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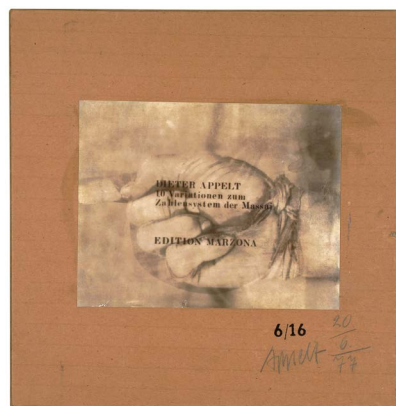
2019



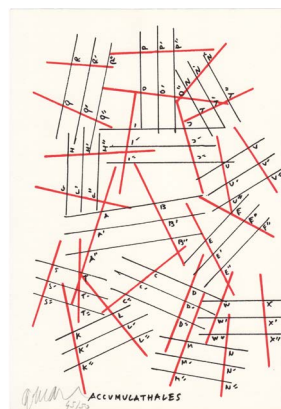
Please contact us for fuller descriptions and further images.



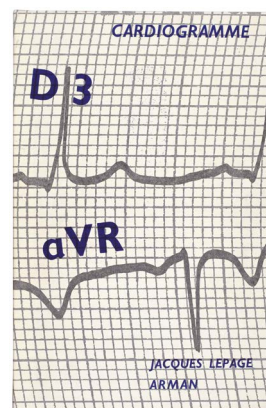
1. AKTIONISM: VARIOUS ARTISTS (BRUS, MUEHL, WIENER et al.). Brus, Günter. (Ed.). *Die Schastrommel*. Nos. 1 - 12 [&] *Die Drossel*. Nos. 13 - 17. (All Published). Berlin. Self-published / Verlag Interfunktionen / Verlag Hansjörg Mayer. 1969 - 1977. 10 issues. (Nos. 1 - 8c). 4to. (c. 297 x 210 mm) + 9 issues. (Nos. 9 - 17). 8vo. (c. 230 x 170 mm). Printed text and monochrome and colour illustration throughout. Original publisher's printed wrappers, the majority with screenprint covers. An exceptional set of Die Schastrommel with its continuation Die Drossel, the pre-eminent periodical of Viennese Aktionismus. Many of the issues were limited to 500 copies, however several of the earlier issues were produced in smaller numbers. Please contact us for the special characteristics of this set. [In Numbers pp. 332 - 338; Artists' Magazines 294; not in Le Fonds Paul Destribats]. £25,000



2. APPELT, Dieter. 10 *Variationen zum Zahlensystem der Massai*. Bielefeld. Edition Marzona. 1977. 10 original silver gelatine photographs on card (each 12 x 11.6 inches), loose as issued in cardboard box. Each with progressive stamped number (1 through 10) on recto, the first photo additionally with title handwritten by the photographer. The inner lid of the box signed by Appelt in pencil and with stamped edition number. Printed descriptive sheet also pasted to inner lid. The outer lid has a title photograph pasted onto its centre, is stamp-numbered and again signed and dated in pencil by Appelt. Edition limited to only 16 copies signed and dated by Appelt. A series of ten images of the hand and fingers illustrating the numbering system of the Masai people. Some fingers point, some are bent, creating a tension that, along with the grimy whiteness of the hands and the ropelike linen around the wrists, suggests a figure bound and tortured. £6,500



3. ARMAN, CESAR et al. *On ne regarde pas la lune, mais le doigt qui montre la lune*. Paris. *Panorama de l'art contemporain*. 1974. Oblong 4to. pp. 232. Black and white illustrations throughout. Loose as issued in printed wrappers designed by Daniel Smerck and publisher's box with inset lead sculpture by Jocelyn de Noblet. One of the 80 deluxe copies issued with 10 original signed works by Arman, Ben, César, Kowalski, Journiac, Sanejouand, Sarkis, Touzenis, Velickovic and Viallat (not signed) - presented together with the book in a black cloth drop-back box with sculpture by Jocelyn de Noblet mounted on the front. 'On ne regarde pas la lune, mais le doigt qui montre la lune' comprises work by 45 artists, principally those of the Ecole de Nice and the Nouveaux Réalistes: Aeppli, Arakawa, Boltanski, Christo, Downsborough, Huebler, Le Gac, On Kawara, Gina Pane, Niki de Saint Phalle, Tinguely, Tuttle and Weiner amongst others. £2,500

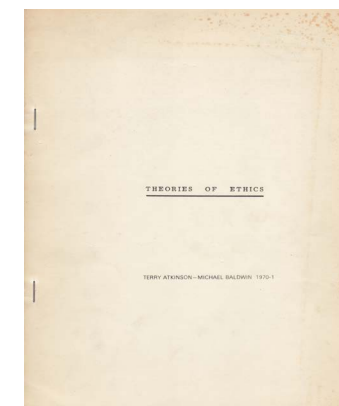


4. ARMAN. Lepage, Jacques. *Cardiogramme*. Paris. *aux dépens d'un amateur / Fequet et Baudier*. 1966. Folio. (390 x 260 mm). pp. 26, (8). Illustrated with monochrome photographic frontispiece on x-ray film with additional white overpainting and one hors texte gouache in red and black by Arman, both signed by him. Loose as issued in original publisher's printed wrappers with titles in blue and monochrome typographic design, matching chemise and slipcase. A good copy of *Cardiogramme* with Arman's two signed originals. From the edition limited to 72 numbered copies on vélin d'Arches signed by the author and artist on the justification. Arman's frontispiece is a monochrome photograph of the title reproduced in negative on x-ray paper over which Arman has painted in white acrylic and has signed the plate at the foot in white; the additional plate is an original gouache in red and black and is also signed at the foot in black ink. £3,500

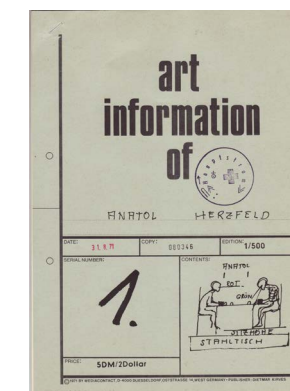
5. ART & LANGUAGE. Terry Atkinson & Michael Baldwin & David Bainbridge & Harold Hurrell. Olivet Discourse. Paris. *Daniel Templon*. 1971. 4to. (280 x 223 mm). pp. (44). Loose sheets as issued, bound in plain card wrappers with a sliding plastic spine. Edition of 40 numbered copies, initialled by each of the artists on the title page. [Germano Celant - Book as artwork 1960/1972. p.84; Printed Matter; Die Sammlung Marzona in der Kunstbibliothek. Staatliche Museen zu Berlin, p. 90]. £3,000



6. ART & LANGUAGE. Terry Atkinson & Michael Baldwin. *Theories of Ethics*. New York. *New York Cultural Center for Art & Language Press*. 1971. 4to. (28 x 22 cm). Title page, half-title and 71 numbered sheets, printed recto only. Publisher's printed white wrappers, stapled. Artist book, published in an edition of 200 numbered copies, signed by both artists on verso of title page. Ten ethical propositions made by Baldwin and Atkinson are considered in depth. [Germano Celant - Book as artwork 1960/1972. p.84]. £1,500



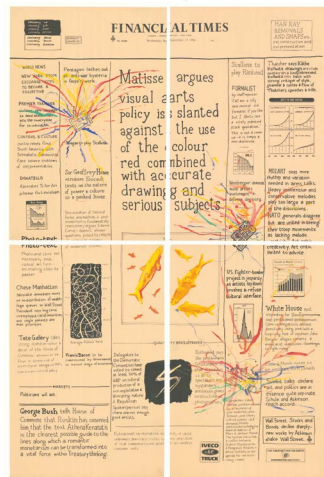
7. ART INFORMATION / MEDIA NEWS. Kirves, Dietmar (Editor). *Art information*. Nos. 1-7, (and) *Media news* 1-4. [All published]. Düsseldorf. *Mediacontact*. 1971-73. 4to. (300 x 210 mm). 11 issues. pp. 8-24 per issue. Original wrappers, each signed or stamped by the contributing artists. "Information from artists and artists' groups in whose working fields a consciousness-building concept is discernible." It was with this short sentence that publisher/artist Dietmar Kirves - also known to many as a German member of the "NO!art" movement - characterised his two publication series "art information" and "media news". With the two series, Kirves' aim was to create a platform for making information on contemporary art accessible to a broad public inexpensively, and thus to encourage a creative dialogue with the public.



In the period from 1970 to 1973, Kirves asked artists belonging to various art movements - generally of an anti-art-establishment nature - to submit momentary takes on their working processes as well as examples of their work. In the "art information" series, editions by Joseph Beuys, Michael Buthe, Terry Fox, Jochen Gerz, Joel Glassman, Anatol Herzfeld, Jean Le Gac and Sarkis Zabunyan appeared between 1971 and 1973. Hansjürgen Bulkowski, Christine Franz, Florian Schneider-Esleben, Timm Schröder, Landfried Schröpfer and Fritz Schwegler contributed to the series "media news" (1970-1971). Whereas "art information" concentrated primarily on the presentation of artists' and artist groups' work results and projects, "media news" brought a wide range of socially relevant topics relating to such areas as communication, motivation and psychology up for discussion. In editions of up to two hundred copies, the publications were circulated by Kirves's Düsseldorf based publishing house 'mediacontact' in Germany, France and America. £2,500



8. ARTISTS & PHOTOGRAPHS. Alloway, Lawrence. **Artists & Photographs. New York. Multiples, Inc. 1970.** A combination of exhibition and catalogue. Consists of a box containing various ephemera, texts, images and multiples by nineteen leading artists of the 1960s. Box with cover design by Dan Graham. Presented here is a complete copy of the box, including the one piece missing in the great majority of copies, Tom Gormley's "Red File Cabinet," of which most examples were reportedly accidentally destroyed. The Rauschenberg "Revolver," a complex plexiglass multiple is also present, and is rare, with only some 200 examples of it having been produced. Please contact us for the complete contents. £8,500



9. ATKINSON, Conrad. Financial Times: Billboard Wednesday September 17, 1986. London. Projects UK / Artangel. 1987. Four sheets, each 1510 x 1020 mm. Lithograph with acrylic paint, in four sections. Numerous repairs to edge tears; pinholes in corners of sheets. This "billboard" is one of about 40 copies that were made; they were commissioned by Projects UK (co-produced by Artangel) and exhibited in the London Underground network as well as on billboards in the city. The project received a lot of media coverage including a televised reading of this "Financial Times" newspaper by Atkinson and by the English minister of the treasury on the steps of The Bank of England. In 2011, a set was installed in the offices of Chancellor George Osborne at 11 Downing Street. £1,500



10. AY-O. Finger Box Suitcase. (Unique Fluxus Object). Tokyo. 1966. Black vinyl attaché case containing 15 hollow wooden boxes each measuring 82 x 82 x 82 mm. The boxes have a hole with a rubber membrane cut so you can feel the contents, which include a nylon stocking, bristle brush, foam rubber, wooden block, and empty space. A unique Fluxus object created by Ay-O for the Venice Biennale of 1966. This unique work consists of a set of 15 finger boxes, here each individually hand-painted by the artist in a variety of bright colours. Each of the boxes contains a different object (string, a smooth pink ball and so on) to give various tactile experiences. [Fluxus Codex, p.175 (other examples of standard finger box edition); Fluxus etc. The Gilbert and Lila Silverman Collection, no. 16 (unpainted set)]. £45,000



11. BALDESSARI, John. Fable: A Sentence of Thirteen Parts (with Twelve Alternate Verbs) Ending in Fable. Hamburg. Anatol AV und Filmproduktion. 1977. 1159 x 1527 mm. (unfolded). Two concertina fold-outs, one running vertically, the other from left to right, thus forming a cruciform shape when fully unfolded. Bound in original printed wrappers. Covers slightly rubbed, with small tear to spine. Artist book in concertina / accordion format. Part of the work is a horizontal foldout of thirteen pictures. On all but one of the images the artist has written nouns or adjectives in yellow, which are to be read syntactically from left to right. The centre picture represents the verb, and is intersected by a vertical fold-out of images with alternative verbs written on them. £4,000

12. BEUYS, Joesph. Food for Thought. Kassell. F.I.U. 1977. Offset on grey machine-made wove, stamped (in this copy the stamp has become very faint), with added grease spot. This one of the few hundred copies signed in pencil by Beuys. Sheet size 88 x 16.5 cm. Published by the 'Free International Univeristy' founded by Beuys, which was conducted as a pilot project for 100 days during documenta 6, Kassell. This print was sold at the exhibition to finance food and accomodations for F.I.U. members. The printed text comprises a list of foods, the transcription of a telephone conversation, and a sixth-century Irish poem. [Schellmann - Joseph Beuys, The Multiples, no. 206]. £1,800



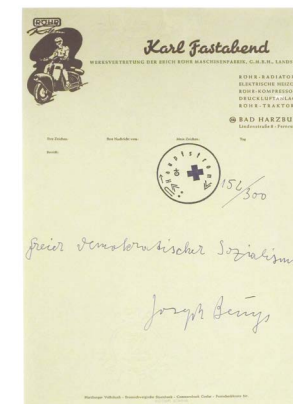
13. BEUYS, Joseph & Jürg BRODMANN. Filzbriefe. (Felt Letters). Heidelberg. Edition Staeck. 1974. Five pieces of white felt (each 39 x 27.7 cm), with printed letterhead and inscriptions by both Beuys and Brodmann. Each piece of felt is printed in a different language and colour, and inscribed with different coloured felt pens. Published in an edition of 125 copies, with accompanying certificate signed by Beuys and Brodmann, numbered and dated. [Schellmann - Joseph Beuys, The Multiples, no. 107]. £1,750

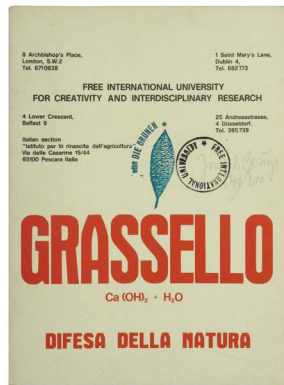


14. BEUYS, Joseph & Michael ENDE. Invitation for "Kunst + Politik". Wangen im Allgäu. 1985. Single sheet, folded (210 x 148 mm). On the 10th of February 1985, the Freie Volksschule Agental invited a dialogue between the artist Joseph Beuys and writer Michael Ende on the subject of art and politics. The published invitation, designed as a folded double sheet consists of excerpts of conversations between the two participants and short biographies. This invitation is signed along the lower edge of the front with black felt pen 'Joseph Beuys' and lower right with gold coloured felt pen 'Michael Ende'. Additionally Beuys has added a small felt pen drawing of a ladder. £1,750

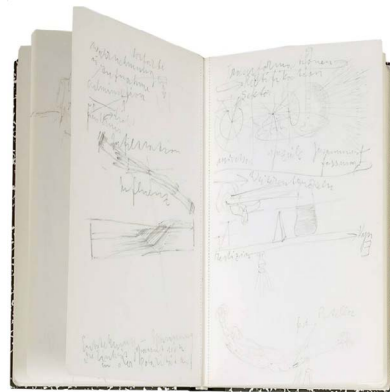


15. BEUYS, Joseph. Freier Demokratischer Sozialismus. (Free Democratic Socialism). Heidelberg. Edition Tangente. 1971. Yellow-coloured letter paper with printed letterhead in brown, and stamp reproduced in blue. (295 x 210 mm). With handwritten text 'Freier Demokratischer Sozialismus' by Joseph Beuys. An edition of 300 was planned for this multiple, however only 164 copies were eventually produced, each signed and numbered by Beuys. The letterhead is that of Karl Fastabend, a collaborator of Beuys' at the office of the 'Organisation für direkte Demokratie durch Volksabstimmung'. [Schellmann - Joseph Beuys, The Multiples, no. 32]. £1,400





16. BEUYS, Joseph. Grassello Ca (OH)₂ + H₂O. Difesa della natura. Pescara. Lucrezia De Domizio. 1979. 4to. (310 x 230 mm). pp. (80). Illustrated with photographs by Buby Durini. Original wrappers. The chemical formula of the title refers to a truckload of lime shipped from Pescara to Düsseldorf and used to paint Beuys' house. Stamped, inscribed and numbered in pencil by Beuys on the front cover. Schellmann notes two separate numbered editions of this book, one of 100 copies, the other of 80 copies (plus 20 artist's copies); however all copies were originally designed to be consecutively numbered in a single edition of 200, as is this one. [Schellmann - Joseph Beuys, The Multiples, no. 311]. £1,200



17. BEUYS, Joseph. Zeichnungen zu den beiden 1965 wiederentdeckten Skizzenbüchern "Codices Madrid" von L. da Vinci. Stuttgart. Manus Press. 1975. 2 volumes, text and plates. With 81 granolithographs by Joseph Beuys. Original boards and portfilio. Edition de tete limited to 100 copies with the extra suite of 12 lithographs, each signed in pencil by Joseph Beuys. 6 of the prints are not included in the book publication which has 81 granolithographs. £5,000

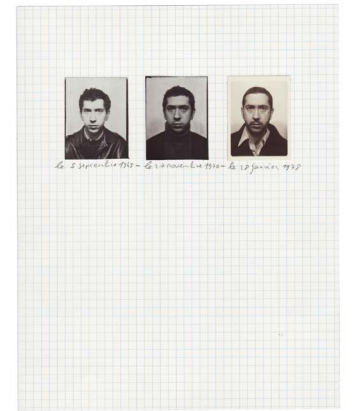


18. BLANK PAGE. Blank Page. Vols. 1 - 6. [All published]. London. B4 Publishing. 1988 - 1991. Folio. (421 x 303 mm). 6 vols. Original lithographs, screenprints, relief prints, woodcuts, collages throughout, with the majority signed. Complete set of the richly illustrated periodical 'Blank Page,' an impressive and extensive survey of the plastic arts. Blank Page was a biannual portfolio publication, designed and edited by Philip Dobree with Adrian Self, notable for its display of original works of pure abstraction (many signed and numbered), with critical texts by significant theorists, writers and designers. Each volume was published in a limited edition of one hundred and fifty copies, except for Number 2, which was produced in an edition of 120 numbered copies. £3,000



19. BOLTANSKI, Christian. Notícies del dia. Barcelona. Fundació Espai Poble Nou. 1994. 8vo (book). pp. 90. The book contains a list of calls made to the Barcelona police from 7 to 13 April 1994. Loose as issued in metallic box with paper label to upper cover. Deluxe edition of Boltanski's 'Notícies del dia,' published on the occasion of the show 'Faits divers' May 12 - September 30, 1994. Limited to 25 signed and numbered copies, this special edition has the book bound in full cloth and placed in a typical Boltanski metal biscuit tin. The box also contains two audiotapes, one black and white photograph (signed and numbered on the verso), and a folded map of Barcelona backed onto fabric, marked by hand with crosses showing where specific police incidents have occurred. [Bob Calle - Christian Boltanski Artist's Books 1969-2007, pp. 88-89]. £4,500

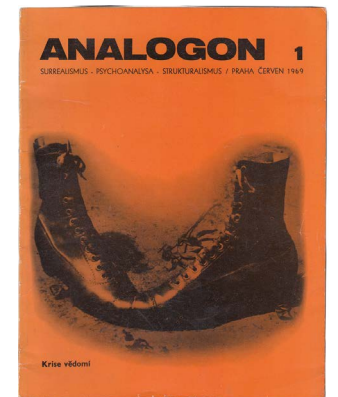
20. BOLTANSKI, Christian. Reconstitution. Karlsruhe & Paris. Badischer Kunstverein & Edition Chêne. 1978. Small 4to. (245 x 207 mm). pp. (123). Colour and black and white illustrations throughout. Publisher's cloth and dust-jacket, in publisher's plain black box with lid. From the deluxe edition limited to 20 copies, signed and numbered by Boltanski on the final page and accompanied by two original works executed by Boltanski exclusively for this publication - an original colour photograph of a still-life or "composition photographique", and a triptych of black and white self-portrait passport-style photographs (two of the photographs are reproduced on the book's dust-jacket). Beneath the three portraits Boltanski has written their dates in pencil, 'le 5 septembre 1965 - le 27 novembre 1970 - le 28 janvier 1978'. [J. Flay: C. Boltanski, Catalogue of the books, Printed Matter, Ephemera, König 1992, no. 53, pp. 146-147]. £5,000



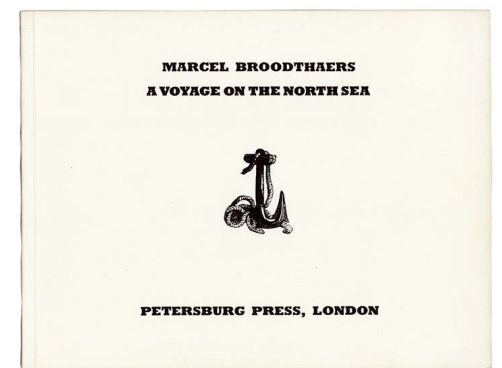
21. BOLTANSKI. Christian Boltanski: Reconstitution. London. Whitechapel Art Gallery. 1990. 4to. (315 x 265 mm). Loose as issued in original card box with label with titles to front cover and contents to interior of lid. A complete copy of the catalogue for Boltanski's 1990 Whitechapel exhibition. In addition to the contents as issued there is an official Whitechapel Art Gallery monochrome publicity photograph of Boltanski's large scale installation 'Whitechapel Reserves' (222 x 254 mm). The catalogue was issued as a boxed collection of catalogues, books, postcards, facsimiles and posters published in conjunction with the Van Abbemuseum, and at the Musée de Grenoble. £350

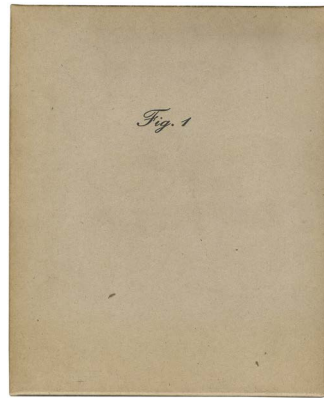


22. BRETON, Effenberger, Vratislav. Analogon 1. Surrealismus - Psychoanalysa - Strukturalismus. Krise vedomi. Prague. Ceskoslovensky spisovatel. 1969. 4to. (210 x 275 mm). pp. 96, xvi. Monochrome illustrations throughout. Original publisher's orange wrappers. First issue of the scarce Czech Surrealist magazine 'Analogon,' devoted to art, literature and culture. Analogon 1 includes artistic contributions by René Magritte, Jaroslav Hrstka, Toyen, Enrico Baj, Matta, Jorge Camacho and Oyvind Fahlstrom. Literary contributors include André Breton, Benjamin Péret, Ivan Svitak, Petr Krai and Robert Desnos. [Le Fonds Paul Destribats 743]. £300

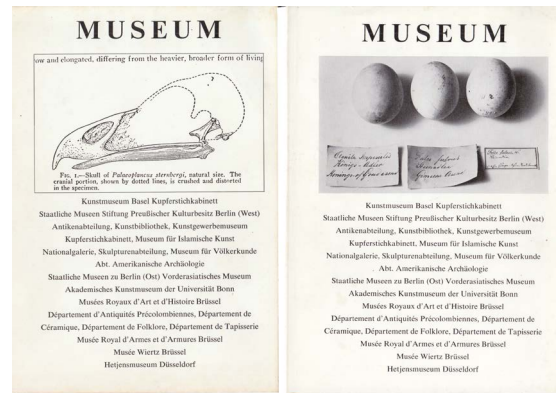


23. BROODTHAERS, Marcel. A Voyage on the North Sea. London. Petersburg Press. 1973. Oblong 12mo. (151 x 177 mm). [19 unopened doubled leaves]. Leaf with title with monochrome photographic vignette, 38 leaves with 77 colour or monochrome plates or vignettes recto and verso, final leaf verso with Broodthaers' warning against cutting; text and images printed on unopened doubled leaves. Original publisher's glossy white wrappers, titles and vignette in black to front and rear covers, printed text (see below) to inner front cover, title and vignette photograph to inner rear cover. A good copy of the English edition of Marcel Broodthaers' legendary artist book. From the English language edition limited to 1,100 copies (including 100 édition de tête examples). [Marcel Broodthaers - Complete Graphic Work & Books 39; Ceuleers 40]. £5,000

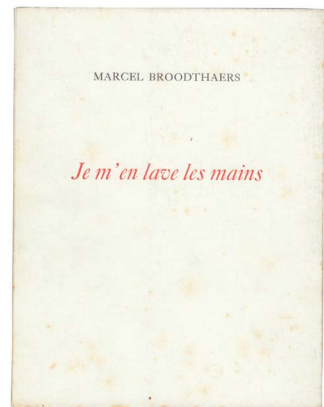




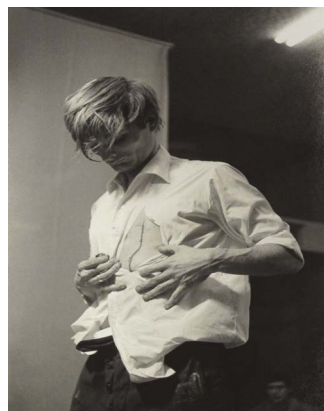
24. BROODTHAERS, Marcel. Marcel Broodthaers. Fig. 1. (Filmabend / Ausstellung 21. Oktober - 7. November 1971). Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1971. 8vo. (208 x 162 x 36 mm). Four empty card boxes, each with printed title to front cover and text to rear. Loose as issued in original card box with title 'Fig. 1' to front cover, text by Cladders and limitation to rear cover and 'BROODTHAERS / STÄDTISCHES MUSEUM / MÖNCHENGLADBACH' in black to side. An excellent example of Marcel Broodthaers' Mönchengladbach Kassettenpublikation catalogue / multiple. From the edition limited to 220 copies, each stamp-numbered to the base of the first box. [Glasmeier, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 086]. £2,250



25. BROODTHAERS, Marcel. Museum. Der Adler vom Oligozän bis heute. Zeigt eine experimentelle Ausstellung seines Musée d'Art Moderne, Département des Aigles, Section des Figures. Düsseldorf. Alfried Holle for Städtische Kunsthalle Düsseldorf. 1972 (May / June). 8vo. 2 vols. (210 x 148 mm). pp. 64; 64. Title, monochrome frontispiece and list of contents to each vol., printed text in German and monochrome and colour illustration throughout. Original publisher's white printed glossy wrappers with text and illustration in black. The catalogue for Marcel Broodthaers' exhibition at the Städtische Kunsthalle Düsseldorf designed entirely by the artist. The extensive catalogue contains entries and statements by the artist, together with a detailed catalogue of works, an encyclopedia (A - M in vol. I, M - Z in vol. II), bibliography and extensive illustration. £300

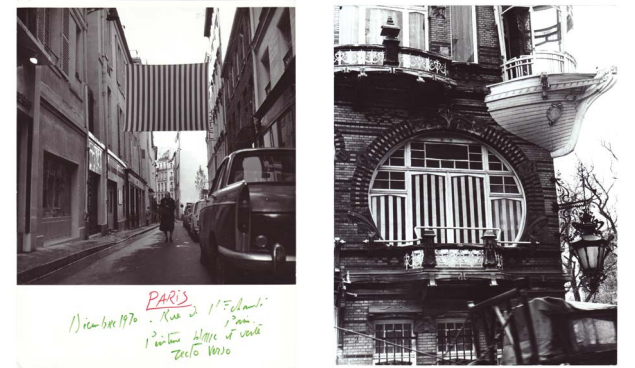


26. BROODTHAERS, Marcel Broodthaers: Je m'en lave les mains. Zurich. Seedorf Verlag. 1982. 8vo. (187 x 141 mm). [16 unnumbered leaves]. Half-title, printed title with copyright verso, section title and seven leaves each with a poetic fragment recto and verso in Roman and italic types and numbered I - XIV in Roman numerals in red, leaf with 'Note de l'editeur' and final leaf with justification. Original publisher's white printed wrappers with titles in red and black to front cover; some foxing to front wrapper. Artist book of poetic fragments by Marcel Broodthaers. From the edition limited to 524 copies, with this unnumbered example one of the 500 ordinary copies printed on 'papier d'édition'. £400



27. BRUS, Günter. "Der helle Wahnsinn" für Aachen: "Die Architektur des hellen Wahnsinns". ("Sheer Madness" for Aachen: "The Architecture of Sheer Madness"). Essen. 1968 (2013). 10 original black and white photographs, (each c.30 x 46 cm), with minor size differences. Each signed on verso by the photographer. The first time Brus actually injured his body was in 1968 during this infamous action at the Reiff-Museum in Aachen. Brus broke through the usual parameters of body language and opened up his body in a way perceived as shocking, even pathological by current cultural norms. The sole photographer of this Brus action was Henning Wolters, a co-organiser of the Festival der Neuen Musik in Aachen (July 1964), and a co-manager of the Galerie Aachen from 1965 to 1967. The photographs were not officially published at the time, and Wolters has only recently, in 2013, issued all 10 photographs together as a set. £7,500

28. BUREN, Daniel. A Group of Vintage Monochrome Photographs of Works in Situ. Various places. (1970 - 1983). Various formats and sizes. 11 original monochrome photographs of works by Daniel Buren. Loose in glassine folder. A highly interesting group of photographs of early Buren works in situ including a very scarce record of his controversial contribution of the Guggenheim International Exhibition 1971. Since 1967, Daniel Buren has employed alternating vertical stripes in white and colour, each stripe measuring exactly 87 mm in width, for his works in situ. Often of pre-fabricated canvas cloth which Buren would then paint and position according to an established system, the stripes, their placement and manipulation were intended to explore art's relationship to its physical environment, usually mischievously and subversively, whether in a gallery or a museum, or as these photographs also demonstrate in an outside context. For these outside contexts, Buren would often employ his guerilla technique of 'affichage sauvages'; documentation, sometimes the sole record, of Buren's works in situ and his guerilla acts are therefore central to his practice. These photographs, largely from the early 1970s, provide a glimpse of the period when Buren was both an enfant terrible criticising the mainstream of art, and was beginning to achieve recognition and acclaim through solo and group shows in that mainstream. Of particular interest is the photograph (annotated by the artist) of Buren's early exhibition at the Galerie Yvon Lambert 'Indication à lire comme indication de ce qui est à voir' where his work was vandalised, and the photograph of the highly controversial work he contributed to the Guggenheim International Exhibition 1971, which was never exhibited - thus this photograph is a scarce record.



£4,500

29. BUREN, Daniel. La Grille - La Couleur - Le Motif. (Art Wall Sticker). Arbois. Art Wall Sticker. 2001. Oblong 8vo. (Book: 190 x 297 mm) + 4to. (Stickers: 300 x 282 mm). in Folio. (410 x 266 mm). Printed book / catalogue with text in English and French on a variety of paper stock with illustration throughout in colour and monochrome depicting the various 'sticker' works by different artists, with explanatory text, order forms and so on; 20 leaves of unused stickers for Buren's work are also included together with bilingual assembly instructions, a title sticker and the signed 'Certificat d'Authenticité'. Loose as issued in original publisher's black card portfolio, printed title labels to front cover and spine, publisher details and vignette in blind to front cover. Daniel Buren's 'Art Wall Sticker' multiple enabling the creation of a unique Buren work. From the edition limited by time (730 days), signed in capitals and numbered by Buren to the 'certificat d'authenticité'.



£2,250

30. BUREN, Daniel. Le Progrès. Vendredi 14 novembre 1986. Lyon. Le Progrès. 1986. Broadsheet newspaper. (592 x 424 mm). [14 bifolia; pp. 28]. Each leaf with intervention by Buren: colour blocks in various arrangements in green, black, pale turquoise, magenta or yellow, central spread with double-page feature on Buren 'Cette nuit 'Le Progrès' s'est habillé en Buren'; monochrome photographs and printed text in French throughout. Original newsprint wrappers as issued; this copy has been folded - with resultant browning - as usual. Single issue of the Lyon daily newspaper Le Progrès with colour interventions to each page by Daniel Buren. For this issue Daniel Buren was allowed to assist in the paper's layout (see central double-page feature 'Cette nuit 'Le Progrès' s'est habillé en Buren'), and the issue was printed with his typical striped and block interventions to each page in a variety of colours (green, black, yellow, magenta or light turquoise).



£850



31. BUREN, Daniel. Les Couleurs Traversées: Arbeiten vor Ort. (Colours Crossed: Works in Situ). Cologne / Bregenz. Verlag der Buchhandlung Walther König [for] Kunsthaus Bregenz. 2001. Small folio. (300 x 225 mm). [50 leaves]. Leaf with title, introduction 'Zum Werk' by Eckhard Schneider verso and printed text and colour illustration throughout on a variety of paper stock including acetate overlays, silvered leaves and semi-opaque crystal paper (many printed with Buren's signature colour sections), numerous photographic spreads, reproductions of drawings and constructions by Buren throughout, printed text in German with section in English and French on yellow paper, biography and final leaf with 'Impressum'. Original publisher's spiral-bound

transparent acetate wrappers with printed yellow squares after Buren to show printed title beneath, loose in perspex slipcase with wooden closure, rear panel of blue, front panel of opaque white with two additional black appliqué tape stripes. An excellent copy of the deluxe edition of Daniel Buren's catalogue multiple. From the deluxe edition limited to 80 copies, with Buren's slipcase multiple, Buren's stamped initials in red and number '57 / 80' beneath in black ink to final leaf; 15 hors commerce copies were also issued. The document of Daniel Buren's work in situ ('Arbeiten vor Ort') in the Kunsthaus Bregenz, Peter Zumthor's 'apparently very simple building' that 'actually turns out to be unusually complex'. Constructed largely of frosted glass, the building has 'the look of a block of frosted ice, whose colour is forever being altered by the sun's orbit and the reflections of Lake Constance'. Buren, inspired by the building and its material construction, made the decision to 'focus essentially on the translucent aspect' and 'juggle with the actual material ... used ... to construct these 'Colours Crossed''. The three floors of the building were altered and enhanced by Buren to create, on the first floor, 'Colours organized: vertical punctuation', 'Colours multiplied: the infinite' for the second and 'Colours mixed: the village'. (All quotations from the English text in the catalogue / multiple).

£2,750



32. BUREN, Daniel. Passage. Macerata. Edizione Artstudio. 1972. 7 vols. Square folio. (522 x 522 mm). Each vol. with printed title, list of contents and justification printed recto only and a varying number of leaves, each with printed leaf number verso with offset printed colour stripes (width 88 mm) showing the varying colour compositions for each of the represented colours. Original publisher's white paper wrappers, printed title to front wrapper of each vol., spines with title, publisher and artist, loose as issued in original cream board slipcase. Buren's 1972 artist's book 'Passage' concerning the decomposition or recomposition of seven colours. From the edition limited to 110 unnumbered copies (including ten artist's proofs). [Buren C-64 / T IV 216; Krefeld Künstler: Bücher I, 44:4; Tehran 42].

£15,000

33. BYARS, James Lee. Come on Tom pick up your pencil ... Unique letter art object. (Berlin). (c.1974). Four sheets of tissue, glued. (4600 x 260 mm). Long cream-coloured tissue scroll with manuscript text by James Lee Byars in white crayon. A beautiful example of a James Lee Byars unique letter art object written in white crayon on cream coloured tissue paper. Please contact us for a transcription of the letter.

£7,500



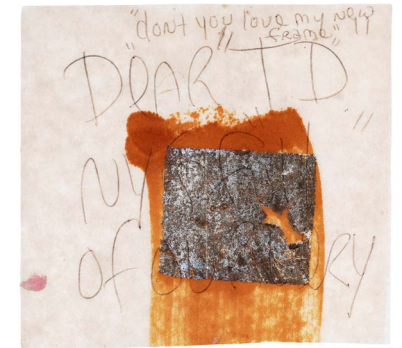
34. BYARS, James Lee. Dear Daad I Love You ... Unique Letter Art Object. (Berlin). (c.1974). 9 pieces of torn black paper, various sizes. 9 pieces of torn black paper each with manuscript text by James Lee Byars in pencil to recto and occasionally verso sides. A long and unique James Lee Byars' letter art object written on torn pieces of black paper. The mention of 'DAAD' dates the letter to around the year 1974, when Byars was one of the recipients of the 1974 DAAD Artists-in-Berlin scholarship. At the time, Byars planned the construction of a '333-meter-high golden cylinder' in the wasteground by the Berlin Wall that would 'rattle the sky'. Needless to say, that project was unachieved, but Byars' thoughts on the subject did lead to 'The Golden Tower', a 4 metre golden cylinder, and the action 'The First Step of the Golden Tower,' at the Galerie Springer.

£4,500



35. BYARS, James Lee. Dear T. D. NY's full of our very beautiful golden tower ... Unique Letter Art Object. (Berlin). (c.1974). 9 leaves. (Each c.145 x 160 mm). 9 square-shaped sheets of paper with painted silver square and rusty-orange markings recto, each with short manuscript text by James Lee Byars, the sheets have been folded in half vertically. A beautiful example of a James Lee Byars' unique letter art object executed on silver and orange painted paper. 'T. D', to whom this letter is addressed, likely refers to Thomas Deecke, the German art historian who was linked to members of the DAAD organisation. 'BB' refers to Byars' girlfriend at the time, Birgit Grögel.

£9,500



36. BYARS, James Lee. Great Ru and Miss Knight ... Unique Letter Art Object. (Berlin). (c.1974). 4 leaves. (Each c.210 x 540 mm). 4 triangular-shaped sheets of paper with painted scarlet-colour recto, each with short manuscript text by James Lee Byars, the sheets with irregular folds to fit together for mailing. A beautiful example of a James Lee Byars' unique letter art object executed in gold ink on red painted paper. The letter, written in gold ink across the 4 sheets of scarlet paper, reads as follows: 'GREAT RU AND MISS KNIGHT' (1) / 'I WANT TO SEE YOU' (2) / 'ON OCT 10 IN' (3) / 'BERLIN AFFECT. B' (4).

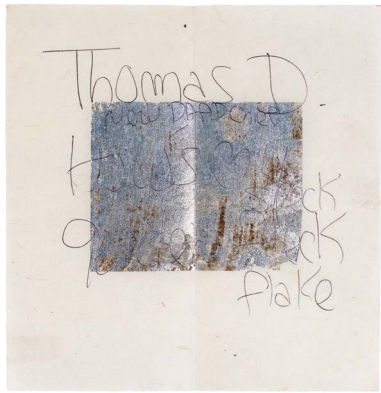
£3,750



37. BYARS, James Lee. INVITATION TO THE EXHIBITION OF JAMES LEE ... Unique Invitation Art Object. (Berlin). (c.1974). 2 sheets of tissue. (c. 90 x 155 mm when folded). 1 long sheet of pink tissue paper with manuscript text by James Lee Byars in white recto, the sheet has been folded 8 times and is housed within a piece of black tissue. A beautiful example of a James Lee Byars' unique invitation art object executed in white pencil on pink tissue paper. The invitation reads as follows: 'INVITATION TO THE EXHIBITION OF JAMES LEE AND BB WATCHING THE AMERHAUS FROM 11/11 FROM 1 TO 2 PM.' 'BB' refers to Byars' girlfriend Birgit Grögel.

£3,750





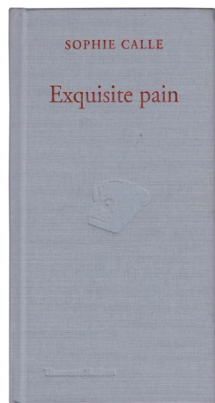
38. BYARS, James Lee. Thomas D. How's my golden speck fleck flake ... Unique Letter Art Object. (Berlin). (c.1974). 5 leaves. (Each c.145 x 160 mm). 5 square-shaped sheets of paper with painted silver square recto, each with short manuscript text by James Lee Byars, the sheets have been folded in half vertically. A beautiful example of a James Lee Byars' unique letter art object executed on silver painted paper. The letter is written in pen across the 5 sheets of paper. Within the letter, 'Block' presumably refers to Ursula Block, founder of 'gelbe MUSIK.'

£4,800



39. BYARS, James Lee. This is the Ghost of James Lee Byars Calling. Los Angeles. Eugenia Butler Gallery. 1969. 10 pentagonal cards. (Each c. 100 mm x 100 mm). Series of 10 identical pentagonal pieces of white card gilded on one side. On the gilded side, text printed offset in red: 'This is the Ghost of James Lee Byars Calling. 615 N. La Cienega Blvd, Los Angeles, California, U.S.A.' Ten cards for 'This is the Ghost of James Lee Byars Calling' at the Eugenia Butler Gallery, each with a written statement in the easily recognisable hand of the artist. [see James Lee Byars, Bücher, Editionen, Ephemera, Neues Museum Weserburg Bremen, no. 53a].

£3,250



40. CALLE, Sophie. Exquisite Pain. London. Thames & Hudson. 2004. Tall 8vo. (194 x 105 mm). pp. 282. Illustrated throughout with colour and monochrome photographs. Original publisher's grey cloth boards with title in red to front and spine, embossed telephone motif to centre, red gilt edges. Sophie Calle's 'Exquisite Pain.' The book marks the end of a love affair for the artist, one that prompted her, on returning to France in January 1985, to ask friends and chance encounters 'When did you suffer most?' This copy has previous owner's name written in silver pen to the front endpapers.

£250

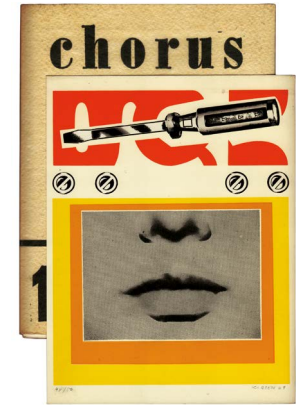


41. CHAPMAN, Jake & Dinos. Zygotic Exposure. London. ICA. 1996. Complete set of 36 original colour photographs, each 100 x 142 mm. With justification "Zygotic Exposure, 1996. 36 originals by Dinos and Jake Chapman", signed by both artists. Published in conjunction with the Chapman brothers notorious Chapmanworld exhibition at London's ICA gallery (May-July 1996) was the photographic work 'Zygotic Exposure'. The edition consisted of 100 undeveloped colour films, each made up of a completely different set of images taken by the brothers. As the ICA's sales pitch said at the time, "it could be anything or it could be nothing". It was the responsibility of the purchaser to have the film developed. Each set of photographs is unique, and comes with a justification signed by the artists.

£900

42. CHORUS. Chorus. Nos. 1 - 11 / 12. [All published]. Paris. 1968 - 1974. 12 issues in 9. Small 4to. Illustrations throughout by various artists, including Peter Klasen, Vasarely, J.-P. Raynaud, Monory, Louis Pons, Arman, Ben, César, Le Gac, Boltanski, R. B. Kitaj. Original typographical & pictorial covers. Complete run of the deluxe edition of 'Chorus', each issue containing original signed graphic works. Edited by Franck Venaille (chief ed.) and Pierre Tilman. An avant-garde periodical dedicated to the art and poetry, primarily with a French emphasis. Includes contributions by Christian Boltanski, Annette Messager, Jean Clair and others. Thematic issues include Sensibilité, Réalité, Collages, Solitude, Femme en Fleurs and Vivre. [Le Fonds Paul Destribats, 730; Gwen Allen, p. 249].

£5,000



43. CHRISTO. Monuments / Proposals and Realizations 1961 - 68. Cologne. Galerie Der Spiegel. 1968. Large folio. Box portfolio containing a multiple model and numerous prints of Christo projects, proposals and constructions, each sheet signed and numbered by Christo in pencil. Contents include: leaf with assembly instruction diagram and justification verso, 2 screenprints in colour, 6 offset lithograph prints (one on two hinged sheets of card with 'cut-out and plexiglass', and 'Scale Model' in separate compartment of '5,600 Cubicmeter Package' of 'plastified fabric', twine, metal and green felt; sheet size: 700 x 545 mm (on the reverse); height of the model: c.680 mm. Loose as issued in original card box with interior flap for multiple, monochrome illustration to upper cover and 'CHRISTO' to spine.



The scarce original print / sculpture multiple of Christo's contribution to Documenta 4. From the edition limited to 100 copies, signed by Christo to the justification and with each of the 10 prints signed and numbered by Christo in pencil. The 'Monument' model is a scale model of the '5,600 Cubic Meter Package' ('Air Package') for Documenta 4 in Kassel, 1968, complete with the screenprinted installation instructions printed on one side of the title page. The original work, an inflatable sculpture, for Documenta 4 was erected in Kassel's Karlshau Park for two months, beginning on August 31st, 1968. The prints included with the model document other works by Christo and include other similar 'packages' as well as 'Iron Curtain Wall', 'Packed Buildings' and 'Edifice Public Empaqueté' among others. The two catalogue raisonnés cited below give different titles for the box (as above) and while both list all of the prints as screenprints, the justification with the edition details lists two colour screen prints and the remaining prints as having been printed in offset. [Schellmann / Benecke, Prints and Objects 12 - 22; Hovdenakk, Editions 12a - 12k].

£12,500

44. COVENTRY, Keith. Crack Pipe. Nine Silhouettes. (Richmond, N. Yorks.?). Saint Paulinus Press. 2017. Folio. (515 x 380 mm) [11 leaves]. Leaf with letterpress title in red, 9 leaves with monochrome letterpress silhouette in black, each with title in burgundy beneath, each signed and numbered in pencil and with tissue guardleaf, final leaf with justification. Loose as issued in original publisher's black cloth backed blue portfolio with ribbon tie, title and vignette in black to central paper label to front board. Keith Coventry's 'Crack Pipe' portfolio. From the edition limited to 36 copies on Somerset Satin signed and numbered by the artist, each print also signed and numbered in pencil.

£8,500

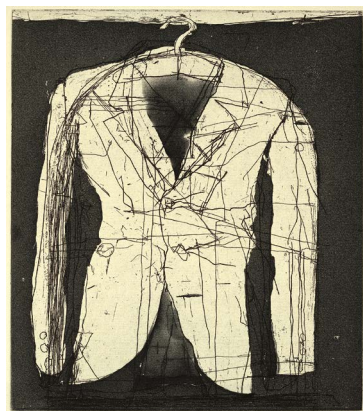




45. COVENTRY, Keith. Kebabs. Five Silhouettes. (Richmond, N. Yorks.?). Saint Paulinus Press. 2013. Folio. (515 x 380 mm) [7 leaves]. Leaf with title, 5 leaves with printed letterpress silhouettes of kebabs each with title in red beneath, each with guardleaf and signed and numbered by Coventry in pencil, final leaf with justification; sheet size: 520 x 378 mm. Loose as issued in original publisher's black cloth backed burgundy portfolio with ribbon tie, title and vignette in black to central paper label to front board. Keith Coventry's 'Kebab' portfolio. From the edition limited to 36 numbered copies on Somerset Satin, with each print signed and numbered by the artist in pencil. They are titled as follows: 'Fat Kebab,' 'Medium Kebab,' 'Skinny Kebab,' 'Super Skinny Kebab' and 'Armature'. £7,500



46. DARBOVEN, Hanne. "Histoire de la Culture" 1980/1983 "24 chants". Paris. ARC - Musée d'Art Moderne de la Ville de Paris. 1986. Oblong 4to. (230 x 310 mm). pp. (216). Illustrated throughout, with 255 plates. Publisher's wrappers, with printed mylar dust-jacket. This exhibition catalogue for Darboven's 1986 Histoire de la Culture 1980/1983 concludes with a forty-nine-page reproduction of the artist's handwritten explanatory notes to curator Suzanne Page, Darboven's German translated into French. This copy SIGNED by Darboven with her initials, as usual, and dated 1986 (on title page). £750

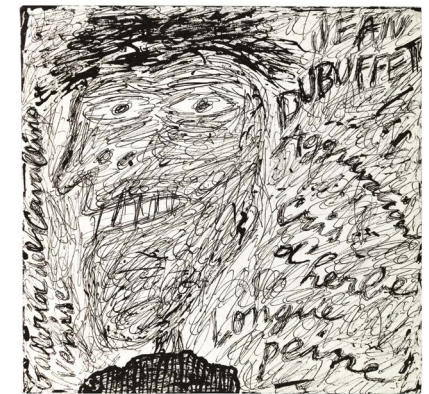


47. DIEBENKORN, Richard. Yeats, W. B. Poems. Selected and Introduced by Helen Vendler. San Francisco. The Arion Press. 1990. 4to. Illustrated with six original etchings by Richard Diebenkorn. Original red morocco-backed green boards, green and red slipcase. Richard Diebenkorn's illustrations for the poems of William Butler Yeats. From the edition limited to 426 copies signed by the artist. Helen Vendler, one of the foremost authorities on modern poetry and a University Professor at Harvard, selected for the Arion Press 145 poems by Yeats and provided an introductory essay for the book. Richard Diebenkorn (1922-93) took the Yeatsian theme of an empty coat on a hanger to produce a series of prints transforming the garment from a representational frock-coat into an abstracted suit-bag. The sixth etching is a double map of Ireland. £2,800

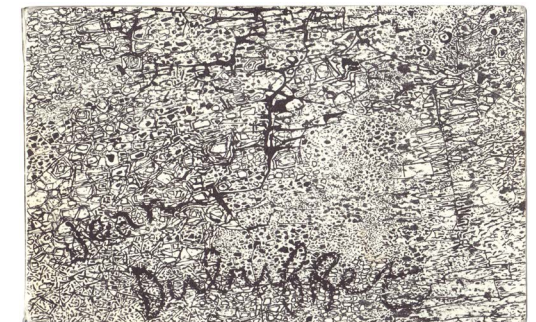


48. DRTIKOL, Frantisek Drtikol. Edice mezinárodní fotografie, svazek 7. (International Photography Edition, Vol. 7). Prague. Pressfoto. 1981. 4to. (297 x 237 mm). pp. (8). Text booklet & 12 bro-moil photographs by Frantisek Drtikol. Loose as issued in original folder. With an introductory text by Katerina Klaricova. £1,800

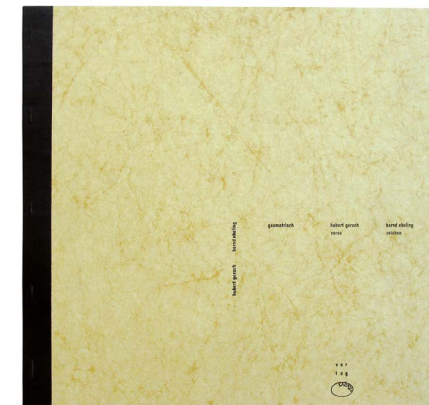
49. DUBUFFET, Jean. Experiences Musicales. Venice. Galleria del Cavallino. 1961. Square 4to. (295 x 285 mm). 6 vinyl records with music and poetry by Dubuffet, each with a monochrome lithograph sleeve cover by Dubuffet, with printed booklet 'Expériences Musicales', a single folded bifolium with printed text recto and verso by Dubuffet and 19 monochrome reproduction photographs. Each disc inserted into printed paper sleeve with Dubuffet's lithograph to front cover and with original glassine inner sleeve, loose in original publisher's cloth box with printed title. The complete series of Jean Dubuffet's musical experiments: Experiences Musicales. Each of the records is inscribed 'H. C.' and signed by Dubuffet to the central pink label. [Webel 800 - 805; see pp. 213 - 214]. £10,000



50. DUBUFFET, Jean. Rétrospective Jean Dubuffet. 16 Décembre 1960 - 25 Février 1961. Paris. L'Imprimerie Tournon ... Musée des Arts Décoratifs. 1960. Oblong 8vo. (156 x 210 mm). Monochrome reproduction portrait photograph of Dubuffet on glossy paper as frontispiece, monochrome and colour reproduction images throughout. Original publisher's printed wrappers reproducing a monochrome work by Dubuffet in 'phototypie' over front and rear covers and spine, with reproduction of Dubuffet's signature in black. The scarce catalogue for Dubuffet's major 1960 retrospective at the Musée des Arts Décoratifs. £275

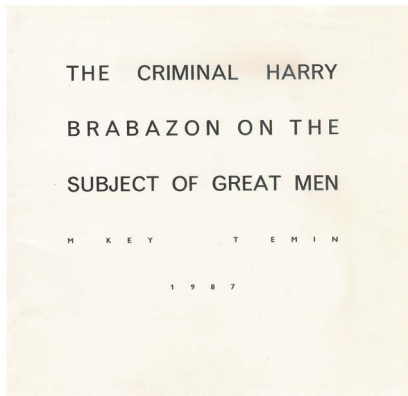


51. EBELING, Bernd and Hubert Gersch. Geometrisch. Wuppertal. Verlag Kalender. 1960. Square 4to. (275 x 300 mm). [7 unnumbered leaves]. Printed text recto only on six leaves of white paper (Concrete verse by Hubert Gersch) and with original monochrome lithograph by Bernd Ebeling printed on an inserted leaf of red silk, signed by the artist in black ink at foot. Original publishers printed patterned paper wrappers, spine with black cloth over staples as issued, titles in black to front cover, blue endpapers. The collaborative artist book 'Geometrisch' with verse by Hubert Gersch and illustration by Bernd Ebeling. From the edition limited to 50 copies, this copy unnumbered but with Ebeling's original lithograph on red silk signed in black ink by the artist. We can trace no copies of 'Geometrisch' in institutions in Europe or the US. £450

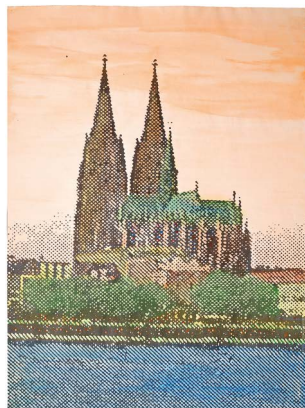


52. ELLEBORE. Nos. 1 - 8. [All published]. Paris. 1979 - 1984. Original wrappers designed by Guy Rousille, Arthur Cruzeiro-Seixas, Giovanna, Marcel Lannoy and Jean-Pierre Griffoul. An extraordinary French artist's periodical, here in the deluxe issue in a series of artist-designed boxes. French art and literary periodical with strong ties to Surrealism, edited by Jean-Marc Debenedetti. The artist-designed boxes are reminiscent of Joseph Cornell's work - the three-dimensional objects are housed in glass-fronted boxes, with the issues of Ellébore housed in rear compartments. This set is complete with the special numbers and other subsidiary Ellébore publications. [Le Fonds Paul Destribats, 829]. £4,500





53. EMIN, Traci [sic]. The Criminal Harry Brabazon on the Subject of Great Men. Poplar (London). Fawe Street Press. 1987. Square 8vo. (220 x 210 mm). [8 unnumbered leaves]. Printed title with justification verso, leaf with original woodcut by Emin verso as frontispiece, five leaves with printed text and four further original woodcuts by Emin, final blank leaf; the text was set by Malcolm Key at the Fawe Street Press. Stitched as issued in original white paper wrappers and dust-jacket with printed titles to front cover. The scarce early artist book by Emin illustrated with original woodcuts. From the edition limited to 20 numbered copies. Produced while Emin was at the Royal College of Art and after her involvement with Billy Childish's 'Hangman Books', this artist book relates more to the world of the private press - with meticulous typesetting, printing and a small and strict limitation) than to Emin's later oeuvre. £3,000



54. FELDMANN, Hans-Peter. (Werner Lippert). Hans-Peter Feldmann / Das Museum im Kopf. Cologne. Buchhandlung Walther König. 1989. 4to. (245 x 216 mm). pp. 160. Colour and black and white illustrations. Publisher's boards, with dust-jacket. Deluxe edition of the catalogue published on the occasion of Feldmann's exhibition at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf in 1990; the edition is limited to 30 copies and is accompanied by a large screenprint of Cologne cathedral ("Ansicht vom Kölner Dom"), extensively hand-coloured in watercolour by Feldmann. This deluxe edition has not previously appeared on the market - all copies having been sold immediately at time of publication. Both the book and hand-coloured print are housed in a large grey cardboard folder with matching numbering in pencil on front corner of the folder and on the book's colophon. Print measures 870 x 497 mm. £15,000

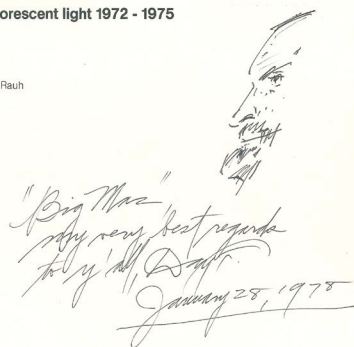


55. FILLIOU, Robert. Recherche sur l'Origine / Research on the Origin / Erforschung des Ursprungs. Düsseldorf. Edition Städtischen Kunsthalle. 1974. Booklet: 16mo. (148 x 104 mm) + Scroll (298 x 8,420 mm). A good copy of Robert Filliou's conceptual multiple. From the edition limited to 400 copies, signed and numbered ('395 / 400') by Filliou to the left hand wooden roller of the scroll. [Ref. Buchholz, Daniel & Magnani, Gregorio (eds.): International Index of Multiples from Duchamp to the Present, pg. 70]. £950

56. FLAVIN, Dan. Dan Flavin: drawings, diagrams and prints 1972-1975 / Installations in Flourescent Light 1972 - 1975. Fort Worth. The Fort Worth Museum of Art 1977. Oblong 4to. pp. (99). Colour and black and white illustrations. Original wrappers, adhesive tape marks to inner front cover and rear cover. Exhibition catalogue with a presentation and original signed drawing by Flavin. Flavin's original drawing, a profile study - typical of Flavin's work during this period in his career - is also inscribed beneath the drawing: "Big Maz" / my very best regards / to y'all, Dan F. / January 28, 1978'. Exhibition catalogue includes reproductions of the artist's "light" sculpture many of which are reproduced in colour, and of his sketches. £3,500

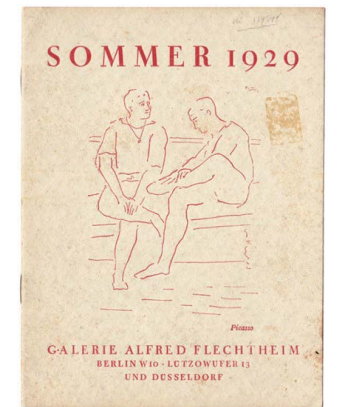
Dan Flavin: installations in fluorescent light 1972 - 1975

The Fort Worth Art Museum
November 23, 1975 - January 11, 1976
catalogue essays by Jay Balloli and Emily S. Rauh



This exhibition is supported by a grant from the National Endowment for the Arts, Washington, D.C., a Federal agency.

57. FLECHTHEIM, Galerie Alfred. Sommer 1929. Berlin / Düsseldorf. Otto von Holten for Galerie Alfred Flechtheim. 1929. 12mo. (158 x 119 mm). pp. 16. 16 monochrome illustrations recto and verso throughout on glossy paper. Original publisher's printed textured paper wrappers, stapled as issued with printed titles in red to front cover with illustration after Picasso and advertisement and printer's credit to rear. The scarce catalogue booklet published by Galerie Alfred Flechtheim: 'Sommer 1929'. We can trace copies at the Tate and the V & A in the UK, at the Kunstmuseum Basel and Kunsthaus Zürich in Switzerland, at the Stedelijk, two copies in Berlin (at the Staatliche Museen and Freie Universität), the National Museum of Western Art in Tokyo and, finally, two copies in the US, at MoMA and Northwestern only. £500



58. FOCUS. Focus. Number 1. (Summer 1938) - Number 4. (Summer 1939). (All Published). London. Percy Lund Humphries and Co Ltd. Summer 1938 - Summer 1939. 8vo. 4 vols. (224 x 164 mm). pp. 61, v; 96, ix; 112, xii; 101, xvii. Profusely illustrated throughout with monochrome reproduction photographs, plans and vignettes. Original plastic ring-bound printed paper wrappers designed by Oliver Cox, a different colour for each issue. An excellent, complete set of the rare architecture periodical Focus. Focus includes contributions from Le Corbusier, Moholy-Nagy, Gropius, Smee, and Aalto, among others. The periodical aimed to give a voice to the student of architecture and acknowledge the increasingly important role of the student in the profession. £2,250



59. FORCE MENTAL. Force Mental. Kultureel Magazine. Nos. 1 - 15. [All published]. Antwerp. Club Moral V.Z.W. 1982 - 1988. 15 issues. (First issue lacks a spread of pages, otherwise complete). Original wrappers. Club Moral was founded by Anne-Mie Van Kerckhoven and Danny Devos in Antwerp on January 1st, 1981. For over 10 years, it focused on the presentation of art and live events of an extreme nature. In the 1980's this controversial collective of artists shook up the Belgian art world. With noiseconcerts, performances, unusual exhibitions and the 'cultural battlezine' Force Mental, Club Moral proposed a quite different view on art as it was known by the cultural establishment. The breakdown of the soft 1970's ideals can be seen in the collective's interest for the radical, the excessive and aggression. It was often transformed into taboo-breaking aesthetics, in imagery and sound as well as in words and deeds. In its communication Club Moral used a strong, forceful low-tech style which can be situated in the slipstream of the late 1970's punkzines. In a factory building in Borgerhout (Antwerp) Van Kerckhoven and Devos organised numerous exhibitions, performances, music concerts, lectures, film shows and theatrical plays of Belgian and international artists from 1981 until 1993. From 1982 onwards the magazine Force Mental was published as an extra platform for their activities and those by allied artists from Belgium and abroad. Force Mental was published in an edition of 500 or exceptionally 750 copies in offset print, the first seven numbers on coloured paper, the later editions on white maco paper. The first issue was in A3 format, all the others in A4 format, some issues have special inserts or handmade contributions. In all, 16 issues were published, first bi-monthly, then quarterly and finally irregular; the sixteenth issue was only published 18 years after the fifteenth and could only be read digitally on the internet. Texts in Dutch, English and French. The original 15 printed issues of Force Mental are virtually unfindable nowadays. A seminal publication from the Antwerp industrial underground. £2,500

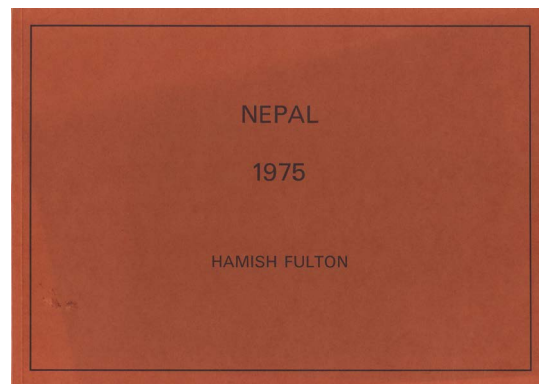




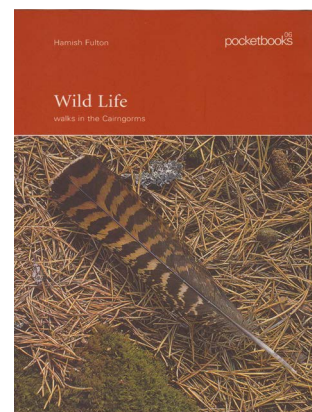
60. FRUHTRUNK, Gomringer. Fruhtrunk. Starnberg. Josef Keller Verlag. 1978. Folio. (305 x 252 mm). pp. 94 + 29 leaves. 28 colour silkscreen prints by Gunter Fruhtrunk printed recto only on loose sheets, with printed title and number in the edition printed in grey to verso. Loose as issued in original publisher's white folder with '28 Serigraphien' printed to front. Monographic study on Gunter Fruhtrunk accompanied by 28 colour screenprints by the artist. The book contains texts by Maurice Besset, Dieter Honisch and Jürgen Wissmann, amongst others. £1,250



61. FULTON, Hamish. Hamish Fulton. Milan. Franco Toselli. 1974. Large oblong folio. (386 x 522 mm). [22 unnumbered leaves]. Monochrome frontispiece, printed title and 16 photographs by Fulton (two on large folding sheets, one double-page and three in colour), the majority with captions, one leaf of text and final leaf with colophon recto. Original publisher's grey cloth-backed terracotta printed boards with title to front cover in white. A signed copy of Hamish Fulton's large format artist book. From the edition limited to 1,000 copies; this copy signed by Fulton in pencil to the first blank leaf. £550



62. FULTON, Hamish. Nepal 1975. A 20 Day Walking Journey from Dolalghat Following the Trail to the Everest Icefall. Post Monsoon Season. Nepal. 1975. Eindhoven. Municipal van Abbemuseum. 1977. Oblong 4to. (208 x 288 mm). [10 unnumbered leaves]. Illustrated with six monochrome and three colour photographs by Fulton, final leaf with justification recto. Original publisher's printed brown wrappers with border and titles to the front cover in black. A signed copy of Fulton's Himalayan artist book. From the edition limited to 1,000 copies; this copy signed by Fulton in pencil to the first leaf. £225

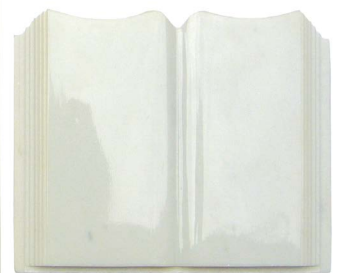


63. FULTON. Wild Life. Walks in the Cairngorms. Edinburgh. Morning Star Publications. 2000. 8vo. (125 x 170 mm). With Aeolus CD. pp. 208. Colour illustrations. Original publisher's wrappers. Hamish Fulton book with CD. Wild Life: Walks in the Cairngorms describes fourteen walks made by the artist between 1985 - 1999 through texts and photographs. An interview with Gavin Morrison is also included. With original Aeolus CD, containing sound-recordings that mark a departure in Fulton's practice. recording the work 'Seven days and nights camping in a wood' (Cairngorms, Scotland 1985, 12.32 mins) and 'Socks,' Fulton's collaborative sound-work (00.30 mins). £200

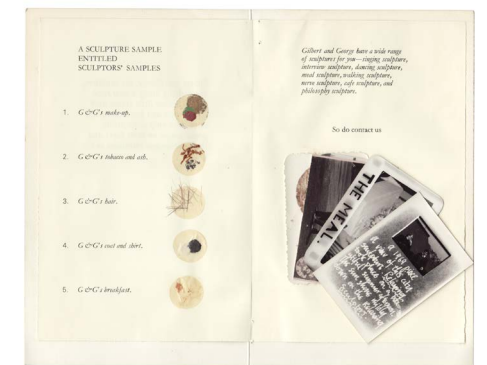
64. GABBIANI, Francesca. Gestler, Amy. "White Book". Paris. XN Editions / Christophe Daviet-Thery. 2005. 8vo. (200 x 140 mm). Four sheets pasted together to form 14 leaves (7 spreads) in leporello format. Silkscreen images by Gabbiani, text by Amy Gestler and papercut architectural constructions by Ingrid Siliakus. Original publisher's printed wrappers with cut-out image to front wrapper, black cloth slipcase. A beautiful and fascinating artist's book by Francesca Gabbiani. From the edition limited to 28 copies (including 8 artist's proof copies numbered in Roman numerals) on Rivoli paper, with this one of 14 ordinary copies signed and numbered in pencil on the justification leaf and the verso of the final leaf. £4,500



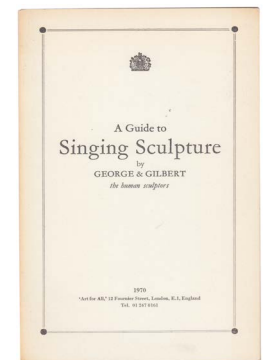
65. GERZ, Jochen. Les Livres de Gandelu. Liege. Yellow Now. 1976. 8vo. Unpaginated. Illustrated throughout with black and white photographic reproductions of marble headstones at the Gandelu cemetery. Each of the headstones are those in the traditional shape of an open book. Publisher's wrappers. Deluxe edition, limited to 12 copies, each signed and numbered by Gerz on the justification (the artist has signed and numbered in reverse, as if writing in a mirror). Each of these deluxe copies are accompanied by an original miniature slab of white marble, carved into the shape of an open-book grave headstone. The marble is numbered on the verso in pencil. £1,800

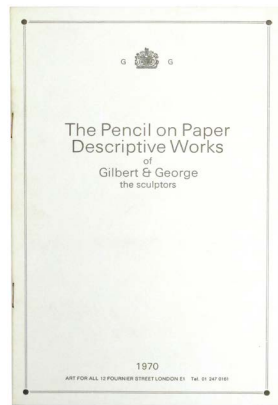


66. GILBERT & GEORGE. A Message from the Sculptors Gilbert & George. London. Art for All. (Self-Published). 1969. 8vo. (204 x 126 mm). [2 leaves]. Leaf with preface recto, verso with printed text and five mounted specimens, 'A Sculpture Sample Entitled Sculptors' Samples: 1. G & G's make-up. 2. G & G's tobacco and ash. 3. G & G's hair. 4. G & G's coat and shirt. 5. G & G's breakfast', leaf with publication details and loosely inserted are 5 original monochrome photographs of the artists (each c.50 x 70 mm). Original card wrappers with printed titles in black to front cover with elaborate masonic architectural decoration in relief and two small colour illustrations with silver highlights (Gilbert & George dressed as footballers), justification to rear cover, later red cloth protective box. Gilbert & George's extraordinary 'postal sculpture' including original photographs and 'sculpture samples'. From the edition limited to 300 numbered copies, each numbered in sepia ink to rear cover. [Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.120; Gilbert & George 1968 to 1980, pg. 61]. £5,000

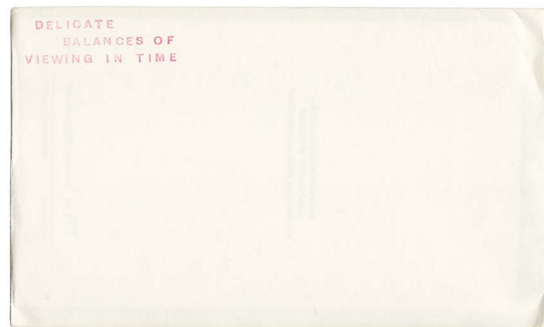


67. GILBERT & GEORGE. A Guide to Singing Sculpture by Gilbert & George. London. Self-published / Art for All. 1970. 8vo. (200 x 125 mm). [2 folded sheets]. Inserted leaf of cream paper with preface recto and text 'Six Points / towards a better understanding' verso, page with text 'Sculpting Words' and 'GG' red stamp (page pasted to rear wrapper). Original publisher's white printed wrappers with titles to front cover in black. The rare ephemeral booklet, the 'guide' for one of Gilbert and George's earliest works, 'Singing Sculpture'. This first edition is of considerable rarity. £550

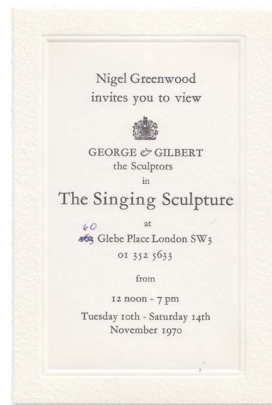




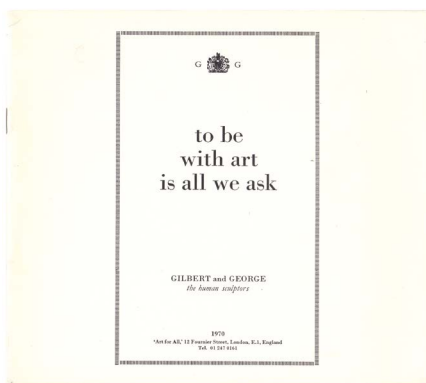
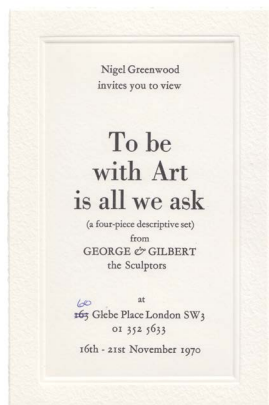
68. GILBERT & GEORGE. The Pencil on Paper Descriptive Works of Gilbert & George the sculptors. London. Art For All. (Self-published). 1970. 8vo. (204 x 125 mm). [8 leaves; pp. 12 including pp. 4 of hors texte illustration]. Printed text on cream paper and with 4 pages of sepia-toned photographic plates on glossy paper bound in the centre. Original publisher's white printed wrappers stapled as issued. A rare example of Gilbert & George's very first booklet. Issued in an edition of 500 copies, each copy numbered in sepia ink to the rear cover and with the stamped red 'GG' emblem on the final page of text. This booklet accompanied one of G&G's earliest shows at the Konrad Fischer Gallery in Dusseldorf. This example includes the loosely inserted original compliment slip from the gallery. [Ref. Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.120]. £800



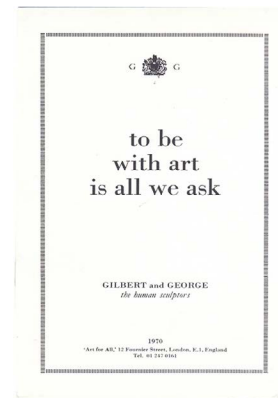
69. GILBERT & GEORGE. The Pencil on Paper Descriptive Works of Gilbert & George the sculptors. London. Art For All. (Self-published). 1970. 8vo. (204 x 125 mm). [8 leaves; pp. 12 including pp. 4 of hors texte illustration]. Printed text on cream paper and with 4 pages of sepia-toned photographic plates on glossy paper bound in the centre. Original publisher's white printed wrappers, sealed in original envelope with stamp in red to front and 'GG' stamp to rear. Gilbert & George's very first booklet sealed in the original envelope. Issued in an edition of 500 copies, each numbered in ink to the rear cover and with the stamped red 'GG' emblem on the final page of text, this copy remains sealed within the original envelope with a stamp in red to the front cover at upper right and with the 'GG' stamp verso. £950



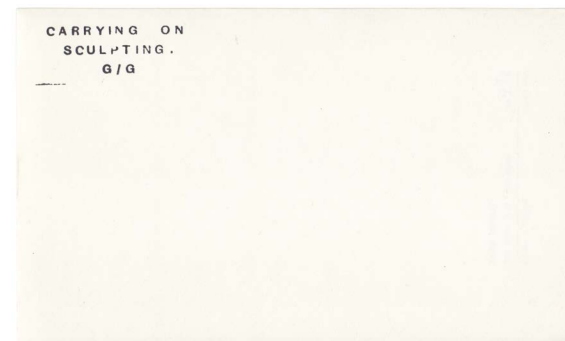
70. GILBERT & GEORGE. The Singing Sculpture & To be with Art is all we ask. London. Nigel Greenwood. 1970. Two sheets of card with deckle edges. (176 x 115 mm). Each card with printed text in black recto only. Two invitation scarce and early invitation cards to the Gilbert & George exhibitions / performances at Nigel Greenwood's in November 1970. One exhibition followed the other in successive weeks during November of 1970; 'The Singing Sculpture' was from Tuesday 10th to Saturday 14th, followed by 'To be with Art is all we ask' from Monday 16th to Saturday 21st. These were the first exhibitions ever staged by the duo at a major gallery, thus these invites are scarce and historic pieces of ephemera. Both cards have the address amended in blue ink from '163' to '60 Glebe Place'. £750



71. GILBERT & GEORGE. to be with art is all we ask. (Gegenverkehr, Aachen Zentrum für aktuelle Kunst. 8. - 13. Oktober 1970). Aachen. Verlagsanstalt Cerfontaine & Co. 1970. Square 8vo. (210 x 200 mm). (8 unnumbered leaves). Illustrated with five monochrome reproduction photographs. Original publisher's white printed wrappers. Booklet published on the occasion of the Gilbert & George exhibition at the Zentrum für Aktuelle Kunst Gegenverkehr, Aachen (8 - 13 October 1970). The publication reproduces the text of the second pamphlet by Gilbert and George of the same title, but this edition contains the following additional images: 'The Fire of Art', 'Simplicity for Meaning', 'Art's Embers', 'The Best Years', and 'The Searcher'. £80



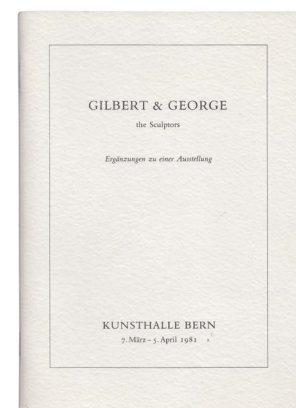
72. GILBERT & GEORGE. to be with art is all we ask. London. Art For All. (Self-published). 1970. 8vo. (204 x 122 mm). pp. 8. Printed text with single monochrome photographic plate entitled 'Frozen into a gazing for you, Art.' as frontispiece. Original publisher's printed wrappers with titles in black to front cover and justification to rear cover. Gilbert & George's so-called 'Second Booklet', 'to be with art is all we ask.' Issued in an edition of 300 numbered copies, numbered in ink to the rear cover and with the 'GG' stamp in red to the final page of text. [Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.120; Gilbert & George 1968 to 1980, p. 81]. £900



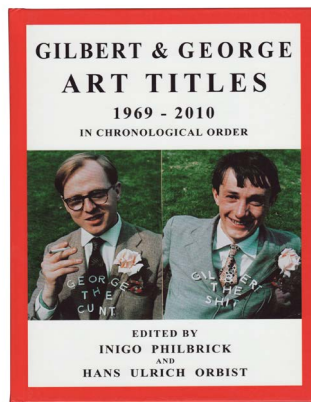
73. GILBERT & GEORGE. A Day in the Life of George & Gilbert the sculptors. London. Art For All. (Self-published). 1971. 8vo. (132 x 208 mm). pp. (12). Printed text on cream paper and illustrated with 4 pages of black and white photographs on glossy paper bound in the centre. Original wrappers with printed titles to front cover in original unopened envelope with stamp to front. Gilbert & George's self-titled 'Third Booklet' in the rarely found original envelope. [(Eindhoven) - Gilbert & George 1968 - 1980, pg.98; Die Sammlung Marzona in der Kunstbibliothek pg.120]. £500



74. GILBERT & GEORGE. Pink Elephants. Nos. 1 - 8. (Complete set). London. Art for All. 1973. 8vo. (202 x 127 mm). 8 cards, each 202 x 127 mm (folded) and with a photograph illustration on the upper cover and short printed text within the card, each signed by the artists in red ink. Each card presented loose in the original G&G mailing envelope, with the artist's red stamp 'Pink Elephants' and a small drawing of a wine glass to the front, and the red 'GG' stamp to the rear. Complete set of Gilbert & George's 'Pink Elephants' postal sculpture. This set complete with all of the eight mailed envelopes, to renowned critic and cultural philosopher Pierre Restany (one envelope is addressed to another). [Die Sammlung Marzona in der Kunstbibliothek pg.120; Gilbert & George 1968 to 1980, pp. 128 - 129]. £4,000



75. GILBERT & GEORGE. Gilbert & George the Sculptors. Ergänzungen zu einer Ausstellung. Bern. Kunsthalle Bern. 1981. 8vo. (209 x 148 mm). pp. 32; (iv). Monochrome illustrations throughout. Original publisher's stapled white wrappers. Booklet published to accompany the Gilbert & George exhibition at Kunsthalle Bern (7 March - 5 April 1981). The publication contains texts by Carter Ratcliff ('Gilbert & George und das moderne Leben'), and Barbara M. Reise ('Gilbert & George'), both in German. The book also contains a brief biography of the artists by Johannes Gachnang. £50



76. GILBERT & GEORGE. Obrist Hans Ulrich & Inigo Philbrick (Eds.). Gilbert & George. Art Titles 1969 - 2010 in Alphabetical Order / in Chronological Order. Cologne. Walther König. 2011. 8vo. (215 x 154 mm). pp. (180). Designed by the artists, and typeset in caps throughout: the alphabetical arrangement of the catalogue reads from the 'front' of the book, with the chronological catalogue reading from the 'back'. Original publisher's printed glossy boards with illustration and text to covers and title to spine, later red cloth protective box. The deluxe edition of Gilbert & George's alphabetical and chronological 'Art Titles'. From the edition limited to 100 copies, signed, numbered in black ink and inscribed by the artists in red ink: 'With love from Gilbert and George'. £950

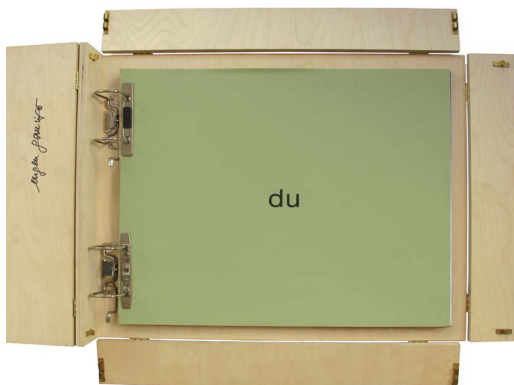


77. GOJOWCZYK, Hubertus. Kleiner Schmetterling. (Small Butterfly). (Düsseldorf). 1970. (110 x 160 x 120 mm). Book object / multiple using pages excised from a book cut into the shape of a butterfly and mounted via a screw to a wooden base. An early book object / multiple by Hubertus Gojowczyk. From the edition limited to 10 copies, each signed, dated and numbered by Gojowczyk in black ink. £1,800



78. GOMRINGER, Eugen & Heinz-Günter Prager. identitäten. Cologne. verlag konstantin post. 1981. Square 4to. (276 x 276 mm). [84 unnumbered leaves]. Original publisher's cream patterned leather by Hunke & Schröder, front and rear covers ruled in blind and with titles in blind to covers and spine, additional crystal paper jacket with rules and titles in black and biographical details of the contributors to rear flap, card slipcase. An excellent presentation copy of the scarce deluxe edition of identitäten. From the edition limited to 333 numbered copies on Hahnemühle büttenskarton signed by both Gomringer and Prager in pencil to the justification, with this one of the first 13 copies bound in leather ('13 exemplare in leder gebunden'), and with a presentation from Prager in pencil to the same leaf: 'für Henning Rasner mit herzlichen / Gruß Heinz-Günter Prager'. £1,750

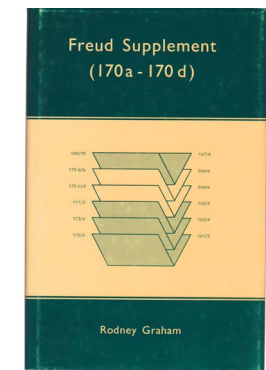
79. GOMRINGER, Eugen. der unendliche satz. (Bamberg). By the artist. (c.2000). Oblong folio. (500 x 600 mm). 39 leaves of different paper stock (including cloth and card) each a different colour and texture and with the word 'du' printed in large lowercase letters to centre recto of each sheet; leaves with punched holes for ring-binder attachment in box; first leaf signed and inscribed by Gomringer verso. (Sheet size: 440 x 520 mm). Original wooden box with printed title to upper cover, fold-out sides, double ring-binder attachments for leaves and fastener. A unique Concrete Poetry book object by Eugen Gomringer. Gomringer has signed the inside of the lid in black felt pen and signed and inscribed the verso of the first leaf in pencil: 'eugen gomringer / für alle du-seiten'. Also included, loosely inserted, is a signed two-page letter by Eugen Gomringer authenticating the work and outlining the details of the object. £7,500



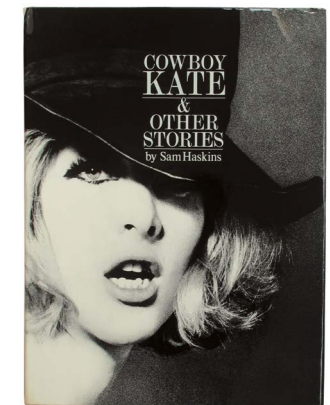
80. GRAHAM, Paul. Beyond Caring. London. Grey Editions. 1986. Oblong 4to. Unpaginated, with 33 four-color plates. Publisher's wrappers, lightly worn at edges. This copy SIGNED by GRAHAM. 'Beyond Caring is a searing indictment of the conditions in social security and unemployment benefit offices across Britain.' (From publisher's statement). [Parr, M. and Badger, G., The Photobook: A History Vol.2, p.300]. £1,400



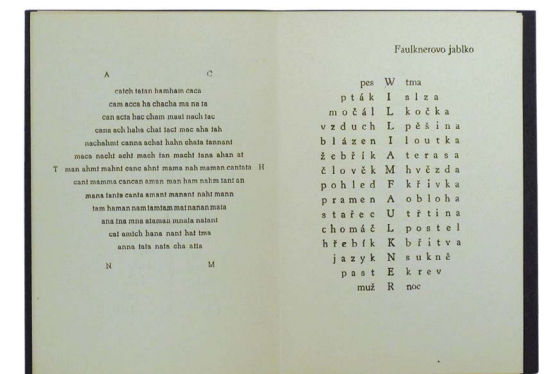
81. GRAHAM, Rodney. Freud Supplement (170a - 170d). New York, Brussels, Cologne, and Lyon. Christine Burgin Gallery / Yves Geveart / Galerie Johnen & Schöttle / Galerie Nelson. 1989. 8vo. (22.5 x 14 cm). pp. 24. Publisher's full imitation leather binding with gilt star tooling along length of spine. With printed dust-jacket. Artist book, published in and edition of 100 copies, signed and numbered by Rodney Graham in pencil on the inside rear cover. [Rodney Graham. Works from 1976 to 1994 - no. 8.6.3.2, & reproduced pp. 124-130]. £1,200

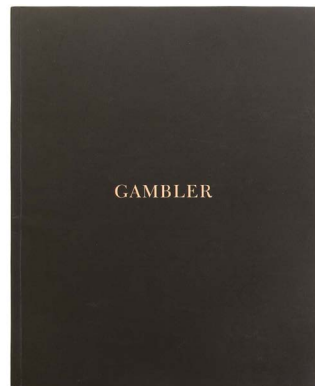


82. HASKINS, Sam. Cowboy Kate & Other Stories. London. The Bodley Head. 1965. Folio. (356 x 275 mm). Illustrated throughout in monochrome, typography and design by Sam Haskins and Julius Sher. Original publisher's grey cloth with black title to upper board and spine, original monochrome dust-jacket, and cardboard slipcase. Very minor tear to head of dust-jacket and very slight creasing where book has slid into slipcase. A fine copy of the first edition of Haskins' second book; this copy with the hardly-ever-seen and hence mythical original cardboard slipcase. £950

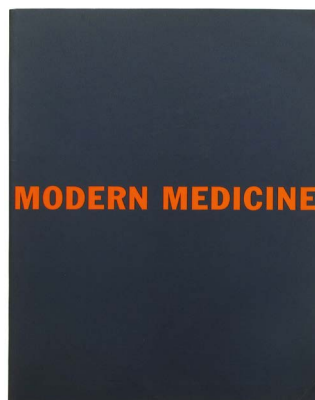


83. HIRSAL, Josef. Ctyri Basne. (Four Poems). Prague. UB (Alois Chvála). 1965. 8vo. (152 x 112 mm). [6 unnumbered leaves]. Contents: Blank leaf; leaf with printed title in black and green recto, verso blank; two leaves with visual poems printed recto and verso; leaf with colophon verso; blank leaf. Four visual poems by Josef Hirsal created using repetitive words, typographic motifs or repeated letters. Loose as issued in original publisher's black paper wrappers, typographic motif of Hirsal's initials in gilt and green to front wrapper. Rare samizdat collection of visual poems by the Czech poet Josef Hirsal. This work of Hirsal's is rare with one copy listed in COPAC, at Leeds, while WorldCat lists only a copy at Northwestern University, Illinois. Although no specific limitation is stated, the number of copies printed is likely small. £550



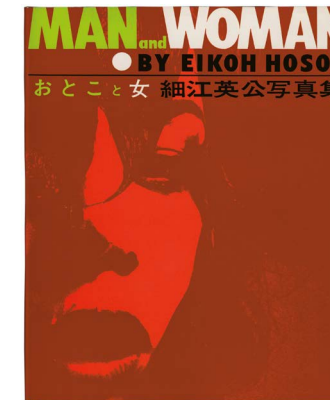


84. (HIRST, Damien). Gambler. London. Building One. 1990. 4to. (299 x 214 mm). pp. 28. Colour plates and black and white illustrations throughout. Original black stiff card wrappers with printed pink title to front cover. The catalogue for 'Gambler'. Printed in an edition of 500 copies. Gambler was the second of two highly influential warehouse shows, masterminded by Damien Hirst and curated by Carl Freedman and Billee Sellman at a Bermondsey former factory they designated 'Building One'. £600

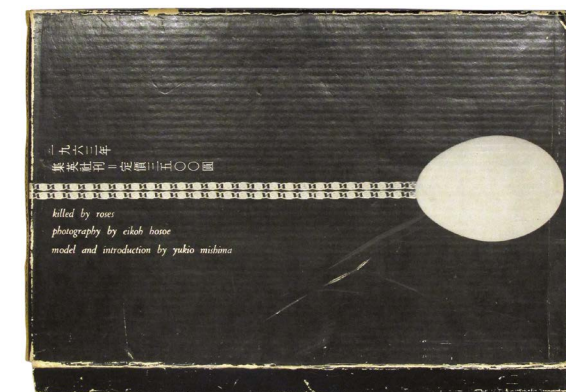


85. (HIRST, Damien). Modern Medicine. London. Building One. 1990. 4to. (299 x 214 mm). pp. 40. Colour plates and black and white illustrations. Original dark blue stiff card covers with orange title on front cover. The catalogue for 'Modern Medicine'. From the edition of approximately 500 copies. Modern Medicine was the first of two highly influential warehouse shows. £550

88. HOSOE EIKOH. Otoko to Onna. (Man and Woman). Tokyo. CamerArt, Inc. 1961. 4to. (250 x 190 mm). [30 unnumbered leaves]. Illustrated with 34 monochrome photogravure plates, including several double-page by Hosoe Eikoh. Original publisher's yellow cloth with red printed title, glossy dust-jacket with typographic printed title in green and white and photomontage image, white slipcase with printed title, blue / grey obi with printed text in black. An excellent copy of the first edition of Hosoe's Otoko to Onna / Man and Woman. Produced in collaboration with the dancer Hijikata Tatsumi and with mise-en-page by Araki Minoru, 'Otoko to Onna' records - with extraordinary elegance and touching eroticism - a Butoh performance of Hijikata's troupe. [Parr / Badger I, 279]. £2,000

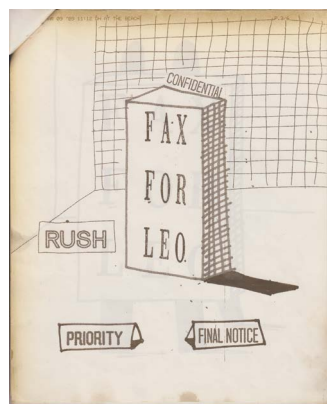


89. HOSOE, Eikoh & Yukio Mishima. Barakei. (Killed by Roses). Tokyo. Shuei-sha. 1963. 4to. (427 x 277 mm). pp. (98). With 43 black-and-white photographs, 4 colour illustrations on rice paper, 2 gatefolds. Publisher's cloth, clear acetate jacket and printed black cardboard slipcase. An intriguing photobook, part photographic performance, part surreal portrait of Mishima as both iconoclast and self-mythologist; this copy signed by both Hosoe and Mishima. [Parr & Badger, The Photobook I, pp. 280-281]. £3,250



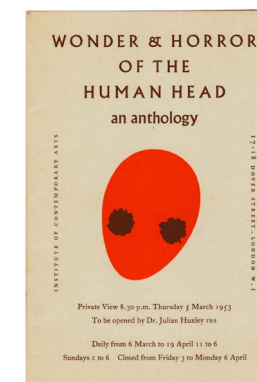
86. HOCKNEY, David. David Hockney: Pictures with People in. London. Kasmin Limited. 1963. Folded card. 8vo. (210 x 146 mm). Inner spread with two monochrome illustrations at left and at right, tipped-in sheet of thin green tissue, representing a curtain with an abstract motif in black and pole and rings at head, overlaying a printed image of a closed curtain with scene behind. Folded cream card with monochrome illustration and titles in red and black to front cover, biography, list of awards, collection holdings and portrait to rear. The scarce catalogue / announcement for David Hockney's first solo exhibition of paintings. This catalogue is scarce; COPAC lists copies at the Tate, V & A and Leeds, while OCLC adds copies at MoMA and the Stedelijk. £950

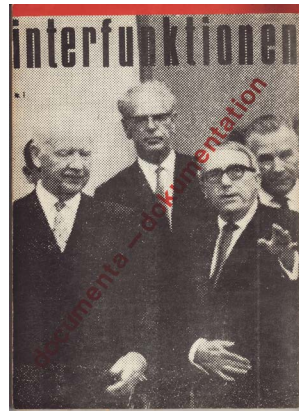
90. L'HUMIDITE, Jean-François Bory, Janusz Chodorowicz, Georges Unglik & Leonardo Numez. L'Humidité. Nos. 1 - 25. [All published]. Arnhem / Tarente / Paris. 1970 - 1978. 4to. 25 issues in 24 volumes (double number 14/15). Black and white illustrations. Complete with the two inserts in issue 8 (Bernard Heidsieck floppy disc & Ben Vautier envelope, contents different in each copy) and the signed lithograph insert by Herve Fischer in no.21. Publisher's wrappers, stapled. Complete set of this international periodical devoted primarily to concrete poetry. [Le Fonds Paul Destribats, 760 & 953; Gwen Allen, p. 265]. £3,750



87. HOCKNEY, David. Five Fax Drawings by David Hockney. Malibu. March 9, 1989. 6 sheets of thermal-sensitive paper, 5 of which are stapled together (each 215 x 280 mm), 1 loose (215 x 355 mm). 6 pages. Five fax drawings by David Hockney, each headed 'March 09 '89...DH at the Beach'; one page with handwritten note to Leo [Lerman] from Patrick Woodcock, headed with Hockney's Malibu address which is written in Hockney's own hand. Five rare and ephemeral fax drawings by David Hockney. The drawings, drawn for and sent to Leo Lerman, the socialite, writer and editor associated with Condé Nast publications, all read 'Fax for Leo' (typed) on a tableau surrounded by different words. The loose fax drawing includes the inscription 'Love from David.' There is some discolouration to the edges of the thermal paper, as can be expected. £3,250

91. (ICA LONDON). Penrose, Roland (Curator). Wonder & Horror of the Human Head. An Anthology. London. Institute of Contemporary Arts (ICA). 1953. 8vo. pp. 12. Original wrappers. A fine copy of this exhibition catalogue. A tendency to make connections between wildly different times and places was common at exhibitions during the early 1950s. A year before 'Collages and Objects', in 1953, the ICA hosted an exhibition titled 'Wonder and Horror of the Human Head', organised by Roland Penrose, which offered a heterogeneous assortment of oil paintings, photographic reproductions, and artifacts from a wide range of ages and cultures, chosen, the catalogue states, according to the criterion of "emotional content." The layout and mounting of the exhibition was undertaken by Richard and Terry Hamilton. [Massey & Muir - Institute of Contemporary Arts 1946-1968, no. 9]. £750

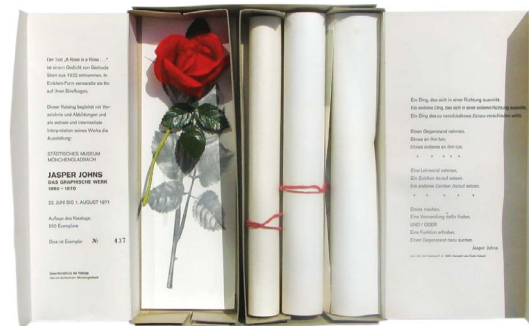




92. INTERFUNKTIONEN. Heubach, Friedrich Wolfram (Ed.). *Interfunktionen. No. 1. (Deluxe edition). Cologne. 1968. 4to. (296 x 211 mm). 70 leaves with printed and mimeograph text, inserted leaves from newspapers and illustration throughout with additional original material inserted as issued. Original publisher's printed wrappers.* The very scarce deluxe edition of the first issue of *Interfunktionen* with signed original material from many of the contributors. This deluxe edition of *Interfunktionen* No. 1 was likely issued only for the contributing artists in an edition of 8 copies; the entire edition of *Interfunktionen* No. 1 was 120 copies. Please contact us for the list of original signed works included in this deluxe issue. [see *Continental Schrift: The Story of Interfunktionen* by Christine Mehring, *Artforum* 42, No. 9, 2004; *Eye on Europe* pp. 101 / 275].
£15,000



93. JOHANKNECHT, Susan. McPherson, Sandra. Eve. London / Vermont. Gefn Press. 1987. Boxed poem-object. (247 x 750 x 140 mm). McPherson's poem 'Eve' printed in grey on an accordion-folded cream-coloured sheet attached to the base of a paper hanging construction of the same colour by Susan Johanknecht, both wrapped in sheer black fabric; two loose pieces of paper-covered card with printed publication details to inner lid and base of box. Original publisher's cream linen box with 'Eve' printed in silver to the long edge. A highly original collaborative poem-construction, 'Eve.' This is one of 50 copies, signed by McPherson in pencil at the foot of the poem. McPherson's poem had previously appeared in the *American Poetry Review* before being transformed, with Johanknecht's original hanging construction, into this unique and beautifully conceived poem-object.
£650



94. JOHNS, Jasper. Jasper Johns. Das Graphische Werk 1960 - 1970. 22. Juni bis 1. August 1971. Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1971. 8vo. (204 x 160 x 34 mm). Three rolled scrolls, a plastic rose and a monochrome image of the same rose (see below) all loose as issued in card box; printed text in German. Loose as issued in original tan card box with title 'JASPER JOHNS' to front cover and 'JOHNS / STÄDTISCHES MUSEUM / MÖNCHENGLADBACH' to left side in black. Jasper Johns' Mönchengladbach Kassettenpublikation catalogue / multiple. From the edition limited to 550 copies. The scrolls are a list of works, an illustrated catalogue and a sheet of text by Johannes Cladders concerning 'Rose is a Rose is a Rose is a Rose' by Gertrude Stein, the inspiration for this Mönchengladbach Kassettenpublikation.
£550

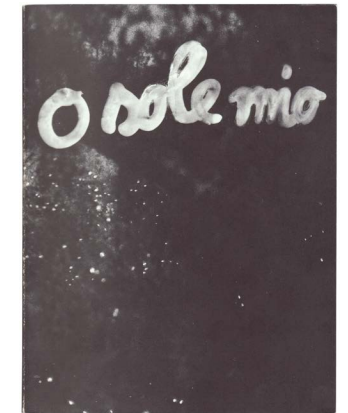


95. JONES, Allen. Janet. 1999. Set of four original photogravure etchings, each signed by the artist. From the edition limited to 30 copies.
£1,400

96. KIEFER, Anselm. (Soriano, Kathleen et al.). Anselm Kiefer. London. Royal Academy. 2014. 4to. pp. 237. Includes 200 colour plates. Original publisher's grey cloth, dust-jacket, deluxe jacket and original mailing box with printed titles and handle. From the edition limited to 100 copies, each with Kiefer's unique signed original monochrome photograph as dust-jacket; Kiefer has signed the photograph in blank ink. The official catalogue to accompany Anselm Kiefer's 2014 retrospective at the Royal Academy of Arts. The catalogue includes in-depth essays exploring the themes of history, religion and mythology in Kiefer's work, as well as numerous studio photographs taken by the artist himself.
£10,000



97. KIPPENBERGER et al. O Sole Mio Oder sich selbst begreifen. Kennst Du das Land, wo die Zitronen Blühn oppure conoscerese stesso. 12. bis 31. Oktober. 1980. Hamburg. Künstlerhaus. 1980. 8vo. (220 x 168 mm). [48 leaves; pp. 95]. Printed text in Italian and German and monochrome illustration throughout with photographic portraits of contributing artists and representative works for each. Original publisher's printed wrappers reproducing a monochrome painting with title to front cover in white. An excellent copy of the very scarce exhibition catalogue 'O Sole Mio'. From the edition limited to 500 copies. OCLC reports copies at the Getty, the library of the Zentralinstitut für Kunstgeschichte in Munich, the Koninklijk Museum voor Schone Kunst in Antwerp and the Bibliotheca Hertziana only. [Koch 8].
£2,750



98. KIPPENBERGER, Martin. 1/4 Jhdt. Kippenberger als einer von Euch, unter Euch, mit Euch. Berlin. Self-published. 1978. Offset poster (595 x 840 mm). Martin Kippenberger's birthday poster with drawing on verso. On the verso of the poster Kippenberger has drawn a central crucifix, topped by 'JHS' and flanked by a "Ja" and 'Nein'. Written above is the alphabet, with the last letters out of sequence, and below the ten numbers in sequence. [Martin Kippenberger. Die gesamten Plakate 1977-1997, pg. 32].
£3,500

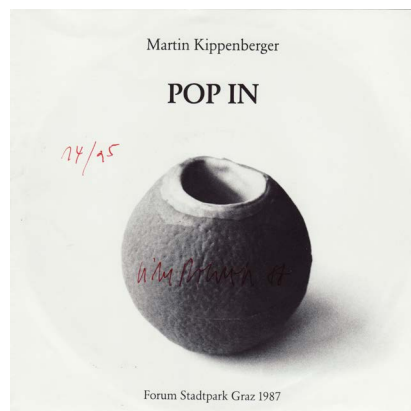


99. KIPPENBERGER, Martin. Kippenberger fanden wir schon immer gut. Familie Grässlin. St. Georgen. Collection Grässlin. 1994. 4to. (269 x 245 mm). pp. (424). With 392 green on white illustrations. Original publisher's printed wrappers, metallic silver dust-jacket with printed titles and tomograph of Kippenberger's skull. Kippenberger-designed catalogue of the Grässlin Kippenberger collection, in scarce dust-jacket showing a tomograph of the artist's skull. Of the c.1,000 catalogues produced, copies in the skull jacket, such as presented here, are very scarce indeed. [Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 135, pp. 302-303].
£2,950

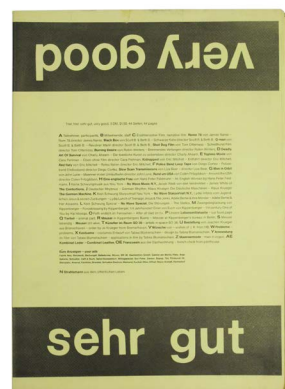




100. KIPPENBERGER, Martin. Muthesius, Angelika. Martin Kippenberger. Ten years after. Cologne. Taschen. 1991. 4to. (300 x 225 mm). pp. 159. Extensively illustrated with full-page colour and black & white plates from paintings, drawings, and photographs. Publisher's stiff wrappers. A unique copy of Kippenberger's 'Ten Years After' with an original drawing. In 'Ten Years After' publishers Angelika and Benedikt Taschen published the first major retrospective monographic study of the work of their friend, the artist Martin Kippenberger. [Koch - pp. 230-231]. £5,500



101. KIPPENBERGER, Martin. Pop In. Graz. Forum Stadtpark. 1987. Artist recorded vinyl 7" record, in original printed sleeve. (180 x 180 mm). Side 1: Yuppi Du (A. Celentano). - Side 2: Bang, Bang (T. Britten / B. Robertson). One of 25 deluxe copies, signed and numbered by Kippenberger on the front of the sleeve. £1,900

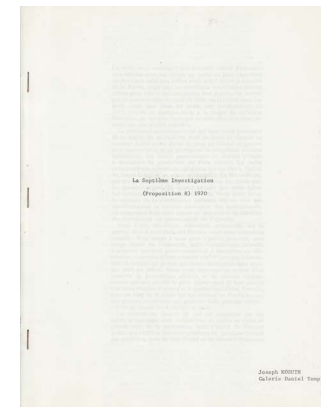


102. KIPPENBERGER, Martin. sehr gut / very good. Berlin. Martin Kippenberger. 1979. Folio. (430 x 305 mm). pp. 44 (including cover). Printed text recto and verso on yellow newsprint paper illustrated with 104 black and white illustrations. Loose folded sheets, printed on yellow paper. A very good copy of Martin Kippenberger's early anthology. This anthology, printed in an edition of c.1000 copies, was compiled and published by Martin Kippenberger with contributions by Tabea Blumenschein, Hans-Peter Feldmann, Meuser, Joachim Krüger, Lydia Lunch, Eric Mitchell, Tom Otterness and others. [Koch 3]. £950

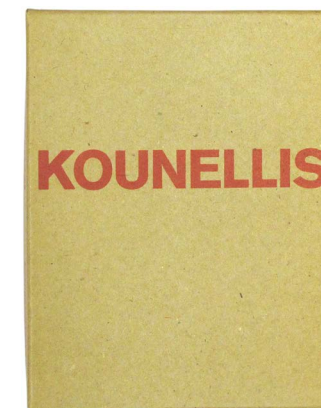


103. KOHLER, Stephan. Mexico. Hamburg. Edizioni CTL (Clemens Tobias-Lange). 2000. 2 vols. (190 x 510 mm). [11 bifolia: 22 unnumbered leaves in each vol.]. Leaf with publisher's imprint for each vol., pictorial title to each vol., printed text and 31 original monochrome photographs by Stephan Köhler on handmade silver-gelatine penetrated Japanese paper with printed letterpress text by Catalino in double columns in English and Spanish, final leaf in vol. 2 with justification; text and illustration recto only throughout. Original publisher's metal-backed screenprinted cloth, loose sheets bound on steel rods, title in black split between vols., original wood slipcase. Stephan Köhler's scarce innovative artist book with original photographs. From the edition limited to 25 copies signed by Köhler and the publisher to the justification; 10 artist proofs were also issued. £2,250

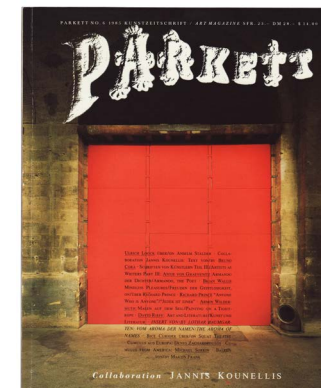
104. KOSUTH, Joseph. La Septième Investigation (Proposition 8). Paris. Galerie Daniel Templon. 1970. 4to. (27 x 21 cm). 15 sheets of photocopies typescript, printed recto only. Stapled. Published in an edition of 40 copies, each rubberstamped on verso of final leaf. This publication was part of Kosuth's series First Investigations (subtitled Art as Idea as Idea), which he began in 1966. The series was comprised of photocopies of dictionary definitions and other texts; in it he sought to demonstrate that "art" is not located in the art object, but in the idea or concept of the work. £2,500



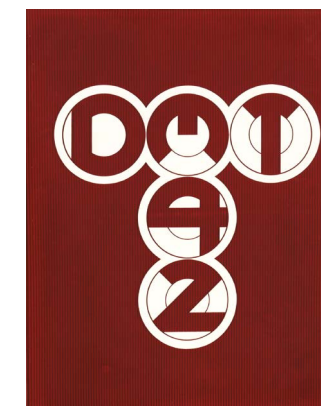
105. KOUNELLIS, Jannis. Jannis Kounellis. 11. Mai bis 11. Juni 1978. Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1978. 8vo. (204 x 160 x 28 mm). [4 leaves of card + multiple]. Printed title recto and justification verso to first leaf and 'Die Skythen' (dated '30.1.1918') by Aleksandr Blok to following 3 leaves recto only together with Kounellis' multiple. Loose as issued in original card box with title 'KOUNELLIS' to front cover and 'KOUNELLIS / STÄDTISCHES MUSEUM / MÖNCHEGLADBACH' to left side in red; small abrasion to lower left of front cover. A good example of Jannis Kounellis' Mönchengladbach Kassettenpublikation catalogue / multiple. From the edition limited to 440 numbered copies, this with printed 'Belegexemplar'. [The Marzona Collection at the Kunstbibliothek, pg.133]. £850

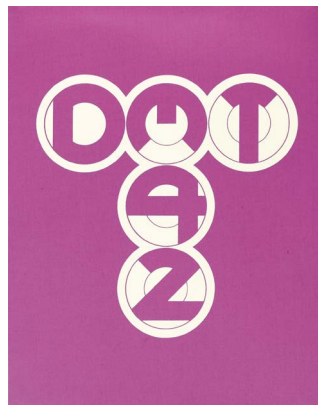


106. KOUNELLIS, Jannis. Parkett # 6. (Deluxe edition with original work). Zürich. Edition Parkett. 1985. 4to. 25.2 x 21 cm. pp. (124), (36). Original publisher's printed wrappers. The deluxe edition with Jannis Kounellis' signed work. This deluxe edition of the 6th issue of Parkett magazine, includes Kounellis' original untitled photo-etching bound in between pages 44 & 45 of the magazine. The etching, printed with aquatint and scraping on Zerkall-vellum, is signed in pencil by Kounellis, and numbered from the edition of 80. £1,750

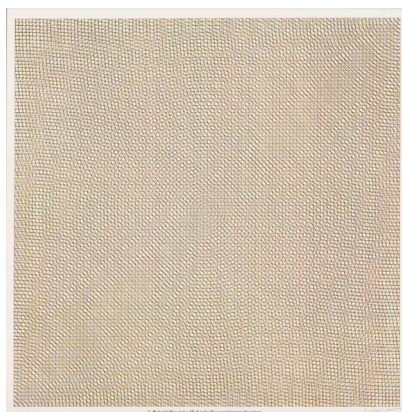


107. LAING, Golikova, G[alina] V[assilovna]. DMT 42. New York / Stuttgart. Edition Domberger. 1969. Folio. (431 x 340 mm). [2 blank leaves; 48 unnumbered leaves printed recto only; 2 blank leaves]. Contents: Title with additional silkscreen colour, 23 leaves of text illuminated with colour silkscreens, colophon. Loose as issued in original silver wrappers with title printed in white, housed in claret corduroy covered book box with white perspex sides and lined with cream paper, colophon printed on interior recto and numbered in pencil, housed in plexiglas slipcase with title printed in white. From the deluxe edition limited to 80 copies, signed and numbered in pencil on the verso of each folded sheet by the artist. £2,500

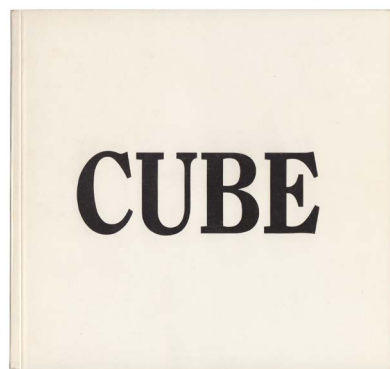




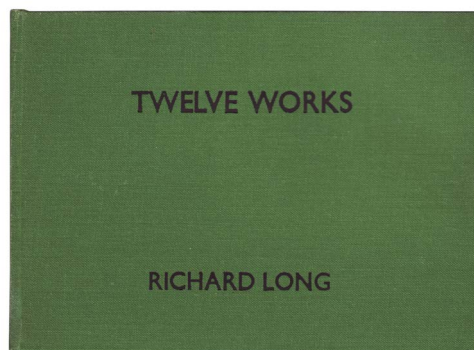
108. LAING, Golikova, G[alina] V[assilovna]. DMT 42. New York/Stuttgart. Edition Domberger. 1969. Folio. (431 x 340 mm). [2 blank leaves; 48 unnumbered leaves printed recto only; 2 blank leaves]. Contents: Title with additional silkscreen colour, 23 leaves of text illuminated with colour silkscreens, colophon. Bound in stiff white card wrappers with black dust-jacket with title printed in white, housed in magenta cloth drop-back box with white silkscreen title, white perspex sides and lined with cream paper, additional colophon printed on interior recto and numbered in pencil, matching slipcase. From the standard edition limited to 130 copies, signed in pencil on the colophon by the artist and author. £1,200



109. LEWITT, Sol. Arcs from Sides or Corners, Grids & Circles. Macerata. Artestudio Macerata / Pio Ponti. 1972. Square folio. (378 x 378 mm). [9 leaves]. Leaf with colophon and details of each print and the complete series of 8 silkscreen plates printed in four colours, each with printed title, the publisher's blindstamp and numbered and signed by LeWitt in pencil. Loose as issued in original publisher's formed plastic box with title to front cover in black. From the edition limited to 100 copies on Rives BFK, each print with the publisher's blindstamp, numbered '46 / 100' and signed by LeWitt in pencil. The silkscreen plates were printed by John Campione, New York, in February - April, 1972. [Krakow 1972.03 (previously S-11)]. £9,000



110. LEWITT, Sol. Cube. New York, Rome & Cologne. John Weber Gallery / Edizioni Mario Pieroni / Verlag der Buchhandlung Walther König. 1990. Square 8vo. (180 x 180 mm). [260 leaves]. Leaf with title recto, verso and following leaves each with monochrome photograph of a cube. Original publisher's white printed wrappers with titles to front cover and spine in black, inner front wrapper with monochrome photograph, inner rear wrapper with publication details. A very good copy of Sol LeWitt's 'Cube' with a presentation from the artist. Lewitt has inscribed the title in green ink at upper right: 'For Klaus L ... / Sol LeWitt'. [Maffei & De Donno pp. 124 - 125]. £1,000

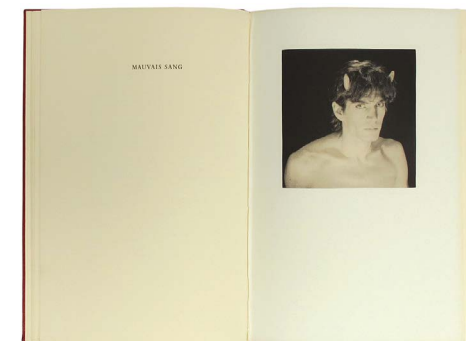


111. LONG, Richard. Twelve Works 1979 - 1981. London. Coracle Press for Anthony d'Offay. 1981. Small oblong 8vo. (139 x 190 mm). pp. (28). Text works printed in red and black. Original green cloth, titles stamped in black on front board. One of 250 copies signed and numbered by the artist in red pencil. [Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 102, no.18]. £300

112. MANZONI, Piero. Piero Manzoni. 29. November 1969 - 4. Januar 1970. Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1969. 8vo. (204 x 162 x 32 mm). [Catalogue: 16 unnumbered leaves]. Printed catalogue on white glossy stock profusely illustrated with monochrome illustrations of Manzoni's work and texts in German by Cladders, Udo Kultermann, and Manzoni; each page with a reproduction of Manzoni's thumbprint. White glossy paper wrappers stapled as issued with printed titles to front cover and justification to rear in black, loose as issued in formed clear plastic box with four circular concavities to upper and lower sections, upper section of box somewhat toned. The Piero Manzoni Mönchengladbach Kassettenpublikation catalogue / multiple. From the edition limited to 440 numbered copies. £550



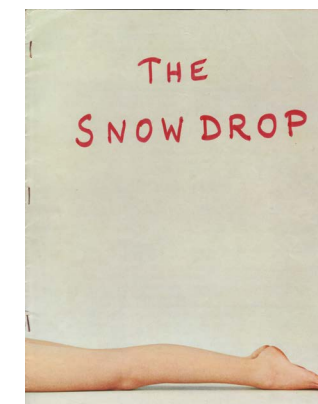
113. MAPPLETHORPE, Robert. Rimbaud, Arthur. A Season in Hell. New York. Limited Editions Club. 1986. Large 8vo. (292 x 200 mm). pp. (xii, 89). Half-title, printed title with copyright verso, four leaves with Paul Schmidt's 'Introduction' and Rimbaud's verse in French and English (Schmidt's translation) illustrated with eight 'dust-grain photogravure plates' by Robert Mapplethorpe, final leaf with justification. Original publisher's red crushed morocco with title to spine and 'Arthur Rimbaud' to front board in blind, wool-lined black cloth slipcase. Arthur Rimbaud illustrated by Robert Mapplethorpe. From the edition limited to 1,000 numbered copies on mould-made letterpress paper, the plates on hand-made etching paper, each by Cartiere Enrico Magnani, signed by Mapplethorpe and the translator, Paul Schmidt. £950

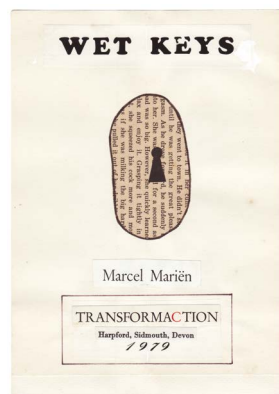


114. MARCATRE. Rivista di cultura contemporanea. Nos. 1 - 62. [All published]. Genoa, Milan & Rome. 1963 - 1970. 4to & square 4to. Original printed wrappers. Avant-garde periodical of the famous 'Gruppo 63', dealing with literature, music, architecture and the visual arts. Editorial committee and contributors included G. Dorfles, Edoardo Sanguinetti, Umberto Eco, P. Portoghesi, G. Delmetti, D. Carpitello, and Crispolti. With progressive avant-garde spirit in the design and illustrations. Initially published in Genoa by Edizioni Vittone, then in Milan by Lerici Editore. This set is complete with the revival issues 'Marcatre / UTT' (issues 56-62) published by Ennesse Editrice in Rome. £2,000

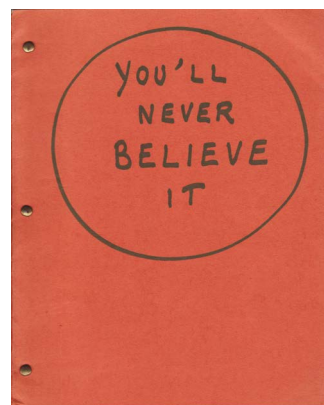


115. MARIEN, Marcel. The Snowdrop. Translated from the French by Sarah Bowen. n.p. n.d. (c.1967). pp.11. Original illustrated wrappers, titled in ink. Typescript of a play by Marcel Mariën (translated by Sarah Bowen), first performed in Brussels in November 1953. This typescript was presumably executed for John Lyle for a performance at the Exeter Surrealist Exhibition. £500





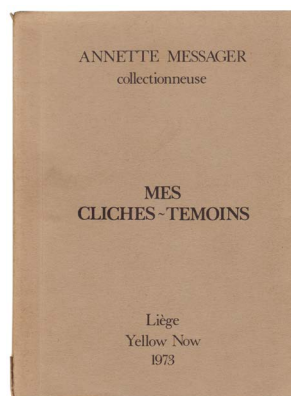
116. MARIEN, Marcel. Wet Keys. (Original Maquette). Sidmouth. Transforma(c)tion. 1979. 8vo. (206 x 144 mm). [8 unnumbered leaves]. 8 original collages recto only, verso with pencil annotation and detail. Loose in envelope. Original artist's maquette for Marcel Mariën's 'Wet Keys'. Each of the 8 sheets has an original collage by Mariën consisting of cut text from an erotic book being used as the background in the images. The first sheet also has the title, publisher. etc. pasted on. The last sheet is signed in ink 'Marcel Mariën' and dated '30 Mars 1979'. £3,500



117. MARIEN, Marcel. You'll never believe it. n.p. n.d. (c.1960). 4to. 29 leaves. Wrappers with manuscript title. Synopsis of a film script "You'll Never Believe it" by Marcel Marien (translated from the French by Sarah Beth Roudebush). It is a roneoed typescript and is an "Original screen-play registered at the association des Auteurs de Films in Paris". £750



118. MATTA-CLARK, Gordon. Walls Paper. New York. Buffalo Press. 1973. 4to. (252 x 204 mm). pp. 144. Pages split horizontally into two sections, as designed. Each of the pages reproduces a colour-tinted black-and-white photograph. Original publisher's printed wrappers with photographic reproductions to front and rear covers. An excellent copy of Walls Paper, Gordon Matta-Clark's scarce artist book and most renowned photobook. [Parr & Badger, The Photobook II, pp. 148-149]. £4,000



119. MESSENGER, Annette Messenger, collectionneuse. Mes clichés-témoins. Liège. Yellow Now. 1973. 12mo. (15 x 10.8 cm). pp. 56. 24 black and white offset photos, each with captions on facing page. Publisher's printed wrappers. Artist book, composed of a series of somewhat voyeuristic photographs of couples in romantic clinches. From the edition limited to 75 copies, numbered in pencil on the colophon. [Moeglin-Delcroix, Esthétique du Livre d'Artiste pp. 201]. £700

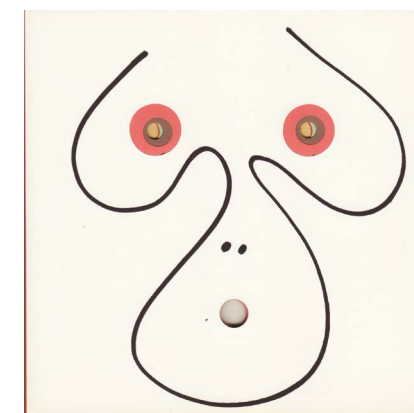
120. mETRO. An International Art Magazine. Nos. 1-16/17. [All published]. Milan. 1960-1970. Folio (nos. 1-12), oblong 4to (nos. 13-16/17). Original pictorial wrappers, or boards with dust-jackets. Complete set of this elaborately presented glossy periodical for contemporary art, abundantly illustrated in colour and black and white. Founded and edited by Bruno Alfieri, after no.13 (beginning of the new format series) he was to collaborate with fellow editors Giulio Carlo Argan and Gillo Dorfles. Cover of Issue 9 was designed by Duchamp; no. 4/5 is devoted to abstract art in the USA. Texts in English, French & Italian. £1,000



121. MUEHL, Otto & Oswald Wiener. Zock. Aspekte einer Totalrevolution. Vienna. Published by the artists. 1967. Narrow 8vo. (29.9 x 10.7 cm). Title & 10 numbered leaves, each printed on one side only. Un-illustrated, with pages consisting of mimeographed typewritten text. Original beige wrappers, with hand-stamped stencil title to front cover. Pink paper endpapers. The true first edition of Muehl and Wiener's Zock manifesto, pre-dating all other known editions (Mumok list the first edition as being the one published in 1968, along with later editions published in 1970 and 1971). Limited to 100 copies, hand-numbered both on the title page and the front cover. No copies of this edition can be found in any institution or library. [Vienna Actionism. Art and Upheaval in 1960s Vienna, pp. 174-176, for later editions]. £2,800

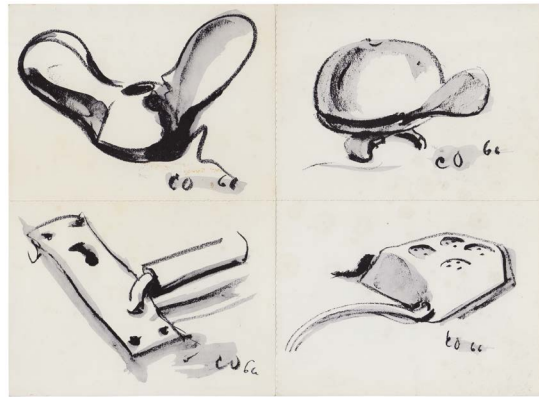


122. MUNARI, Bruno. Guardiamoci negli occhi. Milan. G. Lucini Editore. 1970. 8vo. (200 x 200 mm). Title page, colophon leaf and instruction card & 25 plates printed on perforated cards of different colour. Children's game-book, based upon the perception of others to masked faces. Loose as issued in publisher's portfolio. Edition limited to 250 numbered copies. The theme of "faces" so dear to Munari is here transformed into a game played with the eyes and the different ways of seeing things through masks: "...mix up drawings, change the colour of the eyes, help us to see things through other people's eyes..." (translation of Munari's 'Instructions for Use'). [Maffei - Munari, I Libri pp. 126-7]. £950



123. NAUMAN, Bruce. L A AIR. New York. Multiples Inc. 1970. Square 4to. (305 x 305 mm). [6 unnumbered leaves]. First leaf with black recto, verso and following leaves with colour images recto and verso, final leaf with blank verso: 10 colour images of notional skies. Original publisher's white stapled wrappers, printed title to front cover in black, printed signature and publisher's credit to rear cover in black. Bruce Nauman's artist book of 'conceptual clarity', 'L A AIR'. [Lauf & Phillipot 87; see Drucker, 'The Century of Artists' Books', pg. 201]. £750





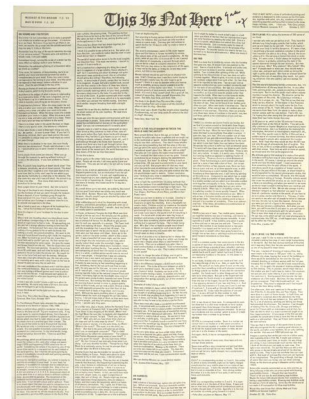
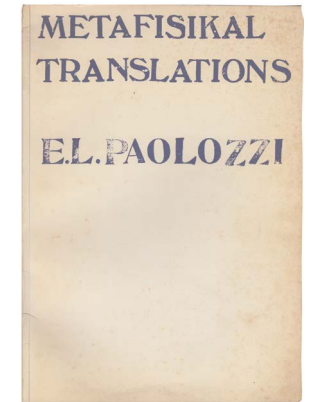
124. OLDENBURG. Untitled. [Four postcards]. Stockholm. Moderna Museet. 1966. Single sheet of perforated glossy white card. (200 x 273 mm). Illustrated with four Oldenburg offset lithographs, each signed and dated 'CO 1966' within plate. Four rare and ephemeral Claes Oldenburg postcards published on the occasion of the exhibition 'Claes Oldenburg: Skulpturer och teckningar, 1963-66' at the Moderna Museet in Stockholm (16 - 30 October 1966). The four postcards, printed on one perforated sheet, were slipped into copies of the exhibition catalogue. They show the drawings 'Winged Screw,' 'Bicycle Bell,' 'Doorhandle' and 'Swedish Electric Outlet.' The edition size is unknown. All copies were unsigned. [39. Printed Stuff: Prints, Posters and Ephemera by Claes Oldenburg, p.104]. £250

128. PANAMARENKO. Panamarenko. Das Flugzeug. Städtisches Museum Mönchengladbach. 14. August - 14. September 1969. Mönchengladbach. Städtisches Museum Mönchengladbach. 1969. 8vo. (220 x 176 mm). Mounted monochrome reproduction photograph of Panamarenko in pilot's uniform to front and text by Johannes' Cladders, a biography and introduction to Panamarenko's exhibition to rear and within a length of twine taped to both lid and base, its length corresponding to the wing span of Panamarenko's exhibited airplane. Card box with mounted monochrome reproduction photograph to front cover and mounted sheet of printed text to rear. Panamarenko's box multiple 'Das Flugzeug'. From the edition limited to 330 copies stamp-numbered in red to box interior. [Die Sammlung Marzona in der Kunstbibliothek pg.149]. £1,500



125. ONO, Yoko. Grapefruit. Tokyo. Wunternaum Press. 1964. Small square 8vo. Unpaginated. Original cream wrappers, printed title in black to front wrapper. First edition of Yoko Ono's Conceptual compendium. This copy with a presentation in blue ink to initial blank in Japanese and English, to Nigel Samuel and his wife Sue: 'Spring o spring Why don't I fly in the sky tonight' / 'To Nigel & Sue, / Yoko / Spring 1967, / London'. Press in Tokyo in an edition of 500. The name 'Grapefruit' was chosen as the title because Ono believed the fruit to be a hybrid of an orange and a lemon, and thus a reflection of herself as 'a spiritual hybrid'. It also seems likely that it is a playful allusion to Brecht's Water Yam. [Kellein - Frohliche Wissenschaft. Das Archiv Sohm, p. 88]. £10,000

129. PAOLOZZI, Eduardo Metafisikal Translations. London. Kelpra Studio. 1962. 4to. (298 x 210 mm). pp. 45. Illustrated with original black and white screenprints by Paolozzi, printed recto and verso. Original laminated card wrappers, with screen-printed titles in blue to front cover. Areas of rubbing to outer edge of front cover and spine. The first book by the renowned British sculptor, collagist, printmaker, and one of the founders of the British pop art movement. Printed for the artist by the Kelpra Studio. Two editions of this book were published in the same year, the first edition with titles printed in blue on the cover, the second edition with the text printed in red. This copy from the first edition limited to 100 copies. This copy with slight spotting and staining to front cover. Contents clean and binding sound. £750



126. ONO, Yoko. This Is Not Here. Syracuse, NY. 1971. Folio. Open 23 x 35 inches. pp. 4. Black print on white paper; 4-page "programme" from Yoko Ono's exhibition 'This Is Not Here' at the Everson Museum, Syracuse in 1971. In form of a newspaper. Inside spread is floor plan of the exhibition. Designed by George Maci-unus. On John Lennon's 31st birthday, a retrospective exhibition of artworks by Yoko Ono opened at the Everson Museum of Art in Syracuse, New York. This copy SIGNED by Yoko Ono in 2007. [Lippard - Six Years: The dematerialization of the art object from 1966 to 1972, p.250]. £250

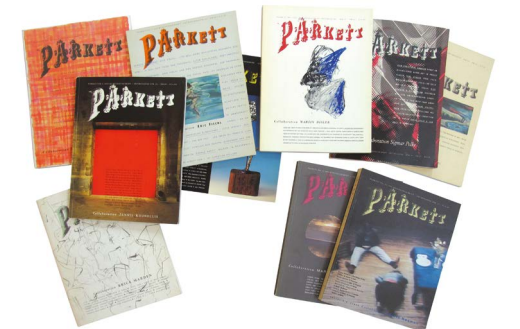
130. PAOLOZZI, Eduardo. Moonstrips Empire News. Volume I. London. Kelpra Studio (for) Editions Alecto. 1967. Folio. (400 x 280 mm). [101 leaves]. Title, introductory text and 100 colour screenprints by Eduardo Paolozzi on a variety of paper stock (including acetate) each signed in pencil by Paolozzi and with publisher's / printer's stamp verso (EA 763 on two sheets); the first eight screenprints are signed and numbered by Paolozzi in pencil (the plates on vinyl are neither signed nor stamped although one features traces of a stamp); sheet size: 380 x 254 mm (two - EA 763 - on smaller sheets as issued). Loose as issued in original publisher's two-part green and transparent acrylic resin box. An exceptional copy - with all plates signed by the artist - of Eduardo Paolozzi's extraordinary English Pop screenprint portfolio multiple. From the edition limited to 500 copies, with all the screenprints signed by Paolozzi verso and with eight screenprints signed and numbered by Paolozzi recto in pencil. [EA 710 - 809, see pp. 191 - 193]. £12,500

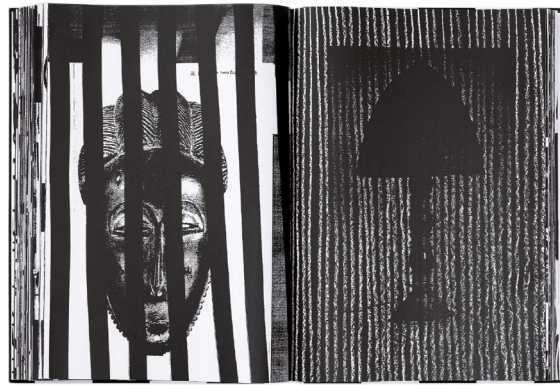


131. PARKETT. Parkett. Kunstzeitschrift / Art Magazine. Nos. 1 - 100 / 101. (All Published). Zürich. Parkett Verlag. 1984 - 2017. 101 issues in 98. 4to. (255 x 211 mm). Printed text in German and English throughout, each issue illustrated profusely in colour and monochrome with works produced especially for the magazine, loose inserts, a CD and a variety of related ephemera. Original publisher's colour printed wrappers with titles to front covers and spines, the spines illustrated throughout with composite illustrations by various artists. A very good complete set of Parkett, a cornucopia of contemporary art and the benchmark for the zeitgeist of the art market. This excellent complete set includes all of the issues published over the course of more than thirty years but also a number of the additional, ephemeral offshoots. Please contact us for more information. £3,750

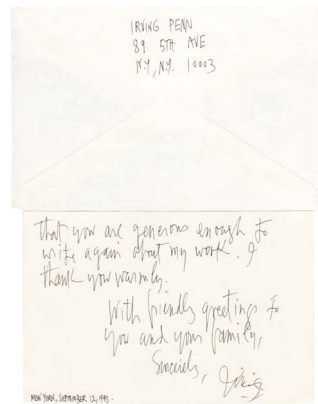


127. PAGES. (Briers, David, Ed.). Pages. Nos. 1 - 3. [All published]. Berkhamsted. HRS Graphics. 1970-72. 4to. 3 issues. pp. 40; 36; 24. Original pictorial wrappers. Complete set. 'Pages' published concrete poetry and artists' writings and projects by contributors such as Dieter Roth, Emmett Williams, Tom Phillips, Jochen Gerz, Richard Hamilton, and Robert Filliou. This set complete with the Richard Hamilton 'Postmark' postcard, loosely inserted into the first issue. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 283]. £1,200

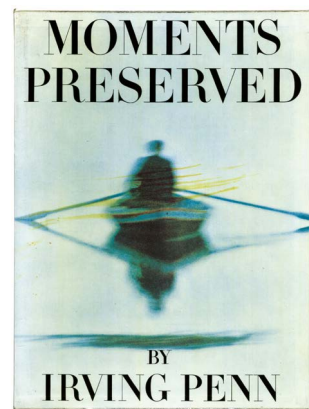




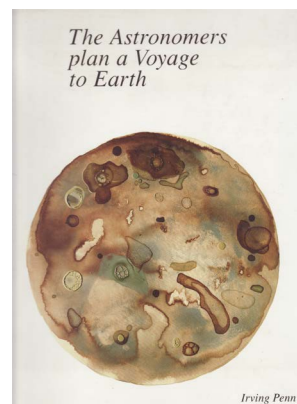
132. PENDLETON, Adam. Anthology. New York. Zucker Art Books. 2018. Folio. (498 x 380 mm). [100 unnumbered doubled leaves]. Illustrated throughout in monochrome with silkscreen compositions of text and image recto and verso on Japanese Shoji paper; sheet size: Stitched as issued in original publisher's canvas boards with the unique cover by Pendleton with silkscreen text: 'WHAT / A DAY / WAS T[HIS]' over monochrome checkerboard pattern, white Shoji paper endpapers, housed in black cloth box with title to front cover in blind and justification to interior of box, black card slipcase. Adam Pendleton's unique artist book of 'Black Dada', 'Anthology'. From the edition limited to 24 copies on Japanese Shoji paper, each with a unique cover, signed and numbered by the artist in pencil to the rear pastedown; 10 artist proof copies were also issued. pages. £12,500



133. PENN, Irving. Irving Penn Fotografier, En Donation Till Minne Av Lisa Fonssagrives-Penn / Irving Penn Photographs, A Donation in Memory of Lisa Fonssagrives-Penn. Stockholm. Moderna Museet / Raster Förlag. 1995. Square 4to. (252 x 252 mm). pp. (269). Illustrated throughout with monochrome and colour photographic reproductions of work by Penn. Original publisher's black cloth, titles in blind to front cover and spine, original grey printed dust-jacket with titles to front cover and text to flaps in white, reproduction of a work by Penn to rear cover. A wonderful presentation copy of the catalogue marking Irving Penn's donation to Stockholm's 'Moderna Museet' in memory of his Swedish wife Lisa Fonssagrives-Penn. £1,250

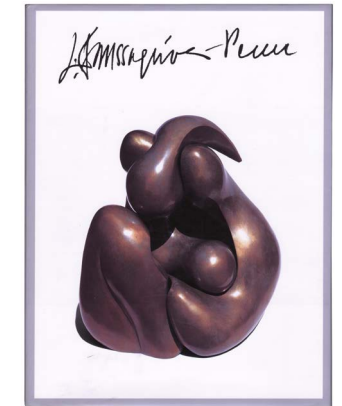


134. PENN, Irving. Moments Preserved. Eight essays in photographs and words. With an Introduction by Alexander Liberman. New York. Simon and Schuster. 1960. Small folio. pp. 183. 39 colour plates and over 260 monochrome illustrations; Bodley Head distributor label pasted to title. Original publisher's cloth, dust jacket with titles and colour illustration, pictorial slipcase. First edition of Penn's first book. Noted for his successful commercial work and particularly for his contributions to fashion magazines such as Vogue, Irving Penn remains one of the most lauded American photographers. This collection features 'eight essays in photographs and words' by Penn, ranging from 'The Flavor of France' to 'Christmas in Cuzco'. (Roth 101, pp. 158 - 159). £650



135. PENN, Irving. The Astronomers Plan a Voyage to Earth. N.p. Apparition. 1999. 4to. (324 x 279 mm). Unpaginated. With 21 black and white plates. Original publisher's tan cloth, title to spine in black, original white pictorial dust-jacket with a reproduction of a drawing by Penn and titles to front cover and spine in black. 'Moments Preserved' with an excellent presentation copy with a long and admiring letter to the Swedish critic who had been the only one to appreciate Penn's first book 'Moments Preserved'. Irving Penn's presentation, is in black ink to the front free endpaper: 'To Ulf Hård af Segerstad / with admiration / Irving Penn'. £1,500

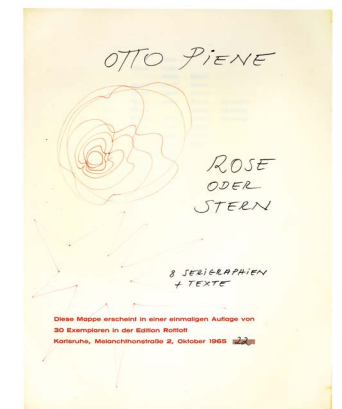
136. (PENN, Irving). Lisa Fonssagrives-Penn. Sculpture, Prints and Drawings. New York. Privately printed by The Lisa Fonssagrives-Penn Trust 1994. 4to. pp. (93), (3). Original publisher's orange cloth with title in black to spine, patterned paper endpapers, pictorial dust-jacket with photographs of work by Fonssagrives-Penn to front and rear covers, title to spine in black. An excellent presentation copy. Irving Penn's touching presentation, is in black ink on the 'Lisa Fonssagrives-Penn Trust' card: 'To reintroduce Lisa, if only on / paper as L.F.P. / Kind greetings. I.P.'; the original envelope is also included, inscribed by Penn: 'Mr and Mrs Ulf Hård af Segerstad'. The privately published memorial volume on the work of Irving Penn's Swedish artist wife, Lisa Fonssagrives-Penn (born in 1911), who died in 1992. £750



137. PETERSBURG PRESS. Petersburg Press archive folder. (London / New York). Petersburg Press. (1968 - 1976). Folio. (310 x 230 mm). [66 leaves]. 66 pages of manuscript, typescript or photocopy text with applied paper labels, each with original photographs of Petersburg Press graphic works and details of the work illustrated, stapled or with upper clip attachment to individual sheets of Petersburg Press or 'La Fabbrica s. r. l' headed paper and inserted into folder's plastic sleeves. Blue faux-leather presentation book. A fascinating ephemeral archive folder for the Petersburg Press presenting details of the books, prints and multiples issued between 1968 and 1976. A full list of the contents and the representative works is available on request. £1,500



138. PIENE, Otto. Rose oder Stern. Karlsruhe. Edition Rottloff. 1965. Large folio. (670 x 510 mm). pp. 8 (text). Complete with 8 original screenprints by Otto Piene, each signed and numbered by the artist in pencil. (Sheet size 648 x 500 mm). Loose as issued in original red linen-covered portfolio. Artist's name stencilled in black to front cover. Otto Piene's scarce early portfolio. From the edition limited to 30 copies, hand-numbered on the title page and with 8 signed prints; in addition this copy has two large drawings by Piene to the title, both executed in red ink. £8,500



139. (PIENE, Otto). das einfache das schwer zu machen ist. Hannover. Galerie Seide. 1960. 4to. (232 x 214 mm). Original printed wrappers, with taped spine. Issue No. 10 of the series of writings of the gallery Seide, here accompanying the exhibition of works by D. Dorazio, H. Mack, O. Piene, G. Uecker, R. Girke etc. Complete with an early hole template work by Piene, who at the end of the 1950s began to experiment with these stencils to produce his legendary smoke images. Includes texts by Raimund Girke, Otto Piene, and Dietrich Helms and zinlithographs by Raimund Girke, Günter Uecker, Dorazio, Dietrich Helms, and Günter Drebusch. £1,400





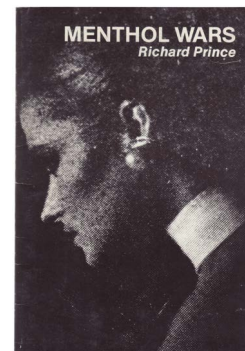
140. PIRELLI, Giulia & Carlo ORSI. Milano. Bruno Alfieri. 1965. Folio. (400 x 300 mm). Text by Dino Buzzati in Italian. Original half black cloth, laminated photographic boards. Very slight fraying to upper edge of spine and bumping of forecorners of boards. Book block beginning to loosen internally, otherwise fine. First edition of this engaging photo-essay on Milanese life, illustrated with 54 rich full-page photogravures. This photographic treatment of Milan "decisively reveals the influence of the 'Swingin' 60s'. The book's whole emphasis [is] on the dynamic, go-ahead character of Italy's economic hub and most cosmopolitan city. This is a vibrant, energetic, sharp and covetable book, and if its style tends to win out over substance, that was the 60s that was" [Parr, M. and Badger, G., The Photobook: A History Vol.I, p.224]. £1,600



141. POSTCARDS EDITION STAECK / TANGENTE. Postkarten - Serie 1 - Köln. Heidelberg. Edition Tangente. 1968. 14 postcards. (148 x 105 mm). A complete set, each with image recto and printed titles etc. verso and each signed by the relevant artist. Loose as issued in original clear plastic envelope. The very scarce complete set Klaus Staeck's 'Serie 1 - Köln' postcards all, exceptionally, signed by the relevant artist. This set of original postcards was published by Klaus Staeck's Edition Tangente which soon became Edition Staeck. Each of the postcards is classified as an 'Originalgrafik', and this set - Staeck's first series of artist postcards - includes Joseph Beuys' second artist postcard. Although no explicit limitation is given, it is probable that not more than ten such sets exist. Each of the images depicted was inspired by the city of Cologne. £3,000



142. POSTCARDS EDITION STAECK / TANGENTE. Postkarten - Serie 3 - Documenta IV Kassel. Heidelberg. Edition Tangente / Edition Staeck. 1968. 9 postcards. (148 x 105 mm). A complete set, each with image recto and printed titles etc. verso and each signed by the relevant artist. Loose as issued in original clear plastic envelope. The very scarce complete set Klaus Staeck's Documenta IV postcards all, exceptionally, signed by the relevant artist. This set of original postcards was published by Klaus Staeck in response to the controversial Documenta IV Kassel in 1968. Each of the postcards is classified as an 'Originalgrafik', and this set includes Joseph Beuys' very first artist postcard. Although no explicit limitation is given, it is probable that not more than ten such sets exist. Each of the images depicted was inspired by the Museum Fridericianum in Kassel. £3,000

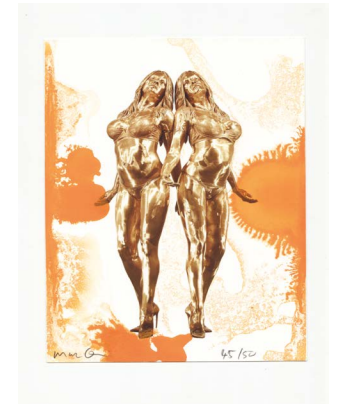


143. PRINCE, Richard. War Pictures. Menthol Pictures. Menthol Wars. New York / Buffalo NY. Artists Space / CEPA Gallery / Self-published. (Printed Matter). 1980. 8vo. 3 volumes (c.218 x 138 mm). [6 unnumbered leaves; 10 unnumbered leaves; 12 unnumbered leaves]. Each vol. with title to first leaf recto and printed text recto and verso, Menthol Pictures and Menthol Wars with publication details to final leaves. Stapled as issued in original printed wrappers flaps, monochrome illustration and titles in white. First editions of Richard Prince's scarce first artist book trilogy. Although represented in institutions in the US, Prince's trilogy is scarce on the market and elsewhere. £9,000

144. QUADRUM. Quadrum. Revue Internationale d'Art Moderne / Rivista Internazionale d'Arte Moderna / International Magazine of Modern Art / Internationale Zeitschrift für Moderne Kunst. No. 1 - No. 20. (All Published). Brussels. L'Association pour la Diffusion Artistique et Culturelle. 1956, Mai - 1966. 20 issues. 4to. (268 x 210 mm). Printed text and profuse illustration in colour and monochrome throughout on glossy paper with inserted sections of better paper to each issue with reproductions of works by various artists, occasional tipped-in or folding plates, inserted errata slips as applicable; issue 12 with index for issues 1 - 12. Original publisher's printed colour wrappers with titles and illustration, each issue with a cover designed by a different artist (see below), issues loose in paper portfolios, cloth chemises and slipcasses with leather labels to spines with gilt titles and issue numbers. An excellent complete set of Quadrum in the original wrappers. [Le Fonds Paul Destribats 603]. £1,750



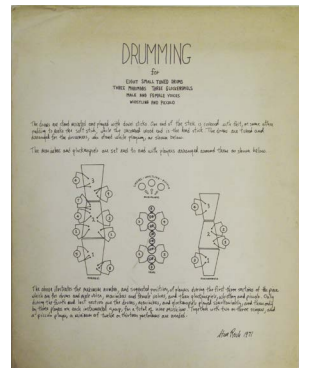
145. QUINN, Marc. Allanah, Buck, Catman, Chelsea, Michael, Pamela and Thomas. London. White Cube. 2010. 4to. (250 x 195 mm). pp. (144). Illustrated throughout in colour and black and white. Publisher's printed boards. Published to accompany Marc Quinn's exhibition at the White Cube Gallery, Hoxton. This one of 50 deluxe copies signed and numbered by Quinn, with an original hand-painted photographic print loosely inserted. The print is also signed and numbered by the artist. £650



146. REAKTION. Reaktion. Nos. 1 - 7. [All published]. Düsseldorf. Verlagsgalerie Leaman. 1975 - 1983. Large 4to. 7 volumes. Each issue housed in original printed plastic ring-binders. A complete run of all seven annual volumes, edited by Milan Molzer and published by the Verlagsgalerie Leaman in Düsseldorf, presenting works by the roster of artists represented by the gallery at the forefront of the avant-garde, including a substantial number of artists associated with the Fluxus movement. Each issue consists of photocopies, objects mounted on boards or contained in plastic slipcasses, folded and manipulated papers, reproductions, and works in a variety of other media by well- and lesser- known figures. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 290]. £3,500



147. REICH, Steve. Drumming for eight small tuned drums, three marimbas, three glockenspiels, male and female voices, whistling and piccolo. New York. John Gibson / Multiples. 1972. Leporello, 30 leaves (each 355 x 280 mm). One of 500 copies, signed, numbered and dated in pencil by Steve Reich on final leaf. Facsimile of Reich's original musical scores with annotations and explanations. On the opening page is a plan of how to arrange instruments and singers. [Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.155]. £650

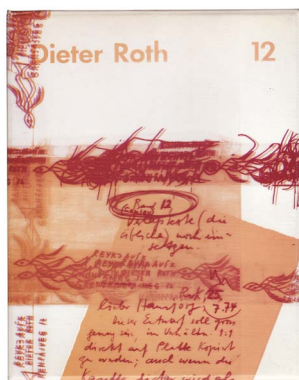




148. RICHTER, Gerhard Genzken, Isa. Tri-Star. *Düsseldorf. Ton-Atelier. 1979 / 1981. 7" 45 r.p.m. vinyl disc. Issued loose in original white paper sleeve.* The very scarce original vinyl record painted by Gerhard Richter in grey enamel paint. The B-side of the record has been 'painted' by Gerhard Richter over the central label and the majority of the vinyl, he has also signed the work on the grey paint in black ink and dated it 'Okt. 81'. From the edition limited to 75 numbered copies signed and dated by Richter (plus 2 signed but unnumbered hors commerce examples), with this one of the 2 unnumbered hors commerce copies. [Butin / Gronert / Olbricht 57]. £35,000



149. ROTELLA, Mimmo. *Poemi Fonetici 1949-1975. Milan. Plura Records. 1975. 12" 33rpm record, 50 minutes in duration. Housed in original black folding sleeve, with titles printed in white.* Limited to 1000 copies, signed and numbered by Rotella on the sleeve. Presentation text by Alfredo Todisco. The album presented here is Rotella's first LP of phonetic poems. In the following year, 1976, he was to take part in the International Recital of Sound Poetry - Poetry Action at the Atelier Annick Le Moine. [Broken Music, p. 210; Schraenen, Guy. Vinyl. Records and covers by artists, p. 32]. £650



150. ROTH, Dieter. (Copley Buch). *erweiterte version des bei der copley foundation chicago erschienenen buches. (gesammelte werke band 12). Stuttgart / London / Reykjavik. edition hansjörg mayer. 1974. Large 8vo. (230 x 170 mm). Folded leaf with frontispiece, title and publication details and 40 discrete insertions: booklets, works, folded sheets, reproductions of drawings and other work all on various cream and colour paper stocks. Contents loose as issued in original white card box.* The deluxe version of the gesammelte werke edition of Dieter Roth's Copley Book / Buch. From the edition limited to 1,000 copies, with this one of 100 from the édition de tête with Dieter Roth's monochrome original photograph as dust-jacket signed and numbered '1 / 1' in pencil as issued. [Dobke C.8]. £2,000



151. ROTH, Dieter. *bok 3a. wiederkonstruktion des buches aus dem verlag forlag ed 1961. (gesammelte werke band 5). reykjavik / stuttgart / köln / london. seimannsverlag / vormals edition hansjörg mayer. 1971. 8vo. (229 x 170 mm). [387 unnumbered leaves]. Original publisher's pink printed wrappers with title and monochrome illustration to front and rear covers and titles to spine, additional black grooved faux leather jacket with gilt motifs to front and rear covers, matching motif in blind to spine, lined with turquoise-painted canvas with mounted relief prints to inner covers.* The deluxe gesammelte werke issue of Dieter Roth's Bok 3a with the multiple jacket. From the edition limited to 1,000 copies, with this one of 100 from the vorzusausgabe (édition de tête) with the additional multiple jacket with two blue relief prints each initialled, dated and numbered by Roth in ink. [Dobke B13]. £2,750

152. ROTH, Dieter. *bok 2a und bok 2b. versionen der im forlag ed reykjavik 1960/61 erschienenen bücher. (gesammelte werke band 3). Stuttgart / London / Reykjavik. edition hansjörg mayer. 1973. 8vo. (230 x 170 mm). [57 unnumbered doubled leaves]. Leaf with dedication verso, leaf with title, leaf with section title 'bok 2a' and 26 leaves with monochrome printed facsimile illustration recto and verso, leaf with section title 'bok 2b' and 26 leaves with monochrome printed facsimile illustration recto and verso, final leaf with publication details verso; printed throughout on doubled leaves. Original publisher's black printed wrappers, monochrome illustrations to front and rear covers and titles in white to front cover and spine; some loss to cellophane coating.* The gesammelte werke issue of two of Roth's early artist books, Bok 2a and Bok 2b. From the edition limited to 1,000 copies. [Dobke A13]. £1,250



153. ROTH, Dieter. *Bücher und Grafik (2. Teil) u. a. m. aus den Jahren 1971 - 1979 (und Nachtrag zum 1. Teil). / Books and Graphics (Part 2) and Other Stuff from 1971 to 1979 (Including Supplement to Part 1). (Gesammelte Werke Band 40). Stuttgart / London. edition hansjörg mayer. 1979. Large 8vo. (234 x 176 mm). Original publisher's scarlet cloth and original dust-jacket with tinted photograph illustration over covers and spine, printed titles in black to front cover and black and matching slipcase. From the edition limited to 4500 copies, with this one of 1,000 copies from the édition de tête bound in cloth and with the additional inserted folded card with Dieter Roth's 'original speedy drawing' 'Selfportrait as a Sprinter' executed in pencil and with additional highlighting in colour sigend and dated in pencil. £1,750*

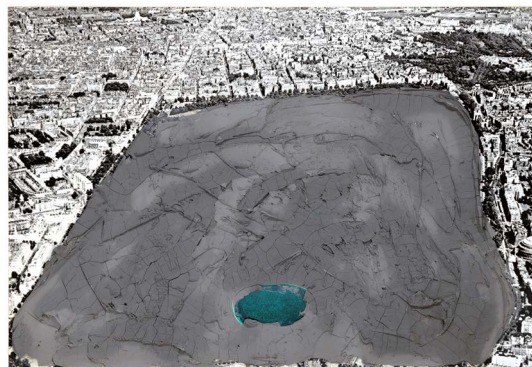


154. ROTH, Dieter. *Original Handmade Handpainted Postcard. Reykjavik. 1973, 31st August. Postcard. (318 x 164 mm). Torn roughly rectangular section of card from box (?) used by Roth as a postcard, white printed recto with original painting in various colours of thick oil paint, signed DiEter [sic] Roth / 73' in pencil and with the stamp 'Port payé' etc., verso with manuscript address and text by Roth in blue ink in postcard format dated '31 August 73' with three stamps, franked and mailed.* An excellent example of Dieter Roth's innovative mail art: an original painting sent as a postcard from Reykjavik to Akureyri. Roth's painting, executed with heavy impasto in green, light and dark blue, orange, red and burgundy oil, is a vibrantly expressive abstraction. The painting is signed and dated in pencil at lower right. £7,500

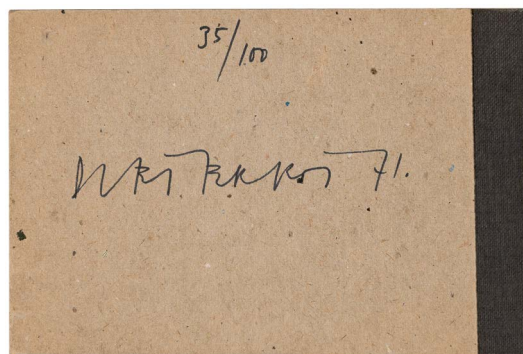


155. ROTH, Dieter. *In Oelper Scheperts. (Braunschweiger Landschaft mit Käsebäumen). [Shedheads at Oelper. (Landscape near Braunschweig with Cheese Trees)]. (Braunschweig). Karl Schulz for Kunstverein Rheinland-Westfalen. 1973. Folio. (320 x 490 mm). Brown hand-offset planographic printing on white card with additional applied soft cheese recto, signed and dated at lower right and numbered (vertically) at right. Housed in plastic sleeve as issued, framed.* Dieter Roth's Braunschweig landscape with additional applied cheese. From the edition limited to 100 copies, signed, numbered and dated '73' by Roth in black ink. [Dobke 281]. £4,500





156. ROTH, Dieter. Postkarte / Postcard. (Hyde Park and Kensington Gardens Showing the Serpentine and the Round Pond). Cologne. Edition Taucher Verlag. 1969. (640 x 954 mm). Sheet of card board with monochrome photomechanical reproduction of a postcard (enlarged) with additional relief, plastic colour foil and grey impasto acrylic, verso with screenprint reproduction of the postcard verso (text, publication details and credits) in blue, signed, dated and numbered by Roth in green ink. Dieter Roth's large format print multiple Postcard: Hyde Park and Kensington Gardens Showing the Serpentine and the Round Pond. From the edition limited to 50 copies, signed 'Diter Rot', dated '69' and numbered '5 / 50' from the edition of 50 in green ink verso; 10 artist proofs were also issued. [Dobke 103]. £12,500



157. ROTH, Dieter. Postkartenblock. (Postcard Block). cologne / london / hellnar. edition hansjörg mayer. 1971. Oblong 12mo. (104 x 150 mm). [176 unnumbered leaves]. 176 monochrome original rotaprint reproductions of drawings by Roth, each in postcard format and with perforation (for removal) at left sheet edge; although Dobke cites the work as containing 88 postcards, each leaf in the book represents a postcard and there are 176 in total. Original publisher's cloth-backed wrappers, pink front wrapper with publication details, rear card wrapper with manuscript justification. From the edition limited to 100 copies, signed, dated and numbered by Dieter Roth in black ink to the rear cover; 20 author copies were also issued. The 'Postkartenblock' was printed by Hansjörg Mayer and Valerie Pedlar at the Watford School of Art. [Dobke 12]. £1,250



158. ROTH, Dieter. Small Sunset. Düsseldorf. Dieter Roth. 1971. (410 x 320 mm). Sausage on blue / white paper in plastic cover. Dieter Roth's 'Small Sunset' created with a slice of salami. Signed and dated by Dieter Roth 'D R 71.' The artist delighted in the fact that his name is pronounced 'rot', and later came to spell his name this way. [Dobke 096]. £4,500



159. ROTH, Dieter. Stempel Theke / Stempelkasten / Stamp Thek / Theque d'Estampes. (Rubber Stamp Box). Dusseldorf / Stuttgart. Tam Thek / edition hansjörg mayer. 1968 / 1972. Square 4to. (28 x 28 x 7cm). Box with fitted sections for the following: 12 rubber stamps, 2 ink pads, 2 flasks with black and red ink and three leaves of instructions by Karl Gerstner and Dieter Roth recto only; sheet of white paper pasted to the interior with printed publication details, overwritten by Roth to alter the title and his name to 'Dieter' with the insertion of an 'e' and with an elaborate stamp drawing, label with justification pasted to spine interior also overwritten by Roth. Original drop-back black cloth box, white paper label to spine with publication details and manuscript alteration by Roth, With handwritten label across box opening, signed 'OK' by both Roth and Gerstner. Slight staining to lower edge of box affecting the colophon panel inside - contents fine. Dieter Roth's Stempel Theke / Stempelkasten with an original signed 'stampdrawing'. From the edition limited to 111 copies, each signed and numbered and with an original 'stampdrawing' by the artist. [Dobke E2]. £12,000

160. ROTH, Dieter. Untitled. (Coffee Bean). 1973. (120 x 270 mm). Ink and gouache on card, signed by Roth in black ink at lower right and dated 'Mai 73'. £7,500



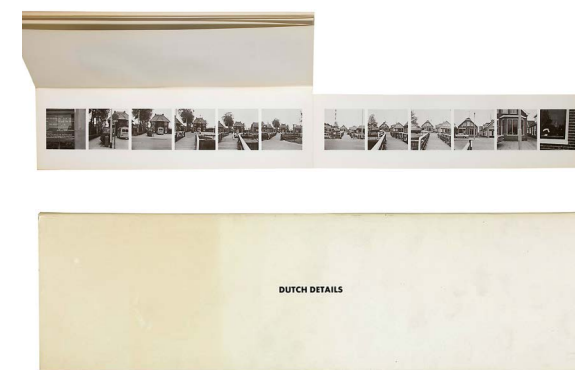
161. ROTH, Dieter. Untitled Collage. Mai 1973. (192 x 277 mm). Two levels of paper mounted on board, probably utilising an envelope with paperclip and button. With folding pink fabric placed in an inside pocket. Signed twice by Roth. Once in blue ink at lower right and dated 'Mai 73' and secondly in pencil. Painted in watercolour, ink, gouache and pencil. With heavy varnish and resin. £7,500

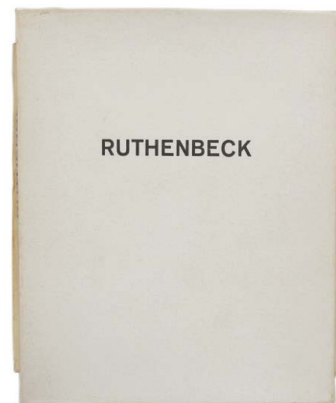


162. RUHM, Gerhard. rhythmus r. Mörbisch. 1958. 8vo. pp. (28). Publisher's wrappers, gummed spine. "rhythmus r", is a key work of Gerhard Rühm, a program of linguistic concretism implemented consistently through all the senses. This printed version uses the mechanical flexibility of the typewriter and communicates the associative content of the written word by the spatial arrangement of words beginning with the letter 'R'. £1,200

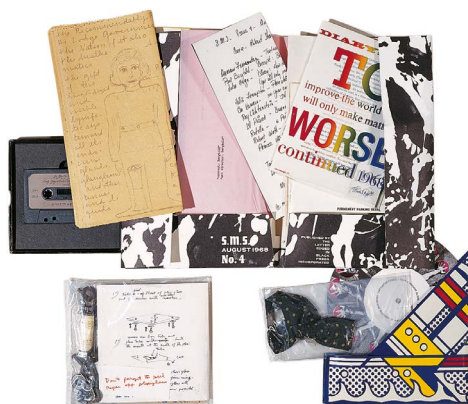


163. RUSCHA, Ed. Dutch Details. Deventer, The Netherlands. Stichting Octopus / Sonsbeek 71. 1971. Long oblong 8vo. pp. 23 (10 lateral fold-out pages containing 116 photographic illustrations, 1 title page, 1 introduction page, 11 blank pages). Coated white cardboard covers. This project, commissioned by the Groninger Museum, Groningen, documents the Dutch communities of Veendam, Stadskanaal, Musselkanaal, and Ter Apel. According to the introduction: 'The photographs were taken only at bridge locations and the bridges themselves used as a walkway by the artist to take the pictures with a hand-held camera'. [Engberg & Phillpot - Ed Ruscha Editions, B14]. £12,000





164. RUTHENBECK, Reiner. Reiner Ruthenbeck. 11. Januar bis 20. Februar 1972. Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1972. 8vo. (207 x 162 x 16 mm). Contents loose as issued in original white card box with title 'RUTHENBECK' to front cover and 'RUTHENBECK / STÄDTISCHES MUSEUM / MÖNCHEGLADBACH' to left side in black, slits cut in sides to accommodate Ruthenbeck's protruding 7" record. A good copy of Rainer Ruthenbeck's Mönchengladbach Kassettenpublikation catalogue / multiple. From the edition limited to 440 numbered copies. £550



165. S. M. S. Copley, William. S. M. S. (Shit Must Stop). Deluxe Issue. Nos. 1 - 6. (All Published). New York. The Letter Edged in Black Press. 1968. 6 portfolios. (346 x 290 mm). A collection of over 70 original multiples, almost all of which are signed, in various formats and techniques, kept in 6 portfolios. Each portfolio with cover designed by a different artist, loose in original printed card mailing boxes as issued. A complete set of the deluxe issue of William Copley's S. M. S. (Shit Must Stop) periodical. From the edition limited to 2,000 copies (although fewer were assembled), with this one of the rare deluxe sets with the majority of the multiples signed by the participating artists. £17,500



166. SAINT-PHALLE, Niki de. Hon-En Historia / Hon-en Katedral. Stockholm. Moderna Museet. 1967. Folio. (365 x 295 mm). pp. 208. Original publisher's folding colour pictorial wrappers. The important catalogue, printed entirely on newsprint, which examines the groundbreaking 'SHE' sculpture installation of Niki de Saint-Phalle, Jean Tinguely and Per Olof Ultvedt, held at Moderna Museet in Stockholm in 1966. The spine shows signs of wear. £100

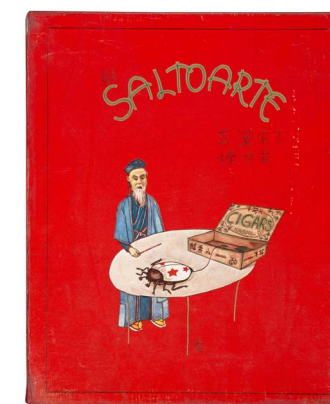


166 bis. SAINT-PHALLE. Niki de Saint Phalle: My Love. Stockholm. Moderna Museet. 1971. Square 8vo. (180 x 180 mm). Leporello of 50 linked lithographed pages. Illustrated with coloured lithographic pages throughout. Original publisher's illustrated wrappers. Niki de Saint Phalle's richly illustrated book 'My Love.' This copy has a tear to the spine. £200

167. SALGADO, Sebastião. Fotografias. Rio de Janeiro. Edição Funarte. 1982. 8vo. (250 x 181 mm). pp. (69). Portrait of Salgado and 51 black and white photographic reproductions. Original publisher's photo-illustrated wrappers with titles to front cover in grey. A very good signed copy of Salgado's first book. From the edition limited to 3,000 copies. Salgado has signed the book in black ink to the title. [The Latin American Photobook, pg. 16]. £2,500



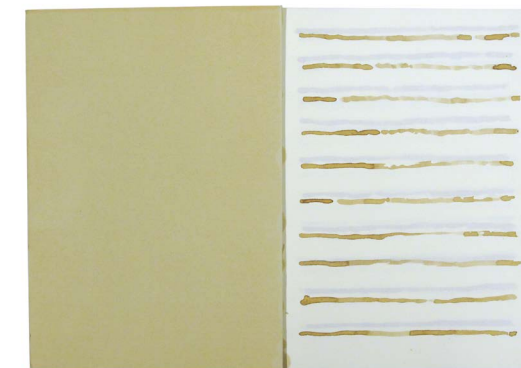
168. SALTOARTE. SaltoArte. Brussels. Edition POUR écrire la Liberté. 1975. Boxed portfolio of objects by 31 artists. (370 x 304 x 77 mm). Deluxe copy of 'SaltoArte' which includes signed multiples by a variety of artists and the original printed subscription form for the publication signed by Panamarenko and Beuys. This boxed set of editions and multiples was produced and sold as a result of the Salto Arte happening, with all proceeds going to the financing of POUR magazine. The boxed set was published in an edition of 1000, with this one of 100 deluxe copies with the individual pieces signed and/or numbered by each artist. Please contact us for the full contents of the box. £22,500

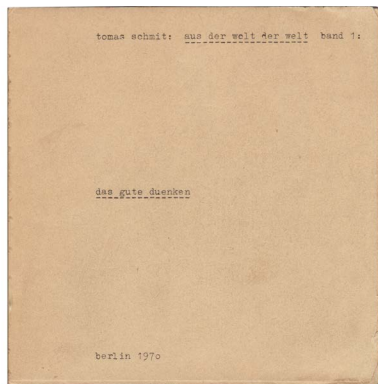


169. SANNES, Sanne & Walter Steevensz. Sex a Gogo, For Amusement Only. Bonn. Verlag der Europäischen Bucherei H.M. Hieronimi. 1969. Oblong 8vo. pp. (190). Monochrome photographic illustrations throughout. Black photo-pictorial laminate boards. 'When Sex a Gogo was published in 1969, Sanne Sannes had recently been killed in a car accident, at the age of 30...[it] was much more light-hearted, a Pop art sexual manual, complete with psychedelic collaging and cartoon speech balloons, much influenced by the many underground magazines that were such a feature of 1960s culture...' (Parr & Badger I, 227). £950

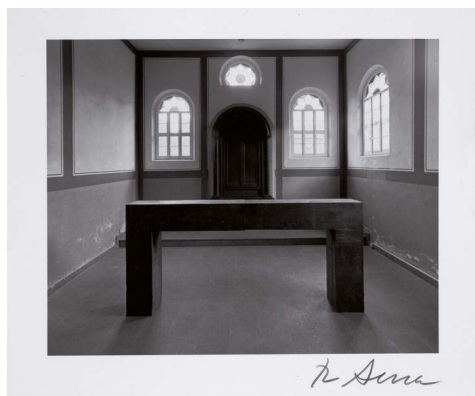


170. SCHMIDT-HEINS, Barbara. Material: Kaffee. (Hamburg). (Self-published by the artist). 1975 / 1977. 4to. (298 x 214 mm). [100 unnumbered leaves]. Unpaginated artist book composed of 100 leaves of A4 paper, each manipulated by the artist (see below), and bound, white label with typed explanatory text and artist's signature and details to rear inner wrapper. Original grey tape-backed brown card wrappers. Barbara Schmidt-Heins unique artist book, made by hand, using coffee as ink. [see 'Bookworks. Barbara Schmidt-Heins. Gabriele Schmidt-Heins. Original Books from 1972 to 1976', Kunstraum München / Institut für moderne Kunst, Nuremberg, 1977 - B24, pg. 17]. £1,750





171. SCHMIT, Tomas. das gute dünken. Berlin. Self-published. 1970. Small 8vo. (150 x 140 mm). pp. (272). Gummed spine, self-wrappers. Artist book hectographed throughout reproducing "149 drawings (16 whole page, 7 coloured with red pen, and 114 tiny), 6 images, 10 glued-in-snippets, 2 book-marks and (at least) 1 surprise" (from tomas schmit archiv). The surprise in this copy appears to be a page with a line of thread stitching. A fun artist book in which Schmit provides an anthology of language games, drawings and concrete poetry. Published in an edition of 410 copies. [tomas schmit archiv - Works no. 70]. £950



172. SERRA, Richard. The Drowned and the Saved. 23.4. - 13. 9. 1992. Pulheim. Synagoge Stommeln. 1992. Square 8vo. (210 x 210 mm). [16 unnumbered leaves]. Printed title with introduction by Gerhard Dornseifer verso, map of synagogues in Erftkreis before 1938, text and 9 monochrome reproductions of photographs, Serra's explanatory text, biography, exhibition history and publication details; printed text in German (with English translation of Serra's text) on black or white paper stock as issued. Original publisher's printed wrappers stapled as issued, covers with monochrome reproduction photographs, titles in black to front cover, loose in original black cloth box with title in blind to front cover. The deluxe catalogue for Richard Serra's 'The Drowned and the Saved' with an original signed monochrome photograph. £1,750

175. SIGNALS. Signals. Vol. 1, No. 9. London. Centre for Advanced Creative Study. 1965. Tabloid newspaper (50.5 x 34.5 cm). Folded as issued. pp. 16. Illustrated throughout in monochrome. Single issue of the avant-garde periodical 'Signals.' This ninth issue focusses on Carlos Cruz-Diez. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 296]. £400



176. SIGNALS. Signals. Vol. 1, Nos. 3 & 4. London. Centre for Advanced Creative Study. 1964. Tabloid newspaper (50.5 x 34.5 cm). Folded as issued. pp. 24. Illustrated throughout in monochrome. The special twin issue of the avant-garde periodical 'Signals.' This twin issue is devoted mainly to Takis. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 296]. £400



173. SIGNALS. Signals. Vol. 1, No. 2. London. Centre for Advanced Creative Study. 1964. Tabloid newspaper (50.5 x 34.5 cm). Folded as issued. pp. 16. Illustrated throughout in monochrome. Single issue of the avant-garde periodical 'Signals.' This second issue includes analyses of art and architecture in Brazil and Venezuela, with contributions by Louis Aragon, Serge Durant, Pierre Gassier, Gustav Metzger, Alejandro Otero, Marcello Salvadori, and Jean Tinguely. Originally published between August 1964 and March 1966 in eleven issues by Signals director Paul Keeler, and edited by David Medalla, this avant-garde periodical often presented the ideas of the Kinetic and South American artists who exhibited at the London gallery. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 296]. £400



178. SIGNALS. Signals. Vol.1, No. 10. London. Centre for Advanced Creative Study. 1965. Tabloid newspaper (50.5 x 34.5 cm). Folded as issued. pp. 24. Illustrated in monochrome. The tenth issue of 'Signals', focussing on the work of Jesús Rafael Soto. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 296]. £400



174. SIGNALS. Signals. Vol. 1, No. 6. London. Centre for Advanced Creative Study. 1965. Tabloid newspaper (50.5 x 34.5 cm). Folded as issued. pp. 12. Illustrated throughout in monochrome. Single issue of the avant-garde periodical 'Signals.' This sixth issue has a special focus on Marcello Salvadori. [Gwen Allen - Artists' Magazines. An alternative space for art, p. 296]. £400

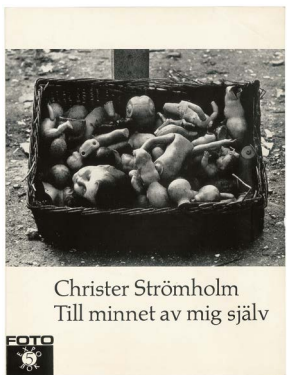


179. SPUR. Zusammenfassung der ersten 7 Hefte ... mit den vier wichtigsten Manifesten der Gruppe Spur [All published]. Munich. 1962. Square 4to. Illustrated throughout with original linocuts and lithographs. Publisher's screen-printed cloth boards. This collective edition of Spur magazine was issued in an edition of 270 numbered copies. The single volume contains a complete set of the seven issues of Spur, together with all four of the group's manifestos. With four original signed drawings on front prelin by Heimrad Prem, Hans-Peter Zimmer, Lothar Fischer, and Asger Jorn. £3,500





180. (STAECK, Klaus ed.). **Genommene Kurven. 20 Jahre Edition Staeck. Heidelberg. Edition Staeck. 1985.** 4to. pp. (159), (1). Colour and black and white illustrations. Publisher's wrappers. Exhibition catalogue, Heidelberger Kunstverein and Kunstmuseum Düsseldorf. Lists over 300 works produced by Edition Staeck. This is a special copy, signed on the front cover by several of the artists involved with producing Staeck editions - signatures of Joseph Beuys, Otto Piene, Gunther Uecker, Franz Eggenschwiler, Erwin Heerich, Wolf Vostell, Siegfried Kaden, Harald Naegeli, Bernard Schultze, Reiner Ruthenbeck and others. £650



181. STRÖMHOLM, Christer. **Till minnet av mig själv. (In Memory of Myself).** Stockholm. Nordisk Rotogravyr. 1965. 8vo. pp. (8), (16 plate leaves). Illustrated with black and white photographs; text in Swedish. Original publisher's pictorial printed wrappers with monochrome photographs to front and rear covers. A good copy of Christer Strömholm's first monograph. This copy with Strömholm's postcard announcing his 1965 exhibition Riksfotoutställningen addressed to influential art and photography critic Ulf Hård af Segerstad; Segerstad was clearly an early admirer of Strömholm's work. £1,250

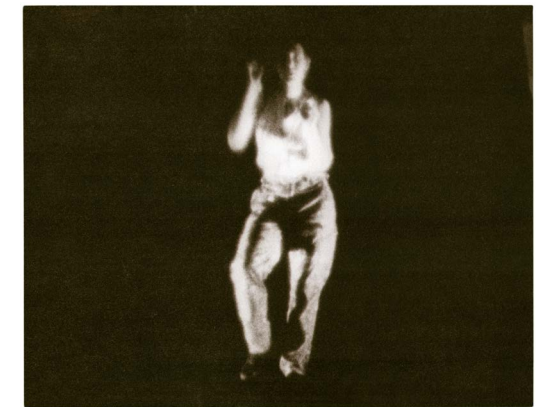


182. TAPIES, Antoni. **Jabès, Edmond. Ça Suit Son Cours. Montpellier / Paris. Le Grand Pal / Editions Fata Morgana. 1975.** Large 8vo. (278 x 178 mm). [32 bifolia: 64 leaves; pp. 123, (i)]. Half-title, printed title, engraved frontispiece etching by Tàpies, leaf with dedication 'Pour Maurice Nadea' recto and introductory quotations verso and Jabès text illustrated with 3 additional original etchings by Tàpies (one double-page) and 13 monochrome vignettes in the text, leaf with 'Table' and final leaf with justification and *achevé d'imprimer*; the wrapper for the book is also a double-page etching. Loose as issued in original publisher's wrappers with flaps, the whole wrapper a double-page relief engraving by Tapiés, original card mailing box with decoration by Tapiés retained. Antoni Tàpies illustrating Edmond Jabès' philosophical verse. From the edition limited to 102 copies on Arches signed by author and artist, with this one of 12 hors commerce copies reserved for the collaborators. £1,750

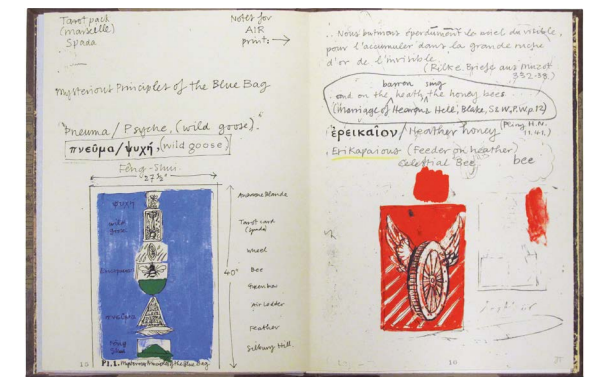


183. TATE. **Tate Modern: Ten Artists, Ten Images. 1995 - 2000. London. Tate Gallery. 1999.** Large folio. (840 x 560 mm). Eight chromogenic prints and one silver gelatin print (various sizes), each printed recto only on single sheets and signed and numbered verso; one further photographic transparency on acrylic; additional title page, contents page, and instruction page for displaying the photographic transparency. Loose in original publisher's grey cloth drop-back box. Portfolio of specially commissioned photographs published by the Tate Gallery, London. From the edition limited to 50 copies, 5 artist proofs were also published. Copies are scarce on the market and elsewhere. £10,000

184. TAYLOR-WOOD, Sam. "16mm". London / Berlin. Ridinghouse Editions / Klosterfelde Gallery. 1996. Oblong 4to. (250 x 315 mm). [11 unnumbered leaves]. Leaf with title, justification and credits and 10 monochrome photolithographs recto only together with additional CD with soundtrack from the film, the CD inscribed in black ink. Loose in black cloth box. From the edition limited to 8 numbered copies, with this a printer's proof example inscribed 'P / P'; 4 artist proofs were also issued. The film "16mm" was Taylor-Wood's first film produced in 1993. The photolithographs presented here - issued three years later in 1996 - show a woman apparently dancing to the tune of gunfire. £1,200



185. TILSON, Joe. **Alchera. Notes for Country Works (Wiltshire and Tuscany) 1970 - 1974. London. Kelpra Editions. 1976.** Folio. (520 x 360 mm). Suite of 25 colour screenprints by Joe Tilson, printed on both sides of folded sheets, with title page, text and justification. Tilson has initialled each of the 8 double-page prints. Each of the pages are stamp-numbered at the lower edge. Loose as issued in original publisher's wrappers, housed in cloth-backed printed board chemise. From the edition limited to 50 copies signed, dated and numbered by the artist; there were an extra 10 artist proof copies. £1,200

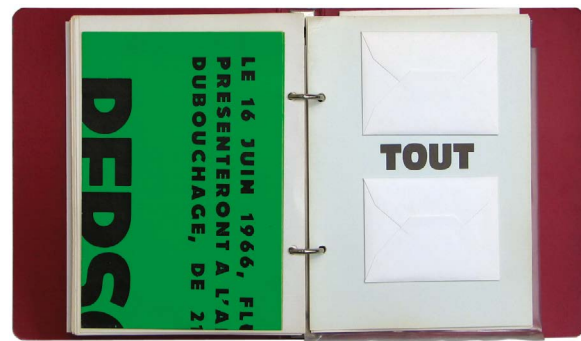


186. TINGUELY, Jean. **meta-matic no. 10. Cologne. Edition Hake. 1965.** Square folio. (410 x 410 mm). [6 unnumbered leaves]. Leaf with publication details recto, two leaves with printed verse by Max Bense recto and three original signed colour drawings produced by Tinguely at lower right in black ink. Loose as issued in publisher's black card folder, with printed label pasted to front cover with artist's name. Jean Tinguely's extraordinary mechanical drawings produced by his constructed machine / sculpture 'meta-matic no. 10'. From the edition limited to 25 copies with three original drawings produced by 'meta-matic no. 10', each signed, numbered and dated by Tinguely in ink. Also included is the original printed prospectus for the portfolio with Tinguely's diagram of his 'Meta-Matic No. 10', a brief text and the details of the portfolio, as well as the poster for a Tinguely exhibition of Meta-Matic drawings at Burkhard Eikemann Classics. £4,500



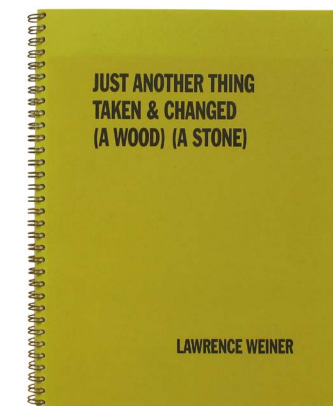
187. VARIOUS ARTISTS. **Geh durch den Spiegel. (Go Through the Mirror). Folge 1 - Folge 48. (All Published). Cologne. Galerie Der Spiegel. 1954 - 1966.** 46 vols. Folio. (c.380 x 260 mm). Printed text and illustration in colour and monochrome throughout with original graphics in various media all on various paper stocks. Original decorative printed card boards or card wrappers as issued. An excellent complete set of the innovative and exceedingly well-curated catalogue / bulletins of the Galerie Der Spiegel. Complete sets are scarce and we can locate no such series in institutions. This set, assembled by a German collector, with his occasional notes in pencil, is also with additional original graphics. A full list of the issues and the specific artists represented is available on request. £12,500



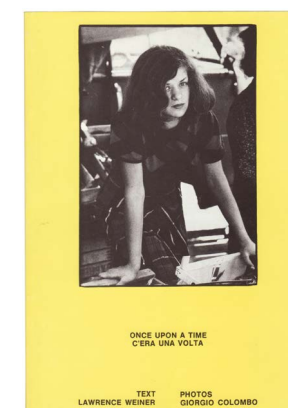


188. VAUTIER, Ecris pour la gloire a force de tourner en rond et d'etre jaloux (entre 1960 et 1970) Ben. Paris. Ben Fluxus. 1970. 8vo. Unpaginated. Several hundred texts, drawing & photographs reproduced. Loose pages, hole-punched, issued in ring binder. Title label printed in red and black pasted to front board. Edition limited to 751 copies, with this one of 100 copies signed and numbered by the artist on the colophon. Compilation of Ben works, including Quelques Idees, Moi Ben je signe, Esthetique, Cinema, Theatre, Musique, and Poesie. Complete with the series of posters (folded in rear plastic pouch) and the 'Tout' cards in envelopes. £900

192. WEINER, Lawrence. Just Another Thing Taken & Changed (A Wood) (A Stone). Antwerp / Brussels. Galerie Micheline Szwajcer / Yves Gevaert. 1989. 4to. (280 x 220 mm). pp. (48) printed recto only. Four-colour offset printing on Arches paper. Original publisher's spiral-bound green card wrappers with printed titles to front cover in black. Artist book. Edition of 125 copies, numbered and signed by Lawrence Weiner. [Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, no. 33]. £650



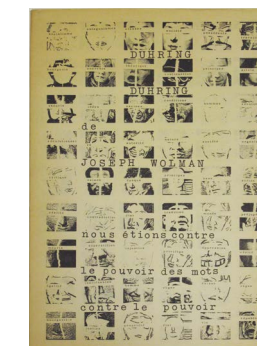
193. WEINER, Lawrence. Once upon a time. C'era una volta. Milan. Franco Toselli. 1973. 8vo. 17 x 12 cm. pp. 44. Publisher's wrappers. Creasing to copy. Artist book, with texts by Weiner accompanied by photos by Giorgio Colombo. Limited to 1,000 copies. Weiner's first venture into the use of photography in his artist books. [Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p. 33; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167]. £85



194. WILLIAMS, Mason. Bus. Beverley Hills, CA. Blockbuster Bus Book Company. 1967. Folded screenprint in card box. (382 x 438 x 130 mm). [16 pasted sheets]. Monochrome screenprint reproduction photograph recto only on billboard stock of a Greyhound bus ('Actual size photograph of an Actual bus'); original photograph by Max Yavno, conceived by Mason Williams, printed by The Benline Process Color Company (Deland, FL) and Pacific Display (Los Angeles, CA); total sheet size: 3137 x 11023.6 mm (i.e. 3.137 x 11.0236 m). Loose as issued in original corrugated fiberboard card box by Bob Willis with internal flap, printed title in black to front cover, title, credit and 'WARNING: / DO NOT OPEN / IN THE WIND' to spine, publication details and justification to interior flap. Mason Williams quixotic conceptual multiple, the box 'Bus': 'Actual size photograph of an Actual bus'. From the edition limited to 200 copies. [see Lorraine Wild's '100% Design' in 'Design Observer', 2008; see masonwilliams-online.com]. £17,500



195. WOLMAN, Gil. Duhring Duhring, nous étions contre le pouvoir des mots contre le pouvoir. Paris. Published by the artist. 1979. Tabloid folio. pp. (64). Profusely illustrated throughout. Loose as issued in tabloid newspaper format. Wolman's second artist book published in the same year as 'L'homme séparé'. Keen for the book to be widely distributed, he printed an edition of 5,000. Nearly all these copies were destroyed in the act of arson committed on 28 November 1980 at the Galerie Speiss warehouse, where 'L'arbre séparé' was also in storage. £1,450



189. WATANABE, Katsumi. Shinjuku Guntoden 66/73. (Shinjuku: The Story of Band of Thieves 66/73). Tokyo. Baragahosha. 1973. Small 8vo. pp. 128. Each page with photo illustration bleeding over page-edge. Captions beneath each in Japanese. Original photo-illustrated wrappers, staples very slightly recessed, otherwise a very fine copy. First edition of Watanabe's first book, populated by images of the denizens of Shinjuku, almost exclusively portraits, with little of the violent or blatantly sexual overtones noted in other major books covering similar subject matter. A cult classic, now exceedingly scarce. (Auer 570). This copy SIGNED by Watanabe in pen on the rear cover. He has also handwritten his own title alongside his name, which translates as 'PHOTOGRAPHER ON DEMAND'. £3,500



190. WEINER, Lawrence. (Untitled). Amsterdam. art & project. 1971. Narrow 8vo. (210 x 99 mm). pp. (20). Publisher's wrappers, stapled. A fine copy. Weiner's texts in English, and also translated into Dutch by Louise van Santen. One of Weiner's earliest publications, and his first artist book for Amsterdam's 'Art & Project'. Limited to 300 copies. [Ref. Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p.15; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167; Lippard - Six Years: The dematerialization of the art object, p.219]. £300



191. WEINER, Lawrence. having from time to time a realltion to:/ van tijd tot tijd in een relatie staan tot: Amsterdam. art & project. 1973. Narrow 8vo. (208 x 100 mm). pp. (24). Publisher's wrappers, stapled. A fine copy. Weiner's texts in English, and also translated into Dutch by Coosje Kapteyn-van Bruggen. One of Weiner's earliest publications, and his second artist book for Amsterdam's 'Art & Project'. Limited to 300 copies. [Ref. Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p. 35; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167]. £200



