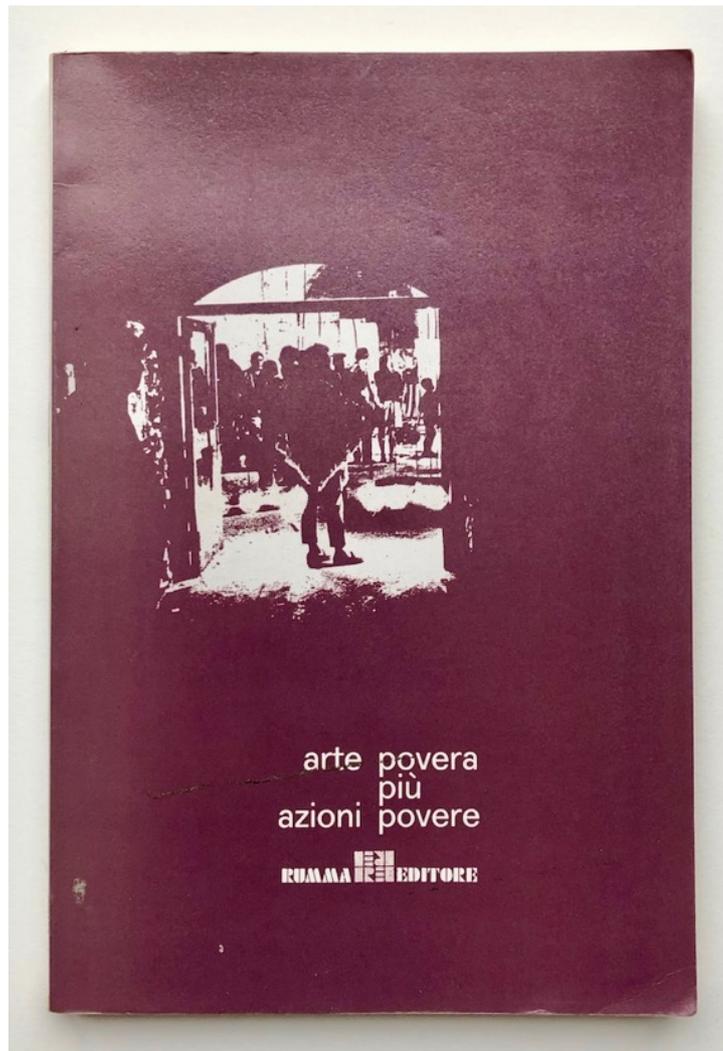




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Catalogue 17 – (February 2019)



1. ARTE POVERA. (Germano Celant).

Arte povera più azioni povere. documenti del centro studi Colautti Salerno 1.

Salerno. Rumma Editore. 1969.

(24 x 16 cm). pp. 103. With 38 black-and-white illustrations printed on pink paper. Original printed wrappers.

Rare catalogue celebrating one of the landmark art events of the 1960s. The exhibition 'arte povera più azioni povere' was organised in October 1968 by the Colautti Study Center of Salerno and it was promoted by Marcello Rumma, collector, editor and supporter of the arts. The initiative was curated by Germano Celant (who had already installed the first Arte Povera show titled Arte Povera-IM spazio, Galleria La Bertesca, Genoa, September- October 1967). The three-day exhibition constituted the first key internationalising moment for several of the key Arte povera artists. It provided the first opportunity to meet for those protagonists of Conceptual Art, Post-Minimalism, Land Art, before other renowned exhibitions such as When Attitudes Become Form, Op Losse Schroeven and documenta 5.

Artists such as Giovanni Anselmo, Alighiero Boetti, Luciano Fabro, Jannis Kounellis, Mario Merz, Marisa Merz, Giulio Paolini, Pino Pascali, Michelangelo Pistoletto, Emilio Prini, Gilberto Zorio, exhibited together with Ableo, Paolo Icaro, Pietro Lista, Gino Marotta, and Gianni

Piacentino. The exhibition also included European artists, such as Richard Long, Jan Dibbets and Ger van Elk.

Installed in the spaces of the ancient armory of Amalfi, the exhibition presented a series of processual works, actions, happenings and performances: Richard Long shook hands with passersby, Icaro restored the corner of a building, Anne Marie Boetti placed a polystyrene raft in the sea, Dibbets put a white line in the water, Pistoletto gave a whistle performance with Ableo, and Alighiero Boetti made the installation Shaman-Showman.

Published by Marcello Rumma in 1969, the catalogue-document of the three-day event presents many images of the show (printed on pink paper) alongside reports by the participants. Includes texts by Germano Celant, Giovanni Maria Accame, Giuseppe Bertolucci, Vittorio Boarini, Pietro Bonfiglioli, Achille Bonito Oliva, Piero Gilardi, Henry Martin, Filiberto Menna, Daniela Palazzoli, Concetto Pozzati, and Tommaso Trini. Indecipherable inscription on title page (dated 10/5/1969), possibly Marcello Rumma.

£ 950





2. Georg BASELITZ.

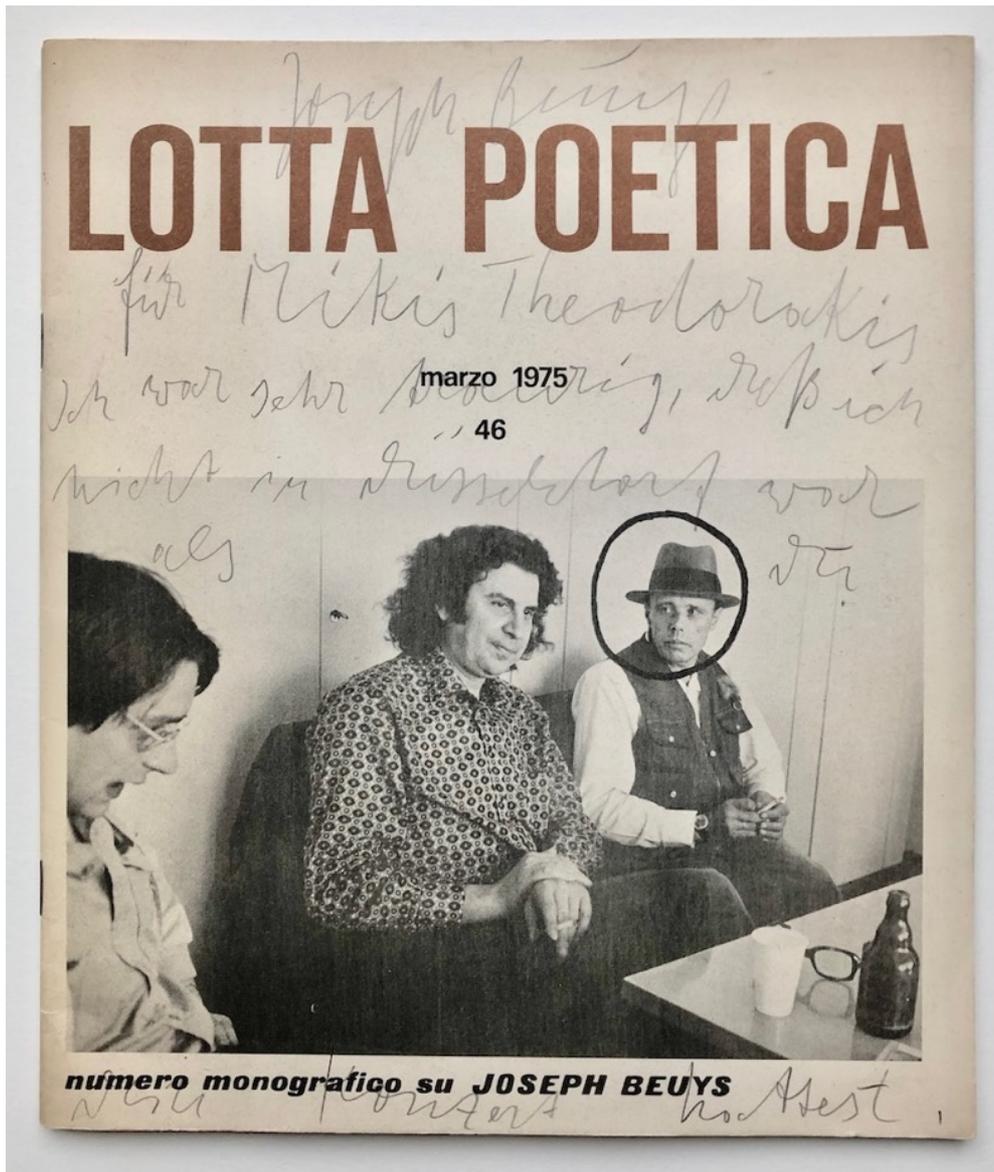
Baselitz. Oelbilder und Zeichnungen.

Munich. Galerie Friedrich & Dahlem. 1965.

(29.2 x 21 cm). pp. (16). With 26 black-and-white illustrations. Original plain black wrappers, stapled.

Catalogue for an early exhibition of Baselitz oil paintings and drawings, 25 June - 4 August 1965. It marked the first appearance of his 'Heroes' series of paintings. In 1965, Baselitz had been awarded a six-month residential scholarship at the Villa Romana in Florence. Here he became familiar with the masterpieces of sixteenth-century Mannerism, with their contorted bodies and small heads. This Italian experience made a profound impact on Baselitz, and the influence of classical monumental sculpture is also evident in the paintings illustrated in this catalogue.

£ 85



3. Joseph BEUYS.

Lotta Poetica no. 46, marzo 1975. Numero monografico su Joseph Beuys.

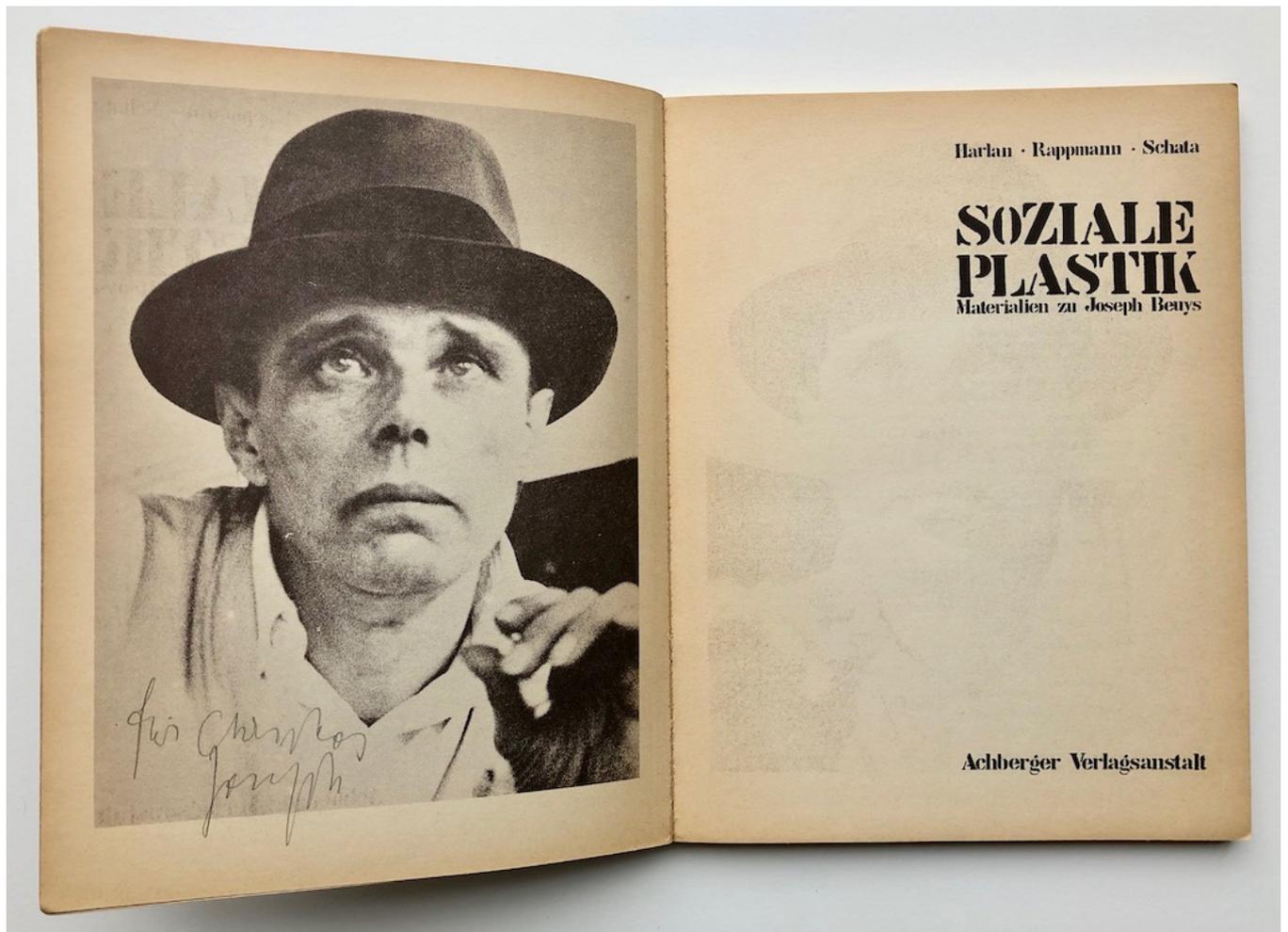
Brescia. Paul de Vree & Sarenco. 1975.

(24.7 x 20.5 cm). pp. (24). Black-and-white photographic illustrations throughout. Original printed wrappers, stapled.

This forty-sixth installment of Paul de Vree's art and literature periodical *Lotta Poetica* is a special monographic issue devoted to Joseph Beuys. Consists of Caroline Tisdall's photographic documentation of Beuys' 1974 piece "Three Pots Action in the Poor House". The photographic front cover illustrates the meeting between Beuys and his friend, the great Greek composer and political activist Mikis Theodorakis, which took place in Berlin in June 1973. This copy has a fine inscription in pencil from Beuys, written across the front cover, presenting this very copy to Theodorakis: "Joseph Beuys für Mikis Theodorakis. Ich war sehr traurig, daß ich nicht in Düsseldorf war als dir (unintelligible) konzert hochfest".

A remarkable copy with such a dedication.

£ 1200



4. Joseph BEUYS. (Volker Harlan, Rainer Rappmann & Peter Schata).

Soziale Plastik. Materialien zu Joseph Beuys.

Achberg. Achberger Verlagsanstalt. 1976.

(23.8 x 19.7 cm). pp. 128. With 72 black-and-white illustrations. Original printed wrappers.

Volume examining Beuys' concept of 'social sculpture', whereby art is no longer limited to the tangible artifact, but all human action, including the formation of art, should help structure and shape society. This copy signed by Beuys on the printed frontispiece, "für Christos, Joseph". From the collection of the Greek-born German curator Christos Joachimides. It was Joachimides who, together with Norman Rosenthal, curated the exhibition at the ICA London entitled *Art into Society, Society into Art: Seven German Artists* (1974), where Beuys created a series of daily performances over the course of a month, which ended up becoming the famous piece *Richtkräfte*, 1974-77. This copy with numerous under-linings in pencil and some annotations, presumably by Joachimides.

£ 245



5. Joseph BEUYS (Christos M. Joachimides).

Joseph Beuys. Richtkräfte.

Berlin. Nationalgalerie. Staatliche Museen Preussischer Kulturbesitz. 1977.

(29.5 x 21 cm). pp. 104. Original printed wrappers.

A well-illustrated publication celebrating the first major Beuys accession for the Berlin Nationalgalerie in 1977, the acquisition of the work 'Richtkräfte'. It consisted of 100 school blackboards, mostly drawn and written on as the result of a four-week-long action by Beuys at the ICA London (1974).

Whilst the catalogue includes texts by Beuys and Christos M. Joachimides it consists primarily of installation photographs from the installations of Richtkräfte at the ICA, the René Block Gallery, New York (April 1975), La Biennale Venice (1976), and finally Berlin (March 1977).

This copy also with the original postcard for the Berlin show, signed in pen by Beuys, together with Jürgen Müller-Schneck's photograph of Beuys installing Richtkräfte in Berlin, a photograph subsequently reproduced as the covers of the catalogue.

£ 125



6. Joseph BEUYS & Johannes STÜTTGEN.

7000 Eichen. Ein Arbeitspapier der Free International University (FIU) zusammengestellt von Johannes Stüttgen. Beschreibung eines Kunstwerks.

Düsseldorf. Eigenverlag. 1982.

(30 x 21 cm). pp. 14. Original wrappers, stapled.

Contains a working paper as well as a conversation between Beuys, Bernhard Blume and a visitor. On the front cover is an FIU stamp in red, and Beuys has also signed the cover in pen.

£ 120



7. Rolf Dieter BRINKMANN & Martin Dürschlag.

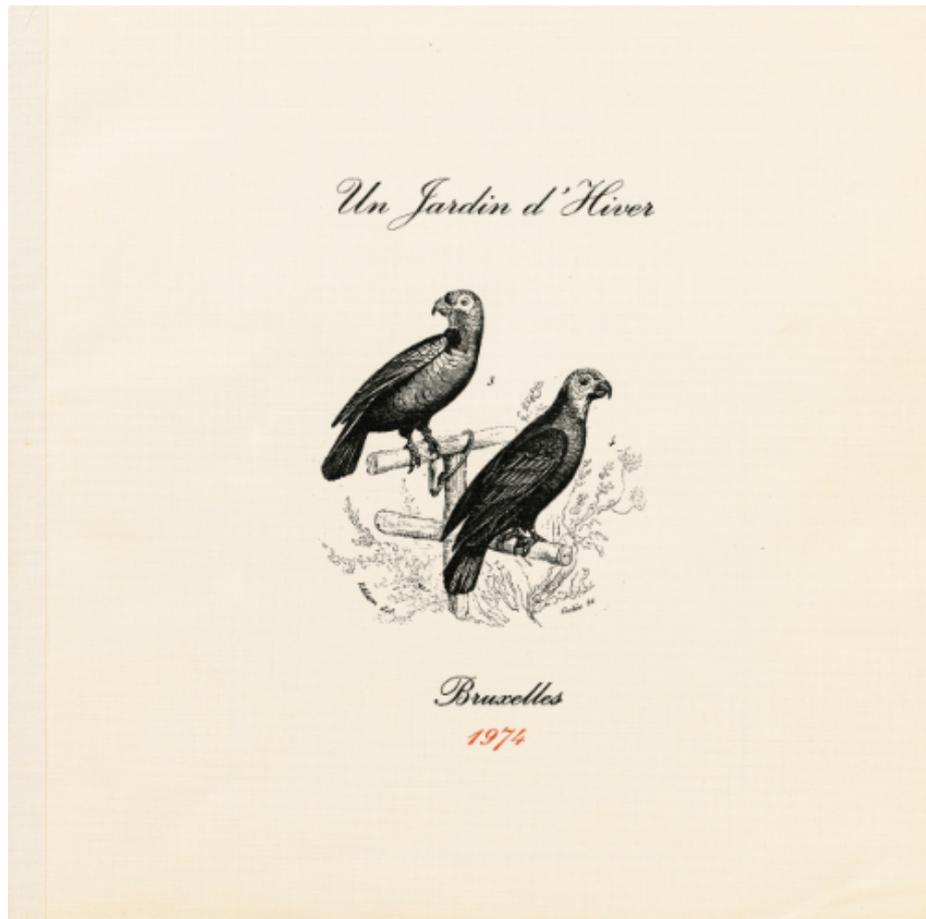
&-Gedichte.

Berlin. Oberbaumpresse. 1966.

(30 x 21 cm). pp. 2, (16), 2. With 6 text illustrations. Original card wrappers, with gummed spine. Lacks the original red dust-jacket.

Artist's book, the first to be printed by the Oberbaumpresse. Two young advertising colleagues, Hartmut Sander, 26, and Martin Dürschlag, 24, founded the printing press in a former shoemaking factory on the Oberbaum Bridge across the Spree River in Berlin in 1966. Unlike its subsequent highly political publications, the Oberbaumpresse's first books were comparatively unpolitical - with pop and provo-poems. Using an age-old machine, they printed this collection of poems by Rolf Dieter Brinkmann. The American-style poems are accompanied throughout by Dürschlag's seemingly Pop-art inspired illustrations, printed in black or sepia. Published in an edition of 280 copies, with the first 30 examples signed by the author. This copy is signed instead by Dürschlag and not Brinkmann.

£ 250



8. Marcel BROODTHAERS.

Un Jardin d'Hiver.

Brussels & London. Société des Expositions & Petersburg Press. 1974.

(20 x 20 cm). Text printed in offset, with four colour lithographs. Original printed wrappers with cloth-tape spine, issued in original white card folder.

Artist's book, published in an edition limited to 120 copies, each numbered and signed by Broodthaers with his initials on the final page. Broodthaers also initialled the first page in the same red ink.

"The author and I are of the opinion that it could serve as a commentary on the setting entitled 'Un Jardin d'Hiver' which was mounted at the Palais des Beaux-Arts in Brussels in January 1974. Yves Gevaert" (from colophon page).

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 botanic encyclopaedias of the 19th century. They were shown either in picture frames hung on the wall or horizontally displayed in wooden showcases, as in science museums. The four colour lithographs in this artist book are similarly taken from earlier colour-plate bird books.

[*Ref. Jamar - Marcel Broodthaers. Complete Graphic Work and Books, no. 41; M. Werner - Marcel Broodthaers, Catalogue of the books 1957-1975, no. 18; Künstler Bücher I - Krefelder Kunstmuseum, p.39, no.16; Kellein - Frohliche Wissenschaft. Das Archiv Sohm, no. 309, p. 172*].

£ 6500

MARCEL BROODTHAERS

Museum of Modern Art Oxford



Modèle didactique vendu dans la plupart des magasins d'Art. 40 x 31 cm. L'art est souvent l'histoire de Monsieur de La Palice.



Tableau de Franz Krüger (1797–1857). Cet artiste figurant dans la collection de la National Galerie, se saisit ici comme modèle d'un tableau célèbre. Le choix du style paraît évident.

9. Marcel BROODTHAERS.

Defense De Photographier. No Photographs Allowed.

Oxford. Museum of Modern Art. 1975.

(15 x 21 cm). pp. (24). Black-and-white illustrations throughout, centre spread in colour.

Original wrappers, stapled.

In 1975, the Museum of Modern Art Oxford hosted Broodthaers' first ever UK exhibition, titled *Le Privilège De L'Art*, which took place from 26 April - 1 June. Broodthaers passed away on his 52nd birthday, only six months after his exhibition at Oxford. For the catalogue, Broodthaers replicates the one published for "Invitation pour une exposition bourgeoise" (Berlin, Nationalgalerie, 25 February - 6 April 1975). The only change to this Oxford catalogue, apart from some formal differences, is the elimination of the introductory text and the replacement of Broodthaers' text 'Das Wort Film?' with another different text: "To be a straight thinker or not to be - To be blind."

£ 400



10. Stanley BROUWN.

La Paz.

Schiedam. Stedelijk Museum. 1970.

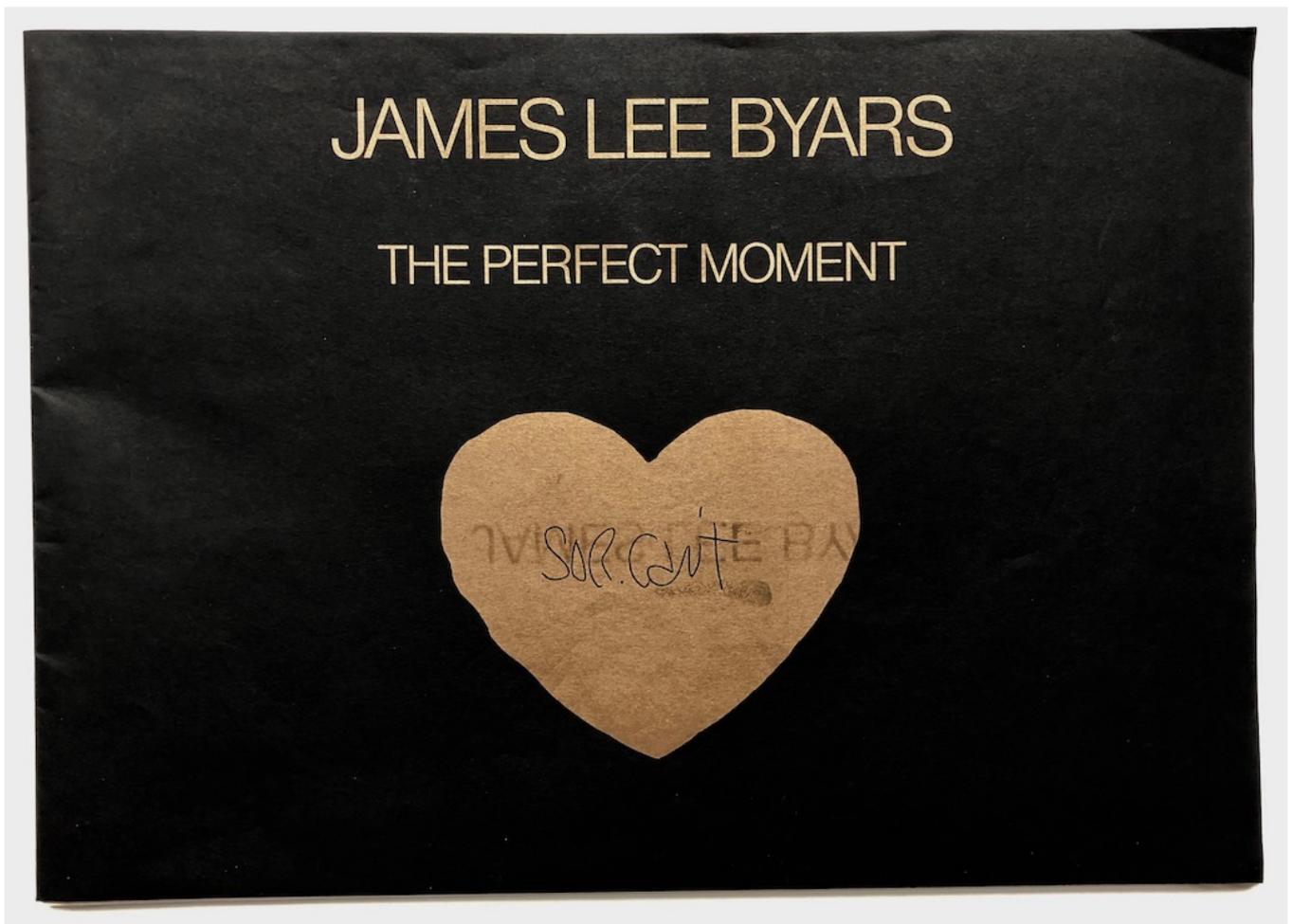
(19.4 x 19.6 cm). pp. (48). Leaves printed recto only. Original black wrappers, stapled, with titles printed in white on front cover.

Rare artist's book, published on the occasion of the exhibition of Stanley Brouwn's conceptual work at the Stedelijk Museum, Schiedam (February 14 - March 16, 1970).

Features a suite of single sentence commands written by Brouwn inviting readers to move a few meters in the direction of, for example, Madrid, Tokyo, Warsaw, Rangoon or La Paz.

[Ref. Lucy Lippard - *Six Years: The Dematerialization of the Art Object from 1966 to 1972*, p. 155; Germano Celant - *Book as Artwork 1960/1972*, p.76].

£ 600



11. James Lee BYARS.

The Perfect Moment.

Bern. Edition Galerie Rigassi. 1993.

(83 x 58 cm), unfolded. Folded poster, printed in gold on black paper on recto only. With the original invite to the opening night printed on a separate insert.

Exhibition catalogue in the form of a folded poster, Galerie Rigassi, August-September 1993.

The exhibition at Galerie Rigassi presented handwritten documents, letters and ephemera by James Lee Byars, ranging from tiny scraps of paper and scribbles to delicate letters, some many feet long, on tissue paper and Japanese washi. The exhibits shed light upon Byars's virtuoso thinking by tracing his dialogue with the Bern-based artist-philosopher Gerhard Johann Lischka. Starting in the early 1970s, Byars became a fixture of the Bern art scene, and Lischka was a member of his circle of addressees in the city. The catalogue includes transcriptions of each of the Byars letters sent to Lischka.

(WorldCat lists only three institutional copies, including the Kunsthalle Basel and the Swiss National Library).

£ 250



12. Damien HIRST.

Damien Hirst. No Sense of Absolute Corruption.

New York. Gagosian Gallery. 1996.

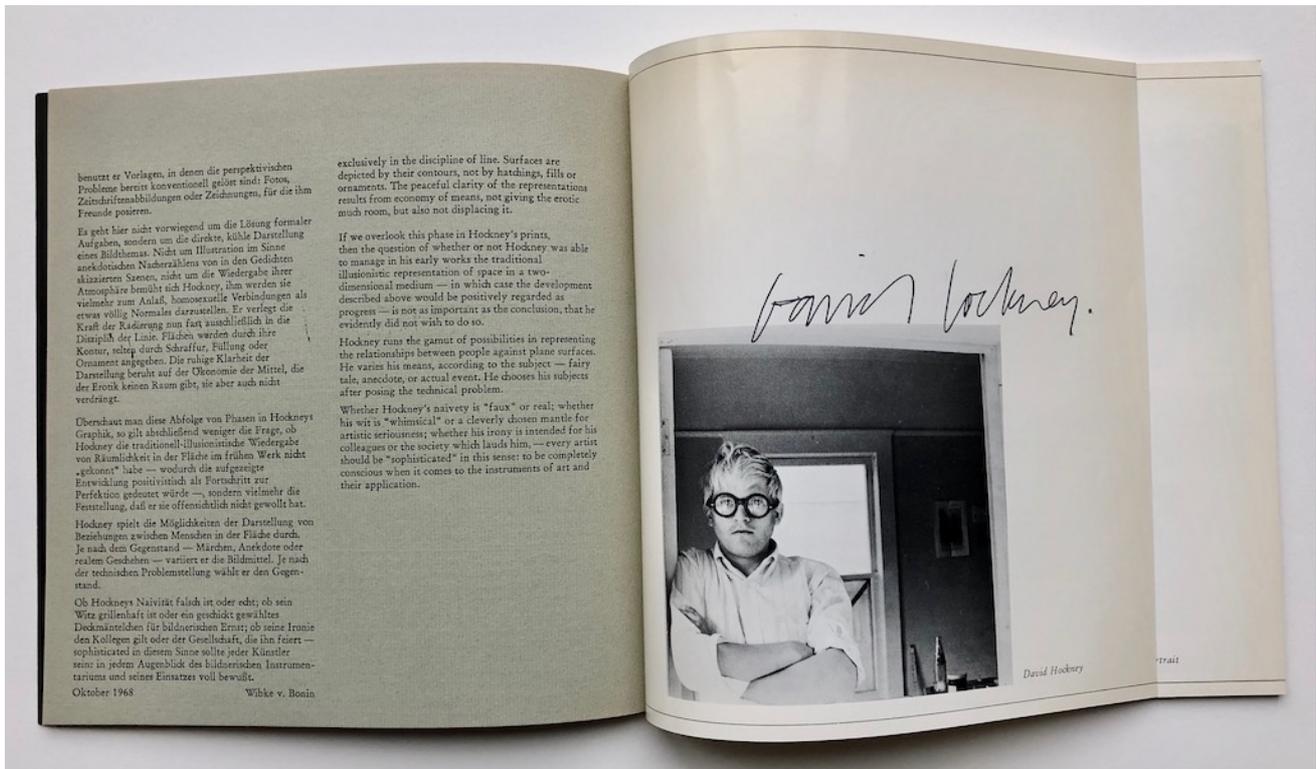
(20.2 x 20.2 cm). pp. 126. With 55 colour illustrations. Original stiff wrappers, with printed jacket. Catalogue published by the Gagosian Gallery, New York on the occasion of the artist's solo exhibition, 'No Sense of Absolute Corruption', April - June 1996. This was Hirst's largest solo show to date.

The catalogue includes an interview with Hirst by art critic Stuart Morgan. The eleven major works presented included unique sculptures and a number of works taken from Hirst's three most recognisable series: the spot paintings, the spin paintings, and 'Natural History'.

This is the deluxe edition of the catalogue with a separate ceramic plate (21 cm diameter) made by Swid Powell for the Gagosian Gallery, with the upper side screenprinted with Hirst's design of an ashtray full of cigarette butts. The plate was produced in an edition of 1500 copies, numbered and titled on the verso, and with Hirst's printed signature.

£ 1200





13. David HOCKNEY.

David Hockney. Oeuvrekatalog - Graphik.

Berlin. Galerie Mikro. 1968.

(22 x 21 cm). pp. 18 (text) + 34 pages of black-and-white plates. Original glossy wrappers, with splatters of coffee affecting front.

Exhibition catalogue which provides an early catalogue raisonné of Hockney's prints. With an introductory text by Wibke von Bonin.

This copy signed twice by Hockney, once on the title page and again on the first black-and-white plate.

£ 150



14. Robert INDIANA.

Robert Indiana cijferschilderijen (Number paintings).

Eindhoven. Stedelijk van Abbemuseum. 1966.

(15.5 x 93 cm), unfolded. 6-part folding leporello, printed both sides.

Robert Indiana's first European solo exhibition took place in March 1966 at Galerie Schmela in Düsseldorf, and featured his Numbers (1965), a series of paintings on a theme that the artist explored in various formats throughout his career. The show was given greater scope in the Stedelijk van Abbemuseum in Eindhoven, April - June 1966, Indiana's first solo museum show in Europe (the exhibition was to move to the Museum Haus Lange Krefeld later in the same year).

This leporello was produced for the show in Eindhoven, and was designed by the legendary graphic designer Jan van Toorn, who also designed the exhibition's poster. With a text by Jan van der Marck. (WorldCat lists no North American holdings).

£ 250



ROBERT INDIANA

Robert Indiana is op 12 maart 1928 geboren in Indianapolis, Indiana. Hij studeerde aan de Indiana University en de New York University. Hij is een van de belangrijkste Amerikaanse kunstenaars van de jaren zestig. Zijn werk is gekenmerkt door zijn gebruik van cijfers en letters. Hij heeft een aantal bekende werken gemaakt, waaronder 'The Day After Tomorrow' en 'The American Dream'.

Robert Indiana's work is characterized by its use of numbers and letters. He has created a series of paintings known as 'Number paintings', which feature large, bold numbers and letters. His work is often seen as a commentary on American culture and society. He has also created a number of other works, including 'The Day After Tomorrow' and 'The American Dream'.

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15. Jeff KOONS.

Jeff Koons. A Millennium Celebration. Works from the Dakis Joannou Collection 1979-1999.

Athens. Deste Foundation. 1999.

(39.3 x 29.3 cm). pp. 47. Colour illustrations throughout. Loose as issued in original printed wrappers. Small tear to upper hinge, otherwise good.

Catalogue published on the occasion of Koons' show at the Deste Foundation's Centre for Contemporary Art, December 1999 - May 2000. Text by Jeffrey Deitch.

This copy with a fine inscription on the title page by Koons to the Greek-born German curator Christos Joachimides. Koons writes in his trademark silver felt-tip, "Christos, thank you for all your support over the years ! With love, Jeff 5/10/00".

On the inside front cover, facing the title page, Koons has also added a trademark large silver felt-tip flower drawing, sketched over a printed illustration of a vase of flowers.

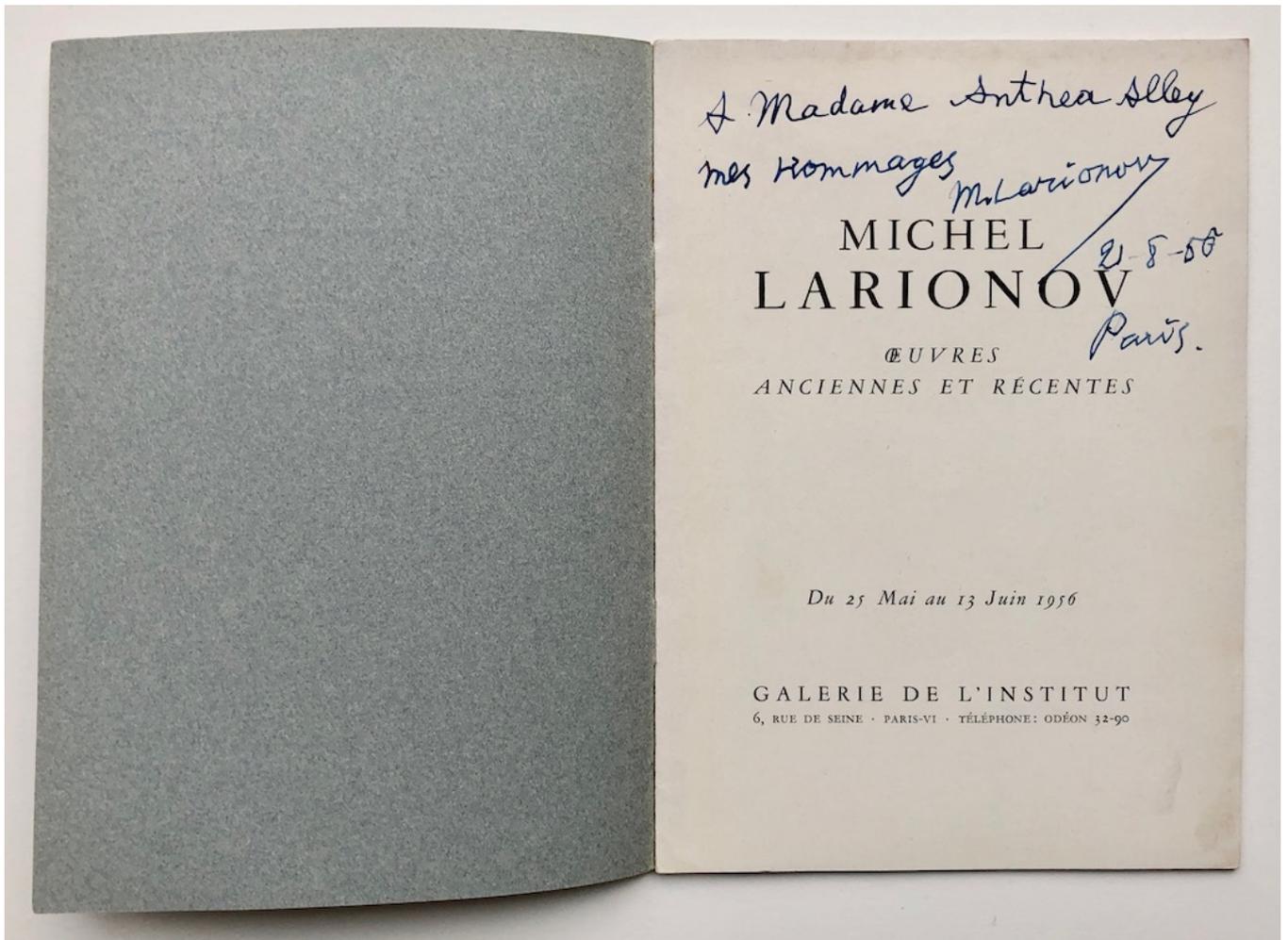
£ 1200



1991 Large Vase of Flowers

Polychromed wood

121,1 × 109,2 × 109,2 cm



16. Michel LARIONOV.

Michel Larionov. Oeuvres anciennes et récentes.

Paris. Galerie de l'Institut. 1956.

(22 x 15.5 cm). pp. 8, + 8 pages of black and white illustrations. Loose leaf inserted with a list of exhibited works. Original wrappers, stapled.

Catalogue published to accompany the exhibition of Larionov's works, May-June 1956. This copy inscribed by Larionov in blue ink on title page: "A Madame Anthea Alley, mes hommages, M. Larionov 21-8-56, Paris". Anthea Alley was the wife of Ronald Alley, the renowned British art historian and keeper of the modern art collection at the Tate Gallery London.

£ 550



17. Sol LEWITT.

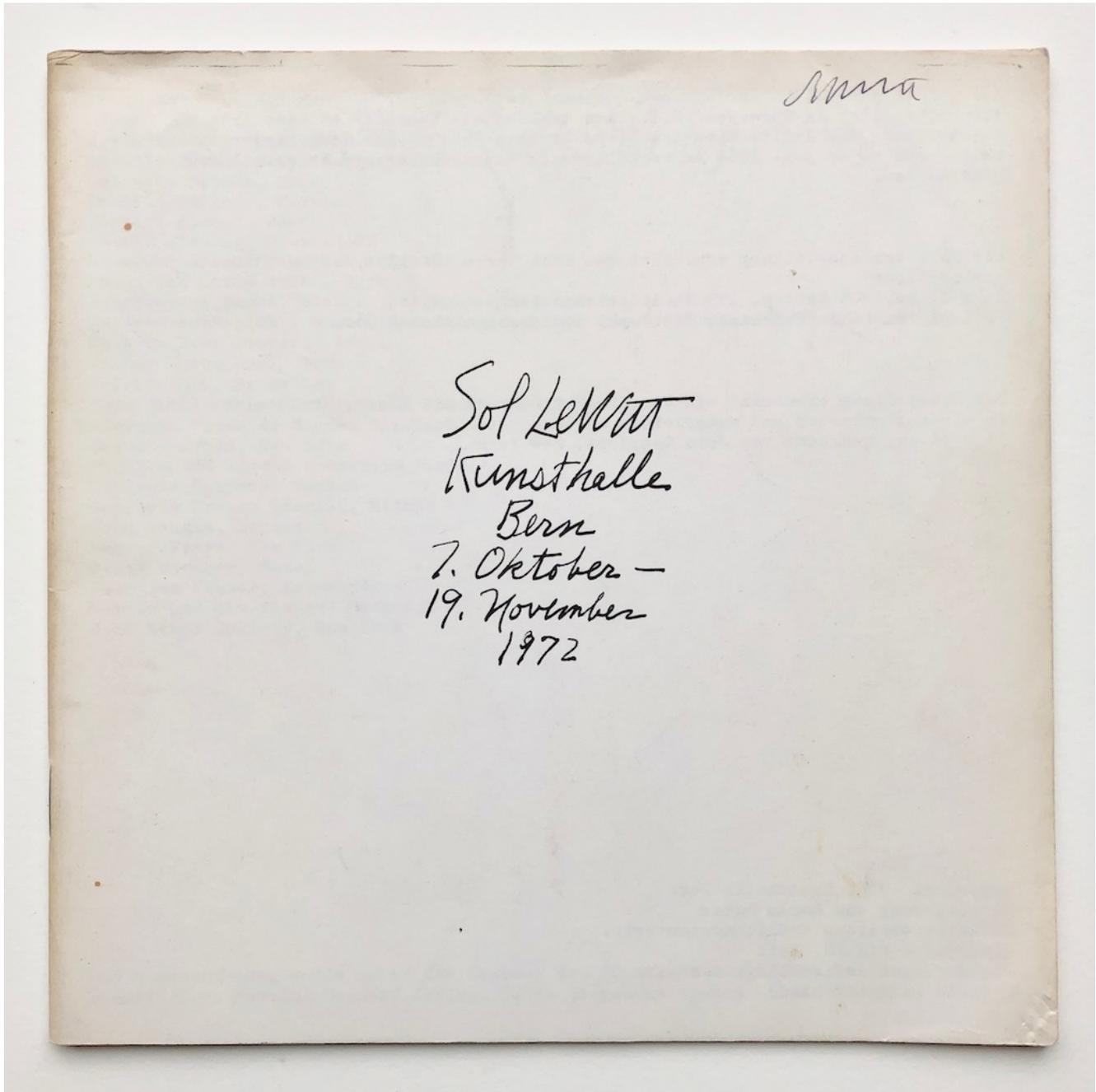
Sol LeWitt. Haags Gemeentemuseum 25 Juli - 30 Aug'70.

The Hague. Haags Gemeentemuseum. 1970.

(26 x 26 cm). pp. 64. With black-and-white illustrations throughout. Original wrappers, with minor creasing and rubbing, otherwise good.

Exhibition catalogue, with layout by Adelbert Foppe and Sol LeWitt. The exhibition at the Gemeentemuseum in The Hague represented LeWitt's first retrospective exhibition. The catalogue includes writing on LeWitt's work by Carl Andre, Terry Atkinson, Mel Bochner, John N. Chandler, Enoo Develing, Dan Flavin, Dan Graham, Coosje Kapteyn-van Bruggen, Eva Hesse, Michael Kirby, Rosalind Krauss, Ira Licht, Lucy R. Lippard, Dick van der Net, Barbara M. Reise, Hans Strelow, and Lawrence Weiner. **This copy SIGNED by LeWitt** in pen on the inside front cover.

£ 275



18. Sol LEWITT.

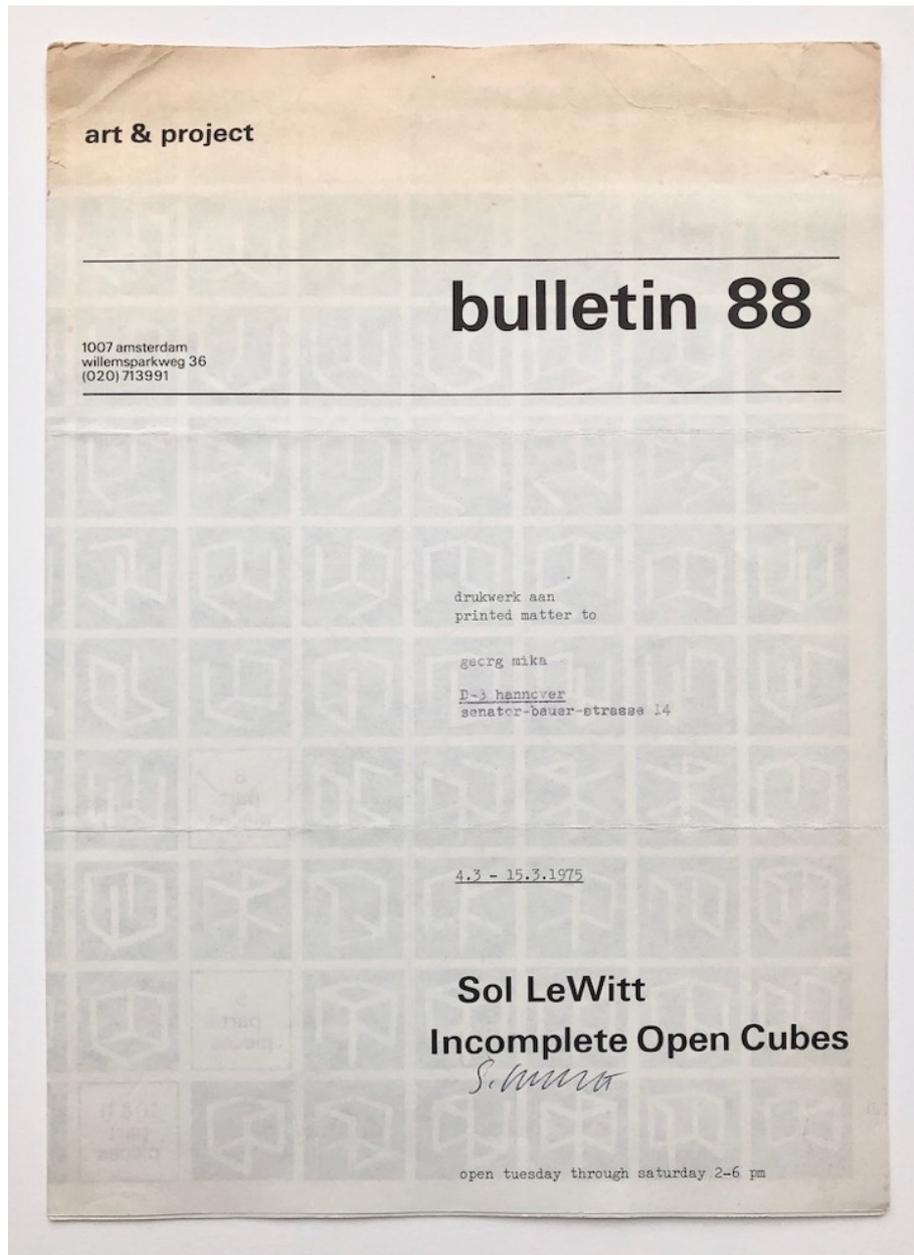
Sol LeWitt.

Bern. Kunsthalle Bern. 1972.

(20.7 x 20.7 cm). pp. 36. Black-and-white illustrations throughout. Original white wrappers, stapled. Slight browning to spine, otherwise good.

Exhibition catalogue published in conjunction with the show held in Bern from October 7 - November 19, 1972. Includes installation plans, reproductions of LeWitt's plans for the exhibition's wall drawings and schematic views. Translations of texts by LeWitt, all texts in German. **This copy signed in pen by LeWitt** on the front cover.

£ 350



19. Sol LEWITT.

Sol LeWitt. Incomplete Open Cubes. Art & Project Bulletin 88.

Amsterdam. Art & Project. 1975.

(29.5 x 21cm). pp. 4. Original folded sheet, browned and creased along upper margin, with small tear to outer edge.

The 88th Art & Project Bulletin, devoted to LeWitt's Incomplete Open Cube construct. The bulletin consists of a single double-page spread of multiple images (photographs by Akira Hagihara) of the sculpture by LeWitt, with a drawing by artist reproduced on the rear page. Complete with the single sheet insert. **This copy signed in pen by LeWitt** on the front.

[*Ref. Maffei - Sol LeWitt Artist's Books, pp. 36-37.*]

£ 195



20. Sol LEWITT.

PhotoGrids.

New York Paul David Press / Rizzoli. 1978.

(26 x 26.4 cm). pp. (52). With 414 small colour photographic illustrations on 46 plates. Original stiff white wrappers, with title printed in black on front cover. Small areas of staining to covers, and with original price sticker on rear.

Artist's book with photographs of panelled doors, window panes, gates and fences, cement and mosaic floors, metal bridgework, etc. Three years later LeWitt published *Autobiography*, which utilised the same grid format. **This copy SIGNED in pen by LeWitt** on the title page.

[Ref. *Künstler Bücher I. Krefelder Kunstmuseen*, p. 93, no. 29; *Maffei - Sol LeWitt Artist's Books*, pp. 76-83].

£ 225

21. Mario MERZ.

Mario Merz.

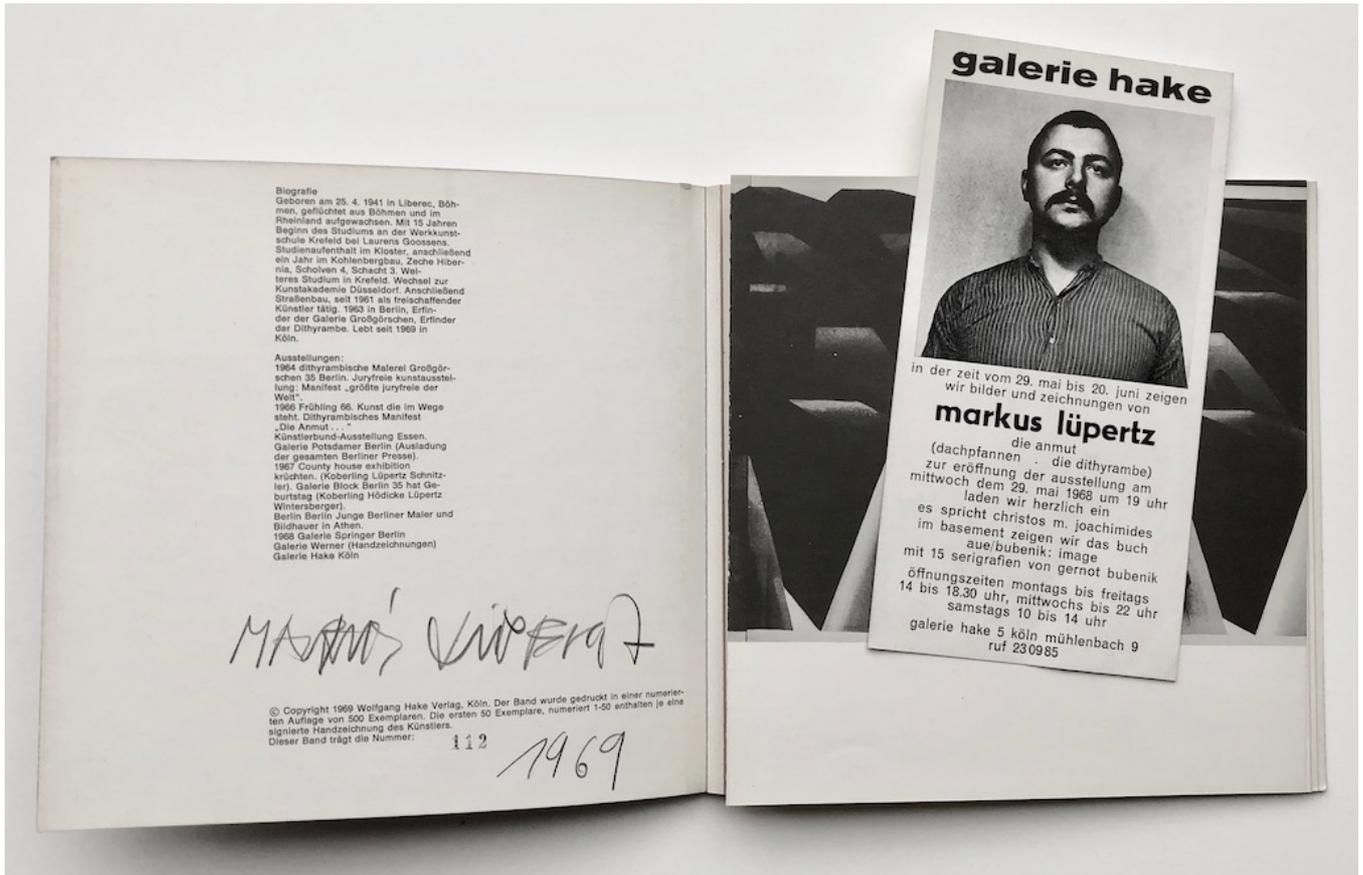
Paris. Galerie Sonnabend. 1969.

(12 x 10.2 cm). pp. (28). With 10 black-and-white illustrations. Original wrappers.

Exhibition catalogue for an exhibition of works by Mario Merz at Galerie Sonnabend in Paris, with a short introductory text in French listing questions posed to the artist on the exhibited works and their answers. Biography and bibliography.

£ 45





22. Markus LÜPERTZ.

Westwall.

Cologne. Wolfgang Hake Verlag. 1969.

(19.8 x 20 cm). pp. (18) + two leporellos. Illustrated throughout with black-and-white illustrations, including on two fold-out leporellos. Original printed glossy wrappers.

In 1963 Lüpertz began painting his signature series of dithyramb paintings, a Nietzschean term that describes a passionate artistic tribute to Dionysus. The centrepiece was Lüpertz's five-canvas, 40-foot-long painting 'Westwall (Siegfried Line)' from 1968. The painting was exhibited in Cologne by Wolfgang Hake in 1968 (May-June), and Hake then went on to publish this book in homage to the exhibition.

Published in an edition of 500 stamp-numbered copies, this copy is additionally signed and dated (1969) by Lüpertz in pencil on the colophon page. Also includes the original invitation to the 1968 exhibition at Galerie Hake.

£ 175



23. Bruno MUNARI.

Good Design.

Milan. All' Insegna del Pesce d' Oro (Vanni Scheiwiller). 1963.

(12 x 12 cm). pp. 31, (6). With black-and-white illustrations. Original printed wrappers, rubbed along edges.

Published as the 7th in the series 'quadrato formato minor', this copy with the stamp of the American distributor Wittenborn on title page.

The first edition of Good Design in which Munari analyses three natural objects - the orange, the pink rose and green peas - as if they were objects of design. The orange is "an almost perfect object where shape, function and use display total consistency. Even the colour is right: blue would be a mistake." Text in Italian and English.

£ 100

24. Hermann NITSCH.

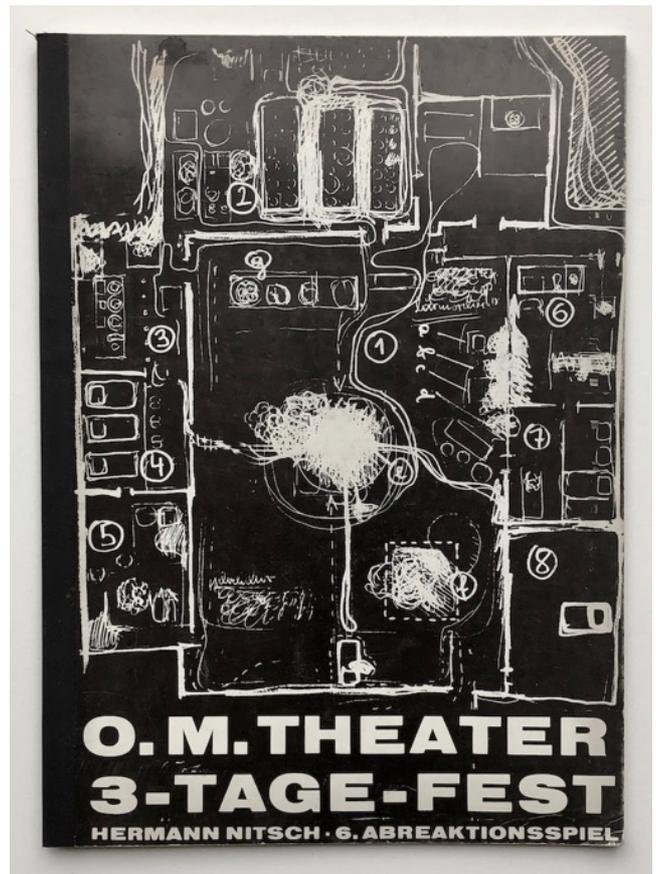
O.M. Theater. 3-Tage-Fest. 6. Abreaktionsspiel.

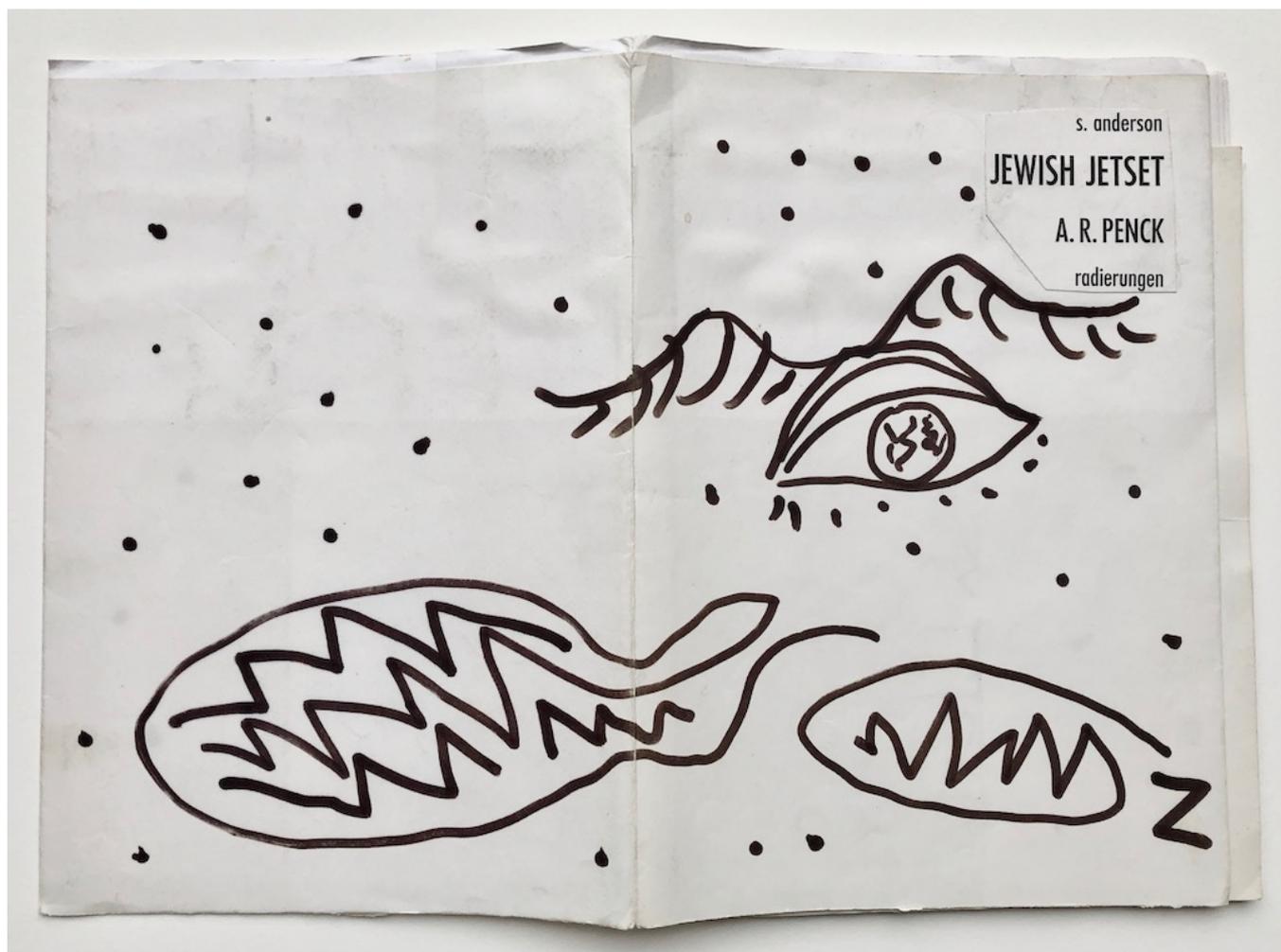
Munich. Avant Art Galerie Casa. 1969.

(29 x 21 cm). With 16 numbered sheets of text, and 10 unnumbered sheets of illustrations, all printed recto only. Original printed wrappers, with black cloth tape spine.

Brochure with numerous photographic illustrations and reproductions of notes and drawings illustrating the program and project of Nitsch's three-day performance "Orgien Mysterien Theater 3-tage Fest" which was to take place between the end of June and mid-July 1969. The brochure also indicates the subscription fee, to be sent to the Galerie Casa of Munich. In reality, this project was only realised many years later, with the Nitsch's 80th Action held from 27 to 30 July 1984 in the artist's castle of Prinzenhof.

£ 35





25. A.R. PENCK. (Sascha Anderson).

Jewish Jetset - ORIGINAL MAQUETTE.

Berlin. Maximilianverlag / Galerie Springer. 1989.

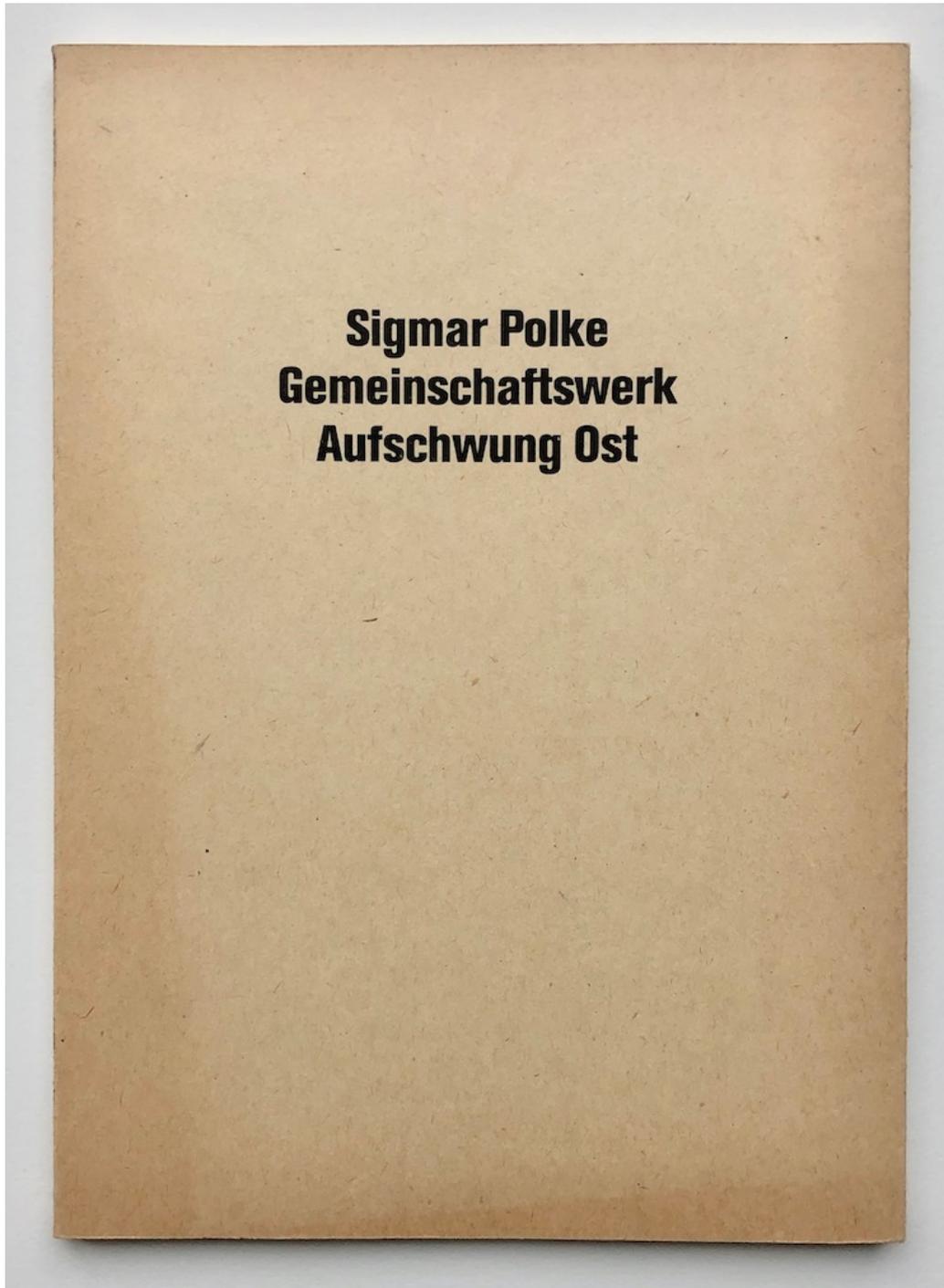
(24 x 17 cm). pp. 16.

A.R Penck's original maquette for the first edition of *Jewish Jetset*.

The maquette consists of Penck's eight etched illustrations, and segments of Sascha Anderson's printed texts, irregularly cut and pasted onto folded pages. The pages are individually numbered by hand. The covers consist of an ORIGINAL DRAWING by Penck executed in black felt-tip pen, flowing over both front and rear covers (this drawing is replicated on the covers of the published edition). Printed title segment cut and pasted onto front cover. Inserted loose is a handwritten letter dated 26 March 1989, from a friend of Penck's, fellow East German painter Helge Leiber. In the letter, to the printer Martin Dürschlag, Leiber asks if it is possible to add another 50 copies (the published edition the 1989 edition of *Jewish Jetset* was 200 copies), and also questions if the project is going to be ready on time for the book binders.

Alexander 'Sascha' Anderson (born August 24, 1953 in Weimar) was considered during the 1980s to be an important protagonist of the alternative writer and artist scene in Prenzlauer Berg in East Berlin. In the early 1990s, he was actually unmasked as a former unofficial employee of the Ministry of State Security of the GDR.

£ 2000



26. Sigmar POLKE.

Gemeinschaftswerk Aufschwung Ost.

Berlin. Bruno Brunnet Fine Arts. 1993.

(21.3 x 15 cm). pp. (52). With 33 black-and-white illustrations. Original wrappers.

Published in an edition of 600 stamp-numbered copies on the occasion of the exhibition at the Bruno Brunnet Fine Arts Gallery. It was in Berlin where Polke first exhibited in the 1960s with René Block, and after more than two decades, this exhibition revisits the artist's early work again. With texts by Johannes Gachnang and Martin Hentschel.

£ 65



27. Gerhard RICHTER.

128 Fotos von einem Bild / 128 Details from a Picture. Halifax 1978 IV.

Cologne. Verlag der Buchhandlung Walther König. 1998.

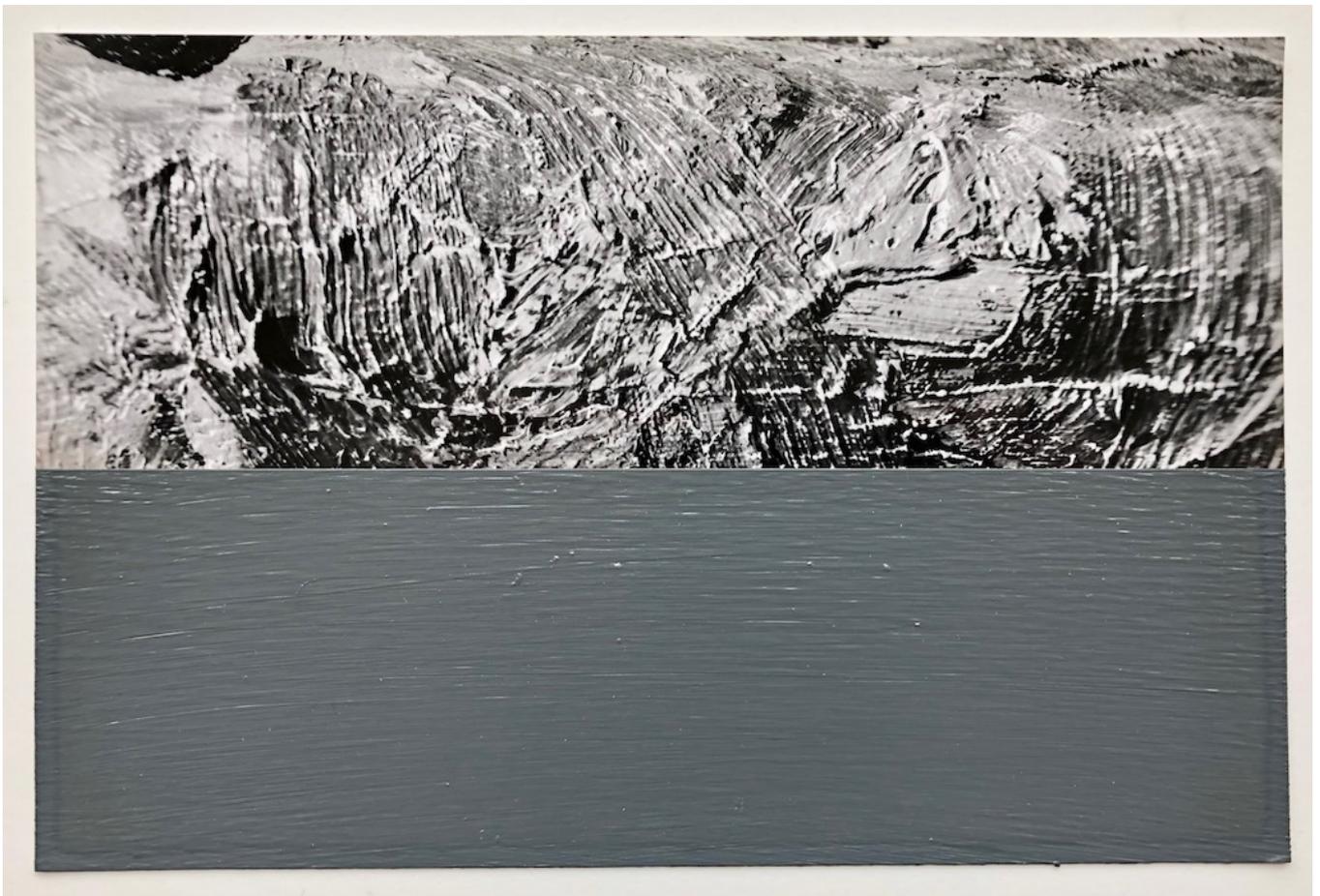
(16 x 23.5 cm). Artist's book with 264 pages and 128 black-and-white illustrations. Original glossy cardboard covers printed in black and yellow. Housed in light grey cardboard box. In the summer of 1978, Richter took photographs of the surface of an oil painting he had made, entitled Halifax. (The painting had previously been exhibited at Richter's exhibition "Pictures" at the Anna Leonowen's Gallery of the Nova Scotia College of Art and Design). The photographs were taken from various sides, angles, distances, and under different light conditions. The resulting 128 photographs were organised into sequential order by Richter and presented in a book, first published in 1980, under the editorship of Benjamin Buchloh. This new edition published in 1998, again designed by Richter, returns to the Halifax painting, and illustrates each of the 128 photographs in sequence, but now in oblong format, mirroring the dimensions of the photographs themselves. The result is a close examination of a painting's surface, transforming from an abstract unimaginable whole, to a series of smaller textured landscapes.

This is the deluxe edition of the book, limited to 128 copies + 12 hors commerce, each signed and numbered by Richter in pencil in the back of the book. Each of these deluxe copies comes with one of the original photographs of the Halifax painting, now painted with a band of grey oil paint, and signed, dated and numbered on the verso in black felt-tip pen by Richter. This copy is no.9 of the 12 hors commerce copies. The photograph is ninth in the whole sequence of 128 photographs, and is thus reproduced as the ninth page in the book.

A fine copy, issued in the original grey cardboard box.

[Ref. *Hubertus Butin, Stefan Gronert & Thomas Olbricht - Gerhard Richter Editions 1965-2013, no. 101, p. 272*].

£ 12000





28. SONSBEEK '72. (Paul Bongers & Rick Vermeulen eds.).

Sonsbeek '72.

The Hague. Uitgave Sonsbeek '72. 1972.

Three volumes. (13.5 x 17 cm). Original printed wrappers. Ink staining to lower forecorner of final volume affecting the first ten leaves.

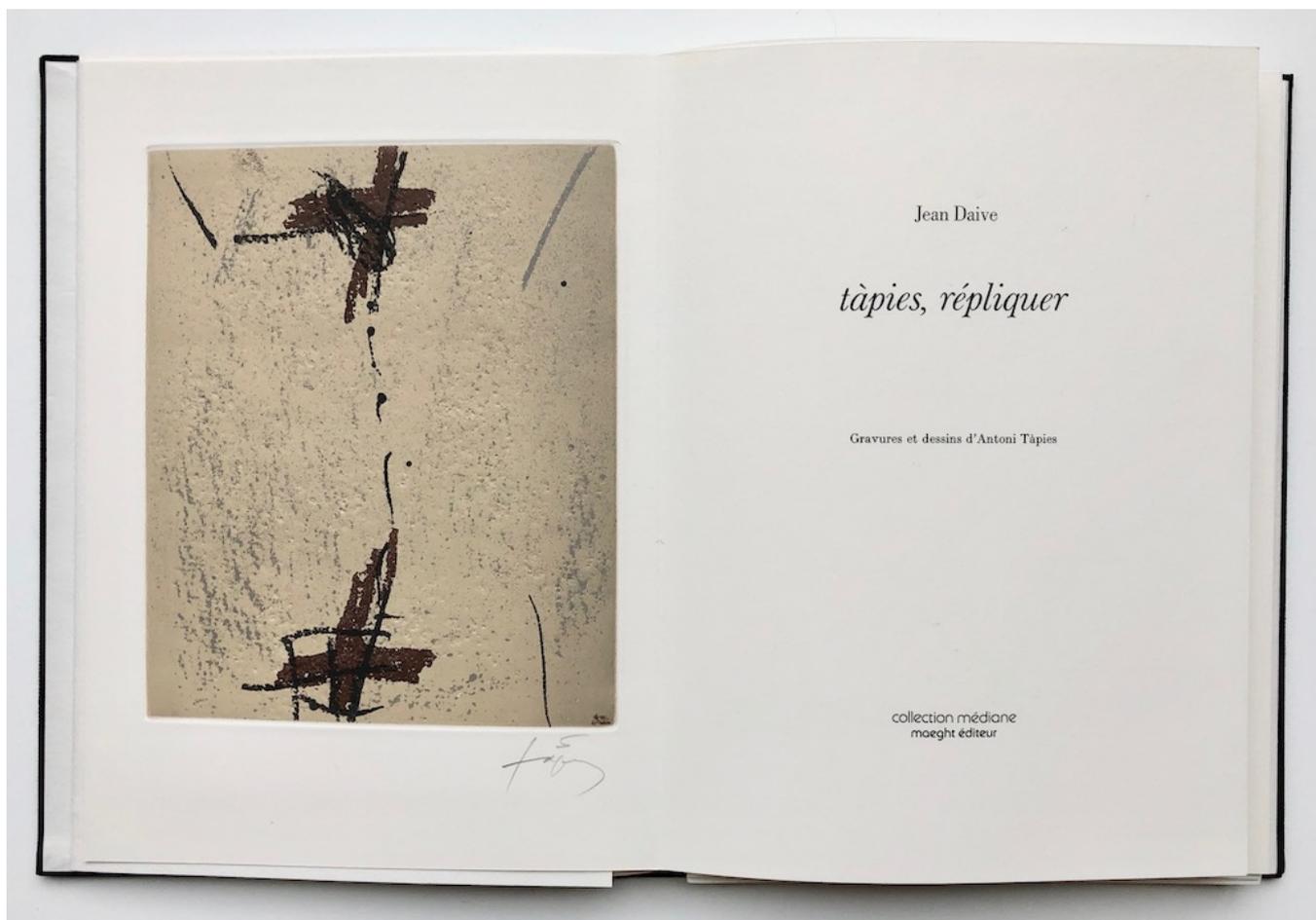
The three-volume work Sonsbeek '72 by Paul Bongers and Rick Vermeulen is based on data collected from a project they had executed between November 1971 and June 1972.

The temporariness of the 1971 art manifestation *Sonsbeek buiten de perken* induced Bongers and Vermeulen to examine what would remain of the exhibited projects after the event's closure. The compilation of the approximately 360 cards influenced the shape of the publication, the recto of each card containing the data, the verso of each a photograph. Cards then bound in 3 volumes. Text in Dutch and English.

Contributions on Vito Acconci, Bas Jan Ader, Carl Andre, Richard Artschwager, Joseph Beuys, Marinus Boezem, Stanley Brouwn, Daniel Buren, Walter de Maria, Jan Dibbets, Ad Dekkers, Ger van Elk, Hans Eykelboom, Barry Flanagan, Hollis Frampton, Dan Graham, Douglas Huebler, Donald Judd, On Kawara, Sol LeWitt, Richard Long, Dennis Oppenheim, Nam June Paik, Panamarenko, Edward Ruscha, Wim T. Schippers, Lawrence Weiner, Tenjo Sajiki, Michael Snow, Kenneth Snelson, Eric Siegel, Paul Sharits, Wim Crowel, Yokoyama, Claes Oldenburg, Bruce Nauman, Robert Morris, Jack Moore, Yutaka Mutsuzawa, Peter Kubelka, Hans Koetsier, Ken Jacobs, Walter de Maria, Dan Graham, Hanne Darboven, Marinus Boezem, Ronald Bladen and many others.

The tripartite catalogue was published in an edition of 700 copies.

£ 95



29. Antoni TAPIES. (Jean Daive).

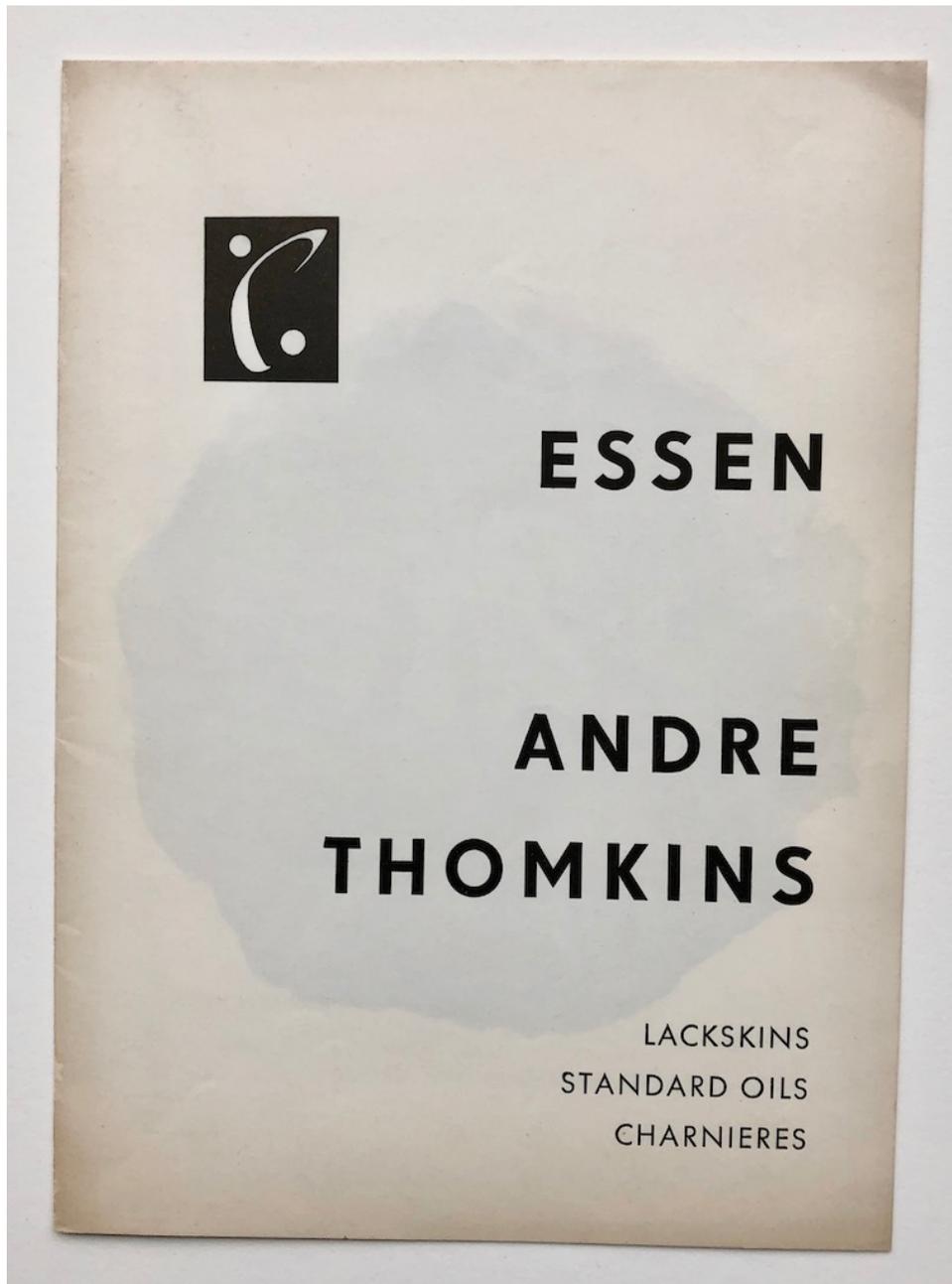
tâpies, répliquer. Gravures et dessins d'Antoni Tàpies.

Paris. Galerie Maeght. 1981.

(28.8 x 20.6 cm). pp. 53, (4). With reproductions of Tàpies brush drawings printed in brown throughout the text. Loose as issued in original folded wrappers, with cloth-covered chemise and slipcase.

Artist's book, produced as the first volume in Galerie Maeght's "Collection Médiane". This copy one of the *exemplaires nominatifs*, published together with the deluxe edition of 220 copies. Signed and numbered by Tàpies and Daive, this copy was presented to Brigitte Vickeoq. Complete with the four original etchings by Tàpies, the first one of which, the frontispiece, is signed in pencil by the artist.

£ 2500



30. André THOMKINS.

André Thomkins. Lackskins, Standard Oils, Charnières.

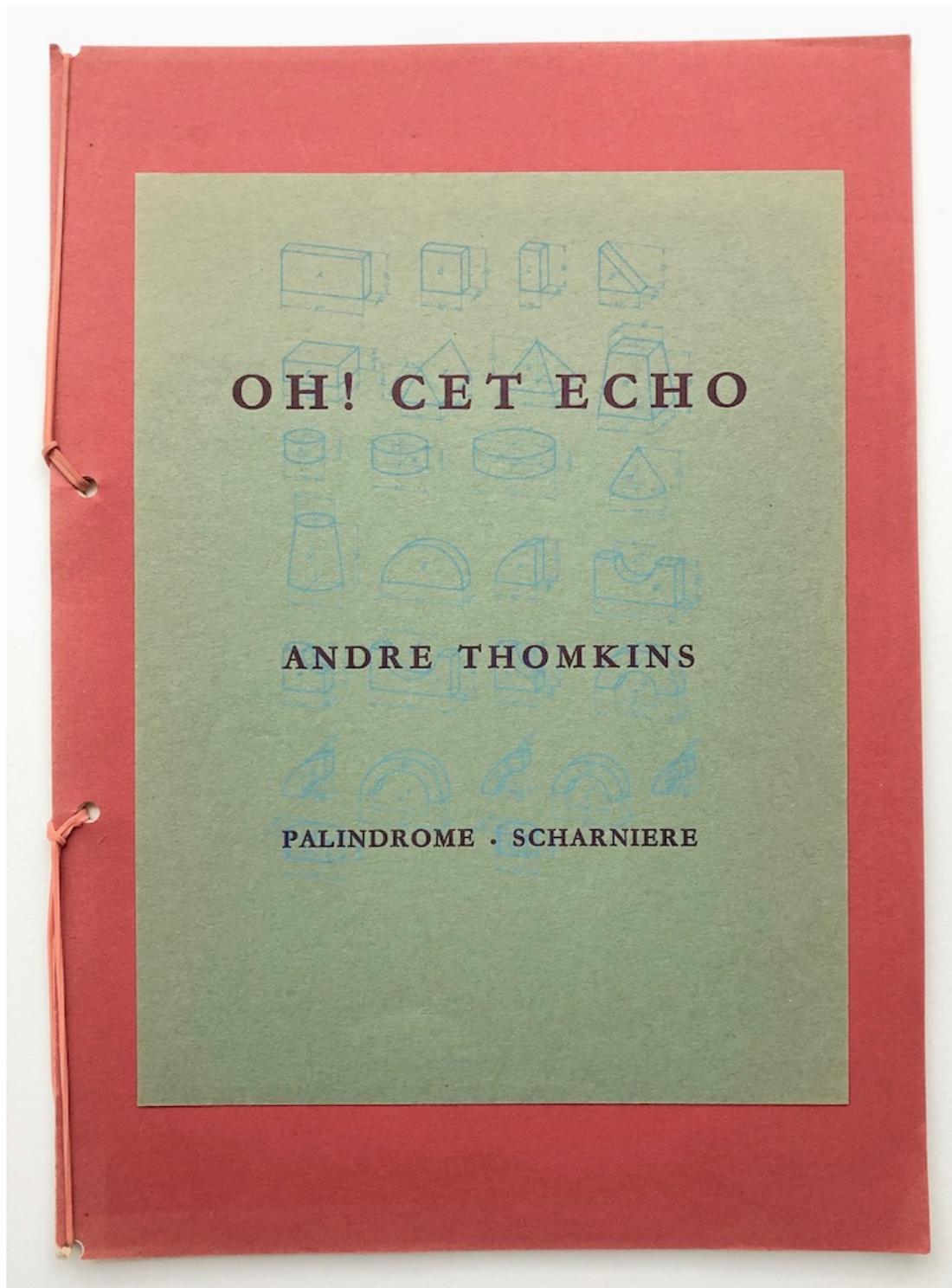
Essen. Galerie van de Loo. 1960.

(20.7 x 14.8 cm), folded. Text printed on one side, including essay by C. Caspari, and with four small black-and-white illustrations printed on verso of sheet. Single sheet folded twice to form an eight-page brochure.

The very first exhibition catalogue published solely on the work of Thomkins, produced to accompany only his second solo exhibition held at the Galerie van de Loo, 29 November 1960 - 9 January 1961. It was the first major show of the artist's trademark 'Lackskins'. Thomkins created these amorphous forms by floating a coat of lacquer paint on the surface of water, before blowing, dripping, pulling and stirring the liquid.

(WorldCat lists only one institutional copy held in Cologne).

£ 450



31. André THOMKINS.

Oh! cet echo. Palindrome. Scharniere.

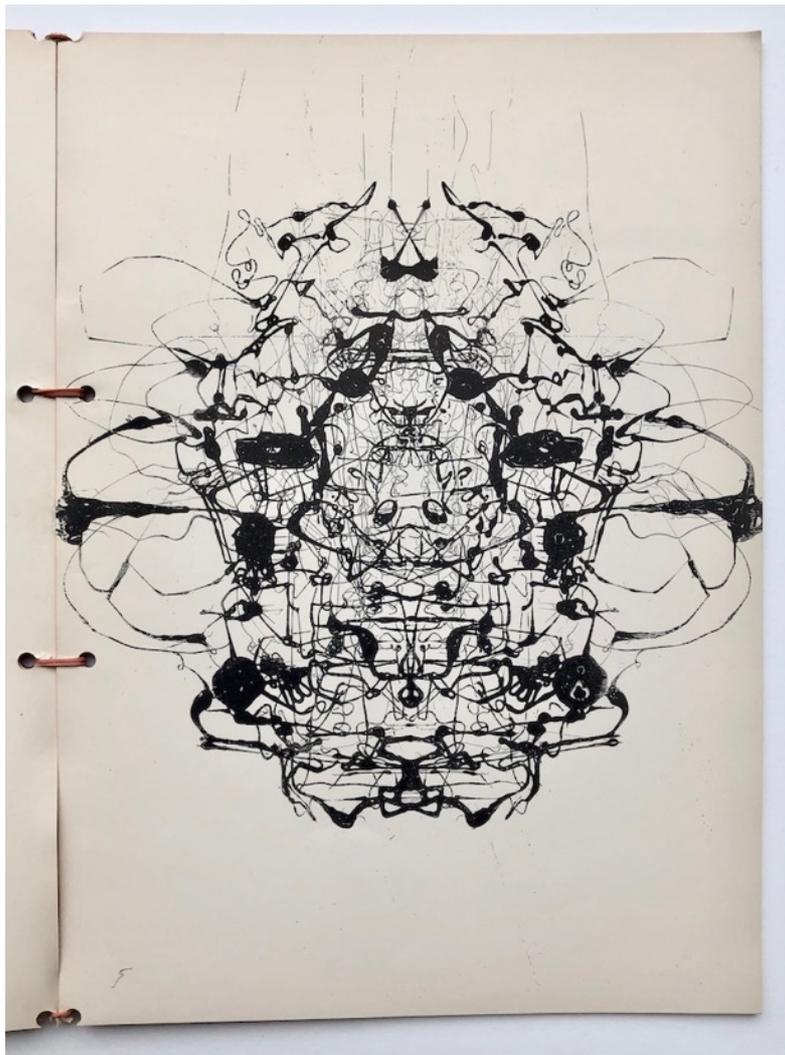
Essen. Self-published. 1963.

(29.8 x 21 cm). Initial text leaf + 16 black-and-white plates + final leaf reproducing poem by C.C. Caspari entitled 'liest seil'. All leaves printed rectos only. Original red card wrappers, with printed title label pasted to front cover. Hole-punched along right edge as issued and bound in the Japanese style with two red rubber bands.

The rare first edition of André Thomkins' first artist's book. Published in an edition of 100 copies, signed in pencil by Thomkins underneath the printed colophon on the inside front cover.

Early in his career, Thomkins looked at and listened to words to see if their letters would yield a puzzle or an anagram, if one word occurs in several languages, or if a sentence might be read backwards as a palindrome. Without committing himself exclusively to the dry methods of linguistics and concrete poetry, he playfully, inventively exploited their procedures, concocted a 'polyglot word machine,' and instilled word and sentence with values that do not encourage a logical reading. Thus, beginning with the title, Thomkins begins his first book with a list of such quirky palindromes: "red liberal klare bilder", or "ein ego genie" and "las solo kolossal". Just as Thomkins' inventive handling of letters and words is manifest in numerous palindromes, the same mirrored theory was to apply to his drawings of the period. *Oh! cet echo* consists almost entirely of hors-texte reproductions of Thomkins' early 'Scharniere' drawings, with the images hinged along a central vertical axis reminiscent of the Rorschach inkblot principle.

(WorldCat lists only 4 copies in Europe, with none held by North American institutions).
£ 4000





32. André THOMKINS.

Die Vernissage für André Thomkins, 7. Februar 1969.

Cologne. Galerie art intermedia. 1969.

(26.5 x 17.5 cm). Single decorative paper doily.

Invitation to the opening night of André Thomkins' exhibition at the Galerie art intermedia in Cologne, with the text stamped in purple on a paper doily. As described in the text, Thomkins' friend Daniel Spoerri was to cook a soup during the show's opening.

£ 150



33. Cy TWOMBLY.

Cy Twombly.

Amsterdam. Stedelijk Museum. 1966.

(27.5 x 18 cm). pp. (12). Black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue, Stedelijk catalogue no.390, January - February 1966. Text by Paul Wember.

£ 22

34. Cy TWOMBLY.

Cy Twombly. Grey Paintings.

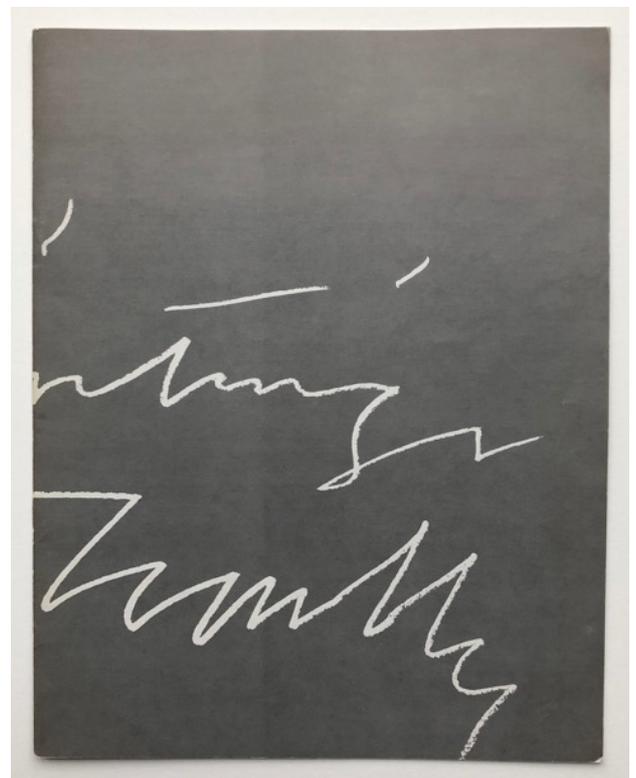
Munich. Galerie Art in Progress. 1975.

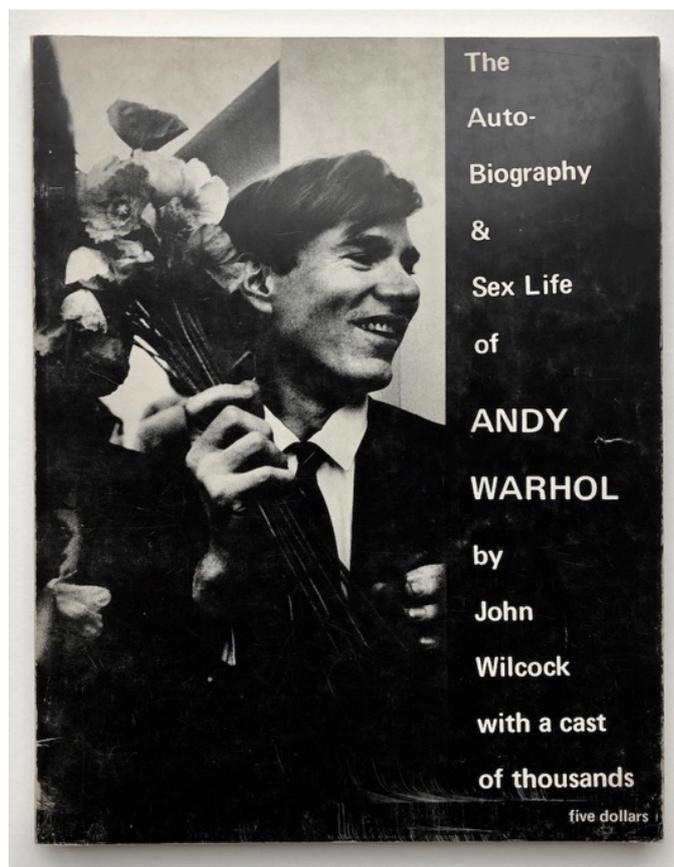
(27 x 21 cm). pp. (12). With 7 black-and-white illustrations. Original wrappers, stapled.

Exhibition catalogue, March - April 1975.

Text in German and English, with an introduction by Heiner Bastian.

£ 30





35. Andy WARHOL. (John Wilcock).

The Auto-biography and Sex Life of Andy Warhol, by John Wilcock with a cast of thousands.

New York. Other Scenes Inc. 1971.

(28 x 22 cm). pp. (126). Black-and-white illustrations throughout. Original printed wrappers, minor rubbing and creasing, otherwise very good.

interviews about Andy Warhol with Charles Henri Ford , Nico, Gerard Malanga, Naomi Levine, Paul Morrissey, Marisol, Taylor Mead, Ultra Violet, Buddy Wirtschafterl, Ronnie Tavel, Brigid Polk, Fred Hughes, David Bourdon, Viva, Lou Reed, Gretchen Berg, Sam Green, Ivan Karp, Mario Amaya, Leo Castelli, Henry Geldzahler and John Wilcock. With photographic portraits by Shunk-Kender, book designed by Hank de Ricco.

£ 75

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