

Tim Byers Art Books Catalogue 31

BAS JAN ADER



**KABINETT FÜR AKTUELLE KUNST
BREMERHAVEN KARLSBURG 4
17.6.-1.7.72 MI.16-19 SO.11-13**

I.

Bas Jan ADER.

**Bas Jan Ader. Kabinett
für aktuelle Kunst.**

*Bremerhaven. Kabinett für
aktuelle Kunst. 1972.*

Sheet (50 x 48 cm).

The poster for Bas Jan Ader's Broken Fall (Organic) exhibition at the Kabinett für aktuelle Kunst Bremerhaven (poster designed by Jürgen Wessler). The exhibition dates were 17 June - 1 July 1972. The titles, as well as the exhibition's opening days and hours are screenprinted in grey, with the text framing a mounted black-and-white offset freeze-frame from the video Broken fall (organic) showing Bas Jan Ader falling from a branch. A fine copy.
[Ref. E. Kleimann - 50 Jahre Avantgarde. Das Kabinett für aktuelle Kunst Bremerhaven, no. 31].

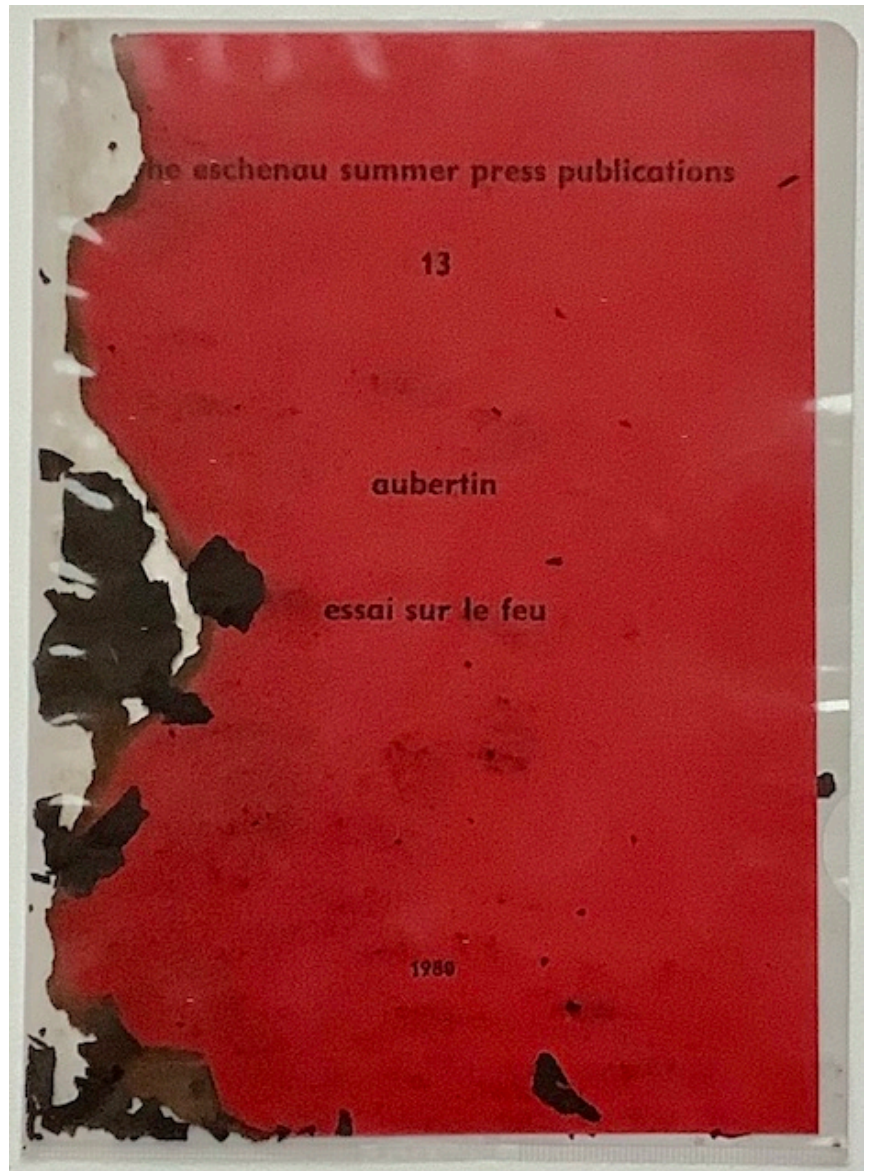
£ 1450

2.

Bernard AUBERTIN.

Essai sur le feu.

Eschenau. The Eschenau Summer Press / Herman de Vries. 1980.

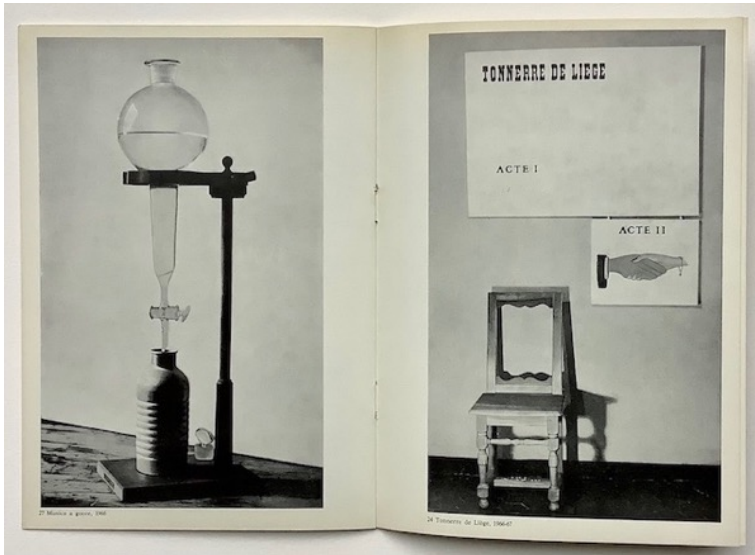


(21 × 14.5 cm), uneven size. A single sheet of red card, with printed title in black on front. The sheet has been deliberately partly burned along it's left edge, and inserted in a transparent plastic sleeve. Fragile with burnt fragments as designed.

For Bernard Aubertin, fire was the medium of choice. Many of his works consist of abstract compositions using matches that were later burned, creating variations caused by the spontaneous nature of flame. The destructive nature of fire became, for Aubertin, a mode of creation and rebirth.

Published as volume 13 in Herman de Vries's Eschenau Summer press series of books. Edition of 150 copies, numbered in pencil on label pasted to verso of sheet.

£ 400



3.

George BRECHT.

The Book of the Tumbler on Fire. George Brecht. Pagine scelte dai Capitoli II a VIII.

Milan. Galleria Schwarz. 1967.

(24.2 × 17.2 cm). pp. (12). With 10 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue, April - May, 1967. Texts in Italian, French and English.

£ 20

4.

George BRECHT.

George Brecht.

Milan. Galleria Schwarz. 1969.

(24.2 × 17 cm). pp. (4). With 6 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue, 8 - 30 April, 1969. Text in Italian, French and English. Brecht's assemblages of artist's palms, as inspired by the work of Robert Filliou.

£ 30





5.

George BRECHT.

**El Sourdog Hex.
George Brecht.
Works 1957-
1973.**

*New York. Onnasch
Galerie. 1973.*

(21 x 21 cm). pp. 16. With 9 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue. With short texts (in English) by Peter Frank, Robin Page and Al Hansen as well as an excerpt from George Brecht. A total of 43 objects and multiples are catalogued.

£ 30

6.

Werner BÜTTNER.

Die Probleme des Minigolfs in der europäischen Malerei.

Cologne. Galerie Max Hetzler. 1983.

(15 x 21 cm). pp. (20). With 8 colour illustrations. Original wrappers, stapled.

Published to accompany the exhibition, September - October, 1983.

£ 20





7.

Willem BREUKER.

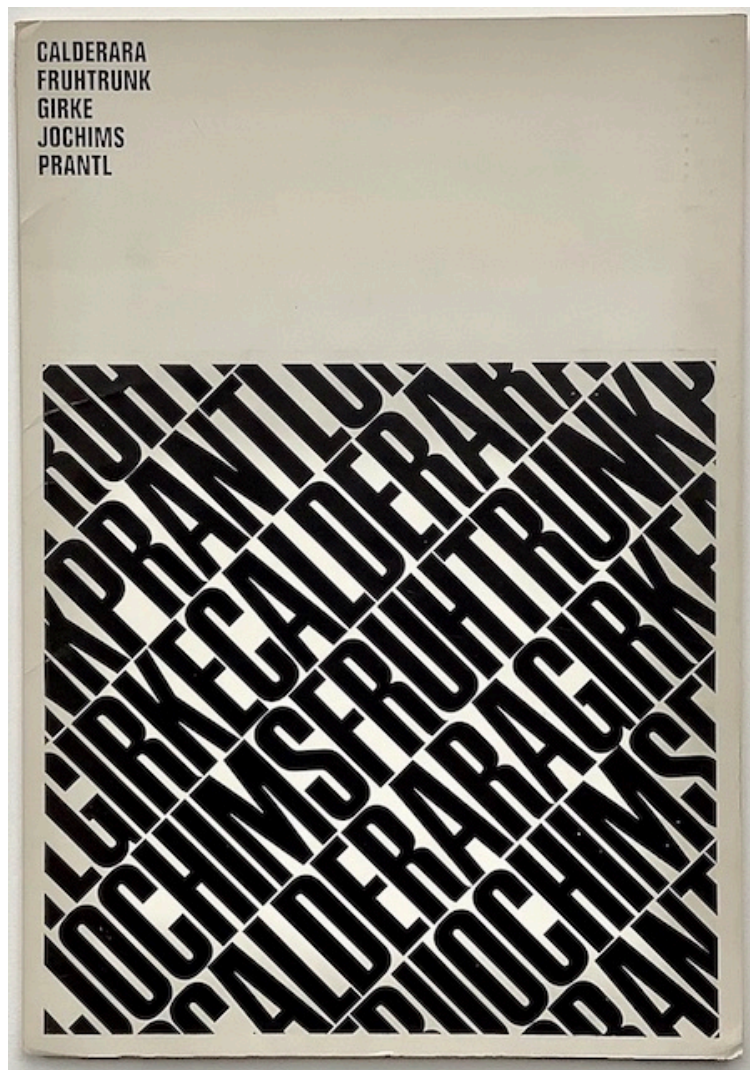
Lunchconcert for three barrelorgans.

Zeist. Instant Composers Pool. 1969.

(31.2 x 31.2 cm). 12-inch LP vinyl record, in original printed die-cut sleeve. With green inner sleeve.

Willem Breuker was a Dutch jazz bandleader, composer, arranger and reeds player (1944-2010). He was co-founder of the ICP (Instant Composers Pool), and since 1974 led the Willem Breuker Kollektief, which performed jazz in a theatrical and often unconventional manner. This release, one of Breuker's earliest, was recorded live at Amsterdam's Dam Square, on March 26, 1969, at lunchtime. The three barrelorgans were called Pipo, Puntkapje and Snotneus.

£ 80



8.

Antonio CALDERARA, Günter FRUHTRUNK, Raimund GIRKE, Reimer JOCHIMS & Karl PRANTL.

Calderara, Fruhtrunk, Girke, Jochims, Prantl.

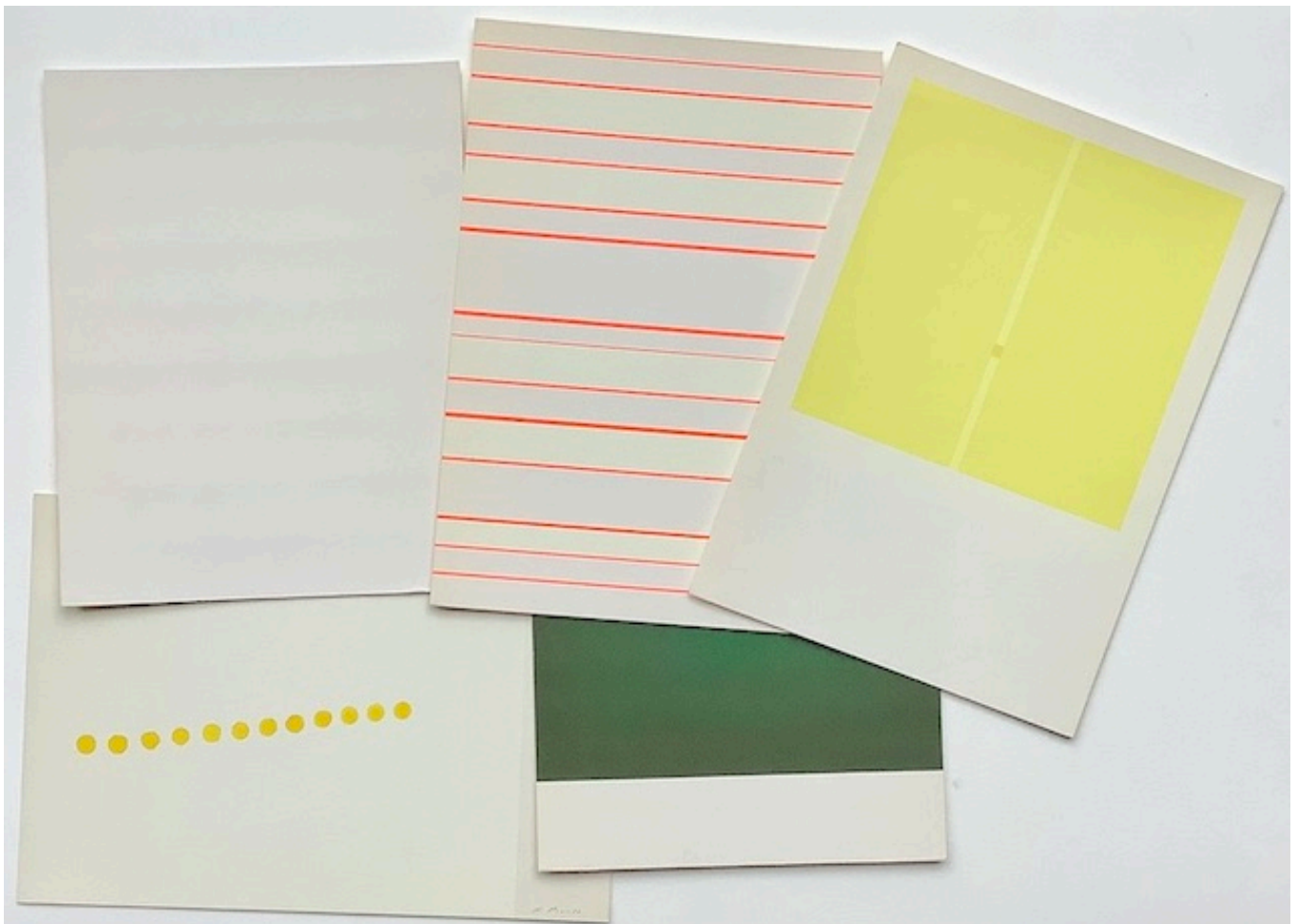
Munich. Galerie Stangl. 1969.

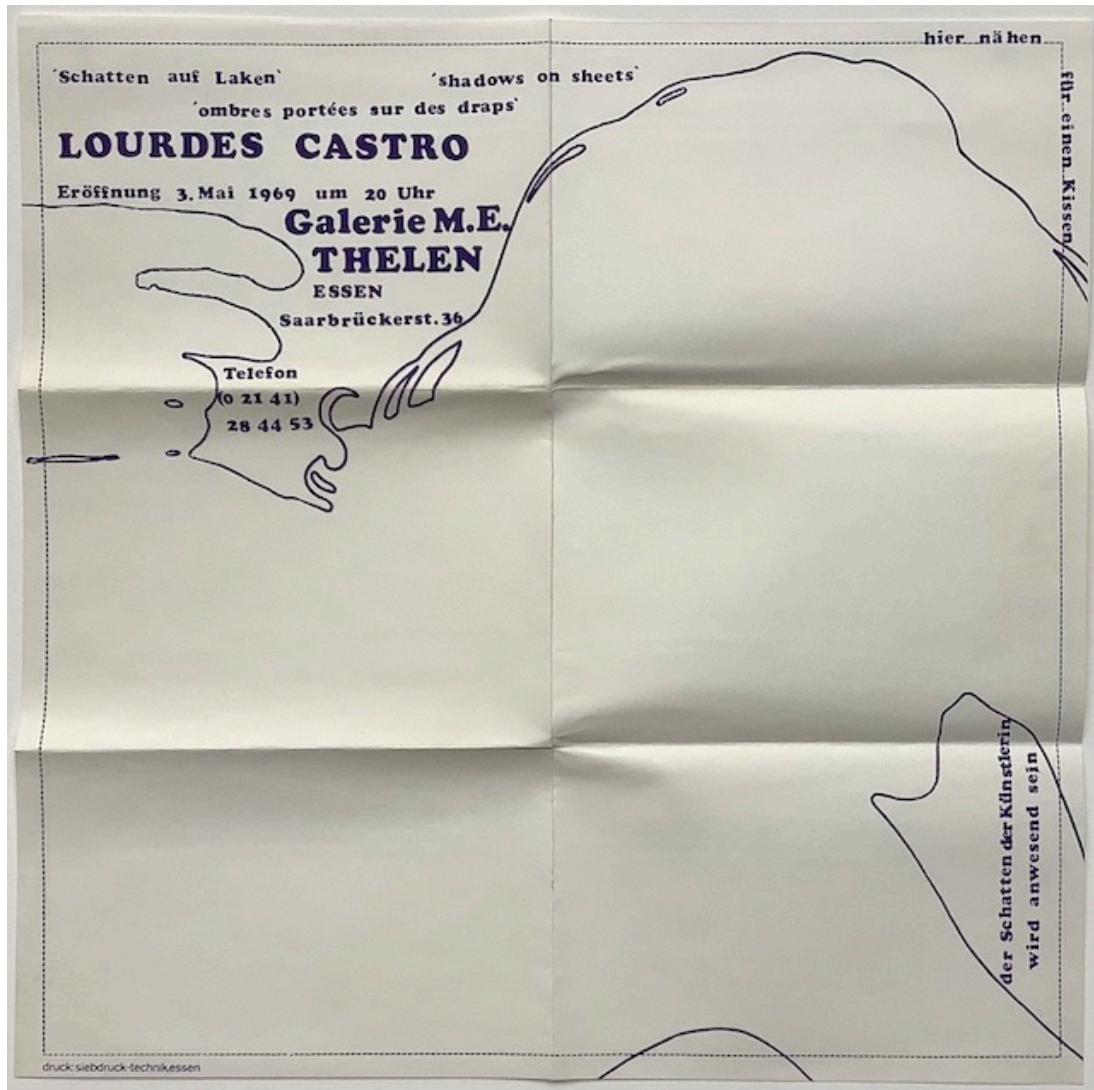
(28.2 × 19.7 cm). Loose as issued in printed three-part folder, illustrated with offset black-and-white illustrations and artist's biographical details.

Folder published on the occasion of the travelling group exhibition, *Konzeptionelle Kunst*, which brought together artists from the Munich based Studio UND with other concrete artists: Antonio Calderara, Günter Fruhtrunk, Raimund Girke, Reimer Jochims, and Karl Prantl. Throughout 1969 the exhibition travelled from Galerie Stangl in Munich, to Galerie Der Spiegel in Cologne, Galerie Appel & Fertsch in Frankfurt, and then to Galerie Nächst St. Stephan in Vienna.

The folder was published in an edition of 240 unnumbered copies, and contains five original colour screenprints printed on card, one by each of the five artists. This special copy has four of the prints signed: Calderara (signed in pencil on recto), Fruhtrunk (signed on verso), Girke (signed on verso), and Prantl (signed on recto). With introductory printed sheet of text by Umbro Apollonio.

£ 650





9.

Lourdes CASTRO.

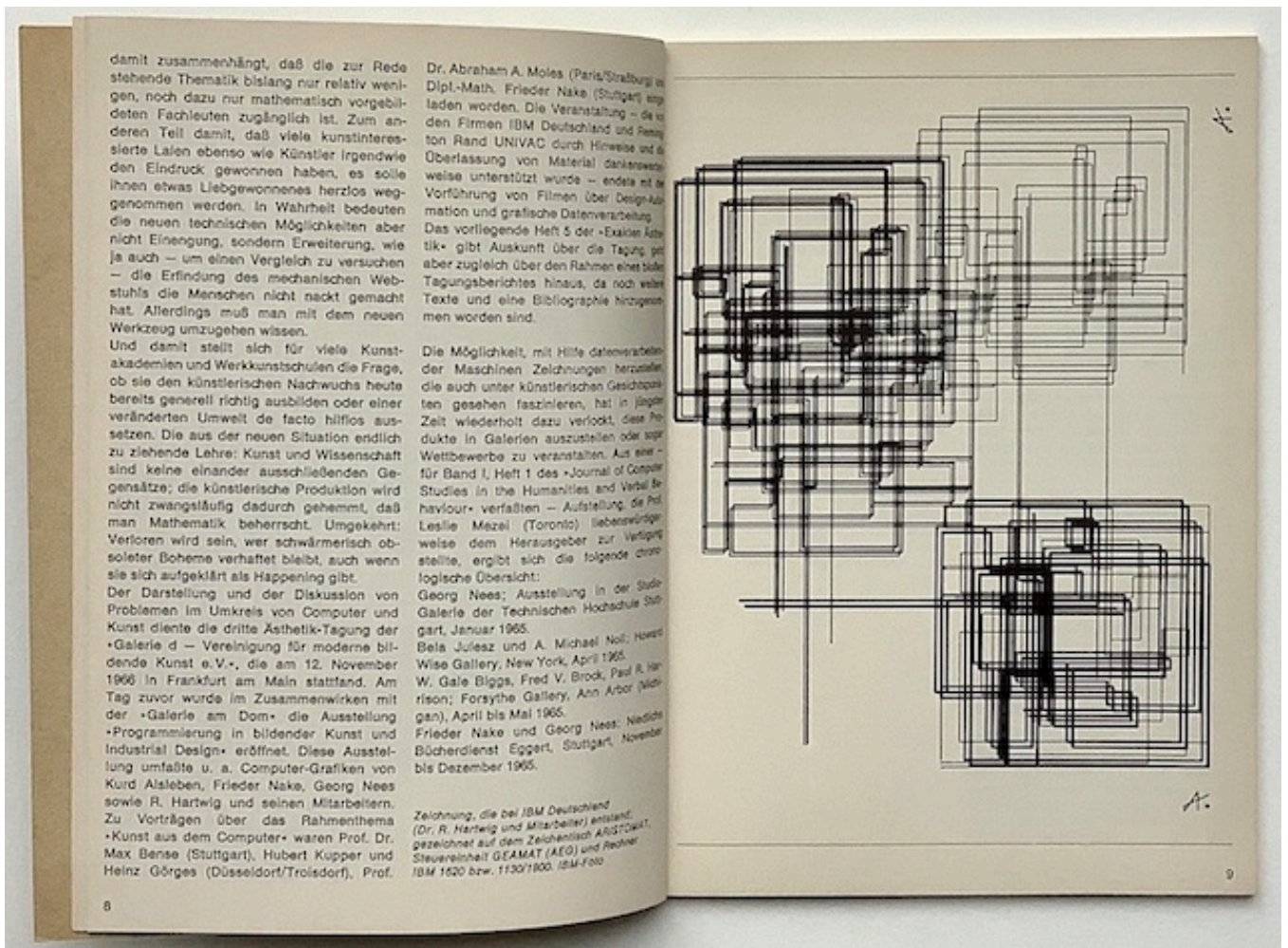
Schatten auf Laken / Shadows on Sheets / Ombres portées sur les draps.

Essen. Galerie M.E. Thelen. 1969.

Unfolded (40 x 40 cm). Poster folded three times.

Original silkscreened poster announcement for the opening of Lourdes Castro's exhibition at Galerie Thelen, Essen, 3 May 1969. Printed in purple reproducing a drawing by Castro.

£ 300



10.

(COMPUTER ART).

Exakte Ästhetik. Methoden und Ergebnisse empirischer und experimenteller Ästhetik. Nos. 1 - 6. [All published].

Frankfurt am Main / Stuttgart. Galerie d / Verlag Nadolski. 1965 - 1969.

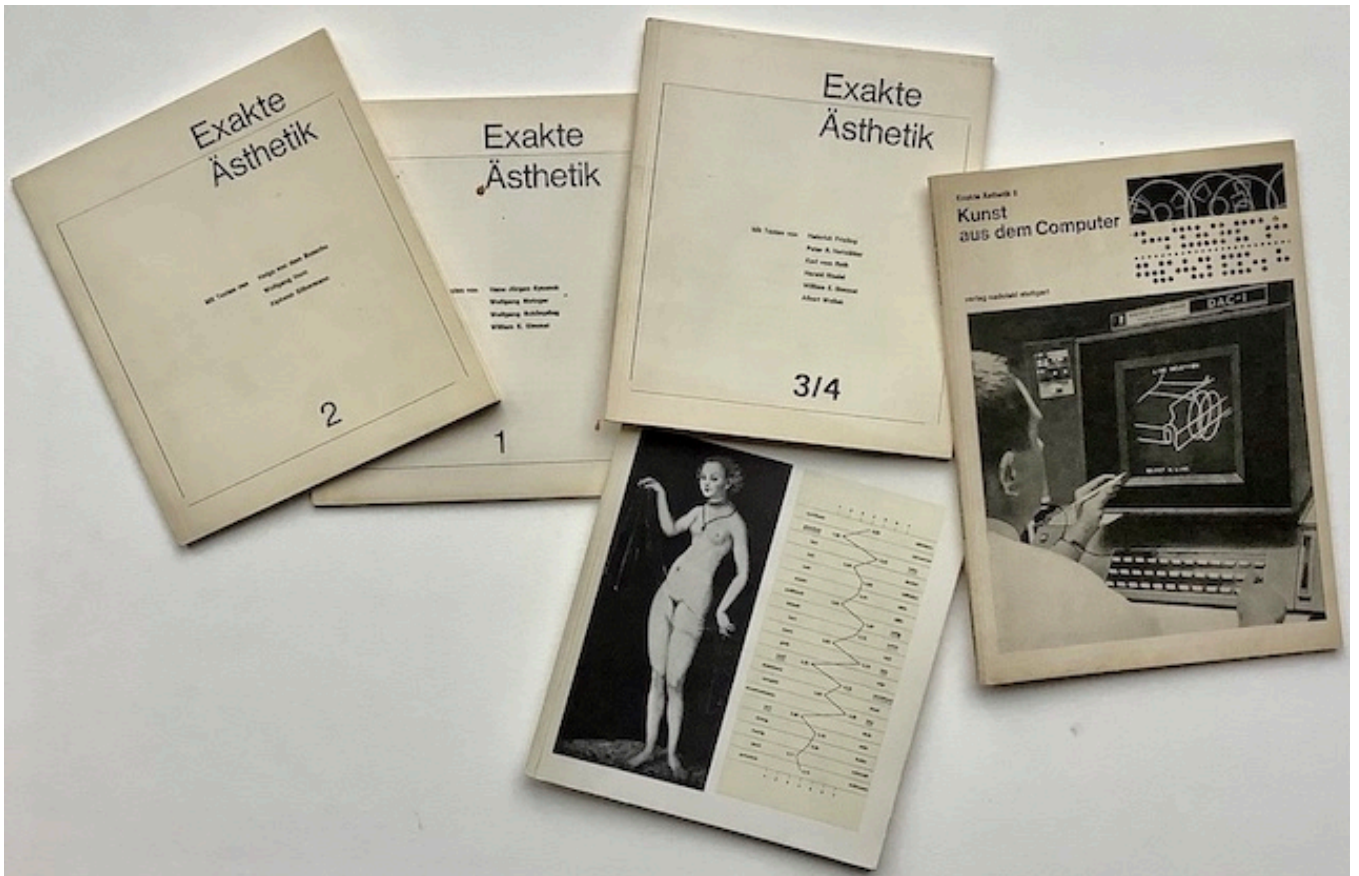
Issues 1-4 (17 x 15 cm); issues 5 & 6 (21.5 x 15.5 cm). pp. 1-58; 59-112; 82; 72; 120. Colour & black-and-white illustrations. 6 issues in 5 volumes (one double number). Original wrappers. Some small stains and browning to covers. Final number ex-library with stamps and with sticker residue to front cover and some surface loss.

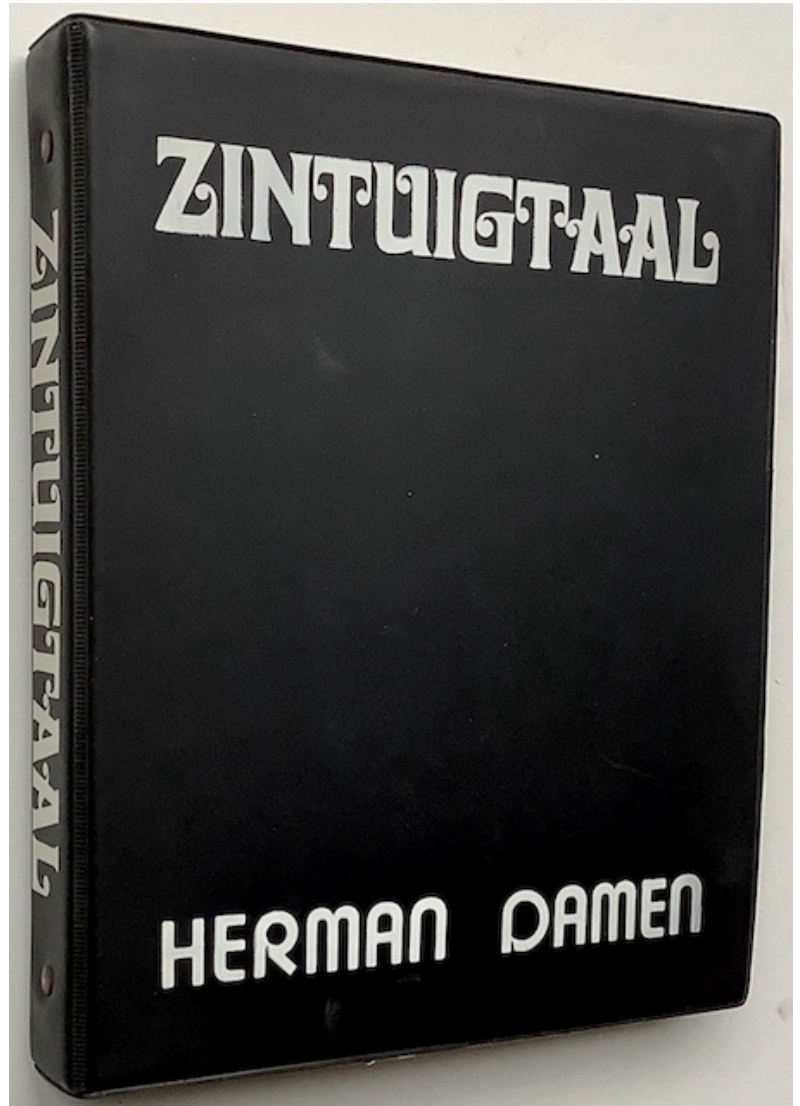
A complete set. The psychologist William Simmat began publishing this series of brochures titled Exakte Aesthetik in 1965. They document papers presented at symposia, exhibitions

at Galerie d in Frankfurt where Simmat was head, and were also dedicated to questions of aesthetic critique and measurement. The sixth and final number was focused on 'Objektive Kunstkritik', where Simmat suggested to use a semantic differential in art criticism.

It is the magazine's fifth issue, however, which is of specific interest. Titled 'Kunst aus dem Computer', it is one of the earliest explorations of the impact of the computer on aesthetics, art, product design, and music. Includes contributions by Max Bense, Frieder Nake, Heinz Göres, Georg Nees and others.

£ 600





11.

Herman DAMEN.

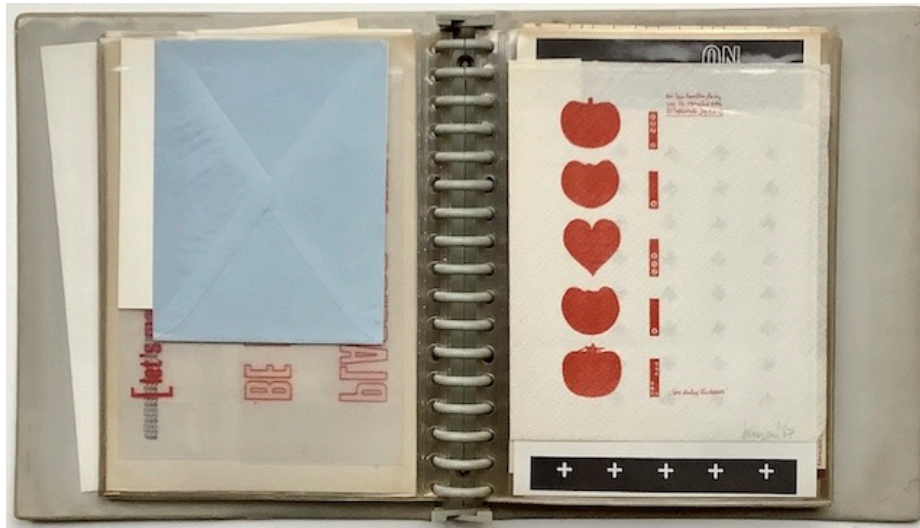
Zintuigtaal.

Utrecht. Exp/press. 1973.

(24 x 19.8 cm). Original black ring-binder, with titles printed in white on cover and spine. Contains 22 file-order clear plastic sleeves containing a variety of material. Title sheet folded within inside front cover pouch.

For the Dutch visual poet Herman Damen, applying spatial and kinetic aspects to poetry (such as movement of three-dimensional letters) was of fundamental interest. His manifestos of Verbal Plasticism stress the playful connections of language with space, sound (verbo-phonic poetry), smell, taste (edible poems) and touch. For Damen, "a living poesia visiva uses all available information and participation media, and could present itself as phono-, ideo-, typo-, icono-, photographical; mono-, stereo-, quadro-, ambiophonic; phonographic, bioscopic, kinetic; kinesic, eatable, odorous, tangible" (Herman Damen, 'Poesia Visiva: Mobilisation of Sign & Symbol', Studio Brescia, 1972).

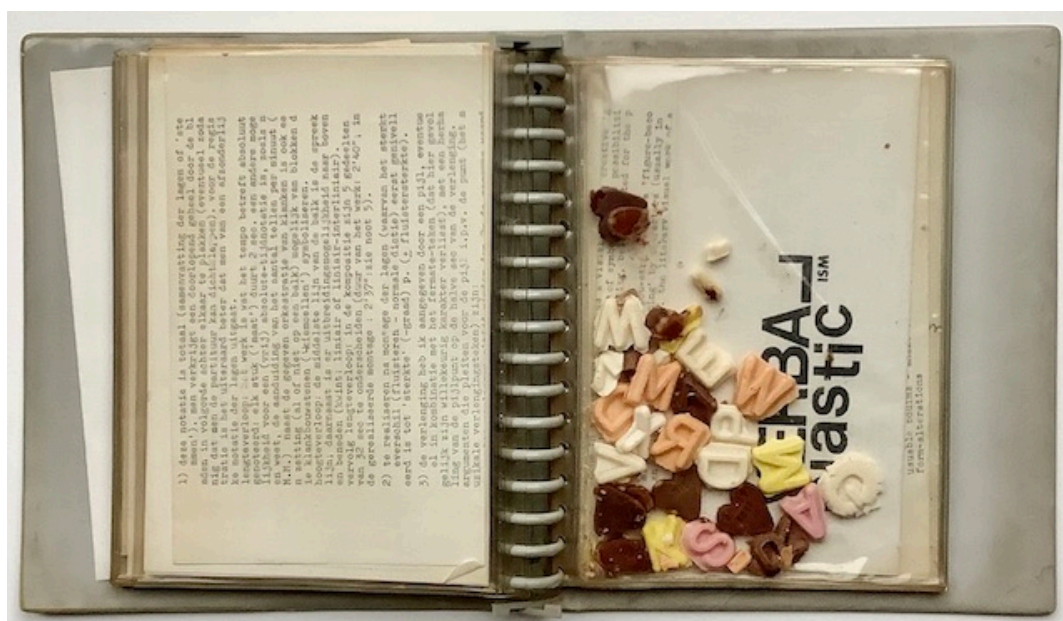
Damen is perhaps best-known for publishing the periodical AH tijdschrift voor verbaal-plasticisme/ Review for verbal-plasticism between 1966 and 1972.

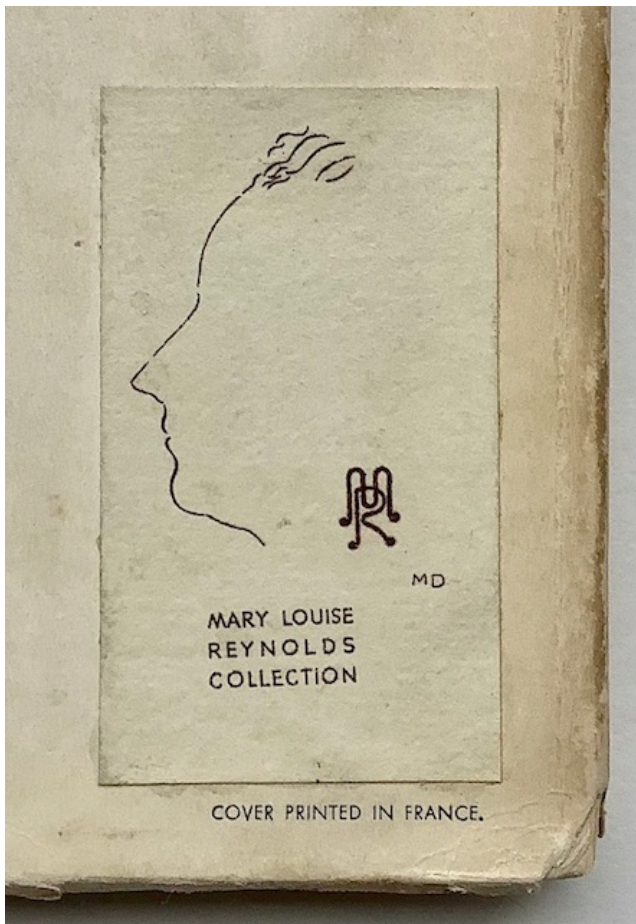


The compendium presented here, entitled Zintuigtaal (translating as Sensory Language), provides an intimate selection of Damen's output, and includes various printed visual poetry contributions on various papers or plastic, typed ephemera, and multiples such as a matchbox, magnifying-glass with "micro-pouim" (signed and dated '67), a postcard with an image of Queen Juliana silkscreened in orange, a hand-cut playing card titled "practical joker", an illustrated paper napkin signed and dated 1967, a sealed plastic pouch of chocolate alphabet letters, and the artist's Verbal Plasticism Manifesto.

Published in an unknown limitation, but probably only between 12 to 15 copies produced. [WorldCat lists only three copies, all in Dutch institutions].

£ 950





12.

Marcel DUCHAMP.

The Mary Reynolds engraved bookplate : - (on, Transition, A Quarterly Review, no. 26).

(Chicago). 1951.

Size of bookplate (5.7 x 3.4 cm).

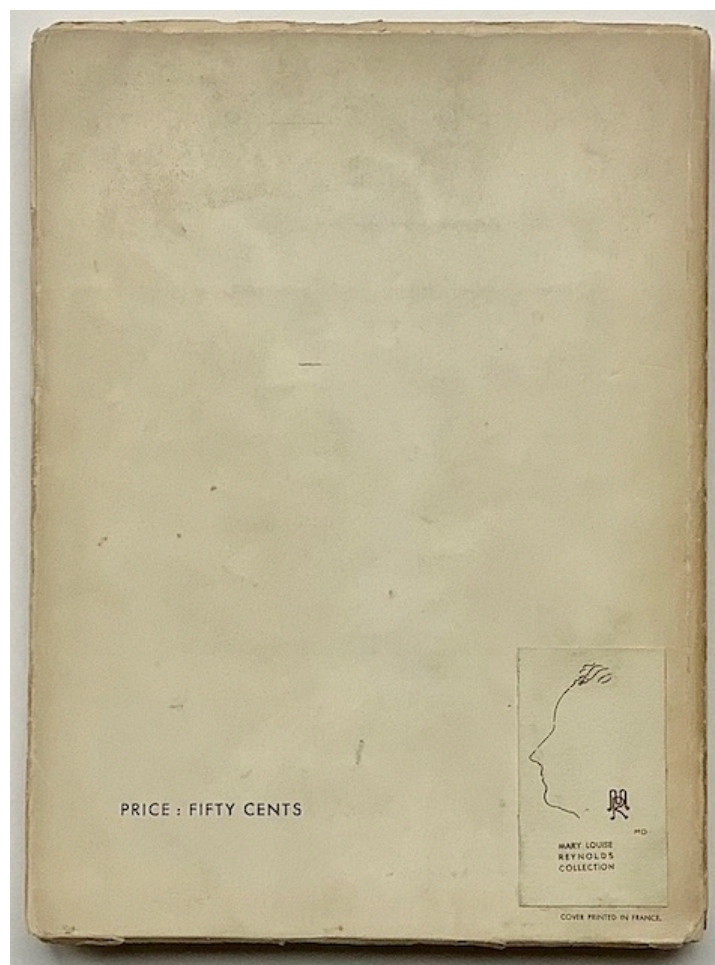
Mary Louise Reynolds (1891-1950) was one of the central figures of the Surrealist movement and one of the leading bookbinders of her generation. As a young American war widow, Reynolds moved to Paris in 1919, where she lived for the rest of her life, except during 1943-44, the last two years of the Nazi occupation. In Paris she met the circle of artists and writers who formed the Surrealist movement, becoming a lifelong friend and benefactor to many of them. Reynolds met Marcel Duchamp in July 1923 and began what he called "a true liaison, over many, many years, and very agreeable."

After Reynolds's death in 1950, her brother Frank B. Hubachek, a trustee of the Art Institute of Chicago, decided to keep her collection of nearly 300 books, exhibition catalogues, periodicals, pamphlets, and other ephemera together as a memorial and donated it to the Chicago museum in 1954. Back in May of 1951 Marcel Duchamp presented Hubachek with preliminary drawings for a Mary Reynolds Collection bookplate. Hubachek states in a letter dated June 28, 1951 that "we must get this just right Marcel, and time is not important." For nearly three years they corresponded back and forth about the

bookplate design. Ultimately, Duchamp chose a profile view to showcase a pair of earrings designed for Reynolds by Alexander Calder.

As the vast majority of Reynold's library became part of the collection of the Art Institute of Chicago, extant examples of the Duchamp bookplate very rarely appear on the open market. This copy of the bookplate is pasted on to the rear cover of the 26th issue of the literary and arts periodical, *Transition* (the front cover of this issue is also designed by Marcel Duchamp, using a photograph of his ready-made 'Peigne', his 1916 comb).

£ 1500



13.

(Margje DUURSMA & Frans HAKS et al).

**Toeval. Studium
Generale 1972.
Rijksuniversiteit Utrecht.
Commissie
vormingswerk. Maart
1972.**

*Utrecht. Rijksuniversiteit Utrecht.
1972.*

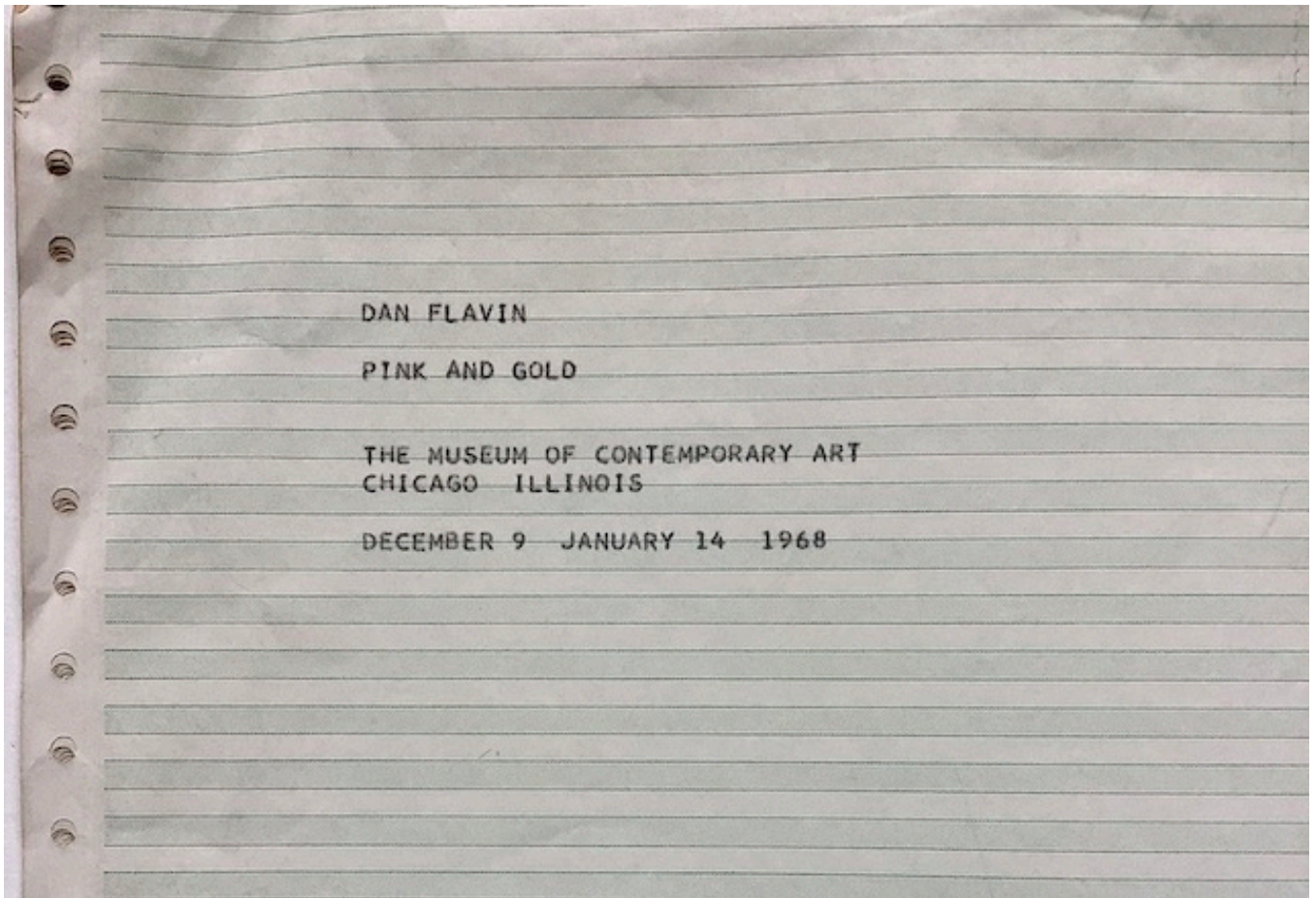


(23 x 21.6 cm). Multiple pages with chapter section dividers. Pages hole-punched and bound in original file ring-binder. Upper forecorners of file bumped, otherwise good.

Designed by Anthon Beeke, this ring-bound catalogue was published to accompany a five day workshop on coincidence, with artistic and scientific projects, performances and concerts, together with lectures, visual projects and happenings. With contributions by Barry Le Va, Lygia Clark, John Cage, Douglas Huebler, Peter Hutchinson, David Medalla, Dieter Roth, Herman de Vries, Franz Erhard Walther, and others.

Printed in an edition of 2000 copies, this copy has the extra items that are lacking in most copies: the two tipped-in cards and leaf from a dictionary by Ben Vautier, George Brecht's pamphlet *Chance Imagery*, three screenprints by Gerhard von Graevenitz (on fold-out sheet), François Morellet's instructions for a multiple and proposal for a neon work, and two red dice in a plastic bag.

£ 300



14.

Dan FLAVIN.

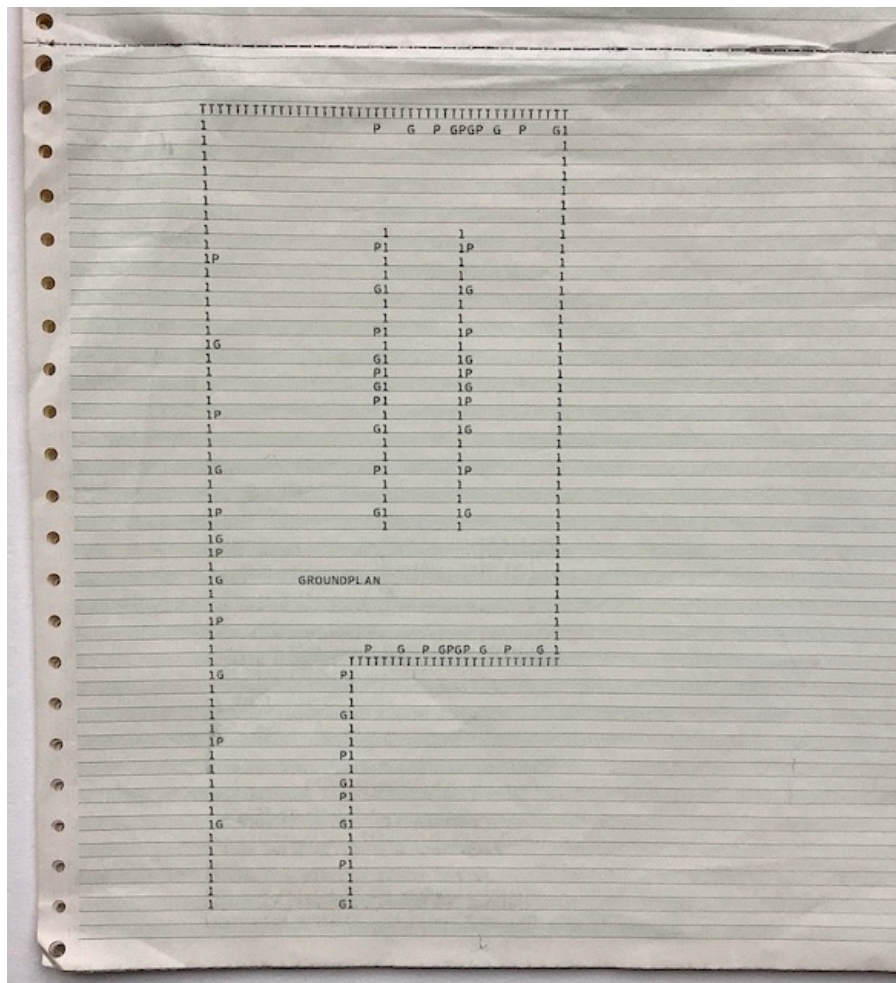
Pink and Gold.

Chicago. Museum of Contemporary Art. 1967.

(28 x 36.8 cm). 16 sheets, printed on fan-fold, perforated, computer line-printer paper. Somewhat dog-eared, with handling creases, bumping to sheet corners and separation along perforated edges.

Dan Flavin's Pink and Gold was the artist's first solo museum exhibition, held at the Museum of Contemporary Art Chicago, December 9, 1967 - January 14, 1968. In the installation, 54 eight-foot-tall florescent light tubes alternating in pink and yellow were installed vertically across the six wall spaces of the museum at intervals of two, four, and six feet.

As part of the exhibition, visitors were invited to feed pre-punched paper cards containing data through a rented IBM 1401 decimal computer (one of the first commercially affordable computers used by businesses from the 1950s - 1970s) to print out personalised exhibition catalogues. The catalogue features entries by Flavin's associates like Dan Graham and Donald Judd, along with a diagram detailing the layout of the exhibition and instructions for the installation of the light tubes, an artist's biography and exhibition history, and bibliography.



As a piece of standardised commercial technology often used in banal, corporate settings, the catalogues produced by the machine were meant to be equally interchangeable, commodified, and serially produced. The computer print-out catalogues were often irregular in appearance - containing unique attributes like different orientations, paper types, spacing errors and missing words.

This copy appears to be an early trial printing of the catalogue. It is printed on larger, wide perforated computer print-out sheets, in a larger format than the more standard copies which were later mailed out in an envelope. Also, Flavin's own artist's statement, here printed at the end of the catalogue, includes an additional final paragraph: "My wife Sonja has suggested and your Director Jan van der Marck and I have agreed that we would be pleased to receive your personal estimate of this specific situational installation. After study certain of the responses would be programmed into the continually computerized catalogue for this exposition as further recorded information".

£ 1500

CLAY, JEAN. THE COOL SCHOOL,
CLAY JEAN
THE COOL SCHOOL
REALITES PARIS JULY 1967

EDITORS OF ART IN AMERICA
THE ARTIST IN AMERICA
NEW YORK NORTON 1967

FRIENDS WHEN AS ITS ARTIST I WRITE ABOUT
PROPOSAL FOR FLUORESCENT LIGHT I
DEVELOP A CONTINUITY OF SUGGESTIVE
SPECULATION BUT PLEASE UNDERSTAND THAT I
DO NOT WISH TO ENFORCE CONCLUSIONS AGAINST
YOUR INDIVIDUAL PARTICIPATION WITH IT
PREMATURE AND PRESUMPTUOUS CORRECTIVE ART
CRITICISM AT BEST I CAN ADVISE
INCONSISTENTLY CERTAINLY FEEL
UNINHIBITEDLY QUALIFIED OFF ON YOUR OWN
INTELLIGENCE AS I HAD TO BE SIMILARLY WHEN
DIAGRAMMING THIS APPROPRIATELY OBVIOUS
ORDER

SINCE THE SAME CONFRONTING VERTICAL PATTERN
OF ALTERNATING COLORED LIGHT FOR ALL WALLS
IS SO APPARENT IT NEED NOT BE DISCUSSED
EXCEPT TO INDICATE THE VARIETY THAT WAS
DELIBERATELY SOUGHT FROM THE VARYING
LENGTHS OF EACH WALL TO BE INVOLVED IN
INSTALLATION A RELIEVING DIFFERENCE FOR ME
BUT SIMPLE DISCREET FIXTURE PLACEMENT
ADOPTED TO COINCIDE WITH SIMILAR
STRUCTURALLY RESTRAINED ASPECTS OF THE
ENTIRE INTERIOR SPACE IS OPPOSED BY
DEPLOYING THE ALTERNATIONS OF GAUDY PINK
AND GOLD THEN I CONCLUDE THAT OUR
PECULIAR INFORMATIVE GAIN WITH THE
EXPOSITION IS THE CONCRETE DELIGHT OF A
VASTLY FELT ILLUMINATED PARADOX

MY WIFE SONJA HAS SUGGESTED AND YOUR
DIRECTOR JAN VAN DER MARCK AND I HAVE
AGREED THAT WE WOULD BE PLEASED TO RECEIVE
YOUR PERSONAL ESTIMATE OF THIS SPECIFIC
SITUATIONAL INSTALLATION AFTER STUDY
CERTAIN OF THE RESPONSES WOULD BE
PROGRAMMED INTO THE CONTINUALLY
COMPUTERIZED CATALOGUE FOR THIS EXPOSITION
AS FURTHER RECORDED INFORMATION

THANK YOU

DAN FLAVIN

DECEMBER 6 1967



15.

Lucio FONTANA, Hermann GOEPFERT, Jef VERHEYEN.

Lucio Fontana, Hermann Goepfert, Jef Verheyen.

Berlin. Situationen 60 Galerie. 1965.

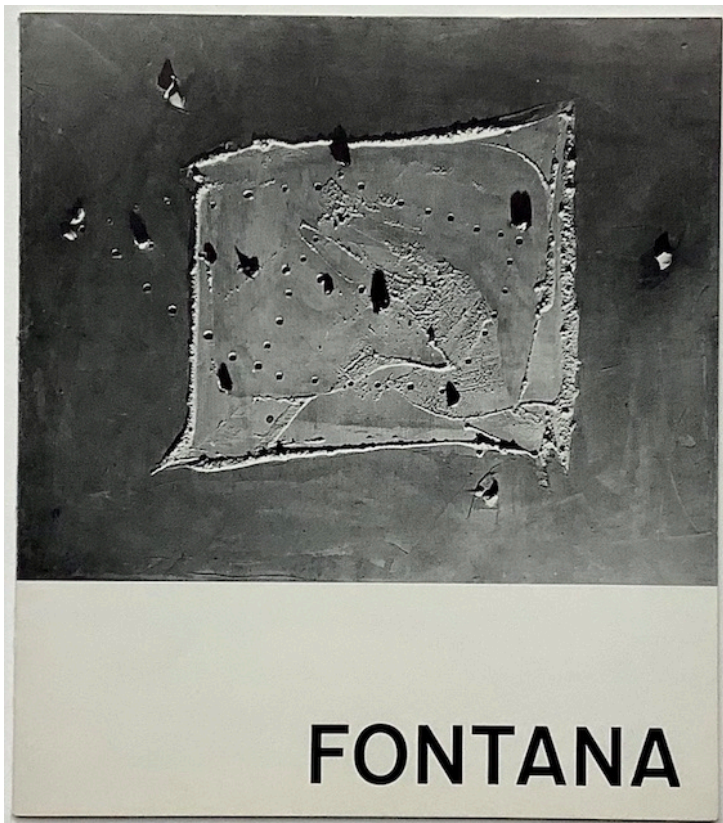
(21.7 × 21.9 cm), folded. Three-part folding leporello of black card, with screenprinted titles in white on recto. Verso with three more tipped-on folding leporellos of black paper, offset printed with text and illustrations.

Folding catalogue brochure produced for the joint exhibition held in Berlin, March - April 1965.

Independently of one another, Lucio Fontana in Italy, Hermann Goepfert in Germany and Jef Verheyen in Belgium had begun to postulate monochrome as a new idea in painting, together with the use of real elements, particularly light and motion, as pictorial materials. The intensive artistic exchange between Goepfert, Fontana and Verheyen culminated in 1963, in a collaborative work they exhibited in Berlin. "Untitled" (1963) by Jef Verheyen, Lucio Fontana and Hermann Goepfert is one of the few collaborative works by several artists of different nationalities after 1945.

In 1965, Goepfert went in person to Milan to invite Fontana to a joint exhibition with himself and Jef Verheyen in Berlin at Christian Chruxin's situationen 60 Galerie. The Berlin exhibition showed the 1963 collaborative work, which had first been shown in that year at the Frankfurt Galerie d, in the exhibition achrom 2.

£ 300



16.

Lucio FONTANA.

Lucio Fontana.

Cologne. Galerie Anne Abels. 1965.

(20.2 x 17.7 cm), folded. With 7 black-and-white illustrations. Three-part leporello, printed both sides.

Leporello catalogue brochure, published on the occasion of Fontana's exhibition at the Galerie Anne Abels, Cologne, April - May 1965. Thirty-three of Fontana's Concetto spaziale works are listed.

£ 20

17.

Lucio FONTANA.

Un "Ambiente Spaziale" di Lucio Fontana.

Genoa. Galleria del Deposito. 1967.

Sheet size (43 x 29.5 cm). Single newspaper sheet, printed both sides, and folded for mailing.

18.

Lucio FONTANA.

Fontana.

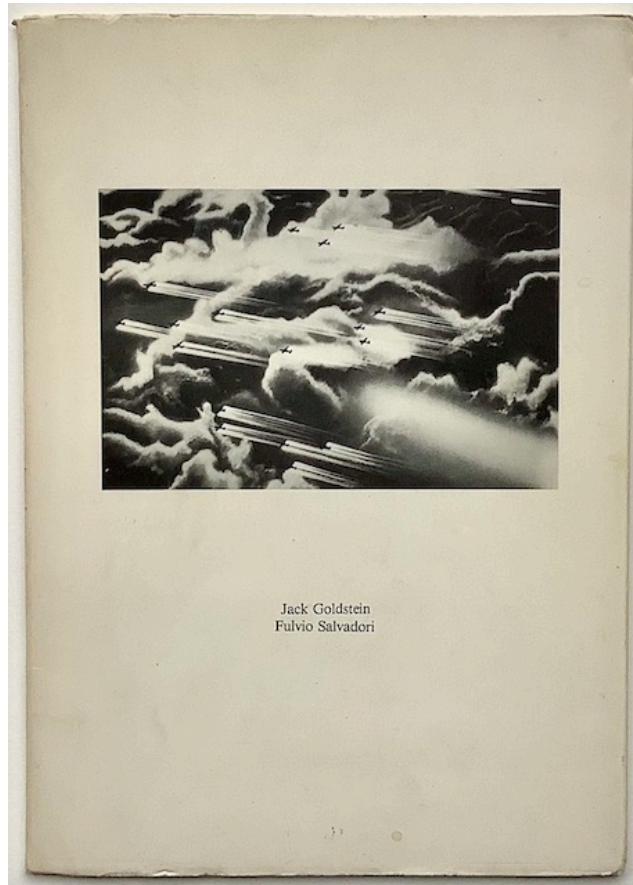
Venice. Galleria del Leone. 1967.

(48 x 23.2 cm), unfolded.
Single lithographed sheet.
Small area of surface loss
due to old mailing label,
otherwise good. Mailing
address written on verso.

Poster/flyer publicising the
opening of Fontana's
exhibition at the Galleria del
Leone in Venice on the 8th
July 1967. The lithographed
poster, designed by Mario
Cresci, shows a close-up of
Fontana's right arm as he
punches holes in a canvas.
Folded twice for mailing.

£ 350





19.

Jack GOLDSTEIN & Fulvio SALVADORI.

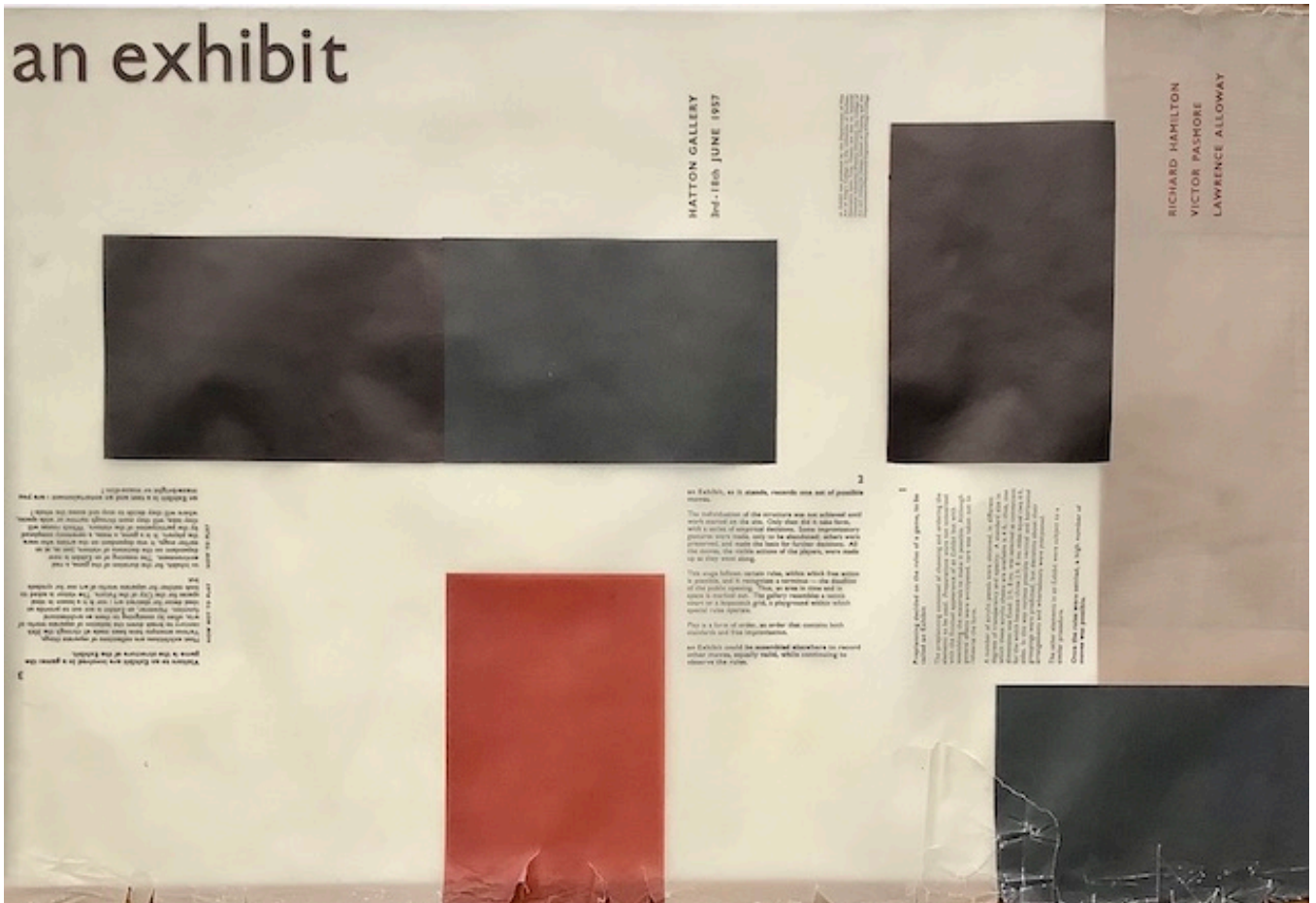
The Mystic Lamb.

Geneva. Adelina von Fürstenberg / Centre d'art contemporain. 1982.

(24 x 17 cm). pp. (36). With 12 black-and-white photographic illustrations. Original gummed folded wrappers. Slight wear to edges, and minor staining to covers.

Artist's book composed of text, in English, by Fulvio Salvadori and illustrations by Jack Goldstein. "When I first discovered the paintings of Jack Goldstein I immediately associated them with the Polyptych of Ghent, the 'Mystic Lamb' of Jan van Eyck" (from Salvadori's introductory note).

£ 40



20.

Richard HAMILTON, Victor PASMORE & Lawrence ALLOWAY.

an Exhibit.

London. ICA. (The Institute of Contemporary Arts). 1957.

Sheet size (75.5 x 50.5 cm). Large sheet screen-printed in red and black on translucent paper.

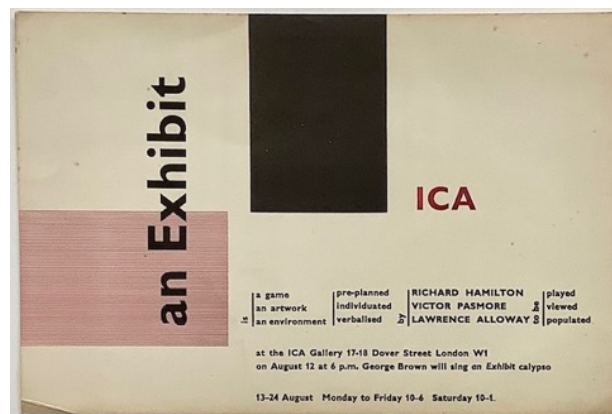
Richard Hamilton and the Independent Group pushed back the boundaries with an Exhibit in August 1957 - an exhibition at the ICA of not just abstract art, but arguably, no art at all. According to Hamilton, the idea for the show came from the Independent Group's earlier landmark exhibition Man, Machine and Motion. "Victor Pasmore came up to Newcastle, he proposed that we might make an exhibition together because he was quite interested in the Man, Machine and Motion exhibition but said he thought it was very beautiful, the only

trouble was it had photographs on all the panels. He liked the system but not the photographs ... I proposed that if we were going to do a collaboration what we might do was an exhibition that hadn't got any photographs but had the panel system and just treat it as purely an exhibition in its own right. The structure would be the exhibit, and that's how an Exhibit came about, and Lawrence Alloway came in as a kind of well, a mouthpiece for the project. He was involved with the ICA of course, so that exhibition quite naturally came to London also and was shown at the ICA". (Richard Hamilton in interview with Dorothy Morland, c.1977).

Presented here is the original exhibition catalogue for an Exhibit, printed in black and sienna on a large sheet of translucent plastic paper. The catalogue was designed to be folded up neatly in three stages, with an associated text printed at each stage of unfolding. This copy of the catalogue remains unfolded. With unfortunate handling creases, short tears (with tape repairs verso), and minor areas of loss mostly along one long side of the sheet. This copy comes with the original announcement card for the exhibition (12.5 x 18.8 cm).

[Ref. Massey & Muir - *Institute of Contemporary Arts 1946-1968*, no. 16].

£ 750





21.

Jenny HOLZER.

Truisms and Essays. Abuse of Power Comes as No Surprise.

Halifax. The Press of the Nova Scotia College of Art and Design. 1983.

(21.7 × 21.7 cm). pp. (156). Original red wrappers. Mild creasing to corner, and with sun-bleached spine.

Early artist's book from Jenny Holzer, printing both her Truisms and Inflammatory Essays, the latter printed on green paper. The texts appear in four translated variants: English, Spanish, French, and German. This copy without the Truisms poster.

£ 350

Pontus HULTEN (curator).

Utopier & visioner 1871 - 1981.

Stockholm. Moderna Museet. 1971.



(41.6 × 29.7 cm). 16-page broadsheet newspaper, printed in red and black, stapled. Some browning and spotting to sheets, with central horizontal fold causing tear across front cover.

In the summer of 1971, an art exhibition was held on the old shooting range behind what had once been a Swedish Navy prison on Skeppsholmen island in Stockholm. The exhibition *Utopier och visioner 1871-1981* drew from a number of utopian scenarios, starting with the Paris Commune in 1871. In addition to an eclectic mix of materials relating to everyday life during the short duration of the commune, the exhibition also presented the architect Buckminster Fuller's *World Game*, and discussed issues concerning the nature of future communications.

The exhibition is remembered in part for the construction of a geodesic dome, where the artist Moki Cherry and the jazz musician Don Cherry lived throughout the summer. It was here that they performed music, created set designs and costumes, and staged happenings together with the public.

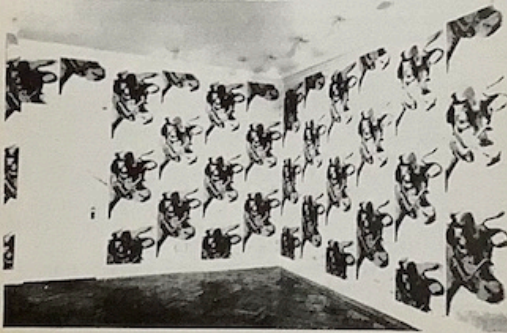
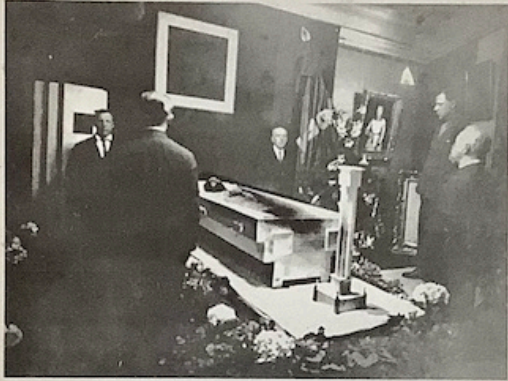
Utopier och visioner was one of the many initiatives and projects conceived by Pontus Hultén during his time as a curator and later as the director of Moderna Museet in Stockholm. All of these demonstrate his fundamental view of art as an integral part of the society in which it exists as well as his firm belief in the creative freedom of artists.

This copy comes with the original large poster for the exhibition, designed by Erró. The poster is printed with a myriad of faces of the Paris Commune communards from 1871, surrounded by faces of cultural figures from the 19th and 20th centuries. The poster with handling creases and tears to edges, small areas of loss, and tape remnants on verso.

£ 650



Descent Into The Street



23.

(Ron HUNT, curator).

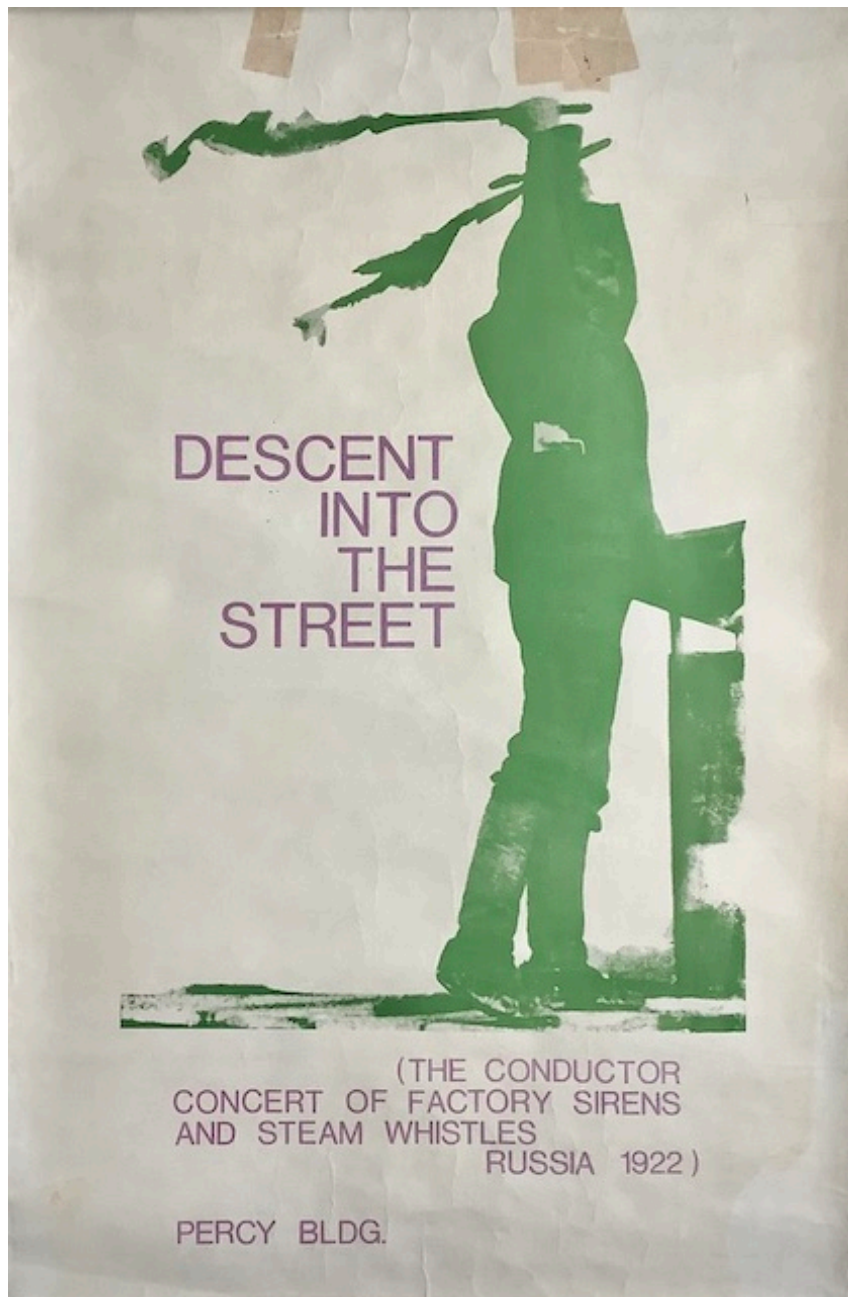
Descent Into The Street.

Newcastle-Upon-Tyne. University of Newcastle. 1966.

(21 × 15 cm). With five black-and-white illustrations. Three-part folded sheet with text and illustrations printed both sides + three additional loose text leaves with typed catalogue entries. Slight foxing to covers, otherwise good.

The catalogue for a long-forgotten documentary exhibition. Compiled and curated by Ron Hunt, then librarian in the Department of Fine Art at the University of Newcastle, the exhibition was actually installed in the Physics department at Newcastle University in 1967. Hunt had joined the University library on the instigation of Richard Hamilton in 1962, and *Descent into The Street* was one of his first curatorial endeavours.

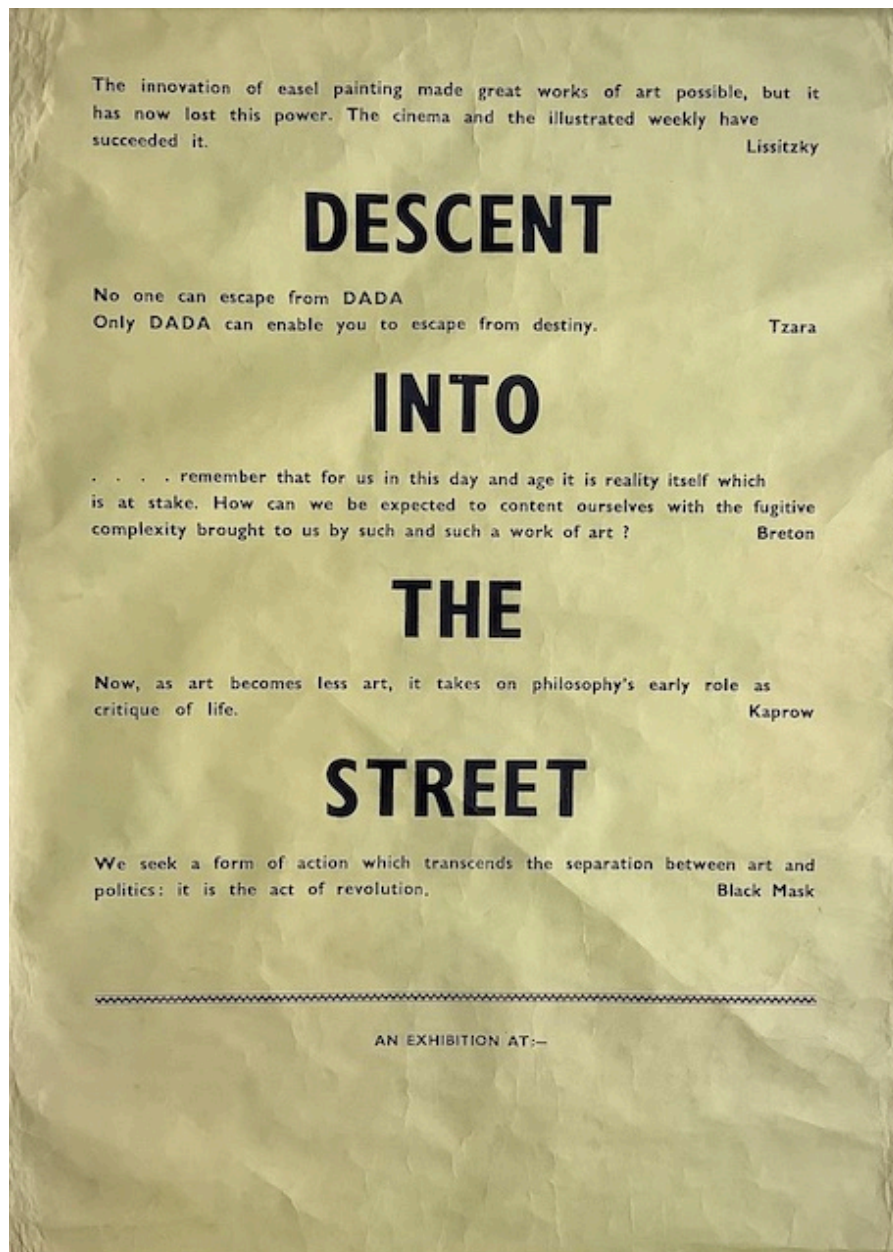
The exhibition encompassed a wide spread of material - Constructivist design, Rodchenko, Malevich, Lissitzky, Rodchenko, Dada and Surrealist actions; recent art including such things as Warhol's *Exploding Plastic Inevitable*, Yves Klein and Allan Kaprow happenings; Chinese mass callisthenics; and crucially *Black Mask*, the New York based militants and anti-artists. The exhibition moved to the Bristol Arts Centre the following year.



Accompanying the catalogue are two rare original posters publicising the exhibition. The first of these has an appropriated image from 1922 of the conductor of Arseny Avraamov's Symphony of Factory Sirens, where the conductor stands on the roof of the tallest house and conducts by means of flags. The male figure here is printed in green, with surrounding text in purple (poster measures 70.5 x 45 cm); the second poster appears to be an unused proof - printed in black on a yellow sheet, the poster design consists purely of text, using five quotes by Lissitzky, Tzara, Breton, Kaprow, and Black Mask (75 x 50 cm).

Both posters with handling creases and wear to edges, commensurate with age, and the first with pinholes and remnants of old tape on verso.
(Rare. WorldCat lists only two copies of the catalogue at The Tate and Liverpool John Moores University).

£ 850





24.

Raimer JOCHIMS.

Raimer Jochims. A collection of four catalogues.

Munich / Bonn / Vienna / Klagenfurt. Various publishers. 1967 - 1979.

Various sizes. pp. 24; 46; 4; 16. Black-and-white illustrations throughout. Original wrappers.

A set of four catalogues on the work of Raimer Jochims (b. 1935), a Frankfurt-based colour-field artist whose shaped canvases, inspired by the spiritual works of early advanced cultures, developed into autonomous forms in the 1970s, often imagined as bubble-like structures on shaped chipboard:

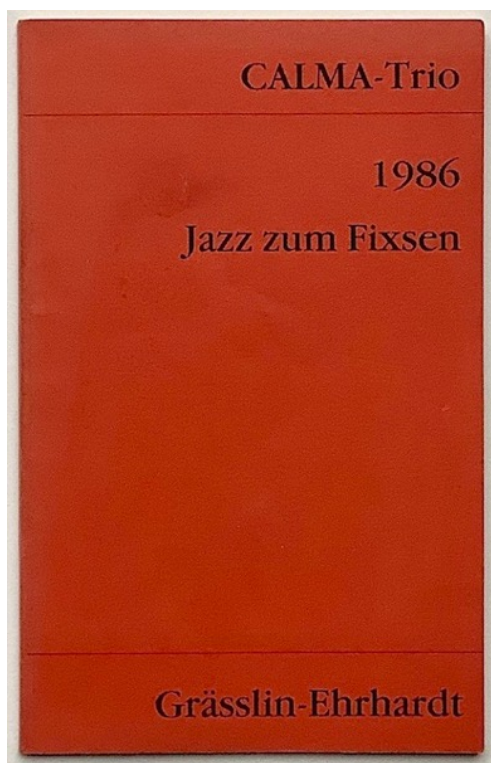
Reimer Jochims chromatische Malerei. Texte von Umbro Apollonio, Kurd Alsleben, Konrad Fiedler. Limited to 500 numbered copies. (Munich. Edition UND. 1967.);

Raimer Jochims. Arbeiten 1961-1975. Exhibition catalogue Kunstmuseum Bonn, 1975;

Raimer Jochims. Exhibition catalogue, Modern Art Galerie, Vienna & Galerie H, Graz, 1977-78;

Raimer Jochims. Bilder, papierarbeiten, Malbücher. Exhibition catalogue, Galerie Carinthia, Klagenfurt, 1979.

£ 40



25.

Martin KIPPENBERGER, Albert OEHLEN & Carl RÜDIGER.

Calma-Trio: 1986. Jazz zum Fixsen.

Frankfurt. Galerie Grässlin-Ehrhardt. 1986.

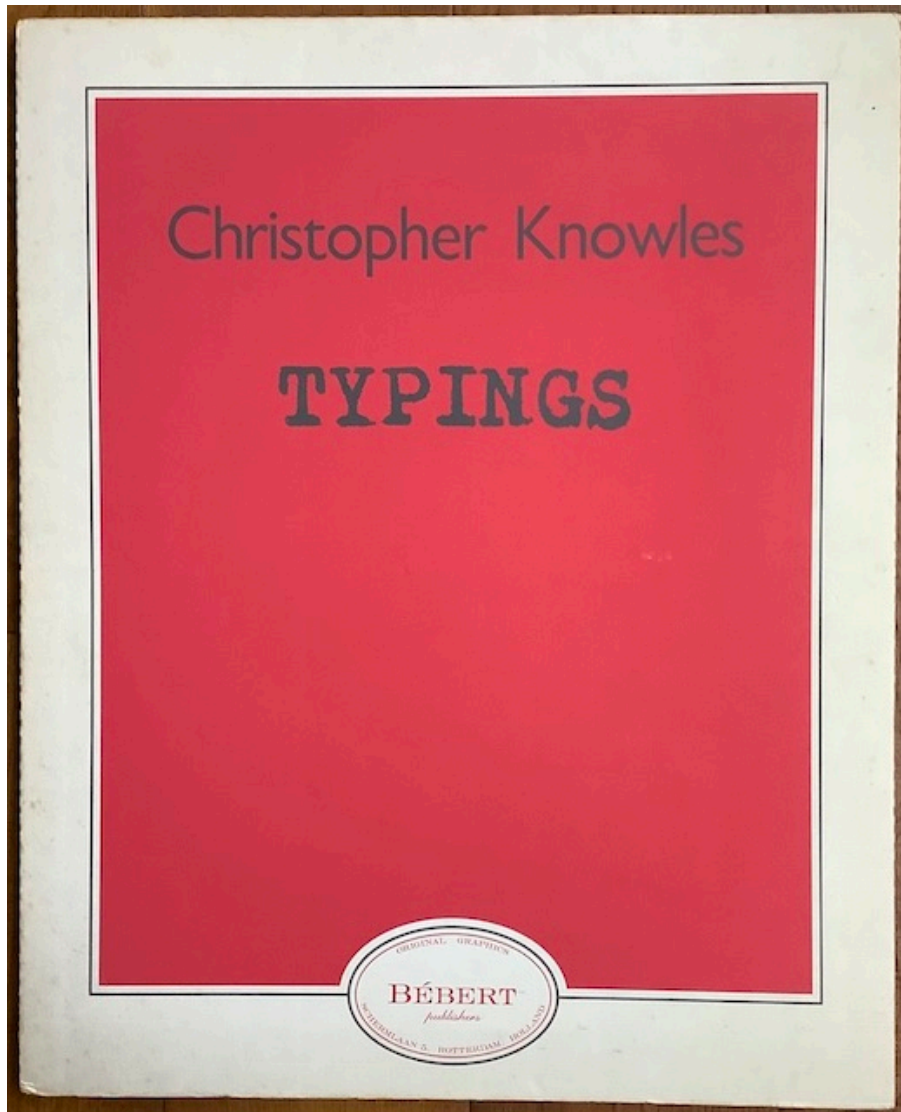
(15 x 9.4 cm). pp. 52. With 37 black-and-white illustrations. Original orange wrappers. Small blemish to front cover, and mild bleaching to spine, otherwise good.

Artist's book utilising the same format and design as the scholarly German books in the Reclam Universalbibliothek series, thereby implying a false scholarly authority. A scarce Kippenberger publication, printed in an edition of ca. 1000 copies.

Much of the edition was handed out at a Calma Trio concert on 11 March 1987 at the Neuschwanstein discotheque in Cologne. There are biographies and a list of musical activities for members of the trio.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 43, pp. 123-124].

£ 125



26.

Christopher KNOWLES.

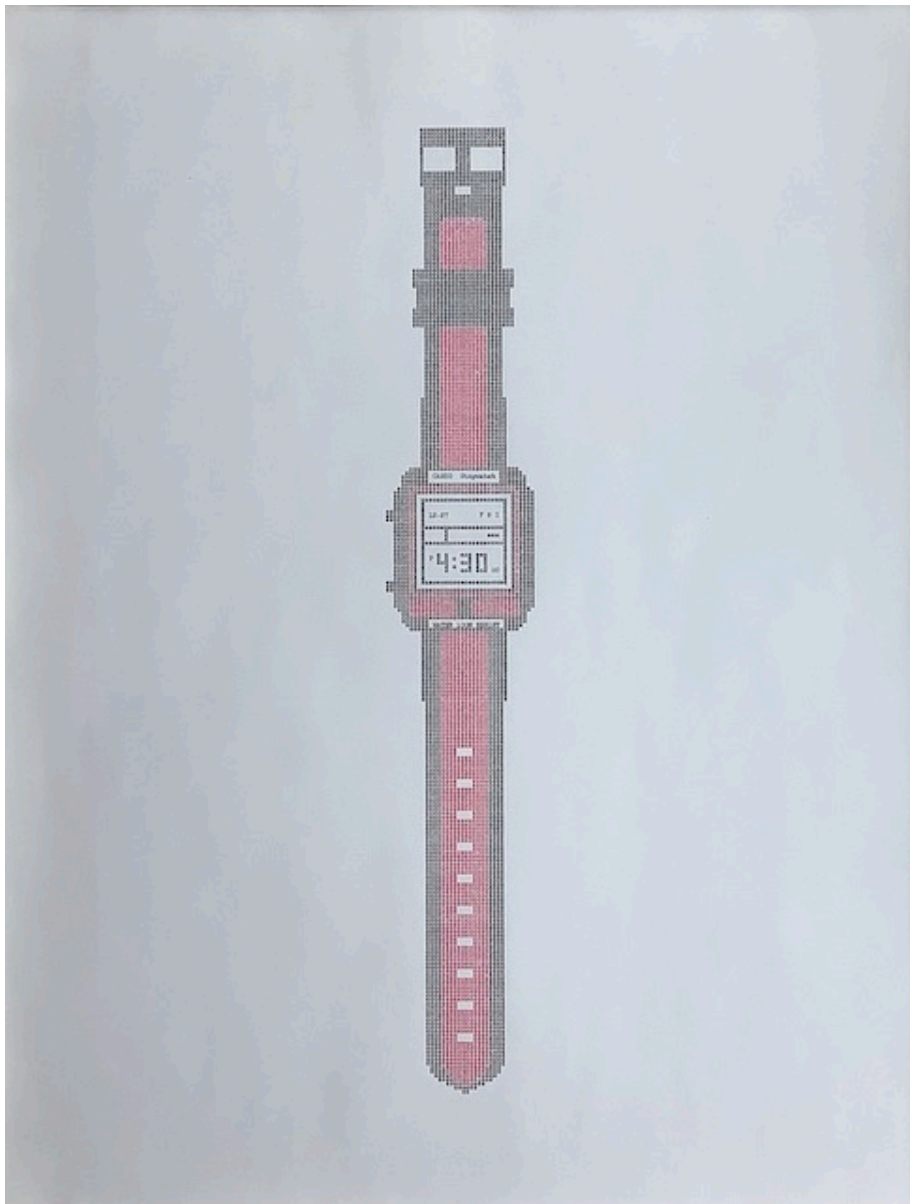
Typings.

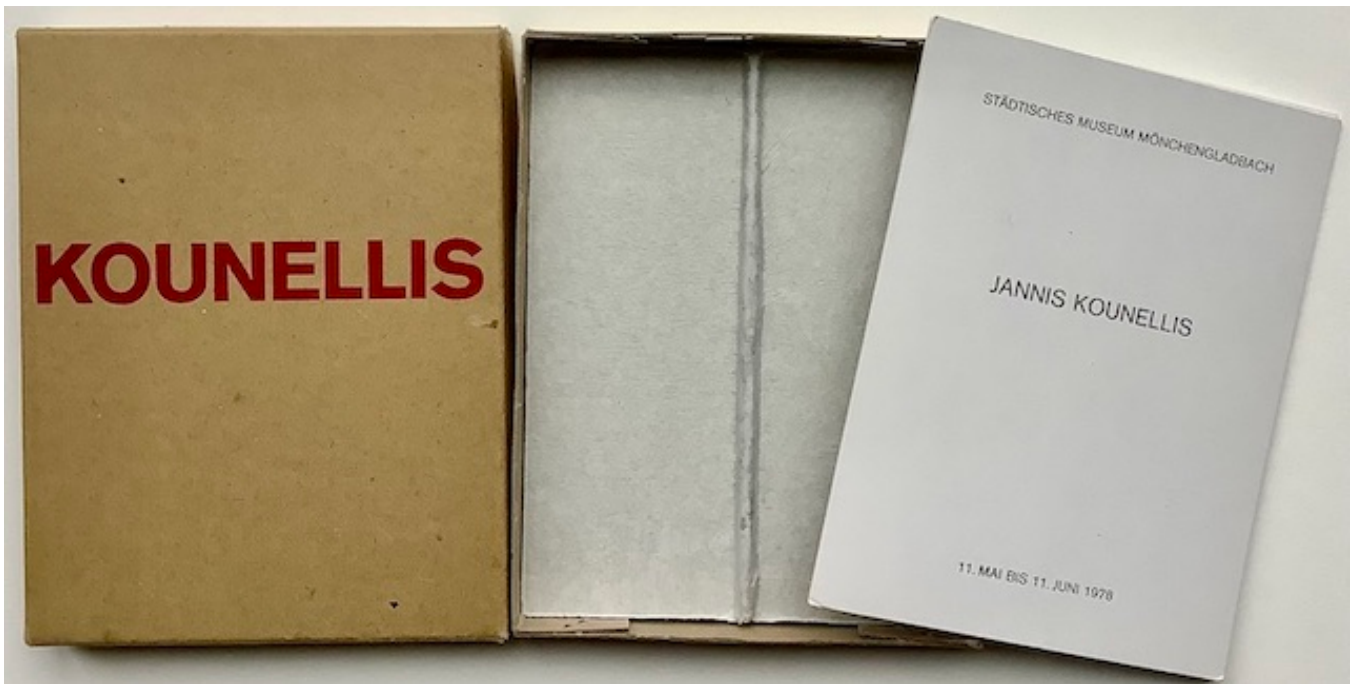
Rotterdam. Bébert Publishers. 1987.

Portfolio (76 x 62 cm). With three original signed silkscreen prints, each 65 x 50 cm. Sheets loose as issued in original cardboard folder with printed sleeve. One print with handling creases to sheet edges. Published in an edition of 55 copies, with this one of the 10 hors commerce sets numbered with Roman numerals.

Christopher Knowles is best known for his 'typings' of the 1970s and 80s, text-based pieces that were developed as a private pastime. The ability in mathematical organisation revealed in these works is a characteristic by-product of autism, with which Knowles was diagnosed as a child. Knowles' typings employ geometrical patterns, carefully built up using the artist's initial, 'C'. The works were created on an electric typewriter, using red and black inks. This portfolio contains three large silkscreens by Knowles, each dated (1986), numbered and signed on the verso in pencil.

£ 750





27.

Jannis KOUNELLIS.

Jannis Kounellis.

Mönchengladbach. Städtisches Museum. 1978.

Box (20.4 x 16 x 2.5 cm). Contents loose as issued in cardboard box, with titles printed in red on lid. Tiny abrasion to lid, otherwise a fine copy.

Published in an edition of 440 stamp-numbered copies. Artist's book by the Greek painter and sculptor Jannis Kounellis, one of the main exponents of the Arte Povera movement. Created on the occasion of the artist's solo exhibition held at the Städtisches Museum in Mönchengladbach from 11 May to 11 June 1978. Consists of four white cards, one printed with the title, and three printed with the German translation of the 1918 poem "The Scythians" by the Russian poet and playwright Aleksandr Blok. Beneath the card is a multiple by Kounellis, made of compressed board, tissue and a central vertical line of embedded explosive powder. The work is intended to be ignited.

£ 650



28.

Paul LAMARRE & Melissa WOLF. (EIDIA).

Food Sex Art. The Starving Artists' Cookbook.

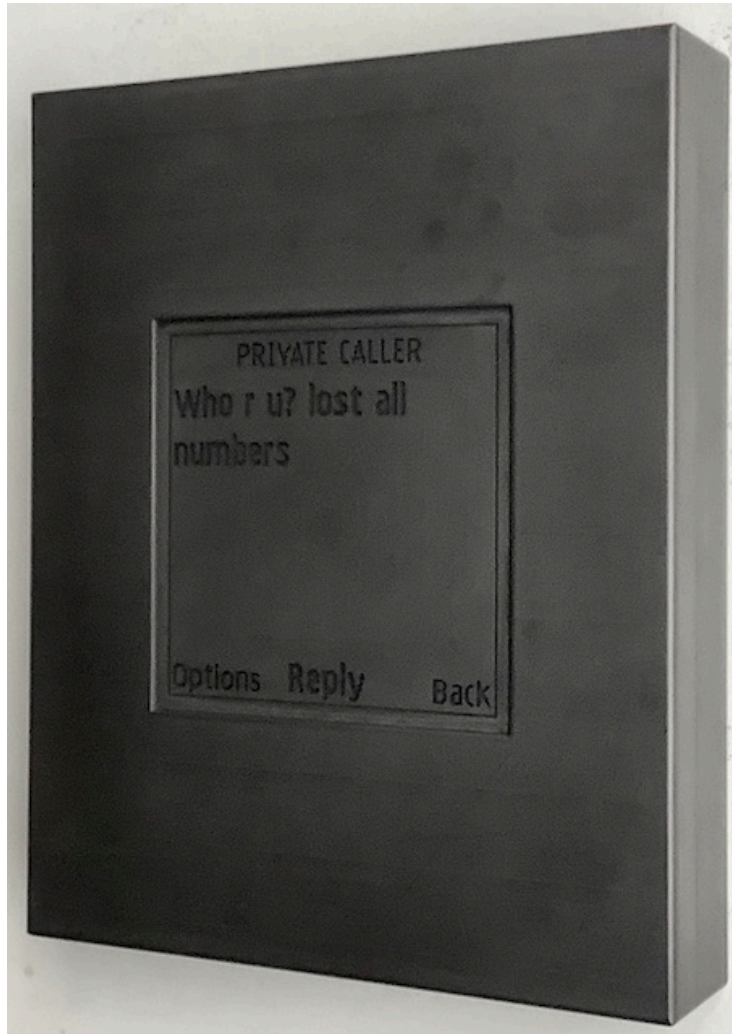
New York. EIDIA (idea) Books. 1991.

(22.7 × 29.4 cm). pp. (xiv), 164. Black-and-white illustrations throughout. Original three-ring binding, with front cover in the style of a plastic-covered menu (complete with imitation leather edging and metal corners); rear cover plain cardboard.

Assembled and published by Paul Lamarre and Melissa Wolf working collaboratively as EIDIA (Everything I Do is Art) and based on a five-year project wherein the duo recorded artists cooking as a means of exploring avant-garde life styles. Their subjects included Peter Beard, Louise Bourgeois, John Cage, Gilbert and George, Taylor Mead, Jonas Mekas, Marilyn Minter, Carolee Schneemann, Lawrence Weiner, Leo Castelli, Dennis Oppenheim, William Wegman, Donald Lipski, Marilyn Minter, Hannah Wilke, and Gracie Mansion. Contains 161 recipes, some real, and some quite clearly fictitious.

Published in an edition of 500 copies, numbered and signed by both Lamarre and Wolf on the title page.

£ 475



29.

Adam McEWEN.

Who r u? lost all numbers.

New York. JMC & GHB Editions (John McWhinnie & Glenn Horowitz Books). 2008.

Book (20.8 x 15.3 cm); case (29.8 x 24 x 5 cm). pp. (48). Plain white wrappers, housed in heavy grey graphite sarcophagus with sliding lid. Top of lid with a deep machine-engineered engraving of the title text message.

Artist's book, published on the occasion of Adam McEwen's exhibition entitled 'Chicken or beef?', held at the Glenn Horowitz Gallery in New York, September 2008.

In the show, McEwen exhibited his text message works. The artist had a standard Nokia phone, then the most common phone in Europe, and got somebody to design a font that

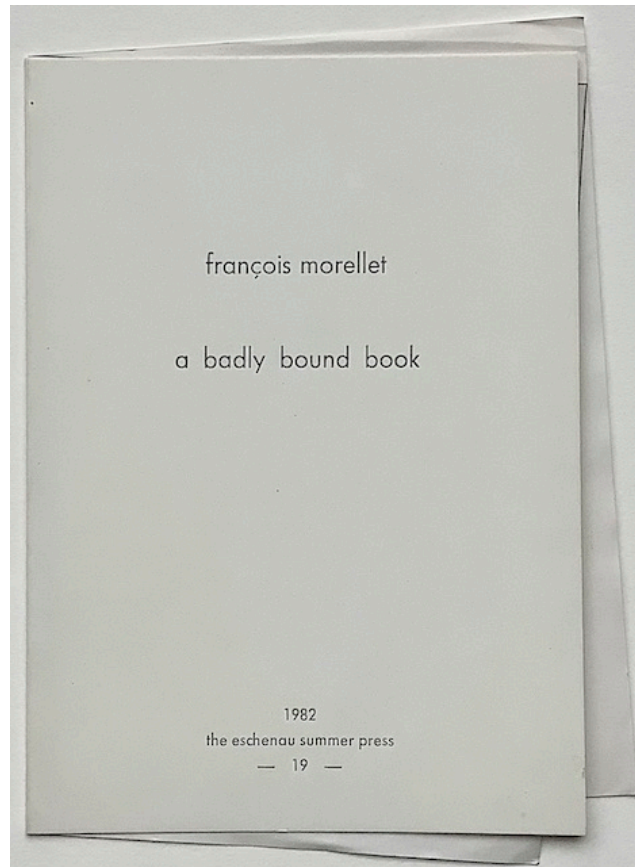
exactly matched that of his phone. They are supposedly all real texts, texted to McEwen or texted to friends of his who forwarded them to him.

This artist's book reproduces twenty-four of these Nokia text messages. For the exhibition, each enlarged text message was encased in graphite frames (McEwen has been making sculptures out of graphite since 2007, selecting unassuming, almost banal objects which he then transforms into solid graphite, such as an ATM machine). Here, McEwen places his artist's book within a heavy graphite sarcophagus. The case, made of solid graphite, is hinged on the top left corner, allowing the lid to rotate open. The actual book is housed within a recess in the case, with its white covers becoming marked and smeared with grey as the graphite lid closes across, presumably by design. The text messages are printed in pale grey.

Published in an edition of only 10 copies, numbered, signed and dated by McEwen in the book.

£ 2500





30.

François MORELLET.

A badly bound book.

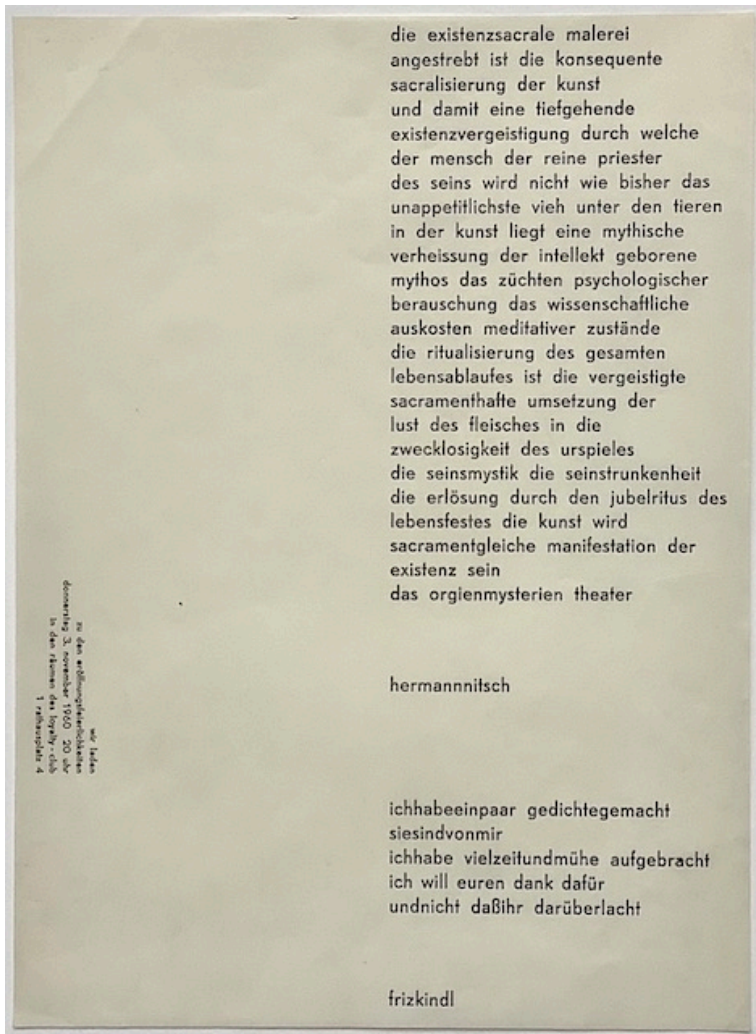
Eschenau. The Eschenau Summer Press / Herman de Vries. 1982.

(21 x 15 cm), uneven size. pp. (4). Original white wrappers, stapled.

François Morellet's *A badly bound book* is, as the title states, a slim book whose pages are assembled drastically out of kilter. The deliberate error of binding means that the pages jut out at angles divergent to the covers. Morellet has then drawn oblique ruled lines in pencil on each page which mark out the edges of each facing page, thus adding to the lopsided nature of the book. Published as volume 19 in Herman de Vries's Eschenau Summer press series of books.

Edition of 150 copies, numbered in pencil on the back cover.

£ 480



31.

Hermann NITSCH &
Fritz KINDL.

**(Printed invitation to
Hermann Nitsch's first
exhibition).**

Vienna. 1960.

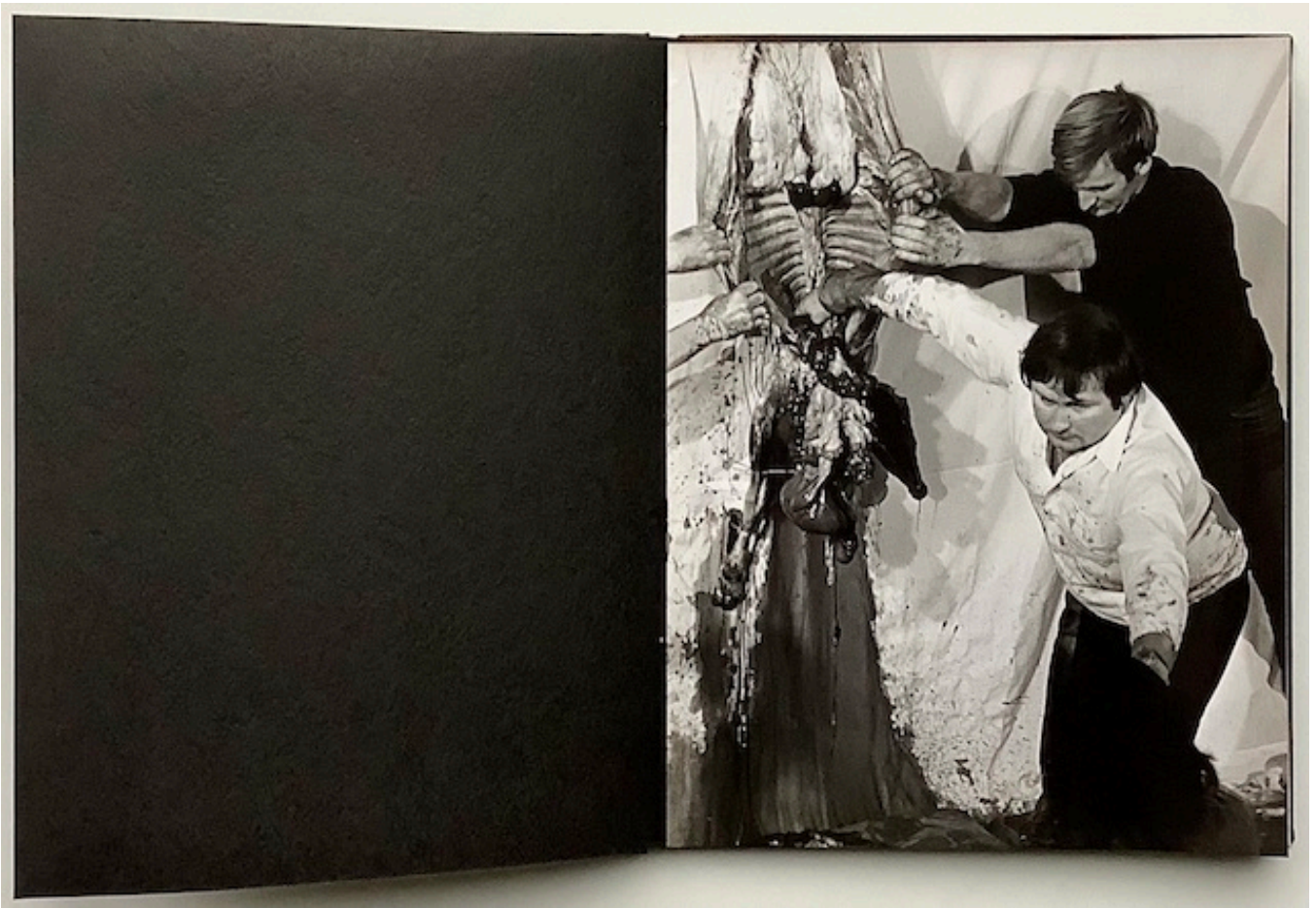
(28 x 20.5 cm). Single sheet
printed recto only.

Invitation flyer to Hermann Nitsch's first exhibition, which opened on November 3, 1960 in the rooms of the Loyalty Club in Vienna.

Nitsch was to exhibit for the very first time in this joint show with his friend Fritz Kindl, at the Loyalty Club in Vienna. He exhibited several wax images alongside a group of seven drip paintings in differing formats entitled *Kleiner Existenzaltar*. Inspired by Tachism and Abstract Expressionism, Nitsch had begun to take up painting seriously in 1960, integrating it as an additional element into the overall concept of his *Orgienmysterien Theater*.

The invite to the exhibition, the only document to exist from the show, is printed with a text by Nitsch, "die existenzsacrale malerei angestrebt ist die konsequente sacralisierung der kunst", and a short poem by Kindl, "ich habeeinpaar gedichtegemacht siesindvonmir ich habe vielzeitundmühe aufgebracht...".

£ 575



32.

Hermann NITSCH.

O.M. Theater Hermann Nitsch. Eine Fotodokumentation, Serie II.

Munich. Avant Art Galerie Casa. 1969.

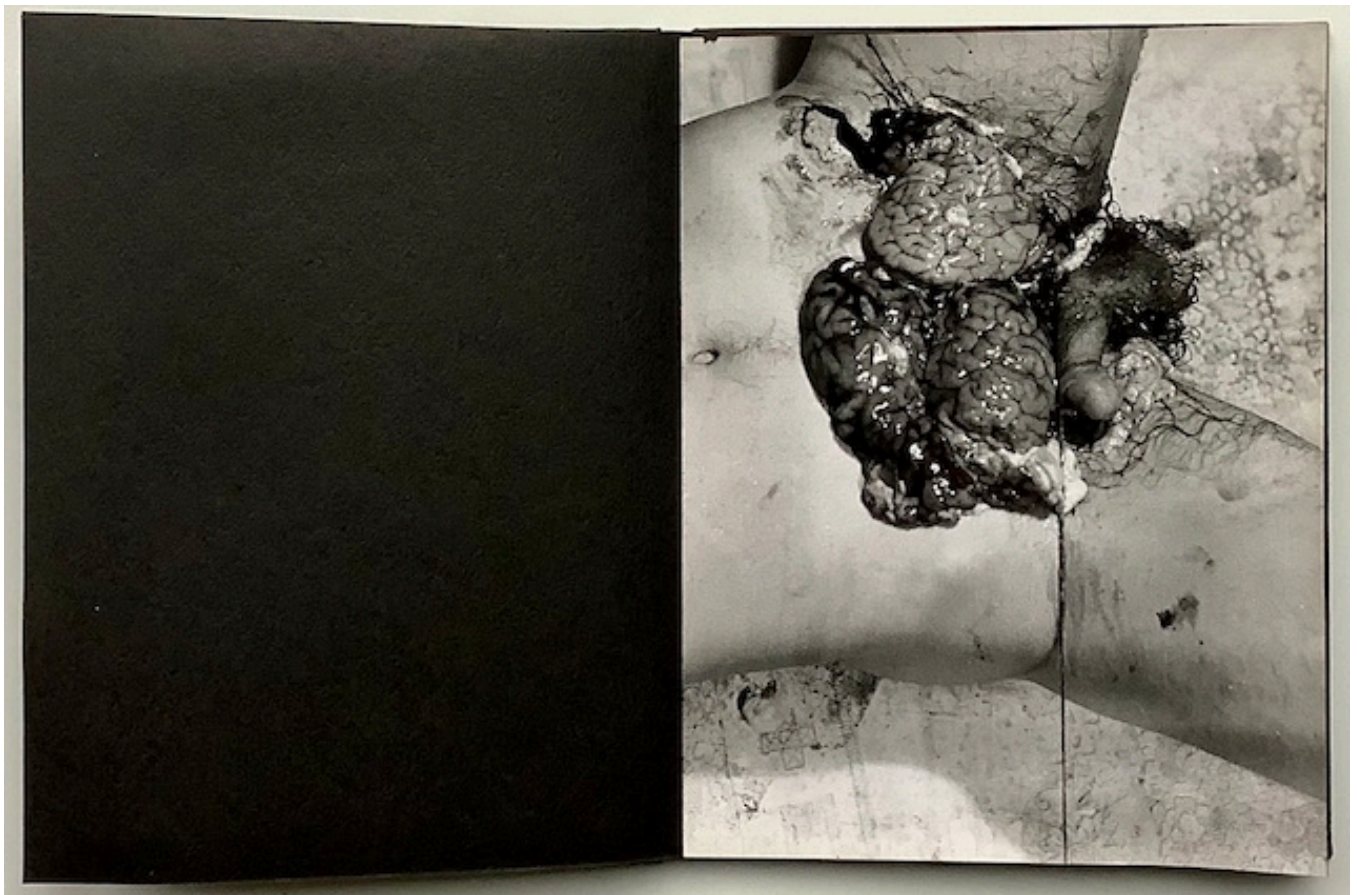
(24 x 18.5 cm). Original plain black cloth. Boards slightly bowed with mild sun-bleaching to spine.

Nitsch's three-day performance *Orgien Mysterien Theater 3-tage Fest* was to have taken place between the end of June and mid-July 1969 at the Galerie Casa in Munich. In reality, this project was only realised many years later, with Nitsch's 80th Action held from 27 to 30 July 1984 in the artist's castle of Prinzendorf.

Despite the festival not taking place in 1969, the Galerie Casa did stage Nitsch's only exhibition of that year in Munich, a retrospective show entitled *Hermann Nitsch*.

Dokumente zum O.M.Theater. They also published three deluxe limited edition volumes of original photographs, documenting several previous Nitsch actions. This is the second of those volumes, and is published in an edition of only 20 copies.

The book contains 10 original black-and-white photographs (each 24 x 18.5 cm mounted to pages of black card) as well as an original medical plaster collage relic glued to the final leaf (the relic has been hand-painted in red watercolour to replicate blood). This is copy no. 1 of 20, signed by Nitsch and inscribed by him to Oswald Wiener, "Für meinen von mir sehr geschätzten Freund Ossi Wiener".



Many of the actions carried out by Hermann Nitsch during the late 1960s, like those actions of Schwarzkogler and Brus, were staged exclusively for photographic and film documentation. Whilst Nitsch's most frequent and recurring prop was the crucified, opened carcass of a lamb, in the photographs of the actions he also used male bodies, combining them with substances and material typical of his oeuvre including intestines, blood, slime, wallpaper paste, brains and bandages (female models were available to him only from 1969 onward). Presented in the photographs as torsos - head and feet are not shown - the depersonalised bodies function exclusively as supports for material and images.



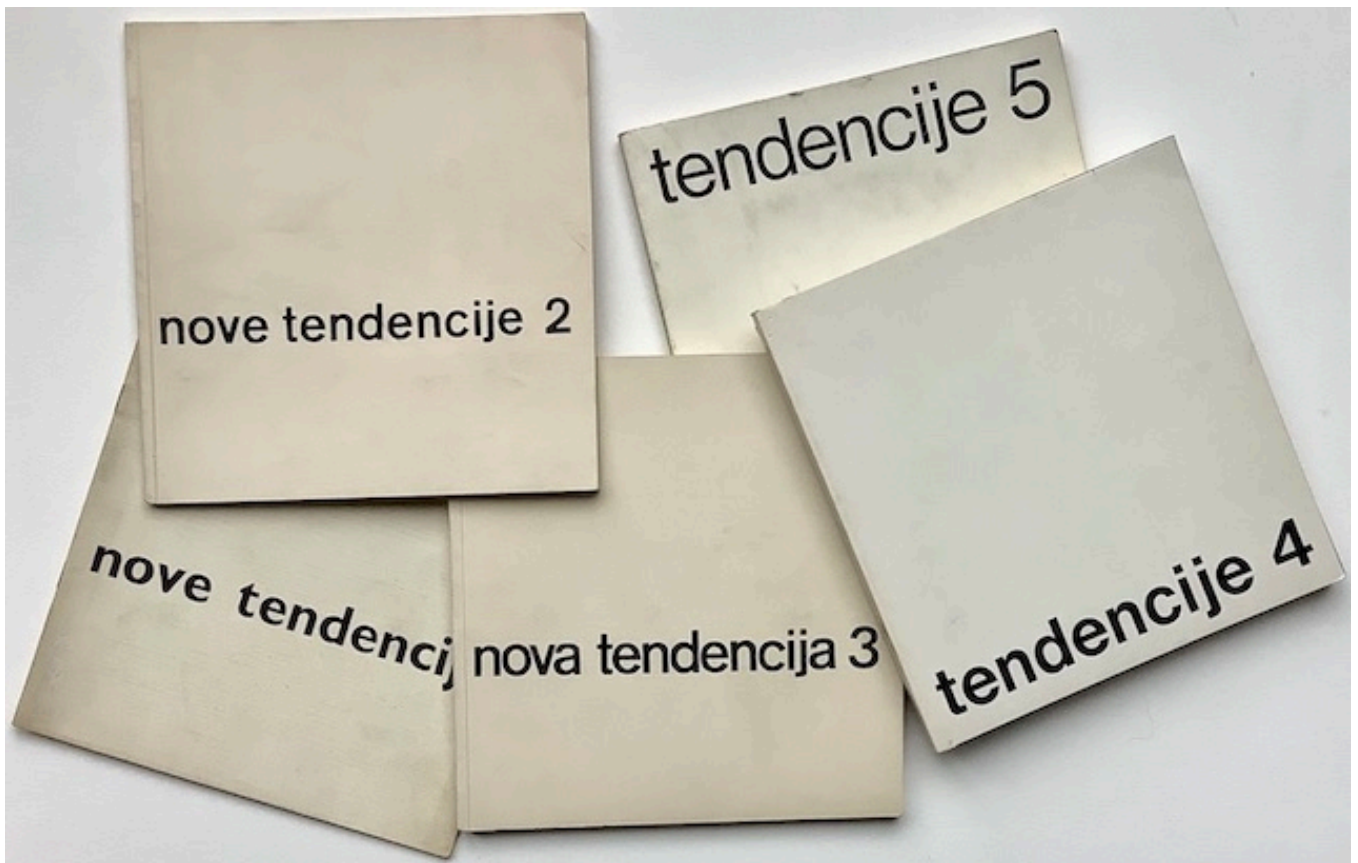
Positioned standing or recumbent, the torsos are precisely placed in front of undefined white backgrounds, usually in strict linear verticality.

The model for the earliest Nitsch actions was Rudolf Schwarzkogler, however from the 12th action onwards it was Heinz Cibulka, a fellow-student of Schwarzkogler's at the Graphische Lehr- und Versuchsanstalt. Nitsch then usually placed bandages or menstrual pads on the genitals or chests of his models and spattered them with blood, egg yolk or water. The bodies were also bedecked with entrails or inscribed with linear markings.

The photographs in this volume, whilst not listed, appear to be of the following Nitsch actions: 12th Action (September 6, 1965), performed at the apartment of Heinz Cibulka, photographer Franziska Cibulka; 18th Action (May 29, 1966), held at Nitsch's Vienna apartment, photographers Hermann Nitsch and Eva Nitsch; 20th Action (August 29, 1966), Nitsch's Vienna studio, model Heinz Cibulka, photographer G. Helm; 29th Action (December 11, 1968), held at Otto Dressler's studio; Action 30a (May 11, 1969), at Cibulka's apartment, photographer Heinz Cibulka, the model a pregnant Franziska Cibulka.

[Rare. No copies listed on WorldCat].

£ 18,500



33.

NOVE TENDENCIJE.

Nove tendencije. Nos. 1 - 5. [All published].

Zagreb. Galeriji suvremene umjetnosti. 1961 - 1973.

(21 x 20 cm). pp. 24; 72; 176; 154; 122. Black-and-white illustrations throughout. Five volumes. Original wrappers. Final issue with slight affects of humidity, with resultant page rippling and adhesion, otherwise a good set.

Nove tendencije (or New tendencies) included exhibitions, symposia and publications that presented a plurality of artistic trends of that time in Europe. A total of five exhibitions were organised by the Galerije suvremene umjetnosti in Zagreb.

The Nove tendencije was a continuation of the EXAT 51 art group in its desire to synthesise, on an almost scientific basis, the artistic movements of the 1960s and 1970s, within the non-aligned politics of Yugoslavia at the time. Underlying themes throughout the

five exhibitions include visual research, kinetic, neoconstructivist, programmatic, gestalt, and computer generated art.

The organisers and major protagonists of Nove Tendencije were art critics gathered around the Galerije suvremene umjetnosti in Zagreb: Božo Bek (gallery director), Boris Kelemen (gallery curator), Matko Meštrović, Radoslav Putar, Dimitrije Bašičević Mangelos; and painters Ivan Picelj (member of the Zagreb group EXAT 51) and the Brazilian/German artist Almir Mavignier.

No.1 (1961) - the first Nove tendencije exhibition was held in the Galeriji suvremene umjetnosti from August 3 to September 14, 1961. The activities of Azimuth, the Zero group, and the organisation of the monochrome painting exhibition in Leverkusen, as conceived by Udo Kultermann. The participants of that exhibition and members of the aforementioned groups form the core of the first New Tendencies exhibition: Manzoni, Castellani, Dorazio, Mack, Piene, the French group GRAV and François Morellet, and numerous others. From the Croatian representatives, Ivan Picelj and Julije Knifer presented;

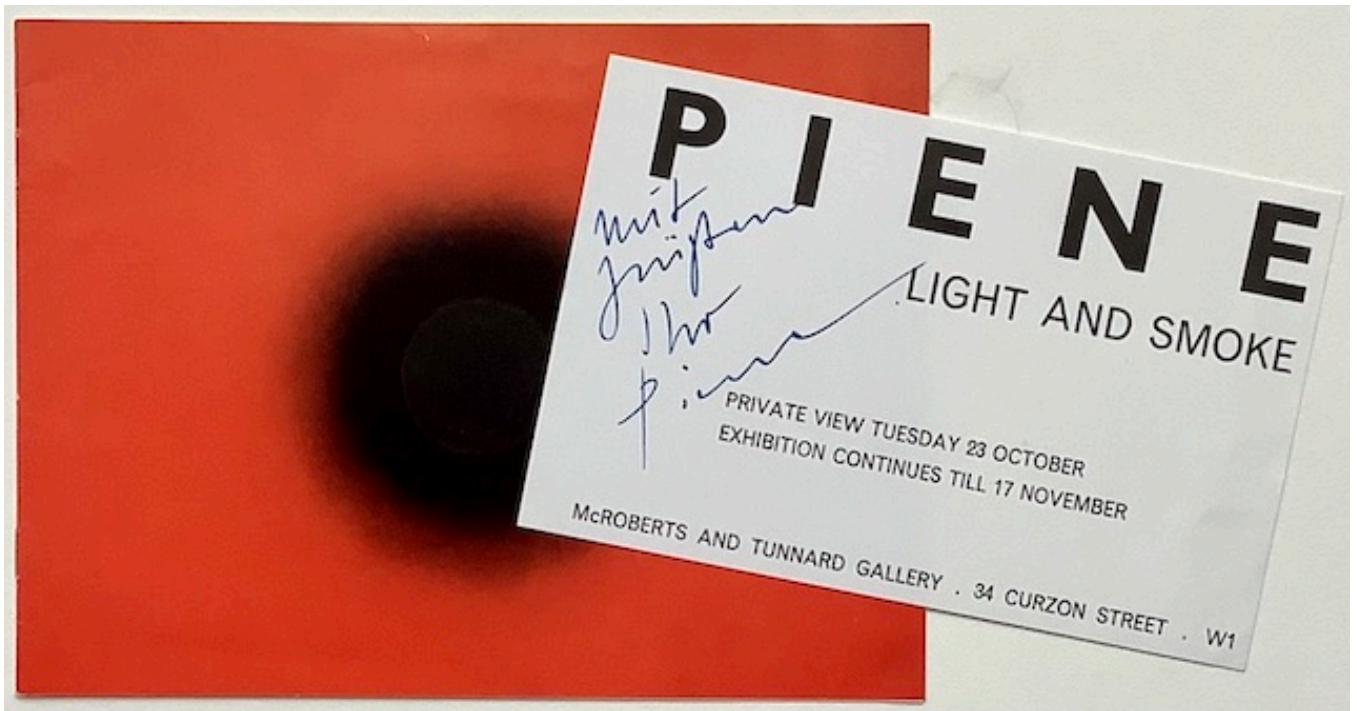
No. 2 (1963) - Matko Meštrović, inspired by the works of the French group GRAV and their two manifestos, writes the text Nove spoznaje u likovnoj umjetnosti (New Knowledge in Fine Art) as a preface to the second exhibition, which was held from August 1 to September 15, 1963. The exhibition was marked by Op Art, and painting is now understood as a rational scientific process that requires knowledge of psychology (Gestalt theory). Exhibitors include Picelj, Knifer, Šutej, Kristl, Mavignier, Dorazio, Mack, Biasi, Le Parc, Yvaral and others;

No. 3 (1965) - the third exhibition was held from August 13 to September 19, 1965. There is a change in the name to the singular - Nova tendencija, with theme of the exhibition now more scientific than artistic: Divulgacija primjeraka istraživanja (Dissemination of research samples);

No. 4 (1970) - the fourth international meeting of the Nove tendencije was probably the most ambitious and biggest one of them, encompassing a one-year event (in 1968/1969). It included two exhibitions, and two symposia under the title Computers and Visual Research. Originally all events were planned to take place during the summer of 1968, but because of its complexity organisers soon decided to extend the program from August 3, 1968, until August 30, 1969. The series of exhibitions all embraced the idea of the computer as a medium for artistic creation;

No. 5 (1973) - the last in the series of five exhibitions was held from June 1 to July 1, 1973. It continues the previous exhibitions, but also opens with new events and introduces a conceptual art section. As such, artists such as John Baldessari, Giovanni Anselmo, Daniel Buren, Jannis Kounellis, and Barry Flanagan now appear.

£ 3800



34.

Otto PIENE.

Piene. Light and Smoke.

London. McRoberts and Tunnard Gallery. 1962.

(17.8 × 24 cm). pp. (4). Single black-and-white illustration. Original wrappers, stapled.

Catalogue for Piene's first solo show in the UK, October-November 1962. With a list of exhibitions and a short text by Piene. This copy with the printed invite for the show's private view on the 23 October. The invite card is inscribed in pen by Piene.

£ 200

35.

Otto PIENE.

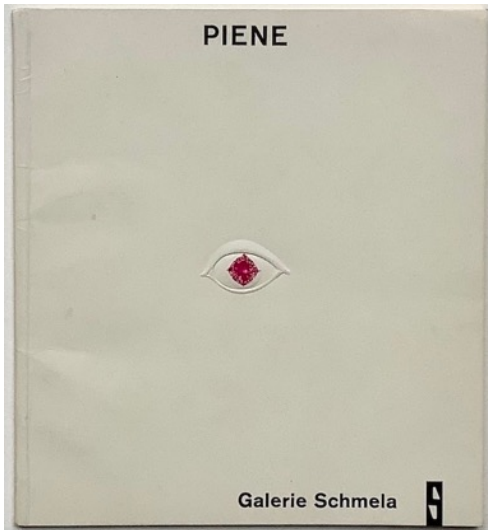
Piene. Ölbilder und Gouachen.

Düsseldorf. Galerie Schmela. 1963.

(15.5 × 14.1 cm). pp. (18). With 6 colour and black-and-white illustrations. Original wrappers with embossed eye motif on front cover.

Exhibition catalogue. This copy includes, inserted loose, the original invite to the exhibition's opening night, 13th September 1963. The invite is printed black on red card.

£ 40



36.

Otto PIENE.

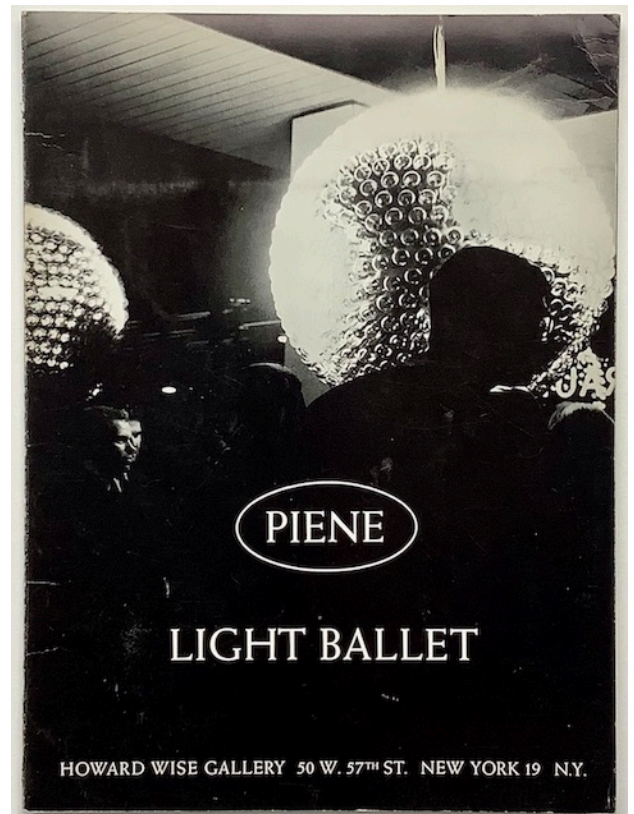
Piene. Light Ballet.

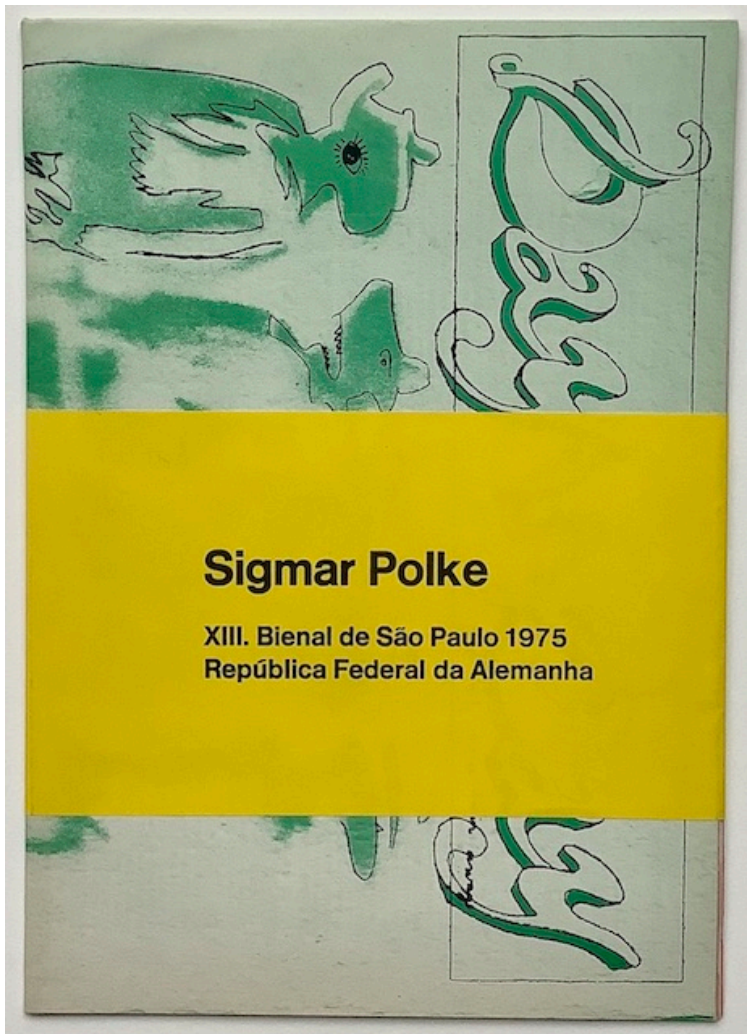
New York. Howard Wise Gallery. 1965.

(26.5 × 19.5 cm). pp. (21). Black-and-white illustrations throughout. Original printed wrappers, stapled.

Exhibition catalogue, Howard Wise Gallery, New York, November 1965. This copy inscribed by Otto Piene in pen on the inside front cover of the catalogue (inscription dated 19 March 1970).

£ 90





37.

Sigmar POLKE (with Achim Duchow et al.).

Day by Day ... they take some brain away.

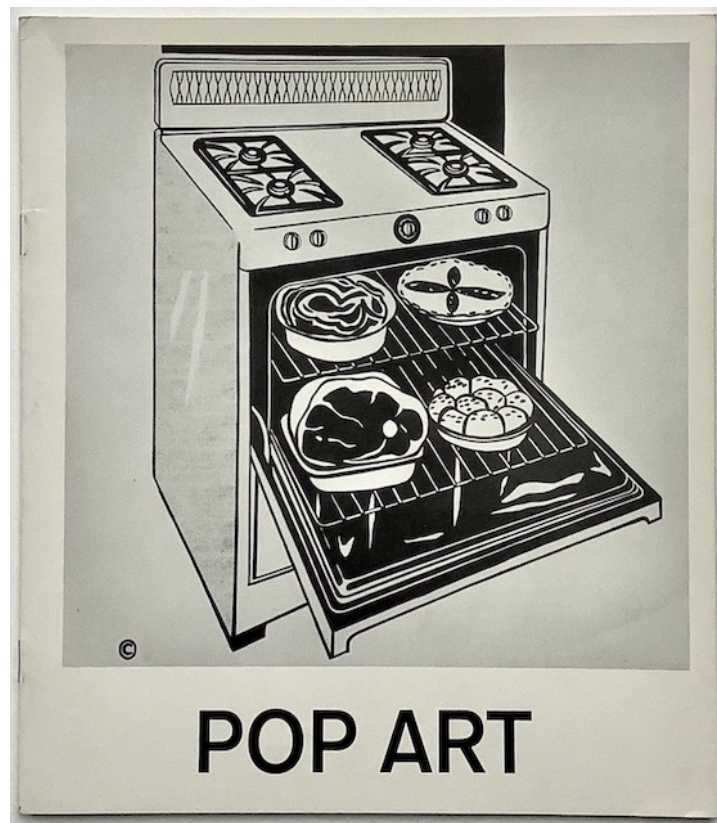
Cologne. Wienand Verlag. 1975.

(41.7 × 29.6 cm). pp. (28). Colour illustrations throughout on every page. With an introductory essay by Evelyn Weiss, in German and Portuguese. Artist's broadsheet newspaper and exhibition catalogue, with loose sheets as issued. With original yellow obi, with text printed in black: "Sigmar Polke, XIII. Bienal de São Paulo 1975, República Federal da Alemanha".

Printed for the 1975 São Paulo Bienal, in which Polke featured as West Germany's entry and won the competition. Published in an edition of 800 copies, this newspaper both contributes to and illustrates Polke's exhibition of his 'Day by Day' series of prints and paintings at São Paulo. The series uses imagery from German mass media, concentrating primarily on the more political subjects, and combining this with Polke's trademark printing manipulations.

[Ref. Jürgen Becker & Claus von der Osten, *Sigmar Polke: The Editioned Works 1963-2000*, no. 46; Andrew Roth, Philip Aarons & Claire Lehmann eds. - *Artists Who Make Books*, pp. 218 - 221].

£ 950



38.

POP ART.

Pop Art.

Zürich. Bruno Bischofberger / City-Galerie. 1965.

(24.1 x 21.1 cm). pp. (12). Original wrappers, stapled. Slight creasing to upper edge, otherwise very good.

Bruno Bischofberger opened the City-Galerie on Pelikanstrasse in Zürich in 1963, and the first important exhibition at the gallery was this landmark show of American Pop Art, taking place from 15 June to 10 July 1965. The exhibition included works by Warhol, Lichtenstein, Oldenburg, Rauschenberg, Wesselmann, Dine, Chamberlain and Rosenquist. The catalogue begins with an essay from art critic Otto Hahn ("Was ist Pop Art?"), followed by biography and exhibition histories of the artists, and concluding with a brief catalogue of 26 works.

£ 350



39.

PRO. (Hansjürgen Bulkowski ed.).

PRO. Blätter für neue Literatur. (later subtitled: Ein schriftlicher Vorgang; Jahrbuch für Mitteilungssysteme). Nos. 1 - 27. [All published].

Krefeld / Düsseldorf. Hansjürgen Bulkowski. 1966 - 1977.

27 issues in 26 vols. (one double issue). Original stapled wrappers, gummed wrappers, and metal clip binding.

A complete set of PRO, one of the more compelling of German art periodicals of the 60's and 70's, with a wide range of contributions by avant-garde writers and artists of the period. The magazine was founded, edited and compiled by the Krefeld-based writer Hansjürgen Bulkowski, who was also a co-founder of the so-called LIDL Room in Düsseldorf (together with Chris Reinecke, Jörg Immendorff and Wolfgang Feelisch).

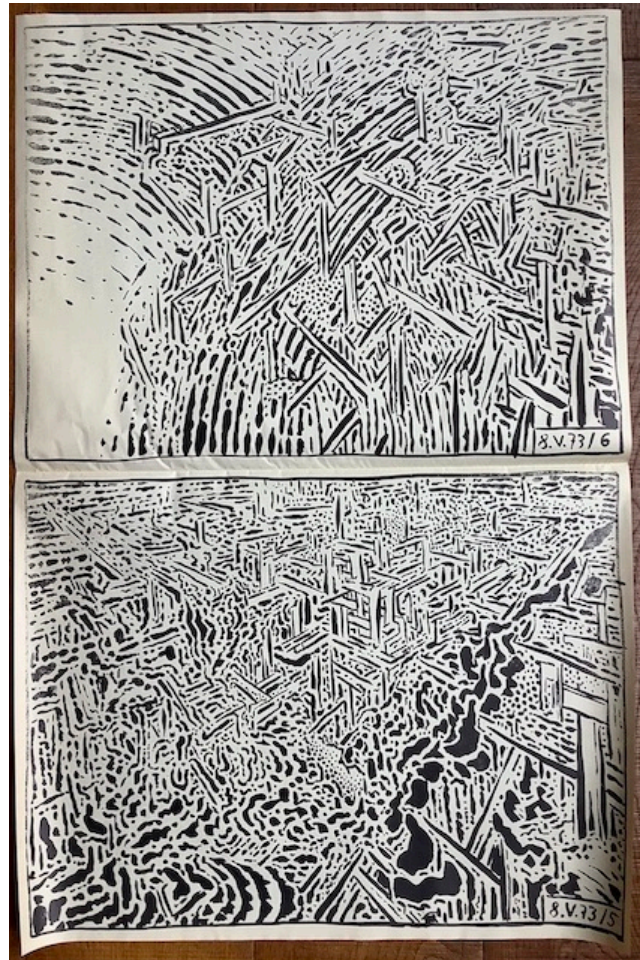
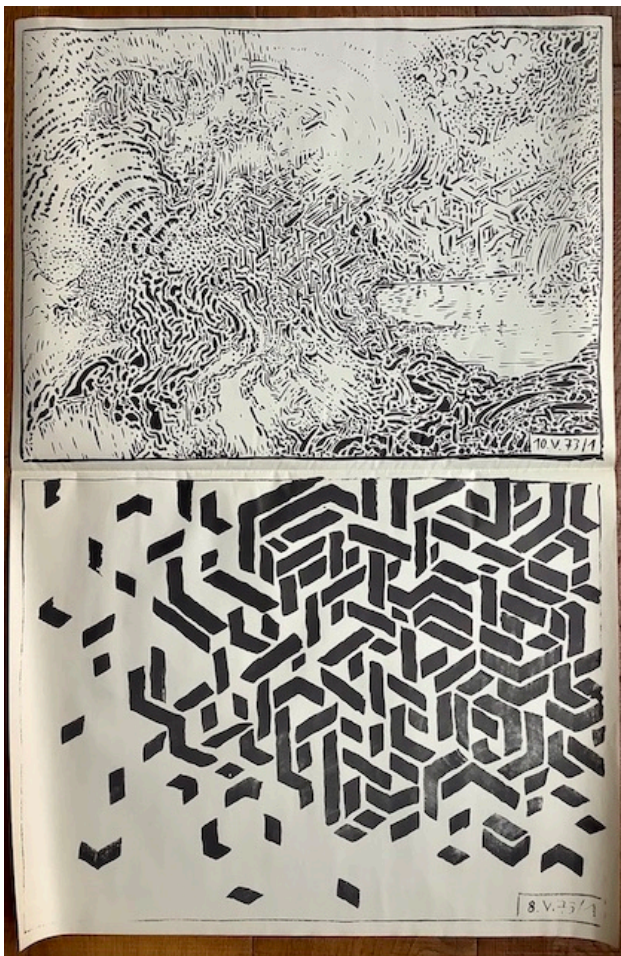
Bulkowski had close ties with Leftist movements worldwide, and acted as their German language spokesman and translator. As such, the early issues of PRO are each centred around one topic which Bulkowski was sympathetic towards: issue no.5 - Anarchie und Humor (Provo); no. 6 - the Beats; no. 8 - Tulli Kupferberg & the Hippies.



Whilst the early numbers are small in format, the middle issue (nos. 13 -30) are larger in format, and artistic content, typography and lay-out become more elaborate.

Contributors include: Thomas Bayrle (two original colour screenprints printed on clear plastic, bound in double issue 11/12), Horst Bingel, Peter Faecke and Wolf Vostell (poster insert in issue 17), Simon Vinkenoog, Peter Chotjewitz, Reimar Lenz, Dietrich Albrecht, Wolfgang Feelisch, Hans-Peter Alvermann, Claus Boehmler, Rolf-Dieter Brinkmann, Stanley Broun, Henning Christiansen, Hans Peter Feldmann, Jorg Immendorff (cover and repeat loose double sheet of issue no. 15), Robert Filliou, Jochen Gerz, Hans Imhoff, Ludwig Gosewitz, Tuli Kupferberg, Ernst Jandl, Franz Mon, Maurizio Nannucci, A.R. Penck, Chris Reinecke, Wolfgang Schmidt, Tomas Schmit, Miroljub Todorovic, Vangelis Tsakiridis, and many others.

£ 950



40.

Markus RAETZ.

3 Tage 10 Zeichnungen.

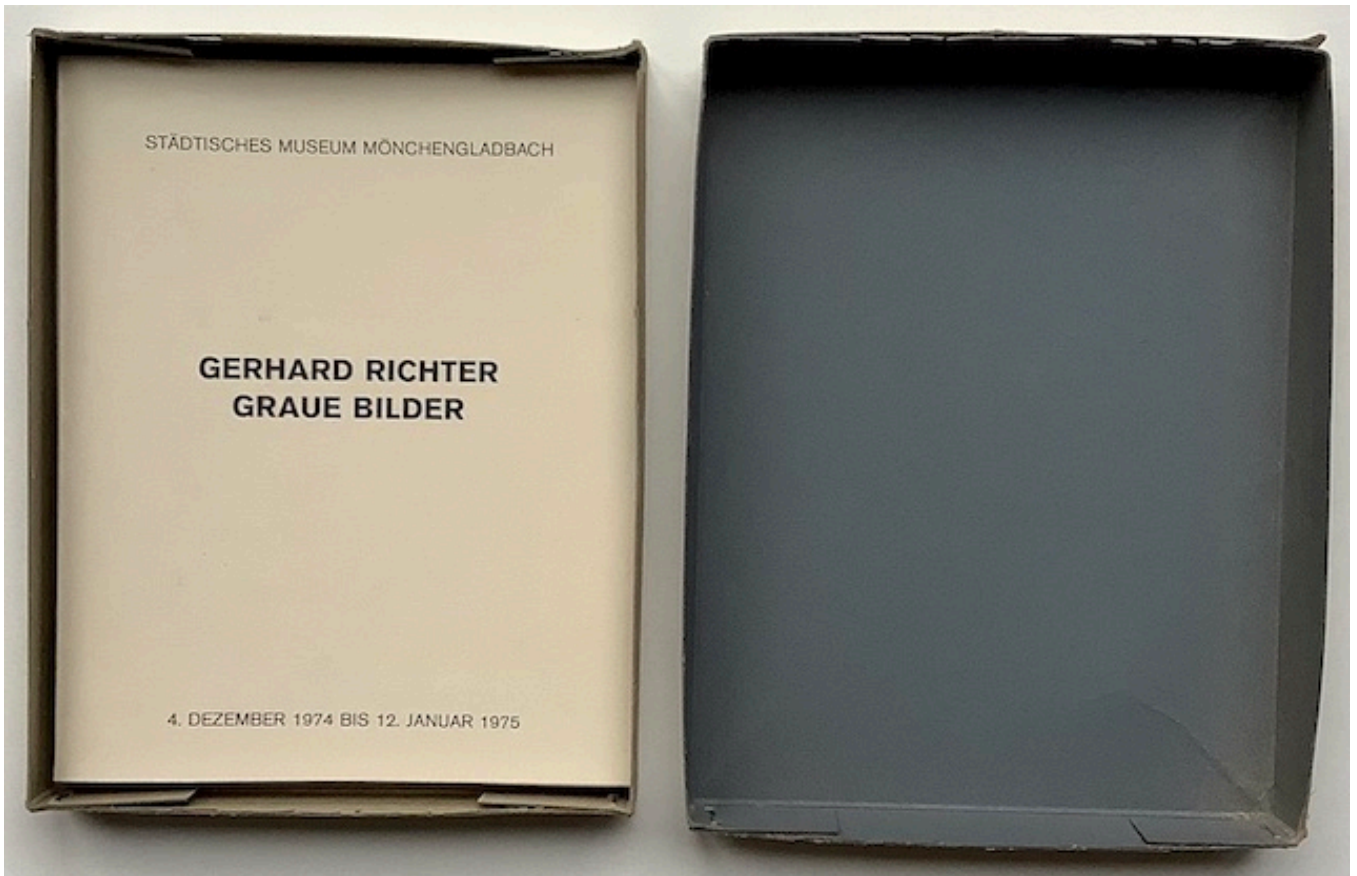
Amsterdam. Galerie Seriaal. 1973.

Sheet size (45.5 x 60 cm). Two titles and 10 drawings printed on both sides of six sheets. Folded sheets, loose as issued.

Ten large format offset-printed drawings by Markus Raetz, printed on folded sheets of newspaper stock, published in response to a three-day exhibition held at the Galerie Seriaal in Amsterdam, May 8 - 10, 1973.

Raetz produced these ten drawings over the period of a 3-day occupancy at the gallery. Originally published in an unlimited edition, probably only a relatively small number of sets were printed and distributed.

£ 400



41.

Gerhard RICHTER.

Gerhard Richter. Graue Bilder. 4. Dezember 1974 bis 12. Januar 1975.

Mönchengladbach. Städtisches Museum Mönchengladbach. 1974.

Box (20.3 × 16 × 2.8 cm). Cardboard box with text by Johannes Cladders on card insert, and cardboard leporello with 12 black-and-white offset illustrations.

Exhibition catalogue in the form of a box. The inner side of the lid is spray-painted by Richter with grey anti-rust paint. This copy with slight dent to the lid, with resultant slight cracking to spray-paint, otherwise good. From the edition limited to 330 numbered copies. [Ref. *Butin & Gronert - Gerhard Richter Editions, no.54*].

£ 4000



42.

James ROSENQUIST.

F-III.

Baden-Baden. Staatliche Kunsthalle. 1966.

(12.7 × 113 cm), unfolded. 8-part folded leporello.

Original folding exhibition leporello catalogue published on the occasion of an exhibition held at the Staatliche Kunsthalle, Baden-Baden, Feb. 12-27, 1966 (the exhibition, which began at the Jewish Museum in New York the previous summer, also travelled to the Moderna Museet, Stockholm, the Stedelijk Museum, Amsterdam, and the Galleria Nazionale d'Arte Moderna, Rome).

Features a reproduction of Rosenquist's famed huge painting titled F-III on one side. Folding out to eight sections, on the reverse is printed an essay (in German) by Rolf-Gunter Dienst.

Built to the specific measurements of the front room of the Leo Castelli Gallery in New York, the painting F-III measured ten feet high by eighty-six feet long when complete, and was originally presented at the Castelli Gallery in the spring of 1965. Covering all four walls, the painting invaded the visitors' peripheral vision, with images of consumer products superimposed over the length of the plane depicted from nose to tail.

£ 700



43.

SELTEN GEHÖRTE MUSIK. (Günter BRUS, Hermann NITSCH, Dieter ROTH, Gerhard RÜHM, Oswald WIENER, Dominik STEIGER, Christian Ludwig ATTERSEE & Arnulf RAINER).

Selten Gehörte Musik. Musica che si ascolta raramente. Das Berliner Konzert 1974.

Reggio Emilia / Naples / Stuttgart. Pari e Dispari / Studio Morra / Edition Hansjörg Mayer. (1974).

(31.5 x 31.5 cm). Three stereo long-playing vinyl records in original printed drop-back box. The box illustrated both on the inside and outside with photographs by Donatelli Sbarra. Two small old adhesion marks to box, otherwise a good copy.

The 3-disc vinyl boxed set recording of the Berliner Konzert, published three years after the concert in 1977, in an edition of 500 unnumbered copies. Selten Gehörte Musik (Rarely Heard Music) developed from workshops in which an intimate circle of friends, Günter Brus, Hermann Nitsch, Dieter Roth, Gerhard Rühm and Oswald Wiener, met together at

loose intervals to talk, eat, drink and collaborate on artistic projects. The aim of the workshops was to create a fruitful artistic collaboration over a period of several intense days (and nights). It was during a subsequent visit by Dieter Roth to Berlin, that the desire for a joint musical event was kindled. There followed an uninterrupted two-day session which spawned the record 3 Berliner Dichterworkshop [3rd Poetry Workshop, Berlin] (12-13 July 1973), for which the 'brand name' Selten Gehörte Musik was invented.

In 1974 the group decided it was no longer enough to document their collaboration on records, but that they had to combine the recording with a public performance. After an initial performance in Munich in May 1974, a further expanded production took place in November of the same year at the Church of the Holy Cross in Berlin. The Berlin concert differed from the Munich concert by the addition of three extra participants, Ludwig Attersee, Arnulf Rainer, and Dominik Steiger. Arnulf Rainer contributed to the performance by being a silent grotesque face-puller and contortionist. In the meantime, Gunter Brus, whilst blowing the long alpine horn during the performance, momentarily caused himself to lose consciousness.

[Ref. Dirk Dobke - Dieter Roth. Books + Multiples. Catalogue Raisonné, p. 89].

£ 600



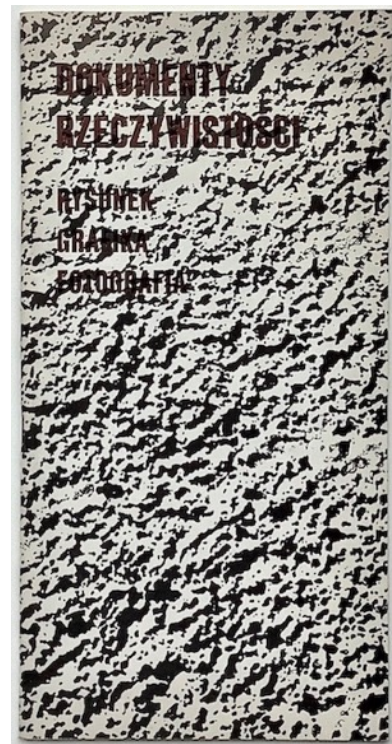
44.

(Maryla SITKOWSKA & Irena JAKIMOWICZ).

**Dokumenty rzeczywistości. Rysunek. Grafika.
Fotografia.**

Warsaw. Muzeum Narodowe w Warszawie. 1979.

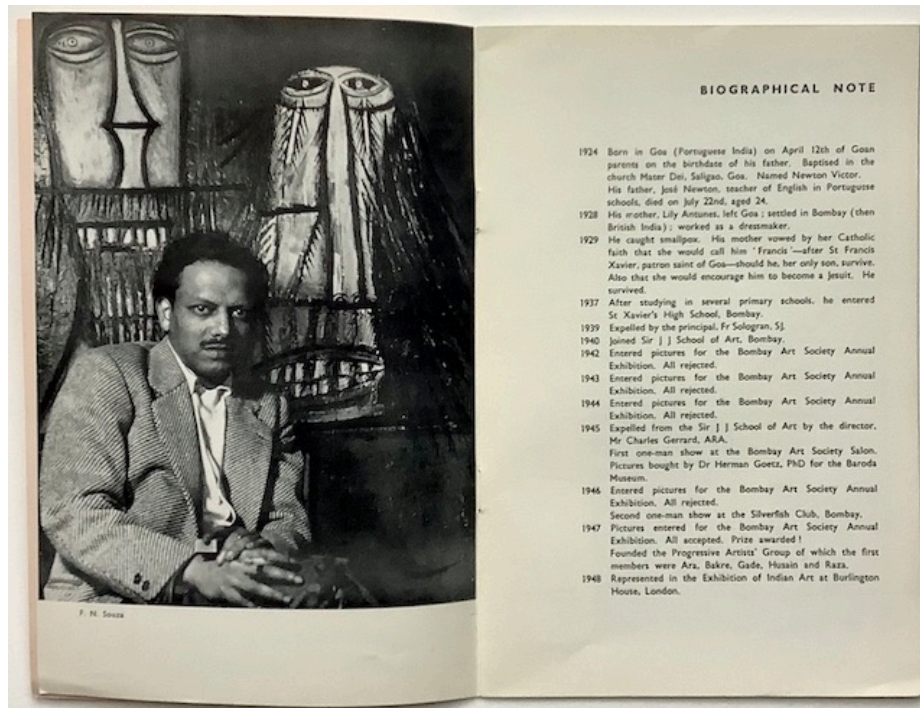
(32 x 16 cm). pp. (44). Original printed wrappers, stapled.



Catalogue of the exhibition held at the National Museum in Warsaw, October 1-31, 1979. This copy signed by Irena Jakimowicz, who wrote the introduction to the catalogue. The artists who took part in the exhibition included Roman Opałka, Zbigniew Dłubak, Roman Cieślewicz, Natalia LL, Liliana Porter, Endre Tot, Wojciech Krzywobłocki, Andrzej Lachowicz, Jan Tarasin, Gérard Titus-Carmel, and Leszek Rózga. (WorldCat lists only two copies at the National Library of Poland and Harvard University).

£ 350





45.

Francis Newton SOUZA.

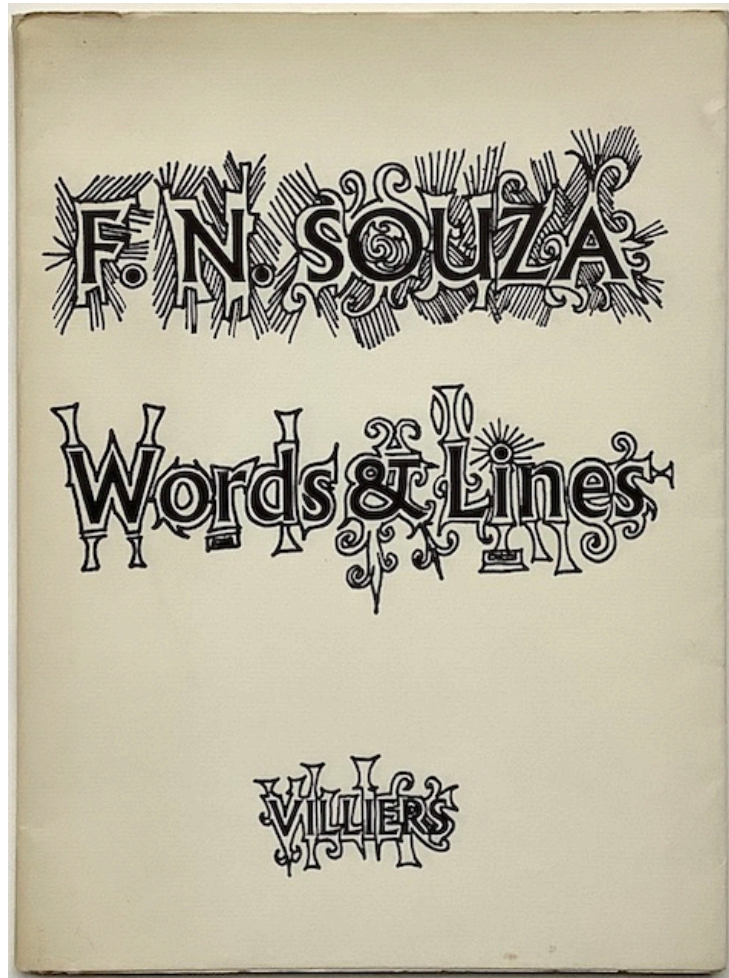
Souza 57.

London. Gallery One. 1957.

(23 x 15.2 cm). pp. (20). Photographic frontispiece photo of the artist & 12 black and-white illustrations of paintings. Original pink wrappers, stapled. Small stains to front cover, otherwise good.

Despite now being seen as the master of Indian Modernist painting, for his first six years in Europe after emigrating to London in 1949, Souza's first wife Maria was the sole breadwinner for the family, while Souza struggled to support himself financially with his art through the occasional exhibition and commission, and through his journalism. By 1955 however, the tide turned. It was the year of Souza's first solo exhibition at Victor Musgrave's Gallery One, which together with New Vision Centre, Signals and Indica, played an important role in defining London as a centre for radical artistic expression. Souza's show was a triumph - he won patrons as well as acclaim from key art critics of the time, including Edwin Mullins and David Sylvester, who likened the expressionistic nature of his art to that of Graham Sutherland and Francis Bacon. This is the exhibition catalogue for Souza's second exhibition at Gallery One in 1957.

£ 300



46.

Francis Newton SOUZA.

F.N. Souza. Words & Lines.

London. Villiers Publications Ltd. 1959.

(25.4 x 18.9 cm). pp. 40. Reproductions of line drawings throughout the text. Original wrappers, with printed dust jacket.

Francis Newton Souza was born in 1924 in Goa. In 1947, he founded the Progressive Artists' Group along with S H Raza, M F Husain and K H Ara, among others. He emigrated to London in 1949, following several complaints against him to the police from the Indian public for obscenity.

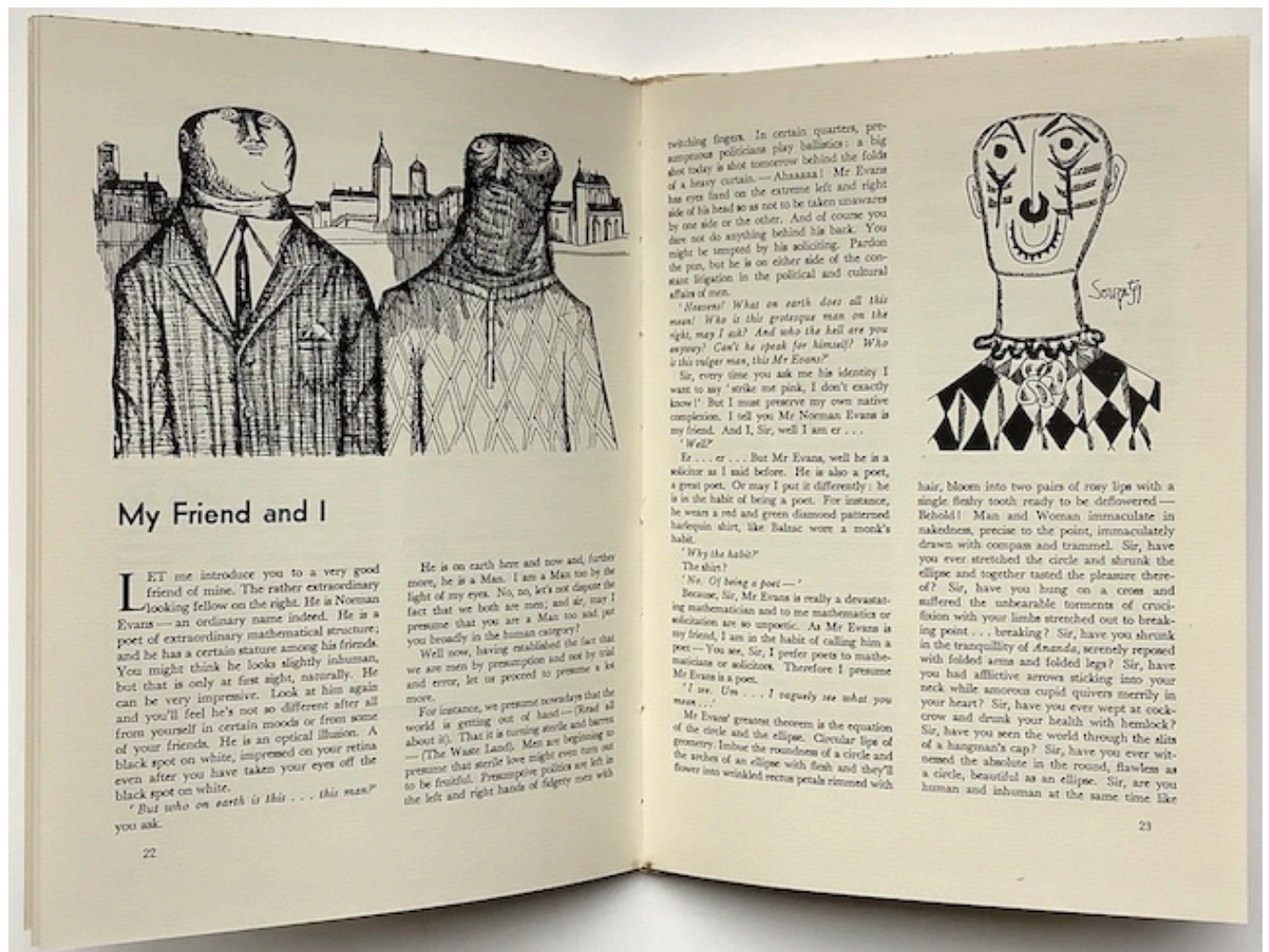
Souza's repertoire of subjects covered still life, landscape, nudes and icons of Christianity, rendered boldly in a frenzied distortion of form, with his works reflecting the influence of

various schools of art: the folk art of his native Goa, the paintings of the Renaissance, and the religious fervour of the Catholic Church.

In his drawings, Souza used a profusion of crosshatched strokes that made up the overall structure of his subject. This book, one of the first substantial studies of Souza, reproduces a collection of these line drawings together with the artist's prose writings. The text includes a re-publication of Souza's autobiographical essay 'Nirvana of a Maggot', which had first appeared in Stephen Spender's Encounter magazine in 1955.

Published in an edition of 1000 copies, **this is one of the first 50 numbered copies, signed in pen by Souza on the colophon leaf.**

£ 1200



My Friend and I

LET me introduce you to a very good friend of mine. The rather extraordinary looking fellow on the right. He is Noeman Evans — an ordinary mathematical structure; and he has a certain stature among his friends. You might think he looks slightly inhuman, but that is only at first sight, naturally. He can be very impressive. Look at him again and you'll feel he's not so different after all from yourself in certain moods or from some of your friends. He is an optical illusion. A black spot on white, impressed on your retina even after you have taken your eyes off the black spot on white.

'But who on earth is this . . . this man?' you ask.

22

He is on earth here and now and, further more, he is a Man. I am a Man too by the light of my eyes. No, no, let's not dispute the fact that we both are men; and so, may I presume that you are a Man too and just broadly in the human category?

Well now, having established the fact that we are men by presumption and not by trial and error, let us proceed to presume a bit more.

For instance, we presume nowadays that the world is getting out of hand — (Read all about it). That it is turning inside and backwards — (The Waste Land). Men are beginning to presume that sterile love might even turn out to be fruitful. Presumptive politics are left in the left and right hands of delirious men with

twitching fingers. In certain quarters, presumptuous politicians play ballistics: a big shot today is shot tomorrow behind the folds of a heavy curtain. — Ahaaaaa! Mr Evans has eyes fixed on the extreme left and right side of his head so as not to be taken unawares by one side or the other. And of course you dare not do anything behind his back. You might be impeded by his soliciting. Pardon the pun, but he is on either side of the constant litigation in the political and cultural affairs of men.

'However! What on earth does all this mean? Who is this grotesque man on the right, may I ask? And who the hell are you anyway? Can't he speak for himself? Who is this vulgar man, this Mr Evans?'

Sir, every time you ask me his identity I want to say 'strike me pink, I don't exactly know!' But I must preserve my own native complexion. I tell you Mr Noeman Evans is my friend. And I, Sir, well I am er . . .

'Well?'

Er . . . er . . . But Mr Evans, well he is a sledge as I said before. He is also a poet, a great poet. Or may I put it differently: he is in the habit of being a poet. For instance, he wears a red and green diamond patterned haremish shirt, like Balzac wore a monk's habit.

'Why the habit?'

The shirt?

'No. Of being a poet . . .'

Because, Sir, Mr Evans is really a devastating mathematician and to me mathematics or calculations are so unpoetic. As Mr Evans is my friend; I am in the habit of calling him a poet — You see, Sir, I prefer poets to mathematicians or scientists. Therefore I presume Mr Evans is a poet.

'I see. Um . . . I vaguely see what you mean . . .'

Mr Evans' greatest theorem is the equation of the circle and the ellipse. Circular lips of geometry. Imbue the roundness of a circle and the arches of an ellipse with flesh and they'll flower into wrinkled rectus petals rimmed with



hair, bloom into two pairs of rosy lips with a single fenny tooth ready to be deflowered — Behold! Man and Woman immaculate in nakedness, precise to the point, immaculately drawn with compass and trammel. Sir, have you ever stretched the circle and shrunk the ellipse and together tasted the pleasure thereof? Sir, have you hung on a cross and suffered the unbearable torments of crucifixion with your limbs stretched out to breaking point . . . breaking? Sir, have you shrunk in the tranquillity of *Man-da*, serenely reposed with folded arms and folded legs? Sir, have you had afflictive arrows sticking into your neck while amorous cupid quivers merrily in your heart? Sir, have you ever wept at cock-crow and drunk your health with hemlock? Sir, have you seen the world through the slits of a hangman's cap? Sir, have you ever witnessed the absolute in the round, flawless as a circle, beautiful as an ellipse. Sir, are you human and inhuman at the same time like

23



47.

Shinkichi TAJIRI.

Ferdi.

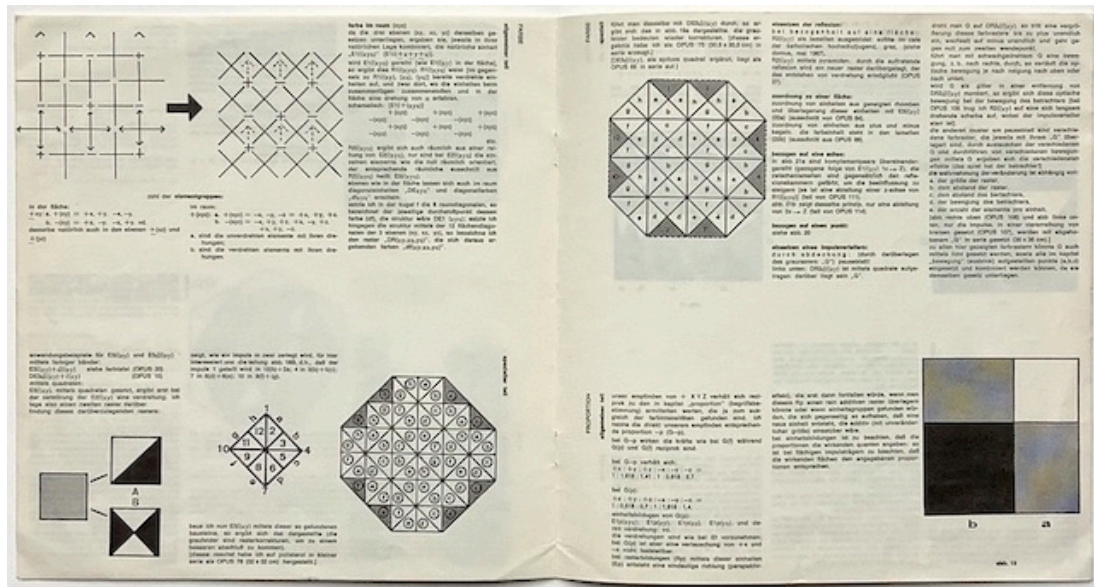
Baarlo. X-Press. 1970.

(29.7 × 21.5 cm). pp. (351). Original plastic-covered boards, with colour illustrations by the artist's daughters on front and rear panels. Binding slightly cocked, otherwise good.

Artist's book edited and printed by Shinkichi Tajiri on his own offset press (X-Press), published in memorium to his recently deceased wife, the Dutch sculptor Ferdi. The book was presented a year after his wife's death and accompanied a retrospective show of her work at the Gemeentemuseum Arnhem in 1970. It contains contributions from a close group of international artist friends; poems, letters, drawings, paintings, photographs, reviews, as well as her life story shown in images, including her infamous hortisculptures.

Published in an edition of 500 copies, numbered and signed by Tajiri. This copy additionally inscribed by Tajiri to the Dutch photographer and photojournalist Eddy Posthuma de Boer, and includes inserted loose, an additional signed postcard, as well as the original printed funeral notice for Ferdi from February 1969.

£ 350



48.

Jorrit TORNQUIST.

Theorie einer Möglichen Gestaltung I. (Katalog trigon 67).

Graz. n.p. 1967.

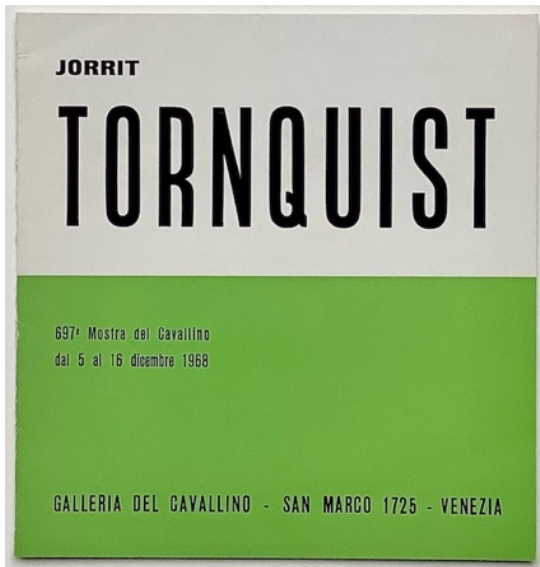
(24 x 23 cm). pp. (12). One colour and numerous black-and-white illustrations. Original wrappers, stapled.

As a member of the Forum Stadtpark, founded in 1959, Jorrit Tornquist was a defining figure in the cultural awakening movement in Graz in the 1960s. His artistic production deals with the relationship between colour and surface and space in painting and architecture. Participation in the trigon 67 group biennial exhibition gave the artist the opportunity to implement a scientific-mathematical model that had been developed in previous years. This is based on the assumption that human feeling can be broken down into various individual parts. The artist used a grid scheme to depict it.

In the exhibition, Tornquist showed a grid structure consisting of different coloured tubes measuring 2.5 x 2.5 x 2.5 meters. By lighting this structure over time with the colours in which it was painted, individual parts of it were intended to become 'invisible'. The dimensions of space and time were made tangible by the artist.

In this catalogue produced for trigon 67, entitled Theorie einer Möglichen Gestaltung, Tornquist explains his ideas in detail in the form of a colour chart and by means of definitions (orientation, colour, movement, proportion) and possible applications (means, colour, proportion).

£ 250



49.

Jorrit TORNQUIST.

Jorrit Tornquist.

Venice. Galleria del Cavallino. 1978.

(20 x 19 cm). Folded card, 4-page.

Brochure printed for the Tornquist exhibition at the Galleria del Cavallino, Venice, 5-16 December 1978. Text by artist, and with one colour illustration and one black-and-white illustration. Short biographical note.

£ 20

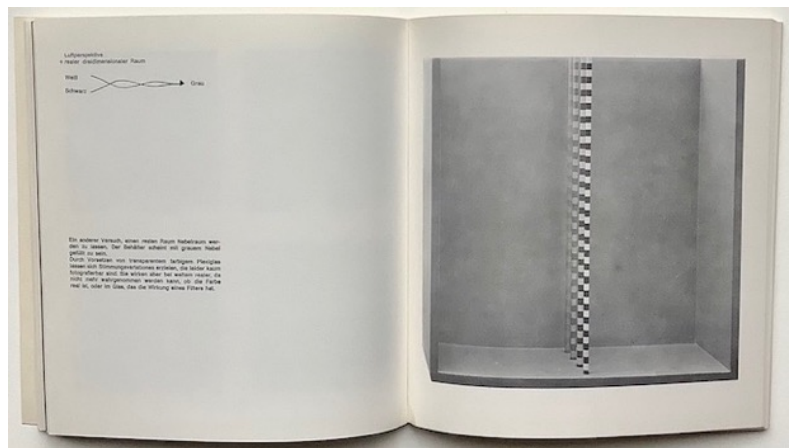
50.

Jorrit TORNQUIST.

**Farbe, Empfindung,
Gefühlsraum.**

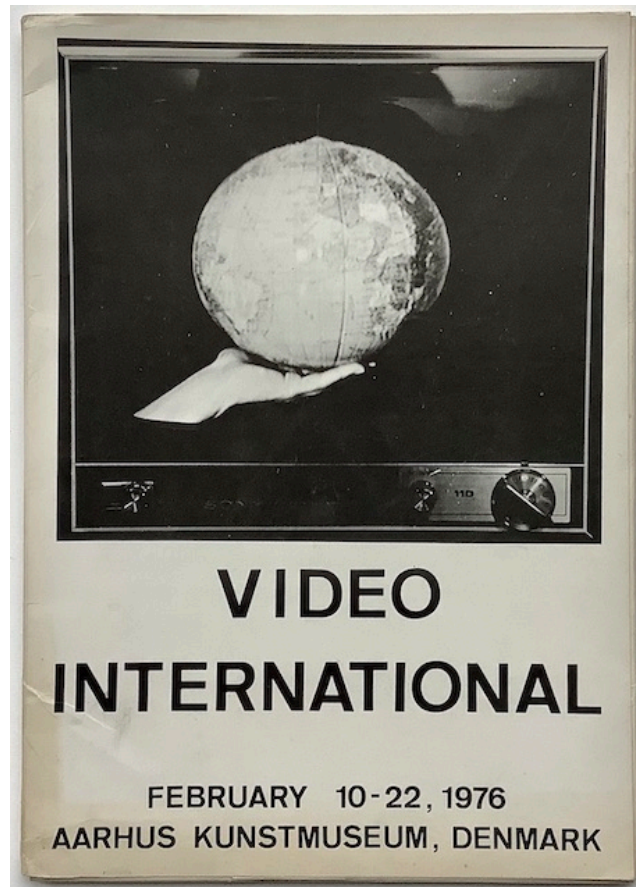
*Graz. Neue Galerie am
Landesmuseum Joanneum. 1973.*

(24 x 22.9 cm). pp. (72).
Colour and black-and-white
illustrations. Original wrappers.
A good copy.



Exhibition catalogue, Neue Galerie am Landesmuseum Joanneum, November - December 1973. With a short text by Wilfried Skreiner.

£ 40



51.

(VIDEO ART). Fred Licht (foreword).

Video International.

Aarhus. Aarhus Kunstmuseum. 1976.

(30 x 21 cm). Composed of 56 loose leaves, including a three-sheet introduction by Fred Licht, and the remaining 53 sheets each dedicated to a different participant. Sheets loose as issued in printed card folder with flaps.

Catalogue published on the occasion of the Video art festival, held at the Aarhus Kunstmuseum, Denmark, February 1976. Participating artists included Peter d'Agostino, Eric Anderson, Ylona Aron, Eric Cameron, Hervé Fischer, Fred Forest, Jochen Gerz, Saul Goldman, Marianne Heske, Davi Det Hompson, Roger d'Hondt, General Idea, Sharon Kulik, Suzie Lake, Fred Licht, Gerald Minkoff, Ronald Nameth, Piotr Olszanski, Joan Rabascall, Lisa Steele, Jean-Paul Thenot, Goran Trbuljak and others.

£ 240



52.

(Simon VINKENOOG).

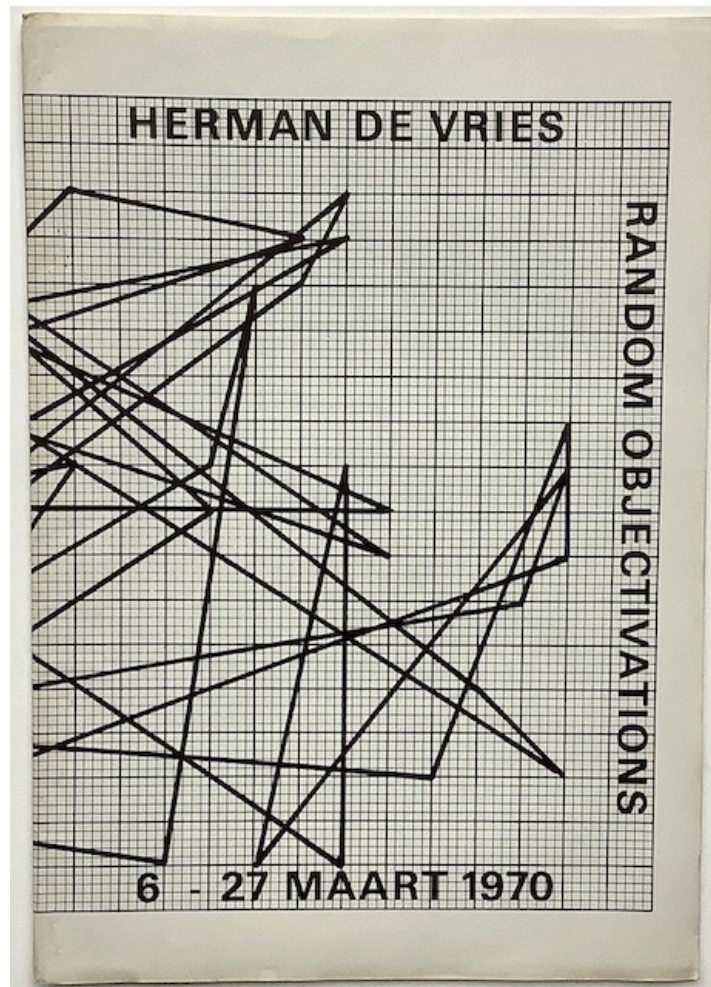
Poëzie in het Paleis.

Brussels. Kunst en Cultuurverbond. 1966.

(31 x 31 cm). 12-inch vinyl record in original printed sleeve.

Spoken word album, composed of a series of poetry readings, recorded at an event organised by Simon Vinkenoog in Brussels on the 28th September, 1966. Includes readings by Remco Campert, Hugo Claus, Paul Snoek, Marcel van Maele, as well as Vinkenoog and many others.

£ 40



53.

Herman de VRIES.

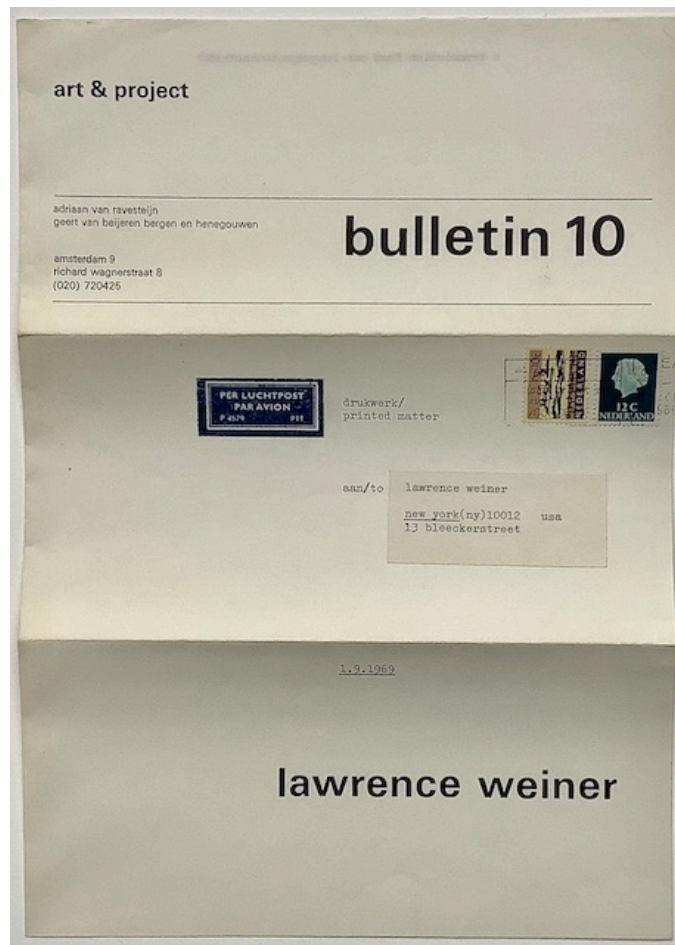
Herman de Vries. Random Objectivations.

Amsterdam. Kunsthistorisch Instituut. 1970.

(22.7 x 15 cm), folded. pp. (16). Xeroxed typed text, stapled within printed wrappers.

Catalogue for Herman de Vries's show at the Kunsthistorisch Instituut, Amsterdam, March 1970. The poster for the show is wrapped around the catalogue, and acts as the covers. The exhibition consisted of sketches, collages, essays and reliefs by Herman de Vries and was the first of a proposed series of exhibitions organised by the Kunsthistorisch Instituut's Werkgroep aktuele stromingen, or working group on current trends.

£ 150



54.

Lawrence WEINER.

Lawrence Weiner. a translation from one language to another / een vertaling van de ene taal in de andere. (Art & Project Bulletin 10).

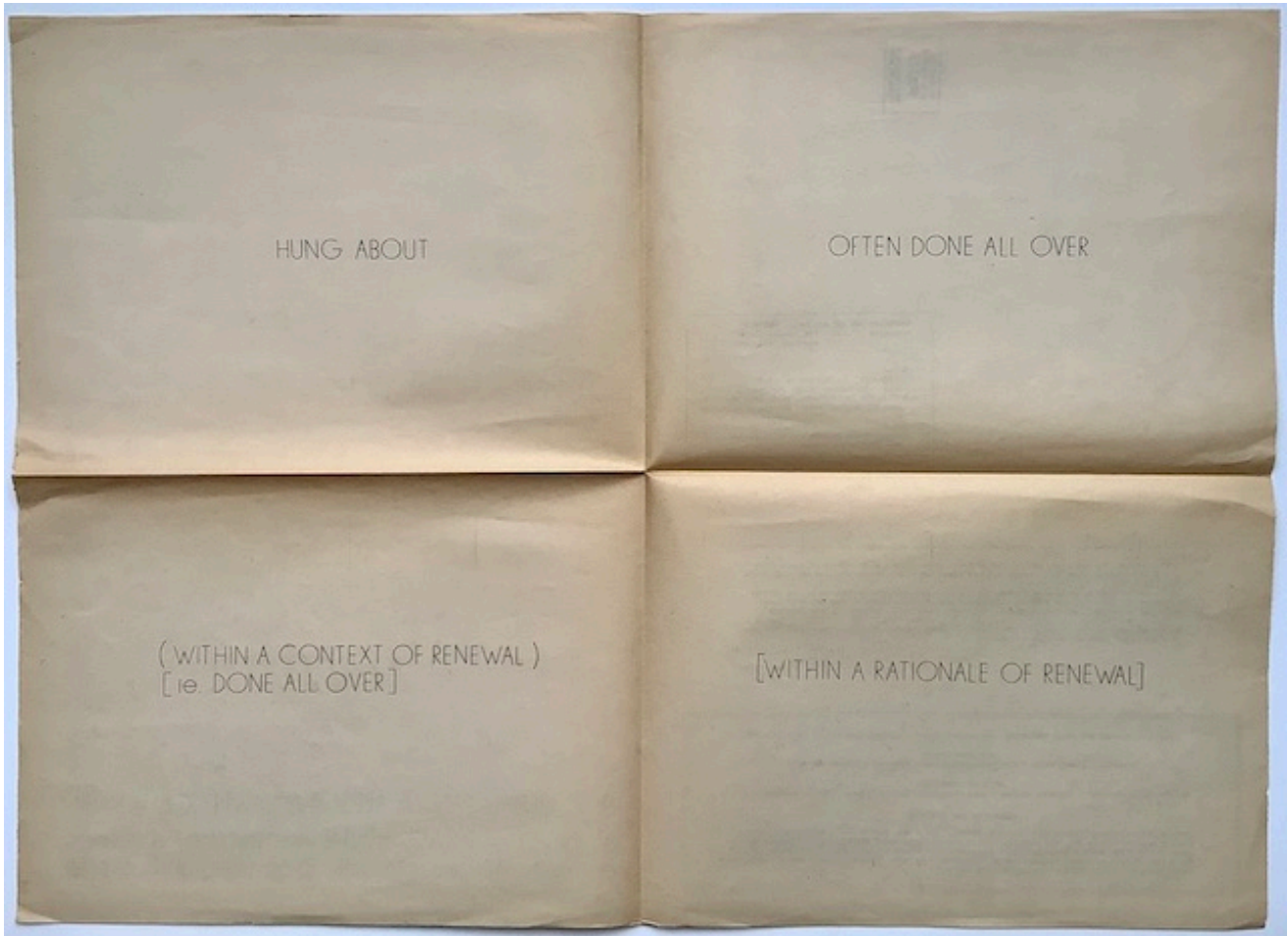
Amsterdam. Art & Project. 1969.

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

Lawrence Weiner's first Art & Project bulletin. This is Weiner's own copy, mailed to him from Amsterdam to his address on Bleecker Street.

"In most cases Weiner's Bulletins activated the centrefolds with paired (occasionally tripled) phrases ... [They] are simply but effectively conceived for the openings of the Bulletin" (Clive Phillpot, 'Everything Just Floating' - The Art & Project Bulletins).

£ 295



55.

Lawrence WEINER.

New Urban Landscapes # 6 Lawrence Weiner.

New York. Institute for Art and Urban Resources. 1976.

(42 x 29 cm). pp. (4). Folded broadsheet, offset printed in black-and-white.

"In this series, the Institute has invited artists representing a wide variety of avant-garde disciplines to transmit through their art, images of lower Manhattan to the people who live and work there." Weiner's contribution was a typical text work of four phrases. Other contributors to this early series of MoMA PSI initiatives included Klaus Rinke, Max Neuhaus, Judith Shea, Bill Beirne and Lucio Pozzi.

[Ref. *Lawrence Weiner. Books 1968 - 1989, Catalogue Raisonné, no. 15, pp. 92; Steven Leiber - Extra Art. A Survey of Artists' Ephemera 1960 - 1999, no. 226, pp. 89*].

£ 150



56.

(Lawrence WEINER).

Art Metropole. Information on Contemporary Art. Catalogue no. 11.

Toronto. Art Metropole. 1985.

(27 x 19 cm). pp. (64). Original wrappers, stapled.

Catalogue published by Art Metropole, with this issue entirely designed by Lawrence Weiner, with cover design and page-headings throughout.

Art Metropole, founded in 1974 by AA Bronson and General Idea, was the leading distributor of artists' books and publications in North America, pre-dating Printed Matter. The catalogue contains annotated lists of artists' books, anthologies, monographs, periodicals, audioworks and videotapes available from the Toronto based non-profit store. This copy includes the loosely inserted 16-page addendum, also designed by Weiner. [Ref. Dieter Schwarz - Lawrence Weiner. *Books 1968 - 1989, Catalogue Raisonné - Designed Books, no. 11*].

£ 220



57.

Cerith WYN EVANS.

Take My Eyes and Through Them See You.

London. ICA. (Institute of Contemporary Arts). 2006.

(15 x 10 x 5 cm). Photobook with title page & 118 digital prints on Kodak Royal digital photopaper. Original clear plastic binder, with 60 plastic sleeves.

Book published on the occasion of the first solo institutional exhibition in the UK by the Welsh artist and film-maker Cerith Wyn Evans, entitled *Take My Eyes and Through Them See You*, held at the ICA in London, September - October, 2006. Taking the format of a small photo album, all the images were produced by the artist during a recent trip to Japan. Published in an edition of 200 copies (+ 50 artist proof copies), numbered and signed by Wyn Evans on the final colophon leaf.

£ 650



58.

ZEITUNGSKUNST.

Zeitungskunst 1 & 2. [All published].

Düsseldorf. Verlagsgalerie Leaman. 1976 & 1978.

(21 x 14.7 cm). pp. 12; 12. With 14 tipped-in black-and-white photographs. Original wrappers, stapled.

Complete set of the catalogues produced by Michael Leaman's gallery in Düsseldorf to accompany two separate exhibitions, each with the same theme - the newspaper as artwork. The first exhibition opened in November of 1976, whilst the second followed in January of 1978. Over 90 works are listed throughout the pages of the two catalogues. Artists include Joseph Beuys, George Brecht, Mirtha Dermisache, Robert Filliou, Richard Hamilton, Yves Klein, Dieter Roth, Andre Thomkins, Herman de Vries, Ulises Carrion, Michael Gibbs, Wolf Vostell and others.

£ 500



Tim Byers Art Books

www.timbyersartbooks.com

timbyersartbooks@icloud.com

tel. +44 7980 785 738