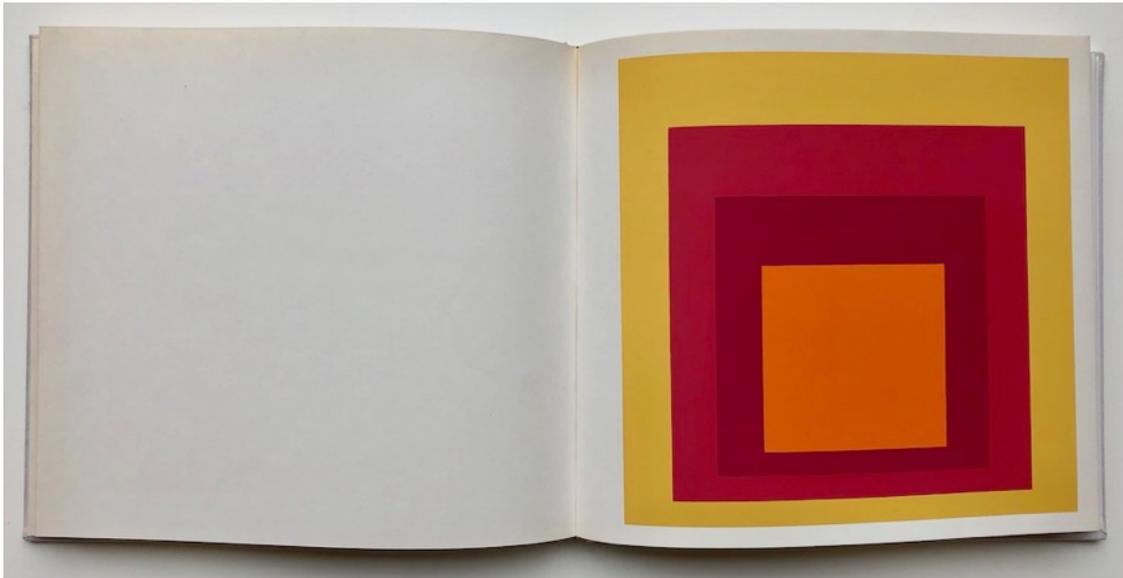




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Catalogue 18 – (June 2019)



1. Josef ALBERS. (Jürgen Wißmann).

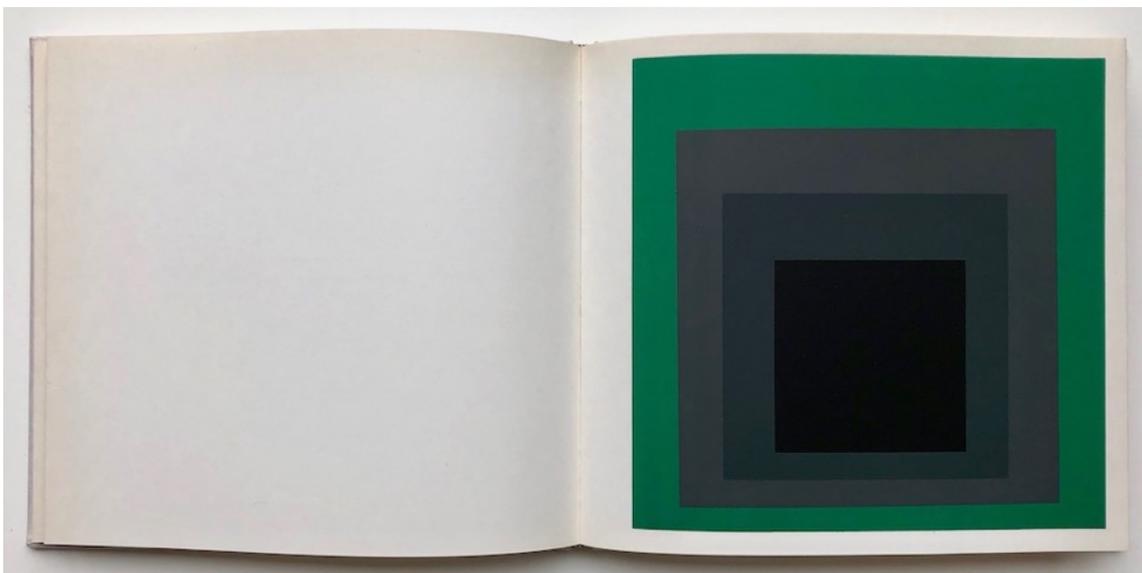
Albers. Einführung von Jürgen Wißmann. Homages to the square als Wechselwirkung der Farbe.

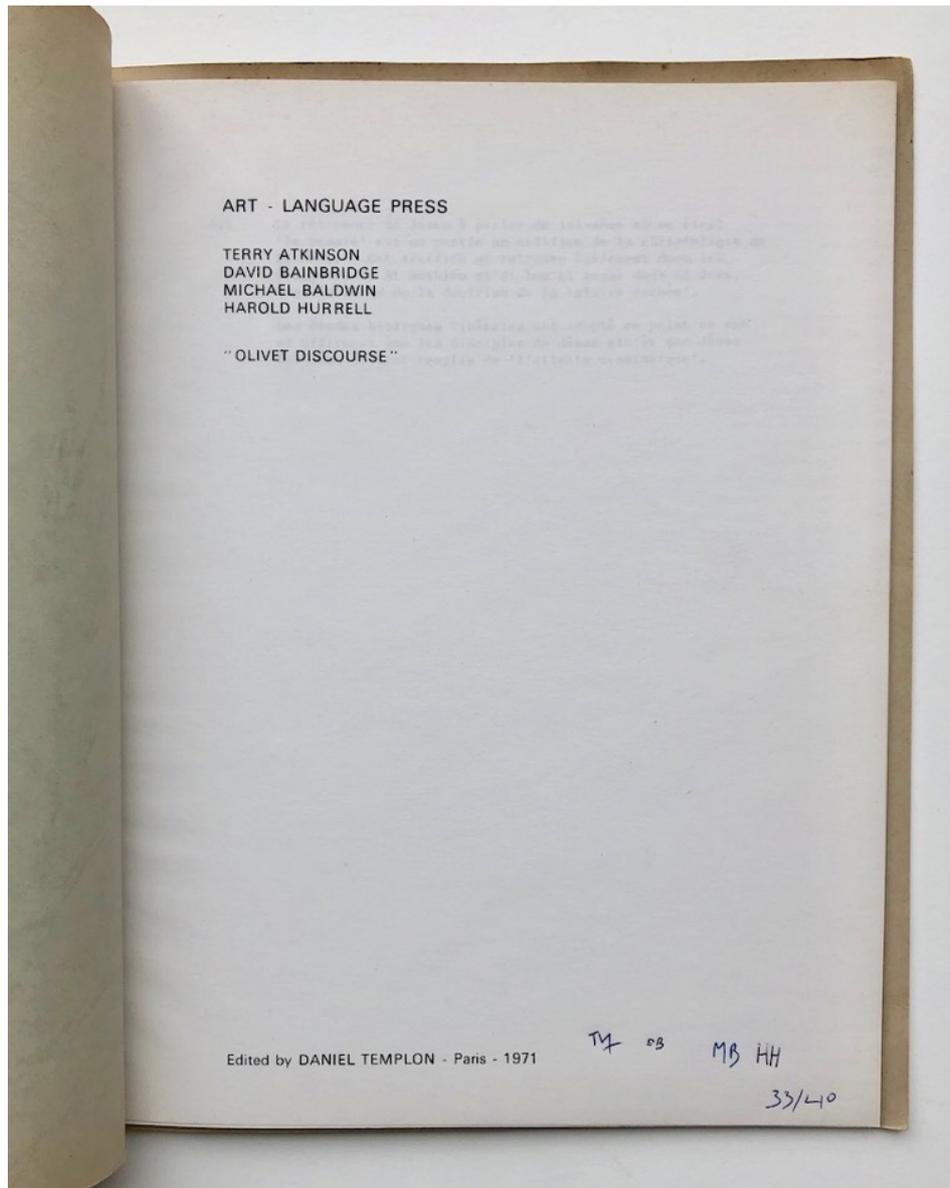
Recklinghausen. Verlag Aurel Bongers. 1977.

(23.2 x 25 cm). (26 leaves + additional fold-out; pp. 53). With 9 colour silkscreen plates recto only on doubled leaves. Original publisher's white cloth, titles in black to front cover and spine. Minor browning to spine.

A fine copy of this study of Josef Albers illustrated with silkscreen plates. The silkscreen plates, all printed recto only on doubled leaves, are reproductions of works from Albers' famous 'Homage to the Square' series from the collection (with the exception of 'Protected Blue') of the Westfälischen Landesmuseum für Kunst und Kulturgeschichte. The screenprints were printed by Trautwein KG Recklinghausen.

£ 850





2. ART & LANGUAGE. (Terry Atkinson & Michael Baldwin & David Bainbridge & Harold Hurrell).

Olivet Discourse.

London. Art - Language Press. 1971.

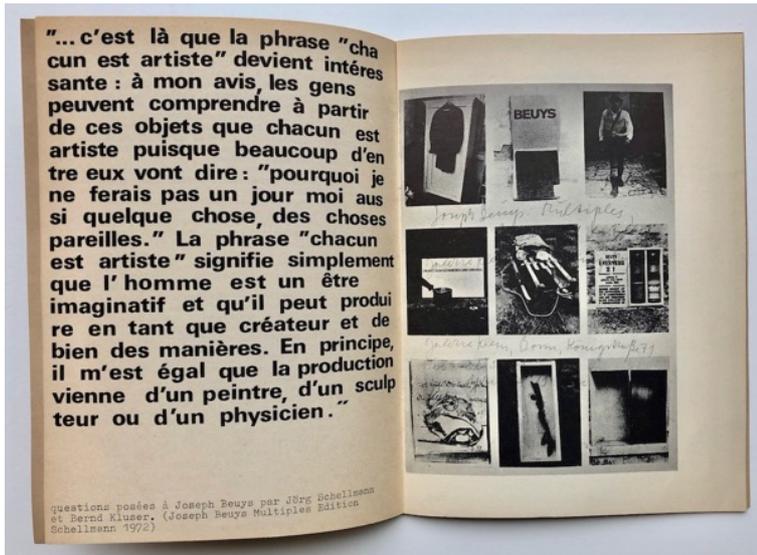
(28 x 22.3 cm). pp. (44). Loose sheets as issued, bound in plain card wrappers with a sliding plastic spine.

Olivet Discourse was produced by Art & Language Press for Daniel Templon in Paris. The work shows, through careful selection and omission, the extent to which the Olivet Discourse, an apocalyptic Gospel passage from The New Testament, pivots around lengthy linguistic conflict.

Published in an edition of 40 numbered copies, initialled by each of the artists on the title page.

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

£ 1800



5. Joseph BEUYS.
Joseph Beuys. Multiples,
livres, catalogues à la galerie
Bama.

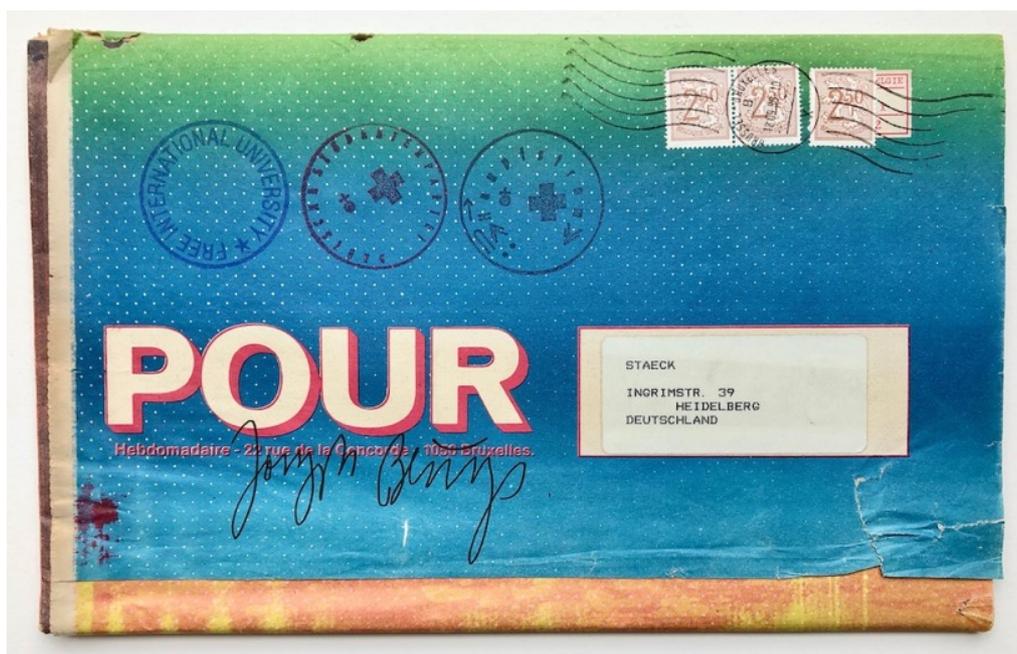
Paris. Galerie Bama. 1974.
 (21 x 15 cm). pp. (32). Black-and-white illustrations. Original brown wrappers, stapled. Exhibition catalogue, Galerie Bama, Paris, and Librairie du Fleuve, Bordeaux. With texts by Bernard Borgeaud and Reiner Speck, and interviews with Beuys by Jörg Schellmann and Bernd Kluser. Limited to 500 copies, stamp-numbered on title page.
 £ 95

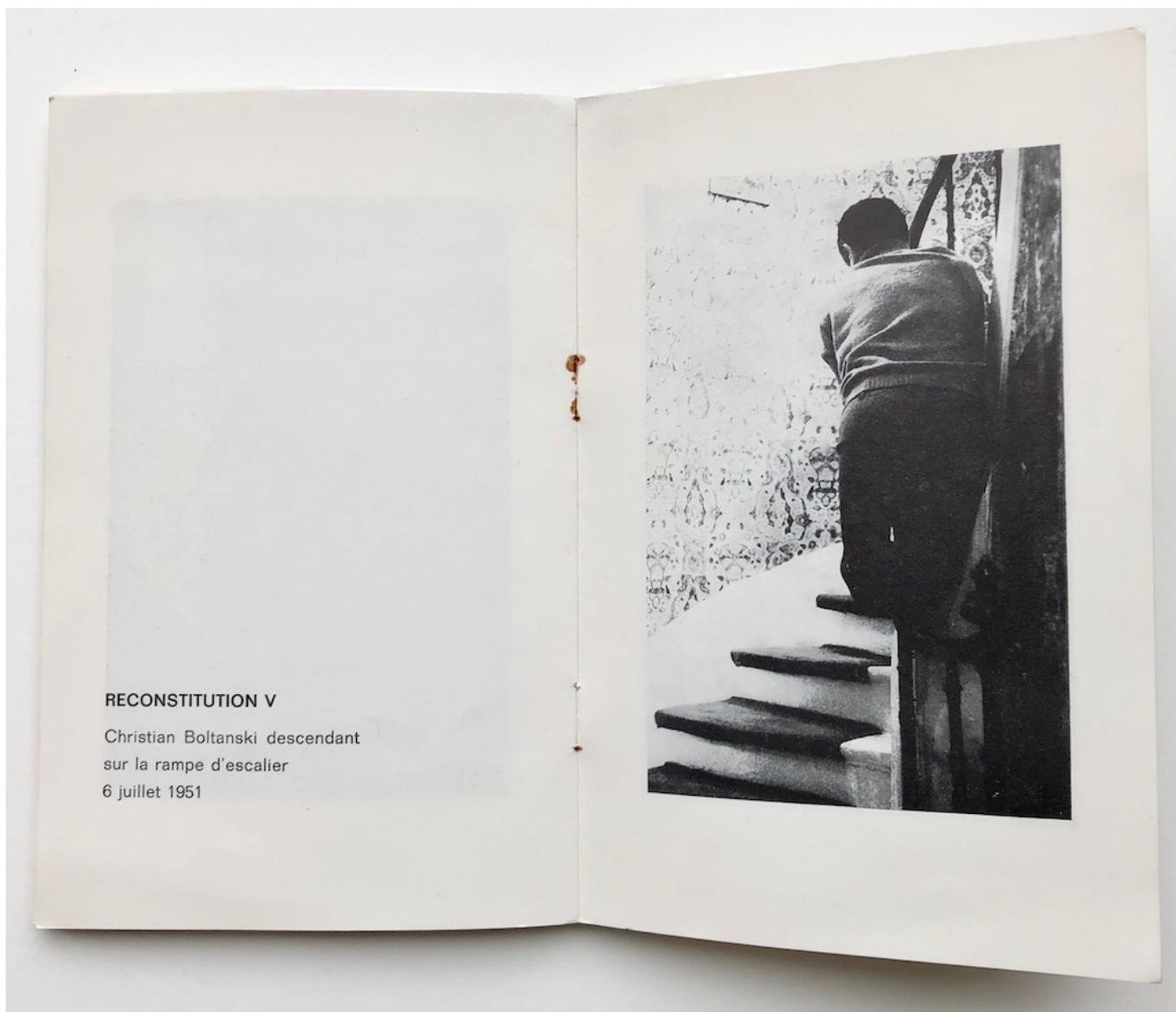
6. Joseph BEUYS.
POUR. Hebdomadaire.

Brussels. Pour. 1980.
 (18.5 x 29 cm).

In the early 1970s, Belgian collector Isi Fizman was closely involved in radical left-wing movements organised around journals edited by Jean-Claude Garot. This included the leftist magazine POUR. Presented here is a single issue of POUR from 1980. The magazine is presented folded within its original shipping banderole. This is then stamped three times by Beuys (FIU, Fluxuszone-West, and Hauptstrom stamps), and signed in black pen. This copy mailed to Klaus Staeck.

£ 850





RECONSTITUTION V

Christian Boltanski descendant
sur la rampe d'escalier
6 juillet 1951



7. Christian BOLTANSKI.

Reconstitution de gestes effectués par Christian Boltanski entre 1948 et 1954.

Paris. (Self-published). 1970.

(21 x 13.5 cm). pp. 12. With 7 black-and-white offset photos. Original wrappers, stapled.

Artist's book, published in an edition of 500 unnumbered copies. Illustrated with photos taken by Sarkis, November 8, 1970, showing Boltanski recreating scenes from his childhood. We see him sliding down the stairs on a mattress, throwing a pillow, or returning from school with his schoolbag.

[Ref: J. Flay - C. Boltanski, *Catalogue of the books, Printed Matter, Ephemera*, no. 17, pp. 42-45; Bob Calle - *Christian Boltanski, Livres d'artiste 1969-2007*, p. 17].

£ 220



8. (André BRETON ed.).

La Brèche. Action surréaliste.

Paris. *Le Terrain vague*. 1961 - 1965.

(23 x 15.5 cm). pp. 73-128 each issue. With 78 hors-texte plates & numerous black-and-white text illustrations. 8 volumes. Original wrappers.

Complete run of the last surrealist journal edited by André Breton, published in Paris from 1961-1965. With reproductions of works by Jean Benoît, Jorge Camacho, Jean-Claude Silbermann, Adrien Dax, René Magritte, Jindrich Štyrsky, Toyen, Radovan Ivšić, and others, and texts by Gérard Legrand, Jean Malrieu, Paul Nougé, André Breton, Malcolm de Chazal, Joyce Mansour, Oskar Panizza, and others.

[Ref. *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky*, no. 643].

£ 250



9. Victor BURGIN. Harald Szeemann (curator).

When Attitudes Become Form. London Location. Works-Concepts-Processes-Situations-Information.

London. Institute of Contemporary Arts. 1969.

(75 x 51 cm). Full colour offset lithograph poster.

Harald Szeemann's 1969 legendary exhibition *Live in Your Head: When Attitudes Become Form* was one of the first shows to bring together new tendencies in 1960s art, such as postminimalism, Arte Povera, Land art and Conceptual art. The exhibition travelled from Kunsthalle Bern to the Museum Haus Lange, Krefeld (Germany) to the I.C.A. London, brought to London on the initiative of the late Charles Harrison, who was a writer, freelance curator and assistant editor of the magazine *Studio International*.

This is the original rare poster for the show, illustrated with Victor Burgin's iconic image of floorboards, here with the text overprinted in black. Poster designed by James Meller and printed by J & P Atchison Ltd.

£ 900



10. James Lee BYARS.

A White Paper Will Blow Through The Streets.

Los Angeles. 1967.

(Diameter of circular sheet: 68 cm). Offset lithograph, with single line of text printed in the centre of a large circular sheet of thin laid paper. A wonderful piece of early James Lee Byars ephemera.

In 1967 in Los Angeles, Byars handed out ten thousand of these round sheets of white paper, each printed with the simple message: A White Paper Will Blow Through the Streets. Not conceived for display or for sale in a gallery setting, instead these large discs of Japanese paper were designed, as its title suggests, to be released in to the wild - one example is said to have been released onto the ancient streets of Kyoto in 1967 during a performance. Due to the sheer size, fragility, and proposed use, examples of this work are scarce.

[Ref. James Lee Byars, *Bücher-Editionen-Ephemera*, Neues Museum Weserburg Bremen, no.43].

£ 3500



11. Marc Camille CHAIMOWICZ.

Dream, an anecdote by Marc Camille Chaimowicz, dreamt in the winter and remembered in the spring of 1977.

London. Nigel Greenwood Inc Books. 1977.

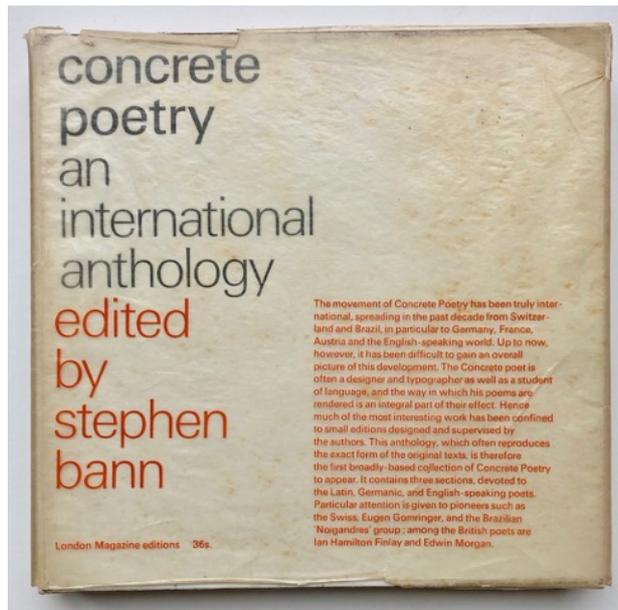
(15 x 19cm). pp. (34). With 15 black-and-white illustrations. Original green wrappers, stapled. The first artist's book produced by Marc Chaimowicz.

From 1974 to 1979, all Chaimowicz's works revolved around his personal home space, which was adopted as an idealised refuge against the external world, and as a place for the quiet domesticity propitious to the quest of the self and creativity. This was the 'Approach Road' period characterised by an intense interest in rooms and closed spaces. This period gave rise to the realisation of an important photographic series, which has been continually re-used in his later works.

From this, Chaimowicz produced his first book: *Dream, an anecdote* (1977) in which he first demonstrated an interest in the interrelationship of image and text. The ground-floor apartment on Bethnal Green's Approach Road is the subject of *Dream*, which is illustrated with small black-and-white photographs of its interior. The accompanying narrative hints at Chaimowicz's biography (born of Franco-Polish parentage in post-War France, he moved to England as a child) but is written in the third person: "His studio flat was very special for him ... A home to flirt with, a place to play at domesticity, perhaps reminiscent of his childhood days, playing with his sisters in their Paris apartment ...".

This copy signed and dated by Chaimowicz on the first blank leaf, 'Marc C Chaimowicz, London Oct '77'.

£ 650



12. CONCRETE POETRY. (Stephen Bann ed.).

Concrete Poetry: an International Anthology.

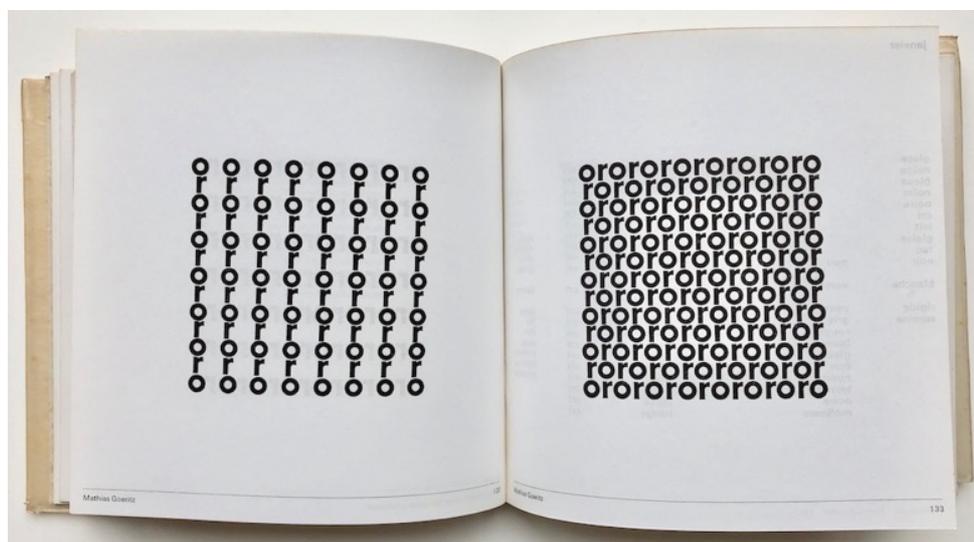
London. London Magazine Editions. 1967.

(19 x 19 cm). pp. 197. Numerous illustrations printed in black or orange to match the book's endpapers and printed jacket. Original glossy boards, with printed glassine jacket. Foxing and marginal tears to the jacket, otherwise good.

The first international anthology of concrete poetry, notable for being published two months before the now fabled publication *An Anthology of Concrete Poetry* (Something Else Press, 1967) edited by Emmett Williams.

Published as volume 13 of London Magazine Editions, Stephen Bann's book includes work by Eugen Gomringer, Hansjorg Mayer, Ernst Jandl, Decio Pignatari, Haraldo de Campos, Augusto de Campos, Pedro Xisto, Mathias Goeritz, Pierre Garnier, Ian Hamilton Finlay, Dom Sylvester Houedard, John Furnival, Edwin Morgan, Emmett Williams, Jonathan Williams, Robert Lax and others.

£ 350





13. DAILY-BUL. (André Balthazar & Pol Bury eds.).

DAILY BUL. Moniteur de la Pensée Bûl et de l'académie de Montbliard. Nos. 1 - 14. [All published].

La Louvière. Editions de Montbliard. 1957 - 1974.

14 volumes. Various bindings and formats. A complete set.

Daily-Bul was both a magazine (1957-1974) and a publishing house, founded by André Balthazar and Pol Bury in La Louvière, in 1957, formed by the breakup of the Cobra movement and Belgian surrealism.

The Daily-Bul is as much an art or literature review as a literary and artistic object in itself, with its various formats, and content is dominated by surrealist humour. Between the articles slip paradoxical aphorisms, absurd proverbs, devious quotes, or slogans such as "Forward! There is no advance", " Be Belgian towards animals", "It's not about governing, let alone about being" - all statements that exhibit the apparent indifference of the editorial staff.

A complete set of their magazine, published in various formats, with illustrations of photos, collages and drawings.

No. 1, March 1957: (20.7 x 17.1 cm) 8pp paperback printed orange wrappers. "Linéaments d'un univers Bul. Contributions by Palone Bultari, J. Noiret, Marcel Havrenne, Colinet, Gabriel Piqueray, André Balthazar, Pol Bury, Jules Boudard, Auguste Pirotte, Theodore Koenig
 No. 2, June 1957: (21.5 x 17.7 cm) 12pp cream wrappers with red and black typographic cover. "Le Contenance". Contributions by Marcel Havrenne, Ernest Pirotte, Pol Bury, Dongelo, Theodore Koenig, Paul Colinet, Andre Dodet, Marcel and Gabriel Piqueray, Palone Bultari
 No. 3, September 1957: (21.2 x 17.6 cm) 16pp cream wrappers with green and black typographic cover. "En italique", issue dedicated to Italy. Contributions by André Martel, André Balthazar, Paul Colinet, Pierre David, Marcel and Gabriel Piqueray, Pol Bury (double page on the fork of Bruno Munari), Mr. L. Chenapan, Theodore Koenig, Max Gillaux, Ernest Pirotte

No. 4, published at the end of 1957: (21.4 x 17.5 cm), 12pp + a folding plate, cream wrappers with yellow and black typographic cover. "Quoique (quoi que) vous fassiez vous êtes ridicules". Contributions by André Balthazar, Jean Dypreau, Pol Bury Theodore Koenig, Marcel and Gabriel Piqueray, Paul Colinet, R. Willems, and a hoax on the tachist painter "splasch"

No. 5, April 1958: (20.8 x 17.7 cm), 12pp, cream wrappers with brown and black typographic cover. Contributions by Ernest Pirotte, Palone Bultari, Jean Dypreau, Bruno Munari, Pierre Alechinsky, Andre Balthazar, Christian Dotremont, Gilbert Thuriaux. Complete with the 16pp insert booklet by Ernest Pirotte, "face a face avec Jean Paul Sartre" (300 copies printed)

No. 6, September 1958: (21.7 x 19.2 cm), 12pp, printed on uncut pink and green paper, with original daily newspaper wrappers + 16pp insert booklet mounted to inside cover (Claudette David's "Station debout penible", printed in 500 copies). "T'as le bonjour d'Aristarque". Contributions by Claudette David, Ernest Pirotte, Pierre Alechinsky, Palone Bultari, André Balthazar



No. 7, published at the end of 1958: (21.5 x 16.5 cm), 16pp cream wrappers, handpainted with gouache. "Bah". This very typographic number was produced very much in the Dada spirit, and as such is fully enhanced with gouache and felt-tip colouring throughout, and features two paper insets cut from a newspaper. Directed by Pol Bury and André Balthazar with the collaboration (voluntary or involuntary) of Sacher Masoch, Clémentine, André Breton, Tuoldus, Jean Paul Sartre, Ernest Psichari, Arthur Rimbaud, The Countess of Ségur, Jean Racine, Johann Wolfgang von Goethe, Isidore Ducasse, Saint Francis of Assisi, Rouget de l'Isle, Georges Braque

No. 8 1961: Dieter Roth: "Dagblegt Bull". Miniature book. (Box 52 x 42 x 31 mm), with glued label containing a small volume (31 x 36 x 22mm), whose pages are cut from daily newspapers. In addition to the title and the editor, a quote from Pierre Loti's "Pêcheur d'Islande" is printed on the fold-out wrapper

No. 9-9, stamp-dated "99 July 1963" on rear cover: (22 x 17 cm), 32 pages, including a sheet folded in two, and three collages, one of which on front cover. "Le nouveau réalisme est-il ou n'est-il pas un nouveau réalisme?". Contributions by Adelin Borzman, Achille Chave, Raoul Ponchot, Karl Feurbach, Jean Plumet, Edmond Lefebure

No. 10, May 1964: (22 x 16.9 cm, 48pp, including several folding and a sheet "Erratum belgicanum herculanum". Original wrappers with a photomontage by Pol Bury. "Essai d'analyse stéthoscopique du continent belge". Contributions by Michel Seuphor, Théodore Koenig, Ernest Pirotte, Edmont Lefebure, Jean Plumet, Achille Chavée, Maurice Henry, Lourdès Castro, François Dufrene, Daniel Spoerri, W. Spribille, Lise Prunel, Jean Raine, Marcel and Gabriel Piquera, Andre Martel, Christian Dotremont, Paul Colinet, François Caradec, Robert Filliou, Gilbert Thuriaux, Jan Voss, Pierre Restany

No. 11, 1974: a printed sheet. (90 x 62 cm), folded as issued. "Minuit 25 centimes". Contributions by Achille Chavée, Diderot, Joseph Stalin, Serge Prokofiev, Pol Bury

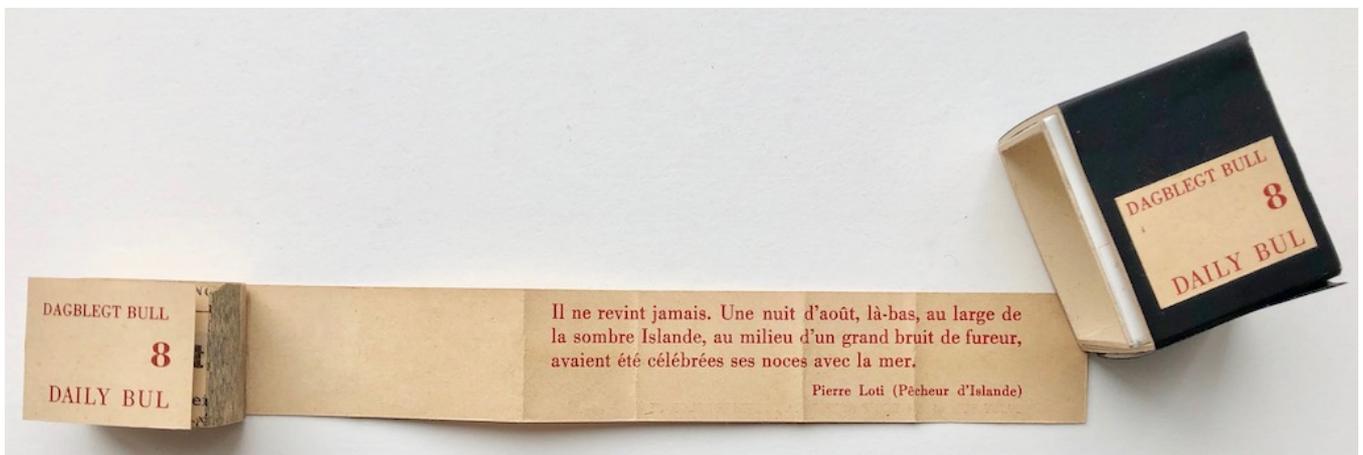
No. 12, November 1968: (34.5 x 23 cm), 174pp, wrappers printed in red and black. "Who are you ?/ Qui êtes-vous ?". The publishers sent 84 artists a transparent sheet on which they had to answer the question "Who are you" - answers are printed full-page, with the name of the artist next to it. Alechinsky, Baj, Cage, Gette, Giorno, Dine, Castro, Christo, Del Pezzo, Kudo, Monory, Spoerri, Rotella, Topor, Voss, Williams, among others

No. 13, March 1967: (22 x 17.1 cm), "Megalomaniac issue" polystyrene-framed book-box containing a printed envelope which itself contains a badge

No. 14, September 1983: (15.7 x 12.3 cm), 32pp. stapled wrappers. "Ces gens dont on dit souvent qu'ils n'ont pas inventé l'eau chaude". No author named for this final issue.

[Ref. Gwen Allen - *Artists' Magazines: An Alternative Space for Art*, p. 253; *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky*, no. 607; Dirk Dobke - *Dieter Roth. Books + Multiples. Catalogue Raisonné*, p. 161].

£ 8000





14. Marcel DUCHAMP & MAN RAY. (Arturo Schwarz).

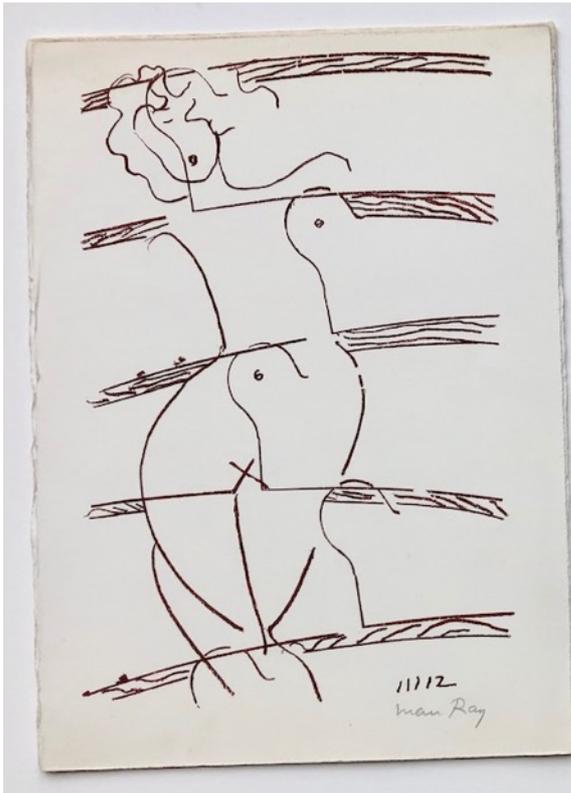
Il reale assoluto, illustrato de Marcel Duchamp e Man Ray.

Milan. Galleria Schwarz. 1964.

(33 x 23.5 cm). pp. (84). Illustrated with 10 original lithographs by Man Ray & two original lithographs by Marcel Duchamp. One of Duchamp's lithographs, the *Certificat de lecture* [Schwarz no. 592], is rolled as issued, and his other lithograph *Four Readymades* [Schwarz no. 591] is printed together with one of the Man Ray lithographs on a separate folded sheet. The other nine lithographs of Man Ray are issued en-texte within the book. Loose as issued in original wrappers. Housed with the rolled scroll in original black cloth-covered drop-back box with red cloth inner lining. Suite housed in larger matching folio box.

Published in an edition of 125 copies, signed by Duchamp, Man Ray, and Arturo Schwarz on the numbered colophon. This copy one of 10 deluxe examples with an additional suite of the nine lithographs by Man Ray published in the book, here printed in bistre and each signed in pencil by Man Ray. Also present in this deluxe set is another copy of Duchamp's *Certificat de lecture*, now issued flat, printed in bistre, and signed in pencil by Duchamp.

£ 9500





Nous, Marcel Duchamp,

declaons à toutes fins utiles que le porteur du présent

Certificat Inaliénable et Intransmissible

est Lecteur Agréé et Agréé du recueil de poèmes de

Arturo Schwarz

intitulé

Il Reale Assoluto

Le porteur de ce Certificat Inaliénable et Intransmissible est seul

Droit de Libre Lecture *du dit recueil et a versé pour*

jouir de ce privilège la somme de mille lires italiennes.

Fait en cent exemplaires numérotés et signés en notre résidence

habituelle à New York, le 29 février de l'année bissextile 1964

Marcel Duchamp








15. Karl GERSTNER.

Color Angles.

Kassel. Edition der documenta-Foundation. 1968.

(Overall size 62 x 62 cm). Screenprints printed in even colour gradations on 15 different cut paper layers, each with punched hole in the lower corner. Clear plastic covering sheet, with titles printed in black. Sheets loose as issued in original large clear plastic envelope. Tears to flaps of envelope, otherwise good.

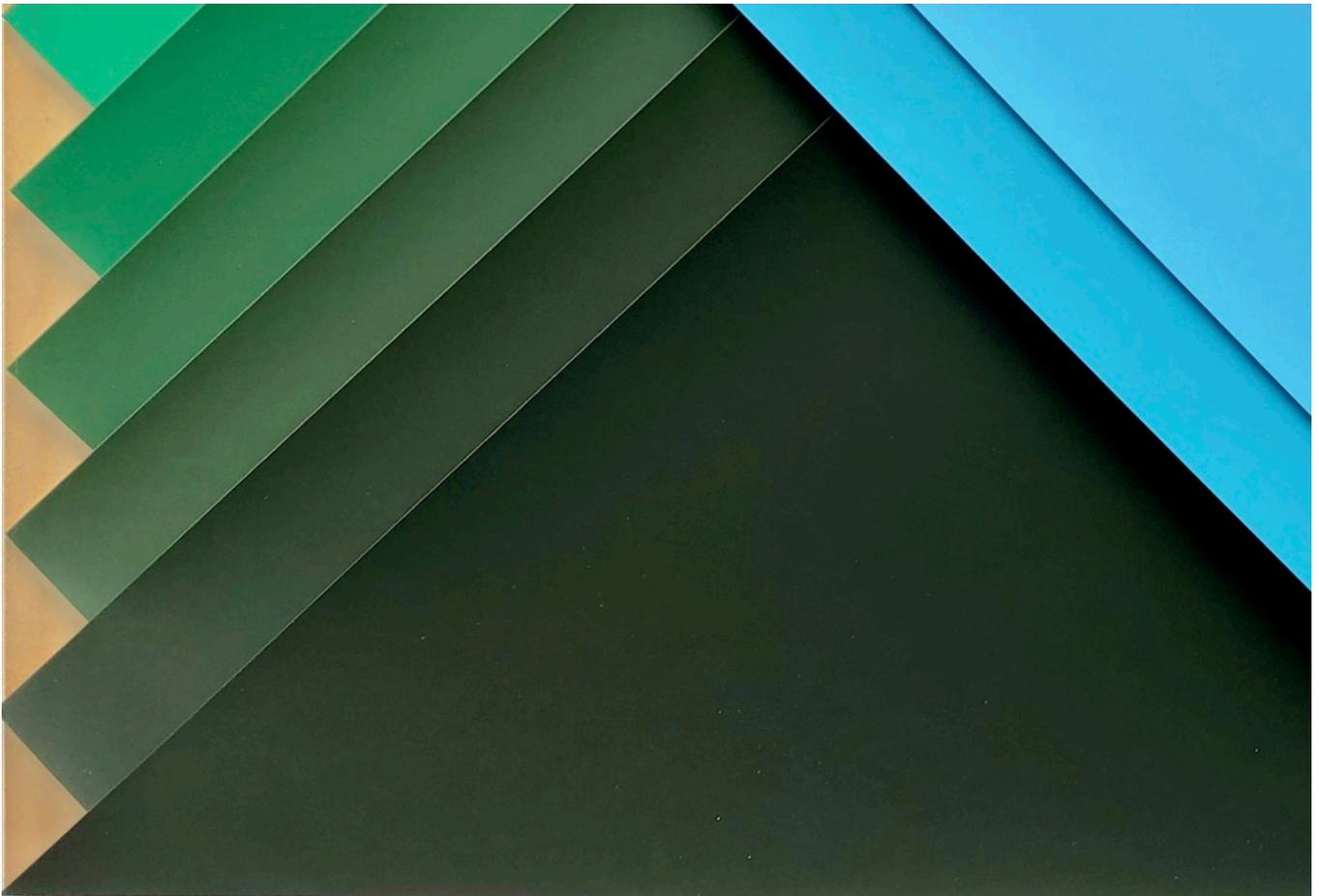
The great Swiss graphic designer Karl Gerstner, together with Markus Kutter, founded the advertising agency Gerstner + Kutter in 1959, which became the "GGK" in 1962 with the participation of Paul Gredinger. The GGK has long been one of the most successful agencies

in Switzerland. In 1964, Gerstner's colour works were shown at the documenta III in Kassel, and also in 1968 at the 4th documenta.

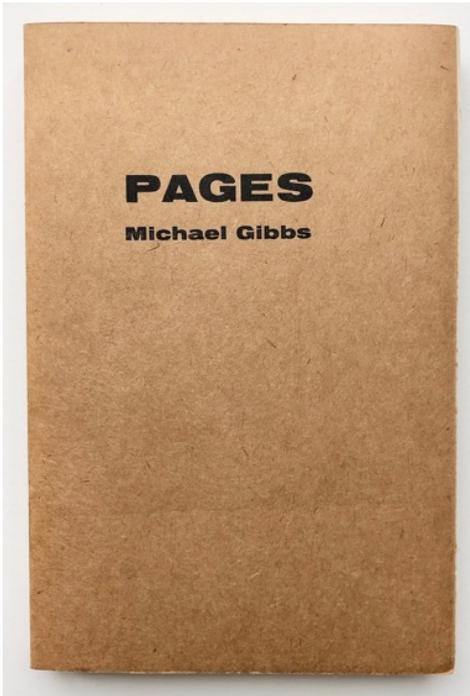
It was at his second showing in Kassel that Gerstner produced this portfolio. Gerstner has authored many books that illustrate his theories of typography, visual literacy and geometric colour. With *Color Angles* Gerstner continues his exploration into the ideas of continuous and evenly measured changes in the three dimensions of colour - hue, tone, and saturation, and the study on colour is combined fully here with the artist's appreciation for geometry. The presence of the small hole in lower corner of each sheet may mean that the portfolio was originally designed to be hung or pinned, and the sheets then rotated on an axis. Published in an edition of 60 copies, numbered and signed by Gerstner in pen on the final sheet.

[Ref. *Die documenta-Foundation. Ein Modell der Kulturfinanzierung*, pp 58-59].

£ 1500



(15. Gerstner – detail)



16. Michael GIBBS.

Pages.

Amsterdam. Kontexts Publications. 1976.
(17.2 x 11 cm). pp. 200, (4). Original brown manila wrappers.

Artist's book, published in an edition of 100 unique copies, numbered and signed by Gibbs on the colophon. The book was inspired by Jorge Luis Borges and consisted of successive pages, all from other books, so that out of the chaotic variety of content, typography and language, another book emerges that is about everything and nothing.

£ 200

17. Raymond HAINS.

Raymond Hains.

Paris. Musée national d'art moderne. 1976.

(29.5 x 21 cm). pp. 253. Original printed wrappers and clear plastic jacket. Only minor tears to head of jacket spine.

In 1976, a first retrospective exhibition dedicated to Raymond Hains' work was organised by Daniel Abadie of the Centre Georges Pompidou, and held at the National Centre of Art and Culture (C.N.A.C.) on Berryer Street in Paris. The beautifully designed catalogue is printed on various papers, and richly illustrated throughout. Complete with a loosely mounted 7" blue vinyl flexi-disc – 'Disque bleu pour Saffa'.

£ 200





18. INSITA. (Naïve Art).

Insita. Bulletin Insitného umenia / Bulletin of Insite Art. Nos. 1 - 6. [All published].

Bratislava. Slovenská Národná Galéria. 1971-1973.

(Each 16.4 x 24 cm). Text in Slovak, Russian, French and English. Colour and black-and-white illustrations throughout. 6 volumes. Original wrappers.

During the late 1960s, the Slovak National Gallery was to focus on two projects concerning Art Brut or naive art. The first project was an international exhibition "Trienálie insitného umenia" which took place three times between 1966 and 1972 in Bratislava. The second project, which the organisers of the exhibition financed, was the publishing of *Buletin INSITA*. This complete set of six volumes includes texts by Dubuffet, Pierre Dhainault, Jakowsky, Michel Butor, JM. Le Clezio, Jean Cassou. Reproductions of works by Jacqueline Benoit, Séraphine, A. Bauchant, Morris Hirshfield, Botero, Caillaud and many others.

£ 300



19. KNIJP.

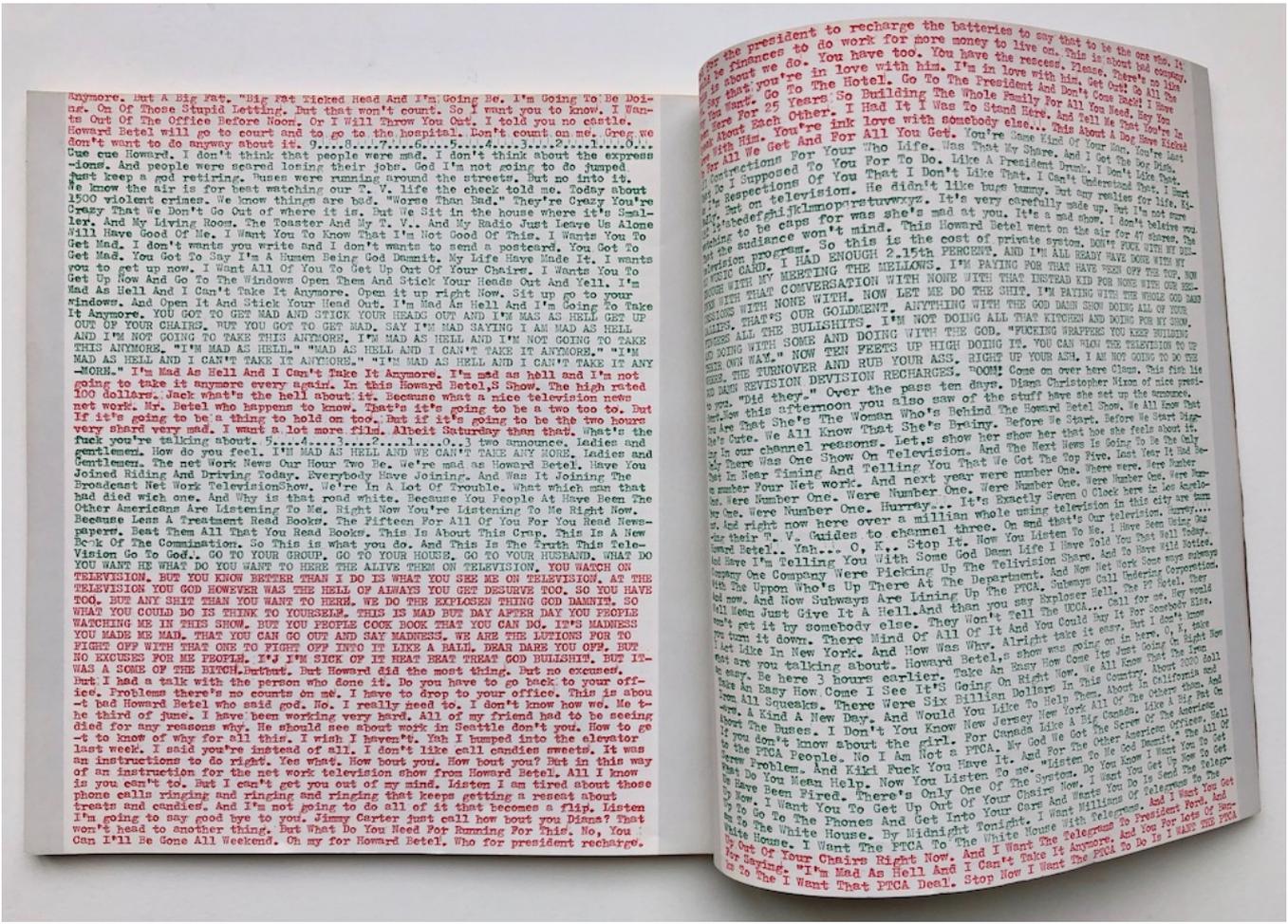
KNIJP. Maandboek voor iedereen. Nos. 1 - 4. [All published].

Amsterdam. Studio H.B.M. / Triton Pers. 1967.

(23.5 x 33.8 cm). Each issue 42 pages. Numerous black-and-white illustrations. 4 volumes. Original wrappers, stapled.

Glossy Dutch underground magazine which specialised in photos, stories and comics from the libertarian 'provo' era. Art-direction by Jan Mulder, Niek Hiemstra; contributions by Duco van Weerlee, Bert Vuijsje. Ch. Vlek (photogr.), Ed. Visser, Simon Vinkenoog, Ewald Vanvugt, Joop Slagter, Wim Noordhoek, Eva Mulder, Cor Jaring, P. Dicampos, Ph. Mechanicus, J.Vrijman (photogr.), Jojanneke Claassen, Frits Boer, Robert Ebell etc.

£ 250



20. Christopher KNOWLES.

Typings (1974-1977).

New York. *Vehicle Editions*. 1979.

(28 x 25.5 cm). pp. (112). Illustrations throughout printed in black, red or green. Original wrappers, with some uneven sun-bleaching.

Brilliant graphic innovations on the typewriter. Includes paraphrases of pop songs with rhythmic repetitions, onomatopoeia, and shifting meanings, plus a play in seven short acts, type-patterned pages, notes to friends and more. Some of the texts published here were used by Peter Wilson and Philipp Glass for the opera 'Einstein on the beach'. One of 1000 softcover copies.

£ 125



21. Dieter KUNZELMANN, Christofer BALDENEY & Rodolphe GASCHÉ.

Unverbindliche Richtlinien. Nos. 1 - 2. [All published].

Münich. Self-published. 1962 - 1963.

(22.8 x 15.4 cm). pp. 34; 30. Original wrappers, stapled.

In the summer of 1960, Dieter Kunzelmann became a member of SPUR and authored texts for their eponymous magazine. The sixth edition contained an Expressionist-critical text collage, for which some members of the group were reported for blasphemy. The seventh edition was critical of an action-less avant-garde. The management of the Situationist International considered this as a violation of the SI guidelines and expelled Kunzelmann and three other SPUR members on February 10, 1962. In response Kunzelmann, his brother-in-law Christopher Baldeney, Rodolphe Gasché and Frank Böckelmann founded the Subversive Action group in Munich. Kunzelmann wrote for this purpose some Unverbindliche Richtlinien or "non-binding guidelines" with which the four founders sought new members at their homes in Munich, Erlangen and West Berlin.

£ 85



22. Sol LEWITT.

Tilted Forms / Walldrawings.

Münster. Westfälischer Kunstverein. 1987.

(20.2 x 24.5 cm). 20-page folded leporello, with full-bleed colour illustrations. Original glossy boards.

This accordion documents a Sol LeWitt mural installation that covered four walls of the gallery in the Westfälischer Kunstverein, in Münster, between June 11 - July 27, 1987. The curator Marianne Stockebrand, concerned about documenting this temporary work writes in this catalogue about her choice of the accordion format: "The reason that we nevertheless ventured to reduce the wall-drawings to the size of a book is our conviction that this marvellous painting (which was painted over at the end of the exhibition) should be preserved at least in this way. We hope that with the folding leporello, we have found a form which comes up to the character of the exhibition."

This copy signed by LeWitt on the introductory text page.

[Ref. Giorgio Maffei, Emanuele De Donno, Didi Bozzini, Cecilia Metelli, Marilena Bonomo - Sol LeWitt. *Artist's Books*, pp. 120].

£ 185



23. Richard LONG.

Rivers and Stones.

Newlyn, Cornwall. Newlyn Orion Galleries. 1978.

(20.5 x 30 cm). pp. (16). With 6 black-and-white photographic reproductions. Original white wrappers, stapled.

Artist's book published on the occasion of the exhibition "Peter Joseph, Richard Long, David Tremlett" in Newlyn, Cornwall. Printed in an edition of 1500 copies.

£ 40

24. Richard LONG, Hamish FULTON, Roger ACKLING & Michael O'DONNELL.

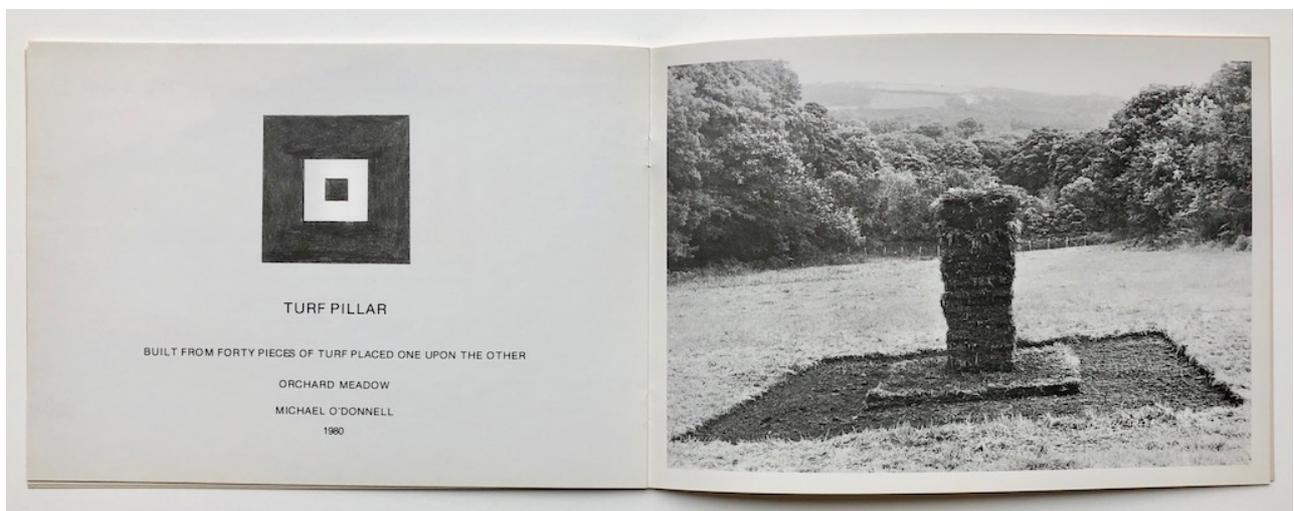
Roger Ackling, Hamish Fulton, Richard Long, Michael O'Donnell.

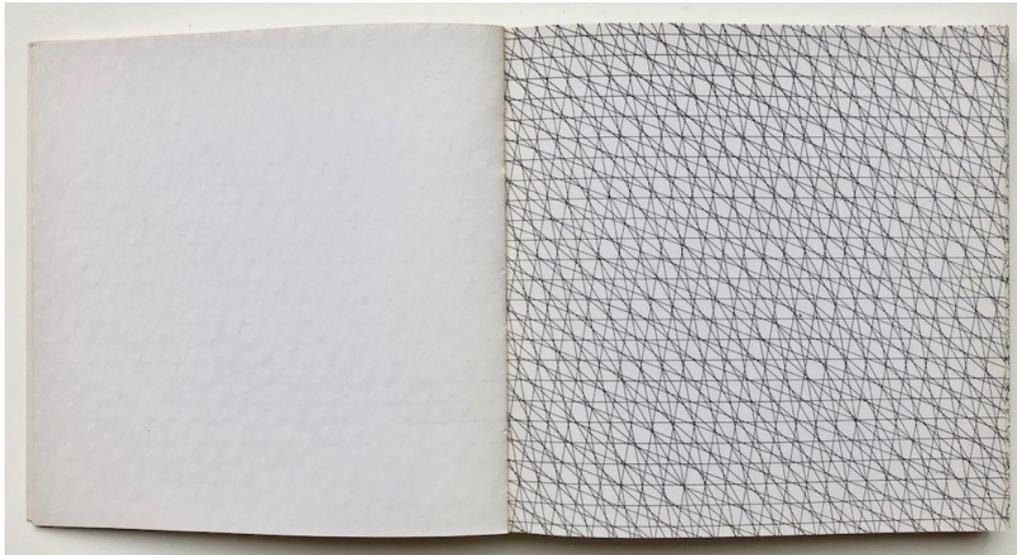
London. Tate Gallery. 1980.

(21 x 29.5 cm). pp. (12). Black-and-white photographic illustrations. Original white wrappers, stapled.

Artist's book produced on occasion of the St Ives Festival, Cornwall, 1980. "Four temporary works situated in West Penwith, Cornwall England". Includes Roger Ackling's 'Jean Charles', Hamish Fulton's 'Seven Hills', Richard Long 'Erratic', and Michael O'Donnell 'Turf Pillar'. Text by David Brown. Printed in an edition of 750 copies.

£ 30





25. François MORELLET.

90° 90° trames.

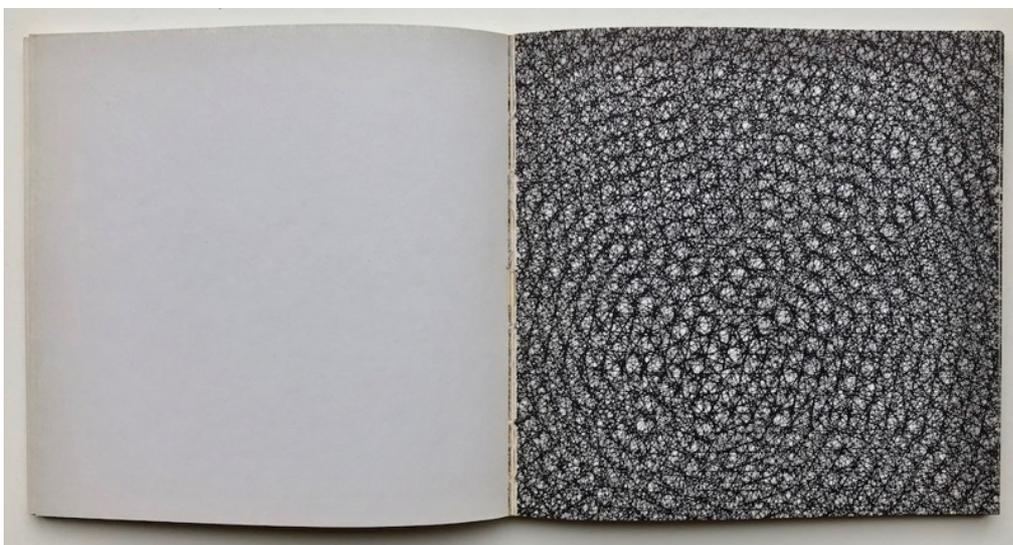
(Paris). Self-published. 1970.

(20 x 20 cm). pp. (90), printed on rectos only. Publisher's white wrappers, with the title handwritten in pencil by the artist on both the front and rear covers, so the book is designed to be read from both directions.

Morellet was inspired by the mathematical principles behind the early geometric abstractions of the Dutch Neo-plastic artists (Mondrian, van Doesburg, Vantongerloo). He used regular grids and repetition in an attempt to reduce the role of the artist's individual sensibility to a minimum. With this artist's book, Morellet begins with a series of horizontal lines covering the first page, and then systematically, on every next plate the same grid, but a slightly rotated pattern of lines is added, thus the pages become gradually more filled.

Published in an edition of 500 copies, numbered, dated and signed in pencil by Morellet on the book's inner cover. The earliest of Morellet's square grid artist's books (another 'trames' book was published in 1976 in Amsterdam).

£ 1500





26. Ana Maria PACHECO.

The Face of the Hero. Eight etchings by Ana Maria Pacheco.

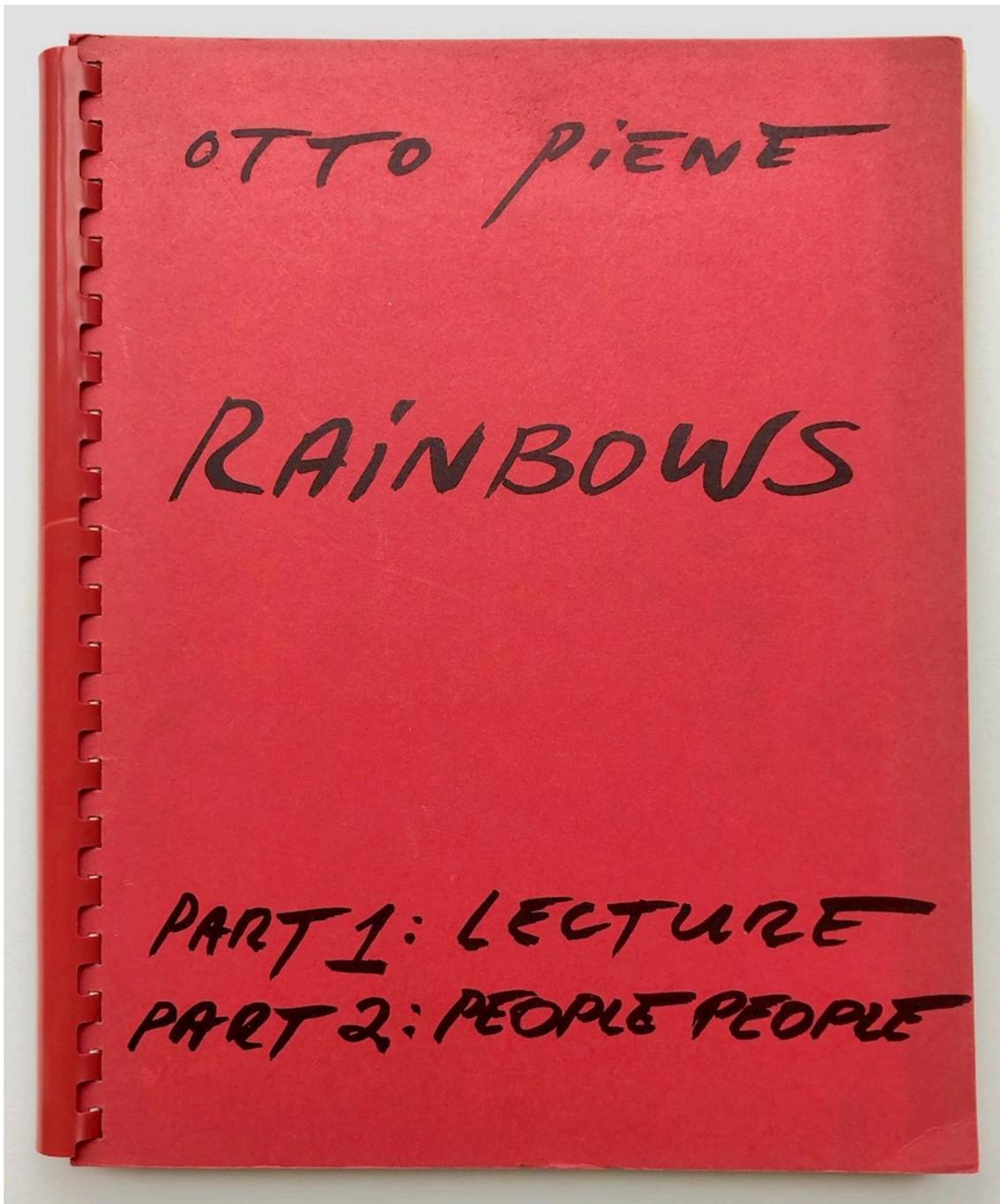
Croydon. Published by the artist. 1976.

(25.4 x 26.5 cm). Title page + 8 original etchings by Ana Maria Pacheco printed recto on individual leaves + colophon. Original rough oatmeal cloth-covered boards.

The Brazilian artist Ana Maria Pacheco first came to the UK in 1973 under the auspices of a British Council scholarship. Her translation to another country was to prove decisive for the development of her skills as a graphic artist and the formulation of her own particular imagery, expressive of her Latin American cultural origins.

The Face of the Hero is Pacheco's first artist's book, and earliest suite of prints. The eight etchings which make up the book were printed by Pacheco on Torinoko Japanese paper, at the Croydon College of Art in November 1976. Published in an edition of only 12 copies, numbered and signed by Pacheco on the colophon.

£ 1500



27. Otto PIENE.

Rainbows. Part 1: Lecture / Part 2: People People.

Cambridge, MA. Migrant Apparition, Inc. 1971.

(27.7 x 22.2 cm). 31 pages of text + pp. 32-109 with black-and-white photographic reproductions. Original red card wrappers, plastic ring binding.

First part is an extended version of a lecture given by Piene at the Carpenter Center for the Visual Arts, Harvard University, January 1966. The second part of the book is a photographic record of Piene's wind, light, and balloon sculptural projects and events held in Germany and the USA from 1966 to 1970.

£ 180



28. Noah PURIFOY & Judson POWELL et al.

Junk Art. "66 Signs of Neon".

Los Angeles. Self-published, with the assistance of the American Cement Corporation of Los Angeles. 1966.

(34.8 x 26.5 cm). pp. (12). Black-and-white & sepia-toned photographic reproductions throughout. Original printed wrappers, stapled.

Organised by two African-American artists, Noah Purifoy and Judson Powell, "66 Signs of Neon" was the now-legendary travelling exhibition of art built from the wreckage of the 1965 Watts riots in Los Angeles. In Watts, there were numerous bombed out buildings, defunct foundries full of scrap metal, and the city often failed to pick up the trash. The exhibition "66 Signs of Neon", so titled in part because the first works were made from melted neon signs collected by Purifoy and Powell, was assemblage work that focused attention on materials and, therefore, the political and economic conditions that made them abundantly available. In the exhibition catalogue, Purifoy recounts: "Judson and I, while teaching at the Watts Tower Art Center, watched aghast the rioting, looting and burning during the August happening. And while the debris was still smoldering, we ventured into the rubble like other junkers of the community, digging and searching, but unlike others, obsessed without quite knowing why ... we gave much thought to the oddity of our found things."

After the inaugural show at the University of Southern California, "66 Signs of Neon" circulated to nine universities in California and other venues outside the state from the 1966 to 1969. Unfortunately, due to a lack of institutional support, many of the sculptures reverted back to their original state after the exhibition and were left at the dump. A seminal art catalogue of Black America.

£ 950





29. REFLEX. (COBRA).

Reflex. Organ van de experimentele groep in Holland. Nos. 1 - 2. [All published].

Amsterdam. Experimentele Groep in Holland. 1948- 49.

(30.2 x 23 cm). pp. (10; 18). Original lithographed wrappers, stapled. A good set.

Reflex stands as the first periodical published by the nascent Cobra group, published just as the Belgian Surréaliste Révolutionnaire and the Danish Høst group merged.

No.1 (1948): lithograph cover by Corneille, and 4 hors-texte lithographs by Constant, Jan Nieuwenhuys, Appel and Corneille. Includes a printing of the Manifesto by Constant where the painter places art within a problematic sociological and ideological situation

No.2 (1949): lithograph cover by Jacques Doucet, and 4 hors-texte lithographs Constant, Jan Nieuwenhuys, Brands and Rooskens.

[Ref. Gwen Allen - *Artists' Magazines: An Alternative Space for Art*, p. 292; *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky, no. 525*].

£ 850



30. Jeanne & Robert SCHAAP.

36 kubussen.

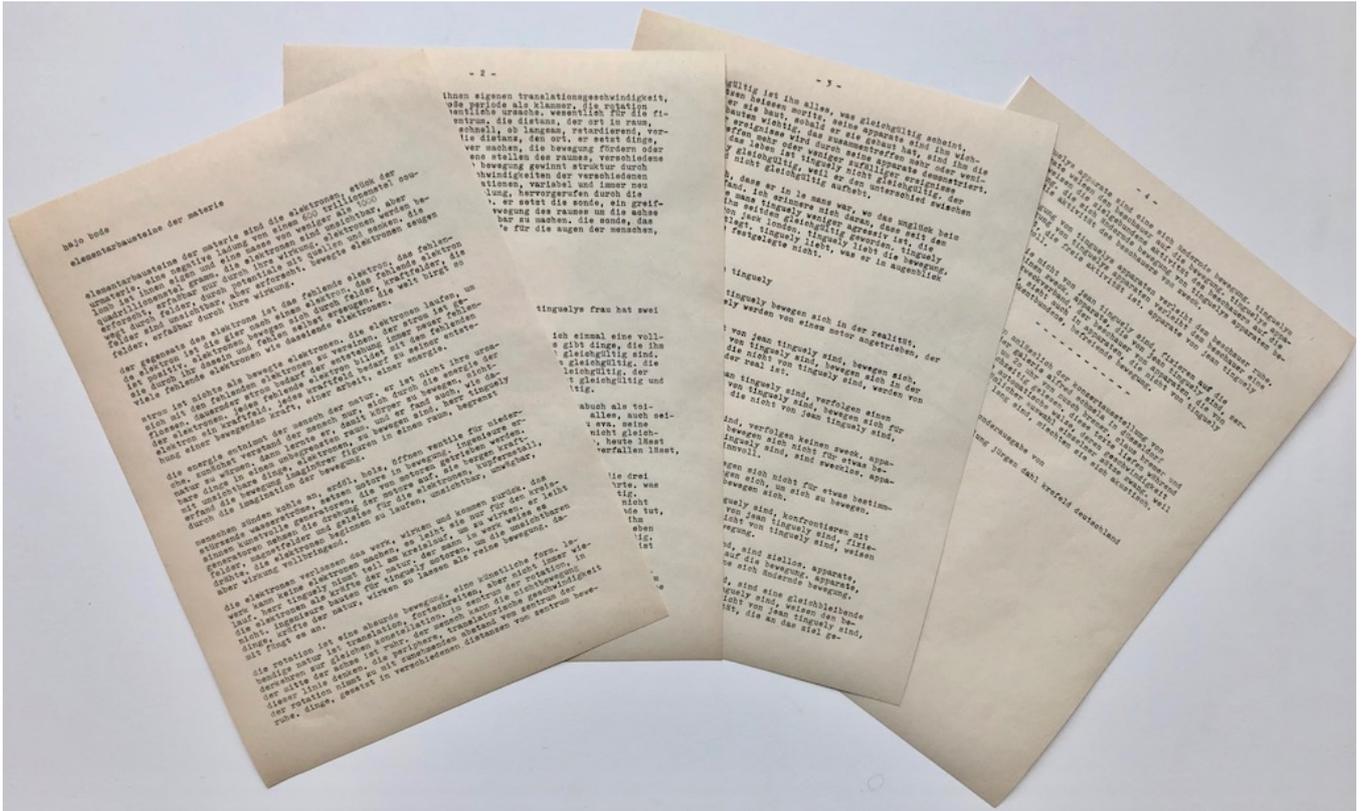
Eindhoven. Self-published by the artists. 1972.

(22.6 x 22.6 cm). With text leaf + 36 loose cards, each printed with geometric shapes in colour, + one further grid overlay sheet printed on clear plastic. Loose as issued in card folder and slipcase.

Translated from the introductory Dutch text: "As a result of earlier analytical form studies, a start was made at the end of 1971 with the implementation of 36 cube sheets. The criteria for these sheets were: measure ... grid ... form ... projection ... colour. The choice of the cube studies performed is a fairly random one. Series were, among other things, deliberately avoided in order to achieve the greatest possible diversity."

Printed in an edition of 36 copies. [No institutional copies found].

£ 95



31. Daniel SPOERRI, Claus BREMER, et al.

Material. Sonderausgabe (Special edition).

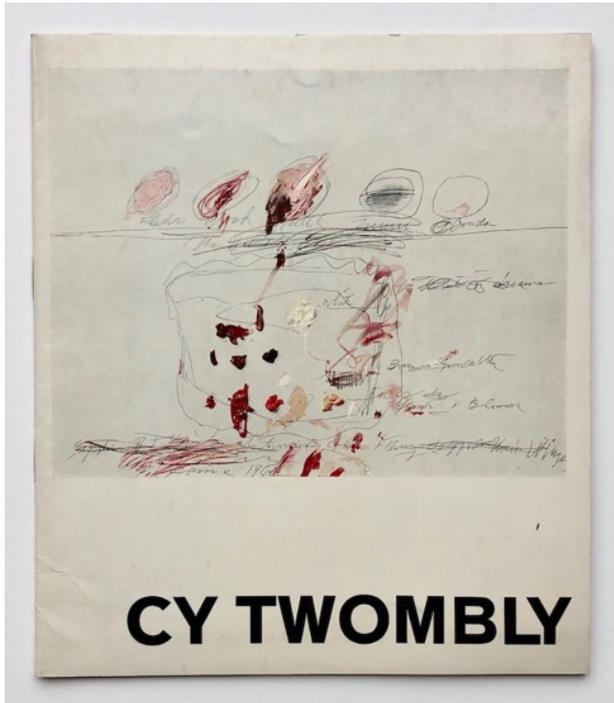
Düsseldorf. Self-published. (Distributed by Jürgen Dahl, Krefeld). 1959.

(29.5 x 20.8 cm). Four A4 sheets of duplicated typewritten texts, printed single-side.

On the 30th January 1959, at 8pm, at the opening reception of an exhibition of Jean Tinguely at the Galerie Schmela in Düsseldorf, Daniel Spoerri, Nusch Bremer and Claus Bremer simultaneously read three poems, placed in front of them at eye level and rolled around a cylinder that rotated at its own speed as the reading progressed. The participants then had to make arbitrary choices about which words, phrases, or sentences to use. The resultant cacophony resulted in an absurd presentation reminiscent of the Dada Cabaret Voltaire. In March 1960, when the Edition MAT was exhibited at the Gallery One in London, Spoerri organized a simultaneous reading at the Institute of Contemporary Art in London with the audience participation.

Presented here is a complete set of the four typewritten sheets, printed with the three texts to be performed: Hajo Bode's "elementarbausteine der materie" (Elementary Building Blocks of Matter), Spoerri's "Tinguely hat zwei Katzen" (Tinguely has two cats), and Bremer & Spoerri's "Die Apparate von Jean Tinguely" (The Apparatus by Jean Tinguely). These four sheets exist as the rare Sonderausgabe or 'Special edition' of Spoerri's Material periodical. The three texts were not published in a booklet as with the rest of Material, but in their original form as duplicated typewritten A4 pages. The last of the four pages reads: "dieser druck ist eine sonderausgabe von material / vertrieb passagebuchhandlung jürgen dahl krefeld deutschland". [Ref. Katerina Vatsella - Edition MAT: Daniel Spoerri, Karl Gerstner und das Multiple, p.24, illus. p. 57].

£ 2800



32. Cy TWOMBLY.

Cy Twombly.

Cologne. Galerie Anne Abels. 1963.

(20 x 17.2 cm). pp. (8). With 5
mounted pictures, one in colour.

Original wrappers, stapled.

Exhibition catalogue, April-May 1963.

Introduction by Manfred de la Motte.

£ 125

33. Cy TWOMBLY.

**Cy Twombly. Bilder und
Zeichnungen.**

Cologne. Karsten Greve. 1975.

(23.8 x 18 cm). pp. (42). With 15
black-and-white illustrations.

Original white wrappers,
gummed spine.

Exhibition catalogue, Galerie

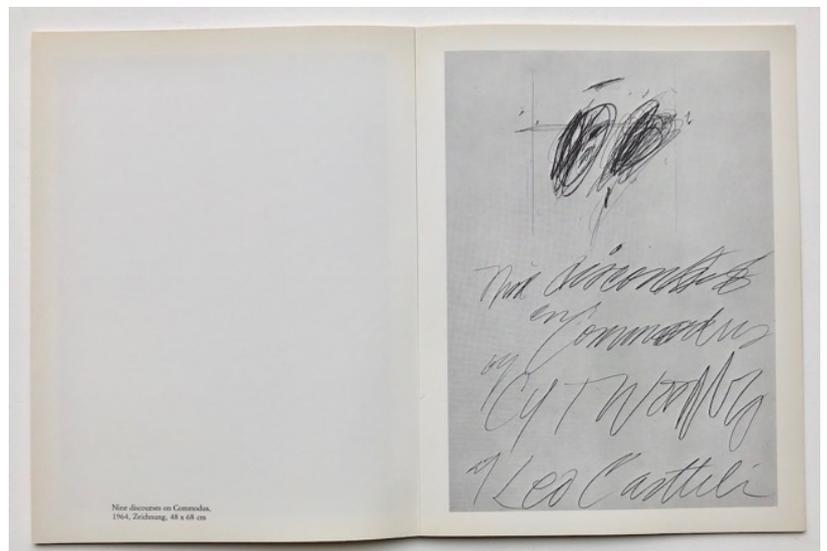
Karsten Greve, March-April

1975. Text by Heiner Bastian,

“Der erste Teil der Notizen von
den Mythen und von der Art und
Weise, in der sie in den Arbeiten
von Cy Twombly vorkommen.”

Catalogue printed in 450 copies.

£ 180





34. VH 101. (Otto Hahn & Françoise Essellier eds.).

VH 101. Nos. 1 - 9. [All published].

Zürich & Paris. Editions Essellier. 1970-1972.

Vols. 1-6: (25 x 19 cm); Vols. 7-9: (27 x 18.4 cm). Black-and-white illustrations throughout. Minor rubbing to covers, and taped repair to spine of double issue, otherwise a good set. 9 issues in 8 volumes. Original printed wrappers.

Complete set. French magazine VH 101, directed by journalist Otto Hahn and gallery owner Françoise Essellier, championed radical attitude in arts, literature, philosophy and music in the 9 issues published between 1970 and 1972, with articles on Andy Warhol, Jasper Johns, Daniel Buren, Lawrence Weiner, Joseph Kosuth, Carl Andre, Pierre Boulez, and interviews with Marcel Duchamp, Roland Barthes, Claude Lévi-Strauss, Lucien Goldman and Philippe Sollers. Covers designed by the artist Jean-Pierre Yvaral.

Special thematic issues treat topics such as "Theory", "Conceptual Art", "Experimental Music", "Avant-Garde Cinema", and the group "Support/Surfaces". Double issue 7/8 is the only one specifically oriented toward architecture, and is entitled "Architecture and the Artistic Avant-garde in the USSR from 1917-1934".

[Ref. Gwen Allen - *Artists' Magazines: An Alternative Space for Art*, p. 308; *Le Fonds Paul Destribats. Une collection de revues et de périodiques des avant-gardes internationales à la Bibliothèque Kandinsky*, no. 756].

£ 400