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Electronic List 136:

50th Annual ARLIS/NA Conference, Chicago 2022

Modern & Contemporary Art



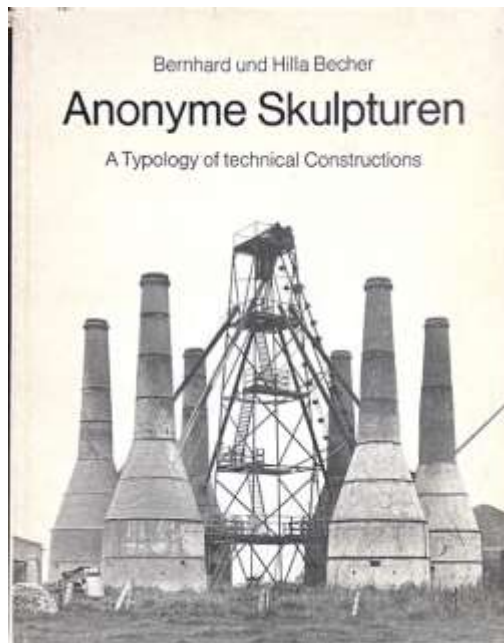
- 1 **ANDERSON, LAURIE.** "It's Not the Bullet That Kills You-It's the Hole." B side: "Break It." 7" vinyl 45 rpm record. 7" disc in orig. paper sleeve. Laurie Anderson released this song, her first single, sponsored by the Holly Solomon Gallery for an installation which included a jukebox containing this and a number of other songs including 'New York Social Life'. The song was dedicated to Chris Burden, the American artist working in performance, sculpture and installation art. Christopher Lee Burden came to prominence in the 1970s for his performance art works, including Shoot, where he arranged for a friend to shoot him in the arm with a small-caliber rifle.
New York (Holly Solomon Gallery), 1977. \$475.00



- 2 **ASHBERY, JOHN. Self-Portrait in a Convex Mirror.** The poem with original prints by: Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj, Larry Rivers; together with a foreword by the poet, a recording of his reading of the poem, & on the album an essay by Helen Vendler. (2), 27, (3)ff. All contents loose, as issued. **8 original prints hors texte, each signed and numbered in pencil**, including 1 photograph by Richard Avedon (continuous-tone offset lithograph); 4 lithographs, of which 3 printed from the stone (Elaine de Kooning, Willem de Kooning, Jane Freilicher) and 1 from a metal plate (Alex Katz); 1 woodcut (Jim Dine); 1 softground etching with aquatint (R.B. Kitaj; printed by Aldo Crommelynck), 1 photogravure etching with hand-coloring (Larry Rivers; printed at Universal Limited Art Editions). Print and text dimensions: 450 mm. (ca. 17 3/4 inches) in diameter. 33-1/3 r.p.m. phonograph record of Ashbery reading the poem, in album with liner commentary by Helen Vendler. Title-page and record album both with reproductions of the Parmigianino self-portrait. Folio. Publisher's polished steel canister, with inset convex mirror on the lid. Edition limited to 175 hand-numbered copies (25 hors de commerce), signed in the colophon by Andrew Hoyem, printed on uncut Twinrocker paper. Foreword written for this edition by John Ashbery, signed by him in pencil at the conclusion.
- "The enigmatic 'Self-Portrait in a Convex Mirror' (1523-1524) by the Italian mannerist artist Parmigianino was the inspiration for John Ashbery's 1973 poem of the same name. This highly original version of the poem uses a round format and is housed in a metal film canister containing a convex mirror. The eight artists who provided the illustration were all old friends of Ashbery from the New York art world. Their choices of image were as varied as their styles and personalities. Three artists (Avedon, Elaine de Kooning and Rivers) portrayed Ashbery, while two (Dine and Kitaj) portrayed themselves. The remaining artists provided a portrait of a woman (Katz), a still life (Freilicher), and an abstraction (Willem de Kooning)" (Robert S. Johnson). Very slight dent on the edge of the canister lid. All contents in very fine condition.
- San Francisco (Arion Press), 1984. \$13,500.00
- Johnson, Robert Flynn: Artists' Books in the Modern Era, no. 173; Splendid Pages p. 206*



- 3 Breidenbach, Tom. **The Double Whammy.** With woodcuts by DONALD BAECHLER. 61, (3)pp. 5 full-page original two-color woodcuts. 4to. Cloth. Fitted cloth clamshell case. One of 330 hand-numbered copies, signed by the artist and author in the colophon, from the limited edition of 360 in all, printed in letterpress on Zerkall paper. Prospectus loosely inserted. New York (Didymus Press), 2000. \$225.00



- 4 BECHER, BERNHARD & BECHER, HILLA. **Anonyme Skulpturen: A Typology of Technical Constructions.** 194 full-page plates in text. 4to. Cloth. D.j. Parallel texts in German, English, and French. The American first edition, issued simultaneously with the German, of the Becher's first book "The pictures are perfect models of good industrial and architectural photography. They are, however, more.... The similarity of the structures ...and the sameness of the style all contribute to a monotonic effect. But it is this monotony that is so surprisingly refreshing.... The similarity of the plates somehow draws the reader into a closer observation of the particulars; a more refined awareness of the details subsumed within an apparent oneness then takes place" (Robert Sobieszek). Very light wear to the dust jacket; (slightly chipped at head of spine, small tear inexpertly repaired), with blue tape sticker on spine. New York (Wittenborn and Co.), 1970. \$2,000.00
Roth p. 194f.; Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. II, pp. 261, 266; The Open Book, p. 258

ELECTRONIC LIST 136: ARLIS/NA – 50TH ANNUAL CONFERENCE

5 **BENNINGTON, VERMONT. BENNINGTON COLLEGE. NEW GALLERY. A group of 11 exhibition catalogues, mostly curated by E.C. Goossen.**

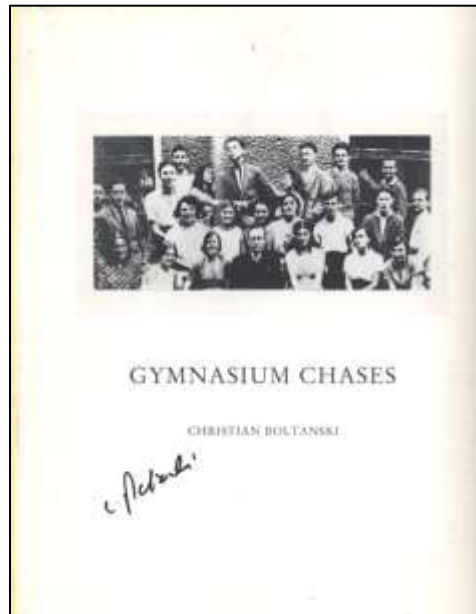
- 1) Barnett Newman. First retrospective exhibition. May 4-24, 1958. Texts by Clement Greenberg and E.C. Goossen. (6)pp. (=one folding sheet). 1 plate.
- 2) Gutai: Japanese Action Painters. Oct. 29-Nov. 15 [1958]. (4)pp. (=one folding sheet). The first Gutai exhibition in the US, organized by the painter Jiro Yoshihara and Michel Tapié, which was also shown at the Martha Jackson Gallery, New York and in San Francisco.
- 3) Herbert Ferber. First retrospective exhibition. Dec. 1-20, 1958. Texts by Robert Goldwater and E.C. Goossen. (6)pp. (=one folding sheet). 1 plate.
- 4) David Smith. Opening March 26, 1959. (4)pp. (=one folding sheet). An exhibition of Smith's drawings.
- 5) Motherwell. First retrospective exhibition. April 24-May 23, 1959. Text by E.C. Goossen. (6)pp. (=one folding sheet). 1 plate.
- 6) Bonitas Solstitialis. Selected Works by Joseph Cornell. An Exploration of the Colombier. Nov. 20-Dec. 1959. (4)pp. (=one folding sheet). An exhibition of 17 boxes.
- 7) Surrealist Art. An exhibition of paintings and sculpture, 1913-1946. April 2-29, 1960. A discussion of surrealist art by William Rubin followed by a "Seminar on Surrealism," April 12, 1960. (4)pp. (=one folding sheet).
- 8) Morris Louis. Oct. 19-Nov. 16, 1960. [Paintings by Morris Louis]. (4)pp. (=one folding sheet).
- 9) Kipp: New Sculptures. Dec. 2-21, 1960. (1)f.
- 10) Kenneth Noland. April 18-May 16, 1961. Text by E.C. Goossen. (4)pp. (=one folding sheet).
- 11) Annual Senior Exhibition of Paintings, Sculpture, Graphics, Architecture. Opening June 5, 1961. (4)pp. (=one folding sheet). Self-wraps. Bennington, 1958-1961. \$375.00



- 6 **BERN. KUNSTHALLE. Live in Your Head.** When attitudes become form. Works, concepts, processes, situations, information.... March-April 1969. Prefatory texts by H. Szeemann, S. Burton, G. Muller. (188)pp. Prof. illus. Lrg. 4to. Clip-bound within printed folder, with alphabetical dividers. Slightly worn. Bern, 1969. \$450.00



- 7 **(BEVAN, PETER)**. Clay, Melvin. **48 Hours of Cloud. Poet: Melvin Clay / Artist Peter Bevan.** (Opening 4.) (10)pp. (=one folding leaf, leporello-style). Prof. illus. in color. Oblong trapezoidal 8vo. Self-wraps. Limited to an edition of 500 copies, of which this is no. 318. Woodchester ([John Furnival/Openings Press]), 1965. \$350.00



- 8 Frankfurt. Städtische Galerie im Städelschen Kunstinstitut. **Gymnasium Chases: CHRISTIAN BOLTANSKI.** Ausstellung und Faltblatt: Martin Sonnabend und Margret Stuffmann. (6)pp. (=single sheet, folding). 7 illus. 4to. Self-wraps. Signed by the artist on the front cover. Frankfurt, 1993. \$50.00



- 9 **CENTRAL OFFICE OF ARCHITECTURE. Recombinant Images in Los Angeles.** Text by Ron Golan, Eric A. Kahn, Russell N. Thomsen. (Publication No. 4.) 14ff. 4pp., 12 5" x 7" photographic images. All items loose in printed glassine envelope, as issued. Series of a dozen black-and-white photographs "created through the super-imposition of found urban artifacts pulled from their functional context and treated as fragment and empty sign" with accompanying text. Los Angeles (Los Angeles Forum for Architecture and Urban Design), 1989. \$125.00

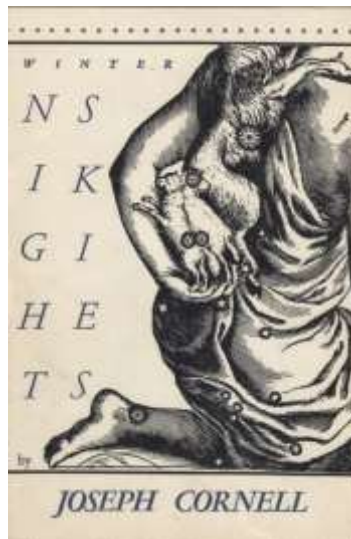


- 10 **COMME DES GARÇONS [Firm]. 'Any Year Ever' Calendar.** 12 lrg. oblong cards, loose in silver envelope, as issued. Oblong folio. Envelope slightly rubbed. Cards in perfect condition. [Tokyo, 1990s]. \$125.00



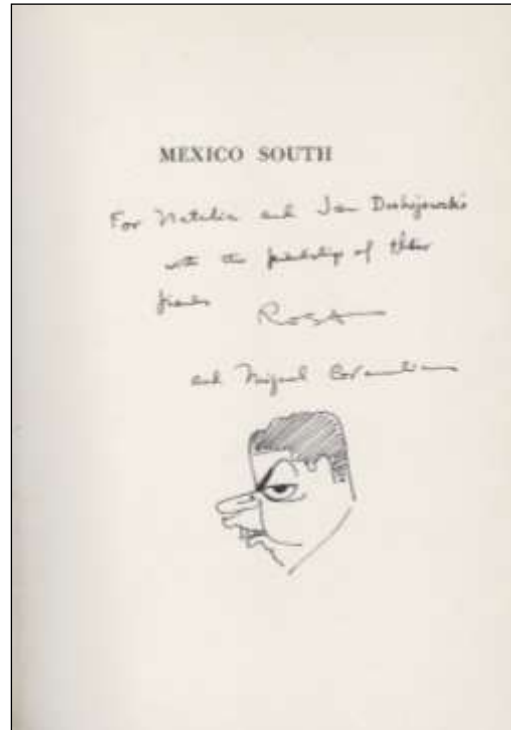
- 11 **COMME DES GARÇONS [Firm]. [Calendar] 1989.** (1)f., 12 photographic plates, loose in orig. mailing envelope, as issued. Lrg. folio. Tokyo, [1988].

\$125.00

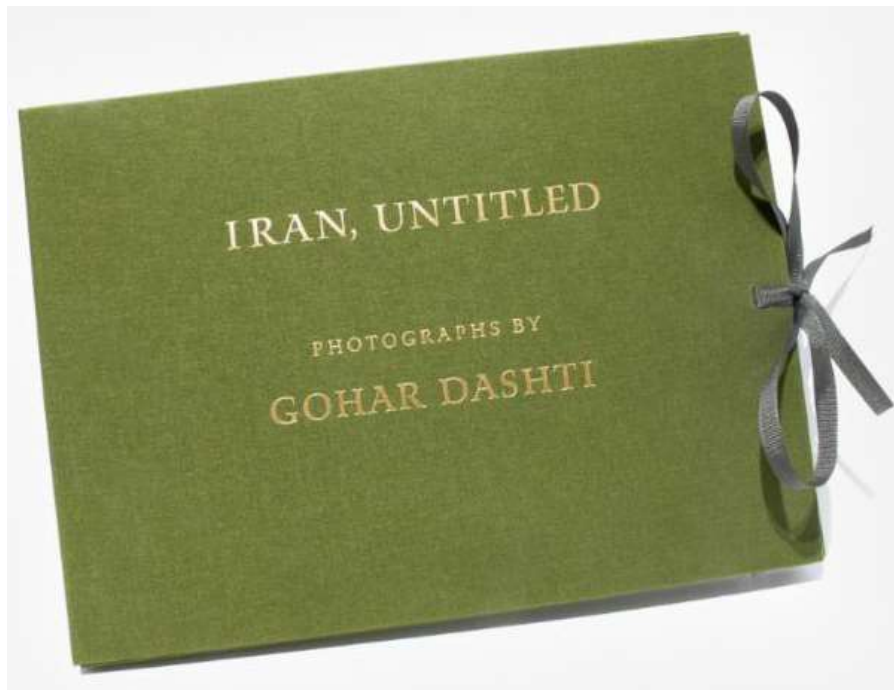


- 12 New York. Stable Gallery. **Winter Night Skies by JOSEPH CORNELL.** Dec. 1955-Jan. 1956. (4)pp. (=one folding sheet). (1)p. text from "Astronomy with an Opera-glass" by Garrett P. Serviss (New York, 1890), printed on thin tissue, loosely inserted, as issued. Self-wraps., with an illustration from Johannes Hevelius's star atlas, Uranographia totum coelum stellatum (1690). Auriga I, II, III; Andromeda I, II, III; Cameleopardalis. New York, 1955.

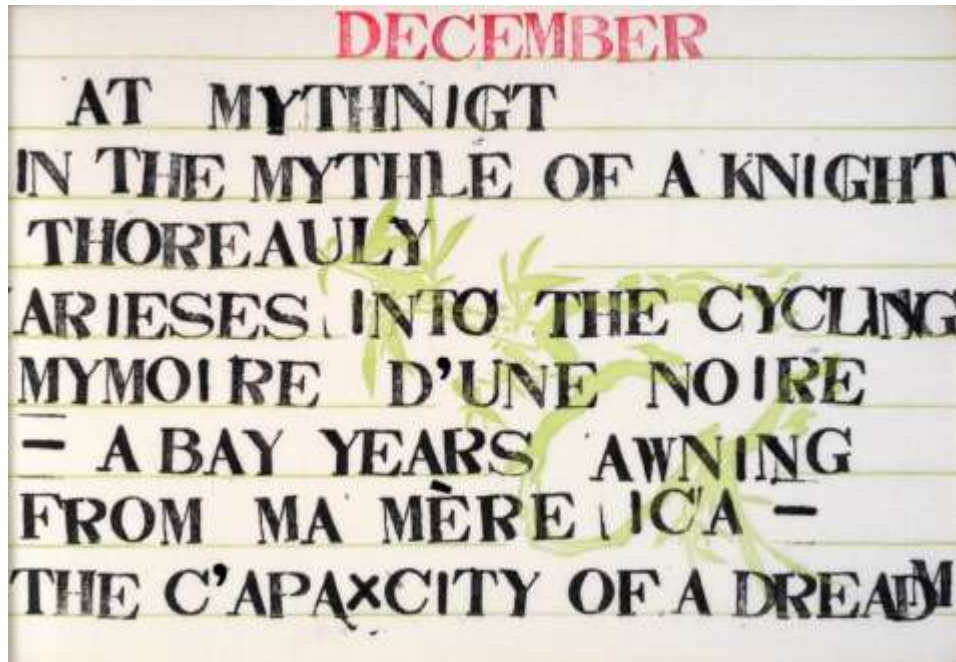
\$75.00



- 13 **COVARRUBIAS, MIGUEL. Mexico South: The Isthmus of Tehuantepec.** xxviii, 427, (9), viii, (2)pp., 8 color plates. 96 halftone photographic illus from an album by Miguel and Rosa Covarrubias, and numerous line drawings in text. 4to. Cloth. D.j. (designed by Covarrubias), protected by acetate. Dec. slipcase. One of an edition limited to 100 copies, with an original finished portrait drawing of a woman, possibly Rosa Covarrubias, signed "COVARRUBIAS" in ink. Covarrubias is both illustrator and writer, just as in his previous book *Island of Bali*, which also included photographs from an album taken by Miguel and his new wife Rosa on their honeymoon trip. Presentation copy, inscribed on the half-title "For Natalia and Jan Drohojowski, with the friendship of their friends Rosa and Miguel Covarrubias," with Rosa's signature in her own hand. Underneath the inscription the artist has added an amusing self-portrait drawing in profile. Loosely inserted: (6)pp. illustrated publisher's prospectus.
New York (Alfred A. Knopf), 1946. \$15,000.00



- 14 **DASHTI, GOHAR. Iran, Untitled.** Essay by Mehran Mohajer. (4)ff. (title, colophon, and two text leaves, in parallel Farsi and English), with 8 archival digital pigment prints, each signed in pencil by the artist. Plate size: 217 x 295 mm. (8 1/2 x 11 5/8 inches) Oblong 4to. Portfolio. Cloth. Ties. Tissue guards. Contents loose, as issued. Edition limited to 25 numbered copies, signed and numbered in pencil in the colophon by the artist. Portfolio designed by Stephen Stinehour. English translation by Sassan Tabatabai.
Tehran/Boston (Robert Klein Gallery, in association with Azita Bina-Seibel & Ars Libri), 2014. \$5,000.00



15 **MARIO DIACONO: bookworks.**

A collection of 10 unique visual poetry books from the late 60's and early 70's.

P.O.R.

Click [here](#) to view illustrated list

Unique books:

1. Pudget Envelopes : Sexpenses. Berkeley, 1968
Ready-made accounting book with ten envelopes, rubber-stamp and Letraset letters on paper and on found objects. 7 x 4 ½ inches.
2. Marks. Berkeley, 1969
Ready- objects. 28 pages.made Chinese notebook, rubber-stamp letters, ink and collaged found objects. 28 pages. 7 " x 4 ½ inches.
3. A Street Poem (Astrée T Poem). Berkeley, 1969-70
Ready-made notebook, Letraset letters, collaged found objects. 16 leaves. 6 " x 4 inches.
4. Book of Sper Mutat Yoni. Berkeley, 1969-70
Ready-made Chinese notebook, Letraset letters and self-adhesive colored dots. 28 pages. 8 x 4 ½ inches.
5. Sexercise Book. Berkeley, 1970
Ready-made school notebook, ink, Letraset letters, enamel, found objects. 12 leaves. 8 x 6 ½ inches.
6. WriThings. Roma, 1971
Ready-made Chinese notebook, Letraset letters, enamel. 34 pages. 8 ½ x 5 inches.
7. Leben-Psalter. Roma, 1971
Ready-made notebook, rubber-stamp and letraset letters, enamel. 16 leaves. 8 ½ x 5 ½ inches.
8. The Twelve Most Won'ted Words. Roma, 1972
Newspaper collage and rubber-stamp wrappers, Letraset letters on 12 ready-made colored leaves. 9 " x 13 ½ inches.

9. CalendYear Lines, D.Hoped. New York, 1973
Ready-made Chinese notebook, rubber-stamp letters. 12 leaves. 6 " x 9 " inches.

10. Pentachrome. New York, 1973
Ready-made notebook, Letraset letters. 20 pages. 8 ½ x 6 inches.

Together with 8 printed artists' books:

JCT 1 / a METRICA n'aboolira.
(30)pp., printed in black, orange and blue. Edition limited to 199 signed and numbered copies, printed at the Futura Press.
San Francisco (Edizioni JCT), 1969

Book of Eros.
(4)ff., printed on black and white stocks. Edition limited to 100 copies.
Roma (Edizioni JCT), 1972

Libro rosso della guardia nera / Libro nero della guardia rossa.
(64)pp., printed on red stock. (64)pp., printed on black stock. Edition limited to 100 copies.
Roma (Edizioni JCT), 1972

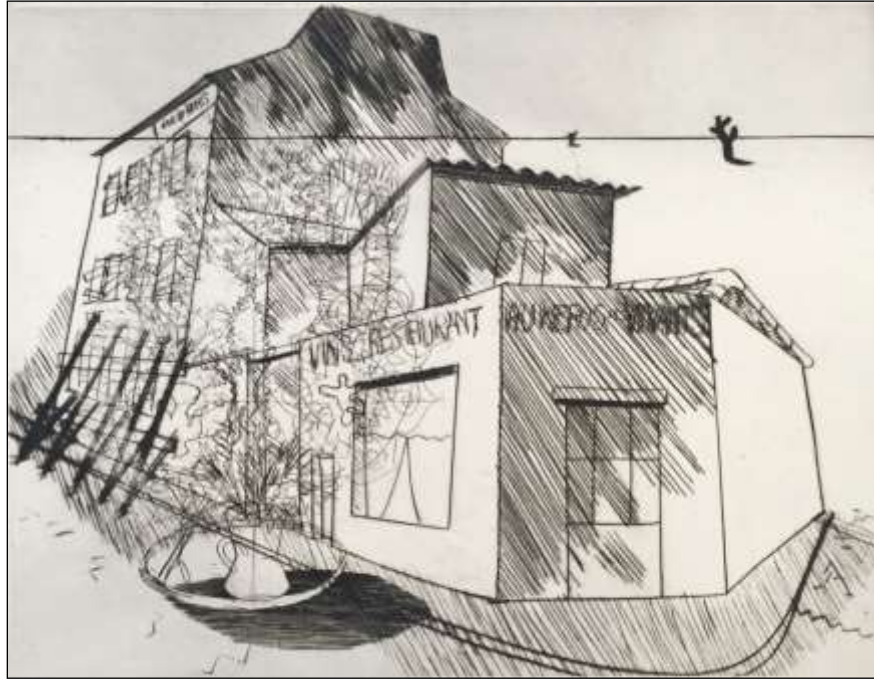
Hypercalipsis.
(Tau/Ma 1.) (42)pp., printed in black and color. Edition limited to 50 copies.
Reggio Emilia (Achille Maramotti Editore), 1973

Thothality.
(Tau/Ma 4.) (36)pp., printed in black. Edition limited to 50 signed and numbered copies.
Reggio Emilia (Achille Maramotti Editore), 1973/1974 [1977]

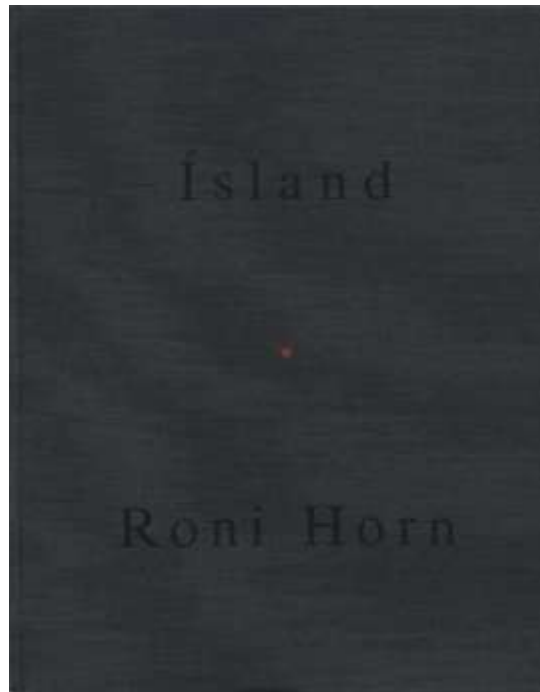
15 unedited poems.
(20)ff., printed in red and black. Edition limited to 232 numbered copies, of which 33 signed.
Montréal (Galerie Véhicule), 1974

Cross S,Words.
(JCT 3./ Lapsus 4.) (37)ff., printed in black and color. Edition limited to 200 copies.
Macerata (La Nuova Foglio), 1971.

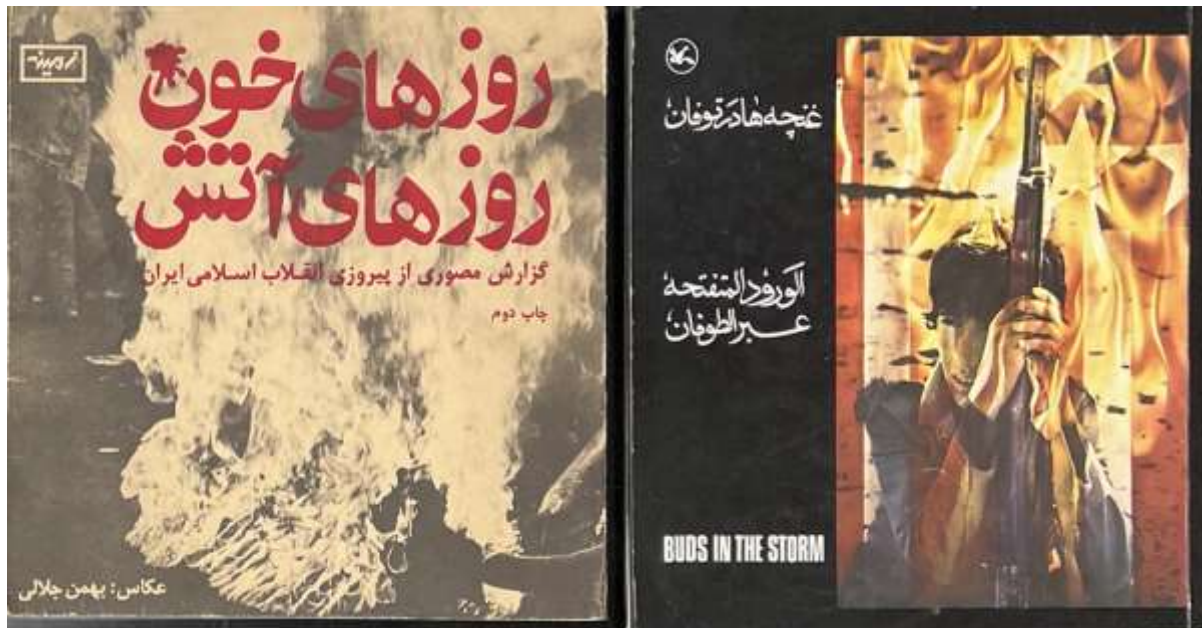
A Book in Six Cards.
Edition limited to 100 copies. Roma (Edizione JCT), 1972



- 16 **HAYTER, STANLEY WILLIAM. Paysages urbains.** Suite de six pointes-sèches. 6 original drypoint etchings, each signed and inscribed "Ép. d'artiste E" in pencil by the artist (Black/Moorhead 33-38ii). Lrg. 4to. Publisher's portfolio (boards with supralibros title, 1/4 cloth, ties). New fitted cloth clamshell case. **One of 6 suites of artist's proofs** lettered A-F, apart from the edition of 50 copies, printed by Paul Haasen on B.F.K. Rives paper. No justification or table was provided with the publication.
Paris (Éditions des Quatre Chemins), [1930]. \$6,500.00



- 17 **HORN, RONI. To Place: Bluff Life.** (32)pp. Folding frontis., 14 plates. 4to. Cloth. Edition limited to 1150 copies. Title on front-cover: Island. "Bluff Life is the first volume in the series of the work, To Place."
New York (Peter Blum Edition), 1990. \$500.00

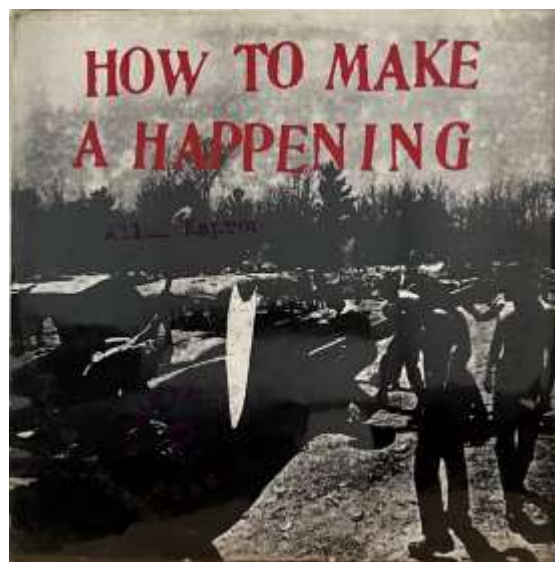


18 **IRANIAN PHOTOBOOKS: Revolution and "Imposed War," 1979-1987.**

A collection of 38 photobooks and two posters documenting the Iranian Revolution and the Iran-Iraq War, including books by Majid Dukhtah'chi'zadah, Kavah Gulistan & Hingamah Gulistan, Shahrokh Hatami, Bahman Jalali, Nasr Allah Kisra'yan, Sa'id., Alfrid Ya'qub'zadah, Maryam Zandi.

Partial catalogue click [here](#)

P.O.R.



- 19 **KAPROW, ALLAN. How To Make a Happening.** 33-1/3 rpm. l-p. record. Lrg. sq. 4to. Self-wraps. Among the most sought-after of Kaprow's Happenings records, the record sleeve has a silkscreened cover photo by Sol Goldberg from Kaprow's Happening "Household" at Cornell University in 1964. This copy includes the plastic sleeve printed with the album title in red that was added to some copies when the record was distributed by Something Else Press. New York (Mass Art Inc.), 1966. \$600.00



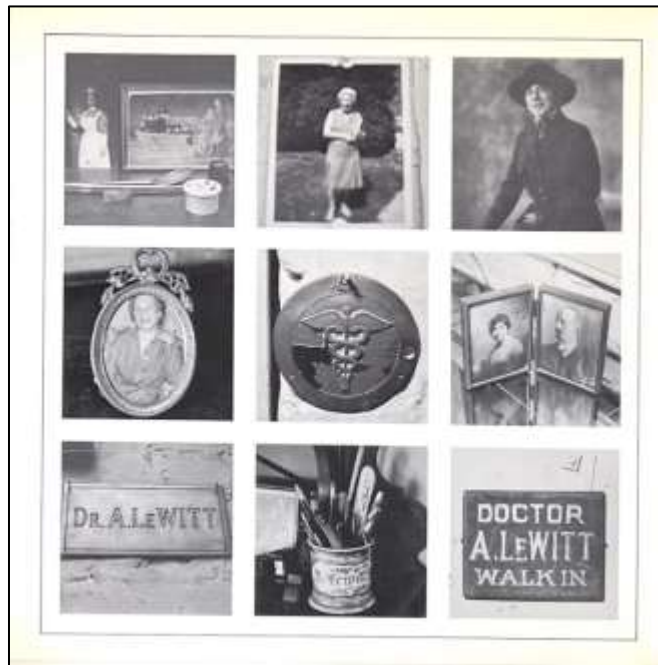
- 20 White, Kenneth. **KARSKAYA**. [Gris quotidiens. Petit dialogue avec Karskaya.] (12)pp., 1 original collage by the artist. Signatures loose, as issued. Sm. sq. 8vo. Self-wraps. An unnumbered copy from the tirage of 85, from the limited edition of 100 in all. The unsigned collage in this copy is executed in wire and string on a photographic image handpainted in ink. Villeneuve-sur-Lot (Les Presses du Villeneuvois), 1986. \$125.00



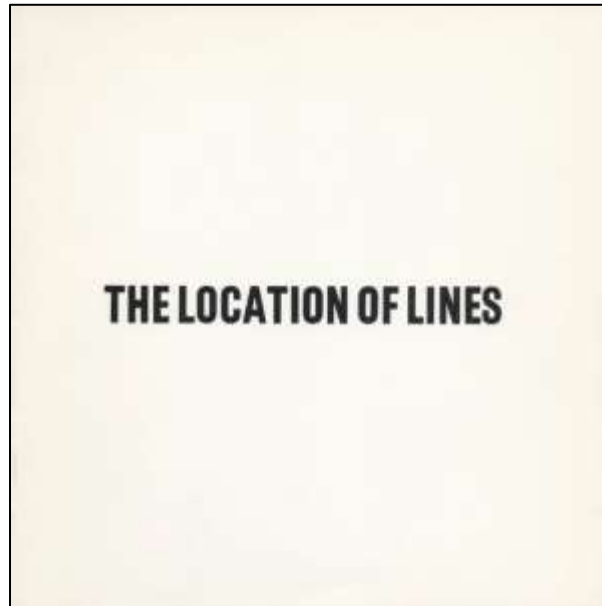
- 21 **KIPPENBERGER, MARTIN**. Für Albert Oehlen! 17.9.54-17.9.84. Abschied von Jugendbonus. Vom Einfachsten nach Hause. (52)pp. 49 illus. Tall 4to. Wraps. Edition limited to 500 copies. A very fine copy. Köln (The Author), 1984. \$400.00
Koch, Uwe, et al.: Annotated Catalogue Raisonné of the Books by Martin Kippenberger 1977-1997, no. 15



- 22 **KONKRETE POESIE / POESIA CONCRETA 3: Ideogramme, idéogrammes, ideograms, ideogramas.** Mitarbeiter: Fiedrich Achleit'ner, Ronaldo Azeredo, Carlo Belloli, Claus Bremer, Augusto de Campos, Haroldo de Campos, Eugen Gomringer, José Lino Grünewald, Ferreira Gullar, Helmut Heissenbüttel, Kitasono Katué, Désio Pignatari, Diter Rot, Gerhard Rühm, Oswald Wiener. (32)pp. Orig. wraps. Frauenfeld/Schweiz (Eugen Gomringer Press), [1960]. \$300.00

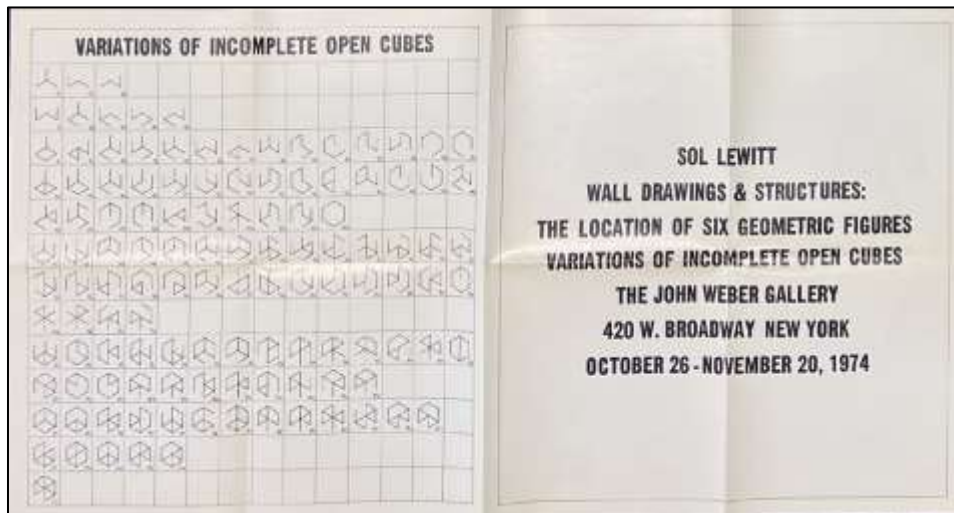


- 23 **LeWITT, SOL. Autobiography Sol LeWitt 1980.** (126)pp. Prof. illus. Lrg. sq. 4to. Wraps. Inscription in pen on flyleaf. New York/Boston (Multiples, Inc./ Lois and Michael Torf), 1980. \$1,200.00
Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. II, p. 155



- 24 **LeWITT, SOL. The Location of Lines.** (48)pp. 23 plates. Sq. 4to. Wraps.
London (Lisson Publications), 1974.

\$200.00



- 25 New York. John Weber Gallery. **SOL LeWITT. Wall Drawings & Structures: The Location of Six Geometric Figures. Variations of Incomplete Open Cubes.** Oct.-Nov. 1974. (4)pp. (= one folding leaf). Illus. q. folio. Self-wraps., folded in 8. Foldlines. This copy with an original mailing envelope.
New York, 1974.

\$350.00



- 26 **LISSITZKY, EL & ARP, HANS. Kunstismen 1914, 1915, 1916, 1917, 1918, 1919, 1920, 1921, 1922, 1923, 1924.** Herausgegeben von El Lissitzky und Hans Arp. Prospectus. (4)pp. (=one folding sheet). 4to. Self-wraps. Rare. Slightly browned. Erlenbach-Zürich/München (Eugen Rentsch), [1924?]. \$350.00
- Nisbet 1925.2; Rowell, Margit & Wye, Deborah: The Russian Avant-Garde Book 1910-1934 (New York: Museum of Modern Art, 2002), no. 607, color plate p. 198; Getty 455; Barron/Tuchman 162; Ades 6.32; Almanacco Dada p. 500 (illus.); Dachy p. 182f. (illus.); Dachy: Archives Dada p. 533 (full-page color plate); Lista: Dada libertin & libertaire p. 198; Motherwell/Karpel 167; Verkauf p. 102; Reynolds p. 59; Pompidou: Dada 1214, illus. pp. 561, 698; Spencer p. 76f.; Andel: Avant-Garde Page Design 1900-1950, p. 165, illus. 184-185; The Avant-Garde in Print 2.8*



27 **ISSEY MIYAKE Permanente.** 4 vols., as follows:

[1]. 1986 Spring Collection. Photograph Snowdon. Art Editor: Susan Mann. Biography: Antonia Williams. Translation Kazuko Matsuoka. 4 photographs, each in paper folder with biographical text: Elizabeth Frink, Mitsuko Uchida, Antoinette Sibley, Nicola Bayley.

[2]. 1986/87 Autumn Winter Collection. Photograph Snowdon. Art Editor: Susan Mann. Biography: Antonia Williams. Translation Kazuko Matsuoka. 5 photographs, each in paper folder with biographical text: Ellen van Schuylenburgh, Tilda Swinton, Joanne Brogden, Maggie Smith, Joan Armatrading.

[3]. 1987 Spring-Summer Collection. Photograph Snowdon. Art Editor: Susan Mann. Biography: Antonia Williams. Translation Kazuko Matsuoka. 4 photographs, each in paper folder with biographical text: Bryony Brind, Marina Warner, Cathy Mills, Emma Sargeant.

[4]. 1987/88 Autumn-Winter Collection. Photograph Snowdon. Art Editor: Susan Mann. Biography: Antonia Williams. Translation Kazuko Matsuoka. 5 photographs, each in paper folder with biographical text: Jocelyn Herbert, Asha Sarabhai, Colombe Pringle, Maureen Paley, Liliane Lijn.

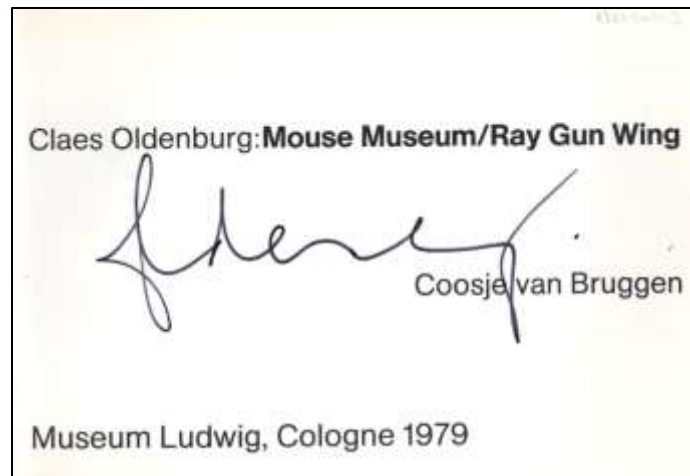
Lrg. folio. Orig. cardboard portfolios.

Tokyo (Issey Miyake International), 1986-1987.

\$500.00



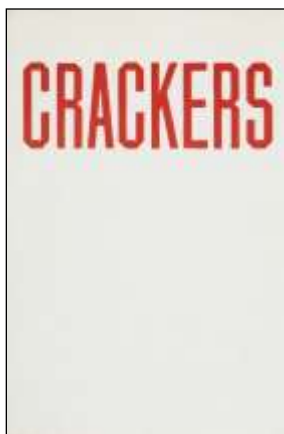
- 28 **OLDENBURG, CLAES & BRUGGEN, COOSJE VAN. Images à la carte.** 111, (9)pp. Prof. illus. in color. Boards. Published in conjunction with an exhibition at Paula Cooper Gallery, New York, April-June 2004. Boldly signed by Oldenburg across the title-page.
New York (Paula Cooper Gallery), 2004. \$150.00



- 29 Bruggen, Coosje van. **CLAES OLDENBURG: Mouse Museum/Ray Gun Wing.** 136pp. Prof. illus. Oblong 4to. Wraps. D.j. This copy without the publisher's dec. box, but boldly signed by Oldenburg across the title-page.
Otterlo/Köln (Rijksmuseum Kröller-Müller/ Museum Ludwig), 1979. \$150.00



- 30 **(REAGH, WILLIAM). A Group of 9 Original William Reagh Photographs.** 9 black-and-white photographs, 8 by 10 inches, 7 of which are signed, titled and dated on verso:
 "Santa Monica Walkway - 1970"
 "Santa Monica Beach - 1972"
 "The Merchant - 1972"
 "Pop-Venice - June 1975" (2 different images with this title and date)
 "Santa Monica '75"
 "Pop-February 1975" All contents loose.
 TOGETHER WITH
 3 A.I.s. from William Reagh dated 1975.
 Reagh, described as "the Ansel Adams of the Angels," spent more than fifty years photographing Los Angeles through its many changes. Drawn to "seedy, tragic buildings, ragamuffin kids and old folks--everything that is sympathetic through its vulnerability" (William Wilson, art critic of the Los Angeles Times), he was by training a graphic designer. His work was documentary in nature, often returning to the same neighborhoods year after year to chart their evolution.
 Three of these images document the demise of P.O.P., Pacific Ocean Park, constructed in 1955 on Venice Beach, closed in 1967, and finally demolished in 1975.
 Los Angeles, 1970-1975. \$2,250.00



- 31 **RUSCHA, EDWARD. Crackers.** (6)pp., 112 plates. Sm. 4to. Wraps. Printed d.j. New fitted cloth clamshell case. First issue, with dust jacket printed on waxed freezer paper (meant to resemble the paper on a cracker box). "In... 'Crackers,' a series of photographs describe [an] absurd incident in which a male performer (Larry Bell) makes a salad on a hotel bed, and invites a woman to undress and recline on it. The protagonist then retires to his own hotel room to eat a box of crackers" (Lyons). "The book is caught between an excess and an economy of means which seems incidental. The beauty of the book is in its stable page after page of single full-sized images--the photos always fill the frame and are printed on an appropriately slippery coated stock" (Drucker).
 Hollywood (Heavy Industry Publications), 1969. \$400.00
Engberg B10; Drucker: The Century of Artists' Books, p. 266f.; Lyons: Artists' Books p. 217; Moore College of Art p. 66; Splendid Pages p. 199



- 32 **RUSCHA, EDWARD, et al. Royal Road Test.** [By] Mason Williams, Edward Ruscha, Patrick Blackwell. (60)pp. 36 halftone illus. Sm. 4to. Printed wraps., spiral-bound. New fitted cloth clamshell case. First edition, of 1000 copies. "Royal Road Test" (1967), made in collaboration with Mason Williams and Patrick Blackwell, which documents the road test given to an old Royal typewriter by hurling it out of the window of a moving car, parodies road test reports and resembles a slim manual sold with a mechanical device. It also demonstrates an ironic affinity with books which land artists and conceptual artists have produced in order to record their activities in remote locations" (Clive Phillpot, in Lyons). Front cover a bit scraped. Los Angeles (Mason Williams and Edward Ruscha), 1967. \$950.00
Engberg B6; Lyons: Artists' Books p. 98f.; Drucker p. 266; Moeglin-Delcroix, Anne, et al: Guardare, raccontare, pensare, conservare (Mantova, 2004), p. 194 (illus.); Moore College of Art p. 67



- 33 **RUSCHA, EDWARD. Thirtyfour Parking Lots in Los Angeles.** (46)pp. 31 full-page plates (1 with folding tab). 4to. Wraps. Second edition, limited to 2000 copies. Very good, with slight darkening to front-cover. N.p. (Edward Ruscha), 1974. \$750.00
Engberg B5; Lauf/Phillpot p. 160; Lyons p. 98; Guest/Celant p. 54; Moore College of Art p. 68; Splendid Pages p. 199



- 34 Paris. Galerie de France. **NIKI DE SAINT PHALLE: Tirs... et autres révoltes 1961-1964.** June-July 1990. (48)pp. Prof. illus. Folio. Orig. wraps. Boxed. **Loosely inserted: 2 original color lithographs**, each numbered in pencil "E.A. 23/25" by the artist, one inscribed in pencil "Pour Yvonne/ avec beaucoup d'affection/ Niki - Jan. 91/ Niki de St. Phalle;" the other inscribed in pencil "Pour/ Yvonne/ love/ Niki/ Niki de St. Phalle Bonne Année 91." Paris, 1990. \$4,500.00



- 35 **SIEGELAUB, SETH (EDITOR).** July, August, September 1969. Carl Andre, Robert Barry, Daniel Buren, Jan Dibbets, Douglas Huebler, Joseph Kosuth, Sol LeWitt, Richard Long, N.E. Thing Co. Ltd., Robert Smithson, Lawrence Weiner. Catalog of the exhibition. (5), 26, (3)pp. Prof. illus. 4to. Wraps. New York, 1969. \$200.00
Lauf/Phillpot p. 35



- 36 Goldsmith, Kenneth. **Spring. Wood engravings by JAMES SIENA.** 117, (3)pp. 5 wood engraved plates. 4to. Publisher's silk over boards, with supralibros title. New fitted cloth clamshell case. One of 200 copies, from the limited edition of 230, signed and numbered by the author and illustrator in the colophon. New York (Didymus Press), 2005. \$600.00



- 37 New York. Leo Castelli Gallery. **FRANK STELLA.** Mar. 5-29, 1966. Folded invitation, printed on graph paper, with images on recto only. Lrg. folio, folded for mailing, with black closure sticker. Edges slightly browned. New York, 1982. \$450.00



38 **ATHENA TACHA: An Artist's Library on Environmental Sculpture and Conceptual Art**

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The Library of Athena Tacha very much reflects the work and life of the artist best known for her work in the fields of environmental public sculpture and conceptual art, as well as photography, film, and artists' books. Her library contains important publications, artists' books, multiples, posters and documentation on environmental and land art, sculpture, as well as the important and emerging art movements of the sixties and seventies: conceptual art, minimalism, performance art, installation art, and mail art. From 1973 to 2000, she was a professor and curator at Oberlin College and its Art Museum, and many of the original publications and posters and exhibition announcements were mailed to her there, addressed to her in care of the museum (and sometimes to her colleague, the seminal curator Ellen Johnson, or her husband Richard Spear, the historian of Italian Renaissance art).



- 39 [Lamarche-Vadel, Bernard.] **TAHARA KEIICHI**. 24 color plates, (4)ff. text, loose in portfolio, as issued. Additional text inside back-cover of the portfolio. Lrg. oblong folio. Orig. boards, ties (covers slightly spotted). Presentation copy, inscribed by the photographer in silver "Cher Yvonne Brunhammer/ avec toute mes amitiés/ 07/ 08/ '88/ Keiichi Tahara."
N.p., [1985].

\$300.00

ELECTRONIC LIST 136: ARLIS/NA – 50TH ANNUAL CONFERENCE

- 40 Joyant, Maurice. **HENRI DE TOULOUSE-LAUTREC, 1864-1901.** 2 vols., as follows:

[I]: Peintre. 307, (3)pp., **3 original drypoint etchings, each present in two states**, 55 plates, mostly present in two states (8 tipped-in color). 138 illus. One of 175 numbered copies on japon, with the extra states of the prints. The etchings are "L'explorateur L.-J., vicomte de Brettes," "Charles Maurin," and "Francis Jourdain."

[II]: Dessins, estampes, affiches. (2), 281, (3)pp., **3 original drypoint etchings, each present in two states**, 48 plates, present in two states (16 color), 1 facsimile ("Elles. Femme au tub.") One of 200 numbered copies on japon. The etchings are "W.H.B. Sands, éditeur à Edimbourg," "Henri Somm," "Portrait de M. X." Lrg. 4to. Orig. illus. wraps. (head of spine of vol. I torn). The two companion volumes, in the preferred edition printed on japon, with 6 original etchings, each present in two states. Without the portfolio of four original lithographs, as always.

Paris (H. Floury), 1926-1927.

\$4,000.00

Wittrock 241-4, 246-7; Freitag 12564



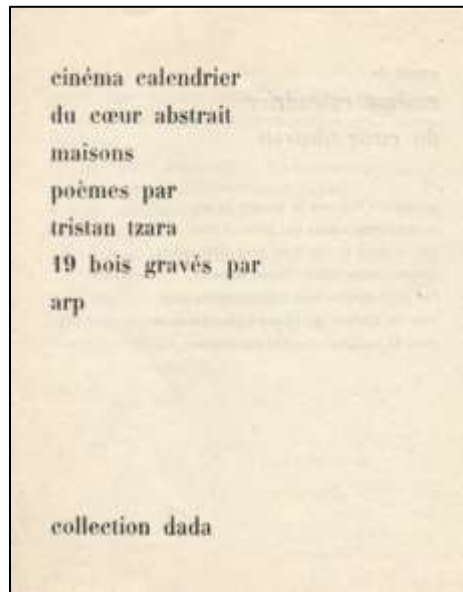
- 41 Essen. Galerie Rudolf Zwirner. **Gouachen und Zeichnungen von CY TWOMBLY.** Oct. 1961. (4)pp. (=one folding sheet). 2 illus. Lrg. 8vo. Illus. self-wraps. Gallery announcement: "Zur Eröffnung spricht Manfred de la Motte." Essen, 1961.

\$50.00



- 42 Venezia. Galleria del Leone. **CY TWOMBLY.** 11 giugno 1962. (6)pp. (=one folding sheet). 1 illus. Lrg. sq. 8vo. Illus. self-wraps. Venezia, 1962.

\$50.00



- 43 **TZARA, TRISTAN. Cinéma calendrier du cœur abstrait maisons.** Poèmes par Tristan Tzara, 19 bois gravés par Arp. (Collection dada.) Prospectus. (4)pp., printed on a folding sheet of machine-made wove paper. 136 x 118 mm. (5 3/8 x 4 1/4 inches). 12mo. With two extracts within from the Tzara text, and indication of tirages and prices. Paris (Au Sans Pareil), [1920]. \$500.00
Documents Dada 24; Pompidou: Dada 1476, illus. p. 699



- 44 **VAESEN, FRÉDÉRIC & Petit, Philippe. Particolare.** (6)pp., 3ff. with 6 typographic compositions and 1 photographic plate. Signatures loose, secured with cord as issued. Folio. Publisher's cloth chemise with wrap-around title band. Edition limited to 15 hand-numbered copies, printed in part of heavy wove stock. Loosely inserted: Petit, Philippe. Cinq procès en marge de "Particolare (détail)," Méru, été 1993. (2), 51, (5)pp. Self-wraps. N.p. (Blanc Réservé), 1993. Garges-les-Gonesse [Éditions Méru], 1993. \$350.00



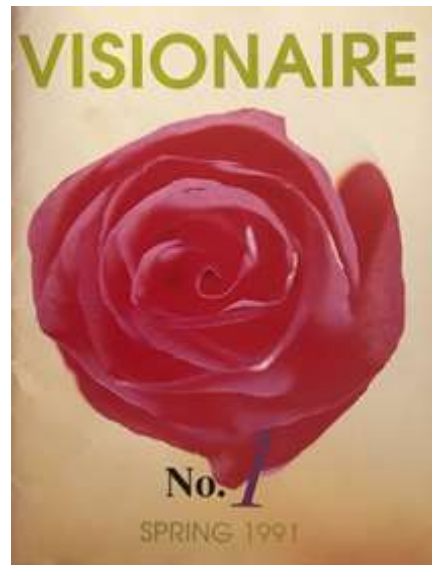
- 45 **VIEW**. "Through the eyes of poets." Charles Henri Ford, editor. Series I, No. 1 - Series VII, No. 3, October 1940 - Spring 1947 (all published), lacking 2 issues: Series I, Nos. 3 and 4/5. Prof. illus. Format varies: Series I in tabloid folio; Series II in sm. 4to.; Series III-VII in lrg. 4to. Series I in self-wraps.; Series II-VII in dec. wraps. Special issues are devoted to Surrealism, Ernst, Tchelitchev/Tanguy, "Vertigo," and Marcel Duchamp (designed by the artist).

"Among the many literary and art reviews which sprang up in the United States during the last war, it was certainly 'View' which--although never in any way an 'official' organ of the movement--provides the most striking evidence of the gradual penetration of American intellectual life by the ideas and themes of Surrealism" (Marcel Jean). "When Breton reached New York, he found 'View,' an avant-garde literary magazine edited by Charles-Henri Ford, most sympathetic to the surrealists. One of its regular contributors, Nicolas Calas, in particular, was to become a close friend of Breton, and edited the special surrealist number October/November 1941, which contained an interview with Breton by Charles-Henri Ford, and contributions by Masson, Georges Henein (from Cairo), Seligmann, Ernst ("The Hundred Headless Woman") and Benjamin Péret, and communications from surrealists in America and abroad. Breton was asked the memorable question, had he ever dreamed of Hitler, and then his impressions of New York, in which he reveals an interest in flora and especially in the butterflies of the surrounding countryside, rather than the skyscrapers of New York" (Ades). **Issues of the Series I are rare, and sets so nearly complete as this--lacking only two issues from the first series--are very difficult to obtain.**

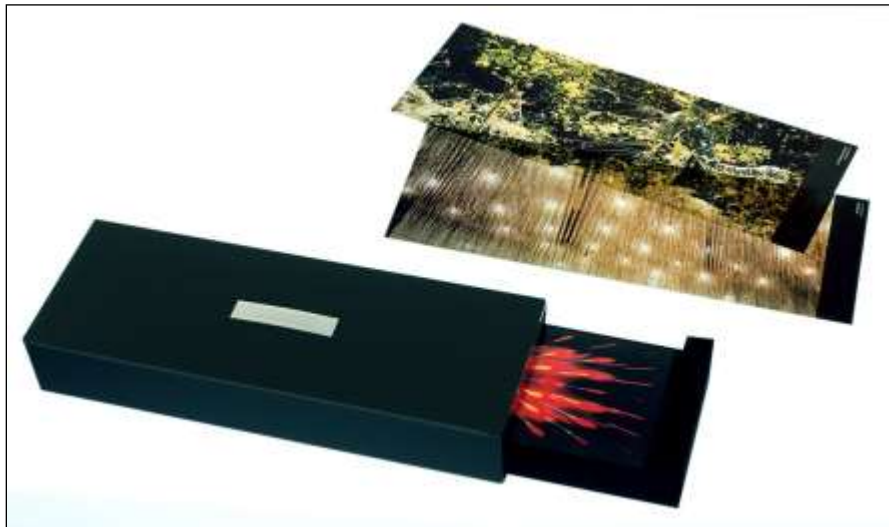
New York, 1940-1947.

\$6,500.00

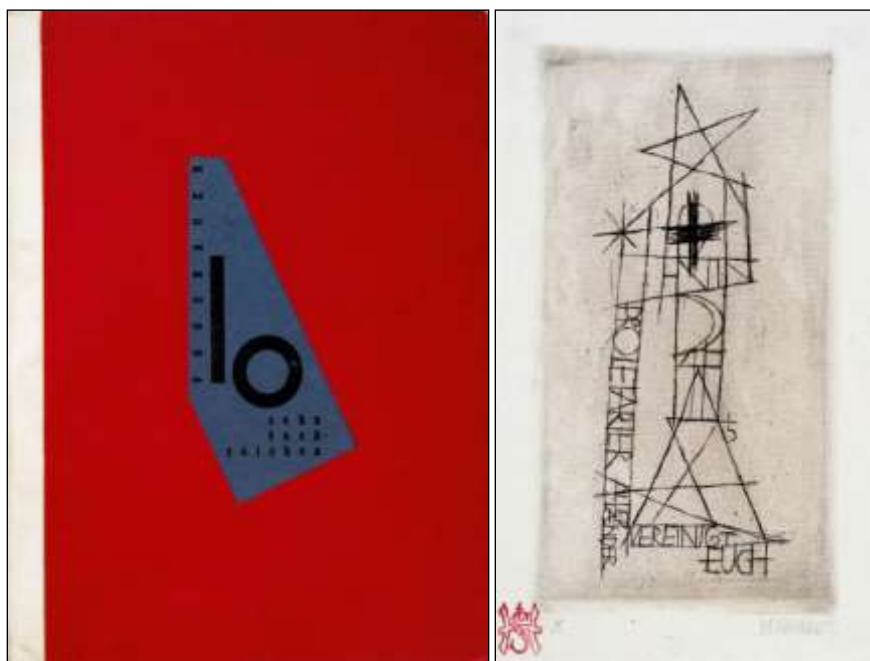
Ades pp. 375, 383ff.; Gershman p. 54; Rubin 482; Jean p. 318; Reynolds p. 126; Milano p. 570ff.



- 46 **VISIONAIRE. NO. 1: THE INNOCENT ISSUE (SPRING 1991).** By Stephen Gan. Contributors: James Kaliardos, Elaine Gan, Ruben Toledo, Bill Cunningham, Adeline André, Pierre et Gilles, Cecilia Dean, David McDonough, Josef Astor, Dean Chamberlain, Juan Botas, Ronnie Rivera, Cesar Bazan, Gregory Park, Gregory Foley. (36)pp., including 8 double-sided loose sheets, and several multi-page inserts. Prof. illus. 4to. Wraps., with rose illustration. Edition limited to 1000 numbered copies. New York (Visionaire Publishing), 1991. \$1,250.00



- 47 **VISIONAIRE 24: LIGHT. (TOM FORD FOR GUCCI.)** Stephen Gan, Cecilia Dean, James Kaliardos. Guest editor: Tom Ford. 4 ff., 24 loose transparencies. Oblong black sliding lucite case affixed with a silver plaque that contains a Lumigraphics light-emitting sheet operating on ten AAA batteries (not present). Contents loose as issued. Publisher's foam-lined cardboard box. Edition limited to 3,300 copies. Participating artists include Christopher Bucklow, Christopher Giglio, Paul Graham, Andreas Gursky, Hiromix, Roni Horn, Toyo Ito, Lee Jenkins, Craig Kalpakjian, Nick Knight, Alexander McQueen, Raymond Meier, Hayao Miyazaki, Phil Poynter, Thomas Ruff, Luis Sanchis, Peter Saville, Jon Schnabel, Alys Shotz, Sam Taylor-Wood, Mario Testino, Wolfgang Tilmans, Inez van Lamsweerde, and Vinoodh Matadin, Vikot & Rolf, Jane and Louise Wilson. "Light" is one of the most highly prized issues of Visionaire. Fine. New York (Visionaire), 1998. \$2,500.00



- 48 **VOGENAUER, ERNST RUDOLF. 10 Buchzeichen.** (4)pp. (single sheet folding), set in letterpress with title, dedication, poem by Vogenauer, and table/colophon (signed in ink by Heinrich Graf); 10 original drypoint etchings by Vogenauer, all signed in full and numbered I/X in pencil and tipped onto Büttchen paper mounts blindstamped with the printer's initials; 1 additional trial proof of the first etching, annotated and initialed in pencil. Image size varies, from 55 x 48 mm. to 130 x 70 mm. (2 1/8 x 1 7/8 inches to 5 1/4 x 2 3/4 inches). Mount size: 263 x 197 mm. (10 3/8 x 7 3/4 inches). 4to. Publisher's original portfolio (red boards, 1/4 vellum, with asymmetrical blue paper supralibros printed in black with title and artist's name).

Vorzugsausgabe: copy no. 1 of X deluxe copies, from the edition of 50 in all (of which 25 were sold).

The Heinrich Stinnes copy, with his ownership inscription in ink, dated July 1924, on title and on the inside cover of the portfolio, and with his collector's mark in red at the lower left corner of the prints (as well as his discreet pencilled annotation at foot of the mounts). In his collector's note, Stinnes records that only these first ten copies were printed before the plates were steel-faced.

This extremely rare portfolio was published by Ernst Rudolf Vogenauer (1897-1969) in the year of his participation in the Bucharest avant-garde exhibition "Contimporanul," organized by the co-editors of the eponymous review, Marcel Janco and Max Hermann Maxy. Here Vogenauer's work was shown together with the work of some fifteen other East- and West-European artists (Maxy was in charge of the West-), including Arp, Schwitters, Klee and Viking Eggeling, among others. As Jürgen Holstein and others have pointed out, Vogenauer's drypoint etchings--proposed as an imaginary series of ex-libris designs for celebrated leftist political and cultural figures--are conceived in an ideologized Constructivist style reminiscent of the work of the Cologne "Gruppe progressiver Kunst," and at the same time are marked by a graphic delicacy quite close to that of Paul Klee. The subjects of the prints are titled as follows: 1. An Lenin. 2. Klara Zetkin. 3. Toller. 4. Szemere. 5. Lebedour. 6. Guilbeaux. 7. Nexö. 8. Holst. 9. Whitehead. 10. Siegrist. This copy includes an extra trial proof of the first drypoint--which incorporates Lenin's famous appeal, "Workers of the World, Unite!"--annotated in pencil in the margins "mit diesem Papier nicht drucken" and signed with initials.

Particularly compelling is the massively geometrical typography, rather in the spirit of Paul Renner and the later Weimar Bauhaus (Moholy-Nagy), which sets off the spidery elegance of the drypoints with quite unusual effectiveness. Vogenauer had studied with F.H. Ehmcke in Munich, and worked at various small presses throughout his career, running afoul of the East German state after the War for his 'excessive formalism.' Very fresh condition. OCLC records one copy only, at the Deutsche Nationalbibliothek.

Muenchen Pfingsten (Heinr. Graf), 1924.

\$12,500.00

Holstein, Jürgen: "10 Buchzeichen von E.R. Vogenauer. Eine Folge von Pseudo-Exlibris für Pseudorevolutionäre (1924). Mit einem ergänzenden Text von Hermann Baum" (in: Marginalien 168. Wiesbaden, 2002); reprinted in Holstein, Jürgen & Waltraud (hrsg.): Bücher Kunst und Katalogue (Berlin 2007), pp. 148-153 (illus.); Prügel, Roland: Im Zeichen der Stadt. Avantgarden in Rumänien 1920-1938 (Köln, 2008)



49 **LAWRENCE WEINER. A collection of 25 ephemeral items of graphic design by, or relating to, Lawrence Weiner.**

This group includes postcards, primarily of his own characteristic design, largely as announcements for gallery and museum exhibitions, and publications, flyers, labels, and similar items of his design; 1 folding small-format poster/announcement; and other items, including a multiple in the form of a saucer, a die-cut card (signed by the artist), and brochures by or relating to Weiner.

mid 1980s-2010s

\$675.00



50 **(YOHJI YAMAMOTO) Rome, November 1984 in YOHJI YAMAMOTO.** Photographer: Max Vadukul. 29 photographs, (1)p. text inside back-cover. Lrg. folio. Orig. illus. wraps., with 2 additional photographs on covers (slightly dusty). Tokyo/Paris/New York, [1984].

\$250.00