



1. Christian Ludwig ATTERSEE.

**Die Tischzärte. Werkauswahl 1980.**

*Düsseldorf. Galerie Heike Curtze. 1980.*

(30 x 21 cm). pp. 45, (3). Colour and black-and-white illustrations. Original colour printed wrappers.

Catalogue to the exhibition in the Heike Curtze Galerie, November - December 1980. Printed in an edition of 1000 copies. This copy signed in pen by Attersee on the title page.

\$ 75

2. Christian Ludwig ATTERSEE.

**Attersee. Der Wettergatte. Bilder 1979 - 1983.**

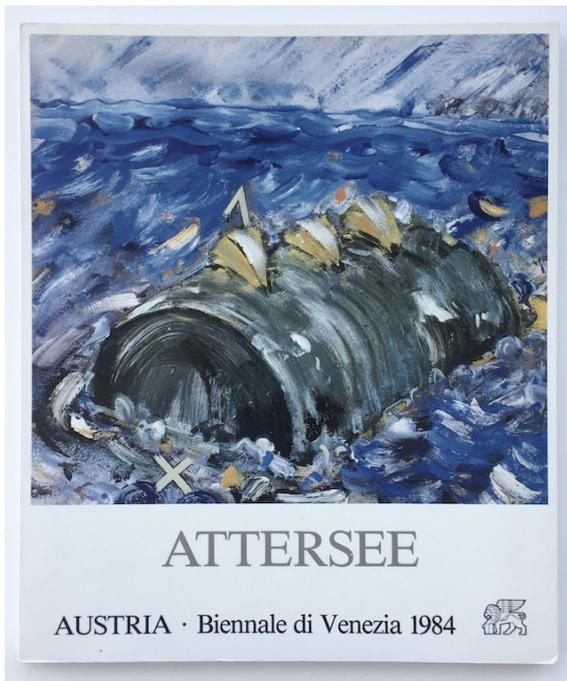
*Berlin. Reinhard Onnasch Ausstellungen. 1983.*

(21 x 21 cm). pp. (24). With 20 illustrations including 8 in colour and a photograph of the artist in his garden. Original printed wrappers, stapled. Minor staining to rear cover.

Exhibition catalogue, Reinhard Onnasch Galerie, October - December 1983. This copy with an original pen drawing by Attersee on the title page, depicting a cocktail glass. The drawing is signed and dated Oct 83.

\$ 95





3. Christian Ludwig ATTERSEE.

**Austria. Biennale di Venezia.**

*Vienna. Bundesministerium für Unterricht und Kunst. 1984.*

(28 x 23.5 cm). pp. 120. Colour illustrations throughout. Publisher's glossy printed wrappers. Catalogue with texts in German, Italian, French and English. Foreword by Hans Hollein. This copy signed and dated in pen by Attersee on the half-title page.

\$ 65

4. Günter BRUS.

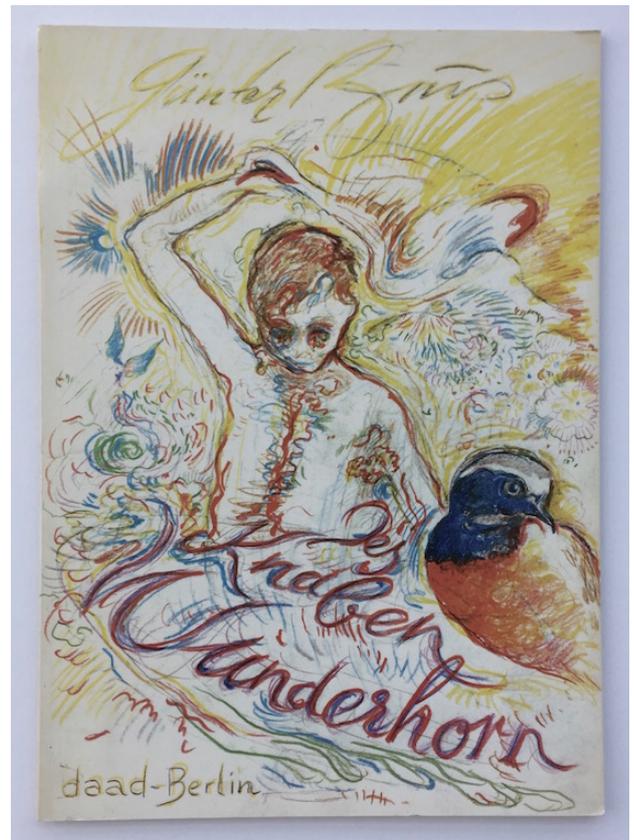
**Des Knaben Wunderhorn.**

*Berlin. daad galerie. 1979.*

(29.6 x 21 cm). pp. (20). Full-page colour reproductions of Brus' drawings. Original printed wrappers.

Exhibition catalogue, September - October 1979. With introductory text by Wieland Schmied "Zwei Texte für Günter Brus. Ein irdisches Totaltheater. Eine Rühmung des Dekorativen". This copy complete with the list of exhibited works printed on a separate loose sheet.

\$ 35





5. Werner BUTTNER, Günter FORG, Martin KIPPENBERGER et al.

**Junge Kunst Aus Westdeutschland '81.**  
*Stuttgart. Max-Ulrich Hetzler GmbH. 1981.*

(29.7 x 21.2 cm). pp. (32). Black-and-white photographic reproductions throughout.

Original wrappers, with red plastic outer cover designed by Platino. Complete with hand-painted label housed in sleeve on front cover. Landmark group exhibition, Galerie Hetzler, July-September 1981. Participants: Michael Bauch, Werner Büttner, Günter Förg, Isa Genzken, Martin Kippenberger/Albert Oehlen, Reinhard Mucha, Albert Oehlen, Markus Oehlen, Platino, Eva-Maria Schön, Günter Tuzina, Isolde Wawrin, Dolores Wyss, and Palais Schaumburg. With the 7" flexi disc recording by Palais Schaumburg (the song Grünes Winkelkanu). Catalogue layout by the artists and Platino (Georg Röger). Text by Gudrun Inboden.

\$ 250

6. Werner BUTTNER.

**Schrecken der Demokratie. Band I.**  
**Eine Gesellschaftsordnung muss sich alles, was zeitlich und räumlich in ihr passiert, zurechnen lassen; da gibt es keine zwei Meinungen drüber.**

*Cologne. Verlag der Buchhandlung Walther König. 1983.*

(29 x 22 cm). pp. 103. Publisher's cloth with dust-jacket. Printed in an edition of 1000 copies. The painter Werner Büttner has, since the 1980s, been one of the so-called 'new' or 'young savages' together with Albert Oehlen and Martin Kippenberger, who propagated a 'Rückkehr der Malerei' or a 'return of painting'. Under the title Schrecken der Demokratie (Terror of Democracy), Büttner presents here a collection of provocative, thoughtful drawings and short texts.

[Ref. Sabine Röder ed. - *Sand in der Vaseline. Künstlerbücher II. 1980-2002*, p. 34, no. 1.4].

\$ 45





7. Werner BUTTNER & Albert OEHLEN.

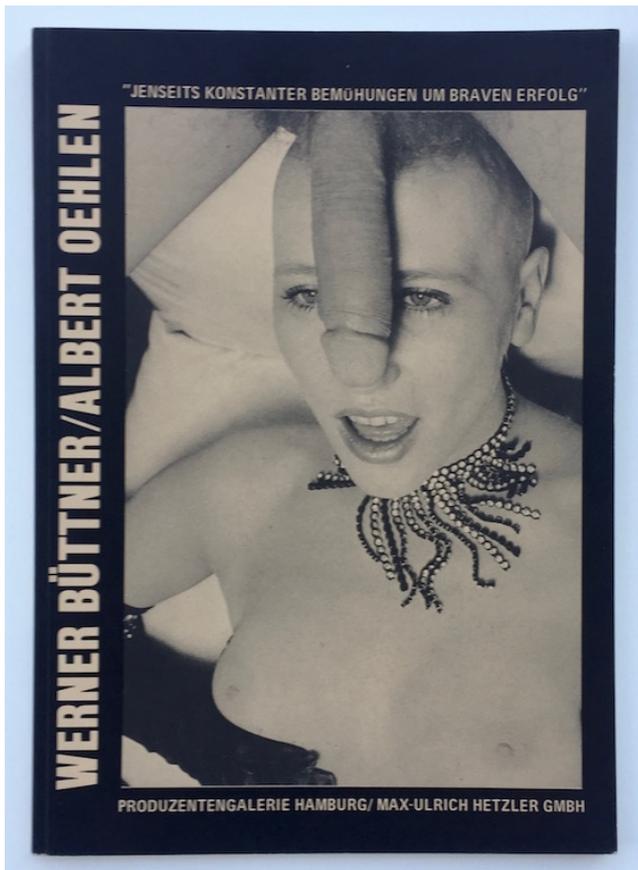
**Büttner / Oehlen. Rechts blinken - links abbiegen.**

*Berlin. Neuen Gesellschaft für bildende Kunst (NGBK). 1982.*

(23.8 x 17.4 cm). pp. 32. Publisher's black wrappers. A fine copy.

Artist's book published to accompany Büttner & Oehlen's early joint exhibition at the NGBK Berlin, October - November 1982. Albert Oehlen and Werner Büttner have exerted a sustained and provocative impact on the European art scene since the late 1970s when, as part of the Junge or Neue Wilde, they sought to renounce the dominant modes of conceptual and minimal art through a return to painting. *Rechts blinken - links abbiegen* (Blink right - turn left) is one of their legendary early collaborative exhibitions. The catalogue begins with brief biographies of each artist that list the several projects on which they had already cooperated, followed by two separate sections with seven colour reproductions of each of the artists' respective works. A shared preference for rough paint handling serves to link the works on a visual level, but the artists' individual output is prioritised.

\$ 450

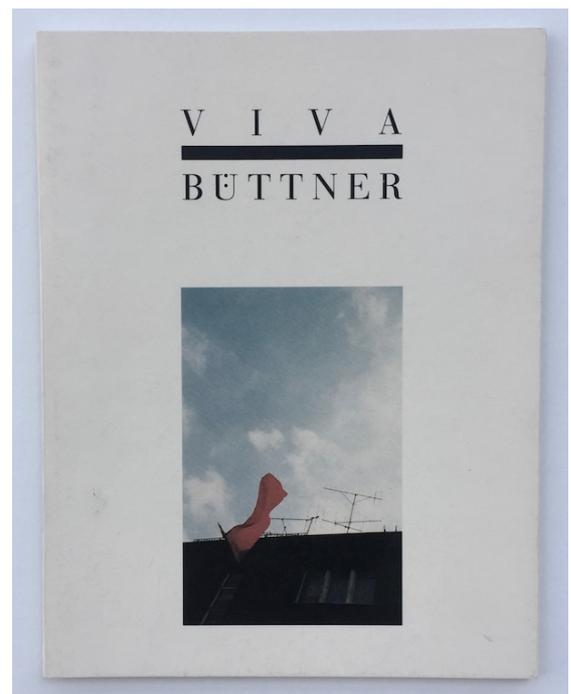


8. Werner BUTTNER & Albert OEHLEN.  
**Werner Büttner / Albert Oehlen.**  
**“Jenseits konstanter Bemühungen um  
 braven Erfolg”.**

*Hamburg. Produzentengalerie Hamburg /  
 Max-Ulrich Hetzler GmbH. 1983.*  
 (29.7 x 21 cm). pp. 58. Three colour plates,  
 and numerous black-and-white illustrations.  
 Original printed wrappers.  
 Printed in an edition of 1000 copies.  
 Includes an introductory text on alcohol  
 consumption as well as texts, passages,  
 and illustrations of drawings beginning with  
 a reproduction of *Dum Dum no. 3* – “Polke  
 ist dumm und luegt” (Polke is stupid and  
 Lies), originally published in 1979 by Der  
 Liga zur Bekämpfung des  
 widersprüchlichen Verhaltens (League for  
 Combating Contradictory Behavior).  
 \$ 250

9. Werner BUTTNER.  
**Viva Büttner.**

*Cologne. Galerie Max Hetzler. 1987.*  
 (19.6 x 15 cm). pp. (28). Both colour and  
 black-and-white illustrations. Publisher's  
 printed wrappers.  
 Artist's book/catalogue published to  
 accompany Werner Büttner's exhibition at  
 Galerie Max Hetzler, January-February 1987.  
 [Ref. Sabine Röder ed. - *Sand in der  
 Vaseline. Künstlerbücher II. 1980-2002, p. 35,*  
*no. 1.12].*  
 \$ 30





10. Karl Fred DAHMEN & Reinhard DOHL.  
**so etwas wie eine geschichte von etwas.**

Stuttgart. Galerie Müller. 1962.  
 (24 x 22.2 cm). pp. 28 (pages uncut). Publisher's boards.  
 Artist's book with text by Reinhard Döhl and illustrated with six original lithographs by Karl Fred Dahmen. Each of the lithographs is signed in pencil. With foreword by Helmut Heissenbüttel. Published in an edition of 85 numbered copies, signed by the artist and the author on the colophon.  
 \$ 800

11. Philip GARNER.  
**Philip Garner's Katalog Schöner Leben. 52 absolut unverzichtbare Lebenshilfen für den modernen Menschen.**

Berlin. Elefanten Press. 1985.  
 (23.5 x 16.5 cm). pp. 80. Colour & black-and-white illustrations throughout. Original glossy printed wrappers.  
 Second German language edition. Pippa Garner has been an absurdist for four decades, satirising consumerism, marketing, and waste in performance art, videos, sculpture, installations, drawings and magazine editorials and art pages. She came to fame in the early 1980s, in her former identity as Philip Garner, after the publication of her book of madcap inventions, Philip Garner's Better Living Catalog (1982). Her self-effacing humour and quirky utility apparel, including men's midriff half-suits and umbrellas made from palm fronds, gained a wide audience through appearances on such talk shows as The Tonight Show, Today, and The Merv Griffin Show.

\$ 40





12. AI HANSEN.

**The secret of the whole thing.  
Das Geheimnis des Ganzen.  
Sophistofluxusdeluxus.**

*Berlin. Petersen Galerie. 1983.*

(20.8 x 14.6 cm). Black-and-white illustrations throughout. Original printed wrappers, stapled. Published on the occasion of an exhibition in 1983 in the Petersen Galerie, in collaboration with the artist program of the D.A.A.D. Berlin. Printed in an edition of 500 unnumbered copies. This copy inscribed by Al Hansen on the inside front cover: under the printed line 'I love Berlin', Hansen has written "aber ich bin nicht ein fucking Berliner jetzt!"

\$ 150

13. K.H. HODICKE.

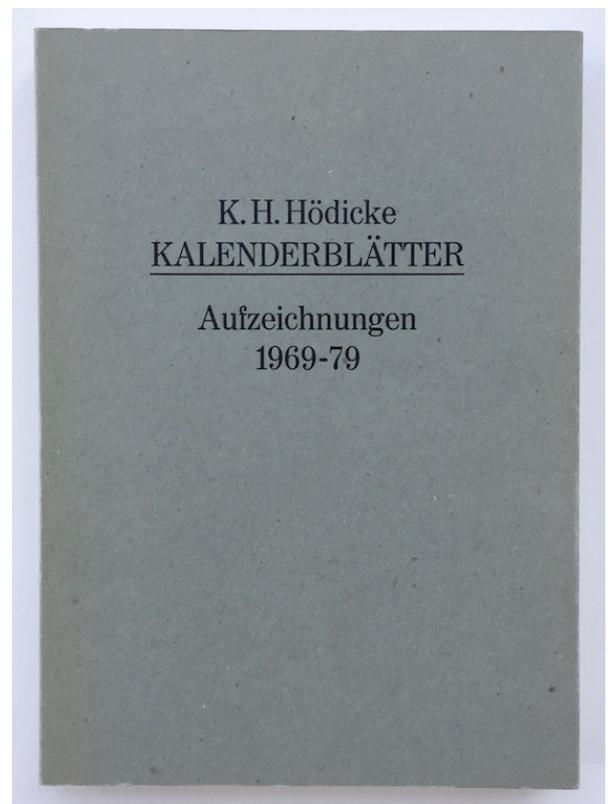
**Kalenderblätter. Aufzeichnungen 1969-79.**

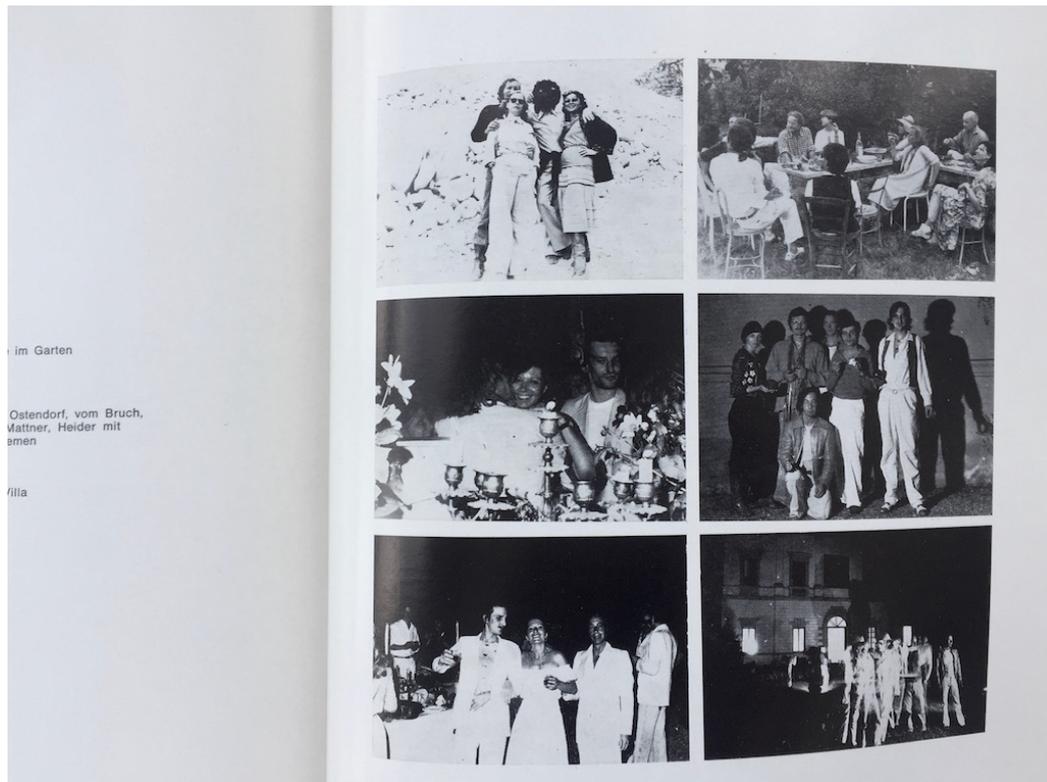
*Berlin. Berliner Künstlerprogramm des DAAD / Rainer Verlag. 1980.*

(24 x 17.2 cm). pp. 170. Consisting solely of facsimile reproductions of drawings by Hödicke. Original wrappers. A good copy. Published in conjunction with the Berlin artist program of the German academic exchange service (DAAD). A collection of sketches and notes by K. H. Hödicke. Printed in an edition of 1000 unnumbered copies. This copy with a presentation inscription in pen by Hödicke on the initial blank page (dated 1984); the artist has also drawn two ink portrait sketches on the final blank.

*[Ref. Michael Glasmeier - Die Bücher der Künstler. Publikationen und Editionen seit den sechziger Jahren in Deutschland, no. 548].*

\$ 95





14. (Martin KIPPENBERGER).

**Kunstpries Villa Romana, Florenz '77 / Premio d'arte Tedesco Villa Romana Firenze '77.  
Mattner, Oppermann, Schanz, Wiegand.**

*Florence. Villa Romana. 1978.*

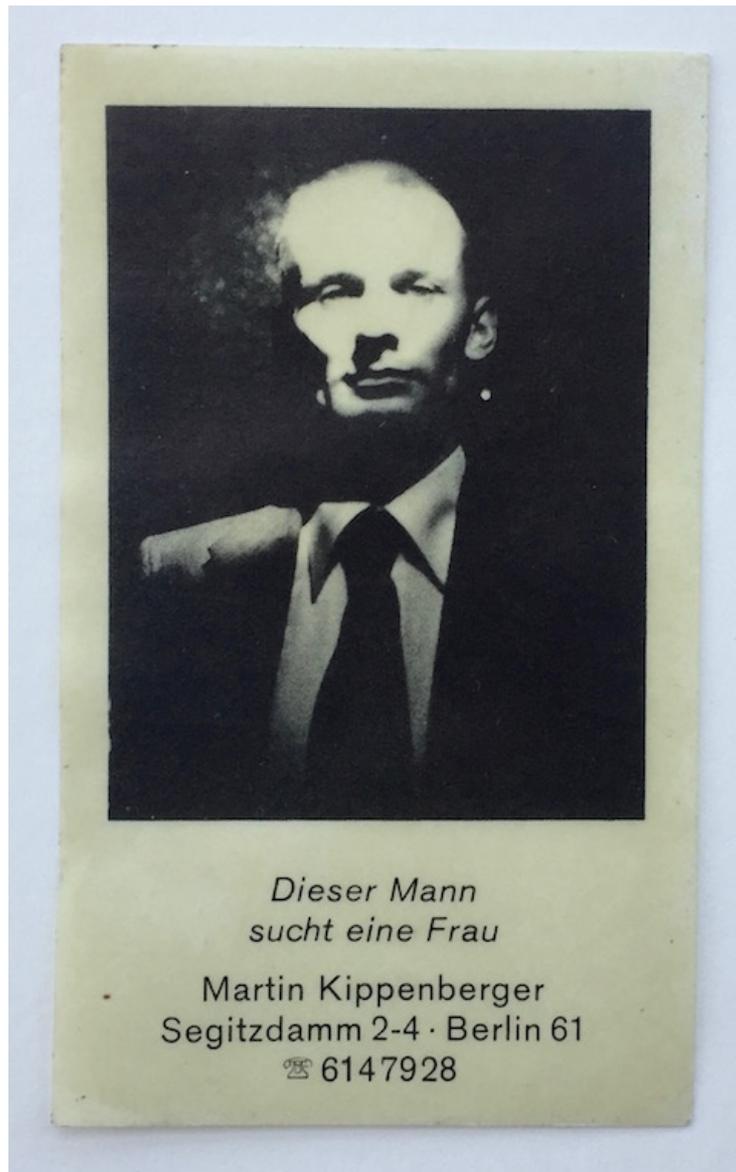
(29.3 x 20.8 cm). pp. 105, (7). With numerous illustrations throughout, including 10 in colour. Publisher's wrappers.

In December of 1976 Kippenberger moved to Florence, where he lived during the next several months while producing his first complete series of paintings, *Uno di voi, un Tedesco in Firenze*. It is his first work that resulted from sustained reflection on what it meant to fully immerse himself within an untested place and culture. During his residency in Florence, Kippenberger participated in the artistic scene centred around the Renaissance Villa Romana, on the outskirts of the city. The Villa Romana Prize was initiated in order to offer an opportunity to talented, primarily younger artists resident in Germany to further develop their artistic position during a prolonged stay in Florence. Each year, a catalogue was produced to celebrate the winners of the prize. This catalogue of the 1977 prize (which was won by Jakob Mattner, Anna Oppermann, Heinz Schanz, and Gottfried Wiegand) is important because it is the first mention of Kippenberger in a published catalogue. Whilst most of the catalogue describes the works of that year's winners, Kippenberger has two fleeting mentions in the catalogue, firstly listed as a guest at the villa in April of 1977, and secondly there is a rather grainy small black-and-white photograph of Kippenberger, seated at dinner with Ulrike Rosenbach and the artistic director Joachim Burmeister.

An overlooked document from Kippenberger's fledgling career, and not in the Koch catalogue raisonné.

[Ref. *Firenze 1977. Luciano Bartolini, Michael Buthe, Klaus Vom Bruch, Martin Kippenberger, Marcel Odenbach, Anna Oppermann, Ulrike Rosenbach &c. Materials on Italian and German artists in Florence and Villa Romana around 1977*].

\$ 350



15. Martin KIPPENBERGER.

**Dieser Mann sucht eine Frau.**

*Berlin. Self-published by the artist. 1978.*

(8.8 x 5.2 cm).

At a time when irony and self-irony were not necessarily part of the standard repertoire of the contemporary artist, Martin Kippenberger designed provocative slogans for his posters, and enjoyed irritating the astute with his unmistakable brand of ego. *Dieser Mann sucht eine Frau* (This man is looking for a woman) was the eccentric business card Kippenberger produced by means of an adhesive printed sticker. At the end of the 1970s, he proceeded to adorn the lampposts of Berlin with the sticker, and decorate numerous pub toilets in the city. The sticker is illustrated by a rather shady photograph of the young Kippenberger, smart, with his hair swept back from his face and dressed in a suit. Beneath the photograph is the title *Dieser Mann sucht eine Frau*, together with his name, address and telephone number. A rare piece of early Kippenberger ephemera.

\$ 850



16. Martin KIPPENBERGER.

**Set of stickers for : Vom Eindruck zum Ausdruck. 1/4 Jahrhundert Kippenberger.**

*Berlin / Paris. Verlag Picasso's Erben / Self-published. 1979.*

(Approximate size of each sticker: 10.5 x 7 cm).

The complete set of 94 stickers, featuring photographs from Kippenberger's family album, designed to be affixed inside the blank pages of the artist's book *Vom Eindruck zum Ausdruck. 1/4 Jahrhundert Kippenberger*. Initially the illustrations were stuck in the book by the artist, however later, the stickers were inserted loose for purchasers to stick in themselves.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 2; Sabine Röder ed. - *Sand in der Vaseline. Künstlerbücher II 1980-2002*, p. 38, no. 1.27].

\$ 1500



17. (Martin KIPPENBERGER).

**InterView. Nos. 1 - 6. [All published].**

Hamburg. Szene Verlag. 1978 -1980.

(41.5 x 29.7 cm). 48 pages per issue. 6 issues, each in original printed wrappers, stapled and each folded horizontally through the centre as designed. These folds resulting in slight wear to spines, otherwise a good set.

Complete set of *InterView* magazine, published by the legendary Hamburg publisher Klaus Heidorn, in collaboration with Arne Harbers, Niels Kummer and E.O Jauch. Heidorn was already well-known for his Hamburg city magazine *Szene* (began 1973), which provided nightlife tips, guides to underground music and news about newly opened boutiques in the city. *InterView* magazine followed the same line, but whereas *Szene* was inspired by London's *Time Out*, *InterView* is very clearly inspired by Andy Warhol's eponymous magazine. Like Warhol's *Interview* magazine, Heidorn juxtaposes the art world with the worlds of celebrity, entertainment and fashion. On the magazine's pages we thus find interviews with luminaries such as Lou Reed, Karl Lagerfeld, Iggy Pop, Katharina Sieverding, Frank Zappa, Helmut Newton, Marianne Faithfull, Allan Kaprow, Robert Mapplethorpe, Issey Miyake and many others. Of specific note however, is a very early appearance by Martin Kippenberger, over a three-page spread in the second issue of *InterView* (Spring 1979). The article publicises Kippenberger's Büro (Kippenberger's Office), which the artist had just founded, along with Gisela Capitain, on the 6th-floor of the Bauhaus building on Oranienplatz in West Berlin. Together with a short text, and reproductions of photographs from Kippenberger's personal archive, there are also photographs of Hella Utesch's leather fashion designs - illustrating clearly the Büro's function not only as a fine art establishment, but one which encouraged developments in music and fashion. This early printed contribution by Kippenberger is consistently overlooked and undocumented. [Not in Koch].

\$ 2500



17.

1./Jhdt. Kippenberger  
als einer von Euch, unter Euch, mit Euch

**KIPPENBERGERS BÜRO**  
 befindet sich im 6. Obergeschoß eines Bauhaus-  
 Gebäudes am Oranienplatz in Westberlin. Die  
 großzügige Etage bietet verschiedensten  
 Künstlern ideale Bedingungen für freie Arbeit,  
 Produktion und Wohnen. Hier werden neben der  
 Kunstproduktion Bekleidungsmöglichkeiten  
 kreiert, wird Musik produziert, werden litera-  
 rische Arbeiten verlegt und vorgestellt. Hella  
 Utesch entwirft exklusive Ledermoden für das  
 Kombinat Leder.  
 Das Kombinat Leder ist spezialisiert auf Unikate,  
 die entweder auf den Kunden zugeschnitten sind,  
 oder eine Idee repräsentieren, die frei von Markt-  
 Überlegungen die Möglichkeiten des Materials  
 ausschöpfen. Es wird Material verwendet, das  
 bereits vorher von Künstlern bemalt wurde oder  
 nach Fertigstellung per Hand geschmückt wird.  
 Interessenten haben die Möglichkeit, nach ihren  
 persönlichen Vorstellungen aktiv mitzugestalten.  
 Egal, ob Bildende Kunst, Fotografie, Musik, Bekle-  
 idung – alle Arbeiten des „Büros“ verzichten  
 bewußt auf gängige Geschmacks- und Rezep-  
 tionsmuster. Sein „intermediärer Strom“ vereint  
 die Lederobjekte Hella Uteschs, die narrativen  
 Arbeiten Ina Barfuss' und Thomas Wachwegers,  
 die neoabstrakte Malerei Hans Bötels, die Plas-  
 tikmalerei Neusers, die Textvermittlungen  
 Werner Büttmers und Joachim Krügers und die  
 „Zwangsbeglückungen“ Kippenbergers.



18. Martin KIPPENBERGER.

**O Sole Mio Oder sich selbst begreifen. Kennst Du das Land, wo die Zitronen Blühn  
oppure conoscerese stesso. 12. bis 31. Oktober. 1980.**

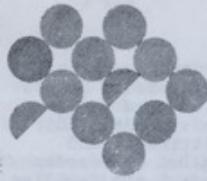
*Hamburg. Künstlerhaus. 1980.*

(22 x 16.8 cm). pp.96. Printed text in Italian and German and monochrome illustration throughout with photographic portraits of contributing artists and representative works for each. Original publisher's printed wrappers reproducing a monochrome painting with title to front cover in white. A fine copy.

From the edition limited to 500 copies. The exhibition catalogue for the group exhibition 'O Sole Mio &c.' which was held at the Hamburger Künstlerhaus in late 1980. The exhibition featured 19 Italian and German artists, and the catalogue includes representative work as well as a biography and notes for each, and texts by Bazon Brock, Pier Luigi Tazzi and Georg Jappe. Martin Kippenberger was one of the contributors and the descriptive text accompanying his entry makes specific reference to his series of paintings 'Uno di Voi, un Tedesco in Firenze' executed in Florence in 1976 as depicted in his artist book *Al Vostro Servizio*. "Martin Kippenberger, who was living in Florence in 1976, provided the illustration on double page spread 78 / 79, consisting of 49 black and white pictures." (Koch).

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 8].

\$ 3500



ITALIENISCHES KULTURINSTITUT

ISTITUTO ITALIANO DI CULTURA  
2000 HAMBURG 13  
HANSASTR 6

VERANSTALTUNGSKALENDER 1. Oktober - 30. November 1980

TEL 040-440441

LA MACCHINA CINEMA (Die Maschine Kino) 1978	Italienischer Spielfilm (Original mit deutschen Untertiteln) Regie: Silvano Agosti, Marco Bellocchio, Sandro Petraglia, Stefano Rulli	Do. 2. Okt. 19.00 Sa. 4. " 21.00 So. 5. " 19.00 Metropolis im Damm- torkino; Eintritt: DM 4.- f. Mitgl. bei Vorl.d.Institutsausw.
CLAUDIO ABBADO London Symphony Orchestra	Werke von Strawinsky u. Tschaikowsky	Mo. 6. Okt. 20.00 <u>H</u> Musikhalle, Gr. Saal
MARIO CEROLI (Rom)	Skulpturen	bis 11. Okt. <u>H</u> Galerie Levy, Tes- dorpfstr. 18, geöffnet Mo.-Fr. 10.00-18.30, Sa. 10.00-14.00
O SOLE MIO oder sich selbst begreifen	Ausstellung 19 Künstler aus Florenz u. die Künstlerselbstorganisa- tion 'ZONA' werden vorge- stellt. Nach der Eröffnung Performances u. Filme der Florentiner Künstler. Ver- anstalter: Künstlerhaus Hamburg mit Unterstützung der Kulturbehörde u. d. Italienischen Kulturinsti- tutes Hamburg. Die Aus- stellung findet im Rahmen der 'Woche der bildenden Kunst' (11.10.-20.10.80) statt.	Eröffnung: So. 12.Okt. 18.00 Dauer: 12.-31. Okt. Öffnungszeiten: vom 12.10.-20.10.: tägl. 16.00-19.00, vom 20.-31.10.: Mi., Fr., Sa. 18.00- 20.00 Im Künstlerhaus, Weidenallee 10b-c
TEATRO ITALIANO CONTEMPORANEO In memoria di Diego Fabbri	Vortrag in italienischer Sprache von Dr. Felice Merlo	Mi. 15. Okt. 18.00 <u>M</u> Im Institut

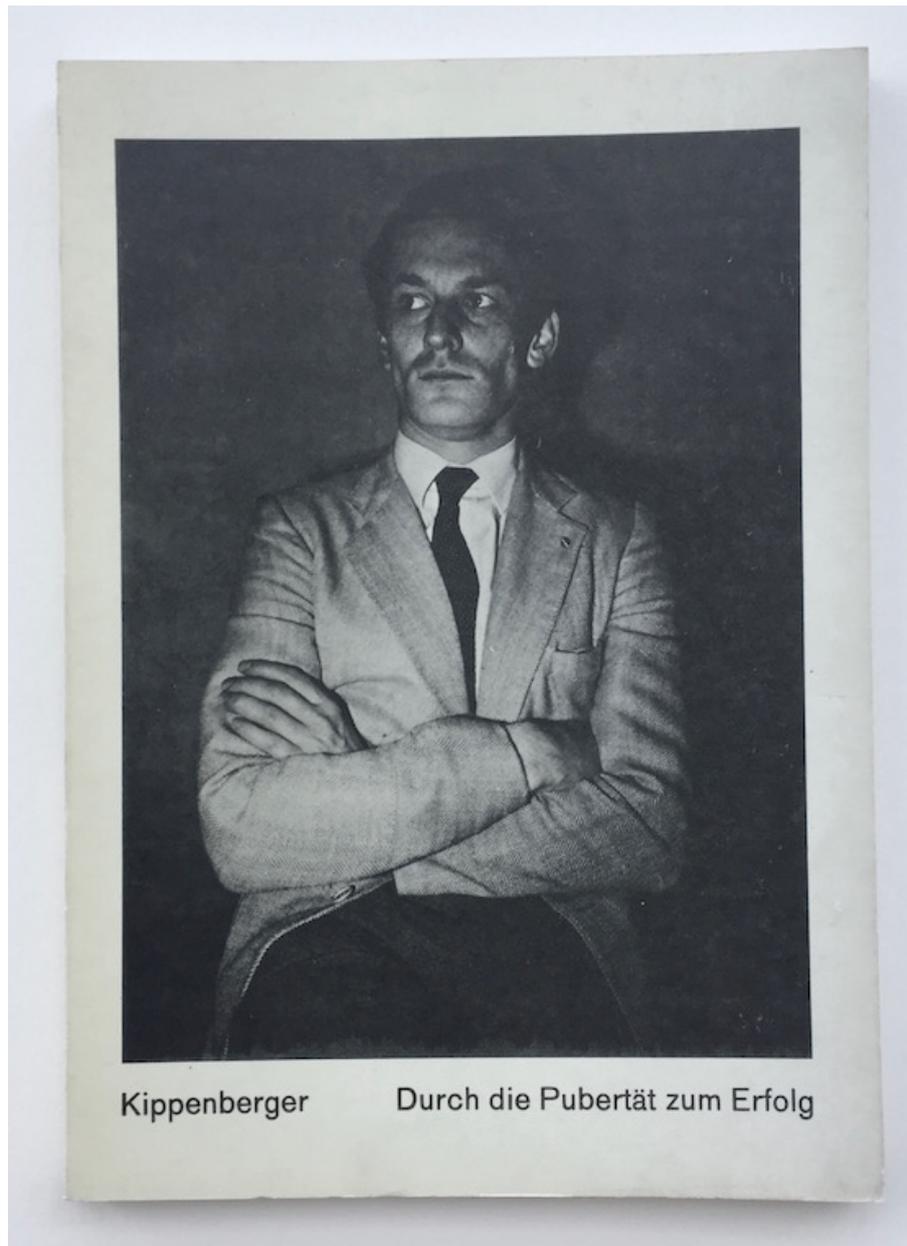
19. (Martin KIPPENBERGER).

**Italienisches Kulturinstitut / Istituto Italiano di Cultura. Veranstaltungskalender 1.  
Oktober - 30. November 1980.**

*Hamburg. Italienisches Kulturinstitut. 1980.*

Three sheets of xeroxed typescript, printed double-side, stapled in upper corner. The printed event calendar produced by the Italian cultural institute in Hamburg, listing their events which were to take place over October-November 1980. The calendar is noticeable for the announcement of the *O Sole Mio* exhibition, which took place at the Hamburger Künstlerhaus. An interesting piece of ephemera regarding this early Kippenberger exhibition.

\$ 180



20. Martin KIPPENBERGER.

**Durch die Pubertät zum Erfolg. [Through Puberty to Success].**

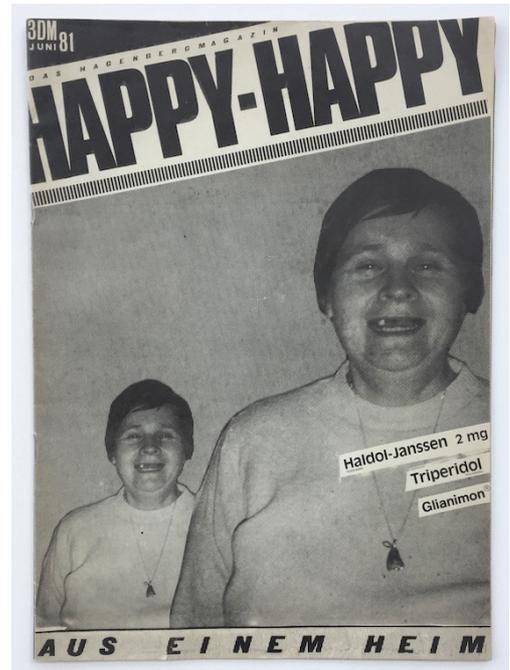
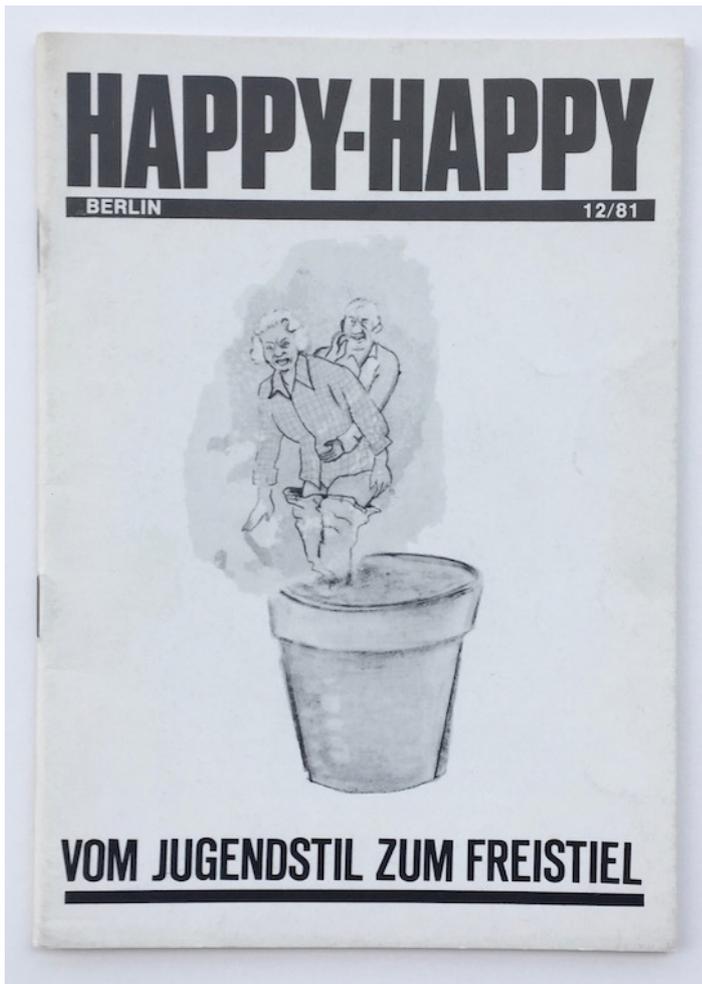
*Berlin. Neue Gesellschaft für bildende Kunst. 1981.*

(21.6 x 15.3 cm). pp. 160. With 155 black-and-white illustrations. Publisher's wrappers. A fine copy.

Published on the occasion of Kippenberger's first solo exhibition at a museum. Includes texts, letters, and diary notes by Kippenberger, who names himself WERNER Kippenberger - many of the exhibited works are painted by the cinema poster painter Werner. The front cover image shows Kippenberger in the pose of Nazi leader Joseph Goebbels - the same photo had been used by the artist for a concert poster promoting a New York gig of Kippenberger's band Luxus. Published in an edition of 500 copies.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997, no. 10*].

\$ 1200



21. Martin KIPPENBERGER et al.

**Vom Jugendstil zum Freistiel. (Happy-Happy 12/81).**

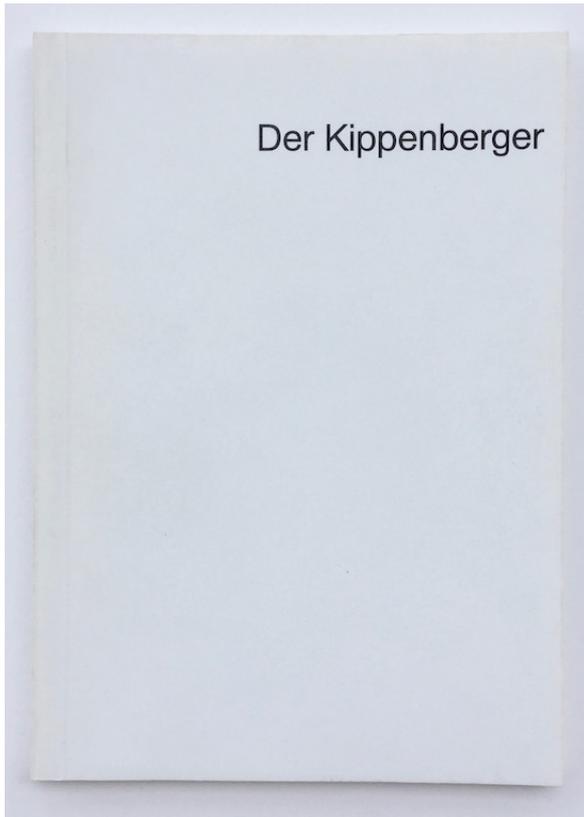
Berlin. Galerie Petersen. 1981.

(21 x 14.8 cm). pp. 32. With 33 black-and-white illustrations. Publisher's wrappers. A good copy.

Cover designed by Ina Barfuß. Catalogue published to accompany a group exhibition by artist friends at the Galerie Petersen, December 1981 - January 1982. Artists were Ina Barfuß, Thomas Wachweger, and Martin Kippenberger, who showed works under the pseudonym Hans Siebert. Accompanied by a copy of Happy-Happy (Das Hagenbergmagazin), published the same year by Roland Hagenberg and Guido Schirmeyer, which acted as the typographic template for the catalogue. Photographs of Hagenberg and Schirmeyer appear in the catalogue.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 12].

\$ 250



22. Martin KIPPENBERGER.

**Der Kippenberger. Das Leben ist hart und ungerecht.**

*Stuttgart. Max Ulrich Hetzler GmbH. 1982.*  
(21 x 14.8 cm). pp. 104. With 184 (19 colour) illustrations. Publisher's white glossy wrappers, title in black on front cover. A fine copy.

Published to accompany the exhibition *Das Leben ist hart und ungerecht* (Life is hard and unfair), shown at the forum Kunst in Rottweil (February-March 1982), and at the studio f in Ulm (October-November 1982). The catalogue contains reproductions of childhood drawings, early picture series and co-authored works by Kippenberger, as well as texts by Werner Büttner and Jean-Christophe Ammann. For the book's dedication, Kippenberger simply lists the names of about 120 women close to him.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 13].

\$ 225

23. Martin KIPPENBERGER, Markus OEHLLEN etc.  
**Über sieben Brücken mußt Du gehen.**

*Stuttgart. Galerie Max-Ulrich Hetzler GmbH. 1982.*  
(21 x 14.8 cm). pp. 128. With 152 black-and-white illustrations. Publisher's wrappers. A fine copy.

Catalogue for a group exhibition organised by Max Hetzler at the Haus der Sammlung Dr. Stober in Berlin, April - May 1982. Includes works by each of the seven artists, divided in to five sections: drawings over photographs by Markus Oehlen, a 12-part series by Ina Barfuss, co-authored works by Werner Büttner, Georg Herold and Albert Oehlen, collages by Thomas Wachweger, and paintings, collages and photographs by Martin Kippenberger.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 14].

\$ 400





24. Martin KIPPENBERGER.

**Kippenberger! 25.2.53 - 25.2.83. Abschied vom Jugendbonus! Vom Einfachsten nach Hause.**

*Cologne / Munich. Martin Kippenberger / Galerie Dany Keller. 1983.*

(29.7 x 21 cm). pp. 50. With 52 full-page blue on white illustrations. Publisher's glossy printed wrappers. Soft creasing to upper spine, otherwise a good copy.

Artist's book, published in an edition of 600 copies on the occasion of Kippenberger's 30th birthday. The front cover shows a photograph of Kippenberger as a boy at the school gates, glancing over his shoulder, with his four sisters in the background. By startling contrast, the interior of the book mainly consists of illustrations from nudist magazines, ruthlessly cut-up and printed in a bluish-purple tint, together with images of amputees. The rear cover shows a photograph of the adult Kippenberger on horseback in the Arizona wilderness.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 15; Sabine Röder ed. - *Sand in der Vaseline. Künstlerbücher II 1980-2002*, p. 38, no. 1.31].

\$ 600



25. Martin KIPPENBERGER, Werner BUTTNER, Albert OEHLER and Markus OEHLER.

**Wer diesen Katalog nicht gut findet muß sofort zum Arzt.**

Stuttgart. Max-Ulrich Hetzler GmbH. 1983. (29.7 x 21 cm). pp. 122. With 117 illustrations, 7 in colour. Publisher's grey wrappers. Repaired tears to spine.

Published to accompany a group exhibition of four artist friends: Werner Büttner, Martin (here Mattin) Kippenberger, Albert Oehlen and Markus Oehlen. The reduced concept of the catalogue means that there are no commentaries, biographies or exhibition lists. All the illustrations are set at the upper edge of each page, in keeping with the layout of the front cover.

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 16].

\$ 250

26. Martin KIPPENBERGER & Wilhelm SCHURMANN.

**Song of Joy.**

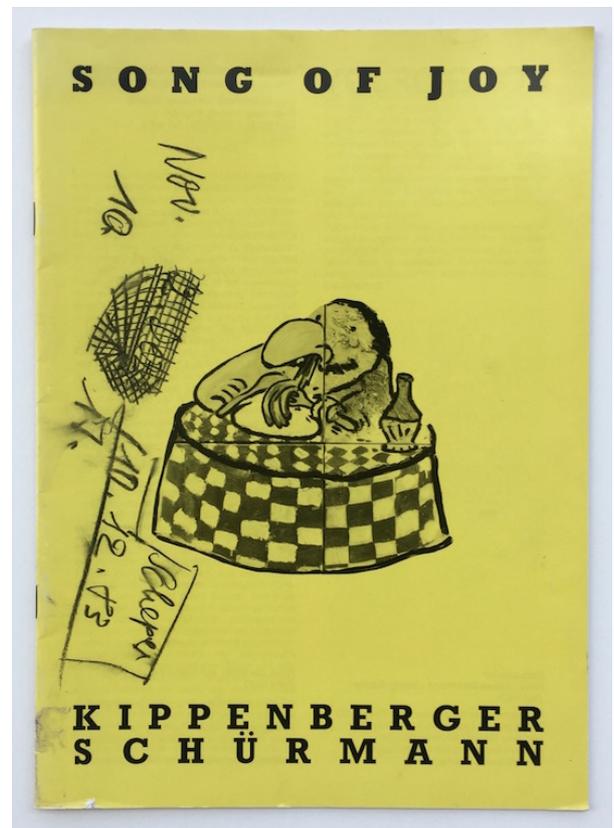
Aachen. Neue Galerie Sammlung Ludwig. 1983.

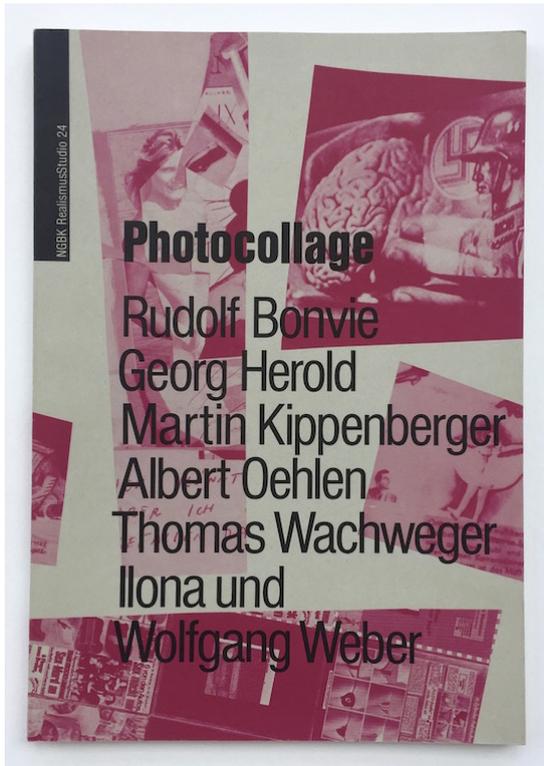
(29.8 x 21.1 cm). pp. 20. With 24 (2 colour) illustrations. Publisher's yellow wrappers, stapled.

Catalogue published to accompany a group exhibition by Kippenberger ('gemalte Bilder') and his friend, the photographer and collector Wilhelm Schürmann ('photographierte Bilder'), held at the Neue Galerie Sammlung Ludwig in Aachen, June - July 1983. The catalogue contains a foreword as well as a text co-authored by Werner Büttner and Albert Oehlen. This copy inscribed by Kippenberger on the front cover (possibly to Berthold Schepers, a fellow Neue Wilde artist).

[Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 17].

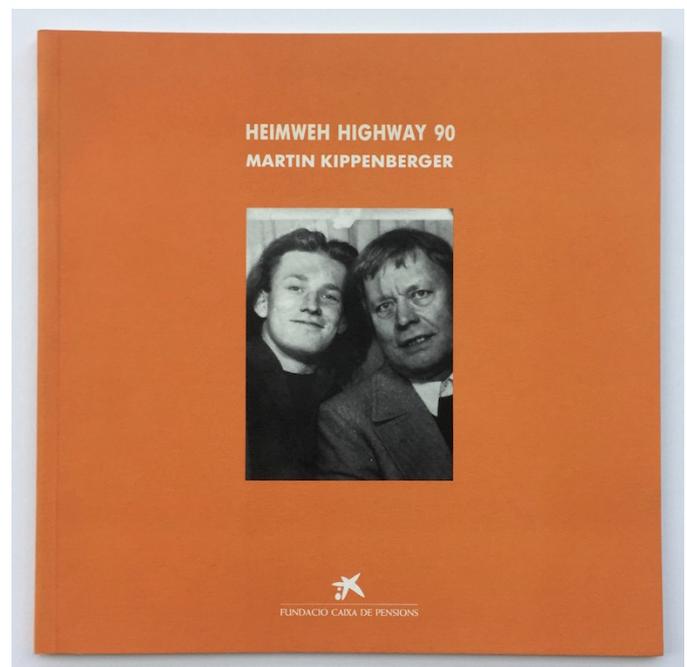
\$ 350





27. Martin KIPPENBERGER et al.  
**Photocollage. Rudolf Bonvie, Georg Herold, Martin Kippenberger, Albert Oehlen, Thomas Wachweger, Ilona und Wolfgang Weber.**  
 Berlin. *Neue Gesellschaft für bildende Kunst (NGBK), Realismus Studio 24.* 1983.  
 (24 x 16.5 cm). pp. 48. With 42 black-and-white illustrations. Publisher's card wrappers, with fitted printed dust-jacket. A very good copy. Exhibition catalogue, with texts by Barbara Straka and Ulla Frohne, published to accompany a group exhibition on the theme of photocollage. Each of the artists has one page of biographical and oeuvre data, and five pages of illustrations. Kippenberger shows five works from the series *Abschied vom Jugendbonus*, whilst Albert Oehlen shows works from the *Ewige Feile* series.  
 [Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 19].  
 \$ 125

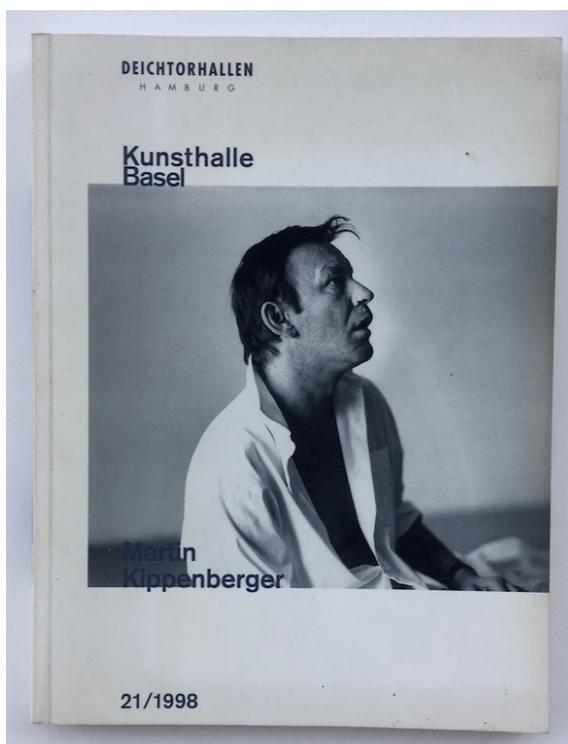
28. Martin KIPPENBERGER.  
**Heimweh Highway 90.**  
 Barcelona. *Fundacio Caixa de Pensions.* 1990.  
 (21 x 21 cm). pp. 32. With 3 colour & 14 black-and-white illustrations. Publisher's wrappers. A fine copy. Exhibition catalogue, March - April 1990. Contains a text by Jutta Koether in Spanish and German, with 14 reproductions of biographical photographs printed throughout the text, and three colour photographs of the installation *Heimweh Highway 90*. The cover of the catalogue reproduces a photograph of the young Kippenberger with his father.  
 [Ref. Uwe Koch - *Annotated catalogue raisonné of the books by Martin Kippenberger 1977-1997*, no. 85].  
 \$ 225

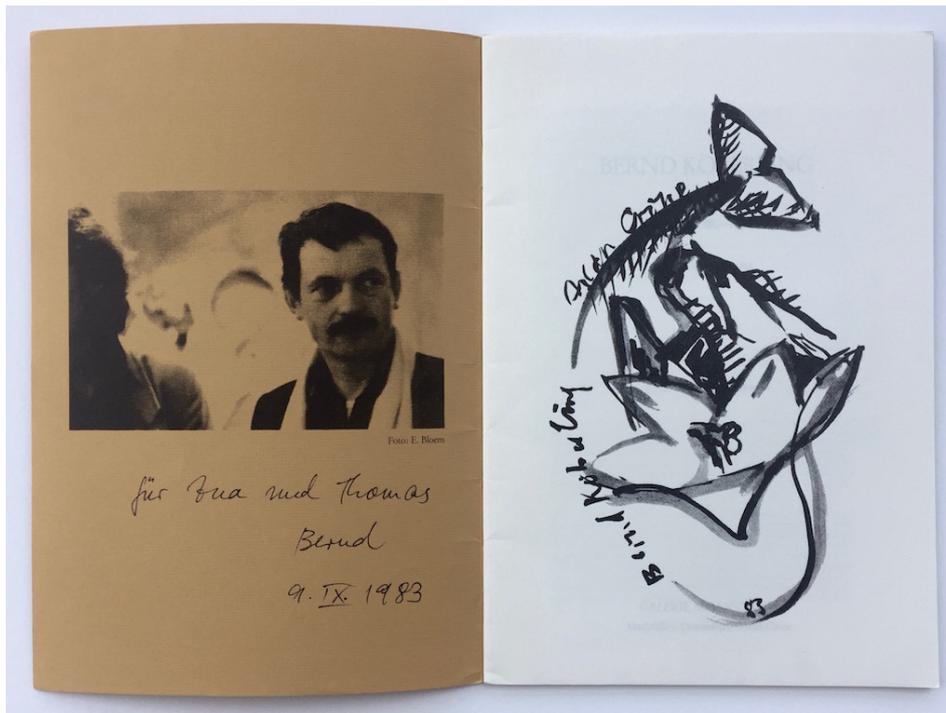




29. Martin KIPPENBERGER.  
**Martin Kippenberger (1953-1997) & Freunde. Frühe Bilder, Collagen, Objekte, die gesamten Plakate und späte Skulpturen.**  
 Zürich. *Kunsthhaus Zürich*. 1998.  
 (Unfolded 71.8 x 46 cm). Poster folded as issued. Printed both sides with black-and-white captioned reproductions; with a list of the 40 exhibited works. Poster printed to accompany the Kunsthhaus Zürich exhibition, September-November 1998. Originally published as a loose insert in *Martin Kippenberger Die gesamten Plakate 1977 - 1997*.  
 \$ 125

30. Martin KIPPENBERGER.  
**Martin Kippenberger.**  
 Basel. *Schwabe & Co. / Kunsthalle Basel*. 1998.  
 (22.5 x 17 cm). pp. 160. Colour and black-and-white reproductions throughout. Original stiff wrappers.  
 Exhibition catalogue from a show held at the Kunsthalle, Basel from September 12 - November 15, 1998 and the Deichtorhallen, Hamburg from February 11 - April 25, 1999. Introduction by Peter Pakesch. Essays by Daniel Baumann, Franz West, Stephen Prina, and Michel Wurthle, (texts in German and English).  
 \$ 50





31. Bernd KOBBERLING.

**Bernd Koberling. Bilder 1980-1983.**

*Hamburg. Galerie Ascan Crone. 1983.*

(23.8 x 16.4 cm). pp. 28. With 8 tipped-in colour plates. Publisher's wrappers, stapled.

Exhibition catalogue, May - June 1983. Essay by Armin Wildermuth. This copy inscribed by Koberling in pen on the inside front cover under his printed photo portrait.

\$ 40

32. Maria LASSNIG.

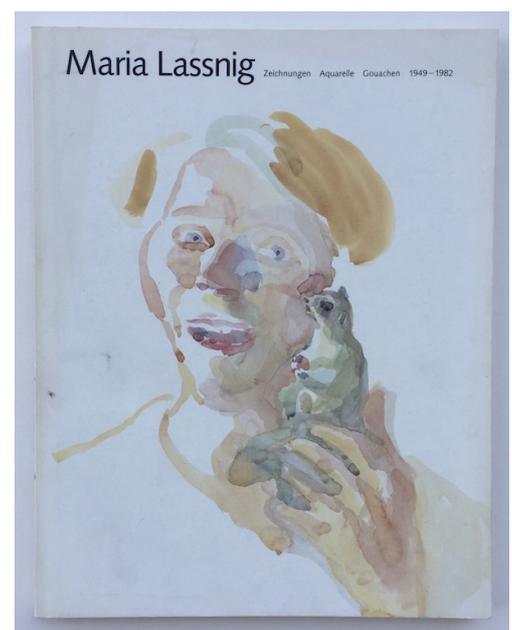
**Maria Lassnig. Zeichnungen Aquarelle Gouachen 1949-1982.**

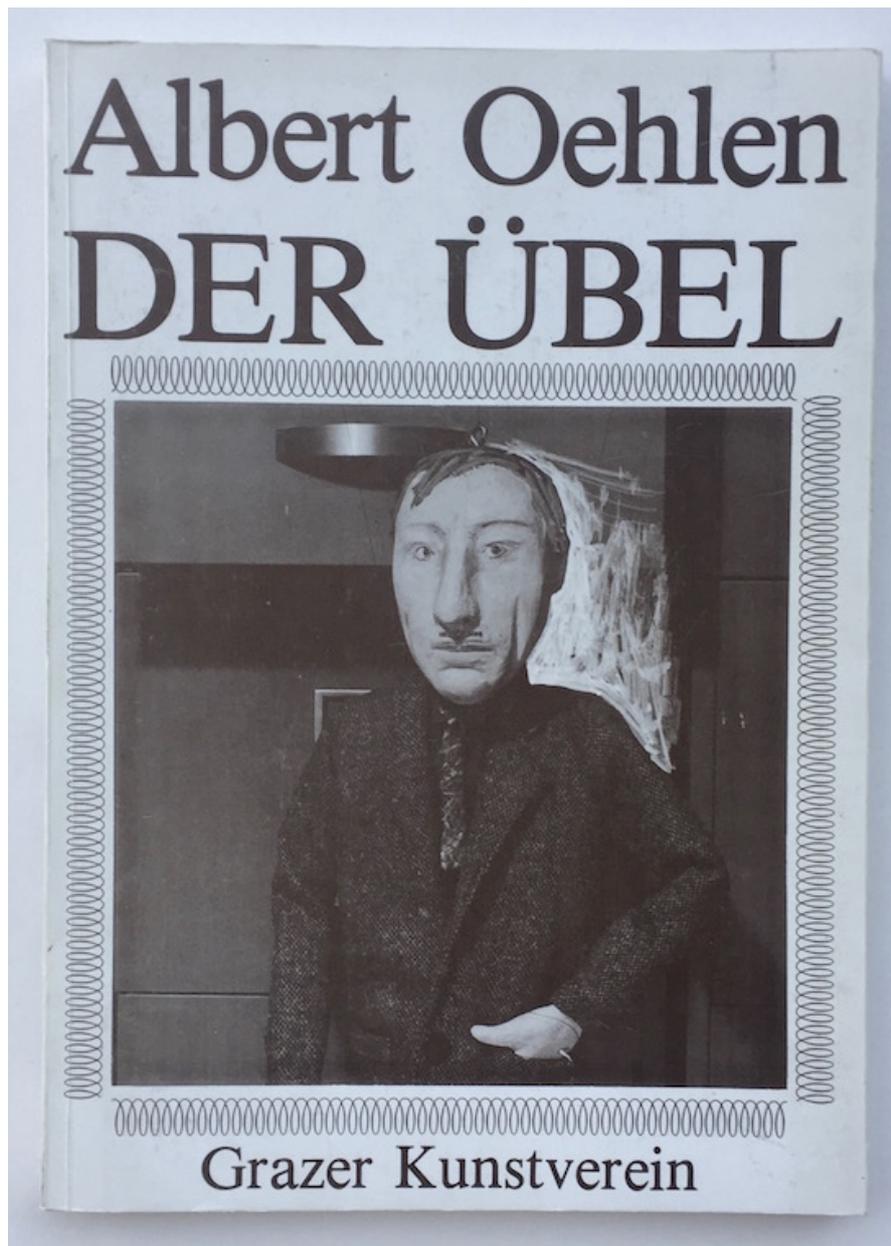
*Düsseldorf. Edition Klaus Richter. 1982.*

(27 x 21 cm). pp. 127. Colour and black-and-white illustrations. Publisher's printed wrappers.

Exhibition catalogue, edited by Hans Albert Peters and Wilfried Skreiner. This copy signed in pen by Lassnig on the first page.

\$ 95





33. Albert OEHLLEN.

**Der Übel.**

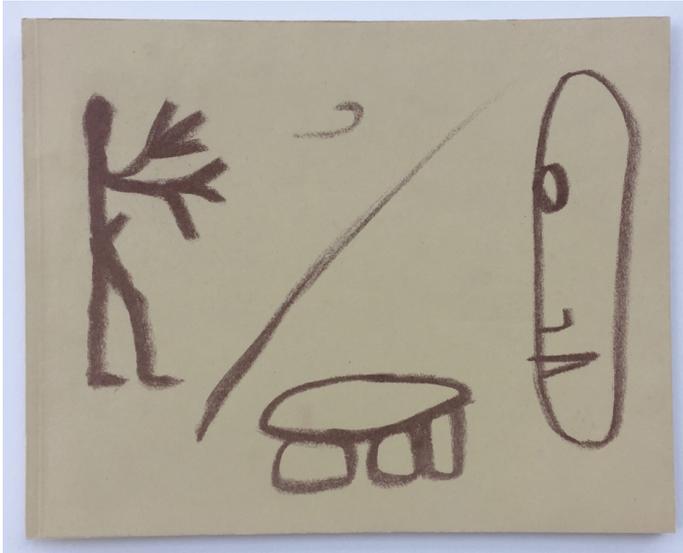
*Graz. Grazer Kunstverein. 1987.*

(24.5 x 17 cm). pp. 48. 9 black-and-white illustrations, 11 colour, and 12 fold-out plates.

Publisher's wrappers, with cover design by Julia Reichert.

The artist's book was created in the course of a four-month artist residency by Albert Oehlen in Graz, in 1986, which culminated with a solo exhibition, from 10 to 27 January 1987 in the Grazer Künstlerhaus. The book consists of a foreword by Peter Pakesch, followed by 20 explanations on the painting of 20 works by Albert Oehlen, and black-and-white illustrations of collages the artist made between 1981 and 1986.

\$ 750



34. A. R. PENCK.

**45 Zeichnungen.**

**Bewusstseinsschichten.**

*Basel. Kunstmuseum Basel. 1982.*

(21 x 26 cm). pp. (2), 45. Original cream wrappers.

Introduction by Dieter Koeplin.

Facsimile reproduction of a series of brown chalk drawings by Penck.

\$ 25

35. Friedrich SCHRODER-  
SONNENSTERN.

**22 frühe Original-Farb-zeichnungen.**

*Berlin. Galerie Petersen. 1978.*

(24 x 33.5 cm). With 22 colour plates, loose as issued in original printed card folder.

Portfolio published to accompany Sonnenstern's exhibition at Galerie Petersen in Berlin. Sonnenstern is considered one of the most important representatives of Art Brut or Outsider Art, and the portfolio reproduces 22 of his typical drawings. Published in an edition of 1000 copies, numbered and signed by Sonnenstern on the outside of the folder.

\$ 200



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