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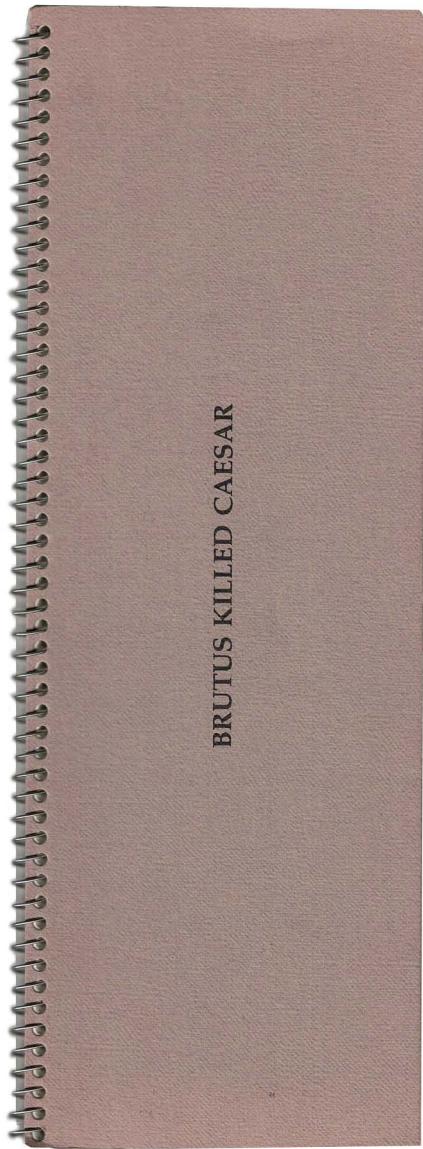
01. BALDESSARI, John.
Brutus Killed Caesar.
Akron, Ohio. The Emily H. Davis Art Gallery
of the University of Akron ... &c. 1976.

A very fine copy of one of Baldessari's earliest artist books.

On each page there are images of two men facing each other, accompanied by a photograph of a different household object or 'murder weapon'.

Oblong 8vo. (274 x 95 mm). [35 unnumbered leaves]. Original publisher's spiral bound printed wrappers with titles to front cover in black.

\$1,600



02. BEUYS, Joseph.
Josef Beuys Fluxus. Aus der Sammlung van der Grinten.
Stallausstellung im Hause van der Grinten (...)
Kranenburg. 1963.

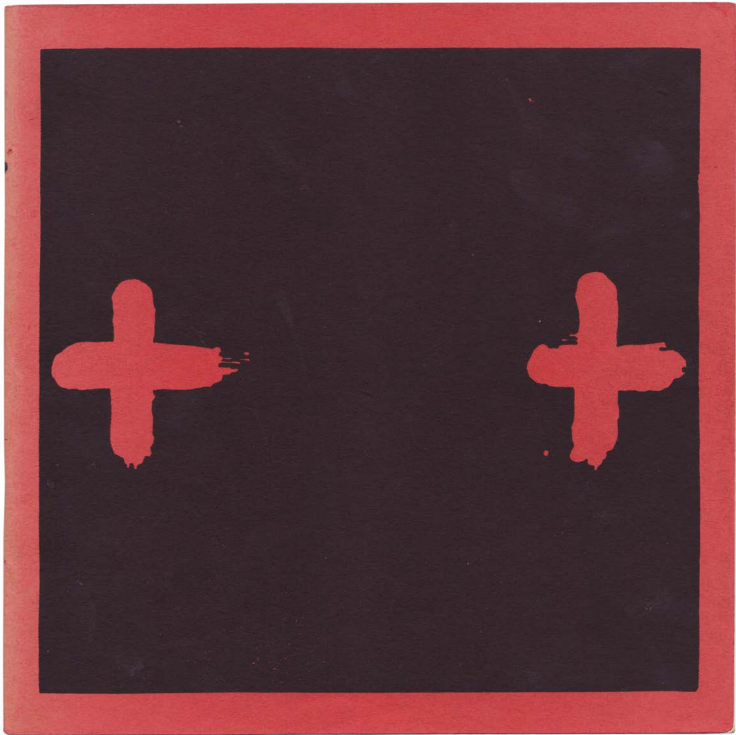
An excellent example of this important and scarce early Beuys exhibition catalogue.

From the edition limited to 500 numbered copies.

Over 280 works are detailed here – 24 are also illustrated – executed between 1947 and the year of the exhibition, 1963.

Square 4to. (200 x 200 mm). [38 unnumbered leaves]. Original publisher's red printed wrappers, stapled as issued, the front cover with additional over-printing in black with two small areas of omissions to create a work by Beuys with crosses.

\$450



03. BROODTHAERS, Marcel.
Art & Project Bulletin No. 66: Marcel Broodthaers.
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)’.

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

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

\$1,250



04. 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.

Each example of this announcement is 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.

Single folded sheet. (252 x 338 mm unfolded). Printed text in black and orange recto and verso on a page from a magazine, the text printed in landscape format over the page with printing in portrait format.

\$12,500



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

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

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

8vo. (200 x 138 mm). [3 bifolia including wrappers]. Original publisher’s white stapled printed wrappers with titles and text in black.

\$1,600



06. BROODTHAERS, Marcel.
Marcel Broodthaers. Fig. 1. (Filmabend /
Ausstellung 21. Oktober – 7. November 1971).
Mönchengladbach. Städtisches Museum
Mönchengladbach. 1971.

A unique inscribed example of Marcel Broodthaers’ Mönchengladbach catalogue / multiple, the ‘belegexemplar’ initialled by Broodthaers and altered through intervention from multiple to unique work.

From the edition limited to 220 copies, each stamp-numbered to the base of the first box, with this copy the ‘Belegexemplar’ (specimen copy) with ‘Belegexemplar’ stamped to the base of the first box instead of a number and aside from the edition of 220.

The box ‘Fig. 1’ with the printed ‘Belegexemplar’ is also inscribed to the front cover beneath the title: ‘C [encircled] RIGHT / MB [i.e. Marcel Broodthaers] left’; while it is tempting to see this copy as the bon à tirer copy inscribed by both Cladders (i.e. ‘C[ladders] RIGHT’ and Broodthaers, ‘Belegexemplar’ (specimen copy) has a slightly different meaning and it seems more plausible that this example has been inscribed with a subversive Broodthaersian pun. The encircled ‘C’ is the copyright symbol ‘©’ with Broodthaers supplying the superfluous ‘RIGHT’, while beneath Broodthaers includes his initials, also circled, and an even more superfluous ‘left’. Copyleft, copyright, Broodthaers–right, Broodthaers–left, MB–right, MB–left, Cladders right, the allusions are resonant.

8vo. (208 x 162 x 36 mm). Four empty card boxes (various sizes) each with printed title to front cover and text to rear. Card boxes as issued with title ‘Fig. 1’ to front cover, text by Cladders and limitation to rear cover and ‘BROODTHAERS / STÄDTISCHES MUSEUM / MÖNCHEGLADBACH’ in black to side of first box.

\$16,000



07. BROODTHAERS, Marcel.
Jeter du Poisson sur le Marché de Cologne.
Köln. Galerie Werner. 1973.

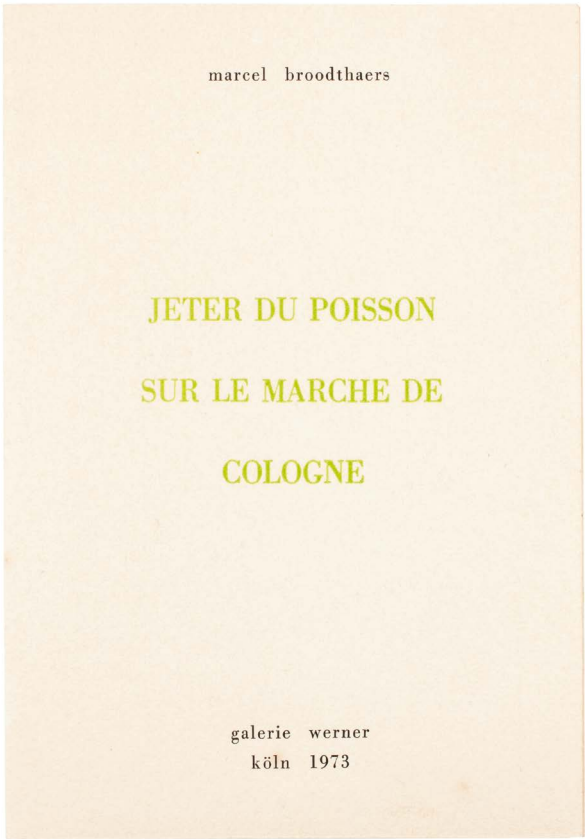
Marcel Broodthaers’ gnomic and allusive piscatorial artist book.

From the edition limited to 50 numbered copies with manuscript pagination ‘2’ to ‘11’ in sepia ink and manuscript justification to final leaf (rear wrapper) verso: ‘Il a été tiré de ces 12 pages, 50 / exemplaires num. et signés. / 17 / 50 M.B. 73.’.

Marcel Broodthaers’ artist book, his ‘analysis of different forms of the fish in language’ was published on the occasion of the projection of his film ‘Le Poisson (Projet pour un film)’ or ‘Le Poisson est tenace’ extracted from his previous film ‘Der Fisch’. ‘Der Fisch’ was shown at Cologne’s Galerie Michael Werner in September 1970; ‘Le Poisson (Projet pour un film)’ was created partly from the out-takes.

8vo. (210 x 146 mm). [3 bifolia including wrappers: 6 unnumbered leaves]. Loose as issued in original publisher’s printed wrappers, titles to front cover in green and black, manuscript justification to rear in sepia ink.

\$16,000



08. BROODTHAERS, Marcel.
Charles Baudelaire. Pauvre Belgique.
Brussels. Daled, Gevaert & Lebeer. 1974.

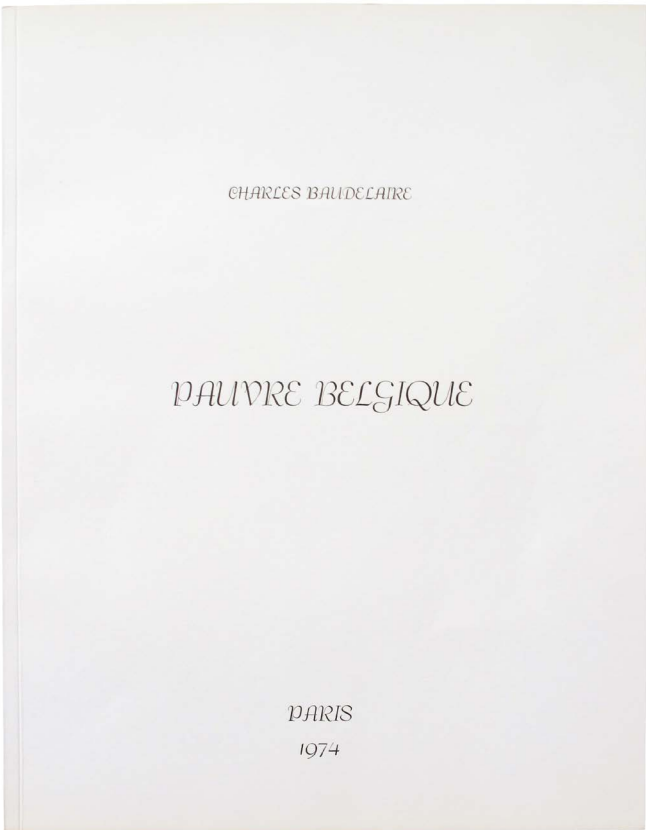
An excellent copy of Marcel Broodthaers’ scarce gnomic artist book based on Charles Baudelaire’s criticism of Belgium.

From the edition limited to 44 copies on papier d’épreuve, with this one of 40 numbered examples, signed and dated ‘Bruxelles, le 26 Septembre 74. M. B.’ and numbered by Broodthaers in black ink; four lettered copies were also issued.

In this artist book, like others in Broodthaers’ oeuvre, Broodthaers’ concern is with and of a found text. Charles Baudelaire’s highly critical ‘Pauvre Belgique’ was begun in June 1864 but was never published during his lifetime (extracts were issued in 1887 in ‘Le Progrès’) and did not appear until 1952. Scathing in regard to Belgium, its people, their habits and outlook, Baudelaire’s text has been assumed to reflect more on his own state of mind and misery than on Belgium itself, but it certainly appears that Broodthaers’ choice of text indicates a certain seriousness in his own attitude to it.

Small folio. (325 x 250 mm). [76 leaves]. Original publisher’s white printed wrappers with titles in black to front and rear covers, Broodthaers’ copyright to inner rear wrapper, additional semi-opaque glassine jacket with printed titles ‘ABCABCABCABCA’ masking the title ‘PAUVRE BELGIQUE’ of the wrappers.

\$30,000



09. 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.

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 x 200 mm). [14 doubled leaves; pp. 28]. Original publisher’s printed wrappers with cloth-tape spine as issued, titles in red and black and monochrome illustrations to front and rear covers, original white card folder with title to front cover and achevé d’imprimer to rear.

\$10,000



10. 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’.

Oblong 8vo. (Book: 190 x 297 mm) + 4to. (Stickers: 300 x 282 mm). in Folio. (410 x 266 mm). Loose as issued in original publisher’s black card portfolio, printed title labels to front cover and spine, publisher details and vignette in blind to front cover.

\$3,000



11. 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. Byars’ initial concern was that curatorial policy would ensure that Documenta 7 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;
sheet size: 194 x 128 mm (folded), 2255 x 860 mm (unfolded).
Loose as issued.

\$3,000



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

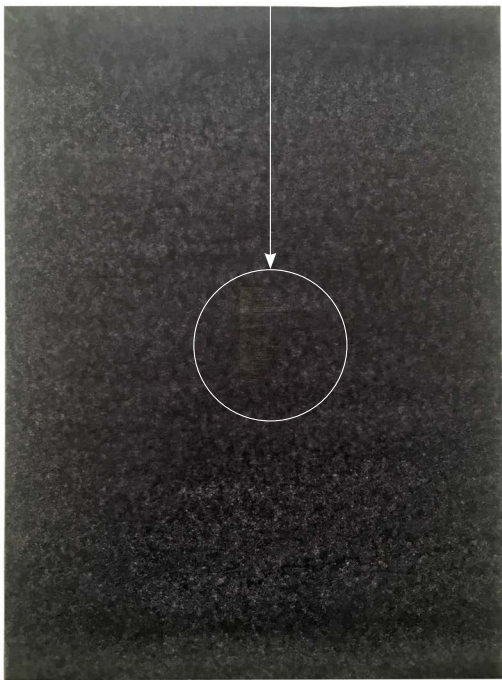
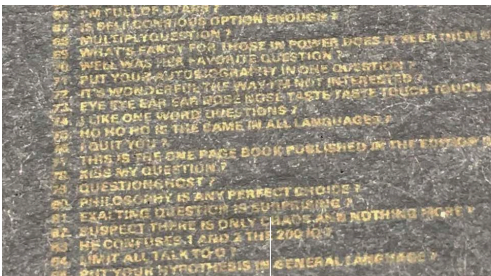
A superb copy of James Lee Byars’ fragile conceptual book.

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

This copy has been stored flat using archival materials since printing and is in immaculate condition.

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

\$2,000



13. CHRISTO, HORN, BEUYS, et al.
Kunst und Kunstaktionen in der Bundesrepublik Deutschland
= Art and art-actions in the Federal Republic of Germany = Art
et actions artistiques en République Fédérale d'Allemagne.
Munich. Heinz Moos Verlag. 1975.

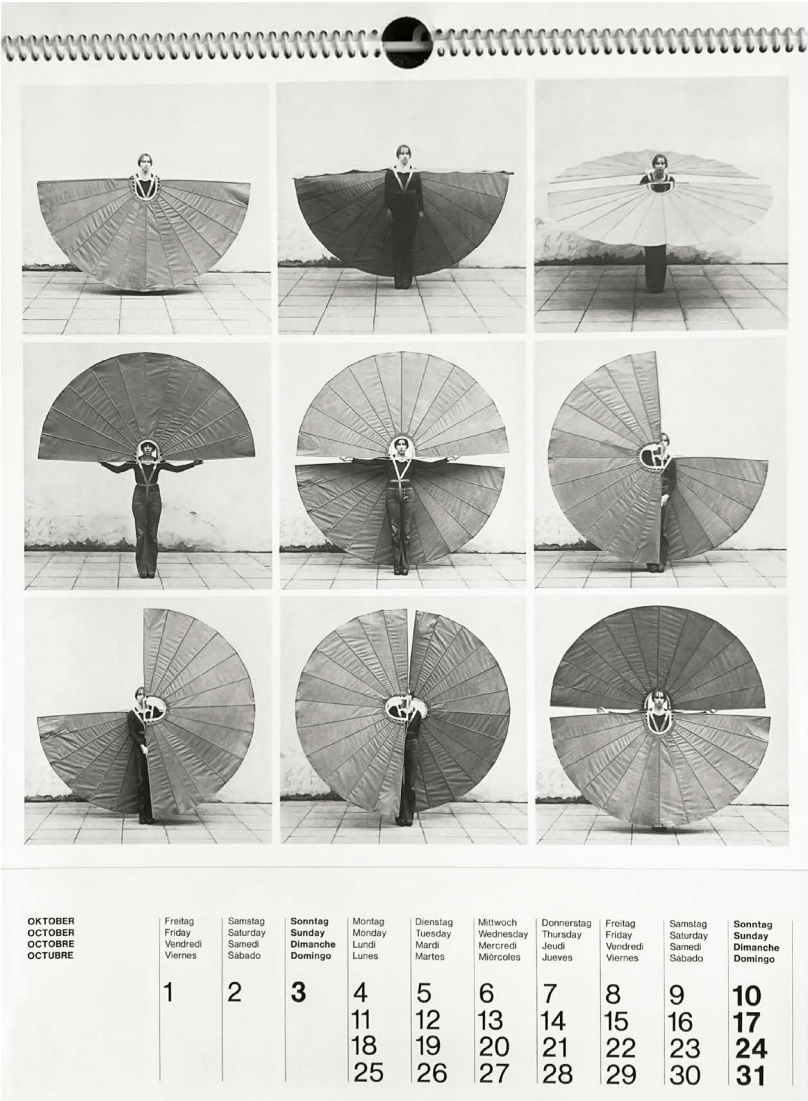
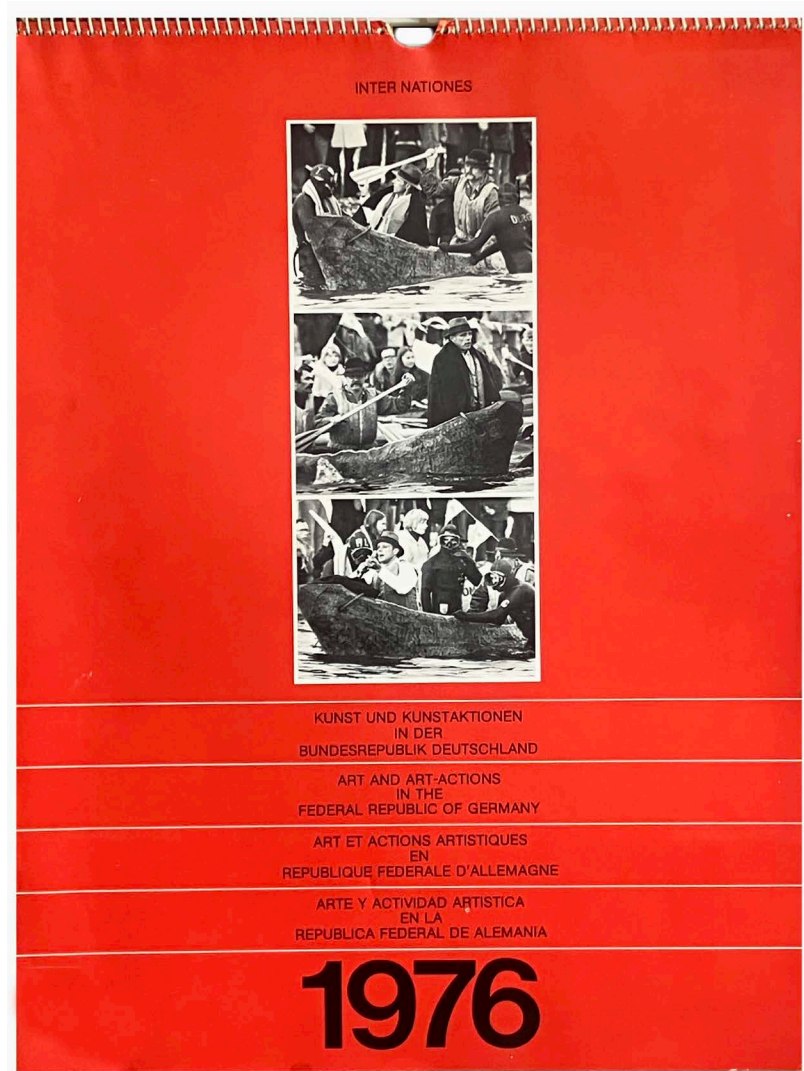
A very rare and engaging art calendar; an excellent document of time and place.

Richly illustrated with over 100 images documenting in detail art and art-actions in the Federal Republic of Germany in the mid-1970s. Cover reproduces an image of Joseph Beuys being rowed (and rowing) in a dug-out canoe across the Rhine in Düsseldorf, 1974.

Among the illustrated works is Christo's 'Packing Monschau Castle' work (1971) and Rebecca Horn's 'Mechanical Body Fan' (1973).

Folio. (420 x 320 mm). pp.42. Illustrated throughout in colour and black and white. Original publisher's spiral bound red printed boards.

\$1,250



14. DELVOYE, Wim.
seXrays.
Luxembourg. beaumontpublic. 2002.

Wim Delvoye’s legendary artist book of pornographic x-rays.

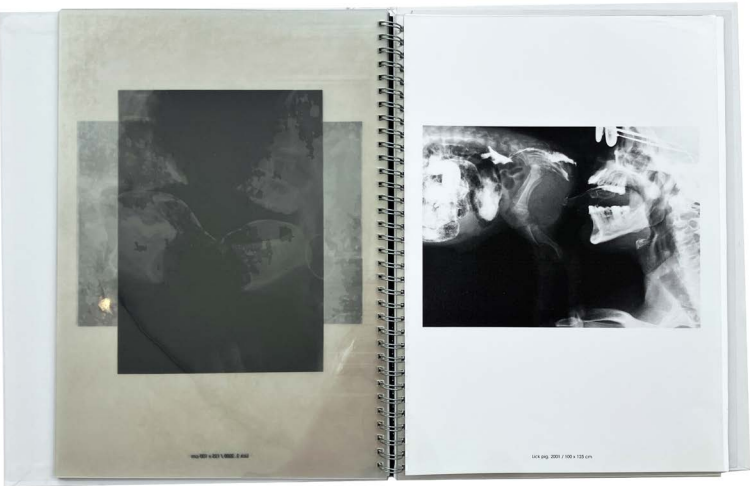
From the edition limited to 220 unnumbered copies.

Delvoye, the Belgian neo-conceptual artist, is known perhaps most famously for his work tattooing pigs (displaying both live animals and the flayed skins of dead ones) and for his series of ‘Cloaca’ machines that mimic the human digestive system; the machines – there are multiple versions with titles such as ‘Cloaca Original’, ‘Cloaca Turbo’, ‘Cloaca Quattro’, ‘Cloaca Professional’ and so on – are fed and produce faeces. In 2001, Delvoye, aided by a radiologist and collaborators painted with small amounts of barium, made x-rays of the performance of explicit sexual acts in a Belgian medical clinic. The resultant images, the ‘seXrays’ of the present work, were then displayed in Gothic window frames replacing stained glass and were printed on aluminium as cibachromes.

The cibachromes were exhibited at beaumontpublic in Luxembourg in 2002 in the exhibition ‘seXrays’ from June 29th to October 5th. The same images are present, on clear acetate, in the present artist book, issued as the catalogue for the exhibition. The text includes two essays, by Peter Bexte in German, ‘Die Göttliche Komödie der seXrays’ (The Divine Comedy of the seXrays) and Olivier Goetz in French, ‘seXrays de Wim Delvoye: un rayon de bonheur’ (seXrays by Wim Delvoye: a Ray of Happiness).

Small folio. (306 x 228 mm). [15 leaves of thick paper (text) + 8 leaves of thin paper of smaller format (English text) + 51 leaves of acetate: 74 leaves; pp. 79, (i); 15]. Spiral bound with thick black rubber wrappers as issued, loose in publisher’s stiff white printed card boards with large ‘X’ in black to front cover, publisher’s credit to rear and titles to spine.

\$3,500



15. DERMISACHE, Mirtha.
4 Cartes Postales.
Antwerp. Guy Schraenen, editeur. 1978, Juin.

An excellent example of Dermisache’s scarce artist-postcards.

From the edition ‘illimité’.

Dermisache has illustrated (perhaps inscribed is more fitting) the recto and left-hand verso of each card, that most usually reserved for the sender’s written message, with her own asemantic writing; she has left the address field blank.

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

\$525



16. DUBUFFET, Jean. Frénaud, André.

Vache bleue dans une ville. Texte d'André Frénaud.

Paris. Mourlot, imprimeur, pour le compte de Pierre Seghers. 1944.

A beautiful copy of 'Vache bleue dans une ville' with a long manuscript poem by Frénaud and a superb association, uniting the poet, Frénaud, the artist, Dubuffet, Dubuffet's wife, Lili, and Frénaud's wife, the binder Monique Mathieu.

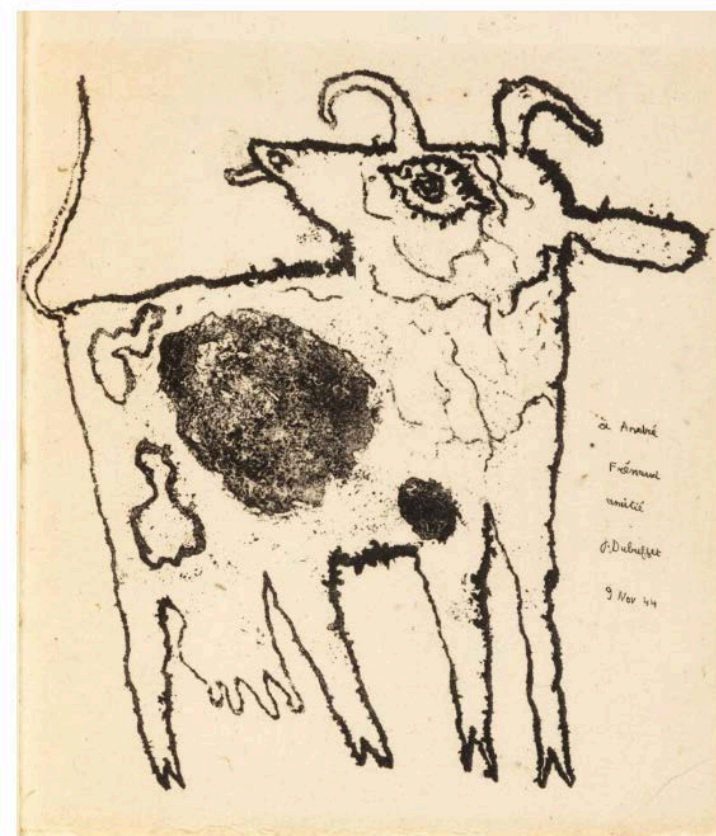
From the edition limited to 150 copies on Auvergne, numbered in blue crayon to the justification (rear wrapper).

'Vache Bleue dans une Ville' features a 1944 prose poem by André Frénaud dedicated to Jean Dubuffet (dated '20 juillet') paired with Dubuffet's lithograph 'Vache no. 4' with its dedication 'à André / Frénaud / amitié / J. Dubuffet' dated '9 Nov 44' as frontispiece. The book itself features the date 'le 25 décembre 1944' to the achevé d'imprimer while Frénaud's manuscript, another prose poem, is dated '31-1-45'. The book and its presentation unite Dubuffet and Frénaud, Dubuffet's wife Lili – also mentioned in Frénaud's presentation – as well as Frénaud's wife Monique Mathieu who bound the book, her abstract geometric motif recalling Dubuffet's frontispiece the 'Vache no. 4'. Frénaud's long manuscript – the Surrealist prose poem 'Ma petite vache' – reflects the language and content of the printed Surrealist prose poem 'Vache bleue dans une ville' (and the two were composed within six months of each other). The two works by Frénaud and the lithograph by Dubuffet reflect back and forth and are reinforced too by Monique Mathieu's abstraction to the front cover of the binding.

Dubuffet's lithograph 'Vache no. 4' was also included in his 'Matière et Mémoire ou les Lithographies à l'Ecole', the collection of lithographs he issued that were composed while he undertook a 'stage' at Mourlot Frères in 1944.

Square 8vo. (202 x 176 mm). [5 unnumbered leaves including inserted leaf with Frénaud's presentation]. Full blue limp crushed morocco by Monique Mathieu with her signature gilt and dated 1976, front cover with elaborate asymmetric excisions, inserted sections of asymmetric tan suede and blue toned calf to form an abstract geometric motif recalling a cow, morocco doublures and endleaves, original printed printed Auvergne wrappers with title to front cover and justification and achevé d'imprimer to rear wrapper preserved, chocolate reverse calf-lined blue cloth chemise with gilt title to spine and blue cloth slipcase.

\$12,500



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

The first flowering of L'Art Brut: an excellent copy of the édition de tête of Dubuffet's first artist book comprising his own text and illustrations and printed by his own hand, each copy unique.

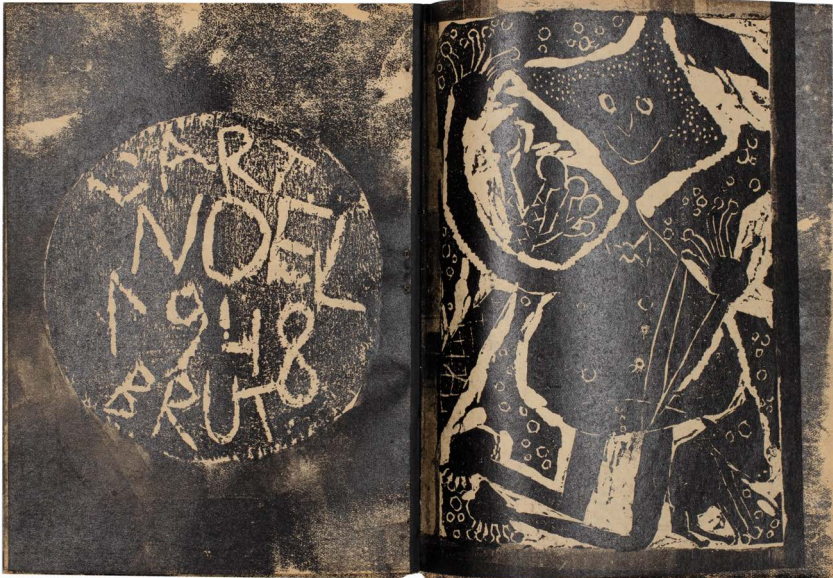
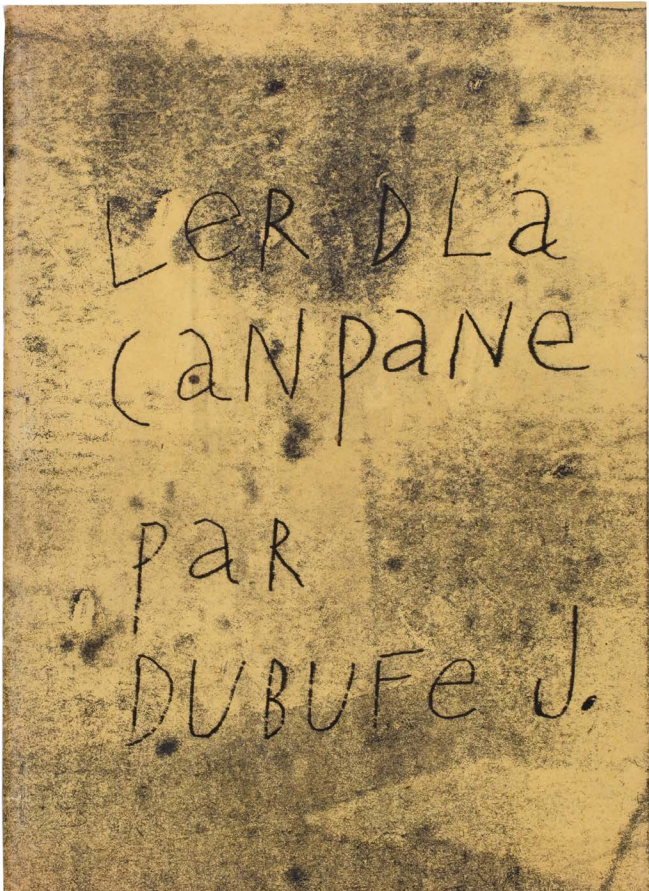
From the edition limited to 165 copies, with this one of 15 copies from the édition de tête on papier journal maculés au rouleau encreur signed and numbered by Dubuffet in black ink to the justification.

The édition de tête, printed like the normal edition by Dubuffet and his wife by hand, differs greatly from the ordinary edition: it features a title, more leaves, additional illustration, frottage to the text and blanks, as well as an extraordinary patina to each page and the covers themselves produced by overprinting with the rouleau encreur. Each copy of this highly restricted tirage is necessarily unique as each was prepared and 'maculé' by Dubuffet by hand with the result that there is extensive variation in the inking and printing for each copy, especially to the blank leaves and margins; in this example the order of the text and plates differs to that of Webel and pages and 8 and 9 (with the lithograph 'Paysage Champêtre avec Deux Personnes' and the page of text beginning 'DTERE PARTOU') are transposed.

Dubuffet's text is full of nonsense and intentional misspellings – the title is Dubuffet's phonetic version of 'l'air de la campagne' – that reflect the lively child-like illustrations. Executed on linoleum, on strips of wood from packing cases or on the circular bases of Camembert cheese containers, these illustrations reflect Dubuffet's position as an outsider. He was an outsider too in his determination to produce a book as unlike the luxurious livres d'artistes produced by his peers and published by the establishment from which he was so keen to distance himself. This is the first publication of Dubuffet's l'art brut imprint.

12mo. (189 x 136 mm). [Bifolium (wrapper) + 6 bifolia: 12 unnumbered leaves]. Original publisher's printed wrappers, printed titles and 'maculé' printing to covers, wrapper interiors with printed illustration, later black paper-lined black calf-backed grey marbled paper board chemise by J-P Miguët with his signature, gilt title to spine, matching black calf-edged slipcase.

\$40,000



DPAPI YON DCHOU
LIVER ian napa
DPAPI YON IARI
ING DEMITE
DLAMITE ian
NA TOULTAN
DLAMOUCHE ian
NAANCOR PABO
COU DETOILE



18. DUBUFFET, Jean.

Tableaux d'Assemblages: The Original Maquette for the Catalogue for the Exhibition with an Extensive Dossier Concerning the Same: Notes, Letters, Typescripts &c. Paris. Galerie Rive Droite. 1957.

An extraordinary ensemble of original material, including an extensive series of letters and other manuscripts from Jean Dubuffet, his maquette for the catalogue, the catalogue itself and other material concerning Dubuffet's 1957 exhibition 'Tableaux d'Assemblages' at Galerie Rive Droite.

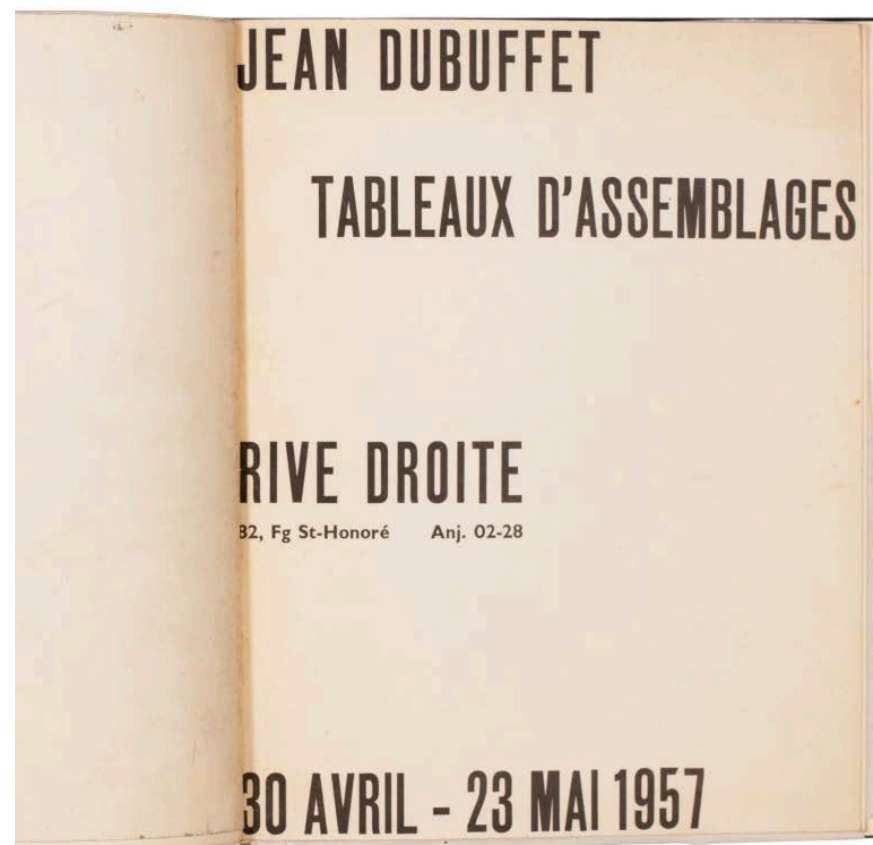
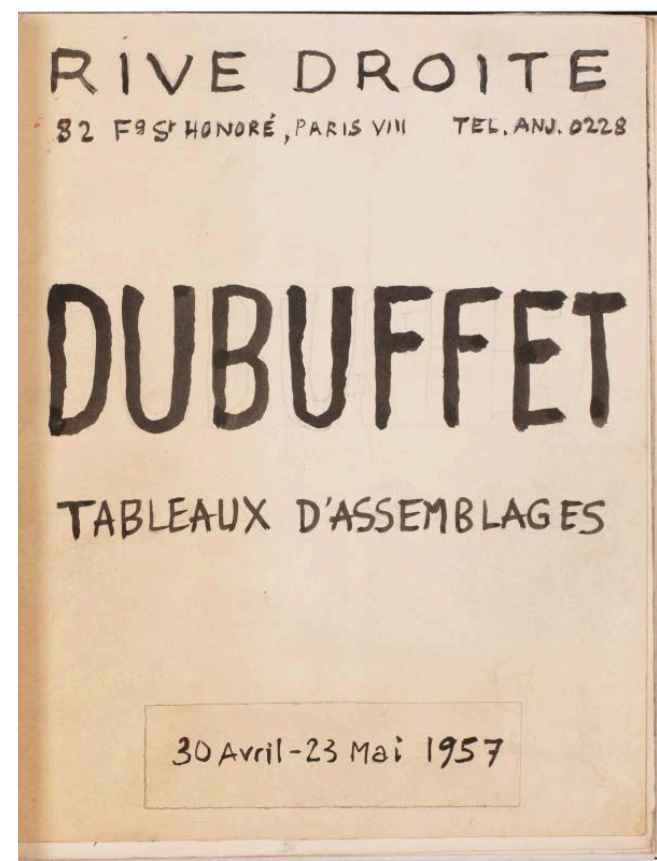
The material presented here all relates to Dubuffet's 1957 exhibition held at Jean Larcade's Galerie Rive Droite from April 30th to May 23rd. The first volume, is composed largely of the correspondence of Dubuffet to Larcade. It consists of 18 original letters sent from Dubuffet to Larcade, the majority type-written, either from rue Vaugirard in Paris or from Vence in the Alpes Maritimes, commencing in November 1956. The letters outline Dubuffet's initial ideas for the exhibition and settle on the dates and, over the following months, both before and after the exhibition, discuss the selection of works for the exhibition, its logistics, sales and other related matters. Dubuffet is ultimately happy with the exhibition but deplores the dearth of publicity and makes clear that he believes it responsible for the few sales. One of the most significant letters – it is dated in December 1957 – demonstrates Dubuffet's loyalty to his gallerists Pierre Matisse, Farchetti and Cordier after what must have been a request from Larcade to commit to his gallery exclusively. The same letter also makes explicit Dubuffet's motivation in selling his paintings: 'Mon problème n'est plus du tout maintenant de vendre mes tableaux, mais de parvenir à en conserver quelques-uns pour moi-même sans trop mécontenter personne.'

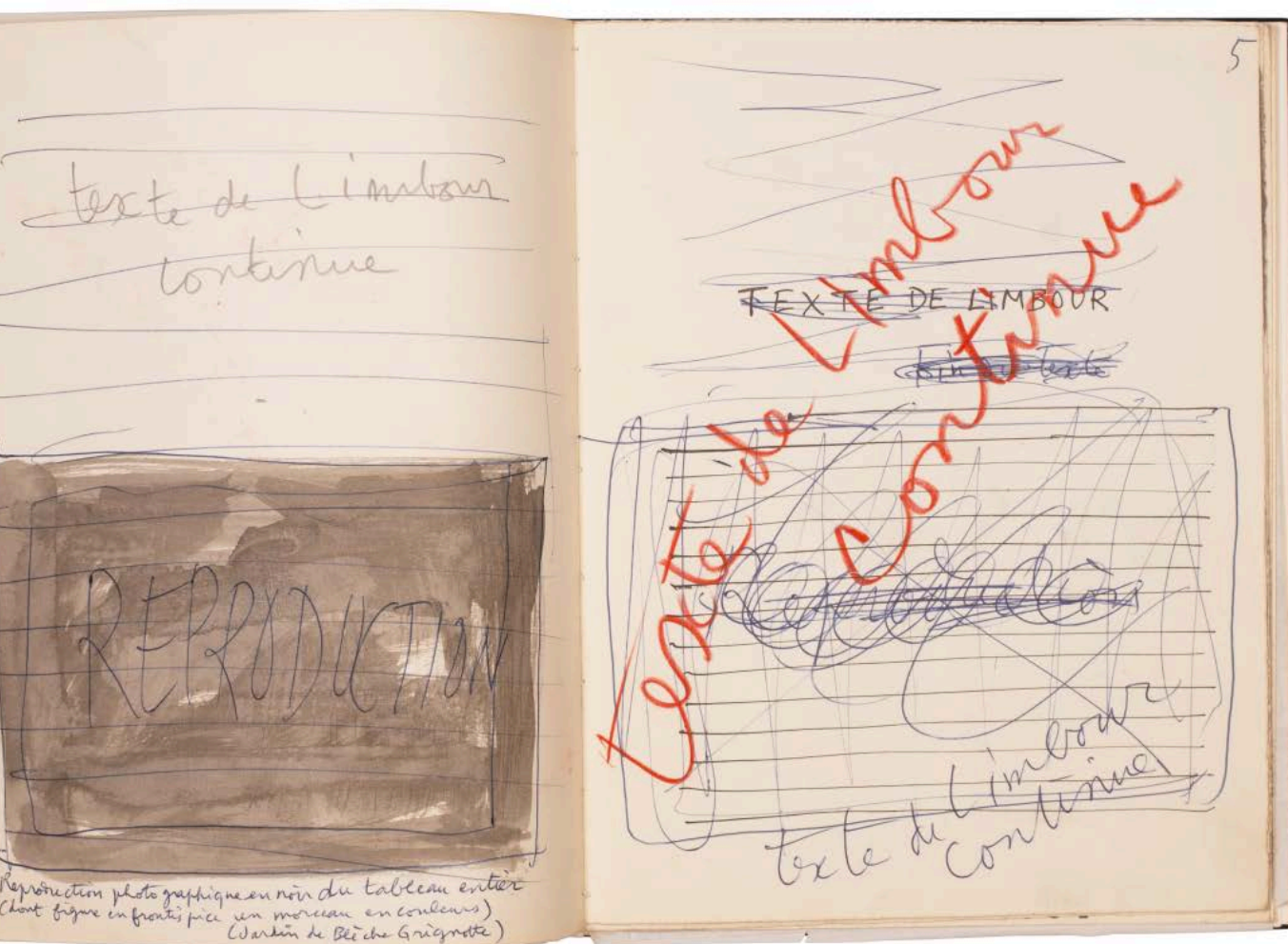
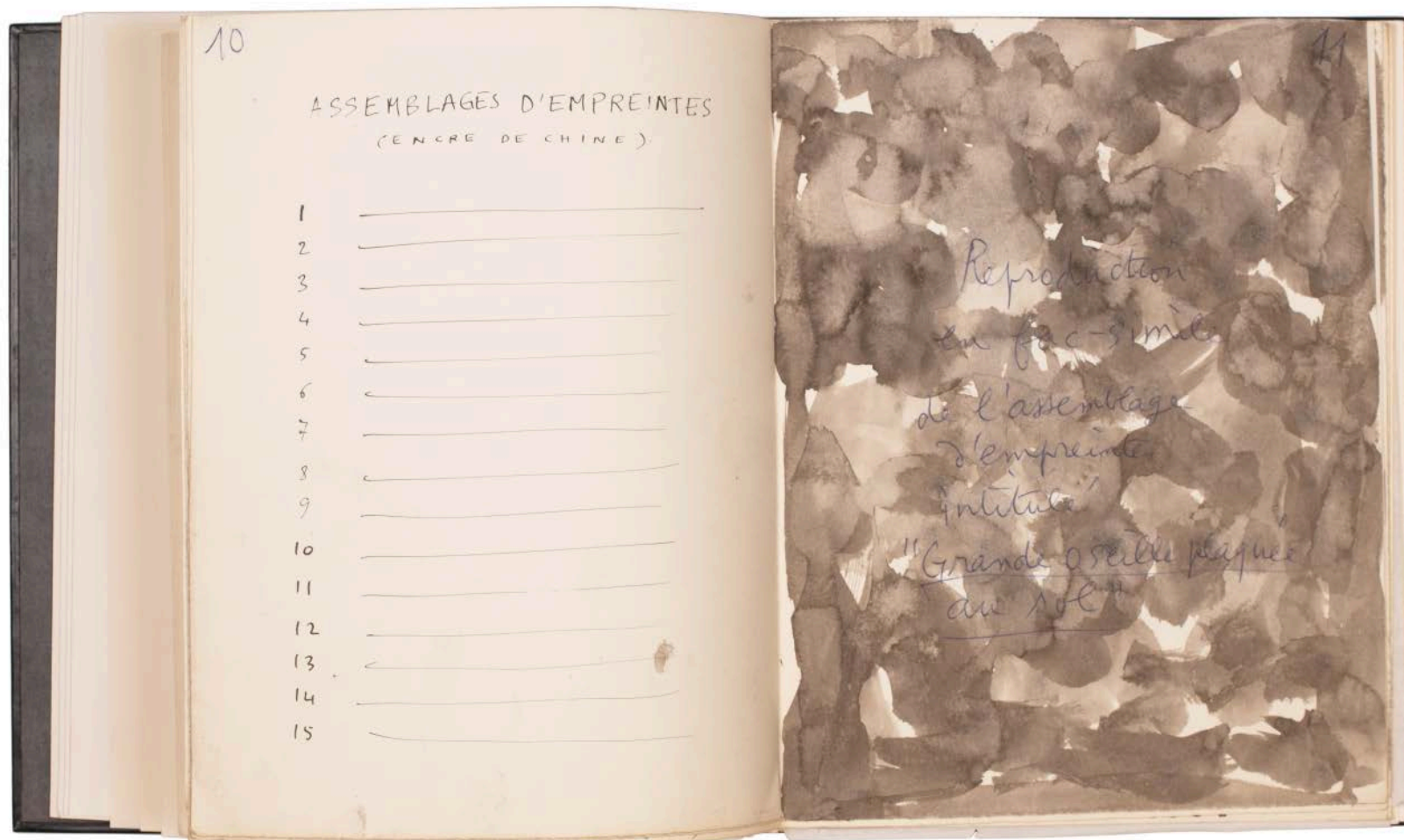
Dubuffet's original maquette demonstrates again, if any demonstration were needed, his control of and mastery over all facets of his career. The layout of the maquette, or at least its final version with many excisions and rearrangements for the detail, matches that of the final printed catalogue almost exactly. The three illustrations produced eventually by Daniel Jacomet ('Jardin de Blèche Grignotte', 'Grande oseille plaquée au sol' &c.), are represented by abstract areas of grey wash, but the final texts of the catalogue have been established already. The introduction by Georges Limbour, Dubuffet's own text and the pages with the list of works are delineated as well as the final leaves with the *achevé d'imprimer* and the justification. Another example of the printed catalogue follows.

Complete details of the two volumes are available on request.

Bibliographic details overleaf.

\$30,000





2 vols. Small folio. (274 x 228 mm + 276 x 238 mm). Typed original letters, manuscript material in pencil and ink, an original maquette and other printed material tipped-in to bound leaves, mounted or bound in throughout. Vol. 1: full vari-coloured lizardskin by C. and J.-P. Miguët with their signature in blind, excised rectangular section to front board with onlaid section of morocco with title 'JEAN DUBUFFET' in blind, matching turn-ins, steel grey brushed suede doublures and endpapers, top edge argent, grey wool-lined black calf-backed marbled paper-covered board chemise with argent title 'Correspondence Autour d'une Exposition ... &c.' to spine, matching slipcase; vol. 2: full vari-coloured lizardskin by C. and J.-P. Miguët with their signature in blind, excised rectangular section to front board with onlaid section of morocco with title 'JEAN DUBUFFET' in blind, matching turn-ins, steel grey brushed suede doublures and endpapers, top edge argent, grey wool-lined black calf-backed marbled paper-covered board chemise with argent title 'Correspondence Autour d'une Exposition ... &c.' to spine, matching slipcase.

19. DUBUFFET, Jean.
Expériences Musicales.
Venice. Galleria del Cavallino. 1961.

The complete series of vinyl records of Jean Dubuffet's musical experiments, 'Expériences Musicales', each in the lithograph sleeve he designed.

Each of the records in the present set is inscribed 'H. C.' and signed by Dubuffet to the central pink label; copies with the pink label were destined for the publisher, Galleria del Cavallino for distribution (as here) although some of the records were issued also with red, yellow or white labels for alternative distributors, among them Dubuffet himself.

'Tout ceci [Dubuffet's text] dit les disques ici réunis ne sont pas présentés dans l'esprit d'oeuvres prétendant à s'imposer mais comme premières expérimentations d'un qui s'aventure en un domaine fort mal connu de lui et c'est dans cet esprit que je prie les musiciens de les accueillir.' (Jean Dubuffet, Avril 1961).

Square 4to. (295 x 285 mm). 6 vinyl records with music and poetry by Dubuffet, each with a monochrome lithograph sleeve cover by Dubuffet, with printed booklet 'Expériences Musicales', a single folded bifolium with printed text recto and verso by Dubuffet and 19 monochrome reproduction photographs. Each disc inserted into printed paper sleeve with Dubuffet's lithograph to front cover and with original glassine inner sleeve, loose in original publisher's cloth box with printed title.

\$16,000



20. DUCHAMP, Marcel.
Rose Sélavy.
Paris. GLM. (G[uy]. L[évis]. M[ano].). 1939.

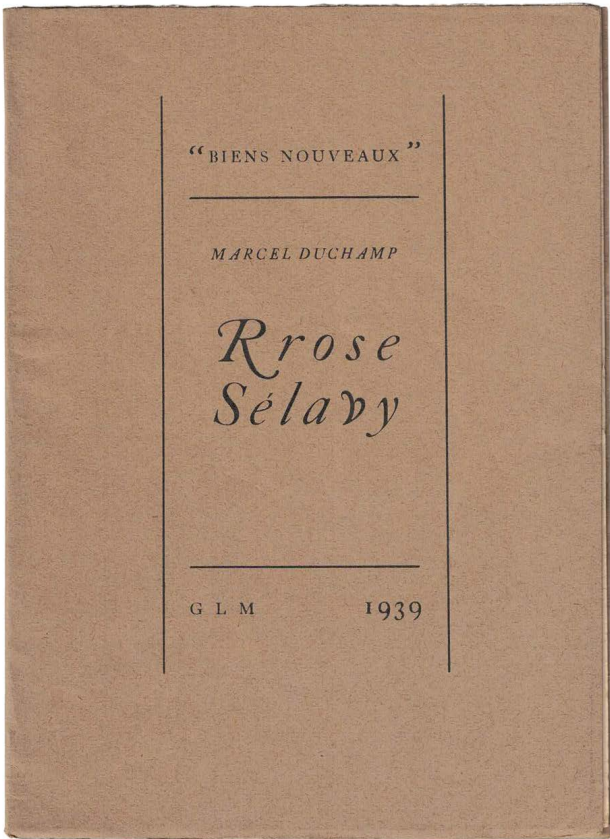
An excellent copy of the collection of Marcel Duchamp’s verbal and literary witticisms: aphorisms, puns, apophthegms and phrasal palindromes.

From the edition limited to 515 numbered copies, with this one of 500 on vélin blanc stamp-numbered to the justification.

‘My niece is cold because my knees are cold.’ (From the text).

8vo. (164 x 118 mm). [10 unnumbered leaves]. Stitched as issued in original publisher’s tan printed wrappers, titles to front cover and advertisements to rear in black.

\$1,250



21. DUCHAMP, Marcel & André Breton.
First Papers of Surrealism.
New York. Coordinating Council of French Relief Societies, Inc. 1942.

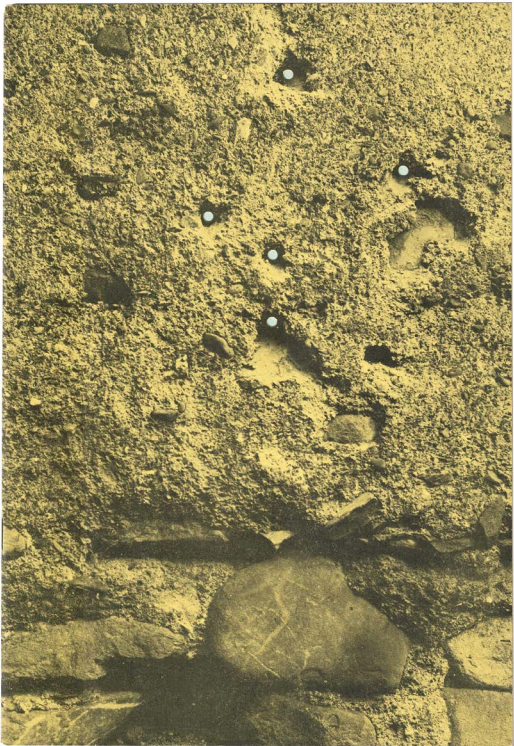
An excellent copy of the seminal 1942 ‘Surrealism-in-Exile’ exhibition catalogue.

Curated by André Breton and featuring – among many other exhibits – Duchamp’s installation of twine (‘Sixteen Miles of String’), ‘First Papers of Surrealism’ was held in 1942 from October 14th to 7th November at the Whitelaw Reid Mansion in Madison Avenue to benefit France. The first major exhibition of Surrealism in America, ‘First Papers of Surrealism’ included precursors, Surrealists who had fled the war in Europe as well as allusion to those who remained (‘Circumstances make it impossible for us to represent properly or by their most recent works, a number of artists ... Rather than give an insufficient idea of them, we have with regret omitted surrealist objects from this catalogue ...’); where examples of artists’ work are included, found photographs depicting others are displayed in place of portraits of the artists or writers themselves.

‘For the front cover, Duchamp chose a closeup of the wall of Kurt Seligmann’s barn in Sugar Loaf, New York, on which can be seen the traces of five rifle shots actually fired by Duchamp, the paper is perforated in correspondence with the shots. (By a tragic coincidence, Kurt Seligmann ended his life with a rifle shot twenty years later.)’ (Schwarz).

Small folio. (266 x 184 mm). [26 unnumbered leaves]. Original publisher’s yellow printed perforated glossy wrappers by Marcel Duchamp, stapled as issued.

\$2,250



22. DUCHAMP, Marcel et al.
Boîte Alerte. Missives Lascives. Exposition
Internationale du Surréalisme. 1959–1960.
Paris. Daniel Cordier. 1959.

A superb example of the scarce Surrealist catalogue in the form of a post box: ‘Boîte Alerte’.

From the edition limited to 250 copies, with this one of 200 from the édition de luxe with the box stamp-numbered to the interior of the lid, the catalogue stamp-numbered to the justification and the original graphics each signed and numbered from the edition of 200; 20 copies de grand luxe numbered in Roman numerals were also issued together with 30 hors commerce examples.

Surrealist box / catalogue designed by Marcel Duchamp and Andre Breton for the 1959 ‘Exposition Internationale du Surréalisme’ organised at the Galerie Cordier (15 December 1959 – 29 February 1960). The exhibition, ‘EROS’ (formed from ‘Exposition inteRnatiOnale du Surrealisme’), focused on erotic love and the sexualised female, with the intention to shock, provoke and liberate the imagination of its audience.

The box, whose title (‘box on alert’) makes a pun on ‘boîte à lettres’, contains envelopes with letters, pictures and booklets by the artists and writers involved in the exhibition. Through the range of references provided by a combination of text and image, ‘Boîte Alerte’ provides a rich source for the interests and ambitions of the surrealist movement.

Please contact us for the full list of documents.

Various formats and sizes. Envelopes with imitation stamps, containing letters, illustrations and booklets by a range of artists and a folder containing original graphics and exhibition catalogue. Contents loose as issued in original green card box in the form of a postbox designed by Marcel Duchamp (285 x 180 mm), with removable lid and letterbox opening, printed title ‘Boîte Alerte’ in white to front, additional white label with ‘Missives Lascives’ in red and ‘Exposition internationale du Surréalisme’ (with the initial EROS in red) to left hand side of box.

\$12,500



23. DUCHAMP, Marcel.
Marcel Duchamp. Pasadena Art Museum.
A Retrospective Exhibition.
Pasadena. Pasadena Art Museum. 1963.

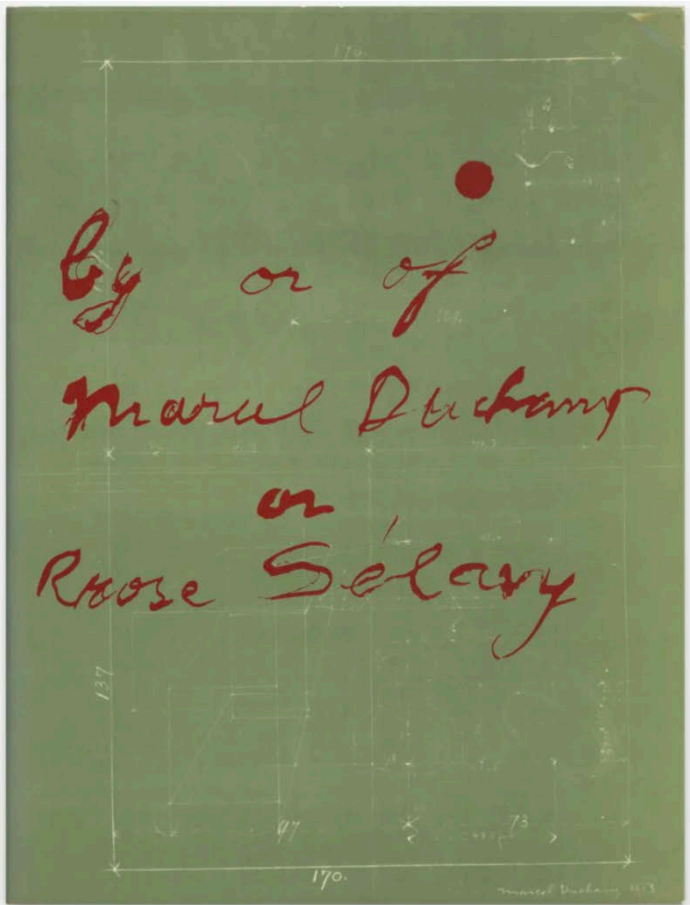
A very good copy of Duchamp’s rare Pasadena retrospective exhibition catalogue.

From the edition limited to 2,000 copies.

Duchamp’s retrospective exhibition at the Pasadena Art Museum ran from October 8 – November 3, 1963. 300 copies of the Duchamp designed poster named ‘Poster within a poster’ were also produced to accompany the exhibition.

4to. (278 x 213 mm). pp. 114. Illustrated predominantly in black and white with four colour plates (3 tipped in). Original publisher’s green printed wrappers, celluloid jacket with reproduction manuscript titles printed in red.

\$1,200



24. DUCHAMP, Marcel. Schwarz, Arturo.
The Large Glass and Related Works.
Milan. Schwarz Gallery. 1967–1968.

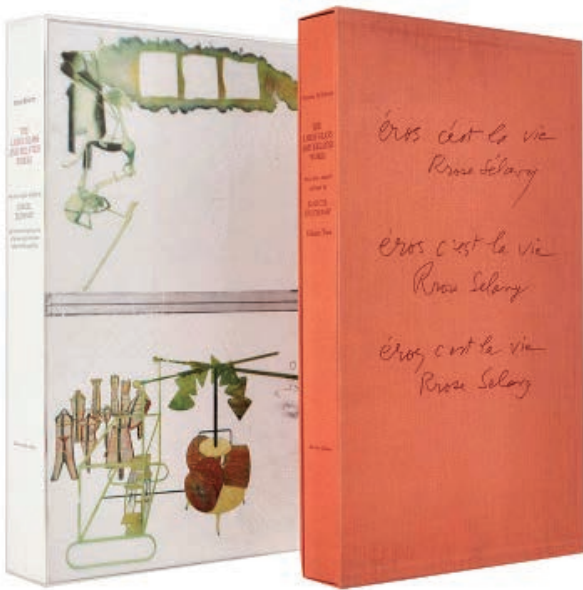
A superb copy, pristine in the original protective wooden shipping boxes, of Marcel Duchamp’s final, exegetic pronouncement on his ‘most important work’.

From the edition limited to 150 numbered copies on hand-made wove paper with the watermark ‘THE LARGE GLASS’, with each volume signed by Duchamp and Schwarz; 15 hors commerce copies numbered in Roman numerals were also issued.

Marcel Duchamp considered ‘The Large Glass’ to be ‘the most important work [he] ever made’. A large kinetic structure composed of plate glass and lead wire, Duchamp constructed the work in New York from 1915 to 1923. The Schwarz-Duchamp collaboration, resulting in the present work, is based on the notes Duchamp made during construction of the Large Glass. All unpublished notes were recovered by Duchamp in 1964, and from this collection Arturo Schwarz selected the 39 most directly concerned with the Large Glass. This copy retains the original wooden mailing crates; as such, the copy is in superb condition and the perspex slipcase for vol. I is unusually well preserved. The crates feature matching numbering to the book, stamp-numbered and in manuscript in pencil to the exteriors.

2 vols. Folio. (425 x 260 mm). [158 leaves (vol. I) + 100 leaves (vol. II); pp. xiv, 293, (5); viii, 142, (5)]. Loose as issued in original publisher’s white printed paper wrappers with titles to front covers in black and red, vol. I with white canvas chemise with titles to spine in black and red and clear plexiglass printed slipcase with colour image of ‘The Large Glass’ to front cover, vol. II with orange silk-covered cloth chemise with titles to spine in burgundy and matching slipcase with printed ‘éros c’est la vie / Rose Selavy’ in burgundy to front cover, each vol. preserved in the matching original mailing box.

\$40,000



25. EQUIPO CRONICA.

Serie Negra.

Valencia. Galeria Val i30 en Colaboracion con Juana Mordó. 1972.

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

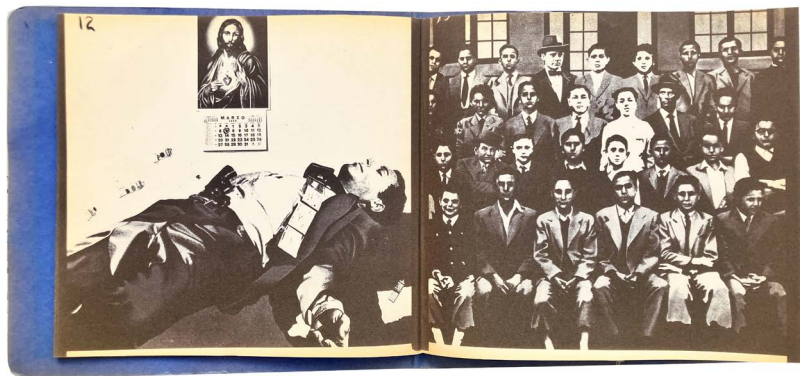
Issued in the form of a film storyboard – even the cover reproduces the blue folder of a storyboard or screenplay – 'Seria Negra' is a monochromatic screenprint composition of individual frames printed in a lush chocolate and cream. 'Equipo Crónica', the collective that produced the book, were a Pop-influenced 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 de-contextualised 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 x 228 mm). [Single folded sheet]. Sheet size: c.200 x 4,444 mm. Pasted as issued into original publisher's blue portfolio with elastic fastening, white screenprint label with title to front cover with additional details in black.

\$2,250



26. 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. Original publisher's stapled wrappers with photographic image to front cover of two empty telephone booths.

\$1,250



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

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

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

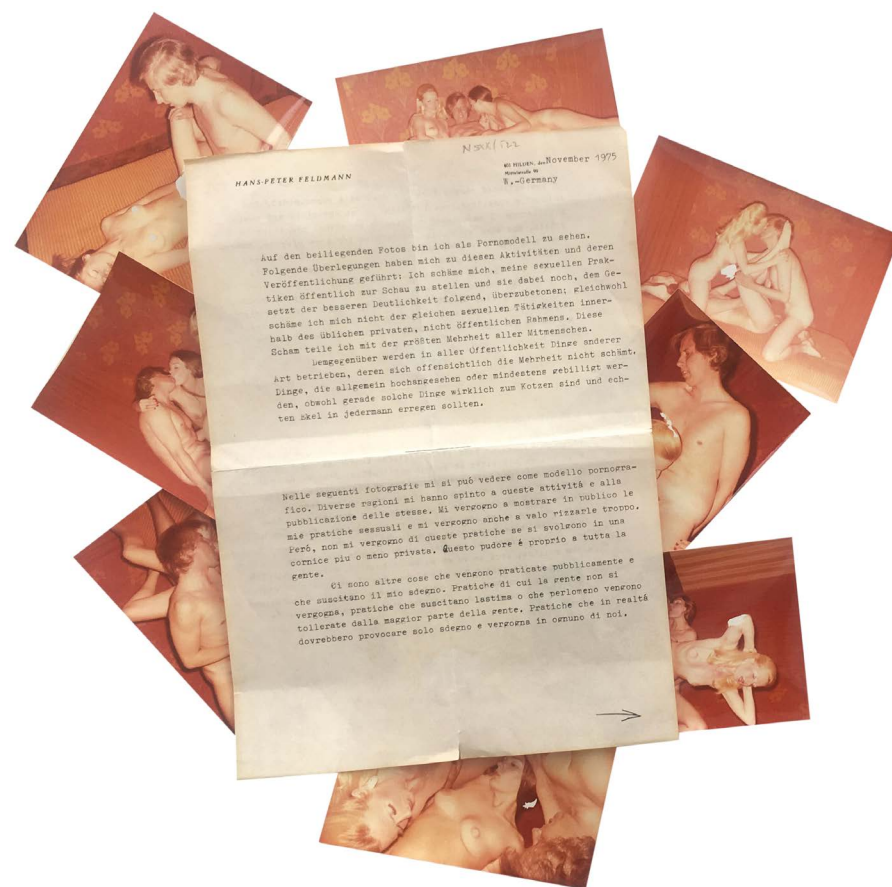
These 12 original photographs, the red/orange colour palette dating them immediately to the 1970s, depict Feldmann with two women in explicit sexual scenarios. The majority of images depict the protagonists intent and distracted, however two feature some or all of them engaging the camera directly and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

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

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

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

\$10,000



28. FILLIOU, Robert & George Brecht.
La Cédille Qui Sourit (...)
Mönchengladbach. Städtisches Museum
Mönchengladbach. 1969.

Robert Filliou and George Brecht’s Mönchengladbach kasset-
tenpublikation catalogue / multiple.

From the edition limited to 440 numbered copies.

The exhibition ‘La Cedille Qui Sourit’ was held at the Städ-
tisches Museum Mönchengladbach from June 18th to July 27th,
1969. The three parts of the joint exhibition were: ‘I. Vorspiel
zum Cédille / Prelude to the Cedilla / Prélude à la Cédille. II.
Le Cédille Qui Sourit 12 rue du May, Villefranche-sur-Mer
(A. M.), September 1965 – Oktober 1968. III. Das ständige
Geschehen / The Eternal Network / La Fête Permanente. Was
das Cédille sein wird (ist) / What the Cedilla will be (is) / Çe
que deviendra la Cédille (est devenue).’

‘La Cédille Qui Sourit’ was Brecht and Filliou’s artist run shop,
or rather ‘non-shop’ – the raison-d’etre 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, rec-
ipes, poems and sketches. The venture lasted from 1965 to 1968
before its metamorphosis into ‘The Eternal Network’.

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

\$1,600



29. FINLAY, Ian Hamilton.
Ocean Stripe Series 3.
Edinburgh. Wild Hawthorn Press. 1965.

A very good copy of the rarest volume in Ian Hamilton Finlay’s
‘Ocean Stripe Series’ and his first kinetic poem-booklet.

The kinetic booklets in the ‘Ocean and Canal Stripe Series’
were an innovation of Finlay’s at the Wild Hawthorn Press, and
an important contribution to concrete poetry and the artist book.

‘Ocean Stripe Series 3’ is a concrete poem / artist book in-
spired by the story of Noah, in which, after repetitions of the
word ‘ark’, a lyrically beautiful rainbow of die-cut coloured
papers is announced.

*Large 8vo. (205 x 130 mm). [10 leaves: 7 leaves of paper + 3 leaves
of colour tissue. Plus loose insert with extract from Genesis]. 7 leaves,
followed by 3 leaves of red, yellow and blue tissue. Original publisher’s
white stapled wrappers with titles printed in black to dust jacket.*

\$1,250



30. GIACOMETTI, Alberto & Marcel Duchamp. Lebel, Robert.
La Double Vue / L'Inventeur du Temps Gratuit.
Paris. Le Soleil Noir. 1964.

Robert Lebel's dual novel and autobiography with Marcel Duchamp's signed multiple, Giacometti's signed diptych and the additional signed suite of his etchings.

From the edition limited to 126 numbered copies on vélin cuve BFK Rives with an original double page etching by Giacometti (signed on the cover as usual) and Marcel Duchamp's original signed multiple, with this hors commerce copy with the additional suite of 6 smaller etchings, all signed by Giacometti; a further 150 'Club' copies were issued with an etching by Ferró as well as 1,200 copies with reproductions.

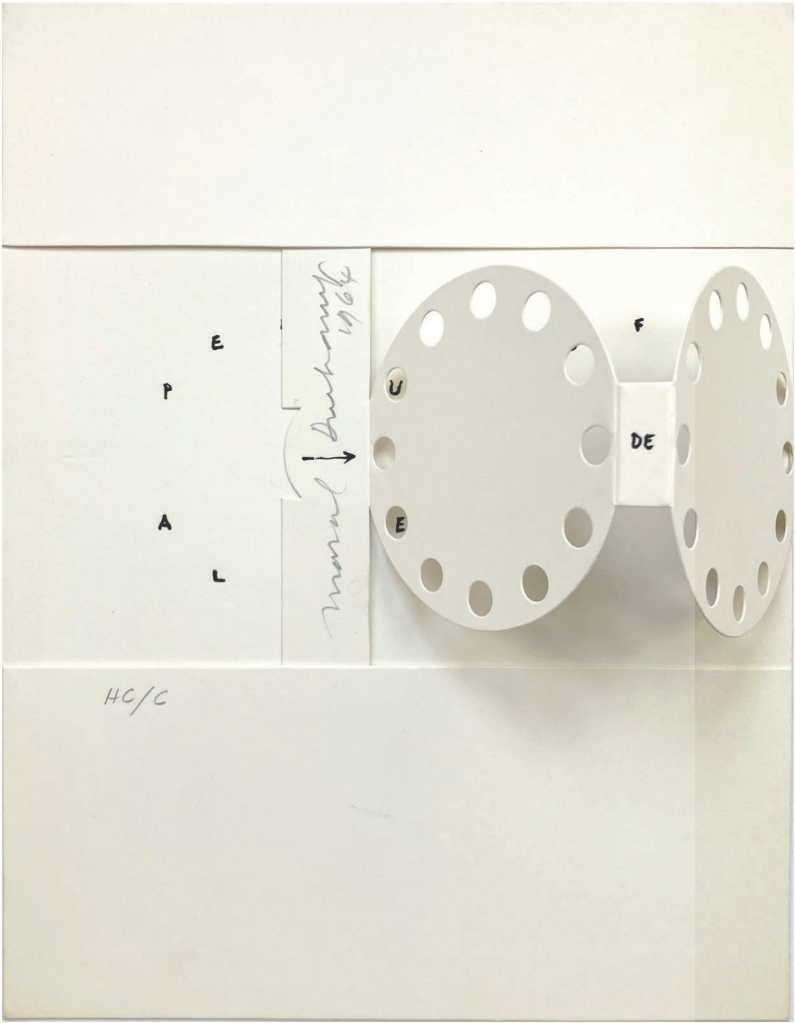
This is one of the 15 'hors commerce' examples with 6 additional prints signed by Giacometti (as with copy no. 1); the remaining examples of the édition de tête, i.e. nos. 2 - 11, included only an additional 3 signed etchings by Giacometti. The justification, Giacometti's 'diptyque', the additional suite (and its wrapper) together with Duchamp's multiple are all designated 'H[ors]. C[ommerce]. C' in pencil.

'In addition, there are 15 copies hors commerce designated HC / A to HC / O, with the suite of 6 smaller etchings, all signed.' (Lust).

'Clock in Profile (1964) is a pliage of stiff paper with a central circle that can be folded so that the piece can stand upright. It was intended to be incorporated into the numbered edition of Robert Lebel's book La Double Vue Suivi de l'Inventeur du Temps Gratuit. Duchamp's three-dimensional materialization of the concept of l'Inventeur du Temps Gratuit ('The Inventor of Free Time') is described in Note 73 of the Notes and Projects: 'The Clock in Profile. / and the Inspector of Space'. The title of Lebel's book plays on the assonance of vue (vision) and vie (life) ... Lebel, an intimate friend of Duchamp's and author of the first pioneering monograph on the artist, had published an imaginary biographical sketch of Duchamp, 'l'Inventeur du Temps Gratuit' in 1957. This, plus an equally imaginary autobiographical novel, became La Double Vue ... Lebel's and Duchamp's conception of time seems to share the most ancient and universal desire of the alchemist (and of man), for the mastery of time implies the possibility of remaining eternally young.' (Arturo Schwarz - The Complete Works of Marcel Duchamp).

Square 4to. (288 x 234 mm). [20 bifolia: 40 leaves + 'diptyque' + multiple + suite; pp. 79, (i)]. Loose as issued in original publisher's black paper wrappers with gold triangular cut-out vignette with title in black to front wrapper and silver circular cut-out vignette with second title to rear wrapper, Giacometti's signed diptych within blue printed boards and suite in white printed wrapper, original publisher's blue paper board chemise with black label to spine with title in blue and matching slipcase.

\$65,000



31. JUDD, Donald.
Donald Judd In Context.
Sculpture /Prints /Furniture /Architecture.
Oxford. Museum of Modern Art. 1995.

Highly scarce Donald Judd exhibition ephemera in excellent condition, for the exhibition held at the Museum of Modern Art Oxford from January–March 1995.

The 7 sheets are titled: ‘Introduction’, ‘Essays and statements’, ‘Twentieth century abstraction: art movements and ideas,’ ‘Twentieth century abstraction: artists and influences,’ ‘The Minimalist challenge to Greenberg,’ ‘Artists, Autonomy and Politics’ and ‘Suggestions for further reading.’

Square 4to. (208 x 208 mm). (7 sheets). Various coloured papers, text printed in black to recto and verso. Loose as issued in original publisher’s orange wrappers.

\$450



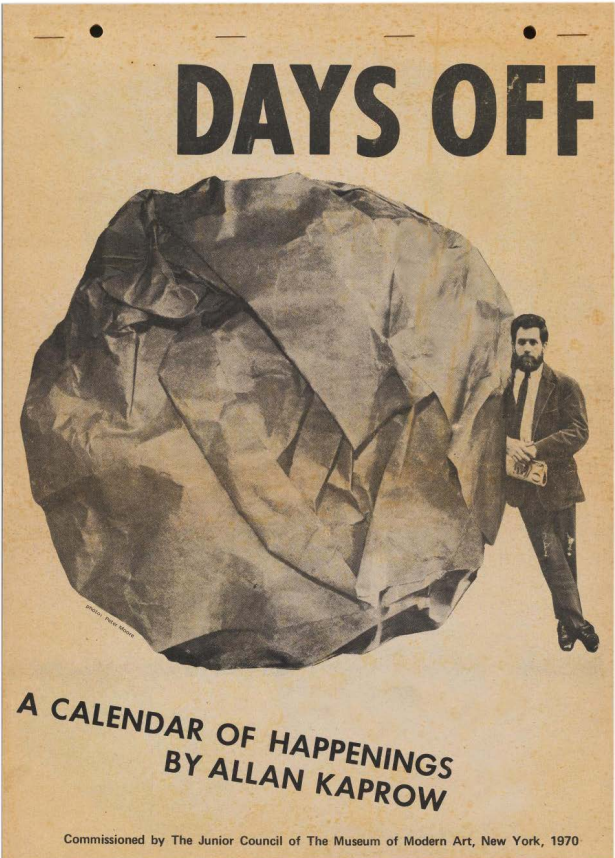
32. KAPROW, Allan.
Days Off. A Calendar of Happenings by Allan Kaprow.
New York. Commissioned by The Junior Council of the Museum of Modern Art. 1970.

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

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

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

\$725



33. KLEIN, Yves. Wember, Paul.
Yves Klein.
Cologne. Verlag M. DuMont Schauberg. 1969.

A superlative copy of the Yves Klein's scarce catalogue raisonné.

From the edition limited to 1,000 copies.

This superlative copy of the catalogue raisonné of Yves Klein's work retains the original dust-jacket (in excellent condition) and gold card slipcase (with some restoration). The catalogue raisonné which remains the indispensable reference for Klein's oeuvre analyses the artist's work and techniques and is divided into the following sections: 'Monogold'; 'Schwammreliefs'; 'Schwammplastiken'; 'Plastiken'; 'Anthropometrien'; 'Körperabdrücke auf Tüchern'; 'Cosmogonien'; 'Feuerbilder'; 'Feuer-Farb-Bilder'; 'Planetarische Reliefs'; 'Porträtreliefs'; 'Abdrücke von Werken Armans'; 'Immaterieller Raum'; 'Zeichnungen'.

4to. (330 x 250 mm). pp. 147. Original publisher's blue cloth, title to spine in white, reproduction of Klein's signature to front board in white, scarlet endpapers, original blue printed dust-jacket reproducing a work by Klein with titles in white, interior flaps with printed texts, thin gold card slipcase.

\$6,000



34. 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 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.

Images overleaf.

\$25,000



35. KozLowski, Jaroslaw.
Grammar. (Gramatyka).
Poznan. Galeria Akumulatory. 1973.

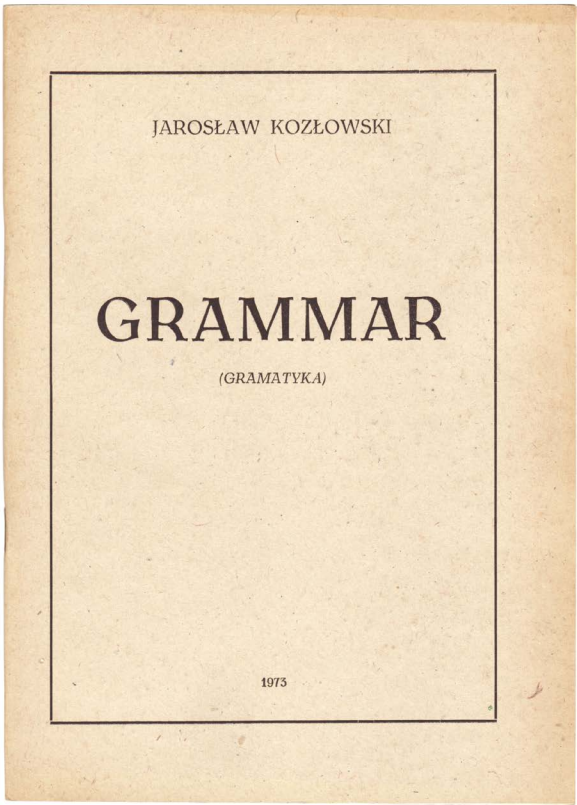
An excellent copy of Jaroslaw Kozlowski’s semantic artist book.

In ‘Grammar’ Kozlowski makes use of the verb ‘to be’ in English and through a manipulation of its various iterations and tenses, each mapped to a specific date in January, February or March 1973 (the book was published in March 1973), takes the reader on a journey through what is, via what will be and what is being to what will have been and what has been being.

‘Kozlowski’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.’ (Ewa Gorzadek, 2004).

8vo. (234 x 168 mm). pp. 40 + 1 loose insert sheet. Leaf with title recto and Kozlowski’s text in five sections recto and verso throughout, final leaf verso with *achevé d’imprimer*, with the additional sheet of translations of technical English grammatical terms into Polish inserted loose. Original publisher’s tan printed wrappers, stapled as issued, titles within rule to front cover in black.

\$600



36. LEWITT, Sol.
Cube.
New York, Rome & Cologne. John Weber Gallery / Edizioni Mario Pieroni / Verlag der Buchhandlung Walther König. 1990.

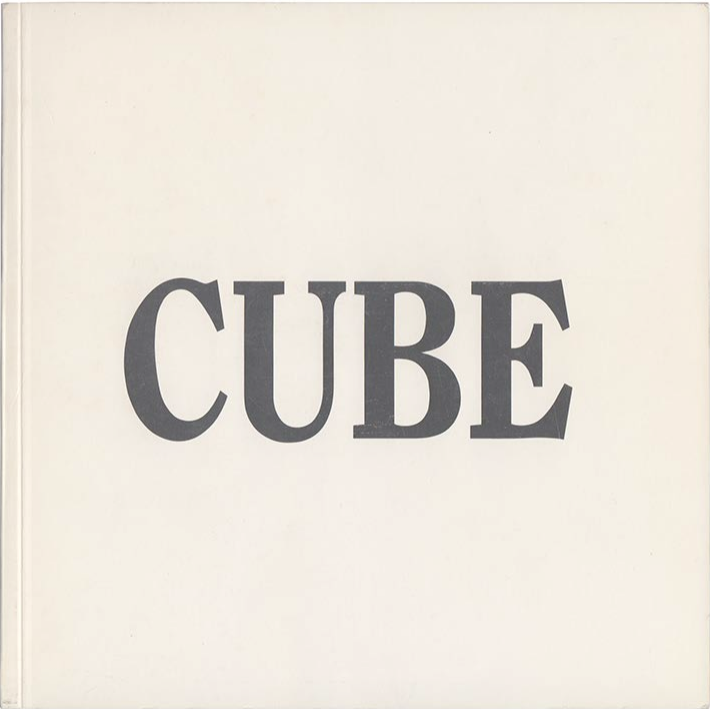
A very good copy of Sol LeWitt’s ‘Cube’ with a presentation from the artist.

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 x 180 mm). [260 leavers]. Original publisher’s white printed wrappers with titles to front cover and spine in black, inner front wrapper with monochrome photograph, inner rear wrapper with publication details.

\$1,300



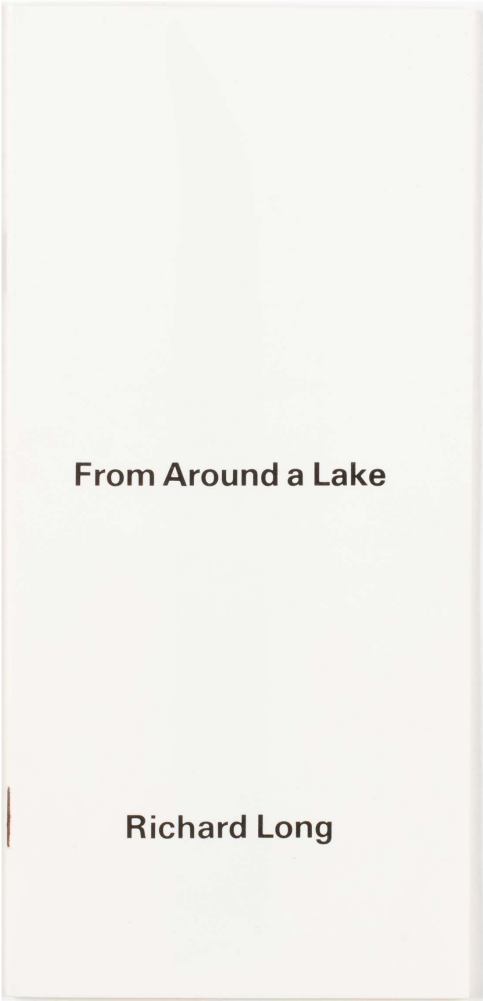
37. LONG, Richard.
From Around a Lake.
Amsterdam. Art & Project. 1973.

An excellent copy of the first edition of Richard Long’s early artist book.

From the edition limited to 300 copies.

Narrow 8vo. (210 x 98 mm). [10 unnumbered leaves]. Original publisher’s white printed wrappers stapled as issued, titles to front cover and justification to rear in black.

\$1,000



38. MALONEY, Martin.
Intervention.
Brussels. Galerie MTL. 1971.

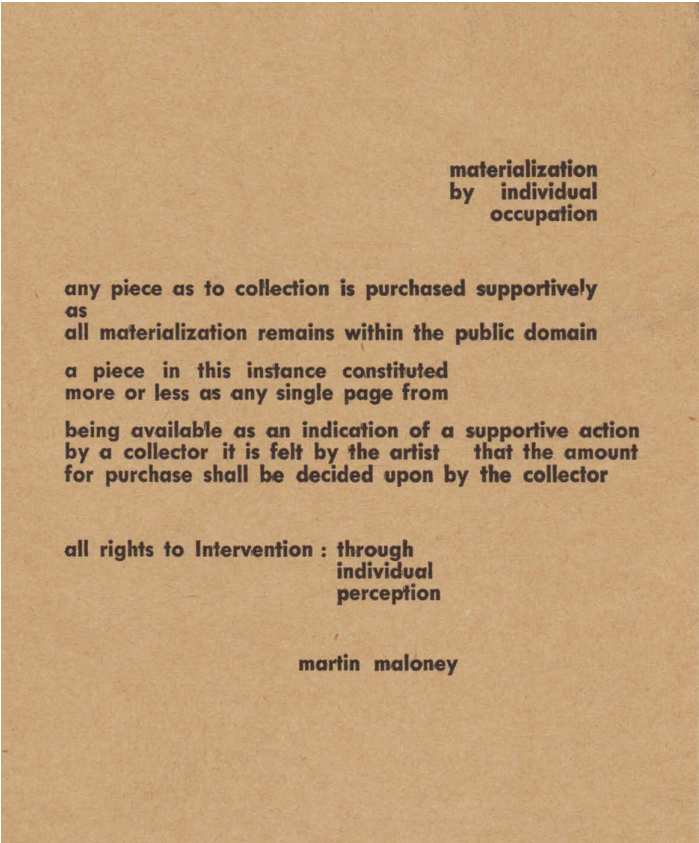
An excellent copy of Martin Maloney’s artist book, the sole record of his 1971 exhibition at Galerie MTL.

Martin Maloney (1938–2003) has been largely forgotten and omitted from art history; the American artist is all but invisible in institutional collections of the conceptual art he participated in from an early stage.

For him, the gallery’s symbolic ‘white walls’ needed to be fought, resisted and shown for what they were. In 1971, he locked himself in the confines of the MTL gallery in Brussels for five days and nights. His solitary act and refusal to allow the gallery space its role in visual presentation was the ‘exhibition’. This small publication features the texts he wrote during his stay in the gallery and remains the only material trace of his rigorous act.

8vo. (135 x 108 mm). pp. (28). Original publisher’s tan printed wrappers, stapled as issued, titles to covers in black.

\$450



39. MANZONI, Piero. Agnetti, Vincenzo.

12 Linee.

Milan. Azimut. 1959.

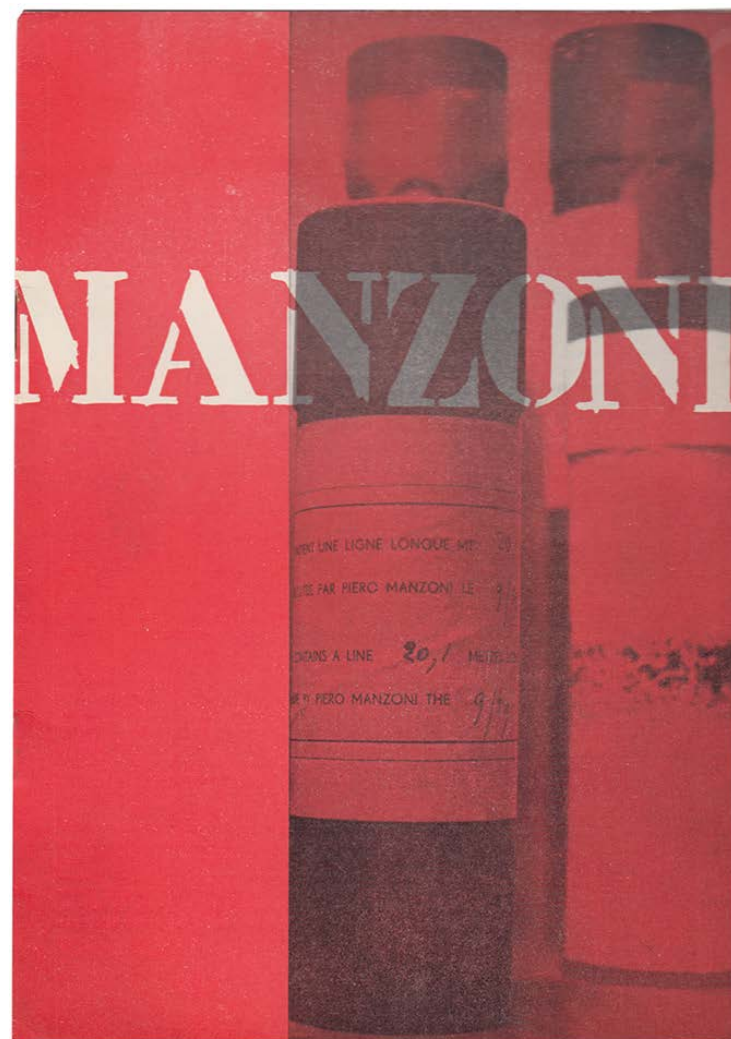
An excellent copy of Piero Manzoni's very rare '12 Linee' catalogue for his exhibition at Azimut in Milan in 1959.

'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' in the catalogue).

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

\$6,000



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

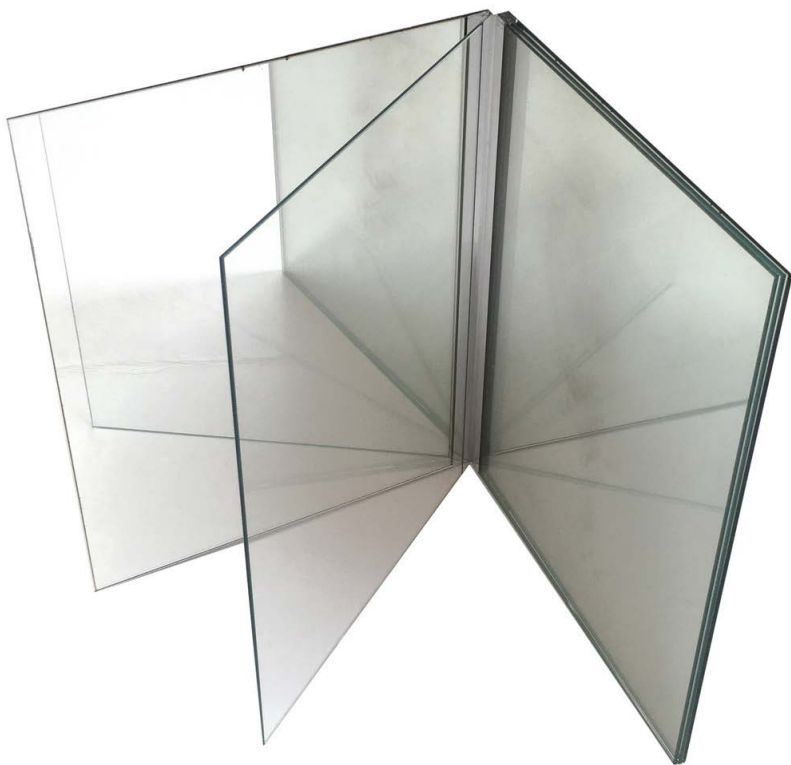
A beautiful example of a unique book object by Christian Megert composed of sheets of mirror and sheets of glass.

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 x 200 mm). [5 leaves including covers]. Original grey painted mirror boards with thick silver tape spine.

\$4,250



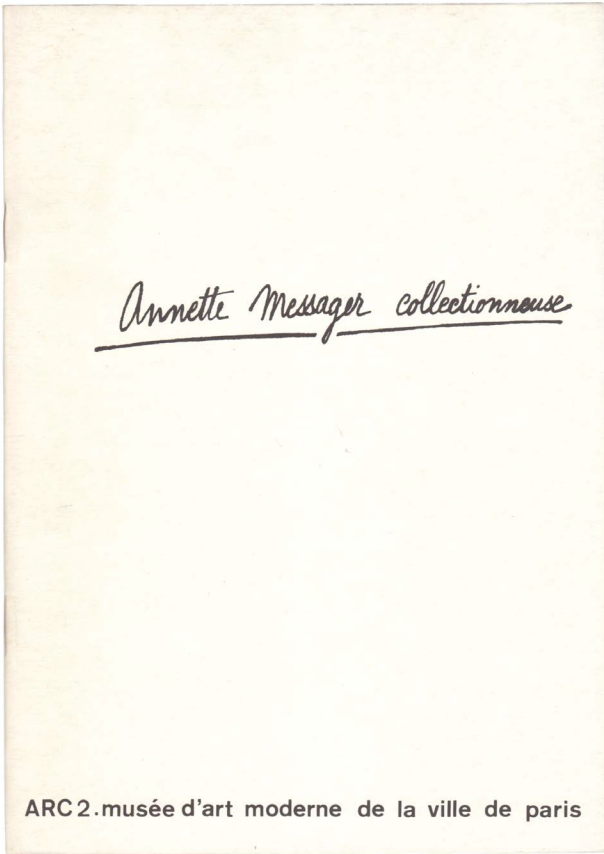
41. MESSENGER, Annette.
Annette Messenger Collectionneuse.
Paris. ARC 2, Musée d'art moderne de la Ville de Paris. 1974.

Annette Messenger's artist book / catalogue for her first museum exhibition in Paris in 1974.

Issued to accompany the eponymous exhibition 'Annette Messenger Collectionneuse' held in the Musée d'Art Moderne de la Ville de Paris from April 25th – June 2nd 1974, this artist book / catalogue details Messenger's collections. 'Le Répertoire des Collections en Mars 74' lists 56 such collections and details the contents of each – some such as 'Les Approches' were to become artist books in their own right – with the list including collections such as 'Album-Collection No. 1: Le mariage de Mlle Annette Messenger', 'Album-Collection No. 10: Les hommes que je n'aime pas', 'Album-Collection No. 18: Les tortures volontaires', 'Album-Collection No. 20: Ma collection de châteaux', 'Album-Collection No. 23: Comme mes amis me dessineraient' &c. Several of these collections ('Les enfants aux yeux rayés - Album - collection no. III', 'Comment mes amis feraient mon portrait - Album - collection no. 23' and so on) are also illustrated in the catalogue.

8vo. (210 x 150 mm). [12 unnumbered leaves]. Original publisher's white printed wrappers stapled as issued, reproduction manuscript title in black to front cover and publisher's imprint at foot, spurious advertisement ('La semaine prochaine ... &c.') to rear.

\$400



**42. MIRO, Joan. Paalen, Alice (Alice Rahon).
Sablier Couché.
(Paris). Editions Sagesse. 1938.**

Sonja Sekula's copy of 'Sablier Couché' presented by Paalen, with a manuscript poem, Miró's superb signed frontispiece and bound by Pierre-Lucien Martin.

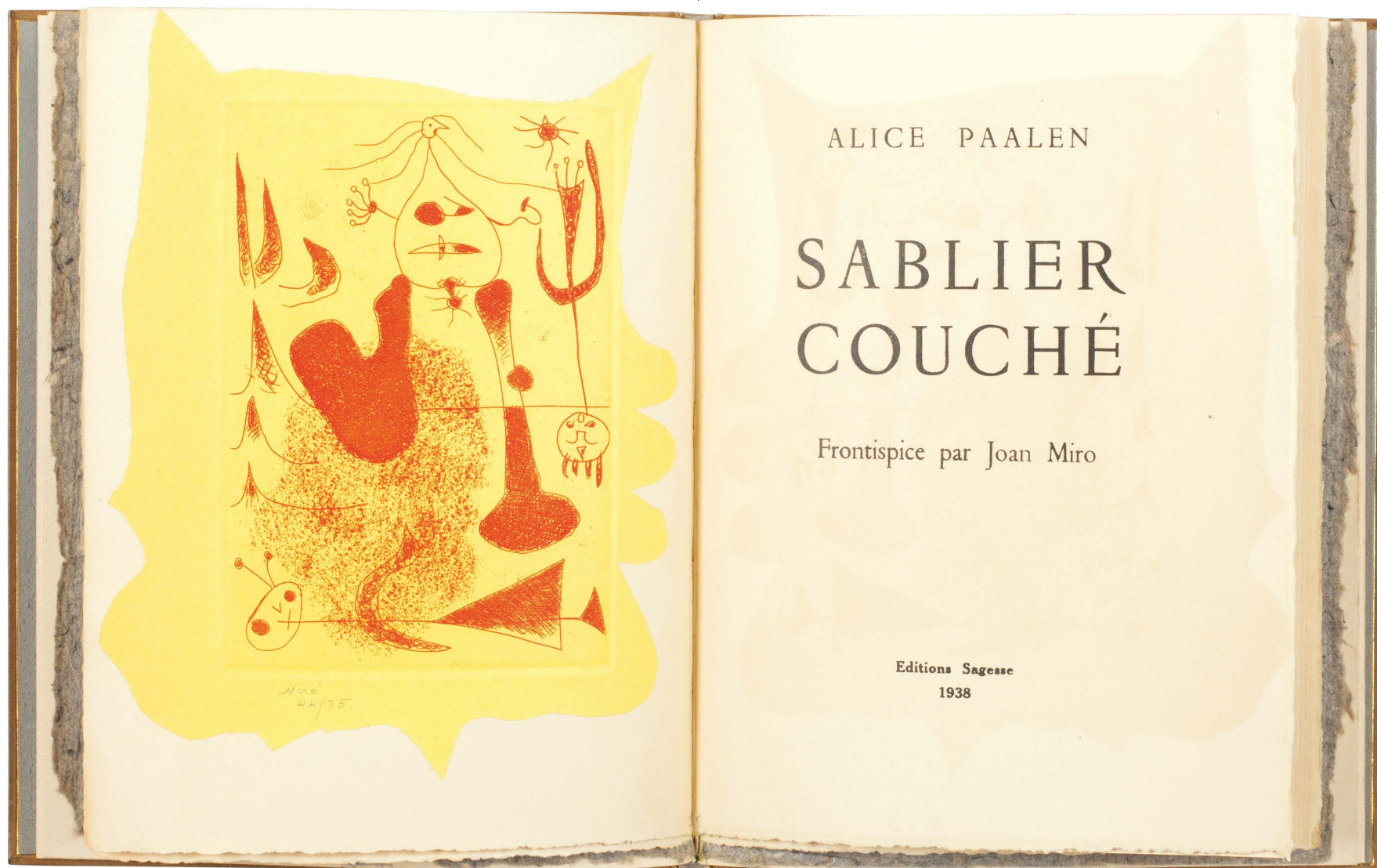
From the edition limited to 75 numbered copies on Arch-
es paper signed and numbered in ink by Alice Paalen on the
justification and signed and numbered by Miró on the etched
frontispiece.

Paalen's presentation is in black ink to the initial blank: 'Celui
qui a inspiré ce poème disparu comme / une vague disparaît
dans la mer après s'être élevée haut dans la lumière, notre ren-
contre / a été celle de deux vagues venant en sens contraires
/ qui s'élèvent et se [?] à l'extrême de leur élan / à vous qui
coulez sur la même pente que moi / Sonia, que j'attendais,
Alice Paalen [signed in blue / grey ink]'; at the foot of the page
Paalen quotes: 'Rendez-vous de rivière, eau se recevant des
nuages / et des sources, eaux qui me lie à ton sort ...'.

Alice Paalen (1904–1987), née Phillipot and later Rahon (her
mother's maiden name), Surrealist poet and painter, married the
Austrian Surrealist Wolfgang Paalen in 1930. She participated in
Surrealist activities during the early 1930s and had a significant
liaison with Picasso before the publication of her first collection
of poetry in 1936 (A Même La Terre), the same year that she
went to India with fellow poet and Surrealist Valentine Penrose.
Further collections followed, including the present volume, Sa-
blier Couché, (with the two poems 'Sablier Couché' and 'Mut-
tra') and Noir Animal (1941), before she turned her attention to
painting and changed her surname to Rahon. Many of Paalen's
presentations feature quotations from her own poems as here.

*8vo. (210 x 174 mm). [8 unnumbered leaves; 4 bifolia]. Full tan pol-
ished calf by Pierre-Lucien Martin with his signature gilt to front turn-
in and dated 1970, front and rear board with large abstract geometric
onlays of crème caramel polished calf, turquoise suede doublures and free
endpapers, smooth spine with title gilt, t.e.g., original grey handmade
paper wrappers with titles in black to front cover preserved, matching
wool-lined calf-backed paper board chemise with gilt title to spine and
calf-edged slipcase.*

\$22,500



43. MOORMAN, Charlotte.
Cello.
New York. 1988.

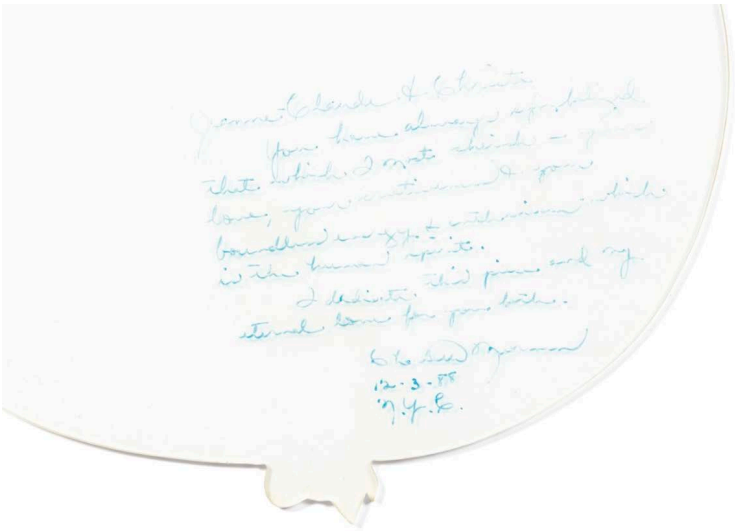
A Charlotte Moorman ‘cello’ in perspex with her signed presentation to Christo and Jeanne-Claude.

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

Charlotte Moorman (1933-1991), also known as the ‘Top-less 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.

Single sheet of cut perspex in the form of a cello. (c.1230 x 405 mm).

\$4,250



44. 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 approximately 100 copies.

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

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

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

Small folio. (318 x 214 mm). [22 unnumbered leaves]. Original stapled silkscreen wrappers with American flag design, Moriyama's repeated self-portrait motif and title in white.

\$42,000



45. 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].

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 / DIETER ROT / BOOK B / IDEA 1958 SC. 1964’ and with the artist’s thumbprint in black ink. Inscribed in blue ink ‘für Kees Broos, Souvenir aus Basel / Marz 1987 / Dieter Roth.’

This copy also includes an additional sheet of black paper with hand-cut slots, not called for, and presumably included in error.

‘As of 1958, Roth created works that rest between print-making and books, the so-called ‘slot books’. Using black, white or colored square sheets of paper, he cut out precise shapes in various sizes, most of them being rectangular, others more complex, resulting in loose stacked sheets with window-like images peering through layer after layer of pages. Rotating and reordering

the sheets, the viewer can change the visual sequence and interact with the work ... Roth worked on the idea of rearranging pages for some time. He would change the width of the slots, select different angles for them, and alter the number of sheets and their colors ... these early hand cut [sic] Roth books are considered important and rare ‘incunabula’ in the development of the artist’s book.’ (The Dieter Roth Times).

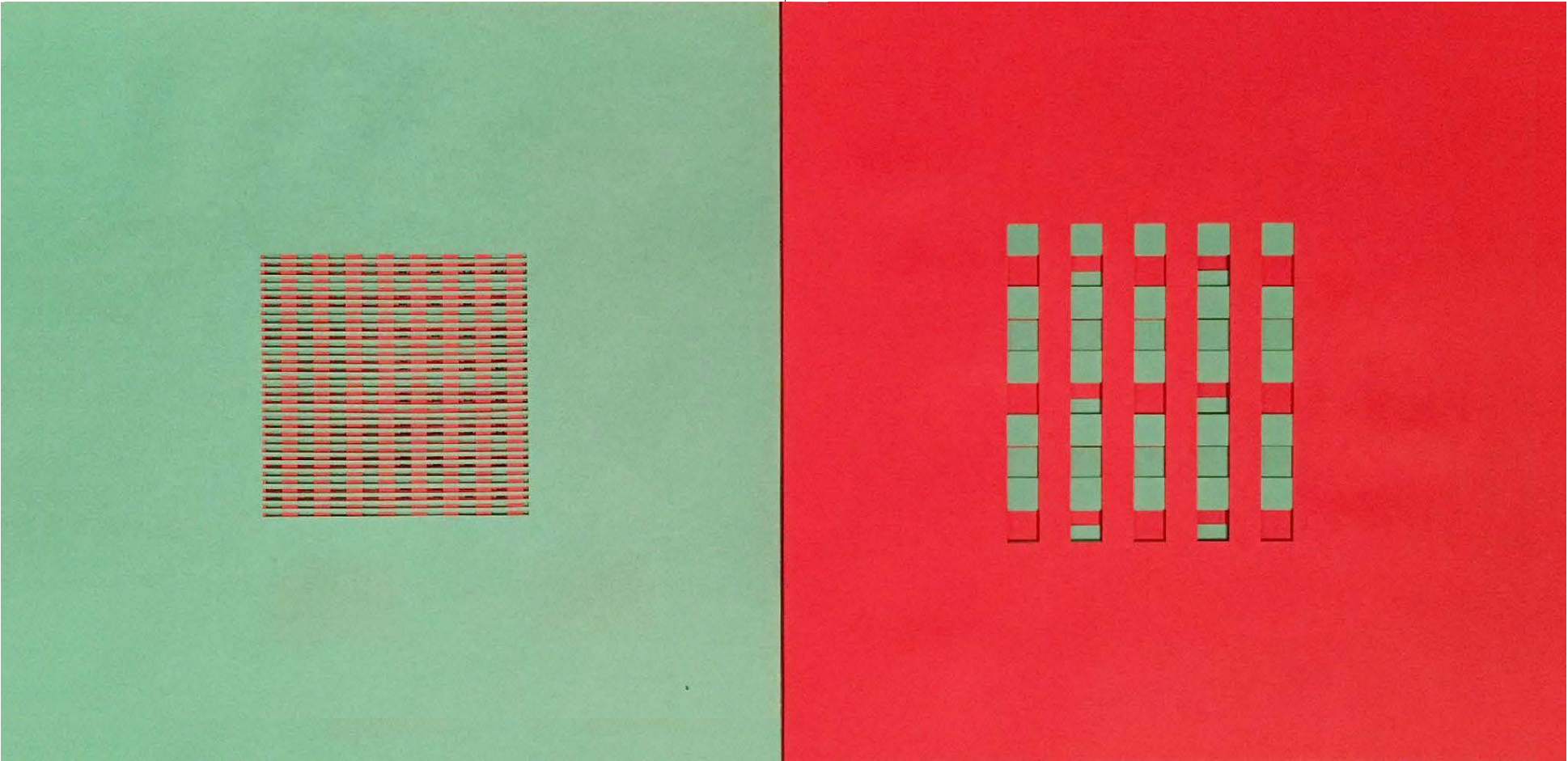
‘Roth frequently referred to these books as ‘concrete poetry’ or ‘Op-Art’, but simultaneously underlined their intrinsic independence of such movements.’ (Dirk Dobke).

‘Roth identifies only 8 copies completed in his Collected Works volume 20.’ (The Dieter Roth Times).

According to the above quote, this would make the present copy the last of the edition. Kees Broos was an art historian.

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

\$16,000



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

Dieter Roth's Stempel Thèke / 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 'Diter Rot' 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 x 280 x 70 mm). Box with fitted sections for the following: 12 rubber stamps, 2 ink pads, 2 flasks with black and red ink and three leaves of instructions by Karl Gerstner and Dieter Roth recto only; sheet of white paper pasted to the interior with printed publication details, overwritten by Roth to alter the title and his name to 'Dieter' with the insertion of an 'e' and with an elaborate stamp drawing, label with justification pasted to spine interior also overwritten by Roth. Original drop-back black cloth box, white paper label to spine with publication details and manuscript alteration by Roth, with handwritten label across box opening, signed 'OK' by both Roth and Gerstner, slight staining to lower edge of box affecting the colophon panel inside.

\$12,500



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

The first edition and 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 idea 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 x 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 unfolded size: 181 x 7455 mm.

\$6,000



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

A very good example of Seth SiegelauB’s conceptual exhibition.

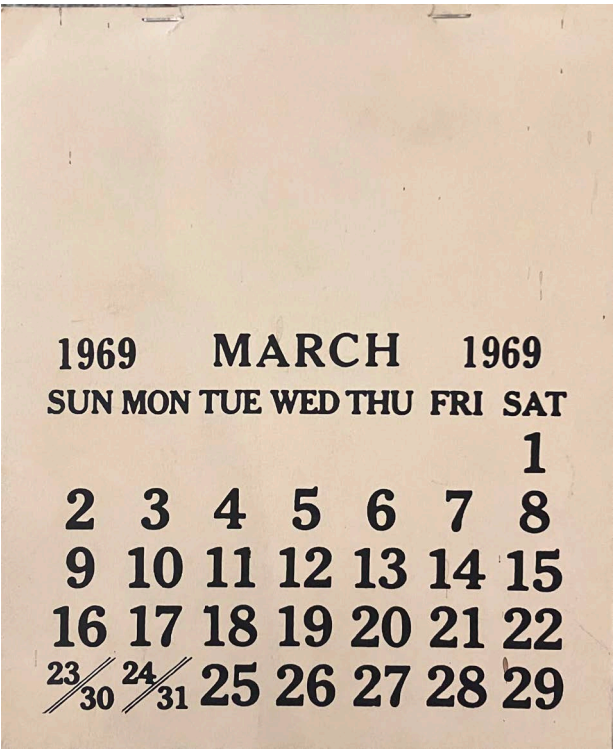
Each artist was provided with a single page within the catalogue, representing a single day in the month of March 1969. Contributions were purely text-based. The non responses were left as blank pages on the dates for which they were selected.

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.

The edition size is unknown.

8vo. (215 x 175 mm). [34 leaves]. Original publisher’s tan printed wrappers with calendar details in black to front cover, credit to rear, stapled as issued.

\$3,750



49. SPUR. Zusammenfassung der ersten 7 Hefte ... mit den vier wichtigsten Manifesten der Gruppe Spur. (All published).
Munich. (Gruppe SPUR). 1962.

The complete ‘SPUR’ magazine, bound together with all of the group’s manifestos, and with original signed drawings.

This collective edition was issued in an edition of 270 numbered copies. The single volume contains a complete set of the seven issues of ‘Spur’, together with all four of the group’s manifestos. In addition there are four original signed drawings to the front free endpaper, by Heimrad Prem, Hans-Peter Zimmer, Lothar Fischer, and Asger Jorn. Issue number 3 consists of 29 lithographs by members of the Spur-group and Asger Jorn.

The foundation of the Gruppe SPUR followed a joint exhibition held in the autumn of 1957 in the Pavillon im Alten Botanischen Garten in Munich by the painters Heimrad Prem (1934–1978), Helmut Sturm (1932), Hans-Peter Zimmer (1936–1992) and the sculptor Lothar Fischer (1933–2004). They devised the group’s name in January 1958 when thinking about the tracks of their own footprints in the snow. Their shared goals related to their criticism of Art informel, which they regarded as devoid of content and too private. In the 21 points of their first manifesto of November 1958 (present here printed on pink paper) they rejected aestheticism, technique as an end in itself and abstraction in art. The members of Spur were encouraged and helped by Asger Jorn, who in 1959 introduced them to the Galerie Van de Loo in Munich, which thereafter exhibited and supported the group, as did the artist and art critic Hans Platschek. In 1959 Spur was accepted by the International Situationists in Paris, and in 1961 the group wrote their Januar-Manifest (present in this set, printed on blue paper).

Square 4to. (286 x 292 mm). Illustrated throughout with original linocuts and lithographs. Original publisher’s colour screenprint cloth boards, card slipcase.

\$4,500



50. STINGEL, Rudolf ®.

Instructions / Istruzioni / Anleitung /

Mode d'Emploi / Instrucciones / ...

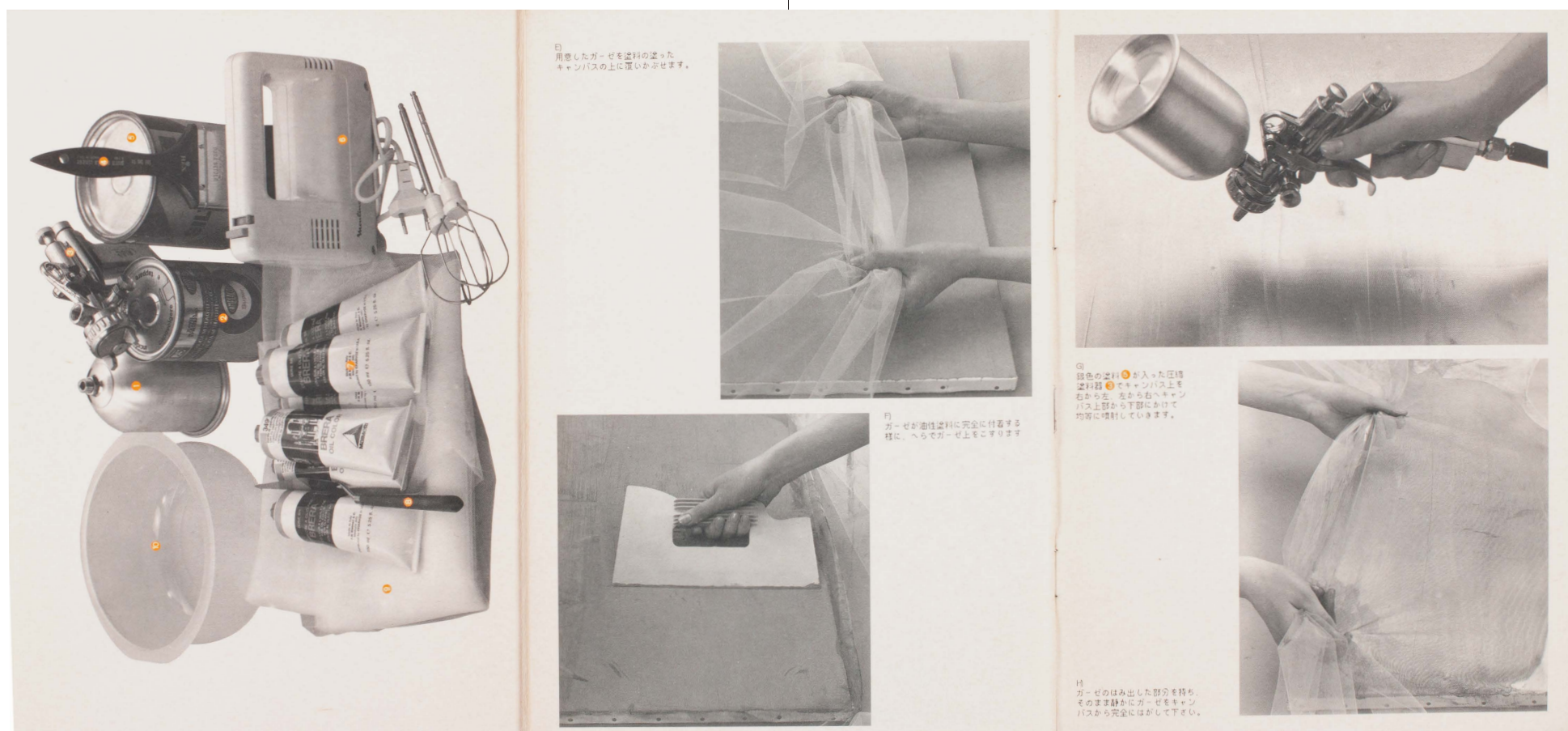
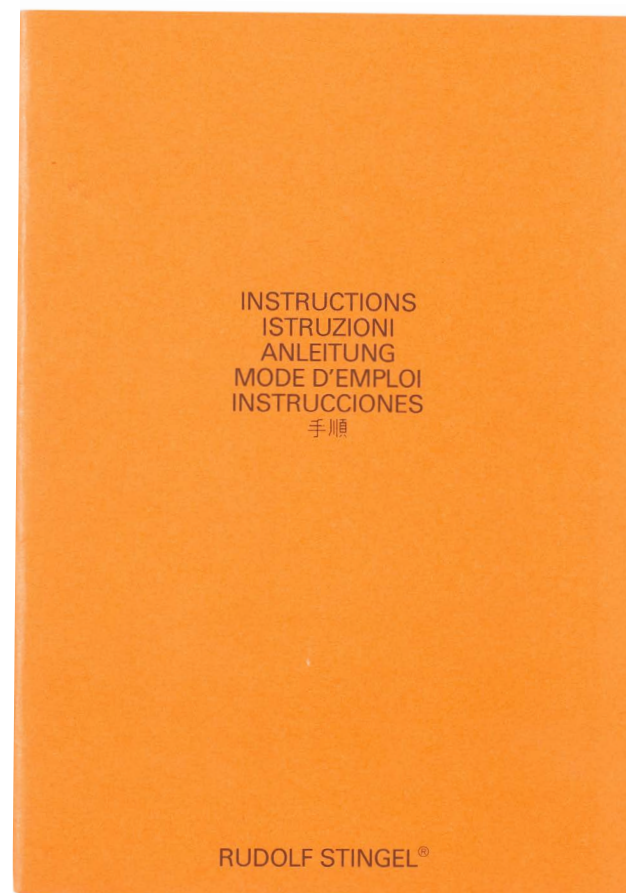
(Milan). (Nava web ... for Italiana di Comunicazione). (1989).

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?

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

\$4,750



51. 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.

Also included, loosely inserted, is the original printed prospectus for the portfolio with Tinguely's diagram of his 'Meta-Matic No. 10', a brief text and the details of the portfolio, as well as the poster for a Tinguely exhibition of Meta-Matic drawings at Burkhard Eikermann Classics.

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 then 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]. Leaf with publication details recto, two leaves with printed verse by Max Bense recto and three original signed colour drawings produced by Tinguely's Meta-Matic no. 10 machine, each signed, numbered and dated by Tinguely at lower right in black ink. Loose as issued in publisher's black card folder, with printed label pasted to front cover with artist's name.

\$4,500



jean tinguely

52. TORONI, Niele & Balthasar Burkhard.
Balthasar Burkhard / Niele Toroni.
Genève. Musée Rath. 1984.

Rare artist book / catalogue from the joint exhibition
‘Balthasar Burkhard et Niele Toroni’ (Geneva, 1984).

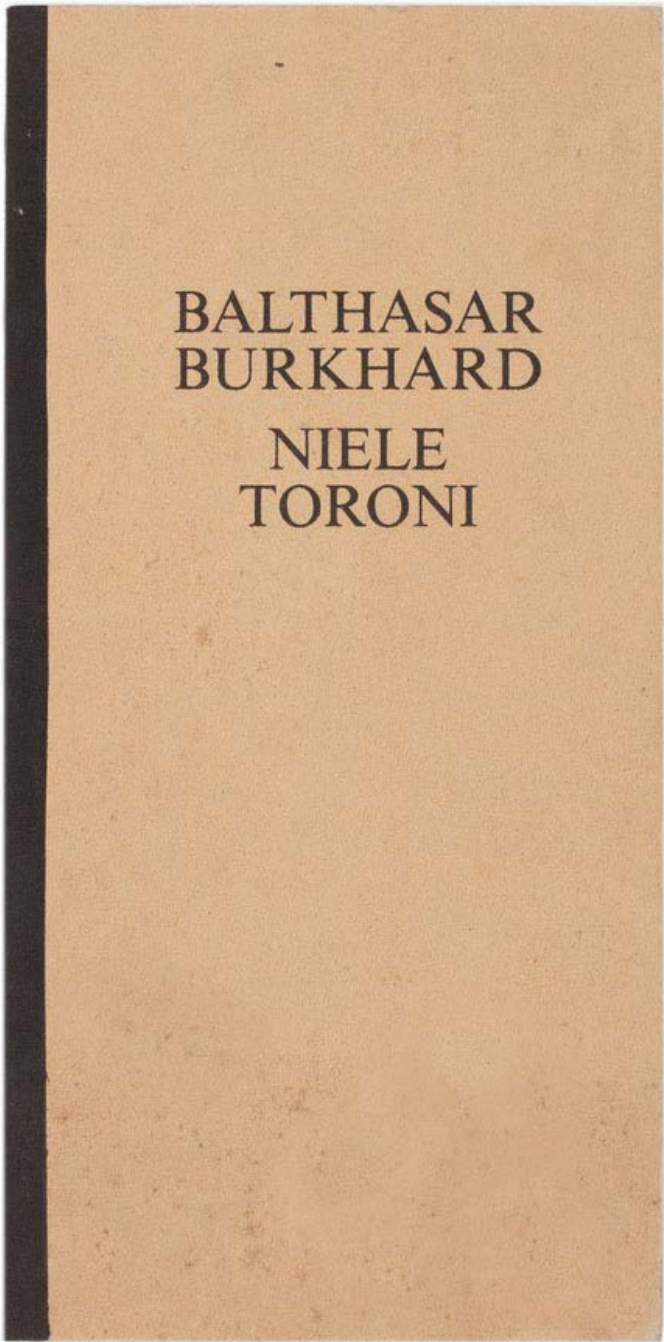
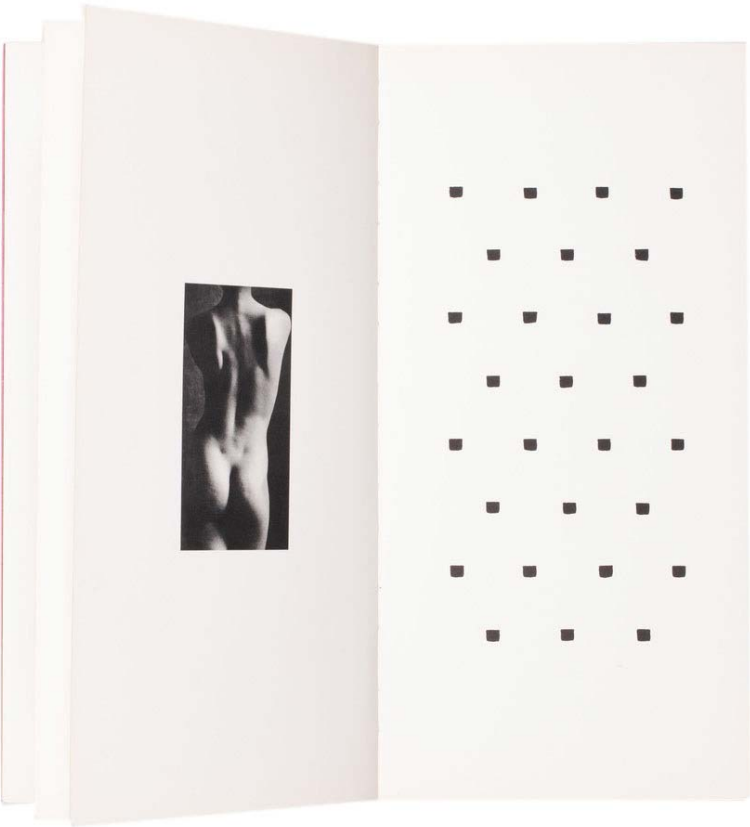
From the edition limited to 600 copies.

The exhibition was held at the Musée Rath in Geneva from
19 February – 25 March 1984.

‘In 1984, Balthasar Burkhard (1944–2010) and Niele Toroni (b.1937) presented a joint exhibition at the Musée Rath in Geneva. The poster featured two black-and-white images, a brush and a camera, on a white background. No title, no possible comment other than the names of the two artists, is offered to mediate what might appear to be the coming together of two radically different positions. In the exhibition space, however, subtle interactions between these two artists’ work quickly became apparent.’ (Galerie Tschudi).

Tall 4to. (300 x 148 mm). [14 leaves]. Original publisher’s cloth backed boards, printed titles to front cover in black.

\$200



53. CHAGALL, Marc, Max Ernst, Yves Tanguy, André Breton, Piet Mondrian et al. Soby, Alfred Thrall and Nicolas Calas.

Artists in Exile.

New York. Pierre Matisse. 1942.

Margaret and Alfred Barr's presentation copy of the catalogue for the exhibition they had done so much to enable, signed by all of the participating artists and by the gallerist Pierre Matisse.

[PROVENANCE: Margaret and Alfred Barr; acquired from Barr's estate by Thomas Walther; private collection Berlin].

Pierre Matisse's presentation is in black ink to the foot of the blank 'Notes' leaf bearing the signatures of the participating artists: 'THIS IS A SPECIALLY SIGNED COPY FOR MARGARET AND ALFRED BARR / Pierre Matisse / NEW YORK MARCH 3d 1942'.

The copy is signed in various colour inks by all of the participants: Marc Chagall (blue ink), Pavel Tchelitchew (turquoise), Ossip Zadkine (red), Eugene Berman (purple), Yves Tanguy (umber), Fernand Léger (red), Max Ernst (blue), André Masson (red), André Breton (turquoise), Amedée Ozenfant (blue), Kurt Seligmann (umber), Piet Mondrian (blue / black), Roberto Matta Echaurren (sepia) and Jacques Lipchitz (green).

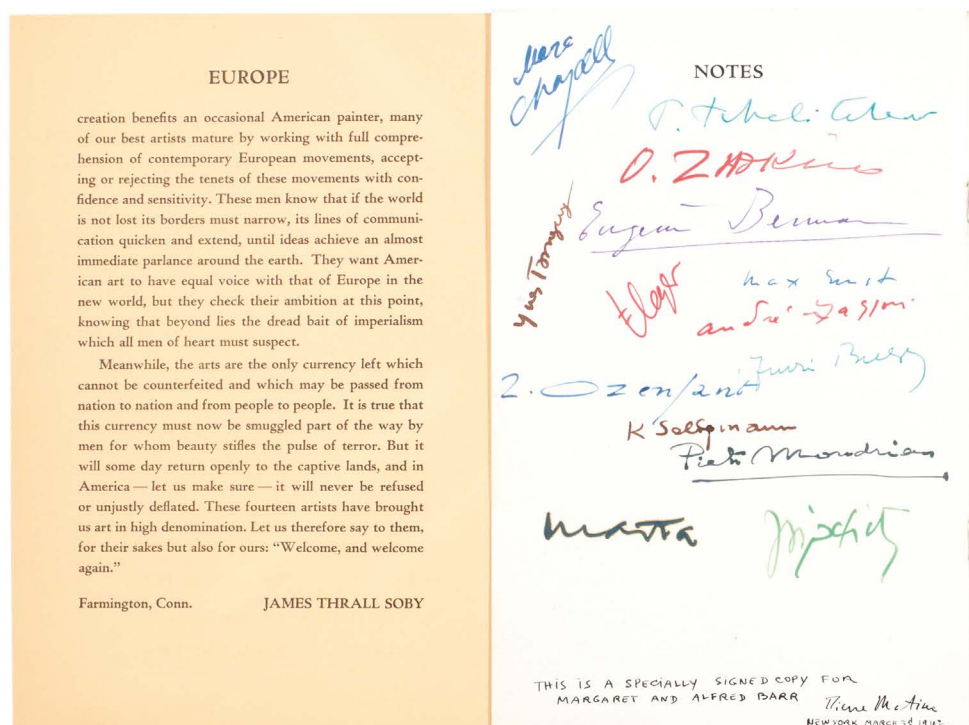
'Pierre Matisse did not run after publicity, but there were times when publicity ran after him. That is what happened in March 1942 when the Pierre Matisse Gallery in New York opened a show called 'Artists in Exile'. The title came fraught with pathos. So did the timing ... The word 'exile' had sharp teeth ... As he wrote to his father ... 'I stayed in town to hang the exiles' show today, instead of tomorrow. I took this precaution because all the exhibitors are right here in town. You know what they are like.

They'd insist on giving me advice, and making sure that their own painting had a very good place ... They number fourteen in all, and I got them together for a group photograph. As most of them didn't speak to one another when they were in France, I was afraid there would be trouble when they were all thrown together ...' (Pierre Matisse quoted by John Russell).

'In no sense were they a band of brothers. But they did all agree to huddle together before the camera ... Given the variety of age, instinct, outlook, nationality, and relative achievement that was in question, the show was necessarily the equivalent of alphabet soup. It was not likely that the fourteen artists in question would ever again be in the same room at the same time. Not only were they a tight fit in the space available, but solidarity was minimal. And yet, for an uneasy quarter of an hour, along with other unlikely conjunctions, André Masson sat next to Piet Mondrian, and Marc Chagall sat between Max Ernst and Fernand Léger. There was zero eye contact. Unsmiling, they sat stiff and still and stared straight ahead.' (James Russell).

'... as the situation became increasingly desperate across the Atlantic [i.e. in Europe] in the 1930s, European artists, scholars, and arts workers began reaching out to MoMA for help. Working in concert with the Emergency Rescue Committee (ERC), a group of New York-based activists, MoMA staff, including director Alfred H. Barr Jr. and his wife, art historian Margaret Scholari Barr, who led the initiative at the Museum, helped their peers in Europe secure the papers and funds necessary to immigrate to the US ... Scholari Barr made 'rescue' operations her full-time occupation in these years ... Artists including André Breton, Marc Chagall, Max Ernst and Piet Mondrian were able to relocate here through the aid of the Barrs and the ERC.' (MoMA catalogue).

\$23,500



54. VOSS, Jan.
Treibsatz.
(Düsseldorf.). 1974.

Jan Voss’ unique artist book / multiple.

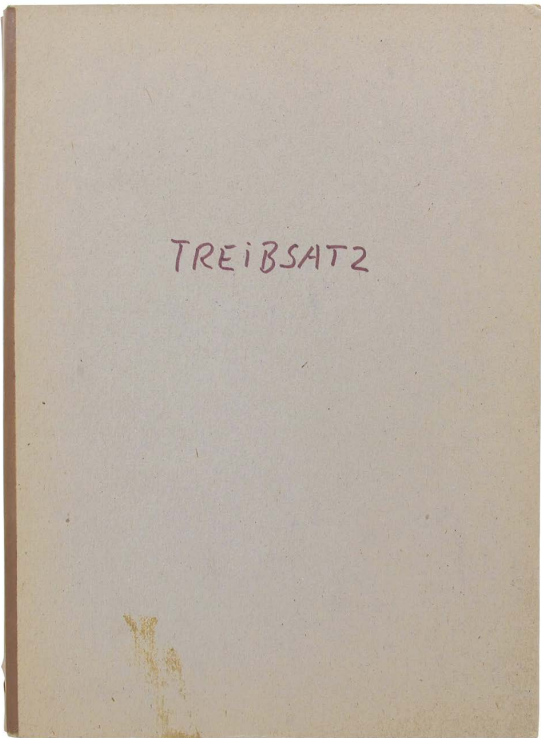
From the edition limited to 15 copies, each signed and numbered by the artist in pencil to the inner rear board.

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

\$1,250



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

One of Weiner’s earliest publications, and his first artist book for Amsterdam’s ‘art & project’.

From the edition limited to 300 copies.

Narrow 8vo. (210 x 99 mm). pp. (20). Publisher’s wrappers, stapled.

\$400



SIMS REED