

SIMS REED Ltd.

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Printed Matter's  
NY Art Book Fair  
2022

Stand B6

October 13-16, 2022  
548 W 22nd St.

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**NB. Images read left to right, top then bottom. Please contact us for further images.**

**1. BAL et al. SCHRAENEN, Guy (éditeur). 15 Cartes Postales de ... Guy Schraenen. Antwerp. Guy Schraenen éditeur. 1974.**

8vo. (150 x 110 mm).

**Postcard-portfolio by 15 artists working in Guy Schraenen's publishing house.**

From the 'tirage illimité.'

Contributions by the artists Eduard Bal, René Bertholo, Bram Bogart, Lourdes Castro, Henri Chopin, Antoine de Bary, Hugo De Clercq, Gilbert Decock, Degottex, Jo Delahaut, Henri Gabriel, Rene Guiette, Brion Gysin, Bernard Heidsieck and Françoise Janicot.

'Why these 15 artists: because these artists are painters or poets, for whom I organised exhibitions or poetical meetings. I mean that the present edition of post-cards would allow the diffusion of known and less known works and would also give the possibility to illustrate some aspects of actual art. In this first serial, I want to present 15 personalities which are true creators, and who for this edition have been 'creating' works, so that these cards are not reproductions but 'original post-cards.'" (G. S.)

\$220

**2. BOLTANSKI, Christian. Les Morts Pour Rire de Christian Boltanski. Dudweiler. Edition AQ. 1974.**

8vo. (250 x 150 mm).

**Boltanski's satirical artist book of bathetic, ineffectual suicide attempts.**

From the edition limited to 170 copies, with this one of 150 with the 14 photographs reproduced in offset.

A significant part of Christian Boltanski's work revolves around autobiography in

a broader sense of the word, in which photographs, personal objects, and stagings are merged with verbal testimony in an ongoing process of deceptive self-representation. Boltanski oscillates between mutually excluding principles, desiring to preserve everything from his past and erasing it by the means of false documents and invented reconstructions. This practice reveals a fascination of the artist with the idea of mental suicide, self-denial or even martyrdom.

\$1,650

**3. BONTECOU. Lee Bontecou. Paris. Ileana Sonnabend. 1965.**

8vo. (179 x 264 mm). [8 unnumbered leaves].

**Exhibition catalogue published to accompany the exhibition of Lee Bontecou at Galerie Ileana Sonnabend (Paris) in April 1965.**

Contains essays by Gillo Dorfles, Gerald Gassiot-Talabot and Annette Michelson.

\$100

**4. BRECHT, George. Games & Puzzles / Name Kit. (n.p.). (1965).**

Plastic box (90 x 115 x 20 mm). 7 compartments containing seven small objects (various types of dice, a bead, a stamp, a stone) and a small piece of paper which reads 'NAME KIT Spell your name.' Loose within transparent plastic box, pasted label to upper lid.

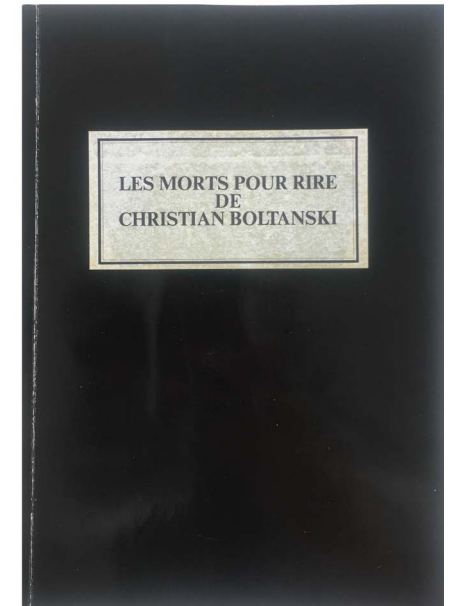
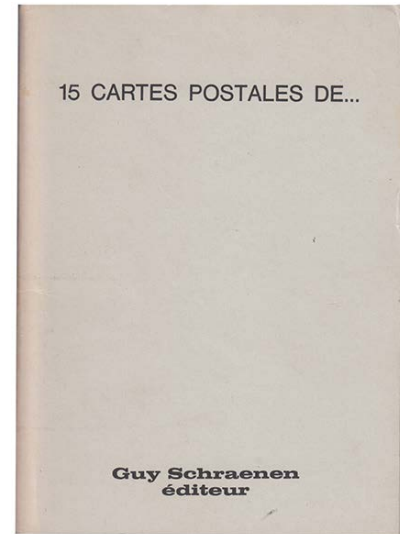
**The playful and mysterious Brecht name puzzle.**

'George Maciunas adopted a variation of this idea for his own work.' (Fluxus Codex).

...'the objects have elements of mystery and chance, and are not usually specific letter-connected objects.' (Fluxus Codex).

Minor rubbing to label and general wear.

[Fluxus Codex pg. 199 - 200]. \$1,950



**5. BROODTHAERS, Marcel. Art & Project Bulletin No. 66: Marcel Broodthaers. Amsterdam. art & project. 1973.**

Single folded sheet. (295 x 210 mm). [Single bifolium].

**An excellent, pristine example of the Marcel Broodthaers art & project bulletin / exhibition.**

From the edition limited to 800 copies.

Bulletin No. 66 is titled 'marcel broodthaers rétrospective (octobre 1963 - mars 1973)'. The publication itself was the exhibition.

This copy never folded or mailed and therefore in an excellent, pristine state of preservation.

'chaque objet, représenté ici, prend sa place dans ses séries correspondant à des thèmes 'la signature de l'artiste,' 'la toile photographique,' 'l'objet comique,' 'l'objet absent,' 'la peinture,' 'le cinema...'

\$1,050

**6. BROODTHAERS, Marcel. Catalogue - Catalogus. Brussels. Société des Expositions du Palais des Beaux-Arts. 1974.**

Small folio. Poster: (873 x 630 mm, unfolded). pp. 75.

**An excellent example of the rare catalogue plus poster for Broodthaers' 1974 exhibition.**

This catalogue is complete with the large colour offset-printed poster (63 x 87 cm) which was designed to be offered together with the catalogue, but is often missing. As Broodthaers states on the front cover text (translated): 'This unsigned and unnumbered catalogue cannot be considered separately from the poster where the same images are presented in a different context.'

\$1,400

**7. BROODTHAERS, Marcel. Invitation to 'Moi aussi, je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie ... '. (I, too, wondered whether I could not sell something and succeed in life). Brussels. Galerie St Laurent. 1964.**

Single folded sheet. (252 x 338 mm).

**The very scarce invitation / poster / announcement for Marcel Broodthaers' first solo exhibition at Galerie St Laurent in 1964.**

Broodthaers' exhibition at the Galerie St Laurent, rue Duquesnoy in Brussels was held from 10th to 25th April, 1964; the vernissage for the exhibition was held on the 10th.

Each example of this announcement / invitation, printed using orange and black inks for the letterpress text over the page of a magazine, is necessarily unique. The present example features an advertisement for snake-skin shoes recto and the 'Miss Chantelle' girdle verso. Broodthaers' text is crucial and illuminating in regard to his transformation from Surrealist-allied poet to artist.

'Although most exhibition announcements are instrumental, inviting the viewer to witness a sincere, creative presence in a white cube, Marcel Broodthaers' first one-person exhibition poster announces a very different approach to making art and publicity (which, in Broodthaers' 'studio' / 'museum' went hand in hand). Having been struck by the developments of American Pop art in Paris in 1963-64, Broodthaers' announced his transformation from poet to artist after hitting upon 'the idea of inventing something insincere'; tellingly, this first announcement / manifesto is printed on different pages removed from a Belgian fashion magazine. It is difficult to say that this collision of image-and-text - this 1964 exhibition announcement - is less consequential than just about anything else the artist produced during his first year at work.' (Todd Alden).

\$10,500

art & project

**bulletin 66**

amsterdam 7  
van broekstraat 18  
1020 792835

broodwerk van/  
imprimé à

**marcel broodthaers**

rétrospective (octobre 1963 - mars 1973)

chaque objet, représenté ici, prend sa place dans des séries correspondant à des thèmes 'la signature de l'artiste', 'la toile photographique', 'l'objet comique', 'l'objet absent', 'la peinture', 'le cinéma'...

il n'est pas fait mention du thème 'musée d'art moderne, département des aigles', qui de 1968-72 recouvre une démarche qui met en question la notion de musée (son usage, son contenu)



**8. BROODTHAERS, Marcel. Moules / Oeufs / Frites / Pots / Charbon. Antwerp. Wide White Space Gallery. 1966.**

8vo. (200 x 138 mm). [3 bifolia including wrappers].

**The scarce catalogue for Broodthaers' Moules Oeufs Frites Pots Charbon, his first major solo exhibition.**

Held at Antwerp's Wide White Space Gallery from 26th May - 26th June, 1966 (with the vernissage held on 26th May), Marcel Broodthaers' exhibition 'Moules Oeufs Frites Pots Charbon' was a typically poetic artistic exercise and the catalogue presented here, for the same exhibition, is no different. Although the catalogue incorporates standard biographical texts and timelines - it includes texts by Jean Deypreau ('A Fleur de Pot') and Pierre Restany ('Quand la Vie Devient Objet') - it works also as an artist book, featuring a reproduction of Broodthaers' repetitive inscription of several of the words of the title - he omits 'charbon' but includes 'coeur' - and three of his illustrated poem works: 'Ma Rhétorique (Moule)', 'Poème (Oeuf)' and 'Théorèmes (Frites)'. Each of these poem works is typically playful and typically gnomic incorporating absurdist repetitive text, word substitution, satirical aphorism and counterintuitive illustration.

'La pipe de Magritte est le moule de la fumée.' (from Broodthaers' text).

The catalogue is scarce and OCLC locates copies at the National Gallery of Art, Washington, the Bibliothèque Kandinsky, Paris, the Kunstbibliothek of the Staatliche Museen, Berlin and the Vlaamse Erfgoedbibliotheek only; COPAC locates only a copy of the 1974 reprint in the UK.

\$1,400

**9. BROODTHAERS, Marcel. Un Coup de Dés Jamais N'Abolira le Hasard - Image. Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969.**

Folio. (326 x 250 mm). [16 unnumbered leaves, blanks included].

**An excellent, crisp presentation copy of Marcel Broodthaers' important appropriation of Stéphane Mallarmé.**

From the edition limited to 400 copies, with this one of 300 marked 'exemplaire catalogue' on white wove paper without watermark, inscribed by Broodthaers in blue ink, signed with his initials 'M. B.' (as usual) and dated "déc. 69."; the copies marked 'exemplaire catalogue' were not issued with a signature or number.

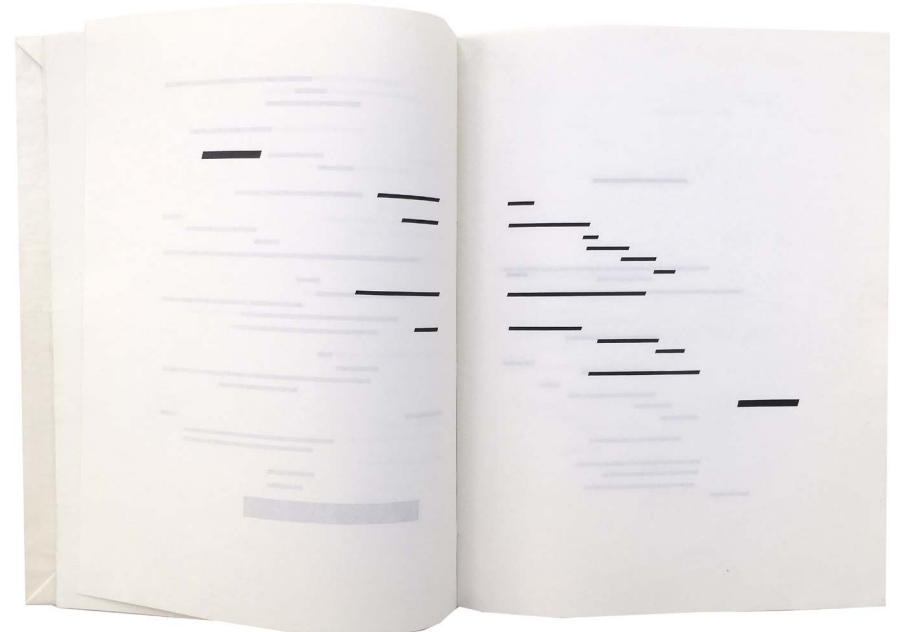
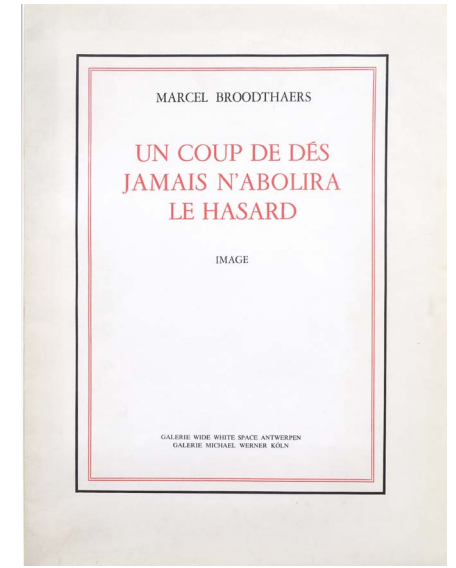
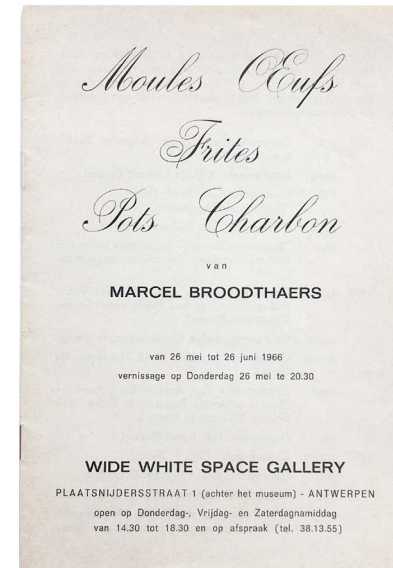
Broodthaers' inscription replaces his own name (he has crossed through it with a large 'X') in 'Copyright 1969 by Marcel Broodthaers Bruxelles' with an arrow from the 'by' to the new names 'Olga et Sandro', while beneath he has dated and signed it: 'déc. 69.' / M.B.'.

Olga Morano (1935 - 1999) was a Paris-based conceptual artist, painter and sculptor. A close friend of Broodthaers and other Belgian artists such as Marcel Mariën, she owned a number of artist books by Broodthaers that included presentations. The present book, Broodthaers' appropriation of Mallarmé, with its presentation to 'Olga et Sandro' becomes Broodthaers' gift of his appropriation of Mallarmé: i.e. the appropriation of Mallarmé by 'Olga et Sandro', a further irony in the conceptual labyrinth of mirror images the book presents and represents.

'It seemed to me that I was looking at the form and pattern of a thought, placed for the first time in finite space. Here space itself truly spoke, dreamed, and gave birth to temporal forms.' (Paul Valéry on Mallarmé's 'Un Coup de Dés Jamais N'Abolira le Hasard: Poème').

'After a two-decade 'obsession' with Stéphane Mallarmé's seminal modernist poem of the same title, to which fellow Belgian René Magritte had introduced him, Broodthaers finally decided it was time to 'redo the roll of the dice'. Using the 1914 Gallimard edition of Mallarmé's 1897 work, he covered over his fellow poet's words - so carefull arranged on the page...'. (Artist Who Make Books).

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50 - 51]. \$14,000



**10. 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).

**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'.

The innovative 'Art Wall Sticker' catalogue proposed a series of works - the catalogue lists those by 20 individuals - that could be ordered through the post or from a website to be created in situ by the person who made the order. Each work would then, created in accordance with the instructions, be unique. The work presented here, by Daniel Buren, presents a series of vinyl stickers to be arranged in a grid pattern on a painted wall that would then be documented photographically by its creator and the images and details returned to 'Art Wall Sticker'.

'The artwork is about positioning on a wall a series of patterns in a sticker form on the indicated locations. To do this, one firstly paints the entire wall X in a colour Y, left to the choice of the collector. (All colours are authorised, including white) ... It is ... understood that each piece, once painted, drawn and the patterns stuck, is an original artwork, different from any other. The result of this 'mecanism' [sic] of unlimited edition, shall produce a unique work of art each time.' (From Buren's explanatory text).

\$2,500

**11. BURNS, Tim. A Pedestrian Series of Postcards. What about Crosswalks in Mildura? New York - Mildura 1976. Part I. New York. THE BURNS FAMILY PRESS. 1976.**

4to. (280 x 220 mm). [24 unnumbered leaves].

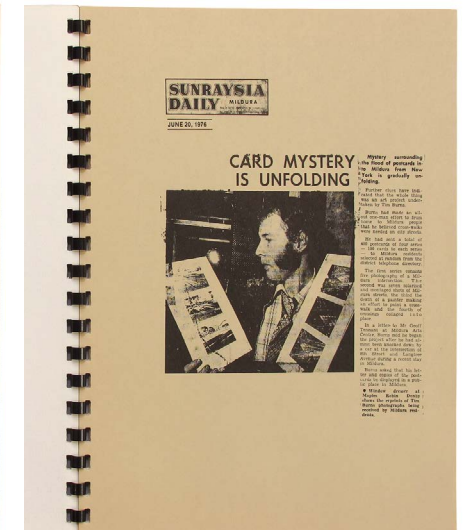
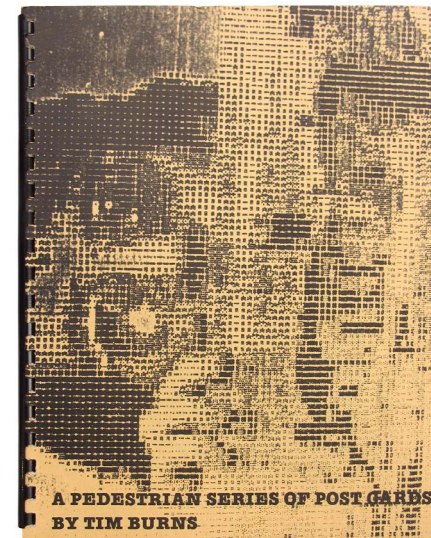
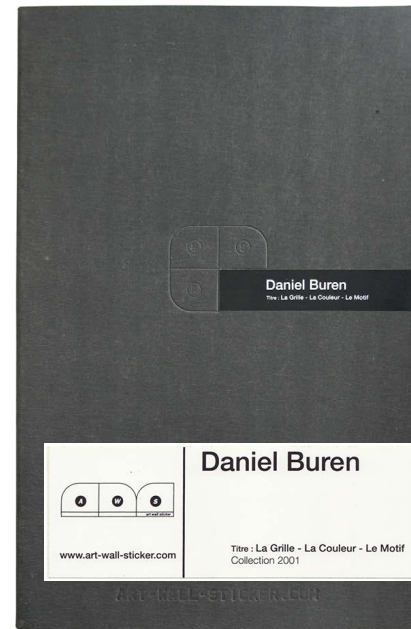
**A very good presentation copy of a scarce artist book documenting a guerrilla-style postcard project.**

Burns' presentation, dated 1976, is in pencil to the initial blank: 'Time stands still again / Love Tim / To Marina. / For taking the writing off the wall / and walking on it - '; Burns has also signed the penultimate printed leaf with his explanatory text / colophon 'What about crosswalks in Mildura?'

The publication records both Burns' project and subsequent print media response to his campaign to raise public opinion regarding the introduction of pedestrian crossings in Mildura, a regional City in northern Victoria.

'Burns' relationship with Mildura began in 1973, when his landscape piece Minefield was withdrawn from Mildura's Sculpture Triennial on the grounds of public safety. However, it wasn't until two years later, when visiting Mildura with his mother that Burns would set a course for his postcard action, a trajectory largely framed in response to his mother's near miss with traffic while attempting to cross a busy road.' (Fremantle Arts Centre)

\$800



**12. BYARS, James Lee. The Black Book. (Brussels). (Herman Daed). (1971).**

Single sheet of thin black tissue with minuscule central printed gold text. (Sheet size: 365 x 495 mm).

**A superb copy of James Lee Byars' fragile conceptual book.**

James Lee Byars had intended to collect the important questions of 100 eminent thinkers - in the fields of art, science, philosophy and theology - although many of the eminent thinkers refused to respond. He had previously performed 'I'm Collecting Questions' in 1969 and, in association, his slightly later work 'The World Question Center'. In conjunction with both of these performances, Byars issued this, his conceptual book with imaginary covers with central printed text in gold of 100 questions (or statements made into questions with the addition of a question mark) in 1971 as 'The Black Book' at a performance in Belgium. The work was later used as the cover for an issue of Flash Art; the title 'The Black Book' was also used for a Byars show at the Michael Werner Gallery in Cologne.

This copy has been stored flat using archival materials since printing and is in immaculate condition. \$1,650

**13. 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.**

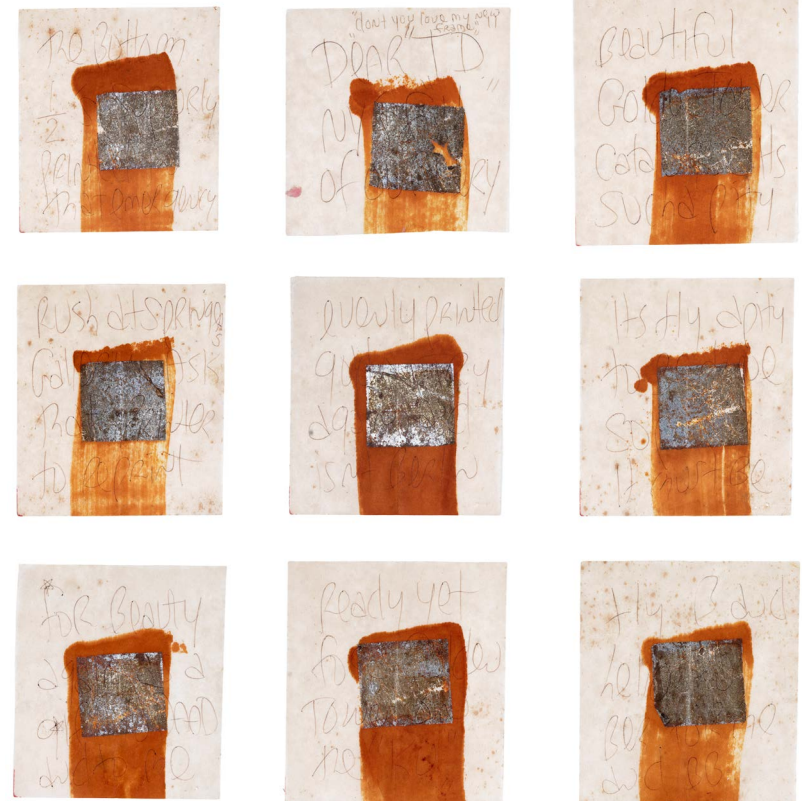
The letter, written in pen across the 9 sheets of paper, reads as follows:

"don't you love my new frame" / DEAR T. D. / NY'S FULL / OF OUR VERY' (1) 'BEAUTIFUL / GOLDEN TOWER / CATALOGUE ITS / SUCH A PITY' (2) 'THE BOTTOM / 1/2'S SO POORLY / PRINTED IN / THAT EMERGENCY' (3) 'RUSH AT SPRINGER'S / GALLERY ASK / THAT PRINTER / TO REPRINT' (4) 'ITS FLY A PITY / TO BE DONE / SO POORLY / IT MUST BE' (5) / 'EVENLY PRINTED / GOLD. TRY / AGAIN AND / ISN'T BERLIN' (6) 'READY YET / FOR A GOLDEN / TOWER ON / THE "KU"/ FLY B AND / HELLO TO / BER. / FOR ME / AND BB' (7) 'FOR BEAUTY / AGAIN AND / GIFT TO DAAD / AND TO ME' (8).

The final leaf inscribed '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, where visitors were lifted and instructed to speak characteristically gnomic phrases.

'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.

'Byars did, however, maintain communication with many important people in the art world, by means of an artistic correspondence that seems to have been his most consistent practise as an artist. Nearly every day, before dawn, he would rise and begin writing his spectacular letters ... They were an extension of the Byars persona, even mirroring his costumes in their strict use of a few select colours and shapes. They were simply mystifying, difficult to read, confusing in their syntax even where legible; Byars was unknown because he was unknowable. One might delight in (or be maddened by) the experience of unfolding a fifty foot long piece of pink tissue paper, only to find the message as much a poetic epigram as a personal communication. One is meant to ex-



perience the letters as an aesthetic occasion ...'. (Taken from a contemporary review in Frieze magazine of the exhibition 'James Lee Byars: Letters from the World's Most Famous Unknown Artist').

\$10,500

**14. 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 James Lee Byars' unique letter art object executed on silver painted paper.**

The letter, written in pen across the 5 sheets of paper, reads as follows (the lower case script reads independently of the larger script):

'THOMAS D. / New DAAD chief / HOW'S MY / GOLDEN SPECK / FLECK / FLAKE (1) 'ON THE GLASS / Let's do a show / CIRCLE DOES / of circles only / IT STAY ON' (2) 'EASILY DO / Blocks still have / YOU SHOW IT / the big one. I have / GET ME TO THE / empty (3) NATIONAL / 17 new ones that / GALLERY UPSTAIRS / we can make in Berlin / ONLY PLEASE (4) 'LET'S DO IT IN / one is bulletproof / FEB 78 YOU / quick ans. please / DAAD AND JLB' (5). \$5,400

**15. CHRISTO. 'Running Fence' Project. (New York). (Running Fence Project). (1972 - 1976).**

4to. (c. 290 x 210 mm). 15 black and white photographs, 1 colour reproduction photograph of a Christo drawing; additional photocopies and typescript sheets bearing the artist's signatures. Loose as issued.

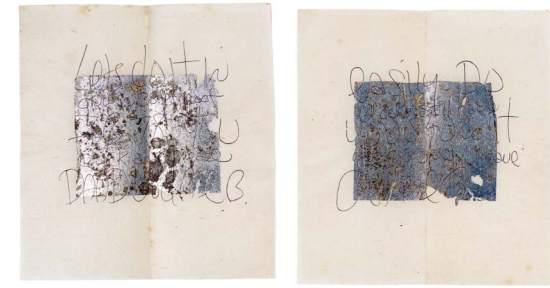
**A fascinating collection of archival material relating to the development and execution of Christo's Running Fence Project in North California.**

The 'Running Fence' was a temporary art work in Sonoma and Marin Counties California, consisting of heavy woven white nylon fabric stretching 18 feet high and 24 miles long, 'emerging from the ocean and following an undulating path inland. It's route and configuration have been selected so that natural beauty and that of the art work will complement each other.' The project was controversial but succeeded - 17 public hearings and over 60 individual agreements with land-owners were required - despite objections on the grounds of environmental impact, cost, commercialisation and so on. Christo insisted that everything that impacted upon the work - detractors, objectors and hearings - became a part of the work and this small archive relating to the funding, installation, and so on, gives an indication of this.

The documents and photographs include the following:

- Typed letter from the 'Running Fence Corporation' on 'Running Fence Project' paper addressed to Andreas (dated January 24th, 1974) and signed in blue ink by Christo and Jeanne-Claude; ending 'Things are progressing well for Running Fence and we are just as excited as we were when preparing Valley Curtain. / Love to both of you from the 2 of us', the letter introduces a second sheet of typescript, signed by Christo, with details regarding the funding of the project and the 'Co-Sponsorship agreement involving a U.S. \$20,000 purchase of Christo's works from Running Fence Corporation ...'.

- Typed letter from the 'Running Fence Corporation' on 'Running Fence Project' paper addressed to 'Dear Yoka / Dear Andreas' (dated June 15th 1976) and signed in blue / grey ink by Christo and Jeanne-Claude and with 'All our best thoughts'; detailing plans concerning a proposed visit by Andreas and Yoka to the site of 'Running Fence' with a stopover in New York. 'We will be at the Petaluma Inn starting early August ... and we hope to see you in California'; at the very least this letter provides a fascinating insight into how hands on both Christo and Jeanne-Claude were with their projects and their potential investors.



- Typed sheet from Ernest D. Harris (presumably a - or the - technical consultant on the project described as 'Senior Staff Engineer / The Ken R. White Company') outlining 'Christo's Running Fence' project, giving details of the materials used, the size, length, details of the two phase operation etc.

- Typescript press release for the project with the heading 'FOR IMMEDIATE RELEASE' and with extensive detail concerning all details of the project.

- Photocopied map showing the situation of 'Running Fence' within California.

- 15 black and white photographs (the majority by Harry Shunk) of the installation of 'Running Fence.' Each photograph bears stamp of 'Christo. Running Fence 1972 - 76' to verso. 2 of the photos are taken by Gianfranco Gorgoni, and show the 'trucks developped [sic] for driving anchors and punching holes for the poles, positioning 12,000 steel anchors, 4 feet deep.' (From stamped text to verso.) 3 photographs show composite images of Christo drawings over photographs. A further three document drawings (1 in colour).

\$3,000

**16. DERMISACHE, Mirtha. Cahier No. 1. Antwerp. Guy Schraenen éditeur. 1975.**

4to. (280 x 215 mm). [12 unnumbered leaves].

**Copy No. 1 of the deluxe edition of Dermisache's beautiful artist book.**

From the edition limited to 150 signed and numbered copies, with this one of 20 with Dermisache's original carbon print. The works of Mirtha Dermisache, born Argentina (1940 - 2012) are formed from distinctive marks which resemble writing. The book as medium was a central part of her practice, beginning in 1966 - 1967 with a 500 page artist book of text-like graphisms titled 'Libro No. 1'. The work gradually attracted the attention of cultural institutions and individuals worldwide, notably Roland Barthes, who described the marks as 'illegible writing' in his correspondence with the artist.

Dermisache's encounter with Guy Schraenen in the early 70s was pivotal as it led to the publication of 'Diario No. 1' by his publishing house (Archive for Small Press & Communication) and circulated her work throughout several European cities. In the background of the book she drew a portrait of the Argentine media controlled by the government during the dictatorship (1976 - 1983), the book thereafter became an emblem of protest against the oppressive political regime in her country. It was during this time that she realised the importance of publishing her works.

'... I was radically opposed to putting [the prints] on the walls like a painting. There are people who saw the books and told me to take out the pages and put them in frames on the wall. I said no, this is not an engraving. It is not a painting. It has to be inside a book, to be read.' (Mirtha Dermisache).

'In our current environment, it is difficult to look at [Dermisache's] work and not think about the impossibility of discourse, the primacy of self-expression, and the fallacy of a shared objective language, not to think of this art as both radically political and necessary today.' (Will Fenstermaker, The Paris Review). This copy is in very good condition, with only some slight signs of toning to inner pages.

\$5,000

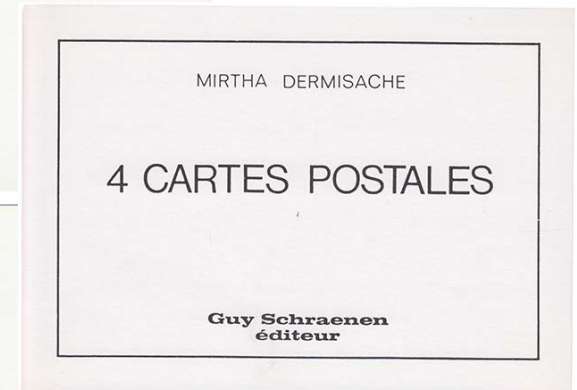
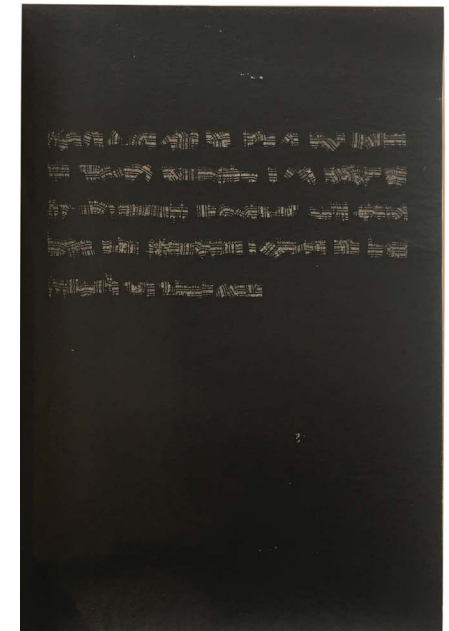
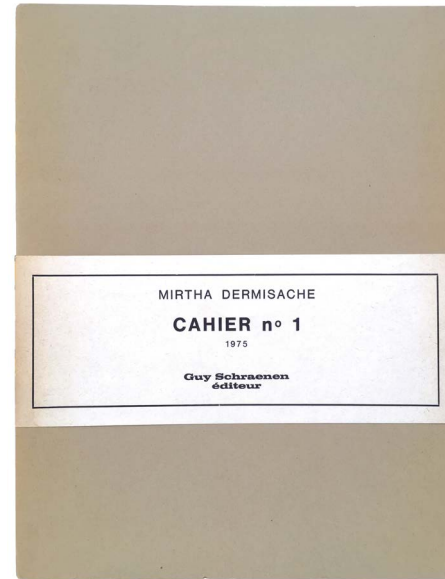
**17. DERMISACHE, Mirtha. 4 Cartes Postales. Antwerp. Guy Schraenen, éditeur. 1978, Juin.**

16mo. (110 x 157 mm). *Folded card with titles in black within border to front cover, colophon and achevé d'imprimer to interior and 4 postcards, each with Dermisache's graphisms recto and verso; card size: 105 x 147 mm. Loose as issued in original publisher's glassine envelope.*

**An excellent example of Mirtha Dermisache's scarce artist-postcards.**

From the edition 'illimité'.

Dermisache has - helpfully - filled the left-hand verso of the card, that most usually reserved for the sender's written message, with her own asemic writing; she has left the address field blank.





'In the book works of Mirtha Dermisache I discovered an oeuvre that was hitherto unknown to me. I was acquainted with language works ... dealing with abstract signs. In this field, the language developed by Mirtha Dermisache fascinated me.' (Guy Schraenen).

[see 'A Transatlantic Affair' by Guy Schraenen (pp. 33 - 47) in 'Mirtha Dermisache - Because I Write!', Buenos Aires, 2017].

\$450

**18. DUBUFFET, Jean. Exposition de Lithographies de Jean Dubuffet. Paris. Galerie André. 1945.**

8vo. (130 x 105 mm). pp. 14.

**The very scarce, ephemeral 'Petit Guide' for Dubuffet's second exhibition Lithographies held at the Galerie André, Paris in 1945.**

The exhibition - which included 'quelques peintures et dessins du même artiste ayant rapport aux MURS' - ran from 14 - 30 April, 1945.

Contains a 10 page text, 'Notice' by Dubuffet ('J. D'), and a 4 page 'Programme' listing 67 works which included 'Matière et Mémoire ou Les Lithographes à L'Ecole' (Series of 34 lithographs executed whilst Dubuffet was at the Atelier Mourlot Frères), and 'Les Murs.' Other works included landscapes, portraits ('Mademoiselle Swing.', 'Sophisticated Lady', 'Pianiste' et cie), and the 'Vache' prints.

\$950

**19. DUBUFFET, Jean. LeR DLa CaNpaNe paR DUBUFe J. Paris. L'art brut. 1948, Noël.**

8vo. (189 x 137 mm). [9 unnumbered leaves].

**One of the scarcest of Dubuffet's early books printed entirely on newsprint.**

From the edition limited to 165 unnumbered copies, with this one of 150 printed entirely on newspaper stock ('papier journal').

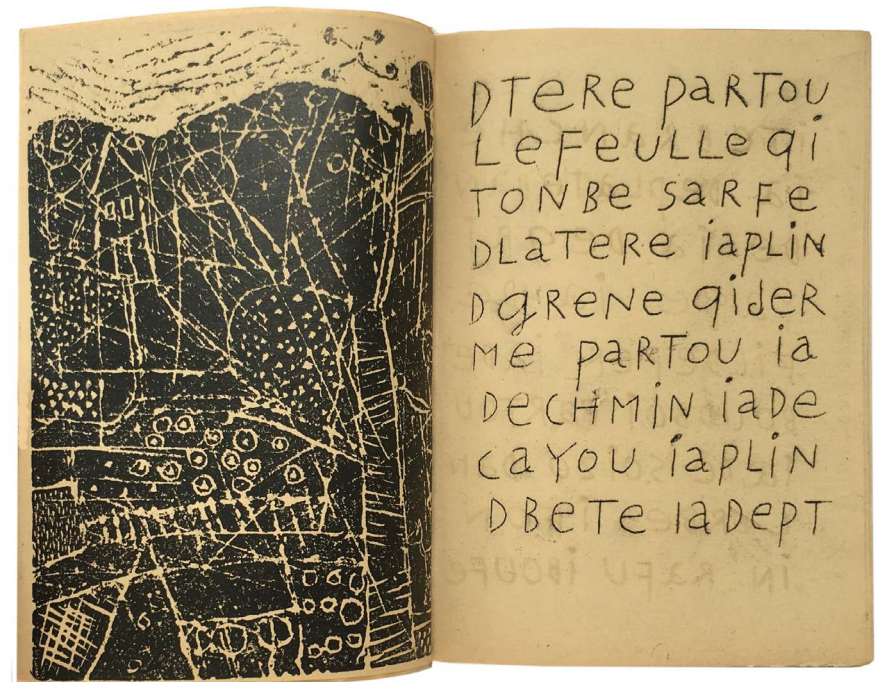
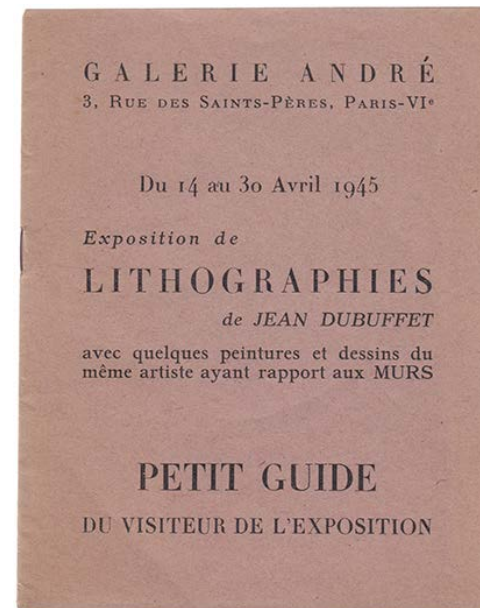
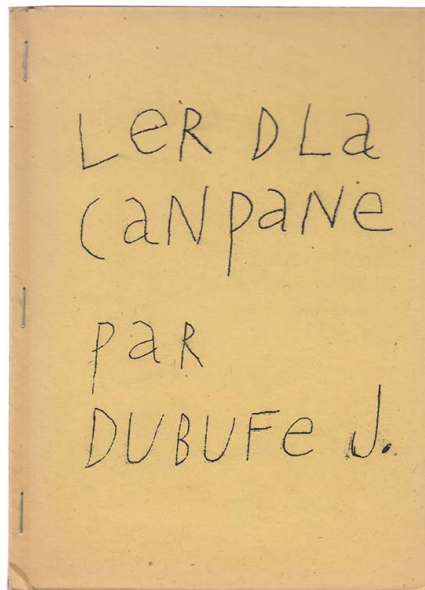
Dubuffet's text is full of nonsense and intentional misspellings - the title is Dubuffet's

phonetic version of 'l'air de la campagne' - that reflect the lively child-like illustrations. Executed on linoleum, on strips of wood from packing cases or on the circular bases of Camembert cheese containers, these illustrations reflect Dubuffet's position as an outsider.

'En 1948, le petit institut de l'Art Brut ... inaugurerait la publication de menus livres illustrés par leurs auteurs et imprimés de leurs propres mains avec des moyens de fortune ... Ces opuscules prenaient en tout le contre-pied des rites bibliophiliques. Tout à l'opposé des solennités glaçantes que donnent aux éditions de luxe les épais et coûteux papiers, les typographies de grande maison, les amples marges et la profusion des gardes et pages blanches, ils étaient tirés for modestement à l'aide de dispositifs dérisoires dans un petit format et sur un papier à journal de la plus vulgaire sorte. Il nous semblait (il me semble encore) qu'ils étaient tels quels aussi attrayants que les livres habituellement offerts aux bibliophiles.' (Jean Dubuffet writing on 'LeR DLa CaNpaNe' in the 'Notice sur les gravures constituant cet album', the preface to 'Vignettes Lorgnettes').

[Webel 105 - 123].

\$6,500



**20. DUCHAMP, Marcel. Hugnet, Georges. La Septième Face du Dé. Poèmes - Découpages. Paris. Editions Jeanne Bucher. 1936.**

*Small folio. (292 x 214 mm). [46 leaves]. Original 'couverture-cigarettes' by Marcel Duchamp (see below), brown morocco-backed card boards stitched with raffia in the Japanese manner with mounted original hand-coloured photographs by Duchamp beneath celluloid, over original green wrappers by Duchamp with mounted embossed photographic reproduction of 'Why Not Sneeze Rose Sélavy?' and pictorial title composed of vignettes and names from the Surrealist pantheon.*

**The édition de tête of La Septième Face du Dé with Marcel Duchamp's couverture-cigarettes and an original collage poème-découpage by Georges Hugnet.**

Two different bindings, each with some slight variation among examples, appear to have been issued. We locate copies with - as for the present example - a green or brown morocco backing sewn with raffia as well as a different version with a white / cream canvas backing also with raffia stitching. All of the copies have two photographs of unwrapped cigarettes coloured by hand with aniline pasted to the covers at the left-hand (right-hand for the rear cover) edge. Of those copies with the white / cream canvas backing, we can trace two examples without numbering, as well as a further, hybrid, copy printed on blue paper with stab holes at the outer right (i.e. the wrong) edge of the sheets; this copy on blue paper - copies on blue paper are not described on the justification of the book as requiring the édition de tête binding - also features two identical photographs for the 'couverture-cigarettes' front cover unlike all other examples we trace. In addition, several copies also incorporate thick celluloid boards - as here - over the original photographs; the catalogue for the sale of the books of Paul Destribats clarifies this final point with a quotation: 'Duchamp utilise, de plus, une feuille de Cellophane - cette 'cellulose diaphane' dont le brevet venait juste, en 1936, d'être déposé - qui crée une pellicule, un effet de verre ou de lamelle ...'. (Georges Didi-Huberman and Didier Semin).

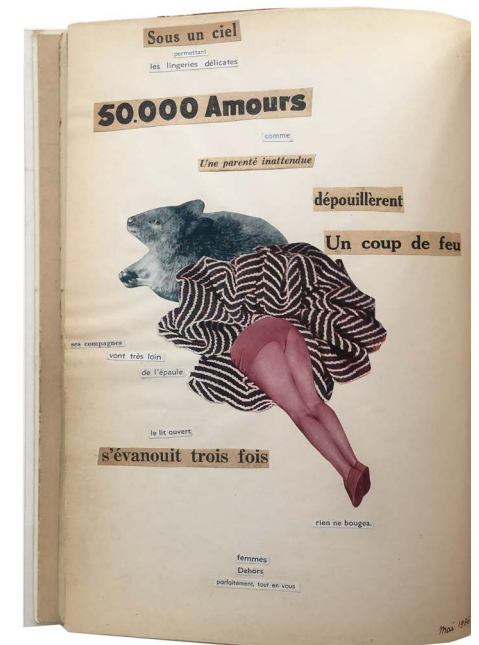
'For the 'Couvertures cigarettes' front and back covers of the deluxe edition of 20, he began with a print of an oversize, hand-coloured photograph of three cigarettes 'stripped bare' of their wrappers. He created the front cover by cutting down the images, slicing off one lone cigarette and overlapping it with the other two so that only two cigarettes are immediately visible. Then he repeated the process for the back cover. The photographs are glued on the inner side only, and the outer side remains free.' (Schwarz, pp. 733 / 734).

'Hugnet's 'La Septième face du dé: Poèmes-découpages', published in 1936, was Surrealism's first attempt to combine graphics with poetry. In collages of cutout images and printed letters and words, he succeeded in creating - brusquely, violently, with mystery - a world bearing the traces of a dark romanticism. He demonstrated chance as involved in the procedure of cutting with scissors. His works are mirrors, reflecting the unconscious.' (Jacques Baron).

This copy is in good condition overall, however, the celluloid for the front cover has been replaced while the original celluloid for the rear cover has bowed as usual; the two original photographs - with some creases and two small areas of restoration - for the front cover have been laid down on card at a later date, likely at the time the celluloid was replaced. Hugnet's original signed collage poème-découpage is in fine condition and internally the copy is good.

[Schwarz 444 (with errors); Roth 92 / 93 (hors commerce copy on blue paper); see lot 430, 'Paul Destribats, Bibliothèque des Avants-Gardes - 1ère Partie', 2019; see lot 187, 'Mille Nuits de Rêve - Collection Geneviève & Jean-Paul Kahn', 2019; see 'Surrealism: Two Private Eyes', Solomon R. Guggenheim Museum, 1999 (vol. 2, no. 585); see lot 137, 'Bibliothèque Daniel Filipacchi: Deuxième Partie', Christie's Paris, 2005 (the copy listed in the Guggenheim catalogue)].

\$110,000



**21. DUCHAMP, TANGUY, MIRO, and others. Breton, Péret, etc. Le Surréalisme en 1947. Exposition Internationale du Surréalisme Présentée par André Breton et Marcel Duchamp. Paris. Pierre à Feu / Maeght Editeur. 1947.**

*Square 4to. (234 x 204 mm). pp. 141. Half-title with justification verso, leaf with original colour lithograph as frontispiece by Miró recto, printed title with 'Pays Représentés' verso, list of participants, 'Sommaire' etc. and printed text illustrated with 44 monochrome hors-texte plates numbered I - XLIV, numerous monochrome vignette illustrations including 2 full-page and one double-page and 24 original graphics by various Surrealist artists (see notes), final leaf with *achevé d'imprimer*. Original publisher's printed wrappers with board chemise with Duchamp's mounted moulded female breast multiple mounted to front cover and printed label with the text 'PRIERE DE TOUCHER' to rear, with board chemise and matching slipcase.*

**A very good copy of *Le Surréalisme en 1947* with Marcel Duchamp's *Prière de Toucher*.**

From the edition limited to 999 numbered copies on vélin supérieur, with this one of 950 ordinary copies.

The original graphics are as follows: 5 colour lithographs by Victor Brauner, Max Ernst, Jacques Herold, Wilfredo Lam, and Joan Miró (the colour frontispiece); with 5 original etchings by Hans Bellmer, Marcel Jean, Maria, Yves Tanguy, and Dorothea Tanning; 2 woodcuts by Jean Arp; and 12 original monochrome lithographs by Serge Brignoni, Alexander Calder, Bruno Capacci, Elisabeth van Damme, Julio de Diego, Enrico Donati, David Hare, Jacqueline Lamba, Matta, Kay Sage, Yves Tanguy, and Toyen; the etchings were printed by Lacourière and the remaining graphics by Mourlot Frères.

Literary contributions are by André Breton ('Devant le Rideau'), Benjamin Péret (Le Sel Répandu'), Victor Brauner ('Proclamation'), Henry Miller ('Paysages'), Maurice Nadeau ('Sade, ou l'Insurrection Permanente'), various English Surrealists ('Declaration du Groupe Surréaliste en Angleterre') Georges Bataille

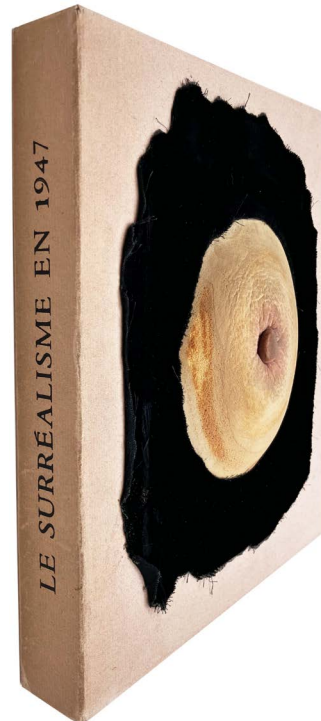
('L'Absence de Mythe'), Robert Lebel ('Au Bas Mot'), Aimé Césaire ('Couteaux Minuit'), Hans Bellmer ('L'Anatomie de l'Amour'), and many others.

It is very difficult to find copies of this book with the Duchamp 'breast' multiple in fine condition as in the present example.

'For each numbered copy of the exhibition catalog, Duchamp, in collaboration with Enrico Donati prepared a three-dimensional cover. On the pink cardboard cover they pasted a pink foam-rubber breast (from a set of 'falsies') ... surrounded by a rough circle of black velvet. On the back cover was a blue-bordered label bearing the request 'PRIERE DE TOUCHER'.' (Schwarz).

[Schwarz Revised 523 (cover), 523a ('Prière de Toucher'); Cramer, Miró Illustrated Books, 11].

\$45,000



**22. DUCHAMP. Hamilton, Richard. The bride stripped bare by her bachelors, even. A typographic version by Richard Hamilton of MARCEL DUCHAMP'S Green Box translated by George Heard Hamilton. London. Lund Humphries. 1960.**

*8vo. Unpaginated. Illustrated throughout. Original publisher's green pictorial boards.*

**A good copy of Richard Hamilton's appropriation of Duchamp.**

\$280

**23. FELDMANN, Hans Peter. Telefonbuch. Dudweiler. AQ-Verlag. 1980.**

*4to. (245 x 185 mm). pp. 28. Illustrated throughout with monochrome images printed recto and verso. Original publisher's stapled wrappers with photographic image to front cover of two empty telephone booths.*

**Hans-Peter Feldmann's scarce artist book, Telefonbuch.**

Feldmann photographs a young woman in a telephone booth in his distinctive serial style which considers the overlooked and mundane. As in many of his photographic artist's books, Feldmann is here interested in the appropriation of images. Lacking any commentary, these pictures appear to accrue different meanings according to the context in which they appear. It is this politics of the image that Feldmann has reminded audiences of throughout his career.

The edition size is unknown and this copy is, as usual, unsigned. Feldmann most often works in limitless editions and believes in the democratisation of art.

\$1,000

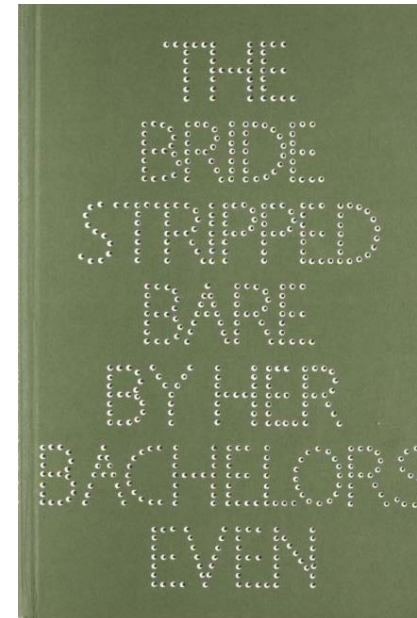
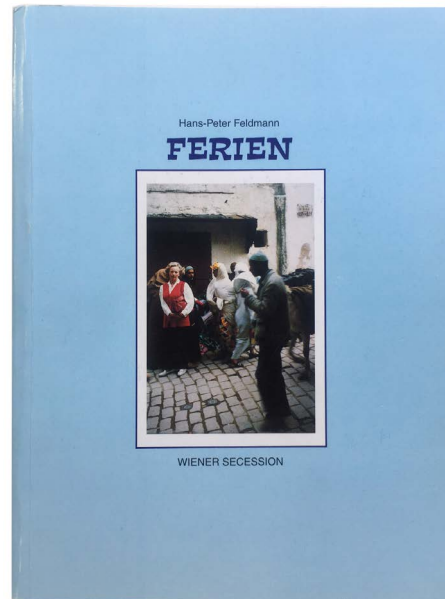
**24. FELDMANN, Hans-Peter. Ferien. Düsseldorf. Wiener Secession. 1994.**

*8vo. Original publisher's glossy blue printed wrappers with illustration and title to front wrapper, with 108 photographs (each 80 x 120 mm) loose as issued in paper bag.*

**The playful artist book by Hans-Peter Feldmann.**

Feldmann's 'Ferien', which includes a packet of found colour reproduction photographs, is intended as a do-it-yourself holiday album. The photographs are to be inserted in any order, to be chosen by the reader or at random, to form a self-created holiday. There are some duplicates.

\$600



**25. FELDMANN, Hans-Peter. Pornofotos. (Pornographic Photographs). Hilden, Germany. (By the artist). 1975.**

*Folio. (297 x 210 mm). Leaf of cream wove writing paper with vertical and horizontal folds, Feldmann's name printed at upper left and address and date at upper right, mimeograph typescript text in German, Italian, English and French recto and verso and 12 original colour photographs (each 88 x 130 mm or the reverse) showing Feldmann engaged in explicit acts with two women. Loose as issued.*

**The complete series of Feldmann's very scarce Pornofotos.**

From the edition limited to 50 copies (see 'Das Museum im Kopf'); other sources suggest as few as 15 examples.

These 12 original photographs, the red / orange colour palette dating them immediately to the 1970s, depict Feldmann with two women in explicit sexual scenarios. The majority of images depict the protagonists intent and distracted, however two feature some or all of them engaging the camera directly and in one all sport broad grins. The action is staged deliberately, the intention for distribution clear, and Feldmann mailed a number of examples to friends and colleagues in the art world. As a series, the photographs make reference to Feldmann's 'Bilder' books but also the 'lettre ouverte' formula used by Feldmann himself (he sent fictitious letters to fictitious people) and Marcel Broodthaers.

Feldmann's intention is outlined in the text - written in the form of a letter from Feldmann - in German, Italian, English and French that accompanies the photographs: 'On the enclosed photos I can be seen as a porno-model. The / following considerations led me to those activities and their / publication: I am ashamed to display my sexual practices in / public, and even with overaccentuation for more clarity. Never- / theless I don't feel ashamed over the same sexual practices / within the usual private, not public surroundings. In this / sense I participate with the majority of all fellow beings. / Notwithstanding, there are other things done in public,

/ where the majority do not feel ashamed, things which are highly / esteemed or at least approved, although these things are really / sickening and there true disgust, should be brought to the fore- front.'

'Pornofotos' is scarce and we can locate a single example, in a private collection in the US. The present photographs have been mounted previously for display and several feature tape to the versos. Two images have suffered small areas of loss - the lost areas remain attached to the versos of other prints - as a result of contact with this tape and three further photos display very minor damage; the retention of the lost areas, however, suggests restoration is possible.

[see Das Museum im Kopf, Katalog / Projekte, pg. 155]

\$10,500

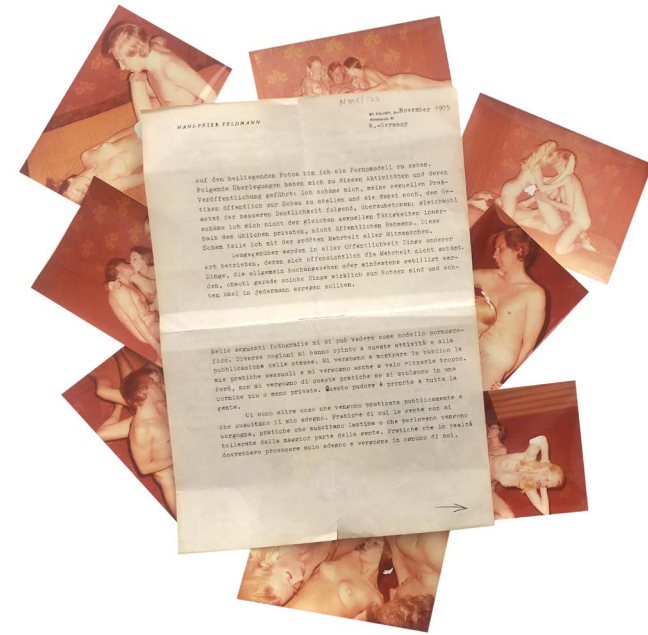
**26. FILLIOU, Robert & George Brecht. La Cédille Qui Sourit. Städtisches Museum Mönchengladbach. Eine Ausstellung in drei Teilen / An Exhibition in Three Parts / Une exposition en trois parties. Mönchengladbach. Städtisches Museum Mönchengladbach. 1969.**

*Card box. (210 x 160 x 20 mm). Large card box with printing to replicate a matchbox, containing a smaller real matchbox with similar printing to front cover containing four metal screw-hooks; also included loose are cards and booklets, a text by Cladders, a list of works by Robert Filliou and George Brecht before their collaboration, and then work completed by the pair during their stay at Villefranche, all on different paper stock and with the upper right corner removed in order to fit within the box together with the matchbox.*

**Robert Filliou and George Brecht's Mönchengladbach kassettenpublikation catalogue / multiple.**

From the edition limited to 440 numbered copies.

The exhibition 'La Cedille Qui Sourit' was held at the Städtisches Museum Mönchengladbach from June 18th to July 27th, 1969. The three parts of the joint exhibition were: 'I.



Vorspiel zum Cédille / Prelude to the Cedilla / Prélude à la Cédille. II. Le Cédille Qui Sourit 12 rue du May, Villefranche-sur-Mer (A. M.), September 1965 - Oktober 1968. III. Das ständige Geschehen / The Eternal Network / La Fête Permanente. Was das Cédille sein wird (ist) / What the Cedilla will be (is) / Çe que deviendra la Cédille (est devenue).'

'La Cédille Qui Sourit' was Brecht and Filliou's artist run shop, or rather 'non-shop' - the raison-d'être was to eschew typical commercial activities - in Villefranche-sur-Mer. Stocked with artist books and multiples from Filliou and Brecht's Fluxus associates, together with examples of their own work and other ephemera from their working process: letters, jokes, puzzles, recipes, poems and sketches. The venture lasted (as indicated above) from 1965 to 1968 before its metamorphosis into 'The Eternal Network'.

Whilst the format of boxes as exhibition catalogues follows the Mönchengladbach format, the use of a matchbox design was unique, and appears to have been the brainchild of Museum Director Johnnes Cladders.

\$1,400

**27. FILLIOU, Robert. Ample Food for Stupid Thought. New York / Cologne / Paris. Something Else Press. 1965.**

Box. (15 x 21 x 5.5 cm). 96 postcards with question printed in black recto, and 'from Ample Food for Stupid Thought by Robert Filliou printed recto / Something Else Press' printed verso. Loose as issued in two-part wooden box with sliding lid, printed titles in black to upper cover.

**The rare postcard edition of Filliou's questions dedicated to George Brecht.**

There was a book reprint published in the same year.

Example questions (one printed per card) include: 'you for or against marriage?' / 'would you abuse your strength if you were the strongest man on earth?' / 'what does it take to lead the rich, full life?' ... among more ambiguous questions such as 'in Shanghai?' and 'and what of the girl?'

Also included is a list of 'Introductions' to Filliou by his artist friends: Daniel Spoerri, Arman, Kichka Baticheff, George Brecht, William Burroughs, Christo, Diane di Prima, Brion Gysin, Dick Higgins, Allan Kaprow, Ray Johnson, Joe Jones, Alison Knowles, John Herbert McDowell, Jackson Mac Low, Nam June Paik, Benjamin Patterson, Diter Rot and James Waring.

Bookplate pasted to box base.

[Something Else Press. An annotated bibliography by P. Frank," New York, 1983, p.12; I. Conzen, "Art Games. Die Schachteln der Fluxuskünstler," Sohm Dossier 1, Staatsgalerie Stuttgart, 1997, pp.62-63; S. Jouval", Robert Filliou: catalogue raisonné des éditions & multiples, livres et vidéos, Dijon 2003, No. 3 ; "Fluxus! Antikunst ist auch Kunst", Köln, 2012, p. 48].

\$3,500

**28. FILLIOU. Optimistic Box No. 3. Remscheid. VICE mail order. (1969).**

Wooden box. (60 x 120 x 30 mm). Two silver labels within box, one (detached from inner lid) reads 'OPTIMISTIC BOX No. 3', the other 'you won't imitate Marcel Duchamp' and signed 'R. F.' by Filliou. Wooden box with checkerboard pattern.

**The Duchamp related box / multiple by Robert Filliou.**

Signed 'R. F.' to silver label.

\$1,400

**29. FILLIOU. Vive le mariage - A trois. (Boite optimiste No. 2). (Remscheid). (Vice-Dispatch W. Feelisch). (1969).**

Wooden box (12 x 9 x 3.5 cm) One monochrome photograph of two women and one man engaging in sexual activities. Wooden box with two labels to top and interior lid (both detached).

**A humorous Flux-box.**

Signed 'R. F.' by Filliou.

\$1,400



no. 27  
(left and right)



no. 28  
(left and right)



no. 29

**30. FILLIOU, Robert. Livre-Etalon / Standard-Book. Stuttgart. Ed. Dieter Roth. (1981).**

*Square leporello. (40 x 40 mm, 40 x 800 mm unfolded). 'FILLIOU [sic] LIVRE-ETALON' printed to first leaf, followed by introductory text in English (inverted); numbers '2' to '19' to each leaf recto and from '19' to '2' to verso; final leaf with the introductory text in French.*

**The highly elegant Livre-Etalon / Standard-Book by Robert Filliou.**

From the edition limited to 1,000 copies.

This Filliou publication is deceptive in its simplicity. On unfolding the leporello at what appears to be the beginning, it must then be flipped if one is to read the introductory text, before flipping again in order to read the numbers in the correct order. Its playful nature is in keeping with Filliou's contributions to Fluxus, and it is no wonder the publication appealed also to Dieter Roth, whose publishing house brought many unconventional projects into fruition.

'all literature - past, present and future - can be objectively evaluated at last, thanks to the STANDARD-BOOK which alone ensures the faultless measurement and impartial assessment of printed matter(s).' (From the introductory text). \$725

**31. FLUXUS. Bajin, Kyosan (introduction). Fluxshoe. Cullompton, Devon. Beau Geste Press. 1972.**

*Folio. (293 x 209 mm). pp. 144.*

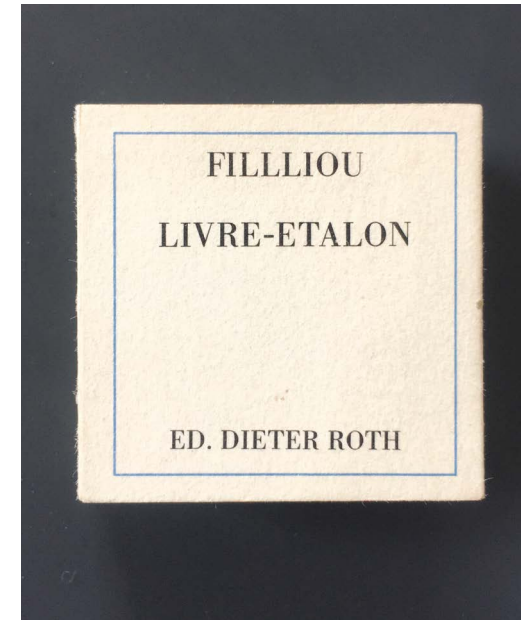
**A pristine copy of the Fluxus anthology / catalogue for the Fluxshoe touring exhibition.**

The catalogue for the major UK Fluxus touring exhibition conceived by Ken Friedman of FLuxus West, California and Mike Weaver of the American Arts Documentation Centre at Exeter University and coordinated by David Mayor. The broad range of contributors include Ay-O, Joseph Beuys, George Brecht, Robert Filliou, Jochen Gerz, Guerilla Art Action Group, Geoff Hendricks, Dick Higgins,

Per Kirkeby, John Lennon, George Maciunas, Mauricio Nannucci, Yoko Ono, Takako Saito, Carolee Schneeman, Mieko Shomi, Wolf Vostell, Zaj and many others.

'The work in the Fluxshoe is a work that involves thinking, writing, behaving, instructing, making sounds and music, making silence, mailing. It participates and demands participation. It is whimsical, philosophical, spontaneous and well thought out. It is didactic, intransigent and aloof. It is scientific, prophetic and nostalgic. It is a solemn lark and lively serious. It is a club and is open to all. It is the stuff of a culture ... And the Fluxshoe, as it gravels [sic] throughout the U.K., is the platform for many performances and events, attitudes by people from all over the world who have this same 'something unnameable in common.' (From Bajin Kyosan's introduction).

\$160



**32. HENDRICKS, Geoffrey & Mario Parolin.** *Between Two Points / Fra Due Poli. The dreams and journal from meditative rituals at Byrkjefjellet, Norway, Asolo, Italy, Rosa Pineta, Italy, June-July 1974 illustrated and the chronology of the American artist Geoffrey Hendricks. Reggio Emilia. Edizioni Pari & Dispari. 1975.*

8vo. (200 x 155 mm) + Folio. (400 x 300 mm). pp. 112 + 6 loose large monochrome photographs (see below), each signed by Hendricks and the photographer Mario Parolin verso.

**Geoffrey Hendricks' artist book / journal documenting actions surrounding a personal archeology in Norway and Italy and accompanied by original photographs.**

'This book is about a journey, the journal of a journey to roots, to sources.' (From the introductory text).

'The Zen concept of going away and returning. Changed perspective. Greater freedom.' (From the introductory text).

The six large monochrome photographs (each 400 x 300 mm or the reverse) that accompany the artist book are by Mario Parolin, the photographer who documented Hendricks' second Italian performance - described by Hendricks as a 'meditative ritual' - at Rosa Pineta, a beach 'south of Chioggia, at a point between Rosolina Mare and Calina'. One of the photographs is used in Hendricks' accompanying artist book (the remainder are certainly from the same performance) and each is signed verso in black ink by Hendricks and by Parolin.

Also included are two copies of the errata slip for the book as well as a leaf describing both his Norwegian performance and the two he undertook in Italy; the text is present in Norwegian for the Norwegian performance, Italian for the Italian rituals and in English for both.

\$3,250

**33. HUGNET, Georges. Brigitte Bardot.** (Original Collage). (Paris). 1962, 'L'Herbière le 2 Janvier'.

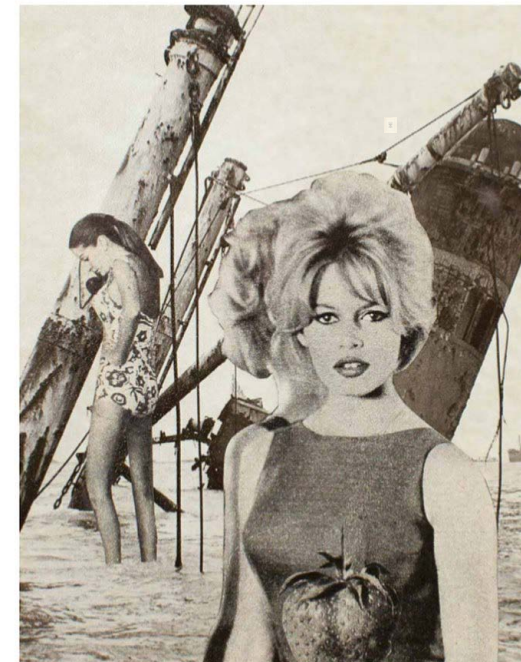
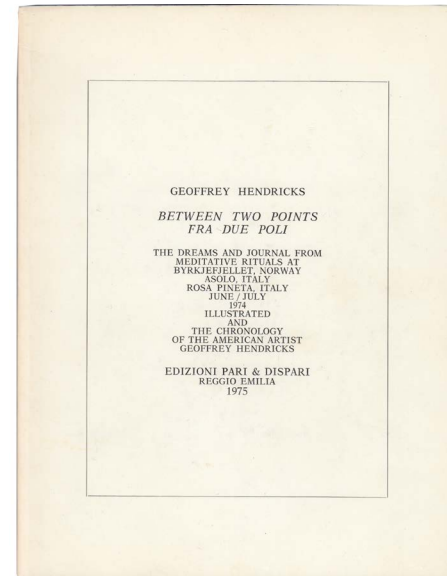
(145 x 100 mm). Original monochrome photograph with additional excised applied elements recto, verso with photographer's credit and manuscript text by Hugnet in black ink. Framed under passepartout with verso visible via excision.

**A beautiful original photo-collage by Georges Hugnet, featuring Brigitte Bardot, sent to Charles Ratton.**

Hugnet and Ratton had been friends since the 1930s when Hugnet (among many others) exhibited his livres-objets at the 'Exposition Surréaliste d'Objets' at the Galerie Charles Ratton. Ratton dealt in avant-garde and Surrealist art as well as the art of Africa, Oceania and North America and was a prodigious and prestigious collector. This card marks Hugnet's move to his final Paris address, the small and discreet courtyard off rue de la Gaité in Montmartre, he shared with his wife Myrtille.

Hugnet describes the interminable move to the new address and the desire on his return to Paris to see Ratton 'le plus tôt possible, même si l'installation traîne un peu'. He wishes Ratton a happy new year ('Bonne année, Charles) and presents this collage: 'Je t'envoie ce petit montage original ... puisque tu aimes BB'. Ratton, it seems, loved BB (Brigitte Bardot) so much that the profits from the sale of his art were donated to the Fondation Brigitte Bardot.

\$7,250





**34. JOHNS, Jasper. Beckett, Samuel. Foirades / Fizzles. London / New York. Petersburg Press Ltd. 1975 - 1976.**

*Small folio. (334 x 256 mm). [30 unnumbered leaves]. Original publisher's wrappers, loose in grey linen drop-back book box with purple tassel, the interior lined with two colour lithographs.*

**An excellent copy of the much celebrated collaboration between Samuel Beckett and Jasper Johns.**

From the edition limited to 250 copies on Richard de Bas handmade paper, signed by the artist and the author in pencil

'This book contains five texts by Samuel Beckett and thirty-three etchings by Jasper Johns. The French texts first appeared in 1972; the English texts were written by Samuel Beckett in 1974 for this collection'. (From the justification).

'Two of the most enigmatic artists of our time, Samuel Beckett and Jasper Johns, collaborated on this complex yet elegant artist's book. Originally written in French between 1960 and 1972, the brooding essays were rewritten in English by Beckett for this project. Nevertheless, Johns decided to include both texts that expanded his contribution to thirty-three etchings and aquatints plus color lithograph endpapers. John's imagery is based on a major four-panel painting, Untitled (1972), along with his classic imagery related to numbers and body parts. This cerebral volume that provokes more questions than it answers is considered one of the greatest artists' books of the second half of the twentieth century.' (See Artists' Books in the Modern Era 1870 - 2000 The Reva and David Logan Collection).

Copies of 'Foirades / Fizzles' often feature pronounced offsetting from the ink used for the etchings created by Johns to illustrate the text; this copy is an excellent one and features almost no trace of the offsetting from the plates to the adjacent leaves.

[Field 215 - 248; Universal 173; Castleman 214 - 215].

\$30,500

**35. KENDRICK, Mel. Williams, William Carlos. Kora in Hell: Improvisations. San Francisco. Arion Press. 1998.**

*4to. Illustrated with 21 monochrome prints by Mel Kendrick. Original publisher's leather backed black cloth boards with wood veneer overlay cut in the manner of Kendrick's prints; title in red to spine.*

**The Arion Press edition of William Carlos Williams's Kora in Hell.**

From the edition limited to 300 copies, each signed by the artist in pencil.

\$330

**36. KOMAR & MELAMID. A Catalogue of Superobjects - Supercomfort for Superpeople. New York. Ronald Feldman Fine Arts. 1977.**

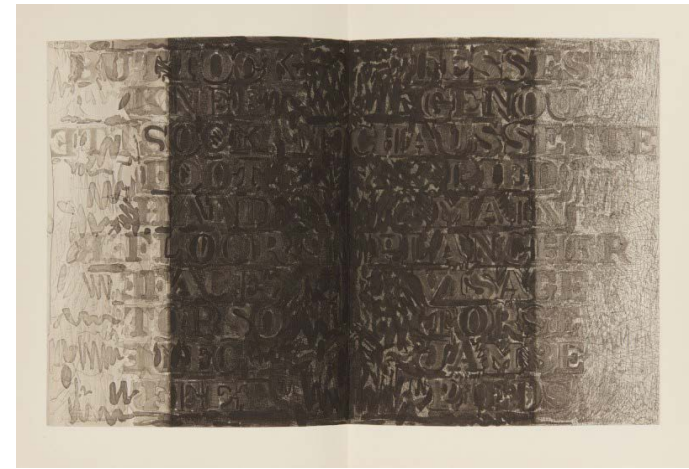
*Folio. (274 x 228 mm). Leaf with title, leaf with introductory text, 10 leaves with section titles and 36 original colour photographs (8" x 10" or the reverse), each with label verso with number, the artists' stamp and publisher's signature, each within protective transparent plastic sleeve and accompanied by leaf of descriptive text, final leaf with justification. Loose as issued in original grey cloth paper-lined box, artist's red stamp to inside of lid, with original brown paper outer wrapper with matching number to that of the copy in pencil.*

**The superb, subversive photographic portfolio satirising capitalism and communism.**

From the edition limited to 100 copies - only 56 were in fact produced - with each photograph with label verso stamped by the artists and numbered and signed by the publisher; the work is not signed by the artist themselves for obvious reasons.

'The Socialization of the Modern World is a reality.' (Komar & Melamid).

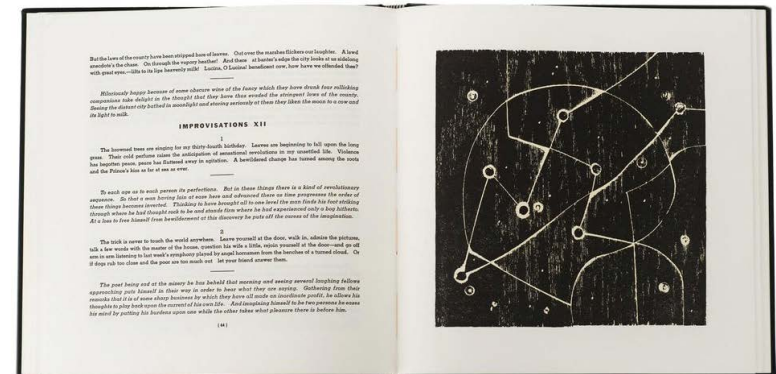
The Russian conceptual art dissidents and collaborators Vitaly Komar and Alexander Melamid were trained originally - as were all of their peers - as painters in the Socialist



no. 34



no. 34



no. 35

Realist tradition. Increasingly disenchanted with a regime and society that they felt oppressive, the two were expelled from the Artists' Union for the crime of 'distortion of Soviet reality' in 1973. In 1974 the pair were arrested and had work, together with other nonconformist artists, destroyed by the government in what became known as the 'Bulldozer Exhibition'. The pair began to receive international recognition and were invited in 1977 to hold an exhibition in New York at the Ronald Feldman Gallery.

'A Catalogue of Superobjects - Supercomfort for Superpeople', presented here, was the subversive and satirical photographic portfolio that resulted, produced in Komar and Melamid's absence from smuggled negatives printed in the US. The artists, as one might expect, were refused permission to attend by a Soviet regime that was unappreciative of others' efforts to satirise it and that despite the inherent ironies - 'distortion of Soviet reality' indeed - in its own syntax. The portfolio, a distorted and satirical re-imagining of an American sales catalogue, describes fantastical consumer articles, devices and products, all linked distinctly to a time with a strong Cold War flavour. The 'Charog-15', for example, a metallic face-grill, will 'protect the purity of your thoughts', the obvious imprecation of thought crime and mental or ideological pollution is implied, while the 'Kniliya', a desk hung from the neck is 'the way to Phenomenal Erudition! that keeps you together with food for thought'. All of the depicted objects highlight and satirise both untrammelled consumerism, repressive social hegemony on the one hand and, from a perspective of all being equal but some being more equal than others, unbridled social ambition, on the other.

'By trying to be like everyone else, the ruling class has obliterated the elite and the intellectual divide between it and the masses. The result is the mindless, semi-literate, economic and cultural policy of the governments of Europe ... The task today is to create a NEW ARISTOCRACY in place of the old one which has destroyed the legacy of our ancestors ... The catalogue being offered to you is of 'Objects', developed by the Celebrated Artists at the End of the Second Millenium A.D.,

Moscow ... These are 'Objects' which correspond to the principles of Ideological Design, 'Objects' invested with New-Traditionalistic functions; 'Objects' of SUPERCOMFORT intended for the Ruling Elite and called upon to divide society into those who use these 'Objects' and all the rest.' (From Komar & Melamid's introduction).

Please contact us for the full range of items.

[for an extensive analysis see Ksenya Gurshtein's 'Utopia by Mail: Komar and Melamid's A Catalogue of Superobjects: Supercomfort for Superpeople', 2014].

\$22,500

**37. KOSTELANETZ. Extrapolate. New York. Assembling Press. 1975.**

*Square leporello. (95 x 97 mm when folded). Black grid lines of increasing density printed recto only.*

**A beautiful minimalist leporello work.**

From the edition limited to 400 copies.

Kostalenetz's beguiling small publication which shares a sensibility with Sol Lewitt's work through it's elegant simplicity.

\$200

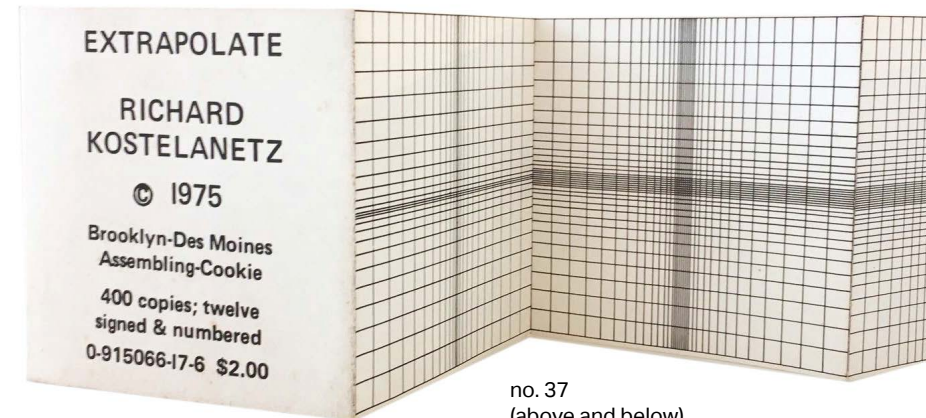
**38. LEGER, Fernand. Cirque. Paris. Tériade. 1950.**

*Folio. (425 x 330 mm). [30 bifolia: 60 leaves; pp. (ii), 1 10, (i), (i)]. 63 original lithographs in colour or monochrome and the original lithograph text after Léger's manuscript with 22 illuminations and decorations. Loose as issued in original publisher's printed lithograph wrappers.*

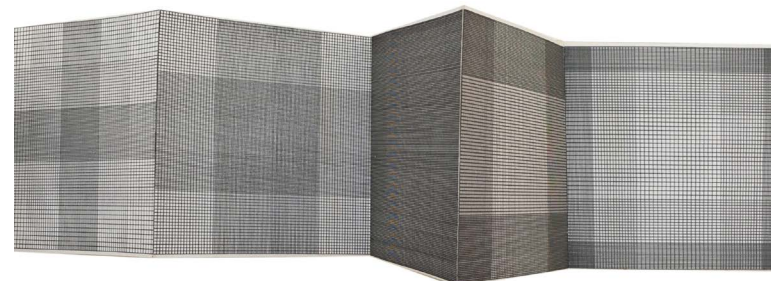
**Léger's graphic masterpiece Cirque, his own text illustrated with his own original lithographs.**



no. 36



no. 37  
(above and below)



From the edition limited to 300 numbered copies on vélin d'Arches, with this one of 280 numbered in Arabic numerals and signed by Léger in blue ink.

'Cirque is Léger's master graphic work, a compendium of 34 colour lithographs and 29 in black - almost half his print output. The text is Léger's own and his themes are the circus and the countryside; from these touchstones of his inspiration Léger extracts the principles of his art and life. There can be no doubt that Cirque stands as his testament.' (Saphire).

[Saphire 44 - 106]. \$19,500

**39. LEGER, Fernand. Frénaud, André. Source Entière. Paris. Seghers. 1952.**

*Small folio. (270 x 222 mm). [31 doubled leaves]. Original publisher's red printed wrappers, stitched as issued with black thread in the Japanese style, black cloth-backed red board chemise with title to spine in red and matching slipcase.*

**The rarest of Fernand Léger's illustrated books.**

From the edition limited to 25 numbered copies on Chine (as well as three additional lettered copies) signed in blue ink by Léger and Frénaud, with the colour lithographs printed on vélin d'Annan.

Although five colour lithographs are announced on the title ('avec cinq lithographies originales en couleurs'), as Saphire makes clear, only four colour lithographs are included in the text; the fifth lithograph is the vignette on the title printed in black.

[Saphire 121 - 125]. \$16,500

**40. LEGER, Fernand. Sweeney, James Johnson. Léger. 1937. New York. Pierre Matisse Gallery. 1937.**

*Single folded sheet. (230 x 150 mm). 4 page catalogue, printed text in black on dark tan paperstock, with a text by Sweeney, a list of 27 paintings and gouaches. Signed 'F. Leger' in black to the cover.*

**A signed Fernand Léger catalogue from Pierre Matisse Gallery (1937).**

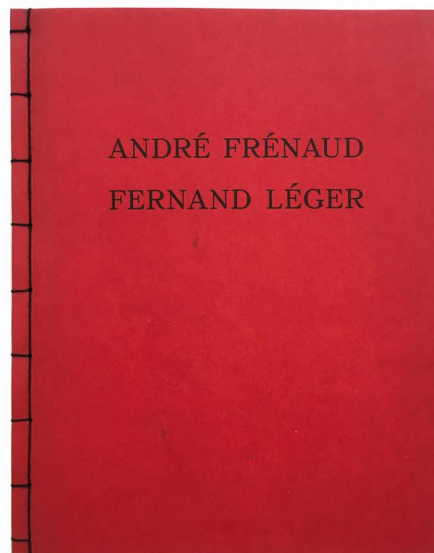
The Léger exhibition ran from February 23 - March 19 (1937) and showed 17 paintings and 10 gouaches. The majority of works were dated 1937. Pierre Matisse opened his gallery in New York on East 57th Street in 1931.

With a text by James Johnson Sweeney.

This copy has also been folded horizontally. \$800



no. 38



no. 39  
(left and right)

**41. MAGRITTE, René, Paul van Ostayen, Man Ray, Marcel Lecomte et al. E[duard]-L[éon]-T[héodore]. Mesens (Ed.). Marie. Journal Bimensuel pour la Belle Jeunesse. No. 1 + No. 2 - 3 [AND:] Adieu à Marie. Dernier Numéro. (All Published). Brussels. Imp[rimerie]. Puvrez. 1926.**

4 issues in 3. Folio. (326 x 252 mm). [Bifolium; two bifolia; two bifolia]. Headline with publication details, list of contributors to first issue and printed text in French and occasionally Flemish throughout with typical dada typographic caprices (text ornaments, frequent aphorisms, nonsensical inserts, the predominance of type in lowercase), printed illustration in monochrome throughout, printed music in issue 2, final leaf verso of each issue with advertisements. Original publisher's printed newsprint wrappers, loosed as issued, final number stapled as issued.

**An excellent complete set of the scarce Belgian Surrealist review Marie, including the truly rare final number Adieu à Marie.**

Founded by Mesens and Magritte, the short-lived 'Marie' - opinions appear to differ as to whether the final number 'Adieu à Marie' was published in September 1926 or 1927 - has a very different flavour to contemporary French Surrealist reviews and has an appearance that retains the look of dada. The review cemented the alliance between the coteries of Mesens and Magritte and that of Paul Nougé and the contributors were notably Belgian but also included Paul Klee, Man Ray, Francis Picabia, Hans Arp and Tristan Tzara. Absent for the most part, save for a quotation by Louis Aragon from 'La Révolution Surréaliste', Pierre de Massot's 'Au Petit Jour' and Georges Ribemont-Dessaigne's 'Les Hommes', are the French, André Breton in particular.

Featuring many of the typographic caprices of dada, the issues are visually striking, with the rarest of them, 'Adieu à Marie', particularly so. 'Adieu à Marie' opens with Paul Nougé's visual poem 'éprouvons nos regards' to the verso of the wrapper and features Mesens' extraordinary collage work of misunderstanding and miscommunication to the central spread: featuring a monochrome photograph of a fist with knuckle-duster to each page, the first is captioned 'comme

ils l'entendent' and the second 'et comme nous l'entendons'. The issue concludes with contributions from René Magritte ('Vous'), André Souris ('Correspondance' and Camille Goemans ('Actualité'). 'Mesens and Magritte's subsequent review 'Marie' 'Journal bimensuel [sic] pour la belle jeunesse' - the title is a reference to Picabia's 'Sainte Vierge' in '391' - is still biased in the direction of '391', with aphorisms, lists of names lined up to form a poem, and Picabia's 'Optophone' reproduced on the front of the second issue. However, 'Marie' also marks a rapprochement with Nougé and 'Correspondance'; Lecomte reviews Soupault's translation of Blake in no. 1, and the third and final number, 'Adieu à Marie', published in 1927, has contributions by Nougé, Goemans and André Souris.' (Dawn Ades).

The complete series of 'Marie' including the final number 'Adieu à Marie' is rare and while many institutions hold the later facsimile edition, we can trace few examples of the original: the Bibliothèque Nationale de France as well as Yale, Iowa and the Art Institute of Chicago appear to hold complete sets, while those at Harvard, the Menil Collection lack issue 4 while the Université de Montréal notes their issue 1 is incomplete; COPAC adds a copy at the British Library that lacks the final number.

[Ades 13.25 (lacking the final number), see pp. 330 & 335 - 336; Le Fonds Paul Destribats 248].

\$8,250

**42. MANZONI, Piero. Agnetti, Vincenzo. 12 Linee. Milan. Azimut. 1959.**

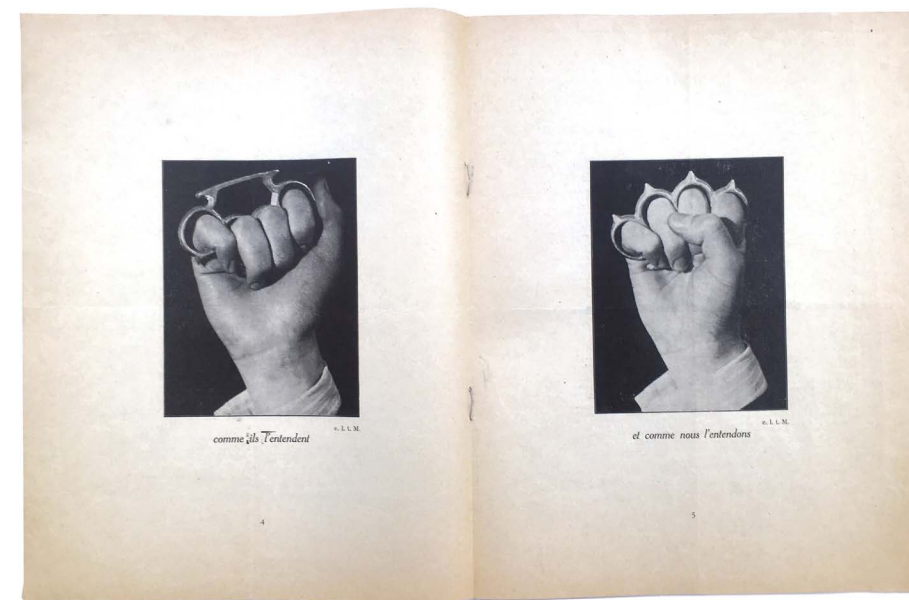
Small 4to. (240 x 170 mm). Original publisher's printed pictorial wrappers stapled as issued, front cover in red with 'MANZONI' in white over an image of his 'Linee' containers, matching image to rear cover with exhibition details and measurements in black.

**An excellent copy of Piero Manzoni's very rare 12 Linee catalogue for his exhibition at Azimut in Milan in 1959.**

'12 Linee' was held at Azimut in Milan's via Clerici from December 4th to December 24th, 1959. Manzoni had begun to execute



no. 41  
(above and below)



his 'Linee' earlier in the same year, using a roller, brush or other method to make a continuous line on a scroll of paper. The scroll, its details noted, would then be rolled up and placed in a cylinder which was then sealed before labelling with the length of the line, the date of creation and the artist's signature (some also featured an external representation, a sample, of the content). The cylinders were not to be opened but were to be displayed and purchased as found.

This catalogue is very scarce and we can locate only those copies at Bologna's Biblioteca delle Arti and Revereto's MART in Italy, at the Rijksmuseum, Stedelijk and the Institute for Art History in the Netherlands, the Bibliothèque Kandinsky in Paris and a copy at London's Tate; we can locate no copies in the US.

[see Das Archiv Sohm pg. 64 for illustration of 'Linee'].

\$6,000

**43. MEGERT, Christian. Spiegel / Glas-Buch. (Mirror / Glass Book). (Düsseldorf). (By the artist). 1974.**

4to. (250 x 200 mm). [5 leaves including covers]. Grey painted sheets of mirror glass as covers, the mirrors to the interior and three leaves of glass, front cover signed by Megert in black ink and dated '74'. Original grey painted mirror boards with thick silver tape spine.

**A beautiful example of a unique book object by Christian Megert composed of sheets of mirror and sheets of glass.**

The work is signed by Megert to the front cover and dated '74' beneath.

Swiss-born, Megert was instrumental in the ZERO movement in Switzerland and made extensive use of light and glass from early in his career. Although Megert produced many iterations of his glass book - he had turned to glass as it was affordable in comparison

to other materials - including editioned versions, the present example appears to be unique. The front and rear covers are sheets of mirror (with grey paint backing facing outward) while the pages of the book are transparent glass.

\$3,500

**44. MOORMAN, Charlotte. Cello. New York. 1988.**

Single sheet of cut perspex in the form of a cello. (c. 123 x 40.5 cm).

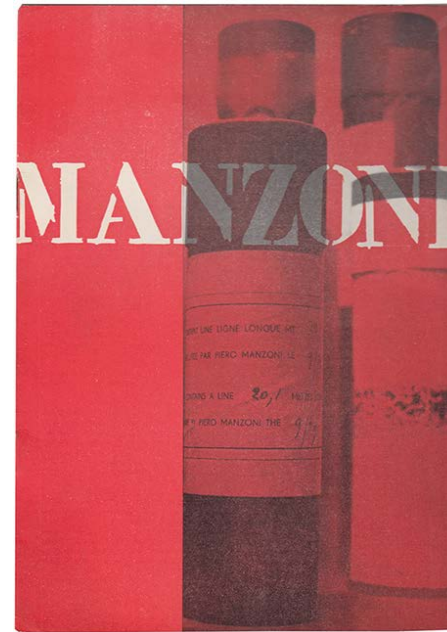
[Provenance: Presented by Moorman to Christo and Jeanne-Claude].

**A Charlotte Moorman cello in perspex with her signed presentation to Christo and Jeanne-Claude.**

Moorman's signed presentation, in blue ink to the perspex of the cello itself reads as follows: 'Jeanne-Claude & Christo / You have always symbolized / that which I most cherish - your / love, your creativeness & your / boundless energy & enthusiasm which / is the human spirit. / I dedicate this piece and my / eternal love for you both. / Charlotte Moorman / 12.3.88 / N. Y. C.'.

Charlotte Moorman (1933 - 1991), also known as the 'Topless Cellist' was a long-time collaborator with Nam June Paik, and a key figure in Fluxus / performance / avant garde music circles, performing regularly with Yoko Ono, John Cage, Wolf Vostell, Joseph Beuys and Carolee Schneemann, amongst others. Like numerous female counterparts, she became 'blacklisted' by Fluxus organiser George Maciunas, for reasons which remain unclear.

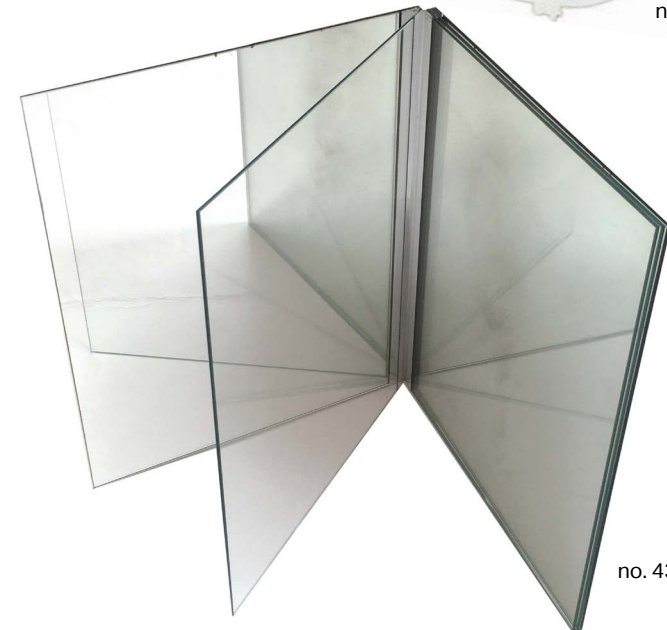
\$5,000



no. 42



no. 44



no. 43

**45. MORIYAMA DAIDO. Mo Hitotsu No Kuni / Another Country in New York. (Tokyo). (Self-published by the artist). 1974.**

*Small folio. (318 x 214 mm). [22 unnumbered leaves]. Printed title in Japanese and English (signed 'Daido' in black felt pen) with Japanese text verso, 20 leaves with Moriyama's photocopied images recto and verso, final leaf with 'The End' recto and colophon verso. Original stapled silkscreen wrappers with American flag design, Moriyama's repeated self-portrait motif and title in white.*

**The very scarce first edition of Moriyama's hand-made artist's book, the variant with the American flag cover, this copy signed Daido by Moriyama.**

From the edition limited to approximately 100 copies.

Moriyama spent two months in New York in 1971, accompanying his friend the designer Tadanori Yokoo during his show at MoMA. It was Moriyama's first trip out of Japan, and he produced a masterpiece of improvised book-making from the images he shot there with his half-frame camera. In 1974, Moriyama rented a Tokyo shop and a photocopy machine for 14 days, and produced the copies of this rarest of Japanese photobooks, while each customer waited. At most 100 copies were sold.

Moriyama produced three covers for the book (see below), this copy features the silkscreen cover based on the colours of the American flag with Moriyama's repeated self-portrait motif and English title in white. The variant cover aside, each copy of the book is unique, the pages displaying different variations in framing and tone. The finest examples display an extraordinary tonal quality, a texture that is almost that of a silkscreen in the fine gradations of black.

'We borrowed the copy machine from Canon. When we did this, the quality still wasn't very good; the tone was inconsistent, and parts of the image would get lost. But that degradation was the interesting thing about it. Also, it seemed like the most appropriate treatment for material related to New York. It was the right timing. It was partially intentional and partially play. Rather than doing

a photobook, I wanted to do something self-made. At that time, I was also interested in silkscreens. So I printed the cover with silkscreen. All along the walls, we hung up the silk-screened covers to dry. There were three cover versions. One included the American flag, which I think of as a self-portrait in a way, and then the title fit in between the red and blue. This was in part the influence of Andy Warhol in 1967 and '68. With the interior pages the feel I wanted was closer to that of a copy machine. While the silkscreens were drying, I had the customer have a coffee and wait. I asked them to choose which cover they liked, and then I would staple the bundle together and hand it over. That was interesting. It was 1974.' (From *Photography in Print, An Interview with Daido Moriyama*, in Kaneko & Vartanian - *Japanese Photobooks of the 1960s and '70s*, pg. 29).

Although later facsimile editions can be found, this original edition is truly scarce and as per Moriyama's own comments, few copies were assembled and sold at the time. OCLC reports copies at the SF MoMA and the Tate in London only; we locate one other copy at Princeton's Marquand Library.

The American flag motif used for the cover features Moriyama's repeated self-portrait.

[Parr & Badger I, 301; Kaneko & Vartanian pp. 28 - 29].

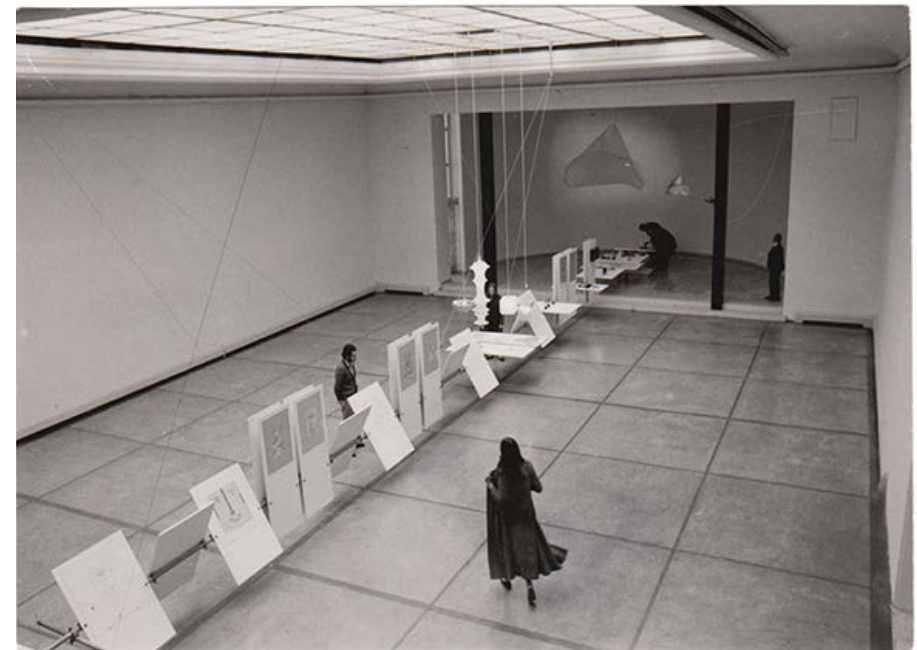
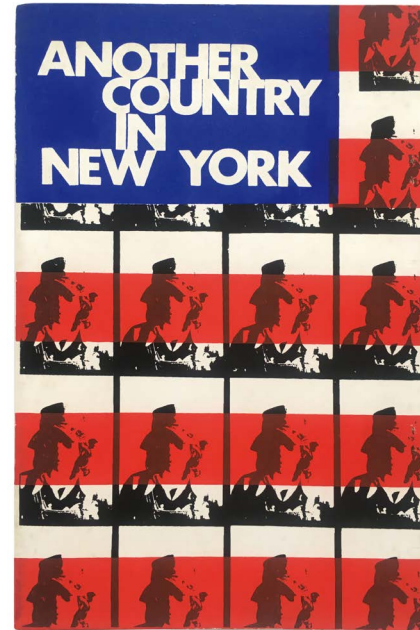
\$42,500

**46. MUNARI, Bruno. Trigon Personale 3: Bruno Munari ricerche, visive, design. Graz. Künstlerhaus. 1970.**

*Two photographs printed on agfa card as postcards (147 x 107 mm).*

**2 photographic postcards advertising the exhibition *Trigon Personale 3: Bruno Munari ricerche, visive, design* held at the Künstlerhaus Graz from the 3rd of October to the 2nd of November 1970.**

\$90



**47. NAUMAN, Bruce. CLEA RSKY. (Clearsky / Clear Sky). New York. Leo Castelli Gallery. 1967 - 1968.**

*Square 4to. (305 x 305 mm). [6 unnumbered leaves]. Initial blank and five leaves with colour offset blue and lilac skies recto and verso, Nauman's signature to rear cover in black. Original publisher's white stapled wrappers, printed title to front cover in black, Nauman's signature to rear cover in black.*

**The first of Nauman's two atmospheric LA artist books.**

Nauman's precursor to the tongue-in-cheek tone of his other notable work 'L A AIR'. 'Clear Sky' consists of ten colour images showing clear, unpolluted skies, the perfect visual contradiction to the apparently polluted colours of 'L A AIR'.

\$6,000

**48. NAUMAN, Bruce. L A AIR. New York. Multiples Inc. 1970.**

*Square 4to. (305 x 305 mm). [6 unnumbered leaves]. 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.**

Nauman's tongue-in-cheek response to his other notable work, 'Clear Sky', 'L A AIR' consists of ten colour images apparently showing polluted skies, the perfect visual contradiction to the endless unpolluted blue of 'Clear Sky'. 'L A AIR' was Nauman's contribution to Multiples Inc.'s 'Artists and Photographs' box / portfolio of 1970.

'L. A. Air [sic] is a large format work which consists of a sequence of pages on which the ink colors go from a tepid ochre to a deep rich brown through various tones of sepia, smoke, and yellowish grey ... There is no narrative hinted at - the colors don't deepen or lighten - they are like swatches taken from different parts of the atmosphere on multiple days in various light or climate conditions ...

The page has no particular identity, it simply serves as material support, and the colors are not a photographic record of the air.' (Johanna Drucker).

[Lauf & Phillpot 87; see Drucker, 'The Century of Artists' Books', pg. 201].

\$800

**49. OLDENBURG. Untitled. [Four post-cards]. Stockholm. Moderna Museet. 1966.**

*Single sheet of perforated glossy white card. (200 x 273 mm).*

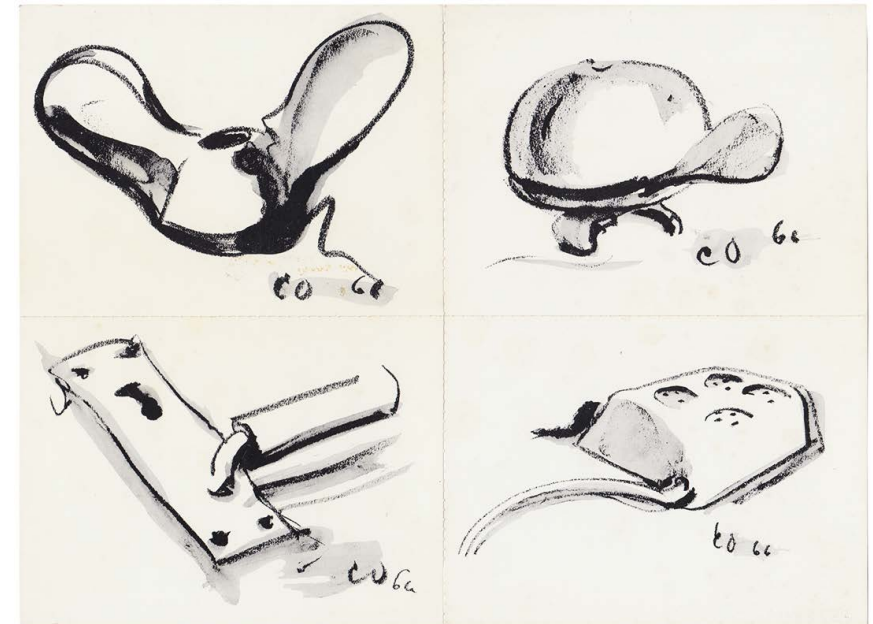
**Four rare and ephemeral Claes Oldenburg postcards published on the occasion of the exhibition *Claes Oldenburg: Skulpturer och teckningar, 1963-66* at the Moderna Museet in Stockholm (16 - 30 October 1966).**

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].

\$280



**50. ONO, Yoko, et al. fluxorchestra at carnegie recital hall sept. 25. (New York). (Fluxus). (1965).**

Folded sheet of greenish / yellow paper. (430 x 300 mm). Circular vignette printed 24 times across and down the page (6 x 4) with surrounding text, each vignette also with printed text.

**An excellent example of the scarce poster / announcement / programme by George Macunias for the fluxorchestra's September 25th, 1965 recital.**

The programme, designed by Macunias and making use of the 'Mask' vignette he had used previously for the fluxshop / fluxorchestra manifesto, included works by La Monte Young ('1965 \$50'), Yoko Ono's 'Sky piece to Jesus Christ' and '4 pieces for orchestra to La Monte Young', pieces by George Brecht, Chieko Shomi, Shigeko Kubota, Ben Vautier, Tony Cox, Robert Watts, and others.

The fluxorchestra, costumed by Robert Watts (also on tuba), featured La Monte Young as conductor, Ay-O on trumpet, a string section featuring Tony Cox and Yoko Ono, Jonas Mekas on accordion, 'Samurai Sword' as a special guest (presumably playing on Tony Cox's 'Sword Piece') and so on.

'During Yoko Ono's 'Sky Piece to Jesus Christ' (1965), at Carnegie Recital Hall, in New York, N.Y., members of the Fluxorchestra were wrapped in gauze as they performed. Eventually they were no longer able to operate as a unified body. When all the music was stilled, the musicians, bound together, left the stage together.' (Encyclopedia Britannica).

\$1,400

**51. PENCK. Ur End Standart. Munich / Cologne / Munich. Fred Jahn / Galerie Michael Warner / Edition X. (1972).**

12mo. (13 x 13 cm). [16 leaves]. Reproduction drawings printed recto only in black and red, with two leaves detailing publication details at the rear. Original publisher's lithograph and printed wrappers, stapled top left as issued.

**The scarce Ur End Standart booklet by A. R. Penck, published in miniature form to advertise the eventual publication.**

The resulting publication consisted of 15 screen prints (c. 70 x 70 cm) printed in an edition of 75 copies.

Minor creasing to bottom right of cover. \$220

**52. PICABIA, Francis. Tzara, Tristan. Manifestation dada: Le Samedi 27 Mars, à 8 h. 15 précises. Paris. (Au Sans Pareil). 1920.**

Folio. (266 x 374 mm). Printed text in French in red and black on pink paper stock with typical dada typographic caprices and two line drawings in red by Picabia superimposed over the text, advertisements at right angles at right hand edge, text and illustration recto only. Loose as issued.

**A bright and fresh example of this scarce dada announcement with illustration by Picabia and design by Tzara.**

Tristan Tzara arrived in Paris January 17th, 1920, his coming awaited with impatience by his adherents who were not - at least initially - disappointed. Tzara began to plot dada manifestations, outrages and provocations: 'the first dada season was an immense success in terms of public outrage' (Ades). This poster, for the 'MANIFESTATION DADA' in the 'Salle Berlioz' at the 'Maison de l'oeuvre' on 'le Samedi 27 Mars' was the third such manifestation and the most elaborate and featured, among other readings and actions, the first performance of Tzara's 'la première Aventure céleste de M. Antipyrine'. At the right-hand edge of the sheet are advertisements in red - at right angles to the orientation of the



**MAISON de L'ŒUVRE**  
(Salle Berlioz)  
55, rue de Clichy  
Maison d'art - marché Tzara

Le Samedi 27 Mars, à 8 h. 15 précises

**MANIFESTATION DADA**

**Prix des Places**

Grand Entrée ..... 20 fr.

1<sup>re</sup> Entrée ..... 10 fr.

2<sup>e</sup> Entrée ..... 5 fr.

3<sup>e</sup> Entrée ..... 2 fr.

Pour la location s'adresser :

à la Maison de l'Œuvre, 55, rue de Clichy, Paris, 17<sup>e</sup> arrondissement.

Maison des Arts de Ligne, 7, rue de l'Œuvre.

programme :

1. **présentation des dadas** par Mac ROBBER
2. **le ventriloque désaccordé** parade en un acte de Paul DERMÉE
3. **pas de la chorée frisée**  
G. RIBEMONT-DESSAIGNES  
Interprété au piano par Mlle Marguerite Buffet
4. **dadaphone**  
par Tristan TZARA

11

1. **manifeste cannibale dans l'obscurité**  
La par André Breton et accompagné au piano par M<sup>lle</sup> Marguerite Buffet  
Texte et Musique de Francis PICABIA
2. **tours de prestidigitacion**  
par Louis ARAGON
3. **dernières Créations Dada**  
par MUSIDORA
4. **manifeste**  
par Philippe SOUPAULT
5. **le serin muet**  
pièce en un acte de G. RIBEMONT-DESSAIGNES  
Personnages : René ..... André Breton  
Rene ..... M<sup>lle</sup> Lucie Bély  
Ouf ..... Ph. Soupault
1. **s'il vous plaît**  
Comédie de André BRETON et Philippe SOUPAULT  
Personnages : L'Étoile ..... A. Breton ..... Philippe Soupault  
Dieu ..... M. L. Deroy ..... M. et M<sup>lle</sup> P. Elard  
Léopard ..... T. Tzara ..... Hans Gluckener  
Un Monsieur ..... Ph. Soupault ..... Un inspecteur de police ..... G. Ribemont-Dessaignes
2. **exemples**  
par Paul ELUARD
3. **manifeste à l'huile**  
par Georges RIBEMONT-DESSAIGNES
4. **tableau**  
par Francis PICABIA
5. **la première Aventure céleste de M. Antipyrine**  
Double quatuor de Tristan TZARA  
M. Elard ..... Ph. Soupault ..... M. Antipyrine ..... André Breton  
M. Cui ..... Louis Aragon ..... M. Breton, directeur ..... G. R. D.  
La femme muette ..... M<sup>lle</sup> Clara Assol ..... Nelly Gama ..... Ph. Frontal  
Pap. ..... Paul Elard ..... T. Tzara ..... Ph. Tzara

et un manifeste chanté par M<sup>lle</sup> Hania ROUTCHINE



main poster - for 'DADAPHONE' (i.e. dada no. 7, 'avec les photographies des Présidents du mouvement Dada'), '391' no. 12 and 'PROVERBE' nos. 2, 3 and 4. The advertisements conclude: 'DADA société anonyme por l'exploration des idées'.

As per Georges Hugnet: 'It consisted of plays ('le serin muet' by Ribemont-Dessaignes,, 'la première Aventure céleste de M. Antipy-rine' by Tzara, and 'd'il vous plaît' by Breton and Soupault)... Breton read, in complete darkness, a 'manifeste cannibale' by Picabia. Some poems by Eluard ('Exemples') were read. Ribemont's 'le pas de la chicorée frisée' (Dance of the Curled Chicory) was played on the piano; likewise, as a joke, some melodies by Duparc ... These melodies ... completely exasperated the audience, which began to whistle even at Duparc's band music, which normally they liked. Delighted with this contradiction, the actors, themselves Dadaists, began to insult the audience, welcoming cat-calls with a smile ... Picabia's picture, 'Portrait of Cézanne', was shown ... The Théâtre de l'Oeuvre had not witnessed such goings on since the riot caused by the presentation of Alfred Jarry's play 'Ubu Roi'.'

This copy of the poster is in very good condition, albeit with traces of an irregular vertical and horizontal fold, a small (less than 10cm) tear in the right hand margin (not affecting text), and with only some very slight soiling to the lower right hand corner; the pink paper is fresh and bright as is the printed text in black and red. The poster is also accompanied by two clippings from contemporary French newspapers concerning this 'Manifestation dada': 'La Crise 'Dada'' by Jean Lefranc and an anonymous account by Pierre Mille.

[Ades 8.42].

\$6,000

**53. 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].*

**First editions of Richard Prince's scarce-first artist book trilogy.**

Issued during the course of 1980 ('War Pictures' in February, 'Menthol Pictures' in June, and 'Menthol Wars' in October) Prince's trilogy feature similar, but not identical, cover illustrations and similar, but again not identical, texts. Of the three, only the final volume, Menthol Wars, has been reprinted, in 2009.

Although represented in institutions in the US, Prince's trilogy is scarce on the market and elsewhere.

\$7,500



**54. RIBEMONT-DESSAIGNES, Georges. Picabia, Francis. Jésus-Christ Rastaquouère. (Paris). Collection Dada. (1920).**

Large 8vo. (240 x 184 mm). [36 leaves; pp. 66, (i)]. Original publisher's white canvas wrappers with cream printed label with titles in black to front cover, later chemise and slipcase.

**A beautiful, unsophisticated copy with a presentation from Picabia to Robert Valançay of the large paper édition de tête on chine of this celebrated dada work.**

From the edition limited to 1,060 numbered copies, with this one of 10 large paper examples from the édition de tête on papier de Chine, stamp-numbered on the justification; only the first ten copies on Chine and the 50 on pur-fil Lafuma (the second paper) are large paper copies.

Picabia's presentation is in pencil to the half-title: 'à Robert Valançay / très amicalement / Francis Picabia.'

Robert Valançay, was a Surrealist, a poet and a translator, known most particularly as the translator of Hans Bellmer's 'Die Puppe' (1934) into French (1936). Valançay also translated numerous texts by his close friend Max Ernst, Unica Zürn and many others. A bibliophile, he had a fabulous library of Surrealist books, the majority with presentations.

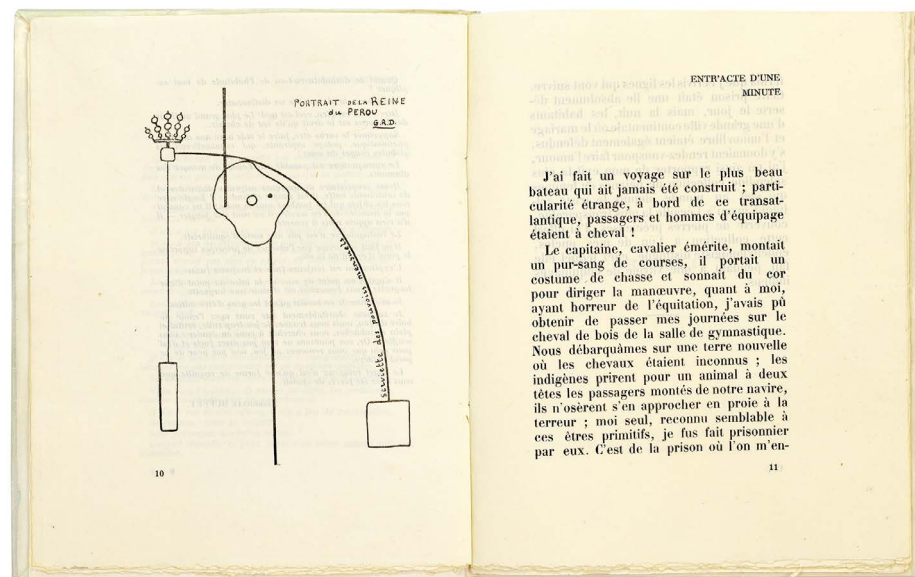
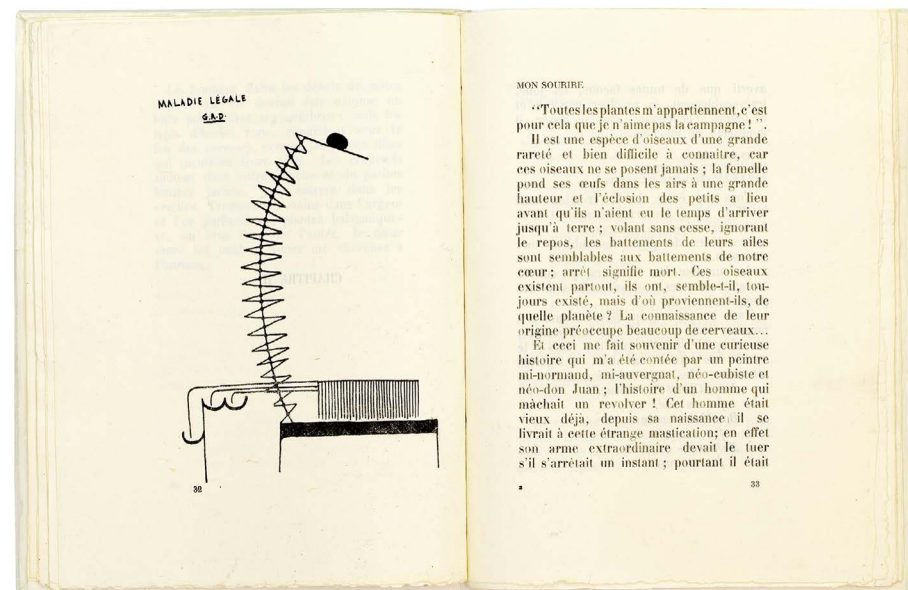
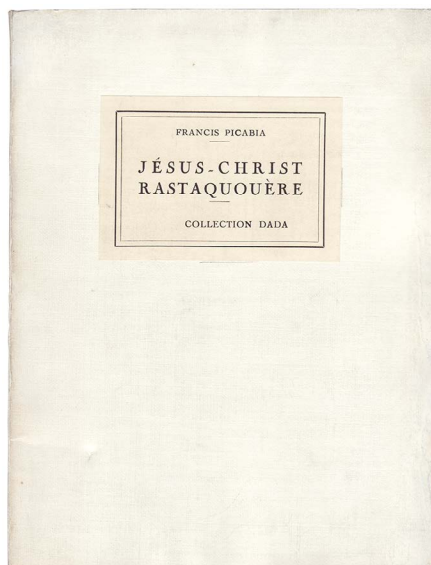
Introduced by Gabrielle Buffet, Picabia dedicates 'Jésus-Christ Rastaquouère' 'à toutes les jeunes filles' and his text, considered his most important and one of the most important of Paris Dada, is illustrated with three monochrome dessins by Georges Ribemont-Dessaignes. These fantastical machine drawings, highly reminiscent of Picabia's own, are 'Portrait de la Reine de Perou', 'Maladie Légale' and 'Nocturne Capitons - Grand Mâle Général'.

'... perhaps the most important Dadaist document of that period: as opposed to other contemporary works that fall into the realm of literary creation, 'Jésus-Christ Rastaquouère' is - though this is not obvious from its sacrilegious title - an essay on Dadaist 'philosophy' ... Thanks to 'Jésus-Christ Rastaquouère', Dada found itself endowed with the elementary theoretical foundation it had been lacking until then.' (Michel Sanouillet).

We can trace no further copies of the édition de tête of 'Jésus-Christ Rastaquouère'; Bolinger lists one copy of the second paper.

[Ades 7.23; see Michel Sanouillet's 'Dada in Paris', MIT, 2012].

\$9,500



**55. RIVERS, Larry. Southern, Terry. *The Donkey and the Darling*. New York. Universal Limited Art Editions. 1967 - 1977.**

*Oblong folio. (525 x 602 mm). [56 leaves]. Leaf with title, leaf with dedication, leaf with contents, 52 original colour lithographs and colophon by Larry Rivers, each signed and numbered at lower left by Southern and signed and dated at lower right by Rivers. Loose as issued in original green lacquered wood box with hand-blown glass inset to lid with titles.*

**Larry Rivers' extraordinary collaboration with Terry Southern, *The Donkey and the Darling*, one of the most ambitious projects of Tatyana Grosman and her outstanding Universal Limited Art Editions.**

From the edition limited to 35 copies on handmade laid ivory, with each sheet signed, numbered and dated by Rivers and the author, Terry Southern, in pencil.

Terry Southern and Larry Rivers were long-time friends and admirers of each other's work when Tatyana Grosman, founder and director of Universal Limited Art Editions, suggested that they collaborate on a project. After Mrs. Grosman selected the fairy tale from among Southern's unpublished manuscripts, Rivers' long involvement with the book began. Although Rivers was essentially responsible for all the visual components, including the clever layout of the text, Southern did become involved aesthetically in the collaboration. In addition to choosing the 'fake arabic' typeface and the 'forest green' colour of the elaborately crafted lacquered box, Southern enthusiastically offered suggestions to Rivers as to what elements might be added to enliven his prose. Likewise, Rivers asked a lot of questions of Southern about the meaning of the text. The humorous fantasy characters such as Pigman, Bad Baker, and Feisty Thrills are imaginatively illuminated in Rivers's figurative mode, enhanced by his characteristic smudges and stray markings.

'The project was the most difficult and expensive publication ever undertaken by ULAE, consuming enormous quantities of paper, labor, and time. By June 1976, 105

stones, with a total of 126 printings, had been used for the images; 82 plates, with a total of 310 printings, had been used for the text; the box was still to come.' (Esther Sparks, pg. 253).

[Sparks 59 - 115, see pp. 253 - 255 & 488 - 502].

\$14,000

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

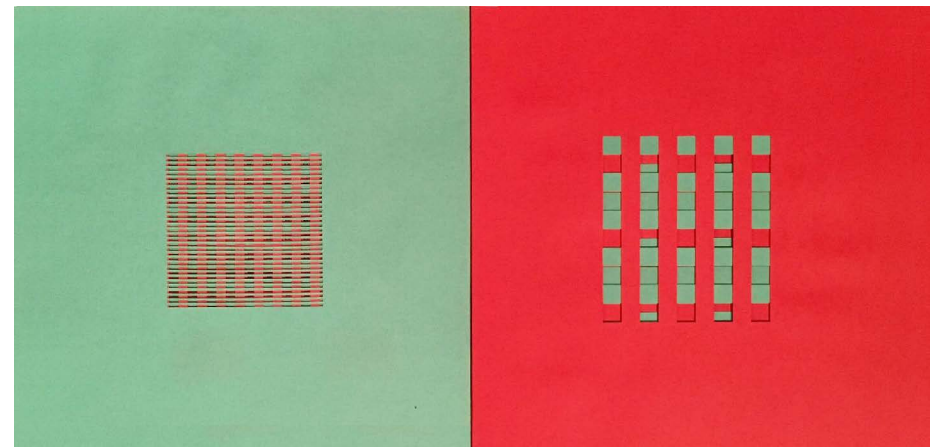
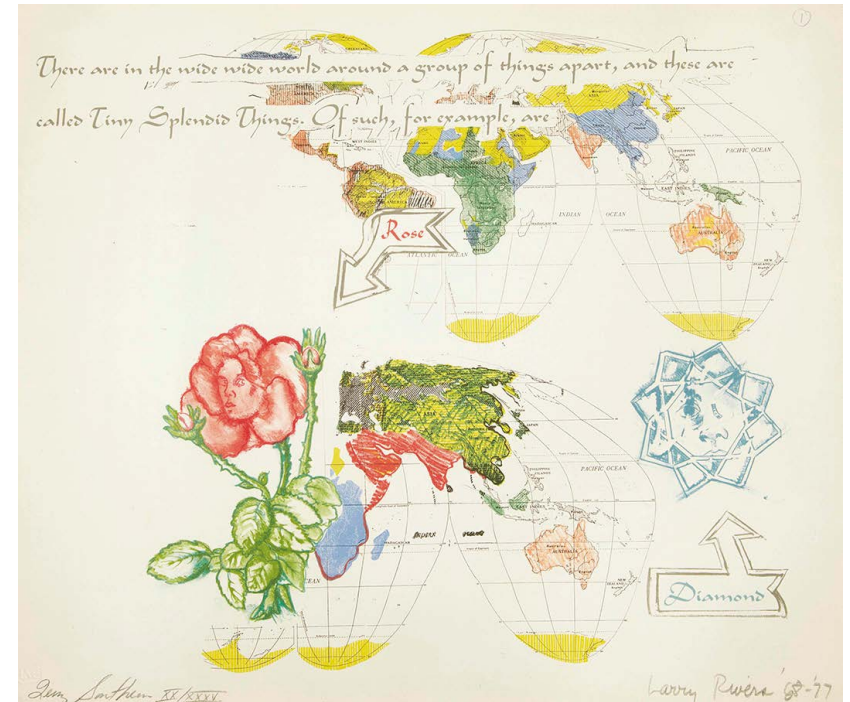
*Square folio. (424 x 428 mm). [26 leaves]. Initial green leaf with manuscript colophon / justification and dedication (see below), 24 leaves of alternating green and red each with 90 degree hand-cut slots, final blank red leaf; sheet size: 404 x 408 mm. Loose as issued in original publisher's black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

**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.

\$16,500

**57. ROT[H], Di[e]ter. Book FC. (New Haven). (Ives-Sillman). (1958 - 1966).**

*Square folio. (424 x 428 mm). [24 leaves]. Loose as issued in original black cloth box with label to upper cover with 'FC' in orange and blue.*

**A very rare hand-cut slot book by Di[e]ter Rot[h] with orange and blue sheets with slots at 45° and 90°.**

From the proposed edition of 50 copies (although far fewer were issued) inscribed on the initial orange leaf in pencil: 'NR. 11 / 50 / DITER ROT / BOOK FC 1958-66 / HANDCUT FOR / IVES-SILLMAN / DITER ROT' and with the artist's thumbprint in black ink.

Although the justification suggests an edition of 50 copies of 'Book FC', it is very likely that many fewer were produced. For many of Roth's hand-cut editions Dirk Dobke lists a number of 'completed copies' that is far fewer than the original intention. It is significant that this edition is not listed by Dobke and although other copies are known it is likely that the number of 'completed copies' may be as few as 12.

[not in Dobke; see 'The Dieter Roth times', 2016, pp. 7 - 11, 35].

\$19,500

**58. ROT[H], Di[e]ter. Book AC. New Haven. Ives-Sillman. 1964.**

*Square folio. (424 x 428 mm). [26 unnumbered leaves]. Loose as issued in original black cloth box with 'AC' in white to upper cover, original card mailing box with Rot[h]'s signature and matching number in pencil retained.*

**An excellent copy of Di[e]ter Rot[h]'s Op-Art portfolio of dies-cut black and white sheets with the original mailing box.**

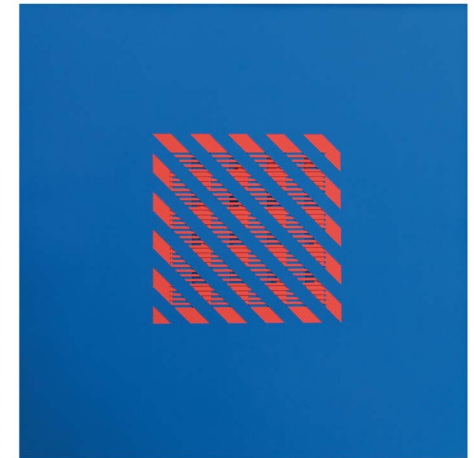
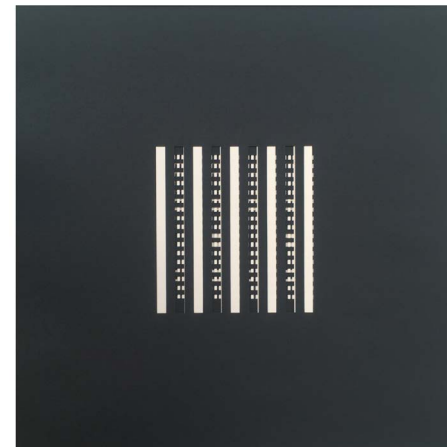
From the edition limited to 250 copies signed and numbered in black ink by Rot[h] to the stamp-printed colophon / justification.

The justification features the stamped text 'IVES-SILLMAN' and 'DITER ROT BOOK AC 1958-64' as well as ROT's signature and the copy number. This copy retains the original card box for distribution and mailing; the box is inscribed 'DITER ROT' and 'AC 153' in pencil in Roth's hand, the number matching that of the copy.

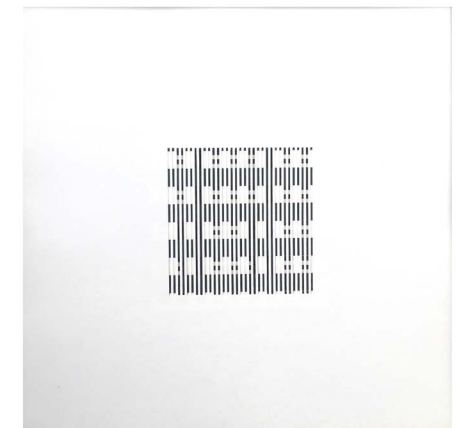
This original edition of Roth's early 'Op-Art' portfolio features die-cut slots and was issued by Ives-Sillman. Roth made other similar books by hand, all in differing colour combinations with hand-cut slots in varying angles and with differing numbers of leaves; all were issued in small editions. 'Book AC' published and distributed by the established duo of Norman Ives and Sewell Sillman - they published Josef Albers' 'Interaction of Color' and 'Formulation: Articulation' among many other major collaborations with artists - was a significant factor in the dissemination of Roth's oeuvre in the US.

[see Dobke pg. 149].

\$8,400



no. 57



no. 58

**59. RUSCHA, Ed. Stains. Hollywood. Heavy Industry Publications. 1969.**

Square 4to. (318 x 290 mm). [78 leaves]. Leaf of thick card with title, leaf with numbered list of materials used, leaf with justification signed by Ruscha and 75 leaves each with a single stain and each stamp-numbered at lower right, all on Eagle Coupon Bond 100% cotton paper, the final stain ('Blood of the Artist') to the white silk moiré fabric lining of the original box; sheet size: 300 x 274 mm. Loose as issued in black faux-leather clamshell box, embossed title in silver to front cover and spine.

**An excellent example of Ed Ruscha's beautiful conception, the portfolio multiple Stains.**

From the edition limited to 70 copies each signed and numbered by Ruscha in blue ink; 2 artist proof and 3 'donor' copies were also printed.

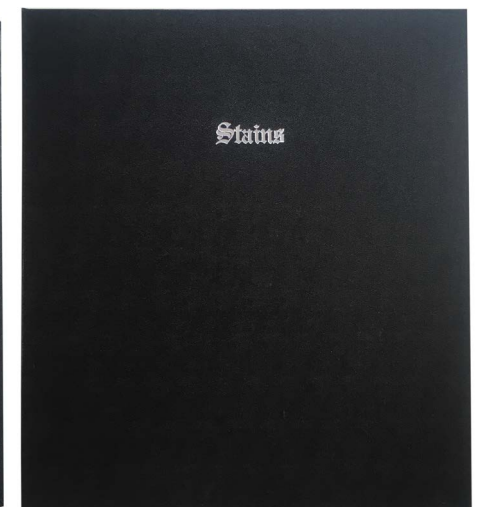
For 'Stains' - the title and concept are literal - Ed Ruscha made use of 76 various materials to create 76 individual stains on 75 sheets and the lining of the portfolio itself. Each of the materials used is listed together with - where applicable - the manufacturer. The range covers the clear, the opaque, the sticky and the corrosive and we find everything from 'Los Angeles Tap Water' (no. 1) and 'Witch hazel (Borbro distilled)' (no. 4) to 'Molasses (Brer Rabbit)' (no. 74) and 'Cinnamon Oil (Magnus, Mabee & Reynard)' (no. 75) via 'Wine (Chateau Latour 1962)' (no. 29), 'Coca Cola' (no. 40), 'Oil Paint (Bellini Cad. Yellow Deep)' (no. 51) and 'Coffee (Yuban)' (no. 63); the final stain, dripped on to the rear silk lining of the box itself is Ruscha's own blood ('Blood of the Artist').

'The activities of Ruscha's infant son may perhaps have awakened the artist to the possibility of using organic substances as agents for imagery. In the year following his son's birth, Ruscha produced Stains, a series of loose pages that he stained with random blobs of such foodstuffs as egg yolk, cabbage, and milk, plus other substances a baby is not normally involved with, such as India ink and nail polish.' (Clive Phillpot).

'Ruscha once remarked that of the many patterns in his 1967 book Thirtyfour Parking Lots in Los Angeles, the most interesting to him were those formed by 'the oil droppings on the ground'. The notion of spilled liquids begun in the paintings and prints of the late 1960s had become something that the artist felt he could take a step further ... he produced a work in which sheets of paper were actually stained with spots of various organic and inorganic substances, grouped in a luxuriously bound and imprinted faux leather box, and sold as an edition. Though Stains was released through Ruscha's imprint, Heavy Industry Publications, it is more akin to a portfolio of drawings than it is to a book, and has a distinctly different sensibility ... Stains was published as loose leaves of quality paper in a signed and numbered limited edition of seventy. The black box in which the stained sheets were housed was stamped in silver in a black-letter typeface reminiscent of a motel Bible, imbuing the portfolio with the feel of a sacred relic, or as Ruscha has said, a coffin.' (Siri Engberg).

[Engberg & Phillpot B9; see Siri Engberg's 'Out of Print', pg. 26 and Clive Phillpot's 'Sixteen Books and Then Some ', pg. 71].

\$134,000



**60. SAMARAS, Lucas. Samaras Album. Autointerview Autobiography Autopolaroid. New York. Whitney Museum of American Art and Pace Editions Inc. 1971.**

*Small folio. (302 x 240 mm). pp. 104.*

**The deluxe edition of *Samaras Album* with the signed original polaroid.**

Original publisher's silver boards with raised titles in blind, small vignette photograph mounted to centre of front board, the image from the same reproduced over the covers and spine in black. The deluxe edition of Lucas Samaras' 'Samaras Album' with the signed original polaroid.

From the edition limited to 2,100 copies, with this one of 100 from the édition de tête signed and numbered by Samaras in blue ink to the verso of the first leaf and with Samaras' original polaroid presented in a glassine envelope held with photographic corners to the same leaf, the polaroid is signed and numbered by Samaras in black ink.

'The book's design is nearly as idiosyncratic as its contents. Images - usually antic, erotic variations on a theme - are reproduced in their original size in color and in black and white, and arranged in grids, in rows, or singly on a page as if in a family snapshot album or a demented high school yearbook.' (The Book of 101 Books).

[Roth, *The Book of 101 Books* pp. 212 - 213].  
\$4,500

**61. SCHMIDT-HEINS, Barbara. Material: Kaffee. (Hamburg). (Self-published by the artist). 1975 / 1977.**

*4to. (298 x 214 mm). [100 unnumbered leaves]. 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.**

Composed of 100 A4 leaves, Schmidt-Heins has used coffee as ink and drawn ten horizontal lines (taking up almost the total width of the page) to each recto using a wide, reed pen. The book is signed in pencil and dated '1975 / 5. Ausführung 1977' to the rear inner wrapper; a typed label (see below) with explanatory text is pasted to the same.

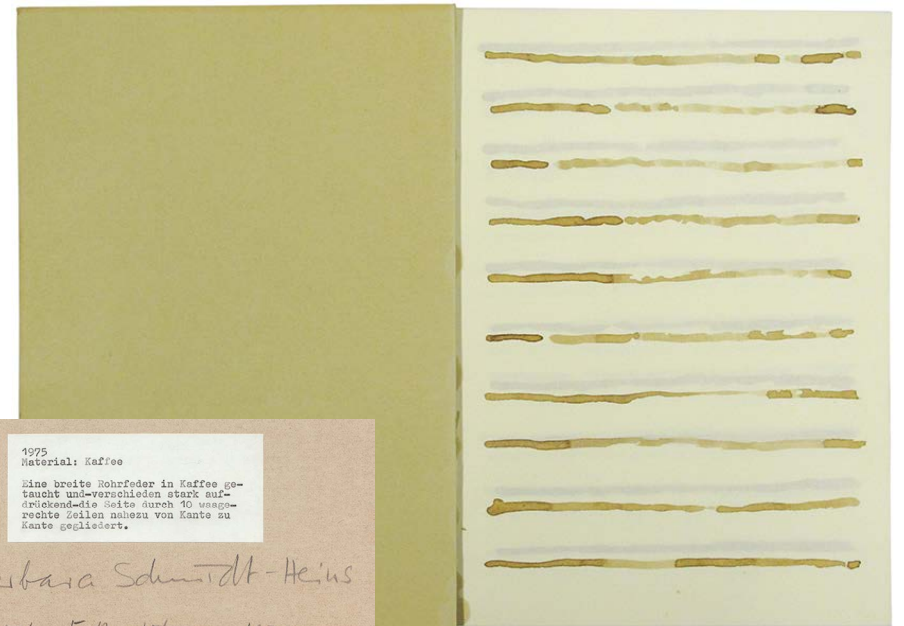
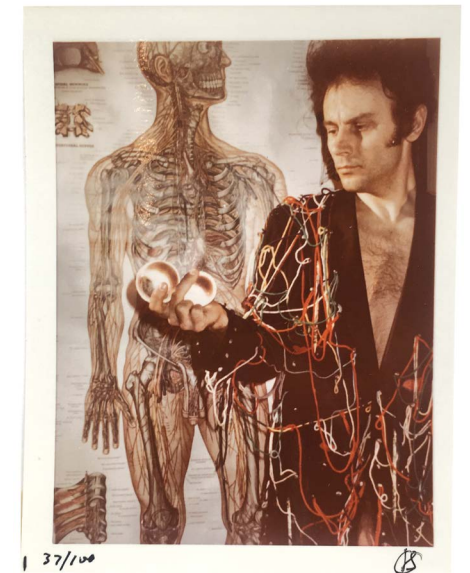
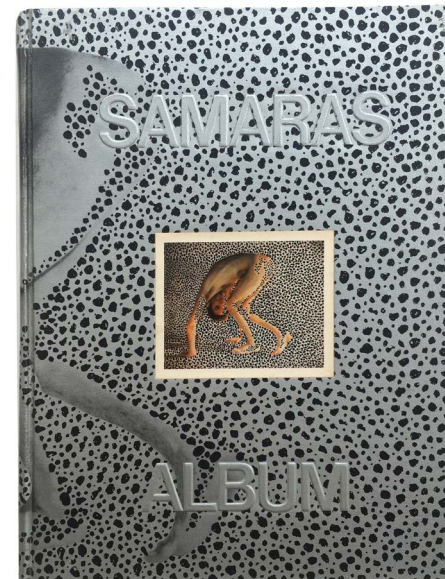
'Kaffee. Eine breite Rohrfeder in Kaffee getaucht und-verschieden stark auf drückend-die Seite durch 10 waagerechte Zeilen nahezu von Kante gegliedert.' (From typed label pasted to the rear inner wrapper).

'Why are there exactly 100 sheets in one book? The decision was originally made from the practical consideration that the drawing pads used contained 100 sheets.' (From 'Bookworks' etc).

'Here could be mentioned the painter and object books, books as sculpture, as Concept Art, as notation to time sequences, as sequence, with process character, also with musical score character, frottages, collages, the wide variety of printing processes etc.' (From 'Bookworks' etc).

'An element of the book is also knowledge of its process and origination; the process character not only of the book as a whole, but also of the work on each individual sheet, can only sometimes be directly retraced; very often, the sequence of the work processes can only be reconstructed if one is intimately familiar with the material'. (From 'Bookworks' etc.).

The non-identical twins Barbara and Gabriele Schmidt-Heins were born in Rellingen in Pinneberg (near Hamburg) in 1949 and twins studied together at the Academy of Fine Arts, Hamburg from 1968 to 1974. Since 1974, the twins have worked either individually (as



1975  
Material: Kaffee  
Eine breite Rohrfeder in Kaffee getaucht und-verschieden stark auf drückend-die Seite durch 10 waagerechte Zeilen nahezu von Kante zu Kante gegliedert.

Barbara Schmidt-Heins  
1975/ 5. Ausführung 1977

here) or in collaboration. The twins are most renowned for their artist books, exhibited to great acclaim at the Kabinett für aktuelle Kunst, Bremerhaven in 1976, and then more famously at documenta 6, Kassel in 1977. Although this book was conceived originally in 1975, Schmidt-Heins has inscribed it '5. Ausführung' (5th implementation) and dated this version 1977.

[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]. \$1,950

**62. SCHMIDT-HEINS, Barbara & Gabriele. Kern, Hermann. Bookworks. Original books from 1972 to 1976. Barbara Schmidt-Heins / Gabriele Schmidt-Heins. Munich. Kunstraum-München. (1976).**

4to. (297 x 210 mm). pp. 28. Original publisher's grey printed wrappers with titles to front cover in black.

**Scarce reference work for the bookworks of twins Barbara and Gabriele Schmidt-Heins.**

From the edition limited to 800 copies, published on the occasion of the exhibition at Kunstraum München e. V. 2nd June - 17th July 1976.

The book is simple in its design, consisting of text only and arranged with clarity. Hermann Kern's introduction gives a 'Clue to the works' of Barbara and Gabriele Schmidt-Heins. There is then a 'General section of the book descriptions' and separate sections for Barbara and Gabriele's bookworks (Barbara's lists 32, Gabriele 30), each also comprising pages for 'Work techniques' and 'Instrument, material.'

50 copies were also printed as a special edition, each with 50 inserts, 'half of them worked on by each of the artists. All copies are different.' (From the colophon page). \$950

**63. SIGNALS GALLERY. Signals. Newsbulletin of the Centre for Advanced Creative Studies. Vol. 1, No. 2. (September 1964) - Vol. 2, No. 11. (January / February / March 1966). London. Centre for Advanced Creative Study / Signals Gallery. 1964 - 1966.**

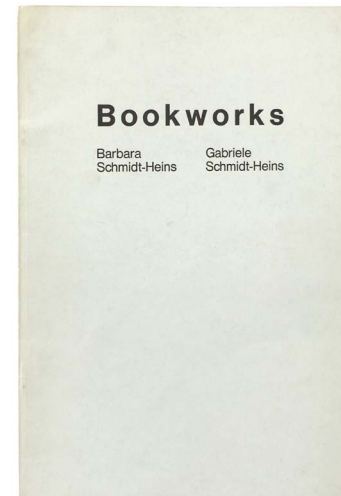
9 issues. Large folio. (508 x 344 mm). [Varying numbers of bifolia per issue]. Printed text and illustration in newspaper format on glossy paper in monochrome throughout, occasional illustration and highlighting in colour (blue, red, turquoise, bronze, see for example the cover of Vol. 1, No. 7: Lygia Clark), issues folded as usual. Loose as issued.

**An extensive series of the Signals Newsbulletin, issued between 1964 and 1966.**

Issued bimonthly from 1964 to 1966 the 'Signals Newsbulletin' is a series of extraordinary monographic productions and an extraordinary document of the narrow focus of its founders' interests in Kinetic Art. Although intended as a general forum, each issue is focussed on a particular artist and the wider context and repercussions of their oeuvre. Many of the featured artists (see below) were introduced to a British audience first through the pages of 'Signals Newsbulletin'; the beautiful and meticulous production values ensure these documents a lasting importance in the development of London as an international forum for art.

The artists detailed predominantly in these seminal documents are the following: Takis (Panayiotis Vassilakis), Sergio de Camargo, Marcello Salvadori, Lygia Clark, Naum Gabo, Carlos Cruz-Diez, Jesús-Rafael Soto and Alejandro Otero.

'In early 1964 Paul Keeler, art critic Guy Brett and artists David Medalla, Gustav Metzger and Marcello Salvadori set up the Centre for Advanced Creative Study in the apartment that Medalla and Keeler were sharing in Cornwall Gardens, South Kensington. Its magazine, Signals Newsbulletin, first published in August of that year and edited by Medalla, was named after a series of tensile sculptures by the Greek artist Takis. Documenting exhibitions and art events, as well as including poetry and essays on science and technology, it was an important forum for the



discussion of experimental art, with a special focus on Kinetic art. The group and the gallery became known as Signals London when they moved to a large four-storey building at the corner of Wigmore Street in central London. According to Medalla, Signals was 'dedicated to the adventures of the modern spirit', and during the two years it was open, it became an influential hub for experimental international artists. It set up a network of artistic exchange between different sites across Europe and Latin America, bringing to London artists including Takis, Sergio de Camargo, Lygia Clark, Carlos Cruz-Diez, Jesús Rafael Soto, Hélio Oiticica, Alejandro Otero, Mira Schendel and Li Yuan-chia. (From the Tate catalogue).

Please contact us for a list of individual issues and their contents.

[see Gwen Allen's 'Artists' Magazines. An Alternative Space for Art' pg. 296].

\$3,000

**64. STINGEL, Rudolf®. Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones. (Milan). (Nava web ... fro Italiana di Comunicazione). (1989).**

8vo. (209 x 149 mm). [12 unnumbered leaves]. Original publisher's orange printed wrappers stapled as issued, titles to front cover in black with credits to rear cover, front cover with flap with illustration to inner side, final page of contents to inner side of rear wrapper.

**Rudolf Stingel's very scarce multilingual artist book / how to manual detailing the creation of one of his own works.**

Published to coincide with Stingel's first exhibition in 1989 at the Massimo de Carlo Gallery, Milan, the artist book 'Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones', does just that, comprising a detailed step-by-step manual for the creation of one of the works shown in the exhibition. The steps are outlined in the various languages of the title (i.e. English, Italian, German, French, Spanish and Japanese) as per any instruction manual with all details keyed to the pictorial key of required ingredients and equipment

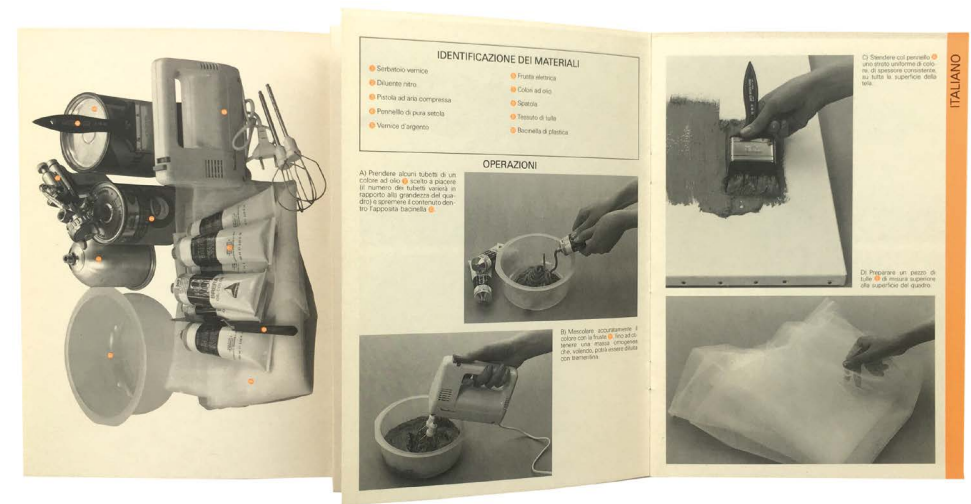
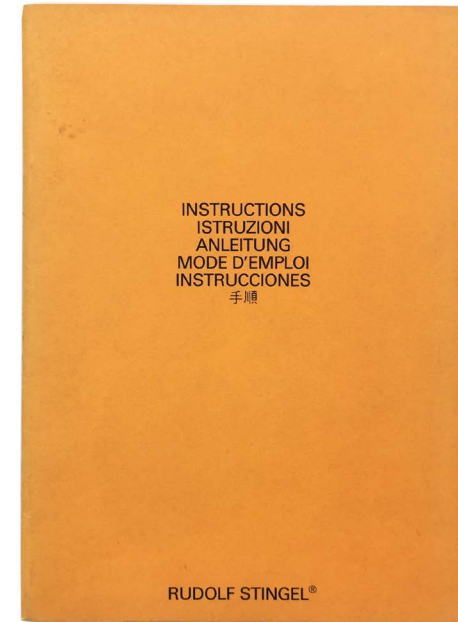
printed to the inside of the front wrapper flap. The banality of Stingel's presentation highlights the subversive question at the heart of the work: why - and how - does Stingel's work differ from a work created by another using exactly the same methodology?

'Instructions, Istruzioni [...] constituait une riposte à la fétichisation de la "main de l'artiste", posant la question du statut de l'œuvre d'art : pourquoi une peinture créée par Stingel lui-même aurait-elle davantage de valeur qu'une toile résultant d'un procédé rigoureusement identique, mais réalisée par quelqu'un d'autre?' (Fondation Beyeler).

'Stingel's feat was to reverse Walter Benjamin's theory [concerning the loss of authenticity and authorship in mechanical reproduction], creating a chance to teach the mechanics of producing the aura of his artworks. He erased the very idea of the copy because every painting, following his instructions, would have come out as a true original ...'. (Francesco Bonami).

[see Francesco Bonami's 'Rudolf Stingel', 2007, pg. 18].

\$6,000





**65. TANGUY, Yves. Breton, André. Volière. New York. Pierre Matisse. (1963).**

4to. (290 x 228 mm). [24 leaves]. Loose as issued in black paper wrappers, the black paper spine with title in silver tipped to the wrapper, black morocco-backed pale blue morocco box lined with grey morocco by Mercher with title in blue to spine and matching slipcase.

**The édition de tête of Volière with an original poem (or calligramme) by Breton and an original signed drawing by Tanguy.**

From the edition limited to 250 numbered copies, this copy from the édition de tête of 22 examples numbered in Roman numerals with a leaf of original signed manuscript by Breton and an original signed drawing by Tanguy.

The text and illustrations - Tanguy's original drawing and Breton's calligramme aside - reproducing manuscripts by Breton written between 1912 and 1941 illustrated by Tanguy's drawings were produced in facsimile by Daniel Jacomet using his printing process.

The original material is as follows:

- leaf with original Surrealist drawing by Tanguy in black ink recto signed in pencil beneath at lower right (181 x 190 mm); the drawing features an additional trial in black ink verso, crossed through in pencil and several annotations also in pencil.

- leaf with printed '1947' at top and with manuscript text by André Breton in green, brown and red inks and initialled 'AB' in pencil at lower right (275 x 220 mm); Breton's text is executed in the form of a calligramme or visual poem.

Also included is an additional original drawing in ink by Tanguy (c.84 x 65 mm), loosely inserted, together with the catalogue for 'Exposition Yves Tanguy' (143 x 12 mm) at the Galerie Jeanne Bucher-Myrbor in May 1938, a single folded sheet with a reproduction of a painting by Tanguy and a text by André Breton.

\$25,000

**66. TING, Walasse & Various Artists (Sam Francis, Warhol, Lichtenstein, Dine, Oldenburg &c. &c.). 1¢ Life. (One Cent Life). Paris. Georges Girard pour E.W. Kornfeld à Basle. 1964.**

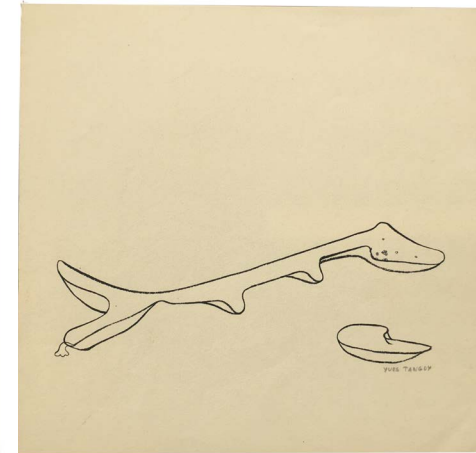
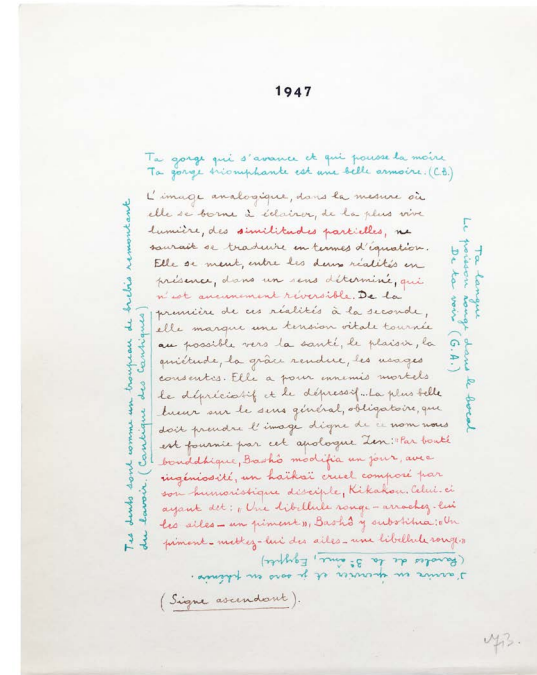
Folio. pp. 167. Loose as issued in original publisher's canvas wrappers with printed title to upper wrapper, publisher's blue cloth box with silver title to spine.

**The deluxe edition of Walasse Ting's collaborative masterpiece, all original lithographs signed in pencil by the respective artist.**

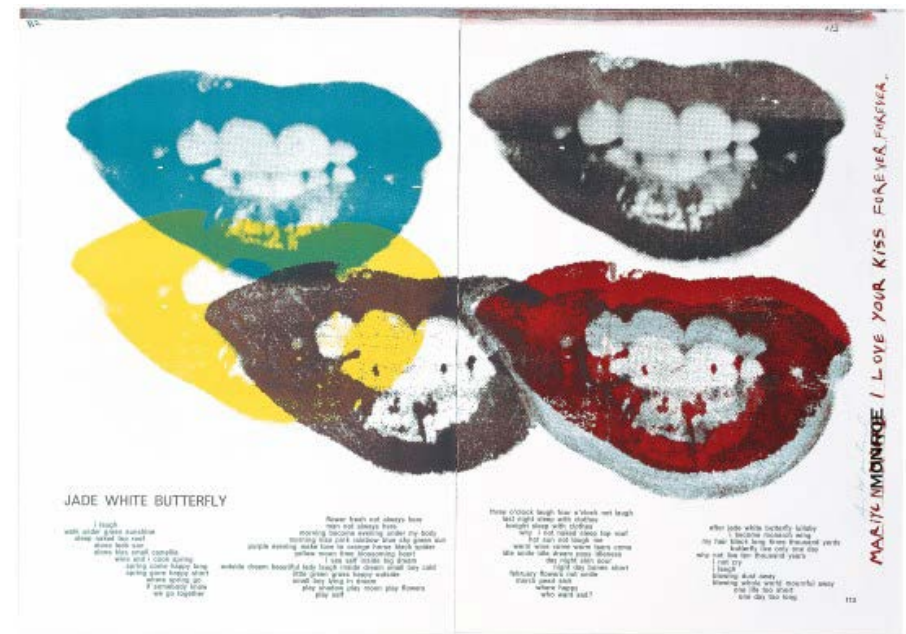
From the edition limited to 2,000 copies, with this one of 100 from the édition de tête (one of 20 copies of the French edition) with each plate signed by the relevant artist.

Created with the collaboration of Sam Francis, the book is a compendium of the Pop Art artists of the 1960s: there are 68 original colour lithographs, many double page, printed by Maurice Beaudet in Paris. The artists represented include Pierre Alechinsky, Karel Appel, Alan Davie, Jim Dine, Sam Francis, Alfred Jensen, Asger Jorn, Alfred Leslie, Roy Lichtenstein, Claes Oldenburg, Mel Ramos, Robert Rauschenberg, J.P. Riopelle, James Rosenquist, Saura, Walasse Ting, Bram Van Velde, Andy Warhol.

\$35,000



no. 65



**67. VASARELY. Two Victor Vasarely invitation cards from Obelisk Gallery, Boston. Boston. Obelisk Gallery. 1967.**

*Irregular shaped thick card, (c. 30 x 20 cm) / Single sheet of red card (203 x 200 mm).*

**Two striking and rare Vasarely invitation cards.**

The earlier invitation is printed on thick card for the exhibition of Victor Vasarely at the Obelisk Gallery in Boston, April 29th - May 17th, 1967. The other for the exhibition 'Vasarely. Sculpture. Wall Works' at the same gallery October - 7 November 1970. This card has been stamped and mailed, and marked 'Vasarely' in pencil to the top corner. The recipient was Pasadena Arts Museum.

\$90

**68. VIGO, Edgardo Antonio (Ed.) Hexágono '71. (Complete set). La Plata, Argentina. 1971 - 1975.**

*13 issues. Square 4to. (280 x 260 mm). Each issue with combinations of text and image from the various contributors; additional holes, stamps, found items, perforations, and coloured string as issued. Loose as issued in original publisher's cream card mailing envelope, green paper portfolio or brown paper jacket, each with stamped and printed titles, mobile elements, perforations and attachments as issued.*

**A complete set of the seminal mail art and concrete poetry periodical of the South American avant-garde: Hexágono '71.**

Hexágono '71 was conceived in the wake of Edgardo Vigo's periodical 'Diagonal Cero' (1962 - 1969). This later publication is characterised by literary and artistic contributions which draw on the Argentinian dictatorship of 1966 - 1973. Vigo wished to 'share the necessity of breaking the dangerous suffocation that hovers over the universal creative-investigator's free expression' and created the present vehicle to facilitate his aim. Among the more overt political gestures is a 'self-censored' issue, wrapped in such a way that it prevents the contents being read, as well as an article on the creation of a Molotov cocktail using a militant's blood.

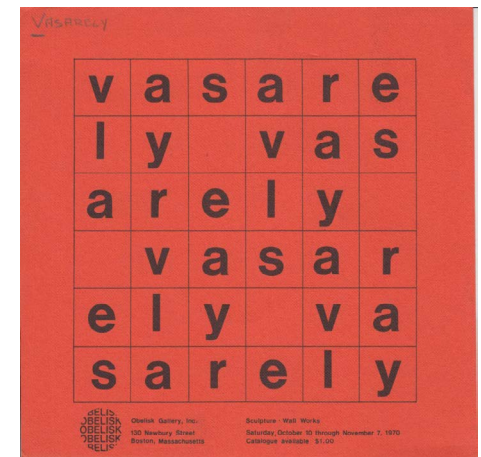
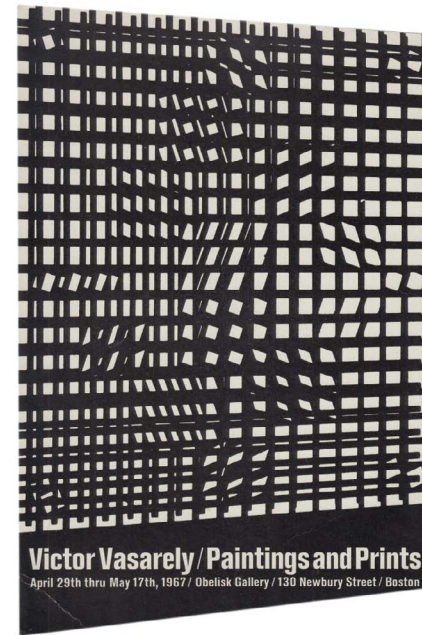
Distributed in envelopes and folders, the 13 issues, which contain combinations of visual poems, woodcuts, telegrams, essays and pictorial pieces by both international and local contributors, took shape as the works came in. The envelopes themselves have a distinct design with letterpress printed titles, circular perforations to the edges, stamps and the occasional mobile element attached with string; the sequencing of the issues using a lettering system (a, ab\*, ac, b\*c, b\*d, b\*e, cd, ce, cf, de, df, dg and e) is also unique. Later issues became increasingly international, with contributors as far ranging as Uruguay, Chile, France, Italy and the UK. This is testament to the wide ranging influence of Vigo, who established a strong web of contacts from his hometown in La Plata, Argentina.

Edgardo Antonio Vigo's mail art, visual poetry, performances and publications were celebrated in MoMA's exhibition 'The Unmaker of Objects: Edgardo Antonio Vigo's Marginal Media' (2014). Despite remaining local to La Plata, his significance lies in his ability to draw artists and writers together, interested in mass media and new channels of communication, all the while working under a framework shaped by his criticism of the politics of his own country and US foreign policy. His distaste for hierarchies within aesthetic tradition also imbued his work with a humanitarian touch, works were often to be completed by the viewer themselves, and this sensibility is prevalent throughout 'Hexágono '71.'

Hexágono '71 'connoted the convulsed avatars of [Argentine] history during the early seventies with its frequent use of pantograph typography, coming from street graffiti and political propaganda.' Full details of the contributors and contents are available on request. \$9,500

**69. VOSS, Jan. Das Kanalisationsproblem zu lösen: das Kanalisationsproblemlösungsbuch. (Solving the Sewer Problem: The Sewer-Solving-Problem-Book). (Düsseldorf). (1969).**

*Square 4to. (242 x 222 mm). [10 leaves]. Leaves of folded wove paper each with drawing in black ink and / or collage elements throughout (see below). Original card boards*



with white paper label with manuscript title in black ink to front cover, white paper label with with signature and date to rear inner cover, boards with shrink wrap covering (as issued?).

**The unique artist book / maquette of scatological drawings and collage by Jan Voss.**

The pages depict an individual, from the drawings clearly a male, who approaches and sits on a toilet and appears to excrete a black bird. The bird then takes flight and, in a series of collages of colour paper pasted direct to the doubled sheets of wove paper with clear tape, extrudes its own excretions over water before flying off.

Voss later used these images as the basis for a section of his 1971 artist book, 'Piss Buch: 4 Gedichten von Young [sic] Voss'. The final section, as here, is titled 'Das Kanalisation-problemlösungsbuch'.

Jan Voss (born 1945 in Hildesheim) studied at Düsseldorf's Kunst Akademie in the later 1960s and early 1970s where he met Dieter Roth; both artists were to make the artist book a major facet of their practices. Voss is lauded in Martin Kippenberger's book 'Dieses Leben kann nicht die Ausrede für das nächste sein' along with Dieter Roth, another artist known for his artist books, by the collector Ira Wool. Kippenberger quotes Wool's letter to Gisela Capitain: 'I should rank him [Kippenberger] with the two who are in my opinion the best makers of artist's books - Dieter Roth (who is nearest to God) and Jan Voss ...'; high praise indeed.

\$1,400

**70. VOSS, Jan. Treibsatz. (Düsseldorf). 1974.**

8vo. (212 x 152 mm). [36 doubled leaves]. Watercolour illustrations with integrated text in ink on uncut doubled pages recto and verso throughout. Original publisher's taped boards with manuscript title 'TREIBSATZ' in ink to front board.

**Jan Voss' unique artist book / multiple.**

From the edition limited to 15 copies, each signed and numbered by the artist in pencil to the inner rear board.

Although 'Treibsatz' was issued by Voss as an edition, each copy is drawn and written by hand and is therefore unique.

The text in its entirety reads 'Wenn die Flut kommt, strandet mit ihren Wellen allerlei Zeug, und es ist ein Vergnügen, sich aufzumachen, und dem Samen zu folgen, und die Gegenstände aufzulesen, und sie für ein paar Gezeiten mit sich zu tragen, bevor der Sog der Ebbe sie zurückzieht ins Meer.'

\$1,000

**71. WARHOL. Ward, Ralph Thomas (Corki). a is an alphabet by andy & corki. New York. (Self-published). 1953.**

8vo. (237 x 153 mm). [26 leaves]. 26 monochrome offset lithographs printed recto only on cream paper. (Sheet size: 240 x 152 mm). Loose as issued in original glassine wrappers with original typewritten title label pasted to front cover.

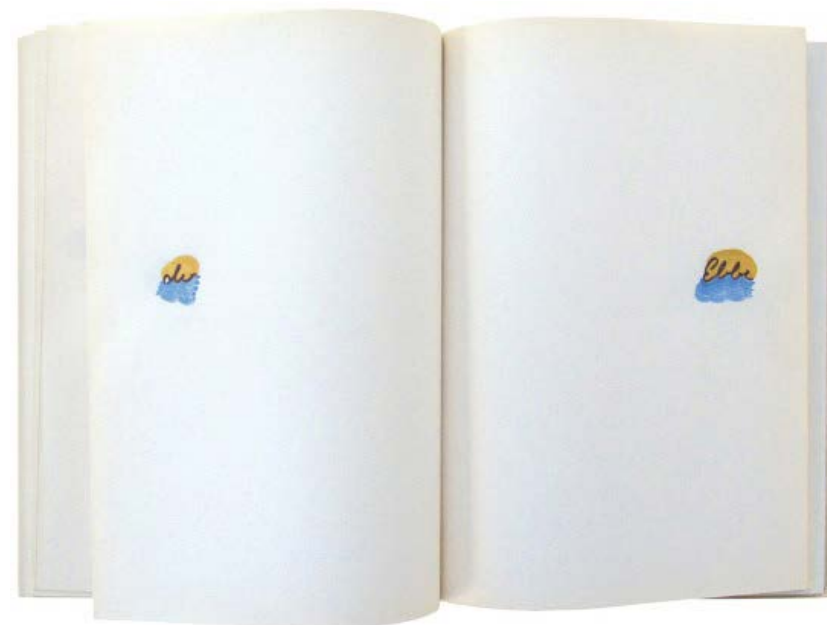
**The first of a series of pre-Pop books produced by Warhol as gifts for art directors and clients.**

Printed in an unknown - although likely small - edition size.

'[Each] month, he'd send art directors hand-finished work that looked for all the world like original art. He might, for example, mail out stamps of hand-colored butterflies. Or packages of birdseed, with instructions to plant the seeds and watch as they grew to become birds. Starting in 1953, the gifts became more elaborate. Warhol embarked on a series of privately printed books. In that year, he turned out four: 'Love Is a Pink Cake,' 'A Is an Alphabet,' 'A House That Went to Town,' and 'There Was Rain in the Street.' Ephemeral as these publications may have been, Warhol himself thought enough of them in 1953 to donate copies of "A Is an Alphabet" and "Love Is a Pink Cake" to the Graphic Arts Collection of the Princeton University Library. The poems, tercets and quatrains, one for each letter, were written by his friend Ralph



no. 69



no. 70

Thomas Ward, and calligraphed by Warhol's mother beneath each accompanying outline drawing. "In 'A Is an Alphabet,' Warhol produced a blotted line drawing to correspond to every letter of the alphabet that begins each line of poetry. His personal library contained a copy of Kate Greenaway's 'A Is for Apple', a primer for children published in 1885, but 'A Is an Alphabet' is less instructive than suggestive in its visual-verbal play." (Schellmann).

[Feldman & Schellmann IV.1-26].

\$15,500

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

*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.*

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

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' (see no. 71) - '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].

\$11,000

**73. WARHOL, Andy. A Gold Book. (New York). (By the artist). (1957).**

*Small folio. (370 x 282 mm). [20 unnumbered leaves: 14 leaves of gold paper (including half-leaf for title + 6 leaves of cream laid paper)]. Half-leaf with title recto and justification verso and 19 leaves with 13 offset lithograph plates printed in black on gold paper and six printed in black on cream paper, each with additional colouring by the artist by hand. Original publisher's gold paper-covered boards, front cover with collage decoupage lithograph of a hand clasping a flower in black on gold paper.*

**A unique example of the most beautiful of Warhol's pre-Pop books with a variant cover.**

From the edition limited to 100 copies, signed by Andy Warhol in ink on the half-leaf justification and with the text: 'Dedicated to / Boys / Filles / fruits [sic] / And / flowers / Shoes and t[ed] c[arey] and e[d]. W[allowitch]. / Book designed by / Miss Georgie Duffee'.

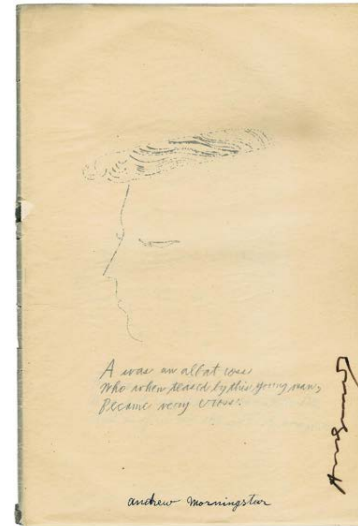
The cover for this copy features Warhol's line drawing of a hand clasping a flower (see F & S IV.115), the whole image cut out and pasted to the gold paper-covered front board. Printed in black on gold paper, this example represents a unique variant, not described in Feldman & Schellman's catalogue raisonné of Warhol's prints, which gives details of the version printed on white paper only.

At the end of 1957 Warhol had his third, and final, exhibition at the Bodley Gallery in New York- A Show of Golden Pictures by Andy Warhol - which ran from December 2nd - 24th, 1957. The same year, he produced this book, 'A Gold Book.' Many of the drawings in the book were based on photographs by Edward Wallowitch.

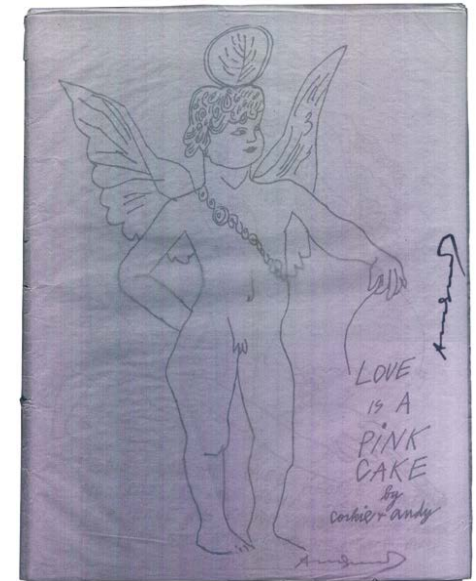
Sketches of Anna Mae Wallowitch, Edward's sister, were included in 'A Gold Book' and she also worked, at some point, as Warhol's agent. Wallowitch was to go on to photograph many of the 'Campbell Soup Cans' for Warhol in the 60s.

[F & S IV.106 - 124].

\$36,000



no. 71 (please note this shows a different copy)



no. 72 (please note this shows a different copy)



no. 73 (left and right)

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

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.

**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].      \$1,900



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