

Tim Byers Art Books

Catalogue 16



1. Carl ANDRE.

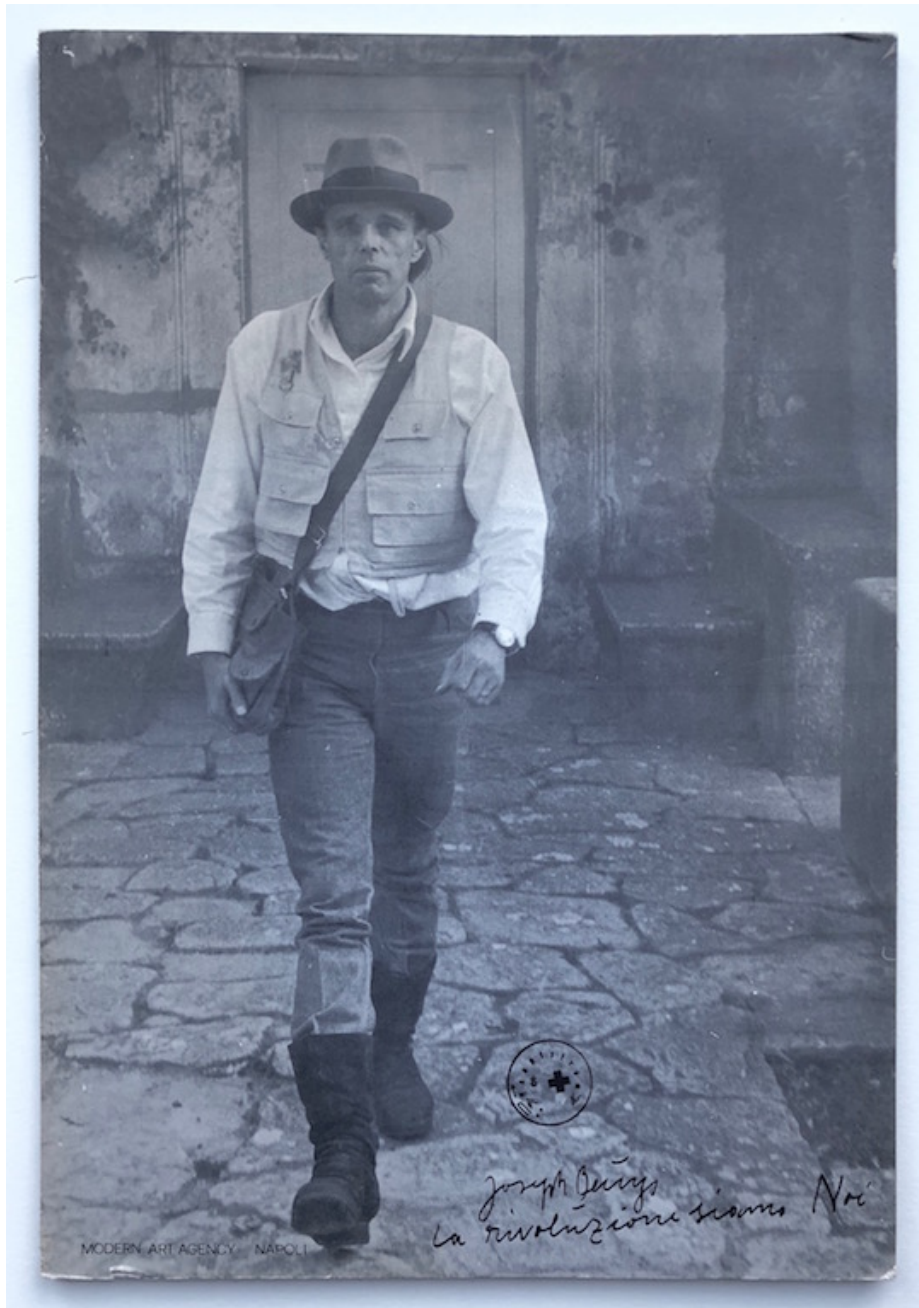
Carl Andre. House as Organ: Stops and Unstopped.

Krefeld. Museum Haus Lange. 1981.

(29.7 x 21 cm). pp. (32). With 15 black-and-white plates. Original wrappers.

Exhibition catalogue (January - March 1981) with an essay by Gerhard Storck, a chronology and exhibition history.

£ 20



2. Joseph BEUYS.

Made In. n.5 Joseph Beuys. La rivoluzione siamo noi.

Naples. Modern Art Agency. 1971.

(30.8 x 21 cm). pp. (20). Full-page black-and-white illustrations. Thick printed card wrappers, with fragile gummed spine. Includes an interview with Beuys by Achille Bonito Oliva, and an essay by Filiberto Menna. Texts in Italian with English translation.

Published on the occasion of the exhibition by Beuys on the 13th November, 1971 in Naples.

Lucio Amelio founded his gallery Modern Art Agency in Naples in 1965, and it was Amelio who introduced Beuys to the Italian art world with this solo exhibition in 1971.

£ 250



3. Joseph BEUYS.

Eine Strassenaktion.

Cologne. Dietmar Schneider. 1972.

(32 x 25 cm). Black ring-binder housing documentation and a tape cassette. With two labels to front cover, one pasted-down, and another within a plastic sleeve. This copy complete with the original cardboard mailing box.

From the edition limited to 100 copies, numbered and signed in pencil by Beuys on the title page. The contents document 'Aktion mit der Tragetasche', or the 'Action with carrier bag', a political action held in conjunction with Aktuelle Kunst Hohe Strasse, Cologne, on June 18, 1971.

Provenance: **this copy originally mailed to Daniel Spoerri**, with his Swiss address on mailing box. Subsequently in the collection of Carlo Schröter, who along with Spoerri, opened the Eat Art restaurant in Düsseldorf.

[Ref. Jörg Schellmann - Joseph Beuys. *The Multiples*, no. 44].

£ 2000



4. Joseph BEUYS.

DM 90,000.

Verona. *Edizioni Factotum-Art*. 1982.

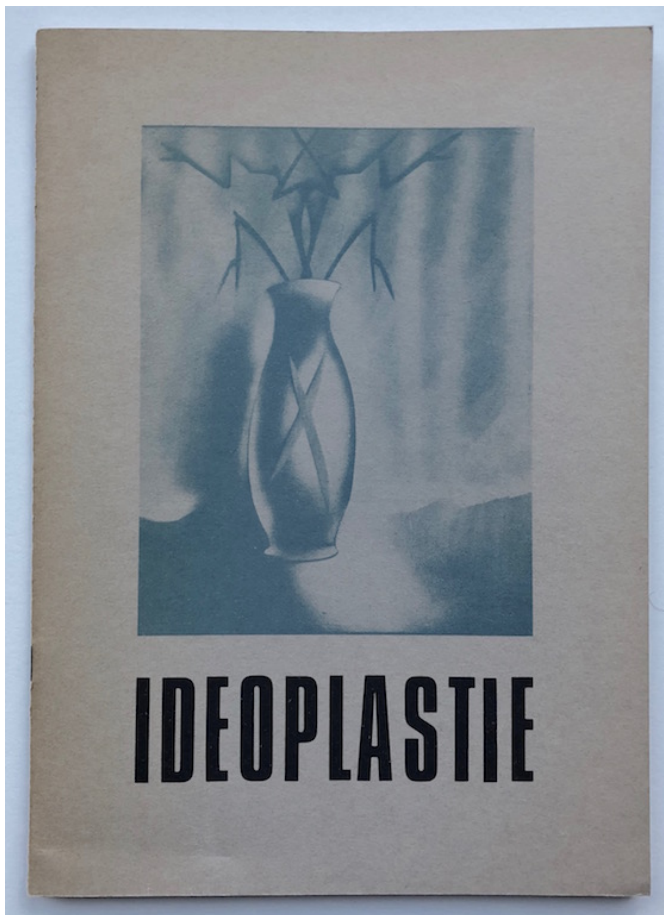
(70 x 50 x 3 cm).

Facsimile prints printed in offset, sandwiched between two sheets of glass, and mounted in original heavy iron frame. Oxidation to glass. Published in an edition of 100 copies, numbered and signed by Beuys in pencil on verso.

The facsimiles are of sketches Beuys made for the environment '90.000 DM Plastik 1981'. The title was chosen to publicly set the sales price of the object and thus to prevent its initial sale being made at a higher price than agreed, as had so often occurred with Beuys works.

[Ref. Jörg Schellmann - *Joseph Beuys. The Multiples*, no. 463].

£ 4500



5. Bernhard Johannes BLUME.

Ideoplastie.

Cologne. Galerie Jöllenbeck. 1971.

(30 x 21 cm). pp. (20). Texts by Blume and illustrated throughout with photographic reproductions of the artist or his drawings. Original wrappers, stapled. Mild yellowing to covers, otherwise good.

Early artist's book by Blume, a pioneer of staged photography. With this photo-story, Blume concocts a bizarrely distorted world of instability and the supernatural. Provides an early glimpse of the 'Blumenvase' which was to appear in the artist's later works.

£ 70

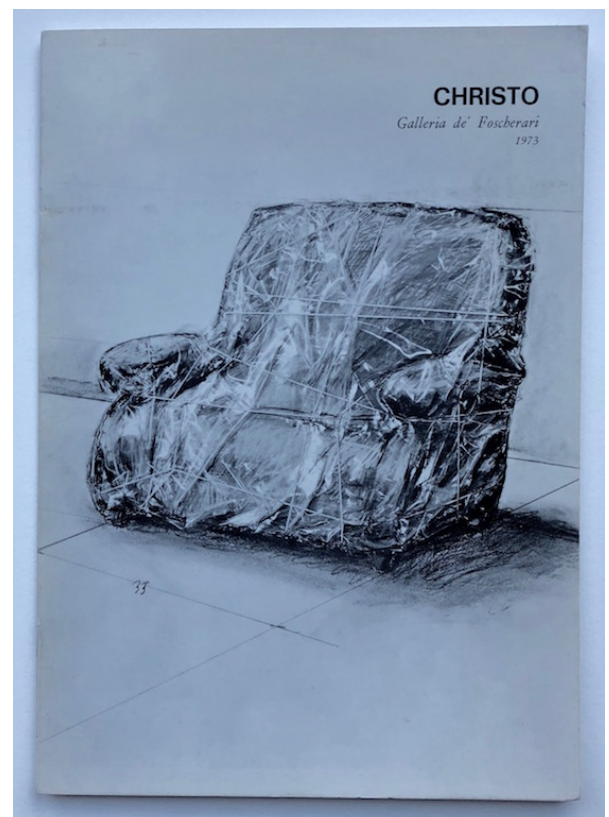
6. CHRISTO.

Christo.

Bologna. Galleria de' Foscherari. 1973.

(30 x 21 cm). pp. (12). Black-and-white illustrations. Original wrappers, stapled. Exhibition catalogue, April - May 1973. Text in Italian, with an essay by Gianni Scalia.

£ 30





7. CHRISTO & JEANNE-CLAUDE.

Le rideau de fer. Monument temporaire mur d'assemblage. (Original signed photograph & gallery invitation).

Paris. Galerie J. 1962.

(18.3 x 23.8 cm). Ephemera regarding one of Christo's first major public art installations. During eight hours on the evening of June 27, 1962, Christo and Jeanne-Claude closed the narrow Rue Visconti in Paris with 89 rusting oil barrels. The art barricade was 13.7 x 13.2 x 2.7 feet (4.2 x 4 x 0.5 meters). The installation was a protest against the Berlin Wall which had been built in August of 1961. A replica wall was built inside Galerie J, located on the corner of rue Clément and rue Montfaucon.

Presented here is an original black and white photograph of the installation at Galerie J (18.3 x 23.8 cm), signed and dated June 1962 on the verso by Christo. Photo with tape staining to verso. Added are two copies of the gallery's original invite to the event of the 17 June 1962 (22.6 x 14.3 cm), in which participants are invited to gather at the gallery at 8pm, and then proceed to walk through the streets of Paris to Christo's barrel wall at rue Visconti. The invitation prints a map of the walk, with a text by Pierre Restany printed on verso. One of the invites is signed in blue pencil by Christo and Jeanne-Claude.

£ 950

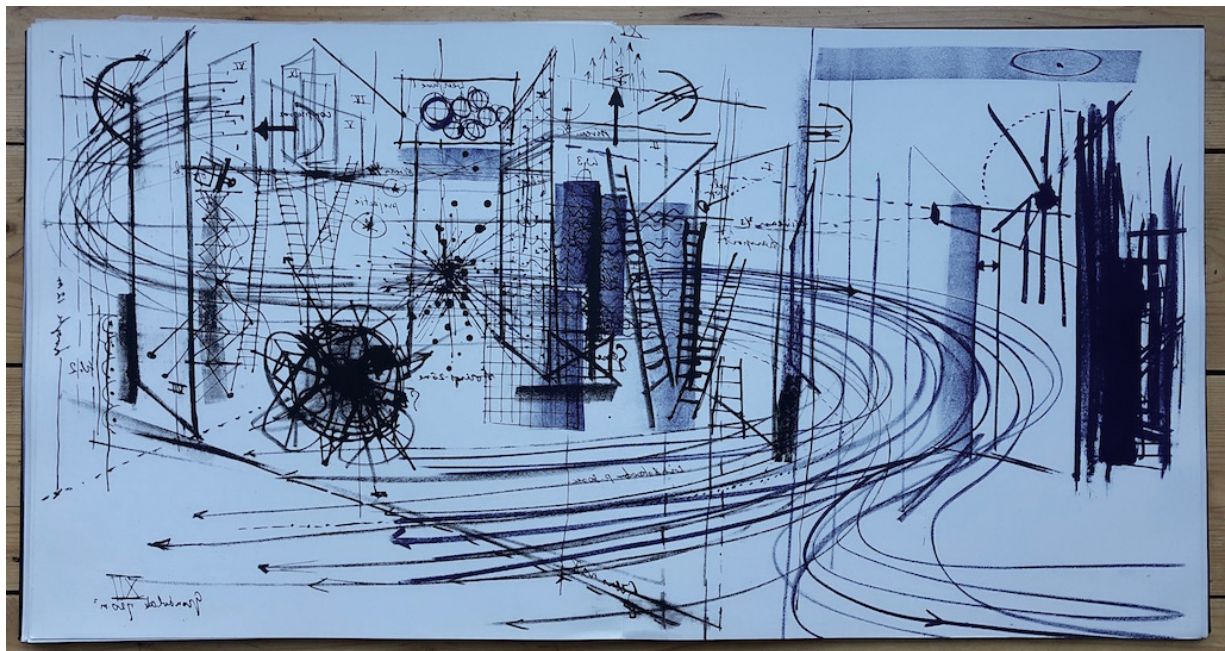


8. CONSTANT (Constant NIEUWENHUYS).

New Babylon.

Amsterdam. Galerie d'Eendt. 1963.

(40 x 38 cm). With ten lithographs by Constant with an accompanying text by Simon Vinkenoog entitled 'Präambel zu einer neuen Welt', or 'Preamble to a New World'. Lithographs printed on folded leaves (5 colour, 5 in black-and-white), with separate colophon leaf printed on blue paper. Few lithographs with a soft creases, otherwise a good copy. Loose as issued in black chemise with blindstamped title on front cover, in blue cloth covered slipcase.



In 1956 Constant began to work on New Babylon, a visionary and utopian architectural proposal for a future society. Abandoning painting, Constant focused on developing his situationist city. He maintained that the rational, monotonous functionalism then being utilised would limit a free and creative life. He thus began designing architectural structures for the future. This was New Babylon, elaborated in an endless series of extremely detailed models, sketches, etchings, watercolours, lithographs, topological maps, collages, architectural drawings and photo-collages, as well as in manifestos, essays, lectures and films. Edition limited to 180 copies, with this one of the 60 German-language examples (simultaneously also published in an English and a Dutch edition of 60 copies each). Numbered and signed on the colophon by Constant and Simon Vinkenoog.
£ 3800

9. Ian HAMILTON FINLAY.

30 Signatures to Silver Catches.

Newark, Nottinghamshire. Tarasque Press. 1971.

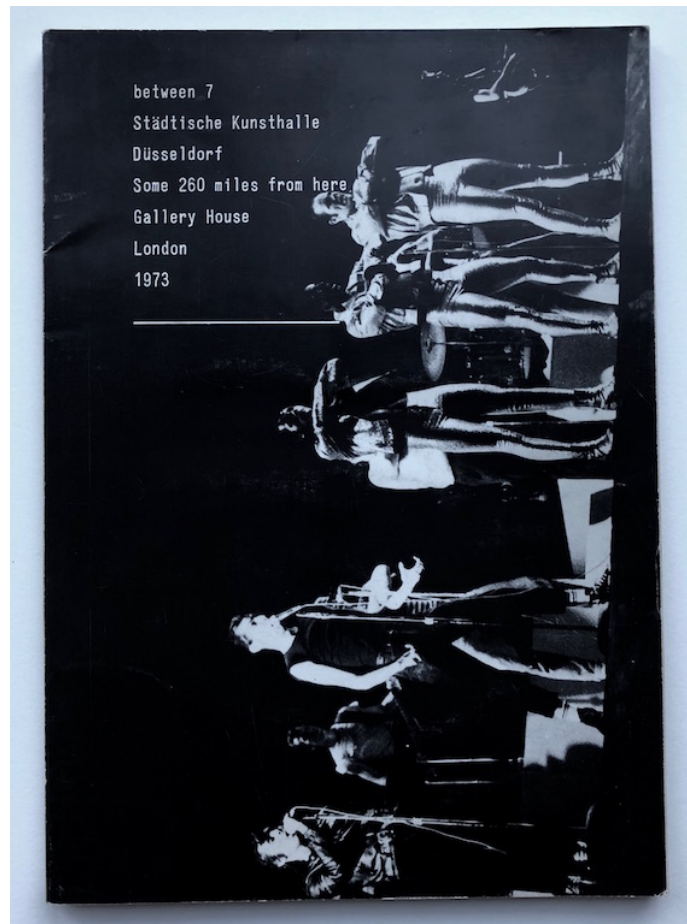
(7.5 x 22 cm). pp. (38). Single folded leaf. Original wrappers, with dust-jacket design by Margot Sandeman. Slight browning to covers.

Artist's book consisting of 30 printed names of Fife fishing vessels. Edition limited to 300 copies, numbered and signed by Hamilton Finlay.

[Ref. Graeme Murray - *Ian Hamilton Finlay & the Wild Hawthorn Press: a catalogue raisonne 1958-1990*, no. 3.38].

£ 250





10. (Jürgen HARTEN ed.).

between 7. Städtische Kunsthalle Düsseldorf. Some 260 miles from here. Gallery House London 1973.

Düsseldorf. Städtische Kunsthalle. 1973.

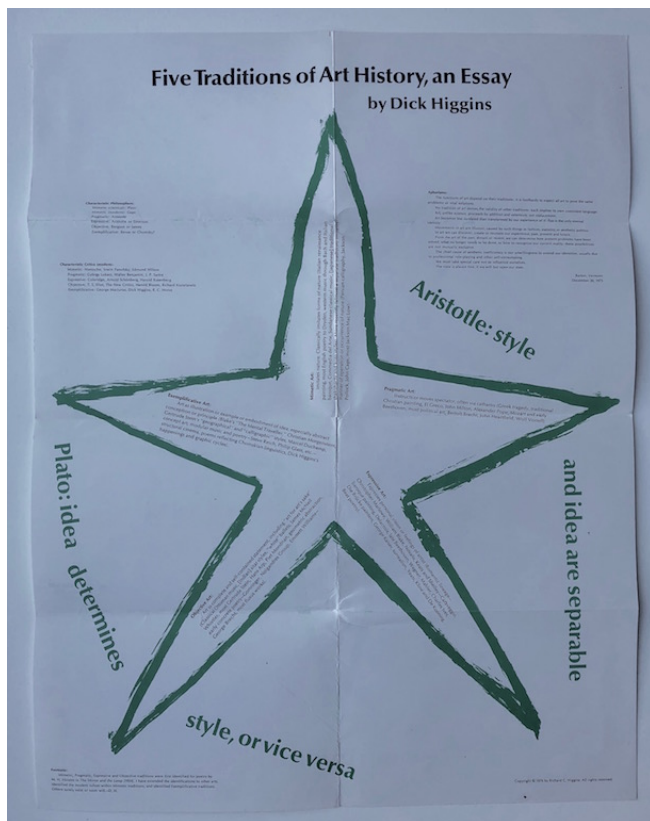
(30 x 21 cm). pp. (146). Original wrappers.

The exhibition *Between 7* was held at the Düsseldorf Kunsthalle under the title "Yes Sir, That's My Baby", 2-6 May 1973. The Gallery House in London showed the show under the title "Some 260 miles from here. Art from the Rhein-Ruhr Germany 1973" from mid-May to the end of July 1973.

More than 90 artists from the Düsseldorf art scene participated in the exhibition, while Sigmar Polke and three other co-ordinators were responsible for the conception and organisation of the exhibition. The picture book quality of the catalogue, composed almost entirely of full-page black-and-white photographs of the artists in situ, was intended to capture the communicative character of the two events, and is one of the most visual documentaries of the Düsseldorf scene of the 70s. Artists included Bernd and Hilla Becher, Bernd Blume, Heinz Breloh, Marcel Broodthaers, Johannes Brus, Michael Buthe, Wilfried Esser, Robert Filliou, Rainer Giese, Jörg Immendorff, Ed and Urs Kiender, Fritz Klingbeil, Felix Mersch, Tony Morgan, C.O.Päffgen, Sigmar Polke, H.G.Prager, Eberhard Prangenberg, Reiner Ruthenbeck, Katharina Sieverding, Norbert Tadeusz, and Ilona and Wolfgang Weber.

[Ref. Jürgen Becker & Claus von der Osten, *Sigmar Polke: The Editioned Works 1963-2000*, no. 37]

£ 130



11. Dick HIGGINS.

Five Traditions of Art History, an Essay by Dick Higgins.

New York. Unpublished Editions. 1976.

(52.5 x 40.5 cm unfolded). Poster folded in triplicate for posting. Typographically designed poster with printed star form and several surrounding texts. Printed in green and black on strong paper. Verso with postal data: sender's stamp (Dick Higgins, New York), recipient's address (W. Germany) handwritten by Dick Higgins. This copy mailed to Peter Saage, the electrical engineer responsible for many of Wolf Vostell's happenings.
£ 85

12. Asger JORN.

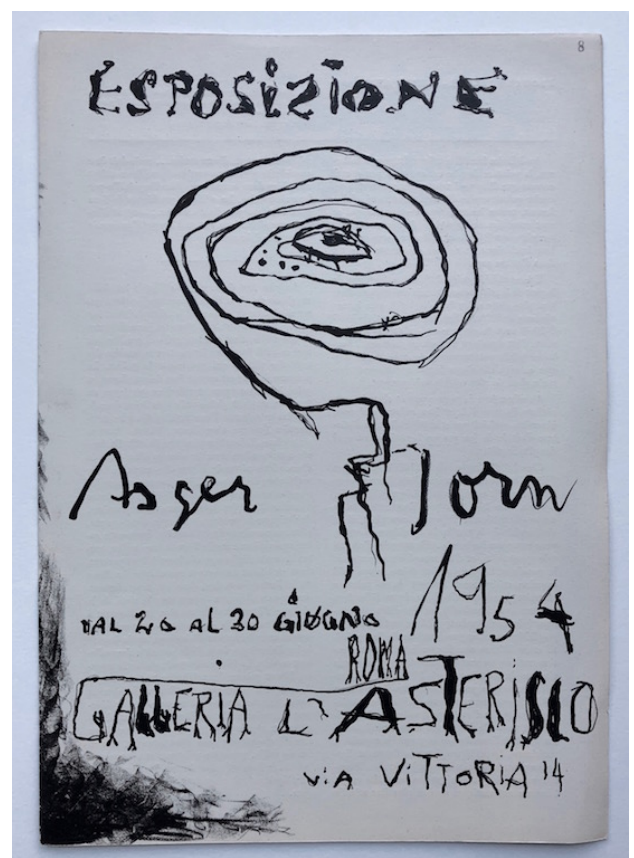
Esposizione Asger Jorn.

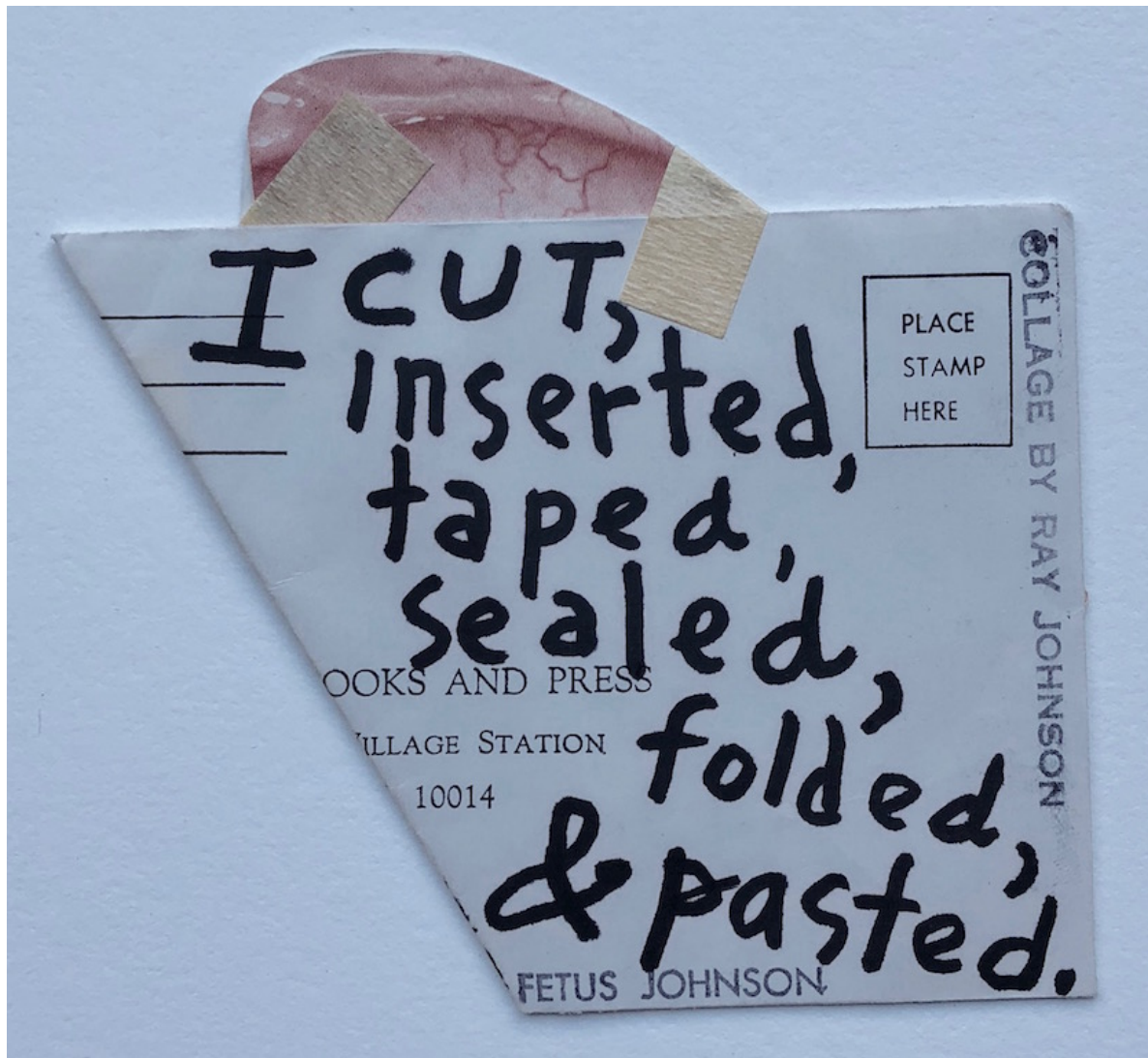
Rome. Galleria l'Asterisco. 1954.

(33 x 46 cm unfolded). Single folded card, with double-page lithograph by Asger Jorn, text printed verso. Small stamp-numbering to upper corner.

Brochure accompanying Jorn's exhibition in Rome, 20-30 June 1954. As well as the lithograph cover, there is an additional small lithograph printed within the French text of Edouard Jaguer.

£ 250





13. Ray JOHNSON.

Original collage by Ray Johnson.

New York. n.d. (c.1972).

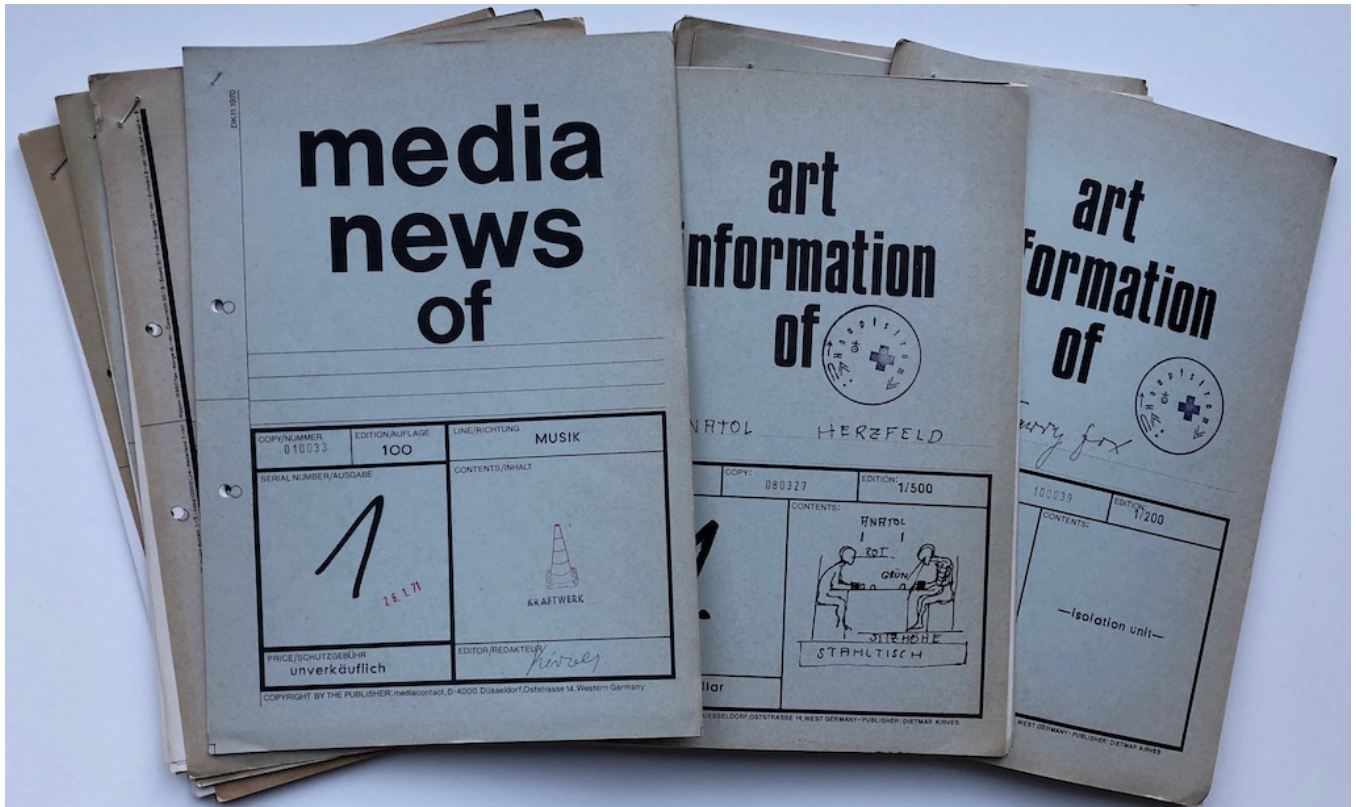
(11 x 12 cm).

Ray Johnson created the international mail art movement, one of the more unusual and democratic art projects of the post-war period and a high point of Fluxus work. Originally a painter associated with the New York School, Johnson began in the mid 1950's to collect correspondents who would exchange objects and messages through the postal system. Johnson initiated the project by mailing out collage-like works to his mailing list, encouraging the recipient to keep, add or change the small artworks and of course forward them to others or simply to return to sender. The New York Correspondance School was thus born and by the 1970's included a rather large group of mail artists.

This is a fine example of Johnson's mail art: it is a collage composed of what appears to be a colour cut-out of a 'foetus' folded and sealed with tape within an envelope. Johnson has written in black pen on both sides of the envelope: "I cut, inserted, taped, sealed, folded & pasted, and trimmed, taped, but did not place." The envelope is further stamped 'Collage by Ray Johnson' and 'Fetus Johnson'. It was during the early 1970s that Johnson began to use what he called his fetus motico or calligraphic design based around the shape of a foetus.

£ 550





14. (Dietmar KIRVES ed.).

Art information. Nos. 1-7, (and) Media news 1-4. [All published].

Düsseldorf. Mediacontact. 1971-73.

(30 x 21 cm). pp. 8-24 per issue. 11 issues. Original wrappers, each signed or stamped by the contributing artists.

"Information from artists and artists' groups in whose working fields a consciousness-building concept is discernible." It was with this short sentence that publisher/artist Dietmar Kirves - also known to many as a German member of the "NO!art" movement - characterised his two publication series 'art information' and 'media news'.

With the two series, Kirves' aim was to create a platform for making information on contemporary art accessible to a broad public inexpensively, and thus to encourage a creative dialog with the public. In the period from 1970 to 1973, Kirves asked artists belonging to various art movements - generally of an anti-art-establishment nature - to submit momentary takes on their working processes as well as examples of their work.

In the 'art information' series, editions by Joseph Beuys, Michael Buthe, Terry Fox, Jochen Gerz, Joel Glassman, Anatol Herzfeld, Jean Le Gac and Sarkis Zabunyan appeared between 1971 and 1973. Hansjürgen Bulkowski, Christine Franz, Florian Schneider-Esleben, Timm Schröder, Landfried Schröpfer and Fritz Schwegler contributed to the series 'media news' (1970-1971).

Whereas 'art information' concentrated primarily on the presentation of artists' and artist groups' work results and projects, 'media news' brought a wide range of socially relevant topics relating to such areas as communication, motivation and psychology up for discussion. In editions of up to two hundred copies, the publications were circulated by Kirves's Düsseldorf based publishing house *mediacontact* in Germany, France and America.

The complete set of issues runs as follows:

Art information :

1. Joseph Beuys and Anatol Herzfeld - Der Stahltisch / The Steel Table (500 copies, signature stamps)
2. Joseph Beuys and Terry Fox - Isolation Unit (200 copies, signature stamps)
3. Michael Buthe - Freunde / Friends (200 copies, signed in pen & stamped)
4. Jochen Gerz - 25 recent contributions to the Telephone Directory of Paris (300 copies, signed & stamped)
5. Joel Glassman - Some Work (200 copies, signed)
6. Jean Le Gac - Messages Personnels (40 copies, stamped)
7. Sarkis Zabunyan - Wolfshunde (200 copies, signed & stamped)

Media news:

1. KRAFTWERK with Florian Schneider-Esleben (100 copies, stamped by Kraftwerk, and signed by Kirves)
2. RE'UN'ANZ with Hansjuergen Bulkowski and Landfried Schroepfer (200 copies, signed)
3. EIAG with Christine Franz and Timm Schroeder (200 copies, signed & stamped)
4. EFFESCHIADEN with Fritz Schwegler (600 copies, signed).

£ 3000

15. Joseph KOSUTH.

**Function Funzione Funcion Fonction
Funktion.**

Turin. Sperone editore. 1970.

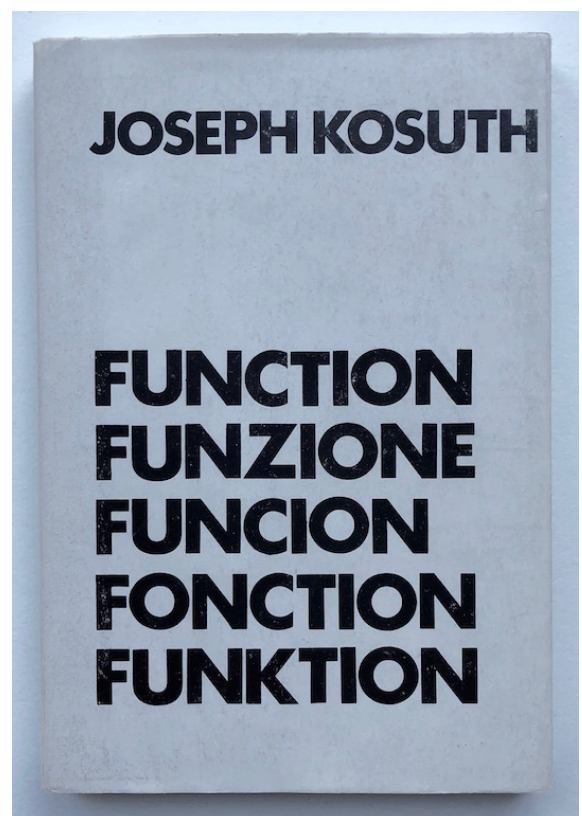
(16.7 x 11 cm). pp. (96). Original cloth-backed stiff card wrappers, with printed dust-jacket.

Artist's book containing a series of logic problems translated into five different languages: English, Italian, Spanish, French and German. Edited by Germano Celant and Pierluigi Pero, translations by G. Certi, B. Gabriele, C. Scaglia and M. Bonino.

"This is from the 'sixth investigation'. All of the investigation beginning with the first one (1966) have been subtitled 'ART AS IDEA AS IDEA' and my notebooks beginning with that time have been divided into 'Specific' and 'General' " (from Kosuth's introduction).

[Ref. Germano Celant - *Book as Artwork 1960 / 1972*, p. 80; Anne Moeglin-Delcroix - *Esthétique du Livre d'Artiste 1960 / 1980*, p. 156; Lucy Lippard - *Six Years. The Dematerialization of the Art Object from 1966 to 1972*, p. 141].

£ 450





16. Jannis KOUNELLIS, Mario MERZ, Bruce NAUMAN, and Richard SERRA.

Kounellis Merz Nauman Serra. Arbeiten um 1968.

Krefeld. Museum Haus Lange. 1981. (29.5 x 21 cm). pp. 40. Black-and-white illustrations throughout. Original printed wrappers.

Joint exhibition catalogue, March - April 1981. Introductory text by Gerhard Storck.

£ 25

17. Urs LÜTHI.

“Just Another Story About Leaving”.

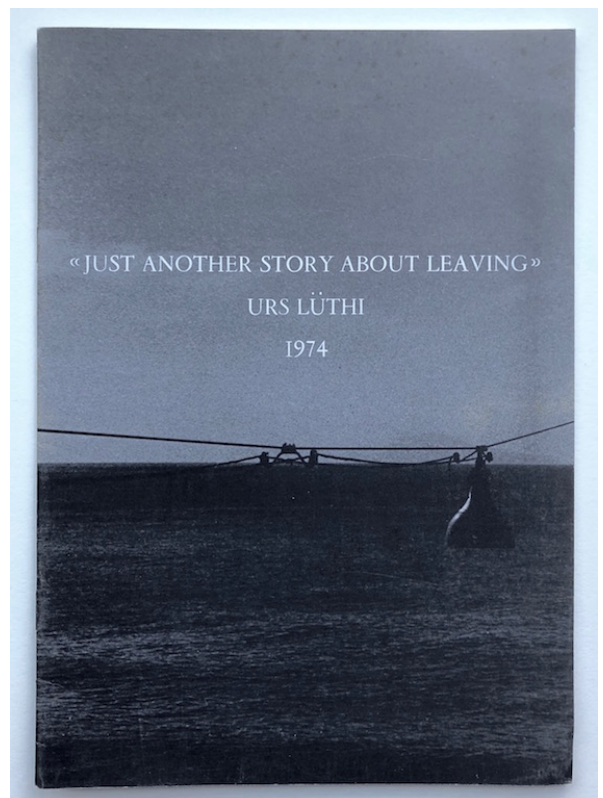
Paris. Galerie Stadler. 1974.

(30 x 21 cm). pp. (12). With nine black-and-white photographic reproductions. Original wrappers, stapled. Slight

yellowing to rear cover, otherwise good.

Artist's book, with the sequential portrait photographs showing Lüthi getting progressively older. With facsimile text stamp and signature of the artist printed on the first page.

£ 75





18. EDITION MAT.

Edition Mat: Utställning av mångfaldiga, föränderliga konstverk.

Stockholm. Edition MAT. 1960.

Each card (5.8 x 9.8 cm). 13 business cards, printed single side. Diter Rot card with staining to face and slight tear, otherwise a good set.

One of the least known exhibitions of Edition MAT multiples took place between 2 - 20 April 1960 in Stockholm. The exhibition space in which it was presented, at Vallingatan 42, belonged to a large publishing house and book distribution called Bokkonsum, which sold Swedish and foreign literature and was connected to a gallery of modern art. The contact for this exhibition opportunity had been arranged by Pontus Hulten, who at the time was head of the Moderna Museet in Stockholm.

The exhibition's Swedish title 'Utställning av mångfaldiga, föränderliga konstverk' translates as 'An Exhibition of multifaceted, changeable works of art'. The invitation card for the opening of the exhibition, held on the 2nd April, had an unusual form: it consisted of 13 business cards bearing the name of the participating artists, the address of the exhibition space and the date and time of the opening. The set consists of cards printed for Jacov Agam, Josef Albers, Pol Bury, Marcel Duchamp, Heinz Mack, Frank Malina, Man Ray, Enzo Mari, Bruno Munari, Diter Rot, J.R. Soto, Jean Tinguely, and Victor Vasarely. Complete set of cards are exceedingly rare.

[Ref. Katerina Vatsella - *Edition MAT: Daniel Spoerri, Karl Gerstner und das Multiple*, pp. 61-64, *illus.*].

£ 1200



19. François MORELLET.

morellet.

Cholet. (Self-published by the artist). 1971.

(20.5 x 23 cm). pp. 94 illustrated pages + 12 text pages bound in at rear. Illustrated throughout Original wrappers, contents hole-punched and bound by fabric-covered plastic strip as issued. Artist's name written on spine, otherwise a good copy.

Since he first began making work in the 1950s, François Morellet was engaged in creating work which expanded the very definition of what abstract art can be. His pioneering approach included using chance and simple mathematical formulas to produce complex grids and patterns for his paintings, and in his role as a founding member of the influential French collective, Groupe de Recherche d'Art Visuel (GRAV), making playful and often disorientating installations which demand active participation from the spectator.

This scarce self-published book gathers together photographs of Morellet's early personal works and his later GRAV paintings and installations. Includes an array of black-and-white and colour full-page plates, including several lithographically printed on rectos only on different paper. Bound in at the rear is the first appearance of Morellet's important text, 'Du spectateur au spectateur ou l'art de de||-uballer son pique-nique' (1971): "In order to channel my sensibility as an 'Artist', I did away with composition, removed any interesting aspects of execution and rigorously applied simple, straightforward systems that could develop in a completely random way by means of participation.....The Plastic arts should allow the spectator to find what he wants, in other words what he brings to them. Artworks are picnic areas, places where you take potluck consuming whatever you have brought along."

This copy from the collection of Henk Peeters, with his stamp on inner front cover.

£ 650



20. (MOVIMENTO d'ARTE NUCLEARE).

Arte Nucleare 1957.

Milan. Galleria San Fedele. 1957.

(30.5 x 21.5 cm). pp. (8). With 13 colour and black and white illustrations. Original grey wrappers, printed in black. With small stamp numbering on upper corner.

Exhibition catalogue, Galleria San Fedele, October 12-30, 1957. With an extract text by Boccioni printed on inner front cover, and texts by Giorgio Kaiserlian ("Sei anni dopo, introduzione all'arte nucleare") and Edoard Jaguer. With 13 colour and black and white illustrations of works by Enrico Baj, Franco Bemporad, Gianni Bertini, Sergio Dangelo, Yves Klein, Piero Manzoni, Arnaldo Pomodoro. Gio Pomodoro, Mario Rossello, Ettore Sordini, Angelo Verga, Asger Jorn and Serge Vandercam.

Important exhibition of the Nuclear Art Movement. This exhibition was published on month after the Second manifesto of the Nuclear Art, "Contro Lo Stile".

£ 300



21. Hermann NITSCH.

Das Orgien Mysterien Theater. 50. Aktion. Dauer 24 Stunden. Schloss Prinzendorf.

Self-published. 1975.

(60 x 42 cm, unfolded). Original poster, printed both sides, and folded twice.

Poster produced to announce Nitsch's 50th Action, a 24-hour play, taking place at his Schloss Prinzendorf, 26-27 July 1975, an event at which Peter Kubelka was to be the cook. Verso printed with the facsimile list of events taking place during the 24-hour happening.

£ 95

22. Hermann NITSCH.

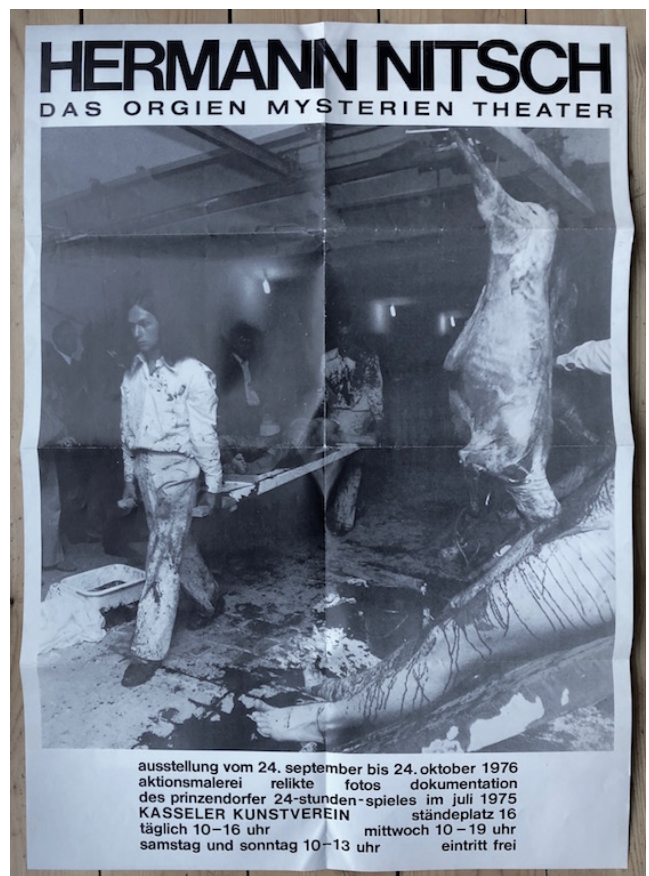
Das Orgien Mysterien Theater. Aktionsmalerei, relikte, fotos, dokumentation.

Kassel. Kasseler Kunstverein. 1976.

(88 x 62 cm, unfolded). Original poster, folded three times, printed recto only.

Poster produced to accompany the exhibition of relics, documents and photos relating to Nitsch's 50th Action, the *24-Stunden-Spiel* or 24-hour Play, which had taken place from July 26 to July 27 1975 at Nitsch's Prinzendorf Palace.

£ 65





23. NUL = 0. (Herman de Vries & Henk Peeters & Armando eds.).

Revue Nul = 0. Tijdschrift voor de nieuwe konseptie in de beeldende kunst / Revue pour la nouvelle conception artistique / Zeitschrift für die neue künstlerische konzeption.

Nos. 1 - 4. [All published].

Arnhem. Armando, Hank Peeters, Herman de Vries. 1961 -1964.

(27.5 x 22 cm). pp. 16; 22; 24; 62. 4 issues. Original wrappers, stapled.

Complete set of the periodical of the Dutch Nul group, which had strong affinities with the German Zero group. Stressing international dialogue, *Revue Nul* published contributions in French, German and English by artists including Yves Klein, Piero Manzoni (issue 2 was published in homage to the recently deceased artist), Yayoi Kusama, Daniel Spoerri, Hans Haacke, Heinz Mack, Otto Piene, and the three founding editors, Herman de Vries, Henk Peeters, and Armando.

Published in editions of 300-500 copies, the magazine includes die-cut, embossed, and hand-collaged pages, suggesting how the magazine was being reconceived as a new kind of primary site - a tactile medium through which to express artistic concepts.

This is a special set from the collection of Herman de Vries, and includes several special features:

Issue 1 - de Vries has signed his printed text in pencil on page 10;

Issue 2 - with the de Vries 'hare' stamp on first page, and numbering from an edition of 20. The print by de Vries on page 34 is signed in pencil;

Issue 3 - this issue consists of the printed text of two lectures held in Amsterdam by Werner Ruhnau. In this copy Ruhnau has added a small ink drawing to the first page which he has then signed. Beneath this, de Vries has placed his 'chance & change' circular ink stamp and

inscribed in pencil "and change & change etc. Herman de Vries". Additionally de Vries has also signed each of his three 'white' original contributions in the issue;
Issue 4 - de Vries has signed his Random Objectification original punch-card work.
[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 280; Aarons & Roth - *In Numbers. Serial Publications by Artists Since 1955*, pp. 280-285].
£ 4500





24. NUMMER. (Eberhard Prangenberg & Heinz Breloh eds.).

nummer. eins / zwei / drei / vier. [All published].

Cologne. Köln Südstadtpresse. 1971 - 1972.

(30 x 21 cm). pp. (30; 60; 70; 50). 4 issues. Original wrappers. Minor wear to spine of third issue.

Complete copy of the artist's magazine "Nummer" in 4 issues. Contains photographic, conceptual and performative works by:

(Issue 1). Charlotte Kaindl, Eberhard Prangenberg, Matthias Schäffer, Rainer Maul, Heinz Breloh, Reiner Stumm, Lothar Reiners, Krimhild Becker;

(Issue 2). Antoni Miralda + Dorothee Selz, Andrey Stavenhagen, Charles Simonds, Matthias Schaffer, Colston Sanger, Krimhild Becker, Gordon Matta-Clark, Peter Pick, John Stezaker, Rainer Maul, Charlotte Kaindl, Stefan One, Lothar Reiners, Heinz Breloh, David Dye, Christopher MC Neur, Barbara + Michael Leisgen, Reiner Stumm, Eberhard Prangenberg;

(Issue 3). Geza Perneczky Gesa, Richard Kriesche, John Stezaker, Tony Rother, Heinz Breloh, Christian Boltanski, Nicholas Houghton, Colston Sanger, Arnulf Rainer, Charlotte Kaindl, Rainer Maul, Barbara + Michael Leisgen, Lothar Reiners, Krimhild Becker EH Bartz, Matthias Schäffer, Helmut Schweizer, Peter Valentiner, Wolfgang Eßer, David Troy, Andrey Stavenhagen, Stefan Eins, Reiner Stumm, J. Rabascall, Steffen Missmahl, Siegfried Schmidt, Peter Pick, Anne & Patrick Poirier;

(Issue 4). Krimhild Becker & Charlotte Kaindl, Peter Adamski, Rainer Maul, Antonio Muntadas, Barbara & Michael Leisgen, JF Bory, Steffen Missmahl, Geza Perneczky, Matthias Schaffer, Wolfgang Eßer, Edmund Kuppel, Peter Valentiner, Klaus Groh, Victoria Bell, Helmut Schweizer, Heinz Breloh, Werner Wenz, Colston Sanger, Andrey Stavenhagen, Christopher MC Neur & Max Blagg, Peter Pick.

Institutionally rare, with only the first number found at MoMA New York.

[Ref. Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 280].

£ 450



25. OPPOSITIONS.

Oppositions. Journal for Ideas and Criticism in Architecture. Nos. 1 - 26. [All published]. New York & Cambridge, MA. The Institute for Architecture and Urban Studies / The MIT Press / Rizzoli. 1973 - 1984.

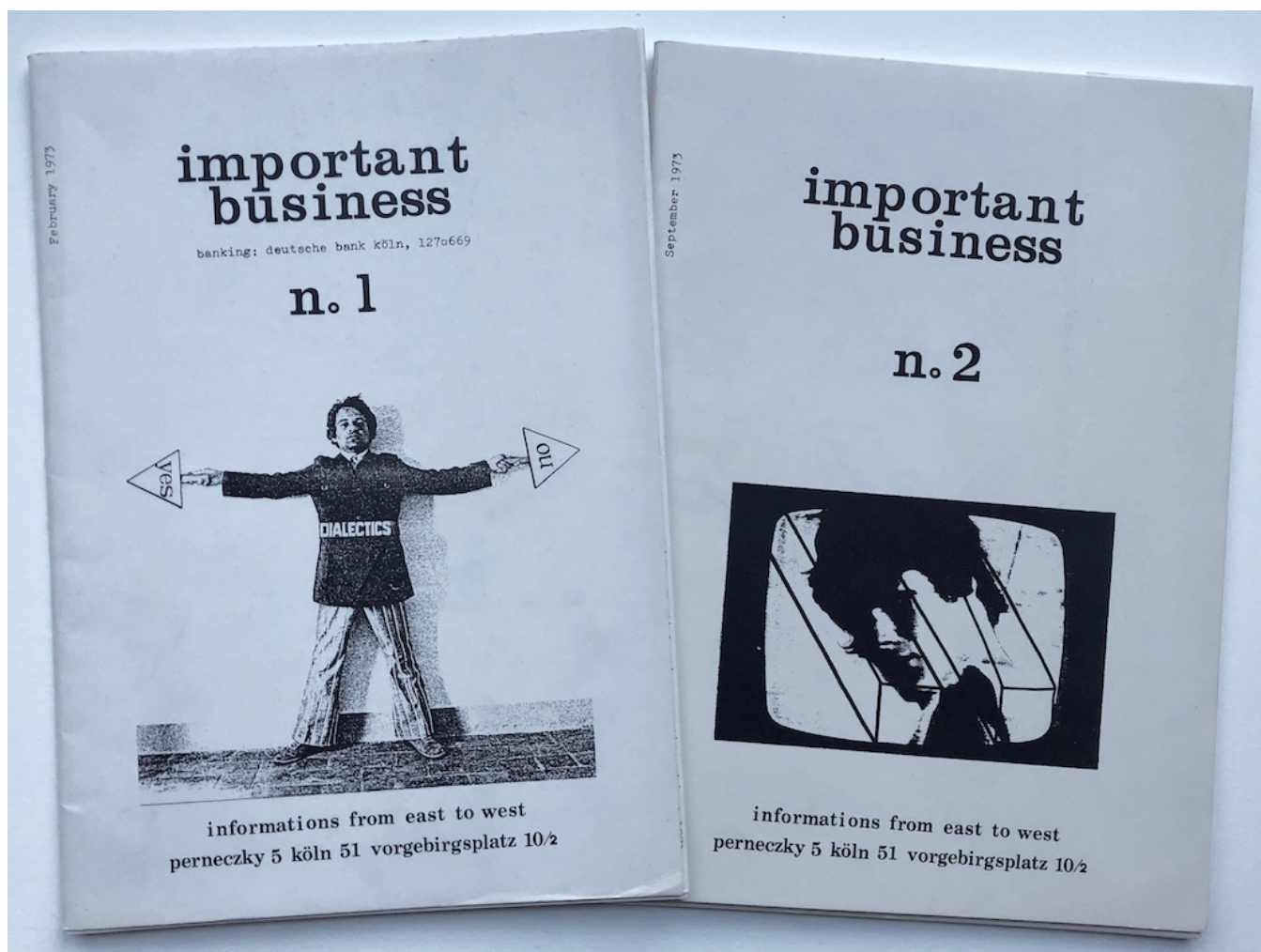
(24.5 x 21.5 cm). Black-and-white illustrations throughout. 26 issues in 24 volumes. Original orange wrappers. Spines faded on final two volumes, and few corner bumped otherwise a good set.

In its eleven-year history, *Oppositions*, the journal of the now-defunct New York-based Institute for Architecture and Urban Studies (IAUS), had a lasting impact. Indeed, *Oppositions* set the agenda, introduced the key players, and published the seminal pieces in the theorisation of architecture in the last twenty years. Editors Peter Eisenman, Kenneth Frampton, and Mario Gandelsonas assembled essays by leading architecture practitioners and theorists.

The magazine's main significance in recent architectural history is seen in the successful introduction of European architectural theory to the United States. Contributors included Diana Agrest, Stanford Anderson, Giorgio Ciucci, Stuart Cohen, Alan Colquhoun, Francesco Dal Co, Peter Eisenman, William Ellis, Kurt W. Forster, Kenneth Frampton, Mario Gandelsonas, Giorgio Grassi, Fred Koetter, Rem Koolhaas, Leon Krier, Mary McLeod, Rafael Moneo, Joan Ockman, Martin Pawley, Aldo Rossi, Colin Rowe, Denise Scott Brown, Jorge Silvetti, Ignasi de Sol à-Morales, Manfredo Tafuri, Bernard Tschumi, and Anthony Vidler.

[Ref. *Oppositions Reader. Selected Readings from a Journal for Ideas and Criticism in Architecture 1973-1984*, publ. by Princeton Architectural Press, 1999].

£ 2500



26. (Géza PERNECZKY).

Important Business. Informations from east to west. Nos. 1 & 2. [All published].

Cologne. Géza Perneczky. 1973.

(29.5 x 21 cm). pp. (7 loose sheets; 9 loose sheets). Printed rectos only. Sheets loose in original wrappers, as issued. Complete set.

Magazine produced by Géza Perneczky, with conceptual works and video performances by Hungarian and Czech artists. "Important Business will appear three times a year. It has been compiled by Géza Perneczky. Each number contains works by people living or having grown up in East European countries who represent the specific (sic) problems of their lives and professions." Only these two issues were produced. The first issue presents Perneczky's *Dialektische Strategie*, and a reprint of Jiri Kocman's *Bipolar Analysis of Square*, whilst the second issue presents Karoly Halasz's early video work *Modulated Television*, as well as Perneczky's *Modulated Person*. Institutionally scarce.

£ 850

Picabia
Sant'Elia
Fontana
Baj
Manzoni



*“Oh! materno fossato, quasi pieno
di un'acqua fangosa! Bel fossato
d'officina! Io gustavo avidamente
la tua melma fortificante, che mi
ricordò la santa mammella nera
della mia nutrice sudanese*

*Quando mi sollevai - cencio sozzo
e puzzolente - di sotto la macchi-
na capovolta, io mi sentii attraver-
sare il cuore, deliziosamente, dal
ferro arroventato della gioia!*

*Una folla di pescatori armati di
lenza e di naturalisti podagrosi
tumultuava già intorno al pro-
digio.”*

F. T. Marinetti

27. PICABIA, SANT'ELIA, FONTANA, BAJ, MANZONI.

L'Avanguardia.

Milan. Galleria Montenapoleone. 1958.

(44 x 32 cm unfolded). Printed in black on single side of rose pink paper, folded twice as issued. Small ink stamp on front.

In the year 1958, Piero Manzoni exhibited with Lucio Fontana, the founder of the Spatialism, and with Enrico Baj, the founder of the Nuclear Art: *L'avanguardia* (Galleria Montenapoleone, Milan) opened on May 27, with works by Enrico Baj, Lucio Fontana, Piero Manzoni, Francis Picabia, Antonio Sant'Elia. This folded sheet, which acts as the catalogue for the show, includes a short printed text by Marinetti.

£ 150



28. + - 0. (PLUS MOINS ZERO).

+ - 0. (PLUS MOINS ZERO). Nos. 1 - 84. [All published].

Gerval. Elisabeth, Stéphane & Anne-Marie Rona. 1973 - 1993.

(Issues 1-57: 34.5 x 25 cm; later issues 40 x 28 cm). Black-and-white illustrations throughout. Original wrappers, stapled or loose broadsheets as issued. Nos 1 - 84 + the extra eight supplementary 'bis' numbers (50 - 57 bis). Complete set.

+ - 0 or *Plus moins zero* was published by Elisabeth Rona, founder of Galerie les Contemporains, along with her son Stéphane and daughter Anne-Marie. Inspired by Documenta 5, the magazine was deeply committed to fostering international dialogue. The first

issue was created on the occasion of the Düsseldorf Art Fair in October 1973. The Rona family produced the large-format black-and-white magazine themselves in the basement of their house, which was built around the gallery, using a secondhand Heidelberg printing press. *Plus moins zéro* published artist's writings, interviews, criticism, and artists' projects with an emphasis on conceptual art in Europe and the United States. Its pages include original artists' contributions by André Cadere, Charlier, Michelangelo Pistoletto, Anne and Patrick Poirier, Ulay & Marina Abramović, Nyst, Cuvelier, Lohaus, Schwind, Lennep, Ian Hamilton Finlay, Lizène, Daniël Dewaele and others. "For most of the 1970s and 1980s it was the most informative and innovative magazine for contemporary art in Belgium." (Johan Pas). [Ref. Johan Pas - *Artists' Publications: The Belgian Contribution*, p. 130; Gwen Allen - *Artists' Magazines. An alternative space for art*, p. 230].
£ 4000





32. Richard SERRA.

Serra 3. Amerikanischer Künstler erhitzt die Gemüter.

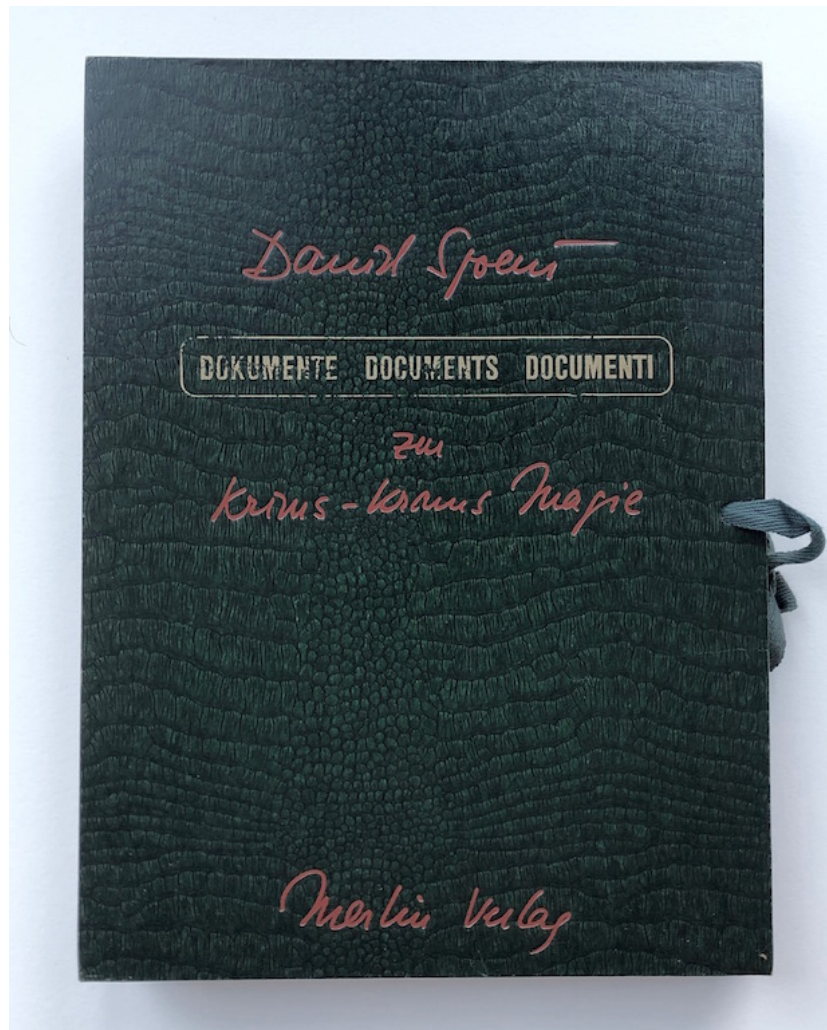
Marl. (No publisher). (1979).

(21 x 29.5 cm). pp. 43. Self-wrappers, gummed spine. Front cover with reproduction of a kneeling Serra, and printed number '3'. Some foxing to covers, and small rip in lower centre of front cover.

Large-scale public sculptures by Richard Serra have consistently divided opinion, and there have been several attempts to remove Serra's work from public sites. The most thoroughly documented case is that of the Christian Democratic party of Bochum, West Germany, against Serra's monumental work *Terminal* (1977). In addition, a number of major commissions awarded to Serra have never been built, due to opposition to the work from architects and city officials. Just as politicians had requested the resale of the monumental *Terminal* sculpture in Bochum, the city council in Marl, West Germany overturned a jury's decision (a jury they had appointed) to award Serra with a new commission, and the proposed work was never undertaken. Coincidentally, earlier in 1979, an exhibition at the Wilhelm-Lehmbruck Museum in Duisburg entitled *Im Namen des Volkes* examined this very theme of the battle between the so-called art elite and the political machine.

This booklet, composed of xeroxed pages, consists of an interview between Serra and Rainer Wanzelius in which they discuss the Bochum controversy, and also reproduces the numerous newspaper reports from local Marl outlets, illustrating the ongoing crisis over the Marl commission. A rare Serra document, seemingly unrecorded.

£ 450



33. Daniel SPOERRI.

Dokumente / Documents / Dokumenti zur Krims-Krams Magie.

Hamburg. Merlin Verlag. 1971.

(27.5 x 23 cm). Comprised of 8 leporello-style brown envelope enclosures, each containing booklets, and/or single printed sheets of differing sizes and colours. Faux-leather portfolio bound accordian-style and closed with cloth ties.

Documentation folder designed by Daniel Spoerri as an artist's book. Contents include:

1. Emmett Williams: Einführungstext.
2. Daniel Spoerri: 25 Zimtzauberkonserven (Nachdruck des Katalogbuches zur Ausstellung in der Galerie Gunar).
3. Addendum der 11 nicht konservierten Objekte. Charles d'Orge gewidmet (Poster) and Exkursion über die Gerste.
4. Pierre Alechinsky: Toko Shinoda (catalogue).
5. Daniel Spoerries MAX UND MORIMAL ART mit Hand- und Fußnoten von P.Heim.
6. Krims-Krams-Objekte: Farbtafel zu Max und Morimal Art.
7. Spoerri: Nach-Nacht-Machtwort.
8. Garantieschein zu den Rifiuti-Objekten.

[Ref. Glasmeier, *Die Bücher der Künstler*, 44].

£ 185



34. Wolf VOSTELL (ed.).

de-coll/age No. 2. Bulletin der Fluxus und Happening Avantgarde.

Frankfurt. Typos Verlag. 1962.

(29 x 20.8 cm). pp. (42) printed recto only. Original wrappers, stapled. Complete with printed belly-band.

The second and scarcest issue of the legendary Fluxus magazine De-coll/age. The issue is entirely devoted to the work of Dick Higgins and includes typescripts of his various works including Cabarets Exotiques et Sentimentaus (1960), Canzona Nr. 25 (1958), 27 Episoden für das Aquarianische Theater (1959), Colloquial and Sentimental Edifices (1960), and Symphoniae Sacrae.

£ 950



35. Wolf VOSTELL (ed.).

de-coll/age No. 6. Bulletin der Fluxus und Happening Avantgarde.

Frankfurt. Typos Verlag. 1967.

(29 x 21.7 cm). pp. (174). Numerous black-and-white illustrations. Original wrappers, stapled. Cover slightly browned, otherwise a good copy.

The sixth issue of the legendary Fluxus magazine De-coll/age. Original contributions by Gustav Metzger + Destruction in Art Symposium, J.J. Lebel, Franz Mon, Dieter Roth, Jean Tinguely, Wolf Vostell, Al Hansen, Allan Kaprow, Daniel Spoerri, Milan Knizak + Group Aktua, Gabor Altorjay, Dick Higgins, Ben Vautier, Bill Wilson, Alison Knowles, Marshall McLuhan, Mary Bauermeister, Nam June Paik, etc. plus reviews and photos of Happenings and Fluxus events in the USA and Europe.

Complete with the loosely inserted original work by Dieter Roth: a postcard with manuscript text 'Das Blaue Geheul' in blue felt-tip pen on photo paper. In the table of contents, this work is displayed as 'Die Blaue Flut.'

£ 400



36. Wolf VOSTELL.

Concrete Traffic Beton-Verkehr, Beton-Auto, Ruhender Verkehr.

Frankfurt. Edition Klaus Lüpke. 1970.

Sheet size (49.5 x 71.5 cm).

Screenprint printed in black using original offset photographic image. From the edition of 100 copies (+ 10 proofs), numbered and signed by Vostell. This print documents an event in January 1970 in Chicago: the Cadillac standing on Ontario Street, cast in concrete for the Museum of Contemporary Art.

[Ref. Wolfgang Vomm - Wolf Vostell. *Die Druckgrafik*, no. 1970:2, pp. 70-71].

£ 350



37. Wolf VOSTELL.

T/N Raffaello.

Frankfurt. Edition Klaus Lüpke. 1970.

Sheet size (47 x 69 cm).

Screenprint in grey/green and black, printed on light cardboard over background photo template. From the edition of 120 copies (+ 20 proofs), numbered and signed by Vostell. The photomontage underlying the print was said to have originated during a trip Vostell undertook from Cannes to New York on the ship Raffaello.

[Ref. Wolfgang Vomm - Wolf Vostell. *Die Druckgrafik*, no. 1970:5, pp. 74-75].

£ 300



38. Wolf VOSTELL.

T.O.T. (= Technological Oak Tree) Technischer Eichbaum.

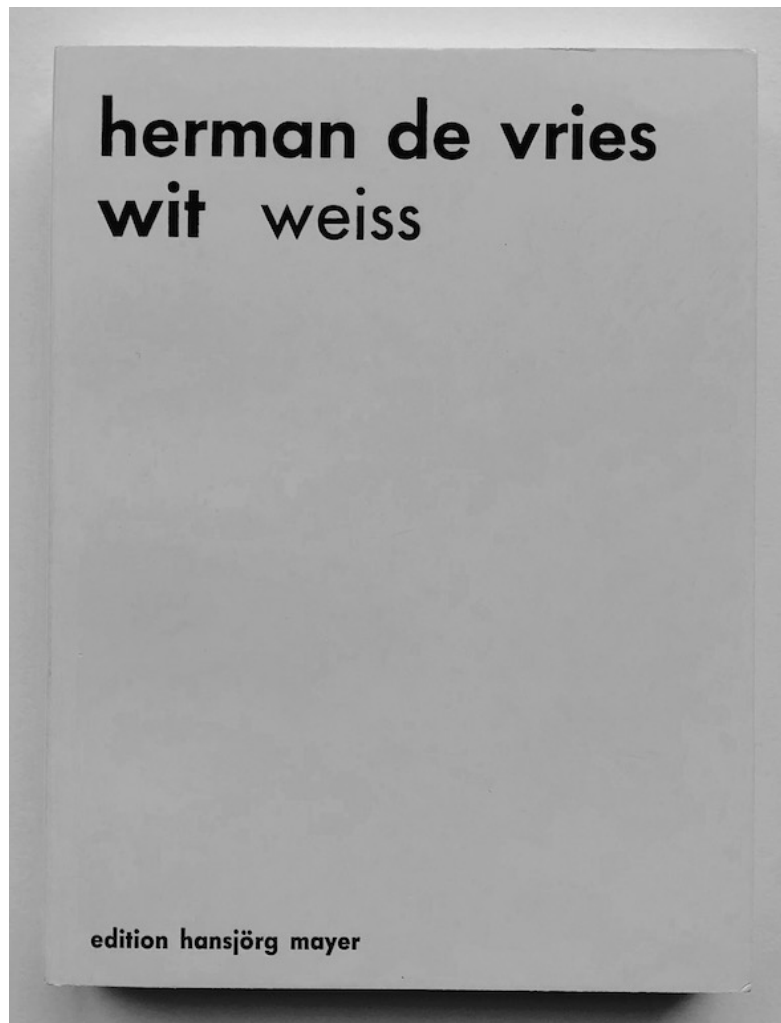
Frankfurt. Galerie Lüpke. 1971.

Sheet size (70 x 50 cm).

Screenprint printed in black, silver and gray on light cardboard after a collage of a photo, a newspaper article and the artist's notes. From the edition of 100 copies (+ 10 proofs), numbered and signed by Vostell. The print refers to Vostell's T.O.T. Environment in Barton, Vermont, USA.

[Ref. Wolfgang Vomm - Wolf Vostell. *Die Druckgrafik*, no. 1971:14, pp. 104-105].

£ 250



39. Herman de VRIES.

wit weiss.

Stuttgart. Edition Hansjörg Mayer. 1967.

(16 x 12 cm). pp. (250). Original white wrappers with titles in black to front cover and spine. Fine copy.

Closely associated with the Zero Group and inspired by Buddhist concepts of emptiness, Herman de Vries's 'wit weiss' is a foray into the depths of minimalism, as well as a decades-long process of refinement of the artist's idea of nothingness. The first version of this white artist's book was published in 1962 and had an edition of 5. This second version was published by Hansjörg Mayer in Stuttgart in 1967 in an edition of 500 numbered copies. The front cover is printed as well as the first page where there is a blank introduction by the poet J.C. van Schagen, and the final page on which the colophon is printed. The remaining 250 pages are blank.

[Ref. Anne Moeglin-Delcroix - *Esthétique du livre d'artiste 1960/1980*, p. 215; Bronac Ferran - *The Smell of Ink and Soil. The Story of Edition Hansjörg Mayer*, p. 241, no. 219].

£ 500



40. 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. Few miniscule markings to spine and tiny loss to head of spine, otherwise a very 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.

[Ref. Martin Parr & Gerry Badger - *The Photobook*, vol 2, p. 145].

£ 600

**Timothy Byers
335 Petersham Road
Richmond
Surrey TW10 7DB
United Kingdom**

timbyersartbooks@icloud.com

tel. 07980 785 738

www.timbyersartbooks.com