The Contemporary Art Library of Coosje van Bruggen, wife and collaborator of the artist Claes Oldenburg

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The Library of Coosje van Bruggen and Claes Oldenburg

A towering figure in postwar American art, whose influence, from the start of Pop Art to the present day, has been profound, and whose unmistakable style is instantly recognizable around the world, Claes Oldenburg needs no introduction. His wife and collaborator, the Dutch-American scholar and artist Coosje van Bruggen (1942-2009) had a distinguished career as both a critic and curator of contemporary art, and a widely admired sculptor. Working together over the course of three decades, Oldenburg and van Bruggen produced a series of monumental sculptures, which she termed "Large-Scale Projects," that are among the most iconic of recent years.

Their library is a perfect reflection of their work and their interests, with extensive resources on the movements of modern and contemporary art, from Pop and Happenings, Fluxus, Arte Povera, Minimal Art, Conceptual Art, and Land Art, to the developments of the new millenium. In addition to its depth in reference books, the library includes rare historic exhibition catalogues and books of early Minimal and Conceptual art (the publications of Seth Siegelaub, and exceedingly scarce publications from Vancouver and Oberlin, as well as the landmark shows of the 1960s and 1970s), rare periodicals ("Interfunktionen"), and classic source works inscribed by the authors, together with a rich selection of valuable original artists' books, by Carl Andre, John Baldessari, Stanley Brouwn, Hanne Darboven, Peter Downsbrough, Jenny Holzer, Rebecca Horn, Joseph Kosuth, Sol LeWitt, Richard Long, Gerhard Richter, Carolee Schneemann, Emmett Williams, and numerous others. The collection includes such highlights as a fine copy of "The Xerox Book," the sensationally rare catalogue of Gerhard Richter's first exhibition (as well as a joint letter from Richter and Isa Genzken to Oldenburg and van Bruggen), and a livre d'artiste inscribed to Oldenburg by Jean Dubuffet. Also in the library is a component of antiquarian books collected by Coosje van Bruggen, including a fine copy of the Diderot & d'Alembert "Encyclopédie" of 1777-1779, in 39 volumes. Many of the recent publications on Claes Oldenburg have been boldly signed by the artist.
**Coosje van Bruggen, Sculptor, Dies at 66**  
By CAROL KINO

Coosje van Bruggen, a critic, art historian and artist known for the colorful public sculptures she created around the world with her husband, the Pop artist Claes Oldenburg, died on Saturday in Los Angeles. She was 66 and had homes in New York and Beaumont-sur-Dême in the Loire Valley, France.

The cause was metastatic breast cancer, said Andrea Glimcher, director of communications at PaceWildenstein, which has represented Ms. van Bruggen since 1990.

Over three decades, Ms. van Bruggen and Mr. Oldenburg created more than 40 public sculptures for parks, urban centers and museums. Typically, each piece depicts a monumentally sized object that often comments archly on its surroundings, like the giant up-ended “Flashlight” (1981), 38 feet tall and installed at the University of Las Vegas, or “Bicyclette Ensevelie” (“Buried Bicycle,” 1990), a mammoth bicycle that appears to be half-buried at Parc de la Villette in Paris.

Although their projects often engendered controversy, Ms. van Bruggen always adopted a matter-of-fact approach to persuading civic governments and mayors to embrace them.

“I’m the daughter of a physician,” she said in a 2006 interview, “and I always feel that every piece is a diagnosis.

Ms. van Bruggen was born on June 6, 1942, in Groningen, the Netherlands. While she was growing up, her father, a doctor, held a weekly salon for writers and painters at the family home, and she and her siblings were encouraged to participate. She went on to study art history at the Rijks University of Groningen, obtaining a graduate degree in 1967.
That year, she became an assistant curator at the Stedelijk Museum in Amsterdam, working with environmental artists like Doug Wheeler, Larry Bell, and the members of the Dutch avant-garde. “I belong to the first Conceptual generation,” she told Artnews in 1990. “I was involved when Jan Dibbets dug up the foundations of the Stedelijk and Ger van Elk made a sidewalk out of bathroom tiles. I wanted to push the parameters of art.”

Along the way, she married her first husband and had two children. In 1970, Mr. Oldenburg, the Swedish-born giant of American Pop, arrived at the museum to install a traveling retrospective, and Ms. van Bruggen, 13 years his junior, was assigned to help. Although Mr. Oldenburg was smitten, their initial meeting went badly. “I had a lot of anti-American feelings,” Ms. van Bruggen told Artnews. “I thought, ‘Here is a typical imperialist American artist.’” Their courtship didn’t take off until 1975, by which time Ms. van Bruggen was divorced and teaching art history at the Academy of Fine Arts in Enschede.
Their first collaboration came in 1976, when Mr. Oldenburg was commissioned to rework “Trowel I,” a 1971 sculpture of an oversize garden tool, for the grounds of the Kröller-Müller museum in Otterlo, the Netherlands. At one point, Ms. van Bruggen recounted later, “Claes said, ‘I made the trowel for you.’ I said, ‘It is not for me, and I don’t like it!’ ”

At her urging, he changed its color from silver to the bright blue of Dutch workmen’s overalls, and placed it where the garden became wild parkland, to underscore its function. They married in 1977.

The next year, Ms. van Bruggen moved to New York, and they began working together in earnest. Although critics often looked askance at Ms. van Bruggen’s participation in what was often perceived as Mr. Oldenburg’s work and sometimes even refused to credit her, the couple maintained that theirs was a true collaboration. They
conceived their ideas jointly, but he did the drawing while she chose the colors and handled the work’s fabrication and siting. Ms. van Bruggen often described their working process as “a unity of opposites.”

At her instigation, too, they branched out into indoor installations and performance. In 1985 they collaborated on “Il Corso del Coltello” (“The Course of the Knife”) a performance piece in Venice, Italy, with the architect Frank Gehry, whom Ms. van Bruggen had met in 1982, when she was on the selection committee for Documenta, the important contemporary art show in Kassel, Germany. Ms. van Bruggen maintained an independent career as a critic, writing monographs on her husband’s early work as well as that of Bruce Nauman, John Baldessari, Hanne Darboven and Mr. Gehry’s design for the Guggenheim Bilbao.

Together with Mr. Oldenburg, Ms. van Bruggen has been the subject of nearly 40 exhibitions, the most extensive of which was “Sculpture by the Way,” a 2006 retrospective at the Castello di Rivoli Museum of Contemporary Art in Turin, Italy, which later traveled to the Fundació Joan Miró in Barcelona. Ms. van Bruggen became an American citizen in 1993. In addition to Mr. Oldenburg, her survivors include two children, Paulus Kapteyn of Jersey City and Maartje Oldenburg of London; two grandchildren; and three siblings: Dirk van Bruggen and Hanneke van Bruggen Rous, both of Amsterdam, and Jaap van Bruggen of Katete, Zambia.

The couple’s final project together is “Tumbling Tacks,” to be installed in May at the Kistefos Museum, in a former paper mill on the banks of a river near Oslo. The sculpture consists of four 18-foot-wide thumbtacks that appear to be hurtling down a hillside toward the museum.
Coosje van Bruggen (June 6, 1942 – January 10, 2009) was a sculptor, art historian, and critic. She collaborated extensively with her husband, Claes Oldenburg.

Biography

Born to a physician in Groningen, van Bruggen studied history of art at the University of Groningen. From 1967 to 1971, she worked at the...

Work
She worked with her husband, sculptor Claes Oldenburg, since 1976. Her first work with Oldenburg came when she helped him install his 41-foot Trowel I on the grounds of the Kröller-Müller Museum in Otterlo. They were married in 1977. Together Oldenburg and van Bruggen produced three decades of monumental sculpture that van Bruggen would call Large-Scale Projects, with their first piece created as a team being Flashlight (1981), a huge outdoor sculpture at the University of Nevada, Las Vegas. In Los Angeles, Collar and Bow - a 65-foot metal and fiberglass sculpture in the shape of a man's dress shirt collar and bow tie, designed for a spot outside Walt Disney Concert Hall - was stalled and eventually canceled because of technical problems and escalating costs. In 1988, her work along with Oldenburg Spoonbridge and Cherry was commissioned by the Walker Art Center, and became a permanent fixture of the Minneapolis Sculpture Garden as well as an iconic image of the city of Minneapolis. Their final joint work, fabricated in Turin, Italy, was Tumbling Tacks (2009), designed for the Kistefos Sculpture Park in the countryside north of Oslo.

At her instigation, too, the couple branched out into indoor installations and performance. In 1985 they collaborated on Il Corso del Coltello (“The Course of the Knife”) a performance piece in Venice, Italy, with the architect Frank Gehry, whom van Bruggen had met in 1982, when she was on the selection committee for documenta 7 in Kassel.

Since the early 1980s van Bruggen worked as an independent critic and curator. She contributed articles to Artforum magazine from 1983 to 1988, and served as senior critic in the sculpture department at Yale University School of Art in 1996-97. Van Bruggen was the author of scholarly books and essays on the work of major contemporary artists including Gerhard Richter (1985), John Baldessari (1990), Bruce Nauman (1991), and Hanne Darboven (1991). She also wrote a monograph on architect Frank O. Gehry's...
Guggenheim Museum in Bilbao, Spain.[2]
Van Bruggen and Oldenburg were based in New York for many years, but they also lived and worked for extensive periods in Los Angeles and, since 1992, at Château de la Borde in Beaumont-sur-Dême, in the Loire Valley of France. One U.S. installation the pair collaborated on is the fiberglass and steel *Cupid's Span*, which was commissioned by GAP founders Donald and Doris F. Fisher, and installed in the newly built Rincon Park along the Embarcadero in San Francisco in 2002.[5]

Awards
Together with Oldenburg, Van Bruggen received numerous awards including the Distinction in Sculpture, Sculpture Center, New York (1994); Nathaniel S. Saltonstall Award, Institute of Contemporary Art, Boston (1996); Partners in Education Award, Solomon R. Guggenheim Museum, New York (2002); the Medal Award, School of the Museum of Fine Arts, Boston (2004) and honorary degrees from the California College of the Arts, San Francisco, California (1996); University of Teesside, Middlesbrough, England (1999); Nova Scotia College of Art and Design, Halifax, Nova Scotia (2005); and the College for Creative Studies in Detroit, Michigan (2005). The Estate of Coosje van Bruggen is represented by The Pace Gallery, New York.

Death
After a long battle with breast cancer, she died at her residence in Los Angeles in 2009, aged 66.[3]

Sculptures
Main article: List of works by Oldenburg and van Bruggen
- *Pool Balls* (1977), Münster
- *Spitzhacke* (1982), Kassel
- *Gartenschlauch* (1983), Freiburg im Breisgau
- *Screwarch* (1983), Rotterdam
- *Cross section of a Toothbrush with Paste, in a Cup, on a Sink: Portrait of Coosje's Thinking* (1983), Krefeld
- *Balancing Tools* (1984), Weil am Rhein
• *Knife Ship I* (1985), Bilbao
• *Spoonbridge and Cherry* (1988), Minneapolis
• *Bicyclette Ensevelie* (1990) Parc de la Villette, Paris
• *Free Stamp* (1991) Willard Park, Cleveland
• *Mistos* (1992), Barcelona
• *Bottle of Notes* (1993), Middlesbrough
• *Inverted Collar and Tie* (1994), Frankfurt
• *Houseball* (1996), Berlin
• *Torn Notebook* (1996), Lincoln, Nebraska
• *Lion's Tail* (1999), Venice
• *Ago, Filo e Nodo* (2000), Milan
• *Flying Pins* (2000), Eindhoven
• *Dropped Cone* (2001), Cologne
• *Cupid's Span* (2002), San Francisco
• *Spiral* (2006), Seoul

See also
• Women in the art history field

References
Suzanne Muchnich (January 13, 2009), "Coosje van Bruggen dies at 66; art historian made sculptures with husband Claes Oldenburg". *Los Angeles Times*.
2 Richard Lacayo (January 13, 2009), Coosje van Bruggen: 1942-2009 *Time*.
3 Mike Boehm (March 1, 2008), 'Collar and Bow' -- and then a suit *Los Angeles Times*.

External links
Website Oldenburg and van Bruggen
MONOGRAPHS ON ARTISTS

*Cf. Freitag 2*


6. Amsterdam. De Appel Foundation. *VITO ACCONCI: The Peoplemobile*. (Project for town squares in Holland).... Een produktie van Stichting de Appel Amsterdam en Vito Acconci.... Poster/catalogue, printed in red and black on lightweight cream wove paper. Verso: Text in Dutch, with 4 illus., printed in black. 60 x 628 mm. (ca. 18 x 24 1/4 inches). Folded as issued. On the front, listings of the venues and dates for the project, from May to July 1979, in Amsterdam, Middelburg, Rotterdam, Eindhoven and Groningen; on the back, text about the project and the artist, with stylized drawings showing the delivery and assembly of the structure. Folded, as issued. A fine copy. Amsterdam, 1979.


*Cf. Freitag 75 (citing English-language edition)*


13 ANDRE, CARL. America Drill. Red cut white cut blue cut. [In memory of Thomas Morton of Merry Mount 1625.] 52ff. Prof. illus. Cloth. Édition de tête: one of 100 numbered copies, stamped in red and signed and dated by the artist in the colophon, from the limited edition of 600 copies in all.


16 CARL ANDRE: Three Works on Land, 1979. Photos: Bevan Davies. 10-panel leporello of 9 conjoined postcards, with bleed photographs on recto, and captions and mailing specifications on verso. 12mo. Self-wraps. The works are “Angellipse” and “Timbering,” both at Manhattan Psychiatric Hospital, Ward’s Island, and “Quadrill” at Creedmoor Psychiatric Center, Queens Village.


Brussels (Daled), 1975.

Pulheim (Stadt Pulheim), 1997.


50 BALDESSARI, JOHN. Brutus Killed Caesar. 35ff. 33 plates without text, each in a triptych format. 100 x 272 mm. (ca. 4 x 10 3/4 inches). Oblong lrg. 8vo., spiral-bound along the top edge. “In ‘Brutus Killed Caesar,’ Baldessari has reduced a story to a few key elements. Each successive page illustrates a different possible weapon, each consists of a central visual pun which stretches the semantics of the ‘murder clue’ to the extremes of flower-pots, pocket watches, and scrub brushes in an explication of the ambiguity of narrative representation” (Guest). As Clive Phillpot has pointed out, the work “is entirely dependent upon its title for its meaning: were it not for the title, it would not be apparent that the paraphernalia of life depicted in the book might also be the instruments of death.” Covers slightly worn; chip at one perforation. Akron (The Emily H. Davis Art Gallery of the University of Akron), [1976].


57 BALDESSARI, JOHN. *Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty Six Attempts)*. 14ff., including title-page, colophon leaf, and 12 color plates, all loose, as issued. Lrg. 4to. Publisher's diecut blue slipcase/envelope, printed in gold (slightly faded, small splits at extremities). Edition of 2,000 copies. "As early as 1972-73, Baldessari had set himself the impossible task of balancing order and chaos with 'Throwing [Three] Balls in the Air to Get a Straight Line (Best of 36 Tries' and 'Throwing Three Balls in the Air to Get an Equilateral Triangle (Best of 36 Tries),' continuing in 1974 with 'Throwing Four Balls in the Air to Get a Square (Best of 36 Tries).’ In throwing curved and straight sticks in the air in the hope that they would create letterforms, or even words–he performed the ultimate exercise in wishful thinking" (Coosje van Bruggen). Presentation copy from the publishers to Claes Oldenburg, with an accompanying typed letter from them, January 1974.


Köln (Verlag der Buchhandlung Walther König), 2007.

59 Bruggen, Coosje van. JOHN BALDESSARI. 256pp. Prof. illus. Lrg. 4to. Cloth. D.j. Published in conjunction with an exhibition at the Museum of Contemporary Art, Los Angeles, March-June 1990, and five other venues.

New York (Rizzoli), 1990.


Deurle, 2006.


Eindhoven/Essen, 1981.


Köln (Verlag der Buchhandlung Walther König), 1999.


Bielefeld (Kerber Art), 2009.


Los Angeles, n.d.


Los Angeles, 2010.


Los Angeles, 1997.

71 Madrid. Museo Nacional Centro de Arte Reina Sofia. Ni por ésas - Not Even So. JOHN BALDESSARI. Jan.-Feb. 1989. Text by G. Echevarria and V. Todoli. 92pp. Prof. illus. 4to. Wraps. Also shown at CAPC, Musée d’Art Contemporain,


76 O'Brien, Glenn. A Six Pack for JOHN BALDESSARI from Glenn O'Brien. (Cornerhouse 'Communique' No. 6.) 24pp. 2 illus. Wraps. Published on the occasion of a series of exhibitions titled “This not that by John Baldessari.” Manchester (Cornerhouse), n.d.


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Wien, 1996.

Zürich, 2009.

The Hague/Paris (Mouton), 1967.


Bruxelles (MFC-Michele Didier), 2006.

Eindhoven/Essen (Van Abbemuseum/ Museum Folkwang), 1977.

93 BARRY, ROBERT. [Untitled.] (120)pp. Sm. 8vo. Boards with linen backstrip. D.j. An untitled volume of statements (none punctuated at the end) in parallel English and Italian. “Thinking about it changes it”, “It cannot be clarified by rational analysis”, “Sometimes it is specific, at other times it is vague”, “It can be remembered”, “Others may know more about it than I do”. Published under the direction of Germano Celant and Pierluigi Pero, in conjunction with an exhibition at Sperone, Torino, Dec, 1970. Light wear.
Torino (Sperone), 1970.


Düsseldorf, 1981.

Mario Diacono notes that this painting has been at times incorrectly dated 1981, and mentioned as painted and exhibited that year in Modena at the Galleria Emilio Mazzoli, in the show titled SAMO. The work was indeed painted in Modena, but in 1982, for another exhibition that Basquiat had in fact planned at the Galleria Mazzoli which never actually took place. By an agreement between Basquiat’s primary dealer at the time, Annina Nosei, and the Galleria Diacono, the work was then exhibited in Rome, in October 1982. Its price was set at 7 million lire, or about $5,000. In May 2015, the painting was sold at Christie’s for $37,125,000. A very fine copy. Extremely rare.
Roma, 1982.

Brooklyn Museum: Basquiat. Edited by Marc Mayer (Brooklyn, 2005), p. 216 (“Monographs and One- and Two-Person Exhibition Catalogues”)


129 BOCHNER, MEL. Misunderstandings (A Theory of Photography). 9 large-format index cards (5 x 8 inches), printed with facsimile manuscript text by Bochner, together with one gravure plate of the same dimensions, loosely inserted in printed manila envelope, as issued. Sm. 4to. Quotations about photography by Mao, Duchamp, Taine, Wittgenstein, Zola, Proust, Merleau-Ponty, James J. Gibson, and (from) the Encyclopedia Britannica, together with a measured photographic image of the artist’s arm. This was originally included in the portfolio “Artists and Photographs;” edited by Lawrence Alloway. New York (Multiples, Inc.), 1970.


140 BRECHT, GEORGE & WATTS, ROBERT. Maytime. [Yam Festival Calendar. Maytime/Yam Time.] Double-sided broadside graphic calendar, printed in blue and green on white stock. 558 x 215 mm. (circa 22 x 8 1/2 inches). Prof. illus., with photocollages and freehand illustrations, appropriated nineteenth-century and modern commercial advertisements, typographic caprices, and other elements. A calendar of events and recommended activities for the May 1963 Yam Festival, edited and designed by Brecht and Watts. Featured--on Clock Day, Box Day, Yam Hat Sale, Balloon Day, Necktie Day, Water Day, Food Day, Key Day and others--was a hectic agenda spread across New York and New Jersey throughout the month. "Yam Day," at the Hardware Poet’s Playhouse over the weekend of 11-12 May, included performances and projects by George Brecht, Robert Breer, John Cage, Robert Filliou, Red Grooms, Rudy Burckhardt, Al Hansen, Dick Higgins, Ray Johnson, Joe Jones, Alison Knowles, George Maciunas, Jackson Mac Low, Ben Patterson, Yvonne Rainer, Stan Vanderbeek, Robert Watts, James Waring, Diane Wakoski, Emmett Williams, LaMonte Young and others; another major event, "Segal's Farm," was held on the 19th, "with a Happening by Allen Kaprow, dance by Yvonne Rainer, Decoll/age by Vostell, Music by LaMonte Young, + All Kinds of Trouble by Dick Higgins" at the New Jersey farm of the sculptor George Segal. An incunable of Fluxus, predating George Maciunas’ return from West Germany. Folded, presumably as mailed. Recto a little browned in one portion, otherwise very fine. New York, 1963. Happening & Fluxus 01.05.63–31.05.63; Milman, Estera (ed.): Fluxus: A Conceptual Country (Visible Language, Vol. 26, No. 1/2, 1992), p. 239


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144 Maymó, Jaume. **JOAN BROSSA, poesia tipogràfica.** 247, (1)pp. Prof. illus. Wraps. This copy from a presentation issue from the mayor of Barcelona, in a fitted cardboard gift box. Barcelona (Fundació Joan Brossa), 2004.

145 BROWNE, STANLEY. **One Distance.** Title-page & 60 plates. Sq. 4to. Wraps. Edition limited to 1000 copies. Eindhoven (Van Abbemuseum), 1981.

146 BROWNE, STANLEY. **La Paz.** (42)pp. Sm. sq. 4to. Wraps. Published in conjunction with the exhibition at the Stedelijk Museum, Schiedam, Feb.-March 1970. Schiedam (Stedelijk Museum), 1970.


Darlinghurst (Black Ram Books), 1980.


178 CAGE, JOHN. *Silence.* Lectures and writings. xii, 276pp. Sm. 4to. Wraps. Third paperback printing.

Barrytown (Station Hill Press), 1982.

180 CAGE, JOHN. *X: Writings ’79-’82.* x, 187, (3)pp. Text illus. Sq. 4to. Wraps.
Middletown (Wesleyan University Press), 1983.


182 Cincinnati. Carl Solway Gallery. *A Tribute to JOHN CAGE.* [Prepared Box for John Cage.] 83ff. Prof. illus. Contents loose, as issued. Sm. sq. 4to. Portfolio (folded printed box). Published in conjunction with an exhibition at the Chicago International Art Fair, May 1987, in celebration of the artist’s 75th birthday. Participants in this publication, responding to an invitation letter from Allen Kaprow, include Jasper Johns, Robert Rauschenberg, Yoko Ono, Nam June Paik, Jean Tinguely, Arman, Richard Hamilton, Laurie Anderson, Kaprow, Ray Johnson, Joseph Kosuth, Allen Ginsberg, Christo, Robert Morris, George Brecht, Alison Knowles, Merce Cunningham and David Tudor. With the original colored rubber bands—now broken—within which the portfolio was issued.


London (Allen Lane), 1971.

Los Angeles, 1993.


224 Kessler, Stephen. **CHIAT/DAY: The First Twenty Years.** (8), 349pp. Prof. illus. in color. Lrg. 4to. Cloth. D.j.
New York (Rizzoli), 1990.

New York (Harry N. Abrams), [1970].

Sydney, 1990.

227 COCTEAU, JEAN. **Le rappel à l’ordre.** Le coq et l’arlequin, Carte blanche, Visites à Maurice Barrès, Le secret professionnel, D’un ordre considéré comme une anarchie, Autour de Thomas l’Imposteur, Picasso. 1918-1926. 296, (2)pp. Wraps. (light wear). One of 550 numbered copies on papier pur fil du Marais, from the edition of 698 in all.
Paris (Librairie Stock), 1926.

228 New York. CUE Art Foundation. **IAN COOPER.** April-June 2005. Curated by Sue de Beer. (20)pp. Prof. illus. in color. Sm. sq. 4to. Wraps. Loosely inserted: Postcard from the artist to “Coosje & Claes.”

Bremen, 1990.

New York (Castelli, Feigen, Corcoran), 1978.


232 Sérullaz, Arlette. **COROT.** 82, (2)pp. Prof. illus. in color. Sq. 4to. D.j.
Paris/Milano (Louvre Drawing Gallery/ 5 Continents), 2007.

233 COURBET, GUSTAVE. **Lettres à Victor Hugo, à Max Claudet, suivies de Souvenirs sur Gustave Courbet par Max Claudet.** 45, (3)pp. Wraps.
Charlieu (La Bartavelle Editeur), 1990.

234 Clark, T.J. **Image of the People. GUSTAVE COURBET and the Second French Republic, 1848-1851.** 208pp. 50 illus. (7 color), 4to. Cloth. D.j. Presentation copy, inscribed “For Coosje to keep up the good spirit, R.” on front flyleaf.
London (Thames and Hudson), 1973.


Basel (Birkhäuser), 1974.


245 DARBOVEN, HANNE. Urzeit / Uhrzeit. 246, (2)pp. Prof. illus. (including tipped-in color plates). Folio. Cloth. Slipcase (cloth). Publisher’s carton. One of 250 copies, initialled and numbered by the artist in pencil, from the limited edition of 300 in all, printed in letterpress at the Stamperia Valdonega. This copy is additionally annotated in pencil by Darboven in the center of the title-page vignette, where she has added an artistic tally of crossed-out numbers (10, 20, 30, 40) culminating in a doubly underscored “45” at the bottom. Coosje van Bruggen’s afterword, “Today Crossed Out,” also, is followed by an annotation in pencil by Darboven, the word “today” written and crossed out in her hand. A very beautiful book. New York (Rizzoli), 1990.


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Freitag 2715; Arntzen/Rainwater 1240; Marmor/Ross 1251


New York, 1981.


New York (Harry N. Abrams), 1981.
Freitag 2809

310 Tampa, Florida. Pyramid Arts Ltd. JIM DINE: Eight Sheets from an Undefined Novel. (14)pp., 12 plates, loose in portfolio, as issued. 4to. Wraps.
Tampa, 1976.


Sept.-Nov. 1996. 48pp. 45 illus. 4to. Wraps.
Belmont, 1996.


New York (Rizzoli), 1993.


319 DOWNSBROUGH, PETER. And Now. 48pp. Prof. illus. Wraps.
Nevers (Maison de la Culture), 1983.

320 DOWNSBROUGH, PETER. And Then They Were... (106)pp. Illus. Wraps.


322 DOWNSBROUGH, PETER. As to place... (110)pp. Illus. Wraps.
New York (Privately Printed), 1978.

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345 **DUBUFFET, JEAN.** *Bonpiet beau neullle.* (54)pp. Prof. illus., including 27 drawings and calligraphic text reproduced from the artist's manuscript. Sm. 4to. Wraps. D.j. Cloth slipcase. One of 80 copies signed and numbered by the artist, from the edition of 89 in all, printed on vélin d'Arches.

346 **DUBUFFET, JEAN.** *La botte à nique* (Collection “Les sentiers de la création.”) (110)pp. Prof. illus. (partly in color). Text reproduced from the artist's manuscript. Sm. sq. 4to. An unnumbered copy on vélin, from the limited edition of 1200 numbered copies in all. Originally bound in leather by the publisher, this copy has been disbound and stripped of the binding; the bookblock is intact. An historic association copy, with presentation inscription 'à Claes Oldenburg/ amicalement/ J. Dubuffet' facing the title-page.


389 Ind, Rosemary. **EMBERTON.** 49, (3)pp., 125 illus. 4to. Wraps. Presentation copy, “For Claes and Coosje, a mouse you might not know (see plate 114) for the two nicest mice I have ever met atFeb89.” London/Berkeley (Scolar Press), 1983.


394 De Sanna, Jole. **FABRO.** (Artisti Contemporanei.) 210, (2)pp. 44 illus. Sm. 4to. Wraps. Ravenna (Essegi Editrice), 1983.


Fort Worth, 1976.


Arrowsmith, Alexandra (editor). L. FONSSAGRIVES-PENN. Sculpture, prints and drawings. Introduction by Alexander Liberman. 92, (4)pp. Prof. illus. Lrg. 4to. Cloth D.j. Loosely inserted: Printed correspondence card of The Lisa Fonssagrives-Penn Trust, with manuscript note from Irving Penn “Dear Coosje and Claes, it was a great (underlined) pleasure to meet you both. Kind regards, Irving—This book will introduce L F-P.”

N.p. (The Lisa Fonssagrives-Penn Trust), [1994].


Halifax/ Northampton, MA (Contact Editions), 1998.

FRANCIS, SAM. [Death Mediates the High and the Low.... (Aphorisms.)] (30)ff. Wraps. (light wear, small mark on rear cover). A rare issue of Francis’s “Aphorisms,” issued without title-page or publication information of any kind.

[Santa Monica (The Lapis Press), n.d.]


Santa Monica (The Lapis Press), 1984.

FRANCIS, SAM & Lyotard, Jean-François. Lesson of Darkness...like the paintings of a blind man... (100)pp. Prof. illus. in color. Lrg. sq. 4to. Dec. boards. Presentation copy, inscribed “For Coosje, love & admiration, Sam Francis.”


422 Los Angeles. Gemini G.E.L. SAM FRANCIS. (2)ff., 8 color plates, loose in portfolio, as issued. Sm. 4to. Wraps. Los Angeles, [1972].


428 ROY FRIDGE. With text by the artist. (20)pp. Prof. illus. Oblong 4to. Self-wraps.


442 Jencks, Charles. **FRANK O. GEHRY: Individual Imagination and Cultural Conservatism.** With a critical discourse by Robert Maxwell and Jeffrey Kipnis. 96pp. Prof. illus. in color. 4to. Wraps.

443 Joyce, Nancy E. **Building Stata: The Design and Construction of FRANK O. GEHRY’s Stata Center at MIT.** Commentary by Frank O. Gehry. Photographs by Richard M. Sobol. xxii, 138pp. Prof. illus. in color. Oblong 4to. Wraps. With map of the Stata Center laid in.


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509 HARVEY, MICHAEL. White Papers. (71 5x8 inch white cards, all but one imprinted with statements, typographic and numerical compositions, etc.) Oblong lrg. 8vo. Publisher’s white slipcase (cover detached at hinge). Light wear. N.p. ([The Artist!]), 1971.


10 October, 2018


523 HIGGINS, DICK. **What Are Legends.** [A clarification.] As penned, pasted up illustrated and published every Thursday morning since 1865 Bern Porter Calais 1960 Maine. (44)pp. Prof. illus. Wraps., printed in red and black. The first edition of Dick Higgins' first book, the extensively illustrated text reproduced from manuscript texts in various hands. Calais (Bern Porter), 1970.

524 HIGGINS, DICK. **"Iron-On" Labels.** 10 labels, printed on tissue (of which 8 printed on 4 strips, to be cut in half), paper-clipped to a sheet of white cardboard printed with text on the recto. Board 250 x 195 mm. (ca. 9 7/8 x7 5/8 inches); individual labels 215 x 45 mm. (ca. 8 1/2 x 1 3/4 inches). Parallel texts in English and German. “These ‘iron-on’ labels can be applied to anything at all. As soon as a hot iron is passed over them, the written information which is in the label [sic] is transferred to the substance. (It should be anything but metal or plastic-coated or varnished: i.e., paintings, raw wood, paper, rubbish, the underside of tables. Anything like that is ideal....” Dick Higgins, New York 1969.” The text on the labels, with facsimile signature at the end, reads “dieses ist kein kunstwerk von mir/ this is not an art work by me/ dick higgins.” Paper clip slightly rusty; a fine example. Remscheid (Vice-Versand W. Feelisch), [1979].


**ARS LIBRI**

**THE LIBRARY OF CLAES OLDENBURG & COOSJE VON BRUGGEN**


534 HOLZER, JENNY. *Truisms and Essays*. [Abuse of Power Comes as No Surprise.] (The Nova Scotia Pamphlets. 3.) (155)pp. Printed in red on white stock, and in black on blue stock. Loosely inserted, as issued: folding poster printed on coated white stock. Sq. 4to. Wraps. Parallel texts in English, Spanish, French and German. Also inserted in this copy: (24)-pp. booklet in plain black wraps. with additional truisms, and small silver adhesive label with additional text ("When There Is No Safe Place to Sleep...").

Halifax (The Press of the Nova Scotia College of Art and Design), [1983].


535 HORN, REBECCA. *Busters Bedroom*. Nach einer Geschichte. Drehbuch: Rebecca Horn, Martin Mosebach. (2), 115ff. 4to. Self-wraps., secured with brass brads. Folder. This print-out screenplay is inscribed by the artist to Coosje van Bruggen on the front cover, “Coosje Copy/ love Rebecca./ 2.12.84/ Berlin,” and is datable thus some six years before the well-known German independent film that was produced of it was released in 1990. Beneath the dedication is a second inscription: “success!/ Coosje/ 3/4/1985.”

N.p. (The Artist), n.d.


Los Angeles/Milano (The Museum of Contemporary Art/ Fabbri Editori), 1990.


Kön (Verlag der Buchhandlung Walther König), 1995.


New York, n.d.


New York, [1989?]

543 HUEBLER, DOUGLAS. *Location Piece #2*. 17 loose sheets including 1 page of text and 16 photographic illustrations, inserted into envelope with text by the artist, as issued. Lrg. sq. 8vo. Originally included in the portfolio “Artists & Photographers,” edited by Lawrence Alloway.


La Jolla, 1988.

545 New York. Seth Siegelaub. DOUGLAS HUEBLER. November 1968. (20)pp. 15 halftone illus. Sm. sq. 4to. Dec. wraps. A virtual exhibition, which took place only in the form of this publication, of drawings, photographs and statements for conceptual pieces. “The existence of each sculpture is documented by its documentation. The documentation takes the form of photographs, maps, drawings and descriptive language... The proposed projects do not differ from the other pieces as idea, but do differ to the extent of their material substance” (from the artist’s prefatory statement).


546 HUISMANS, SIPKE. *De verzwenen verliefdheid of Pinda’s en turquoise*. Beeldnovelle. (84) leaves of fascimile drawings. 12mo. Wraps. Edition limited to 1000 numbered copies. Amsterdam (Uitgeverij Love Me or Leave Me), 1972.


552 “*Once Upon a Time...:*” **JEANNE-CLAUDE: June 13, 1935 - November 18, 2009.** (6)pp. Prof. illus. in color. 4to. Self-wraps. “It is Jeanne-Claude’s wish that her body be donated to scientific research. A Memorial will be announced at a later date.” N.p., n.d.


San Jose, 1990.


581 JUDD, DONALD. **Möbel/ Furniture**. (48)pp. Prof. illus. in color. Oblong 4to. Wraps. Parallel text in German and English.


Bern, 1976.

Charlotte, 1983.

Chicago, 1989.

587 Coplans, John. **DON JUDD**. 72pp. 44 plates. Sm. sq. 4to. Wraps.
Pasadena (Pasadena Art Museum), 1971.


Hannover, 1970.


Bielefeld/Houston (Kunsthalle Bielefeld/ The Menil Collection), 2002.

Los Angeles, 1989.


10 October, 2018
Marfa, Texas, 2009.


610 Stockebrand, Marianne. Chinati: The Vision of DONALD JUDD. Contributions by Rudi Fuchs, Donald Judd, Thomas Kellein, Nicholas Serota, Richard Shiff, Rob Weiner. 327pp. Prof. illus. in color. Lrg. 4to. Cloth. Publisher's cloth clamshell
case. Unstated deluxe edition of 250 specially bound, hand-numbered copies, signed above the limitation by Roni Horn, Carl Andre, John Wesley and six others.


Tokyo, 1978.


Stuttgart (Cantz), 1993.


Bern-Büemlpiz (Benteli Verlag), 1973.

**620** KANDINSKY, WASSILY. *Über das Geistige in der Kunst*. 10. Auflage, mit einer Einführung von Max Bill. 144pp., 8 plates. 10 facsimile woodcut illus. by Kandinsky in text. Sm. 4to. Wraps., protected by glassine.

Bern (Benteli-Verlag), 1973.


Tokyo (Kukan Zokei Konsarutanto), 1986.


Pasadena, 1967.


**625** KAPROW, ALLAN. *Pose*. Carrying through the city, sitting down here and there, photographed, pix left on spot, going on. 7ff., printed on card stock, loose as issued. Prof. illus. 4to. Publisher’s titled envelope. *Note: Occurred in and around


634 Tokyo. Galerie Watari. **ON KAWARA: Date Paintings, 1981-1983....on Sundays.** (82)pp.: loosely inserted, 1 further leaf of text, and 3 sheets with 100 colored adhesive date labels (the sheets stapled together). Sm. 4to. Wraps. Published in conjunction with an exhibition titled “One Million Years--future--” held at the Galerie Watari, Tokyo, Oct.-Nov. 1983. “This book records all ninety five works ‘Date Painting’ by On kawara done between June 1, 1981 and August 31, 1983. All main works are reduced by one-seventh’ (statement on the insert). Cover title: June 20,1981. Tokyo (...on Sundays), 1983.


641 Los Angeles. Gemini G.E.L. **ELLSWORTH KELLY at Gemini, 1983-1985.** Text by Christopher Knight. 34pp. Prof. illus. 2/1/2014
Los Angeles, n.d.

Los Angeles, 1974.

Los Angeles, n.d.


Los Angeles/New York, 1983.


New York, 1981.

New York, 1996.


New York, [1992].


Amherst, 1986.

Hanover, 2002.


London, [1989].


Tübingen, 1990.

Berlin, [1977].

Los Angeles, 1966.

Walnut Creek, 1974.

Hannover, 1966.

New York (Viking), 1952. Freitag 6065; Spalek 2987

New York (Harry N. Abrams), [1954]. Freitag 6070; Lucas p. 159; Spalek 2994

New York (Harry N. Abrams), [1954]. Freitag 6070; Lucas p. 159; Spalek 2994


München (Prestel-Verlag), 2005.

Houston, 1994.


10 October, 2018


LE CORBUSIER. Modulor I and II. A harmonious measure to the human scale universally applicable to architecture and mechanics. Translated by Peter de Francia and Anna Bostock. (2), 336pp. Prof. illus. Sq. 8vo. Cloth. Cambridge (Harvard University Press), 1980. Freitag 6666
Freitag 6675; Marmor/Ross J90


Freitag 6682

Freitag 6687


Freitag 6738; Amtzen/Rainwater I240; Marmor/Ross I251


Freitag 6958


Freitag 6866 (citing 1916 edition)


10 October, 2018


726 LeWITT, SOL. **Arcs and Lines.** [All combinations of arcs from four corners, arcs from four sides, straight lines, not-straight lines, and broken lines.] (56)pp. Prof. illus. Sm. 4to. Wraps. Lausanne (Éditions de Massons), 1974.


729 LeWITT, SOL. **Color Grids.** [Color Grids: All Vertical and Horizontal Combinations of Black, Yellow, Red and Blue Straight, Not-Straight and Broken Lines.] (2)pp., 78 color plates. Sm. sq. 4to. Wraps. New York/Colombes (Multiples Inc./ Générations), 1977.


731 LeWITT, SOL. **Four Basic Colours and Their Combinations.** (34)pp. 15 color plates. Sm. sq. 4to. Wraps. (stapled). Bookblock loosing; several leaves detached. Presentation copy from the artist, inscribed “For Coosje, Sol LeWitt, Amsterdam, Sept 6 1971” inside the rear cover. Also inserted is a handwritten card, “Happy days/ Sol & Mimi.” London (Lisson Publications), 1971.


737 LeWITT, SOL. **Lines in Two Directions and in Five Colors on Five Colors with All Their Combinations.** Sol LeWitt, 1981. (2)pp., 75 color plates. Oblong 4to. Wraps. Published in conjunction with the exhibition “Sol LeWitt: Prints and Books,” at the Walker Art Center and the Minnesota Center for Book Arts, Minneapolis, Spring 1988.


Irvine, 1970.

Los Angeles, [1969].

Los Angeles, 1971.


New York, 2011.


New York (Guggenheim Museum), 1993.


New York, n.d.

781 LISSITZKY, EL. Russland. Die Rekonstruktion der Architektur in der Sowjetunion. (Neues Bauen in der Welt. Band 1.) 103, (1)pp. 104 illus. Lrg. 4to. Publisher’s flexible cloth. This copy lacking the dust jacket, and somewhat frayed at the backstrip and hinges.
Wien (Verlag Anton Schroll & Co.), 1930.
Nisbet 1930.1, pl. 105; Jaeger 0714, illus. 232


785 LONG, RICHARD. From Along a Riverbank. (24)pp. 16 photographic illus. of leaves and plantstems. Tall 8vo. Self-wraps. First printing. Edition of 300 copies. “In 1971 Art and Project published Long’s ‘From Along a Riverbank,’ which, with the exception of the similar ‘From Around a Lake’ published by Art and Project two years later, is a more book-dependent work than any of his other works. Curiously, it also resembles Ruscha’s ‘A Few Palm Trees,’ published in the same year, not merely because of its botanical concerns, but also because of the way that the photographs have been stripped so that their subjects are presented in isolation in the space of the page” (Clive Phillpot, in Lyons). Amsterdam (Art & Project), 1971.

Lyons: Artists' Books p. 116

786 LONG, RICHARD. South America. (32)pp. Prof. illus. Sm. sq. 8vo. Dec. wraps., designed by the artist. Printed on stiff card stock. Unusual in Long's oeuvre, this book features a selection of seven subjects--spiral, puma, sun, moon, condor, falcon, and rain--each expressed in its own three-page spread as a proposed monument, both in written form (“Falcon/ made with small white pebbles on the shore of Lake Titicaca”), and as an emblematic design, first black-on white, and then white-on-black. Düsseldorf (Konrad Fischer), 1972.

Moeglin-Delcroix, Anne, et al: Guardare, raccontare, pensare, conservare (Mantova, 2004), p. 264 (illus.)


788 (LONG) Düsseldorf. Konrad Fischer. Sculpture on Kilimanjaro. 19.340 ft (5895 m). Richard Long 10-8-69. Postcard, designed by the artist, with halftone photograph on the front, and title and credit on the back. 95 x 140 mm. (3 3/4 x 5 inches). This conceptual mail art piece or postal sculpture, depicting a rock crowned with strips of fabric or leather, was published in conjunction with Long's exhibition at Konrad Fischer in July-August 1969. Some offprinting on verso. Rare. Düsseldorf, 1969.


797 LUCEBERT. Dames en heren. Tejkst Bert Schierbeek. Samenstelling Ad Petersen. 14, (80)pp. Prof. illus. 4to. Wraps. This copy signed and dated by Lucebert and Schierbeek, with a full-page drawing of a face integrated with the second half-title. Amsterdam (De Bezige Bij), 1976.


Köln (Verlag der Buchhandlung Walther König), 1988.

801 MACIUNAS, GEORGE. *Diagram of Historical Development of Fluxus and Other 4 Dimensional, Aural, Optic, Olfactory, Epithelial and Tactile Art Forms.* (Kalejdoskop. No. 3, July 1979.) (3)ff. Large folding chart, inserted in folder, as issued. Lrg. 8vo. Portfolio (wraps.). Introductions by Mats B., in parallel Swedish and English. Åhus, 1979.

London (Thames and Hudson), 1998.

Lethbridge, 1982.


806 Foucault, Michel. *This is Not a Pipe. With Illustrations and Letters by RENÉ MAGRITTE.* Translated and edited by James Harkness. x, 66pp., 30 plates. Cloth. D.j.
Berkeley (University of California Press), 1983.


Bruxelles (André de Rache), [1965].


Paris (Éditions Champ Libre), 1975.

Copenhagen (Borgen), 1971-1976.

Amsterdam, 1970.

10 October, 2018


Freitag 7501


Freitag 10290


Freitag 10283


Freitag 7568


Freitag 7643

10 October, 2018


840 HENRI MATISSE dessins: thèmes et variations. Précédés de “Matisse-en-France” par Aragon. (2), 39, (1)pp., 158 plates. Frontispiece linogravure and 3 lithographic ornaments, designed by Matisse. Lrg. stout 4to. All contents loose, as issued, in printed folder, within publisher’s board portfolio; ties. One of 920 numbered copies on vélin pur fil, from the limited edition of 950 in all, printed in collaboration with Roger Lacourière by G. Duval and Feuquet et Baudier. A fine copy, rare thus. Paris (Martin Fabiani, éditeur), 1943. Duthuit Ouvrages illustrés 9; Barr p. 268, bbl. 102


848 MERZ, MARIO. Voglio fare subito un libro / Sofort will ich ein Buch machen. A cura di Beatrice Merz. 287pp. 4to. Wraps. Published in conjunction with an exhibition at the Kunsthaus Zürich, April-May 1985. Aarau/Frankfurt (Verlag Sauerländer), 1985.


10 October, 2018
| Freitag 8527, Lucas p. 171; Chamberlin 2437 |
|-----|-----------------|-----------------|-----------------|
| 881 | Fell, Derek. **Secrets of MONET’s Garden: Bringing the Beauty of Monet’s Style to Your Own Garden**. 144pp. Prof. illus. in color. Sq. 4to. Cloth. D.j. New York (Friedman/Fairfax), 1997. |
| 893 | MULLICAN, MATT & WEINER, LAWRENCE. **In the Crack of the Dawn**. (28)pp. Prof. illus. in color. Sm. 4to. Wraps. A collaborative comic book. |
Lucerne/Bruxelles (Mai 36 Galerie/ Yves Gevaert), 1991.

Lugano, 1998.

London/New York (Thames & Hudson), 2009.


New York, [1990].


900 MUYBRIDGE, EADWEARD. Animals in Motion. Edited by Lewis S. Brown. 74pp., 183 plates. 24 illus. 4to. Cloth. D.j.
New York (Dover), 1957.

901 MUYBRIDGE, EADWEARD. The Human Figure in Motion. Introduction by Robert Taft. xvii, (4)pp., 195 double-page plates. 4to. Cloth. D.j.
New York (Dover), 1955.


Albuquerque, 1981.


906 Bruggen, Coosje van. BRUCE NAUMAN. 304pp. Prof. illus. 4to. Cloth. D.j.


Los Angeles, 1972.


10 October, 2018
Krefeld, 1983.


Amsterdam, 1972.


Los Angeles, 1983.


NORDMAN, MARIA. **Chartres. [Questions à l’origine de la cité. Écrits et plans 1978-1990.]** (30)ff. Prof. illus. in color. Printed in part on sheets of translucent vellum. Lrg. 4to. Wraps. with board rear cover, spiral-bound. Published in conjunction with the exhibition “Maria Nordman: Chartres. D’une cité à l’autre” at the Musée de Chartres, March-May 1990.

Chartres (Musée de Chartres), 1990.

NORDMAN, MARIA. **Cité/sculpture.** (21)ff. Prof. illus. Printed in part on sheets of translucent vellum. Lrg. 4to. Wraps. with board rear cover, spiral-bound. One of 540 copies from the edition of 600. Published in conjunction with the exhibition “Pas a côté pas n’importe où 4” at the Villa Arson, Nice. With presentation note from the director of the Villa Arson loosely inserted. Nice (Villa Arson), 1989.

NORDMAN, MARIA. **De sculptura: Works in the City. Some ongoing questions.** 111pp. Prof. illus. Lrg. 4to. Wraps. One of a limited edition of 800 softbound copies.

München (Schirmer/Mosel), 1986.

NORDMAN, MARIA. **Various Surroundings in Two Countries Depending on the Sound of the Voice.** Fragments from the notes of Maria Nordman (English version 1968./ German 1977). (23)ff. (including loosely inserted title-page printed on vellum). Oblong 8vo. Wraps. (bound at the top).

München (Kunstraum München), 1977.


New York (Simon & Schuster), 1990.

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


OLDENBURG, CLAES. **Notes 1971.** Translated by Hisao Kanaseki. 12 ff., (2)pp. 12 color plates. Lrg. 8vo. Wraps.

10 October, 2018


**Freitag 9217**

Los Angeles, 1971.

Los Angeles, 1975.

Milano (Electa), 1986.

Minneapolis. Walker Art Center. **OLDENBURG: Six Themes.** Introduction by Martin Friedman and interviews with Claes Oldenburg. April-May 1975. 100pp. Prof. illus. Sq. 4to. Wraps. (front cover torn)
Minneapolis, 1975.

**Karpel M-127**

Minneapolis, 1975.

**Karpel M-127**


**Karpel F-1188**

Rotterdam, 1983.


**Freitag 9211**


10 October, 2018

ilus. 4to. Cloth. D.j.

1019  (Stein, Gertrude) Burns, Edward (editor). *Gertrude Stein on PICASSO*. Afterword by Leon Katz and Edward Burns. (4),

1020  Umland, Anne. *PICASSO: Girl Before a Mirror*. (1 on One.) 47, (1)pp. Prof. illus. in color. Sm. sq. 4to. Wraps.

limited to 500 hand-numbered copies.
Stockholm (Konstnärsbolaget), 1974.

Hannover, 1966.

D.j.

Pepe Karmel. 336pp. 225 plates (partly folding), reference figs. Oblong 4to. Wraps. Published in conjunction with exhibitions

1025  Amsterdam. Stedelijk Museum. *BENNO PREMSELA onder anderen*. (Catalogus nummer 691.) (56)pp. Prof. illus. in color. Parallel
text in Dutch and English.
Amsterdam, 1982.


New York (Braziller), 1959.

Pepe Karmel. 336pp. 225 plates (partly folding), reference figs. Oblong 4to. Wraps. Published in conjunction with exhibitions

Wraps.

Wraps. Parallel text in Dutch and English.
Amsterdam, 1982.

1031  Stichting Sikkensprijs. *Signatuur PREMSELA: Premsela fecit*. (17)ff. Prof. illus. in color. Printed in part on sheets of
translucent vellum. Contents loose, as issued. 4to. Portfolio (self-wraps.). Loosely inserted: Beenker, Erik: Benno Premsela. [Award 85.]
20pp. Prof. illus. Contents loose, as issued, in plastic folder. Parallel texts in Dutch and English.
N.p. (Stichting Sikkensprijs), [1985].


1043 RAINER, ARNULF, et al. Hundertwasser, Arnulf Rainer, Ernst Fuchs haben das Pintorarium gegründet, Wien, am 17. September 1959. Illustrated broadside poster, offset-printed in black. 423 x 1174 mm. (16 5/8 x 36 inches), printed on 2 conjoint sheets (verso blank). Portions reproduced from printed text, others from the artists’ manuscripts, with marginal drawings and embellishments; a large-format composition in black by Rainer is incorporated. Oblong lrg. folio. Folded in eight sections. Manifestos to announce the founding of the Pintorarium, an ‘anti-academy’ for young painters—in Rainer’s words, a ‘Creatorium’ for the incineration of the Academy. Rainer’s text, “Stichsätze zur Beeinflussung und Verderbung strebender junger Menschen,” which holds that painting is the only authentic form of art, refers especially to ‘Schwarzmalerei (Durchstrich, Anstrich, Aufstrich, Zustrich),’ praising the intuitive and the contemplative, while rejecting ‘Aktionsmalerei,’ he speaks of painting in terms reminiscent of the Eucharist. The Pintorarium he envisions as both a hotbed of provocation, and a nest, a cave for the imagination, away from the spiritual emptiness of contemporary culture and the castrating focuses of the academy. Tape residue at the four corners, otherwise a fresh copy. Wien, 1959.

1044 RAINER, ARNULF & Chardon, Louis. Kreuz und Nacht. / La croix et la nuit. Typographie: Rainer/Onorio. (Dädalusreihe. Nr. 2.) (10)pp. (including 1 loosely inserted leaf), 1 double-page folding original lithograph, 17 halftone plates. 3 tipped-in plates in text (1 a photograph of the artist, 1 in color). Text printed in red and purple on chartreuse wove stock, and in black on red wove stock. The lithograph measures 273 x 400 mm. (ca. 10 3/4 x 15 3/4 inches), Sm. folio. Dec. wraps. (lightly rubbed). Ausgabe C: one of 800 copies, hand-numbered in blue crayon in the colophon, from the edition of 925 in all. Parallel texts in French and German. One of Rainer’s earliest publications, a collection of 15 Übermalungen, together with a text (in parallel French and German) by the seventeenth-century Dominican priest Louis Chardon, whose “La croix de Jésus” is considered one of the great works of French mystical literature. The loosely inserted red leaf contains a chronology of Rainer’s work, and an essay on him by Otto Mauer. Basel (Panderna-Verlag Carl Laszlo), 1960.


1066 REICH, STEVE. Drumming. For eight small tuned pianos, three marimbas, three glockenspiels, male and female voices, whistling and piccolo. (30)ff. (15 folded leaves, versos blank), with additional colophon leaf of smaller dimensions. Lacking 2 l.p. recordings. Folio. Self-wraps., shrink-wrapped as issued. Edition limited to 500 copies, signed, numbered and dated by Reich in pencil at the end of the score, and numbered by the publishers in ink in the colophon. Facsimile manuscript musical score, incorporating extensive facsimile manuscript text by Reich (and sketches by him on the cover sheet). Composed shortly after a formative trip to Ghana in 1971, “Drumming” marked a new stage in Reich’s career, at the same time that it was the last piece he wrote using his pioneer ‘phase shifting’ technique. The work also corresponds to the moment at which he established the ensemble Steve Reich and Musicians, and entered into a period of more elaborate compositions. Shrink-wrap neatly opened at foot. This copy lacks two l.p. recordings issued with the score, as is often the case. New York/Los Angeles (John Gibson/Multiples, Inc.), 1972.


1077 RICHTER, GERHARD. 128 Details from a Picture (Halifax 1978). (The Nova Scotia Pamphlets. 2.) (4)pp., 64 plates with 128 illus. 4to. Wraps.


1089 Honnef, Klaus. GERHARD RICHTER. (Monographien zur rheinisch-westfälischen Kunst der Gegenwart. 50.) 72pp. Prof. illus. Sm. 4to. Cloth. D.j. Recklinghausen (Verlag Aurel Bongers), 1976.


10 October, 2018


1108 Rond, Dennis de & Terstal, Annemieek. **RIETVELD in Amsterdam: Alle uitgevoerde en niet-uitgevoerde projekten/ All Executed and Not Executed Projects.** 64pp. Prof. illus. Wraps. Rotterdam (Uitgeverij 010), 1988.


 Los Angeles, 1983.

1125 New York. Multiples, Inc. Horse Blinders by JAMES ROSENQUIST. (2)ff. 4 color plates, loose in folder, as issued. Sm. 4to. Wraps.
 New York, [1972].


1127 Tampa, Florida. Pyramid Arts Ltd. ROSENQUIST: Calyx-Krater Trash Can. 7 plates, with text on versos, loose in folder, as issued. 4to. Wraps.
 Tampa, 1977.

1128 Tampa, Florida. Pyramid Arts Ltd. ROSENQUIST: Six Etchings. 6 plates, with text on versos, loose in folder, as issued. 4to. Wraps.
 Tampa, [1976].


 Torino, 1986.

 Milano (Edizioni Apollinaire), 1963.

 Dobke A. 15, pp. 146. 149; Dobke Dieter Roth in Print p. 48f.


 New York, 1981.

10 October, 2018


1176 SCHNEEMANN, CAROLEE. Parts of a Body House Book. (38)ff., xerographically printed in black and purple on various stocks, including colored papers and tissue. Prof. illus. (partly in color), with tipped-in added elements, including an original photographic print (six images), deliberately introduced stains (including blood) and manuscript annotations in pen. Oblong 4to. Dec. self-wraps., backed with cloth tape, as issued. Publisher’s plexiglass slipcase. Edition limited to 60 copies, numbered in red on the back cover. Design by Felipe Ehrenberg. “Une compilation hétéroclite de documents, mais les soixante exemplaires de l’édition de tête comportent toutes sortes de collages, traces matérielles, interventions à la main, comme si cela permettait de garder quelque chose de la substance vécue de l’artiste autour de la sexualité féminine” (Moeglin-Delcroix, 2012). A remarkable presentation copy to Claes Oldenburg, inscribed “this one for Claes/ + a papery kiss too/ Love, C.,” with a little drawing of lips, and, beneath this, two frames of original 16-millimeter film (originally taped to the page), one showing the artist smiling in close-up, holding a cat up to her face, the other an aerial view of the Empire State Building. Together with this, a loosely inserted large-format artist’s postcard designed by Schneeman, with her rubber-stamped address. Cullompton, Devon (Beau Geste Press), 1972.


10 October, 2018


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Freitag 12038


London (William E. Hill & Sons), 1902.

London (Tate Modern), 2005.


Utrecht, 1974.

1256 SULLIVAN, LOUIS H. Kindergarten Chats (revised 1918) and Other Writings. (The Documents of Modern Art. 4.) 252pp. 17 illus. 4to. Wraps. (Somewhat worn)
Freitag 9226, Lucas p. 195; Amtzen/Rainwater I239; Chamberlin 2409; Karpel B-1321

Minneapolis (University of Minnesota Press), 1956.
Freitag 12122

1258 Twombly, Robert. LOUIS SULLIVAN: His Life and Work. x, (4), 530pp. Prof. illus. 4to. Wraps.
Chicago (The University of Chicago Press), 1986.
Freitag 12123


Berlin, 1980.

Berlin (Alexander Verlag), 1983.

München (Bangert Verlag), 1987.


1283 VAUTIER, BEN. 13 propositions pour ce livre. (16) hole-punched leaves, loose as issued. 1 plate in text. Wraps. (wallpaper sample). Covers split at backstrip. [Nice (The Artist), 1966].


10 October, 2018


Rosenberg, Pierre & Prat. Louis-Antoine. ANTOINE WATTEAU 1684-1721. Catalogue raisonné des dessins. 3 vols. xxiii, 1516, (4)pp. More than 4000 illus. (250 in color). Lrg. 4to. Dec. cloth. Slipcase. This definitive catalogue raisonné of the drawings of Antoine Watteau supersedes the 1957 catalogue by Karl Parker and Jacques Mathey. It is based on an exhaustive reexamination of the artist’s oeuvre by the authors, and includes many new sheets unpublished in the 1957 corpus, as well as full consideration and illustration of all rejected drawings. The text is in French throughout. Milano (Leonardo Arte), 1996.


WEINER, LAWRENCE. *A Box Made of Wood Built Upon the Ashes of a Box Made of Wood.* / Une boîte faite en bois balie sur les cendres d’une boîte faite en bois. 2 sheets of cardboard perforated with stencilled texts in English and French. 4to. Printed envelope. Multiple, published by the Magasin of the Centre National d’Art Contemporain de Grenoble to constitute a conceptual exhibition to take place over the course of the following year in the 7000 locations around the world to which it was mailed. Grenoble (Le Magasin, Centre National d’Art Contemporain de Grenoble), 1987.


**Factors in the Scope of Distance: A Structure of LAWRENCE WEINER.** (28)pp. Prof. illus. in color. 4to. Wraps. Antwerpen (Galerie Anny De Decker/ ADD), 1984.


New York, 1983.


1352 Chicago. Allan Frumkin Gallery. **H.C. WESTERMANN: Recent Work.** Text by Dennis Adrian. (16)pp. Prof. illus. Sm. 4to. Wraps. (slightly dusty).
Chicago, [1958].

Los Angeles, 1968.


1356 Davies, Martin. **ROGIER VAN DER WEYDEN.** An essay, with a critical catalogue of paintings assigned to him and to Robert Campin. 272pp., 12 color plates. 169 illus. Lrg. sq. 4to. Cloth. D.j.

Freitag 13487


Los Angeles/Columbus, 2006.

1359 WILEY, WILLIAM T. **Suite of Daze.** (12)pp. 5 plates. Sq. 8vo. Wraps.
Chicago (Landfall Press), 1977.


Karpel J-890


10 October, 2018


(WILLIAMS, CHRISTOPHER) Ringier Annual Report 2003. Introduction by Beatrix Ruf, curator. 64, (62)pp. 4 illus. Tipped-in on the inside rear cover, DVD film by Williams (332 minutes, 2 seconds), accommodated by diecut blank sheets. Sm. sq. 4to. Wraps. The annual corporate report, designed this year by Christopher Williams. Presentation copy from Paula Cooper to Claes Oldenburg and Coosje van Bruggen, with a card from her. Zürich (JRP/Ringier), 2003.


1388 WOLMAN, GIL. Duhring, Duhring. (64)pp. Most prof. illus. Tabloid folio. Self-wraps. Signatures loose, as issued. Wolman’s second livre d’artiste, published in the same year as ‘L’homme séparé.’ “In October 1979, he exhibited all 64 plates of ‘Duhring, Duhring,’’ an appropriation of Engels’ ‘Anti-Dühring’ text, from which he excerpted a few words—nouns, individually enclosed in transparency mounts and arranged at regular intervals on the separate images of the heads of miscellaneous characters. In passing, they included Isou, mixed with Brezhnev and heads drawn by Wolman, thus defined by the noun associated with them, except that the photos recurred in a changed order and with different words. Once again, Wolman produced this large coloured wall fresco and a black-and-white version on cheap paper; a book with a tabloid or punk fanzine look about it, quite the opposite of the small edition of 150 of ‘L’homme séparé.’ Keen for the book to be widely distributed, he printed an edition of 5,000. Nearly all these copies were destroyed in the act of arson committed on 28 November 1980 i the Galerie Speiss warehouse, where ‘L’arbre séparé’ was also in storage. Paradoxically the work that had been promised a wide distribution would once again be ‘underground’” (Acquaviva/Mar). Very slightly browned at spine; a fine copy. [Paris (The Artist), 1980].


| 1395 | WRIGHT, FRANK LLOYD. *The Natural House*. 223, (1)pp. Prof. illus. 4to. Cloth. New York (Horizon Press), 1954. *Freitag 13740; Sweeney 992* |
New York, 1983.

New York (Harry N. Abrams), 1990.
 Freitag 13701

 Marmor/Ross J90


 Freitag 13705


1414 Hoptman, Laura. WYETH: Christina’s World. Essay by Laura Hoptman. (1 on One.) 47, (1)pp. Prof. illus. in color. Sm. sq. 4to. Wraps.

1415 (YOUNG) New York. Judson Hall. Music of La Monte Young. Performed by LaMar Alsop, violin, William Schoen, viola, Charlotte Moorman, cello. October 12th [1962]. Double-sided folding invitation, printed in offset with calligraphic text and drawings by Marian Zazeela, on buff-colored wove paper. 277 x 108 mm. (ca. 1 x 4 1/4 inches, opened). The program consisted of Young’s String Trio (1958) and Composition 1960 No. 7. “The music of La Monte Young has been performed throughout America and Europe and in Canada and the Far East. ‘Fluxus #1’ (Wiesbaden) is printing the complete score of the String Trio, as well as the more recent ‘Death Chant.’ All of his Compositions 1960 will appear shortly in ‘An Anthology,’ a collection of new music, poetry, essays, etc. which he has edited....”
New York, [1962].

Torino (hopefulmonster), 1987.

GENERAL WORKS

Boston/Tokyo (Journey Editions), 1996.

Marfa, Texas (The Chinati Foundation), 2000.

Frankfurt am Main (Edition Suhrkamp), 1981.

4 AGEE, JAMES. Agee On Film. Drawings by Tomi Ungerer. (10), 432, (1)pp., 8 plates with 15 illus. Text illus. 4to. Cloth.
New York (McDowell, Obolensky), 1958.

New York (Harry N. Abrams), 1996.

6 AITKEN, RICHARD. Botanical Riches: Stories of Botanical Exploration. xii, 244pp. Prof. illus. Lrg. 4to. Cloth. D.j. Laid-in inscription to “Dearest Coosje”.


16 AMSTERDAM. STEDELIJK MUSEUM. La grande parade. Hoogtepunten van de schilderkunst na 1940./Highlights in painting after 1940. Introduction by Edy de Wilde. (Cat. Nr. 704.) 351pp. Prof. illus. 4to. Wraps. Parallel texts in Dutch and English. Amsterdam, [1984].


10 October, 2018
Amsterdam, 1966.


*Arntzen/Rainwater I240; Marmor/Ross I251*

*Arntzen/Rainwater I239; Chamberlin 2409*


*Arntzen/Rainwater I240; Marmor/Ross I251*


*Arntzen/Rainwater I235; Marmor/Ross I243*


33 (ART & LANGUAGE) Handbook to ‘Ingot.’ 21ff. 4to. Wraps., secured with plastic report binder rod, as issued (covers slightly discolored). Undated and with an unsigned text, this was likely published in conjunction with the exhibition “Conceptual Art and Conceptual Aspects” held at the New York Cultural Center in April-August 1970. The record of the Bibliothèque Nationale indicates the edition to have been limited to 50 copies, theirs having been signed by Howard Hurrell, perhaps its author, on the rear cover. New York (New York Cultural Center for Art & Language Press), n.d.


41 **ATELIER POPULAIRE.** Présenté par lui-même. 87 affiches de mai-juin 1968. (Bibliothèque de mai.) 95, (1)pp. Prof. illus. Wraps. Paris (Usines Universités Union), 1968.


55 **BARRIL, JOAN.** *Barcelona: The Palimpsest of Barcelona.* Photography: Pere Vivas. 227, (4)pp. Prof. illus. in color, some folding. Sm. sq. 8vo. Stiff wraps. Sant Lluis, Menorca (Triangle Postals), [2005].


10 October, 2018


103 BOONE, N.C. APPALACHIAN STATE UNIVERSITY. TURCHIN CENTER FOR THE VISUAL ARTS. Go Figure!: Manifestations of the Human Form in Contemporary Art. 31, (1)pp. 60 illus. (partly color). 4to. Wraps.


115 BRENZONI, RAFFAELLO. Dizionario di artisti veneti. Pittori, scultori, architetti, etc. dal XIII al XVIII secolo. 304, (4)pp. 4to. Cloth.
Firenze (Leo S. Olschki), 1972.

116 BRETON, ANDRÉ. Le surréalisme et la peinture. 72, (28)pp., 77 plates. 4to. Wraps. (partly detached). First edition. Shaken and somewhat worn, the first signature taped into the binding.
Paris (Librairie Gallimard), 1928. 

117 BRETON, ANDRÉ. Le surréalisme et la peinture. Suivi de ‘Genèse et perspective artistiques du surréalisme,’ et de fragments inédits. 203, (1)pp., 69 plates (5 color). 4to. Dec. cloth. Breton’s text is brought quite up to date, with commentary on Kahlo, Lam, Donati, Cornell and, especially, Gorky, among others. Martica Sawin notes that to promote this new edition, Enrico Donati, together with Duchamp and Matta, installed a special display in the window of Brentano’s flagship store on Fifth Avenue, including a three-dimensional version of the Magritte on the cover.
New York (Brentano’s), 1945. 


Bronx, 1983.


New York (University Books), 1975.


Zürich (Parkett-Verlag), 1986.

125 BURNABY. SIMON FRASER UNIVERSITY. Catalogue for the Exhibition. May-June, 1969. Exhibition organized by Seth Siegelaub. (10)pp. 7 illus. Wraps. Catalogue of the important conceptual art exhibition, which took place throughout the University, in part via the school’s communication facilities. Participating were Terry Atkinson, Michael Baldwin, Robert Barry, Jan Dibbets, Douglas Huebler, Stephen Kaltenbach, Joseph Kosuth, Sol LeWitt, N.E. Thing Co. Ltd., and Lawrence Weiner.
Burnaby, 1969.


137 CELANT, GERMANO. Ars Povera. 240pp. Prof. illus. Sq. 4to. Wraps. Texts in German and English. Tübingen (Studio Wasmuth), 1969.


141 CELANT, GERMANO. The European Iceberg: Creativity in Germany and Italy Today. 372pp. Prof. illus. Sq. 4to. Wraps. Published in conjunction with an exhibition at the Art Gallery of Ontario, Toronto, Feb.-April 1985. New York (Rizzoli), 1985.


Torino (Umberto Allemani & C.), 2002.


179 EINDHOVEN, VAN ABBEMUSEUM. Een collectie is ook maar een mens. Edy de Wilde, Jean Leering, Rudi Fuchs, Jan Debbaut over verzamelen. 168pp. Text illus. Wraps. D.j.
Eindhoven/Rotterdam (NAi Uitgevers), 1999.


Paris (Éditions Cercle d’Art), 1952.


Paris (Hermann), 1966.

Cambridge/New York (Massachusetts Institute of Technology/ The New Museum of Contemporary Art), 1990.

New York (The Museum of Modern Art), [1982].


188 (FLAUBERT, GUSTAVE) UNWIN, TIMOTHY. Art et infini: L’oeuvre de jeunesse de Gustave Flaubert. (Faux Titre. Études de langue et littérature françaises. No. 53.) 211, (1)pp. Lrg. 8vo. Wraps.
Amsterdam/Atlanta (Rodopi), 1991.

New York (Charles Scribner’s Sons), 1975.
Amenten/Rainwater J37

191 **FLUXSHOE ADD END A 72-73.** 35 broadsides, facsimile documents and press clippings, and other items (numerous color), all loose as issued. Oblong folio. Publisher’s printed envelope. “Fluxshoe began its journey around Britain in autumn 1972, with two very eventful visits to Falmouth and Exeter. After Oxford, it traveled to Edinburgh, Nottingham, Sunderland and a few other cities. The venture was organised by David Mayor and Beau Geste Press, a community of artists living and working in Devon. The exhibition was unique in that it was the first time the differing activities of so many artists had been brought together and made available for viewing by an English public. Nearly 100 artists contributed to ‘Fluxshoe’ (‘Modern Art Oxford: “The Archive. Fluxshoe 1973.” Channel, 1 March 2016). Apart from a variety of flyers (many on colored stocks or printed in color) are a large folding poster, a folder of “Bank Service for Fluxshoes Joint-Account Forms,” and stickers of concrete poetry. The selection was put together by Felipe Ehrenberg, Terry Wright and David Mayor, among others.

192 **(FLUXUS) Brochure Prospectus for Fluxus Yearboxes.** [Version A.] (8)pp., the interior printed on a leaf of orange stock. Oblong 4to. Marbled olive-green self-wraps., boldly printed in black with the word “Fluxus” (as calligraphed with a brush) on the front cover. First edition. As noted by Jon Hendricks in “Fluxus Codex,” this first version of the prospectus was printed in time for distribution to the audience at the “Kleines Sommerfest” at the Galerie Parnass, Wuppertal, on 9 June 1962, which was the first public presentation of the plans of Fluxus. In it, the first page, reversed out so that the text appears in orange on a black background, reproduces traditional dictionary definitions of the word ‘flux’ (including its derivation from the Latin ‘fluxus’); the second page contains a characteristically beautiful typographic collage by Maciunas of its subjects (antiart, automatism, dadaism, lettrism, nihilism, etc.) and an international roster of its editorial committee; and pages 3-4 contain complete tables of contents for the first seven yearboxes (in which nos. 6 and 7—the Italian/English/Austrian Yearbox, and the East European Yearbox, respectively—include certain contributors and titles still “to be determined” at this date). This prospectus precedes a second version (Version B), printed in October, in which the interior text is printed on newsprint, with alterations. A very fine copy. An historic publication, extremely rare.
Ehnten, West Germany, 1962.

193 **(FLUXUS) Fluxus Vacuum TRapEzoid.** Fluxus No. 5. March, 1965. (4)pp. (single sheet, folding), printed in on brown wove stock. 560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio. The fifth issue of the Fluxus newspaper, edited and designed by George Maciunas, with a page given to George Brecht. “These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9 issues, plus 2 after Maciunas’s death. Each issue is different in content and intent, variously including scores, pieces and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances” (Phillpot/Hendricks).
This issue, dramatically illustrated with mid-nineteenth-century wood-engravings and woodblock typefaces, includes a full-page poster for the Perpetual Fluxfest on Sundays that summer at the Cinemathèque (Yoko Ono, Eric Andersson, Ben Vautier, et al.), full-page mail order advertisements for the Fluxshop (Fluxus Yearboxes, Fluxkit, Fluxchess, Fluxorgan, and other pieces by Chieko Shiomi, Robert Watts, Joe Jones, Ayo, Vautier, Alison Knowles, George Brecht, and others); and, last, a “River Wax” Science page: “a special report by the Yam Festival Research Laboratories,” with strange technical arcana (“Initial Uptake of Silica by Excised Barley Roots,” “Fiction between Feet and Ground”) intermingled with faux-commercial come-ons and remarks (“Are You as Smooth in Hoboken as You Are in Louisville?”; “You may be the first scientist whose information problems can’t be helped”) and peculiar photographic and wood-engraved figures. Folded, slightly creased.
Silverman 557; Fluxus Codex p. 96f. (illus.); Phillpot/Hendricks 21

194 **(FLUXUS) JOHN YOKO & FLUX all photographs copyright nineteen seVenty by peTer MooRE.** Fluxus No. 8 [sic; actually No. 9], 1970. (4)pp. (single sheet, folding), printed on heavy white stock. 550 x 435 mm. (21 5/8 x 17 1/8 inches). Loose, as issued: insert printed in black on pale turquoise stock. 513 x 152mm. (20 1/4 x 6 inches). Prof. illus. (123 numbered photos, keyed to the insert). Tabloid folio. The ninth issue of the Fluxus newspaper. “These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9 issues, plus 2 after Maciunas’s death. Each issue is different in content and intent, variously including scores, pieces and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances” (Philpot/Hendricks).
“Fluxus Newspaper No. 9 (misnumbered 8) consists entirely of photographs by Peter Moore, with a 2-page insert identifying the contents” (Henricks). These include “Fluxfest Presentation of John Lennon & Yoko Ono +” at 80 Wooster St., New York, 1970; “Flux-Vac-Mas” at Douglass College, February 17, 1970; “Flux-Mas” at Douglass College, February 19, 1970; and Yeas-3’s Fluxfest, 80 Wooster St., New York, December 31, 1969. Also detailed on the insert are: “Tickets by John Lennon + Fluxtours,” offering “Unauthorized tickets to visit famous people” (such as Lauren Bacall and James Stewart), a round-trip ticket to Goose Bay, Labrador (John Lennon, $168) and a one-way ticket to Siberia (George Maciunas, $800) and other excursions; “Measure by John & Yoko + Fluxdoctors;"Blue Room by John & Yoko + Fluxliars;" Portrait of John Lennon as a Young Cloud by Yoko Ono & Every Participant;" and other pieces. A very fine, fresh copy, never folded.
Silverman 592; Fluxus Codex p. 99f. (illus.); Phillpot/Hendricks 44

10 October, 2018
The Festival of Very New Music. Tentative Programme for the Festival of Very New Music.

Heinz-Klaus Metzger, “Anticipating the critics.” (4)ff., printed in mimeograph (with varying blue blush on the sheets), stapled as issued. 4to. The program itinerary planned for two identical cycles of twelve concerts, in Wiesbaden (1-23 September) and London (5-28 October). Each was presented as a series of piano compositions, compositions for other instruments, noninstrumental compositions and happenings, and magnetic tape music and experimental films, with each category grouped geographically, starting with U.S. composers, then Japanese, and then European. Among the composers (many of them represented by multiple pieces) were John Cage, Philip Corner, La Monte Young, Toshi Ichiyanagi, Toru Takemitsu, Paolo Emilio Carapezza, Giuseppe Ghiari, George Brecht, Dick Higgins, Jackson Mac Low, Terry Riley, Chieko Shiomi, Robert Filliou, George Maciunas, Takehisa Kosugi, Nam June Paik, Ben Patterson, Maurice Blackburn, Edgard Varese, Iannis Xenakis, Luciano Berio, György Ligeti, Karlheinz Stockhausen. Opened in Wiesbaden as “Fluxus Internationale Festspiele neuester Musik,” this was to be one of the most celebrated of the early Fluxus concerts.

N.p., [1962].


223 Grube, Oswald W., ET AL. 100 Years of Architecture in Chicago: Continuity of Structure and Form. By Oswald W. Grube, Peter C. Pran and Franz Schulze. 191, (1)pp. Prof. illus. Oblong 4to. Wraps. Published in conjunction with an
Chicago (J. Philip O’Hara), 1976.

224 GRUYTER, W. JOS. DE. Beeld en interpretatie. 194pp. Prof. illus. 4to. Wraps.
Den Haag (Bert Bakker/ Daamen N.V.), 1964.

Den Haag/Antwerpen (Daamen n.v/ de Sikkel), 1954.


Delft (Delft University Press), 1983.


230 HARPER, CHERYL. A Happening Place. With essays by Constance W. Glenn and Sid Sachs. 74pp. Prof. illus. in color. 4to. Wraps. Published in conjunction with an exhibition at The Gershman Y, Philadelphia, April-June 2003.


New Haven (Yale University Press), 2003.

233 HAUSER, ARNOLD. Sociale geschiedenis van de kunst. (SUN Reprint. 13.) 686, (2)pp. 145 illus. Sm. 4to. Wraps.
Nijmegen (SUN-Socialistische Uitgeverij Nijmegen), 1975.


München (Verlag Silke Schreiber), 1993.


Lrg. 4to. Wraps.


256 HUNT, JOHN DIXON & WILLIS, PETER (EDITORS). The Genius of the Place: The English Landscape Garden 1620-1820. xx, 392pp. Text illus. 4to. Wraps.

Paris (Tresse & Stock), 1889.

258 INDIANAPOLIS. INDIANAPOLIS MUSEUM OF ART. Indianapolis Museum of Art: Highlights of the Collection. 231pp. Prof. illus. in color. 4to. Wraps.
Indianapolis, 2005.


Frankfurt am Main (Peter Lang), 1986.


New York (Doubleday), 1996.

New York (Viking), 1980.


268 JENCKS, CHARLES. Late-Modern Architecture And Other Essays. 200pp. Prof. illus. (partly in color). Lrg. 4to. Wraps.


270 JENCKS, CHARLES. The Prince, the Architects and New Wave Monarchy. 56pp. Text illus. Sq. 4to. Wraps.


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issued. Introductory texts in parallel German and English. One of the landmark publications of the era, brilliantly designed by Wolf Vostell.

Köln, 1970.


10 October, 2018
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<td>382</td>
<td>MAUPASSANT, GUY DE. <em>Contes choisis</em>. 7 vols. Prof. illus. 4to. Dec. wraps. (partly stamped in gold and silver). A group of 7 volumes from the complete series of 10, published in unstates limited editions. Contents as follows: Le Loup. Histoire de chasse; Hautot père &amp; fils; Allouma; La maison Tellier; Un soir; L’épave; Une partie de campagne. Illustrations by Evert Van Muyden, Georges Jeanniot, P. Avril, Pierre Vidal, and Georges Scott (two volumes are unillustrated). Paris (Société des bibliophiles contemporains), 1891-1892.</td>
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New York (The Art Digest), 1964.

385 MEYER, URSULA. Conceptual Art. xx, 227pp. Prof. illus. Wraps.


New York (Dover), 1981.

Minneapolis, 1970.

Minneapolis, 1966.

Minneapolis, 1993.

Prof. illus. Lrg. 4to. Wraps.
Minneapolis, [1982].
Marmor/Ross 0187


395 MINO, YUTAKA & ROBINSON, JAMES. Beauty and Tranquility: The Eli Lilly Collection of Chinese Art. 368pp. Prof.
illus. Lrg. 4to. Wraps.
Indianapolis (Indianapolis Museum of Art), 1983.

396 MONACO, JAMES. How to Read a Film: The Art, Language, History and Theory of Film and Media. With 36 diagrams
by David Lindroth. xvi, 502pp. Prof. illus. 4to. Wraps.

Venezia (Editrice Bardi), 1995.


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<td>403</td>
<td>11 Pop Artists: The New Image</td>
<td>Münchener, Galerie Friedrich &amp; Dahlem</td>
<td>München, 1966</td>
<td>Front cover detached, back cover loosening, but otherwise a clean, crisp copy.</td>
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New Haven (Yale University Press), 2002.


437 NEW YORK. THE MUSEUM OF MODERN ART. Americans 1963. With statements by the artists and others. Edited by Dorothy C. Miller. 112pp. Prof. illus. 4to. Wraps.


10 October, 2018
After World War II, new groups of artists and writers came together to locate and voice their common interests. The center of art activity, having moved to New York, was strengthened as American writers associated themselves with outspoken painters and sculptors. At first, as had been the case in Paris, the writers occupied themselves with translating the new artistic forms and grouping them into what might be identified as a movement. Two of the young poets, John Ashbery and Frank O'Hara, moved among the second wave of Abstract Expressionists. Their poetry was expressive in the sense of quick changes in mood and perception, face-offs between multiple conversations and interior responses. With Kenneth Koch and James Schuyler, they were invited by the poet Daisy Aldan to participate in an extension of her publication ‘Folder’, which consisted of portfolios of poems with screenprints. In four bound volumes, each devoted to the work of one of the poets and embellished with screenprints by one of her painter friends, these colorful books were boxed together and published in 1960 under the imprint of Tiber Press, founded in New York by Aldan, Richard Miller, and Floriano Vecchi. Tiber Press had been issuing screenprinted greeting cards before Vecchi supervised the printing of the screenprints for the four books (the texts were printed in Germany). Ashbery, who was living in France, contributed a group of six ‘haibun’ (a Japanese form consisting of prose with a haiku, a seventeen-syllable poem, at the end), which were illuminated by the action-filled abstract screenprints of Joan Mitchell, another American who lived mainly in Paris. The volume was titled ‘The Poems.’ O’Hara, who was also a curator at the Museum of Modern Art, contributed ‘Odes’ to the Tiber Press set, enhanced by his friend Michael Goldberg’s screenprints. Koch was paired with Alfred Leslie and Schuyler with the painter Grace Hartigan, who had made screenprints for ‘Folder’ as early as 1954 and was a close friend of nearly all of this group and particularly of O’Hara.”

In the introduction catalogue of the 1993 Grolier Club exhibition “The American Livre d’Artist,” Robert Rainwater writes: “The genesis, process of execution, and influences of this major project upon later works in book and other formats have yet to be explicated and its originality fully credited. The work’s role in instigating the development of later Pop-oriented screenprints and screenprinted paintings—even its influence in fostering the few other books of comparable ambition and quality that...
incorporate either painted or photo-based screenprinted images, such as Warhol's 'Flash' (1968)--remains to be assessed."

A mint copy.


Seattle (Superior Publishing Company), 1963.


München (Prestel-Verlag), 1993.


Oakland, 1963.


Oberlin, 1970.


Frankfurt am Main/Leipzig (Insel Verlag), 2007.


Otterlo, 1975.

466 OTTERLO. RIJKSMUSEUM KRÖLLER-MÜLLER. Kröller-Müller State Museum Otterlo. 64pp. Prof. illus. (some color). Lrg. 4to. Wraps.

Deift (Deift University Press), 1983.


Milano (Electa), 1980.


Firenze (Centro Di), 1981.


Marmor/Ross I284


Marmor/Ross I285


10 October, 2018


482 PETERSEN, AD. De Ploeg. 132pp. Prof. illus. Sm. 4to. Cloth. D.j. Presentation copy, inscribed to Coosje van Bruggen by the author.
’s-Gravenhage (Uitgeverij BzztóH), 1982.


Arntzen/Rainwater J54

Arntzen/Rainwater J55


New York (Rizzoli), 1983.


Paris (Le Bélier), 1970.


Köln (Verlag der Buchhandlung Walter König), 1976.


537 SIEGELAUB, SETH (EDITOR). 1969 March [One Month.] (34)ff. Sm. 4to. Tablet format, stapled at top. An International Exhibition of the “work” of 31 artists during each of the 31 days in March 1969: a virtual event that transpired entirely within the confines of the publication itself. Each artist was allocated a dated page in the calendar. Participants included Barry, Byars, Chamberlain, Huebler, Kaltenbach, Kosuth, Long, Morris, Nauman, Oldenburg, Ruscha, Smithson and Weiner, each submitting projects or statements reprinted here (or in some cases simply permitting their names to appear for these dates). This copy with a duplicate front cover bound in. Though without any internal evidence of his ownership, this is (participant) Claes Oldenburg’s own copy. New York, 1969. Lauf/Phillpot p. 35


540 SIEGELAUB, SETH & WENDLER, JOHN W. (PUBLISHERS). [The Xerox Book.] Carl Andre, Robert Barry, Douglas Huebler, Joseph Kosuth, Sol Lewitt, Robert Morris, Lawrence Weiner. 184ff. 4to. Orig. white wraps. Acetate d.j. Edition of 1000 unnumbered copies. “A book made of xerox copies of original artworks, and in fact conceived as an autonomous conceptual artwork in itself” (Mario Diacono). “Using the serial possibilities of electrostatic copying processes, the seven artists who contributed to this work were able to transform their drawings and objects by simply arranging them on the surface of a Xerox machine and printing them in sequence. As with the many copies of letters that were the ordinary result of photocopying, until artists started using it, bits of dust and incomplete or solarized lines and solids changed their fidelity to the typewritten and drawn originals. In this work, those imperfections have been exploited by artists for whom the process of art making itself was their subject” (Castleman). New York (Seth Siegelaub & John W. Wendler), 1968. Castleman, Riva: A Century of Artists Books (New York, 1994), p. 163; Lauf/Phillpot p. 92; Drucker p. 321ff.; Moeglin-Delcroix, Anne: Esthétique du livre d’artiste 1960/1980 (Paris: Bibliothèque Nationale, 1997), pp. 171, 240, 250, 380;


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VERLAINE, PAUL. Femmes. 71, (1)pp. Culs-de-lampe. Modern boards gilt. Orig. gilt green wraps. bound in. One of 480 hand-numbered copies on Van Gelder paper, from the limited edition of 500, issued entirely hors commerce. In lieu of a publication credit, the title-page states “Imprimé sous le manteau et ne se vend nulle part.” This would appear to be the second of two separate issues by Hirsch. The very rare first edition, published by Kistemaeckers in Bruxelles in 1890, was seized immediately and suppressed. A fine copy. [London (Charles Hirsch), 1893].

587 MARIONI, TOM. Vision #5: Artists’ Photographs. Text by Tom Marioni. (8)pp. printed on 4 double-leaves, 54 plates. Text illus. 4to. Publisher’s box. Contents loose as issued. Published in conjunction with an exhibition at the Crown Point Gallery, Oakland, California, 1981.


