

1 [AGAM] YAACOV AGAM.

New York, Marlborough-Gerson Gallery 1966. 22x21. 52 pp. including 4 pages on one folding leaf. More than 70 photos and reproductions including 10 in colour. Pictorial wrappers.

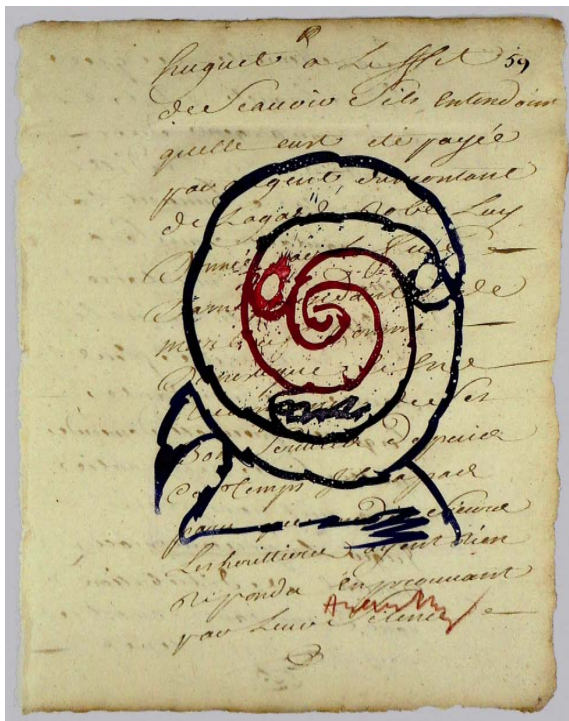
200

2 [AGAM] YAACOV AGAM. TRANSFORMABLE - TRANSFORMABLES.

New York, Galerie Denise René, 1971. 26x21. 52 pp. + 6 opaque leaves with drawings. 76 photos, 26 full-page including 2 in colour, plus 12 portrait photos etc. Pictorial wrappers.

Exhibition publication with introduction by Jean-Jacques Lévêque.

300



4

3 Alechinsky, Pierre / Christian Dotremont. ABSTRATES.

Printed in Denmark (Copenhagen) by Permild & Rosengreen 1963. Colour lithograph 64x87 with text rendered in "tapuscrit. No. 14 of 25 numbered copies, signed in pencil by Alechinsky. This copy also has a pencil inscription "Pour mon ami Rune J. / Christian Dotremont" (to the Swedish artist Rune Jansson). Very weak damp streak in lower left corner, otherwise fine.

A collaboration of the two Cobra co-founders consisting of a vivid colour print made by Alechinsky around a text by Dotremont.

5000

4 Alechinsky, Pierre. L'AVENIR DE LA PROPRIÉTÉ.

(Paris), Yves Rivière, 1972. 31x21. 64 pp. + a loosely inserted colour etching signed by Alechinsky. 35 facsimile reproductions including 15 full- or double-page. A beautiful copy in pictorial covers with protective glassine wrapper, kept in the original decorated slipcase. No. 159 of 999 copies, signed by Alechinsky and Rivière. From the total edition of 999, this is one of 151 copies numbered 100-250 and provided with an original colour etching printed on an 18th-century manuscript leaf. The etching is signed by Alechinsky and numbered 59 (of 151 plus 16 H.C. copies).

A suite of drawings and aquatint prints made upon actual 18th and 19th century manuscript leaves, including transcriptions of the original texts.

4500

5 Alvard, Julien / Roger van Gindertael (eds.). **TÉMOIGNAGES POUR L'ART ABSTRAIT 1952.**

(Paris), Éditions "Art d'aujourd'hui", 1952. 22x20. 298 pp. + 30 plates on thick card including 27 original colour pochoirs. Ca 170 reproductions and photos including 145 full-page, plus 34 portrait photos. Handsome congenially designed cloth binding, covers with constructivist design in black, yellow, grey and brown, and black gilt-lettered spine. Originally published in printed wrappers over cardboard covers, the wrappers including backstrip have been bound in (thus without the first, blank leaf which was laid down on the original front cardboard cover). A few text leaves with light wear in nethermost margin, and some very light foxing.

A survey of thirty-four protagonists of modern Abstract art, including conversations and statements by the artists, and exquisite original colour pochoir plates by Jean Arp / Edgar Pillet, André Bloc, Silvano Bozzolini, Sonia Delaunay, Jean Dewasne, Jean Deyrolle, César Domela, Jean Gorin, Auguste Herbin, André Lansky, Alberto Magnelli, Serge Poliakoff, Marie Raymond, Nicolas de Staël, Victor Vasarely, Fahrelnissa Zeid, and others. Introduction by Léon Degand.

6000

6 **AMERIKANSK POP-KONST. 106 FORMER AV KÄRLEK OCH FÖRTVIVLAN. JIM DINE - ROY LICHTENSTEIN - CLAES OLDENBURG - JAMES ROSENQUIST - GEORGE SEGAL - ANDY WARHOL - TOM WESSELMAN.**

Stockholm, Moderna Museet, 1964. 21x21. 112 pp. on varicoloured paper + 7 tipped-in colour plates + 2 folding double-page plates + a folding advertisement leaf at end. 63 reproductions and photos in addition to the plates including 53 full-page, and 7 full-page portrait photos. Original cardboard covers, front illustration by Lichtenstein. A perfect copy; enclosed printed opening invitation card with Lichtenstein's illustration. (Moderna Museets utställningskatalog, 37).

Pioneering European show of American Pop Art comprising 106 works by six artists, with an insightful introduction by K.G. (Pontus) Hultén and text contributions by i.a. Öyvind Fahlström and (translated) Billy Klüwer, Alain Jouffrey, and Henry Geldzahler.

650

7 **L'ARCHIBRAS: LE SURREALISME. 1-7 (all published).**

Paris, Le Terrain Vague, 1967-69. 27x20. 84+XVI; 88+XIV; 96+XVI; 16; 16; 48; 50 pp. Bound with all the pictorial wrappers in one volume, fine half black cloth (nos. 4 and 5 were issued "hors série" without wrappers).

A complete set of this magazine produced by latter-day Surrealists – according to its director Jean Schuster, the final issue was the last manifestation of Surrealism as an organized movement in France. The 1968 issues reflect the students' revolt in Paris. In 1984, Claude Courtot – one of those most active in L'Archibras – recalled that the events of 1968 unexpectedly exceeded anything the group had imagined: "We were almost marginalized by it. We felt we had been surpassed". The special June 1968 issue was urgently compiled as a collection of seething declarations in support of the rebels, and L'Archibras was outlawed when the Paris revolts collapsed; those involved in producing it were charged with public incitement to crime, offenses against the office of the President of the Republic, and the slander of police officers.

3200

8 **ARMAN. APRIL 1966.**

Stockholm 1966. 20x14. 12 pp. 4 full-page photos. Pictorial wrappers. (Svensk-Franska Konstgalleriet, katalog nr 334). *Exhibition catalogue of 30 works with an introduction.* 260

9 **ARMAN. OBJETS ARMÉS 1971-1974.**

Paris, Musée d'art moderne de la ville de Paris, 1975. 29x22. 60 pp. 48 full-page photos including four in colour. Pictorial wrappers (stamped "Service de presse"). On title page a small original drawing by Arman with inscription "POUR DAGNY, Arman".

500

10 **ART ABSTRAIT CONSTRUCTIF INTERNATIONAL.**

Paris, Galerie Denise René, 1961. 20x18. 52 pp. 69 photos and reproductions. Printed black, grey and white wrappers, in clear acetate dust jacket.

Full illustrated exhibition catalogue of works by 69 artists divided into eighteen pioneers (Lissitzky, Malevich, Kandinsky, Van Doesburg, etc.) and fifty-one contemporary artists including Agam, Bærtling, Gorin, Kelly, Kosice, Le Parc, Morellet, Schöffer, Tomasello, Vardanega, Vasarely, Vieira da Silva, and Yvaral.

400



7

- 11 «ART CONCRET». ARP – DELAUNAY R. – DELAUNAY S. – DOMELA – FREUNDLICH – GORIN – HERBIN – KANDINSKY – MAGNELLI – MONDRIAN – PEVSNER – TAEUBER ARP – VAN DOESBURG.

Paris, Galerie René Drouin, 1945. 24x15. 22 pp. + 13 plates with reproductions and photos. Printed wrappers, slightly browned with a small stain in bottom left corner, backstrip lightly worn. Very scarce.

Rare catalogue of the first of a series of important exhibitions arranged by René Drouin after the Second World War. Comprises 38 works with notes on the thirteen artists, introduced by quotes from statements by Arp, Kandinsky, Robert Delaunay, Van Doesburg, and others.

1500

- 12 ARTE E CONTEMPLAZIONE.

Venezia, Centro Internazionale delle Arti e del Costume, 1961. 24x21. 152 pp. + 17 tipped-in colour plates. 45 additional full-page colour reproductions, 20 portrait photos, and 7 colour photos of art ceramics by Francesco Tori. Loosely inserted 8-page booklet with French, English, and German translations of Paolo Marinotti's introduction. Publisher's cloth-backed boards. Tiny corner scuffing.

Exhibition of works by Kengiro Aazuma, Dubuffet, Fontana, Sam Francis, Asger Jorn, Rothko, Emil Schumacher, Tapiés, Walasse Ting, Bram van Velde, Jaap Wagemaker, Wols, and others.

600

- 13 **ART-LANGUAGE. THE JOURNAL OF CONCEPTUAL ART. Volume 1: Number 1, May 1969.**
 Leamington Spa, Warwickshire 1969. 21x14. 32 pp. Printed wrappers. Very light red stains at bottom of front wrapper, trace of removed label at bottom of rear wrapper, otherwise very fine.
The important first issue of the journal published by the Art & Language group, arguably the first imprint to identify an entity called 'Conceptual Art' and the first to serve the interests of artists and critics committed to it. An editorial introduction on the new art movement is followed by 'Sentences on conceptual art' by Sol Lewitt, 'Poem-Schema' by Dan Graham, 'Statements' by Lawrence Weiner, and 'Notes on M1' by David Bainbridge and Michael Baldwin respectively.
 1200
- 14 **ART-LANGUAGE. Volume 2: Number 2, Summer 1972.**
 Leamington Spa, Warwickshire 1972. 21x14. 36 pp. Printed wrappers, as new.
Contributions by Ian Burn & Mel Ramsden, Terry Atkinson & Michael Baldwin, Harold Hurrell, David Bainbridge, and Victor Burgin.
 500
- 15 **[aspect 61] DOCUMENT ASPECT 61. KONSTENS MÅNAD 24 AUG - 24 SEPT. LILJEVALCHS KONSTHALL, STOCKHOLM.**
 (Stockholm 1961). 30x22. 80 s. + 5 blad med rubriker, på brunt lumpapper + 30 s. med konstnärspresentationer på smalare blad av grått papper + 3 annonsblad (ett av metallfolie) + 8 löst bifogade klammerhäftade blad med pressutlåtanden om utställningen. Ca 200 reproduktioner och foton plus porträttfoton. Tryckt pappband klätt med folierad "naturkork från Nigeria, importerad av aspect för detta ändamål". Partiell förlust av det sköra korkskiktet. Tryckt i 500 nummerade exemplar varav detta är nr 4, med Folke Holmér's namnteckning på titelsidan, och handskrivna hälsningar från aspectstyrelsens ordförande Viking Göransson och publikationens redaktör och formgivare Åke Danielsson. Tillsammans med:
ASPECT 61, MED BRASILIA. UTSTÄLLNINGSKATALOG. Stockholm (1961). 30x14. 30 s. inkl. 12 sidor på tre utvikbara blad. (Liljevalchs konsthall, kat. 245). Tryckta omslag, med Liljevalchs' stämpel och notering "Kansliet".
Folke Holmér var intendent för Liljevalchs 1950-69 och verkställande ledamot av styrelsen för utställningen arrangerad av föreningen aspect, som bildats av konstnärer och kulturarbetare vid ett sammanträde i Moderna Museet i maj 1959, i syfte att sprida information om "progressiva konstnärliga och arkitektoniska strävanden inom landet". I 'Document aspect 61' presenteras bl.a. Olle Bærtling, Christian Berg, Erik Chambert, Lars Englund, Öyvind Fahlström, Lars Erik Falk, Jörgen Fogelqvist, C.O. Hultén, Arne Jones, Gert Marcus, Endre Nemes, Pierre Olofsson, Erik H. Olson, Karl Axel Pehrson, Carl Fredrik Reuterswärd, Lennart Rodhe, Lenke Rothman, och arkitekterna Klas Anshelm, Hans Asplund, Ralph Erskine, Viking Göransson, David Helldén och Sven Markelius, med texter av Bærtling (Rymdålderns konst), situationisten J.V. Martin (aspect i Danmark), m.fl.
 2500
- 16 **[BACON] FRANCIS BACON. 24 MAY – 1 JULY 1962.**
 London, Tate Gallery, 1962. 25x21. 58 pp.+ one folding plate. Ca 70 reproductions, eight full-page in colour including three on the folding plate. Introduction by John Rothenstein. Pictorial wrappers. Enclosed are two clippings with articles on Francis Bacon and the exhibition, from The Observer Weekend Review, May 27, 1962.
 700
- 17 **[BACON] FRANCIS BACON.**
 Amsterdam 1963. 26x19. 20 pp. including eight pages on two folding leaves. 56 reproductions including six full-page. Pictorial near fine wrappers. (Stedelijk museum, cat. 326).
Exhibition catalogue of 73 works from private collections, most of them indicated. Introduction by Stephen Spender.
 200
- 18 **[BACON] FRANCIS BACON. RECENT PAINTINGS.**
 London, Marlboro Fine Art Ltd, 1965. 23x21. 18 pp. + a folding colour plate. Full-page reproductions of all paintings including foldout colour reproduction of Crucifixion Triptych. Pictorial wrappers, perfect copy in clear acetate jacket.
Fully illustrated exhibition catalogue of five triptychs and three single paintings, with introduction drawn from John Russell's 'Francis Bacon', 1964.
 250

- 19 [BADUR] FRANK BADUR. PAINTINGS 1976–78.
Stockholm, Gallery Christel, 1978. 21x21. 28 pp. Nine full-page colour reproductions, and full-page portrait photo. Printed wrappers.
Exhibition catalogue with bilingual English / Swedish introduction by Teddy Brunius, brief text in German by Michael Pauseback, and biographical notes.
550
- 20 [BÆRTLING] OLLE BÆRTLING.
Stockholm 1949. 19x14. 4 s. på kartong (Samlaren, utställningskatalog nr 50).
Katalogen över Olle Bærtlings första separatutställning som ägde rum på Samlaren 22 januari - 4 februari 1949. Den omfattar tre målningar från 1946, tretton från 1947, och fjorton från 1948. // The rare catalogue of Olle Bærtling's first one-man exhibition.
600
- 21 BÆRTLING.
Paris, Galerie Denise René, 1955. 28x21. Four-page fold with front colour reproduction of black-red-white Composition 1954.
Olle Bærtling's second one-man exhibition outside Sweden. Catalogue of eighteen paintings with measures, and text on the artist by Oscar Reutersvärd.
300
- 22 [BÆRTLING] SAMLAREN VISAR TRE OLLE BÆRTLING - 1, BIRGER JARLSGATAN, STOCKHOLM -OCH FLERA BÆRTLING I KONSTNÄRSHUSET, SMÅLANDSGATAN 7 ... FR.O.M. 20 MAJ T.O.M. 20 JUNI 1960.
(Stockholm 1960). 17x17. 6 s. Ett fyrsidigt vik med en sida text på svenska av Oscar Reutersvärd och ett löst ilagt blad med samma text på franska
250
- 23 [BÆRTLING] Reutersvärd, Oscar. BÆRTLING. DRAMATURGE DES ESPACES.
Paris, Editions Denise René, 1961. 24x20. 24 pp. 14 photos (nine full-page) of sculptures by Bærtling. Printed red wrappers.
400
- 24 [BÆRTLING] Sartoris, Alberto. BÆRTLING.
Paris, Galerie Denise René, 1962. 24x20. 28 s. 34 photos and reproductions (7 in colour) of paintings and sculptures. Printed green wrappers
280
- 25 [BÆRTLING] Brunius, Teddy. BÆRTLING. DISCOVERER OF OPEN FORM.
New York, Rose Fried Gallery / Stockholm 1965. 24x20. 44 pp. 17 reproductions and photos, mostly full-page including ten in colour. Printed green wrappers
300
- 26 [BÆRTLING] Reutersvärd, Oscar. BÆRTLING. CREATOR OF OPEN FORM.
New York, Rose Fried Gallery / Stockholm 1966. 24x20. 52 pp. 17 full-page reproductions and photos including four in colour. Printed purple wrappers.
300
- 27 [BÆRTLING] Reutersvärd, Oscar. BÆRTLING. DEN ÖPPNA FORMENS DRAMATURG.
Stockholm 1967. 28x21. 58 s. 13 helsides reproduktioner och foton. Tryckta gula omslag.
280
- 28 [BÆRTLING] THE ANGLES OF BÆRTLING. OPEN FORM, INFINITE SPACE. FROM CINÉTISME TO OPEN FORM 1949-1968.
New York, Rose Fried Gallery / Stockholm 1968. 39x19. 24 pp. including printed wrappers. Printed on grey paper.
Includes essay by Teddy Brunius, a text by Bærtling translated into English, biography, chronology of exhibitions 1949-1968, and bibliography.
300
- 29 [BÆRTLING] Brunius, Teddy. BÆRTLING. PRÉCURSEUR DE LA FORME OUVERTE.
Paris, Galerie Denise René / Stockholm 1968. 24x20. 92 pages paginated 1-60, 60a, 60b, 61-90. 45 reproductions and photos (35 full-page) including 14 in colour. Printed red wrappers.
250

- 30 [BÆRTLING] Brunius, Teddy. BÆRTLING. PRÉCURSEUR DE LA FORME OUVERTE.
Paris, Galerie Denise René / Stockholm 1968. 24x20. 60+(2)+61-68+(2)+69-128 pp. Ca 45 reproductions and photos (38 full-page) including 17 in colour. Printed red wrappers. Extended "Édition II" of the previous.
300
- 31 [BAJ] Petit, Jean (ed.). CATALOGUE DE L'ŒUVRE GRAPHIQUE ET DES MULTIPLES D'ENRICO BAJ / CATALOGUE OF ENRICO BAJ'S GRAPHIC WORK AND MULTIPLES. 1-2.
(Genevè 1971-74). 27x27. 124 pp.+ one colour plate on opaque paper; + 136 pp. Altogether ca 475 reproductions (54 of which are in colour and 74 are full-page). Publisher's pictorial cloth, dust jackets.
1300
- 32 [BAJ poster] BAJ.
Milano 1975. 100x68 cms, with large colour photo of the mixed media work "Louise Eléonore de la Tour du Pil, Baronne de Warens". Very fine, folded for mailing to 25x17.
Poster for an Enrico Baj exhibition opening at Studio Marconi in Milan on 22 May, 1975
1000
- 33 [BAJ poster] ENRICO BAJ.
Stockholm 1970. 76x55 cms, with large colour reproduction; on reverse a printed invitation to the opening. Very fine, folded for mailing to 19x27,5.
Poster for an exhibition opening at Galleri Hedenius in Stockholm on 10 October, 1970.
800
- 34 [BALLE] Schade, Virtus. MOGENS BALLE.
(København) 1956. 24x16. 34 pp. + 8 original lithographs including four in colour. 20 reproductions (8 full-page) in the text plus a portrait photo. Publisher's pictorial boards, covers lightly warped. Inscribed by Mogens Balle to Gunnar Hellman. Enclosed is an inserted handwritten letter (35 lines) from Balle to Hellman, and four leaves with original linocuts (ca 24x11), three of them signed "Mogens Balle 1959" on reverse, lightly stained but all but one in margin only.
In the letter the artist discusses a forthcoming exhibition for which Gunnar Hellman shall write the catalogue introduction, and the enclosed linocuts are suggestions for illustrations in the catalogue.
2000
- 35 Balle, Mogens / Christian Dotremont. DESSINS, MOTS.
(København), Grizanta Fonden, 1962. 20x20. 32 pp. A collage of indian ink drawings, drippings and writings on gray, maroon and white paper. Original binding with cloth spine protruding between very thick boards with front title designed by the artist(s).
A collaboration between the artist Mogens Balle and Christian Dotremont, the Cobra co-founder renowned for his "logogramme" word paintings. Published in an edition limited to 500 copies on the occasion of Dotremont's 40th birthday.
750
- 36 [BALLE] Dotremont, Christian. MOGENS BALLE.
København, Galerie Jensen, 1965. 28x19. 16 pp. Six full-page reproductions and photos, with running text by Dotremont on facing pages, and a preface by him in the form of a facsimile of a handwritten letter. Printed red wrappers, very fine.
260
- 37 [BALLE] Dotremont, Christian. MOGENS BALLE.
København, Galerie Jensen, 1965. 28x19. 16 pp. + 7 plates. Same contents as previous item plus seven original colour lithographs by Balle on card paper including lithographed board covers with superimposed black lettering BALLE.
1700

- 38 [BARKER] CLIVE BARKER. RECENT WORKS.
 London, Robert Fraser Gallery, 1968. 30x21. 12 pp. 8 full-page photos. Printed chromium coloured wrappers, slightly wrinkled. First and last leaves gold coloured. Loosely inserted is a chromiumfoil-plated leaf with presentation of Barker's Van Gogh chair (from Nickel News vol. 18: no. 20).
Catalogue of an exhibition of chromium plated steel objects by Clive Barker, including Artist's Box with paint tubes and tools, Newspaper, Bucket of raindrops, Morandi still life, Van Gogh chair, Van Gogh's ear, etc. Introduction by Christopher Finch.
 250
- 39 Barry, Robert. IT IS... IT ISN'T...
 Paris, Yvon Lambert, 1972. 17x11. 40 leaves including first and last blank leaf. Printed card covers.
A conceptual artists' book which might be regarded as a counterpart to Bernardo Salcedo "what is it ? qué es ?" published a year earlier. Set in minimalistic layout, the book is a collection of adjectives divided into two parts, the first expressing what may be, the second what may not.
 2000
- 40 Bellmer, Hans. DIE PUPPE. 1. DIE PUPPE. 2. DIE SPIELE DER PUPPE. 3. DIE ANATOMIE DES BILDES.
 Berlin, Gerhardt, 1962. 21x16. 192 pp. + 25 tipped-in photo plates including 15 coloured. 16 drawings in the text. Pictorial wrappers over blank wrappers, clear plastic jacket, a very fine copy. No. 592 of 2000 copies.
The volume contains the three most important works of Bellmer's Surrealist puppet shows. The 25 tipped-in plates are reproductions of the handcoloured photographs in the edition "Les jeux de la poupée" of 1949.
 1300
- 41 [BERTINI] Lambert, Jean Clarence. PEINTURE ET DITHYRAMBE: GIANNI BERTINI. EXTRAIT DU MERCVRE DE FRANCE, NUMERO 1182, FEVRIER 1962.
 (Paris 1962). 20x13. 2 leaves (blank and title leaf) + 14 leaves with pp. 456-467 + 3 leaves with 6 full-page reproductions and photos. Printed wrappers. On first, blank page an original drawing signed "Lambertini. Dessin en collaboration, Jean et Gianni" and an inscription "Pour Åsa, Olivier, Ariane, Etc".
 1200
- 42 BERTINI (cover title). MAI 1963 BRUXELLES PALAIS DES BEAUX ARTS.
 Bruxelles / printed in Paris 1963. 24x16. 40 pp. Printed foldout wrappers with portrait photo (two very small ink stains on rear wrapper, otherwise fine).
The centrepiece is a 22-page facsimile of an illustrated manuscript by Michel Ragon, Pierre Restany, Jean Clarence Lambert, and others (compiled with the help of Gianni Bertini's wife Licia) entitled "La vie illustré de Bertini. Propos recueillis par Licia". Introductory essay by Jean Dypreau with eight reproductions of Bertini exhibition posters, and exhibition catalogue listing 47 works by Bertini from 1948-62.
 350
- 43 [BEUYS] JOSEPH BEUYS. AKTIONER / AKTIONEN. TECKNINGAR OCH OBJEKT 1937-1970 ... / ZEICHNUNGEN UND OBJEKTE 1947-1970 AUS DER SAMLUNG VAN DER GRINTEN.
 Stockholm, Moderna Museet, 1971. 30x21. 144 pp. 68 full-page photos of performances and installations, and 57 full-page reproductions and photos of drawings and objects. Pictorial wrappers. (Moderna Museets utställningskatalog, 90).
Exhibition catalogue of drawings and objects 1937-1970 including a photo survey of performances and installations compiled by Beuys for this occasion.
 300
- 44 [BIANCO] REMO BIANCO: KEMISK KONST . SEPHADEX – ESTETISKT EXPERIMENT / CHEMICAL ART. SEPHADEX – AESTHETIC EXPERIMENT.
 Stockholm, Moderna Museet, 1969. 24x18. 12 pp. 6 photos / drawings including two in colour. Pictorial wrappers. (Moderna Museets utställningskatalog, 80).
Scarce exhibition publication on Remo Bianco's experiments with "chemically induced art" performed at the Pharmacia laboratories in Uppsala, Sweden. Includes introduction, the artist's own report of the enterprise, and biographical notes – all bilingual in Swedish and English.
 300



46

45 BIEF. JONCTION SURREALISTE. 1-12 (all published).

Paris, Le Terrain Vague, 1958-60. 31x24. 11 issues numbered 1-12 including the double issue 10/11. Issues no. 1 and 2 comprise each 8 pages, the double-issue 16 pages, and the others each 12 pages (including pictorial wrappers). Bound with all wrappers in one volume, publisher's printed boards (one corner and top of spine very lightly scuffed, otherwise fine).

A complete set of this postwar Surrealist magazine. Published simultaneously with the more "serious" 'Le Surréalisme, Même', Bief was intended as an illustrated newsletter taking the place of the Surrealists' traditional tracts and pamphlets. In addition to text and illustrations by André Breton, Benjamin Péret, Hans Arp, Toyen, José Pierre, Arshile Gorky, and Roberto Matta, Bief attracted contributions from Jean Schuster, Robert Benayoun, Vincent Bounoure, Alain Joubert, Joyce Mansour, the Bief editors Gérard Legrand and Jean-Claude Silberman, and other latter-day Surrealists.

1000

46 [BILLGREN] OLA BILLGREN. MAJ 1970.

Stockholm, Konstvaruhuset / Konstfrämjandet, 1970. 17x20. 20 s. inklusive tryckta omslag med illustration, i fint skick. 6 helsides reproduktioner varav en i färg.

Sällsynt utställningskatalog med tio sidor text av Ola Billgren. Katalogen omfattar 16 målningar från 1966-70 (däribland Diptyk, 1969) och 11 grafiska blad från 1965-1968,

1500

47 [BJERKE PETERSEN] VILH. BJERKE PETERSEN. SAMLAREN, FEBRUARI 1957.

Stockholm 1957. 18x13. 8 pp. + tipped-in colour lithograph by Vilhelm Bjerke Petersen, printed in 150 copies.

Rare exhibition catalogue of 18 paintings including four from 1931-33 and fourteen from 1953-56, with an introductory essay by Folke Holmér and biographical notes.

900

48 BRAM BOGART. DIPINTI 1953-1961. CON UN TESTO DELLO STESSO.

Roma, Edizioni dell'Attico, 1962. 34x28. 16 leaves (two folding) including two leaves with facsimile of a handwritten letter in French by Bogart. 23 mostly full-page reproductions and photos including three tipped-in colour plates. Printed yellow wrappers, a very good copy. (Quaderni dell'Attico, 3).

400

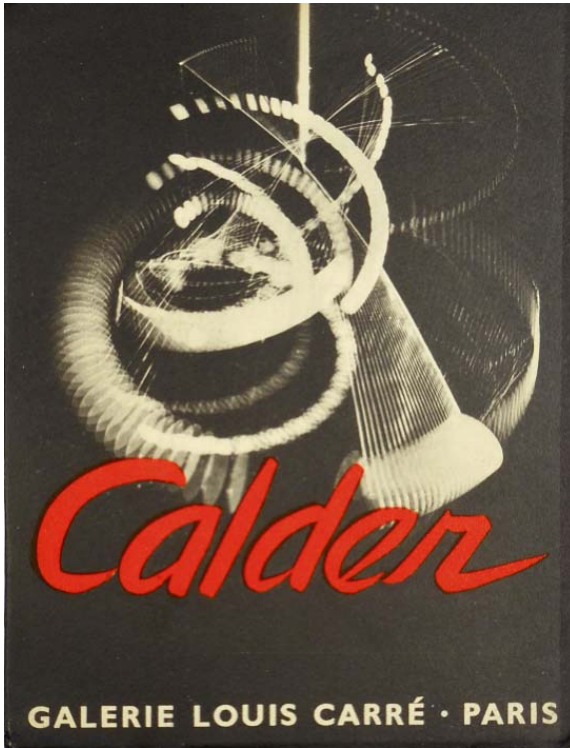
49 BRAM BOGART. OHAIN 1965.

(Ohain) 1965. 22x26. 24 pp. 11 full-page colour reprints and two photos. Pictorial wrappers.

Includes statements on Bogart by i.a. Lucio Fontana, Bengt Lindström, Klaus Jürgen-Fischer, and Jean Dyrpréau; and list of Bogart's exhibitions to date.

200

- 50 [BORÈS] Grenier, Jean. BORÈS.
Paris, Éditions Verve, 1961. 29x22. 32 pp. + 128 pp. with 171 reproductions + 12 leaves, each with one tipped-in colour plate + 8 original colour lithographs by Borès made for this occasion, printed by Mourlot. Publisher's pictorial boards designed by Borès. A very fine copy, with very light unobtrusive rubbing of upper front board edge.
1350
- 51 BORÈS. VINGT-ET-UNE PEINTURES.
Paris, Galerie Louis Carré, 1962. 25x21. 48 pp. 21 full-page reproductions including two in colour. Printed wrappers, clear acetate jacket, very fine.
260
- 52 BORÈS. PEINTURES NOUVELLES. EXPOSITION CHEZ LOUIS CARRÉ, PARIS.
Paris 1964. 29x20. 16 pp. 6 original lithographs (including two full-page) by Borès, printed by Mourlot. Printed wrappers, a fine copy. Some offset from lithographs onto facing text..
600
- 53 BOZZOLINI FOTOS.
Ink manuscript with original photographs, ca 1951. 25x18. 16 leaves on eight folded sheets, including one-page introduction listing exhibitions, publications, etc. and 16 tipped-in photographs with handwritten information on the works behind the photos. Paper covers, with pencil notes "Bozzolini, c/o M. Kuleff, 9 Rue Fenoux, Paris - 15e ... 15 luglio al fino al 30 Settembre: Viale Garibaldi 1, Poggibonsi (Siena)". Kept in original signed card covers with the artist's monogram. Enclosed are printed gallery invitations to five exhibitions 1949-1952 (one solo exhibition and four group exhibitions with Bozzolini).
A compendium of fourteen paintings made 1948-1951, with dating, measures, etc. and two undated woodcuts, by Silvano Bozzolini (1911-1998). Most likely compiled by the artist himself, who has signed the covers with "Bozzolini fotos" and his monogram. Bozzolini studied painting at the Academy of Fine Arts in Florence. In 1945 he joined the group "Arte d'Oggi" and turned to abstract painting, and in 1947 he moved permanently to Paris.
3800
- 54 [BRAUNER] VICTOR BRAUNER. DU 17 DÉCEMBRE 1948 AU 15 JANVIER 1949.
(Paris), Galerie René Drouin, 1948. 13x16. 8 pages on one folded leaf, an excellent copy. One side of the leaf there is the front page with a colour pochoir by Brauner, and three pages reproducing a sequence of reproduced drawings and handwritten texts by Brauner entitled "Progression Mythologique de Victor"; on the other side there is a three-page essay by Sarane Alexandre (Victor Brauner ou la Clé des Mythes) and the impressum.
500
- 55 [BRAUNER] VICTOR BRAUNER. PLAN DE L'EXPOSITION (cover title).
MYTHOLOGIE - LA FÊTE DE MÈRES - BEL ANIMAL MODERNE.
(Paris), Galerie Alexandre Iolas, 1966. 21x17. One folding plate (21x204 cms) with colour reproductions. Printed cardboard covers designed by Brauner.
400
- 56 [BRAUNER] VICTOR BRAUNER.
New York / Genève / Milan / Paris, Alexandre Iolas, 1967. 21x17. 80 pp. 75 reproductions including 48 full-page. Pictorial wrappers, very fine. No. 388 of an edition limited to 800 numbered copies.
500
- 57 [BRAUNER] VICTOR BRAUNER: SES FRONTIERS NOIRES.
Paris, Alexandre Iolas, 1970. 24x18. 56 pp. 44 full-page reproductions. Printed wrappers. No. 78 of an edition limited to 1000 copies printed on fine Velin d'Arche paper.
500
- 58 Brock, Bazon. BAZON BROCK, WAS MACHEN SIE JETZT SO? WO STAMMEN SIE HIER, WAS IST DAS FÜR EIN KOMISCHER NAME, BAZON? ... WIE GEHT ES IHNEN?
Darmstadt 1968. 29x23. 116 pp. Ca 150 photos and several reproduced magazine and press articles. Pictorial wrappers (minor scuffing of rear wrapper corner tips).
Self-presentation of the German Fluxus artist and theorist Bazon Brock (originally Jürgen Johannes Hermann Brock).
300

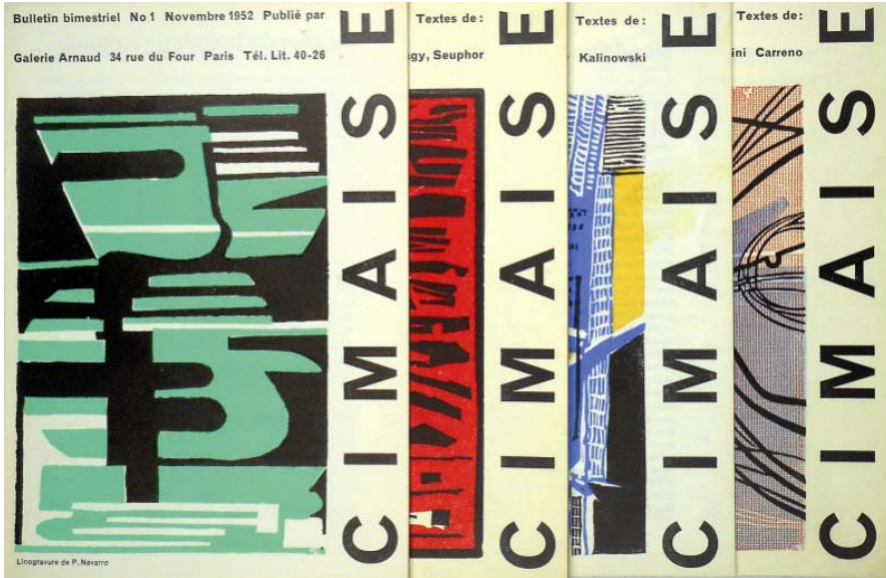


59

- 59 [CALDER] ALEXANDER CALDER. MOBILES, STABLES, CONSTELLATIONS.
 Paris, Galerie Louis Carré (and printed label of Librairie La Hune), 1946. 15x11. 48 pp. Four colour lithographs printed by Mourlot Frères (two double-page and two full-page) and four full-page photos. Pictorial wrappers, a fine copy.
Beautifully produced exhibition catalogue, with an original 8-page contribution by Jean Paul Sartre (Les mobiles de Calder) which Calder regarded as the best essay ever written about his work; and a text from 1943 by James Sweeney translated by Gabrielle Buffet. 5000
- 60 [CALDER] ALEXANDER CALDER. MOBILES ET STABLES.
 Stockholm 1950. 18x12. 8 pp. Two full-page photos. Printed wrappers. (Galerie Blanche, katalog nr 33).
Exhibition catalogue of 28 mobiles and six sculptures, with an introduction by the Swedish sculptor Eric Grate. 600
- 61 CALDER. A RETROSPECTIVE EXHIBITION.
 New York, The Solomon R. Guggenheim Museum / Paris, Musée National d'Art Moderne, 1965. 28x21. 92 pp. Ca 100 photos and reproductions, 32 full-page, 13 in colour including 9 full-page. Attractive pictorial wrappers designed by Herbert Matter, a fine copy. 400
- 62 [CALDER] Miró, Joan. CALDER ESCULTURES.
 Barcelona, Sala Gaspar, 1973. 22x18. 40 pp. + 16 pp. with lithographed meandering text lines and colour illustrations by Miró on fine heavy rag paper. 27 photos and reproductions (23 full-page) and transcription of Miró's text. Pictorial wrappers with insignificant external age wear and 'Calder' written in ink on spine.
Attractive exhibition publication with a personal tribute by Joan Miró to his friend "Sandy" Calder. 1500

- 63 [CAMPIGLI] Cassou, Jean. CAMPIGLI. AVEC UNE TEXTE DE L'ARTISTE.
Paris & Zurich 1957. 28x22. 148 pp. 116 reproductions (87 full-page including 24 in colour) and one portrait photo. Publisher's printed boards, dust jacket with some interior edge repairs. Inscribed "a mon cher ami Eric que j'attends - affectionnement, Campigli 14/5 57". ("Presence". Collection dirigée par Nesto Jacometti).
Presentation copy inscribed by Massimo Campigli to the Swedish artist Eric Grate.
- 850
- 64 [CÁRDENAS] Pierre, José. LA SCULPTURE DE CÁRDENAS.
Bruxelles 1971. 32x24. 144 pp. 123 photos (40 full-page) plus ca 150 small-size photos in catalogue of 257 works from 1947-71. Publisher's printed cloth, dust jacket.
Fine monograph and catalogue of the work of the Cuban-born sculptor Agustín Cárdenas. From the late 1950s he was active in the French Surrealist movement, while incorporating aspects of his African heritage and of Dogón totems. José Pierre's French text in full English and Italian translation at end of the book.
- 850
- 65 Carmi, Eugenio / Cathy Berberian. STRIPSODY.
Roma, Arco d'Alibert / Houston, Kiko Galleries, 1966. 29x20. "Japanese binding" with 18 pages on nine folded card leaves, including 14 pages with Carmi's coloured graphic comic-strip onomatopetics, and four pages with title, introduction by Umberto Ecco, and impressum; + 33 rpm gramophone record with Cathy Berberian's Stripsody Comics Opera, with a printed slip, in green envelope inside rear wrapper; + four-page Italian glossary of the onomatopoeitics, in green envelope inside front wrapper. Publisher's cloth-backed printed boards with application, inner hinges discreetly strengthened. Inscribed by Berberian on title page.
Signed Cathy Berberian presentation copy of the renowned image/sound cooperation between the Italian Abstract artist and the American mezzo-soprano, composer, and interpreter of contemporary avantgarde music.
- 3800

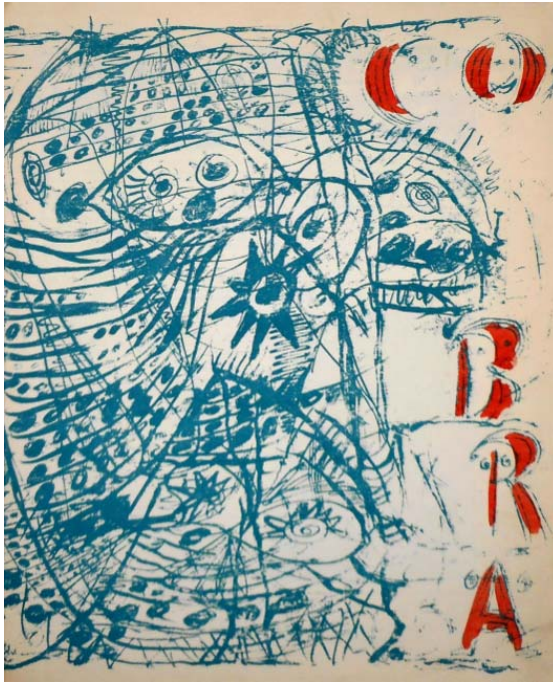




72

- 66 [CARMÍ] Restany, Pierre. A PROPOS D'EUGENIO CARMÍ.
 Paris, Musée d'Art Moderne de la Ville de Paris, 1971. 27x20. 32 pp. 56 photos and reproductions including five full-page. Pictorial wrappers.
Includes catalogue of an exhibition held 22 January – 21 February, 1971.
- 300
- 67 CARREGA. DAL 5 AL 30 MAGGIO 1970 ALLA GALLERIA SCHWARZ, MILANO.
 Milano 1970. 24x17. 16 pp. 10 photos including four full-page. Pictorial wrappers.
Exhibition catalogue of mixed media works by the poet and artist Ugo Carrega, one of the main Italian exponents of 'visual poetry' although he preferred the term 'New Writing' (Nuova Scrittura).
- 350
- 68 [CHRISTO] Bourdon, David. CHRISTO.
 New York, Abrams, (1970). 27x29. 320 photos and reproductions, ca 210 full-page, 84 in colour including 70 full-page. Publisher's pictorial cloth. Printed silvercoloured, partly transparent dust jacket. Small chippings at bottom corners of the jacket, otherwise fine. *Signed by Christo with felt-tip pen on first page.*
Extensive pictorial survey of works from 1960-1969 with introductory texts.
- 6000
- 69 [CHRISTO] Bongard, Willi (ed.). CHRISTO PROJEKT MON SCHAU. EINE DOKUMENTATION.
 Köln, art aktuell, 1971. 29x21. 100 pp. including 37 photos by Michael Ruetz (26 full- or double-page), some 40 pages with reproduced letters (mostly by Christo and Herbert Isaac), and 16 pages with reproduced German newspaper articles. Pictorial wrappers.
A documentation of Christo's wrapping of the mediaeval Castle and Tower of Monschau in Aachen, West Germany. The project was initiated by Christo's friend Willi Bongard, and realized through the active support of Herbert Isaac, Mayor of Monschau as well as chairman of the Kunstkreis Monschau – despite the opposition from the Regierungspräsident of Aachen who was appalled by the project.
- 650

- 70 **CHRISTO. WRAPPED FLOORS – WRAPPED WALK WAYS / VERPACKTE FUSSBÖDEN – VERPACKTE PARKWEGE.**
 Krefeld, Museum Hans Lange, 1971. 29x21. 24 pp. including 8 pages on two folding leaves. 21 photos (seven full-page, two full-page including one in colour). Printed grey front wrappers; punched as issued and bound with metal/cloth holder. (Einlage 2 zum Ringbuch Museum Hans Lange 4).
Text by Paul Wember, bilingual in German and English. The wrapping of walk ways in the museum park may be regarded as a pilot project for the extensive wrapping of footpaths in Loose Park, Kansas City, six years later
 400
- 71 **LA CIBERNETICA E GLI ARTISTI.**
 Verona 1965. 24x17. 20 pp. 17 reproductions and photos. Pictorial wrappers. (Zero, 51-52).
A presentation of sixteen artists including Gino Bogoni, Federico Chiecchi, Virginio Ferrari, Novello Finotti, Quirino Sacchetti, and Renzo Sommaruga, published in conjunction with an exhibition arranged by Zero Galleria in Verona.
 400
- 72 **CIMAISE. BULLETIN BIMESTRIEL: Nos. 1 (novembre 1952) – 4/5 (juillet 1953).**
 Paris, Galerie Arnaud, 1952-53. 19x13. 12; 12; 12; 18 pp. including printed wrappers. Seven full-page original colour linogravures (four on the front wrappers) by Gianni Bertini, Albert Bitran, Michel Carrade, John-Franklin Koenig, Robert Lapoujade, and Pascual Navarro.
A complete set, in excellent condition, of the Cimaise Bulletin published as an art newsletter by the gallerist Jean-Robert Arnaud. In November 1953, the first issue appeared of a regular magazine in larger format, with the title 'Cimaise, Revue de l'art actuel'.
 5000
- 73 **CIMAISE. REVUE DE L'ART ACTUEL. Nos. 3 (janvier 1954) – 8 (juillet-août 1954); 2me serie: Nos. 1 (septembre-octobre 1954) – 2 (novembre-décembre 1954).**
 Paris 1954. 22x18. Eight issues, each comprising 24 pp. including printed wrappers, seven of which have original colour linogravures, by Manolis Calliannis, Natalia Dumitresco, Hans Hartung, John-Franklin Koenig, René Legrand, Jean Milo (Jean Émile Van Gindertael), Edgar Pillet, and Gérard Schneider. Ca 120 reproductions in the text.
The 1954 issues of the Cimaise art review published by the gallerist Jean-Robert Arnaud with Roger van Gindertael as editor-in-chief. Two earlier issues had appeared, in November and December 1953, of this sequel to the gallery newsletter 'Cimaise Bulletin bimestriel'.
 3000
- 74 **CLAVÉ. PINTURA, COL-LAGE, TAPISSERIA. ESCULTURA, LITOGRAFIA.**
 Barcelona, Sala Caspar, 1970. 23x18. 74 pp. + 5 original colour lithographs. 42 reproductions and photos including 23 full-page. Pictorial wrappers.
Introduction on Antoni Clavé by Pierre Seghers in French, Spanish, Catalan, German and English.
 800
- 75 **COBRA. No.1. BULLETIN POUR LA COORDINATION DES INVESTIGATIONS ARTISTIQUES, LIEN SOUPLE DES GROUPES EXPÉRIMENTAUX DANOIS (HØST), BELGE (SURREALISTE-RÉVOLUTIONNAIRE) ET HOLLANDAIS (REFLEX).**
 (Bruxelles 1949). 31x24. 24 pp. including 4 leaves with original colour lithographs by Asger Jorn, Egill Jacobsen, Ejnar Bille, and Carl-Henning Pedersen. Ca 30 reproductions and photos in the text Pictorial wrappers - an original colour lithograph executed by Jorn, Pedersen and Jacobsen.
First issue of the review published by the Cobra group established in November 1948. The name CoBrA was contrived by Christian Dotremont and consists of the first letters of the cities of the founding members: Asger Jorn (Copenhagen), Dotremont (Brussels), Constant Nieuwenhuys, Corneille and Karel Appel (Amsterdam). Includes Jorn's essay 'Discours aux Pingouins' resuming his arguments with Surrealism, which would be deemed by Dotremont "one of the most important Cobra texts", and there are other text contributions by Jorn, Jørgen Nash, Ejler Bille, Egill Jacobsen, Constant, Dotremont, and Michel Ragon; and in addition to the lithographs there are photos and reproductions of works by Jorn, Bille, Carl Henning Pedersen, Constant, Appel, and others.
 4300



75

76 COBRA. (No 3). BULLETIN POUR LA COORDINATION DES INVESTIGATIONS ARTISTIQUES, LIEN SOUPLE DES GROUPES EXPERIMENTAUX DANOIS (HOST ET SPIRALEN), BELGE (SURREALISTE-REVOLUTIONNAIRE), HOLLANDAIS (REFLEX).

(Bruxelles 1949). 27x22. 24 pp. Ca 32 reproductions and photos. Pictorial wrappers - an original litograph by Pierre Alechinsky.

The third issue of the Cobra review was published in liaison with, and on the occasion of, the International Festival of Experimental and Poetic Film held in Brussels. The Dutch and Danish Cobra members are absent from this issue, which marked the arrival of Pierre Alechinsky. Devoted to avant-garde film, it includes texts by Christian Dotremont, Fernand Leger, Richard Huelsenbeck, Joseph Noiret, Jean Cleinge, Jean Raine, Gilles Margaritis, and Henry Valensi, and a double-page manifesto on green paper, titled 'Cinemasurrealistefeste' and signed by 'Le Groupe Surrealiste-Revolutionnaire, ses amis, ses voisins'.

4000

77 COBRA. No. 4. ORGANE DU FRONT INTERNATIONAL DES ARTISTES EXPERIMENTAUX D'AVANT-GARDE. NUMÉRO HOLLANDAIS.

(Amsterdam 1949). 30x24. 28 pp. including pictorial wrappers (with photo montages by the Danish film-script writer Jørgen Ross and artist Wilhelm Freddie) + two mauve paper leaves with drawings by five-year-old Warner. Ca 30 other reproductions and photos including work by Constant, Corneille, Appel, Alechinsky, Wolvenkamp, Asger Jorn, Eiler Bille, Egill Jacobsen, Carl Henning Pedersen, C.O. Hultén, and Shinkichi Tajiri.

The fourth issue of the Cobra review was edited by the Dutch Experimental Group that constituted the letter A (for Amsterdam) of the name Cobra - hence it was realized in great part by Corneille who had taken over from Constant as secretary of the group, although the issue opens with a manifesto by Constant (C'et notre désir qui fait la révolution). Other text contributions by i.a. Corneille, Dotremont, Edouard Jaeger, Bert Schierbeeck, and Marcel Havrenne, and the issue is illustrated with children's pictures mixed up with reproductions of works by artists participating in the November 1949 Exhibition of International Experimental Art at Stedelijk, with slogans by Corneille appearing throughout.

5000

78 [Cobra-biliotheket] FRIE KUNSTNERE. COBRA-BIBLIOTHEKETS FØRSTE SERIE.

København 1950. 17x13. 15 publications, each in card covers with original (mostly colour) lithographs, and each comprising 16 pages. Enclosed 4 page leaflet with series title and an introduction by Asger Jorn. A total of ca 160 reproductions and photos, the majority more or less full-page. A very fine set kept in the original pictorial card portfolio.

A complete set of the "Cobra Library of Free Artist", comprising: 1) Alechinsky, 2) Lisa Alfelt, 3) Appel, 4) Atlan, 5) Ejler Bille, 6) Constant, 7) Corneille, 8) Doucet, 9) Sonja Ferlov, 10) Gilbert, 11) Gudnason, 12) Heerup, 13) Egil Jacobsen, 14) Asger Jorn, 15) Carl-Henning Pedersen. Eight of the introductions to the artists are written by Christian Dotremont; among the other authors are Edouard Jaeger and Michel Ragon. Although designated "first series", this was the only series to appear.

12000

79 COLLEZIONE «LE PRESENZE» DELLA GALLERIA BLU 1959-60.

Milano (1960). 23x17. 4 pp. + twelve catalogues bound in one volume. Publisher's printed blue boards.

I pittori italiani a Il Documenta (4 pp.) / Bertini (16 pp.) / Canogar (16 pp. + 2 tipped-in colour plates) / Balla futurista (8 pp.) / Il secondo futurismo (40 pp. + 5 tipped-in colour plates) / Fritz Winter (8 pp.) / Vedova (20 pp.) / Leoncillo (20 pp. + 2 tipped-in colour plates) / Mafai (8 pp.) / Gillet (20 pp.) / Dubuffet (20 pp.) / Wols (42 pp). Altogether ca 140 reproductions and photos including several full-page. The Bertini catalogue is printed on one folding sheet (44x64 unfolded) with a large colour reproduction on one side; the Balla, Fritz Winter, and Mafai catalogues are each printed on a folding card sheet; all others are bound with their original printed/pictorial wrappers.

2000

80 Constant (Constant Nieuwenhuis). NYA BABYLON. CONSTANT.

Lund, Lunds Konsthall, 1968. 22x20. 16 s.

Utställningskatalog över modeller och skisser till det utopiska stadsbyggnadsprojektet New Babylon som Constant utvecklade under åren 1959-1974 - en upphöjd urban megastruktur, där det borgerliga samhällets skrankor och familjemoral satts ur spel. Med översatta texter av Constant, och inledning av Folke Edwards.

230





88

- 81 [CORNEILLE] Laude, André. CORNEILLE AUJOURD'HUI / CORNEILLE IDAG. Jönköping, Edition gkm, 1976. 30x25. 88 pp. 56 reproductions (17 full-page, 14 in colour including 4 full-page) and 18 photos. Bilingual text in French and Swedish. Publisher's pictorial boards. *Artist's presentation copy to the Swedish painter Bengt Lindström, inscribed all over first page "Pour Bengt amicalement, Corneille / Paris 26 janvier '80", with a drawing of an eye.* 800
- 82 COUPURE. 1-7 (all published). Paris 1969-72. 50x32. Each issue comprises 8 pages on two unstitched sheets, except the fourth (hors-série) 2-page issue printed on one sheet. Vividly illustrated with photos and collages in black and colour. A fine set, folded for mailing with a horizontal crease at center of each issue. *A complete set including the rare fourth issue. Although Jean Schuster had been entrusted by André Breton the task of safeguarding the Surrealist heritage, in October 1969 he publicly announced the disbanding of the group in order to replace "historical" with "eternal" Surrealism, and launched the new journal Coupure with Gérard Legrand and José Pierre, whereupon Jean-Louis Bédouin immediately published a letter in Le Monde challenging Schuster's right to to act on behalf of the group. The contents is a motley of literature, art, and current events, including the hors série issue no. 4 which consists of texts from the prohibited Maoist journal "La cause de peuple" (and a quotation from Alfred Jarry) illustrated with a lithograph by René Georges Hermann-Paul showing a group of French military officers; this issue was declared illegal and confiscated by French authorities.* 4500
- 83 [CRUZ-DIEZ] Clay, Jean. CRUZ-DIEZ ET LES TROIS ÉTAPES DE LA COULEUR MODERNE. Paris, Éditions Denise René, 1969. 21x21. 58 pp. + a plastic leaf with geometrical pattern creating optical effects together with the full-page design on page 1, visible through an opening in the front cover. 45 reproductions and photos, 31 full-page including 12 in colour. Printed card covers with window opening. A very fine copy of a fragile and spectacularly designed publication. *Published in conjunction with an exhibition of works by Carlos Cruz-Diez held at Galerie Denis René April-May 1969.* 2000
- 84 DATA - URBANISM - ARCHIGRAM - CASSA - EAT - PLUGIN - OPTOCHROMISM - UFO - HOMO LUDENS - SERIALISM - COMPART - MEDIA - GORILLA - FYLKINGEN - CORBU - ELECTRONIC VACUUM. EN FESTIVAL KRING KONST OCH TEKNOLOGI I LUND 30/3-21/4. Lund, Lunds Konsthall - Skånska Konstmuseum, 1967. 22x20. 24 s. 21 reproduktioner och foton. Tryckta omslag med 'Stokastisk struktur' av Lars-Gunnar Bodin. 300

- 85 [DAVIE] Bowness, Alan (ed.). ALAN DAVIE.
London 1967. 29x24. II+176 pp. including portrait photo frontispiece. More than 100 full-page reproductions including 41 full- or double-page, plus ca 85 small-size reproductions in a chronological catalogue of 520 oil paintings, and black gouache drawings in the text and on endpapers prepared by the artist for this book. Publisher's pictorial boards with silver lettering.
Includes statements by the artist, biographical summary, list of exhibitions, and bibliography.
2400
- 86 [DAVIE] ALAN DAVIE: PAINTINGS 1973. A SERIES OF SMALL OILS.
London 1974. 10x15. 20 leaves, six of which are folding. 61 reproductions including six full-page in colour. Printed wrappers.
Catalogue of paintings exhibited first at Gimpel Fils in London, subsequently at Gimpel & Weitzenhoffer in New York and Gimpel & Hanover in Zurich.
250
- 87 De Geer, Carl Johan.
Silkscreentryck i färg, 1967. 36x73. Numrerad 21/50 och signerad 'Carl Johan De Geer 67'.
Centralmotivet är ett vitt och svart kors på mörk botten, försett med gröna gírlanger; nedanföör korset tre svarta stjärnor omgivna av gröna slingor. En ödesmåttad bild men med dekorativa element som för tankarna till De Geers textilmönster.
8000
- 88 De Geer, Carl Johan. TOTALVÄGRA! / INFILTRERA.
Dubbelaffisch 50x70 i svart silkscreentryck, 1968.
Carl Johans publika genombrott skedde när han 1967 ställde ut vapenvägraraffischer på Galleri Karlsson i Stockholm, däribland den uppmärksammade "Skända flaggan" som ledde till åtal. Affischerna 'Totalvägra!' och 'Infiltrera' var enligt De Geer i första hand avsedda att skäras itu för att var för sig sättas upp på gatorna. Detta exemplar är dock en intakt dubbelaffisch och är signerad Carl Johan De Geer 1968.
12000
- 89 De Geer, Carl Johan / Jan Hannertz.
PENGAR ELLER LIVET.
Stockholm 1970. 23x16. 64 s. Bildberättelser i 75 fotografier (26 hel- eller dubbelsides) med text i De Geers prydliga skrivstil. Tryckta omslag med illustration. Fint ex. av första upplagan.
1200
- 90 De Geer, Carl Johan. MED KAMERAN SOM TRÖST, DEL 1.
(Stockholm), Bokomotiv, 1980. 30x21. 240 s. inklusive 226 sidor med 452 fotografier av De Geer + inklistrad tryckt rättelselapp. Förlagspappband med något nött skyddsomslag, namnteckning på försättsblad.
Svartvita fotografier tagna framför allt åren 1965-1975. Först 2004 kom 'Med kameran som tröst, del 2' i form av en dokumentärfilm som visades på Folkets Bio i Stockholm.
4000
- 91 De Geer, Carl Johan. PUSS NR 16.
Kolorerat silkscreentryck, 42x29. Nummer 4 av femton exemplar, signerad.
Det här är De Geers silkscreentryck för den svarta grundbilden till omslaget på 16:e numret av tidskriften Puss från 1970, som försetts med ny och mer vildsint kolorering 2006, följdriktigt signerad "1970-2006 Carl Johan De Geer". Se illustration på sista sidan i denna katalog. Om Puss, se nr 318.
4500





92



93

92 [DE GEER] MARIE-LOUISE DE GEER.

(Stockholm), Svensk-Franska Konstgalleriet, 1970. 21x14. 68 s. 60 foton och 4 helsides reproduktioner av teckningar. Tryckta omslag med illustrationer, i fint skick.

Text av konstnären: biografiska data inklusive "representerad hos", resor, och "böcker jag läst (helt eller delvis) vid vuxen ålder". Foton (antagligen av Carl Johan De Geer) av Marie-Louise med vänner och bekanta.

1250

93 [DE GEER] MARIE-LOUISE DE GEER BERGENSTRÄHLE. AND AS TIME GOES BY TIME GOES BY AND NEVER COMES BACK AGAIN.

Genève, Galerie Bonnier, (1974). 24x18. 30 pp. (including wrapper insides) comprising 15 full-page reproductions and photos and 15 pages reproducing the artist's handwritten text with drawings. Pictorial wrappers with photos of the artist at work dressed in garterbelt and black stockings. Some very weak ballpoint pen scrawl on a few pages inside.

Exhibition catalogue with English text by the artist including 'Signalement', 'Exhibitions', 'Represented at following' (including private owners), 'Studies', 'Journeys' (apparently listing every journey outside Stockholm 1948-1974), 'Books I have read at grown age after 19 years', 'Favourite colours', and 'Prescription' (a detailed and rather bizarre instruction for making and eating a sandwich).

1200

94 [DE GEER] OLIKA TAVLOR AV / DIFFERENT PICTURES BY MARIE-LOUISE DE GEER BERGENSTRÄHLE.

Norrköping, Norrköpings museum, 1976. 20x25. 24 s. 20 helsides reproduktioner och två helsides foton Tryckta omslag komponerade av konstnären. Mycket bra ex. med minimala yttre bruksspår.

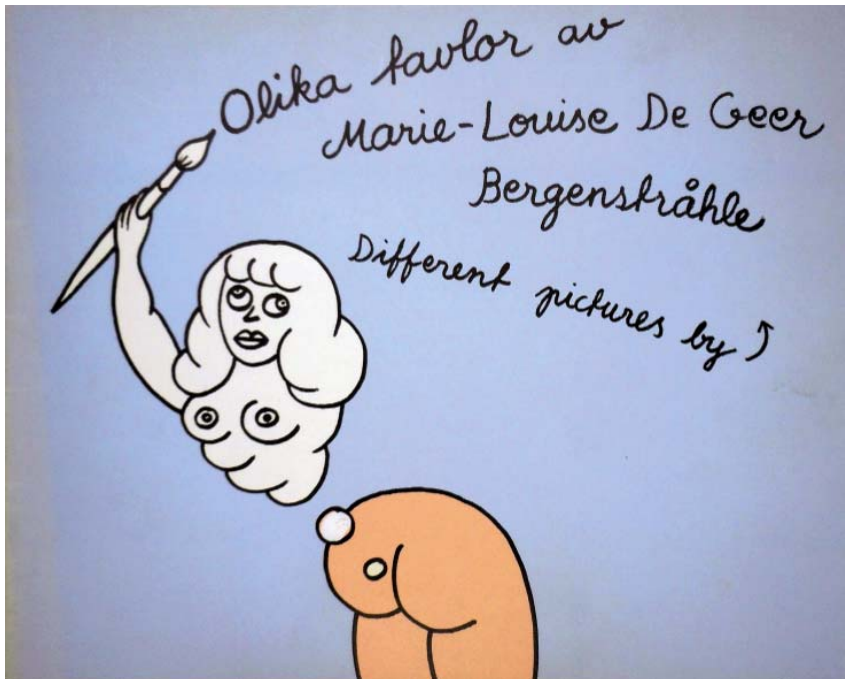
800

95 De Geer Bergensträhle, Marie-Louise. SAGAN OM DEN ENSAMMA DAMEN.

(Stockholm) 1977. 23x17. Berättelse i korta rimmade strofer till 24 helsides färgreproduktioner av målningar. Tryckt förlagsklottryggsband med illustration, i fint skick.

450

- 96 [DE GEER] MARIE-LOUISE DE GEER BERGENSTRÄHLE HAR VERNISSAGE LÖRDAG DEN 12 APRIL 1980 KL. 1-5 PÅ GALERIE ARONOWITSCH, STUREG. 24, STOCKHOLM. PRISLISTA.
(Stockholm 1980). Fyra hopklamrade A4-blad. Tillsammans med: MARIE-LOUISE DE GEER BERGENSTRÄHLE VOUS INVITE À SON VERNISSAGE ... À GALERIE BONNIER, »LA MAISON DE VERRE», RUE SAINT-LAURENT 4, 1204 GENÈVE. (Genève 1982). Ett A4-vik om fyra sidor. Två utställningskataloger som båda återger konstnärens handskrivna förteckning över 53 respektive 24 arbeten, med ett fåtal illustrationer.
- 450
- 97 [DE JONG] JACQUELINE DE JONG: ACCIDENTAL PAINTINGS.
Odense, Galerie Westing, (1964). 30x21. 12 pp. + wrappers being an original colour lithograph. Nine mostly full-page reproductions, and a full-page portrait photo. An excellent copy.
Published to accompany Jacqueline De Jong's third solo exhibition (her eighth overall), with summary biographical data. De Jong joined the Situationist International in 1960, and edited 'The Situationist Times' between 1962 and 1967.
- 1250
- 98 [DE KOONING poster] WILLEM DEKOONING. PAINTINGS ON THE THEME OF THE WOMAN. 16 MARCH TO 11 APRIL '53, SIDNEY JANIS 15 EAST 57.
New York, Sidney Janis Gallery, 1953. Poster 46x41, with large reproduction and text in white on cerise. Folded for mailing into a 23x16 invitation folder with text "willem dekooning exhibition preview monday 16 march 4-7 pm", sealed with a postage stamp (now opened) and mailed to Miss Nell Walden, Schinznach Bad, Kanton-Aarau, Switzerland.
- 1800
- 99 [DE KOONING] Rosenberg, Harold. WILLEM DE KOONING.
New York, Abrams (1974). 30x33. 294 pp. (including six pages on three folding plates). 241 mostly full-page reproductions including 62 in colour, and 28 photos including 10 of sculptures. Publisher's cloth-backed boards, dust jacket.
A fine copy of the classic monograph including an interview with de Kooning and statements by the artist.
- 3000





100

100 Debord, Guy-Ernest / Asger Jorn. MÉMOIRS. STRUCTURES PORTANTES D'ASGER JORN.

(Paris), Internationale Situationniste / printed in Copenhagen by Permild & Rosengreen, 1959. 28x21. 64 pp. Original sandpaper covers, a fine copy kept in a protective black cloth and brown board box with printed front title "MÉMOIRS" copied from the book.

In accordance with a statement on the title page, Mémoires is produced according to the practice of 'détournement' established by the Lettrist International founded by Debord, and adopted by the Situationists. The book is a collage of cut-ups of text and images printed mostly in black and adorned with Jorn's 'portable structures' – vivid colour shapes reminiscent of Jackson Pollock paint drippings. In 2009, the French government stepped in to prevent Yale University from acquiring Debord's personal archives, continuing almost everything he produced from the 1950s as well as his library, typewriter and spectacles. Andrew Gallix commented in an article in The Guardian, that Debord would be spinning in his grave – had he not been cremated following his suicide in 1994 – at the idea of being officially recognised as a national treasure: "In 1959, Debord and the artist Asger Jorn published Mémoires, which was bound in sandpaper so that it would attack any book placed next to it. For years, this lethal dust jacket served as a perfect symbol of Debord's abrasiveness: he was the ultimate outsider whose ideas could never be assimilated by the mainstream."

35000

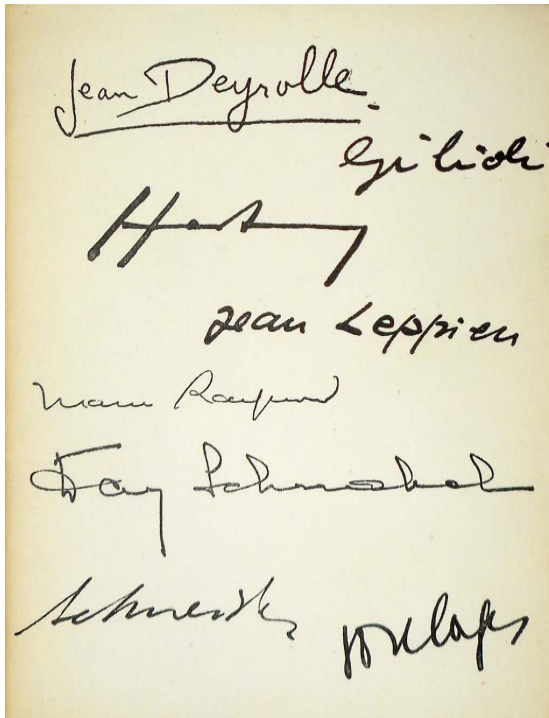
101 DEN INRE OCH YTTRE RYMDEN. EN UTSTÄLLNING RÖRANDE UNIVERSSELL KONST / THE INNER AND THE OUTER SPACE. AN EXHIBITION DEVOTED TO UNIVERSAL ART ...

Stockholm, Moderna Museet, 1965. 29x29. 134 pp. + one gold coloured paper leaf + three leaves of white plastic, transparent plastic, and blue paper, introducing the Malevich, Gabo, and Yves Klein sections respectively. Ca 135 reproductions and photos including eleven in colour. Held together with bolts and nuts through spine and rear thick-cardboard cover; kept in printed cardboard case. A good copy with some browning and minor wear to the case, contents immaculate. (Moderna Museets utställningskatalog, 51).

The catalogue to this high-profile exhibition comprises 279 works, including extensive sections with studies on Malevich, Naum Gabo and Yves Klein with 244 works among them, and presentations of 35 other artists including Albers, Bærtling, Max Bill, Sam Francis, Fontana, Manzoni, Eric H. Olson, Rauschenberg, Rothko, Stella, Uecker, Vantongerloo, Herman de Vries, etc. Texts by artists and by Troels Andersen, K.G. (Pontus) Hultén, Ulf Linde, etc.

900

- 102 Derkert, Carlo (ed.). 6 ITALIENSKA MÅLARE. AFRO, BURRI, CAPOGROSSI, DORAZIO, FONTANA, TURCATO.
 Stockholm, Moderna Museet, 1963. One leaf 51x52 folded into 25,5x17. Inside of the sheet is divided into six pages, each devoted to one of the artists, each with one reproduction. Outside of the sheet is blank, with a mounted red front label with printed title. (Moderna Museets utställningskatalog, 35).
Scarce exhibition catalogue of 78 works by six modern Italian painters (including twelve "Spzialist" canvases by Fontana) with brief biographical notes.
 800
- 103 [DERKERT] Lindwall, Bo. I BETONG. SIRI DERKERTS PELARUTSMYCKNING I TUNNELBANAN.
 Stockholm, Samlaren, 1958. 15x14. 64 s. 20 helsides foton. Tryckta omslag med illustration. *Med dedikation från Siri Derkert.*
 800
- 104 DESTRUKTION AF RSG-6. EN KOLLEKTIV MANIFESTATION AF SITUATIONISTISK INTERNATIONALE.
 Odense, Galeri EXI, (1963). 24x21. 28 pp. (including a black leaf between essay and catalogue). Five full-page reproductions of paintings by J.V. Martin and Michele Bernstein, and four full-page portrait photos of the protagonists. Pictorial wrappers with reproduction of the front cover of the English Spies for Peace pamphlet 'DANGER ! OFFICIAL SECRET. RSG-6', and sixty-five lines repeating "destruction of the RSG-6" in red print. *Inscribed by J.V. Martin on title page, and notes by him beneath his portrait photo.*
Rare catalogue of a Situationist exhibition arranged by J.V. Martin (actually Martin Viktor Jeppesen) in collaboration with Guy Debord, Michele Bernstein, and Jan Strijbosch. The name of the exhibition is an homage to the British "Spies for Piece" group of anti-war activists who revealed that, in the event of a nuclear attack, the British government planned to house key central government personnel in a secret bunker known as Regional Seat of Government number 6 (RSG-6). In addition to a list of the exhibited works, the publication includes an essay by Guy Debord in French, Danish and English (The Situationists and the new action forms in politics and art). The catalogue is particularly scarce because most of the remaining copies, as well as J.V. Martin's paintings at the exhibition (representing the world after the Third World War), were destroyed in a bomb attack on the International Situationist depot in Denmark (i.e. J.V. Martin's flat in Randers) in March, 1965. Obviously, this copy survived, and J.V. Martin's printed address has been crossed out and replaced with his new address in Randers, and the word "velkommen" (welcome).
 8000
- 105 [DEWASNE] JEAN DEWASNE.
 Vedbæk, Galerie Mark, 1974. 25x18. 10 pp. + 12 leaves, each with one tipped-in colour plate, and each preceded by one black leaf with silvercolour text providing title, dating, size, and media. Printed foldout wrappers with large embossed M. Light external traces of handling.
Fully illustrated exhibition catalogue of ten enamel paintings and two enamel sculptures, with bilingual English / Danish introduction.
 500
- 106 [DEWASNE] JEAN DEWASNE IN USA 1975/76.
 Zürich, Galerie Mark, 1975. 25x18. 10 pp. + 14 leaves with four colour photos and twelve full-page colour reproductions + 14 black leaves with silvercolour text providing title, dating, size, and media. Printed foldout wrappers with large embossed M. As new.
Fully illustrated exhibition catalogue of twelve enamel paintings and two large environments, with introduction in English.
 600
- 107 DEYROLLE - GILIOLOI - HARTUNG - LEPIPIEN - MARIE RAYMOND - SCHNABEL - SCHNEIDER - SOULAGES.
 Paris, Galerie Colette Allendy, 1949. 17x12. 28 pp. 8 full-page reproductions with a 3-page introduction with Charles Estienne. Wrappers with printed signatures of the eight artists. Pencil notes on title page by former owner, the modern art historian and critic Rolf Söderberg.
Rare catalogue of one of the important group exhibitions arranged by the gallery opened by Colette Allendy in 1946.
 3500



107

108 [DEYROLLE] JEAN DEYROLLE.

Paris, Galerie Denise René, 1966. 24x16. 28 pp. 39 reproductions, 13 full-page including six in colour; and full-page photo of the artist. Printed wrappers.

Scarce exhibition catalogue with biographical notes and a four-page introduction by Ignace Meyerson.

2500

109 Dietmann, Erik. GALLERI HEDENIUS, KARLBERG SVÄGEN 20, STOCKHOLM VA, HAR HÄRMED NÖJET ATT INBJUDA TILL ERIK DIETMANN SISTA UTSTÄLLNING / THE LAST EXHIBITION OF ERIK DIETMANN / LA DERNIÈRE EXPOSITION D'ERIK DIETMANN.

Stockholm 1967. 15x10. 30 varicoloured slips, seven with photos of objects created by Dietmann, and twenty-three printed in various typefaces including texts by Dietmann as well as quotes ascribed to Robert Filliou, Emmet Williams, Thomas Tidholm, the British racing bicyclist F.T. Bidlake whose name was adopted by Dietmann as a pseudonym, etc. Kept in a cardboard box covered with a printed label, sealed with a brass clip; stamped and mailed to another Swedish artist. The box with some traces of handling, contents very fine.

Fluxus-type box dispatched as invitation to an exhibition held by Erik Dietmann in Stockholm in May, 1967.

1500

110 Dietrich, Hansjoachim (ed.). HAPPENINGS (& ACTIONS), U.S. POP ART, NOUVEAU RÉALISME, ETC. KALENDER 65.

Düsseldorf, Verlag Kalender, 1965. 19x14. 110 pp. printed on stiff card leaves, including 80 pages with photos, mostly full-page and a few in colour. Publisher's cloth-backed printed boards. A very good copy of this rare anthology published in February 1965, in an edition limited to 300 copies.

A documentation of happenings staged by i.a. Wolf Vostell, Joseph Beuys, Emmet Williams & Allan Kaprow, and art by Jim Dine, Indiana, Jasper Johns, Kienholz, Lichtenstein, Oldenburg, Rauschenberg, Rosenquist, Segal, Warhol, Wesselman, Tinguely, Yves Klein, Christo, Hansjoachim Dietrich, and others. Text contributions by Emmet Williams, Nam Yune Paik, Diter Rot, Wolf Wostell, and Arthur Köpcke.

4500

111 [DINE] JIM DINE. SEVEN NEW PAINTINGS.

London, Gimpel Fils, 1973. 10x15. 3 black leaves with text in silver + 7 leaves (two folding) with 13 colour photos. Printed red wrappers.

Exhibition catalogue of seven works on canvas with attached objects, including one diptych, and two polyptychs with four and five canvases respectively.

600

112 DIREZIONI. RASSEGNA D'ARTE E DI POESIA D'AVANGUARDIA. Nos. 1-2.

Milano 1958. 24x17. 20; 40 pp. 34 reproductions and photos. Pictorial wrappers, inner bottom corner of no. 2 very lightly scuffed.

First two issues of this short-lived magazine edited by Fabricio and Ricardo Mondadori, three issues of which were published. Includes reproductions of works by Gianni Bertini, Roberto Matta, Enrico Baj, Sergio Dangelo, Achille Perilli, Toti Scialoja, Giovanni Dova, Wols, Karel Appel, Hundertwasser, E.L.T Mesens, Asger Jorn, Franz Kline, and others, and texts in Italian and French by the editors, Edoardo Sanguineti, Cesare Vivaldi, Edouard Jauger, Jean-Jacques Lebel, Hubert Juin, Jacques Lacomblez, Enrico Baj, Hundertwasser, etc.

7000

113 DIVERGENCES 3. EXPOSITION GALERIE ARNAUD ... JUILLET-AOÛT-SEPTEMBRE 1955.

Paris 1955. 21x18. 52 pp. 36 full-page reproductions. Printed brick-red wrappers.

Introductory essay by Herta Wescher (Un tournant décisif) and biographical notes on the participating artists, including Anna-Eva Bergman, Michel Carrade, Jeanne Coppel, Jean Deyrolle, Natalia Dumetrisco, Pierre Fichet, Emile Gilioli, Alexandre Istrati, Robert Jacobsen, John-Franklin Koenig, Edgar Pillet, Day Schnabel, etc.

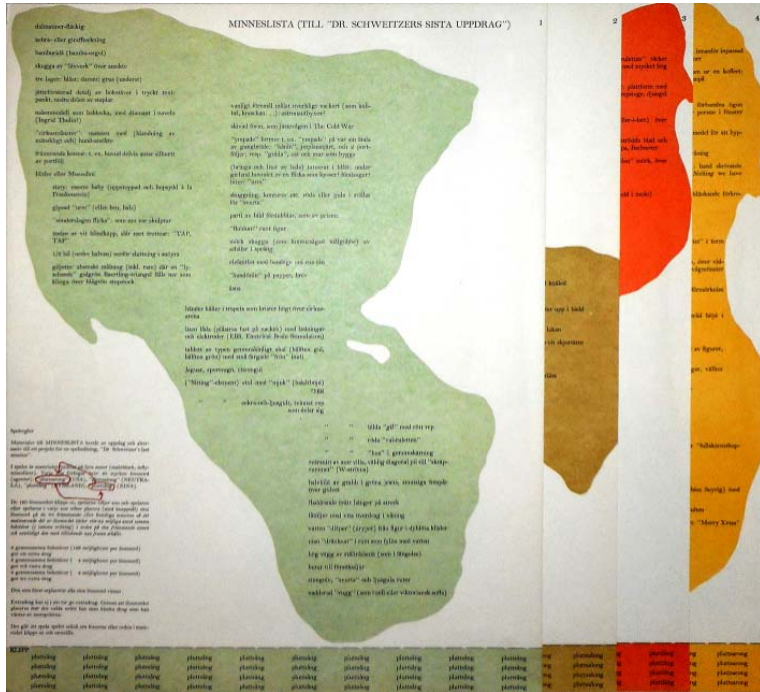
300



- 114 **Dotremont, Christian. APPEL - CONSTANT - CORNEILLE.**
 Paris / printed in Amsterdam 1949. 16x12. Two pages with text by Dotremont (Par la Grand Porte) + nine leaves, each with one full-page reproduction. Printed wrappers. No 94 of an unspecified number of copies.
Published in conjunction with a presentation of the three Dutch Cobra artists on 3 May, 1949 at Galerie Collette Allendy in Paris. The trio was among the founders of the Reflex / Groupe Expérimental Hollandais which joined forces with Danish and Belgian artists in November, 1948 to form the CoBrA group, which held its first exhibition 13-27 March, 1949 in Bruxelles.
 2500
- DRAKABYGGET: see item 284
- 115 **[DUBUFFET] EXHIBITION OF LITHOGRAPHS BY JEAN DUBUFFET.**
 New York, Pierre Matisse Gallery, 1947. 21x17. 10 pp. including three full-page reproductions; + original wrappers being an original lithograph by Dubuffet printed in an edition limited to 750 copies. A very fine copy.
Actually a Catalogue Raisonné, prepared by the artist, of all his lithographs to date. Forty of the seventy-five items marked with an asterisk indicating that those lithographs were part of the exhibition, which was held in October, 1947 (the last entry being the cover for the catalogue).
 1500
- 116 **EDDA. CAHIER INTERNATIONAL DE DOCUMENTATION SUR LA POÉSIE ET L'ART D'AVANT-GARDE. No. 1, Été 1958.**
 Bruxelles 1958. 27x21. 32 pp. 26 reproductions. Pictorial wrappers.
First issue of this avant-garde art and poetry revue edited by Jacques Lacombiez, six issues of which appeared 1958-1964. Includes reproductions of works by Marie Carlier, Jo Delahaut, Karl Otto Götz, Wifredo Lam, Christian d'Orgeix, Bernard Réquichot, Carl Fredrik Reuterswärd, Victor Servranckx, Mark Verstockt, Wols, and others, and texts by Lacombiez, Edouard Jaguer, Jean-Jacques Lebel, Michel Seuphor, Bernard Childs, Steen Colding, Marcel Lecomte, etc.
 500
- 117 **ÉDITIONS DENISE RENÉ, PARIS. ALBUMS ET PLANCHES SEPARÉES.**
 Paris (1966 or -67). 20x19. 64 pp. + loosely inserted card with extended price-list of Vasarely albums and prints. 197 reproductions including 22 in colour. White wrappers with printed and embossed title.
A catalogue of 22 portfolios and 19 separate prints, by twelve artists: Albers, Arp, Bærtling, Sonia Delaunay, Deyrolle, Herbin, Le Parc, Mondrian, Mortensen, Picelj, Seuphor, and Taeuber-Arp. Bilingual text in French and English. Not dated, but latest publishing year is 1966, and announces a forthcoming portfolio which was published in 1967.
 350
- 118 **[EKLUND] STEN EKLUND: BILDER.**
 Stockholm (1968). 14x10. 31 lösa kartongblad (3 blad med titel, citat ur Wittgensteins Tractatus och kort text av konstnären, och 28 blad med bilder). I originalkartong med tryckt ryggtitel. (Galerie Aronowitsch, katalog nr 24).
Sten Eklunds andra separatutställning, som utgjordes av en serie målningar på glas. Bilderna på kartongbladen är grafiska konturteckningar, tryckta i ljusbrunt, av de tjugoåtta målningarna.
 600
- EKMAN, Marie-Louise: see items 92-96
- 119 **11 POP KONSTNÄRER. THE NEW IMAGE.**
 Stockholm, Galerie Bleue, 1966. One sheet 86x54. Front poster with colour reproduction of Roy Lichtenstein's "Sweet Dreams, Baby!" (from the 1965 portfolio, 11 Pop Artists, Volume III). On reverse, exhibition catalogue with essay in English by Max Kozloff, and translated text by George Weissman. Folded for mailing to 21.5x27, very fine.
Exhibition poster/catalogue of an exhibition of American Pop Art arranged in association with Philip Morris International, listing 32 works by Allan D'Arcangelo, Jim Dine, Allen Jones, Gerald Laing, Roy Lichtenstein, Peter Phillips, Mel Ramos, James Rosenquist, Andy Warhol, John Wesley, and Tom Wesselmann.
 4000

- 120 EN UTSTÄLLNING SAMMANSTÄLLD AV SLUMPEN. ETT FARVÄL TILL 60-TALET.
 Stockholm, Konstsalongen Samlaren, (ca 1970). 25x17. 6-sidig utställningsfolder tryckt på guldfärgad tunn kartong.
Bland de tjugofyra konstnärerna representerade på utställningen märks Olle Adrin, Olle Bærtling, K.-G. Bejemark, Olle Bonniér, Siri Derkert, Bo Nilsson, Per Olov Ultvedt och Gösta Werner.
 350
- 121 [ENGSTRÖM] LARS ENGSTRÖM. 5 TRÄSNITT.
 Malmö, Image förlag, 1949. 40x29. 4 s. inklusive text av Gösta Lilja + 5 blad med originalfärgräsnitt varav ett är signerat av konstnären. Lösa planscher och textvik i kartongpärmar och tryckta ytteromslag med komposition av C.O. Hultén. Upplaga 155 ex.
 2200
- 122 EQUIPO CRONICA.
 Sevilla, Centro de Arte M-11, 1975. 21x14. 88 pp. text, photos, and press cuttings, printed in red on yellow paper + 164 pp. with reproductions and photos including 27 in colour. Pictorial card covers.
Documentation of the work of the Spanish artists' group Equipo Cronica formed in 1965 by Rafael Solbes, Manuel Valdés, and Juan Antonio Toledo (who left the group after their first exhibition). Contesting the oppressive Franco regime as well as Spanish academism, Equipo Cronica developed a style oscillating between and mixing Socialist Realist and Pop Art.
 1000
- 123 [ERIKSSON] ELIS ERIKSSON.
 Stockholm 1963. 26x26. Sexsidig folder utvikbar till 26x74. På framsidan EE tryckt med stora versaler, på insidan två sidor med teckningar i svart, blått och rosa med bildtexter, och en sida med katalog över 43 utställda arbeten. Några lätta små stukningar i ytterkanterna, för övrigt i gott skick. (Galerie Burén, katalog nr 8).
Teckningarna utgör figurmodeller att klippas ut, vikas och monteras, med konstnärens idiosynkratiska texter "bullen växer... bullskåtpåbullskåt..... bullenerövrarhörtorgetårängernerimodellrummet" etc.
 750
- 124 Eriksson, Elis. PAVAN. 1-15 (allt som utkom).
 Stockholm, Kerberos / Rönnells, 1965-2003. 15x17. Samtliga i tryckta omslag med illustrationer.
De fem första häftena utgavs 1965-70 av Kerberos, och omfattar vardera 24 sidor med kolorerade serieteckningar, plus ett bifogat klippark i nr 3. Häftena 6-15 utgavs av Rönnells antikvariat 2001-2003, med varierande sidantal (totalt 230), här är teckningarna endast sparsamt kolorerade.
 2000
- 125 [ERNI] Thiessing, Frank C. (ed.). ERNI. ELEMENTS OF FUTURE PAINTING.
 St. Gall 1948. 28x24. 104 pp. Ca 90 reproductions and photos, 44 full- or double-page including 13 in colour. Publisher's cloth, dust jacket with minuscule corner chipping. Signed by Erni, with a small ink drawing by him, on front free endpaper.
A selection of works by Hans Erni, approved by the artist himself, with texts by Herbert Read, Konrad Farnet, René Thiessing, Paul Scherrer, Andreas Speiser, and Ernst Bösiger, and index of the reproduced works.
 3000
- 126 ERRÓ. CHINESE PAINTINGS (cover title).
 (New York) 1970. 13x9. II+22 pp. 18 full-page reproductions including 4 in colour. Printed red cardboard covers.
Catalogue of an Erró exhibition at O.K. Harris Gallery 16 October – 6 November 1970.
 500
- 127 ERRÓ. CATALOGUE GÉNÉRAL. Together with: ERRÓ 1974-1986. CATALOGUE GÉNÉRAL.
 Bergame / Paris 1976-86. First volume: 29x22. II+238 pp. Second volume: 30x24. 240 pp. Altogether ca 2240 reproductions including 143 in colour. Publisher's cloth / boards, dustjackets. Signed inscription by Erró in the second volume.
Fully illustrated catalogues of the oeuvre of the Icelandic-born Pop artist Erró, the first volume covering his work up to 1974, the second volume covering 1974-1986.
 2500

- 128 ERRO - FAHLSTROHM - BARUCHELLO - LIEBIG. LET'S MIX ALL FEELINGS TOGETHER.
Paris, Musée d'art moderne de la ville de Paris, 1975. 27x21. 16 pp. Printed wrappers.
Joint exhibition of Erró, Öyvind Fahlström, Gianfranco Baruchello, and Klaus Liebig, with notes by the artists and extracts from interviews, texts by Arman, Armin Zweite, Alain Jouffrey, etc. and lists of earlier exhibitions,
260
- 129 ESQUISSE D'UN SALON. GALERIE DENISE RENÉ.
Paris 1963. 13x18. 44 pp. 90 photos and reproductions plus four full-page photos from the exhibition. Printed wrappers,
Fully illustrated exhibition catalogue of works by 48 artists including Agam, Albers, Arp, Bærtling, Calder, Cruz-Diez, Sonia Delaunay, Deyrolle, Gorin, Kelly, Le Corbusier, Le Parc, Morellet, Mortensen, Eric Olson, Schöffer, Seuphor, Tinguely, Tomasello, Vasarely, and Yvaral
280
- 130 [ESTÈVE] Elgar, Frank. ESTÈVE. DESSINS.
Paris, Galanis, 1960. 32x24. 16 pp. + 36 plates with 46 fine reproductions including some in colour. Publisher's printed boards, covers lightly warped. *Inscribed by the artist* to the prominent gallerist and art dealer Gösta Olson and his wife: "à Gertrud et Gösta Olson, la gratitude du peintre et les affections amitiés d'Estève, 26 mai 1960".
Drawings in charcoal, ink, crayon, colour crayon, gouache, etc. from 1920-1959, with an introduction by Elgar.
1250
- 131 ESTÈVE.
København, Statens Museum for Kunst, 1961. 24x17. 56 pp. + 5 tipped-in colour plates including two lithographed. 16 full-page black and white reproductions. Printed card covers with mounted colour plate. Minor corner scuffing.
600
- 132 ESTÈVE. AQUARELLES.
Paris, Villand & Galanis, (1963). 27x21. 60 pp. 34 reproductions, 28 full-page including four in colour. Printed blue jacket over blank wrappers as issued. Exhibition catalogue with a 7-page introduction by Georges Borgeaud. *Inscribed by the artist* to the prominent gallerist and art dealer Gösta Olson and his wife: "A mes chers amis Gertrud et Gösta Olson a pâle reflet et modest témoin de mes derniers aquarelles, avec toute mon affection, Maurice".
600
- 133 ESTÈVE. DESSINS 1960-1971.
Paris, Galerie Claude Bernard, 1972. 26x24. 56 pp. 24 reproductions, 18 full-page including four in colour, plus 61 reproductions in the catalogue. Pictorial wrappers. Exhibition catalogue with introduction by Jeanne Laurent. *Inscribed by the artist* to the prominent gallerist and art dealer Gösta Olson and his wife: "Pour Gertrud Olson en fidélité et affectueuse amitié, Estève".
600
- 134 [ESTÈVE] San Lazzaro, Gualtieri di (ed.). HOMMAGE A MAURICE ESTÈVE.
Paris 1975. 31x24. 136 pp. + four original colour lithographs by Estève. 135 reproductions, 46 full-page including 31 in colour; 11 photos. Publisher's gilt-lettered cloth, dust jacket, a fine copy.
1600
- 135 [FAGNIEZ] Dunoyer, Jean-Marie. FRANÇOIS-XAVIER FAGNIEZ.
Paris, Editions Le Sphinx, 1979. 27x21. 120 pp. 78 mostly full-page reproductions of paintings and drawings, 32 in colour, and full-page portrait photo. Publisher's printed cloth. *Signed inscription by Fagniez* to the Swedish artist Rune Jansson. (Collection du Blanc au Noir, 1).
Preface by Patrick Waldberg.
400
- 136 [FAHLSTRÖM] ÖYVIND FAHLSTRÖM.
Stockholm 1959. 18x12. 4 pp. on stiff card. Double-page illustration on outside, exhibition catalogue of 31 works on inside. (Galerie Blanche, katalog nr 111). Together with: FAHLSTRÖM - HULTÉN - JOHANSSON - ÖSTERLIN. Stockholm 1961. 18x12. 4 pp. on stiff card. Four illustrations on front page; catalogue of 27 works by Öyvind Fahlström, C.O. Hultén, Sven Erik Johansson, and Anders Österlin on inside. (Galerie Blanche, katalog nr 128).
600



137

137 Fahlström, Öyvind. MINNESLISTA (TILL "DR. SCHWEITZERS SISTA UPPDRAG").

Stockholm, Kerberos, 1964. 46x35. Four leaves with text reminiscent of Fahlström's 'concrete poetry', superimposed on large irregular maplike figures in various colours. Loose as issued in a printed paper portfolio, a very good copy.

A "Promemoria" for the large installation 'Dr. Schweitzer's Last Mission' which was created by Fahlström 1964-1966 and first exhibited at the Venice Biennale in 1966.

6500

138 [FAHLSTRÖM] XXXIII BIENNALE DI VENEZIA. ÖYVIND FAHLSTRÖM, SVEZIA.

(Stockholm 1966). 27x27. 24 pp. 30 reproductions (including 11 full-page) with captions in English, plus portrait photo. Pictorial wrappers. Typographical design by Melin & Österlin.

Includes introduction in English by K.G.P. (Pontus) Hultén; an essay by Enrico Cripoli in Italian, and three texts by Fahlström in English.

500

139 Fahlström, Öyvind. BORD DIKTER 1952-55.

Stockholm 1966. 30x21. 64 pp. Printed wrappers, very fine. First edition.

A collection of poems and texts from 1952-1955 in what Fahlström called "constructive dadaism" or "concrete poetry", including his 1953 manifesto "Hätla ragulpr på fåtksklaben. Manifest för konkret poesi".

400

140 FAHLSTROHM. (Rear title: EXHIBITION: NEW WORK BY OYVIND FAHLSTROM, OPENING WEDNESDAY 4-7, FEBRUARY 1-25 1967, AT SIDNEY JANIS GALLERY ...)

New York 1967. 28x21. 24 pp. Four leaves with text on their glossy light brown sides + 16 pp. with full-page portrait photos and 27 reproductions (including seven full-page). Pictorial wrappers.

Exhibition catalogue of twenty-seven "variable paintings", collages, a "variable sculpture", etc.

500

- 141 **Fahlström, Öyvind / Torsten Ekbohm / Robert Rauschenberg / ÖYVIND FAHLSTRÖM. TEXTS AND MANIFESTOES.**
 (Stockholm) 1967. 27x27. 32 pp. 41 reproductions and photos, 13 full-page, 10 in colour including one double-page. Pictorial wrappers, as new.
 400
- 142 **FAHLSTROHM. (Rear title: NEW WORKS BY OYVIND FAHLSTROM, OPENING WEDNESDAY 4-7, MARCH 5.29 1969, SIDNEY JANIS 15 E 57).**
 New York, Sidney Janis Gallery, 1969. 28x21. 24 pp. Four leaves with text on their glossy blue sides + 16 pp. with 19 photos and reproductions including eight full-page and one double-page. Pictorial wrappers.
Exhibition catalogue of models and sketches for "the Little General (Pinball Machine)", "Firing Squad", etc.
 550
- 143 **Fahlström, Öyvind. OM LIVSKONST O.A.**
 Stockholm 1970. 19x22. 160 s. Tryckta omslag. Smärre bruksspår, några blad slarvigt sprättade. (BLMbiblioteket).
Tjugo texter från 1960 till 1969/70, däribland Anarkister; Rauschenberg; Manipulera världen; Efter happenings; Spel; Oldenburg; Den psykedeliska oppositionen; Om LSD och cannabis; Armory; Warhol; Guerillateater; Media för "The Movement"; 2070: Anteckningar för en utopikonferens.
 380
- 144 **[FAHLSTRÖM] EXHIBITION OF NEW WORK BY OYVIND FAHLSTROM, OPENING WEDNESDAY 4-7, APRIL 4-28 1973. AT SIDNEY JANIS, 6 W 57, NY.**
 New York, Sidney Janis Gallery, 1973. 28x21. 16 pp. Four leaves with text on their glossy pink sides + 8 pp. with 12 reproductions, four full-page including one in colour. Pictorial wrappers.
Exhibition catalogue of fourteen paintings and drawings, and a 6-minute film entitled "Mao-Hope March". A photo from the film is reproduced, showing marchers carrying placards with portraits of Mao Zedong and Bob Hope.
 700
- 145 **FAHLSTRÖM.**
 München, Galerie Buchholz, 1974. 29x21. 16 pp. including pictorial wrappers. 16 photos including five full-page and one double-page, plus portrait photo.
Exhibition catalogue of nineteen works, with biographical chronology and bibliography.
 500
- 146 **[FAHLSTRÖM] FAHLSTROM / OYVIND FAHLSTROM (titles on jacket and spine).**
 Milano, Multhipla Edizioni, 1976. 25x19. 88 pp. Ca 55 reproductions, 35 full- or double-page, 14 in colour including 6 full-page. Publisher's cloth, dust jacket, very fine.
Includes texts by Öyvind Fahlström himself as well as by Pontus Hultén, Olle Granath, Achille Bonito Oliva, and Lazlo Glozer; biographical data and bibliography. Bilingual in Italian and English throughout.
 550
- 147 **[FAHLSTRÖM] EXHIBITION OF NEW WORK BY OYVIND FAHLSTROM, OPENING THURSDAY MARCH 18, 4 TO 7 PM, THRU APRIL 10 1976. AT SIDNEY JANIS, 6 W 57, NY.**
 New York, Sidney Janis Gallery, 1976. 28x21. 12 pp. 12 reproductions including six full-page. Pictorial wrappers.
Exhibition catalogue of eighteen paintings and drawings, and three silk-screen works (including a 10-print portfolio).
 350
- 148 **[FAHLSTRÖM] ÖYVIND FAHLSTRÖM.**
 Stockholm, Moderna Museet, 1979. 29x21. 120 pp. Ca 100 photos and reproductions, 26 in colour. Pictorial wrappers. A very fine copy with enclosed 14x21 pictorial opening invitation card. (Moderna Museets utställningskatalog 164).
Exhibition catalogue with texts by Fahlström and by i.a. Pontus Hultén, Ragnar von Holten, Carl Fredrik Reutersvärd, and (translated into Swedish) Robert Rauschenberg and Roberto Matta.
 450



154

- 149 Falk, Lars Erik. *Objekt av svartmålad, falsad plåt 20x9 cm.*

I falsen är ett kort av vit kartong fäst med en nit genom plåten, med tryckt inbjudan till vernissage för en skulpturutställning av Lars Erik Falk på Galerie Aronowitsch i Stockholm, torsdagen den 21 september 1967.

1200

- 150 [FOGELQUIST] JÖRGEN FOGELQUIST. OILS GOUACHES SCULPTURES AND GRAPHICS.

Copenhagen, Court Gallery, 1967. 28x20. 4 sidor med titel, 2 reproduktioner (en i färg), text på engelska och franska av Kristian Romare, och biografisk kronologi. Innanför detta vik ett löst blad med porträttfoto och en utvikbar flik med utställningskatalog, samt en lös utvikbar plansch (56x38) med reproduktion av en svart gouacheteckning på brunbeige bakgrund. Signerad av konstnären på titelsidan.

400

- 151 [FONTANA] Pica, Agnoldomenico. FONTANA.

Venezia, Edizione del Cavallino, 1953. 24x18. 8 pp. + 8 photo plates. Pictorial card covers. Loss of the surface paper from left corners and bottom margin of front wrapper.

Text by Pica (Lucio Fontana e lo spazialismo) and eight full-page photos of canvases with patterns of "Iustrini" particles.

500

- 152 FONTANA (title on front cover)

Venezia, Edizioni del Cavallino, 1958. 20x15. Original printed orange cloth covers with 33 punched holes, designed by Lucio Fontana. Contents concertina-folded into 16 black and yellow card leaves including 13 with tipped-in photo plates (all but two in colour) of works by Fontana; on the other three leaves text by Giampero Giani, biographical notes, list of contents, and impressum. Tiny corner scuffing of front board. No. 325 of an edition limited to 600 copies.

10000

- 153 FONTANA.

Stockholm 1964. 23x21. 8pp. 4 full-page reproductions (two in colour) plus portrait photo. Printed wrappers with colour reproduction. (Galerie Pierre, utställningskatalog nr 32).

Exhibition catalogue of fourteen canvases (mainly "Concetti spaziale") from 1951-1963, and some other works.

500

154 FONTANA.

Milano, Sergio Tosi / Paris, Alexandre Iolas, (1966). 21x17. Eight card leaves with text and four full-page photos + four compositions by Lucio Fontana consisting of varicoloured coloured card leaves perforated with holes, each seen through a coloured leaf with irregular die-cut opening. Printed wrappers. Exterior as well as contents in pristine condition.

Rare artist book published in conjunction with an exhibition held at Alexandre Iolas's Paris Gallery. Includes an essay in French by Gillo Dorfles, the Italian art critic, philosopher and artist.

11000

155 [FONTANA] Linde, Ulf. FONTANA.

Stockholm 1967. 30x20. 8 pp. on card leaves, an excellent copy. Two full-page portrait photos and two ditto of the artist cutting and stabbing canvases. (Galerie Bleue, Katalog 21 / Galerie Pierre, Katalog 54). *An essay published in conjunction with an exhibition held at two Stockholm galleries in April, 1967.*

400

156 [FONTANA] LUCIO FONTANA. IDÉER OM RYMDEN.

Stockholm, Moderna Museet, 1967. 24x17. 24 pp. including twelve silvercoloured pages, eight of them with black and white designs representing holes. Pictorial wrappers with the same design. (Moderna Museets utställningskatalog, 65).

Exhibition catalogue of 58 works, with a Swedish translation of Fontana's Manifesto Blanco from 1946.

300

157 LUCIO FONTANA. CONCETTI SPAZIALI.

Amsterdam 1967. 27x18. 32 pp. 33 photos including 16 full-page. Pictorial wrappers. (Stedelijk Museum, cat. 412).

Exhibition catalogue of 60 works, with introduction in Dutch by Ad Petersen, and texts in English by Jan van der Marck, Pierre Rouve, and Otto Piene.

250

158 [FONTANA] Passoni, Aldo. LUCIO FONTANA.

Torino, Galleria Civica d'Arte Moderna, 1970. 24x17. 308 pp. Mostly full-page reproductions and photos (36 in colour) of 234 works. Pictorial wrappers.

Extensive exhibition catalogue with introduction by Luigi Mallé, and Fontana manifestos of Spatial Art etc.

450

159 FONTANA.

Stockholm 1971. 23x21. 12 pp. + 2 plates with red designs by Fontana printed on semi-opaque paper. 11 full-page reproductions and photos. Printed wrappers. (Galerie Pierre, utställningskatalog nr 73).

Exhibition catalogue of 24 canvases, 14 ceramic works and sculptures, and five drawings.

250

160 [FONTANA] LUCIO FONTANA.

Milano, Palazzo Reale Comune di Milano, 1972. 24x22. 320 pp. including endpapers. 204 reproductions and photos (the majority full-page) including 33 in colour, and 16 drawings in the text. Publisher's printed cloth.

750

161 [FONTANA] van der Marck, Jan / Crispolti, Enrico. LUCIO FONTANA. I (Essays) - II (Catalogue raisonné des peintures, sculptures et environnements spatiaux).

Bruxelles, La Connaissance, 1974. 32x24. Vol I: 152 pp. text and ca 110 reproductions and photos (38 in colour including 23 full-page) plus four leaves with 24 additional photos; vol. II: 244 pp including more than 2700 reproductions and photos. Publisher's decorated cloth, slightly edgeworn dust jackets, one rear jacket panel chipped. (Archivo Lucio Fontana, Milano).

The first volume contains trilingual essays in English, French, and Italian, and seven manifestos by Fontana from 1946-1952; the second volume is a fully illustrated Catalogue Raisonné of Fontana's oeuvre edited by Crispolti, including Bio-Bibliography, List of Autograph Inscriptions, and chronology of exhibitions and their catalogues.

6000

- 162 [FRANCIS] SAM FRANCIS
 Stockholm, Moderna Museet, 1960. 24x18. 24 pp. + 3 tipped-in colour plates. Nine full-page black and white photos and reproductions. Pictorial wrappers. (Moderna Museets utställningskatalog, 12).
Exhibition catalogue edited by K.G. (Pontus) Hultén, listing 77 works from 1950-1960, with idiosyncratic poems about Sam Francis in English by Sinclair Beiles and Yoshiata Tono; introduction by Hultén and biography in Swedish.
 300
- 163 [FRANCIS] SAM FRANCIS. AUSSTELLUNG VON ÖLBILDERN UND FARBIGEN ZEICHNUNGEN VON 1962 BIS 1966 GESCHAFFEN IN TOKYO UND LOS ANGELES.
 Bern, Kornfeld und Klipstein, 1966. 27x19. 44 pp. 77 reproductions. 30 in colour including five full-page. Pictorial wrappers. Light marginal wrinkling of front wrapper.
Fully illustrated catalogue of 77 paintings and water colours from 1962-1966.
 250
- 164 [FRIEDLANDER / DINE] PHOTOGRAPHS & ETCHINGS: LEE FRIEDLANDER, JIM DINE.
 London, Petersburg Press, 1969. 15x23. 20 pages on one accordion folded glossy paper sheet. Enclosed leaf announcing the publication in October 1969 of the portfolio "available for a limited period at a price of US\$ 2,500", with addition in ink "Dealer price \$ 1,500". A very good copy with a minimum of external darkening.
Scarce publisher's preview of the portfolio also presented in the more common "Work From the Same House" published by Trigram Press the same year. Full reproduction of the portfolio which contained sixteen images of combined photographs by Friedlander and etchings by Dine with the artists' handwritten introduction.
 2200
- 165 Friedman, Bernard Harper. SCHOOL OF NEW YORK: SOME YOUNGER ARTISTS.
 New York & London 1959. 20x14. 84 pp. 34 reproductions and photos, 20 full-page including 10 in colour, plus 11 artists' portrait photos. Pictorial wrappers, as new.
A presentation of eleven artists: Helen Frankenthaler, Robert Goodnough, Grace Hartigan, Jasper Johns, Alfred Leslie, Joan Mitchell, Raymond Parker, Robert Rauschenberg, Larry Rivers, Jon Schueler, and Richard Stankiewicz.
 280
- 166 40-TALSKONST. UNIVERSITETETS KONSTMUSEUM 10-24 OKTOBER 1948.
 (Lund 1948). 15x13. 16 s. Mycket fint exemplar i tryckta originalomslag, det främre (litografi eller silkscreen) med titel i vitt och design i svart av Pierre Olofsson, på gul botten.
Sällsynt katalog från en utställning hållen året efter genombrottet för den svenska efterkrigstidens konkretism med utställningen "1947 års män". Katalogen upptar 123 arbeten av tretton konstnärer, däribland Lennart Rodhe, Olle Bonniér, Pierre Olofsson, Karl Axel Pehrson, Lage Lindell, Arne Jones, Randi Fisher och Uno Vallman.
 650
- 167 GALERIE COLIBRI. INTERNATIONELL INVIGNINGSUTSTÄLLNING.
 Malmö 1955. 24x16. Four-page leaflet, the centrefold with a colour reproduction of a work by Roberto Matta (detail).
Published on the occasion of the inauguration exhibition of the Galerie Colibri which was established by Carl Otto Hultén in January, 1955, and run by him till 1957. The exhibition comprised 35 works, by five Swedish and eighteen foreign artists; the latter presented with biographical notes on the last page, including i.a. Alechinsky, Bryen, Buchheister, Capogrossi, Cornelle, Matta, and Michaux; among the Swedes were Olle Bonniér, Anders Österlin, and Bengt Orup.
 750
- 168 Goetz, Henri. GRAVURE AU CARBORUNDUM.
 Paris, Maeght, 1969. 20x14. IV+44 pp. + 2 leaves with facsimiles of letters written by Joan Miró to Goetz in 1967 and 1968 + 6 leaves with 24 illustrations including two coloured. Printed wrappers, slightly unevenly sunned (with gift inscription on first, blank page to Swedish artist Nils G. Stenqvist and his wife Ursula).
 450

- 169 GORILLA. 1-2 (allt som utkom)
 Stockholm (1966)-1967. 26x18. 56; 80 s. + en guldfärgad utvikbar plansch "Remembrandt" av Carl Fredrik Reuterswärd. Tryckta omslag med illustrationer. No. 2 har varit försluten med ett stycke gul gorillatejp med texten GORILLA strikes back! etc.
Kortlivad tidskrift med kulturelliska tedenser, under redaktion av Mats G. Bengtsson. Textbidrag och bilder av Åke Hodell, Öyvind Fahlström, C.F. Reuterswärd, Leif Nylén, Thomas Tidholm, Torsten Ekbohm, Torkel Rasmusson, Mats G. Bengtsson med flera, och översatta texter av bl.a. Timothy Leary, William Burroughs, Alain Robbe-Grillet, och Marshall McLuhan.
 1600
- 170 [GORIN] Sartoris, Alberto. JEAN GORIN.
 Venezia 1975. 28x25. 252 pp. 151 full-page reproductions and photos including 49 in colour, plus more than 200 small-size illustrations in the Catalogue. Publisher's printed cloth, dust jacket.
Monograph including fully illustrated Catalogue Raisonné of works 1921-1974, biographical chronology, and bibliography. French text but introductory essay also provided in Italian, German and English (Jean Gorin, Protagonist of Constructed Art).
 700
- 171 Granath, Olle (ed.). L'ART EN SUÈDE EN 1968.
 Stockholm 1968. 25x22. 56 pp. Ca 70 reproductions and photos including 14 in colour. Pictorial wrappers. (Konstrevy, Edition spéciale, Mars 1968, Année XLIV).
Special French-language issue of the magazine Konstrevy, on Swedish contemporary art with texts by Staffan Cullberg, Douglas Feuk, Olle Granath, Leif Nylén, Lars Norén, Carsten Regild & Rolf Börjlind, Thomas Tidholm, etc.
 220
- 172 [GRATE] ERIC GRATE. SCULPTEUR SUÉDOIS.
 Paris, Musée National d'Art Moderne, 1963. 22x16. 40 pp. 16 full-page photos. Introductions by Jean Cassou and Kristian Romare. Pictorial wrappers. *Inscribed by the artist to Ragnar von Holten: "Till min gamle käre vän Ragnar med mina bästa hälsningar, au très bon souvenir, tillgivne vännen Eric Grate".*
 300
- 173 [Grupp III] III (omslagstitel).
 (Helsingborg 1950). 29x21. 16 s. + tre löst monterade blad med färglinoleumsnitt på rispapper signerade av respektive konstnär. Sju reproduktioner och porträttfoton. Mörkgrå omslag med stor romersk trea i rött tryck. Nr 599 av 700 exemplar.
En presentation av medlemmarna i den år 1949 bildade konstnärstrion Grupp III bestående av Bengt Orup, Kai Siesjö och Torsten Hult, med inledande programförklaring, en konstpoetisk text av Orup, och originalgrafik.
 750
- 174 Hanson, Sten. MODUS OPERANDI PÅ MODERNA MUSEET. KONSULTATION GIVEN VID MODERNA MUSEETS ÅTERINVIGNING I NOVEMBER 1975 AV STEN HANSON, POET, KOMPONIST OCH SONOSOF.
 (Stockholm 1975). 21x21. 12 s. Stencillerad och klammerhäftad, i fint skick. Nr 92 av upplagans 200 exemplar, signerad av Sten Hansson.
Texten till Sten Hansons performance består av 93 meningar som alla slutar med "på Moderna Museet" och inleds med ord (och några längre fraser) med begynnelsebokstaven M, t.ex. Mobbning, Mordbrand, Malaria, Mammonsdyrkan, Masochism, Mullsorkar, Melankoli, och slutligen 'Människor mötas och ljuv musik uppstår i hjärtat'. Hanson blev sedermera ordförande i Fylkingen resp. Föreningen Svenska Tonsättare.
 900
- 175 Herbin, Auguste. L'ART NON-FIGURATIF NON-OBJECTIF.
 Paris, Edition Lydia Conti, 1949. 23x19. IV+140 pp. + 7 original colour silkscreen prints by Herbin. 17 full-page illustrations in the text (2 coloured). No. LVII of 80 H.C. copies, from a total edition of 1080. Inscribed by Herbin 17 mai 1950. Original printed wrappers over cardboard. Excellent copy kept in an attractive specially made box.
Herbin's major explication of his artistic philosophy, in a presentation copy inscribed to the Swedish art and design critic Ulf Hård af Segerstad. Herbin was a founder, together with Vantongerloo, of the 'Abstraction-Création' group. The strictly geometric paintings which he began to produce in 1939 paved the way for the work of his late period, in which he represented basic geometrical shapes such as the square, the circle and the triangle, in unbroken colours.
 10000



175

- 176 [HERBIN] Two catalogues of Auguste Herbin exhibitions at Galerie Denise René.
 HERBIN. Paris (1952). 20x13. 4 pp. Front page with black Herbin composition and red text. Catalogue of 34 works from 1945-51 plus five polychrome sculptures and a fresco from 1920-24. And: HERBIN. PEINTURES 1953-1954. DU 14 MAI AU JUIN 1954. Paris 1954. 18x13. 4 pp. On front page Herbin's black, green and white print "Non", on the following pages a list of the exhibited paintings, catalogue title, and a text by René Massat.
- 600
- 177 [HERBIN] Massat, René. AUGUSTE HERBIN.
 Paris, Collection Prisme, 1953. 20x19. 44 pp. 18 full-page reproductions including three in colour, plus full-page portrait photo. Pictorial wrappers.
- 450
- 178 HERBIN. MAI - JUIN 1960.
 Paris, Galerie Denise René, 1960. 24x20. 20 pp. including four thick card leaves. 19 photos of works by Herbin, full-page reproduction (black on orange) of his print "Fin", two leaves with facsimile of text and drawings by Herbin, and two portrait photos. Pictorial wrappers. Inscribed by Oscar (Reutersvärd) to Lisa & Olle (Bærtling).
- 450
- 179 HERBIN 1882-1960.
 Amsterdam, Stedelijk, 1963. 26x19. 28 pp. 16 full-page reproductions and one portrait photo. Pictorial wrappers. (Stedelijk museum, cat. 339).
Exhibition catalogue of 115 paintings, 20 drawings and gouaches, and seven sculptures by Auguste Herbin, with text by Harald Szeemann and biographical chronology.
- 250



185

180 HERBIN. ALPHABET PLASTIQUE.

Paris, Galerie Denise René, 1972. 28x21. 52 pp. 52 reproductions (12 full-page in colour) and 30 photos from 1910-1961. Pictorial wrappers.

Exhibition catalogue including Herbin's "Alphabet plastique" table of colours and forms associated with the letters of the alphabet; texts by Jacques Lassaigne, Denise René, and Dominique Viéville, biographical chronology and bibliography.

380

181 Higgins, Dick / Wolf Vostell. POP ARCHITEKTUR – CONCEPT ART.

Düsseldorf 1969. 20x15. 192 pp. including 20 semi-opaque leaves. Ca 50 photos and reproductions including 32 double-page and 14 full-page. plus 37 portrait photos. Pictorial foldout wrappers. A very good copy, with former owner's name discreetly behind front wrapper fold.

A survey of projects by Vostell, Higgins, Claes Oldenburg, Hans Hollein, Geoff Hendricks, Douglas Huebler, Carolee Schneemann, and others..

1000

182 Hillersberg, Lars. TIDNING.

Stockholm, Bokförlaget Errata, (1967). 30x25. 20 blad varav fyra blanka och 16 med titel och helsides bilder + en löst bifogad färglitografi signerad av Hillersberg och numrerad 72/300. Boken bär också nummer 72 av 300 ex. Originalklotryggsband med tryckt pärmtitelskylt, i fint skick.

1500

183 Hillersberg, Lars / Peter Wanger. STORFAMILJEN.

Stockholm 1979. 29x21. 48 s. Tecknad serie i färg ritad av Hillersberg efter manus av Wanger. Tryckta omslag med illustrationer.

Hillersbergs persongalleri (men knappast manuset) är till stor del hämtat från kollektivet Vita Hästen i Bromma i början av 70-talet. "Målaren Larsson är utan minsta tvekan modellerad efter honom själv och porträttet av regnmakaren Stubbe baserar sig på Jarl Hammarberg. Pia och Tjabo är förstås Gertie och Pansi. Mamma Flamma påminner lika mycket om Sonja Åkesson som om Lars Hillersbergs mamma." (Andreas Berg i 'Lars Hillersberg - entreprenör och provokatör', 2013).

600

184 [HILLFON] CURT HILLFONS BOKFÖRING.

Stockholm 1967. 18x12. Objekt utformat av Curt Hillfon i form av en anteckningsbok med 64 linjerade blad i mönstrat klotryggsband genom vilket en stor figur är utstansad med svartfärgade snitt. Titel och impressum på främre pärmens insida; på bakre pärmens insida återfinns katalog över 26 arbeten på en utställning som ägde rum på Buréns under Hillfons andra år på Mejän. (Galerie Burén, katalog nr 37).

550

185 *Original drawing by David Hockney*

Hockney, David / ed. by Nikos Stangos. DAVID HOCKNEY BY DAVID HOCKNEY.

London 1977. 27x21. 312 pp. 414 reproductions including 60 in colour, and 20 photos. Publisher's cloth, dust jacket. Second printing (first published in 1976).

Presentation copy from Hockney with an original colour crayon drawing on front free endpaper, with text "HAPPY BIRTHDAY 1978" and signed "D." The words "happy" and "birthday" are written into the two spray fans from a lawn sprinkler standing in a landscape with three trees in the background.

20000

186 Hodel, Åke. LÅGNSNIFF.

Stockholm 1966. 20x20. 28 s. + 33-varvs grammonsivka i en ficka innanför bakre omslaget. Tryckta omslag med collage av Hodel.

Boken består av grafiskt framställda "bild-ljud-dikter" som anknyter till Hodells happening Lågsniff som iscensattes på Moderna Museet i Stockholm 1964. På grammfonskivan återges nästan hela scenversionen i form av det ljudcollage som ingick i Per Wiklunds tv-film om Lågsniff. De medverkande är Åke Hodel, Bengt Emil Johnson, Torsten Ekbohm och Leif Nylén.

1000

187 Hodel, Åke. SJÄLVBIOGRAFI.

Stockholm 1967. 26x18. 48 s. Tryckta omslag med illustration.

Första upplagan av denna bok som består av teckningar, collage och textfragment, överskorsade och översållade med svarta fläckar som representerar kulhå.

900

188 Höke, Bernhard (ed.). EDITION ET, 2.

(Berlin), Grütmacher, 1966. 23x23. 47 card leaves, numbered 1-50 including two folding leaves numbered 31-32 and 44-46. Loose as issued in printed portfolio, very fine.

A portfolio of colour screen prints, optic art, concrete and visual poetry, photo montages, etc. by Ludwig Gosewitz, Hein Gravenhorst, Bernhard Höke, Reiner Kallhardt, Jirí Kolár, Roy Lichtenstein, Wolfgang Ludwig, Franz Mon, Nam June Paik, Peter Roehr, Diter Rot, Gerhard Rühm, Wolf Vostell, and others.

2000

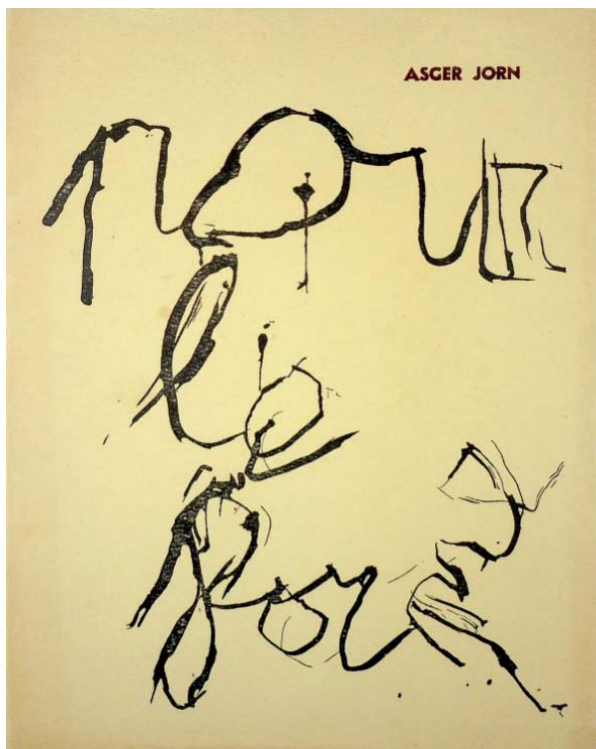


- 189 Høke, Bernhard (ed.). EDITION ET, 3.
 (Berlin), Grützmacher, 1967. 23x23. 36 card leaves numbered 1-50, including six folding leaves numbered 6-7, 9-14, 18-19, 40-41, 42-46, 48-50. Nos. 2-5 (four colour prints) are kept in a printed cover. Loose as issued in printed portfolio, very fine.
A portfolio of optic, pop, and conceptual art, concrete and visual poetry, etc. by George Brecht, Hein Gravenhorst, Juan Hidalgo (and other Zaj artists), Bernhard Høke, Jean-Paul Jacobs, Fritz Köthe (large folding colour plate), Lynn Lonidier (a folding colour chart of 115 "shades of paint store orange" with idiosyncratic labellings), Peter Roehr, Diter Rot, Serge Stauffer, André Thomkins, Timm Ulrichs, Wolf Vostell, and others; photos of work by Christo, Robert Morris, Stefan Wewerka, Meret Oppenheim, etc,
 2000
 EDITION ET, 14: Wolf Vostell - see item 417
- 190 Huebler, Douglas. DOUGLAS HUEBLER. NOVEMBER 1968
 New York, Seth Siegelau, 1968. 20x20. 20 pp. including 15 pages with illustrations of the projects. Pictorial wrappers, exterior lightly worn.
An artist book published in conjunction with a legendary conceptual art exhibition at which the contents of the book itself was the exhibit. The projects presented in the book include the exchange of postal receipts across fourteen locations along the 42° parallel of the United States; extensive site sculpture projects for New York City, Portland, and Schenectady-Albany; "Duration Pieces" #1, #2 and #4 (including a suite of photographs taken at 2 minute intervals); a scheme for a "snow melting sculpture", etc.
 3000
- 191 Hultén, Carl Otto. DRÖMMAR UR BLADENS HÄNDER. 10 FROTTAGE.
 Malmö, Image förlag, 1947. 30x22. 32 pp. including 10 leaves, each with one tipped-in original frottage plate by C.O. Hultén. Introduction by Max Walter Svanberg. Pictorial wrappers, light external wear. No. 134 of an edition limited to 190 copies; this is an artist's presentation copy with a signed inscription.
The first artist book to appear out of the Swedish group of artists formed in 1945 and deeming themselves Imaginisterna (The Imaginists).
 2400
- 192 Hultén, Carl Otto. Original colour lithograph (22x15), ca 1953.
 Signed "17/25 II état / CO Hultén" and tipped-in in blank covers; on the facing page a Christmas greeting from the artist to Jean Clarence Lambert ("God jul önskas Jean från vännen CO").
 1500
- 193 [HULTÉN] Gustafson, Ingemar. C.O. HULTÉN.
 Stockholm, Gummesons Konstgalleri, 1958. 27x22. 12 pp. + one tipped-in colour plate. One full-page relief etching, and four reproductions including two full-page. Printed grey wrappers with relief etching. Edition 1350 copies. An essay on Carl Otto Hultén published in conjunction with an exhibition at the Gummeson art gallery in September 1958.
 500
- 194 [HULTÉN] C.O. HULTÉN.
 København, Winkel & Magnussen, 1958. 21x18. 8 pp. 3 full-page reproductions and one portrait photo. Printed wrappers. *Exhibition catalogue of works by Carl Otto Hultén, with introduction by Per Jølting.*
 350
- 195 [HULTÉN] Gustafson, Ingemar. C.O. HULTÉN.
 Stockholm, Gummesons Konstgalleri, 1958. 27x22. 12 pp. + one tipped-in colour plate. One full-page relief etching, and four reproductions including two full-page. Unsewn in printed grey wrappers with relief etching. Edition 1350 copies. Inscribed by the author to Jean Clarence Lambert, and the full-page etching is signed by Carl Otto Hultén "Till Jean från vännen CO / C.O. Hultén -58". An essay on Carl Otto Hultén published in conjunction with an exhibition at the Gummeson art gallery in September 1958.
 1200
- 196 [HULTÉN] C.O. HULTÉN. NORRKÖPINGS MUSEUM 28 FEBRUARI - 15 MARS 1959.
 Norrköping 1959. 25x18. 8 pp. 4 reproductions including three full-page. Pictorial wrappers. *Exhibition catalogue of works by Carl Otto Hultén, with an introduction by Gösta Lilja.*
 500

- 197 [HULTÉN] CO HULTÉN.
 Stockholm, Galerie Pierre, 1963. 27x20. 16 pp. + 4 original colour lithographs. 13 full-page reproductions. Jacket (an original colour lithograph by Carl Otto Hultén) over blank wrappers.
Text by Christian Dotremont bilingual in Swedish and French.
 2500
- 198 [HULTÉN] C.O. HULTÉN.
 Stockholm, Gummeson, 1964. 27x20. 20 pp. + 6 original colour lithographs by Carl Otto Hultén. 11 full-page reproductions including four in colour. Loosely inserted 4-page leaflet with catalogue of the exhibition (39 oil paintings) on rose pink paper. Pictorial jacket over blank wrappers. The total edition was 800 copies. (Gummesons konstgalleri, Katalog nr 282).
 3000
- 199 Hultén, K.G. (Pontus) / Oscar Reutersvärd (red.). OBJEKT ELLER ARTEFAKTER. VERKLIGHETEN FÖRVERKLIGAD.
 Stockholm, Galerie Samlaren, 1954. Ett blad (44x60) vikt till en 16-sidig folder (22x15) tryckt i svart och blått + löst bifogad 4-sidig utställningskatalog. Nio reproduktioner och foton samt en inklästrad röd plansch (Duchamp Rotorelief) och en ljusblå beställningskupong för den som "är intresserad av att abonnera på skrifter liknande denna". (Kasark, 1).
Texter av Hultén (Ready-Made; Immateriella objekt; Verkligheten förverkligad i konsten), Reutersvärd (Objet trouvé; Mobilen; De matematiska objekten; Konstens verklighet förverkligad) och Ilmar Laaban (Tingens hämnd), samt en katalog över "Objets composés, konstruktioner, mobiler, objets trouvés, ready-mades, matematiska objekt" av Karl-Axel Pehrson, Lars-Erik Falk, Olle Bærtling, Sven Alfons, Ted Dyrssén, och andra svenska konstnärer, som visades på en utställning arrangerad av Hultén och Reutersvärd.
 1200
- 200 Hultén, K.G. (Pontus). DEN STÄLLFÖRETRÄDANDE FRIHETEN, ELLER RÖRELSE I KONSTEN OCH TINGUELYS METAMEKANIK.
 Stockholm 1955. 23x17. 32 s. including printed wrappers. 23 photos of works by Duchamp, Calder, Bruno Munari, Tinguely, etc. (Kazark, 2)
First edition of Hultén's treatise on "Vicarious Freedom, or on Motion in Art", published as a special issue of the magazine Kazark. A brief survey of the history of modern kinetic art culminating with an introduction to Tinguely's art, published to coincide with Tinguely's early solo exhibition held at the art gallery Samlaren in Stockholm (see item 388).
 1200
- 201 HWPSMTB.
 Paris 1948. 16x12. 24 pp. including four blank leaves. 7 full-page reproductions, and texts by Wols, Picabia, Mathieu, Tapié, and Bryen. Printed wrappers. A fine copy of a rare publication.
The booklet published to accompany the historic group manifesto exhibition held in April, 1948 at Galerie Colette Allendy, a follow-up of the breakthrough of the Abstraction-Lyrique movement at the 1947 "L'Imaginaire" exhibition. The title of the exhibition and publication refers to names of the participating artists: Hans Hartung, Wols, Francis Picabia, François Stahly, Georges Mathieu, Michel Tapié, and Camille Bryen.
 5500
- 202 IMAGINISTERNA. 6 BLAD ORIGINALGRAFIK.
 Malmö, Image förlag, 1948. 40x29. 8 s. + sex blad originalgrafik: ett färgträsnitt av Carl Otto Hultén, två litografier av Max Walter Svanberg resp. Gudrun Åhlberg-Kriland, en färglitografi och en tornnälsgravyr av Anders Österlin, samt en tornnälsgravyr av Gösta Kriland. Samtliga signerade av konstnären med undantag av Svanbergs litografi. Lösa textvik och originalblad i förlagets kartongpärmar med pärmittel IMAGE konstnärligt utformad i fyra färger, sannolikt av C.O. Hultén. Detta är nr 1 av totalt 135 exemplar, och därmed ett av nummer 1-10 med bladen signerade, dock saknas Svanbergs signatur. Inledning av Ilmar Laaban.
 4000
- 203 IMAGINISTERNA. C.O. HULTÉN - GÖSTA KRILAND - ANDERS ÖSTERLIN.
 (Lund) 1954. 22x16. 16 s. inklusive tre helsides färglitografier. Trådhaftad i blanka omslag, ytteromslag med illustration efter ett fonogram av Gösta Kriland. Tryckt i 1350 exemplar.
Katalog över en utställning som hölls på Lunds Universitet, med text av Ingemar Gustafson (sedermera Leckius) och inledning av Marianne Nanne-Bråhammar.
 500

- 204 **IMAGINISTERNA. C.O. HULTÉN - GÖSTA KRILAND - ANDERS ÖSTERLIN.**
 (Lund) 1954. 22x16. Samma innehåll och omslag som föregående, men nr 75 av 150 nummerade exemplar med litografierna signerade av respektive konstnär. Ytteromslaget rygg något nött med små bristningar i viket.
 800
- 205 **IMAGINISTERNA 1952.**
 Malmö 1952. 21x15. 20 s. + två blad med färglitografier av Gösta Kriland respektive Anders Österlin, den senare signerad "Till vännerna Jean och Lena från tillgivne Anders" + en liten inklustrad färglitografi signerad av C O Hultén; + löst bifogad utställningskatalog över 109 arbeten (4 s.) tryckt på blågrönt papper. 8 helsides reproduktioner (varav en är signerad "Svanberg"). Tryckta omslag med illustration, obetydligt fläckade. "Denna upplaga av katalogen är utförd i 125 ex. varav detta är nr 44"
Undertitel: "C. O. Hulten, Gösta Kriland, Max Walter Svanberg, Anders Österlin. Gäster: Victor Brauner, Frankrike; Vifredo Lam, Cuba; Carl-Henning Pedersen, Danmark".
 1000
- 206 **IMAGINISTERNA.**
 Lund, Skånska Konstmuseum, 1966. 23x19. 24 s. + 4 blad med 21 reproduktioner och foton. Tryckta omslag med illustrationer.
Utställningskatalog med historik över Imaginisterna, citat ur recensioner, förteckning över verk utgivna av Imago förlag, m.m. Katalog över 75 utställda arbeten av C.O. Hultén, Max Walter Svanberg, Gösta Kriland, Anders Österlin, Bertil Gadö, Bertil Lundberg och Gudrun Åhlberg.
 250
- INTEGRATION, REVUE: see item 343
- 207 **[JACOBSEN] Dewasne, Jean. LE GROS ROBERT. ROBERT JACOBSEN, SCULPTEUR DANOIS. CHOIX DE SES OEUVRES RÉCENTES / BILLEDHUGGEREN ROBERT JACOBSEN. ET UDVALG AF HANS SENESTE ARBEJDER.**
 Copenhagen 1950. 29x21. 48 pp. 12 full-page photos, and six lithographed drawings by Jacobsen. Pictorial wrappers. Edition limited to 800 copies. (Scripta*, 6).
Dewasne's French text is supplied with full translation into Danish.
 280
- 208 **[JACOBSEN] ROBERT JACOBSEN. STEDELIJK MUSEUM NOV-DEC '55.**
 Amsterdam, Stedelijk museum, (1955). 26x19. 16 pp. + loosely inserted leaf with Meyerson's text in French. 10 photos. Pictorial wrappers. (Gemeentemusea Amsterdam, cat 140).
Exhibition catalogue of fifty-two works, with introduction by Léon Degand and essay by Ignace Meyerson.
 400
- 209 **[JACOBSEN] Ragon, Michel. ROBERT JACOBSEN.**
 Paris 1958. 27x21. 26 (12-27) pp. + first and last blank page. 15 photos. Pictorial wrappers, very fine despite some very weak, light stains. Ragon's essay in French, English, German and Spanish. (Offprint from Cimaise, vol. 9).
 200
- 210 **JACOBSEN.**
 Paris, Galerie de France, 1958. 23x18. 20 pp. 9 full-page photos. Printed wrappers.
Exhibition catalogue of twenty-two sculptures by Robert Jacobsen, with biography and list of exhibitions 1948-58.
 300
- 211 **[JACOBSEN] ROBERT JACOBSEN.**
 Amsterdam, Stedelijk, 1960. 26x19. 16 pp. 8 photos. Pictorial wrappers. Loosely enclosed folded poster for the exhibition (63x56) with 6 photos. (Stedelijk museum, cat. 228).
Exhibition catalogue of 111 works, with a two-page introduction by Éugene Ionescu..
 250

- 212 JACOBSEN. SCULPTURES 1961-1962.
Paris, Galerie de France, 1963. 32x24. 8-page booklet with a conversation between Pierre Descargues and Robert Jacobsen and a tipped-in portrait photo; + eleven plates with photos of sculptures. Booklet and loose plates as issued in printed portfolio with minor external rubbing in top margin. Very weak corner scuffing. No. 1113 of an edition limited to 1500 copies.
300
- 213 JACOBSEN – POLIAKOFF (wrapper title). SERGE POLIAKOFF, MALERIER.
ROBERT JACOBSEN, SKULPTURER.
(København) 1958. 20x16. 32 pp. 16 pages on pink paper with introductions and catalogues + 16 pages with full-page reproductions and photos. Printed wrappers with white-blue-red design and black and white lettering.
Catalogue of an exhibition of 129 paintings and sculptures, held at Gl. Strand in Copenhagen.
250
- 214 Johannesson, Sture. THE UNDERGROUND WILL TAKE OVER LUNDS
KONSTHALL FEBRUARY 69.
Lund (printed in Copenhagen by Permild & Rosengreen) 1968. Colour offset poster 85x62.
The iconic poster made by Sture Johannesson for the 1969 'Underground' exhibition at Lunds Konsthall (the City of Lund Art Gallery), showing a naked girl smoking a weed pipe, cannabis leaves, a large flower with lettering "Revolution Means Revolutionary Consciousness", and small scattered multicoloured Che Guevara portraits hanging like fruit in the foliage behind the girl. Johannesson's own title of the poster was 'Friheten på barrikaderna II' deeming it a sequel to Eugene Delacroix's painting 'La Barricade, ou la Liberté guidant le peuple' which is inserted into the image. The poster was considered an outrage by Torsten Andrée, chairman of the Art Gallery Board. He accused the gallery's director Folke Edwards of propagandizing drugs, and had the poster banned and withdrawn, whereupon Edwards resigned from his position and the exhibition was closed. Torsten Andrée was also chairman of Lunds Stads Drätselkammare (the City of Lund finance department), and Sture Johannesson's own retort was that, being the director of LSD, Andrée should refrain from accusations of drug propaganda. See illustration on back cover.
10000
- 215 Johannesson, Sture / Sten Kallin. COMPUTED ART / BERAEKNAÐ KONST.
Malmö (Malmö) 1974. 34x22. 20 pp. on two folding leaves and wrapper insides. Nine (mostly full- or double-page) colour reproductions of computer-generated images; two double-page drawings titled "Art can be expressed in terms of science" and "Science can be explained in terms of art"; two full-page portrait photos with biographical data; four pages with computer-type text. Pictorial wrappers. Centre fold originally sealed with a sticker with Johannesson's computer-generated double-S image, now opened.
Rare publication of the "Intra Secus" project, an early manifestation of computer-generated art, with images created by the artist Sture Johannesson and the programmer Sten Kallin, mainly with the aid of an IBM 1130 and incremental plotter.
4800
- 216 Jorn, Asger. POUR LA FORME. ÉBAUCHE D'UNE MÉTHODOLOGIE DES ARTS.
Paris, L'Internationale Situationiste, 1958. 28x22. 140 pp. Ca 30 reproductions and photos, plus small drawings in the text, and a double-page "psychogeographic town plan" by Debord printed in black and red. Printed wrappers designed by Jorn. Presentation copy with a large signed inscription by Jorn. Edition limited to 750 copies.
A collection of texts written between 1954 and 1957, according to the author's introduction constituting a chronicle of an experimental approach the development of which corresponds to the historical transition between the activity organized around the magazine "Cobra" (1948-1951) and the present positions of the Situationist International. Illustrated with works by Jorn as well as Alechinsky, Wols, Corneille, Dubuffet, Michaux, Pollock, etc.
11000
- 217 [JORN] EXHIBITION: ASGER JORN.
London, Institut (sic) of Contemporary Arts, 1958. 21x18. 12 pp. 6 reproductions (four full-page) and a full-page portrait photo. Pictorial wrappers by Jorn, printed by Permild & Rosengreen. A very fine copy.
Exhibition catalogue of twenty-two paintings, with a brief essay by René Bertelé (La colère de Jorn) printed on yellow paper.
600



216

218 [JORN] R. A. AUGUSTINCI PRÉSENTE VINGT PEINTURES MODIFIÉES PAR ASGER JORN.

Paris, Galerie Rive Gauche, 1959. 21x18. 16 pp. 8 full-page reproductions. Pictorial wrappers with title "Modifications". Loosely inserted is an original portrait photograph of Asger Jorn by Barbara Niggli; on reverse her stamp with a Munich address, and an ink inscription "Cette photo appartient à Guenia Richez, 2me Mabillon 6e, Dole 65-84".

Exhibition catalogue of twenty paintings, with four pages text by Jorn (Peinture détournée).

650

219 [JORN] R. A. AUGUSTINCI PRÉSENTE TRENTE ET UNE PEINTURES DE ASGER JORN.

Paris, Galerie Rive Gauche, 1960. 21x18. 64 pp. 42 reproductions including 38 full-page. Pictorial wrappers, minor corner scuffing. Inscribed by Jørgen and Katja Nash (Jorn's brother and sister-in-law) to the Swedish artist Hardy Strid.

Exhibition catalogue of thirty-one paintings from 1957-1960, also including catalogue of forty-seven works executed between January 1959 and April 1960, and texts by Yvon Taillander, Jacques Prévert, and René Bertelé.

600

220 Jorn, Asger / Christian Dotremont. LA CHEVELURE DES CHOSES.

Paris, Galerie Rive Gauche, 1961. 27x21. 32 pp. Lithographed manuscript with drawings, with a printed preface by Pierre Alechinsky. Printed wrappers, in publisher's green covers and slipcase. Spine and slipcase edges slightly sunned, otherwise very fine. No. 36 of 300 copies printed on Lavis Arjomari paper (from a total edition of 320 copies).

A lithographed rendering of the series of "word-pictures" executed by Jorn and Dotremont when they spent three months together 1951-52 in the Silkeborg Sanitarium suffering from tuberculosis. Guy Atkins found the book "remarkable for the way that the words and images wander over and into each other and become inextricable, and for the rough and smudgy self-assurance of the brush and pen strokes".

3000

- 221 **Jorn, Asger. NATURENS ORDEN. DE DIVISIONE NATURÆ. SILKEBØRGINTERPRETATION CONTRA KØBENHAVNERINTERPRETATION.**
 Århus 1962. 19x13. 156 pp. Ca 25 drawings, vignettes and illustrations by Jorn including five full-page. Pictorial wrappers designed by Jorn; as new. (Meddelelse nr. 1 fra Skandinavisk Institut for Sammenlignende Vandalisme).
 450
- 222 **Jorn, Asger. VÆRDI OG ØKONOMIE. KRITIK AF DEN ØKONOMISKE POLITIK OG UDBYTNINGEN AF DET ENESTÅENDE.**
 (København), Borgens Forlag, 1962. 19x13. 144 pp. Pictorial wrappers with a portrait photo of Jorn posing as Karl Marx. Inscribed by Jorn "Til fru Marita Lindgren-Fridell med venlig hilsen / Asger Jorn, Silkeborg, 29 juli 63" - otherwise as new. (Meddelelse nr. 2 fra Skandinavisk Institut for Sammenlignende Vandalisme og "Foreningen for ung dansk kunst").
 350
- 223 **JORN. "JUBILEUMSSERIEN": 24 LITOGRAFIER 1963.**
 Malmö, Galerie La Gravure, 1963. 21x14. 16 pp. 24 reproductions. Pictorial boards - an original colour lithograph by Jorn with silver lettering "Jorn". Very fine. No. 175 of 180 numbered copies.
A catalogue of Asger Jorn's "Jubilee series" of twenty-four lithographs, first exhibited at Jysk Kunstgalerie the same year.
 800
- 224 **Jorn, Asger. TING OG POLIS. KOMPLEMENTARITETEN MELLEM SANDHEDSKRAV OG RETSKRAV I VESTEUEOPÆISK KULTUR.**
 (København), Borgens Forlag, 1964. 19x13. 208 pp. More than 100 vignettes and illustrations by Jorn including five full-page. Pictorial wrappers, as new. (Meddelelse nr. 4 fra Skandinavisk Institut for Sammenlignende Vandalisme).
 200
- 225 **[JORN] Schade, Virtus. ASGER JORN.**
 Copenhagen 1965. 23x22. 180 pp. + 4 leaves with section titles + 4 original colour lithographs + 22 tipped-in colour plates (18 on separate leaves). Ca 80 reproductions and photos in the text including 68 full-page. Publisher's pictorial cloth, in the original slipcase. Minor corner wear to the slipcase, otherwise fine. No. 418 of an edition limited to 750 copies; the lithographic printing plates were destroyed after printing. English text.
 2000
- 226 **[JORN] Weihrauch, Jürgen (ed.). ASGER JORN. WERKVERZEICHNIS DRUCKGRAPHIK.**
 München, Galerie van de Loo, 1976. 26x23. XXII+270 pp. including one folding leaf with original colour lithograph. Nearly 500 reproductions, 100 full-page including 42 in colour. Cloth-backed as issued in blank covers and jacket with colour lithograph by Jorn. Jacket spine and edges slightly rubbed, otherwise fine.
 5000
- 227 **[KAWARA] Springfeldt, Björn (ed.). ON KAWARA. CONTINUITY/DISCONTINUITY 1963-1979.**
 Stockholm 1980. 27x21. 400 pp. including 92 pages with photos of works and exhibitions 1963-79, 242 pages with On Kawara's 'Subtitles' 1966-79, and two pages with exhibition catalogue of 108 drawings, date paintings, text works, books and journals. Pictorial wrappers, a very good copy. (Moderna Museet Catalogue, 169).
English-language exhibition catalogue publication with texts by On Kawara, essay by Peter Nilsson, and selected list of publications 1963-79. Introduction by Olle Granath.
 1000
- 228 **[KIENHOLZ] Hultén, Pontus / Katja Waldén (eds.). EDWARD KIENHOLZ. 11+11 TABLEAUX.**
 Stockholm 1970. 27x21. 192 pp. including 48 pages on 12 folding leaves. 140 photos, 88 full-page, including 13 in colour (full- or double-page). Publisher's cloth-backed rear board / front printed wrapper. (Moderna Museet, catalogue no. 85).
Catalogue of the first show of the itinerary exhibition which opened at the Moderna Museet in Stockholm 17th January, 1970. Bilingual in English and Swedish, including comments by Kienholz for each tableau based on a taped interview made in Los Angeles in November 1969.
 350

- 229 [KIENHOLZ] Hultén, Pontus et al. (eds.). EDWARD KIENHOLZ. TABLEAUX.
Amsterdam, Stedelijk, 1970. 27x21. 164 pp. Ca 140 photos, 88 full-page, including 13 in colour (full- or double-page). Bilingual text in Dutch and English. Pictorial wrappers.
350
- 230 [KIENHOLZ] Hultén, Pontus et al. (eds.). KIENHOLZ. DIX TABLEAUX PARIS / TEN TABLEAUX PARIS (cover titles). UNE EXPOSITION DE DIX TABLEAUX ET ONZE TABLEAUX-CONCEPT.
Paris, Centre national d'art contemporain / Musée d'art moderne de la ville de Paris, (1970). 27x21. 194 pp. including 48 pages on 12 folding leaves. Ca 149 photos, 92 full-page, including 16 in colour (full- or double-page). Bilingual text in French and English. Printed cloth-backed wrappers with English title plus semi-opaque front wrapper with French title, a very good copy with minor signs of use.
450
- 231 KINETIKA.
Wien 1967. 22x23. 88 pp. 54 more or less full-page photos in the catalogue and 55 photos and reproductions in introduction by Otto A. Graf. Pictorial wrappers. (Museum des 20. Jahrhunderts Schweizergarten, Katalog 27).
Catalogue of an exhibition of kinetic/optic art by 54 artists including Albers, Bærtling, Camargo, Cruz-Diez, Dewasne, Duchamp, Graevenitz, Le Park, Lohse, Enzo Mari, Morellet, Mortensen, Eric Olson, Pasmore, Schöffner, Soto, Tinguely, Tomasello, Uecker, Vasarely, Yvaral, and others.
500
- 232 Kirby, Michael et al.. HAPPENINGS. AN ILLUSTRATED ANTHOLOGY. SCRIPTS AND PRODUCTIONS BY JIM DINE - RED GROOMS - ALLAN KAPROW - CLAES OLDENBURG - ROBERT WHITMAN.
New York 1965. 23x16. 288 pp. Ca 80 photos. Publisher's cloth-backed boards, dust jacket. The jacket slightly edgeworn with a few interior edge repairs.
Scripts and statements by five happening auteurs with accounts of the productions and an introduction by Kirby.
300
- 233 KLAR FORM.
Paris 1951. 31x24. 24 pp. Ca 60 reproductions and photos of works by i.a. Hans (Jean) Arp, André Bloc, Alexander Calder, César Domela, Auguste Herbin, Robert Jacobsen, Le Corbusier, Fernand Léger, Alberto Magnelli, Richard Mortensen, Serge Poliakoff, Sophie Taeuber-Arp, and Victor Vasarely; with artists' portrait photos. Pictorial wrappers designed by Vasarely. Enclosed: KLAR FORM. Stockholm 1952. 29x22. 12 pp.
An issue of Art d'Aujourd'hui (Série 3, numéro 1, Décembre 1951) devoted to the the itinerary exhibition "Klar Form" arranged by René, together with a Swedish-language catalogue of the exhibition when held at Liljevalchs konsthall in Stockholm. Both include an introductory text by Léon Degand and an essay by Roger van Gindertael.
800
- 234 Klein, Yves. DIMANCHE – LE JOURNAL D'UN SEUL JOUR.
Paris 1960. 56x38. 4 pp. printed on newsprint paper. Illustrated with three photos, two drawings, and a graphic rendering entitled "L'Espace, lui-même". Folded once across, as it was distributed. An extraordinarily fine copy of this rare publication, albeit with ineluctable darkening along the fold.
The famous faux newspaper produced by Yves Klein in conjunction with the Festival d'Art d'Avant-garde in Paris. On November 27, 1960, the image of Yves Klein's "leap into the void" appeared on the front page of 'Dimanche - Le journal d'un seul jour'. It was sold at newsstands around the city (and often appeared side by side with the real French newspaper 'Le journal du Dimanche') as well as being handed out at a press conference held by Klein at the Galerie Rive Droite at 11.00 am on the same day. 'Dimanche' consists of texts and illustrations by Klein, including his pioneering manifesto "Theatre du Vide" (Theatre of the Void) prefiguring a number of scores of a kind that would later come to be known as happenings, but it is arguably most famous for the photo montage on the front page, captioned 'Un homme dans l'espace! Le peintre de l'espace se jette dans le vide!', showing the artist leaping from his art dealer's second-story window into the void.
15000



234

235 [KLEIN] YVES KLEIN.

Stockholm 1963. 20x15. 12 pp. 4 full-page photos. Gold-coloured card covers with blue front image, an excellent copy. (Svensk-Franska Konstgalleriet, katalog 316).

The catalogue of the first Yves Klein exhibition in Scandinavia, arranged the year after his untimely death, with the aid of Madame Klein who provided works from her own personal collection. The catalogue lists 30 works, all identified as to media and sizes, and includes a text by Yves Klein from 1959 in Swedish translation.

750

236 KONKRET (omslagstitel). UTSTÄLLNING: OLLE BONNIÉR, PIERRE OLOFSSON, KARL-AXEL PEHRSON: MÅLNINGAR. ARNE JONES: SKULPTUR.

Stockholm 1949. 18x12. 16 s. Fyra helsides originalträsnitt (vardera ett av de fyra konstnärerna). Tryckta omslag. Nr 564 av 600 exemplar. (Galleri Blanche, katalog nr 15).

Katalog över sextiofem arbeten, med inledning av Hans Eklund. Till skillnad från de tre andra hade Arne Jones inte deltagit i den svenska konkretismens genombrottsutställning på Färg och Form 1947, men brukar ändå räknas som en av "1947 års män".

1250

237 KONKRET KONST.

Örnsköldsvik, Örnsköldsviks konstförening, 1950. 15x11. 8 s. Tryckta omslag med 2 helsides reproduktioner. Tilläggnan i blåck från Hans [Eklund].till Rolf [Söderberg]

Utställningskatalog med inledning av Hans Eklund, över 92 arbeten av tolv konstnärer varav åtta hade ingått i "1947 års män" på den svenska konkretismens genombrottsutställning (Bonniér, Rodhe, Lindell, Olofsson, Pehrson, Fisher, Gill, Rossander); de övriga fyra är Arne Jones, Per-Erik Böklin, Palle Pernevi och Einar Lyng-Ahlberg.

750

238 **KONKRET REALISM.** (Wrapper title: BÆRTLING – JACOBSEN – MORTENSEN).

Stockholm, Liljevalchs / Galerie Denise René, 1956. 28x21. 80 pp. + six tipped-in original colour silkscreen prints (two by each artist). 35 reproductions and photos, 17 full-page including two in colour, plus three full-page portrait photos. Printed red/black/yellow wrappers. An excellent copy. (Liljevalchs konsthall, katalog 219).

Published to accompany an exhibition of works by Olle Bærtling, Robert Jacobsen, and Richard Mortensen, arranged at the Liljevalchs art gallery in collaboration with Denise René. Catalogue comprising 271 works, and texts by Oscar Reutersvärd, Rolf Söderberg, and Karl G. (Pontus) Hultén.

3000

239 **KOSICE.**

Paris, Galerie Denise René, 1960. 23x20. 8 pp. 13 photos. Pictorial wrappers.

Exhibition catalogue of metal and acrylic glass sculptures by Gyula Kosice, with an introduction by Michel Seuphor.

250

240 **KUNST DER SECHZIGER JAHRE. 4. VERBESSERTE AUFLAGE / ART OF THE SIXTIES. 4TH REVISED EDITION. SAMMLUNG LUDWIG IM WALLRAFF-RICHARTZ MUSEUM KÖLN.**

Köln 1970. 30x24. Bilingual German/English introductions etc. on 76 leaves (white plastic, brown paper, and green graph paper) + catalogue consisting of 153 (mostly printed) brown paper leaves, 171 tipped-in colour plates, and 86 intermittent printed transparent acetate leaves (mainly portrait photos). Bound with metal bolts through massive plexiglass spine; thick transparent embossed plastic covers; printed slip with English/German title; inner front and rear double-wrappers, each consisting of a printed transparent plastic leaf on top of a colour plate. A very fine copy.

The definitive edition of this congenially designed catalogue of art from the 1960s in the Peter & Irene Ludwig Collection. Among the eighty artists represented are Arman, Beuys, Peter Blake, Cruz-Diez, Jim Dine, Fahlström, Fontana, Hamilton, Indiana, Jasper Johns, Allen Jones, Ellsworth Kelly, Kienholz, Klapheck, Yves Klein, Sol Lewitt, Lichtenstein, Lindner, Morris Louis, Marisol Escobar, Nevelson, Oldenburg, Paolozzi, Rauschenberg, Gerhard Richter, Rosenquist, Saint Phalle, Segal, Soulages, Frank Stella, Tápies, Tinguely, Twombly, Vostell, Warhol, and Wesselman.

1500

241 **LAGE LINDELL – EGON MØLLER-NIELSEN – LENNART RODHE.**

Stockholm 1948. 18x12. 24 s. 6 helsides reproduktioner. Tryckta omslag, främre omslaget antagligen komponerat av Rodhe. Markeringar i katalogen och anteckning av konstkritikern Eugen Wretholm. Bifogat urklipp med recension av utställningen i Svenska Dagbladet 18/4 1948. (Blanch's Konstgalleri, Katalog N:r 7).

Katalogen förtecknar 110 målningar och teckningar, 29 skulpturer och reliefer, och 4 grafiska blad. De två svenskarna hade ännu inte haft någon separatutställning men deltog året innan i "1947 års mäns" utställning på Färg och Form.

450

242 **[LAM] MEDIUM, COMMUNICATION SURREALISTE. No. WIFREDO LAM.**

Paris 1955. 28x18. 64 pp. + 3 plates + 12 pp. advertisements. Pictorial wrappers with drawing by Wifredo Lam and facsimile of his signature. Lightly worn. (Medium, Nouvelle Série, No 4).

Wifredo Lam is introduced with a text by Benjamin Peret and a plate with full-page portrait photo and two reproductions. Other texts by Peret, André Breton, Gerard Legrand, Jean-Louis Bedouin, and others, are not devoted to Lam but illustrated by him with thirteen drawings including two full-page.

450

243 **[LAM] WIFREDO LAM.**

Malmö, Galerie Colibri, 1955. 24x15. 8 pp. 3 reproductions (including double-page colour reproduction on centre spread) and one portrait photo. Unsewn as issued in pictorial wrappers.

Published in conjunction with an exhibition held in September, 1955 at the gallery run by C.O. Hultén 1955-1957, during the first visit to Sweden of Wifredo Lam who had met the Swedish artist Lou Laurin in Paris earlier in the same year (and became her husband in 1960). Includes a three-page essay on the artist by Ingemar Gustafsson (from 1962 Leckius) and biographical data.

400

- 244 **LE PARC, ARGENTINA. 1967 IX BIENAL DE SAN PAOLO, BRASIL.**
 Buenos Aires 1967. 24x24. 40 pp. + inserted 8-page folder (Le Groupe de Recherche d'Art Visuel présente une journée dans la rue). 37 photos including 16 full-page. Printed wrappers (front wrapper with tiny corner scuffing). No. 985 of an unspecified edition.
Includes an interview with Julio Le Parc, a translated essay by Frank Popper from 1966 (Le Parc y el problema de grupo), etc.
- 700
- 245 **[LE PARC] JULIO LE PARC. EXPERIMENTPLATS FÖR UPPLEVELSE AV ÖGATS, KROPPENS OCH TINGENS RÖRELSER.**
 Stockholm, Moderna Museet, 1969. One card sheet 90x30 made into a six page folder 30x30. Text on silvercoloured outside, on the inside there is a facsimile of Le Parc's own handwritten catalogue of the exhibition illustrated with drawings; with Swedish translation of the catalogue in bottom right corner. Minor traces of handling, nice copy of a fragile item. (Moderna Museets utställningskatalog, 78).
Exhibition catalogue of 47 optic and kinetic works and 21 multiples and serigraphs, with a text by Le Parc from Opus International no.8, 1969, in Swedish translation.
- 300
- 246 **[LE PARC] DENISE RENÉ VOUS PRÉSENTE DES MEILLEURS VŒUX. LE PARC - TIRÉ A PART D'UNE PLANCHE D'ALBUM "MIROIRS".**
 (Paris, no date). 26x18. Printed folding card containing a framed plate consisting of a mirror partitioned into some 180 small, slightly curved mirrors. Numbered 225/275 and signed by Le Parc.
An Optic Art work by Julio Le Parc, a founding member of Groupe de Recherche d'Art Visual, presumably distributed by Galerie Denise René as a New Years card. The plate was drawn from Julio Le Parc's album 'Miroirs' published by Denise René in 1970.
- 4000
- 247 **LENA SVEDBERG – ULF RAHMBERG – LARS HILLERSBERG.**
 Stockholm, Konstakademien, 1975. 29x21. 16; 16; 16 s. (inklusive tryckta omslag med illustrationer). Sammanlagt ca 60 reproduktioner varav 26 helsides. Tre häften i en tryckt kartongmapp med text av Ulf Linde på mappens insidor. Fint ex. med ett bifogat urklipp ur Aftonbladet 9/3 1975 med artikel: "Lena Svedberg – underground-konstnärinnan som inte orkade leva vidare. Nu visas hennes verk på Akademin."
Utgavs i samband med en utställning som öppnades i mars 1975 på Konstakademien. De tre konstnärerna hörde till grundarna och flitigaste illustratörerna av tidskriften PUSS.
- 750
- 248 **LENK MACK PHAHLER UECKER. XXXV BIENNALE DI VENEZIA, PADIGLIONE TEDESCO.**
 Essen, Museum Folkwang, 1970. 36x22. Four publications, each comprising 16 pp. and a loosely inserted print. Altogether ca 80 photos and reproductions including 16 full- or double-page. Printed wrappers (pink, silver, blue, and white respectively); kept in the original printed paper portfolio. The portfolio with minor traces of handling, the four publications and the prints in pristine condition.
The prints by Thomas Lenk and Heinz Mack are colour serigraphs; Georg Karl Phahler's is a silver serigraph; Günther Uecker's is a debossed print on Velin. Includes texts by the artists, and on the artists by Dieter Honisch, all trilingual in German, Italian and English.
- 5000
- 249 **LEO CASTELLI: TEN YEARS.**
 New York 1967. 24x18. 96 pp. Ca 115 photos from exhibitions (and single works) of Jasper Johns, Donald Judd, Yves Klein, De Kooning, Lichtenstein, Rauschenberg, Rosenquist, Frank Stella, Twombly, Warhol, etc. Original wrappers with printed backstrip title.
A complete chronology of all exhibitions held at the Leo Castelli Gallery which opened in New York in 1957.
- 350

- 250 **Lewitt, Sol. ARCS, FROM CORNERS & SIDES, CIRCLES, & GRIDS AND ALL THEIR COMBINATIONS.**
 Bern, Kunsthalle Bern, & Paul Bianchini 1972. 20x20. 208 pages including 195 numbered full-page renderings. White wrappers with printed title "Arcs Circles & Grids". Backstrip and cover edges tanned, otherwise very fine.
Early artist book by Sol Lewitt, presenting one hundred and ninety-five elaborate and intricate geometric permutations derived from the intersections of arcs, circles, and grids.
 1650
- 251 **Lewitt, Sol. INCOMPLETE OPEN CUBES.**
 New York, The Weber Gallery, 1974. 20x20. 264 unnumbered pages including 244 with photos of sculptures juxtaposed with line drawings, 17 with schematic diagrams of the 122 "variations of incomplete cubes", and three with title, copyright, and impressum. Printed wrappers, a very good copy.
The original documentation of one of Sol Lewitt's major works, a series of 122 frame structures presented together with corresponding diagrams arranged on a matrix. Each sculpture is the projection of a three-dimensional cube with some of the edges removed so that the structure stays three-dimensional and the edges stay all connected.
 2400
- 252 **[LEWITT] SOL LEWITT. WALL DRAWINGS & STRUCTURES: THE LOCATION OF SIX GEOMETRIC FIGURES, VARIATIONS OF INCOMPLETE OPEN CUBES. THE JOHN WEBER GALLERY, 420 W. BROADWAY, NEW YORK, OCTOBER 26 - NOVEMBER 10, 1974.**
 New York 1974. One leaf 76x76 cms. On one side, title and schema of Variations of Incomplete Open Cubes; on the other side, six diagrams with extensive text by the artist. Folded for mailing to 19x19, a very fine copy kept in the original printed, unsealed envelope.
 650
- 253 **Lewitt, Sol. ARCS AND LINES (cover title). ALL COMBINATIONS OF ARCS FROM FOUR CORNERS, ARCS FROM FOUR SIDES, NOT-STRAIGHT LINES, AND BROKEN LINES.**
 Lausanne, Editions des Massons, 1974. 20x20. 56 unnumbered pages including 49 with line drawings juxtaposed with schematic diagrams; two blank verso pages; and five pages with title, list of the 190 combinations, schema of the arcs and lines, and impressum. Printed wrappers, a fine copy.
 1250
- 254 **[LEWITT] RED, BLUE AND YELLOW LINES FROM SIDES, CORNERS AND THE CENTER OF THE PAGE TO POINTS ON A GRID. ISRAEL MUSEUM, JERUSALEM: SOL LEWITT, SEPTEMBER 1975**
 Jerusalem 1975. 18x18. 16 pages, including two pages with lists of contents in English and Hebrew respectively and seven full-page colour renderings with bilingual captions on facing pages. Printed wrappers with title in English on front and in Hebrew on the back. An excellent copy. Together with:
SOL LEWITT WALL DRAWINGS ISRAEL MUSEUM JERUSALEM.
 Poster for the exhibition, with seven colour renderings, bilingual text in English and Hebrew (title also in Arabic). 64x62, folded for mailing.
A rare, fine set of the catalogue and poster for Sol Lewitt's 1975 exhibition at the Israel Museum.
 10000
- 255 **[LEWITT] FIVE STRUCTURES: SOL LEWITT. HAMMARSKJOLD PLAZA SCULPTURE GARDEN, SECOND AVE. AT 47TH ST. (title on front and last page).**
 (New York), John Weber Gallery, 1976. 14x14. 8 pages on two folded leaves, including five full-page line drawings. Unstitched as issued, very fine.
 750
- 256 **Lewitt, Sol. MODULAR DRAWINGS.**
 Geneve, Salle Simon I. Patino / Centre d'art contemporain (sic), 1976. 15x15. 53 leaves, including 50 with drawings. Printed wrappers, very fine. *Inscribed by Sol Lewitt.*
Signed presentation copy of this artist book composed of a series of various configurations of uniform squares within the limitations of a presupposed grid.
 12000



257

257 Lewitt, Sol. BRICK WALL.

New York, Tanglewood Press, 1977. 26x22. Title leaf + 30 pages with full-page photographs. Printed wrappers. *Inscribed by Sol Lewitt.*

Signed presentation copy of this artist book consisting of photo prints of a brick wall varying slightly in exposure. The series of variations creating a more complex whole exemplifies a theme central to conceptual art.

16000

258 Lewitt, Sol. COLOR GRIDS.

New York, Multiples / Colombes, Générations 1977. 20x20. 84 pages including 78 with coloured configurations. Printed wrappers, very fine.

An artist book composed of a series of dense wefts of intersecting lines in accordance with subtitle on the third page: "All vertical and horizontal combinations of black, yellow, red and blue straight, not-straight and broken lines".

8000

259 Lewitt, Sol. FIVE CUBES PLACED ON TWENTY-FIVE SQUARES WITH EITHER CORNERS OR SIDES TOUCHING.

Bari, Bonomi Gallery, 1978. 20x20. 100 pages, including 92 pages with 823 renderings. Printed wrappers with title "Five Cubes on Twenty-five Squares". *Inscribed by Sol Lewitt.*

Signed presentation copy of this artist book consisting of renderings of five cubes positioned in various patterns on a twenty-five square grid..

12000

260 Lewitt, Sol. GEOMETRIC FIGURES & COLOR.

New York, Abrams, 1979. 20x20. 48 pp. including 40 pages with colour renderings. Printed wrappers with colour illustrations to rear. Bottom right corner scuffed, otherwise fine.

Variations of geometrical colour shapes against colour backgrounds, defined in text on the third page as "Circle, square, triangle, trapezoid and parallelogram in red yellow and blue on red, yellow and blue".

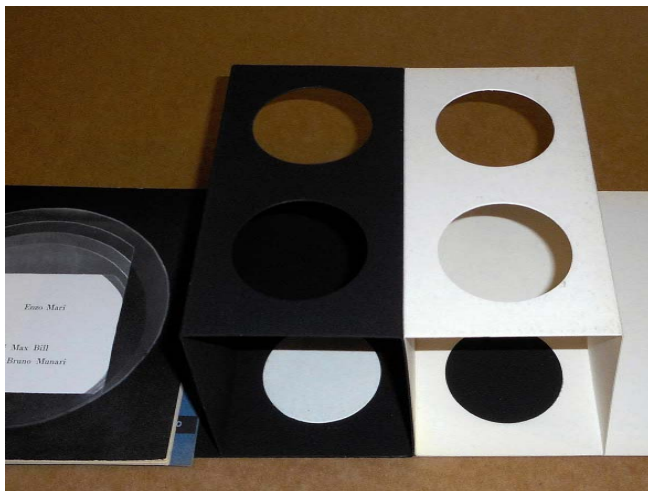
550

261 Lewitt, Sol. ALL FOUR PART COMBINATIONS OF SIX GEOMETRIC FIGURES.

Tokyo, Galerie Watari, 1980. 30x12. 16 pages including fifteen full-page renderings. Printed white card covers with printed titles in English on front and in Japanese on back.

9000

- 262 **Lewitt, Sol. ISOMETRIC DRAWINGS (title on backstrip).**
 New York, Paula Cooper Gallery / John Weber Gallery, 1982. 23x23. 44 leaves, each with one drawing. Pictorial wrappers.
A series of isometric drawings of configurations with bold parallel lines bringing about a variety of three-dimensional forms.
 600
- 263 **[LICHTENSTEIN] ROY LICHTENSTEIN.**
 Paris, Ileana Sonnabend, 1965. 26x18. Five reproductions (two double-page including one in colour). Printed designed wrappers, dark grey endpapers. A very good copy with a tiny weak stain in lower left corner of rear wrapper.
Published in conjunction with an exhibition at the Sonnabend Gallery which opened in Paris in 1962 and was instrumental in making American Pop Art known in Europe. The text is a French translation of Gene R. Swenson's interview with Lichtenstein in his legendary "What is Pop Art? Interviews with Eight Painters" published as a series in Art News 1963; plus a list of Lichtenstein's exhibitions to date.
 650
- 264 **[LINDSTRÖM] Lidén, Anders. LINDSTRÖM (cover title). UN SOUFFLE FRAIS DE VIE - ETT FRISKT SVEP AV LIV - A FRESH SWEEP OF LIFE.**
 (Göteborg 1968). 30x23. 16 pp. with trilingual text + 12 plates with colour reproductions; + loosely enclosed original colour lithograph signed by Bengt Lindstöm and numbered 71/300. Publisher's gilt-lettered cloth, dust jacket with minor chipping at corners. Nr 71 of 300 copies with original lithograph. Signed gift inscription by Bengt Lindström on first page.
 2500
- 265 **LINIEN 3. KONKRET REALISME 1956.**
 (København 1956). 30x20. 26 leaves, with 8 tipped-in slips with text by Paul L. Andersen and exhibition catalogue, and 22 tipped-in plates with reproductions. Printed wrappers, spiral spine.
 Together with: LINIEN IGEN. (København 1958). 22x12. 44 pp. 16 full-page portrait photos. Printed jacket over grey card covers as issued.
First exhibition catalogue of Linien 3, a sequel to Linien II which in its turn was a revival - with a new emphasis on Concrete art - of the Danish prewar artists' association Linien. Introductions on Pure Art and Concrete Realism by Aagard Andersen and Paul L. Andersen, and catalogue of 103 works by the two and by Olle Bærtling, Paul Gadegaard, Robert Jacobsen, Mogens Jørgensen, Richard Mortensen, Ole Schwalbe, and others. LINIEN IGEN is little more than a presentation of sixteen Linien 3 artists with an introduction by Kristian Romare, published in conjunction with an exhibition held in 1958.
 500
- 266 **LUMIÈRE ET MOUVEMENT. ART CINÉTIQUE A PARIS.**
 Paris, Musée d'art moderne de la ville de Paris, 1967. 21x21. 112 pp. including pictorial endpapers. Nearly 100 photos and reproductions including 30 full-page, and 39 portrait photos. Silvercoloured card covers with red lettering, light traces of handling.
Catalogue of an exhibition of kinetic art by 38 artists and one artists' group, including Agam, Pol Bury, Camargo, Cruz-Diez, Kosice, Kowalski, Le Parc, Morellet, Schöffer, Soto, Tinguely, Tomasello, Vasarely, Xenakis, Yvaral, and others. Introduction by Frank Popper.
 480
- 267 **MAITRES-GRAVEURS CONTEMPORAINS 1972.**
 Paris, Berggruen et Cie, 1972. 22x11. 160 pp. + 8 pp. supplement: Graveurs Americains Contemporains 1972 + 4 pp. price-list. 600 reproductions plus 27 in the supplement. Pictorial wrappers (an original colour lithograph by Roberto Matta); supplement and price-list loosely inserted.
The supplement (on pink paper) presents prints by Jim Dine, Indiana, Jasper Johns, Lichtenstein, Oldenburg, Rauschenberg, Rosenquist, and Warhol.
 400
- 268 **[MARI] Bill, Max / Bruno Munari. ENZO MARI. (On last page): ALLEGATA UNA STRUTTURA PIEGHEVOLE DI ENZO MARI, NUMERATA E FIRMATA.**
 Milano, Maggiani, 1959. 15x15. 24 pp. 9 photos (4 full-page) of sculptural objects. Printed blue cardboard covers. Enclosed is a folding black and white cardboard sculpture, numbered "esemplare No. 181" and signed by Enzo Mari.
 6000



268

269 Mari, Enzo. **IL GIOCO DELLE FAVOLE / THE FABLE GAME.**

Milano, Danese, 1967. 9x21. Twelve slotted card tablets with black silhouette designs. Kept in publisher's pictorial card portfolio with four pages of text inside, bilingual in Italian and English. Minor shadow of removed price-tag. Second edition (first published in 1965).

A compositional game consisting of a set of tablets with Mari's depictions of various animals as well as trees and plants, the sun and the moon, and man represented by a rifle and a trap cage; the slotted card design allowing for the construction of a variety of own stories.

2000

MATERIAL No. 3, 1958: see item 427

270 Mathieu, Georges. **DE L'ABSTRAIT AU POSSIBLE. JALONS POUR UNE EXÈGESE DE L'ART OCCIDENTAL.**

Paris/Zürich/Bruxelles, Editions de Cercle d'Art Contemporain, 1959. 24x21. 56 pp. + 2 leaves with nine reproductions of paintings by Mathieu and one portrait photo + erratum slip. Pictorial wrappers with colour design by Mathieu. No. 2640 of 3025 copies.

600

271 [MATTA] **SEBASTIAN MATTA. 15 FORMER AV TVIVEL – 15 FORMS OF DOUBTING.**

Stockholm, Moderna Museet, 1959. 34x18. 32 pp. including 8 pages on a folding yellow paper leaf with drawings made by Matta for this occasion. Four reproductions of paintings including three full-page. Pictorial wrappers. (Moderna Museets utställningskatalog, 7).

Second, revised edition of this early Moderna Museet exhibition catalogue listing 66 works by Roberto Sebastian Antonio Matta Eachaurren, better known as Roberto Matta. Essay by Ingemar Gustafsson (from 1962 Leckius) and excerpts from his interview with Matta, all bilingual in Swedish and English.

250

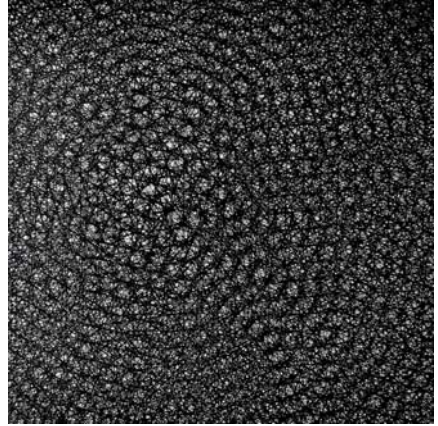
272 **LE MERVEILLEUX MODERNE / DET UNDERBARA MODERNA – DET UNDERBARA IDAG.**

Lund, Lunds Konsthall, 1965. 20x20. 88 pp. 39 full-page reproductions and photos including a tipped-in colour plate. Designed by Melin & Österlin, in wrappers with a thin gramophone record mounted on front wrapper; a hole punched through the centre of the catalogue so the record can be played. Well-preserved copy with a few weak external stains.

An exhibition of works by Arman, Enrico Baj, Gianni Bertini, Öyvind Fahlström, Jörgen Fogelquist, Carl-Otto Hultén, Yves Klein, Michelangelo Pistoletto, Carl Fredrik Reuterswärd, Niki de Saint Phalle, Jean Tinguely, Anders Österlin, Groupe de Recherche d'Art Visuelle, and others. Most of the works were for sale. Introductory texts by Jean-Jacques Lévêque (bilingual in Swedish and French) and Eje Högstedt, who arranged the exhibition together.

1500

- 273 [MICHAELEDES] MICHAEL MICHAELEDES PAINTINGS.
London, Hamilton Galleries, 1966. 18x18. 6-page card folder. 14 line drawings of reliefs and paintings, and one full-page colour reproduction. Exhibition catalogue with an essay by Eddie Wolfram.
200
- 274 [MIRÓ] JOAN MIRÓ. OEUVRE GRAPHIQUE ORIGINAL – CERAMIQUE.
HOMMAGE DE MICHEL LEIRIS.
Genève 1961. 29x21. 50 pp. + tipped-in portrait photo + loosely inserted erratum slip. 77 reproductions and photos. Pictorial wrappers with an original colour lithograph by Miró, a fine copy.
Catalogue of prints and ceramic works exhibited at Musée de l'Athénée in Geneva, with a poetic homage by Michel Leiris written for this publication.
1100
- 275 MIRÓ. SOBRE PAPEL. OILS - MIXED MEDIA - COLLAGES - GOUACHES -
WATERCOLOURS - DRAWINGS, 1964-1971.
New York, Pierre Matisse Gallery, 1972. 31x24. 32 pp. 38 reproductions (16 in colour including 10 full-page) and a full-page colour studio photo. Colour lithograph jacket over blank card covers with black endpapers, a very fine copy.
Fully illustrated exhibition catalogue with a six-page essay in English by Pierre Schneider. The lithographed jacket was specially designed by Miró for this occasion.
1200
- 276 MODERNA MUSEET, STOCKHOLM. Catalogues 1-242.
Stockholm 1956-1992. An unbroken run of catalogues 1-242 published by Moderna Museet in Stockholm from 1956 to 1992. #15 (a one-leaf catalogue/poster 'Egyptiska barn väver' from 1960) is missing but replaced with a full-size colour facsimile. The collection is supplied with a full list of the catalogues with collations; a short-title list may be had upon request.
Moderna Museet originated in 1956 as the Modern Art branch of the Swedish National Museum of Art. In the first four years, only seven exhibition catalogues appeared. In 1960, Pontus Hultén was appointed director of the museum, and under his auspices it was turned into a vanguard scene of contemporary art in the sixties and early seventies, including early European shows of American Pop art and solo exhibitions of Pollock, Oldenburg, Sam Francis, Rosenquist, Kienholz, Nevelson, Francis Bacon, Hepworth, Fontana, Tinguely, Arp, Beuys, Oppenheim, Raynaud, Uecker, Le Parc, and others, and high-profile events like the 'Rörelse i konsten' (Motion in Art) and 'Inner and Outer Space' exhibitions, and the spectacular sculpture/installation 'Hon' made by Saint Phalle, Tinguely and Ultvedt (see items 101, 350, and 355-8 in this catalogue). Post-Hultén exhibitions include Saint Phalle, De Kooning, Michaux, On Kawara, Fahlström, Dietman, Daniel Buren, Mario Merz, etc. – and photography exhibitions, which were incorporated in the catalogue sequence from the early seventies.
75000
- 277 MORELLET. MEMBRE DU GROUPE DE RECHERCHE D'ART VISUEL.
Paris, Galerie Denise René, 1967. 20x21. 28 pp. 35 reproductions and photos including 15 full-page. Designed wrapper with minor imperfections.
360
- 278 Morellet, François. 90° - 90 TRAMES.
(Cholet, the artist) 1970. 20x20. 90 leaves with networks black lines. A very fine copy in original blank wrappers with title written in pencil by the artist. No. 255 of an edition limited to 500 numbered copies, signed and dated 1970 by Morellet.
Rare, intriguing artist book, a series of networks of crossing lines with gradually increasing complexity and density.
10000
- 279 Morellet, François. 90° - 2 TRAMES.
Amsterdam, multi art points, 1976. 20x20. One initial leaf with horizontal lines + 90 leaves with geometrical patterns of increasing complexity. A pristine copy in original blank wrappers with title written in pencil by the artist. No. 719 of an edition limited to 750 numbered copies, signed by Morellet.
An artist book composed of a series of geometric webs of horizontal lines intersected by lines of gradually altered gradient from near horizontal to vertical, thus resulting in patterns of diamond shapes finally developing into a grid of perfect squares.
6000



278

280 [MOTHERWELL] ROBERT MOTHERWELL: COLLAGES.

Paris, Berggruen, 1961. 22x11. 24 pp. 19 full-page collages including eleven pochoir-coloured. Original covers with colour reproduction of "In Brown and White" (1960), a fine copy.

1000

281 LE MOUVEMENT – THE MOVEMENT, PARIS AVRIL 1955. AGAM, BURY, CALDER, DUCHAMP, JACOBSEN, SOTO, TINGUELY, VASARELY.

Paris / New York / Düsseldorf, Galerie Denise René, 1975. 30x31. 44 pp. + enclosed double-page poster (120x62 unfolded). Ca 100 photos and reproductions plus eight full-page portrait photos. On the poster a sequence from the film "Le Mouvement" directed and filmed by Pontus Hultén and Robert Breir, Paris 1955. Pictorial wrappers.

Published in conjunction with an exhibition commemorating the the groundbreaking kinetic art exhibition "Le Mouvement" organized by Denise René in 1955. Includes texts (all in English) by Denise René, Roger Bordier, Pol Bury, Robert Lebel, Jean-Paul Sartre, Pontus Hultén, Yaacov Agam, Victor Vasarely, and others.

2600

282 MULTIKONST.

(Stockholm), Folkrorelsernas Konstfrämjande / Statens försöksverksamhet med riksutställningar, (1966). 8-sidig folder i form av ett blad 40x60 vikt till 20x20. Utställningskatalog med 53 reproduktioner och foton samt text om Multikonst av Kristian Romare, visningsschema, ett enkät-formulär, m.m. Fyra nummer i katalogen markerade med kulspeppenna. *Tillsammans med:*

Edenman, Ragnar / Kristian Romare m.fl. MULTIKONST. (Stockholm) 1967. 18x11. 128 s. Ca 50 foton och reproduktioner. Fint ex i tryckta omslag. Bifogat relieftryck av Arne Jones (Ros utsprungen) i ett öppnat kuvert med text som anger att detta är "ett riktigt multikonstverk framställt speciellt för denna bok".

Katalogen till vandringsutställningen Multikonst arrangerad av Konstfrämjandet och den nya institution som kom att heta endast 'Riksutställningar', samt boken som dokumenterar Multikonst-projektets framväxt, genomförande och mottagande.

850

283 Nash, Jørgen. HANEGAL. GALLISK POESIALBUM MED ILLUMINATIONER AF J.V. MARTIN OG TEGNINGER AF DIGTEREN.

Paris, Edition Internationale Situationniste, 1961. 27x21. 72 pp. including a red leaf with die-cut circular opening. Reproduction of handwritten texts and drawings by Nash and twenty full-page colour illustrations by J.V. Martin. Publisher's yellow printed boards with front drawing by Katarina Nash. Kept in the original printed, chicken wire covered slipcase. Former owners' bookplates inside front board; minor wear to the slipcase including tiny corner loss. Loosely inserted card with three Bauhaus Situationniste stickers. No. 592 of 750 copies. Signed by Jørgen Nash and J.V. Martin.

A word/image collaboration by the two Danish Situationist protagonists Jørgen Nash and J.V. Martin (actually Martin Viktor Jeppesen).

1800

- 284 Nash, Jørgen (ed.). DRAKABYGGET. 5 vols. numbered 1, 2/3, 4/5, 6/7/8, 9/10/11 (all published) .

Örkelljunga, Bauhaus Situationiste, 1962-84. 24x18. 64; 98; 96; 192; 192 pp. + loosely inserted leaf in Drakabygget 1. Profusely illustrated throughout. Pictorial wrappers, a very fine set. No. 6/7/8 is inscribed by Jørgen Nash's son and daughter-in-law.

A complete set of the official organ of the Bauhaus Situationiste group, also known as the Second Situationist International, formed by Asger Jorn's brother Jørgen Nash. Following an internal strife which led to the exclusion of several members of the Internationale Situationniste (including the entire German SPUR group), Nash grew the Bauhaus Situationiste movement out of his farm Drakabygget in Skåne, Sweden, which had turned into a Situationist artists' commune. In the first issue, the new magazine is presented by Nash and Asger Jorn as a magazine "for kunst mod atombomber, paver og politiker" (for art against atomic bombs, popes and politicians). Enclosed with this issue is a one-leaf flyer on green paper, with an English-language manifesto signed Paris 13th February 1962 by Jacqueline de Jong, Jørgen Nash and Ansgar Elde, protesting against the 'jesuitic' exclusion of the SPUR group, and there is a Swedish translation of the manifesto on page 36. Dormant after the 4/5 issue in 1964, the magazine was revived in 1982 by Jørgen Nash and Lis Zwick.

4500

- 285 (Nash, Jørgen / Jens Jørgen Thorsen) as "Ambrosius Fjord & Patric O'Brien" (eds.). SITUATIONISTER 1957-70.

(Örkelljunga), Bauhaus Situationiste, 1970. 20x15. 178 pp. Photos, reproductions of manifestoes, newspaper clippings, etc. throughout. Text and illustrations printed in black, red and blue on grey, cream and orangebrown paper. Pictorial wrappers, virtually as new. Edition limited to 900 copies according to statement on last page "This is the pocket edition. First print. 900 ex." (we have found no records of a hardcover edition).

An illustrated chronicle of Situationist activities 1957-1970, edited and designed by the Situationist artists and activists Jørgen Nash (Asger Jorn's brother) and Jens Jørgen Thorsen. As to the alleged editors, Ambrosius Fjord was a horse at Nash's farm Drakabygget (home of the Bauhaus Situationiste), and the elusive Patric a.k.a. Patrik or Patrick O'Brien appeared as a co-signer of various Situationist International manifestoes (at least once along with Ambrosius Fjord).

1800

- 286 [NEVELSON] LOUISE NEVELSON. MODERNA MUSEET 8 SEPT.–14 OKT. 1973.

Stockholm, Moderna Museet, 1973. 26x21. 16 pp. 22 photos. Pictorial wrappers. Enclosed leaf with press release information. (Moderna Museets utställningskatalog, 110). *Exhibition catalogue of 66 works, with translated texts by Nevelson and biography.*

300

- 287 NEVELSON.

Milano, Studio Marconi, 1973. 27x20. 22 pp. including four pages on one folding leaf. 26 photos including 8 full-page. Pictorial wrappers. Loose leaves punched in left margin as issued and held together in plastic clip-spine. *Exhibition catalogue of 69 works, with introduction by Franco Russoli (Lousie Nevelson, una storia Americana).*

200

- 288 THE NEW AMERICAN REALISM.

Worcester, Massachusetts, Worcester Art Museum, 1965. 23x15. 68 pp. 53 reproductions including several full-page. Red wrappers with superimposed flaps with reproductions of Jasper Johns's 'Three Flags'. Swedish Moderna Museet protagonist Carlo Derkert's name in ink on front wrapper.

Exhibition catalogue with reproductions of works by Dine, Indiana, Johns, Lichtenstein, Lindner, Oldenburg, Rauschenberg, Rivers, Rosenquist, Segal, Thiebaud, Warhol, Wesselman, etc. Introduction by the Woodstock artist Martin Carey.

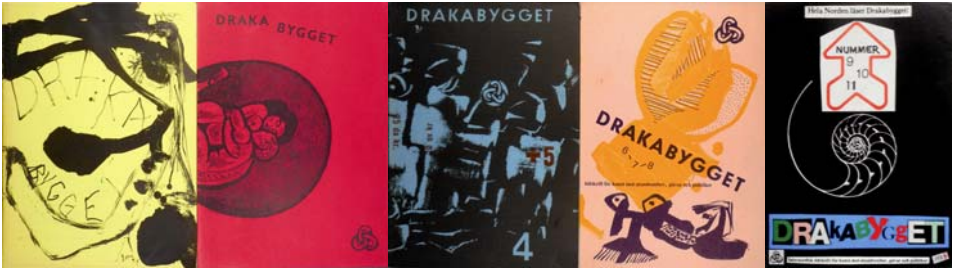
300

- 289 [1947 års män] UNG KONST: UTSTÄLLNING.

Stockholm 1947. 21x14. 8 s. Tryckta omslag. (Färg och Form, utställningskatalog 202).

Den svenska konkretismens genombrottsutställning, med arbeten av elva konstnärer som (fastän en av dem var kvinna) kom att kallas "1947 års män". Beteckningen, som var en parafra på "1909 års män", myntades av Lars-Erik Åström i en recension av utställningen, och anammades snabbt av andra konstkritiker. Katalogen upptar 146 arbeten av Olle Bonniér, Lage Lindell, Lennart Rodhe, Pierre Olofsson, Karl Axel Pehrson, Randi Fisher, Liss Eriksson, Armand Rossander, Uno Vallman, Olle Gill och Knut-Erik Lindberg,

800



284

290 1. NORDISKE UNGDOMSBIENNALE. UNG NORDISK KUNST.

København (1966). 21x15. 92 s. Ca 50 reproduktioner och foton, de flesta helsides. Text och bilder tryckta i svart, rött och blågrönt. Tryckta röd- och gulrandiga omslag av Jens Jørgen Thorsen. Fint exemplar med minimal nötning och en marginalanteckning i bläck.

Katalogen över konstnärerna på "protestbiennalen" som på intiativ av situationisten Jens Jørgen Thorsen hölls av unga radikala skandinaviska konstnärer på Charlottenborg i december 1966, som ett alternativ till den officiella "Nordiske ungdomsbiennale for bildende kunst" som samtidigt ägde rum på Louisiana. I katalogen presenteras ett femtiotal konstnärer, däribland Rolf Aamot, Dick Bengtsson, Ola Billgren, Peter Bonnén, Barbro Bäckström, Gordon Fazakerley, Røj Friberg, Poul Gernes, Lars Kleen, Arne Haugen Sørensen, Olav Herman-Hansen, Marius Heyerdahl, Jan Håfström, Sture Johannesson, Per Kleiva, Arthur Kjøpcke, Freddie A. Lerche, Ørnulf Opdahl, Sidsel Paaske, Ole Rinnan, David Rubello (som åtalades för att ha visat "osedliga" målningar), Egil Røed, Kjartan Slettemark, Jens Jørgen Thorsen, Oddvar Torsheim, och Hans Wigert.

1100

291 Norén, Lars (text) / Ragnar von Holten (illustrationer). ENCYKLOPEDI . MEMOIRES SUR LA FERMENTATION 1-3.

Stockholm 1966. 24x17. 104 s. inklusive 11 sidor med teckningar av Ragnar von Holten, som också stått för boken typografiska design tillsammans med Jan Bohman. Tryckta omslag med illustration, mycket fint ex. Första upplagan.

400

NUL=0 Revue: see item 344

292 [OLDENBURG] EXHIBITION OF RECENT WORK BY CLAES OLDENBURG.

New York, Sidney Janis Gallery, 1964. 28x21. Four leaves with text on their glossy red sides + 12 pp. with 16 photos and reproductions including 8 full-page. Pictorial wrappers.

Exhibition catalogue of twenty-six "soft sculptures" etc. plus seven unspecified drawings.

400

293 [OLDENBURG] NEW WORK BY OLDENBURG. OPENING 4 TO 7 WEDNESDAY MARCH 9 AND CONTINUING THROUGH APRIL 2, 1966 AT SIDNEY JANIS.

New York, Sidney Janis Gallery, 1966. 28x21. 16 pp. Four leaves with text on their glossy silvercoloured sides + 16 pp. with 26 photos and reproductions including three full-page and one double-page. Pictorial wrappers.

550

294 [OLDENBURG] CLAES OLDENBURG. SKULPTURER OCH TECKNINGAR. 17 SEPT.–30 OKT. 1966, MODERNA MUSEET.

Stockholm, Moderna Museet, 1966. 28x23. 64 pp. + 8 tipped-in plates. Ca 60 photos, 27 full-page, 10 in colour including those tipped-in. Pictorial wrappers. Loosely inserted sheet with four Moderna Museet postcards with Oldenburg drawings. (Moderna museets utställningskatalog, 56 - but erroneously numbered 55).

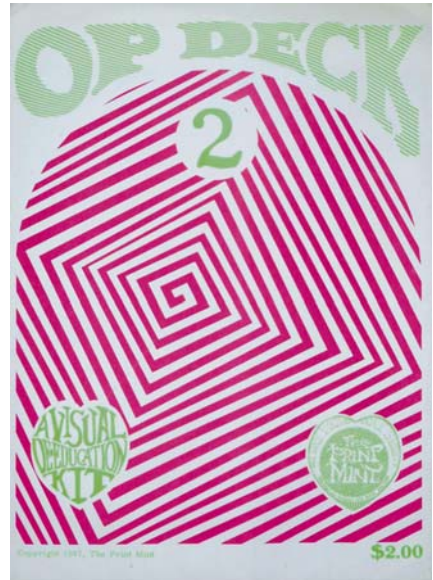
Running commentary by Oldenburg (bilingual in English and Swedish), introductions in Swedish by Öyvind Fahlström and Ulf Linde, and checklist of the exhibition.

300

- 295 Oldenburg, Claes. STORE DAYS. DOCUMENTS FROM THE STORE (1961) AND RAY GUN THEATRE (1962) SELECTED BY CLAES OLDENBURG AND EMMETT WILLIAMS.
New York, Something Else Press, 1967. 28x21. 152 pp. Ca 40 photos by Robert McElroy (26 full-page including 7 in colour) and 40 reproductions of drawings and manuscript pages by Oldenburg (22 full-page including 4 in colour), plus full-page colour reproductions of the original 'The Store' and 'Ray Gun Theatre' posters. Publisher's blind-lettered cloth, glassine envelope with inserted blue 'The Store' business card tipped-in onto front free endpaper. The jacket lightly edgeworn, with a small closed tear at the back.
- 750
- 296 Oldenburg, Claes. NOTES.
Los Angeles, Gemini G.E.L., 1968. 24x16. 4 pp. title and introduction + 13 leaves with text by Oldenburg + 12 leaves with colour reproductions + one leaf with order form. Loose as issued in pictorial card covers. Signed "Pontus Hultén's" on inside of front cover.
A promotion album for a \$2400 portfolio of lithographs by Oldenburg, with the artist's own commentaries and an introduction by Barbara Rose.
- 550
- 297 [OLDENBURG] Rose, Barbara. CLAES OLDENBURG.
New York, The Museum of Modern Art, 1969. 21x35. 222 pp. + loosely inserted 16-page exhibition checklist. Ca 270 photos and reproductions including 50 in colour. Publisher's light beige soft foam-rubber padded vinyl covers with turquoise lettering.
A very fine copy of the Oldenburg 'soft-sculpture' book published in conjunction with an exhibition held at MOMA in September-November 1969.
- 900
- 298 OLE SCHWALBE / SØREN GEORG JENSEN.
København, Galerie Birch, 1957. 30x21. Eight leaves with original silkscreen colour prints, two leaves with texts on the artists by Pierre Lübecker and portrait photos by Knud Helmer Pedersen, two blank leaves, and two semi-opaque light blue leaves. Printed wrappers, spiral spine.
- 900
- 299 OP & POP. AKTUELL ENGELSK KONST.
Stockholm 1965. 21x15. 32 pp. 18 reproductions including 6 full-page. White wrappers with title in rose pink. Printed on brown, light blue, and light yellow paper. Pristine copy of a scarce Swedish exhibition publication on English Op and Pop artists. (Riksförbundet för bildande konst och SAN, katalog nr 132).
A presentation of eighteen artists (Richard Hamilton, Allen Jones, David Hockney, Eduardo Paolozzi, Ronald B. Kitaj, Gillian Ayres, Joe Tilson, Garth Evans, and others) with an essay by Leif Nylén and catalogue of 62 works.
- 500
- 300 OP DECK 2. A VISUAL DE-EDUCATION KIT.
Berkeley, The Print Mint, 1967. Five clear plastic sheets (25x20), all with the same geometrical pattern but in red, blue, yellow, green, and black respectively, creating optical (ideally psychedelic) effects when shuffled together. Kept in the original envelope with op design and text in rose pink and green. Envelope unsealed and very fine with minor, unobtrusive signs of handling; the plates in excellent condition.
The Print Mint started in 1965 as a picture-framing shop and poster retailer in Berkeley, California, but soon evolved into a publisher, printer, and distributor of psychedelic posters and prints, with stores in San Francisco's Haight-Ashbury district as well as in Berkeley.
- 1000
- 301 Papazoff, Georges. SUR LES PAS DU PEINTRE. SUIVI DE DOCUMENTS ET TÉMOIGNAGES.
(Paris, Galerie de Seine, ca 1971). 21x16. 124 pp. 50 reproductions and photos, 42 full-page including 11 in colour. Pictorial wrappers. No. 1595 of 2000 copies. Inscribed "Cordialement a Karlo Derkert, Papazoff" to the Swedish Moderna Museet protagonist Carlo Derkert.
Includes texts by Oskar Kokoschka, Waldemar George, Maurice Raynal, André Salmon, Robert Desnos, Tristan Tzara, and others.
- 650



299



300

- 302 [PEDERSEN] Andreassen, Erik / Carl-Henning Pedersen. UNIVERSUM FABULARUM. CARL-HENNING PEDERSEN: EN INDFØRING I HANS BILLEDVERDEN.

Copenhagen 1957. 23x15. 48 pp. 30 full-page reproductions including 16 full-page, and full-page portrait photo. Publisher's pictorial boards, Pedersen's name in ink on spine. With a *signed inscription by Carl-Henning Pedersen*. Andreassen's text, 'Om Carl-Henning Pedersen', is provided in English and French translations.

300

- 303 [PEHRSON] KARL AXEL PEHRSON. MÅLERI - SKULPTUR - GRAFIK.

Stockholm 1954. 18x11. 12 s. Omslag med originallitografi i färg av konstnären. Tryckt i 600 ex. varav detta är nr 284. Fylliga anteckningar i bläck och blyerts av konstkritikern Eugen Wretholm – såväl i inlagan som på omslagens insidor som är fyllda av text (delvis överstruken). Ett par små ljusbruna fläckar på omslagen. (Galerie Blanche, Katalog Nr 69).

600

- 304 PENTACLE. OLLE BÆRTLING - ÖYVIND FAHLSTRÖM - CARL FREDRIK REUTERSVÅRD - MAX VALTER SVANBERG - PER OLOF ULDTVEDT.

Paris, Musée des Arts Décoratifs, 1968. 24x21. 116 pp. + 5 tipped-in colour plate. Ca 90 reproductions including 40 full-page. White wrappers with title in black and design in silver, and thumb index in lower margin; a very fine copy.

Catalogue of an exhibition of works by five Swedish artists including biographies, texts by i.a. François Mathey, Alain Jouffroy, and Ulf Linde, and brief introduction by K.G.P. (Pontus) Hultén.

400

- 305 Pettersson, Bernt. I PÅSEN.

(Uddevalla), Cavefors, 1965. 31x21. 28 leaves held together at cloth-covered top edge. Red, white, black, and green print in typewriter type, on varicoloured paper. Kept in a printed paper bag with handles, as issued. The bag slightly darkened with traces of handling, the book in pristine condition.

Early, intriguing Swedish example of visual poetry, held to be one of the first Swedish artist books in this genre.

1000

306 PICASSO. DIBUJOS – GOUACHES – ACUARELAS.

Barcelona, Sala Gaspar, 1961. 24x19. 88 pp. 72 duotone reproductions including 31 full-page. Pictorial wrappers, front wrapper an original lithograph in four colours by Picasso. One loosely inserted plate (self portrait by Picasso) with text "fuera de catálogo".

Fully illustrated exhibition catalogue of 72 drawings, gouaches and watercolours, with an introduction by José Bergamin. Edition limited to 1000 copies.

1600

307 PINONCELLI ADDIO. HAPPENING 1.

Nice (1968). 33x24. 20 pp. More than 70 photos including one in colour. Loose folds as issued in yellow covers with pink and green lettering. No. 197 of 1000 copies. Enclosed leaf with white text on pink background, announcing his happening to be held on 19 June, 1968, devant "Le Florian", Place Saint-Marc, Venice.

The philosophy of happenings set forth by the French performance artist Pierre Pinoncelli (originally Pinoncely) with photos of himself in action, and a chronological list of his ten happenings performed 1966-1968.

500

308 [POLIAKOFF] SERGE POLIAKOFF.

München, Moderne Galerie Otto Stangl, 1957. 17x12. 24 pp. 7 full-page colour reproductions including two tipped-in plates, plus portrait photo. Four-page essay by Franz Meyer, and list of earlier exhibitions. Pictorial wrappers.

600

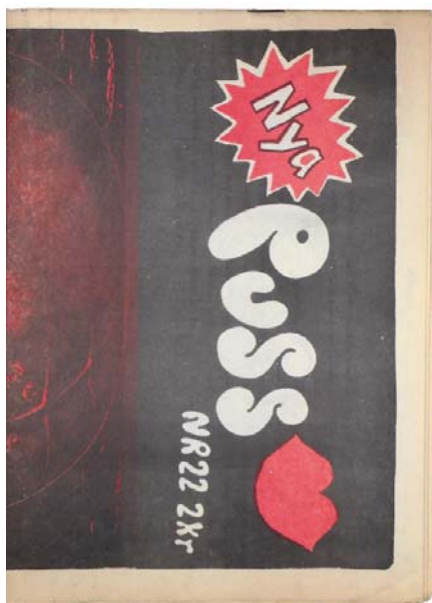
309 POLIAKOFF. ŒUVRES RÉCENTES.

Paris, Galerie Knoedler & Galerie Berggruen, 1959. 25x19. 24 pp. including essay by Christian Zervos and 9 reproductions (5 full-page including two in colour) plus portrait photo. Pictorial wrappers, front wrapper with colour lithograph produced by Mourlot from a detail of a gouache by Poliakoff.

300



- 310 SERGE POLIAKOFF.
 Stockholm 1960. 19x13. 12 pp. One portrait photo. Pictorial wrappers, an excellent copy. (Svensk-Franska konstgalleriet, Katalog N:r 294).
Exhibition catalogue listing 37 paintings and gouaches (plus unspecified lithographs).
 300
- 311 POLIAKOFF. SERGE POLIAKOFF. PEINTURE RÉCENTES.
 Paris, Galerie de France, 1964. 27x21. 16 pp. 4 tipped-in colour plates including three full-page. Printed wrappers. Printed in black and red, including extracts from an interview with Poliakoff, and a text by Jean Cassou, the latter provided in French, German and English.
 250
- 312 POLIAKOFF: GOUACHES.
 Paris, Galerie Dina Vierny, 1970. 30x24. 54 pp. + six colour lithographs printed by Mourlot, three of which are double-page including the jacket. 17 full-page reproductions including six in colour, plus 25 small-size reproductions in the catalogue, and five photos. Printed wrappers, lithographed jacket, and printed plastic dust jacket.
 2600
- 313 [POLLOCK] JACKSON POLLOCK. MODERNA MUSEET FEBRUARI-APRIL 1963.
 Stockholm, Moderna Museet, 1963. 24x20. 38 pp. on stiff card leaves (including pictorial covers) + 3 tipped-in colour plates. 18 full-page black and white reproductions. Cloth-covered spine with attached title label, as issued. Unusually fine copy of a fragile catalogue. (Moderna Museets utställningskatalog, 27).
Exhibition catalogue of 106 works in the possession of Lee Krasner Pollock. Includes introduction by K.G. (Pontus) Hultén, and translated texts by Jackson Pollock.
 300
- 314 [POMODORO] ARNALDO POMODORO. "UN CENTESIMO DI SECONDO".
 Milano 1971. 27x20. 6 pp. Excerpts from a conversation with the artist, two full-page reproductions of drawings and two full-page photos. Pictorial wrappers. Loose leaves punched in left margin as issued and held together in plastic clip-spine, very fine. (Studio Marconi: Laboratorio, 6).
 200
- 315 Popper, Frank. NAISSANCE DE L'ART CINETIQUE.
 (Paris), Gauthier-Villars, 1967. 24x21. XVI+248 pp. + 8 leaves with 14 colour reproductions. 97 reproductions and photos in the text including 17 full-page. Publisher's printed cloth, fine in dust jacket with small repair at head of backstrip.
First edition, preceding the English version 'Origins and Development of Kinetic Art' published in 1968.
 650
- 316 Popper, Frank. ART– ACTION AND PARTICIPATION.
 London, Studio Vista, 1975. 25x22. 296 pp. Ca 170 photos and reproductions including 25 in colour. Publisher's cloth, dust jacket with edge repairs on inside.
 900
- 317 [Provo-manifest] UPPROP TILL DET INTERNATIONELLA PROVOTARIATET.
 (Stockholm ca 1966). 29x21. Stencillerat flygblad på aprikosfärgat papper, med 38 maskinskrivna rader och fyra handskrivna rubriker. Blyertsnotering "PO:s ex" i nedre högra hörnet. Proviens: arkitekten Per-Olof Olsson, professor vid KTH 1965-67 (och bror till Jan Olof Olsson "Jolo"), .
Provos var en anarkistinspirerad rörelse som grundades i Nederländerna i maj 1965, och uppmanade till ickevåldsaktioner och happenings för att provocera fram reaktioner från etablissemang och myndigheter. Flygbladet tycks ha kommit till innan en svensk falang officiellt bildades den 7 oktober 1966 och tog sig namnet Provies. I Stockholm ordnade man gatuteater, happenings och andra aktioner (och placerade ut allmänna gratiscyklar på stan, som dock snart privatiserades). 1967 upplöstes rörelsen i både Nederländerna och Sverige. Ur texten: "VAD ÄR PROVOTARIATET? Provos, beatniks, plainers, nozems, teddy-boys, blousons noirs, gammler, raggare, stiljag, manhupi, mods, studenter, konstnärer, rockers, brottslingar, asociala, anarkister, anti-atombombare, missanpassade. /.../ Auktoriteterna (Rövfolkets ledare och lakejer) beslutar vad som skall ske. Vi har fått nog. Vi organiserar happenings. Happeningen är vårt bidrag till den utveckling auktoriteterna vill hålla oss utanför."
 900



318

318 PUSS. 1-24.

Stockholm 1968-73. 30x21 (de tre sista numren tryckta på tidningspapper i tabloidformat 39x28). Sidantalet varierar mellan 16 och 32 inklusive omslag, med ett genomsnitt av 20 sidor. I nummer 22 är bifogat ett handskrivet brev av Lars Hillerberg daterat Bromma 8.8.73, med kommentar till numrets två nekrologer (Lena Svedberg och Picasso).

En komplett svit av den legendariska svenska undergroundtidningen vars sista nummer trycktes 1973 och utkom 1974. Den var först tänkt att bli en veckotidning och distribueras av Pressbyrån, som dock drog sig ur redan efter tre nummer, därefter utkom tidningen glesare och spreds endast genom gatuförsäljning och till prenumeranter. Ansvarig utgivare var Lars Hillersberg och i redaktionen ingick också, förutom ett antal mer tillfälliga medlemmar, Lena Svedberg till nr 21, Carl Johan De Geer från nr 7 till 21, Ulf Rahmberg från nr 10 och Karin Frostenson från nr 18. Dessa stod också för det mesta bildmaterialet, men bl.a. Oscar Cleve och Carl Magnus Åsard bidrog med teckningar och serier, en 13-årig Gunnar Lundkvist debuterade som serietecknare i nr 20 och 22, och Robert Crumb presenterades för den svenska publiken med översatta pratbubblor. Förutom Hillersbergs texter finns bidrag av bl.a. Leif Katz, Jan Hannerz, Öyvind Fahlström, Sture Johannesson, Einar Heckscher, Lars Norén, Sonja Åkesson, Lars Forssell, Doktor Gormander (Gunnar Ohrlander), Ingemar Unge, Richard Matz, Staffan Beckman, Lena Granhagen, och (i tidiga nummer) Carl Fredrik Reuterswärd, Thomas Tidholm och Anna-Clara Tjerneld (sedermera Tidholm).

10000

319 [Puss] Reklamblad för tidningen Puss som utgavs av Lars Hillersberg m.fl.

Stockholm (1969). 30x21. 4 s. Tryckt i svart och rött, framsida med slagord som bildar en hammare och skära (Resning åt massorna, Puss gör korv av heliga kor, etc). Text med teckning av Hillersberg, tecknad serie, och en helsides teckning av Ulf Rahmberg.

Ur texten: "PUSS är alltså en tidning. Som ibland distribueras av Pressbyrån. Ibland inte. Fastän vi har betalt dom jävla lössen. ... En gång i månaden (nästan) läser PUSS lusen av Sverige."

600

320 PUSS INTERNATIONAL.

(Stockholm 1970). 30x21. 16 s. Illustrerad med teckningar av Lars Hillersberg, Lena Svedberg, etc. Tryckta omslag i rött, svart och vitt.

Engelskspråkigt extranummer av undergroundtidningen Puss utgiven av Lars Hillersberg m.fl.

600

321 [Puss] TIDNINGEN PUSS VATTENDEMONSTRATION PÅ SVENSKA FLAGGANS DAG ... MED FOLKET MOT STRÖMMEN FREDAG 6:E JUNI EFTER KL 14.

(Stockholm 1969). Flygblad i A4-format med tryckt handskriven text och teckningar på båda sidor.

"Puss-kretsen brukade inte genomföra aktioner utomhus men Fahlrström tog initiativ till något han kallade Puss vattendemonstration. Som ett mellanting av oss själva och skådespelare i en film skulle vi åka runt med båtar framför kungliga slottet, båtar med anarkistiska bilder på seglen." (Carl Johan De Geer i Stockholms Auktionsverks katalog Nutida, 22 maj 2012). Evenemanget, som ledde till polisingripanden, förevigades i ett fotomontage i Puss nr 20, och filmade scener ingick i Oyvind Fahlrströms film "Du gamla du fria".

1000

322 [Puss] KAVALETTEN, SVARTBÄCKSGATAN 30, STÄLLER UT BILDER UR SVERIGES ENDA "UNDERGROUND-TIDNING", PUSS. 23 SEPT.–4.OKT.

(Uppsala 1973). 42x29. Utställningsaffisch med stor teckning i svart och rött av Lars Hillersberg. På baksidan texter om PUSS med foton och teckningar, under överskriften "Stora tavlor av Cleve - Frostenson - Hillersberg - Rahmberg - Svedberg m fl. Extra !!! The American Dream. Film av De Geer-Hillersberg". Vikt två gånger som den distribuerades, i perfekt skick. Bifogat tidningsurklipp ur Uppsala Nya Tidning 29 sept. 1973 med artikel om utställningen och tidningen Puss. Tillsammans med en 4-sidig broschyr med vernissageinbjudan till utställning med samma titel men på Galleri 1, Döbelnsgatan 79, Stockholm. 23x17. På mittviket en reproduktion av Hillersbergs tuschteckning "Kriget mellan människor och bilar". Utsidan något fläckad, bläckanteckningar på baksidan (Jan Hannertz' och Lars Hillersbergs telefonnummer etc).

900

323 PUSS-ALBUM.

(Staffanstorp), Cavefors, 1974. 29x21. 128 s. Tryckta omslag med illustration, i mycket fint skick.

Ett urval av bilder, texter, collage och serieteckningar ur tidningen PUSS som utgavs av Lars Hillersberg 1968-1974 under medverkan av Ulf Rahmberg, Lena Svedberg, Carl Johan De Geer, Karin Frostenson, m.fl. Omslaget är en modifierad version av Frostensons omslag till Puss nr 3 som försetts med tillägget "det bästa ur årg. 68-74".

350

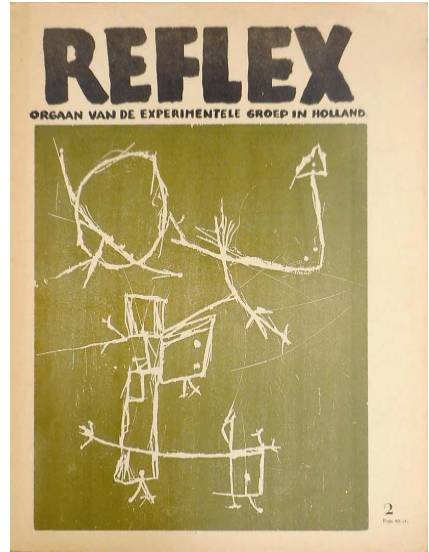
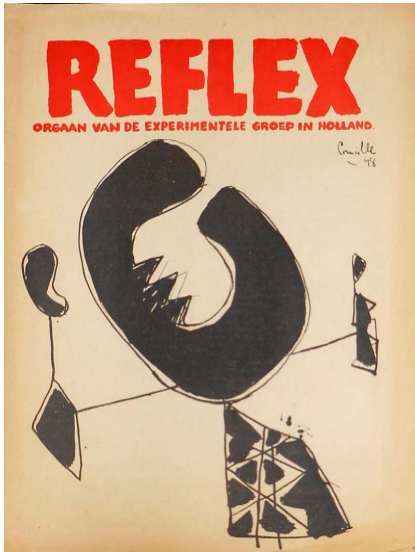


321



324 (detalj)

- 324 **Rahmberg, Ulf. GÖR MOTSTÅND MOT BILTERRORN!**
 Originalteckningar i tusch med handskrivna texter, på hopfogade pappersark, daterad jan. III. 1976. 37x41.
Kompositionen bär alla spår av att vara avsedd som ett tryckoriginal, försedd med kraftiga retuscheringar med tipp-ex eller liknande och hopmonterad av papper med olika nyans, och den är karakteristisk för Rahmbergs illustrationer i tidskriften Puss. På baksidan finns dock noteringen "No; 24 1975" i blyerts, och Puss nr 24 trycktes redan 1973, utkom 1974, och blev tidningens sista nummer. Dess omslag är utfört av Rahmberg och numret innehåller teckningar av honom, dock inte denna våldsamma satir i bild och text över bilismen och "Bilmänniskan".
 4500
- 325 **RAUSCHENBERG ROOKERY MOUNDS + MORE. NOV. 29 – DEC. 21 AT GALLERIET KUNGSGATAN 4 LUND, SWEDEN. FLIP IT HEADS (KRONA) YOU COME / TAILS (KLAVE) YOU DONT.**
 (Lund 1980). 10x15. 4-page white glossy card folder, inside is a facsimile of Rauschenberg's bold handwritten text with arrows pointing to a circle in which is applied an actual Swedish coin (1-krona).
Opening invitation designed by Rauschenberg for an exhibition held at Galleriet in Lund, Sweden.
 600
- 326 **RAUSCHENBERG: CARDBIRDS.**
 Los Angeles, Gemini G.E.L., (1971). 24x16. 16 pp. + enclosed price-list. 11 full-page photos including 9 in colour. Corrugated cardboard covers with red lettering and device, and artist's facsimile signature in silvergrey. Overall a very good copy, backstrip with insignificant wear and one small stain. Together with: RAUSCHENBERG: CARDBIRDS. GALERIE BURÉN ... UTSTÄLLNINGEN ÖPPNAR LÖRDAGEN DEN 15 JANUARI 1972 KL 13. Stockholm 1972. Printed on a 20x15 piece of corrugated cardboard.
The congenially designed announcement of Rauschenberg's 1971 series of screenprinted faux-cardboard box multiples known as "Cardbirds", with the publisher's pricelist. On the first three pages a facsimile of Rauschenberg's handwritten, rather poetic account of the project. Enclosed invitation to an exhibition of Cardbirds at the Burén art gallery in Stockholm 1972.
 1500
- 327 **[RAY] MAN RAY. NON-ABSTRACTIONS. VERNISSAGE LE 24 AVRIL 1956, A 21 HEURES.**
 Paris, à l'Etoile Scellée, 1956. One leaf 21x48 cms, accordion-folded to 21x8. Catalogue of 15 works plus "Peintures à poignées", etc. with a top-to bottom illustration by Man Ray, and a poem in homage of the artist by André Breton.
Published on the occasion of an exhibition held at the Surrealist art gallery run by André Breton.
 900
- 328 **RÉALITÉS NOUVELLES. 3ème SALON.**
 Paris, Palais des Beaux-Arts de la Ville de Paris, 1948. 21x13. 52 pp. Printed wrappers with minor external stains.
Third exhibition arranged by the artists' association Salon des Réalités Nouvelles, in 1946 officially established as a successor to Abstraction-Création. The exhibition committee included Jean Herbin, Jean Arp, Jean Dewasne, Albert Gleizes, Jean Gorin, and Antoine Pevsner, all of which contributed to the exhibition; among the other participating artists are Sonia Delaunay, César Domela, Henri Goetz, François Kupka, Richard Lhose, Willi Baumeister, Francis Picabia, Serge Poliakoff, Pierre Soulages, Victor Vasarely, Serge Chermayeff, Max Bill, Friedrich Vordemberge-Gildewart, Eileen Agar, Winifred Nicholson, Camille Graeser, Robert Jacobsen, Richard Mortensen, Olle Bonniér, Lennart Rodhe, and Pierre Olofsson.
 1500
- 329 **RECENT WORK BY ARMAN - DINE - FAHLSTROHM - MARISOL - OLDENBURG - SEGAL - AT SIDNEY JANIS.**
 New York, Sidney Janis Gallery, 1965. 28x21. 12 pp. Six full-page photos. Black wrappers with white lettering. Thin knife-cut through rear wrapper closed with tape on inside.
Exhibition catalogue listing eighteen works by the seven artists plus 24 unspecified drawings and pastels by Dine, Oldenburg and Segal.
 350



330

330 REFLEX. ORGAAN VAN DE EXPERIMENTELE GROEP IN HOLLAND. Nos. 1 and 2 (all published).

(Amsterdam) 1948-49. 30x24. 8; 16 pp. including pictorial wrappers + 8 leaves (4 in each) with full-page lithographs, two by Corneille and one each by Constant, Jan Nieuwenhuijs, Karel Appel, Eugène Brands, Anton Rooskens, and Theo Wolvecamp. 18 reproductions in the text of works by the same artists and by Asger Jorn, Carl Henning Pedersen, and Erik Thommesen.

The only issues that appeared of this rare Dutch precursor of the Cobra magazine. The first issue opens with a two-page manifesto by Constant, contending that the creative artist can play no other role than that of a revolutionary, and is obliged to destroy the last remains of empty and annoying aesthetics. The Reflex Experimental Group, originally founded by Appel, Constant, Corneille, Nieuwenhuijs, and Wolvecamp, became the letter A part of the international CoBRA group of artists from Co(penhagen), Br(ussels), and A(msterdam), who held their first group exhibition in March, 1949 in Bruxelles.

16000

331 Regild, Carsten / Rolf Börjlind (red.). KULTURMAGASINET VARGEN. 1-8 (allt som utkom).

Hägersten 1974-(1975). 30x21. 132 s. + inklistrad plansch + inklistrat tidningsurklipp; 124 s; 142 s; 50 blad; 188 s; 98 s; 72 s; 198 s. Tryckta främre omslag, bakre kartongomslag. Upplagans storlek varierade kraftigt mellan 500 ex. (4, 8) och som mest 2000 ex. (3).

Vargen var en stencillerad tidskrift med material som tillställdes redaktionen gratis eller hämtades ur andra tidskrifter och böcker, såväl som teckningar och collage av Carsten Regild samt texter av Rolf Börjlind och Jan Olof Mallander (för de två första numren ingick Mallander och Olle Granath i redaktionen). Ett minnesvärt inslag i Nr 3 är enkätsvaren till fyra frågor som skickades till bl.a. Erik Dietman, Harry Schein, Allan Fagerström, Kjell Alinge, Lars Gyllensten, Kerstin Vinterhed, Torbjörn Säfve och Mikael Wiehe. Nr 4 utgörs av 49 kopior av ett kedjebrev på engelska, där man under parollen "Occupy the brain!" bjuder in folk från hela världen att skicka in material (med ett första blad som återger texten på svenska), och Nr 5 innehåller bilder och texter som inkom från 24 länder, däribland svenska bidrag av bl.a. Jarl Ingvarsson, Bengt af Klintberg, Anna-Clara Tidholm, Ulf Lundell och Bruno K. Öijer. I Nr 6 är alla texter på engelska, även dem av Börjlind, Eric Fylkeson, Bruno K. Öijer, Bengt Emil Johnson, C F Reuterswärd, Ulf Linde, Olle Granath, och andra svenskar varav flera skulle bidra till Vargens utställning på Moderna Museet i November 1975. Nr 7 utgör katalog till utställningen (Moderna Museets kat. nr 132), och Nr 8 består av bidrag av besökare på utställningen, som framställdes på den tryckutrustning som fanns till hands där.

4800

332 [REGILD] CARSTEN REGILD?! MÅLNINGAR 1977-78. VARGENS HJÄRNA!
VARGENS HJÄRTA! VARGENS SJÄL!

Stockholm, Galleri Aix, 1978. 29x21. 18 s. + 13 inklistrade foton av Regild i kalsonger vid eller på en stol + inklistrat cirkelformat påhitt på sista bladet, med texten "MIN GUD JAG KAN KÄNNA LUKTEN". Tryckt främre omslag med en fasthäftad plansch (11x9) med kolorerat androgynt porträttfoto av Regild, och bakre omslag av styv kartong.

Innehåller bl.a. en helsides teckning av hjärtats anatomi, en dikt av Bruno K. Öijer med illustration av Regild (ur Expressen 17/7 -78), helsides foto av omslag till "Kvartalsdeckaren", texter av Rolf Börjlind och Julien Torma, etc.

1500

333 Regild, Carsten. BE MY BABY.

45-varvs grammofonskiva med handskrivnen titel på centrumetiketten. I pappersfodral (19x19) med tryckt bild (kranium och korslagda benknotor), på andra sidan tryckt text "SPEED / 45 rpm. Carsten Regild. be my BABY". Såväl skiva som fodral i gott skick.

Musiken består av tvåstämmig sång till gitarrkomp. Bilden på omslaget är en grafisk framställning av Regilds målning "Still Life" från 1971, och samma år skapade han en bild i tempera, glitter och collage med titeln "Be My Baby"; om också skivan kom till detta år vet vi inte.

1800

334 Regild, Carsten. LUPUS ULTRA.

Stockholm, Vargens förlag, 1980. 42x30. 124 s. Reproduktioner av 397 arbeten, publikationer, affischer etc. från 1952-1979 (ca 35 helsides inklusive 17 inklistrade färgplanscher) samt tio sidor med reproduktioner av recensioner och artiklar etc. Tryckt spiralryggsband med illustration, pärmarna med obetydliga bruksspår.

Inledning av Olle Granath och Ulf Linde. / A pictorial survey of works by Carsten Regild from 1952-1979 with bilingual captions in Swedish and English.

600

335 Regild, Carsten. LUPUS ULTRA.

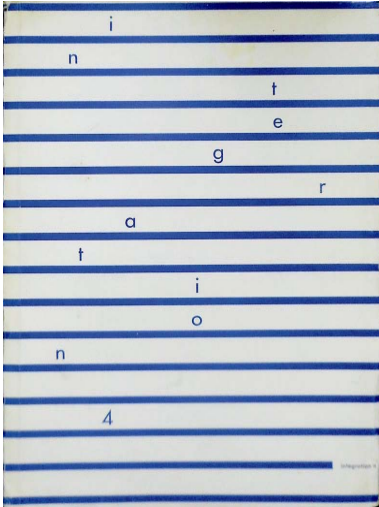
Stockholm, Vargens förlag, 1980. 42x30. Samma innehåll och band som föregående, men med en lost bifogad färglitografi på kartong (självpporträtt). Bandets pärmar aningen missfärgade. Ett av 89 exemplar med originallitografi. Boken såväl som litografien numrerade 33/89 samt signerade av Regild i blyerts; detta exemplar har också en dedikation i bläck "Till Hans från Carsten".

1600



- 336 Restany, Pierre (introduction). **LA PLASTIQUE DANS L'ART.**
 (Monte Carlo), André Sauret, 1973. 30x24. XIV+202 pp. 127 photos, 44 full-page, 70 in colour including 20 full-page. Publisher's cloth, in repaired dust jacket.
A survey of plastic in modern art including works by Arman, César, Joe Colombo, Jean Dubuffet, Naum Gabo, Duane Hanson, Eva Hesse, Peter Klasen, Moholy-Nagy, Robert Morris, Louise Nevelson, Niki De Saint Phalle, Tom Wesselman, and others.
 600
- 337 Restany, Pierre / ed. by Eje Höggestätt. **SUPERLUND. UN PANORAMA DU PRÉSENT. UNE PHILOSOPHIE DU FUTUR. – ETT NUTIDSPANORAMA. EN FRAMTIDSFILOSOFI.**
 Lund 1967. 18x11. 152 pp. including 34 (mostly full-page) reproductions and photos of works by Christo, Morellet, Schöffer, Yvaral, Mimmo Rotella, Roy Adzak, Joe Tilson, Bernard Quentin, Jean-Michel Sanejouand, Fransisco Sobrino, P.O. Ultvedt, and others + 3 leporello-folded leaves with ten colour reproductions of paintings by Eugenio Carmi and four colour photos of works by Arman, César, Tetsumi Kudo, and Peter Brüning. Printed wrappers, very light external wear.
Published in conjunction with the exhibition Superlund arranged at Lunds Konsthall (the Lund City Art Gallery). "For the idea and the choice of artist we would like to thank Pierre Restany, and for the great amount of exhibition material – in many cases created just for SUPERLUND – we thank the participating artists" (Eje Höggestätt, on rear wrapper). Restany's texts bilingual in French / Swedish; artist biographies in Swedish / French or English.
 700
- 338 Reuterswärd, Carl-Fredrik. **ABRA MAKABRA.**
 Stockholm 1955. 17x11. 32 s. Tryckta omslag med vinjett av Lennart Rodhe. Dedikation från författaren. Mottagaren var konstkritikern och författaren Eugen Wretholm som skrivit sitt namn och sin adress på främre omslaget insida och har fyllt boken med personliga kommentarer i blåck och blyerts. (Lilla lyrikserien, 19).
Första upplagan av Reuterswärds debutbok, utgiven under hans sista år som elev på Kungliga Konsthögskolan.
 500
- 339 Reuterswärd, Carl Fredrik. *Original painting or mixed media work, 1956.*
 95x72 mm, mounted on a card 20x15 cm. Signed in ink "C.F. Reuterswärd 56" and inscribed "et Agneta à Åsa et Jean Clarence" with the artists circular name stamp below.
An early abstract expressionist image by Reuterswärd, made on a piece of transparent film, apparantly as a kind of "behind glass painting". An intriguing work reminiscent of his later, pioneering laser generated art.
 3000
- 340 [REUTERSWÄRD] **CARL FREDRIK REUTERSWÄRD.**
 Paris, Galerie Lucien Durand & Galerie La Roue, 1961. 18x15. 54 pp. including 23 leaves with 27 mostly full-page reproductions. Pictorial wrappers.
Includes brief introduction by Ulf Linde (Le Picrique et Monsieur Reuterswärd) and list of exhibitions 1955-61.
 300
- 341 Reuterswärd, Carl-Fredrik. **VIP. GÖTA KANALS OBSERVATIONER UTGIVNA & FÖRSEDDA MED EN AKTERSPEGLING.**
 Stockholm 1963. 18x10. 52 s. + löst bifogad lapp med rättelser. Tryckta omslag i popkonst- anda av Håkan Lindström. Fint ex. av första upplagan.
 200
- 342 [REUTERSWÄRD] **CARL FREDERIK (sic) REUTERSWARD - LAZY LASERS.**
 Milano, Studio Marconi, 1971. 27x20. 16 pp. 19 photos and reproductions, four in colour; seven full-page including three in colour. Pictorial wrappers. Loose leaves punched in left margin as issued and held together in plastic clip-spine, very fine.
Published in conjunction with an exhibition of laser generated art by Carl Fredrik Reuterswärd, one of the first artists using laser and holography. Bilingual text in English and Italian including "Notes about Laser" by the artist.
 300

- 343 REVUE INTEGRATION. REVUE VOOR EEN NIEUWE KONSEPTIE IN KUNST EEN KULTUUR / REVUE FOR A NEW CONCEPTION IN ART AND CULTURE / ZEITSCHRIFT FÜR EINE NEUE KONZEPTION DER KUNST UND KULTUR. Nos. 2/3; 4; 5/6.
- Arnhem, Herman De Vries, 1965-66. 30x21. Pp. 21-114;115-176; 177-246 + 2 blank leaves and one caption leaf + folding colour plate + two folding posters for "Zero avantgarde" exhibition in Venice, and Gianni Colombo exhibition at Galerie Loehr in Frankfurt; plus a number of inserted original works. Original designed covers. Nos. 137, 19, and 364 of editions limited to 300 numbered copies. Enclosed is a letter signed by Herman de Vries's wife M.M. de Vries-Kraaijestein 29 januari 1966, to the Swedish journalist Björn von Baar (with two leaves from Revue Integration no. 1): "dear mr. von bahr, within i send you some photos of objects made by my man. /.../ in this letter you also find a text of integration nr. 1. i hope you can read the german text. at the same post i send you integration nr 2/3 and nr 4. My husband ordered me to do so, i hope it will help you as you are writing your article." The photographs were to be returned and are not present here.
- Three consecutive issues of this mimeographed magazine of experimental art and poetry edited by Herman de Vries (the slim first issue appeared in January 1965, and another five issues were published 1967-72). Includes original art works by de Vries, Wybrand Ganzevoort, Mathias Goeritz, Bernard Aubertin has glued two matches to a leaf and lit them, leaving two singed plumes, Lucio Fontana has ripped a slit through an oval on one leaf, etc. Texts, graphic images, concrete poetry, etc. by de Vries, Vigo, Aubertin, Ganzevoort, Dieter Roth, Sylvester Houédard, Paul De Vree, Yona Friedman, Frank Malina, György Ligeti, and others.*
- 13000
- 344 REVUE NUL = 0. TIJDSCHRIFT VOOR DE NIEUWE KONSEPTIE IN DE BEELDENDE KUNST = REVUE POUR LA NOUVELLE CONCEPTION ARTISTIQUE = ZEITSCHRIFT FÜR DIE NEUE KÜNSTLERISCHE KONZEPTION. No.4.
- Arnhem, nul-verlag / Herman de Vries, (1964). 27x22. 52 pages numbered (IV+) 65-114 in continuation of the previous issue; + 3 tipped-in plates with guard-tissues (two 'punchcards' by Herman de Vries and Hans Bischoffshausen, and a 'serigrafia' by Antonio Calderara) + slip with captions to ten photos on page 10 (works by Mathias Goeritz, Herman de Vries, Hans Haacke, and Piero Manzoni). One leaf (pp. 93/94) is a folding plate with photos of works by Hermann Goepfert printed in blue and brown on silvercoloured paper. Staple-stitched in pictorial wrappers as issued, with an enclosed stencilled subscription form, and a leaf with list of the contents in issues 1-4. A few leaves at the end loosened from the staples, light unobtrusive wear and stains to wrappers; a good copy of this rare item issued in 300 copies only.
- The last of only four issues published 1961-1964 of this rare revue of new tendencies in art, focusing on (but not restricted to) the Dutch Nul group. Includes texts by Herman De Vries, Mathias Goeritz, Jef Verheyen, Getulio Alviani, Octávio Pinto, Peter Iden, Hermann Goepfert, Yayoi Kusama, and others.*
- 8000
- 345 [RICHIER] GERMAINE RICHIER.
- Paris, Galerie Creuzevault, 1959. 28x18. 32 pp. One double-page and six full-page photos (including two by Brassai) of sculptures. Wrappers with *original colour lithograph by Germaine Richier*. Introduction by Georges Limbour.
- 600
- 346 [RILEY] BRIDGET RILEY. BRITISH PAVILION, XXXIV VENICE BIENNALE. (London) 1968. 30x21. 16 pp. 13 reproductions (3 full-page including 2 in colour) and full-page portrait photo. Printed wrappers.
- 200
- 347 [RILEY] BRIDGET RILEY. (Rear title: EXHIBITION OF RECENT PAINTINGS AND DRAWINGS BY BRIDGET RILEY, OPENING ON WEDNESDAY 4 TO 7 APRIL 30 ... 1975, AT SIDNEY JANIS, 6 WEST 57 NY).
- New York 1975. 28x21. 12 pp. 7 full-page reproductions including one in colour. Three-page introduction by David Thompson. Printed wrappers.
- 230
- 348 [RILEY] BRIDGET RILEY. (Rear title: EXHIBITION OF NEW PAINTINGS BY BRIDGET RILEY, OPENING ON WEDNESDAY MAY 10, CONCLUDING JUNE 2, 1978 AT THE GALLERY OF SIDNEY JANIS ...).
- New York 1978. 28x21. 8 pp. 6 full-page reproductions. Pictorial wrappers.
- 200



343



352

349 [RODHE] LENNART RODHE.

Stockholm 1958. 21x14. 12 s. Omslag som är en färglitografi monogram signerad med blåpenna av Rodhe och numrerad 3/50. (Gummessons konstgalleri, katalog 225).

600

350 RÖRELSE I KONSTEN.

Stockholm, Moderna Museet, 1961. 57x11. 40 pp. + 14 pp. on one leporello-folded plate. Nearly 100 photos and reproductions plus ca 35 artist's portrait photos. Pictorial wrappers. An unusually fine copy of this congenially designed but unwieldy publication, with minor traces of handling and mild age toning. (Moderna Museets utställningskatalog, 18).

The catalogue edited by Pontus Hultén for the renowned Moderna Museet exhibition Motion (or movement) in Art', listing 223 works by Agam, Pol Bury, Calder, Cruz-Diez, Duchamp, Giacometti, Jasper Johns, Kaprow, Enzo Mari, Munari, Eric H Olson, Le Parc, Picabia, Rauschenberg, Man Ray, Diter Rot, Saint Phalle, Schöffer, Tinguely, Tomasello, Uecker, Ultvedt, Yvaral, and others.

1000

351 [Exhibition poster] RÖRELSE I KONSTEN. MODERNA MUSEET, STOCKHOLM.

Stockholm 1961. Ca 84x35 cms. Title and designs printed in dark blue and black, text in black. Folded for mailing to 23x18. Small thumbtack holes in outermost corners, otherwise very fine.

Poster for the exhibition 'Rörelse i konsten' held at Moderna Museet in Stockholm (see previous item), with complete programme of the cinema, theatre, and music events arranged within the framework of the exhibition.

1800

352 [ROTELLA] Restany, Pierre. ROTELLA: DAL DECOLLAGE ALLA NUOVA IMMAGINE.

Milano, Edizioni Apollinaire, 1963. 23x21. 84 pp. + 10 tipped-in colour plates. Ca 30 black and white reproductions and photos (12 full-page) plus 69 small-size reproductions in catalogue of Rotella's works in public and private collections. Publisher's printed rexine, slightly darkened dust jacket with some minor wear at extremities. No. 408 of an edition limited to 1000 numbered copies. (I Quaderni del "Nouveau Réalisme", 1).

A monograph on Mimmo Rotella and his artistic development from the "décollages" made of torn advertising posters to the Nouveau Réalisme promoted by Pierre Restany.

1400

353 [ROTH] DIETER ROTH PICTURES. ZUG (SWITZERLAND). KATALOG / CATALOGUE 1973.

Zug 1973. 24x17. 72 pp. 36 full-page reproductions with handwritten text in facsimile on facing pages. Printed wrappers. Nr 393 of 3000 copies, signed by the artist.

650

354 Ruscha, Ed. RECORDS.

Hollywood, Heavy Industry Publications, 1971. 18x14. 72 pp. including the first and the three last, blank leaves. 60 photographs of LP album covers and, on facing pages, the vinyl records. Printed red wrappers, a perfect copy. Edition: 2000 copies.

An artist book by Ed Ruscha with photos by his friend and collaborator Jerry McMillan, of thirty LP records from Ruscha's own collection.

10000

355 [SAINT PHALLE / TINGUELY / ULTVEDT] HON. EN KATEDRAL BYGGD AV: NIKI DE SAINT PHALLE, JEAN TINGUELY, PER OLOF ULTVEDT.

Stockholm, Moderna Museet, 1966. 58x38. 8 pp. 50 photos and a full-page elevation/section drawing. Last page occupied by advertisements. Printed on newsprint. An exceptionally fine copy, folded only once, of this catalogue usually folded twice as it was distributed. (Moderna Museets utställningskatalog, 54).

Published to accompany the exhibition and public participation of "HON" (Swedish for SHE), a 28 metres long reclining woman created by Niki de Saint Phalle, with interior installations by Tinguely and Ultvedt which were reached through an opening between the woman's legs. The huge woman was built inside the largest exhibition hall in the Moderna Museet in Stockholm, and dismantled after the exhibition.

500

356 [SAINT PHALLE / TINGUELY / ULTVEDT] HON – EN KATEDRAL HISTORIA.

Stockholm 1967. 36x29. 208 pp. on newsprint. Ca 400 photos and drawings including 75 full-page. Pictorial wrappers, a very good copy.

Profusely illustrated history and documentation of the creation, exhibition / public participation, reception, and subsequent destruction of "HON" (see previous item for the exhibition catalogue).

1500

357 *The same.* An excellent copy still kept in the original printed cardboard case (with partly torn postal labels).

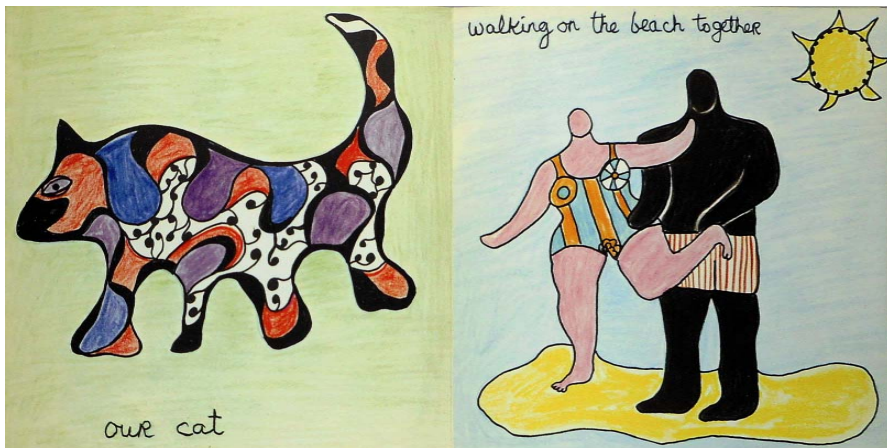
1800

358 *The same.* Signed artists' edition with sample of HON.

No. 90 of 150 numbered copies of the HON story (previous item) in a portfolio with a mounted piece of the painted canvas that covered HON mounted on front, and signed by Niki de Saint Phalle, Jean Tinguely, and Per Olov Ultvedt.

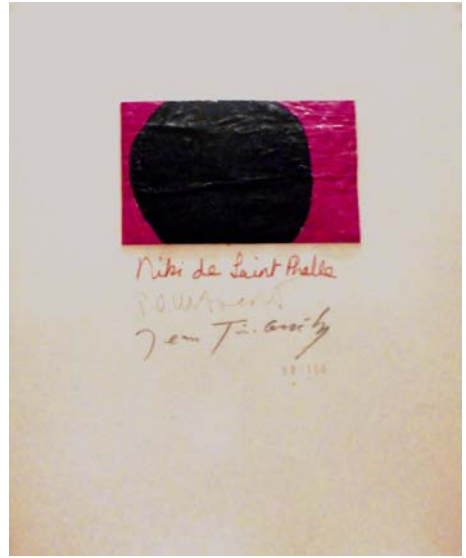
Far from being meant as a lasting piece of art, this work was in itself a happening constituted by the construction, exhibition, public participation, and final destruction of the sculpture and environment. Thus the signed edition of the documentation with samples is the artists' remaining manifestation of the art process (except for the head which was saved and has been displayed at retrospective exhibitions).

28000





356



358

359 [SAINT PHALLE] NIKI DE SAINT PHALLE.

Amsterdam 1967. 27x18. 36 pp. including printed wrappers with colour drawing. Ca 45 photos (10 full-page and one double-page) and 15 drawings, one double-page in colour, two full-page / double-page in monochrome. Ink note on rear wrapper. (Stedelijk Museum, catalogue no. 419).

550

360 Saint Phalle, Niki de. MY LOVE.

(Stockholm, Moderna Museet and the artist), printed in Malmö, (1971). 18x18. 50 card leaves, with reproductions of coloured drawings and handwritten text. Leporello-folded in pictorial covers. Minor, unobtrusive browning to cover (mainly backstrip), contents very fine.

An intense, and eventually melancholy, love story told by Niki de Saint Phalle with her idiosyncratic and occasionally "psychedelic" drawings.

1750

361 [SAINT PHALLE] NIKI DE SAINT PHALLE.

Stockholm, Moderna Museet, 1981. 30x21. 102 pp. + enclosed 4-page fold with exhibition catalogue in Swedish and a translated conversation between Saint Phalle and Pierre Restany. Ca 60 mostly full-page (or double-page) photos including 30 in colour, with reproductions of the artist's handwritten texts. Pictorial wrappers, an excellent copy. (Moderna Museets utställningskatalog, 174).

350

362 [Samlaren] NOLI ME TANGERE. 29 FEBRUARI 1964: SAMLAREN.

Stockholm 1964. Circular exhibition poster/catalogue, Ø 64 cm, artfully folded to 31.5 x 21.5 cm as issued. Collage of reproductions, photos and text on both sides.

Fancifully designed catalogue of an exhibition at the art gallery Samlaren in Stockholm, listing ca 160 works by 25 artists including Braque, Léger, Matisse, Picasso, Miró, Rouault, Kandinsky, Schwitters, Calder, Tobey, Julio Gonzales, Bury Pol, Robert Jacobsen, Ivan Aguéli, Christian Berg, P.O. Ultvedt, and others.

1500

363 SCHOFFER. 21 NOVEMBRE – 21 DÉCEMBRE 1958.

Paris, Galerie Denise René, 1958. 24x20. 12 pp. 8 photos including four full-page. Pictorial wrappers. Loosely inserted slip announcing a Schoffer work edited by Denise René.

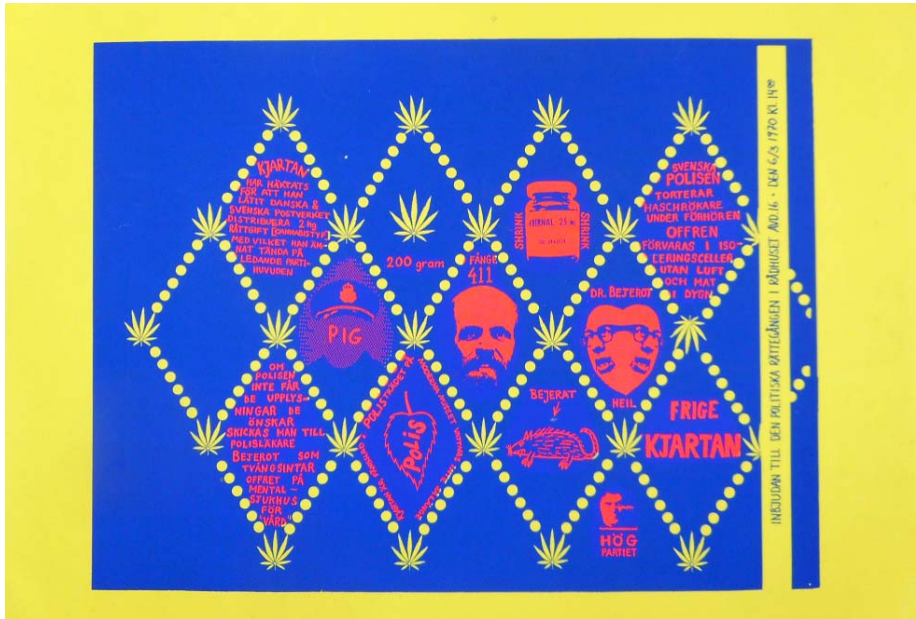
Exhibition catalogue of "reliefs / sculptures spatiodynamiques; sculpture cybernetique; ensembles luminodynamiques" by Nicolas Schöffer, with text by the artist and introduction by Marcel Brion.

300

- 364 [SCHÖFFER] Habasque, Guy / Jacques Ménétrier. NICOLAS SCHÖFFER.
Neuchâtel, Éditions du Griffon, 1963. 30x24. 152 pp. (including two folding leaves) + two translucent acetate plates + two opaque text leaves; + gramophone record in a pocket inside rear cover. 218 photos and renderings, ca 60 full-page, 14 in colour including six full-page. Publisher's printed cloth, dust jacket, very fine.
English-language monograph including catalogue of works 1950-1962, bibliography, introduction by Jean Cassou - and a recording of 'Spatiodynamisme' by Pierre Henry, performed in Nicolas Schöffer's studio "à partir de ses sculptures".
- 650
- 365 [SEGAL] GEORGE SEGAL. (Rear title: RECENT SCULPTURE IN PLASTER & BRONZE BY GEORGE SEGAL OPENING WEDNESDAY 4-7 OCTOBER 1 THRU NOVEMBER 1980 AT SIDNEY JANIS ...)
New York 1980. 28x21. 16 pp. 15 photos, 13 full-page including two in colour. Printed wrappers.
- 200
- 366 Serber, Vilhelm (ed.) / Asger Jorn et al.. INTERESSANT NUTIDS-KUNST.
København, Vilhelm Serber paa eget Forlag, (1948). 29x22. 80 pp. 40 full-page reproductions including 19 in colour. Pictorial wrappers; light corner scuffing. No. 63 of an edition limited to 350 copies.
A survey of "Interesting Contemporary Art" by Danish artists, with texts by Asger Jorn: 'Fra Surrealisme til Abstrakt Kunst' (10 pp.) / 'Om Forholdet mellem Automatismen og den spontane Vision ...' (3 pp.); Steen Colding: 'Infra-sorter Straaler. Surrealisten' (6 pp.); and two brief texts by Dan Sterup-Hansen and Peder Larsen. Reproductions of works by Jorn, Wilhelm Freddie, Ejler Bille, Mogens Andersen, Carl Henning Pedersen, Else Alfelt, Harry Carlsson, and others.
- 1500



- 367 **7 ARTISTS. DINE - FAHLSTROHM - KELLY - MARISOL - OLDENBURG - SEGAL - WESSELMANN.**
 New York, Sidney Janis Gallery, 1969. 28x21. Four leaves with text on their glossy red sides + 16 pp. with 20 photos and reproductions including 12 full-page. Black wrappers with an oval opening into the figure 7 on title page. Exhibition catalogue listing eleven works by Oldenburg and eighteen works by the other six artists.
 450
- 368 [Situationist International] **NERVENRUH ! KEINE EXPERIMENTE !**
 München 1958. 29x21. One-leaf rose-pink paper flyer with text on front page only. Very fine, with weak trace of having been folded once.
The first manifesto of the German section of the Situationist International, dated München, 1. Januar 1958, with the printed signatures of Asger Jorn and Hans Platschek. "Das is des letzte Gefecht! 1957/58 ist die grösste Jahrhundertswende aller Völker und Zeiten. Es ist erreicht. Der neue Mensch ist da! ... Kunst ist Aktion. Kunst ist Tod. Die Kunst ist tot. Also ist töten Kunst. Kunst ist Töten." etc.
 5000
- 369 **THE SITUATIONIST TIMES. 1-6 (all published).**
 Hengelo / Copenhagen / Paris 1962-67. 28x23. (1) 64 pp. including two folding leaves. (2) 56 pp. (3) 96 pp. (4) 184 pp. including two folding leaves. (5) 220 pp. (6) Title leaf and a final impressum leaf + 32 card leaves with original colour lithographs, in black covers with another original colour lithograph. Original designed covers, a fine set with light external wear to volumes 4 and 5. Volume 4 is inscribed by Asger Jorn and volume 5 is signed by Jacqueline de Jong.
A complete set of the magazine edited by the Dutch artist and graphic designer Jacqueline de Jong (first two issues co-edited by Noël Arnaud). In 1961, while she was still an active member of the Situationist International, de Jong proposed the idea of creating an English-language Situationist newsletter. Following Guy Debord's expulsion of the German SPUR group and the Danish members in 1962, she resigned from the Situationist International and founded the independent, multi-language magazine 'The Situationist Times'. Although the first issue focuses on defending the Gruppe SPUR, it includes remnants of 'Mutant', a collaboration between Debord and Jorn. De Jong's idea was to remain impartial and produce "a completely free magazine, based on the most creative of the Situationist ideas", and key contributors to the Situationist Times include Debord, Asger Jorn, Gruppe SPUR and other Situationists from "both sides" throughout its years of publication, as well as a range of nationalities and disciplines, from artists, poets and architects to music composer Peter Schat and astrophysicist Fred Hoyle.
 21000
- 370 **SITUATIONISTER I KONSTEN. CARL MAGNUS, JÖRGEN NASH, HEIMRAD PREM, HARDY STRID, JENS JØRGEN THORSEN.**
 (Örkeljunga), Bauhaus Situationiste, 1966. 24x21. 108 pp. Art works, collages, photos and photo montages by the five Situationist artists throughout (45 full-page including 11 in colour), and texts in English, Danish, Swedish, French, and German. Pictorial jacket over blank card covers as issued, very fine.
 700
- 371 **SKÅNSK AVANTGARDEKONST.**
 Malmö, Image förlag, 1949. 27x19. 26 s. Två originallitografier av Max Walter Svanberg och tre av Bengt Orup, Anders Österlin respektive Bertil Gadö; två originalträsnitt av C.O. Hultén resp. Lars Engström; samt träsnittsvinjetter av Engström och litografier bakom den tryckta texten av Hultén resp. Österlin (och åtta reproduktioner varav tre helsides). Nr 292 av totalt 340 exemplar. Klammerhäftad i blank kartongpärm, ytterromslag med titel och illustration i linoleumsnitt av Bertil Gadö. Bifogat tidningsurklipp med kort recension av Torsten Bergmark (Skånsk förtrupp) av denna publikation och av Lars Engströms mapp med träsnitt (se nr 121).
 900
- 372 **SKÖNA STUND. SVERIGE 1968-1972: EN UTSTÄLLNING FRÅN RIKSUTSTÄLLNINGAR.**
 (Stockholm) 1968. 45x29. 32 s. Talrika foton, teckningar och collage. Tryckt på tidningspapper i tabloidformat och utformad som ett nummer av en svensk kvällstidning.
Katalogen till en vandringsutställning som hölls på svenska museer och konsthallar åren 1968-70. Med en uttalat socialistisk agenda uppmärksammades och kritiserades västvärldens, Sveriges och svenskt näringslivs roll i ett postkolonialistiskt förtryck, med illustrationer av bl.a. Ulf Rahmberg, Lena Svedberg och Lars Hillersberg. Utställningen väckte animerad debatt och beskrevs på Svenska Dagbladets ledarsida som "ytterst extrem kommunistpropaganda finansierad av svenska folket".
 900



373

- 373 [SLETTE-MARK] Esselius, Hans. FRIGE KJARTAN. INBJUDAN TILL POLITISKA RÄTTEGÅNGEN I STOCKHOLMS RÅDHUS AVD 16, DEN 6/3 1970 KL. 14.00.

Färagscreentryck, 1970. 51x35. I mycket fint skick.

En affisch från "Högpardiet", med Kjørtans Slette-marks, Esselius' och Nils Bejerots porträtt (Bejerot även i form av en rätta), en polismössa över ordet PIG, stiliserade cannabislöv, och andra bilder samt texter inklusive "Kjørtan har häktats för att han låtit danska och svenska postverket distribuera 2 hg rättgift (cannabistyp) med vilket han ämnat tända på ledande partihuvuden" och "Svenska polisen torterar haschrökare under förhören" etc.

3000

- 374 [SLETTE-MARK] Petterson, Jan Åke. KJARTAN SLETTE-MARK.

Trondhjem 1982. 46x31. 44 s. inklusive omslag. Ca 90 foton och reproduktioner varav 28 i färg inklusive ett helt uppslag med 32 "Nixon Visions" (1971). Tryckta omslag med färgfoton. Dedikation från Slette-mark i svart och röd skrift på främre omslagets insida: "To Melania with ART, Kjørtan / To ART with love ... STOCKHOLMMMM" etc.

En monografi med biografisk kronologi, utgiven i samband med en retrospektiv utställning som hölls i Trondhjems Kunstforening och Kunstnernes Hus i Oslo. Texten är på svenska.

1500

- 375 SPIRALEN. SPIRALENS Udstilling på Charlottenborg 5.-21. DECEMBER KL. 10-17.

(København 1953). One sheet 90x64, made into a 32x11 folder. On inside of the leaf there are seven works printed in black, blue and orange, by Asger Jørn, Mogens Balle, Sven Dalsgård, Knud Nielsen, Axel Wilmar, Knud Jans, and Gösta Kriland. The outside of the sheet is divided into 16 pages with title, texts, a few reproductions of works by i.a. Wilhelm Freddie, and catalogue. A well-preserved, lightly darkened copy with minor traces of handling, three names in the list of members underlined.

This exhibition publication of the "Spiralen" group of artists includes Asger Jørn's manifesto "Spiralen som nøgle til grafisk fremstilling af den dynamiske filosofi og kunstopfattelse" (The spiral as a key to graphic representation of the dynamic philosophy and conception of art), illustrated with spiral drawings, and "Definitione Dei Nucleari" by Benjamin Del Fabbro on the Italian Nuclear Art movement (translated from the Italian). Exhibition catalogue of 141 works by the seventeen Spiralen artists (portrayed in a photo montage) plus two invited guests.

2600

376 SPIRALEN 1955-56.

(København 1957). 20x12. 44 pp. Nine full-page original lithographs. Pictorial lithographed wrappers.

Catalogue of an exhibition at Charlottenborg of the Spiralen group of abstract artists. Includes nine original colour lithographs by Mogens Balle, Vilhelm Bjerke-Pedersen, Sven Dalsgård, Wilhelm Freddie, Edgar Funch, Knud Jans, Erling Jørgensen, Alfred H. Lilliendahl, and Elly Jørgensen; and the wrapper is another colour lithograph by Erling Jørgensen.

1200

377 SPUR IM EXIL (Spur No. 6).

(Örkeljunga), Drakabygget, 1961. 29x30. 24 pp. including pictorial wrappers. Colour illustrations and collages throughout, including full-page original lithographs by Heimrad Prem, Helmut Sturm, Hans-Peter Zimmer, and Jørgen Nash. Edition limited to 1500 copies.

The sixth (penultimate) issue of the magazine published by the Munich artists' collaboration Gruppe SPUR which was affiliated to the Situationist International between 1959 and 1961. This issue was edited by Jørgen Nash and Dieter Kunzelmann with texts in German, Swedish and Danish, and published in Sweden during the group's exile in Scandinavia on account of persecutions from German authorities.

2800

378 [STAËL] NICOLAS DE STAËL: COLLAGES.

Paris, Galerie Jacques Dubourg, 1958. 23x16. 38 pp. including six full-page colour lithographs printed by Mourlot Frères. Printed green wrappers, an excellent copy.

Handsomely produced exhibition catalogue with an 8-page introduction by Roger van Gindertael.

6000

379 Stezaker, John. BEYOND "ART FOR ART'S SAKE". A PROPOS MUNDUS.

London, Nigel Greenwood / Gallery House Press, 1973. 21x13. 84 pp. 18 photos and 23 drawings illustrating the "Mundus Nodal Points". Printed wrappers, a very fine copy.

This book was published in an edition limited to 500 copies in conjunction with one of Stezaker's earliest exhibitions, a pioneering British show of conceptual art held at the Nigel Greenwood Gallery in 1973. At the exhibition Stezaker presented his interactive machine 'Mundus', an electronic apparatus which invited the viewer to play a symbolic game using a push-button control device. By answering questions along different pathways, the player finally reached a point of synthesis, a process intended to be a model of the integration of artistic theory and practice. After 'Mundus', Stezaker's art underwent a drastic change, focusing on collage art.

3000

380 SURREALISTISK MANIFESTATION. EXPO ALEBY, STOCKHOLM MARS 1949.

Stockholm 1949. 23x19. 16 pp. including printed wrappers. 4 full-page reproductions. Text running from front to rear wrapper, set in bold capitals: FÖR BINJURAR MOT NJURAR - FÖR KROKODILER MOT UTSTÄLLNINGAR - FÖR FOSTERLANDET MOT FOLKET - FÖR ALLVAR MOT KRAGKNAPPAR - FÖR SKORSTENSELD MOT HALVTIDSARBETE - FÖR OTROHET MOT FÖRRÄDERI - FÖR PRECISION MOT VERKSAMHET - FÖR ER MAKÅ/MAKE MOT ER SJÄLV.

"Expo Aleby" was the hitherto most extensive Surrealist exhibition held in Sweden, arranged by Ilmar Laaban, Gösta Kriland och Wilhelm Freddie. Kriland and Freddie contributed with works of their own; among the other sixteen participating artists were Max Walter Svanberg, C.O. Hultén, Anders Österlín, Max Ernst, Yves Tanguy, Jean Arp, Jacques Hérold, Victor Brauner, and Simon Watson Taylor. Introduction by Ilmar Laaban.

1200

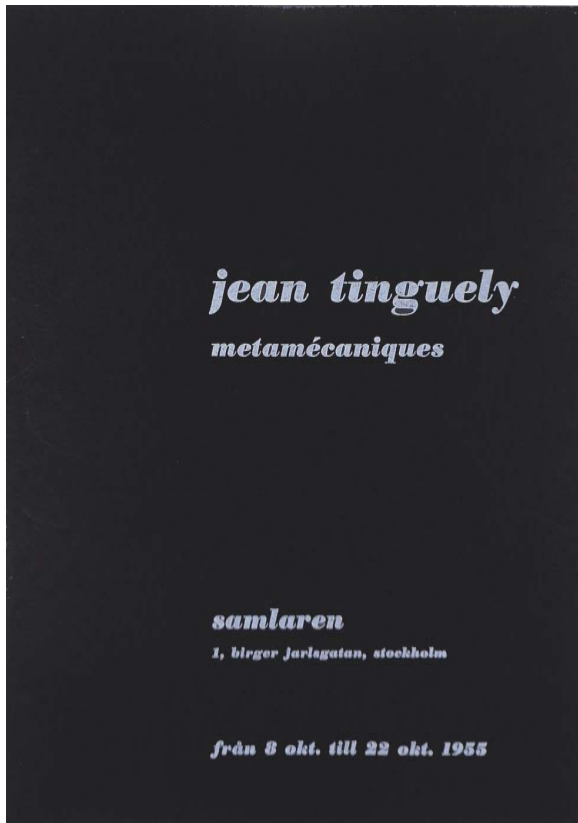
381 [SVANBERG] MAX WALTER SVANBERG. UTSTÄLLNING SVARTBRÖDRAKLOSTRET, LUND. 24 SEPTEMBER – OKTOBER 1950.

Malmö 1950. One leaf, 28x22. Printed on newsprint paper; folded once, a few tiny rifts in margins.

Rare Max Valter Svanberg exhibition catalogue with, on front page, an Imaginist manifesto (Deklaration) by the artist, and one reproduction. On reverse a catalogue of 33 exhibited works, brief biographical data with portrait photo, and two advertisements of the the Imaginist publishing house "Image Förlag".

750

- 382 [SVANBERG] MAX WALTER SVANBERG.
Paris, A l'Etoile scellée, 1955. 26x10. Eight-page folder with text by André Breton, exhibition catalogue of 27 works, and two reproductions. On front page a heart-shaped opening unto part of the reproduction beneath.
This exhibition held at the Surrealist gallery "à l'Etoile Scellée" run by André Breton marks the breakthrough in France of Max Walter Svanberg who had been discovered by Breton at an exhibition of the Swedish Imaginist group held in 1953 at the Galerie Babylone.
750
- 383 [SVANBERG] UN HOMMAGE A MAX WALTER SVANBERG. RAYMOND CORDIER VOUS PRIER D'ASSISTER AU VERNISSAGE DES ŒUVRES RECENTES DE MAX WALTER SVANBERG ... EN SA GALERIE 27, RUE GUÉNÉGAUD, PARIS 6e.
Paris 1961. 27x15. 8 pp. Pictorial wrappers.
Statements in homage to Svanberg by Robert Benayoun, Vincent Bounoure, André Breton, Radovan Ivšic, Gérard Legrand, Jehan Mayoux, André Pieyre de Mandiargues, Joyce Mansour, José Pierre, and Jean Schuster, and a list of 45 exhibited paintings and drawings,
350
- 384 SWEDISH ABSTRACT. LOAN EXHIBITION ORGANIZED BY NATIONALMUSEUM, STOCKHOLM. CIRCULATED BY THE SMITHSONIAN INSTITUTION.
(Stockholm) 1955. 22x15. 12 pp. Printed card covers with four full-page reproductions of works by Karl Axel Pehrson, Olle Bærtling, and Bengt Orup. Scarce.
Includes a 5-page text by Bo Wennberg (On Abstract Tendencies in Swedish Art), introduction by Otte Sköld, and catalogue of 44 works by, in addition to the the three artists illustrated on the covers, Torsten Andersson, John Ivar Berg, Olle Bonniér, Torsten Hult, Greta Knutsson, Pierre Olofsson, Eric H. Olson, Siri Rothsman, Lennart Rodhe, and Georg Suttner.
450
- 385 SWISCH.
Stockholm, Kerberos, 1964. 26x18. 10 blad, leporellovikt i tryckt förlagskartongpärm (pärmarnas yttersidor något fläckade). Tio bilder och grafiska konfigurationer av Torsten Ekbon, Åke Hodell, Leif Nylén, Carl Fredrik Reuterswärd, Bengt Emil Johnson, Mats G. Bengtsson, Lars-Gunnar Bodin, Per Olof Ultvedt, Öyvind Fahlström och Elis Eriksson, med titel och upphovsmannens namn på baksidorna. Tidig svensk antologi av konceptuell konst och "konkret poesi". Tillsammans med:
SWISCH. (Stockholm) 1965. Ett blad, 45x31, med komposition av Bengt Emil Johnson på ena sidan, och presentation och porträttfoton av utställningsdeltagarna på den andra: samma som i 1964 års "Swisch" med undantaget att Torsten Ekbon har ersatts av Jarl Hammarberg. Vikt på mitten som den distribuerades, vikmärke i ett hörn och lätt nött i ytterkanterna.
1500
- 386 TAPISSERIES D'AUBUSSON.
Paris / New York / Düsseldorf, Galerie Denise René, 1974. 26x21. 60 pp. + 13 semi-opaque leaves with signature monogram and the name of the artist. 109 photos of tapestries (21 in colour including 13 full-page) and 21 photos from exhibitions with the tapestries etc. Cloth-backed inside pictorial wrappers as issued, very fine.
Fully illustrated catalogue of tapestries designed by Albers, Jean (Hans) Arp, Sonia Delaunay, Deyrolle, Herbin, Kandinsky, Le Corbusier, Mortensen, Morisson, Sophie Taeuber Arp, Van Doesburg, and Vasarely.
350
- 387 TÉMOIGNAGES POUR LA SCULPTURE ABSTRAITE. ARP, BLOC, DESCOMBIN, GILIOLI, HEPWORTH, JACOBSEN, LARDERA, SCHNABEL, SCHÖFFER, LIPPOLD, DE RIVERA, DAVID SMITH.
Paris, Éditions A.A. et Denise René, 1956. 24x20. 48 pp. Ca 80 photos. Clear acetate wrappers over printed card covers. Very light unobtrusive corner scuffing.
Includes brief texts by ten of the artists (all but José De Rivera and David Smith) and an introduction by Pierre Gueguen.
550



388

388 [TINGUELY] JEAN TINGUELY: METAMÉCANIQUES.

Stockholm, Samlaren, 1955. 18x13. Four-page black card folder, printed in white on first and last page. Very fine.

Rare catalogue of an exhibition held at the gallery Samlaren in Stockholm, Tinguely's fourth solo exhibition preceded only by two Paris shows in 1954 and one in Milan the same year. The catalogue comprises ten "reliefs cinétique" and three "sculptures cinétique" with titles and measures. These reliefs and sculptures were all made by Tinguely during his stay in Stockholm during the autumn of 1955.

1200

389 [TINGUELY] JEAN TINGUELY. TEKENINGEN. STEDELIJK MUSEUM AMSTERDAM 5/12/68 – 19/1/69.

Amsterdam 1968. Exhibition poster / catalogue, 20x27 but 94x27 unfolded. One one side a poster with large reproduction and title in red and black; on the other side the exhibition catalogue, with seven reproductions. (Stedelijk museum, cat. 450).

1700

390 [TINGUELY] JEAN TINGUELY: LA VITTORIA.

Milano, Sergio Tosi, (1970). 15x10. 16 colour plates + 4 introductory leaves with text in Italian, German, French, and English respectively. Printed on stiff, glossy card leaves, in printed boards with metal spiral spine.

A complete small-size presentation of the limited 100-copy portfolio containing sixteen etchings, lithographs, silkscreens and mixed media plates by Tinguely, documenting his huge phallic sculpture 'La Vittoria' which was unveiled in front of the Milan Cathedral in 1970 and, within half an hour, destroyed itself when releasing its mechanical energies in the form of fireworks and consuming fire.

750

- 391 [TINGUELY] JEAN TINGUELY: LA VITTORIA, MILAN 20.XI.1970.
 (Amsterdam 1971). 18x11. Leporello fold-out with eleven card leaves, each with one photograph.
A documentation by the photographer and Stedelijk curator Ad Petersen of the unveiling, eruption and self-destruction of Tinguely's huge phallic sculpture 'La Vittoria' in front of the Milan Cathedral on 20 November, 1970.
- 900
- 392 [TINGUELY] Hultén, K.G. Pontus. JEAN TINGUELY. "MÉTA".
 (Stockholm) / Frankfurt am Main / Berlin - Wien 1972. 31x22. 38 + 43-364 pp. (complete, 39-42 omitted in pagination) + cardboard plate with original colour drawing made with Tinguely's Méta-matique on 4 September 1973 and pencil signed by Tinguely + 33 rpm gramophone record inside rear cover. Profusely illustrated with photos and reproductions, ca 90 full- or double-page. Original pictorial binding designed as a briefcase with handle and lock, very fine.
Swedish text. In the non-Swedish editions, pp. 39-42 are on two opaque leaves with translation of the text in Hultén's 1955 publication on kinetic art reproduced on pages 38 and 43; in the Swedish edition these two leaves were simply omitted, hence the gap in pagination.
- 5000
- 393 [TINGUELY] Hultén, K.G. Pontus. JEAN TINGUELY. "MÉTA".
 Paris, Pierre Horay, 1973. 31x22. 364 pp. + cardboard plate with original colour drawing made with Tinguely's Méta-matique on 14 January 1973 and pencil signed by Tinguely + 33 rpm gramophone record inside rear cover. Profusely illustrated with photos and reproductions, ca 90 full- or double-page. Original pictorial cloth binding designed as a briefcase provided with handle and lock, very fine. *French-language edition of the previous.*
- 6000
- 394 [TINGUELY] JEAN TINGUELY. 31/3–20/5 1973 LOUISIANA.
 (Humblebæk) 1973. 30x21. 52 pp. including pictorial wrappers (actually 60 pages including the blank, unpaginated verso sides of eight transparent paper leaves with text and pagination printed in blue on recto only: 'Jean is Back!' by Knud W. Jensen, and 'Biografi' by K.G.P. Hultén). Ca 65 photos and reproductions, 21 full- or double-page, three in colour.
- 250
- 395 [TINGUELY] JEAN TINGUELY. RELIEFS ET SCULPTURES 1964-1965.
 Genève, Galerie Bonnier / Zürich, Galerie Ziegler 1975. 24x17. 16 pp. 12 full-page photos including one in colour. Printed wrappers, very fine. (Catalogue Galerie Bonnier No. 68).
- 400
- 396 [TINGUELY] JEAN TINGUELY.
 Genève 1976. 25x24. 144 pp. Ca 425 reproductions and photos. Publisher's corrugated paper boards with decorative front title.
Published to accompany the exhibition 'Jean Tinguely. Dessins et gravures pour les sculptures' held in Geneva at the Cabinet des estampes, Musée d'art et d'histoire. Introduced by extracts from a 1976 interview with Tinguely.
- 700
- 397 TOMASELLO. ŒUVRES RÉCENTES.
 Paris, Galerie Denise René, 1972. 25x21. 34 pp. 17 full-page photos (two in colour) and two full-page drawings. Pictorial wrappers.
Includes essay by Saul Yurkievich: "La réflexion chromatique de Luis Tomasello".
- 300
- 398 TOMASELLO. RECENT WORKS.
 New York, Galerie Denise René, 1973. 26x21. 32 pp. 24 photos, 19 full-page including 2 in colour. Printed wrappers. The front double folding wrapper is perforated with 100 die-cut squares, on verso the squares are framed with silkscreened orange and green, making colour effects on the white paper behind when handled slightly. Enclosed 21x10 device: TOMASELLO ORIGINALE + MULTIPLES. Düsseldorf, Denise René / Hans Mayer, 1973. On front 64 cut-die squares with orange and green background colouring, joined to a white glossy background; on reverse a small cut hole with text "hier aufhängen".
- 1000

- 399 **TSAI. SCULPTURES CYBERNÉTIQUES - ENVIRONNEMENT.**
Paris, Galerie Denise René, 1972. 26x20. 26 pp. + two card plates with silver print on black background. Seven additional full-page photos including two in colour. Pictorial wrappers with minor wear.
Exhibition catalogue of "cybernetic sculptures" by the Wen-Ying Tsai, with essays by Gyorgy Kepes and Jonathan Benthall, biographical notes and bibliography; all text bilingual in French and English.
300
- 400 **[UECKER] GÜNTHER UECKER 1.5 – 31.5.1969**
Aachen, Gegenverkehr e.V Zentrum für aktuelle Kunst, 1969. 20x21. 28 pp. 48 photos including 8 full-page. Pictorial wrappers, as new.
200
- 401 **[UECKER] GÜNTHER UECKER. BILDOBJEKT 1957-70 / BILD-OBJEKTE 1957-70.**
Stockholm, Moderna Museet, 1971. 30x22. 40 pp. 46 photos and reproductions including ten full-page. White wrappers with embossed title (the artist's signature) and nail designs. (Moderna Museets utställningskatalog, 91).
Includes texts by the artist, introduction, biography, and exhibition catalogue of 43 works. All text except biography bilingual in German and Swedish.
400
- 402 **[ULTVEDT / ERIKSSON] P.O. ULTVEDT / ELIS ERIKSSON. GÖTEBORGS KONSTFÖRENING, KONSTHALLEN JANUARI 1962.**
Göteborg / Stockholm 1962. 25x22. 16 s. + utvikbar litografisk plansch i blått, svart och gult, utförd av båda konstnärerna. 30 reproduktioner och foton varav åtta helsides. Tryckta gula omslag. Tryckt i 800 numererade exemplar varav detta är nr 716.
Katalog över Ultvedts och Erikssons gemensamma utställning. Båda byggde rörliga skulpturer i hallen, och tillsammans skapade de en karikatyr av Milles' Poseidon med en stampande fot och en fisk som viftade med stjärten för varje besökare som öppnade ytterdörren.
1200
- 403 **[ULTVEDT] P O ULTVEDT. VÄSTERÅS KONSTMUSEUM 2.11–7.12 1980.**
Västerås 1980. Ett blad 60x42 vikt till 30x21. På ena sidan utställningsaffisch med stort fotografi, på andra sidan katalog över 33 arbeten från 1955-1980 (de flesta i privat ägo med angivna ägare), med tre foton plus porträttfoto.
400
- 404 **[ULTVEDT] P.O. ULTVEDT: TVIVEL OCH ÖVERMOD. ARBETEN FRÅN 1945 TILL 1988.**
Malmö 1988. 29x29. 120 s. Ca 200 foton och reproduktioner. Tryckt förlagsklotband med illustration. *Dedikation från Ultvedt* med silvertuschpenna på det svarta försättsbladet. Biografiska data och texter av Ultvedt, Olle Granath, Ulf Linde, Öyvind Fahlström, m.fl. (Malmö konsthall, katalog nr 127).
650
- 405 **Valsecchi, Marco. VALENTINO VAGO.**
Milano 1969. 17x12. 88 pp. 30 full-page reproductions (24 in colour) with title, dating and size on facing pages. Printed wrappers, pictorial dust jacket. No. 1476 of an edition limited to 1500 numbered copies. (Proposte, 1).
280
- 406 **[VAN HOEYDONCK] Fryns, Marcel. PAUL VAN HOEYDONCK: SPACE ART.**
Bruxelles (1970). 29x24. 250 pp. + 21 tipped-in colour plates. More than 200 black and white photos including 68 full-page. Publisher's pictorial cloth-backed boards. Inscribed by Paul van Hoeydonck "à mon ami Lars avec toute ma sympathie / Paul".
Trilingual text and captions in French, Dutch, and English.
1100
- 407 **[VAN HOEYDONCK] PAUL VAN HOEYDONCK. "L'HOMME CYBERNETIQUE".**
Stockholm 1971. 24x17. 8 pp. 2 full-page photos. Pictorial wrappers. (Svensk-Franska Konstgalleriet, Katalog No. 361).
Exhibition catalogue with text in English by Jan van der Mark: 'Paul Van Hoeydonck's Space Adventures (Continued)'.
200

- 408 VASARELY.
Paris, Galerie Denise René, 1955. 24x20. 24 pp. 17 reproductions and photos including eleven full-page. Pictorial wrappers. Introduction by Michel Seuphor.
350
- 409 VASARELY.
Bruxelles, Quadrum / Paris, Galerie Denise René, 1957. 27x21. 12 pp. + loosely inserted transparent plastic leaf with black pattern creating optical effects with the patterns on facing pages. 12 full-page reproductions (including wrapper insides) and two pages with text in French Guy Habasque. Pictorial wrappers.
500
- 410 VASARELY: TABLEAUX CINÉTIQUES.
Paris, Galerie Denise René, 1959. 27x21. 16 pp. with text and 12 reproductions (four full-page) + 8 varicoloured card leaves (including one with full-page, coarsely rasterized portrait photo). Pictorial wrappers. *Includes introduction by Denise René and a full list of Vasarely's exhibitions.*
440
- 411 VASARELY 1938-1962.
Paris, Le Point Cardinal, 1962. 13x12. 36 pp. 8 full-page reproductions, all but one in colour. Pictorial card covers. *Attractive exhibition catalogue with introduction by Imre Pan.*
400
- 412 VASARELY.
Oslo 1962. 24x16. 56 pp. 14 reproductions including ten full-page. Pictorial wrappers. (Galleri KB, catalogue no. 11). *Exhibition catalogue of 31 works from 1949-1961 listed with dating and measures. Includes a 12-page essay in French by Karl K. Ringstrøm and an introduction in Norwegian by Kaare Berntsen.*
300
- 413 VASARELY.
Genève, Marie-Louise Jeanneret, 1974. 32x24. 4 pp. title and text (on grey paper) + 26 pp. with 26 (mostly full-page) reproductions, catalogue, and colophon. Loose folds as issued in pictorial wrappers. *Handsome exhibition catalogue of 26 works, all reproduced, with a 2-page introduction by Vasarely.*
380
- 414 VASARELY. PEINTURES – ESTAMPES – DESSINS.
Genève, Galerie Engelberts, 1969. 18x17. 42 pp. 91 reproductions. Running text printed in red, catalogue captions in green. Pictorial wrappers. *Fully illustrated exhibition catalogue of 91 works from 1946-1969.*
300
- 415 [VIEIRA DA SILVA.] Lassaigue, Jacques / Guy Weelen. VIEIRA DA SILVA.
Paris, Cercle d'Art, 1978. 29x25. 344 pp. 361 reproductions and photos, 222 full-page, 137 (mostly full-page) in colour. Publisher's cloth, very fine in mylar-protected dust jacket. Presentation copy with *signed inscriptions by Maria Helena Vieira da Silva and Guy Weelen.*
1800
- 416 [VISEUX] CLAUDE VISEUX. VOYANTS, STRUCTURES ACTIVES, HOMOLIDES, AUTOCULTURE 1968 – 1969.
Paris, Centre National d'Art Contemporain, 1969. 22x14. 40pp. 17 full-page photos including one in colour. Pictorial wrappers. (CNAC, Archives de l'art contemporain).
Exhibition catalogue with texts by Gaëtan Picon, Georges Limbour and Hubert Damisch, and chronology of Viseux's earlier exhibitions etc.
300
- 417 Vostell, Wolf / ed. by Bernhard Höke. EDITION ET, 14. WOLF VOSTELL: ZIEHUNG DER LOTTOZAHNEN – TAGESSCHAUH UND WETTERKARTE – DAS WORT ZUM SONNTAG. FERNSEH-DE-COLL/AGE. VERZERRUNGEN UND VERWISCHERUNGEN.
(Berlin), Grützmacher, 1966. 23x23. 50 photo plates. Loose as issued in printed portfolio, very fine.
"Television De-Coll/ages" produced by Wolf Vostell on his TV apparatus "Kuba" on the occasion of the exhibition "Fetische" held at Galerie Tobières & Silex in Cologne.
2800

- 418 [WAGNER] Hildebrandt, Hans. ROLF WAGNER.
 Stuttgart (1953). 29x21. 34 leaves ("japanese" binding with 17 double leaves) + loosely inserted folding colour lithograph signed by Wagner (42x59 unfolded). 8 near full-page reproductions (framed by a variety of colours) and 32 small-size reproductions. Pictorial foldout card covers, light external wear. Enclosed: 4-page invitation folder to a Rolf Wagner exhibition at Galerie Samlaren in Stockholm (1954) with text by the artist
The first monograph on Rolf Wagner including catalogue of 31 paintings which were exhibited at Galerie Lutz und Meyer in 1953.
 1300
- 419 [WARHOL] ANDY WARHOL.
 Stockholm 1968. 27x21. 640 pp. 619 full-page black and white photos including 177 of works by Warhol, 272 photos from The Factory by Billy Name, and 170 photos of Warhol and friends etc. by Stephen Shore. Pictorial wrappers with Warhol's "Flowers". An unusually beautiful copy, kept in the original printed cardboard box (with title also in felt-tip pen on the back). The book is in pristine condition but for the signature on top of title page of first owner, the Swedish journalist Björn von Bahr.
First edition of the photo book edited by Andy Warhol, Kasper König, Pontus Hultén, and Olle Granath, and published on the occasion of the Andy Warhol exhibition held at Moderna Museet in Stockholm February-March 1968. Introduced with legendary one-liners by Warhol, including "The interviewer should just tell me the words he wants me to say and I'll repeat them after him"; "I hate objects"; "In the future everybody will be world famous for fifteen minutes", etc.
 3500
- 420 [WARHOL] ANDY WARHOL.
 Stockholm 1970. 27x21. 648 pp. 626 full-page photos. Pictorial wrappers with Warhol's "Flowers". An excellent copy.
Third edition of the previous, extended with seven photos from the Andy Warhol exhibition held at Moderna Museet in Stockholm February-March 1968.
 1800
- 421 [WARHOL] Wilcock, John (ed.). THE AUTOBIOGRAPHY & SEX LIFE OF ANDY WARHOL BY JOHN WILCOCK AND A CAST OF THOUSANDS.
 New York 1971. 28x21. 128 pp. Ca 61 photos and reproductions including 29 full-page. Pictorial wrappers, backstrip worn and wrappers slightly worn with minor loss at bottom corner of rear wrapper.
During a five-year association with Andy Warhol, the underground journalist and co-founder of the New York Village Voice audiotaped conversations about Warhol with some of his associates and friends, including Nico, Paul Morrissey, Marisol, Taylor Mead, Ultra Violet, Brigid Polk, Fred Hughes, David Bourdon, Viva, Lou Reed, Sam Green, Mario Amaya, Leo Castelli, and Henry Geldzahler. Photographs "by Shunk-Kender except where indicated" (Harry Shunk & Janos Kender).
 750
- 422 WATERGATE SPEGLAT AV AMERIKANSKA KONSTNÄRER.
 Malmö, Galerie Börjeson, 1974. 25x21. 8 pp. including designed wrappers. 5 reproductions. Pentagonal catalogue with front image in black, grey, white and red, and a large irregular cutout all through the catalogue. A well-preserved copy of a fragile publication, with a few very tiny rifts on the edge of the cutout.
Rare catalogue of a Swedish exhibition of "Watergate reflected by American artists", with an introduction by the art gallerist Per-Olov Börjeson who had invited artists by an advertisement in The New York Times (reproduced on last page of the catalogue). The catalogue lists 50 works by 27 artists including Jim Dine, Jim Egleson, Öyvind Fahlström, Henri Gorski, Bayat Keerl, Richard Misiano-Genovese, Shozo Nagano, Eva Orsini, Terri Priest, George Rodrigue, James Rosenquist, Sylvia Sleight, May Stevens, and Arnold Trachtman. The front image is a reproduction of Nagano's 'American Erosion'.
 4600
- 423 Weiner, Lawrence. TRACCE / TRACES.
 Torino, Sperrone, 1970. 17x11. 53 leaves including printed free endpapers. Printed white jacket over cloth-backed boards.
One of the earliest conceptual art books by Weiner, giving a word in Italian in the top part of the page with a translation of the word in English in the bottom part, in upper-case letters.
 2000

- 424 **Weiner, Lawrence. CAUSALITY. AFFECTED AND/OR EFFECTED.**
 New York, Leo Castelli / Eminent Publications, 1971. 16x11. 40 leaves including first and two last blank leaves. Printed card covers, metal spiral spine, a very fine copy. Edition limited to 1000 copies.
A conceptual art book combining words for being either affected or effected as to five pairs of opposite forces: pressure–pull, heat–cold, explosion–implosion, corrosion–vacuum, and noise–silence; set in minimalist typography.
 3000
- 425 **Weiner, Lawrence. 10 WORKS.**
 (Paris), Yvon Lambert, (1971). 17x11. 44 leaves. Printed wrappers, very fine. Edition limited to 1000 copies.
A conceptual art book based upon ten word pairs expressing spacial location or direction, forming brief sentences set in minimalist typography, in English on right hand pages and in French on the left.
 1250
- 426 [WEISS] **Carlsund, Otto G. PETER WEISS.**
 (Stockholm), Louis Hahne Konsthandel, 1946. 21x14. 8 pp. Text by Carlsund on pp. 3-7, and exhibition catalogue of 33 works on the last page.
 900
- 427 **Williams, Emmett. KONKRETIONEN.**
 Krefeld, Jürgen Dahl / Passagebuchhandlung, (1958). 21x20. 33 unnumbered leaves, seven of which have cutouts opening onto text on the next leaf. Black card covers with two cutout openings, originally fastened with black rubber rings through holes in left margin. The rubber rings have been lost, otherwise in excellent condition. In addition to the 33 leaves, this copy is supplemented with two folded leaves with text in English and German respectively.
The rare, first publication by the American poet and visual artist Emmett Williams who collaborated with Daniel Spoerri in the Darmstadt circle of concrete poetry from 1957 to 1959, and was destined to become a protagonist of European Fluxus in the 1960s. 'Konkretionen', a collection of graphic letter compositions, was published as issue no 3. of the series "material" edited by Spoerri, which appeared in four issues only, devoted to concrete poetry and related art. In addition to the 31 leaves apparently present in most copies, this copy contains two final leaves with English translation of the German postscript and impressum appearing on the 30th and 31st leaves. Furthermore, there are two enclosed folded leaves, one with a presentation in English of the series, telling us that "material appears in a very limited edition" (with, on reverse, Emmett Williams's letter-a-composition "progression no. 1"), and one with German text, revealing this to be a promotion copy submitted on the recommendation of [semilegible name inserted in ink].
 10000
- 428 [WIPP] **JOHN WIPP.**
 Malmö / Göteborg, Galleri Leger, 1967. 17x13. 8 s. + första och sista blad av metallfolie som speglar de motstående bilderna. Fem reproduktioner varav fyra helsides (en i färg) och en dubbelsidig. En sida med text av konstnären. Tryckta silverfärgade kartongpärmar, främre pärmen med relieftryck av Wipp.
 400
- 429 **Wray, Jacqueline (ed.). SECTIONAL IMAGES. AN EXHIBITION OF PHOTOGRAPHS AND DRAWINGS.**
 New York, The Women's Interart Center Gallery, 1977. 21x28. 48 pp. 52 reproductions. Double wrappers in different size, printed in black on white and white on black respectively, designed by Jacqueline Wray.
Includes biographical data on the eight photographers / artists: Jacqueline Livingston, Dianora Niccolini, Stella Snead, Helen Soreff, Susan Weil, Ronnie Geist, Carole Goldner, and Susan Sadler Hoeltzel.
 2000

430 YVARAL.

Paris, Galerie Denise René, 1969. 22x22. 28 pp. 138 reproductions and photos of op-art and kinetic art works, including 12 full-page. Pictorial card covers designed by Yvaral, including double front cover with black and white stripes and a circular opening with a purple grid creating an optical effect together with a design on the inner cover. Fine copy of this fragile publication, the cover design a dazzling piece of art in its own right.

Exhibition catalogue including introduction by the artist and list of exhibitions 1955-1969. Yvaral was the professional artist's name of Victor Vasarely's son Jean-Pierre Vasarely.

2300

431 ZÜRCHER KONKRETE KUNST. MAX BILL - LANFRANCO BOMBELLI
TIRAVANTI - HEINRICH EICHMANN - HANS FISCHLI - CAMILLA GRAESER -
VRENI LOEWENSBERG - RICHARD PAUL LOHSE.

Stuttgart, Galerie Lutz und Mayer / München, Moderne Galerie Otto Stangl, 1949. 15x11. 16 pp. 7 full-page reproductions. Stapled as issued with printed opaque wrapper over blank card covers. Small rupture in the opaque paper at bottom of spine, otherwise a fine copy of a rare and fragile publication.

Published in conjunction with an exhibition organized by the participating artists led by Max Bill and realized by the I.P.C. (Institut für Progressive Kultur). The catalogue is designed by Max Bill, with text in lower case only, each artist presented with text faced by a representative reproduction. On first page there is a text by Max Bill taking the form of a Concrete Art manifesto: "konkrete kunst nennen wir jene kunstwerke, die auf grund ihrer ureigenen mittel und gesetzmässigkeiten - ohne äusserliche anlehnung an naturerscheinungen oder deren transformierung, also nicht durch abstraktion - entstanden sind ... konkrete kunst ist in ihrer eigenart selbständig ..."

4800

