Contemporary Livres d’Artistes: Georg Baselitz, James Brown, Sol LeWitt, Markus Lüpertz, Keith Sonnier

Electronic List 103

1  **BASELITZ, GEORG & Creeley, Robert. Signs.** (22)/ff, on 11 folded leaves, including 10 full-page drypoint and aquatint plates by Baselitz (of which 5 printed in red, green and black), each signed, numbered and dated by the artist. Print dimensions: circa 430 x 330 mm. (17 x 13 inches). Text signed by Creeley at the end of the poem. Folio. Wraps. Publisher’s chemise (printed boards, 1/4 green morocco). All contents loose, as issued. One of 10 numbered artist’s proofs hors commerce, signed and dated by Baselitz and Creeley in the colophon, in addition to the principal edition of 60 Arabic-numbered copies, and 20 copies designated with Roman numerals and letters, all printed on uncut Somerset paper. Text in letterpress.

A meditation on the transience of mortal life: a collaboration based on Baselitz’s and Creeley’s time together at Derneburg, Baselitz’s castle in Hildesheim.

“You have never had chance to speak of how/ particularly love mattered in your life, nor of the/ many ways it so invaded you, chafed, rubbed./ Itched, ‘grew wet with desire,’ long soft, hard, etc./ You were observant of cares in such matters, bulks/ of person, legs, arms, heads, etc. It’s hard to budge/ the real if it’s not your own. Born very young into a/ world already very old… Even spitting it out was often/ awkward. Seemingly unseemly, uncertain. Curtain./ Hide it from view, then, until they’ve all gone.” A very fine copy.

Tampa (Graphicstudio, University of South Florida), 1999/2000.  $10,000.00
2 BROWN, JAMES. *Salt Notes*. 22ff., profusely illustrated with full-page bleed aquatints and lithographs, partly in color (and some with appliqué elements), and three hand-drawn pages. Volume dimensions: 557 x 490 mm. (22 3/4 x 18 7/8 inches). Folio. Dec. boards, 1/4 purple leather. Cloth slipcase inset with additional vignette etching. Edition limited to 50 copies, of which this is designated IX, signed and numbered by the artist in the colophon. The work was printed from eight copper etching plates and fourteen lithograph stones drawn by the artist at Limestone Press in November and December, 1989. In addition, each book contains three pages hand-drawn by the artist. The papers are Whatman wove and laid, hand-made in 1954, 1957, 1960 and 1962, and Rives BFK. Printed by Jill Livermore.

"Brown’s approach to ‘Salt Notes,’ the making of it, is concerned with uncovering as well as isolating the irreducible identity of the book. One senses his belief in being direct, in arriving at essential characteristics of, rather than elaborating shape, form, and line. In using sugar lift and spit bite, he connects painting to etching. His oval shapes are like fingerprints, irreducible graphic traces of his encounter with the skin of the plate, stone, and page. One thing not only touches but echoes another, engendering a rhythmic record of color, line, and form. Ink is the salt infiltrating the page" (John Yau). A very fine copy.
San Francisco (Limestone Press), 1990. $7,000.00

3 LEWITT, SOL. *Grids*, using straight lines, not-straight lines & broken lines in all their possible combinations. *[Grids]*. 28 etchings. (4)ff., 28 original etchings, each initialled in pencil by the artist on the verso, printed on Rives BFK. 270 x 270 mm. (10 5/8 x 10 5/8 inches). Tissue guards. Lrg. sq. 4to. (285 x 285). White silk over boards, stamped in black. Paper

‘Departing from his other offset-printed books, LeWitt's Crown Point books are beautifully hand printed and bound. ‘Grids...’ holds twenty-eight full page etchings. The progressions are listed first, from combination number one ('Straight/Straight') through number twenty-eight ('Straight, Not-Straight, Broken/Straight, Not-Straight, Broken'). The cut of the etched lines into the soft paper (the lines which at first glance appear straight, and then on closer inspection reveal their freely drawn character), produce a vital page design and pleasurable viewing experience. A hand printed and bound LeWitt exerts a stronger sense of weight and permanence that creates a bridge between the intuitive idea guiding his books, and a stronger, more engaging contact sustained by the viewer while paging through LeWitt's system” (Minneapolis). A fine copy.

New York (Parasol Press Ltd.), 1973. $20,000.00

LEWITT, SOL. The Location of Six Geometric Figures (Circle, Square, Triangle, Rectangle, Parallelogram and Trapezoid). Six etchings. Title/colophon leaf, and 6 original etchings, each signed and numbered in pencil, printed on Rives BFK, loose as issued. 608 x 507 mm. (24 x 19 7/8 inches). Tissue guards. Lrg. folio. (625 x 525 mm.). Publisher’s black cloth box. Edition limited to 25 copies and 10 artist’s proofs, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1975. $12,000.00

LEWITT, SOL. *Three Kinds of Lines & All Their Combinations*. 1. Straight lines, 2. not-straight lines, 3. broken lines, 4. alternate straight & not-straight lines, 5. alternate straight & broken lines, 6. alternate not-straight & broken lines, 7. alternate straight, not-straight & broken lines. Seven black & white etchings. Title/colophon leaf, and 7 original etchings, each signed and numbered in pencil on the verso, printed on Rives BFK, loose as issued. 692 x 540 mm. (27 1/4 x 21 1/4 inches). Lrg. folio (710 x 555 mm.). Publisher's ivory cloth box (slightly scuffed). Edition limited to 25 copies, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1973. $15,000.00

6 LÜPERTZ, MARKUS. Steelpoints and Poems. 10 drypoint etchings by Lüpertz, printed in black and brown. 1 additional vignette drypoint by Lüpertz inlaid on the front cover. Etchings: 210 x 156 mm. (8 1/4 x 6 1/8 inches). Folio. Cloth, 1/4 brown morocco. Slipcase (cloth). One of 50 bound copies on uncut Rives paper, from the limited edition of 60 in all, printed by Jill Livermore. This copy, designated “B.A.T.” (bon à tirer) in lieu of number, and with a charming still-life ink drawing by Lüpertz adjacent, is Livermore’s own copy. A very fine copy.
San Francisco (Limestone Press), 1989. $4,500.00
Hernad, Béatrice & Maur, Karin von: Papiergesänge: Buchkunst im zwanzigsten Jahrhundert (Stuttgart, 1992), no. 158f. (full-page plate)

7 SONNIER, KEITH. Computographics. (16), 4ff., 5 accordion-folded planographic/photo-etched plates, each initialled and dated by the artist, and designated P.P. 3/4. Etchings: ca. 325 x 1582 mm. (12 7/8 x 62 5/8 inches). Each is presented loosely inserted in a titled folder, as are the essay and colophon. Folio. Dec. cloth clamshell box. One of 4 printer’s proof copies, initialled and designated “P.P. 3/4” by the artist in the colophon. As stated, the edition was limited to 20 arabic-numbered copies, 5 separate unfolded sets of the etchings, and 20 unfolded copies of two of the prints. “Keith Sonnier made the images by computer manipulation of photographs of his sculptures. Films were printed from the digital images, cut, collaged and photo-etched into copper plates” (from the colophon). The work includes an introductory essay by Robert Rosenblum, “Electronic Meditations,” which considers the retrospective aspect of this suite, in which Sonnier revisits five of his major projects from 1968 and 1969. “These thoughts are prompted by Keith Sonnier’s remarkable and unique variations on this grand, fin-de-siècle theme, developed in this series of phantom prints which might generically be called graphics, but which really demand a fresh word, perhaps a neologism like ‘computographics.’ What Sonnier has done is to look backwards, too, but also to re-experience his earlier achievements in an eerie new way.... These metamorphoses, of course, belong to the ethereal magic of a computer world, with its capacity to turn anything real and tangible into something ecoplastic and ephemeral; but when these electronic forces are programmed by an artist to take us to the space-time coordinates of his own past creations, as they are in this extraordinary series, a poignant new kind of meditation on time, art, and personal history is born.” A very fine copy.
Tampa (Graphicstudio, University of South Florida), 1995. $4,000.00