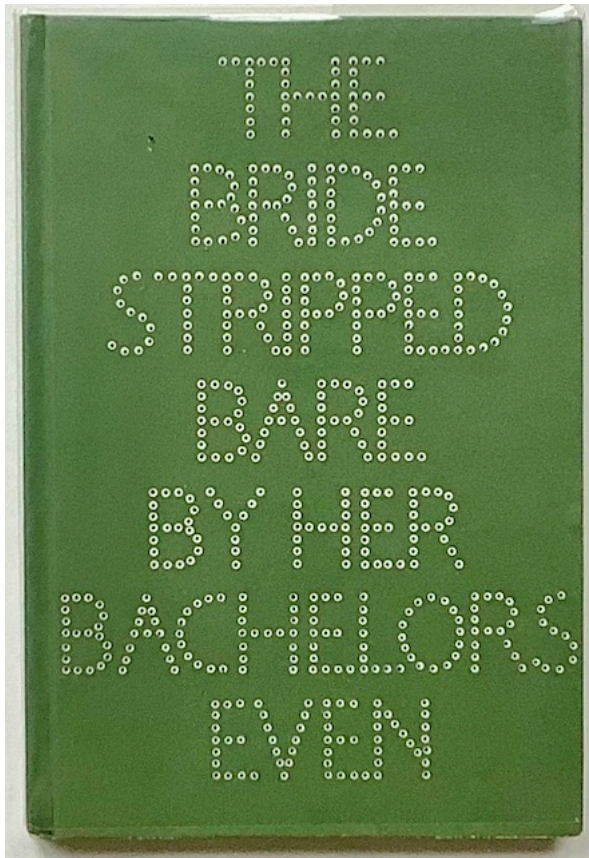
*New York. Charles Henri
Ford. March 1945.*



(30.5 x 23 cm). pp. 54. Original printed wrappers, stapled. Faint creasing to spine and upper front edge, otherwise a fine copy.

Contains important articles on Duchamp by André Breton, Man Ray, Robert Desnos, Nicolas Calas, Mina Loy and others. The covers were designed by Duchamp and the illustrations include a moveable die-cut triptych by Frederick Kiesler of Duchamp in his studio.

£ 450



19.

Marcel DUCHAMP / Richard HAMILTON.

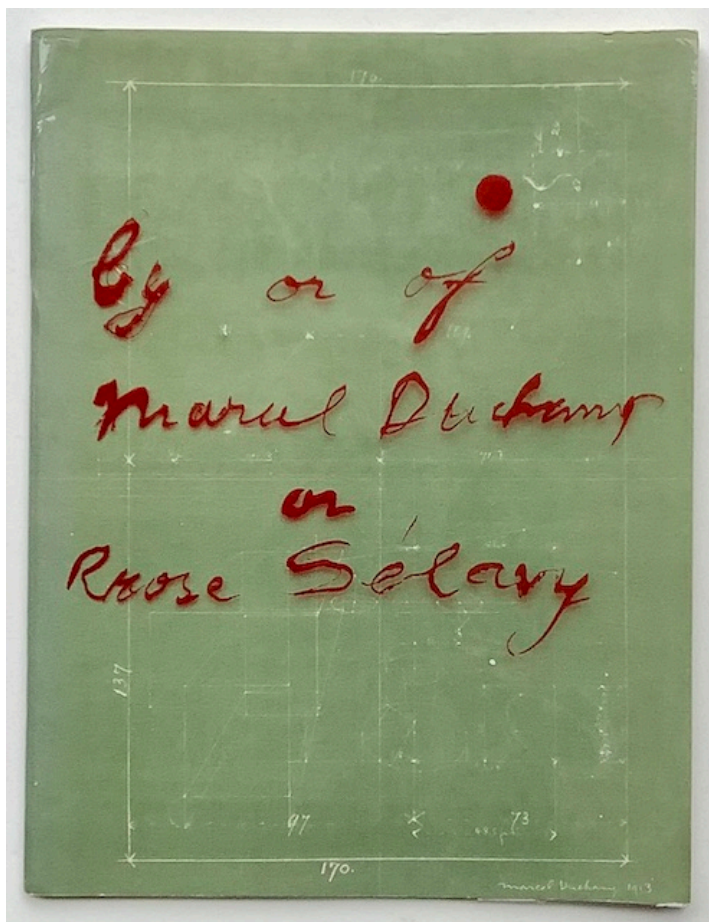
The Bride Stripped Bare by Her Bachelors, Even. A Typographic Version by Richard Hamilton of Marcel Duchamp's Green Box, Translated by George Heard Hamilton.

New York. George Wittenborn. 1960.

(22.9 x 15 cm). Unpaginated (including one leaf folding and two printed on glassine), with profusion of photographic plates, full-page drawings, diagrams, various typographic formats, annotations, vignettes, and musical notation. Original green paper-covered boards, spine and upper cover lettered in black-and white stippled type; clear acetate dust jacket. Minor shelf rubbing to lower edge of boards, otherwise a fine copy.

First appearance of the English translation and typographic interpretation of Duchamp's Green Box (La Mariée mise à nu par ses célibataires même (Boîte verte)).

£ 200



20.

Marcel DUCHAMP.

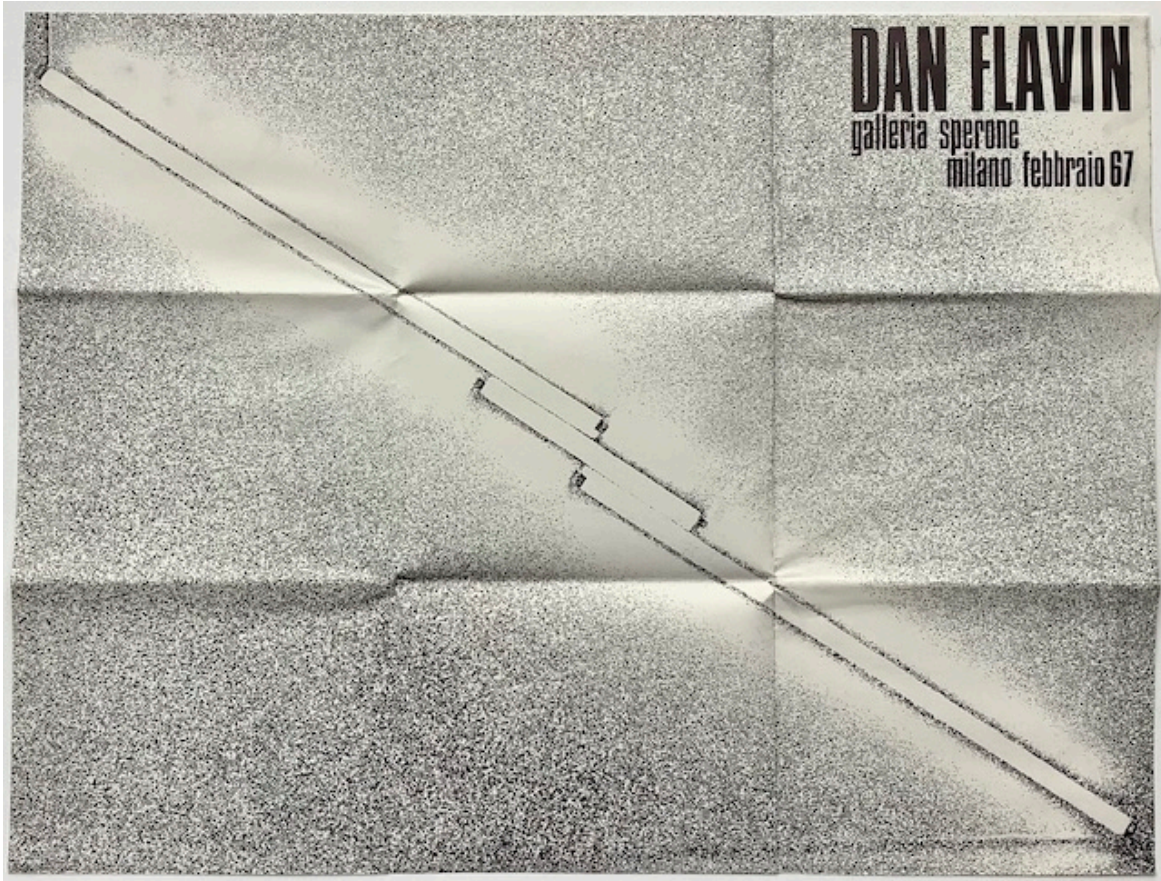
**By or Of Marcel
Duchamp or Rose
Selavy. A Retrospective
Exhibition.**

*Pasadena, CA. Pasadena Art
Museum. 1963.*

(28 x 21.5 cm). pp. (56). Numerous black-and-white illustrations and 3 tipped-in colour plates. Original stapled green wrappers, and clear acetate jacket with titles printed in red. Minor creasing to upper edge of spine, otherwise a fine copy with an immaculate acetate jacket.

Catalogue for the first comprehensive presentation of Duchamp's work, held at the Pasadena Art Museum from October 8 - November 3, 1963. The catalogue consists of photocopied note-cards referring to specific works, and operates as an early catalogue raisonné of Duchamp's work.

£ 500



21.

Dan FLAVIN.

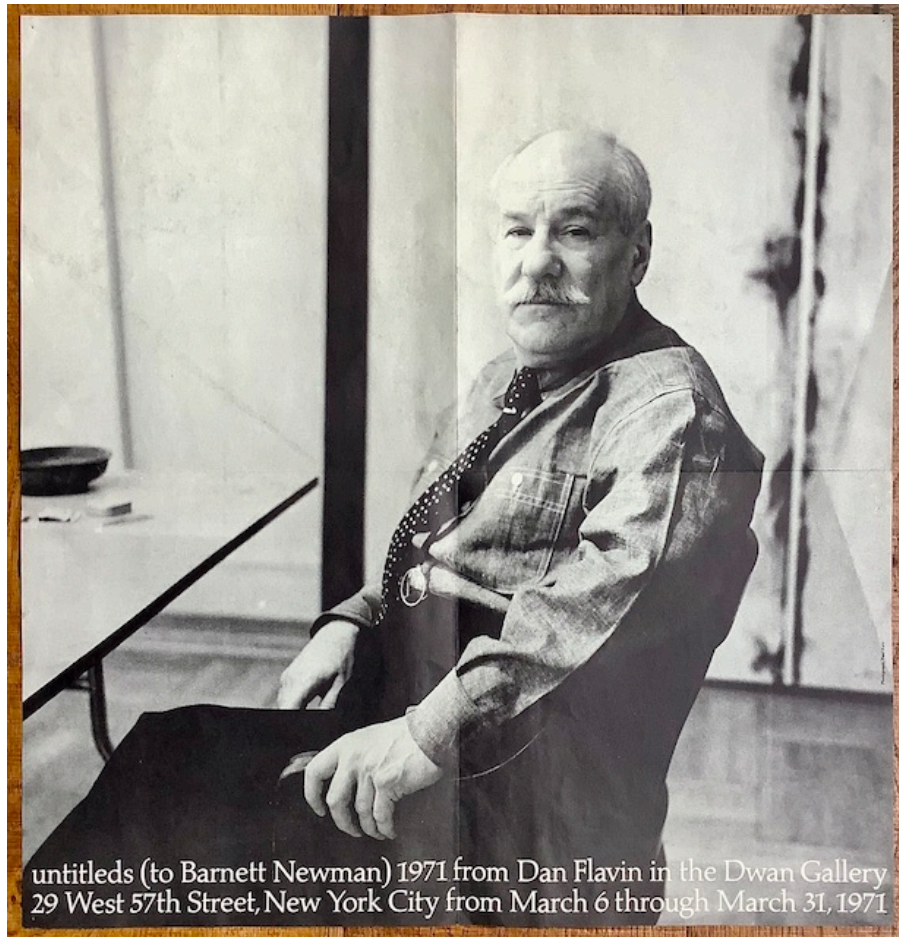
Dan Flavin.

Milan. Galleria Gian Enzo Sperone. 1967.

Unfolded (42 x 55 cm). Lithograph poster, machine-folded into nine sections. Small holes in folds, but generally in very good condition.

Original poster, designed by Clino Trini Castelli, for Flavin's first solo exhibition in Italy, held at Galleria Sperone in Milan, February 14 - March 15, 1967. The full-bleed image of the poster is a grainy shot of three of Flavin's interlocking fluorescent light tubes.

£ 400



22.

Dan FLAVIN.

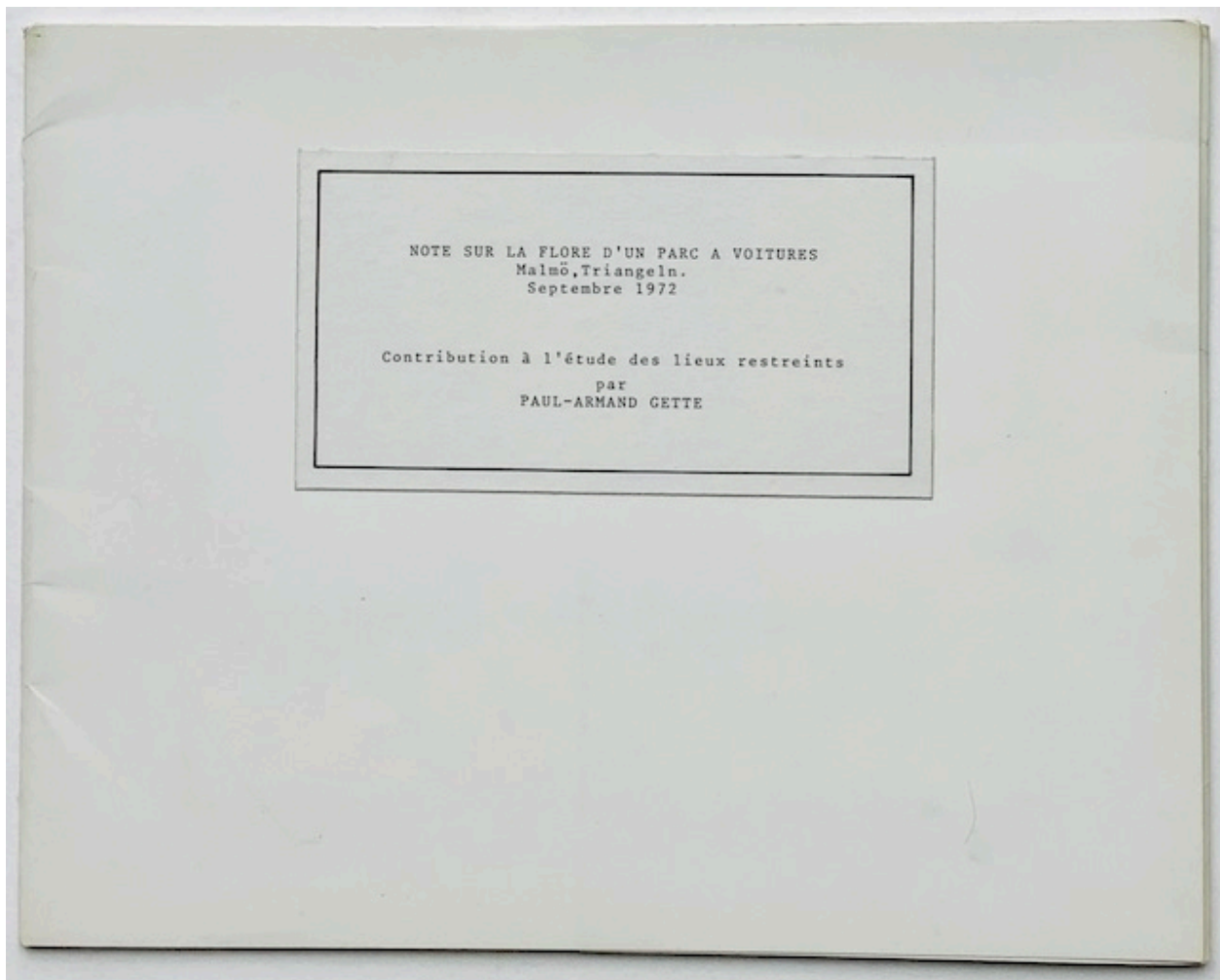
untitleds (to Barnett Newman) 1971 from Dan Flavin in the Dwan Gallery.

New York. Dwan Gallery. 1971.

Unfolded (58.2 x 55.6 cm). Poster printed single side of sheet, machine folded twice.

Offset-printed folded poster / announcement published in conjunction with an exhibition of the work of Dan Flavin held March 6 - March 31, 1971.

£ 165



23.

Paul-Armand GETTE.

Note sur la flore d'un parc à voitures. Malmö, Triangeln. Septembre 1972. Contribution à l'Étude des lieux restreints.

Liège. Editions Yellow Now. 1973.

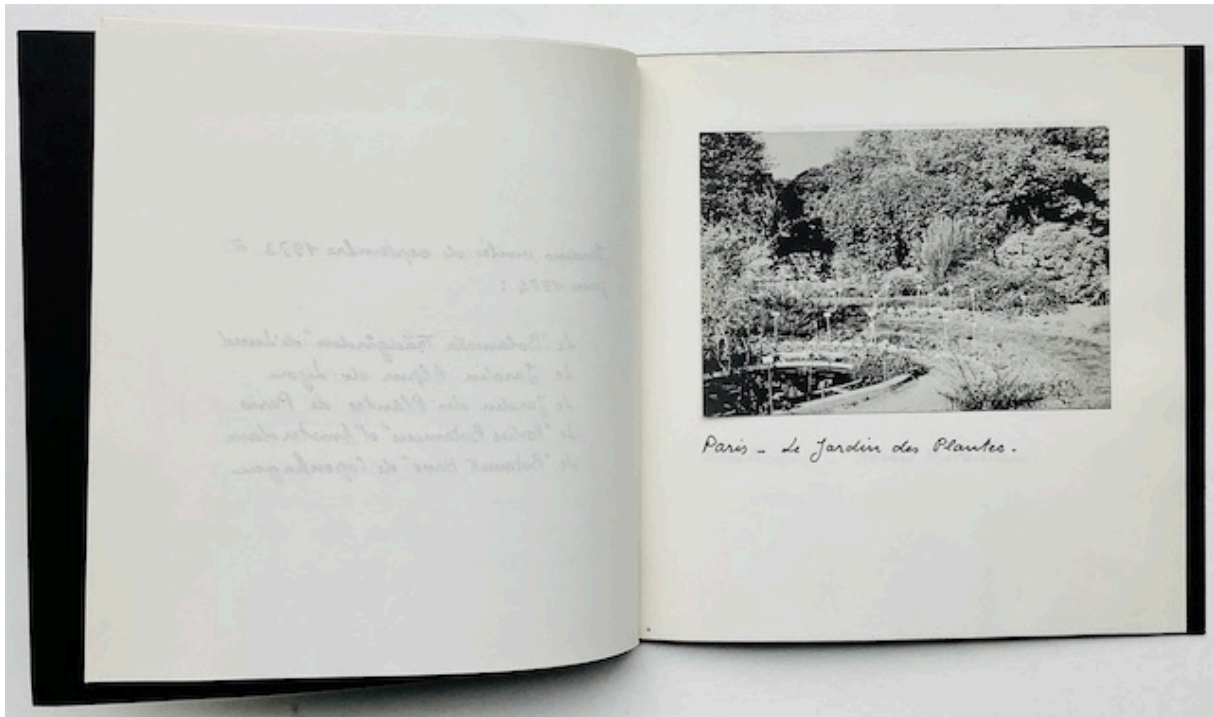
(21.7 x 27.8 cm). Title page, list of Latin plant names, list of plates, and 4 original black-and-white plant photographs, each mounted onto a numbered sheet. Sheets loose as issued in card folder, with printed title label pasted on front cover.

One of the rarest of all books produced by Paul-Armand Gette, published in an edition of only 20 unnumbered copies (the Liège publishing house of Yellow Now specialised in books published in very small editions). Gette borrows images from the natural sciences, particularly botany, in his books, and in doing so questions the limits between the arts and the sciences. The artist archives, classifies and preserves various information throughout his books. Gette uses in the book the notion of series, accumulation, sampling and often develops photographic sequences.

[Ref. Anne Moeglin-Delcroix - *Esthétique du livre d'artiste*, p. 209].

£ 1500





24.

Paul-Armand GETTE.

Jardins botaniques.

Lund. Edition Sellem. 1974.

(21.1 x 21.4 cm). pp. (14). With 3 black-and-white offset tipped-in plates. Handwritten text printed in facsimile. Original black wrappers, stapled, with title label pasted to front cover.

Artist's book, published in an edition of 150 copies, numbered and signed in pencil by the artist on the colophon.

Paul-Armand Gette is an entomology enthusiast, and it is this interest in natural science that prompted him, as an artist, to cast a scientific eye over Nature (which he studies meticulously). Many of his early artist books have the study of botanicals at their core. This book is a photographic tribute to European gardens Gette had visited between Sept 1973 and June 1974.

£ 300

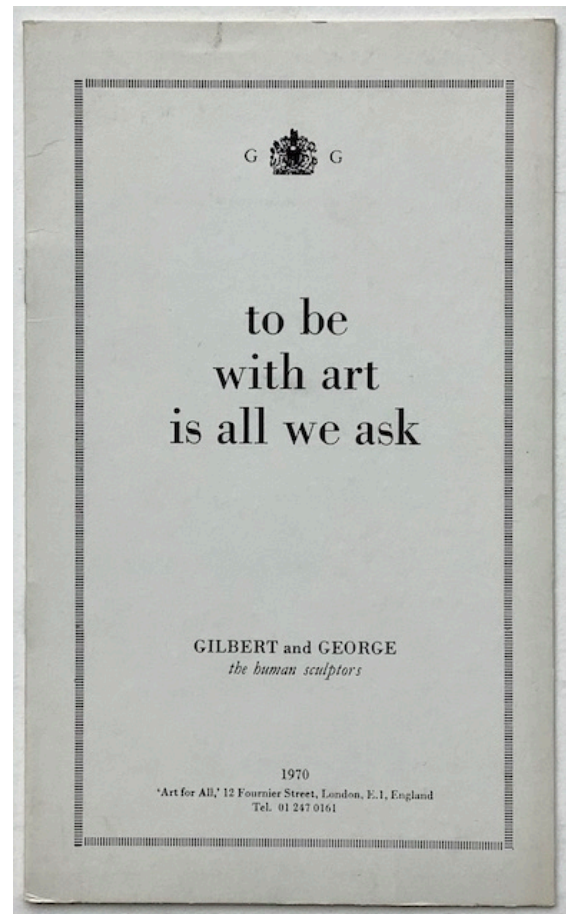
25.

GILBERT & GEORGE.

to be with art is all we ask.

*London. Art For All. (Self-published).
1970.*

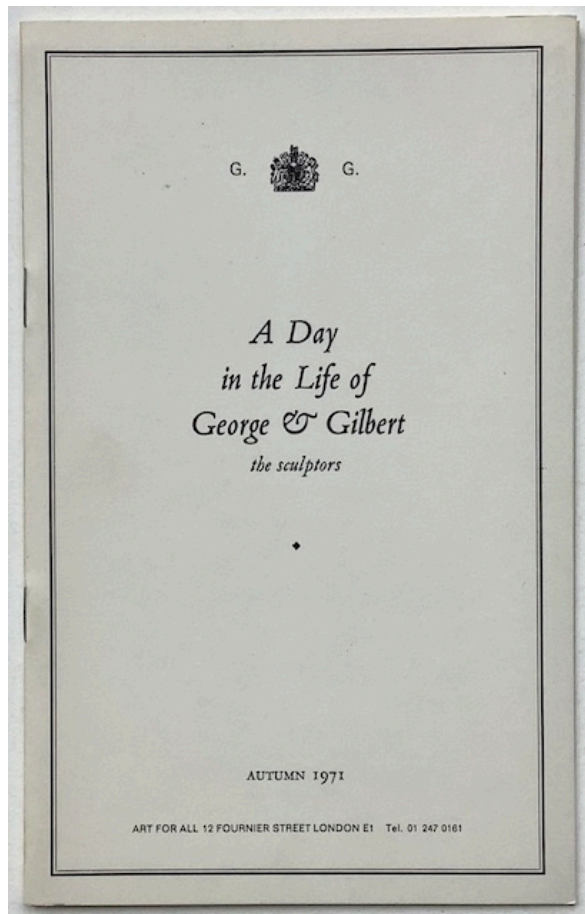
(20.4 x 12.2 cm). pp. (8). Printed text with single monochrome photographic plate entitled 'Frozen into a gazing for you, Art.' as frontispiece. Original publisher's printed wrappers with titles in black to front cover and justification to rear cover.



Gilbert & George's so-called 'Second Booklet', from the edition limited to 300 numbered copies, numbered in ink to the rear cover and with the 'GG' stamp in red to the final page of text. The artists' preface reads: "This booklet illustrates with words and one plate our feelings as sculptors on the subject of Art / When we did it we felt very light and we hope that you read it in the same light".

[Ref. (Eindhoven) *Gilbert & George 1968 to 1980*, p. 81; *Die Sammlung Marzona in der Kunstbibliothek* p.120].

£ 450



26.

GILBERT & GEORGE.

**A Day in the Life of
George & Gilbert the
sculptors.**

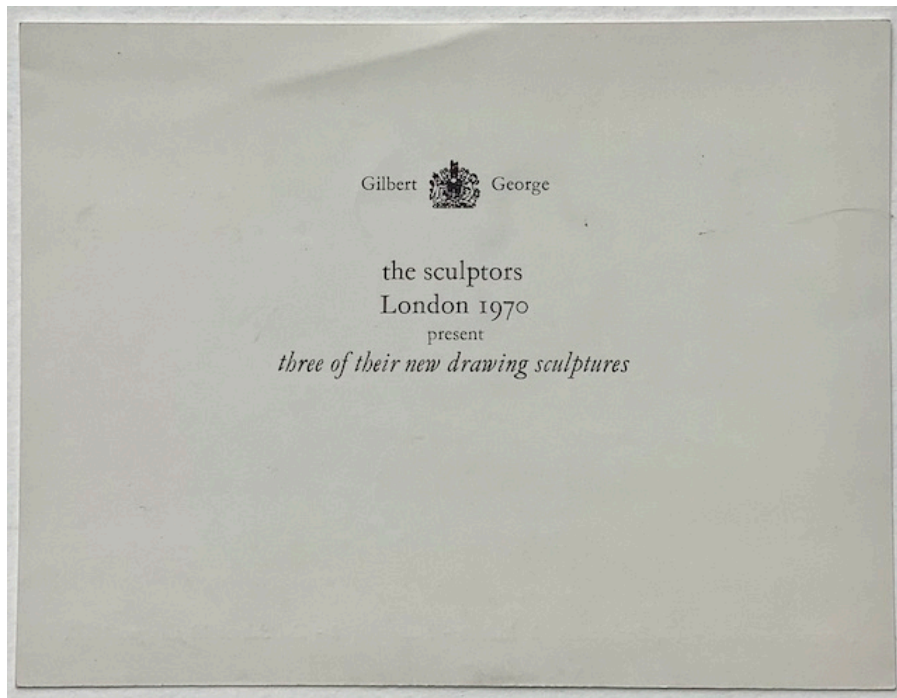
*London. Art For All. (Self-
published). 1971.*

(20.2 x 12.6 cm). pp. (16).
Printed text on cream paper
and illustrated with four
pages of black and white
photographs on glossy
paper bound in the centre.
Original wrappers with
printed titles to front cover. A
very good copy.

Gilbert & George's self-titled 'Third Booklet'. Issued in an edition of 1,000 copies, each hand-numbered on the rear cover, and with the stamped red 'GG' emblem on the final page of text. 'Down on paper suggestions of forms, shapes and patterns suggestive of our artisticness . '. (From the artists' preface).

[Ref. (Eindhoven) - *Gilbert & George 1968-1980*, p. 98; *Die Sammlung Marzona in der Kunstbibliothek* p.120].

£ 200



27.

GILBERT & GEORGE.

Gilbert & George the sculptors London 1970 present three of their new drawing sculptures.

Milan. Françoise Lambert. 1970.

(14.5 x 19 cm). Single card printed in black.

Announcement card for one of the early Gilbert & George exhibitions, 'Frozen into the Nature for you Art', which opened at the gallery of Françoise Lambert in Milan on 13 June 1970.

£ 175

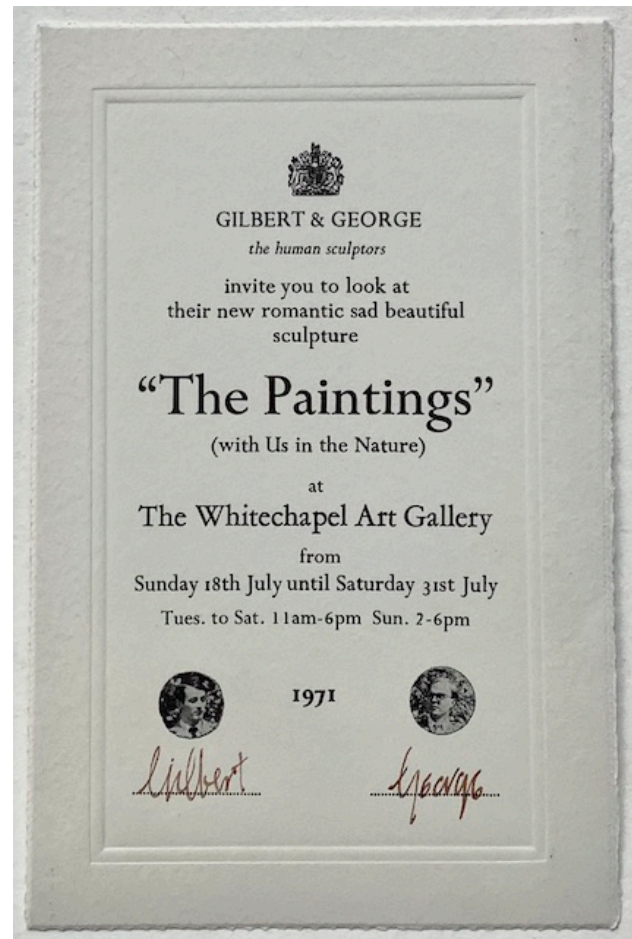
28.

GILBERT & GEORGE.

“The Paintings” (with Us in the Nature) at the Whitechapel Art Gallery.

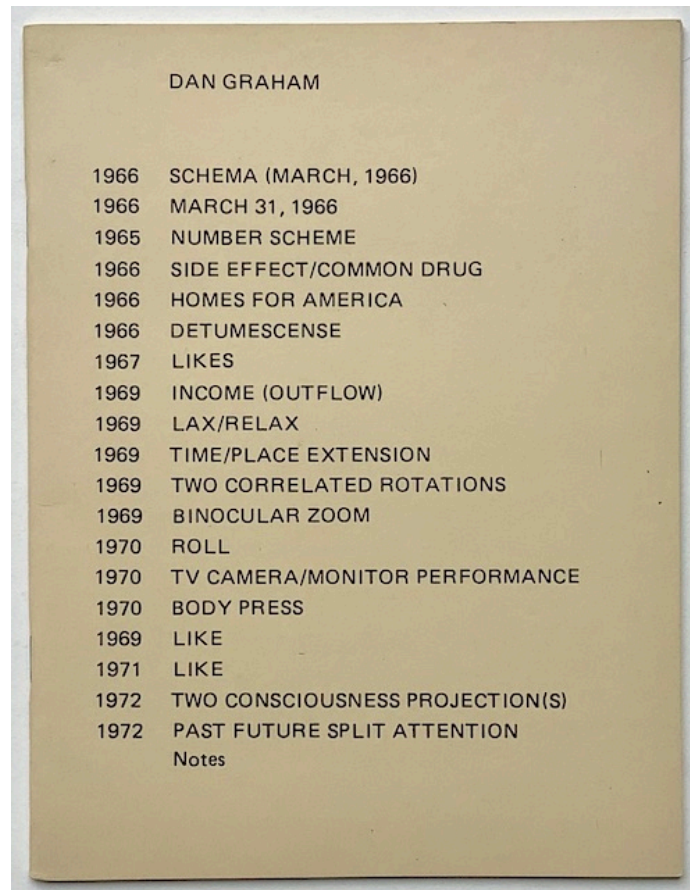
London. Art For All. (Self-published). 1971.

(17.8 x 11.4 cm). Postcard with deckle edges with central engraved text, signed in pen by the artists at foot in sepia ink.



The invitation card, signed by the artists, to Gilbert & George's exhibition at the Whitechapel Art Gallery in July, 1971. The card reads: 'Gilbert & George the human sculptors invite you to look at their romantic sad beautiful sculpture'. The artists have each signed the card under a tiny circular black and white photographic portrait. The exhibition ran for the last two weeks of July 1971, before moving on to Amsterdam and Dusseldorf.

£ 225



29.

Dan GRAHAM.

Schema (March, 1966).

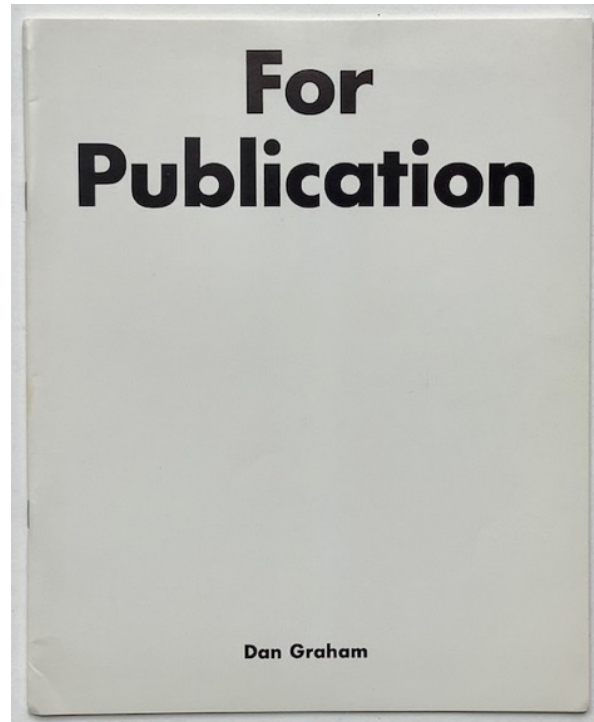
London, Cologne & New York. Lisson Publications & Koenig Books. 1972.

(28 x 21.5 cm). pp. 32. Original printed wrappers, stapled. A fine copy.

Artist's book published by Dan Graham. Includes Graham's writings that accompanied/explained his performance and magazine pieces dating from 1966 - 1972.

[Ref. *Michael Glasmeier - Die Bücher der Künstler. Publikationen und Editionen seit den sechziger Jahren in Deutschland, p. 245, no. 620*].

£ 140



30.

Dan GRAHAM.

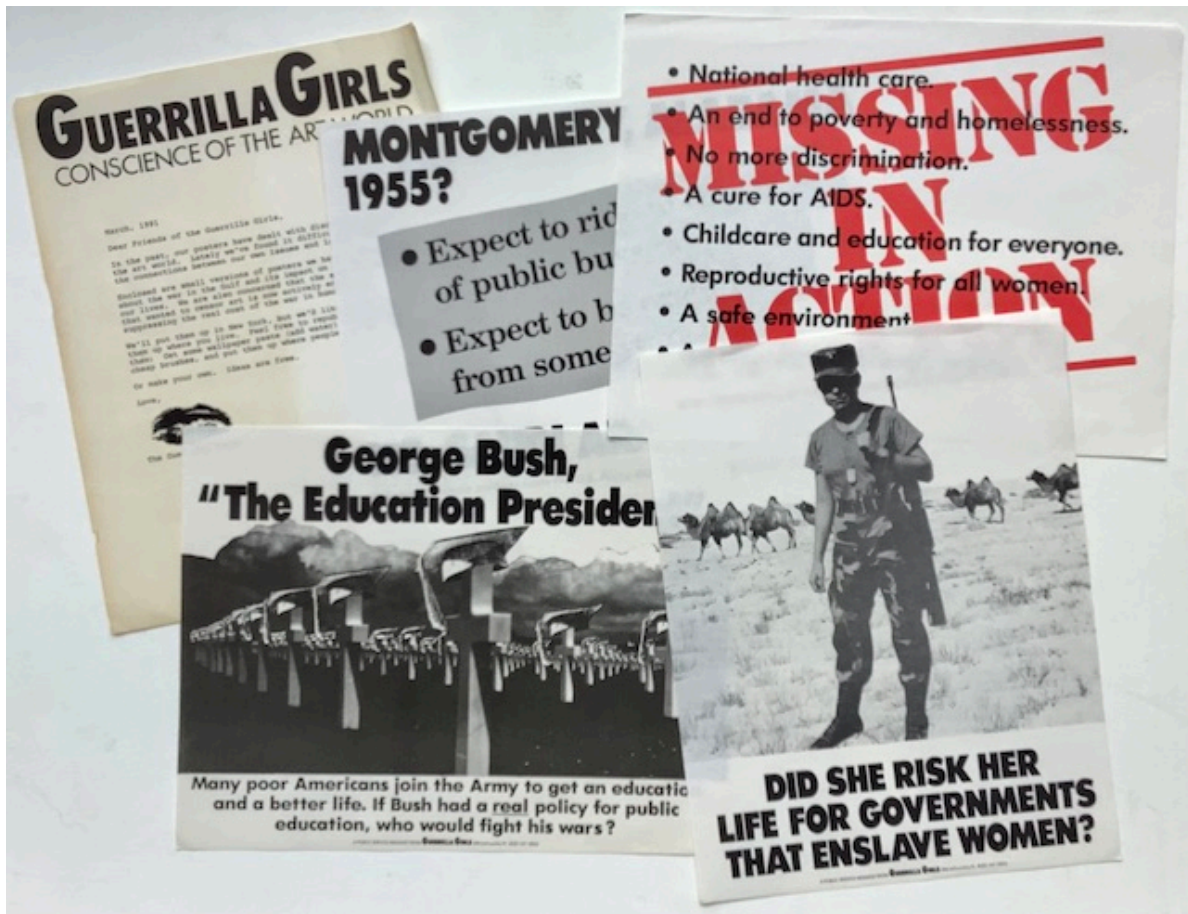
For Publication.

Los Angeles. Otis Art Institute. 1975.

(27.5 x 22.5 cm). pp. (32). Original wrappers, stapled. Slight bump to lower spine, otherwise a very good copy.

First edition. 'For Publication' reproduces a series of Dan Graham's projects from the 1960s that both drew from, and were made to be inserted into, the mass media. For example, "Detumescence" was one of many projects that Graham deployed in paid advertising spaces of various magazines, as was "Dan Graham Inc." and "Likes : A Computer-Astrological Dating -Placement Service." The proposal for Aspen Magazine is reproduced, as is "Homes For America," originally published in Arts Magazine from December 1966 - January 1967.

£ 250



31.

GUERRILLA GIRLS.

Guerrilla Girls. Set of four flyers.

New York. The Guerrilla Girls. 1991.

Each sheet (28 x 21.6 cm). Four single-sheet flyers + printed cover letter.

Four Guerrilla Girls flyers: George Bush, The Education President; Did She Risk Her Life for Governments that Enslave women; Montgomery, Alabama 1955? No. Saudi Arabia 1991; Missing in Action.

From cover letter. "Enclosed are small versions of posters we have recently done about the war in the Gulf and its impact on the quality of our lives".

£ 175



32.

Dick HIGGINS.

Some Graphis Mirrors.

New York. Threadneedle Editions. 1967.

(28 x 21.8 cm). Sheets printed both sides. with text and diagrammatic notations. Seven sheets, stapled in top left corner.

Higgins's Graphis series takes inspiration from John Cage, with whom he studied, and from others who used unconventional notations for musical scores, Higgins developed the idea for the works to act as choreographic scripts for theatre, beginning in 1958. These "plays" do not specify what was to be said, but instead are graphic notations that are to be treated as plans of action.

£ 180



33.

Susan HILLER.

Rough Sea from North Pier, Blackpool.

Brighton. Gardner Centre for the Arts, University of Sussex. 1976.

(9.1 x 14 cm). Colour postcard with deckle edges.

Postcard by Susan Hiller, produced in conjunction with her exhibition entitled 'Dedicated to the Unknown Artists', held at the Gardner Centre for the Arts, University of Sussex. The exhibition consisted of Hiller's collection of found postcards, each then reproduced in a book.

Adopting the role of artist as collector/curator, Hiller explains that in June 1972 she found the first Rough Sea postcard in a Brighton sweet shop, and in September of the same year found another postcard of a different image (but bearing the same title) in a shop in Western-Super-Mare. At that point, she became aware of the existence of this popular set of pictorial formats designated by a precise phrase but with differing imagery. She decided to continue to source and collect these Rough Sea postcards, presenting them as art works onto boards, at times alongside other maritime ephemera.

This postcard with a handwritten note from Hiller noting her temporary address in Australia, mailed in July 1982.

£ 200

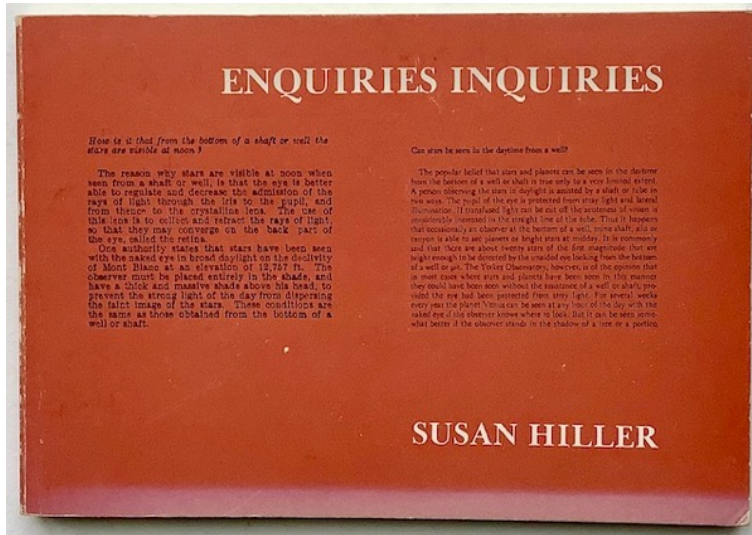
34.

Susan HILLER.

Enquiries Inquiries.

Brighton. The Gardner Centre Gallery, University of Sussex. 1979.

(11.4 x 16.5 cm). pp. (112). Original wrappers. Sun-bleached along lower edge of front cover, otherwise good.



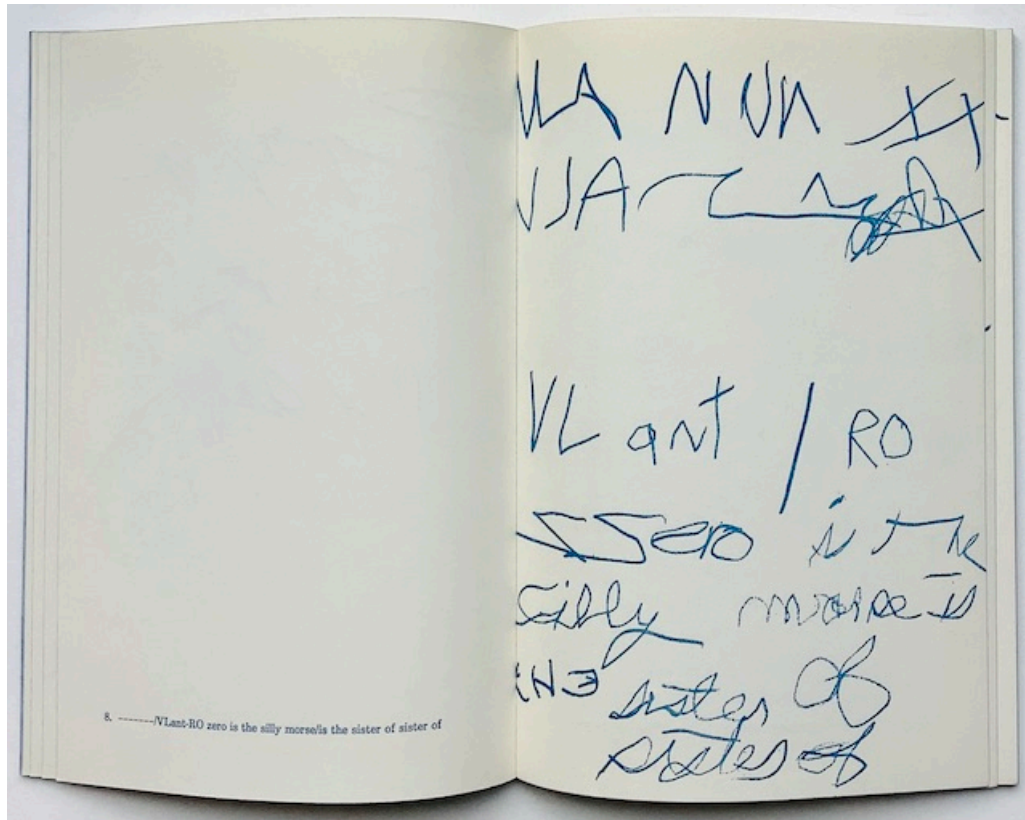
Early conceptually-driven artist's book by Susan Hiller (1940-2019).

“The texts represented in this book have been selected, organised and reproduced photographically from two anonymous compendiums of general knowledge. I used some of the same material in two slide works also called *Enquiries* (first shown at Gallery House, London, 1973) and *Inquiries* (first shown at the Serpentine Gallery, London, 1976)”.

Hiller's work *Enquiries / Inquiries* consists of pages from a British Encyclopaedia and an American one. The piece not only articulates Hiller's personal relocation and adjustment from the United States to London, but the disparity between the two books, both purportedly written in the same language.

This copy inscribed by Hiller in pen on the half-title: “For Richard [Bernas] - Thank you for the pick-ups & deliveries. I shall not be this exquisite & inquisitive again. xxx Susan”.

£ 400



35.

Susan HILLER.

Sisters of Menon.

London. Coracle Press for Gimpel Fils. 1983.

(29.3 x 19.5 cm). pp. (56). Original thick card wrappers, backed with grey tape. Each cover uniquely spray-painted by the artist. Edges of book block blue.

Published in an edition of 750 copies, produced at the time of Susan Hiller's exhibition at Gimpel Fils in London, March - April 1983. First produced as an eight-panel work using the process of automatic writing, this book reproduces Hiller's spontaneous scribbled writings in blue, along with printed transcriptions, charts and analytic notes.

£ 250



36.

Dorothy IANNONE.

**Danger in Düsseldorf (or)
I am not what I seem.**

*Stuttgart, London, Reykjavik.
Edition Hansjörg Mayer. 1973.*

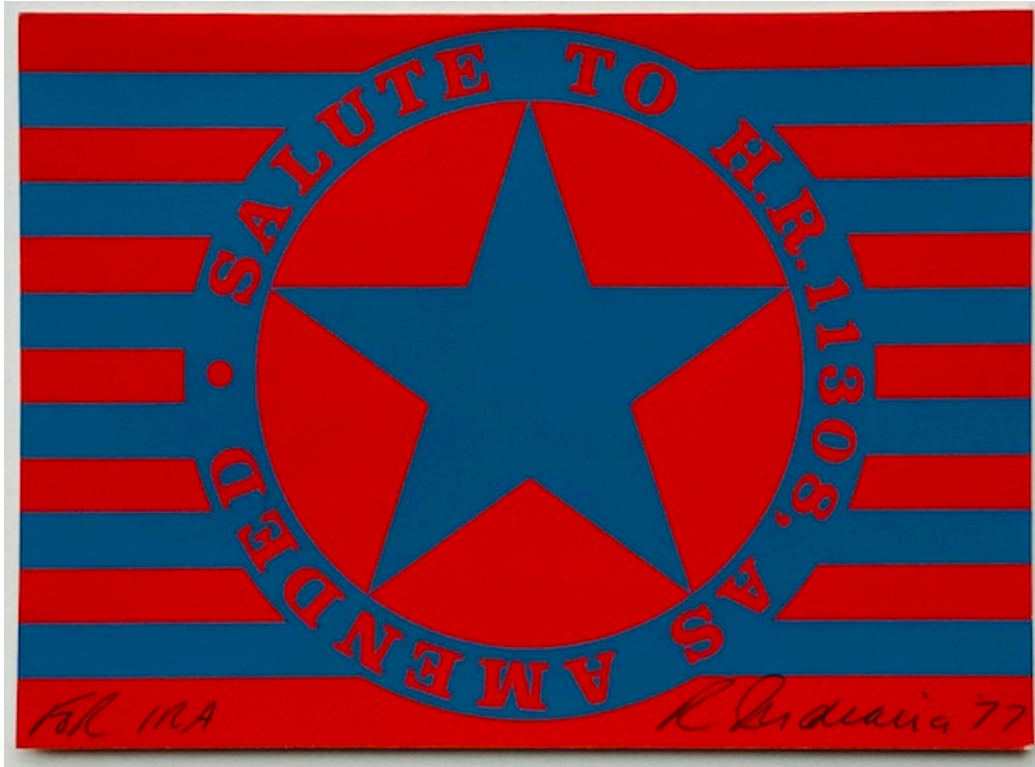
(25 x 17.5 cm). pp. (80). Offset-printed black-and-white illustrations and text throughout. Original printed folding card wrappers. Minor rubbing to extremities, otherwise very good.

Artist's book, published in an edition of 200 copies, numbered and signed in pencil by Dorothy Iannone.

From the early 1970s onwards, the book form became a favoured medium for Iannone, given its ability to combine text and image and accommodate the narrative dimension of her work. *Danger in Düsseldorf* is one of a series of landmark books produced by Iannone during a short period: *The Story of Bern*, *Speaking to Each Other*, *With Mary Harding* (1977) and *Berlin Beauties* (1978) are other examples.

[Ref. Bronac Ferran - *The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer*, p. 242].

£ 600



37.

Robert INDIANA.

"Salute To H.R 11308 As Amended".

(New York). 1968.

Print size (12.8 x 17.7 cm).

A folded invitation card to an event to promote funding for the arts. House Resolution 11308 was a 1968 bill passed by the United States Congress pertaining to funding the National Foundation of the Arts and Humanities, a cause embraced by Robert Indiana.

The artist designed the invitation for the event held at the Pierre Hotel in New York on June 26, 1968, and provided an original screenprint for the front of the card. **This copy of the screenprint is signed in pen by Indiana and dated 1977, and inscribed "For Ira (Licht)".**

£ 300

38.

Ray JOHNSON.

A Buddha University meeting - three xeroxed invitations.

New York. (Onnasch Galerie). (1974).

Each sheet (28 x 21.6 cm). Three photocopied sheets, folded in original franked envelope.

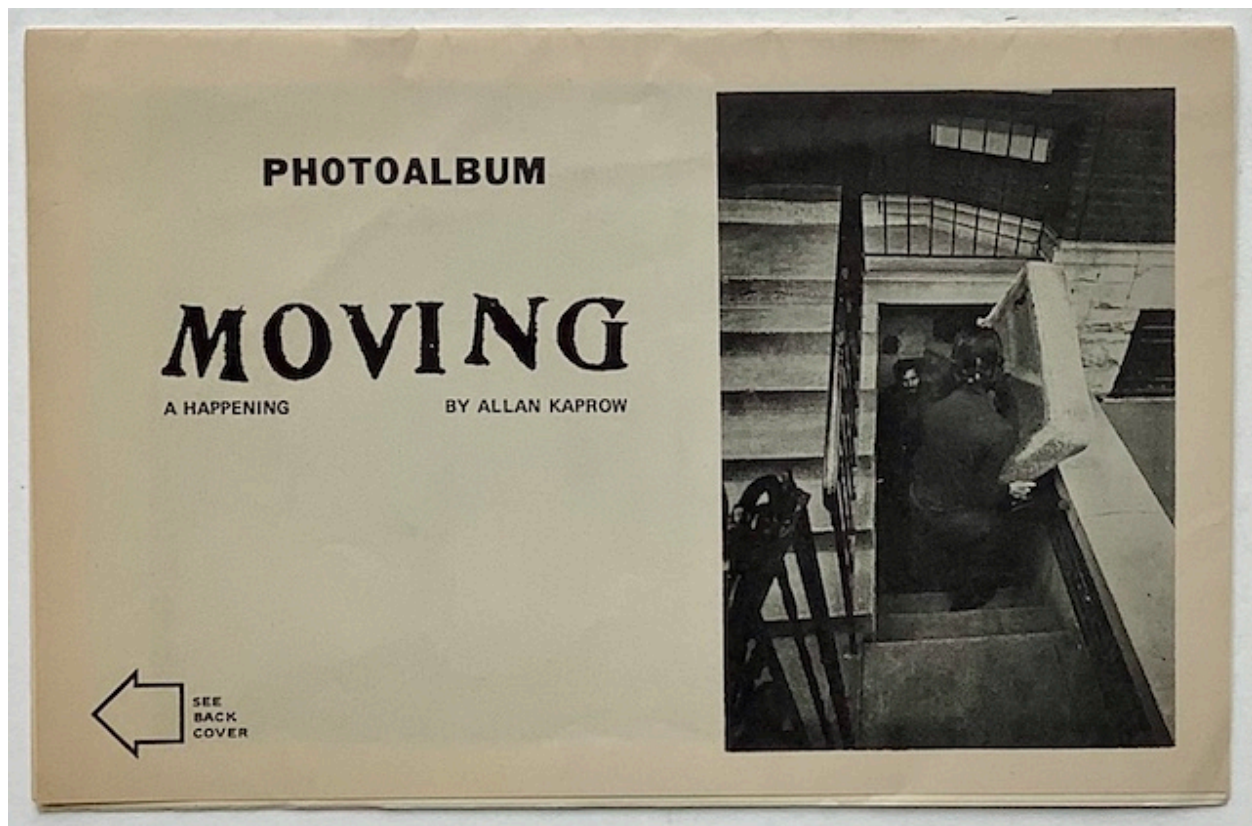


Starting in April 1968, Ray Johnson distributed mailings that called for “meetings” of the New York Correspondence School, where people sometimes came together (sometimes not) and during which Ray Johnson would often perform a “nothing”, part of his performance art practice. Many of his announcements were of fictive or virtual “meetings” of phantom “clubs”.

On April 5, 1973, Ray Johnson sent a notice to The New York Times announcing the “death” of the New York Correspondance School. It is signed “Buddha University” with a bunny head. After this date, Johnson’s mailing activities continued apace under many guises such as Buddha University and Asparagus Club.

Here are three variant invitations to one of Johnson’s early Buddha University meetings, held at the Onnasch Galerie on Spring Street, New York, January 19th 1974. Each of the xeroxed sheets reproduces drawings and handwritten texts by Johnson.

£ 450



39.

Allan KAPROW.

Moving. Photoalbum. A Happening by Allan Kaprow.

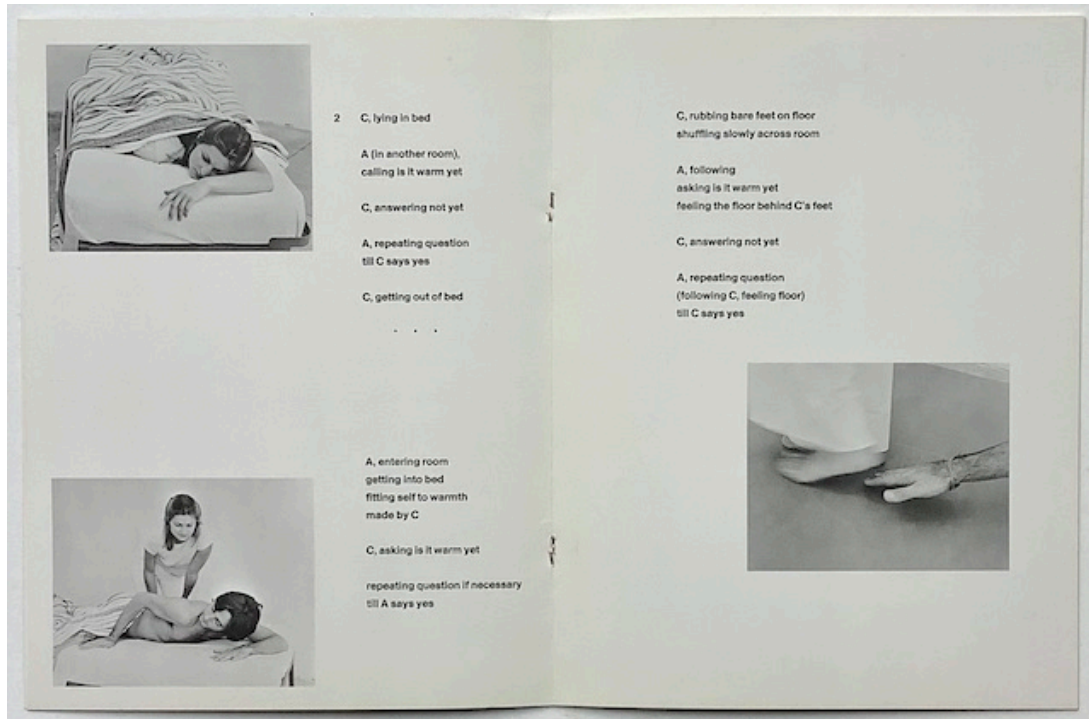
Chicago. Museum of Contemporary Art. 1967.

(14 x 21.5 cm). pp. (12). With 17 illustrations. Booklet, stapled.

An early activity booklet, dedicated to Milan Knizak, published on the occasion of the Kaprow happening 'Moving' being presented for the group exhibition "Pictures to be Read, Poetry to be Seen", held at the Museum of Contemporary Art. Chicago, November - December 1967. Text and design by Allan Kaprow, photographs by Peter Moore.

[Ref. *Giorgio Maffei - Allan Kaprow. A Bibliography, pp. 34-35*].

£ 250



40.

Allan KAPROW.

Warm-Ups.

Cambridge, MA. The Massachusetts Institute of Technology. 1975.

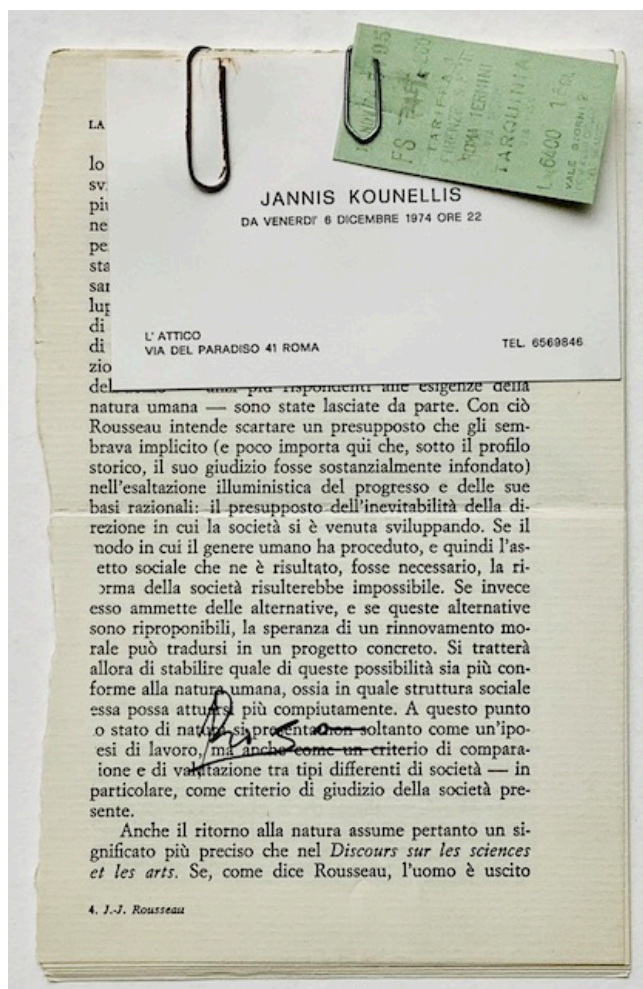
(28 x 21.5 cm). pp. (8). With 12 photographic illustrations. Original black card wrappers, stapled.

'Warm-Ups' took place in 1975 in Boston, and involved staging the first contact between strangers. The photographs themselves then capture the performance. Strangers for example shake hands while holding an ice cube until it melts and both feel warmth, or they leave a warm bed for each other in a cold room.

The happening was sponsored by the Center for Advanced Visual Studies, MIT.

[Ref. Giorgio Maffei - Allan Kaprow. *A Bibliography*, pp. 78-79].

£ 150



41.

Jannis KOUNELLIS.

Jannis Kounellis.

Rome. Galleria l'Attico. 1974.

Pages (19 x 12 cm). Sheets originally folded to fit in small mailing envelope which is also present.

A uniquely-designed invitation to the Kounellis exhibition at L'Attico in Rome, opening on 6 December 1974. For the exhibition, the rooms of the gallery were painted in different colours; and, in a room enclosed by glass windows, one could glimpse a sleeping dancer with her head bowed on a table, a statuette of Buddha and all around, on the walls, a long horse's mane drawn in pencil.

The invitation takes the form of the artist's business card, on which the invitation is printed. Attached is a railway ticket, dated 17 November 1974, valid for two days, first class Firenze S.M.N. Roma Termini via Arezzo Tarquinia via Pisa (reproduced typographically), and six pages torn from a philosophical book by Jean Jacques Rousseau, "La critica della società contemporanea". On each of these pages Kounellis has written in pen the name of a colour, in reference to the walls of the exhibition.

£ 400



42.

Sol LEWITT.

Sol LeWitt.
Pasadena Art
Museum November
17, 1970 - January 3,
1971.

Pasadena, CA. Pasadena
Art Museum. 1970.

(16.5 x 16.5 cm). pp. (12). Black-and-white offset-printed illustrations throughout. Original printed wrappers, stapled.

Exhibition catalogue published in conjunction with LeWitt's show held November 17, 1970 - January 3, 1971. Includes acknowledgements text by Barbara Haskell. LeWitt's attitude toward the draughtman's role is revealed in his introduction to the catalogue: "The draftsman and the wall enter a dialogue. The draftsman becomes bored but later through this meaningless activity finds peace or misery. The lines on the wall are the residue of this process. Each line is as important as each other line. All of the lines have become one thing. The viewer of the lines can only see lines on a wall. They are meaningless. That is art."

Inserted loose with this copy is a small square lithographed card by LeWitt (10.2 x 10.2 cm), printed in yellow with a series of white lines printed across the surface (appears to be a reduced-size version of the editioned print 'Yellow with White Lines, Vertical, Not Touching' - LeWitt Print Catalogue Raisonné no. 1970.08). Rare as such.

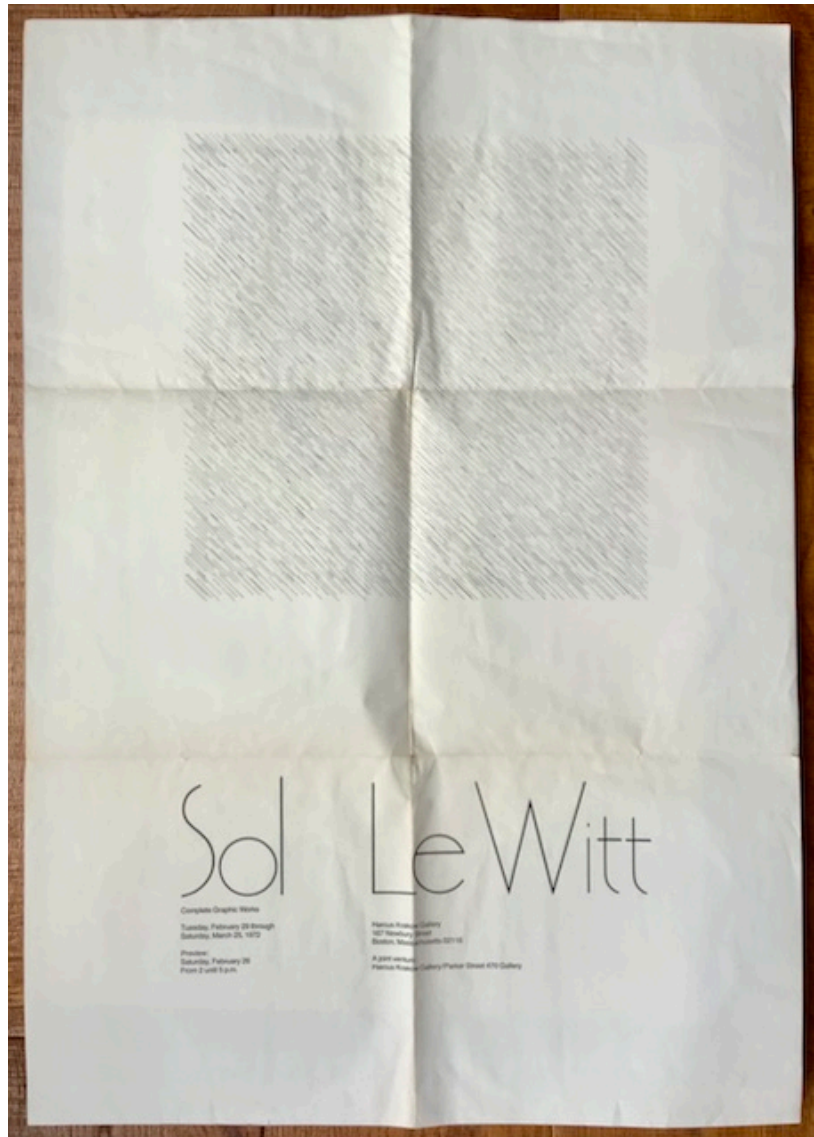
£ 250

43.

Sol LEWITT.

**Sol LeWitt. Complete
Graphic Works.**

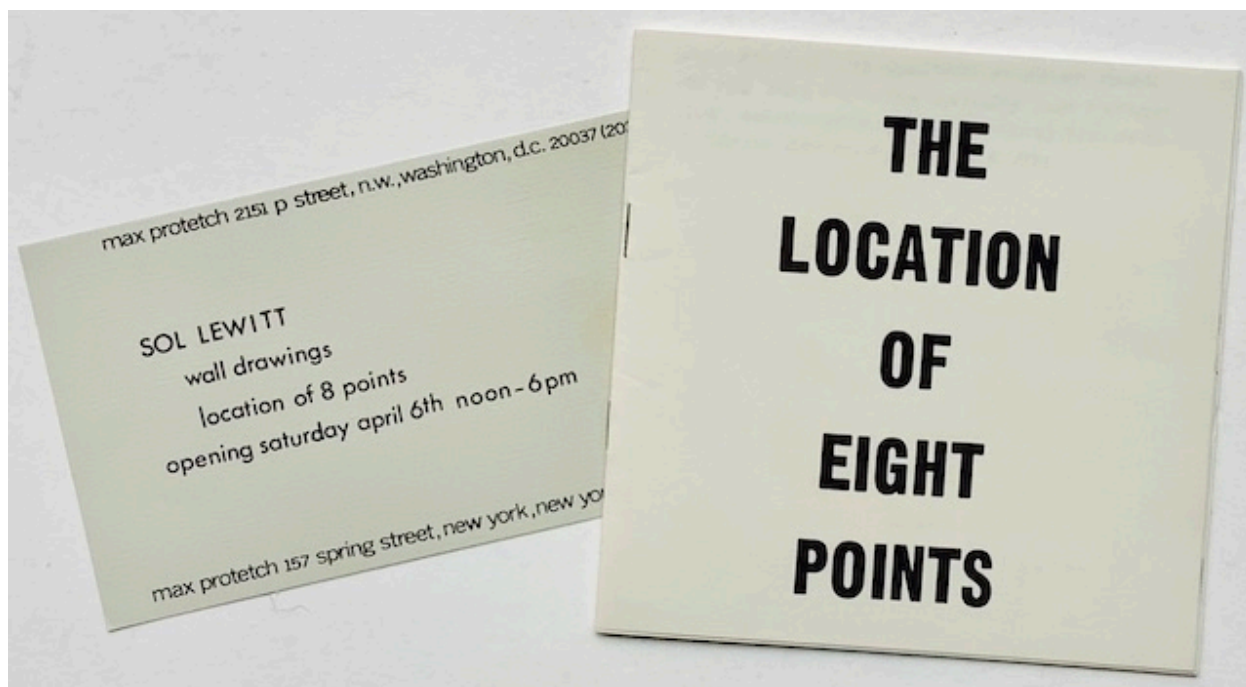
*Boston. Harcus Krakow
Gallery. 1972.*



(83.5 x 58.5 cm) unfolded. Offset-printed poster, machine folded three times for mailing. Overall creasing to poster, with weakness and browning to central folds.

Large poster printed on the occasion of the exhibition of LeWitt's prints at the Harcus Krakow Gallery, Boston, February - March 1972.

£ 180



44.

Sol LEWITT.

The Location of Eight Points.

New York. Max Protetch Gallery. 1974.

(14 x 1484 cm). pp. (20). Original printed wrappers with titles to front cover in black, stapled as issued. A fine copy.

Offset-printed artist book published in conjunction with the show held at Max Protetch Gallery, April 6, 1974. Composed of texts and drawings by LeWitt describing installation. An exceptional copy with the original invitation card for the show's opening, housed together with the book in the original mailing envelope.

[Ref. *Maffei & De Donno - Sol LeWitt Artist's Books*, p. 55; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.137].

£ 300



45.

Sol LEWITT.

Five Structures.

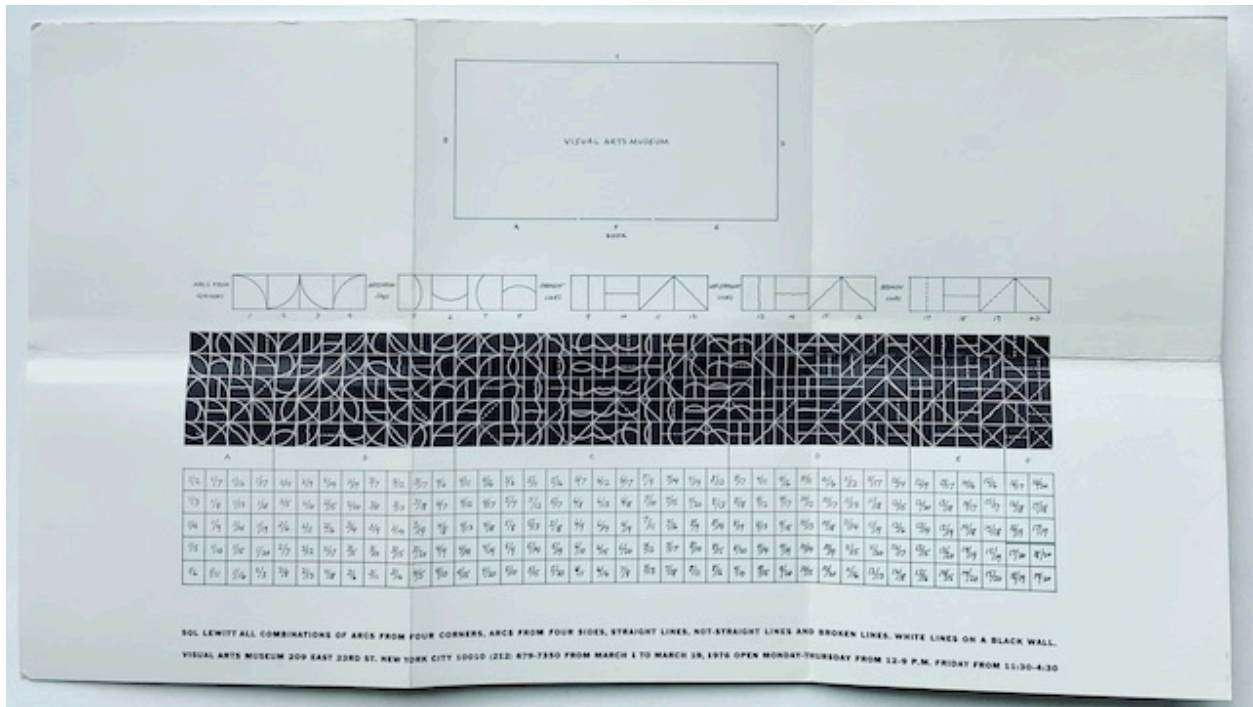
New York. John Weber Gallery. 1976.

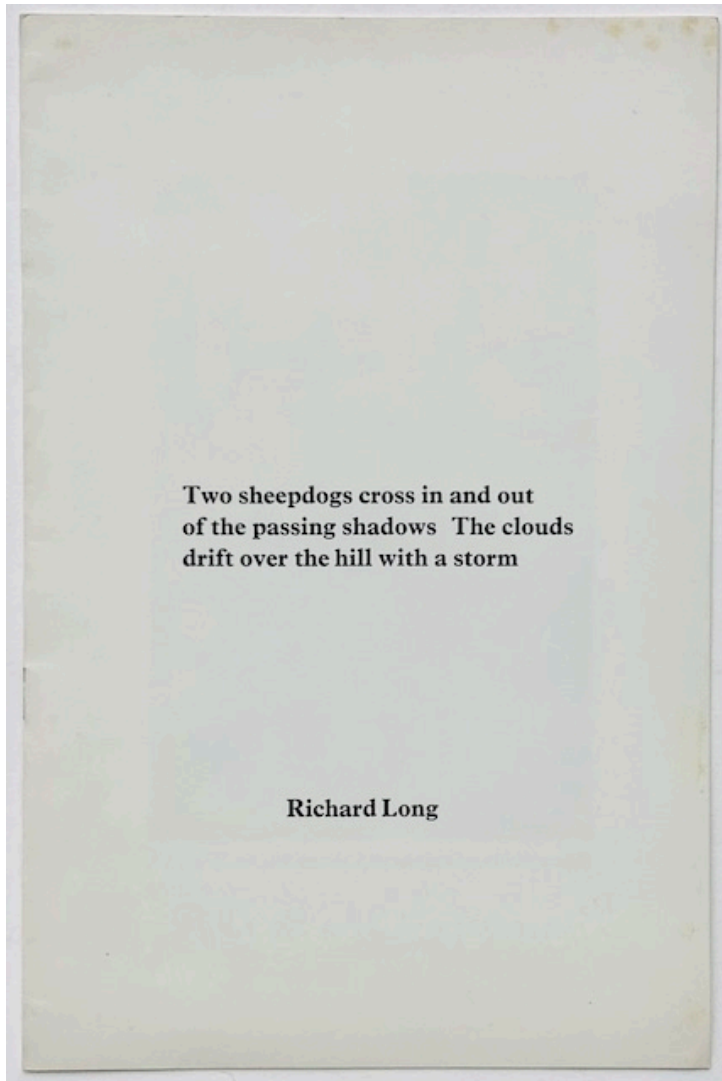
(14 x 14 cm). Two sheets folded once to form 8 pages. Five full-page illustrations. Sheets unbound in original wrappers as issued.

Artist's book and exhibition brochure published to accompany LeWitt's structures installed at Hammar skjold Plaza Sculpture Garden, March - May 1976.

[Ref. *Giorgio Maffei & Emanuele de Donno - Sol LeWitt Artist's Books*, p. 66].

£ 100





47.

Richard LONG.

**Two sheepdogs cross
in and out of the
passing shadows.
The clouds drift over
the hill with a storm.**

*London. Lisson
Publications. 1971.*

(28 x 18.5 cm). pp. (12). With 8 black-and-white photographic illustrations. Original wrappers, stapled. Faint browning to upper edge of cover, otherwise fine.

The first book published by the Lisson Gallery. Stills of the landscape are accompanied by descriptions, bringing to life Long's intimate encounters with nature. The book traces Long's journey, capturing and recording his markings and imprints on the land.

The following year, Long held his inaugural solo exhibition at Lisson (January - February) where he exhibited the work *204 Somerset beach stones in 17 lines of 12 stones*.

£ 220



48.

Agnes MARTIN.

**Agnes Martin
Paintings.
A set of three Pace
Gallery posters.**

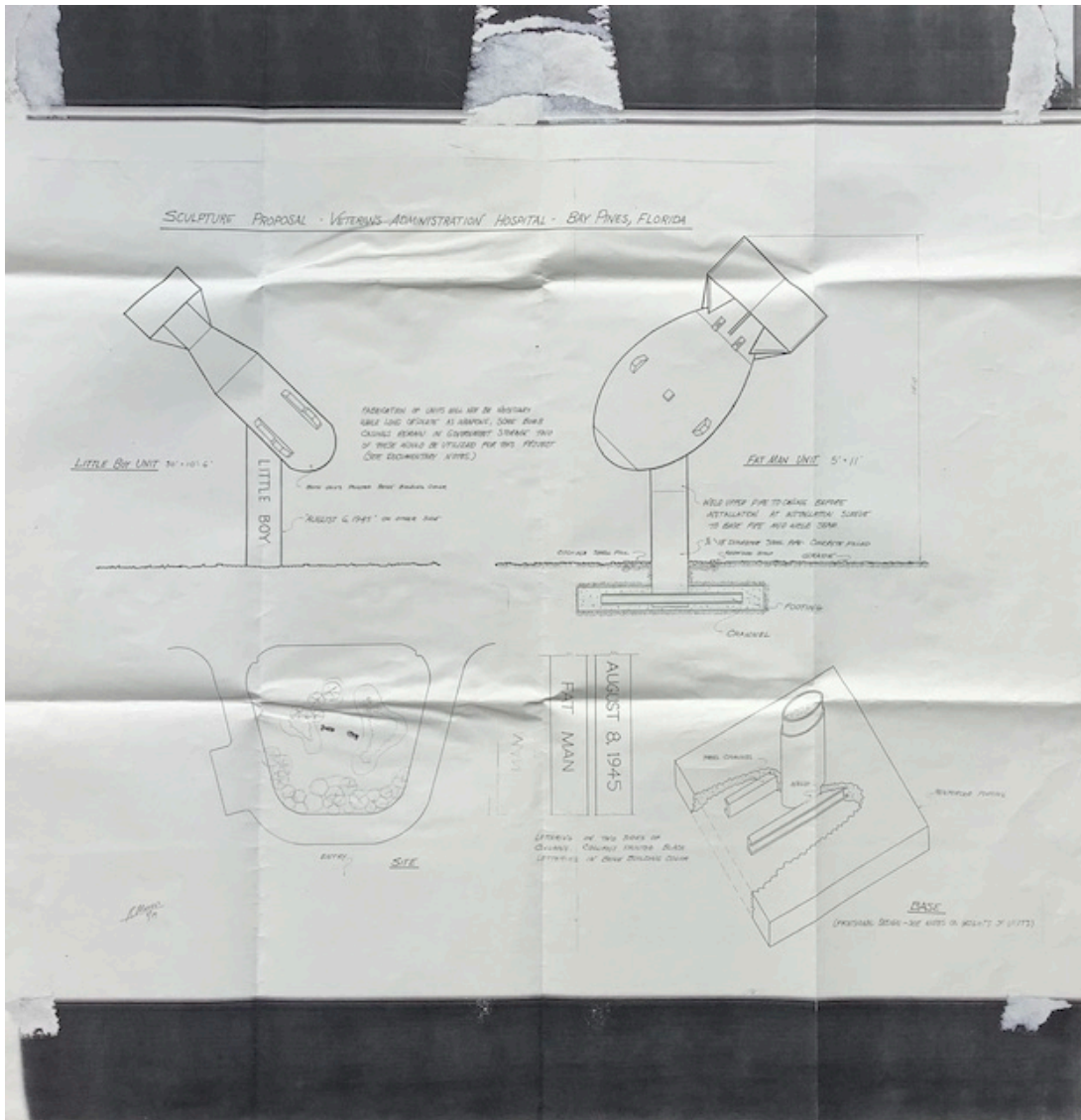
*New York. Pace
Gallery. 1980-82.*

Each (30.5 x 30.5 cm). Three posters, housed in original mailing envelope. Some creasing to edges of vellum sheets, and browning to top edge and verso of pink sheet.

Poster invitations to three exhibitions of Agnes Martin paintings held at Pace Gallery, New York. This set includes: Agnes Martin Paintings 1980 (Nov 14 - Dec 13 1980); Agnes Martin Paintings 1981 (Sept 25 - Oct 31 1981); Agnes Martin New Paintings (Dec 3 1982 - Jan 8 1983).

Each of the posters are delicately printed in offset-lithography, the first two on thin translucent vellum sheets, the third on thick pink paper.

£ 650



49.

Robert MORRIS.

Sculpture Proposal - Veterans Administration Hospital, Bay Pines, Florida.

(Self-printed). 1981.

(61 x 61 cm) unfolded.

Original photostat of Robert Morris's rather startling and unrealised 'Nuclear' memorial project. The large sheet (folded) reproduces Morris's ink drawings of the installation proposal, illustrating elevations of the two sculptures, as well as plans of the site and installation.

This is accompanied by photocopies of the Morris's Documentary Statement concerning the project and his commission, with notes on its implementation, together with a cover letter, dated September 9, 1981, addressed to the project's architectural team.

In 1981, Robert Morris received a small commission from the US Navy Department for a sculpture to be installed outside a new administration building on the grounds of the fourth largest veteran's medical centre in the US, located in Bay Pines, Florida.

Morris began to research the kinds of things decorating veteran's hospitals and found that all kinds of obsolete weapons were put on the grounds - howitzers, tanks, planes, etc. He went to the National Museum of Nuclear Science and History in Albuquerque, New Mexico, claiming to be a journalist writing about the early atomic weapons, and was subsequently told that many casings for the two atomic bombs dropped on Japan - the type called Little Boy, and the rounder plutonium one called Fat Man - were held in storage by the Department of Defense.

Morris then proposed that two of these be requisitioned from the Department of Defense and set on pedestals at 45 degrees outside the Veterans building, suggestive of their first moments after leaving the bomb bay, and painted the same beige colour of the building.

Perhaps not surprisingly the Navy Department wrote back cancelling Morris's commission and refusing to pay him anything going forward.

£ 450

50.

Claes OLDENBURG.

Claes Oldenburg.

*London. Robert Fraser Gallery.
1966.*

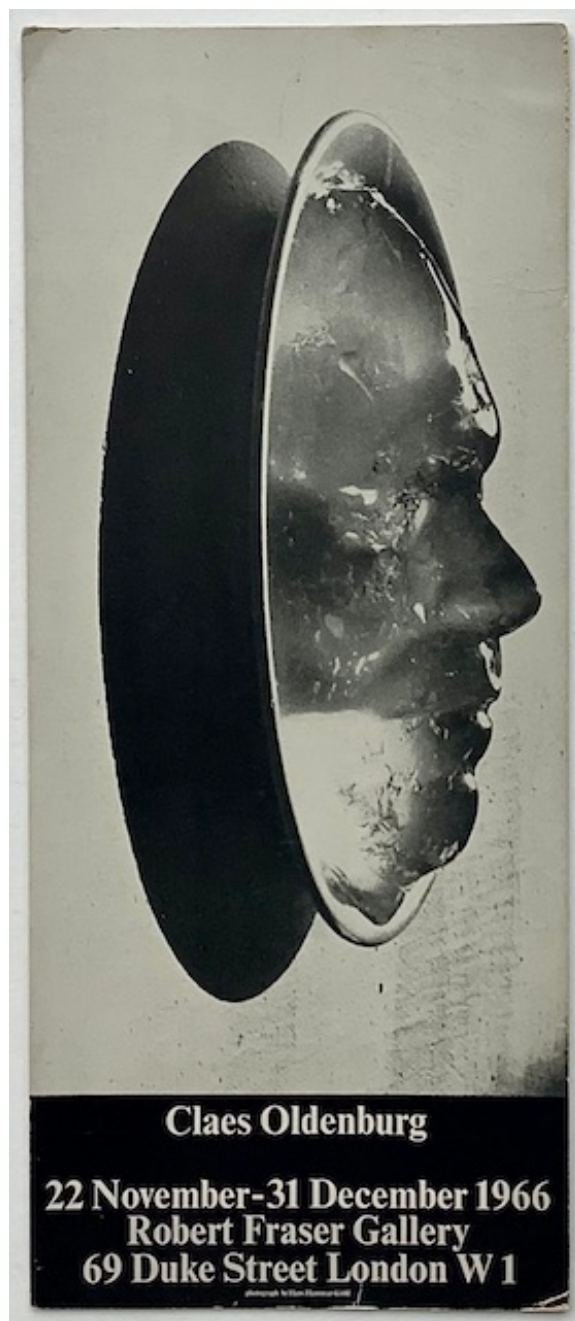
(28.5 x 12.1 cm). Offset black-and-white illustration mounted on thick card. Mild creasing and bumping to edges of card, otherwise good.

Announcement card for Oldenburg's first solo London show, held at the Robert Fraser Gallery, 22 November - 31 December 1966.

With a photographic image of a jelly mold in the form of the artist's face, which was made into a glazed ceramic.

(John Lennon's second meeting with Yoko Ono, after the Indica Gallery, was at the opening night of this Oldenburg exhibition).

£ 150





51.

(POP ART).

**Young Contemporaries
1961 Exhibition
Catalogue.**

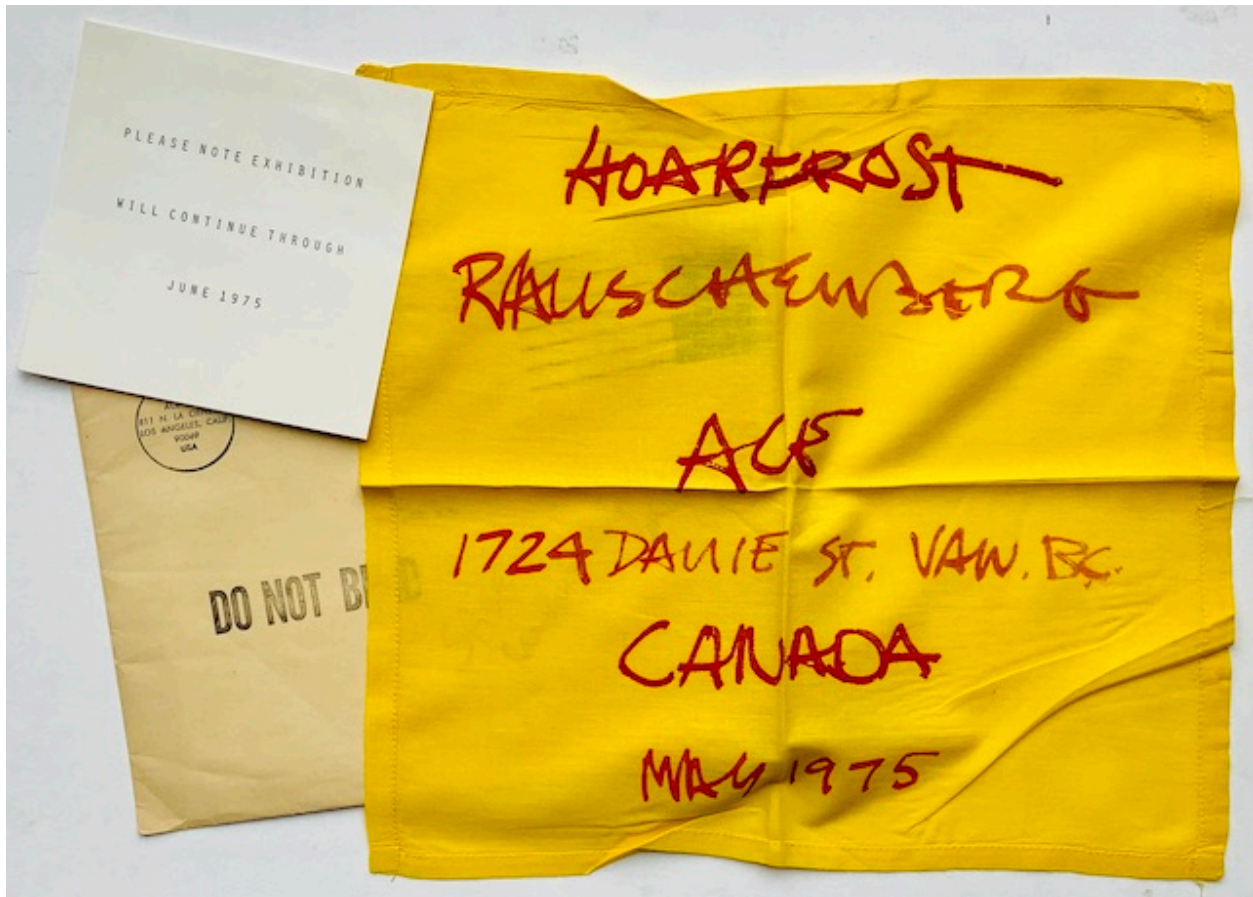
London. Arts Council. 1961.

(20.8 x 20.6 cm). pp. (2),
12, (2). Original stapled
wrappers, with front cover
design by Barrie Bates.
Cover hole-punched as
designed. Minor rubbing
to spine, otherwise good.

In 1949, the idea was put forward by Carel Weight, then teaching at the RCA, that the vacant RBA galleries in Suffolk Street, London could be used to exhibit students' work. Although the early shows tended to be dominated by the work of the RCA students, eventually students from other art schools began to exhibit there too. In the 1960's the Young Contemporaries' exhibitions moved to the Whitechapel Art Gallery in London's East End and it was through these shows that Pop Art, especially the work of David Hockney, first attracted the attention of the general public.

The most famous Young Contemporaries show was that of 1961, when British Pop art first appeared in force in the work of Derek Boshier, David Hockney, Allen Jones, Ron Kitaj, and Peter Phillips, all students or former students at the RCA. The catalogue for this landmark show includes introductory texts by Peter Phillips and Lawrence Alloway, as well as a catalogue listing of over 250 exhibited works.

£ 280



52.

Robert RAUSCHENBERG.

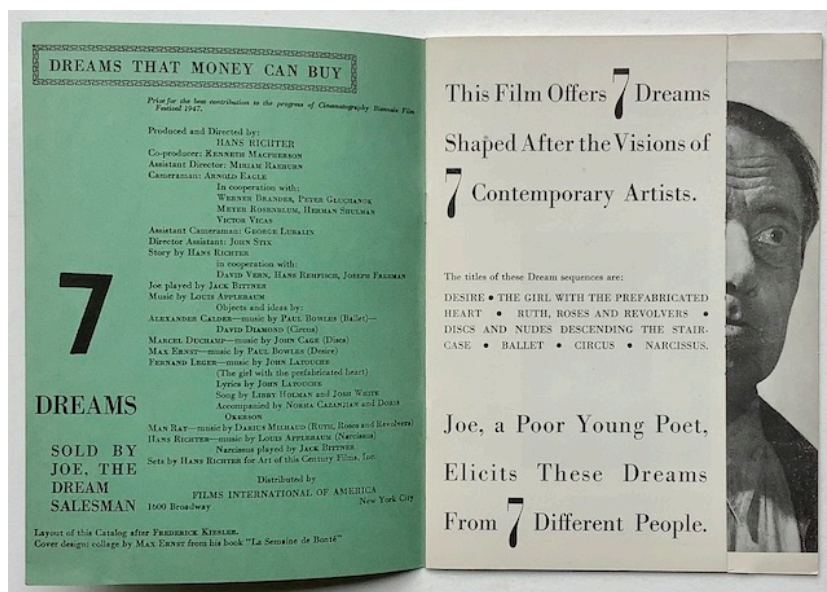
Hoarfrost.

Vancouver. Ace Gallery. 1975.

(35 x 37.6 cm) bandana/handkerchief; (15.2 x 15.2 cm) card.

Exhibition announcement in the form of a screen-printed bandana / handkerchief, published in conjunction with the show held May - June, 1975. Includes original manila mailing envelope and black-and-white square card indicating continuation of exhibition through June 1975.

£ 225



53.

(Hans RICHTER).

Dreams That Money Can Buy.

New York. Films International of America. 1947.

(21.4 x 15.7 cm). pp. (24), with some pages cut only 3/4 width as published. Black-and-white photographic illustrations throughout. Original printed green wrappers, stapled. A fine copy.

Promotional programme for the Surrealist experimental film directed by Hans Richter, which won the prize for the best contribution to the progress of Cinematography at the Biennale Film Festival 1947. One of the seven dream sequences in the film is devoted to Marcel Duchamp, others focus on Man Ray, Max Ernst, Hans Richter, Fernand Leger, and Alexander Calder.

Cover illustration by Max Ernst (from his book 'La semaine de bonté'). The booklet is thoroughly illustrated with stills and production photos, and includes text contributions by Louis Appelbaum, John Cage, Richard Huelsenbeck, Siegfried Kracauer, Marcel Duchamp, Max Ernst, James Johnson Sweeney, and Man Ray. Layout of the catalogue by Frederick Kiesler.

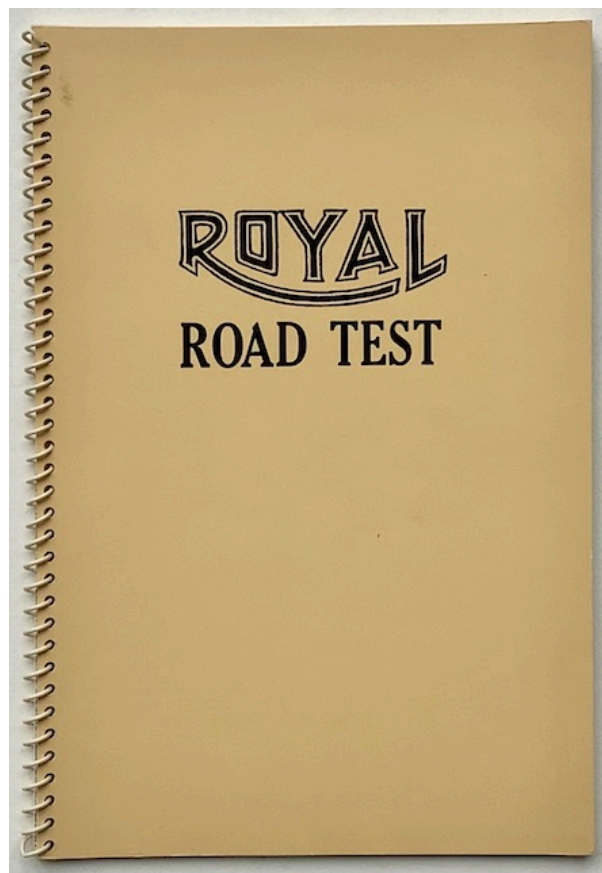
£ 280

54.

Ed RUSCHA.

Royal Road Test.

Los Angeles. (Self-published). 1967.



(24 x 16.3 cm). pp. (60). With 35 black-and-white photographic illustrations. Original manila-coloured spiral-bound wrappers, title printed in black ink to front wrapper. A fine copy.

First edition, this copy signed by Ruscha in blue ink on first blank leaf.

Book made in collaboration between Edward Ruscha, Mason Williams & Patrick Blackwell. 'Royal Road Test is a picture-book story of a Royal manual typewriter that was thrown out of the window of a 1963 Buick travelling at ninety miles per hour. Ruscha is cast in the role of the driver, Blackwell the photographer, and Williams the thrower. The core of the book is a photographic examination of the wreckage of the typewriter strewn over many square yards, spoofing the methods of an investigator analyzing the demise of an automobile prototype.' [Engberg & Phillpot - Ed Ruscha Editions, B6].

£ 1200



55.

Ed RUSCHA.

Business Cards.

*Hollywood, CA. Heavy Industry
Publications. 1968.*

(22.5 x 14.5 cm). pp. 32 (14 pages with 21 photographic illustrations, 6 text pages, 9 blank pages, 1 page with business card and reproduction of photograph stapled to paper, title page, copyright page). Original faux wood-grain paper wrappers, bound by knotted single leather lace running through two drilled holes. Black-and-white photograph mounted onto front cover, with the signatures of both Ruscha and Billy Al Bengston (signed B.A.B.) also on front cover. Light creasing to spine and edges, otherwise a very good copy.

From the edition limited to 1,000 copies.

£ 2000



56.

Ed RUSCHA.

Edward Ruscha. New Paintings.

New York. Leo Castelli. 1980.

(57.5 x 45.5 cm) unfolded. Original poster printed on textured paper. Machine folded twice for mailing. Fine copy in original mailing envelope.

Poster published on the occasion of Ruscha's exhibition at Leo Castelli, September-October 1980.

£ 250



57.

Carolee SCHNEEMANN. (Bruce McPherson ed.).

More Than Meat Joy. Complete performance works & selected writings.

New Paltz, NY. Documentext. 1979.

(22.5 x 27 cm). pp. 281, (7). Black-and-white illustrations throughout. Publisher's cloth, with dust-jacket. Minor edge tears to jacket, otherwise a good copy.

Includes well-illustrated accounts of 38 complex performances by Schneemann, including *Chromelodeon*, *Meat joy*, *Water light / water needle*, *Snows*, *Illinois Central*, and *Interior scroll*; plus an appendix containing unperformed works. Also includes a performance chronology, filmography, bibliography, and index to photographers.

This copy with a fine contemporary inscription by Schneemann, written in blue pencil on front flyleaf: "for Richard [Bernas] - with thanks for home base + shared iconographies !, much love, Carolee. London, 86 Ladbroke Grove, June 79."

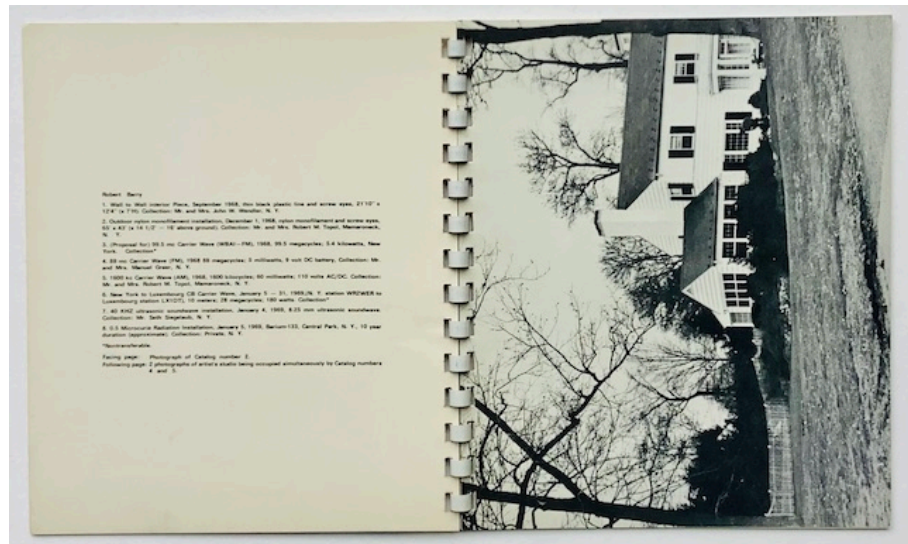
£ 400

58.

(Seth
SIEGELAUB).

**January 5 - 31,
1969.**

*New York. Seth
Siegelaub. 1969.*



(21 x 17.5 cm). (12 unnumbered leaves). White card covers with title to front cover in black, white plastic spiral binding, very slight foxing rubbing to covers, otherwise very good.

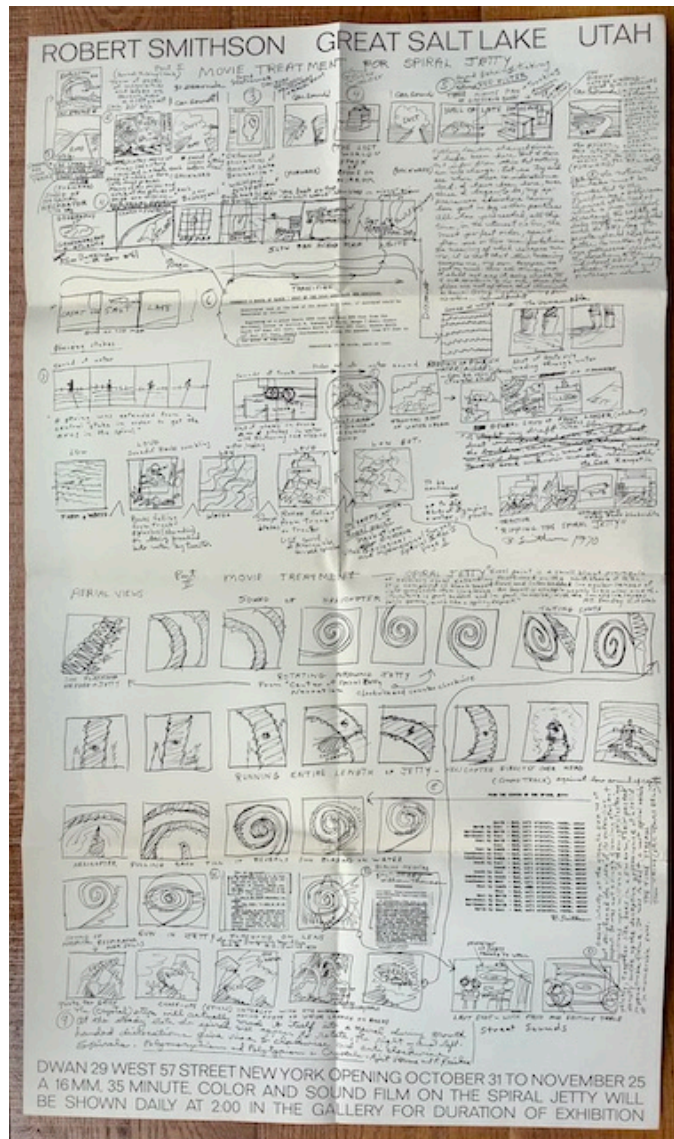
Catalogue for a landmark conceptual art exhibition, with reproductions of works by Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner.

For three different group shows - in January, March, and July 1969 - Siegelaub published catalogues that largely constituted the exhibitions. In this, the first, January 5 -31, 1969, three-quarters of the works were shown in the catalogue and not in the space. The catalogue was primary, and the physical exhibition was auxiliary to it, the first of Siegelaub's exhibitions where this was the case.

The show of Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner existed for one month only in a temporary space at 44 East 52nd Street in Manhattan; artworks were on display in one room and the catalogue in another.

[Ref. *Lucy R. Lippard - Six Years: The dematerialization of the art object from 1966 to 1972, pp. 71-74; Anne Moeglin-Delcroix - Esthetique du livre d'artiste, p.142 - 143*].

£ 240



59.

Robert SMITHSON.

**Robert Smithson. Great Salt Lake, Utah.
Movie Treatment for Spiral Jetty.**

New York. Dwan Gallery. 1970.

(96 x 56 cm) unfolded. Original poster, machine-folded three times. Minor browning to folds, with resultant tiny holes to centre folds.

Large poster for a film about Robert Smithson's earthwork sculpture, Spiral Jetty, located in Great Salt Lake, Utah. The poster is advertising the showing of the film in an exhibition at the Dwan Gallery in New York City from October 31-November 25, 1970.

The poster is entirely covered with film storyboard sketches for sequencing of the documentary. The top shows shots of dust, road, mountains, and the Hall of Late Dinosaurs at the American Museum of Natural History. The centre of the poster shows water shots and the placing of stakes. The bottom shows sketches of aerial views of the Spiral Jetty. Reproductions of handwritten notes accompany the small drawings.

[Ref. *Extra Art: A Survey of Artists' Ephemera 1960 - 1999*, p. 115, no. 428].

£ 850

60.

Robert SMITHSON.

The Partially Buried Woodshed (in Spawn Press, Vol.I, no.2).

Akron OH. Spawn Press. 1975.

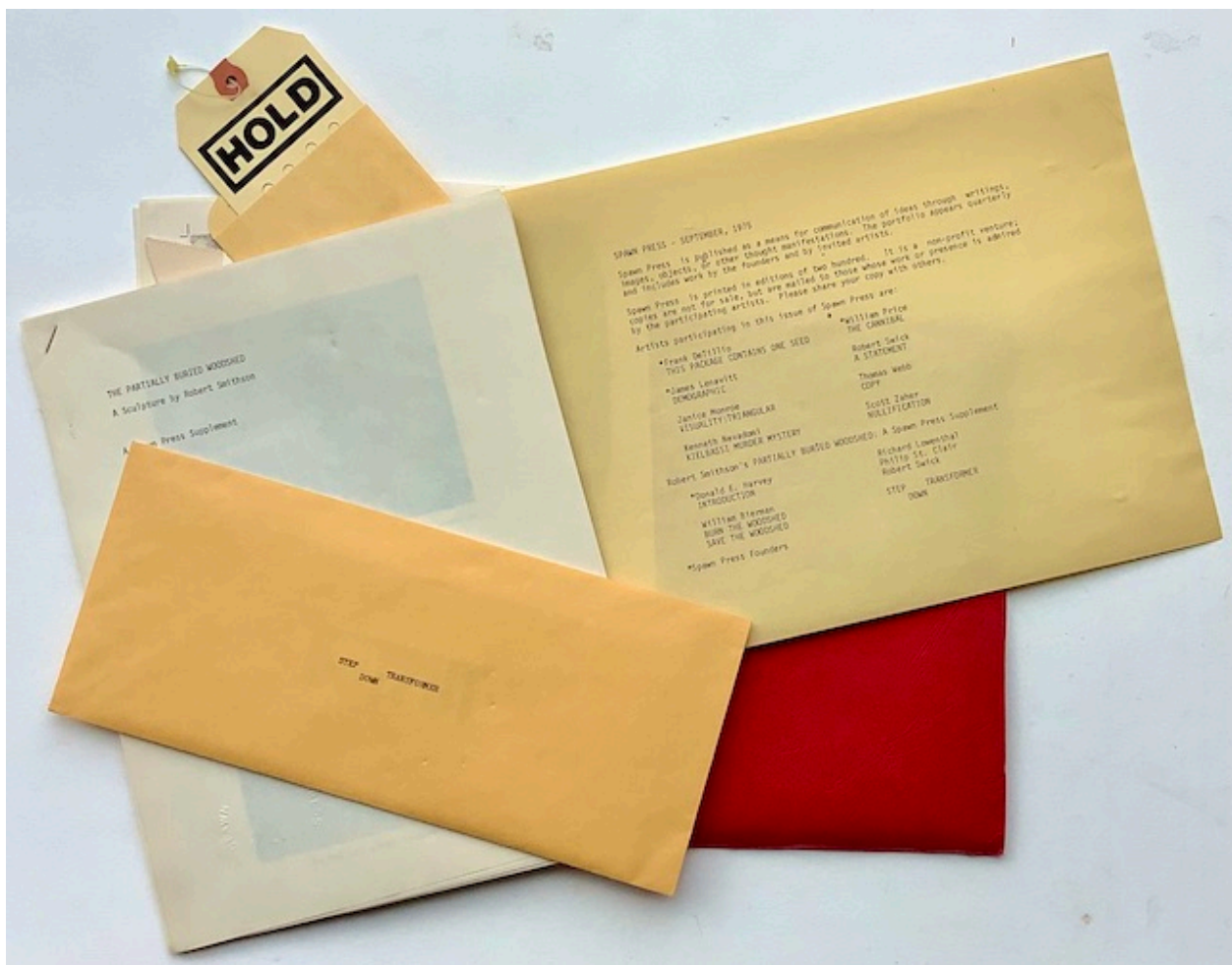
Folder (23 x 30.5 cm). Contents loose in original plain red folder.

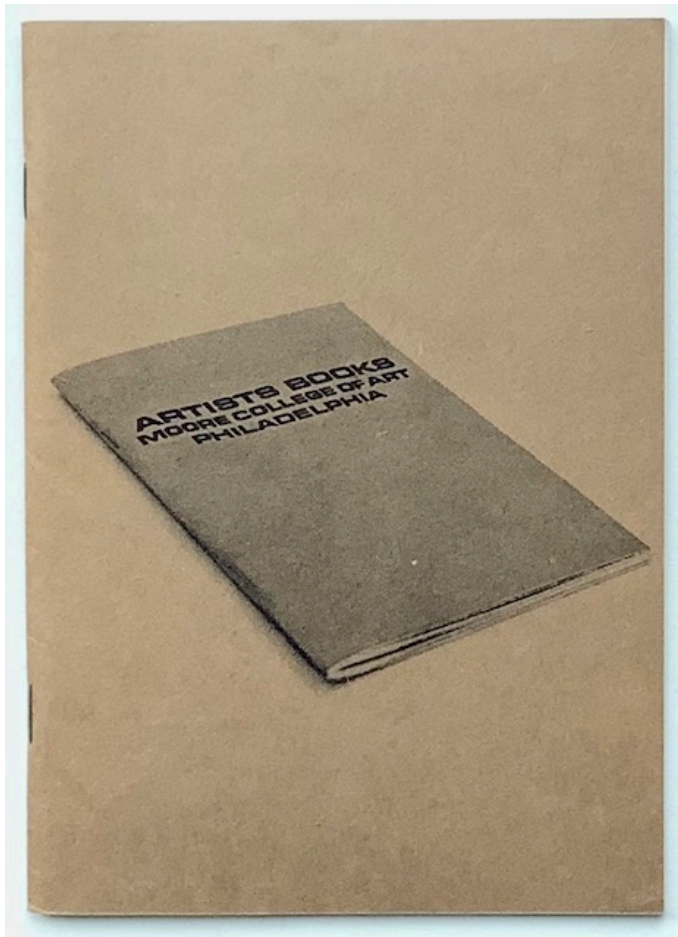
This second issue of the Ohio-based Spawn periodical is notable for its supplement concerning Robert Smithson's *Partially Buried Woodshed*. It includes a nine-page illustrated stapled text concerning the commission, as well as copies of letters to and from the office of the US Vice-President to garner support.

Other artists involved in this issue of Spawn include Frank Detillio, James Lenavitt, Kenneth Nevadomi, Janice Monroe, William Price, Robert Swick, Thomas Webb, Don Harvey, and William Bierman.

Robert Smithson made Partially Buried Woodshed in January 1970 when he was invited to do a one week residency at Kent State University in Ohio. Twenty truckloads of soil were dumped on the central beam of an empty shed until the structure cracked. Smithson expressed an interest in the way the work would increase in meaning while its physical properties collapsed. This 'slow destruction' was at the heart of much of his practice. After Smithson's death in 1973, his widow, the artist Nancy Holt, lobbied to have the remains preserved, but in 1975 it was partially burned by arsonists. Despite their obligations to preserve the work, University officials considered the remains an eyesore, and over the ensuing years, ground keepers removed all the pieces of Partially Buried Woodshed that fell to the earth. All that now remains are the concrete foundations.

£ 450





61.

(Dianne Perry VANDERLIP,
Curator).

Artists Books.

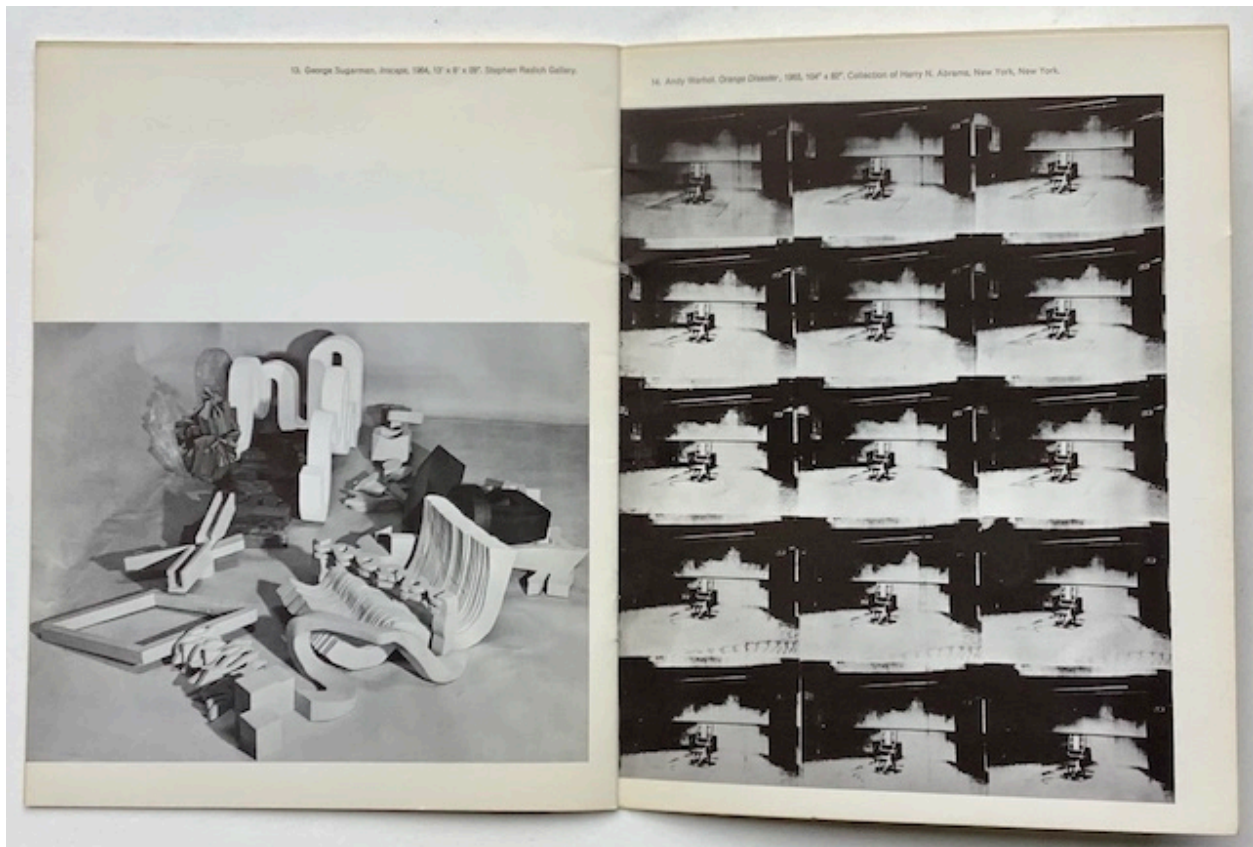
Philadelphia. 1973.

(17.5 x 12.6 cm). pp. 77.
With 13 black-and-white
illustrations. Original printed
wrappers, stapled.

The landmark exhibition catalogue for a pioneering show of artists' books. It was held at both Moore College of Art, Philadelphia (23 March - 20 April 1973), and the University Art Museum, Berkeley (16 January - 24 February 1974).

The exhibition presented the works of Bas Jan Ader, Baldessari, the Bechers, A.A. Bronson, Stanley Brouwn, James Lee Byars, John Cage, Jan Dibbets, Peter Downsbrough, Hans-Peter Feldmann, Robert Filliou, Marcia Hafif, Dick Higgins, David Hockney, Lydia Hunn, Ray Johnson, Lynda S. Kahn, Alison Knowles, David Lamelas, Ellen Lanyon, Sol LeWitt, Cynthia Marsh, Mario Merz, Bruce Nauman, Claes Oldenburg, Tom Phillips, Brigid Polk, Dieter Rot, Ed Ruscha, Saroyan, Seth Siegelaub, Walasse Ting, Emmett Williams, etc. Essays by Lynn Lester Hershman and John Perreault.

£ 325



62.

Andy WARHOL et al.

The Atmosphere of '64.

Philadelphia. Institute of Contemporary Art, University of Pennsylvania. 1964.

(28 x 21.6 cm). pp. (20). With 14 black-and-white offset illustrations. Original wrappers, stapled. Small stains and minor browning to covers, otherwise a very good copy.

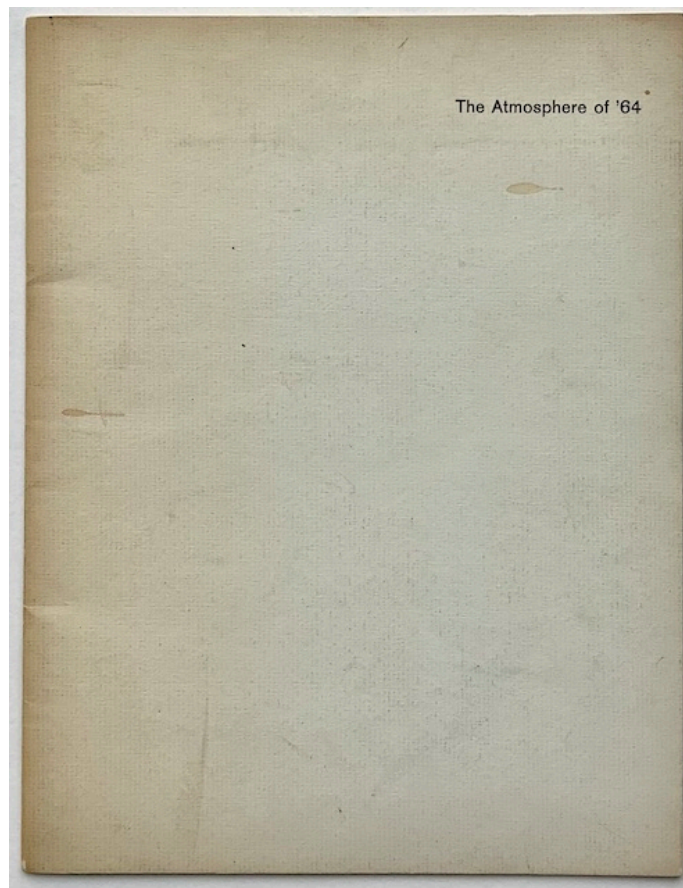
“The present exhibition brings together, in my opinion, some of the most memorable shows of 1963-64. These particular artists through their wide public exposure have created the atmosphere of the past season and will affect future developments. Their influence, however, is more than from a shared spirit or attitude than from individual techniques. It is this immediate

attitude we hope to capture” (T-Grace Sharpless, Curator and Institute of Contemporary Art Director).

One of the rarest exhibition catalogues relating to the emergence of American Pop art. The *Atmosphere '64* exhibition in Philadelphia ran from April 17 - June 1, 1964, and included the work of 14 artists: John Chamberlain, Burgoyne Diller, Hans Hofmann, Ellsworth Kelly, Roy Lichtenstein, Marisol, Robert Morris, Jules Olitski, Robert Rauschenberg, James Rosenquist, George Segal, Frank Stella, George Sugarman, and Andy Warhol. Warhol was to have his first solo museum show at the same venue the following year.

[Institutionally rare, WorldCat lists only three US institutional holdings].

£ 750





63.

Andy WARHOL.

Ten Portraits of Jews of the Twentieth Century.

Miami. The Lowe Art Museum. 1980.

(18 x 14.2 cm). Set of 10 cards + single text card. Loose as issued in printed card folder.

This set of ten offset lithographic cards depicting Warhol's portraits of renowned icons of Jewish culture including Sarah Bernhardt, Louis Brandeis, Martin Buber, Albert Einstein, Sigmund Freud, George Gershwin, Franz Kafka, the Marx Brothers, Golda Meir, and Gertrude Stein.

Published on the occasion of an exhibition at The Lowe Art Museum in Miami, September 6 - September 28, 1980.

This copy inscribed by Warhol in black marker pen on the outer card folder: "to Ira Licht, Andy". Licht was Director of the Lowe Museum who also wrote the small introduction printed on the inside cover.

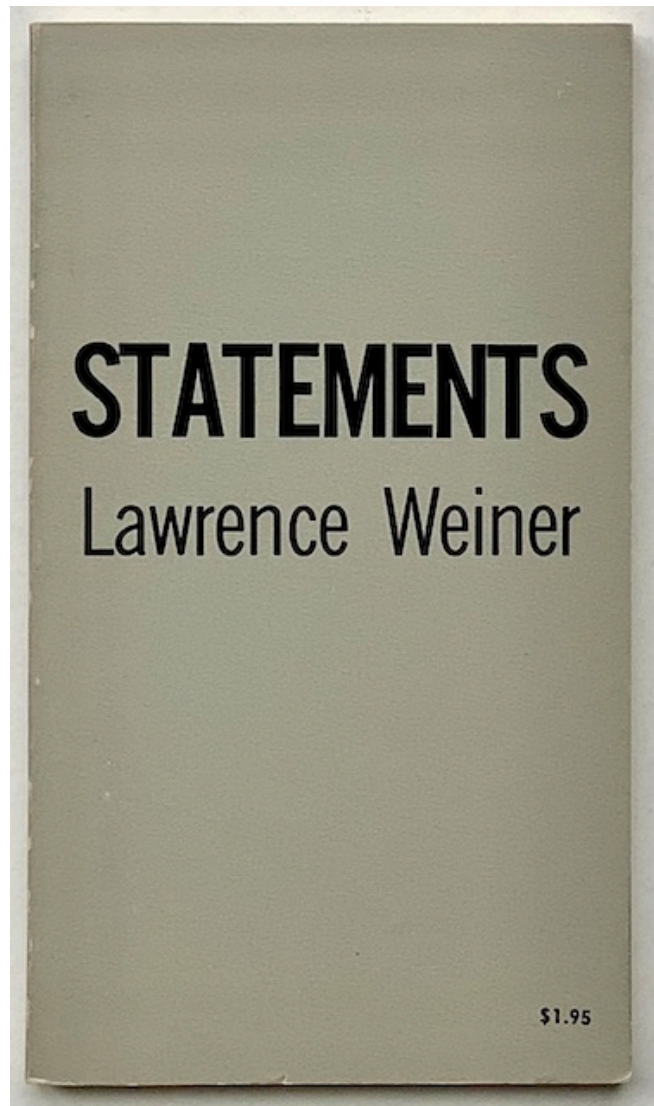
£ 1500

64.

Lawrence WEINER.

Statements.

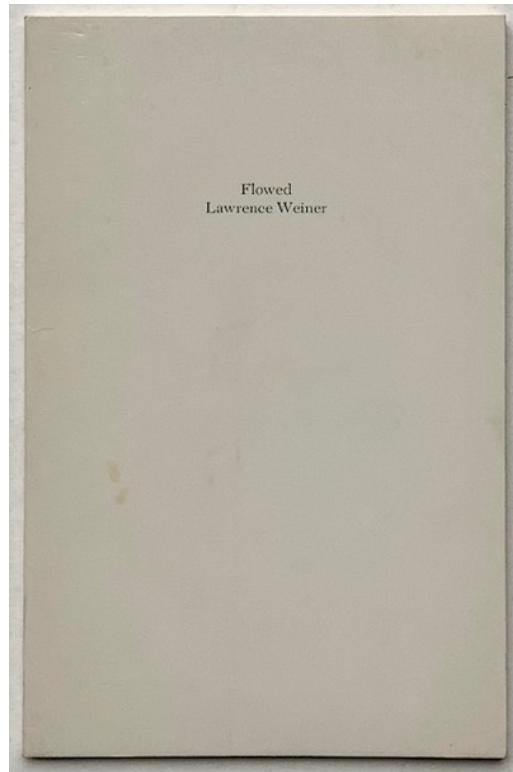
*New York. The Louis Kellner
Foundation / Seth Siegelaub. 1968.*



(17.8 x 10.1 cm). pp. (64). Publisher's wrappers. Very minor rubbing to spine edge, otherwise a fine copy. Limited to 1,000 copies.

Weiner's first artist's book. Contains twelve 'general' and twelve 'specific' examples of the pioneering conceptual practitioners text-based statements. [Ref. Dieter Schwarz. *Lawrence Weiner Books 1968-1989. Catalogue raisonné*, p.11; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.167; *Lippard - Six Years: The dematerialization of the art object*, p.37].

£ 750



65.

Lawrence WEINER.

Flowed.

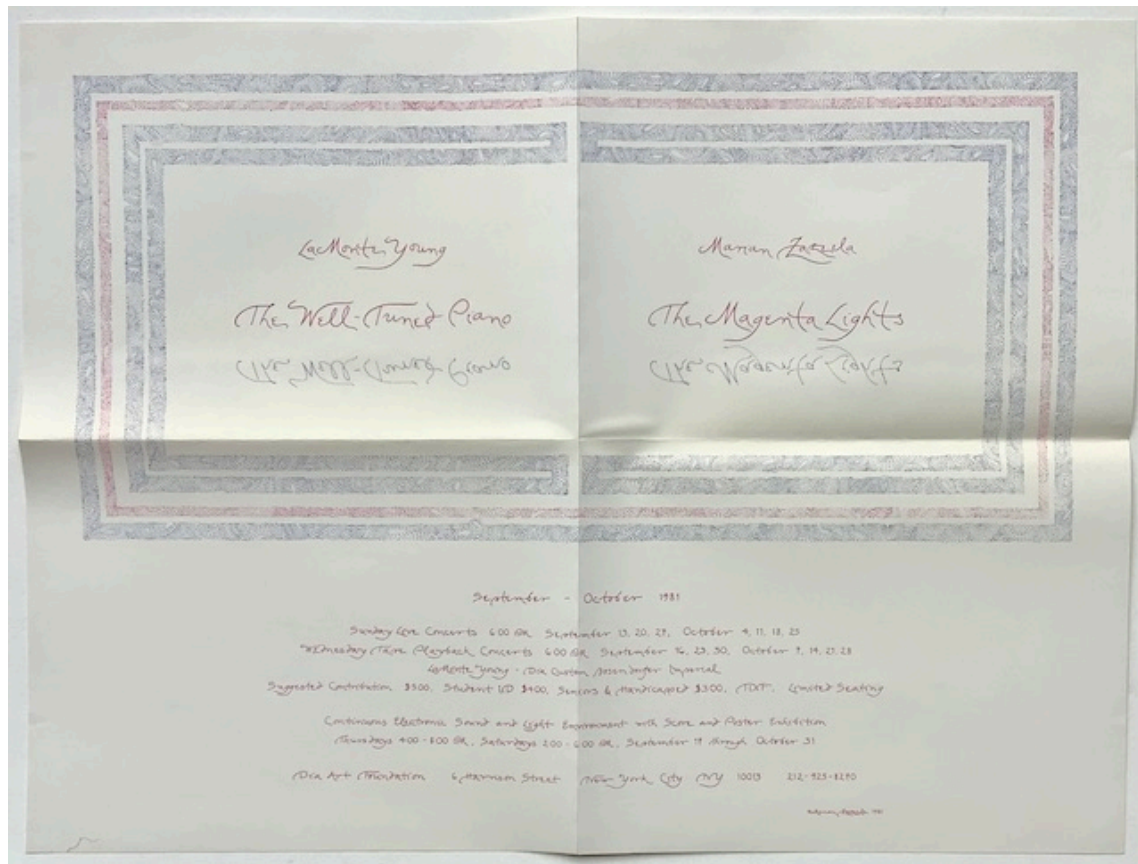
Halifax, Nova Scotia. The Lithography Workshop, Nova Scotia College of Art and Design. 1971.

(16.9 x 11 cm). pp. (30). Publisher's white glossy wrappers. Tiny brown spot to front cover, otherwise a fine copy.

Weiner's English texts translated into Italian, French, Danish, Spanish, German and Dutch. Limited to 1,136 copies.

[Ref. Dieter Schwarz. *Lawrence Weiner Books 1968-1989. Catalogue raisonné*, p.19; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.167].

£ 125



66.

La Monte YOUNG & Marian ZAZEELA.

The Well-Tuned Piano / The Magenta Lights.

New York. Dia Art Foundation. 1981.

Unfolded (38.1 x 50.8 cm). Original poster, machine-folded twice for mailing, with mailing envelope.

Poster designed by Marian Zazeela for the series of live and tape playback concerts of La Monte Young's 5-hour tonal opus, "The Well-Tuned Piano". The concerts took place throughout September and October of 1981, with Young at the piano surrounded by Zazeela's magenta lighting.

£ 225



Tim Byers Art Books

www.timbyersartbooks.com

timbyersartbooks@icloud.com

tel. +44 7980 785 738