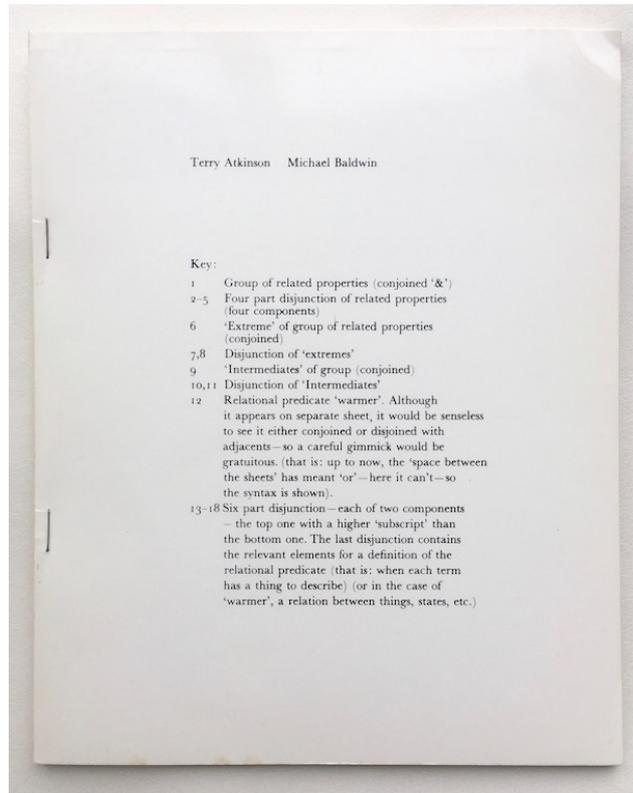


# Catalogue 10

**2017 NY Art Book Fair**  
MoMA PS1, Long Island City  
September 21 – 24



1. ART & LANGUAGE. (Terry Atkinson & Michael Baldwin).

**Hot Warm Cool Cold.**

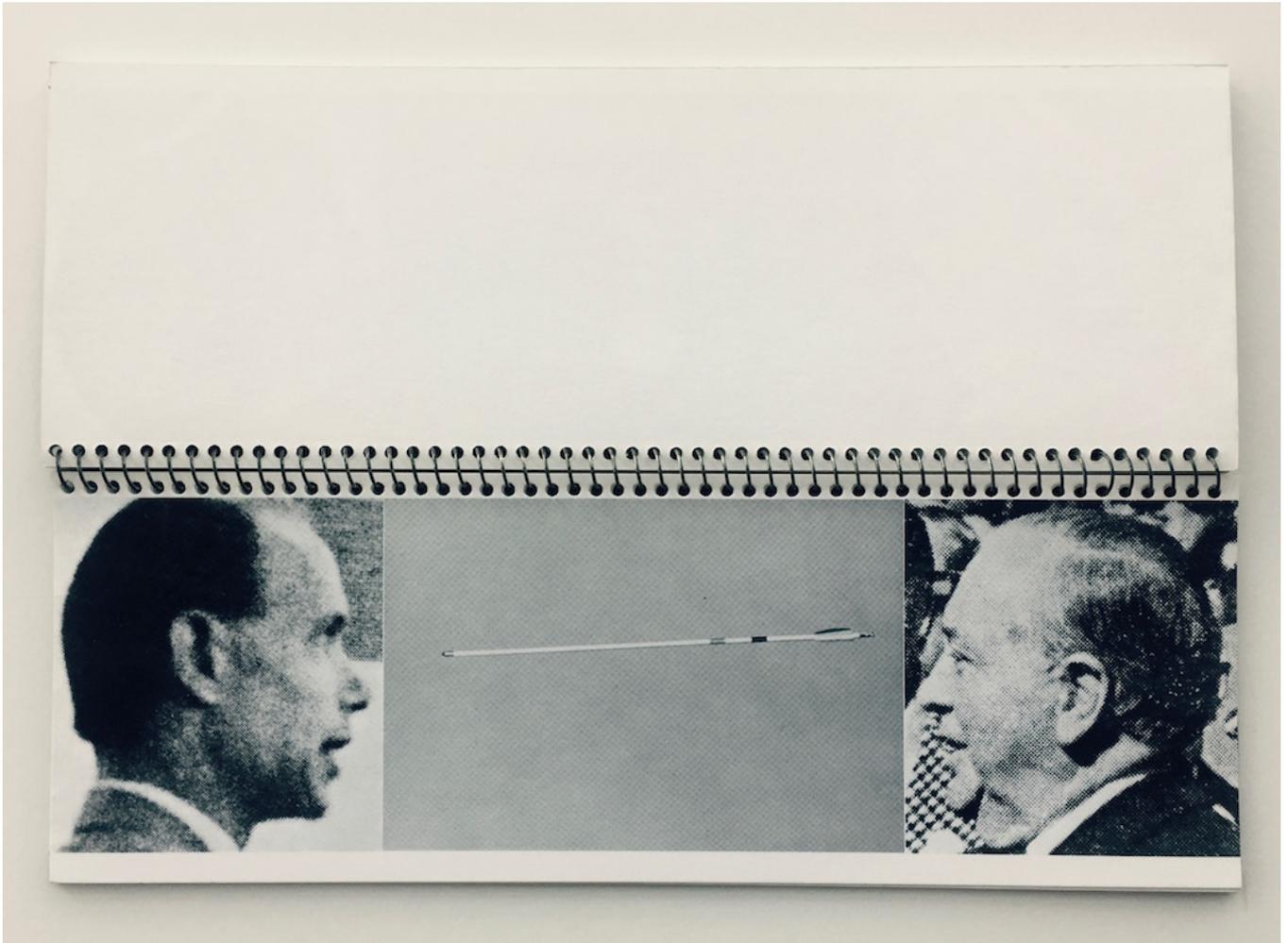
Coventry. Art-Language Press. 1967.

(25 x 20 cm). pp. 99. Publisher's glossy white wrappers, stapled. Edition of 200 numbered copies, signed by both artists on the inside front cover.

“Atkinson and Baldwin produced the book *Hot-Warm-Cool-Cold*, in which semantic assumptions, classes of reverential categories, syntactical signs, terms, definitions of vocabulary, logic and the refusal of the object are brought together with the art object and the analysis of art”. (Germano Celant). One of the landmark early Art & Language books.

[Ref. Germano Celant - *Book as artwork 1960/1972*. p.32; Moeglin-Delcroix - *Esthétique du livre d'artiste*, p. 37. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek. Staatliche Museen zu Berlin*, p. 90].

\$ 1200



2. John BALDESSARI.

**Brutus Killed Caesar.**

*Akron, Ohio. The Emily H. Davis Art Gallery of the University of Akron with the cooperation of the Sonnabend Gallery New York and The Ohio State University Columbus. 1976.*

(10.2 x 26.5 cm). Illustrated with 33 offset photographic triptychs. Publisher's spiral bound brown wrappers, with the title printed in black.

Artist's book. Each page spread consists of three photographs - on the left and right are two profile views of men facing each other. These portraits remain constant throughout the book, however a different 'murder weapon' is placed between the men on each page. As well as the more obvious images of a knife or a gun, Baldessari also introduces more humorous interpretations of a weapon, be it banana peel, a potted plant, or can of paint.

**This copy inscribed by Baldessari along the lower edge of the first blank page**

(inscription dated 26 Aug 77).

[Ref. John Baldessari. *The Museum of Contemporary Art, Los Angeles, 1990. p. 247; Anne Moeglin-Delcroix, Esthétique du livre d'artiste 1960/1980, p. 275].*

\$ 2500



3. Alighiero BOETTI.

**111.**

*Rome. Self-published by the artist. 1992.*

(30 x 21.5 cm). (111 photocopied pages, with each 111 facing pages blank). Original full red cloth, with title stamped in gilt on front cover.

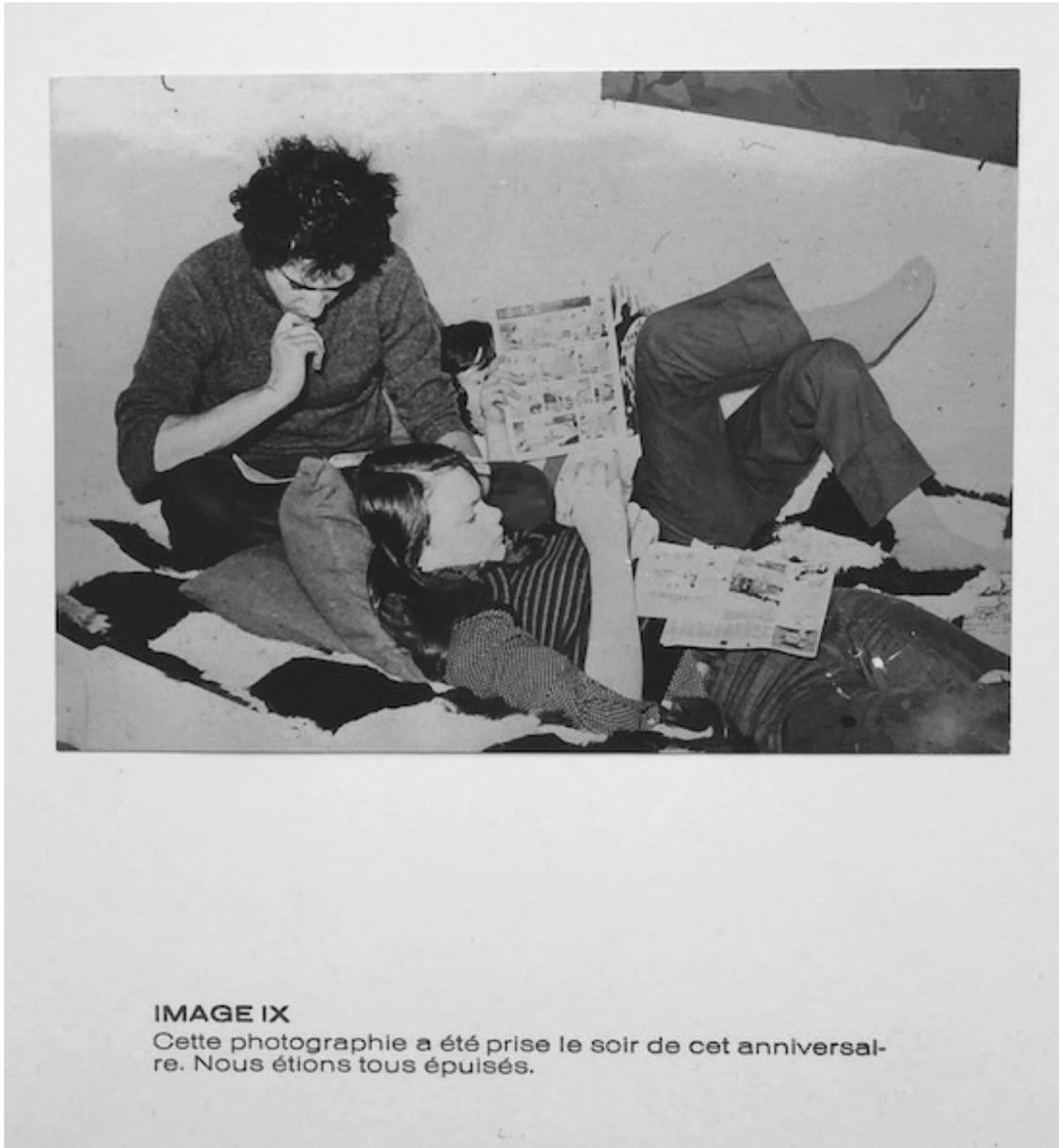
Artist's book consisting entirely of photocopied pages. Published in an edition of 160 copies, numbered and signed by Boetti on the front flyleaf.

Boetti gathers together here a group of works made with a photocopier in different moments of his career. The book contains 111 black-and-white photocopies of notes, drawings and pictures taken from magazines and newspapers. The visual imagery includes news items, poems, works from the past, magazine covers, advertisements, private letters, and pictures of Boetti himself and his family. The project bears witness to Boetti's passion for communication technologies, and the book's red cloth cover, with the title in gold, creates a physical link to Boetti's earlier artist books.

[Ref. Giorgio Maffei & Maura Picciau - *Alighiero e Boetti. Oltre il libro. Beyond Books*, pp. 184-187].

\$ sold

111



4. Christian BOLTANSKI.

**L'album photographique de Christian Boltanski 1948-1956.**

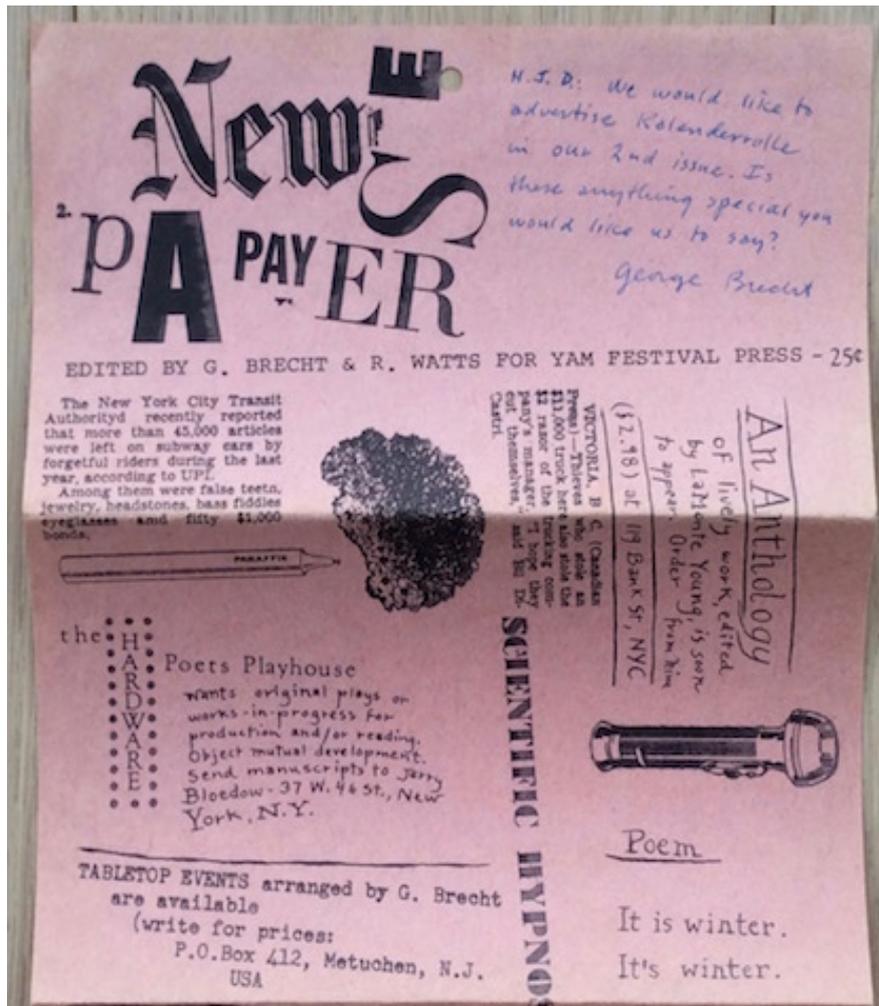
*Hamburg & Paris. Edition Hossmann & Sonnabend Press. 1972.*

(Box 22 x 16 x 5 cm). Title page, colophon page and 32 original black and white photographs by Annette Messager each mounted onto sheets of white card. Text (captions) in French, and complete with two loose 4-page leaflets, providing a translation into English and German. Housed in the original metal box, with handwritten titles in black felt tip pen on the lid. This appears to be an ex-display copy with pinholes in upper corners of each card, and remnants of old mounting glue to verso of cards. Title rubbed on lid.

Published in an edition of 500 copies, **this is one of 60 deluxe copies, signed and numbered by Boltanski on the colophon page.**

*[Ref. J. Flay - Christian Boltanski, Catalogue of the books, printed matter, ephemera, no. 27, pp. 70-73; Bob Calle - Christian Boltanski, Livres d'artiste 1969-2007, pp. 24-25].*

\$ 2450



5. George BRECHT & Robert WATTS.

**Yam Festival Newspaper.**

*Metuchen, NJ. Yam Festival Press. 1962.*

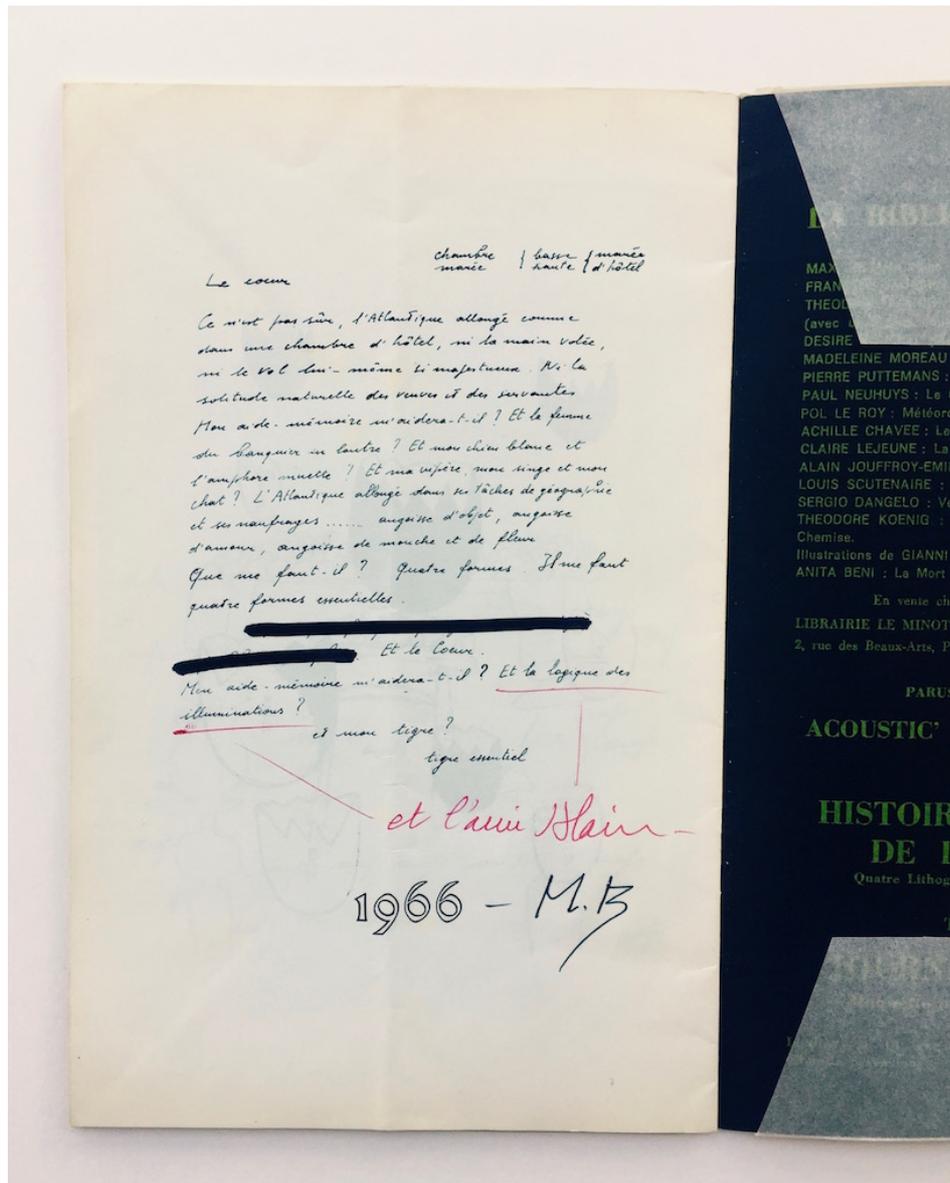
Unfolded, (74 x 15.3 cm). Offset printing, black ink on pink paper stock, printed both sides.

**This copy inscribed by George Brecht in blue pen at the head of the newspaper:** "H.J.D.: We would like to advertise Kalenderrolle in our 2nd issue. Is there anything special you would like us to say? George Brecht".

Edited and published by Brecht and Watts on the occasion of the Yam Festival Press, Metuchen, New Jersey, held at end of 1962, beginning of '63. Contains the text "Mirrors" by Kaprow, poems by Wakoski and Bloedow, advertisements for "An Anthology", for the Yamfest sign shop, Brecht's flags, etc. With a hole punched at the top of the sheet, as usual.

"Like other Fluxus artists, Brecht and Watts relished the opportunity to publicise their activities. In the case of Yam Festival, a yearlong festival of exhibitions and performances that took place in New Jersey and New York, they did so widely and ingeniously. Yam Festival Newspaper represents one such effort. Instead of presenting information in a straightforward manner, however, the artists create an unruly collage of verbal and visual elements. Newspaper includes everything from poems, event scores, and advertisements for Fluxus-related publications to quotations, glossaries, "wanted" ads, crossword puzzles, and notices for drawing contests. Only some of this material is genuine; much of it is fictional". (From Princeton Art Museum website.

\$ 2750



6. Marcel BROODTHAERS.

**Phantomas. 13 année, no. 62.**

Brussels. 1966.

(22.5 x 14.1 cm). pp. (16). Text printed in black and red, illustrated with drawings and texts by Broodthaers. Original tricolour wrappers, stapled.

Special issue of Phantomas magazine, designed entirely by Marcel Broodthaers. Limited to 500 copies. Although Phantomas was primarily a literary journal, Broodthaers's contribution combines drawings with printed and handwritten texts. His ink drawings of mussels, pots, eggs, eggs on tables, signatures, numbers and words relate closely to his works in other media at the time.

**This copy signed by Broodthaers with his initials in black pen on the final page.**

Broodthaers has also inscribed this copy to his friend and art critic Alain Jouffroy, by underlining in red pen the final sentence of his letter printed on the final page (Et la logique des illuminations?) and inscribing beneath "et l'ami Alain".

[Ref. Jamar - Marcel Broodthaers. Complete Graphic Work and Books, no. 30].

\$ 3500



7. Marcel BROODTHAERS.

**A Voyage on the North Sea.**

London. Petersburg Press. 1973.

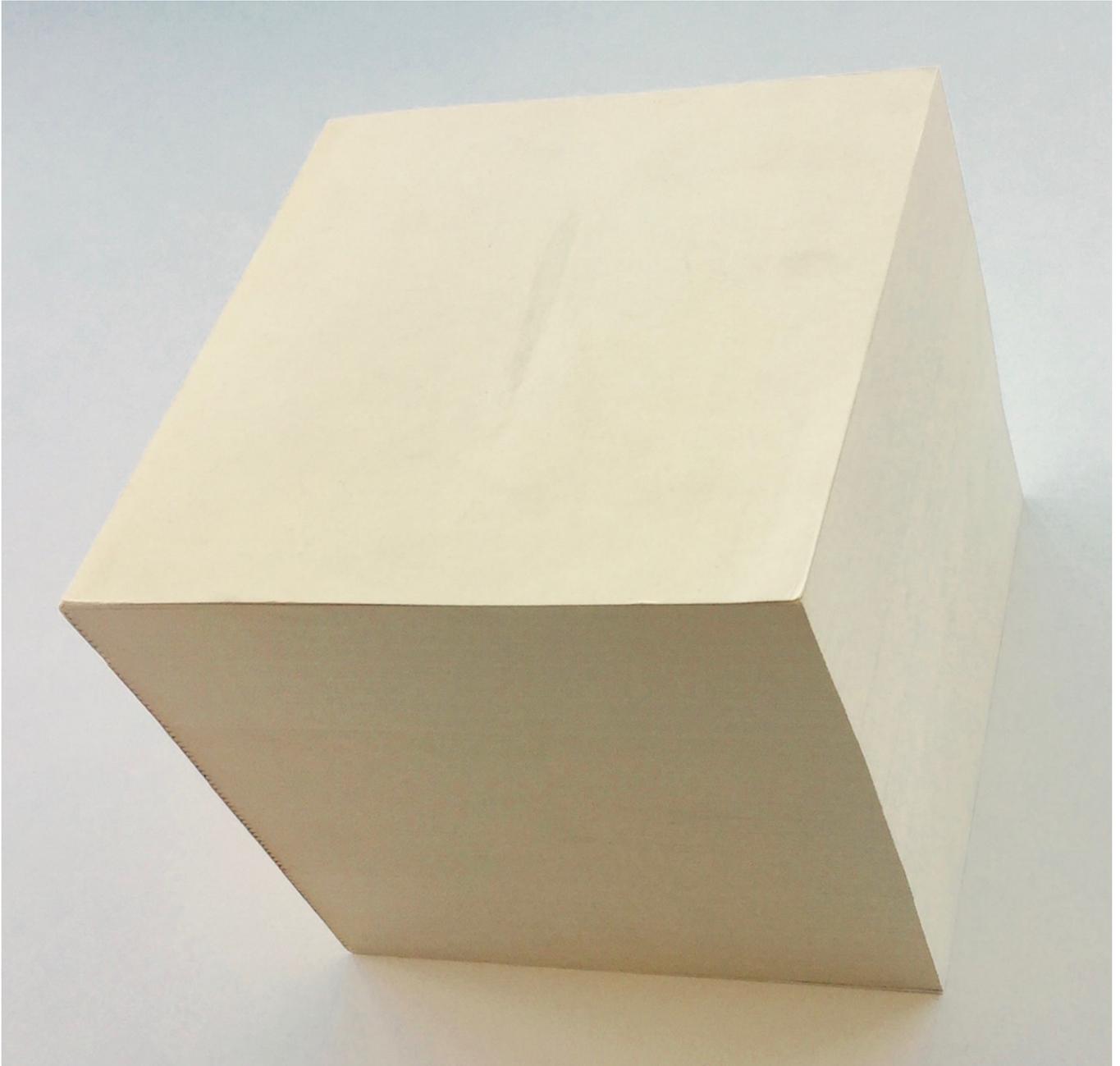
(Book: 14.8 x 17.7 cm). pp. (38). 38 colour & monochrome offset plates. Text and images printed on uncut pages. Original publisher's wrappers.

Marcel Broodthaers' artist's book that examines in minute, repetitive detail a painting of a ship and a photograph of a boat. The pages are uncut at the fore-edge, and the artist's text admonishes "Before cutting the pages the reader had better beware of the knife he will be wielding for the purpose". English language edition limited to 1,000 copies.

**This one of 100 deluxe copies**, numbered and signed with artist's initials in the book, and accompanied by the 4'15 silent 16mm colour film, *Un Voyage en Mer du Nord*, in a blue film tin with printed title label. The film was based on the original copy of another of Broodthaers' films *Analyse d'une Peinture*, with additional material made up of photographs taken by the artist of yachts at sea in the port of Ostend. The film is presented as a book, with one page for the general title and page headings on each take or set of sequences. Slides were made in preparation for the book, and the film itself is presented as a slide show, being composed of nothing more than simple takes, with no action or camera movements.

[Ref. Jamar - Marcel Broodthaers - Complete Graphic Work & Books 39; M. Werner - Marcel Broodthaers, Catalogue of the books 1957-1975, no. 16a].

\$ 15000



8. James Lee BYARS.

**Gold dust is my Ex libris. [The Cube Book].**

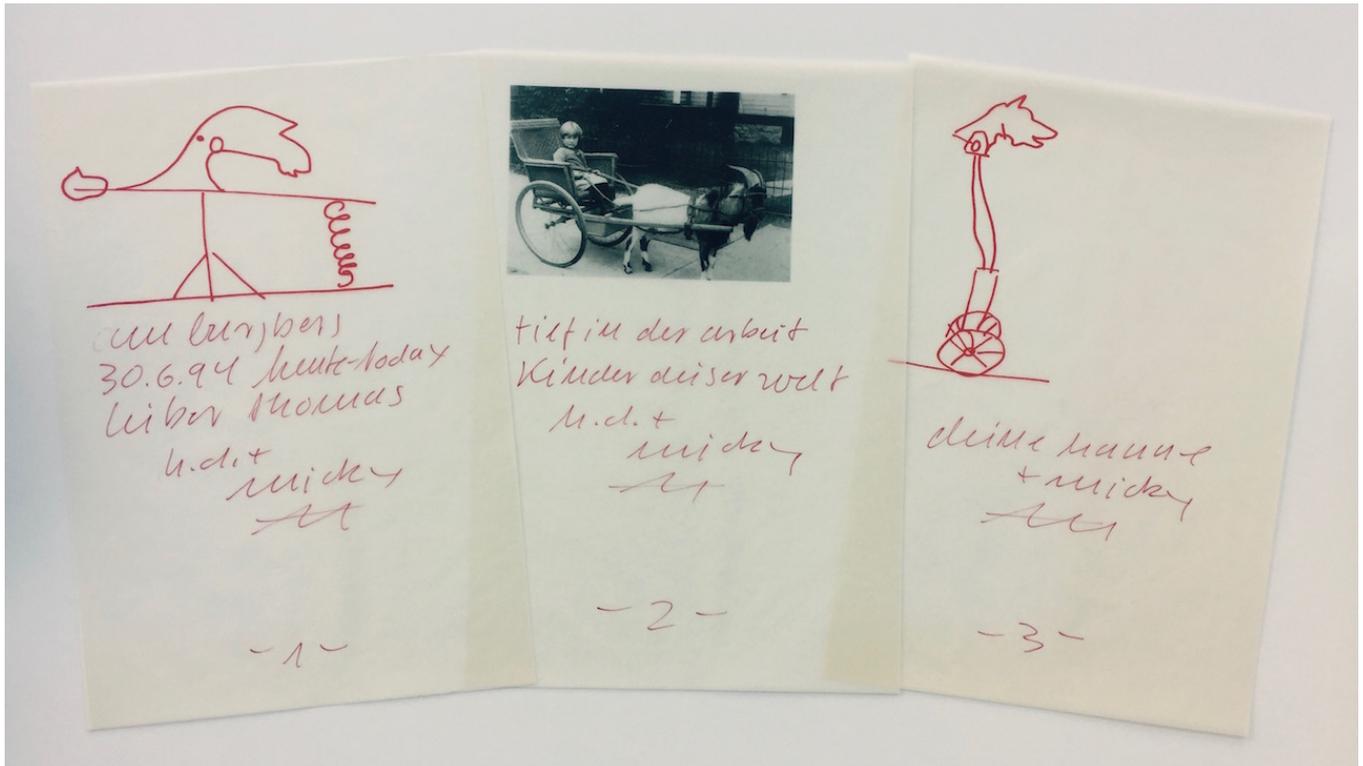
*Eindhoven. Stedelijk van Abbemuseum. 1983.*

(16.5 x 16.5 x 15 cm). c. 1800 pages. Original blank cream wrappers. Slight nick to spine, otherwise a good copy. Published in an edition of 500 copies. Catalogue and exhibition by James Lee Byars and Piet de Jonge. Printed by Lecturis B.V., Eindhoven.

The Cube Book is an extraordinary book-object with texts by the artist, interspersed in a massive block largely composed of blank sheets. It exists as a somewhat curious publication, resolutely impractical as a book to be read, existing almost exclusively as an object.

[Ref. Anne Moeglin-Delcroix - *Esthétique du livre d'artiste*, p. 370; Anne Moeglin-Delcroix, Giorgio Maffei, Liliana Dematteis, Annalisa Rimmaudo, *Guardare, raccontare, pensare, conservare*, p. 110].

\$ sold



9. Hanne DARBOVEN.

**2=1, 2; 1+1,2; e.t.c.**

Hamburg. Self-published. 1976.

(29.2 x 20.6 cm). Pages printed single-sided only, with the artist's fluid style of Schreibezeit or "time writing". Original cream wrappers, with title stamped on front cover. Darboven's address and telephone number printed within a similar circular stamp on the back cover. Gummed binding with cloth tape spine.

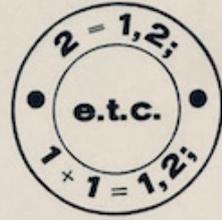
Artist's book, printed by Sost & Co. Hanne Darboven consistently worked on a system that refers to time, and developed and reproduced arithmetical programmes that she invented as permutations of the Gregorian calendar; when added together, they form a precise date. The enigmatic formula of the title of this book is one that appears frequently in Darboven's oeuvre, occasionally being used as her artist stamp. It combines a sense of representing time through both progression and end, and also represents the idea of a repeating sequence. The numerical title is here placed within a circular stamp on the cover.

**This copy inscribed in black pen by Darboven on the front cover of the book in 1994:**  
 "30.6.94 am burgberg heute - today lieber thomas beginn hier der Schreibezeit liebes deine hanne + micky".

In addition, this copy also includes a typical three-part letter by Darboven, handwritten in red ink on three pages of transparent paper, and inserted loose into the book. The letter is also dated 30.6.94 and relates to Darboven 1990s opus *Kinder dieser Welt*, with each sheet signed by Darboven and Micky. Micky was the name of Darboven's pet goat - each of the three sheets also have a screenprinted design, and the second of these appears to show a photographic image of a young girl riding in a cart pulled by a goat.

[Ref: Elke Bippus & Ortrud Westheider, *Hanne Darboven: Kommentiertes Werkverzeichnis der Bücher*, no. 18].

\$ 2200



30.6.99  
am Samstag, heute -  
today lieber Thomas  
beginne mir der  
Schreibzeit  
leibes  
dime mauset  
micky  
AA ;



10. Bernd EBELING & Hansjoachim DIETRICH.

**Kalender Rolle.**

*Wuppertal. Verlag Kalender. 1961.*

A survey of avant-garde art printed on a long scroll (measuring 11.5 x 240 cm) of glossy white paper, mounted together from 3 sheets. Presented in the original cardboard mailing box (14 x 8 x 8 cm). An information label is affixed to the lid of the box.

Includes original contributions and reproductions of works of art by Piero Manzoni (Achrome, 15 x 10 cm), Yves Klein (Anthropometrie, 10 x 6 cm), Cy Twombly, Lucio Fontana, Ben Patterson (Duo for Voice and Strings), Emmett Williams, Hiltmann, P. Talman, Jean Tinguely, Heinz Mack, Raoul Hausmann (Tolbes + Soundreel), H. Busse, O. Holweck, Ebeling, Belloli, Dietrich, Claus Bremer, Uecker, Piene, Diter Rot (2 contributions), Arman, Vostell, Dufrene, and Franz Mon. This publication inspired numerous Fluxus scrolled publications, including the Fluxus Preview Review roll, and Emmett Williams' Alphabet Piece (1963).

\$ 2000



11. Hans-Peter FELDMANN.

**Telefonbuch.**

*Dudweiler. Hans-Peter Feldmann & AQ-Verlag. 1980.*

(24.3 x 18.2 cm). (pp. 28). Original white wrappers, stapled, with a photographic image on the front cover of two empty telephone booths.

Not your standard telephone directory, this artist's book consists solely of black-and-white reproductions of photographs of a young woman standing in a miniskirt in a telephone booth, with her back always turned to the viewer. Each photograph is almost identical to the preceding or following image. Feldmann thus brings us once again into an everyday situation, but with the apparent banality of the photographed situation now given a frisson of unease with its voyeuristic undertones.

[Ref. *Hans Dickel, Künstlerbücher mit Photographie seit 1960*, p. 91; *Werner Lippert, Feldmann: Das Museum im Kopf*, p. 100].

\$ 1500



12. Isi FISZMAN & Harald SZEEMANN (organisers).

**Je - Nous = Ik - Wij.**

*Brussels. Musee d'Ixelles. 1975.*

(35 x 28 cm). pp. (280). Black and white illustrations throughout. Publisher's printed wrappers. Short tear to outer edge of front cover.

The publication titled *Je - Nous = Ik - Wij* accompanied the exhibition entitled *Je/Nous* mounted by Isi Fizman and Harald Szeemann at the Museum of Ixelles to financially support the left-wing weekly POUR. Most exhibitors, including Joseph Beuys, On Kawara, Carl Andre, Boltanski, Christo, Byars accepted to pay for the publication themselves. The result is this conceptual artist book/exhibition catalogue, where each of the contributions are unique to this publication. Includes contributions by Carl Andre, Artschwager, Ben, Beuys, Boltanski, Brecht, Buren, Byars, Christo, Darboven, de Maria, Fillipo, Haacke, Huebler, On Kawara, Le Gac, Sol LeWitt, Lohaus, Lueg, Messenger, Nitsch, Yoko Ono, Panamarenko, Penck, Sieverding, Spoerri, Tuttle etc.

[For Polke contribution: *Becker & Osten - Sigmar Polke. The Editioned Works 1963-2000, no. 48*].

\$ 750

A SCULPTURE SAMPLE  
ENTITLED  
SCULPTORS' SAMPLES

1. *G & G's make-up.*



2. *G & G's tobacco and ash.*



3. *G & G's hair.*



4. *G & G's coat and shirt.*



5. *G & G's breakfast.*



*Gilbert and George have a wide range  
of sculptures for you—singing sculpture,  
interview sculpture, dancing sculpture,  
meal sculpture, walking sculpture,  
nerve sculpture, cafe sculpture, and  
philosophy sculpture.*

So do contact us

*George and Gilbert*

'ART FOR ALL'  
12 FOURNIER STREET  
LONDON, E.1

Telephone 01 - 247 0161

### 13. GILBERT & GEORGE.

#### **A Message from the Sculptors Gilbert & George.**

*London. Published by Art for All. (Self-Published). 1969.*

(20.4 x 12.6 cm). [2 leaves]. Leaf with preface recto, verso with printed text and five mounted specimens, 'A Sculpture Sample Entitled Sculptors' Samples: 1. G & G's make-up. 2. G & G's tobacco and ash. 3. G & G's hair. 4. G & G's coat and shirt. 5. G & G's breakfast', leaf with publication details and loosely inserted are 5 original monochrome photographs of the artists (each c.50 x 70 mm). Original card wrappers with printed titles in black to front cover with elaborate masonic architectural decoration in relief and two small colour illustrations with silver highlights (Gilbert & George dressed as footballers), justification to rear cover. Previous owner inscription to top of front cover, otherwise a good copy.

Gilbert & George's extraordinary 'postal sculpture' *A Message from the Sculptors Gilbert & George* including original photographs and 'sculpture samples'.

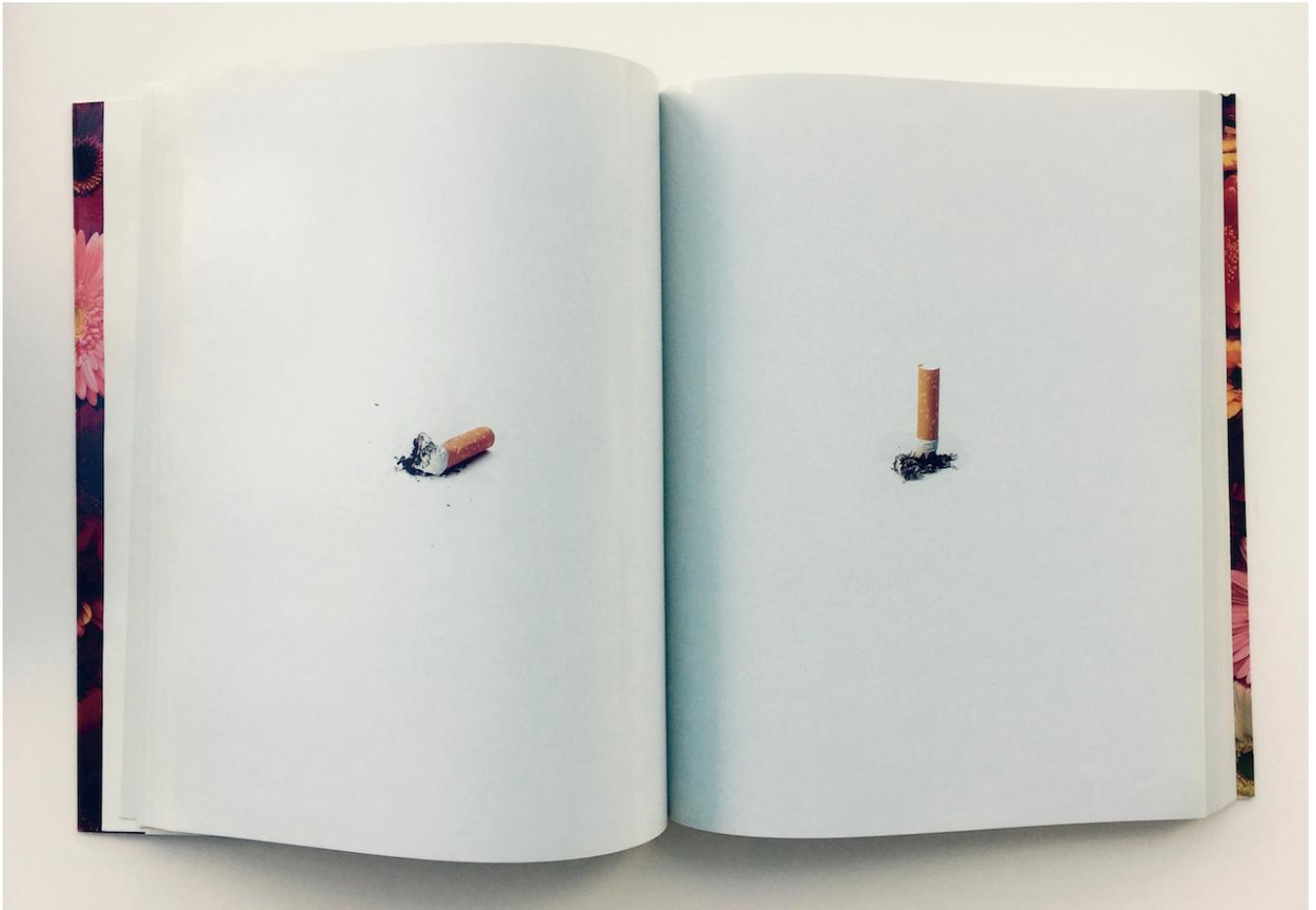
From the edition limited to 300 numbered copies, each numbered in sepia ink to rear cover.

The five original photographs, printed in monochrome in a small oblong format suitable for a picture album, show Gilbert & George in some of their best-known performance pieces:

'Underneath the Arches', from its first performance at the Slade School of Art in 1969; 'The

Meal', a May 1969 performance with David Hockney; 'Dusk Stroll Piece 1969', showing the pair walking side by side in a twilight park; and 'Relaxing', depicting the very young collaborators lounging happily on a rooftop. The fifth photograph is a double portrait of the artists in overlapping circles in opposing orientations. The verso of the first leaf features a chart of 'sculpture samples' from Gilbert & George, actual specimens of their body paint, pipe tobacco, hair (visibly two types of hair), clothing, and egg yolk, each mounted under transparent discs. [Ref. *Printed Matter. Die Sammlung Marzona in der Kunstbibliothek. The Marzona Collection at the Kunstbibliothek*, p.120; *Gilbert & George 1968 to 1980*, p. 61].  
\$ sold





14. Damien HIRST.

**The Beautiful Afterlife.**

Zürich. Edition Gallery Bruno Bischofberger. 1997.

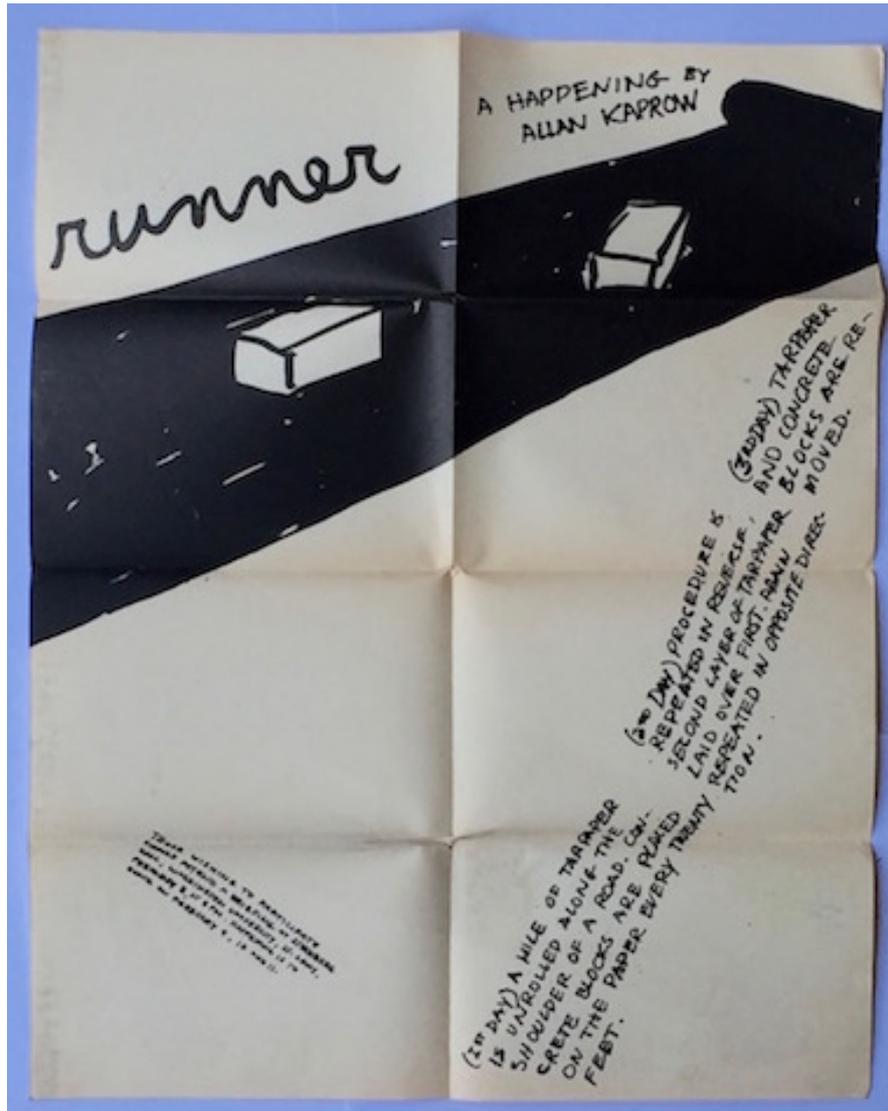
(26.7 x 21.1 cm). pp. (480). Original glossy photographic wrappers.

Artist's book presenting a repetitive sequence of several hundred colour photographs of extinguished cigarette butts, each printed, one by one, in the centre of a page. Three other images which appear at unexpected intervals throughout the book - a box of matches, a bit of crumpled foil packaging, and a butane lighter. This artist's book is a direct homage to Andy Warhol's 1968 Stockholm Catalogue. The dimensions are almost identical, and the cover image of bright and garish flowers mimics Warhol's dayglo flowers on the Stockholm Catalogue.

Edition limited to 1,000 copies, numbered and signed by Hirst on the title page. In this copy Hirst has rather characteristically added a small drawing of an ejaculating penis.

\$ 2000





15. Allan KAPROW.

**runner. A Happening by Allan Kaprow.**

St. Louis. Washington University. 1968.

(46 x 35.5 cm).

A poster folded in eighths for *Runner*, a three-day happening involving tarpaper and concrete blocks which took place at Washington University, St. Louis, February 9-11, 1968.

*Runner* took place along a private suburban roadway outside St. Louis. On the first day, a mile's length of tar paper, weighted with cinder blocks placed every twenty feet, was laid along the shoulder of the road. This procedure was repeated twice the next day, the second and third layers of tar paper and blocks being laid over the first, beginning at opposite ends of the mile-long stretch each time. On the third day, all three layers were removed from the roadside. The activity of placing the blocks on the tar paper became something of a body mantra - a constant, incremental measure of the physical experience of working one's way across the land. This copy mailed to Hansjoachim Dietrich of the Verlag Kalender.

[Ref. Steven Leiber - *Extra Art: A survey of Artists' Ephemera, 1960-1999, no. 245*].

\$ sold



16. Martin KIPPENBERGER (with Achim Duchow & Jochen Krüger).  
**al Vostro servizio.**

Florence. Progressiven Verlag (self-published). 1977.

(20.8 x 14.4 cm). pp. (124). With 136 black-and-white illustrations. Original printed wrappers. A fine copy.

Kippenberger's earliest artist book, published in an edition of 100 copies.

*al Vostro servizio* is a self-published photocopied artist book by Martin Kippenberger Achim Duchow & Jochen Krüger. Kippenberger's contribution (on pages 74-120) consists of a 14-page conversation he held on 23 October 1977 with Balduin Bass in Hamburg, and reproductions of his first black and white 73-part series of paintings, *uno di voi, un tedesco in Firenze* (*Abenteuerbilder in 6-fach Tonbildschau, Zeichnungen, Souvenirs*), painted in Florence in 1976 after postcards and photographs taken locally. On his return to Berlin in 1979 he gave these pictures to Michel Würthle, who hung them in his restaurant, the Paris Bar. In return, Kippenberger was entitled to free meals for himself and one other person for life. [Ref. Uwe Koch - Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 1].

\$ 12000



17. Kisho KUROKAWA.

**Capsule, metabolism, spaceframe, metamorphose.**

Tokyo. Bijitshu Shopansha. 1970.

(37 x 27 cm). pp. (94). Black imitation leather binding with clear plastic jacket. Housed with poster in printed slipcase.

Kisho Kurokawa was one of the founders of the Japanese Metabolist Movement in 1960. Metabolism expressed the idea that the city is an organism with different areas of growth, so architecture itself had to change and become flexible. As the elements of architecture are related to the human body, for Kurokawa they are also interlinked with the biological concept, cementing the idea that architecture and cities can behave like living organisms. This very much echoes similar theories relating to Archigram's work, although the main difference being that Kurokawa's work was actually built, and thus pre-empting ideas which were later used in the back-to-land movement and geodesic architecture.

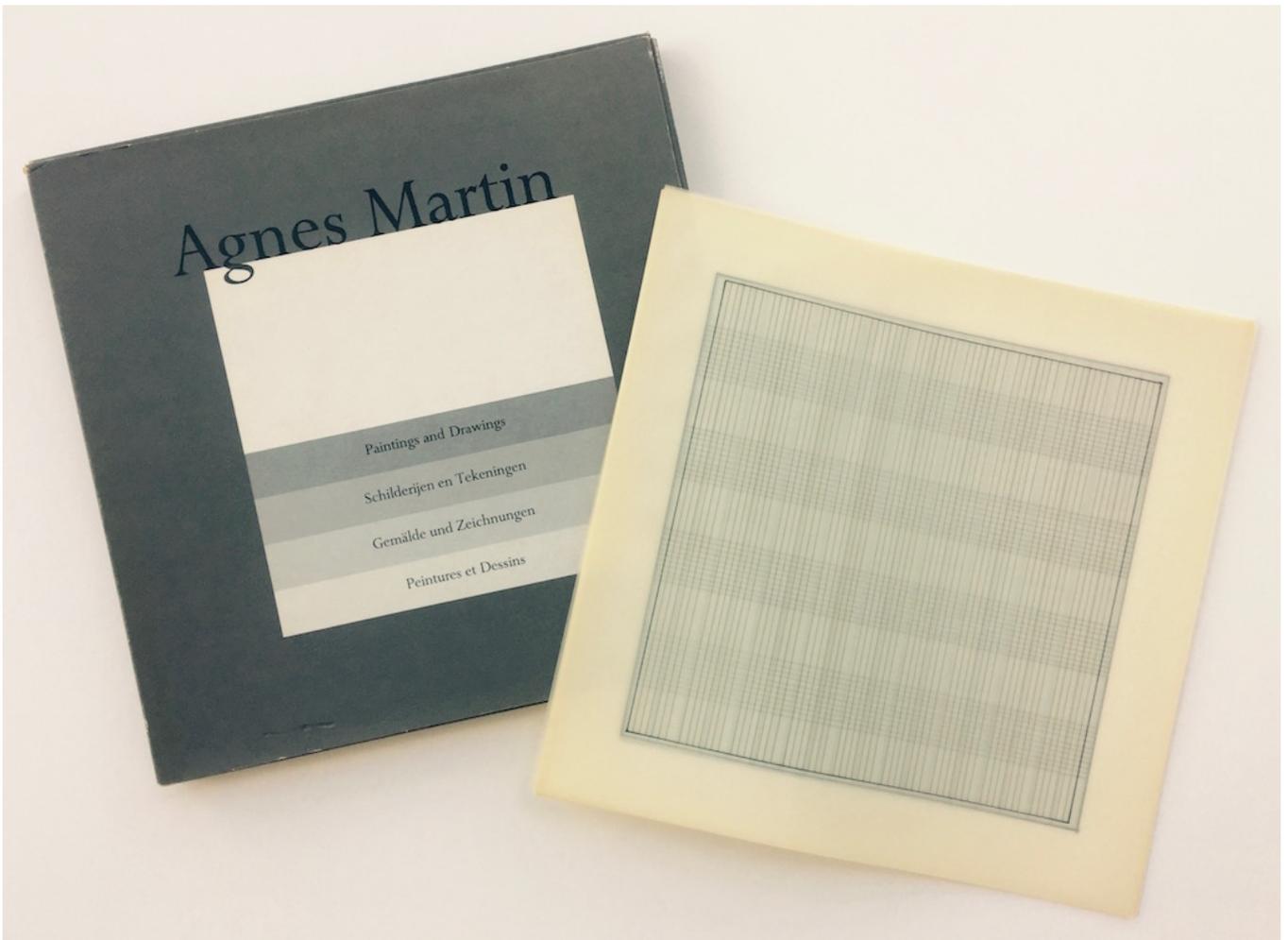
Kurokawa's early works include Takara Beutilion, Theme Pavilion, and Toshiba IHI Pavilion for Expo '70 (Osaka, 1970) and the Nakagin Capsule Tower, in Ginza, Tokyo, 1970-1972.

Primarily a visual scrapbook with a mix of Western Victorian-style graphics with traditional Japanese imagery and text, Kurokawa's book consists of images that show the construction of the pavilions at the Expo '70 in Osaka, as well as drawings and photographs of models that illustrate the use of prefabricated parts and a space frame. The book includes some of Kurokawa's earlier work such as designs for flats and other housing, the Seattle Civic Center Fountain competition of 1961, office buildings, town planning schemes and hotels.

The book is complete with a large folded poster, as well as a 7-inch vinyl record entitled *Music for living space*.

\$ sold





18. Agnes MARTIN. (Marja Bloem ed.).

**Agnes Martin. Paintings and Drawings. Peintures et Dessins. Schilderijen en Tekeningen. Gemälde und Zeichnungen. 1974-1990.**

*Amsterdam. Stedelijk Museum. 1991.*

(30 x 30 cm). pp. 160. Colour and black-and-white illustrations throughout. Publisher's printed wrappers, in matching card portfolio. Minor wear to edges of portfolio.

Exhibition catalogue for the show which travelled from the Stedelijk to the Museum Wiesbaden, the Westfälisches Landesmuseum für Kunst un Kulturgeschichte Münster, and the Musée d'Art Moderne de la Ville de Paris. This copy complete with the 10 lithographically-printed plates on transparent paper. Slight browning and foxing to first two of these prints, otherwise a good copy.

\$ 2000



19. Kynaston McSHINE (curator).

**Primary Structures: Younger American and British Sculptors.**

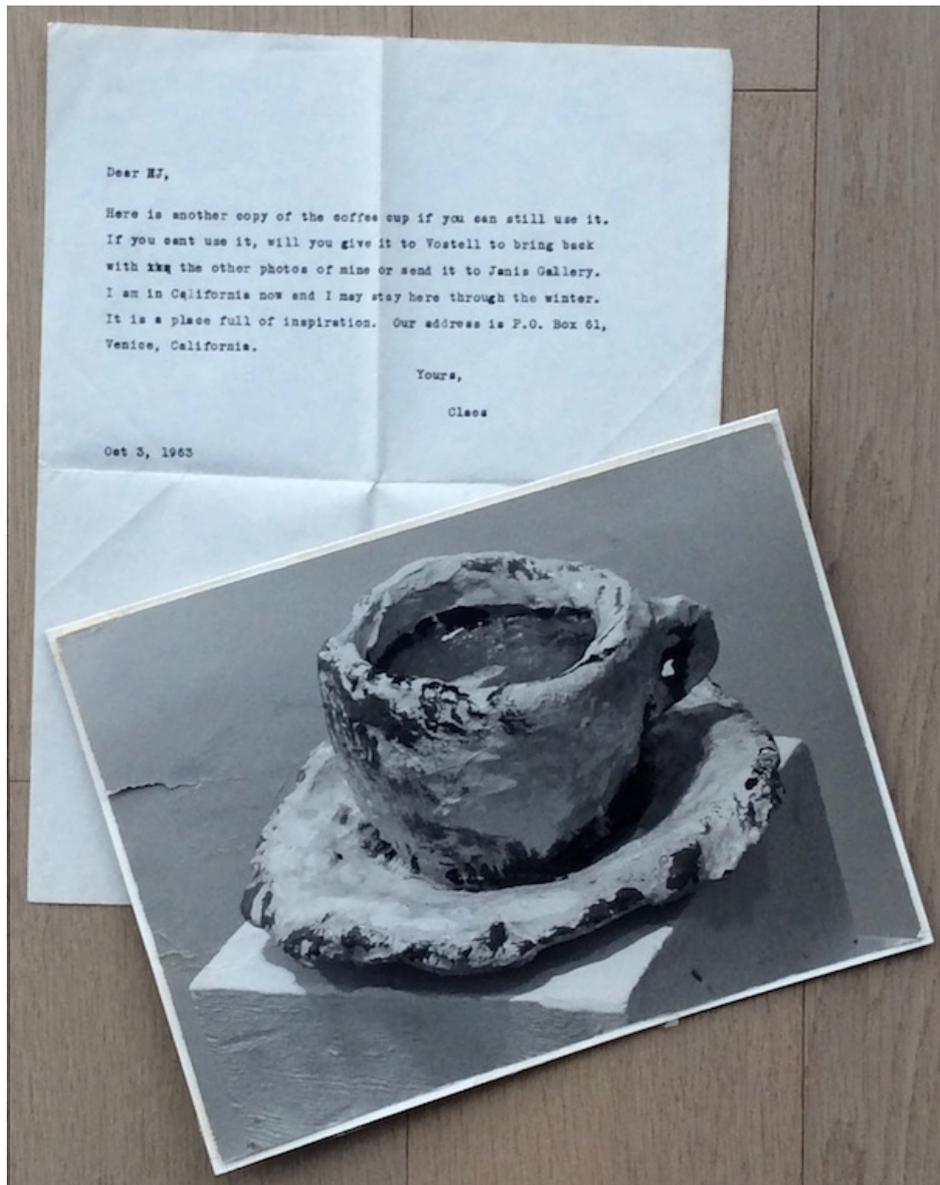
*New York. The Jewish Museum. 1966.*

(24.2 x 21 cm). pp. (52). Black-and-white illustrations throughout. Original iconic wrappers designed by Elaine Lustig Cohen. Lower corners slightly bumped and creased, otherwise a very good copy. Original edition of one of the most sought-after exhibition catalogues.

*Primary Structures* was the first American museum exhibition to survey the style now known as Minimalism. The exhibition introduced the public to such artists as Carl Andre, Dan Flavin, Donald Judd, Sol LeWitt, Walter De Maria, Robert Morris, Anne Truitt, and others, figures unknown at the time but soon to become synonymous with a radically new approach to sculpture. The pivotal 1966 exhibition was organised by Kynaston McShine, then Curator of Painting and Sculpture at The Jewish Museum, who would later become Curator of Exhibitions of The Museum of Modern Art, New York.

Critically acclaimed for its breakthrough approach to this new geometric and formally reductive artistic practice, the 1966 show also assumed a prominent place in the history of exhibition-making by ushering in a new style of presenting ideas and objects in relation to space. *Primary Structures* focused exclusively on artists based in the United States and Britain. Featuring the work of seminal artists like Tony Smith, Gerald Laing, Carl Andre, Donald Judd, Robert Morris, and Sol LeWitt, the exhibition included a bounty of large-scale geometric sculptural abstraction. The artist Mark di Suvero called the exhibition, which was both a critical and a media success, "the key show of the 1960s".

\$ 1500



20. Claes OLDENBURG.

**Typed letter, with mailing envelope and vintage photograph. 1963.**

Sheet (28 x 21.5 cm).

"June 22, 1963. Dear Hansjoachim, I gave Vostell several photos of my work and of happenings which he brought back to Europe. Can you borrow these from him or do you want some others? Write me directly at the address below: Yours, Claes Oldenburg. Store 107 E. 2nd St. New York 9, N.Y. U.S.A." Oldenburg has signed the letter in blue pen. Original mailing envelope with imprint of the artist's Ray Gun Manufacturing Company. Also present is a vintage black-and-white photograph (17.5 x 23.5 cm) of an early painted ceramic coffee cup and saucer by Oldenburg. The photo is torn and creased and has been mounted on card. This is accompanied by a further typed letter from Oldenburg, dated October 3, 1963, "Here is another copy of the coffee cup if you can still use it. If you can't use it, will you give it to Vostell to bring back - I am in California now and I may stay here through the winter, it is a place full of inspiration".

\$ 950



21. Julian OPIE.

**View from my hotel room.**

*London. Alan Cristea Gallery. 2008.*

(27.8 x 35.5 x 4.5 cm). Continuous computer animation on LCD screen.

LCD animation presented as a continuous computer animation on a 3 minute and 39 second loop, with memory card supplied, programmed and fitted in LCD screen, contained in a custom made, silver powder-coated metal surround. With various power adapters, contained in original foam-lined corrugated cardboard box.

Produced in an edition of 200 copies, signed in black ink by Opie and numbered on a label affixed to the reverse.

\$ 3000



22. Sigmar POLKE.

**Bundestagswahl 1972 - Bizarre. Fotos aufgenommen in Düsseldorf und Köln.**

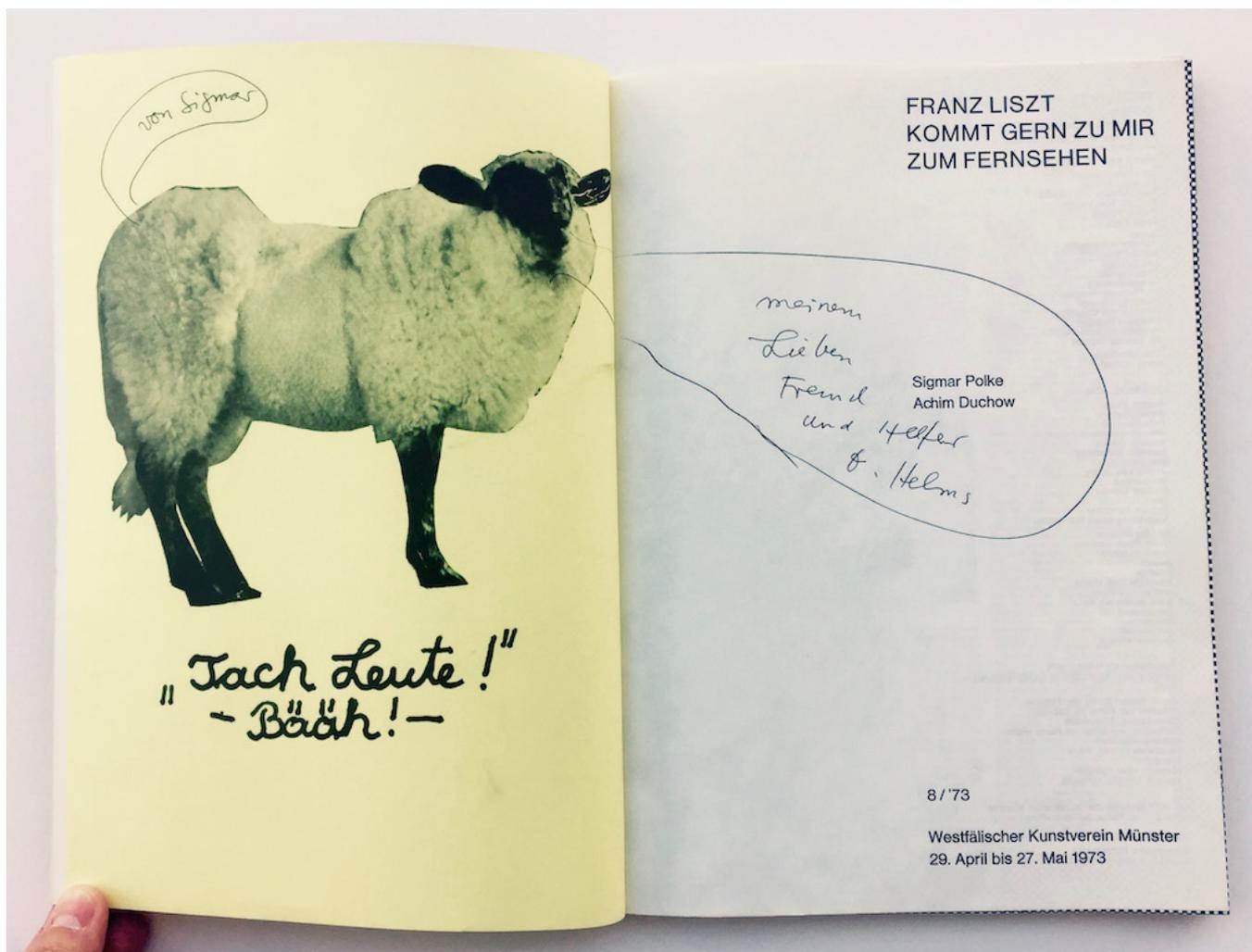
*Heidelberg. Edition Staeck. 1972.*

(20.5 x 29.7 cm). With 45 leaves, all but one printed on rectos. Printed in offset photolithography. With 44 black-and-white photographic plates. Bound with white plastic comb, securing the original transparent pvc wrappers. Printed "bizarre" record font on front of pvc. Published in an edition of 500 copies.

The first leaf of the artist book has a photograph of *An Evening With Wild Man Fischer*, the 1968 double-LP album produced by Frank Zappa and released on his Bizarre record label. The remainder of the book illustrates a countercultural echo of the student protest movement in North Rhine Westphalia and German youth's radical turn to anti-democratic social movements. It documents graffitied, damaged and defaced election posters (mainly of the Christlich-Demokratische Union political party but also the Nationaldemokratische Partei Deutschlands) juxtaposed intriguingly with Zappa's West Coast Freaks scene. The book ends with a television screen shot of a woman being hugged by a chimpanzee: a comic transformation of the embrace on the album cover between an old lady and the eponymous, swivel-eyed Wild Man Fischer. The word 'Bizarre', added to the title, is also adapted from the album label and serves to indicate the contents of the book. The posters have been bizarrely defaced: all the members of opposition leader Rainer Barzel's shadow cabinet have been given Hitler haircuts and moustaches: the CDU politician Professor Paul Mikat appears to have a meringue flattened on his face; the slogan 'We Build Progress on Stability' has been rounded off with the additional message '+ Imbecility'.

[Ref. Becker & von der Osten - *Sigmar Polke. The Editioned Works 1963-2000, no. 19*].

\$ sold



23. Sigmar POLKE (with Achim Duchow).

**Franz Liszt kommt gern zu mir zum Fernsehen.**

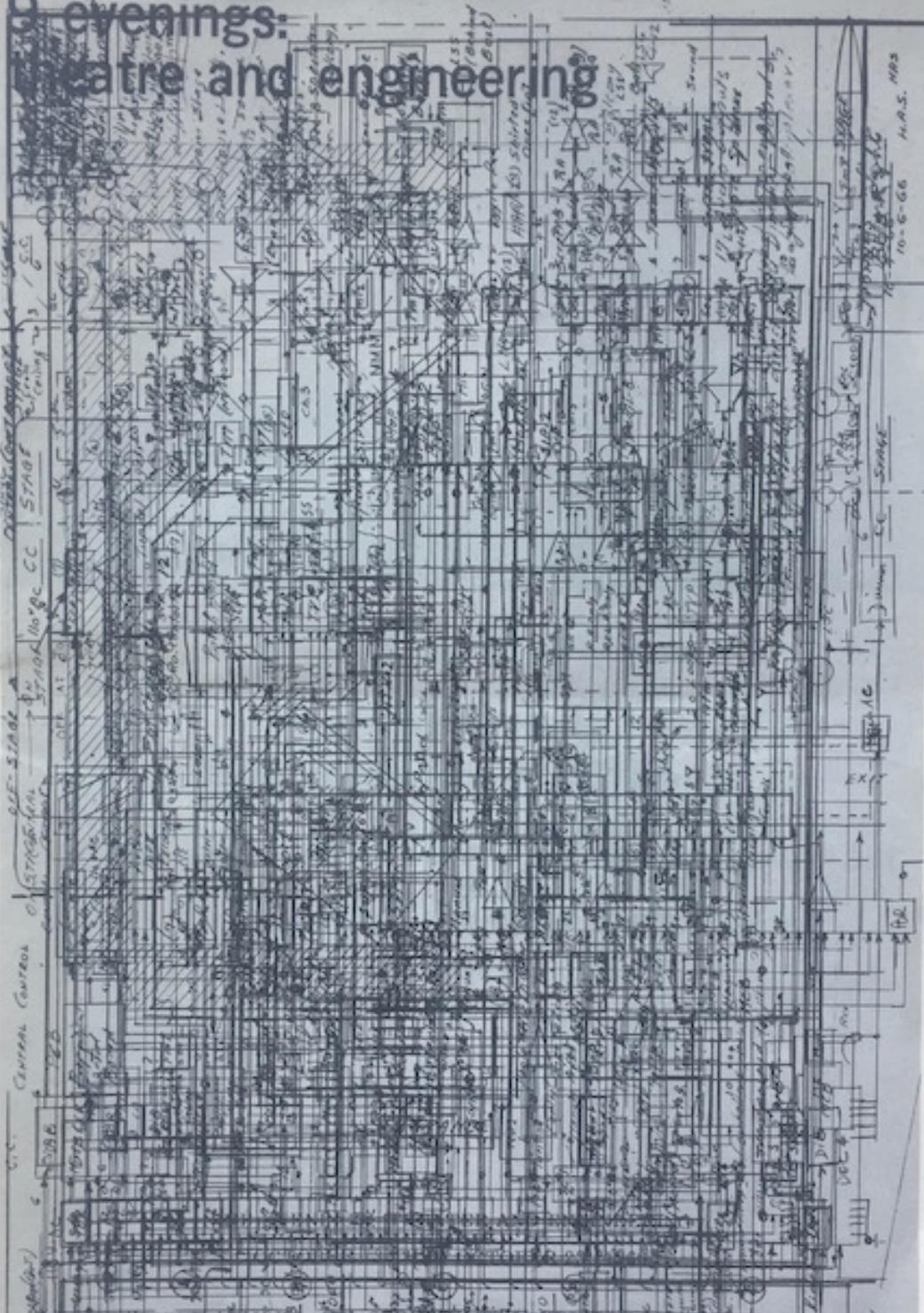
Münster. Westfälischer Kunstverein. 1973.

(29.7 x 21.1 cm). pp. (158). With numerous illustrations and textual contributions by Fritz Heubach, Jean Christophe Ammann, Antonio Quarta, Katharina Sieverding, James Lee Byars, Michael Werner, Konrad Schnitzler, and others. Printed in offset lithography in black on both white and coloured paper. Publisher's wrappers with printed snakeskin design; titles in orange. Artist's book and catalogue published to accompany the exhibition *Sigmar Polke / Achim Duchow. Original + Fälschung* held at Westfälischer Kunstverein Münster from April 29 - May 27 1973. This copy inscribed by Polke on the title page to the writer and critic Dietrich Helms: "meinem lieben Freund und Hilfer D. Helms / von Sigmar". This inscription is drawn within speech bubbles emanating from the mouth and rear end of the printed frontispiece sheep. [Ref. Jürgen Becker & Claus von der Osten - *Sigmar Polke. The Editioned Works 1963-2000 Catalogue Raisonné*, no. 35].

\$ 850

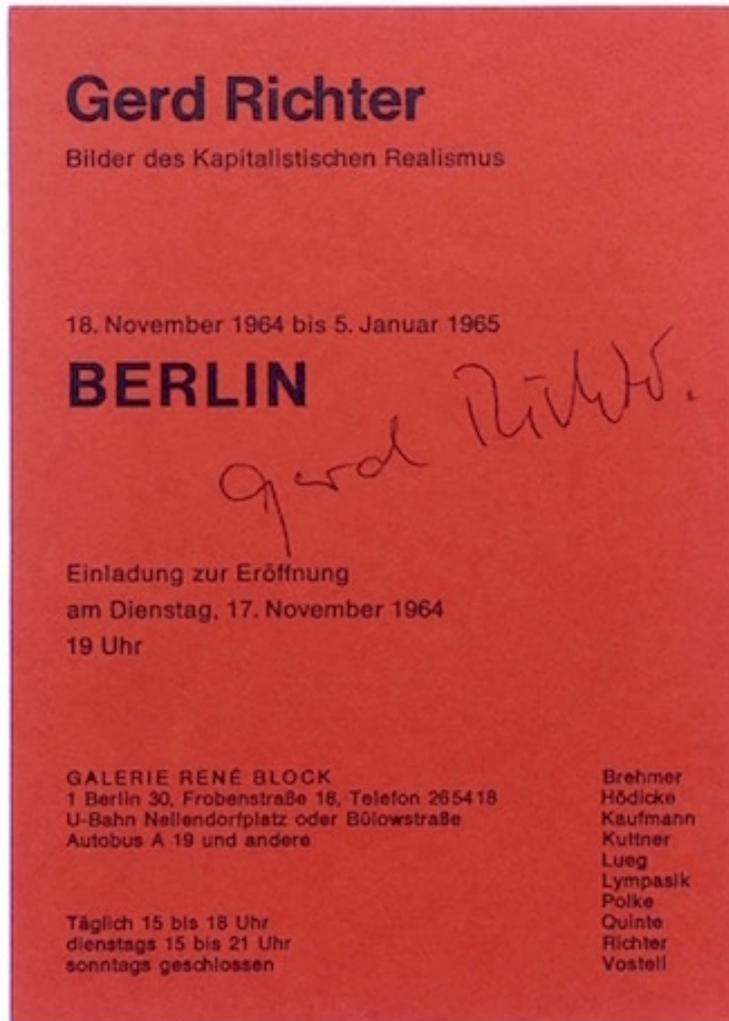


# 9 evenings: Theatre and engineering



NEW YORK CITY  
OCTOBER 13-14-15-16 18-19 21-22-23 8:30 P.M.  
25th STREET ARMORY NYC PHONE: 689-3315

10-6-66 H.A.S. 102



25. Gerhard RICHTER.

**Gerd Richter. Bilder des Kapitalistischen Realismus.**

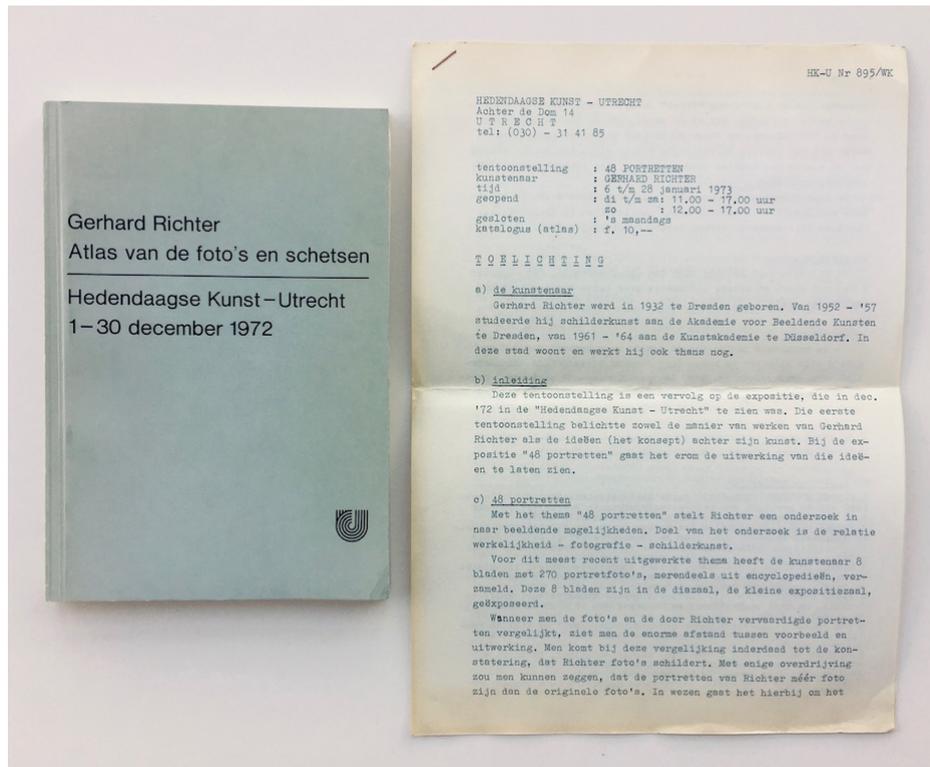
*Berlin. Galerie René Block. 1964.*

(14.8 x 10.5 cm). Single sheet of orange card, printed in black on single side.

Coinciding with the first major European exhibition of New Realism and Pop Art travelling from Amsterdam to the Akademie der Künste in Berlin, René Block opened his first one-man solo show by Richter, which he called *Bilder des kapitalistischen Realismus*. Of note, at this early time of his career, Richter still named himself Gerd rather than Gerhard. This is the original invitation card for the exhibition's opening night. The exhibition was to be held from the 18 November 1964 until the 5 January 1965, and indeed the planned opening night of the 17th November is printed on this invite. In fact, the date of the opening was delayed until the 21 November. A rare piece of ephemera, especially in such fine condition.

This copy SIGNED in pen across the front by Richter. Such a full early signature, with Richter signing as Gerd Richter, rather than Gerhard, is scarce.

\$ 1500



26. Gerhard RICHTER.

**Atlas van de fotos en schetsen. Hedendaagse Kunst - Utrecht, 1-30 december 1972.**  
*Utrecht. Museum Hedendaagse Kunst. 1972.*

(20.4 x 14.1 cm). Unpaginated (pp. 144). With 339 black-and-white offset reproductions.  
 Publisher's grey printed wrappers.

Richter designed this artist book to accompany his December 1972 show *Atlas* at the Museum Hedendaagse Kunst in Utrecht. "Gerhard Richter's ATLAS merits a special place within his oeuvre as a whole. It not only forms the basis of his entire work as a painter but is also an autonomous artwork in its own right .... Richter recognised the intrinsic artistic quality of these collections of source material and, in 1972, framed the panels and exhibited them at the Museum Hedendaagse Kunst in Utrecht under the title ATLAS." (Staatliche Kunstsammlungen Dresden).

The catalogue includes a brief text by the Utrecht museum director Wouter Kotte, printed on the back cover. Internally the book has no text whatsoever, but is illustrated solely with 339 black-and-white offset reproductions - a collection of photographs, newspaper cuttings and sketches that the artist compiled and then arranged on single sheets beginning in the mid 1960s. The plates, which often contain templates for his paintings, reflect topics with which Richter deals artistically and privately.

This copy also has the single-page museum notice insert listing the two Richter exhibitions which ran consecutively in Utrecht, firstly *Atlas* in December 1972, followed by the exhibition of *48 Portretten* in January 1973. Presented here in this copy are the extra exhibition notes for *48 Portretten*, printed double-side in Dutch on two typed sheets of paper. Whilst this second Utrecht exhibition is noted on Richter's official website, this printed documentation is not mentioned. As such, copies of *Atlas* including the *48 Portretten* notes are rare.

[Ref. Hubertus Butin, Stefan Gronert, Thomas Olbricht - Gerhard Richter. Editions 1965-2013, no. 49].

\$ sold



27. Dieter ROTH.

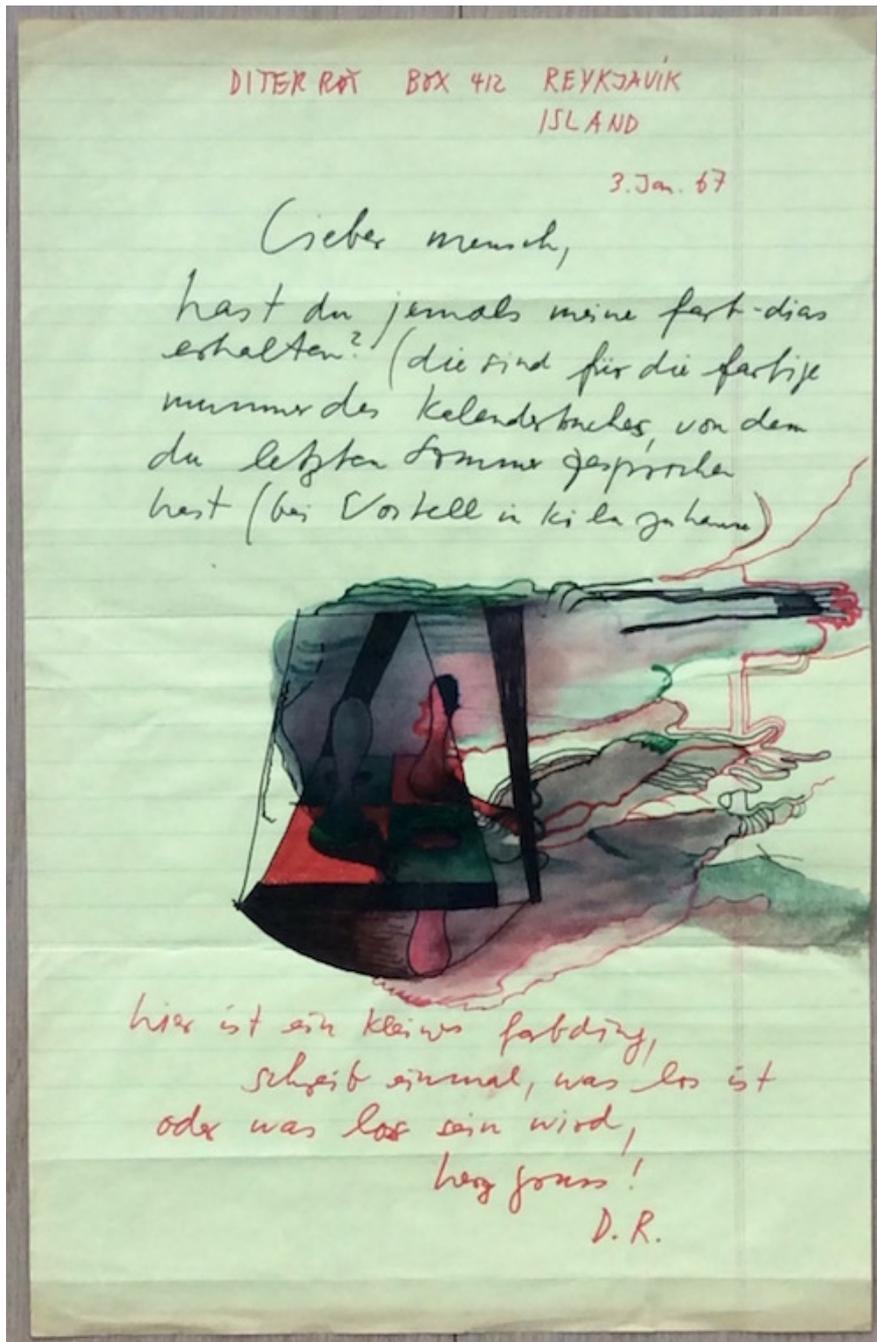
**bok 2b.**

*Reykjavik. forlag ed. 1961.*

(32 x 32 cm). Approx 60 pages, letterpress on double sheets. Monotype setting. Printed by Prentsmiðja Jóns Helgasonar, Reykjavik. Original metal spiral binding. Printed title label pasted to front cover.

Artist's book, published in an edition of 100 copies (approx. 10 of these copies were destroyed). Signed, dated and numbered in pencil by Dieter Roth (Diter Rot) on the front cover. An early pictorial artist book by Roth, in which he used overlapping printed lines to produce, in this case, rigid almost Op art square forms. The recurring technique is one of the minimal achieving pictorial richness. The book is purely an artistic picture book, dominated by the visual effect, and devoid of text.

\$ sold



28. Dieter ROTH.

**Handwritten letter to Hansjoachim Dietrich with original drawing. 1967.**

(31.7 x 20 cm).

Dieter Roth writes from Reykjavik: "Lieber mensch, hast du jemals meine farb-dias erhalten? (die sind für die farbige nummer des Kalender buches, von dem du letzten sommer gesprochen hast ... Hier ist ein kleines farbding, schreib einmal, was los ist oder was los sein wird, herz gruss ! D.R.)" (Dear all, Have you ever received my colour designs? (They are for the coloured number of the Kalender book of which you spoke last summer ... Here is a little coloring, write once, what is going on or what is going to be, Hearty greetings, D.R.). The letter is written in a combination of black and red pen, and is dated January 3, 1967. In the centre of the sheet Roth has drawn a wonderful composition using coloured pens and ink wash.

\$ 2500



29. Ed RUSCHA.

**Babycakes with Weights.**

*New York. Multiples, Inc. 1970.*

(19.1 x 15.2 cm). With 22 black-and-white photographic illustrations. Baby-blue matt wrappers with title in green felt-like flocking material on the front cover. Pages hole-punched as issued, and bound with a pink ribbon.

Artist's book published in an edition of 1200 unnumbered copies, originally designed as a component of the *Artists and Photographs* box published by Multiples Inc. The book opens with a photograph of Ruscha's son Edward J. Ruscha V, captioned only with his weight (15 lbs., 3 oz.), followed by a succession of 23 images of various cakes, each captioned with their respective weights. Photographs by Ed Ruscha, Elizabeth Claman, Sid Felsen, Jerry McMillan and Danna Ruscha.

[Ref. *Siri Engberg & Clive Phillpot, Ed Ruscha Editions, no. B11*].

\$ 3000



30. George SEGAL.

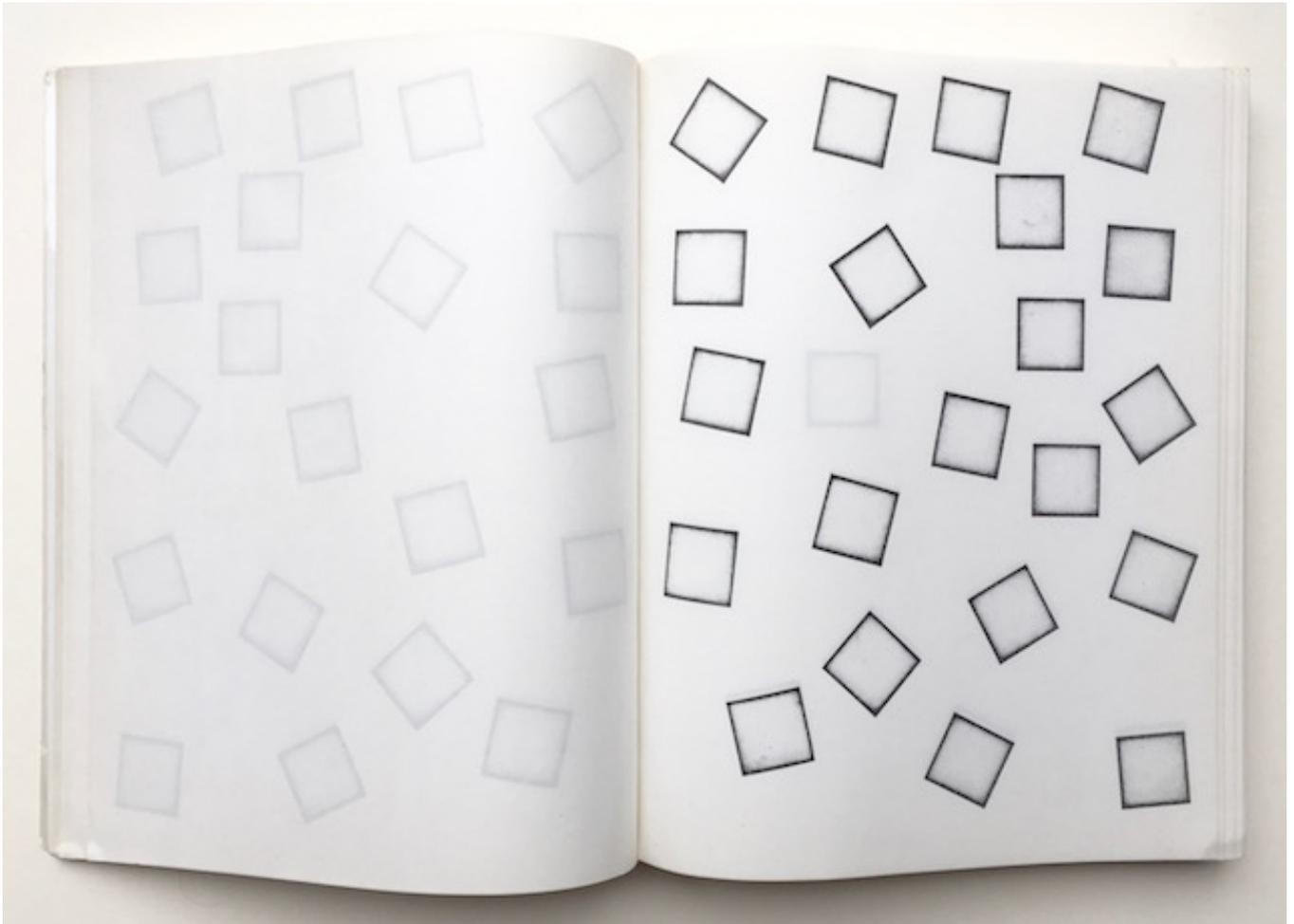
**Remembrance of Marcel.**

*New York. Experiments in Art and Technology (E.A.T.). 1973.*

(18 x 18 cm). Colour lithograph and screenprint on a heavy paper sleeve containing one 7-inch vinyl recording disc with colour xerographed labels.

Originally issued in the portfolio *The New York Collection for Stockholm*, George Segal's 33 RPM vinyl record and sleeve documents the artist's personal memories of Marcel Duchamp, who died in 1968. Segal's admiration for Duchamp was returned by the older artist, who observed that "With Segal, it's not a matter of the found object, it's the chosen object" (quote printed on sleeve). Limited to 300 copies, numbered and signed in pen by Segal on the rear of the record sleeve. This one of 25 artist proof copies.

\$ 950



31. Seth SIEGELAUB & John WENDLER.

**(Xerox Book). Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Robert Morris, Lawrence Weiner.**

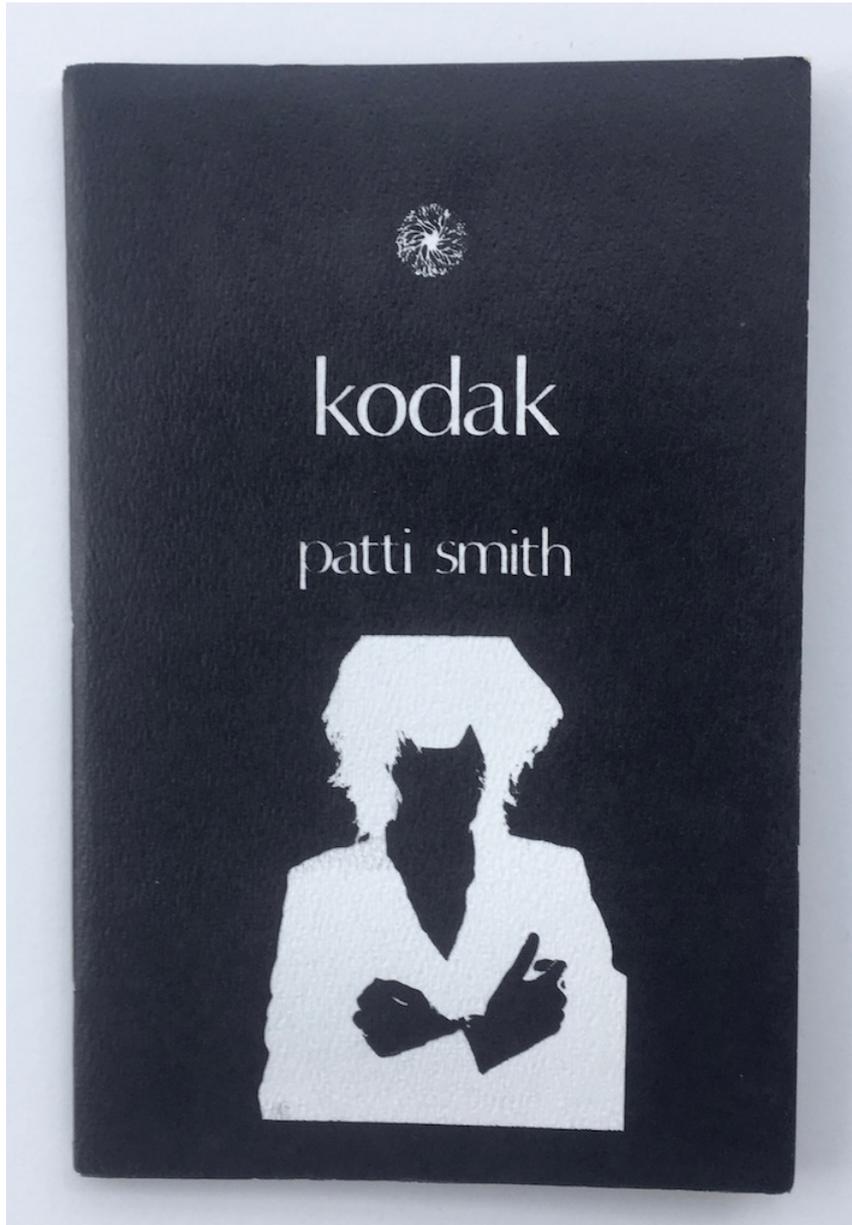
*New York. Seth Siegelau & John W. Wendler. 1968.*

(28 x 21.5 cm). pp. 184. Illustrated throughout with xeroxed work by each of the 7 artists. Original publisher's white wrappers, with glassine jacket. From the edition limited to 1,000 copies.

The curator Seth Siegelau invited the seven artists to participate in a project that soon became well known as 'the xerox book'. Siegelau's idea was to transfer the physical space of an exhibition onto the pages of a book. He asked the seven artists to each contribute 25 pages of art work produced with the help of a xerox machine. 'Using the serial possibilities of electrostatic copying processes, the seven artists who contributed to this work were able to transform their drawings and objects by simply arranging them on the surface of a Xerox machine and printing them in sequence. As with many copies of letters that were the ordinary result of photocopying, until artists started using it, bits of dust and incomplete or solarized lines and solids changed their fidelity to the typewritten and drawn originals. In this work, those imperfections have been exploited by artists for whom the process of art making itself was their subject.' (Castleman). One of the seminal conceptual artist books.

[Ref. Castleman 112; Lippard - Six Years: The dematerialization of the art object, p.64; Maffei & De Donno - Sol Lewitt Artist's Books, p. 29].

\$ 4000



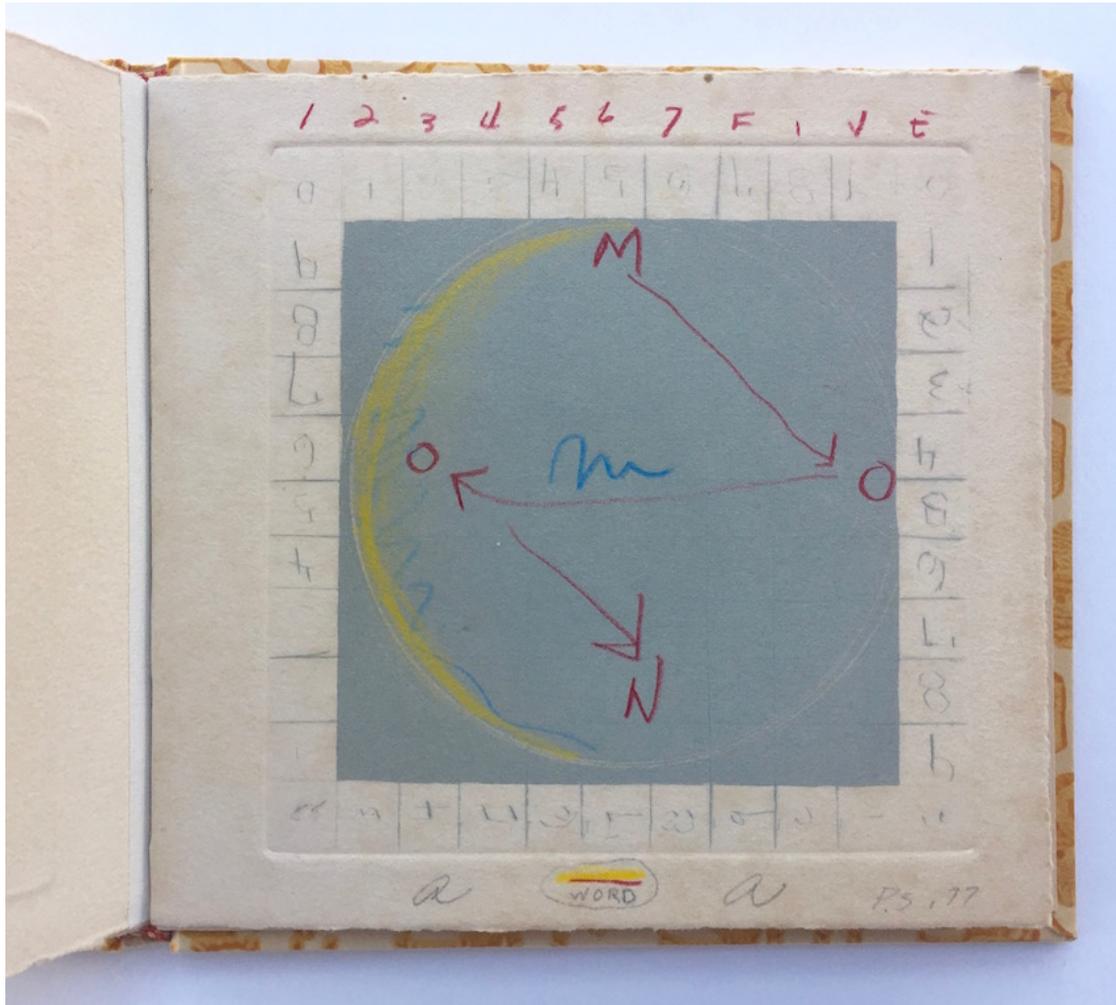
32. Patti SMITH.

**Kodak.**

*Philadelphia. Middle Earth Books. 1972.*

(21.4 x 13.8 cm). pp. (20) printed on light grey stock. Endpapers of plain brown stock. On the first page are four quotations concerning photography, credited to Robert Leverant. Original black card wrappers, stitched, with the title, author, and a faceless silhouette of Patti Smith printed in white on front cover. Cover design after a photograph by Robert Mapplethorpe. The rarest of Patti Smith's poetry books, *Kodak* was published in an edition of 100 copies, numbered and signed by Smith on the colophon. This slim volume is notable for its inclusion of an early poetic version of the lyrics to Redondo Beach, which was to appear later as a song on Smith's legendary *Horses* album. In the poems collected together in *Kodak*, Patti Smith resumes the themes of criminality, violent death, and gender ambiguity that had marked her work since her first poetry recitals and performances at St. Mark's Church-in-the-Bowery, New York during the early years of the 1970s.

\$ 2800



33. Pat STEIR.

**Word.**

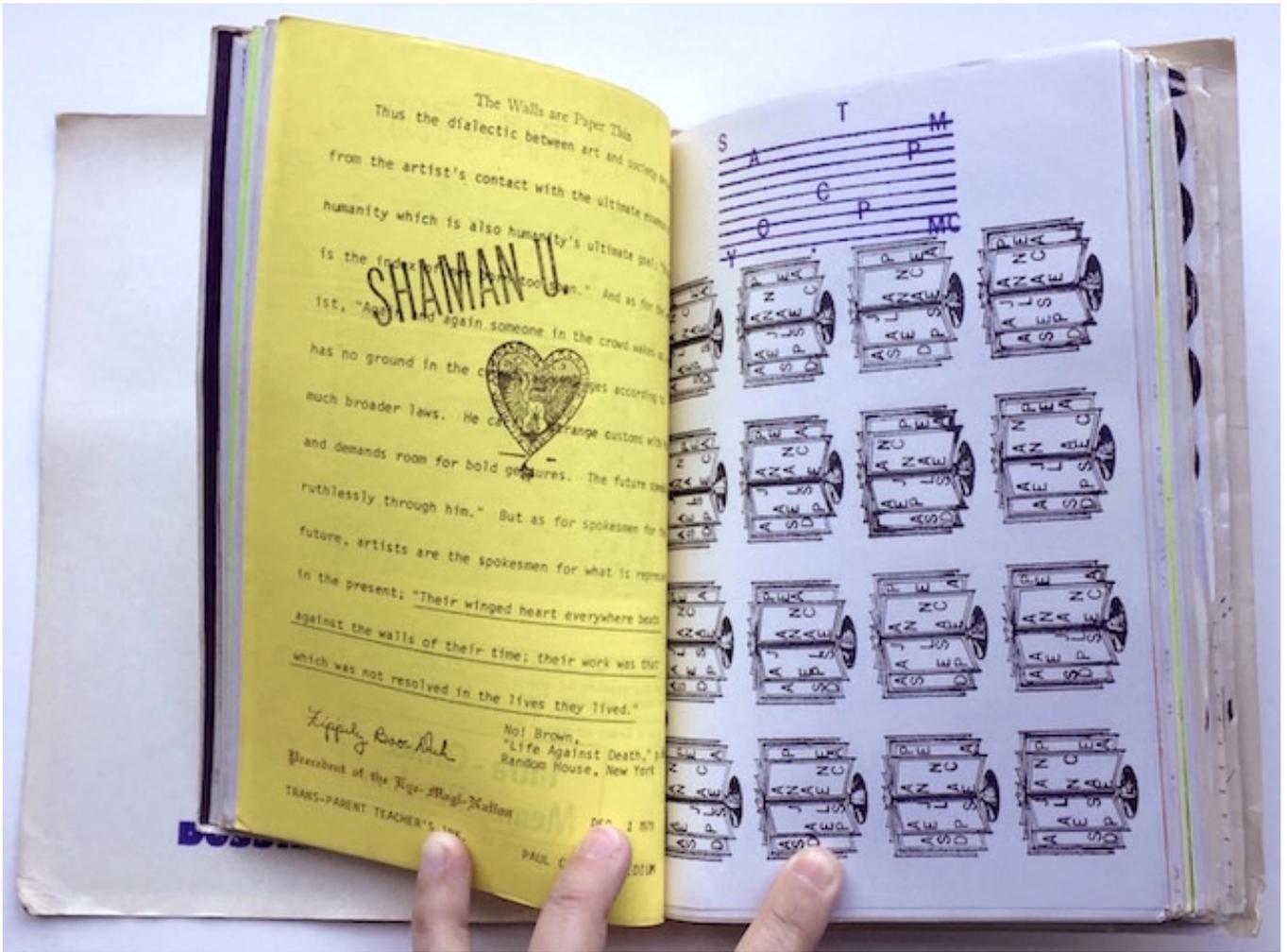
Oakland, California. Crown Point Press. 1980.

(14.5 x 15.1 cm). Illustrated with five drypoint etchings, the final one with aquatint. Each of the prints are dated (1977) and signed by the artist with her initials in pencil. Each are additionally hand-coloured by the artist, mostly with notations added in the margins of the prints. Bound in original printed boards by Kevin Parker.

Artist's book, published in an edition of only 10 copies (+6 artist's proofs), each numbered and signed by Steir on the final blank. Whilst the prints were executed in 1977, and dated as such, the book was not published until 1980.

Pat Steir's quiet, early works - word/image prints inspired by the randomness of John Cage's musical compositions both in design and subtlety - challenged definitions of art, and particularly printmaking and drawing. Abstract marks, images, and words are scattered across the sheet with equal weight. Having written poetry before learning to paint, Steir considers drawing and writing as one and the same. Throughout the 1970s Steir narrowed her research to focus on art itself, making drawings and prints in her own version of Minimalism's geometric and serial formats, exploring the parameters of a mark with a drawn frame. The artist's book *Word* is symptomatic of this early period in Steir's career, with its focus on the study of details in language. She examines the differences between words and images, and presents isolated words and images within the regulated grids of her prints.

\$ 3000



### 34. VILE MAGAZINE.

#### **Vile No.7. Stamp-Art.**

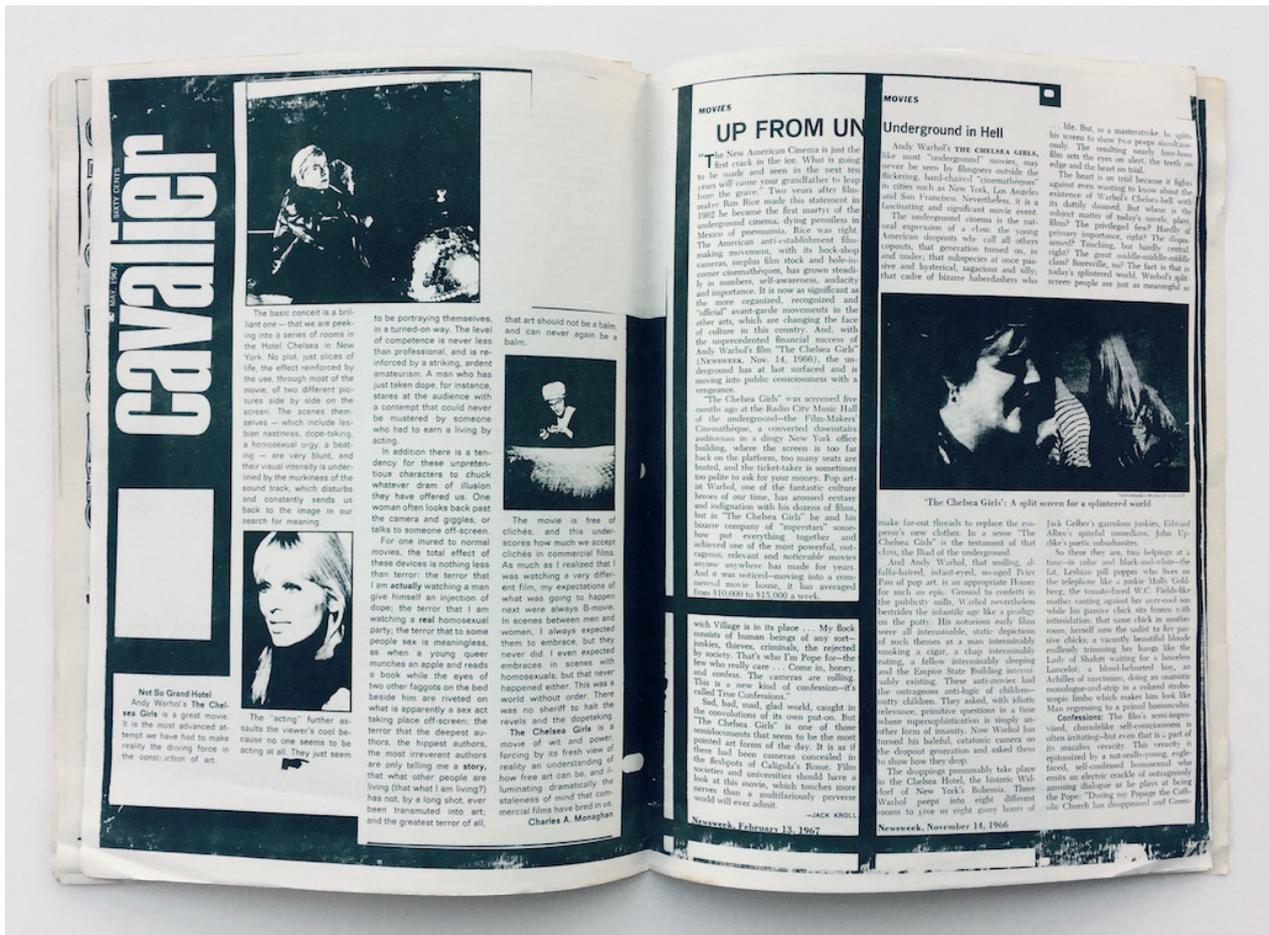
*San Francisco. Banana Productions. 1979.*

(24 x 17.2 cm). Composed of approximately 300 rubber-stamped pages. Original black card wrappers, bound with metal clasp, stickers and rubberstamp affixed to front cover.

VILE magazine was founded by artist Anna Banana in response to what she felt as fellow magazine FILE's growing disdain for mail-art. After a move to San Francisco in the summer of 1973, Banana teamed up with Bill Gaglione (later and temporarily her husband) and became associated with the Bay Area Dadaists. Chief among their publications was VILE magazine, which eventually ran to a total of eight issues. Whilst the first five issues of the magazine appropriate FILE's already appropriated red-and-white Life magazine logo, the latter issues, under Gaglione's growing editorial influence, shift away from overt references to FILE in format, and toward an inquiry into the nature of the mail-art community. The 7th issue is an assembling of rubber stamp art. One hundred and eighty-five international contributors each sent approximately three hundred rubberstamped pages, which were then collated to create the final assemblings. The volume was produced in an edition of 300.

[Ref. Gwen Allen – Artists' Magazines. An alternative space for art, p. 308; Aarons & Roth - In Numbers. Serial Publications by Artists Since 1955, pp. 404-411].

\$ sold



35. Andy WARHOL.

**Andy Warhol's Chelsea Girls.**

New York. Self-published. (1967).

(28 x 20.4 cm). pp. (20). Photocopied pages throughout. Paper wrappers, pages loose as issued.

Rare promotional brochure for Andy Warhol's *Chelsea Girls* movie, containing reviews and advertisements for the film. The brochure documents the film's critical acclaim through a collection of photocopied reviews and numerous sources, including Artforum, the National Observer, and the Village Voice.

Centered around the Chelsea Hotel and the women who live there (including some of Warhol's regular superstars), *The Chelsea Girls* was a split screen project where one side of the screen was black and white and the other colour. Widely regarded as Warhol's first commercial success, and made in 1966 in collaboration with Paul Morrissey, *Chelsea Girls* depicts the residents of the infamous Chelsea Hotel - among them, Brigid Berlin - through a series of improvised vignettes filmed both in the hotel and around New York City. It was first screened at New York's Cinematheque but was then picked up by the FDC (Film-Maker's Distribution Center) and shown in several prominent art theatres, including Cinema Rencdezvous, the Regency Theatre and the York Cinema.

The image for the front cover of this brochure was adapted from a photograph by Billy Name, the archivist and photographer for The Factory from 1964-1970. It shows Andy Warhol, Mary Woronov, Nico, and Susan Bottomly (aka International Velvet).

\$ 2500

**ANDY WARHOL'S**

**CHELSEA**

**GIRLS**





36. Andy WARHOL.

**Andy Warhol.**

*Stockholm. Moderna Museet. 1968.*

(27 x 21 cm). Original publisher's decorated wrappers with bright Warholian flowers bleeding over both front and rear covers. One small gathering mis-aligned during binding, otherwise a good copy.

First edition of Warhol's famous 'Stockholm Catalogue', published on the occasion of his first European museum show at the Moderna Museet, Stockholm, February - March, 1968. Edited by Kasper König, Olle Granath and Pontus Hultén. The concept for the catalogue was developed by Kasper König, who commissioned Factory stalwart Billy Name, and a teenage Stephen Store, to photograph how Warhol and his co-conspirators lived and worked. But it was König's use of the xerox machine to reproduce Warhol's own work that gives this catalogue its signature feel. It was a consummate Pop gesture, consisting only of a series of quotations by Warhol and members of his circle and a few low-quality reproductions of the work, followed by a great many photographs of Warhol and his associates at work in the Factory. There is no critical essay, no biography, exhibition list, or index of works, and the book itself is printed on pulpy paper and with image reproduction of a fairly low standard. The catalogue exemplifies Warhol's pop aesthetic in every aspect of its design. In so doing it became a new template, one that inspired many subsequent experimental museum catalogues, photography books, and artist's books.

\$ sold



37. William WEGMAN.

**Field Guide to North America and to Other Regions.**

*Venice, CA. Lapis Press. 1993.*

Complete as issued with 34 unique pieces including colour and black-and-white photographs, collages with photographs and found objects, manuscripts, original drawings, a monoprint, an acrylic on canvas, watercolours, images stitched onto felt, etc.

Contents loose within a red and black plaid blanket and housed in a hinged plywood box as issued. Title hand-painted onto front cover of box. Single leaf-shape marquetry inserts to both lid and rear board of box (the original plan, which never materialised, was to insert a compass in each cover so that the books would only open when pointing north).

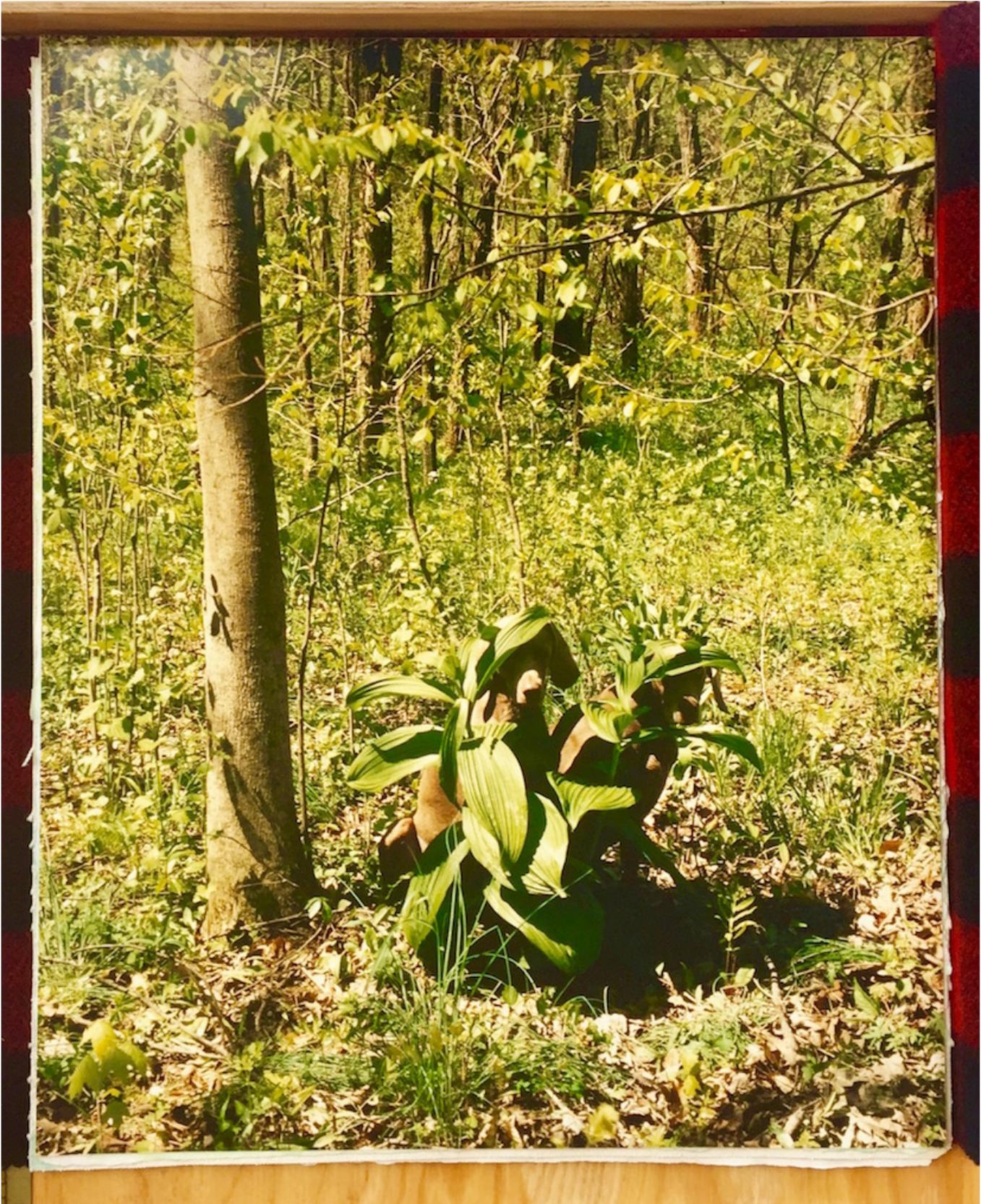
**Original edition of the rarest of Wegman portfolios, limited to just 20 copies.** Numbered and signed by Wegman on a certificate, which together with a printed inventory of the box's contents, is inserted in an envelope pasted to the inside of the box's lid.

Each copy of the *Field Guide to North America* is unique, made up of watercolours, collages, paintings, drawings and photographs. Robert Shapazian, editor and overseer of the project at the Lapis Press, wanted Wegman to create the book using all of his media, except video. The collection of loose pages is boxed and wrapped in a sheet of red and black plaid blanket wool, reminiscent of a lumberjack's shirt. Although some photographs are repeated in the edition (colour and black-and-white photographs of two of Wegman's signature Weimaraner dogs Fay and Bettina), the texts, collages and drawings are unique to each copy. Conceived and executed mostly over the summers at Wegman's lodge in Rangely, Maine, it is a witty melange of summer camp project, Victorian nature album and political manifesto.

Wegman borrows from how-to nature craft books, primers and encyclopedias for this parody of a field guide, complete with its pictographic Table of Contents painted on a slice of birch bark. Wegman writes, in coloured ink on the 'Congratulations' sheet, as an introduction to the portfolio: "This boeke is intended for use as a field guide to North America and maye also be usde in other wayes fore other puerposes. However we cannot be helde responsible for misguidedde fielde werke in any of these regions".

\$ 25000







38. X MOTION PICTURE.

**X Motion Picture Magazine. Vol. 1, No.1 (Dec. 1977); Vol. 2, Issues 2 & 3 (February 1978); Vol. 2, Issues 4, 5 & 6 (May 1978). [All published].**

*New York. Published by contributors under the auspices of Colab. 1977-1978.*

(28.8 x 18.5 cm; 35.6 x 28.6 cm; 35.6 x 28.6 cm). Folded broadsheet newspapers.

Complete set of three issues of the arts and letters periodical X Motion Picture Magazine (later shortened to X). Published in connection with the artists' group Colab, the magazine was an ad-hoc collective publishing venture featuring writings and projects by Diego Cortez, Terence Severine, Eric Mitchell, Kathy Acker, Michael McClard, Duncan Smith, Jacki Ochs, Mitch Corber, Alan Moore, James Nares, Jimmy de Sana, Betsy Sussler, Arturo Schwarz, Beth B, Tom Otterness and many others.

The magazine's founders, Betsy Sussler, Eric Mitchell, and Michael McClard assembled the first issue by hand. Each artist financed and designed his or her own contribution, resulting in a heterogeneous array of layouts and typefaces. The magazine's themes include French New Wave cinema, the Baader-Meinhof group, and punk music. The cover of the first issue consists of three stills from Godard's 1976 film  *Ici et ailleurs*, whilst the second cover features a found photograph of a man holding two swords in the shape of an X. The final cover references the Baader-Meinhof group, with the phrase 'ed brigade' scrawled on a brick wall.

[Ref. Gwen Allen – *Artists' Magazines. An alternative space for art*, p. 311].

\$ 3600



39. ZWEITSCHRIFT. (Uta Brandes-Erlhoff & Michael Erlhoff ed.).

**Zweitschrift. Nos. 1-10. [All published].**

Hannover. *Zweitschrift*. 1975-1982.

Issue size varies (24 x 15.5 cm / 29.5 x 21 cm). Each issue in original publisher's wrappers.

Complete set of 10 numbered issues: No.1. texte + bilder; No.2. Neue Musik; No.3.

Architektur/Stadt, architecture/cities; No.4/5. fremd ist der fremde nur in der fremde; No.6. how

to write in Bielefeld und anderswo; No.7. IKG = Internationales Künstler Gremium; No.8.

m.u.[z.i.e.k.]<sup>2</sup> (complete with 7" Valie Export vinyl record); No.9. copie 1; No.10. gleichsam.

Zweitschrift magazine encompassed visual poetry, literature, conceptual art, other art journals, new music, body actions, and Fluxus. It published works, documentation, and writings by Friedrich Heubach, Christo, Peter Cook, Bernd and Hilla Becher, Jan Voss, Dennis Oppenheim, Jackson Mac Low, Krzysztof Wodiczko, On Kawara, Valie Export, Dan Graham, Lawrence Weiner, Braco Dimitrijevic, Sigmar Polke, Ulises Carrion, Daniel Buren, Alison Knowles, George Brecht, Allan Kaprow, La Monte Young, Henry Flynt, Martin Kippenberger, and John Cage.

[Ref. Gwen Allen – *Artists' Magazines. An alternative space for art*, p. 313].

\$ sold

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