

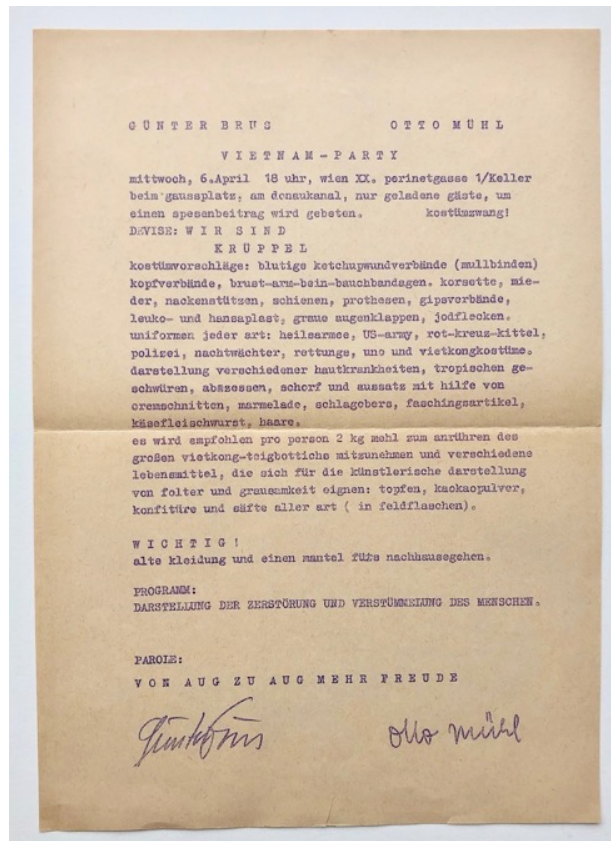
Tim Byers Art Books

Vienna Art Book Fair #1

October 4 – 6, 2019

VABF

**dieAngewandte – University of Applied Arts Vienna
Vordere Zollamtsstraße 7
1030 Vienna
AUSTRIA**



2.

Günter BRUS & Otto MUEHL.

Vietnam Party - invitation.

Self-published. 1966.

(29.5 x 21 cm). Single mimeographed sheet of text printed in blue. Central horizontal fold, one short tear to lower edge.

With the jointly realised action Vietnam Party, Brus and Muehl were clearly referring to contemporary geopolitics. Theirs was a cynical commentary on the absurdity of war, which under the slogan "we are cripples" intended to present the "destruction and mutilation of people".

The action, held in Muehl's basement studio on Vienna's Perinetgasse, was for invited guests only. Even if the audience remained largely in the role of onlookers, they were supposed to appear in costume and also asked to perform smaller actions, such as throwing various materials.

The mimeographed invitation states that costumes were "obligatory" and suggests for example, "bloody ketchup bandages (gauze bandages), head bandages, breast-arm-leg-belly bandages, corsets, girdles, neck supports, splints, prostheses, and plaster casts". It also recommends each person bring "2 kilos of flour for stirring up the big Vietcong tub of dough as well as a variety of foodstuffs appropriate for artistically representing torture and atrocities: cottage cheese, cocoa powder, all types of jam and juice (in canteens)".

Whilst the invitation, signed in the print by both artists, is dated the 6th of April, the action was in fact postponed several times and did not take place until July 4, 1966.

[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, pp. 165 & 315 (variant shown)*].

€ 450



3.

(VIENNA ACTIONISM).

Actions Concert für Al Hansen. - announcement.

Vienna. Galerie nächst St. Stephan. 1966.

(21 x 15.3 cm). Single sheet, offset printed in black on pink paper.

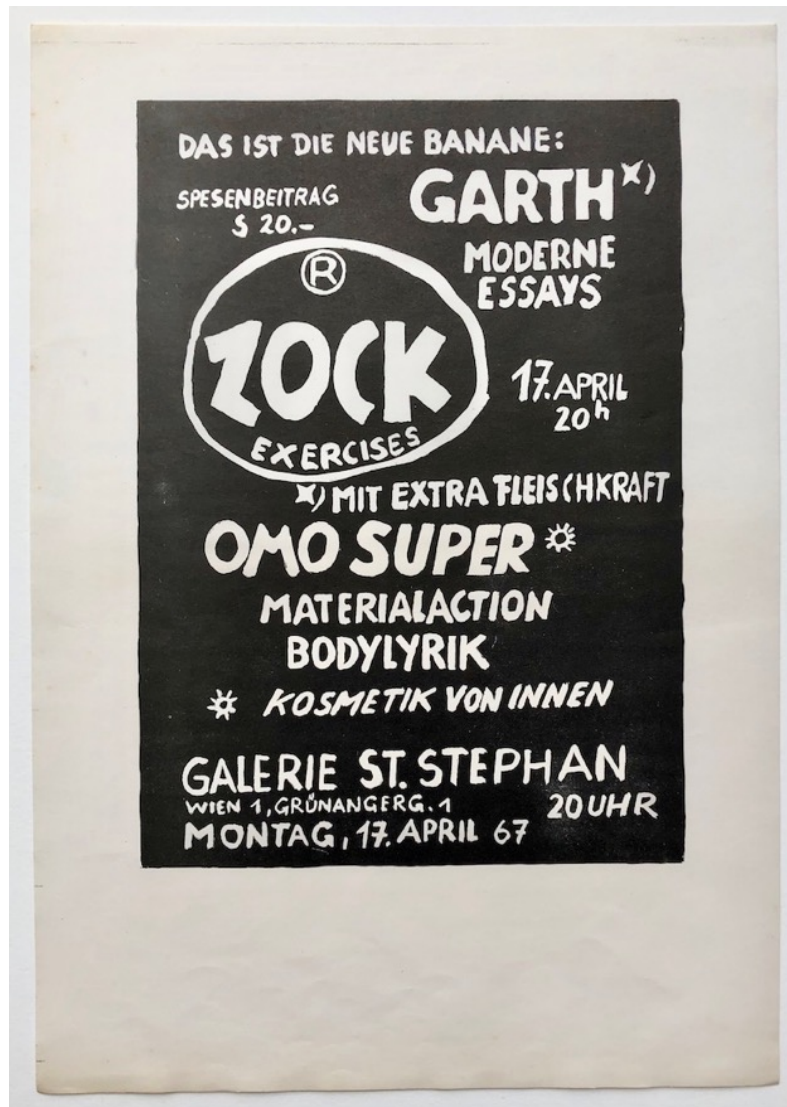
The original printed announcement for the 'Actions Concert for Al Hansen', held on the evening of 29 October 1966 at cleric Otto Mauer's Galerie nächst St. Stephan in Vienna.

Besides Muehl and Nitsch, Rudolf Schwarzkogler also took part, meaning that three of Vienna Actionism's main proponents performed together while also allowing a wider circle of Viennese artists to join. Alongside Kurt Kren and Peter Weibel, Oswald Wiener appeared with the Actionists for the first time. Further participants included the painter and musician Christian Ludwig Attersee, the writer Reinhard Priessnitz and Dieter Haupt.

Many of the artists' contributions took place simultaneously throughout the evening: Kren passed filmstrips around the audience, Attersee projected a one-hour film (Gartenfilm) on to the wall, and Weibel, accompanied by Muehl performed his 'action lecture 2' through the use of a megaphone.

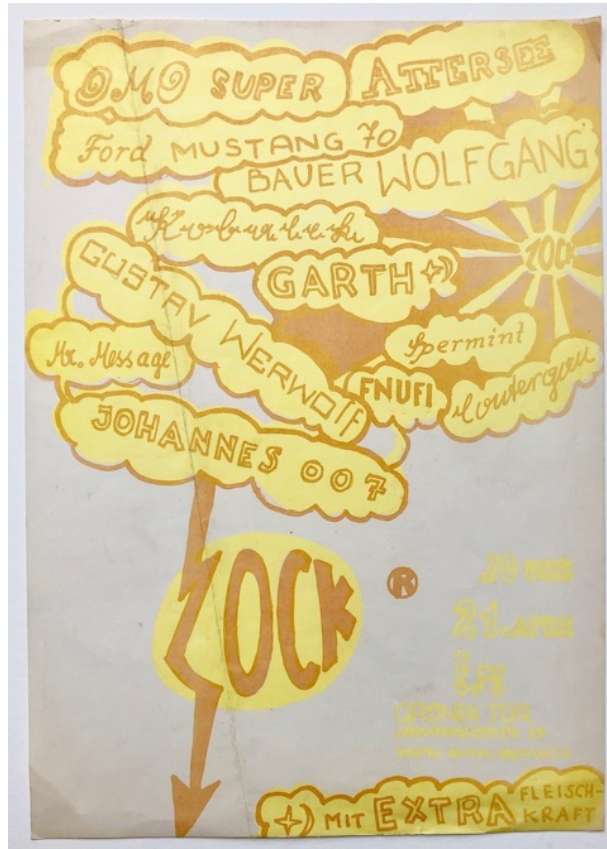
[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, illus. 761*].

€ 300



4.
(VIENNA ACTIONISM).
Zock Exercises - announcement.
Vienna. Galerie nächst St. Stephan. 1967.
(29.8 x 20.9 cm). Single sheet, offset printed in black on white paper.
The original printed announcement for 'Zock Exercises', held on the evening of 17 April 1967 at cleric Otto Mauer's Galerie nächst St. Stephan in Vienna.
Zock was the title of a radically anarchistic program proclaimed in early 1967 by Otto Muehl and the writer Oswald Wiener. It was intended to take art as socio-political agitation much further than had hitherto been the case with the Actionists. Zock was intended to radically extend Muehl's Material Actions into all aspects of social life. This project of 'total revolution' had its first public manifestation in the action Zock Exercises on April 17, 1967 in the Galerie nächst St. Stephan. Billed as "Omo Super Materialaktion Bodylyrik", it featured Muehl, Weibel and Wiener, who declaimed the manifesto Zock an alle (Zock to all).
[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, illus. 782, p. 324*].

€ 350



5.
(VIENNA ACTIONISM).

Zock-Fest - announcement.

Vienna. Galerie nächst St. Stephan. 1967.

(29.6 x 20.9 cm). Single sheet, printed in yellow and brown on white paper. Vertical diagonal crease to sheet.

The original printed announcement for 'Zock-Fest', held on the evening of 21 April 1967, four days after Zock Exercises had taken place at Galerie nächst St. Stephan. The Zock-Fest took place in the Grünes Tor, the clubrooms of the Catholic Austrian Students' Association of Vienna. Muehl and Nitsch, who participated on the side of the Actionists, were joined by many other representatives of the Vienna art scene, in particular, literati such as Gerhard Rühm and Oswald Wiener, who belonged to the Vienna Group. The festival garnered around 500 visitors. The participants, mostly using pseudonyms, performed a series of revue-like numbers. Gerhard Rühm, alias "Gustav Werewolf" opened the evening with the speech-act performance Gusch (Shut Up). Oswald Wiener alias "Garth mit extra Fleischkraft" (Garth with extra meat power) delivered the Zock manifesto while throwing dumplings aimed at the audience. Then "Omo Super & His Big Band" (Muehl and the Direct Art Group) performed 'Lieber Gott, wir sind alle epileptisch' (Dear God, we're all epileptic), in which they writhed through the audience before smashing kitchen furnishings to pieces in a Demolierungskonzert (Demolition Concert). When Nitsch alias 'Johannes 007' began to bludgeon a lamb cadaver, it comes as no surprise that the police were called and put a stop to the riotous evening.

[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, illus. 785, p. 324*].

€ 250

6.

(DIRECT ART FESTIVAL). Günter BRUS & Otto MUEHL.

Direct Art Festival, Porrhaus, Vienna - a series of rare matrix-printed announcements.

Self-published by the artists. 1967.

In the summer of 1966, the co-operation between Günter Brus and Otto Muehl intensified. They received an invitation from Gustav Metzger to participate in the *Destruction in Art Symposium* (DIAS) in London, and it was probably this first joint appearance in an international context that prompted the two to found the *Wiener Institut für Direkte Kunst* (Vienna Institute for Direct Art) in June 1966.

The term *Direkte Kunst* was coined as both artists considered it more accurate for the many aspects of their work with real bodies and objects, and more suitable than the established term 'Happening'. The *Direct Art Festival* took place the following year in Vienna's Trade Union Centre on Treitlstrasse, or Porrhaus, on the 9th of November 1967.

Muehl had found a functional spirit duplicator printer in the trash, and it was initially used by both artists and then almost exclusively by Günter Brus. It was Brus who designed 15 different motifs for the Festival's announcement, which he numbered from 1 to 15 with the note 'Brus-Design'. These matrix prints are the earliest known prints executed by Brus. The spirit duplicator, however, never allowed Brus more than 40 prints, because the colour intensity usually faded noticeably after the 30th print. To vary the individual subjects, Brus printed on paper of different colours, white, yellow, pink or blue. On the flyers Brus rather interestingly describes the festival as a *Direct Art Happening*, thus using the term from which the artists had originally sought to distance themselves.

Due to the quality of the thin paper and the printing process itself, these early Brus graphic works are exceedingly rare, with each printed in less than 40 copies. In this collection are five of the rare flyers:

[Ref. Roman Grabner - *Erdruckt und erstochen. Die Druckgrafik von Günter Brus*, pp. 61-64 & 69 (variant shown); *Vienna Actionism. Art and Upheaval in 1960s' Vienna*. Museum Moderner Kunst Stiftung Ludwig Wien, pp. 180-183].



6 a.

Direct Art Festival - Brus-Design 4 - (29.5 x 21 cm) - spirit duplicate matrix print, blue on white paper. Sheet hole-punched on left edge. The fourth of fifteen designs made by Brus to announce the Direct Art Festival. This design shows Oswald Wiener performing his legendary action "Die erfindung der elektrizität (the invention of electricity) at the 2nd Literary Cabaret of the Viennese Group, which also took place at Porrahaus.

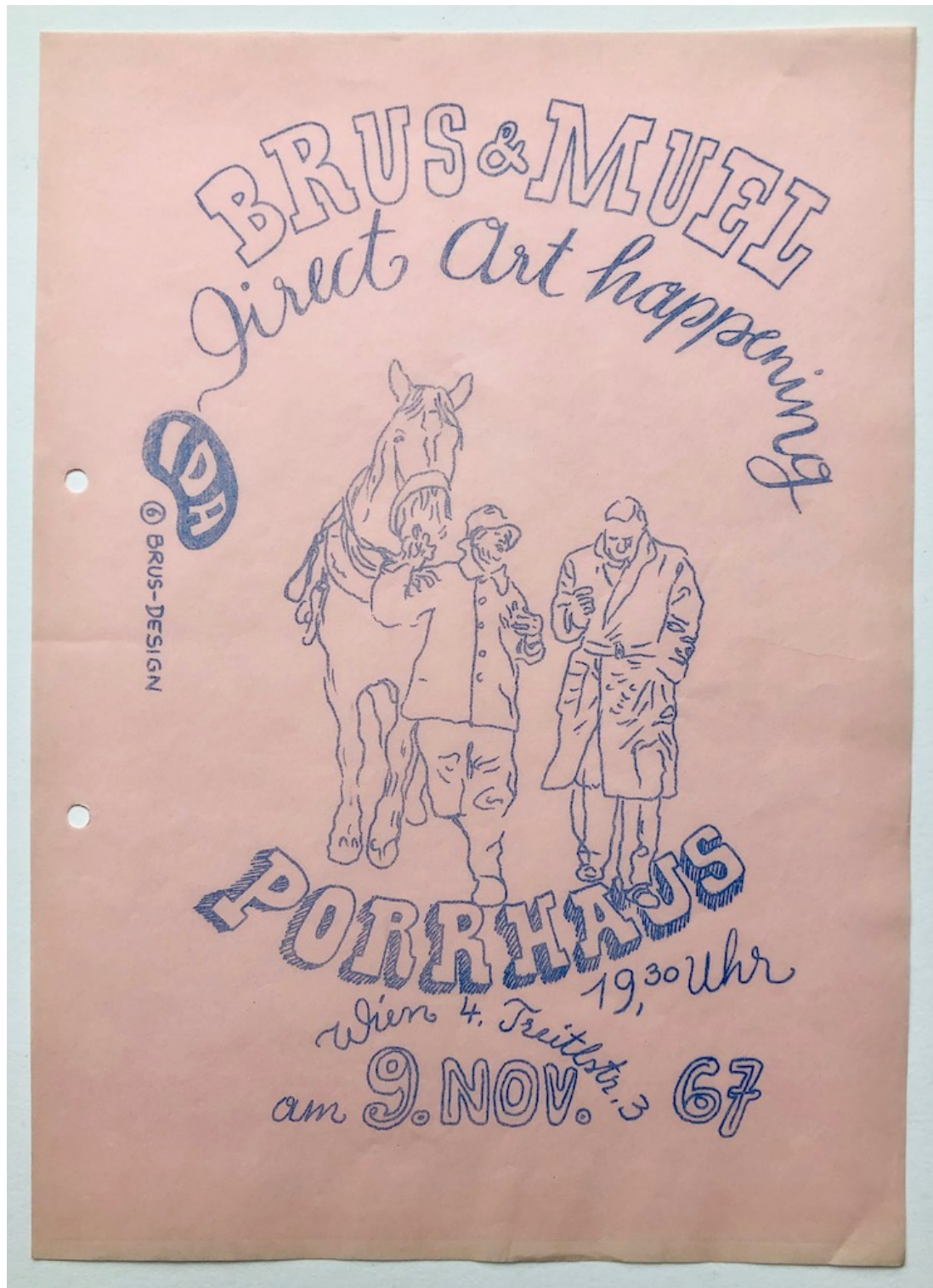
€ 2200



6 b.

Direct Art Festival - Brus-Design 5 - (29.5 x 21 cm) - spirit duplicate matrix print, blue on white paper. Single sheet, printed single side. Sheet hole-punched on left edge. The fifth of fifteen designs made by Brus to announce the Direct Art Festival. For several of the flyers, Brus was to draw a more traditional image. Here is what appears to be the Austrian monarch's son, seated with a penguin.

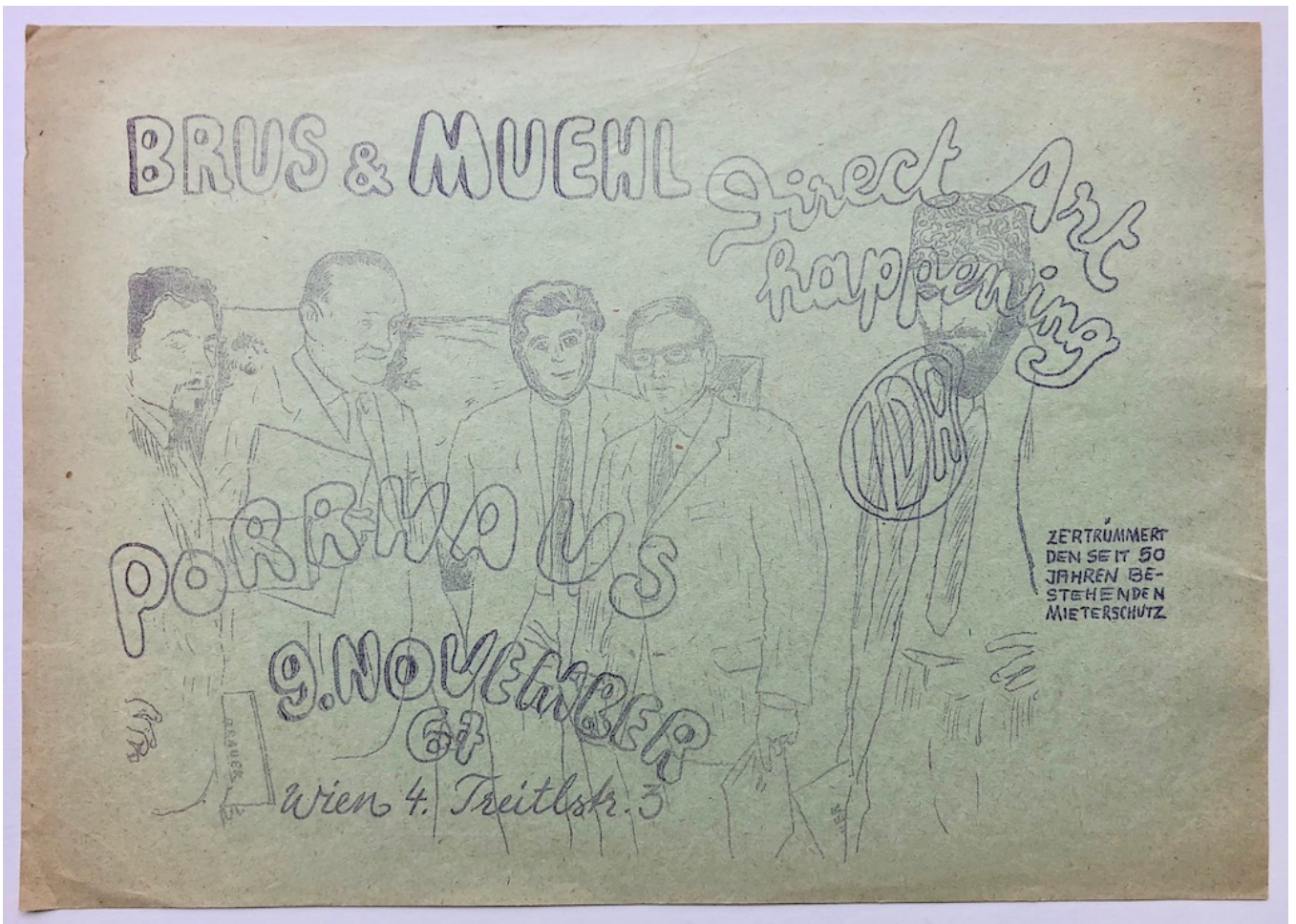
€ 2000



6 c.

Direct Art Festival - Brus-Design 6 - (29.5 x 21 cm) - spirit duplicate matrix print, on pink paper. Sheet hole-punched on left edge. The sixth of fifteen designs made by Brus to announce the Direct Art Festival. Again, a more traditional Austrian scene, two men leading a horse.

€ 1800



6 d.

Direct Art Festival - Brus-Design 8 - (29.5 x 21 cm) - spirit duplicate matrix print, printed on green paper. This is the only horizontal format in the series, and the design is based on a photograph of the opening of the 'Viennese School' exhibition at Zentralsparkasse, Vienna on 15 December 1965. It shows, from left to right, Arik Brauer, General Director Dr. Josef Neubauer, Wolfgang Hutter, Rudolf Hausner and Ernst Fuchs.

€ 2200

Jochen Rindt
SAGT ÜBER B&M

BRUS & MUEHL

.... IN DER KURVE LIEGEN
SIE PHANTASTISCH.
.... DIE HALTEN WAS AUS.
.... IHR PROFIL IST NICHT
KLEINZUKRIEGEN.
.... ES IST NICHT WAHR
DASS SIE LÄUSE HABEN.

BRUS-DESIGN 9



DIRECT
ART
HAPPENING

am 9. NOV. 67
im PORRHAUS
um 19³⁰ UHR

WIEN 4. TREITLSTR.3

6 e.

Direct Art Festival - Brus-Design 9 - (29.7 x 21 cm) - spirit duplicate matrix print, printed in blue on blue paper. The ninth of fifteen designs made by Brus to announce the Direct Art Festival. Brus now uses an image from contemporary popular Austrian culture - a drawing of Jochen Rindt, the country's most famous Formula 1 driver of the time.

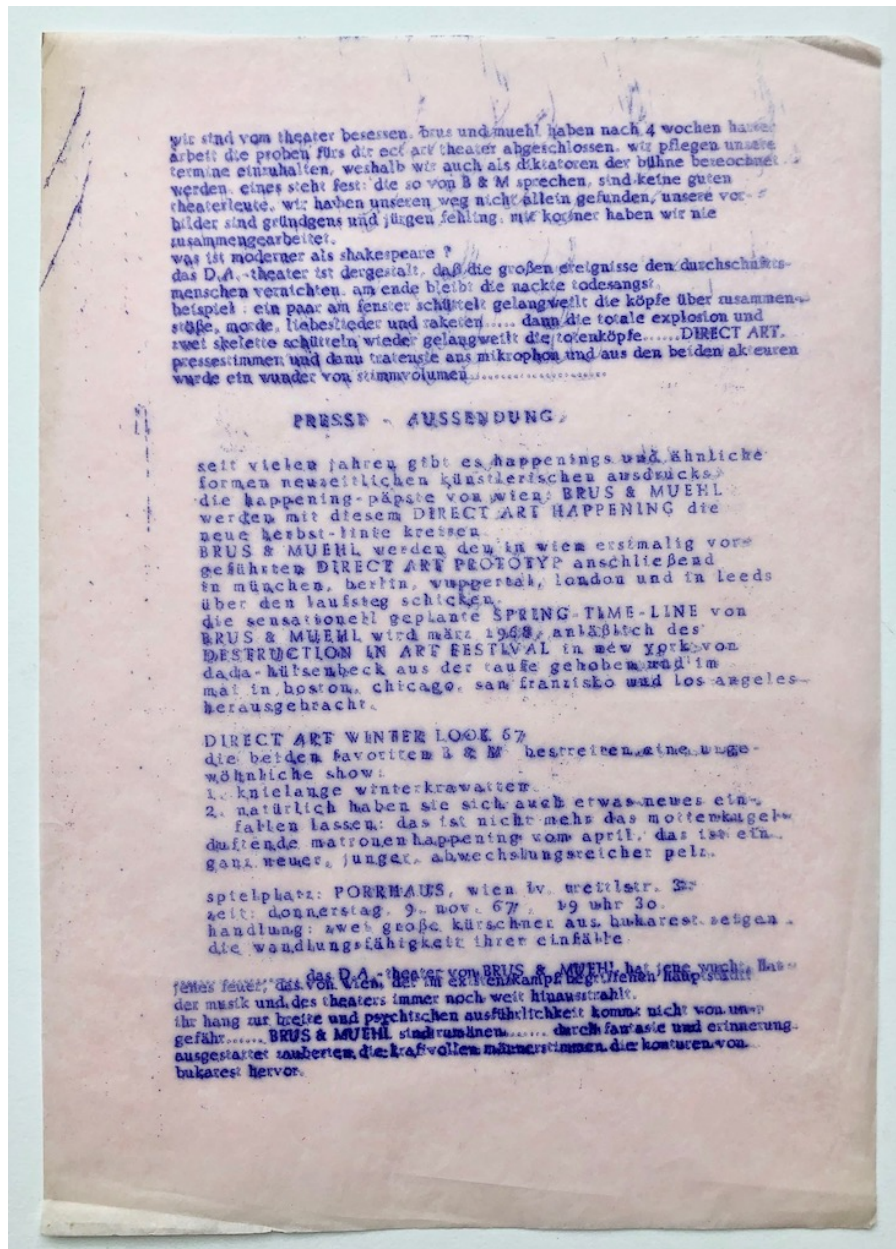
€ 2200

As well as the flyers designed by Brus, the collection also includes several other rare matrix-printed texts concerning the Direct Art Festival:

6 f.

Presseausendung Direct Art - (29.5 x 20.8 cm) - spirit duplicate matrix print, blue on pink paper. Single sheet, printed single side. Original press release for the Direct Art Festival. "wir sind vom theater besessen. Brus und Muehl haben nach 4 wochen harter arbeit die proben fürs direct art theater abgeschlossen. Wir pflegen unsere termine einzuhalten, weshalb wir auch als diktatoren der bühne bezeichnet werden. eines sieht fest: die so von B & M sprechen, sind keine guten theaterleute, wir haben unseren weg nicht allein gefunden, unsere vor-bilder sind gedulden und jüngen fehlend, mit kognier haben wir nie zusammengearbeitet. was ist moderner als shakespeare? das D.A.-theater ist dergestalt, daß die großen ereignisse den durchschäfts-menschen vorrichten, am ende bleibt die nackte todesangst. beispiel: ein paar am fenster schüttelt gelangweilt die köpfe über zusammen-stöße, morde, liebeslieder und raketen.... dann die totale explosion und zwei skelette schütteln wieder gelangweilt die totenköpfe.....DIRECT ART. pressstimmen und dann tratsche ans mikrofon und aus den beiden aktoren wurde ein wunder von stimmungsvollen....."

€ 450



1967 AUGENZEUGENBERICHT 16mm Film.
Nackte, schwangere Frau (8. Monat) striekt 5 min

REPRESSION 16mm Film. männl. Körper.
Ballon zwischen den Beinen. Luft entweicht lang-
sam und gleichmässig. alles weiss eingefärbt.

A TEM 16mm Film. 5 min. gleichmässig atmender
Brustkorb eines Mannes.

DEIN MARY - UND DU Foto-Aktion mit
einem Säugling.

AM DIRECT ART. Veröffentlichung der
Direct Art Press. Konzept für den österreichi-
schen Biennale Beitrag 1968, Venedig.

DAS UNIKUM. Spontan-Aktion. Art Centre
Vorführung eines Stuhlganges. Selbst-Operation.

Der GEBURTSTAG 16mm Film von Kren.
Essen, Urinieren, Trinken und Stuhlgang in di-
rekter Darstellung.

Einladung zum DIAS - NEW YORK Destruct
in Art Symposium II. in New York, San Francisco

DIRECT ART FESTIVAL im Porrahaus
Wien, gemeinsam mit Omo Super.

6 g.

1967 Augenzeugenbericht - (29.5 x 21 cm) - spirit duplicate matrix print, blue on pink paper.
Flyer listing films made by Günter Brus, including those made in collaboration with Kust Kren.

€ 150

VIENNA INSTITUTE FOR
DIRECT ART

PROGRAMM

1. die möglichkeit zum schluß ein bestimmtes lied
zu singen. brus & muehl
2. wo ist das vogel . (wer sich rührt wird abgeknallt) muehl
3. aus der mappe der menschlichkeit brus
4. drei schöne gesänge komponiert und dirigiert von otto muehl
chor: direct art company
5. den E-schock bitte, ich kann nicht mehr brus
6. pervetser versuch mit einem sacktuch brus
7. was knaben machen, wenn es ihnen langweilig ist muehl & seine schüler
8. abwegiges spiel eines verkehrten mit einem hund brus
9. muehls schüler zeigen den grad ihrer verderbenheit o bauer&h stumpfl
10. kill yourself and cry kikerkik muehl
11. ich hack dir den schädel im hausflur ab gabriela brus
versöhnung um der kinder willen muehl
12. versuche mit unnützer tierwelt muehl & seine schüler
13. abrahams wurschkessel brus
14. führt direkte kunst in den wahnsinn ? muehl & seine schüler
mußt du bist an allem schuld brus
15. muehl bringt seinem liebingschüler das fliegen bei und wirft ihm ein
kipferl nach, was sehr schön von ihm ist. muehl & schüler
16. i love you yes (do) brus

GUENTER BRUS & OTTO MUEHL

OTMAR BAUER, AUGUST FRÖHLICH, DIETER HAUPT, HERMANN SIMBÖCK?,

HANS JÖRG STAUDINGER, HERBERT STUMPFL, KURT ZEIN, IRENE

porrhaus, wien IV, treitlstr. 3 19 uhr 30

6 h.

Direct Art Festival Programme - (29.5 x 21 cm) - spirit duplicate matrix print, blue on white paper. The Direct Art Festival consisted of a variety of short, revue-like sketches, with sixteen listed here on the Festival's programme. They include Brus's drastically titled actions such as "Ich hack Dir den Schädel im Hausflur ab, Gabriela" (I'll Chop off your Head in the Hallway, Gabriela), or "Den E-Schock bitte, ich kann nicht mehr" (The Electric Shock please, I Can't Take it Anymore). Muehl's rather tongue-in-cheek approach expresses itself in actions such as "Muehl's Schüler zeigen den Grad ihrer Verderbtheit" (Muehl's Pupils show the extent of their Depravity). The programme is signed in the print by all the Direct Art participants, including Otmar Bauer, August Fröhlich, Dieter Haupt, and Herbert Stumpfl.

€ 400



7.

Günter BRUS & Otto MUEHL.

**Direkte Kunst / Direct art / Arte diretta /
B & M Brus & Muehl.**

Vienna. Institut für Direkte Kunst / Institute for Direct Art. 1967.

(30 x 11 cm). pp. (20) unnumbered. First half of book with pages printed on verso, second half printed on recto. Original plain brown wrappers, stapled.

In the spring of 1966 Brus, along with Muehl, Nitsch, the critic Peter Weibel and the experimental filmmaker Kurt Kren, were invited to the '*Destruction in Art Symposium*' in London. As a result of this coming together, the artists founded the 'Institute for Direct Art'. Brus and Muehl coined the expression 'direct art' as an alternative to the American artist Allan Kaprow's term 'happening'.

This self-published booklet consists of hectographed texts outlining proposals by Günter Brus and Otto Muehl for Direct Art events and happenings in Vienna in 1966 as well as a proposal for the Austrian pavilion at the Venice Biennale in 1968. Includes recollections of the earliest Direct Art actions such as *Vietnam Party*, and the *Totalaction* held at the Galerie Dvorak in June 1966. Otto Muehl's Zock publications began to appear irregularly in 1967. He produced a number of similar booklets containing action concepts under the publishing title of Zock Press. For these he used, as here, vertically folded A4 sheets, a simple typewriter font and rough brown cardboard wrappers. The copy presented here appears to be a variant of such booklets, with the covers lacking any rubber-stamped mention of the Zock Press. This may be the result of Muehl's falling-out with his Zock compatriot Oswald Wiener, and the renewed close working relationship with Brus and the Direct Art Festival of 1967.

€ 1200

gang des zuschauerraumes auf die bühne, der akteur b läßt sich an einem seil auf die bühne herab.

2. akteur a und b kriechen auf der bühne im kreis, zuerst hintereinander, dann gegeneinander, kriechen übereinander, blicken sich eine min. lang in die augen, a steht auf, b umkreist ihn kriechend.
3. vom schnürboden wird eine ziehharmontika herabgelassen. beide akteure reißen an der harmontika solange bis sie auseinanderfällt, stöhnen und schreien.
4. a kriecht im mittलगang vor und zurück, b hüpf auf der bühne senkrecht auf und ab.
5. beide akteure springen ununterbrochen senkrecht in die höhe, steigern die atemgeräusche bis zu starkem keuchen, das dann in normales atmen übergeht,

IV

1. im ganzen raum sind akteure mit lärminstrumenten verteilt. während die instrumente betätigt werden springen die akteure in den raum, stoßen und schlagen sich, schütteln sich die hände, beginnen, indem sie auf einzelne zuschauer zeigen, zu schreien: 1-2-3-4-5-7-9-17-21 usw. sie schreien weiter: "und nichts, und was, und wir, und hier, und ob, und unten, und oben, und wann, und ich, und mein, und dein, und sein, vielleicht, wieso, warumnicht, kann sein, auch nicht, wenn doch, also nun, sowieso.
2. es klopft an der tür des zuschauerraumes. ein polizist mit schäferhund tritt ein, geht auf die bühne, blickt ins publikum und notiert auf einem meldeblick. er befestigt den zettel an der rückwärtigen wand der bühne, geht langsam durch den zuschauer- raum und blickt jedem streng in die augen. er geht wieder auf die bühne und verschwindet. akteur b ließt den zettel des polizisten: 1kg rindfleisch S 46, 70. dieser satz wird 20x wiederholt. die akteure mit den lärm- instrumenten schreien den satz mit. zum schluß gebrüll und lärminstrumente.

V.

1. auf die bühne werden von allen seiten kohlen geschaufelt. die akteure schaufeln kohlen vom zuschauer- raum auf die bühne, ebenso werden kohlen vom schnürboden auf die bühne geworfen.
2. kohlenträger schleppen ununterbrochen kohlen säcke in den zuschauer- raum, auf der bühne schneiden und hacken 3 akteure holz. sobald sich auf der bühne ein großer haufen brennmaterial befindet wird ein tonband eingeschaltet: straßenlärm, dann die stimme eines passanten: "jetzt kanns ruhig werden, da wermas schee warm hom, wens drauß so koid is. do hauma uns zuwi zum ofen und dann kennans uns ollt im oasch lekn. während dieses textes werden vom schnür- boden 50 kg weizenmehl auf das brennmaterial geschüttet.

SIMULTANE ACTION ORNAMENT IST EIN VERBRECHEN

2. juni 1966 adolf loos villa eßberg. 9, wien

geräusche, sprechen, schreien, farbe, nah- rungsmittel, bewegung.

1. brus und muehl stehen sich an den gegen- überliegenden wänden des raumes gegen- über. zwischen ihnen liegt auf frischgemähten gras ein nacktes modell mit plastikolie zugedeckt. beide akteure sind im bikini, brus ist weiß gestrichen.

actionen, die sich überschneiden.

M: hackt holz, schlichtet scheite, schlägt darüber ein ei auf, begießt scheite mit himbeersaft, pudding, joghurt, leckt die scheite mit der zunge ab, zeichnet auf den boden pfeile, die auf das modell hin weisen.

B: zieht auf dem boden kriechend mit kreide einen strich, umkreist mit strichen das modell, kriecht zu mühls holzscheiten, wird dabei von muehl mit himbeersaft betropft, nimmt ein scheit und legt es auf den bauch des modells.

M und B stehen sich über dem modell gegenüber, blicken sich lange an, be- ginnen nach luft zu schnappen, stammeln und zu gurgeln, kehren an ihre plätze zurück. B und M stehen einander gegenüber und turnen.

B und M gehen aufeinander zu, recken die halse vor, stammeln und lassen dabei himbeersaft aus dem mund auf das modell rinnen.

B frißt aus der hand von M ein aufgeschla- genes ei samt schale, spuckt es in M's mund zurück, dieser spuckt es auf den bauch des modells.

B und M ohrfeigen sich mit marmelade. Merdrückt in der hose von B ein ei.

M legt sich auf B, sie zerfleischen mit den zähnen eine tomate.

sie zerreißen mit den zähnen eine rinds- lunge.

M zieht aus der hose von B eine schweins- leber.

B beschüttet M hetdelbeerjoghurt.

ste ohrfeigen sich mit kremeschnitten.

sie spritzen mit milch auf das modell.

M spritzt mit hilfe eines künstlichen penis himbeersaft in den mund des modells.

M liegt am boden und verspeist blumen, salat und spuckt alles auf das modell.

B liegt rücklings am boden und schiebt sich im krebsgang über das modell, frißt

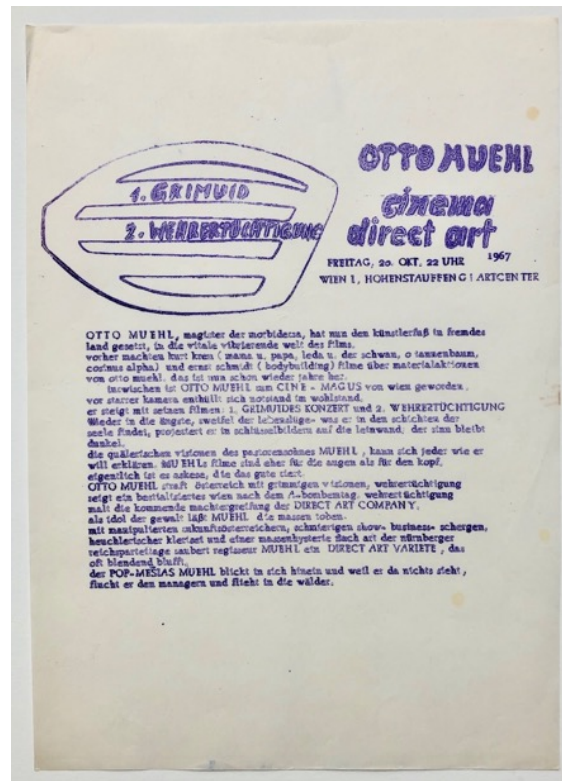
teig, M spritzt ihm den mund mit siphon

aus. M bespritzt den, das modell abknutsch-

enden B mit siphon und schüttet 5 l milch über beide.

er bewirft beide mit 3kg mehlteig.

B und M blicken sich tief in die augen.



8.

Otto MUEHL.

Cinema Direct Art - announcement.

Vienna. Self-published. 1967.

(29.7 x 21 cm). Single sheet with mimeographed text printed in blue in white paper.

In 1967 Muehl coined the term “*Cinema Direct Art*”, which is aligned with that of “*Direct Art*”, the designation for the ‘direct’ action on reality as practised by the Vienna Actionists. It was the success of the films by Kurt Kren and Ernst Schmidt on the one hand, and Muehl’s dissatisfaction with their “dismemberment” of his work on the other, which led Muehl to produce 16mm films from the spring of 1967 onwards. Muehl himself often stood in front of the camera, and had little influence on the recordings themselves. The cinematic means are simply used: fixed camera, long shot or close up, and no sound. The venue was usually the cellar leased by Muehl in Perinetgasse and the apartments of Muehl, Brus and others. Muehl always insisted on showing his films in his own programs. The first demonstration was of two of his films ‘Grimuid’ and ‘Wehretüchtigung’ on October 20, 1967 in the Art Center in Hohenstauffengasse. On the mimeographed announcement flyer for the screening, Muehl’s text is typically rousing: “nun den kunstlerfuß in fremdes land gesetzt, in die vitale vibrierende welt des films. vorher machten kurt kren und ernst schmidt filme über materialaktionen, das ist nun schon wieder jahre her. inzwischen ist OTTO MUEHL zum CINE MAGUS von wien geworden. vor starrer kamera enthüllt sich notstand im wohlstand.” (“now set the artist foot in a foreign land, in the vital, vibrating world of the film. Before kurt kren and ernst schmidt films about material actions, that’s now years ago. Meanwhile OTTO MUEHL has become the CINE MAGUS of Vienna. In front of a stalwart camera, a state of emergency reveals itself in prosperity”).

[Ref. *Vienna Actionism. Art and Upheaval in 1960s’ Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, p. 144 (variant print)*].

€ 400



9.

Otto MUEHL.

Filme über Materialaktionen - flyer/poster.

Vienna. Self-published. (1968).

(34 x 25 cm). Single sheet, screenprinted in black.

Between early 1967 and early 1968 Muehl was intensely occupied with the medium of film and wrote down his thoughts in the manifesto entitled 'Film und Materialaktion' in 1968. This flyer appears to be printed at around the same date, and may well be a proof design for a poster for an unrealised screening of Muehl's material action films. It has similarities with Muehl's poster for his Cinema Direct Art screening event from October 1967, especially in the use of the screenprinted close-up image of a section of 16mm film.

[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, p. 145 (variant print)*].

€ 500



10.

Otto MUEHL.

Morschl action - two vintage gelatin silver print photographs. 1970.

Each photograph (28 x 22.5 cm), individually cut and mounted onto slightly larger sheets of thin card. Residue of the mounting glue affecting one of the photographs.

Morschl was a late action performed by Otto Muehl, together with various other participants including Hannes Morschl, Herbert Stumpfl and Heidrun Pirchner. It took place in the early weeks of 1970 at Muehl's apartment on Praterstrasse in Vienna. Like many of his actions of this period, in *Morschl*, Muehl deploys highly provocative images of the violation of sexual

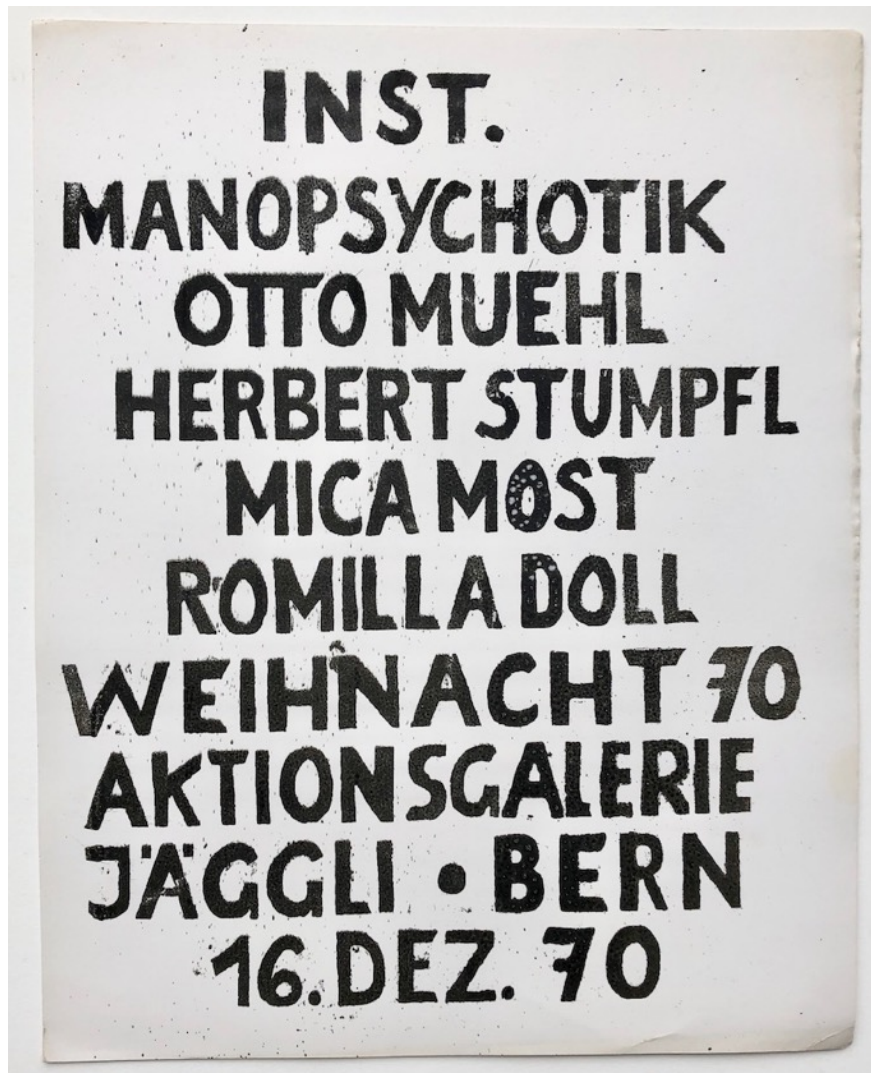
taboos, reflecting his shift towards his departure into the counter-society of the commune, and thus his disengagement from the art world.

Muehl's actions now centre around the production of activist energy, whereby he works with the subversive force of the ugly, the grotesque and the ridiculous. The photographer responsible for documenting 'Morschl' remains unknown. The two photographs were also issued in the portfolio 'Der geile Wotan' (1970).

[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, p. 342, illus. 884*].

€ 2500





11.

Otto MUEHL.

Weihnacht 70 - proof sheet of screenprint text.

Bern. Aktionsgalerie Bern (Rudolf Jäggli). 1970.

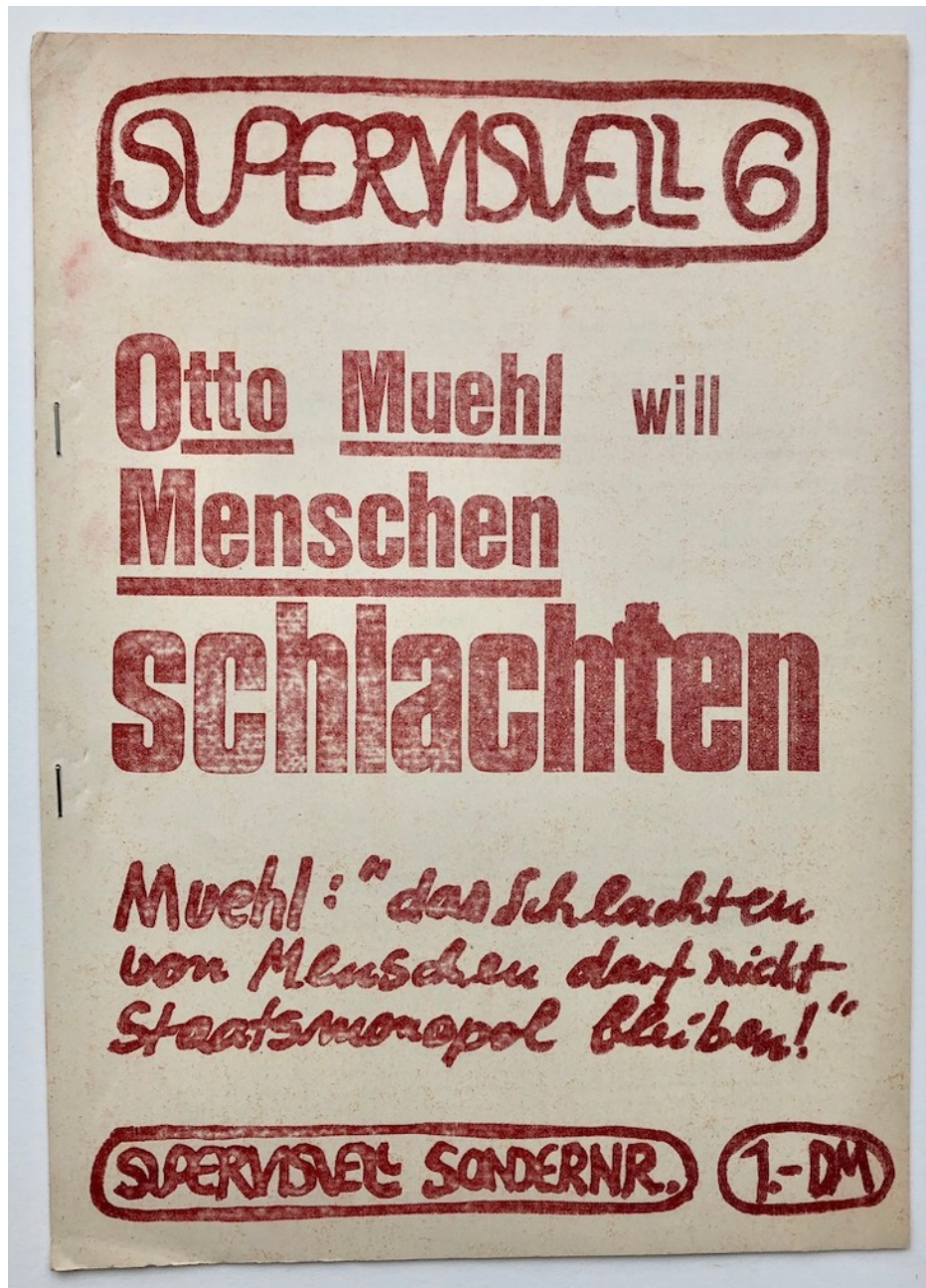
(30.9 x 24.6 cm). Single sheet, with screenprinted text in black.

Weihnacht 70 (Christmas 70) was one of Otto Muehl's final actions before retiring to the life as commune leader. Due to the scandal provoked by much of the Actionist's work in Austria, and the criminalisation of participating artists, Muehl's last public actions took place abroad.

'Weihnacht 70' was performed in Rudolf Jäggli's gallery in Bern on the 16th of December 1970. A portfolio of 13 photographs documenting the event was published in a limited edition by Muehl, with the title text printed in screenprint on the front of the folder. Presented here is a proof of that screenprinted text, printed on white card. It reads: "Inst. Manopsychotik Otto Muehl Herbert Stumpfl Mica Most Romilla Doll Weihnacht 70 Aktionsgalerie Jäggli. Bern 16. Dez. 70".

[Ref. *Vienna Actionism. Art and Upheaval in 1960s' Vienna. Museum Moderner Kunst Stiftung Ludwig Wien, p. 351*].

€ 250



12.

Otto MUEHL.

Supervisuell 6. Otto Muehl will Menschen schlachten. Muehl: "das Schlachten von Menschen darf nicht Staatsmonopol bleiben!" Supervisuell Sondernummer: Otto Muehl.

Zurich. Klaus Schoenherr. 1970.

(29.6 x 21 cm). pp. (9). Original hectographed wrappers, stapled.

The sixth and final special number of HHK Schoenherr's experimental film magazine Supervisuell, with the issue dedicated wholly to the work of Otto Muehl. Hectographed texts throughout, reproducing essays by Muehl on his Material Action films.

€ 200



HERMANN NITSCH

DAS O. M. THEATER

**7. Karton, 10 Originalfoto
s u. 7 signierte Objekte,
40 Exemplare, DIN A4,
300 DM**

**EDITION HUNDERTMARK,
1 Berlin 42, Kol. Klebeblatt,
Blumenweg 12**

13.

Hermann NITSCH.

Das O. M. Theater - original publicity flyer.

Berlin. Edition Hundertmark. 1971.

(37 x 26 cm). Single sheet, offset printed in black, with photograph reproduced on upper half, with text printed beneath. Soft central horizontal crease.

The seventh 'Edition Box' produced by Hundertmark was executed by Hermann Nitsch in 1971, and consisted of 10 original photos, and seven collages. This is the original flyer for the publication, printed on a single folded sheet.

€ 95



14.

Peter WEIBEL & Valie EXPORT (editors).

Wien. Bildkompendium Wiener Aktionismus und Film.

Frankfurt. *Kohlkunstverlag*. 1970.

(30 x 21 cm). pp. 318. Publisher's black wrappers.

Legendary compendium on Viennese Aktionismus, profusely illustrated throughout with images from the artist's films.

€ 250



15.

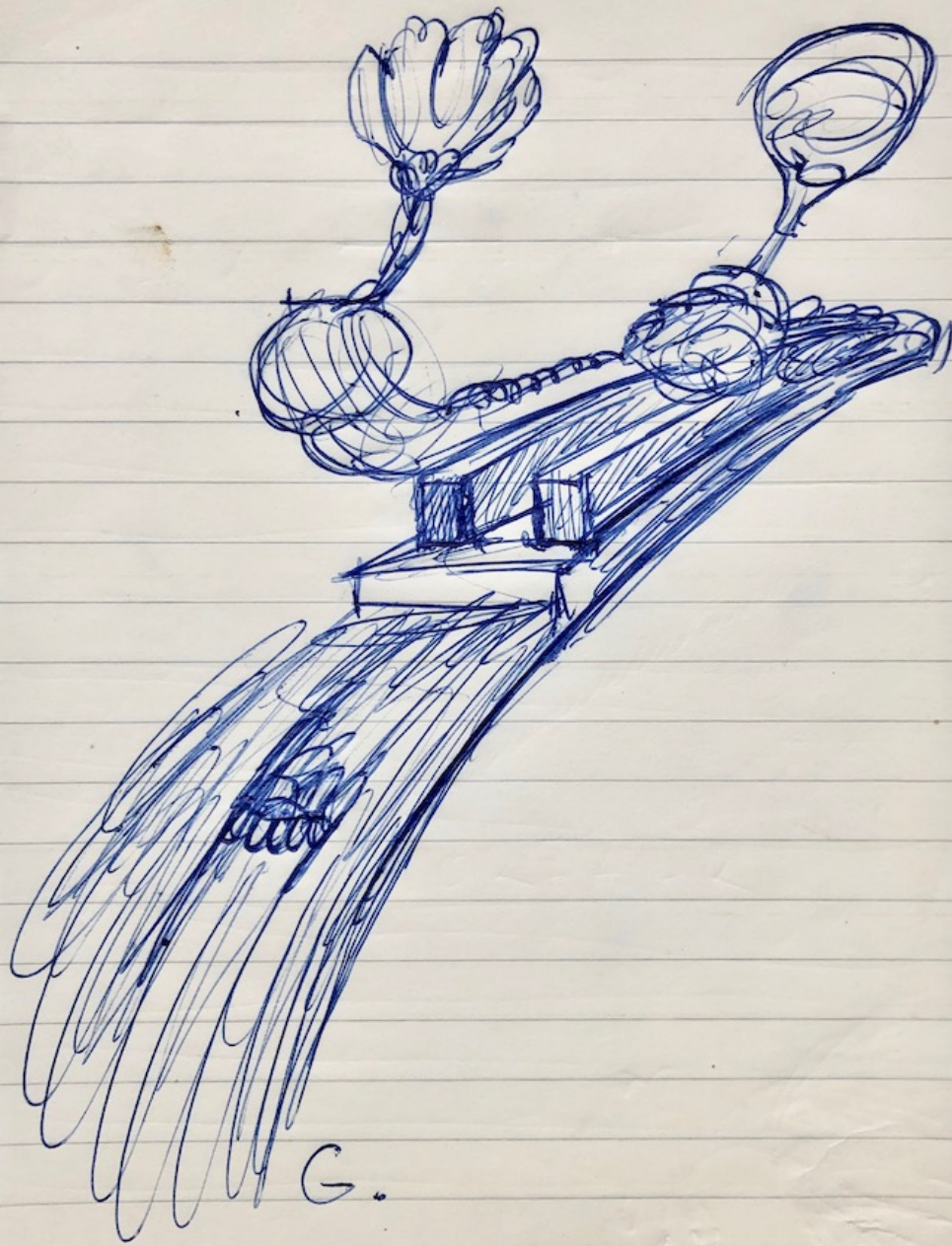
Günter BRUS.

Two Original Sketches, one entitled 'Amnestie'. c. 1972-74.

Each sheet measures (21 x 14.7 cm). Each drawing executed in blue on lined notepad paper, sometimes with such ferocity that the pen has caused the paper to tear.

The first drawing is a frenzied explosive composition, complete with a rather ragged depiction of the emblematic eagle of the Austrian Republic. Brus has also added a small collage (section from an Austrian postage stamp), again showing the eagle. The title 'Amnestie' is particularly redolent, as at the time of the drawing's execution, Brus was living in exile in Berlin. Rather than pleading for an amnesty from the Austrian state, the drawing appears to be a strident rebuttal to the artist's homeland (Brus was awarded the Grand Austrian State Prize 'Großer Österreichischer Staatspreis' in 1996, years after being driven from his country of birth). The accompanying abstract drawing is signed with the single initial 'G'.

€ 4500





16.

Günter BRUS.

Die Drossel no. 14 - discarded cover design.

Berlin. Published by Günter Brus. 1975.

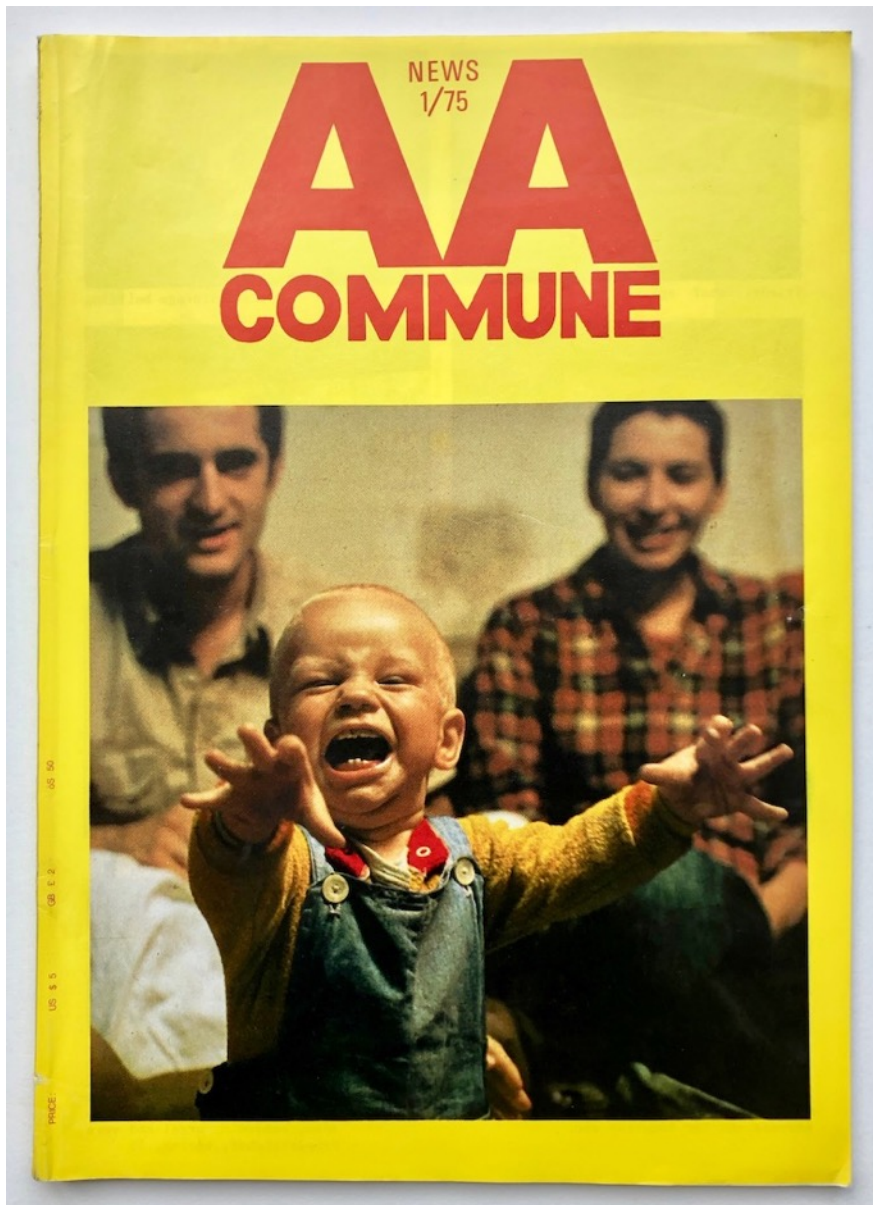
(25 x 34.8 cm). Single sheet screenprint in black on white card.

The unused cover design for Die Drossel issue no.14.

Die Schastrommel, (renamed Die Drossel in 1975) was the renowned Austrian Exil periodical published by Brus, Otmar Bauer, Oswald Wiener, Gerhard Rühm. For each issue Brus designed a screenprinted cover, including those of the special editions. Die Drossel no.14 is the only issue where the planned cover was changed before publication. Despite a supposed 500 copies being printed, examples of this discarded first cover design are scarce.

[Ref. Roman Grabner - *Erdruckt und erstochen. Die Druckgrafik von Günter Brus*, p. 130].

€ 1200



17.

(Otto MUEHL).

AA Commune News. 1/75.

Vienna. Aktions-Analytische Kulturvereinigung. 1975.

(28.7 x 20.5 cm). pp. 82. Original printed wrappers.

English-language reportage and manifestos from Otto Muehl's *Aktions-Analytische Organisation*, commonly known as the Friedrichshof Commune, devoted to "free sexuality and common property."

Includes articles of the commune manifest, free sexuality, theory and practice of actions analysis, AA parabola, analysis reports, organisation of the commune, reports of a visitor, children in the AA commune, the role of the artist, and AAA actions analytical art. With subscription insert noting the AA Commune summer academy.

€ 100



18.

SELTEN GEHÖRTE MUSIK. (Günter BRUS, Hermann NITSCH, Dieter ROTH, Gerhard RÜHM, Oswald WIENER).

Selten Gehörte Musik. Münchner Konzert Mai 1974.

Stuttgart, London and Reykjavik. Edition Hansjörg Mayer. 1975.

(31 x 31 cm). Edition of 1000 copies. Three LPs in a printed cardboard box, illustrated with black-and-white photographs by Karin Mack.

“Selten Gehörte Musik (rarely heard music) developed from our ‘artists’ workshops’ in which an intimate circle of friends met together at loose intervals to talk, eat, drink and collaborate on artistic projects. the aim of the workshops was to create a fruitful intensity over a period of several days (and nights) which, without being restricted to any one field of the arts, fostered creative production of a totally pleasure-oriented kind. (...) During a subsequent visit of Dieter Roth to Berlin, 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. 7. 1973) / Roth, Rühm, Wiener, for which we invented the ‘brand name’ Selten Gehörte Musik. (...) In 1974 we decided it was no longer enough to produce our ‘rarely heard music’ simply in order to document it on a record, we had to combine the recording with a public performance. (...) We accepted an invitation to perform in Munich in May 1974, this time with five of us: Günter Brus, Hermann Nitsch, Dieter Roth, Gerhard Rühm and Oswald Wiener.” (from: Gerhard Rühm, Some data on ‘Selten Gehörte Musik’).

[Ref. Dirk Dobke - Dieter Roth. Books + Multiples. Catalogue Raisonné, p. 87; Ursula Block & Michael Glasmeier - Broken Music. Artists’ Recordworks, p. 226; Guy Schraenen - Vinyl records and covers by artists, p. 80; Bronac Ferran - The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer, p. 249].

€ 450



19.

Hermann NITSCH.

partitur der 56. aktion. requiem für meine frau beate. diese aktion wurde am 1 juni 1977 in bologna in der chiesa Santa Lucia via catiglione durchgeführt.

Naples. Edizioni Morra. 1977.

(32 x 32 cm). Complete set of 3 LPs, and accompanying 36-page photographically-illustrated booklet with folded score poster. Issued in original black drop-back box with gilt titles. Creasing to edge of box, otherwise good.

Audio documentation of the *Requiem für meine Frau Beate*, which took place in the Chiesa di Santa Lucia in Bologna, Italy, in 1977 shortly after Beate Nitsch's death in a car accident.

Until this time Hermann Nitsch's music had essentially been a wall of noise: musicians could play anything they liked, but as loud as possible. With the Requiem Nitsch, for the first time, started to work with longer tone clusters, especially for the wind instruments. The perfect acoustics of the church with its wonderful organ suggested a new and much richer direction in his music.

Complete set of 3 LPs. This copy signed by Hermann Nitsch on the title page of the accompanying booklet.

[Ref. *Ursula Block & Michael Glasmeier - Broken Music. Artists' Recordworks, p. 188; Guy Schraenen - Vinyl records and covers by artists, p. 101*].

€ 650

As well as the collection of material on Vienna Actionism, the following artist's books and periodicals will also be shown at the Vienna Art Book Fair.....



20.

Karel APPEL & Hugo CLAUS.

De Blijde en Onvoorziene Week.

Paris. Cobra-Bibliotheek. 1950.

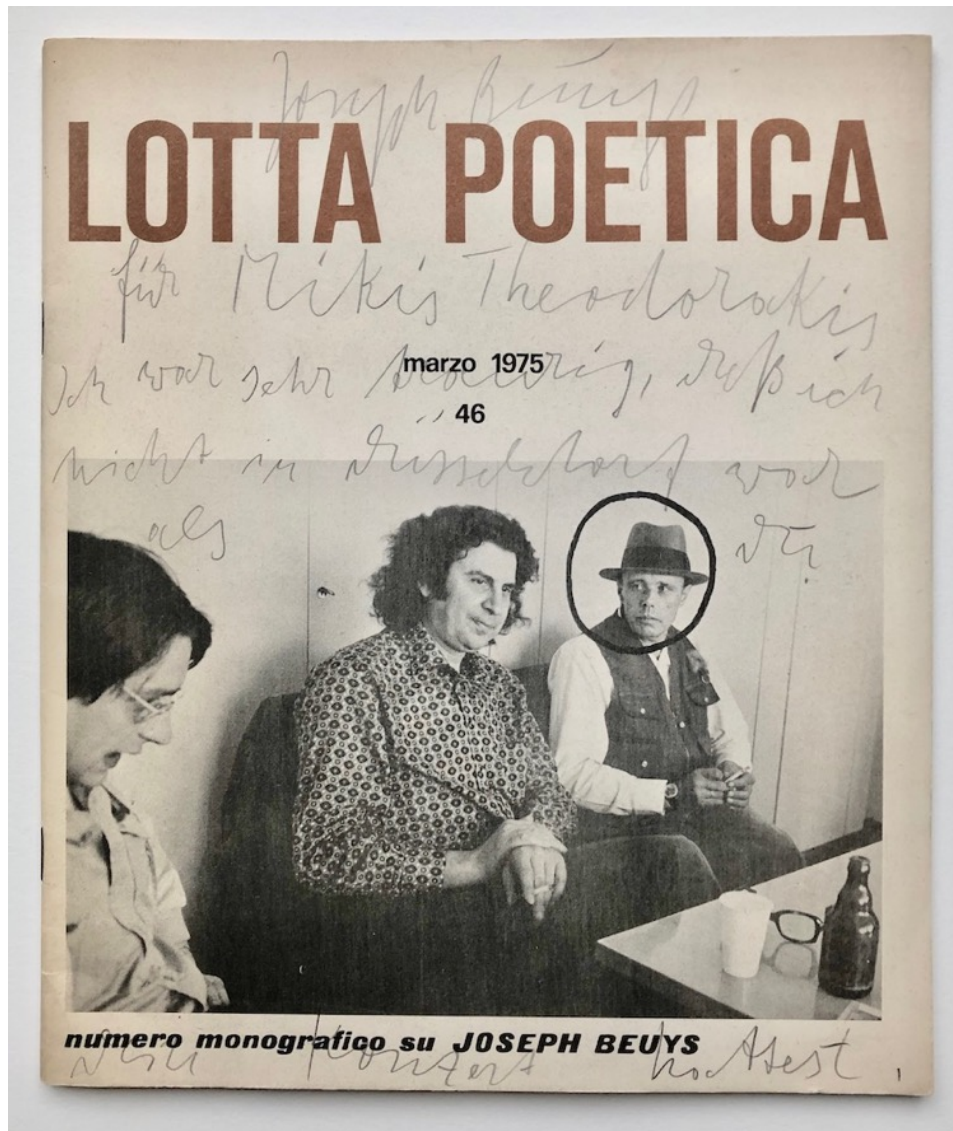
(27.3 x 22 cm). pp. (16). With the seven illustrations, each hand-coloured by Karel Appel. He has also hand-coloured the illustration on the front cover. Loose as issued in original thin card folder, with additional hand-coloured illustration by Karel Appel. Cover slightly browned, overall a very good copy.

One of the landmark early Cobra artist's books. Karel Appel and Hugo Claus created this book at the end of 1950, when they were both living in Paris. It was published as the first number of the Cobra-bibliotheek's 'Hand-reeks' (Hand Series).

The book consists of seven hand-written texts and drawings, which were subsequently duplicated using a photocopying system. Karel Appel then coloured the illustrations by hand. His work exhibits the playful, colourful shapes that were inspired by children's drawings and which are so typical of the work of the Cobra artists. Advance subscribers could receive this book for just three guilders, but unfortunately there were only three subscribers. This partly explains why the second volume in the 'Hand-reeks' was never published.

De Blijde en Onvoorziene Week was published in an edition of 200 numbered copies, signed by Hugo Claus and Karel Appel on the title page. This copy is complete with the original printed order sheet or Bestelbiljet for the book, with an additional hand-coloured illustration by Appel.

€ 4500



21.

Joseph BEUYS.

Lotta Poetica no. 46, marzo 1975. Numero monografico su Joseph Beuys.

Brescia. Paul de Vree & Sarenco. 1975.

(24.7 x 20.5 cm). pp. (24). Black-and-white photographic illustrations throughout. Original printed wrappers, stapled.

This forty-sixth installment of Paul de Vree's art and literature periodical *Lotta Poetica* is a special monographic issue devoted to Joseph Beuys. Consists of Caroline Tisdall's photographic documentation of Beuys' 1974 piece *Three Pots Action in the Poor House*. The photographic front cover in fact illustrates the meeting between Beuys and his friend, the great Greek composer and political activist Mikis Theodorakis, which took place in Berlin in June 1973. This copy has a fine inscription in pencil from Beuys, written across the front cover, presenting this very copy to Theodorakis: "Joseph Beuys für Mikis Theodorakis. Ich war sehr traurig, daß ich nicht in Düsseldorf war als du dein Konzert hattest". (I was so sad, that I was not in Düsseldorf when you had your concert). A remarkable copy with such a dedication.

€ 1200



22.

Christian BOLTANSKI.

L'album photographique de Christian Boltanski 1948-1956.

Hamburg & Paris. Edition Hossmann & Sonnabend Press. 1972.

(Box 22 x 16 x 5 cm). Title page, colophon page and 32 original black and white photographs by Annette Messager each mounted onto sheets of white card. Text (captions) in French, and complete with two loose 4-page leaflets, providing a translation into English and German. Housed in the original metal box, with handwritten titles in black felt tip pen on the lid. This appears to be an ex-display copy with pinholes in upper corners of each card, and remnants of old mounting glue to verso of cards. Title rubbed on lid.

Published in an edition of 500 copies, this is one of 60 deluxe copies, signed and numbered by Boltanski on the colophon page.

[Ref. *J. Flay: Christian Boltanski, Catalogue of the books, printed matter, ephemera, no. 27, pp. 70-73; Bob Calle - Christian Boltanski, Livres d'artiste 1969-2007, pp. 24-25*].

€ 1750



23.

Marcel BROODTHAERS.

Marcel Broodthaers. Fig. 1. Film als Objekt-Objekt als Film. [Filmabend/Ausstellung 21. Oktober - 7. November 1971]. Städtisches Museum Mönchengladbach.

Mönchengladbach. Städtisches Museum Mönchengladbach. 1971.

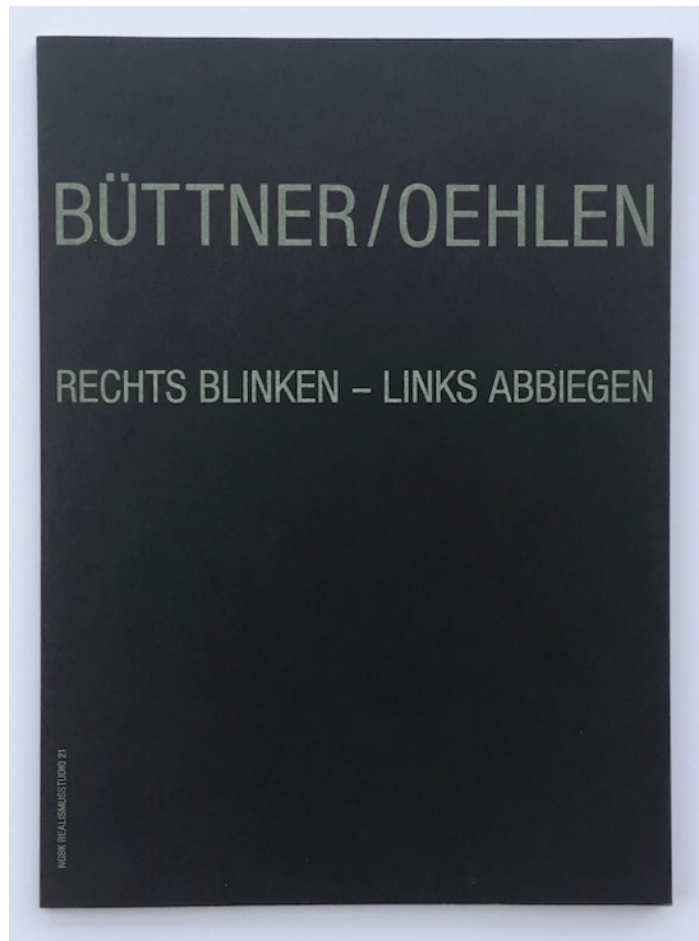
(Largest box: 21 x 16 x 3.4 cm; Smallest: 18.2 x 13.5 x 3 cm).

Catalogue consisting of four nested empty cardboard boxes that fit inside each other. The backs of each of the boxes repeat the same text by Johannes Cladders, under the heading Fig. A. The lids however, differ: from largest to smallest, they are designated Fig. 1, Fig. 2, Fig. 0, and Fig. 12.

Limited to 220 stamp-numbered copies. Text by Johannes Cladders printed on base of each box.

[Ref. Glasmeier, Michael: *Die Bücher der Künstler* (Stuttgart, 1994), no. 086].

€ 2750



24.

Werner BUTTNER & Albert OEHLLEN.

Büttner / Oehlen. Rechts blinken – links abbiegen.

Berlin. Neuen Gesellschaft für bildende Kunst (NGBK). 1982.

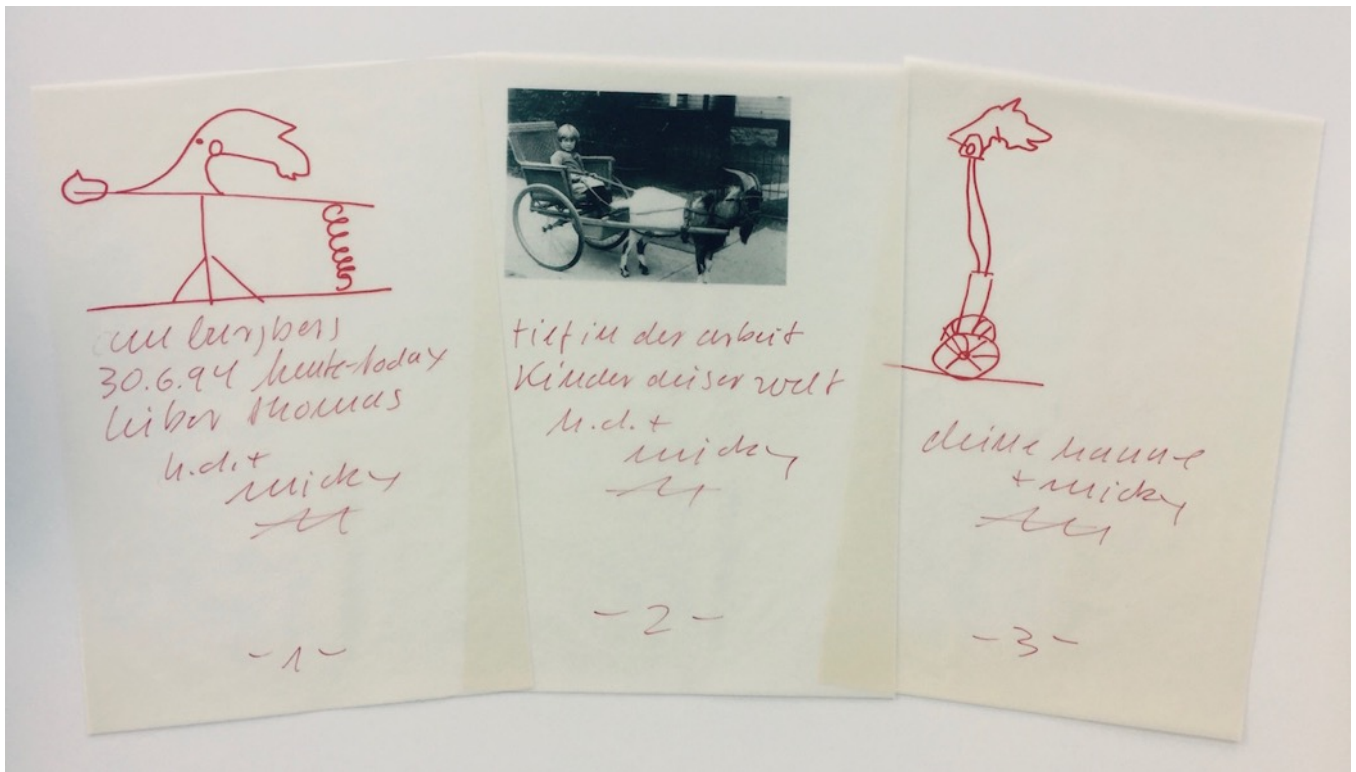
(23.8 x 17.4 cm). Publisher's black wrappers. A fine copy.

Artist's book published to accompany Büttner & Oehlen's early joint exhibition at the NGBK Berlin, October - November 1982.

Albert Oehlen and Werner Büttner have exerted a sustained and provocative impact on the European art scene since the late 1970s when, as part of the Junge or Neue Wilde, they sought to renounce the dominant modes of conceptual and minimal art through a return to painting. 'Rechts blinken – links abbiegen' (Blink right - turn left) is one of their legendary early collaborative exhibitions.

The catalogue begins with brief biographies of each artist that list the several projects on which they had already cooperated, followed by two separate sections with seven colour reproductions of each of the artists' respective works. A shared preference for rough paint handling serves to link the works on a visual level, but the artists' individual output is prioritised.

€ 350



25.

Hanne DARBOVEN.

2=1, 2; 1+1,2; e.t.c.

Hamburg. Self-published. 1976.

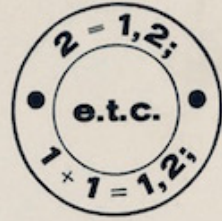
(29.2 x 20.6 cm). Pages printed single-sided only, with the artist's fluid style of "Schreibzeit" or "time writing". Original cream wrappers, with title stamped on front cover. Darboven's address and telephone number printed within a similar circular stamp on the back cover. Gummed binding with cloth tape spine.

Artist's book, printed by Sost & Co. Hanne Darboven consistently worked on a system that refers to time, and developed and reproduced arithmetical programmes that she invented as permutations of the Gregorian calendar; when added together, they form a precise date. The enigmatic formula of the title of this book is one that appears frequently in Darboven's oeuvre, occasionally being used as her artist stamp. It combines a sense of representing time through both progression and end, and also the idea of a repeating sequence. The numerical title is here placed within a circular stamp on the cover.

This copy inscribed in black pen by Darboven on the front cover of the book in 1994: "30.6.94 am burgberg heute - today lieber thomas beginn hier der Schreibzeit liebes deine hanne + micky". In addition, this copy also includes a typical three-part letter by Darboven, handwritten in red ink on three pages of transparent paper, and inserted loose into the book. The letter is also dated 30.6.94 and relates to Darboven 1990s opus 'Kinder dieser Welt', with each sheet signed by Darboven and Micky. Micky was the name of Darboven's pet goat - each of the three sheets also have a screenprinted design, and the second of these appears to show a photographic image of a young girl riding in a cart pulled by a goat.

[Ref: *Elke Bippus & Ortrud Westheider, Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher, no. 18*].

€ 1900



30.6.99
am Samstag, heute -
today lieber Thomas
beginne mit der
Schreibzeit
leibes
dime mauset
micky
AAA ;



26.

Bernd EBELING & Hansjoachim DIETRICH.

Kalender Rolle.

Wuppertal. Verlag Kalender. 1961.

Black and white illustrations. A survey of avant-garde art printed on a long scroll (measuring 11.5 x 240 cm) of glossy white paper, mounted together from 3 sheets. Presented in the original cardboard mailing box (14 x 8 x 8 cm). An information label is affixed to the lid of the box. Includes original contributions and reproductions of works of art by Piero Manzoni (Achrome, 15 x 10 cm), Yves Klein (Anthropometrie, 10 x 6 cm), Cy Twombly, Lucio Fontana, Ben Patterson (Duo for Voice and Strings), Emmett Williams, Hiltmann, P. Talman, Jean Tinguely, Heinz Mack, Raoul Hausmann (Tolbes + Soundreel), H. Busse, O. Holweck, Ebeling, Belloli, Dietrich, Claus Bremer, Uecker, Piene, Diter Rot (2 contributions), Arman, Vostell, Dufrene, and Franz Mon.

This publication inspired numerous Fluxus scrolled publications, including the Fluxus Preview Review roll, and Emmett Williams' Alphabet Piece (1963).

€ 1700



27.

Bernd EBELING.

Multiplikator.

Stierstadt-Taunus. Verlag Eremiten-Presse. 1960

(22.3 x 13.4 cm). With 20 equal-sized coloured cards, each with varied cut-out sections. Loose as issued in publisher's glossy printed wrappers.

“Der Multiplikator, a composition that can be moved and changed, characterised by the possibility of restoration and reproduction. The kinetic multiplier is a composition composed of 4 independent combinations. By means of the four-division system, 71 different combinations can be combined according to one system. 16 combinations were selected for this book and punched into 20 coloured cards. The observer can, according to his own measure, allow infinite variations of the composition to be created in the interchangeable, coloured pages present in the book by combining, juxtaposing and superimposing, twisting, building, illuminating”. (Translation of the artist's introduction, printed on the inside front cover).

Artist's book consisting of a series of coloured cards, each with holes punched through, which then can be manipulated to provide a 'multiplication' of effects. The only text is that which is printed on the inside cover.

Limited to 50 numbered copies. Bernd Ebeling was the co-founder of Verlag Kalender, together with Hansjoachim Dietrich.

(WorldCat lists only one institutional copy worldwide, at the Getty Museum Library).

€ 800



28.

ERÖFFNUNGEN. (Hubert Fabian Kulterer ed.).

Eröffnungen. Eine literarische Zeitschrift (later called:) Magazin für Literatur & bildende Kunst. Nos. 1 - 24. (All published).

Bleiburg & Vienna. Self-published (Hubert Fabian Kulterer & Hannes Schneider). 1961-1971.

Each issue (30.2 x 21.3). 16 - 40 pages per issue. 24 issues in 20 volumes (including four double numbers). Original printed wrappers, stapled. Complete set.

Eröffnungen, translated as 'Openings', was first published in January 1961 in Carinthia (with its own editorial office in Vienna) and was one of the first art and literary magazines published in Austria which oriented itself towards the young Viennese avant-garde. It namely drew its inspiration and contributions from two major strands of this new Austrian avant-garde, the 'Art-Club' and the Wiener Gruppe, whose members included HC Artmann, Friedrich Achleitner, Ernst Jandl, Konrad Bayer and Gerhard Rühm.

With the early numbers of the magazine, the visual art was restricted to the covers of each issue, primarily illustrating the work of Ernst Fuchs. The particular brand of the Wiener Schule des Phantastischen Realismus (Vienna School of Fantastic Realism), of which Fuchs was a

major exponent, continues throughout the magazine, with surrealistic illustrations by Richard Matouschek, Rudolf Hausner, Helmut Kies, Marechal, Wolfgang Hutter and others. Abstract painting also began to make an appearance in the magazine's later issues, with the works of the Hundsgroupe including Hundertwasser, Maria Lassnig, Arnulf Rainer and Johan Fruhmann.

International modernists also began to appear on the magazine's pages, with the thirteenth issue devoted to the American Pop of Rosenquist, Rauschenberg, Warhol and Segal (the same issue from 1964 also includes a single page of reproductions of Otto Muehl's happenings). Literary works by non-Austrian writers also appeared - poems by Ernest Hemingway, short prose by Albert Camus, and chansons by Jacques Prévert.

The first six numbers of *Eröffnungen* were printed in Klagenfurt near Kleinmayr, and the following issues in Vienna. In addition to Hubert Kulterer, Heidi Pataki and Hannes Schneider, a friend of H.C. Artmann, were involved in the editorial team, at least temporarily. Konrad Bayer mainly worked on the selection of texts and the conception of the thematic issues.

This set is complete with the supplement insert to issue no.12: - the printing of a four page concrete poem by Gerhard Rühm from 1957 entitled 'bewegung'.

[Institutionally rare. No complete sets found in WorldCat].

€ 3500





29.

Hans-Peter FELDMANN.

Eine Stadt: Essen.

Essen. Museum Folkwang. 1977.

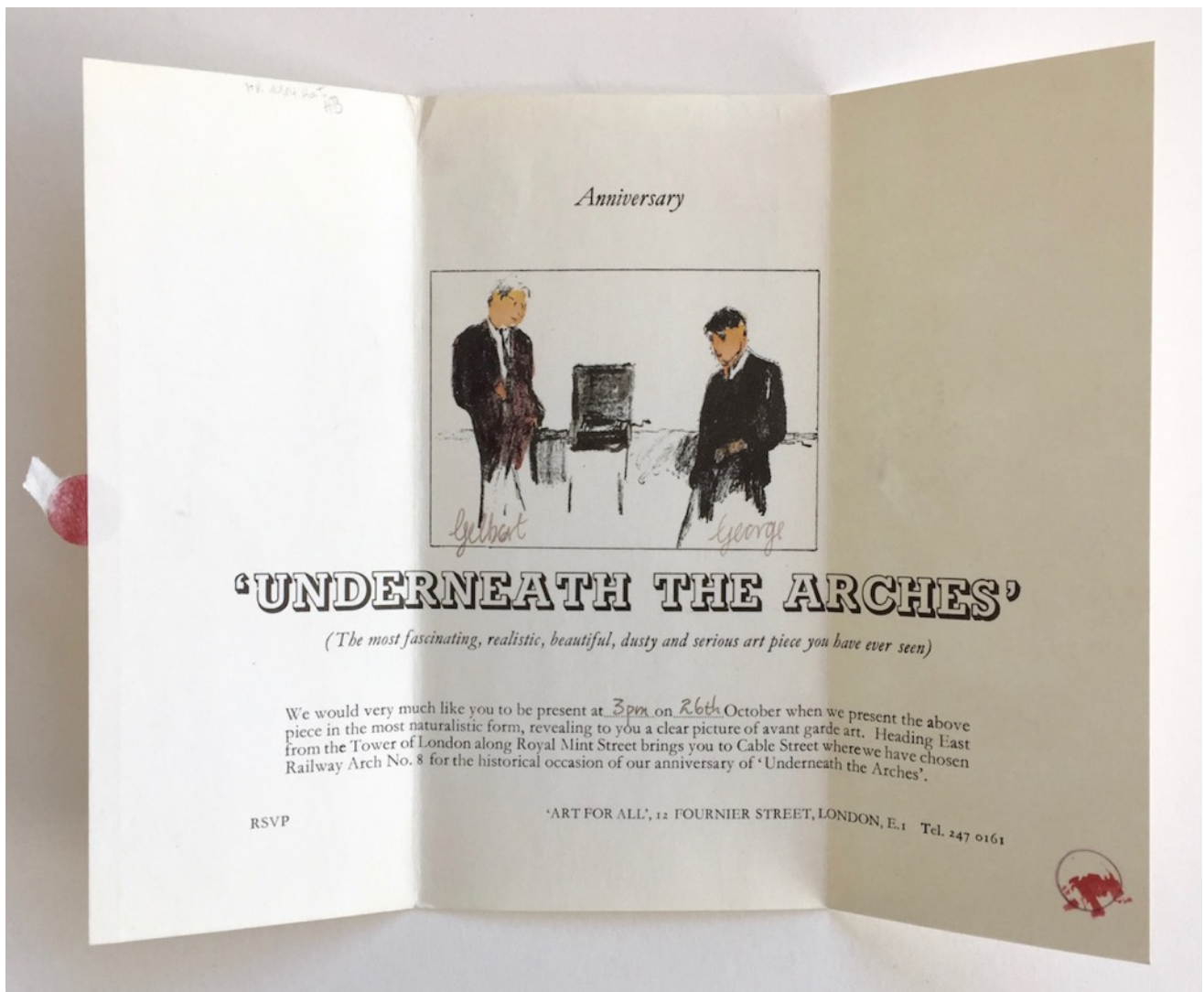
(20.5 x 15 cm). pp. (172). Offset black-and-white reproductions of 318 photographs.

Publisher's yellow wrappers, title printed in black on front cover and spine.

Feldmann spent a period of over six weeks in Essen and the surrounding Ruhr district, travelling by car and taking hundreds of black-and-white photographs. As usual Feldmann did not select any spectacular images for the 318 photographs used in the book. Instead, we are presented with blurred photographs, overcast images that reflect the artist's reality: nondescript housing blocks, disjointed views of parked cars, empty fields, electricity pylons, randomly angled close-ups, and other general scenes of mundanity.

[Ref. *Hans Dickel, Künstlerbücher mit Photographie seit 1960*, p. 91; *Werner Lippert, Feldmann: Das Museum im Kopf*, p. 100].

€ 850



30.

GILBERT & GEORGE.

Invitation for Anniversary of Underneath the Arches.

London. Art for All. 1969.

Folded card (19.8 x 25 cm). Lithographically printed, with relief halftone and additional watercolour hand-colouring by the artists.

Gilbert & George established their reputation in 1969 with *The Singing Sculpture*. Standing together on a table, they danced and sang the Flanagan and Allen standard *Underneath the Arches* – a song in which two tramps describe the pleasures of sleeping rough. In the Anniversary production, on the 26 October 1969, Gilbert & George presented the work beneath a railway viaduct on Cable Street in London, and legend has it that a genuine tramp appeared and sat out the event.

This invitation is illustrated with a lithographed drawing of the young artists, with their figures hand-coloured with watercolour, and with the artists signing their names in pen beneath. With the artist's red stamp on the lower right corner of the card, which is folded as issued.

[Ref. (Eindhoven) - *Gilbert & George 1968-1980*, p.62].

€ 950



31.

Ian HAMILTON FINLAY.

30 Signatures to Silver Catches.

Newark, Nottinghamshire. Tarasque Press. 1971.

(7.5 x 22 cm). pp. (38). Single folded leaf. Original wrappers, with dust-jacket design by Margot Sandeman. Slight browning to covers.

Artist's book consisting of 30 printed names of Fife fishing vessels. Edition limited to 300 copies, numbered and signed by Hamilton Finlay.

[Ref. Graeme Murray - Ian Hamilton Finlay & the Wild Hawthorn Press: a catalogue raisonne 1958-1990, no. 3.38].

€ 250



32.

Damien HIRST.

Damien Hirst. No Sense of Absolute Corruption.

New York. Gagosian Gallery. 1996.

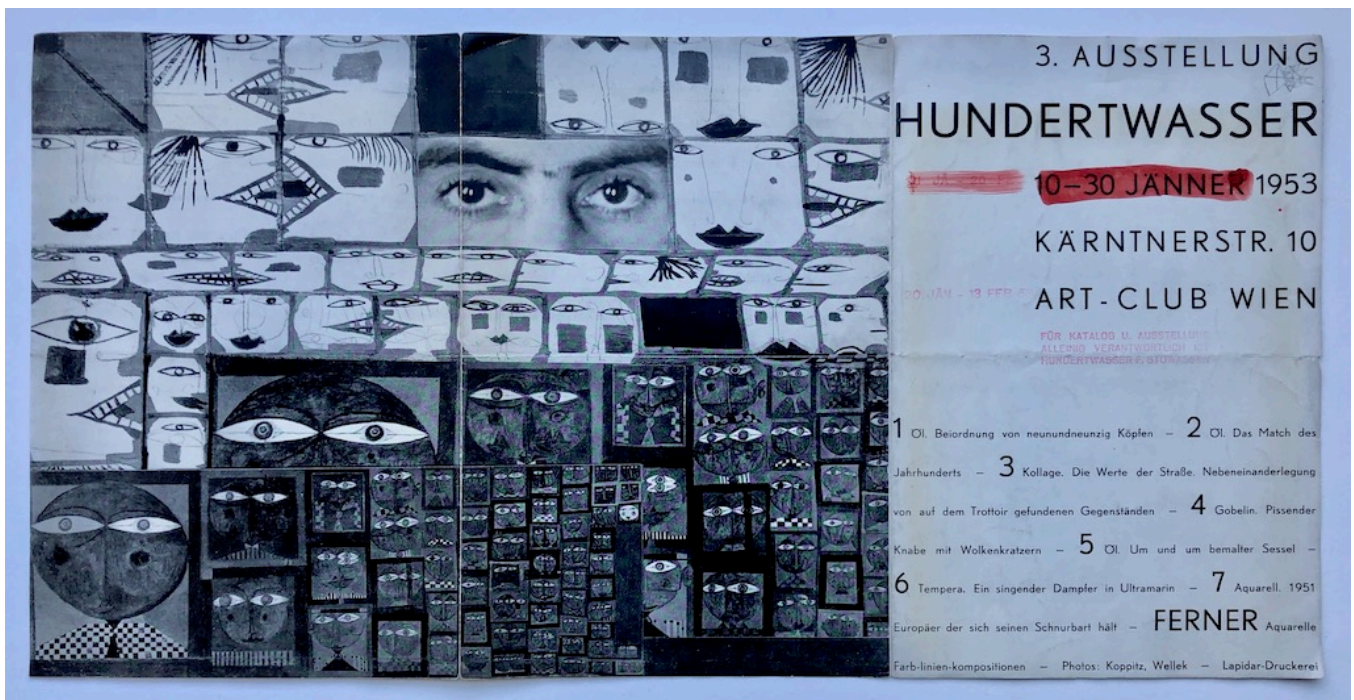
(20.2 x 20.2 cm). pp. 126. With 55 colour illustrations. Original stiff wrappers, with printed jacket.

Catalogue published by the Gagosian Gallery, New York on the occasion of the artist's solo exhibition, 'No Sense of Absolute Corruption', April - June 1996. This was Hirst's largest solo show to date. The catalogue includes an interview with Hirst by art critic Stuart Morgan.

The eleven major works presented included unique sculptures and a number of works taken from Hirst's three most recognisable series: the spot paintings, the spin paintings, and 'Natural History'.

This is the deluxe edition of the catalogue with a separate ceramic plate (21 cm diameter) made by Swid Powell for the Gagosian Gallery, with the upper side screenprinted with Hirst's design of an ashtray full of cigarette butts. The plate was produced in an edition of 1500 copies, numbered and titled on the verso, and with Hirst's printed signature.

€ 1200



33.

(Friedensreich) HUNDERTWASSER.

3. Ausstellung Hundertwasser. Art-Club Wien.

Vienna. Art Club. 1953.

(23.5 x 15.8 cm., folded). Three-part folded leporello, printed both sides with text and black-and-white photographs. Some splitting to folds.

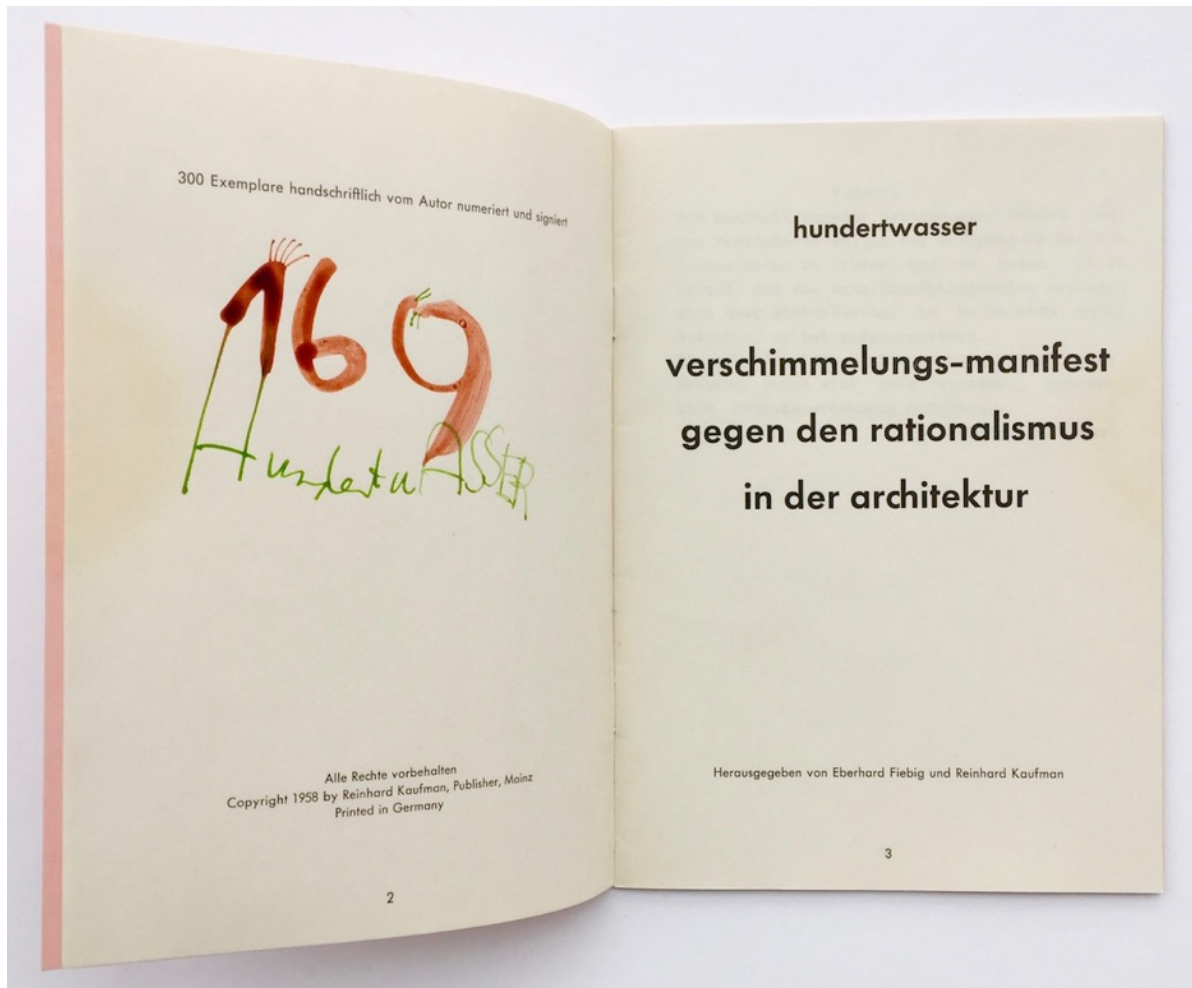
Hundertwasser became a member of the Viennese "Art Club" in the early 1950s, and it was here that he also presented his works for the first time. This folded brochure was printed on the occasion of the artist's second exhibition at Art-Club, and is one of the earliest printed documents on Hundertwasser.

Originally to be staged between 10th to 30th January 1953, the exhibition dates were changed to the 20th of January through to 13th February. The original dates are crossed off with red watercolour paint by Hundertwasser, with the revised dates now stamped in red.

An additional stamp reads "Für Katalog u. Ausstellung alleinig verantwortlich ist Hundertwasser F. Stowasser" ("sole responsibility for the catalogue and exhibition is Hundertwasser Stowasser").

Includes a printed text by Hundertwasser: "Wir sind nicht mehr fähig, Gleichnisse zum Leben zu schaffen", and reproductions of black-and-white photographs by Rudolf Koppitz and Walter Wellek.

€ 650



34.

(Friedensreich) HUNDERTWASSER.

verschimmelungs-manifest gegen den rationalismus in der architektur.

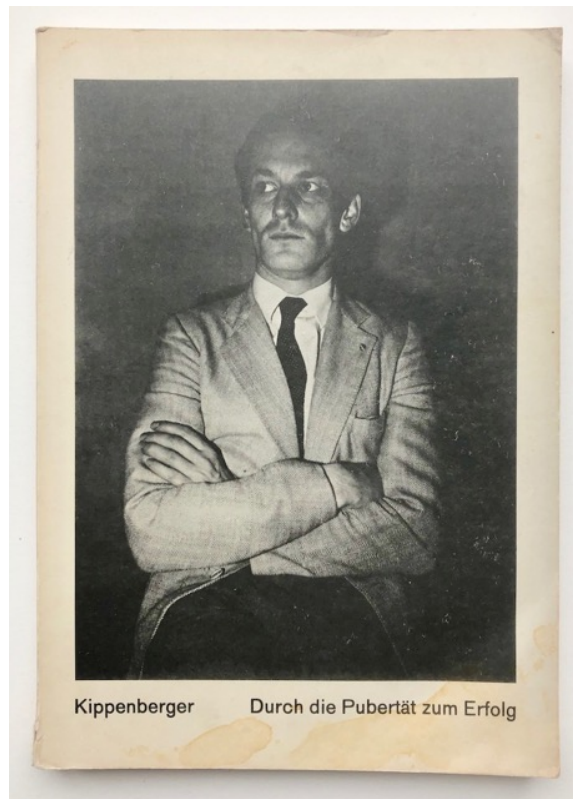
Wiesbaden. Galerie Renate Boukes. 1958.

(20.6 x 14.6 cm). pp. (ii), 19, (3). Original pink wrappers with titles printed in blue. Stapled.

On July 4, 1958 at the Abbey Seckau, Austria, during an international art and architecture venue organised by Monsignor Otto Mauer and his Galerie St. Stephan, Hundertwasser read his manifesto to a small audience. In it he expresses his rejection of rationalism, of the straight line and of functional architecture. Hundertwasser insists that everyone should be given the liberty to build, with the artists considering the act of living in one's self-built home as an act of moral necessity. Hundertwasser goes on to talk of the failure of Modernist architecture, and calls for the destruction of buildings by Mies van der Rohe, Neutra, and Le Corbusier, who he blames for the loss of the historic fabric of the Austrian city.

The reading of the manifesto was followed by further recitations at the Galerie Van de Loo, Munich, on July 11, and at the Galerie Parnass, Wuppertal, Germany, on July 26, 1958. Within a month of its first reading, the manifesto is published by the Galerie Renate Boukes in Wiesbaden. Published in an edition of 300 copies, signed in green pen by Hundertwasser, and numbered in red watercolor.

€ 550



35.

Martin KIPPENBERGER.

Durch die Pubertät zum Erfolg. [Through Puberty to Success].

Berlin. Neue Gesellschaft für bildende Kunst. 1981.

(21.6 x 15.3 cm). pp. 160. With 155 black-and-white illustrations. Publisher's wrappers.

Published on the occasion of Kippenberger's first solo exhibition at a museum. Includes texts, letters, and diary notes by Kippenberger, who names himself WERNER Kippenberger - many of the exhibited works are painted by the cinema poster painter Werner.

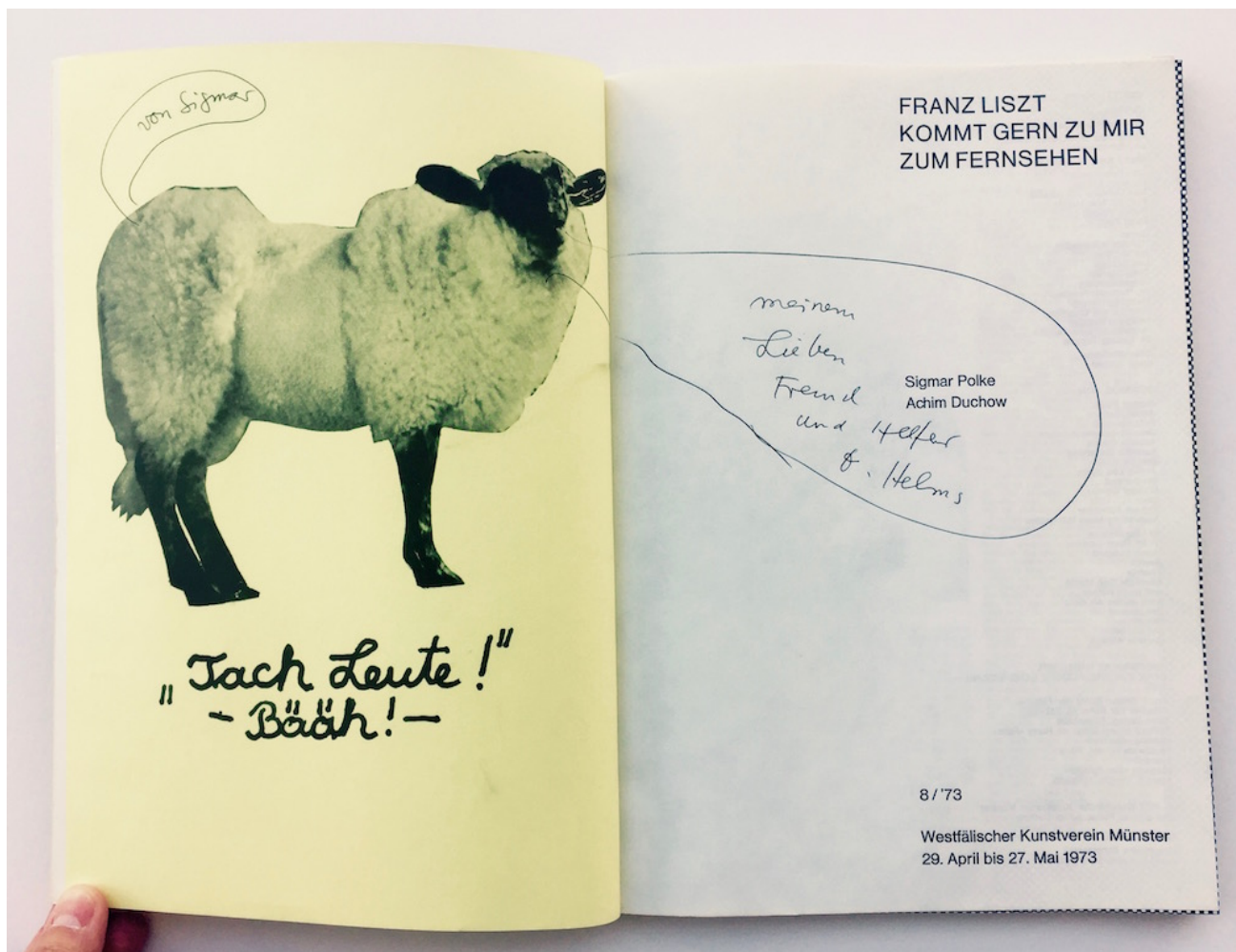
The front cover image shows Kippenberger in the pose of Nazi leader Joseph Goebbels - the same photo had been used by the artist for a concert poster promoting a New York gig of Kippenberger's band "Luxus". Published in an edition of 500 copies.

This copy with a wonderfully inebriated inscription from Kippenberger on the title page: "Ich trinke Bier so gehts nicht nur dir, für Thomas + Konsorten K." (translation. "I drink beer so it's not just you"). Additionally stamped with the 'Paris Bar' pink stamp.

Michel Würthle's and Reinald Nohal's Paris Bar was Kippenberger's favourite Berlin haunt, which has since become inextricably linked with his life and work. Kippenberger felt at home in the Paris Bar, not least after his 1980 exchange with Würthle, his first art 'sale': free food and drink for himself and his companions for the rest of his life in exchange for his series of paintings, *Uno di voi, un tedesco a Firenze*. That series hung in the Paris Bar for a decade, from 1981 to 1991, having been hung by Kippenberger himself. This copy of the book is intriguingly stained with beer on its covers, so no doubt this copy was suitably inscribed by Kippenberger during one of his notorious drinking sessions in the bar in 1981.

[Ref. *Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 10*].

€ 2000



36.

Sigmar POLKE (with Achim Duchow).

Franz Liszt kommt gern zu mir zum Fernsehen.

Münster. Westfälischer Kunstverein. 1973.

(29.7 x 21.1 cm). pp. (158). With numerous illustrations and textual contributions by Fritz Heubach, Jean Christophe Ammann, Antonio Quarta, Katharina Sieverding, James Lee Byars, Michael Werner, Konrad Schnitzler, and others. Printed in offset lithography in black on both white and coloured paper. Publisher's wrappers with printed snakeskin design; titles in orange. Artist's book and catalogue published to accompany the exhibition *Sigmar Polke / Achim Duchow. Original + Fälschung* held at Westfälischer Kunstverein Münster from April 29 - May 27 1973.

This copy inscribed by Polke on the title page to the writer and critic Dietrich Helms: "meinem lieben Freund und Helfer D. Helms". This inscription is drawn within speech bubbles emanating from the mouth and rear end of the printed frontispiece sheep.

[Ref. *Jürgen Becker & Claus von der Osten - Sigmar Polke. The Editioned Works 1963-2000 Catalogue Raisonné*, no. 35].

€ 725



37.

Gerhard RICHTER.

Gerd Richter. Bilder des Kapitalistischen Realismus.

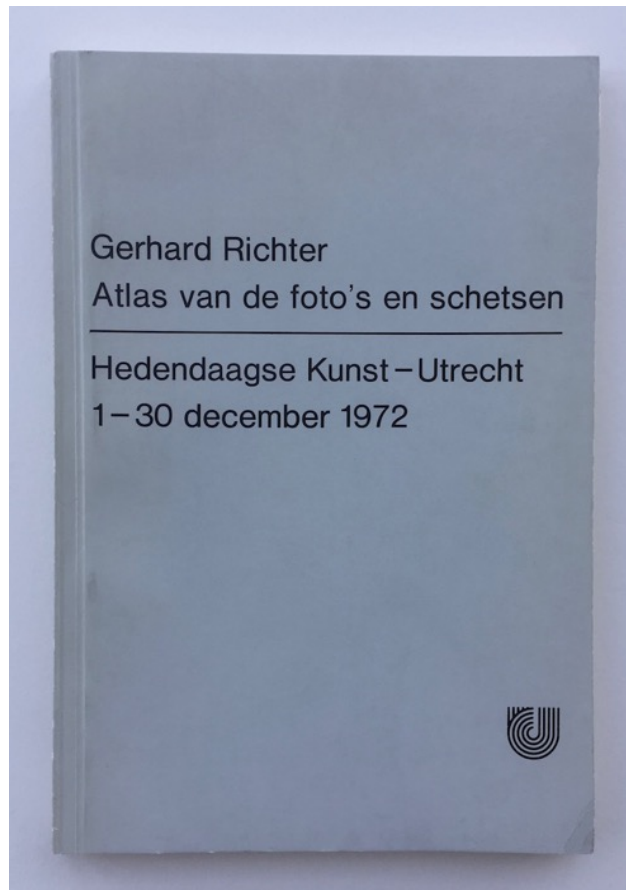
Berlin. Galerie René Block. 1964.

(15.6 x 10.8 cm). pp. (10), with two long fold-out plates. Plates with 8 black-and-white reproductions of new paintings by Richter: Colette Dereal, Familie, Sphinx, Teresa Andeszka, Frau M. Schirm, Phillip Wilhelm, and Helen. Original orange card wrappers, stapled.

The first solo exhibition catalogue of Gerhard Richter. Coinciding with the first major European exhibition of New Realism and Pop Art travelling from Amsterdam to the Akademie der Künste in Berlin, René Block opened his first one-man solo show by Richter, which he called 'Bilder des kapitalistischen Realismus'.

Of note, at this early time of his career, Richter still named himself 'Gerd' rather than Gerhard. The catalogue contains a text by Manfred de la Motte, as well as a list of the 14 works in the exhibition.

€ 3000



38.

Gerhard RICHTER.

Atlas van de fotos en schetsen. Hedendaagse Kunst - Utrecht, 1-30 december 1972.

Utrecht. Museum Hedendaagse Kunst. 1972.

(20.4 x 14.1 cm). Unpaginated (pp. 144). With 339 black-and-white offset reproductions.

Publisher's grey printed wrappers.

Richter designed this artist book to accompany his December 1972 show *Atlas* at the Museum Hedendaagse Kunst in Utrecht.

"Gerhard Richter's ATLAS merits a special place within his oeuvre as a whole. It not only forms the basis of his entire work as a painter but is also an autonomous artwork in its own right.... Richter recognised the intrinsic artistic quality of these collections of source material and, in 1972, framed the panels and exhibited them at the Museum Hedendaagse Kunst in Utrecht under the title ATLAS." (Staatliche Kunstsammlungen Dresden).

The catalogue includes a brief text by the Utrecht museum director Wouter Kotte, printed on the back cover. Internally the book has no text whatsoever, but is illustrated solely with 339 black-and-white offset reproductions - a collection of photographs, newspaper cuttings and sketches that the artist compiled and then arranged on single sheets beginning in the mid 1960s. The plates, which often contain templates for his paintings, reflect topics with which Richter deals artistically and privately. **This copy also has the single-page museum notice insert listing the two Richter exhibitions which ran consecutively in Utrecht.**

[Ref. *Hubertus Butin, Stefan Gronert, Thomas Olbricht - Gerhard Richter. Editions 1965-2013, no. 49*].

€ 1200



39.

(Dieter ROTH).

[Original Drawing]. Autobiographie von Otmar Bauer. (Photostat transcript of an unpublished typewritten manuscript).

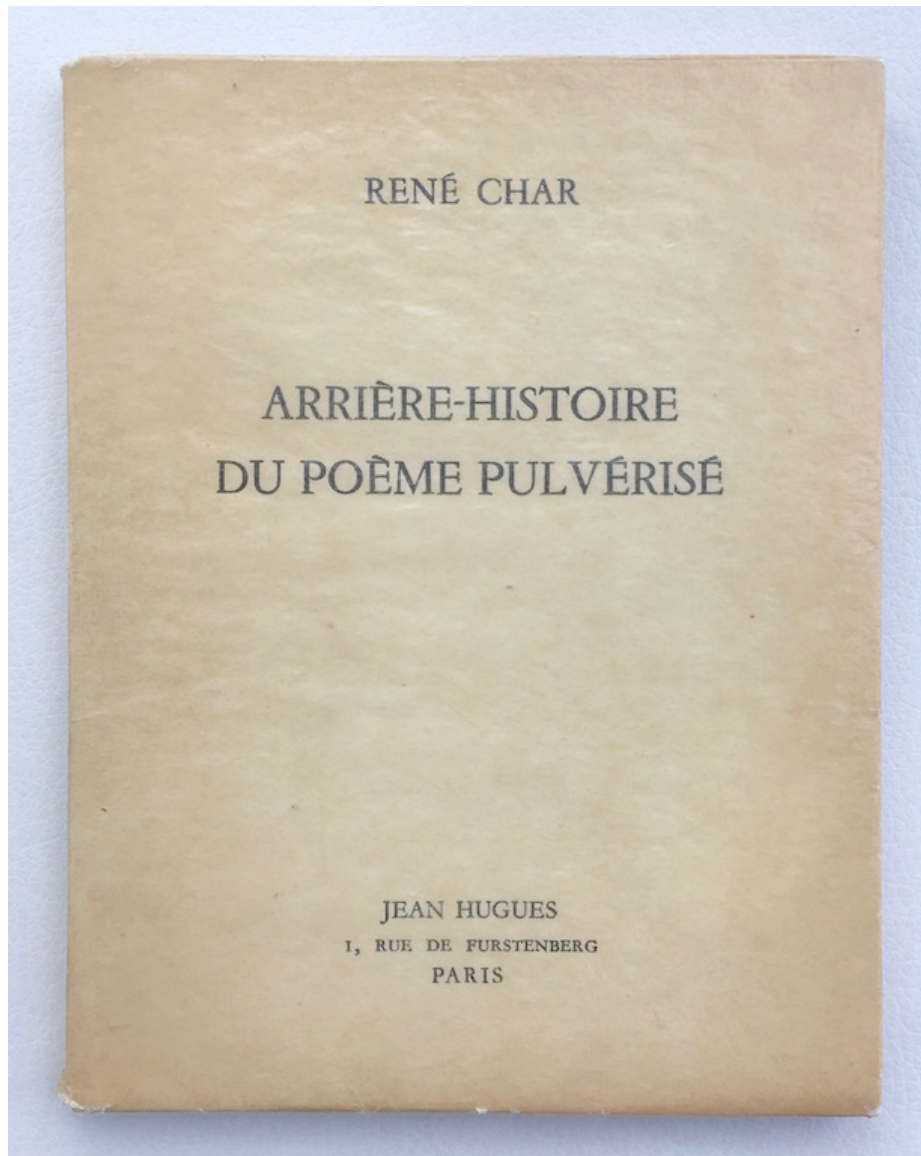
Berlin. 1973.

(24 x 31.5 cm). A 95-page loose sheet photostat of Otmar Bauer's proposed autobiography which was to be entitled "Für den Augenblick, den ersten Teil" (For the moment, the First part).

Otmar Bauer (1945-2004) was a major figure in Viennese Aktionism, a colleague and compatriot of Otto Muehl, and an establishing member of the idyllic 'AAO' or Actions-Analytical Organisation. Until this day his autobiography remains unpublished. This copy of the typescript is presented loose in a green card file folder. On the cover of the folder is a frenzied original drawing by Dieter Roth, executed using different coloured pens (31.5 x 24 cm). The drawing extends over a single side of the folder, across the opening flap. The heavy repetitive nature of much of Roth's penwork leads on occasion to fantastically expressive scratches on the surface of the card. The drawing is signed in green pen by Roth in the lower right of the composition, and he has written a dedication along the left-hand edge, ""für Mechthild 25.11.73 Berlin"". Mechthild Rausch was a fellow artist, then partner of Gerhard Rühm, and the hidden contributor to the fourth issue of Schastrommel no.4 (in the magazine she wrote under the alias of Graf von Zinzendorf). The drawing is also signed by the artist Oswald Wiener, "für Mechthild, Oswald".

Roth, Wiener, and Rühm were to collaborate throughout most of late 1972 and 1973 on Gunter Brus's exile Viennese Aktionist magazine, Die Schastrommel, meeting regularly at Wiener's bar 'Exil' and in Rühm's Berlin apartment.

€ 4500



40.

Nicolas de STAEL. (René Char).

Arrière-histoire du Poème Pulvérisé.

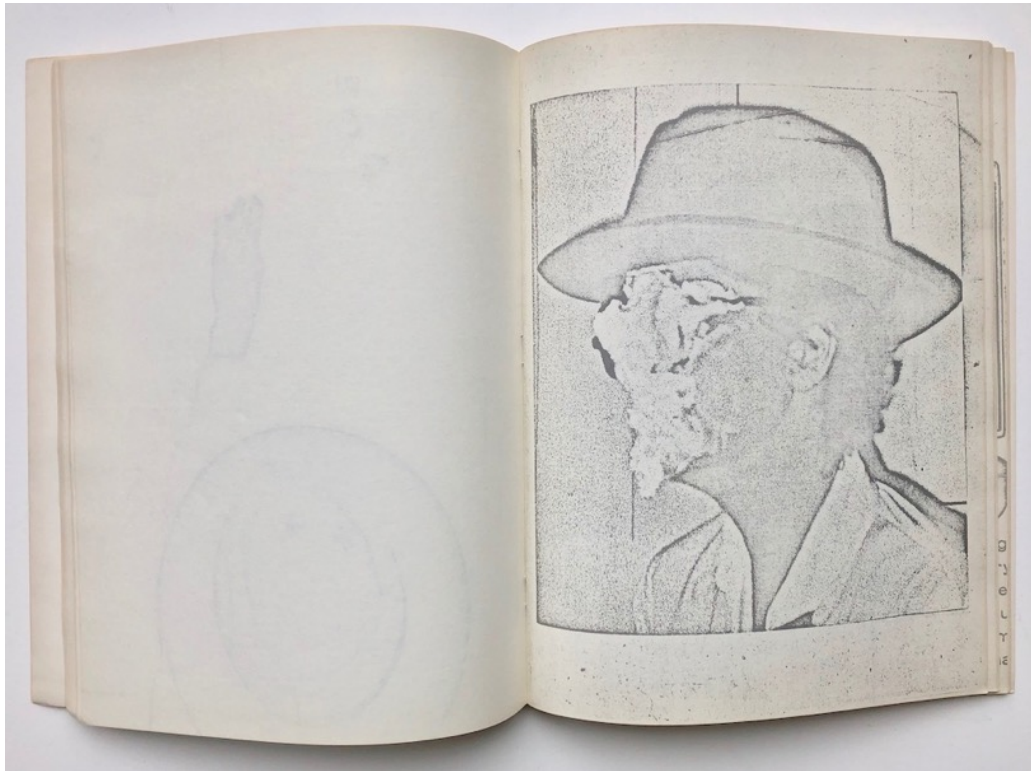
Paris. Jean Hughes. 1953.

(16.6 x 12.8 cm). pp. 55, (4). Original wrappers.

Edition limited to 120 copies, with an original colour lithograph frontispiece by Nicolas de Stael. Numbered, and signed by de Stael and René Char on the colophon page.

The collaboration between René Char and Nicolas de Stael, one of the most fecund, is beautifully illustrated by this superb frontispiece portrait of the poet, printed in white inside a red circle, itself placed in a blue rectangle. Without reproducing any of his features, de Stael abstractly evokes his sitter's presence and stature. Offsetting of lithograph onto title page, otherwise a good copy.

€ 2800



41.

Elaine STURTEVANT.

Sturtevant. Studies for Warhols' Marylins Beuys' Actions and objects Duchamps'etc. including Film.

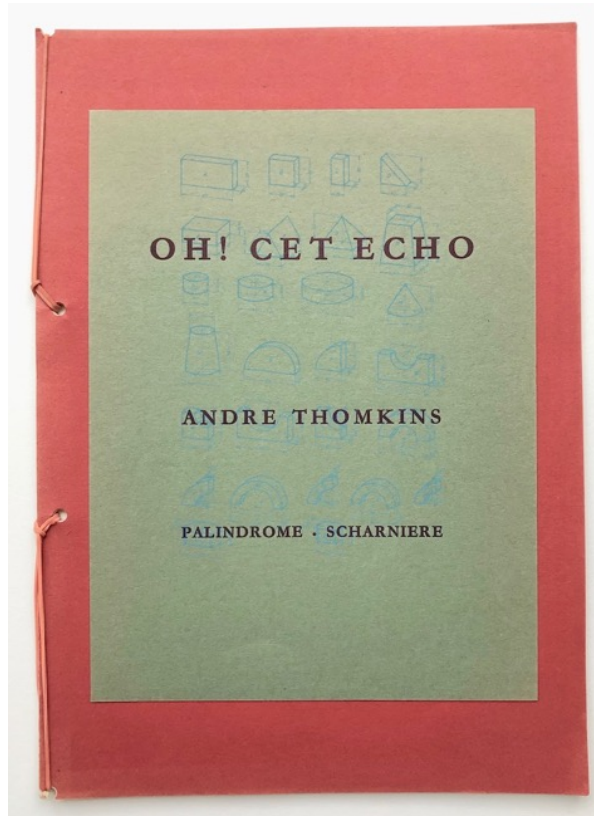
Syracuse, NY. Everson Museum. 1973.

(28 x 21.5 cm). pp. (104). Xeroxed illustrations throughout, printed rectos only. Original xeroxed wrappers. Some uneven sun-staining to covers, otherwise a good copy. Stapled. Elaine Sturtevant (1924-2014), known professionally as just Sturtevant, remains one of the more enigmatic figures of postwar art. She was long known for remaking works in the manner of her contemporaries, and she achieved recognition for her carefully inexact repetitions of other artists' works. In the '60s, these included mostly artists from Leo Castelli's stable and iconic figures like Duchamp and Beuys. Sturtevant's first exhibition, held in 1965 at the Bianchini Gallery, New York, featured her versions of Andy Warhol's silkscreened flowers, with her Jasper Johns flag, Frank Stella concentric square, Claes Oldenburg garment and other paintings suspended on a clothes rack.

Sturtevant's 1973 exhibition at the Everson Museum of Art in Syracuse, under its director James Harithas, remained the only institutional presentation of her work organised in the United States prior to her MoMA retrospective in 2014.

Judson Rosebush produced the 1973 Everson artist's book/catalogue to resemble a collection of photocopies: a loosely bound grouping of printed pages with poorly reproduced images of works, drawings and notes. Harithas has explained that "the works in the show were not copies; the works in the catalogue were". The concept and design of the catalogue was by Sturtevant. The exhibition encompassed three rooms of objects and three of her early films that played off Warhol, Beuys felt sculptures and Duchamp. It was met with a deafening silence from the art world, and precipitated Sturtevant's withdrawal from exhibiting.

€ 1650



42.

André THOMKINS.

Oh! cet echo. Palindrome. Scharniere.

Essen. Self-published. 1963.

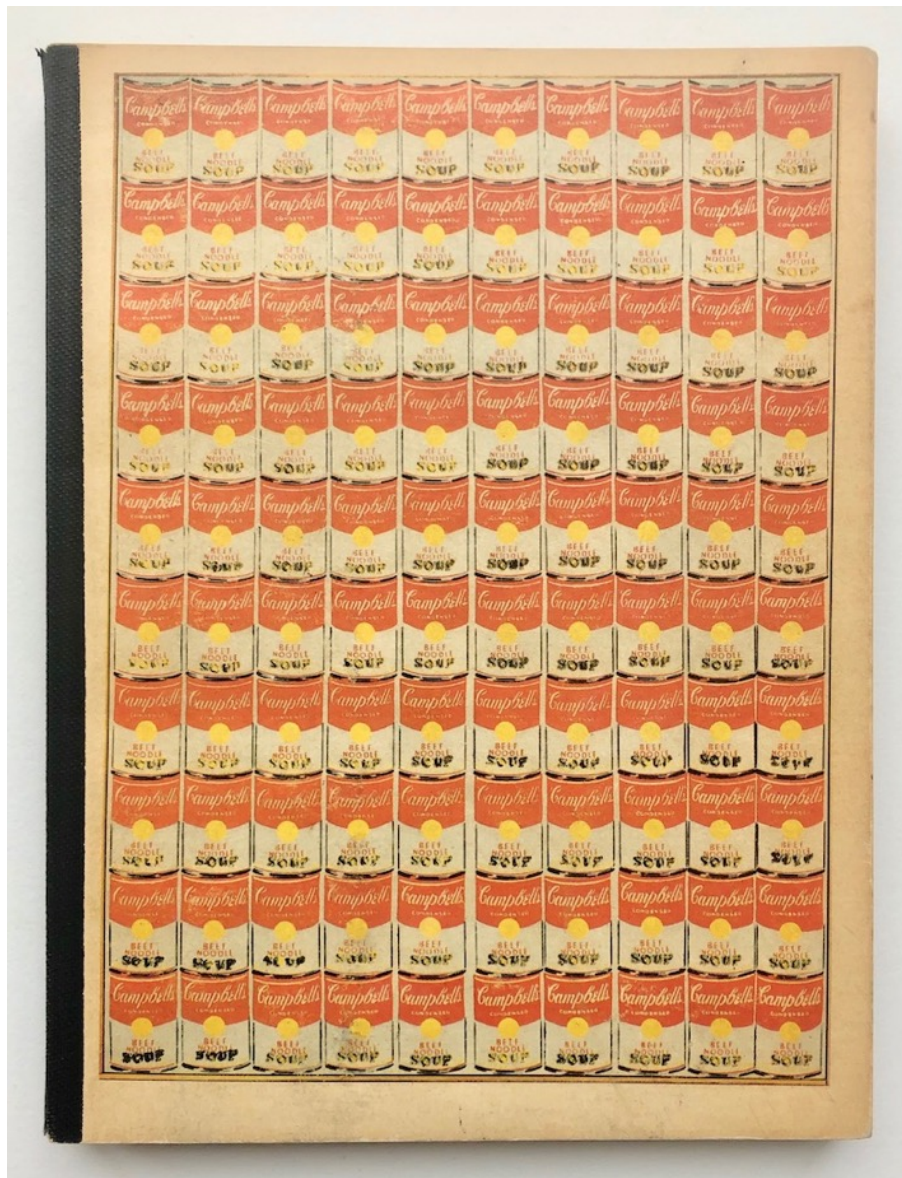
(29.8 x 21 cm). Initial text leaf + 16 black-and-white plates + final leaf reproducing poem by C.C. Caspari entitled 'liest seil'. All leaves printed rectos only. Original red card wrappers, with printed title label pasted to front cover. Hole-punched along right edge as issued and bound in the Japanese style with two red rubber bands.

The rare first edition of André Thomkins' first artist's book. Published in an edition of 100 copies, signed in pencil by Thomkins underneath the printed colophon on the inside front cover.

Early in his career, Thomkins looked at and listened to words to see if their letters would yield a puzzle or an anagram, if one word occurs in several languages, or if a sentence might be read backwards as a palindrome. Without committing himself exclusively to the dry methods of linguistics and concrete poetry, he playfully, inventively exploited their procedures, concocted a "polyglot word machine," and instilled word and sentence with values that do not encourage a logical reading. Thus, beginning with the title, Thomkins begins his first book with a list of such quirky palindromes: 'red liberal klare bilder', or 'ein ego genie' and 'las solo kolossal'. Just as Thomkins' inventive handling of letters and words is manifest in numerous palindromes, the same mirrored theory was to apply to his drawings of the period. 'Oh! cet echo' consists almost entirely of hors-texte reproductions of Thomkins' early 'Scharniere' drawings, with the images hinged along a central vertical axis reminiscent of the Rorschach inkblot principle.

(WorldCat lists only 4 copies in Europe, with none held by North American institutions).

€ 4000



43.

Andy WARHOL.

Andy Warhol.

Philadelphia. Institute of Contemporary Art, University of Pennsylvania. 1965.

(18 x 13.7 cm). Colour printed stiff card wrappers, with black linen tape spine. Mild browning to covers, otherwise a good complete copy.

Catalogue for the exhibition held at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, October 8 to November 21, 1965, which was Warhol's first museum exhibition. The catalogue features a full-colour rendering of Warhol's 100 Campbell Soup Cans on the front cover with additional works reproduced inside, some in colour, some black-and-white, and several printed on coloured paper: includes Marilyn Monroe, Selma, Brillo Boxes, Jackies, Elvis, 200 One-Dollar Bills, and more. With a preface by Samuel Adams Green.

€ 1600



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