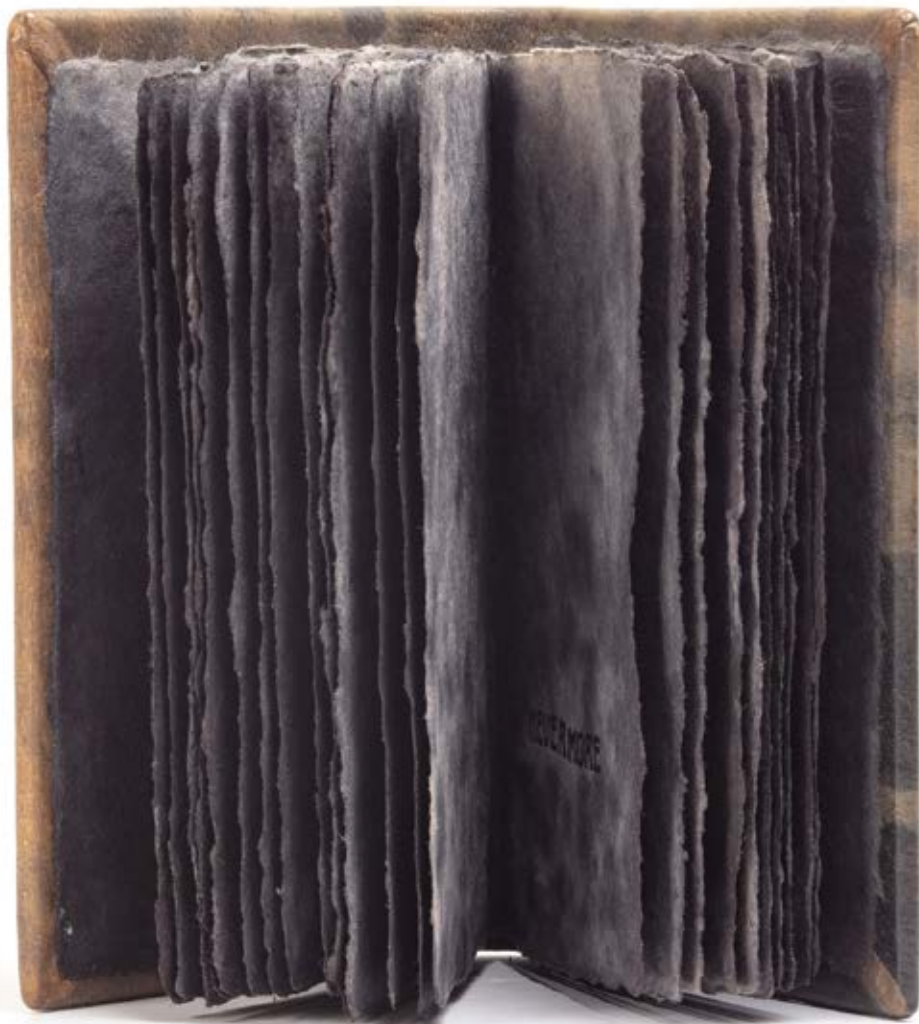


Catalogue 241

Jonathan A. Hill Bookseller

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35. Kocman

A Selection of Artists' Books,  
Prints, Catalogues, and Ephemera

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# I

ARTISTS' BOOKS/CATALOGUES/ETC.



1. **ATTWOOD, Martin, curator.** *Artists' Bookworks / "Kunstwerke in Buchform"*. Many illus. 131, [1] p. Small 4to, orig. semi-stiff pictorial covers, title on spine, perfect-bound. London: British Council, 1975.

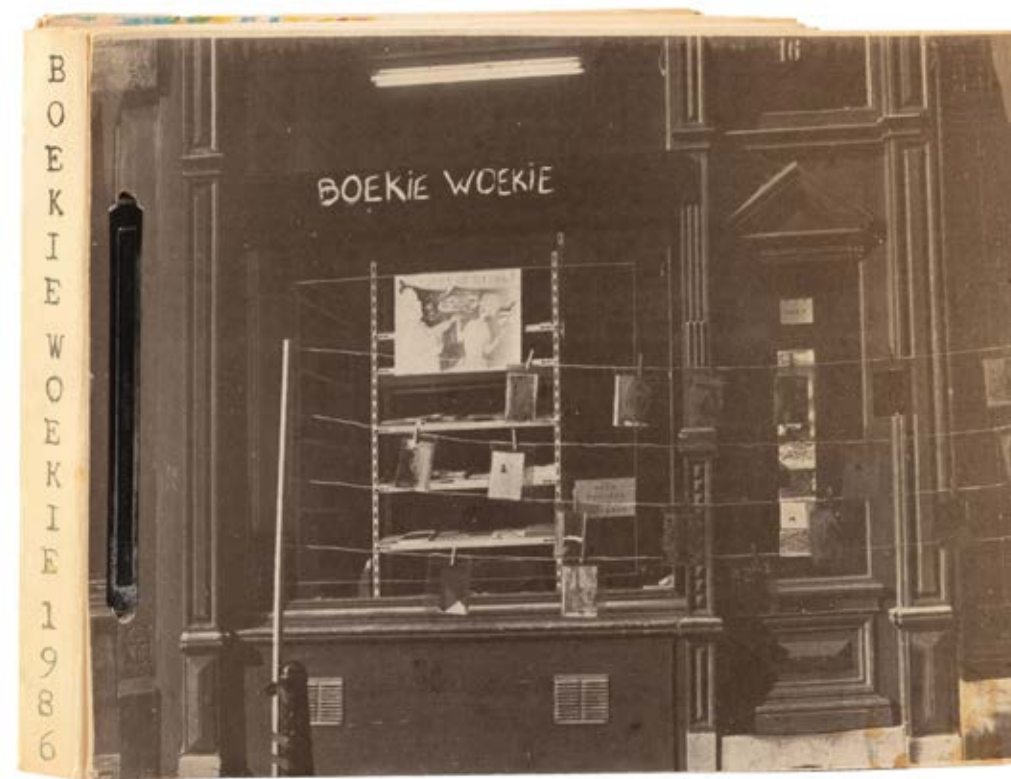
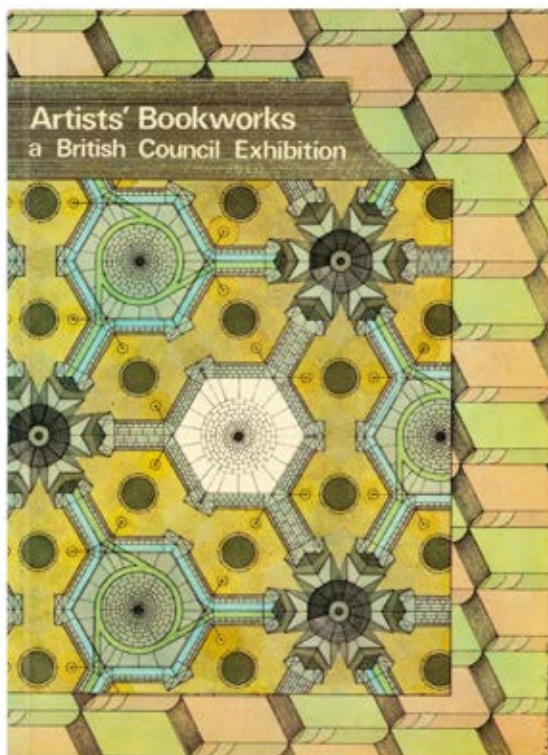
\$225.00

The uncommon catalogue for this important exhibition hosted by the British Council, with the essays printed in parallel English and German text. Somewhat overshadowed by the exhibition *Artists' Books* a year later, this show was an impressive presentation 120 bookworks and reference books. As is explained on pp. 18-23 (and shown by several illustrations of the exhibition space), each book was displayed on a bookshelf and could be handled by visitors. "Art works" were denoted with red stickers and "reference works" with black ones. Considering the unprecedented accessibility of the show, this catalogue explicitly asks that books be returned to their slots on the shelves.

This was an early and significant exhibition of artists' books (or bookworks) and periodicals. It features fascinating essays by early scholars and proponents of the genre, including Clive Phillpot, Lynda Morris, David Mayor, and Attwood. The display included works by Mark Boyle, Burgin, Helen Douglas, Ehrenberg, Finlay, Hamish Fulton, Gilbert & George, Richard Hamilton, Gerard Hemsworth, David Lamelas, Long, Mayor, Tom Phillips, Paolozzi, Telfer Stokes, Willats, etc. The present catalogue is a very useful reference for understanding the early reception of artists' books.

Near fine.

♣ Arnaud Desjardin, *The Book on Books on Artists Books* (2nd ed.: 2013) 5.



### *Boekie Woekie Catalogue No. 1*

2. **BOEKIE WOEKIE, bookseller.** *Boekie Woekie 1986*. Illus. throughout (several in color). Oblong thick 8vo, semi-stiff pictorial wrappers, metal fastener. Unpaginated. Amsterdam: 1986.

\$350.00

Boekie Woekie's first catalogue, issued several months after the bookshop's founding in January 1986. A collaborative effort and filled with snapshot images of many of the books, this is an important catalogue heralding the opening of the artist-run shop and its considerable efforts to distribute artists' books worldwide. The original founders were Henriette van Egten, Rúna Thorkelsdóttir, Jan Voss, Pétur Magnússon, Kees Visser, and Saskia de Vriendt.

The catalogue lists 130 items, some with prices. It includes work by Voss, Thorkelsdóttir, van Egten, Visser, Magnusson, de Vriendt, Oey Tjeng Sit, Ragna, etc. At the end is a helpful index arranged by artist. There are also advertisements for upcoming exhibitions at the store.

A near fine copy; minuscule stain to the upper wrapper & a bit of foxing to the edges.

♣ Not in *The Book on Books on Artists Books* (2nd ed.: 2013).

3. **BROUWN, Stanley.** *la paz*; [title-page]: *stanley brouwn: 14 februari-16 maart 1970, stedelijk museum schiedam*. [1] leaf (title-page), 21 leaves, printed on rectos only. Square 4to (194 x 198 mm.), black printed wrappers (trace of spine label), staple-bound. Schiedam: Stedelijk Museum, 1970.

\$850.00

The artist's first publication produced to mark a solo museum exhibition. For the remainder of his life, Brouwn (1935-2017) generally made square-format artist's books with minimalist white covers to document (or materialize) his shows with museums and galleries. Based on Harry Ruhé's exhaustive bibliography and exhibition list of Brouwn, this is the first exhibition catalogue/artist's book that Brouwn co-published with a museum.

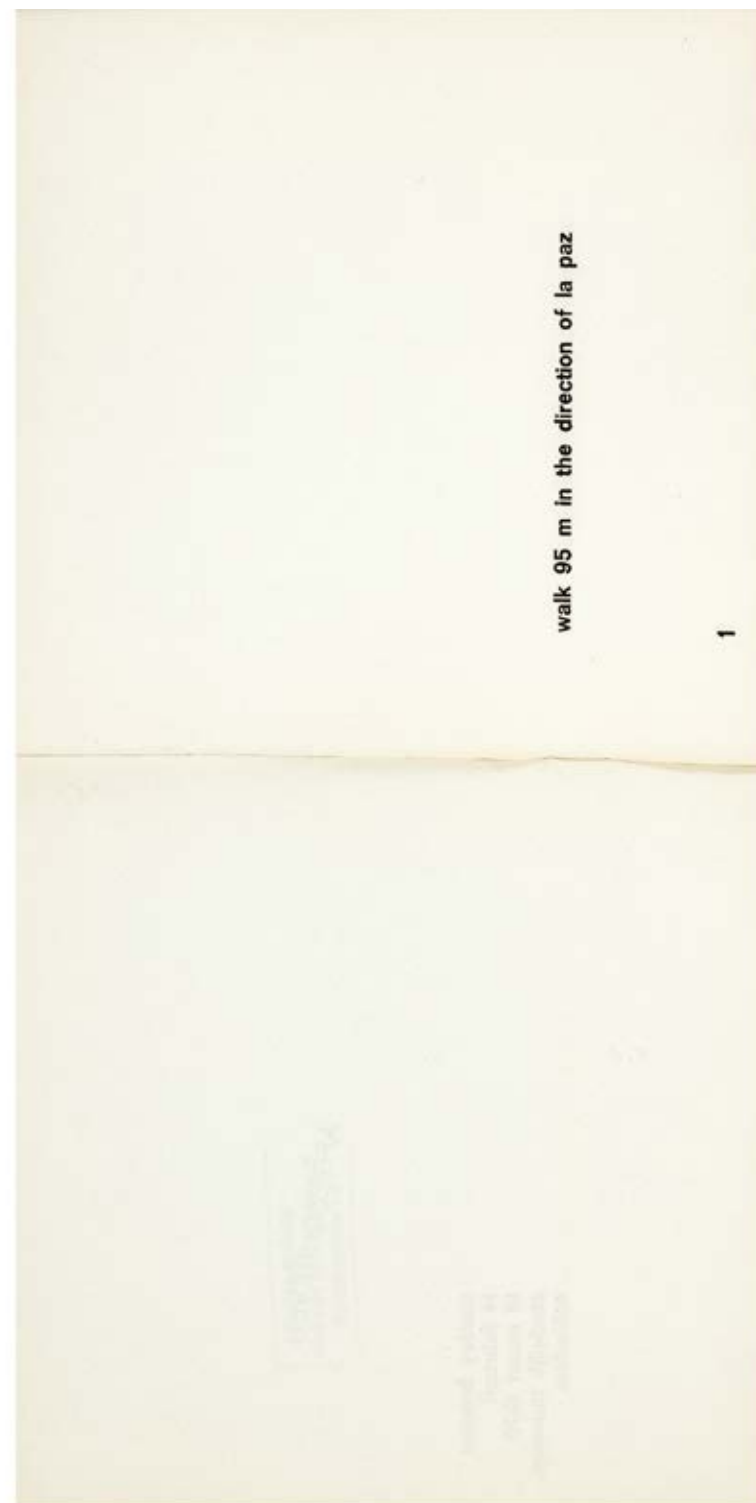
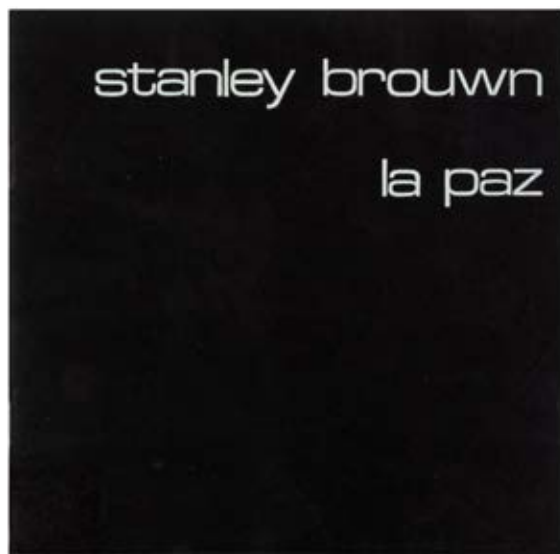
In this book, the artist invites the reader to walk in the direction of 21 cities around the world: La Paz, Rangoon, Havana, Helsinki, Georgetown, Seoul, Washington, Warsaw, Dakar, Khartoum, Tokyo, Dublin, Peking, New Delhi, Madrid, Montevideo, Bern, Brazzaville, Ottawa, Moscow, and Guatemala.

"In the process of turning the pages, readers may make a series of mental leaps from one spot on the globe to another. During the exhibition, visitors could follow lines on the floor pointing in the direction of those cities towards which they were told on a label to walk a certain distance. The representation of different distances and directions engenders multiple possibilities for spatial experience with direct reference to the globe and the global, no matter how many meters one is meant to walk toward a given geographical destination."—A. Rorimer, *New Art in the 60s and 70s, Redefining Reality* (2001), p. 180.

Near fine copy of this very rare and early artist's book by Brouwn; some minor wear to the extremities. Embossed ex-libris stamp of "Ad van den Berg" on the first blank leaf and withdrawn stamps from Bibliotheek Noordbrabants Museum 's-Hertogenbosch on the title-page. In WorldCat, we found four examples recorded by American institutions.

♣ Harry Ruhé, ed., *stanley brouwn: a chronology* (2nd ed.: 2005).

Anne Moeglin-Delcroix, *Esthétique du Livre d'artiste: Introduction à l'art contemporain* (2nd ed.: 2012), p. 164 (pictured).





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4. **BROUWN, Stanley.** “1001 stappen” [in]: *museumjournaal* serie 16, no. 3 (July 1971), pp. [154-55]. Many black & white illus. 168 pp. & ads. 4to, printed semi-stiff wrappers, table of contents on lower wrapper, staple-bound. Amsterdam: Stichting Kunstpublikaties, 1971.

\$225.00

Nice copy of this sought-after issue, with an original work by Stanley Brouwn entitled *1001 stappen*. The journal includes original works by Ger van Elk, Marinus Boezem and Jan Dibbets, in addition to texts by important curators and art historians Rudi Fuchs (b. 1942), Johannes Cladders (1924-2009), and Carel Blotkamp (b. 1945). With useful exhibition lists for the four artists (pp. 160-61). On p. 167, Cladders describes Brouwn's show *going through cosmic rays* at the Mönchengladbach Städtisches Museum.

Near fine copy; spine a bit sunned and staples rusted.

♣ *stanley brouwn: a chronology* (2nd ed.: 2005).

5. **BROUWN, Stanley.** *stanley brouwn* [18 June-10 July 1977]. [15] pp. Large 4to (270 x 210 mm.), printed wrappers, staple-bound. Bern: Kunsthalle Bern, 1977.

\$300.00

Scarce catalogue for Stanley Brouwn's exhibition at the Kunsthalle Bern. Curated by Coosje van Bruggen, Rudi Fuchs, and Margriet Suren, this exhibition was first held at the Van Abbemuseum, Eindhoven Nov.-Dec. 1976, and presented 270 of Brouwn's works. The present catalogue lists 271. Text in German.

Near fine. Printed by Stämpfli in an edition of 800.

♣ *stanley brouwn: a chronology* (2nd ed.: 2005).

6. **BROUWN, Stanley.** *stanley brouwn*. [12] leaves. 4to (219 x 180 mm.), printed wrappers, staple-bound. London: Whitechapel Art Gallery, 1977.

\$275.00

Scarce Stanley Brouwn catalogue published on the occasion of his solo exhibition at Whitechapel; edition of 1000 copies. The artist's measurements printed in the catalogue fluctuate between “1000 mm + 876 mm” and “1000 mm + 884 mm.”

A near fine copy; spine a trifle scuffed. WorldCat records just a handful of examples in the United States.

♣ *stanley brouwn: a chronology* (2nd ed.: 2005).





7. **BROUWN, Stanley.** *1000 mm, 879 mm.* [10] leaves, printed on rectos only. Square 4to (150 x 150 mm.), printed wrappers, staple-bound. Amsterdam: Art & Project, 1978.

\$225.00

Scarce Stanley Brouwn artist's book marking his exhibition at Geert van Beijeren and Adriaan van Ravesteijn's celebrated Art & Project gallery in Amsterdam; edition of 1000 copies.

In excellent condition. We find just four recorded examples in American institutions.

♣ *stanley brouwn: a chronology* (2nd ed.: 2005).

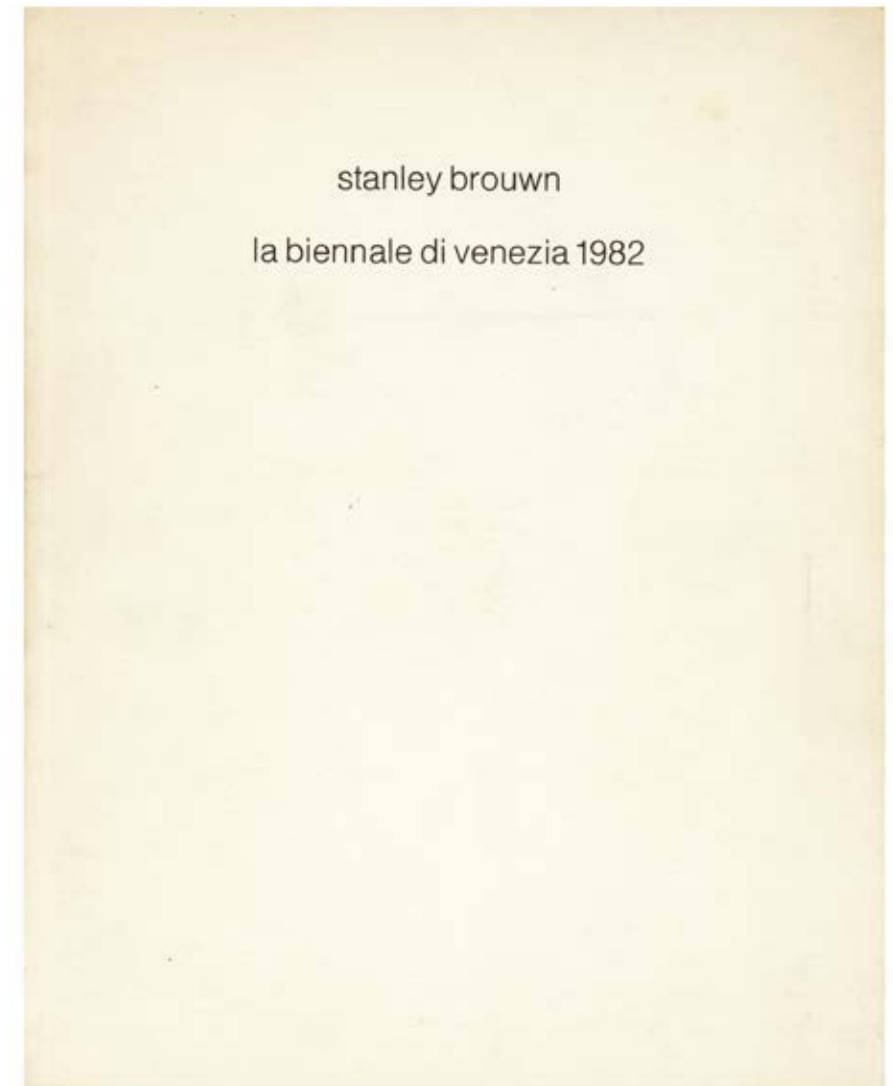
8. **(BROUWN, Stanley).** *stanley brouwn: la biennale di venezia 1982.* Black & white illus. [32] pp. 4to (270 x 215 mm.), printed semi-stiff wrappers. Amsterdam: Visual Arts Office for Abroad, 1982.

\$250.00

Scarce Stanley Brouwn catalogue, published for his exhibition at the Dutch pavilion (unknown edition size). The catalogue contains reproductions of the work and photographs of Brouwn's Biennale exhibition installation. With an informative text — in English and Italian — on the artist's practice by the art historian Jan Debbaut (b. 1949).

Near fine; a few trivial scuffs. With the illustrated eight-page insert laid-in.

♣ *stanley brouwn: a chronology* (2nd ed.: 2005).





*Brouwn's First Trilogy*

9. **BROUWN, Stanley.** [*foot/feet*]. [76] pp., printed on rectos and versos. Square 4to (156 x 156 mm.), printed softcover, artist's name on spine. Eindhoven: Van Abbemuseum, 1997.

[with]:

—. [*ell/ells*]. [76] pp., printed on rectos and versos. Square 4to (156 x 156 mm.), printed softcover, artist's name on spine. [Antwerp]: éditions micheline szwajcer & michèle didier, 1998.

[and]:

—. [*step/steps*]. [76] pp., printed on rectos and versos. Square 4to (156 x 156 mm.), printed softcover, artist's name on spine. [Antwerp]: éditions micheline szwajcer & michèle didier, 1998.

\$750.00

A rare complete set of Brouwn's first artist's book "trilogy." Separately published by the Van Abbemuseum and éditions micheline szwajcer & michèle didier in editions of 600, these three volumes, each presenting their own unit of measurement — feet, ells, and steps — are usually offered individually. Our trio is also presented with the éditions szwajcer & didier announcement card (opening 24 April 1998) for the release of the latter two books.

All three volumes are in excellent condition. In WorldCat, we find just three North American institutions with a complete set of all three books: Museum of Modern Art (NY), MFA-Boston, and Walker Art Center.

• *stanley brouwn: a chronology* (2nd ed.: 2005).



**10. BROUWN, Stanley.** *a distance of 2444601 feet.* [204] pp. Square 4to (157 x 157 mm.), printed softcover. [Amsterdam]: The Netherlands Foundation for Visual Arts, Design and Architecture, 2000.

[with]:

—, *a distance of 2232 ells.* [204] pp. Square 4to (157 x 157 mm.), printed softcover. [Amsterdam]: The Netherlands Foundation for Visual Arts, Design and Architecture, 2000.

[and]:

—, *a distance of 336 steps.* [204] pp. Square 4to (157 x 157 mm.), printed softcover. [Amsterdam]: The Netherlands Foundation for Visual Arts, Design and Architecture, 2000.

\$750.00

A trio of rare Stanley Brouwn (1935–2017) artist's books published simultaneously, with identical paginations and produced in editions of 700. This joint work was made on the occasion of the artist receiving the 2000 Oeuvreprijs van het Fonds voor Beeldende Kunsten, Vormgeving en Bouwkunst.

All three volumes are in fine condition, but for some minor scuffing to the covers. The Clark Art Institute is the only American library with a complete set of all three.

• *stanley brouwn: a chronology* (2nd ed.: 2005).



**11. BROUWN, Stanley.** *an imaginary column of 30 feet on place guillaume in luxembourg.* Unpaginated, printed on rectos only. Square 4to (155 x 155 mm.), printed softcover, title on spine. Luxembourg: Casino Luxembourg – forum d'art contemporain; Dijon: L'Office, Ecole nationale supérieure des beaux-arts de Dijon, 2001.

\$300.00

Rare Stanley Brouwn (1935–2017) artist's book, printed in an edition of 700. Text in English and French. The “imaginary column” — measured in “one old foot of Luxembourg = 295 mm.” — grows from 30 feet to 100.

A fine copy. Among American institutions we found just the example at the Art Institute of Chicago.

• *stanley brouwn: a chronology* (2nd ed.: 2005).

**12. BUCHLER, Pavel, curator.** *Turning Over the Pages: Some Books in Contemporary Art.* Many black & white illus. throughout. Unpaginated. Small 4to, printed wrappers & orig. printed dust-jacket, staple-bound. London: Kettle's Yard Gallery, 1986.

\$225.00

One of the great exhibition catalogues on artists' books. This sharply conceived book was published for a 1986 exhibition at Kettle's Yard Gallery (1 November-7 December). Organized by Pavel Buchler (b. 1952), who also designed and wrote this catalogue, the exhibition included loans from Christian Boltanski, Ulises Carrión, Nigel Greenwood, Richard Hamilton, Kasper Koenig, Annette Messager, Anthony d'Offay Gallery, Hansjörg Mayer, Barbara and Gabriele Schmidt-Heins, Michael Werner Galerie, Karsten Schubert, Lawrence Weiner, etc. The exhibition featured the work of Boltanski, Carrión, Hanne Darboven, Ian Hamilton Finlay, Hamilton, On Kawara, Anselm Kiefer, J. H. Kocman, John Latham, Messager, A. R. Penck, Anne & Patrick Poirier, Dieter Roth, the Schmidt-Heins twins, and Weiner.

Buchler's texts are a useful summary of the latest theories and interpretations concerning artists' books.

Near fine. From an edition of 750 copies. Our copy is complete with the Finlay insert.

• *The Book on Books on Artists Books* (2nd ed.: 2013) 111 (but misdated as 2003).

**13. BUREN, Daniel.** *Rebondissements: un essai de Daniel Buren, suivi de 7 planches & 7 schémas.* Black & white illus. & color diagrams. 73, [2] pp. 8vo, pictorial softcover, title on spine. Brussels: Daled & Gevaert, 1977.

[with]:

—. *Reboundings: an essay by Daniel Buren, followed by 7 plates and 7 diagrams.* Black & white illus. & color diagrams. 77, [2] pp. 8vo, pictorial softcover, title on spine. Brussels: Daled & Gevaert, 1977.

\$750.00

The scarce French and English editions of Buren's polemical text, both printed in editions of 530 copies; the volumes are in excellent condition. The artist was driven to write this as a pointed critique of museums and curators five years after the controversy surrounding his contribution to *documenta 5: Exposition d'une exposition, une pièce en 7 tableaux*. In the build-up to the quinquennial exhibition of contemporary art in Kassel, artists wrestled with the increasing creative control exerted by head curator Harald Szeemann (1933-2005). Although it conflicted with the works of his fellow artists, Buren stuck white paper printed with his signature white stripes to seven walls throughout the exhibition, taking over much of the exhibition hall. This flagrant act of institutional critique is fully detailed in the present book.

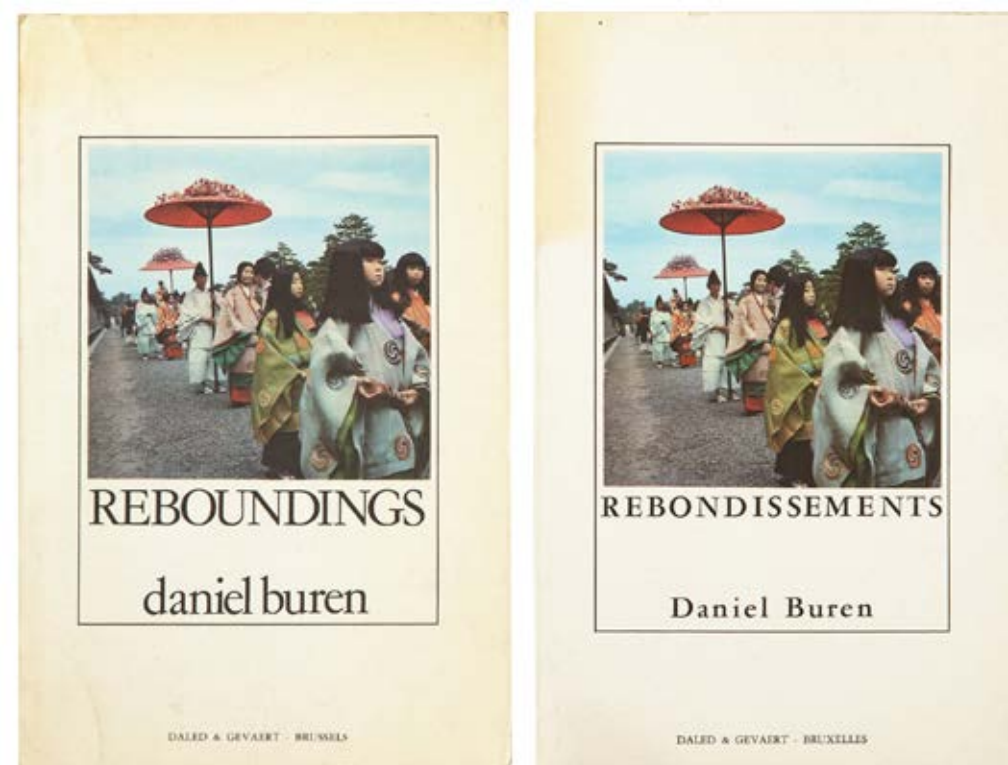
The French and English (translated by Philippe Hunt) versions were produced in editions of 500, with 30 additional luxury copies for both languages numbered by Buren. It was co-published by collector Herman Daled (1930-2020) and the art book publisher Yves Gevaert.

Both books are in excellent condition, with just the faintest wear to the extremities.

There is inoffensive foxing to the top edge of the French edition. Laid-in errata slip in the French edition.

• *Esthétique du Livre d'artiste: Introduction à l'art contemporain* (2nd ed.: 2012), p. 56 (French ed. pictured).

Kunstmuseen Krefeld *Künstler Bücher I* exhib. cat. (1993), pp. 47-48.



**14. (CARTIN, Mickey).** *Festschrift: Selections from a Collection* [Editor: Steven Holmes]. Fine color illus. throughout. 176 pp. Large 4to, translucent dust-jacket, pictorial hardcover. Hartford, CT: 2008.

\$150.00

A beautifully printed collection catalogue, published for collector Mickey Cartin's 60th birthday. With contributions by Carlos Basualdo, Nicholas Baume, Steven Holmes, and James Rondeau.

The catalogue highlights works by: Josef Albers, Francis Alÿs, Jean-Michel Basquiat, Forrest Bess, Joe Coleman, Joseph Cornell, Wim Delvoye, Spencer Finch, Walton Ford, David Hammons, On Kawara, Paul Lafolley, Laura Lancaster, Charles Ledray, Sol LeWitt, Glenn Ligon, Kerry James Marshall, Wes Mills, Jonathan Monk, Giorgio Morandi, Roman Opalka, Kathy Prendergast, Martin Puryear, Martín Ramirez, Tom Sachs, Fred Sandback, Fred Tomaselli, Richard Tuttle, H. C. Westermann, Martin Wilner, Adolf Wolffi, Albert York, etc.

As new.

**15. FINCH, Spencer.** *A Cloud Index*. Illus. throughout on blue paper. [60] leaves. Small folio (356 x 203 mm.), printed wrappers, loose as issued & held by silver rubber band. Brooklyn, NY: Trying to Press, 2020.

\$150.00

A handsome artist's book recreating Spencer Finch's massive canopy installation at London's Paddington Station.

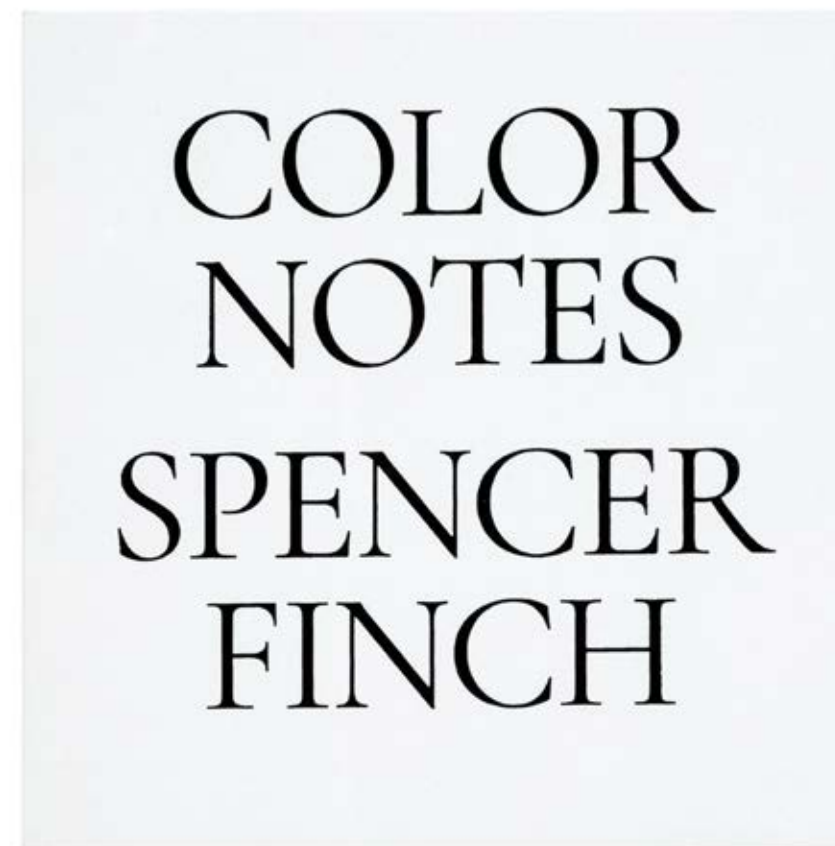
From the preface: "The sixty pastel drawings that comprise this book were originally created for a public art project at the new Elizabeth Line station at Paddington in London.

"The entire work, titled 'A Cloud Index,' presents 27 different types of clouds within a single composition. The drawings were scanned and then printed onto 180 clear glass panels (each 2 meters x 6 meters) and installed in the canopy of the station.

"The pages of this book can be assembled and attached to a wall to re-create the entire artwork, at a reduced scale. The number printed on the back of each leaf corresponds to its location within the entire composition, which is a horizontal grid of 3 up x 20 across.

"Begin in the top left corner with the first drawing, followed by the second and third drawings placed below. The fourth drawing begins the second column at the top and so on until you get to the sixtieth drawing which completes the grid at the bottom right of the composition."

As new. Design and concept by Flat Fix, printed by die Keure in Bruges. Edition of 500 copies.



*Signed*

**16. FINCH, Spencer.** *Color Notes*. Color illustrations throughout. Unpaginated. Square 4to (178 x 178 mm.), printed covers, Swiss binding, title on spine. Brooklyn, NY: Trying to Press, 2022.

\$150.00

Signed copy of this beautifully illustrated publication recording Spencer Finch's seasonal watercolors. The artist was inspired by artist and author of *Color Problems: A Practical Manual for the Lay Student of Color* (1902), Emily Noyes Vanderpoel (1842-1939), whose contribution to the study of color theory was underappreciated for decades. Finch has signed on the first blank leaf.

As new. Designed by Flat Fix.



### *Block's First Exhibition*

**17. GALERIE RENÉ BLOCK, dealer.** *Neodada, Pop, Decollage, Kapit. Realismus: Brehmer, Hödicke, Kaufmann, Kuttner, Lueg, Lympasik, Polke, Quinte, Richter, Vostell* (16 September-5 November 1964). Two long folding plates with black & white illus. printed on both sides. [12] pp. 12mo, stiff brown paper boards. Berlin: 1964.

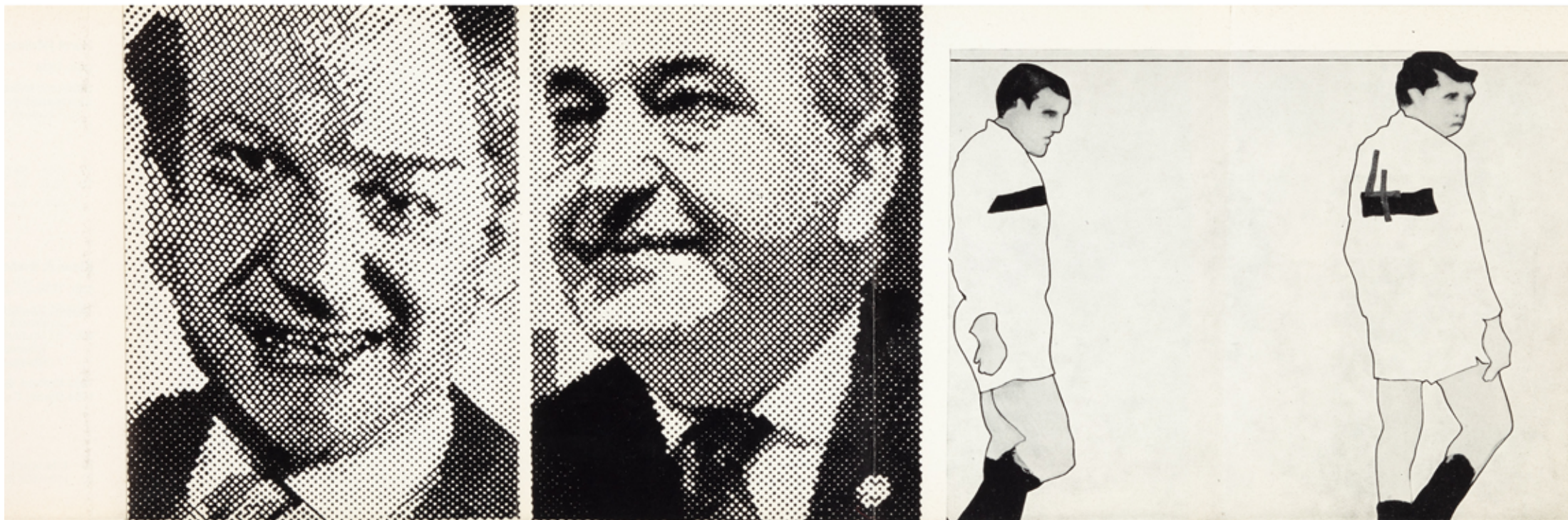
\$1500.00

The very scarce and important catalogue for the first exhibition at Galerie René Block. It took place just one month after Block founded his gallery at Frobenstraße 18 in Berlin. At the time, Konrad Lueg (i.e., Fischer), Sigmar Polke, and Gerhard Richter were fresh faces to the art world, and Block's inclusion and representation of them were instrumental in propelling their careers.

The catalogue opens with a text by La Monte Young, entitled "Piano Piece for Terry Riley" and dated "2:10 AM November 8, 1960," which is printed on yellow paper. The following four text leaves provide biographies for the artists. The catalogue reproduces works by each of the artists on the two long folding plates. These illustrations provide valuable documentation of the artists' earliest works. The lower board of the catalogue announces a Beuys show to take place from November to December of the same year.

In fine condition. We locate copies at the following institutions: Metropolitan Museum of Art (NY), Museum of Modern Art (NY), Princeton, and Clark Art Institute.

♣ M. Babias, B. Eusterschulte, & S. Rollog, eds., *René Block, Ich kenne kein Weekend. Ausstellungsprojekte, Texte und Dokumente seit 1964* (2015), pp. 58-59 (pictured) & 458.





**18. HERLIN, Jean-Noël, bookseller.** *Catalogue Number Two: Twentieth Century Art.* 67 pp. 4to, red printed wrappers, staple-bound. New York: n.d. [before 1980].

\$350.00

Herlin's scarce second catalogue, cover designed by Ira Joel Haber. Issued from his 108 West 28th Street premises, it is divided into four sections: Architecture & design, sculpture, painting & graphic arts (nos. 1-256); Photography (257-270); Film (271-495); and Periodicals & annuals (496-667).

Since the 70s, Herlin (b. 1940) has been one of the most prominent dealers and archivists of avant-garde and art-related material. He opened his first shop in Greenwich Village in November 1972 (32 Jones Street), but was forced to vacate following a flood the next month. His store was located at 108 West 28th until 1980.

Near fine copy. Not recorded on WorldCat.



**19. HERLIN, Jean-Noël, bookseller.** *Catalogue No. 5: Film.* Several black & white illus. 25, [5] pp. of index. 4to, pictorial wrappers, staple-bound. New York: n.d. [before 1980].

\$300.00

The fifth catalogue issued by Jean-Noël Herlin, devoted entirely to film and presenting 264 items for sale. It includes books, programs, periodicals, and signed photographs, with a useful index at the end. This was the final catalogue published from Herlin's premises at 108 West 28th Street (depicted on the upper & lower wrappers).

In fine condition; one of 26 lettered copies signed by Herlin and Joseph Vasta. The total edition size is unknown. Unrecorded on WorldCat.

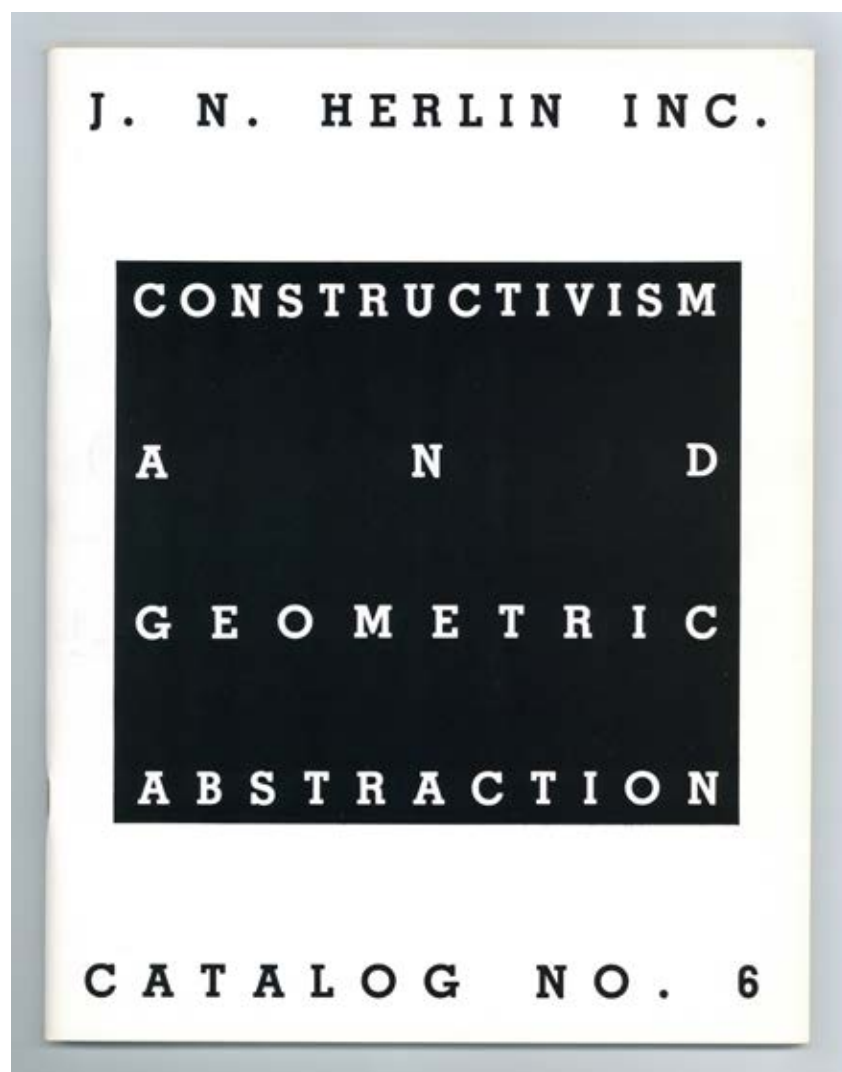


20. **HERLIN, Jean-Noël, bookseller.** *Catalog No. 6: Constructivism and Geometric Abstraction.* Several black & white illus. 63, [9] pp. of index. 4to, pictorial wrappers, staple-bound. New York: n.d. [ca. 1980].

\$300.00

Herlin's rare sixth catalogue, the first issued from his 68 Thompson Street location. It offers an outstanding selection of exhibition catalogues, books, posters, announcements, and periodicals (491 items total). We note the following listings: Flavin's *Pink and Gold* exhibition catalogue (no. 122, \$35); a signed copy of LeWitt's *49 three-part variations using three different kinds of cubes* (no. 241, \$85); along with materials related to Josef Albers, Jackie Ferrara, Robert Indiana, Donald Judd, Louise Nevelson, etc. With a useful index in-fine.

In excellent condition. WorldCat shows copies at Cornell and the Smithsonian.

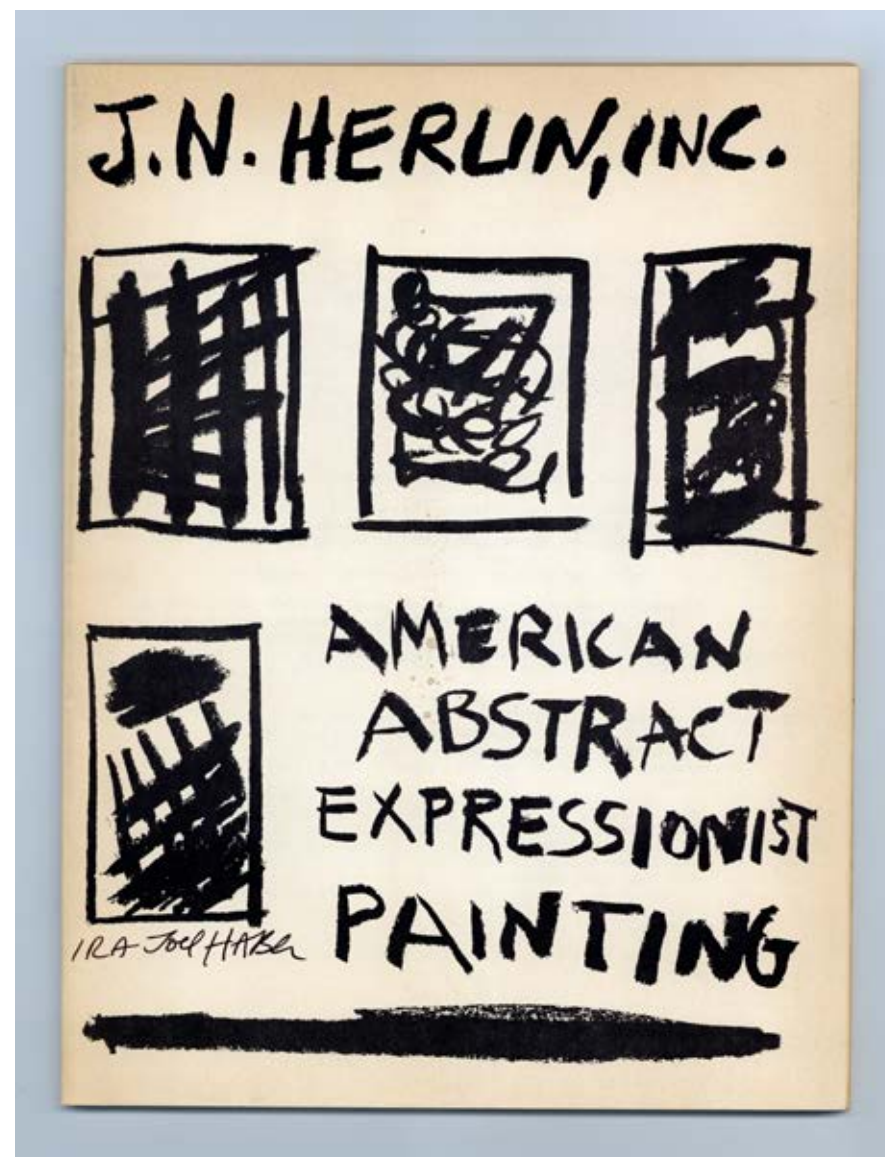


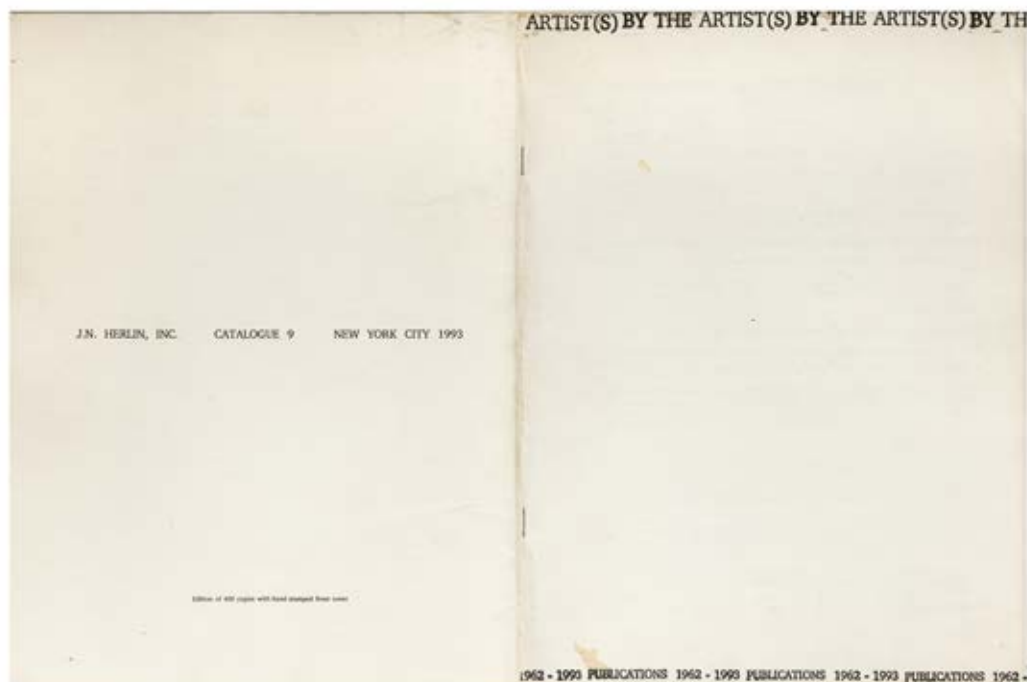
21. **HERLIN, Jean-Noël, bookseller.** *Catalogue 7: American Abstract Expressionist Painting.* Some black & white illus. 64, [7] pp. of index. 4to, pictorial wrappers, staple-bound. New York: 1981.

\$250.00

Herlin's 7th catalogue, with cover designed by Ira Joel Haber. It presents an astounding array of books, catalogues, exhibition ephemera, documents, periodicals, etc. With a total of 565 listings.

Near fine copy; minuscule stain to the upper wrapper and small tear to the bottom of the lower wrapper. Unrecorded on WorldCat.





**22. HERLIN, Jean-Noël, bookseller.** *Catalogue 9: By the Artist(s)...Publications 1962-1993.* [43] pp. 4to, hand-stamped wrappers, staple-bound. New York: 1993.

\$300.00

A remarkable bookseller's catalogue, produced in an edition of 400. Issued from 40 Harrison Street, this catalogue offers an outstanding selection of artists' books and publications (total of 693). Some items come from the collections of Lucy Lippard, Willoughby Sharp, and Mimi Wheeler. Listings of note include: unique works by Roberta Allen; Ida Applebroog's book sets (signed), a long run of LeWitt's artist's books; Nauman's books; a copy of Ruscha's *A Few Palm Trees* inscribed to Seth Siegelau and Lippard; etc.

Fine. Among American institutions WorldCat records just the copy at UCLA.

**23. INTERNATIONAL GENERAL, publisher & bookseller.** *1971 Booklist.* Single sheet with two vertical folds, forming [6] pp. New York: 1971.

\$350.00

The very rare second catalogue published by Seth Siegelau's International General book publishing and distribution firm. In 1970, Siegelau (1941-2013) founded the company in an effort to streamline the dissemination of his exhibition catalogues as well as celebrated books & catalogues by Lippard, Ruscha, Weiner, Barry, Ruppersberg, and Merz.

In the announcement letter of International General's founding — a copy of which is found in the Museum of Modern Art Library (NY) — Siegelau writes: "Because of the increasing demands for catalogues and books dealing with the international activity in art and the need to distribute art information quickly and efficiently, I have organized INTERNATIONAL GENERAL, whose sole purpose will be to distribute art catalogues and books. The administration will be from New York."

The firm's first catalogue was issued at the end of 1970 and is extremely rare. Siegelau sent this one out shortly thereafter. The listings represent some of the earliest appearances of these materials in a bookseller/publisher catalogue. Some prices of note:

– "Xerox Book" – \$20.00

– First printing of *Crackers* – \$5.00

– Lippard's 557,087 & 955,000 card exhibitions – \$4.50

In fine condition. The 1971 catalogue is a fascinating document that exemplifies Siegelau's foresight on the specialized distribution of artists' publications. It has just one record on WorldCat, at MoMA, which acquired Seth Siegelau's archive.

♣ Stedelijk Museum, *Seth Siegelau: Beyond Conceptual Art* (2016), pp. 221-23 (pictured).



557,087/955,000 The combined catalogues of the 2 major group exhibitions organized by Lucy R. Lippard in 1969 and 1970: "557,087" was held at the Seattle Art Museum Pavilion in September 1969 and the "955,000" was held at the Vancouver Art Gallery in January/February 1970. The catalogue consists of a total of 138 loose, unbound 4" x 6" index cards, in random order. There are 20 cards of text by Lucy Lippard, 93 cards prepared by the artists participating in both exhibitions, 5 cards of bibliography, 6 cards of the Seattle installation and 14 cards with miscellaneous information. Among the 75 artists participating in the 2 exhibitions were: Andre, Art-Schwager, Barry, Darboven, Dibbets, Buren, de Maria, Graham, Hesse, Heizer, Huebner, Kawara, Kosuth, LeWitt, Morris, Nauman, N.E. Thing Co. Ltd., Ryman, Ruscha, Smithson, Weiner and Wilson. Extensive documentation and reproductions. The size of the catalogue is 4" x 6" (x 1 1/8") and comes in an envelope. Published by the Vancouver Art Gallery, Canada, 1970. Price: \$4.50

Robin Redbreast's Territory/Sculpture 1969 by Jan Dibbets. The diary of the artist of his attempt to change the ecology of a Robin Redbreast (living in the Vondel Park in Amsterdam) by enlarging the territory which the Robin inhabited. The book contains 19 reproductions and drawings and has an accompanying text in Dutch, English, French and German. The paperback book is in a soft-cover, with a 7" x 4 3/4" (x 1 1/4") format. 32 pages. Published by Seth Siegel and Verlag Gebroed Konig, Koln. 1970. Price: \$2.00

18 PARIS IV. 70 The catalogue from the first major exhibition of vanguard art to be held in Paris for 20 years. The exhibition and catalogue was organized and edited by the French critic, Michel Claura. The participating artists were Robert Barry, Stanley Broun, Daniel Buren, Marcel Broodthaers, Jan Dibbets, Jean-Pierre Djan, George & Gilbert, Guinochet, On Kawara, Douglas Huebner, Sol LeWitt, David LaPlante, Richard Long, Edward Ruscha, Robert Ryman, Niele Toroni, Lawrence Weiner and Ian Wilson. The exhibition took place on the rue Mouffetard in Paris in April 1970. The catalogue consists of extensive documentation of each artist's project (25 photographs) and 2 essays by Mr. Claura. It is 96 pages, in a 4" x 6 1/2" (x 3/8") format. Hard cover. In French, English and German. Published by Seth Siegel in April 1970. Price: \$5.50

July/August Exhibition Book A reprint of the 48 page section of the summer issue of Studio International in London. In which 6 critics (David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy Lippard and Hans Strelow) were each asked to select artists to participate in the magazine by making work specifically for the printed page. Among the 37 participating artists were: Dan Graham, John Baldessari, Richard Serra, Keith Sonnier, Giovanni Anselmo, Alighiero Boetti, Pistoletto, Gilberto Zorio, Daniel Buren, Michael Baldwin, Barry Flanagan, Kosuth, Roelof Louw, Stephen Kaltenbach, On Kawara, N.E. Thing Co. Ltd., Jan Dibbets and Hanne Darboven. The book is 52 pages, with a 12" x 9 1/2" (x 3/8") format in English, French and German. Hard board covers. Published by Studio International in association with Seth Siegel, London, 1970. Price: \$3.50

Twenty-six Gasoline Stations by Edward Ruscha. Photographs of gasoline stations located in the Southwest United States. With 26 photographs. It is 48 pages plus soft-cover, with a glassine dustjacket. The format is 7 1/4" x 5 1/2" (x 7/32"), and is sewn bound. Published by Edward Ruscha, Los Angeles, California, 1962. Third printing 1969. Price: \$4.00

Every Building on the Sunset Strip by Edward Ruscha. Continuous (motorized) photograph of every building on both sides of the Sunset Strip in Los Angeles, California. The book is a fold-out that opens to 27 feet (x 7" high). Comes in a Mylar-covered box 7 1/8" x 5 1/2" (x 1/2"). Published by Edward Ruscha, Los Angeles, 1966. Second edition, 1969. Price: \$6.00

Thirty-four Parking Lots by Edward Ruscha. Aerial photographs of automobile parking lots in and around Los Angeles. 31 photographs with stange fold-out. The book is 48 pages plus soft-cover, with a glassine dustjacket. Format is 10" x 8" (x 1/8"), with a sewn binding. Published by Edward Ruscha, Los Angeles, 1967. Price: \$3.50

Royal Road Test by Edward Ruscha. Made in collaboration with Mason Williams and Patrick Blackwell. The photographic evidence resulting from throwing a Royal typewriter out the window of a moving car. 56 photographs, with a brief accompanying text. 62 pages plus soft-cover, in a 9 1/2" x 6 1/2" (x 3/16") format, with a white wire spiral binding. Published by Edward Ruscha, Los Angeles, 1967. Second printing. Price: \$2.50

Nine Swimming Pools by Edward Ruscha. Photographs of swimming pools, with 10 COLOR photographs. The book is 64 pages plus soft-cover, with a glassine dustjacket, in a 7 1/16" x 5 1/2" (x 3/16") format. Sewn binding. Published by Edward Ruscha, Los Angeles, 1968. First printing. Price: \$3.50

Crackers by Edward Ruscha. The story, in photographs, of a story by Mason Williams entitled "How to Derive the Maximum Enjoyment from Crackers." With Larry Bell, Leon Bing, Rudi Gernreich and Tommy Smothers. Photographed by Ken Price, Joe Goode and Edward Ruscha. 115 full page photographs. 240 (un-numbered) pages plus soft-cover (with glassine dustjacket) in a 5 3/4" x 5 7/8" (x 9/16") format. Sewn binding. Published by Heavy Industry Publications, Hollywood, California, 1969. First printing. Price: \$5.00

Real Estate Opportunities by Edward Ruscha. Photographs of yet-to-be-developed building sites in and around Los Angeles, California. 25 photographs. The book is 48 pages plus soft-cover, with a glassine dustjacket. The format is 5 1/2" x 7" (x 1/4"), with a sewn binding. Published by Heavy Industry Publications, Hollywood, Calif. 1970. First printing. Price: \$4.00

Various Small Fires by Edward Ruscha. Photographs of many different types of small fires and one photograph of a glass of milk. All the photographs have a strange tint, except the one with the glass of milk, which is normal. 16 photographs. The book is 48 pages plus soft-cover (with a glassine dustjacket). The format is 5 1/2" x 7" (x 1/4") and is sewn bound. Published by Edward Ruscha, Los Angeles, 1964. Second edition, 1970. Price: \$4.00

Fibonacci 1202 Mario Merz 1970 by Mario Merz. A group of investigations concerning the applicability and relevance of the mathematical formulations discovered by Fibonacci in the year 1202. Merz considers the Fibonacci series as applied to the igloo, the spiral and the pine cone. The book consists of handwritten notes and diagrams, in Italian and English. It is in a soft-cover, 4" x 6 1/4" (x 1/2") format. 100 pages. Published by Sperone editore, Turin. 1970. Price: \$2.50

Traces by Lawrence Weiner. The verbal presentation of 50 words conceived by Weiner in 1969. In Italian and English. The format is 4 1/2" x 6 1/2" (x 3/8"), and has a soft-cover. 100 pages. Published by Sperone editore, Turin. 1970. First printing. Price: \$2.50

Robert Barry. An untitled book by Robert Barry. A verbal attempt to define the elusive aspects of an unknown and undefined something. In English and Italian. The format is 4 1/2" x 6 1/2" (x 1/2"), with a soft-cover. 120 pages. Published by Sperone editore, Turin. 1970. First printing. Price: \$3.00

Trans VSI Connection NSCAD-NITCO Sept 15 - Oct 5, 1969 by the N.E. Thing Co. Ltd. (Fain Baxter). The record of the exchange of information between the Nova Scotia College of Art and Design in Halifax, Canada and the N.E. Thing Co. Ltd. via telex, telecopier and the telephone. The record of the exchange is arranged chronologically and consists of telegrams, photographs, letters, drawings and maps. The format of the book is 8 1/2" x 11" (x 5/8"), and has a soft-cover. 110 pages. Published by the Nova Scotia College of Art and Design in Halifax, Canada. 1970. First printing. Price: \$5.00

24 Pieces by Allen Ruppersberg. A book of photographs of 12 different hotel and hotel-related places in and around the Los Angeles, California area. Photographs were made by Gary Krueger. 24 Photographs. The format of the book is 8" x 6 1/4"

## INTERNATIONAL GENERAL

Please send me the following books:

The "xeroxbook".....	\$20.00
— Douglas Huebner.....	2.00
— Statements.....	2.00
— January 5-31, 1969.....	2.50
— July, August, September 1969.....	3.00
— 557,087/955,000.....	4.50
— Robin Redbreast's Territory/Sculpture 1969....	2.00
— 18 PARIS IV.70.....	3.50
— July/August Exhibition Book.....	3.50
— 26 Gasoline Stations...	4.00
— Sunset Strip.....	8.00
— 34 Parking Lots.....	3.50
— Royal Road Test.....	2.50
— 9 Swimming Pools.....	3.50
— Crackers.....	5.00
— Real Estate Opportunities.....	4.00
— Various Small Fires....	4.00
— Fibonacci 1202 Mario Merz 1970.....	2.50
— Traces.....	2.50
— Robert Barry.....	3.00
— Trans VSI Connection...	5.00
— 24 Pieces.....	5.00
— 23 Pieces.....	5.00

Enclosed please find \$ \_\_\_\_\_ in payment for the above books.

name.....

address.....



**24. KIPPENBERGER, Martin.** *sehr gut/very good.* Black & white illus. throughout. [22] large yellow-tinted folded newsprint sheets. [Berlin: Self-published, 1979].

\$1250.00

The very rare anthology conceived by Kippenberger (1953-97) early in his career as an artist, soon after he had given up on acting. According to Koch, it was published in an edition of ca. 1000 copies. WorldCat records just two examples in North America: Museum of Modern Art (NY) and SF-MoMA, there is also one at Princeton.

"*sehr gut/very good* is an anthology compiled and published by Martin Kippenberger with contributions by Tabea Blumenschein, Hans-Peter Feldmann, Meuser, Joachim Krüger, Lydia Lunch, Eric Mitchell, Tom Otterness and others. Kippenberger himself provided four contributions: 'Forceblessing by Kippenberger,' '1/4 Century One of You,' 'After all dad on t.v,' 'Strahlemann aus dem öffentlichen Leben' [Public sector sunnyboy]."

In remarkably fine and fresh condition.

♣ Uwe Koch, *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997* (2003) 3.





25. **KIPPENBERGER, Martin.** *Frauen* [Merve No. 93]. Black & white illus. throughout. [112] pp. 8vo, pictorial softcover, title on spine. Berlin: Merve Verlag, 1980.

\$450.00

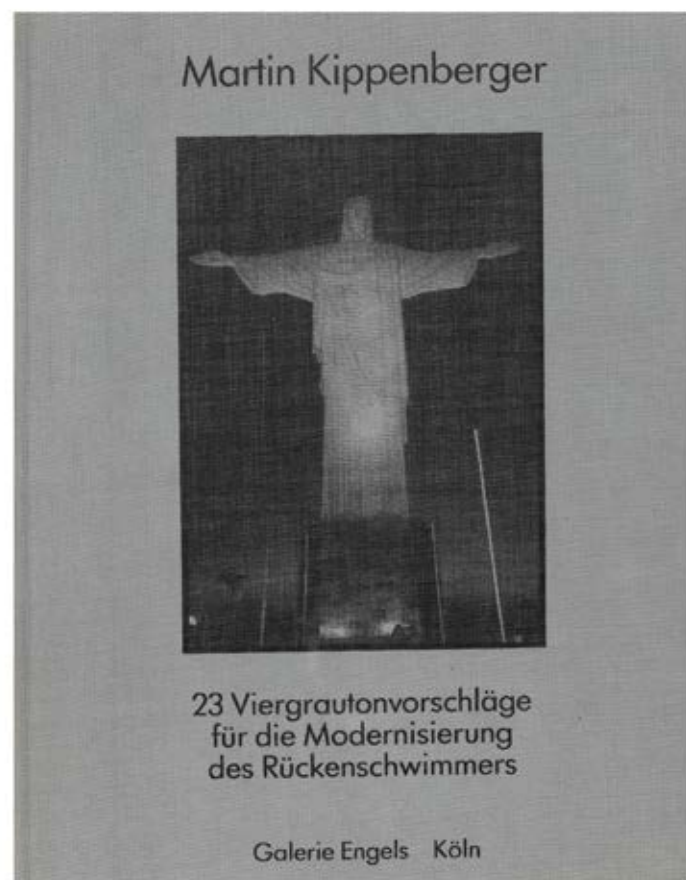
A rare Kippenberger artist's book; printed in an edition of 1500 copies, according to Koch. Merve Verlag was an underground publishing firm founded in West Berlin in 1970 by a neo-Marxist collective led by Heidi Paris and Peter Gente. Merve focused on contemporary philosophy and radical political theory and this photography book was a surprising departure for the firm.

"The artist book with 114 uncommentated reproductions of portraits of women (some with the author) is not typical of the Berlin-based Merve Verlag publishing programme, which normally focuses on theoretical texts. There is no text whatsoever. In order to reduce the number of words on the cover, Kippenberger even dropped his own first name. At the request of the author, the otherwise obligatory brief biographical outline of the author and the list of available publications on the inside covers were also replaced by pictures. Kippenberger left it to the printer to decide the order of illustrations."—Koch.

A very good copy; creasing to the spine and the final leaf has been expertly re-attached. WorldCat records the following copies in the United States: Bard, Museum of Contemporary Art-Los Angeles, Yale, and Library of Congress; the Museum of Modern Art (NY) also has this title.

♣ *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, no. 5.





**26. KIPPENBERGER, Martin.** *23 Viergrautonvorschläge für die Modernisierung des Rückenschwimmers.* Black & white frontis. & 23 color illus. (all silk-screened). [72] pp. Large 4to, orig. gray pictorial cloth. Cologne: Galerie Engels, 1986.

\$1750.00

One of 75 copies, an extremely rare Martin Kippenberger artist's book/exhibition catalogue; the Museum of Modern Art (NY) is the only North American institution with this title. The book contains 24 finely executed silk-screened illustrations (23 in color). These silk-screens were also presented in a deluxe boxed edition of 23 signed copies (see Koch 33) with the title *23 Vierfarbenvorschläge...* (1986).

"This artist book was published to accompany his exhibition of the same title at the gallery of silk-screen printer Heinrich Engels in Cologne from 25 April to 24 May 1986. It contains silkscreen prints of notepad sketches for a redesign of the 'Rückenschwimmer' [Backstroke Swimmer] – meaning [*Christ the Redeemer*] above Rio de Janeiro – and the text 'Carioca sein' [Being Carioca] co-authored with Albert Oehlen, from and about Rio."–Koch.

In fine and fresh condition.

• *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, no.

32.



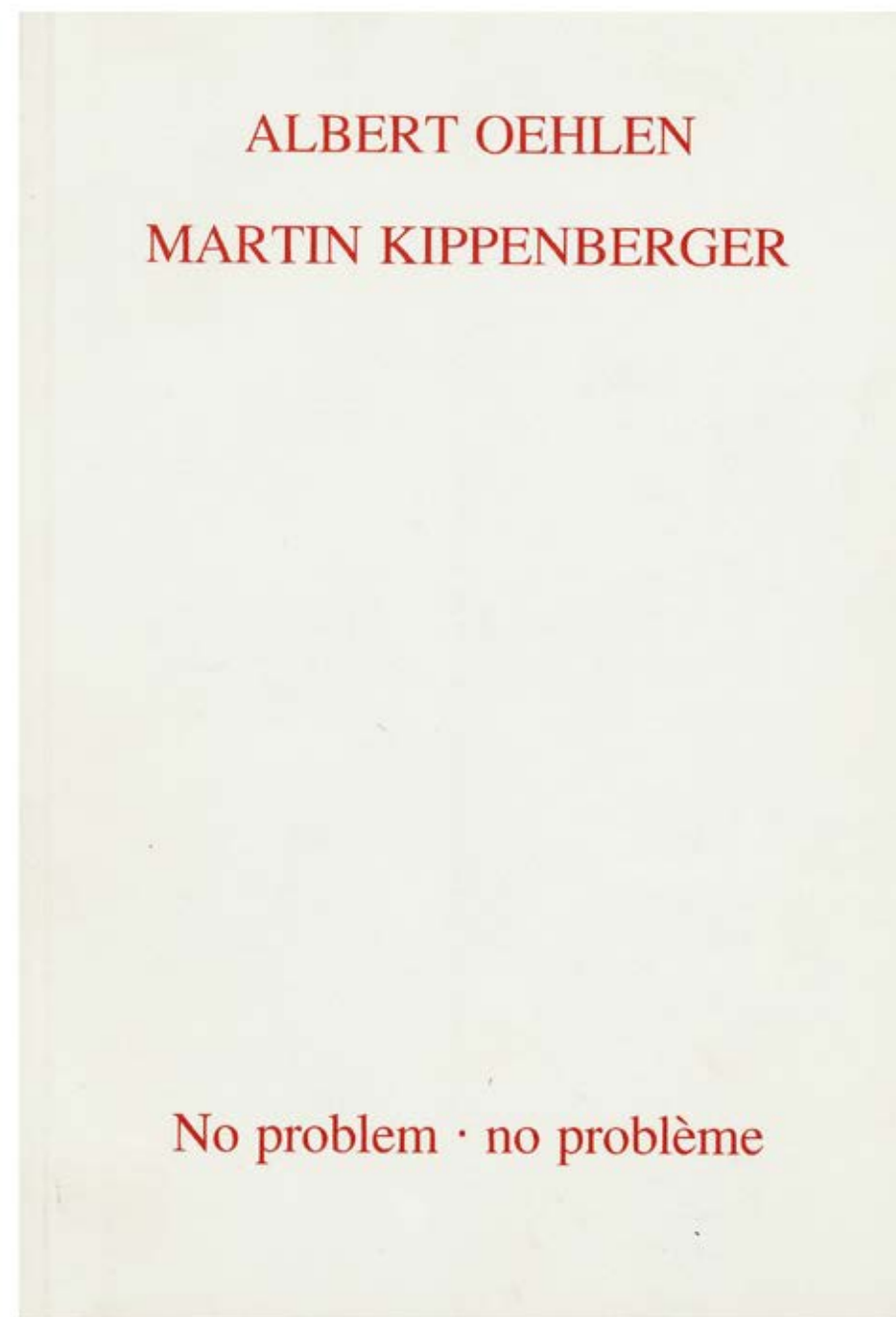
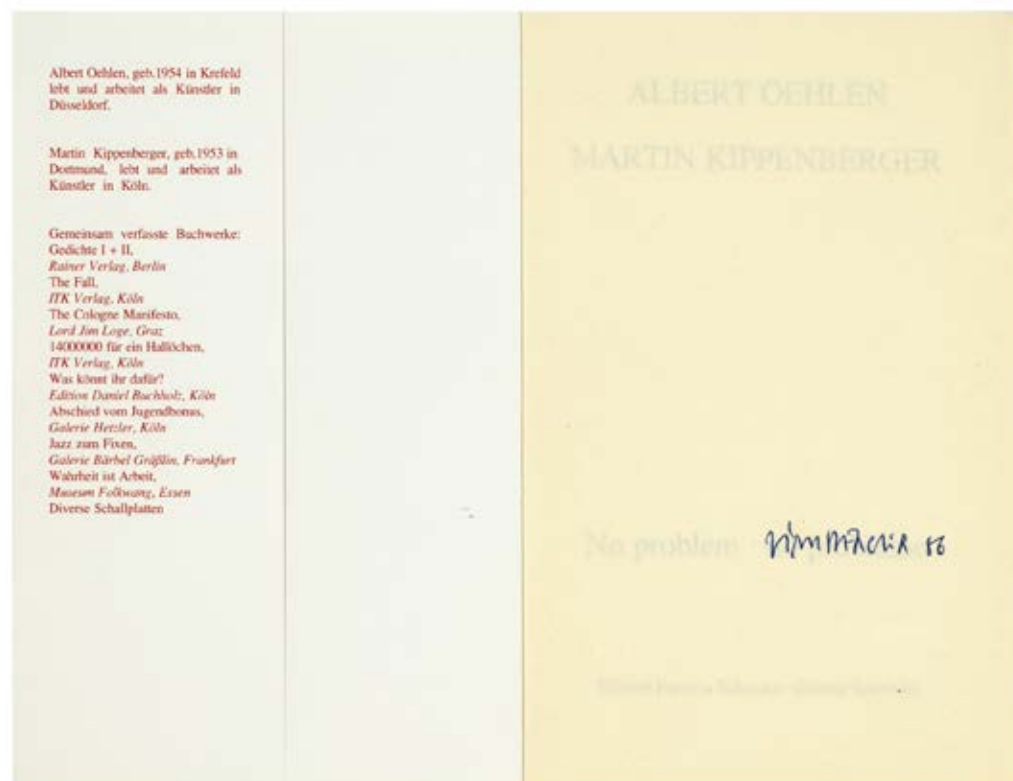
**27. KIPPENBERGER, Martin.** *Albert Oehlen, Martin Kippenberger: No problem – no problème.* 30 pp. & colophon. 8vo (199 x 139 mm.), white printed semi-stiff wrappers, French flaps, artist's names on spine. Stuttgart: Edition Patricia Schwarz & Galeria Kubinski, 1986.

\$750.00

Signed copy of one of Martin Kippenberger's (1953-97) rarer publications; printed in an edition of 500 copies, according to Koch. It contains a series of aphorisms coined by Oehlen (b. 1954) and Kippenberger on problems, printed in parallel English and French. Kippenberger collaborated with Oehlen and his brother Markus (b. 1956) on a number of books, catalogues, and exhibitions. Kippenberger has signed the recto of the first blank leaf: "Kippenberger 86."

A fine, signed copy.

36. *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997, no.*



**28. KIPPENBERGER, Martin.** *Endlich 1: Mau Mau Ergebnisse, 14.2.1986 – 1.3.1986...* Frontis., three mounted color illus. and black & white illus. throughout. [52] pp. Small 4to (214 x 158 mm.), green printed wrappers, staple-bound. Bonn: Galerie Erhard Klein, 1986.

[with]:

–. *Endlich 2: Vierunddreisig Fotos, 15.12.1985 – 28.1.1986...* Frontis. and 35 illus. (all black & white). [44] pp. Small 4to (214 x 158 mm.), yellow printed wrappers, staple-bound. Bonn: Galerie Erhard Klein, 1986.

[and]:

–. *Endlich 3: 2 Editionen und 2 Hüte, 15.12.1985 – 25.3.1986...* One mounted color illus. and black & white illus. throughout. [40] pp. Small 4to (214 x 158 mm.), blue printed wrappers, staple-bound. Bonn: Galerie Erhard Klein, 1986.

\$950.00

Very scarce three-part publication by Martin Kippenberger (1953-97) memorializing his extensive travels around Brazil in 1985-86. Each was printed in an edition of approximately 600 copies, according to Koch. Among North American institutions, we found just three libraries with the complete three-volume set.

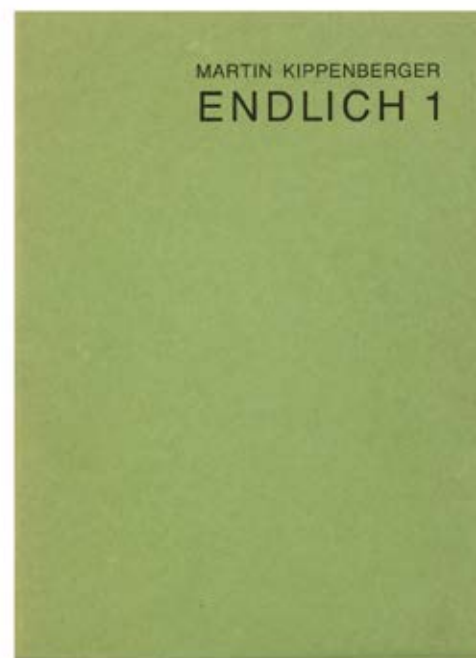
I: “In the series *Endlich 1-3* [*Finally 1-3*] (published to accompany the exhibition *Gib mir das Sommerloch* [*Give me the Silly Season*] from 8 June to 4 July 1986 at the Galerie Erhard Klein in Bonn), Kippenberger published ‘the spoils’ of his journey to Brazil under the title ‘The Magical Misery Tour. Brazil December 15, 1985-March 12, 1986.’ Editing and design of the three booklets was done by Detlev Gretenkort. Apart from seven on-location photographs, *Endlich 1* [*Finally 1*] contains the results of 224 games of Mau-Mau played in Brazil between 14 February and 1 March 1986.”—Koch, p. 113.

II: “*Endlich 2* [*Finally 2*] contains reproductions of 34 photographs taken in Brazil between 15 December 1985 and 28 January 1986.”—Koch, p. 115.

III: “*Endlich 3* [*Finally 3*] contains illustrations of two editions (‘Copa und Ipa’ [Copa and Ipa] and ‘Young Beach Believers’), the series of images ‘Vorfriede seitenverkehrt: Ich muß zuhause bleiben’ [Anticipation of pleasure reversed: I have to stay at home] and illustrations of two hats created in Brazil. A text co-authored with Albert Oehlen relates how the hats were made at a New Year’s Eve party in Rio...”—Koch, p. 116.

In excellent condition. Our copy of *Endlich 1* lacks the printed book-band shown in the catalogue raisonné.

• *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, nos. 38-40.









**29. KIPPENBERGER, Martin.** *Café Central. Skizze zum Entwurf einer Romanfigur.* Ten black & white text illus. 263 pp. Small 8vo (186 x 121 mm.), orig. pictorial softcover, title on spine. Hamburg: Meterverlag, 1987.

\$850.00

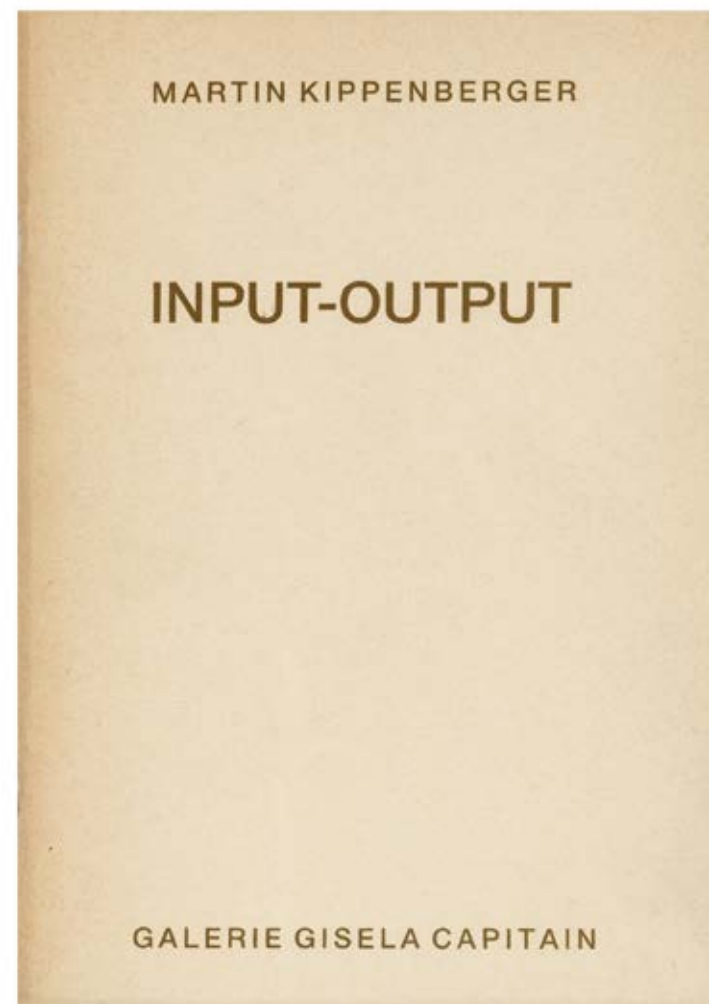
First edition, an extremely scarce autobiographical novel by Martin Kippenberger (1953-97). Its publication was entrusted to the whimsical publishing concern formed by his friends Werner Büttner and Albert Oehlen. Koch estimates that it was printed in an edition of ca. 500-800 copies.

"From summer to autumn 1986 Kippenberger stayed at the Hotel Chelsea (frequenting the attached Café Central) in Cologne, and undertook the artistic refurbishment of the premises. The most important autobiographical document from this period is [this book]. It is a diary-style autobiographical novel with letters to and from Martin Kippenberger from the period late 1985 to summer 1987. The notes and letters from Cologne, Trieste, Rio de Janeiro, Graz, Vienna and Knokke are arranged in reverse chronological order...

"The publishing house of Meterverlag in Hamburg is run by Werner Büttner, formerly in partnership with Albert Oehlen. The concept behind it was to continue publishing books until the spines of all the publications, when placed together, measured one metre. The illustrations came from a plastic bag full of caricatures provided by Albert and Markus Oehlen from the estate of their father. The individual authors chose their illustrations from this source — as did Kippenberger for this book."—Koch.

A fine and fresh copy. The Museum of Modern Art (NY) has the only example in North America (not recorded in WorldCat).

• *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, no. 59.



**30. KIPPENBERGER, Martin.** *Input-Output: Umzüge 1957-1988.* 57 black & white illus. [64] pp. 8vo, orig. printed wrappers, staple-bound. Cologne: Galerie Gisela Capitain, 1989.

\$500.00

Scarce Martin Kippenberger (1953-97) artist's book, from an edition of ca. 500-800 copies. It was published in conjunction with the artist's exhibition *Die Hamburger Hängung. Umzüge 1957-1988. Fallende Flüge* [Hamburger Hanging. Removals 1957-1988. Falling Flights] (20 January-18 February 1989).

"This artist book contains reproductions of drawings (oil crayon, lead pencil, ballpoint pen and Tipp-ex on invoices of the Bahia Othon Palace Hotel, Salvador BA, from the years 1986-1988) of the floor plans of all the premises in which Martin Kippenberger had worked and lived as far as he could recall since the fifth year of his life."—Koch.

Fine copy, now rare on the market.

• *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, no. 66.

**31. KIPPENBERGER, Martin.** *Fred the frog rings the bell once a penny two a penny hot cross buns.* 23 mounted illus. (all but one in color). 86 pp., one leaf with colophon. 4to, green printed boards, title on spine. Cologne: Galerie Max Hetzler, 1991.

\$500.00

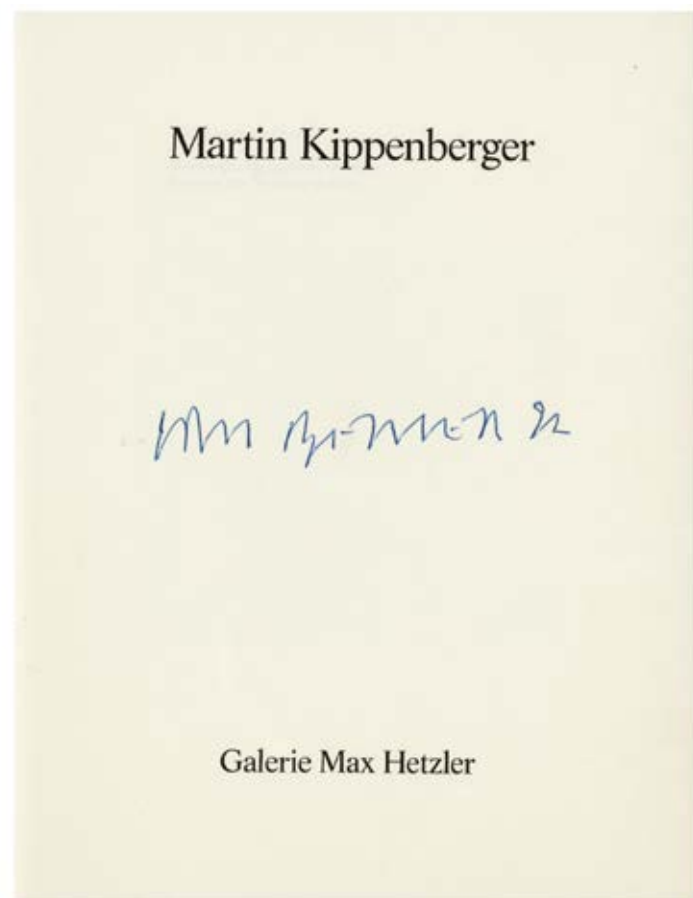
Scarce Martin Kippenberger (1953-97) exhibition catalogue, signed by the artist; produced in an edition of ca. 500-800 examples, according to Koch. Kippenberger has signed in the center of the title-page.

"[The catalogue] contains 23 pasted-in reproductions of a series of oil paintings on the theme of 'Fred the frog on the artist's cross.' The first painting, reproduced in black and white, was created in 1988 in Seville, the others in 1989-90 in Venice, California. The book also contains 39 thirteenth- to nineteenth-century English poems with a German translation by Wolfgang Schlüter."—Koch.

We note that on several instances in WorldCat, this catalogue's title is taken from the text on the recto of leaf three: "Dreiundzwanzig Gemälde: Neununddreißig englische Gedichte übersetzt von Wolfgang Schlüter."

A signed copy in excellent condition.

• *Annotated Catalogue Raisonné of the books by Martin Kippenberger, 1977-1997*, no. 106.



**32. KLEIN, Yves.** Exhibition poster: *Yves Klein: Le Monochrome* (29 May-24 June [1961]). Folded poster (ca. 450 x 290 mm.) printed in the artist's signature ultramarine, International Klein Blue (IKB). Los Angeles: Dwan Gallery, 1961.

\$3500.00

The extremely rare poster conceived by Yves Klein (1928-62) for his May 1961 exhibition at Dwan Gallery in Los Angeles; unrecorded on WorldCat. This groundbreaking show came after the far more muted one at Castelli (11-29 April 1961). These were the first two presentations of Klein's work in North America. Exhibition materials from Klein's lifetime are very scarce and the Dwan exhibition was crucial in the artist's introduction to the American audience. Five Klein pieces are among the highlights of Virginia Dwan's collection (promised gift to the National Gallery of Art); she was one of the most significant American collectors of his work.

"Now the truly monochromatic works that the French artist Yves Klein showed at Dwan in May 1961 proposed an even more drastic reduction of technique; more 'minimal' than even Reinhardt's black pictures, they would elicit an astonished reaction in Los Angeles. Dwan had been riveted by her first sighting of Klein's work in the window of a Parisian gallery the previous year...

"This was the young artist whom Dwan invited to show in Westwood. [Castelli] had also taken an interest in Klein, and so he and Dwan arranged to exhibit the artist's work in successive presentations in spring 1961...Klein gave both shows the same name, but just as the contents of the French shows were distinct, the Castelli and Dwan exhibitions were notably different...

"[Klein] recalled his stay in Malibu more favorably, with good reason. In sunny Southern California, the Niçoise artist felt instantly at home. As well, Klein was under no restrictions with regard to the presentation of his work as at Castelli. In the Westwood space the full range of his activity was revealed at Dwan's insistence. Not only did Dwan show several of the large blue monochromes that had failed to sell in New York. In the Broxton gallery a viewer also encountered a pink monochrome; sponge reliefs in pink, gold, and blue (which, unlike his monochromes that were made in a workmanlike manner with rollers instead of brushes, introduced a degree of relational arrangement in the painter's process); and two 'fire' paintings, also 'composed' to a degree (Klein determined where to apply a torch and water to the pretreated cardboard). Sculpture, incidental at Castelli, was also prominent. A most arresting work greeted visitors, *Blue Rain (pluie)*, its branches dipped in IKB paint and hanging from the ceiling above a tray of IKB pigment. But the most dramatic works were indubitably the two large Anthropometries (*empreintes*, or body prints) that hung prominently on the back walls between the office and the gallery. Even today, the five works by Klein that remain in Dwan's possession – two blue monochromes, a pink monochrome, a gold monochrome, and a 'fire' painting – speak of the chromatic and technical variety of Klein's project so apparent in the Broxton show."—Meyer, *Dwan Gallery*, pp. 38-39.

Near fine; small crease to the lower left corner, faint wear at the folds. No copy in WorldCat, but we have tracked down an example at the Smithsonian's Archives of American Art.

♣ James Meyer, ed., *Dwan Gallery: Los Angeles to New York, 1959-1971* (2016), p. 325 (pictured)





**33. KOCMAN, Jirí Hynek.** [From typewritten artist's card laid-in, serving as the title]: *Book of Tea, Book No. 004*. [6] hand-pulped & tea leaf-infused paper leaves. Small 8vo (180 x 123 mm.), hand-pulped paper over boards, marbled paper spine. [Czech Republic: Self-published], Summer 1981.

\$1950.00

An intriguing book experiment entirely conceived and realized by Kocman (b. 1947). The artist has infused paper pulp with tea leaves, then assembled the present book. The Museum of Modern Art (NY) has the only recorded copy on WorldCat.

The characteristic typewritten description included by Kocman with many of his books has been inscribed to a previous owner and is dated by the artist. Kocman has also added his signature blind-stamp and the book number to the lower endpaper.

"Several years of intense exploration of the possibilities of books in the end allowed the artist to return to what stood at the beginning of his bookbinding interests – to paper. In 1979 Kocman created his first hand-made paper, having approached the traditional way of making paper as a potential art-making category. First he mastered the technique. He was interested in the visual and tactile qualities of the sheets, and later he thematized the various admixtures which determined the final appearance of the paper (e.g., tea and tobacco paper). The use of printed paper as raw material led to interpretation of the initial materials – texts, pictures, maps – whose identifiable fragments create a new context within the space of the sheet...The bookbinding techniques learned earlier were now used to make books with his own hand-made sheets of paper."—from the preface, written by Jirí Valoch, in *J | H | Kocman: Artists' Books and Papers*, p. 7.

In excellent condition, with the original stiff-paper slipcase.

♣ Not in *J | H | Kocman: Artists' Books and Papers* (Galerie Rudolfinum Praha: 1997).

Book of Tea

JHK/ Book No. 004

This book was bound from my orig. self-hand-made papers (tea papers).

Approx.size 180 x 120 x 7 mm

Book-block, endpapers and cover: tea paper

Hand sewing on tapes

Back facing with brown japanese tissue

Made by J.H.Kocman

summer 1981

Signed by a blind stamp  
on the last endpaper

To D' Panel Regency - cordially JHK 6.4.82



**34. KOCMAN, Jirí Hynek.** [From typewritten artist's card laid-in, serving as the title]: *Paper – Re – Making Book No. 061.* [8] hand-pulped leaves. 8vo (198 x 134 mm.), deerskin over boards, hand-pulped endpapers. [Czechia]: Self-published, Autumn 1982.

\$1500.00

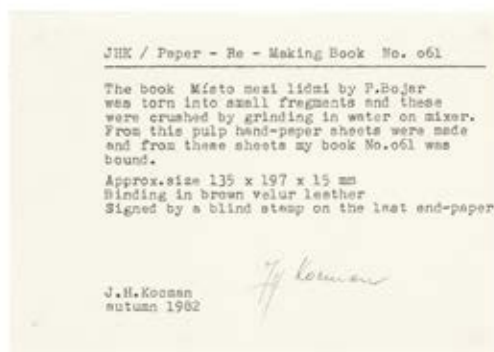
Scarce bookwork by the Czech conceptual artist and bookmaker JH Kocman (b. 1947); WorldCat finds just one example, in Germany.

From the typewritten card: "The book *Místo mezi lidmi* by P. Bojar was torn into small fragments and these were crushed by grinding in water on mixer. From this pulp hand-paper sheets were made and from these sheets my book No. 061 was bound..."

Binding in brown velur leather, Signed by a blind stamp on the last end-paper."

A fine copy, with the signed artist's card description present.

♣ Not in *J | H | Kocman: Artists' Books and Papers.*





*No Copy in North America*

**35. KOCMAN, Jirí Hynek.** [From typewritten artist's card laid-in, serving as the title]: *Reduced E. A. Poe's The Raven* [JHK/Book No. (46)]. [24] handmade thick leaves. Thick 8vo (195 x 120 mm.), orig. stained pigskin. [Czechia]: Self-published, 1982-83 [but finished "July 1987"].

\$2250.00

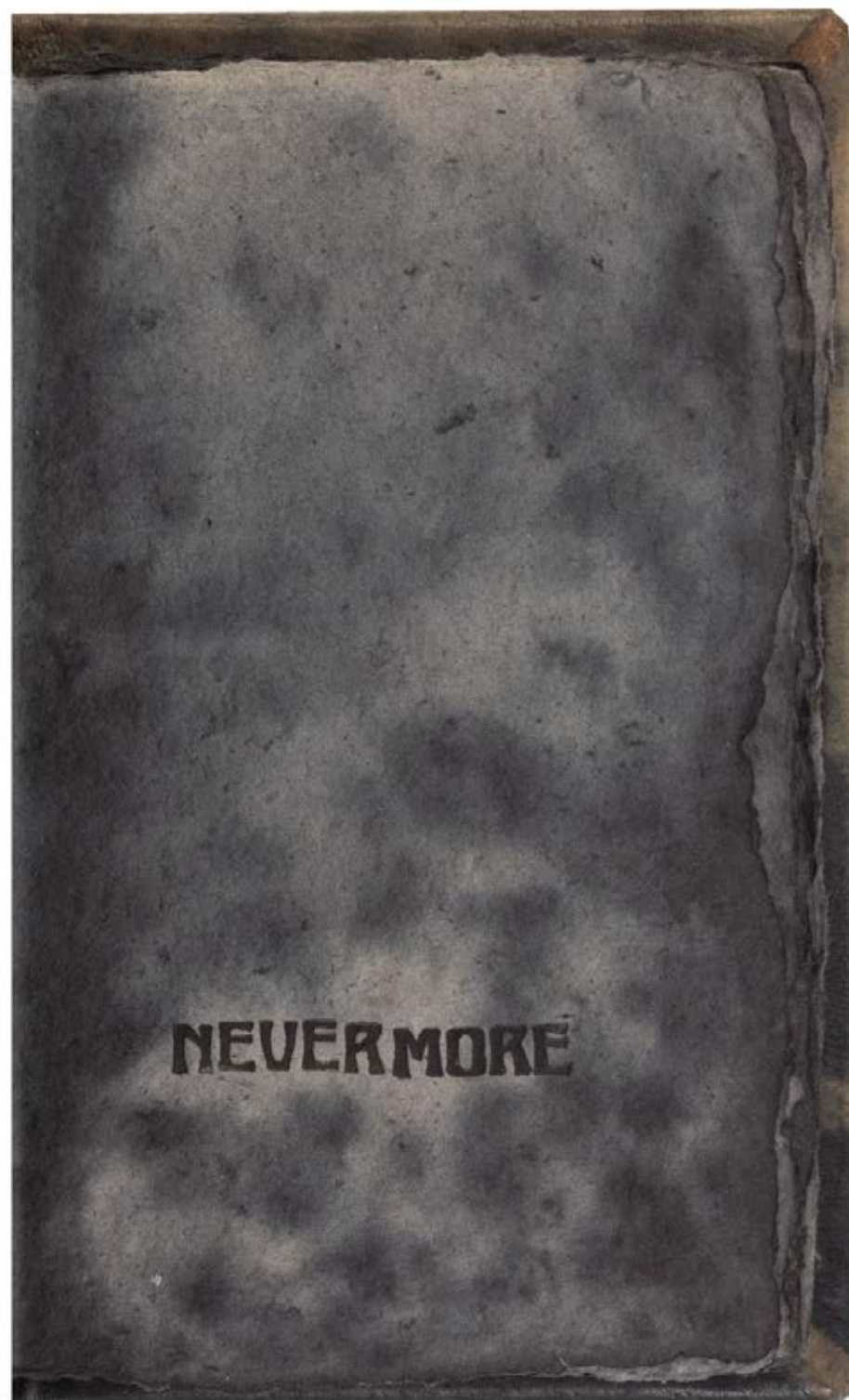
One of eleven versions of this haunting bookwork executed by Kocman (b. 1947). The artist has, with deep impressions on the handmade black paper, excerpted the final words of each stanza in Poe's celebrated poem: "Nothing More," "Evermore," and "Nevermore." Based on photographs of the six other versions found in the Galerie Rudolfinum exhibition catalogue (see below, pp. 30-32), this seems to be one of the more "conventional" adaptations of *The Raven* that Kocman created.

This copy comes with a signed, typewritten description (in Czech) that describes the materials and methods used to produce the work. This copy was dedicated to Dr. Pavlu Reznému. The description is dated 25 July 1987.

"In the 1980s Kocman began to focus on interpretations of whole found books and discovered various forms of books related to several key themes. First of all, these were the reworking of Poe's *Raven* whereby the text is reduced to the final sequence of each stanza and printed in block type on sheets of hand-made paper. The number of pages then corresponds to the number of stanzas in the original text making the work its book reflection."—from the preface, written by Jirí Valoch, in *J | H | Kocman: Artists' Books and Papers*, pp. 7-8.

In excellent condition. One of Kocman's finest experiments with the book form and a beguiling homage to a famous poem. In WorldCat, we find just two records of this work, one at the Bayerische Staatsbibliothek and another at the Victoria & Albert.

♣ J | H | *Kocman: Artists' Books and Papers*, 90a-j.



**36. KOCMAN, Jiri Hynek.** [From typewritten artist's card laid-in, serving as the title]: *Book No. -05-*. [18] recycled and hand-pulped leaves. 8vo (188 x 127 mm.), hand-pulped paper over boards, reversed calf over spine. [Czechia]: Self-published, 1988.

\$1500.00

Scarce JH Kocman (b. 1947) artist's book, with the signed artist's card present. Kocman recycled a 1981 Czech text to make the hand-pulped leaves constituting the present work. He gave this to a friend in February 1991, as shown on the typewritten card description, but the book was likely created in 1988.

In fine condition. Unrecorded in WorldCat.

♣ Not in *J | H | Kocman: Artists' Books and Papers*.



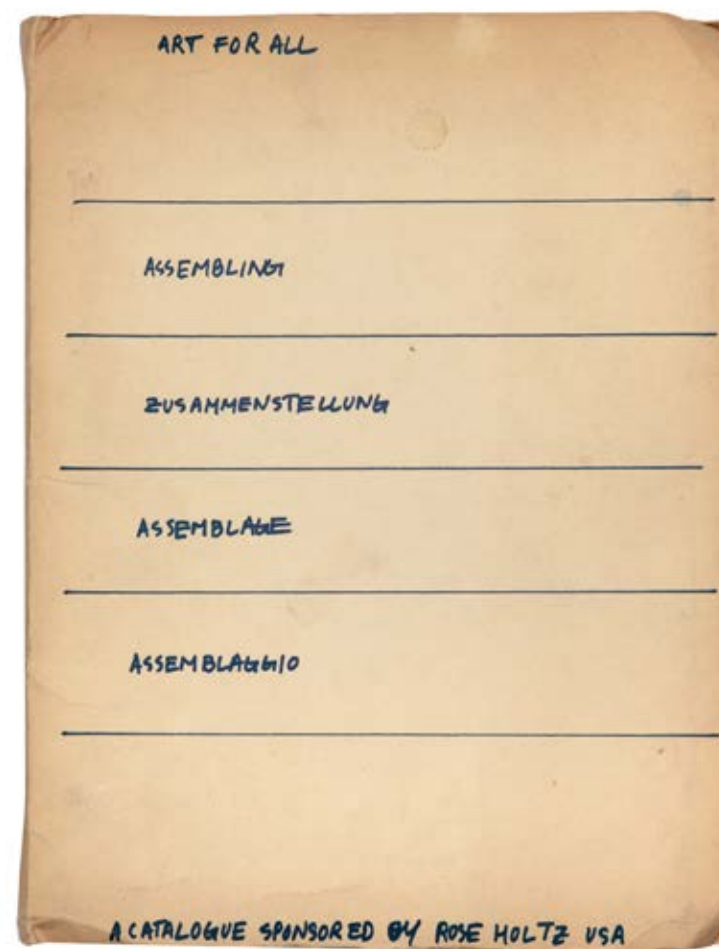
**37. LEIBER, Steven.** *Art for All – Assembling – Zusammenstellung – Assemblage – Assemblaggio, A Catalogue Sponsored by Rose Holtz USA*. Many black & white illus. Ca. 320 unnumbered pages. Photocopied sheets (280 x 215 mm.), mounted with a metal bracket, orig. manila folder, title written in blue marker on upper cover & spine. San Francisco: 1994.

\$1450.00

A famous Steven Leiber (1957-2012) catalogue, his 16th, describing more than 700 items; printed in an edition of about 100 copies. This catalogue is modeled after Harald Szeemann's catalogue for the celebrated *Live in Your Head: When Attitudes Become Form* exhibition presented at the Kunsthalle Bern in 1969. "Rose Holtz," mentioned on the cover, is Leiber's grandmother, whose basement hosted his premises. Many items are illustrated on versos. Leiber's catalogues are an essential resource for the study of Fluxus, Conceptual art, artists' books, and art ephemera.

A near fine copy; some minor wear to the edges and a tiny coffee stain to the upper cover.

♣ *Steven Leiber Catalogs* (2019), pp. 62-68.





**38. LEIBER, Steven.** *Intermedia: Special European & Latin American Issue.* Several eraser-stamped illus. in the text and black & white illus. throughout. Nine folded newsprint sheets (ca. 350 x 260 mm.) forming [36] pp. San Francisco: [1994-95].

\$1500.00

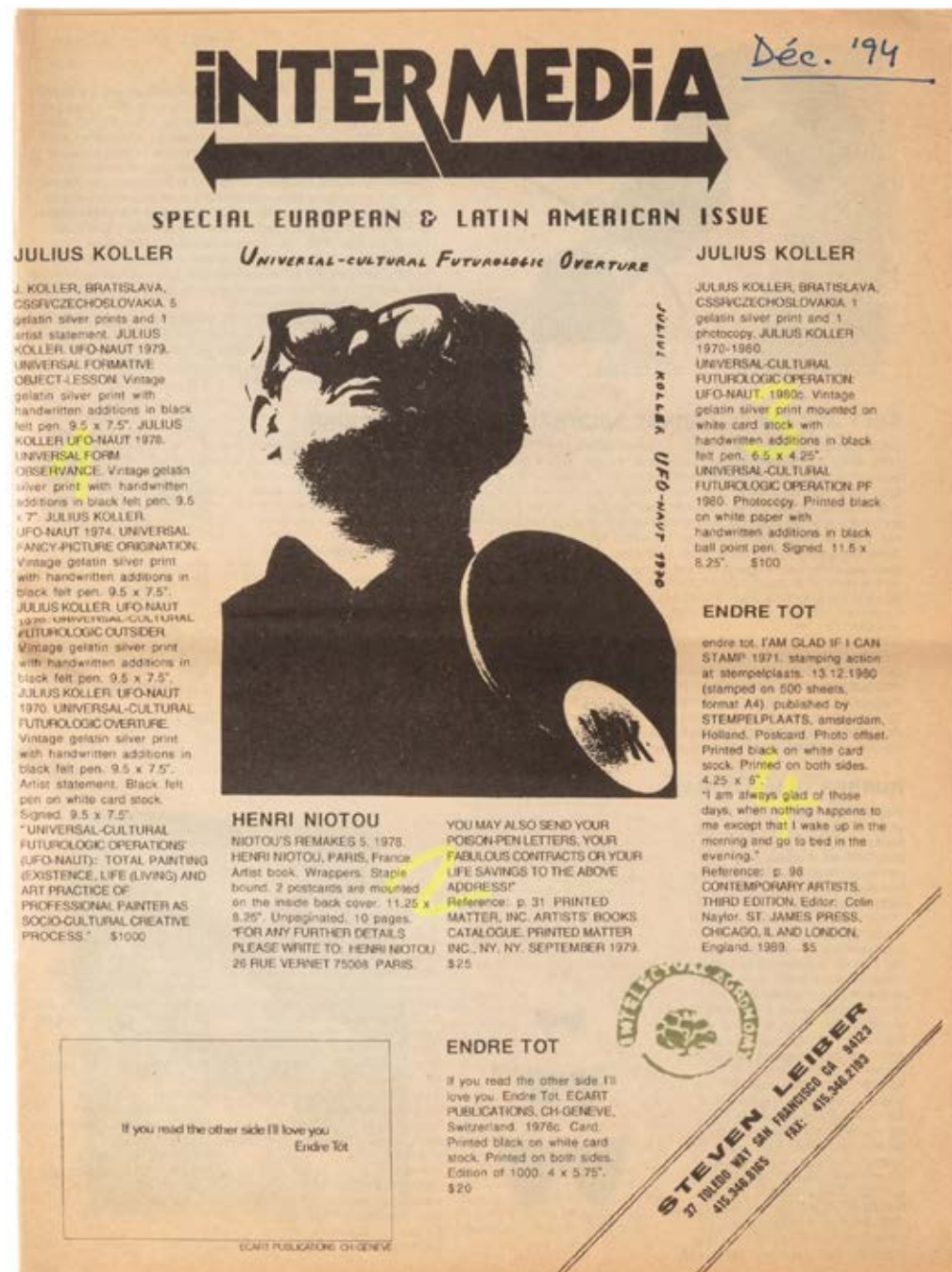
A rare and early Leiber catalogue (no. 20) devoted to Latin American mail art and Eastern European performance art. This catalogue mimics Harley Lond's journal *InterMedia: An Interdisciplinary Journal of the Arts, Resources and Communications, by and for the Communicator/Artist*, which was issued from 1974 to 1979.

"[This catalogue] was an imagined issue (no. 9, c. 1979) of the periodical *InterMedia*. Contributions had been sent to the magazine; however, the issue was never published. Most of the works offered in Steven Leiber's catalog were those works submitted for publication in *InterMedia* in 1979 (acquired through Harley Lond, the editor of *InterMedia*). All eraser stamps used in the catalog were designed by Pawel Petasz (Elblag, Poland) and borrowed from Bill Gaglione (a.k.a. Dadaland, San Francisco) for use in this publication."—*Steven Leiber Catalogs*.

We find books, photographs, mail art, periodicals, and ephemera by or related to Martine Aballea, Endre Tot, Joseph Beuys, Timm Ulrichs, Gilbert & George, Klaus Groh, J. H. Kocman, Herve Fischer, Robin Crozier, Arrigo Lora-Totino, Jochen Gerz, Guglielmo Achille Cavellini, John Armleder, Ben Vautier, Robert Filliou, Felipe Ehrenberg, Graciela Gutierrez Marx, Joaquim Branco, Ulises Carrión, Raul Marroquin, Claudio Goulart, Pawel Petasz, Jiri Valoch, Zaj, etc., etc.

A near fine copy; a bit browned at head. The previous owner has numbered each item with yellow highlighter and seems to have written running totals of the prices in pink highlighter. From an edition of around 200 copies. We locate just three copies in North American institutions.

• *Steven Leiber Catalogs*, pp. 80-82.



**39. LEIBER, Steven.** *Inventory of the Swedish Archive of Artist Books and Reference Materials* [34] pp. 8vo (212 x 149 mm.), orig. pictorial wrappers, staple-bound. Cambridge, U.K.: San Francisco: 20th Century Art Archives & Steven Leiber, 1996.

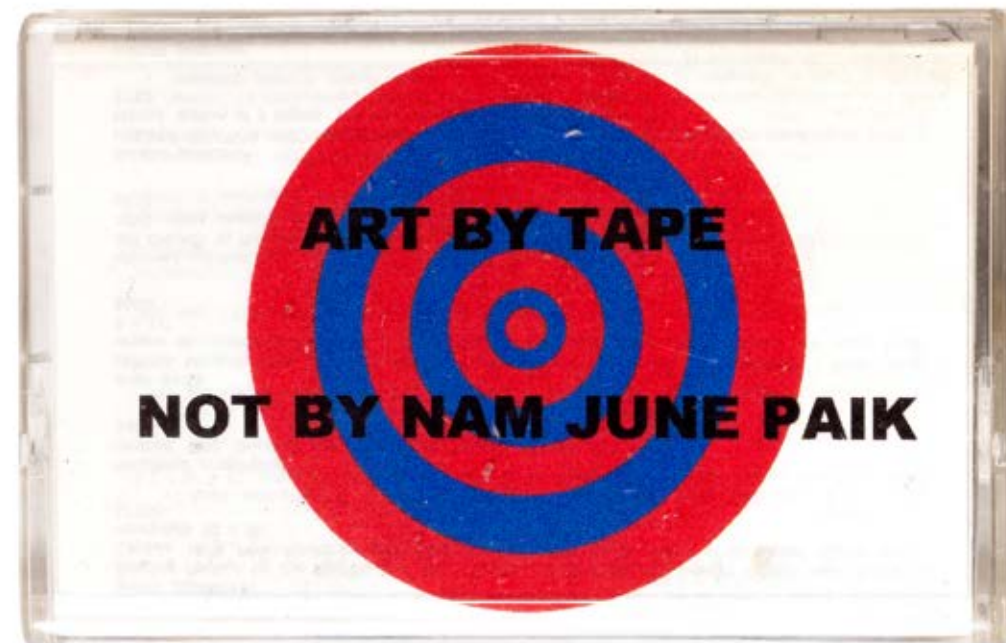
\$125

Leiber's 22nd catalogue, it disperses the remaining holdings of Leif Eriksson's Swedish Archive of Artists' Books; produced in an edition of around 250 copies. A great collector and advocate of artists' publications, Eriksson started his archive in 1978. This catalogue was made in collaboration with Louisa Riley-Smith (20th Century Art Archives), designed the catalogue. She selected an entrancing image from Annette Messager's *Tortures Volontaires* (1974) as the cover image.

This catalogue offers artists' books by Abramovic, Acconci, Andre, Darbo, Downsborough, Haacke, Huebler, Kaprow, Kawara, LeWitt, Long, Messager, Nau, Oldenburg, Rot, Ruscha, Tuttle, etc. It also includes a selection of essential reference works on 20th-century art.

Near fine; a few small marks and scuffs to the wrappers.

♣ *Steven Leiber Catalogs*, pp. 86-87.



#### *Cassette Tape as Catalogue*

**40. LEIBER, Steven.** *Art by Tape, Not by Nam June Paik.* Single folded sheet with inkjet color illus., and printed text on both sides (277 x 102 mm. folded), laid in original plastic cassette case (a little worn), and original audio cassette. San Francisco: April 1998.

\$1500.00

A very rare Leiber catalogue (no. 32), and one of his most ingenious vehicles for offering materials. The catalogue consists of an audio cassette, its case, and a list laid-in the case. "Artists, curators, art librarians, and others associated with the art world were faxed catalog entries with instructions to call and read the entry aloud over Steven Leiber's answering machine. These recordings were then included on the enclosed audio cassette. The title of this catalog is derived from a Nam June Paik mailing."—*Steven Leiber Catalogs*.

It offers books, ephemera, periodicals, and artworks by or related to Beuys, Barbara Bloom, Brecht, Brouwn, Jeanne Dunning, Feldmann, Filliou, Flavin, Gober, Holzer, Johns, Ray Johnson, Kounellis, Lichtenstein, Oldenburg, Pettibone, Rosenquist, Roth, Vautier, Warhol, Weiner, etc.

In near fine condition; minor wear to the case. WorldCat records just two copies in the United States. Produced in an edition of ca. 100 copies.

♣ *Steven Leiber Catalogs*, p. 135.





40. Leiber

**41. LEIBER, Steven.** *Reflection Press*. Many black & white illus., four original artist's "pageworks" by Albrecht D., and photograph pasted to lower wrapper. 8vo (280 x 108 mm.) & 4to (210 x 220 mm.), orig. green printed wrappers, staple-bound. San Francisco: S. Leiber, April 1998.

\$1250.00

Steven Leiber's 33rd catalogue; it is tantamount to a comprehensive bibliographic survey of the German artist Albrecht D. (b. 1944) and his Reflection Press. The book's leaves, printed in two sizes, are bound in alternating format, corresponding to the materials they describe. The catalogue's format imitates several works created by Albrecht D. Leiber includes a concise history of the Reflection Press and a useful biography of Albrecht in his Introduction. Offered within are the publications issued by this press, all of which are scarce.

In excellent condition, with the obscene photograph pasted on the lower wrapper present. Conceptually, this is one of Leiber's most impressive catalogues. We know of copies at MoMA (NY), Whitney, VCU, University of Washington, and the Grolier Club.

• *Steven Leiber Catalogs*, pp. 137-41.



**42. LEIBER, Steven.** [From printed certificate of authenticity]: *Catalogue No. 30 (1)*. Single printed sheet & large crumpled and folded sheet (ca. 440 x 600), printed on both sides. San Francisco: [1999].

\$1350.00

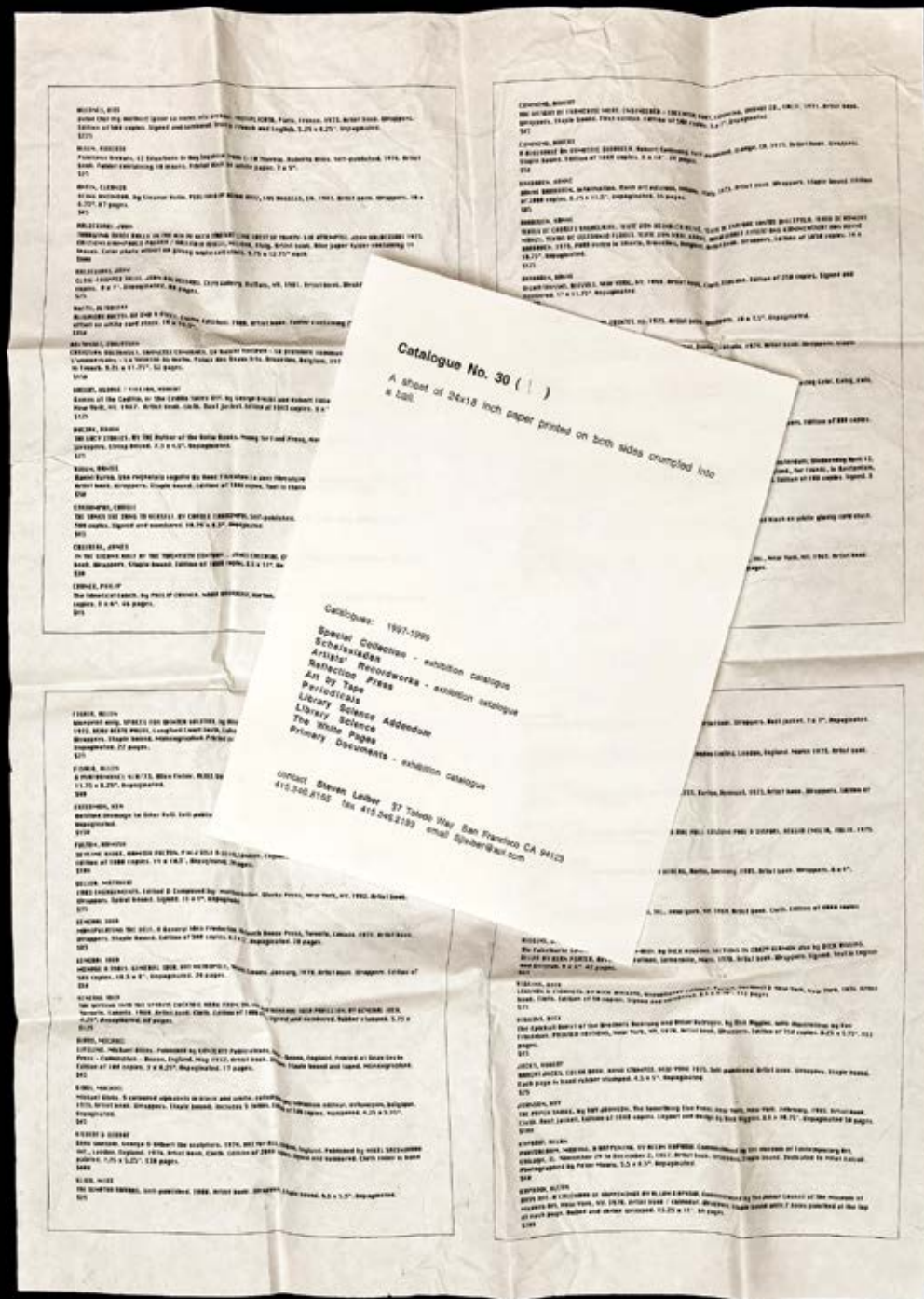
A very rare Steven Leiber catalogue, one of approximately 100 copies produced. Numbered by Leiber as no. 30, *Steven Leiber Catalogs* records it as the dealer's 36th (March 1999). Imitating Duchamp's celebrated poster and a work by Martin Creed, this catalogue is also very rare. Our copy is complete with the tongue-in-cheek certificate of authenticity for "A Sheet of 24 x 18 inch paper printed on both sides crumpled into a ball."

The catalogue itself offers artists' books by Roberta Allen, Eleanor Antin, Daniel Buren, Hanne Darboven, Felipe Ehrenberg, Barbara Ess, Ken Friedman, Michael Gibbs, Sol LeWitt, David Mayor, Maurizio Nannucci, Adrian Piper, Ed Ruscha, Cecilia Vicuña, Joyce Wieland, Andrea Zittel, etc.

"Modeled after Martin Creed's *Work No. 88* (1995), and the poster created by Marcel Duchamp for *DADA 1916-23*, held at Sidney Janis Gallery, New York (April 15-May 9, 1953). Duchamp had most examples of the poster crumpled to resemble trash."—*Steven Leiber Catalogs*.

As close to fine as can be hoped because of the intended crumpling. With the original envelope and label addressed to Leiber himself, unmailed. There are just three WorldCat records for this catalogue: Banff Centre for the Arts, Museum of Modern Art (NY), and Victoria & Albert Museum.

• *Steven Leiber Catalogs*, pp. 151-53.





**43. LEIBER, Steven.** [From the laid-in price list]: *Thirty-Six Exposures*. 36 color photographs, film negatives, and a printed price-list. San Francisco: 2000.

\$1750.00

An extremely rare and complete example of Steven Leiber's 38th catalogue, of which only approximately 47 copies were made and sent to his clientele. Each copy is unique. The catalogue was modeled after Dinos and Jake Chapman's multiple *Aygotic Exposure* (1996). Leiber's clients received a roll of film that they had to develop in order to view the catalogue's offerings. The original roll is not present, for obvious reasons. Leiber took the photographs in his grandmother's home, casually staging the artworks around the house; his office and inventory were situated in her basement. One image depicts a General Idea scarf multiple draped over Leiber's grandmother; another shows Leiber himself lying down next to a large-format print.

As recorded on the price-list, the catalogue offers high-priced works by Acconci, Beuys, Boltanski, Brecht, Burden, Clemente, Darboven, Filliou, General Idea, Holzer, R. Johnson, Klein, Levine, Pettibone, Rainer, Ulay, Weems, Weiner, etc.

Pristine copy of this ingenious and legendary catalogue.

♣ *Steven Leiber Catalogs*, pp. 155-60.









**44. LEIBER, Steven.** *A Succulent Dilemma*. Many black & white illus. 30 long vertical sheets (ca. 430 x 282 mm.), printed on rectos only, stapled at head. San Francisco: August 2003.

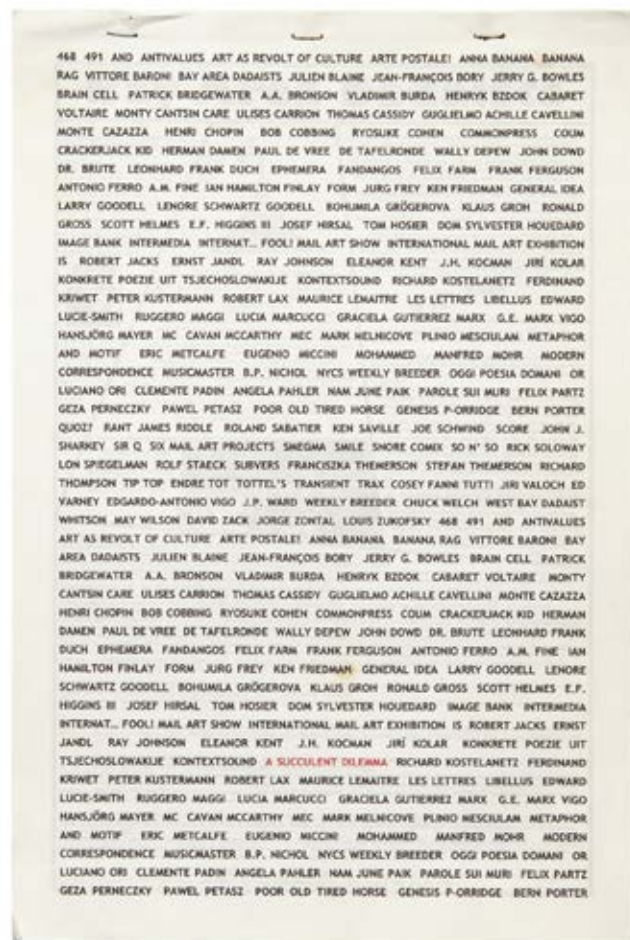
\$1250.00

Leiber's 42nd catalogue, it offers 289 items of mail art, visual poetry, artists' books and publications, exhibition catalogues, and rare ephemera; produced in an edition of ca. 100 copies. This profusely illustrated catalogue imitates Allan Kaprow's *DAYS OFF: A Calendar of Happenings*, a commission by the Junior Council of the Museum of Modern Art, created in 1970.

Each page focuses on a particular theme or presents works by an individual artist or group, for example: "Bay Area Dadaists," "Zines," "Bananology," "European Mail Art Exhibitions," "Commonpress," "Artists' Stamps," "Visual Poetry," etc.

Near fine; faint and small stains to the verso of the last page. This example was never folded or rolled like most other copies. WorldCat records only three copies in North American institutions.

♣ *Steven Leiber Catalogs*, pp. 177-80.



46 Three-Part  
Variations  
On 3 Different  
Kinds Of Cubes  
Sol LeWitt  
Dwan Gallery  
29 W 57 St NYC  
Opens Saturday  
Feb 3, 1968

"Sculptural Poverty"—R. Krauss

**45. (LEWITT, Sol).** Exhibition poster: *46 Three-Part Variations on 3 Different Kinds of Cubes: Sol LeWitt* (opens 3 February 1968). Large folded poster, printed on one side only. New York: Dwan Gallery, 1968.

\$750.00

Very rare poster produced on the occasion of LeWitt's third solo exhibition with Virginia Dwan's gallery.

"In his February show at Dwan, LeWitt once again presents a multipart sculpture... made of white-enameled aluminum that fills the entire space of the gallery. The work represents the finite series of three-part permutations possible using a vocabulary of a solid cube, a cube with one open side, and a cube with two opposite sides removed. A series of sketches and diagrams accompanies the sculpture. The show is remembered for the scathing review by critic Rosalind Krauss, which the confident LeWitt later includes in the catalogue for his 1969 retrospective at The Hague's Gemeentemuseum."—*Dwan Gallery*, p. 309.

In fine condition, but for some minor foxing to the reverse.

♣ *Dwan Gallery: Los Angeles to New York, 1959-1971*, p. 352 (pictured). Krauss's review was published in the April 1968 issue of *Artforum*.

**46. LEWITT, Sol.** [*Drawing Series, I, II, III, IIIA & B*]. Black & white illus. throughout. [224] pp. Thick square 4to (224 x 224 mm.), pictorial softcover (spine sunned). Torino: Sperone/Fischer, 1974.

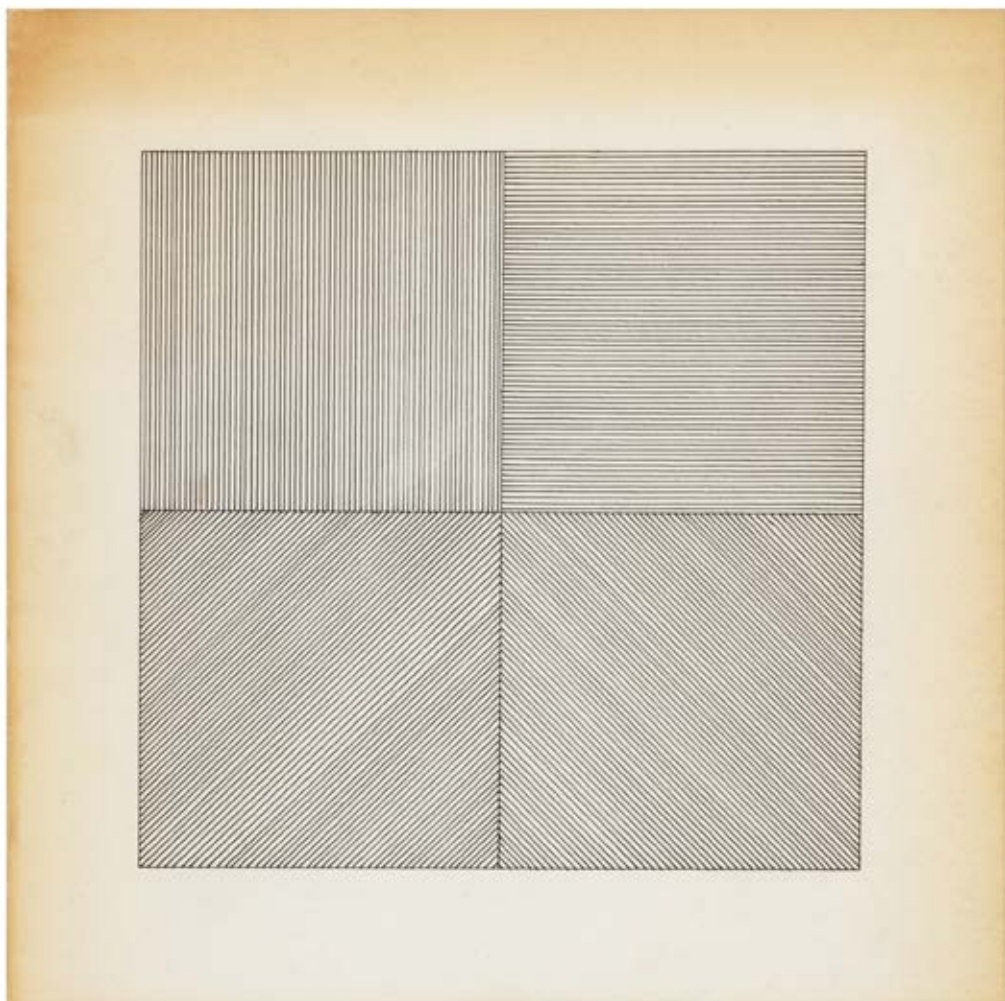
\$850.00

Sol LeWitt (1928-2007) artist's book that is now quite scarce, one of 1500 copies. The reproduced drawings within derive from the artist's earlier contribution to the famous "Xerox Book" (1968). Gallerists Gian Enzo Sperone and Konrad Fischer, who were among the first European gallerists to exhibit American minimal and conceptual artists, co-published this book. The two collaborated on a number of exhibitions, performances and eventually opened a gallery in New York with Angela Westwater.

A near fine copy; some sunning to the spine and extremities.

♣ Maffei & De Donno, *Sol LeWitt Artist's Books* (2010), p. 47.

*Sol LeWitt: Libros, El concepto como arte* (2014) 29 (pictured on p. 102).



#### *With an Original LeWitt Drawing*

**47. LEWITT, Sol.** *Autobiography*. Numerous black & white illus. throughout. [127] pp. Large 4to (261 x 262 mm.), orig. printed wrappers & orig. glossy pictorial dust-jacket, price unclipped. New York City: Multiples, Inc., 1980.

\$3500.00

A superb copy with a signed and dated original drawing inscribed by LeWitt "for Richard Wr—? / Sol LeWitt / Las Cruces / Nov. 20, 1981" on the recto of the front free endpaper. Nearly every page in this work comprises, in a 3 x 3 grid, nine photographs taken by LeWitt of his home and studio. It is a fascinating window into the life of this very private artist. In these photographs we encounter his collections of Japanese prints, his own artists' books, music, type samples, art ephemera, books, photographs, family heirlooms, sculptures, etc.

In *Esthétique du Livre d'Artiste*..., A. Moeglin-Delcroix writes (p. 275), "In giving a tour, methodically, exhaustively, of all that fills up his studio, [LeWitt] seems to recount his life through the photographs of his family bric-à-brac...Despite the title, despite as well the small indiscreet pleasure that one takes in penetrating the universe where an artist, whose impersonal structures were all that we knew until now (did we know that he listened to Lassus and Bach, that he read Beckett and Chandler, that he admired Japanese prints and popular imagery?), the interest is somewhere else, as is the presence of Sol LeWitt elsewhere. [His presence] asserts itself with force, because it is entirely active there, in the book itself."

A near fine copy, enhanced by a classic "Lines in Four Directions" drawing executed and signed by LeWitt for the recipient; faint sunning to the edges of the dust-jacket and very minor wear to the corners. Two pairs of leaves are unopened at the end.

♣ *Esthétique du Livre d'Artiste: Une Introduction à l'art contemporain*, pp. 275-76 (pictured on p. 276).

D. Schwarz, ed., *Multiples, Inc.: 1965-1992* (2021) 1980.13 (pictured on p. 117).



**48. LEWITT, Sol.** *Statues (a melodrama)*. Photolithographed color illustrations. [21] leaves mounted on orig. stubs (two double-page & folding). Large square 4to (305 x 321 mm.), navy blue cloth boards, title on spine, cloth-covered slipcase. Houston: Texas Gallery, 1982.

\$14,500.00

One of LeWitt's rarest artist's books, produced in an unusually small edition of 15 copies (with 8 A.P.) and signed by LeWitt on the half-title. Published by Fredericka Hunter's Texas Gallery, this book is composed of photolithographs in alternating blue, yellow, red, green, and black, all executed by Ryo Watanabe on fine Rives BFK paper. A departure from his works based on geometric permutations, *Statues (a melodrama)* was part of LeWitt's shift towards more subjective photographic books in the early 1980s.

The illustrations are transformed photographs taken by LeWitt of statues he saw in Italy. In 1980, the artists displayed these original photographs in a show entitled *Statues* at the John Weber Gallery in New York (30 October-22 November). The two images on the 20th leaf of this book match those printed on the gallery's exhibition announcement card.

Clive Phillpot writes: "Looking back much later, in 2003 Sol LeWitt said: 'I reached

a point in the evolution of my work at which the ideology and ideas became inhibiting. I felt that I had become a prisoner of my own pronouncements or ideas'...the fact that Sol LeWitt acknowledged a change in his attitude to making art at the end of the 1970s is paralleled by a change in his way of making books. It is possible to say that around this time, beginning with the photographic books, LeWitt forsook completeness in the narratives of his books, and began to accept incompleteness."—"Sol LeWitt's Books: Complete & Incomplete," in *Booktrek: Selected Essays on Artists' Books (1972-2010)* (2013), p. 266.

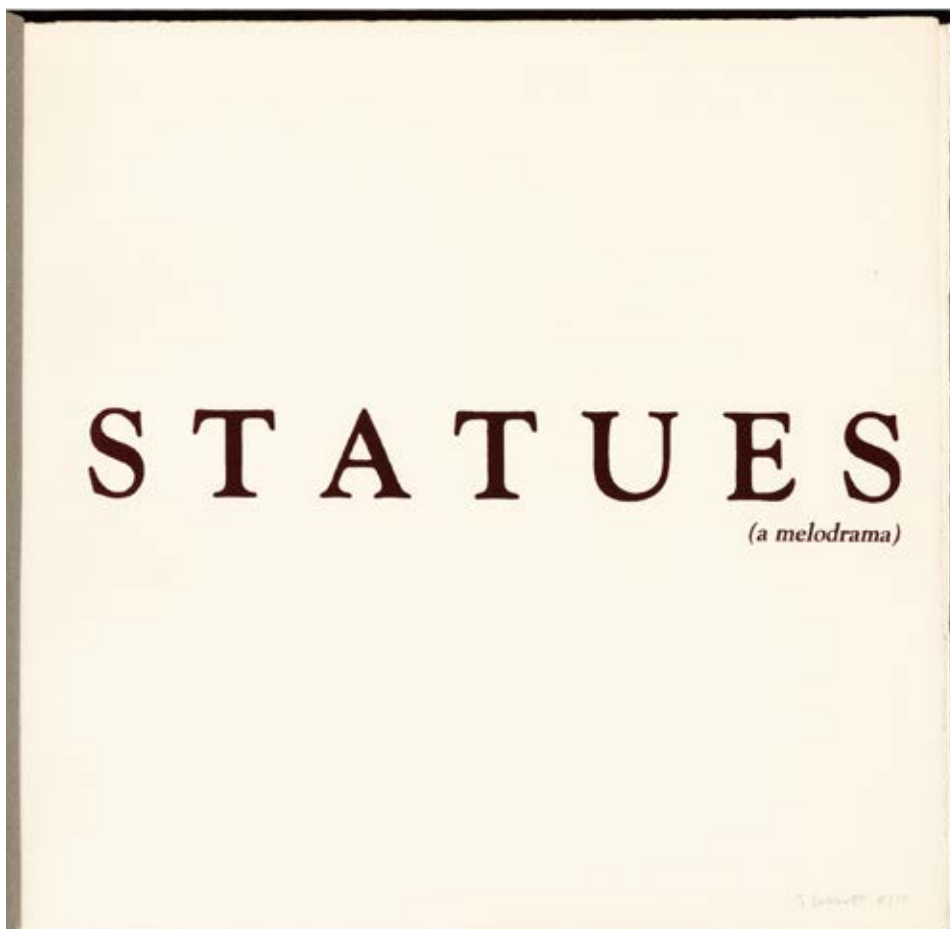
The two principal references (see below) on LeWitt's artist's books lack this title, and it is very often the one piece missing from collections of his books. LeWitt rarely signed his books; here he has signed his name in pencil on the half-title, with the limitation "8/15."

In excellent condition, with the original slipcase in fine condition as well. This work is unrecorded on WorldCat. Among North American institutions, we find just the copy at the Museum of Fine Arts, Houston.

• Sol LeWitt Prints Catalogue Raisonné (online) 1982.06.

Not in Maffei & de Donno, *Sol LeWitt Artist's Books*.

Not in *Sol LeWitt: Libros, El concepto como arte*.





**49. LEWITT, Sol.** *Brushstrokes: Horizontal and Vertical*. 22 loose photolithographed plates (each: 165 x 227 mm.), one plate mounted to top of publisher's box, and two used as the portfolio covers (25 plates total). Oblong 4to (168 x 230 mm.), photolithographed covers, printed upper flap (signed & numbered by LeWitt), artist's name on spine. [From upper flap of portfolio]: Torino: Noire Editore, 1996.

\$5750.00

A beautiful Sol LeWitt portfolio/artist's book consisting of 25 photolithographs; produced in a signed edition of just 130 copies. LeWitt and the gallery Marco Noire partnered on a number of editions and exhibitions in the 1980s and '90s. This is a rare publication that highlights the artist's experiments with multi-layered and multi-colored brushstrokes, a frequent motif of his in the '90s. LeWitt also created standalone prints and drawings with these brushstrokes.

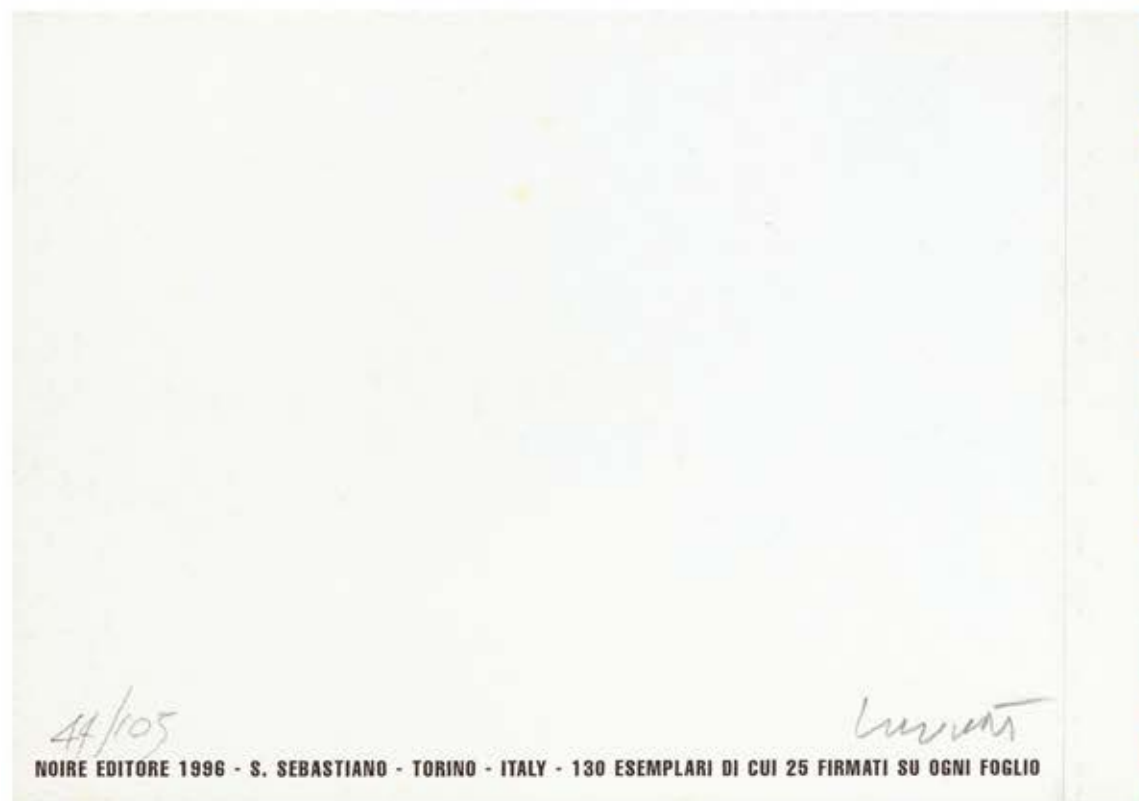
With this copy (44/105 "regular edition"), the 22 loose plates (as issued) are unsigned; for the 25 special-edition examples, LeWitt signed each photolithographed plate. Ours is signed and numbered on the printed upper flap of the portfolio.

In excellent and fresh condition. The portfolio is housed in the original publisher's box. WorldCat records just the copy at Emory (catalogued as "Untitled" but with the same number of plates) among North American institutions.

♣ Sol LeWitt Prints Catalogue Raisonné 1996.02.

Maffei & de Donno, *Sol LeWitt Artist's Books*, p. 127.

*Sol LeWitt: Libros, El concepto como arte*, no. 85.





*One of 70 Copies*

**50. LEWITT, Sol.** [*Sol LeWitt Portfolio*]. 10 lithographed plates, loose as issued. Large square 4to (285 x 285 mm.), lithographed covers, artist's name on spine. Torino: Noire Editore, 1998.

\$7500.00

One of LeWitt's rarest artist's books, signed and numbered on the colophon; only 70 copies were produced. This edition, with the publisher's illustrated slipcase, is among the hardest to find of LeWitt's editioned books and portfolios. There are 10 loose lithographs and two that serve as the portfolio covers, for a total of 12, as noted in the Krakow Witkin catalogue raisonné. LeWitt has signed and numbered (no. 20) the inside of the portfolio's upper cover. The signatures found in the lower right corner of each loose lithograph are printed, not manuscript.

In fine condition; with the publisher's partial slipcase, as issued. Unrecorded on WorldCat.

♣ Sol LeWitt Prints Catalogue Raisonné 1998.05.

Not in *Sol LeWitt: Libros, El concepto como arte* or *Sol LeWitt: Artist's Books*.

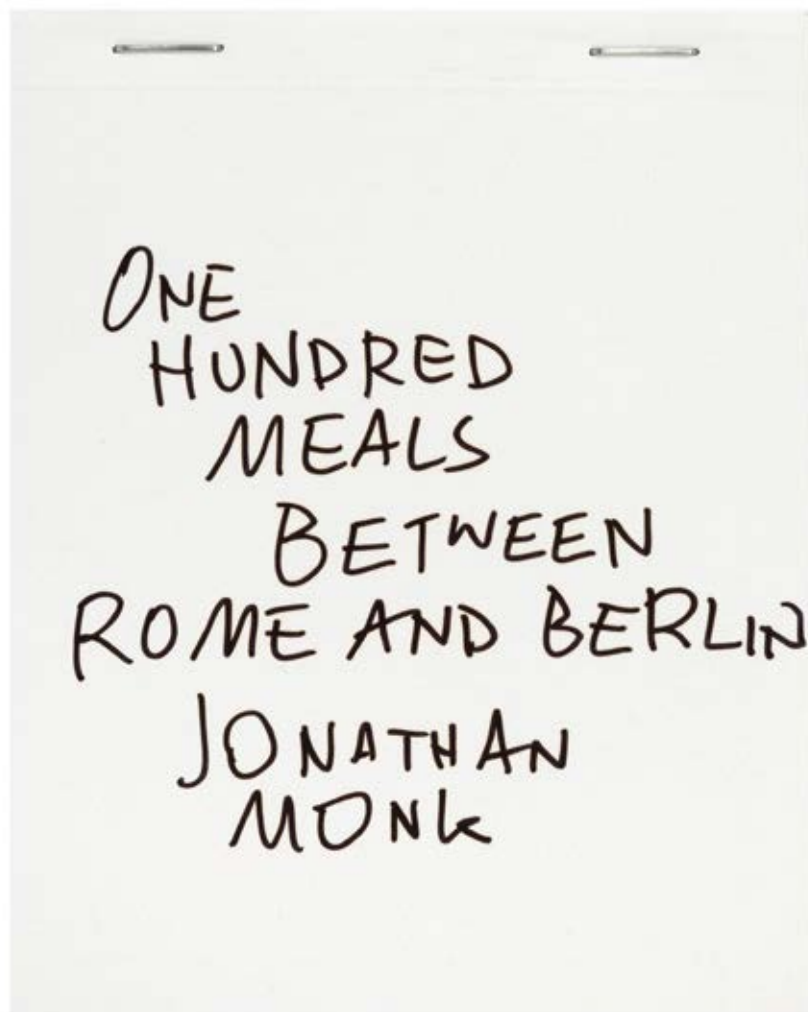


**51. MONK, Jonathan.** [Manuscript title]: *One Hundred Meals between Rome and Berlin*. Color illus. throughout. [1], 100, [12] pp. Small 4to, softcover, staple-bound. Milan: Humboldt Books, 2016.

\$250.00

Signed and title handwritten by the artist on the cover. Scarce book recording 100 early works in Jonathan Monk's *Restaurant Drawings*, with an essay by curator Luca Cerizza (in English & Italian). This series began with Monk's two-year stay in Rome. He has appropriating famous modern and contemporary artworks by artists such as Warhol, Cattelan, LeWitt, Judd, Kippenberger, Noland, Prince, Ruscha, Kruger, Wool, Koons, Hirst, Buren, Gilbert & George, etc., on restaurant receipts. Monk (b. 1969) then takes a picture and uploads it to Instagram, where the first person to comment can buy the illustrated receipt for the cost of the meal (plus postage). The series continues to this day (as of September 2022).

In fine condition.



**52. PENDLETON, Adam.** *so i independent in georgia in the 90's*. Color illus. on inside of covers. [128] pp. Large 4to, pictorial softcover, title on spine. N.p.: Yvon Lambert, 2006.

\$55.00

Rare artist's publication, Adam Pendleton's first. Pendleton (b. 1984) debuted with Yvon Lambert's gallery in New York the previous year with the exhibition *Deeper Down There* (22 April-28 May 2005). Contains color reproductions of the four titular paintings and text works by the artist.

In fine condition. WorldCat: Metropolitan Museum of Art (NY) and Clark Art Institute.

From the New York Times review of *Deeper Down There* (20 May 2005): "Adam Pendleton, a young painter and Conceptualist, takes a coolly intellectual approach to hot subject matter. He distills lines from modern African-American literature and music into poetic or vernacular phrases that tend to have romantic urgency: 'Fondle the sky,' 'I need to be loved,' 'I'll make you my own dairy queen,' and so on. And then he silkscreens these bits of found language in neat, colored block letters onto smooth single-color canvases or onto small pieces of colored or black paper."



*Not in WorldCat*

**53. (RAUSCHENBERG, Robert).** *Rauschenberg* (opens 16 June 1964). Black & white illus. Single folded sheet of thick, coated paper (folded: 174 x 125 mm.), folded into four panels (= [8] pp.). Torino: Gian Enzo Sperone Arte Moderna, 1964.

\$650.00

A little-known catalogue for Rauschenberg's sole exhibition with Gian Enzo Sperone; we find no record of this publication in WorldCat. It is briefly documented in Sperone's gallery history (cited below). Sperone opened his eponymous Torino gallery in May 1964, and this Rauschenberg show was the third held there, little more than a month after its establishment.

The catalogue is covered with reproductions of Rauschenberg's work (photographs by Pierre Golendorf) and presents lists of solo and group exhibitions, along with a short biographical timeline.

In near fine condition; some minor wear to the extremities and discoloration to a few illustrations.

♣ A. Minola, ed., *Gian Enzo Sperone: Torino-Roma-New York, 35 anni di mostre tra Europa e America* (2000), Vol. I, pp. 80-81 (partially pictured & with installation photographs) & Vol. II, p. 491.

**54. (RUSCHA, Edward).** *Edward Ruscha: Prints and Books*, Root Art Center, Hamilton College, Clinton New York (3-23 January 1974). Three black & white illus. [7] loose sheets as issued, printed on rectos only. Clinton, NY: 1974.

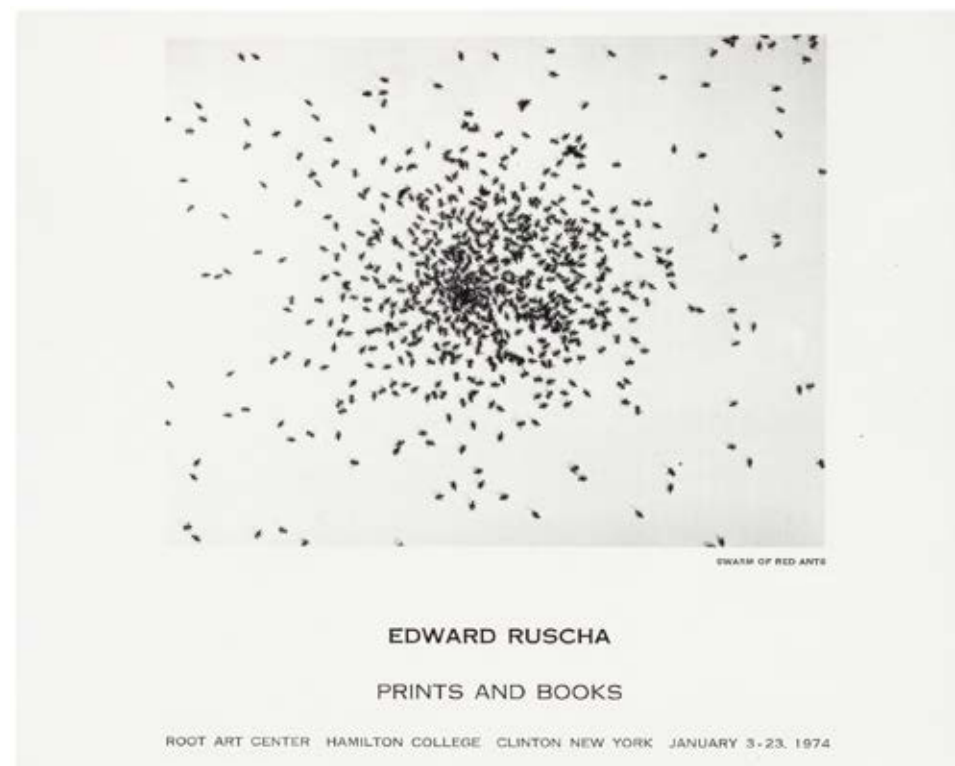
\$950.00

An extremely rare Ruscha exhibition catalogue; the only copy recorded on WorldCat is at the host institution Hamilton College. In the early 70's, Ed Ruscha exhibited at a number of American universities, such as the University of California, Santa Cruz; UC, San Diego; Colgate University; Northern Kentucky State University; University of North Dakota; and Hamilton College. The majority of these shows were devoted to the artist's prints and fabled books. The very first exhibition devoted to Ruscha's artist's books was held March-April 1970 at Galerie Heiner Friedrich (Munich).

The Hamilton College show was organized by Michael Shapiro, a Hamilton alumnus, collector of Ruscha's work, and future museum director. Shapiro contributed from his collection nearly all of the works — 23 prints and 12 books — to the exhibit. Among the prints were the famous self-referential renderings of Ruscha's artist's books: *Twenty-Six Gasoline Stations*, *Various Small Fires*, *Some Los Angeles Apartments*, *Nine Swimming Pools*, *Crackers*, and *Real Estate Opportunities*. Marian Goodman's Multiples, Inc., Castelli Graphics, and Donald Marron also lent prints. This catalogue reprints Ruscha's 1973 *The Print Collector's Newsletter* interview with Howardena Pindell. The penultimate sheet has the artist's biography and exhibition history.

In fine condition.

♣ *Edward Ruscha Editions 1959-1999 Catalogue Raisonné*, Vol. II., p. 140.





*Signed by the Author*

**55. SPIEKERMANN, Heliod.** *frech und ungewöhnlich am Beispiel Kippenberger / fresh and unusual Kippenberger in mind.* Black & white frontis. & four full-bleed illus. [40] pp. 8vo, cloth-backed printed boards, illus. pasted to upper cover, title on spine. Cologne: W. König, 1994.

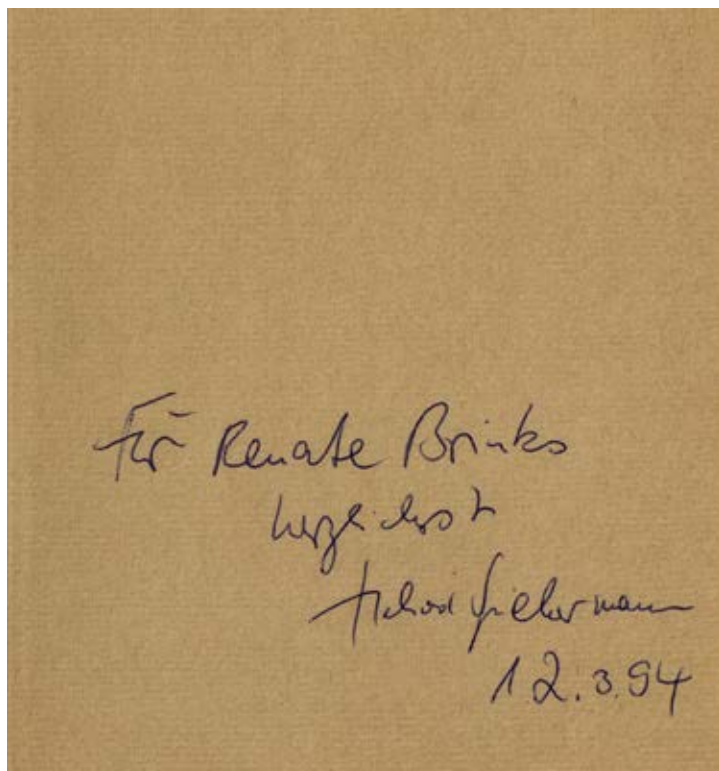
\$225.00

An inscribed copy of this interesting account of Martin Kippenberger's life and work written by Heliod Spiekermann (n.d.), a dentist and major collector of the artist's work. It is signed by the author on the front free endpaper to "Renate Brinks...12.3.94." A reclusive figure, Spiekermann presents a candid and insightful appraisal of Kippenberger's career, juxtaposing his practice with that of the "marketing professional" Jeff Koons.

"This book, whose design is based on a series of publications by the Michael Werner Gallery, New York, was published [in] 1994 as part of the exhibition project <I>The Happy End of Kafka's Amerika' at the Museum Boymans-van Beuningen in Rotterdam. It contains a text by Heliod Spiekermann, a dentist friend of Martin Kippenberger, in German and English. In the colophon, Kippenberger writes, 'Mr. M. Kippenberger accepts responsibility for the design of the book, but not for the text.'"—Koch.

A fine copy, very rare when signed by the author. WorldCat records just four institutions in North America with this book. The book was made in an edition of approximately 600-800 copies.

♣ *Annotated catalogue raisonné of the books by Martin Kippenberger, 1977-1997, no. 133.*



**56. WILNER, Martin.** *Journal of Evidence Weekly, Vol. 185.* Leporello Moleskine notebook (143 x 95 mm.) with highly detailed ink drawings throughout, ink logo on upper cover. New York: 2019-20.

\$18,000.00

The artist's *Journal of Evidence Weekly* (J.E.W.) series began in late 1998. Since then, Wilner (b. 1959) has documented his daily travels on the subway by filling almost two hundred Moleskine notebooks with his impressions and caricatures of fellow commuters. The present volume captures the artist's subway trips in the early months of the COVID-19 pandemic.

"Wilner's ongoing 'Journal of Evidence Weekly' offers an illustrated compendium of the artist's travels around New York City. Contained within a dense network of interconnected lines (a style that echoes the structure of the city's public transit system) are fragments of text documenting details of the starting point, destination and specific mode of transport taken, snippets of overheard conversations, conductors' announcements, excerpts of music played by buskers or leaked from headphones, and the onomatopoeic sounds of the machinery. These are joined by figural representations of fellow passengers, executed in a manner that ranges from the hyper-realist to the grotesque (odd body parts fused together) and the fetishistic (isolated images of women's chests, legs and feet). For Wilner, who works as a practicing psychiatrist, the accumulation of details taken from daily life allows him to search for the 'hidden themes' and 'whispered melodies' that exist in the unconscious. Taken as a whole, the Journals read as a fractured map of reality that incorporates the psychologically fraught operations of looking with the mundane sights and sounds of intercity travel."—from the Morgan Library & Museum online catalogue.

Examples of the *Journal of Evidence Weekly* are part of the following collections: The Morgan Library and Museum, Los Angeles County Museum of Art, The Sackner Archive of Concrete and Visual Poetry (now at the University of Iowa), Whitney Museum of American Art, The Jewish Museum, Museu de Arte Contemporânea da Fundação de Serralves (Porto), Vassar Art Library, Pennsylvania Academy of Fine Arts, The Cartin Collection, The West Collection, and Warner Brothers.

In excellent condition.







*Ian Wilson's First Section Book*

**57. WILSON, Ian.** *Section 30*. [28] leaves, printed on rectos only. 8vo, printed semi-stiff wrappers, title on spine. Eindhoven: Stedelijk van Abbemuseum, 1982.

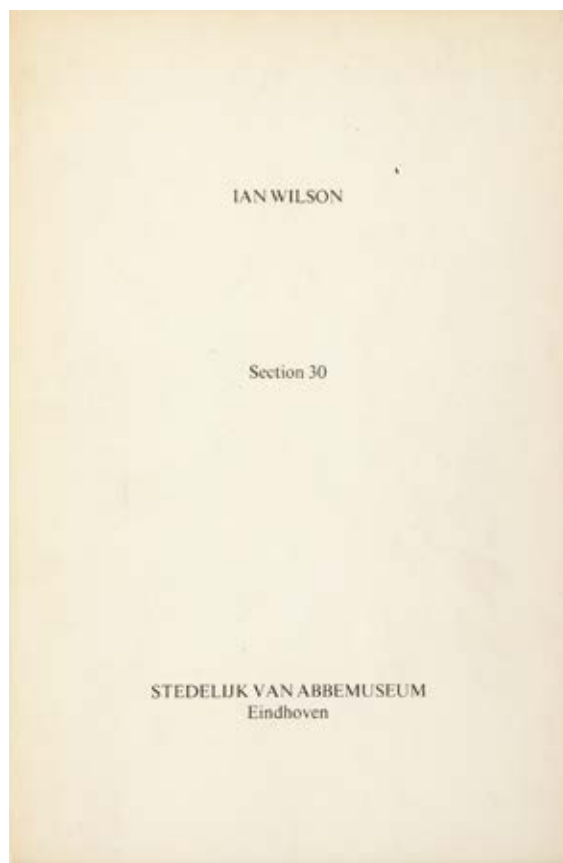
\$450.00

Ian Wilson's first artist's book, produced in an edition of 500 copies. Known primarily for his language-based work, Wilson (1940-2020), from the 1980s, undertook a lengthy series of artist's books under the title *Section(s)*. The very first was the present work, published with the Stedelijk Van Abbemuseum in 1982.

In near fine condition; faint sunning to the spine and slight wear to the lower cover. We locate just two copies in the United States, at the Getty and Whitney museums.

♣ *Ian Wilson: The Discussions* (2008), p. 173.

"As the quintessential vehicle for communication and thought, language replaces traditional representation in Ian Wilson's work...Wilson has rigorously shunned the creation of any form of physical object and has sought to resist all forms of objectification. Since 1968 he has operated principally through the channels of speech, turning only in the 1980s to also include the production of sets of books based on the repetition of a single abstract verbal construct such as 'unknowable,' 'absolute knowledge,' or 'perfect.'"—Anne Rorimer, *New Art in the 60s and 70s: Redefining Reality* (2001), pp. 89-90.



*"Perfect"*

**58. WILSON, Ian.** [From spine titles]: *Sections 195-208*. 14 vols. Unpaginated. Large folio (all 300 x 220 mm.), printed semi-stiff covers, titles on spines. New York: Robert Ryman, 1997.

\$14,500.00

A unique set of books created by Ian Wilson and published by Robert Ryman (1930-2019). Known primarily for his intangible language-based work, Wilson, from the 1980s, undertook a lengthy series of artist's books under the title *Section(s)*, publishing the first, *Section 30*, with the Stedelijk van Abbemuseum in 1982. He collaborated on these publications with a number of galleries, institutions, and private collectors, such as Giuseppe Panza di Biumo, Art Metropole/David Bellman, Victoria Miro, Kunsthalle Bern, Ghislain Mollet-Viéville, Maeght Lelong Gallery, Ryman, Michel Claura, etc. From 1982 to 1990, Wilson's book practice was rooted in single volumes printed in editions of 500. Beginning in 1992, however, he experimented with unique books in multiple volumes, the first being *Sections 60-69, Absolute Knowledge*. With the galleries representing him — Peter Blum and later Jan Mot — he co-published several of these sets. According to the catalogue raisonné *Ian Wilson: The Discussions*, the present set was owned by Peter Blum. In fact, he sold it in 2001 (personal correspondence).

From the colophon: "This work is complete when sections 195-208 are presented together."

In excellent condition. Offered with the two original bookends that are part of the work.

♣ *Ian Wilson: The Discussions*, p. 173.

"Wilson has also produced a number of artist books, each simply titled *Section* followed by a number. The word 'section' reminds me of how nations organize their constitutions according to 'acts' and 'sections.' ... Linguistically, a section also always implies a pre-existing whole. A section can only be derived from a whole. Chapters have a different connotation in that they are like building blocks toward a whole. After all, a chapter can be incomplete while a section is always complete to the extent that it is a section. As such, naming his artist's books *Section* followed by a number is homologically related to Buddhist or Hindu sutras, collections of canonical texts that were then assembled into a book of teachings."—Ken Lum, "Ian Wilson: From *Chalk Circle* to Full Circle," in *Everything Is Relevant, Writings on Art and Life, 1991-2018* (2020), p. 241.



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## II

### EPHEMERA



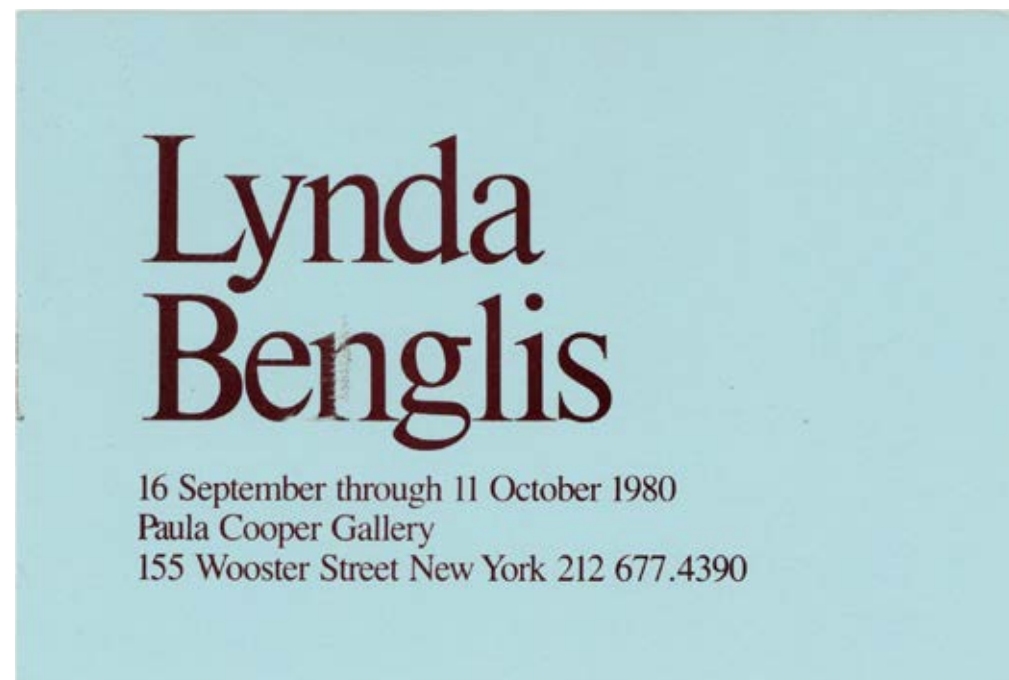
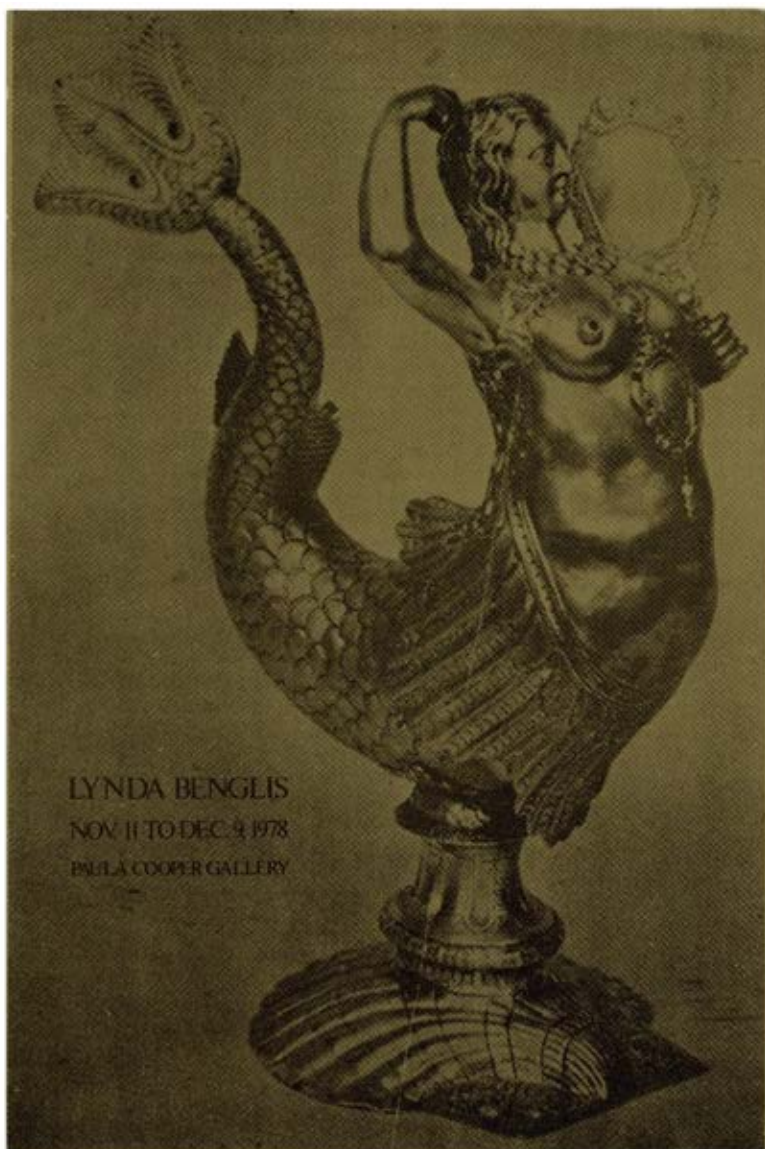
**59. (BENGLIS, Lynda).** Exhibition card: *Lynda Benglis* (11 November–9 December 1978). Illus. & details on recto, printed text on verso. Pictorial card. New York: Paula Cooper Gallery, 1978.

\$150.00

Scarce piece of Lynda Benglis (b. 1941) ephemera from the end of the 1970s. Benglis's first show with Cooper was held Feb.–March 1970. The text on the verso is excerpted from José Ortega y Gasset's *An Interpretation of Universal History*.

In fine condition.

♣ See Paula Cooper Gallery's website for several installation photographs.



**60. (BENGLIS, Lynda).** Exhibition postcard: *Lynda Benglis* (16 September–11 October 1980). Printed on recto, opening hours written on verso. Postcard, mailed. New York: Paula Cooper Gallery, 1980.

\$125.00

A rare mailed example of this postcard announcing Benglis's 1980 presentation with Paula Cooper. Fine; mailed to photographer Eve Sonneman.

♣ See Paula Cooper Gallery's website for several installation photographs.



**61. (BENGLIS, Lynda).** Exhibition postcard: *EΙΔΩΛΑ* [*Idols*]: *Benglis* (30 October-27 November 1982). Printed on recto only. Postcard, mailed. New York: Paula Cooper Gallery, 1982.

\$100.00

Postcard for Lynda Benglis's 1982 show at Paula Cooper Gallery. Near fine; mailed to Eve Sonneman.

• See Paula Cooper Gallery's website for several installation photographs.



**62. (BENGLIS, Lynda).** Exhibition postcard: *Lynda Benglis* (22 March-14 April 1984). Reflective silver recto with printed details, verso blank. Postcard, mailed. New York: Paula Cooper Gallery, 1984.

\$95.00

Remarkable piece of exhibition ephemera, produced on the occasion of Benglis's show at Paula Cooper. Near fine; horizontal crease. Mailed to Eve Sonneman.

• See Paula Cooper Gallery's website for several installation photographs.

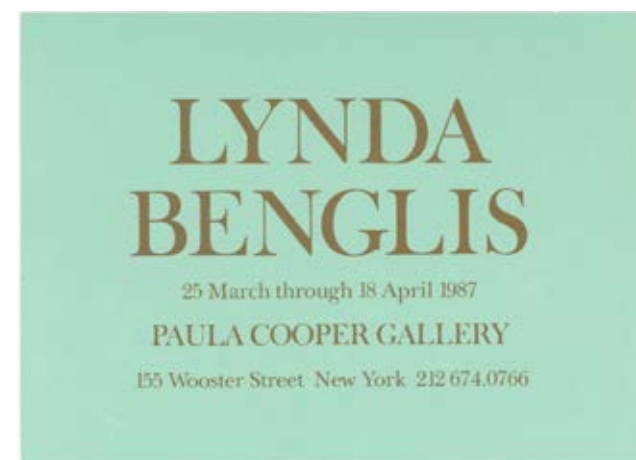


**63. (BENGLIS, Lynda).** Exhibition card: *Lynda Benglis* (25 March-18 April 1987). Printed on recto only. Thick card. New York: Paula Cooper Gallery, 1987.

\$75.00

Card announcing Benglis's 1987 exhibition with Paula Cooper Gallery. Fine.

• See Paula Cooper Gallery's website for several installation photographs.



**64. (BROUWN, Stanley).** Exhibition postcard: *Stanley Brouwn* (5 November-12 December 1976). Printed on one side. Postcard. Eindhoven: Van Abbemuseum, 1976.  
\$175.00

Rare postcard produced on the occasion of Brouwn's Van Abbemuseum exhibition in 1976. Fine.



**65. (BROUWN, Stanley).** Exhibition postcard: *stanley brouwn* (18 June-10 July 1977). Printed on one side. Postcard. Bern: Kunsthalle Bern, 1977.  
\$175.00

Scarce postcard made for Brouwn's exhibition at the Kunsthalle Bern. Fine.



**66. (BROUWN, Stanley).** Exhibition postcard: *stanley brouwn* (20 February-20 March 1981). Artist's name printed on recto, details on verso. Postcard. Eindhoven: Van Abbemuseum, 1981.  
\$125.00

Postcard made on the occasion of Brouwn's 1981 solo exhibition at the Van Abbemuseum. Fine.



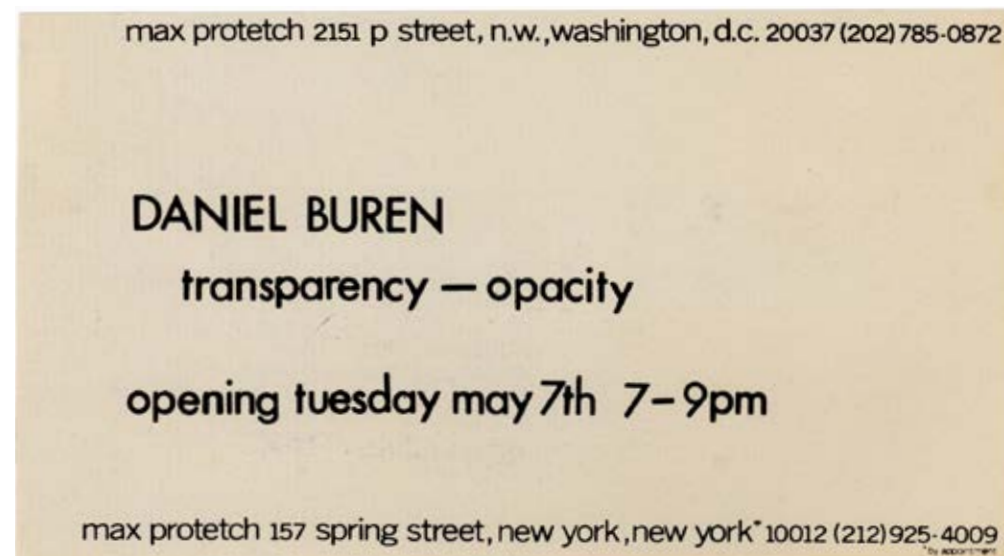
**67. (BUREN, Daniel).** Exhibition postcard: *Daniel Buren: transparency – opacity* (opens 7 May [1974]). Rectangular card, printed on one side only, mailed. Washington D.C.: Max Protetch, [1974].

\$175.00

Very rare invitation to Buren's first and only solo presentation with Max Protetch. This example was mailed to the famous Claire S. Copley Gallery on La Cienega Boulevard. The card bears two addresses for Protetch's galleries in D.C. and the other on Spring Street in New York; we believe this exhibition took place at the former address.

In excellent condition.

✎ Not in Michael Lailach, ed., *Printed Matter: Die Sammlung Marzona in der Kunstbibliothek* (2005).



**68. (BUREN, Daniel).** Exhibition postcard: *Travaux exécutés in situ par Daniel Buren / Werken uitgevoerd ter plaatse door Daniel Buren: AILLEURS / ELDERS* (opens 30 April [1976]). Black & white illus. on recto, details on reverse. Photographic postcard. Eindhoven: Van Abbemuseum, 1976.

\$95.00

Postcard produced on the occasion of Buren's exhibition at the Van Abbemuseum (30 April-1 June 1976). The photograph is taken from the artist's book *Discordance/ Cohérence* (1976), which was also published by the museum for this show. A fine copy.

✎ *Printed Matter: Die Sammlung Marzona in der Kunstbibliothek*, p. 104.



**69. (BUREN, Daniel).** Exhibition postcard: *Dekor – Dekoration, Arbeiten IN SITU von DANIEL BUREN* (22 March-22 April 1980). Black & white illus. on recto, details on verso with printed address label. Photographic postcard, mailed. Munich: Rüdiger Schöttle, 1980.

\$95.00

Scarce postcard for Buren's second solo presentation with Schöttle. Part of the installation for Buren's first exhibition with the gallery (3-31 May 1977) is shown on the recto. Fine; mailed to Eve Sonneman.

✎ *Printed Matter: Die Sammlung Marzona in der Kunstbibliothek*, p. 104.



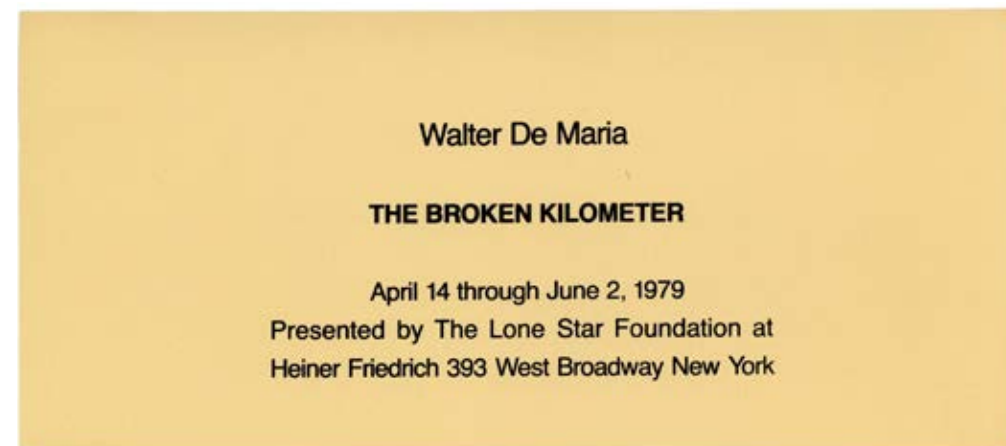
**70. (DE MARIA, Walter).** Exhibition card: *Walter De Maria: The Broken Kilometer* (14 April-2 June 1979). Details on recto, verso blank. Large rectangular card. New York: The Lone Star Foundation/Heiner Friedrich, 1979.

\$150.00

Announcement card for De Maria's unveiling of *The Broken Kilometer* at 393 West Broadway. It is a permanent installation still open to the public thanks to the Dia Art Foundation. The work consists of 500 solid brass rods, measuring two meters in length and five centimeters in diameter, which are placed in five parallel rows of 100 rods each. The rods are illuminated by metal halide stadium lights.

In fine condition.

• See the Dia Art Foundation's website (accessed 24 August 2022).



**71. (GENERAL IDEA).** Exhibition postcard: *Canile* (opens 22 November 1983). Illus. & details printed in rose on recto, verso blank. Pictorial postcard, mailed. Milan: Galleria Françoise Lambert, 1983.

\$125.00

A rare postcard produced on the occasion of General Idea's exhibition with Françoise Lambert in Milan. The poodle printed on the recto was a recurring motif employed by the group (Jorge Zontal, Felix Partz & AA Bronson) in the 80s.

Fine; minor wear from mailing. Addressed to Eve Sonneman.

• A. Welch, ed., *General Idea* (2022), p. 726.



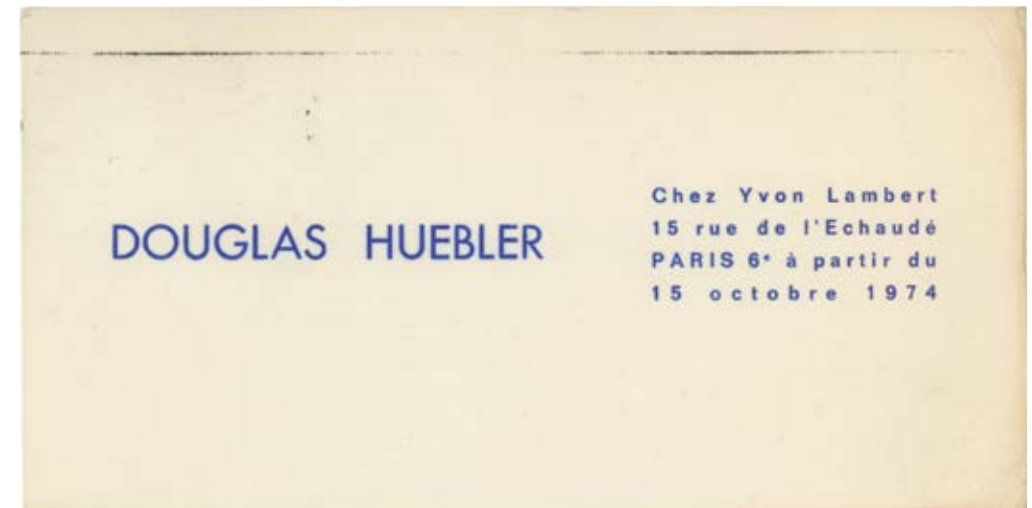
**72. (HUEBLER, Douglas).** Exhibition postcard: *Douglas Huebler* (opens 15 October 1974). Printed on both sides. Large postcard, mailed. Paris: Yvon Lambert, 1974.

\$195.00

A rare postcard invitation to Huebler's third solo exhibition with Yvon Lambert, his earlier shows were in March 1970 and March 1972. Early ephemera from Lambert's gallery is generally quite scarce. According to Richard (see below), Huebler (1924-97) presented one of his *Variable Pieces*.

Near fine; small crease to one corner. Mailed to curator and museum director Frans Haks (1938-2006).

• Sophie Richard, *Unconcealed: The International Network of Conceptual Artists 1967-77, Dealers, Exhibitions and Public Collections* (2010), p. 371.

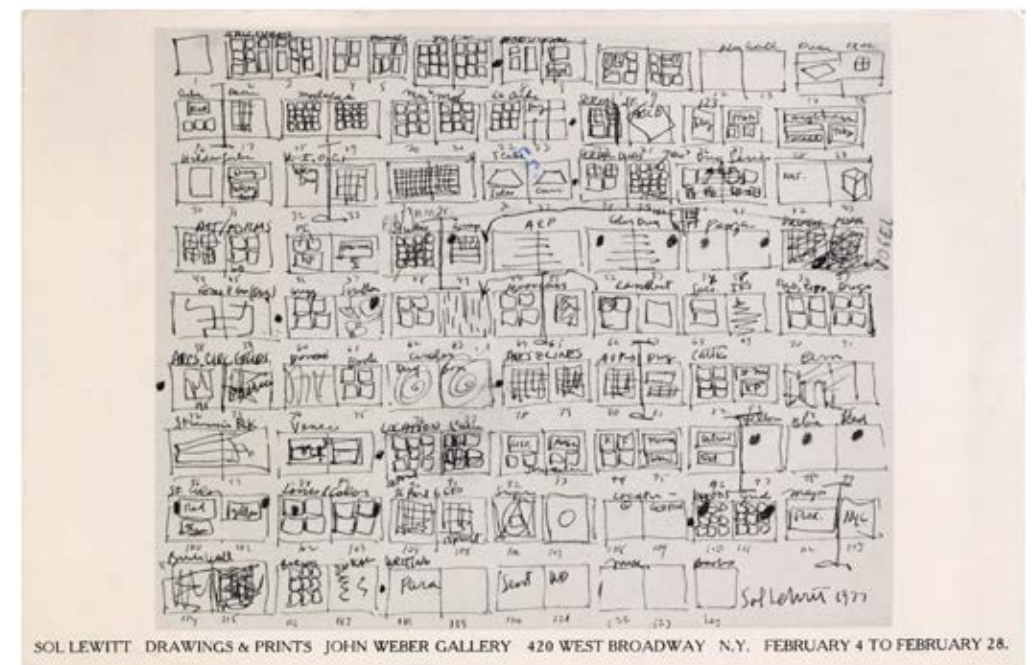


**73. (LEWITT, Sol).** Exhibition postcard: *Sol LeWitt: Drawings & Prints* (4-28 February [1978]). Illus. on recto, printed address label on verso. Large card. New York: John Weber Gallery, 1978.

\$125.00

Scarce LeWitt exhibition ephemera, the recto illustration shows one of the artist's drawings from 1977. Near fine; mailed to Eve Sonneman.

• P. Credi, ed., *An Invitation to Sol LeWitt* (2016), p. 59.

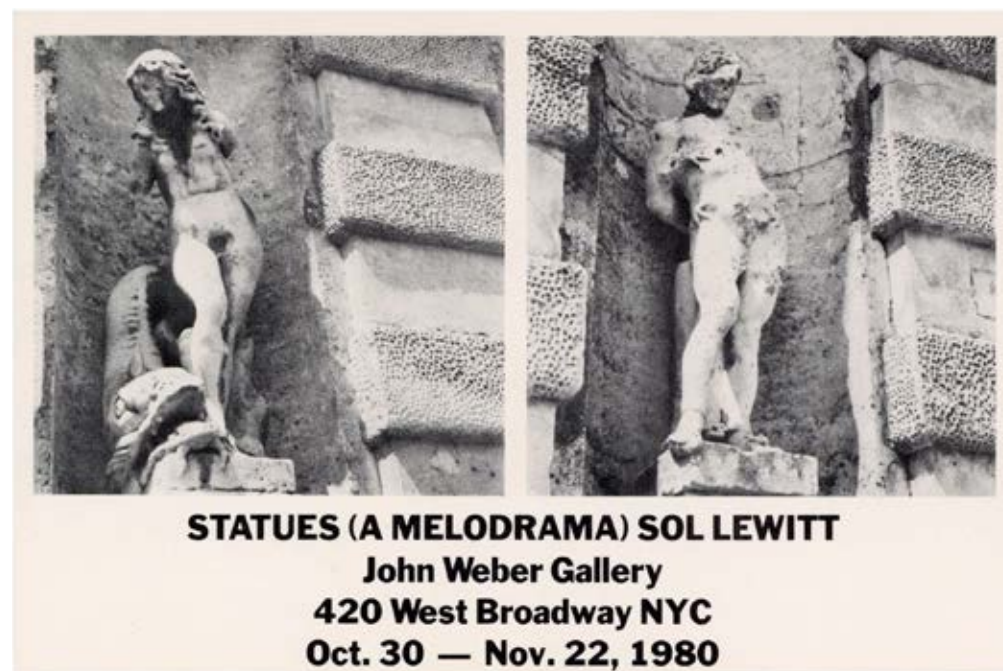


**74. (LEWITT, Sol).** Exhibition postcard: *Sol LeWitt: Plan for a Park and Plans for Three Books: Autobiography, Sunrise and Sunset at Praiano, On the Walls of the Lower East Side* (5-30 January 1980). Printed on recto, mailing address on verso, mailed. New York: John Weber Gallery, 1980.

\$150.00

Scarce LeWitt ephemera from John Weber Gallery. Presumably this was an exhibition of original photographs which eventually served as the basis for two of LeWitt's sought-after photobooks which came out the same year: *Autobiography* (1980) and *Sunrise and Sunset at Praiano* (1980).

Near fine example; faint crease. Mailed to Eve Sonneman.

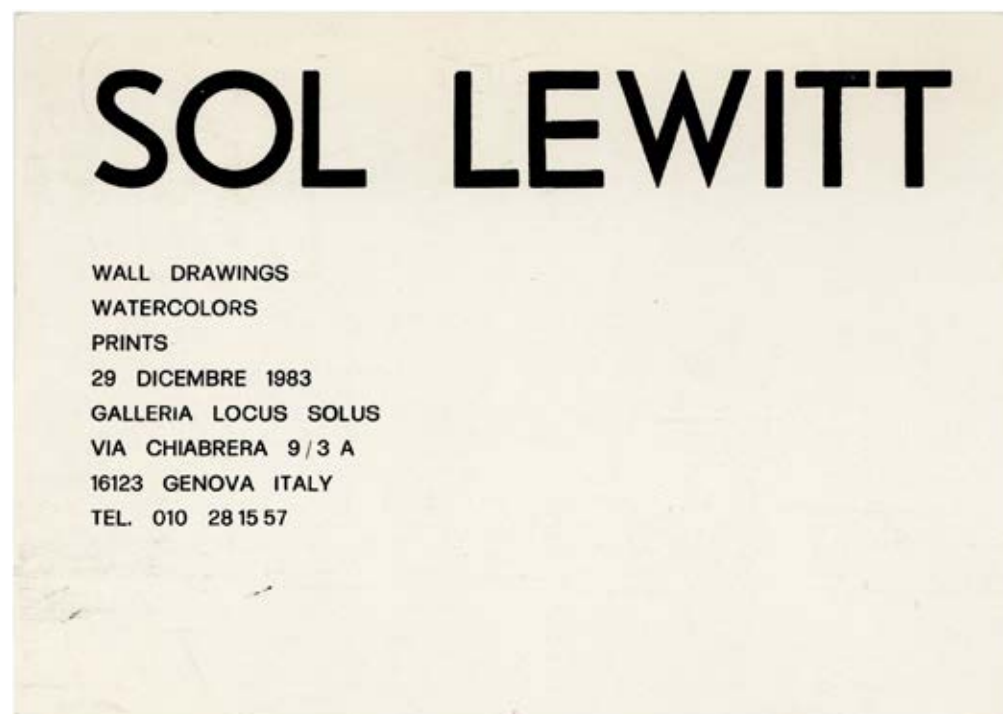


**75. (LEWITT, Sol).** Exhibition postcard: *SOL LEWITT: Wall Drawings, Watercolors, Prints* (opens 29 December 1983). Printed on recto, ms. mailing address on verso. Postcard, mailed. Genoa: Galleria Locus Solus, 1983.

\$175.00

Very rare LeWitt postcard invitation; mailed to Edit deAk (1948-2017), co-founder of Printed Matter and *Art-Rite*. Fine example with a nice association.

♣ Not in either *An Invitation to Sol LeWitt* or *Sol LeWitt: Libros, El concepto como arte*.





**76. (RUSCHA, Edward).** Exhibition postcard: *Edward Ruscha: Books* (opens 16 March 1978). Black & white portrait on recto, details on reverse. Photographic postcard. Munich: Rüdiger Schöttle, 1978.

\$225.00

A famous and rare postcard invitation bearing Ruscha's portrait, published on the occasion of a presentation of his artist's books at Schöttle's gallery in Munich. In fine condition.

♣ Jeremy Cooper, *The World Exists to be Put on a Postcard: Artists' Postcards from 1960 to Now* (2019), p. 112 (pictured).



**77. (SCHMIDT-HEINS, Barbara & SCHMIDT-HEINS, Gabriele).** Exhibition postcard: *libri originali 1972-77* (opens 14 March 1978). Illus. on recto, details on verso. Photographic postcard, mailed. Genoa: Saman Gallery, 1978.

\$125.00

Scarce postcard mailed on the occasion of the Schmidt-Heins twins' exhibition at Saman Gallery. The twins are two of the most important European book artists. Near fine; some minor creasing from mailing. Addressed to Eve Sonneman.



77. Schmidt-Heins

**78. TOYEN.** Exhibition invitation: Jusqu'au 30 mai 1953...Vernissage le 5 mai à 17 heures. Paper cutout in the shape of two hands. [Paris: A L'Etoile Scellée, 1953].

\$600.00

The scarce and delightful invitation — in the shape of two hands — for a Toyen exhibition held at A L'Etoile Scellée in May 1953. Managed by André Breton, the gallery was financially supported by the gallerist Sophie Babet. Located on rue du Pré aux Clercs in the 7th arrondissement, the gallery served as an influential center of Surrealism from 1952 to 1956. Breton was responsible for a bold program, inviting unheralded abstract and Surrealist artists.

Toyen (1902-80), born Marie Cermínová, was one of the earliest Surrealists in Czechoslovakia, and from 1935 developed a close relationship with Breton. For much of their life, Toyen preferred the gender-neutral name "Toyen," taken from the French *citoyen*. They had two solo exhibitions at A L'Etoile Scellée; this piece marks the first, and the second took place in May 1955. Galerie Denise René had given them their first postwar solo show in June-July 1947.

This exhibition announcement bears short quotations by Péret, Breton, J. Schuster, J. L. Bédouin, B. Roger, G. Legrand, J. Heisler, and a checklist of the 14 works exhibited.

In near fine condition; very minor wear to the wrists.

♣ For further details on invitations created by A L'Etoile Scellée, see Stephen J. Bury's article on the Frick Art Research Library website, "The Surrealists and A L'Etoile scellée."

# III

## REFERENCE WORKS

BOB NICKAS  
CATALOG OF THE EXHIBITION  
1984 - 2011

Vito Acconci  
Richard Aldrich  
John M Armleder  
Barry X Ball  
Lisa Beck  
Alan Belcher  
Ben Berlow  
Walead Beshty  
Huma Bhabha  
Doug Biggert  
Marcel Broodthaers  
Graham Caldwell  
Henri Cartier-Bresson  
Vija Celmins  
Art Chantry  
Larry Clark  
Verne Dawson  
Jules de Balincourt

Jessica Diamond  
Trisha Donnelly  
Maira Dwyer  
Gardar Eide Einarsson  
William Gedney  
Robert Gober  
Daan van Golden  
Wayne Gonzales  
Felix Gonzalez-Torres  
Peter Halley  
Richard Hawkins  
Adam Helms  
Eva Hesse  
Peter Hujar  
Jacob Kassay  
On Kawara  
Yves Klein  
Louise Lawler

Mark Leckey  
Sherrie Levine  
Judy Linn  
Lee Lozano  
Chris Martin  
Allan McCollum  
McDermott & McGough  
Adam McEwen  
Ryan McGinley  
John Miller  
Olivier Mosset  
Dave Muller  
Chuck Nanne  
Bruce Nauman  
Cady Noland  
Amy O'Neill  
Steven Parrino  
Laurie Parsons

Raymond Pettibon  
Jean Prouvé  
David Ratcliff  
Alex Rose  
Sally Ross  
Allen Ruppersberg  
Sam Samore  
Tom Sandberg  
Joan Semmel  
Stephen Shore  
Harry Smith  
Jack Smith  
Robert Smithson  
Mark Stahl  
Haim Steinbach  
Rudolf Stingel  
Lily van der Stokker  
Aaron Suggs

Philip Taaffe  
Paul Thek  
Wolfgang Tillmans  
Betty Tompkins  
Josh Tonsfeldt  
John Tremblay  
Alan Uglow  
Kelley Walker  
Jeff Wall  
Joan Wallace  
Wallace & Donohue  
Dan Walsh  
Andy Warhol  
Christopher Wool



**79. (BEAU GESTE PRESS).** *Beau Geste Press.* Many color illus. 470 pp. Large & thick 4to, orig. printed dust-jacket, pictorial wrappers. Bordeaux: CAPC musée d'art contemporain de Bordeaux, 2020.

\$75.00

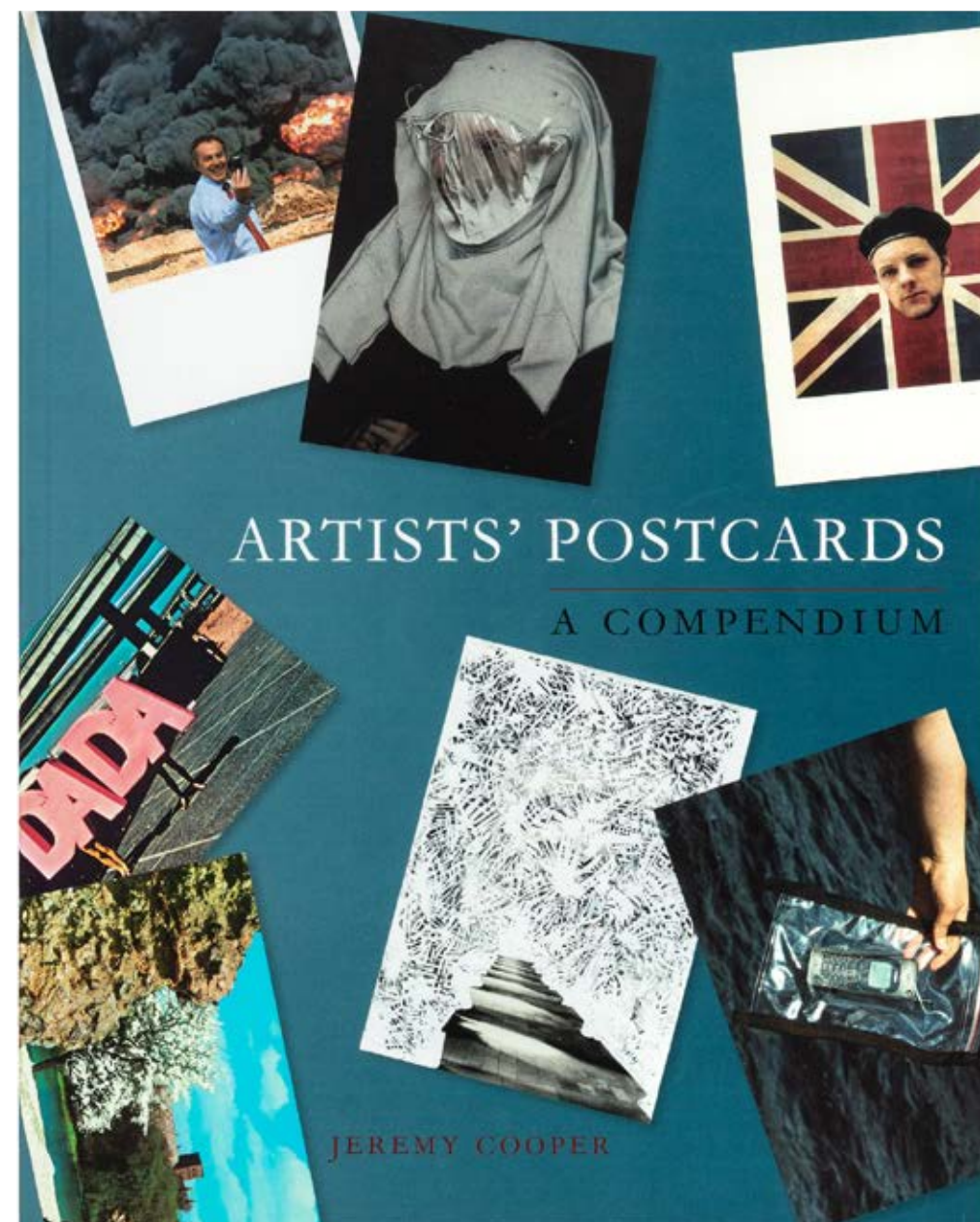
An essential reference work on one of the most intrepid artist-run presses of the 1970s. Established by Felipe Ehrenberg, Martha Hellion, and David Mayor in 1971, the Beau Geste Press published around 75 books, multiples, and magazines in a farmhouse in Devon, UK. Their mission was to print materials in close collaboration with artists. This included figures like Ulises Carrión, Helen Chadwick, Ken Friedman, Klaus Groh, Raúl Marroquin, Opal L. Nations, Takako Saito, Carolee Schneemann, Endre Tot, Ben Vautier, Hideki Yoshida, etc. The book has numerous personal accounts from the co-founders, their collaborators, and scholars. There is also an authoritative and thoroughly illustrated bibliography of the press's output until its closing in 1976. As new.



**80. COOPER, Jeremy.** *Artists' Postcards: A Compendium.* Color illus. throughout. 344 pp. Large 4to, softcover. London: Reaktion Books, 2012.

\$75.00

An essential book on artists engaging with the postcard. Jeremy Cooper is one of the greatest collectors of artists' postcards. As new.





**81. DRUCKER, Johanna.** *The Century of Artists' Books.* Many black & white illus. xii, 377 pp. 8vo, pictorial semi-stiff wrappers, perfect-bound. New York: Granary, 1995.

\$150.00

First softcover edition of Johanna Drucker's invaluable contribution to the literature on artists' books/artists' publications/bookworks. This book is largely based on her research with the New York Public Library collection.

Near fine copy.

♣ *The Book on Books on Artists Books* (2nd ed.: 2013) 164.

*"A Landmark in the History of Mail Art"—Held*

**82. FISCHER, Hervé, editor.** *Art et Communication Marginale: Tampons d'Artistes.* Illus. throughout. 243 pp. 4to, printed softcover, title on spine. Paris: Balland, 1974.

\$175.00

Hervé Fischer's essential reference work on mail and stamp art. The insightful introductory essay — "Diffusions de Masse et Communications Marginales" — is translated from French into English and German.

"A very important work. It placed the emerging mail and rubber stamp art movement into a theoretical and sociological framework. It was also one of the first works to gather examples of rubber stamp imagery from the international network of communicating artists...A landmark in the history of mail art."—John Held, Jr., ed., *Mail Art: An Annotated Bibliography* (1991) 15.

Near fine copy; spine a trifle creased.

**83. GLASMEIER, Michael.** *Die Bücher der Künstler: Publikationen und Editionen seit den sechziger Jahren in Deutschland, Eine Ausstellung in zehn Kapiteln.* Color illus. throughout. 271 pp. Thick 4to, semi-stiff covers, pictorial dust-jacket. Stuttgart: Edition Hansjörg Mayer, 1994.

\$95.00

An essential reference work on German artists' books. Fine.

♣ *The Book on Books on Artists Books* (2nd ed.: 2013) 161.

**84. HELD, Jr., John, editor.** *International Artist Cooperation: Mail Art Shows, 1970-1985.* vii, 145 pp. 4to, semi-stiff printed wrappers, black tape over spine & stapled. Dallas: Dallas Public Library, 1986.

\$100.00

An essential reference for the study of mail art. Fine.

**85. (LEWITT, Sol).** *Sol LeWitt Artist's Books, curated by Giorgio Maffei / Emanuele de Donno.* Color illus. throughout. 141, [3] pp. Small 4to, softcover with flaps. Foligno, Italy: Edizioni Viaindustriae, 2009.

\$225.00

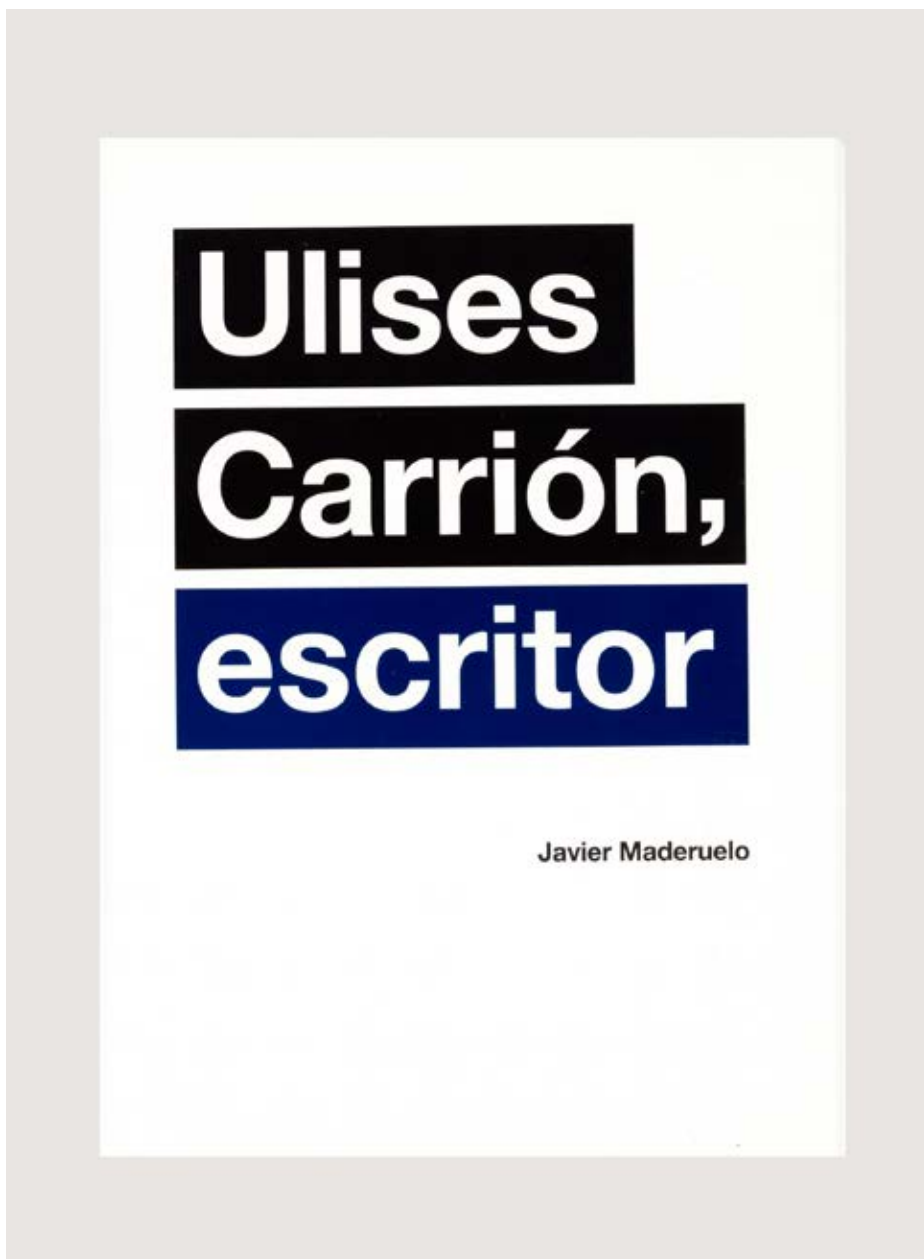
An essential reference recording nearly all of Sol LeWitt's artist's books, profusely illustrated. Near fine; one of 1000 copies. This is the 2009 edition, the book was reprinted in 2010.



**86. MADERUELO, Javier.** *Ulises Carrión, escritor.* Illus. throughout. 277 pp. 4to, softcover with flaps. Heras, Spain: Ediciones La Bahía, 2016.

\$125.00

A valuable recent addition to the study and appreciation of Ulises Carrión's life and work. With an important inventory of the Ulises Carrión archive housed at the Archivo Lafuente. As new.



**87. (NICKAS, Bob).** *Catalog of the Exhibition, 1984-2011.* Illus. throughout. Unpaginated. Oblong 4to, softcover, title on spine. Los Angeles: 2nd Cannons Publications, 2011.

\$150.00

First edition, one of 500 copies. Rare collection of Bob Nickas's essays and text contributions to exhibition catalogues. Since 1984, Nickas (b. 1957), curator and art critic, has participated in more than 100 exhibitions, including shows of work by Acconci, Bhabha, Broodthaers, Celmins, Gonzalez-Torres, Hesse, Hujar, Kawara, Lawler, Lozano, Nauman, Noland, Parsons, Pettibon, Ruppertsberg, Stiegel, Tillmans, Warhol, Wool, etc.

In excellent condition.

*"First Scholarly Study of the Emerging Mail Art Network"*

**88. POINSOT, Jean-Marc.** *Mail Art, Communication A Distance, Concept.* Black & white illus. throughout. Unpaginated. 4to, pictorial hardcover, title on spine. Paris: Editions CEDIC, 1971.

\$300.00

A near fine copy of this scarce and essential early examination of mail art by art historian and critic Jean-Marc Poinot (b. 1948).

"This landmark book was the first scholarly study of the emerging mail art network. It is extremely rare. It is introduced by the essay, 'Utilizations of Postal Institutions and Long Distance Communications,' and includes visual and biographical material on the artists involved with the new genre. 'The postcards, stamps, and other objects which we have reproduced were made to be used and correspond to post office norms. Postal communication is a form of long distance communication, and thereby the aesthetic object is modified both in its form and in its presentation.' ..."—*Mail Art: An Annotated Bibliography*, no. 42.

Near fine; small scrape to the lower cover.

**89. ROLO, Jane & HUNT, Ian, editors.** *Book Works, A Partial History and Sourcebook.* Many illus. throughout. 159 pp. 4to, orig. printed semi-stiff wrappers, perfect-bound. London: Book Works, 1996.

\$75.00

A wonderfully illustrated account of Book Works, the publisher of artists' books founded by Rolo and Rob Hadrill in 1984. It features two essays, by Pavel Büchler and Ann Gallagher.

In fine condition. Printed in an edition of 2000 copies.

♣ *The Book on Books on Artists Books* (2nd ed.) 296.

**90. SCHRAENEN, Guy, curator.** *Dieter Roth* [20 September-29 November 1992]. Black & white illus. throughout. 23, [1] p. Square 4to, printed wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1992.

\$150.00

Uncommon and useful exhibition catalogue, this is an important reference work on the books of Dieter Roth (1930-98). Many of his works are reproduced within and the bibliography near the end has helpful details. With an essay by Schraenen (1941-2018), entitled "Man sieht den Baum vor lauter Wald nicht." ["You can't see the Tree for the Forest"]. With the errata stamped on the lower wrapper.

In excellent condition. One of 1000 copies printed. Volume 4 in the *Sammlung der Künstlerbücher*.

♣ *The Book on Books on Artists Books* (2nd ed.) 57.

**91. SCHRAENEN, Guy, curator.** *Sol LeWitt's Systeme in Buchform* [13 March-15 May 1994]. Black & white illus. throughout. 23, [1] p. Square 4to, printed wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1994.

\$125.00

Exhibition catalogue of Sol LeWitt's books that is now scarce. Organized by Schraenen, this exhibition was one of several dozen shows on artists' publications that he curated. The catalogue contains numerous reproductions of LeWitt's bookworks and at the end there is a very helpful bibliography.

Near fine copy; sticker mark to the lower wrapper. Printed in an edition of 1000 copies. Volume 9 of the *Sammlung der Künstlerbücher*.

♣ *The Book on Books on Artists Books* (2nd ed.) 76.

**92. SCHRAENEN, Guy, curator.** [From upper wrapper]: *Metamorphosen des Schreibens* (12 October 1994-19 February 1995). Black & white illus. throughout. [24] pp. Square 4to, printed pictorial wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1994.

\$125.00

Exhibition catalogue on the transformation of writing by artists such as Joanna Adamczewska, Marcel Broodthaers, William Burroughs, James Lee Byars, Ulises Carrión, Guy de Cointet, Pierre Cordier, Hanne Darboven, Mirtha Dermisache, Christian Dotremont, Peter Downsbrough, Jean Dubuffet, Jochen Gerz, Brion Gysin, Wilfried Huet, J.H. Kocman, Tom Phillips, Raymond Queneau, K.B. Schauffelen, and Timm Ulrichs. With an essay by Schraenen.

In fine condition. One of 1000 copies. Volume 11 in the *Sammlung der Künstlerbücher*.

♣ *The Book on Books on Artists Books* (2nd ed.) 81.

**93. SCHRAENEN, Guy, curator.** *Christian Boltanski* [31 March-30 June 1996]. Black & white illus. throughout. 23, [1] p. Square 4to, aubergine pictorial wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1996.

\$150.00

Exhibition catalogue on Christian Boltanski's artist's books. This show was one of many shows on artists' publications put together by Schraenen at the Neues Museum Weserburg Bremen. Boltanski (1944-2021) loaned several works to the exhibition, and the catalogue has several reproductions of his work. The catalogue essay, written by Schraenen, is entitled "Gedächtnis des Vergessens" ["Memory of Forgetting"]. This is a most useful reference for the study of Boltanski's numerous books. With an extensive list of the artist's books at the end.

Near fine copy. One of 1000 copies produced. Volume 15 in the *Sammlung der Künstlerbücher*.

**94. SCHRAENEN, Guy, curator.** *Jiri Valoch: Bucher* [27 April-6 July 1997]. [28] pp. Square 4to, gray printed wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1997.

\$150.00

Scarce exhibition catalogue on the work of Jiri Valoch (b. 1946); one of 1000 copies. This is part of an extensive series of shows and accompanying catalogues on artists' books curated by Schraenen at the Neues Museum Weserburg. The catalogue contains an essay by Schraenen ("Wort als Wort"), a 10-page work by Valoch, and a biography and bibliography of the artist.

In excellent condition. Volume 18 in the *Sammlung der Künstlerbücher*.

♣ *The Book on Books on Artists Books* (2nd ed.) 90.

**95. SCHRAENEN, Guy, curator.** *Barbara Schmidt Heins, Gabriele Schmidt-Heins: Originale Bücher 1972-1982* [12 September-27 October 1996]. Black and white & color illus. [20] pp. Square 4to, pictorial wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1997.

\$150.00

Scarce exhibition catalogue; one of 1000 copies. The Schmidt Heins twins (b. 1949) are two of the most active and prolific book artists in Germany, engaging with newspapers, magazines, photographs, coffee beans, paint, etc. Schraenen, curator at the Neues Museum Weserburg, conceived this exhibition as a retrospective of their bookworks from 1972-82. This catalogue was jointly designed by the twins. Schraenen contributes an essay entitled "Einzahl Mehrzal." With useful lists of exhibitions and books on the penultimate page.

Fine copy. Volume 16 in the *Sammlung der Künstlerbücher*.

♣ *The Book on Books on Artists Books* (2nd ed.) 84.



**96. SCHRAENEN, Guy, curator.** *Daniel Buren: Farbige und vielfache Eindrücke/ Impressions colorées et multiples* [14 November 1999–20 February 2000]. Black & white illus. throughout. [24] pp. Square 4to, red & white pictorial wrappers, staple-bound. Bremen: Neues Museum Weserburg, 1999.

\$150.00

Uncommon exhibition catalogue on printed books and multiples by Daniel Buren (b. 1938). Curated by Schraenen, the exhibition is an useful survey of an underappreciated aspect of the artist's practice. The catalogue is illustrated with pictures of many of Buren's bookworks. Schraenen's catalogue essay "Le Livre, Lieu d'Exposition 'In Situ'" is printed in German and French. At the end are very useful lists of Buren's exhibitions and publications.

Near fine copy. Printed in an edition of 500 copies. Volume 24 in the *Sammlung der Künstlerbücher*.

**97. (WILSON, Ian).** *Ian Wilson, The Discussions*. 189, [1] p. Large 4to, orig. printed dust-jacket, softcover. Eindhoven: van Abbemuseum; Barcelona: MACBA; Geneva: MAMCO, 2008.

\$150.00

The Ian Wilson catalogue raisonné, now scarce. A sharply designed catalogue of Wilson's discussions and artists' books, which opens with an essay by Anne Rorimer. It was published in conjunction with this exhibition (2008–9) held at three locations: van Abbemuseum, Barcelona's MACBA, and Geneva's MAMCO.

As new.

## IAN WILSON THE DISCUSSIONS

'It was the possibility of an art of which  
nothing would remain, an art for the present,  
making an event of a singular existence appear  
and disappear, always other than itself.'

René Denizot





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