



**artist
books
and
ephemera**

**100
years**

SIMS REED RARE BOOKS

artist books and ephemera 100 years

*200 items with precursors **

Descriptions have been heavily abridged for the purpose of this catalogue. Please contact us for full descriptions and further images.

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[1] Apollinaire:
Case d'Armons
£110,000

[2] van Doesburg/
Schwitters:
kleine dada
soirée
£25,000

[3] Schwitters:
elementar
£1,750

[4] Arp:
Pyramidenrock
£3,500

1 APOLLINAIRE, Guillaume
Case d'Armons
(à la Batterie de Tir devant l'Ennemi 38e[me] Réglimen] d'Art, 45e[me] Batterie). Aux Armées de la République. (1915)

Guillaume Apollinaire's extraordinary calligrammatic tour de force printed at the front in the First World War in very limited numbers.

From the edition limited to 25 copies numbered in scarlet ink and initialled 'G. A.' by Apollinaire.

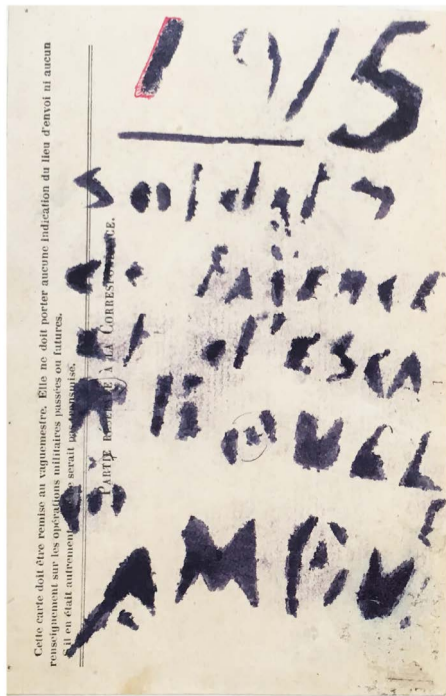
Apollinaire's calligrammatic poems appear here, in the very scarce 'Case d'Armons' for the first time. Apollinaire had planned an edition of 112 copies which he refined shortly afterward to 60 copies (he imagined that 'ce sera une vraie rareté') with an edition de tête of 5 large paper copies; subscription bulletins for 55 copies for 20 Francs and 5 (large paper) for 50 Francs were issued in July 1915. Orders were to be addressed to 'Brigadier Guillaume de Kostrowitzky' (Apollinaire's real name) but at this point, Apollinaire learnt that commerce of any kind was forbidden 'aux Armées' and the subscriptions were retracted. Despite the ban, Apollinaire decided to continue with the publication with a much stricter limitation of 25 copies, all of which were issued to close friends and military colleagues. Each copy was numbered by Apollinaire in scarlet ink and initialled (as for this example) and most surviving copies also include a personal presentation from the poet.

At the time of publication, Apollinaire's 'calligrammes,' as they appear here, were described by the poet as 'idéogrammes lyriques'; he was yet to coin the neologism which seems to appear first in a letter from Apollinaire to Tristan Tzara.

Please contact us for a full description of the contents. A full census of known copies is also available on request.

8vo. (221 x 150 mm). [22 unnumbered leaves]. Contemporary morocco-backed marbled paper boards, later morocco box.

[see 'De Delacroix aux Surréalistes: Une Siècle de Livres' by Julien Bogousslavsky, Lausanne, 2020; see 'Inventing Abstraction 1910-1925', MoMA, 2013].



2 DOESBURG, Théo van & Kurt Schwitters
kleine dada soirée
(The Hague). (1922/ 1923)

An excellent example, never folded, of the first issue of the iconic 'kleine dada soirée' poster.

This programme/poster by Théo van Doesburg and Kurt Schwitters details the events for the travelling show they had devised towards the end of 1922. Their proposed tour of Holland was to start in The Hague in December 1922 but had to be postponed due to problems with Schwitters' passport. On January 10th, 1923, Schwitters and van Doesburg appeared at the Haagsche Kunstkring (the details are at the upper right of the poster together with the address 'Binnenhof 8') and the performance featured van Doesburg's 'dadasofie', 'ragtime-dada' by Erik Satie and Schwitters' sound poetry. The chaotic typography of the poster, in typical dada style, features random capitalisations, variations in typography, the text at variable and peculiar angles, manicules, small vignettes, a quotation from Tristan Tzara etc., all against a background with 'dada' printed in red.

(300 x 300 mm). Lithograph in red with additional printing in black recto only on thin newsprint paper.

[see 'Dada in the Collection of the Museum of Modern Art', New York, 2008, pp. 102 - 105; see Ades pp. 125 - 126 which describes the series of 'kleine dada soirée' performances (but without naming them) in Schwitters' words].



3 (HOCH, Hannah). Kurt Schwitters
elementar. Die Blume Anna / Die Neue Anna Blume / eine Gedichtsammlung / aus den Jahren 1918-1922 Einbecker Politur Ausgabe von Kurt Merz Schwitters
Berlin. Verlag Der Sturm. 1922

Hannah Höch's copy of her dada colleague Kurt Schwitters' collection of typographic sound poems.

The front inner wrapper features Hoch's circular estate stamp with the text 'HANNAH HOCH / ROSSNER-HOCH / NACHLASS / SAMMLUNG'.

The extraordinary success of 'Anna Blume' (1919) prompted two further collections of poetry and prose by Schwitters to imitate it in their title, the present work and 'Memorien Anna Blumes in Bleie.'

'Die Blume Anna' contains some of the earliest manifestations of Schwitters's Dada sound-poems. The poem that forms the conclusion, a typographical picture-poem entitled 'Gesetzes Bildgedicht', is addressed more to the eye than to the ear - shaped optically as well as phonetically.

8vo. (230 x 156 mm). [16 leaves; pp. (iii), 32]. Green printed paper wrappers.



4 ARP, Hans
Der Pyramidenrock
Zurich/Munich. Eugen Rentsch Verlag (1924)

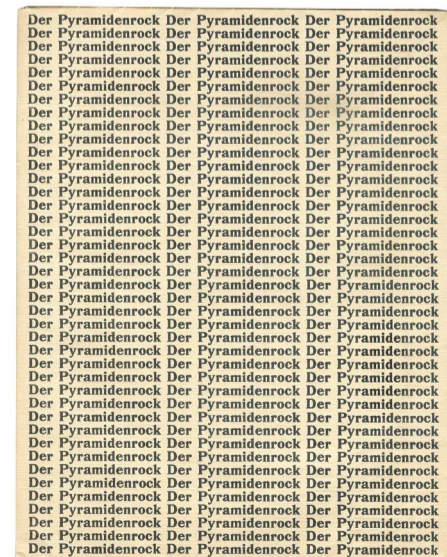
First edition of Arp's poems.

Written in German in four-line stanzas with varying meters, 'Der Pyramidenrock' (the Pyramid Dress) was Arp's third collection of Dada verse after 'Der Vogel Selbdritt' (the Bird Thrice with Itself) and 'Die Wolkenpumpe' (the Cloud Pump) both published in 1920. Including poems such as 'sekundenzeiger' (the Second Hand), 'arabische sanduhr' (Arabic Hourglass) and 'Die gebadete Urtext' (the Washed Urtext), this collection of thirteen poems demonstrates Arp's increasing poetic confidence.

The portrait frontispiece appears to have been done by Modigliani in 1914 in Paris when Arp became acquainted with Picasso, Apollinaire and other leaders of Modernism.

4to. (252 x 196 mm). [36 leaves; pp. 70]. Wrappers.

[Bleikasten - Aa29].



5 BRASSAÏ (Gyula Halasz)
Histoire de Marie par Brassaï, avec une introduction par Henry Miller
Paris. Editions du Point du Jour. 1949

Breton's copy with a presentation from Brassaï.

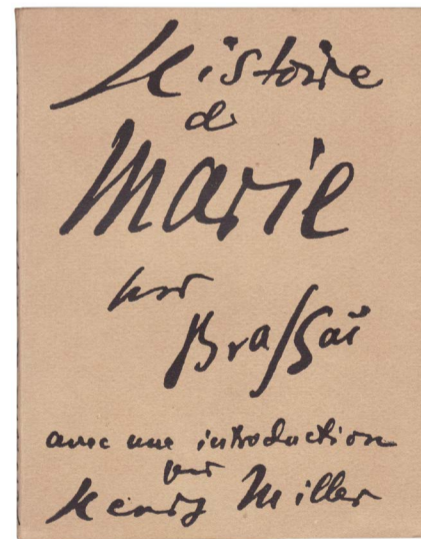
From the first edition limited to 2,626 copies, with this unnumbered copy on vélin des Papeteries de France.

From the library of André Breton, with a presentation from Brassaï to Breton on the colophon: 'Pour André Breton / Ces annonces faites par / Marie / Souvenir amical de / Brassaï / Paris, vendredi treize, mois de / Marie, 1949.'

Also included, loosely inserted, is the original invitation to the signing of the book by Brassaï: 'Brassaï signera / L' Histoire de Marie / à la Librairie de / l'Arc en Ciel / 17 rue de Sèvres / Samedi, le 18 Juin de 17-19h.'

Brassaï, born Gyula Halasz in what is now Romania, was a prolific photographer who documented the seamier side of Parisian life. This collection of Brassaï's poetry, introduced by his friend Henry Miller, demonstrates that he was more than that. Divided into three sections, 'Propos de Marie', 'Le Procès de Marie' and 'Repertoire des Mots-Clés de Marie', the poetry is decidedly surreal in tone.

12mo. (165 x 128 mm). [48 leaves; pp. 90, (i)]. Wrappers.



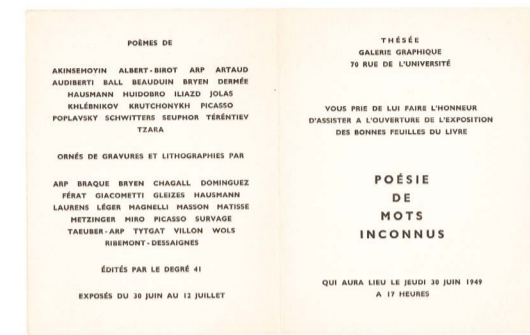
6 ILIAZD
Poésie de Mots Inconnus
Paris. Le Degré 41 / Thésée Galerie Graphique. 1949

The scarce invitation to the opening of the exhibition of Iliazd's typographic masterpiece of visual, phonetic and sound poetry: 'Poésie de Mots Inconnus.'

A typical example of Iliazd's clear typography and likely printed by Imprimerie Union the invitation is printed in characteristic capitals only. The vernissage for the exhibition of the 'bonnes feuilles du livre' took place on '30 juin 1949 à 17 heures' at Louis Broder's 'Thésée Galerie Graphique' in rue de l'Université. The invitation lists the contributing poets and artists in full (using their surnames only) and details that the invitation is

issued 'de la part de Louis Broder'; the exhibition continued until July 12th.

16mo. (210 x 135 mm, unfolded).



7 ILIAZD
Poésie de Mots Inconnus
Paris. Le Degré 41. 1949

Wols' 'exemplaire de compagnon' of Iliazd's typographic masterpiece of visual, phonetic and sound poetry, a beautiful anthological work of the poetic avant-garde.

From the edition limited to 158 copies, with this one of 41 'Compagnon' examples numbered 'XXIX' in Roman numerals and printed for Wols ('Compagnon XXIX Wols' printed in purple) and signed and dated ('26250') in black crayon by Iliazd to the justification (i.e. leaf '3' with Dominguez' engraving).

Wols' contribution to 'Poésie de Mots Inconnus' is a dry-point engraving to leaf 16 as an illustration to Iliazd's own 'Morceaux de Théâtre', three excerpts from his works 'L'Ane à Louer' (1919), 'Ile de Pâques' (1919) and 'Janko Rois des Albanais' (1918). Wols was the pseudonym of Alfred Otto Wolfgang Schulze (1913-51), a German artist and a leading light of the Tachist school, who, although noted during his lifetime, was recognised as a pioneering abstract expressionist post mortem.

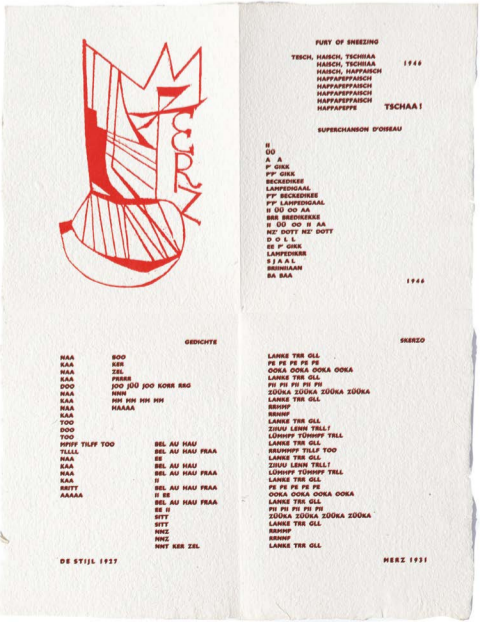
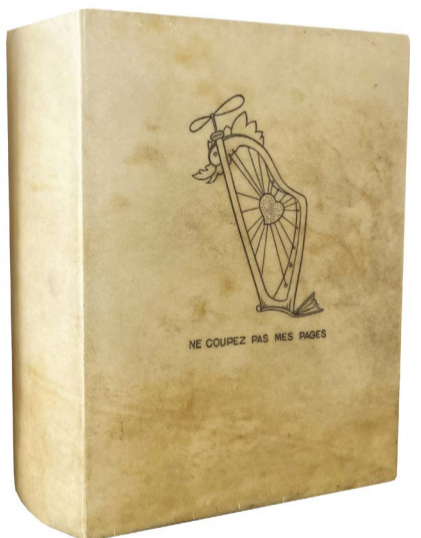
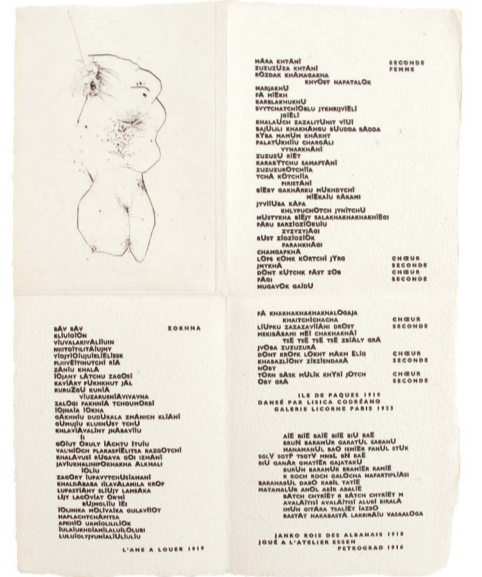
This anthology of 'forgotten phonetic poetry' by Georgian-born poet-publisher Iliazd was published as his response to an intellectual argument against the Lettrists and Isidore Isou. Iliazd had assembled examples of visual and sound poetry (dada, Futurism, zaum, calligrammatic and so on) to demonstrate a historical context denied by the provocative Isidore Isou and a younger generation of iconoclastic Lettrists. A battle of letters had developed over the previous couple of years and 'Poésie de Mots Inconnus' was to be Iliazd's published riposte after the chaotic mêlée that concluded his 1947 lecture 'Après Nous le Lettrisme'. Iliazd's response to the Lettrists was a remarkable interplay of typographic innovation and illustration, a demonstration of the novelties of the pioneers of visual poetry combined with the illustrative printing techniques of the visual avant garde (see below for a complete list of the poets and artists involved). As per Johanna Drucker: '[Iliazd] was not so much working at a mimetic redundancy of verbal and graphic qualities as he was demonstrating the theatrical potential of the page.'

After this publication, Iliazd's oeuvre ceased to be retrospective; the work was the realisation of his highly respected role as editor/publisher

& artist and the template for his meticulous future productions. The book was dedicated: 'in recognition of our companions' and the pages were printed by letterpress by Alexander Zasypkine and the Imprimerie Union.

Small 8vo. (175 x 138 mm). [29 leaves each folded in 4]. Paper wrappers, jackets and parchment wrappers.

[Isselbacher 30 - 32; Chapon 293 / 294; see Cramer Picasso 54 & Miro 19; see Johanna Drucker's 'Iliazd - A Meta-Biography of a Modernist', 2020, pp. 160 - 174].



Brassaï: [5]
Histoire de Marie
de Marie
£1,250

Iliazd: [6]
Poésie de Mots Inconnus (invitation)
£450

Iliazd: [7]
Poésie de Mots Inconnus
£27,500

[8] Warhol:
A Gold Book
£32,500

[9] Rot[h]:
Book B
£15,000

[10] Hausmann:
Courier Dada
£4,500

[11] Rühm:
rhythmus r
£1,750

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

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

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

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

'A Gold Book ... is the most elaborate of Warhol's editions. He also printed thirteen of the plates on gold paper - inspired, according to Charles Lisanby, by the gold-leaf furniture lacquered with black designs they had seen on their trip to Bangkok.' (F & S pg. 321).

Small folio. (370 × 282 mm). [20 unnumbered leaves: 14 leaves of gold paper (including half-leaf for title + 6 leaves of cream laid paper). Gold-paper covered boards with collage decoupé lithograph.

[F & S IV.106 - 124].



9 ROT[H], Di[e]ter
Book B
(Providence, Rhode Island?). (By the artist). (1958-64)

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

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

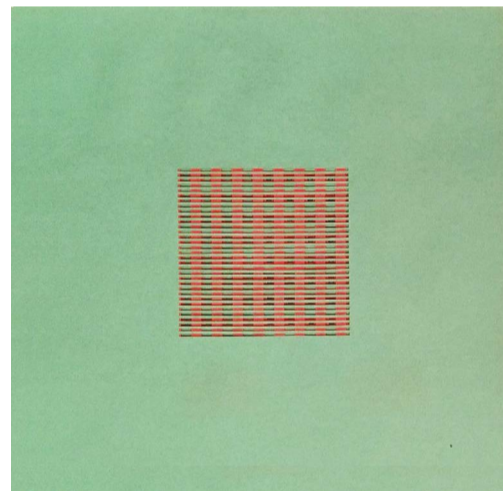
'As of 1958, Roth created works that rest between print-making and books, the so-called 'slot books'. Using black, white or colored square sheets of paper,

he cut out precise shapes in various sizes, most of them being rectangular, others more complex, resulting in loose stacked sheets with window-like images peering through layer after layer of pages. Rotating and reordering the sheets, the viewer can change the visual sequence and interact with the work ... Roth worked on the idea of rearranging pages for some time. He would change the width of the slots, select different angles for them, and alter the number of sheets and their colors ... these early hand cut [sic] Roth books are considered important and rare 'incunabula' in the development of the artist's book.' (The Dieter Roth Times).

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

'Roth identifies only 8 copies completed in his Collected Works volume 20.' (The Dieter Roth Times). Accordingly, this would make the present copy the last of the edition.

Square folio. (424 × 428 mm). [26 leaves]. Loose as issued in black wrappers, original grey cloth box.



10 HAUSMANN, Raoul
Courrier Dada. Suivi d'Une Bibliographie de l'Auteur par Poupard-Lieussou
Paris. Le Terrain Vague. 1958

The édition de tête with Raoul Hausmann's original gouache.

From the édition de tête limited to 50 copies on 'papier Roto-Creme' with an original colour gouache by Hausmann, signed and dated in ink; the ordinary edition of the book has no limitation.

This collection of texts by Hausmann includes 'Dada est plus que Dada', 'Dada contre de l'Esprit de Weimar', 'Antidada et Merz', 'L'impossibilité du possible' and so on.

8vo. (192 × 142 mm). pp. 157, (1). Wrappers.



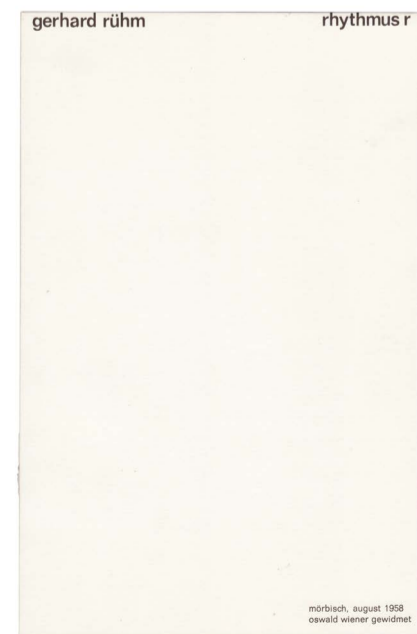
11 RUHM, Gerhard
rhythmus r
Mörbisch. 1958

A very good copy of the very scarce first edition of Gerhard Rühm's ground-breaking artist book.

'rhythmus r', is a key work of Gerhard Rühm, a program of linguistic concretism implemented consistently through all the senses. This printed version uses the mechanical flexibility of the typewriter and communicates the associative content of the written word by the spatial arrangement of words beginning with the letter 'R'. When read, the eye wanders up and down the pages, columns of R-words are printed close to page edges, the leitmotif of 'regen rauscht' or 'rain rushing' cascading to - almost over - the page sides. The acoustic recorded version is loud - Rühm producing torrents of rain, paper tears, with listeners following the 'R' verb series 'rauscht reibt rast' (Roar, rub, rest).

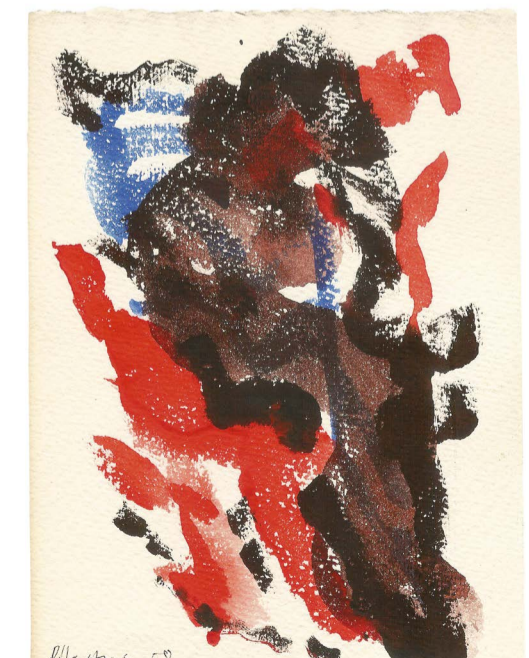
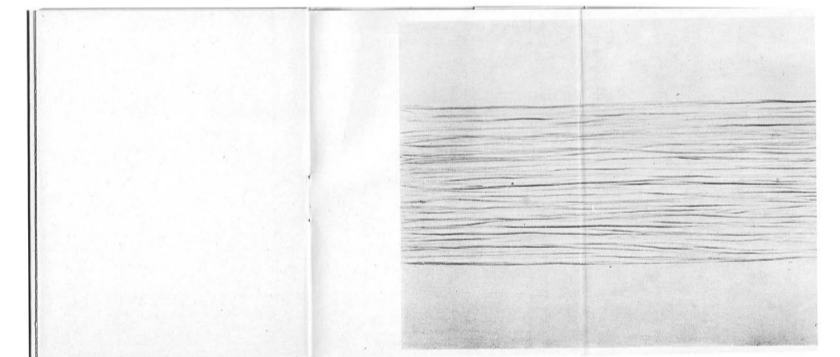
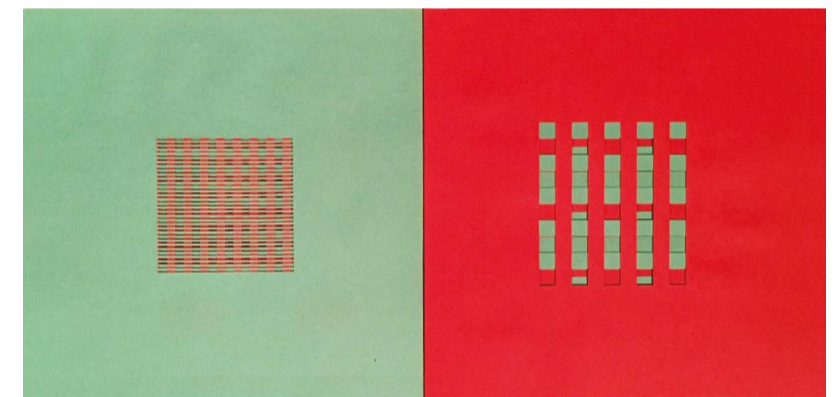
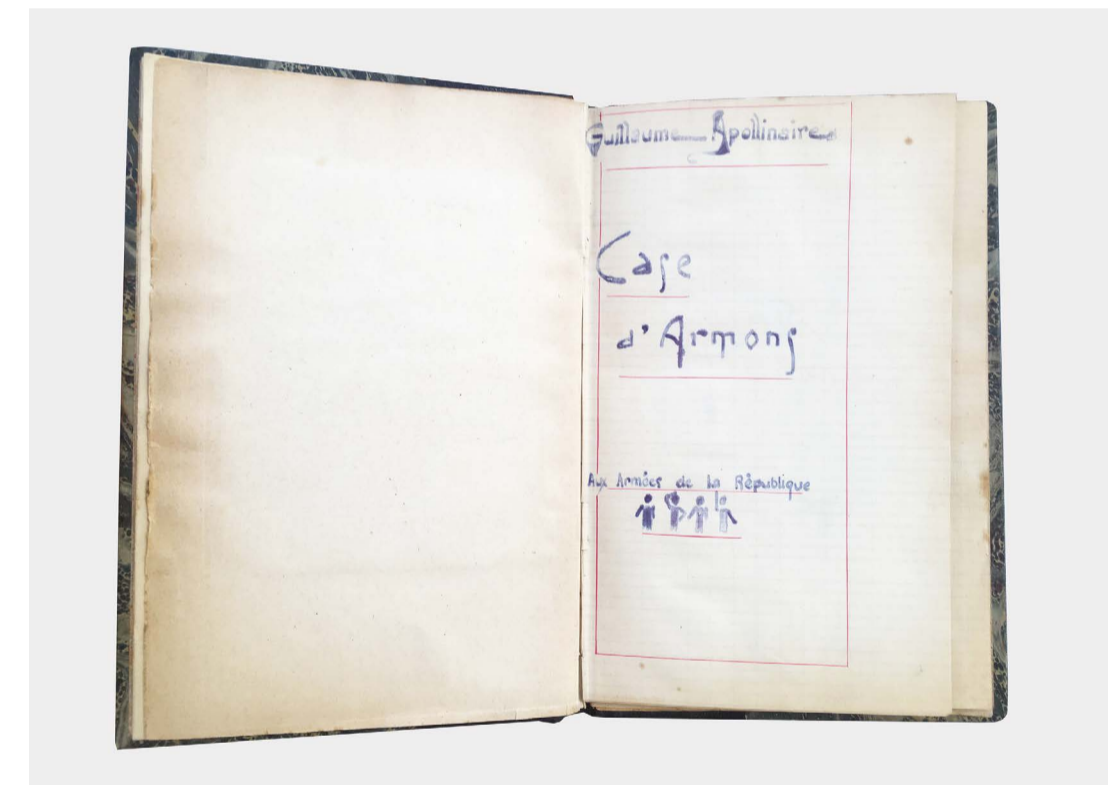
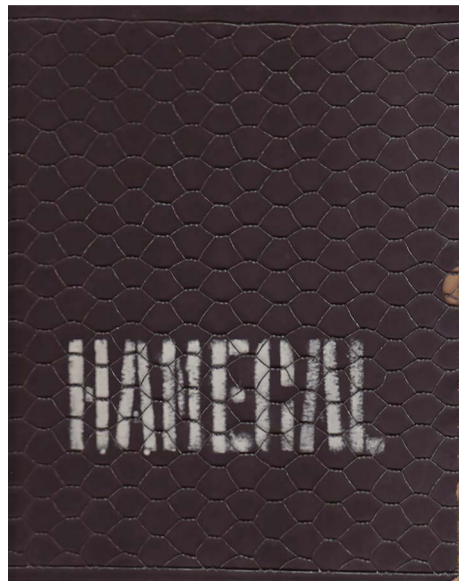
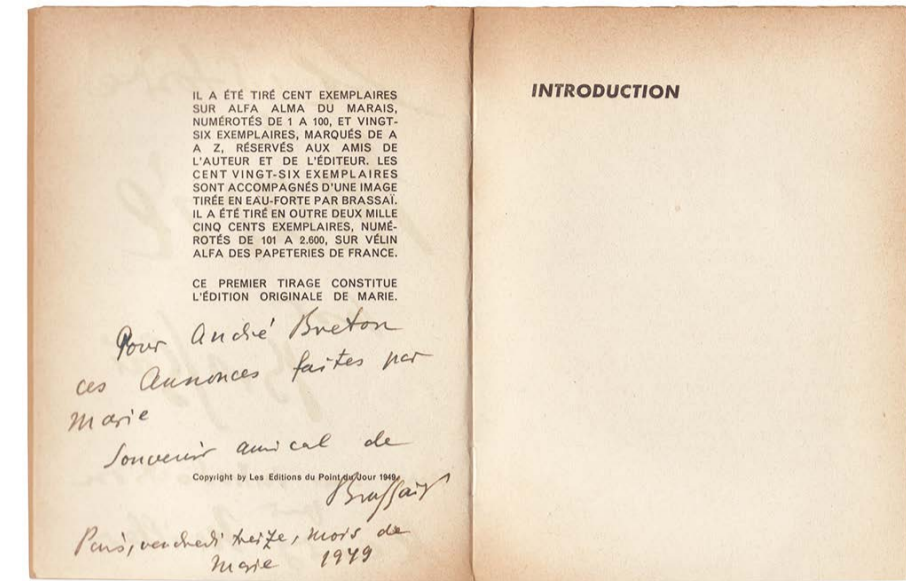
With the artist book, Rühm has also attempted to produce a similar acoustic sensation with one of the pages being a sheet of abrasive pink sandpaper. The printing on the verso of the sandpaper sheet reportedly resulted in numerous production problems, which ensured that the book, issued in an unknown but likely small edition, remains a Rühm rarity.

Tall 8vo. (240 × 154 mm). [15 unnumbered leaves including blanks on various paper stock]. Wrappers.



Images
(top to bottom, left to right):

Brassai, No. 5;
Martin, No. 16;
Apollinaire, No. 1;
Rot[h], No. 9;
Manzoni et al., No. 12;
Iliadz, No. 7;
Warhol, No. 8;
Hausmann, No. 10



[12] bonalumi-castellani-manzoni £750

[13] Mathieu: Catalogue & Maquette £12,000

[14] Manzoni: 12 Linee £4,500

[15] Ebeling: Geometrisch £450

12 MANZONI, Castellani & Bonalumi bonalumi - castellani - manzoni Roma. Galleria Appia Antica. 1959, aprile

A very scarce, early exhibition catalogue for the group show by Piero Manzoni and his close artistic allies Bonalumi and Castellani.

The exhibition at Galleria Appia Antica took place from the 3–15 April 1959 and was the second group show of the trio (the first was at Galleria del Prisma in Milan in February) in 1959. The text is by Leo Paolazzi, a poet and friend of Manzoni, who later used the pseudonym Antonio Porta. Manzoni's contribution to the catalogue is an untitled 'Achrome' from 1958.

'In the late 1950s, Agostino Bonalumi met fellow Milanese artists Enrico Castellani and Piero Manzoni. As each was interested in the artwork as a material entity, a close association developed between the three. The esteemed critic Gillo Dolfes coined the term 'pittura oggetto' to describe their work; building on Lucio Fontana's conceptual innovations, they attended to the artwork as an object in its own right rather than as a strictly representational form.' (Phillips online).

12mo. (124 × 98 mm). [6 unnumbered leaves]. Wrappers.



13 MATHIEU, Georges Catalogue [together with:] Original Maquette Rio de Janeiro. Museu de arte moderna. 1959

The catalogue together with its original maquette for Georges Mathieu's exhibition held in Rio de Janeiro in 1959.

The maquette is comprised of 20 pages and is illustrated with numerous pen and ink drawings by Mathieu. The design closely matches that of the finished printed catalogue which is also offered here.

The copy of the published catalogue, also present, is signed on the front cover by Mathieu and inscribed 'Pour Lucia'. The artist has also signed the first page 'Telman Kahn / 59 Mathieu' and added a flourish with a small drawing.

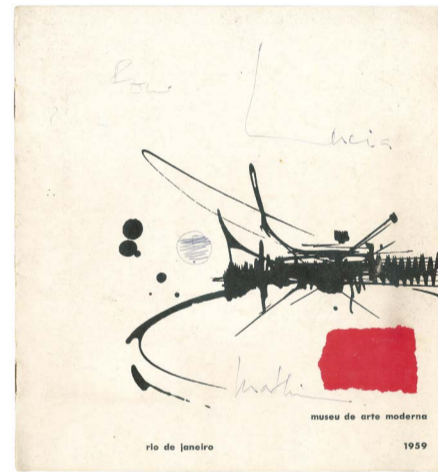
Georges Mathieu developed a highly distinctive Abstract Expressionist style, which grew out of an emotionally driven, improvised and intuitive act of painting. In 1947 Mathieu joined forces with Camille Bryen to organise an exhibition of the tachist-oriented work he designated 'non-figuration psychique'. The paintings of Mathieu's he

called 'lyrical abstractions' are beyond the constraints of tradition and formal regulative systems, placing Mathieu with Fautrier and Dubuffet as an important exponent of French Informel. Up to 1951 Mathieu continued to organise group shows, using them to demonstrate as one of the first Europeans to do so the importance of American Abstract Expressionism. Georges Mathieu was particularly interested in Jackson Pollock and his spontaneous gestural handling of paint.

Somewhere between Happening and Action Painting, Mathieu succeeded in producing a decoratively linear painting reminiscent of calligraphy. Mathieu continued to perform his Action Paintings throughout Europe and, in 1957, in Tokyo to universal acclaim; his works were shown at special exhibitions in Paris and New York in 1950 and 1952. Mathieu participated in numerous international exhibitions, including documenta II in 1959.

Please contact us for full details of the maquette.

2 vols. Square 8vo. (Maquette: 214 × 204 mm; Catalogue: 208 × 194 mm). [Catalogue/maquette: 10 unnumbered leaves, wrappers included].



14 MANZONI, Piero & Vincenzo Agnetti 12 Linee Milan. Azimut. 1959

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

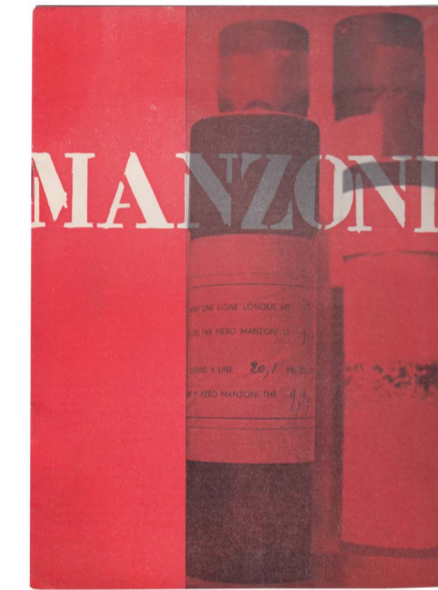
'12 Linee' was held at Azimut in Milan's via Clerici from December 4th to December 24th, 1959. Manzoni had begun to execute his 'Linee' earlier in the same year, using a roller, brush or other method to make a continuous line on a scroll of paper. The scroll, its details noted, would then be rolled up and placed in a cylinder which was then sealed before labelling with the length of the line, the date of creation and the artist's signature (some also featured an external representation, a sample, of the content). The cylinders were not to be opened but were to be displayed and purchased as found.

'For Manzoni, a painting has to be, first and foremost an act of giving, a wonderful charge, and that's all. All boiled down to pure art ... his pictorial sense has completely disappeared [sic] - as a matter of fact, they are endlessly long, interminable lines ... Traced on strips of paper and then rolled up, these lines are inserted into tubes, suitably coloured and sealed, and

the length of each is marked on the container, but it refers to the title rather than the actual length [sic] ... In front of these works, all useless chatter concerning painting, transitions and beloved returns fades ... In each of these lines, predominant is the immediate and irresistible embrace of Kierkegaard's Eros ... a catharsis that geometrically repeats itself beyond the present and beyond useless expression.' (From Vincenzo Agnetti's 'Piero Manzoni: The Lines').

Small 4to. (240 × 170 mm). Wrappers.

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

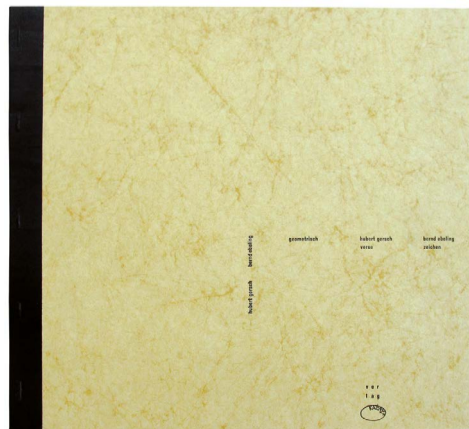


15 EBELING, Bernd & Hubert Gersch Geometrisch Wuppertal. Verlag Kalender. 1960

The collaborative artist book 'Geometrisch' with verse by Hubert Gersch and illustration by Bernd Ebeling. From the edition limited to 50 copies, this copy unnumbered but with Ebeling's original lithograph on red silk signed in black ink by the artist.

Verlag Kalender, the Wuppertal-based imprint founded and run by Bernd Ebeling and Hansjoachim Dietrich published a number of Concrete and Fluxus-related projects (Wuppertal was the site of the first explicit Fluxus exhibition at the Galerie Parnass in 1962). This scarce artist book, a combination of Concrete verse by Gersch and with Ebeling's signed print precedes the Fluxus association.

Square 4to. (275 × 300 mm). [7 unnumbered leaves]. Wrappers with cloth-backed spine, as issued.



16 MARTIN, J. V. & Jorgen Nash Hanegal. Gallisk poesialbum med illuminationer af J.V. Martin og tegninger af digteren Paris. Edition Internationale Situationniste. 1961

A striking collaborative work by the poet Jorgen Nash and illustrator J.V. Martin, one of 750 numbered examples signed by Nash and Martin.

Both Nash and Martin were major actors in the Situationist movement at the time of this publication and the hard-edged polemic of the work underscores this.

A very good example with a slight bump to the upper forecorner of the book and minor wear to the extremities of the black slipcase; both internal protecting cards are still present (these are usually missing from most copies) and the chicken-wire is in perfect condition.

4to. (275 × 210 mm). pp. (33). Boards and wire covered black slipcase.



was added with printed details of the change of date of the opening from January 8th to January 14th due to Belgium's 'Grève du Siècle' of 1960–61.

8vo. (210 × 100 mm). [Bifolium of card + sheet of card + leaf of thin pink paper]. Wrappers.



18 MANZONI, Piero & Enrico Castellani Castellani & Manzoni Rome. Galleria La Tartaruga. 1961

The original poster / announcement for the joint Manzoni / Castellani exhibition in Rome, 1961.

Opening on April 22nd, 1961, this joint exhibition with Enrico Castellani (the pair often exhibited together) saw Manzoni signing gallery visitors and models hired specifically for the purpose and issuing them with certificates. Manzoni thereby designated the people 'Sculture Vivendi' and assimilated them into his oeuvre. He also distributed his 'Carte d'Authenticità', a certificate that could be purchased that proved an individual a work or a part of a work depending on the price paid. We have been unable to determine the works exhibited by Castellani.

Single sheet. (305 × 340 mm).

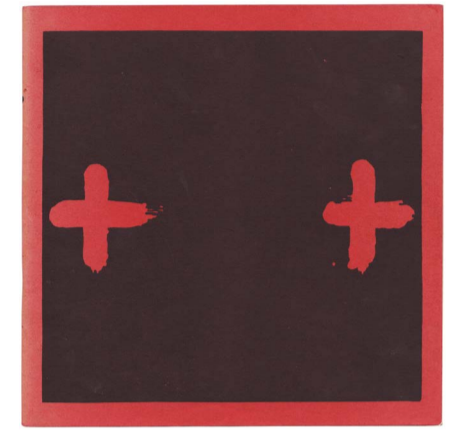


19 BEUYS, Joseph Joseph Beuys Fluxus. Aus der Sammlung van der Grinten. Stallausstellung im Hause van der Grinten. Kranenburg Niederrhein Hochstrasse 148. 26. Oktober bis 24. November 1963. Kranenburg. 1963

Important early Beuys exhibition catalogue, with over 280 works exhibited.

From the edition limited to 500 numbered copies.

Square 4to. (200 × 200 mm). pp. (26 text) + 24 black and white hors-texte plates, printed recto only. Wrappers.



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

The scarce Fluxus newspaper roll: 'Ekstra Bladet'.

'The title Ekstra Bladet is a Fluxus pun, being... 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 Euro-pean newspapers between September and November, 1962. The two-sided work is printed on newsprint, and was used to publicize the movement.' (Fluxus Codex).

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

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



[21] **Mon:**
Sehgänge
£75

21 **MON, Franz**
Sehgänge
Berlin-Zehlendorf. Wolfgang Fietkau Verlag. 1964

A very good copy, signed by Mon and accompanied by the original subscription leaf.

[22] **Nitsch:**
Hermann
Nitsch
£350

Issued as number 8 of Wolfgang Fietkau's 'Schritte für moderne und avantgardistische literatur'.

[23] **Broodthaers:**
Moi aussi...
(invitation)
£9,500

Also included is the subscription leaf for the book (160 x 140 mm), a reproduction of the rear wrapper recto with publication details verso, also signed by Mon. The covers, inners and subscription leaf were letterpress printed and designed by Christian Chruixin.

[24] **Tinguely:**
Meta-Matic
No. 10
£3,500

'Wolfgang Fietkau's series 'Schritte für moderne und avantgardistische literatur' are classics of a particular kind of Mittel-European modernist typography that bring joy to the eyes of this type and language addict trained in England and Basel.' (Simon Johnston)

[25] **Filliou:**
Ample Food for
Stupid Thought
£3,250

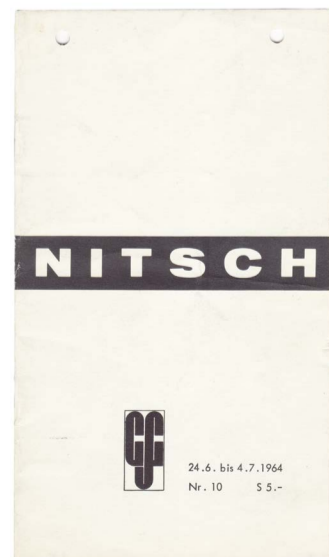
Square 8vo. (160 x 140 mm), pp. 24. Wrappers.



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

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

Tall 8vo. pp.12. Wrappers.



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

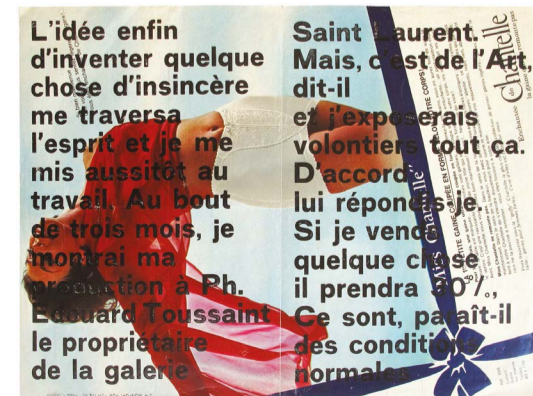
The very scarce invitation / poster / announcement for Marcel Broodthaers' first solo exhibition at Brussels' Galerie St Laurent in 1964.

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

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

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

Single folded magazine sheet. (252 x 338 mm).



24 **TINGUELY, Jean**
Meta-Matic no. 10
Cologne. Edition Hake. 1965

Jean Tinguely's extraordinary mechanical drawings produced by his constructed machine / sculpture 'Meta-Matic No. 10'.

From the edition limited to 25 copies with three original drawings produced by 'Meta-Matic No. 10', each signed, numbered and dated by Tinguely in ink.

A total of 75 drawings were produced by 'Meta-matic No. 10' using colour felt-tip pens (combinations of black, blue, orange, yellow, green and red). These drawings were divided between 25 portfolios, with each portfolio containing three of the drawings. The drawings in this portfolio are thus numbered from the 75 produced.

Square folio. (410 x 410 mm). [6 unnumbered leaves]. Loose in publisher's black card folder.



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

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

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

Bookplate pasted to box base.

Wooden box. (150 x 210 x 55 mm). 96 postcards with question printed in black recto only.



26 **RUSCHA, Ed**
Some Los Angeles Apartments
(Los Angeles). 1965

The first edition of this Ruscha artist book.

From the edition limited to 700 copies; a second edition was issued in 1970.

'His (Ruscha's) third book, Some Los Angeles Apartments returned to the more varied page layouts of Twentysix Gasoline Stations, but like the two previous books, the most common page spread contained a single photograph on the upper right-hand portion of the page. That said, the mix of layouts is richer than in the first book.' (Clive Philpot).

8vo. (180 x 141 mm). [24 leaves]. Wrappers, glassine a bit worn.

[Engberg & Phillpot B3].



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

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

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

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

Folded sheet of greenish paper. (430 x 300 mm).



28 **BRECHT, George**
Games & Puzzles / Name Kit
(New York?). (1965)

The playful and mysterious Brecht name puzzle.

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

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

Plastic box (90 x 115 x 20 mm) with compartments containing a dice, bead, stamp, pebble and other small objects or bits of paper.

[Fluxus Codex pg. 199-200].



29 **BEUYS, Joseph**
... Mit Braunkreuz. (... With Browncross).
Original Letter by Beuys to 'Monsignore Mauer'
Düsseldorf. 1966, 16 November

A highly important letter from Joseph Beuys to Monsignor Otto Mauer of Galerie Nächst Saint Stephan concerning the early multiple '... mit Braunkreuz'.

This multiple is of particular significance for Beuys' oeuvre as it incorporates so many of the themes and currents, here still in development, that came to dominate his work. It seems clear from the letter that Beuys seeks to convey that significance to Mauer, a man whose intellect would allow him to grasp it and whose influence would allow

its dissemination. Stemmler (see below) notes that an entire book could be written about the interplay of theme, content and interpretation and the interrelated significances thereof.

Please contact us for a full transcription of the letter.

Ono: [27]
Fluxorchestra
£1,250

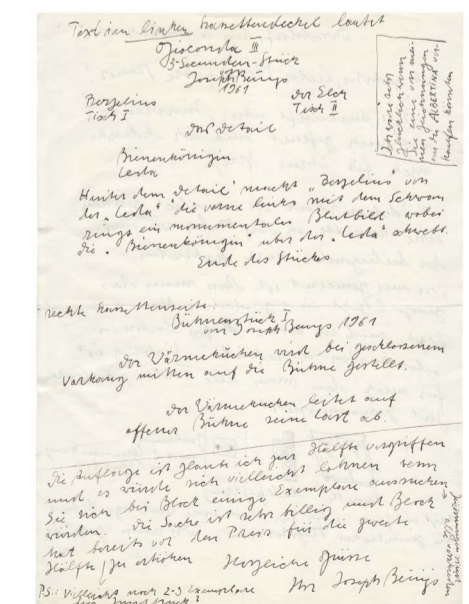
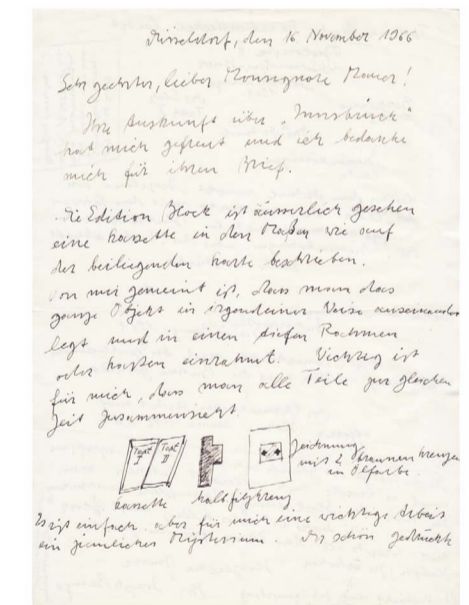
Brecht: [28]
Games & Puzzles
£1,750

Beuys: [29]
Mit Braunkreuz
£15,000

Ruscha: [26]
Some Los Angeles Apartments
£3,000

4to. (297 x 210 mm).

[see Schellman 3 for the multiple; Schellman pp. 509-510; see 'Joseph Beuys: Werbung für die Kunst', 2012, pg. 95 for this letter].



[30] Broodthaers: Moules/Oeufs/Frites/Pots/Charbon Antwerp. Wide White Space Gallery. 1966 £1,250

[31] Ruscha: Every Building on Sunset Strip £5,500

[32] Duchamp/Hamilton: The Bride Stripped Bare... £5,500

[33] Jones: Legs £5,500

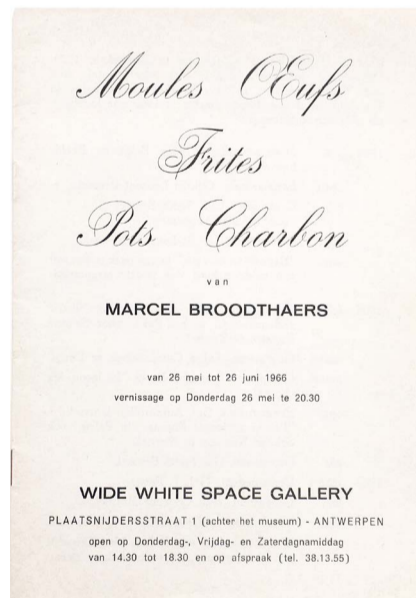
30 BROODTHAERS, Marcel
Moules/Oeufs/Frites/Pots/Charbon
Antwerp. Wide White Space Gallery. 1966

The scarce catalogue for Broodthaers' first major solo exhibition.

Held at Antwerp's Wide White Space Gallery from May-June, 1966 (with the vernissage held on May 26), 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 Broodthaer's repetitive inscription of several of the words of the title - he omits 'charbon' but includes 'cœur' - and three of his illustrated poem works: 'Ma Rhétorique (Moule)', 'Poème (Oeuf)' and 'Théorèmes (Frites)'. Each of these poem works is typically playful and typically gnomic incorporating absurdist repetitive text, word substitution, satirical aphorism and counterintuitive illustration.

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

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



31 RUSCHA, Ed
Every Building On The Sunset Strip
(Los Angeles). Edward Ruscha. 1966

The first edition first issue, signed by Ruscha on the title, of this famous and important leporello artist book.

From the edition limited to 1000 copies, complete with the small folded flap at the end of the book (at 9176 and 9171 Sunset Boulevard); this copy signed on the title page by Ruscha.

'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 ides resurfaced in a different form. The accordion-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.' (Clive Phillpot).

8vo. (181 × 144 mm). (Nine conjoined sheets with the additional small folded flap at the end of the book at 9176 and 9171 Sunset Boulevard) in leporello format; total size: 181 × 7455 mm. Wrappers and original silver slipcase.

[Engberg & Phillpot B4; Roth pp. 182 - 185].



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

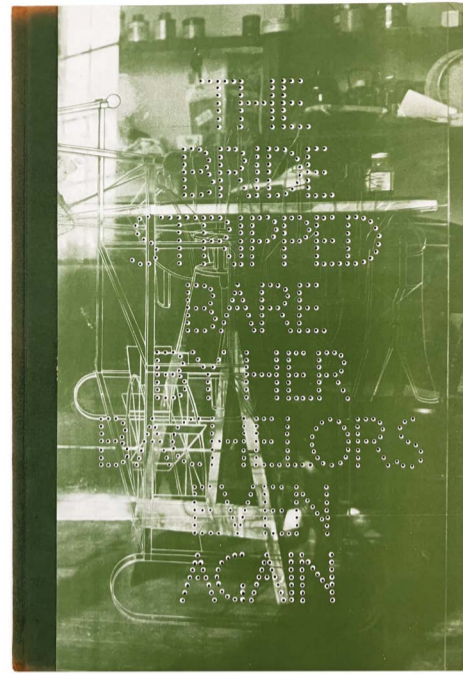
The important document/artist book detailing Richard Hamilton's reconstruction of Marcel Duchamp's 'The Large Glass', signed by Marcel Duchamp and Richard Hamilton.

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.

4to. (300 × 205 mm). (pp.32). Sude-backed green printed boards, matching slipcase.

Marcel Duchamp
Marcel Duchamp
By Richard Hamilton



33 JONES, Allen
Legs. (Billboard Poster)
(Cardiff). Welsh Arts Council. 1967-68

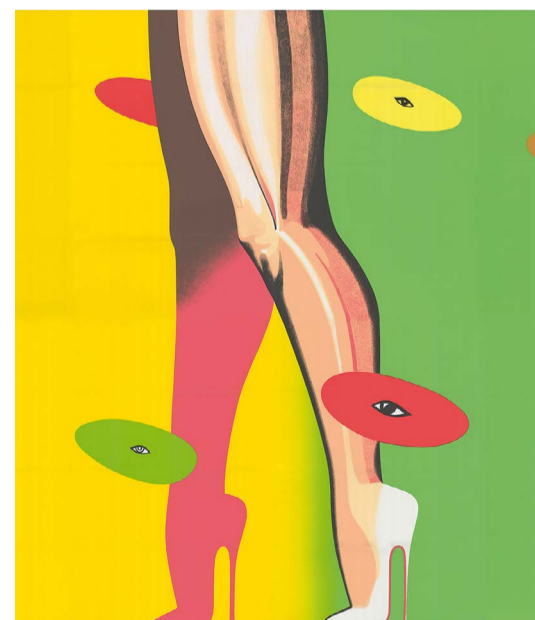
The scarce very large format screenprint billboard poster by iconic British pop artist Allen Jones.

In 1967 the Welsh Committee of the Arts Council decided to free art from museum and gallery walls and bring it more directly to the people. They commissioned some 250 posters from artists who had a connection to Wales and displayed the works in Welsh urban, industrial and rural locations. The campaign lasted 6 months and achieved its goal in generating interest; the present work by Allen Jones garnered the most attention for its eroticised depiction of female legs.

We can locate two other preserved billboard posters of 'Legs': at Tate Modern and MoMA.

12 single sheets each with colour screenprint by Allen Jones recto, credits at lower right: 'designed by ALLEN JONES published by The Welsh Arts Council screenprinted by Priestleys'; total sheet size: 2032 × 4572 mm.

[see 'Pop Impressions Europe / USA', pg. 112].

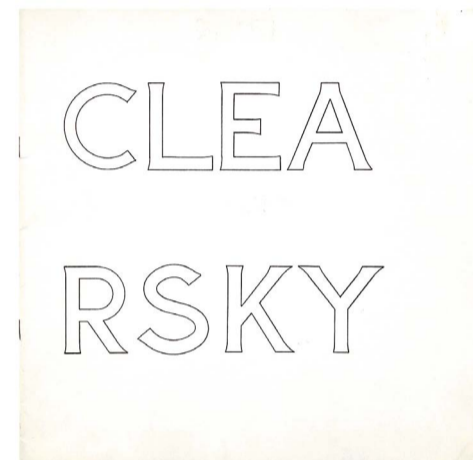


34 NAUMAN, Bruce
CLEAR SKY. (Clearsky/Clear Sky)
New York. Leo Castelli Gallery. 1967-68

The first of Nauman's two atmospheric LA artist books, signed to the rear cover.

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

Square 4to. (305 × 305 mm). [6 unnumbered leaves]. Wrappers.



35 RUSCHA, Ed
Thirtyfour Parking Lots in Los Angeles
Los Angeles. 1967

The first edition of 'Thirtyfour Parking Lots'...

'When he was working on Thirtyfour Parking Lots, Ruscha commissioned aerial photographer Art Alanis to take the photographs and told him to shoot all the empty lots he came across. While the images in the book are striking, especially those lots with herringbone patterning, Ruscha found even more to interest him in the photographs' unexpected visual features, such as the oil droppings on the ground revealed by photographing the lots without cars.'

Large 8vo. pp. 48. Wrappers and glassine dust-jacket.

[Engberg & Phillpot - Ed Ruscha Editions, B5].



36 MUEHL, Otto & Oswald Wiener
(Omo Super & GARTH +) mit extra fleischkraft
Zock. Aspekte einer Totalrevolution
Vienna. (Published by the Artists). 1967

The scarce true first edition of the ZOCK manifesto.

From the edition limited to 100 copies, numbered in green ink to the foot of the title and with matching number in pencil to front wrapper (each inscribed in the same hand).

This true first edition of the ZOCK manifesto produced by Otto Muehl and Oswald Wiener pre-dates all other known editions although MUMOK lists the first edition as that published in 1968, together with later editions of 1970 and 1971.

'ZOCK was the title of a radical anarchist program announced in early 1967 by Otto Muehl and the writer Oswald Wiener. It was intended to take art as socio-political agitation much further than had hitherto been the case with the Actionists. The short life of this inflammatory initiative was manifested in two public actions in April 1967, the Zock Exercises and the Zock-Fest. This rare first edition pre-dates the two Zock actions in April; it is dated 9th March 1967. The names of the two authors are disguised as the pseudonyms 'Omo Super' (Muehl) and 'Garth mit extra Fleischkraft' (Wiener).

Narrow 8vo. (298 × 107 mm). [5 bifolia: 10 leaves]. Wrappers.

[see Vienna Actionism: Art and Upheaval in 1960s Vienna, pp. 174-176, for later editions].

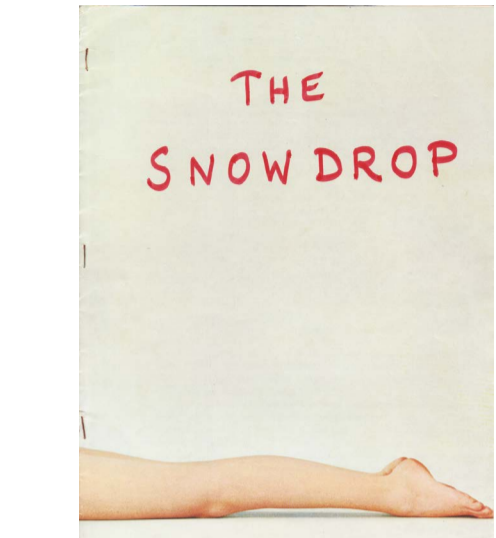


37 MARIEN, Marcel
The Snowdrop
(Exeter?). (1967)

The English translation of a screenplay by Marcel Mariën, a typescript version in a handmade wrapper by Marien.

The typescript was translated by Sarah Bowen. The play was first performed in Brussels in November 1953. This typescript was presumably executed for John Lyle for a performance at the Exeter Surrealist Exhibition. A different version was printed with additional images later in the 1960s.

4to. (272 × 219 mm). 6 leaves printed recto only. Handmade wrappers (a spread from a magazine showing Brigitte Bardot), title in red ink.



Nauman: [34] Clear Sky £5,500

Ruscha: [35] Thirtyfour Parking Lots £2,500

Muehl/Wiener: [36] ZOCK £2,750

Mariën: [37] The Snowdrop £500

Roth: [38] Stempeltheke £12,000

38 ROTH, Dieter
Stempel Theke/Stempelkasten/Stamp Thek/
Theque d'Estampes. (Rubber Stamp Box)
Dusseldorf/Stuttgart. Tam Thek/edition
hansjörg mayer. 1968/1972

Dieter Roth's Stempel Theke/Stempelkasten with an original signed 'stampdrawing.'

From the edition limited to 111 copies, each signed and numbered and with an original 'stampdrawing' by the artist.

The multiple and its contents were created in the workshop of the Galerie der Spiegel in Cologne and the box was published by Edition TAM THEK under the aegis of Karl Gerstner and Daniel Spoerri (the box was edited jointly by Gerstner and by Spoerri) in 1968, however, part of the edition - presumably those boxes that were unsold initially - were issued by Hansjörg Mayer's 'edition hansjörg mayer' in 1972 with additions, excisions and alterations by Roth. The major addition is a large 'stampdrawing' to the box interior created using the multiple's stamps, but Roth's intervention does not end there: extensive use of a black marker by Roth has altered the spine label extensively, changing his name from 'Dieter Roth' to 'Dieter Roth' with the addition of an 'e' and 'h', the publisher has been changed to 'edition hansjörg mayer' and the title of the work has been altered to 'Stempelkasten'. These alterations continue with the box interior: the justification has been modified extensively with the same black marker to reflect the same alterations in publishing details, the title and artist's name have been altered as per the spine label and Roth has signed the 'stampdrawing' and dated it '73 / September' in pencil.

Square 4to. (280 × 280 × 70 mm). Box with fitted sections for 12 rubber stamps, 2 inkpads, 2 flasks with black and red ink and three leaves of instructions by Karl Gerstner and Dieter Roth recto only. Drop-back cloth box. [Dobke E2].



[39] **Beuys/Rot[h]**
et al:
Postkarten Sr. 1
£2,250

[40] **Beuys/Rot[h]**
et al:
Postkarten Sr. 3
£2,250

[41] **Ulrichs:**
Qwertzuiopu
£1,250

[42] **Visser:**
Olanda
£450

[43] **Smith:**
Academic
Board Poems
£100

[44] **Filliou/Brecht:**
Banqueroute
£1,750

39 **BEUYS, Rot[h], Vostell et al.**
Edition Staeck/Tangente. Postkarten - Serie 1 - Köln. Heidelberg. Edition Tangente. 1968

The very scarce complete set Klaus Staeck's 'Serie 1 - Köln' postcards all, exceptionally, signed by the relevant artist.

This set of original postcards was published by Klaus Staeck's Edition Tangente which soon became Edition Staeck. Each of the postcards is classified as an 'Originalgrafik', and this set - Staeck's first serie of artist postcards - includes Joseph Beuys' second artist postcard. This exceptional set features all but one of the postcards signed by the respective artist; although no explicit limitation is given, it is probable that not more than ten such sets exist. Each of the images depicted was inspired by the city of Cologne.

14 postcards. (148 × 105 mm). A complete set, each with image recto and printed titles etc. verso and each signed by the relevant artist. Loose as issued in original clear plastic envelope.

[Schellmann P2].



40 **BEUYS, Rot[h], Vostell et al.**
Edition Staeck/Tangente. Postkarten - Serie 3 - Documenta IV Kassel Heidelberg. Edition Tangente/Edition Staeck. 1968

The very scarce complete set Klaus Staeck's Documenta IV postcards all, exceptionally, signed by the relevant artist.

9 postcards. (148 × 105 mm). Loose as issued in original clear plastic envelope.

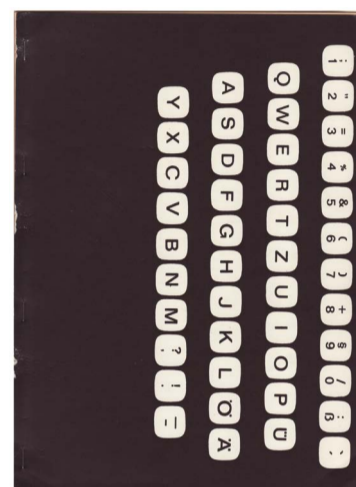
[Schellmann P2].



41 **ULRICHS, Timm**
QWERTZUIOPU. Ideenkatalog, 5. folge. & Hannover. Published by the artist. 1968

A compendium of original printed work by Ulrichs — typed works, posters, exhibition promotional material, letters, stamps, stickers, collages. Complete with the signed works.

4to. (303 × 212 mm). [64 unnumbered leaves]. Black wrappers.



42 **VISSER, Carel**
Olanda. XXXIV Biennale Venezia 1968 Hilversum. Steendrukkerij de Jong & Co. 1968

Carel Visser's catalogue / multiple 'Olanda' for the XXXIV Biennale 1968.

The catalogue for Visser's Biennale presentation in the original card slipcase together with Visser's multiple with the stamped titles: 'CAREL VISSER OLANDA - XXXIV BIENNALE - VENEZIA'; it appears likely that Visser's multiple was not limited.

A leading exponent of Dutch Abstract-Minimalist Constructivism in sculpture, Visser was awarded the David E. Bright sculpture prize at the Biennale for the same year.

Tall 8vo. (298 × 100 mm). [32 unnumbered leaves]. Wrappers and white card slipcase.



43 **SMITH, Ken**
Academic Board Poems Sidmouth. Peeks Press. 1968

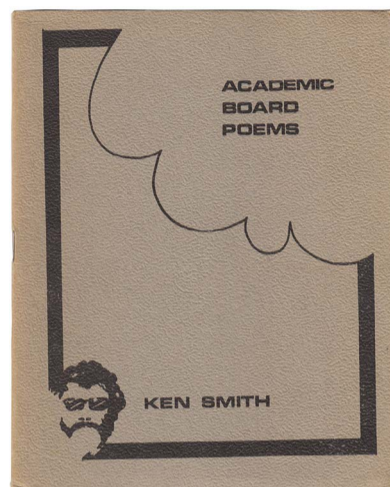
Rare poetry book by Ken Smith with his annotations and a presentation (to John Lyle).

Ken Smith taught at Exeter College of Art from 1965 and his poetry was hugely influential to a

younger generation of British poets. He joined the protests of 1968 and the present work addresses this subject. The first page states 'These poems arose out of a series of events in June and early July, 1968, at Exeter College of Art.'

8 of the 10 poems are accompanied by Smith's marginalia in blue pen.

8vo. (155 × 192 mm). [6 unnumbered leaves]. Wrappers.



44 **FILLIOU, Robert & George Brecht**
Banqueroute (Nous en Particulier) ... Villefranche-sur-Mer. La Cédille qui Sourit. (1968)

Striking Fluxus poster printed to mark the closure of George Brecht and Robert Filliou's shop 'La Cédille qui Sourit', and announce their new utopian idea: 'The Eternal Network.'

From one of the unsigned examples of an unknown edition size; it is, nevertheless a scarce piece of ephemera, particularly in such fresh condition as here.

The artist run shop, or rather 'non-shop', whose raison-d'être was to eschew typical commercial activities, was stocked with artist books and multiples from Filliou and Brecht's Fluxus associates, together with examples of their own work and all the other ephemeral cast-offs from their working process: letters, jokes, puzzles, recipes, poems and sketches. It was hardly surprising that the venture was short-lived. The present poster was mailed to the shop's primary contacts.

'And so we decided to integrate our bankruptcy into the Fête Permanente. For us, this was an essential dimension to the Eternal Network: to include those Events in life that are wicked, painful, or just simply disagreeable, in the same measure as those Events that enrich us and give pleasure.'

Folio. (490 × 320 mm). Single sheet of thin paper, text printed in red.

BANQUEROUTE
(nous en particulier)

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

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

For 'This is the Ghost of James Lee Byars Calling' Byars transformed the gallery into an entirely red room with a sole light source from a two-and-a-half inch hole cut in the ceiling. The only entrance into the dark gallery space was through a two-and-a-half foot hole, and participants were asked to read various communications (describing Byars) that were sent to the gallery from people around the world to audibly reconstruct the artist. In addition to the mailed cards, the artist also wrote out various statements on the back of the gallery's pentagonal card invitations.

Please ask for a transcription of the Byars note.

Single pentagonal card. (c. 100 × 100 mm).

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



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

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

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

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

45 **FILLIOU, Robert & George Brecht**
La Cédille Qui Sourit Mönchengladbach. Städtisches Museum Mönchengladbach. 1969

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

From the edition limited to 440 numbered copies.

The exhibition 'La Cédille Qui Sourit' was held at the Städtisches Museum Mönchengladbach from June 18-July 27, 1969.

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

Whilst this box, as an exhibition catalogue, follows the Mönchengladbach format, the use of a matchbox design was unique.

Card box. (210 × 160 × 20 mm), containing a smaller real matchbox with four metal screw-hooks; also included loose are cards and booklets, a text by Cladders, a list of works by Robert Filliou and George Brecht before their collaboration, and then work completed during their stay at Villefranche.

[Rennert / Titz 7].



Filliou/Brecht: [45]
La Cédille
qui Sourit
£1,250

Byars: [46]
This is
the Ghost
£1,250

Ruscha: [47]
Stains
£120,000

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

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

Square 4to. (318 × 290 mm). [78 leaves]. Loose in clamshell box.

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



[48] G & G:
A Message from the Sculptors
£2,750

[49] Siegelaub:
March 1969
£3,000

[50] Broodthaers:
Un Coup de Dés Jamais N'Abolira...
£12,500

[51] Voss:
Das Kanalisationsproblem
£1,250

48 GILBERT & GEORGE
A Message from the Sculptors Gilbert & George London. Art for All. (Self-Published). 1969

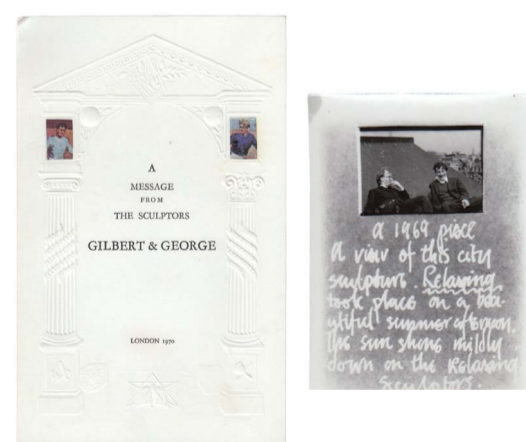
An excellent example of Gilbert & George's extraordinary 'postal sculpture' including original photographs and 'sculpture samples'.

From the edition limited to 300 numbered copies, each numbered in sepia ink to rear cover.

'A Message from the Sculptors Gilbert & George', one of five 'postal sculptures' self-published by Gilbert & George in 1969, the first year of their production, is a portable wunderkammer of the artists' existence, containing original photographs and morsels of personal detritus, together with italic expressions of tender sentiments.

The 5 original photographs, printed in monochrome in a small oblong format suitable for a picture album, show Gilbert & George in some of their best-known performance pieces: 'Underneath the Arches', from its first performance at the Slade School of Art in 1969; 'The Meal', a May 1969 performance with David Hockney; 'Dusk Stroll Piece 1969', showing the pair walking side by side in a twilight park; and 'Relaxing', depicting the very young collaborators lounging happily on a rooftop (and prominently inscribed in the negative 'A 1969 piece / A view of this city / sculpture. Relaxing [underlined] / took place on a beautiful summer afternoon. / The sun shone mildly/down on the relaxing / sculptors [underlined]').

[Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.120; Gilbert & George 1968 to 1980, pg. 61].



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

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

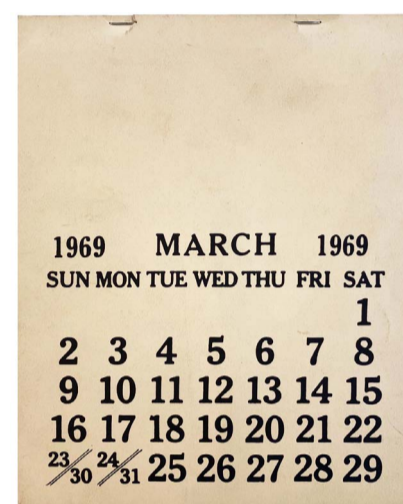
Each artist was provided with a single page within the catalogue, representing a single day in the month of March 1969. Contributions were purely text-based. The non responses were left as blank pages on the dates for which they were selected.

Artists included Carl Andre (no contribution), Michael Asher (no contribution), Terry Atkinson, Michael Baldwin, Robert Barry, Rick Barthelme,

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.

8vo. (215 x 175 mm). [34 leaves]. Wrappers.

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

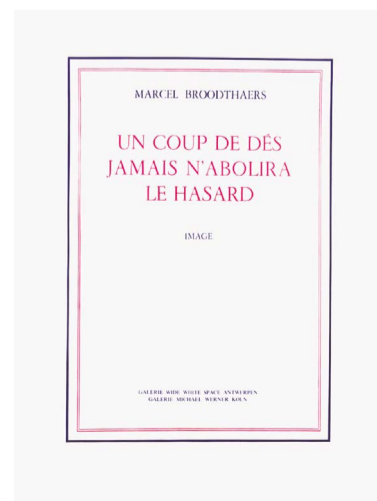


50 BROODTHAERS, Marcel
Un Coup de Dés Jamais N'Abolira le Hasard - Image
Antwerp / Cologne. Wide White Space Gallery / Galerie Michael Werner. 1969

An excellent presentation copy of Broodthaers' important appropriation of Mallarmé.

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

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



it: 'déc. 69./M.B.'. Olga Morano (1935-1999) was a conceptual artist, painter and sculptor.

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

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

Folio. (326 x 250 mm). [16 unnumbered leaves]. Wrappers and original glassine dust-jacket.

[Ceuleers 33; Jamar 32; Werner 8; Artists Who Make Books pp. 50-51].



51 VOSS, Jan
Das Kanalisationsproblem zu lösen: das Kanalisationsproblemlösungsbuch (Düsseldorf). (1969)

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

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

Voss is lauded in Martin Kippenberger's book 'Dieses Leben kann nicht die Ausrede für das nächste sein' along with Dieter Roth, another artist known for his artist books, by the collector Ira Wool. Kippenberger quotes Wool's letter to Gisela Capitain: 'I should rank him [Kippenberger] with the two who are in my opinion the best makers of artist's books - Dieter Roth (who is nearest to God) and Jan Voss ...'; high praise indeed.

Square 4to. (242 x 222 mm). [10 leaves]. Card boards.



52 FILLIOU, Robert
Vive le mariage - A trois. (Boîte optimiste No. 2). (Remscheid). (Vice-Dispatch W. Feelisch). (1969)

A humorous Flux-box, signed 'R. F' by Filliou.

Wooden box (120 x 90 x 35 mm). One monochrome photograph of three figures engaging in sexual activities.



53 FILLIOU, Robert
Optimistic Box No. 3. Remscheid. VICE mail order. (1969)

The Duchamp related box / multiple by Filliou.

Signed 'R. F' to silver label.

Wooden box (60 x 120 x 30 mm). Two silver labels within, reading 'Optimistic Box No. 3' and 'and you won't imitate Marcel Duchamp.'



54 BOLTANSKI, Christian
(Recherche et Présentation de Tout Ce Qui Reste de Mon Enfance) (Paris). (201, boulevard Saint-Germain). (1969)

The very scarce first edition of Christian Boltanski's fragile and ephemeral first artist book.

From the edition limited to (approximately) 150 copies, this copy dated and initialled by Boltanski in pencil to the verso of the final leaf 'mai / 1.969 / C. B'; c.100 copies were mailed to selected people at the time of publication.

Christian Boltanski (1944 - 1921) based much of his work, his artist books in particular, on the efforts to reconstruct his own past. In the present work, his first artist book published in the form of reproductions of family photographs, scraps of a sweater, some hair, a sample of his hand-writing in 1950 and other relics of his childhood, Boltanski

offers details of a mythical youth (see below for the full contents). In reality, and as Boltanski himself admits, several of these personal relics belonged to his brother or his nephews.

This first edition, as opposed to the stapled reissue in differing format and with different content included in 'Reconstitution' (1991), includes Boltanski's important text - it reads as a manifesto - in the form of a letter. In it Boltanski suggests he must set a precedent, an example and presents the artistic aim of his oeuvre: '... j'ai décidé de m'atteler au projet qui me tient à coeur depuis longtemps : se conserver tout entier, garder une trace de tous les instants de notre vie, de tout les objets qui nous ont cotoyés, de tout ce que nous avons dit et de ce qui a été dit autour de nous, voilà mon but.'

'Contient 13 illustrations : une photo de classe prise au Collège d'Hulst (1950-1951); christian boltanski jouant aux cubes (1946), des cubes de christian boltanski retrouvés en 1969; le lit de christian boltanski (1947-1950); la chemise de christian boltanski (mars 1949); un morceau d'un pull over porté par boltanski en 1949; les cheveux de boltanski (1949); christian boltanski en famille dans le var (1948); christian boltanski à Paris en 1945; christian boltanski sur la plage de Beg Neil dans le Morbihan en 1945; Marie Boltanski, la mère de l'artiste sur la plage de Pénarf dans le Morbihan en 1949; Etienne Boltanski, le père de l'artiste sur la plage de Pénarf la même année; Christian Boltanski avec des amis à la Baule en 1950.' (Bibliothèque Kandinsky catalogue).

'I'm interested in shared memories; so I felt no remorse about putting 'Christian Boltanski's bed' when it was my nephew's bed. The relic aspect doesn't interest me, because it's too closely linked to one person.' (Christian Boltanski).

Olong 8vo. (176 x 266 mm). Loose in plastic spine.

[Calle (1), pp. 12 - 13; see 'Inventaires de Christian Boltanski', Israel Museum, Jerusalem, 1973; see also 'Reconstitution', 1991, for the reissue].



55 BOON, Adri & Jan van Toorn
Poppetgom: Theater Scarabee Amsterdam. Edition Fondation 'Octopus'. 1970

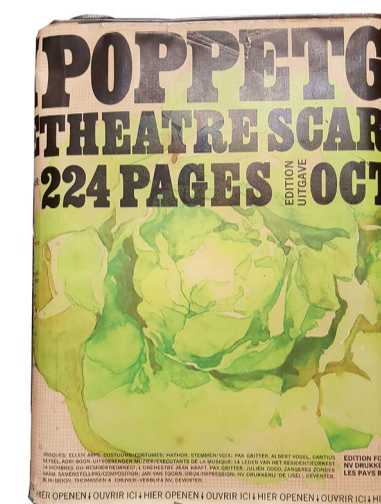
The inventive book / object / multiple 'Poppetgom'.

Poppetgom, an invented word that suggests puppets and pop, was an anarchic theatrical production created and performed by Theater Scarabee, a group of artists led by director Adri Boon. After its 1969 debut at their studio in The Hague, the show moved to the De Zonnehof arts centre in Amersfoort and the Het Venster theatre in Rotterdam, and it was also presented in Paris, Geneva and Milan. This 224-page book documents the production and consists of drawings and

diagrams, photographs of the performances, and texts by Dutch poet and painter Lucebert.

Van Toorn proposed the idea of concealing the book inside an oil tin, which had to be opened at the bottom using a can opener (this is an unopened copy). The bulky volume tended to fall apart when removed, and it was held in place inside the can by a yellow plastic pillow.

4to. (pp. 224). Oil tin can.



56 GILBERT & GEORGE
The Sadness in Our Art
London. Art For All. 1970, 4th July

An excellent example in the original envelope of one of the scarcest and most fragile of early Gilbert and George postal works.

Composed of two somewhat scratchy monochrome illustrations after photographs, together with the printed text from 'Underneath the Arches', on artificially aged paper. This paper has then been deliberately burnt by the artists. The sheet is dated '4th July 1970' and this example was sent out the following month; the stamp is franked '24 AUG/1970'.

Folded sheet (370 x 250 mm when unfolded). Loose in original envelope.

[Gilbert & George 1968 to 1980, pg. 80]



[57] G & G:
To be with Art is all we Ask
£15,000

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

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

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

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

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 Nov. 1971.

Square 4to. (216 x 223 mm). [8 leaves]. Loose as issued in original thick white paper portfolio.

[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].



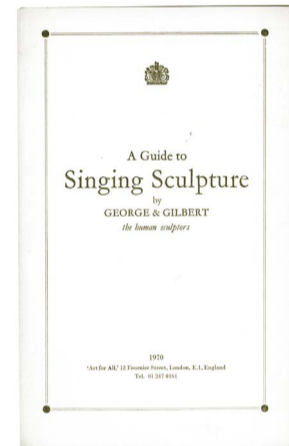
58 GILBERT & GEORGE
A Guide to Singing Sculpture by Gilbert & George
London. Self-published / Art for All. 1970

The rare ephemeral booklet, the 'guide' for one of Gilbert and George's earliest works, 'Singing Sculpture'.

Gilbert & George's 'Singing Sculpture' work, performed over a number of years, was one of their earliest and most iconic 'hits'. For the performance they painted themselves in bronze and sung and danced to a 1930s song titled 'Underneath the Arches'.

The preface reads: "The / most beautiful / moving, original / fascinating and serious / art-piece you have ever / seen. It consists of / two sculptors, one / stick, one glove / and one / song."

8vo. (200 x 125 mm). [2 folded sheets]. Wrappers.



59 GILBERT & GEORGE
The Pencil on Paper Descriptive Works of Gilbert & George the sculptors
London. Art For All. (Self-published). 1970

A rare example of G & G's very first booklet.

Issued in an edition of 500 copies, each copy numbered in sepia ink to the rear cover, with the stamped red 'GG' emblem on the final page of text.

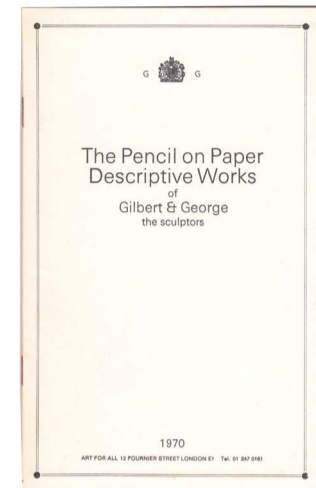
The plates illustrate examples of G&G's early large-scale folded drawings which were executed after photographs of the artists.

The artists' preface reveals the importance which they attached to this publication: 'It is our wish / that the reader should / come to regard this booklet / as an insight into / an understanding of our drawings / as an explanation / of our living art life / On completion of this booklet / it came strongly to us / that our work on it / had resulted in a sculpture ...'.

This booklet accompanied one of G&G's earliest shows at the Konrad Fischer Gallery in Dusseldorf. This example includes the loosely inserted original compliment slip from the gallery.

8vo. (204 x 125 mm). [8 leaves; pp. 12 including pp. 4 of hors texte illustration]. Wrappers.

[Die Sammlung Marzona in der Kunstbibliothek pg.120].



60 GILBERT & GEORGE
to be with art is all we ask
London. Art For All. (Self-published). 1970

An excellent copy of Gilbert & George's so-called 'Second Booklet' with the original signed letter of presentation.

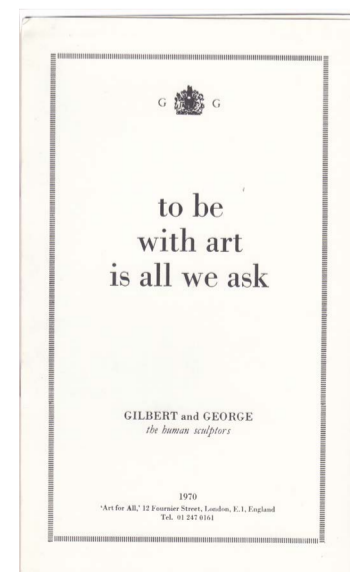
From the edition limited to 300 numbered copies, numbered in ink to the rear cover and with the 'GG' stamp in red to the final page of text.

The artists' preface reads: "This booklet illustrates with words and one plate 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".

This copy also includes, loosely inserted, the typewritten presentation letter from the artists signed in pink ink, printed on their 'Art for All' headed paper (252 x 202 mm) recto only and dated 16th November 1970: 'Dear A_P. [in sepia ink], / We have taken the liberty of sending / to you this, our new booklet entitled "To be with / Art is all we ask". / As this work contains certain elements of news and / need we felt a great obligation to present it dir- / ectly to you in this way. / Please accept it in the spirit in which it is in- / tended together with our compliments and best wishes. / Yours Sincerely / Gilbert and George [in pink ink] / London. 1970.'

8vo. (204 x 122 mm). [4 leaves; pp. 8]. Wrappers.

[Die Sammlung Marzona in der Kunstbibliothek pg.120; Gilbert & George 1968 to 1980, p. 81].



61 SCHMIT, Tomas
das gute dünken
Berlin. Self-published. 1970

A playful artist book in which Schmit provides an anthology of language games, drawings and concrete poetry.

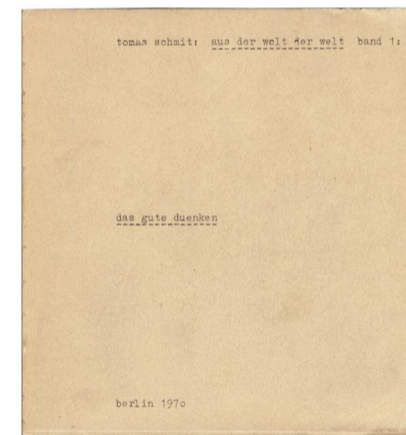
From the edition limited to 410 copies.

Artist book hectographed throughout reproducing "149 drawings (16 whole page, 7 coloured with red pen, and 114 tiny), 6 images, 10 glued-in-snippets, 2 bookmarks and (at least) 1 surprise" (from tomas schmit archiv). The surprise in this copy appears to be a page with has a line of thread stitching.

Tomas Schmit (1943-2006) was an artist and author and one of the pioneers of the Fluxus movement of the early 1960s. He took part in Fluxus events that are nowadays considered milestones in the art of the 1960s. As organiser, he arranged the legendary event '20th July TU Aachen' 1964 (with Beuys, Köpcke, Vostell, Paik amongst others).

Small 8vo. (150 x 140 mm). (pp. 272). Wrappers.

[tomas schmit archiv - Works no. 70].

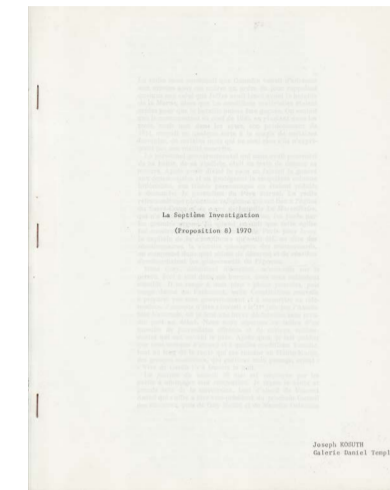


62 KOSUTH, Joseph
La Septième Investigation (Proposition 8)
Paris. Galerie Daniel Templon. 1970

A Kosuth artist book, part of his series 'First Investigations'.

From the edition limited to 40 copies, each rubberstamped on verso of final leaf. This publication was part of Kosuth's series First Investigations (subtitled Art as Idea as Idea), which he began in 1966. The series was comprised of photocopies of dictionary definitions and other texts; in it he sought to demonstrate that "art" is not located in the art object, but in the idea or concept of the work. By 1970, Kosuth's series had progressed to the Seventh Investigation, which was comprised of a series of "propositions." This proposition, #8, was created for a show at Galerie Daniel Templon in Paris from November-December 1970, where this limited edition booklet was dispersed across several desks in the gallery space. The text, entirely in French, is composed of excerpts from unattributed texts about WWII (the French Resistance, the annexation of Alsace and Lorraine, the siege of Stalingrad, etc.) and a final page which is an alpha-numeric schematic, seemingly related to the book's interior structure.

4to. (27 x 210 mm). 15 sheets, stapled. Wrappers.



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

Special number of the revue 'Supervisuell'.

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



64 GOJOWCZYK, Hubertus
Kleiner Schmetterling. (Small Butterfly)
(Düsseldorf). 1970

An early book object/multiple by Hubertus Gojowczyk. From the edition limited to 10 copies, each signed, dated and numbered by Gojowczyk in black ink.

To create his book object, Gojowczyk has removed pages 85-110 from volume III of William Neumann's 'Die Componisten der Neueren Zeit' (Cassel, Ernst Balde, 1856) - the text may or very well may not be of significance - which he has cut into the shape of a butterfly (hence Gojowczyk's title) with outspread wings (the work is signed on the left-hand wing and dated on the right-hand wing), the leaves pasted to a card backing (the work is numbered on this backing) and secured by a screw through the thorax of the insect to the wooden base below.

Hubertus Gojowczyk (born 1943) completed his studies in Düsseldorf (where this work was likely produced) at the Kunstakademie after time at university in Koblenz. At the Kunstakademie Gojowczyk worked with Josef Beuys, Rolf Sackenheim and Dieter Roth; it was Roth, another major book artist, who had a profound effect on

Gojowczyk, inspiring his subsequent oeuvre. Since 1968 Gojowczyk has created more than 900 book objects or works that take as their starting point the form or content of a book. The work presented here, a sculptural object constructed from the shaped pages of a nineteenth-century book, represents an early endeavour by Gojowczyk. Gojowczyk exhibited at Documenta 5 and Documenta 6 and the place of printing of Gojowczyk's chosen text, Cassel (or as today, Kassel) suggests a possible link.

(110 x 160 x 120 mm). Book object/multiple using pages excised from a book cut into the shape of a butterfly and mounted to a wooden base.

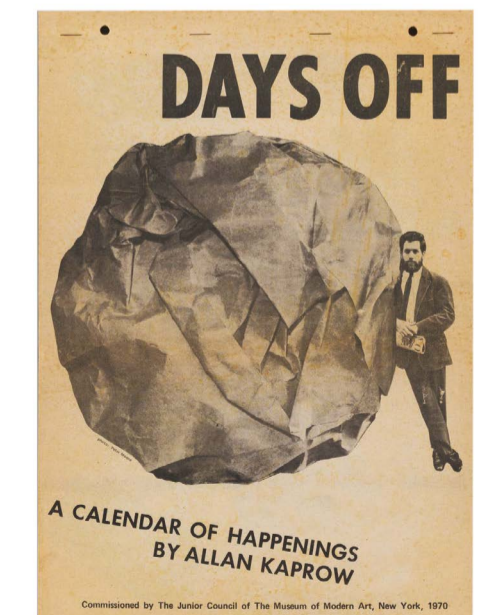


65 KAPROW, Allan
Days Off. A Calendar of Happenings
New York. Commissioned by The Junior Council of the Museum of Modern Art. 1970

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

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

Large 4to. c.65 pages, stapled as issued.



Schmit: [61]
das gute dünken
£950

Kosuth: [62]
La Septième Investigation
£2,500

Muehl: [63]
Supervisuell
£350

Gojowczyk: [64]
Kleiner Schmetterling
£1,250

Kaprow: [65]
Days Off
£550

[66] Beroccal:
Le Mini-David
£1,750

66 BEROCAL, Miguel & B. H. Zehrfuss
Le Mini-David
(Collection Mini-Multiples). (Brescia).
Multicetera. 1970

Beroccal's 'mini-David' multiple (inspired by Michelangelo's sculpture) with accompanying illustrated instruction manual.

[67] Duchamp/
Man Ray:
Combat de Boxe
£3,500

[68] G & G:
The Words of
the Sculptors
£10,000

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 dismountable sculpture composed of 22 elements.

[69] G & G:
The 8
Limericks
£5,500

4to. (234 x 175 mm) + sculpture (c. 170 x 50 x 50 mm). pp. 68. Glossy boards.



67 DUCHAMP, Marcel & Man Ray
Combat de Boxe
Paris. Editions de Larcos. 1970

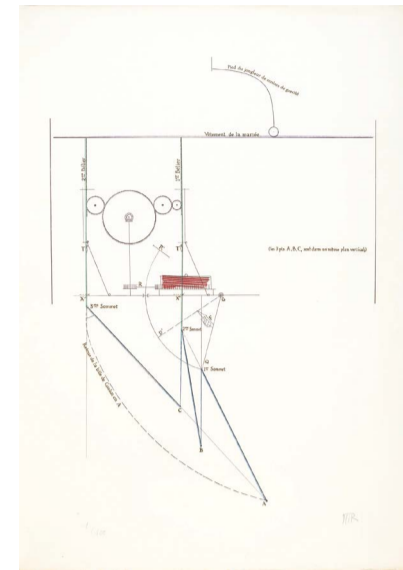
Copy number 1 of this collaboration between Man Ray and Marcel Duchamp from 'The Large Glass': 'Combat de Boxe'.

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.

Folio. (370 x 520 mm). (pp. 5, including wrapper).

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



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

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

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

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

Folio. (291 x 203 mm). [4 leaves]. Card folder with G & G's signatures to front, justification to rear.

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



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

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

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

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

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

8vo. (205 x 138 mm). [8 leaves]. White wrappers with G & G's signatures in red, justification to rear.

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



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

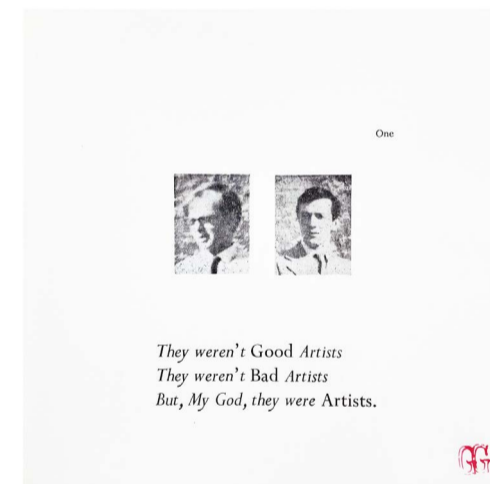
The very rare early portfolio detailing Gilbert & George's view of their own artistic persona(e).

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

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

Square 8vo. (204 x 202 mm). [10 leaves]. Original card wrappers with titles and signatures, justification to rear.

[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].



71 GILBERT & GEORGE
A Day in the Life of George & Gilbert the Sculptors
London. Art For All. (Self-published). 1971

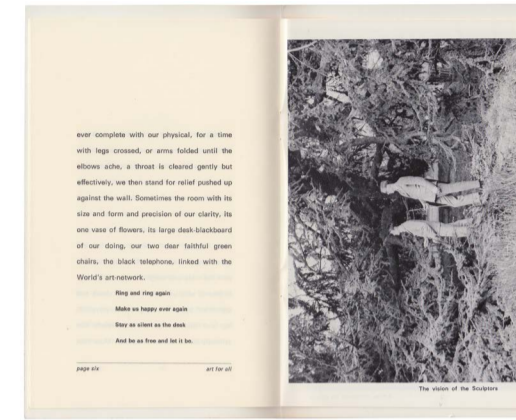
A very fine copy of Gilbert & George's self-titled 'Third Booklet.'

'A Day in the Life...' was issued in an edition of 1000 copies, each hand-numbered on the rear cover, and with the stamped red 'GG' emblem on the final page of text.

'Down on paper suggestions of forms, shapes and patterns suggestive of our artisticness ...'. (From the artist's preface).

8vo. (204 x 126 mm). pp. 12. Wrappers.

[(Eindhoven) - Gilbert & George 1968 - 1980, pg.98; Die Sammlung Marzona in der Kunstbibliothek pg.120].



72 GILBERT & GEORGE
The Limericks. A Postal Sculpture in Eight-Parts. (Complete Set)
London. Art For All (self-published). 1971

An excellent complete set of the cards for Gilbert and George's second and decidedly most elusive postal sculptures.

Each element was mailed during the course of 1971, the cards themselves with the printed dates 11th March - 19th May, the franking revealing they were sent April - October. The cards are reflective of Gilbert & George's socio-philosophic 'dead-pan' concerns/enthusiasms: boredom, manliness, worldliness, etc.

Each card is signed in red ink by Gilbert & George and each has the printed dedication to the original subscriber; this set is without the mailing envelopes.

Cards are entitled as follows:

- 1st Limerick - Lost Day, 11 March, 1971.
- 2nd Limerick - Shyness, 29th March 1971.
- 3rd Limerick - Experience, 2nd April, 1971.
- 4th Limerick - Worldliness, 13th April, 1971.
- 5th Limerick - Idiot Ambition, 24th April, 1971.
- 6th Limerick - Normal Boredom, 1st May, 1971.
- 7th Limerick - Manliness, 15th May, 1971.
- Last Limerick - Artist's Culture, 19th May, 1971.

[(Eindhoven) Gilbert & George 1968 to 1980, pp. 86-87; Die Sammlung Marzona in der Kunstbibliothek pg.120].

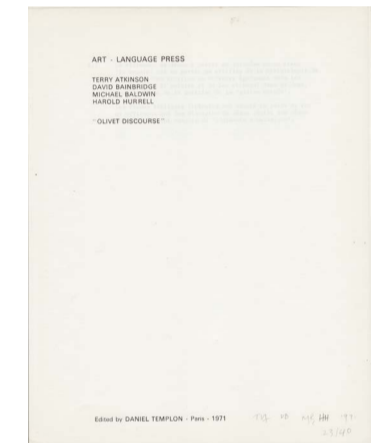


73 ART & LANGUAGE. Terry Atkinson & Michael Baldwin & David Bainbridge & Harold Hurrell Olivet Discourse
Paris. Daniel Templon. 1971

'Olivet Discourse' from Art & Language, from the edition limited to 40 numbered copies, initialled by each of the artists on the title.

4to. (280 x 223 mm). (pp. 44). Wrappers.

[Germano Celant - Book as artwork 1960/1972. p.84; Printed Matter; Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek. Staatliche Museen zu Berlin, p.90].



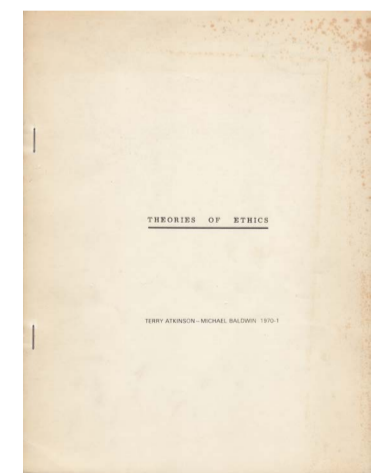
74 ART & LANGUAGE. Atkinson & Baldwin Theories of Ethics
New York. New York Cultural Center for Art & Language Press. 1971

Artist book, published in an edition of 200 numbered copies, signed by both artists on verso of title page.

Ten ethical propositions made by Baldwin and Atkinson are considered in depth.

4to. (28 x 22 cm). Title page, half-title and 71 numbered sheets, printed recto only. Wrappers.

[Germano Celant - Book as artwork 1960/1972. p.84].



[75] Roth:
Postkartenblock
£950

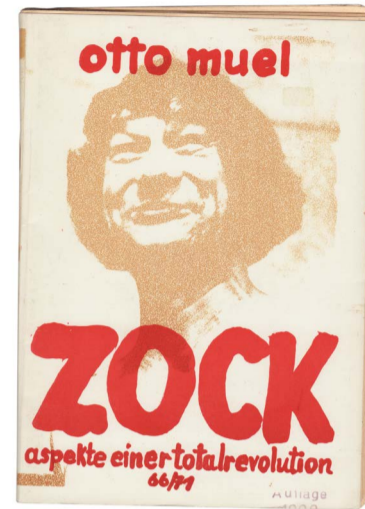
75 ROTH, Dieter
Postkartenblock. (Postcard Block)
cologne / london / hellnar. edition hansjörg mayer. 1971

From the edition limited to 100 copies, signed, dated and numbered by Dieter Roth in black ink to the rear cover; 20 author copies were also issued.

The 'Postkartenblock' was printed by Hansjörg Mayer and Valerie Pedlar at the Watford School of Art.

Oblong 12mo. (104 × 150 mm). [176 unnumbered leaves]. Cloth-backed wrappers.

[Dobke 12].

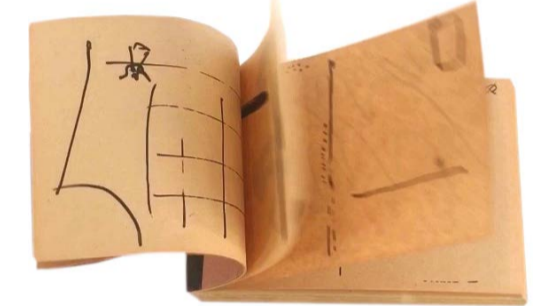


[76] Beuys:
Freier
Demokratischer
Sozialismus
£1,400

76 BEUYS, Joseph
Freier Demokratischer Sozialismus. (Free Democratic Socialism)
Heidelberg. Edition Tangente. 1971

An edition of 300 was planned for this multiple, however only 164 copies were eventually produced, each signed and numbered by Beuys. With handwritten text 'Freier Demokratischer Sozialismus' by Joseph Beuys.

The letterhead is that of Karl Fastabend, a collaborator of Beuys' at the office of the 'Organisation für direkte Demokratie durch Volksabstimmung'.



[77] Muehl:
ZOCK
£250

77 MUEHL, Otto
ZOCK. Aspekte einer Totalrevolution 66 / 71
Munich. Franz Knodel. 1971

'Zock' by Otto Muehl. From the edition limited to 1,000 copies.



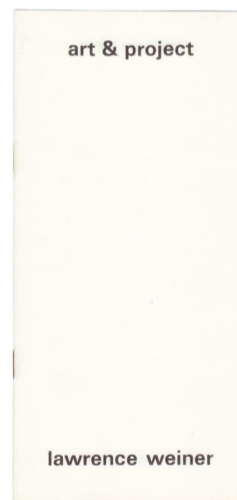
[78] Weiner:
Untitled
£300

78 WEINER, Lawrence
(Untitled)
Amsterdam. art & project. 1971

A fine copy, from the edition limited to 300 copies.

Weiner's texts in English, and also translated into Dutch by Louise van Santen. One of Weiner's earliest publications, and his first artist book for Amsterdam's 'Art & Project'.

Narrow 8vo. (210 × 99 mm). (pp. 20). Wrappers.

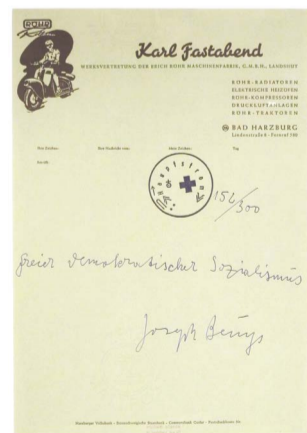


79 ROTH, Dieter
bok 3a. wiederkonstruktion des buches aus dem verlag forlag ed 1961. (gesammelte werke band 5)
reykjavik / stuttgart / köln / london. seimannsverlag / vormals edition hansjörg mayer. 1971

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

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



77 MUEHL, Otto
ZOCK. Aspekte einer Totalrevolution 66 / 71
Munich. Franz Knodel. 1971

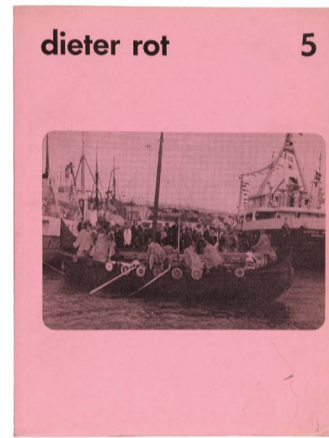
'Zock' by Otto Muehl. From the edition limited to 1,000 copies.

8vo. (210 × 149 mm). pp. 46. Screenprinted wrappers.

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.

8vo. (229 × 170 mm). [387 unnumbered leaves]. Pink wrappers, with faux leather jacket matching spine and mounted reliefs within.



80 RUSCHA, Ed
A Few Palm Trees (Hollywood, California). Heavy Industry Publications. 1971

A good copy of Ed Ruscha's artist book 'A Few Palm Trees'.

From the first edition limited to 3,900 copies; no further editions were issued.

'A Few Palm Trees' has a solid black cover with no lettering and contains fourteen stripped photos of palm trees printed in black ink on a white background succeeded by sixteen blank spreads. Above the caption for the first palm tree is this helpful statement: "Camera facing west on all photos." (Clive Philpot).

8vo. (178 × 140 mm). [32 leaves]. Wrappers.

[Engberg & Phillpot B13].

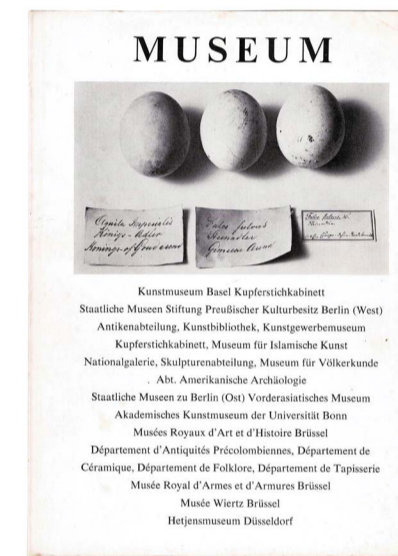
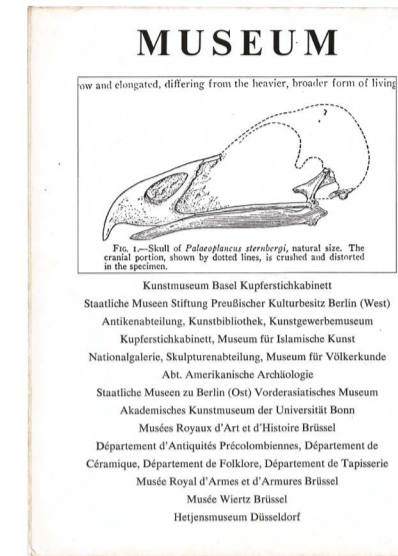


81 BYARS, James Lee
The Black Book (Brussels). (Herman Daled). (1971)

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

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

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



83 MORELLET, François, Norman Dilworth et al.
Lucy Milton Gallery. (10 catalogues)
London. Lucy Milton Gallery. 1972-76

A collection of catalogues from Lucy Milton Gallery.

The 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 François 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.

9 sheets. (150 × 105 mm, folded), 1 larger (see pg. 49).



8vo. 2 vols. (210 × 148 mm). pp. 64; 64. Wrappers.

84 KOZŁOWSKI, Jarosław
Language / Jezyk
Warsaw. Galerie Foksal. 1972

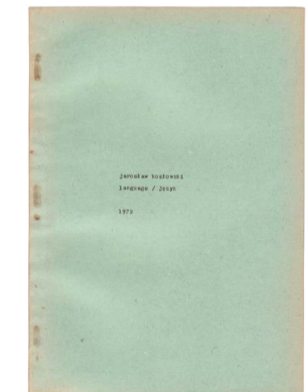
'Language / Jezyk' by Jarosław Kozłowski.

Kozłowski's rich and multifaceted work has its roots in conceptualism. It is marked by a critical-analytical discourse with art and the mechanisms of perception, self-reflection and the building of correlations between the grammar of the artistic language and the sphere of meaning. In the 1970s he created works of a purely linguistic nature; they reflected his interest in language games and puns, as well as in transposing the rules of formal logic to reality and vice versa.

Kozłowski's 'Language / Jezyk' is a procedural / poetic work with a strong visual element, which shares similar concerns with work being produced in the West at around the same time in the field of Concrete poetry.

4to. (290 × 205 mm). (pp. 48). Wrappers.

[Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.135].



85 ART & PROJECT
catalogue of our bulletins
Amsterdam. art & project. 1972

An excellent copy.

The catalogue of the first 62 of the 'art & project bulletins', published on the occasion of the Cologne art fair, October 1972.

4to. (297 × 210 mm). [4 unnumbered leaves].



Byars: [81]
The Black Book
£1,500

Broodthaers: [82]
Museum
£300

Morellet et al. [83]
Lucy Milton
£350

Kozłowski: [84]
Language/Jezyk
£275

Art & Project: [85]
catalogue of our bulletins
£75

[86] Buren:
Passage
£10,000

86 BUREN, Daniel
Passage
Macerata. Edizione Artestudio. 1972

Daniel Buren's 1972 artist's book 'Passage' concerning the decomposition or recomposition of seven colours.

From the edition limited to 110 unnumbered copies (including ten artist's proofs).

Buren's multilingual punning title refers to the number of times that each sheet has been passed through the press, the act of the viewer's journey through each volume, and links, also, with his ongoing concern with the use of and movement through public and private space.

'... Buren's Passage ... is seven large bound volumes in a slipcase, all beautifully made. Each volume is a different color and the first page of each has been printed, or passed through the press once. The second pages have been passed through twice, and so forth, until at the end of the volume, the color saturation on the stripes is quite intense. At the start of the book the colors are extremely weak - barely distinguishable from the white of the page between the stripes. In a completely different spirit, this is a work which has been worked out very thoughtfully and with great finesse ...'. (Art-Rite 14, 1976).

7 vols. Square folio. (522 x 522 mm). White wrappers, original cream board slipcase.

[Buren C-64 / T IV 216; Krefeld Künstler: Bücher I, 44:4; Tehran 42].



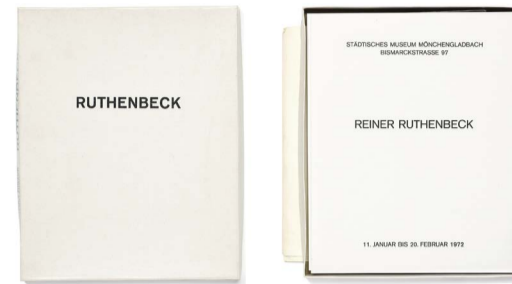
87 RUTHENBECK, Reiner
Reiner Ruthenbeck
Städtisches Museum Mönchengladbach. Mönchengladbach. Städtisches Museum Mönchengladbach. 1972

A good copy of Ruthenbeck's Mönchengladbach catalogue / multiple, from the edition limited to 440 numbered copies.

The exhibition 'Dachskulpturen' was organized by Klaus Honnef, and shown prior to the Städtisches Museum Mönchengladbach exhibition at the Westfälischer Kunstverein Münster, between November 25 - December 26th, 1971; this catalogue was designed for the Mönchengladbach exhibition by Johannes Cladders.

8vo. (207 x 162 x 16 mm). White card box.

[Rennert / Titz 16].



88 JONES, Allen
Waitress: A Book by Allen Jones with restaurants photographed by Tim Street-Porter. London. Matthews Miller Dunbar. 1972

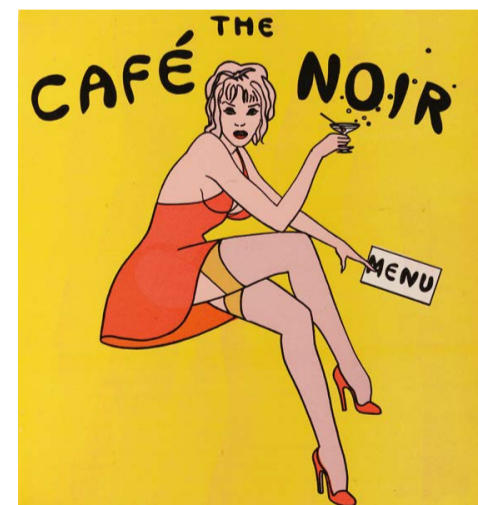
An excellent presentation copy of 'Waitress'.

Published in three language editions, each of 125 copies, this copy is from the English edition, signed and numbered by the artist on the colophon; this copy signed by the photographer to the title: 'Tim Street-Porter / Long live Boulestin!' and with a dedication from the artist on the quotation leaf: 'For Beris from Allen Jones. 75.'

The restaurant Boulestin (from Tim Street-Porter's presentation) is depicted in the second plate of the book. An additional colour lithograph by Allen Jones, 'Menu', is also included bound in before the justification.

Allen Jones' Waitress features pictures of a model (his wife at the time) wearing a rubber suit with exposed buttocks posing as a waitress in various English eating establishments. The photographs of the waitress in the restaurants, ranging from Fortnum and Mason's Restaurant to the Wimpy Bar in Villiers Street, are each accompanied (save the last) by an additional image of the waitress in a variety of poses.

Square 4to. (350 x 325 mm). [58 unnumbered leaves]. Morocco-backed marbled boards.



89 BROODTHAERS, Marcel
Lettre Ouverte. (Version Définitive)
Kasterlee. Rijkscentrum Frans Masereel. 1972

Marcel Broodthaers' 'Lettre Ouverte' print depicting the envelopes and letter for a 'Lettre Ouverte' with cancelled text.

From the edition limited to 300 unnumbered copies initialled 'M. B.' and dated '72' in white crayon at upper left and with the blindstamp

of the publisher with the text 'RIJKSCENTRUM FRANS MASEREEL KASTERLEE' at lower right; a proof version was also issued.

Marcel Broodthaers composed a series of what he termed 'Lettres Ouvertes' (open letters) issued from his 'Departement des Aigles' which he then sent to members of the art-world. Many of the letters were published subsequently in small editions as printed texts, or, as here, had the text cancelled and made into an original image. The letters often comment on the social context of art of the period or allude to the weather, flowers, gardens and more ephemeral and traditionally Romantic themes. The ironical and ambiguous use of a confidential tone, the power of Broodthaers' one-man movement, the use of an 'old-fashioned' instrument such as an open letter in a world so fond of 'new media', are all typical of Broodthaers' critical interventions in the often self-involved and self-conscious world of art.

Folio. (380 x 515 mm). [Ceuleurs 13a].

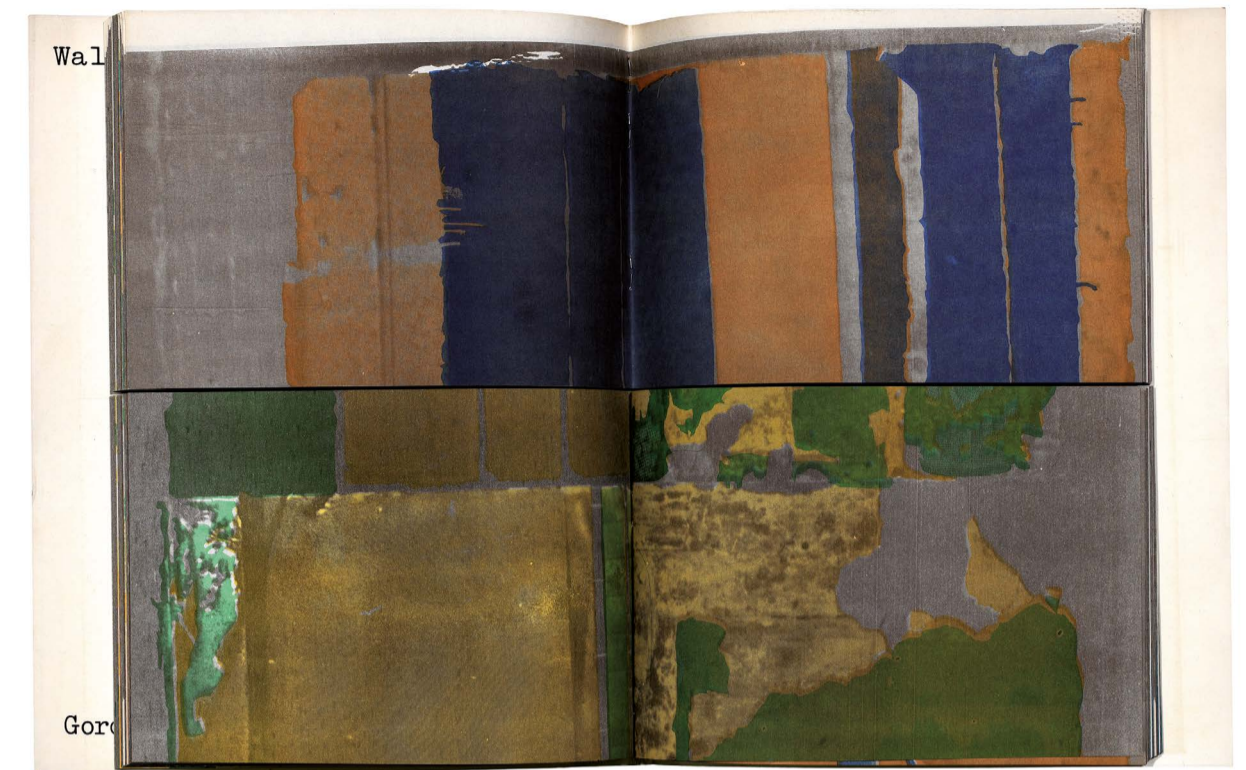
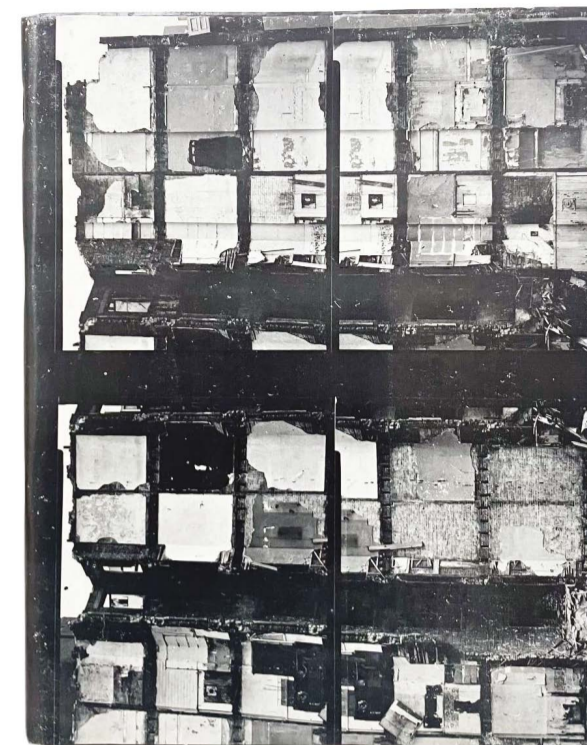
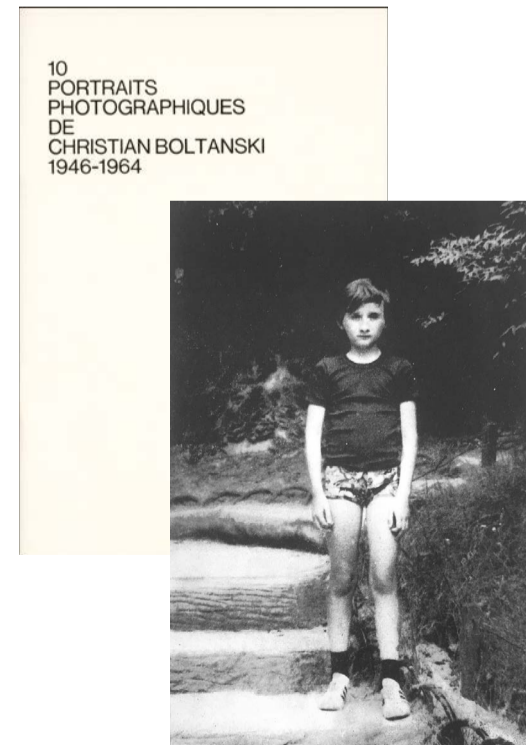


90 BOLTANSKI, Christian
10 Portraits Photographiques de Christian Boltanski. 1946-1964
Paris. Multiplicata. 1972

The first edition of this work, limited to 500 copies.

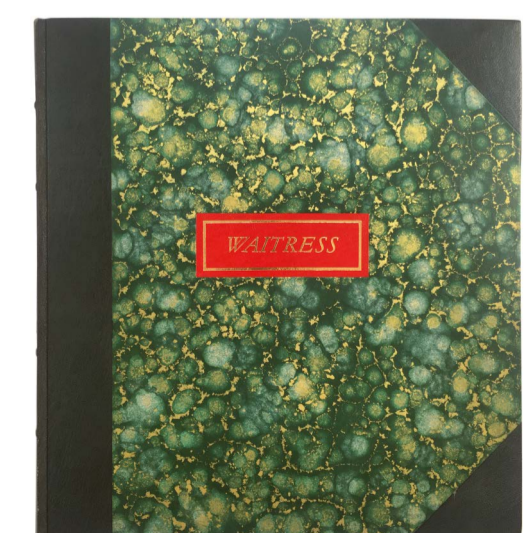
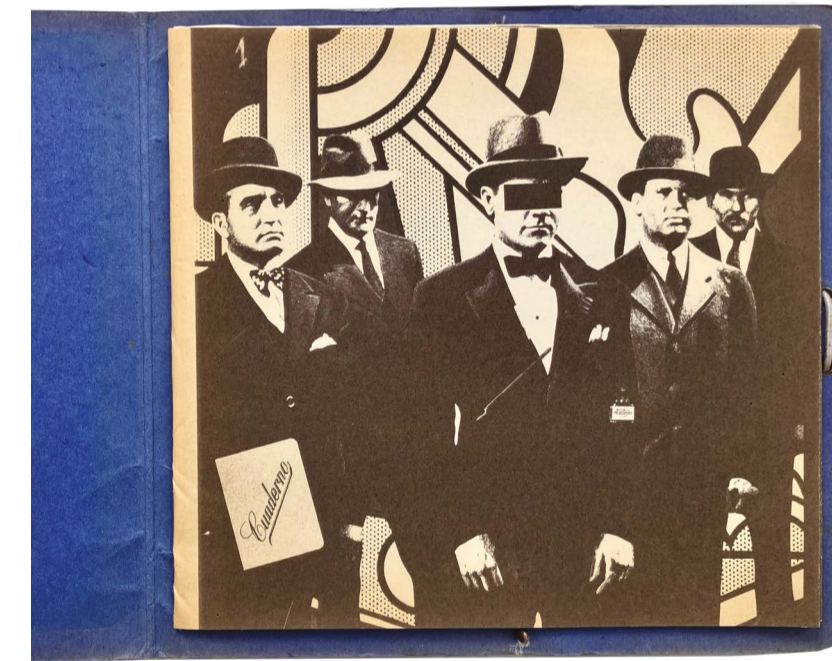
Small tear to spine, otherwise a very good copy.

8vo. [6 bifolia including wrappers].



Images
(top to bottom, left to right):

Matta-Clark, No. 100
(both images);
Equipo Crónica, No. 95;
Gilbert & George, No. 70;
Roth, No. 38;
Jones, No. 88



[91]. G & G:
'Oh, the Grand Old Duke'...
£350

[92]. Ruscha:
Colored People
£450

[93]. Weiner:
Green as Well as Blue as Well as Red
£95

[94]. Broodthaers:
L'Ardoise Magique...
£12,500

[95]. Equipo Crónica:
Serie Negra
£1,750

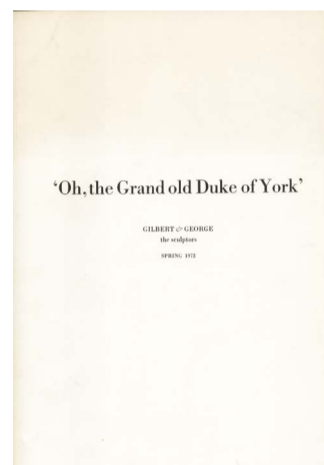
91 GILBERT & GEORGE
'Oh, the Grand Old Duke of York'
Lucerne. Kunstmuseum Luzern. 1972

Gilbert and George's artist flipbook.

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

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

Small folio. Wrappers.



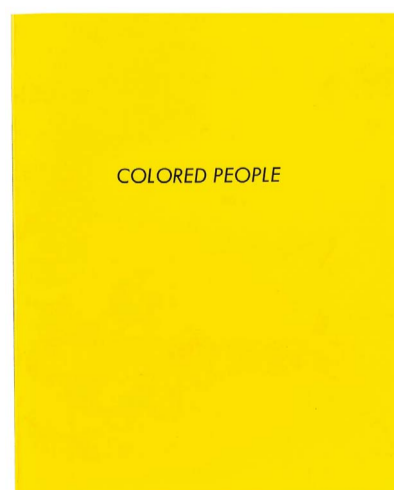
92 RUSCHA, Ed
Colored People
(Los Angeles). 1972

A very good copy of Ruscha's enigmatic artist book. From the edition limited to 4,065 copies.

Despite the title, this book is composed of Ruscha's series of colour photographs of cacti. The book was issued without a tissue jacket and no other edition was issued.

8vo. (178 × 141 mm). (32 leaves). Wrappers.

[Engberg & Phillpot B16].

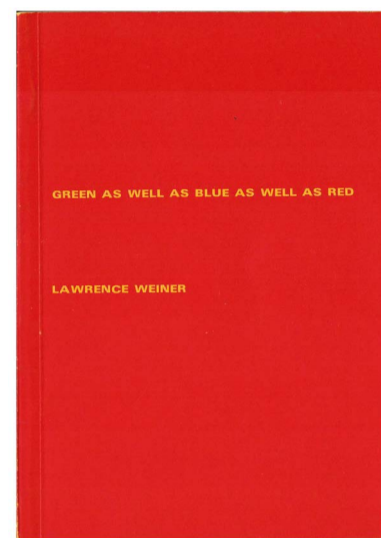


93 WEINER, Lawrence
Green as Well as Blue as Well as Red
London. Jack Wendler. 1972

A good copy of Lawrence Weiner's artist book.

With playful text games and semantic variations, numbered 1 to 10, all based on the title.

8vo. (120 × 170 mm). [50 unnumbered leaves]. Wrappers. [Schwarz 9].



94 BROODTHAERS, Marcel
L'Ardoise Magique ou la Signature de l'Artiste
(Brussels). 1972

A wonderful example of a unique Marcel Broodthaers magic slate: 'L'Ardoise Magique ou La Signature de l'Artiste,' with a presentation from the artist.

The pale green card backing of the slate is inscribed by Marcel Broodthaers in a darker green ink: "L'Ardoise Magique, /ou /"La Signature de L'Artiste, /30 Octobre 72 /A. Françoise Lambert, / MB."

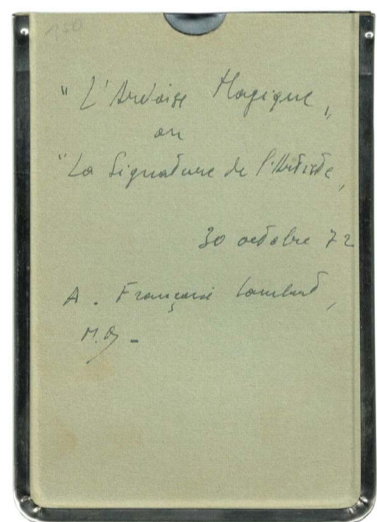
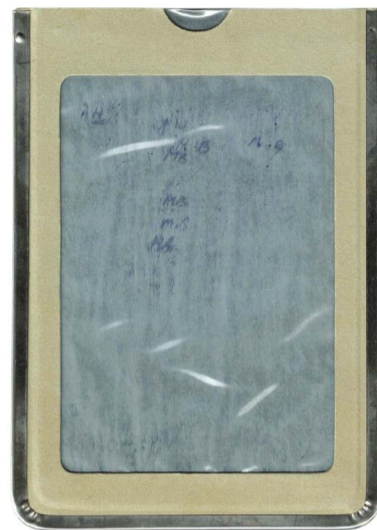
The artist's widow, Maria Gilissen, has stated that Broodthaers created some 18 different 'magic slates' in various sizes, combinations and formats, however very few examples were inscribed and presented by him. This example features Broodthaers' signature, his initials, multiple times to the re-usable surface as well as to the verso of the card enclosure where the work is titled, dated and presented. Françoise Lambert, to whom the work was presented, was the owner of the eponymous Galleria Françoise Lambert in Milan, where Broodthaers (and others of the so-called 'neo-avant-garde' such as Buren) held a number of exhibitions.

Sigmund Freud thought the magic slate or writing slate (in French 'ardoise magique' or 'Wunderblock' in German) analogous to the human system of perception and its links to the unconscious - his 1924 essay 'Notiz über den 'Wunderblock'' outlines his theory - and it seems likely that Broodthaers, like Freud, was intrigued by the magic slate's capacity to retain detail even if that detail has been erased by the action of the slate's 'magic' and is no longer visible.

'L'ardoise magique repose sur le principe suivant : toute inscription est effacée simplement en tirant

sur la plaquette médiane. Elle reste cependant gravée, invisible, sur une pellicule à l'intérieur de l'appareil. / Die Schreibtäfel beruht auf dem folgenden Prinzip : jede Beschriftung wird durch einfachen Herausziehen der Tafel ausgelöscht. Sie bleibe über unsichtbar auf einen Film in Innern der Vorrichtung graviert. / The writing slate is based on the following principle : each inscription can be wiped off just by pulling out the plate. Yet it remains invisibly engraved on a film inside the device.' (From Marcel Broodthaers' 'Magie').

Small 8vo. (152 × 108 mm).



95 EQUIPO CRONICA (Solbés & Valdés Blanco)
Serie Negra
Valencia. Galeria Val 130 en Colaboracion con Juana Mordó. 1972

The extraordinary, scarce Pop artist book by the influential Spanish art collective 'Equipo Crónica'.

Issued in the form of a film storyboard - even the cover reproduces the blue folder of a storyboard or screenplay - 'Seria Negra' is a monochromatic screenprint composition of individual frames printed in a lush chocolate and cream. 'Equipo Crónica', the collective that produced the book, were a Pop-influenced duo of Manolo Blasco Valdés and Rafael Solbes (a third member had departed in 1967) founded in Valencia in 1964. Early exhibitions with Clavé, Saura, Tàpies and others prompted Valdés and Solbes to form first 'Estampa Popular', a broader, looser grouping with shared artistic aims and then the smaller, more focussed 'Equipo Crónica'.

'Equipo Crónica' despite its use of seemingly bland and decontextualised American-influenced Pop imagery was always subversive, but artists had to be subtle in Franco's Spain and the collective's oeuvre was rarely overtly so. The present artist book with its 1930s /1940s film noir imagery of gangsters, shakedowns, molls and gangland hits, all against bizarre found backgrounds (Lichtenstein's work seems to feature heavily) is disorientating but highly original.

'The Spanish artist's group Equipo Crónica chronicled social and political concerns through a satirical art. While their themes referred to Spain's government and institutions, and to its great - but stifling - artistic past, the group also took aim at American imperialism and military might.' (Weitman / Wye pg. 115).

Small 4to. (210 × 228 mm). [Single folded sheet]. A single sheet folded to form 20 pages, the pages featuring 14 numbered silkscreen compositions conceived either as single pages or double-page spreads; sheet size: c.200 × 4,444 mm.

[see Wye & Weitman's 'eye on europe: prints, books & multiples / 1960 to now', MoMA, 2006].



96 WEINER, Lawrence
having from time to time a relation to:/ van tijd tot tijd tot tijd in een relatie staan tot
Amsterdam. art & project. 1973

One of Weiner's earliest publications, and his second artist book for Amsterdam's 'Art & Project'. Limited to 300 copies.

Narrow 8vo. (208 × 100 mm). (pp. 24). Wrappers.

[Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p. 35; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167].



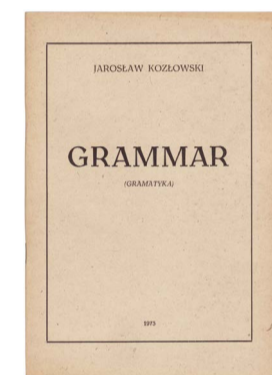
97 KOZŁOWSKI, Jarosław
Grammar. (Gramatyka)
Poznan. Galeria Akumulatory. 1973

'Grammar' by Jaroslaw Kozłowski.

Kozłowski's rich and multifaceted work has its roots in conceptualism. It is marked by a critical-analytical discourse with art and the mechanisms of perception, self-reflection and the building of correlations between the grammar of the artistic language and the sphere of meaning. In the 1970s he created works of a purely linguistic nature; they reflected his interest in language games and puns, as well as in transposing the rules of formal logic to reality and vice versa.

8vo. (234 × 168 mm). pp. 40 + 1 loose insert sheet. Wrappers.

[Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.135].



98 GILBERT & GEORGE
Pink Elephants. Nos. 1-8. (Complete set)
London. Art for All. 1973

The complete set of Gilbert & George's 'Pink Elephants' postal sculpture.

The series contains two of each of the following titles: London Dry, The Major Port, Dom Perignon, and Bristol Cream, however each of cards has a different photographic image on its front. The printed texts inside each card reflect the artists' famous states of inebriation. Only one of the envelopes is present.

8vo. (202 × 127 mm). 8 cards, each 202 × 127 mm (folded).

[Die Sammlung Marzona in der Kunstbibliothek pg.120; Gilbert & George 1968 to 1980, pp. 128-129].



99 BROODTHAERS, Marcel
Art & Project Bulletin No. 66
Amsterdam. art & project. 1973

An excellent, pristine example of the Marcel Broodthaers art & project bulletin / exhibition. From the edition limited to 800 copies.

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

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

Single folded sheet. (295 × 210 mm).



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

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

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

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

4to. (252 × 204 mm). pp. 144. Wrappers.

(Image on page 25).

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

Weiner: [96]
having from time to time
£200

Kozłowski: [97]
Grammar
£200

G & G: [98]
Pink Elephants
£2,500

Broodthaers: [99]
Art & Project
Bulletin No. 66
£950

Matta-Clark: [100]
Walls Paper
£4,000

[101] Baldessari:
Throwing Three
Balls in the Air
£6,500

101 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

John Baldessari's beautiful photographic serial multiple. 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).

Oblong folio. (248 × 328 mm). [14 unnumbered leaves]. Publisher's blue card envelope.



102 BROODTHAERS, Marcel & Charles Baudelaire
Je Hais le Mouvement Qui Déplace les Lignes
Hamburg. Edition Hossmann. 1973

A superb copy of the édition de tête of the 'édition originale' of Marcel Broodthaers' anonymous artist book - the first of 3 lettered copies and one of only 13 signed by the artist - inspired by Baudelaire's sonnet 'La Beauté'.

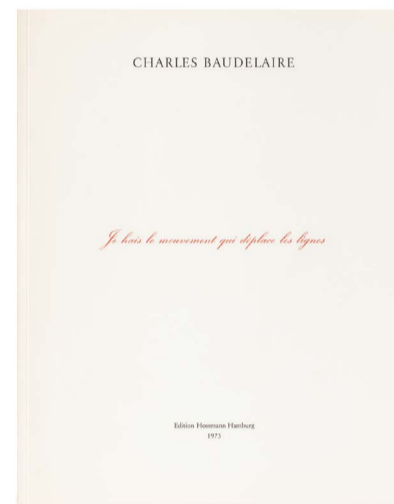
From the edition limited to 338 copies, with this one of 3 lettered copies, inscribed 'A' and initialled 'M B', on papier Roemerturm Alt Xanten à la cuve conforming to the édition de tête signed and numbered by Broodthaers in ink; the remaining copies, on different paper, were neither signed nor numbered.

Broodthaers, in signature playful style, designated the édition de tête of thirteen copies (i.e. the three lettered and ten numbered examples he signed) as forming the true original edition ('formant authentiquement l'édition originale') of his work. The other 300 copies of the book, those he neither signed nor numbered, were designated by Broodthaers as the first edition ('première édition'); a further 25 copies were marked 'S. P' and were 'réservés à la presse'. Broodthaers hierarchy is subtle but important and characteristic of the way he presented his books.

For Broodthaers, the French poet and critic Charles Baudelaire, the historical period he occupied, and the literary figures such as Dumas and Mallarmé who preceded and followed him, was of central interest. In the winter of 1969/70 Broodthaers had participated in a seminar on Baudelaire conducted by the literary sociologist Lucien Goldmann, a symposium that had a profound impact on the artist. In the five years

that followed, Baudelaire would provide the inspiration for several of Broodthaers's works: in 1970, he made a seven-minute film called 'A Film by Charles Baudelaire (Political Map of the World)', in 1972, as part of an exhibition in Paris, he produced a series of prints that included one titled 'Charles Baudelaire Paints', 1973 saw the present work, 'Je Hais le Mouvement Qui Déplace les Lignes', and the following year, 1974, Broodthaers published 'Charles Baudelaire / Pauvre Belgique', with the entirety of Baudelaire's condemnatory text - Baudelaire had detested his time in Belgium - omitted.

Small folio. (320 × 250 mm). [8 unnumbered leaves]. Wrappers. [Ceuleers 39; Jamar 38; Werner 15].



103 BROODTHAERS, Marcel
A Voyage on the North Sea
London. Petersburg Press. 1973

A good copy of the English edition of Marcel Broodthaers' legendary artist book.

From the English language edition limited to 1,100 copies (including 100 édition de tête examples).

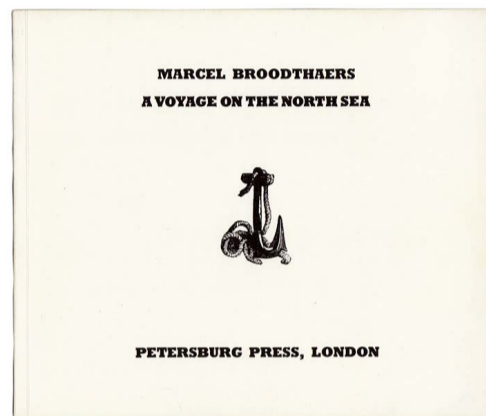
This artist book, published to accompany a film of the same name, combines details from a 19th century painting of a fleet of fishing vessels and a photograph of a 20th century sailing boat, delivering a typically befuddling narrative. Printed on unopened doubled leaves, Broodthaers includes a warning text (to the inner front cover and to the final leaf verso) advising against opening the pages with a knife. As is usual with Broodthaers, the two warnings differ, as do the two versions of the title page (one in traditional situation, the second to the rear inner cover) and the front and rear covers.

The first warning, opens with the words 'Before cutting the pages the reader had better beware of the knife he will be wielding for the purpose' before suggesting that the knife itself may turn into an 'idefinite sky' and 'It is up to the attentive reader to find out what devilish motive inspired this book's publication'; the first text concludes 'These pages must not be cut'. Broodthaers' second text opens with the same words but continues in a different vein, suggesting that the knife used may turn into 'a piece of office equipment', the admonition 'These pages must not be cut' follows here rather than at the end and in this iteration, Broodthaers' book has ceased to be 'devilish' (the word is omitted).

'I have bought the painted canvas, which is the subject of this little book, in a store in Paris, in the rue Jacob, a touristy place destined to become even more famous than the 'butte de Montmartre.' I had to pay quite a price for it, even though it isn't signed.' (Marcel Broodthaers referring to the painting in the present work).

Oblong 12mo. (151 × 177 mm). [19 unopened doubled leaves]. Wrappers.

[Marcel Broodthaers - Complete Graphic Work & Books 39; Ceuleers 40].



104 WEINER, Lawrence
Once upon a time. C'era una volta
Milan. Franco Toselli. 1973

Weiner's first venture into the use of photography in his artist books.

From the edition limited to 1,000 copies. Weiner's text in English and Italian is accompanied by photos by Giorgio Colombo.

8vo. (170 × 120 mm). [22 unnumbered leaves]. Wrappers.

[Schwarz 33; Die Sammlung Marzona in der Kunstbibliothek pg.167].



105 BALTZ, Lewis
The New Industrial Parks Near Irvine, California. Das Neue Industriegelände in Der Nähe Von Irvine, Kalifornien
New York. Leo Castelli / Castelli Graphics. 1974

This copy is signed in pen by Lewis Baltz on the title page, and numbered 36.100.

'In 1975, the year he published his first book, 'The new Industrial Parks near Irvine, California'

Lewis Baltz was also included in a landmark exhibition at the International Museum of Photography at George Eastman House called 'New Topographics: Photographs of a Man-Altered Landscape.' Although some of the participants in that show managed to elude the label, Baltz - along with Robert Adams, Stephen Shore, Henry Wessel, Jr., and Bernd and Hilla Becher - was effectively branded, and 'The New Industrial Parks' was paired with Adams' 1974 'The New West' as the most cogent, concise, and rigorous New Topographics documents produced in America. The label stuck primarily because it was invented to describe exactly what California-born Baltz had been doing since the late '60s: photograph the American landscape as a dead zone. Tamed, flattened and sectioned off into building sites and real-estate opportunities, Baltz's New West - most of it located in California's vast suburban sprawl - had long since lost any memory of magnificence and promise. In their place was the alluring vacuum of anonymity (though that seems beside the point in pictures devoid of any human presence) and desolation so complete it was almost elegant. Baltz had honed in on that austere, unlikely beauty in his earlier series on tract homes, but he refined his vision for the Irvine series, which focuses on the façades of windowless office blocks and electronics factories, some still in construction on barren lots, others landscaped as perfunctorily as a toll plaza....[Unlike] Ed Ruscha's genuinely artless images of apartment buildings and parking lots, Baltz's pictures are pointedly artful. The Irvine series, though (presumably) despairing of the industrial parks' cold emptiness, can't help but establish its link to minimalist painting and sculpture, particularly Donald Judd's boxes and Carl Andre's concrete blocks. (Vince Aletti, in Roth 101 Books).

107 FILLIOU, Robert
Recherche sur l'Origine / Research on the Origin / Erforschung des Ursprungs
Düsseldorf. Edition Städtischen Kunsthalle. 1974

A good copy of Filliou's conceptual multiple.

From the edition limited to 400 copies, signed and numbered ('395/400') by Filliou to the left hand wooden roller of the scroll.

On January 17th 1973, with the idea of uniting people of all times, Filliou celebrated the 1,000,010th Anniversary of Art at the Neue Galerie der Stadt in Aachen: 'Art must return to the people to which it belongs'. As 10 years had gone by since Filliou had begun his 'Histoire Chuchotée de l'Art' (Whispered History of Art), 1,000,010 years corresponded to the arbitrary date of Man's appearance on Earth. The artist was working on the search for the origin and proposed a new concept, 'The Prebiological Genius'.

In 1974, he produced 'Recherche sur l'Origine', a work made of cloth 90 metres long and 3 metres high, inside which the spectator could walk around. The work, profoundly conceptual in nature, alludes to history, mathematics, art, philosophy and physics and posits a geometrical progression as to whether 'any thought, any concept, any birth, any growth, etc.' is 'well made, or badly made, or not made'. To illustrate the concepts involved, 'each element of Research on the Origin is presented 3 times' as in the previous formal iterations, the progression developing from the creation of newer iterations, i.e. 'since it [the Well-made iteration] now exists [it] is considered as a whole and becomes Well Made to which a new Badly Made and a New Not Made must be added'. This edition, produced by the Düsseldorf Kunsthalle, reproduces and reduces that scroll, now made of paper, to 8.42 metres in length. A booklet of printed text with an introduction by Jürgen Harten elucidates Filliou's concepts further with quotations from Lao Tzu, Watson and Crick, various journals of astrophysics, Darwin and Schiller and so on.

Booklet: 16mo. (148 × 104 mm) + Scroll (298 x 8420 mm). [Booklet: 20 leaves + Scroll: 8 conjoined leaves]. Original white card box.

[Buchholz, Daniel & Magnani, Gregorio (eds.): International Index of Multiples from Duchamp to the Present, pg. 70].



108 VOSS, Jan
Treibsatz
(Düsseldorf). 1974

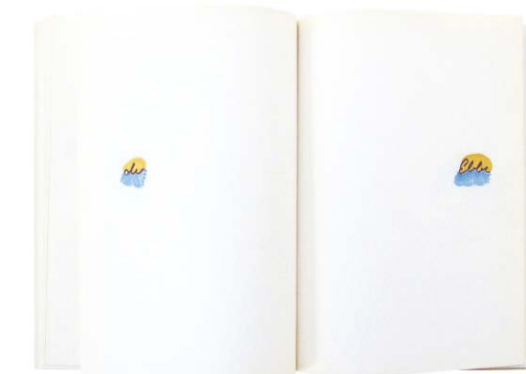
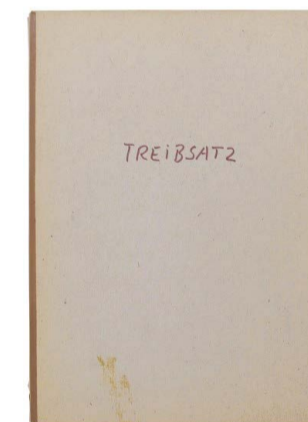
Jan Voss' unique artist book/multiple.

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

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

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

8vo. (212 × 152 mm). [36 doubled leaves]. Boards.



Beuys: [106]
Filzbriefe
£1,750

Filliou: [107]
Recherche sur
l'Origine
£950

Voss: [108]
Treibsatz
£950

[109]. **Moriyama:**
Another
Country in
New York
£37,500

[110]. **Schraenen:**
15 Cartes
Postales
£200

[111]. **Megert:**
Spiegel/
Glas-Buch
£3,250

[112]. **Boltanski:**
Les Morts
Pour Rire
£1,500

109 MORIYAMA, Daido
Mo Hitotsu No Kuni/Another Country in New York (Tokyo). (Self-published by the artist). 1974

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

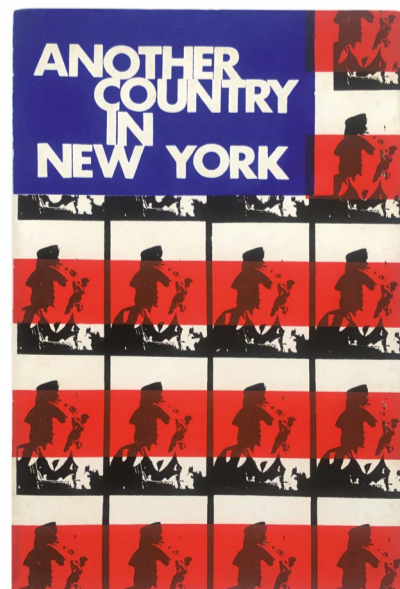
From the edition limited to c.100 copies.

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

'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.' (An Interview with Daido Moriyama, in Kaneko & Vartanian - Japanese Photobooks of the 1960s and '70s, pg. 29).

Small folio. (318 × 214 mm). [22 unnumbered leaves]. Silkscreen wrappers, later protective box.

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



110 SCHRAENEN, Guy (éditeur)
15 Cartes Postales
Antwerp. Guy Schraenen éditeur. 1974

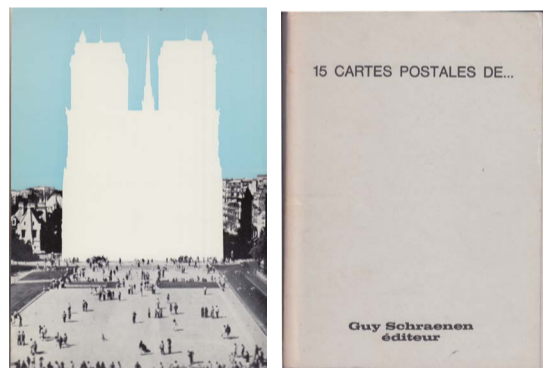
Postcard-portfolio by 15 artists working in Guy Schraenen's publishing house.

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

'Why these 15 post-cards: receiving a post-card is certainly pleasant: it proves that somewhere, somebody is thinking of you. For those who are receiving it as well as for those who are sending it, a picture is a way of discovery.' (G. S.)

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

8vo. (150 × 110 mm). Publisher's portfolio.



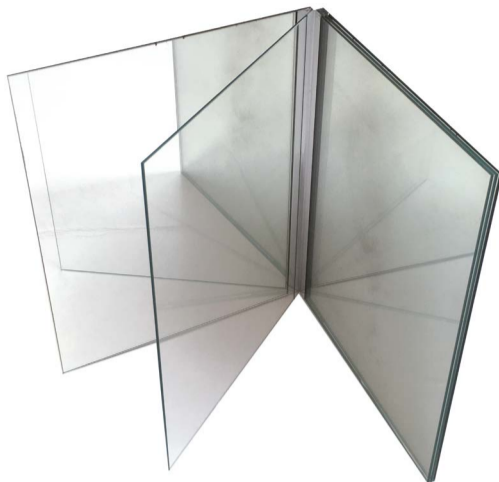
111 MEGERT, Christian
Spiegel / Glas-Buch. (Mirror / Glass Book)
(Düsseldorf). (By the artist). 1974

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

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

Swiss-born, Megert was instrumental in the ZERO movement in Switzerland and made extensive use of light and glass from early in his career. Although Megert produced many iterations of his glass book - he had turned to glass as it was affordable in comparison to other materials - including editioned versions, the present example appears to be unique. The front and rear covers are sheets of mirror (with grey paint backing facing outward) while the pages of the book are transparent glass.

4to. (250 × 200 mm). [5 leaves including covers].



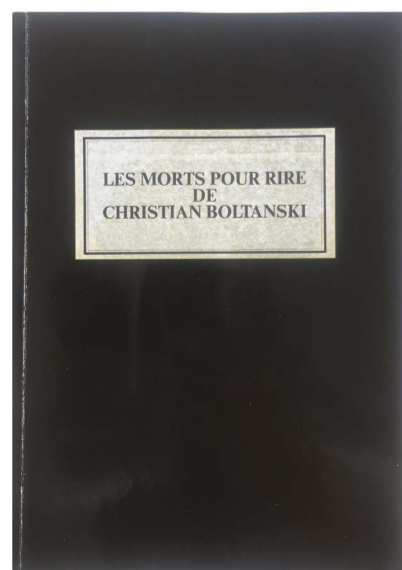
112 BOLTANSKI, Christian
Les Morts Pour Rire de Christian Boltanski
Dudweiler. Edition AQ. 1974

Boltanski's satirical artist book of bathetic, ineffectual suicide attempts. From the edition limited to 170 copies, with this one of 150 with the 14 photographs reproduced in offset.

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

This is particularly apparent in this book, 'Les Morts pour rire', where Boltanski stages a suicidal attempt on one photograph and ridicules it in the next - a heavy stone attached to his neck when he intends to drown himself, proves to be a Styrofoam fake when the artist, clearly amusing himself, lifts it effortlessly with one hand. A razor blade against the artist's wrist is then shown to be made of cardboard; a bottle of pills is shown to be already empty; a gun to the head is shown to be made of rubber.

8vo. (250 × 150 mm). Black wrappers.

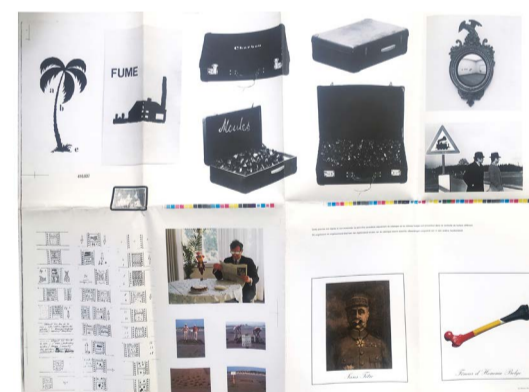


113 BROODTHAERS, Marcel
Catalogue - Catalogus
Brussels. Société des Expositions du Palais des Beaux-Arts. 1974

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

This catalogue is complete with the large colour offset-printed poster which was designed to be offered together with the catalogue, but is often missing. As Broodthaers states on the front cover text: 'Ce catalogue non signé et non numéroté ne peut être considéré séparément de la planche où les mêmes images sont présentés dans un contexte de lecture différent.' (This unsigned and unnumbered catalogue cannot be considered separately from the poster where the same images are presented in a different context).

Small folio. (305 × 235 mm). + Poster. (873 × 630 mm unfolded). pp. 75. Wrappers.



114 BROODTHAERS, Marcel
Un Jardin d'Hiver
Brussels & London. Sur les Presses de l'Imprimerie J. Paeshuys ... for Société des Expositions & Petersburg Press. 1974

A good copy of Broodthaers' artist book 'Un Jardin d'Hiver' with the original portfolio.

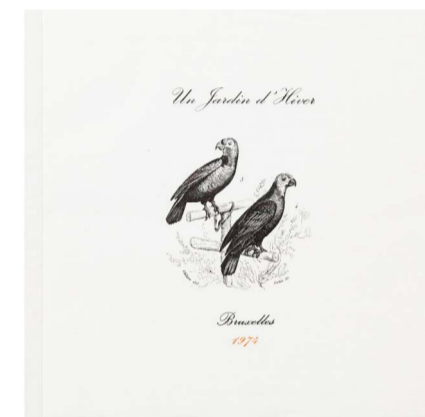
From the edition limited to 120 copies, each numbered and signed with initials by Broodthaers in red ink to final leaf; he has also initialled the first page in the same red ink.

'Selon le point de vue de l'auteur et le mien il pourrait servir de commentaire au décor 'Un Jardin d'Hiver' planté en janvier 1974 au Palais des Beaux-Arts de Bruxelles.' (From Gevaert's introduction / colophon).

Broodthaers' installation of a winter garden in the museum in Brussels included palm trees, folding chairs and natural history prints. The pictures showed representations which seemed to have been taken from zoological and botanical encyclopaedias of the 19th century, displayed either in picture frames hung on the wall or in horizontal wooden showcases, as for the exhibits in science museums. The four colour lithographs in this artist book are taken similarly from earlier colour-plate bird books.

Square 8vo. (200 × 200 mm). [14 doubled leaves; pp. 28]. Wrappers.

[Jamar 41; Ceuleers 42; Werner 18; Künstler Bücher 16; Das Archiv Sohm 309].



115 SCHMIDT-HEINS, Barbara
Material: Kaffee
(Hamburg). (Self-published by the artist). 1975 / 77

Barbara Schmidt-Heins unique artist book, made by hand, using coffee as ink.

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

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

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

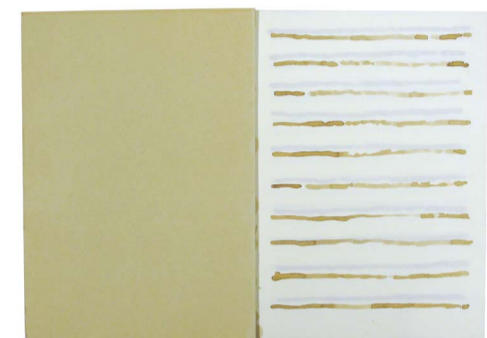
'Here could be mentioned the painter and object books, books as sculpture, as Concept Art, as notation to time sequences, as sequence, with process character, also with musical score character, frottages, collages, the wide variety of printing processes etc.' (From 'Bookworks' etc).

The non-identical twins Barbara and Gabriele Schmidt-Heins were born in Rellingen in Pinneberg (near Hamburg) in 1949 and twins studied together at the Academy of Fine Arts, Hamburg from 1968 to 1974. Since 1974, the twins have worked either individually (as here) or in collaboration. The twins are most renowned for their artist books, exhibited to great acclaim at the Kabinett für aktuelle Kunst, Bremerhaven in

1976, and then more famously at documenta 6, Kassel in 1977. Although this book was conceived originally in 1975, Schmidt-Heins has inscribed it '5. Ausführung' (5th implementation) and dated this version 1977.

4to. (298 × 214 mm). [100 unnumbered leaves]. Wrappers.

[see No. 129 'Bookworks. Barbara Schmidt-Heins. Gabriele Schmidt-Heins. Original Books from 1972 to 1976', Kunstraum München / Institut für moderne Kunst, Nuremberg, 1977 - B24, pg. 17].



116 ROTELLA, Mimmo
Poemi Fonetici 1949-1975
Milan. Plura Records. 1975

Mimmo Rotella's record of phonetic poems.

Limited to 1000 copies, signed and numbered by Rotella on the sleeve.

The album presented here is Rotella's first LP of phonetic poems. In the following year, 1976, he was to take part in the International Recital of Sound Poetry - Poetry Action at the Atelier Annick Le Moine.

12" 33rpm record, 50 minutes in duration.

[Broken Music, p. 210; Schraenen, Guy. Vinyl. Records and covers by artists, p.32].



117 WEINER, Lawrence
Relative to Hanging. Svarende til haenging - Svarende til hengning ...
Ringkobing. Edition After Hand. 1975

A fine copy. Weiner's English texts translated into Danish, Icelandic, Swedish, Finnish and Norwegian. Limited to 500 copies.

8vo. (168 × 107 mm). (pp. 24). Wrappers.

[Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p.39; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167].

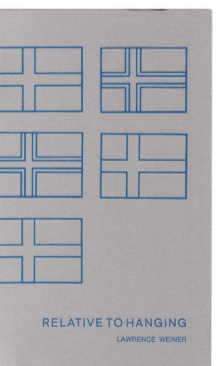
Broodthaers: [113]
Catalogue -
Catalogus
£1,250

Broodthaers: [114]
Un Jardin
d'Hiver
£7,500

Schmidt-Heins [115]
Material:
Kaffee
£1,750

Rotella: [116]
Poemi Fonetici
£650

Weiner: [117]
Relative to
Hanging
£125



[118] **Weiner:**
Towards a Reasonable End
£95

[119] **Buren:**
Folge Nr. 2
£180

[120] **G & G:**
Red Boxers
£2,500

[121] **Dermisache:**
Cahier No. 1
£4,500

[122] **Feldmann:**
Pornofotos
£9,500

118 WEINER, Lawrence
Towards a Reasonable End
Bremerhaven. Kabinett für aktuelle Kunst, in cooperation with Berliner Künstlerprogramm des DAAD. 1975

From the edition limited to 700 copies. Printed two-way, with Weiner's texts reading in English from one way, and Jürgen Wesseler's German translation from the reverse side.

8vo. (167 × 109 mm). (pp. 70). Wrappers.

[Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p.37; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167].



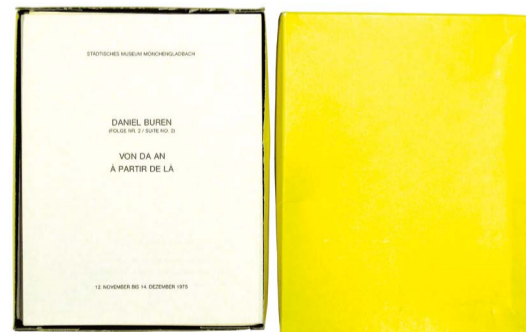
119 BUREN, Daniel
Daniel Buren. (Folge Nr. 2 / Suite No. 2)...
Mönchengladbach. Städtisches Museum Mönchengladbach. 1975

From the edition limited to 660 numbered copies.

Card box contains 1 colophon, 1 exhibition guide in wrappers, 2 artist's books, and 1 essay. Books in wrappers. Text: D. Buren and J. Cladders. Yellow card box, printed titles in black to side. The second of Daniel Buren's Mönchengladbach exhibition boxes.

Card box. (202 × 158 × 26 mm).

[Rennett / Titz 28; Künstler Bücher I, Krefelder Kunstmuseen 1993, p. 46, no.10].



120 GILBERT & GEORGE
Red Boxers. A Postal Sculpture in Eight-Parts. (Complete Set)
London. Art For All (Self-Published). 1975

A complete set of 'Red Boxers', the Gilbert & George postal sculpture.

Each element of this piece was mailed over a period of weeks to friends, collectors and dealers.

Each card is signed by the artists. Cards are entitled as follows: Wooden, Anything, Stone-ish, Moved, Stillness, Come, Study, Chapel.

The cards are printed alternately on red or black card, and an intricate colour system is followed throughout the work, which in turn initiates an integral aspect of the sculpture: the four red cards have the text printed in red within, each of their envelopes have the 'Red Boxers' stamp in red, and the addressee has their name handwritten in red ink on the front of the envelope. However the artists sign each of the red cards in black ink; the four black cards, in comparison, have this colour system inverted in that their text is printed in black, and their envelopes are stamped in black with the addressee also written in black, however with G&G's signatures now written in red ink. Although this set has only four of the eight original envelopes, the schema as described above still applies but with two cards for each envelope.

8vo. 8 cards, each 125 × 200 mm (folded).

[Die Sammlung Marzona in der Kunstbibliothek pg.120; Gilbert & George 1968 to 1980, pp. 176 - 177].



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

'Copy No. 1' of the deluxe edition of Mirtha Dermisache's beautiful, fragile and enigmatic artist book.

From the edition limited to 150 signed and numbered copies, with this one of 20 with Dermisache's original carbon print.

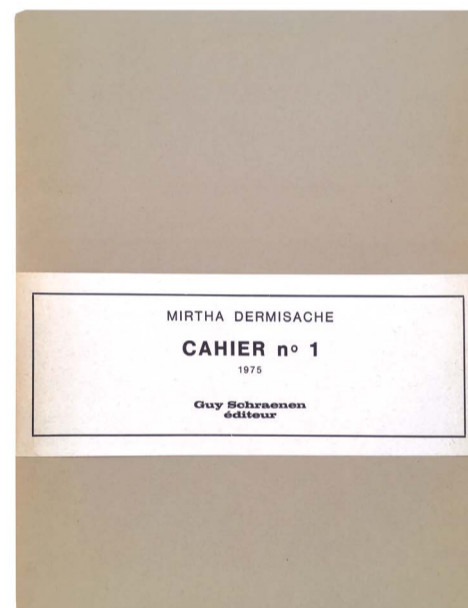
The works of Mirtha Dermisache, born Argentina (1940-2012) are formed from distinctive marks which resemble writing. The book as medium was a central part of her practice, beginning in 1966-67 with a 500 page artist book of text-like graphisms titled 'Libro No. 1'. The work gradually attracted the attention of cultural institutions and individuals worldwide, notably Roland Barthes, who described the marks as 'illegible writing' in his correspondence with the artist.

Dermisache's encounter with Guy Schraenen in the early 70s was pivotal as it led to the publication of 'Diario No. 1' by his publishing house (Archive for Small Press & Communication) and circulated her work throughout several European cities. In

the background of the book she drew a portrait of the Argentine media controlled by the government during the dictatorship (1976-1983), the book thereafter became an emblem of protest against the oppressive political regime in her country. It was during this time that she realised the importance of publishing her works.

'In our current environment, it is difficult to look at [Dermisache's] work and not think about the impossibility of discourse, the primacy of self-expression, and the fallacy of a shared objective language, not to think of this art as both radically political and necessary today.' (Will Fenstermaker, The Paris Review).

4to. (280 × 215 mm). [12 unnumbered leaves]. Brown wrappers with white obi.



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

The complete series of Hans-Peter Feldmann's scarce 'Pornofotos'.

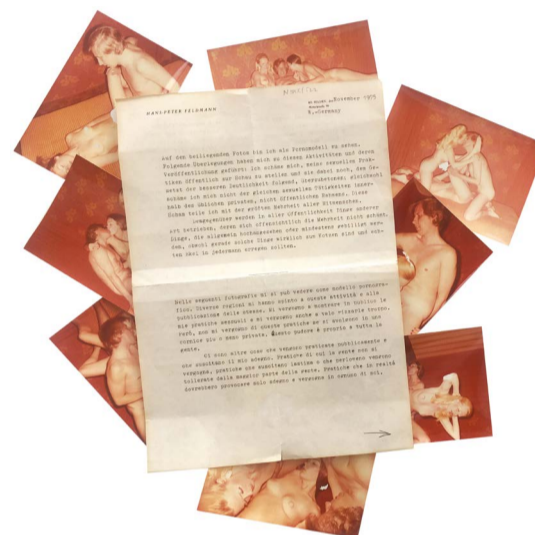
From the edition limited to 50 copies (see 'Das Museum im Kopf'); other sources suggest as few as 15 examples.

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

Feldmann's intention is outlined in the text - written in the form of a letter from Feldmann - in German, Italian, English and French that accompanies the photographs: 'On the enclosed photos I can be seen as a porno-model. The / following considerations led me to those activities and their / publication: I am ashamed to display

my sexual practices in / public, and even with overaccentuation for more clarity. Never- / theless I don't feel ashamed over the same sexual practices / within the usual private, not public surroundings. In this / sense I participate with the majority of all fellow beings. / Notwithstanding, there are other things done in public, / where the majority do not feel ashamed, things which are highly / esteemed or at least approved, although these things are really / sickening and there true disgust, should be brought to the fore-front.'

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



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

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'.

Small 8vo. (156 × 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. Original white wrapper with printed titles to front, also signed by Warhol.

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



124 BEUYS, Joseph
Zeichnungen zu den beiden 1965
wiederentdeckten Skizzenbüchern 'Codices
Madrid' von Leonardo da Vinci
Stuttgart. Manus Presse. 1975

Joseph Beuys' meditations upon and interpretations of Leonardo da Vinci's Madrid Codices with the additional signed lithograph.

From the edition limited to 1,000 copies, with this one of 900 copies numbered in pencil, each with one of nine lithographs signed and numbered from the edition of 100 by Beuys in pencil; the slipcase is also numbered in pencil as per the book and indicates too the sequence of the lithograph.

The book is presented in the form of a sketchbook and all leaves have perforations at the gutter as issued. The text is presented in German and translated into English by Caroline Tisdall.

'In his sketchbook Beuys picks up a characteristic feature of Leonardo: the apparently random sequence of varying themes, from landscape impressions through specific symbols for forms of energy and the powers of nature, to anatomical studies and the written elements and personally abbreviated notations that accompany the drawings in diagrams and partiturs. For Leonardo hardly ever pursues a theme like the planning of a painting over several consecutive pages. The connecting factor for him is always the formal and compositional unity of a page and its contents ... Relinquishing his usual habit of free choice of dimension and approach, Beuys accepted the restraints of a unified quarto page format established by the Madrid model ... Drawing, then, is for both artists an autonomous visual language, and one which penetrates the consciousness more directly than the world ... In both cases the aim is to establish laws of nature with the help of artistic and scientific analysis and symbols. And admittedly the paths they follow to reach this aim are radically different.' (Götz Adriani translated by Tisdall).

8vo. (235 × 172 mm). [78 leaves]. Black cloth-backed boards, original grey card slipcase.

[Schellman 165 - 185].



125 PRICE, Cedric
Cedric Price: The Evolving Image
London. Riba Heinz Gallery. 1975

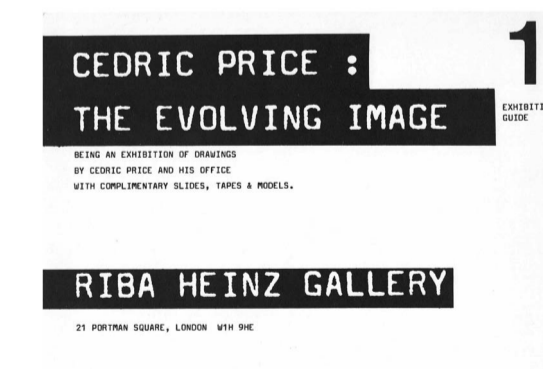
The rare Cedric Price (Archigram)/Riba Heinz Gallery exhibition catalogue (1975).

Cedric Price 'The Evolving Image' opened at the RIBA's Heinz Gallery on 8 October 1975 and ran until 29 November.

'The exhibition was a drawings show of mostly unbuilt works and Price was at once the subject, designer and organiser...The guide, as Price explains on the second page, is unillustrated to avoid distorting the 'immediacy of the visual impact' of the drawings on display.' (Drawing Matter).

A pin badge originally accompanied the publication but, as here, is often missing.

(12 sheets, each 210 × 150 mm). Loose as issued in plastic bag.



Warhol: [123]
Mick Jagger
£25,000

Beuys: [124]
Codices
Madrid
£1,250

Price: [125]
The Evolving
Image
£750

[126] Weiner:
Untitled
£80

126 WEINER, Lawrence
(Untitled)
Amsterdam art & project. 1976

From the edition limited to 500 copies.

First collected edition, being a reprint of the two earlier art & project books by Weiner, here reduced in size and printed in a single volume.

[128] Baldessari:
Brutus Killed
Caesar
£1,250

8vo. (170 × 110 mm). (pp. 52). Wrappers.

[Dieter Schwarz. Lawrence Weiner Books 1968-1989. Catalogue raisonné, p.43; Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.167].

[129] Schmidt-Heins:
Bookworks
£550



[130] Flavin:
Dav Flavin:
drawings,
diagrams and
prints
£2,750

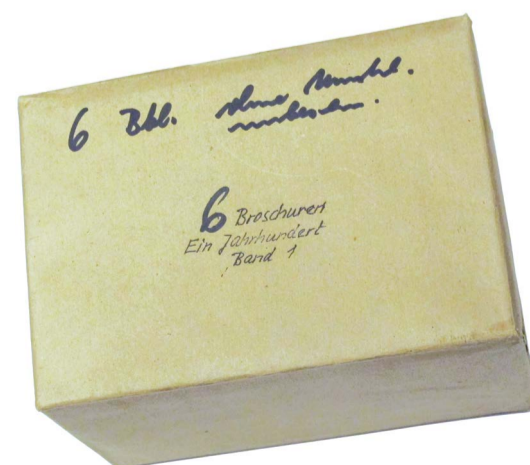
127 DARBOVEN, Hanne
00 > 99. Ein Jahrhundert I > XII eins plus eins ist einzwei zwei ist einzwei e.t.c
Hamburg. Self-published by the artist. 1976

Hanne Darboven's numerical sequential artist book, self-published and supposedly published in an edition of 200 copies.

Numbers are repetitively spelt out and printed in ever-repeating sequences. Printed notations in the margins depict random dates in one century.

Only a certain unknown number of copies were actually bound in wrappers. This is a set of six uncut copies from the edition, each presented without covers, all wrapped together in original brown packing paper, handstamped by Darboven and annotated with black marker pen.

[see Bippus & Westheider's 'Hanne Darboven. Kommentiertes Werkverzeichnis der Bücher', no. 17, p. 56; see Moeglin-Delcroix's 'Esthetique du livre d'artiste 1960 / 1980' - pp. 264-265].



128 BALDESSARI, John
Brutus Killed Caesar
Akron, Ohio. The Emily H. Davis Art Gallery of the University of Akron ... &c. 1976

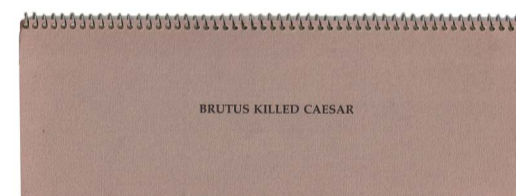
A very fine copy of John Baldessari's artist book 'Brutus Killed Caesar'.

Baldessari is well known for using disparate elements of everyday life in his photographically generated works of art. In this, one of his earliest printed artists' books he juxtaposes three images in a linear format using two photographic portraits of a younger and older man facing each other with a photograph of a common household object between them. Each leaf repeats the same portraits but illustrates a different 'murder weapon' or more mundane item that might be (or has been at some point) used to commit a murder: a kitchen knife, a wooden board, a magnifying glass, a book of matches, pushpins, a banana skin, an arrow, an apple etc.

Baldessari's book was published thanks to 'The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery New York and The Ohio State University Columbus'. (see rear inner wrapper).

Slim oblong 8vo. (274 × 95 mm). [35 unnumbered leaves]. Spiral-bound wrappers,

[John Baldessari., The Museum of Contemporary Art, Los Angeles, 1990, pg. 247; Moeglin-Delcroix, Esthétique du livre d'artiste, pg. 275].



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

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

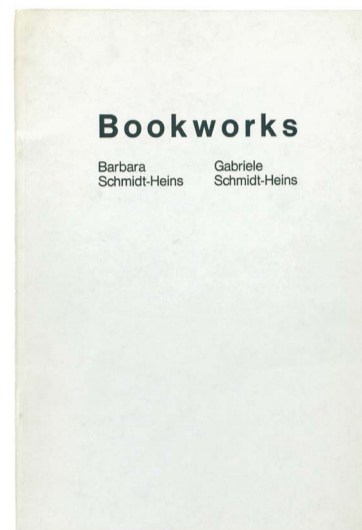
From the edition limited to 800 copies, published on the occasion of the exhibition at Kunstraum München e. V. 2 June-17 July 1976.

The book is simple in its design, consisting of text only and arranged with clarity. Hermann Kern's introduction gives a 'Clue to the works' of Barbara and Gabriele Schmidt-Heins. There is then a 'General section of the book descriptions' and separate sections for Barbara and Gabriele's

bookworks (Barbara's lists 32, Gabriele 30), each also comprising pages for 'Work techniques' and 'Instrument, material.'

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

4to. (297 × 210 mm). pp. 28. Wrappers.



130 FLAVIN, Dan
Dan Flavin: drawings, diagrams and prints / Installations in Fluorescent Light 1972-1975
Fort Worth. The Fort Worth Museum of Art. 1977

Exhibition catalogue with a presentation and original signed drawing by Flavin.

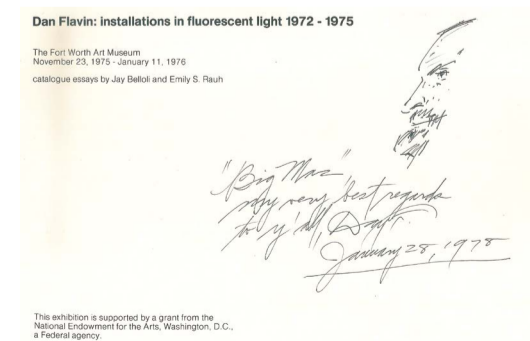
Flavin's original drawing, a profile study - typical of Flavin's work during this period in his career - is also inscribed beneath the drawing: ' "Big Maz" / my very best regards / to y'all, Dan F. / January 28, 1978'.

The American minimalist artist Dan Flavin (1933 - 1996) was famous for creating sculptural objects and installations from commercially-available fluorescent light fixtures. He did also, sporadically throughout the mid-1970's, produce deft portrait studies.

'Still another type of drawing in this exhibition is the artist's observations of nature. Whether they are penned portraits of friends at the dinner table (Allen Jones, Rainer Speck, Guido Baumgartner, Claes Oldenburg, Donald Judd), or records of beach and ocean atmosphere and activity, they are quick and deft' (from catalogue text).

This expressionistic quality of the drawings (two of which are reproduced on p. 10 of this catalogue), was to be found again in Flavin's lithographs.

Oblong 4to. (pp. 99). Wrappers.



131 APPELT, Dieter
10 Variationen zum Zahlensystem der Massai
Bielefeld. Edition Marzona. 1977

Dieter Appelt's portfolio box of photographs.

From the edition limited to 16 numbered copies signed and dated by Appelt.

A series of ten images of the hand and fingers illustrating the numbering system of the Masai people. "Zahlensystem der Massai" (Number system of the Masai), stands together with other major photographic 'hand' performance pieces by Appelt, "Die Befreiung der Finger" (Liberation of the fingers), 1977-79; and "Vergrasung der Hande" (Weed growth of the hands), 1978-79.

In the attempt to purge himself of wartime childhood memories (after World War II, Appelt and his family returned to their farm to discover the bodies of soldiers decomposing in their fields), the artist modelled himself as a corpse-like figure: he whitened his body with marble dust and wrapped his hands and legs in linen, as if preparing for burial. Appelt was not only burying himself alive, as it were, but resurrecting himself, that is, functioning as his own Christ - or shaman, in the tradition of his contemporary Joseph Beuys.

In "Number System of the Masai," Appelt signs with his fingers in the language of the African Masai people, but the expressive power of the gesture itself quickly overwhelms its meaning. Some fingers point, some are bent, creating a tension that, along with the grimy whiteness of the hands and the ropelike linen around the wrists, suggests a figure bound and tortured.

10 original silver gelatine photographs on card (each 12 × 11.6 inches), loose as issued in cardboard box.



132 BEUYS, Joesph
Food for Thought
Kassel. F.I.U. 1977

This one of the few hundred copies signed in pencil by Beuys.

Published by the 'Free International University' founded by Beuys, which was conducted as a pilot project for 100 days during documenta 6, Kassel. This print was sold at the exhibition to finance food and accommodations for F.I.U. members. The printed text comprises a list of foods, the transcription of a telephone conversation, and a sixth-century Irish poem.

Sheet size 88 × 16.5 cm. Offset on grey machine-made wove, stamped (in this copy the stamp has become very faint), with added grease spot.

[Schellmann - Joseph Beuys, The Multiples, no. 206].



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

The superb, subversive photographic portfolio satirising capitalism and communism.

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

The Russian conceptual art dissidents and collaborators Vitaly Komar and Alexander Melamid were trained originally - as were all of their peers - as painters in the Socialist Realist tradition. Increasingly disenchanted with a regime and society that they felt oppressive, the two were expelled from the Artists' Union for the crime of 'distortion of Soviet reality' in 1973. In 1974 the pair were arrested and had work, together with other nonconformist artists, destroyed by the government in what became known as the 'Bulldozer Exhibition'. The pair began to receive international recognition and were invited in 1977 to hold an exhibition in New York at the Ronald Feldman Gallery.

'A Catalogue of Superobjects - Supercomfort for Superpeople', presented here, was the subversive and satirical photographic portfolio that resulted, produced in Komar and Melamid's absence from smuggled negatives printed in the US. The artists, as one might expect, were refused permission to attend by a Soviet regime that was unappreciative of others' efforts to satirise it and that despite the inherent ironies - 'distortion of Soviet reality' indeed - in its own syntax. The portfolio, a distorted and satirical re-imagining of an American sales catalogue, describes fantastical

Appelt: [131]
10 Variationen
£5,500

Beuys: [132]
Food for Thought
£1,800

Komar & Melamid: [133]
A Catalogue of Superobjects
£20,000

consumer articles, devices and products, all linked distinctly to a time with a strong Cold War flavour. The 'Charog-15', for example, a metallic face-grill, will 'protect the purity of your thoughts', the obvious imprecation of thought crime and mental or ideological pollution is implied, while the 'Kniliya', a desk hung from the neck is 'the way to Phenomenal Erudition! that keeps you together with food for thought'. All of the depicted objects highlight and satirise both untrammelled consumerism, repressive social hegemony on the one hand and, from a perspective of all being equal but some being more equal than others, unbridled social ambition, on the other.

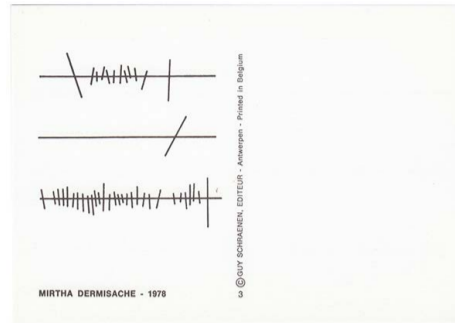
'By trying to be like everyone else, the ruling class has obliterated the elite and the intellectual divide between it and the masses. The result is the mindless, semi-literate, economic and cultural policy of the governments of Europe ... The task today is to create a NEW ARISTOCRACY in place of the old one which has destroyed the legacy of our ancestors ... The catalogue being offered to you is of 'Objects', developed by the Celebrated Artists at the End of the Second Millennium A.D., Moscow ... These are 'Objects' which correspond to the principles of Ideological Design, 'Objects' invested with New-Traditionalistic functions; 'Objects' of SUPERCOMFORT intended for the Ruling Elite and called upon to divide society into those who use these 'Objects' and all the rest.' (From Komar & Melamid's introduction).

Please contact us for full range of items.

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



[134] Roth/Hamilton: 134 ROTH, Dieter & Richard Hamilton
Collaboration of Ch. Rotham: Richard Hamilton and/or Dieter Roth
Stuttgart. Edition Hansjörg Mayer / Galeria Cadaqués. 1977

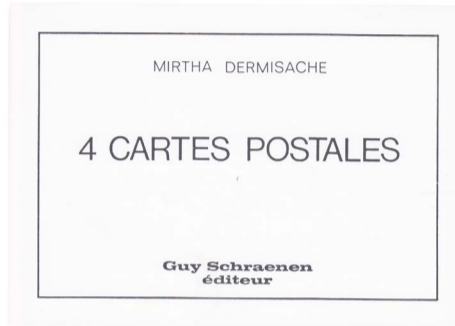


[135] Dermisache: 4 Cartes Postales
Postales
£400

The collaboration between Richard Hamilton and Dieter Roth with an original portrait of Roth by Hamilton with additional collage by Roth and signed by both artists: a collaborative drawing with collage to celebrate a book of collaborations.

From the edition limited to 2000 copies.

[136] Boltanski: Reconstitution
£4,000



The 'Collaborations' presents the work produced in collaboration by Roth and Hamilton including graphic work, sculpture, relief, text-based and even musical work. Among the paintings produced were those for an exhibition for dogs (developed also in collaboration with the recently deceased Marcel Broodthaers) which also produced a canine fairy tale. An album was also produced, again in collaboration, that also featured a Cadaques dog noted for its bark.

[137] Kippenberger: 1/4 Jhd
£2,750

[138] Wolman: Duhring
Duhring
£1,450

'On July the 24th, 1976, an exhibition of work by Richard Hamilton and Dieter Roth opened in the 'galeria cadaqués' entitled 'Collaborations'. It consisted of 74 paintings and drawings made jointly by the artists in Cadaques during the immediately preceding three weeks.' (From 'About 'Collaborations'' in the present book).

136 BOLTANSKI, Christian
Reconstitution
Karlsruhe & Paris. Badischer Kunstverein & Edition Chêne. 1978

The deluxe edition of Boltanski's 'Reconstitution' accompanied by two original works.

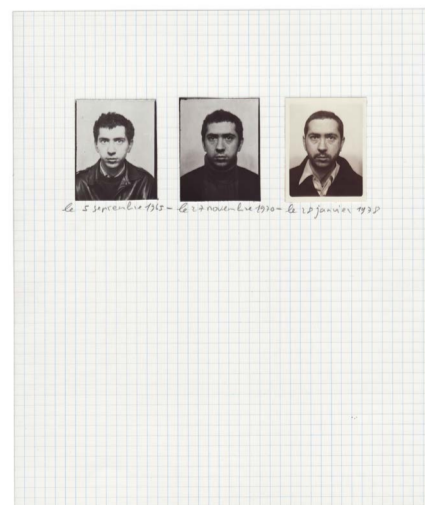
From the deluxe edition limited to 20 copies, signed and numbered by Boltanski on the final page and accompanied by two original works executed exclusively for this publication.

The two original works are as follows:
(1). Original colour photograph of a still-life or 'composition photographique'; (2). triptych of monochrome self-portrait passport photographs (two of these are reproduced on the book's dust-jacket); beneath the three portraits Boltanski has written their dates in pencil, 'le 5 septembre 1965 - le 27 novembre 1970 - le 28 janvier 1978'.

Each of the photographic works are mounted on a single folding sheet of squared card, which is numbered and signed in pencil by Boltanski on the verso.

Small 4to. (245 x 207 mm). (pp. 123). Publisher's cloth with dust-jacket. Black card box.

[Play 53, pp. 146 - 147].



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

An excellent example of Mirtha Dermisache's scarce artist-postcards. From the edition 'illimité'.

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

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

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

137 KIPPENBERGER, Martin
1/4 Jhd. Kippenberger als einer von Euch, unter Euch, mit Euch
Berlin. Self-published. 1978

Martin Kippenberger's birthday poster - the scarce variant on yellow stock - with his drawing of a ouija board to the verso.

Kippenberger had this poster printed to celebrate his 25th birthday on 25 February 1978, most likely in an edition of no more than 100. It shows himself with a tramp, and is entitled '1/4 Jahrhundert Kippenberger als einer von Euch, unter Euch, mit Euch' (1/4 century Kippenberger as one of you, among you, with you).

At this same time he produced his second artist book, 'Vom Eindruck zum Ausdruck. 1/4 Jahrhundert Kippenberger' featuring a set of photographs from Kippenberger's family album for purchasers to stick in themselves.

'The poster and book mark the beginning of an extensive self-projection, all the more inclusive for the fact that Kippenberger's inheritance gave him the financial means to do so.' (Uwe Koch).

On the verso of the poster Kippenberger has drawn a ouija board with central crucifix, topped by 'JHS' and flanked by a "Ja" and 'Nein'. Written above is the alphabet, with the last letters out of sequence, and below the ten numbers in sequence.

Offset poster. (595 x 840 mm).

[Martin Kippenberger. Die gesamten Plakate 1977-1997, pg. 32].



138 WOLMAN, Gil
Duhring Duhring, nous étions contre le pouvoir des mots contre le pouvoir
Paris. Published by the artist. 1979

Wolman's second artist book published in the same year as 'L'homme séparé'.

In October 1979, he exhibited all 64 plates of 'Duhring, Duhring,' an appropriation of Engels' 'Anti-Dühring' text, from which he excerpted a few words - nouns, individually enclosed in transparency mounts and arranged at regular intervals on the separate images of the heads of miscellaneous characters. In passing, they included Isou, mixed with Brezhnev and heads drawn by Wolman, thus defined by the noun associated with them, except that the photos recurred in a changed order and with different words.

Keen for the book to be widely distributed, he printed an edition of 5,000. Nearly all these copies were destroyed in the act of arson committed on

28 November 1980 at the Galerie Speiss warehouse, where 'L'arbre séparé' was also in storage.

Tabloid folio. (pp. 64).



139 ROTH, Dieter
Bücher und Grafik (2. Teil) u. a. m. aus den Jahren 1971 - 1979 (und Nachtrag zum 1. Teil). / Books and Graphics (Part 2) and Other Stuff from 1971 to 1979 (Including Supplement to Part 1). (Gesammelte Werke Band 40)
Stuttgart / London. edition hansjörg mayer. 1979

From the edition limited to 4500 copies, with this one of 1,000 copies from the édition de tête bound in cloth and with the additional inserted folded card with Dieter Roth's 'original speedy drawing' 'Selfportrait as a Sprinter' executed in pencil and with additional highlighting in colour signed and dated in pencil.

Large 8vo. (234 x 176 mm). Scarlet cloth and dust-jacket, matching slipcase.



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

Christian Boltanski's unique appropriated book object/multiple/sculpture featuring a 'sucré taillé ... dans un cage en grillage'.

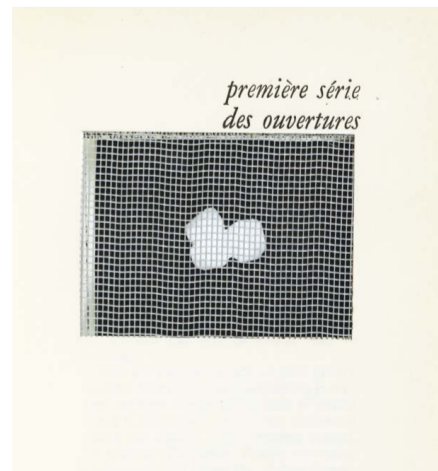
From the edition limited to 50 numbered copies, signed in pencil by Boltanski.

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'' (Bon Calle).

8vo. (190 x 136 mm). Wrappers.

[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].

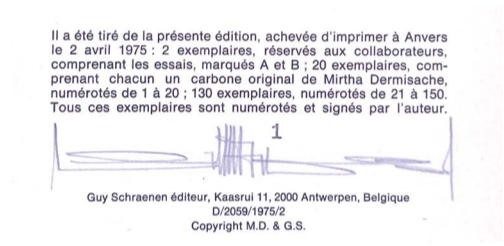
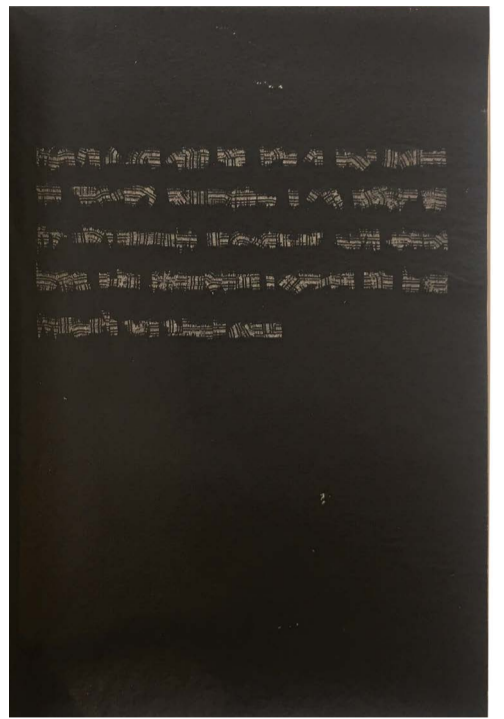


Roth: [139]
Bucher und Grafik
£1,250

Boltanski [140]
Farce
£7,500

Images
(From top):

Dermisache, No. 121 (both images);
Broodthaers, No. 102;
Boltanski, No. 136



[141] Williams: Shakespeare's XXXth Documenta 7 £2,250

141 WILLIAMS, Emmett Shakespeare's XXXth (Cambridge, Mass.). (Edition Noël). (1979)

Emmet Williams' novel approach to Shakespeare's sonnet 'When to the sessions of sweet silent thought ...'.

From the edition limited to 26 lettered copies with each plate titled, lettered, signed and dated by Williams in pencil, this copy with a long explanatory text and presentation from Williams in black ink in German to the front cover; four proof copies were also printed.

[142] Byars: The 5 Continent Documenta 7 £2,250

142 BYARS, James Lee The 5 Continent Documenta 7 (Groningen). (Corps de Garde). (1979)

An excellent example of James Lee Byars' scarce announcement / poster / work for Documenta 7.

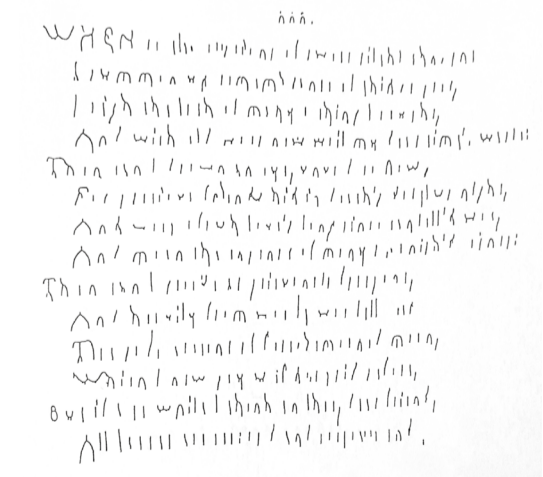
A typical and ephemeral work by James Lee Byars, 'The 5 Continent Documenta 7' takes the form of several conjoined sheets of folded black tissue that unfold to form the numeral '7' with a small printed title in gold near the upper centre. In reference to Documenta 7 (Byars participated in Documenta 5 in person and Documenta 6 by letter), Byars' intitial concern was that curatorial policy would ensure that the event was both commercial and inescapably occidentocentric and to that end he created this, his exhortation for a global art event that encompassed all continents (omitting Antarctica for obvious reasons).

In conjunction with Jürgen Glaesemer and Francesca Pia, a protest action, 'The 5 Continent Documenta 7' was organised. Byars began by sending a number of small tissue versions of the number '7' to Joseph Beuys who was to 'put these little 7s up all over Düsseldorf at night with just a touch of spit or a very wet kiss'. Later, Byars created larger versions with a title (as here) and as a performance work posted them to colleagues and friends for distribution and display and attached them himself to walls Europe-wide with a sponge.

Four conjoined sheets of thin black tissue paper folded as issued; unfolded the sheets form the figure '7', central printed title in capitals in gold: 'The 5 Continent Documenta 7'; sheet size: 194 x 128 mm (folded), 2255 x 860 mm (unfolded).



Folio. (639 x 469 mm). [5 unnumbered leaves]. Loose in publisher's portfolio.



143 FELDMANN, Hans Peter Telefonbuch Dudweiler. AQ-Verlag. 1980

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

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

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

4to. (245 x 185 mm). pp. 28. Wrappers.



144 OPALKA, Roman Opalka 1965/1 - ∞ Munich. Ottenhausen Verlag. 1980

A scarce Opalka record / book publication.

From the edition limited to 600 numbered copies, although it is thought that far fewer were issued.

'Every 'detail' is accompanied by a phonetic registration on a tape recorder and a photographic documentation of my face.' (From the Introduction).

Square 4to. (325 x 235 mm). (pp. 144). Publisher's cloth and slipcase.



145 GOMRINGER, Eugen & Heinz-Günter Prager identitäten Cologne. verlag konstantin post. 1981

An excellent presentation copy of the scarce deluxe edition of 'identitäten'.

From the edition limited to 333 numbered copies on Hahnemühle büttentkarton signed by both Gomringer and Prager in pencil to the justification, with this one of the first 13 copies bound in leather ('13 exemplare in leder gebunden'), and with a presentation from Prager in pencil to the same leaf: 'für Henning Rasner mit herzlichen / Gruß Heinz-Günter Prager'.

Inspired and published as a collaboration between Eugen Gomringer and Heinz-Günter Prager, the book consists of 81 spreads, each composed of a monochrome graphic on the left-hand page, a black square printed in the centre of the leaf with a superimposed quadrangular figure in white, and a poetic textual construction on the right-hand page such as 'das konkrete in der poesie / ist / die poesie im konkreten' or 'der fehler im system / ist / das system im fehler'.

Square 4to. (276 x 276 mm). [84 unnumbered leaves]. Leather-covered boards and crystal paper jacket.



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

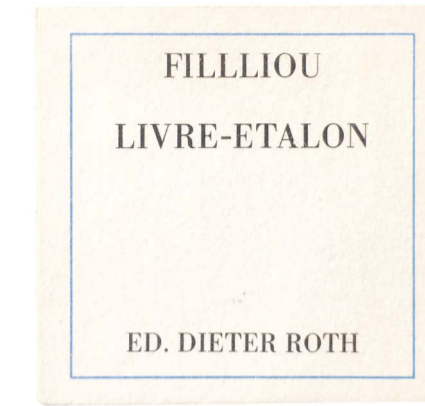
The elegant 'Livre-Etalon / Standard-Book' by Robert Filliou.

From the edition limited to 1,000 copies.

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

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

Square leporello. (40 x 800 mm unfolded).

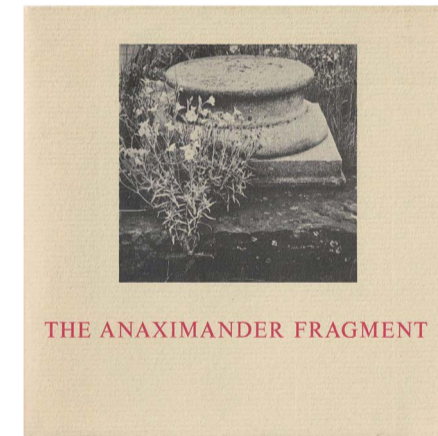


147 FINLAY, Ian Hamilton The Anaximander Fragment Little Sparta. Wild Hawthorn Press. (1981)

Ian Hamilton Finlay's rare artist book: 'The Anaximander Fragment'.

The book, a collaboration with Harvey Dwight, presents a compilation of various translations of the lone surviving fragment by Anaximander. Facing each translation is a different image from Finlay's 'Little Sparta'.

Square 4to. (117 x 116 mm). (pp. 36). Wrappers and dust-jacket.



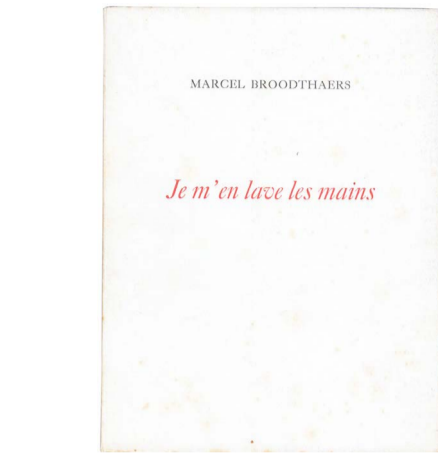
148 BROODTHAERS, Marcel Marcel Broodthaers: Je m'en lave les mains Zurich. Seedorf Verlag. 1982

Artist book of poetic fragments by Broodthaers.

From the edition limited to 524 copies, with this unnumbered example one of the 500 ordinary copies printed on 'papier d'édition'.

The text was conceived by Marcel Broodthaers in 1962-63 but the work was published posthumously: 'L'original qui ne porte ni date ni titre comprend trois feuilles dactylographiées. La première ligne du texte a été choisie comme titre ...'. (From the 'Note de l'éditeur').

8vo. (187 x 141 mm). [16 unnumbered leaves]. Wrappers.



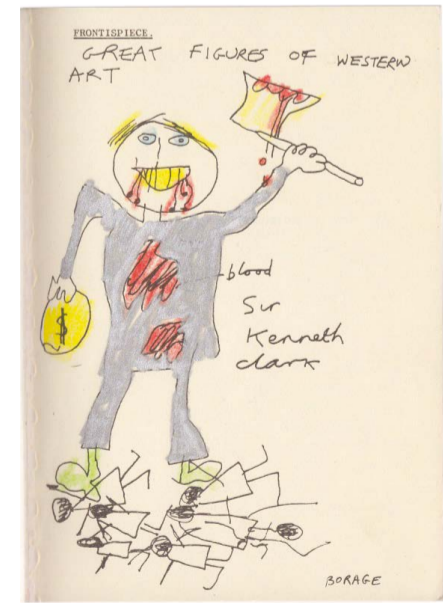
149 SHEEPDIP, Tintoretto & Fred Borage Rural Class Struggles in Ambridge London. November Books. 1982

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

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

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

8vo. (205 x 145 mm). pp. 146. Wrappers.



Gomringer: [145] identitäten £1,750

Filliou: [146] Livre-Etalon £495

Finlay: [147] Anaximander Fragment £225

Broodthaers: [148] Je m'en lave les mains £400

Sheepdip: [149] Rural Class Struggles in Ambridge £125

[150] **Downsbrough: And Now** £135

[151] **Downsbrough: And Then They Were** £90

[152] **Ruppertsberg: Allen Ruppertsberg** £140

[153] **Edition Staeck: Genommene Kurven** £650

[154] **Beuys/Ende: Invitation for 'Kunst + Politik'** £1,750

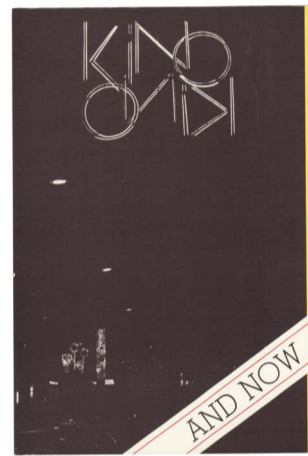
[155] **Graham: Beyond Caring** £800

150 DOWNSBROUGH, Peter
And Now
Nevers. Maison de la Culture. 1983

Downsbrough artist book featuring quotes by Philip K. Dick, Ezra Pound, Grabbe, John Scarne and Charles Cotton. Published in conjunction with exhibition held from the 26th of February to the 27th of March 1983.

8vo. (196 × 37 mm). (pp. 48). Wrappers.

[Küng 23].



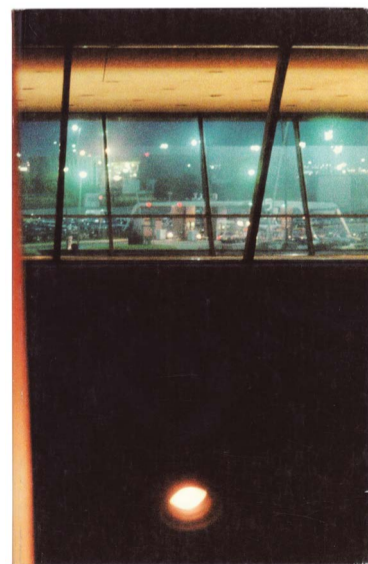
151 DOWNSBROUGH, Peter
And Then They Were ...
Chagny. Pietro Sparta & Pascale Petit. 1985

Artist book by Peter Downsbrough.

The book was published following Downsbrough's exhibition at Au fond de la cour à droite, Chagny, held between the 15th of January and the 6th of February 1983.

8vo. (195 × 126 mm). (pp. 112). Wrappers.

[Küng 26].



152 RUPPERTSBERG, Allen & Julia Brown (Ed.)
Allen Ruppertsberg. The Secret of Life and Death. Volume 1, 1969-1984
Los Angeles & Santa Barbara. The Museum of Contemporary Art & Black Sparrow Press. 1985

Essays and seven works by Ruppertsberg. Bound-in folder: 'Love Me Tender', which contains five sheets of printed stationery, and eight 9 1/2 × 5 1/2 inch black & white photographic prints, and with

the mounted device present. Publisher's boards, complete with plain dust-jacket. The deluxe edition, published on the occasion of retrospective exhibition, MOCA Los Angeles.

This copy one of a limited edition of 250 numbered examples, handbound in pictorial boards by Earle Gray. This deluxe edition features an artwork/multiple entitled "Love Me Tender" (which incorporates a primitive electronic "music box" that plays a version of the Elvis Presley classic when opened - but as usual the battery is long dead).

4to. pp. 127. Boards and dust-jacket.



153 STAECK, Klaus (Ed.)
Genommene Kurven. 20 Jahre Edition Staeck Heidelberg. Edition Staeck. 1985

Exhibition catalogue listing over 300 works produced by Edition Staeck.

This is a special copy, signed on the front cover by several of the artists involved with producing Staeck editions - signatures of Joseph Beuys, Otto Piene, Gunther Uecker, Franz Eggenschwiler, Erwin Heerich, Wolf Vostell, Siegfried Kaden, Harald Naegeli, Bernard Schultze, Reiner Ruthenbeck and others.

4to. (pp. 159). (1). Wrappers.



The invitation of 'Kunst + Politik' signed by Beuys and Ende and with a small drawing by Beuys.

On the 10th of February 1985, the Freie Volkshochschule Agent invited a dialogue between the artist Joseph Beuys and writer Michael Ende on the subject of art and politics. The published invitation, designed as a folded double sheet consists of excerpts of conversations between the two participants and short biographies.

This invitation is signed along the lower edge of the front with black felt pen 'Joseph Beuys' and lower right with gold coloured felt pen 'Michael Ende'. Additionally Beuys has added a small felt pen drawing of a ladder.

Single sheet, folded (210 × 148 mm).

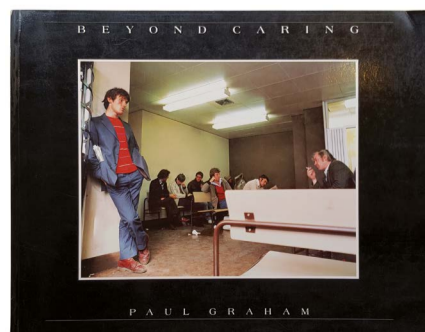


155 GRAHAM, Paul
Beyond Caring
London. Grey Editions. 1986

A signed copy of Paul Graham's 'Beyond Caring'.

'Beyond Caring is a searing indictment of the conditions in social security and unemployment benefit offices across Britain. Throughout 1984 and 1985 photographer Paul Graham visited the waiting rooms, corridors and cubicles of the Department of Health and Social Security and the Department of Employment, to document the squalor, all-day queues and inadequate service in this most vital section of the welfare state. Each photograph dramatically conveys the misery and sheer human waste endured by the many millions at the poorer end of our society. They build to form a unique document of the suffering and hardship caused under the current welfare benefits system, and give powerful voice to the argument for its compassionate reform.' (From publisher's statement).

[Parr, M. and Badger, G., The Photobook: A History Vol.2, p.300].



156 DARBOVEN, Hanne
'Histoire de la Culture' 1980/1983 '24 chants' Paris. ARC - Musée d'Art Moderne de la Ville de Paris. 1986

Darboven's exhibition catalogue, signed by her.

This copy signed by Darboven with her initials, as usual, and dated 1986 (on title page).

This exhibition catalogue for Darboven's 1986 'Histoire de la Culture' concludes with a forty-nine-page reproduction of the artist's handwritten explanatory notes to curator Suzanne Page, Darboven's German translated into French. This proves a codex of sorts. Rather than dilate on a point, Darboven repeats; in lieu of refuting, she crosses-out, preferring the catalogue over the conjugation. In these notes, she cites the qua number, noting that numbers are absolute (regardless of their sign), numbers are real (they lie along the (+)(-) continuum), and numbers are relative (defined by their relation to zero). Reference to relativity leads to references to relativism, to Immanuel Kant, to the Marburg School, to gradations of temperature, to the concept of zero, to the circle as a series of kinds of determined lines, to the history of zero, to the difference between the physical, the psychic, and the metaphysical in Plato, Aristotle. Dates are cited only 'for example': '1844: Marx meets Engels in Paris', '1933 > Hitler, Garrison Church Potsdam, 1st seat of NSDAP (National Socialist Party of the Reichstag -)' &c.

Oblong 4to. (230 × 310 mm). pp. (216). Wrappers.



157 PAOLOZZI, Eduardo & Peter Cook (Intro.)
Folio X: Eduardo Paolozzi. Underground Design
London. Architectural Association. 1986

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

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

'This 'Folio' was originally intended to follow 'Private Vision - Public Art', an exhibition held at the Architectural Association in London in March 1984 on Eduardo Paolozzi's work in the applied arts. The exhibition focused in particular on his

project, then under construction, for murals for Tottenham Court Road Underground station ...'. (From the text).

Large square 4to. (320 × 318 mm). [pp. 32 (booklet) + 19 loose sheets (plates)]. Loose in black cloth box.

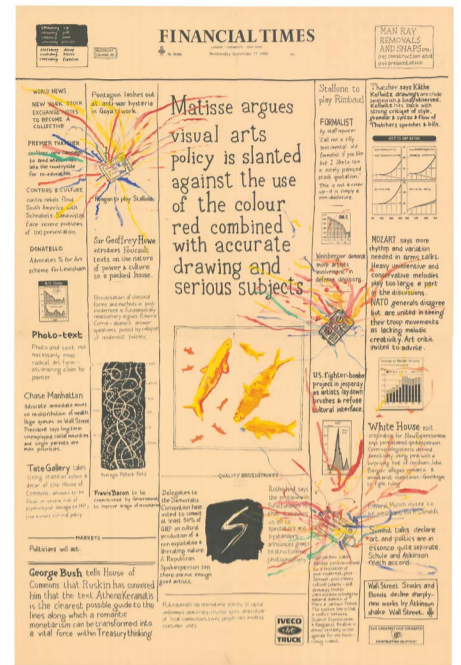


158 ATKINSON, Conrad
Financial Times: Billboard Wednesday September 17, 1986
London. Projects UK / Artangel. 1987

This 'billboard' is one of about 40 copies that were made; they were commissioned by Projects UK (co-produced by Artangel) and exhibited in the London Underground network as well as on billboards in the city. The project received a lot of media coverage at the time, including a televised reading of this 'Financial Times' newspaper by Atkinson and by the English minister of the treasury on the steps of The Bank of England. Atkinson also did a matching Wall Street Journal to be hung beside it. Subsequently a number of Wall Street Journals and Financial Times were pasted up on Manhattan billboards. In 2011, a set was installed in the offices of Chancellor George Osborne at 11 Downing Street.

'I think the newspaper project was a very interesting one. The first one was in 1985 and it began as a silk-screen print. Myself, Joseph Beuys, Ida Applebroog, and Komar and Melamid were commissioned by Sean Elwood. I rewrote The Wall Street Journal as if artists were very important people and as if politicians were ethical creatures motivated by things like truth and morality. Then the Whitechapel Gallery asked me to do some pictures for a show, so I painted some pictures of The Financial Times and The Wall Street Journal and interspersed artists with politicians and political issues. The London group, Artangel, saw them and invited me to do some large subway posters. I suggested we enlarge The Financial Times and The Wall Street Journal and put them in Bank Street and Bond Street tube stations - the financial and cultural districts.' (Rebecca Dimling Cochran's "From the Political to the Popular, An Interview with Conrad Atkinson" published in "Sculpture Magazine", September 1998, Vol. 17, No. 7).

Four sheets. (each 1510 × 1020 mm).



159 JOHANKNECHT, Susan & Sandra McPherson
Eve
London / Vermont. Gefn Press. 1987

An original collaborative poem-construction: this is one of 50 copies, signed by McPherson in pencil at the foot of the poem.

McPherson's poem had previously appeared in the American Poetry Review before being transformed, with Johanknecht's original hanging construction, into this unique and beautifully conceived poem-object.

Boxed poem-object. (247 × 750 × 140 mm). Cream linen box.



160 BOLTANSKI, Christian
Classe Terminale du Lycée Chases en 1931. Castलगasse - Vienne
Düsseldorf. Kunstverein für die Rheinlande und Westfalen. 1987

The édition de tête with an original signed photograph and housed in a zinc box.

From the édition de tête limited to 18 numbered copies issued in a different wrapper, loose in a zinc box and with an additional original monochrome photographic portrait signed by the artist verso in black ink; the total edition was 1000 copies

Boltanski utilises portraits of students from a Jewish High School in Vienna. He enlarges their faces and then distorts and blurs them to give

[160] — cont.
Boltanski:
£4,500

[161] Moorman:
Cello
£4,500

the impression of dead faces, as if to wonder what might have happened to them. This deluxe edition is issued in a variant wrapper of different stock and without the printed titles of the ordinary edition, the original photograph is loose in a bifolium of green laid paper and the justification is printed recto only on the same paper stock.

[162] Graham:
Freud
Supplement
£950

'For this book, C. B. used the same snapshots as for the Saint-Etienne publication [see Calle pg. 51] but printed on tracing paper. So when you turn the pages, faces which conjure up death appear even more pronounced through the transparent paper. For us, this book introduces much more than the exhibition did, the device that offers ephemeral, invisible phenomena being absent from the latter.' (Bob Calle).

[163] Feldmann:
Das Museum
im Kopf
£12,500

Small folio. (296 × 209 mm). [32 unnumbered leaves + photograph within bifolium + justification]. Loose in zinc box (304 × 218 mm).



[see Calle pp. 52-54].

161 MOORMAN, Charlotte
Cello
New York. 1988

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

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

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

Sheet of cut perspex in the form of a cello. (c.123 × 40.5 cm)



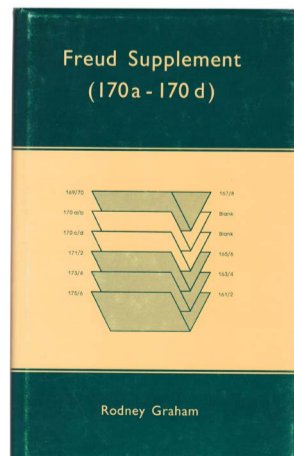
162 GRAHAM, Rodney
Freud Supplement (170a - 170d)
New York, Brussels, Cologne, and Lyon.
Christine Burgin Gallery / Yves Geveart /
Galerie Johnen & Schöttle / Galerie Nelson. 1989

Rodney Graham's gnostic artist book repurposing Freud. From the edition limited to 100 copies, signed and numbered by Rodney Graham in pencil on the inside rear cover.

'This book contains a facsimile of the 13th binding section or signature of volume IV (The Interpretation of Dreams, part one) of the Standard Edition of the Complete Psychological Works of Sigmund Freud ... into which two additional folio sheets - 8 pages - have been folded (diagram of binding sequence of pages reproduced on front of dust-jacket) ... The first four of these additional pages are blank, while the second four, numbered 170a to 170d, have been fitted with a text devised by the artist and set in a typeface and format replicating that of the Standard Edition ... The supplement interrupts Freud in mid-sentence and carries his line of thought elsewhere introducing new associative material to Freud's analysis of his own so-called Botanical Monograph Dream of March, 1898.' (from printed dust-jacket notes).

8vo. (225 × 140 mm). pp. 24.

[See 'Rodney Graham. Works from 1976 to 1994' - no. 8.6.3.2, & reproduced pp. 124 - 130].



163 FELDMANN, Hans-Peter & Werner Lippert
Hans-Peter Feldmann / Das Museum im Kopf
Cologne. Buchhandlung Walther König. 1989

The deluxe edition of Feldmann's 'Das Museum im Kopf' with the large additional screenprint with extensive colouring by Feldmann by hand.

From the edition limited to 30 numbered copies with the additional screenprint; the portfolio is numbered in pencil as is the screenprint verso.

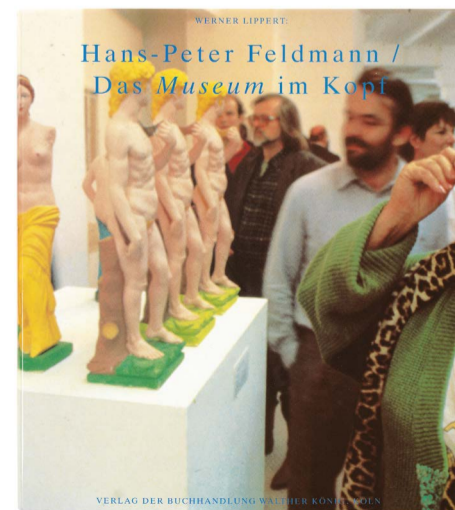
This catalogue published on the occasion of Feldmann's exhibition at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf in 1990; the edition is limited to 30 copies and is accompanied by a large screenprint of Cologne cathedral, 'Ansicht vom Kölner Dom', with extensive additional colouring in watercolour by Feldmann. Both the book and hand-coloured print are housed in a large grey card portfolio with matching numbering in pencil to the front corner of the portfolio and on the book's colophon; the print measures 870 × 497 mm.



164 FELDMANN, Hans-Peter & Werner Lippert
Hans-Peter Feldmann / Das Museum im Kopf
Cologne. Walther König. 1989

Catalogue published on the occasion of Feldmann's exhibition at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf in 1990.

4to. (245 × 216 mm) pp. 160. Publisher's cloth and dustjacket.



165 HOCKNEY, David
Five Fax Drawings by David Hockney
Malibu. 1989

Five ephemeral fax drawings by David Hockney.

The drawings, drawn for and sent to Leo Lerman, the socialite, writer and editor associated with Condé Nast publications, all read 'Fax for Leo' (typed) on a tableau surrounded by different words. The loose fax drawing includes the inscription 'Love from David.'

David Hockney has always employed new technologies in his work, his iPad drawings are a recent example of this. Throughout the late 80s and early 90s, Hockney was excited not only by the graphic possibilities offered by the fax machine but also its ability to communicate instantaneously with friends across the world. He joked that the fax was 'the telephone of the deaf', and often expressed his enjoyment in the ephemeral nature of these drawings which were made to be given away.

Regarding the fax, he stated 'People said it was just a bad printing machine. But I think there is no such thing as a bad printing machine. It either prints or it doesn't. Most people were asking it to reproduce things it has difficulty with.' In the drawings offered here, Hockney makes a wry comment on print and reproduction with message-boards that state 'Special,' 'Personal,' and 'Important.'

There is some discolouration to the edges of the thermal paper, as can be expected.

6 sheets of thermal-sensitive paper, 5 of which are stapled together (each 215 × 280 mm), 1 loose (215 × 355 mm).



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

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

Published to coincide with Stingel's first exhibition in 1989 at the Massimo de Carlo Gallery, Milan, the artist book 'Instructions / Istruzioni / Anleitung / Mode d'Emploi / Instrucciones...' does just that, comprising a detailed step-by-step manual for the creation of one of the works shown in the exhibition. The steps are outlined

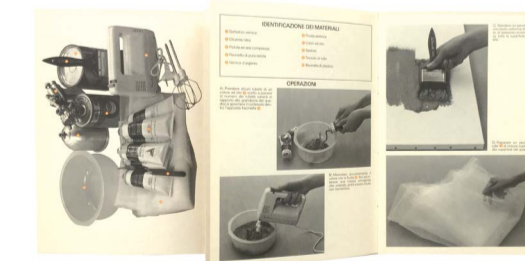
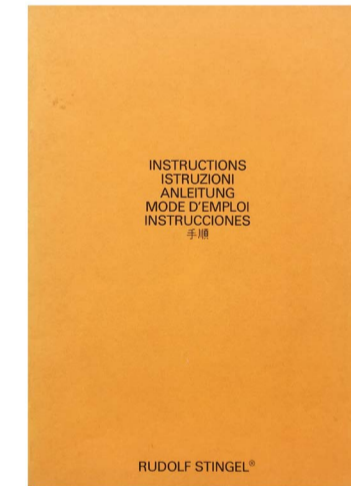
in the various languages of the title (i.e. English, Italian, German, French, Spanish and Japanese) as per any instruction manual with all details keyed to the pictorial key of required ingredients and equipment printed to the inside of the front wrapper flap. The banality of Stingel's presentation highlights the subversive question at the heart of the work: why - and how - does Stingel's work differ from a work created by another using exactly the same methodology?

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

This catalogue is scarce in commerce and in institutions: we can locate no copies at auction and only four copies in institutions: 2 in Austria and one each in Germany and Switzerland. Stingel also produced a silkscreen diptych from pages of the book, issued in an edition of five.

8vo. (209 × 149 mm). [12 unnumbered leaves]. Wrappers.

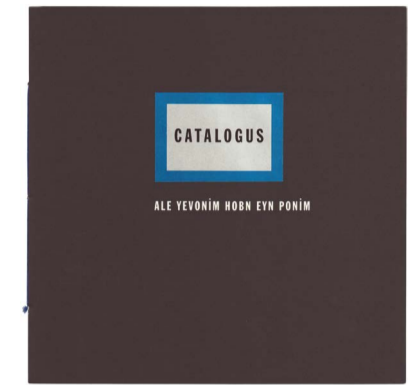
[see Francesco Bonami's 'Rudolf Stingel', 2007, pg. 18].



167 WEINER, Lawrence
Licht = (Licht). Ale Yevonim Hobn Eyn Ponim
Amsterdam. Joods Historisch Museum. 1990

A fine copy. Published in conjunction with the Lawrence Weiner exhibition at the Jewish Historical Museum in Amsterdam.

8vo. (170 × 170 mm). pp. 12. Publisher's black folded card wrappers.



168 BOLTANSKI, Christian
Christian Boltanski: Reconstitution
London. Whitechapel Art Gallery. 1990

A complete copy of the catalogue for Boltanski's 1990 Whitechapel exhibition.

The catalogue was issued as a boxed collection of catalogues, books, postcards, facsimiles and posters published in conjunction with the Van Abbemuseum, and at the Musée de Grenoble.

Please contact us for the contents of the box.

4to. (315 × 265 mm). Loose in original card box.

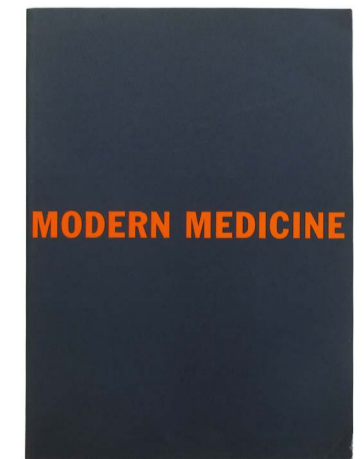


169 (HIRST, Damien)
Modern Medicine
London. Building One. 1990

The catalogue for 'Modern Medicine,' from the edition of approximately 500 copies.

Modern Medicine was the first of two highly influential warehouse shows, masterminded by Damien Hirst and curated by him along with Freedman and Sellman at a Bermondsey former factory they designated 'Building One'.

4to. (299 × 214 mm). pp. 40. Wrappers.



Hockney: [165]
Five Fax
Drawings
£3,250

Stingel: [166]
Instructions...
£5,550

Weiner: [167]
Licht = (Licht)
£15

Boltanski: [168]
Reconstitution
£350

Hirst: [169]
Modern
Medicine
£500

- [170] Lewitt: Cube £1,000
- [171] Weiner: Thrown Someplace £45
- [172] Feldmann: Arbeiten £150
- [173] Serra: The Drowned and the Saved £1,750
- [174] Kabakov: Tyarem £120
- [175] Boltanski: Notices del Dia £2,500

170 LEWITT, Sol
Cube
New York, Rome & Cologne. John Weber Gallery / Edizioni Mario Pieroni / Verlag der Buchhandlung Walther König. 1990

A very good copy of Sol LeWitt's 'Cube' with a presentation from the artist. Lewitt has inscribed the title in green ink at upper right: 'For Klaus L ... / Sol LeWitt'.

'A cube photographed by Carol Huebner using nine light sources and all their combinations ...' (From title).

Square 8vo. (180 × 180 mm). [260 leaves]. Wrappers.

[Maffei & De Donno pp. 124-125].

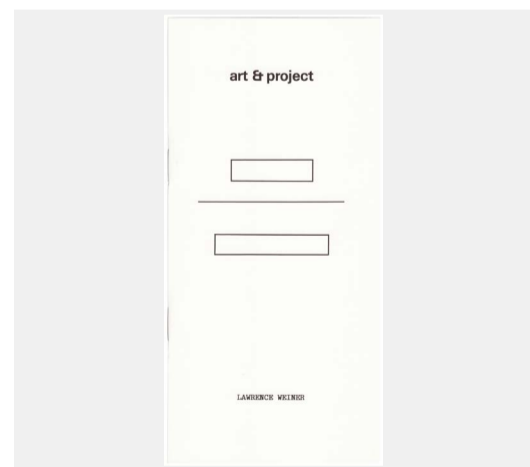


171 WEINER, Lawrence
Thrown someplace
Ergens neergegoid. Amsterdam. art & project / NL-slootdorp. 1991

A fine copy of this artist book, with texts and line diagrams by Weiner.

Limited to 750 copies. Texts in English and Dutch.

Narrow 8vo. (208 × 100 mm). (pp. 24). Wrappers.

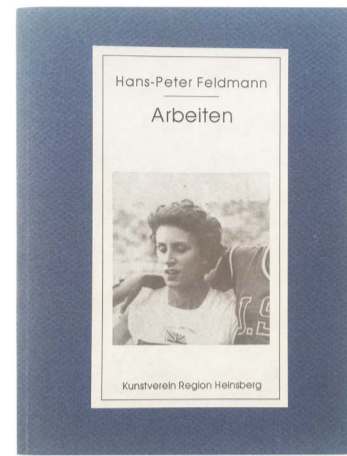


172 FELDMANN, Hans-Peter
Arbeiten
Düsseldorf. Drei Mowen. 1991

Hans-Peter Feldmann's 'Arbeiten.'

'When I think of him, I can't find any ready-made explanations, but hundreds of pictures run through my head spontaneously like short films... This book presents a small selection of such works, works from 1974-1991 that are not directly related. Or are they?' (Translated from the Introduction by Norbert Schmalen.)

8vo. (194 × 147 mm). 40 unnumbered leaves.



173 SERRA, Richard
The Drowned and the Saved. 23.4. - 13. 9. 1992.
Pulheim. Synagoge Stommeln. 1992

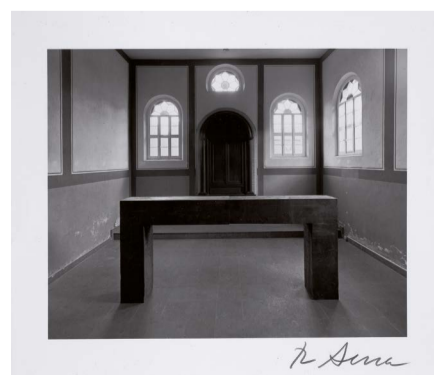
The deluxe catalogue for Richard Serra's 'The Drowned and the Saved' with an original signed monochrome photograph.

The catalogue was designed by Serra together with Clara Weyergraf-Serra and although there appears to be no indication of limitation, it is likely that this deluxe edition was issued in small numbers.

Richard Serra's exhibition 'The Drowned and the Saved' - the title is taken from Primo Levi's 'I Sommersi e I Salvati' (1986) - was held at the Synagoge Stommeln, one of the very few German synagogues to survive the Second World War and now the site for rotating art exhibitions. Serra's work consisted of a single monumental iron sculpture, 'two right angles, whose horizontal dimensions are longer than the vertical ones, so that they would invariably fall if they stood on their own, are facing each other, one propping up the other ...'.

Together with the catalogue for the exhibition, housed in this deluxe format in a black cloth box, is an original monochrome photograph (177 x 208 mm), mounted under passepartout and signed by Serra in pencil at lower right. A further publicity photograph (146 x 104 mm) is also included, with printed label verso with details 'Projekt Synagoge Stommeln / Richard Serra / The Drowned and the Saved ... &c.' and credit to 'Ralph Hinterkeuser, Köln', 1991 / 1992. The original invitation for the vernissage for the exhibition, a folded oblong sheet of glossy paper (148 x 208 mm) with monochrome photograph to front and exhibition details within, is also included.

Also included, framed separately, is the original exhibition poster for 'The Drowned and the Saved' (842 × 594 mm); the poster is signed in pencil at lower right.

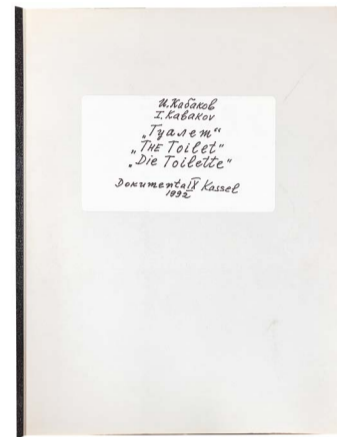


174 KABAKOV, Ilya
Ilya Kabakov: Tyarem. The Toilet. Die Toilette
Kassel. Dokumenta IX. 1992

The catalogue was published to accompany the installation at Dokumenta IX Kassel, 1992.

From the edition limited to 500 numbered copies.

4to. (216 × 280 mm). pp. 79. Wrappers.



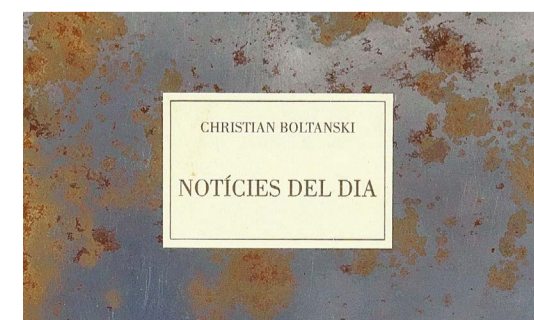
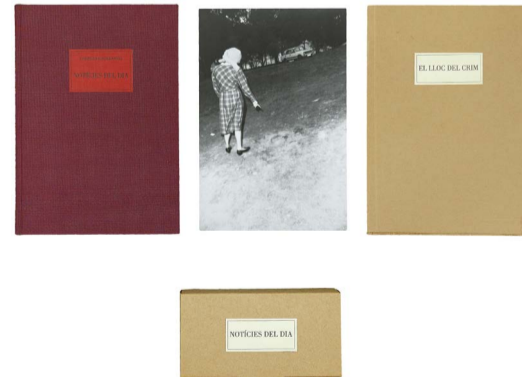
175 BOLTANSKI, Christian
Notícies del dia
Barcelona. Fundació Espai Poble Nou. 1994

The deluxe edition of Boltanski's 'Notícies del dia.'

From the deluxe edition limited to 25 signed and numbered copies.

Published on the occasion of the show 'Faits Divers' held between May 12 - September 30, 1994, this special edition has the book bound in full cloth, and placed in a typical Boltanski metal biscuit tin. In addition the box also contains two audiotapes, one black and white photograph (signed and numbered on the verso), and a folded map of Barcelona backed onto fabric. Boltanski has marked this plan of the city by hand with crosses showing where specific police incidents have occurred. He has also written the date, time and the type of incident beside each of the crosses.

Loose in square metal box. pp. 90. [Calle pp. 88- 89].



176 KIPPENBERGER, Martin
Kippenberger fanden wir schon immer gut.
Familie Grässlin
St. Georgen. Collection Grässlin. 1994

Kippenberger-designed catalogue of the Grässlin Kippenberger collection, in scarce dust-jacket showing a tomograph of the artist's skull.

The Grässlin family from the Black Forest owns the largest collection of Kippenberger's works. This catalogue of the collection (the title translates as 'We always thought that Kippenberger is great') was designed by the artist in collaboration with Sabine Grässlin. Kippenberger printed the catalogue in 'Black Forest, Pine Green', according to the maxim 'Green Forest instead of Black Forest'.

From 5 June to 31 July 1994, the Grässlin Kippenberger collection was shown at the Brandenburgischer Kunstverein in Potsdam under the title 'Das 2. Sein' (2nd Being). The catalogue was given a new dust-jacket showing a computer tomography of Kippenberger's skull, which he won in a game of Mau-Mau against Christoph Steinmeyer, a radiologist's son.

Of the c.1,000 catalogues produced, copies in the skull jacket, such as presented here, are very scarce indeed.

4to. (269 × 245 mm). (pp. 424). Wrappers and metallic silver dustjacket.

[Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 135, pp. 302-303].



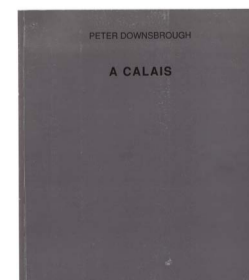
177 DOWNSBROUGH, Peter
A Calais
Calais. Le Channel, Scène National de Calais. 1994

Artist book by Peter Downsbrough incorporating monochrome photographs of Calais and environs.

This exhibition catalogue/artist book by Peter Downsbrough was published in conjunction with the exhibition held from the 26th of March to the 29th of May 1994 at la Galerie de l'Ancienne Poste.

8vo. (230 × 200 mm). (pp. 40).

[Küing 42].



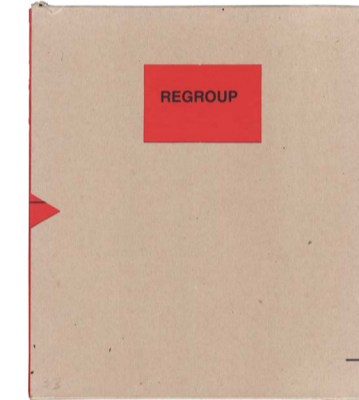
178 DOWNSBROUGH, Peter
Regroup / A Calais
Calais / Lille. Le Channel, Scene National / Alain Buyse. 1994

The édition de tête of this two volume work, signed and numbered by the artist.

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

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

2 vols. 8vo. (230 × 200 mm). pp. (40), (40). [Küing 42].

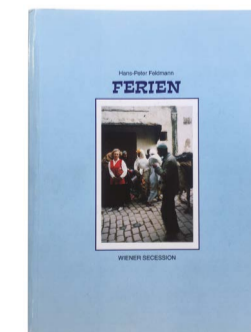


179 FELDMANN, Hans-Peter
Ferien
Düsseldorf. Wiener Secession. 1994

The playful artist book by Hans-Peter Feldmann.

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

8vo. (150 × 200 mm). Wrappers.



180 TAYLOR-WOOD, Sam
'16mm'
London / Berlin. Ridinghouse Editions / Klosterfelde Gallery. 1996

From the edition limited to 8 numbered copies, with this a printer's proof example inscribed 'P/P'; 4 artist proofs were also issued.

'16mm' was Taylor-Wood's first film produced in 1993. The photolithographs presented here - issued three years later in 1996 - show a woman apparently dancing to the tune of gunfire.

Oblong 4to. (250 × 315 mm). [11 unnumbered leaves]. Loose in black cloth box.



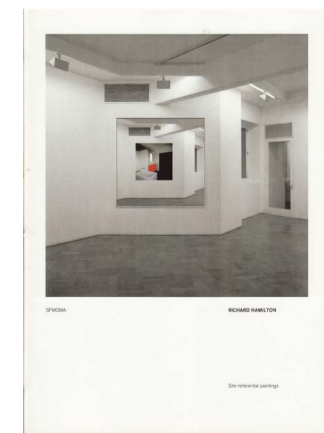
181 HAMILTON, Richard
Richard Hamilton. Site-Referential paintings.
San Francisco Museum of Modern Art / Anthony d'Offay Gallery. SFMoMA / Anthony D'Offay Gallery. 1996

The signed edition of the catalogue for Richard Hamilton's exhibition at SFMoMA.

From the edition limited to 200 copies, signed and numbered in pencil by Hamilton on final colophon page.

Introductory texts by the Director and the Elise S. Haas Chief Curator of Painting and Sculpture of the time and with 'a speculation' by Ecke Bonk.

4to. (290 × 210 mm). (pp. 32). Wrappers.



[182] Chapman: **Zygoti Exposure** £950

182 CHAPMAN, Jake & Dinos
Zygoti Exposure
London. ICA. 1996

The Chapman Brothers' photographic multiple.

[183] Downsbrough: **Adjust** £95

Published in conjunction with the Chapman brothers notorious Chapmanworld exhibition at London's ICA gallery (May-July 1996) was the photographic work 'Zygoti Exposure'. The edition consisted of 100 undeveloped colour films, each made up of a completely different set of images taken by the brothers. As the ICA's sales pitch said at the time, 'it could be anything or it could be nothing'. It was the responsibility of the purchaser to have the film developed.

[185] Downsbrough: **Factor** £40

This set consists almost entirely of the brother's trademark zygoti mannequins in staged set-ups in their studio. Situated in the cavernous dark spaces of a deserted warehouse, the Chapman's studio is seemingly full of the dismembered limbs of their pubescent mannequin sculptures, their mutant forms locked into onanistic poses, madly reproducing.

[188] Clemente: **Fifty One Days on Mount Ubu** £350

Each set of photographs is unique, and comes with a justification signed by the artists.

Complete set of 36 original colour photographs, each 100 x 142 mm.

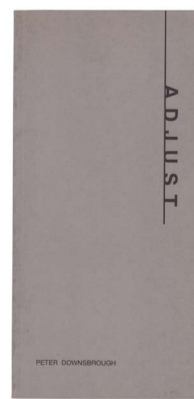
[189] Parr: **Munken Agenda** £120



183 DOWNSBROUGH, Peter
Adjust
New York & Luxembourg. City Works / Fondation Casino Luxembourg. 1996

The book was published in conjunction with the exhibition 'Inviter', held from the 25th of July to the 29th of September 29 1996 curated by Michel Assenmaker.

8vo. (210 x 100 mm). (pp. 48). Wrappers. [Küing 50].



184 DOWNSBROUGH, Peter
Pose
New York & Lille. City Works / Sans Titre. 1998

Artist book incorporating Downsbrough's distinctive typography.

8vo. (170 x 105 mm). (pp. 80). [Küing 55].



185 DOWNSBROUGH, Peter
Factor
Demigny. L'Espace d'Art Contemporain. 1998

Artist book by Peter Downsbrough, published in conjunction with exhibition held June 20 - July 25, 1998.

8vo. (210 x 150 mm). (pp. 56). Wrappers. [Küing 57].



186 DOWNSBROUGH, Peter
Reset
Chatou. Maison Levanneur, Centre Nationale de l'estampe et de l'art Imprimé. 1998

Artist book by Peter Downsbrough, published in conjunction with the exhibition held from the 28th of March to the 31st of May 1998.

4to. (280 x 200 cm). (pp. 56). Wrappers. [Küing 56].

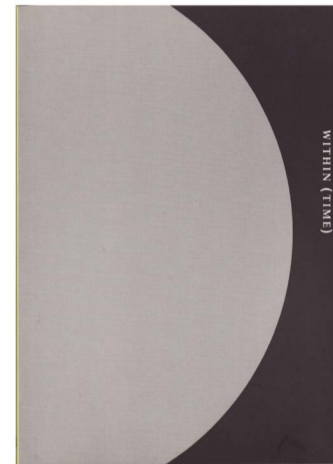


187 DOWNSBROUGH, Peter
Within (Time)
Ghent. Imschoot, uitgevers. 1999

Artist book by Peter Downsbrough incorporating monochrome photographs.

Downsbrough's artist book was based on a project originally executed in 1987, featuring monochrome photographs of a woman rotating 360 degrees and overlaid by a similarly rotating line.

8vo. (210 x 148 mm). (pp. 128). Wrappers. [Küing 61].



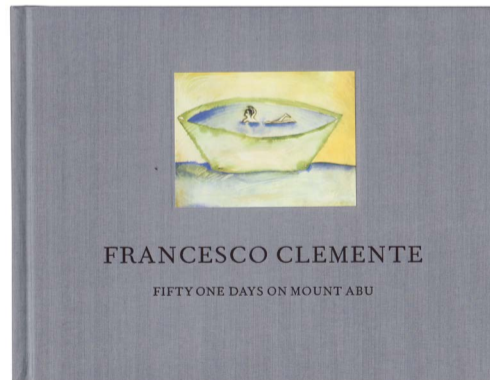
188 CLEMENTE, Francesco
Fifty One Days on Mount Abu
London. Anthony d'Offay. 1997

From the edition limited to 200 copies with Clemente's signed original lithograph.

Clemente's original signed lithograph 'Falling Stars' is printed on hand-made paper tipped in at rear, numbered in pencil 125/200 verso.

Published in conjunction with Clemente's exhibition 'Fifty One Days on Mount Abu' held at Anthony d'Offay gallery from the 24th of April to the 31st of May 1997.

Oblong 8vo. (172 x 222 mm). (pp. 126). Cloth boards.

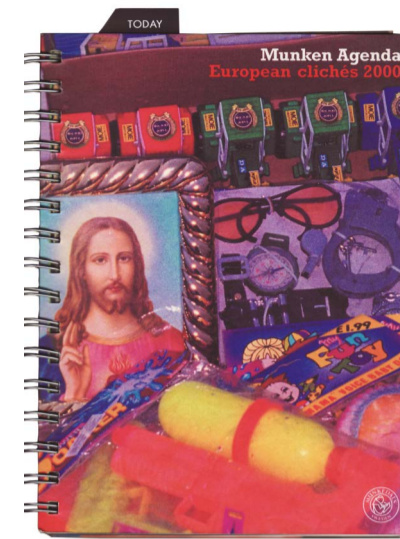


189 PARR, Martin
Munken Agenda. European clichés 2000
Sweden. Munkedals. 1999

A signed Martin Parr book produced as a year 2000 Diary for the Swedish Munken paper manufacturer.

Contains many typical Parr images focussing on particular European clichés. Also features six removable postcards.

8vo. (211 x 158 mm). Card wrappers, ring bound.



190 GOMRINGER, Eugen
der unendliche satz
(Bamberg). By the artist. (c.2000)

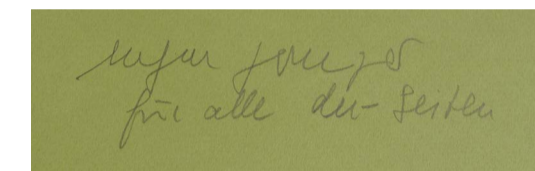
A unique Concrete Poetry book object by Eugen Gomringer.

Gomringer has signed the inside of the lid in black felt pen and inscribed the verso of the first leaf in pencil: 'eugen gomringer / für alle du-seiten'.

Also included, loosely inserted, is a signed two-page letter by Eugen Gomringer authenticating the work and outlining the details of the object, which Gomringer describes as 'ein ausserordentliches Objekt'. The complete assemblage, the box and its folding sides, the ring-binder attachments, the coloured sheets of paper, card and cloth, Gomringer's gnomonic inscription and the staccato 'du' on each leaf is certainly extraordinary. Gomringer refers to the work as consisting of 100 leaves, however only the 39 present here were ever completed. A full transcription of Gomringer's letter is available on request.

Eugen Gomringer (born in Bolivia, 1925), studied politics and worked as a journalist in the early '50s before he co-founded the periodical 'Spirale' and published his own first experimental poems, the 'konstellationen'. From 1954, whilst at the Hochschule für Gestaltung in Ulm, he came into contact with many experimental artists and writers, also working closely with Max Bill, the school's principal. It was at this time that Gomringer coined the term 'Konkrete Poesie', to describe a form of poetry in which common words provide the concrete material for graphic designs (conceived as 'denkspiele'). The phrase 'Konkrete Poesie' was indebted to the concrete art of the Brazilian Noigandres Group.

Oblong folio. (500 x 600 mm). 39 leaves of different paper stock (including cloth and card) each a different colour and texture and with the word 'du' printed in large lowercase letters to centre recto of each sheet; leaves with punched holes for ring-binder attachment in box; first leaf signed and inscribed by Gomringer verso. (Sheet size: 440 x 520 mm). Original wooden box with printed title to upper cover, fold-out sides, double ring-binder attachments for leaves and fastener.



191 BUREN, Daniel
La Grille-La Couleur-Le Motif. (Art Wall Sticker)
Arbois. Art Wall Sticker. 2001

Daniel Buren's 'Art Wall Sticker' multiple enabling the creation of a unique Buren work.

From the edition limited by time (730 days), signed in capitals and numbered by Buren to the 'certificat d'authenticité'.

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

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

Oblong 8vo. (Book: 190 x 297 mm) + 4to. (Stickers: 300 x 282 mm). in Folio. (410 x 266 mm). Loose in black card portfolio.



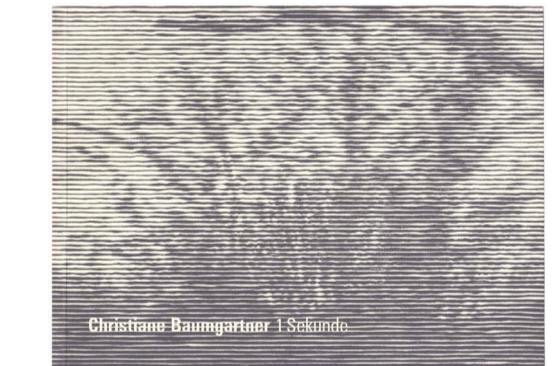
192 BAUMGARTNER, Christiane
1 Sekunde
Leipzig. Carivari. 2004

Christiane Baumgartner's artist book of a single second of video in twenty-five stills.

From the edition limited to 500 numbered copies, signed and numbered by black ink by Baumgartner.

Baumgartner's artist book consisting of twenty-five still images reproducing a single second of video of trees taken from an open car window, was published to accompany her exhibition at the Kunstverein Bochum. A portfolio of woodcuts of the same images limited to 25 copies was also issued.

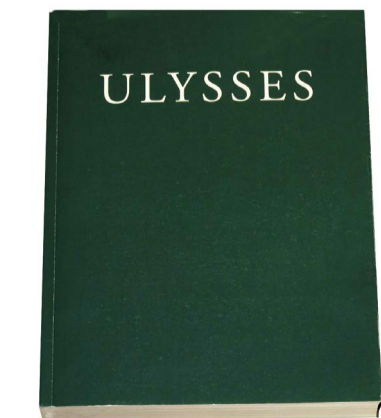
Oblong 12mo. (156 x 210 mm). [24 leaves]. Wrappers.



193 POPPER, Simon
Ulysses
Belgium. Die Keure. 2006

Simon Popper's conceptual artist book containing all the words in Joyce's 'Ulysses' rearranged in alphabetical order.

4to. (240 x 190 mm). pp. 727. Wrappers.



[194] Quinn: Allanah, Buck, Chelsea, Michael, Pamela and Thomas
London. White Cube. 2010
£450

194 QUINN, Marc
Allanah, Buck, Catman, Chelsea, Michael, Pamela and Thomas
London. White Cube. 2010

Depicting the archetypal British post-pub foodstuff, a confection of meat (of uncertain origin) on a skewer grilled vertically, Coventry's prints, each diminishing from the initial whole until only the skewer and support remain, are titled as follows: 'Fat Kebab,' 'Medium Kebab,' 'Skinny Kebab,' 'Super Skinny Kebab' and 'Armature'.

Folio. (515 x 380 mm) [7 leaves]. Loose in portfolio.



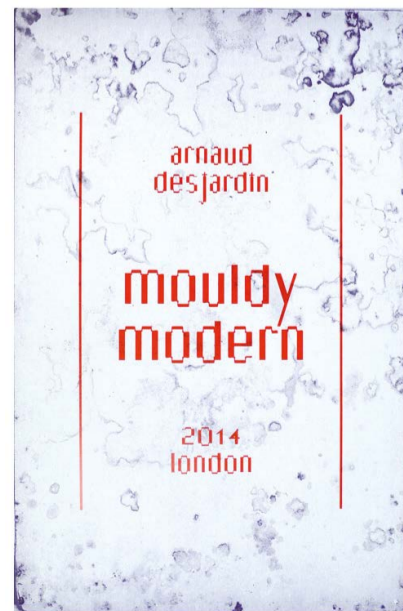
199 DESJARDIN, Arnaud & Max Ernst
Mouldy Modern / Histoire Naturelle
London. (The Everyday Press). 2014

'Mouldy Modern', Arnaud Desjardin's artist book / homage to Max Ernst, inspired by a mould-affected copy of Ernst's original 'Histoire Naturelle'.

From the edition limited to 34 copies, each signed and numbered by Arnaud Desjardin and with the 'Everyday Press' blindstamp; 14 artist proofs were also issued.

The purple fungus found on a complete set of Max Ernst's 'Histoire Naturelle' printed on vélin has given way to a Surrealist facsimile of the original work. Ernst's original portfolio of 1926 (34 lithographs published by Jeanne Bucher, with an introduction by Hans Arp) was based on experiments using the 'frottage' technique. Desjardin's homage is, by contrast, a facsimile of a profoundly mould-affected copy of the original work with the result that Ernst's frottages have been enhanced with purple mould to create an extraordinary and random pictorial confection.

Folio. [2 bifolia (432 x 280 mm) with title, Arp's 'introduction', list of plates and justification + 34 leaves of plates]. Loose in paper-covered portfolio.



200 PORTER, Louis
Search Engine
London. (Louis Porter). 2022

'Search Engine,' an artist multiple by Louis Porter.

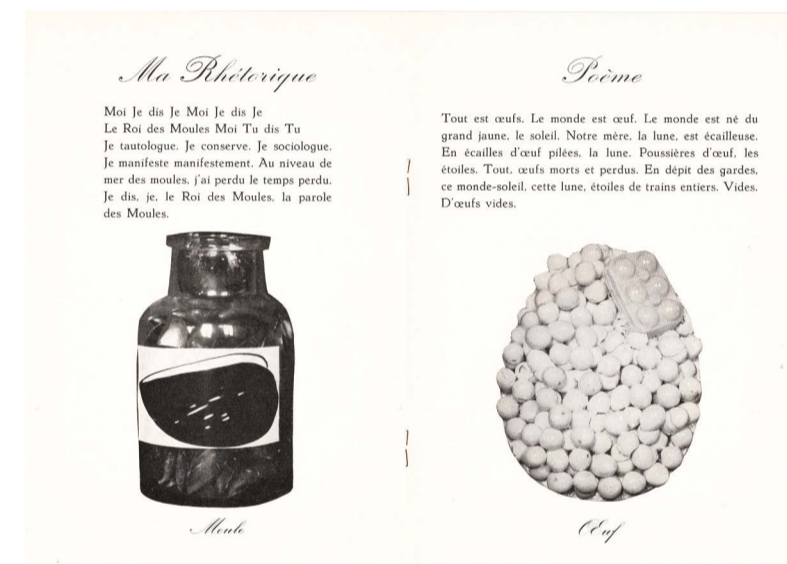
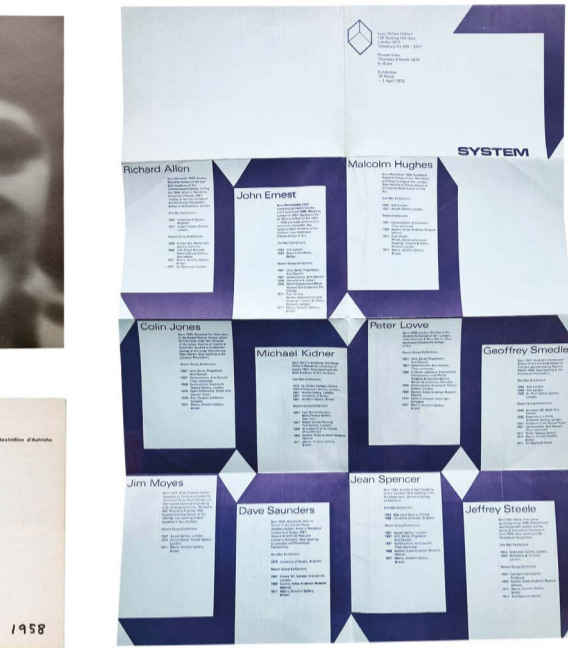
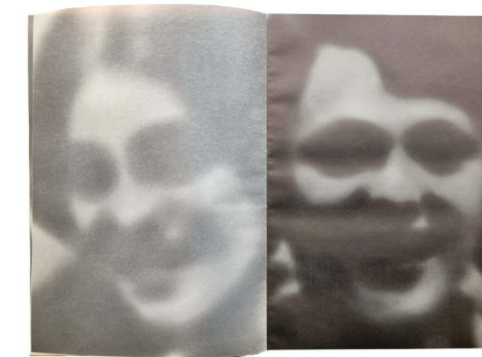
From the edition limited to 8 copies (plus 2 APs).

'Search Engine' is a series of index cards featuring photographs sourced from the Science & Miscellaneous section of the London Library — one of the world's largest independent lending libraries. These images are ordered as they were encountered, alphabetically by subject, on shelves that make neighbours of Sleep and Smuggling and that bring together Pleasure, Poaching and Poisons. The result could be seen as an archaeology of the photographic systems of knowledge that we often taken for granted.

The subjects listed and illustrated include: Advertising, Aeronautics, Agriculture, Alchemy, Anatomy, Animal Lore, Aquarium, Arbitration, Archery, Arms & Armour, Artillery, Astrology, Astronomy, Athletics, Atlantis, Atomic Theory, Bacteriology, Ballooning, Baths, Beer, Bees, Bells, Big Game, Billiards, Biology, Birds, Blind, Bookkeeping, Botany, Boxing, Bridges, Building, Bull-fighting, Burial, Butterflies, Camel, Canals, Canoeing, Capital & Labour, Cards, Carpentering, Cats, Cattle, Cavalry, Caves, Celibacy, Censorship, Chairman's Handbooks, Character, Charities, Cheese, Chemistry, Chess, Children, Christmas, Chronograms, Chronology, Cinematography, Circus, Civil Service, Climate Change, Clubs, Coaching, Coal, Coast Erosion, Cocoa, Coffee, Coins, Colour-blindness, Commons Preservation, Computers, Conjuring, Conscience, Co-operative, Copyright, Coronations & Regalia, Corporations, Cotton, Coursing, Cremation, Cricket, Crime, Crosses, Cruelty to Animals, Crystallography, Cycling, Dancing, Deaf, Death, Dentistry, Devil, Distribution, Dogs, Domestic Servants, Dreams, Drink, Drugs, Duelling &c. Please contact us for the full list of subjects.

'The images reproduced in this card index were sourced from the Science & Miscellaneous section of the London Library between November 2021 and May 2022.' (From the Introduction card).

(400 x 125 x 70 mm). Loose cards in handmade artist box, as issued.



Images (From top):

- Boltanski, No. 160;
- Lucy Milton, No. 83;
- Mathieu, No.13;
- Broodthaers, No. 30;
- Fluxus, No. 20;
- Ruscha, No. 92;
- Price, No. 125



[195] G & G: Art Titles 1969-2010
£950

Published to accompany Marc Quinn's exhibition at the White Cube Gallery, Hoxton.

This one of 50 deluxe copies signed and numbered by Quinn, with an original hand-painted photographic print loosely inserted. The print is also signed and numbered by the artist.

4to. (250 x 195 mm). (pp. 144). Boards.



[196] Coventry: Kebab
£7,500

195 GILBERT & GEORGE. Hans Ulrich Obrist & Inigo Philbrick (Eds.)
Gilbert & George. Art Titles 1969-2010 in Alphabetical Order / in Chronological Order
Cologne. Walther König. 2011

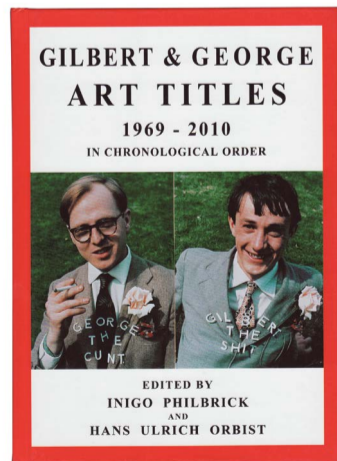
[197] Coventry: Crack Pipe
£8,500

The deluxe edition of Gilbert & George's 'Art Titles'.

From the edition limited to 100 copies, signed, numbered in black ink and inscribed by the artists in red ink: 'With love from Gilbert and George'.

This book offers a new spin on the catalogue raisonné: a complete catalogue of the titles of all of the duo's works, from 1969 to the present, in the form of a continuous poetical index. The catalogue of works is also printed chronologically, and each title is identified with an acronym indicating its format.

8vo. (215 x 154 mm). (pp. 180). Glossy boards, later protective box.

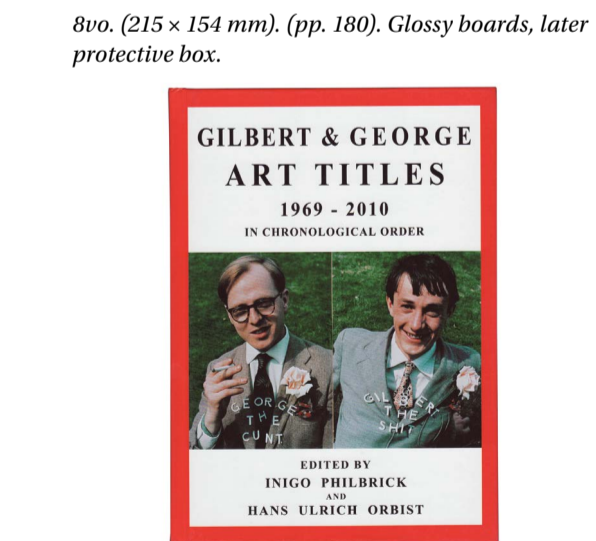


[198] Kiefer: Anselm
£8,500

196 COVENTRY, Keith
Kebab. Five Silhouettes
(Richmond). Saint Paulinus Press. 2013

Keith Coventry's 'Kebab' portfolio.

From the edition limited to 36 numbered copies on Somerset Satin, with each print signed and numbered by the artist in pencil.



[199] Desjardin: Mouldy Modern
£1,250

198 KIEFER, Anselm. (Kathleen Soriano et al.)
Anselm Kiefer
London. Royal Academy. 2014

The deluxe edition of Anselm Kiefer's catalogue for his Royal Academy retrospective.

196 COVENTRY, Keith
Crack Pipe. Nine Silhouettes
(Richmond). Saint Paulinus Press. 2017

Keith Coventry's 'Crack Pipe' portfolio.

From the edition limited to 36 copies on Somerset Satin signed and numbered by the artist, each print also signed and numbered in pencil.

Folio. (515 x 380 mm) [11 leaves]. Loose in portfolio.

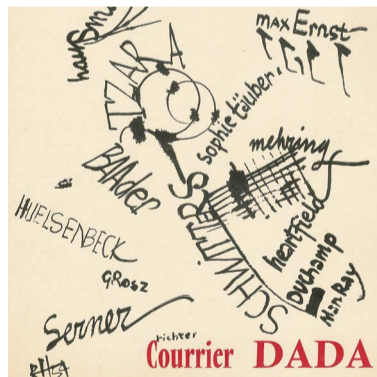
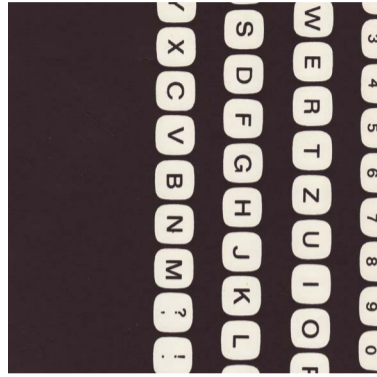


From the edition limited to 100 copies, each with Kiefer's unique signed original monochrome photograph as dust-jacket; Kiefer has signed the photograph in black ink.

The deluxe copies, as here, are presented in a grey solander drop-back box and a card mailing box, also including a copy of the dust-jacket that was issued with the ordinary copies.



Porter: [200]
Search Engine
£1,750



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