

SIMS REED

**50 items under £500**

December 2022

## AKTIONSRaum:

In 1969 Eva Madelung (patron), Peter Nemetschek (artist photographer) and Alfred Gulden (theatre studies) established Aktionsraum 1 as an avant-garde collective in Munich. They created a space for young artists in which conventional works and presentational forms from the art-world were to be avoided in favour of providing an effective public platform for the new performative art.

Over the next year, 50 projects concerned with actionism, performance, and Arte Povera took place in a rented and empty factory on Waltherstrasse. Artists such as Klaus Rinke, HA Schult, Jochen Gerz, Christian Attersee, Günter Brus, Hermann Nitsch, Giuseppe Penone, Braco Dimitrijevic, Ben Vautier, Günter Saree, Luciano Fabro, Stanley Broun, Gruppe OHO and others tried out alternative and innovative art forms in this off-space precursor.

The list of artists also reveals the international standing and avant-garde orientation of the enterprise. The opening on the 18th and 19th October 1969 featured Klaus Rinke, Lindow-Borlat and Tony Morgan. Amongst the most legendary of the actions were the Zerreißprobe (Endurance Test) by Günter Brus and Hermann Nitsch's 7. Abreaktionsspiel (7th Reaction Game).

# DIBBETS

Freitag, 21. August 1970 15-21 Uhr

Dokumentation 21. bis 28. August 1970 15-21 Uhr

AKTIONSRaum 1 8 München 15 Waltherstr. 25 Rgb. Tel. 53 61 44

1.

**DIBBETS, Jan. Dibbets. Freitag, 21. August 1970 15-21 Uhr. Dokumentation 21. bis 28. August 1970. Munich. Aktionsraum 1. 1970.**

The poster for the action *Das Licht*.

Dibbets' action took place on Friday August 21st, 1970 between 3 and 9 p.m.; the documentation of the action continued until August 28th.

Large sheet of white paper. (445 x 865 mm).  
Monochrome screenprint image and text recto only.

£495

2.

**NEMETSCHKE, Peter. Bewohner. (Resident). Munich. Aktionsraum 1. 1970.**

Poster for the Bewohner art performance.

A poster without text, consisting only of a photograph of a young girl. This was one of the portraits that appeared in the windows and balconies of the apartment building reproduced on Nemetschek's poster for the 'Bewohner' (Resident) performance.

Large sheet of white paper. (863 x 608 mm).  
Monochrome screenprint image recto only.

£350

3.

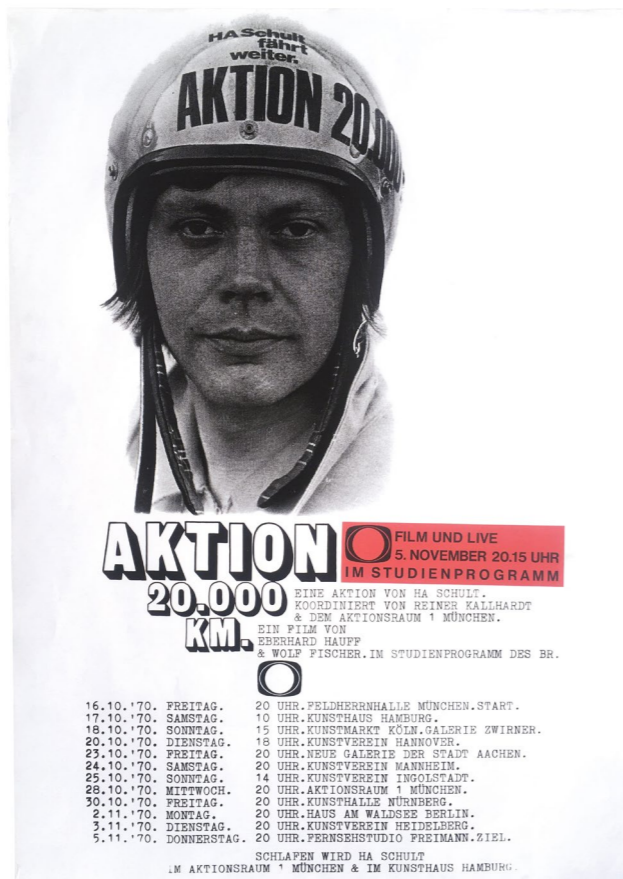
**SCHULT, HA. 20.000 km. Munich. Aktionsraum 1. 1970.**

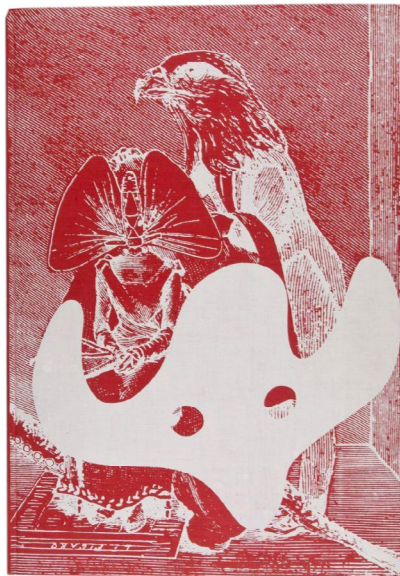
The poster for *20.000 km*.

The printed text for the poster for this action by HA Schult reads as follows: '20.000 Km. : Film und Live [graphic] 5. November 20.15 Uhr im Studienprogramm : eine Aktion von HA Schult : koordiniert von Reiner Kallhardt & dem Aktionsraum 1, München : ein Film von Eberhard Hauff & Wolf Fischer. Im Studienprogramm des BR. ... Schlafen wird HA Schult im Aktionsraum 1, München, & im Kunsthaus, Hamburg.'

Large sheet of white paper. (865 x 615 mm).  
Monochrome screenprint image and text with additional applied red collage label with printed text in black recto only.

£495





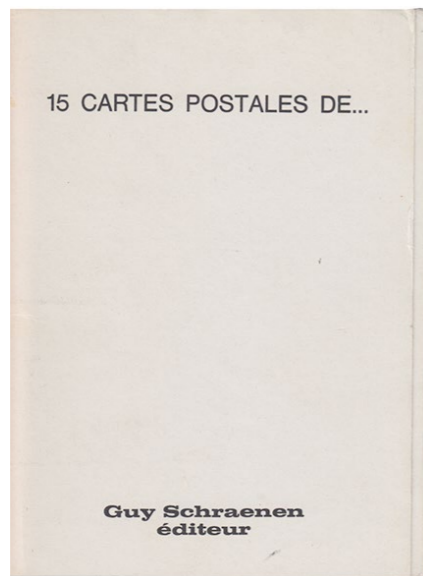
4.

**ARP / ERNST.** Arp, Hans; Ernst, Max. *Geh durch den Spiegel. Folge 24. Cologne. Galerie der Spiegel. 1960.*

Edition limited to 300 copies with an original collage in 2 colours by Hans Arp and a colour lithograph by Max Ernst.

*Folio.* With an original collage, an original colour lithograph and 40 illustrations of which 2 are mounted woodcuts. Original publisher's brick cloth, illustration after Ernst in white to front cover.

£475



5.

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

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

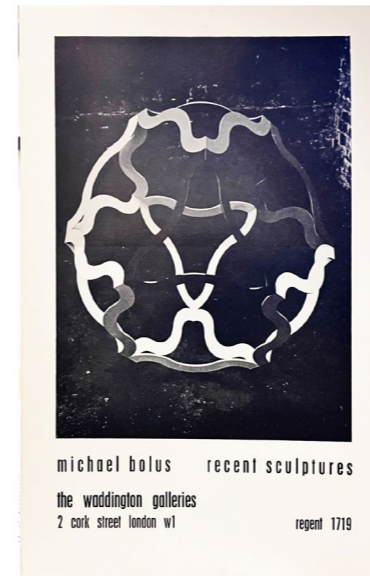


Gabriel, Rene Guiette, Brion Gysin, Bernard Heidsieck and Françoise Janicot.

'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.)

*8vo. (150 x 110 mm). Small booklet with 15 postcards printed variously in colour, black and white and gold. Loose as issued in original publisher's gray paper portfolio, titles printed in black to cover and spine.*

£200



7.

**BOLUS, Michael.** Michael Bolus. *Recent Sculptures. London. Waddington Galleries. (1965).*

Invitation for the first UK solo exhibition of Michael Bolus. The exhibition 'Recent Sculptures' ran from 7 Sept - 2 Oct.

The sculptures of Michael Bolus (b. Cape Town 1973 - d. London 2013) first attracted attention in the New Generation Sculpture Exhibition at the Whitechapel Gallery (1965). He was part of a generation of sculptors who rejected the plinth and were generally inspired by constructivist work (Anthony Caro, David Smith).

*(224 x 150 mm). Two monochrome illustrations. Invitation for the first UK solo exhibition of Michael Bolus.*

£35



8.

**BYARS, James Lee.** *This is the Ghost of James Lee Byars Calling. Los Angeles. Eugenia Butler Gallery. 1969.*

Scarce and ephemeral invitation card for 'This is the Ghost of James Lee Byars Calling' at Eugenia Butler Gallery (Los Angeles), 1969, with the artist's own handwritten note.

For 'This is the Ghost of James Lee Byars Calling' Byars transformed the gallery into an entirely red room with a sole light source from a two-and-a-half inch hole cut in the ceiling. The only entrance into the dark gallery space was through a two-and-a-half foot hole, and participants were asked to read various communications (describing Byars) that were sent

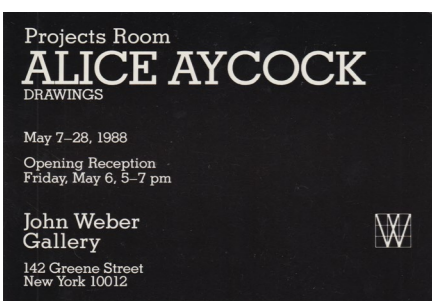


to the gallery from people around the world to audibly reconstruct the artist. In addition to the mailed cards, the artist also wrote out various statements on the back of the gallery's pentagonal card invitations.

[James Lee Byars, Bücher, Editionen, Ephemera, Neues Museum Weserburg Bremen, no. 53a].

*Single pentagonal card. (c. 100 mm x 100 mm). Pentagonal piece of white card gilded on one side. On the gilded side, text printed offset in red: 'This is the Ghost of James Lee Byars Calling, 615 N. La Cienega Blvd, Los Angeles, California, U.S.A.'*

£350



6.

**AYCOCK, Alice.** Projects Room. *Alice Aycock Drawings. New York. John Weber Gallery. 1988.*

Invitation card for opening reception of Alice Aycock drawings, 6 May 1988.

*Single sheet, (110 x 150 mm).*

£30



No. 4



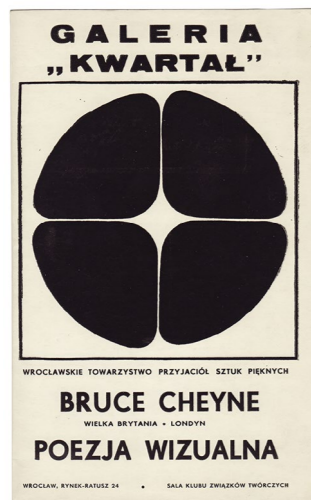
9.

**CALDER.** Calder, *Escultures. Barcelona. Sala Gaspar. 1973.*

Excellent invitation piece.

*4to. pp.(2). Folded sheet. Exhibition at Sala Gaspar, June 1973.*

£30



10.

**CHEYNE, Bruce.** Bruce Cheyne. *Poezja Wizualna. (Visual Poetry). Wrocław. Galeria Kwartal. 1974.*

Booklet published to accompany the exhibition of little-known British visual poet Bruce Cheyne (b.1940). The fold-out catalogue illustrates Cheyne's somewhat tantric diagrammatical style of poetry.

8vo. (20 x 12.4 cm). 4-page leporello, printed on both sides. Loose in original wrappers.

£25



11.

**CLEO (AESTHETE).** Cleo (Aesthete) No. 1. [All published]. Tokyo. Heibon Sha. 1936.

Japanese magazine 'Cleo / Aesthete', No. 1, published in 1936. It covers various branches of art - paintings, posters, architecture, industrial arts, etc.

4to. Publisher's wrappers.

£350



12.

**COLOMBA, Gianni.** Belloli, Carlo. *gianni colombo / proposte di interventi ambientali: / spazio come azione ludoplastica / polisensoriale. Milan. Arte Struktura. 1978.*

Exhibition booklet from Arte Struktura contemporary art gallery, Milan.

Square 8vo. (160 x 160 mm). [8 leaves]. Black and white illustrations. Original publisher's blue stapled wrappers.

£20



15.

**ERNEST, JOHN.** John Ernest. *Constructions 1955-64. London. Institute of Contemporary Art. 1964.*

ICA exhibition catalogue of John Ernest (1964).

John Ernest (1922 – 1994) was an American-born constructivist abstract artist. After living and working in Sweden and Paris from 1946 to 1951, he moved to London, where he lived and worked from 1951. As a mature student at Saint Martin's School of Art he came under the influence of Victor Pasmore and other proponents of constructivism. During the 1950s together with Anthony Hill, Kenneth Martin, Mary Martin, Stephen Gilbert and Gillian Wise he became a key member of the British constructivist art movement.

Square 8vo. (200 x 205 mm). Two black and white plates, essay by Jasia Reichardt. Three panel folding card.

£40



16.

**FELDMANN, Hans-Peter.** Untitled. (Five images of boxers). (n.p.). (n.p.). (n.d.).

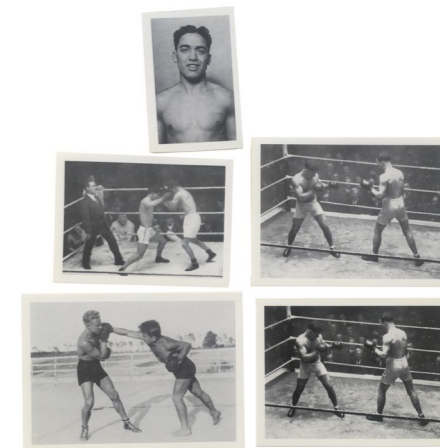
A typical example of Feldmann's assemblages of found images.

Five different images of boxers are reproduced, (one 14 times, another x 7, x 19, x 23 and x 19). The project was perhaps intended for one of Feldmann's 'Bilder' portfolios.

'But I'm also making a book with pictures of bloody boxing scenes, although I hate boxing. I find it therapeutic, it seems to help me.' (H.-P. F. in conversation with Kaspar König, 2011).

(Various sizes). 82 monochrome images of boxers, consisting of five different images. Loose in brown envelope.

£175



13.

**DÖHL, Reinhard.** Es Anna. *Berlin-Zehlendorf. Wolfgang Fietkau Verlag. 1966.*

Concrete poetry booklet, signed by Döhl.

8vo. (16.6 x 14.5 cm). pp. 34, (2). Publisher's wrappers.

[Wolfgang Fietkau "Schritte für moderne und avantgardistische literatur" no. 12].

£75

14.

**DOWNSBROUGH, Peter.** Regroup / A Calais. *Calais / Lille. Le Channel, Scene National / Alain Buyse. 1994.*

The édition de tête signed and numbered by the artist.

From the edition limited to 500 copies, with this one of 50 copies, signed and numbered by Downsbrough in each of the volumes.

This double issue / boxed set contains Downsbrough's A Calais, an exhibition catalogue / artist book published in conjunction with the show held from the 26th of March to the 29th of May 1994 at la Galerie de l'Ancienne Poste, and Regroup, an artist book incorporating screen- and offset printing.

2 vols. 8vo. (230 x 200 mm). pp. (40), (40). Original publisher's printed wrappers, card slipcase.

[Küng 42].

£225



17.

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

The elegant and playful 'Livre-Etalon / Standard-Book' by Robert Filliou.

From the edition limited to 1,000 copies.

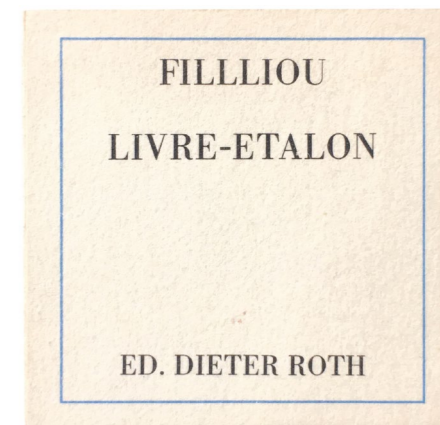
This Filliou publication is deceptive in its simplicity. On unfolding the leporello at what appears to be the beginning, it must then be flipped if one is to read the introductory text, before flipping again in order to read the numbers in the correct order. Its playful nature is in keeping with Filliou's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

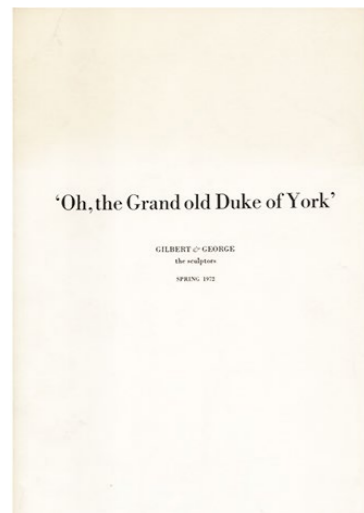
brought many unconventional projects into fruition.

'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).

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.

£495





18.

**GILBERT & GEORGE. 'Oh, the Grand Old Duke of York'. Lucerne. Kunstmuseum Luzern. 1972.**

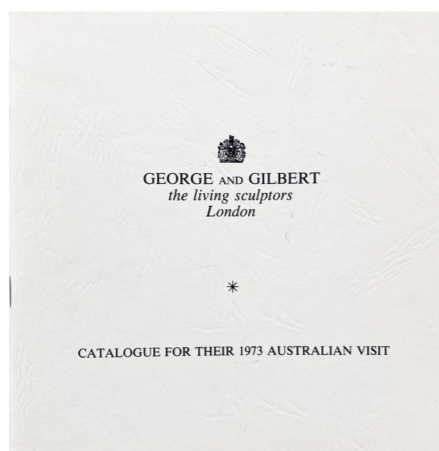
One of Gilbert and George's earliest books.

'Oh, the Grand Old Duke of York' was published by the duo of Gilbert (Gilbert Proersch, born 1943 in the South Tyrol) and George (George Passmore, born 1942 in Deorn [sic], England). A flipbook, the work depicts the artists descending a flight of steps, and, when reversed, the artists walking backwards up the same flight of steps.

The first page of the book bears a transcript of the nursery rhyme 'Oh, the Grand Old Duke of York'. The German text, printed after the work includes an introduction / postface and a critical essay 'Gilbert & George (die intelligentesten, faszinierendsten, ernsthaftesten und schönsten Künstler, die Ihr je gesehen habt)' by Barbara M. Reise. Text - other than nursery rhyme - in German.

*Small folio. Illustrated with thirty-five monochrome photographs, each with the subtitle 'No UP, No DOWN', printed at the right-hand page edge to form a flipbook depicting Gilbert and George walking down a flight of steps. Original publisher's white printed wrappers.*

£350



19.

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

£150

20.

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

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

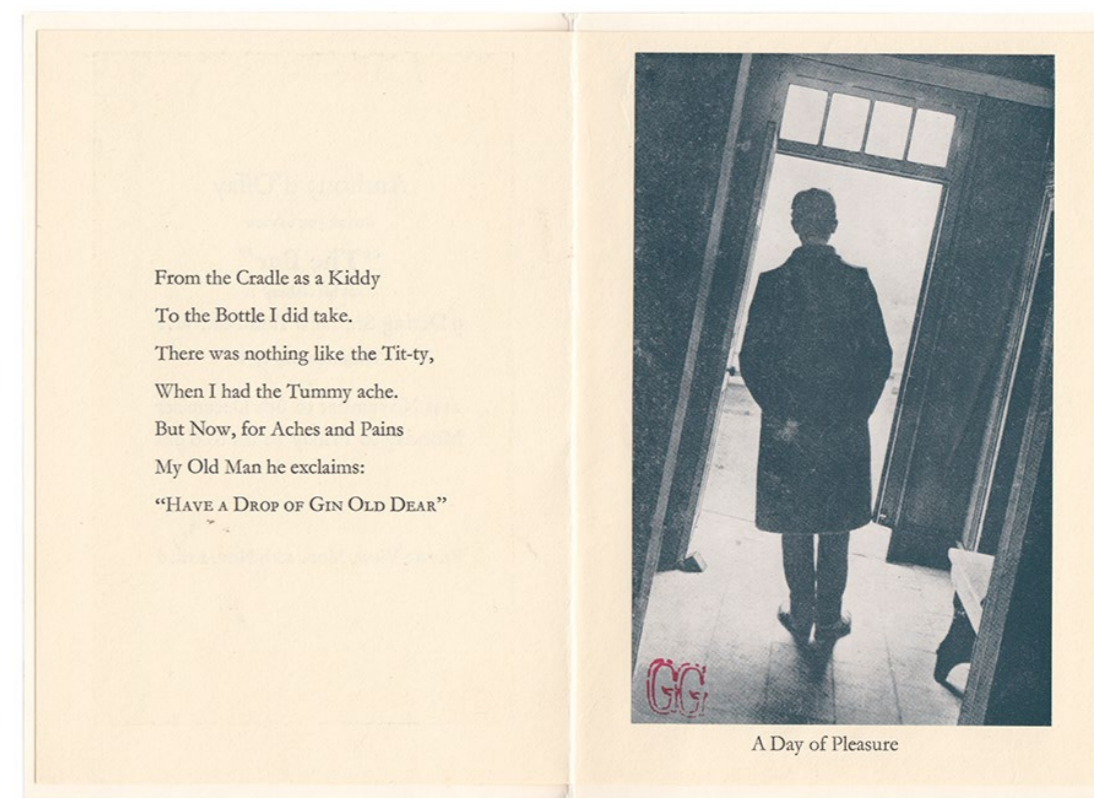
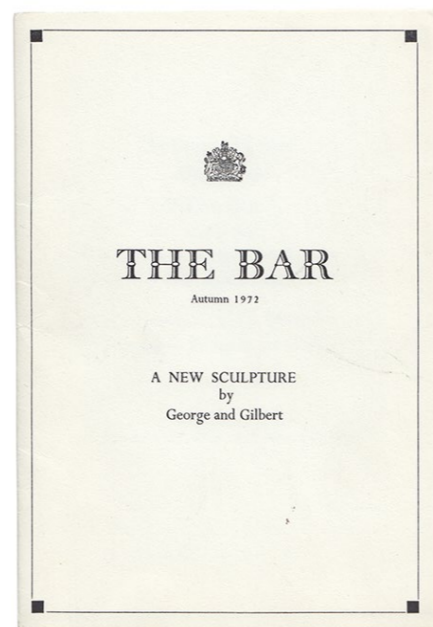
Three shows by Gilbert & George opened simultaneously in November 1972 (Anthony D'Offay Gallery, Situation and Nigel Greenwood), all shows related to drinking at Ball's Brothers Wine Bar in Bethnal Green in London. Both Gilbert & George were arrested and locked up on separate occasions in the 1970s.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



No. 20

21.

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

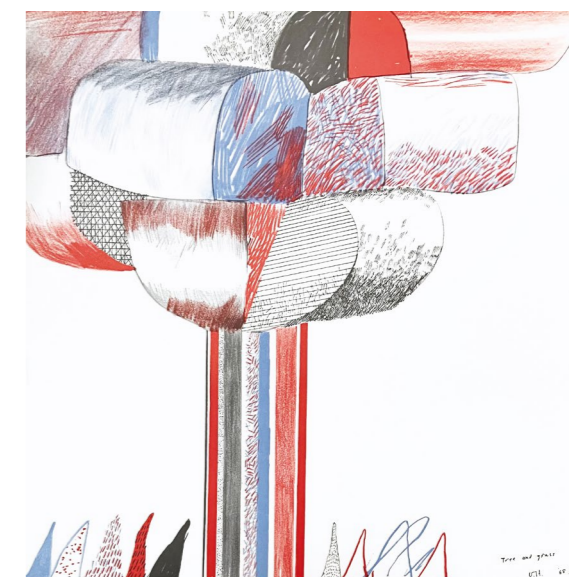
A mint copy of this iconic poster.

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

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

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

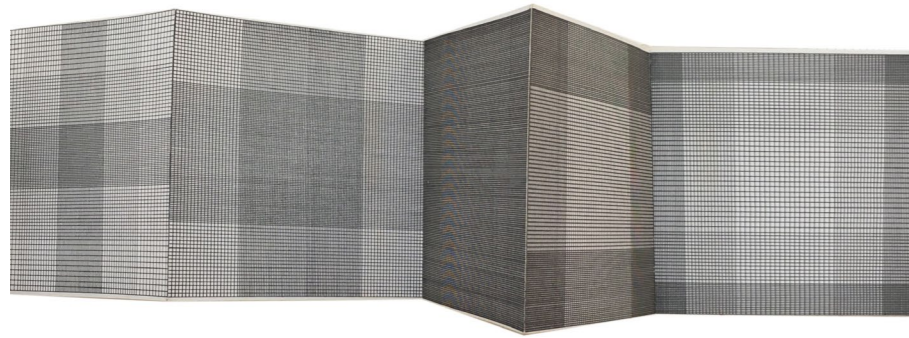
£400



1st British International Print Biennale

23 November 1968 - 19 January 1969

Bradford City Art Gallery and Museums  
Cartwright Hall  
Bradford  
Yorkshire



22.

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

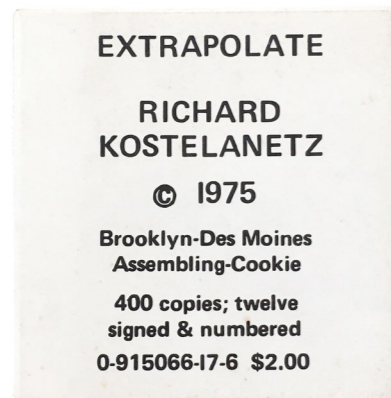
A beautiful minimalist leporello work: Kostelanetz's 'Extrapolate.'

From the edition limited to 400 copies.

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

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

£180



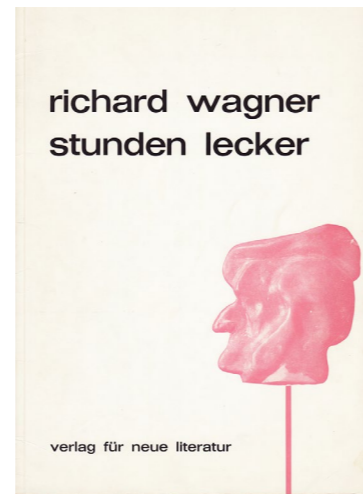
24.

**LONG. A Hundred Stones. One Mile between First and Last. Cornwall, England, 1977. Berne. Kunsthalle. 1977.**

A very good copy of Richard Long's 'A Hundred Stones.'

*Oblong 8vo. (210 x 150 mm). Illustrated throughout with monochrome photographs. Original printed cloth.*

£250

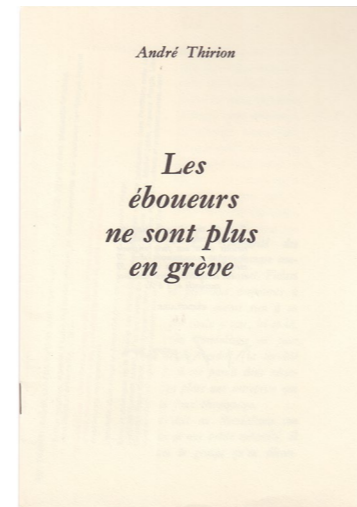


23.

**LOBE, Jochen (ed.). Richard Wagner. Stunden Lecker. Aus Zutaten von Eugen Gomringer, Ernst Jandl, Friederike Mayröcker, Ludwig Harig + Reinhard Döhl, Claus Henneberg, Konrad Balder Schäuffelen, Klaus Peter Dencker, Godehard Schramm, Gabbo Mateen. Hof / Saale. Verlag für neue Literatur. 1970.**

The contributions by Gomringer, Jandl, Mayröcker, Ludwig Harig, Reinhold Döhl, and Konrad Balder Schäuffelen are signed in this copy.

*4to. (29.5 x 21 cm). pp. (36). Publisher's printed wrappers.* £345



25.

**MACCHERONI, Henri. Thirion, André. Les Eboueurs Ne Sont Plus en Grève. (Paris). (1973).**

An excellent copy of André Thirion's polemic pamphlet responding to Georges Hugnet's critical review of Thirion's own memoir 'Révolutionnaires sans Révolution'.

From the edition limited to 60 numbered copies on papier vélin chiffon signed by Thirion in pencil and with the original etching signed and numbered in pencil by Henri Maccheroni.

This pamphlet was issued by André Thirion in response to Hugnet's review of his old

26.

**MARIEN, Marcel. Les Lèvres Nues. L'imitation du Cinema. Bruxelles. Editions Les Lèvres Nues. 1960.**

The scarce special edition of Marcel Marien's revue 'Les Levres Nues'.

The present 'numéro hors série' of Les Levres Nues contains texts by Marien, Souris and Treblich and stills from Marien's 1959 film of the same title 'L'imitation du cinema'.

*Folded newsprint (310 x 230 mm). pp. 8. Illustrated in monochrome.*

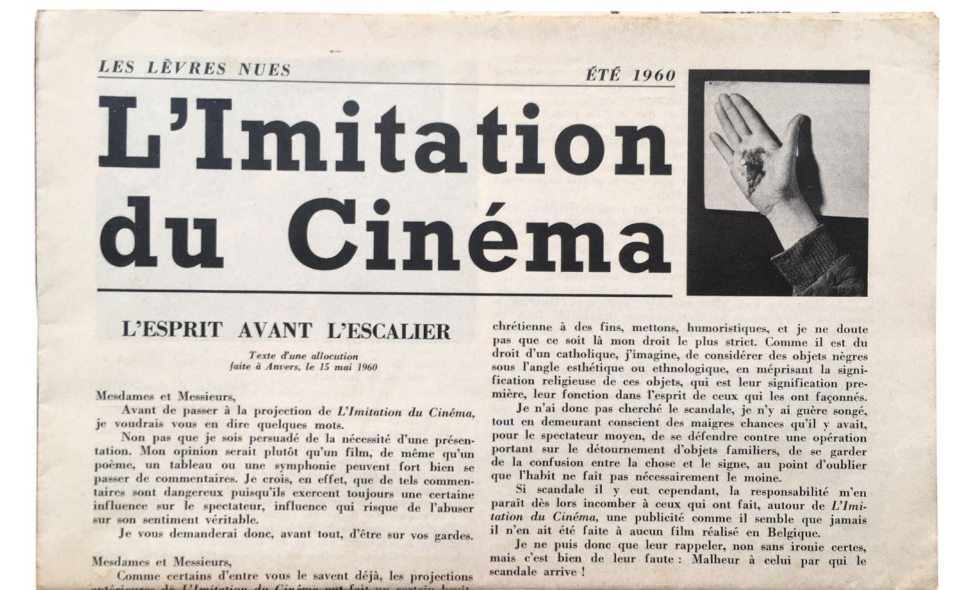
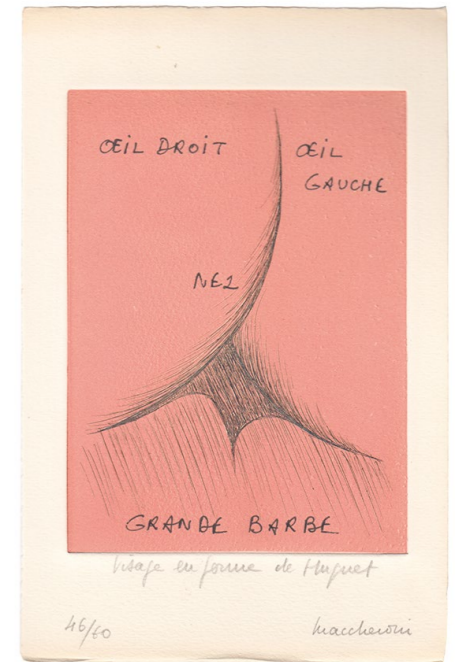
£125

friend Thirion's memoir 'Révolutionnaire sans Révolution'. Hugnet published 'A Propos de Révolutionnaires sans Révolution', in his edition of collected essays and journalism 'Pleins et Déliés' in 1972. Hugnet had accused Thirion of self-aggrandisement, megalomania and of being little more than an impostor. Thirion in the present work accuses Hugnet of similar traits, writing and telling 'contrevérités notoires', finding 'la lucidité dans le vin rouge!' and adds: 'Georges Hugnet doit au Surréalisme son importante collection et une petite notoriété'. As Jean Petithory notes: 'La postérité donnera raison à l'un ou l'autre'.

Maccheroni's original etching, on a sheet larger than the pamphlet itself, is numbered at lower left, signed at lower right and titled beneath (all in pencil): 'Visage en forme de Hugnet'. Printed in black against an orange background, the etching shows the pubic area of a woman with legs crossed, the bottom of the etching is inscribed in the plate 'GRANDE BARBE' with one thigh inscribed 'OEIL DROIT', the other 'OEIL GAUCHE' while the area where her legs cross is inscribed 'NEZ'; Maccheroni's implication is explicit and seems at odds with his wider oeuvre which most usually demonstrates a tender affection for its object(s).

*Small 8vo. (200 x 140 mm). [2 bifolia including wrapper + inserted leaf with etching]. Front wrapper with title, justification with Thirion's signature verso and Thirion's text with an original signed etching by Henri Maccheroni loosely inserted as frontispiece; sheet size for Maccheoni's etching: 210 x 138 mm. Original publisher's printed wrappers stapled as issued with titles in black to front cover.*

£350



27.

**MOHOLY-NAGY, Laszlo & Gustav KLUCIS. Moholy-Nagy & Gustav Klucis. Kassel. Museum Fridericianum. 1991.**

Accompanied two exhibitions, March - June 1991.

(21 x 21 cm when folded). Single folded sheet, printed both sides.

£25

28.

**MOHOLY-NAGY, Laszlo. L. Moholy-Nagy. Artist and photographer, teacher and designer; member of the Bauhaus: an exhibition of works. London. Institute of Contemporary Arts. 1980.**

Invitation to the private view of the ICA's Moholy-Nagy exhibition, 15th January 1980.

(21 x 10 cm). Single card. Black and white illustration.

£20

**GUSTAV KLUCIS MOHOLY-NAGY**

Gustav Klucis und Laszlo Moholy-Nagy sind sich vermutlich persönlich begegnet. Ihr Werk bezieht sich aber auf vielfältige Weise. Alfred Kemény hatte 1921 in Moskau Kontakt mit Klucis und zeigte seinem Freund Moholy-Nagy seine Fotos seiner Konstruktionen - ästhetisches Gemälde (publiziert in MA, Buch neuer Künstler, 1922). Beide Künstler waren auf der Ausstellung -Film und Foto- 1929 vertreten, sowie 1931 auf der ersten Fotomontage-Ausstellung in Berlin.

In Zuge des wachsenden Interesses am russischen Konstruktivismus rückte in den letzten Jahren immer häufiger der Name von Gustav Klucis in den Vordergrund. Als Schüler von Kasimir Malewitsch und Mitarbeiter von Antoni Pevzner zählte Gustav Klucis im Moskauer Kreis der frühen zwanziger Jahre zu den Pionieren einer jungen, engagierten Künstlergeneration. Zusammen mit El Lissitzky, Wassily Tatlin und Alexander Rodtschenko kämpfte er für eine aus der Ideenwelt des Suprematismus entwickelte "produktivistische" Kunst, für den Aufbau der noch jungen sowjetischen Gesellschaft.

1895 in Lettland geboren, begann er 1913 ein vierjähriges Kunststudium in Riga und Leningrad. Während der Oktoberrevolution meidierte er sich als Freiwilliger bei den Lettischen Schützen und kam 1918 nach Moskau. Hier schloß er sich bald Malewitsch und der UNOWIS-Gruppe an, studierte in den Höheren Künstlerischen Werkstätten (WCHUTEMAS) Malerei und übernahm bereits 1924 die Farbklasse für Graphik, Architektur, Holz- und Metallverarbeitung. In den Jahren 1920-22 begründete er damit, freie architektonische Konstruktionen ("Dynamische Stadt", 1919) einer neuen Metropole zu entwerfen und mit vielfältigen graphischen und plastischen Mitteln umzusetzen. Sie enthielten eine große Zahl von Konstruktionen für Redner- und Lautsprechertribünen, Agitations- und Plakatstände. Ihre Funktion lag in der Aufhebung der Grenzen zwischen utopischem Raumentwurf und einer konkreten Anwendung im politischen Leben.

Schon früh begeistert er sich für die neuen technischen Möglichkeiten der Fotografie und wurde zu einem herausragenden Pionier der konstruktivistischen Fotomontage in der Sowjetunion. Seine Plakatkarten- und Plakatserie zur Moskauer Sporthalle 1928 leitet damit die Zeit der großen propagandistischen Einflüsse zum ersten fünfjährigen Plan in den 30er Jahren ein. Mit Plakaten und öffentlichen Großprojekten wird Klucis zum unmittelbaren Kämpfer der Fotomontage als einer Synthese von Kunst und Öffentlichkeit. In Vorträgen, Aufsätzen und Diskussionen sowie unzähligen Buch-, Zeitschriften- und Plakatgestaltungen entsteht zum ersten Mal eine aus der Praxis erwachsene Theorie der Fotomontagegestaltung. In diesem Zusammenhang trifft er in Moskau auch Jahre

Die erste größere Retrospektive nach der Moholy-Nagy-Ausstellung von 1974 (Stuttgart-Köln-Zürich-Paris) zeigt über 200 Exponate von 1919-1946 aus internationalen öffentlichen und privaten Beständen. Zeichnungen, Aquarelle, Gemälde, Skulpturen, Fotografien, Fotogramme, Fotocollagen und Arbeiten aus dem angewandten Bereich. Zudem werden permanent die Filme Moholy und sein -Lichtrequisit einer elektrischen Bühne- zu sehen sein.

Laszlo Moholy-Nagy (geb. 1895 in Bácsbócsót, Südbanát, gest. 1946 in Chicago) beginnt erst nach dem 1. Weltkrieg als Autarkiebau mit seiner künstlerischen Tätigkeit. Zusammen mit der ungarischen Avantgarde gründet er 1917 die Gruppe MA ("Häute"), die 1919 nach Wien emigriert. 1920 läßt sich M.N. in Berlin nieder, wo er Kontakt mit dem Dadaismus und dem russischen Konstruktivismus aufnimmt (K. Schwitters, El Lissitzky). Erste Einzelausstellung in Herwarth Waldens Galerie "Der Sturm", 1923 und von W. Gropius am Bauhaus in Weimar beauftragt. Dort übernimmt er die Leitung des Vorkurses und der Metallwerkstatt. 1925 übersiedelt er mit dem Bauhaus nach Dessau. Es entstehen zahlreiche Publikationen, u. a. die -Bauhausbücher-. Neben seiner materiellen Arbeit beschäftigt er sich seit 1922 hauptsächlich mit den fotografischen Medien, aber auch mit industrieller Formgebung, Typografie, Foto- und Lichtexperimenten, Film und Bühnenbild. Mit Gropius verläßt er 1933 das Bauhaus und ist bis zu seiner Emigration 1934 in Berlin für die Kroll-Oper und das Phänotheater sowie für den Deutschen Werkbund tätig. Nach Aufenthalten in Amsterdam und London überträgt man ihm die Leitung des -New Bauhaus- in Chicago. 1946 stirbt er an Leukämie in Chicago.

Die vom Ausstellung zeigt die medienumspannende Idee von Licht, Raum und Dynamik in Moholy's spezifischen Ansätzen: den transparenten konstruktivistischen Gemälden, Fotografien und Fotogrammen der zwanziger Jahre. Sie leiten über zu der Utopie des farbigen und mobilen "Dynamisch-Konstruktiven Kristallismus" im vierdimensionalen Raum neuer Wissenschaftlichkeit. Von den in der Ausstellung dokumentierten experimentellen, sonnetischen und dadaistischen Anfängen gelangt Moholy-Nagy zu einer spezialisierten "Lichtgestaltung" - in der seit 1922 entstandenen neuen visuellen Sprache seiner Fotografie und seiner Fotogramme. Die ausgestellten kostbaren Originale aus aller Welt vermitteln zu den kinetisch-plastischen Ideen vom Lichtraummodulator und vom abstrakten Film (Lichtspiel Schwarz-Weiß-Grau, 1930). Die weitere Recherche zu

Arts Council OF GREAT BRITAIN

**L. moholy-nagy**

artist and photographer, teacher and designer; member of the Bauhaus: an exhibition of works

Private view

Tuesday 15 January 1980  
2-8pm Admit two

Institute of Contemporary Arts  
The Mall, London SW1



29.

**MUEHL, Otto. Supervisuell 6. Otto Muehl will Menschen schlachten. Supervisuell Sondernr. Zurich. Supervisuell. 1970.**

Special number of the revue Supervisuell.

With texts by Otto Muehl, Dr. Politzer, Herbert, and Peter Schonherr.

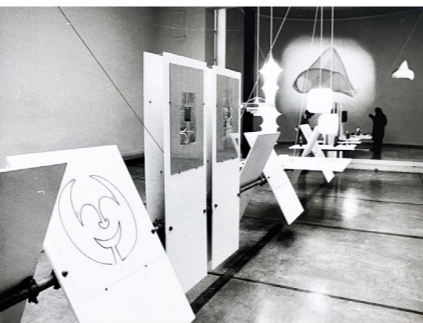
4to. pp.(9). Original publisher's stapled wrappers, printed titles to front cover in red.

£350

30.

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

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



Photograph printed on agfa card as postcards. 147 x 107 mm.

The upper edge to one of the postcards has been slightly creased.

£80



31.

**NAUMAN, Bruce. Perfect door / Perfect Odor / Perfect Rodo. (Three postcards). (n.p) (n.d).**

The work 'Perfect Door / Perfect Odor / Perfect Rodo' appeared as a three-part neon sculpture (1972) and as prints using the current classical typography in 1973. A recurring theme in Nauman's work is how the meaning of language is never fixed but always contextual, and he also uses it to draw out life's absurdities.

Monochrome images printed recto only, blank verso.

£350

32.

**NESBITT, Lowell / Joe Raffaele. prima mostra in Europa. Turin. gian enzo sperone. 1967.**

8vo. Four monochrome postcards (two by each artist). Original publisher's white paper folder with titles printed in orange.

Artist postcards published on the occasion of the Lowell Nesbitt and Joe Raffaele exhibition in Turin, (opened 18 March 1967).

Two postcards present artist biographies to verso.

£50



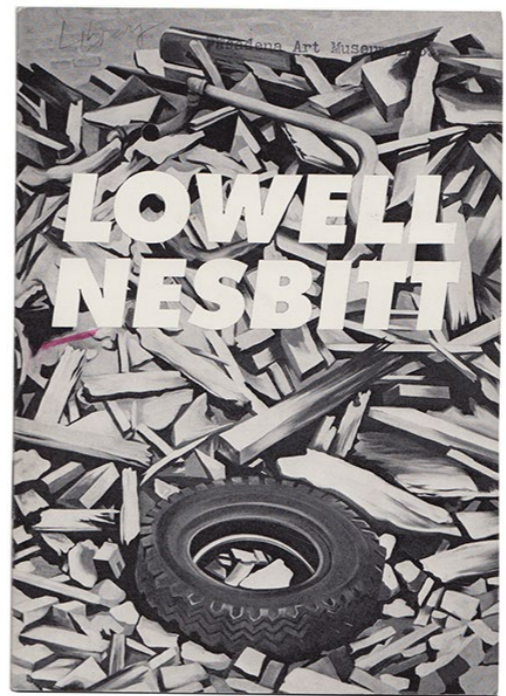
33.

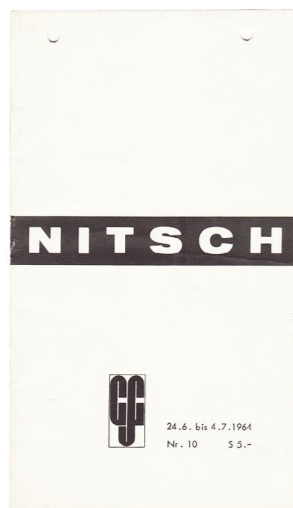
**NESBITT, Lowell. Lowell Nesbitt. New York in Ruins. Zurich. Gimpel & Hanover Galerie. 1972.**

Booklet published on the occasion of the Lowell Nesbitt exhibition at Gimpel & Hanover Galerie (Zurich) from 27 May to 30 June 1972.

12mo. (148 x 105 mm). pp. 16. Illustrated throughout with black and white photographs. Original publisher's black and white wrappers, stapled.

£30





34.

**NITSCH, Hermann. Hermann Nitsch. Vienna. Galerie Junge Generation. 1964.**

Very early Nitsch catalogue for the exhibition at the Galerie Junge Generation held from the 24th of June to the 4th of July 1964.

Tall 8vo. pp.12. With 6 illustrations. Original printed wrappers, two holes punched to head of catalogue for filing.

£350

36.

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

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

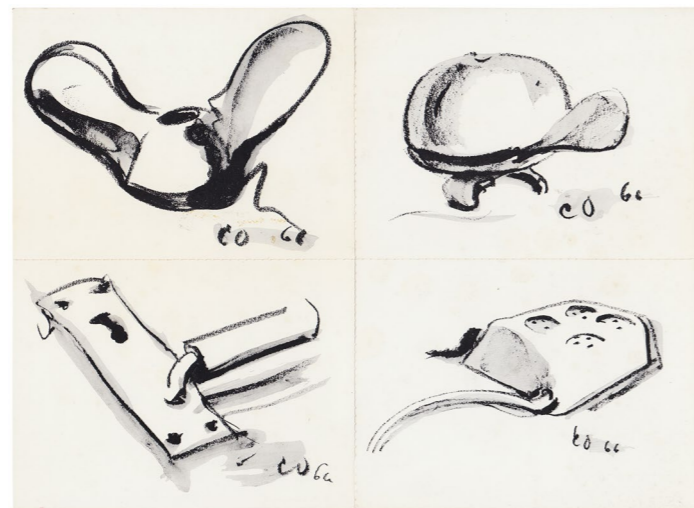
This issue with contributions by Robin Crozier, Al Whitson, Frank Ferguson, Ismael Assumpção, Odair Magalhaes, Luis Iurcovich, Paulo Bruscky, A. L. M. Andrade, Geoffrey Cook, Guy Schraenen, Eduard Bal, Teresinka Pereira, and Graciela Gutierrez Marx.

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

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

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

£495



35.

**OLDENBURG. Untitled. [Four postcards]. Stockholm. Moderna Museet. 1966.**

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).

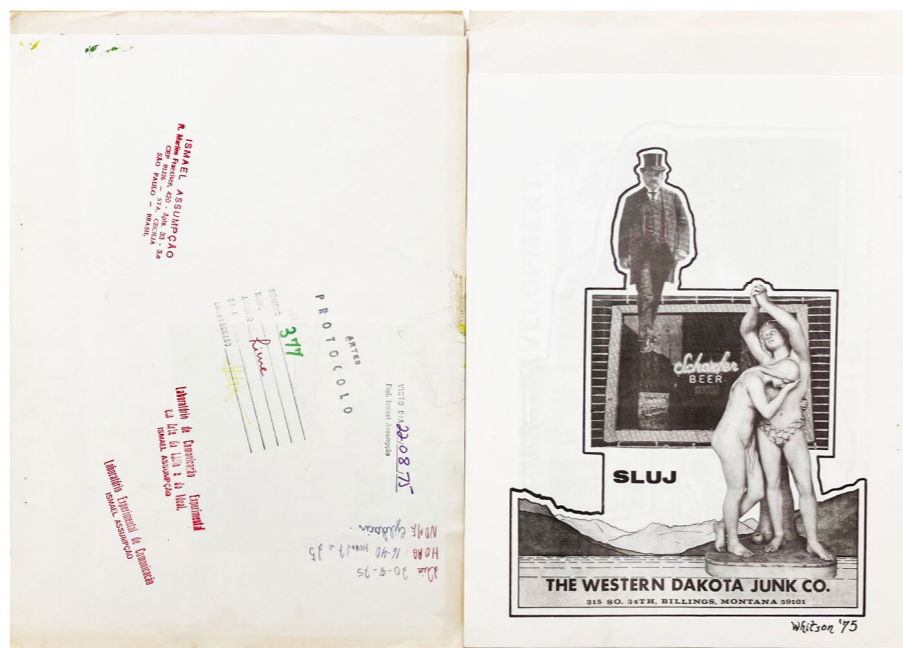
The four postcards, printed on one perforated sheet, were slipped into copies of the exhibition catalogue.

The edition size is unknown. All copies were unsigned.

Single sheet of perforated glossy white card. (200 x 273 mm). Illustrated with four Oldenburg offset lithographs, each signed and dated 'CO 1966' within plate.

[39. Printed Stuff: Prints, Posters and Ephemera by Claes Oldenburg, p.104].

£200



37.

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

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.

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 printed wrappers, stapled top left as issued.

£200



38.

**rot. BENSE, Max. grignan-serie. (rot. no. 1). Stuttgart. Edition rot. 1960.**

The scarce first issue of Max Bense's 'rot'.

This copy is signed by Max Bense in blue ink to the title page.

Square 8vo. (150 x 150 mm). Original publisher's printed wrappers.

£250

39.

**rot. konkrete poesie international. (rot. no. 21). Stuttgart. Edition rot. 1965.**

The scarce 'konkrete poesie international' issue of Max Bense's 'rot' with a number of the contributions signed.

The artist / poets involved comprise Diter Rot (Iceland), Edwin Morgan (Scotland), Ian Hamilton Finlay (Scotland), Vagn Steen (Denmark), Emmet Williams & Peter Greenham (USA), Ladislav Novak, Josef Hirsal (Czechoslovakia), Bohumila Grögerova (Czechoslovakia), Paul de Vree (Belgium), Pierre Garnier (France), John J Sharkey (England) and dom sylvester houédard (Guernsey), Yüksel Pazarkaya (Turkey), Mathias Goeritz (Mexico), Carlo Belloli (Italy), Eugen Gomringer (Switzerland), Gerhard Rühm (Austria), Ernst Jandl (Austria), Kurt Sanmark (Finland), Ake Hodell (Sweden), Leif Nylén (Sweden), Hans-Jørgen Nielsen (Denmark), Jorgen Nash (Denmark), Augusto de Campos (Brazil), Ronaldo Azeredo (Brazil), Haroldo de Campos (Brazil), Jose Lino Grunewald (Brazil), Franz Mon (Germany), Décio Pignatari (Brazil), Reinhard Döhl (Germany), Timm Ulrichs (Germany), Konrad Balder Schäuuffelen (Germany), Edgard Braga (Brazil), Pedro Xisto (Brazil), Claus Bremer (Germany), Helmut Heißenbüttel (Germany) and Max Bense (Germany).

This copy has the contributions signed by Emmet Williams, Pierre Garnier, Yüksel Pazarkaya, Eugen Gomringer, Gerhard Rühm, Franz Mon, Timm Ulrichs, Konrad Balder Schäuuffelen.

'rot ist eine reihe von heften, in denen experimentelle und tendenziöse texte publiziert werden.' (From the publisher's list of published issues).

Square 8vo. (150 x 150 mm). Original publisher's printed wrappers in red and white with issue number in black to front cover and Ernst Bloch quote to rear white cover in red.

£400





40.

**SCHWITTERS, Kurt. Themerson, Stefan. Kurt Schwitters in England 1940 - 1948. London. Gaberbocchus Press. 1958.**

A charming book on Schwitters' time in London, published by Gaberbocchus in close collaboration with the artist.

The combination of various coloured pages, illustrations with paste-overs or incisions (thus revealing text from subsequent pages), make this an unconventional publication and much in spirit with Schwitters' work.

4to. (247 x 178 mm). pp. 64. Illustrated throughout in colour and black and white on various coloured paper stocks. Original publisher's pictorial glossy boards without dust jacket, as issued.

£150

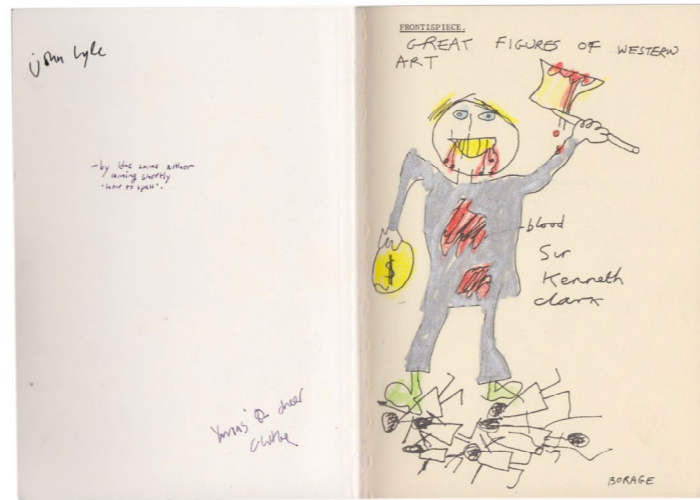
42.

**(SIEGELAUB, Seth). January 5 - 31, 1969. New York. Seth Siegelau. 1969.**

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

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

£300



41.

**SHEEPDIP, Tintoretto. Borage, Fred. Rural Class Struggles in Ambridge. London. November Books. 1982.**

John's Lyle's copy of this work with an original hand-coloured frontispiece and accompanied by a letter from the publisher.

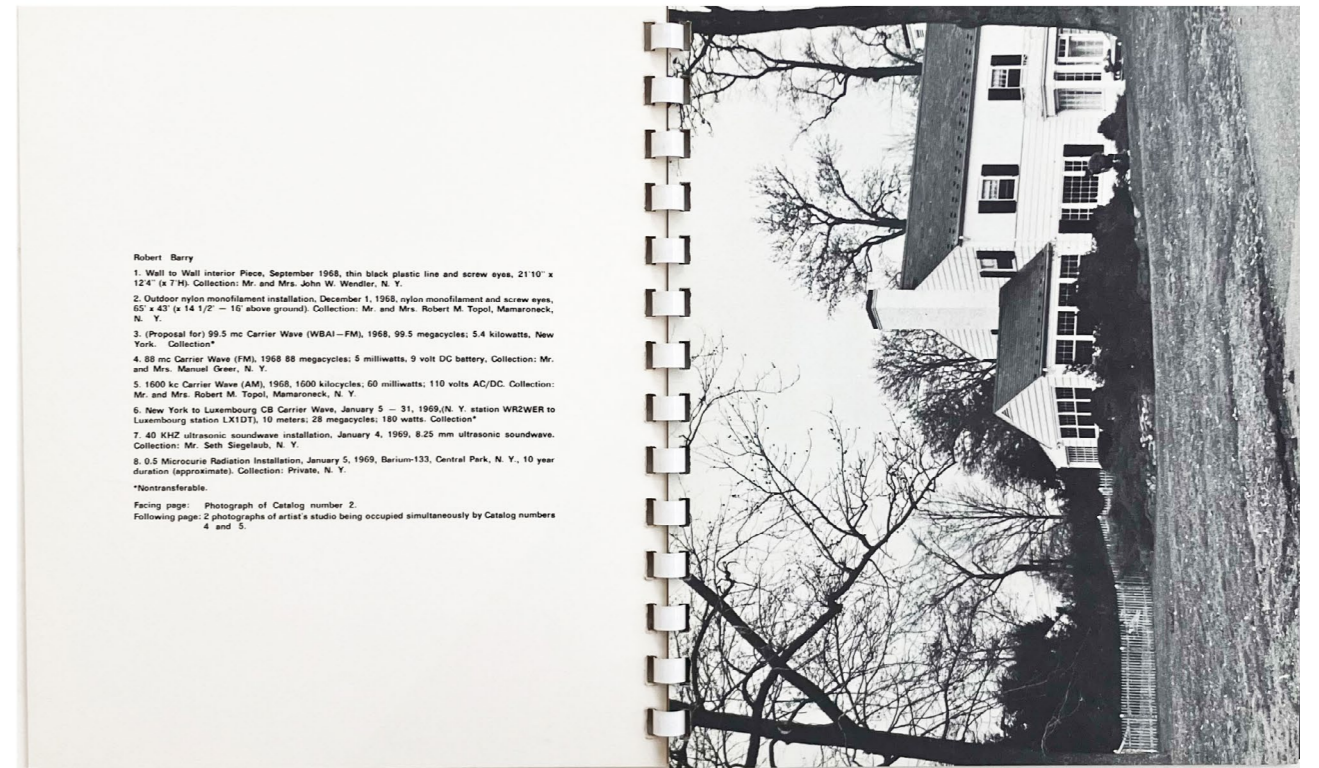
John Lyle's copy with signed dedication from John Cutler of November Books to Lyle ('Xmas '82 cheer / Cutler.' Also written to the same page (front wrapper verso) is Cutler's note '... - by the same author / coming shortly / 'how to spell'.')

The illustrations are by a certain 'Tintoretto Sheepdip' & 3 helpful diagrams by the author, printed in various colours on a range of paper stocks, with one fold-out page.

The letter, loose within, written on paper printed with address and an illustration in red, reads 'Dear J. L. / thanks for Breakwell / I enclose for your Xmas / reading pleasure our latest (& first proper) / book ([in red] You may remember Memoirs of an Amnesiac, a 'free gift' with one of our records) / It may be up your street even / If you want a quantity / = £3 (retail 4.50) / also there's a limited signed, special paper edition / but more expensive etc / your reactions & critics appreciated in any case / our next problem is how to distribute it / / Fraternally / [in red] Chris Cutler.' (20.12.82).

8vo. (205 x 145 mm). pp. 146. Hand-coloured illustration of Sir Kenneth Clark titled 'Great Figures of Western Art' as frontispiece, further illustrations and diagrams printed throughout. Original publisher's illustrated glossy wrappers.

£125



No. 42.

43.

**SMITH, Ken. Blue's Rocket. (Unknown). Warts & All Press. 1976.**

Scarce short story collection by Ken Smith.

From the edition limited to 150 numbered copies, each signed in ink, this copy with a presentation by Smith to the title page: 'For Annie Meygard with love, Ken Smith.'

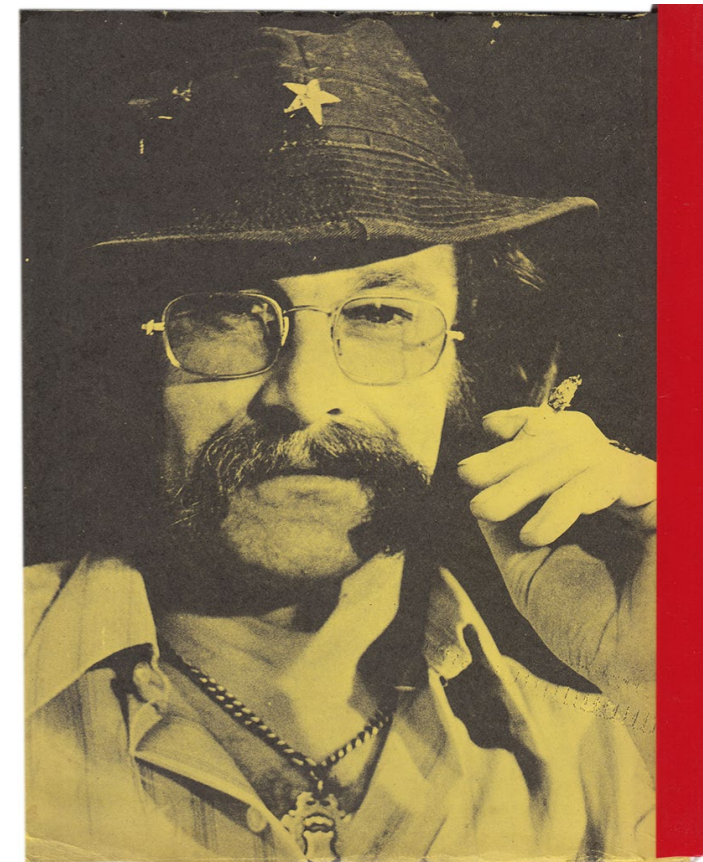
Ken Smith taught at Exeter College of Art from 1965 and his work was influential to a younger generation of British poets. He was involved in the protests of 1968, and his work often draws on socialist concerns. The stories here are listed 'Brandywine's women', 'Blue', 'Is the Pope a Catholic', 'A garden inclosed is my sister, my spouse,' 'Does a bear crap in the woods', 'The party at Poek's place', 'Notes because we're in a hurry' and 'Blue's rocket', followed by an Appendix listed A - E.

The rear wrapper shows a photograph of Ken Smith smoking, with a hat that has links to Cuba, where the poet had visited.

Loosely inserted is a brown paper bag from 'Brown's bar', itself a good typographic piece.

4to. (260 x 210 mm). pp. 60. Title leaf signed and numbered with presentation in blue biro, contents page and a further 60 xeroxed pages of text. Original publisher's photographic printed wrappers with red plastic clasp to spine.

£200





44.

TORRES-GARCIA, Joaquin. *Mística de la Pintura. Montevideo. Asociación de Arte Constructivo / Taller Torres-García. 1947.*

A very good copy of the printed text of Torres-Garcia's lecture given to the Asociación de Arte Constructivo in February 1947.

The architect of Universal Constructivism delivers his thoughts concerning inspiration, the spiritual in art and the rôle of the artist using examples from history (Greek, Roman, Egyptian and so on) as well as the more recent past (Cézanne and Kandinsky).

46.

VARIOUS. Westerdahl , Eduardo. *gaceta de arte. revista de cultura internacional. no 33. Tenerife. Santa Cruz de Tenerife. (1935, Enero-Febrero).*

Issue no. 33 of Eduardo Westedahl's influential magazine of the avant-garde.

The magazine contains an article 'el purismo' and illustrates work by A. Ozenfant and Julio Gonzales.

The 'gaceta de arte' magazine ran to 38 issues, with 600 copies distributed monthly from Tenerife between 1932 - 1936. The Gaceta was influenced by Central European avant-garde movements and associated periodicals such as La Revista de Occidente, but the strongest influence was perhaps the rationalism associated with the Bauhaus movement in Germany, whose mark can clearly be seen in the header typeface based on the designs of Franz Roh, and in the layout of the magazine as a whole.

Spanish painter and writer Eduardo Westerdahl had visited Central Europe the year prior to his 1932 editorial manifesto 'Position' cites



'Conclusion final: el artista, al ir a su obre, debe olvidarlo todo, y proponerse una sola cosa: realizar una estructura. Lo demás saldrá sin que él se dé cuenta, que es como debe ser.' (The conclusion of Torres-Garcia's text).

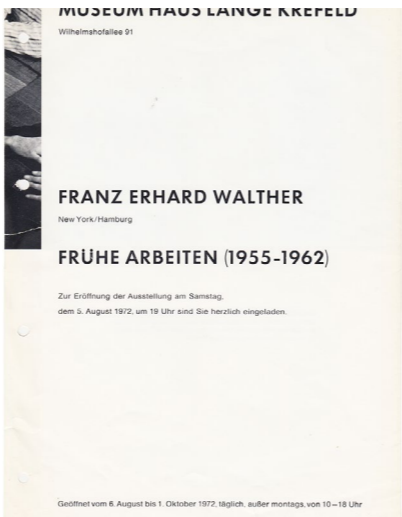
8vo. (209 x 166 mm). pp. 46, (i). Leaf with publication details recto, list of publications by the Taller Torres-García verso, title and text. Original publisher's printed wrappers with titles and vignette to front cover, vignette and publisher's details to rear, all in black by Torres-García.

£495

Stuttgart, Dessau, Paris, Frankfurt, Prague, Dusseldorf, Berlin and Moscow as cities which influenced the culture of his home island of Tenerife. Initially seeking to link avant-garde cultures in Europe with the islands, the magazine also aimed to disassociate itself from nationalism, stating 'we want to reach out to all problems, in the universal contagion of the time...full of the intellectual light of the time.'

Westerdahl immediately had the support of Domingo Pérez Minik, Agustín Espinosa, Domingo López Torres, Pedro García Cabrera (secretary of the publication until 1935), Emeterio Gutiérrez Albelo, Óscar Pestana Ramos, Francisco Aguilár and José Arozena. In tracing key movements in art and literature, the magazine's subjects encompassed Surrealism, Constructivism, Kandinsky and Spirituality, Purist art and architects Alberto Sartoris and Le Corbusier, to name only a few. Works by Picasso, Arp, Ernst, Klee and many others were situated alongside distinguished authors such as André Breton, Paul Eluard and Benjamin Péret.

The first exhibition of Surrealism in Spain (May, 1935, held in Santa Cruz de Tenerife) was a direct result of the influence of the 'gac-



45.

WALTHER, Franz Erhard. *Frühe Arbeiten (1955 - 1962). Krefeld. Museum Haus Lange. 1972.*

Leaflet published to accompany the exhibition of Franz Erhard Walther, Frühe Arbeiten (1955 - 1962) at Museum Haus Lange, Krefeld, from August 6 - October 1 1972.

This copy has a small tear to the left edge.

Single folded sheet, hole-punched as issued. (297 x 210 mm). Illustrated with two monochrome photographs.

£50

eta de arte' initiatives, bringing together works by Picasso, Dali, Dominguez, Miro, Duchamp, Man Ray, Ernst and Giacometti. Publication ceased in 1935 due to the Nationalist Uprising which had strong support in the islands - a few of the magazine's members were affiliated with the Spanish socialist party. Nos. 37 (the Picasso issue) and 38 were published in a different format in March and June 1936.

Folded broadsheet. (495 x 340 mm). pp. 4. Illustrated in monochrome.

£350

47.

VARIOUS. Westerdahl , Eduardo. *gaceta de arte. revista de cultura internacional. no 35. Tenerife. Santa Cruz de Tenerife. (1935, Septbre).*

Issue no. 35 of Eduardo Westedahl's influential magazine of the avant-garde.

Monochrome illustrations by Max Ernst, Picasso, Joan Miro and Alberto Giacometti.

This issue has some staining, please ask for images. Format same as No. 46.

£300



48.

BRETON, André. *posición política del arte de hoy. Paris. Editions du Sagittaire. 1935.*

Leaflet published to accompany the exhibition of André Breton, position politique del arte de hoy at Museum Haus Lange, Krefeld, from August 6 - October 1 1972.

This copy has a small tear to the left edge.

Single folded sheet, hole-punched as issued. (297 x 210 mm). Illustrated with two monochrome photographs.

£50



49.

VARIOUS. *gaceta de arte. revista de cultura internacional. no 33. Tenerife. Santa Cruz de Tenerife. (1935, Enero-Febrero).*

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g

indice de publicaciones de "gaceta de arte"

"gaceta de arte" por Eduardo Westerdahl

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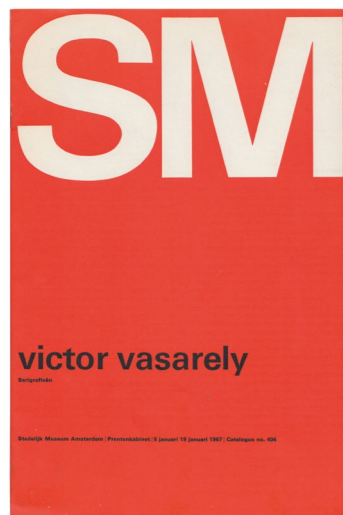
"gaceta de arte" por Eduardo Westerdahl

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"gaceta de arte" por Eduardo Westerdahl

"gaceta de arte" por Eduardo Westerdahl

"gaceta de arte" por Eduardo Westerdahl



48.

**VASARELY. Victor Vasarely. Serigrafieën. Amsterdam. Stedelijk Museum. 1967.**

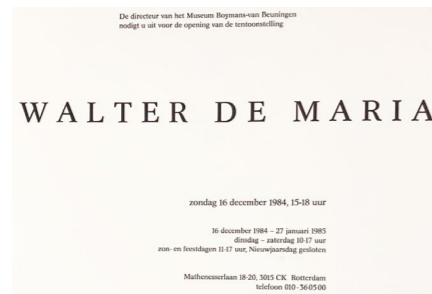
A beautifully designed catalogue of Victor Vasarely's lithographs, exhibited at the Stedelijk Museum (Amsterdam) from 5 January - 19 January 1967.

The catalogue (no. 406) is designed by the Dutch graphic designer Wim Crowel, who produced an iconic range of work for the Stedelijk Museum from 1963 - 1985. In 2011 the Stedelijk Museum launched a retrospective of his work.

The first page contains a date stamp and handwritten note 'subscription' in the margins.

4to. (184 x 274 mm). 6 unnumbered leaves. Illustrated throughout with monochrome images detailing each of the 128 works in the exhibition; first page with full page reproduction of screenprint No. 117 (entitled 'Carmi'). Original publisher's stapled red wrappers; rear wrapper illustrates Vasarely's print 'Ed. Del Deposito' (No. 101 in the catalogue).

£80



49.

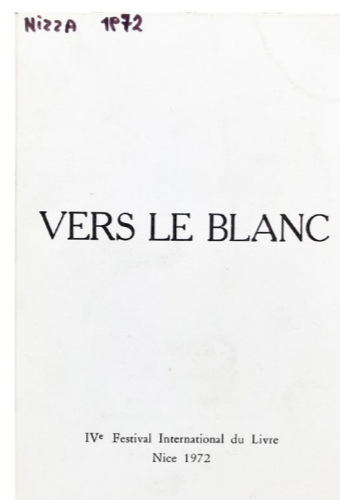
**MARIA, Walter de. Walter de Maria. (Invitation card). Rotterdam. Museum Boymans-van Beuningen. 1984.**

Walter De Maria exhibition at Museum Boymans-van Beuningen (1984).

Same text printed on both sides.

Single sheet of card. Printed recto and verso.

£35



50.

**VARIOUS ARTISTS. Fossati, Paolo. Vers le blanc. Nice. IVe Festival International du Livre. 1972.**

Published to accompany the IVe Festival International du Livre at the Palais des Expositions, Nice, from 19 - 25 May 1972.

Includes work by Calderara, Castellani, Fontana, Griffa, Manzoni and Nannucci.

12mo. (113 x 170 mm). [20 unnumbered leaves]. Monochrome illustrations throughout. Original publisher's wrappers; 'Nizza 1972' in black felt pen to upper left front cover.

£30



K. Schwitters Christmas card 1944: (from item no. 40)

**SIMS REED**  
43a Duke Street St James's  
London SW1Y 6DD

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

**SIMS REED**

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