

Sims Reed

E-list: October 2022



1.

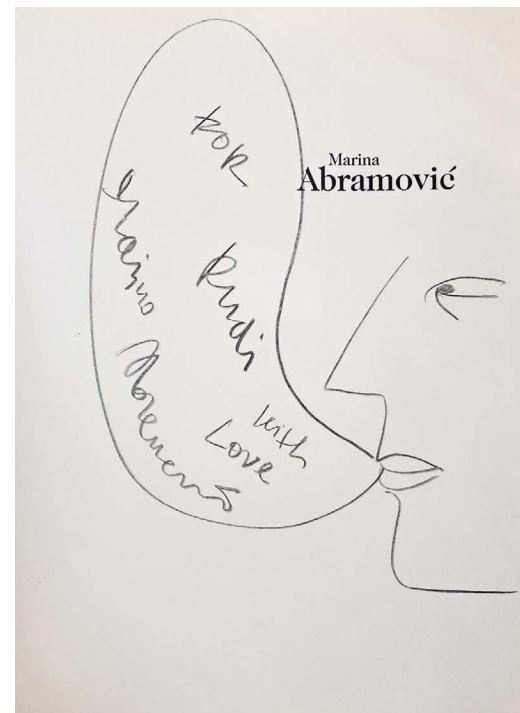
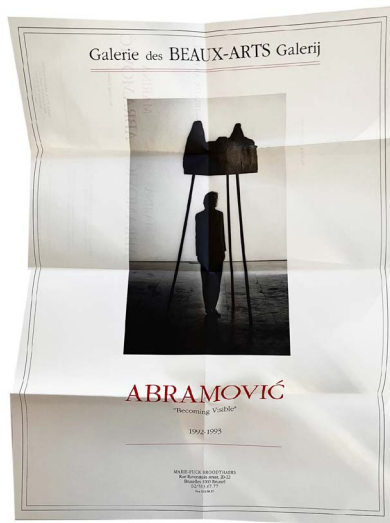
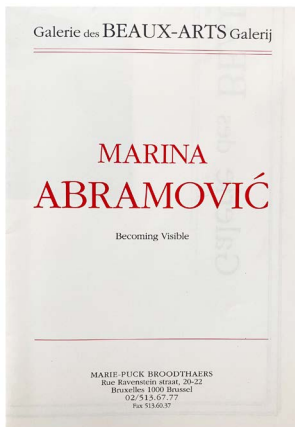
ABRAMOVIC, Marina. Celant, Germano. Public Body. Installations and Objects. 1965 - 2001. Milan. Charta. 2001.

Germano Celant's iconic monograph of Abramovic with a signed drawing by her dedicated to the curator and art historian Rudi Fuchs.

Also inserted loose is the exhibition poster for Abramovic's 'Becoming Visible' at Galerie des Beaux-Arts Galerij 1992 - 1993. The poster is folded (as issued).

Square 4to, pp. 496. Half-title with Abramovic's pencil drawing of a woman in profile (uttering the words 'For Rudi with love Marina Abramovic'), title page and the text accompanied by illustrations in colour and black and white. Original publisher's blue cloth.

£1,250



ARAGON, Louis, André Breton, Paul Eluard, Philippe Soupault et al. **Un Cadavre. (Neully-sur-Seine). (Imprimerie). Spéciale 'du Cadavre'. (1924, 18 Octobre).**

A very good copy of the scarce, first collective Surrealist tract *Un Cadavre*.

Not to be confused with the later 1930 Surrealist anti-Breton tract also titled 'Un Cadavre', this 1924 version - it is notable as the first collective tract issued by the Surrealist group - was prompted by the funeral of Anatole France (1844 - 1924). The first Surrealist manifesto was published on October 15th, 1924 (although the dissident Surrealists had published an earlier manifesto on October 1st), while 'Un Cadavre' was issued on the 18th. The vitriolic tone of the text provoked - as intended - outrage and caused a scandalous sensation at the violent attack on a figure regarded as the model of French literary magnificence. An academician, France had been nominated for and won the Nobel Prize for Literature in 1921 but his achievements meant little to the iconoclastic generation that included Louis Aragon, André Breton, Paul Eluard, Philippe Soupault et al.

The texts in 'Un Cadavre' include the following: 'L'Erreur' (Philippe Soupault); 'Un Vieillard Comme les Autres' (Paul Eluard); 'Ne Nous la Faites Pas à l'Oseille' (Pierre Drieu la Rochelle); 'Anatole France ou la

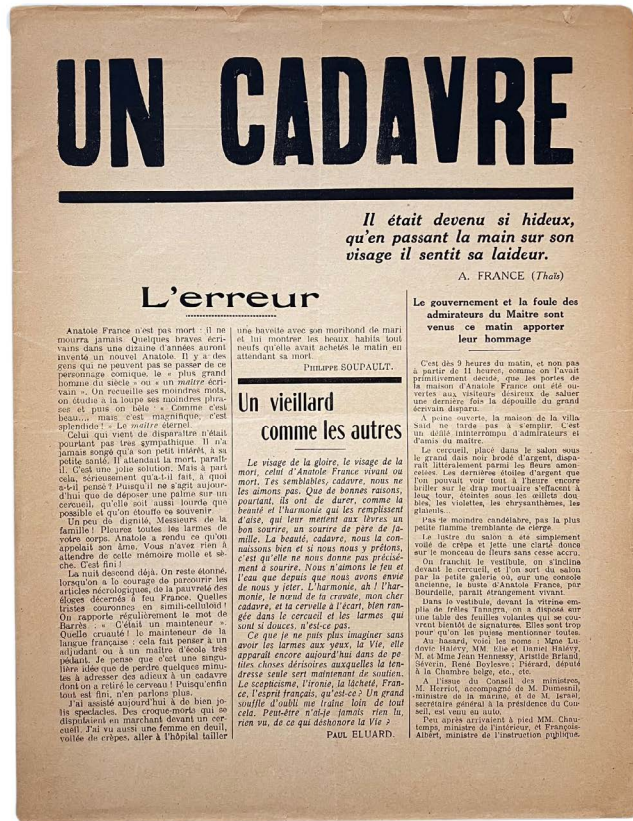
Médiocrité Dorée' (Joseph Delteil); 'Refus D'Inhumer' (André Breton); 'Avez-Vous Déjà Giflé un Mort?' (Louis Aragon). Apparent contributions from his doctors, 'Guillaume': 'Le cerveau de France est digne de son génie' as well as 'Mignon et Gaudeau' are also included as well as anonymous contributions. 'Un Cadavre' concludes with the banner: 'A LA PROCHAINE OCCASION IL Y AURA UN NOUVEAU CADAVRE'. With hindsight the irony is poignant that the 'nouveau cadavre' was to be André Breton himself in the 1930 iteration of 'Un Cadavre'.

'Un Cadavre' is scarce, and digital versions aside, we locate examples at the Tate, France's Bibliothèque Nationale and Médiathèque de Montpellier as well as MoMA, Yale and Columbia in the US; it is possible that the example at Columbia, included with the copy of *La Révolution Surréaliste* belonging to Jean Carrière, is the later 1930 version.

[Ades 9.76, see pg. 235].

4to. (320 x 248 mm). [Bifolium of newsprint paper]. Printed text recto and verso in columns in newspaper format throughout, sheet with central crease and small area of loss at centre of fold not affecting text. Loose as issued.

£1,750



3.

ARCHIGRAM. Herron, Ron et al. Architectural Digest. (Archigram issue). November 1970. London Architectural Digest. 1970.

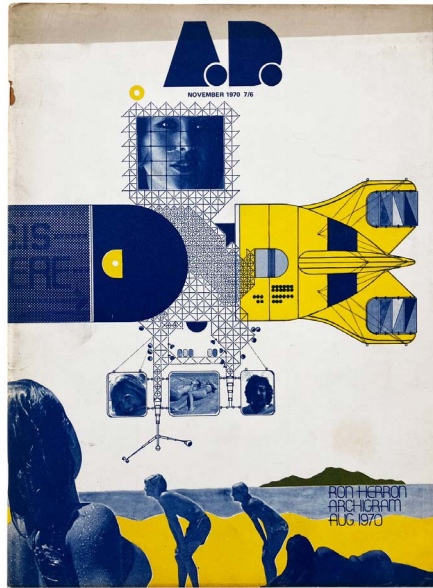
4to. (298 x 220 mm). pp. 56. Original publisher's illustrated wrappers.

£200

The Archigram issue of Architectural Digest (1970).

Architectural Design was the first British commercial architectural press to feature the work of Archigram. Archigram were formed in London in the 1960s. They were an experimental collective of architects that designed cities of the future, inspired by technology and consumer culture.

Some soiling to front cover.



E-list

October 2022

4..

ARCHITECTURAL ASSOCIATION.
PRICE, Cedric, Michael Webb et al.
Architectural Association (ed.) clip-
kit: studies in environmental design.
London, Bedford Sq. 1966.

*4to. (289 x 215 mm). Two-fold out
leaves; advertisements to rear. Original
publisher's plastic-bound wrappers
with design in neon-pink.*

£400

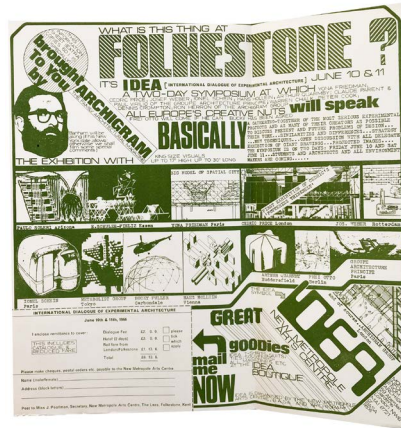
A very good copy of this progressive
architectural periodical, with addition-
al Archigram ephemera.

'Clip-Kit' was produced according
to a distinct methodology of com-
position, made up of monthly sheets
which 'will complete a file every half
year.'

Edited by Architectural Association
students Peter Murray and Geoffrey
Smyth, the first page states its aims:
'CLIP-KIT is concerned with progres-
sive architectural ideas.'

Contributors included in this edition
include: Cedric Price, Michael Webb,
Mobile Unit, Stuart Passey, Frank
Hess, John Clellan, John Bartlett and
Reyner Banham. The restrictive pa-
rameters of most architectural thought
today, and the consequent narrow
preoccupations of both architects and
students is making the design of our
environment an anachronism in an
era of unprecedented technological
change.

Loosely included in this copy is
an Archigram flyer for the two-day
symposium of IDEA (International Di-
alogue of Experimental Architecture),
Folkestone 1966. The flyer has been
folded (see right).



5.

AVALANCHE. Sharp, Willoughby & Liza Béar. Avalanche. [5 issues]. New York. Kineticism Press / Center for New Art Activities. 1971 - 1972.

A good run of this important conceptual art magazine.

The issues offered here comprise Fall 1971, Spring 1972 (with duplicate 'Lenz 1972'), Summer 1972 and Fall 1972.

'Avalanche' was published by Willoughby Sharp, edited by Elizabeth Béar. At the time, Sharp was a New York-based art historian and independent curator and Béar an underground magazine editor who had recently moved to New York from London. They published the first issue in 1970 and collaborated on the thirteen issues from 1970 to 1976. They both conducted the interviews and conversations with the artists. Avalanche focused on art from the perspective of artists rather than critics, and investigated new forms of art that were developing in the U.S. and Europe with a radical new media format - probing interviews, extensive use of photography and dynamic layouts.

The first issues of 'Avalanche' took the form of a square magazine, featuring brooding portraits of artists on each cover. Here we have Barry Le Va (No.3), Lawrence Weiner (No.4), Yvonne Rainer (No.5), and Vito Accornci (No.6). When printing costs skyrocketed in 1974, Avalanche switched to a newspaper format (Nos. 9-13).

Avalanche is complete in 13 issues.

[Gwen Allen - Artists' Magazines. An alternative space for art, p. 242].

Square 4to. (235 x 235 mm). Illustrated throughout in black and white. Original publisher's stapled wrappers.

£300



BLAKE. Young, Edward. The Complaint, and the Consolation; or, Night Thoughts. London. R. Noble. 1797.

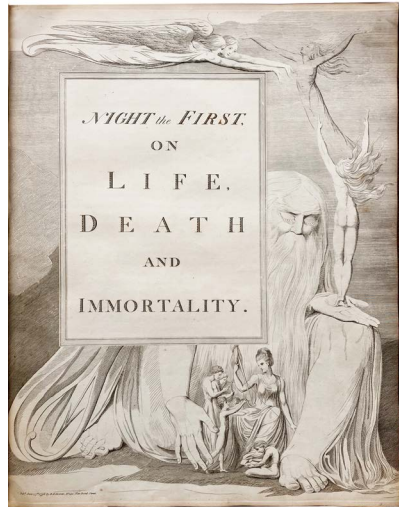
[PROVENANCE: Contemporary ownership signature "M.A. Cukit 1812" in black ink to title. The Cukits were a family of Liverpool Merchants. Bookplate of Paul Eluard].

Paul Eluard's copy of the first edition of Blake's illustrations for Edward Young's *Night Thoughts*.

'Night Thoughts' is a key work in the Blake canon, executed at a crucial point in his career. Sometime in 1795 or 1796 Blake was commissioned by the publisher Richard Edwards to undertake the illustration of each page of Young's bestseller 'Night Thoughts'. It was intended to publish the whole poem of nine nights in installments accompanied by engravings based on Blake's drawings, but Edwards went out of business after the first volume consisting of 4 Nights and the project was never completed.

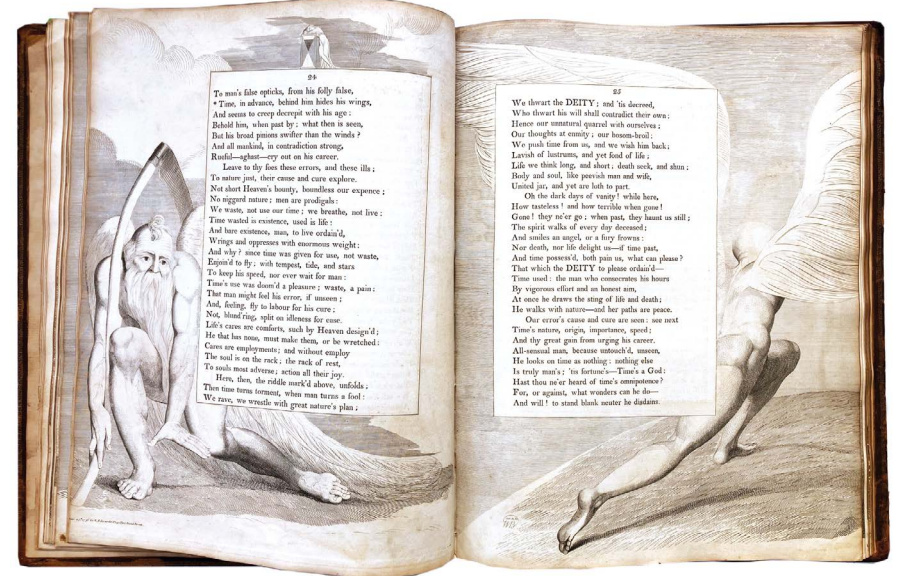


'Blake has undertaken to make designs to encircle the letter press of each page of Young's *Night Thoughts*, Edwards the Bookseller, of Bond Street employed him and has had the letter press of each page laid down on a large half sheet of paper. There are about 900 pages - Blake asked 100 guineas for the whole. Edwards said he could not afford to give more than 20 guineas for which Blake agreed. Fuseli understands that Edwards proposes to select about 200 from the whole to have that number engraved (by Blake) as decorations for a new edition.' (Blake Records).



Folio. pp. viii, (ii), 95, (ii). Printed title, advertisement (pp. iii - viii), leaf with 'Explanation of the Engravings' bound in at rear of volume and 43 leaves with engravings by William Blake surrounding the text. Contemporary full calf.

£12,500



5.

BURCHARTZ, Max. Küppers, Paul Erich. Raskolnikoff. 10 Steinzeichnungen von Max Burchartz. Düsseldorf. Galerie Flechtheim. 1919.

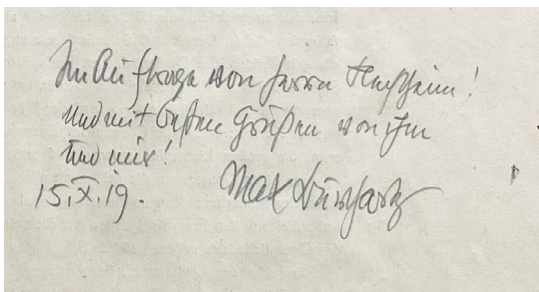
A good association copy of Max Burchartz's portfolio illustrating characters from Dostoyevky's *Crime and Punishment*.

From the edition limited to 100 copies with each lithograph signed by Burchartz in pencil; this copy with a presentation from Burchartz to the publisher on the verso of the justification: "Im Auftrag von Herrn Flechtheim / und mit guten Grüssen von ihm / und mir! dated '15.X.19'".

The portfolio cover shows some signs of wear.

Large folio. (505 x 690 mm). [11 leaves]. Leaf with foreword, justification with presentation from the artist verso and 10 original lithographs by Max Burchartz, each signed and inscribed with titles and 'Probedruck' in pencil. Loose as issued in original publisher's blue portfolio with title and illustration to cover.

£4,750



Müller-Küppers von Max Burchartz!
Müller-Küppers von Max Burchartz
und mir!
15.X.19. Max Burchartz



6bis.

BUREN, Daniel. Césaire, Aimé.
Cahier d'un Retour au Pays Natal.
Paris. Editions du Solstice. 2004.

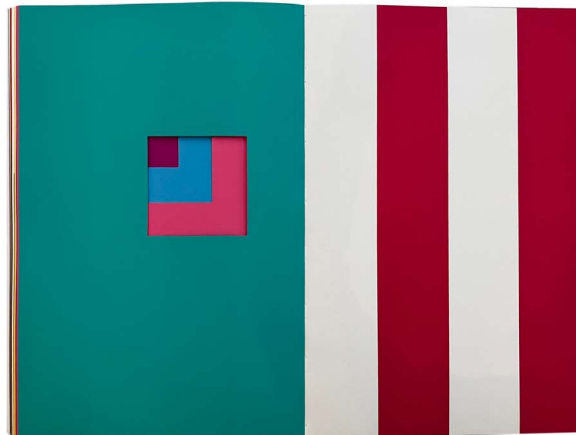
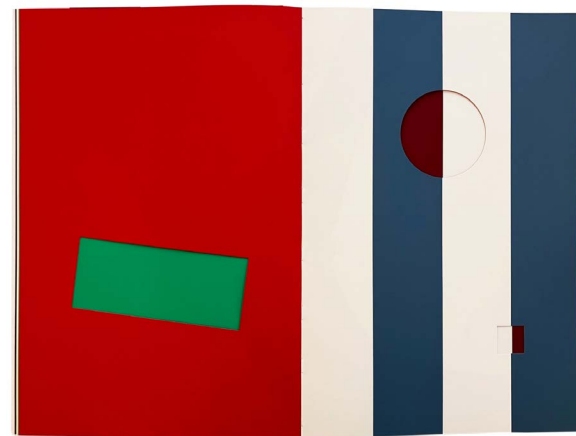
The deluxe edition of Buren's *Cahier d'un Retour au Pays Natal* with four original drawings.

One of 20 copies from the edition de tete with 4 original drawings by Buren, each with Buren's specially designed blindstamp. The complete edition was limited to 140 copies on velin BFK de Rives signed on the colophon by Césaire and with Buren's blindstamp.

The original drawings are executed in crayon; 2 in colour and 2 in black crayon.

Folio. (523 x 348 mm). pp. xxxiii + colophon (iv). With 29 screenprinted leaves by Daniel Buren, each leaf printed double-sided, the majority with geometric cut-out sections; 4 additional drawings, each with Buren's stamp. Original publisher's white cloth, with Buren's printed black vertical stripes, matching slipcase with yellow stripes.

£17,500



7.

BURRA, Edward. Wolfe, Humbert. ABC of the Theatre. Cresset Press. (London). (1932).

4to. (260 x 200 mm), pp. 50. With 25 line blocks after drawings by Edward Burra. Original publisher's boards with silver printed jacket.

£200

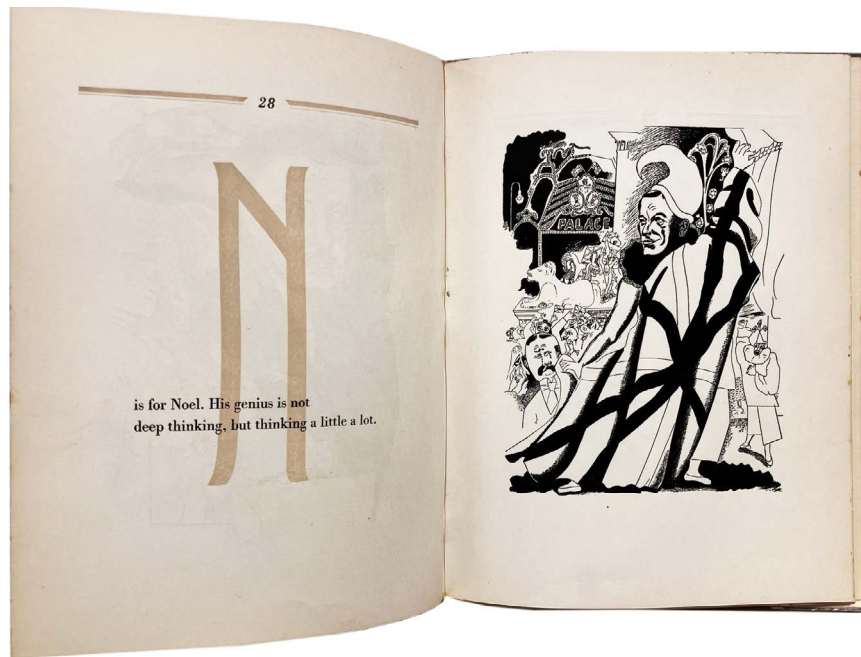
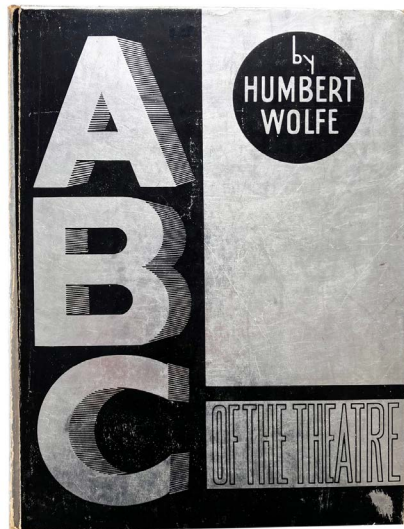
An excellent collaboration between artist and poet: Edward Burra illustrating Wolfe's charming *ABC of the Theatre*.

Edward Burra's drawings depict theatrical characters, actors and scenes associated with the theatre.

With a card from the author inserted loose.

Initial letters designed by Kathryn Hamill.

Usual minor rubbing to the metallic boards.



8.

DALI, Salvador. Exposition Salvador Dali. Paris. Pierre Colle. 1932.

The very scarce catalogue - with the additional inserted illustrated leaf - for Salvador Dali's 1932 exhibition chez Pierre Colle.

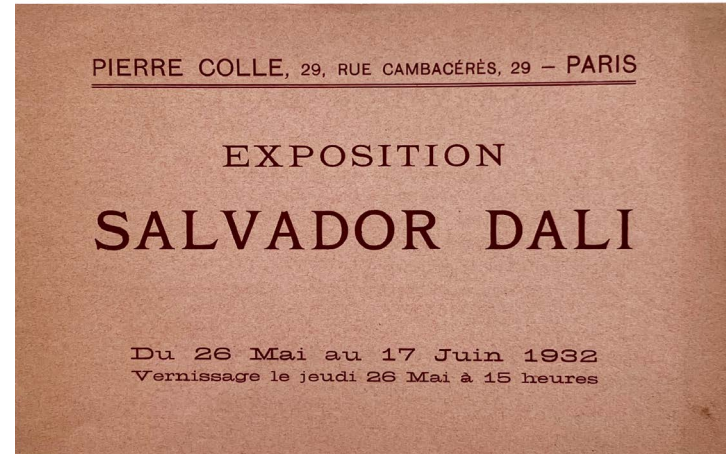
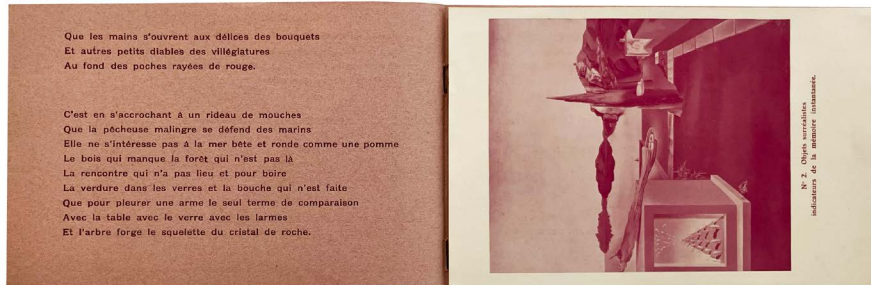
The exhibition at the gallery of Pierre Colle in rue Cambacérés was held from May 26th to June 17th with the vernissage on May 26th. The catalogue lists 25 paintings and works on paper by Dalí together with two 'Objets surréalistes'. The paintings include works from Dalí's early Surrealist output including 'La vieilllesse de Guillaume Tell', 'Hallucination: Six images de Lénine sur un piano', the two different works 'L'homme invisible', 'Symbole agnostique'

and others. The work depicted on the inserted leaf, number 2 in the catalogue, is 'Objets surréalistes indicateurs de la mémoire instantanée'. The two objects listed are 'Horloge hypnagogique' and 'Horloge basée sur la décomposition des corps'.

The catalogue opens with the first edition of Paul Eluard's 43-line poem 'Salvador Dali'. Eluard's wife Gala began a liaison with Dali in 1929, left Eluard for Dali and the couple were married in 1934.

Oblong 8vo. (156 x 240 mm). [4 un-numbered leaves including wrappers]. Front wrapper verso and following leaves with Paul Eluard's poem 'Salvador Dali' and 'Catalogue' concluding on rear wrapper; with the additional inserted leaf of cream glossy paper with title and a painting by Dali in sanguine (see below). Original publisher's salmon stapled wrappers as issued with titles to front cover in red.

£1,250



9.

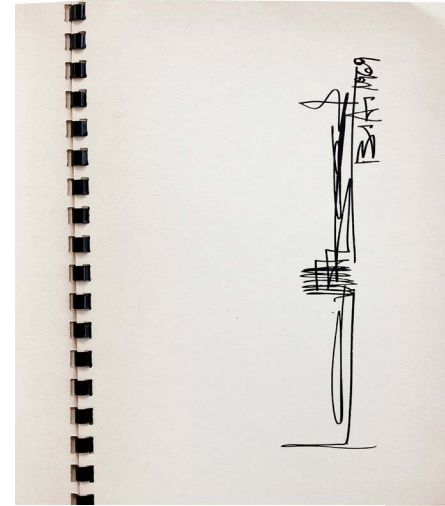
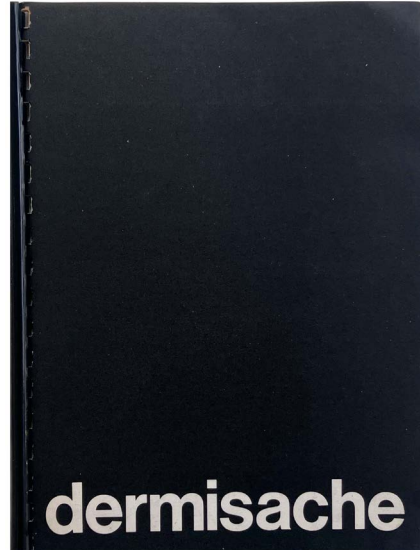
DERMISACHE, Mirtha. Glusberg, Jorge (ed.) mirtha dermisache en arte de sistemas en latinoamerica internacionala cultureel centrum antwerpen / belgique / abril - may 1974. (mirtha dermisache in art of systems in latioamerica). Buenos Aires. cayc. 1974.

8vo. (215 x 160 mm). [8 unnumbered leaves]. Title page followed by 7 full-page reproduction drawings printed recto and verso, leaf reproducing Dermisache's signature recto, final leaf with colophon. Original publisher's spiral bound wrappers.

£550

The elegant and rare Dermisache publication from the centro de arte y comunicaci3n (Buenos Aires).

From the edition limited to 2,000 copies.



10.

DIETRICH, Hans Joachim. Glusberg, Jorge. hans joachim dietrich en el centro de arte y comunicacion. septienvre 1973. Buenos Aires. c.a.y.c. 1973.

*4to. (215 x 160 mm). [10 leaves].
Monochrome images throughout.
Original publisher's spiral bound black
wrappers.*

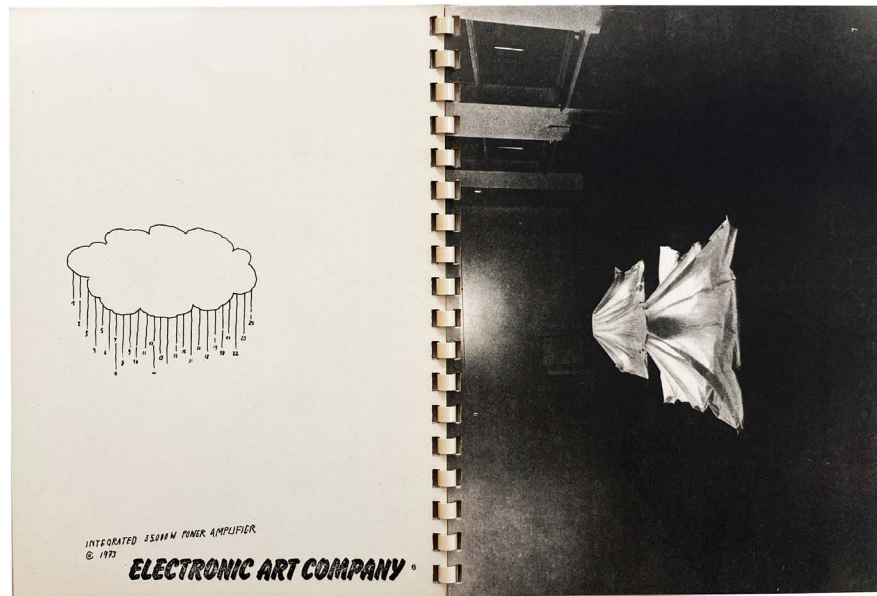
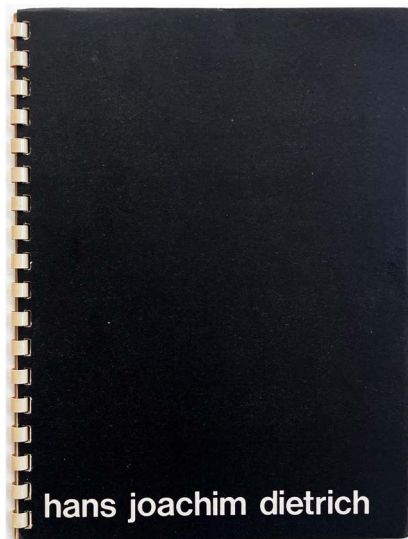
£150

A rare Hans Joachim Dietrich
publication.

With a text by Jorge Glusberg.

Each illustration is numbered and
indexed at the rear.

'Machine is above all instrument
which enables me to be poetic.'
(Jean Tinguely).



11.

DINE, Jim. Raworth, Tom. The Big Green Day. London. Trigram Press. 1968.

A very good copy of this collaboration between Jim Dine and Tom Raworth.

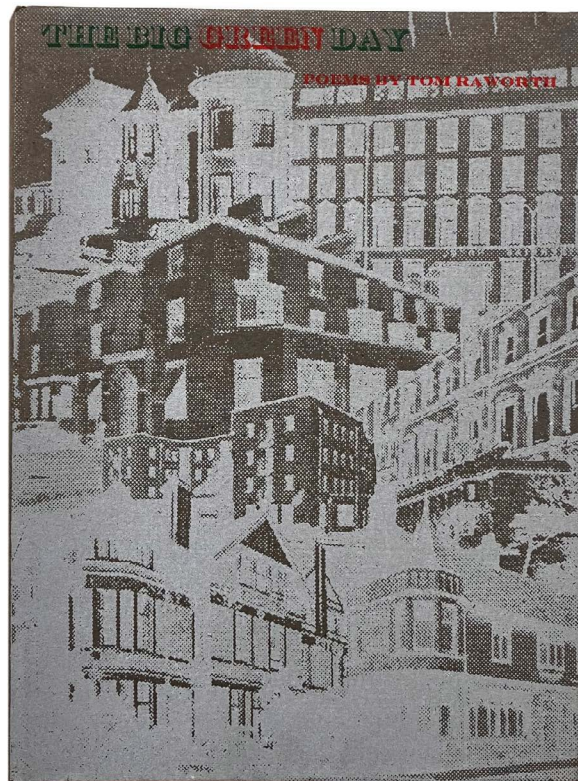
From the normal edition, aside from the 100 copies signed and numbered by artist and poet.

The publication is meticulously designed with woodblock titles for each poem.

'A big green day today is singing to itself / A vast orange library of dreams, dreams.' (Ted Berrigan, from the final leaf).

4to. (255 x 190 mm). pp. 45. Tom Raworth's poems on cream wove paper accompanied by 3 full-page reproduction drawings by Jim Dine. Original publisher's cloth boards with printed wrappers.

£70



12.

ERNST, Max. Histoire Naturelle. Paris. (Editions Jeanne Bucher). 1926.

Max Ernst's early frottage experiments.

From the edition limited to 300 numbered copies, with this one of 250 copies on vélin Lafuma signed in ink and numbered in pencil by Max Ernst.

One of Ernst's earliest childhood recollections was of an imitation mahogany panel opposite his bed which he was prone to peruse while falling asleep. Such an image helped spark his invention of frottage (rubblings of diverse materials such as planks, bricks, watch parts, cheese graters, buttons, etc.).

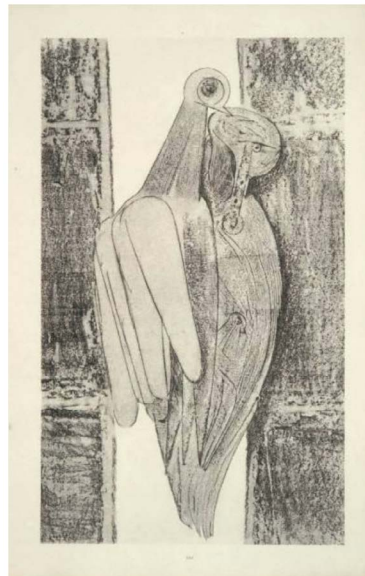
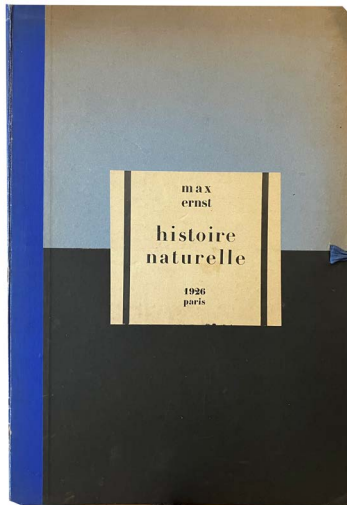
Made during the latter half of 1925, this album represents only a small portion of the hundreds of frottages Ernst produced during that period. Bearing both poetic and descriptive titles (The Fascinating Cypress, The Vaccinated Bread), the plates are introduced by Ernst's dada compatriot Hans Arp by means of a long automatic prose poem. The text is printed without capitals throughout; the final plate ('ève la seule qui nous reste') is misnumbered '43' in the list of plates.

'vous voyez donc qu'on ne consume monsieur son père que tranche par tranche. impossible d'en finir en un seul déjeuner sur l'herbe et le citron même tombe à genoux devant la beauté de la nature.' (arp's final paragraph in the 'introduction').

'Sans aucune doute l'ouvrage le plus beau dû à la technique du 'frottage', inventée par Max Ernst, comme équivalent pictural à l'écriture automatique.' (see catalogue de la Bibliothèque Daniel Filipacchi, Première Partie).

Folio. (512 x 355 mm). [2 bifolia (432 x 280 mm) with title, Arp's 'introduction', list of plates and justification + 34 leaves of plates]. Illustrated with 34 lithograph plates by Max Ernst each printed recto only and numbered I - XXXIV (sheet size: 498 x 324 mm or the reverse). Loose as issued in publisher's cloth-backed portfolio, printed title label to upper board.

£8,000



13.

FREUD. Moore, Nicholas. The Glass Tower. Drawings by Lucian Freud. London. Nicholson & Watson. 1944.

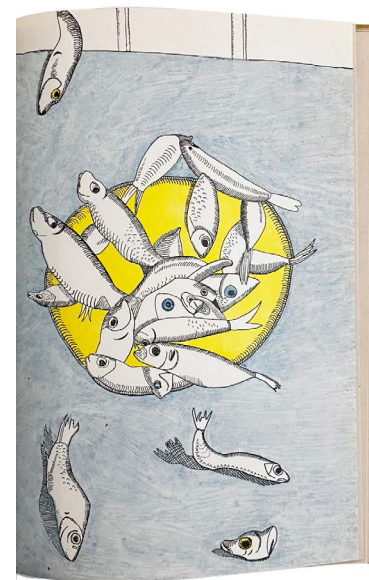
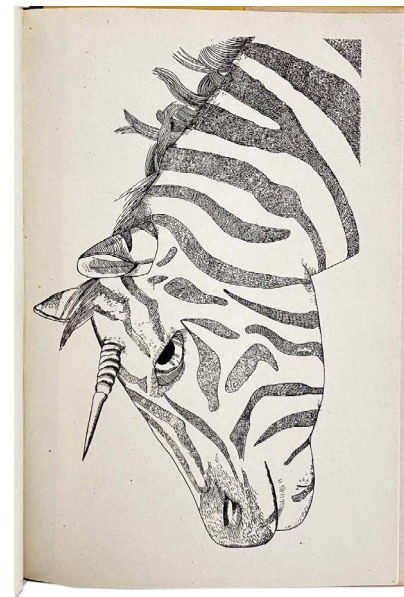
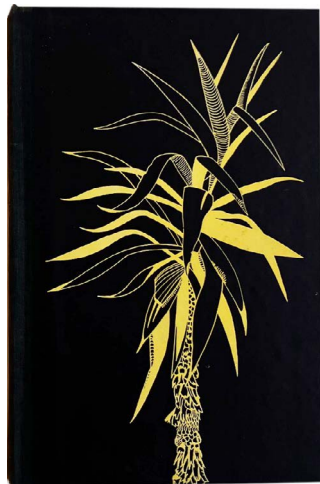
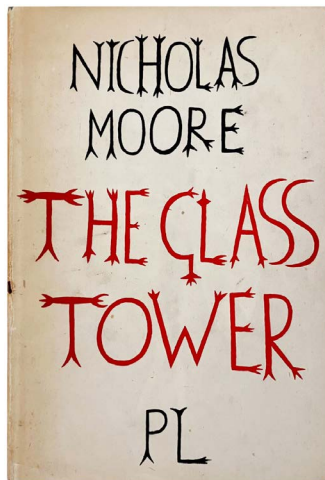
The first book illustrated by Lucian Freud.

'An unusual personality emerges from them [the poems] who is at once serious and full of good humour ... The drawings, in the same mood, are by the young painter, Lucian Freud.'

(From the jacket blurb).
Previous owner's inscription to initial blank.

8vo. (220 x 145 mm). pp. 127. Printed title with small vignette after designs by Freud, 6 full-page plates (3 in colour) and 10 illustrative vignettes (1 in colour). Original publisher's cloth-backed two-tone printed boards with designs by Freud, gilt title to spine, original jacket with titles to front cover and spine in red and black, list of publications to rear, printed text to flaps, spine rubbed and with some toning, old tape reinforcements to head and foot.

£400



14.

Hansen, Al. Black Book. Cologne. Edition Hundertmark. 1981.

Al Hansen's scarce Black Book.

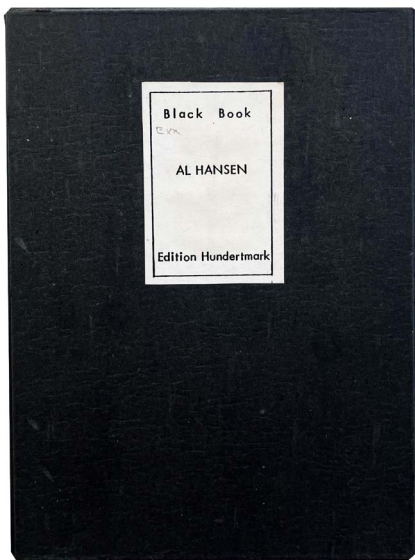
From the edition limited to 20 copies, each signed, dated, title and numbered in pencil by the artist: inscribed in pencil to first leaf verso: 'Al Hansen Köln 1981' and in pencil to final leaf verso: 'Black Book 12 / 20'.

'The A project is to get the Black Book back. / The B project is to get back to Hollywood, California.'

'...1959 I made the Black Book. Once, John Cage performed it as a notation on the New School class black grand piano. In 1960, visiting Jim and Nancy Dine uptown, I left it behind. They moved. Months later, I went up to get it. Nancy said it was packed way in a trunk full of stuff. Probably still is. I never saw it again. It looked just like this, but bigger.' (From Hansen's 'The Story of the Black Book').

8vo. (180 x 140 mm). [12 leaves]. Leaf with text pasted recto ('The Story of the Black Book') signed and dated by Al Hansen in pencil to verso, followed by 11 black card shapes / compositions; colophon page to rear. Loose as issued in black card box, white paper label with titles in black pasted to lid.

£550



THE STORY OF THE BLACK BOOK
The A project is to get the Black Book back.
The B project is to get back to Hollywood, California.
I remembered the Black Book while drifting off to sleep in the black basement sound studio of Bernd Schmitz below his Kurfürstenhof in Köln. Armin is in Berlin. So is Stefan Wiewarko. The Udo photo of James Lee Byars (blindfolded talking to Joe Byars, completely black room. No light. Angles, edges, corners and Udo snoring softly. Dedicate the Black Book to the busy Bees, Bibbe, Byars, Beys, Brecht, MarzB, Ben V., Black, Henrik Flyds Beck, Add, Barbara Minsky, Smith, Stoltz, 1958: Graybar Bldg, Madison Ave. Advtg. Art. Art Director Al Hefner gives me 3 Black paper display books. I give one to Larry Poons in Sam Goady's across the street. Number 3 I give to Dennis Wheeler, A. D. at Car & Driver Magazine on lower Park Ave. Mailroom guy Don McAree and Poons had the Epitome Cole on Bleecker St. Dick Higgins, Taylor Mead, and myself did action art events performances. N.Y. C. Audio-Visual Group. End was always Larry reading Tzara's poem Roar from Motherwell Dada book wearing cafe's toilet seat around his neck sitting on chair atop table. Dick and I met at John Cage's class for Experimental Music at New School for Social Research. The original Black Book was 18" tall by 15" wide. It was beautiful. I didn't want to put pictures in it or paint on it. Finally, it told me how it wanted to be. 1959 I made the Black Book. Once, John Cage performed it as a notation on the New School class black grand piano. In 1960, visiting Jim and Nancy Dine uptown, I left it behind. They moved. Months later I went up to get it. Nancy said it was packed away in a trunk full of stuff. Probably still is. I never saw it again. It looked just like this, but bigger.
Al Hansen Köln Nov. 21, 1981

15.

HOCKNEY, David. David Hockney. Pictures with frames and still life pictures. [Exhibition invitation]. London. Kasmin Limited. 1965.

Playful invitation card to an early Hockney exhibition at Kasmin Gallery London.

Sheet of glossy card (210 x 147mm) folded to make a freestanding card-object, with rectangular cut-out section. Printed in black and gold, reproducing Hockney's 'Picture of Hollywood Swimming Pool' (1964).

See image opposite page (top left).

£250

16.

HOCKNEY, David. 1st British International Print Biennale. 23 November 1968 - 19 January 1969. Bradford City Art Gallery and Museums. [Exhibition Poster]. London. Curwen Studio. (1968).

A mint copy of this iconic poster.

Published on the occasion of the 1st British International Print Biennale which took place at Bradford City Art Gallery and Museums from 23 November 1968 - 19 January 1969.

The poster reproduces Hockney's drawing 'Trees and Grass' from 1968.

Single sheet. (Sheet size: 760 x 506 mm) Colour lithograph, signed in plate.

See image opposite page (bottom right)

£400

17.

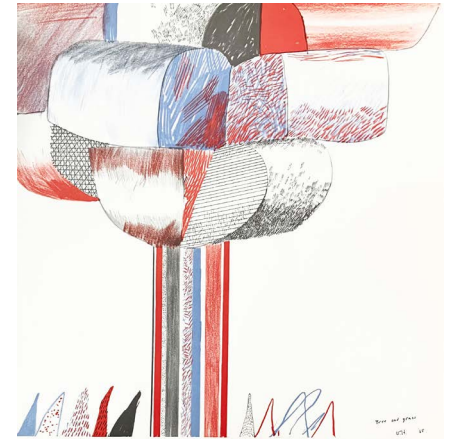
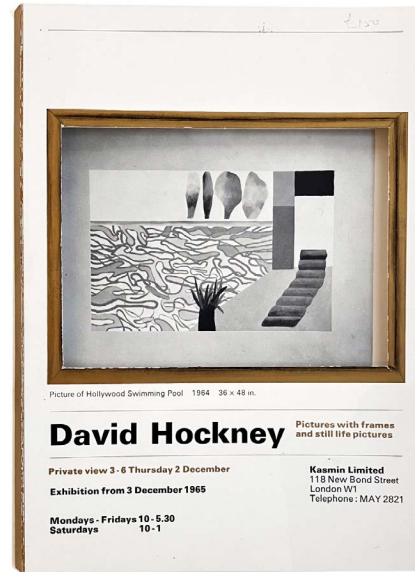
HOCKNEY, David. British painting '74. [Exhibition invitation]. London. Arts Council of Great Britain. 1974.

Scarce ephemeral invitation designed by David Hockney.

Published on the occasion of the 'British Painting' exhibition at the Hayward Gallery, London (26 September - 17 November 1974).

Thick sheet of card (210 x 147mm). Printed recto only in black, red and blue.

£75



1st British International Print Biennale

23 November 1968 - 19 January 1969

Bradford City Art Gallery and Museums
Cartwright Hall
Bradford
Yorkshire

18.

KASMIN GALLERY. [20 invitations].
London. Kasmin Ltd. 1963 - 1968.

Various, some folded. (210 x 146 mm).
Illustrated in colour.

An extensive collection of Kasmin
Gallery invitations.

£450

The present collection provides valuable
insight into the activities of Kasmin
Gallery between 1963 - 1968.

Solo exhibition invitations include:

1963: Richard Smith

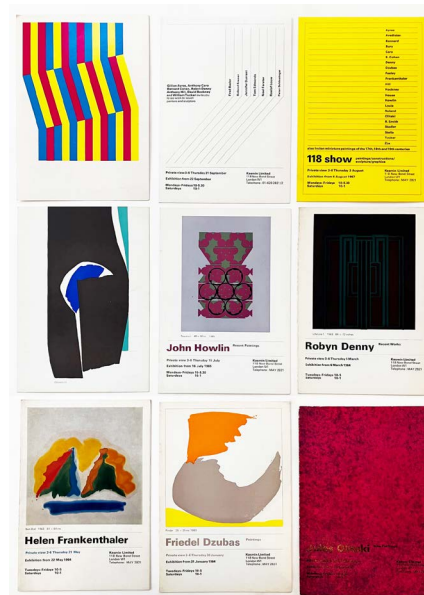
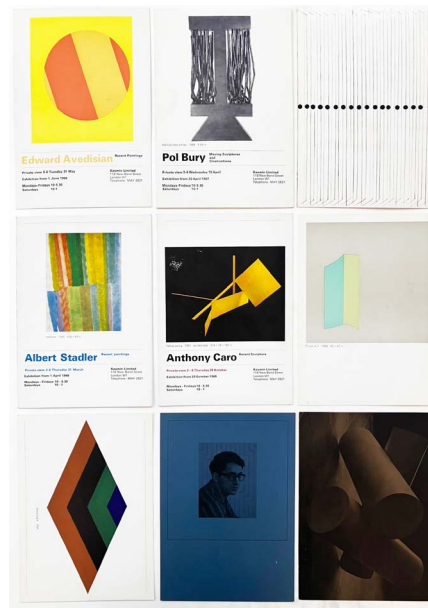
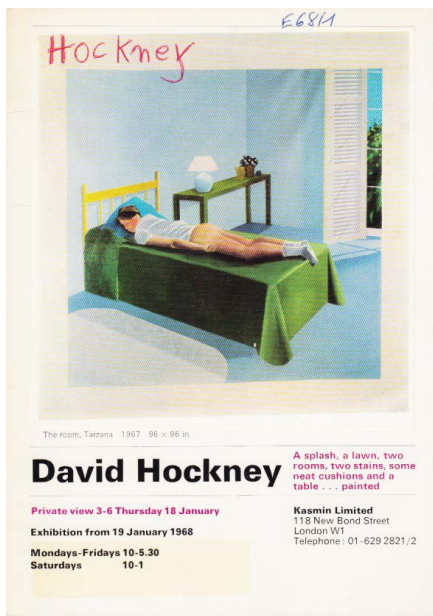
1964: Robyn Denny, Helen
Frankenthaler, Friedel Dzubas

1965: W. Darby Bannard, Friedel
Dzubas, John Howlin, Jules Olitzki,
Kenneth Noland, Anthony Caro

1966: Edward Avedisian, Frank Stella,
Albert Stadler

1967: William Tucker, Pol Bury,
Bernard Cohen

1968: David Hockney (with
annotation, see right)



19.

MATTA-CLARK, Gordon. Walls Paper. New York. Buffalo Press. 1973.

An excellent copy of *Walls Paper*, Gordon Matta-Clark's scarce artist book.

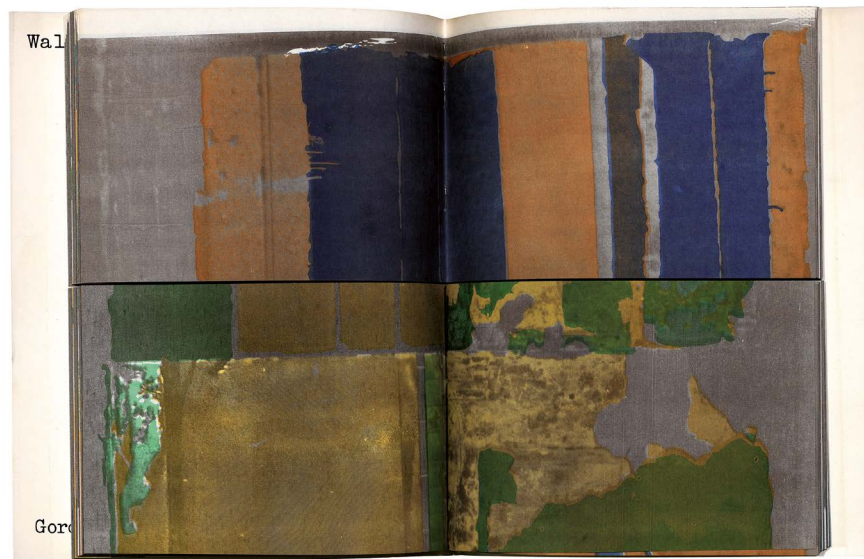
Gordon Matta-Clark, who died in 1978 aged only 35, was best known for his site-specific sculptural work known as 'building cuts'. These were sculptural transformations within constructions scheduled for demolition, made by cutting through them and exposing their cross section and interiors. Although requiring a good deal of quite violent hard work, Matta-Clark's creations now exist primarily in the form of photographs, videos and films.

'Walls paper' is his most renowned photobook. It consists of a suite of colour photographs depicting the exposed interior walls of Bronx tenement buildings that were being demolished. Clearly, Matta-Clark had not been able to get to these buildings before the wreckers, but instead of halving the building, he halved the book. Each page has been cut horizontally, so that the viewer can experience Matta-Clark's creative process, and 'split' the building while turning the pages.

[Parr & Badger, *The Photobook II*, pp. 148-149].

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.

£4,000



Wa.1

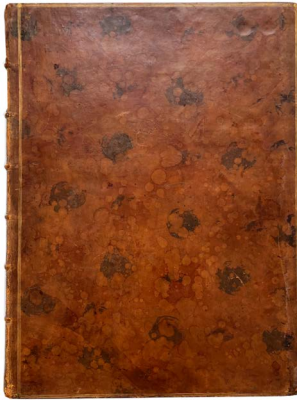
Gord

MOREAU, Jean-Michel, and Freudeberg, S. Suite d'Estampes pour Servir a l'Histoire des Moeurs et du Costume des François, dans le Dix-Huitième Siècle. Année, 1774. [&.] Seconde Suite d'Estampes ... &c. Année 1776. Paris. De l'Imprimerie de J. Barbou (suite 1); De l'Imprimerie de Prault (suite 2). 1774; 1777.

One of the most charming suites of engravings produced during the eighteenth century in France.

The first suite of plates are all engraved after Freudeberg by Romanet, Voyez l'aine, Lingee, Ingouf, Maleuvre, Duclos, and Bosse. The second suite is engraved after Moreau by Martini, Triere, Helman, Baquoy, Guttenberg, and Delaunay le jeune,

The first suite by Freudeberg bears the initials I.H.E. which are those of the artist's patron, Jean Henri Eberts, the Swiss banker. The second suite by Moreau le jeune continues the style of the first and, in a sense continues the story and its themes.



'... il faudrait citer, comme des petits chefs-d'oeuvre, presque toutes ses compositions si gracieusement, si élégamment, si savamment exécutées: c'est son triomphe.' (Cohen-de Ricci 352-353).

The engraving of the first suite are in the rare first edition (second state), with the captions against a shaded background.

This is the first edition of the first 2 suites; they were republished some 12 years later with the addition of a third suite.

Folio. (502 x 378 mm). pp. (ii), 3, 12 plates each with leaf of explanatory text; (ii), (4), 12 plates each with leaf of explanatory text. Printed title within decorative woodcut border with large woodcut vignette, two leaves with 'Discours Préliminaire' and 12 engraved plates each with leaf of descriptive text (first suite) and printed title within decorative woodcut border with large woodcut vignette, two leaves with 'Discours Préliminaire' (the second verso with 'Approbation' and 'Privilège') and 12 engraved plates each with leaf of descriptive text; sheet size: 491 x 364 mm. Contemporary full French mottled calf, boards ruled in gilt, banded spine with green morocco label with gilt title and toling in seven compartments, turn-ins with decorative roll tool borders, board edges with gilt rules, marbled endpapers, a.e.g.

£9,000



21.

PADIN, Clemente et al. OVUM - 2da. epocha, No. 6: El Silencio Es Salud. Montevideo. Abril 76.

4to. (c. 295 x 210 mm). 13 leaves including cover. Unbound, although originally stapled.

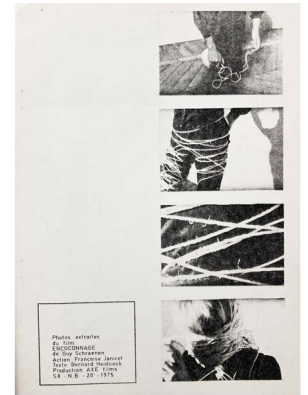
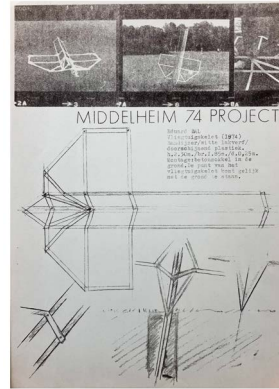
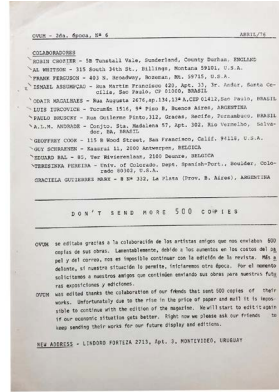
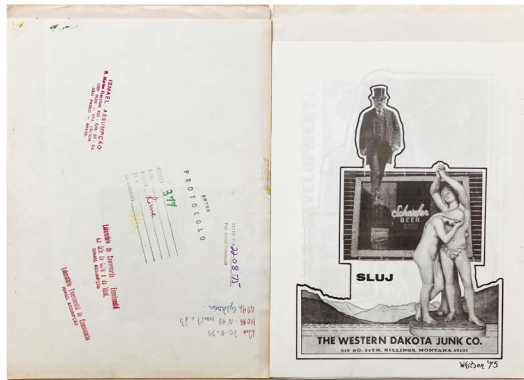
Issue No. 6 of the second generation of Clemente Padin's publication, OVUM, focusing on experimental poetry, writing and art.

£550

This issue with contributions by Robin Crozier, Al Whitson, Frank Ferguson, Ismael Assumpção, Odair Magalhaes, Luis Iurcovich, Paulo Bruscky, A. L. M. Andrade, Geoffrey Cook, Guy Schraenen, Eduard Bal, Teresinka Pereira, and Graciela Gutierrez Marx.

This copy seems to be issued with 2 contributions by Ismael Assumpcao (including one painted) and without the contribution by Graciela Gutierrez Marx.

'OVUM was edited thanks [to] the collaboration [sic] of our friends that sent 500 copies of their works. Unfortunately due to the rise in the price of paper and mail it is impossible to continue with the edition of the magazine. We will start to edit it again if our economic situation gets better.' (From the first typed leaf).



PICASSO, Pablo. Artist's Proof of Picasso's Engraving with Burin for Iliazd's Poésie de Mots Inconnus. (Paris). (Le Degré 41). (1949).

Picasso's signed proof engraving - the full sheet without text - for Pierre Albert-Birot's *Poèmes à Crier et à Danser* as included in *Poésie de Mots Inconnus* and annotated by Iliazd in pencil.

One of very few proof impressions, printed without text and before those for the published book / portfolio, on various papers; the present example is on Iliazd's preferred japon ancien.

Although they had known each other since the 1920s, Iliazd and Picasso first worked together on Iliazd's first adventure in printing and typography, the book 'Afat', published in 1940. In 1948, 'Pismo (Escrito por Iliazd. Grabado por Picasso)', their second collaboration, was published and it was natural that Picasso, one of Iliazd's closest artist friends (the pair maintained a profound friendship that ceased only with Picasso's death in 1973) should assist also in 'Poésie de Mots Inconnus', Iliazd's riposte to Isidore Isou (see below). Picasso contributed the present burin engraving to illustrated Pierre Albert-Birot's 'Poèmes à Crier et à Danser' (1917 / 1918), two poems ('Aux caresses saumonées ...' and 'Au bucher en feu où grillait nue la sorcière ...') written in 1940 as well as a lithograph of an asemic text for the justification. After Iliazd himself, Picasso was the major contributor to the publication.

'Dans le livre, le cuivre est tiré en haut et à gauche de la feuille de papier; il dépasse le papier en haut, et sur la gauche; le reste de la feuille est occupé par le texte de Pierre Albert-Birot ... a. Epreuves d'essai: Quelques épreuves sur chine volant, japon ancien [as here], etc., avec marges, planche centrée, sans le texte ...'. (Brigitte Baer).

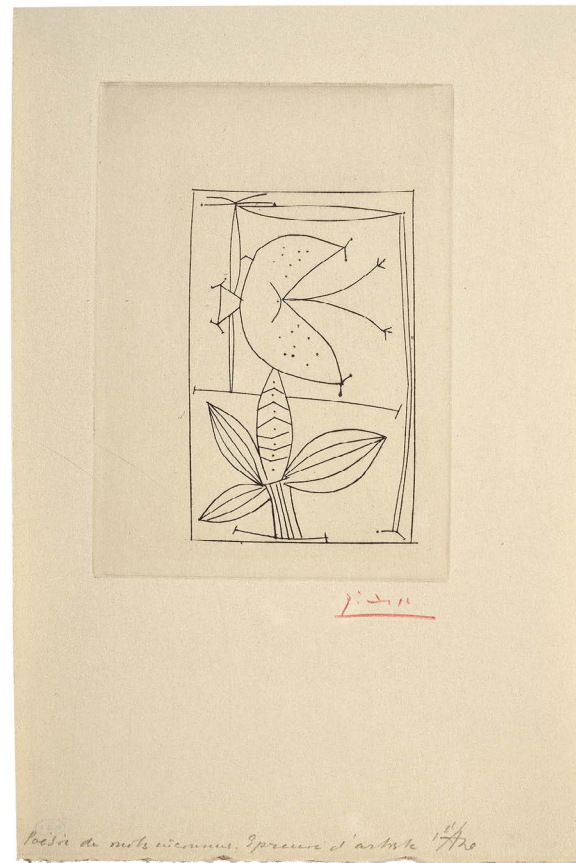
'The simple issue at stake for Iliazd was that the innovative work of the early avant-garde, in which he had personally participated, was being erased. His sense of historical accuracy and his sense of personal pride were both affronted ... One very droll note from Iliazd to the editors of 'Libération' described his presence at a conference where Isou denounced his existence, and then, having denied that he existed, proceeded to describe in detail the various things Iliazd did not do ... Iliazd and the futurists and dadaists, Isou insisted, had copied Lettrism in the past, stealing their ideas from Isou and the future movement.' (Johanna Drucker).

The sheet features an unidentified oval collectors stamp with the initials 'H. M. P.' verso.

[Baer 839Ba; Cramer 54; Isselbacher 30 - 32; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174].

Folio. (310 x 208 mm). Original engraving with burin on a large sheet of japon with deckle edge at foot, signed by Picasso in red crayon beneath the engraving at right, signed and inscribed by Iliazd in pencil at the foot of the sheet: 'Poésie de mots inconnus. Epreuve d'artiste Iliazd', printed by Lacourière, Paris; sheet size: 310 x 208mm.

£8,500



23.

ROT[H], Di[e]ter. Book B. (*Providence, Rhode Island?*). (*By the artist*). (1958 - 1964).

A very rare hand-cut *slot book* by Di[e]ter Rot[h] with red and green sheets.

From the proposed edition of 25 copies (although far fewer were issued, see The Dieter Roth Times quoted below) inscribed on the initial orange leaf in pencil: 'NR. 8 / 25 / DITER ROT / BOOK B / IDEA 1958 SC. 1964' and with the artist's thumbprint in black ink. Inscribed in blue ink 'für Kees Broos, Souvenir aus Basel / Marz 1987 / Dieter Roth.'

This copy also includes an additional sheet of black paper with hand-cut slots, not called for, and presumably included in error.

'As of 1958, Roth created works that rest between print-making and books, the so-called 'slot books'. Using black, white or colored square sheets of paper, he cut out precise shapes in various sizes, most of them being rectangular, others more complex, resulting in loose stacked sheets with window-like images peering through layer after layer of pages. Rotating and reordering the sheets, the viewer can change the visual sequence and interact with the work ... Roth worked on the idea of rearranging pages for some time. He would change the width of the slots, select different angles for them, and alter the number of sheets and their colors ... these early

hand cut [sic] Roth books are considered important and rare 'incunabula' in the development of the artist's book.' (The Dieter Roth Times).

'Roth frequently referred to these books as 'concrete poetry' or 'Op-Art', but simultaneously underlined their intrinsic independence of such movements.' (Dirk Dobke).

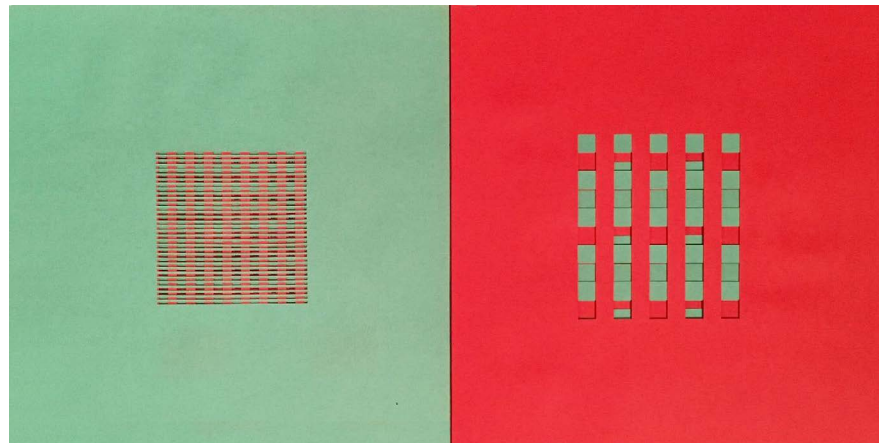
'Roth identifies only 8 copies completed in his Collected Works volume 20.' (The Dieter Roth Times).

According to the above quote, this would make the present copy to be the last of the edition.

Kees Broos was an art historian.

Square folio. (424 x 428 mm). [26 leaves]. Initial green leaf with manuscript colophon / justification and dedication (see below), 24 leaves of alternating green and red each with 90 degree hand-cut slots, final blank red leaf; sheet size: 404 x 408 mm. Loose as issued in original publisher's black wrappers; original grey cloth box.

£15,000



24.

RUSCHA. Every Building On The Sunset Strip. Edward Ruscha. 1966.

The first edition, second issue of Ed Ruscha's famous *Sunset Strip* leporello.

From the edition limited to 1,000 copies; this second issue is without the small folded flap at the conclusion of the leporello.

"The Sunset Strip satisfied one of Ruscha's early ambitions: 'In Oklahoma City, I delivered newspapers riding along on my bicycle with my dog ... I dreamed about making a model of all the houses on that route, a tiny but detailed model that I could study like an architect standing over a table and plotting a city'. As a result of his subsequent fascination with the Sunset Strip, this unrealized youthful ideas resurfaced in a different form. The accordian-fold structure of the book was an appropriate format for Ruscha's intended depiction of the famous Hollywood thoroughfare as a series of two-dimensional storefront facades, like those of a Western town'.

[Engberg & Phillpot B4].

8vo. (181 x 144 mm). pp. 52, comprised of a single narrow accordian-folded sheet (760.7 cm when extended). Printed title, copyright and 2 continuous strips of monochrome illustrations from photographs, across top and bottom of a folded sheet (nine conjoined sheets) in leporello format; sheet size: 181 x 7455 mm. Original publisher's printed wrappers with printed titles in silver ink on front and spine, original reflective silver mylar-covered slipcase.

£1,800



25.

RUSCHA. Hard Light. Authored by Edward Ruscha and Lawrence Weiner. Los Angeles & New York. Heavy Industry Publications & Moved Pictures. 1978.

An excellent copy of the Lawrence Weiner / Ed Ruscha collaboration: *Hard Light*.

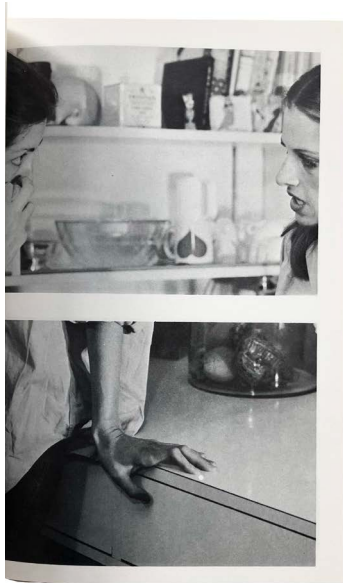
£450

From the edition limited to 3,560 copies.

A collaborative book in 9 chapters, with photographs by the artists and Susan Haller.

[Engberg & Phillpot - Ed Ruscha Editions, B17].

8vo. (178 x 128 mm). [60 unnumbered leaves]. (52 pages containing 65 photographic illustrations, 58 blank pages). Leaf with title and nine chapters with 65 monochrome images, final leaf with credits. Original publisher's glossy pictorial wrappers.



26.

IEGELAUB, Seth. March 1969. (One month). New York. (Self-published). 1969.

A very good example of Seth Siegelaub's conceptual exhibition *March 1969*.

Each artist was provided with a single page within the catalogue, representing a single day in the month of March 1969. Contributions were purely text-based. The non responses were left as blank pages on the dates for which they were selected.

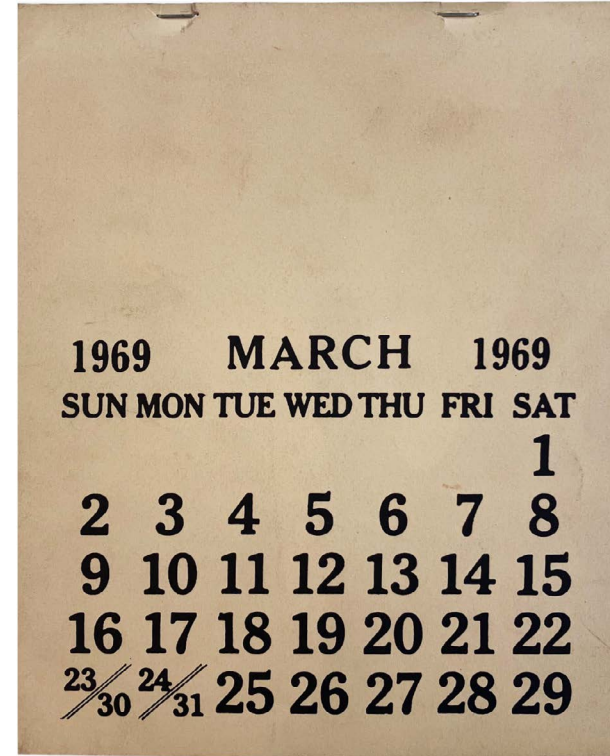
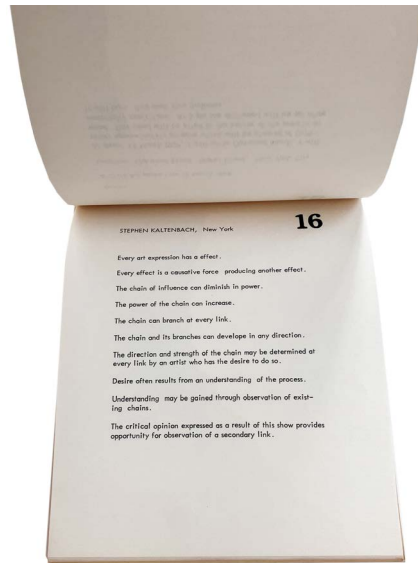
Artists included Carl Andre (no contribution), Michael Asher (no contribution), Terry Atkinson, Michael Baldwin, Robert Barry, Rick Barthele, Iain Baxter, James Lee Byars, John Chamberlain, Ron Cooper, Barry Flanagan, Dan Flavin (no contribution), Alex Hay, Douglas Huebler, Robert Huot, Stephen Kaltenbach, On Kawara (no contribution), Joseph Kosuth, Christine Kozlov, Sol LeWitt (no contribution), Richard Long, Robert Morris, Bruce Nauman (no contribution), Claes Oldenburg, Dennis Oppenheim, Alan Ruppersberg, Ed Ruscha (no contribution), Robert Smithson, De Wain Valentine, Lawrence Weiner, Ian Wilson.

The edition size is unknown.

[see Lucy Lippard's 'Six Years : The Dematerialization of the Art-Object from 1966-1972', Studio Vista, London, 1973, pp. 79-80].

8vo. (215 x 175 mm). [34 leaves].
Blank leaf, leaf with a copy of Siegelaub's letter soliciting a work, leaf with Siegelaub's explanatory text and 31 leaves each with a work (or not) by one of the contributing artists (see below). Original publisher's tan printed wrappers with calendar details in black to front cover, credit to rear, stapled as issued.

£3,000



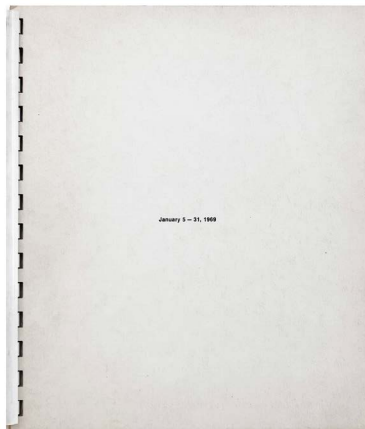
[SIEGELAUB, Seth]. January 5 - 31, 1969. *New York. Seth Siegelau*. 1969.

Catalogue for a landmark conceptual art exhibition, with reproductions of works by Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner.

From 1964 to 1966, Seth Siegelau had a conventional art gallery in New York, showing the work of several younger artists. However, about 1968 Siegelau changed his practice and began to work mainly with a small group of artists since known as conceptual artists. Siegelau's innovative use of the exhibition catalogue was yet another twist to this story. For three different group shows - in January, March, and July 1969 - Siegelau published catalogues that largely constituted the exhibitions. In the first, January 5 - 31, 1969, three-quarters of the works were shown in the catalogue and not in the space. In the second, [One Month] 1969 March 1969, only verbal works were solicited. And in the third, July, August, September 1969, the actual locations of the works on exhibit were scattered over North America and Europe. In the January 1969 show the catalogue was primary, and the physical exhibition was auxiliary to it, the first of Siegelau's exhibitions where this

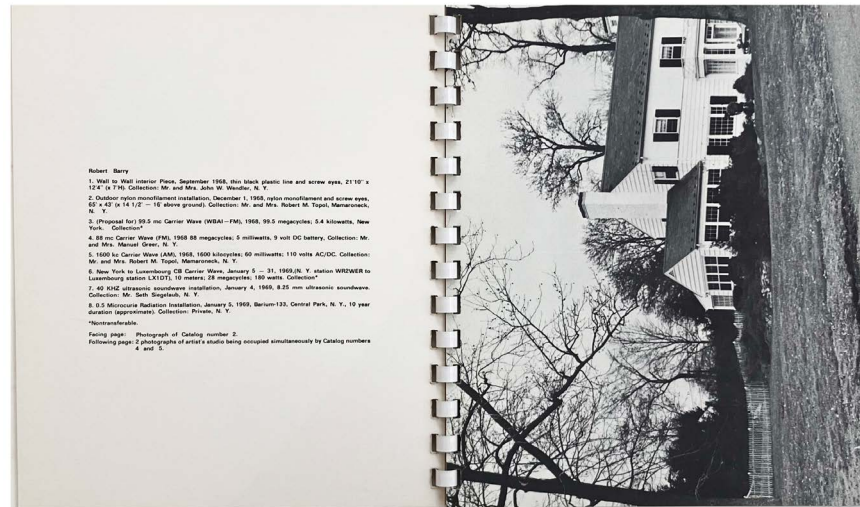
was the case. The show of Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner existed for one month only in a temporary space at 44 East Fifty-second Street in Manhattan; artworks were on display in one room and the catalogue in another.

[see Lucy Lippard's 'Six Years: The dematerialization of the art object from 1966 to 1972' (pp. 71 - 74); see also 'Esthetique du livre d'artiste'. Anne Moeglin-Delcroix, (pp. 142 - 143)].



4to. (210 x 175 mm). Unpaginated (pp. 24). Four pages per artist: an image list, two black and white illustrations of works, and an artist's statement. Spiral bound cardboard covers. Slight foxing to front cover, otherwise good.

£300



28.

SIGNALS. CLARK, Lygia et al. Unlimited. [Exhibition catalogue]. London. Unlimited / London Arts Gallery. (1970).

A rare catalogue / ephemeral piece from *Unlimited* - Jeremy Fry's offshoot of Signals and Indica Gallery.

This exhibition by 'Unlimited' showed multiples by Lygia Clark, Kenneth Martin, Mary Martin, Michael McKinnon, Takis and Liliane Lijn. It took place from April 15th - May 9th 1970 at the London Arts Gallery (New Bond St.)

'Unlimited' was an art project by Jeremy Fry (1924-2005), intended to be an antidote to the exclusivity of the sale of art and the whole idea of limited editions. Fry had invested in John Dunbar's London gallery 'Indica', which, when it closed in 1967, left Fry with a number of flashing-light "Signals" by the artist Takis. They started to make properly designed and safe "Signals" to be sold cheaply and in quantity across the counter. Inevitably, the art objects produced by 'Unlimited' are now collectors' items.

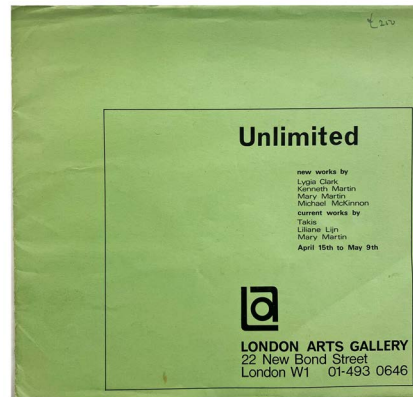
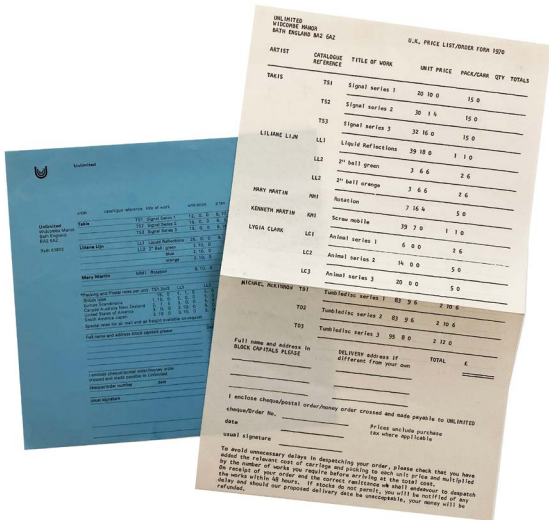
The present catalogue contains sheets for works by Takis, ('Signals TS1, TS2 TS3', with duplicate leaf), Liliane Lijn ('Liquid Reflections LL1', duplicate leaf also present), Mary Martin ('Rotation MM1', with duplicate), Kenneth Martin ('Screw mobile KM1'), Lygia Clark ('Animals LC1 LC2 LC3' and Michael McKinnon ('Tumbledisc TD1 TD2 TD3).

Liliane Lijn: 'Liquid Reflections were first exhibited in John Dunbar's Indica Gallery in 1967. Two years later, in collaboration with Lijn, Jeremy Fry developed the Liquid Reflections concept into a scaled-down version for 'unlimited' production - an early example of a 'multiple'. (England & Co.)

Square 4to. (210 x 200 mm). [9 leaves]. 9 square leaves with details of works by each artist to recto and verso, illustrated in monochrome; price list / order form 1969 (printed in blue) and price list / order form 1970 both present. Loose as issued in original publisher's green paper wrappers.

£550

This copy with price list and order forms for 1969 and 1970.



TAKIS. Takis. (Promotional leaflet). (Bath). Unlimited. 1968.

Takis ephemera from Jeremy Fry's *Unlimited*.

The leaflet comprises an introduction to the aims of 'Unlimited' (see below) and a brief biography of Takis. An order form for Takis 'Signal' multiples, printed on tissue paper, is inserted loose. Offered here are 'Signal Series 1', 'Signal Series 2' and 'Signal Series 3.'

'Unlimited is a company that simply wants to mass produce and make the techniques of mass production available, where the work of an artist is by implication mass produceable. In the work of many artists today, unique manual technique is no longer necessary; it no longer has any part in the work's content.' (From the leaflet).

'The objective of Unlimited is communication; communication which transcends the object. There is the possibility that an artistic intelligence may be made public in a way new, so that the artist's work could be valued for its essential feeling and not in terms of material rarity.' (From the leaflet).

'the moment that a multiple has no value the public cannot be influenced by the artist the dealer or the press.' (Takis, quoted to front of leaflet).

The sheet has been folded horizontally.

4to. Single folded sheet with insert printed on tissue paper. Monochrome images with text printed in pink.

£75



30.

TWOMBLY, APPEL et al. PLUS.
Nos. 1 - 3. (All Published). Brussels.
1957 - 1960.

A complete set of the Cobra-influenced periodical.

'Plus' was edited by Jean Dypreau, Theodore Koenig, Serge Vandercam, Jean Verbruggen and Philippe d'Arschot.

Two of the three issues have original lithographic wrappers: No. 1 designed by Karel Appel (original lithograph printed in red and black) and No. 3 designed by Cy Twombly (front cover with lithograph also in red and black); issue No. 1 includes the original envelope for the subscription and No. 3 includes the original printed mailing envelope together with the card for subscription for all three issues.

The magazine also contains illustrations of works by Alechinsky, Baj, Corneille, Van Anderlecht, S. Vandercam, Fautrier, B. de Leeuw, B. van Velde, W. Gaul, M. Butor, C.H. Pedersen, and others. Literary contributors include M. Lecomte, Dylan Thomas, T. Koenig, M. Havrenne, J. Putman, Samuel Beckett and Dotremont.

Complete runs of 'Plus' are scarce on the market and elsewhere.

[Le Fonds Paul Destribats 605].

4to. (Nos. 1 - 2). 8vo (No. 3). Illustrated throughout in black and white with printed text in French, or English, or Italian. Issue No. 3 with fold-out poem by Armand Gatti inserted loose. Original publisher's stapled pictorial wrappers (see below), with the original printed envelope for No. 3.

£1,750



31.

WARHOL, Andy. Ward, Ralph Thomas (Corkie). Love is a Pink Cake by Corkie & Andy. (New York). (By the artist). 1953.

An excellent set of Andy Warhol's early *Love is a Pink Cake*.

Small folio. (280 x 216 mm). [25 leaves of blue paper]. Title and 24 plates, each with offset lithograph image and text in black recto only. Loose as issued preserving the typed label and glassine front cover.

£10,000

From the edition of unknown size; although the series has no explicit limitation the edition was likely small and considered usually to be of c.100 copies.

Andy Warhol's second book and his second collaboration with Corkie (Ralph Thomas Ward) - the first was *A* is an Alphabet - *Love is a Pink Cake*, treats the theme of historic love with camp irreverence. Each leaf has an illustration by Warhol in his characteristic 50s drawing style, many depicting a well-known lover or pair of lovers (Napoleon and Josephine, Chopin and George Sand, Tristan and Isolde &c.), and all but two have a verse by Ralph Thomas Ward punctuating the seriousness with which love is treated. Thus we have Warhol's Romeo and Juliet: 'Romeo loved Juliet, / But neither could long forget, / To live alone is not much fun / When two can die as cheap as one'.

[Feldman & Schellmann IV. 27 - 50].



YUAN-CHIA, Li et al. LYC Museum & Art Gallery. A collection of exhibition catalogues from LYC Museum & Art Gallery. Banks, Cumbria. LYC Press. (1979 - 1983).

A rare and large collection of catalogues providing insight into the significant and little known cultural contribution of the LYC Museum & Art Gallery (Cumbria, 1979 - 1983).

Li Yuan-Chia was an artist, poet and curator who founded the Li Yuan-Chia ('LYC') Museum & Art Gallery which presented monthly exhibitions, workshops, poetry readings and other activities in rural Cumbria from 1979 - 1983. Over 350 artists showed work during its years in operation (the majority of exhibition were group shows), and with such an impressive programme in this unlikely setting the 'LYC' soon became a cultural focus point. The funding received by the museum from the Northern Arts Grant was minimal, contributing to the gallery's closure in 1983.

Established names (Takis, Andy Goldsworthy, Roger Ackling, Joel Fischer, Ben and Winifred Nicholson, Barbara Hepworth, Dom Sylvester Houedard, Jesus Raphael Soto, Lygia Clark and Wilhelmina Barnes-Graham) were exhibited among lesser known artists. Likewise, the gallery exhibited an extraordinary range of work from figurative painting to neo-concretism by Latin American artists to land and conceptual art.

The earliest catalogue in the collection dates from October 1979 ('Etchings by Ann Marshall, Relief Carvings by Claire Langdown, Etchings by Donald Wilkinson.') Thereafter there are 8 catalogues from 1980 plus the yearbook, a complete run (12 catalogues) from 1981 and 1982 (1982 yearbook also included), and 3 issues from 1983 (Jan - March) and it's final yearbook. The yearbook's provided brief overviews of the year in exhibitions and provided calendars for the year ahead.

These elegantly produced catalogues were designed by Li Yuan-Chia himself. The 1982 yearbook includes and written dedicated by Li Yuan-Chia 'To Elizabeth & Family, Wishing you a merry Christmas and a prosperous New Year, from LYC'. Elizabeth (Elizabeth Stuart Smith) was one of LYC's artists.

Please contact us for a full list of LYC's artists.

'The LYC's criteria for selecting artists to exhibit is based on several factors. First of all on the integrity of the individual work - the artist's experience or reputation is irrelevant - all that counts is how the work stands up by itself. The next factor to consider is, is it work that will communicate and appeal to the very wide section of people who will see it?. Finally as the artists will work in conjunction with other artists, how will they balance with the other exhibits...?' (From the last yearbook, 1983)

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