

Tim Byers Art Books Catalogue 30



1.

Magdalena ABAKANOWICZ.

Magdalena Abakanowicz. Gobelin.

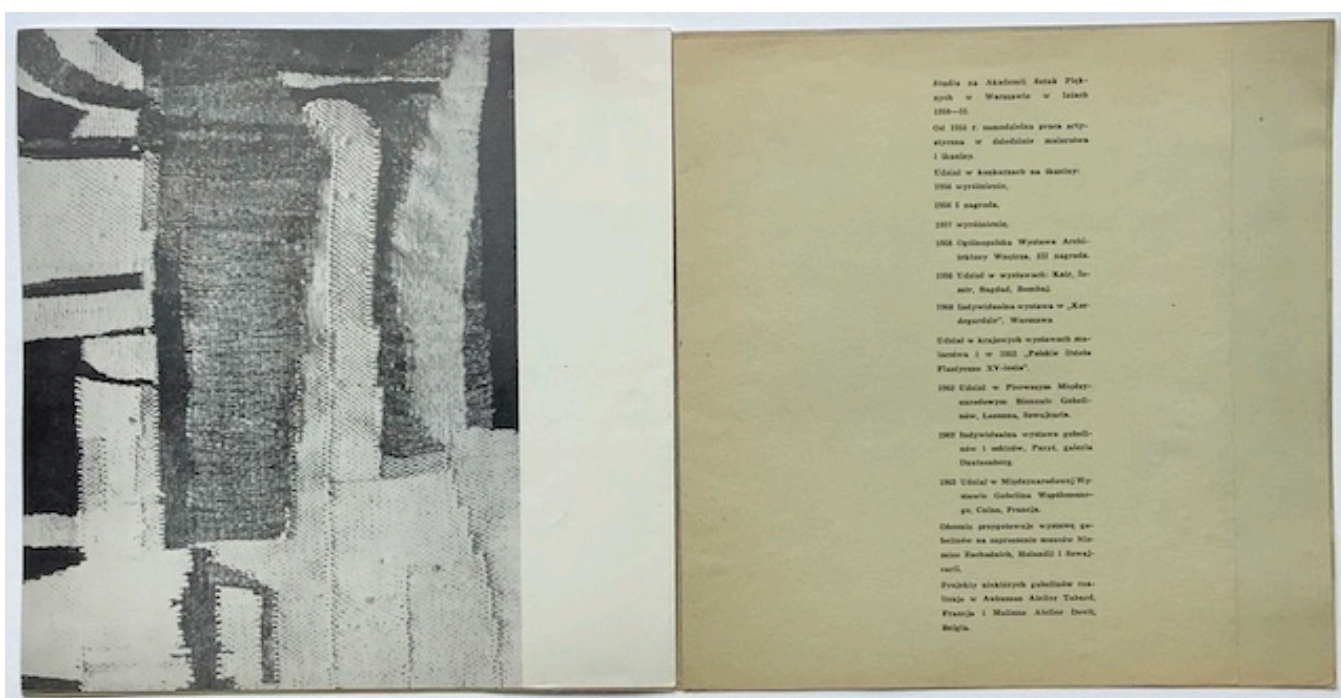
Warsaw. Galeria Sztuki Nowoczesnej. 1963.

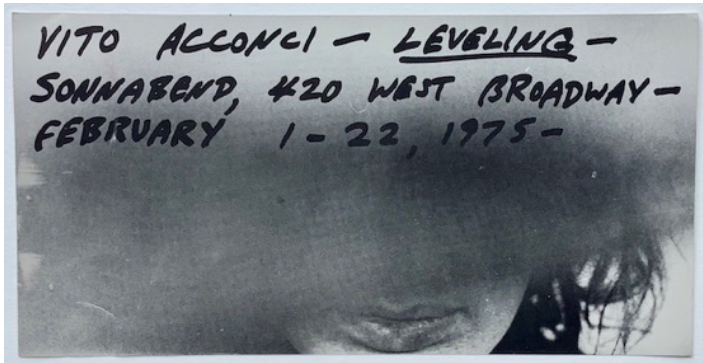
(23 x 23 cm). 4 pages of illustrations + 4 pages of text. Sheets loose as issued in original printed folder.

Folder produced on the occasion of the exhibition of textile works and tapestries by Magdalena Abakanowicz, which took place in 1963 at the Warsaw Gallery of Modern Art. It contains several black and white reproductions, the artist's biography and a short text by Wiesław Borowski.

Abakanowicz first emerged as a leader of the New Tapestry movement of late 1960s Europe. Artists associated with the movement began to claim fibre as a valid medium for the creation of art. Whilst she was to gain international fame as a sculptor using rope and thread, Abakanowicz's early work was more two-dimensional, with large-scale woven works hung on the wall. These woven pieces from the early 1960s marry constructivist composition with a tapestry tradition. This ephemeral catalogue, printed for the artist's third solo exhibition, illustrates a few of these early tapestries.

£ 300





2.

Vito ACCONCI.

Vito Acconci - Leveling.

New York. Sonnabend Gallery. 1975.

(11.6 x 23.1 cm).

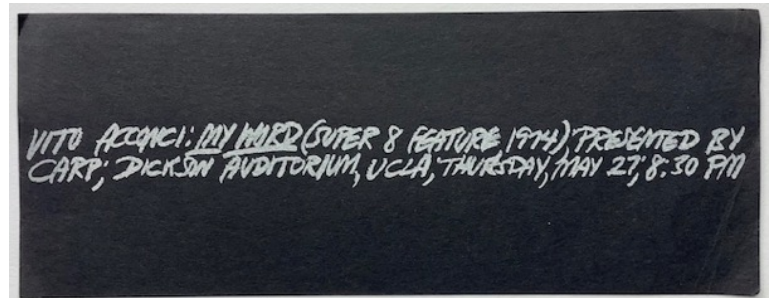
Announcement card for an exhibition held February 1 - 22, 1975. The card features an image of Acconci's lips and obscured face and a printed text in Acconci's handwriting.

£ 95

3.

Vito ACCONCI.

**Vito Acconci: My Word
(Super 8 Feature 1974).
Presented by Carp; Dickson
Auditorium, UCLA, Thursday,
May 27; 8:30 pm.**



Los Angeles. Carp. 1976.

(10.9 x 28 cm).

Announcement card for a film screening, printed white text on black card.

In a show sponsored by Carp at the Dickson Auditorium at the University of California, Los Angeles, Vito Acconci offered to the public 90 minutes of silent film in colour with captions. In the feature-length silent film, Acconci used handwritten title cards to present an "interior monologue" about speaking, language, and silence. The written text alternated with images of Acconci, alone in the interior of an urban loft or on a rooftop, with the skyline of downtown New York as a backdrop.

£ 85



4.

Richard ARTSCHWAGER.

Utrecht Projekt.

Utrecht. Museum van Hedendaagse Kunst / De Kargadoor. 1971.

(20.9 × 19 cm). pp. 32. With 20 black-and-white photographic illustrations. Original glossy wrappers, stapled. Complete with 7-inch flexi disc housed in rear pouch.

Exhibition catalogue/artist's book published in conjunction with the exhibition, Sonsbeek, subtitled 'Sonsbeek buiten de perken' (Sonsbeek Beyond Its Bounds).

Richard Artschwager had first developed the concept of blps (pronounced 'blips') in the late 1960s. These blps were of a rounded oblong shape, either flat painted pieces of wood, or later constructed from spray paints and stencils, adhesive decals and rubberised hair.

In 1971, for the Sonsbeek exhibition, Artschwager's contribution, Utrecht Projekt, consisted of blps installed around the city, and this resulting catalogue of photo-documentation was published showing the blps in urban and rural settings. The catalogue is accompanied by a 7-inch flexi disc that plays the sound of a ticking clock on one side and that of a dripping tap on the other. Artschwager considered these mundane noises an auditory counterpart to his blps: background sounds that often go unheeded, but which, once noticed, are almost impossible to ignore.

£ 275



5.

(ASPEN MAGAZINE). Brian O'Doherty ed.

Aspen magazine 5 + 6. Fall & Winter / 67.

New York. Roaring Fork Press, Inc. 1967.

Box (21 x 21 x 5.2 cm). Components loose as issued in two-part paper-covered box. Some handling marks to box, otherwise in good condition.

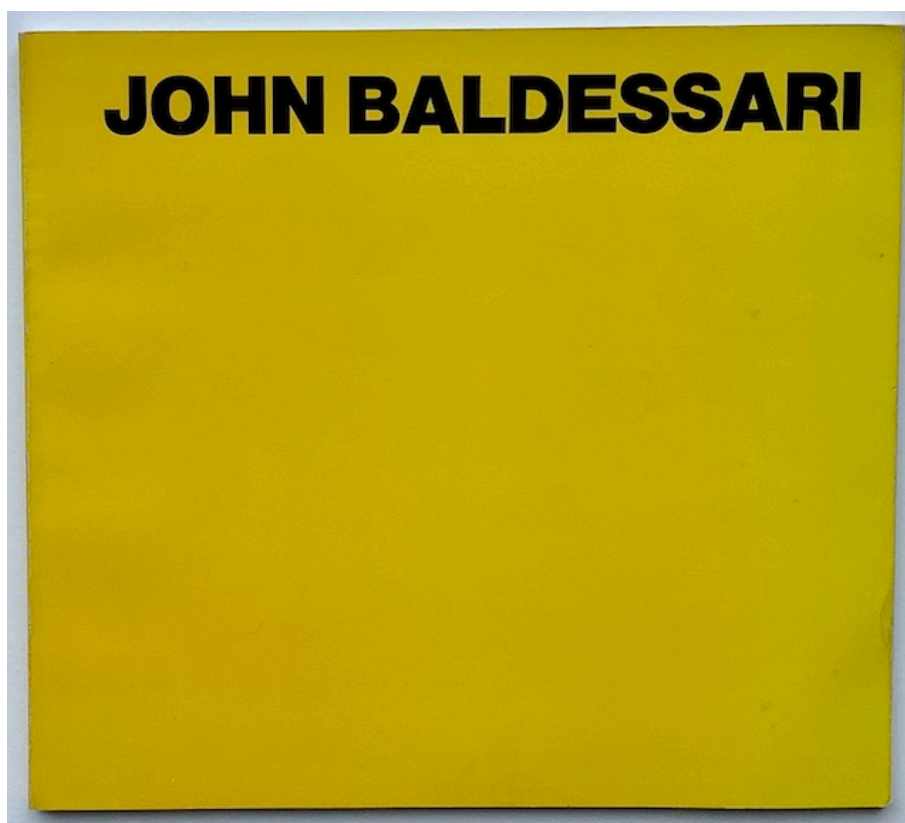
A complete copy of the Minimalism issue of Aspen magazine. Consists of twenty-eight numbered items, including an advertisements folder. Edited and designed by Brian O'Doherty, with art direction by David Dalton and Lynn Letterman. The items include nineteen printed components + advertisements, one film reel, and five flexi-discs housed in a two-part box.

This combined fifth and sixth installment of Aspen magazine is a collection of commissioned projects by avant-garde artists, writers, composers, and filmmakers, with a particular emphasis on the Minimal and Conceptual art. Among its notable components are a recording of William S. Burroughs reading an excerpt from "Nova Express", "Smoke", a miniature assemble-it-yourself sculptural multiple by Tony Smith, and Serial Project #1, 1966, the very first artist book by Sol LeWitt.

The reel of super-8 film comprises four film clip excerpts by four artists: Hans Richter, Laszlo Moholy-Nagy, Robert Morris, and Robert Rauschenberg.

£ 2000





6.

John BALDESSARI.

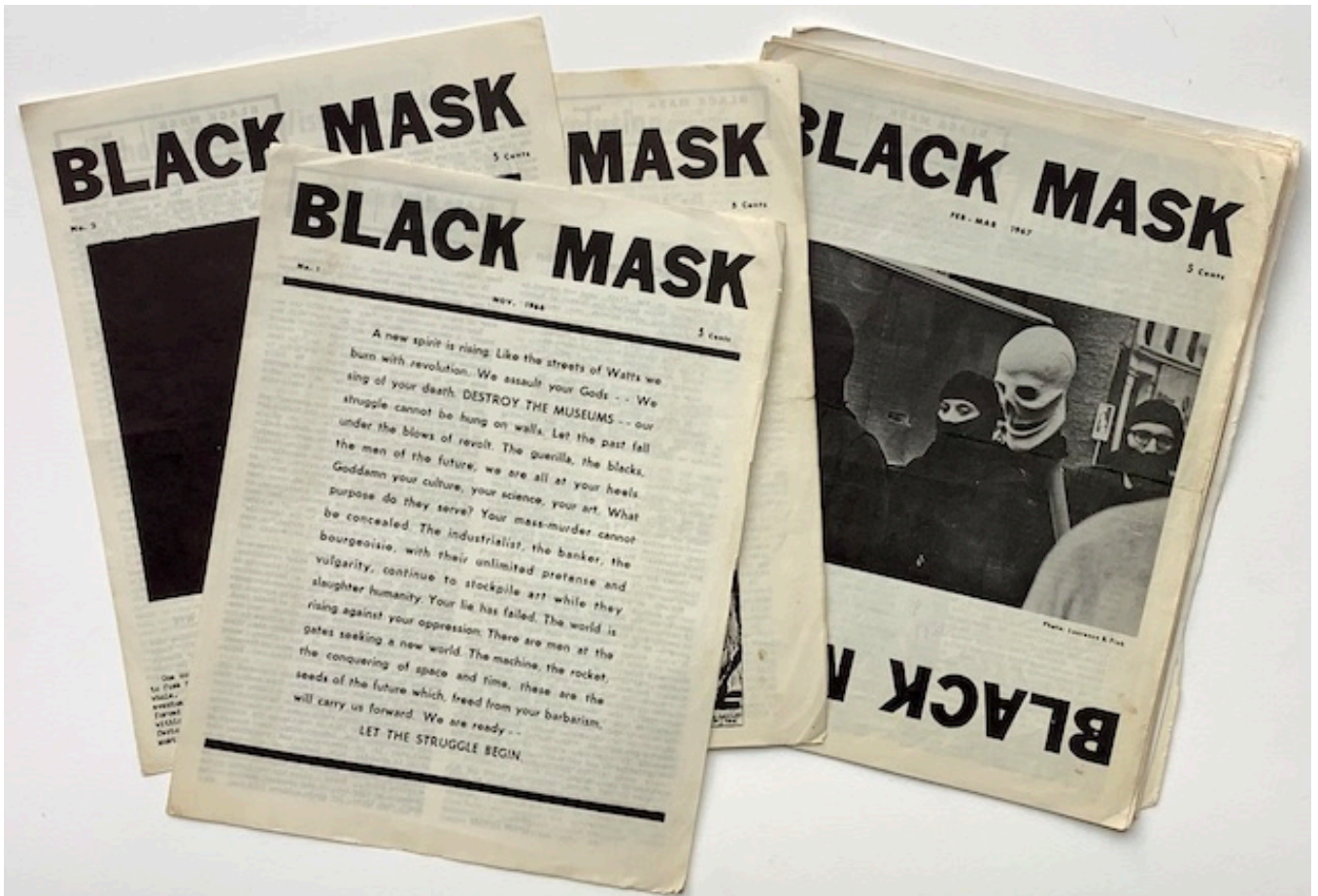
John Baldessari.

New York. The New Museum. 1981.

(20.2 x 23 cm). pp. 77. Original yellow wrappers. Slight bumping to fore-edge, otherwise good.

Published on the occasion of exhibitions at The New Museum, New York, The Contemporary Arts Center, Cincinnati, University Art Galleries, Dayton, and Contemporary Arts Museum, Texas. With essays by Marcia Tucker and Robert Pincus-Witten and an interview with the artist by Nancy Drew and Carrie Rickey.

£ 20



7.

BLACK MASK. (Ben Morea & Ron Hahne eds.).

Black Mask. Nos. 1 - 10. (All published).

New York. Black Mask. 1966 - 1968.

(33 x 25.6 cm). 10 issues. Single broadsheets, each folded once to make 4 pages, with front covers designed by Ben Morea. A few of the issues with old central horizontal crease from folding, and small creasing and tears to outer edges. Generally a good set.

A complete set of the journal of the Black Mask group. Originally sold mostly on the Lower East Side, Black Mask was put together by Ben Morea and Ron Hahne, who shared an interest in anarchism and the political elements of Dada and Surrealism, the contemporary Black insurrections in America and the growth of international youth movements. They also expressed affinity with other radical groups, including the Situationist International in Paris, Heatwave in London, Rebel Worker in Chicago, and Resurgence Youth Movement in New

York, each of whom were given space for a brief positional statement in the second issue Black Mask.

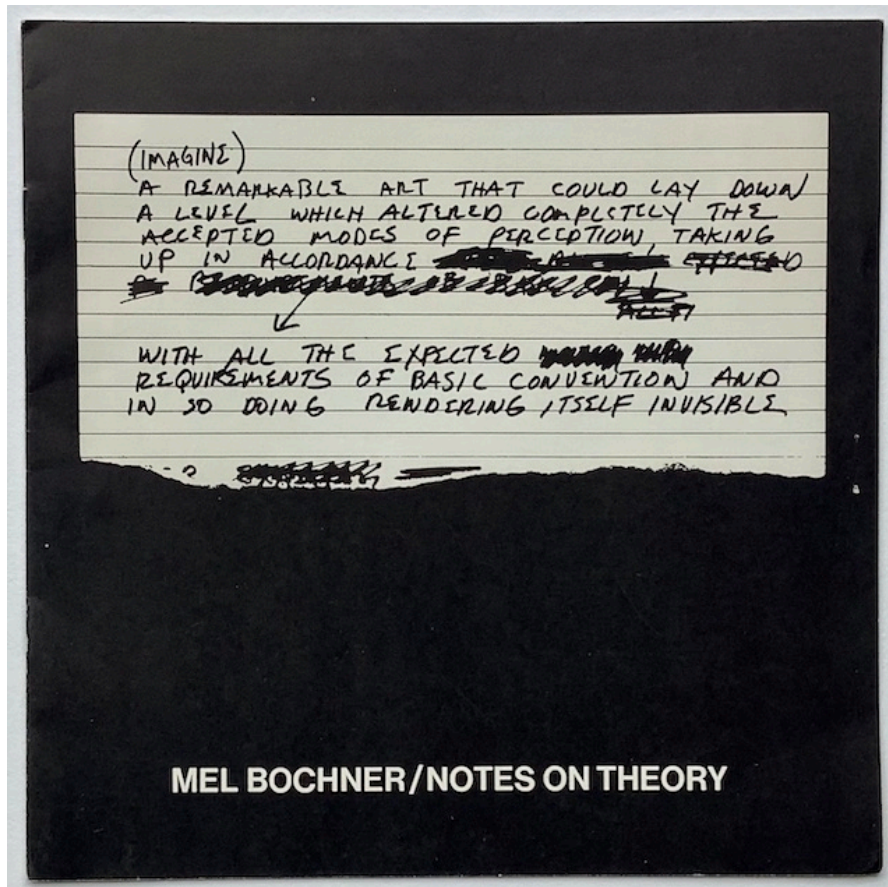
The subsequent issue comments on the group's infamous shutting down of the Museum of Modern Art in October 1966 and announces a "Masked" men march on Wall Street in February 1967, the first of several direct actions by the Black Mask group before they morphed into Up Against the Wall Motherfucker! in 1968.

Other contributors to the magazine include Dan Georgakas and Carol Verlaan, with space also devoted to reprints of writings by Laszlo Moholy-Nagy, André Breton, Bertrand Russell, Stokely Carmichael and Wilhelm Reich.

This set also includes three original Black Mask flyers: Freedom is Not a Gift from Captain Fink. (1967) - flyer printed in black on both sides. (28 x 21.5 cm). Illustrated with a painting by Aldo Tambellini with the word 'NOW' across it. A text to the verso, probably written by Ben Morea and titled "Freedom is not a gift from Captain Fink" (Captain Joseph Fink was the local East Village precinct officer), begins, "The hippies have become victims of their own ideology." The critique attacks the hippies for becoming "tools of those against whom they have supposedly rebelled". The two other Black Mask flyers relate to the 1967 Memorial Day riot which took place in Tompkins Square Park, NYC. Again, these flyers, probably written by Morea, attack the hippie mindset: "Flower Power won't stop Fascist power". One of the flyers is a typed bulletin, whilst the other utilises of photomontage of Vietnam tanks on the streets of the Lower East side of Manhattan.

£ 1800





8.

Mel BOCHNER.

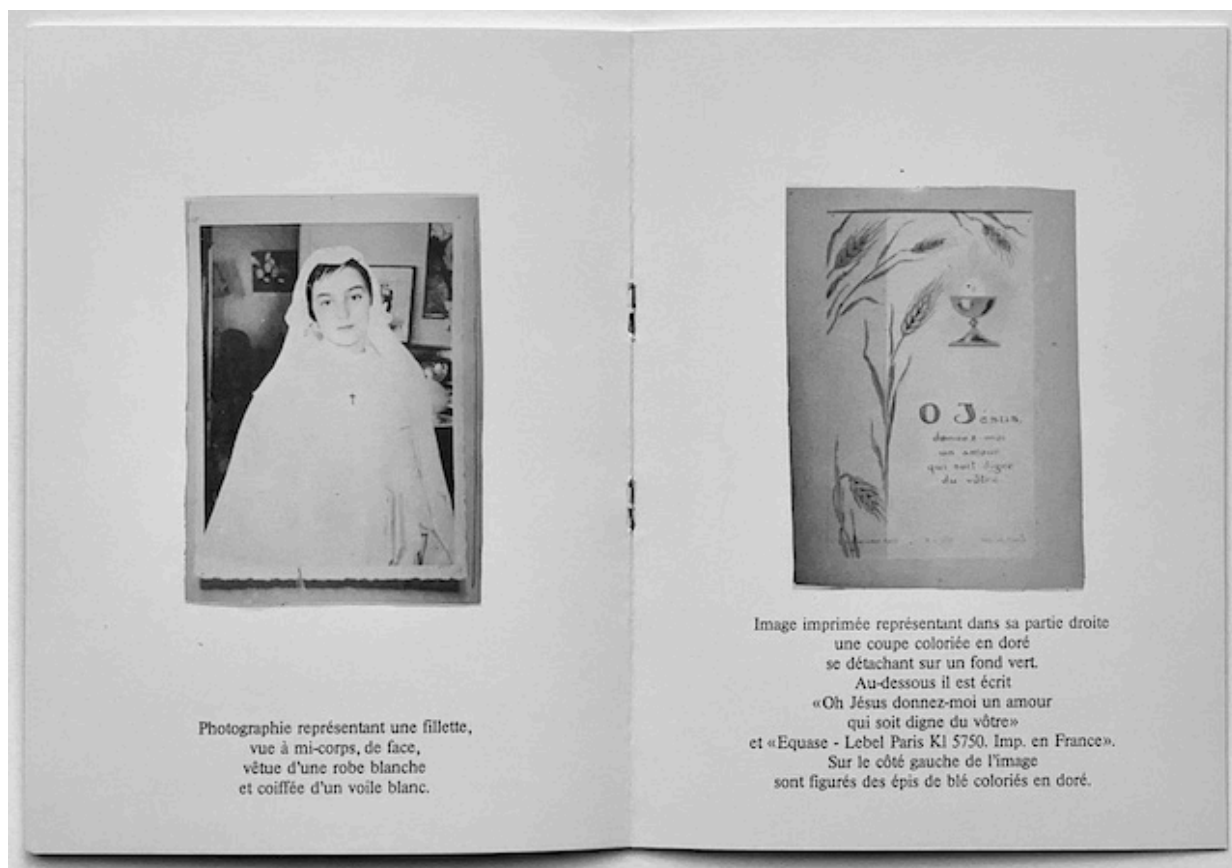
Mel Bochner / Notes On Theory.

Kingston, RI. University of Rhode Island. 1971.

(20.2 x 20.2 cm). pp. (8). With four photographic illustrations. Original wrappers, stapled.

Brochure published to accompany an early exhibition of Bochner's work at the University of Rhode Island in 1971. With facsimile reproductions of pages of text from the artist's journals.

£ 120



9.

Christian BOLTANSKI.

Quelques souvenirs de la Première Communion d'une fillette. Recueillis et décrits par Christian Boltanski.

Paris. Editions Georges Fall. 1974.

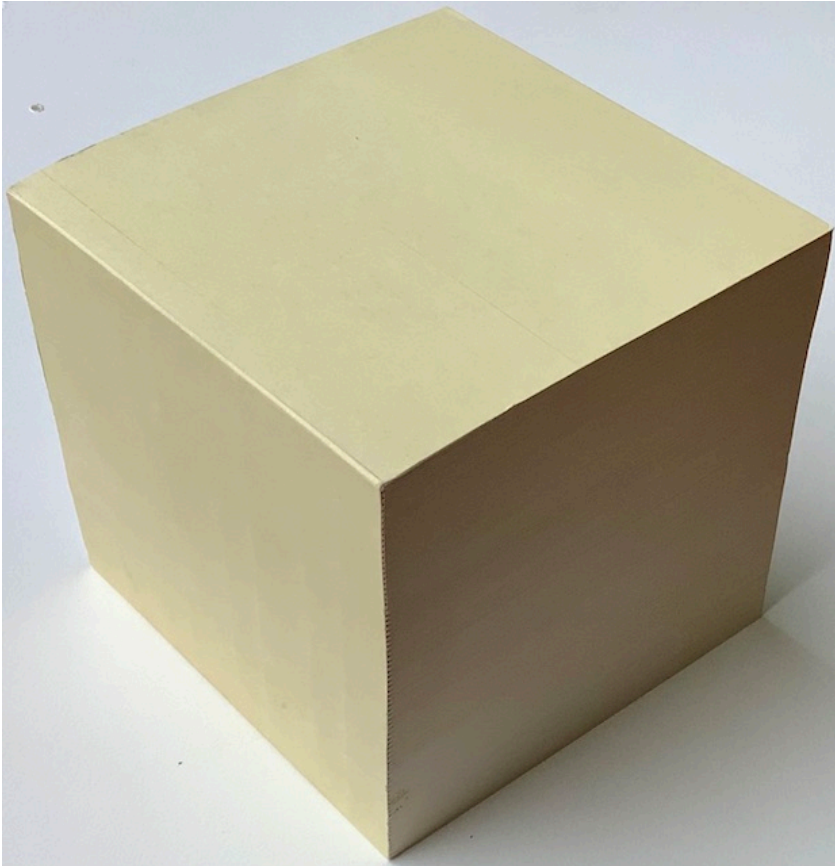
(21.7 x 16 cm). pp. (12). With 9 black-and-white photographic illustrations. Original wrappers, stapled. Staples slightly rusty, otherwise a very good copy.

Published in an edition of 150 copies, (+ 25 hors commerce, + 25 artist copies), numbered and signed in pencil by Boltanski.

Artist's book which shows objects from Annette Messenger's first communion along with three photographs of a young girl (not Messenger) preparing for the ceremony. Each has an objective description below as if in a historical journal.

[Ref. J. Flay - Christian Boltanski. *Catalogue of the books*, no. 35, pp. 98-99; Bob Calle - Christian Boltanski, *Livres d'artiste 1969-2007*, pp. 34-35].

£ 550



10.

James Lee BYARS.

**Gold dust is my Ex libris.
[The Cube Book].**

*Eindhoven. Stedelijk van
Abbemuseum. 1983.*

(16.5 x 16.5 x 15 cm).
c. 1800 pages. Original blank
cream wrappers.
A fine copy with sharp
corners and only minimal
creasing to the spine.

Published in an edition of 500 copies. Catalogue and exhibition by James Lee Byars and Piet de Jonge. Printed by Lecturis B.V., Eindhoven. The Cube Book is an extraordinary book-object with texts by the artist, interspersed in a massive block largely composed of blank sheets. It exists as a somewhat curious publication, resolutely impractical as a book to be read, existing almost exclusively as an object.

[Ref. Anne Moeglin-Delcroix - *Esthétique du livre d'artiste*, p. 370; Anne Moeglin-Delcroix, Giorgio Maffei, Liliana Dematteis, Annalisa Rimmaudo, *Guardare, raccontare, pensare, conservare*, p. 110].

£ 1500

||.

James Lee BYARS.

“TH FI TO IN PH”.

Mönchengladbach.
Städtisches Museum
Mönchengladbach. 1977.



(20 × 16 × 7 cm). Gold cardboard box containing a giant sheet of black paper with text by Byars printed in gold, crumpled together to fit into the box. A very fine copy with only a small amount of rubbing to bottom of box.

Limited edition of 330 copies, stamp-numbered on the inside of the lid of the box. This copy also includes the original invitation to the exhibition's opening night (gold text printed on a piece of black card). Text by Johannes Cladders printed inside the box: "The First TOTally INterrogativ PHilosophy' ist eine Frage auf schwarzem Papier (zusammengeknüllt in dieser Kasette). 'Die erste allumfassend fragende Philosophie' ist eine Antwort aus goldenen Buchstaben (zusammengeknüllt in dieser Kasette). Sie ist weder Frage noch Antwort. Sie ist Golddruck auf schwarzem Papier. Meme."

[Ref. Buchholz & Magnani - *International Index of Multiples from Duchamp to the Present*, p. 48].

£ 950



12.

Ugo CARREGA.

Quasi per caso (poemi materici) / Fast immer aus Zufall / Presque toujours par hasard / Nearly always by chance.

Stuttgart. Galerie Senatore. 1970.

Box (40.5 x 33.5 x 1.8 cm). 12 colour screenprints printed on thin white card, together with four small sample bags containing sand, earth, stones and small wooden discs. Together with a double-page text sheet, and folded statement poster (with small areas of sand glued to sheet). The twelve screenprints are each signed and dated by Carrega in pencil, and numbered from an edition of 100 copies. Contents loose as issued in publisher's cardboard box, with titles printed on label pasted to lid.

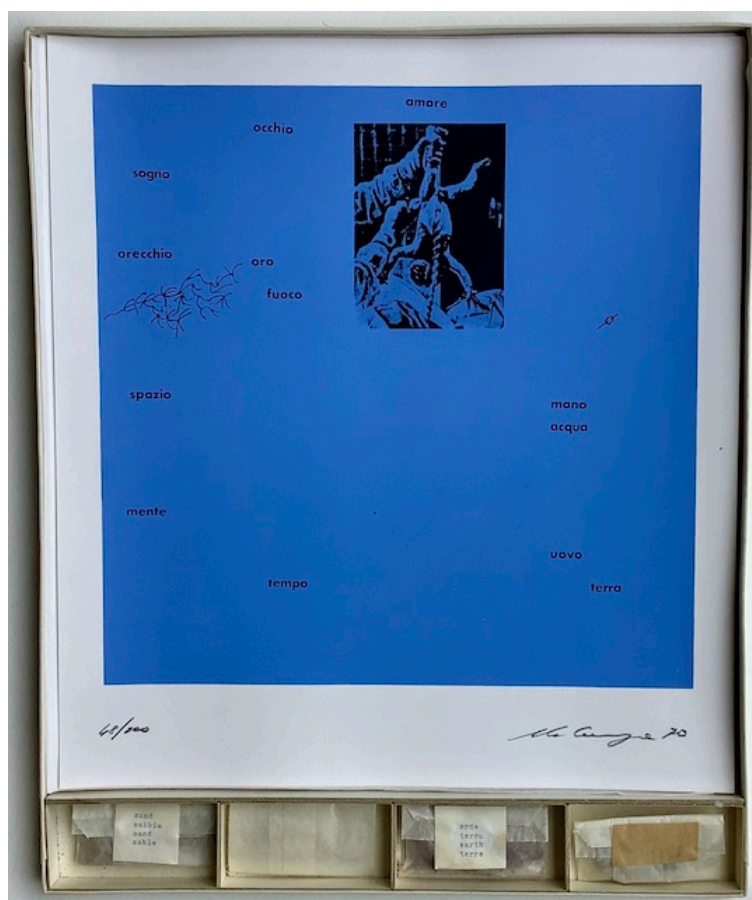
Ugo Carrega (1935-2014) was a grandee of visual poetry in Italy. In the 1960s Carrega would develop an original type of visual writing or script called 'scrittura simbiotica' (symbiotic writing). The concept of symbiotic writing was, soon afterwards, superposed by

what Carrega came to designate as 'Nuova Scrittura' (New Writing). Carrega's development as a verbo-visual poet was significantly fostered and framed by his continuous involvement in the foundation of art magazines and art centres, such as TOOL, quaderni di scrittura simbiotica, and the Bollettino TOOL. Apart from being himself the editor of magazines on verbo-visual poetry, Carrega collaborated with publications such as Lotta Poetica, Amodulo, Linea Sud and Tèchne.

This portfolio was produced in conjunction with Carrega's solo exhibition of the Galerie Senatore in Stuttgart, November - December 1970. Published in an edition of 100 copies it consists of 12 numbered and signed poetic graphic works, together with packaged samples of earth, sand, stone and wood. Carrega's premise in this work is described by him as such: "When different signs (words and things) are placed on a sheet of paper (limited space), it's more difficult to avoid the birth of interactions among them than to give rise to them (by chance). This work is a challenge to the association of signs in the limited space of the sheet of paper. That is, the goal is to succeed in creating something that might raise difficulties for the mind in its decoding the meaning of the work".

Four different signs were then printed within the designs of the screenprints, to indicate the position in which the four inorganic samples were to be glued by the reader.

£ 1200





13.

Johan CORNELISSEN.

J. C. Equatoriaal.

Amsterdam. Stichting de Appel. 1985.

Box (21.5 x 12 cm). pp. (95). Artist's publication. One small clothbound book + two audiotapes, issued in original yellow box.

Around May 15th 1982 the Dutch conceptualist Johan Cornelissen left for Sao Tomè, the island nation of Central Africa, the starting-point of his journey along the equator. During the previous years, Cornelissen had carried out several travel-projects which focussed on the relationship between topographical phenomena and reality. During his equatorial trip the artist wanted to confront the abstraction (the line) with the reality of the region where mankind draws that imaginary line. Cornelissen's primary intention was not to follow the imaginary line closely, but the realisation of various artistic activities within the immediate vicinity of the equator.

Through De Appel gallery in Amsterdam these works were communicated, distributed by several media, such as newspapers, radio, print. De Appel produced this artist's publication in 1985 marking the conclusion of the project. Published in an edition of 75 it consists of a small book (signed and numbered by the artist) with diary transcriptions in Dutch and English, as well as two audiotapes documenting Cornelissen's Equatorproject across Africa, Asia, the Pacific and South America.

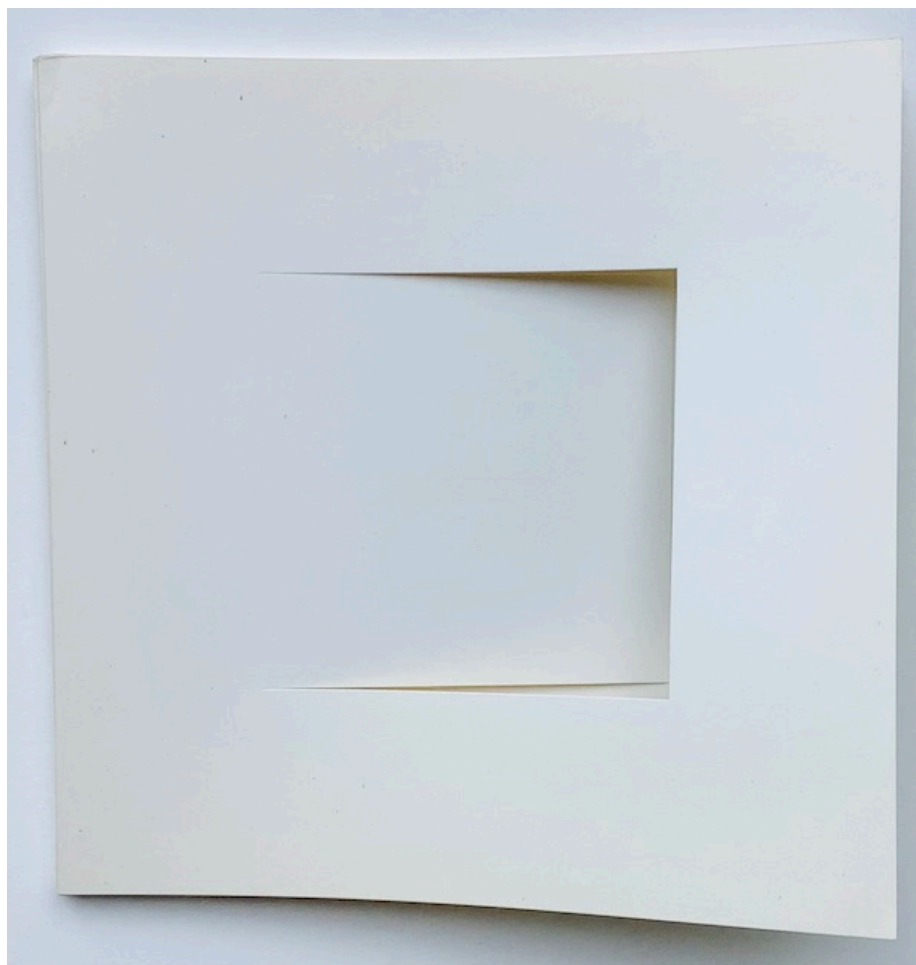
£ 400

14.

Ad DEKKERS.

Blanco Action.

*Antwerp. Multi Art Press
International. 1970.*



(30.6 x 30.6 cm). Sheets loose as issued in original white card folder, blind-embossed title to cover. Creasing, browning, and minor paper loss to edges of folder, with tear to sealing flap. Contents good. Housed in original cardboard mailing slipcase, with the artist's return address written on reverse.

The complete portfolio of 10 paper die cuts by Ad Dekkers, each on a folded sheet. In the early 1960s, Ad Dekkers (1938-1974) became known for his thorough investigation into the plane, the shape and the line, deliberating that the most universal concepts could be expressed with the purest possible visual means. Dekkers reduces the number of compositional elements in this work published in 1970, and accentuates the specific character of each of the geometric basic forms by simple paper cuts through folded section of white card.

Published in an edition of 100 copies, numbered and signed by Dekkers on the copyright label pasted to exterior of folder.

£ 650



15.

Robert FILLIOU.

**Leeds. A new card
game. Un nouveau
jeu de cartes.
Ein neues
Kartenspiel.**

*Antibes. Arrocara Editions.
1976.*

Box (7 x 37 x 32.5 cm). Varnished wooden box containing elements with which to perform Leeds: a deck of 54 double-sided playing cards; 2 black felt eye masks; visor; green felt table cover; plastic rake; pair of sleeve bands; a printed copy of rules. Adhered to the lid is a photograph of Filliou and friends playing the game in Flayosc (Var, France) on February 21, 1976.

Published in an edition of 100 copies, numbered and signed by Filliou on the bottom of the box.

The Leeds game is played with the "Feel You" (Filliou) cards, which can be of any suit or type, with the difference that these have their value marked both on the recto and on the verso. Any card game can form the basis of "Leeds", but one of the most appropriate is the regular five-card poker. The players are blindfolded, with assistants at their sides who take care of their various needs: drinking, smoking, etc. A croupier deals the cards which the players keep raised so that they are visible to the public. The public is free to comment and bet until players start the game by randomly playing their cards. Maximum silence must be observed during this phase. The game ends when the bystanders decide, and it is they who also establish the distribution and use of the earnings.

The world premiere of the game was made at Leeds College of Art on 26 June 1969, with the participation of students, together with Filliou and Robin Page.

[Ref. *Robert Filliou éditions & multiples*, no. 67].

£ 1800





16.

Dan FLAVIN.

Large Installations by Dan Flavin.

New York. Heiner Friedrich, Inc. 1977.

(10 × 22.8 cm), folded; (10 × 45.6 cm), unfolded.

Offset-printed single-fold exhibition card published in conjunction with the Flavin show held January 15 - February 26, 1977.

£ 65

17.

(FLUXUS).

Flux-Festival in de Kurzaal te Scheveningen.

Scheveningen. n.p. 1964.

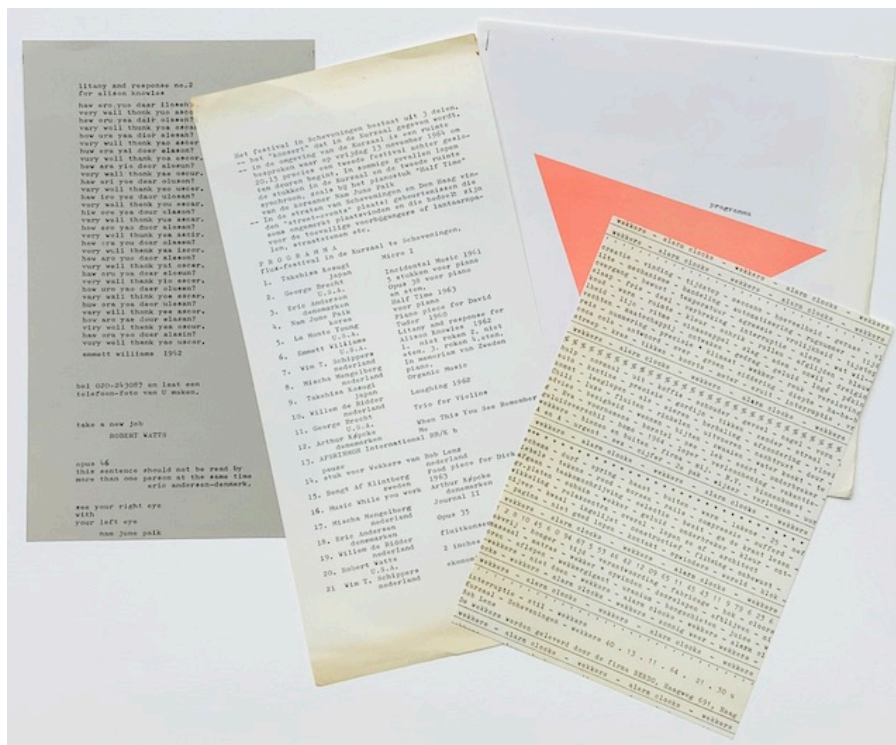
Various sheet sizes: (33 × 16.2 cm; 24 × 23 cm; 27.5 × 16 cm; 24 × 16.5 cm).

Original flyers and programmes for one of the lesser-known Fluxus festivals, *Flux-Festival - neueste muziek en anti-muziek - het instrumentale theatre*, held at the Kurzaal Theatre in Scheveningen, near The Hague, on November 13, 1964.

The festival in Scheveningen, organised by Willem de Ridder, consisted of three parts: the "concert" itself performed in the Kurzaal; then in the vicinity of the Kurzaal, a separate room was organised where on Friday 13 November 1964 at exactly 20.15, a second festival started behind closed doors. In some cases, the pieces in the Kurzaal and the second room run synchronously, as in the piano piece "Half Time" by Nam June Paik. The final part of the festival were the "street events" taking place in the streets of Scheveningen and The Hague. These included events that sometimes took place unnoticed and that were intended for casual passers.

The documents here include two copies of the programme for the festival. Twenty one different events and happenings were planned and listed on the programme including performances by Takehisa Kosugi, George Brecht, Eric Andersen, Nam June Paik, La Monte Young, Emmett Williams, Wim Schippers, Arthur Kopcke, Robert Watts and others. Also present are two copies of the flyer for Bob Lens's alarm clock performance "Wekkers", as well as another grey sheet with textual works by Emmett Williams, Robert Watts, Eric Anderson (opus 46), and Nam June Paik. Accompanying these is a further stapled paper folder entitled "programma", containing a printed flyer by Ludwig Gosewitz (OZUP transpo 2), and a rubber-stamped original work by Arthur Kopcke ("biting your nails? go on").

£ 480





18.

Henry FLYNT.

Down With Art! No More Art! Demolish Serious Culture. Demolish Lincoln Center.

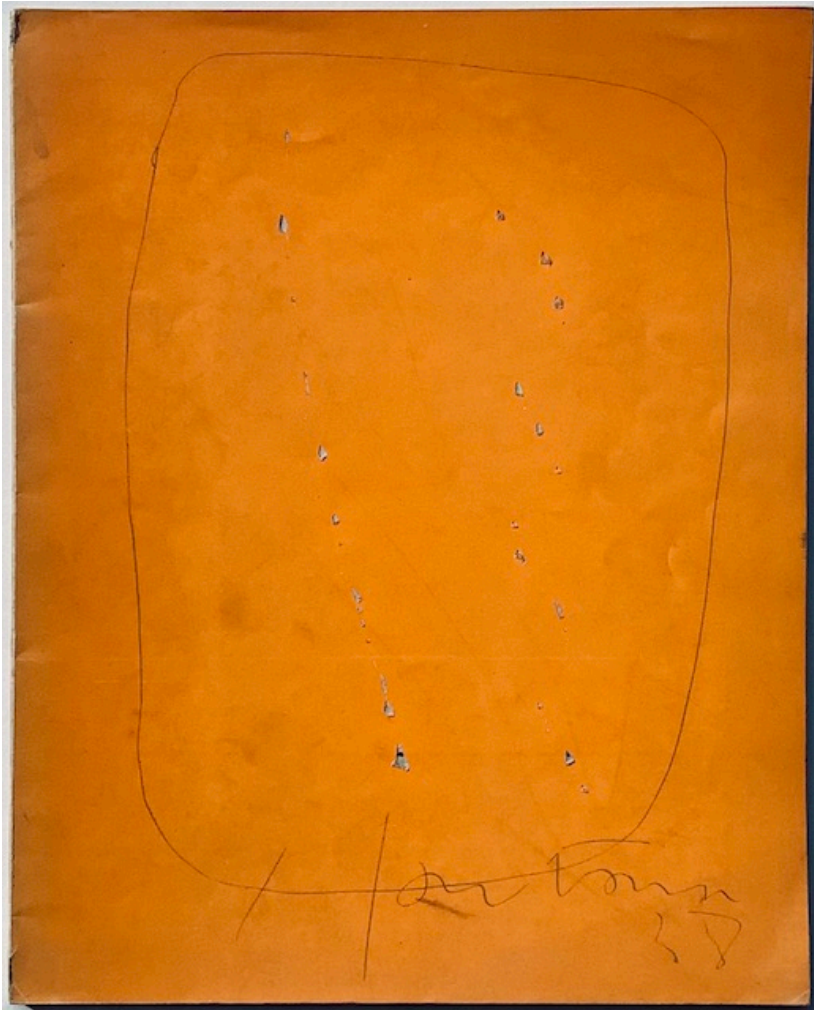
New York. Fluxpress. 1968.

(27 x 10.5 cm). pp. 12. Original printed wrappers, stapled.

Fluxus booklet with the cover illustrated by a photographic portrait of Henry Flynt by Diane Wakoski. Includes a text by Henry Flynt "Art or Brend?", as well as transcripts of letters received by Flynt from Terry Riley, Bob Morris, Walter De Maria, and Diane Wakoski in 1962 and 1963; final four pages with a contribution by Ben Vautier, "Ben abandons art / Ben doubts everything" with his photographic portrait.

The American philosopher, musician, writer, activist and artist Henry Flynt coined the term "concept art" in the early 1960s and was close to representatives of the Fluxus scene at the time. As a temporary member of the Workers World Party, he organised demonstrations against the institutions of bourgeois culture such as museums and opera houses.

£ 400



19.

(Lucio FONTANA).

**Ark no. 24. Journal of the
Royal College of Art.**

*London. Royal College of Art.
1958.*

(27 x 21.5 cm). pp. 48 + adverts. Illustrations throughout. Original orange fluorescent wrappers (there exists a variant in fluorescent green). Slightly thumbbed and with small wear to head and base of spine.

One of the most desired issues of the Royal College of Art's magazine "Ark", this number is renowned for its *concetto spaziale* cover by Lucio Fontana - a signed drawing is reproduced on the cover, with numerous cuts hand-punched through the front with a sharp point. Thus in this way, each copy is unique. Also present in this copy is the oft-lacking additional offset lithographic plate by Fontana pasted onto the magazine's editorial page: "Mr Lucio Fontana sent us, with the design we have interpreted as our cover, some 500 colour reproductions of two of his paintings and so we have distributed them in this number as a Spenidid Chance Bonus to our readers".
[Ref. *Ruhé & Rigo - Lucio Fontana. Graphics, Multiples and More*, p. 204 (contributions)].

£ 450

20.

Lucio FONTANA.
(Udo Kultermann, ed.).

Lucio Fontana.

*Leverkusen. Städtisches
Museum Leverkusen. 1962.*



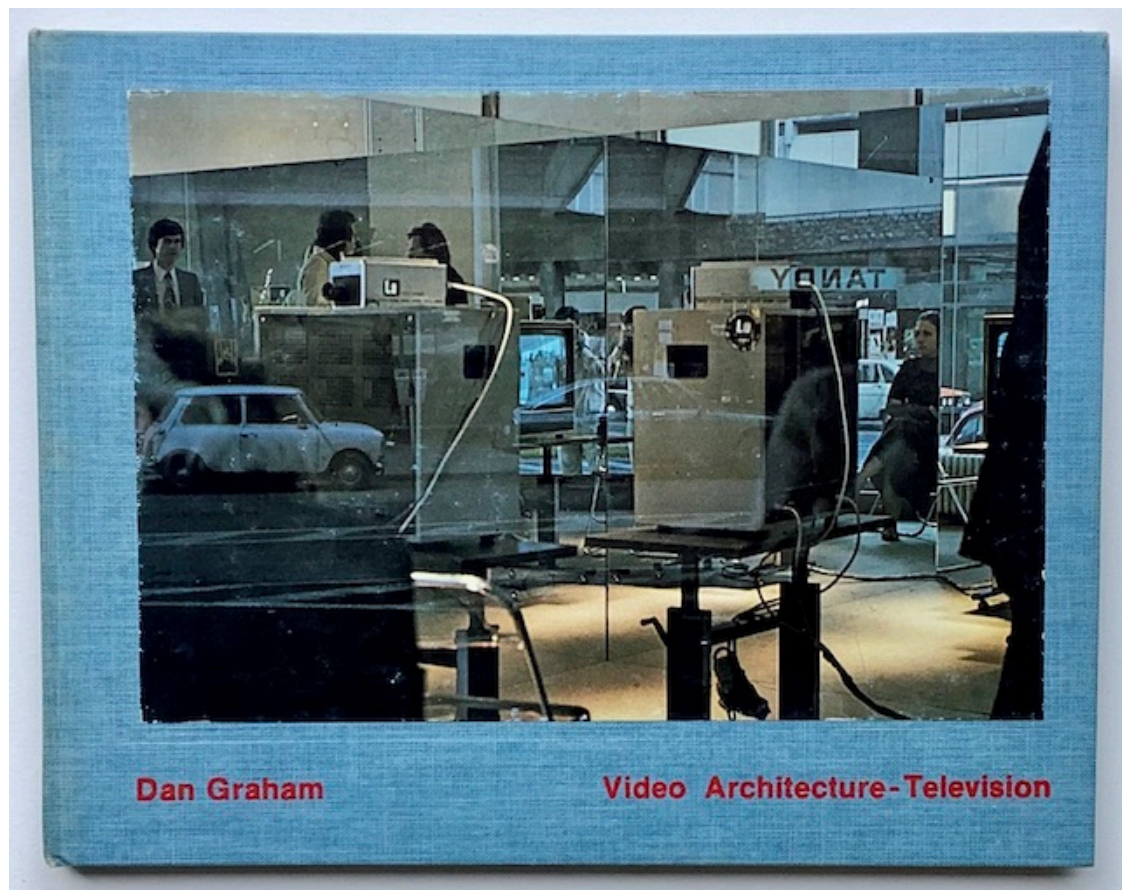
(20.1 x 21.1 cm). pp. (36) + 4-page insert. With 12 hors-texte plates, a few in colour. Original wrappers, stapled. Mild browning, otherwise good.

In 1962, Udo Kultermann, then director of the Städtisches Museum Morsbroich, Leverkusen, organised this, the first European museum retrospective of Lucio Fontana's work. The exhibition dates were 12 January - 25 February 1962.

The catalogue remains particularly important as it provides the German translation of Fontana's *Manifesto Bianco*, and includes an anthology of international criticism with texts by, amongst others, Lawrence Alloway, Juan-Eduardo Cirlot, Enrico Crispolti. Of interest are a series of testimonies by Europe's youngest artists including Rupprecht Geiger, Otto Piene, William Turnbull and Jef Verheyen. Also includes a catalogue listing of 81 works, and a loosely inserted 4-page text by Heinz Mack.

[Ref. *Tiziano Caianiello & Mattijs Visser (eds.) - Zero 5. The Artist as Curator, p. 462*].

£ 350



21.

Dan GRAHAM. (Benjamin H.D. Buchloh, ed.).

Dan Graham. Video-Architecture-Television. Writings on Video and Video Works 1970-1978.

Halifax. The Press of the Nova Scotia College of Art & Design / New York University Press. 1979.

(21.5 x 28 cm). pp. (vii), 89. Black-and-white illustrations throughout. Original cloth, with colour reproduction mounted on to front cover. Titles stamped in red.

Published in The Nova Scotia series of Source Materials of the Contemporary Arts.

£ 200



22.

(Richard HAMILTON).

Man Machine & Motion.

*Newcastle upon Tyne / London. King's College
in the University of Durham / Institute of
Contemporary Arts (ICA). 1955.*

(23 x 15 cm). pp. (56). Black-and-white illustrations throughout, printed on both plain and tinted papers. Original printed wrappers, stapled.

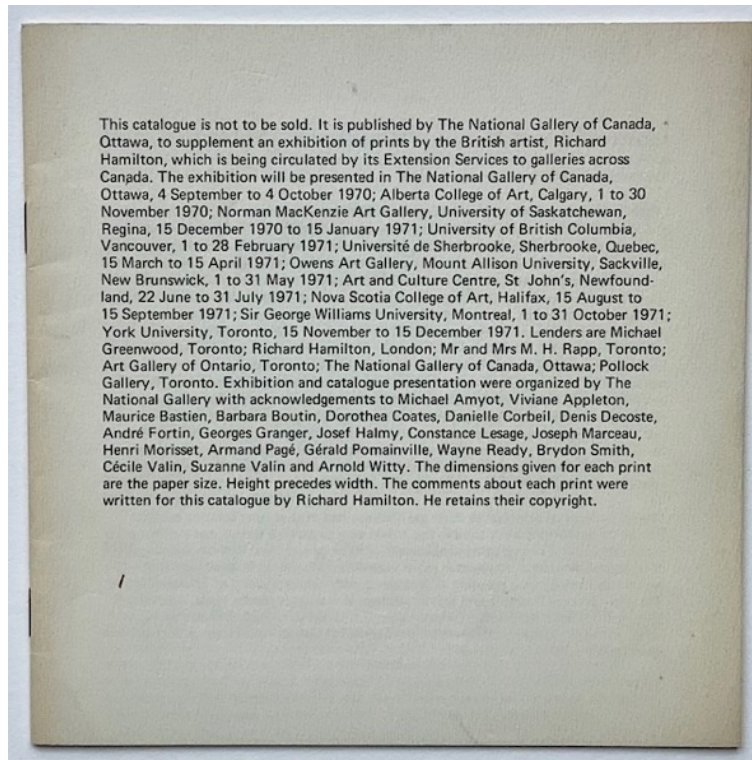
In 1955, when Richard Hamilton was a professor at the University of Newcastle upon Tyne he conceived the project Man, Machine and Motion as an exhibition that would represent a visual study of man's relationship with moving machines.

The work was first mounted in 1955 in the Hatton Gallery, in Newcastle, before later moving to the ICA (Institute of Contemporary Art), in London. The installation shared certain connections with some of Hamilton's 1950s paintings that explored the theme of movement in the photographs of Muybridge, Cubism, Futurism and Duchamp's Dada works, but overall they incorporated the world of cinema, sporting achievements and his interest in and experience of machine design, which he shared with the critic and architect Peter Reyner-Banham, who collaborated in the Man, Machine and Motion catalogue.

The exhibition was created using greatly enlarged photographs and illustrations of space travel, marine exploration, cars, aircraft, and gentler forms of motion such as cycling and gymnastics. The images were printed onto large Formica panels. The frames were double sided, and therefore housed over two hundred separate images. Hamilton designed the exhibition to be flexible, so that the frames could be moved and placed in different configurations.

The catalogue was designed by Anthony Froshaug, with texts by Reyner Banham, Lawrence Gowing and Richard Hamilton.

£ 1500



23.

Richard HAMILTON.

(Richard Hamilton prints - exhibition catalogue 1970-1971).

Ottawa. The National Gallery of Canada. 1970.

(17.9 × 17.9 cm). pp. 16. Original stapled wrappers. Slight browning to edges.

From the cover text: "This catalogue is not to be sold. It is published by The National Gallery of Canada, Ottawa, to supplement an exhibition of prints by the British artist, Richard Hamilton, which is being circulated by its Extension Services to galleries across Canada".

The exhibition was shown over ten venues across Canada, from September 1970 to December 1971. Includes catalogue entries for nineteen of Hamilton's prints, with the artist writing the entries himself.

£ 150



24.

Rebecca HORN.

Rebecca Horn. Buster's Bedroom, a filmbook.

Zurich. Parkett Publishers. 1991.

(23.7 x 29.5 cm). pp. (150). Colour photographic illustrations throughout. Original colour pictorial boards, with dust jacket. A fine copy.

One of 35 deluxe copies, numbered, dated and signed (1992) by Rebecca Horn on front endpaper, with an original watercolour sketch by Horn on the initial blank. Buster's Bedroom is a 1990 independent comedy film directed by Rebecca Horn. The film follows a young woman with an infatuation for Buster Keaton. The film was shown at the Marché du Film of the Cannes Film Festival in May 1990. Later that year it was shown at the Museum of Contemporary Art, Los Angeles together with Horn's exhibition. CD of film music by Sergey Kuryokhin in rear pocket of book.

£ 500

25.

ICTERIC.

Icteric. Nos. 1 - 4. (All Published).

Newcastle upon Tyne. Published for the Fine Art Society of the University of Newcastle by Icteric / Ron Hunt. 1967 - 2018.



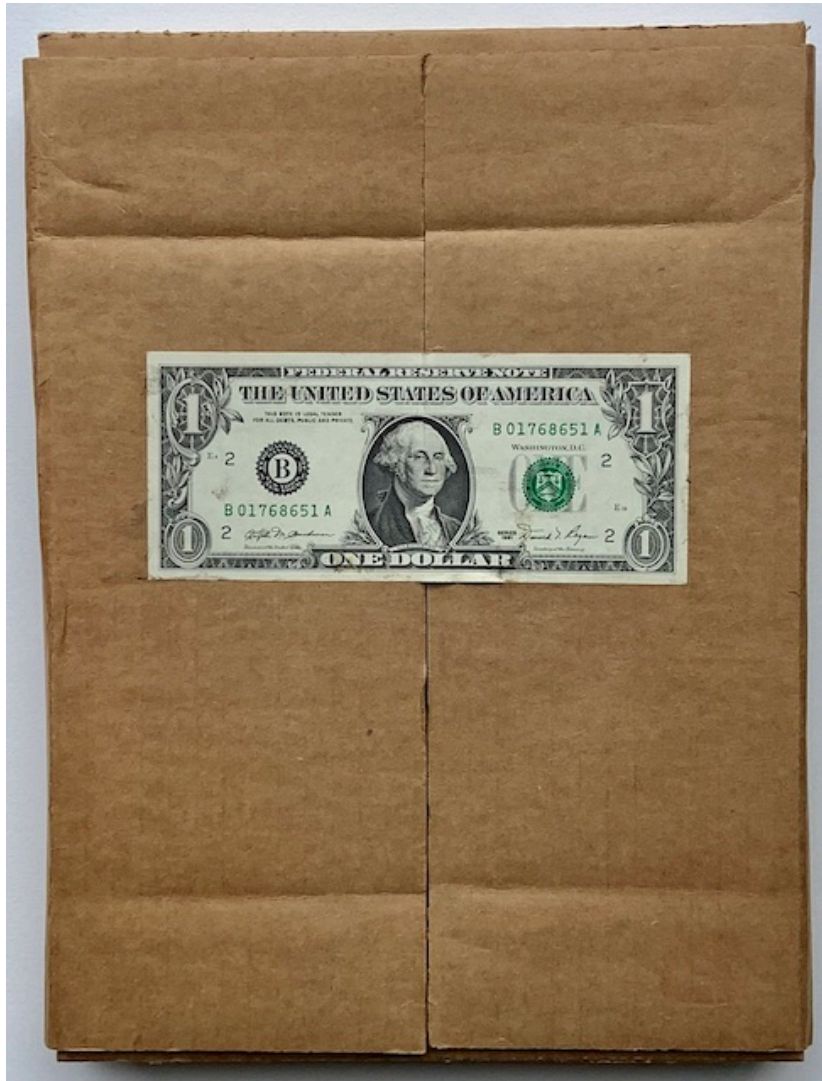
(21 x 15 cm). pp. (40; 60; 30). 4 volumes. Original printed wrappers, stapled (nos. 1-3); fourth issue consists of cards and poster loose in an envelope.

A complete set of this radical Situationist student magazine, which took its name from the clinical term for both jaundice and its remedy. Ron Hunt, then the Fine Art Librarian at Newcastle University (he had originally been invited up to Newcastle by Richard Hamilton in 1963), helped form a collective of dissenting students which called themselves Icteric. The group was to include the twins David and Stuart Wise, who would go on to form the underground Situationist faction King Mob.

The Icteric group set about working against the art school elitism encountered within the art department in Newcastle. The group's anti-art stance in Newcastle-upon-Tyne fed into active subversion, as the influence of the International Situationists began to make a big impact in student circles.

The first issue of the Icteric magazine came out in January 1967. The magazine's cover features a 'sculpture' by the Wise twins, and they also contributed a text "Notes on Butterflies". Ron Hunt's contribution was an interview with Rotraut, Yves Klein's widow. The second issue of the magazine came out in June '67. The cover - like the first a jaundiced yellow - shows a mountain range with the names of 'heroes' scattered across it: Breton, Tatlin, Picabia, Satie, De Chirico, Flaherty, Sartre, etc. The issue includes a group interview with John Cage. The third number of Icteric, a thematic number on Death, was due to be published in 1968, but due to the student events of May 68, its publication was cancelled. Ron Hunt was to finally publish a third issue in 2008 entitled "...as play: On the supersession of art", marking forty years since May '68, together with a final fourth issue in 2018 marking the 50th anniversary.

£ 500



26.

(ILLEGAL AMERICA). Jeanette Ingberman (curator).

Illegal America.

New York. Exit Art. 1982.

(28 x 21.5 cm). 27 folded sheets loose as issued in the original brown cardboard box. The box has been sealed with a dollar bill, which in this copy remains unbroken.

Published on the occasion of Exit Art's first event, a group exhibition at Franklin Furnace in New York, February-March 1982. The exhibiting artists included Vito Acconci, Gempei Akasegawa, Louis Aragon, Gunther Brus, Chris Burden, John Giorno, Abbie Hoffman,

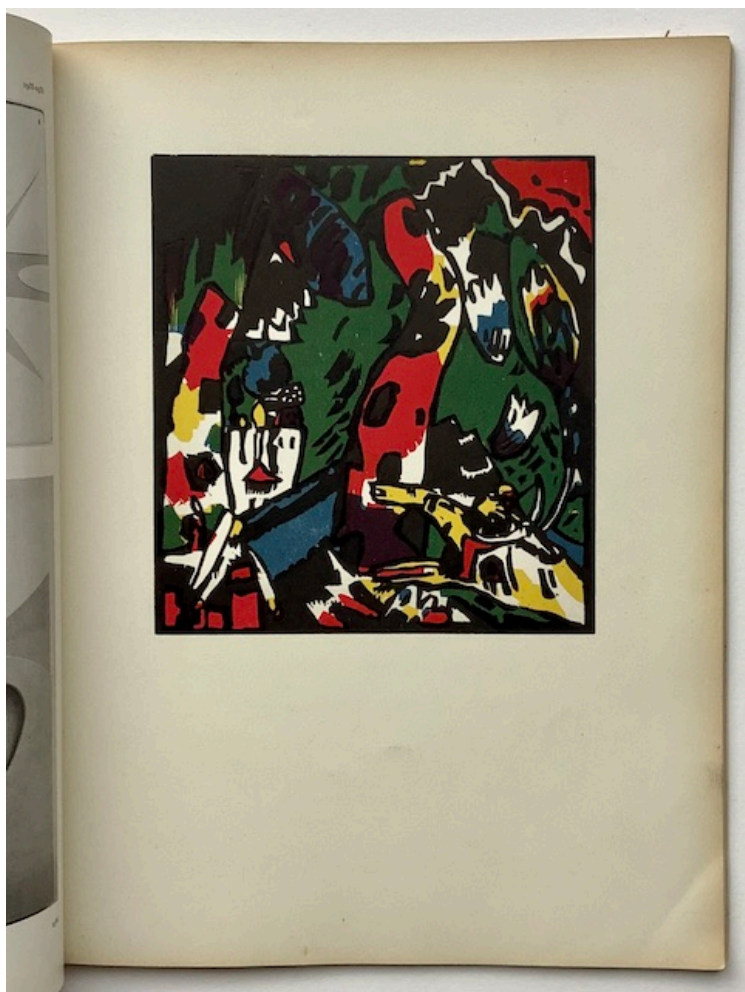
Komar & Melamid, George Maciunas, Gordon Matta-Clark, Ann Messner, Charlotte Moorman, Otto Muehl, Hermann Nitsch, and Dennis Oppenheim.

The exhibition explored different examples of artistic illegality, highlighting the ways in which the practice of art had occasionally run foul of the law. Examples include Charlotte Moorman playing cello in the nude to Chris Burden ordering his assistant to shoot him in his arm.

The catalogue consists of a series of artists' statements housed in a box, which was sealed shut. In order to open it, you seemingly had to tear through a dollar bill glued across the flaps. In this copy the dollar bill remains intact. This copy additionally includes the folded pamphlet published in conjunction with a reconstruction of the 1982 show *Illegal America*, redefined and held March 3 - April 7, 1990. The pamphlet unfolds into a full size poster featuring a woman dressed as the Statue of Liberty.

£ 1400





27.

(Wassily KANDINSKY).

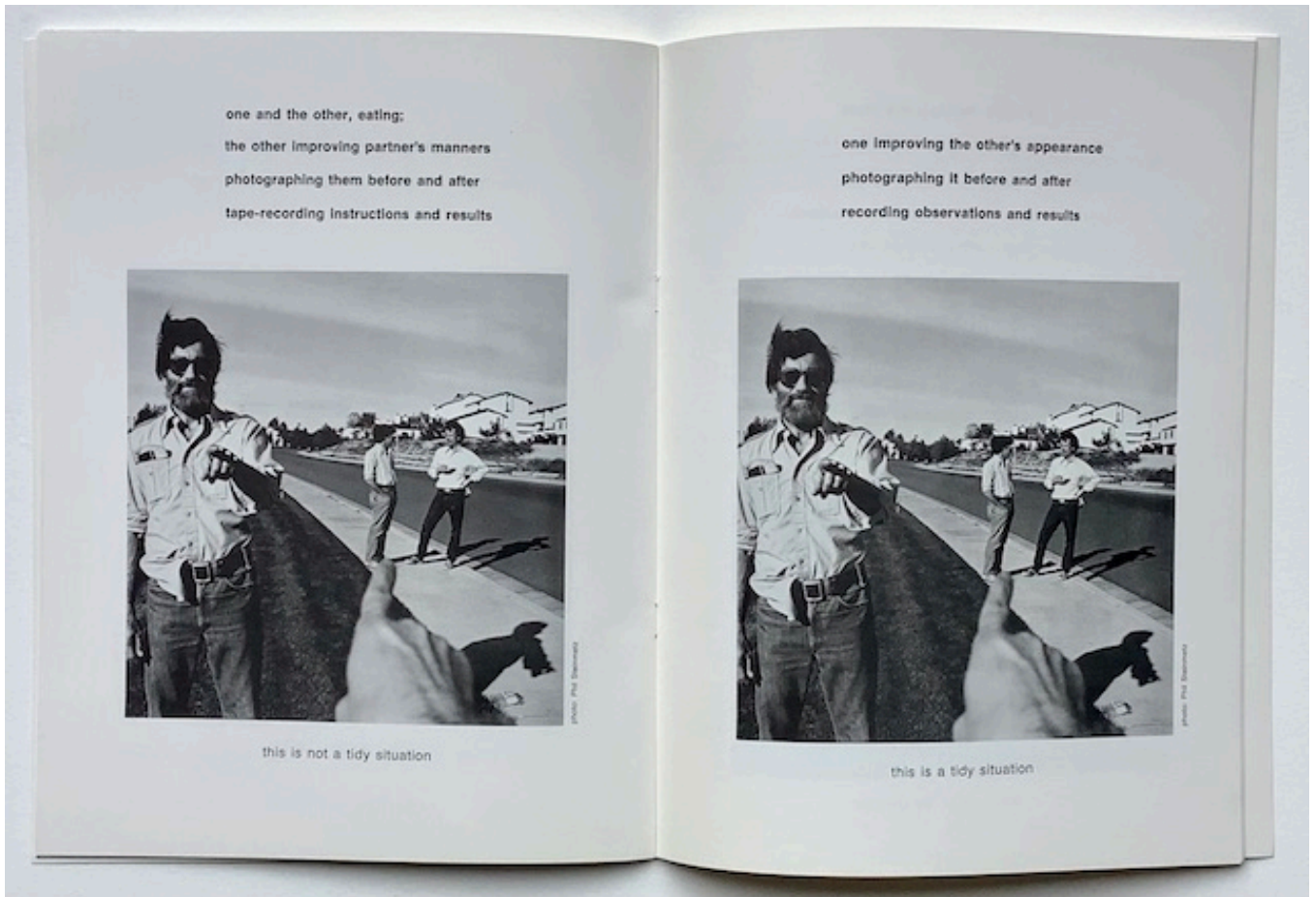
XXe Siècle. Chroniques du Jour. Iere Année. No. 3. Juillet-août-septembre 1938.

Paris. Editions de Chroniques du Jour. 1938.

(32 x 25 cm). pp. 58. Original printed wrappers. Some browning to covers, with chipping and some loss to spine. Faint crease to lower forecorner and browning to sheet edges throughout. Interior and prints good.

The third number of the art review *XXe Siècle*, published Gualtiero di San Lazzaro. This issue is renowned for the second printing of six hors-texte original woodcuts by Kandinsky (3 in colour and 3 black-and-white). These prints first appeared in 1912 in *Der Blaue Reiter* almanach, and in 1913 in the book *Klänge*.

£ 1200



28.

Allan KAPROW.

Standards.

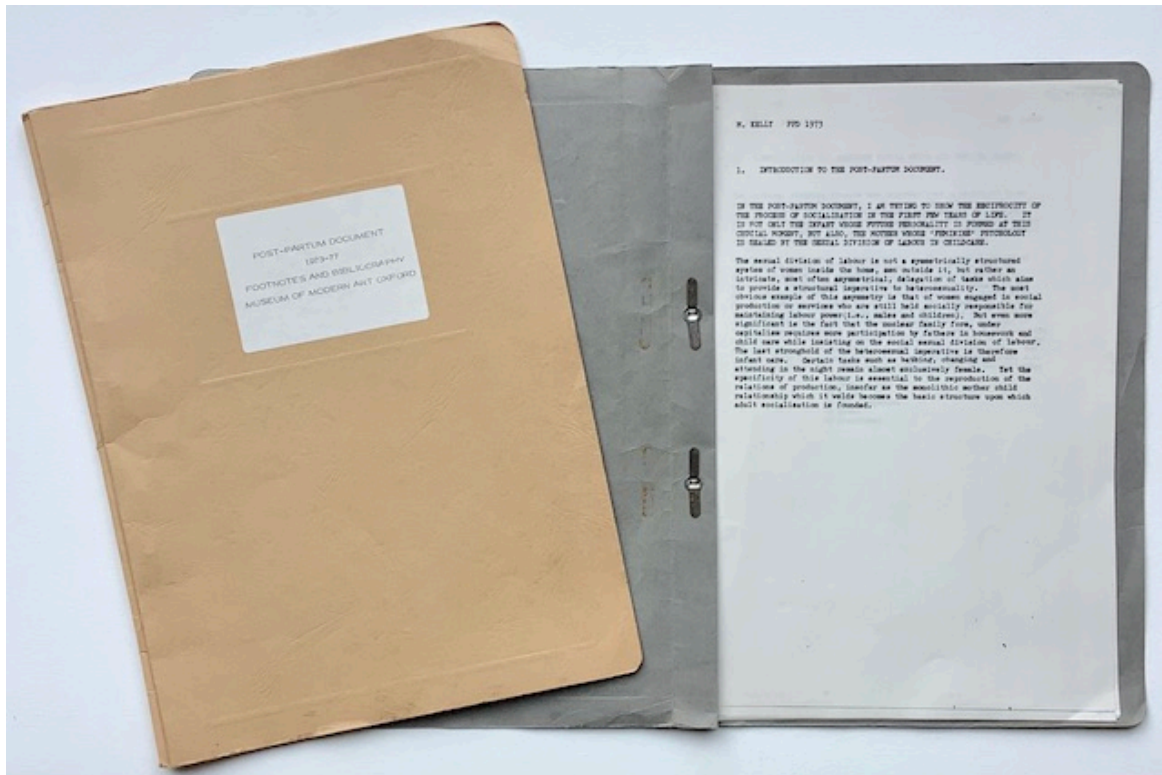
Cedar Falls. University of Northern Iowa, Gallery of Art. 1979.

(27.9 x 21.5 cm). pp. (32). Original wrappers, stapled.

Artist's book illustrated with 20 black-and-white photographic images by Rebecca Cummins, Frank Donovan and Phil Steinmetz, taken around of Cedar Falls / Waterloo, Iowa, January 16-February 18, 1979, commissioned by the Department of Art for the University of Northern Iowa Art Gallery. Text and design by Allan Kaprow. Writings by Terry Williams, Sanford Sivitz Shaman.

[Ref. *Giorgio Maffei - Allan Kaprow. A Bibliography, pp. 104-105*].

£ 200



29.

Mary KELLY.

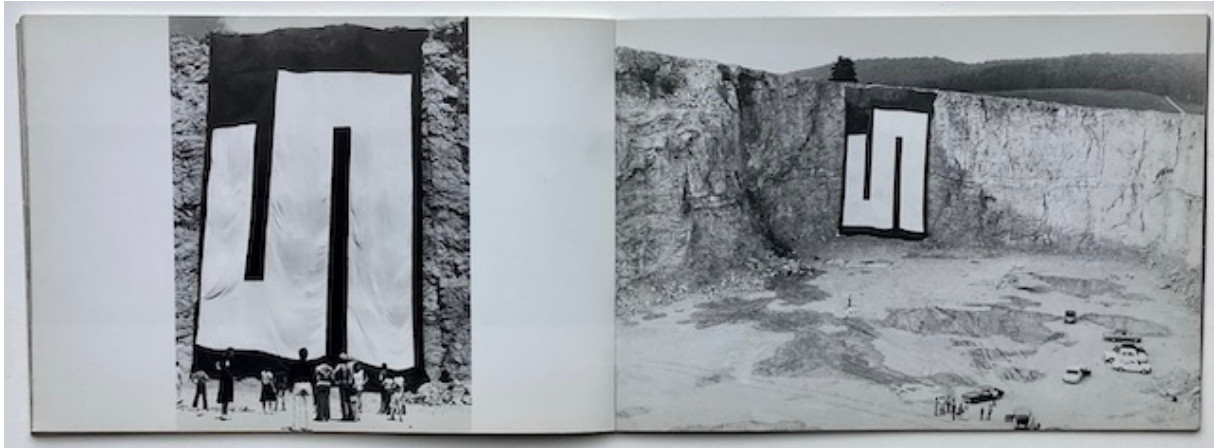
Post-Partum Document 1973-77. Footnotes and bibliography.

London & Oxford. ICA New Gallery, London & Museum of Modern Art Oxford. 1976 & 1977.

(31 x 23 cm). Respectively with 12 & 20 single-sided sheets of xeroxed text. Two volumes. Light grey and manila card folders with printed title labels on front covers.

Mary Kelly's Post-Partum Document was a six-year exploration of the mother-child relationship. When it was first shown at the ICA in London in 1976, the work provoked tabloid outrage because Documentation I incorporated stained nappy liners. Each of the series concentrates on a formative moment in her son's mastery of language and her own sense of loss, moving between the voices of the mother, child and analytic observer. Informed by feminism and psychoanalysis, the work has had a profound influence on the development and critique of conceptual art. As well as the ICA in London, other portions of the project were exhibited at the Museum of Modern Art Oxford in 1977 and the Hayward Gallery in 1978. Presented here are the original catalogues for the first two of these shows at the ICA and in Oxford.

£ 750



30.

Julije KNIFER.

Arbeitsprozess Tübingen 1975.

Tübingen. Edition Dacic. 1975.

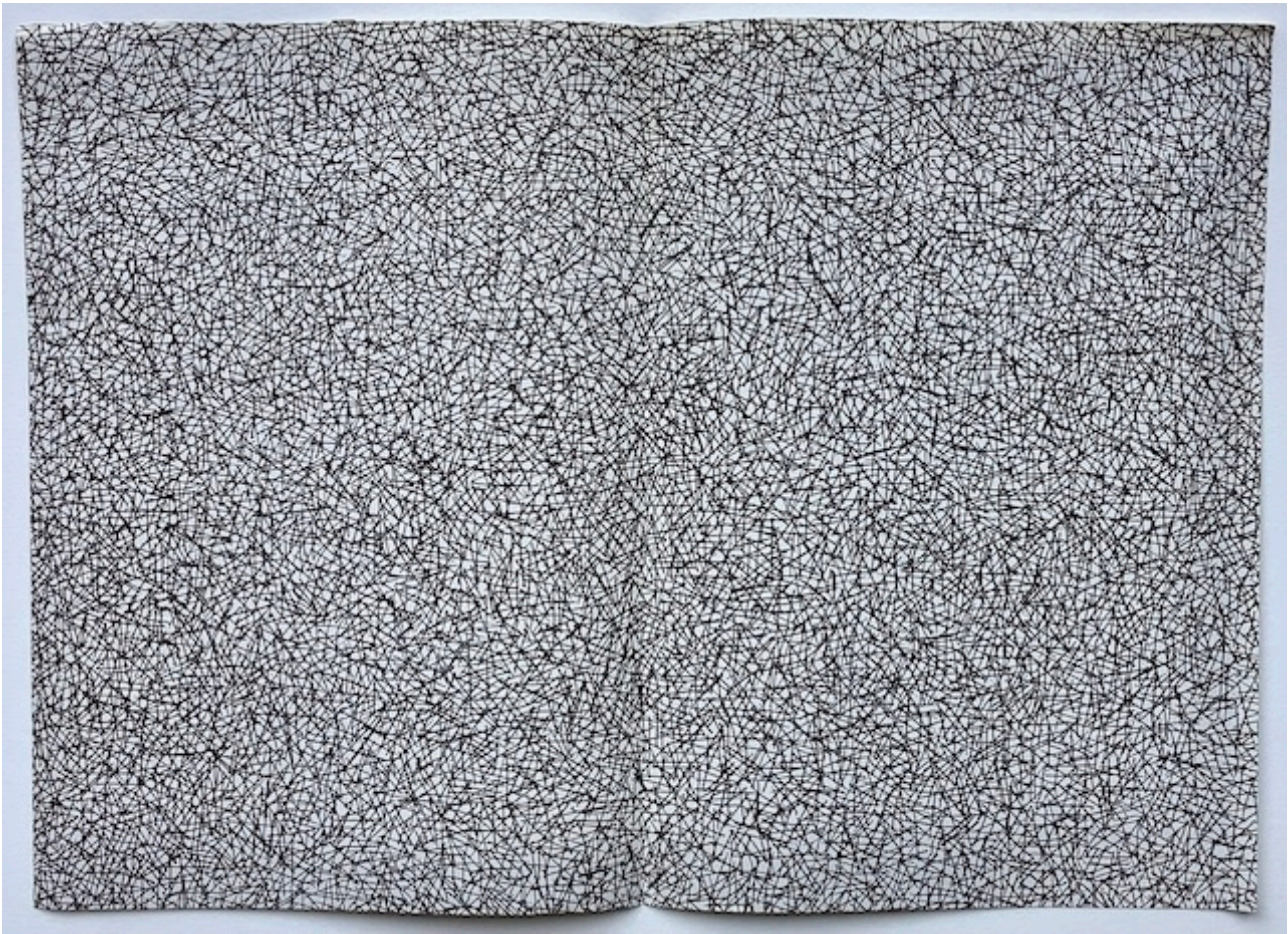
(21 x 30 cm). pp. (56). Black-and-white illustrations throughout, including many full-page bleed. Original printed wrappers. Rubbing to edges and with short 2cm tear to lower edge of front wrapper.

The meander, a serpentine shape stylised and popularised throughout classical Greek and Roman art and architecture, was eventually to find its way to the forefront of the European avant-garde when, in 1960, Croatian painter Julije Knifer - a member of the Yugoslavian proto-Conceptualist Gorgona Group - declared that from that moment on, his work would consist exclusively of the meander. Knifer's primary output for the rest of his forty-year career would be meanders, created across a broad spectrum of techniques, materials, and scales, but almost always created in black-and-white.

From 1971 Knifer started to produce large-scale meanders on exterior and interior walls, and in 1975, in an abandoned quarry near Tübingen, with help of many collaborators, he painted a 20 x 30 meter large banner. The *Arbeitsprozess*, as it was named, was documented with photographs and video. This book, published in an edition of 300 copies, reproduces many of those photographs and video stills capturing the production and installation of the huge artwork. An introductory essay (in German and English) describes the basis and motivation for the work, as well as the preparation and performance itself.

This copy signed in pencil by Knifer (dated 30 June 1979) on the title page. The artist has also added, beside his signature, a small meander drawing, also in pencil.

£ 1500



31.

Sol LEWITT.

Sol Lewitt. Ten thousand lines. Six thousand two hundred and fifty-five lines. (Art & Project Bulletin 32).

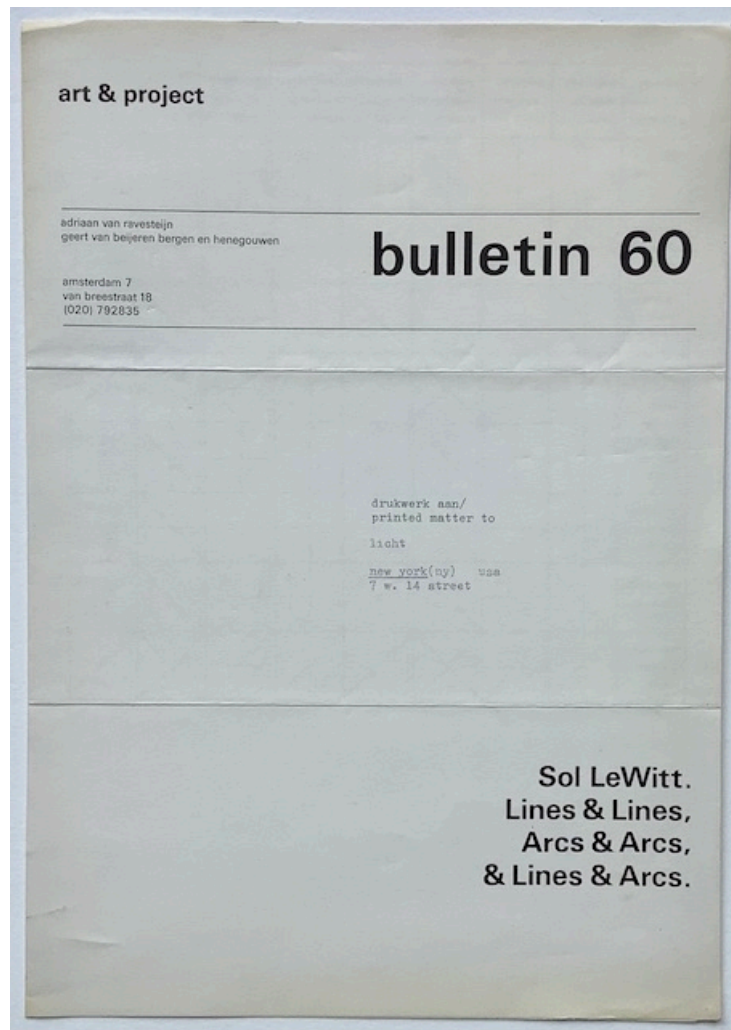
Amsterdam. Art & Project. 1971.

(29.5 x 21 cm). pp. (4). Four-page printed bulletin, folded twice for mailing.

“In the Orient the number ten thousand traditionally implies a large number. These drawings are part of a group. The size of the wall or the page on which a drawing is made determines the density of the lines” (Sol LeWitt. New York, The Museum of Modern Art, 1978).

[Ref. *Giorgio Maffei & Emanuele de Donno - Sol LeWitt Artist's Books, pp. 34-35*].

£ 250



32.

Sol LEWITT.

Sol Lewitt. Lines & Lines, Arcs & Arcs, & Lines & Arcs. (Art & Project Bulletin 60).

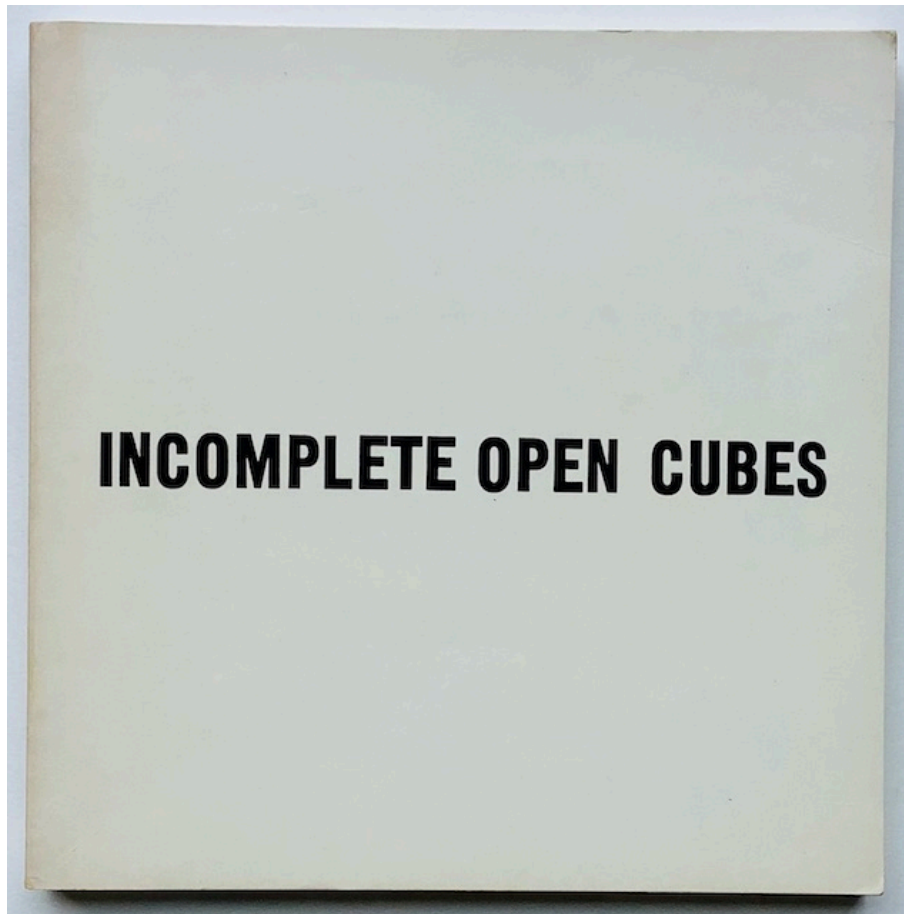
Amsterdam. Art & Project. 1972.

(29.5 x 21 cm). pp. (4). Four-page printed bulletin, folded twice for mailing.

“One way of making a complete finite series is to use a cross-reference grid. On these pages are lines with lines and arcs with arcs”. (Sol LeWitt. New York, The Museum of Modern Art, 1978).

[Ref. *Giorgio Maffei & Emanuele de Donno - Sol LeWitt Artist's Books, pp. 36-37*].

£ 200



33.

Sol LEWITT.

Incomplete Open Cubes.

New York. The John Weber Gallery. 1974.

(20.5 x 20.5 cm). pp. (264). Original wrappers. A very good copy.

Artist's book comprising of a series of photographs and line illustrations of open cube constructions. **This copy inscribed by Sol LeWitt in pen on the title page** (inscribed to Ira Licht, then curator at the Museum of Contemporary Art Chicago).

£ 325



34.

Sol LEWITT.

Color Grids. All Vertical and Horizontal Combinations of Black, Yellow, Red and Blue Straight, Not-Straight and Broken Lines.

New York / Colombes. Multiples Inc. / Générations. 1977.

(20 x 20 cm). pp. (84). Original wrappers. A fine copy.

Artist's book, published in an edition of 2000 copies. Consists of full-bleed colour reproductions of 78 grid combinations of the components as listed in the title.

[Ref. *Giorgio Maffei & Emanuele de Donno - Sol LeWitt Artist's Books*, p. 72; *Anne Moeglin-Delcroix - Esthétique du Livre d'Artiste 1960-1980*, pp. 272-273].

£ 165



35.

Sol LEWITT.

Sunrise & Sunset at Praiano.

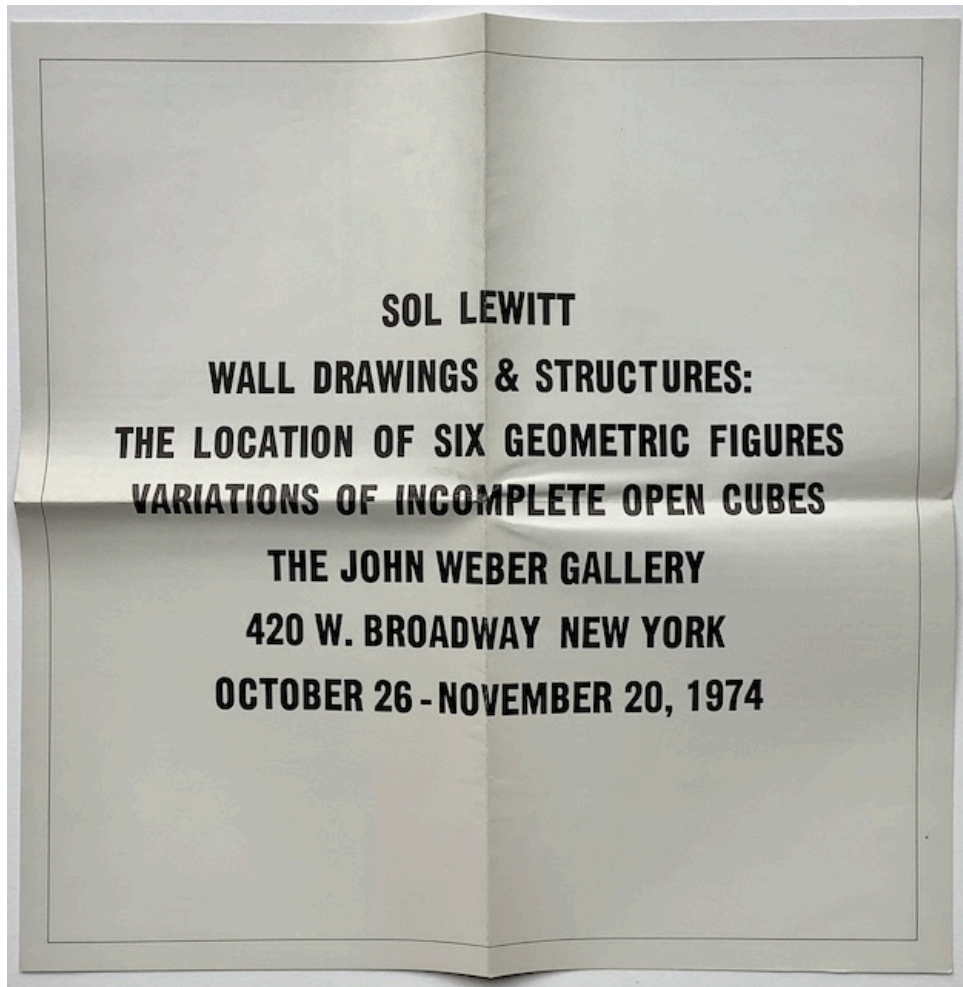
New York. Rizzoli International Publications, Inc. & Multiples, Inc. 1980.

(20 x 19.5 cm). pp. (32). Original wrappers. Small area of creasing to upper edge of front cover, otherwise a very good copy.

Artist book by Sol LeWitt with grids of 120 photographs of sunrises and sunsets over Praiano in Italy where LeWitt kept a villa.

[Ref. *Giorgio Maffei & Emanuele de Donno - Sol LeWitt Artist's Books, pp. 102-103*].

£ 150



36.

Sol LEWITT.

Wall Drawings & Structures : The Location of Six Geometric Figures. Variations of Incomplete Open Cubes.

New York. John Weber Gallery. 1974.

(38.2 x 38.2 cm), unfolded. pp. (4). Sheet folded twice as issued.

Offset-printed poster / exhibition catalogue published in conjunction with the show held between October 26 - November 20, 1974. Includes definitions of geometric principals such as finding the location of a rectangle as well as a drawing titled Variations of Incomplete Open Cubes.

[Ref. *Giorgio Maffei & Emanuele De Donno - Sol LeWitt. Artist's Books, p. 57*].

£ 125



37.

Louis LOZOWICK.

Modern Russian Art.

New York. Société Anonyme Inc. / Museum of Modern Art. 1925.

(26 x 17.2 cm). pp. (64). Black-and-white illustrations throughout. Original red wrappers with a black constructivist design by Lozowick on the front cover. Spotting to first few and final few leaves. Usual wear to the yapp edges, and minor tears to spine resulting in small areas of loss to head and base of spine. Overall a good copy of a book rarely found in reasonable condition.

An early and important history of Russian art and abstraction, with plates reproducing works by Altman, Gontcharova, Malevich, Tatlin, Chagall, Larionov, and others. The book was published by the Société Anonyme. Founded 1920 by Man Ray, Katherine Dreier, and Marcel Duchamp, the purpose of the society was to promote the exhibition and appreciation of modern art. They sponsored lectures, published books, and mounted shows - including the landmark 1926 International Exhibition of Modern Art at the Brooklyn Museum (where Duchamp's "Large Glass" was first exhibited) as well as the first American one-person shows of Kandinsky, Klee, and Leger.

Louis Lozowick was a Ukrainian painter who immigrated to the United States in 1912. He continued to make work but also published early, if incomplete, scholarship on Soviet leftist art. Lozowick and Dreier met in 1924, upon his return to New York from Moscow, and with Dreier's support, Lozowick wrote several articles in English on Soviet leftist artists, including *Modern Russian Art*, published by the Société Anonyme in 1925. In the book, Lozowick emphasises the importance of the political situation on the leftist artists as well as the variety of thought within the ranks of the leftists. Lozowick, due to his graphic art training, is also responsible for the book's wonderful lithographed constructivist front cover design.

£ 1800



38.

(LUNDS KONSTHALL).
Eje Högestätt (ed.)

**Le Merveilleux Moderne.
Det Underbara Moderna.
Det Underbara Idag.**

Lund. Lunds Konsthall. 1965.

(20 x 20 cm). pp. (85). Original wrappers, on the front cover of which is affixed a transparent 7-inch flexi-disc (recording of the sounds of paper cut by John Melin). A hole was made through the centre of the entire catalogue, thus allowing it to be placed on a turntable for the purposes of listening.

Catalogue for one of the most imaginative of group exhibitions of the 1960s. As Jean-Jacques Lévêque writes in the text, the common trait of the artists in the exhibition was to distance themselves from abstract painting and turn to reality, where the greatest source of artistic expression was the big city - from the urban life expressed in César's pressed cars, to Daniel Spoerri's scrap collections, or torn posters by Mimmo Rotella, Jacques Villeglé and François Dufrêne.

Lund was clearly off the art map, yet Lund's art gallery and its director Eje Högestätt succeeded in attracting famous artists to exhibit. The exhibition, writes Högestätt in the preface, had been preceded by months of preparation through letters, telegrams, dinner parties and discussions, mostly centred around Gianni Bertini and Paul-Armand Gette, who lived in Paris and who wooed and persuaded their artist friends to send a work to the exhibition in Lund. Other artists included Eduardo Arroyo, Enrico Baj, Oyvind Fahlstrom, Winfred Gaul, Gyula Kosice, Julio Le Parc, François Morellet, Achille Perilli, Bernard Rancillac, Niki de Saint Phalle. Jean Tinguely, Jan Voss, Yvaral, and others.

£ 275

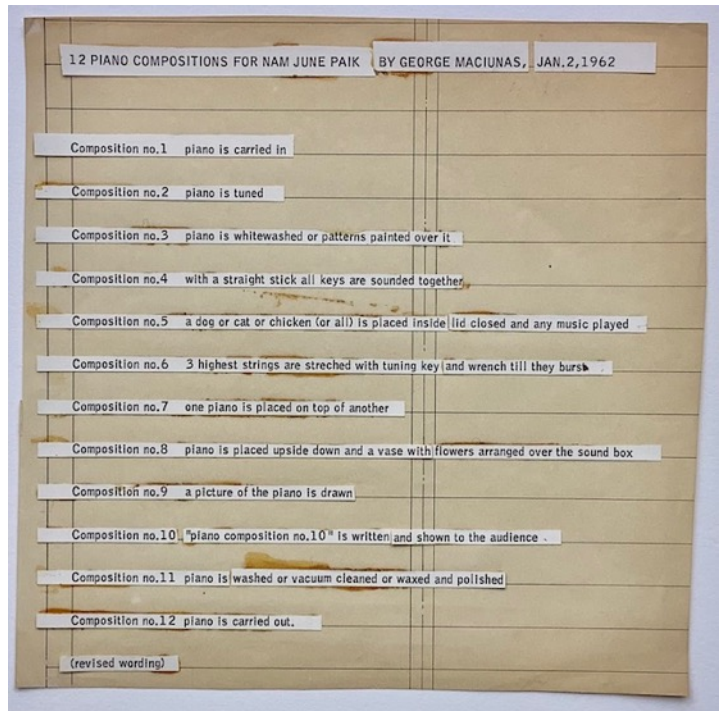
39.

George MACIUNAS.

12 Piano Compositions for Nam June Paik. Jan.2, 1962.

(New York). 1962.

Sheet (22.5 x 22.8 cm). Cut-out narrow horizontal sections of printed text, glued down onto lined backing sheet.



The 12 Piano Compositions for Nam June Paik was one of a number of instruction-based pieces Maciunas developed in the 1960s and 1970s. The use of the term 'composition' alludes to the re-ordering and the flexible nature of the score. Much like the other Maciunas instruction scores, in 12 Piano Compositions for Nam June Paik the instructions were not rigid rules but frameworks within which different activities could take place, something characteristic of Fluxus work.

Maciunas' score is as follows: 1. piano is carried in. 2. piano is tuned. 3. piano is whitewashed or patterns painted over it. 4. with a straight stick all keys are sounded together. 5. a dog or cat or chicken (or all) is placed inside lid closed and any music played. 6. 3 highest strings are stretched [sic] with tuning key and wrench till they burst. 7. one piano is placed on top of another. 8. piano is placed upside down and a vase with flowers arranged over the sound box. 9. a picture of the piano is drawn. 10. "piano composition no.10" is written and shown to the audience. 11. piano is washed or vacuum cleaned or waxed and polished. 12. piano is carried out.

This version of the score, hand-made by Maciunas, was sent to the Dutch artist and publisher Willem de Ridder. George Maciunas had made de Ridder chairman of Fluxus for Northern Europe and in this role he organised several concerts and Fluxfestivals. He cooperated with Nam June Paik and presented the artist's Piano for All Senses in Amsterdam in his gallery Amstel 47. He was also the head of the Fluxus European Mail-Order House. The score was in all probability sent to the Netherlands for reproduction, and it was presented by de Ridder at the Fluxus shows he organised in Amsterdam and The Hague.

£ 2200



40.

NOUVEAU REALISME. (Rolf Becker).

Les Nouveaux Réalistes.

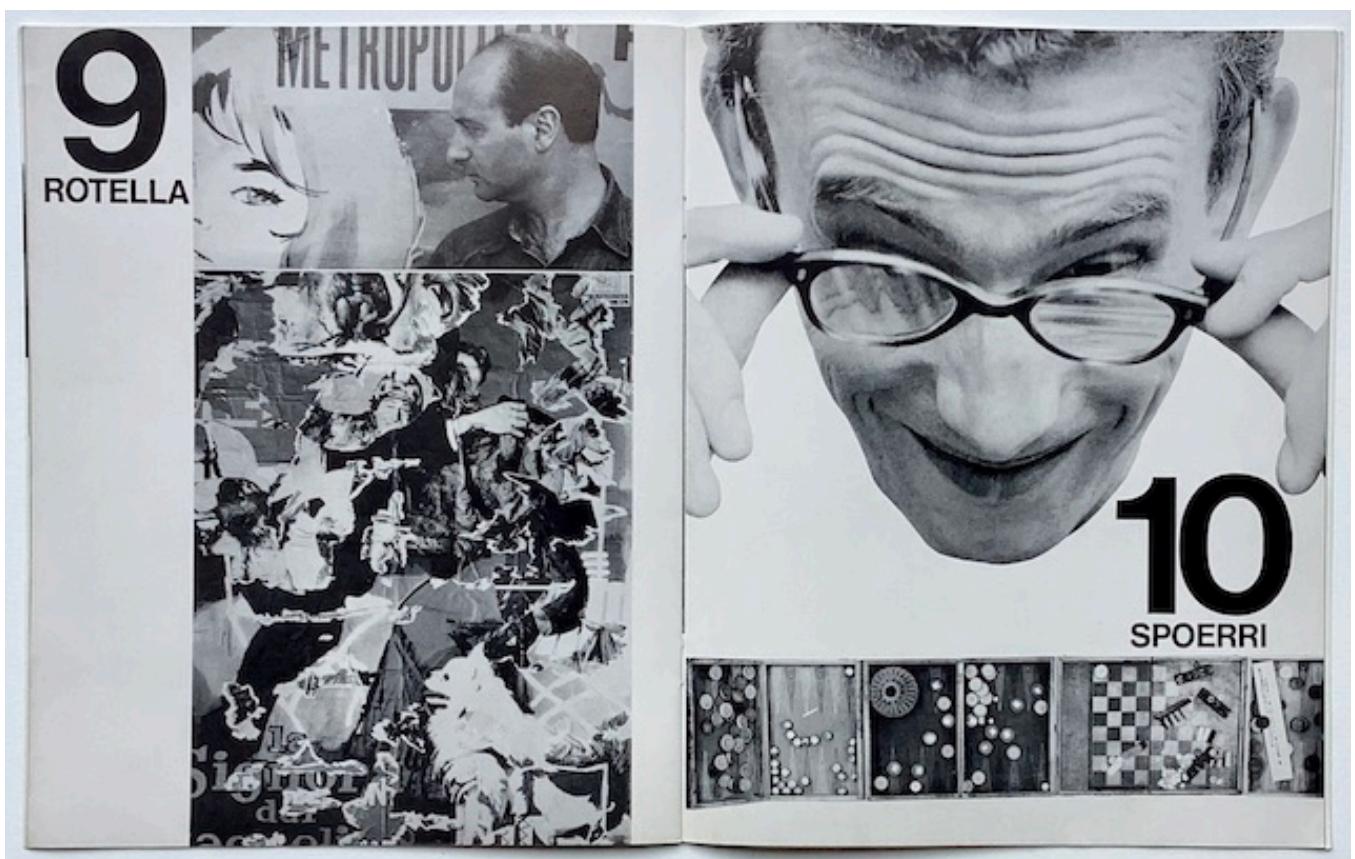
Munich. Neue Galerie im Künstlerhaus. 1963.

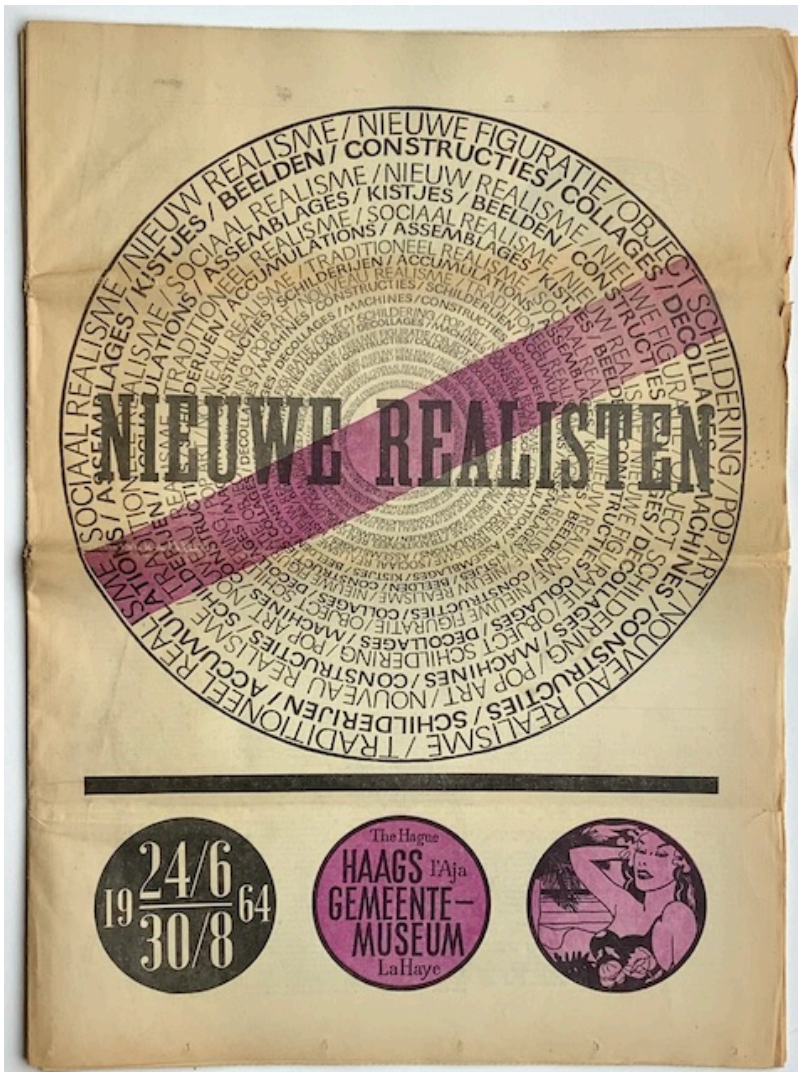
(26.8 × 21.5 cm). pp. (16). Black-and-white photographic illustrations throughout. Original printed wrappers, stapled.

The catalogue for the final group exhibition of the Nouveaux Realists, held on the occasion of the 2nd Festival of Nouveau Réalisme at the Neue Galerie im Künstlerhaus in Munich, February-March 1963.

The Munich publisher Rolf Becker opened the Neue Galerie im Künstlerhaus in October 1961, however its existence was quite short-lived as the gallery closed after the Nouveau Réalisme show of '63. The catalogue for the show contains a single page dedicated to each of the 12 participating artists: Arman, César, Christo, Deschamps, Dufrêne, Hains, Klein, Villeglé, Rotella, Spoerri, de Saint-Phalle, and Tinguely (a notable absentee was Martial Raysse). It was here in this exhibition that Niki de Saint-Phalle famously shot a rifle at paint bags that were attached to a canvas in the gallery. The catalogue also includes biographical details of each artist, and a text by Pierre Restany, "Le nouveau réalisme: Que faut-il en Penser?", in French and with a German translation.

£ 500





41.

NOUVEAU REALISME.

Nieuwe Realisten.

*The Hague. Haags Gemeentemuseum.
1964.*

(55 x 40 cm). pp. 44 (in two sections as issued). Illustrations throughout. With horizontal folds; paper slightly age-toned; slightly worn along the edges & folds.

Catalogue published in newspaper style and format for the first comprehensive Dutch exhibition project on Nouveau Realisme and Pop Art. The exhibition was held at the Haags Gemeentemuseum, 24 June - 30 August 1964. The catalogue contains image and text contributions on almost all well-known representatives: Arman, Blake, Christo, Duchamp, Hamilton, Hockney, Indiana, Johns, Klein, Lichtenstein, Oldenburg, Paolozzi, Rauschenberg, Rotella, Spoerri, Tinguely, Warhol etc. Most texts in Dutch, some in English and French. With essays by Pierre Restany, Jasja Reichardt.

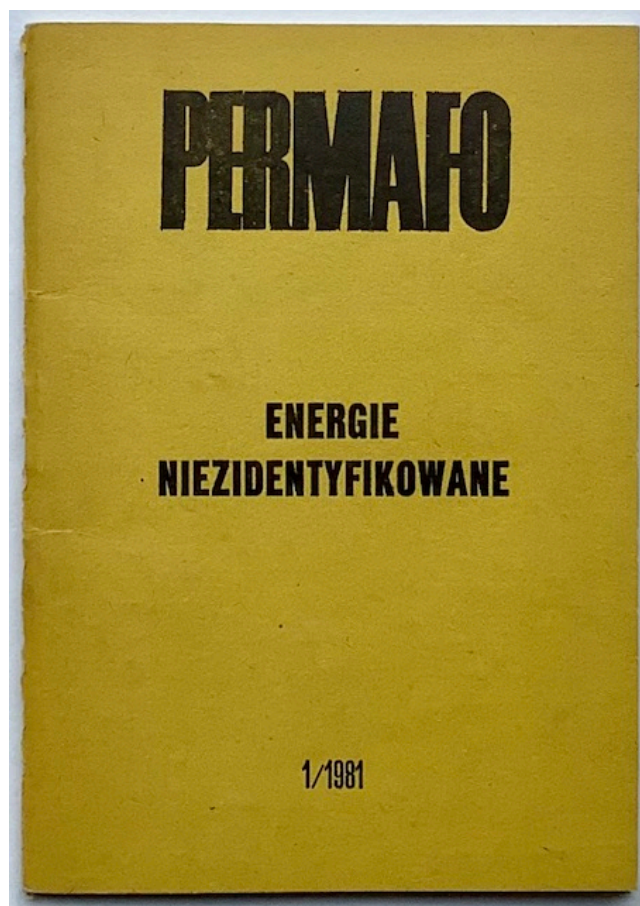
£ 50

42.

PERMAFO. (Galeria Permafo).

Energie Niezidentyfikowane.

Wrocław. Galeria Permafo. 1981.



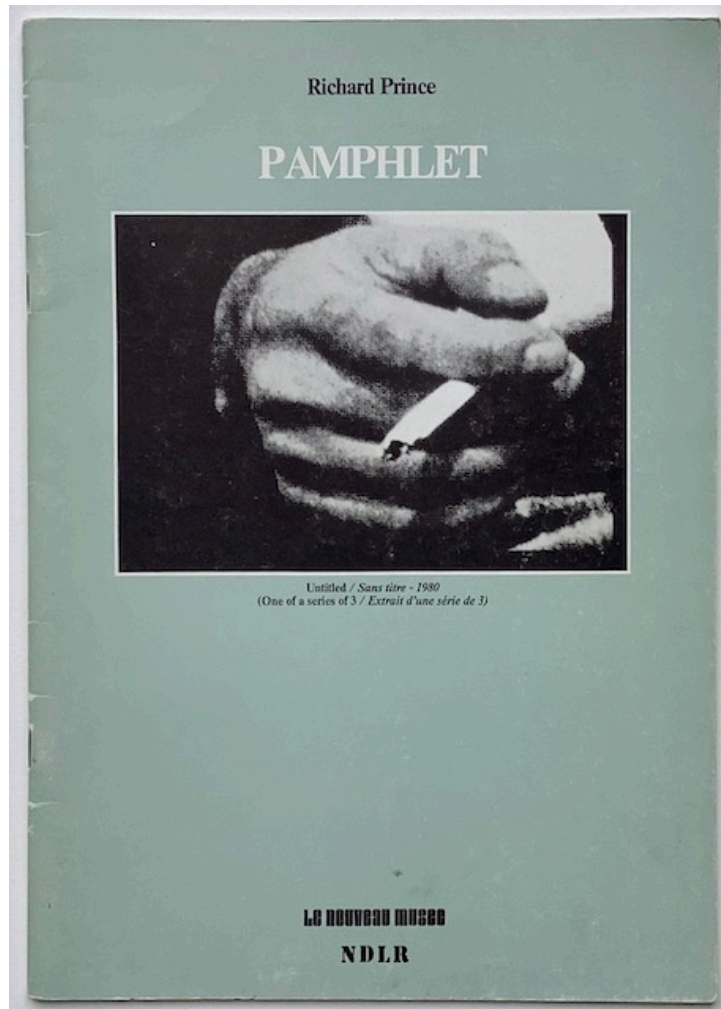
(15 x 10.5 cm). pp. 32. Black-and-white illustrations. Original yellow wrappers, stapled. Slight rubbing to spine, otherwise good.

Artistic bulletin of the PERMAFO Gallery and art group, founded in 1970 by Wrocław neo-avant-garde artists Zbigniew Dłubak, Andrzej Lachowicz and Natalia LL (Lach-Lachowicz) and art critic Antoni Dzieduszycki. The group, with the participation of other artists, was active in Wrocław in the years 1970-1981, and before the Permafo gallery closed in 1981, it was a leading hub of Polish conceptual art.

The booklet includes the following texts: *Seans śnienia Natalii w piramidzie* (Marian Krzysztań), *Sztuka jako doświadczenie wewnętrzne* (Natalia LL), *Telehydrografik* (Jerzy Rosołowicz), *O radiografii* (Jerzy Rosołowicz), *Energia upadku* (Andrzej Lachowicz).

Printed in an edition of 300 copies, this copy has an autograph dedication from Andrzej Lachowicz on the title page, dated 29.11.81.

£ 400



43.

Richard PRINCE.

Pamphlet.

Villeurbanne. Le Nouveau Musée. 1983.

(29.7 × 21.1 cm). pp. 38. Original printed wrappers, stapled. Surface rubbing, with mild creasing to spine.

Early Richard Prince publication that includes fifteen illustrations of photographic works, dating 1977-1982, accompanied by short texts in English and French. Published on the occasion of the exhibition held at the Nouveau Musée, France. 21 January - 6 March. 1983. Essay by Kate Linker. Edition of 1000 copies.

£ 450



44.

Richard PRINCE. (Glenn O'Brien).

Human Nature (dub version).

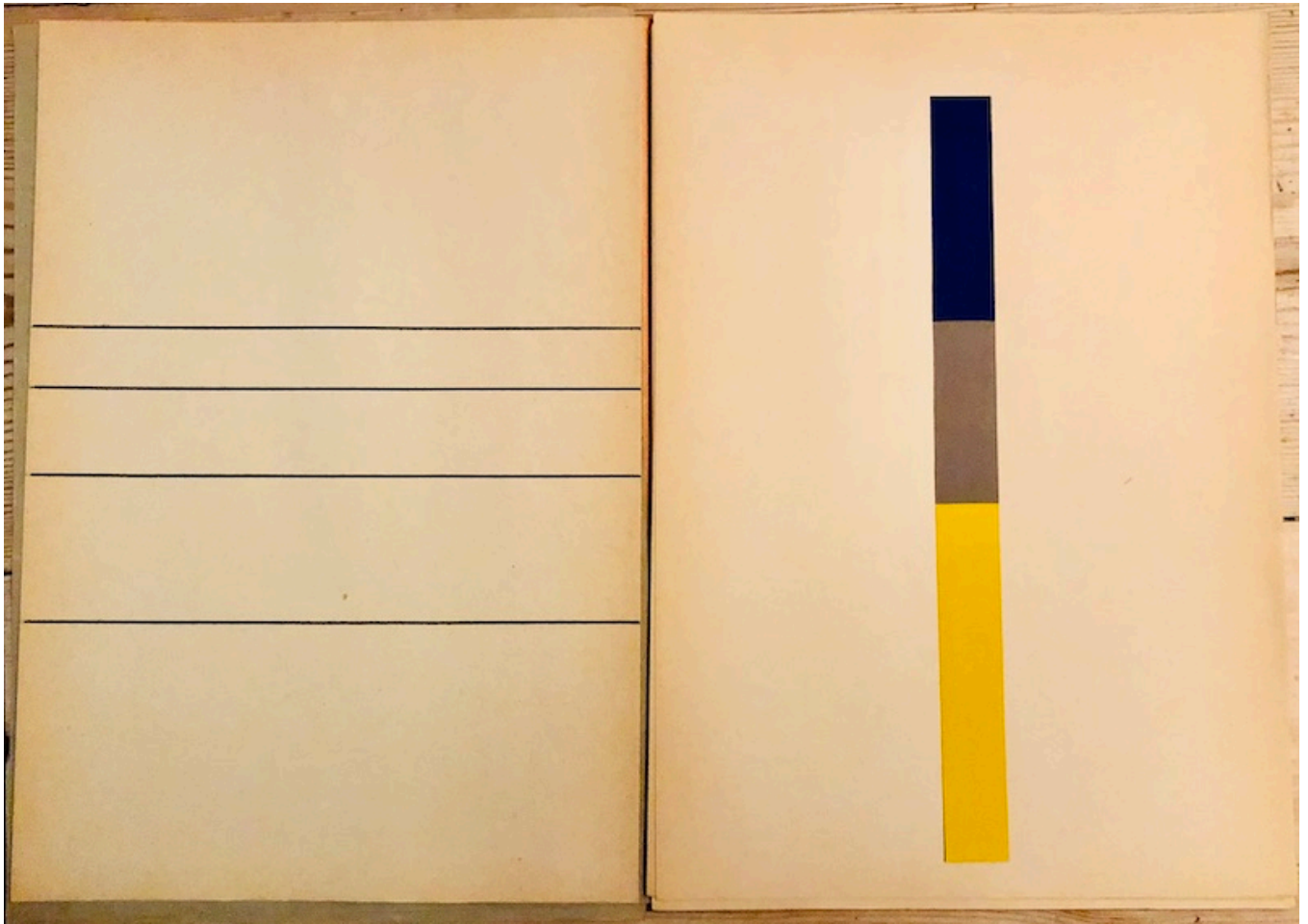
Los Angeles. Greybull Press. 2001.

(26 × 18.7 cm). pp. 112. Original blue cloth-covered boards, with titles stamped in black on front and spine. In printed card slipcase.

An artist's book collaboration between journalist-writer-poet Glenn O'Brien and artist Richard Prince. This book contains poetry by O'Brien and "dub" drawings by Prince. Titles are inspired by John Zinsser's "750 Standard Painting Titles".

This one of the 250 special limited edition copies, signed on the title page by O'Brien, and with a loosely inserted original screenprint by Richard Prince, signed in pencil.

£ 1200



45.

Arnulf RAINER.

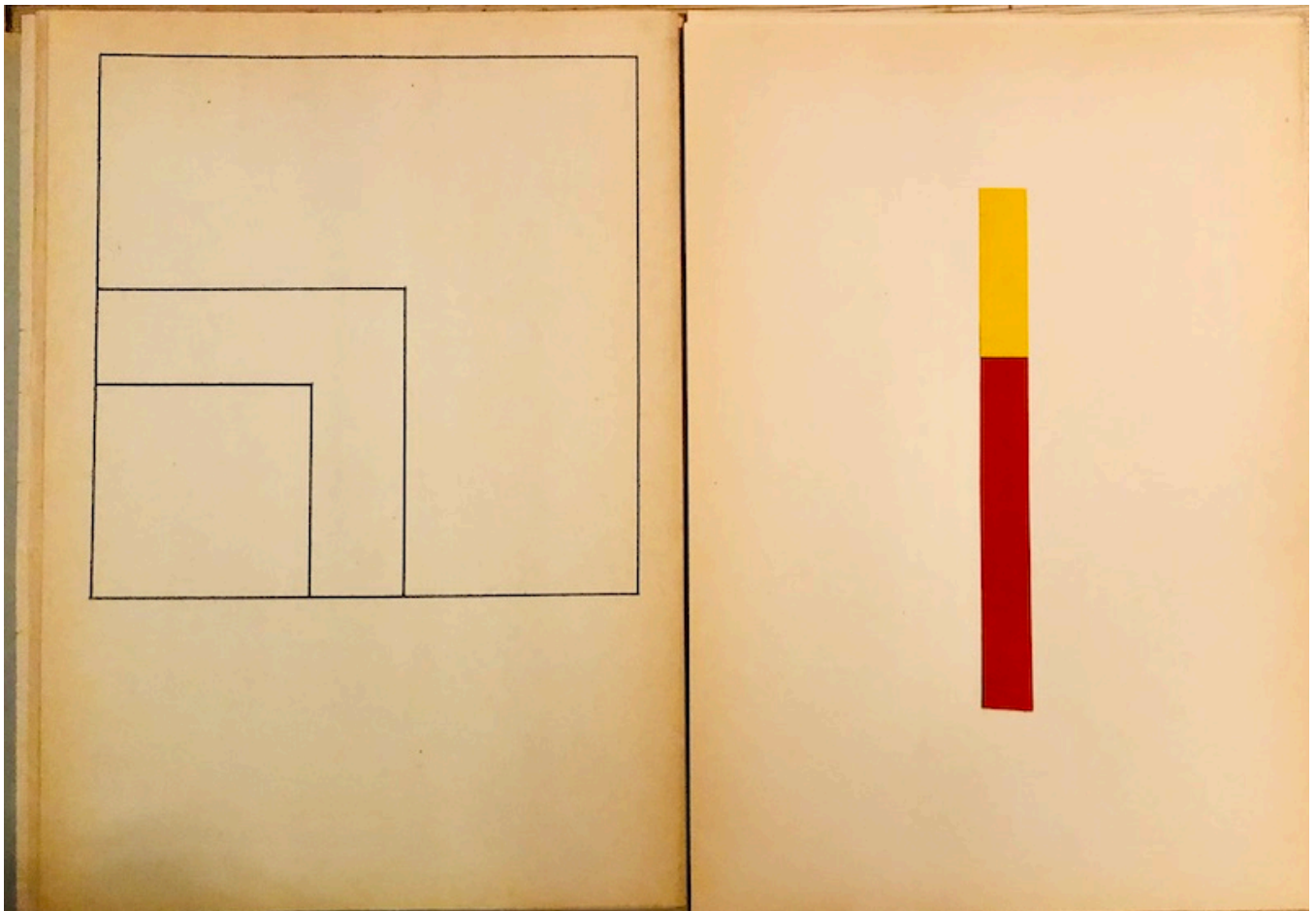
Proportionsordnungen. Malerei, Graphik, Plastik.

Vienna. Galerie Würthle. 1954.

(30 x 21 cm). Three text leaves printed on thin blue/grey paper, consisting of title page, list of exhibited works, and artist's introduction. With six linear black-and-white lithograph plates + six original hand-coloured collages (narrow vertical strips of 2 or 3 sections each). Sheets loose as issued in original plain orange wrappers. Very slight toning to edges of sheets commensurate with age; a very good copy.

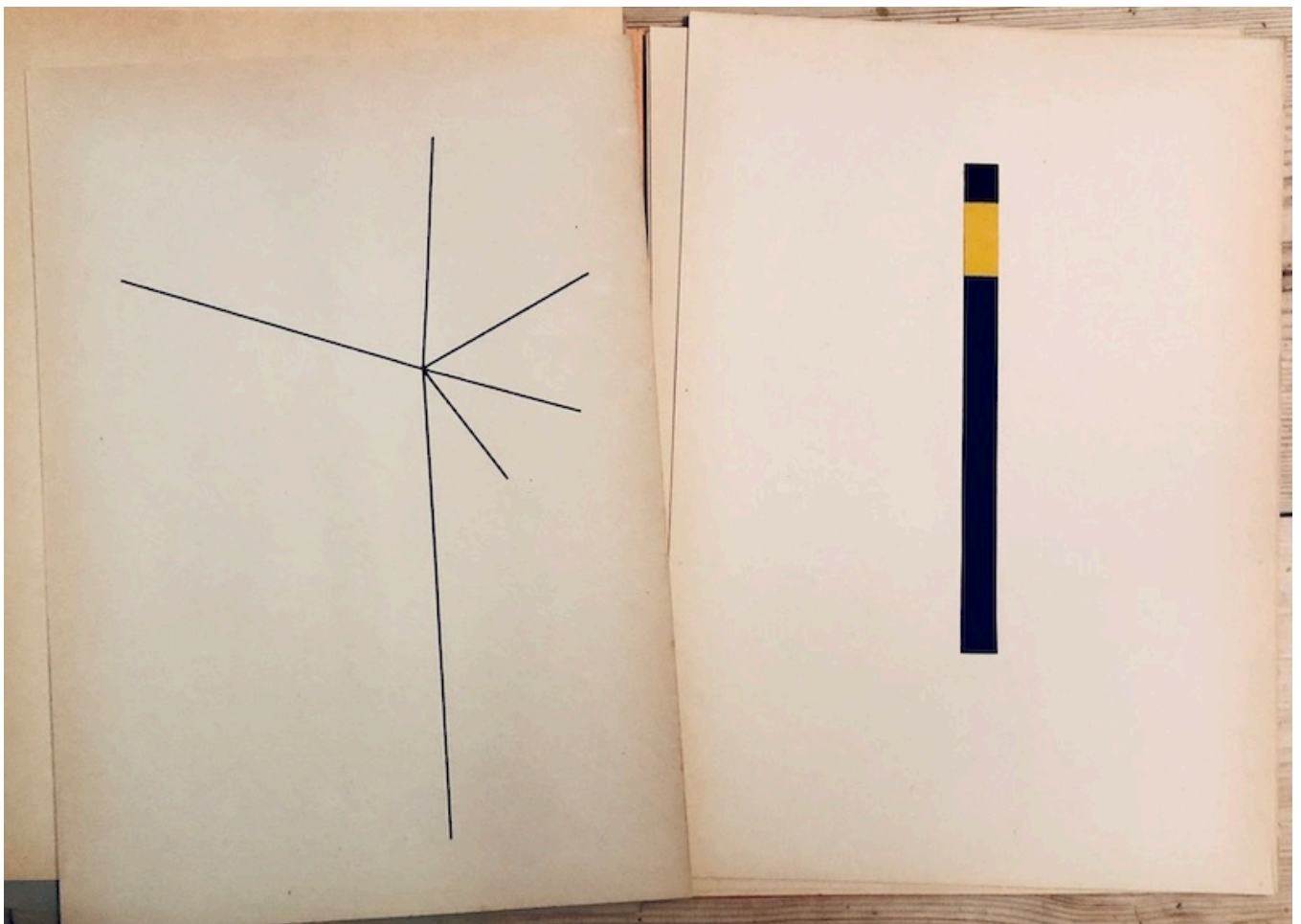
Arnulf Rainer is primarily regarded as a pioneer of the Austrian movement art informel. Influenced by the surrealist principle of *écriture automatique*, in the 1950s he developed his obsessive *Übermalungen* or overpaintings. However Rainer himself called the *Übermalungen* he made in the latter half of the 1950s a dialectic reaction to his previous

Proportionen work (1953/54). This early period of Rainer's oeuvre, with its geometric study and obsession with orderly dimensions, has been somewhat forgotten, due to the fact that Rainer himself destroyed much of his own work from this time. These proportional works were originally shown at one of Rainer's first solo exhibitions, held at the Galerie Würthle in Vienna, September - October 1954.



“After I had worked on automatistic scribble expressions and blind drawings exclusively throughout 1951/52, in the spring of 1953 I decided to take what seemed to me at the time a dialectical step: I attempted pictorial art form based solely on proportions of colour weight, surface area, and volume. The starting point was colour collages, which I produced by parallel displacement of coloured papers through equilibrium tests. These colour proportions were the starting point for about 100 oil paintings and 30 sculptures, almost all of which I then destroyed in a fit of despair (and with unsolvable storage problems) after they were exhibited with great failure at the Würthle Gallery in Vienna in autumn 1954.”
:(from, Arnulf Rainer - Schriften. Hatje Cantz Verlag 2010).

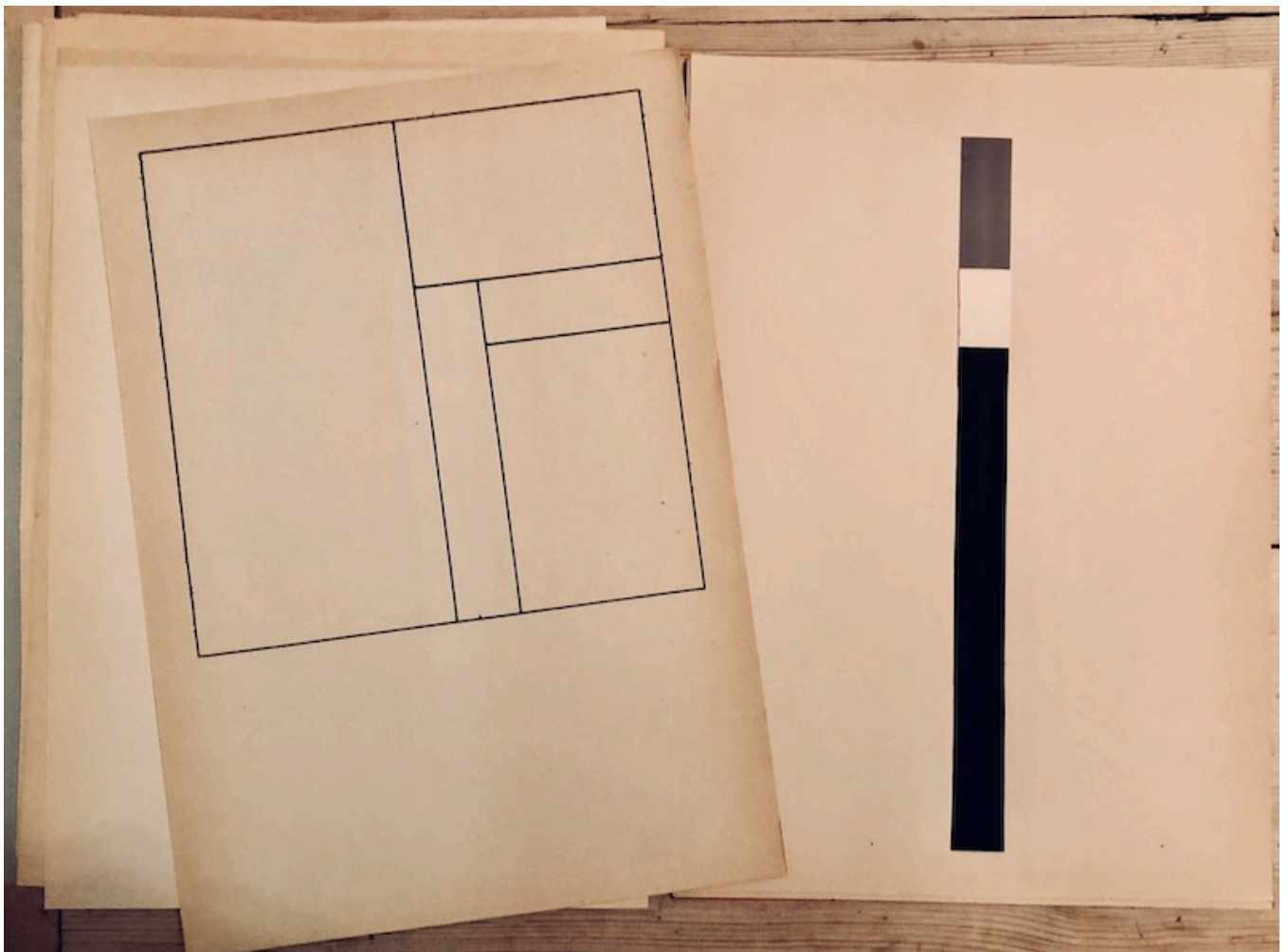
The catalogue for the show, presented here, primarily consists of six lithographed plates reproducing linear drawings by Rainer, accompanied by another six plates, each with a narrow vertical collage strip. These strips consist of either two or three different colour sections, each hand-coloured, cut, pasted together, and hinge-tipped onto the backing sheet along their upper edge. Rainer's artistic process is probably best explained in his own introduction to the catalogue, here translated from the original German: "Proportion design is neither concrete nor abstract painting, but it was developed from there. One can see the idea of the work of art in the relative order. Transformable into numerical relations, it can be taken as the starting point for a targeted as well as a free work, be it architecture, music, the industrial product, thematic pictorial art of a geometric or figurative nature and more: both an end in itself, in the demonstration of an ordered dimensional drawing, as well as an education of artistic sensitivity and preparation for an applied design. I see in it one of the important foundations for the future design of the visual architecture of life. (...) The idea is to dissociate from the work everything that is not immediately involved in organising the functional resources; to abstain from any subjectivity or imagination. This kind of work is rational, unemotional, concentrating on the balance of form. It can be viewed only from this perspective."

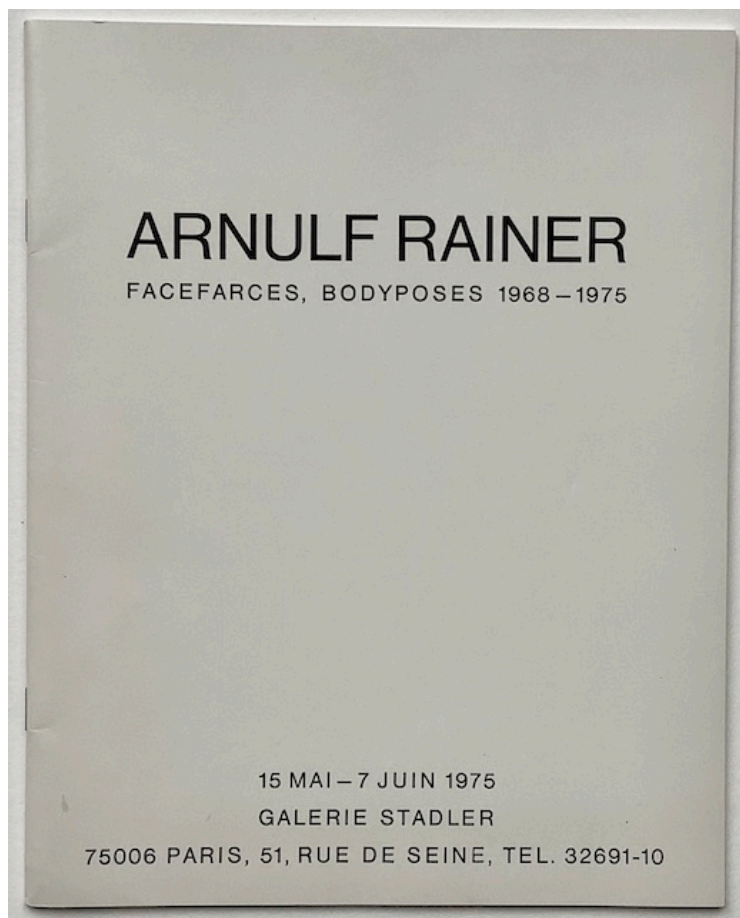


Exceedingly rare. Only one complete copy located at the Akademie der bildenden Künste Wien; no holdings in North America.

[Ref. Arnulf Rainer, *Nationalgalerie Berlin, Staatliche Museen, Preußischer Kulturbesitz, 1981*, p. 39; Arnulf Rainer, *Verdeckt - Entdeckt, Galerie Ulysses, Vienna 1987*, pp. 30-32; *Galerie Würthle, Katalog der Jubiläumsausstellung, Vienna 1995*, p. 40; Arnulf Rainer "Aller Anfang ist schwer", *Frühe Arbeiten 1949-1961, Arnulf Rainer Museum and Du Mont Buchverlag, 2009*, pp. 138-159].

£ 20000





46.

Arnulf RAINER.

Arnulf Rainer. Facefarces, Bodyposes 1968 – 1975.

Paris. Galerie Stadler. 1975.

(25 x 20 cm). pp. 36. With 33 black-and-white illustrations. Original wrappers stapled. A fine copy, still in the original mailing envelope from the Atelier Rainer in Vienna.

Published on the occasion of the exhibition of the same name held at the Stadler Gallery, Paris, May-June 1975. With the loosely enclosed accompanying text by Peter Weibel, translated into French.

£ 35



47.

Robert RAUSCHENBERG & Cy TWOMBLY.

Rauschenberg / Twombly, zwei amerikanische Maler.

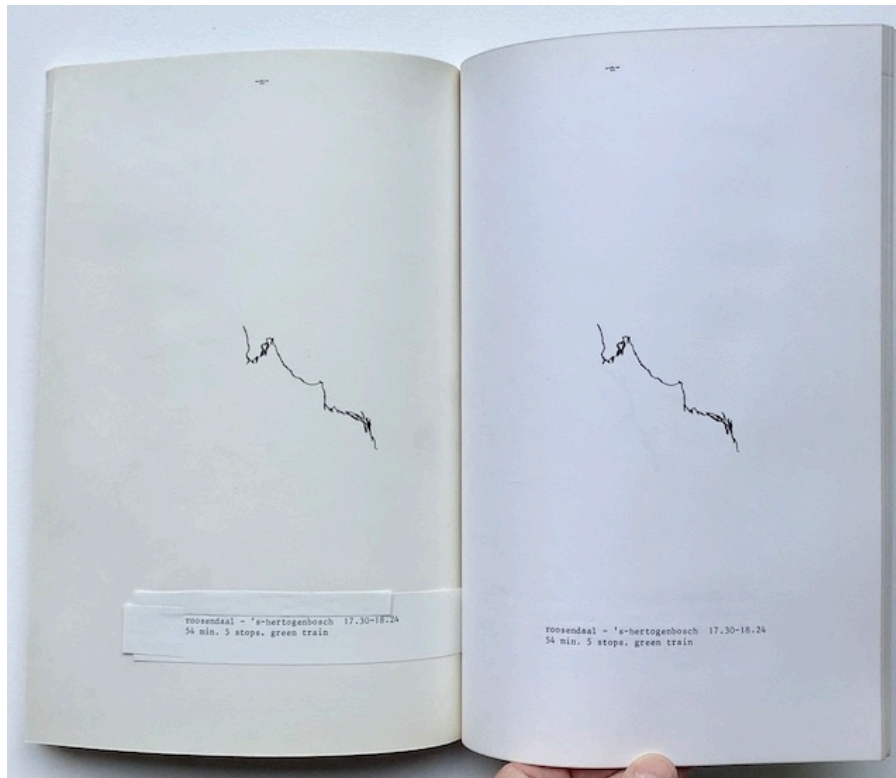
Düsseldorf. Galerie 22. 1960.

(21 x 42 cm), unfolded. Single sheet offset-printed in grey single side. Folded twice as issued.

Announcement flyer published in conjunction with dual Rauschenberg / Twombly show held April 22 - May 31, 1960. It was the first exhibition by both artists in Germany. The exhibition was hosted in collaboration with Leo Castelli in New York and La Tartaruga in Rome.

Galerie 22 in Düsseldorf existed only from 1957 to 1960 and was directed by Jean-Pierre Wilhelm, who provides a short text on Twombly for the invite (Manfred de la Motte provides the text on Rauschenberg).

£ 475



48.

Gerrit Jan de ROOK.

dutch railway system.

Utrecht. Published by the artist. 1971.

(29.3 x 20.8 cm). pp. (32). Original silver wrappers, side-stapled, with blue cloth tape spine.

Early artists' book by the Dutch concrete poet G. J. de Rook (Gerrit Jan de Rook), featuring twenty-six trembling drawings - one for every letter of the alphabet - created by the movement of the train along various routes of the Dutch railway system: "a pen is pressed on a piece of paper. as the train moves so the pen describes a pattern of these movements". Each drawing is labelled with a letter of the alphabet, annotated with the names of the two stations, the date, and the colour of the travelled train.

A total of 99 regular copies of the book were published. **This is one of the additional 26 deluxe copies, each marked on the colophon with a letter of the alphabet.** Each of these special copies comes with one the artist's original 26 pen and ink train drawings, complete with hand-collaged label, bound in the book facing its faithful reproduction.

£ 650



49.

Richard SERRA.

Richard Serra. Stacked, 1969.

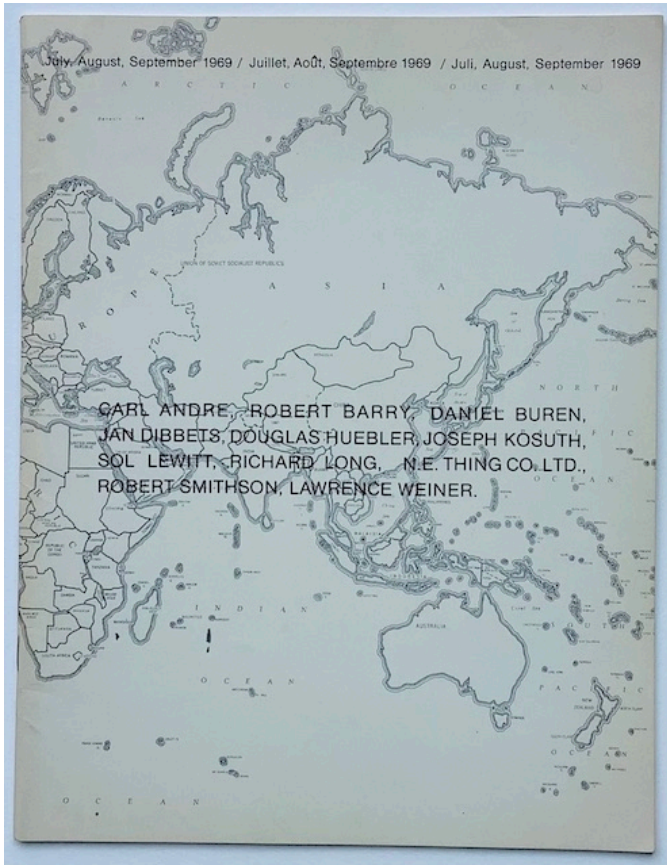
New York. Castelli Warehouse. 1969.

(43 x 57 cm), unfolded. Offset-printed poster folded twice as issued. Short tears to outer fold.

Single-sided poster issued in conjunction with Serra's first solo exhibition in the United States, held at the Castelli Warehouse, December 16, 1969 - January 10, 1970. Image captioned "Stacked 1969 32 x 30 x 25 ft. Kaiser Steel Plant Fontana, California".

Serra made a series of large interior steel plates for the exhibition. These so-called Skullcracker series of stacked steel slabs were manufactured on the grounds of Kaiser Steel in California."

£ 350



50.

Seth SIEGELAUB.

**July, August, September
1969. Catalog of the
Exhibition.**

New York. Seth Siegelaub. 1969.

(27.7 x 21.5 cm). pp, (v), 26, (1). Black and white illustrations throughout. Publisher's printed wrappers, stapled. Slight toning to edges and small stain to rear cover, otherwise good.

From 1964 to 1966, Seth Siegelaub had a conventional art gallery in New York, showing the work of several younger artists. However, about 1968 Siegelaub changed his practice and began to work mainly with a small group of artists since known as conceptual artists. Siegelaub's innovative use of the exhibition catalogue was yet another twist to this story. For three different group shows - in January, March, and July 1969 - Siegelaub published catalogues that largely constituted the exhibitions.

This trilingual catalogue - in English, French, and German - both documents and reproduces the diverse works, which ranged from fleeting events and performances to museum shows and open-ended environmental interventions. In each case, the respective artist was responsible for providing information on the work's materials and design. The participating artists were Carl Andre (The Hague), Robert Barry (Baltimore), Daniel Buren (Paris), Jan Dibbets (Amsterdam), Douglas Huebler (Los Angeles), Joseph Kosuth (New Mexico), Sol LeWitt (Düsseldorf), Richard Long (Bristol, UK), N.E. Thing Co. Ltd. (Vancouver), Robert Smithson (Yucatan), and Lawrence Weiner (Niagara Falls).

£ 120



51.

Richard SMITH.

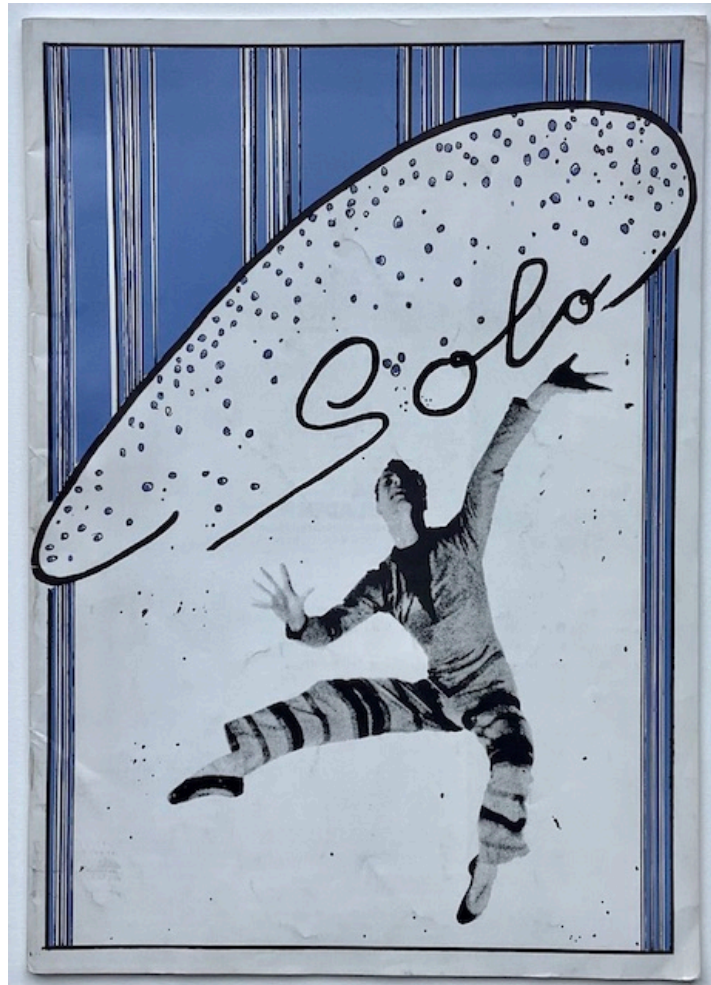
Richard Smith paintings 1958-1966.

London. Whitechapel Gallery. 1966.

(15.3 x 15.3 cm). pp. (72). With 49 black-and-white plates. Original wrappers.

In his thirties, Richard Smith participated in ground-breaking exhibitions that defined his era, including *Place* at the ICA in 1959, *Situation* at RBA Galleries in 1960, and *Painting and Sculpture of a Decade* at the Tate in 1964. His retrospective exhibition at the Whitechapel Gallery in 1966 further solidified his reputation.

£ 45



52.

SOLO. (Heidi Paris, Peter Gente, Uwe Fleischer, Rainer Weißenborn eds.).

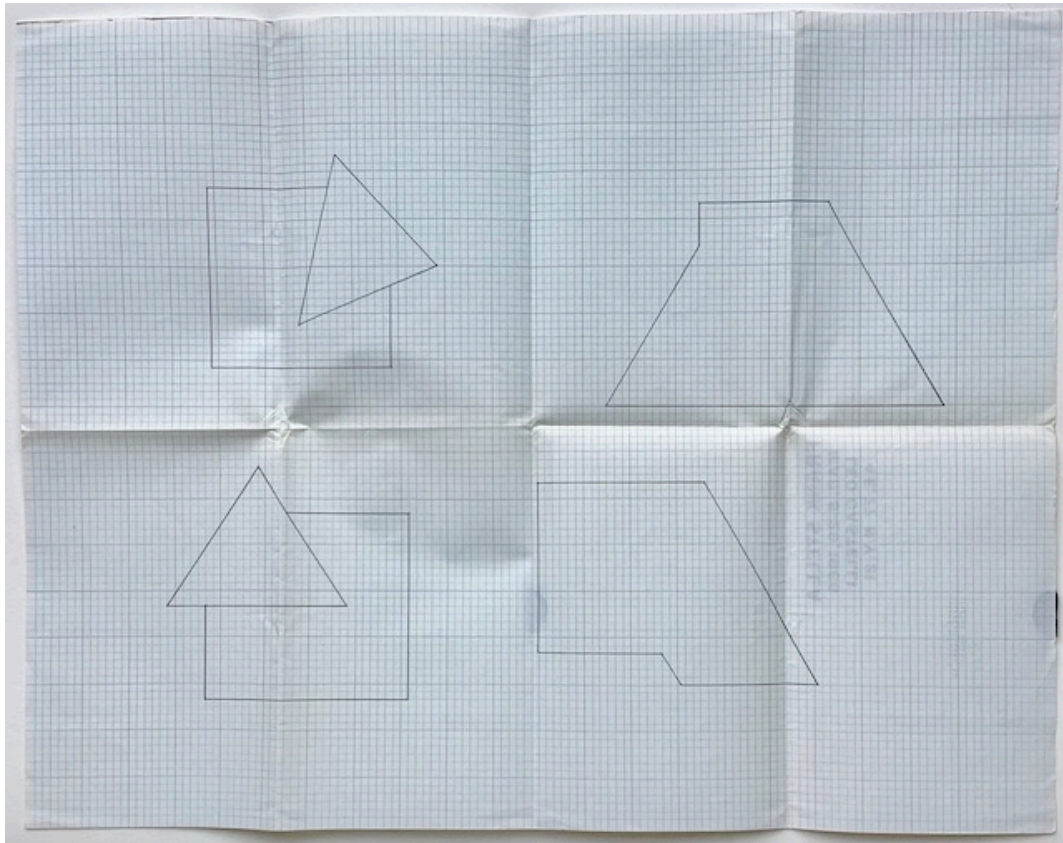
Solo. Eine Zeitschrift. (All published).

Berlin. Merve Verlag. 1981.

(34.5 x 24 cm). pp. 56. Black-and-white photographic illustrations throughout. Original printed wrappers, stapled.

Only number published of Solo, the magazine of the Berlin-based Merve publishers. With contributions by Laurie Anderson, Robert Ashley, Roland Barthes, John Cage, Catherine Clement, Gilles Deleuze, Wolfgang Max Faust, Michel Foucault, Michael C. Glasmeier, Jacques Henric, Dietrich Kuhlbrodt, Sylvère Lotringer, Nam June Paik, Walter Seitter, Duncan Smith, Hans-Jürgen Syberberg, Paul Virilio, Otto F. Walter, and Harald Szeemann.

£ 150



53.

Frank STELLA.

Frank Stella.

New York. Leo Castelli Gallery. 1966.

(43.2 × 56 cm), unfolded. Announcement poster, folded three times for mailing. Small hole caused by folding, otherwise good.

Frank Stella's exhibition at the Leo Castelli Gallery, March 1966, consisted of polymer paintings on irregular polygonal canvases. This poster announcement mirrors the angular shapes of the canvases with an offset-lithographic reproduction of four angular linear drawings reproduced on graph paper.

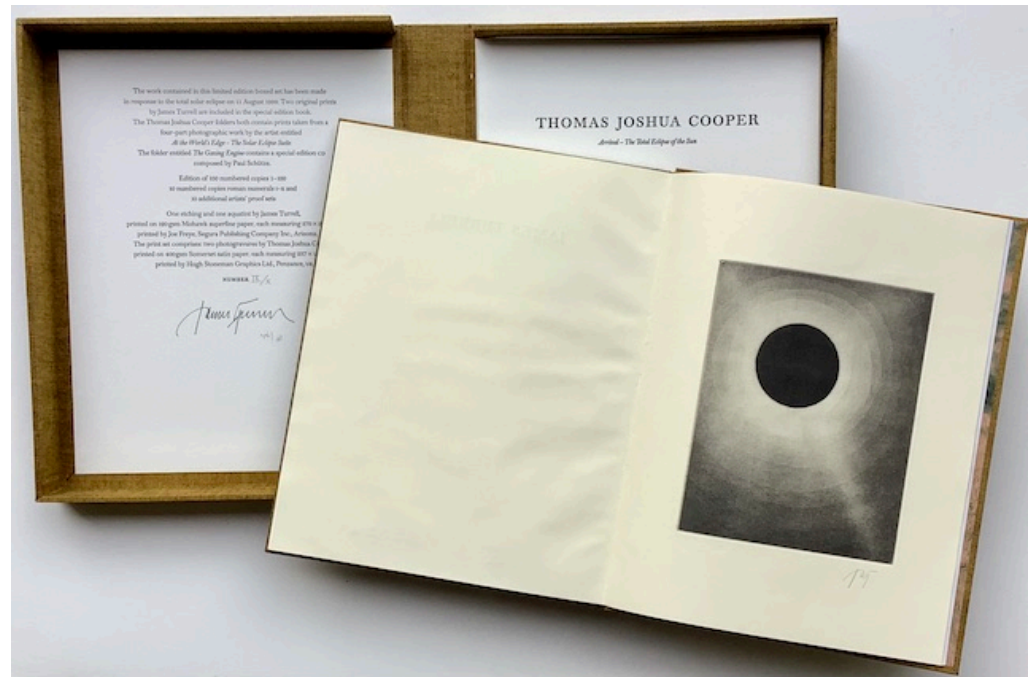
£ 400

54.

James TURRELL.
(Richard Bright).

James Turrell.
Eclipse.

*London / Ostfildern-
Ruit.*
Michael Hue-Williams
Fine Art / Hatje Cantz.
1999.

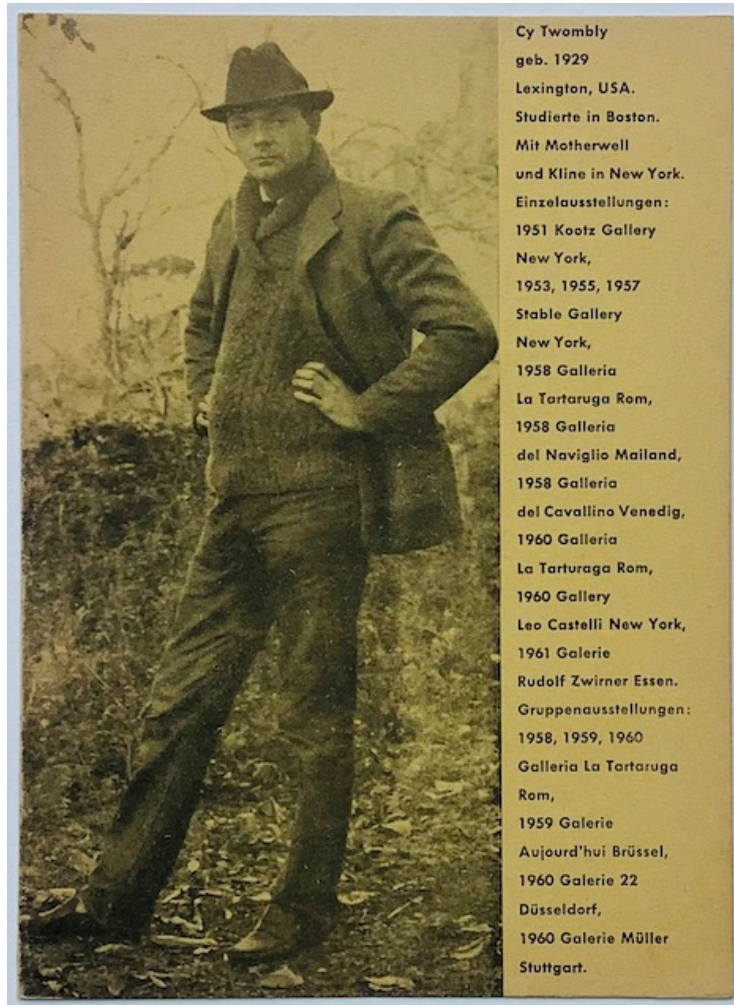


Box (29.7 × 23.1 × 4.3 cm). pp. 97. Colour & black-and-white illustrations including a fold-out plate. Publisher's yellow/green cloth, with titles stamped in blue. The book and three card folders housed together in a matching cloth-covered drop-back box with an offset reproduction of an engraving mounted to front.

For the eclipse of the sun on 11th August 1999, James Turrell conceived two perceptual spaces in the extreme south-west of Cornwall: a Skyspace with the title *The Elliptic Ecliptic*, which he constructed on a slope opposite St. Michael's Mount, and the *Shallow Space Construction* in Newlyn Art Gallery, which he named *Arcus*. This book includes photos by Turrell that document the temporary work. The book is accompanied by a CD specially recorded for the project with compositions by Paul Schütze.

This copy from the deluxe edition limited to 100 copies (+ 10 roman numeral copies + 10 artist' proof sets). This one of the 10 roman numeral copies, signed in pen by Turrell on the colophon sheet pasted to inside lid of the box. **These deluxe copies contain two original prints by Turrell**, bound in at the rear of the book - one aquatint signed in pencil, and one etching taken from a 1636 woodcut (inscribed with date in pencil '1636' in margin). Also included are two separate folders, each containing a photogravure by the photographer Thomas Joshua Cooper. These two gravures are each numbered from an edition of 100, and dated and signed by Cooper in pencil. A third folder contains the CD with compositions by Paul Schütze.

£ 1400



55.

Cy TWOMBLY.

Cy Twombly. Gouachen und Zeichnungen.

Essen. Galerie Rudolf Zwirner. 1961.

(21 x 15.4 cm).

Folded announcement card published in conjunction with the exhibition organised by Galerie Rudolf Zwirner and presented at Folkwang-Museum, Essen, opening October 3, 1961. Portrait of Twombly printed on recto with biography and exhibition history. Inner spread with an illustration of a single drawing by Twombly and with exhibition information.

£ 550



56.

Günther UECKER. (Eugen Gomringer).

Zum Schweigen der Schrift oder die Sprachlosigkeit.

St. Gallen / Lage (Lippe). Erker-Verlag / Edition Haberbeck. 1979.

Portfolio (49 × 49 × 3.5 cm); prints (46 × 46 cm). All sheets loose in original plywood slipcase with drawer.

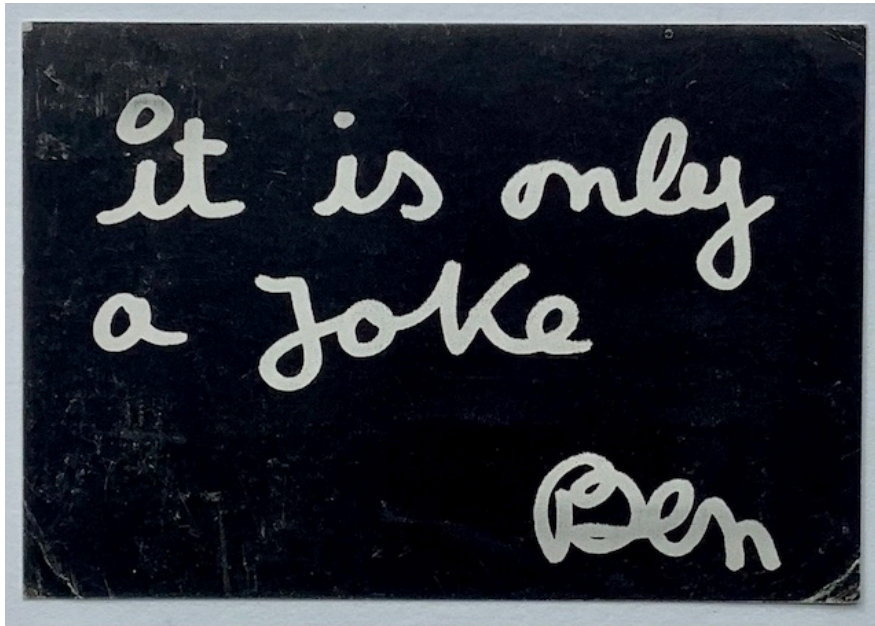
The portfolio consists of 17 offset prints after photographs by Lothar Wolleh, 15 of which are printed over in white screenprint to resemble white paint. There are three pages of printed manuscript text by Uecker, and a sheet of text by Eugen Gomringer.

Published in an edition of 920 copies, **this is one of 100 deluxe copies with an original “Papierzerstörung” or paper destruction, signed by Uecker** and numbered from the edition of 100. Additionally, in this deluxe edition, all the other sheets are also numbered and signed by Uecker on the verso, except for the colophon sheet which is signed in pencil by both Uecker and Gomringer.

[Ref. *Van der Koelen - Günther Uecker. Opus Liber. Verzeichnis der Bibliophilen Bücher und Werke*, pp. 214-215].

£ 5500





57.

Ben VAUTIER.

it is only a joke.

New York. John Gibson Gallery Inc. 1975.

(10.1 x 14.8 cm).

Postcard announcement for Ben Vautier's exhibition entitled 'Ideas, Projects and Details of my Life', held at the John Gibson Gallery, October 4 - November 12 1975. This copy mailed to Ira Licht at the Museum of Contemporary Art Chicago.

£ 75



58.

WALLPAPER. (Richard Bernas, Carolee Schneemann, Susan Bonvin, David Coxhead, Susan Hiller, Anthony McCall et al.).

Wallpaper. Nos. 1-7. (All published).

London & New York. Self-published. 1974 - 1977.

(29 x 20.9 cm). Black-and-white illustrations throughout. 7 issues in 6 volumes. Each issue bound in different patterned wallpaper, thus no two copies of any issue are likely to be the same. Some fraying and loss to spine of double issue 5/6, otherwise good. Issue 1 printed in an edition of 200 copies, issues 2-4 an edition of 260 copies.

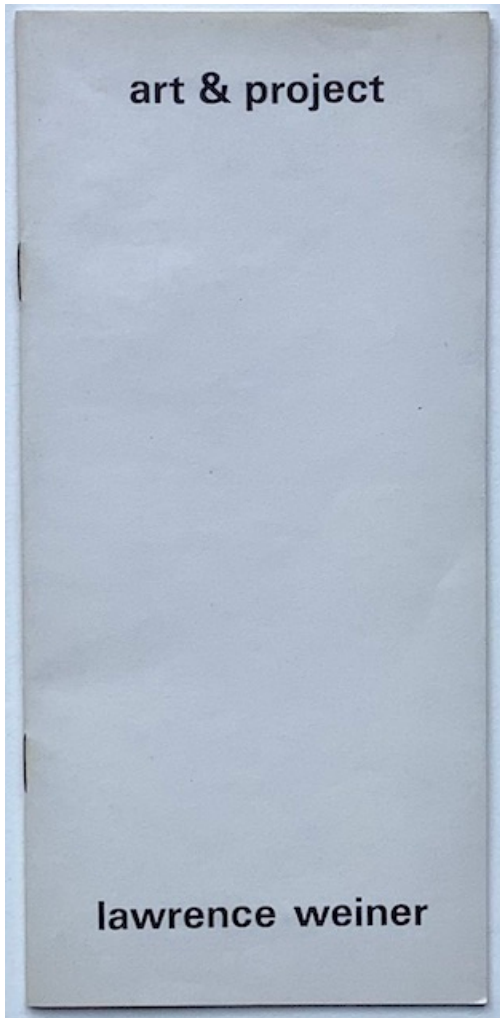
Wallpaper magazine was co-founded by British conceptual artist Susan Hiller together with other artists, poets and composers such as Susan Bonvin, Richard Bernas, David Coxhead,

Andrew Eden, Anthony Howell, Anthony McCall, Richard Quarrell, Bill Shepherd, Amikam Toren and John Welch. The magazine's egalitarian stance was always clear: "Wallpaper is published co-operatively by the contributing editors. Each editor is allocated an equal space every other issue. Issues #1, 2, 3 & 4 contain the work of each editor by rota, so that the work of every editor has appeared twice in these four issues. Issues #5 & 6 (double issue), each editor has invited either one or two guests to share his/her space equally. Issue #7, the editors have agreed that any of them may invite a guest to fill his/her space". This invitational stance led to an array of contributors, including Carolee Schneemann (in issue 5/6), Paul Buck, Allen Fisher and David Medalla.

Of particular note is Susan Hiller's unique contribution to issue #2, Transformation, which directly uses material from Hiller's coloured tissue artwork Transformer. A total of 260 A4 tissue fragments were cut from the sections of Transformer, so that one segment could be inserted into each of the copies of Wallpaper #2 - "Transformation should be understood to be located in from one to 260 sites simultaneously" (Hiller's commentary).

£ 980





59.

Lawrence WEINER.

**Perhaps When Removed /
Misschien Door Verwijdering.**

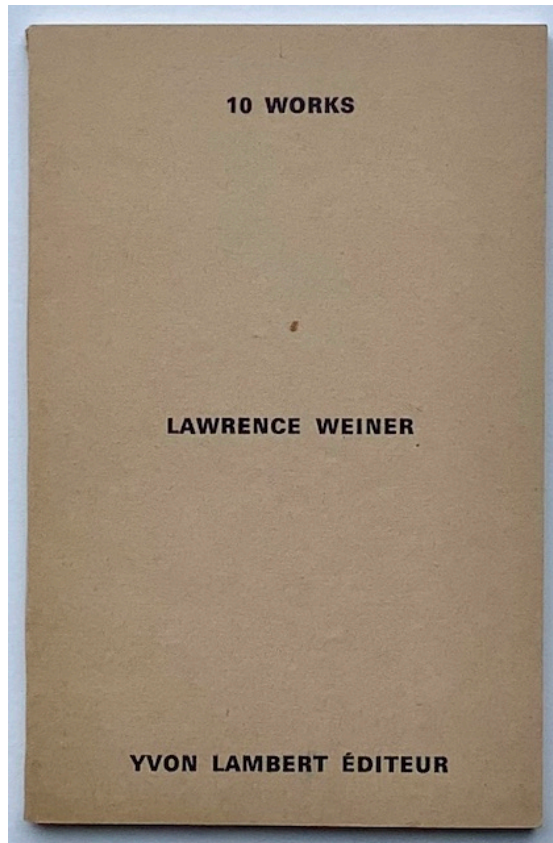
Amsterdam. Art & Project. 1971.

(21 x 10 cm). pp. (20). Original stapled wrappers. A very good copy.

One of Lawrence Weiner's earliest publications, and his first artist's book for Amsterdam's Art & Project. Published in an edition of 300 copies.

[Ref. Dieter Schwarz - *Lawrence Weiner: Books 1968-1989*, no. 3; *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p. 167].

£ 300



60.

Lawrence WEINER.

10 Works.

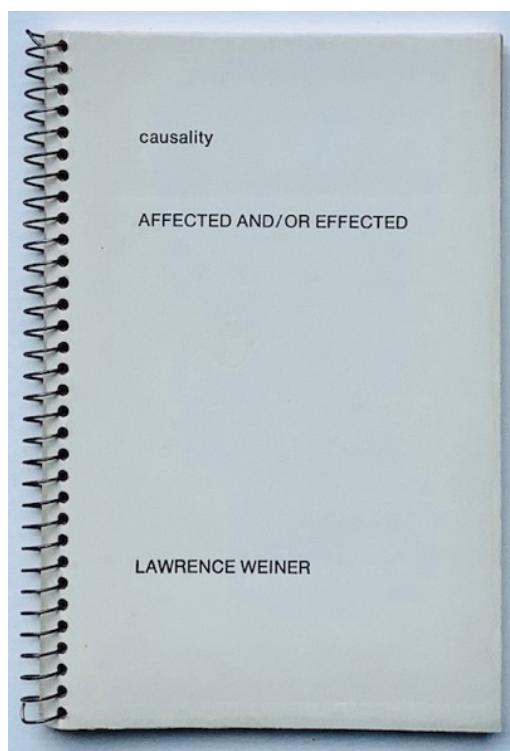
Paris. Yvon Lambert éditeur. 1971.

(17 x 11.1 cm). pp. (88). Original brown wrappers. A fine copy.

Simultaneous French and English texts.

[Ref. Dieter Schwarz - Lawrence Weiner. Books 1968-1989, no. 4; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167].

£ 100



61.

Lawrence WEINER.

Causality Affected and / or Effected.

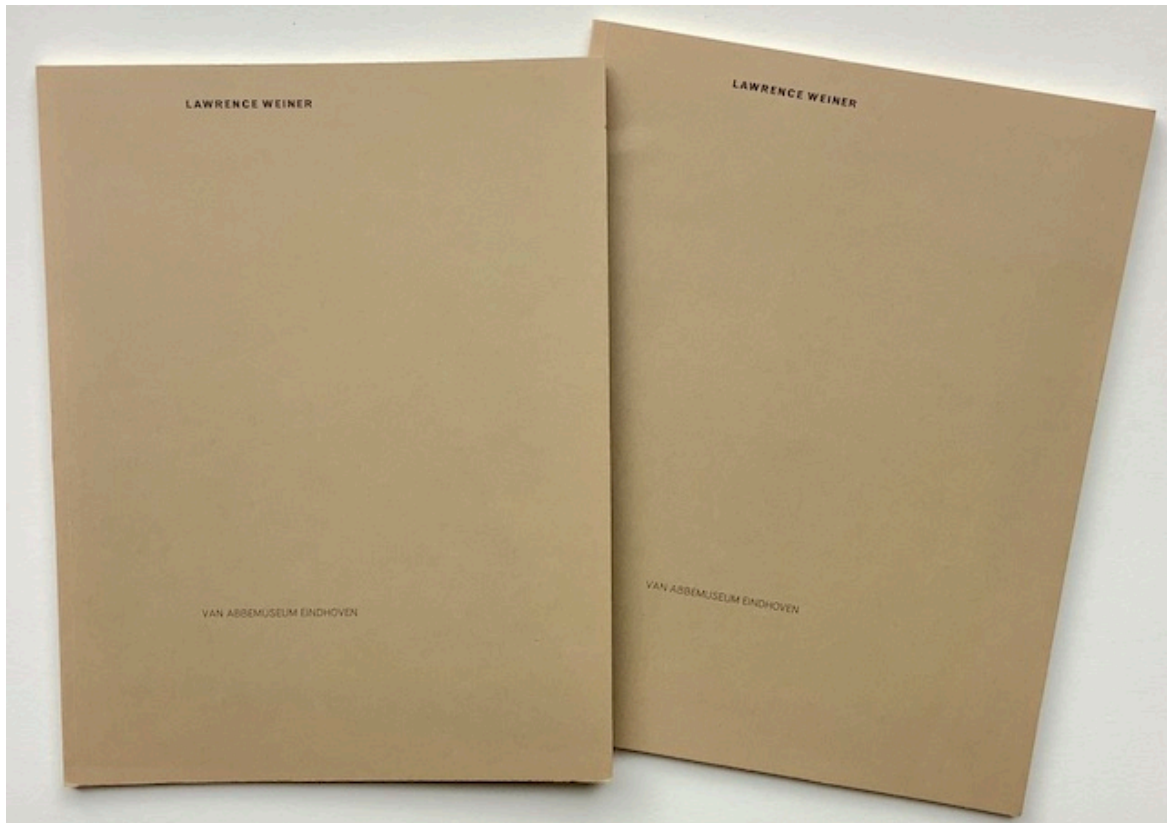
New York. Leo Castelli / Eminent Publications. 1971.

(16.5 × 10.8 cm). pp. (80). Spiral bound glossy wrappers. Small faint stain to front cover, otherwise very good.

Early artist's book by Lawrence Weiner, dominated by a conceptual wordplay. A first statement - "affected as to pressure and/or pull" - is followed by substitutions of the verbs "curtailed," "disengaged," "restrained," "weakened," and "tinged," each given with the original noun pair and its inversion - "as to pull and/or pressure." The second statement is simply "effected as to pressure and/or pull." The same ordering of word combinations is repeated for the remaining four noun categories.

[Ref. Dieter Schwartz - *Lawrence Weiner: Books 1968-1989*, no. 6; Germano Celant - *Book as Artwork 1960/1972*, p. 92].

£ 350



62.

Lawrence WEINER.

A selection of works with commentary by R. H. Fuchs. Een keuze uit zijn werk met commentaar van R. H. Fuchs.

Eindhoven. Van Abbemuseum. 1976.

(27 × 21 cm). pp. 52; 52. Complete with the 8-page stapled text pamphlet enclosed in rear flap of each volume. With 12 black-and-white photographic reproductions in each volume. Original brown wrappers.

Two volumes. Copies of the identical first and second editions. The first was published in an edition of 650 copies, whilst the second edition was published in an edition of 350 copies. Texts in English and Dutch.

[Ref. Dieter Schwarz - *Lawrence Weiner: Books 1968-1989*, p. 90].

£ 100



63.

WORKSHOP FREIE MUSIK.

For Example. Workshop Freie Musik 1969-1978.

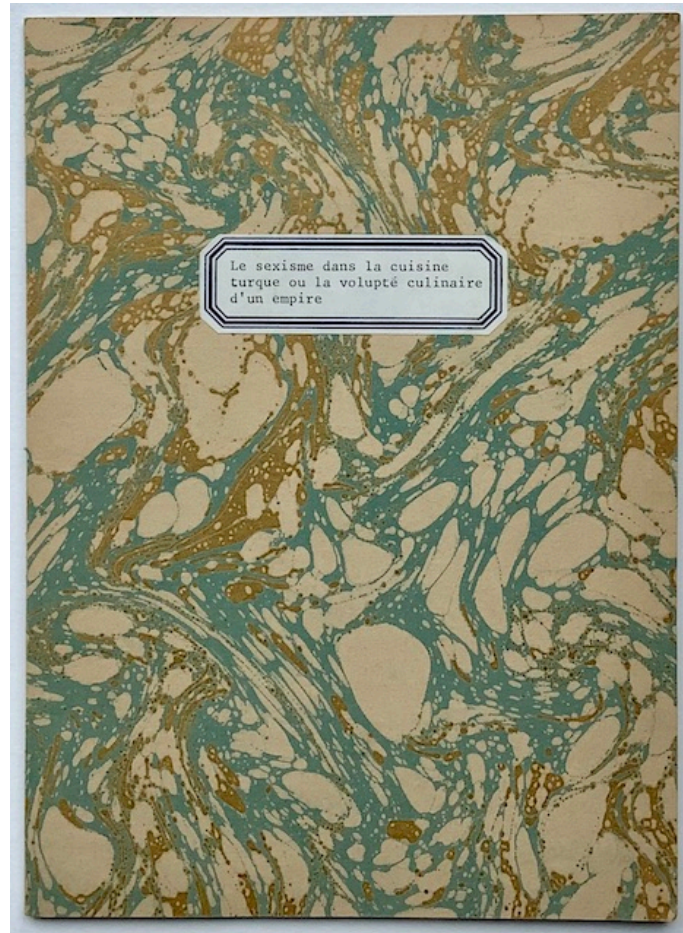
Berlin. Akademie der Künste / Free Music Production. 1978.

(32 x 32 cm). Booklet + three 33rpm 12-inch vinyl records. Housed together in original printed card slipcase.

These three LPs document the first ten years of the free music workshops in West Berlin, chronicling the evolution of European free jazz improvisation. The first recordings in the set are those from the 1972 workshop with the Schlippenbach Trio, Brötzmann/Van Hove/Bennink with Mangelsdorff, Frank Wright Unit, and Willem Breuker Orchestra. Also included is a 1975 session featuring Vinko Globokar's Brass Group, a group with 11 trombones, a French horn, and tuba. The other 1975 recording is a trombone solo from Paul Rutherford.

The accompanying 136-page booklet includes contributions from Steve Lacy, Misha Mengelberg and Peter Brötzmann, and provides photographs, documents, statements and analyses.

£ 350



64.

Nil YALTER.

Le sexisme dans la cuisine turque ou la volupté culinaire d'un empire.

Paris. n.p. 1978.

(22.7 × 16.5 cm). Four text sheets + four black-and-white photographs. Contents loose as issued in original card portfolio, covered with marbled paper.

A small, limited edition portfolio by the Turkish born, Paris based, feminist artist Nil Yalter. Many of Yalter's works offer important insights into a history of the lives and living conditions of immigrants and workers in France during the 1970s and 1980s, each presented through a unique feminist perspective.

This particular portfolio takes the form of a cookbook, with four recipes combined with four black-and-white photographs of the dishes being prepared by the artist herself. Yalter performs the duties of a housewife. She prepares traditional Turkish dishes whose names are reminiscent of patriarchal ones and which have the female body as the arena of lust:

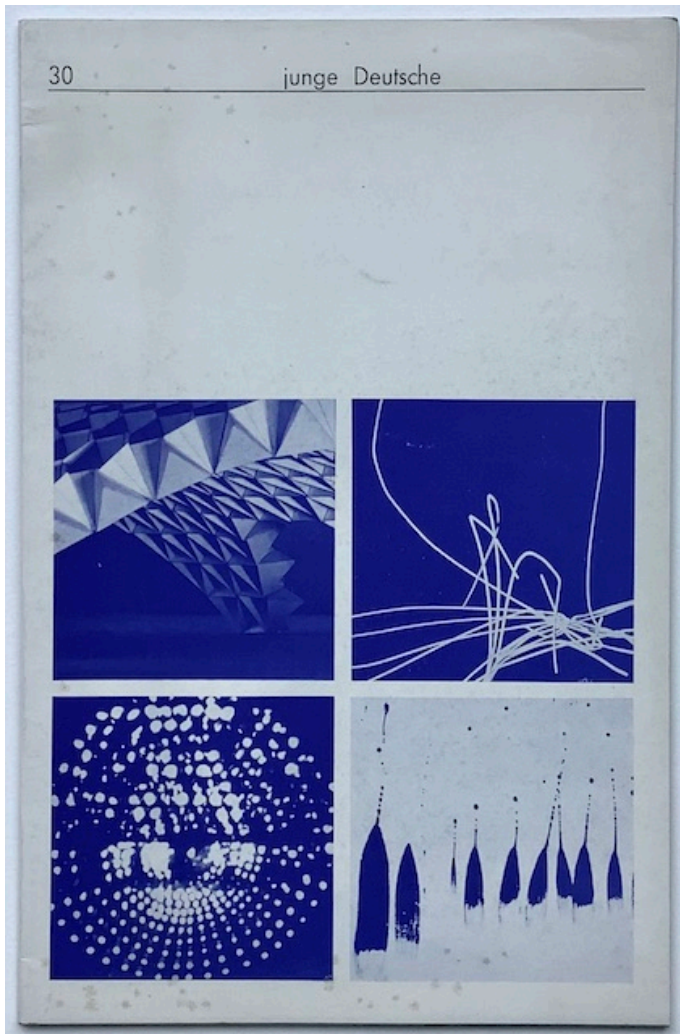
Les cuisses de la femelle (woman's thigh), Le nombril de la dame (woman's navel), Le prêtre s'est évanoui (the imam fainted) and the phallic Les doigts du grand vizir (grand vizier's fingers).

Published in an edition of 25 copies, numbered, dated and signed by Nil Yalter on the flap of the card portfolio.

[Rare. No copies listed on WorldCat].

£ 480





65.

(ZERO & GEAM).
Udo Kultermann (ed.).

30 junge Deutsche.
Architektur. Plastik. Malerei.
Graphik.

St. Gallen. Kunstmuseum St. Gallen. 1961.

(29.8 x 19.4 cm). pp. (40). Black-and-white illustrations throughout. Original printed wrappers. Mild spotting to cover and fore-edge, otherwise good.

In May-June 1961, the Museum Schloss Morsbroich in Leverkusen staged the exhibition *30 junge Deutsche. Architektur, Plastik, Malerei, Graphik*. The exhibition was immediately transferred to Switzerland, to the Kunstmuseum St. Gallen where the show was held 23 July - 16 September. This is the catalogue for the Swiss leg of the exhibition. Udo Kultermann, the curator of the show, presented the objects on display in the exhibition as statements for a new concept of space shared by the disciplines. The exhibition was to be the site for one of the major intersections between GEAM (Groupe d'études d'architecture mobile) architects and Zero artists. The show featured works by the German architects and GEAM members Frei Otto, Eckhard Schulze-Fielitz, and Günter Günschel, and the Zero artists Otto Piene, Heinz Mack, and Günther Uecker. Other artists involved include Raimund Girke, Hermann Goepfert, Gerhard von Graevenitz, and Norbert Kricke.

£ 400



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