

**books
prints +
multiples**

1950–2004
50 items

Les Murs with verse by Eugène Guillevic and Dubuffet's magnificent lithographs.

1. DUBUFFET. Guillevic, E[ugène]. Les Murs. Paris. Les Editions du Livre. (1950).

Folio. (400 x 304 mm). [17 unnumbered bifolia including blanks: 34 leaves]. Half-title, justification verso, original monochrome lithograph frontispiece, printed title and Guillevic's verse (presented as bifolia numbered 1 - 12 on first recto with verse verso, Dubuffet's lithograph on following recto with blank verso) with 13 original monochrome lithographs (the final lithograph hors texte), final leaf with *achevé d'imprimer* recto; the front cover is also an original monochrome lithograph. (Sheet size: 380 x 285 mm). Loose as issued in original publisher's paper wrappers with Dubuffet's lithograph cover, blue paper board chemise with printed title label to spine and matching slipcase.

From the edition limited to 172 numbered copies, with this one of 160 on Montval.

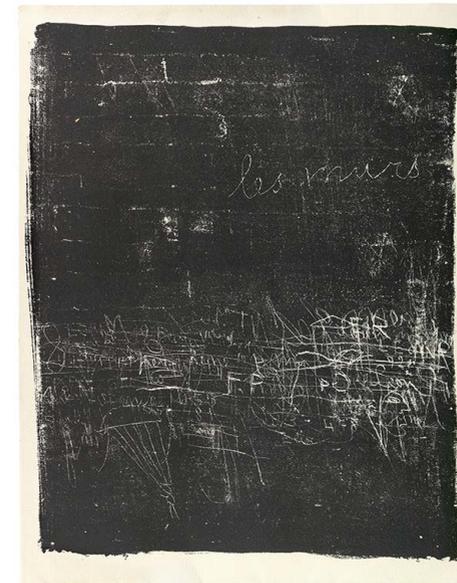
In *Les Murs*, one sees a distillation of many of Dubuffet's fundamental ideas. The artist was fascinated by natural materials, and constructed his lithographs by building upon the various imprints he made during his experiments with stones, leaves, dirt, etc. In this series of fifteen lithographs, he repeatedly explores the motif of the stone wall, examining its rich patterns, textural possibilities and the human and animal interventions upon it (graffiti and defacement) that all combine to create a new canvas. By presenting these apparently crude images the artist set out to shock the world with a 'new refreshed eye'. In 1945, he stated: 'I feed on the banal. The more banal a thing may be, the better it suits me ... It is where the picturesque is absent that I am in a state of constant amazement.'

The figures in *Les Murs* do not have any definable relationship to each other or to their surroundings, they merge with their environments, absorbed into the various wall surfaces. By focusing on the mundane materiality of walls, the elemental aspect of nature, Dubuffet creates a new expressive vocabulary that challenges the process of idealisation inherent in mainstream artistic endeavours.

The lithographs were executed by Dubuffet in 1945 and printed at Murlot Frères; the book was printed by Joseph Zichieri, Paris for Les Editions du Livre.

[Webel 52 - 67].

£17,500



A large collection of early Dubuffet catalogues.

2. DUBUFFET, Jean. A collection of 22 catalogues. London / New York / Paris. (Various publishers). 1953 - 1996.

8vo. / 4to. etc. (Various formats and sizes). Illustrated variously in colour and monochrome

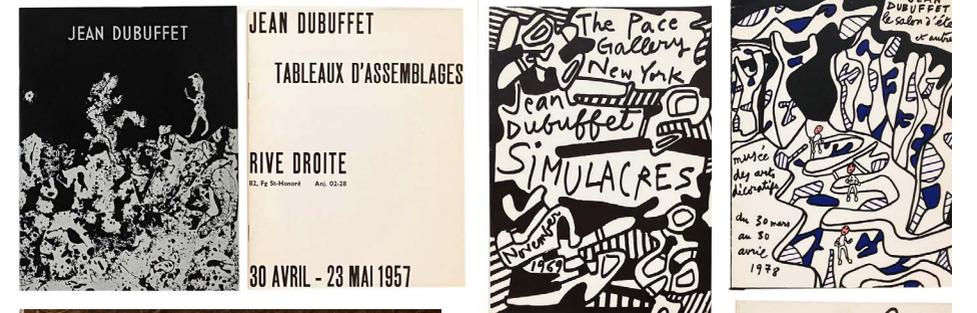
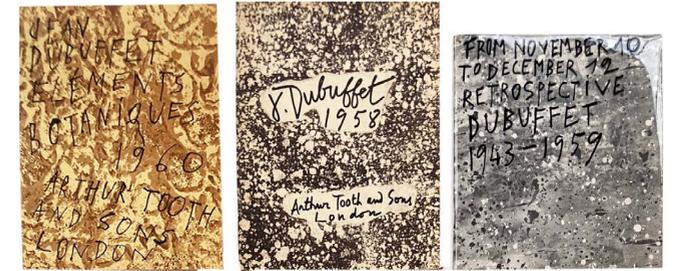
The books comprise monographs and exhibition catalogues from a number of galleries and museums, amongst them: Tate Gallery (London), Arthur Tooth and Sons (London), Robert Fraser Gallery (London), Musée des Arts Décoratifs (Paris), René Drouin Gallery (Paris), Pace Gallery (New York), Pierre Matisse Gallery (New York) and Robert Elkin Gallery (New York).

The full list of catalogues is as follows.

- 'Tableau bon levain à vous de cuire la pâte: L'art brut de Jean Dubuffet' by Georges Limbour, (René Drouin / Pierre Matisse 1953)
- 'Exposition de peintures, dessins et divers travaux, exécutés de 1942 à 1954 par Jean Dubuffet', (René Drouin: Paris 1954).
- Exposition de peintures, dessins et divers travaux exécutés de 1942 à 1954 par Jean Dubuffet. (René Drouin: Paris 1955).
- 'Jean Dubuffet Tableaux d'Assemblages' (Rive Droite: Paris 1957).
- 'Jean Dubuffet' (Arthur Tooth and Sons: London 1958).
- 'Jean Dubuffet retrospective exhibition 1943 - 1959' (Pierre Matisse Gallery: New York 1959).
- 'Jean Dubuffet 1942 - 1960' (Musée des Arts Décoratifs: Paris 1960).
- 'Jean Dubuffet Eléments botaniques' (Arthur Tooth and Sons: London 1960).
- 'Opere di Dubuffet' (Galleria Blu: Milano 1960).
- 'Dubuffet: Recent gouaches and drawings' (Robert Fraser Gallery: London 1961).
- 'Jean Dubuffet paintings 1961' (Robert Fraser Gallery: London 1964).
- 'Dubuffet: Paris Circus' (Daniel Corder: Paris 1962).
- 'Jean Dubuffet: paintings' (Tate Gallery: London 1966).
- 'Jean Dubuffet: recent paintings. Utensiles Utopiques' (Robert Fraser Gallery: London 1966).
- 'Jean Dubuffet New Sculpture and Drawings' (Pace Gallery: New York 1968).
- 'Jean Dubuffet: Simulacres' (Pace Gallery: New York 1969).
- 'Dubuffet: A selection' (Robert Elkon Gallery: New York 1975).
- 'J. Dubuffet: parachiffres, mondanités et autres peintures', large leporello exhibition list (46 works): (Galerie Beyeler: Basel, Mai - Juin 1976).
- 'Jean Dubuffet: Le Salon d'été et autres' (Musée des Arts Décoratifs: Paris 1978).
- 'Les Dessins de Jean Dubuffet' (Arras: Paris 1979).
- 'Jean Dubuffet: Recent Paintings; (Pace Gallery: New York 1980).
- 'Jean Dubuffet: The Radiant Earth' by Arne Glimcher (Pace Wildenstein: New York 1996).

£800

Please note this image does not show all the catalogues offered. Please ask for further images and information.



Original lithograph poster for the exhibition of Dubuffet prints at Galerie Berggruen in 1960.

3. DUBUFFET. Les lithographies de Jean Dubuffet sont exposées chez Berggruen. Paris. Galerie Berggruen. 1960.

(657 x 390 mm). Lithographic text and image printed recto only.

Printed by Mourlot.

[Webel 770].

£450



Les lithographies de Jean Dubuffet sont exposées chez Berggruen, 70 rue de l'Université à Paris

MOURLOT - PARIS

Andy Warhol's early and playful *Love is a Pink Cake*.

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

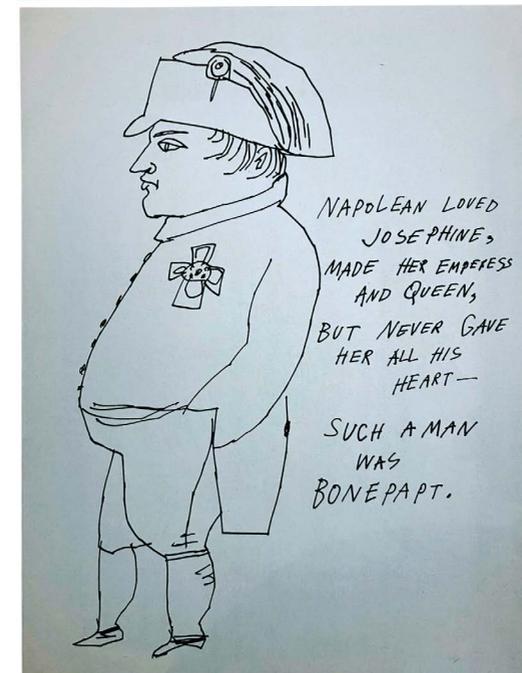
Small folio. (280 x 216 mm). [25 leaves of blue paper]. Title and 24 plates, each with offset lithograph image and text in black recto only. Loose as issued preserving the typed label and glassine front cover.

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

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

[Feldman & Schellmann IV. 27 - 50].

£12,000



NAPOLEAN LOVED
JOSEPHINE,
MADE HER EMPRESS
AND QUEEN,
BUT NEVER GAVE
HER ALL HIS
HEART —
SUCH A MAN
WAS
BONEPAPT.

An excellent complete set of the innovative and exceedingly well-curated catalogue / bulletins of the Galerie Der Spiegel.

5. VARIOUS ARTISTS. Geh durch den Spiegel. (Go Through the Mirror). Folge 1 - Folge 48. (All Published). Cologne. Galerie Der Spiegel. 1954 - 1966.

46 vols. Folio. (c.380 x 260 mm). Printed text and illustration in colour and monochrome throughout with original graphics in various media all on various paper stocks. Original decorative printed card boards or card wrappers as issued.

Each of the Galerie Der Spiegel catalogues were issued as 'Geh durch den Spiegel' with original graphics and text relating to the specific artist(s), and chosen by them. The result is a mélange of livre d'artiste, artist book, monograph and exhibition catalogue, including poems, related documentation, original graphics, reproductions of works and so on, all presented on a mixture of paper stocks with varying typography, mise en page, binding and to a lesser extent, format.

Together the issues - Folge 30 and Folge 43 were never published - present a fascinating overview not only of contemporary art of the period but also literature, attracting contributions from many writers (including Heinrich Boll and Albrecht Fabri). Each issue was limited to between 100 - 400 copies.

The artists represented span European abstract painting, dada, Surrealism, Op Art, COBRA, Tachism et al, with single issues devoted to Max Ernst, Hans Arp, Wols, Karel Appel, Ben Nicholson, HAP Grieshaber, Marino Marini, Victor Vasarely, Horst Antes, Dorothea Tanning, Karl Gerstner, Serge Poliakoff, Ernst Wilhelm Nay and François Morellet among others. The Arp / Ernst collaborative number and that devoted to 'English Graphics' are the sole issues not devoted to a single artist.

Given the other high quality publishing projects of the Galerie der Spiegel such as Edition MAT (Karl Gerstner and Daniel Spoerri) with its multiple publications, the Spiegelschriften and Edition Portfolio, it is little surprise to find similar innovation here.

Complete sets of Geh durch den Spiegel are scarce and we can locate no such series in institutions. This set, assembled by a German collector as the issues were published, and with his occasional notes in pencil (in particular the separate graphics are annotated as to Folge number), is also with additional original graphics - the majority proofs or pulls aside from those issued in the series - all unfolded and uncut on large paper.

A full list of the issues and the specific artists represented is available on request.

£10,000



A complete set of the Cobra-influenced periodical.

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

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

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

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

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

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

[Le Fonds Paul Destribats 605].

£1,750



A complete separate series of promotional catalogues from the influential Maeght Editeur.

7. MAEGHT. Galerie Maeght. Paris. Maeght Editeur. 1957 - 1963.

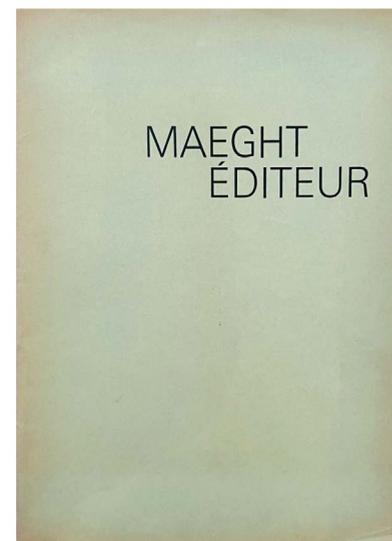
7 vols. Folio. (380 x 280 mm). Illustrated throughout profusely in monochrome. Original publisher's stapled wrappers; publisher's green card portfolio and original mailing box.

The catalogues present 'Eaux-fortes et lithographies originales', 'Estampes à tirage limité et justifié', 'Derrière le Miroir' and 'Affiches originales'.

The list of artists represented in the catalogues comprise Chagall, Braque, Bazaine, Giacometti, Tal-Coat, Miro, Léger, Bonnard, Picasso, Derain, Kandinsky, Fiedler, Calder and Ubac.

This series, remaining still in the original paper folder and mailing box, was issued as a promotional prospectus detailing all the works available through Galerie Maeght. This set is in very good condition and is remarkably well-preserved.

£600



A very fine example of Yves Klein's catalogue / multiple / print triptych *Monochrome und Feuer*.

8. KLEIN, Yves. *Monochrome und Feuer*. Krefeld. Museum Haus Lange. 1961. (January - February).

[PROVENANCE: Private Collection, Rhineland, purchased at the Kaiser Wilhelm Museum in Krefeld at the time of the exhibition].

4to, (320 x 235 mm). 9 pages of text and 24 illustrations and with the 3 chromatic sheets in blue, pink and gold, the latter decorated with three sections of applied gold leaf. Loose as issued in card folder, with accompanying text leaves.

The Krefeld exhibition 'Monochrome und Feuer' (Monochrome and Fire) included a wide range of Klein's work including his monochromes, sponge reliefs, sponge sculptures, anthropometries and cosmogonies. It also included a small void room and his drawings of his water and fire wall and fountain designs. Perhaps the most spectacular of all was the installation of his Fire Sculpture and Wall of Fire on the museum's lawn. The Fire Sculpture consisted of two large columns of flame that shot up from the ground into the air measuring about three metres. With the Wall of Fire, fifty Bunsen burners in a grid-like pattern were set upon their side so that their rosette-like flames created a vertical wall of fire.

The accompanying folder published for the exhibition is one of the most renowned of exhibition catalogues, including as part of its contents, the three original chromatic sheets by Klein, one in International Klein Blue (IKB), one in lucid pink, and the other gold. On the gold sheet, Klein has applied, by hand, three small sections of gold leaf. The resultant triptych is one of the most striking of Klein's printed works.

£20,000



An extensive collection of Kasmin Gallery invitations.

9. HOCKNEY, STELLA, SMITH et al. Kasmin Gallery. (20 invitations). London. Kasmin Ltd. 1963 - 1968.

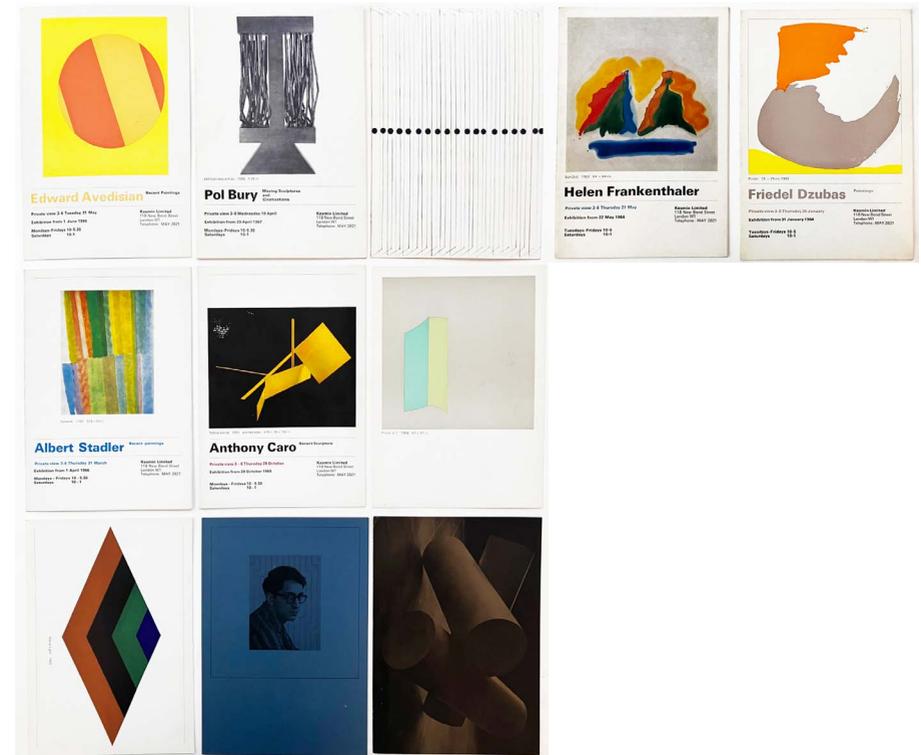
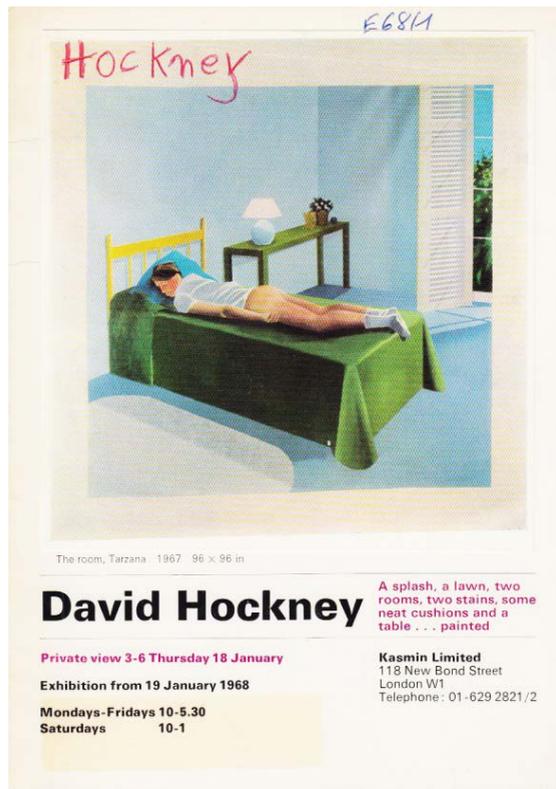
Various, some folded, (210 x 146 mm). Illustrated in colour.

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

The exhibitions include:

- 1963: Richard Smith
- 1964: Robyn Denny, Helen Frankenthaler, Friedel Dzubas
- 1965: W. Darby Bannard, Friedel Dzubas, John Howlin, Jules Olitzki, Kenneth Noland, Anthony Caro
- 1966: Edward Avedisian, Frank Stella, Albert Stadler
- 1967: William Tucker, Pol Bury, Bernard Cohen
- 1968: David Hockney

£450



A superb example of *Le Mirivis des Naturgies* with Dubuffet's lithograph experiments illustrating Martel's pataphysical, *paralloïdre* verse.

10. DUBUFFET, Jean. Martel, André. *Le Mirivis des Naturgies*. Paris. J. Dubuffet / A. Loewy. 1963.

4to. (298 x 236 mm). [24 unnumbered leaves: 12 bifolia]. Lithograph text and illustration printed recto and verso throughout: colour lithograph frontispiece, printed title, Dubuffet's calligraphic text and 13 colour lithographs, final leaf with *achevé d'imprimer* and justification; the cover and the illustration for the slipcase are also original colour lithographs. (Sheet size: c.285 x 230 mm). Loose as issued in original publisher's printed wrappers with colour lithograph illustration and title to front cover, title to spine in black, black paper chemise with title in white to spine and 'Avis au Relieur' sheet mounted to rear interior board, original publisher's black paper board slipcase with colour lithograph illustration and title to upper cover.

From the edition limited to 110 numbered copies on papier d'Auvergne, signed and numbered in pencil to the justification by Dubuffet and Martel; 6 hors commerce examples numbered in Roman numerals and 2 exemplaires d'essai were also issued.

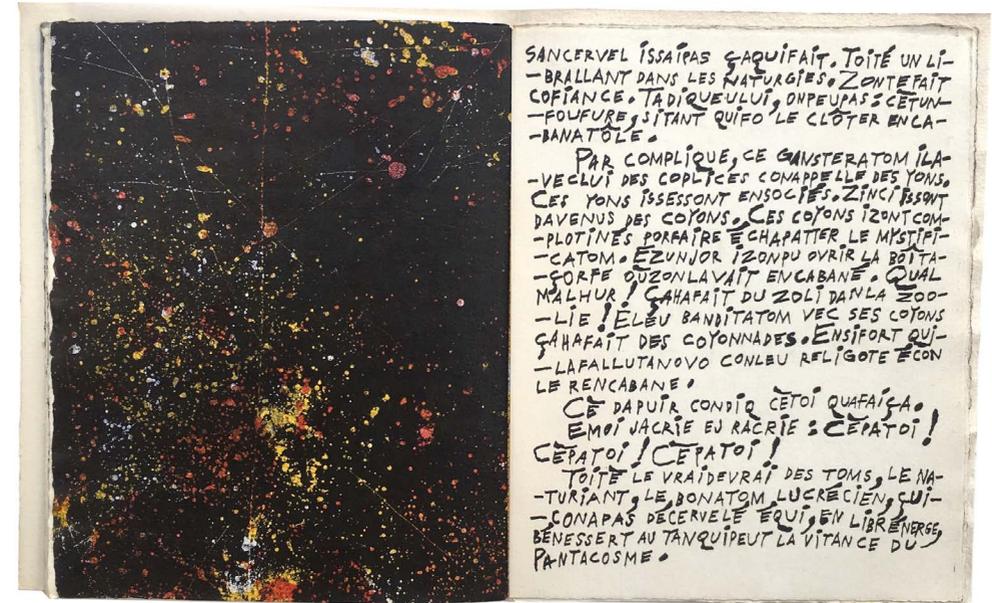
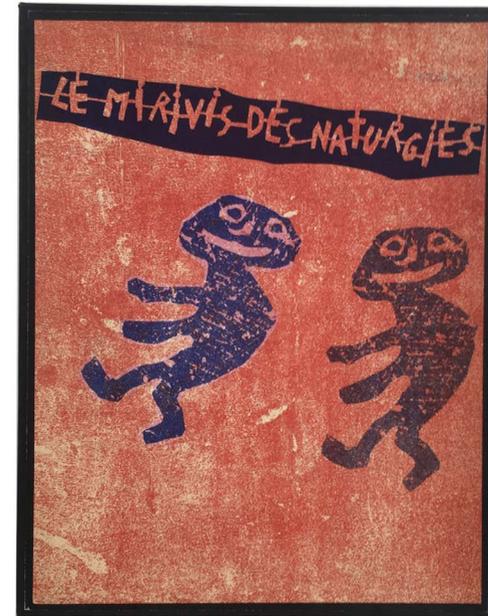
André Martel, Dubuffet's secretary and like Dubuffet himself, a member of the 'Collège de 'Pataphysique' - the followers of Alfred Jarry's comedic seriousness or serious comedy - described himself (on at least one occasion) as 'André Martel / dit le Martelandre / Papafol du Paralloïdre'. 'Paralloïdre' was Martel's invented language, developed in the late 1940s, in which all of his poetic output was written. Dubuffet shared Martel's interest and published several artist books in his own phonetic orthography.

'Jean Dubuffet was the most important and outspoken French artist of the postwar era. A man of uncompromising ideas, his art is linked to the concept he himself originated, art brut, which denotes a spontaneous, unconscious, and anti-artistic quality ... Versatile in painting, drawing, and sculpture, Dubuffet was an accomplished printmaker who produced a considerable number of artists' books.' (Logan Collection catalogue).

'... tirés en lithographie par Serge Lozingot sur la presse à bras de J. Dubuffet à son atelier de la rue de Rennes dans les mois d'hiver 1962 - 1963 ... en vente chez Alexandre Loewy, libraire à Paris ...'. (From the justification).

[Webel II, 824 - 868; Logan 147].

£12,500



The scarce Fluxus newspaper roll: Ekstra Bladet.

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

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

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 [Ekstra 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 pin, 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).

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

£750



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

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

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

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

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

'In early 1964 Paul Keeler, art critic Guy Brett and artists David Medalla, Gustav Metzger and Marcello Salvadori set up the Centre for Advanced Creative Study in the apartment that Medalla and Keeler were sharing in Cornwall Gardens, South Kensington. Its magazine, *Signals Newsbulletin*, first published in August of that year and edited by Medalla, was named after a series of tensile sculptures by the Greek artist Takis. Documenting exhibitions and art events, as well as including poetry and essays on science and technology, it was an important forum for the discussion of experimental art, with a special focus on Kinetic art. The group and the gallery became known as *Signals London* when they moved to a large four-storey building at the corner of Wigmore Street in central London. According to Medalla, *Signals* was 'dedicated to the adventures of the modern spirit', and during the two years it was open, it became an influential hub for experimental international artists. It set up a network of artistic exchange between different sites across Europe and Latin America, bringing to London artists including Takis, Sergio de Camargo, Lygia Clark, Carlos Cruz-Diez, Jesús Rafael Soto, Hélio Oiticica, Alejandro Otero, Mira Schendel and Li Yuan-chia.' (From the Tate catalogue).

Please ask us for a full list of issues and their contents.

£2,750



The complete series of *Horn* the journal of the influential Hornsey College of Art.

13. HORN. Gavron, Hannah & Kit Roberts (Editors). Horn. Journal of Hornsey College of Art. Nos. 1, 2 & 3. (All Published). Hornsey. Hornsey School of Art. 1964.

3 issues: 2 vols. Tall 8vo. (280 x 178 mm). + Square 4to. (254 x 248 mm). pp. 34, (ii); (iv), 32, (iv); (iv), 32, (iv). Each issue with advertisements, title with contents and printed text and illustration in monochrome throughout (issue 3 with text and illustration in blue, pink etc.). Original publisher's printed colour wrappers with illustration and titles to covers, third issue with original white paper jacket with colour illustration and titles to covers and flaps.

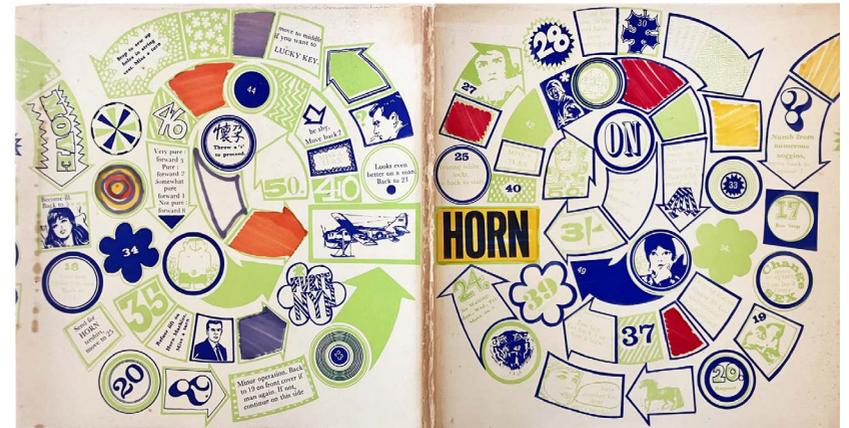
'Horn' was edited and designed by a changing team with Hannah Gavron and Kit Roberts with Dave Legon as 'Art Editor' for issue 1, Bill Olive (assistant for issue 1) for issue 2 and Bill Fallover - he had contributed graphics to the second issue - for the third issue. Design and Layout were by Les Steedman and Stuart Heveron for the first two issues but only Steveron remained (contributing to one article only) for issue 3.

The first issue was subtitled 'Aggression' and includes 'The ABC of Aggression' ('D is for death', 'K is for Kennedy', 'X is for xenophobia' etc.), the second 'Rhythm' (with articles on 'The rise and fall of cinemas', 'P. J. Proby sat on a wall', 'From Oliver to Bilk' and 'Poems'); the third issue is devoted to sex (with articles 'Virginity', 'The Ideal Woman', 'Do-It-Yourself Sex Kit', 'A Cure for Love' etc.). A fourth issue ('EQUATION A+S=H4(2) - ART PLUS SCIENCE EQUALS HORN FOUR SQUARE') was announced in issue 3 but never appeared.

'An Art School should be at the forefront of experiment, and this magazine is intended to provide an opportunity to experiment with the relationship between design and the written word.' (From the editorial to issue 1).

Complete sets of 'Horn' are uncommon and most institutional holdings appear to be incomplete. COPAC locates a single identifiably complete set, that at the V & A (although bound), with further possibly complete sets at the British Library and National Library of Scotland; the Bodleian's copy and that at London's University of the Arts are incomplete. OCLC adds a copy at Princeton without issue 3 and another at Wisconsin without issue detail.

£550



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

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

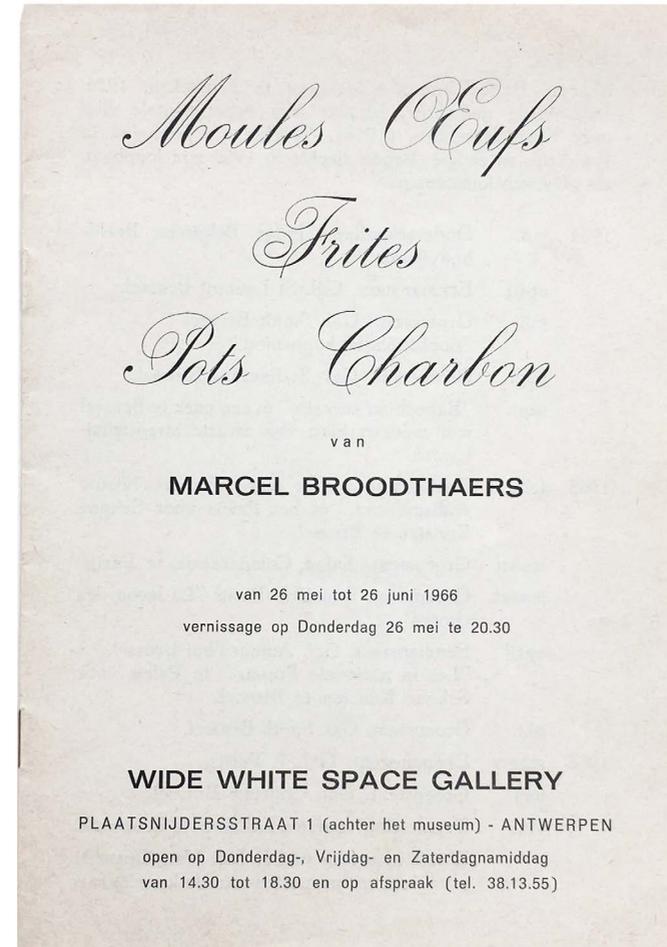
Svo. (200 x 138 mm). [3 bifolia including wrappers]. Title and exhibition details to front wrapper with brief artistic biography of Broodthaers' verso, blank leaf, leaf with reproduction of Broodthaers' manuscript recto and 'Ma Rhétorique (Moule)' verso, leaf with 'Poème (Oeuf)' recto and 'Théorèmes (Frites)' verso, blank leaf, inner rear wrapper with publication history and texts on Broodthaers' work and rear wrapper with advertisement for the gallery; illustrated with reproduction of Broodthaers' manuscript and three monochrome illustrations. Original publisher's white stapled printed wrappers with titles and text in black.

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

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

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

£1,250



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

15. RUSCHA. *Every Building On The Sunset Strip. (Los Angeles).* Edward Ruscha. 1966.

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

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

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

[Engberg & Phillpot B4].

£1,800



The important document / artist book detailing Richard Hamilton's reconstruction of Marcel Duchamp's *The Large Glass*, signed by Duchamp and Hamilton.

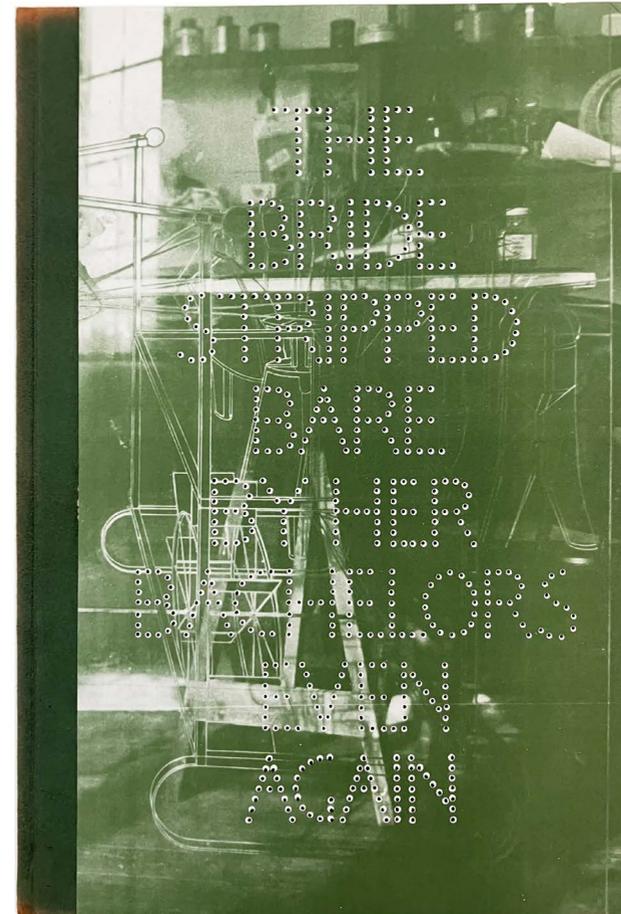
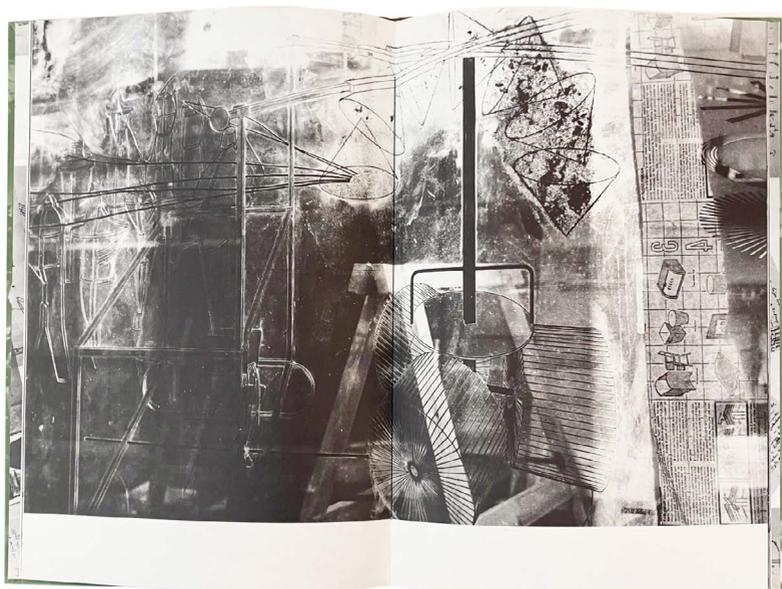
16. (DUCHAMP, Marcel). Hamilton, Richard. *The Bride Stripped Bare By Her Bachelors Even Again*. Newcastle. *The Department of Fine Art, Newcastle University*. (1966).

4to. (300 x 205 mm), pp.(32). Illustrated throughout with reproduction photographs printed in black and white, printed endpapers; occasional green tissue guard leaves; colophon page with artist signatures to rear. Original publisher's suede-backed green printed boards; matching green suede slipcase with brown suede label, title stamped in gilt.

From the de luxe edition limited to 25 copies, signed by both Hamilton and Duchamp.

In May 1966, Hamilton reconstructed Duchamp's 'The Large Glass' at the Hatton Gallery in Newcastle, titling the work 'The Bride Stripped Bare By Her Bachelors Even Again.' That same year the work was taken south for the Tate Gallery's Duchamp retrospective, itself curated by Hamilton, further securing the artist's link with Duchamp and his legacy. It has been suggested that Hamilton viewed himself as Duchamp's rightful heir, and Duchamp's involvement (and signature, here), certainly indicates mutual respect; it has also been noted that Duchamp was always interested in the idea of replication.

£5,500



marcel Duchamp
Marcel Duchamp
13/25 Richard Hamilton

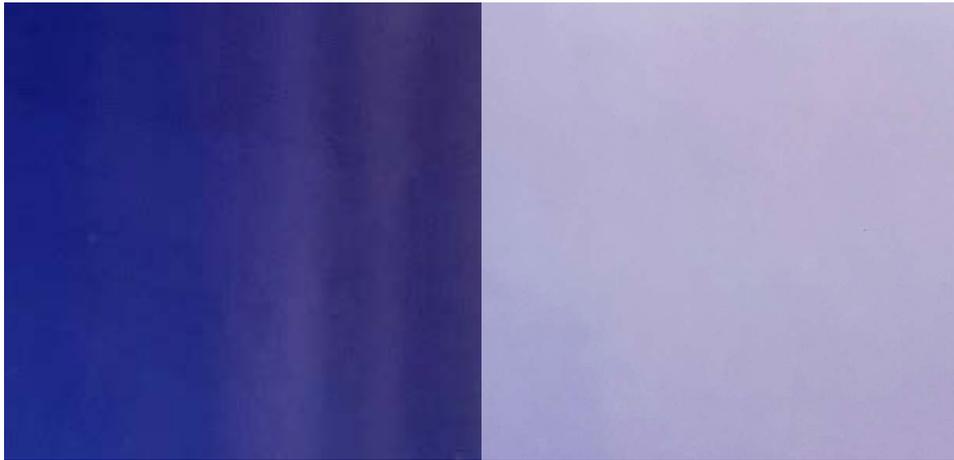
The first of Nauman's two atmospheric LA artist books.

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

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

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'.

£5,500



A mint copy of this iconic poster.

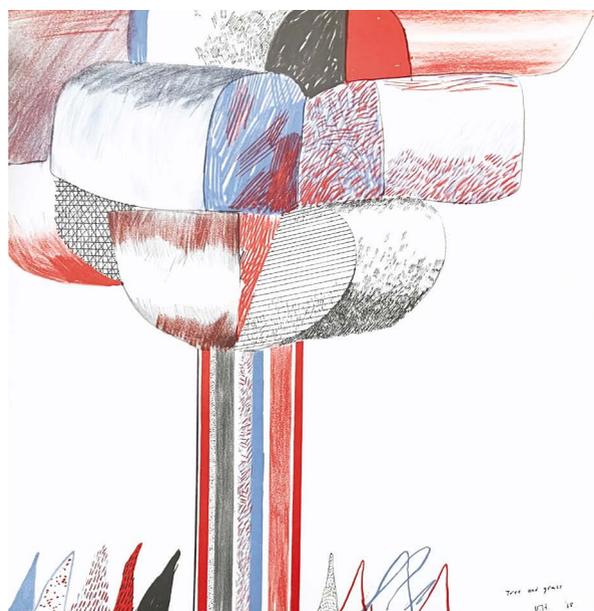
- 18. HOCKNEY, David. 1st British International Print Biennale. 23 November 1968 - 19 January 1969. Bradford City Art Gallery and Museums. (Exhibition Poster). London. Curwen Studio. (1968).**

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

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.

£400



1st British International Print Biennale

23 November 1968 - 19 January 1969

Bradford City Art Gallery and Museums
Cartwright Hall
Bradford
Yorkshire

A very good example of Seth Siegelau's conceptual exhibition.

- 19. SIEGELAUB, Seth. March 1969. (One month). New York. (Self-published). 1969.**

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

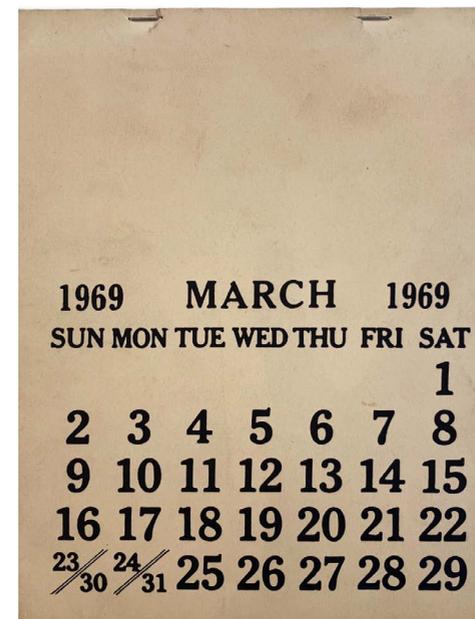
Each artist was provided with a single page within the catalogue, representing a single day in the month of March 1969. Contributions were purely text-based. The non responses were left as blank pages on the dates for which they were selected.

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

The edition size is unknown.

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

£3,000



Catalogue for a landmark conceptual art exhibition.

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

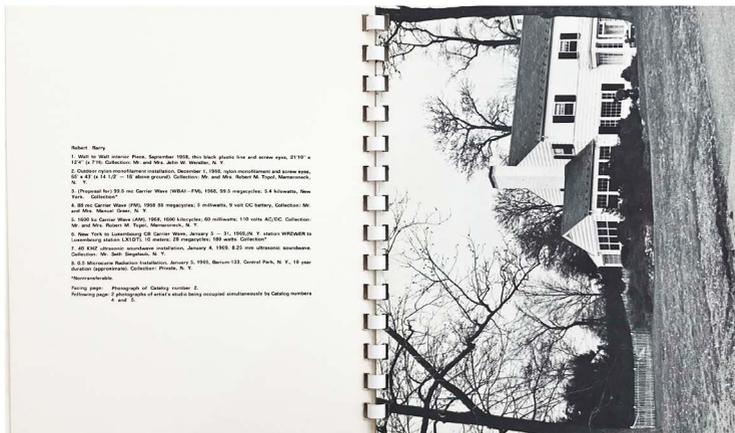
4to. (210 x 175 mm). [12 unnumbered leaves]. Leaf with copyright verso, leaf with title and four pages per artist: an image list, two black and white illustrations of works, and an artist's statement. White card covers with title to front cover in black, white plastic spiral binding, very slight foxing staining to covers, otherwise good.

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

In the January 1969 show the catalogue was primary, and the physical exhibition was auxiliary to it, the first of Siegelau's exhibitions where this was the case. The show of Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner existed for one month only in a temporary space at 44 East Fifty-Second Street in Manhattan; artworks were on display in one room and the catalogue in another.

[see pp. 71 - 74 Six Years: The dematerialization of the art object from 1966 to 1972. edited and annotated by Lucy R. Lippard; p. 142 - 143 'Esthetique du livre d'artiste. Anne Moeglin-Delcroix'.

£300



A good copy of the second edition of Warhol's iconic Swedish catalogue.

21. WARHOL. Andy Warhol. Book Published on the Occasion of the Andy Warhol Exhibition in Stockholm. Stockholm. Moderna Museet. 1969.

4to. (267 x 212 mm). Profusely illustrated throughout in monochrome. Original publisher's printed wrappers with bright Warholian flowers bleeding over both front and rear covers.

Edited by Andy Warhol, Kasper König, Pontus Hulten, and Olle Granath, this is the first major exhibition mounted of Warhol's work, held at the Moderna Museet in Stockholm, February - March, 1968 (only three months before he was shot by one of his own Factory groupies).

Published with virtually no text, but dozens of full page black and white illustrations of iconic Warhol images, and hundreds more pages of black and white photographs by Rudy Burkhardt, Eric Pollitzer, John Schiff, and Stephen Shore, this catalogue provides a fascinating picture of the artist, his world, and the people that spun around him. More than a document, since Warhol himself had so much input into its production.

£300



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

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

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

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.

[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].



The scarce discrete portfolio edition published the year after the appearance of G&G's first magazine sculpture.

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

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.

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.'

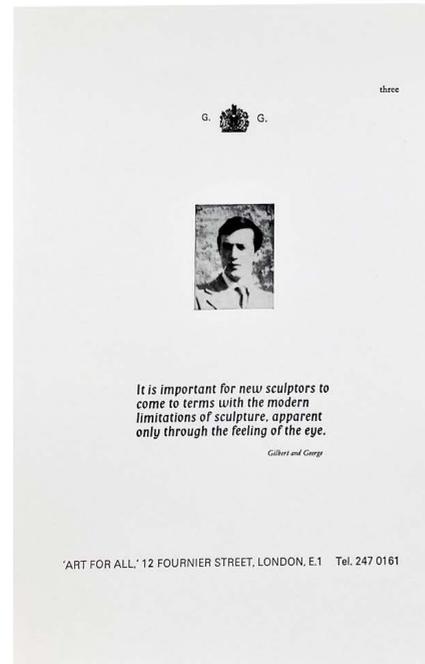
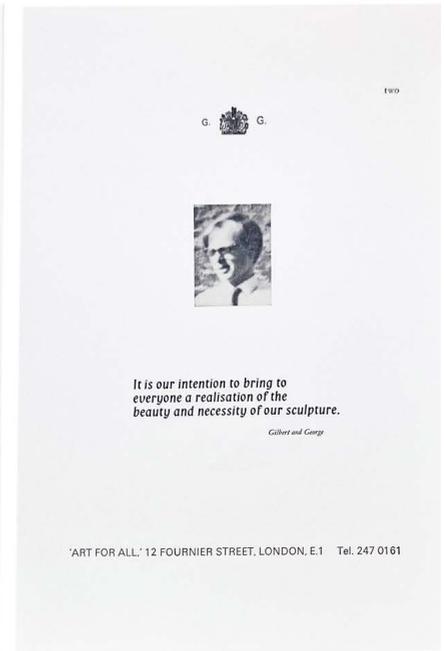
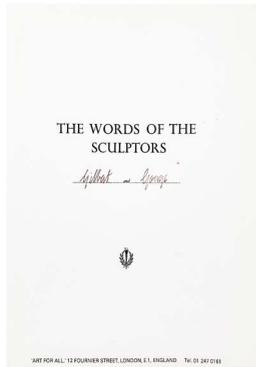
'three' - (photograph of Gilbert) - 'It is important for new sculptors to / come to terms with the modern / limitations of sculpture, apparent / only through the feeling of the eye.'

'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..

[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



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

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

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.

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.

[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



Early portfolio detailing Gilbert & George's view of their own artistic persona(e).

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

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.

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.

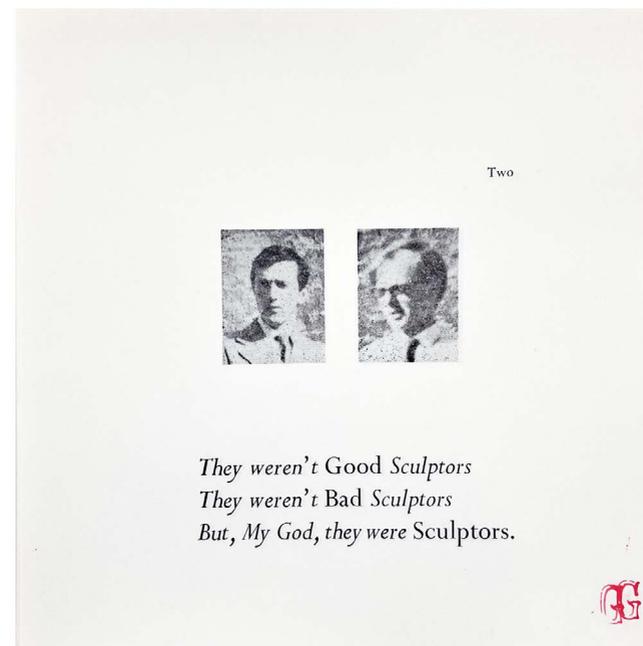
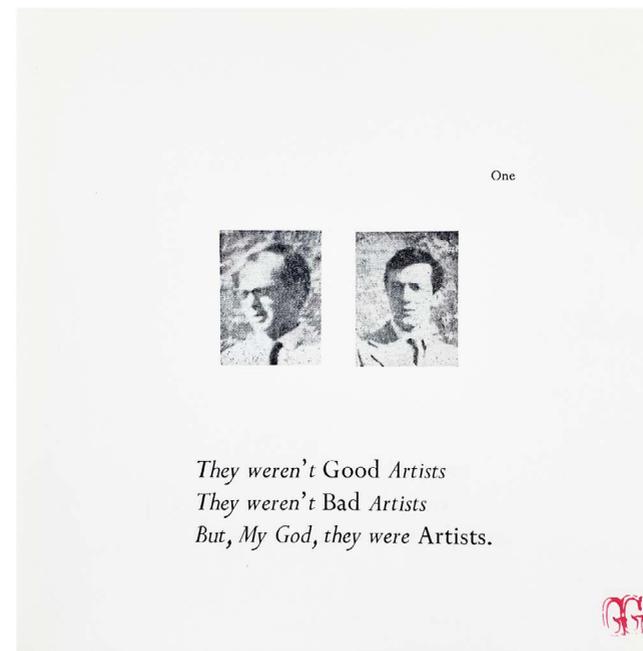
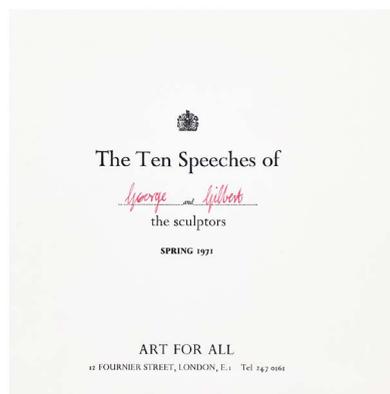
Each leaf in 'The Ten Speeches of Gilbert and George ...' features a similar text; for example for the first leaf ('One'): 'They weren't Good Artists / The weren't Bad Artists / But, My God, the were Artists', with the word 'Artists' on subsequent leaves replaced with 'Sculptors' ('Two'), 'People' ('Three'), '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].

£15,000



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

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

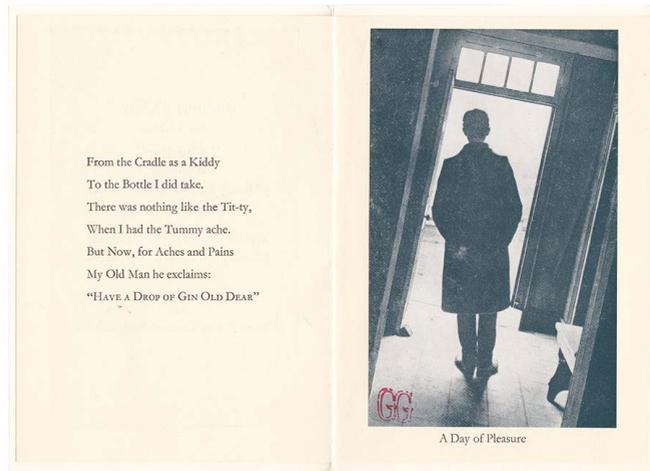
8vo. (164 x 114 mm). [2 bifolia]. White card with inserted folded leaf of cream paper with exhibition details recto and verso and single mounted photographic plate captioned 'A Day of Pleasure' with the 'GG' stamp in red at lower right. Original publisher's white card wrappers with titles to front cover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

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 verso 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".'

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

£450



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

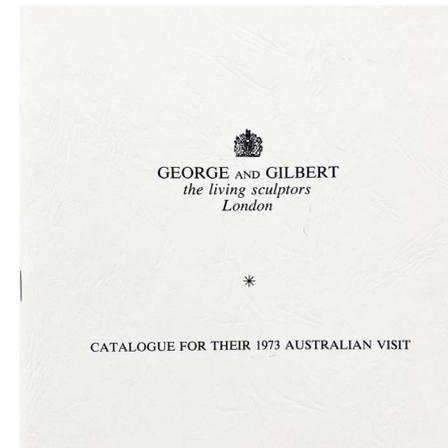
27. GILBERT & GEORGE. *George and Gilbert the living sculptors - London - Catalogue for their 1973 Australian visit. (Sydney). (John Kaldor). 1973.*

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.

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'.

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

£150



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

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

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.

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

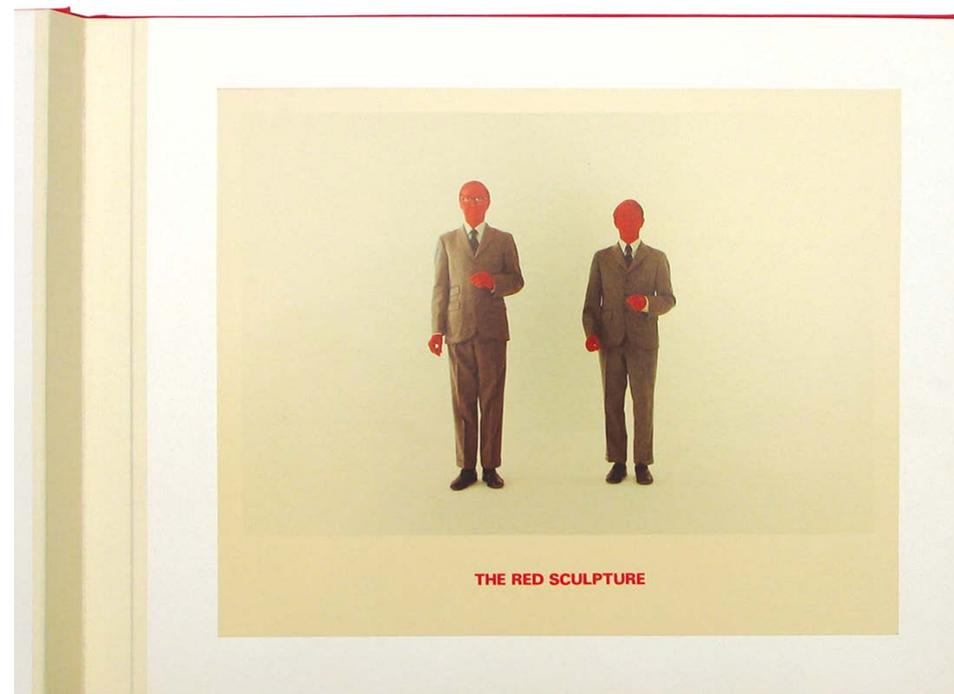
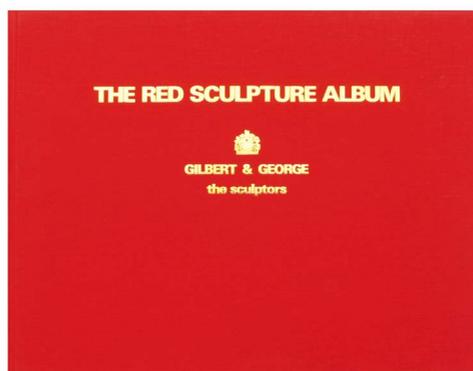
'The Red Sculpture 1975 is a Living-Piece. It has nine distinct sections and lasts 90 minutes. The Sculptors' head and hands are coated in solid red colour and their movements are strictly dictated by words coming from a tape recorder. Each section has a different mood with movements and words to match.'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

£12,500



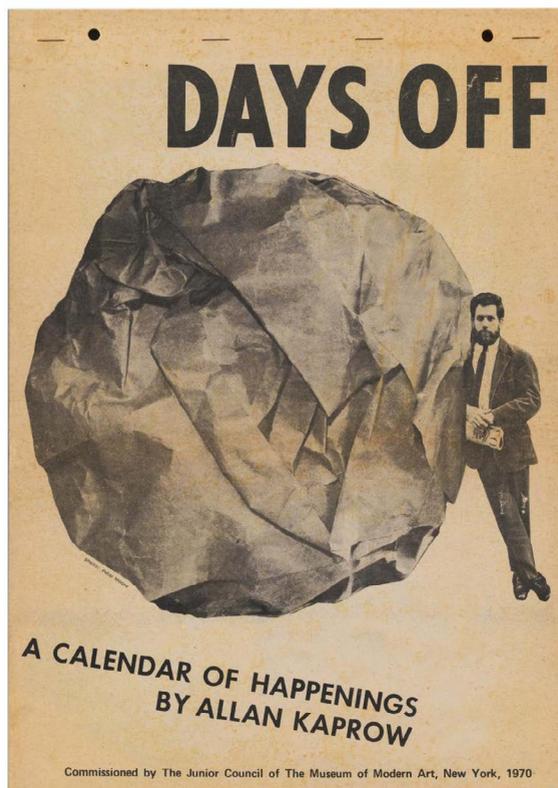
Kaprow's calendar, a valuable photographic overview of his *Happenings*

29. **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.**

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

'This is a calendar 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).

£550



Beroccal's *mini-David* multiple - inspired by Michelangelo's sculpture - with the accompanying manual.

30. **BEROCCAL, Miguel. Zehrfuss. B. H. Le Mini-David. (Collection Mini-Multiples). (Brescia). Multicetera. 1970.**

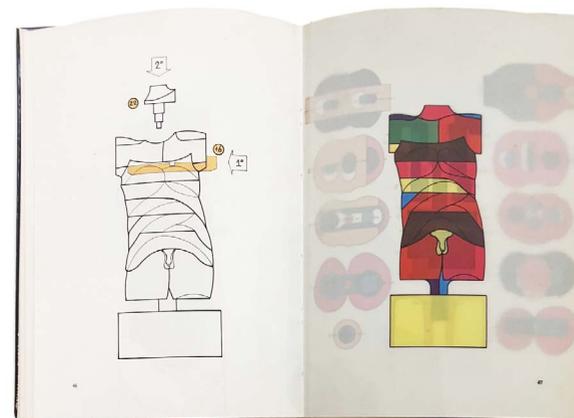
4to. (234 x 175 mm) + sculpture (c. 170 x 50 x 50 mm), pp. 68. Illustrated in colour and black and white. Original publisher's glossy boards.

From the edition limited to 9,500 numbered examples with the sculpture in nickel plated aluminium alloy. Despite the large edition, examples with the sculpture are scarce on the market.

The mini-David is a dismantlable sculpture composed of 22 elements.

With Zehrfuss's text printed in French, German, English and Italian.

£1,750



**Copy number 1 of this collaboration
between Man Ray and Marcel
Duchamp: *Combat de Boxe*.**

31. DUCHAMP, Marcel and Man Ray. *Combat de Boxe*. Paris. Editions de Larcos. 1970.

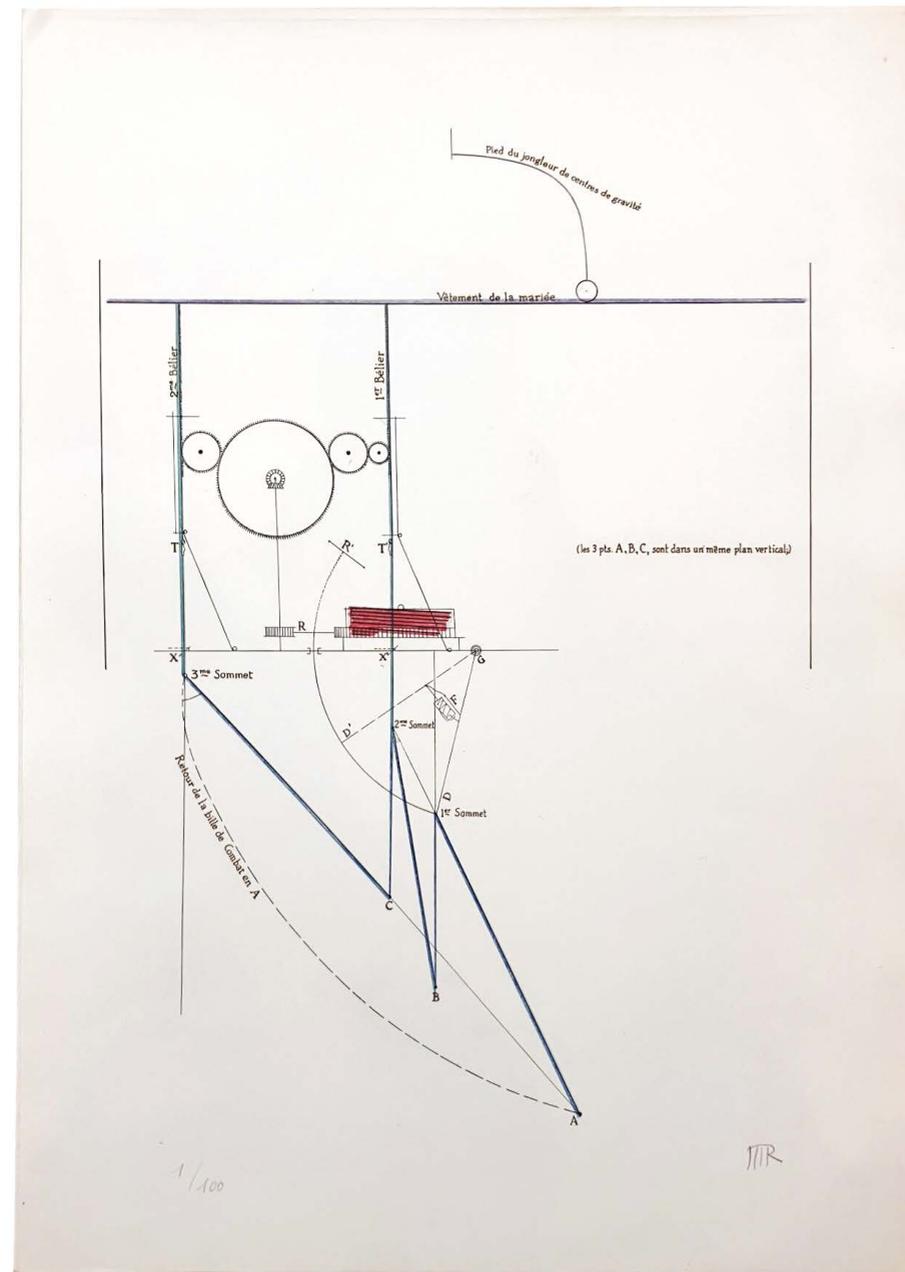
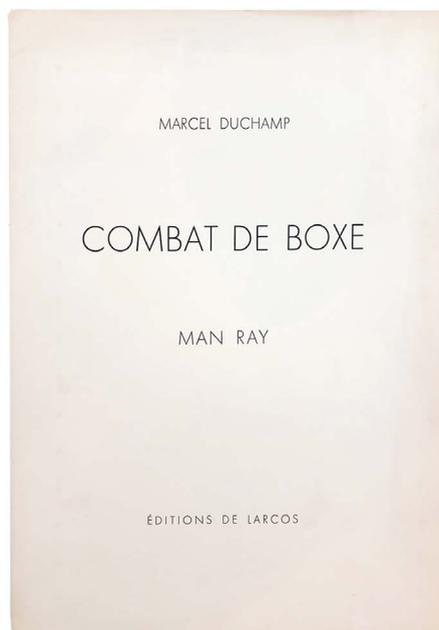
Folio. (370 x 520 mm), pp. (5) including wrapper. Leaf with title recto and explanatory text verso ('COMBAT de BOXE' / Pied du jongleur de gravité / Vêtement de la mariée) with colour (blue, green and red) keyed to the engraving by Man Ray, the engraving with additional colour, numbered '1 / 100' at lower left and signed at lower right 'M R' in pencil. Original publisher's printed wrappers with titles in black to front cover, additional original glassine jacket.

From the edition limited to 100 numbered copies, this copy numbered '1 / 100' and signed by Man Ray with his initials in pencil.

'Combat de Boxe' is the joint project - a posthumous one in the case of Duchamp who had died in 1968 - of Man Ray and Marcel Duchamp (the drawing by Man Ray is based upon an original idea of Duchamp) and relating to 'The Large Glass'. The print is presented in a folio with a page of text by Duchamp explaining the codes used for the making of the drawing.

[Schwarz 337 for the photograph of the original drawing 'Combat de Boxe'; see Schwarz pp. 172 - 175].

£3,500



**The deluxe gesammelte werke
issue of Dieter Roth's *Bok 3a*
with the multiple jacket.**

- 32. ROTH, Dieter. bok 3a. wiederkonstruktion des buches aus dem verlag forlag ed 1961. (gesammelte werke band 5). reykjavik / stuttgart / köln / london. seimannsverlag / vormals edition hansjörg mayer. 1971.**

8vo. (229 x 170 mm). [387 unnumbered leaves]. Leaf with dedication verso, leaf with printed title, leaf with quotation in Icelandic 'ef ég væri á Akureyri' (If I were in Akureyri) and 382 leaves of cut sections of Icelandic newspapers, leaf with publication details verso and final blank leaf. Original publisher's pink printed wrappers with title and monochrome illustration to front and rear covers and titles to spine, additional black grooved faux leather jacket with gilt motifs to front and rear covers, matching motif in blind to spine, lined with turquoise-painted canvas with mounted relief prints to inner covers.

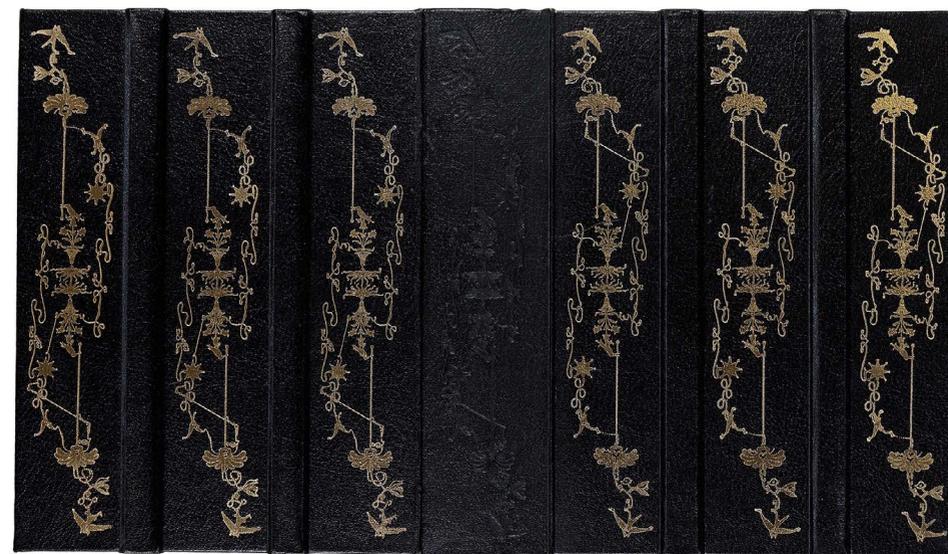
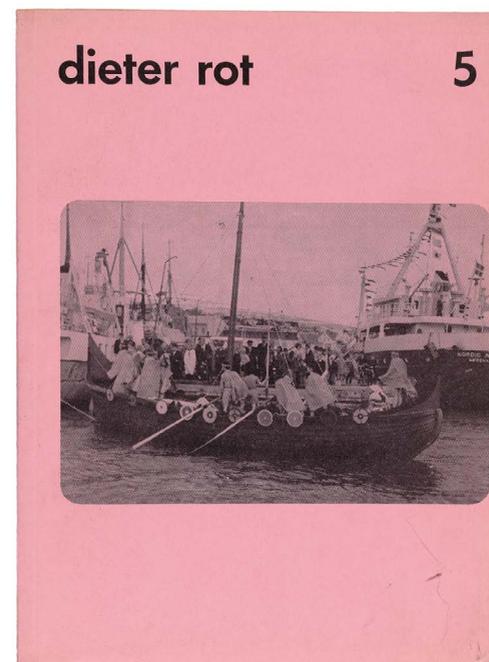
From the edition limited to 1,000 copies, with this one of 100 from the vorzusaugabe (édition de tête) with Roth's additional multiple jacket with two blue relief prints ('flongs') each initialled, dated and numbered by Roth in ink.

Originally published in Reykjavik by Forlag Ed in an edition of 50 copies (the edition was planned as 200 but was never completed) in 1961, this Hansjörg Mayer re-issue as part of Roth's *Gesammelte Werke* (Collected Works) was published in 1971. 'Bok 3a' presents a book block composed of leaves from Icelandic daily newspapers; the contents, with their cyclical repetitions, suggest that a stack of remainder newspapers was cut to size to form the book block.

Although Dobke gives an edition of 100 deluxe copies with the additional jacket with Roth's relief prints, the artist has, for the present example, numbered each from an edition of 50 ('29 / 50'); the book itself, on the leaf with publication details, lists a deluxe edition of 200 copies ('200 exemplaren mit numierten und signierten hardcover'). As with many of Roth's editioned works, some never completed as editions and others with a range of variants within an edition, it would appear that the artist was not concerned with a strict interpretation of limitation.

[Dobke B13].

£2,750



Scarce ephemeral catalogues from a pioneering art gallery.

33. MORELLET, Francois. DILWORTH, Norman et al. Lucy Milton Gallery. (10 catalogues). London. Lucy Milton Gallery. 1972 - 1976.

9 sheets (150 x 105 mm when folded), plus 1 larger (145 x 204 mm when folded).

Lucy Milton Gallery operated from Notting Hill Gate in the 1970s and specialised in Constructivist art with a strong international outlook. Some openings were accompanied with new music by composers such as Philip Glass.

Artists in the current catalogues include Francois Morellet, Michael Kidner, Teodosio Magnoni, Peter Lowe, Norman Dilworth, Douglas Allsop, Trevor Clarke, John Clark, David Proud, Jeff Hellyer, Dick Plank, Ray Masters, Emma Park, Susan Tebby and Gerd Zwing.

£450



MORELLET PAINTINGS 1953- NEONS 1973

Private View: Tuesday 9th September
Exhibition: January 5th - 23rd
11am - 7pm Mon - Sat

Lucy Milton Gallery
125 Notting Hill Gate London W11
Telephone 01 229 3311

NORMAN DILWORTH

Private View: Tuesday 9th September
Exhibition: 10th - 30th September

Lucy Milton Gallery
125 Notting Hill Gate
London W11
Telephone 01 229 3311

7 SHOWS BY 7 YOUNG ARTISTS

Private View: Tuesday 27th May 6-8 pm
Exhibition: 28th May - 1st June

Lucy Milton Gallery
125 Notting Hill Gate London W11
Telephone 01 229 3311

PETER LOWE

Private View: Tuesday 27th May 6-8 pm
Exhibition: 28th May - 1st June

Lucy Milton Gallery
125 Notting Hill Gate London W11
Telephone 01 229 3311

Teodosio Magnoni

Private View: Tuesday 29th April 6 - 9 pm
Exhibition: 30th April to 29 May
Opens 11 - 7 Monday to Saturday

Lucy Milton Gallery
125 Notting Hill Gate London W11
Telephone 01 229 3311

Michael Kidner

Private View: April 2nd 6 pm - 9 pm
Exhibition: April 3rd to 29 May
11 am - 7 pm Monday - Saturday

Lucy Milton Gallery
125 Notting Hill Gate London W11
Telephone 01 229 3311

SYSTEM

Lucy Milton Gallery
125 Notting Hill Gate
London W11
Telephone 01 229 3311

Private View
Thursday 9 March 1972
6-9 pm

Exhibition
10 March
- 1 April 1972

Richard Allen

Born 1932, studied at the University of Bath, Bath Academy of Art, and the University of London. He has been a member of the Royal Society of Arts since 1968. He has taught at the Chelsea School of Art, Chelsea, London.

One Man Exhibitions
1967 University of Bath, Bath Academy of Art, London
1971 Royal Society of Arts, London

Recent Group Exhibitions
1968 Chelsea School of Art, Chelsea, London
1969 Royal Society of Arts, London
1971 Royal Society of Arts, London

John Ernest

Born Philadelphia 1922. Lived and worked in England and France from 1948. Moved to London in 1951. Studied at the Chelsea School of Art 1952-1956 and made connections especially through the Chelsea School of Art.

One Man Exhibitions
1964 ICA London
1964 Queen's University, Belfast

Recent Group Exhibitions
1963 Umi, Series, Progression, Arts Council
1967 Connections, Arts Council, 1968 Documents A, London, Chicago
1971 Four Artists, Paris, Connections and Drawings, Victoria & Albert Museum, London
1971 Marie, American Gallery, Bristol

Malcolm Hughes

Born Manchester 1929. Studied at Regional College of Art, Manchester and Royal College of Art, London. Now teaching at Chelsea School of Art.

One Man Exhibitions
1965 ICA London
1967 Aston Gallery, London

Recent Exhibitions
1967 Connections, Arts Council, (Four artists)
1968 Series, Anna Anderson Museum, Helsinki
1971 Four Artists, Paris, Connections and Drawings, Victoria & Albert Museum, London
1971 Marie, American Gallery, Bristol

Colin Jones

Born 1934. Educated for three years at the Royal College of Art, London. He first came under the influence of the artist Henry de la Motte Robson. Studied at Goldsmiths College of Art under Kenneth and Mary Martin. Now teaching at the Leicester Polytechnic.

Recent Group Exhibitions
1961 Umi, Series, Progression, Arts Council
1967 Connections, Arts Council, (Four artists)
1968 Chelsea School of Art, Chelsea, London
1969 Royal Society of Arts, London
1971 Marie, American Gallery, Bristol

Michael Kidner

Born 1917 in Kenning, Northants. Artist in Residence University of South 1967. Now teaching at the Bath Academy of Art, Corsham.

One Man Exhibitions
1962 St. Helen's College, Oxford
1963 Goldsmiths College, London
1967 University of South 1967 American Gallery, Bristol

Recent Group Exhibitions
1961 Four British Painters, Bury House Gallery, New York
1961 Royal Society of Arts, London
1968 Series, Anna Anderson Museum, Helsinki
1971 Marie, American Gallery, Bristol

Jim Moyes

Born 1927. After Grammar School education on Tyrone attended the Chesham House School and then studied at the Chelsea School of Art, Chelsea, London. Studied at the Chelsea School of Art, Chelsea, London. Studied at the Chelsea School of Art, Chelsea, London.

Recent Group Exhibitions
1967 Aston Gallery, London
1970 Chelsea School of Art, Chelsea, London
1971 Marie, American Gallery, Bristol

Jean Spencer

Born 1942. Studied at Bath Academy of Art, Corsham. Now teaching at the Art Department, Bathwick College of Education.

One Man Exhibitions
1965 Bath Lane Gallery, Oxford
1969 University of South, Brighton

Recent Group Exhibitions
1967 Aston Gallery, London
1967 Umi, Series, Progression, Arts Council
1968 Series, Anna Anderson Museum, Helsinki
1971 Marie, American Gallery, Bristol

Dave Saunders

Born 1927. Studied St. Martin's School of Art and the Royal Academy School of Art in Residence University of South 1963. Associated with the Post and Contemporary Movement. Now teaching at Liverpool and Portsmouth Polytechnics.

One Man Exhibitions
1970 University of South, Brighton

Recent Group Exhibitions
1967 Umi, Series, Progression, Arts Council
1968 Series, Anna Anderson Museum, Helsinki
1971 Marie, American Gallery, Bristol

Jeffrey Steele

Born 1931. First in a family of artists. Studied at the Chelsea School of Art, Chelsea, London. Now teaching at the Portsmouth Polytechnic.

One Man Exhibitions
1964 Graham's Gallery, London
1965 Marlborough & Tarrack, London

Recent Group Exhibitions
1967 Chelsea School of Art, Chelsea, London
1967 Series, Anna Anderson Museum, Helsinki
1971 Marie, American Gallery, Bristol
1971 Arts Spectrum Bath.

Striking catalogue for a landmark exhibition on developments in plastic furniture (1972).

34. **SOTTASS, E. Castiglioni, Bellini &c. Design A Plastické Hmoty Umeleckoprmyslové. Muzeum V Praze Rijen-Prosinec 1972. Design and Plastics. The Museum of Decorative Arts in Prague, October-December 1972. Prague. Museum of Decorative Arts. 1972.**

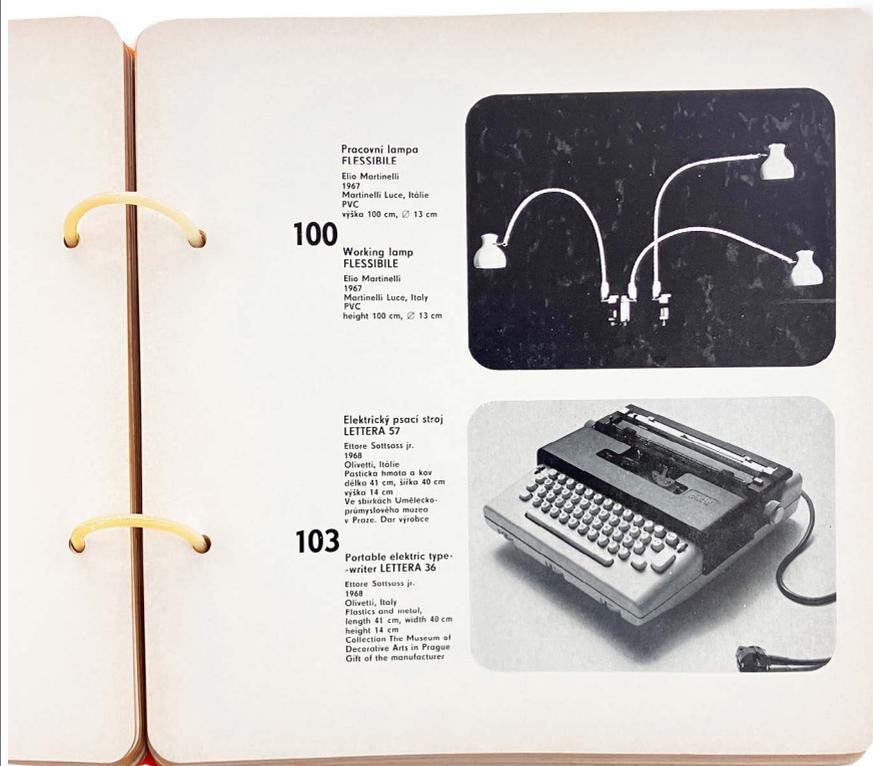
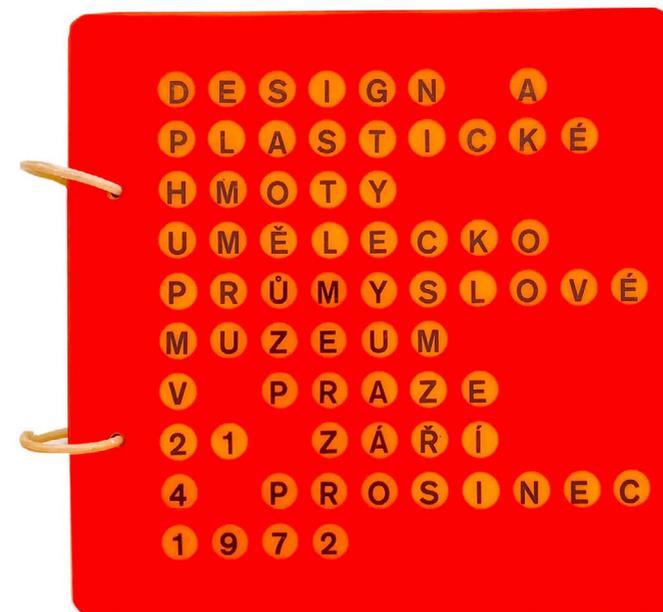
Square 4to. (240 x 240 mm), pp. 206 (i). Profusely illustrated in black and white, with occasional fluorescent designs on plastic sheets serving as chapter markers. Original publisher's ring-bound orange plastic wrappers.

The catalogue lists 137 works, comprising chairs, lamps, typewriters, bookshelves, storage cabinets, trays and tables. Each designer included in the exhibition had to include in the catalogue answers to the following questions, including 'When did you start designing plastics (year?)', 'What was the impulse?', and 'How do you feel about plastics used in human environment (predictions, statements, doubts, others?)'.

Designers present include Gae Aulenti, Mario Bellini, Livio Castiglioni, DAM Milano, Vico Magistretti, Enzo Mari, Bruno Munari, Gaetano Pesce, Gino Sartatti, Tobia Scarpa and Ettore Sottsass Jr. The high representation of Italian designers is notable, though to be expected.

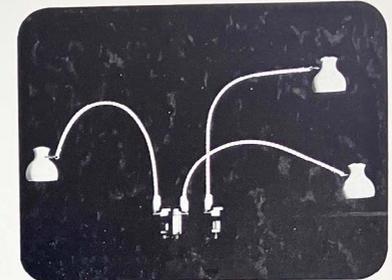
Each designer has a leaf for their biography with printed text in Czech recto and English verso.

£750



Pracovní lampa
FLESSIBILE
Elio Martinelli
1967
Martinelli Luce, Itálie
PVC
výška 100 cm, Ø 13 cm

100 Working lamp
FLESSIBILE
Elio Martinelli
1967
Martinelli Luce, Italy
PVC
height 100 cm, Ø 13 cm



Elektrický psací stroj
LETTERA 57
Ettore Sottsass jr.
1968
Oliveri, Itálie
Plastika lamoto a kov
délka 41 cm, šířka 40 cm
výška 14 cm
Ve sbírkách Umelecko-
průmyslového muzea
v Praze. Dar výrobce

103 Portable electric type-
writer LETTERA 36
Ettore Sottsass jr.
1968
Oliveri, Italy
Plastics and metal,
length 41 cm, width 40 cm
height 14 cm
Collection The Museum of
Decorative Arts in Prague
Gift of the manufacturer



An excellent copy of Gordon Matta-Clark's scarce artist book.

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

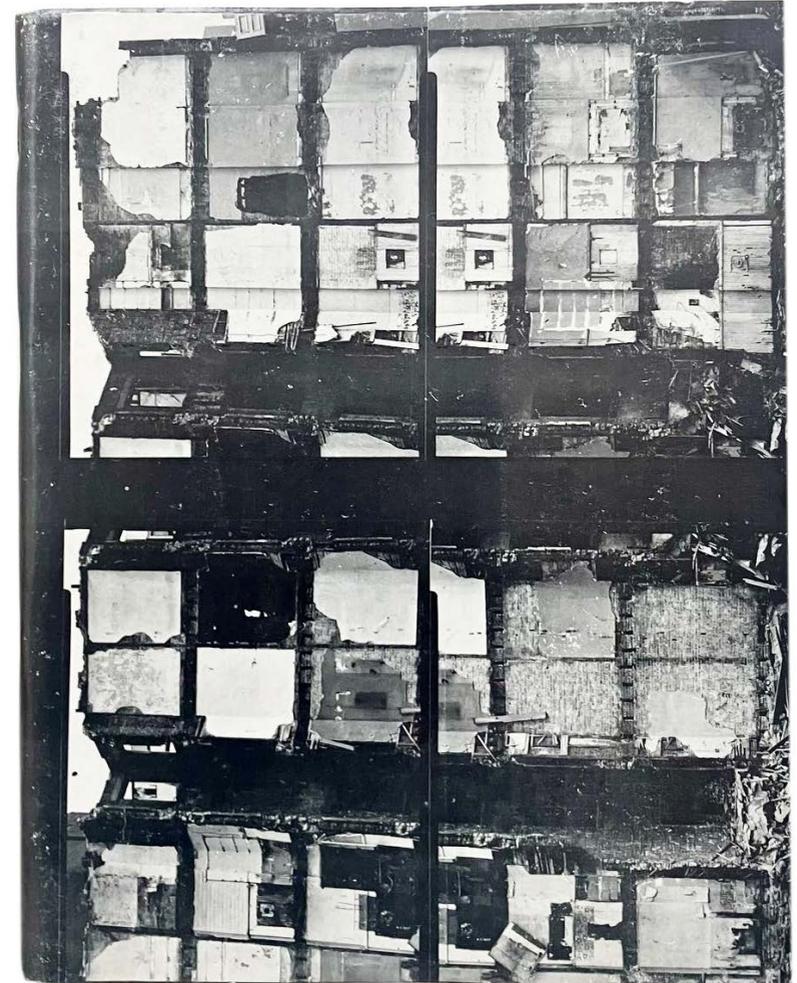
4to. (252 x 204 mm), pp. 144. Pages split horizontally into two sections, as designed. Each of the pages reproduces a colour-tinted black-and-white photograph. Original publisher's printed wrappers with photographic reproductions to front and rear covers.

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

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

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

£4,000



John Baldessari's beautiful photographic serial multiple.

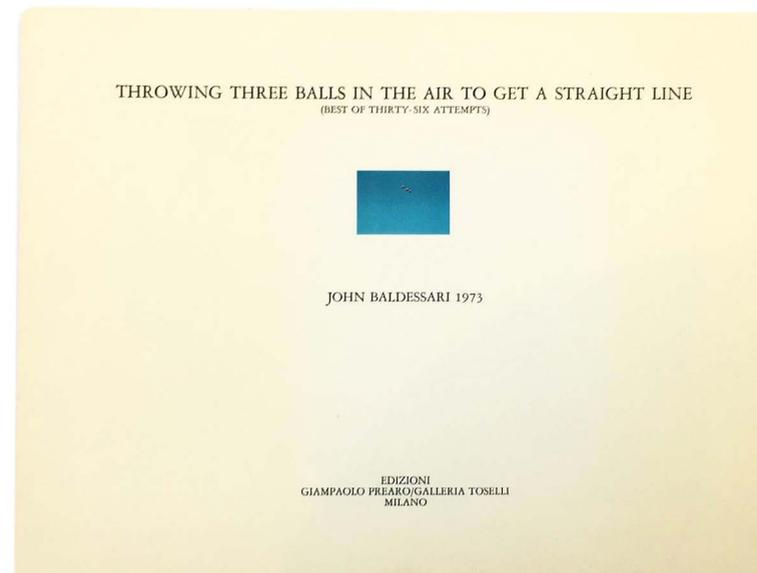
36. BALDESSARI, John. Throwing Three Balls in the Air to get a Straight Line (Best of Thirty-Six Attempts). Milan. Giampaolo Prearo Editore S.r.L. / Galleria Toselli. 1973.

Oblong folio. (248 x 328 mm). [14 unnumbered leaves]. Leaf with titles and small colour vignette, 12 leaves each with colour offset illustration and final leaf with colophon, all recto only on glossy stock with rounded corners. (Sheet size: 244 x 324 mm). Original publisher's blue card envelope with flap, gilt titles to upper cover with the small excised rectangle to show the title vignette

From the edition limited to 2,000 copies.

As early as 1972 / 1973, Baldessari had set himself the impossible task of balancing order and chaos with *Throwing Four Balls in the Air to Get a Straight Line (Best of 36 Tries)* and *Throwing Three Balls in the Air to Get an Equilateral Triangle (Best of 36 Tries)*, continuing in 1974 with *Throwing Four Balls in the Air to Get a Square (Best of 36 Tries)*.

£6,500



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

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

Single folded sheet. (295 x 210 mm). Single bifolium]. Printed text in French with 18 works by Broodthaers reproduced in black and white.

From the edition limited to 800 copies.

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

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

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

£950



Beuys' Filzbriefe with the signed certificate of authenticity.

38. BEUYS, Joseph & Jürg Brodmann. Filzbriefe. (Felt Letters). Heidelberg. Edition Staeck. 1974.

Five pieces of white felt (each 39 x 27.7 x 0.1 cm), with printed letterhead and inscriptions by both Beuys and Brodmann

Each piece of felt is printed in a different language and colour, and inscribed with different coloured felt pens.

Published in an edition of 125 copies, with accompanying certificate signed by Beuys and Brodmann, numbered and dated.

[Schellmann 107].

£1,750



The very scarce first edition of Moriyama's hand-made artist book, the variant with the American flag cover.

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

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

From the edition limited to approximately 100 copies; this copy signed 'Daido' by Moriyama in black ink.

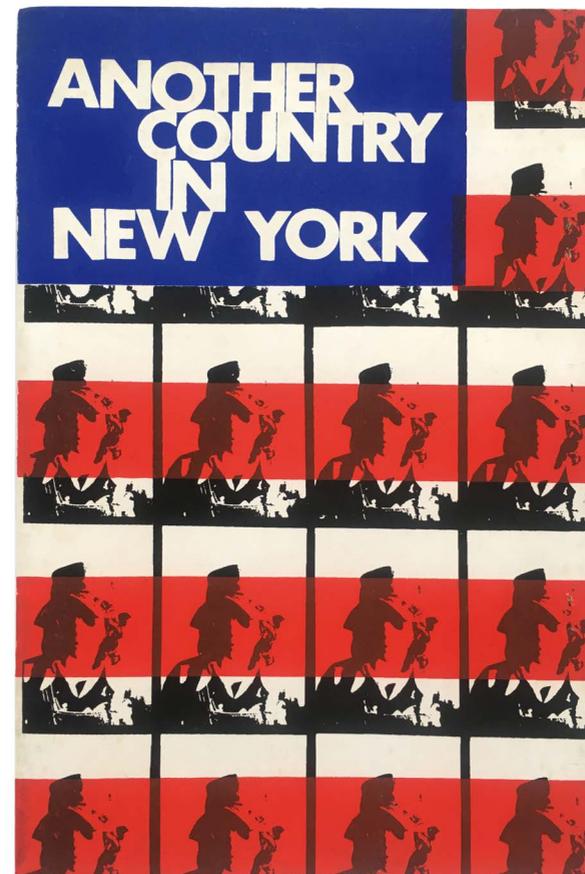
Moriyama spent two months in New York in 1971, accompanying his friend the designer Tadanori Yokoo during his show at MoMA. It was Moriyama's first trip out of Japan, and he produced a masterpiece of improvised book-making from the images he shot there with his half-frame camera. In 1974, Moriyama rented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

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

'We borrowed the copy machine from Canon. When we did this, the quality still wasn't very good; the tone was inconsistent, and parts of the image would get lost. But that degradation was the interesting thing about it. Also, it seemed like the most appropriate treatment for material related to New York. It was the right timing. It was partially intentional and partially play. Rather than doing a photobook, I wanted to do something self-made. At that time, I was also interested in silkscreens. So I printed the cover with silkscreen. All along the walls, we hung up the silk-screened covers to dry. There were three cover versions. One included the American flag, which I think of as a self-portrait in a way, and then the title fit in between the red and blue. This was in part the influence of Andy Warhol in 1967 and '68. With the interior pages the feel I wanted was closer to that of a copy machine. While the silkscreens were drying, I had the customer have a coffee and wait. I asked them to choose which cover they liked, and then I would staple the bundle together and hand it over. That was interesting. It was 1974.' (From *Photography in Print, An Interview with Daido Moriyama*, in Kaneko & Vartanian - *Japanese Photobooks of the 1960s and '70s*, pg. 29).

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

[Parr & Badger I, 301; Kaneko & Vartanian pp. 28 - 29]. £38,000



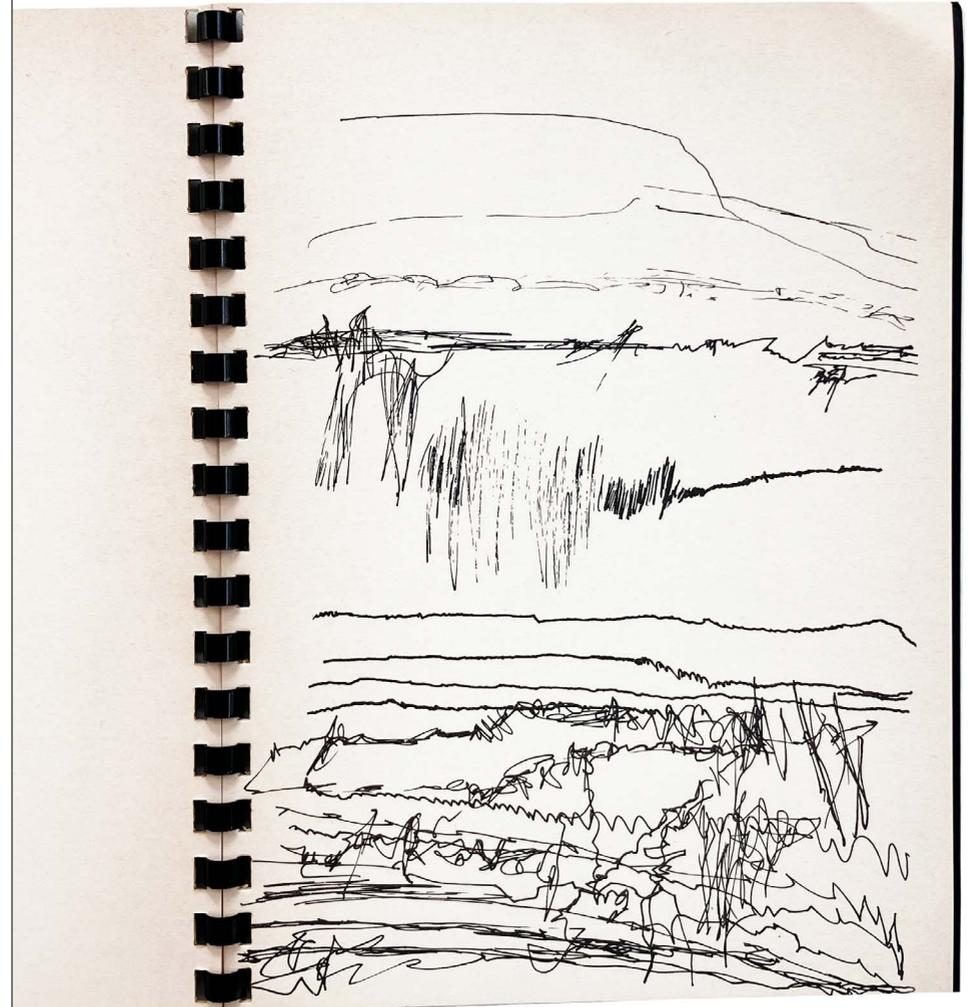
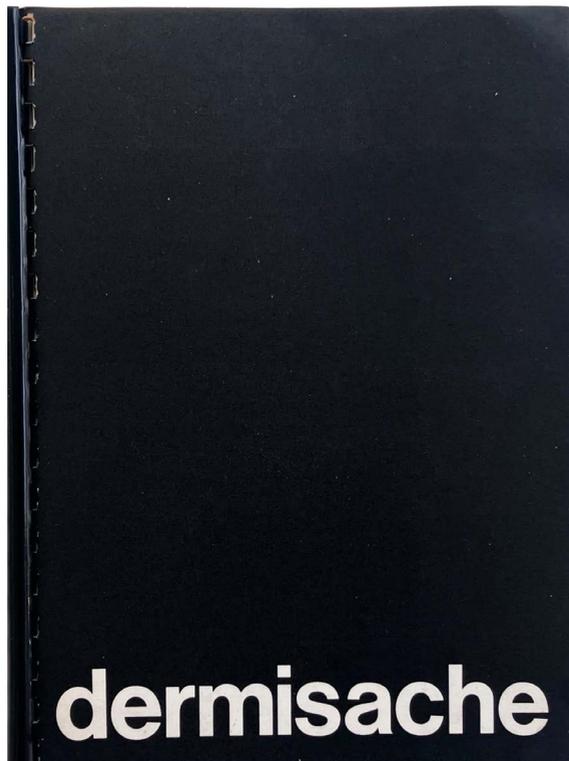
**The rare Dermisache publication
from the centro di arte y comuni-
cacion.**

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

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

From the edition limited to 2,000 copies.

£550



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 by Warhol.

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

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

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

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.

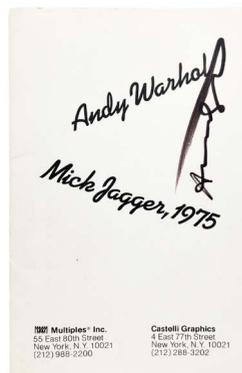
This prospectus / catalogue for Warhol's famed series of screenprint portraits of the Rolling Stones' Mick Jagger includes a card of each of the published screenprints in a printed wrapper with the edition details to the interior. This exceptional example, from the collection of Warhol's friend and collaborator, 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).

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

£25,000



Christian Boltanski's unique appropriated book object / multiple / sculpture.

42. BOLTANSKI, Christian. Touratier, Jean-Marie. Farce. Paris. Editions Galilée. 1979.

8vo. (190 x 136 mm). Leaf with printed publication collection details, half-title with 'Du Même Auteur' verso, title with justification verso, the 2 leaves with 'préfarce', the following 2 leaves with 'prologue' and all remaining text leaves with rectangular excision, metallic grill mounted within excision after leaf with 'première série des ouvertures' to show a worked sugar lump mounted to rear inner wrapper and imprisoned within. Original publisher's black printed wrappers with abstract decorative patterning by Boltanski, printed title in red and black to front wrapper, title in white to spine.

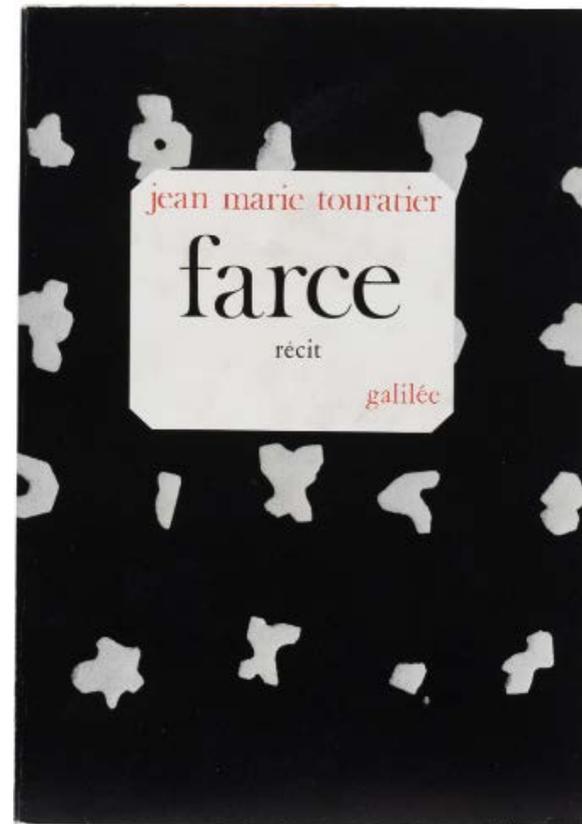
From the edition limited to 50 numbered copies, signed in pencil by Boltanski.

Boltanski's book object multiple - produced in collaboration with Touratier - features a copy of Touratier's 'Farce' with a fictitious justification referring to Boltanski and all pages after the 'Préfarce' with a small excised section forming a box within the pages of the book. In this box, Boltanski has affixed a shaped section of sugar in the form of a trefoil or vertebra. This segment of sugar is itself imprisoned behind a grille that has been affixed to the first leaf of text proper ('première série des ouvertures'). The justification describes it as follows: '... comprenant un sucre taillé ... dans un cage en grillage ...'.

'Special edition of 50 numbered copies including a sugar lump, covered in mesh, set in a cube-shaped hollow cut in the pages of the book, turning it into a 'livre-objet'.' (Bob Calle).

[see Calle: 'Contributions to books', pg.126; for other 'Sucres Taillés' see Bob Calle's 'Archives Christian Boltanski 01', Paris, Editions 591, 2000, pp. 95 - 104] pg.126].

£7,500



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

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

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.

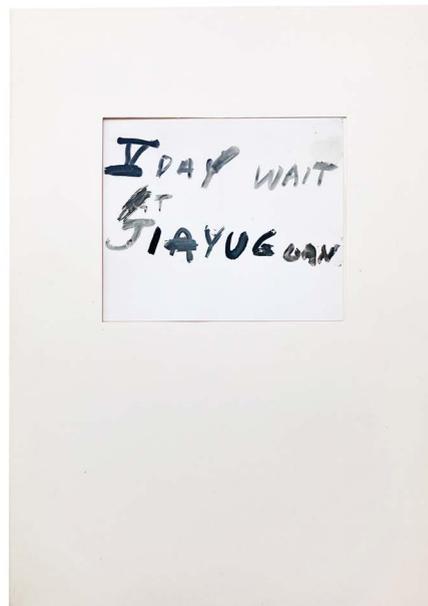
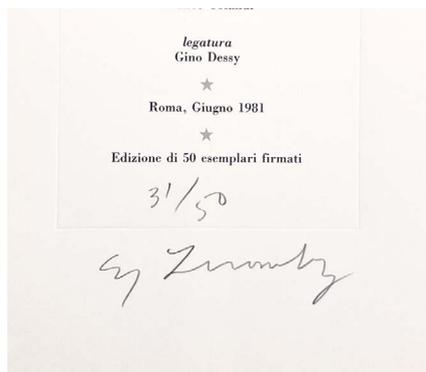
From the edition limited to 50 copies signed and numbered by Twombly in pencil.

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

£5,500



**Nauman exhibition poster from
Leo Castelli Gallery (1985).**

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

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

The poster shows 'Big Welcome', a neon sculpture by Bruce Nauman.

£200



**Poster for an exhibition
of Nauman at Leo Castelli
Gallery (1994).**

46. **NAUMAN, Bruce Nauman. Celebrating 25 years with Leo Castelli. 22 January - 19 February 1994. (Exhibition Poster). New York. Leo Castelli. 1994.**

*Folded sheet, (55.88 x 35.56 cm)
Printed in colour recto only.*

The poster shows Nauman's 'Falls, Pratfalls + Sleights of Hand' work (1993).

Folded as issued.

£100



The AA monograph on Paolozzi produced in collaboration with the artist and with an original signed colour lithograph.

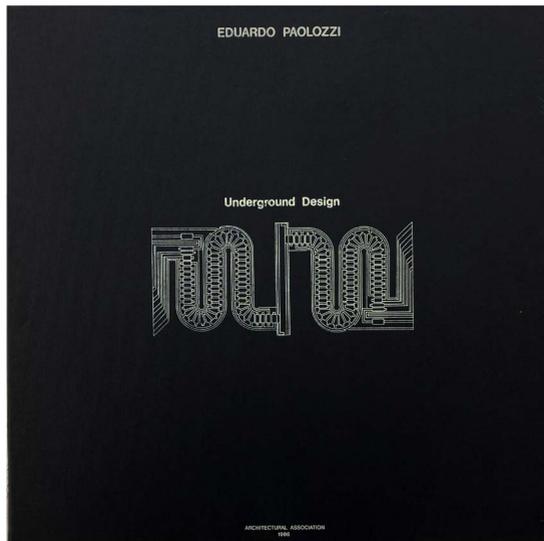
47. PAOLOZZI. Cook, Peter (Introduction). Folio X: Eduardo Paolozzi. Underground Design. London. Architectural Association. 1986.

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

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).

£650



The deluxe edition of *Yea* published by Sam Francis' own press and with his original painting to the binding.

48. FRANCIS, Sam. Corman, Cid. *Yea*. San Francisco. The Lapis Press. 1989.

8vo. (210 x 132 mm). [20 leaves; pp. (i), (i), 25, (i)]. Title with imprint, half-title and Corman's verse, final leaf with justification and colophon recto. Original stiff plain white boards with a painting by Sam Francis to covers and over spine.

From the edition limited to 250 copies, with this one of 25 copies signed by Francis and bound in white paper-covered boards with an original colour painting by Sam Francis on the covers and over the spine covers.

'YEA was designed and printed by Lee Ferriss at The Lapis Press Studio in Emeryville, California. The type is Baskerville, and the paper is Mohawk Superfine ...'. (From the colophon).

£12,500



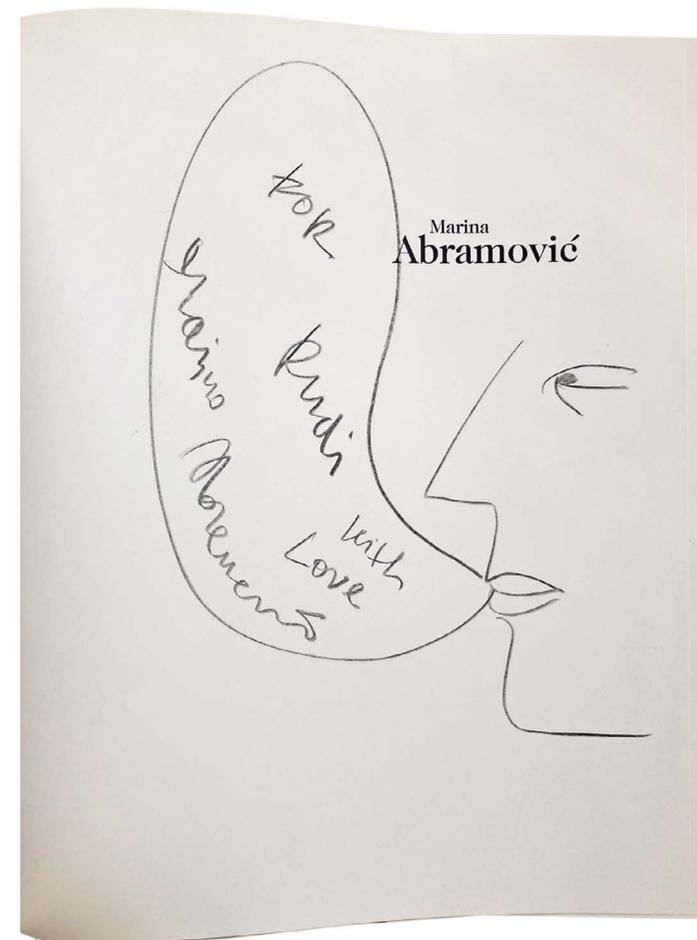
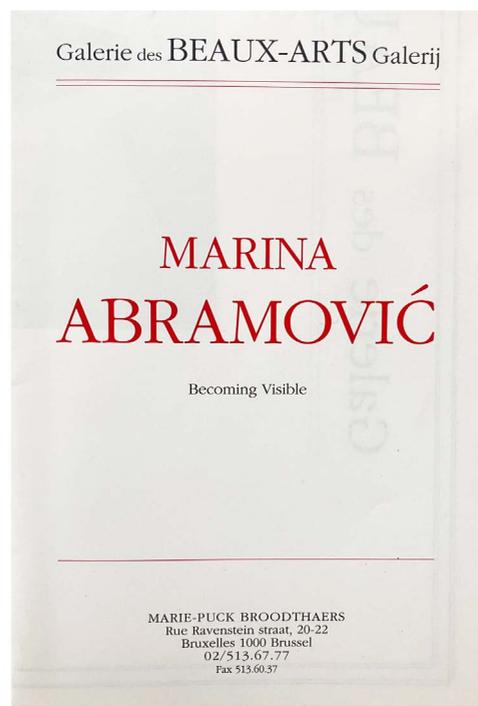
Germano Celant's iconic monograph of Marina Abramovic with a signed drawing by her dedicated to Rudi Fuchs.

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

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

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

£1,250



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

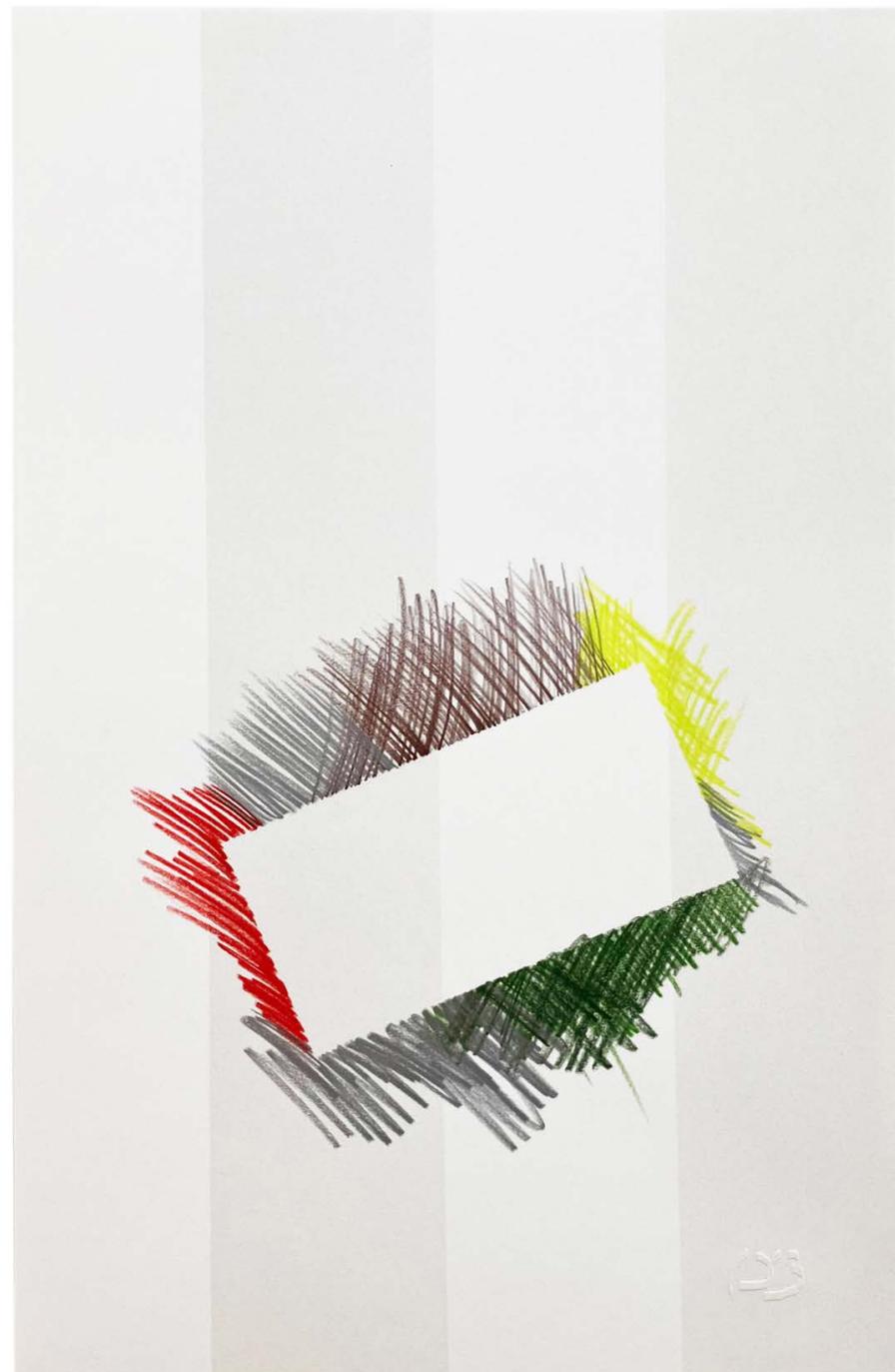
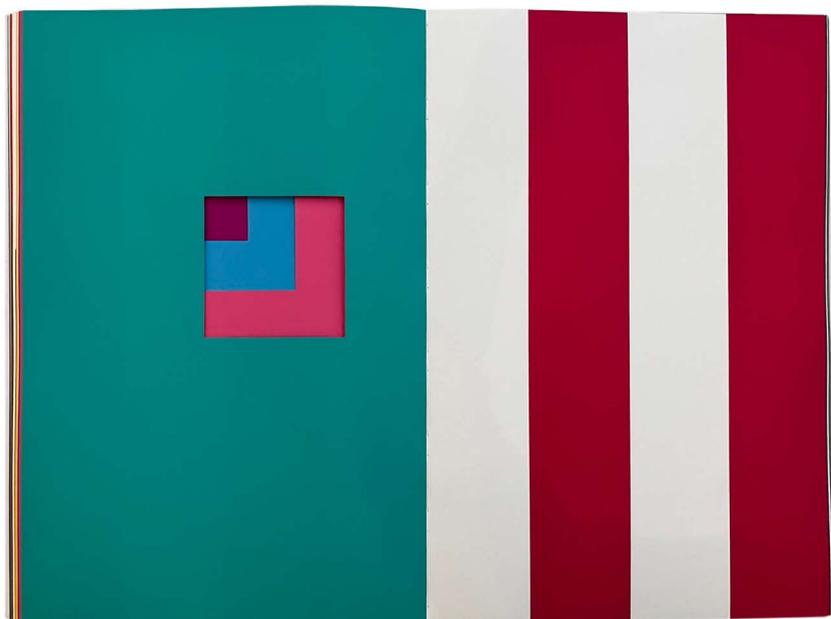
**50. BUREN, Daniel. Césaire, Aimé. *Cahier d'un Retour au Pays Natal*.
Paris. Editions du Solstice. 2004.**

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

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

The original drawings are executed in crayon; 2 in colour and 2 in black crayon. They are each stamped with Buren's blindstamp.

£17,500



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

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