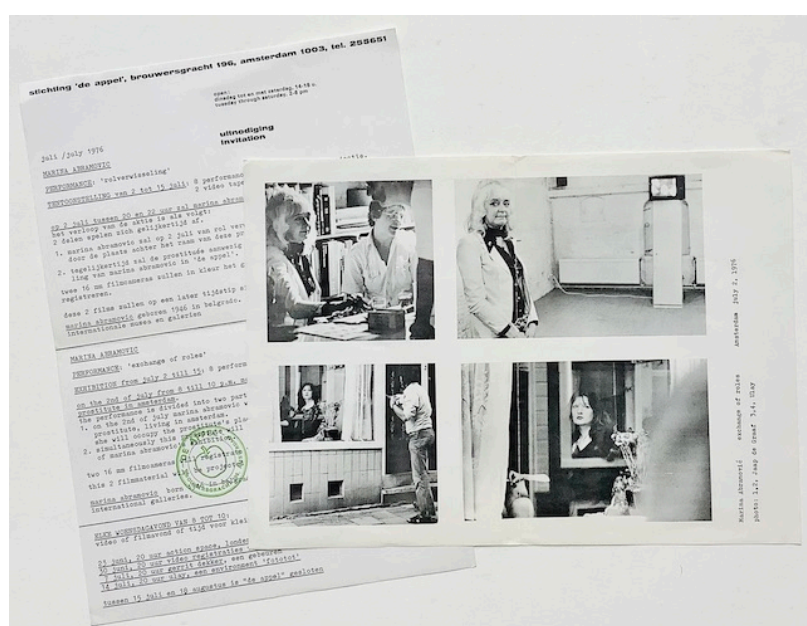


# Tim Byers Art Books Catalogue 29



I.

Marina ABRAMOVIĆ.

## Exchange of roles.

Amsterdam. Stichting 'de appel'. 1975.

(29.6 x 21 cm). Two sheets of paper, one with printed typed text (in Dutch and English), the other with four black-and-white photographic reproductions.

Printed documentation of any important early performance piece by Marina Abramović. On the evening of July 2 of 1975, Abramović exchanged places with Suze, a woman who was a professional prostitute. Both took on each other's roles for four hours. Abramović sat in the prostitute's display window in Amsterdam's red light district, while Suze stood in for Marina Abramović at the opening of her exhibition at De Appel. Both of them bore full responsibility for their unusual four-hour occupation. Their experiences were registered by means of two Super 8 cameras, and shown simultaneously at De Appel gallery during an exhibition which ran to July 15.

£ 150

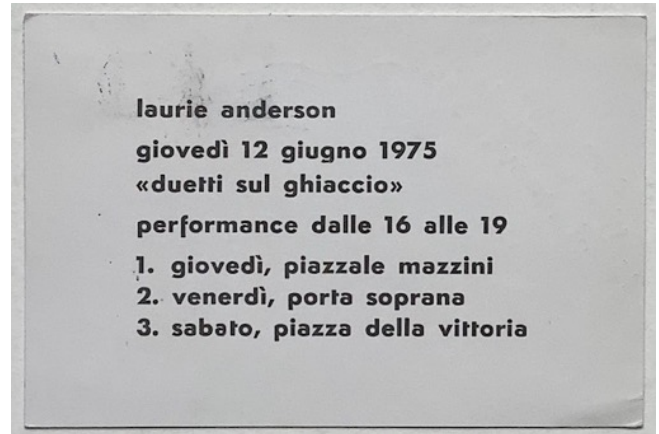
2.

Laurie ANDERSON.

**Laurie Anderson. Duetti sul ghiaccio.**

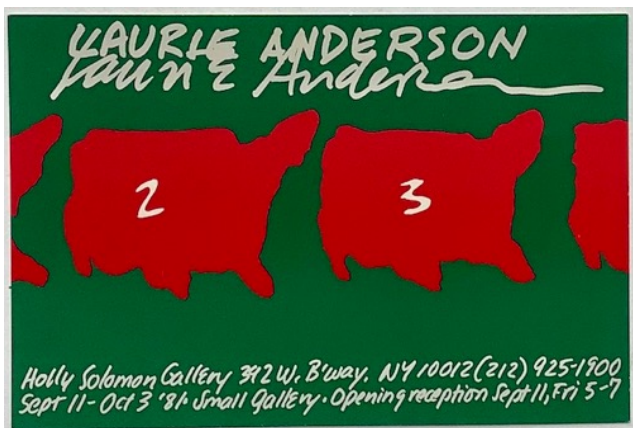
Genoa. Samangallery. 1975.

(10 x 15 cm). Postcard, mailed.



Announcement card for an early performance-based work by Laurie Anderson. In *Duets on Ice*, first performed in New York in 1972 and shortly thereafter in Italy, Anderson stood on a street corner wearing ice skates frozen into a block of ice and played a violin embedded with a speaker emitting a tune. The result was a duet that ended when the ice melted. This card announces three performances by Anderson of the *Duets on Ice*, in three different locations within the city of Genoa, on three consecutive days, June 1975.

£ 135



3.

Laurie ANDERSON.

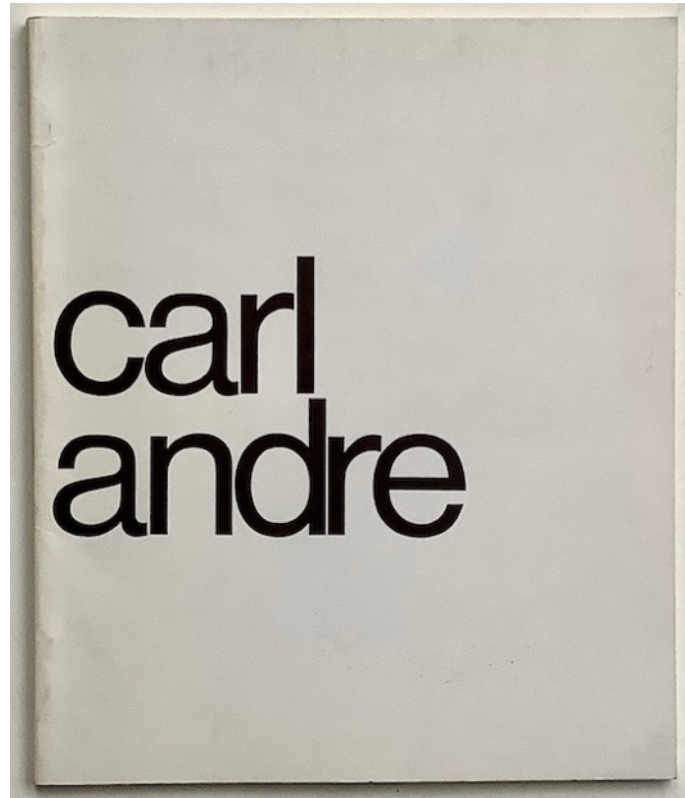
**Laurie Anderson.**

New York. Holly Solomon Gallery. 1981.

(10.3 x 15.5 cm). Postcard, unmailed.

Announcement card for Laurie Anderson exhibition at Holly Solomon's gallery, September - October 1981.

£ 40



4.

Carl ANDRE.

**Carl Andre.**

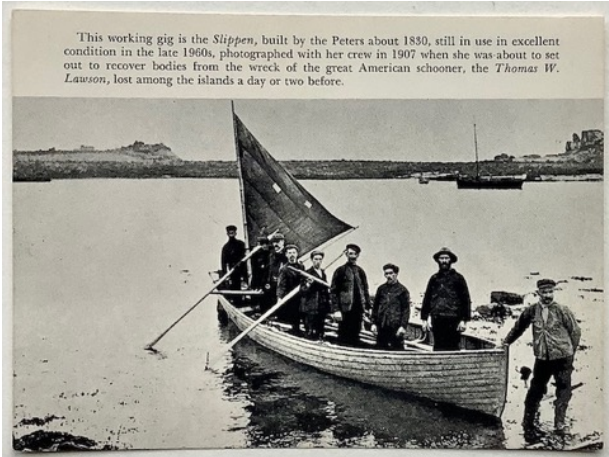
*The Hague. Haags Gemeentemuseum. 1969.*

(22.4 x 19 cm). pp. 64. Black-and-white illustrations throughout. Original wrappers, this copy inscribed by the legendary MoMA curator Jennifer Licht on first page. Titles written in ink on spine, now faded.

First edition of this seminal exhibition catalogue, the first to be published on the work of Carl Andre. The exhibition ran from 23rd August till 5th October 1969. The catalogue contains two-language (English / Dutch) texts, including a transcription of the letter from Hollis Frampton to Enno Develing. The catalogue also contains Andre's poems, and many black-and-white reproductions.

In 1968 the Gemeentemuseum Den Haag became the first European museum ever to hold an exhibition of Minimal Art. It was followed the next year, by this landmark show by Carl Andre, only the artist's second solo museum exhibition.

£ 95



5.

Carl ANDRE.

**Carl Andre: Waterbodies.**

*New York. Museum of Modern Art. 1973.*

(11.5 x 15.4 cm). Postcard, unmailed.

Double sided postcard / announcement published in conjunction with the show held April 10 - May 13, 1973 at the Museum of Modern Art, New York City. At the time of the exhibition Carl Andre was represented by John Weber Gallery, as indicated on verso of card. Andre's idea for the exhibition was to install the small sculptures called Waterbodies on the bottom of the reflecting pools in the MoMA Sculpture Garden.

£ 125

6.

Carl ANDRE.

**Carl Andre. Two Works.**

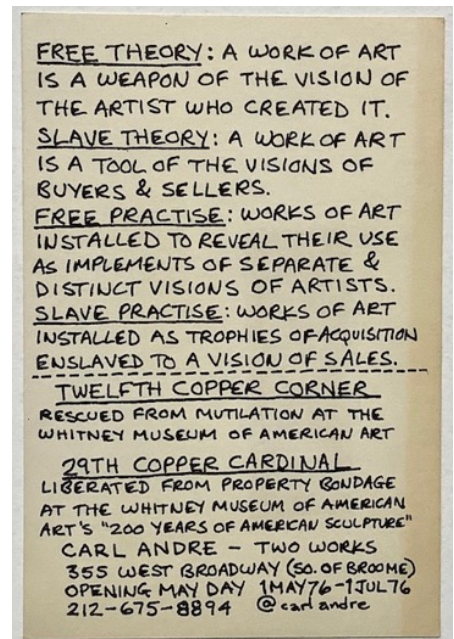
*New York. (Self-published). 1976.*

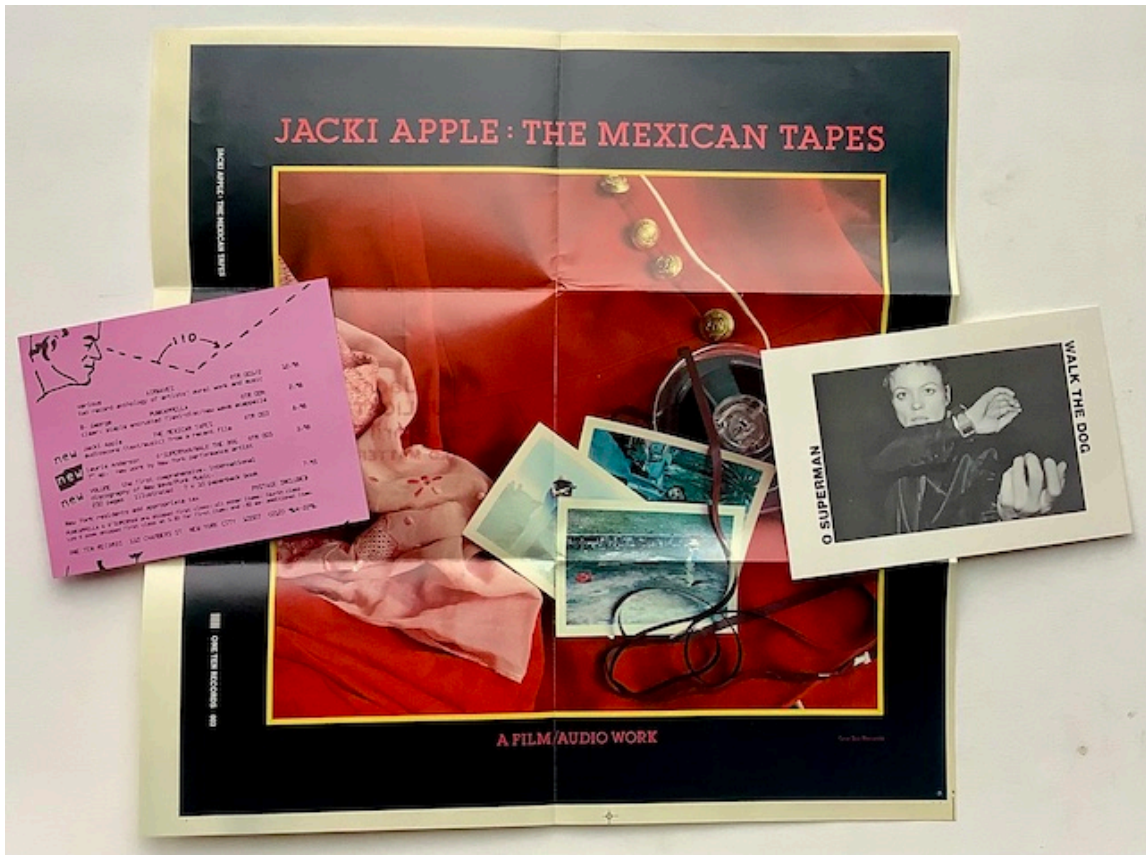
(15.2 x 10.2 cm). Postcard, mailed. Browning to right-hand edge of card.

Single side announcement card for a show of Two Works by Carl Andre: "Twelfth Copper Corner: Rescued from Mutilation at the Whitney Museum of American Art" and "29th Copper Cardinal: Liberated from Property Bondage at the Whitney Museum of American Art's '200 Years of American Sculpture'".

The exhibition was held May 1 - July 1, 1976 at 355 West Broadway, NYC.

£ 145





7.

Jacki APPLE & Laurie ANDERSON.

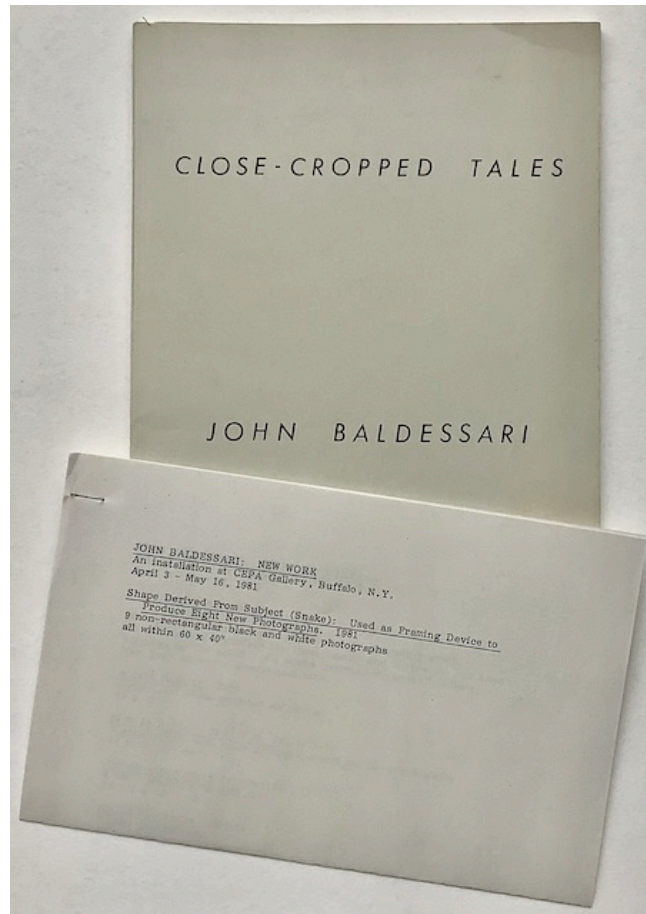
**One Ten Records - two promotional announcements.**

*New York. One Ten Records. (1979).*

Poster (35 x 35 cm); postcard (10.2 x 15.4 cm).

Two pieces of ephemera from New York based record publishers, One Ten Records. Includes Jacki Apple: The Mexican Tapes. Stamped on verso as Jacki Apple Publication Party at Printed Matter, folded poster for her landmark avant-garde film and musical score for The Mexican Tapes. Together with a postcard announcing Laurie Anderson's "O Superman" record. In original mailing envelope with price list enclosed.

£ 75



8.

John BALDESSARI.

### **Close-Cropped Tales.**

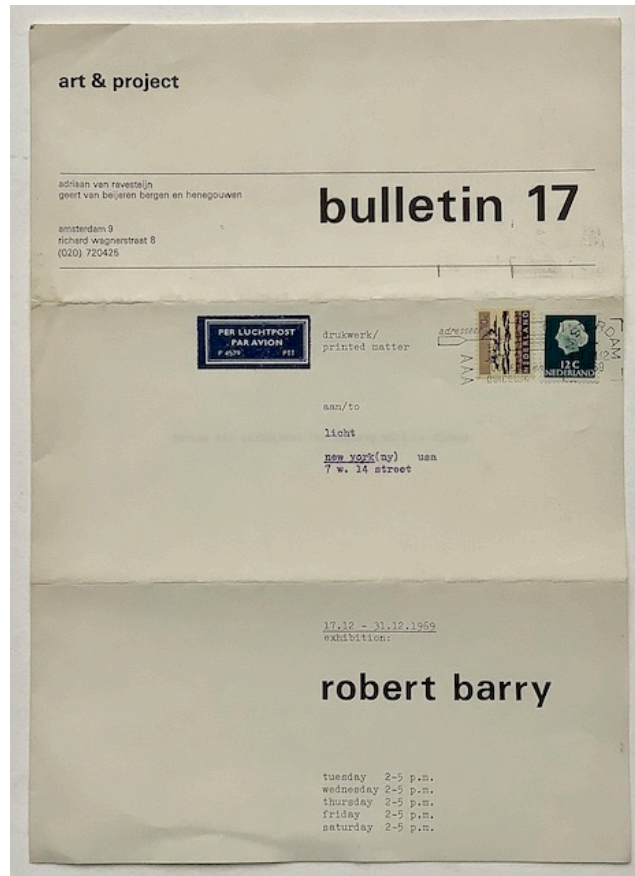
*Buffalo, NY. CEPA Gallery. 1981.*

(22.5 x 17.8 cm). pp. (82). Original wrappers. Small tear to lower edge of front wrapper.

Artist's book published in conjunction with dual exhibitions held at CEPA Gallery, April 3 - May 17, 1981, and Albright-Knox Gallery, April 4 - May 17, 1981. The book contains photographs of events, each placed into chapters, with each photograph having an increasing number of sides. Includes the two-page staple-bound exhibition checklist which is often missing.

[Ref. Anne Moeglin-Delcroix - *Esthétique du livre d'artiste 1960/1980*, p. 320; Johanna Drucker - *The Century of Artists' Books* p. 223].

£ 165



9.

Robert BARRY.

### **Robert Barry. Art & Project Bulletin 17.**

*Amsterdam. art & project. 1969.*

(29.5 × 21 cm). Four-page bulletin, folded into thirds for mailing, with typewritten address.

Single issue of the bulletins issued by the Amsterdam gallery run by Adriaan van Ravesteijn and Geert van Beijeren. This issue reproduces a single-line artist's project by Robert Barry, and was published in conjunction with a show held December 17 - 31, 1969; text reads, "during the exhibition the gallery will be closed." This was the very first manifestation of Barry's *Closed Gallery* conceptual work. As such, the bulletin is the 'artwork' as well as the exhibition itself.

[Ref. *Lucy Lippard - Six Years: The Dematerialization of the Art Object from 1966 to 1972*, p.133].

£ 175



10.

Thomas BAYRLE.

**Bayle.**

*The Hague. Edition UNIDA. 1971.*

(20.5 × 17.2 cm). pp. (56). Original glossy printed boards. Browning to upper edge of separate screenprint.

A well-designed catalogue illustrating 23 of Bayrle's early graphic works. The colour illustrations are interspersed with detailed black-and-white shots printed on transparent tracing paper.

Deluxe edition limited to 200 copies, numbered and signed by Bayrle on the title page, and accompanied by a loosely inserted original screenprint, also signed, numbered and dated (book and print are numbered differently out of the edition of 200). In this copy the inserted print is the small version of Bayrle's *Onanie*, printed in green and brown (19.4 × 15.5 cm).

£ 680





11.

Guillaume BIJL.

**Miss Hamburg Wahl 1988. “Die Kandidatinnen”. Audition: Guillaume Bijl.**

*Antwerp. Zeno X Gallery. 1988.*

(34 x 34 cm). Tipped-in title page & 10 original colour photographs, each mounted individually on sheets of black card. Original black cloth, complete with red silk sash obi with gilt-stamped titles. Clear plastic jacket and black cloth-covered slipcase. Fraying to edges of slipcase, otherwise very good.

Many of the Transformation-Installations of the Belgian artist Guillaume Bijl place the visitor within a consumer or service-oriented scenario, in which the usual choreography is nowhere to be seen. Bijl's “Art Liquidation Project” began in 1979 when he wrote a fictional pamphlet stating that the government had deemed art irrelevant for society and therefore spaces devoted to the arts would now be turned into places more blatantly beneficial to society. The first in this series of projects was Driving School Z, set up in

Ruimte Z Gallery in Antwerp, Belgium. This driving school set-up was so meticulously staged that passers-by would enter and ask about driving lessons.

Bijl's perfect imitation of reality was now of benefit to society, and the question of the role of art in society was lived out in the installation and the many series to follow. One of these was *Miss Hamburg*, a realistic reconstruction of a beauty contest (complete with audience seating and podium), held on the evening of the 28th March at the Messehalle 'Forum' in Hamburg. This artist's book provides seated studio photographs of each of the ten female beauty contest 'candidates'.

The book was published in an edition of 20 copies, numbered and signed by Bijl on the colophon. Complete with the enclosed large offset-printed folded poster for the installation (59 x 35.5 cm, unfolded).

£ 1200





12.

BIT INTERNATIONAL. (Božo Bek, ed.).

**Bit International. Nos. 1 - 9. [All published].**

Zagreb. Galerije grada Zagreba. 1968-72.

(24 x 21 cm) each issue. Black-and-white hors-texte and text illustrations throughout. 9 issues in 7 volumes (includes two double issues). Original wrappers, each cover printed in different colour. Some browning and creasing to spines, and with highlighting of some passages of text with pen in one of the issues. Otherwise generally in very good condition.

The magazine *bit international* emerged from the growing interest in the connections between art and the new technologies that arose around the influential Croatian Nove Tendencije or New Tendencies movement. Its fourth exhibition, *Tendencije 4* held in Zagreb in 1968, showcased computers and visual research.

Published under the auspices of the Galerije grada Zagreba, or Gallery of Contemporary Art in Zagreb, *bit international* was named after the abbreviation for the most basic unit of computing, the binary digit. The magazine's cover features a background of graph paper, the colour of which changes from issue to issue, with the title printed in an early techno typeface.

The editorial statement printed in the first issue lays out the magazine's goals: "To present the theory of information, exact aesthetics, design, communication mass media, visual and related subjects; and to be an instrument of international cooperation in a field that is becoming daily less divisible into strict compartments". With texts in Serbo-Croatian, English, French, German and Italian.

No. 1 - The Theory of Informations and the New Aesthetics / Teorija informacija i nova estetika, eds. Dimitrije Bašičević and Ivan Picelj, 1968, 129 pp. Texts by Matko Meštrović, Abraham A. Moles, Max Bense, and Radoslav Putar

No. 2 - Computers and Visual Research / Kompjuteri i vizualna istraživanja, eds. Boris Kelemen and Radoslav Putar, 1968, 136 pp. Texts by Ješa Denegri, Herbert W. Franke, Hiroshi Kawano, Georg Nees, Frieder Nake, Michael A. Noll, M.R. Schroeder, Leslie Mezei, Petar Milojević, and Marijan Vejvoda

No. 3 - International Colloquy Computers and Visual Research, Zagreb, August 3-4, 1968 / Internacionalni kolokvij kompjuteri i vizuelna istraživanja, 3-4 kolovoz 1968, eds. Boris Kelemen and Radoslav Putar, 1968, 143 pp. Texts by Abraham A. Moles, Marc Adrian, Vjenceslav Richter, Alberto Biasi, Frieder Nake, Matko Meštrović, Vladimir Bonačić, Vladimir Muljević, Božo Težak, Branimir Makanec, Zdenko Sternberg, Jirí Valoch, Kurd Alsleben, Herbert W. Franke, and Leslie Mezei

No. 4 - Design / Dizajn, ed. Matko Meštrović, 1969, 120 pp. Texts by Matko Meštrović, Tomas Maldonado, Gui Bonsiepe, Claude Schnaidt, Radoslav Putar, Vera Horvat-Pintarić, and Fedor Kritovac

No. 5/6 - The Word Image: poésie concrète / Oslikovljena riječ: konkretna poezija, ed. Vera Horvat-Pintarić, 1969, 145 pp. Texts by Vera Horvat-Pintarić, Branimir Donat, Max Bense, Tomaž Brejc, Siegfried J. Schmidt, and Zeljko Bujas

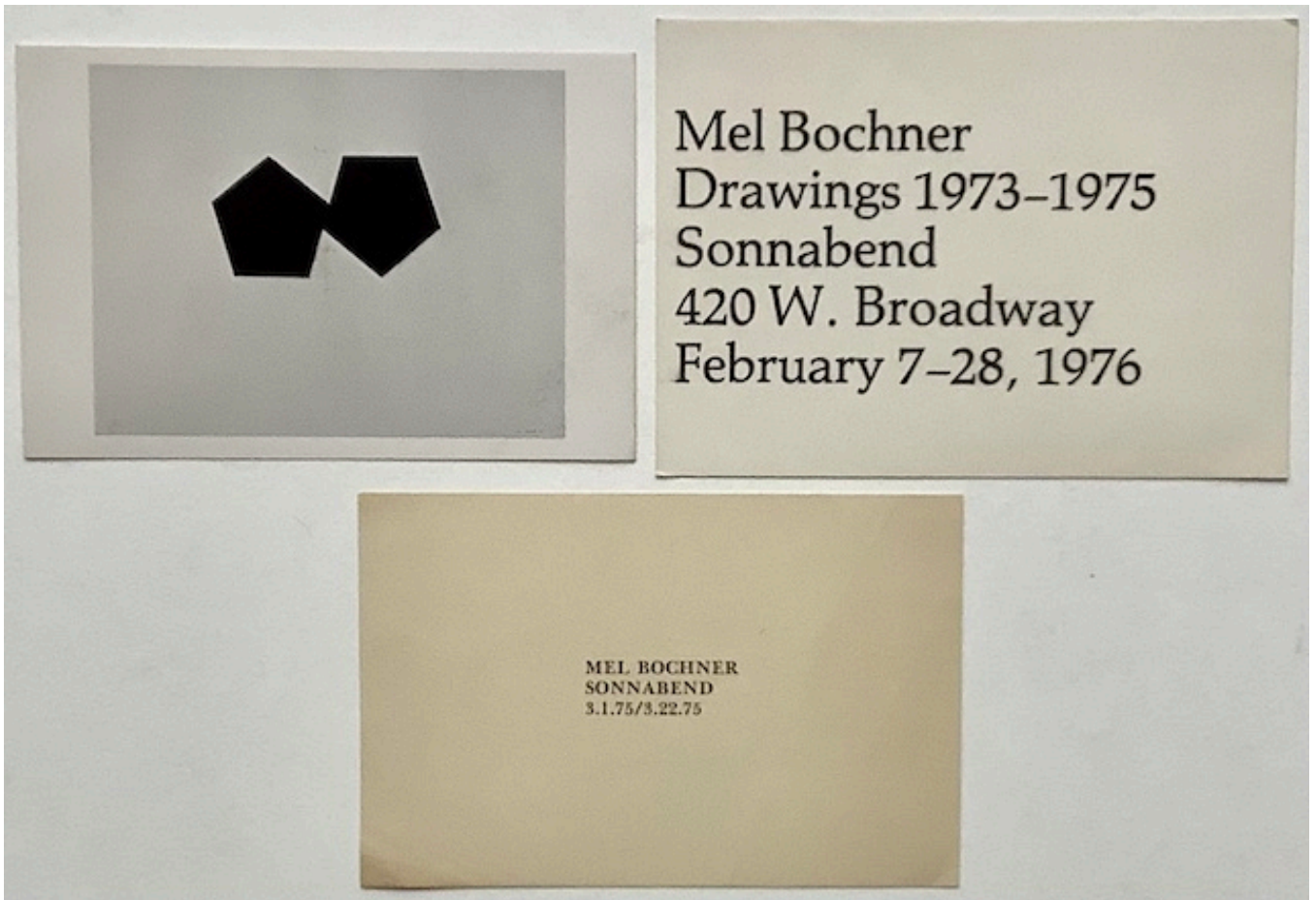
No. 7 - Dialogue with the Machine, 1971, 169 pp. Texts by Gordon Hyde/Jonathan Benthall/Gustav Metzger, Kurd Alsleben, Vera Horvat-Pintarić, Herbert W. Franke, Martin Krampen, Frieder Nake, Josef Hlaváček, Leslie Mezei, Hiroshi Kawano, Petar Milojević, Charles Csurí, Robert Mallery, Vladimir Bonačić, J.B. Bedaux/J. Clausmann/A. Veen, Karl Gerstner, and Marc Adrian

No. 8/9 - Television Today / Televizija danas, ed. Vera Horvat-Pintarić, 1972, 245 pp. Texts by Pierre Schaeffer, Abraham A. Moles, Martin Krampen, Gillo Dorfles, Umberto Eco, Gianfranco Bettetini, Matko Meštrović, Edward L. Palmer, Ivo Skarić, Vera Horvat-Pintarić, John S. Margolies, Renato Barilli, Vincenzo Agnetti, J.L. Alexanco, and Gianfranco Bettetini.

[Ref. Gwen Allen – *Artists' Magazines. An alternative space for art*, p. 245].

£ 3200





13.

Mel BOCHNER.

**Mel Bochner. Non-Verbal Structures (and) Mel Bochner (and) Mel Bochner. Drawings 1973-1975.**

*New York. Sonnabend Gallery. 1973, 1975 & 1976.*

(10.2 x 15.2 cm; 10.1 x 15.1 cm; 11.4 x 15.8 cm). Postcards, the latter two mailed to Museum of Contemporary Art, Chicago.

Three announcement cards for Bochner exhibitions held at Sonnabend Gallery, the first held in September-October 1973, then March of 1975, and the third, February 1976.

£ 150



14.

John CAGE.

**Ballettabend - Music Walk with Dancers (5 October 1960). [Photographs by Peter Fischer].**

*(Cologne). 1960.*

The Ballettabend or “Ballet Evening” took place in the auditorium of the Friedrich-Wilhelm Gymnasium in Cologne on the 5th of October 1960. The participants were none other than the great dancer and choreographer Merce Cunningham and his dance partner Carolyn Brown, together with the composer John Cage and pianist David Tudor.



The evening's production concluded with *Music Walk with Dancers* pairing a new duet for Cunningham and Carolyn Brown with John Cage's indeterminate work *Music Walk*. Cunningham and Brown performed a series of movement tasks such as waltzing, skipping, running, dancing a softshoe, doing warm-up exercises, balancing on a dolly, and sitting in chairs. Cage and David Tudor walked about the space playing piano.





This set of eight photographs (each with a printing date stamp of 08.11.61 on verso) show John Cage either backstage, or in preparation for the performance. These include:

3 informal photographs of John Cage, taken backstage, Friedrich-Wilhelm Gymnasium, Cologne (each 17.8 x 18.8 cm);

2 photographs showing Cage climbing through a window of the Gymnasium during a rehearsal for the Ballettabend (each 17.9 x 18.7 cm);

2 photographs showing Cage climbing through the stage trapdoor of the Friedrich-Wilhelm Gymnasium (17.8 x 17.7 cm; 17.8 x 18.7 cm);

& 1 photograph showing Cage preparing his piano for the rehearsal (17.8 x 18.4 cm).

£ 4000





15.

John CAGE, David TUDOR, Merce CUNNINGHAM & Carolyn BROWN.

**Ballettabend - Music Walk with Dancers (5 October 1960). [Photographs by Peter Fischer].**

*(Cologne). 1960.*

This second set of six seemingly unpublished photographs (each with a printing date stamp of 08.11.61 on verso) show all the major protagonists:  
a relaxed portrait of Merce Cunningham and Carolyn Brown during rehearsals (17.8 x 18.5 cm);



Two photographs of Merce Cunningham and Carolyn Brown performing *Music Walk with Dancers* - in one of the photographs John Cage is also seen on stage (17.5 x 23.9 cm; 16.6 x 23.5 cm);



Two photographs showing all four participants taking a bow at the culmination of the performance – John Cage, Carolyn Brown, Merce Cunningham & David Tudor (17.3 x 24 cm; 16.7 x 24 cm);





Photograph of David Tudor and John Cage emerging on stage at the evening's conclusion (17 x 24 cm).

£ 3000



16.

(John CALE).

### **A Little Festival of New Music. Program.**

*London. Goldsmith's College. 1963.*

(8.8 × 21 cm). With 22 sheets, each with a few lines of mimeographed typed text printed recto only. Original purple silkscreen front wrapper (a detail of a clenched fist), designer unknown. Sheets stapled to left edge. Small areas of damp-staining, mostly affecting only the cover sheet and final page.

Printed program for one of the earliest manifestations of Fluxus in the UK, organised by a Rock icon in his youth. John Cale is today famous for being the founding member of the American rock band the Velvet Underground. In his youth, having discovered a talent for the viola, Cale studied music at Goldsmiths College, University of London. As a student, Cale became friends with the experimental composer and former Stockhausen assistant Cornelius Cardew. Together they both organised 'A Little Festival Of New Music' held at Goldsmith's College on July 6, 1963.

This was to be one of the most significant Fluxus events to be held in London, highlighting as it did, the early Fluxus art movement, and allowing the performance of works by US avant-garde pioneers such as John Cage, LaMonte Young, George Maciunas, George Brecht, Robert Watts, Nam June Paik, Emmett Williams and Robin Page.

Cale himself premiered two pieces at the event, titled Piano Piece (unsequel music 212b) and Plant Piece, the latter instructing the performer to place a potted plant onstage and

scream at it until it died. The probable high point of the concert though, was the British premiere of LaMonte Young's *X for Henry Flynt* (1961), during which the performer, in this instance Cale, was to repeat a heavy sound every one or two seconds as uniformly and as regularly as possible for a long time.

[Rare. No copies listed on WorldCat; Fluxus etc. - The Gilbert and Lila Silverman Collection, no. 639].

£ 1750



17.

Jan DIBBETS.

**Jan Dibbets. audio-visuelle Dokumentationen. Korrekturen der Perspektive. Umgeschlagenes Rasenstück. Fotoserie Flut. Veränderung des Territoriums eines Rotkehlchens. Afsluitdijk. (With): Dokumentation. Ausstellung + Besucher. Presseurteile Fotos.**

*Krefeld. Museum Haus Lange Krefeld. 1969.*

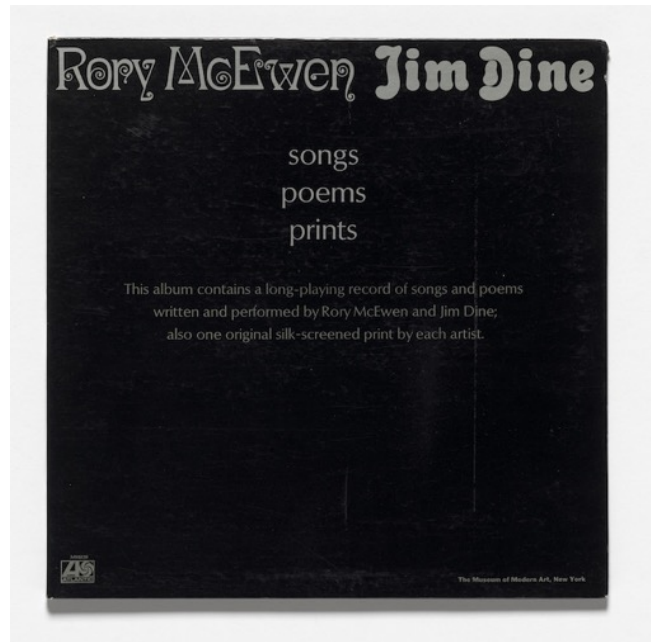
(30 x 21.1 cm). pp. (6) + 10 plates with numerous illustrations. 2 folding, including one 9-panel-long gatefold); one 7-inch 33rpm flexi record, loosely inserted in printed sleeve hinged into text + 20-page appendix. All pages hole-punched, and bound with metal strip as issued.

Catalogue for Jan Dibbets' exhibition at the Museum Haus Lange Krefeld, 14 December 1969 - 25 January 1970. Complete with the 20-page press release appendix concerning the exhibition, which contains nine additional reproductions of works and one full-page facsimile in the artist's hand of the instruction drawing for an installation. The catalogue includes the 7-inch flexi record: "Afsluitdijk 1969. The sound of driving 5km. on a straight road with a constant speed of 100km. an hour".

[Ref. Lucy Lippard - *Six Years: The dematerialization of the art object*, p. 133; Ursula Block & Michael Glasmeier - *Broken Music. Artists' Recordworks*, p. 122].

£ 480





18.

Jim DINE & Rory McEWEN.

### **Songs, Poems, Prints.**

*New York. The Museum of Modern Art. 1969.*

(32 x 32 cm). Gatefold sleeve, deluxe edition in original black velour portfolio with silver text.

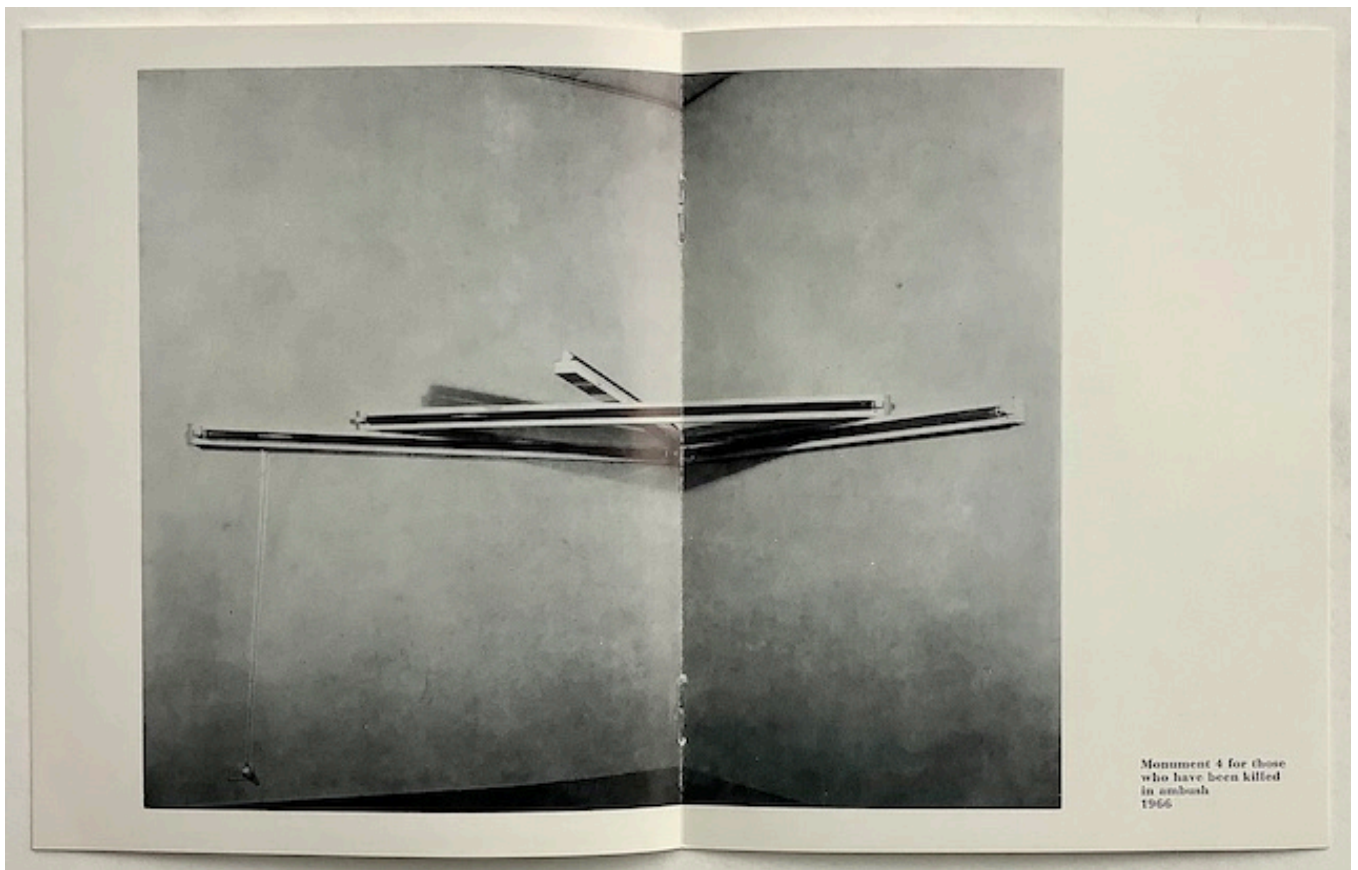
One of the very first art recordings released on a major label (produced by Atlantic Records for The Museum of Modern Art, New York). The 33rpm vinyl record contains songs and poems performed by Rory McEwen and Jim Dine, together with one original silk-screened print on acetate by each of the artists.

**This is one of 100 deluxe copies**, in a black velour portfolio, with each print signed in pencil, lower right, the first by Jim Dine, the second by Rory McEwen. The portfolio is complete with a title page printed on a loose leaf, two yellow coloured sheets with a transcription of the lyrics of the record, and a photograph of the two artists (photograph by Nancy Dine).

[Ref. Mikro - *Jim Dine. Complete Graphics*, 77].

£ 2500





19.

Dan FLAVIN.

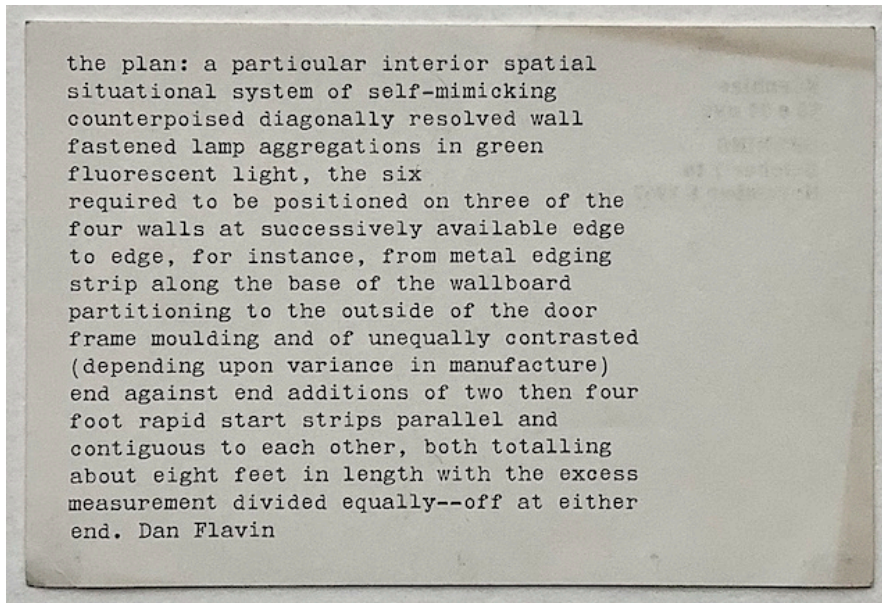
**Dan Flavin.**

*Cologne. Galerie Rudolf Zwirner. 1966.*

(18.8 × 15 cm). pp. (4). Two black-and-white illustrations. Original wrappers, stapled. A fine copy.

Catalogue for Flavin's first European show, Galerie Rudolf Zwirner, Cologne, September 1966.

£ 185



20.

Dan FLAVIN.

**Dan Flavin. Opening October 7 to November 8 1967.**

*New York. Kornblee Gallery. 1967.*

(10.2 x 15.3 cm). Postcard, printed both sides. Sun-staining to corners.

Announcement card for the second of two early ground-breaking exhibitions that Dan Flavin mounted in 1967 at New York's Kornblee Gallery, located at 58 East 79th Street. In 1967, the Kornblee Gallery held two exhibitions of Flavin's fluorescent light works. The first, in January, featured six vertical works in cool white light. The second exhibition, which took place in October of that year, presented a single work composed of six green diagonal light tubes.

The following text is printed on the card for Flavin's October exhibition: "the plan: a particular interior spatial situational system of self-mimicking counterpoised diagonally resolved wall fastened lamp aggregations in green fluorescent light, the six required to be positioned on three of the four walls at successively available edge to edge, for instance, from metal edging strip along the base of the wallboard partitioning to the out-side of the door frame molding and of unequally contrasted (depending upon variance in manufacture) end against end additions of two then four foot rapid start strips parallel and contiguous to each other, both totaling about eight feet in length with the excess measurement divided equally off at either end. Dan Flavin".

£ 220



21.

FLUXUS.

**Poesie et cetera  
americaine. Biennale  
internationale des  
jeunes artistes.**

*Paris. n.p. 1963.*

(20 x 20 cm). pp. (28).  
Original printed  
wrappers, stapled.

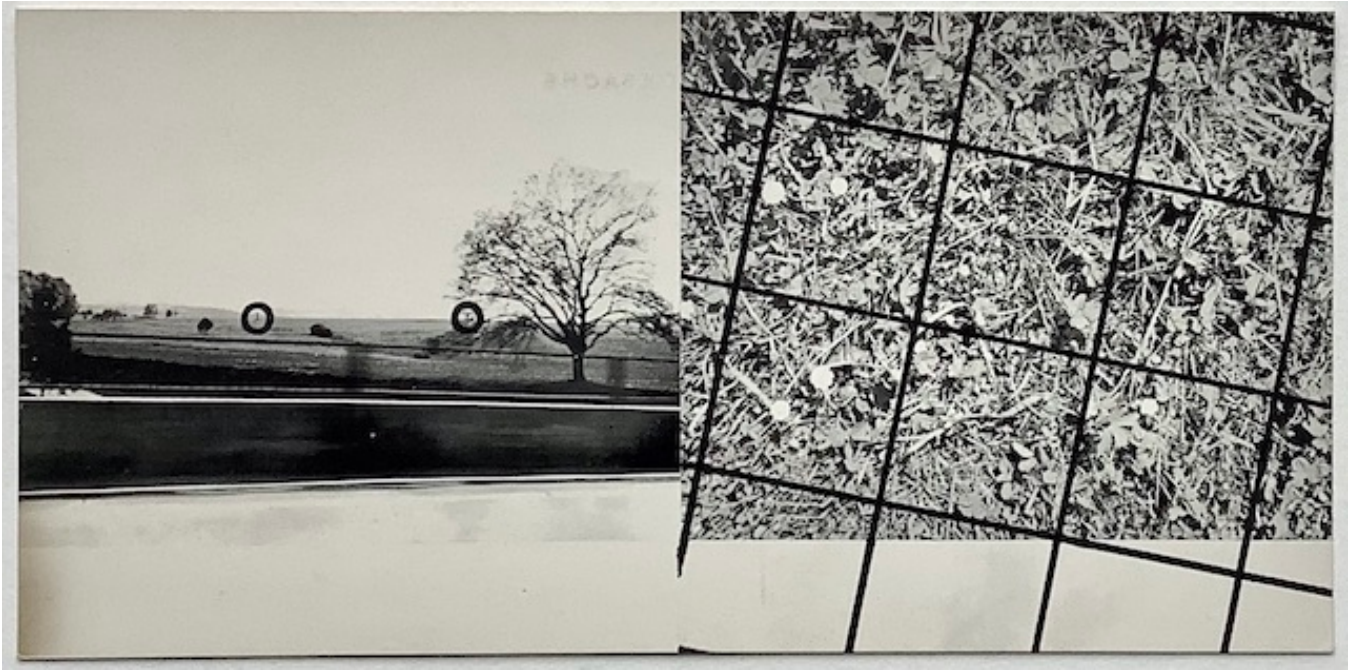
Catalogue for one of the earliest Fluxus events, organised by Radio Télévision Française under the direction of Jean Tardieu, and the "Domaine Poétique" competition represented by Jean-Clarence Lambert and Jean-Loup Philippe.

The event, a biennial for young artists in Paris, was held at the Musée d'art moderne de la ville de Paris, on the evening of the 9th October 1963. Included the participations of George Brecht, Terry Brown, Al Hansen, Dick Higgins, Pat Keene, Alison Knowles, George Maciunas, Jackson Mac Low, Simone Morris, Benjamin Patterson, Terry Riley, Robert Watts, Emmett Williams, and La Monte Young.

Alison Knowles's *Shuffling Piece (for audience)* and Simone Forti's *Instructions pour une danse* were just two of seven compositions performed simultaneously at the event. In the list of participants in the back of the program, les spectateurs (the spectators) were included along with the roster of artists. This copy appears to lack the additional loose leaf with the Terry Riley *For Ear Piece* score.

[Ref. *Fluxus etc.* - *The Gilbert and Lila Silverman Collection*, no. 633].

£ 800



22.

Hamish FULTON.

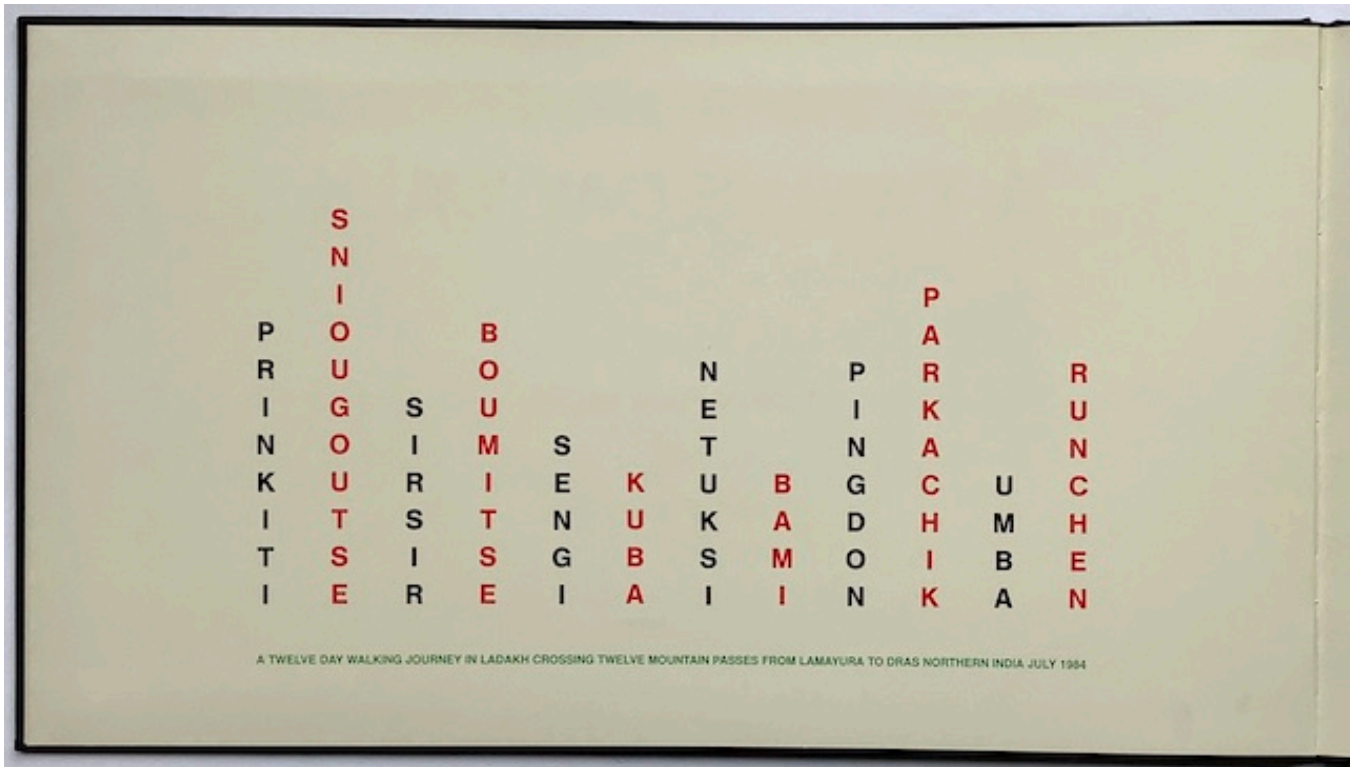
**Hamish Fulton.**

*Düsseldorf. Galerie Konrad Fischer. 1969.*

(10.3 x 21.1 cm). Postcard, unmailed.

Announcement card for Fulton's very first solo exhibition, held at the Galerie Konrad Fischer, Düsseldorf, June-July 1969. Recto with two photographic images printed side-by-side, one apparently taken through a car window, the other a close-up shot of a section of grassy meadow overlaid with a grid. Verso of card with gallery details.

£ 140



23.

Hamish FULTON.

### **A Twelve Day Walk and Eighty Four Paces.**

*London. Charles Booth-Clibborn / Paragon Press. 1991.*

(31 × 55 cm). pp. (32). Printed by hand using off-set lithography on glossy paper. Publisher's full black cloth, blind-stamped on both front and rear boards. In original plain white card box.

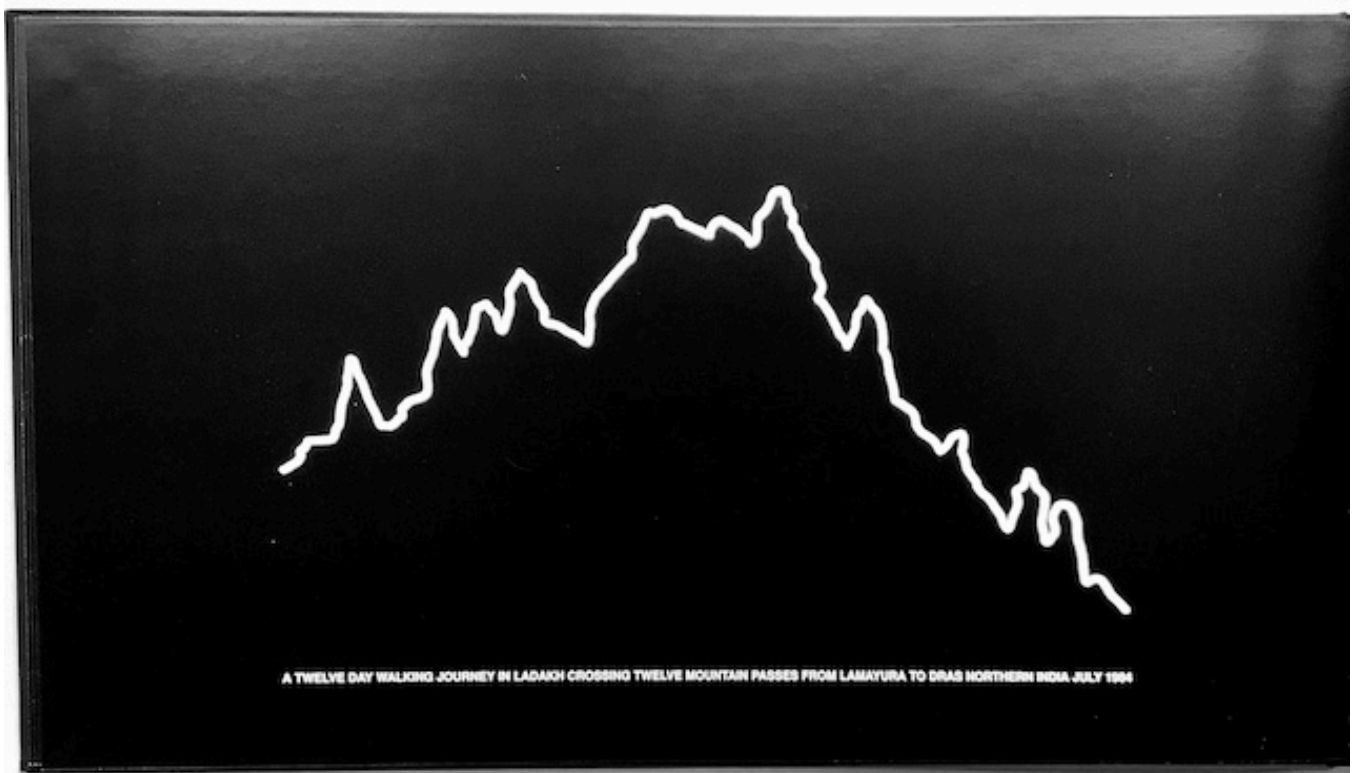
Artist's book with 26 offset lithographs, which documents a "twelve day walking journey in Ladakh, crossing twelve mountain passes, from Lamayura to Dras, Northern India, July 1984" and the repeated "no thoughts counting paces, Kent, England 1988, 1989, 1990".

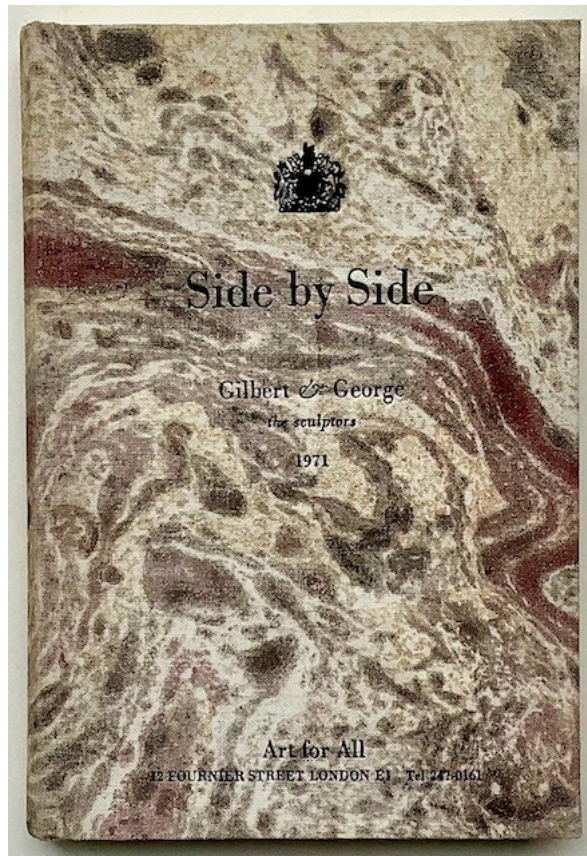
The narrative sequence of these two events is realised in the pair of images on each double page opening. Repetition of text and line of the route on the left-hand page is juxtaposed

with a graphic representation of the sky on the date of the seven paces in question on the right-hand page.

Published in an edition of 35 copies (+ 10 additional proof copies), each numbered and signed in pencil by Fulton on the colophon page.

£ 3200





24.

GILBERT & GEORGE.

**Side by Side. George & Gilbert the sculptors 1971.**

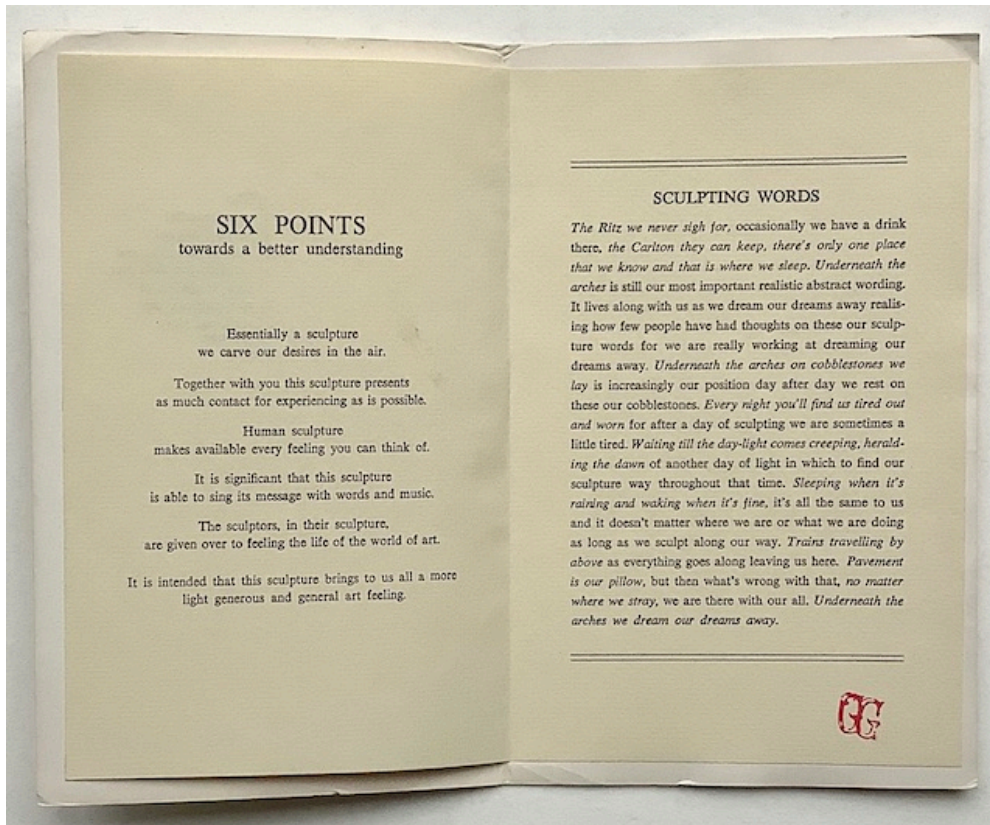
*Cologne / New York. König Brothers. 1972.*

(19.5 x 13.3 cm). pp. (170). Each copy has a unique marbled cover of grey/brown and ochre stained cloth, with black blocked title. Very minor browning to spine, with tiny loss to block titles.

Artist's book, published in an edition of 600 copies, numbered on the inside rear cover and signed by the artists on the 'to the reader' page. The book has the text printed on the left-hand pages, and photographic images on the right-hand. The text is divided into three chapters, "With Us in the Nature", "A Glimpse into the Abstract World" and "The Reality in Our Living".

[Ref. Anne Moeglin-Delcroix - *Esthétique du Livre d'Artiste 1960 / 1980*, p. 283; Germano Celant - *Book as Artwork 1960 / 1972*, p. 95].

£ 650



25.

GILBERT & GEORGE.

### **A Guide to Singing Sculpture by George & Gilbert the human sculptors.**

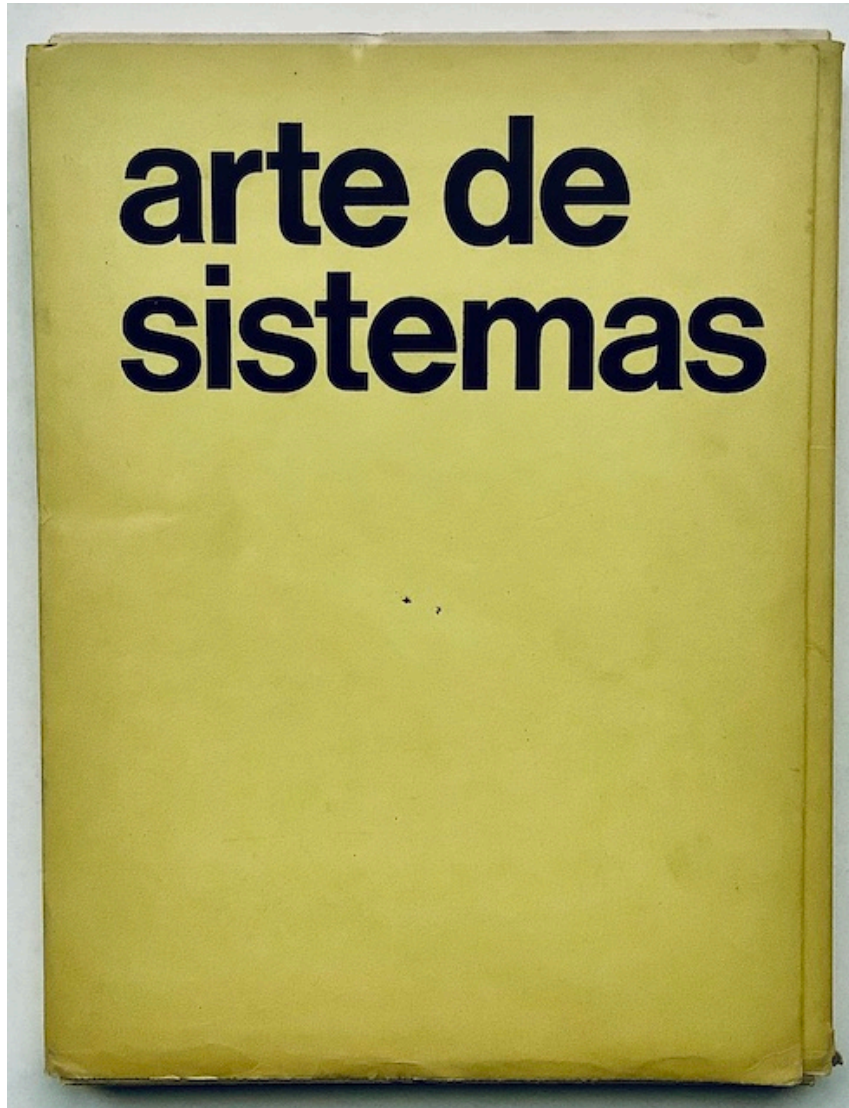
London. Art for All. 1973.

(20.4 x 12.8 cm). [2 folded sheets]. Inserted leaf of cream paper with preface recto and text 'Six Points / towards a better understanding' verso, page with text 'Sculpting Words' and 'GG' red stamp (page pasted to rear wrapper). Original publisher's white printed wrappers with titles to front cover in black. Mild creasing to corners.

The rare ephemeral booklet, the 'guide' for one of Gilbert and George's earliest works, 'Singing Sculpture'. Gilbert & George's 'Singing Sculpture' work, performed over a number of years, was one of their earliest and most iconic 'hits'. For the performance, they painted themselves in bronze and sang and danced to a 1930s song titled 'Underneath the Arches'. The booklet was first published in 1970, with this example issued for G&G's performances in 1973, possibly in Australia.

£ 100





26.

(Jorge GLUSBERG, curator).

**Arte de Sistemas.**

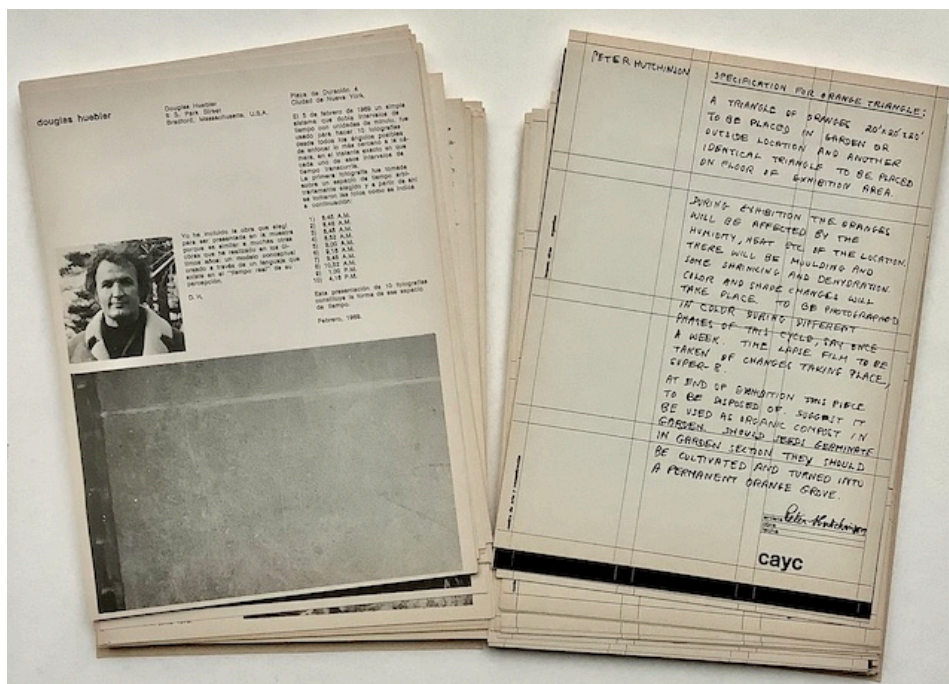
*Buenos Aires. Centro de Arte y Comunicación CAYC & Museo de Arte Moderno de la Ciudad de Buenos Aires. 1971.*

(23 x 17.5 cm). pp. (212), consisting of 106 cards which, other than the introductory title pages and text pages, are printed both sides. Black-and-white illustrations throughout. Loose as issued in original yellow card folder, with titles printed in black. Minor wear and small tears to edges of folder, contents good.

In 1968, the Centro de Estudios de Arte y Comunicación (Centre for Art and Communications Studies, CEAC) was created, which, shortly after its first public event at the Galería Bonino (August - September 1969), changed its name to Centro de Arte y Comunicación (Art and Communications Centre, CAYC). *Arte de sistemas* was the term coined by Jorge Glusberg, CAYC's director and theoretician, to define the various artistic proposals carried out within CAYC's sphere of influence. According to this definition, a work was understood as a system of signs that could, in turn, refer to a variety of codes: political, ecological, conceptual, and cybernetic, among others. Therefore, above and beyond the myriad meanings suggested by the works, they all had something in common in that each could be classified as a system. This meant that the works could theoretically be either mass produced or multiplied in some way, thus stressing the relevance of the creative process rather than the finished product.

*Arte de Sistemas* was also the title of the emblematic exhibition organised by Glusberg in July of 1971. The show featured hundreds of artists from Argentina and abroad, mostly protagonists of conceptualism, arte povera, and land art. Participants include Vito Acconci, Eleanor Antin, Arakawa, John Baldessari, Robert Barry, Mel Bochner, Christian Boltanski, Stanley Brouwn, Dinald Burgy, Christo, Agnes Denes, Antonio Dias, Terry Fox, Hamish Fulton, Jochen Gerz, Gilbert & George, Dan Graham, Hans Haacke, Douglas Huebler, Peter Hutchinson, Allan Kaprow, On Kawara, Joseph Kosuth, David Lamelas, John Latham, Les Levine, Richard Long, Mario Merz, Dennis Oppenheim, Ed Ruscha, Richard Serra, Lawrence Weiner and many others.

£ 1200





27.

Douglas HUEBLER.

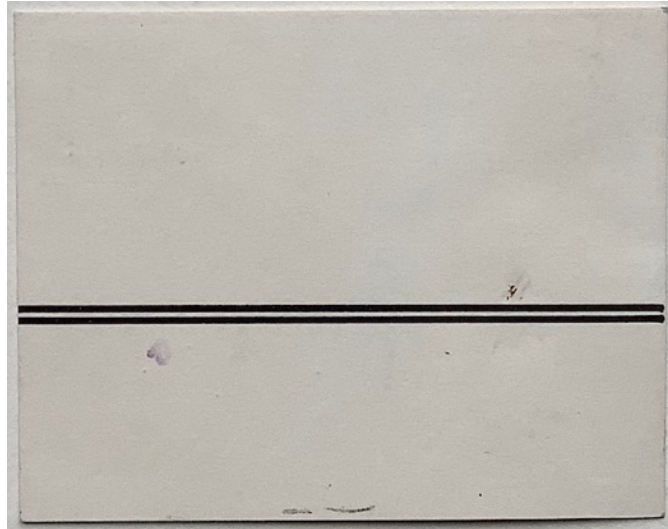
### **Douglas Huebler. Art & Project Bulletin 39.**

Amsterdam. art & project. 1971.

(29.5 × 21 cm). Four-page bulletin, folded into thirds for mailing, with typewritten address.

Single issue of the bulletins issued by the Amsterdam gallery run by Adriaan van Ravesteijn and Geert van Beijeren. This issue reproduces a photographic project by Douglas Huebler entitled *Variable Piece 1A*, published in conjunction with a show held May 22 - June 11, 1971.

£ 125



28.

Robert IRWIN.

**Robert Irwin.**

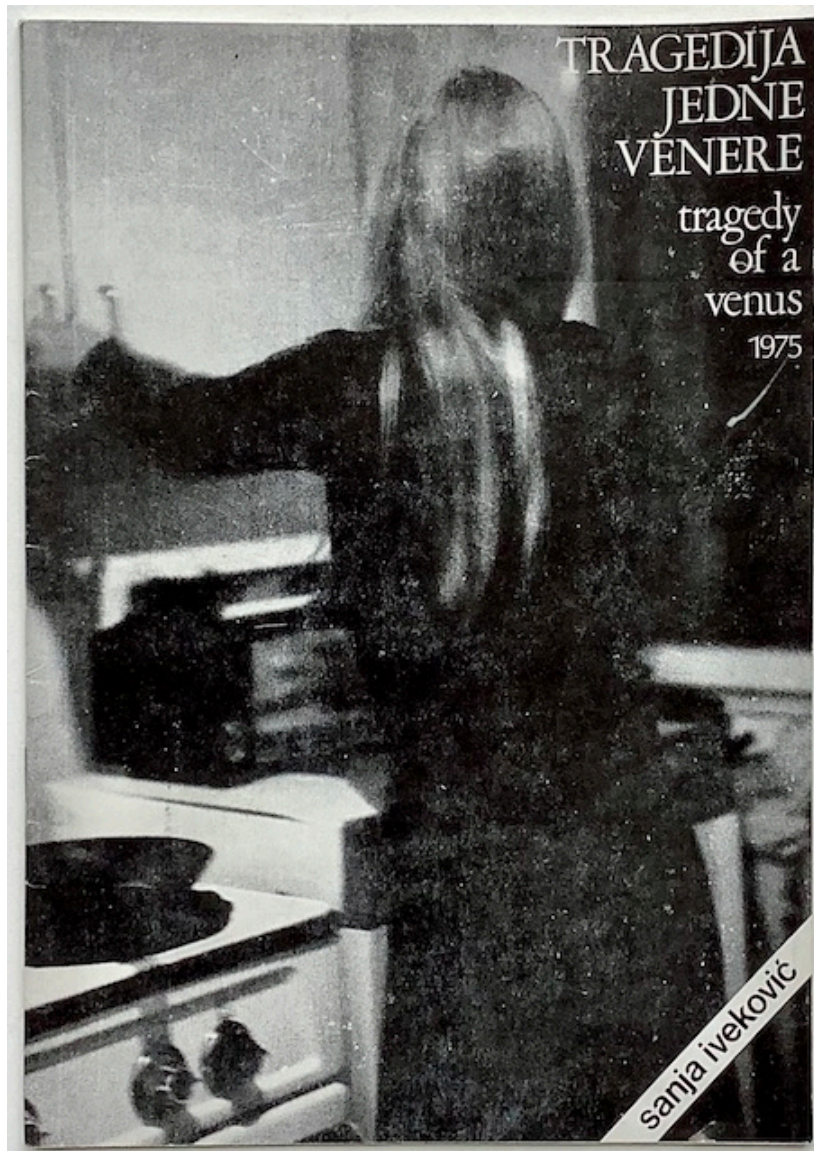
*Los Angeles. Mizuno Gallery. 1975.*

(9 x 11.4 cm). Postcard, mailed.

Announcement card for Robert Irwin's site-conditioned installation, *Scrim veil*, installed at the Mizuno Gallery, Los Angeles, Oct 21 - Nov 15, 1975. The scrim, or large sheet of gauze cloth, was stretched tightly from the ceiling. Held taught by a black metal bar, the scrim ended somewhere below the participants' eye level. A mirror image of that black band appeared on the floor beneath it, extending up the walls to the edge of the scrim and thus forming a transparent rectangle. The space above the black bar would come in to shape perceptually as a solid, then suddenly slip out of focus, causing the void below to become the true reality.

The piece changed continuously throughout the day as the light, at first pale and yellow, became cooler and then slowly turned soft mauve as the light disappeared. The recto of the announcement card for the exhibition is simply printed with two horizontal parallel black lines.

£ 95



29.

Sanja IVEKOVIĆ.

**Tragedija jedne Venere / Tragedy of a Venus.**

*Zagreb. Galerija suvremene umjetnosti. 1976.*

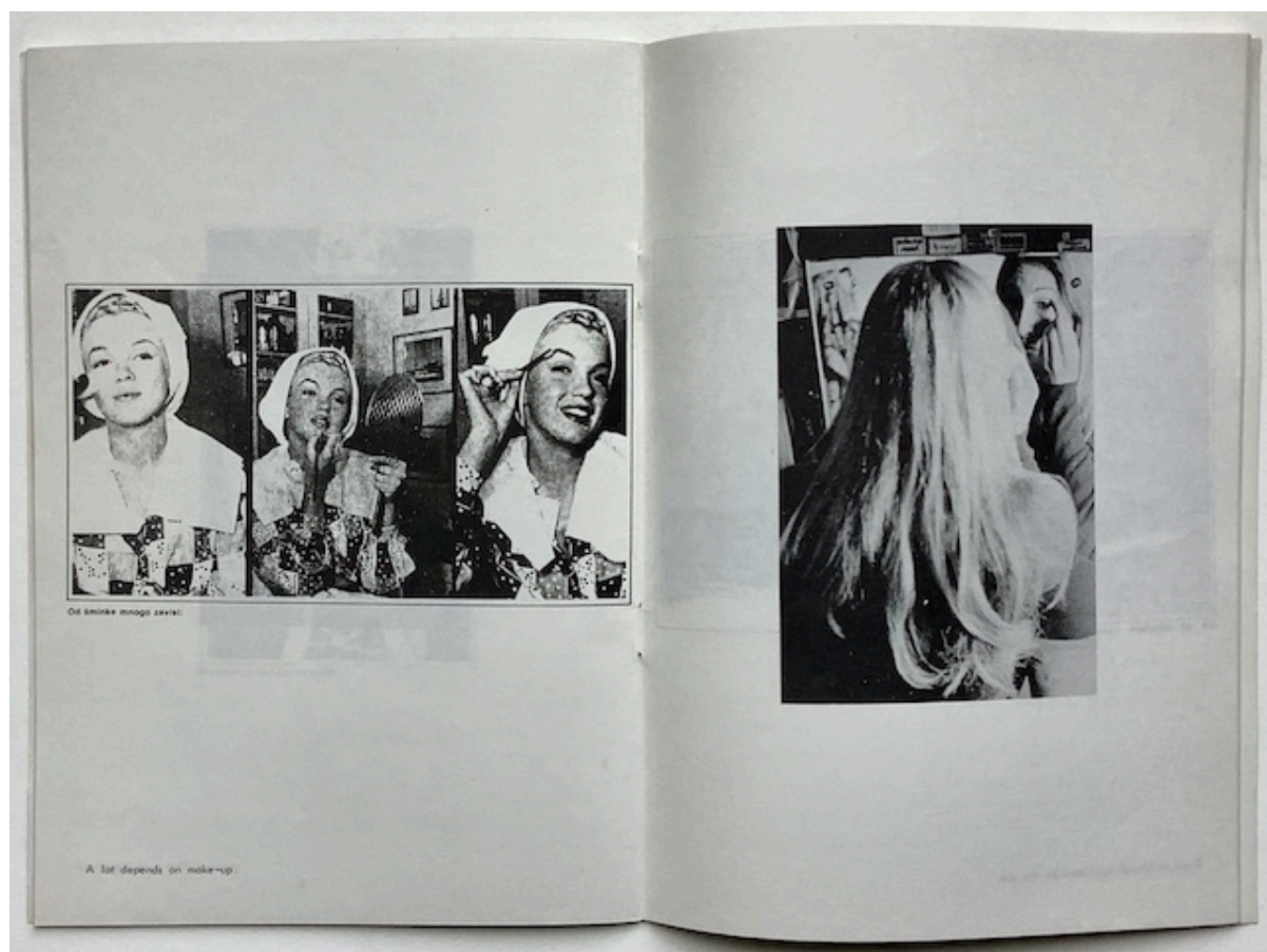
(29 x 20 cm). pp. 36. With 34 full-page black-and-white photographic reproductions. Original wrappers, stapled.

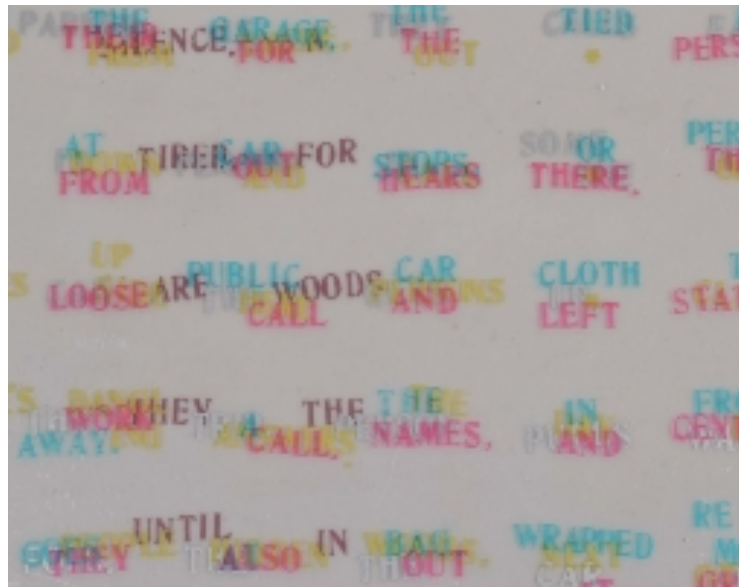
First edition. Sanja Ivekovic was born in 1949 in Zagreb, Croatia, where she studied from 1968 to 1971 at the Academy of Fine Arts. As one of the first explicitly feminist artists in

Croatia she has also been the facilitator and founder of a large number of political initiatives including the Women Artists' Centre Elektra and the Centre for Women's Studies in Zagreb.

This artist's book was published in an edition of 500 copies on the occasion of Ivekovic's one-woman show at the Gallery of Contemporary Art in Zagreb (Galerija Suvremene Umjetnosti) in December 1976. The material reprinted here was selected by Iveković from the November 1975 issue of the magazine Duga under the title *Tragedy of Venus*. Ivekovic presents a selection of photos of Marilyn Monroe coupled with similarly composed snapshots and posed photos of the artist from throughout her life. The book provides a pointed reflection on the prescribed ideals of femininity by pop culture and the mainstream media. Text in English and Croatian.

£ 850





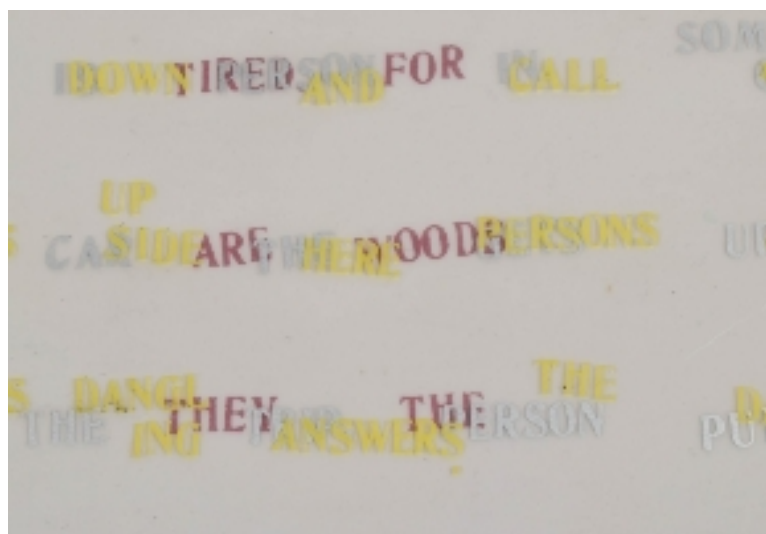
30.

Allan KAPROW.

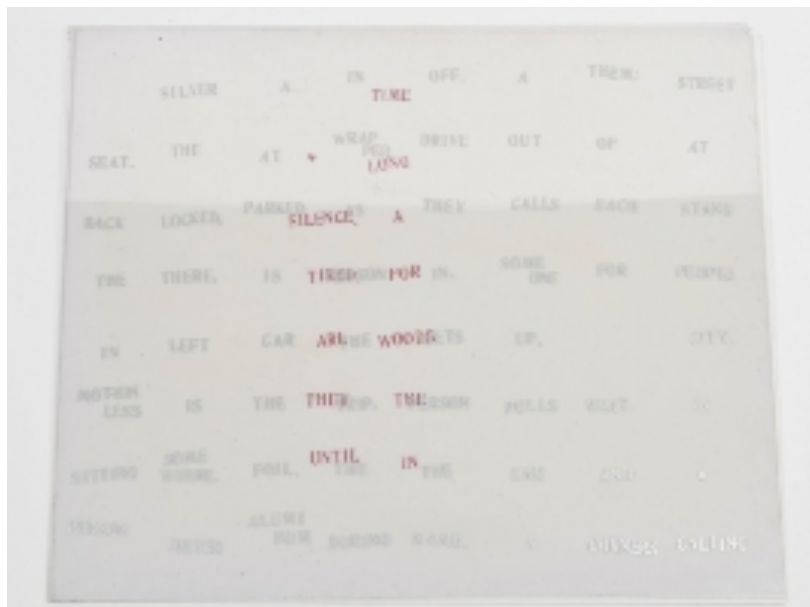
### **Calling.**

New York. Something Else Press. 1967.

(50.8 × 60.4 cm). With five colourless clear acrylic sheets on which several words are printed, each in a different colour (red, brown, yellow, turquoise, and silver). Wooden board front cover, with text by Dick Higgins and justification statement printed on front; rear cover is sheet of white acrylic plexi. All sheets loose as issued, and bound together with the original belt strap wraparound.



Allan Kaprow's kidnap-scenario happening *Calling* was first performed in 1965. Participants, many of them artists and friends of Kaprow, were assigned roles in the scenario. On Saturday, August 21, 1965, three participants were picked up from a roadside in New York, wrapped in aluminium foil and driven to a public parking meter. The drivers of the cars were replaced and the packaged participants were unwrapped from the foil and rewrapped in laundry bags. They were picked up by a second car, driven to New York's Grand Central Station and abandoned, propped up against the information booth there. The three wrapped participants then began to call out one another's names while freeing themselves from their laundry bags. Once free, they went to a public telephone booth to call one of the other participants in the Happening. The person on the other end of the phone answered but remained silent. The second day of the Happening took place in the woods of George Segal's farm and enacted a different version of the kidnap scenario.



Two years after the performance of *Calling*, under the auspices of Dick Higgins and his Something Else Press, Kaprow's work was to be transformed into a colourful, playful, almost visually poetic work.

The process behind the production of the *Calling* portfolio, published in 1967, is best described by Dick Higgins's comments which are printed on the verso of the portfolio's plywood cover: "Calling, a Happening by Allan Kaprow performed in and out of New York in the summer of 1965, is one of the landmarks of the form, and its scenario typifies the poetic rictual style he has developed. This present graphic representation, however, began



as an improvisation when Kaprow, playing with a set of rubber stamp letters, stamped out each word of the scenario on a separate index card. I continued the game by assembling the cards on the copyboard of a graphic arts camera and shooting them by adding an element of color play. The resulting object is not, however, a final one in any sense. While the original scenario may be read by starting from bottom to top, right hand column to left hand, on the silver, blue, red, yellow, and, finally, brown sheets, there are other stories which the reader is invited to tell, other games for him to play.”

The deluxe masterpiece of the Something Else Press, Allan Kaprow's *Calling* was published in an edition of only 25 copies, stamp-numbered on the front, and brush-signed in black paint by Kaprow on verso of front board.

[Ref. Rolf Dittmar - *The Book of the Art of Artists' Books* - Tehran Museum of Contemporary Art, 1978 - p. 136].

£ 12000





31.

Martin KIPPENBERGER.

### **1/4 Jhdt. Kippenberger als einer von Euch, unter Euch, mit Euch.**

*Berlin. (Self-published). 1978.*

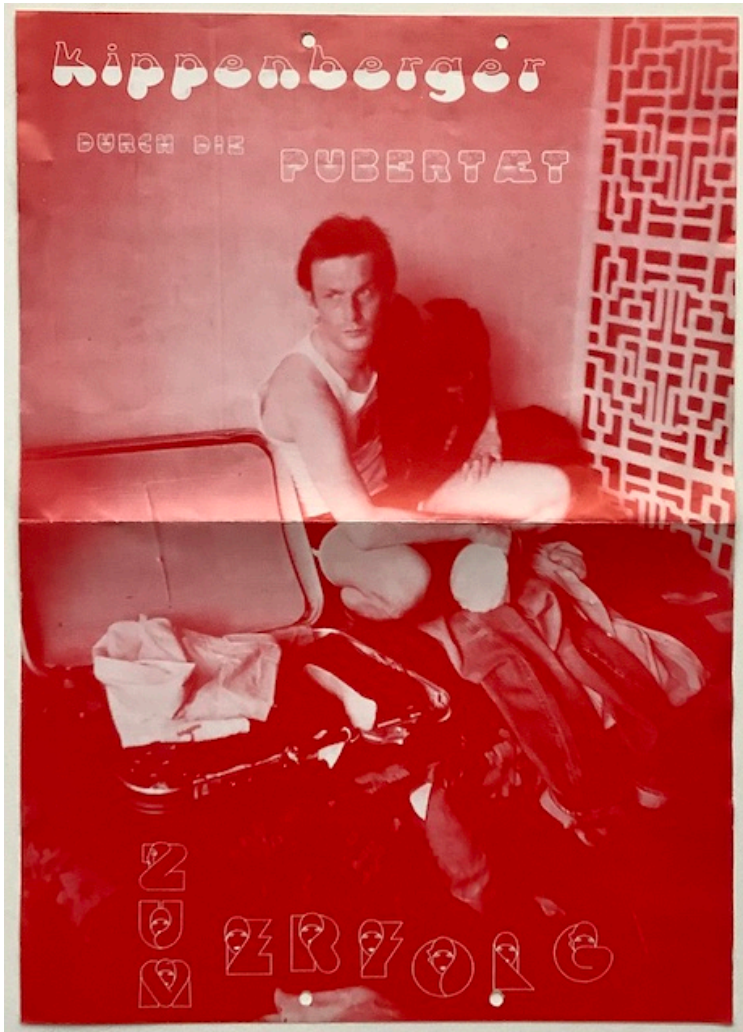
(59.5 × 84 cm) unfolded. Offset-printed poster, folded and previously bound in ring-binder, with subsequent hole-punch marks throughout the image. Handling creases to outer edges, with small areas of white paint applied to surface.

Kippenberger had this poster printed to celebrate his 25th birthday on 25 February 1978, most likely in an edition of no more than 100. It shows himself with a tramp, and is entitled '1/4 Jahrhundert Kippenberger als einer von Euch, unter Euch, mit Euch' (1/4 century Kippenberger as one of you, among you, with you). At this same time, he produced his second artist book, 'Vom Eindruck zum Ausdruck. 1/4 Jahrhundert Kippenberger' featuring a set of photographs from Kippenberger's family album for purchasers to stick in themselves.

"The poster and book mark the beginning of an extensive self-projection, all the more inclusive for the fact that Kippenberger's inheritance gave him the financial means to do so". (Uwe Koch).

[Ref. *Martin Kippenberger. Die gesamten Plakate 1977-1997*, pg. 32].

£ 300



32.

Martin KIPPENBERGER.

**Durch die Pubertät zum Erfolg. (Flyer).**

*Berlin. (Self-published). 1981.*

(42 x 29.6 cm). Original 4-page brochure printed in red. Single horizontal fold, with this copy previously in a ring-binder, with subsequent holepunches to upper and lower edges.

Folded printed flyer/brochure, announcing the publication of Kippenberger's book *Durch die Pubertät zum Erfolg*. The book was published on the occasion of Kippenberger's first solo exhibition at a museum, held at the Neuen Gesellschaft für Bildende Kunst in Berlin (NGBK), March - April 1981.

There were numerous events held around the opening date of this exhibition, all of which are listed on the back of this publication under the term "FEIERABNEDUBRUCKUNGSKALENDER". These include the book's premiere at the Paris Bar on the 15 February, the opening of the exhibition at the NGBK on 6th March, and finally on March 24th and 25th the "Kua im Verschwendersound" party at Cafe Einstein with the Lampersberg trio, Serge de Paris, Die Kanarienvögel, Luxus II, Die Grugas, and Ex Crutschow Combo among others. A rare piece of early Kippenberger ephemera.

£ 250

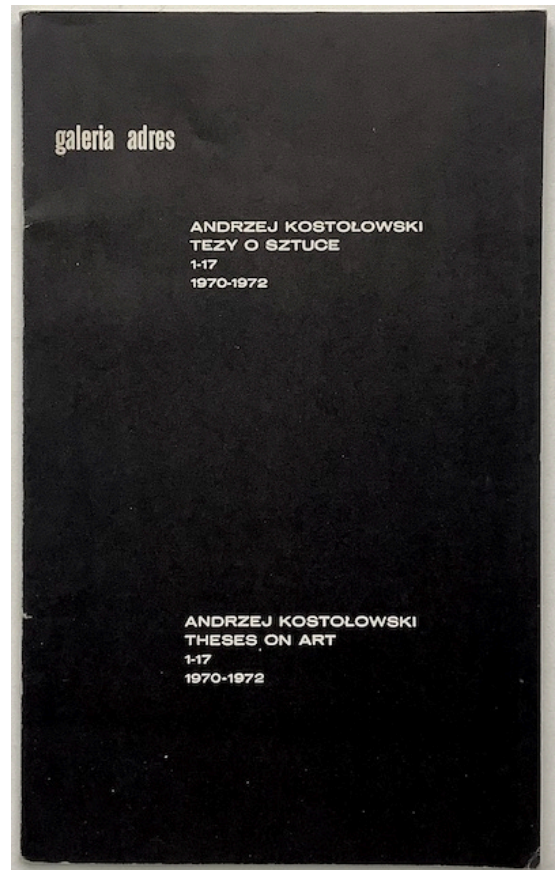
33.

Andrzej KOSTOŁOWSKI.

**Tezy o sztuce 1-17 1970-1972 / Theses  
on art 1-17 1970-1972.**

Łódź. Galerie Adres. 1972.

(24.5 x 15 cm). pp. (34) + single fold-out.  
Original black wrappers, titles printed in white  
to front cover.

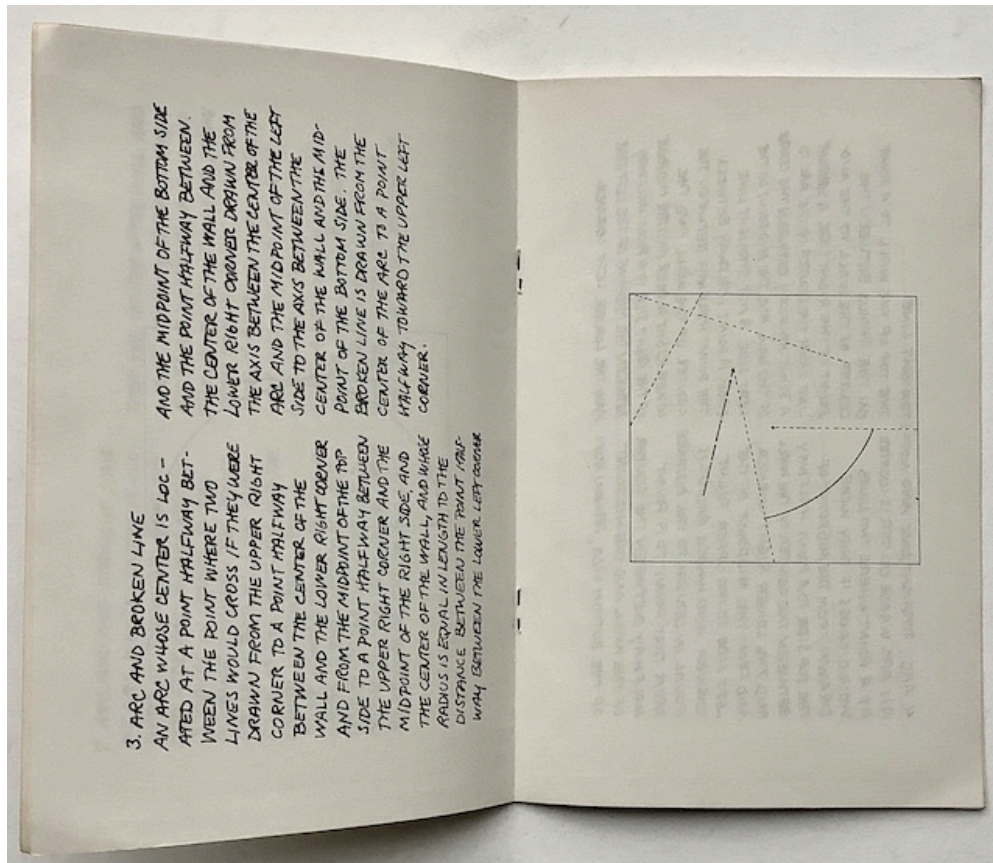


Polish-born artist Ewa Partum is considered a pioneer of Eastern European feminist art produced within the conceptual idiom. Partum founded the Galeria Adres in the spring of 1972 in Łódź where she moved from Warsaw in 1971, and initially located her gallery in a small space under the steps of the offices of the Association of Polish Artists (Związek Polskich Artystów Plastyków, or ZPAP). In her gallery, Partum emphasised the importance of art theory to her practice, with the aim of the gallery to maintain contact with leading art theoreticians such as Andrzej Kostołowski in Poland, László Beke in Hungary, and Klaus Groh in West Germany.

In 1972, using ZPAP facilities without requesting permission from the organisation, Partum self-published *Theses on Art No 1-17*, a seminal text on conceptual art by Andrzej Kostołowski, which remains one of the most important historical texts on conceptual art written in Polish.

In the 1970s Kostołowski was actively involved in the activities of the conceptual movement. He participated in numerous exhibitions, initially as a theoretician, later as an artist. As part of the NET - formulated in 1971 together with the artist Jarosław Kozłowski - he attempted to create an independent, international network of artists, the existence of which would allow for a direct exchange of artistic ideas. In this booklet, each of Kostołowski's seventeen short theses, a few of which take the form of diagrams, are also translated into English.

£ 450



34.

Sol LEWITT.

**Six Wall Drawings. Arcs With Straight Lines, Not-Straight Lines and Broken Lines.**

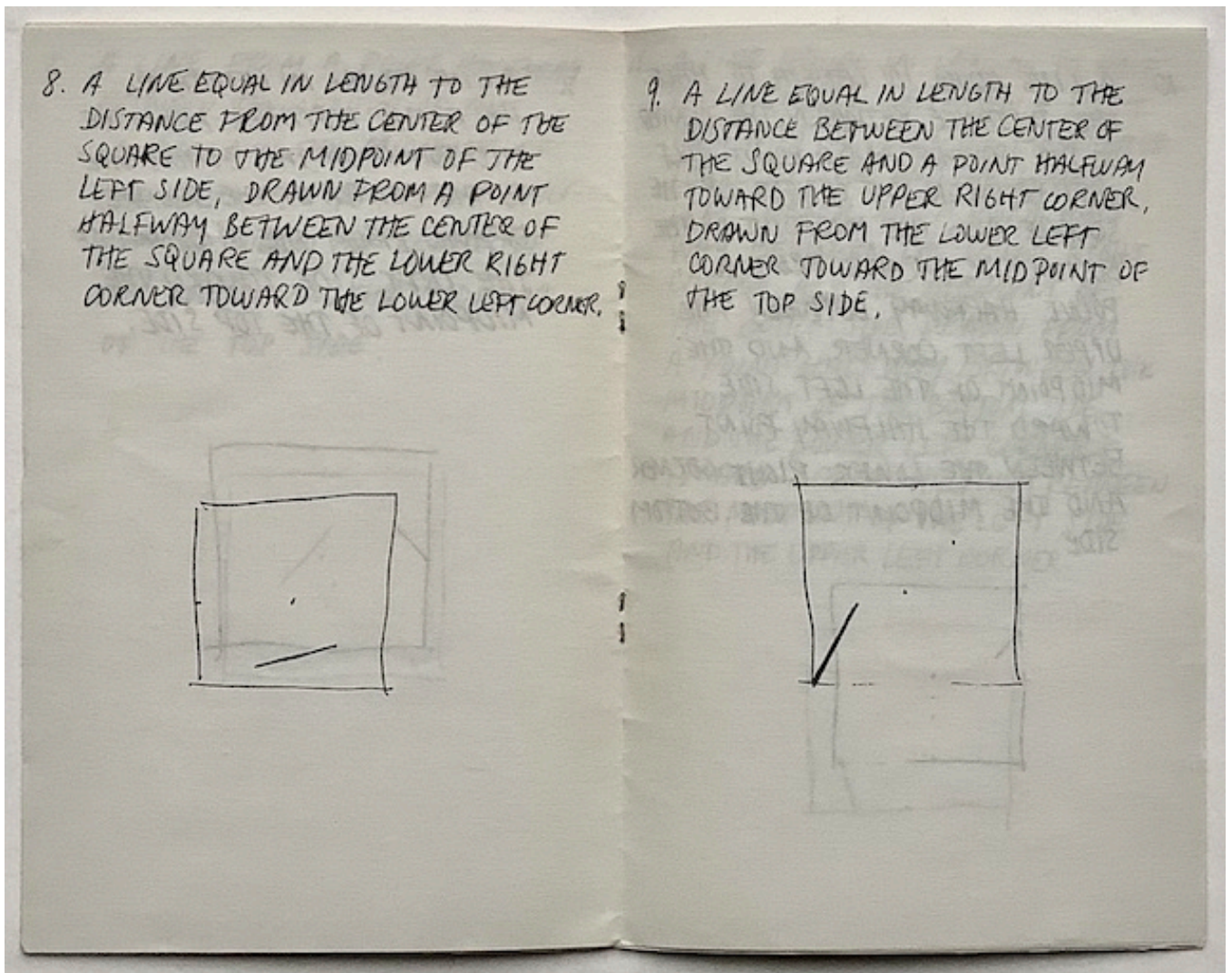
Houston. Cusack Gallery. 1973.

(21.5 x 14 cm). pp. (16). Original wrappers. Minor creasing and browning to covers, otherwise very good.

This slender sixteen page publication is Sol LeWitt's artist's book / exhibition catalogue, published in conjunction with a 1973 installation at Houston's Cusack Gallery. It is a facsimile of the written instructions and diagrams in the artist's hand utilised to execute the six exhibited wall drawings.

[Ref. Maffei & De Donno - Sol LeWitt Artist's Books, p. 45; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p. 137].

£ 200



35.

Soi LEWITT.

**Wall Drawings. Seventeen Squares of Eight Feet with Sixteen Lines and One Arc. [With poster].**

*Portland. Portland Center for the Visual Arts. 1973.*

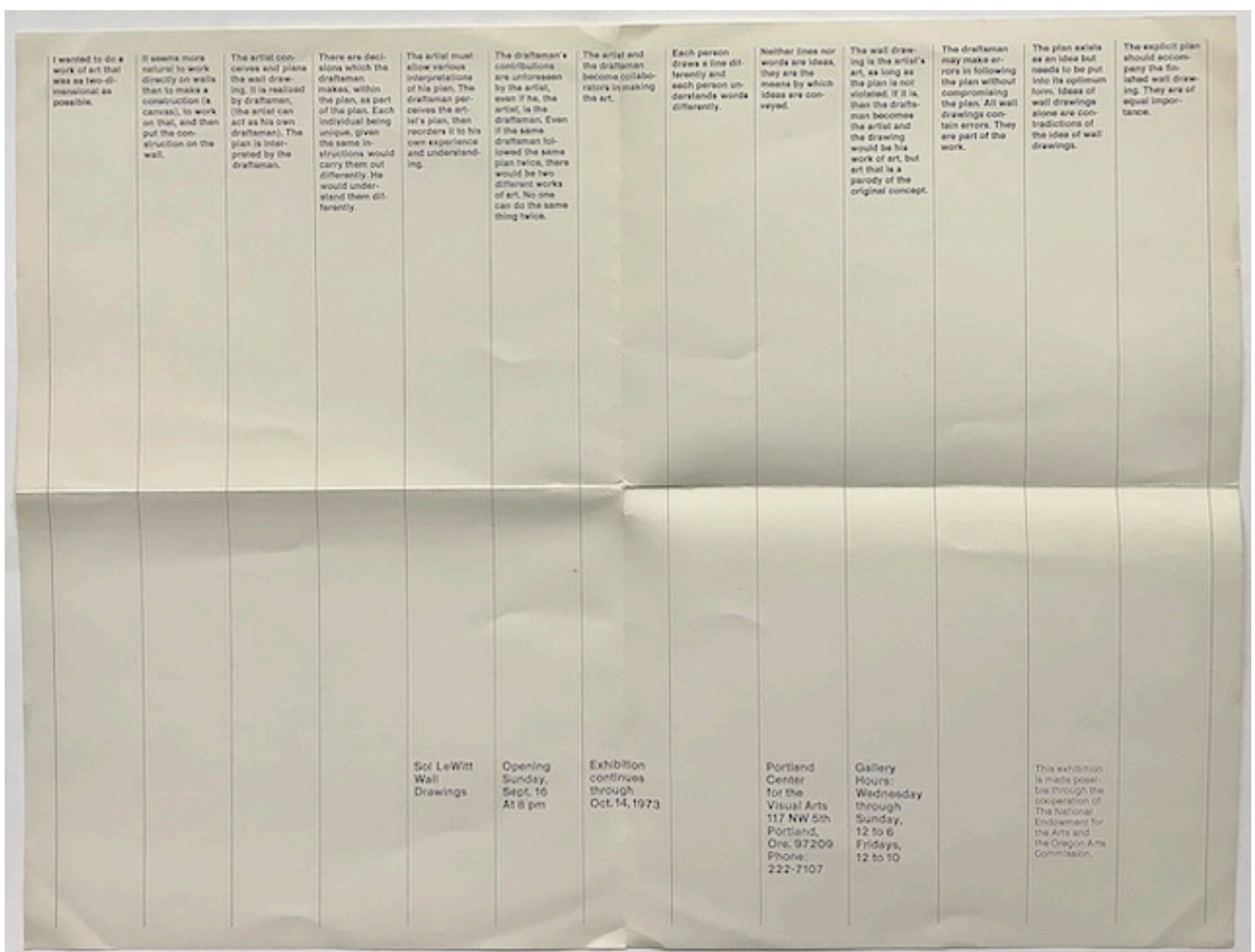
Book (21.8 x 14 cm); poster (44 x 58 cm) unfolded. pp. (20). Original wrappers, stapled. Toning to right hand side of front wrapper, otherwise good.

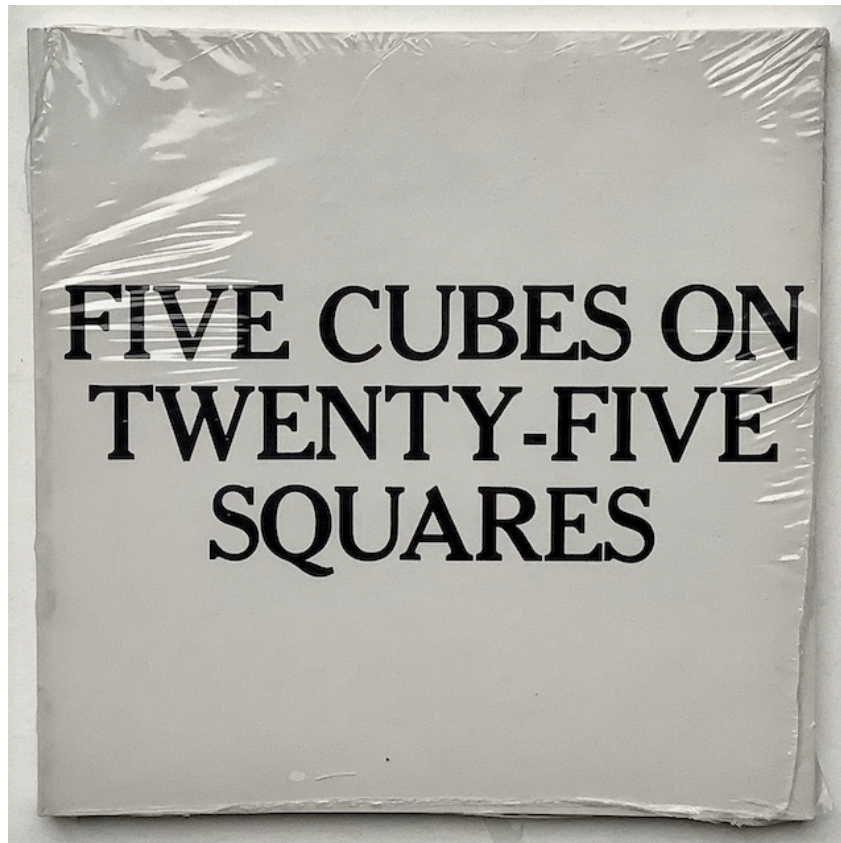
Early artist's book by Sol LeWitt published to coincide with an exhibition held from September 16th to October 14th, 1973 at the Portland Center for the Visual Arts. Includes black-and-white reproductions of hand-written notes and sketches for LeWitt's wall drawings.

This copy is accompanied by the original poster for the exhibition, printed in offset on thick paper, machine-folded twice for mailing (stamped, franked and addressed on verso).

[Ref. Maffei & De Donno - *Sol LeWitt Artist's Books*, p. 46].

£ 550





36.

Sol LEWITT.

**Five Cubes on Twenty-Five Squares.**

*Bari. Bonomo Gallery. 1978.*

(20.2 × 20.1 cm). pp. (100). Original wrappers, still sealed in publisher's cling-film. A fine copy.

Artist's book with photos by Akira Hagihara and Jo Watanabe. Mathematical assistance by Arthur Babakhanian. 'Five cubes placed on twenty-five squares with either corners or sides touching'.

[Ref. Maffei & De Donno - *Sol Lewitt Artist's Books*, pp. 86-87; *Künstler Bücher I*, Krefelder Kunstmuseen 1993, p. 93, no. 30; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p. 137].

£ 350





OPEN GEOMETRIC STRUCTURES  
SOL LEWITT 1979

37.

Sol LEWITT.

**Open Geometric Structures. Five Geometric Structures and their Combinations.**

*London. Nicholas & Fiona Logsdail. 1979.*

(9.5 × 19.5 cm). pp. (36). Original wrappers. Fine copy.

Artist's book charting 25 possible combinations of LeWitt's work, *Five Open Geometric Structures* (1979), which are constructed from sections of wood in three-dimensional extrapolations of the two-dimensional figures of a square, a triangle, a rectangle, a trapezoid and a parallelogram. Illustrated with black-and-white photographs by John Hilliard.

[Ref. Maffei & De Donno - *Sol Lewitt Artist's Books*, p.90; *Künstler Bücher I*, Krefelder Kunstmuseen 1993, p. 93, no.31; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.137].

£ 350



38.

Sol LEWITT.

**Cock Fight Dance.**

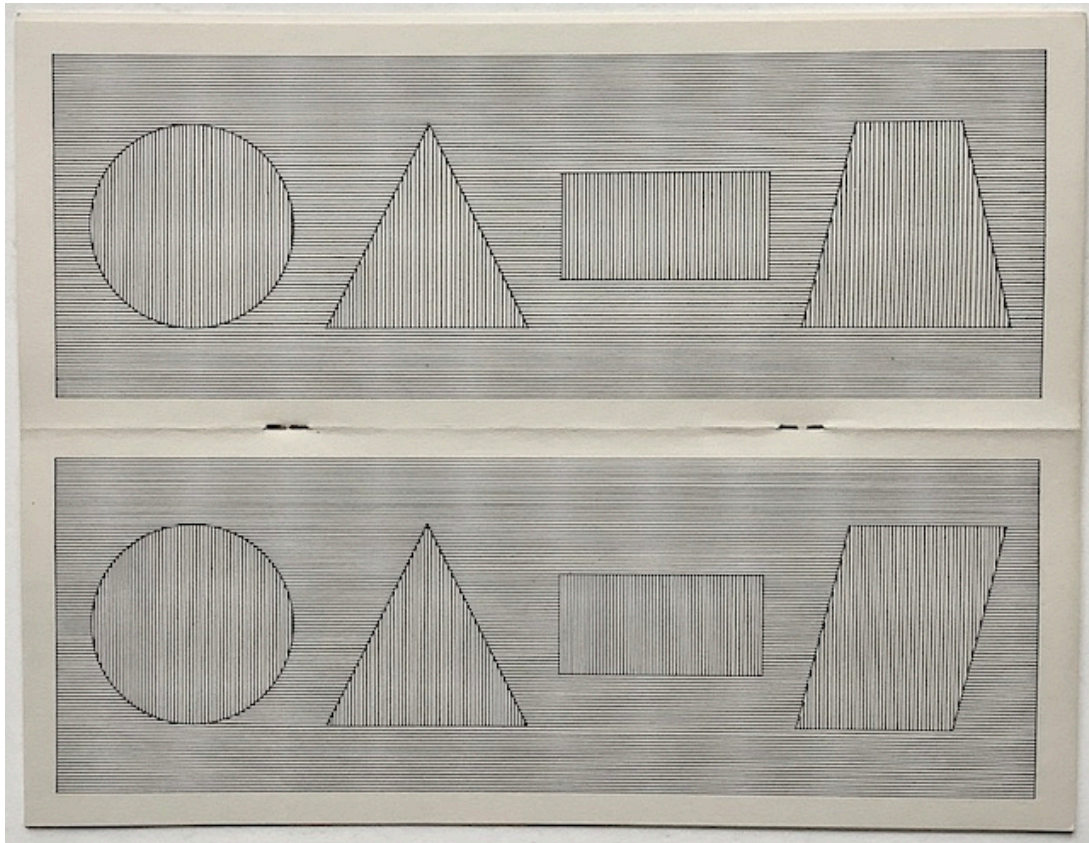
*New York. Rizzoli & Multiples. 1980.*

(10.8 × 10.8 cm). pp. (50). Illustrated throughout with reproductions of colour photos by LeWitt. Original wrappers. Minor spotting to front cover, otherwise fine.

Artists' book consisting of a photographic narrative of two roosters fighting.

[Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.138; Maffei & De Donno - Sol Lewitt Artist's Books, pp.98-101*].

£ 200



39.

Sol LEWITT.

**All four part combinations of six geometric figures.**

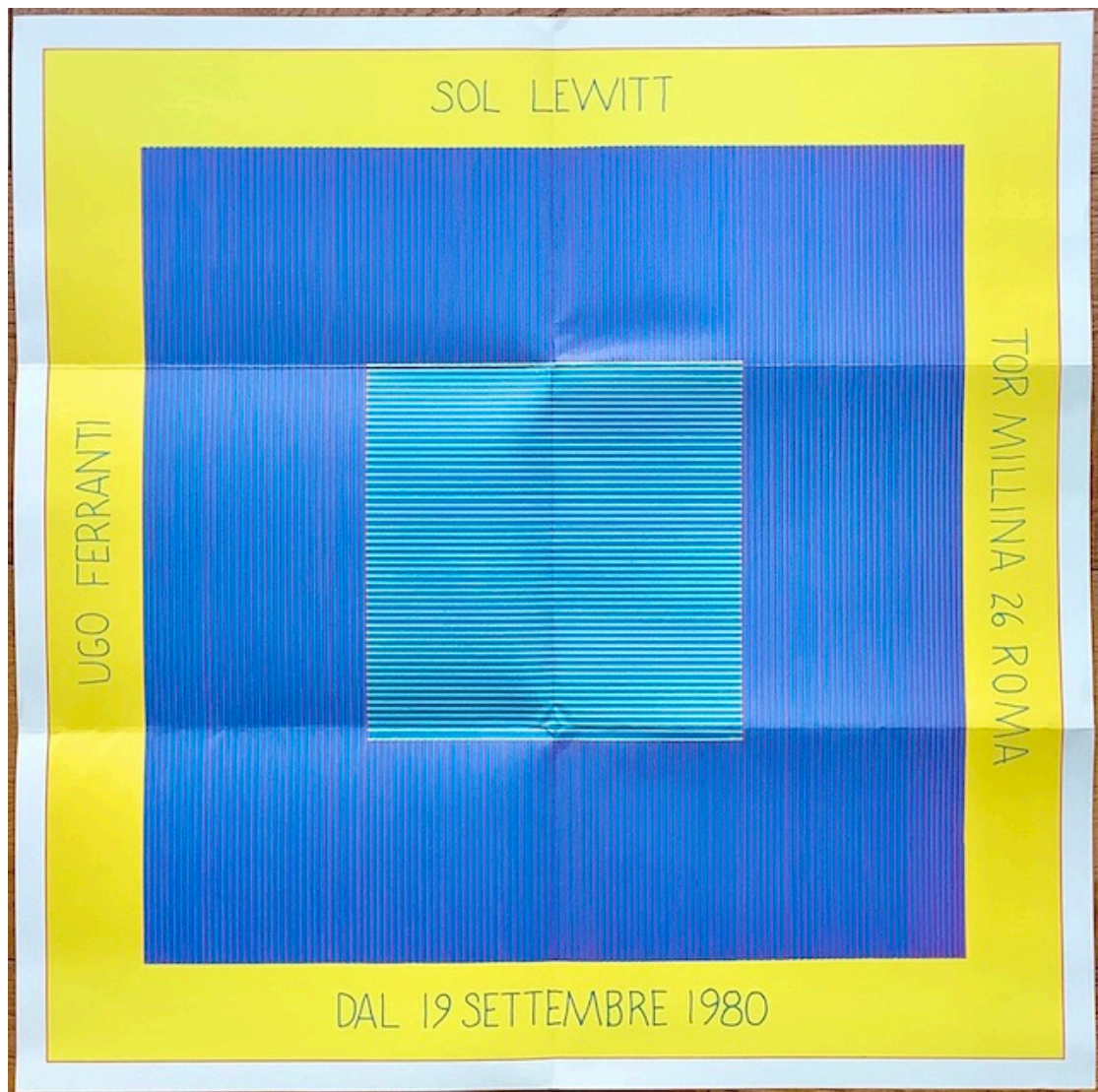
*Tokyo. Galerie Watari. 1980.*

(12 x 30.5 cm). pp. (16). With 15 illustrations. Original wrappers, a very good copy.

Artist's book published for an exhibition that opened March 1, 1980 at Galerie Watari, Tokyo.

[Ref. *Maffei & De Donno - Sol Lewitt Artist's Books, pp. 90-91*].

£ 300



40.

Sol LEWITT.

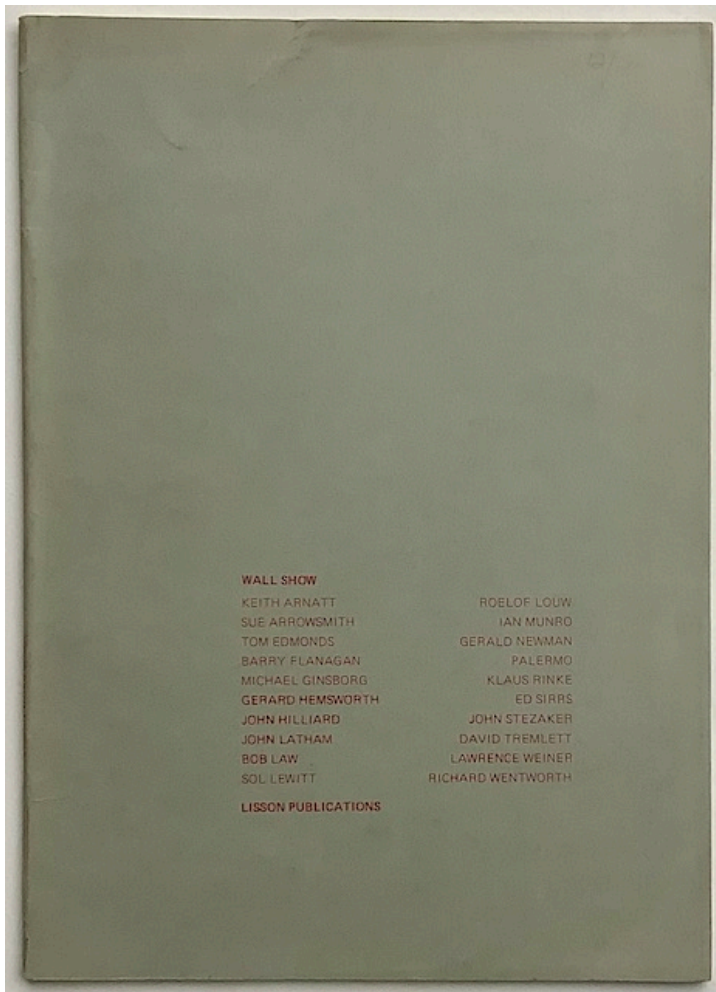
**Sol Lewitt dal 19 settembre 1980.**

*Rome. Ugo Ferranti. 1980.*

(60 x 60 cm) unfolded. Colour offset-printed poster on thick paper, machine folded three times. Minor handling creases to folds. With original mailing envelope (torn).

Poster for LeWitt's show at Ugo Ferranti, Rome, September 1980.

£ 300



41.

(Nicholas LOGSDAIL, curator).

### **Wall Show.**

*London. Lisson Gallery. 1971.*

(29 x 21 cm). pp. (56). Original wrappers, stapled. Minor creasing to covers, otherwise very good.

Catalogue published to coincide with the seminal Conceptual Art exhibition 'Wall Show' held at the Lisson Gallery, London, December 1970-January 1971.

Curated by Nicholas Logsdail, the artists were invited to make a proposal for one of 20 blank walls, spread across two gallery spaces. Each drawing or instructional work was realised for the duration of the exhibition, and also published in the accompanying catalogue. Works included Bob Law's *drawing machine* on a spooling roll of cartridge paper, a removal of a section of plasterboard above a fireplace by Lawrence Weiner, a quote for professionally repainting a wall by Barry Flanagan, as well as a Sol LeWitt wall drawing, a gridded wallpaper pasting by Richard Wentworth and *a white line of a hand's breadth* as proposed by Blinky Palermo. The final page of the catalogue is a piece by Richard Wentworth, torn and taped down the centre as issued.

Other participating artists include Keith Arnatt, Sue Arrowsmith, Tom Edmonds, Michael Ginsborg, Gerard Hemsworth, John Hilliard, John Latham, Bob Law, Roelof Louw, Ian Munro, Gerald Newman, Klaus Rinke, Ed Sirrs, and John Stezaker.

£ 250



42.

Richard LONG.

**Richard Long.**

*Oxford. Museum of Modern Art. 1971.*

(11.1 x 17.1 cm).

Announcement card for one of Richard Long's earliest exhibitions, held at the Museum of Modern Art Oxford, December 1971. The card reproduces a photograph of Long's pebble labyrinth, the Connemara Sculpture in County Galway, Ireland. Long was to install another earth labyrinth within the walls of the Oxford museum. Verso of card printed with gallery details.

£ 125

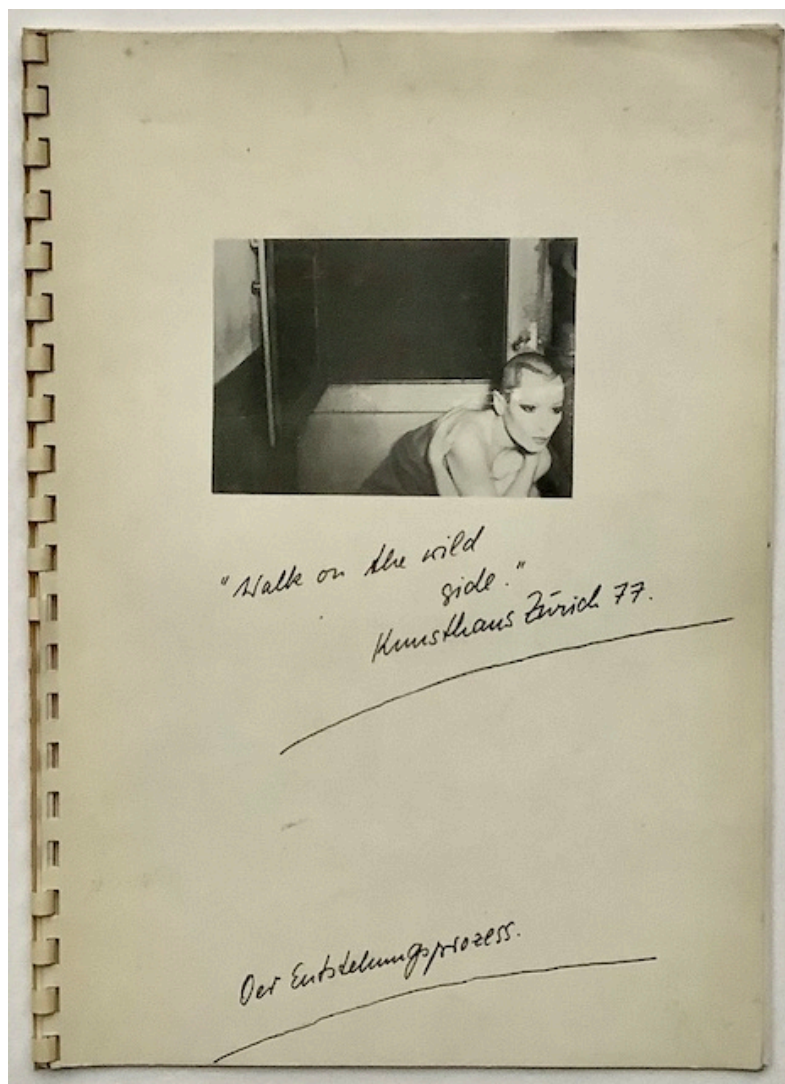
43.

MANON (Rosmarie Küng).

**Walk on the wild side. Der Entstehungsprozess.**

Zürich. Kunsthaus Zürich. 1977.

(29.5 x 21 cm). pp. (18).  
Black-and-white xeroxed  
photographs. Original printed  
glossy card wrappers, plastic  
spiral binding.



Manon is considered one of the first performance artists in Switzerland. She made her first appearance on the Zürich art scene in 1974 with the performance *The Salmon-coloured Boudoir*. In all her performances she presented herself as an art product.

This booklet documents the creative process for one of Manon's early performance works, *Walk on the Wild Side*, a so-called 'Live-show' which took place at the Kunsthaus Zürich on the 23rd November 1977. The works consisted of the construction of a 2-metre wide and 20-metre long dark tunnel with multiple bends, through which the individual must pass, experiencing strong winds, smells and the rather off-putting presence of 60 seated people, 30 men and 30 women.

£ 250



44.

(Yusuke NAKAHARA, curator).

### **Between Man and Matter. Tokyo Biennale 1970.**

*Tokyo. Mainichi Newspapers / Japan International art promotion association. 1970.*

(23.5 × 25 cm). pp. (144; 52). Numerous black-and-white illustrations throughout. Two volumes, one in photographic wrappers, the other in black wrappers. Presented in original cardboard slipcase. Mild browning to spine, otherwise a very good copy.

The two-volume exhibition catalogue published in conjunction with the show *10th Tokyo Biennale*. Titled *Between Man and Matter*, the 10th Tokyo Biennale opened in May 1970 at the Tokyo Metropolitan Art Museum, and subsequently travelled to Kyoto, Nagoya and Fukuoka.

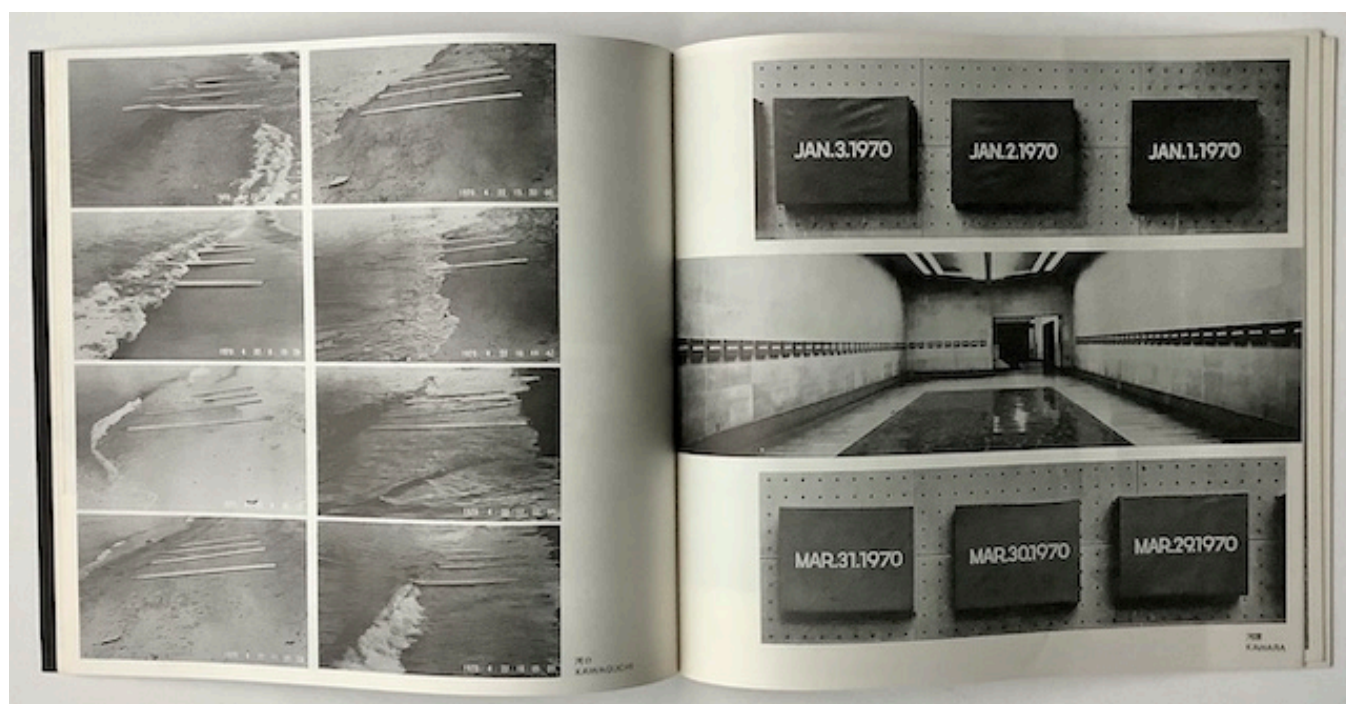
The art critic Yusuke Nakahara, who was appointed General Commissioner for the exhibition, aimed to distinguish it from both the Venice and São Paulo biennial models by abolishing prizes and national representations. In order to represent the increasing diversity of artistic approaches that had developed beyond the traditional categories of painting and sculpture in the 1960s, Nakahara selected forty artists then working in Japan, Europe and

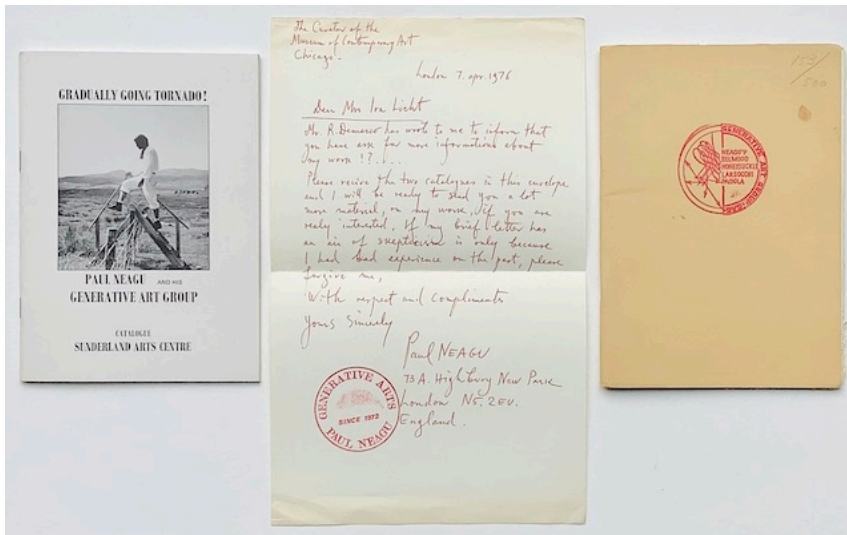


North America, who were all associated with post-Minimalism, Arte Povera, Conceptualism and Mono-ha. The exhibition represented the culmination of two decades of experimentation in Japan, which had seen the rise of Gutai, anti-Art, non-Art and Mono-ha, and attempted to show a continuity between these practices and art movements developed in the West.

Nearly half of the artists included in the project had participated the year before in *When Attitudes Become Form* at the Kunsthalle Bern and/or in *Op Losse Schroeven* at the Stedelijk Museum in Amsterdam, two shows that Nakahara refers to as direct influences in the exhibition catalogue. Nakahara also travelled elsewhere in Europe and, notably for the time, included artists from Poland and former Czechoslovakia. Artists include: Dietrich Albrecht, Carl Andre, Boezem, Daniel Buren, Christo, Jan Dibbets, Ger Van Elk, Kohi Enokura, Luciano Fabro, Barry Flanagan, Hans Haacke, Michio Horikawa, Enji Inumaki, Stephen J. Kaltenbach, Tatsuo Kawaguchi, On Kawara, Kazushige Koike, Stanislav Kolibal, Susumu Koshimizu, Jannis Kounellis, Edward Krasinski, Sol LeWitt, Roelof Louw, Yutaka Matsuzawa, Mario Merz, Katsuhiko Narita, Bruce Nauman, Hitoshi Nomura, Panamarenko, Giuseppe Penone, Markus Raetz, Klaus Rinke, Reiner Ruthenbeck, Jean-Frédéric Schnyder, Richard Serra, Satoru Shoji, Keith Sonnier, Jiro Takamatsu, Shintaro Tanaka, and Gilberto Zorio. Of the two volumes, the larger booklet includes an essay by Yusuke Nakahara and artists' biographies, statements, exhibition histories, and bibliographies, as well as some illustrations. The smaller booklet contains the exhibition catalogue and more documentation of the Biennale. Text in English and Japanese.

£ 2000





45.

Paul NEAGU.

**Generative Art Group Catalogue (and) Gradually Going Tornado! Paul Neagu and His Generative Art Group (Ceolfrith Press 34).**

*London & Sunderland. Generative Art Group / Ceolfrith Press. 1973 & 1975.*

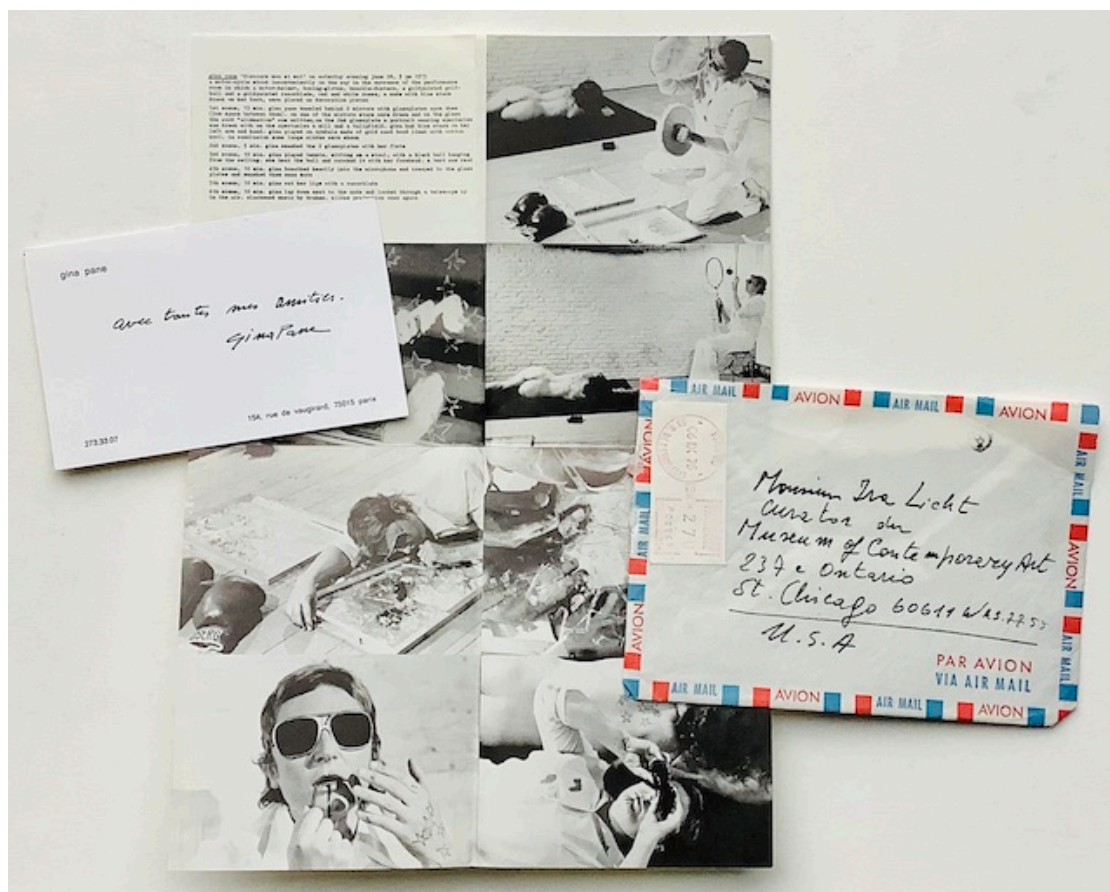
(22 x 15.7 cm; 21 x 15.2 cm). pp. 64; 48. Black-and-white illustrations throughout. Two volumes, original wrappers, stapled.

Two booklets by the Generative Art Group (GAG), both sent to Ira Licht at the Museum of Contemporary Art in Chicago (with mailing envelope stamped 1976). Accompanied by a handwritten letter from Paul Neagu, dated 7 April 1976: "Mr R. Demarco has wrote to me to inform that you have ask for more informations about my work !? ... Please receive the two catalogues in this envelope and I will be ready to send you a lot more material, on my work, if you are really interested".

In 1972 London-based Romanian artist Paul Neagu established the Generative Art Group, seemingly encompassing five members: Neagu, painter Husny Belmoood, designer Philip Honeysuckle, painter Edward Larsocchi and poet Anton Paidola. In reality, Neagu generated all the work himself, and the other artists were entirely imaginary, with each alias representing a different part of Neagu's creative psyche. This scam apparently did not stop the Arts Council from helping to sponsor the GAG group show associated with first of the catalogues presented here (publ. 1973).

The catalogue is stamped with the GAG red inkstamp, numbered from an edition of 500, and signed in pencil by Neagu on behalf of the entire art group. The second booklet, *Gradually Going Tornado!*, was published by the Ceolfrith Press for an exhibition of the GAG at the Sunderland Arts Centre (signed by Neagu on title page).

£ 450



46.

Gina PANE.

### Discours mou et mat.

Amsterdam. Stichting 'de appel'. 1975.

(29.5 × 21 cm) unfolded. Single folded sheet, printed recto only. De Appel green stamp on verso.

Documentation of a performance held at Gallery de Appel in Amsterdam, on July 28th, 1975. Pane, dressed in white and wearing sun glasses, performs various actions using objects laid out in the room, including cutting her lips with a razorblade.

This copy mailed to Ira Licht, then curator at the Museum of Contemporary Art, Chicago. Complete with hand-addressed airmail envelope (mailed September 1975) and artist's business card, on which Pane has written "avec toutes mes amities Gina Pane". Pane had recently been a part of the Bodyworks exhibition, curated by Licht in Chicago.

£ 125

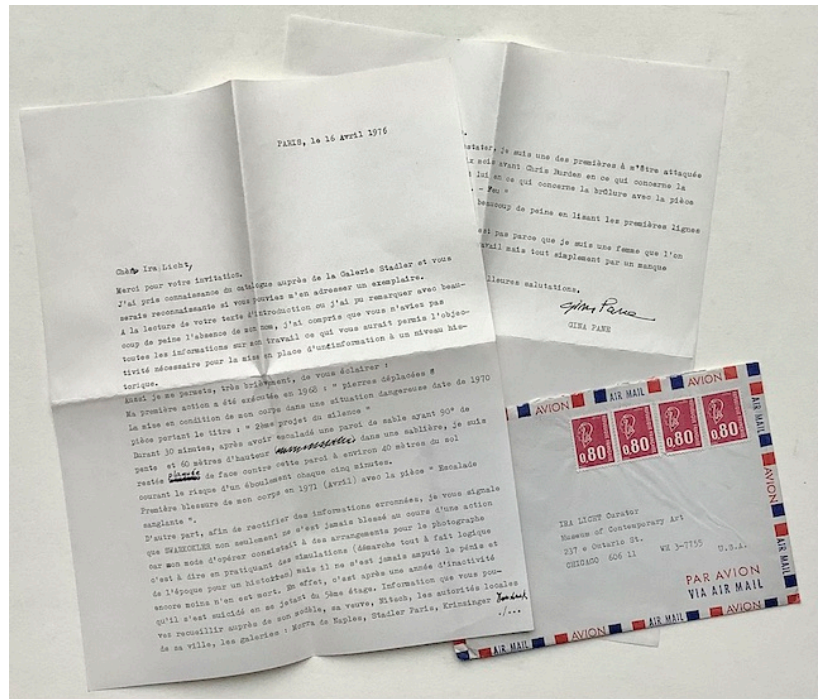
47.

Gina PANE.

**Signed two-page typed letter to Ira Licht, dated 16 April 1976.**

(Paris). 1976.

(11 x 16 cm) envelope. Two sheets, typed rectos only, folded twice in airmail envelope.



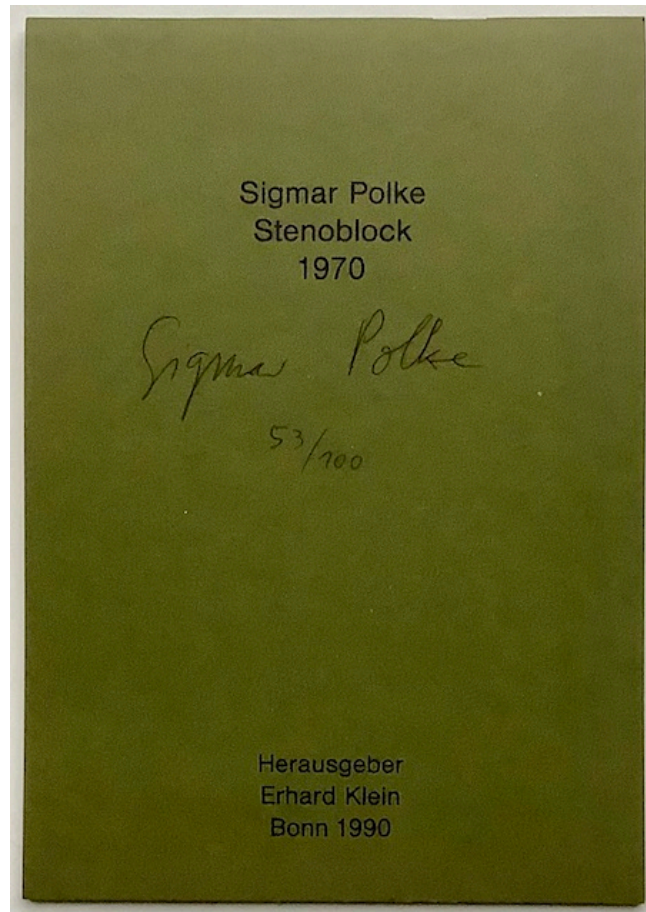
Letter sent by Gina Pane to Ira Licht, then curator at the Museum of Contemporary Art, Chicago. Pane had been one of the participants at Licht's groundbreaking Bodyworks exhibition the previous year, and her letter was seemingly composed in response to Licht's printed introduction in the show's catalogue.

In the letter Pane admonishes Licht for omitting her name in his text: *"A la lecture de votre texte d'introduction ou j'ai pu remarquer avec beaucoup de peine l'absence de mon nom"*. Realising this may be because Licht was not fully aware of her early work, Pane goes on to list some of her important performances. She later goes on to specifically state that many of her body performances even pre-date those of Chris Burden: *"Comme vous pouvez le constater, je suis une des premières à m'être attaquée à mon corps; en effet, six mois avant Chris Burden en ce qui concerne la blessure et deux ans avant lui en ce qui concerne la brûlure avec la pièce de 1971"*.

Whilst the letter, as an aside, also provides a rebuttal to the salacious rumours of Rudolf Schwarzkogler's demise, Pane ends with saying that she hopes her omission from Licht's catalogue introduction was not due to her gender: *"Je veux bien croire que ce n'est pas parce que je suis une femme que l'on doit à ce point ignorer mon travail mais tout simplement par un manque d'information"*.

The letter is signed in pen by Pane, who has also corrected parts of the typed text using the same pen.

£ 380



48.

Sigmar POLKE.

**Stenoblock 1970.**

*Bonn. Erhard Klein. 1990.*

(21 x 14.7 cm). pp. (56). Original green wrappers, stapled. Titles printed in black.

A facsimile of a 1970 Sigmar Polke notebook, published on the occasion of an exhibition of Polke in the gallery of Erhard Klein in Bonn, 1990. Facsimile signatures on the first page, originally presenting the sketchbook to Blinky Palermo, and on the final page to the editor Erhard Klein.

This one of the 100 copies, numbered and signed by Polke in pen on the front cover.

[Ref. Becker & von der Osten - *Sigmar Polke. The Editioned Works 1963-2000*, no. 87].

£ 500



49.

Arnulf RAINER.

**Vermächtnis über meinen Nachlass.**

*Cologne. Wolfgang Hake Verlag. 1972.*

(25.1 x 25.1 cm). pp. (58). Original glossy white wrappers, titles printed in black on front cover. Slight sun tanning to outer edge of front cover, otherwise very good.

Book printed with the text of Arnulf Rainer's will as deposited with the court in Vienna in June 1972, including forms for registering entry in the register of heirs.

**This one of the first 100 stamp-numbered Luxusausgabe copies**, complete with a loosely inserted original etching by Rainer, printed in red, and signed in pencil. These deluxe copies also contain four original black-and-white self-portrait photographs by Rainer, each mounted onto blank pages in the book.

£ 1500





50.

Klaus RINKE.

**Original letter and three handwritten installation plans for the Bodyworks exhibition, Chicago 1975.**

(Hamburg). n.p. (1975).

(11.3 x 16 cm) envelope. Four handwritten sheets, each folded twice inside airmail envelope.

Klaus Rinke is a pioneer of performance and action art, with his works exploring the relationship between the body in space and time, though the use of sequential photographic works.

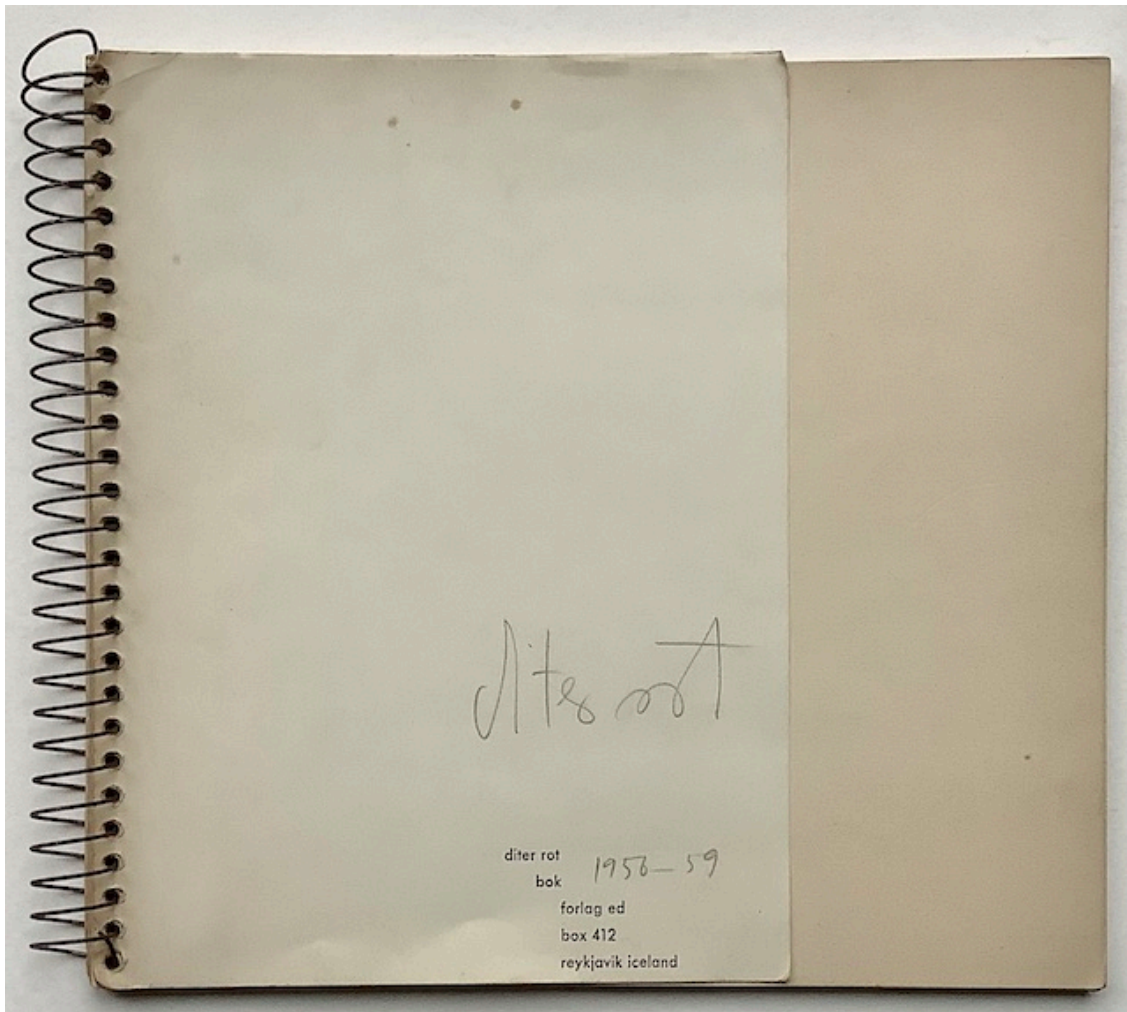
Having already garnered plaudits through his participation in exhibitions at MoMA, New York (in 1970 and 1973), the Documenta 5 in Kassel (1972), and at the XII. São Paulo Biennial (1973), Rinke was then to participate at the ground-breaking Bodyworks show at the Museum of Contemporary Art in Chicago in 1975.

Presented here is a series of handwritten documents mailed by Rinke to the Bodyworks exhibition curator, Ira Licht, prior to the exhibition. Includes a short, signed letter from Rinke, dated 19 Feb 1975: "Dear Ira Licht, Today I shipped the photographs via Hasenkamp and I hope they will arrive soon in Chicago. Please frame them with plexiglass sheets in order to be protected. Sincerely yours, Klaus Rinke".

The letter is accompanied by three further sheets, each with annotated sketches detailing Rinke's preferred hanging plans for each of his three major photographic sequences to be exhibited in Chicago: Mutations (1970), Durchs bildformatgehen (1972), and Zeitpunktueller Standortwechsel (1972).

£ 650





51.

Dieter ROTH.

**Bok 1956-59.**

*Reykjavik. forlag ed. 1959.*

(22 x 24 cm). pp. 74 + 2 fold-outs. Miniature text, letterpress, monotype setting. Printed by Chr. Christensen in Copenhagen. Original metal spiral binding, with half-page printed title. Small tears to upper and lower holes of the covering pages caused by the ring binding; small stain to rear cover, otherwise good.

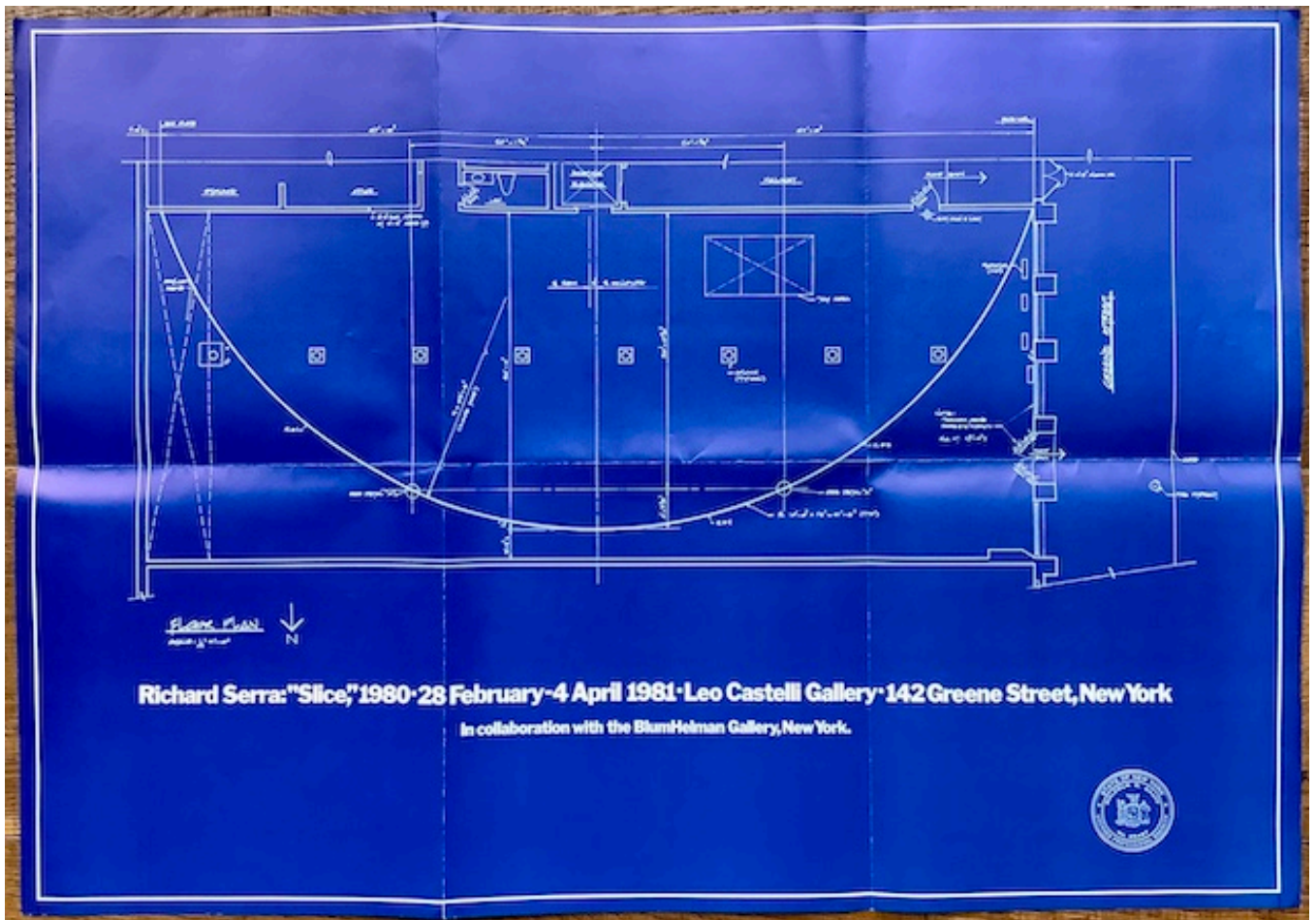
Artist book, published in an edition of approximately 150 copies, titled and signed in pencil by Dieter Roth on front cover.

Dieter Roth was always engaged with language in his books, and following the lead of Eugen Gomringer, was constantly thinking about ways to break down and reassemble it. A range of approaches can be seen in *bok 1956-1959*: repeated punctuation marks arranged to form corner-spanning vectors; the dissection and reconstruction of a fixed group of letters to make actual (tomato) or nonsense (otatom) words; the use of typographic elements to emulate a landscape; a page sprinkled with seemingly randomly placed o's. Monotype lettersets allowed Roth to orient single typographic elements in any direction, and to exercise an interest in mirroring and symmetry by using the characters d, b, p, and q to make inverse and reverse versions of themselves. In *bok 1956-1959*, language becomes divorced from meaning, and its parts become abstract compositional elements, selected for aesthetic rather than linguistic value.

[Ref: *Wait, Later this Will be Nothing: Editions by Dieter Roth*. Sarah Suzuki, Museum of Modern Art; Dirk Dobke - *Dieter Roth Books + Multiples*, p. 150].

£ 3000





52.

Richard SERRA.

**Richard Serra: “Slice”, 1980.**

*New York. Leo Castelli Gallery. 1981.*

(46.5 x 65 cm), unfolded. Poster, machine folded three times.

Offset-printed single-sided poster, published in conjunction with a show held February 28 - April 4, 1981. Image is of a blue-print drawing representing plans for the future Castelli Gallery at 142 Greene Street in SoHo.

£ 75



53.

Paolo SOLERI.

**Documenta: The Paolo Soleri Retrospective.**

*Washington, D.C. Corcoran Gallery of Art. 1970.*

Box (26 x 26 x26 cm). pp. (80). Paperback catalogue + 16 paper scroll posters, housed in original printed cardboard box. Minor rubbing to surface of box and edges, otherwise very good.

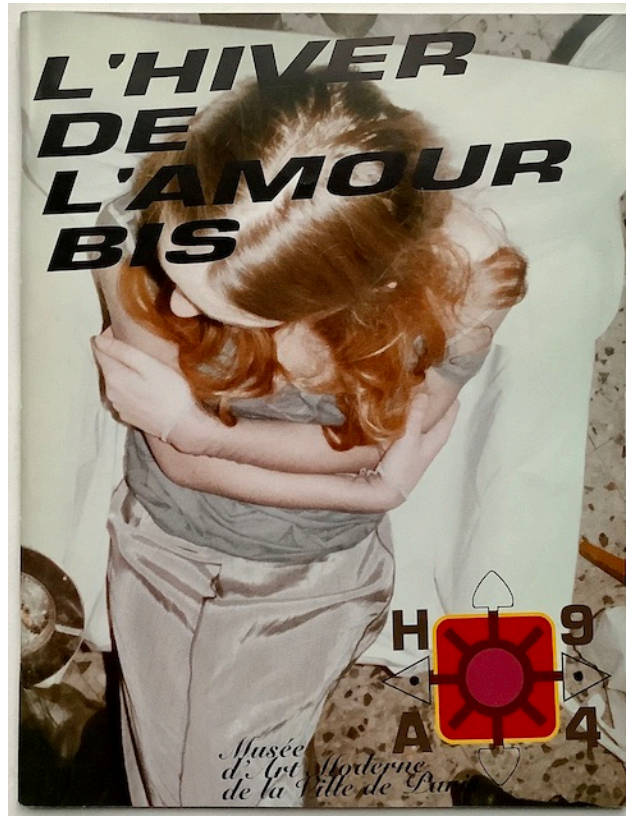
Paolo Soleri (1919-2013) was an Italian architect who studied in the United States under Frank Lloyd Wright. He developed a theory of *Arcology* which proposed a fusion between architecture and ecology.

The catalogue for his retrospective, held at the Corcoran Gallery of Art, Washington, D.C., (opening February 1970) takes the form of a cardboard box cube, in which is housed not only the printed catalogue, but also a set of 16 rolled posters. The exterior of the box is printed with a collage of text sampling Solari's *Arcology* manifesto. The poster scrolls are each illustrated with long blue-gray sketches imagining utopian high-density eco-cities designed to minimise humans' impact on the earth.

Although Solari's projects were never built, they provide an understanding of how scientists and artists were reacting in the early 1970s to a growing awareness of the Earth's finite resources.

£ 1200





54.

(Wolfgang TILLMANS, Maurizio CATTELAN et al.).

### **L'Hiver de L'Amour Bis.**

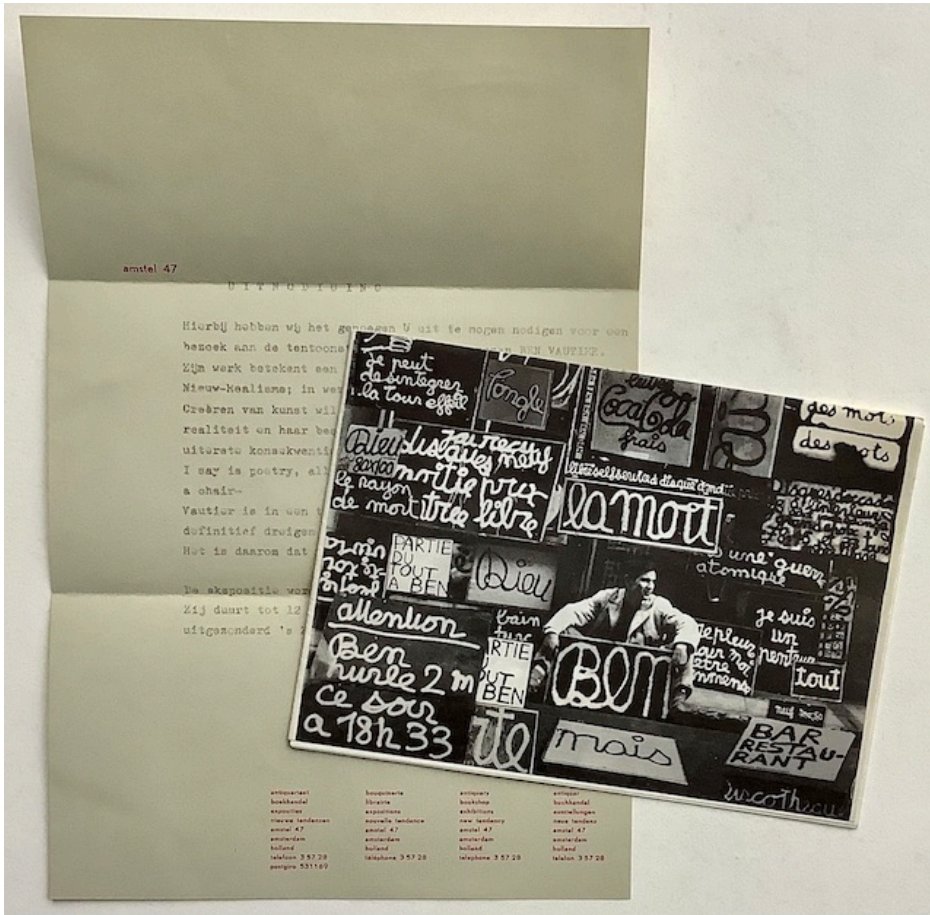
*Paris. ARC Musée d'Art Moderne. 1994.*

(28 x 21.5 cm). pp. 96. Colour and black-and-white illustrations. Original printed wrappers, stapled.

Magazine catalogue for the legendary exhibition *L'Hiver de L'Amour*, curated by Elein Fleiss, Dominique Gonzalez-Foerster, Bernard Joisten, Jean-Luc Vilmouth, and Olivier Zahm at the ARC in Paris, February - March 1994 (the show opened in a modified form at the P.S.1 Museum in New York, October 1994).

The influential exhibition showcased many of the new generation of artists including Maurizio Cattelan, Mat Collishaw, Rirkrit Tiravanija, Lothar Hempel, Julia Sher, Martin Margiela, Anders Edstrom, Carsten Höller, Wolfgang Tillmans and many more. Also present were several more established figures acting as points of reference, including General Idea, Allen Ruppersberg, David Hammons, Adrian Piper and Larry Clark.

£ 300



55.

Ben VAUTIER.

**Nine Directions For Art by Ben Vautier.**

Amsterdam. Galerie Amstel 47. 1964.

(13.1 x 18.4 cm). pp. (16). Original wrappers, all sheets loose as issued.

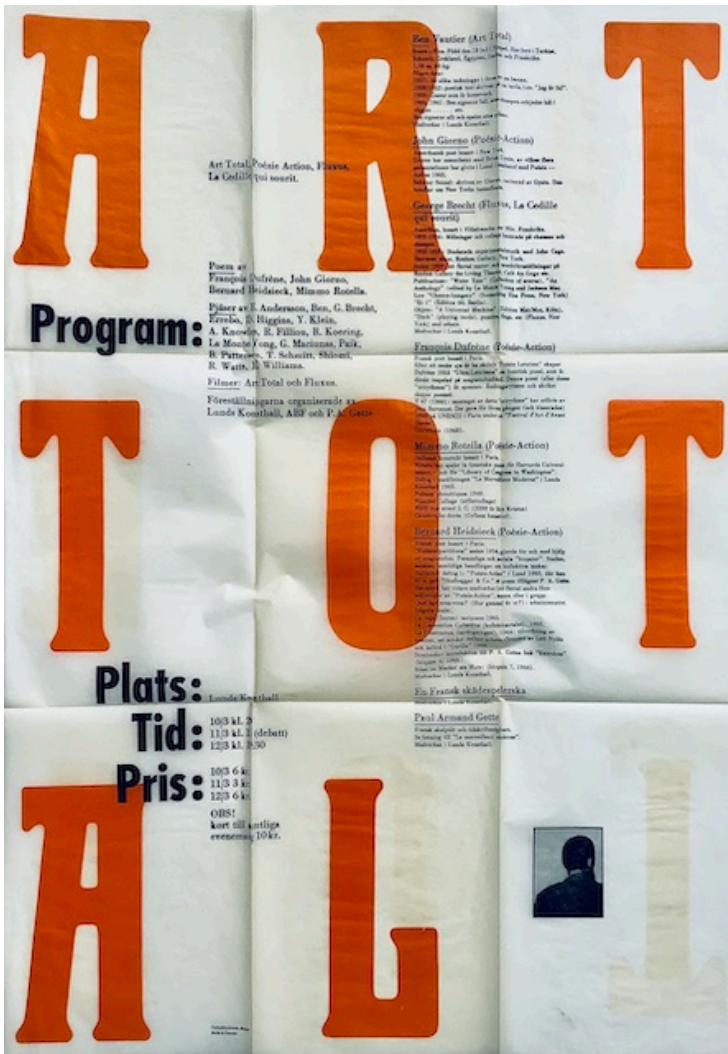
Artist's book published on the occasion of one of the first exhibitions by Ben Vautier, held at Gallery Amstel 47, Amsterdam, 25 November - 12 December 1964 (the booklet was also subsequently issued as part of the Fluxus I artist book).

The Amstel 47 gallery was based in a bookstore owned by Rudolf Pereboom and hosted exhibitions curated by Willem de Ridder. In this booklet, Vautier can be seen to be listing the nine modus operandi for his entire career, and that of Fluxus in general: Absence of art, Destroy art, Don't sign art, Copy art, Change art, You are art, Everything is art, Do as usual art, Death is art.

This copy also with the original mimeo typed letter from Rudolf Pereboom, head of Amstel 47 gallery, which acts as the exhibition's invite.

**(Rare. WorldCat lists only one copy at the RKD Nederlands Instituut voor Kunstgeschiedenis).**

£ 500



56.

Ben VAUTIER.

**Art Total, Poésie Action, Fluxus, La Cedille qui sourit.**

*Lund. Lunds Konsthall. 1967.*

Unfolded (59 x 41.5 cm); folded 20 x 14 cm. Folded poster, printed offset in black and orange on thin transparent paper. A fine copy.

Original programme poster for the Swedish Fluxus concert at Lunds Konsthall, March 10-12, 1967. Two versions of this poster exist, the first, presented here, designed by Ben Vautier, which was eventually rejected because of its emphasis on Vautier's ART TOTAL. George Brecht was to design a second version, which was the one produced and used for the event.

The concert in Lund was organised by Vautier, Brecht, and P.A. Gette, and included works by Fluxus artists such as Eric Anderson, Dick Higgins, Alison Knowles, George Maciunas, Benjamin Patterson, Tomas Schmit, Mieko Shiomi, Robert Watts, Emmett Williams, and La Monte Young.

Examples of this initial version of the programme are rare.

[Ref. *Fluxus etc. - The Gilbert and Lila Silverman Collection, no. 660, only Brecht's second version of the poster is listed*].

£ 1200



57.

Wolf VOSTELL.

**Betonbuch.  
[Betonierungen].**

Hinwil. Editions Howeg.  
1971.

(34 x 25 x 5 cm).

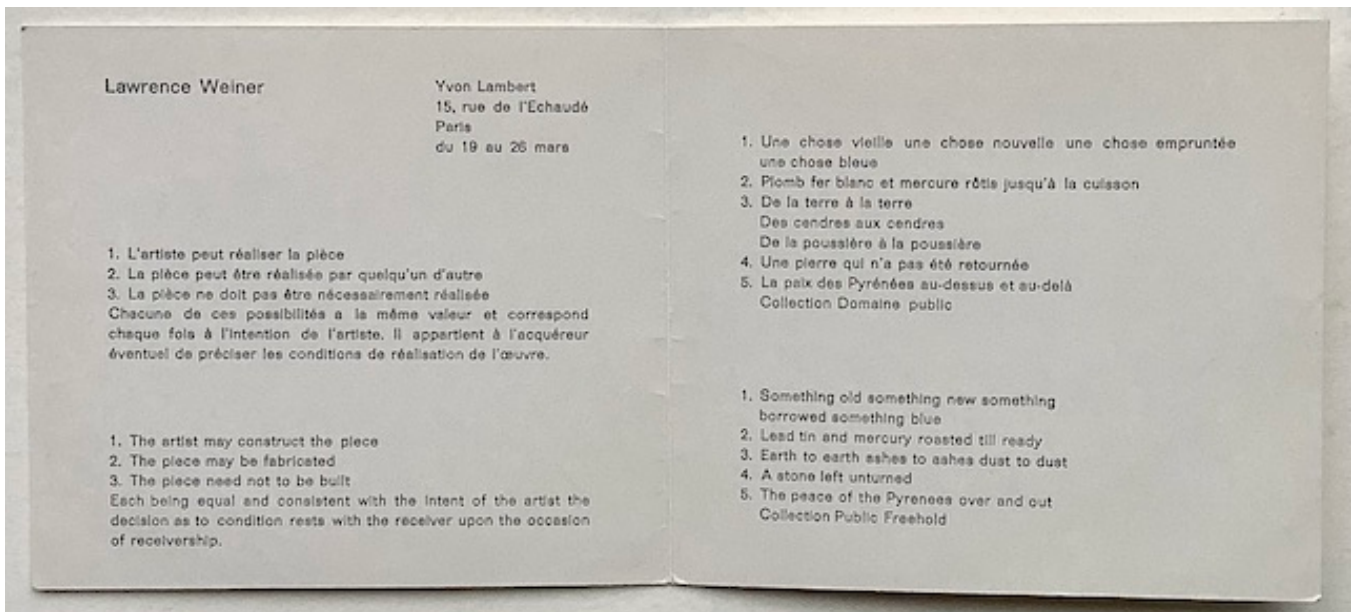


Vostell's *Betonbuch* (Concrete Book), was produced in 1971 in an edition of 100 copies. It consists of the encasing of his 26-page booklet entitled *Betonierungen* within a concrete cast. Scratch-signed and numbered on a small metal plaque affixed to the surface of the concrete block.

Accompanying this is a standard copy of *Betonierungen* consisting of the 26 loose sheets within a transparent plastic box (cracked at the corners with small defects), numbered from the standard edition of 400, and signed on the first page by Vostell.

[Ref. *International Index of Multiples*, p. 204; Rolf Dittmar - *The Book of the Art of Artists' Books* - Tehran Museum of Contemporary Art, 1978 - p. 31].

£ 3000



58.

Lawrence WEINER.

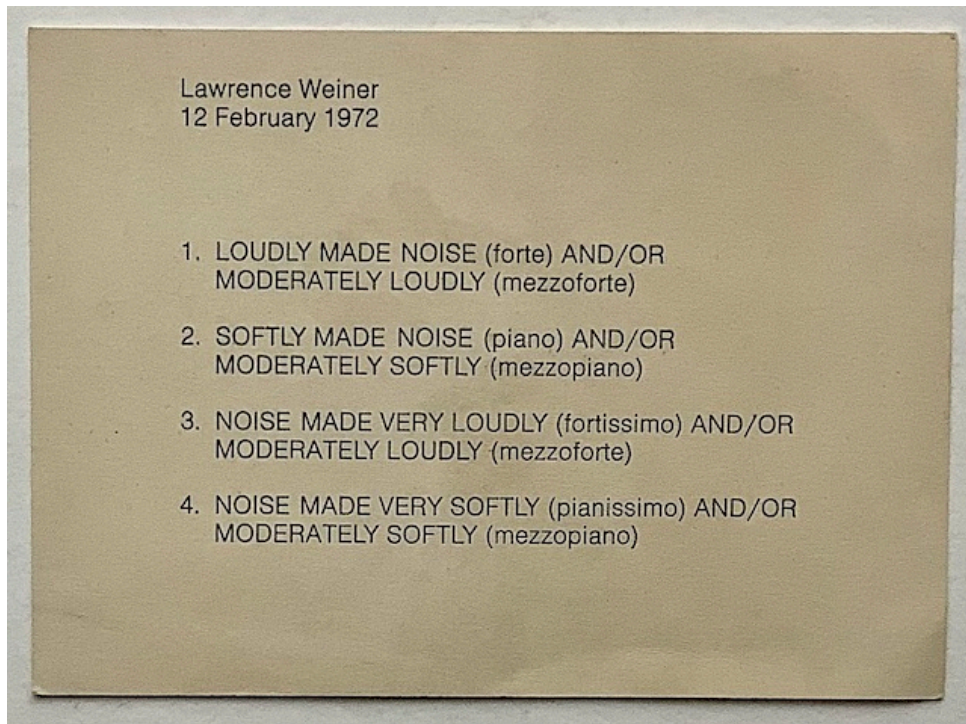
**Lawrence Weiner.**

*Paris. Yvon Lambert. 1970.*

(10.6 x 24.2 cm), unfolded. Folded card, text printed single side.

Starting in the early 1970s, Yvon Lambert was the first gallerist to introduce conceptual art and minimal art in France primarily through the main American representatives: Lawrence Weiner in 1970, Sol LeWitt the same year, and Carl Andre and Robert Barry in 1971. This is the announcement card for Weiner's landmark show at Yvon Lambert's Paris premises, 19 - 26 March 1970. The card simply lists five works, together with three instructional statements. Texts both in French and English.

£ 275



59.

Lawrence WEINER.

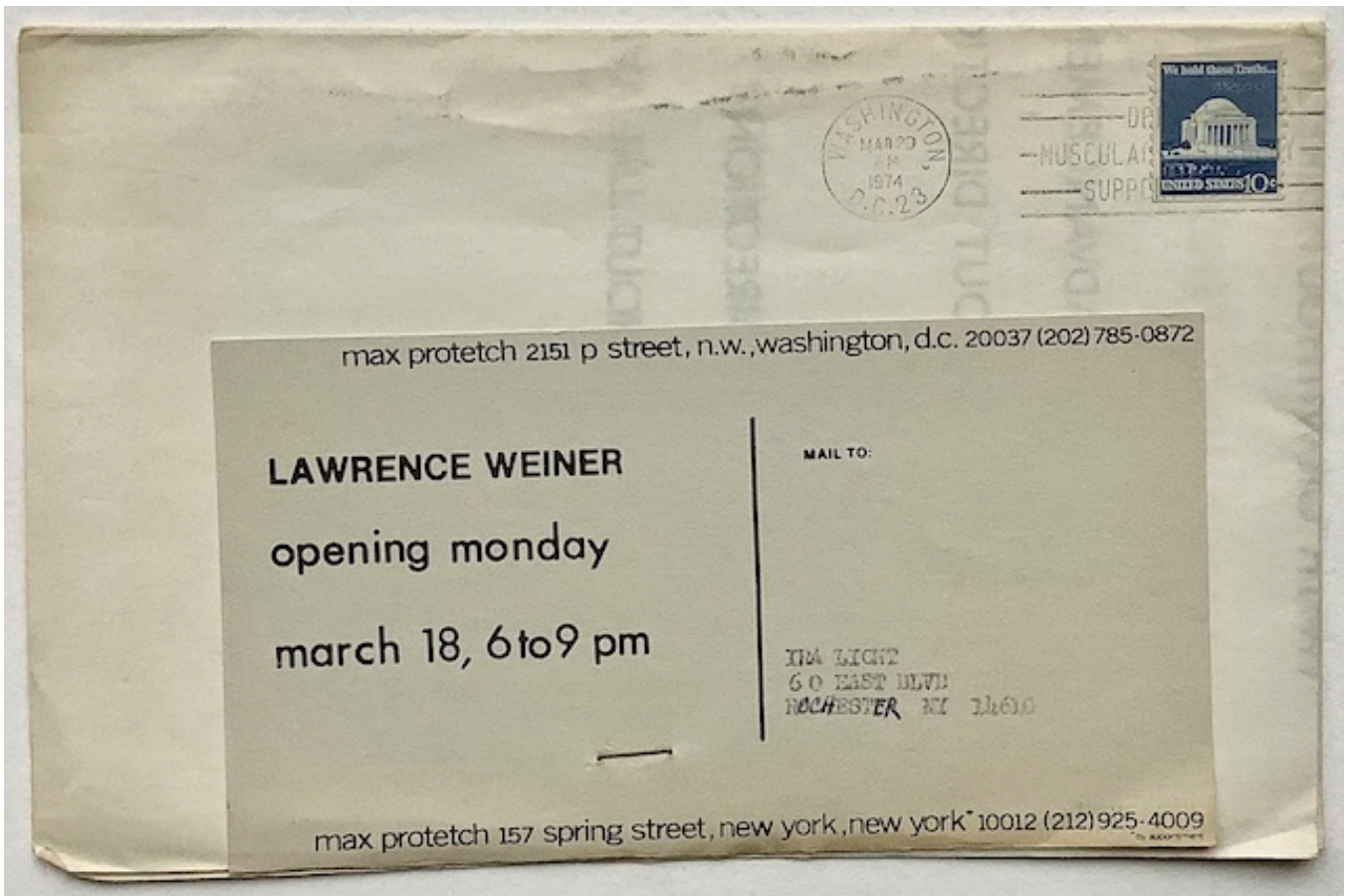
**Lawrence Weiner. 12 February 1972. LOUDLY MADE NOISE (forte) AND / OR  
MODERATELY LOUDLY (mezzoforte).**

*New York. Leo Castelli. 1972.*

(10 x 14 cm). Postcard, unmailed.

Offset-printed double-sided announcement postcard, issued on February 12, 1972 by Leo Castelli in conjunction with Lawrence Weiner's first solo show with the gallery.

£ 125



60.

Lawrence WEINER.

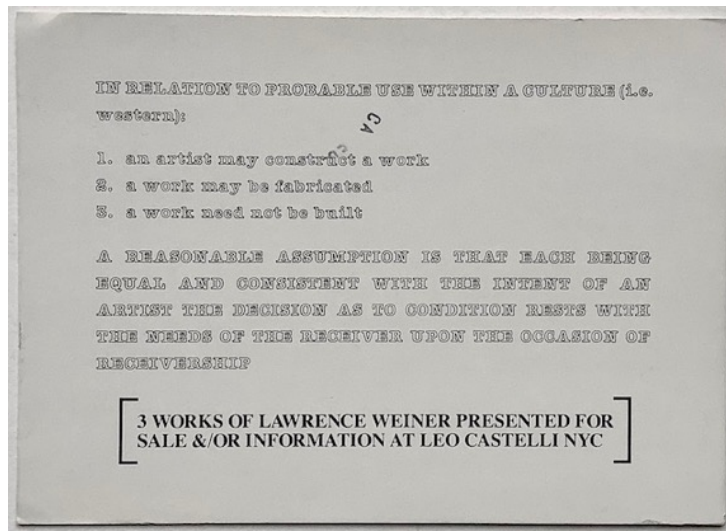
**With Relation To The Various Manners Of Use For/Of Various Things.**

*Washington, D.C. / New York. Max Protetch. 1974.*

(9 x 16.6 cm; 43 x 28 cm).

The announcement card and poster for Lawrence Weiner's exhibition at the Max Protetch Gallery, Washington, D.C., March 1974. The card and folded poster are stapled together for mailing purposes.

£ 350



61.

Lawrence WEINER.

**In Relation to Probable Use Within a Culture. 3 Works Presented for Sale &/Or Information Leo Castelli NYC.**

*New York. Leo Castelli. 1979.*

(12.8 × 17.8 cm). Postcard, mailed, with remnant of mail franking stamp on recto.

Announcement card for Lawrence Weiner's show at the Leo Castelli gallery, March-April, 1979.

£ 45



## Tim Byers Art Books

[www.timbyersartbooks.com](http://www.timbyersartbooks.com)

[timbyersartbooks@icloud.com](mailto:timbyersartbooks@icloud.com)

tel. +44 7980 785 738