

## Catalogue 7



1. Vito ACCONCI.

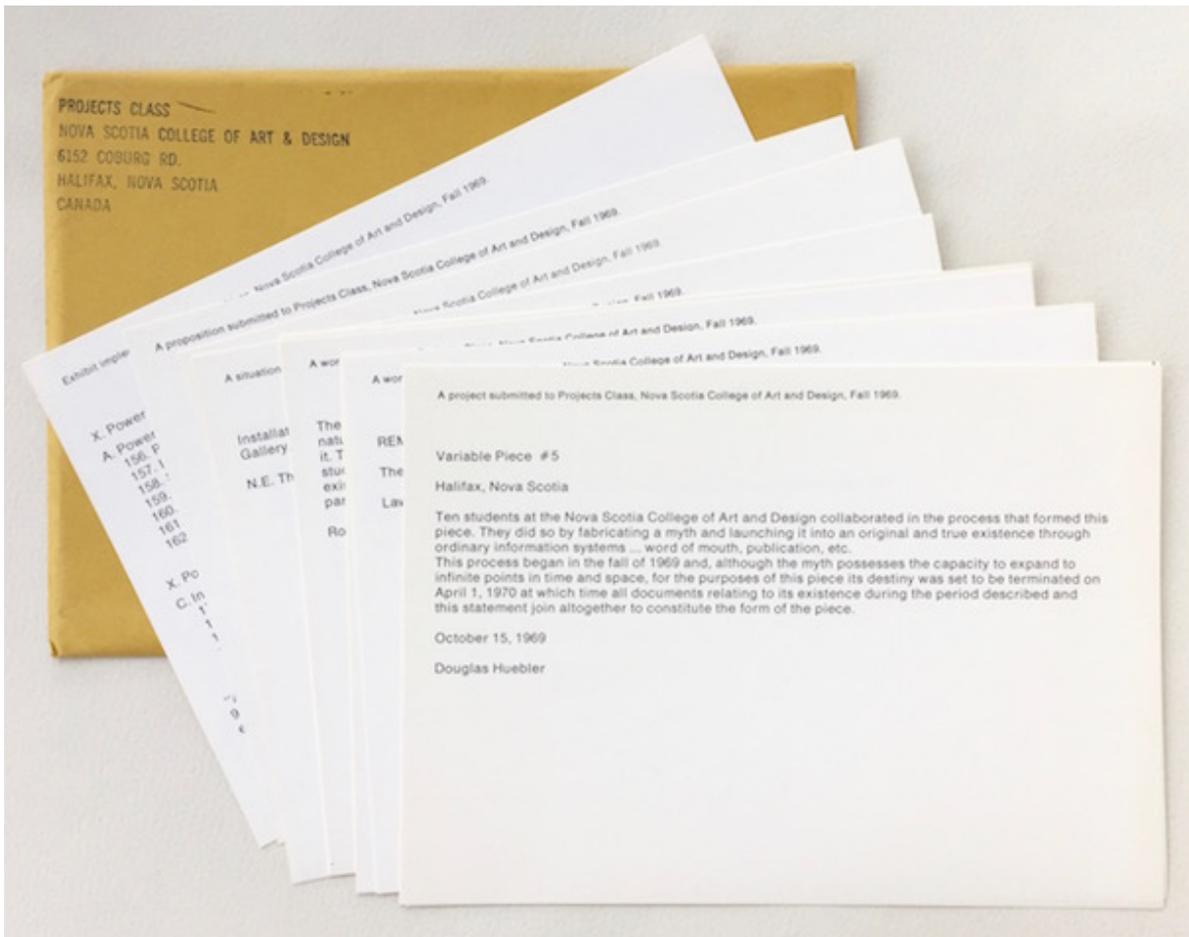
**Vito Acconci. Public Places.**

*New York. The Museum of Modern Art. 1988.*

(29.8 x 21.8 cm). pp. 32. Black-and-white illustrations + 2 in colour. Green-flocked suedette wrappers, with die-cut hole through front cover.

Published to accompany the exhibition, curated by Linda Shearer, and held at MoMA, February - May 1988.

\$ 40



## 2. David ASKEVOLD.

### **Projects Class.**

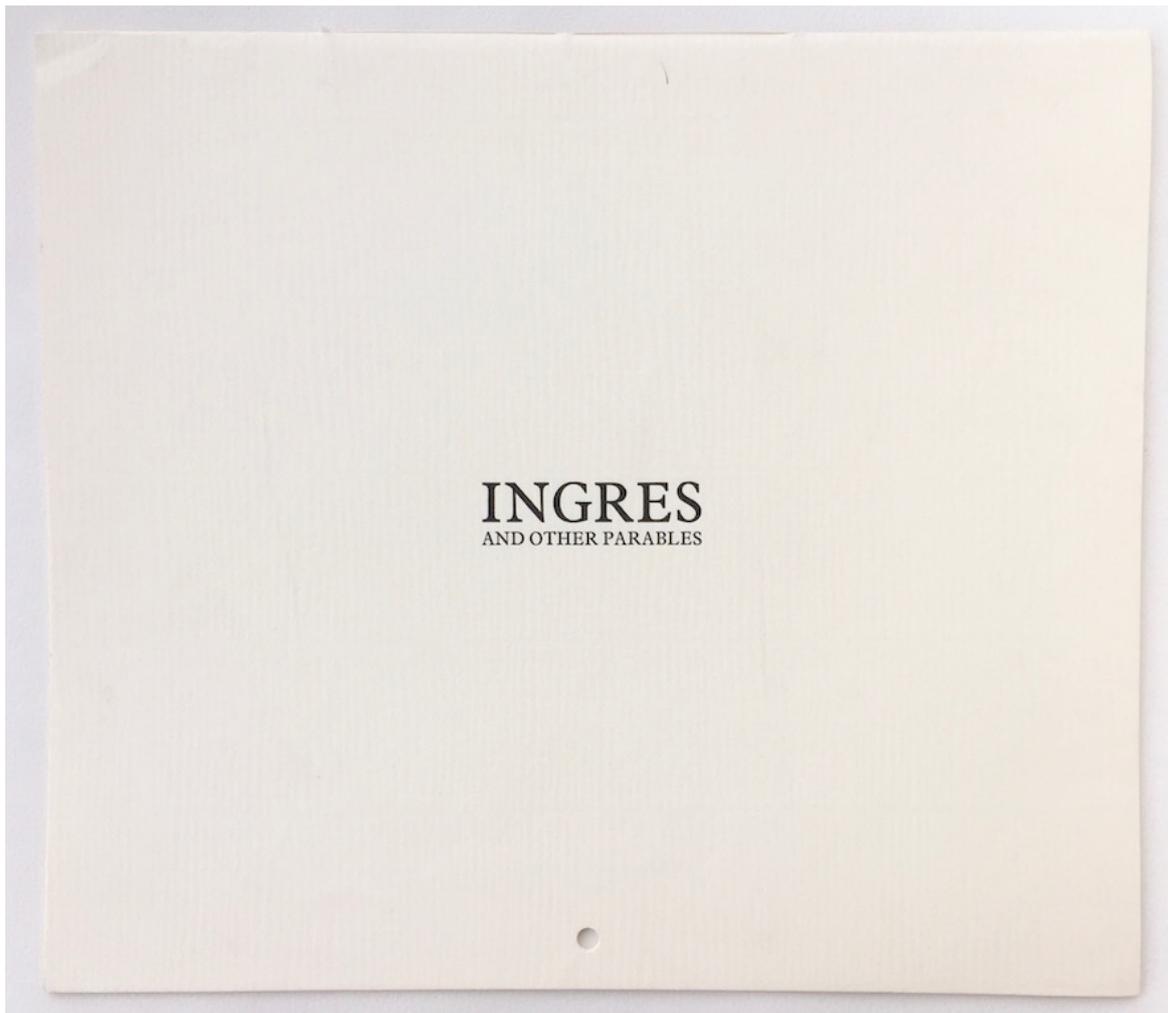
*Halifax. Nova Scotia College of Arts and Design. 1969.*

A rubber-stamped manila envelope containing a complete set of 12 cards (each 12.6 x 17.7 cm).

David Askevoid came to the Nova Scotia College of Art and Design University in the autumn of 1968, and it was here that he would come to develop his idea of the *Projects Class*, which ran from 1969-1972. Originally hired as a sculpture teacher in the Foundation Program, Askevoid's invention of the *Projects Class* quickly became one of the landmark pieces of Conceptual art exhibition. The *Projects Class* helped to put Nova Scotia Arts Collage on the map, and at the centre of Conceptual Art innovation. Askevoid recruited a number of New York-based and international conceptual artists to write and submit proposals for projects to be completed by the students. These artists included: Robert Barry, Mel Bochner, Jan Dibbets, Sol Lewitt, N E Thing, James Lee Byars, Robert Smithson, Doug Huebler, Dan Graham, Lucy Lippard, Joseph Kosuth, and Lawrence Weiner. Some of the artists would come to see the projects progress and became involved with the student's collaborative processes. The projects were submitted on typed or handwritten cards, which would then be given to the students. This sort of exchange - between artists and students - opened up the idea that teaching or engaging with a class could become a work of art in itself.

(Ref. Catherine Morris, Vincent Bonin, Julia Bryan-Wilson - *Materializing Six Years*. Lucy R. Lippard and the Emergence of Conceptual Art, pp. 186-187).

\$ 475



3. John BALDESSARI.

**Ingres and Other Parables.**

*London. Studio International Publications Ltd. 1972.*

(27 x 30.7 cm). Illustrated with 10 black-and-white photographic plates. Printed by W. & J. Mackay Ltd. Bound in publisher's cream-coloured wrappers.

This represents Baldessari's first artist's book, presented in a hanging wall-calendar format. It is complete with a thumb-tack hole, as issued through the centre of the lower margin. An image is placed on the upper side of the 'calendar' with a parable on the lower half translated into four languages, English, French, German and Italian. The ten parables, each of which is illustrated with a black-and-white photograph, are titled: 'Ingres', 'The Contract', 'The Wait', 'The Neon Story', 'The Best Way to Do Art', 'Art History', 'The Great Artist', 'Two Artists', 'and The Visitor'. Each parable has a moral - usually a witty remark - such as "Historical mispronounced sounds like hysterical" and "Beware of artists with a golden tongue." They were designed to be moral tales for young artists ready to enter the art community, describing the various pitfalls to be avoided.

[Ref. Anne Moeglin-Delcroix, *Esthétique du livre d'artiste*, 1960/1980, pp. 274-275; Printed Matter, *Die Sammlung Marzona in der Kunstbibliothek / The Marzona Collection at the Kunstbibliothek*, p. 92; *Guardare raccontare pensare conservare, quattro percorsi del libro d'artista dagli anni '60 ad oggi*, p. 203; *Künstler Bücher I*, Krefelder Kunstmuseen, p. 10, no.1].  
\$ 750



4. Joseph BEUYS.  
**Luftpost. (Airmail).**

*Heidelberg. Edition Tangente. 1971.*

Airmail envelope (11.3 x 16.2 cm), with a page from a chemistry textbook inserted loose in the envelope.

Published in an edition of 50 copies, signed and numbered by Beuys in pen on the rear flap of the envelope.

Edition published in conjunction with an action initiated by two of Beuys' students, Jürgen Kramer and Johannes Stüttgen, held in celebration of the artist's fiftieth birthday on May 12, 1971, at the Staatliche Kunstakademie, Düsseldorf. One of the numerous stamps on both the envelope and the chemistry text sheet reads 'Düsseldorf Kunstakademie 12. Mai 1971 Raum 20 18 Uhr', and was made for this specific occasion, and continued to be used in later works.

\$ 1750





5. (Paul BIANCHINI).

**Yankee Doodles under \$300. Original mailed invitation. (1964).**

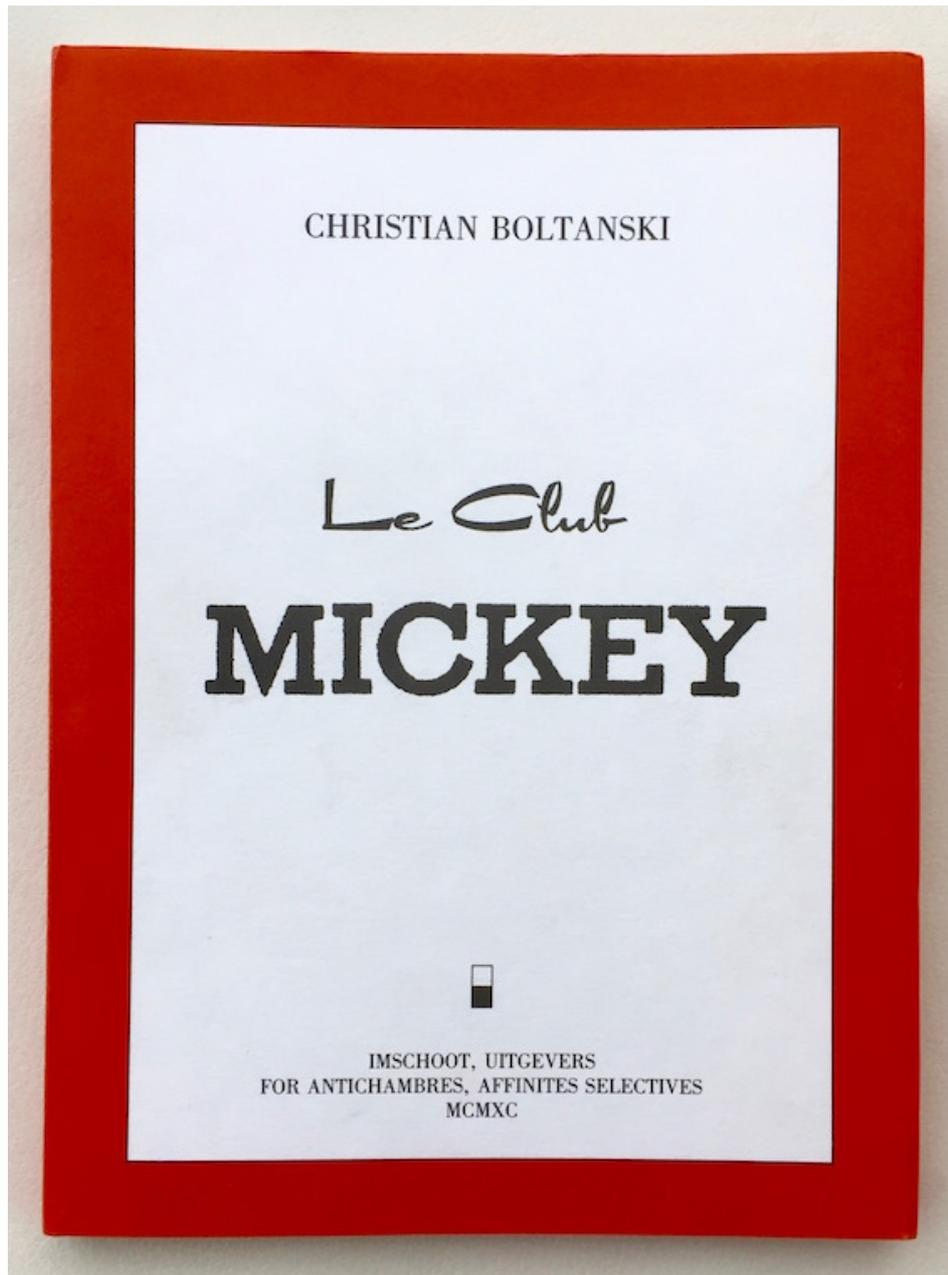
*Unfolded, (27.5 x 17.7 cm).*

A pivotal event in 1964 was the exhibit *The American Supermarket*, a show held in Paul Bianchini's Upper East Side gallery in New York. The show was presented as a typical U.S. small supermarket environment, except that everything in it from the produce, canned goods, meat, posters on the wall, etc. were created by six prominent pop artists of the time, including Billy Apple, Robert Watts and Andy Warhol. The exhibition was one of the first mass events that directly confronted the general public with Pop art.

The next Bianchini show was an exhibition of drawings by the same artists, running from December 1 to December 31, 1964. Bianchini adopted the name *Yankee Doodles under \$300* for the show. Artists included Warhol, Billy Apple, Richard Artschwager, Bob Watts, Mel Ramos, Roy Lichtenstein, Claes Oldenburg, Tom Wesselman and Jerry Foyster.

This is the original mailed invitation to the show, folded for posting, and printed with red stripes (reminiscent of the American flag), with the artist's names printed in blue between the stripes. Sheet torn along edges due to opening of the mailing. Ephemera relating to this, the second of Bianchini's Pop shows of 1964, remain scarce. Only one other copy of this invitation can be found at the Stedelijk Museum Amsterdam.

\$ 950



6. Christian BOLTANSKI.

**Le Club Mickey.**

*Ghent. Imschoot, Uitgevers. 1990.*

(21.8 x 16 cm). pp. (30). Publisher's cloth, with printed dust-jacket.

Published in conjunction with an exhibition held as part of the 1990 *Affinités Sélectives*, at the Paleis voor Schone Kunsten, Brussels, this artist's book by Boltanski reproduces vintage headshots from the fifties of youthful European members of the Mickey Mouse Club.

Deluxe hardback edition, limited to 25 copies, numbered and signed by Boltanski in pencil on the colophon page.

(Ref. Jennifer Flay - Christian Boltanski: Catalogue-Books, Printed Matter, Ephemera 1966-1991, no.73).

\$ 750

7. Albert MERTZ.

**“Cinema”.**

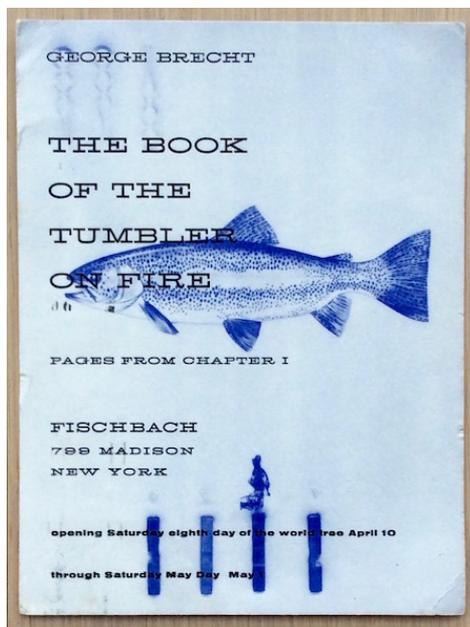
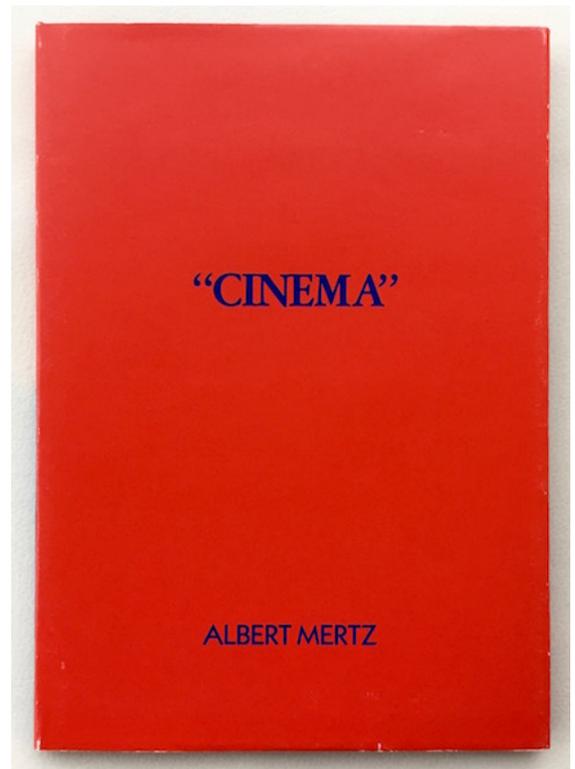
*Ghent. Imchoot, uitgevers for IC. 1988.*

(21.5 x 15.2 cm). pp. (40). Publisher's two-colour cloth, with printed dust-jacket.

Albert Mertz (1920 - 1990) was a Danish painter, and one of the leading artists in the Linien II artists association, working in a Constructivist style in a limited number of strong colours. This artist's book, printed in blue and red throughout, is typical of his work.

Deluxe hardback edition, limited to 25 copies, numbered and signed in pen by Mertz on the first page.

\$ 350



8. George BRECHT.

**Announcement card for 'The Book of the Tumbler on Fire. Pages from Chapter I'.**

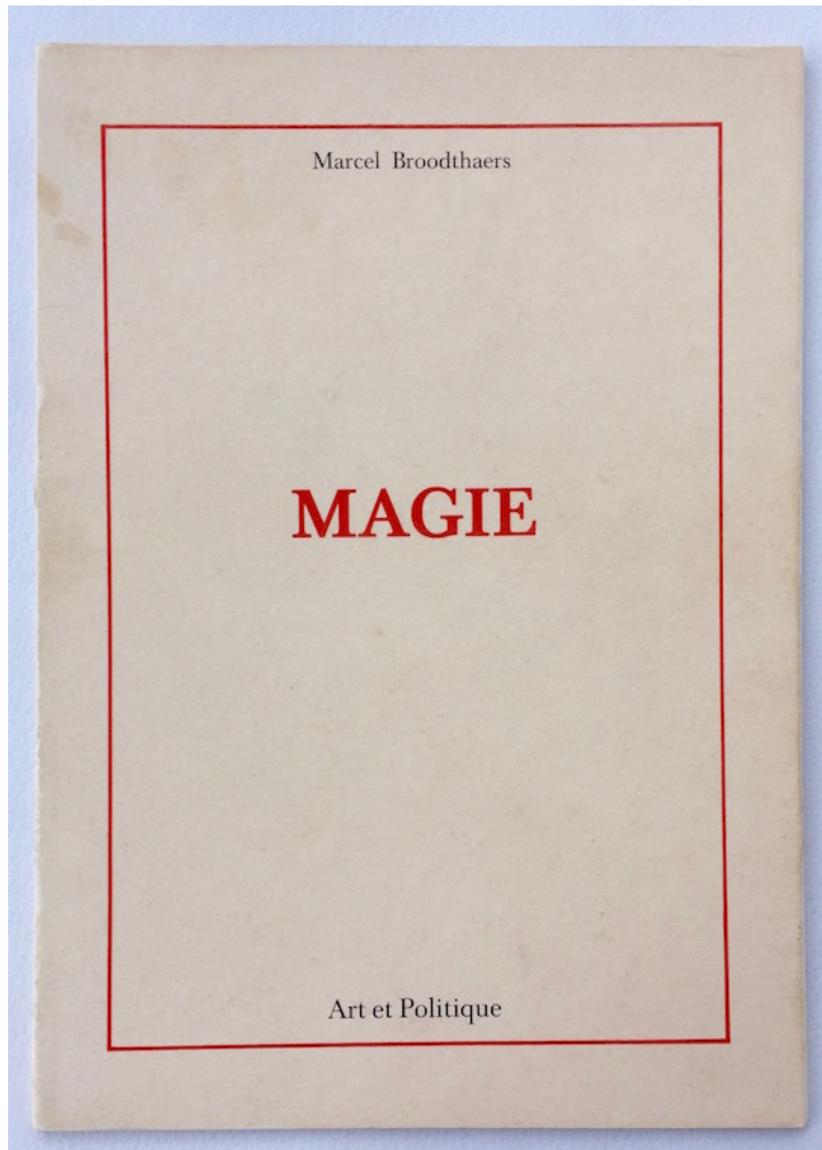
New York. Fischbach Gallery. (1965).

(15.8 x 11.9 cm).

Brecht came to view the totality of his work as a 'book', where objects or constellations of objects could constitute 'pages', 'chapters' or 'footnotes'. This was to become George Brecht's *Book of the Tumbler on Fire*. Its first appearance was at the Fischbach Gallery in New York, April 10 - May 1, 1965. This announcement card was mailed to Hansjoachim Dietrich in April 1965.

\$ 125





10. Marcel BROODTHAERS.

**Magie. Art et Politique.**

*Paris. Multiplicata. 1973.*

(21 x 15 cm). pp. 24. Black and white illustrations throughout. Original wrappers.

Artist book printed in 400 copies. The book is initialled twice by Broodthaers in red ink, once on the final leaf, and again on the inside rear cover colophon. This copy additionally inscribed as 'ex Buchloh' by Broodthaers on the rear cover.

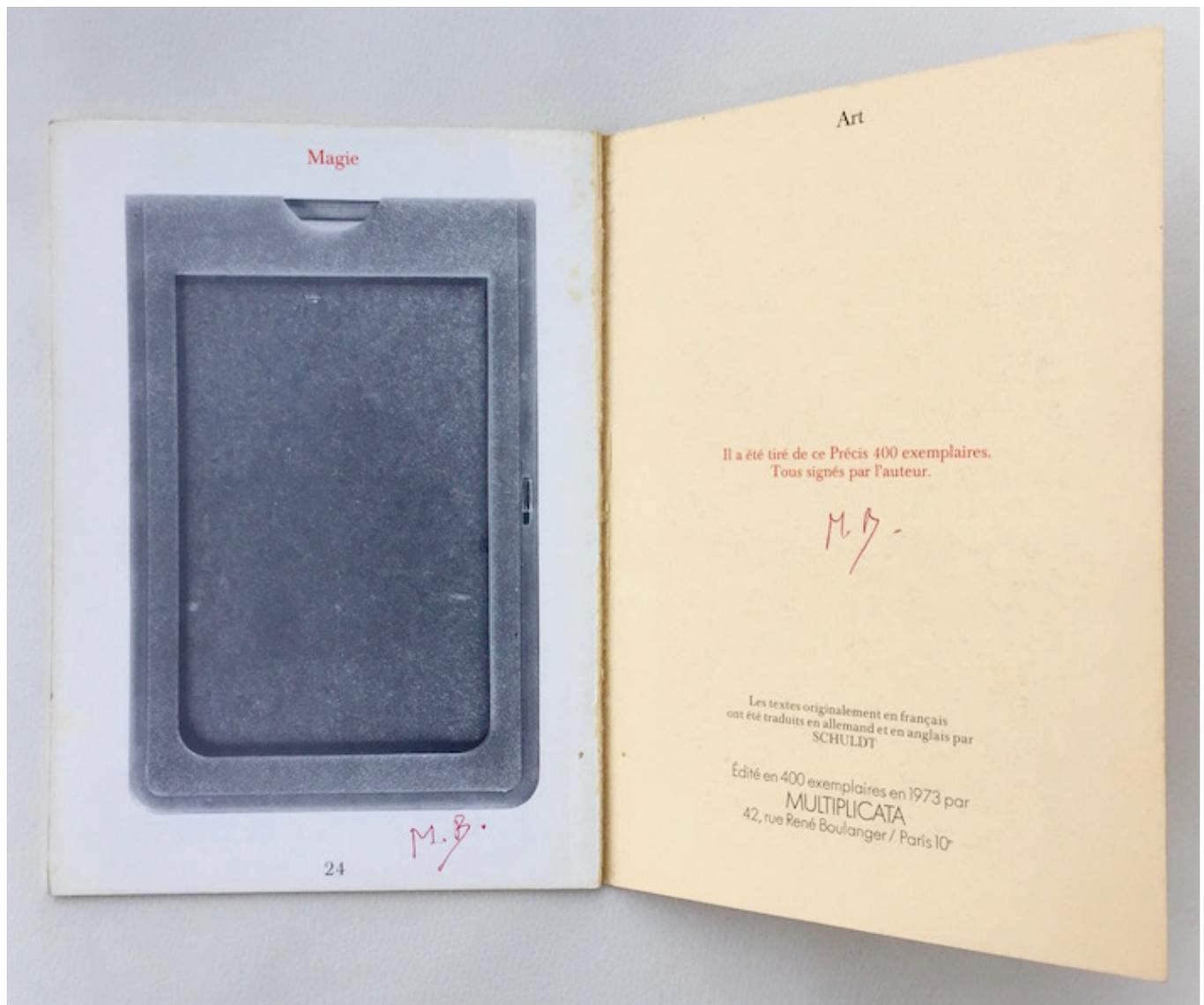
The first part of *Magie* contains Broodthaers' open letter to Joseph Beuys. The letter was first published in the Düsseldorf newspaper 'Rheinische Post' on 3rd October 1972 under the title Politik der Magie? Broodthaers starts with a letter from Jacques Offenbach to Richard Wagner in 1848. The handwritten letter, which he claims to have found in a deserted building in Cologne, is still fairly intelligible. Offenbach criticises Wagner's views on the alliance between art and politics. Broodthaers copies out the letter in his own handwriting and changes a few words here and there. He calls on Beuys to discuss the circumstances of his artistic production. The letter is a reaction to the fact that Beuys did not withdraw from the Amsterdam-Paris-Düsseldorf exhibition in the New York Guggenheim Museum, after a work by Hans

Haacke, destined to be shown there, was censored. Broodthaers suggests that there is a link between Beuys' indifference to the Haacke conflict and his views on art and politics. Using Offenbach's words to Wagner, Broodthaers qualifies the political power that Beuys attributes to art, as magic or illusion.

In part two of *Magie*, Broodthaers focuses on the relationship between art and magic. The pages all include a series of photos of a magic writing slates, where writing can apparently be erased simply by pulling out the slate (it still remains, in fact, engraved on a film deep inside the device). In the first photo Broodthaers' initials form of a signature at the bottom right. In the second photo the initials appear in the middle of the drawing surface, like a sketch or work of art. In the third photo the slate is pulled half way out of its sleeve, so that the initials are already partially deleted, while in the fourth and final photo the slate is back in its sleeve and the initials have completely disappeared.

[M. Werner, Cologne, 1982: M.B., Catalogue of the books, No. 13, p. 38-39; Jamar - Marcel Broodthaers. Complete Graphic Work and Books, no. 30].

\$ 1600





11. Günther BRUS.

**Patent Urinoir. Zur Erinnerung an den 7. Juni 1968.**

*Vienna. Self-published by the artist. 1968.*

(29.7 x 21.2 cm). With two original photographs. 90 sheets bound in original screenprinted card wrappers, with metal rivet binding.

On 7 June 1968, Brus staged the action *Kunst und Revolution* (Art and Revolution) before an audience of some 300 at the University of Vienna together with Otto Muehl, Peter Weibel and Oswald Wiener. The action, which was labelled as 'Uni-Ferkelei' (filth at the university) by the popular press, caused a major scandal. Their nakedness, defecating, vomiting, masturbating, whipping, self-mutilation and the smearing of excrements on their naked bodies whilst they sang the national anthem of Austria standing on the national flag caused such a shock in the public, that in 1970, Günther Brus was sentenced to six months imprisonment for the 'vilification of Austrian national symbols'. During the months in which Günther Brus appealed against his sentence, he worked on the pamphlet *Patent Urinoir*. It is a kind of documentary account of the events following the university action scandal as well as the beginning of a new

artistic strategy. Brus addressed the public with the help of a publication which, as a collage made up of facts and fiction, allowed him to come to terms with the repression and events around the university action. Patent Urinoir shows anonymous threatening letters, reprinted legal reports and psychiatric examinations, many illustrated by Günther Brus. Limited to only 50 copies, this copy is signed and numbered by Brus on the initial blank and is also signed by Oswald Wiener on the title page. Of these 50 copies, a small number were issued with two original black and white photographs, mounted together on a piece of card and bound into the book. This copy has the two photographs - one shows a moment from the scandalous *Kunst und Revolution* action, and the other photograph is Brus performing his Vienna Walk of 1965 (*Wiener Spaziergang*) - Brus walked through the centre of Vienna, painted entirely in white, with a black strip over his face and body. The dark paint was used as a symbol of mutilation. During this action Brus was arrested almost immediately by the police for the trumped up charge of being potentially disturbing to the public. The photographs are undoubtedly two of the most important vintage Aktionist images.

[Ref. Kellein - Frohliche Wissenschaft. Das Archiv Sohm, p. 135; Vienna Actionism. Art and Upheaval in 1960s' Vienna, MUMOK - pp. 237-239].  
\$ 18000





12. Ernst CARMELLE.

**Ernst Caramelle (publication).**

*New York. Jack Tilton Gallery. 1986.*

(26 x 18.1 cm). pp. (28). Black-and-white illustrations. Original printed wrappers, stapled.

'This catalogue reveals Caramelle's manner of working: he projects a small image into a large one, a drawing into an entire room, a photograph into a schematic drawing. the relationships between images are essential in this catalogue, which in itself is an independent work of art' (from introduction).

\$ 40

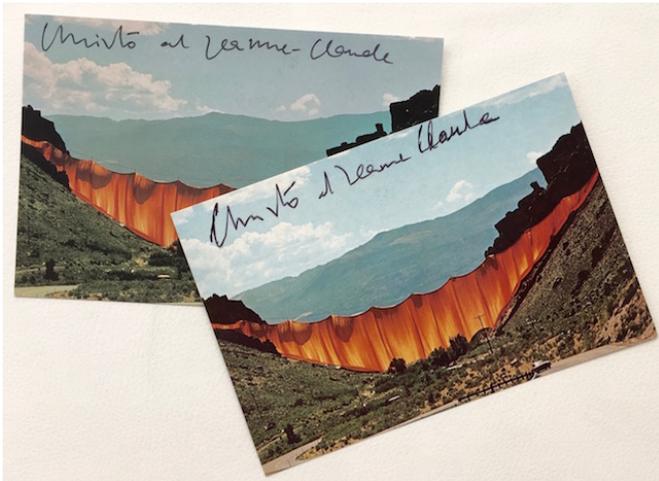
13. CHRISTO & JEANNE-CLAUDE.  
**Two signed postcards. Running Fence, Sonoma and Marin Counties.**

*Paris. Christo & Nouvelles Images. 1976/1985.*

Both (10.5 x 14.8 cm). Both postcards signed on the front in black pen by both Christo and Jeanne-Claude.

\$ 200





14. CHRISTO & JEANNE-CLAUDE.  
**Two signed postcards. Valley Curtain, Rifle, Grand Hogback. (1972).**  
 Both (10.5 x 14.8 cm). Photo by Harry Shunk. Both postcards signed on the front in black pen by both Christo and Jeanne-Claude. One postcard with handwritten message by Christo on verso.  
 \$ 200

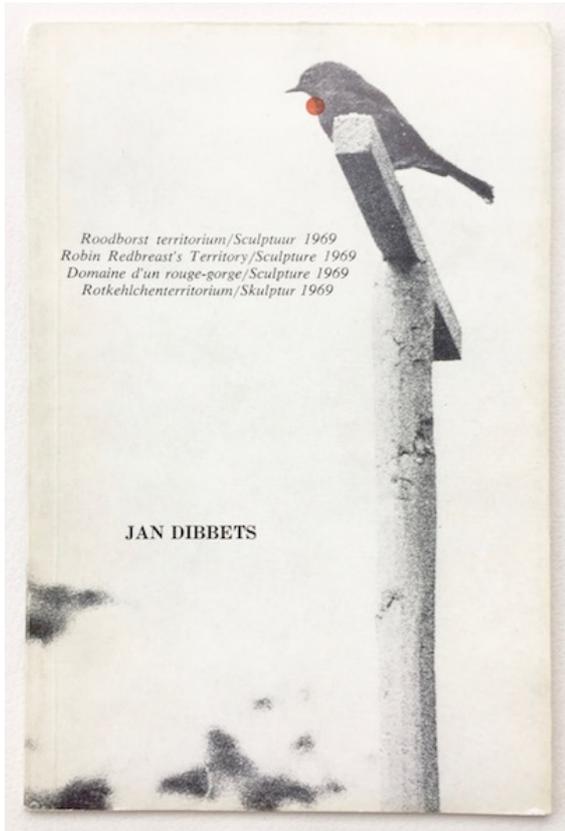
15. (CHRISTO).  
**12 Environments. 50 Jahre Kunsthalle Bern.**  
*Kunsthalle Bern. 1968.*

(45 x 35 cm). Broadsheet newspaper, folded with resultant creasing. Pages loose as issued, with front cover printed in gold.

Catalogue for the exhibition held at the Kunsthalle Bern, July - September 1968, in celebration of its 50th anniversary. With a preface by Bazon Brock. The participants were Mark Brusse, Christo, Editions Claude Givaudan, Groupe de Recherche d'Art visuel (GRAV), Piotr Kowalski, Konrad Lueg, Bernhard Luginbühl, Lutz Mommartz, Martial Raysse, Klaus Rinke, Jean-Frédéric Schnyder, JR Soto, Günther Uecker and Andy Warhol.

Whilst the 11 other participants staged their work within the museum, the Kunsthalle in Bern gave Christo and Jeanne-Claude their first opportunity to fully wrap an entire building, in July 1968. The artists shrouded the Kunsthalle with 26,156 square feet (2,430 square meters) of reinforced polyethylene. The wrapped building is shown on the front cover of the catalogue. This copy signed in blue felt-tip pen by Christo and Jeanne-Claude across the bottom of the front cover.  
 \$ 450





16. Jan DIBBETS.

**Roodborst territorium/Sculptuur 1969.  
Robin Redbreast's Territory / Sculpture  
1969. Domaine d'un rouge-gorge /  
Sculpture 1969. Rotkehlchenterritorium /  
Skulptur 1969.**

*Cologne / New York. Verlag Gebr. König /  
Seth Siegelaub. 1970.*

(18.4 x 12.1 cm). pp. (30). Text and black-  
and-white offset illustrations.

Artist's book recounting the conceptual  
project of a sculpture by Jan Dibbets in the  
Vondel Park in Amsterdam. After learning  
about the habits of the robin bird, Dibbets  
intervened directly in the territory of one of  
them, and set out to enlarge it. The only  
trace of the sculpture, which consisted of  
this methodical enlargement of a bird's  
territory, is evidenced within the artist's  
book.

\$ 200

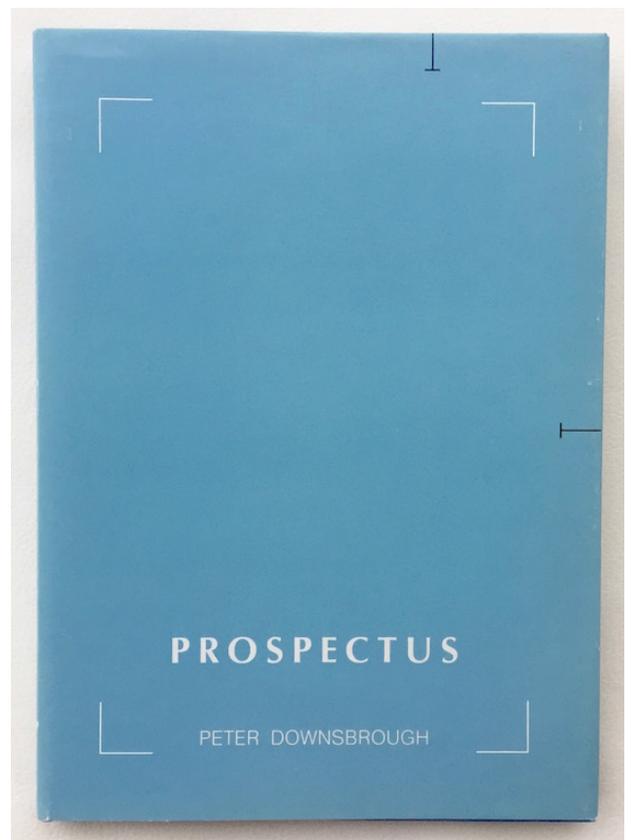
17. Peter DOWNSBROUGH.

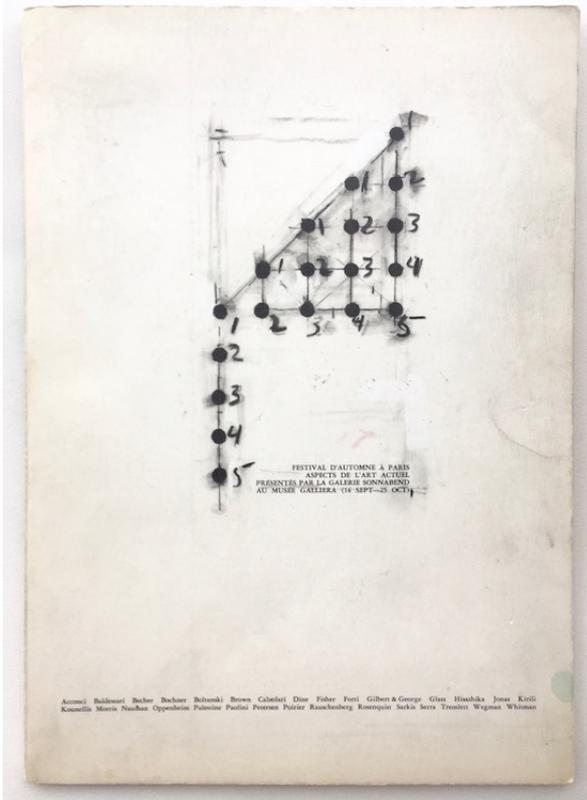
**Prospectus.**

*Ghent. Imschoot, uitgevers for IC. 1988.*  
(21.8 x 15.4 cm). pp. (88). Publisher's  
cloth, with dust-jacket.

Artist's book, with this one of 25 deluxe  
hardback copies, signed and numbered  
by Downsbrough in pen on the final leaf.  
(Ref. Peter Downsbrough : Books /  
Bücher by Peter Downsbrough, Guy  
Schraenen. Neues Museum Weserberg,  
1993, no.28; Moritz Küng - Peter  
Downsbrough: The Books, no. 30).

\$ 700





18. FESTIVAL D'AUTOMNE.

**Festival d'Automne, Septembre / Octobre 1973. Aspects de l'art actuel présentés par la Galerie Sonnabend au Musée Galliera, Paris.**

*Florence. Editions Centro Di. 1973.*

(30 x 21 cm). pp. (62). Black-and-white

illustrations throughout. Original wrappers, with front cover design by Mel Bochner.

Each artist is given a double-page spread in the catalogue: Vito Acconci, John Baldessari, Bern and Hilla Becher, Mel Bochner, Christian Boltanski, Trisha Brown, Pier Calzolari, Jim Dine, Joel Fisher, Simone Forti, Gilbert and George, Philip Glass, Hisahika, Joan Jonas, Alain Kirili, Jannis Kounellis, Robert Morris, Bruce Nauman, Dennis Oppenheim, Charlemagne Palestine, Giulio Paolini, Robert Petersen, Anne and Patrick Poirier, Robert Rauschenberg, James Rosenquist, Sarkis, Richard Serra, David Tremlett, William Wegman, Robert Whitman.

\$ 65

19. GILBERT & GEORGE.

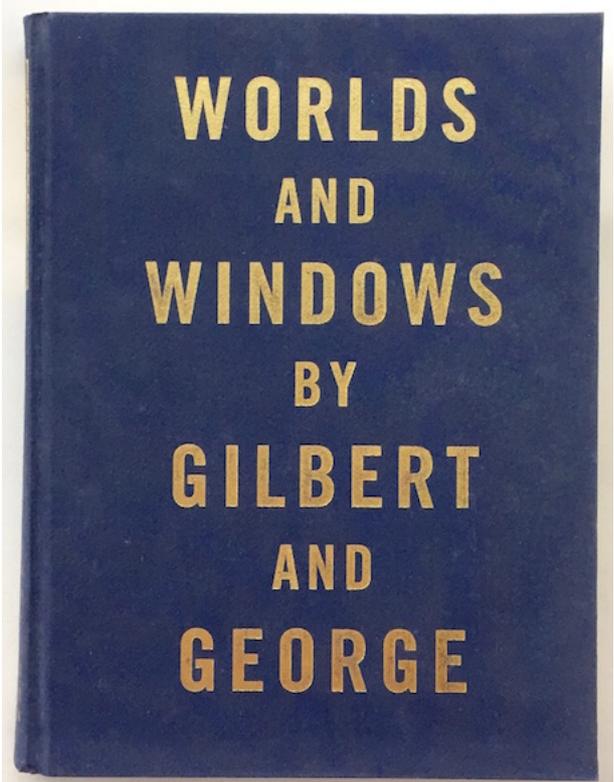
**Worlds and Windows by Gilbert and George.**

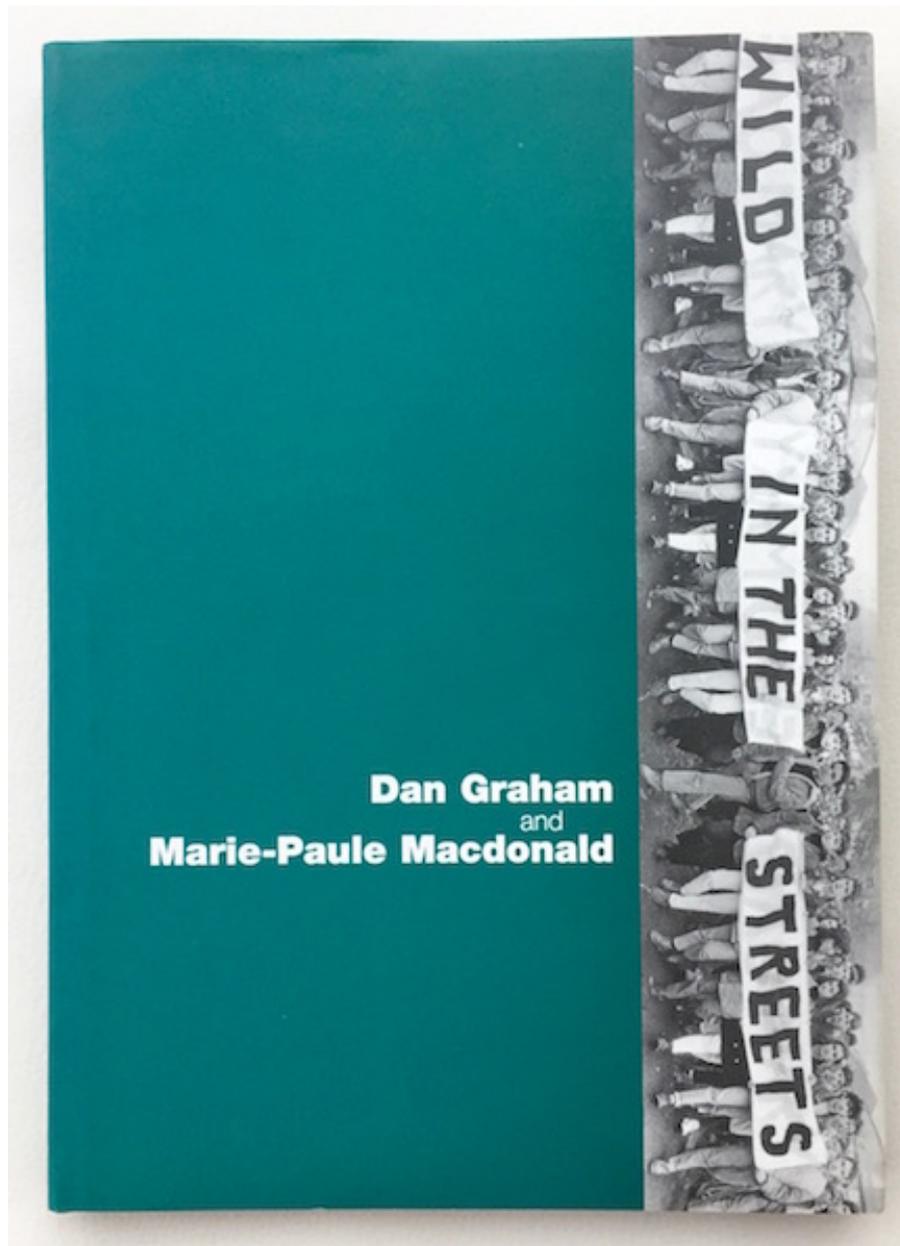
*London / New York. Anthony d'Offay Gallery / Robert Miller. 1990.*

(31.4 x 23.5 cm). Publisher's cloth, with titles printed in gilt. Gilt lightly rubbed.

With a six-page introductory essay by Robert Rosenblum, followed by 130 full page colour reproductions of works in the Worlds and Windows series. The volume illustrates more than 100 collages created by the artist duo Gilbert and George from commercially produced postcards. The publication accompanied exhibitions at the galleries of Anthony d'Offay, London and Robert Miller, New York. Inscribed in red ink on front free endpaper: "lots of love from Gilbert & George".

\$ 95





20. Dan GRAHAM & Marie-Paule Macdonald.

**Wild in the Streets: The Sixties.**

*Ghent. Imschoot, uitgevers. 1994.*

(21.8 x 15.4 cm). pp. (48). Colour & black-and-white illustrations throughout, including one central pop-up. Texts by Mike Kelley and Chris Dercon. Publisher's cloth, with printed dust-jacket.

*Wild in the Streets: The Sixties* is a collaborative project by Dan Graham and Marie-Paule Macdonald. It was originally planned in 1987 for the Monnaie Opera in Brussels, in co-operation with the Belgian Flemish Television, as an opera-event with simultaneous television coverage.

Artist's book limited to 1000 copies, with this one of 40 deluxe hardback copies, signed and numbered by both artists in pencil on the half-title page.

\$ 500

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R. Hausmann 1919

"Sound-reel"

21. Raoul HAUSMANN.

'Sound-Rel'. (1960).

(26 x 16.7 cm).

Two sheets taped together.

Photostat reproduction of Hausmann's landmark Dada sound poem of 1919. His poems existed in visual forms (*poster poems*, and *drawing poems*), which were recited and performed in what resembled a theatrical performance at Dadaist evenings.

\$ 350

JODELVOGEL  
OBERVOGELJODEL  
JODELOBERVOGEL  
VOGELOBERJODEL  
JODELVOGELOBER  
OBER  
OBER  
JODEL  
JODEL  
VOGEL

OISEAUTAL  
SUPEROISEAUTAL  
TALOISEAUSUPER  
OISEAUSUPERTAL  
SUPERTALOISEAU  
SUPER  
SUPER  
OISEAU  
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BIRD-SONG  
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SUPER-SONG-BIRD  
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SUPER

HAUSMANN  
59

22. Raoul HAUSMANN.

**OberVogelJodel / Super-Bird-Song.** (1959).

(26.6 x 21 cm).

Sound poem typed on one side of single sheet of tracing paper. Signed and dated ('59) by Hausmann in black pen.

\$ 1100



23. (ICA London).

**Guillaume Apollinaire 1880-1918. A Celebration.**

*London. The Institute of Contemporary Arts. 1968.*

pp. (28), (8) & (8). Three booklets in matching stapled brown card wrappers with portrait of the artist to upper board and black titles, housed in brown card wallet together with Index of "Slip-ins" and complete set of items from the Index, plus a folding horoscope in colour.

The "Slip-ins" comprise: 2 reproduction photographs (of Apollinaire and Annie Playden and of Apollinaire's apartment), an enlarged facsimile postcard sent by Picasso to Apollinaire dated 1907, a single sheet showing 2 pages of the 1917 catalogue preface, a typographical Calligramme sent to Madeleine in 1915, a Calligramme composed for Louise Faure-Favier, a colour reproduction of Robert Delaunay's *Fenêtres Ouvertes Simultanément* with an English translation of Apollinaire's poem "Les Fenêtres" to verso, a double-sided sheet about stage play "I Wonder" by Adrian Henri and Michael Kustow, and a 7-inch vinyl single in sleeve of Apollinaire reciting his poem "Le Pont Mirebeau" in 1914.

Scarce exhibition catalogue from the Institute of Contemporary Arts exhibition (November 1968), complete in its multitude of parts. Participating artists included Clive Barker, Pol Bury, Derek Boshier, Peter Blake, Patrick Caulfield, Ian Hamilton Finlay, Henri Chopin, Bob Cobbing, Jim Dine, Richard Hamilton, Allen Jones, Liliane Lijn, Tom Phillips, Richard Smith, Joe Tilson, Paul de Vree, Emmett Williams, and others.

\$ 250



24. Jacqueline de JONG & Noël Arnaud (editors).

**The Situationist Times. Nos. 1 - 6. (All published).**

*Hengelo, Copenhagen, Paris. Self-published. 1962 - 1967.*

All issues (27.6 x 22 cm), except no. 2 (30 x 23 cm). The final issue includes 33 original lithographs in colour. Publisher's printed wrappers. Some minor fraying and rubbing to edges, otherwise a good set.

Jacqueline De Jong, a Dutch artist and graphic designer, joined the Situationist movement in 1960, and quickly assumed a position within the Central Committee. De Jong was determined to make a completely free magazine, based on the most creative of the Situationist ideas, and in 1962 she began *The Situationist Times*, a broad representation of a movement that had already become divided into the political and the aesthetic.

*The Situationist Times* is one of the most visually compelling publications of its oeuvre, printed offset on thick coloured paper, eventually shifting to full colour lithography, with contributions by artists Asger Jorn, Gruppe SPUR, and Pierre Alechinsky. The magazine also featured contributions by architect Aldo van Eyck, astrophysicist Fred Hoyle, mathematician Walter Eitzmann, and musical composer Peter Schat. The magazine was a radical compendium, using such Situationist tactics as *détournement* and a printed form of *dérive*, it includes essays, artwork, found images, and quotations concerned with such issues as topology, politics, and spectacle culture. Beginning in 1962 there were six issues of *The Situationist Times* printed before the student uprisings of May '68, leaving a 7th issue compiled but unpublished.

\$ 2000



25. Stephen KALTENBACH.

**Fire.**

*New York. Tanglewood Press. 1969.*

(9.6 x 19.7 cm). Solid bronze plaque.

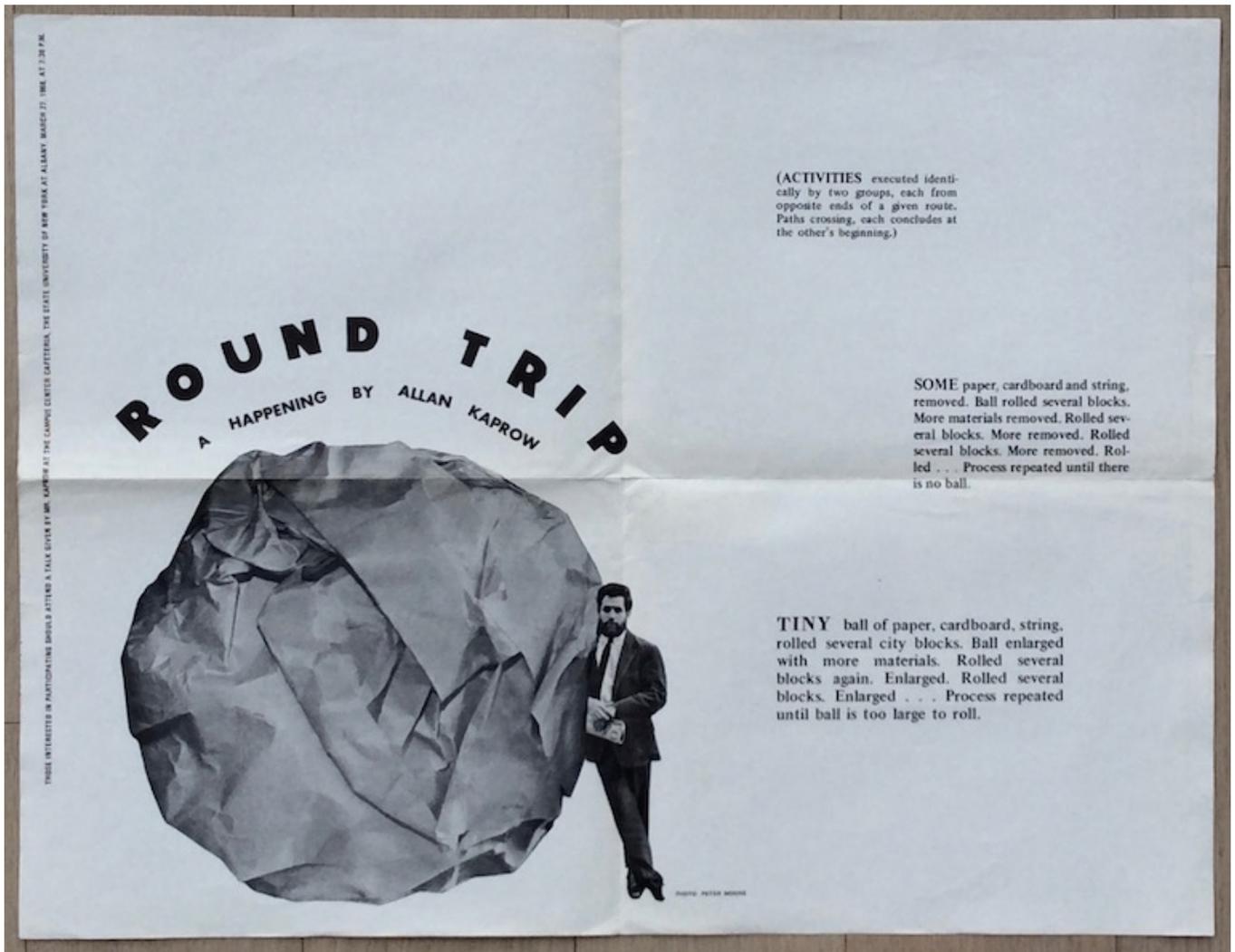
Multiple from the minimal and conceptual portfolio entitled *7 Objects / 69*, published by Tanglewood Press in 1969. Published in an edition of 100 copies (+10 artist's proofs), scratch-signed on the back of the plaque by Kaltenbach.

The owner of the work was encouraged by Kaltenbach to complete what he saw as an unfinished work, by imbedding the bronze plaque in any sidewalk, and then notifying the artist and publisher of its location. The plaque, fabricated bearing a single word, Fire, was designed to resemble normal street hardware, like hydrant markers or dedication plaques for buildings, or the paperweights holding down stacks of magazines at a newstand.

Stephen Kaltenbach (b. 1940) is one of the most important figures in American conceptual art. He was featured in landmark group exhibitions organised by the movement's foremost advocates: Seth Siegelaub (*March*, 1969), Harald Szeemann (*Live in Your Head: When Attitudes Become Form*, 1969), and Lucy Lippard (*955,000*, 1970), as well as presenting solo exhibitions at the Whitney Museum of American Art (1969) and the San Francisco Museum of Modern Art (1967).

(Ref. Lucy Lippard - *Six Years: the dematerialization of the art object*, p. 66).

\$ 1500



26. Allan KAPROW.

**Round Trip. A Happening by Allan Kaprow. (1968).**  
(43 x 55.5 cm).

Black print on white paper, folded. Offset lithograph. Announcement poster, addressed to Hansjoachim Dietrich, stamped, and postmarked on verso.

*Round Trip* was a happening that involved the rolling and unrolling of a ball of paper, cardboard and string. Organised by The University of New York, Albany, taking place in March, 1968. With reproduction of photograph by Peter Moore.

\$ 250



27. Allan KAPROW.

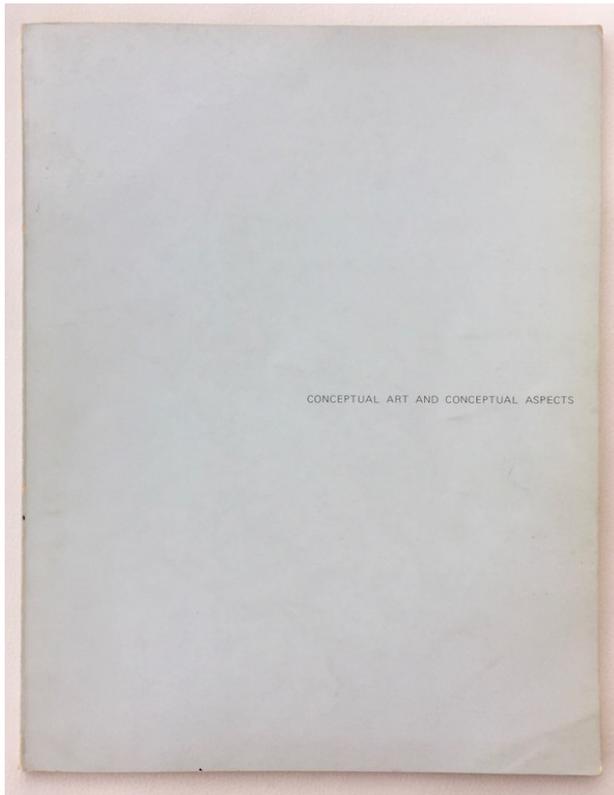
**Overtime. A Happening (for Walter De Maria).** (1968).

(53 x 41 cm).

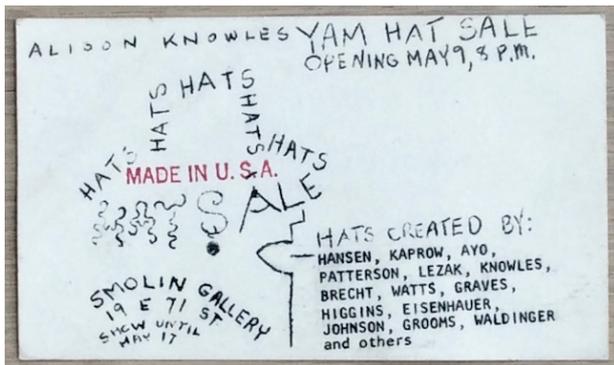
Black print on white paper, folded. Offset lithograph. Announcement poster, addressed to Hansjoachim Dietrich, stamped, and postmarked on verso.

*Overtime* was a happening involving a fence and red flares. Organised by State University of New York at New Paltz, April, 1968. With reproduction of a photograph by Peter Moore.

\$ 275



28. Donald KARSHAN (ed.).  
**Conceptual Art and Conceptual Aspects New York.**  
*New York Cultural Center. 1970.*  
(27.7 x 21.5 cm). Original wrappers. Catalogue accompanying exhibition, April - August, 1970. Contributors include: Joseph Kosuth, On Kawara, Terry Atkinson, Ian Burn, Bruce Nauman, Dennis Oppenheim, Jan Dibbets, Douglas Huebler, Robert Barry, Hans Haacke, Daniel Buren, Mel Bochner, Lawrence Weiner, Ed Ruscha, James Lee Byars, Adrian Piper, and others.  
\$ 250



29. Alison KNOWLES.  
**Postcard announcing the Yam Hat Sale.**  
(1963).  
(8.3 x 14 cm).  
Mimeographed and rubber-stamped text to recto, handwritten address on verso. Mailed to Dietrich from New York.  
The festival was a popular form in 1963-64, from Fluxus festivals to Charlotte Moorman's *First Festival of the Avant-Garde*. The form reached its apotheosis, however, in the Yam Festival held in May 1963, organised by Allan Kaprow, Robert Watts, and George Brecht and sponsored by the Smolin Gallery. Alison Knowles' hat show held at the Smolin from May 9 - 11 1963 was a memorable part of the festival. Knowles invited various people including Hansen, Kaprow, Watts, Higgins, Johnson, Grooms, Waldinger and others, to make a hat and come with it to the show.  
\$ 95



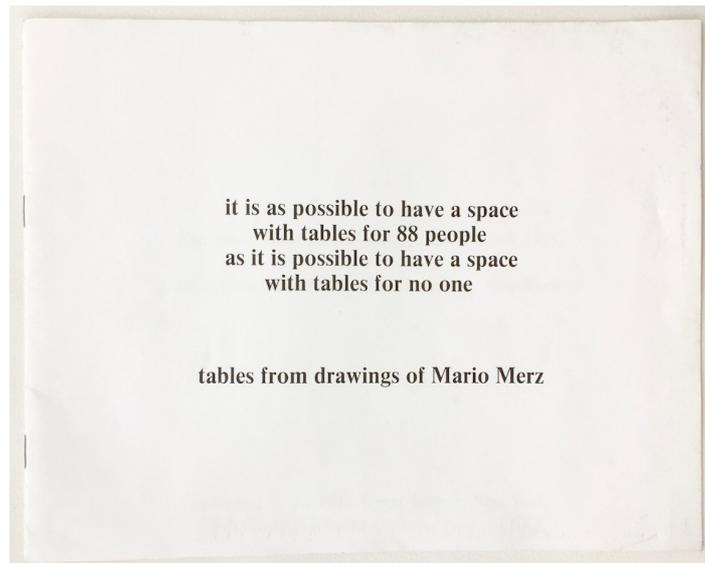
30. Shigeko KUBOTA.

**Two original photographs documenting an early performance of 'Vagina Painting' (1964).**

On July 4, 1965, at the Summer Perpetual Fluxus Festival, Kubota staged a performance entitled *Vagina Painting*. Kubota affixed a paintbrush between her legs and made markings with red paint, on white paper which had been placed flat on the stage. The Fluxus performance marked the one-year anniversary of Kubota's arrival in the US. *Vagina Painting* proved to be an important piece, signifying Kubota's independence as a woman and artist, outside the strict creative confines of her native Japan. The performance had a number of references: it spoofed Jackson Pollock's action paintings, alluded to Yves Klein's *Anthropometries* and acted as a symbol for menstrual blood.

Whilst the 1965 performance of *Vagina Painting* is well photographed and documented, these two photographs here are from an even earlier New York performance. The photographs were taken by the legendary Fluxus photographer Peter Moore, and have his dated stamp of 'Nov 4 1964' on versos. One shows Kubota in the midst of performing, whilst another shows the discarded paintbrush, underwear, and resultant painting. Photographs of this early NYC performance by Kubota are scarce.

\$ 900



31. Mario MERZ.

**It is as possible to have a space with tables for 88 people as it is possible to have a space with tables for no one / tables from drawings of Mario Merz.**

*New York / London. John Weber Gallery and Jack Wendler Gallery. 1974.*

(20.3 x 25.5 cm). pp. (14). Wrappers, stapled.

Seeing the table as a convivial item, bringing together a community, fostering interaction and symbolising rites of meeting, Merz wrote in the introduction to this catalogue of the exhibition at the John Weber Gallery in New York: "I reject linear, one by one, or assembly-line fabrication of spaces. I reject the idea that there can be a fixed number of people in a space. Tables which belong to the reality of daily life have to be made either for a full space or for an empty space... For one person. For another person. For two people then. For three people. For five people. For eight people. For thirteen people. For twenty- one people. For thirty-four people".

\$ 75



32. Meret OPPENHEIM.

**Meret Oppenheim. Mostra personale.**

*Milan. Galleria Schwarz. 1960.*

(23.4 x 16 cm). pp. (8). Black-and-white illustrations. Original wrappers, stapled.

Catalogue for Oppenheim's first solo show in Italy, 16-30 November 1960. Text by André Pieyre de Mandiargues.

\$ 75



33. Nam June PAIK, John CAGE and David TUDOR.

**Vintage photograph.** (1960).

(9.7 x 11.9 cm).

Nam June Paik, John Cage and David Tudor after the Concert *Kompositionen* at Atelier Mary Bauermeister, Cologne, 6 October 1960. A highly important nascent Fluxus performance.

Photo: Klaus Barisch.

A wonderful photo, capturing the aftermath of the notorious 1960 performance of *Étude for Pianoforte*, when Paik destroyed two pianos, jumped off the stage and proceeded to cut Cage's shirttail and tie and then smother him and pianist David Tudor with shampoo. Names and title written in pen and pencil on verso by Paik.

(From the collection of Hansjoachim Dietrich).

\$ 1500



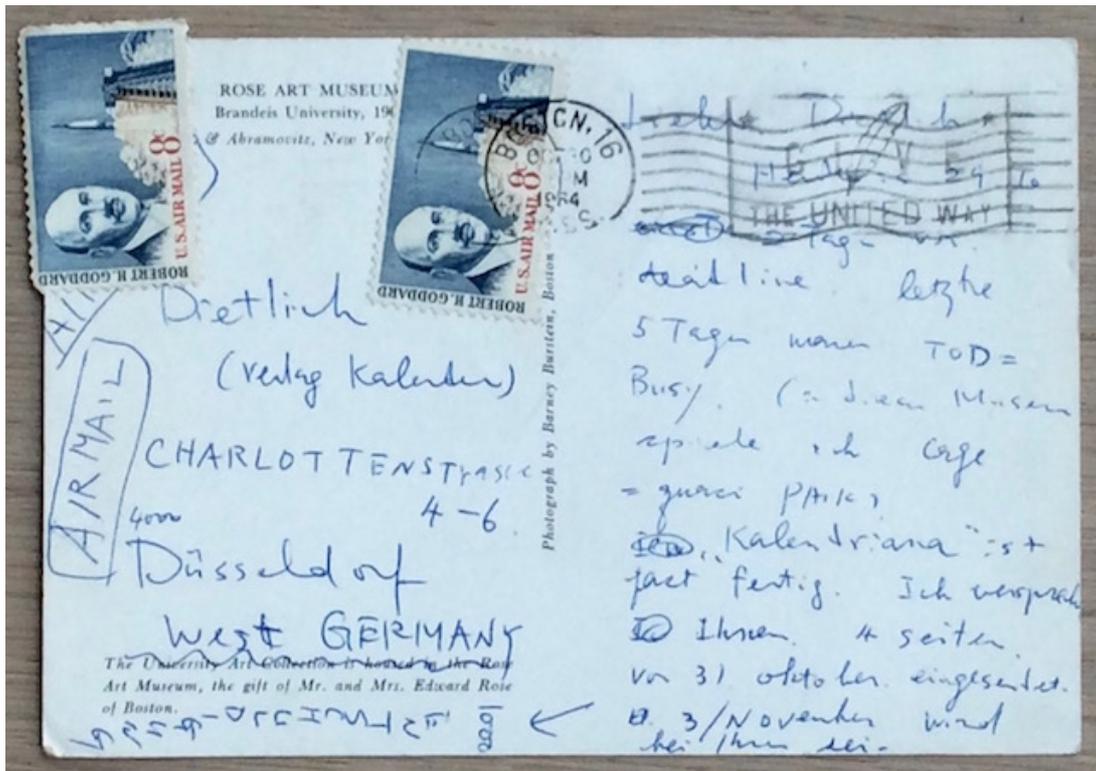
34. Nam June PAIK.  
**Robot Opera.** (1964).

*Unfolded (27.8 x 21.5 cm).*

Single sheet printed both sides. Folded flyer announcing Nam June Paik's Robot-Opera "on every streets and squares in New York".

Robot-Opera featured Robot K-456, named after Mozart's piano concerto. The robot first performed in a private space (Robot Opera, at Judson Hall, in collaboration with Charlotte Moorman) and on the streets, both as part of the Second Annual New York Avant-Garde Festival. As Paik guided it through the streets, K-456 played a recording of John F. Kennedy's inaugural address and excreted beans.

\$ 145



35. Nam June PAIK.

**Mailed postcard.** (1964).

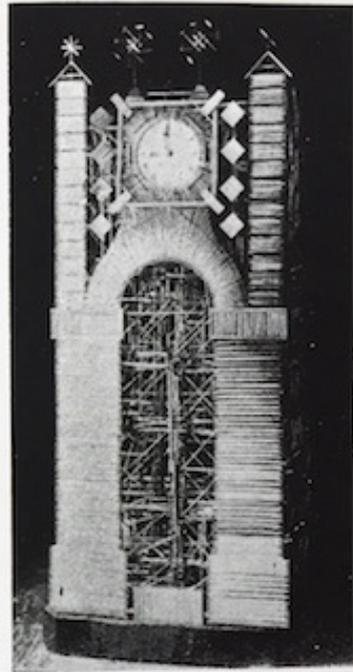
(10.5 x 15 cm).

Postcard mailed by Paik from Boston to Hansjoachim Dietrich in Düsseldorf on the 30 October 1964. On the verso Paik writes in blue pen, "Liebe Dietrich, Heute ist 29. To 2-Tage von deadline. Letzte 5 Tagen waren TOD = Busy ... Kalendriana ist fast fertig. Ich versprach Ihnen 4 Seiten von 31 Oktober eingesendet, 3 November wird bei Ihnen bei. 1000 entschuldigung." - Paik apologising for the delay, however he promises to send Dietrich material for Kalender by the 3rd November.

\$ 500

CLOCK OF STRAW.  
BLUEPRINTS FOR FURKORN &  
DIAGRAM FOR SKULLTORTABLE  
ORFOR CLOCKOF STRAW ABLE  
BECAUSE A RIDDLE OF SAND  
CASTING PAPER DIPPED IN WAX

A CATALOGUE OF  
SPARKSOUT BECAUSE HAMRWERK  
STAR OPENED SPARK OUT  
THEORY TOWNS I LIVE IN I  
MUSICAL EXPLORERS HOW THE  
BREAK THROUGH CAME FROM  
TINKENNING WITH  
TOYS TALKINGORDER OF PRESENS  
REJECTING FOLDING WINGS  
DOUBLE LIVES...CHARACTERS  
TAKE A PLACE IN TIME  
HONORABLE CONVERSION  
THE HAND RAISED IN AM  
BIGOUS SALUTE OVER TH  
E PIAZZA OF NUMBERS  
IN IMMEDIATE PROXIMITY  
&ORWITH CRUMPLE D  
ENGINE RESERVKASEL N E



36. Eduardo PAOLOZZI.

**Metafisikal Translations.**

London. Kelpra Studio. 1962.

(30 x 21 cm). pp. (46). With 45 pages of black and white screenprints by Paolozzi. White laminated card covers with red screen printed title. Small patch of damp staining to spine. Signed by Paolozzi on the initial blank page.

*Metafisikal Translation* was Paolozzi's first book and was a product of his two years as a visiting professor at the Hochschule für bildende Kunst in Hamburg, teaching a course on Surrealism entitled 'The translation of the Experience' which made extensive use of James Joyce's *Finnegans Wake*. During the course, Paolozzi and his students created collages out of many gathered damaged books. Many of these collages were used for the short film 'History of Nothing' (1962). *Metafisikal Translations*, a fragmentary text, includes a shooting script for 'History of Nothing' and some of the books images appear in the film. The book is a testimony of a period in which the artist was producing abstract sculptures referenced in the aesthetics of German post-war architecture and Expressionist cinema. Printed for the artist by the Kelpra Studio. The Kelpra Studio was pivotal in the development of the screenprinting medium throughout the 1960s and 1970s, and worked with other artists including Richard Hamilton, Patrick Caulfield and Peter Blake.

\$ 950

The Books of Dieter Rot

by Richard Hamilton

in: *Typographica* 3 June 1961  
Edited by Herbert Spenser F&IA  
Published by Lund Humphries 12 Bedford Square London WC 1  
Price 12s 6 d

p.21

Typography is more a craft than an art - the graphic designer using type will need to be something of an artist but the typographer of today is a logician whose job is to distribute given information in the most rational way possible. His skill is demonstrated through his ability to organize information, his knowledge of modern printing techniques, his precision when ordering and specifying and by the taste he exhibits in the selection and patterning of elements. The typographers' task is clearly to present the ideas provided in the copy with sympathy and understanding. The best of typographers attempt no more, nor need they

Prior to the invention of printed type a rather more intimate association existed between the meanings of words and their mode of expression in written form. And during the last fifty years there has been a revival of interest in the possibility of making the visual form of a word, or group of words, convey some part of the message inherent in the literal sense. Poets like Apollinaire, Marinetti and Mayakovsky used type layout to reinforce poetic ideas and some even made pictures with type *Yyffff/ff* as, for example, in the calligrams of Apollinaire. Artists such as Schwitters, Picabia, Boccioni, van Doesburg and Lisitzky used type to create messages as much pictorial as literary. These onslaughts against the prima barricades of printing technique have left some indents in the vocabulary of graphic design but it is as art objects, each with its own unique merit, that the original manifestations must be judged.

The work of Dieter Rot must be placed in this context of type as a medium of high art. What distinguishes his work from that of other artists who have attempted to render aesthetic propositions in type is that he does so as typographer *p e r s e*. For the first time we find the roles reversed: an *ffff/* evidently typographic mind ordering type into a poetry rather than the essential poet wrenching the printer's form into art. For Dieter Rot manipulates the limitations of the mechanics of modern print to construct his aesthetic; the instruments of his poetry

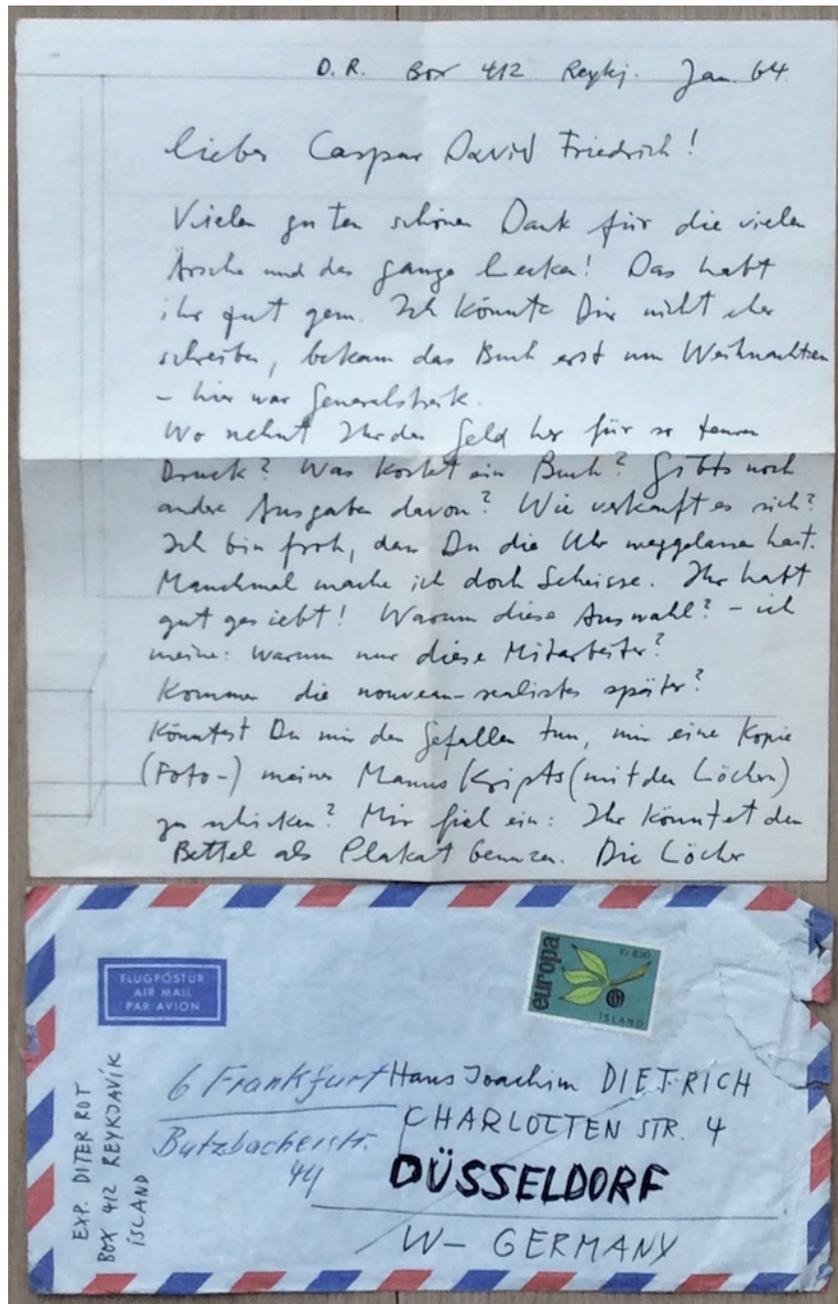
37. Dieter ROTH / Richard HAMILTON.

**The Books of Dieter Rot, by Richard Hamilton. (1961).**

(29.7 x 21 cm).

Three sheets, printed rectos only, stapled. Typescript (with typed corrections) of Hamilton's article on Dieter Roth's artist's books, published in *Typographica* 3, June 1961.

\$ 145



38. Dieter ROTH.

**Original handwritten letter.** (1964).

Sheet size (23 x 21.5 cm).

Manuscript letter, written in black ink on both sides of a single sheet. The letter, dated January 1964 finds Dieter Roth in typical ebullient form, starting with the initial greeting, "Lieber Caspar David Friedrich", and continuing with a caustic rebuttal of Dietrich earlier supposedly fawning mailing: "Vielen guten schönen Dank für die vielen Arsche und das ganze Lecken!" (Many thanks for the many arses and all the licking!). The letter goes on to discuss the proposal of publishing a book, and Roth offering to send Dietrich a photo of his "Manuskripts (mit den Löchen)" or manuscripts with the holes, together with a copy of his poster for the Amsterdam Stedelijk exhibition 'Bewogen Beweging' (1961). Letter is folded twice in order for it to fit into the original airmail envelope which is also present.

\$ 900



lieberhansjoachimdietrich=  
bekam ein kärtlein dass der kalender65 da ist und freue mich und möchte siE  
bitten mir ein exemplar zu schicken vielleicht per tausch gegen einen wateryam  
oder ein higgins-pf&jb oder die neue something-else-pressalie, "the paper  
snake" by ray johnson (welche allerdings ein rechtes haarträubemittel ist:  
wenn die goldprägung beim postface& der dickste fohpa ist, ist sie bei der  
papersnake noch der erträglichste fohpa...!), denn knapp bin ich momentan bei  
kassen=  
und ich entdeckte mich in der autorenliste und freue mich darüber erst recht  
nur frage ich mich waszumteufel siE da wohl von mir genommen haben, denn mit  
den fotos sind wir damals ja nicht zurandegekommen, und texte? haben siE denn  
überhaupt texte von mir? oder wurde die karte gedruckt als noch nicht fest  
stand was reinkommt und bin ich so garnicht im buch nur auf der karte? oder  
ist der erwähnte gar ein anderer schmit? -ich würd mich sehr freuen wenn siE  
sich dadrüber so fort wie bald wie möglich aufklären würden=ok?!  
herzlichst ihr

Tomas Schmit

pe-es:

die beiden sicherheitsnadeln  
können siE öffnen  
oder  
geschlossen lassen  
oder  
ihrE gattin kann sie öffnen  
oder  
geschlossen lassen  
oder  
siE können die eine öffnen und die andere geschlossen lassen  
oder  
siE können die eine geschlossen lassen und die andere öffnen  
oder  
ihrE gattin kann die eine öffnen und die andere geschlossen lassen  
oder  
ihrE gattin kann die eine geschlossen lassen und die andere öffnen  
oder  
siE können die eine öffnen und ihrE gattin die andere  
oder  
ihrE gattin kann die eine öffnen und siE die andere  
oder  
siE können die eine geschlossen lassen und ihrE gattin die andere  
oder  
ihrE gattin kann die eine geschlossen lassen und siE die andere  
oder  
siE können die eine öffnen und ihrE gattin die andere geschlossen lassen  
oder  
siE können die eine geschlossen lassen und ihrE gattin die andere öffnen  
oder  
ihrE gattin kann die eine öffnen und siE die andere geschlossen lassen  
oder  
ihrE gattin kann die eine geschlossen lassen und siE die andere öffnen.

40. Tomas SCHMIT.

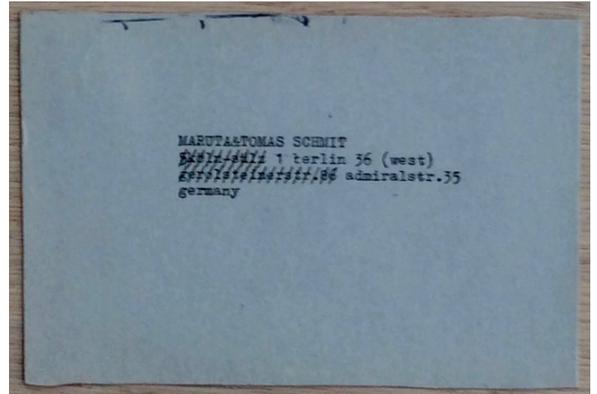
Typed letter to Hansjoachim Dietrich. (1965).

Sheet (29.5 x 21 cm).

Printed on single side of sheet, folded. Upper half of the sheet is the letter to Dietrich, typed in two paragraphs, in which Schmit asks if he could send a copy of George Brecht's *Water Yam* or Ray Johnson's *The Paper Snake* in return for Dietrich's *Kalender 65*. The letter is signed in coloured pencil by Schmit. The lower half of the sheet has the rather lengthy typed p.s. or "pe-es" to the letter, which Schmit transforms into a visual poem concerning the opening and closing of a safety pin.

\$ 650

41. Tomas SCHMIT.  
**Change of address card from Tomas  
& Maruta Schmit. (1965).**  
(9.4 x 14.1 cm).  
\$ 55



42. SOMETHING ELSE PRESS.  
**The Great Bear Pamphlets. Nos. 1 - 20. (All published).**  
*New York. Something Else Press. 1965 - 1967.*  
20 volumes, each (21.5 x 14 cm). Each bound in coloured wrappers, stapled. A complete set. The Great Bear Pamphlet series was published by Dick Higgins and the Something Else Press, from 1965 to 1967. Numbering twenty in total, the thin-little pamphlets represent some of the seminal themes of the avant-garde and cultural scene of the times. Each pamphlet, except the Manifestos issue (no. 8), features a single author, with some notables being John Cage, Allan Kaprow, Dieter Roth, Claes Oldenburg, George Brecht, Jerome Rothenberg, and Jackson Mac Low. The pamphlets represent a sampling of artforms from concrete poems, and plays to happenings/events, and collages.

1. Alison Knowles, by Alison Knowles. All the early performance pieces and events by the pioneering printer/artist of Four Suits fame (1965)
2. Dick Higgins - A Book About Love & War & Death, Canto One. The earliest (1960-1962) section of Higgins' largest work, designed to be read only aloud (1965)
3. George Brecht - Chance-Imagery. This 1957 article remains the basic one for the techniques and philosophy of chance in the arts (1966)
4. Claes Oldenburg - Injun and Other Histories. Two very early scenarios (1958) from before Pop-art (1966)
5. Al Hansen - Incomplete Requiem for W. C. Fields. The poem read by the artist in an early (1958) Happening while Fields' movies were projected on his bare chest (1966)
6. Jerome Rothenberg - Ritual: A Book of Primitive Rites and Events. An anthology of Polynesian, Melanesian and American Indian events and performance pieces selected and adapted by Rothenberg (1966)
7. Allan Kaprow - Some Recent Happenings. Typical scenarios by the father of the Happening (1966)
8. Manifestos - by Ay-o, Philip Corner, the W. E. B. Dubois Clubs, Öyvind Fahlström, Robert Filliou, John Giorno, Al Hansen, Dick Higgins, Allan Kaprow, Alison Knowles, Nam June Paik, Dieter Roth, Jerome Rothenberg, Wolf Vostell, Robert Watts and Emmett Williams (1966)
9. Wolf Vostell - Berlin and Phenomena. Two characteristic Décollage-Happening scenarios (1966)
10. Jackson Mac Low - The Twin Plays: Port-au-Prince & Adams County Illinois. Two of the poet's most experimental dramas, using identical linguistic formal structures but in different versions of English (1966)



11. John Cage - Diary: How to Improve the World (You Will Only Make Matters Worse) Continued Part Three. A series of essays in which Cage reflects lyrically on social questions. Printed in two colors structured by chance by the author (1967)
12. Bengt af Klintberg - The Cursive Scandinavian Salve. Short, lyric Happenings by the Swedish anthropologist/poet (1967)
13. David Antin - Autobiography. As the title suggests, these are informal recollections and collages by the Brooklyn poet (1967)
14. Philip Corner - Popular Entertainments. The largest collage composition by the composer (1967)
15. Robert Filliou - A Filliou Sampler. Typical short works by the only poet among France's nouveaux realistes (1967)
16. Allan Kaprow - Untitled Essay and other works. The historic statement which accompanied the text of the first published Happening (1958) with a sampling of characteristic scenarios (1967)
17. Diter Rot - a LOOK into the blue tide, part 2. Die blaue flut ("the blue tide") is one of Roth's largest works. These are selected pages from part 2 (1967)
18. Luigi Russolo - The Art of Noise (futurist manifesto, 1913). Reprint of Russoli's classic 1913 manifesto, L'Arte dei Rumori, translated by Robert Filliou (1967)
19. Emmett Williams - the last french-fried potato and other poems. A small selection of works by one of the founders of Concrete Poetry (1967)
20. A Zaj Sampler. Examples of the concept performances and non-performances by Spain's first avant-garde group. Works by Jose-Luis Castillejo, Ramiro Caries, Javier Martines Cuodrado, Joan Hidalgo, Walter Marchetti, Tomas Marco, and Eugenio de Vicente (1967). \$ 1200



43. Pat TAVENNER.

**Mail art postcard – ‘One Picture is Worth a Thousand Words Worth’.**

(1964).

(9 x 14.2 cm).

Pat Tavenner's mail art exploit a photomontage technique; she superimposes labels over photographs of herself, and reduces the results to either stamp or postcard size. Here Tavenner plays with the English idiom, “A picture is worth a thousand words” - the notion that a complex idea can be conveyed with just a single still image.

\$ 65

44. VERLAG KALENDER.

**Two publicity announcements.**

Düsseldorf. (1965).

(10.5 x 14.5 cm).

One card announces Kalender's move from Wuppertal to Düsseldorf, whilst the other announces the publication of the book “Happenings, U.S Pop Art Nouveau Réalisme etc.”

\$ 65



45. Wolf VOSTELL.

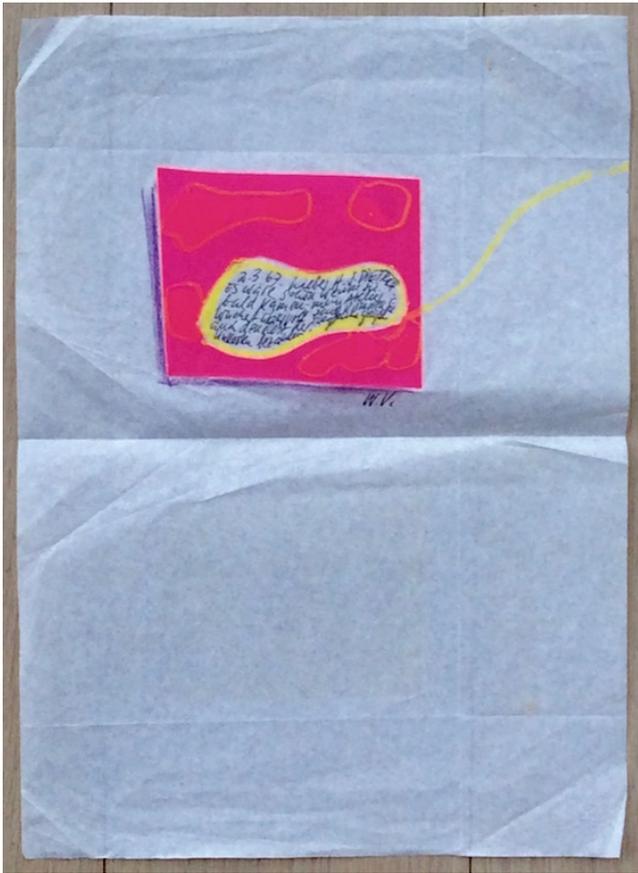
**Unique black-and-white photograph.** (1963).

*Sheet (25.3 x 20.5 cm).*

Portrait of Vostell, most likely taken at an early Nam June Paik Fluxus happening, showing the smiling artist with shaving foam covering his head. Photograph taken by Peter Moore, with his credit stamp on verso, dated May 9, 1963.

\$ 750





46. Wolf VOSTELL.

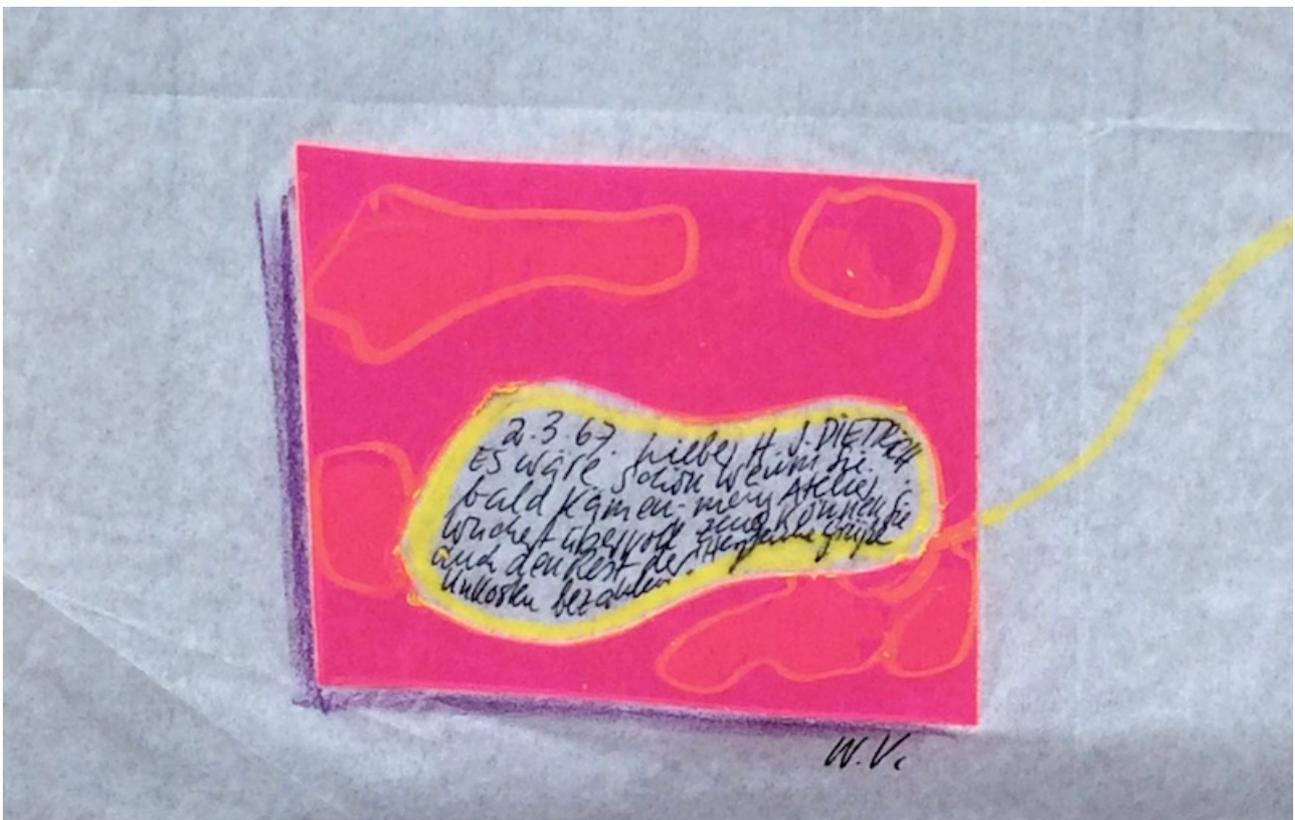
**Unique work, dated 2.3.67. (1967).**

*Plastic (7 x 9 cm); sheet (29.4 x 20.8 cm).*

Consists of an irregularly-cut rectangular section of transparent pink plastic, mounted onto a larger folded sheet of tracing paper. Vostell has drawn cloud-like shapes in yellow crayon on the plastic, as well as outlining using purple crayon.

Vostell has handwritten a note to Hansjoachim Dietrich in black pen directly on the tracing paper, within a cut-out cloud section in the centre of the plastic sheet, and has also signed the work beneath, with his initials.

\$ 1650





47. Rachel WHITEREAD. (M. Sasek).

**Mike and the Modelmakers. Edition Ex Libris No. 14.**

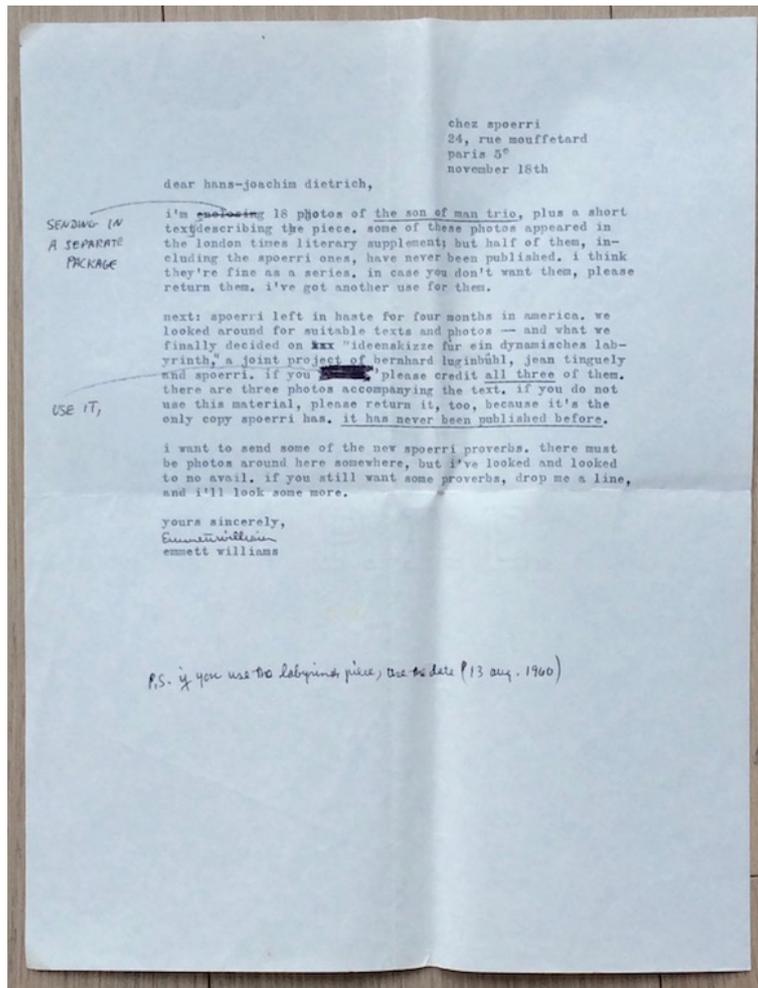
*Cologne. Salon Verlag. 2008.*

Box (30.4 x 22 cm). pp. (42).

Rachel Whiteread was invited, for this edition, to select a book of special importance to her, for which she then designs a new dust-jacket, and presents it under her own name as a 'Reprint'. In this case the artist has chosen 'Mike and the Modelmakers' by M. Sasek, originally published in 1970. The London studio of Whiteread lay opposite the company Lesney, who during the 1970's was the toy manufacturer of the Matchbox car. Whiteread's dust-jacket is a photographic illustration of the Lesney factory. The book is still in its original shrinkwrap. Issued loose with the book is Whiteread's ex-libris bookplate (flat-packed colour printed cardboard box for the matchbox cement-mixer), designed to be detached and pasted into the book.

This is one of 40 deluxe copies, with a solid lead cast of the cement-mixer, stamp-numbered and initialled on its base. This model is wrapped in a small protective woolen blanket which has a stitched label carrying the same numbering. The aforementioned flattened bookplate is also signed in pen by Whiteread and numbered from the edition of 40. Together presented in the publisher's orange solander drop-back box.

\$ 2500



48. Emmett WILLIAMS.

**Typed letter from Emmett Williams to Hansjoachim Dietrich. (1963).**

*Sheet (27 x 21 cm).*

Printed on one side of folded single sheet.

The letter is dated November 18th (1963), with Williams writing from the address in Paris that he shared with Daniel Spoerri. The letter describes texts and photographs which Williams aims to send to Dietrich - photographs of pieces by Spoerri, Luginbühl, Tinguely and Williams himself. The letter is signed in pen by Williams, and with his handwritten corrections.

\$ 325

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