

E-list: November 2022

# Sims Reed



1.

**ERNST, Max. Péret, Benjamin. Je Sublime. Paris. Editions Surréalistes. 1936. 30th June, 1936.**

Maurice Heine's presentation copy of the collaboration featuring Max Ernst's colour frottages with Benjamin Péret's verse: *Je Sublime*.

From the edition limited to 241 numbered copies, with this one of 25 hors commerce examples from the total edition of 41 copies with the four original frottages by Max Ernst and with large protruding and untrimmed sheets.

Benjamin Péret's presentation is in black ink to the half-title: 'A Maurice Heine / qui répand le sang et / le goût du sang comme un / boisson de jasmin / Son ami / Benjamin Péret'.

Maurice Heine (1884 - 1940) was a writer and editor, he was a cousin of Heinrich Heine and was close to the Surrealists, known most particularly for his extensive work related to the Marquis de Sade. Heine wrote fifteen studies on de Sade's work and was the editor and transcriber of the scroll - with de Sade's minuscule manuscript - of 'Les 120 Journées de Sodome, ou l'Ecole du Libertinage' published between 1931 and 1935.

This extremely rare Surrealist collaboration features four original colour frottages, each achieved by hand by Max Ernst to accompany Péret's thirteen poems.

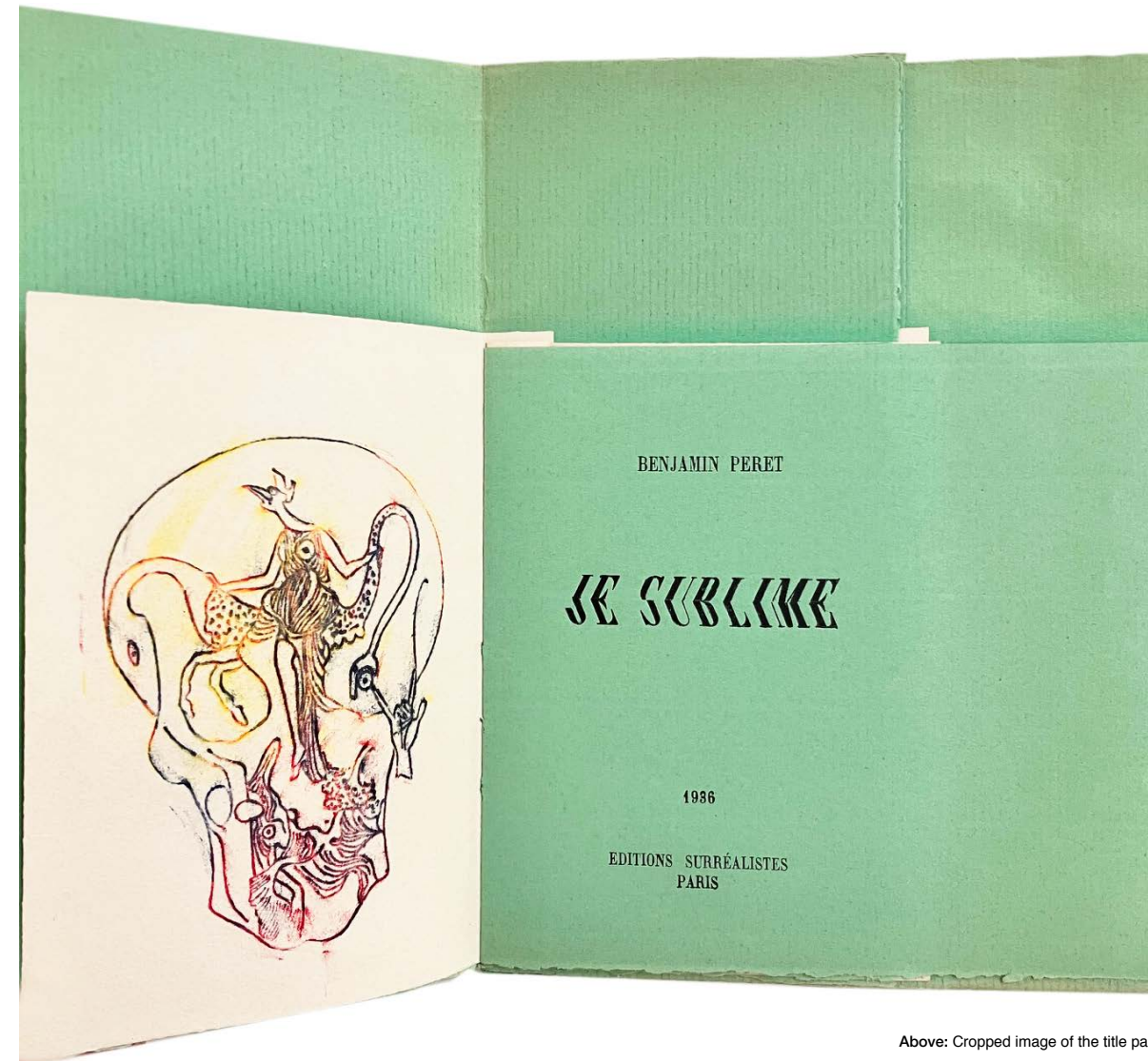
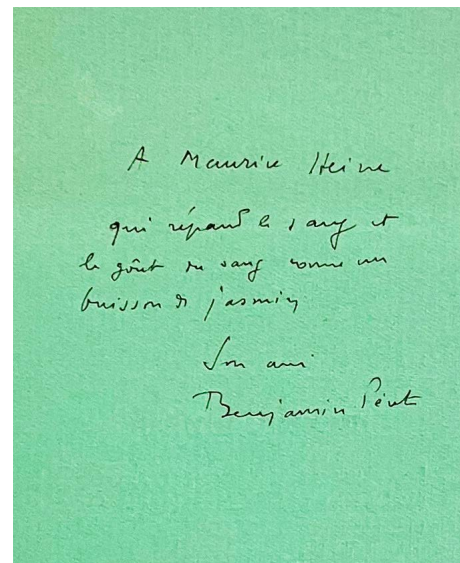
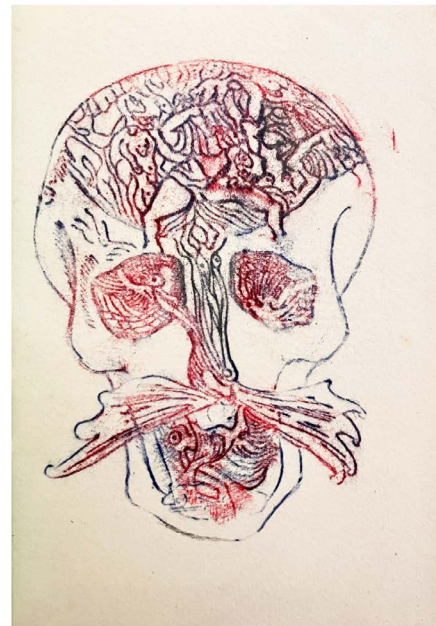
'Les frottages multicolores de Max Ernst, chacun réalisé à la main par l'artiste avec les couleurs différentes, déploient un imaginaire érotique se développant à l'intérieur d'un crâne ou d'une partie de crâne. Cette technique de frottage en couleurs obtenu à partir d'un bloc gravé fut utilisé par Max Ernst la même année pour le frontispice du tirage à part de 'Minotaure' du texte d'André Breton 'Le Château étoilé.' (De Parallèlement a Chanson Complète', pg. 385).

'Buch mit vier eingehafteten farbigen Frottagen in der Vorzusausgabe. Die Anzahl der Farben variiert innerhalb der Auflage.' (Spies).

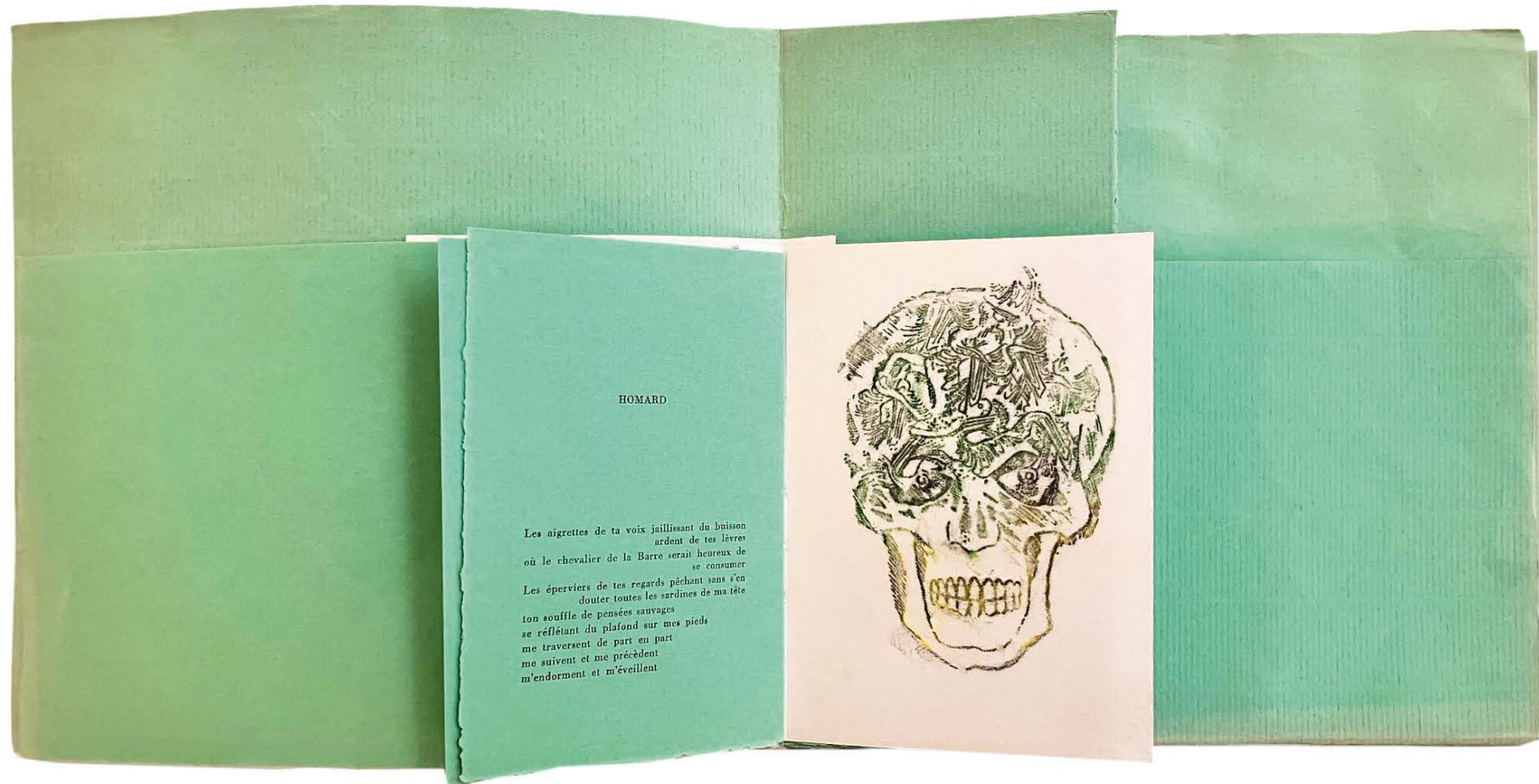
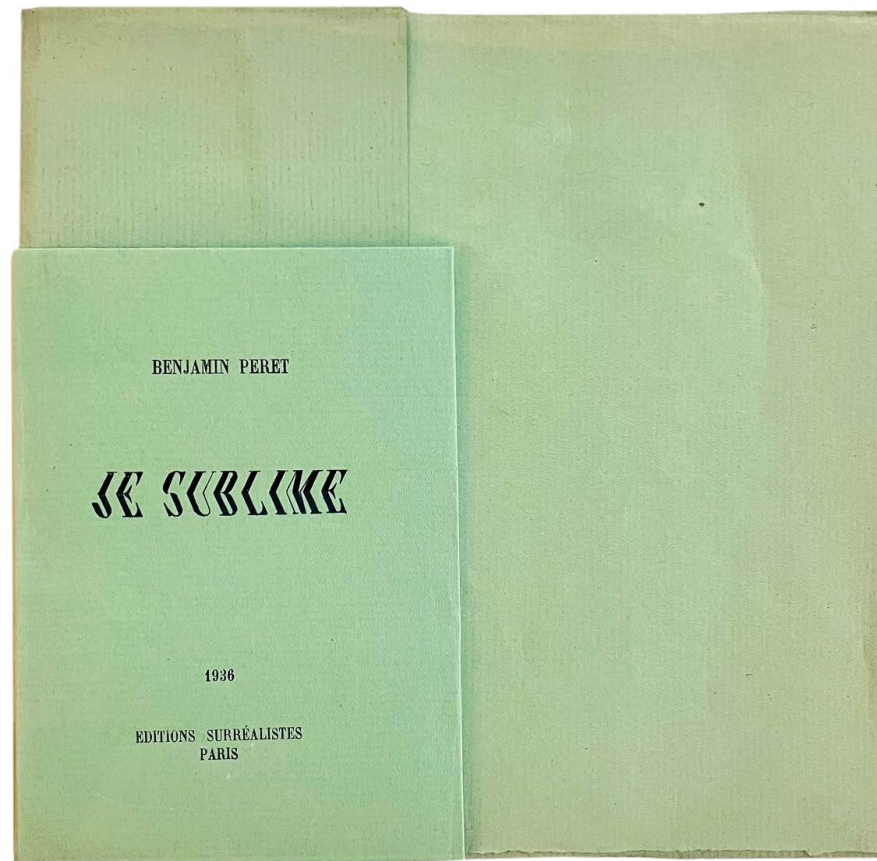
8vo. (Wrapper size: 148 x 107 mm. Sheet size (max.): 206 x 220 mm.). [28 unnumbered leaves including 4 inserted leaves with Ernst's frottages: frottage by Ernst; half-title with list of Péret's publications verso; title, 13 poems by Péret and three additional frottages by Ernst; justification with *achevé d'imprimer* verso; final blank leaf]. Illustrated with four original colour frottages on cream paper by Max Ernst; sheet size: 143 x 102 mm. Original publisher's green printed wrappers with duotone title to upper cover.

[Spies / Leppien 16B; Russell (Books) 14; Gershman pg. 33; De Parallèlement à Chanson Complète pp. 383 - 385].

£35,000



Above: Cropped image of the title page



2.

**FINLAY, Ian Hamilton. Sea-Poppy 2. (Fishing Boat Names). (Scotland). Wild Hawthorn Press. 1968.**

A beautiful Ian Hamilton Finlay concrete poem / card piece.

The circular layout is typical of Finlay's typographic experiments. Another iteration of the card exists using the letters and numbers of fishing boats. All the boat names chosen here include the word 'star', which were essential for sailors' navigation. The title refers to the yellow hornpoppy which only grows on sea shores.

Square card. (160 x 160 mm). Blue card with text printed in green.

£125

3.

**FINLAY, Ian Hamilton / Ron Costley. The Sea's Waves' Sheaves. (Scotland). Wild Hawthorn Press. 1971.**

An excellent example of an Ian Hamilton Finlay poem-object.

The lettering was drawn by Ron Costley and printed in England by Shenval Press.

This copy is in mint condition.

Square 12mo. (152 x 152 mm). Silk-screened text printed in blue and silver in leporello form: (152 x 450 mm unfolded). Loose in original publisher's white paper sleeve with titles in grey (credits to rear).

£250

4.

**FINLAY, Ian Hamilton / Ron Costley. Schiff\*. (\*ship). (Scotland). Wild Hawthorn Press. 1974.**

A signed Ian Hamilton Finlay poem-object.

Costley's elegant typeface conjures a boat's form, mirrored on the water's surface.

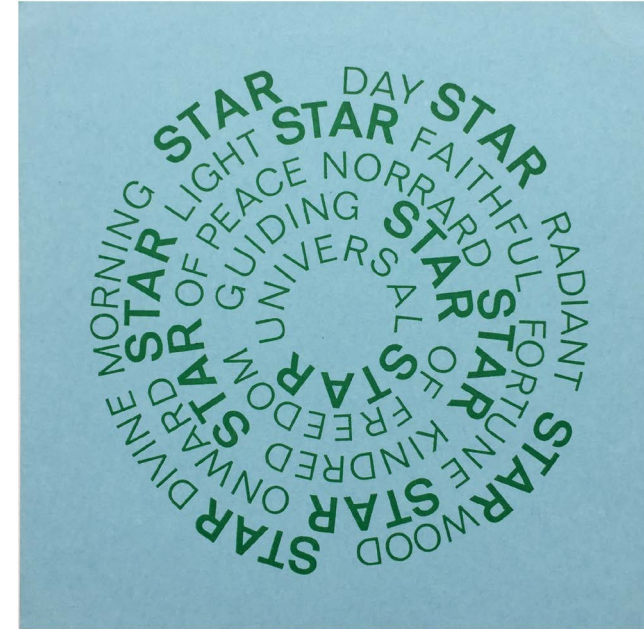
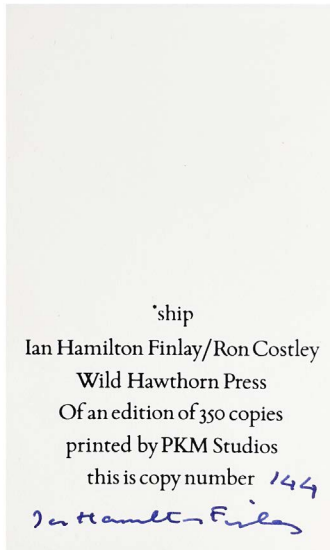
From the edition limited to 350 copies, signed in blue ink to the colophon.

Printed by PKM Studios.

A very fresh copy.

12mo. (127 x 76 mm). Lithograph printed ornate typeface by Ron Costley in two colours. Sheet unfolded: (76 x 507 mm).

£200



Above: No. 2  
Below: No 3



**FLUXUS. (Maciunas, G.) Ekstra Bladet. (Fluxus Newspaper Roll). (Copenhagen). (Fluxus). 1963.**

The scarce Fluxus newspaper roll: *Ekstra Bladet*.

From the edition of unknown size.

...could you prepare a dozen or so fluxus long rolls. [Fluxus Preview Review] (paste them carefully! straight!) maybe some Koeln printer can do them for you quickly. & send a few out. (as drucksache by boat to [a] few N. Y. people: Higgins, Flynt, Mac Low, Brecht, La Monte, Watts, Mekas, etc.) ... send them this way: take small, narrow roll & wrap it in wide - newsprint roll [Ekstr Bladet] then paste edge on itself, so that when they get it they will just read headline; Politiken, they will think it is just wrapping paper and cut it or rip, when cut they will have

the wide roll in 100 pieces, nice? so do it like this ... '. (Maciunas to Tomas Schmit, August 1963).

'The title Ekstra Bladet is a Fluxus pun, being both the name of a Danish newspaper, meaning literally extra leaf. The 'newspaper roll' was a montage of articles on Fluxus from different newspapers that appeared primarily in European newspapers between September and November, 1962. The two-sided work is printed on newsprint, and was used to publicize the movement.' (Fluxus Codex).

*Rolled scroll. (c. 210 x 30 mm). Printed text recto and verso on two conjoined sheets of newsprint paper (1145 x 210 mm unrolled).*

[Fluxus Codex pg. 43 / Silverman no. 543].

£750



6.

**GILBERT & GEORGE. The Meal. Menu / Programme for the Viewers of The Meal. (London). 1969, Wednesday.**

The very scarce menu for the living sculpture *The Meal* featuring Gilbert & George and their guest David Hockney.

'Gilbert and George and David dined at 8 o'clock on Wednesday 14th of May 1969'. (Printed text at the foot of the menu).

The living sculpture 'The Meal' occurred in the music room at Ripley in Bromley, Kent. Viewed by an invited audience (some 2,000 invitations were issued although as few as thirteen were thought to have attended), this scarce document was both programme and menu. Given to those who attended, the menu lists 8 courses, including coffee, all detailed here and numbered 1 to 8 and accompanied with wines. A sample of each of the edible elements has been included, adjacent to the relevant printed detail.

'We wanted to turn a meal into a sculpture, because we judged everything in terms of sculpture in those days: Walking Sculpture, Dancing Sculpture, Lecture Sculpture, Singing Sculpture, Postal Sculpture. So why not make a sculpture out of a meal?' (George).

Thus we have: '1. tapioca soup' accompanied by 'sherry'; '2. turbot steaks / anchovy

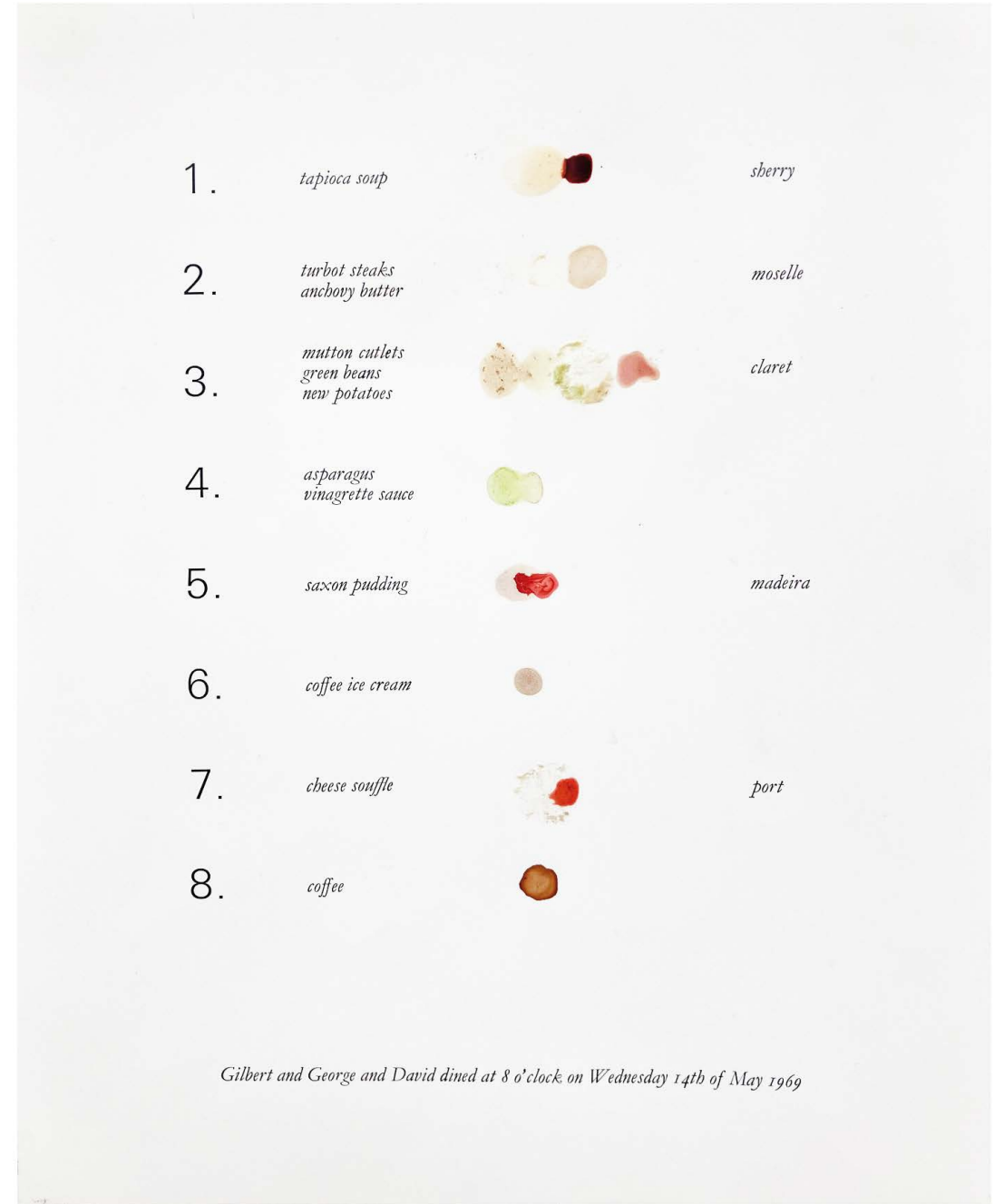
butter' and 'moselle'; 3. mutton cutlets / green beans / new potatoes' and 'claret'; '4. asparagus / vinagrette [sic] sauce'; '5. saxon pudding' with 'madeira'; '6. coffee ice cream'; '7. cheese soufflé' with 'port' and '8. coffee'.

'He [David Hockney] tried to keep his distance, he didn't really want to get involved. So we sent out the invitations ourselves. Signing his name in gold ink! He would never have dared do this, so we did it for him! And we designed a marvellous menu stained with samples of food and wine. I think there were thirteen people who payed for the right to come and see us eat.' (George).

*Single sheet. (254 x 204 mm). Sheet of white paper with letterpress printed text listing eight courses numbered 1 to 8 and with representative food samples of each course pasted adjacent to each, details at foot of sheet, all recto only.*

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 1, IC (Invitation Card) & LS (Living Sculpture); see 'Gilbert & George intimate conversations with François Jonquet', Phaidon, 2004; see 'The Words of Gilbert & George' pg. 305].

£7,500



**GILBERT & GEORGE. To be with Art is all we Ask. (London). (Art for All). 1970, Autumn.**

The very rare portfolio edition with an original photograph and limited to only nine copies of Gilbert & George's second book-let: *To be with Art is all we Ask*.

From the edition limited to nine numbered copies, signed by the artists in red ink to the front cover and numbered to the rear.

This portfolio edition of 'To be with Art is all we Ask', the second booklet of Gilbert & George, appears to precede the smaller format stapled version issued in an edition of 300 numbered copies. Not only does the portfolio include an original monochrome photograph (this is a reproduction in the booklet version and reversed, reduced in size, cropped and in low resolution) but each page of text for the booklet version, including the explanatory text (see below), is here recto only with large margins on a single sheet. For the smaller format version the artists are described on the cover as 'GILBERT and GEORGE / the human sculptors' and at the head is the Gilbert and George banner with arms, the portfolio edition features neither detail. The portfolio is dated 'AUTUMN 1970' while the exhibition itself, held at Nigel Greenwood Gallery in Glebe Place, was 16th - 21st November.

'To be with Art is all we Ask' details the words of Gilbert & George as addressed to the persona of art. The extraordinary text is questioning, adoring, subservient, and thankful, a mixture of the banal and the ecstatic, pathetic and bathetic: 'We would honestly like to say to you, Art, how happy we are to be your sculptors. We think about you all the time and feel very sentimental about you. We do realise that you are what we really crave for, and many times we meet you in our dreams. We have glimpsed you through the abstract world and have tasted of your reality.' (From the text).

Also included with this portfolio edition are a copy of the booklet version limited to 300 numbered copies and stamped 'GG' in red to the final page of text as well as the invitation to the Nigel Greenwood Gallery exhibition 'To be with Art is all we Ask (a four-piece descriptive set) from Gilbert & George the Sculptors' held in November 1971.

'These pages / illustrate with words and one photograph / our feelings as sculptors on / the subject of Art / When we did it / we felt very light and we hope / that you read it in the same light'. (The artists' explanatory text / statement).

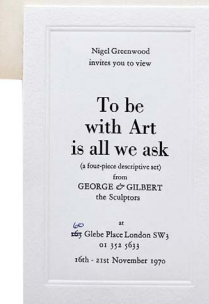
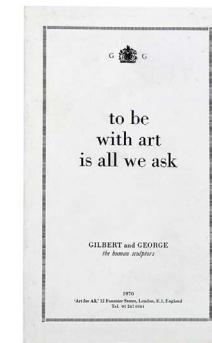
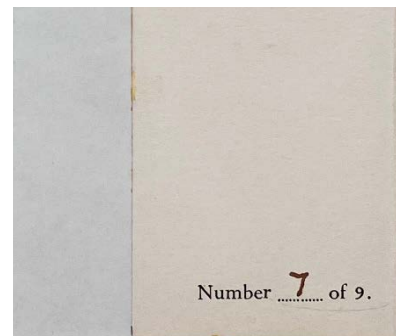
Although both the booklet and the invitation 'To be with Art is all we Ask' are scarce,

this portfolio version is truly rare: MoMA appears to hold a copy but their description suggests it lacks the leaf of explanatory text and perhaps the original portfolio with the artists' signatures and the justification. We trace no other examples.

*Square 4to. (216 x 223 mm). [8 leaves]. Original monochrome photograph with white border, the caption 'Frozen into a Gazing for you, Art' beneath and with the red 'GG' stamp at lower right (with tissue guardleaf), six leaves of white card with letterpress printed text above printed rule and 'art for all', final numbered leaf also with the 'GG' stamp, the leaves stamp-numbered 1 - 6 at lower right, three-line decorative initial to opening of text and final leaf with explanatory text in italics; sheet size: 204 x 210 mm. Loose as issued in original thick white paper portfolio with white card backing, titles in black and artists' signatures in red ink to front cover, printed justification in black with manuscript number in red ink to overlapping flap on rear cover.*

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 3, b (booklet), E (Exhibition), LE (Limited Edition); see 'The Words of Gilbert & George' pp. 28 - 30 & 305].

£15,000



8.

**GILBERT & GEORGE. The Words of the Sculptors Gilbert and George. London. Art for All. (1970).**

The very rare discrete portfolio edition published the year after the appearance of their first 'magazine sculpture', *The Words of the Sculptors Gilbert & George*.

From the edition limited to 35 numbered copies, signed by the artists to the front cover in sepia ink and numbered to the rear.

'The Words of the Sculptors Gilbert & George' was presented as their first 'magazine sculpture' (four were to follow) on four pages (pp. 43 - 47) of the Autumn 1969 issue of 'Jam Magazine'. Each page was numbered at upper right and presented a vignette portrait of either Gilbert or George above an apparently sincere and straight forward statement; the 'Art for All' imprint was at the foot of each sheet and the G. & G. with arms banner at the head.

The sheets with their texts (and vignette photographs) are as follows:

'one' - (photograph of Gilbert) - 'We would honestly like to / say how happy we are / to be sculptors.'

'two' - (photograph of George) - 'It is our intention to bring to / everyone a realisation of the / beauty and necessity of our sculpture.'

'three' - (photograph of Gilbert) - 'It is important for new sculptors to / come to terms with the modern / limitations of sculpture, apparent / only through the feeling of the eye.'

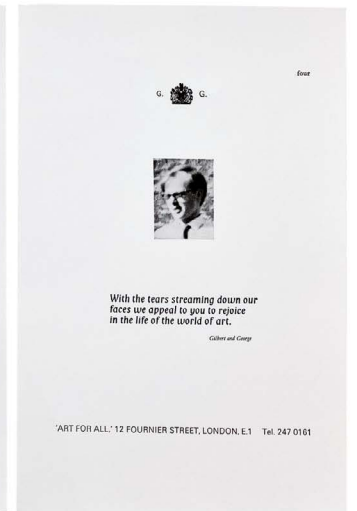
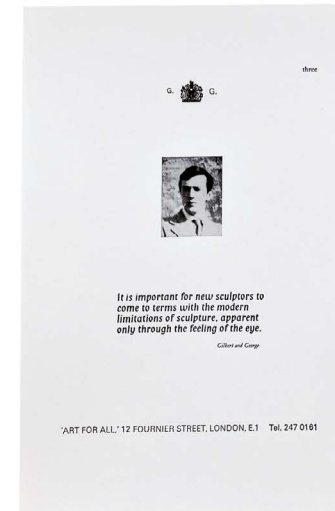
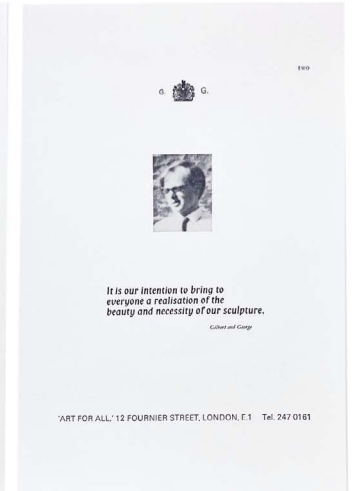
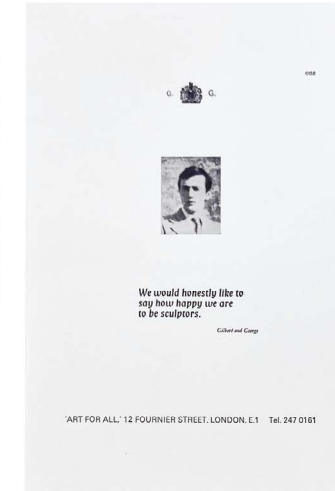
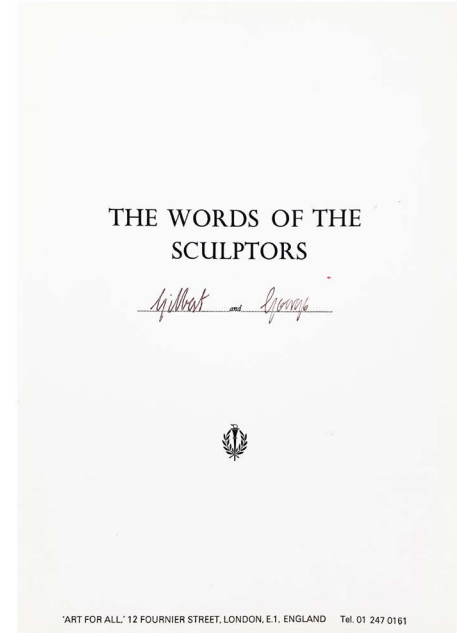
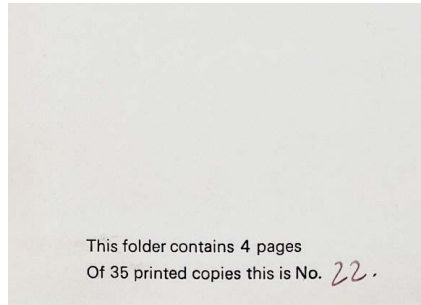
'four' - (photograph of George) - 'With the tears streaming down our / faces we appeal to you to rejoice / in the life of the world of art.'

'The Words of the Sculptors Gilbert and George' is rare and we can trace only two copies in the US, at MoMA (possibly lacking the original wrapper) and the Getty, and a further copy at the Groninger Museum, Groningen.

*Folio. (291 x 203 mm). [4 leaves]. Each leaf with letterpress text and central monochrome portrait vignette of either Gilbert (sheets 'one' and 'three') or George (sheets 'two' and 'four'), the sheets numbered at upper right and with G. and G. crest at head and imprint at foot and with legend beneath each vignette, all recto only; sheet size: 255 x 165 mm. Loose as issued in original card folder with interior tissue flaps, printed titles and vignette in black and artists' signatures to front cover, justification to rear.*

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 2, LE (Limited Edition), see also pg. 1, MS (Magazine Sculpture); see 'The Words of Gilbert & George' pp. 12 & 305].

£10,000





9.

**GILBERT & GEORGE. The 8 Limericks of Gilbert & George the Sculptors. London. Art for All. 1971, April.**

The very rare separate collected printing of the verse of all eight of Gilbert & George's *The Limericks*.

From the edition limited to 25 numbered copies, signed by Gilbert and George in red ink to front cover and numbered in black ink to rear.

'The Limericks', one of the early 'postal sculptures' of Gilbert and George, was issued by mail at intervals in 1971 (the franking of sets reveals they were mailed between April and October) although the cards themselves are dated between March 11th and May 19th, 1971. Each discrete part of the 'postal sculpture' consisted of a folded card of cream or white card with a title, the individual date, a monochrome image and the 'Art for All' imprint to the cover, a printed dedication to the verso (personalised for each dedicatee) and the following recto with a limerick in four two-line stanzas above the artists' signatures, arms and the text 'Goodbye for now'. This separate printing, issued likely during - possibly even before - the mailing of the 'postal sculpture' (it is dated 'April 1971' on the cover), features each of the limericks themselves in the same format on individual sheets of smooth white stock and numbered at foot at centre 1 to 8.

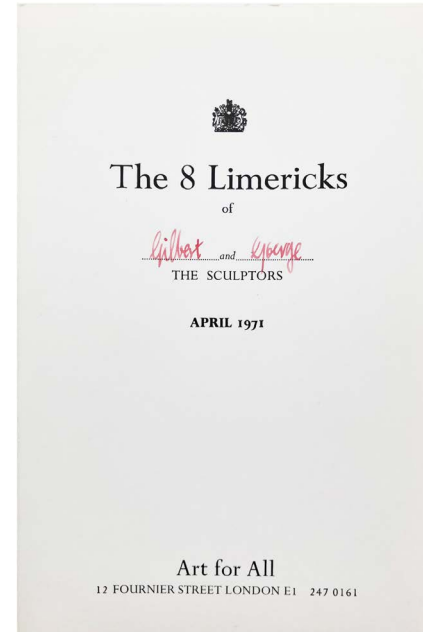
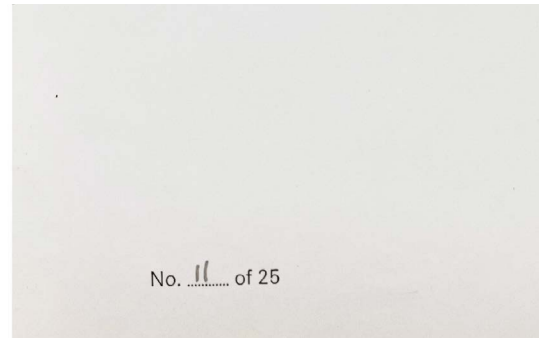
'The Limericks' themselves in their 'postal sculpture' iteration, at least in terms of titles, reflect Gilbert & George's socio-philosophic 'dead-pan' concerns / enthusiasms: boredom, manliness, worldliness, awkwardness, aspiration etc. When presented in this alternate format with its different context, 'The Limericks' as verse alone present themselves in a different light and provoke a different response.

This separate printing, 'The 8 Limericks of Gilbert & George the Sculptors', is of the utmost rarity and we can trace no other examples at auction, on the market or in institutions.

*8vo. (205 x 138 mm). [8 leaves]. Each leaf with printed letterpress text, a limerick in four two-line stanzas in italics, each numbered 1 to 8 at foot at centre; sheet size: 192 x 127 mm. Loose as issued in original publisher's white paper printed wrappers, printed titles in black and artists' signatures in red to front cover, justification to rear.*

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 5, LE (Limited Edition); see 'The Words of Gilbert & George' pp. 32 - 34 & 305].

£5,500



10.

**GILBERT & GEORGE. The Ten Speeches of Gilbert and George the sculptors. London. Art for All. 1971, Spring.**

The very rare early portfolio detailing Gilbert & George's personal view of their own artistic persona(e).

From the edition limited to 10 numbered copies, signed by the artists in red ink to the front cover and inscribed '9 / 10' to rear cover.

Each leaf in 'The Ten Speeches of Gilbert and George ...' features a similar text, for example for the first leaf ('One'): 'They weren't Good Artists / The weren't Bad Artists / But, My God, the were Artists', with the word 'Artists' on subsequent leaves replaced with 'Sculptors' ('Two'), 'People' ('Three'), 'Thinkers' ('Four'), 'Drawers' ('Five'), 'Writers' ('Six'), 'Painters' ('Seven'), 'Dreamers' ('Eight'), 'Searchers' ('Nine') and 'Men' ('Ten'). The vignettes for each sheet had been used previously in the earlier portfolio 'The Words of the Sculptors Gilbert and George' from 1970.

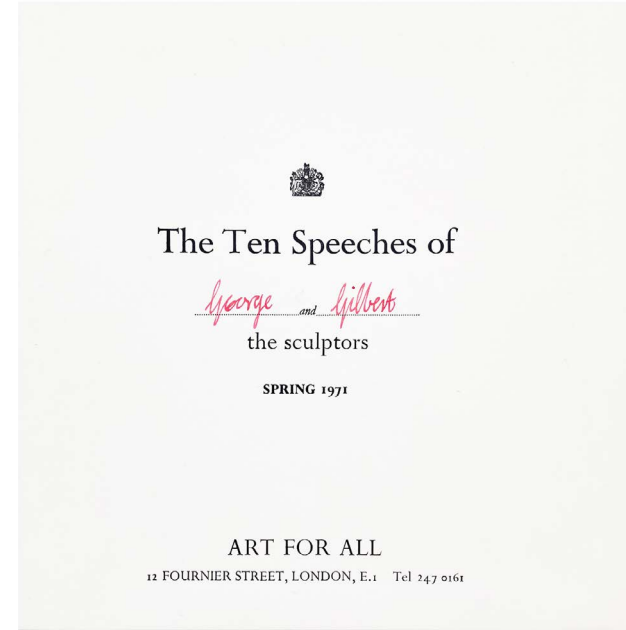
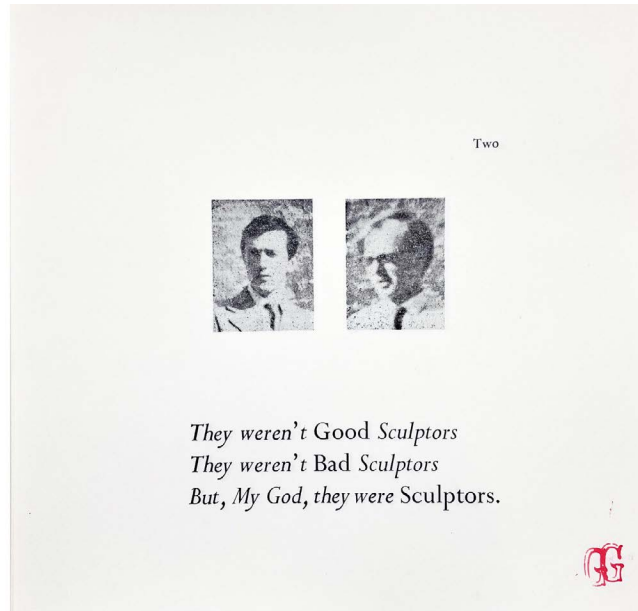
'The Ten Speeches of Gilbert and George ...' was also an exhibition / performance held over the course of a week later in the year. The opening was on November 29th.

With a limitation of only ten copies, 'The Ten Speeches ...' is necessarily rare. We can trace a single copy sold at auction in 2002 and one institutional copy at MoMA only.

[see 'Gilbert & George's Art Titles 1969 - 2010 in Chronological Order' pg. 5, E (Exhibition) & LE (Limited Edition); see 'The Words of Gilbert & George' pp. 36 & 305].

Square 8vo. (204 x 202 mm). [Ten leaves]. Ten leaves numbered 'One' to 'Ten' each with central printed monochrome vignette portraits of Gilbert and George (each 40 x 30 mm) with alternating placement for each succeeding leaf above three line printed text, each leaf stamped with the red 'GG' stamp at lower right corner all recto only; sheet size: 190 x 190 mm. Loose as issued in original card wrapper with titles in black and signatures of Gilbert and George in red to front cover, justification '9 / 10' to rear cover in sepia ink.

£15,000



11.

**GILBERT & GEORGE. The Bar. A New Sculpture by George and Gilbert. London. 1972.**

The scarce announcement card to the exhibition *The Bar* in 1972.

Three shows by Gilbert & George opened simultaneously in November 1972 (Anthony D'Offay Gallery, Situation and Nigel Greenwood), all shows related to drinking at Ball's Brothers Wine Bar in Bethnal Green in London. Both Gilbert & George were arrested and locked up on separate occasions in the 1970s. Drinking became their lives and art, a total art work.

The photograph in this invite, as usual during this period of work, apparently shows George in a skewed doorway, demonstrating the effects of intoxication. The adjacent verse is gin-related and reads as follows: 'From the Cradle as a Kiddy / To the Bottle I did take. / There was nothing like the Tit-ty, / When I had the Tummy ache. / But Now, for Aches and pains / My Old Man he exclaims: / "HAVE A DROP OF GIN OLD DEAR".'

8vo. (164 x 114 mm). [2 bifolia]. White card with inserted folded leaf of cream paper with exhibition details recto and verso and single mounted photographic plate captioned 'A Day of Pleasure' with the 'GG' stamp in red at lower right. Original publisher's white card wrappers with titles to front cover in black.

[Gilbert & George 1968 to 1980, pg. 112].

£450

12.

**GILBERT & GEORGE. George and Gilbert the living sculptors - London - Catalogue for their 1973 Australian visit. (Sydney). (John Kaldor). 1973.**

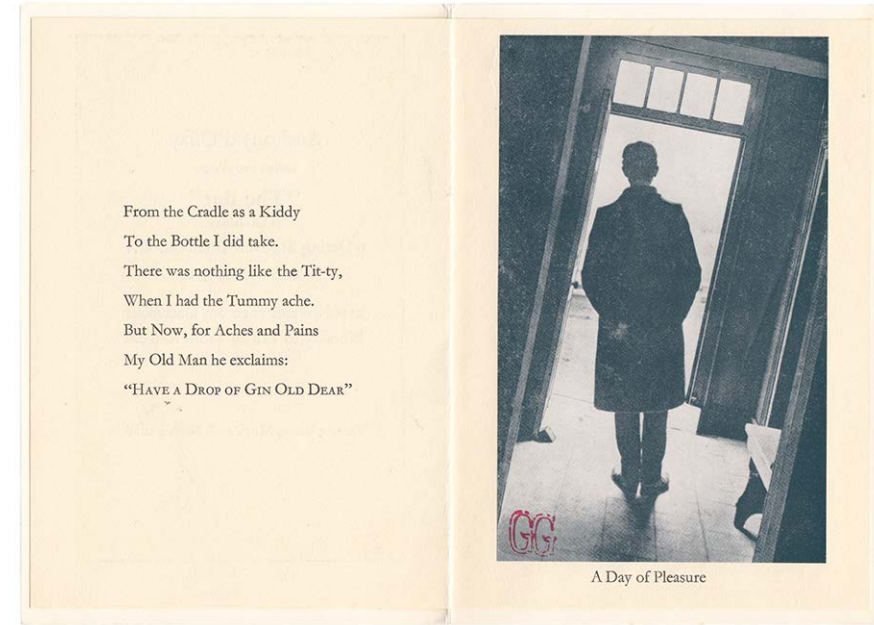
A very good example of the scarce catalogue for Gilbert & George's *Australian Visit*.

Gilbert & George's Australian exhibition 'The Shrubberies & Singing Sculpture' saw them performing 'Underneath the Arches' at the National Gallery of New South Wales in Sydney, the National Gallery of Victoria and John Kaldor Project in Melbourne alongside their large format charcoal work 'The Shrubberies'. This catalogue features spreads that incorporate monochrome images at left of details of 'The Shrubberies' and at right other works and details of works by the artists. With little text - save for reproductions of their own texts and text-based works - it does open with a note of thanks to John Kaldor, 'for his / kind help in making this / exhibition possible'.

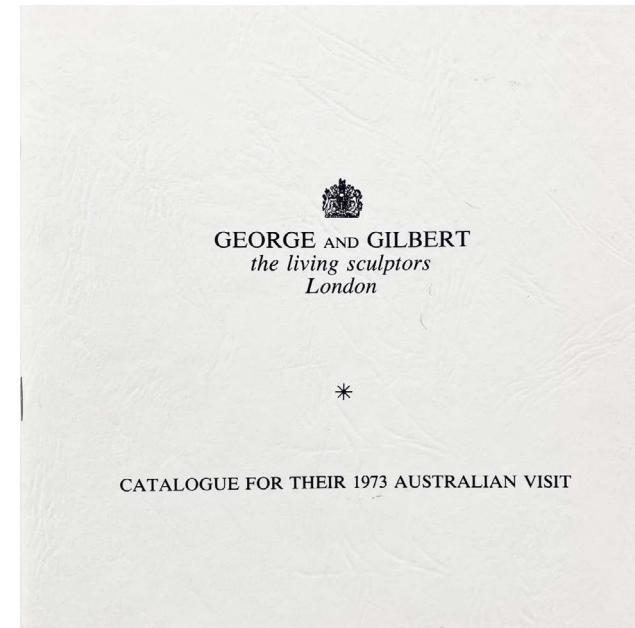
Square 8vo. (174 x 174 mm). [22 unnumbered leaves]. Illustrated throughout with monochrome photographic reproductions of works and details of works by Gilbert & George. Original publisher's cream textured wrappers with printed titles in black to front cover.

[see see 'The Words of Gilbert & George' pp. 306 / 308; Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 69, no.17].

£150



Above: No. 11  
Below: No 12



13.

**GILBERT & GEORGE. The Red Sculpture. Summer 1975. (London). (Gilbert and George). (1975).**

An excellent example of Gilbert & George's large photographic book multiple *The Red Sculpture*.

From the edition limited to 100 numbered copies, signed by Gilbert and George in black ink.

'The Red Sculpture 1975 is a Living-Piece. It has nine distinct sections and lasts 90 minutes. The Sculptors' head and hands are coated in solid red colour and their movements are strictly dictated by words coming from a tape recorder. Each section has a different mood with movements and words to match.' (Eindhoven Catalogue).

The presentation was first made at the Art Agency Gallery in Tokyo in 1973, and in Europe and America in 1976.

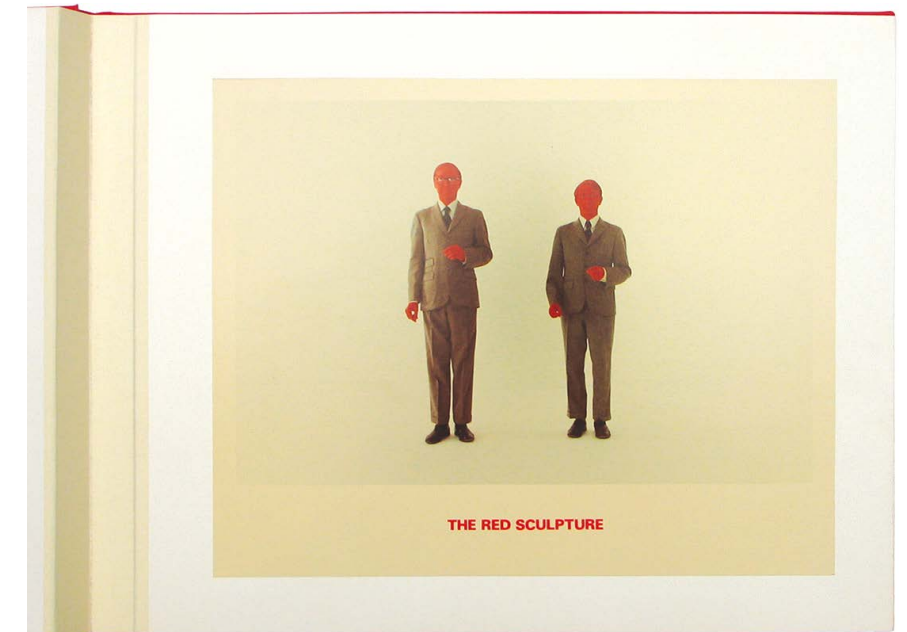
'In 1975 they created The Red Sculpture ... this 'living-piece' lasted ninety minutes and was poetically scripted, with their robot-like movements correlated to the different

moods of each of nine distinct sections (e.g., 'Cherry Blossom', 'Bad Thoughts and Broken Hearts', 'Wooden Air', 'Gone', 'Bloody Life and Dusty Corners', 'Red Boxers'). Many of these subtitles recur as series titles for photo-pieces of the same years.' (Brenda Richardson).

[see 'The Words of Gilbert & George' pg. 305; see Gilbert & George', the Baltimore Museum of Art, 1984, pg. 18].

*Large oblong folio. (505 x 385 mm). [12 sheets of thick white card]. Title / justification printed in red with copy number and signatures of Gilbert and George and 11 sheets each with mounted colour Ektachrome photograph (303 x 380 mm) and printed caption in red recto only; all sheets on thick white card and mounted on canvas tabs as issued. Original publisher's red cloth with gilt title to upper board, cream patterned endpapers and matching red cloth slipcase.*

£12,500



14.

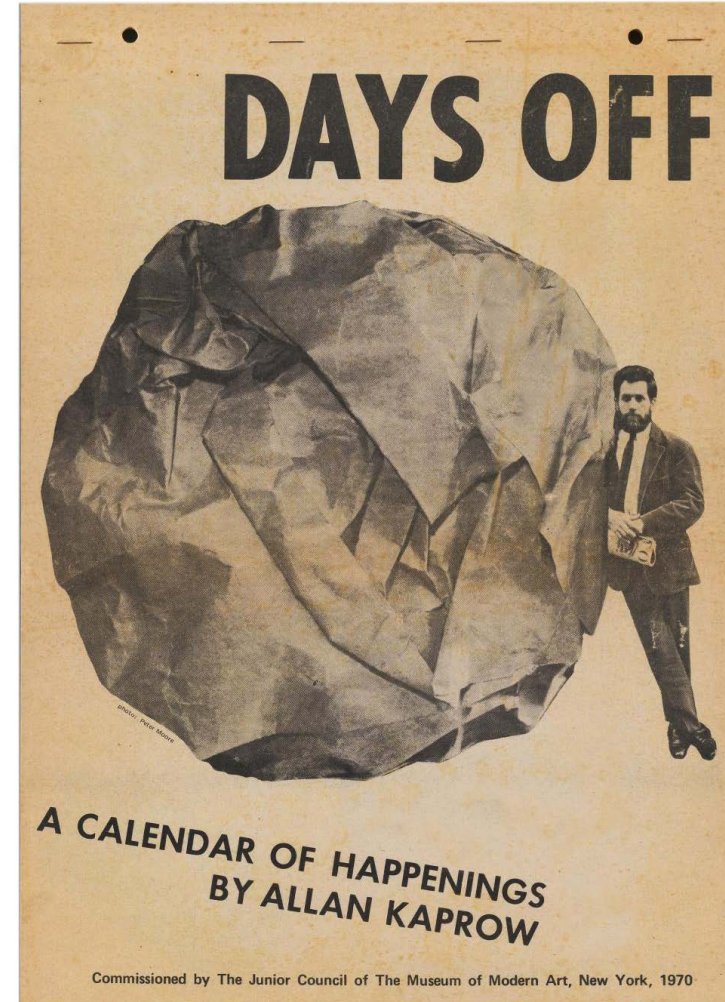
**KAPROW, Allan. Days Off. A Calendar of Happenings by Allan Kaprow. New York. Commissioned by The Junior Council of the Museum of Modern Art. 1970.**

Commissioned by the Junior Council of the Museum of Modern Art, this visual calendar provides a valuable photographic overview of Kaprow's Happenings.

'This is a calender of past events. The days on it are the days of the Happenings. They were days off. People played. Each day is a page, or more, that can be taken off and thrown away. The Happenings were throw-aways. Once only. Nothing left - except maybe thoughts.' (from introduction).

*Large 4to. c.65 pages, stapled. Printed recto only. Illustrated throughout. Stapled as issued.*

£550



Please note this image shows a different copy to the one offered.

15.

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

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

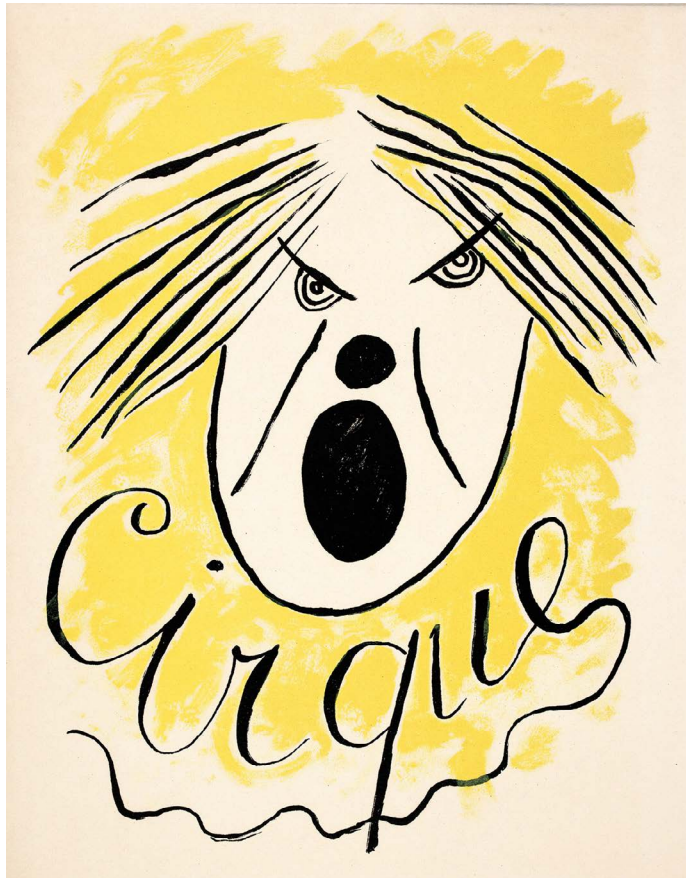
From the edition limited to 300 numbered copies on vélin d'Arches, with this one of 280 numbered in Arabic numerals and signed by Léger in blue ink.

'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).

*Folio. (425 x 330 mm). [30 bifolia: 60 leaves; pp. (ii), 110, (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, chemise with printed label with title in black to spine and slipcase.*

[Saphire 44 - 106].

£17,500



16.

**MOTLEY. Costume design for Becket. (Becket Procession, Laurence Olivier). Original gouache. (New York). (c.1960).**

Original signed gouache by Motley depicting a costume design for Laurence Olivier in *Becket*.

Motley was the name of an English theatre design group that consisted of three sisters, Margaret and Sophie Harris and Elizabeth Montgomery. Their designs were used from 1932 - 1976 for plays, opera, ballet and cinema both across London's West End and New York's Broadway.

The play 'Becket' (or 'The Honor of God') – a depiction of the conflict between Thomas Becket and King Henry II by Jean Anouilh – opened at the St. James Theatre in New York on October 5, 1960. It starred Laurence Olivier as Becket and Anthony Quinn as Henry II. It ran for one hundred and ninety-three performances.

The gouache shows a predominantly purple costume for Becket and is signed 'Motley' in pencil at the figure's foot.

Four fabric samples (various shades of purple), 3 marked 'Tights' (1 'Cloak') are stapled to the illustration. 'Becket' and 'Becket Procession' written in red crayon to top right, 'Laurence Olivier' and Rough sketch finished one to follow with different hat' are written in pencil to lower right.

The verso side shows a figure in armour with a russet coloured shield. It is marked 'Guards' to top right. This side has marks to each corner where it has previously been glued.

Single sheet of thick paper (308 x 240 mm). Illustrated in gouache recto and verso with fabric samples attached to recto.

£400



17.

**MOTLEY STUDIO?). Designs for The Merchant of Venice. (1960s?).**

*A large collection of original designs for The Merchant of Venice.*

The collection consists of a highly striking gouache of a masked scene at night (on a large sheet of brown paper, 410 x 330 mm), a further scene marked 'Belmont', various costume studies for groups of actors (4 sheets) and the majority (16 sheets) are costume studies for single characters, as follows:

- 'Antonio of Belmont' (unnamed female study verso)
- 'Portia as the Doctor of Law'
- 'Portia at End'
- 'Jessica', ('Taffeta dress, painted stripes, black pearls'), (2 versions, 2nd unnamed)
- 'Bassanio at Belmont'
- 'Arragon'
- 'Jessica at End,' (with rudimentary pencil sketch verso)

- 'Count dignitary' (on thick card)
- 'Gratiano Venice' (rudimentary pencil sketch verso)
- 'Gratiano at End'
- 'Morocco,' ('wine and gelatine crown...'), with sketch verso
- 'Figure at Carnival' (sketch verso)
- 'Old bobbo'
- 'Venetian Gadler' (sketch verso)
- One unnamed in green and black design, sketch verso.

These works closely resemble designs by Motley. They were likely created for the 1967 production of The Merchant of Venice at the Theatre Royal, Haymarket (London).

*22 loose sheets. (21 of which measure 250 x 370 mm, and one 410 x 330 mm on brown paper stock). Set and costume designs in watercolour and gouache, most with pencilled annotations.*

£1,500





18.

**NAUMAN, Bruce. Burning Small Fires. (San Francisco). (By the artist). 1968.**

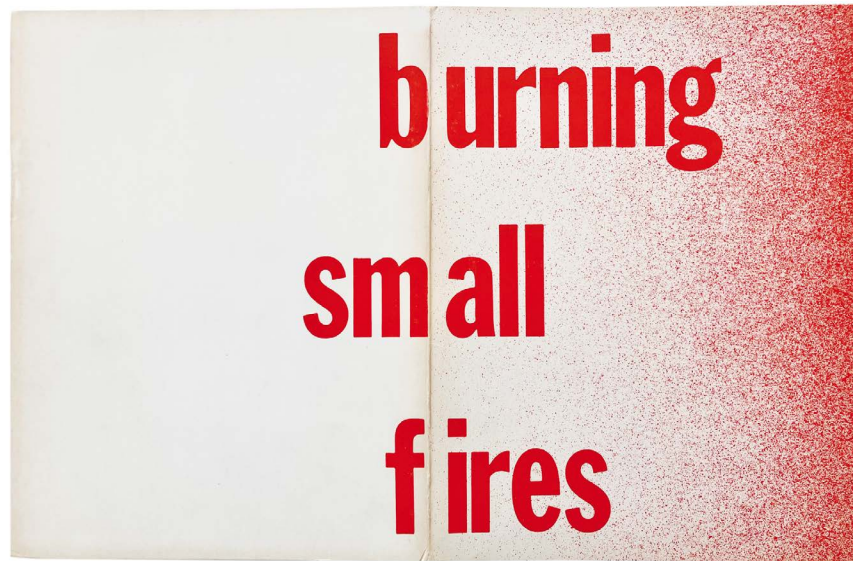
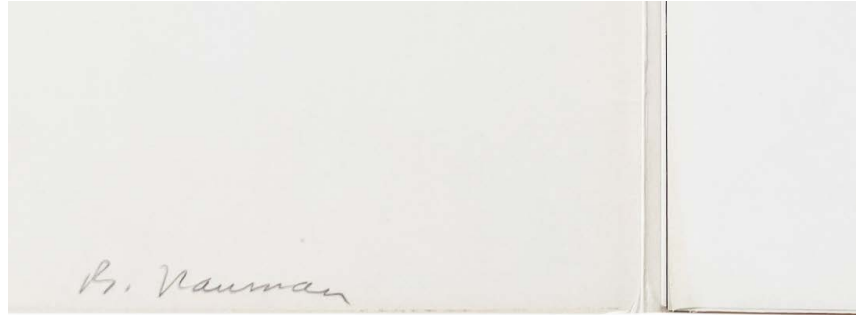
Bruce Nauman's scarce satirical artist book, signed by the artist in pencil.

Bruce Nauman's artist book 'Burning Small Fires', a single sheet folded and pasted into a wrapper, features fifteen monochrome images showing the burning of the fifteen pages showing the 'Various Small Fires' of Ruscha's 1964 'Various Small Fires and Milk'.

'Burning Small Fires' was issued in an edition of unknown, but likely very limited, size; the first edition of Ruscha's 'Various Small Fires and Milk' was issued in an edition of 400 numbered copies.

*Small folio. (360 x 240 mm). [One folded sheet]. Single folded sheet pasted within wrapper with fifteen monochrome photographs; unfolded sheet size: 930 x 1027 mm. Original publisher's white card wrappers with printed title and decoration in red.*

£15,000



19.

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

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

The book is signed as usual to the rear cover at lower right.

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'.

*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.*

£8,000



20.

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

A superb copy of Bruce Nauman's artist book of 'conceptual clarity', *L A AIR*.

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).

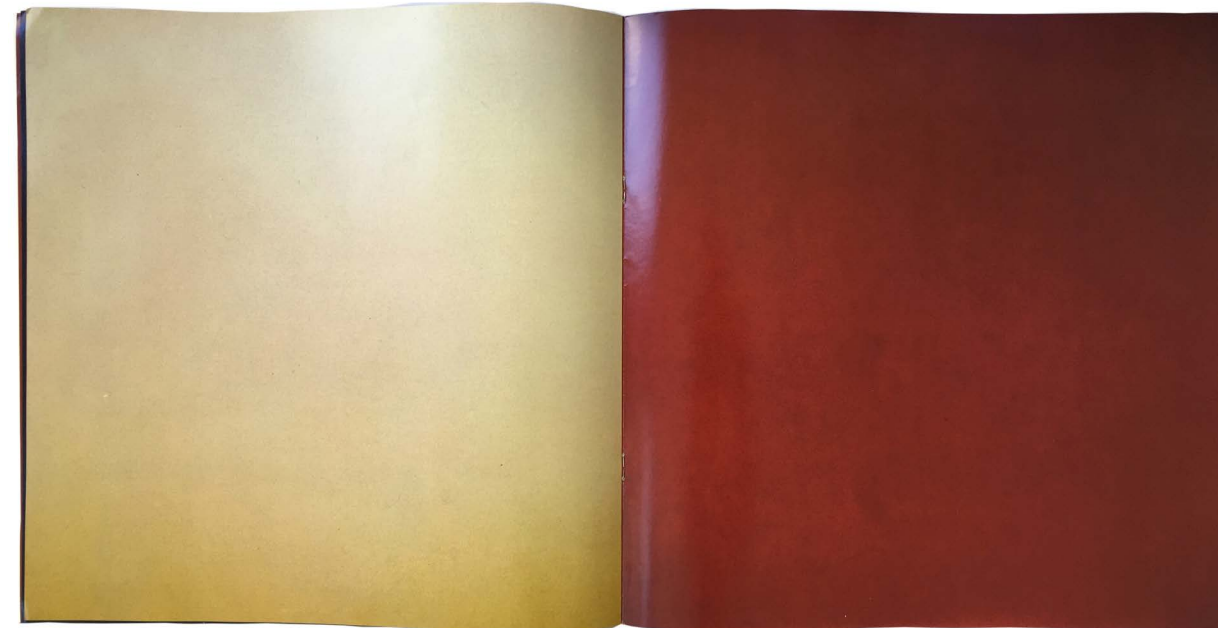
*Square 4to. (305 x 305 mm). [6 unnumbered leaves]. First leaf with black recto, verso and following leaves with colour images recto and verso, final leaf with blank verso: 10 colour images of notional skies Original publisher's white stapled wrappers, printed title to front cover in black, printed signature and publisher's credit to rear cover in black. One small mark to rear cover.*

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

£850



Above: Clear Sky, No. 19  
Below: L A Air, No. 20



21.

**NAUMAN, Bruce. Bruce Nauman. 26 October - 16 November 1985. (Exhibition Poster). New York. Leo Castelli. 1985.**

Striking poster for an exhibition of Bruce Nauman at Leo Castelli Gallery (1985).

The poster shows Nauman's neon sculpture 'Big Welcome.'

Folded sheet. (59.69 x 82 cm). Offset colour lithograph printed recto only.

£200



22.

**PAOLOZZI. Cook, Peter (Introduction). Folio X: Eduardo Paolozzi. Underground Design. London. Architectural Association. 1986.**

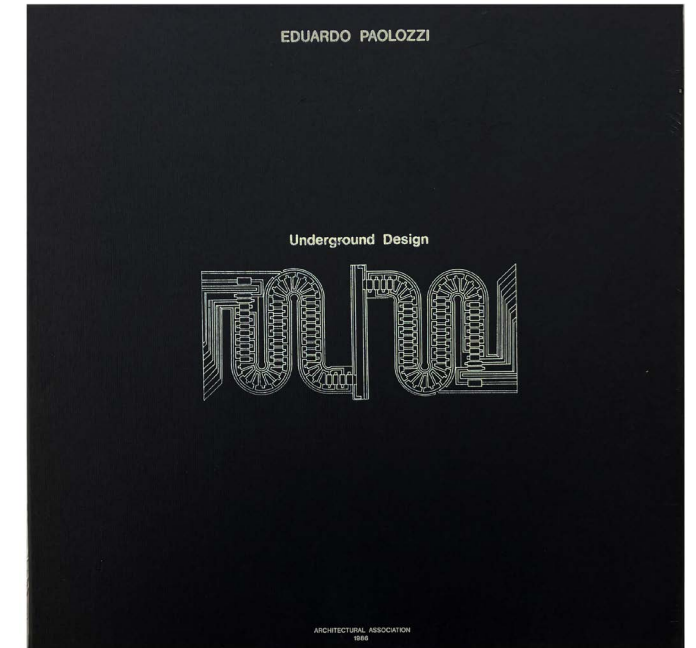
*Folio X*, the Architectural Association monograph on Eduardo Paolozzi produced in collaboration with the artist and with an original signed colour lithograph.

This portfolio includes a colour lithograph signed and dated by Paolozzi in pencil, 18 loose plates specially prepared by Paolozzi 'reproduced by an experimental thermographic printing process' and a text booklet with essays and a bibliography. It was published to accompany the exhibition of Paolozzi's designs for murals for Tottenham Court Road Underground station at the Royal Academy.

'This 'Folio' was originally intended to follow 'Private Vision - Public Art', an exhibition held at the Architectural Association in London in March 1984 on Eduardo Paolozzi's work in the applied arts. The exhibition focused in particular on his project, then under construction, for murals for Tottenham Court Road Underground station ...'. (From the text).

Large square 4to. (320 x 318 mm). [pp. 32 (booklet) + 19 loose sheets (plates)]. Printed text and monochrome illustration throughout (booklet), original colour lithograph signed and dated by the artist in pencil and 18 further plates on black or grey card. Loose as issued in original publisher's black cloth-covered board box with titles to front cover in silver, slight rubbing to box

£650



23.

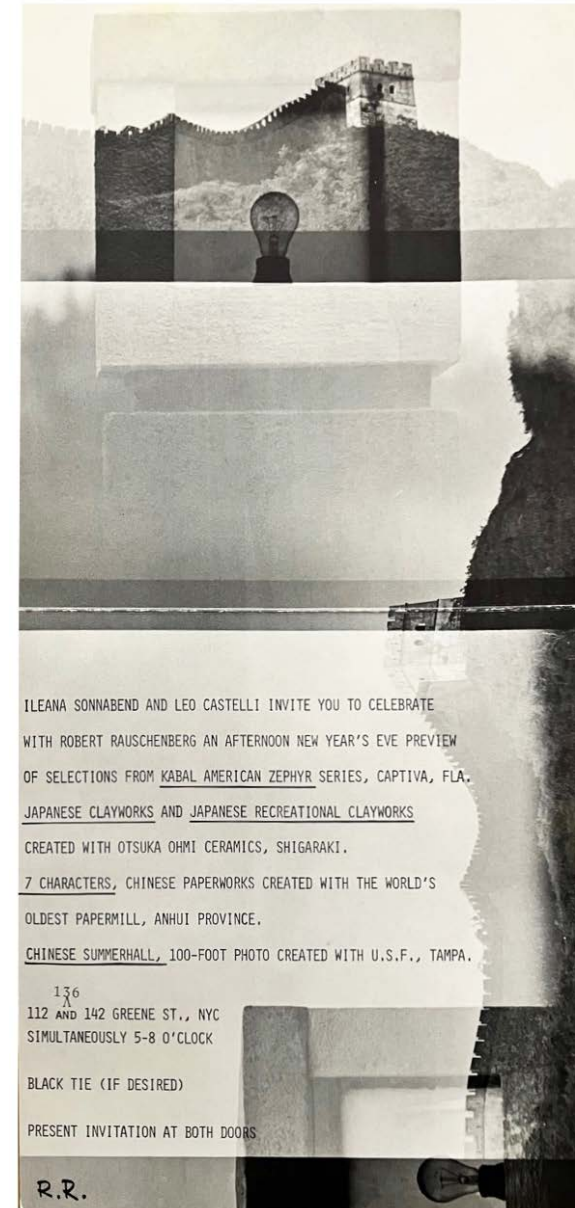
**RAUSCHENBERG, Robert. Robert Rauschenberg New Years Eve Preview. (Invitation). (New York). Sonnabend / Leo Castelli. (1982).**

A rare and unusual invitation to a Robert Rauschenberg exhibition preview, 1982 (Ileana Sonnabend & Leo Castelli, New Year's Eve).

'An Afternoon New Year's Eve Preview of selections from Kabal American Zephyr series, Captiva, FLA. / Japanese Clayworks and Japanese Recreational Clayworks created with Otsuka Ohmi Ceramics, Shigaraki. / 7 characters, Chinese paperworks created with the world's / oldest papermill, Anhui Province. Chinese Summerhall, 100-foot photo created with U. S. F, Tampa.' (From the invitation text). (48159)

Single folded sheet. (154 x 161 mm, 324 x 154 mm unfolded). Printed in monochrome, recto only.

£80



24.

**TWOMBLY, Cy. Five Day Wait at Jiayuguan. Rome. Gabriele Stocchi. 1981.**

Cy Twombly's scarce artist book of drawings inspired by his travels in central Asia.

From the edition limited to 50 copies signed and numbered by Twombly in pencil.

This artist book by Twombly was issued for his participation in the 39th Venice Biennale where he exhibited a cycle of drawings made in Rome in the spring of 1980 titled 'Five Days Wait at Jiayuguan'. Twombly had travelled in central Asia, Russia and Afghanistan the previous year and the drawings appear to have been inspired by them. Jiayuguan is a city in northwestern Gansu, and as well as featuring the end of the Ming dynasty Great Wall, it can be seen as a gateway to northern Xinjiang.

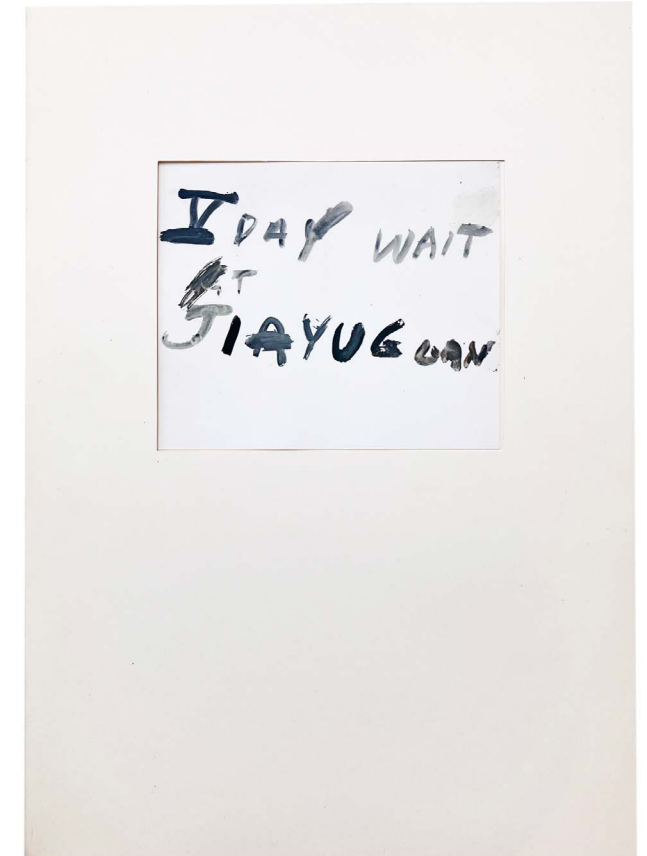
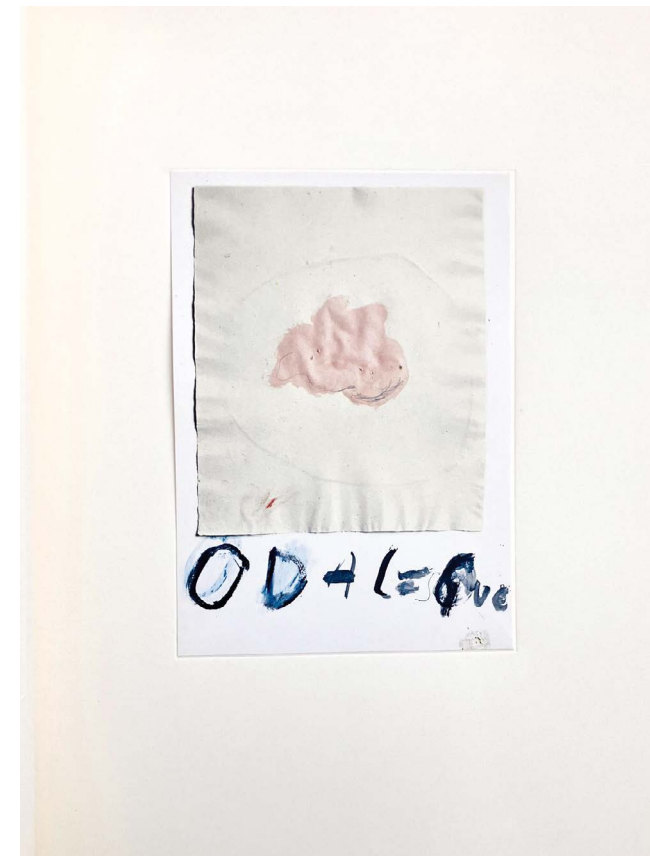
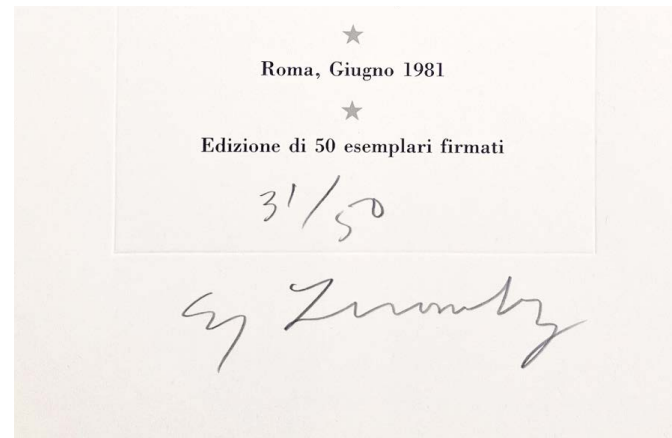
Twombly's drawings are as follows: (1.) 'V Day Wait at Jiayuguan'; 2. 'Uygur Taking Tea on Arrival'; 3. 'Tiger Hunt'; 4. 'Longing of Fire'; 5. 'Odalisque'; 6. 'Afternoon in a Garden with Poetry'; 7. 'Opium Poppy'; 8. 'Opium Poppy'; 9. 'Harem'; 10. 'Wine

Taking'; 11. 'Preparation for Departure'; 12. 'Chilling Dreams'; 13. 'Leaving the Land of Men'; 14. 'The Desert'.

'Five Day Wait at Jiayuguan' is scarce and we can trace only a single copy, at the Menil Collection Library in Texas.

*Small folio. (350 x 250 mm). [16 unnumbered leaves including wrappers]. Front wrapper with square excision (as issued), printed titles verso, leaf with mounted colour reproduction of a drawing (the title 'V Day Wait at Jiayuguan'), verso and following leaves conceived as spreads with title to left-hand page and reproduction of drawing mounted to right-hand page, numbered 2 - 14, throughout, final leaf with justification recto; 14 mounted reproduction drawings in colour in total, mounted reproduction size: 168 x 120 mm or the reverse. Original publisher's coarse-weave terracotta cloth-backed card wrappers by Gino Dessy with square excision to front wrapper to show photographic title, titles in grey to spine, matching coarse-weave terracotta cloth slipcase.*

£5,500



25.

**WARHOL, Andy. Mick Jagger, 1975. New York. Multiples Inc. / Castelli Graphics. 1975.**

[PROVENANCE: From the collection of Robert William Burke Jr. (1948 - 2020)].

An exceptional example of the prospectus / catalogue for Andy Warhol's portfolio of screenprints of Mick Jagger with each of the cards and the cover signed in black marker by Warhol.

This prospectus / catalogue for Warhol's famed series of screenprint portraits of the Rolling Stones' Mick Jagger includes a card of each of the published screenprints in a printed wrapper with the edition details to the interior. This exceptional example, from the collection of Warhol's friend and collaborator, the distinguished gallerist and collector William Burke (known by his middle name William), features Warhol's signature to each of the cards as well as the front cover of the wrapper. For over a decade Burke lived in the Paris apartment of Warhol's business manager

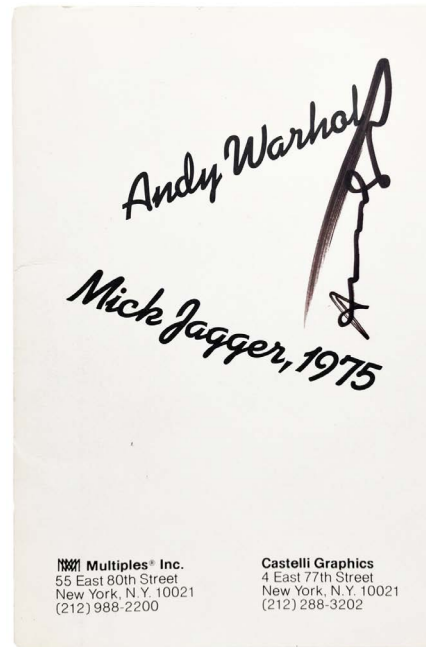
in the rue du Cherche-Midi, the apartment in which Warhol stayed when visiting Paris. Warhol described Burke, who had worked for Galerie Ileana Sonnabend before opening his own gallery la Remise du Parc in the late '70s, as 'our man in Paris'.

'A portfolio of 10 / silkscreened prints / on Arches Watercolor Rough paper. / 29 1/8 x 44 inches / A signed and numbered / edition of 250. / Published by Seabird Editions'. (The interior explanatory text).

*Small 8vo. (156 x 104 mm). 10 printed cards each with reproduction of Warhol's original silkscreen in colour, numbered 1 - 10 in black verso at lower left, each signed by Warhol in black marker vertically at upper left or right; sheet size: 156 x 102 mm. Loose as issued in original white paper wrapper with titles to front cover in black and Warhol's signature in black marker and explanatory text to interior.*

[see F & S II.138 - 147].

£25,000



Max Ernst

Fluxus

Ian Hamilton Finlay

Gilbert & George

Fernand Léger

Bruce Nauman

Motley Studio

Eduardo Paolozzi

Robert Rauschenberg

Cy Twombly

Andy Warhol



**Sims Reed Ltd.**  
**43a Duke Street St James's**  
**London SW1Y 6DD**

**info@simsreed.com**  
**+44 (0) 20 7930 5566**