

Tim Byers Art Books Catalogue 32



I.

Marc ADRIAN & Moucle BLACKOUT.

Poèmes inventionistes.

Breitenbrunn. Werkstatt Breitenbrunn. 1972.

(29.5 x 31 cm). pp. (12). With 7 photographs (including cover) by Moucle Blackout. Original printed card wrappers, plastic spiral binding. Minor scratch and indentation to front cover, corners very slightly bumped, otherwise good.

Artist's book published in an edition of 50 copies, signed by both Marc Adrian and Moucle Blackout (pseudonym of Christiane Adrian-Engländer).

The book is screen-printed throughout, with a combination of Marc Adrian's concrete poetry, printed in red and black, alternating with pornographic photographs by Moucle Blackout which have seemingly been obscured by a corrugated glass pane. The colophon states that this is a second edition of a work first produced on a typewriter in 1958.

£ 450





2.

AFFICHE. (Klaus Burkhardt ed.).

affiche. Nos. 1 - 22 + sonderdruck "aprèsfiche". [All published].

Stuttgart. Klaus Burkhardt. 1960 -61.

Each sheet (48 x 62 cm), unfolded. Total of 23 folded posters. Minor rubbing to folds, with sporadic browning, overall a good set. A complete set.

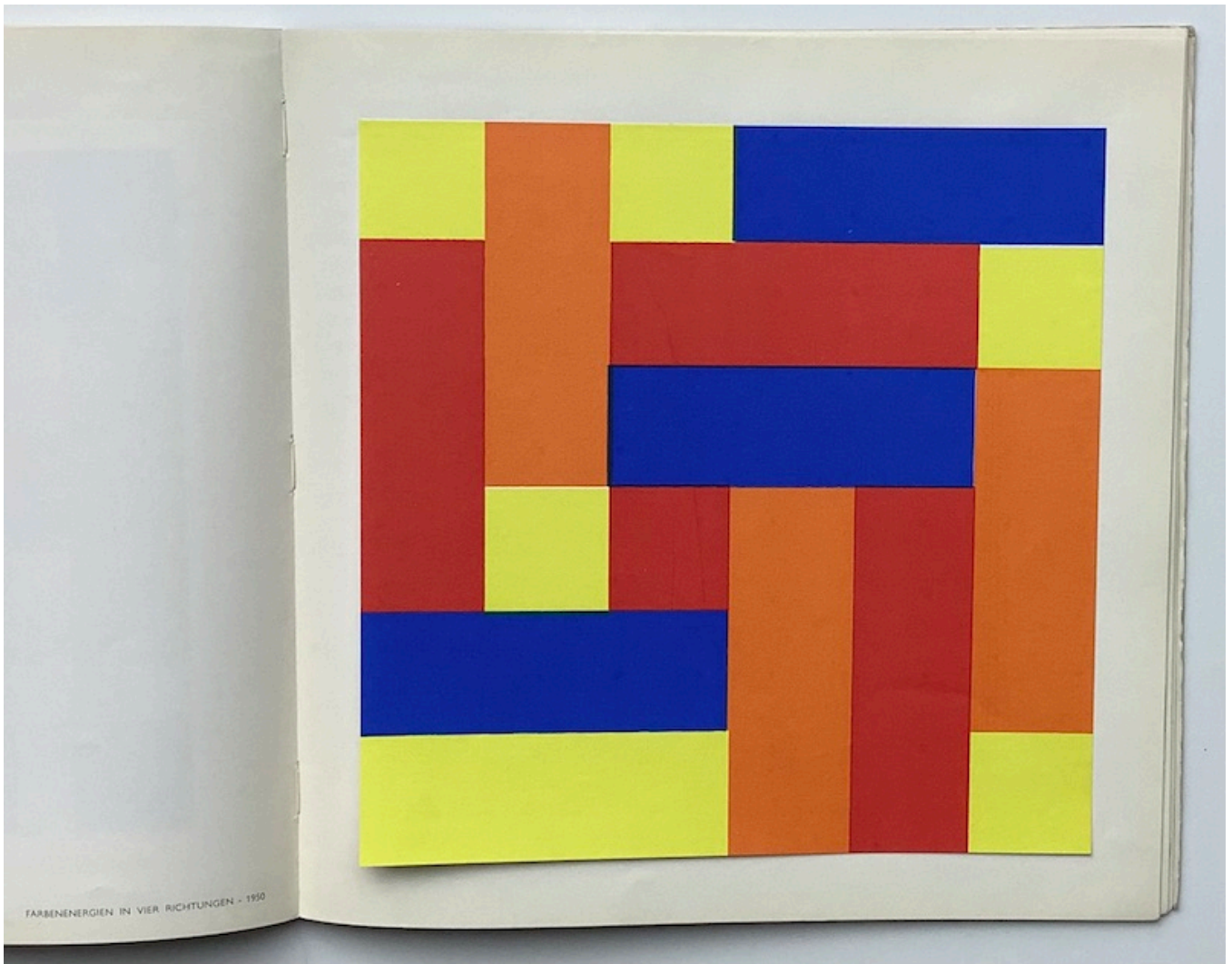
In 1960/61, the Stuttgart-based printer Klaus Burkhardt produced a series of leaflets all in the same 48 x 62 cm format, which he called affiches (or notice sheets). A total of 22 issues were published, plus a final Sonderdruck entitled "aprèsfiche", whose circulation varied from 100 to 350 copies.

Each affiche is folded in four along the vertical, then in two along the horizontal (unfolded, the sheet appears divided into eight sections; seven are filled by the contributions of the authors, the last acts as the cover page). Each of the affiches were usually printed because of a specific occasion (e.g. an exhibition, the publication of a book, but also a Christmas party).

Graphic artists and painters such as Hap Grieshaber, Werner Schreib, Guido Biasi, Winfrid Gaul, Lothar Quinte, Georg-Karl Pfahler, Arnulf Rainer and others took part. and authors such as Uwe Schmidt, Horst Bingel, Henneberg, Poethen, Kurt Leonhardt, Carl Laszlo, Hajek, Raoul Hausmann, and Max Bense. Subjects spanned from object to abstraction, from provincialism to anti-provincialism, and from Panderma to concrete art. The character changed from simple pamphlet, to manifesto, to homage, and to exhibition poster. Issues of note include Affiche no.3, with wonderful colour woodcut by Hap Grieshaber; and Affiche 14, with an original lithograph by Georg-Karl Pfahler and text by Reinhard Döhl (sheet number from an edition of 100 and signed by both Pfahler and Döhl). (Ref. Archiv Sohm p.46; Michael Glasmeier - buchstäblich wörtlich, no. 224].

£ 750





3.

Josef ALBERS, Auguste HERBIN, Victor VASARELY et al.

Hard-Edge.

Paris. Galerie Denise René. 1964.

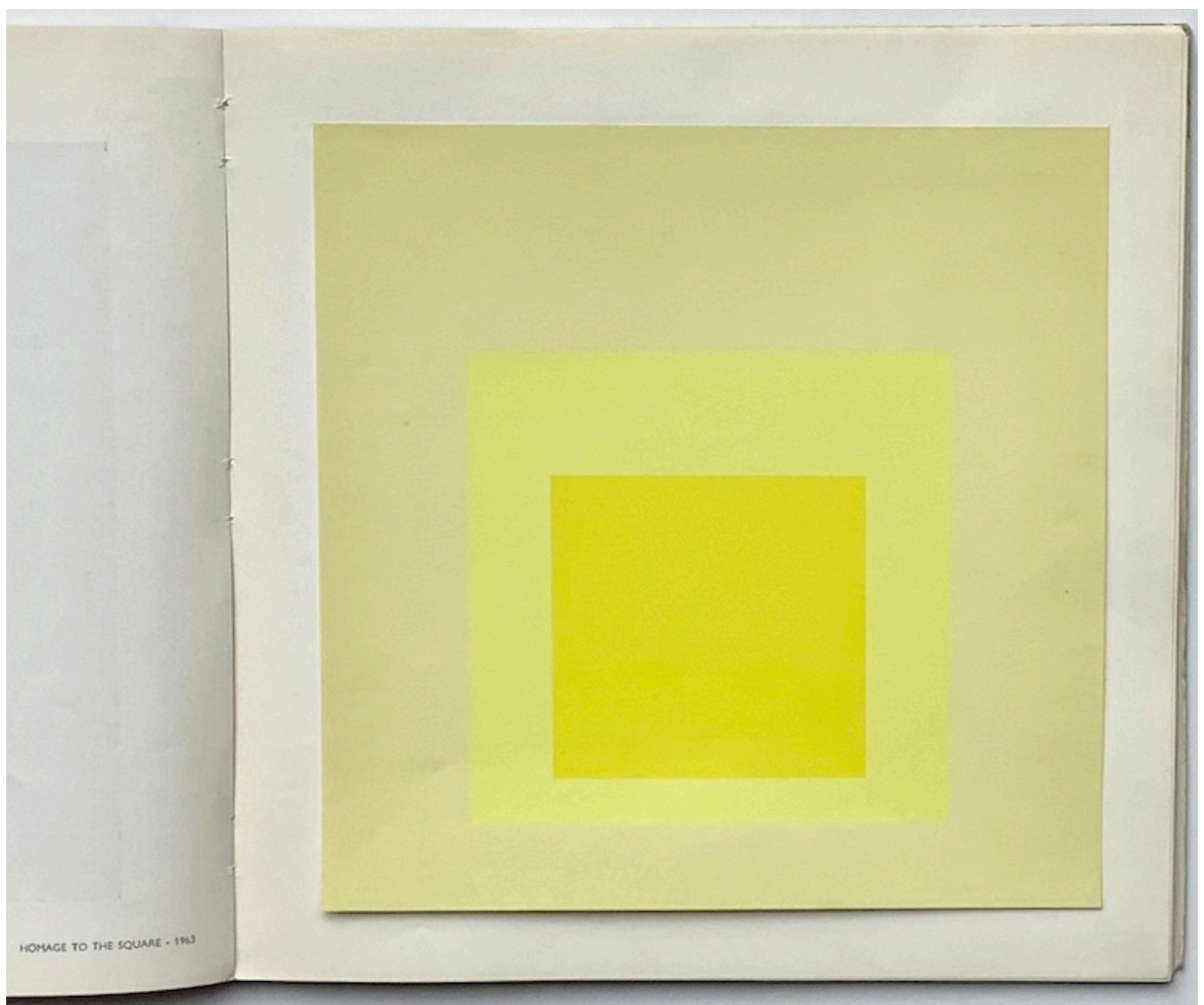
(23 x 23 cm). pp. (72). Original wrappers. Covers rubbed on edges with small tears to spine, otherwise good. The Mortensen screen print with creasing to corner.

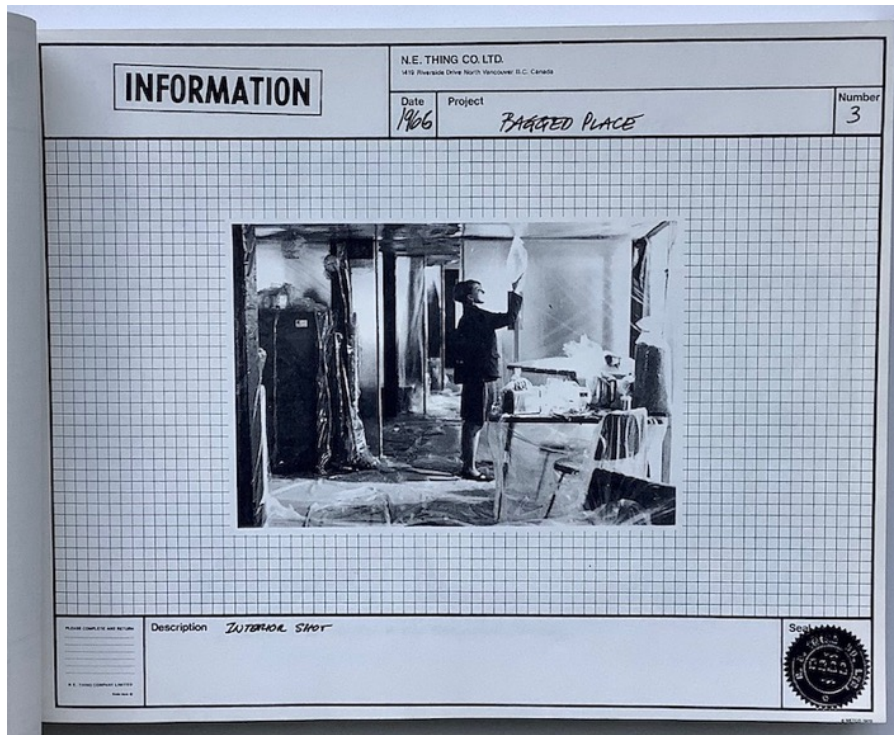
Scarce exhibition catalogue for the ground-breaking Hard Edge exhibition held at the Galerie Denise René in Paris, June-October, 1964. The exhibition included those Hard

Edge painters who used straight, clean linear patterns to create a three-dimensional effect on a two dimensional surface.

The catalogue contains nine mounted original colour screen prints by Josef Albers, Hans Arp, Olle Baertling, Auguste Herbin, Alexandre Libeman, Richard Lohse, Richard Mortensen, Sophie Taeuber-Arp and Victor Vasarely. With texts by Lawrence Alloway, Michel Seuphor and Teddy Brunius.

£ 600





4.

Iain & Ingrid BAXTER.

N.E. Thing Co. Ltd. Companies Act (Volume I).

Vancouver. N.E. Thing Co. / Superior Reproductions. 1978.

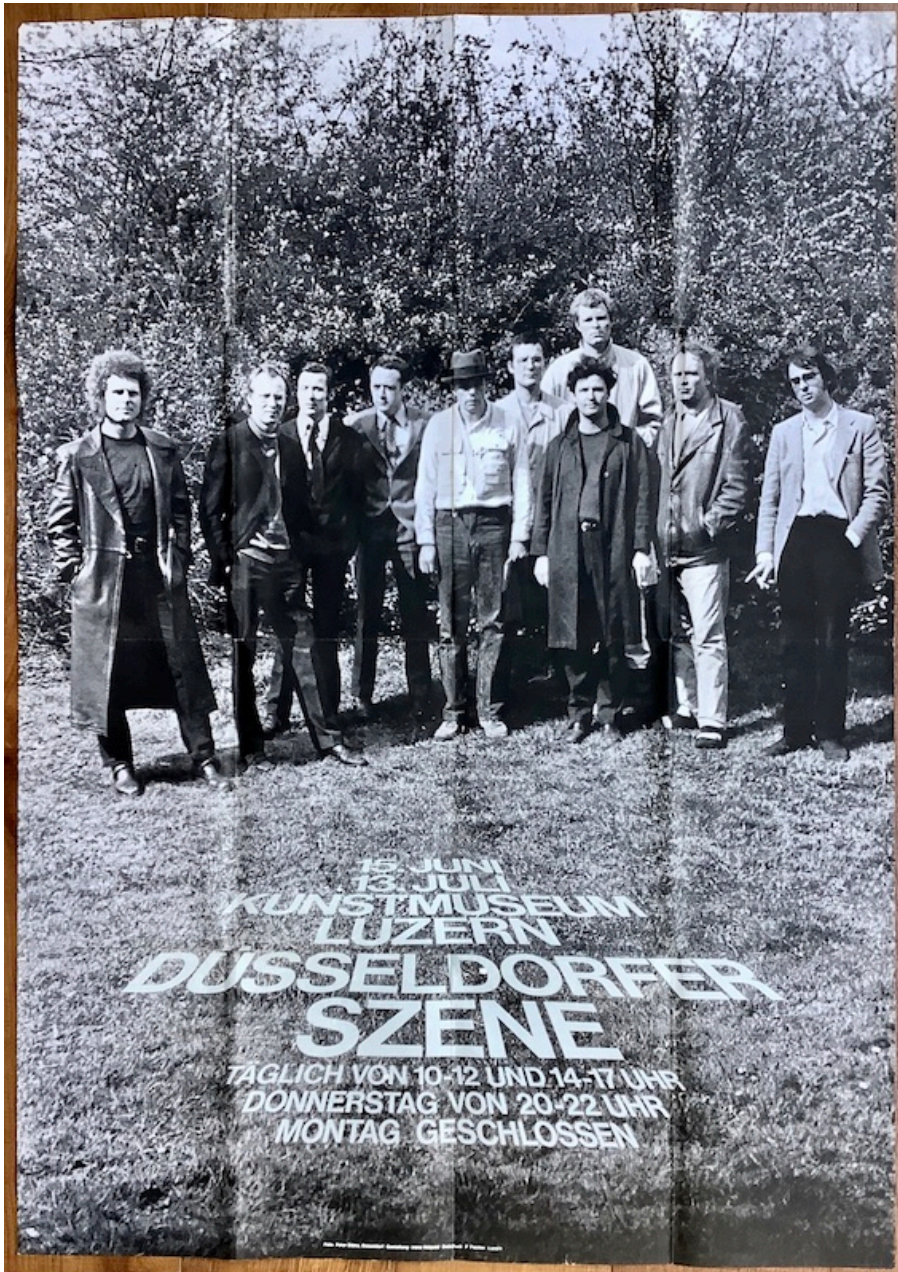
(21.2 x 27.4 cm). pp. (362). Original blue printed wrappers. Some creasing to covers, and fading to spine, overall good.

The Canadian conceptual art duo Ingrid and Iain Baxter, also known as The N.E. Thing Co., utilised an abstracted business model to investigate art, domestic systems, corporate strategy and everyday life. They did this by using photography, information technology and installation-based artworks.

Described as a "compendium of company ideas", Companies Act is perhaps the most important art book by the "company" N.E. Thing. It contains 362 pages comprised of their most critical works, including facsimiles of hand-written descriptions and collages, providing insight into the process and intent of the N.E. Thing Company.

The Companies Act book was in fact created for N.E. Thing Co.'s contribution to Kunsthalle Basel's 1978 Younger Canadian Artists exhibition. Published in an edition of 500 copies.

£ 500



5.

(Joseph BEUYS, Sigmar Polke, Gerhard RICHTER et al.).

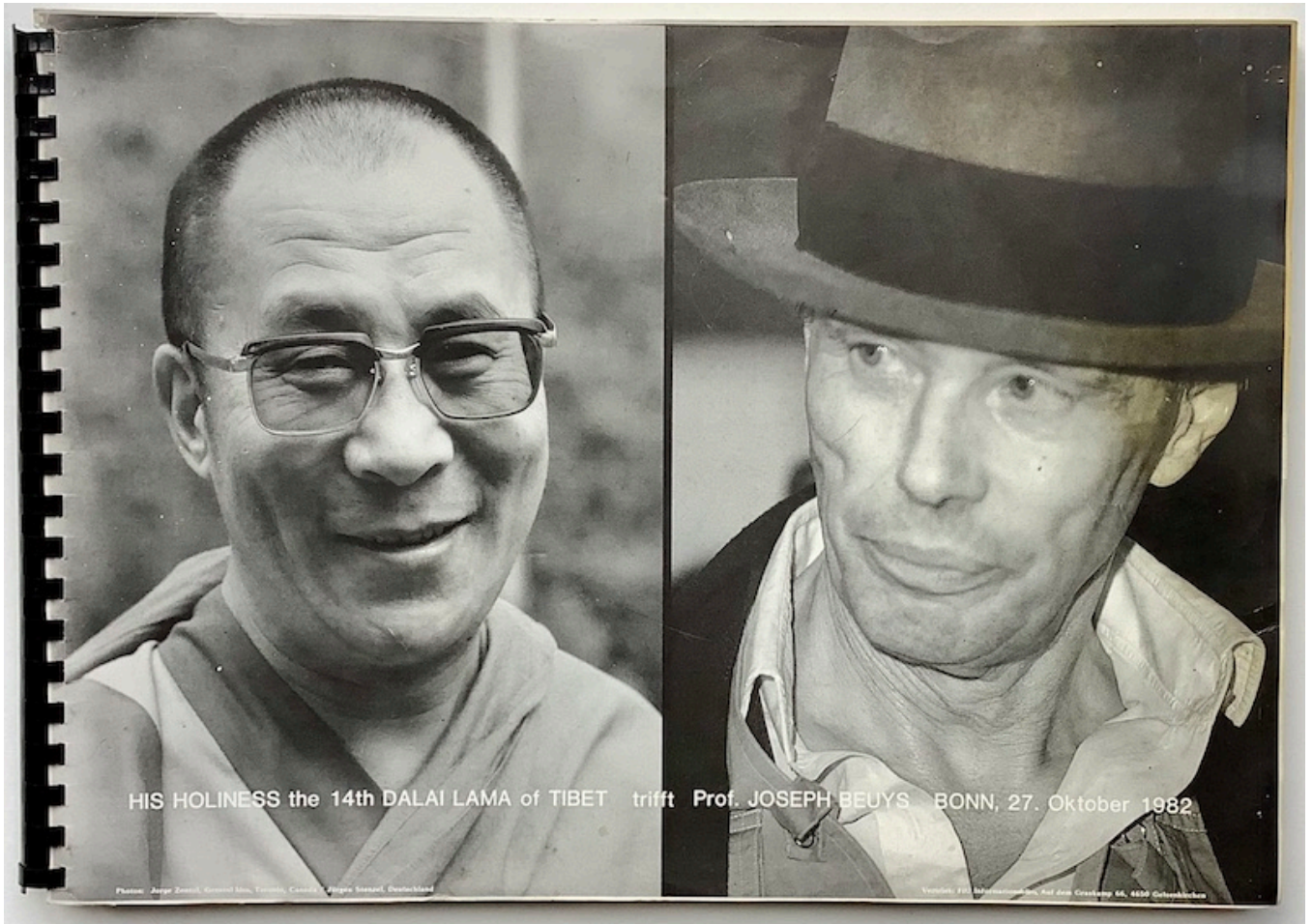
Düsseldorfer Szene.
Kunstmuseum Luzern,
15. Juni - 13. Juli.

Lucerne. Kunstmuseum Luzern.
1969.

Unfolded (127.5 x 90
 cm).

Catalogue in the form of a folded poster. (Poster folded four times as issued). When unfolded, one side of the poster/catalogue is a large silkscreen reproduction of Peter Dibke's now famous image of the Düsseldorf group participants, standing together in a field: Joseph Beuys, Sigmar Polke, Gerhard Richter, Klaus Rinke, Blinky Palermo, Jörg Immendorf, Imi Knoebel, Reiner Ruthenbeck, Claus Böhmler and Rainer Giese (Chris Reinecke is not represented in the picture but is in the catalogue). The other side of the poster is printed with texts, and documents the work of the artists with bio-bibliographical details and illustrations of the works. A text by Jean-Christoph Ammann explains the context of the exhibition and the importance of the Düsseldorf academy and art scene at the time.

£ 850



6.

Joseph BEUYS. (Louwrien Wijers).

His Holiness the 14th Dalai Lama of Tibet trifft Prof. Joseph Beuys Bonn, 27. Oktober 1982.

Amsterdam. Self-published by Louwrien Wijers. 1983.

(30.5 x 44 cm). With 105 leaves, all reproduced in photostat. Including 60 sheets, each with photocopied photographs by Ute Klophaus and Cathrien van Ommen. Original card wrappers with reproduced photographs by Jorge Zontal of General Idea; plastic spiral binding. Short tear to head of spine, with browning to outer fore-corner of front cover. Spotting to rear cardboard cover and final few leaves.

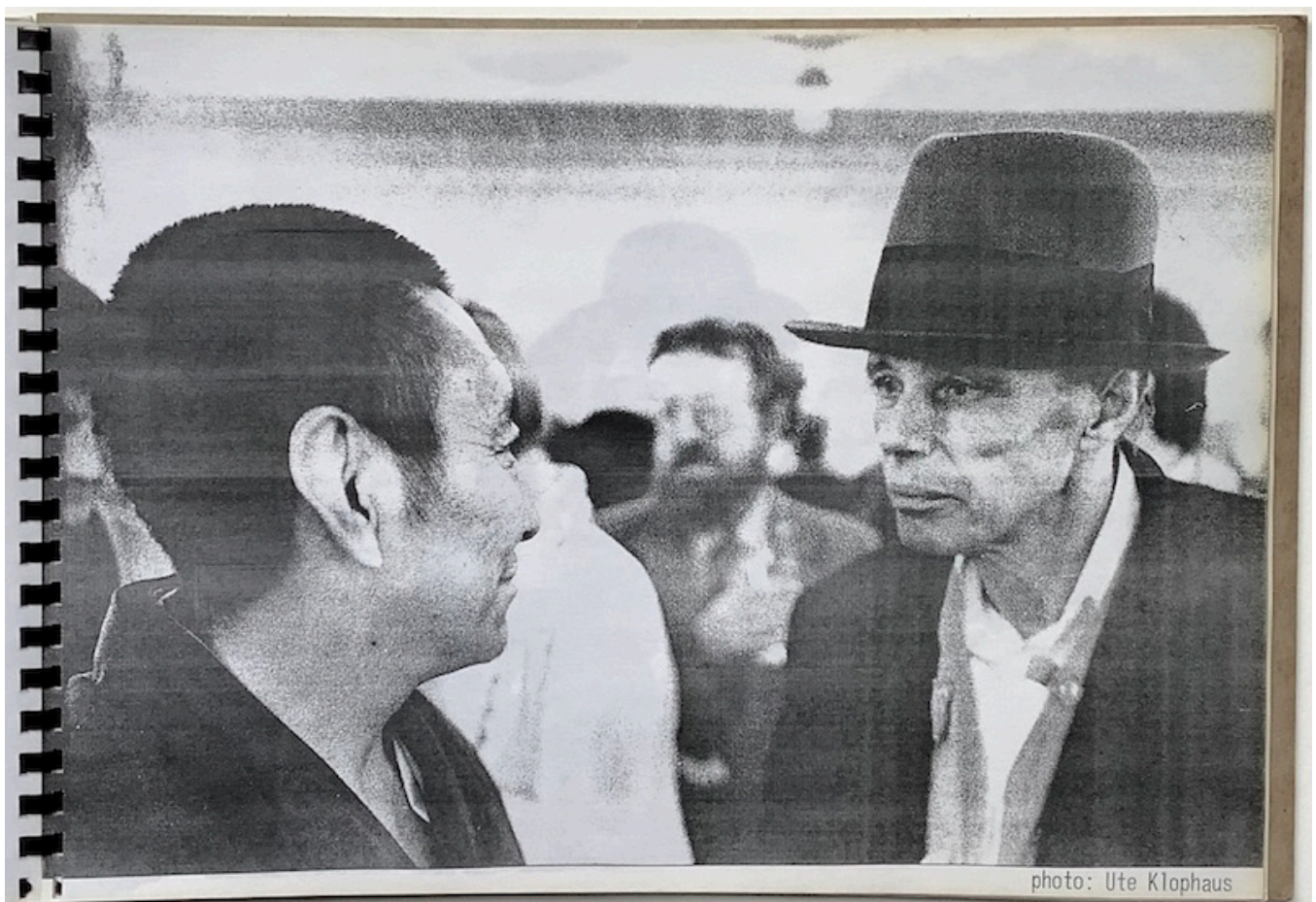
Artist's book produced and published by the Dutch artist Louwrien Wijers, documenting the 1982 meeting between the German artist Joseph Beuys and his Holiness the

Fourteenth Dalai Lama of Tibet, an event that has gone all but unnoticed by historians and theorists.

On the initiative of Wijers, Joseph Beuys met the Dalai Lama on the 27th October 1982, in Bonn. Previously, Beuys had expressed his wish to establish a permanent cooperation with the spiritual leader of Tibetan Buddhism, in order to realise his vision of Eurasia. The two men discussed art and politics, and began looking for links between Beuys' artistic practice and the activities of the Dalai Lama, and subsequently the Dalai Lama asked his government in exile to prepare a model for spiritual economics.

The book, entirely reproduced in Photostat, includes a transcription of the taperecorded interview between Wijers and Beuys, held after the meeting on the 15th November 1982 in Düsseldorf, as well as quotes from the Dalai Lama. Many friends and colleagues joined Beuys in Bonn for the meeting, including Robert and Marianne Filliou, Anny de Decker, Bernd Lohaus, Henning Christiansen, Franz Dahlem, and Johannes Stüttgen. Transcripts of their recorded conversations immediately after the event are also documented in the book. Published in an edition of 108 copies.

£ 875





7.

Barbara BLOOM & Martha HAWLEY.

1986. A Calendar on Travel and Tourism. Texts Martha Hawley. Photographs Barbara Bloom.

Amsterdam. Mart. Spruijt bv. 1986.

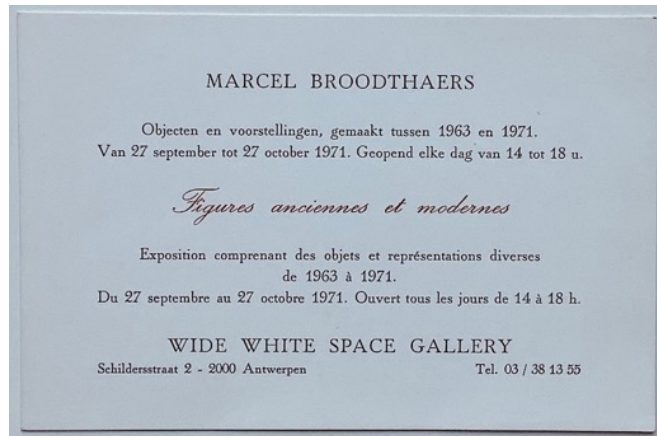
(34 x 45 cm). Cover, title, & 12 sheets. Rind-bound calendar, with hole punched through lower edge for hanging as issued. Small areas of surface rubbing to covers, otherwise fine.

Barbara Bloom's first artist's book, published in the form of a calendar, with a printed cover and 12 colour offset reproductions of photographs, each with an accompanying text by Martha Hawley.

A copy of the calendar was exhibited as Bloom's contribution to the 1986 TV Generations exhibition in Los Angeles, curated by John Baldessari. There Bloom describes the thinking behind her imagery in the calendar: "I am interested in the ways in which cultural images are used in the media (film, advertising, magazines TV, etc.). In all my work 'seeming to be' and 'appearing as if' play a large role. I want my work to 'look like' normal media imagery. I remain true to the 'rules' of the particular medium, thus producing a poster that 'looks like' a standard commercial poster, a film trailer that 'seems to be' a normal trailer, a book cover that 'appears as if' it were a real bookcover. But this 'looking like', this chameleonic means of achieving my purpose is on the surface, a first impression. The images, often through irony, comment upon the medium in which they are placed and upon cultural images (cliches), in general."

£ 650





8.

Marcel BROODTHAERS.

Figures anciennes et modernes. Objecten en voorstellingen, gemaakt tussen 1963 en 1971.

Antwerp. Wide White Space Gallery. 1971.

(11.5 × 17.5 cm). Single card, printed one side only in black and red.

Bi-lingual invitation card for Broodthaers' exhibition at the Wide White Space Gallery in Antwerp, from September 27 to October 27, 1971. In the exhibition, Broodthaers exhibited his work made from 1963 to 1971.

£ 300

9.

Marcel BROODTHAERS.

Catalogue - Catalogus.

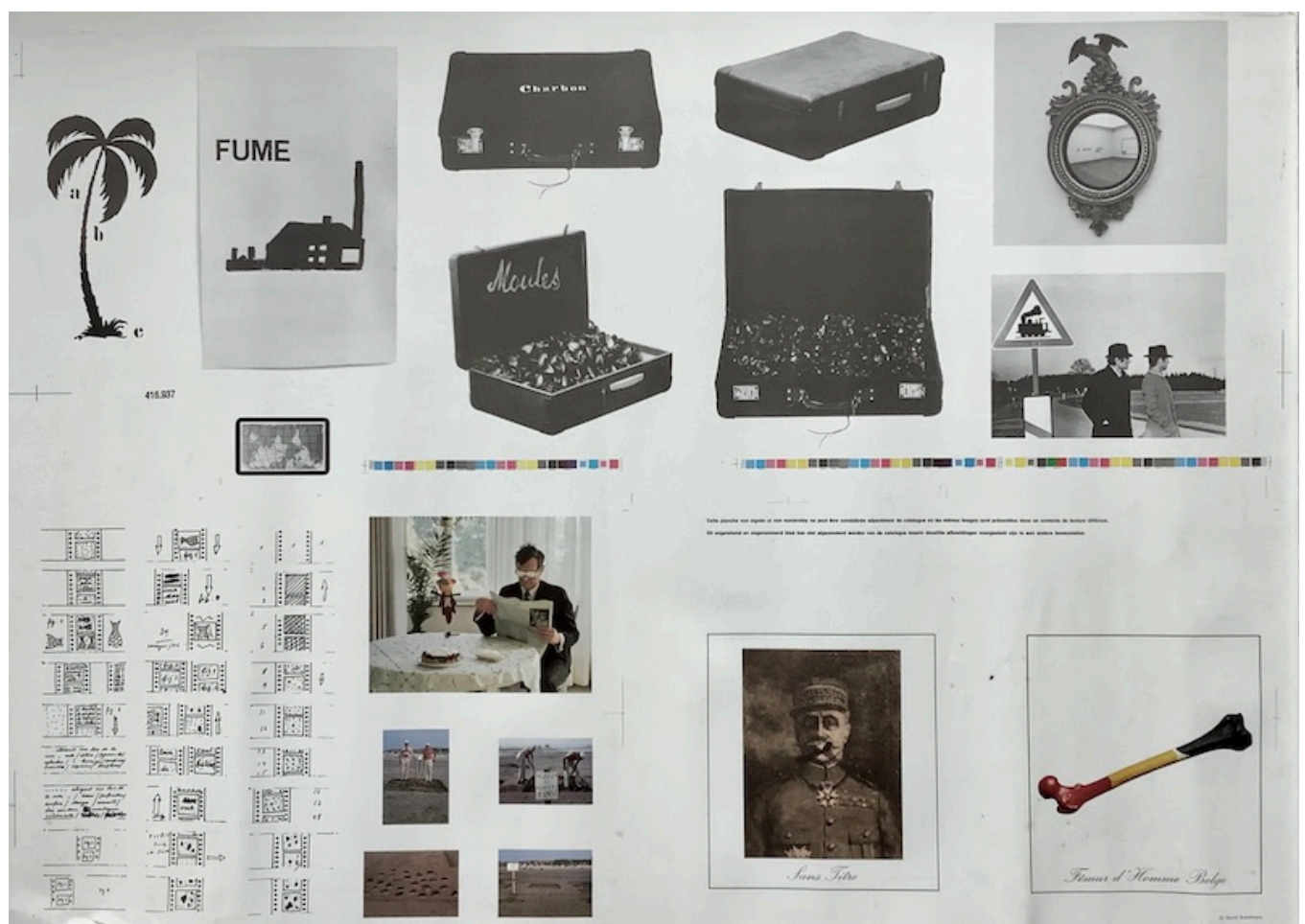
Brussels. Société des Expositions du Palais des Beaux-Arts. 1974.

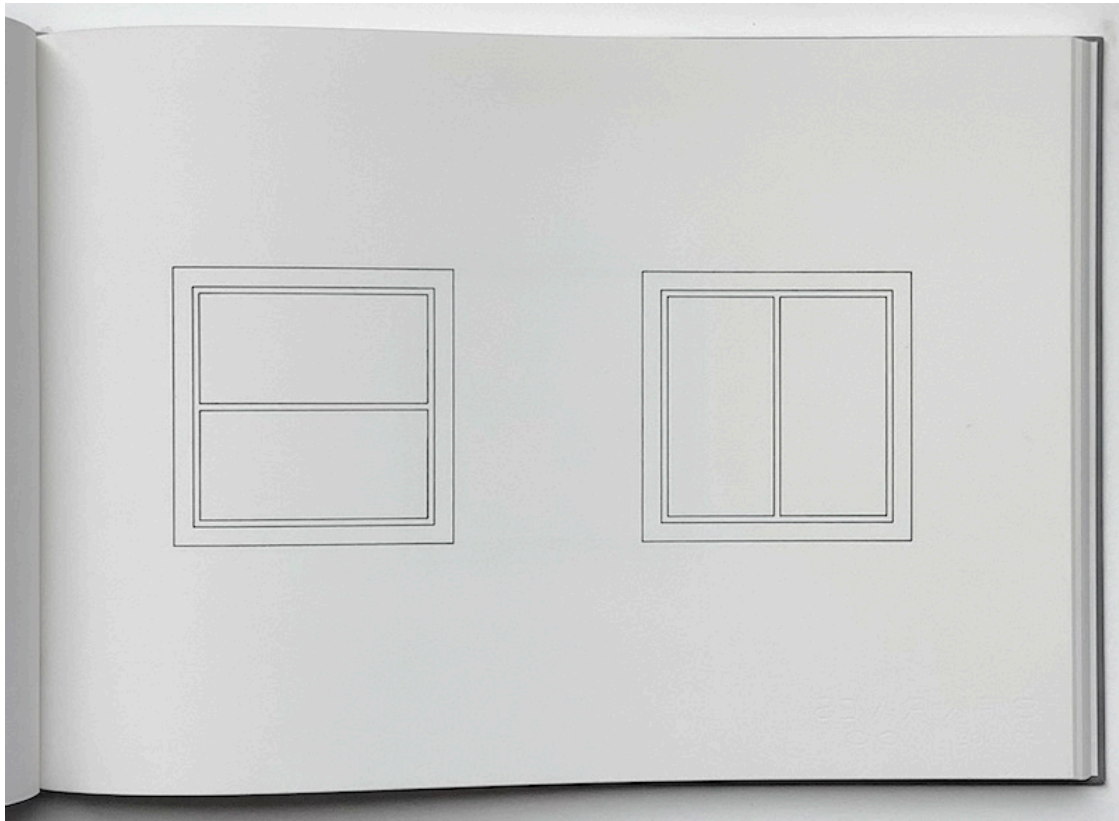
Catalogue (30.5 × 23.5 cm); poster (63 × 87 cm). pp. 75. Illustrated in colour and monochrome throughout; with poster consisting of the same images as used in the

catalogue. Original white printed wrappers, slightly browned and with a small stain and bump to upper spine. Handling creases to edges of poster.

Catalogue for Broodthaers' exhibition at the Palais des Beaux-Arts, Brussels, September-November, 1974. This catalogue is complete with the large colour offset-printed poster (630 x 870 mm) which was designed to be offered together with the catalogue, but is often missing. As Broodthaers states on the front cover text: "Ce catalogue non signé et non numéroté ne peut être considéré séparément de la planche où les mêmes images sont présentés dans un contexte de lecture différent" (This unsigned and unnumbered catalogue cannot be considered separately from the poster where the same images are presented in a different context). The same text is repeated on the rear cover with the text in Flemish.

£ 950





10.

Alan CHARLTON.

50 Grey Books.

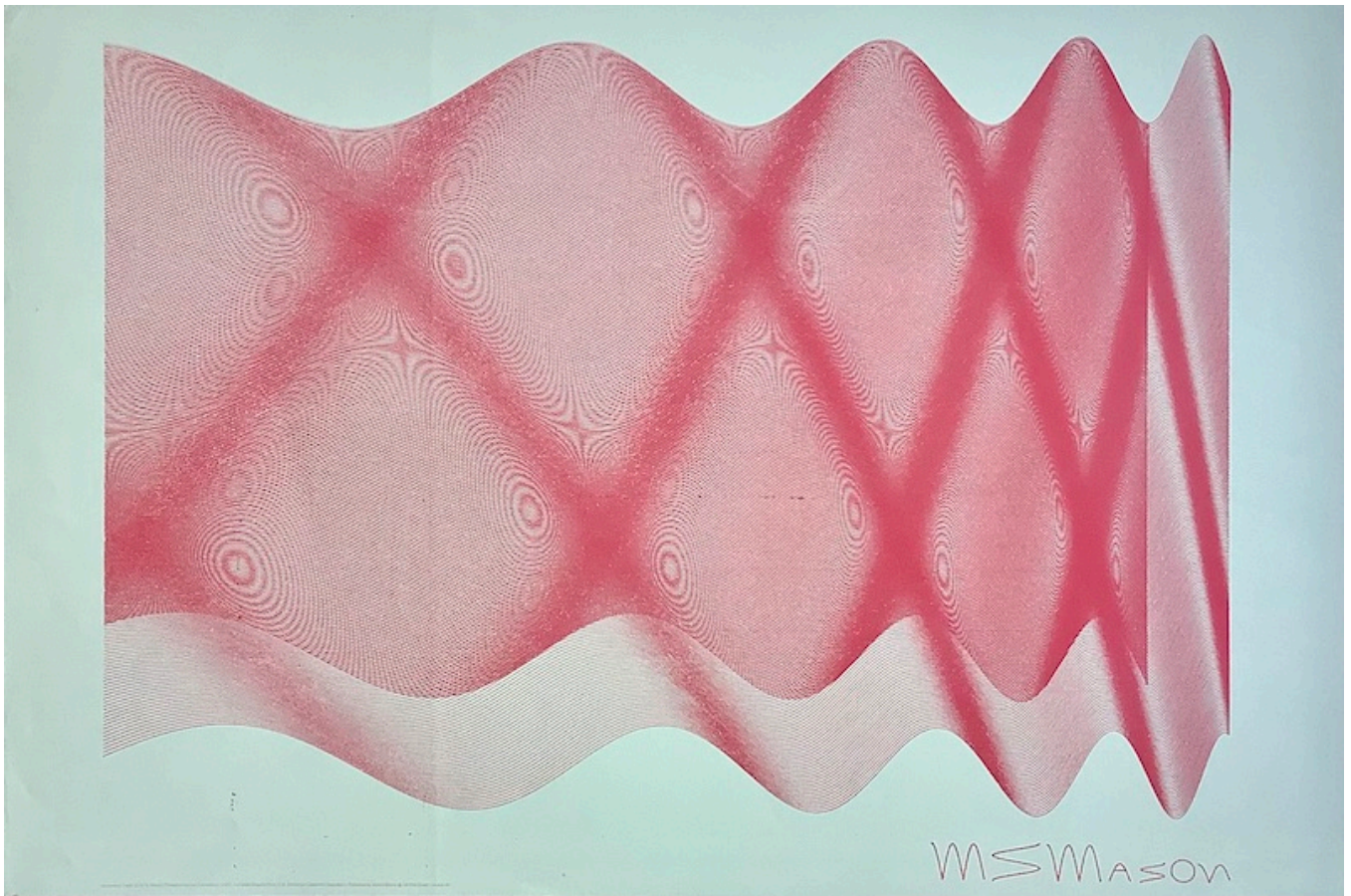
Paris / Brussels. Liliane & Michel Durand-Dessert / Editions Lebeer-Hossmann. 1989.

(30.5 x 43 cm). pp. (70). With 32 hors texte plates, each offset-printed with the supposed outlines of panel paintings. Original plain grey cloth. Housed in publisher's lidded cardboard box (splits along corners of lid). Some tiny marks and scratches to cover of book, overall very good.

Artist's book, published in an edition of 50 copies, numbered and signed in pencil by Alan Charlton on the colophon. The cover of each book is a different gray, corresponding to a painting by Alan Charlton and whose title the artist has written in pencil on the colophon page.

The British artist Alan Charlton is best known for his Minimalist paintings and installations. Uniformly painted gray, his conceptual works are frequently composed of simple geometric forms, such as a single triangle or rectangle broken into modular elements.

£ 1800



12.

(COMPUTER ART).

Cybernetic Serendipity. The computer and the arts. (Collector's Edition).

London. Motif Editions 1968.

Sheet size (75.5 x 50.5 cm). Seven loose lithograph prints + colophon leaf. Minor handling creases and tiny foxing marks, overall a very good set.

The complete suite of seven computer-generated lithographs, published by Motif Editions with the aid of computers from the Institute of Contemporary Arts' exhibition Cybernetic Serendipity - the computer and the arts.

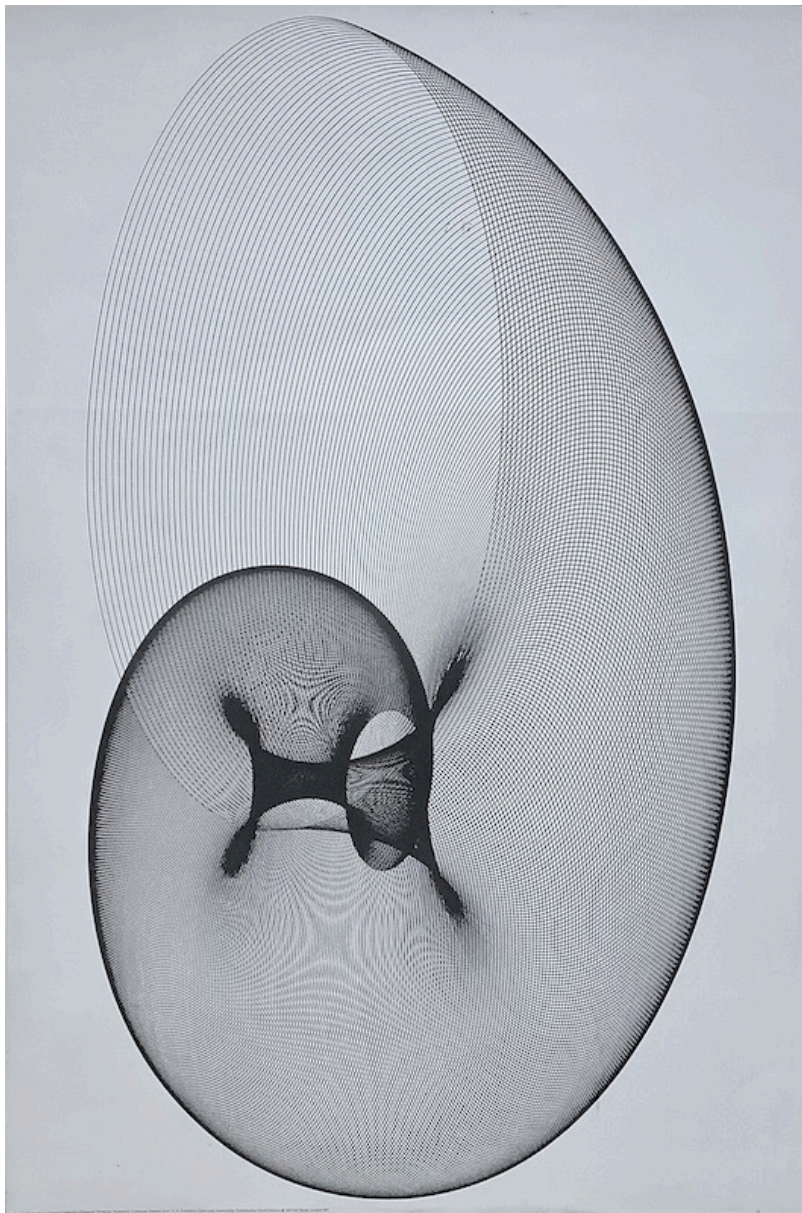
Cybernetic Serendipity was the first large international exhibition of electronic, cybernetic, and computer art. It took place at the Institute of Contemporary Arts (ICA) in London, UK, from 2 August to 20 October 1968. This deluxe set of lithographs was published alongside

the pioneering exhibition. Each of the lithographs is printed on a large sheet measuring 75.5 x 50.5 cm.

Titles are: Computer Technique Group (Japan) - Running Cola is Africa 1967/68; Computer Technique Group (Japan) - Return to Square 1967/68; Maughan S. Mason - Maughanogram (red); Boeing Computer Graphics - Human Figure; Kerry Strand (California Computer Products, Anaheim) - The Snail 1967; Charles Csuri and James Shaffer (Ohio State University) - Random War 1967 (red/black); Donald K. Robbins - 3D Checkerboard Pattern (blue). Complete with the descriptive colophon leaf.

An issue of Studio International magazine, edited by Jasia Reichardt, which was printed as a catalogue for the exhibition, is also present.

£ 1800





13.

(CONCRETE POETRY).

Konkrete Poesie, Sound Poetry, Artikulationen.

Bern. Anastasia Bitzos. 1966.

(31 x 31.5 cm). 12" LP vinyl record, in original printed sleeve.

This 12-inch LP record represents a selected documentation of the evening that took place on May 26, 1966 in the Kunsthalle Bern, organized by Anastasia Bitzos: "Konkrete Poesie, in Tonband, Lichtbild und Lesung".

John Spinner, of Hi-Fi atelier, Bern, was responsible for the original recordings of the evening and the editing. On the record jacket are visual texts by Claus Brehmer, which are shown in the order of the spoken comments. Contributors include Claus Bremer, Ernst Jandl, Eugen Gomringer, Franz Mon, Haraldo De Campos, Lily Greenham, Max Bense, Paul De Vree, Reinhard Döhl, and Rolf Geissbühler.

£ 450

14.

Jan DIBBETS.

TV as a Fireplace.

Hannover. Fernsehgalerie Gerry Schum. 1969.

(14.5 x 20.8 cm). Postcard, mailed.



In 1969 Gerry Schum produced Jan Dibbets' project for WDR called TV as a Fireplace, which consisted of a filmed fireplace. During the run-up to Christmas, it was broadcast every evening for seven days on German channel WDR 3. Through the work, Dibbets was illustrating that, during the '60s, the TV set had replaced the hearth as the focal point of the living room. Dibbets's contribution was among the first unannounced and uncommented artistic interventions to be broadcast on television.

£ 150

15.

Braco DIMITRIJEVIC.

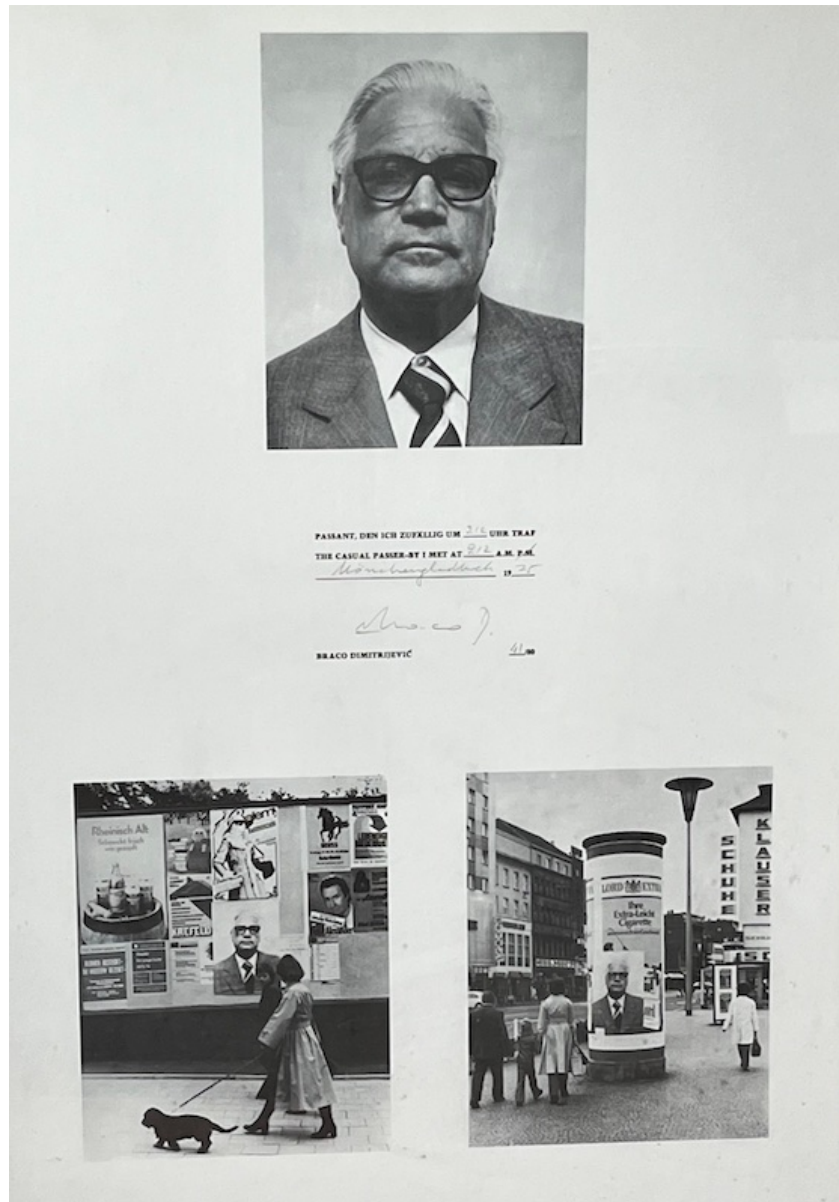
Passant, den ich zufällig um 9.12 Uhr traf / The casual passer-by I met at 9.12 a.m.

Mönchengladbach. Jahresgabe des Museumsvereins, Mönchengladbach. 1975.

(78 x 56 cm). Offset print on thin cardboard.

Edition published in response to Braco Dimitrijević's exhibition at the Städtisches Museum Mönchengladbach, March 1975.

The large offset print, is signed in pencil by Dimitrijević, and numbered from an edition of 80 copies. It forms part of Dimitrijević's 'Casual Passer-By' series, which he began in 1971.



Each work in the series features a large-scale headshot photograph of a person that the artist met at random in the street. The title of each work records the exact time and place that Dimitrijević met the person, but generally not the exact date. The photographs reproduced in the edition were placed in prominent positions on the façades of museum buildings, or in public places such as in the underground or on advertisement displays in the street. The large format of the photograph and its display on the façade of a building were deliberately chosen to be misleading to a viewer, who upon seeing it would immediately assume that the person was famous or important. Within Communist Yugoslavia in the late 1960s and in the 1970s, such large-scale photographs were reserved for political leaders and the ideological elite.

£ 1200

9 evenings: theatre & engineering

OCTOBER 13-14-15-16 18-19 21-22-23 8:30 P.M. \$3

25th STREET ARMORY NYC TELEPHONE 689-3315

PERFORMANCES OF DANCE · MUSIC · FILM · TELEVISION · TECHNOLOGY BY CAGE · CHILDS · FÄHLSTROM · HAY · HAY · PAXTON · RAINER · RAUSCHENBERG · TUDOR · WHITMAN · EXECUTIVE COORDINATION: KLÜVER

16.

(E.A.T.). Experiments in Art and Technology. Robert RAUSCHENBERG & Billy KLÜVER (et al.)

9 evenings: theatre and engineering. Performances of dance, music, film, television, technology by Cage, Childs, Fählstrom, Hay, Hay, Paxton, Rainer, Rauschenberg, Tudor, Whitman. Executive coordination, Klüver.

New York. Experiments in Art and Technology: The Foundation for Contemporary Performance Arts. 1966.

(92.9 x 61.8 cm). Offset lithographic poster. Mild surface abrasions. Backed onto foamed board.

Original fully signed poster for one of the landmark exhibitions of the 1960's.

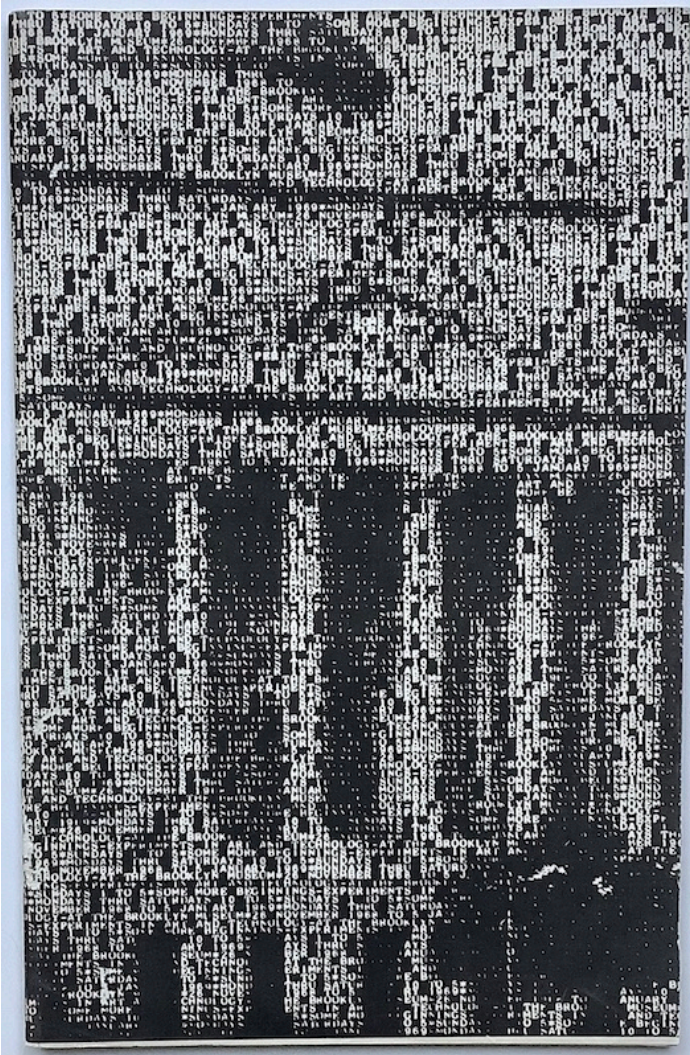
9 Evenings was a series of performances from October 13-23, 1966, where artists and engineers from Bell Laboratories in Murray Hill, New Jersey collaborated on what was to be the first event in a series of projects that would become known as E.A.T. or Experiments in Art and Technology.

9 Evenings: Theatre and Engineering was conceived by Robert Rauschenberg and Billy Klüver and was originally intended to be presented as part of the Stockholm Festival of Art and Technology in 1966. But when the festival's negotiations fell through, Billy Klüver moved the event to the 69th Regiment Armory in New York. The participants consisted of 10 artists and some 30 engineers, creating a blend of avant-garde theatre, dance and new technologies. 9 Evenings was the first large-scale collaboration between artists and engineers and scientists. The two groups worked together for ten months to develop technical equipment and systems that were used as an integral part of the artists' performances. Their collaboration produced many firsts in the use of new technology for the theatre, both with specially-designed systems and equipment and with innovative use of existing equipment. Closed-circuit television and television projection was used on stage for the first time; a fiber-optics camera picked up objects in a performer's pocket; an infrared television camera captured action in total darkness; a Doppler sonar device translated movement into sound; and portable wireless FM transmitters and amplifiers transmitted speech and body sounds to Armory loudspeakers.

The poster for 9 Evenings, designed by Rauschenberg, was originally available at Dwan Gallery, Galleria Bonnino and Castelli Gallery. **This is one of the special copies with the 40 signatures of all the participants, artist and engineers.** Each of them have signed beneath their small photographic portrait, apart from John Cage and David Tudor, who have signed along the sides of their portraits. Artists involved with 9 Evenings included John Cage, Lucinda Childs, Öyvind Fahlström, Alex Hay, Deborah Hay, Steve Paxton, Yvonne Rainer, Robert Rauschenberg, David Tudor, and Robert Whitman.

(MoMA has the limitation of the signed poster as 50 copies, whilst the Rauschenberg Foundation has the edition size as 90 copies; this copy marked 'H.C.').

£ 3500



17.

(E.A.T.). Experiments in Art and Technology. Robert RAUSCHENBERG & Billy KLUVER (et al.)

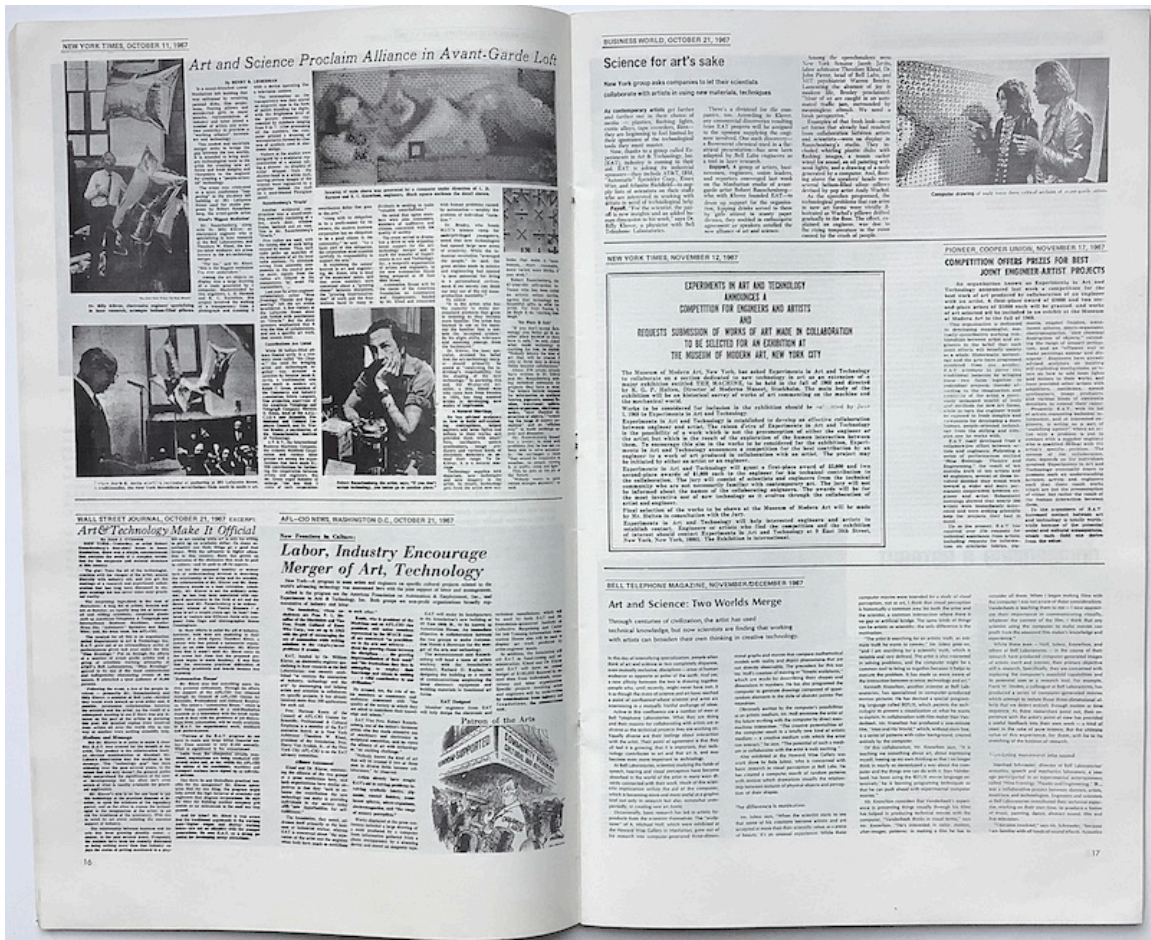
Some more Beginnings. An Exhibition of submitted works involving technical materials and processes. Organized by Staff and Members of Experiments in Art and Technology. In Collaboration with the Brooklyn Museum and the Museum of Modern Art, New York.

New York. Experiments in Art and Technology. 1968.

(41 x 27 cm). pp. 122. More than 300 black-and-white illustrations. Original wrappers illustrated with a computer processed design by Manfred Schroeder; stapled. Previous owner's inscription on first page. Small area of loss to spine, otherwise very good.

In 1968, the exhibition "The Machines Seen at the End of the Mechanical Age" was held at the Brooklyn Museum in New York City. The museum asked Experiments in Art and Technology (E.A.T.) for a contribution to the section dedicated to new technologies. A competition was then announced for works to be shown in this exhibition. This catalogue illustrates electronically processed and technological sculptures designed by engineers and scientists from all over the world, combined with works by artists such as Hans Haacke, David Lawner, Eugen Roth, Günther Uecker, Bernar Venet and many others. Graphic design by Billy Klüver, Julie Martin and Robert Rauschenberg.

£ 350



18.

(E.A.T.). Experiments in Art and Technology. (Compiled: Gloria Malerba).

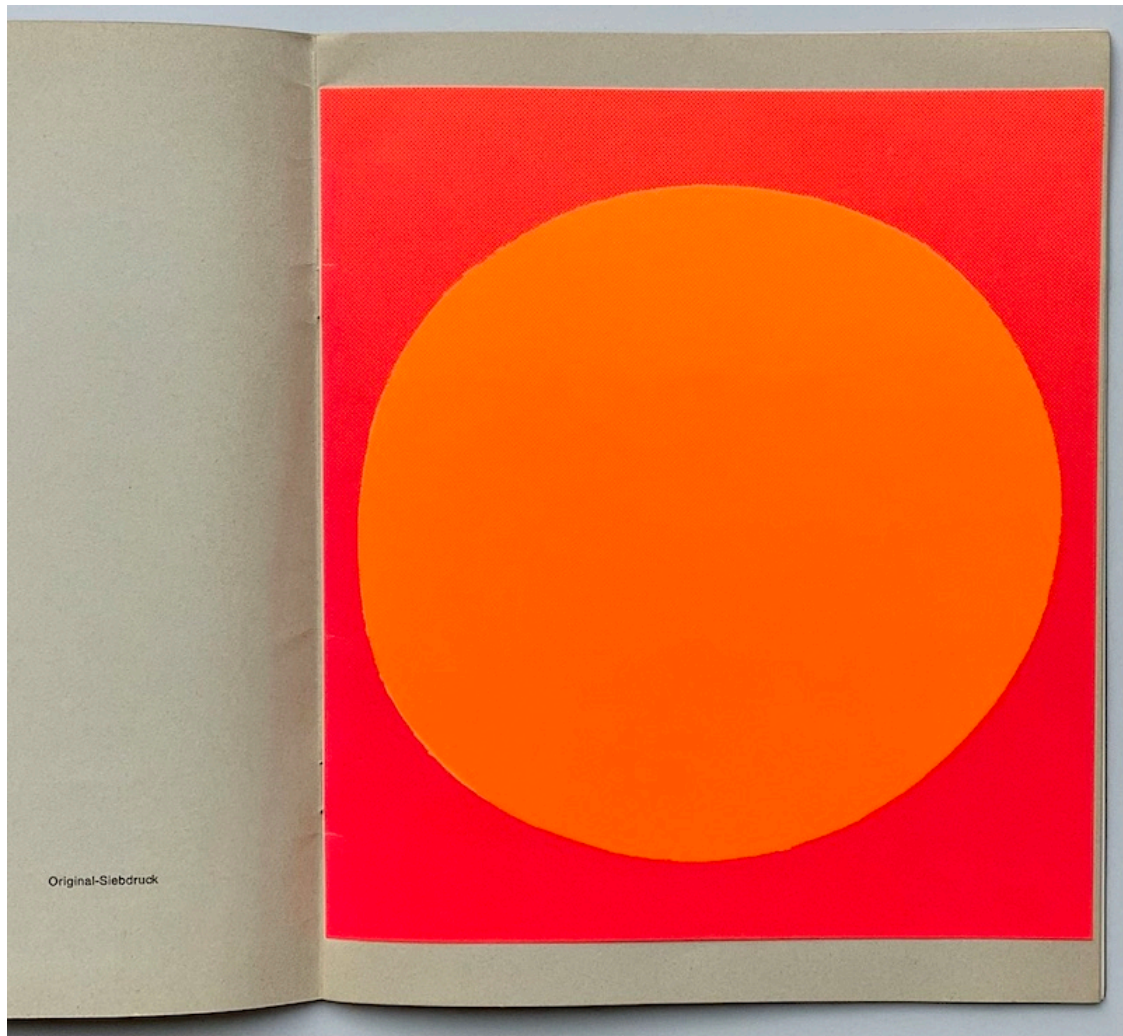
E.A.T. Clippings. Volume I, No.1.

New York. Experiments in Art and Technology, Inc. 1970.

(43.5 x 27.5 cm). pp. 52. Black-and-white illustrations throughout. Original wrappers, stapled. Ownership inscription on front cover and minor wear to edges, overall good.

Published as E.A.T proceedings #7, this is a compilation of articles concerning E.A.T. (Experiments in Art and Technology), which had appeared in newspapers, magazines and technical journals from April 1960 to July 1969. Only that portion of an article which pertained to E.A.T. was included. Layout by Tom Gormley.

£ 150



19.

Rupprecht GEIGER.

Rupprecht Geiger. Gemälde.

Wuppertal. Kunst- und Museumsverein. 1965.

(26 x 21 cm). pp. (20). With one original silkscreen, and 7 hors-texte black-and-white offset illustrations. Original wrappers, stapled.

Exhibition catalogue, Kunstmuseum Wuppertal, October-November 1965. Complete with the original silkscreen by Geiger, printed in bright pink and orange, and mounted along the left edge of the page after the title. Text in German by John Anthony Thwaites.

£ 375



20.

Luigi GHIRRI.

Luigi Ghirri. Il sistema dell'assenza.

Amsterdam. Canon Photo Gallery. 1975.

(21 x 21 cm). pp. (42). Original card wrappers, metal spiral binding.

The catalogue of Luigi Ghirri's first foreign solo exhibition entitled "Il sistema dell'assenza", held at the Canon Photo Gallery in Amsterdam (1 August - 14 August 1975), organised in collaboration with the pioneering gallery Il Diaframma of Milan.

The catalogue contains 16 hors-texte reproductions of colour photographs by Ghirri, a biography of the artist and a text by Carlo Arturo Quintavalle entitled "Il sistema dell'assenza", also translated into English (The System of Absence).

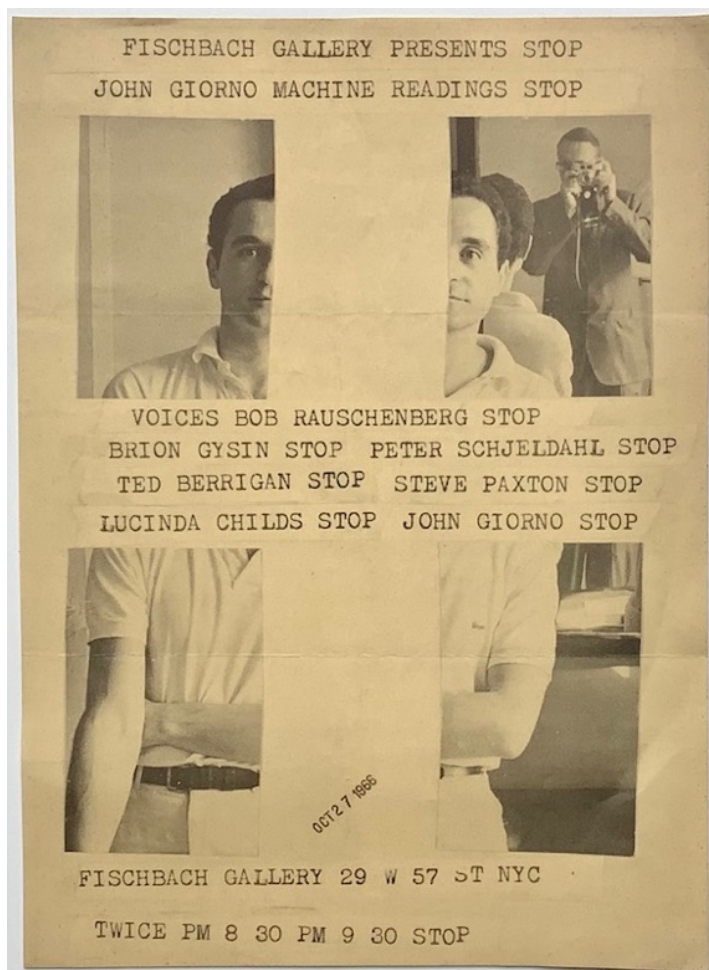
£ 1850

21.

John GIORNO.

John Giorno Machine Readings.

New York. Fischbach Gallery. 1966.

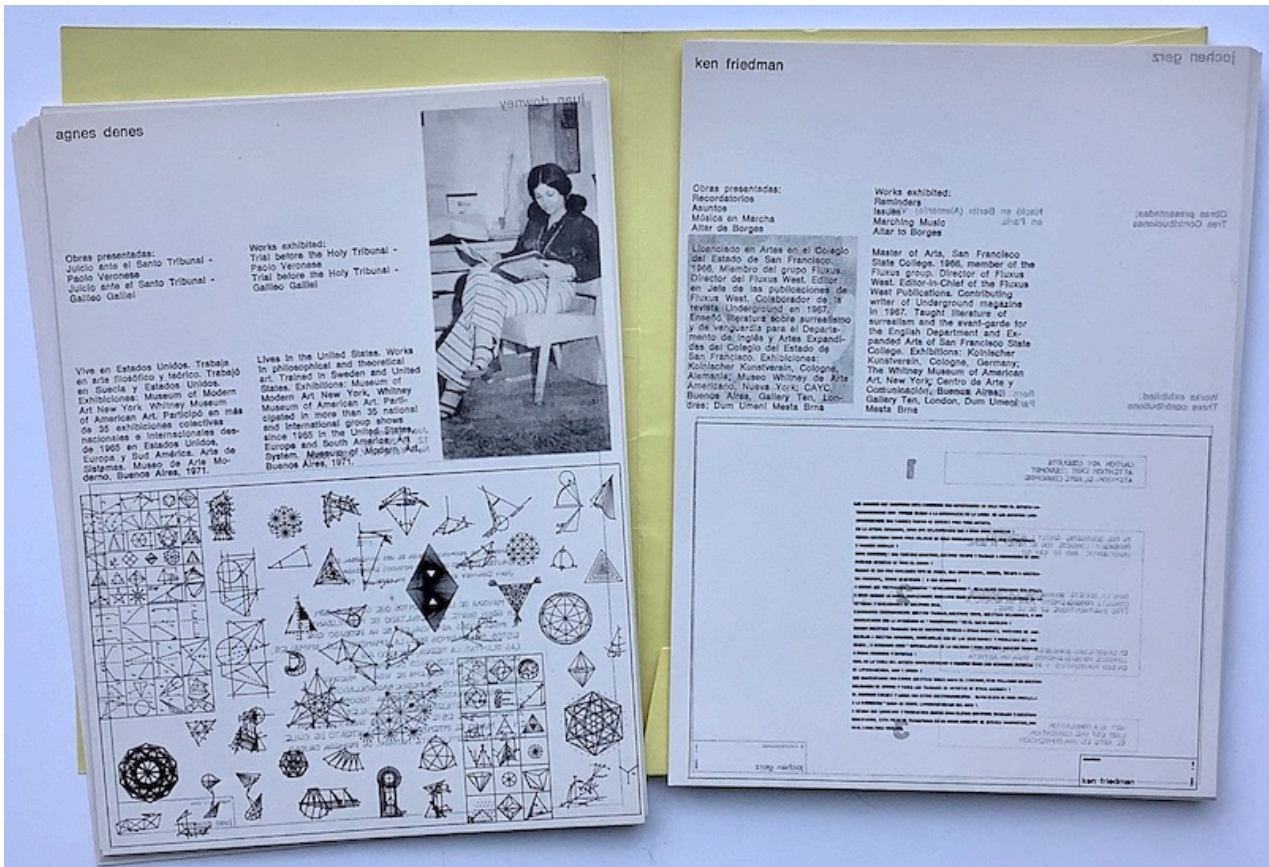


(29.7 x 21.6 cm). Xerox-printed flyer, printed single side on yellow paper. Single sheet, with two soft creases due to machine folding.

Printed flyer promoting a Machine Reading by John Giorno taking place at New York's Fischbach Gallery, October 27th, 1966. With voices by Robert Rauschenberg, Brion Gysin, Peter Schjeldahl, Ted Berrigan, Steve Paxton, Lucinda Childs, and John Giorno. The split image used on the flyer is a photo taken at the Chelsea Hotel by Brion Gysin who can be seen reflected in the mirror holding the camera.

John Giorno, a performance poet active in the St. Mark's scene in downtown NYC since the mid-1960s, was the star of Andy Warhol's durational film *Sleep*, lover to Robert Rauschenberg and Jasper Johns, a founder of a pirate radio station broadcast from the bell tower of St. Mark's Church, and organiser of L.S.D fuelled poetry performance parties at the Poetry Project. Giorno was perhaps the preminent figure in the downtown scene determined to refigure poetry readings as populist art happenings.

£ 500



22.

(Jorge GLUSBERG ed.).

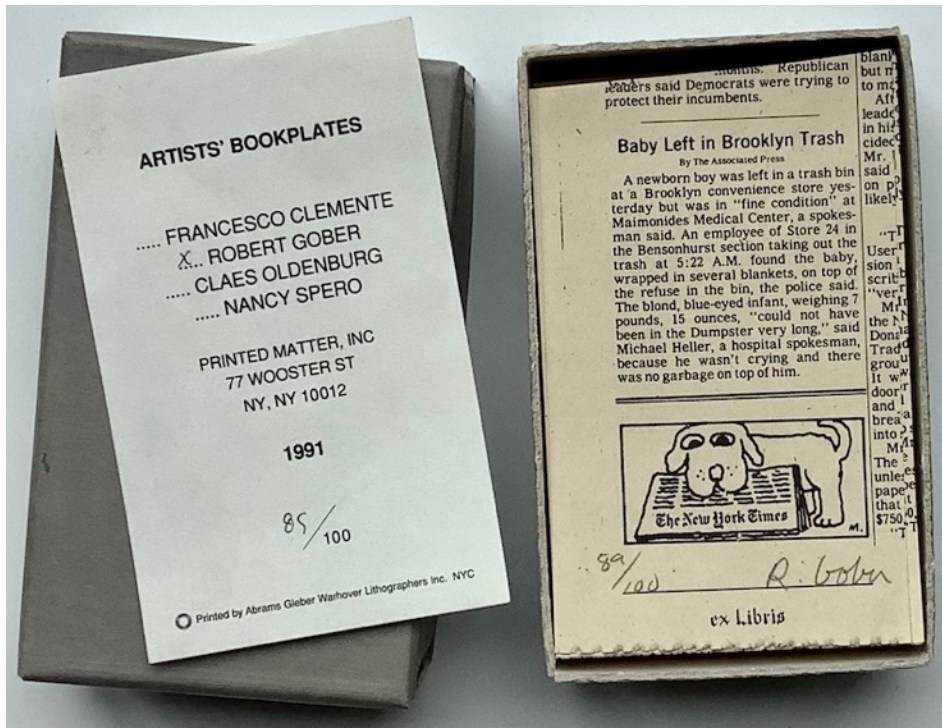
Hacia un perfil del arte latinoamericano. Towards a Latin American profile of art.

Buenos Aires / Pamplona. Centro de Arte y Comunicación (CAYC). 1972.

(23 x 17.2 cm). Black-and-white illustrations throughout. With 27 sheets, loose as issued in original yellow card folder with flaps. A fine copy.

Catalogue for the group exhibition organised by Jorge Glusberg and the CAYC, and held at the Encuentros de Pamplona, a festival of avant-garde art, concrete and electro-acoustic music, performance, experimental cinema and visual poetry, June-July 1972. The exhibition not only included artists from El Grupo do los Trece (Group of the Thirteen), but the show also invited special guests such as Guillermo Deisler, Ken Friedman, Jochen Gerz, Guerrilla Art Action Group, Dick Higgins, Richard Kostelanetz, Jiri Valoch, and Marcel Alocco.

£ 600



23.

Robert GOBER.

Artists' Bookplates.

New York. Printed Matter, Inc. 1991.

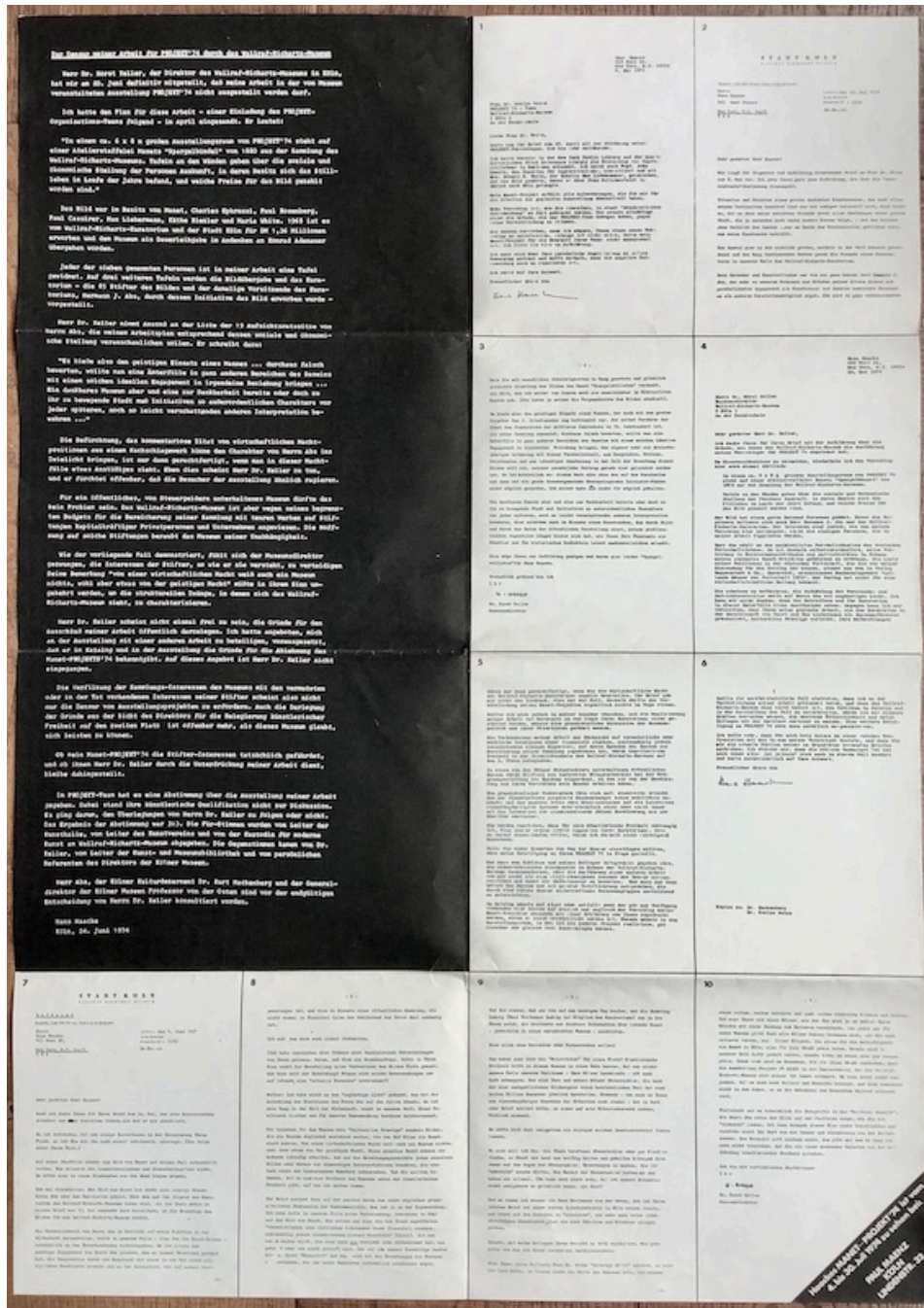
(14 x 8.5 x 4.5 cm). With 250 offset-printed ex-libris leaves + title page. Loose as issued in original cardboard box.

This set of 250 limited edition bookplate prints was created in 1991 and published by Printed Matter, NYC as part of a series of works that were based on the concept of a common "ex libris" book plate. Other participating artists included Larry Clark, Francesco Clemente, Eric Fischl, Jenny Holzer, Faith Ringgold, and Nancy Spero.

Robert Gober's contribution to the series consists of a facsimile story cut out of The New York Times describing a boy left in a Brooklyn trash can and a drawing of a dog with a newspaper in its mouth.

Published in an edition of 100 copies, signed and numbered by Gober on the first ex-libris plate, and numbered again on the title colophon leaf.

£ 950



24.

Hans HAACKE.

Hans Haacke's Manet-PROJECT '74. Zur Zensur meiner Arbeit für Projekt '74 durch das Wallraf-Richartz-Museum.

Cologne. Paul Maenz. 1974.

Poster unfolded: (83 x 58.6 cm). Poster, machine-folded three times.

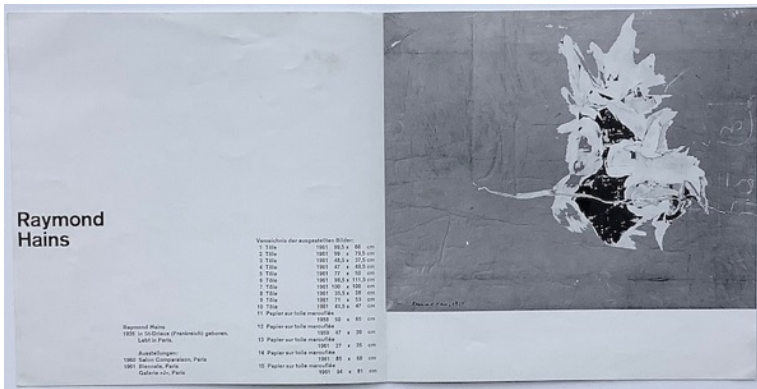
Curated by Paul Maenz, the group exhibition Projekt '74 was held at the Wallraf-Richartz-Museum, Cologne, October 19 - October 24, 1974. Artists included Art & Language, David Askevold, Robert Barry, Mark Boyle, Victor Burgin, Hans-Peter Feldmann, Joseph Kosuth, Giulio Paolini, Giuseppe Penone, Anne & Patrick Poirier, and Ulrich Rückriem.

The exhibition was to have also included a work by Hans Haacke, (his Manet-PROJEKT'74), however this work was to lead to one of the more legendary art censorship debacles of the 1970s. For Manet-PROJEKT '74, Haacke mapped, on ten panels, the provenance of Manet's 'Bunch of Asparagus' which the Wallraf-Richartz-Museum has recently acquired. The last panel of Haacke's installation was dedicated to Hermann Joseph Abs, and reveals his crucial role during the Second World War as a financial advisor of the Nazis. At the time of the PROJEKT'74 exhibition, Abs was the chairman of the board of trustees of the Wallraf-Richartz-Museum. Presenting these ties between a former Nazi supporter and the museum lead the exhibition's curatorial team to censor Haacke's project, consequently not including it in the show.

In response to this censorship, Paul Maenz went on to display Haacke's work in his own gallery on Cologne's Lindenstrasse, throughout July of 1974, before Projekt'74 opened at the Wallraf-Richartz-Museum. The only documentation to exist of this spin-off exhibition is this printed poster. On it is printed a lengthy statement by Haacke, dated 24th June, 1974, as well as photostat reproductions of Haacke's correspondence with curators at the Wallraf-Richartz-Museum.

(Rare. WorldCat lists only one copy at the RKD Nederlands Instituut voor Kunstgeschiedenis, The Hague).

£ 750



25.

Raymond HAINS.

Raymond Hains.

Basel. Galerie Handschin. 1962.

(21 x 21 cm). pp. (4). Single black-and-white illustration. Single folded brochure. Mild spotting to sheet.

Leaflet accompanying one of the earliest exhibitions of Raymond Hains's 'affiches lacérées' or torn poster works. Held at the Galerie Handschin, Basel, March 1962.

£ 40

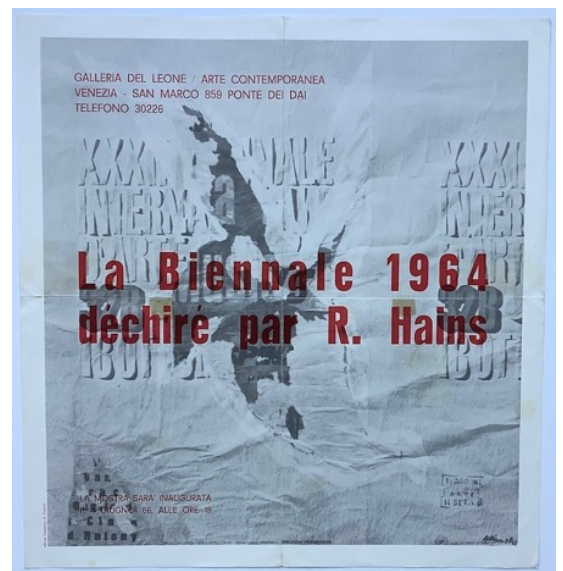
26.

Raymond HAINS.

La Biennale 1964 déchiré par R. Hains.

Venice. Galleria del Leone. 1966.

(36.8 x 35 cm), unfolded. Offset-printed folded poster, mailed. Remnants of tape residue visible through centre of sheet.



Folded poster/flyer for the exhibition of the series of torn posters from the Venice Biennale, garnered by Raymond Hains in 1964, and exhibited under the title La Biennale déchirée. The exhibition was held at the Galleria del Leone in Venice in June 1966.

£ 125



27.

Richard HAMILTON et al.

this is tomorrow.

London. The Whitechapel Art Gallery. 1956.

(16.6 × 17.2 cm). [64 unnumbered leaves]. Illustrated throughout with photos, portraits, photocollages, diagrams. Original publisher's spiral bound blue printed wrappers, title in red and cream to upper cover. Mild handling creases and browning to covers, with tiny loss to hinge of rear cover. Some white paint loss to spiral binding, otherwise a good copy.

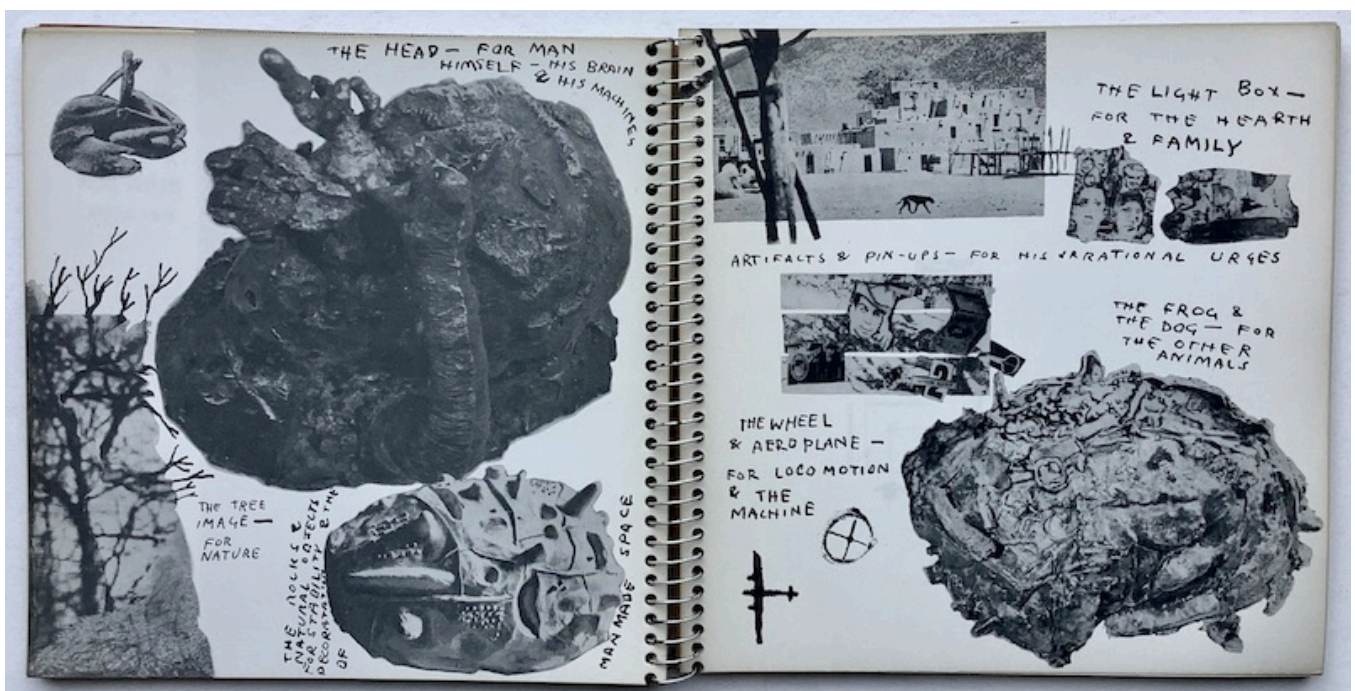
The landmark catalogue of the Independent Group. From the edition limited to 1,300 copies; the catalogue was printed by Print Partners in offset litho from text prepared by the Printing Section of Kings College, Newcastle upon Tyne. Catalogue edited by Theo Crosby

and designed by Edward Wright. Other contributors include William Turnbull, German Facetti, James Hull, J.D.H Catleugh, Eduardo Paolozzi, the Smithsons, Victor Pasmore, Ernö Goldfinger, James Stirling, Mary Martin and Frank Newby.

A seminal exhibition catalogue published in a pivotal year in the history of British culture that was an attempt by twelve teams of architects and artists to produce a vision of habitation in the future. A recent survey by the Tate separates the contributors into two distinct factions. These were the Constructivists 'under' Pasmore, effectively a continuation of the Bauhaus project, and the Independent Group under Hamilton, the Smithsons, Paolozzi and Henderson.

“In 'This is Tomorrow' the visitor is exposed to space effects, play with signs, a wide range of materials and structures, which, taken together make of art and architecture a many channelled activity, as far from ideal standards as the street outside”. (Lawrence Alloway writing in the introduction).

£ 580





28.

Richard HAMILTON.

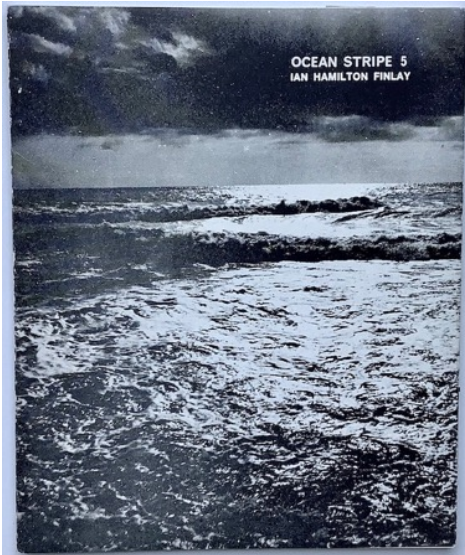
Whitley Bay.

London. Robert Fraser Gallery. 1966.

(10.5 × 15.5 cm). Coloured photographic postcard with additional screen printing. Verso blank.

The postcard is based on the 1965 painting of the same name and was sent as an invitation from the Robert Fraser Gallery. Hamilton coloured the photograph with pastel-like coloured inks and accentuated each specimen differently with small speckles of screen-printed red colour.

£ 200



29.

Ian HAMILTON FINLAY.

Ocean Stripe 5.

Nottingham. Tarasque Press. 1967.

(20.2 × 16.6 cm). pp. (32). With 13 black-and-white photographic illustrations. Stapled wrappers, with dust jacket. Very slightly rubbed along edges, otherwise very good.

Artist's book with short texts, taken from essays on phonic poetry by Ernst Jandl, Paul de Vree & Kurt Schwitters, accompanying photographs from "Fishing News".
[Ref. Graeme Murray - Ian Hamilton Finlay & The Wild Hawthorn Press, no. 3.23].

£ 160

30.

Ian HAMILTON FINLAY.

Air Letters.

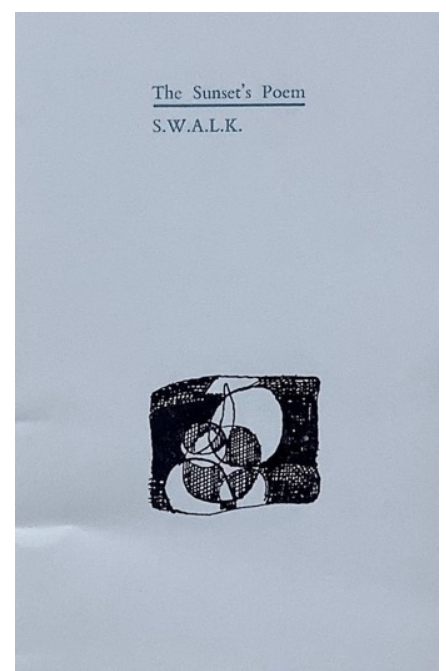
Nottingham. Tarasque Press. 1968.

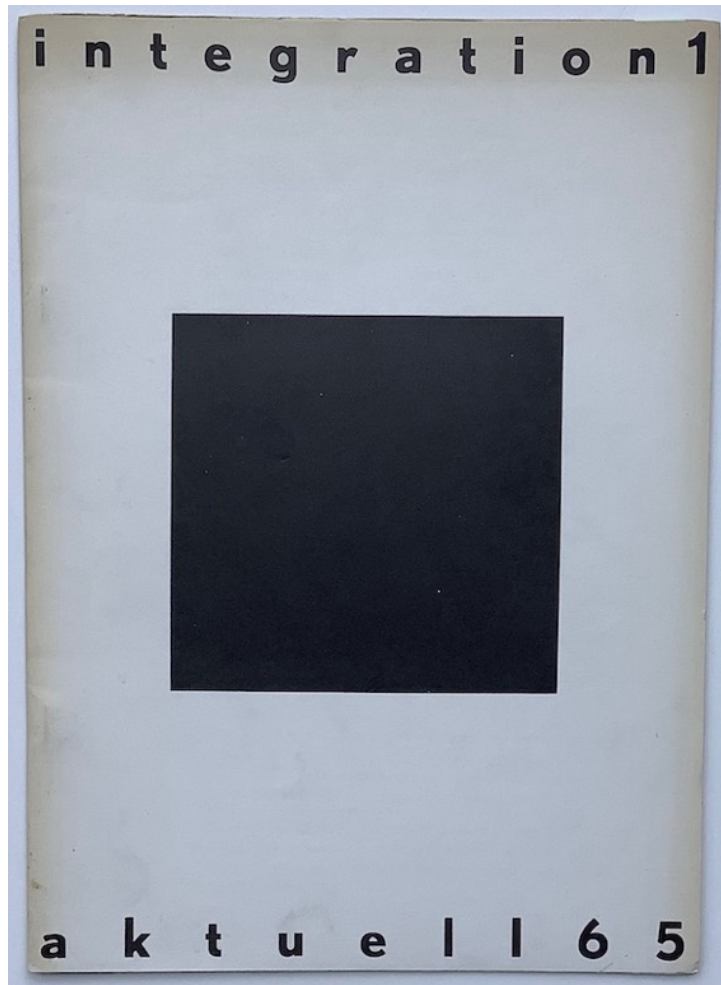
(25.7 × 10.4 cm). pp. (16). Original blue stapled wrappers, with dust jacket. Minor handling creases and tiny spots to cover, overall very good.

An artist's book of poems by Ian Hamilton Finlay, with illustrations by Robert Frame.

[Ref. Graeme Murray - Ian Hamilton Finlay & The Wild Hawthorn Press, no. 3.27].

£ 95





31.

INTEGRATION. (Herman de Vries ed.).

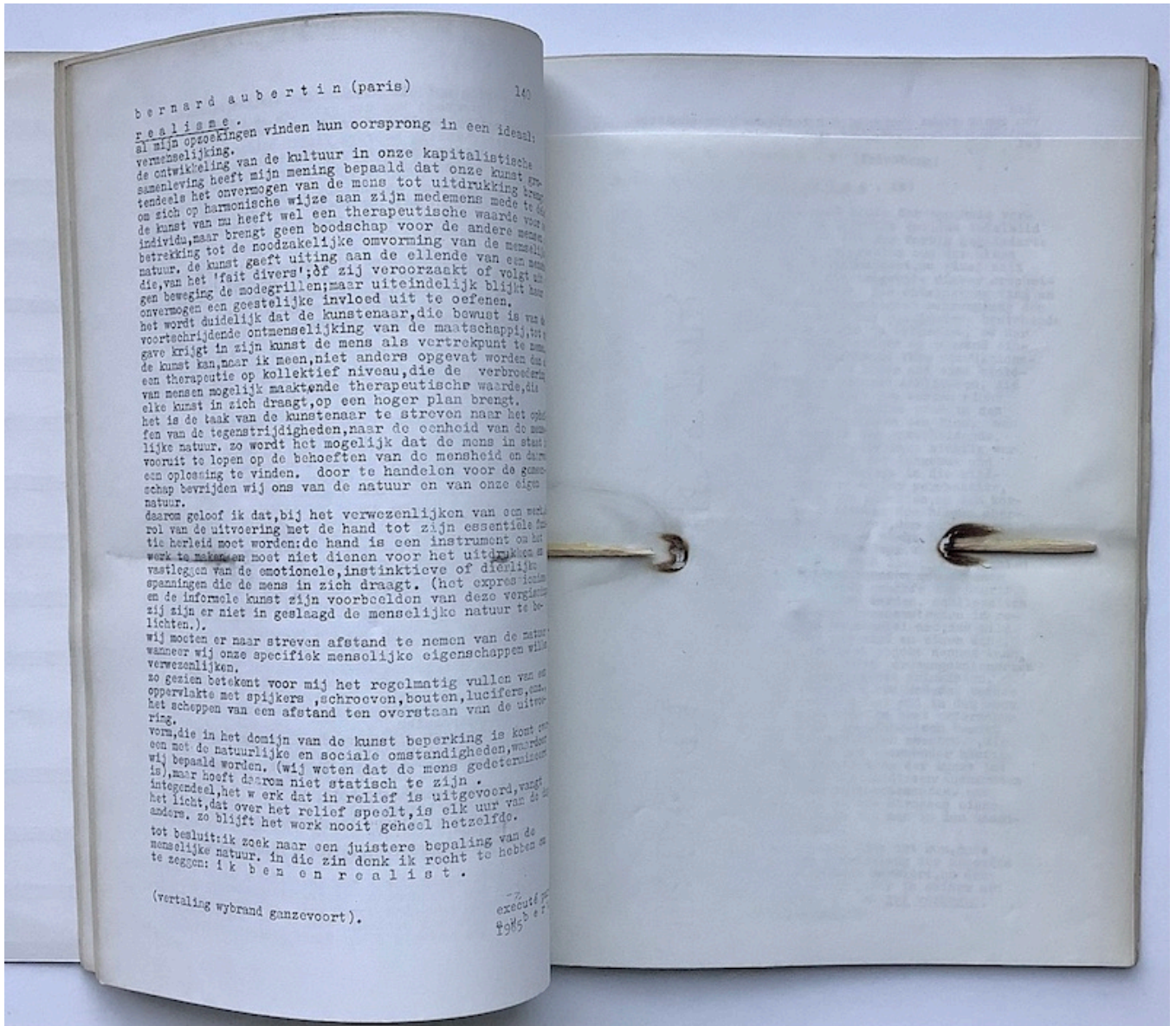
revue integration. revue voor een nieuwe konseptie in kunst en cultuur / review for a new conception in culture and art / revue für eine neue konzeption in kultur und kunst. Nos. 1 - 14. [All published].

Arnhem and Eschenau. Herman de Vries. 1965 - 1976.

Each issue (29.8 x 22 cm). Complete set of 14 numbers, bound in 9 issues. All issues side-stapled into original card wrappers as issued. Some browning, handling creases and rubbing to covers. Tears and small loss to spine of issue 5/6.

A complete set of Herman de Vries's Revue Integration, a magazine which encompassed a wide range of experimental art and poetry. The first issue illustrates the magazine's international outlook, with its roster of editorial collaborators: Wybrand Ganzevoort

(Antwerp), Herman Goepfert (Frankfurt), Mathias Goeritz (Mexico), Nanda Vigo (Milan), and Christian Megert (Bern), amongst others.



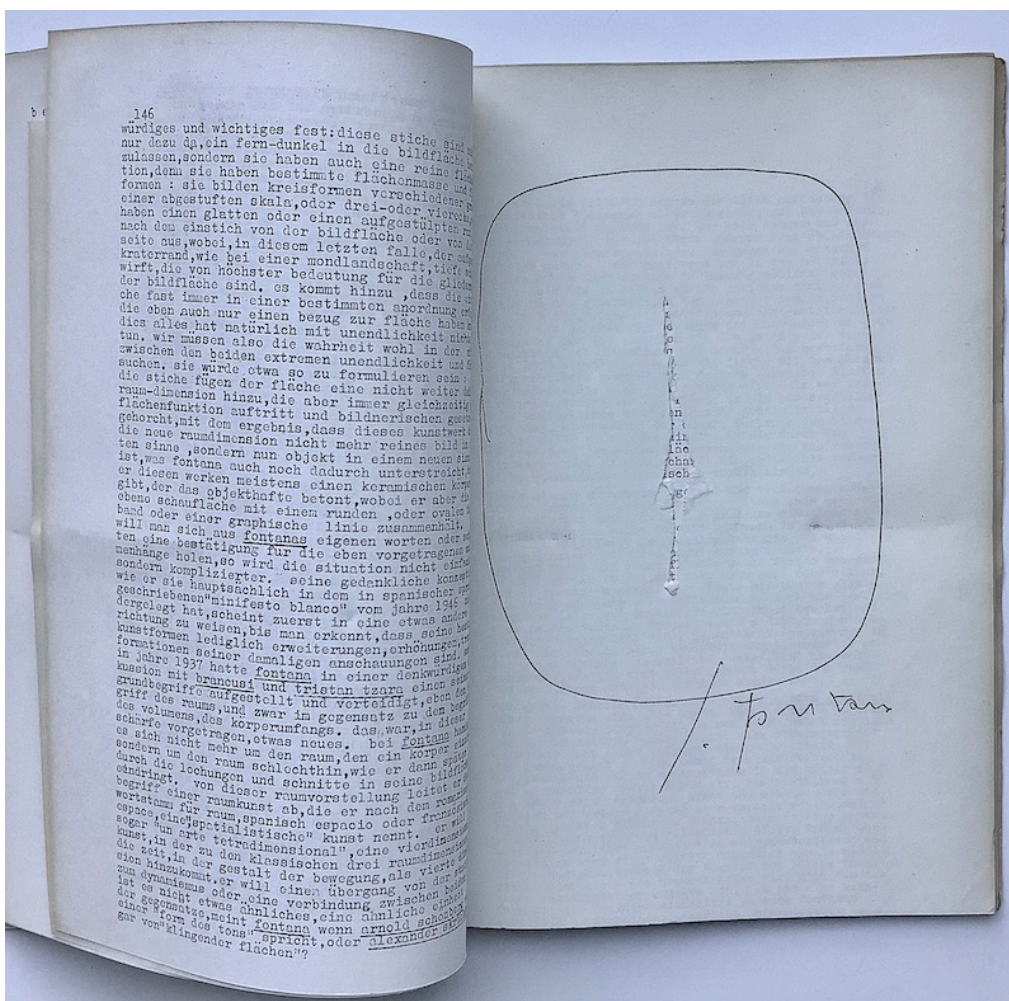
The offset and mimeographed, stapled magazine, with each issue printed in an edition of around 300 copies, published writings, poetry, documentation, and occasionally had works of art affixed to its pages.

No. 1 (January 1965) - published to coincide with the exhibition Aktuell 65. Nouvelle Tendance - recherche continuele held at the Galerie Aktuell in Bern. Includes de Vries's

essay "Visual Information: Aktuell '65", printed in German, Dutch, English, and French. This copy signed in pencil by Herman de Vries on the first page;

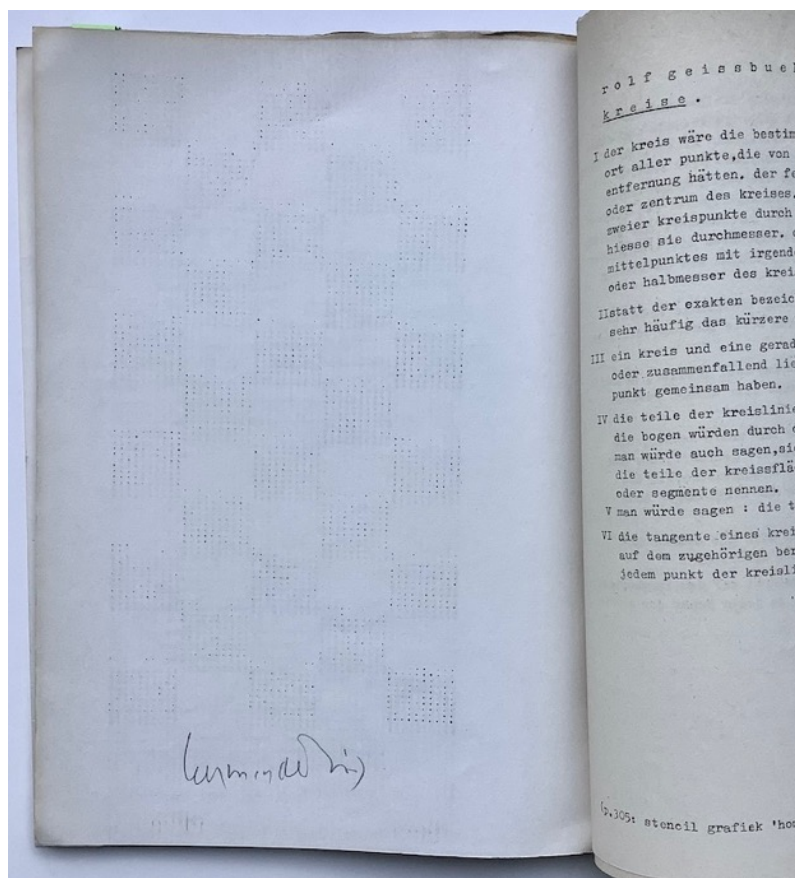
No. 2/3 (May 1965). Double issue, limited to 300 hand-numbered copies. With the folded poster of the zero avantgarde exhibition of Lucio Fontana in Venice, 1965. Texts by Henri Chopin, Dietrich Sauerbier, Günter Uecker and many others. Dieter Roth's "Sample pages from a Prepared Webster for John Cage" consists of photocopies dictionary pages in which each word has been replaced with "music". Original contributions by Wybrand Ganzevoort and Herman de Vries, the latter having signed both of his two prints in pencil;

No. 4 (November 1965). Signed on first page by de Vries. Limited to 300 hand-numbered copies. Texts by Frank J. Malina by György Ligeti ("symphonic poem for 100 metronomes") and many others. Visual poems by Herman de Vries, Otto Piene, Katja Tiel, Mathias Goeritz, Dom Sylvester Houédard, and Zwollo. Also included are three original contributions: Bernard Aubertin (burnt matches on singed page), Lucio Fontana (torn page, a 'conchetto spaziale'), and Mathias Goeritz (folded sheet);



No. 5/6 (April 1966). Double number, limited to 300 hand-numbered copies. Issue with focus on Bern as centre of Swiss experimental art. Original contributions by Markus Raetz, Christian Megert (collaged mirror), Bendicht Fivian, and Raimund Girke. With the "Stuttgarter beiträge", which consists of computer graphics and visual texts by Max Bense, Klaus Burkhardt, Herman de Vries/Siegfried Cremer, Hansjörg Mayer, Frieder Nake, Georg Nees, and Carlo Bellioli. Sugar packet collage on page 244;

No. 7/8 (February 1967). Double number, limited to 350 hand-numbered copies. Visual texts and poems by Carlo Bellioli, Dom Sylvester Houedard, Rolf Geissbühler, Herman de Vries, Herman Deman, and many others. The two original contributions by Herman de Vries are signed;



No.9 (Summer 1967). Limited to 320 hand-numbered copies, with this copy signed in pencil by Herman de Vries. Completely textless issue with monochrome original contributions by Ad Reinhardt (13 black pages), Mathias Goeritz (2 gold pages), and Herman de Vries (13 white pages);

No. 10 (November 1967). Limited to 320 hand-numbered copies. Bound at the front is the "in memoriam Ad Reinhardt" by Herman de Vries, a black rectangle collaged on to a torn section of white paper. Original contributions by Jean Tinguely ("roto zaza"), Timm

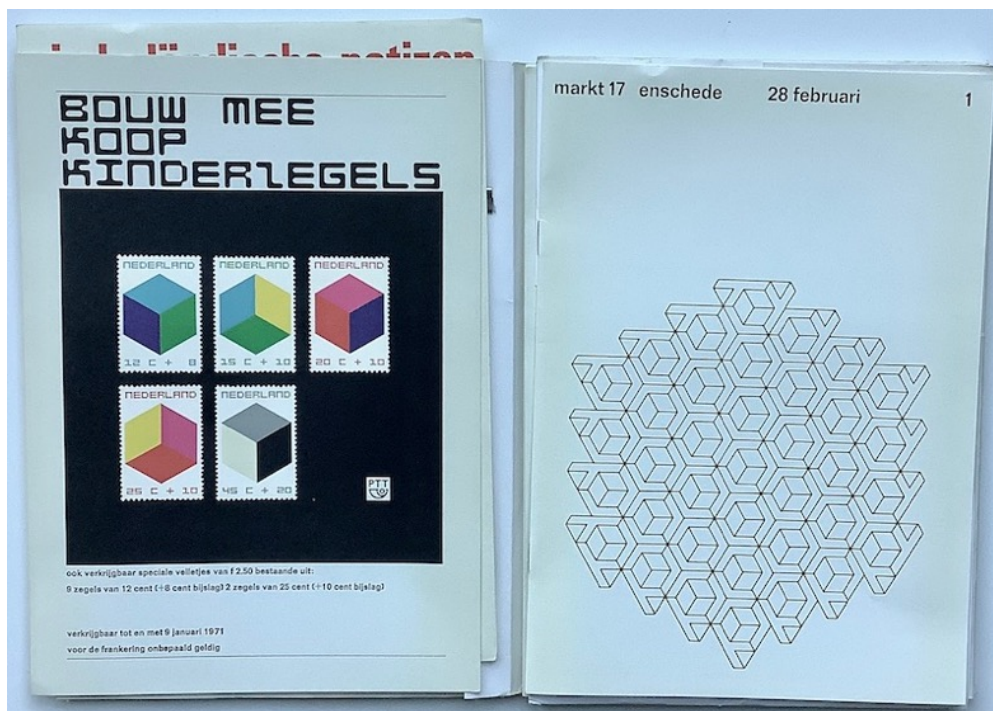
Ulrichs, and Herman Damen. Additionally, de Vries has signed his "Tides for George Harrison" poem on page 407;

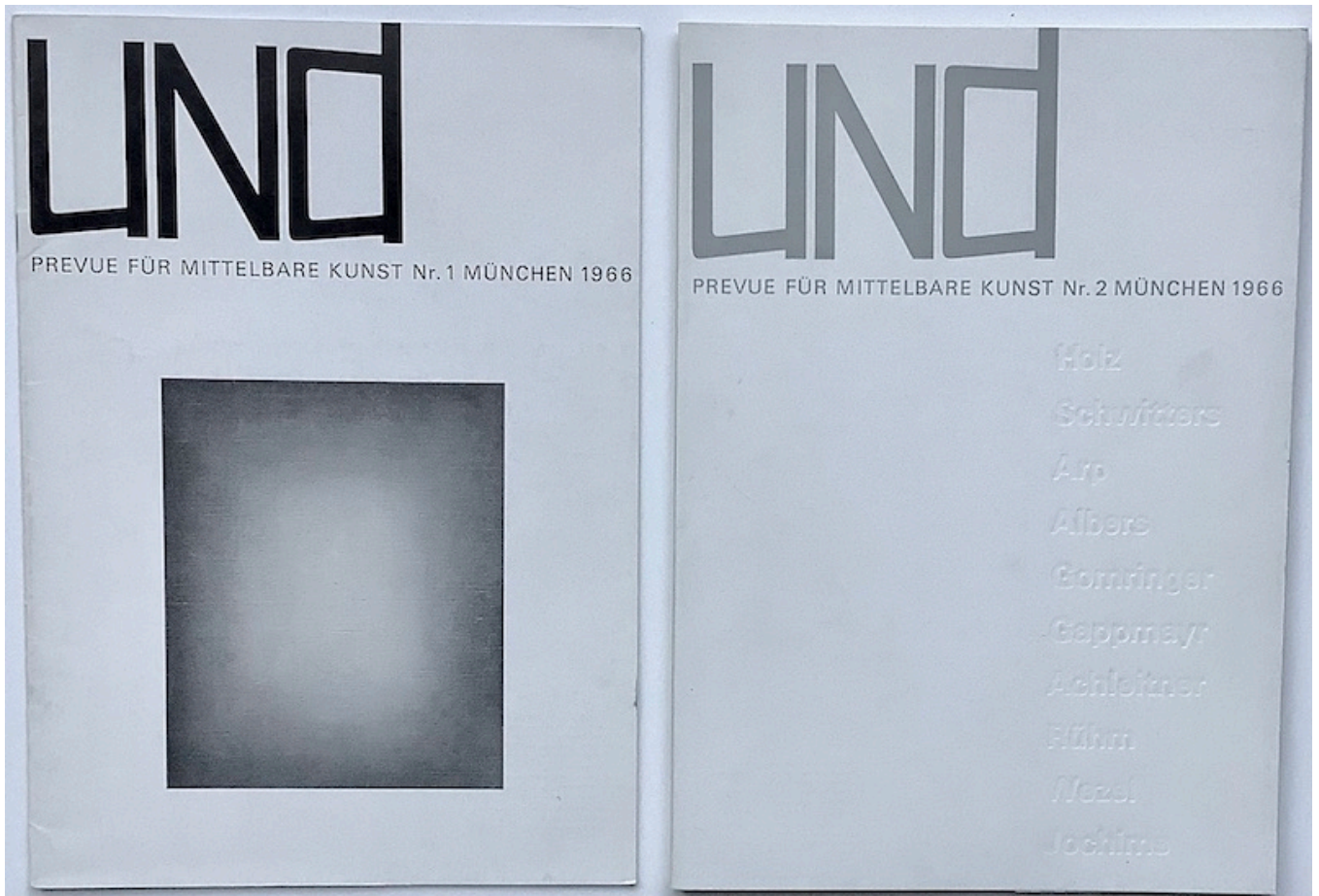
No. 11/12. (1976) - Cubische Vormgeving. Verslag van een Basisonderzoek 1955-1970. Published in an edition of 1000 stamp-numbered copies. Numerous sheets, split-pinned in printed folder with gatefold pocket. Includes numerous enclosures. The architect/artists Jan Slothouber and William Graatsma were first invited around 1970 by de Vries to guest edit an issue of Integration. However, the issue did not emerge until around 1976. It consists of a portfolio that collects previously published pamphlets, posters, and other ephemera, all by Slothouber and Graatsma in conjunction with their Centre for Cubic Constructions;

No. 13/14 (October 1972) - limited to 300 hand-numbered copies. Texts by Frieder Nake, Michael Noll, Zdenek Sykora, Bernard Aubertin, Hans Sonnenberg, Piero Manzoni, Jan Schoonhoven, Carel Blotkamp, Ad Dekkers, Jiri Valoch, and others. Original contributions by Slothouber & Graatsma, Herman de Vries, Dieter Roth, Shimizu Toshihiko, Hans Clavin, and Marinus Boezem.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 266; Aarons & Roth - *In Numbers. Serial Publications by Artists Since 1955*, pp. 280-285].

£ 4000





32.

(Reimer JOCHIMS & Wolf WEZEL eds.).

UNd. Prevue für mittelbare Kunst. Nos. 1 & 2. [All published].

Munich. Omega Press / Studio UNd. 1966.

(29.8 × 21.1 cm). pp. (12); 23 loose sheets + 12-page booklet. Two volumes. First issue in stapled wrappers, second issue consists of loose sheets and 12-page booklet loose in card folder.

Complete set of UNd magazine, edited by Reimer Jochims and Wolf Wezel. The stapled first issue is entirely dedicated to the chromatic paintings of Jochims, published under the subtitle 'Konzeption'. The second issue, also published in 1966, is composed of loose sheets, and concentrates purely on the concrete poetry of such luminaries as Eugen Gomringer, Heinz Gappmayr, Friedrich Achleitner, Gerhard Rühm, Kurt Schwitters, Hans Arp, and Josef Albers. Each issue was published in an edition of 200 copies.



33.

Martin KIPPENBERGER.

Martin Kippenberger. Vergessene Einrichtungsprobleme in der Villa Hügel (Villa Merkel) / Forgotten Interior Design Problems at Home.

Ostfildem-Ruit. Cantz Verlag. 1996.

(16.6 x 23.9 cm). pp. (144). Colour and black-and-white photographic illustrations throughout. Original printed colour wrappers.

Artist's book published in conjunction with a show held at Villa Merkel, Esslingen am Neckar, October 27 - December 8, 1996. "The photographs from the series '16 Years of Beds' on the left-hand pages of the book are juxtaposed with documentary photographs from the exhibition on the right". Apart from the title and colophon, the book contains no text.

[Ref. *Uwe Koch - Kommentierten Werkverzeichnis der Bücher von Martin Kippenberger 1977 - 1997, no. 140*].

£ 50



34.

(Udo KULTERMANN ed.).

Monochrome Malerei.

Leverkusen. Städtisches Museum, Schloss Morsbroich. 1960.

Catalogue (29.5 × 19 cm); Poster (82 × 59 cm). pp. (24) text printed in blue paper + 30 pages of black-and-white illustrations. Original wrappers. Slight handling creases to spine, otherwise good.

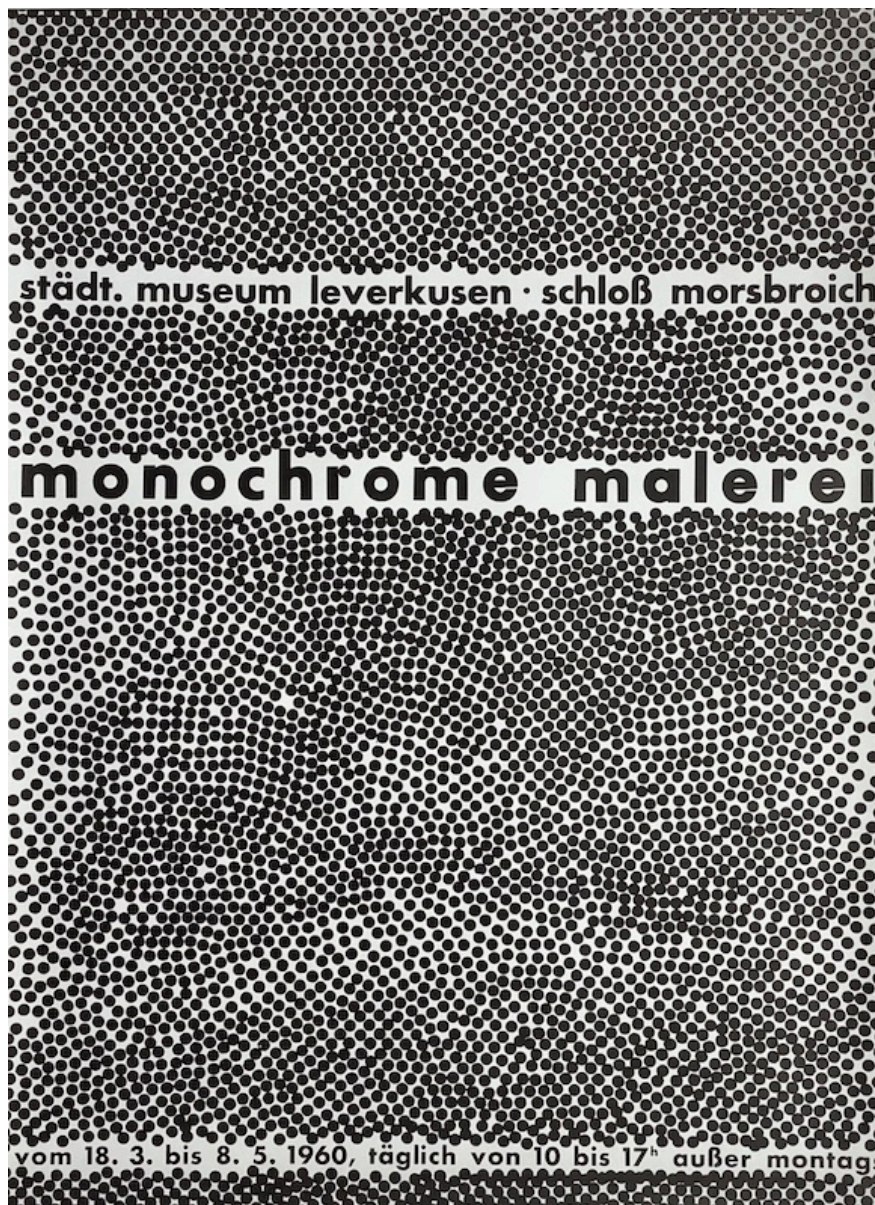
Catalogue for one of the most important group exhibitions of the 20th-century. Monochrome Malerei was curated by Udo Kultermann, and held at the Städtisches Museum in Leverkusen between March and May 1960. Kultermann's exhibition was clearly shaped by *Das Rote Bild*, the show held by ZERO artists in nearby Düsseldorf in 1958, but in Leverkusen, Kultermann expanded the roster of artists to include the likes of Piero Manzoni and Lucio Fontana, as well as transatlantic artists Yayoi Kusama and Mark Rothko. The diverse works in the exhibition revealed the range of interpretations of monochromatic sensibilities in Europe, Japan, and the United States. The impressive list of contributing artists include Enrico Castellani, Piero Dorazio, Lucio Fontana, Johannes Geccelli, Rupprecht Geiger, Raimund Girke, Oskar Holweck, Yayoi

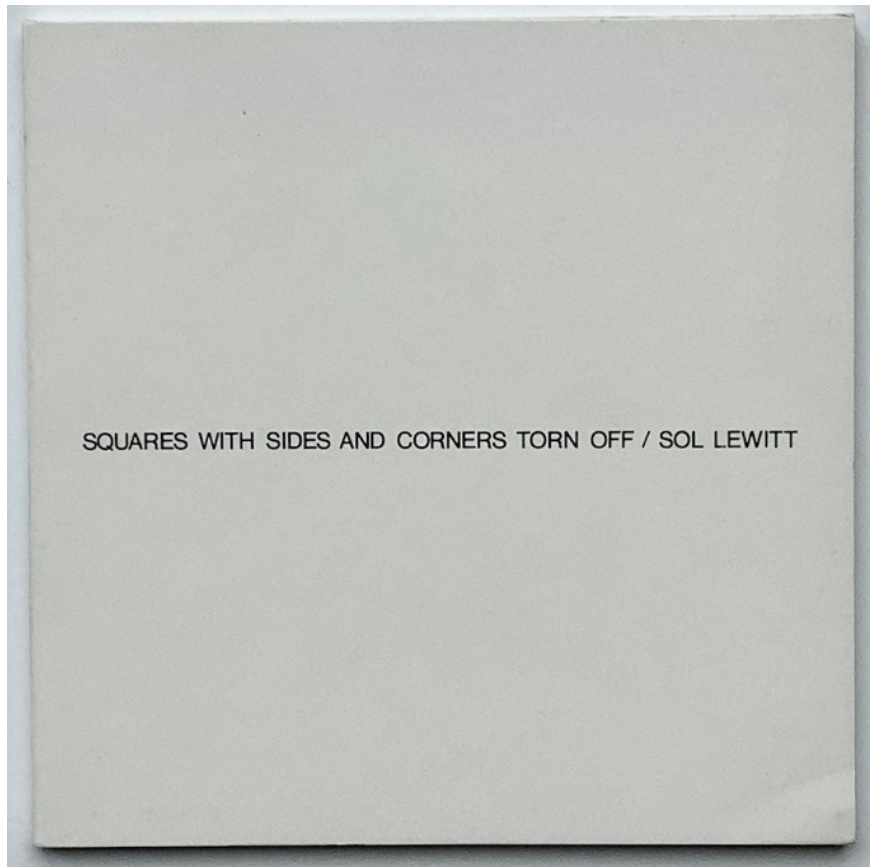
Kusama, Yves Klein, Francesco Lo Savio, Heinz Mack, Piero Manzoni, Christian Megert, Otto Piene, Lothar Quinte, Arnulf Rainer, Mark Rothko, Antoni Tapies, Günther Uecker and Jef Verheyen. The catalogue includes statements by each artist, together with brief biographies and list of works exhibited.

This copy comes with both the large original poster for the exhibition, designed by Gerhard von Graevenitz, as well as the original invitation to the show's opening night on the 18th March 1960.

[Ref. *Zero 5. The Artist as Curator. Collaborative initiatives in the International Zero Movement 1957-1967*, p. 446].

£ 1200





35.

Sol LEWITT.

Squares with sides and corners torn off.

Brussels. Galerie MTL. 1974.

(14.4 × 14.4 cm). pp. (32). Original wrappers. Slight bumping to lower corner, otherwise a very good copy.

Artist's book which begins with a set of fifteen thumbnail sketches of torn square shapes. Subsequent pages revisit these predetermined rips and tears as black printed silhouettes. This first edition, published by Galerie MTL in Brussels in 1974, is not to be confused with the more common re-edition published by the John Weber Gallery in 1977.

[Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.137; *Maffei & De Donno - Sol Lewitt Artist's Books*, pp.58-59].

£ 650



36.

Richard LONG.

Sculpture by Richard Long made for Martin & Mia Visser, Bergeijk.

Hannover. Fernsehalerie Gerry Schum - publication no. 9. 1969.

(15 x 21 cm). pp. (20). With seven full-bleed black-and-white photographic illustrations. Original printed wrappers. Mild creasing to hinge, otherwise a fine copy.

Richard Long's first artist's book. Richard Long's 'sculpture for Martin and Mia Visser' was conceived for the purpose of photographic reproduction. Richard Long made a system of trenches, which were created according to special camera views. Seen from these camera views, relations become evident between marks in the landscape such as stone-walls, water-falls, lanes and Long's trenches.

The collectors Martin and Mia Visser acquired Richard Long's work as a photographic reproduction for publication in an edition of 500 copies.

[Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.139*].

£ 650



37.

Richard LONG.

Inca Rock Campfire Ash.

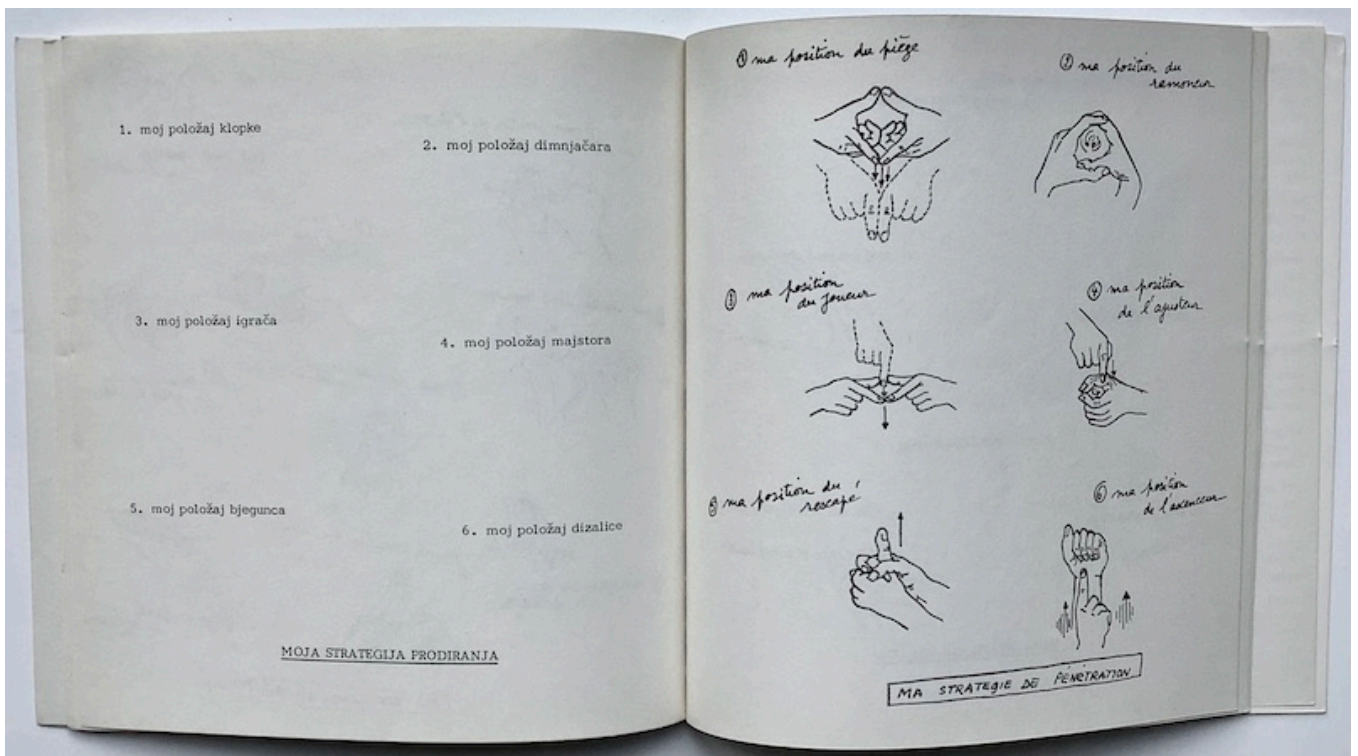
Edinburgh. Robert Self. 1974.

(29.2 x 43.3 cm). pp. (28). Illustrated with 12 black-and-white photographic reproductions and 4 maps. Original printed wrappers, stapled. Slight browning to covers, with mild handling creases.

Artist's book published to accompany Richard Long's exhibition at the Scottish National Gallery of Modern Art, Edinburgh, July-August 1974.

[Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek, p.139*].

£ 65



38.

Annette MESSEGER.

Mes Jeux de Main. Annette Messenger truqueuse.

Zagreb. Galeria Suvremene Umjetnosti. 1975.

(21 x 20 cm). pp. (28). Original wrappers.

Artist's book published in conjunction with Messenger's show at the Galeria Suvremene Umjetnosti in Zagreb, June 1975. Includes a facsimile of her drawing series "Mes Jeux de Main".

Published in an edition of 500 copies.

£ 125

in the rooms 1st floor new wing: GILLETTE RYMAN DE MARIA' YASUDA BENSON KIRILI MIRALDA STONE BISHOP BLADEN HURSON BADER CLARK. in the rooms 2nd floor new wing: GROSVENOR SANDBACK SARET OPPENHEIM LEW TANGER GOLDBERG HARRIS KUEHN DOWNSBROUGH NAUMAN. in the rooms 3rd floor new wing: HAFIF GORCHOV OHLSON MISS KUBOTA BOOTHE EINS DAVIS SONNEMAN. in the attic new wing: SERRA. in the corridors new wing: ANTONAKOS POZZI ARTSCHWAGER BALDESSARI. in the rooms 1st floor old wing: HIGHSTEIN WEIL RIFKA MOCK. in the rooms 2nd floor old wing: IRELAND FROESE KOSUTH. in the rooms 3rd floor old wing: TIVEY GIROUARD WHEELER. in the attic old wing: SMYTH PINDELL COLETTE in the corridors old wing: MATTA-CLARK BEIRNE NONAS RABINOWITCH STUART KIRSCHENBAUM FISHER NORVELL. in the storage rooms: MILLER HABER BARK HENRY. in the closets: GIANAKOS BURTON. in the bathroom: HERSHMAN. in the boiler room: ACCONCI. in the coalbin: TUTTLE. in the maintenance room: PAIK. in the auditorium: BUREN SHEA BARTLETT. on the roof: SIMONDS MYERS. on the building: WEINER. in the school yard: STRIDER ANDRE. in the pool: NEUHAUS.



39.

(MoMA P.S.I.).

Rooms. P.S.I. June 10 - 26, 1976.

New York. *The Institute for Art and Urban Resources, Inc.* 1976.

(57.5 x 63 cm) unfolded. Poster folded three times for mailing. This fine copy never mailed.

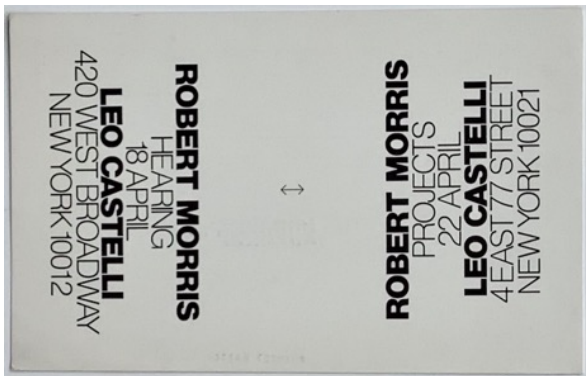
The original poster for the very first exhibition held at P.S.1, in June 1976. The Institute for Art and Urban Resources had taken over the abandoned public-school building in Long Island City, Queens earlier in the same year.

In the inaugural 1976 exhibition, entitled 'Rooms', the Institute's founding director Alanna Heiss let 78 artists loose in the former school building, with the artists inhabiting every available space of the crumbling structure: they installed works not only in empty classrooms, but in stairwells, closets, and bathrooms, as well as the attic, courtyard, and boiler room. Many of these interventions used the building itself as material. Gordon Matta-Clark cut vertically aligned rectangular openings through three floors; Daniel Buren modified P.S.1's windows, superimposing white stripes on several dozen in a top-floor auditorium, where Jennifer Bartlett's enamel abstractions occupied a wall nearby. On the roof, Richard Serra embedded a steel sculpture in the attic's floor. Some works could be seen without ever needing to enter the building: Alan Saret chiseled a cavernous hole into P.S.1's exterior, and Marjorie Strider created a massive pour of technicolour latex foam that cascaded down the courtyard facade from third-floor bathroom windows to the parking lot.

'Rooms' was on view for only three weeks, but became the springboard that launched P.S.1 as a vital centre for art and artists. (P.S.1 was brought under the umbrella of the Museum of Modern Art in 2000). Participating artists included Gordon Matta-Clark, Nam June Paik, Suzanne Harris, Richard Artschwager, Walter de Maria, Peter Downsborough, Judy Rifka, Richard Nonas, Joseph Kosuth, Lawrence Weiner, John Baldessari, Joseph Kosuth, Bruce Nauman, Vito Acconci, Richard Tuttle, Stephen Antonakos, Alan Saret, Dennis Oppenheim and others. The poster for the show was designed by Richard Nonas.

£ 850





40.

Robert MORRIS.

Robert Morris. Hearing / Projects.

New York. Leo Castelli. 1972.

(20.5 × 12.8 cm). Offset-printed card, mailed.

Mailed announcement postcard for Robert Morris's two shows at the Leo Castelli Gallery, April 1972.

£ 45

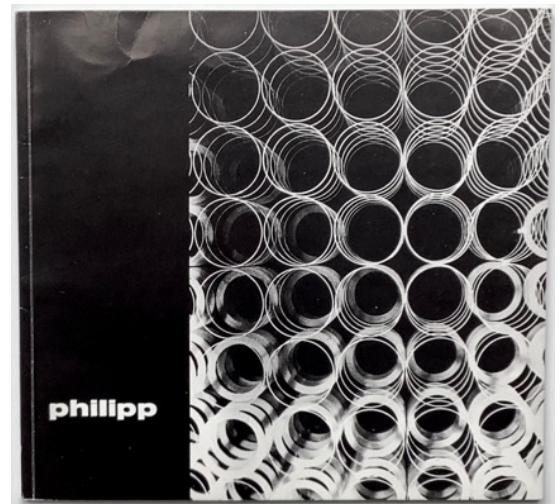
41.

Helga PHILIPP.

Helga Philipp. Objekte-Grafik.

Graz. Neue Galerie am Landesmuseum Joanneum. 1974.

(21 × 22.7 cm). pp. (52). Black-and-white illustrations throughout. Original wrappers. Handling crease to upper edge.

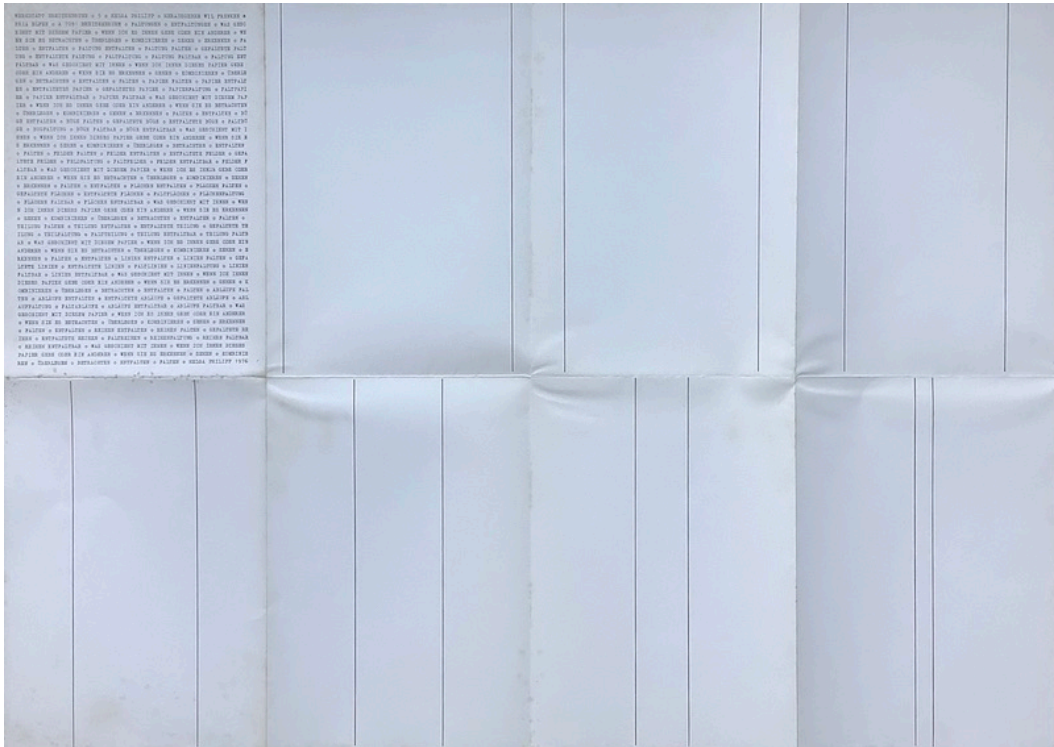


Exhibition catalogue, 22 January - 10 February 1974, Neue Galerie am Landesmuseum Joanneum, Graz.

This one of an unknown number of deluxe copies with an original signed relief print by Helga Philipp bound in at the front of the catalogue.

Helga Philipp (1939-2002) was a pioneer in concrete and Op Art in Austria. With Richard Kriesche and Jorrit Tomquist, she was a founding member of the 'Group A ustria' and was constantly involved in the small Austrian scene of concrete-constructive tendencies. In the early 1970's she created graphics from cardboard rings and embossing with circular motifs.

£ 195



42.

Helga PHILIPP.

Helga Philipp. Faltungen O Entfaltungen. (Werkstatt Breitenbrunn. Blatt 5)

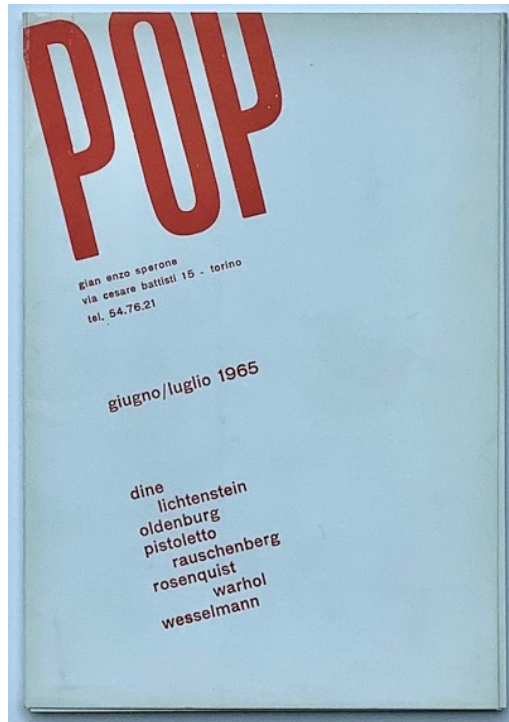
Breitenbrunn. Werkstatt Breitenbrunn. 1976.

(83.7 × 59.3 cm), unfolded. Poster, folded three times. Mild degree of foxing, especially to fold edges.

In 1976, Helga Philipp created her first graphics in which she used the line as a new basic motif. She spends the summer of 1976 in the Breitenbrunn workshop in Burgenland, founded by Fria Elfen and Will Frenken. There she has a creasing machine at her disposal, which she uses to print different variations of nine-part embossed series.

This fifth installment of the Werkstatt Breitenbrunn poster series reproduces Philipp's repetitive linear experimentations.

£ 50



43.

(POP ART).

Pop. Dine - Lichtenstein - Oldenburg - Pistoletto - Rauschenberg - Rosenquist - Warhol - Wesselmann.

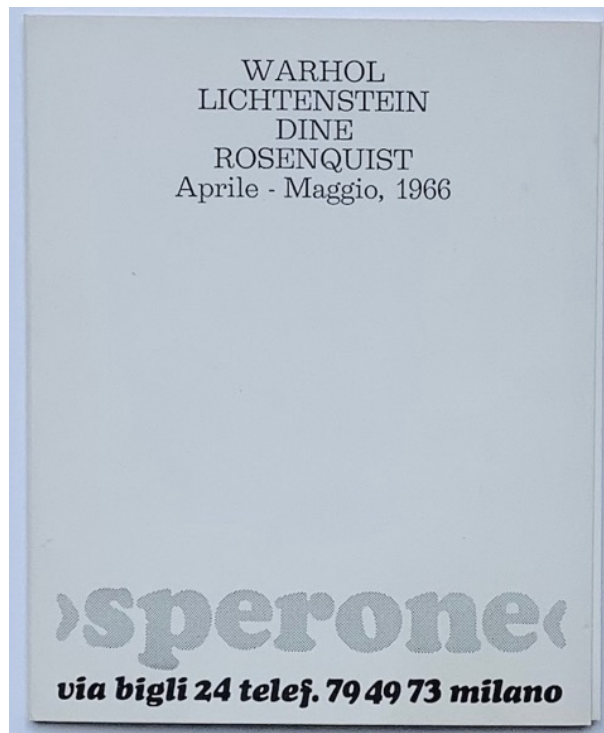
Turin. Gian Enzo Sperone. 1965.

(19.2 x 13.3 cm). With 10 cards, printed single-side. Loose as issued in printed card portfolio, cover with diagonal titles in red on a white background.

Cards with reproductions of works by Jim Dine, Roy Lichtenstein, Claes Oldenburg, Michelangelo Pistoletto, Robert Rauschenberg, James Rosenquist, Andy Warhol, and Tom Wesselmann. Brief descriptions of the works exhibited, printed on inside of the folder.

Catalogue of the exhibition dedicated to American Pop art, which opened on Friday 11 June 1965, at the Gian Enzo Sperone Gallery in Turin.

£ 350



44.

(POP ART).

Warhol - Lichtenstein - Dine - Rosenquist.

Milan. Gian Enzo Sperone. 1966.

(18.5 × 15.2 cm). With 4 black-and-white glossy cards each with a full sheet image of a work by the artist + additional printed card announcing the inauguration of the exhibition. Loose as issued in printed card portfolio.

Cards with reproductions of works by Jim Dine, Roy Lichtenstein, James Rosenquist, and Andy Warhol. Brief biographical notes printed on verso of each card.

Catalogue of the exhibition dedicated to the four protagonists of American Pop art, which opened on 22 April 1966, at the Gian Enzo Sperone Gallery in Milan.

£ 350



45.

Peter ROEHR.

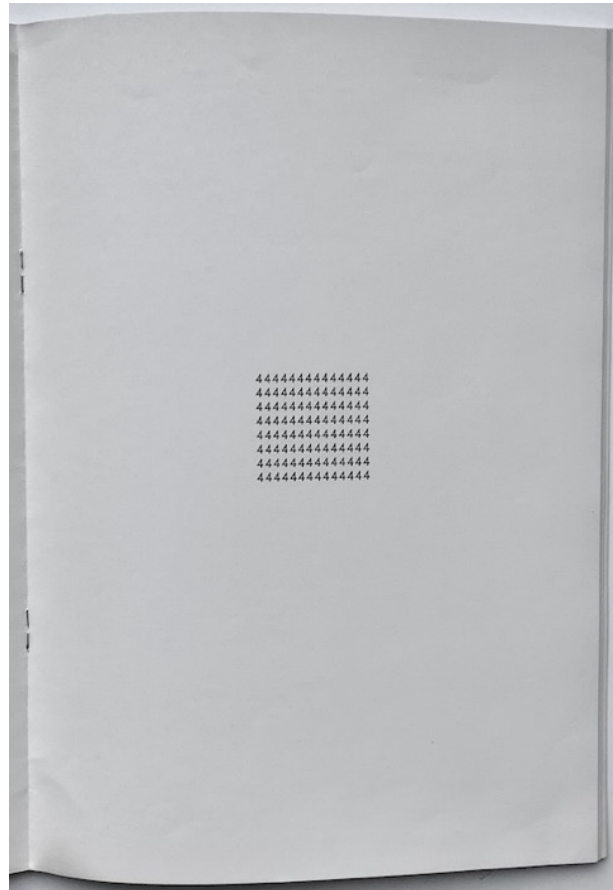
Roehr bei Seide.

Frankfurt. Adam Seide. 1967.

(14 x 14 cm). Title, text leaf on orange paper, and 8 loose plates with black-and-white photographic illustrations. Loose as issued in original printed folder. Small stain to cover, otherwise very good.

Catalogue for Peter Roehr's legendary exhibition in the Galerie Seide, Frankfurt, March 1967. The Black Tablet paintings, the only works exhibited there, are considered to be the artist's main works and were only exhibited twice during the artist's lifetime, including for a few days here at Adam Seide's for the very first time. The Schwarze Tafeln (Black Tablets) is a series of ten identical 119-centimetre-square pieces, composed of 35 black cards laid out in a 5:7 ratio. It was in 1966 that Roehr had learned of his terminal illness. By the time of the show, he was already very sick. These would be his final paintings.

£ 850



46.

Peter ROEHR.

Ziffern. 10 Typomontagen 1965.

Cologne. Gerd de Vries. 1970.

(29.5 × 21 cm). pp. (28). Original glossy white wrappers, stapled. Mild bumping to head of spine and browning to edges of covers, otherwise good.

A posthumously published artist's book with ten numerically-arranged typographic compositions by Peter Roehr from 1965, each now printed in the centre of consecutive pages.

£ 275



47.

(Gerry SCHUM).

**Land Art.
Katalog zur
Fernsehausstellung
TV Germany
Chanel I, April
1969.**

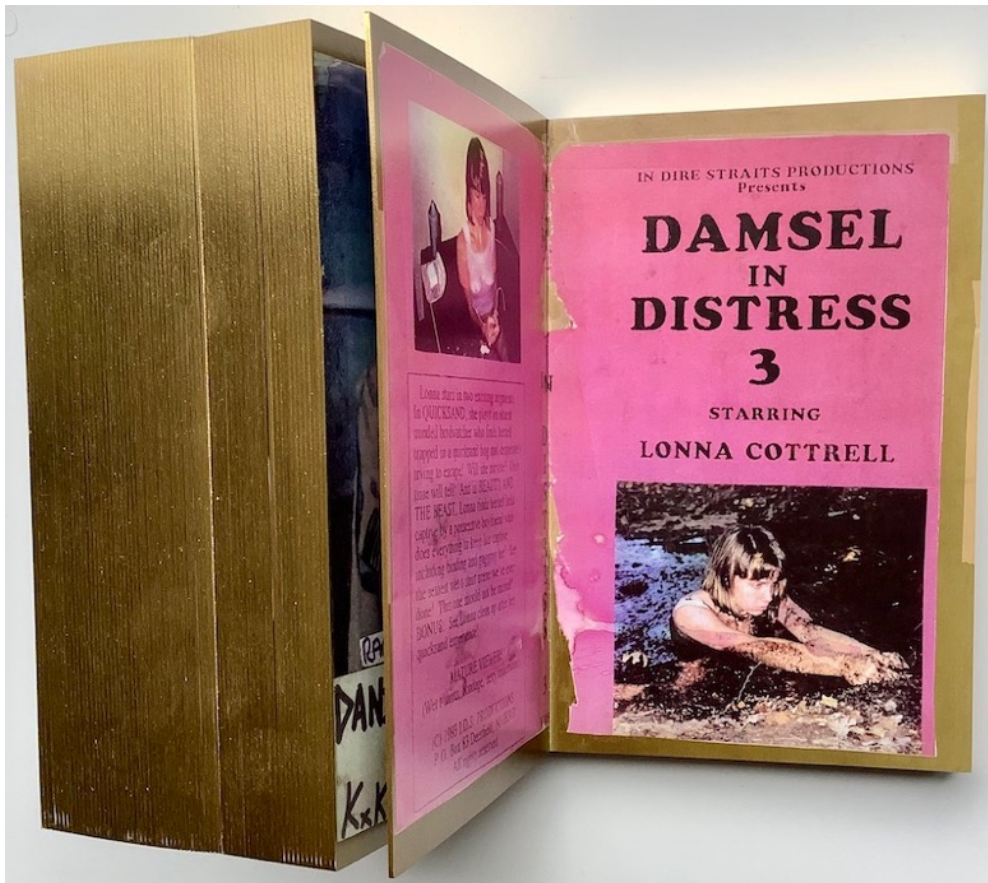
*Hannover. Fernsehgalerie
Gerry Schum. 1970.*

(14.5 x 21 cm). c. 160 pages. Black-and-white illustrations throughout. Original wrappers, with front cover of clear vinyl. Backed by black vinyl tape. Title page unfolds to form a poster.

Second expanded edition. Catalogue published by Gerry Schum, the legendary Cologne filmmaker, TV producer and mediator of the newly emerging video art. In the broadcast program entitled Land Art, televised by German television (Sender Freies Berlin) on the April 15, 1969, works by eight artists were presented without a word being spoken in a 38-minute program. Schum shot some of the short contributions in unusual locations. For example, using the impressive panorama of the Mojave Desert, he rotated a camera around an axis while the artist Walter De Maria walks between two white lines towards the horizon, becoming smaller and smaller. The program contained films about Jan Dibbets, Dennis Oppenheim, Barry Flanagan, Richard Long, Robert Smithson, Walter de Maria, Michael Heizer, and Marinus Boezem.

The catalogue contains more than 180 photographs from the films shown as well as contributions by and about the artists. The text sheets are mostly printed on tracing paper. Schum's attempt to use this format to establish television as an art medium failed. The third of four planned programs was never broadcast.

£ 450



48.

Dash SNOW.

Movie List.

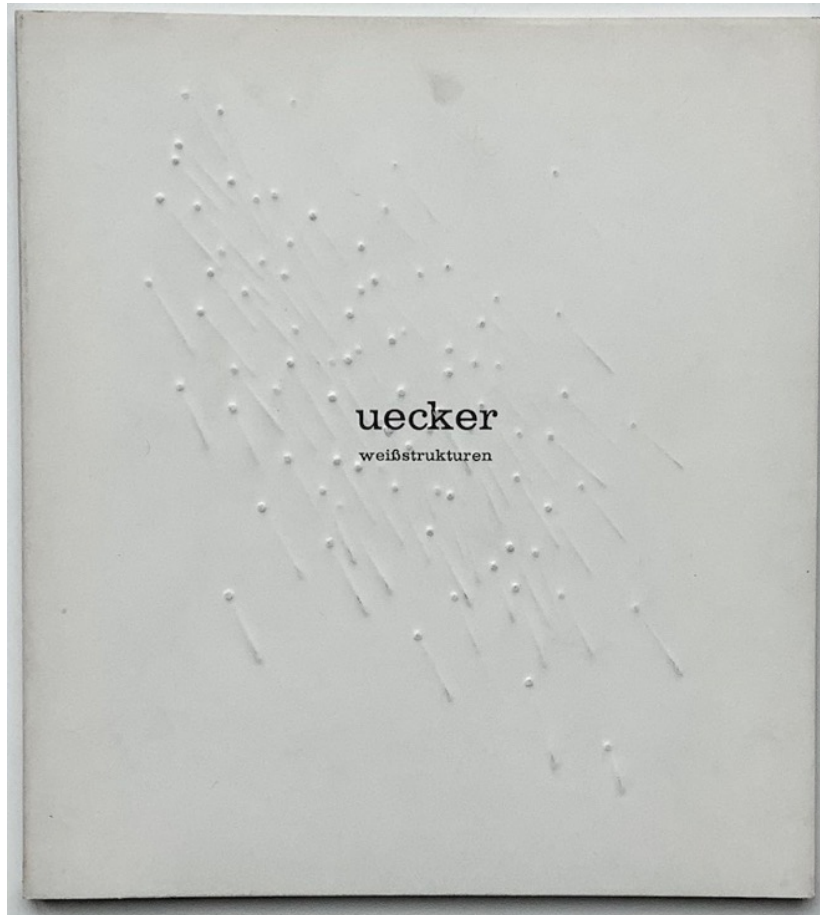
New York. PPP Editions. 2011.

(21.5 x 14 x 12 cm). Consists of 85 thick leaves of gold card, backed with japanese Gampi paper spine. Black slipcase. Very minor surface rubbing to covers, otherwise fine.

A posthumously produced artist's book object, created from an original maquette from Dash Snow's estate and accompanying a New York exhibition of a selection of Snow's original zine works. It was Snow's first solo exhibition in New York City since his early death in 2009.

Movie List is a compilation of low-end pornographic VHS sleeves which Snow had hoped to collect into a zine. The book was published in a planned edition of 175 copies, numbered on a loosely-inserted leaf, however only 75 were realised.

£ 900



49.

Günther UECKER.

Weißstrukturen.

Düsseldorf. Hofhaus Presse. 1962.

(21 X 19 cm). pp. (44). Original wrappers. Small blemish to front cover.

The rare first book publication by Günther Uecker. The cover of the book consists of an embossed print by Uecker, with the printed title on the front, and signed on the reverse in pencil by Uecker.

With a preface by John Anthony Thwaites, texts by Uecker from 1956 to 1962, and photos of his works taken by Hilla Becher, Hans Marner and Rainer Ruthenbeck.

[Ref. *Van der Koelen - Günther Uecker. Opus Liber. Catalogue of the bibliophile books and works 1960-2005*, pp. 22-23].

£ 1300



50.

Günther UECKER.

Uecker. Bilder und Zeichnungen.

Braunschweig. Kunstverein Braunschweig. 1979.

(21 x 20 cm). pp. (146). Black-and-white photographic illustrations throughout. Original wrappers. Slight rubbing to surface of front wrapper, otherwise fine.

Exhibition catalogue, 6 April - 13 May, 1979, Kunstverein Braunschweig.

This one of the 50 special copies, with a loosely-inserted original etching by Günther Uecker. The etching is signed, dated, numbered and titled "Abnehmendes Licht" in pencil by Uecker (sheet size 20 x 19 cm).

£ 1200



51.

Timm ULRICHS.

Weiter im Text.

Hannover. Self-published. 1969.

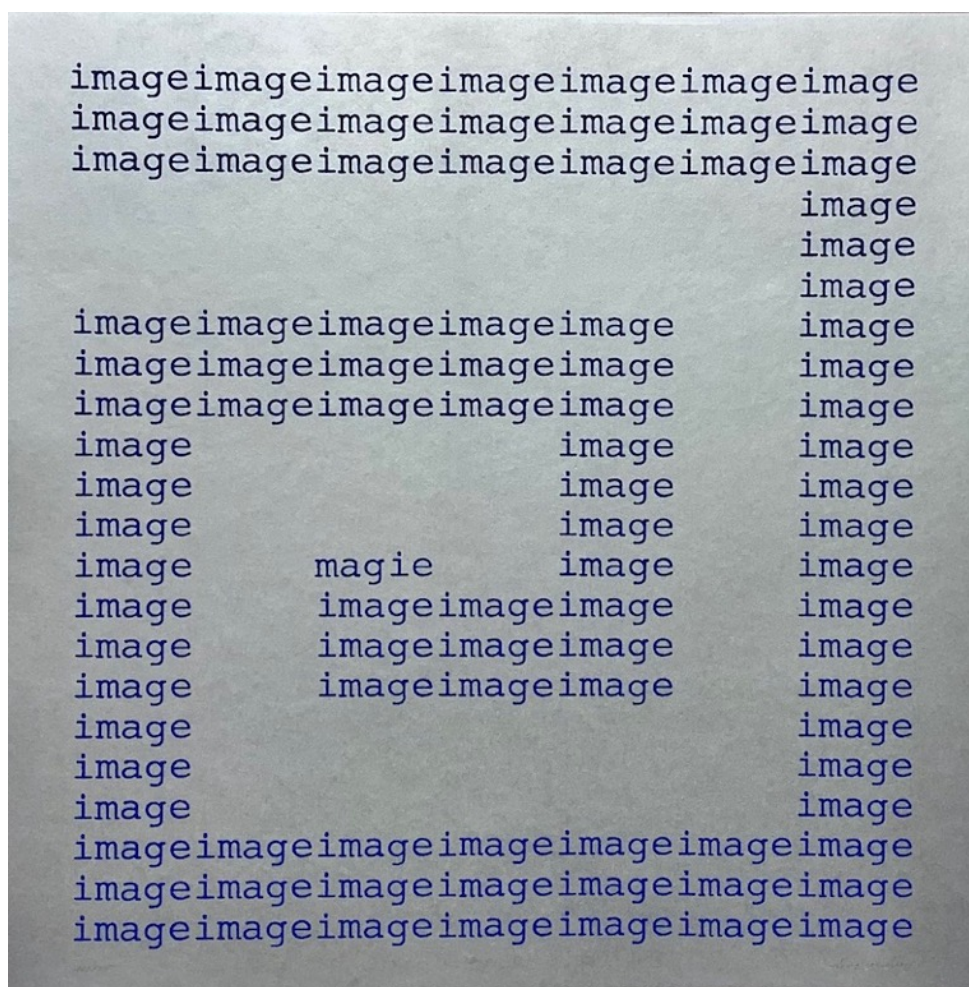
Portfolio: (50 x 50 cm); each print (49 x 49 cm). With 10 original screenprints (2 in colour) by Timm Ulrichs, each numbered and signed in pencil. Loose as issued in original screenprinted card folder. Some handling creases and staining to front cover of folder, otherwise fine, with contents pristine.

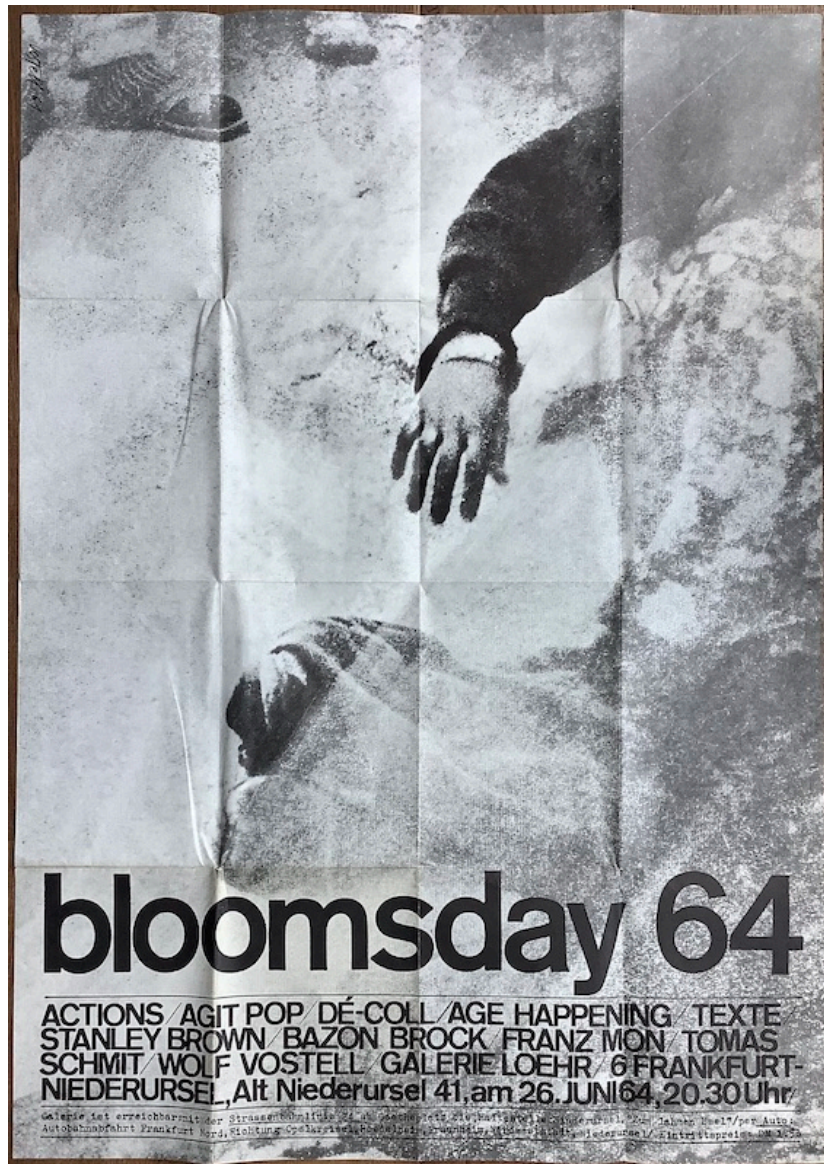
Whilst Timm Ulrichs' oeuvre includes performative and multi-media works, as well as sculptures, works with animals and plants and installations, it was while he was studying architecture in Hannover as a young man that he was strongly attracted by Dadaism. Much of Ulrichs's early work considers, in much the same way as the Dada artists, the graphic potential of visual poetry.

This set of ten screenprints are some of the artist's most inventive examples of visual text works or 'Schriftbilder'. In this graphic series, an individual word contains invisible content which Ulrichs formulates and visualises as anagrams.

Published in an edition of 150 copies, signed and numbered by Timm Ulrichs on the inside cover, with each of the ten prints also being signed and numbered. (Rare. No copies listed on WorldCat).

£ 2500





52.

(Wolf VOSTELL, Stanley BROUWN, Bazon BROCK et al.).

Bloomsday 64. Actions, Agit-Pop, De-collage, Happenings, Texte. Stanley Brown, Bazon Brock, Franz Mon, Tomas Schmit, Wolf Vostell. Galerie Loehr ... Frankfurt-Niederursel ... am 26. Juni 64.

Frankfurt. Galerie Loehr. 1964.

(118.5 x 84 cm), unfolded. Double-sided poster, folded four times. Slightly rubbed at the folds.

Rare, uncut poster catalogue for "Bloomsday", which took place on June 26th, 1964 (Bloomsday actually June 16th) in the Galerie Loehr, Frankfurt. The poster contains, among other things, excerpts from Symphony No. 5 by Nam June Paik, photos of various happenings by Vostell, "Typewriter poem" by Tomas Schmit, "bildzeitung" by Franz Mon, "Letter to Molly after 50 years" by H.C. Artmann, a text by Bazon Brock, "A guessing game for conscious image readers" by Paul Karalus and "a short manifest" by Stanley Brown.

Most copies of the poster were cut along the folds in order to produce a more traditional 16-page stapled catalogue. Examples of the poster, uncut and in its original folded form as presented here, are much harder to locate.

£ 1200





53.

Herman de VRIES.

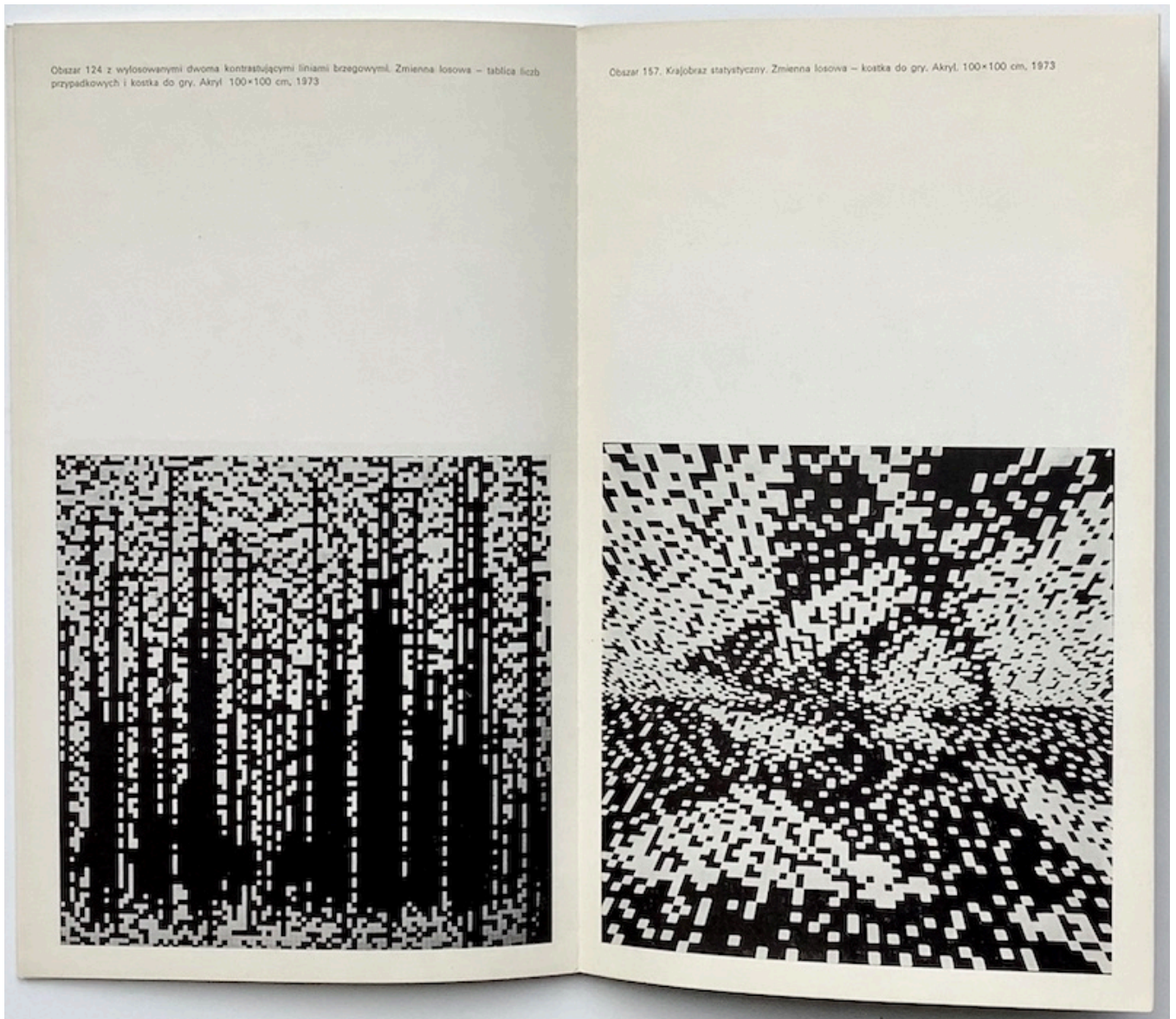
Toevalsstructuren. Prentenkabinet no. 25.

The Hague. Prentenkabinet of the Haags Gemeentemuseum. 1968.

(22.5 x 15 cm). 8-page harmonica-folded leporello.

This leporello catalogue was published to accompany Herman de Vries's exhibition at the Prentenkabinet of the Haags Gemeentemuseum, 27 September - 11 November, 1968. Complete with a loosely inserted original embossed print by de Vries on thick paper: "random objectivation / preegdruk / herman de vries / VI968-10".

£ 400



54.

Ryszard WINIARSKI.

**Ryszard Winiarski. Próby wizualnej prezentacji rozkładów statystycznych.
Attempts of visual presentation of statistical lay-outs.**

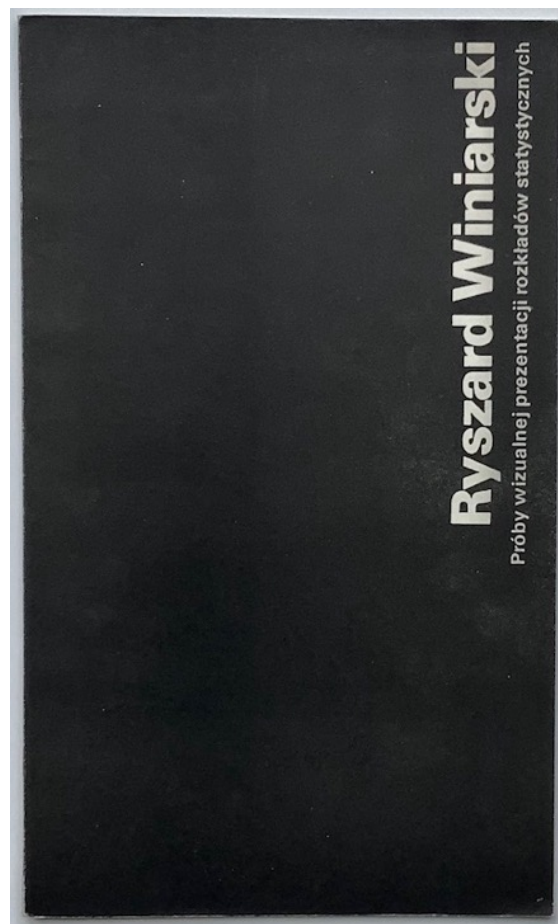
Łódź. Biuro Wystaw Artystycznych. 1974.

(16.5 x 28 cm). pp. (26). Black-and-white illustrations throughout. Original black wrappers.
A very good copy.

Catalogue of an exhibition organised as part of a series of exhibitions held in Łódź in 1974, presenting visual and constructivist tendencies in Polish contemporary art. The show of Winiarski's work was held at the Salon Sztuki Współczesnej in December of 1974. The catalogue contains a list of exhibitions, and critics' notes about Winiarski. Texts in Polish and English.

Throughout his artistic career, the Polish artist Ryszard Winiarski (1936-2006) sought to integrate art with the sciences. In 1965, he created the first paintings from the series "Attempts to visually present statistical distributions", where he used a black and white square as the basic unit of structure, with their arrangement resulting from chance.

£ 185





55.

Gerd WINNER.

East One.

London. Kelpra Studios. 1978.

(53 x 37 cm). Screenprinted pages throughout. pp 26 + printed endpapers and title page. Loose sheets as issued in original screenprinted wrappers, with printed cloth-covered chemise and matching solander slipcase.

Gerd Winner (b.1936) studied at the Academy of Fine Arts in Berlin. He developed a style of hyper-realism using computer techniques and photography to produce his finished screenprints which all relate to urban architecture.

In 1970 Winner came to London financed by a grant from the British Council. This was the beginning of extensive co-operation with Chris Prater and Kelpra Studios.

Winner produced several series of screen prints including St.Katherines Way, London Docks, London transport and Berlin Suite.

The portfolio East One consists of screenprinted pages after photographs by Winner, with each image illustrating the old high brick wall streets of East London, in particular the old Wapping docklands.

Published in an edition of 50 copies (+ 10 artist proofs), signed and numbered by the artist on the colophon. Each of the six double-page screenprints are also signed by Winner.

£ 1200



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