

NICHOLAS  
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Catalogue No 5

## NICHOLAS POUNDER RARE BOOKS

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Pro-de Gaulle wall sticker. [Paris: Comite pour la Defense de la Republique, 1968.]

See Supplement: Internationale Situationniste & Paris - May 1968, pages 51 - 57

ACR [1951 - ]

*Reading is an act of listening...*

*Kiss And Other Poems*. Freemantle, WA: Yellow Wallpaper, 2012. ONE OF 90 SIGNED AND NUMBERED COPIES. Sometimes sweet nonsense with intricate sound, and at other times direct and compelling with each engaging line—either way her style of performance rises up from these pages in its complete and accomplished range. Includes the concrete poetry featured at Monet Guildford Gallery during the Perth Poetry Festival, 2011. (The kiss in question appears at page 35 applied by direct transfer, and which I suspect is L'Oréal # 347.) Apart from her first collection, *Atlanta* (1977) ACR has kept her published format to the original A6 model pioneered by the Collective Effort publishing group. Pocket size A6 [148 x 110] [42] pages stapled into illustrated wrappers featuring Tony Figallo's photographs of the 1993 Jas H. Duke Tribute. Mint. \$20.00

George Alexander [ 1949 - ]

Peter Lyssiotis [ 1949 - ]

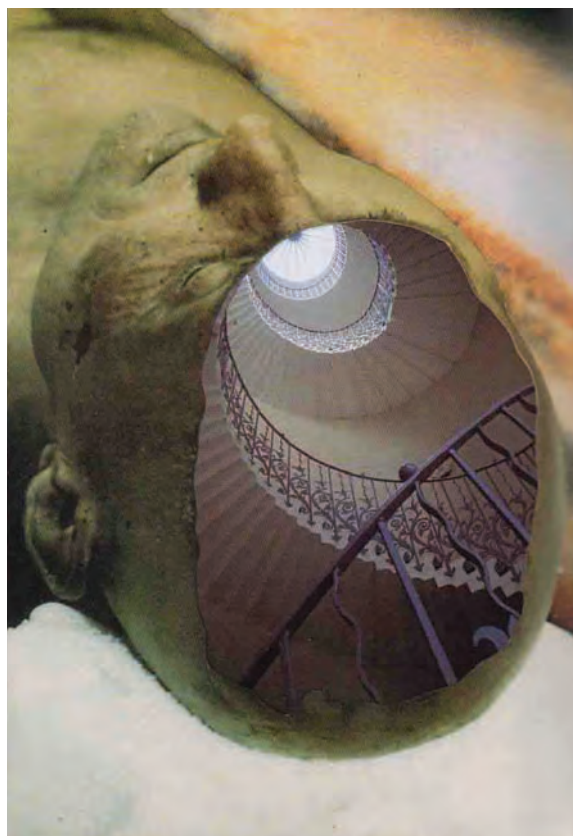
*The Dead Travel Fast*. Limmasol, Cyprus: NeMe, 2009. Text by George Alexander (poetry addressing and inspired by Yannis Ritsos and Heinrich Schliemann) with photomontage by Peter Lyssiotis. The texts in English, Greek and Turkish. English to Greek translators: Jenny Frida and Daphnos Economou; English to Turkish Translators: Jenan Selçak and Mehmet Yashin. Designed by Peter Lyssiotis and Andrew Cunningham. THIS COPY SIGNED BY BOTH ALEXANDER AND LYSSIOTIS. Octavo[215 ×150] [116] pages sewn into gilt stamped black cloth covered boards with a dust jacket featuring a panoramic photomontage by Lyssiotis. Very fine. \$60.00

George Alexander

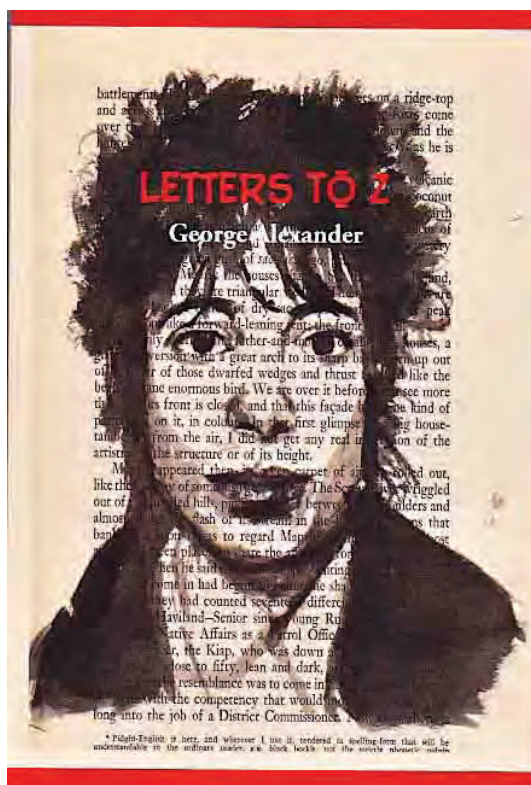
ONE OF 40 COPIES

*Letters To Z*. [Chefchaouen, NSW]: Fez Press, 2013. FROM AN EDITION OF 40 SIGNED AND NUMBERED COPIES - EACH WITH AN ORIGINAL WATERCOLOUR WASH AND AUTOGRAPH NOTE EXTENDING THE TEXT. A verbal mystery and an entertainment of grand illusion and abstract graphic narrative with collage and textual eclectic dexterity—a dazzling arrangement of source and inspiration with an alignment of altered facsimiles of source texts that have been layered with Alexander's pen and ink. "At the northern end of the town where the zigzag streets get ziggier and zaggier, and scattered houses farther and farther apart along the desolate coast, there lived a sharp tempered lady, a Mrs Aziz, with a beautiful daughter called Zoe." So begins George Alexander's love letter to words, the alphabet, and the book. Med octavo [220 x 150] [120] pages in printed card wrappers. New. \$50.00

George Alexander



Peter Lyssiotis, from *The Dead Travel Fast*.



\* Pagan-Foghorn is here, and wherever I see it, needless to say, I will be undiminished in the ordinary reader's eye, back books, not the secret mischievous.



Robert Adamson [1943 - ] & Peter Kingston [ 1943 - ]



ONE OF 26 COPIES

*Shark-Net Seahorses Of Balmoral Bay: A Harbour Memoir.*  
Sydney, NSW: Chowder Bay Press, 2012. Poems by Robert Adamson with prints by Peter Kingston.

The poet Robert Adamson and the artist Peter Kingston, both born in 1943, grew up in the tidal realm of Sydney Harbour: the poet on the north shore with Taronga Park and Balls Head, the artist on the south side, with the now lost wonders of the Wintergarden and the Sydney Stadium. In the early years, they shared a common environment of sandstone, salt-water and seaweed. Later, a distinct contrast emerged in matters of education and schooling. Adamson would graduate from frequent delinquency to Long Bay Gaol. Kingston, on the other hand, after enjoying the rough and tumble of the local primary school found himself enrolled as an awkward pupil at Cranbrook School. Over the years in spite of disparate beginnings, their paths would cross frequently. Thankfully they decided on this venture to harness complementary talents in celebration of shared memories. The hallmark of this book lies in the true collaborative nature of the project. For instance, when Kingston suggested a poem on the Sydney Opera House, Adamson penned "The Long Bay Debating Society". Perhaps not quite what the artist was expecting, but what a riveting response on the part of the poet to juxtapose alongside Kingston's linocut. And so it goes. Adamson, in his poetry, takes us through an autobiographical sequence, recalling childhood, the earliest sense of place, landmarks, and formative events along the foreshore and on the water. The central poems of youth and waywardness evoke - even in their rebellion - a deep attachment to Sydney Harbour. The later poems of the gathering, are those of the mature poet and demonstrate his power and technique in reflections of broader and deeper significance, conjuring images from a natural history and the poet's own inseparable personal history. The final poem, "Francis Webb at Ball's Head" - one of the poet's finest - calls up the spirit of Webb, a profound influence on Adamson's earliest writing, and the subject of his inaugural lecture as founding Professor, CAL Chair of Poetry, University of Technology, Sydney. For Kingston, the magic of art starts the moment he begins to draw. Instinctively, he pursues marks that speak of light and dark, revealing space and form. Evolving from drawings the prints are an immediate means of translating memories, observations and feelings into shared experience. The result is a fine suite of linocuts imbued with a raw energy and tonal beauty sparked by the artist's affinity with Adamson's poetic impulse. Furthermore, each print is a "one-off" reflecting studio conditions on the day of production instilled with the artist's touch. *Shark-Net Seahorses* is a compelling collaboration in the sense that both poet and artist have succeeded in bringing to the public a memoir that celebrates the indivisible pleasures of harbourside life.

GAVIN WILSON

Robert Adamson & Peter Kingston



In an alphabet edition of twenty six copies lettered A-Z, each signed by the artist and the poet.

Screenprinted timber box [400 x 400 x 40] holding 14 folios consisting of poem title on recto, poem on verso, linocut (chine colle) on recto (one of which is double page fold), verso blank; plus titlepage and colophon. There are twenty-one prints by Kingston, including three long internal wrappers, a folding leporello, the upper of the box lid, and the illustrated colophon in the base lining, all on Japanese Iwaki Mulberry paper for the linocuts and Rising Stonehenge paper for the poems, with wrapper and lining supports of Suecia Antiqua Chamois. The upper lining of the lid reproduces the artist's own musical score for piano—a song without words for Francis Webb. A light sensitive circuit plays this piece when the box is opened.

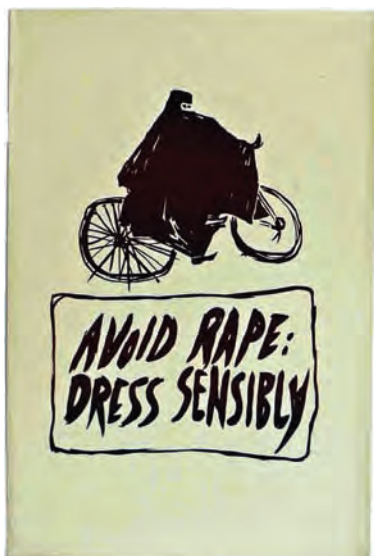
Each box has been constructed by the renowned woodworker, Ian McLeod, and the book is accompanied a signed photographic portrait of the artist and poet "Peter Kingston & Robert Adamson - Taronga Park Zoo" by Juno Jemes—the printing of which was undertaken by master printer, Warren Macris, using pigment ink on cotton rag paper.



This project designed, printed and assembled by Nicholas Pounder at the sign of the Polar Bear.

EDITION FULLY SUBSCRIBED

Micky Allan [1944 - ]



*Avoid Rape: Dress Sensibly.* [Melbourne, Vic: the artist, 1975.] Poster [780 x 530] screenprint. Some creasing, else well preserved. \$275.00

Adrian D'Ambra [1957 - ]



100 COPIES SIGNED AND NUMBERED

*Cavafy's Room: Poems From Alexandria.* Caulfield North, Vic: Nosukumo, 1987. ONE OF A 100 COPIES SIGNED AND NUMBERED BY THE POET each on Verona cotton rag and issued from the homestead, "Labassa". A suite of six poems written in the winter of that year in Alexandria. D'Ambra was less inspired by the city than by the known locations and landmarks in Cavafy's biography. One has a distinct sense of the Pastroudis Café, and the upper room in the Greek Consulate where the poet's possessions were held before their return to his residence on Rue Lepsius. Frontispiece (above) by "Jean Morrocco". Octavo [210 x 150] [16] pages machine stitched into card wrappers with dust jacket featuring artwork by Jurate Sasnaitis. A fine copy. \$40.00

Anthology [1983]

*After The Rage: South Australian Women's Art & Writing.* Clarence Park, SA: Tutu Press, [1983]. Edited by Tess Brady and Jenny Boulton. Contributors include, Mandy Saloman, Kate Vietch, Donna Maegraith, Ailsa Maxwell, Jan Owen, Jane Hylton, Beattie Josephi, Kate Llewellyn, Bonita Ely, Barbara Hanrahan and some thirty others. Perhaps because of a small print run, if not certainly due to the glue of its perfect binding, this important gathering is scarce to an extreme. This copy clean and intact, and apparently unused. Medium octavo [240 x 170] 196 pages in illustrated card wrappers with artwork by Gwenda Wiseman. \$45.00

Anthology [1984]

*The Commonsense Poetry Booque.* University of Sydney, NSW: Token Press, 1984. Review copy with editor's letter laid in. Edited by Matthew Karpin, Peter Kirkpatrick and Margo Lanagan. A gathering from the activities of the University Poetry Society in workshops and broadcast, with a few quips and asides to the politics of Australian poetry anthologies. Presents a substantial contribution from Adam Aitken anticipating his first collection later that year, *Letter To Marco Polo*. With graphics by Suzy Soboslay and Margo Lanagan. Octavo [205 x 145] 82 pages in printed wrappers. Very good. \$30.00

Charles Robert Ashbee [1862 - 1942]



*Lyrics Of The Nile.* London: Oxford University Press/Humphrey Milford, 1938. Poetry by an Anglo-Egyptian Civil Servant (Order of Chaeronea?). *The Lyrics Of The Nile* was begun by Ashbee while in Egypt in 1917, and published privately in a small edition the following year. That book is rare, and this is the only reprint. Octavo [250 x 165] 88 pages + adverts. in gilt stamped quarter vellum over decorated paper covered boards. With an intriguing bookplate. Edges rubbed and small stamp on rear pastedown, else a good clean copy. \$50.00



John Ashbery [1927 - ]

*Beyond Amazement: New Essays On John Ashbery.* Ithaca, NY: Cornell University Press, 1980. Edited and introduced by David Lehman. THIS COPY SIGNED BY BOTH ASHBERY AND LEHMAN. Includes contributions by Marjorie Perloff, Douglas Crase, John Kethe, Keith Cohen, Fred Moramarco, Charles Berger, David Rigsbee, Leslie Wolf, and Lawrence Kramer. Octavo [215 x 145] 294 pages. A fine copy in lightly worn dust jacket.

\$50.00



*A Voice From The Fireplace.* Tamarama, NSW: Polar Bear Press, [2012]. Broadside poem. ONE OF 26 LETTERED COPIES, SIGNED BY JOHN ASHBERY AND THE ARTIST, MICHAEL FITZJAMES. Single sheet [500 x 300] 310 gsm Magnani Incisioni Smooth Ivory printed from metal in two colours at Plum Letterpress, Sydney. The block for Fitzjames' artwork was cut by Nicholas Summers from American Rock Maple. This edition was divided equally between the poet and Nicholas Pounder, with thirteen copies for sale in Australia. An exquisite production, presenting one of the most popular poems subsequently included in the collection, *Quick Questions*.

\$400.00

Assembly Book / Mail Art [1998 - ]

*Wipe.* Nos 1 - 50, [but missing No 28]. Geelong, Vic: Field Study, [1998 ? - ]. Contributors send forty sheets of toilet paper which, within an open theme and without limits of technique, are printed or somehow embellished with rubber stamp or other printing method; or is a support or surface for applied media. There is every variety of texture, weight, colour and perforation style, and every conceivable sort of tissue has been employed, from economy to extra deluxe. Methods include, wax impregnation, fixed or otherwise altered surfaces, subversion of themed tissues, magnets, paddle pop sticks, gauze, woodblock, and lamination. When twenty contributions are received, forty copies are assembled uniform in series. An international project of long-standing, the present series has entered the mid to high seventies. Participants have sent work from Argentina, Austria, Belgium, Brazil, Canada, Czech Republic, Denmark, England, France, Germany, Hungary, Indonesia, Israel, Italy, Japan, Mexico, Netherlands, New Caledonia, Panama, Portugal, Romania, Russia, South Korea, Spain, Switzerland, Uruguay, and the USA. Australian participants include: David Dellaflora, Susan Hartigan, Debbie Hill, Zoe Snyder, Danielle Steele, Laila Marie Costa, Frank Odette, Leah Smith, Tracy Evans, Robyn Fry, neRRaDa, Robyn Thompson, Byrd, Pete Spence, Cornelis Vleeskens, Matianne Midelberg, Farhana Ahad, Ann Brown, Anna Chetwynd, Jessie Crockford, Emma Goltz, Jordan Hart, Tianna Hegarty, Kimberley Robinson, Erin Voth, Ampersand Duck, Samantha Anderson, Caroline Tully, Julie Churchill, Claire Humphreys-Hunt, Glen Smith, ACR, FnL Osowski, Vanessa Kemp, Denis Mizzi, Rodney Spooner, and many more. Maximum size is 140 x 110. The sheets are then collated into uniform order and stapled at the spine into series style printed white card wrappers [115 x 150] which fold and close into the stapled edge. Ten copies only are offered for sale at the time of publication, and to my knowledge no one number has ever been re-sold. Each of these forty-nine copies is in fine unused condition.

\$750.00



Assembly Book / Mail Art [1998 - ] Wipe. Nos 1 - 50



Assembly Book [1980]

*Assemblage: Sydney Assembly Book*, compiled by Lyn Lee and Marilyn Fairskye. No place, no publisher, “Distributed by the Victorian Artworkers Union”, c. 1980. Texts and graphics—collage, photography and typography reproduced by duplicator and photocopy, sometimes embellished by rubber stamps, sticker or attachment. Contributors include Marko Mustač, Terry Reid, Bill Tibben, Jenny Boulton, Julie Aisenberg, Sarah Lea-Cruikshank, David James, Amanda Holt, and Richard Tipping. Quarto [300 x 210] [22] sheets utilizing 37 surfaces, stapled in three places at the spine. With the small paw print stamp of the poet Cornelis Vleeskens. Very good. Rare. \$75.00

Axle [1994 - 2001]



Masthead design by Pete Spence and Anthony Figallo

GROUP'S NAME AND NAME FOR FURTHER ISSUES OF THIS NEWSLETTER TO BE DECIDED AT NEXT MEETING

All Concrete, Visual, Photo and Sound Poets are welcome to the next meeting with your ideas

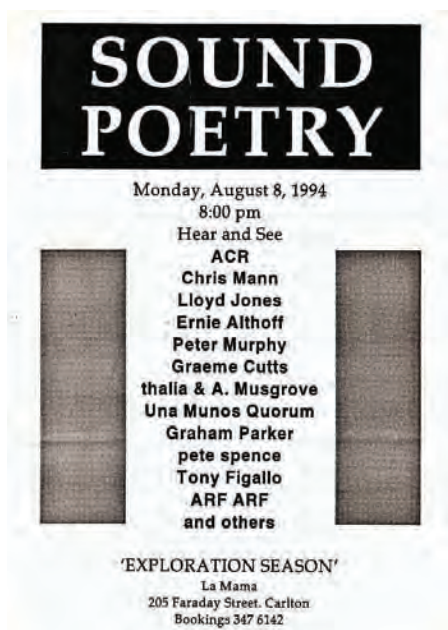
AXLE. *Newsletter For Concrete, Visual, Action, Photo & Sound Poetries*. Richmond East, Vic: Paper Virus Press, 1994 - 2001. Edited by Anthony Figallo and Pete Spence until No 37, thenceforth co-edited for various issues with David Harris, FnL Osowski, Lloyd Jones, Peter Murphy, Warren Burt, Gary Shepherd, Rose Marie Szulc, and issued a fortnight after each regular meeting. Eighty-four issues of eighty-five. As well as the work itself selected for each issue, this bulletin gives the minutes of the collective's meetings, statements, news, events, scores of performance, notice of publications and exhibitions, international mail art exchange projects and much more that displays the international nexus of the forms.



Axle

[continued]

Christopher Barnett [1954 - ]



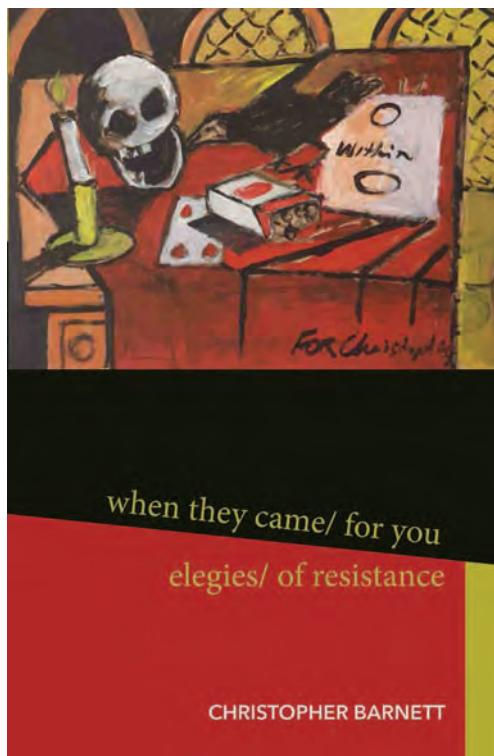
This run of all but a single issue (No 50) is an essential resource in any attempt to understand visual poetics (from and in an Australian context), mail art, and the record in comment and event for other mediums and forms. It has been said that no more than fifty copies of each issue were produced. Australian contributors include: David Powell, David Kelly, Encalo, Pete Spence, Peter Murphy, Albert Rotstein, Cornelis Vleeskens, Peter Sullivan, Ooni Peh, Alex Selenitsch, Julie Clarke, Tony Figallo, Lloyd Jones, Warren Burt, Graeme Cutts, Thalia, Ruth Cowan, David Harris [DGH], Sjaak de Jong, Frank Osowski, Robert Randall, Fiona Wiseman, Albert Rotstein, and George Alamidis. Each issue, A4 [from folded A3] mostly in single folds, others more, and some with sheet inserts for individual works, handbills and posters. Cigarette burn to No 61, else each near fine. \$500.00



Hugo Ball [1886 - 1927]

*Seven Sound Poems*. London/Stockholm: Writers Forum, 1985. Second edition (first published in 1977). "Wolken" (Clouds), "Katzen Un Pfauen" (Cats & Peacocks), "Totenklage" (Dirge), "Karawane" (Caravan), "Seepferdchen Und Flugfische" (Seahorses & Flying Fish), and "Te Gri Ro Ro". Octavo [210 x 150][12] pages duplicated typescript and Letraset, stapled. A very good copy. \$30.00

*A Fist In The Face Of Public Taste*. St. Peters, SA: Experimental Art Foundation, 1979. INSCRIBED BY THE POET. Barnett's first Australian publication? This volume presents some thirty plus poems, and acknowledges previous publication in France, UK, and the US. He lists three other works at the rear of this volume: *Paradise Abandoned*, *Notes From The Inferno*, *White Cockatoo*, and *Paris pas jour*: these were created during his time as a student at an Adelaide CAE. This volume printed by the Low Press. Octavo [210 x 150] [56] pages, stapled into illustrated card wrappers with artwork by David Hall. A very good copy. Scarce. \$50.00



*when they came / for you | elegies / of resistance*. Kent Town SA: Wakefield Press, 2013. "Young Turk, Furkan Dogan is pumped full of bullet holes, cut down by Israeli gunfire as he and his comrades tried to break the Gaza blockade and draw attention to the Palestinian plight. He was only 19. An ageing poet pumps himself full of holes with a syringe of insulin to stave off his own demise - the death that came to Furkan too soon. The poet remembers, not just Furkan's particular murder, but through it, he laments the loss of his own beautiful youth. As he speaks to the dead boy through all time 'whenever that was', Barnett recalls his own passionate engagement with the world; his influences, political and cultural, and loves lost. In this solemn act of remembering, the poet pulls onto his shoulders the terrible weight of 'this world gone wrong' and bears it for us all." Octavo [230 x 150] 320 pages in illustrated wrappers. FORTHCOMING

Lester Bangs [1948 - 1982]

Perhaps what this book demands from a reader is a willingness to accept that the best writer in America could write almost nothing but record reviews.

GREIL MARCUS

*Psychotic Reactions & Carburetor Dung: A Lester Bangs Anthology*. [No place: The Editor, - 1986 ?] Edited by Greil Marcus. A copy of the editor's typescript. This gathering consists principally of Bangs' published articles, beginning with his early work for *Creem* magazine before moving into his later writings as a freelancer for *New Music Express* and other publications. Most of his notable writings are reproduced here, including the title piece on garage rock band the Count Five and the Troggs inspired "James Taylor Marked For Death" from his earlier career as well as an acclaimed profile of the Clash and a tribute to Van Morrison's album *Astral Weeks* from his later years. One chapter of the book is devoted entirely to Bangs' infamous series of interviews with Lou Reed, including "Let Us Now Praise Famous Death Dwarves," while another chapter features unpublished essays and an unfinished novel excerpt, "Maggie May". Two volumes quarto [280 x 225] [3],xxiii,345 pages + 346-648 pages [2] leaves processed typescript, printed on rectos only, and comb bound in flexible vinyl covers. Some annotations and highlighting in the text. Very good.

\$150.00

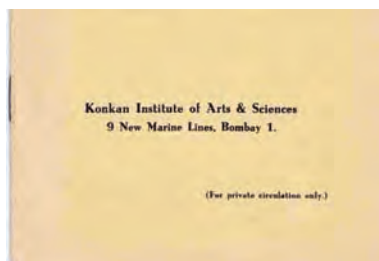
Eduard Batarde [Keith Shadwick] [1951 - 2008]

[Tom Thompson] [1953 - ]

*The Book*. [Milson's Point, NSW]: Red Press, 1979. The second edition, largely offset from the rare 1977 *Leather-jacket* publication, and issued the year after Shadwick's departure for the UK. Octavo [200 x 125] 16 pages stapled into RP house-style card wrappers, and with a dust jacket contrived for this reissue. This edition also rare.

\$50.00

James Keir Baxter [1926 - 1972]

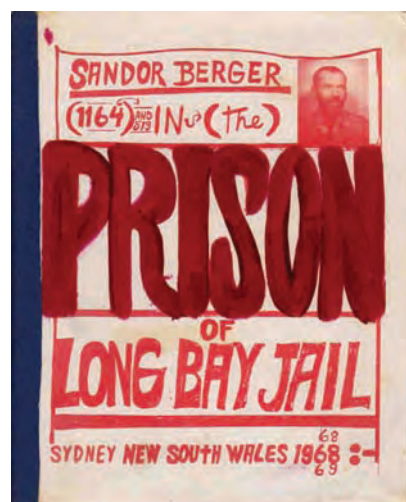


*Chosen Poems*. Bombay: Konkan Institute of Arts & Sciences, 1958. Published for private circulation - as a kind of calling card - while the poet was on a six month UNESCO Fellowship in Japan and India. Presents twelve poems and a short biography of the poet. A perfect copy of this booklet printed at the Saxon Press, Bombay. Crown octavo [185 x 120] 16 pages, stapled into printed wrappers. Mint.

\$150.00

Sandor Petöfi Berger [1925 - ]

*Sandor Berger In The Prison Of Long Bay Jail, Sydney, New South Wales, 1968-69*. [Sydney, NSW: Interstellar Publications, 1971.] THIS COPY SIGNED BY THE AUTHOR, and with the stamp of the NSW Humanist Society. Indefatigable, Berger gives a blow by blow account of his battles with the state. Rear section reproduces and annotates an extensive collection of press reports. Squat medium octavo [210 x 170] 744 + [36] pages on various papers in hand lettered illustrated wrappers with standard blue library tape at the spine. \$120.00



Tony Beyer [ 1948 - ]

*Dancing Bear: Fourteen Poems*. Cook, ACT: Melaleuca Press, 1981. FROM A NUMBERED EDITION OF 250 COPIES set in Bembo and printed on Abbey Mills laid antique with a Chandler & Price platen press. Octavo [220 x 145] 20 pages sewn and fixed into illustrated card wrappers with art by Leonore Hardy. A fine copy.

\$30.00

Martin Jerrold de Berry [ 1926 - 2000 ?]

Proof pages of an in-depth interview with the proprietor of Martin's Bar, a private, member's only establishment in Oxford Street, Darlinghurst. Martin's Bar opened in 1965 and lasted some thirty-five years securing its place in the affectionate memory of one part of Sydney's aging bohemia. Difficult, opinionated, as well as evasive, no one ever knew much about the man's past—or more accurately his existence outside of or apart from his bar. This interview was conducted by Paul Black, and elicits more information than could possibly be assembled from the recall of Martin's entire membership. Three sheets [420 x 300] rectos only, and paginated pp.28-30. Gathered and folded once, with wine stains along one edge. Laid in is a newspaper cutting of a feature piece, possibly by a wine writer. With a contact sheet of photographs by Brett Hilder of fifteen images, none of which were used, at least in the proof pages here, though the offprint does use an image of Hilder's.

\$45.00

Javant Biarujia [1955 - ]

*Five Little Poems On Kyoto*. Melbourne, Vic: Nosukumo, 1986. The first in the Post Poets series. Five short poems on a keepsake scale. Handmade [150 x 105] [5] pages on mock vellum, machine stitched into titled wrappers with Japanese paper onlay. A fine copy. \$30.00

*Calqueneauz: A Pataphysical Interpretation Of Poems Selected From L'instant Fatal*, by Raymond Queneau. Elwood, Vic: Post Neo Publications, 1989. Nineteen pieces to delight the inner ear. (Why has there never been a performance recording of these pieces?) Octavo [210 x 150] [24] pages stapled into card wrappers with artwork supplied by the Portuguese artist, Fenando Aguiar. A fine copy. \$40.00

*Gakai*. Elwood, Vic: Post Neo Publications, 1989. Twelve entries, being lexical games in an etymological structure. Octavo [210 x 150] [12] pages stapled into wrappers featuring artwork by the Japanese artist, Tamootsu Watanabe. A fine copy. \$30.00

*This Is A Table*. Seattle, Washington: emPo Publications, 1989. A single extended improvisation on the title. Book design by T. Mercer. Imperial 16mo [180 x 140] [20] pages stapled into card wrappers with artwork by concrete poet, Geof Huth. A fine copy. \$40.00

*From Resinations*. Geelong, Vic: Open Hand Press, 1999. Eight poems. A simple chapbook produced by Pete Spence and David Dellaflora. Octavo [210 x 150] 8 pages stapled into paper wrappers. A fine copy. \$25.00

*Resinations*. Rockhampton, Qld: Otoliths, 2012. A gathering of the poet's richest sound pieces—which work as well on the eye as the ear. Designed by Sheila E. Murphy. Octavo [230 x 150] 72 pages, perfect bound into wrappers based on artwork by Harry K. Stammer. A fine copy. \$40.00

Dorothy Bohm [1924 - ]

*Breaks In Communication*. Göttingen, Deutschland: Steidl, 2002. Essays by Mark Haworth-Booth and Martin Harrison. In the 1980s Andre Kertesz encouraged Dorothy Bohm to switch to colour film. Immediately thereafter, torn advertising posters, graffiti, and vernacular murals began to emerge as one of the persistent themes in her work. If their initial appeal for her was their seductive visuality, their deeper significance arguably stems from her history as a Lithuanian refugee who lost touch with most of her family when she immigrated there as a teenager in 1939. A sense of loss is acute and ever-present in her compelling images of witty and melancholic transient worlds. Quarto [330 x 245] 132 pages, with 95 colour illustrations. A fine copy in illustrated wrappers. \$45.00

Gerald L. Bostock [1942 - ] Trevor Nickolls [1949 - 2012]

*Black Man Coming*. Fitzroy, Vic: Gerald L. Bostock, 1980. The only collection by this Bandjatang poet. With four full page artworks by Trevor Nickolls, who Brenda L. Croft regards as the “father of urban Aboriginal art”. Octavo [230 x 160] 32 pages, stapled into card wrappers with design by Trevor Nickolls. A very good copy. \$25.00

Janice May Bostok [1942 – 2011]

*A Spring Journey Of Renewal: Diary Of A Car Trip—Murwillumbah To Melbourne (& Return) 9th October - 23rd October 1993—Approximately 5,000 Km*. Dungay, NSW: Janice M. Bostok, c.1996. Free verse. Circulating typescript manuscript. Unpublished. A4 [1] 23 pages laser print-out, rectos only in spring back folder with clear plastic cover sheet. Fine. \$45.00

*Tossed Out Of Eden*. Dungay, NSW: Janice M. Bostok, c.1994. Circulating typescript manuscript, sent by the poet to prospective editors and publishers, gathering poems published and unpublished. This binder holds thirty-three poems (all outside of the haiku form) of which fifteen have venues of publication noted—both in Australia and widely overseas. (It would be interesting to note how many are uncollected.) A4 [38] sheets, laser printout, rectos only in spring back folder with clear plastic cover sheet. Fine. \$45.00

Joe Brainard [1941 -1994]  
Kenward Elmslie [1929 - ]

*The Baby Book*. [NY: Boko Press], 1965. One of 500 copies. Words by Kenward Elmslie with pictures and Elmslie's text in script by Joe Brainard. Brainard's second collaboration and predating his first solo publication—the first of many ventures with Elmslie, his companion of many years. Quarto [275 x 215] [36] pages printed offset rectos only. In illustrated card wrappers, stab bound with tape at spine. Some scuffs and a splash to lower wrapper. \$65.00

Joe Brainard

SIGNED AND NUMBERED

*New Work*. Los Angeles, Ca: Black Sparrow Press, 1973. ONE OF 200 COPIES SIGNED AND NUMBERED by Brainard. Quarter swirling pink and mauve patterned cloth over printed glossy boards, with paper label to spine. In clear acetate jacket as issued. Scarce. Very good. \$150.00



Christopher Brennan [1870–1932]

This was the completion of a symbolist *livre composé*, the volume designed not as a collection of poems, but as a single poem, sustained through changing moods and verse-forms. It was a structure Brennan found in French poetry of the nineteenth century, specifically in Regnier's *Tel qu'en songe* ("that finest of all books written according to the symbolist formula") and Baudelaire's *Les Fleurs du Mal*, coming of Baudelaire's resolve "to desert the separate genres and to condense all his poetry into one book which shall have its unity and its secret architecture". The outcome was for Brennan "the sublimation of a whole imaginative life and experience into a subtly ordered series of poems, where each piece has, of course, its individual value, and yet cannot be interpreted save in its relation to the whole.". G. A. WILKES

Poems: 1913. [Sydney, NSW]: G. B. Philip, [1914]. Tall octavo [270 x 170] [196] pages in linen backed paper covered boards. Some scuffing and a chip or two to upper outer corners; neat ownership signature. Increasingly rare. \$250.00



Twenty Three Poems By Chris Brennan. [Sydney, NSW]: Australian Limited Editions Society, 1938. A selection largely from *Poems* (1913) introduced by J. J. Quinn. Designed and decorated by the noted artist, Douglas Annand. THIS COPY SIGNED BY ANNAND AND BAKER. Medium octavo [245 x 165] 69 pages set in Bembo and printed on Henry Bruce's Kinleith antique laid paper by Alan Baker, in half smooth carmine goatskin worked in blind and gilt over fawn canvas titled in blind. A better than usual copy in the original printed clear acetate dust jacket. \$75.00

ONE OF 50 COPIES

*The Burden Of Tyre*. Sydney: Privately printed by H.F. Chaplin, 1953. The fifteen poem sequence with a facsimile of the poet's original handwritten edition of 1903 (twelve copies). This edition of fifty copies for presentation to mark the fiftieth anniversary of the privately circulated state. Printed on goatskin parchment by Waite & Bull. Signed by the publisher, with two signed proofs of portrait etchings of Brennan by Lionel Lindsay. Crown quarto [250 x 190] [46] pages in half red morocco over marbled boards, titled in gilt at spine. A fine copy. Obviously scarce. \$350.00

Christopher Brennan

ONLY 75 COPIES PRINTED

*A Conversation With Christopher Brennan On Religion*. La Pennellière, Blanzac, Charente, France: Richard Pennington, 1978. "Recorded by Richard Pennington and now for the first time printed." Printed by hand on an Albion press in 14 pt Perpetua for members of the Christopher Brennan Society. A signed copy [#50] of this small edition. Sewn into heavy salmon coloured card wrappers with printed label affixed. A very small amount of sunning to spine, else fine. \$65.00



Philip Brophy [1959 - ]

*Made by → ↑ →*. Northcote, Vic: [Tch Tch Tch], 1983. "In 1977, Brophy formed the experimental group → ↑ → with Ralph Traviato, Alan Gaunt and Leigh Parkhill. Sometimes compared to Andy Warhol's Factory, the group produced experimental music (Brophy on drums or synthesiser), films, videos, and live theatrical performances exploring Brophy's aesthetic and cultural interests, often on a minimal budget. Over the ten years of the group's operation it involved over sixty of Brophy's friends and acquaintances including musician David Chesworth, and visual artists Maria Kozic and Jayne Stevenson." WIKIPEDIA. A chronological survey in forty-four sections from 1977 till 1982. Contains formal chronology, filmography, videography and discography. Quarto [300 x 210] 162 pages in illustrated card wrappers. A worn and slightly grubby copy and with some underlining and marginal notes in one essay "Rhizome Is A Big Word". No disc. Rare in any shape. \$65.00

Kurt Brereton [1955 - ]



Advertisement: Magic Sam # 5, October, 1979

16 Post Cards, by "John Dory". [Darlington, NSW: Kurt Brereton, 1979.] A book of sixteen photographic post cards. Oblong octavo [210 x 140] clip bound into clear acetate wrappers. \$45.00

Artist, essayist & gonzo-theoretician, Kurt Brereton is something of a two-way conduit & permeable membrane between east & west, Asia & Australia.  
KEN BOLTON

Hyper Taiwan: Art, Design, Culture. Taipei : Art & Collection Group, 2005. "A critical journey through postmodern Taiwan using the scooter as a rhizomatic model for navigating the hyper-real. The author speaks with three voices: artist, tourist and academic. Focuses on contemporary art, design and culture. Features a selection of work by young Taiwanese new media artists and designers." Small square quarto [200 x 200] [256] pages in printed wrappers. THIS COPY WITH PRESENTATION INSCRIPTION AND DRAWING. A very good copy showing minimal use. \$60.00

We Are A Movie: Collected Artist Books. Bulli, NSW: Jellied Tongue Press, 2011. "This collection brings together for the first time eight one-off publications produced largely for friends and family as gifts." ONE OF 50 NUMBERED COPIES SIGNED BY THE ARTIST. 1. "To Kate"; 2. "I've Never Been To Japan"; 3. "We Are A Movie"; 4. "Photo-Memories"; 5. "Tyre-Pinch: The Cyclist's Nightmare"; 6. "Hang-Gliding"; 7. "Mental Props", "Physical Tools (A History Of Modern Architecture)"; 8. "Alternate Returns". Oblong octavo, in illustrated card wrappers [210 x 145] 251 + pages in digital colour facsimile with 8 printed film inserts. \$60.00

Paul "Shakey" Brown [1944 - ]

Rhythm Versus The Cedar Bay Campaign. [Seaforth, Qld: the author, 1977.] The poet's first collection. THIS COPY WITH THE AUTHOR'S CORRECTIONS AND NOTES. From the library of Cornelis Vleeskens. Octavo [210 x 150] 53 pages, stapled into printed wrappers. Slightly grubby wrappers, but otherwise a desirable copy. \$35.00

Pete Brown

Greetings From Roxby Downs. Armidale, NSW: Dolphinarium Press, [1987]. Roxby Downs is a town 563 kms north of Adelaide; it was purpose built in 1987 to service the world's largest uranium mine nearby. In the same year the Coalition for a Nuclear Free Australia, comprised of some seventy-nine organizations including unions, anti-nuclear groups, environment centers and Friends of the Earth, converged on Roxby. This is a personal account of travelling to the protest site recounting townships, personalities and events along the way. THIS COPY INSCRIBED BY THE AUTHOR. Octavo [205 x 165] 12 pages stapled into illustrated wrappers. Very good. \$40.00

Pam Brown [1948 - ]



Pam Brown's work is fearless, acutely observant, witty and wry. She delimits in the curiosities of the everyday, in notational sprezzatura, in the penetrating encapsulation of layers of time, chance and meaning with her twists of lexicon, diction and line break. This is a work of quotidian consternation, breaking through from irony to sheer fondness and painful shadows. She sees askew—and Home by Dark has its own poignant look at decades, bodies, and changes. Pam Brown is a wonderful writer, one of the scintillating wizards of Oz poetry.

RACHEL BLAU DUPLESSIS

Home By Dark. Bristol, UK: Shearsman Books, 2013. A SIGNED COPY OF THE POET'S LATEST COLLECTION. Octavo [210 x 140] 132 pages in laminated wrappers featuring the art of Jon Cattapan. New, at the published price. \$25.00



Michael Callaghan [1952 - 2012]



*Greetings From Wollongong*. Wollongong, NSW: Redback Graffix, 1982. "A dynamic film about uncertain times." Poster [610 x 885] colour screenprint. Tape stain at the edge of each corner, else well preserved. \$200.00

Anna Campion [1952 - ] Jane Campion [1954 - ]

*Holy Smoke*. New York, NY: Hyperion/Miramax Books, [1998]. Advance readers copy with a letter from Hyperion Editor-in-Chief, Martha K. Levin laid in. The story of a family's rescue of a young woman from a bizarre cult in India, her return to Australia and the attempts to deprogram her. Octavo [210 x 140] 261 pages in illustrated wrappers. A fine copy. \$35.00

Camera Natura [1984]

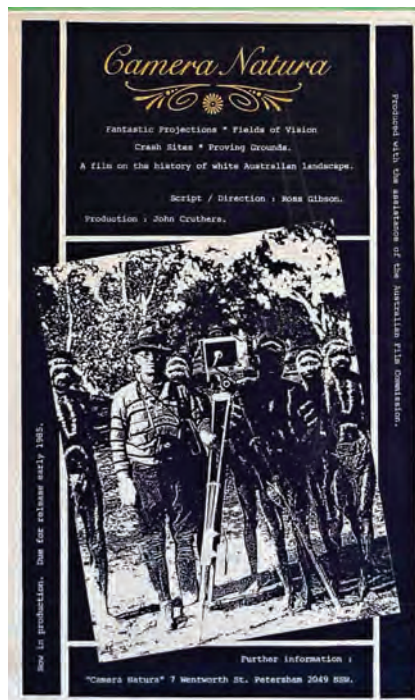
A proposed film critique of white Australian cultural history, specifically the European construction of images of the Australian landscape, *Camera Natura* has variously been called a montage film and a film essay. A montage of images – early colonial maps, charts, paintings, staged scenes, clips from feature films and documentaries, photographs and television commercials – is accompanied by competing voices and music on the soundtrack or reading of found text, providing narration. SCREEN AUSTRALIA

*Camera Natura: Fantastic Projections, Fields Of Vision ... A Film On The History of White Australian Landscape*. 1984. Promotion for a film directed by Ross Gibson. In white Australian history the land itself has been regarded as a site where quests for cultural definition have been enacted by cartographers, explorers, writers, painters, photographers and filmmakers. Poster [910 x 535] two colours, offset. Fine. \$120.00

Jim Carroll [1949 - 2009]

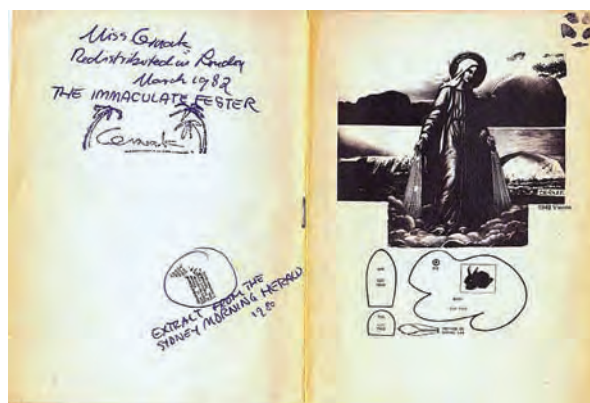
*4 Ups And 1 Down*. New York, NY/Bolinas, Ca: Angel Hair, [1970]. His second book produced in AN EDITION OF 300 COPIES. Presents five poems: "Blue Poles", "Love Rockets", "Styro", "Poem On My Son's Birthday", and "To A Poetess". Quarto [280 x 215] [7] sheets mimeoed and stapled into illustrated wrappers with artwork by Donna Dennis. With an Australian poet's bookplate. Very (very) minor chipping (edgewear) to lower wrapper, else very good. \$200.00

Camera Natura



Gary Catalano [1947 - 2002]

*The Woman Who Lives Here & Other Stories*. Prahran, Vic: Champion Books [1983]. Twenty-one stories. Small octavo [185 x 120] 30 pages perfect bound into printed wrappers. Cornelis Vleesken's copy with his small paw print stamp. \$30.00



Wendy Cernak [1951 - ]

*The Immaculate Fester of Miss Cernak*. [Brisbane, Qld: Planet Press, 1980.] Collage and text by this noted Brisbane artist. This copy with the artist's notes (dated "London, March 1982") and rubber stamp to lower wrapper. Royal 16mo [165 x 125] [16] pages on newsprint, stapled once at the fold. \$50.00



Henri Chopin [1922 - 2008]



Chronique 1974. [Ingatestone, Essex]: Collection OU, 1975. Collection OU, No. 5. A PRESENTATION COPY, SIGNED AND INSCRIBED AT THE TIME OF PUBLICATION. From an edition of 500 copies this is #334. Chronique 1974 is an attempt by Henri Chopin to capture the world as he saw it in 1974. It features fine examples of Chopin's typewriter-created concrete poetry, printed in black, red and purple inks. As Chopin himself writes: "This book may be too political. It may also be too decorative. Beneath its seductive surface it contains ugliness. But most of all it contains 1974 - 1974 just ten years before Orwell's 1984, and it is a warning." English translations of the texts by Jean Chopin, Henri's wife. Small quarto [260 x 220] 61 pages, rectos only. Produced for Chopin by Design & Print, Chelmsford. A fine copy in illustrated card wrappers. \$120.00

Concrete [1993 - 1998]



Mixed Concrete Poetry. Richmond East/Melbourne, Vic: Paper Virus Press/Collective Effort Press, 1993-1998. Edited by Tony Figallo. Five issues - all published: December, 1993 - October, 1998. 50 COPIES ONLY PRINTED OF EACH ISSUE. Contributors include: Lloyd Jones, Jas H. Duke (with permission of the estate) Lindsay Clements, Peter Murphy, Pete Spence, Alex Selenitsch, Norma Pearse, π O, ACR, Ernie Althoff, Lauren Williams, Julie Clarke, Cornelis Vleeskens, Tony Figallo, Eric Beach, Thalia, Jeltje, Richard Tipping, Peter Sullivan, Ashley Higgs, Sjaak de Jong, David Harris [DGH] Dirk de Bruyn, Garry Shepherd, Graeme Cutts, Encalo, Ooni Peh, Renee, Amanda Stewart, Warren Burt, Tim Gaze, Frank Osowski, Leonie Osowski, Rosemarie Szulc, and Fiona Wiseman. Each uniform octavo [210 x 150] saddle stitched into illustrated card wrappers. A fine set. \$350.00

Mart Crowley [1935 -]

*The Boys In The Band*, a breakthrough comedy-drama by American playwright Mart Crowley, dealt frankly with homosexuality and featured a number of "expletives" in the script. It was the first mainstream play produced in Australia to deal with the topic and to present openly gay characters in a naturalistic, sympathetic and non-stereotyped way.

*The Boys In The Band*. Sydney, NSW: Harry M. Miller & Phillip Productions, [1968]. Poster, programme, and annotated cast photograph.



Directed by John Tasker, *The Boys In The Band* opened at the Playbox Theatre, Phillip Street, Sydney on 2 October 1968, six months after its New York debut, and well ahead of the London West End production. In fact the Sydney performances were the first outside of the United States. The season ran with great success until 26 April 1969. The players were: Mark Albiston, Ross Osterlin, Kuki Kaa, Gerard Maguire, Henri Szeps, John Norman, Vern Todd, John Krummell, John Norman and Charles Little. The Melbourne production (3 June 1969) resulted in three actors being charged by the Victoria Police Vice Squad with using obscene language in a public place. The magistrate who heard the case found the charges proved but then dismissed them on the grounds they were "trifling". The Vice Squad successfully appealed to the Supreme Court, with Justice Little ruling in September 1969 that "In my opinion the offence of obscene language in a public place cannot be regarded as of a trivial or minor nature." The case of *The Boys In The Band* was an important step in the breaking down of Australia's archaic censorship laws. Poster [735 x 510] black and white; minimal edgewear and some creasing, with one faint splotch in an open area. Programme: octavo [210 x 140] [12] pages stapled into illustrated wrappers. Fine. Photo [200 x 200] black and white, with a separate typed and handwritten note identifying the players, and the date and location of the image - 28/4/69 Playouse [Civic Square, ACT] —which would have been the show touring South en route to the Melbourne premiere in June that year. One crease along right hand edge, else very good. \$150.00

Sean Deany [1968 – ]

JELLYHEADZ ANARCHIST ARTS COLLECTIVE

*At The Post Approx Café*. Redfern, NSW: Sean Deany, 1993. NO 53 OF 100 NUMBERED COPIES. Short stories set in Melbourne and Sydney in a dystopian future. Made by Deany whilst a member of the Jellyheadz Anarchist Arts Collective in Chippendale. Reproducing pen drawings, C41 and Polaroid SX-70 photographs and typewriter text. Octavo [210 x 150] [22] pages with onlays and foldouts stapled into printed wrappers. Fine. \$35.00

Russell Deeble [1944 – ]

*Selections From Still Earth*. Melbourne, Vic: Still Earth Publications, 1969. Poetry by Russell Deeble, Shelton Lea, Diane Di Prima, Christopher Logue, and Tom Pickard. Octavo [210 x 135] 52 pages in printed gold foil wrappers by Litho Form Design. Some spotting to the gathered edges, else an unopened copy. Nowadays scarce. \$40.00

James Devaney, [1890 –1976]

HAVE WIRED THEM TO DUMP THE WHOLE EDITION

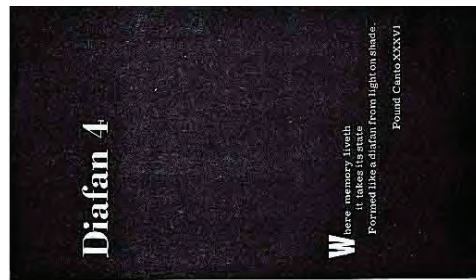
*Freight Of Dreams*. Melbourne, Vic: Georgian House, 1946. This copy marked up to indicate misprints, omissions, and work to be omitted, with pages noted on upper wrapper, and the emphatic statement “Have wired them to dump whole edition”. The book was re-set retaining the original date, 1946, but not released until after that date. Octavo [185 x 145] 52 pages in printed embossed grain card. \$250.00

Diafan 4 [1966]



*Diafan 4: A Magazine Of Original Literature*. Bondi Junction, NSW: July 1966. The first and only issue. Contents include two stories by Frank Moorhouse “A Story About How Things Aren’t Right” and “Nish’s Sour Desire”, verse by Denis Keven and Colleen Burke, and a short story by (the very young) Tim Piggott. Drugs, sex and contemporary themes in a confident first (and last) number that announced a literary prize and subscription offers. A bonus is the display Letraset typography at the rear, advertising the Gas Lash on Elizabeth Street. Octavo [195 x 130] 76 pages in illustrated wrappers. \$50.00

Diafan 4



Barry Dickins [1949 – ]

FIRST COLLECTION - RARE

*In Light: Poems*. Melbourne, Vic: Foundation/Footscray Community Arts Centre, 1978. His first collection, with Dickens for Dickins on the title page. From a series of publications under the general editorship of Robert Hughes who conducted poetry workshops at the Footscray Community Arts Centre. Octavo [205 x 145] 10 pages printed offset onto heavy paper and card. Rare. \$75.00

Michael Dransfield [1948 – 1973]

Gerard Smith was a Brisbane poet. He attended the University of Queensland, and at one point was an associate editor of *Tweed*. He was killed in a car accident in 1978. The March 1979 issue of *Tweed* was dedicated entirely to him, and contained a selection of his poems (mostly untitled) under the title ‘Landscapes of Loneliness: Poems 1971-1978’. Many of his poems involve themes of desire and gay sexuality. AUSTLIT

*Memoirs Of A Velvet Urinal*. Adelaide, SA: Maximus Books, [1975]. Brisbane poet, Gerard Smith’s copy with extensive pencil annotation recording comments on the text with comparison to the manuscript and known biographical detail—and more importantly delineating reference and source in the poems, especially those with the suggestion of sexual disposition. Octavo [205 x 140] 63 pages in illustrated wrappers by Barrie Tucker. Light rubbing, else very good. \$75.00

Jas H. Duke [1939 – 1992]

*The Chess Hornpipes*, by Alan Musgrove. [Melbourne, Vic]: Collective Effort Press, [1993]. “These hornpipes were written/composed in a style reminiscent of Irish traditional music dedicated to the memory of Jas H. Duke, and first performed at the ‘Jas H. Duke Tribute’ April 2nd 3rd & 4th, 1993, at Studio A 325 Gore Street, Fitzroy.” Single A4 sheet folded once to four panels, the internal fold reproducing the score for four compositions: “The Opening”, “Middle Game” and “Endgame”. Some slight discolouration, else very good. Apparently unrecorded. \$45.00



Geoffrey Dutton [1922 – 1998]

*Night Flight & Sunrise*. Melbourne/Adelaide: Reed & Harris, 1944. THE POET'S FIRST COLLECTION. This copy with the neat italic ownership signature of poet, Clive Faust, and the small symbol stamp of poet, Cornelis Vleeskens. Some slight chipping to boards, else well preserved in the Sidney Nolan dust jacket. \$50.00

Earthworks Poster Collective [1971 - 1979]



*The 3R's Rebels Romantics Reactionaries*. [Darlington, NSW: Earthworks Poster Collective, 1978.] Advertising for Filmmakers Cinema, St Peters Lane, Darlinghurst, promoting three films about conflicts inside our schools: *Stirring* by Jane Oehr, *Temperament Unsuitable* by Ken Cameron, with Steve J. Spears and Robin Nevin; and *Showtime* by Jan Chapman starring Jude Kuring. The poster was “possibly designed by Jan Mackay or Marie McMahon. Poster incorporates the use of silver ink favoured by Marie McMahon.” POWERHOUSE MUSEUM. Poster [550 x 740] colour screen print (A powerful and effective contrast of pink, silver, black, orange and red.) Pin hole at each corner, else a near fine example. \$200.00

Chris Edwards [1955 - ]



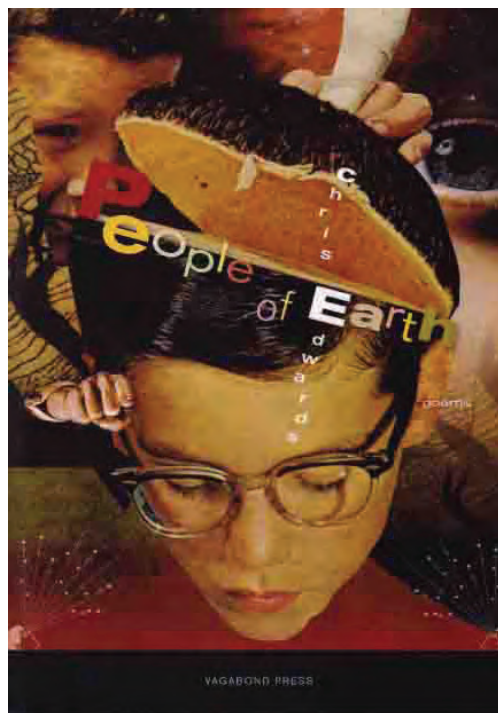
*A Fluke: A Mistranslation Of Stéphane Mallarmé's "Un coup de dés. ..."*. Thirroul, NSW: Monogene, 2005. “With parallel French pretext.” SIGNED. Small oblong quarto [290 x 195] [32] pages stapled into printed wrappers. \$25.00

*Nicked*. Newtown, NSW: Vagabond Press, 2006. ONE OF 100 SIGNED AND NUMBERED COPIES. No 46 in the Rare Objects series. Handmade chapbook, printed on acid free paper. Octavo [210 x 150] [20] pages stapled into printed wrappers with printed colour only. A very fine copy. \$45.00

Chris Edwards

When I was a small child there was a box in the attic containing neatly trimmed scraps of material that had once belonged to dresses, aprons, blouses, dish towels, and which were apparently intended for a quilt that never got made. I was fascinated by them and used to pore over them with the zeal of an Egyptologist. There was a language there.

JOHN ASHBERY



ALS GOLD MEDAL SHORTLIST 2012

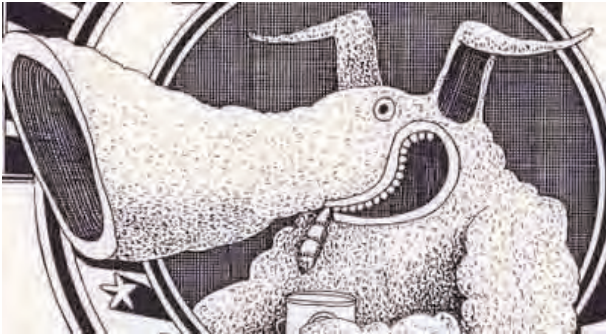
*People Of Earth*. Sydney, NSW: Vagabond Press, 2011. ALS Gold Medal Shortlist 2012. SIGNED BY THE POET. “Chris Edwards’ first full-length collection, *People Of Earth* brings together the bulk of his previous Vagabond chapbooks plus a wealth of newer material, including the first movement of ‘Sonata For O’, his ‘rendition’ of Rainer Maria Rilke’s *Sonnets To Orpheus*. The book’s concluding section, ‘Aha!’, incorporates scanned material and Egyptian hieroglyphs in what Stuart Cooke (writing in *Southerly*) called ‘remarkable fissions of image, sign and signification’ operating at the intersection of non-verbal and verbal sounds, pictorial and alphabetic signs, and of ‘primitive’ and modern poetries.” Demy octavo [210 x 150] 186 pages perfect bound into wrappers with collage by the poet. New. At the published price. \$25.00

Rosemary Edwards

*Ciment Fondu*. [Melbourne, Vic]: Thalia, [1978]. “Po Ems”. Processed typescript with graphics—collage, photos, diagrams and line drawings, some of which were previously published in *Fitzrot* and *Born To Concrete*. This copy with the ownership signature of Kate Ahearn. The second of Thalia’s volumes by women poets and, like Olga Novak’s book below, printed by Walker Press. Octavo [24] pages stapled into illustrated wrappers. Very good. \$35.00



Tony Edwards [1944 - ]  
 Captain Goodvibes [1971 - 1981]



PIG WITH A SPLIFF

*Strange Tales*. Avalon, NSW: Tracks Publishing, Summer, 1975. The first stand alone publication of this cult classic, and a superb copy of a thing largely destroyed by enjoyment. The artist's original work processed by Atlantic Litho Plates, and printed by Maxwell Printing. Folio [420 x 275] [24] pages of exquisitely detailed comic illustration. A very good copy. Rare. \$300.00

*The Whole Earth Pigalogue*. Avalon, NSW: Tracks Publishing Co., [197-?] "Featuring 'Forgotten Island !!!' Plus 'The Best Of Captain Goodvibes' not to mention 'The Worst Of Captain Goodvibes'". Assisted by Geoff Watson. Folio [430 x 275] 60 pages, stapled into drug infested stiff glossy colour illustrated card wrappers. A very good copy. Rare. \$200.00

*Captain Goodvibes: Porkarama*. Darlinghurst, NSW: Soundtracks Publishing Pty. Ltd, 1980. Many stoned narratives in strip form, dated between 1978 and 1980. A lot of levels here in the fine penmanship of obsessive detail and perspective ... page after page of throbbing opticals that shimmer and delude, even in monochrome line. Layout by Stephen Cooney. Folio [430 x 275] 66 pages, stapled into heavy colour illustrated card wrappers. Near fine, and also rare. \$200.00

Note: Each of the above titles, unlike the very few other copies I have seen in a good many years of looking, have not been read to death - and most importantly - still have their centrefolds ! A high point in the art of an Australian sub-culture.



Sumner Locke-Elliot [1917 - 1991]



*Rusty Bugles*. [Sydney, NSW] Independent Theatre Company/Arts Council - NSW Division/Carroll-Aztec Productions, [1952]. Sixteen production stills, promotional photographs (lobby cards), cast cabinet portraits and a programme for the 1952 tour of this once controversial play. The programme is a simple fold to four pages generically produced for the tour, with the centre spread listing the cast and credits with an act and scene synopsis. The rear panel is a one page introduction to the play by the author. Photographs: 4 x Aztec-Carroll promotional derived from production stills, each [255 x 205] with pin holes and some loss at corners; 6 production stills 5 x [215 x 165] 1 x [255 x 205] the smaller shots very good, the larger one with pin holes at corners; 5 cast cabinet portraits 3 x [250 x 200] 2 x [215 x 165] each very good to fine; 1 x [220 x 145] detail showing the human form lettering of the play's titling. Programme and sixteen photographic prints. \$150.00

Clayton Eshleman [1935 - ]

*Portrait Of Francis Bacon*. Sheffield, UK: Rivelin Press Publications, 1975. Poem. A violent sexual fantasy involving the poet, George Dyer and Francis Bacon. An early piece in an enduring preoccupation with this painter's work. Quarto [255 x 205] 11 pages duplicated typescript - rectos only - stapled into printed wrappers. THIS COPY SIGNED AND INSCRIBED BY THE POET. Some uneven fading to the pink covers, else very good. \$50.00

Fascism

Denis Freney [1936 - 1996]

*Nazis Out Of Uniform: The Dangers Of Neo-Nazi Terrorism In Australia*. Sydney South, NSW: Denis Freney, [1984]. A thorough examination of the post WWII background, through League Of Nations, National Alliance, National Action, Progressive Conservative Party, Jim Saleam, and Lyenco Urbanchic. The essential companion to David Harcourt's *Everyone Wants to be Fuehrer: National Socialism in Australia and New Zealand*. This copy with the typescript of an anti-vietnamese racist poem laid in. Quarto [270 x 200] [4] + 46 + [2] pages, stapled into illustrated wrappers. A fine copy. Scarce. \$40.00

Anthony Figallo [1946 - ]

*The*. Richmond East, Vic: Paper Virus Press, c.1994. A short statement on linguistic and textual context, followed by a typographical demonstration. Dedicated to "Hazel, and with special thanks to Lloyd Jones" (LJ being a fellow visual poet). Octavo [210 x 150] [12] pages, saddle stitched into printed grey card wrappers. A fine copy. \$40.00



*Elastic Doom & Gloom For Sliding Piece* By Lloyd Jones. [Richmond East, Vic: Paper Virus Press, c.1994.] "In this fleeting moment called life, I will be comfortable in saying 'I took some, and I gave all I could.'" ANTHONY FIGALLO. Ten portraits in various stages of registration, exposure or pixilation, with a short before and after text. Octavo [210 x 150] [12] pages saddle stitched into printed grey card wrappers. A fine copy. \$40.00

*Last Words*. Richmond East, Vic: Paper Virus Press, c. 1997. More from one of the best practitioners of this form. In Figallo's work one perceives a point in the continuum of tradition, where a rhythmic abstraction of type encounters a solid visual juxtaposition. Octavo [210 x 150] 24 pages, saddle stitched into illustrated card wrappers. A very fine copy. \$40.00

10pt. *TIMES (normal)*. Richmond East, Vic: Paper Virus Press, c. 1997. A highpoint in the artist's arrangement of pattern glyph and image. Octavo [210 x 150] [36] pages saddle stitched into illustrated grey card wrappers. A very fine copy. \$40.00

Ian Hamilton Finlay [1925 – 2006]

*Poursuites Revolutionnaires/Révolutionary Poursuits*. Jouyen-Josas: Fondation Cartier pour l'Art Contemporain, 1987. Catalogue of an exhibition held at the Fondation between 20 September and 13 December, 1987. Preface by Jean de Loisy with texts in English and French by Yves and Jennifer Abrioux, Ian Hamilton Finlay, Yves Abrioux, Alexander Stoddart, and Wouter Weijers. Octavo [200 x 175] 108 pages on various papers, with many plates in colour and black and white, plus nine loose printed poem cards in fold at front. Very fine in embossed cream card wrappers with French fold. \$60.00

Ian Hamilton Finlay

*Maritime Works*. Cornwall, UK: Tate St. Ives, 2002. Catalogue published to accompany the exhibition 23 March - 30 June, 2002. Essay by Tom Lubbock. "Until the advent of planes, travel by water ruled. From lowly punt to Man o' War, boats and ships were not mere conveyance: the curragh, Fife, and Zulu were history, culture and tradition. Along coasts, the sea was a way of life. Water was aligned with transport, trade, food gathering, warfare, technology, science, design, and communication. Ian Hamilton Finlay recalls this era using the vocabulary of ships and the sea as poetic metaphor. His poetry can be read variously as literature: *A Calm In A Tea-Cup* or like a painting. Some of Finlay's poems are like music: *Two Nile sails, two silent turtle doves*. He compares sea craft to wildflowers and birds, sails to waves. He reminds us of the eternal qualities of water, and (topically) that Louis XIV's cannons were inscribed: *RATIO ULTIMA REGUM (THE LAST ARGUMENT OF KINGS)*. Five limited edition blankets inscribed with poems were made by the artist for this exhibition, which also includes a sculpture of 12 ship's bells inscribed with poetry." Oblong octavo [200 x 155] 84 + [4] pages in blue cloth lettered in white. A very fine copy.

\$100.00

John Forbes [1950 - 1998]

*Forbes' clever absurdities don't ever take dope seriously.*

GRAHAM ROWLANDS



*Drugs*. [Newtown, NSW: Glandular Press, 1981.] A poem, dedicated to Jenni Baker and Simon Bronski. The legendary piece run off on a newsagent's copier in King Street and distributed initially in the beer garden of the Courthouse Hotel in Australia Street. [It was a pleasant afternoon.] A single trimmed A4 sheet, folded twice to six panels with four unattributed graphics. A fugitive item, this one with the paw print stamp of poet, Cornelis Vleeskens. Age toned at folds, else very good.

\$50.00



Frogger [1984 - ]

*Frogger 4/5*. Greenwich, NSW: Interfrog, May 1984. Edited by David Messer and Rex Butler. Double Issue. Contents include: "Revenge Of The Crystal" by Baudrillard (translated by Nad Viguier); "Orgy Of One" David Messer; "The n-Team" and interview with Ted Colless and Dave Kelly; "Asimov/Hegel" Rex Butler. A4 [298 x 212] from folded A3 [20] pages, stapled photocopied collage and typescript. Upper wrapper hand coloured. Rare.

*Frogger No 6*. Greenwich, NSW: Interfrog, June 1984. Edited by David Messer and Rex Butler. Includes: Marguerite Duras "The Spectator" translated by Nad Viguier; David Messer "Webster"; "Life" a review of Feedtime at the Central Markets Hotel, by Rex Butler; and "Aural Sex" by Noel Sanders. A4 [298 x 212] from folded A3 [20] stapled pages photocopied collage and typescript. Upper wrapper featuring a photo by Judy Tynan. Rare.

*Frogger No VII*. Greenwich, NSW: Interfrog/Frogger International, July, 1984. Includes: "Bruno Kently Questions The Culturati"; David Messer "Pure Footy: The Logistics Of League"; Jean Baudrillard "Simulcra & Science Fiction" translated by Noel Sanders; Rex Butler "The Auscution Of The Speculative" K. Dawson "Dukes of Hazzard ... The Austo Destruction Of Nihilistic Forces"; Marguerite Duras "Apropos G. Bataille (translated by Nad Viguier); Rex Butler "The Time Machine". A4 [298 x 212] from folded A3 [28] stapled pages photocopied collage and typescript. Rare

*Frogger No 8*. Greenwich, NSW: Interfrog, August 1984. Edited by David Messer and Rex Butler. Includes: Paul Foss interviewed by *Frogger*; D. Doloy "Hate"; Jean Baudrillard "Towards A Principle Of Evil" (translated by Noel Sanders); David Messer "Tears"; Rex Butler on John Carpenter's "The Thing:" David Staten Robinson "The Death Of The Text; Marguerite Duras/Maurcie Blanchot "Malady Of Death" (translated by Nad Viguier). A4 [298 x 212] from folded A3 [24] stapled illustrated pages photocopied typescript. Rare

*Frogger No 15 ... Scream Theory*. Greenwich, NSW: Interfrog, May 1985. Edited by David Messer and Rex Butler. Includes: Frogger interviews Meaghan Morris; Ingrid Periz "The Day After ... Beyond Imagination"; Rex Butler "Forget Who ?" A4 [298 x 212] from folded A3 [40] stapled pages illustrated photocopied typescript. Rare

*Frogger No 20 ... The Last Stand*. Greenwich, NSW: Interfrog, [1986]. The final issue. Paul Patton "Godard/Deleuze"; Gilles Deleuze "The Frame & The Shot" translated by Brigitte Carcenac and Marie Curnick; Rex Butler "Chronopolis"; Peter Hutchings "Hegel Here & Now" Note: rear section includes a checklist of covers and contents for each issue of *Frogger* 1-19. A4 [298 x 212] from folded A3 [60] stapled pages illustrated photocopied typescript. Rare

The six numbers

\$200.00

Lee Fuhler [1963 - ]

*Dead In The Honeymoon-Suite*. [Melbourne, Vic: the poet, 2001.] AN INSCRIBED COPY of the Romani "Sinti" poet's collection with his handwritten amendment to the title poem. Octavo [210 x 150] [40] pages stapled into printed wrappers. A fine copy. \$25.00

Peter Ganick [1946 - ]

*Opaque Music*. Mooroolbark, Vic: Post Neo Publications, 1984. One of 350 numbered copies. The poet's second collection, and the third book of the press. Octavo [205 x 145] [24] pages duplicated typescript stapled into printed card wrappers. \$25.00

David Gascoyne [1916 – 2001]

An eloquent, moving and "naked" piece of writing, almost shocking in the excoriating honesty of Gascoyne's rigorous self-examination.

*Letter To An Adopted Godfather*. Exbourne, West Devon: Etruscan Books, 2012. From an unpublished typescript of the author composed sometime in the late thirties or early forties and addressed to Henry Miller. With an introduction "David Gascoyne & Henry Miller". Typography by Robert Moore, printing by the Algate Press. Frontispiece portrait from a drawing by Gascoyne. Small quarto [240 x 175] [16] pages sewn into printed card wrappers. A fine copy. \$30.00

Gay Art [1992]

*You Are Here / Aglassofwater*. Brisbane, Qld: Institute of Modern Art, [1992]. Catalogue of an exhibition held Institute of Modern Art, Brisbane, November 1992, Martin Browne Fine Arts, Sydney, February, 1993 and Australian Centre for Contemporary Art, Melbourne, March, 1993. Curated by Luke Roberts and Scott Redford, with essays by David Phillips, Thomas Sokolowski, Sunil Gupta, and Terence Maloon. Features the work of Bashir Baraki, Leonard Brown, Peter Cooley, Juan Davilla, Brent Harris, Mathew Jones, David McDiarmid, Scott Redford, Luke Roberts, Hiram To, Peter Tully and Ross Wallace. With artist statements and biographical notes. Laid in is the unedited copy for Marcus O'Donnell's review of the ACCA exhibitions of Neil Emmerson and Mathew Jones for *Art & Text* [No.46, 1993] including a retained fax covering letter and a copy of *Art & Text* review guidelines. Demy octavo [260 x 180] 48 pages (22 colour illustrations) spiral bound into blind blocked heavy card covers. Very fine. \$45.00

Geomancy [ - 1982]

*Geomancy & Folk Geographies In Australia*, by Eric Woolmington. Duntroon, ACT: Department of Geography, Royal Military College, 1982. A fascinating study. A4, 81 pages, rectos only, comb bound. \$45.00



Laura Hope-Gill [1969 - ]

*En Route*. Melbourne, Vic: Collective Effort, [1992]. The poet's first collection and the scarcest of the A6 series. This copy with an inscription to Cornelis Vleeskens (who is also acknowledged elsewhere). A6 [32] pages stapled into rubber stamped card wrappers with photo of the poet fixed to the upper. A little rust from staples, else very good. \$30.00

Mary Gilmore [1865 - 1962]

*All Souls*. Cremorne, NSW: Walter W. Stone, 1954. Poem. ONE OF 100 NUMBERED COPIES on Abbey Mills Greenfield. Single sheet [285 x 220] folded once to four panels. Worn, battered, flecked and with one repaired tear (but without loss). \$50.00

Reba Ginsburg [1923 - 1999]

*At The Initiation: Four Poems*. Sydney, NSW: Futurian Poets, 1951. ONE OF 140 SIGNED AND NUMBERED COPIES. Poet and librettist, Ginsburg was much published in Jindiworbak venues, and featured regularly in *Makar*, *Arna* and *Hermes*. She was very much at the centre of the Futurian Poets and featured in *The Lincoln Anthology* (1951). Hand set in Gill Sans Italic, made up and hand printed in Super Egyptian Black on Serviceable Ledger with a No 2 Adana Press at Beach Street, Coogee. Octavo [215 x 160] 24 pages stapled into salmon printed card wrappers. \$85.00

Alan Gould [1949 - ]

*Skald Mosaic: Three Poems From A Sequence*. [St. Lucia, Qld]: Makar Press, [1975]. A sample in advance of the collection issued by Open Door Press later that year. Presents "The Skald Speaks Of Hredin", "Of Hredin's Wooing" and "Of Hredin's Second Dream". Set in Pastonchi italic and printed on antique laid paper. Single sheet [380 x 200] folded to six panels and printed both sides. Rare. \$50.00

*The Skald Mosaic*. Campbell, ACT: Open Door Press, 1975. SIGNED AND NUMBERED BY THE POET. Hand set and printed by David Brooks, with illustrations by Anne Kent. The second book from the press, issued in August that year. Octavo [170 x 135] 32 pages stapled into illustrated wrappers. A fine copy. \$30.00

Jim Gustafson [1949 - 1996]

*When I die I just want a jukebox for a tombstone and to leave all my friends rolls of quarters.* —JIM GUSTAFSON

*Tales Of Virtue & Transformation*. Bolinas, Ca: Big Sky Books, [1974]. Detroit's poet extraordinaire—his first collection. Quarto [280 x 215][40] pages in stapled card wrappers with artwork by Greg Irons. Scarce. \$60.00

Paavo Haavikko [1931 - 2008]

SIGNED AND NUMBERED

*Selected Poems*. London: Cape Goliard, 1968. Edited and translated from the Finnish by Anselm Hollo. ONE OF 100 CLOTH BOUND COPIES SIGNED AND NUMBERED BY HAAVIKKO. Squat octavo [200 x 170] [72] pages. Very good in printed acetate jacket. \$50.00

Rodney Hall [1935 - ]

COMRADES ALL

*Penniless Till Doomsday*. Dulwich Village [London]: Outposts Publications, 1962. THIS COPY INSCRIBED TO MONA BRAND AND LEN FOX. A gathering of nineteen poems. Hall's first book - of any kind - dedicated to John and Katharine Manifold. Octavo [205 x 140] 16 pages stapled into printed yellow card wrappers. A very good copy with a splendid association. Rare. \$300.00

Lynn Hard [1938 - ] Garry Shead [1942 - ]



*Australia Suite*, with drawings by Garry Shead. Bondi Junction, NSW: ETT Imprint, 1998. NO 4 OF 10 AUTHOR'S PROOFS —this state designated in the poet's hand and initialled by him opposite the title page, where the book is signed in full by both poet and artist. Laid in is an original signed etching [187 x 190] by Garry Shead. Small square quarto [240 x 220] in green cloth stamped in gilt; 73 pages with 12 full-page illustrations. Hand-bound by Robyn Tait, who has INSCRIBED THE VERSO OF THE TITLE IN PENCIL 'FOR ALEC'. Tait bound eight books for Alec Bolton under his Brindabella imprint, for which this book was originally destined. A very fine copy. \$850.00

Dorothy Hewett [1923 - 2002 ]



*Journey Among Women* was very much a product of the heated debates within gender politics of the mid 1970s. It is influenced by separatist feminism, and a desire to reframe Australian history from a more radical perspective, but the making of the film itself became an intense political debate.

PAUL BYRNES

*Journey Among Women*. Sydney, NSW: KO-AN Film Productions , 1977. Poster for the film with script adaptation by Dorothy Hewett derived from the novel by Diana Fuller. Directed by Tom Cowan and starring, Rose Lilley (Hewett's daughter), Jude Kuring, Ralph Cotterill, Nick Lathouris, Kenneth Laird, and Nell Campbell. David Stratton, in *The Last New Wave*, his book on Australian film in the 1970s, says that the cast members virtually took over the film at one point, directing themselves. The art department on this shoot included Dorothy's partner, Merv Lilley, for "bushcraft" and Sally Campbell for props. "Cast and crew camped together at a remote location on Cattai Creek (the Hawkesbury river) for most of the six-week shoot, but this did not necessarily make things harmonious. Indeed, the arguments behind the scenes, including whether a male director should or could make a meaningful film about women, threatened to derail the project." —AUSTRALIAN SCREEN. Poster [530 x 315] offset. Pin holes each corner with small tape stains. \$50.00

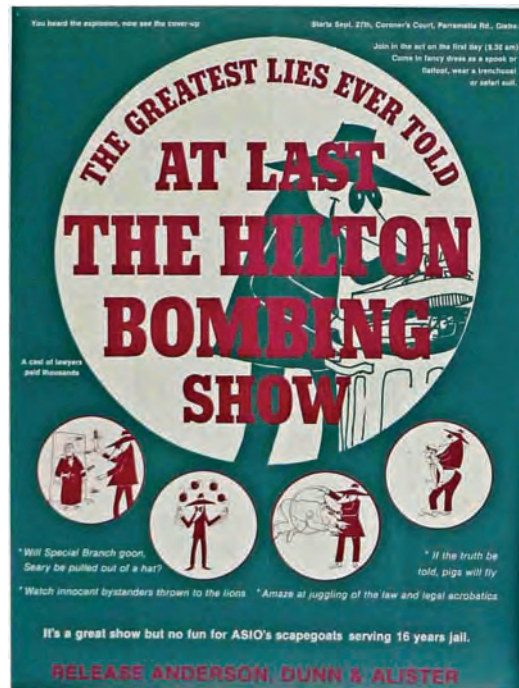
Martian (Marty) Hiatt [1983 - ]

*Rook's Lair On A Lever*. [Melbourne, Vic]: Baulking Ewes Press, [2012]. ONE OF 50 COPIES ONLY. The first publication by this Melbourne based poet. A wild musicality that recalls something of the late Ben Frater. Octavo [210 x 150] [32] pages stapled into titled wrappers. A fine copy. \$25.00

Dick Higgins [1938 - 1998]

*The Snowflakes Of Giordano Bruno...* New York, NY: Richard C.Higgins, 1977. Greetings card poem "merry xmas & happy holidays !" with the poem dated October 23, 1977. Single sheet of grey antique laid card [345 x 150] printed letterpress and folded twice to six panels as a booklet. In matching envelope with Higgins' Canal Street Station return address. Very fine. \$75.00

Hilton Bombing [1978]



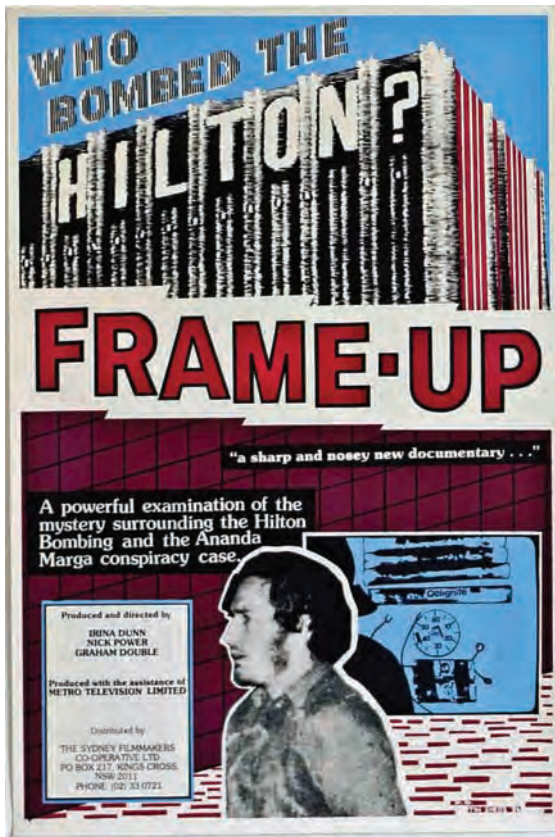
*The Greatest Lies Ever Told At The Hilton Bombing Show.....* [Sydney, NSW 1978] By an unknown artist. "You hear the explosion, now hear the cover-up ... A cast of lawyers paid thousands ...If the truth be told, pigs will fly ...Will Special Branch goon, Searcy be pulled out of a hat ? Watch innocent bystanders thrown to the lions ...Amaze at juggling of the law and legal acrobatics ...Starts Sept. 27th Coroner's Court, Paramatta Road, Glebe. Come in fancy dress as a spook or flatfoot, wear a trenchcoat or safari suit." Poster: colour screenprint [560 x 430] on heavy stock. Pinhole at each corner, with a small chip to lower right; two old folds, but stored flat for some time. Still fresh. Rare. \$300.00



Hilton Bombing [1978]

Pam Debenham [1955 - ]

Harry Hooton [1908 – 1961]



Frame-Up - Who Bombed The Hilton? [Darlington, NSW]: Lucifoil/Tin Sheds Art Workshop, 1984. Publicity for the Metro film analysing the Hilton conspiracy. Poster [760 x 510] screenprint, printed in colour, from four stencils. A fine example. \$200.00

### History [1984]

On January 16 1988 a musical based on Manning Clark's *A History of Australia*, volumes 1-5, opened at the Princess Theatre in Melbourne as a part of the problematic Bicentennial celebrations. After 5 years of on and off script development, but without the benefit of a try-out season, it was a theatrical curate's egg. A republican goog, good in parts, that provoked fiercely partisan responses. Prime Minister Hawke and his cabinet came to opening night and rose to join a standing ovation. The neo-con commentariat at the *Herald Sun* saw it as "left wing cant spewing over the footlights" and took the opportunity to give the anglo-celtic "Carlton Mafia" and its "Leninist" icon Manning Clark a good kicking.

TIM ROBERTSON

Manning Clark's *A History of Australia*, Volumes 1-5. North Carlton, Vic: 1984. Early draft scene breakdown of the musical, eventually funded by the Australian Bicentenary and produced by John Timlin. The adaptation to script was begun by Don Watson and incorporated the talents of Tim Robertson and John Romeril. This outline is close to the beginning of what would be a long gestation. A4, 12 pages of photocopy typescript on letterhead, dated 14 December 1984, with an original handwritten note of Bernard Smith's phone number, and comment re Ursula Hoff in London on lower verso. All good. \$50.00



Newcastle has never been famous as a cultural centre. We can boast of profits from coal and steel. We can boast of our politicians, publicans and pugilists and philosophers (with and without armchairs) - we have produced our quota of them-but-we can claim very few poets among the products of this district. But a poet has arisen among us- Harry Hooton —a Newcastle worker has written a book of verse.

*These Poets*. [Potts Point, NSW: Harry Hooton, 1941.] HIS FIRST BOOK, IN AN EDITION OF 400 COPIES. Thirteen poems printed by Reg Pogonoski in Newcastle. Octavo [208 x 135] 24 pages stapled into printed wrappers. A very good copy. \$120.00

### Harry Hooton et al

Somerville was a Sydney poet. He was a graduate of the University of Sydney, and a follower of the University of Sydney philosopher John Anderson. He was acquainted with the writers A.D. Hope, Harry Hooton, James McAuley, Harold Stewart and Garry Lyle, and in 1944 printed on his own small press, *The First Boke of Fowle Ayres*, which contained satirical poems by members of this group. In the same year he also used his small press to print *Number Two* the second of a series of three untitled booklets of poetry (also known as *Untitled: An Untitled, Unpretentious, Unadvertised and Unusual Selection of Verse*). AUSSLIT

*The First Boke Of Fowle Ayres* [with] *Number Two*. "Australia": no publisher, 1944 /Wollstonecraft, NSW: Harry Hooton, 1944. Fowle Ayres— "a collection of unattributed scurrilous and bawdy verse by such poets as A. D. Hope, James McAuley, O. M. Somerville and Harold Stewart." *Oxford Companion To Australian Literature*. This copy is bound by cord into plain card covers, with a handwritten label affixed, together with *Number Two*, which, unlike *Fowle Ayres*, on the upper wrapper declares the poets to be A.D. Hope, Harry Hooton, and O.M. Somerville. Octavo [230 x 180] 10 sheets [220 x 160] [20] pages, stapled at spine; 10 sheets [220 x 160] [20] pages, stapled at spine. Corrections in the text. The paper of each is frail and the lower wrapper of *Number Two* has been repaired. Uniform damp stain across the upper edge of both items. Rare. \$200.00

See: *Communism In Australia: A Resource Bibliography*, pages 11-12 For a discussion of bibliographical sequence, see *Rebels & Precursors: Revolutionary Years Of Australian Art*, page 299; and conclusively, Sasha Soldatow's entry for Hooton: *Australian Dictionary of Biography*, Vol 14 ,and his introduction to *Poet Of The 21st Century*, *Harry Hooton Collected Poems, Poems & Prose*.



Philippe Jaccottet [1925 - ]

ONE OF 50 SIGNED COPIES

*Cherry Tree*. Birmingham, UK: The Delos Press, 1991. Le Cersier, translated by Mark Treharne. ONE OF 50 COPIES SIGNED BY BOTH JACCOTTET AND THE TRANSLATOR. Printed on Zerkall mould-made paper by Andrew Dolinski at the Carpathian Press. Small quarto [270 x 200] 14 + pages sewn into quarter buckram marbled boards with printed label inset. Very fine in matching blue full smooth buckram slipcase. Great workmanship showing classic elegance and simplicity. \$150.00

Japan [1982]

Amanda Holt



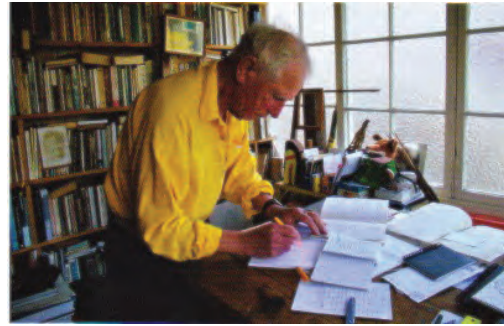
Japan: *One Month's Exposure: Photographs By Amanda Holt*. Poster for Holt's exhibition at the Australian Centre For Photography in Sydney during September 1982. Artist unknown—but Holt knew many of the good ones. Colour screenprint [415 x 290] incorporating dayglo pigments. A couple of very faint adhesion marks to the rear, otherwise bright and fresh. \$120.00

Japan [1985]

Artists' Books

Artists' Books: *Japan*. New York, NY: Franklin Furnace, 1985. Catalogue for an exhibition curated by Yshiaki Tono in NYC 15 March - 20 April, 1985. Illustrated essays: "The Book As Documentations And Memory Holder"; "The Book As Unopenable Object"; "The Book As Performance"; "The Book As A Concept"; "The Book As Picture"; "The Book As Skin"; and "Miscellaneous". Oblong octavo [145 x 180] [70] pages. Very good in illustrated wrappers. \$45.00

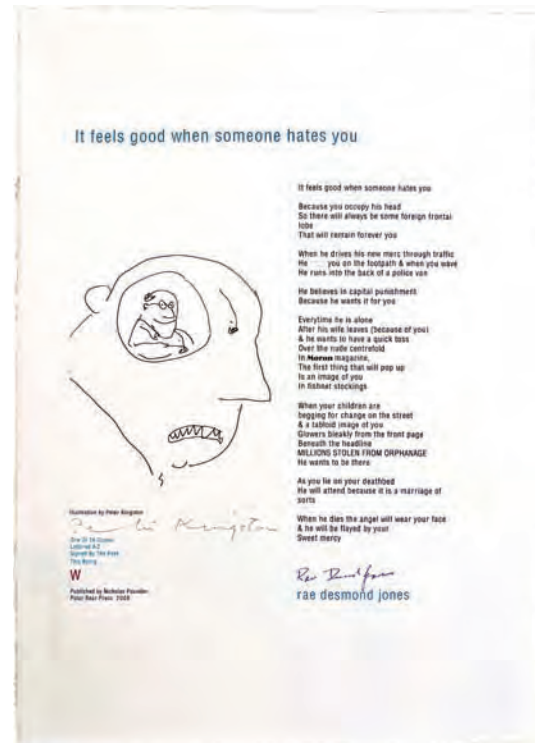
Jurgis Janavicius [1926 - 2012]



Umph. Canberra, ACT: Poetry & Prose Publications, 1972. ONE OF 300 COPIES. Pocket size: oblong [130 x 85] [57] pages captioned graphics on blue art paper. Perfect bound into yellow textured card wrappers. A fine copy. \$25.00

Jurgis Janavicius: *Artist, Photographer And &...North Manly, NSW: [the family], 2013*. Catalogue for the recent Janavicius retrospective exhibition. Foreword by Paul Williams, and an essay "The Unbearable Lightness Of Being Jurgis" by George Alexander. Nineteen colour plates, and nine black and white. Quarto [300 x 210] 18 pages stapled into illustrated wrappers. \$15.00

Rae Desmond Jones [1941 - ] Peter Kingston [1943 - ]



*It Feels Good When Someone Hates You*. [Tamarama, NSW]: Polar Bear Press, 2008. Broadside poem with line drawing by Peter Kingston. ONE OF 26 COPIES LETTERED A-Z SIGNED BY BOTH POET AND ARTIST. On Johannot paper [465 x 325] in three colours. Very fine. \$65.00

Rae Desmond Jones



*Thirteen Poems From The Dead*. Summer Hill, NSW: Espalier Press, 2012. First trade edition, following the deluxe Polar Bear edition (50 copies). With decorations by Michael Fitzjames. Octavo [205 x 140] [24] pages stapled into printed wrappers. New, at the published price. \$20.00

Antigone Kefala [1935 - ]

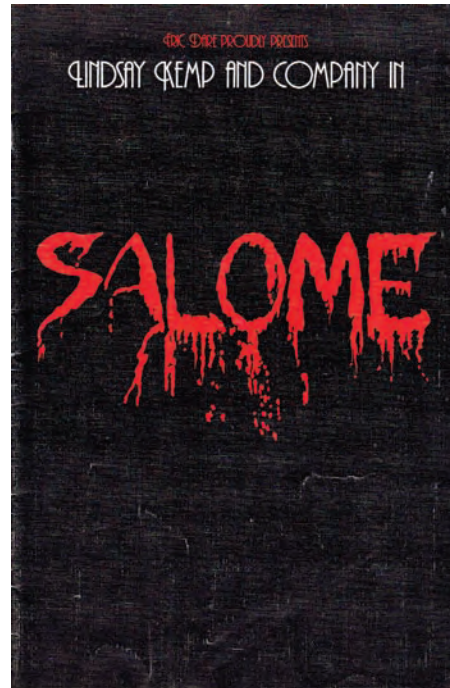
*Max: The Confessions Of A Cat*. Brighton, Vic: Owl Publishing, 2010. A modern fable whereby the protagonist Max – a philosophising cat – is observing the humans around him with much perspicacity and wry irony. As humans do not seem to pay much attention to “other” voices, Max is determined to change things. With illustrations by Warwick Hatton, and an adjacent translation into Greek by Helen Nickas. Reprint. Octavo [200 x 135] 73 pages in illustrated wrappers. New, at the published price. \$20.00



Lindsay Kemp [1938 - ]

*Flowers*. [Sydney, NSW: Lindsay Kemp & Co/Eric Dare, 1975.] Programme for the season at New Arts Theatre, Glebe, that ran from November 1975 until March 1976. Based on Genet’s *Our Lady Of The Flowers*. Introduction by Eric Dare, welcome to Australia for Kemp & Company, production notes, stills and background. Octavo [280 x 185] [16] pages in illustrated wrappers. Very good. \$30.00

Lindsay Kemp



*Salome*. [Sydney, NSW: Lindsay Kemp & Co/Eric Dare, 1976.] Programme for the world premiere in Sydney. “Lindsay Kemp and Company have delighted audiences in Sydney with their production of *Flowers* over the last four months, and I am privileged to have been asked to produce the world premiere of Lindsay Kemp’s new production of *Salome*, which I will be taking to London in 1977.” ERIC DARE, from his introduction. With a short essay by cast member David Haughton on the development of the production, stills from rehearsals, and a biography of Kemp and Company. Octavo [280 x 180] [12] pages. Handbill for the show laid in. Each fine. \$30.00

Christopher Kelen [1958 - ]

*Möbius*. Kingswood, NSW: School of Communication and Media, University of Western Sydney, Nepean, 1998. The poet’s fourth collection— AN EDITION LIMITED TO 200 COPIES ONLY. With a lengthy enthusiastic endorsement from Peter Kirkpatrick on the lower wrapper “In these pages may be found the double helix of a new genus in Australian poetry”. Octavo [210 x 150] 56 pages, perfect bound into illustrated wrappers. A fine copy. \$25.00

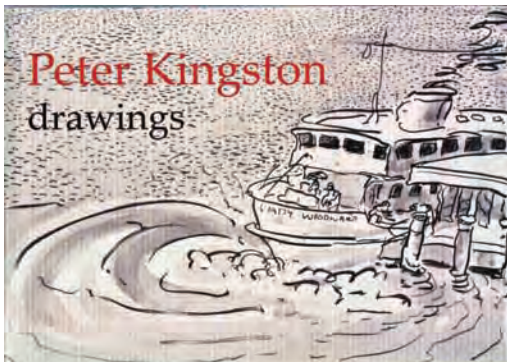
*A Pocket Kit: Some Of The Essential Poetical Works Of Christopher Kelen*. Macau: Flying Island Books, 2011. SIGNED BY THE POET. The poetry accompanied with the poet’s line drawings. Published in China, supported by the Clive Ralph Poetry Fund, and Fundação Macau, and printed by the Cerberus Press, Maxwell (via Bulahdelah) NSW. Pocket size [140 x 105] 102 pages perfect bound into french fold illustrated wrappers featuring an artwork by Kelen. Very fine. \$25.00



Peter Kingston [1943 - ]



*The White Goddess*. [Lavender Bay, NSW]: Tom Tom Productions, [1980]. THIS COPY SIGNED BY KINGSTON. Possibly a collaboration with Gavin Wilson. Filmscript. A4 [295 x 210] [2] +33 pages duplicated typescript on watermarked Xerox paper with an original hand coloured illustrated coversheet by Kingston. In clear plastic binder. Very good. \$75.00



*Drawings*. Eastwood, NSW: Denton Press & Australian Art Research, 2013. Sixty-two drawings from home and abroad, including many double spreads. Introduction by Hendrik Kolenberg. Oblong quarto [210 x 300] [76] pages in titled card wrappers and illustrated dust jacket. Available in a deluxe limited edition, with print, or regular, without. \$150.00 and \$45.00

John Kinsella [1963 - ]

*The Gates Of Paradise*. Cambridge: Fitzwilliam Museum, 1998. Poets respond to paintings: Kinsella on Van Gogh, Picasso, Samuel Palmer, Cranach, Alma-Adema and Ford Madox Brown. Issued to accompany two days of readings at the Fitzwilliam Museum in November 1998. Other texts are those of Blake, Keats, D.G. Rossetti, C. Rossetti, and William Turner. Octavo [210 x 150] [28] pages stapled into illustrated wrappers. A fine copy. \$30.00

Marko Koludrovic [1954 - ] & Jan Davis

*Hand To Hand, Eye To Eye*. Lismore, NSW: the artists, 1993. A collaborative visual work as a game by Koludrovic and Davis. Players [models] listed are Jan Davis, John Smith, Phil Nichol, Gary Jolly, Anita Hochman, Leni Hoffmann, Abigail Parker, Marko Koludrovic, Christopher Meagher and Mostyn Bramley-Moore, with design assistance from Amber Wright. Interactive in the months of June, July and August in Lismore that year. Four heavy printed card sheets [605 x 200] folded once to 16 panels [300 x 200] showing playing cards – faces and reverse in traditional palm size dimension - reproducing hand-written text and anatomical photographs as well as the four conventional suits. The wrapper fold features a template for a box that may be cut and folded to hold the cards. A fine copy. \$50.00

Yota Krili [1937 - ]

*Tritych: Poems*. Brighton, Vic: Owl Publishing, 2003. Three collections: “Patchwork”, “Memories” and “Laya”. A bilingual text (Greek-English) with an introduction by Helen Nickas. Octavo [225 x 140] 161 pages + advts. in decorated wrappers by Nikki Theofilos. New, at the published price. \$20.00

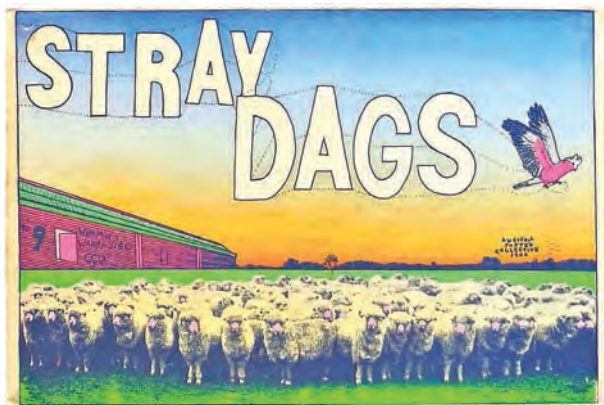


Leonie Lane [1955 - ]

“Australia will enter the eighties with enormous confidence” J.M. Fraser. [Darlington, NSW]: Lucifoil Poster Collective, Tin Sheds Art Workshop, 1980.] Poster [760 x 510]. Colour screenprint designed by Leonie Lane. A fine specimen. \$350.00



Leonie Lane



While the audience might be regarded by some as small and niche, feminist and lesbian, the success and appeal of the Stray Dags is undeniable and intriguing, and arguably a result of an 1980s idea about "community" that has since shifted and changed but is still powerful enough to attract dedicated fans, including many who were themselves once in a band, willing to travel from Melbourne, Adelaide and beyond.

FROCK ROCK

Stray Dags. [Darlington, NSW: Lucifoil Poster Collective, Tin Sheds Art Workshop, 1980.] Designed by Leonie Lane. Stray Dags was a lesbian rock band active in Sydney, and touring from 1979 - 1984. (See ROGER BUTLER—*The Streets As Art Galleries—Walls Sometimes Speak: Poster Art In Australia*, page 95) Poster [510 x 760] screenprint, printed in colour, from five stencils. Adhesive residue on rear corners, with one small hole in upper left. Rare. \$350.00



Tin Sheds Dance. Darlington, NSW: Lucifoil Poster Collective/Tin Sheds Art Workshop, [1981]. Promoting Poster [760 x 510] screenprint, printed in colour, from four stencils. Leonie Lane's distinctive graphic style. A fine example. \$350.00

Shelton Lea [1946 – 2005]

Poems. No place: no publisher, no date. One of Shelton's home made books. Reproduces from typescripts and paste up of art work by Chrissy Webb the following poems "Domestics", "Prison poem with heavy...", "I would like a memento of your eyes", and "A poem on a peach melba hat". Trimmed f/cap folio [315 x 215] [10] sheets, rectos only, stapled four times along the top edge. \$100.00

Two poems. "A Kid's Tale" and "The Dip's Dilemma". With two unattributed illustrations. Single sheets A3 folded once for an internal two panels, of image and typescript. Insect damage to lower right, through to rear. With the paw print stamp of poet, Cornelis Vleeskens. \$50.00

Advantage Receiver. No place: no publisher, no date. One of Shelton's home made books. Nine poems copied from the typewritten sheets with his paste-up artwork. These sheets were created individually over a period of time, and whenever Shelton had the urge he would go to the photocopier, reproduce and assemble them. The order and content could thus vary from copy to copy. This volume contains: "I was born in the year dot", "I don't like photographs of people", "A conspicuous absence", "I gave my friend a thief", "A poem to my sons - Zero - Asmodeus - Danay", "A kids tale", "The Dip's Dilemma", "In Defence Of Drunks", and "Your lips are soft and wet". A4 [12] sheets rectos only, stapled twice at top edge. From the library of Cornelis Vleeskens, with his small paw print stamp. \$120.00

Brando Meets Kookaburra: Poems By Shelton Lea & Karl Gallagher. Mountain View, Vic: Podsucker Press, c. 1985. Lea's poems are: "and did Jack...", "an afternoon in the astor with 'gaga'", "about shaving", "after the blonde dreaming", and "on putting your head in the oven". With six poems and drawings and decorations by Gallagher. Quarto [A4 from 4 folded A3 sheets] [8] pages in illustrated wrappers. This copy with the paw print stamp of poet, Cornelis Vleeskens. \$100.00

Split Lips. [Melbourne, Vic]: Podsucker Press, 1986. A one-off gathering of poets in Lea's circle, with drawings by Christine Webb reproduced throughout (including two sensitive portraits of Shelton Lea). Poets are: Eric Beach, Ken Smeaton, Don Maynard, Robert Harris, Phil Motherwell, Solly Elenberg, David Shepherd and Robin Horowitz. Folded A3 [297 x 210] [16] pages stapled into illustrated wrappers. This copy from the library of Cornelis Vleeskens with his small paw print stamp. A very fine copy of an elusive item. \$75.00

Gerard Lee [1951 - ]

*Manual For A Garden Mechanic*. Clifton Hill, Vic: Rigmarole Of The Hours, 1976. Prose pieces 1972 – 1974, illustrated by Dharma Yeomans. No 7 in the Rigmarole Series designed and published by Robert Kenny. FROM THE NUMBERED ISSUE. With the stamp of Brisbane's Peoples Bookshop—the Communist Party Of Australia's bookshop managed by Bill Sutton, a man who held a broad and tolerant interest in small press publications. Small octavo [160 x 120] 70 pages gathered into plain card wrappers with printed dust jacket. With the discreet symbol stamp of Cornelis Vleeskens. A very good copy. \$35.00

Lettrism [1958]

Grâmmes

*Grâmmes* was the review of the short-lived Ultra-Lettriste group (which broke away from Isidore Isou's Lettristes in the mid-1950s) marking the transition from Lettrisme and Hypergraphie Isouienne to Signisme. It ran for seven issues. The group included Jean-Louis Brau, François Dufrene, Jacques Villegle, who went on to greater recognition as Nouveau Realistes in the 1960s.

*Grâmmes*. Revue du Groupe Ultra-Lettriste. No 2. Paris: Éditions du Terrain Vague, 1958. Directeur: Robert Estivals. Introduction a l'Ultra-Lettrisme. Note differentielle sur les Ultra-Lettrismes de Villegle, Dufrene et Estivals. "Des realites collective" (Villegle); "Le systeme Isouien" (Estivals); "Tombeau de Pierre Larousse / L'apres-demain d'un phoneme / T.P.L. / Fausse route / D'un Pre-Lettriste a l'Ultra-Lettrisme (Dufrene); Introduction a de nouvelles ecritures / Le complement du mot (Estivals). No. 2 is the most important issue featuring as it does the definitive printing of Dufrene's poetic masterpiece "Tombeau de Pierre Larousse" (pages 35-68). It also includes Robert Estivals "Le System Isouien" (a critique of Lettrisme), and an article by Villegle alongside a reproduction of one of his affiche lacérée. Octavo [210 x 135] 103 pages in printed wrappers with aged glassine. A very good copy. Rare. \$150.00

*Grâmmes*. No 4. Viry-Châtillon, Paris: Éditions du Parc, 1959. Texts de Robert Estivals. Introduction; "A propos de la Biennale"; "Le Système de la Peinture Sémantique ou l'évolution inconsciente du signe naturel plastique"; "Le Système de Situations"; visual poems: Suzanne Bernard "Poêm" and Luciano Lattanzi "Œuvre Sémantique". It is most notable for the article "Le System de Situations" (pages 19-29) - one of the earliest serious critiques of the Internationale Situationniste. Guy Debord took the critique seriously enough to publish a 3-page response in the next issue of *Internationale Situationniste* (IS #4). Octavo [210 x 135] 29 pages in printed wrappers. A fine copy. \$85.00

Lettrism [1970]

Maurice Lemaître [1926 - ]



POÉSIE-MUSIQUE

*Meeting*. Paris: Centre de Creativite, 1970. Lettrisme nouvelle serie No 11. Second edition of 500 copies (the first edition was limited to 18 copies only). *Meeting* contains the score of a major lettrist poem by Maurice Lemaître. The structure of the book is interesting - with the score itself - ten pages of reproduced handwriting/ drawing - interleaved with ten linogravures (reproduced in red & black). Together with the cover (which is in a style very typical of Lemaître's paintings) the whole item is a very good example of his oeuvre. Small quarto [270 x 215] [22] pages rectos only, in illustrated wrappers. Sticker residue lower right of upper, else fine.

\$75.00





Ligne [c.1985]

Ligne. Mooroolbark, Vic: Post Neo Publications, [c.1985]. Edited by Pete Spence and David Powell. The first of four issues, and certainly the most elusive. Contributors include: Peter Lyssiotis, Alex Selenitsch, Finola Moorhead, Peter Murphy, Javant Biarujia, Julie Clarke-Powell, Loris Essary, Graeme Cutts and a number of contributions from international visual poets. Quarto [295 x 210] [66] pages gathered into die cut card covers and stapled in four places along back edge. Rare. \$50.00

Joseph De Lutiis [1953 – 2011]

150 COPIES ONLY

Northern Latitudes. [Melbourne, Vic: the artist], 1985. Twelve poems and thirteen drawings produced in an edition of 150 copies to coincide with the Italian Arts Festival that year. Domenico de Clario provides a parallel Italian text for the poems. Octavo [200 x 140] 40 pages stapled into illustrated wrappers. A fine copy. \$60.00

Note:

Gary Catalano, in "Painters As Poets" (Southerly, 59.2 (Winter 1999): 99-104), writes that de Lutiis published Northern Latitudes, a collection of twelve poems, to coincide with "an exhibition he mounted as part of the Italian Arts Festival in Melbourne in 1985" (p.102). No copy of this publication has been traced to date. AUSTLIT

Peter Lyssiotis [ 1949 - ]



DELUXE ISSUE

Three Cheers For Civilization. Prahran, Vic: Champion Books, 1985. ONE OF DELUXE 50 COPIES IN CLOTH BINDING WITH SIGNED PHOTOGRAPH. Featuring PL as photographer, photomonteur and writer. A book of four photo-narratives including: "The Great Wall Of Australia", "The Betrayal", "The Fall", and "Three Cheers For Civilization". Small quarto [265 x 205] [102] pages sewn into heavy grey textured boards, blocked in silver, with illustrated dust jacket. Some mottling to fore edge; slight blemish to jacket, lower front right, and short tear to lower jacket upper right. \$75.00

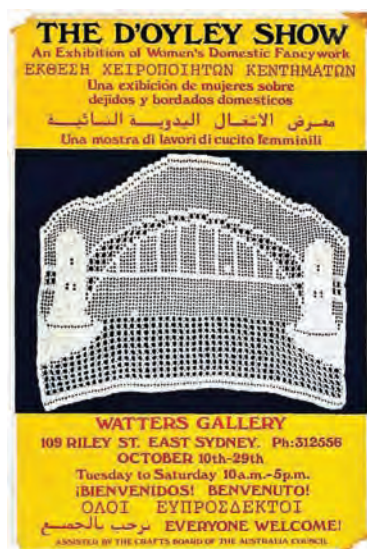
Marie McMahon [1953 - ]



D'Oyley Disco. [Darlington, NSW: Tin Sheds Art Workshop, c.1978.] Designed by Marie McMahon. Promotion for fundraising event to underwrite the exhibition below. Poster [390 x 265] colour screenprint on card against a background of gold pigment. Small for the period, but one of the prettiest posters ever. Though this one has been taped, fortunately the metallic base coat has resisted the acidic offsetting so that this does not affect the image and is isolated to the verandah of the piece. \$200.00

See: THERESE KENYON, Under A Hot Tin Roof: Art Passion & Politics At The Tin Sheds Workshop, pages 60 and 70

Marie McMahon & Frances Phoenix [1950 - ]

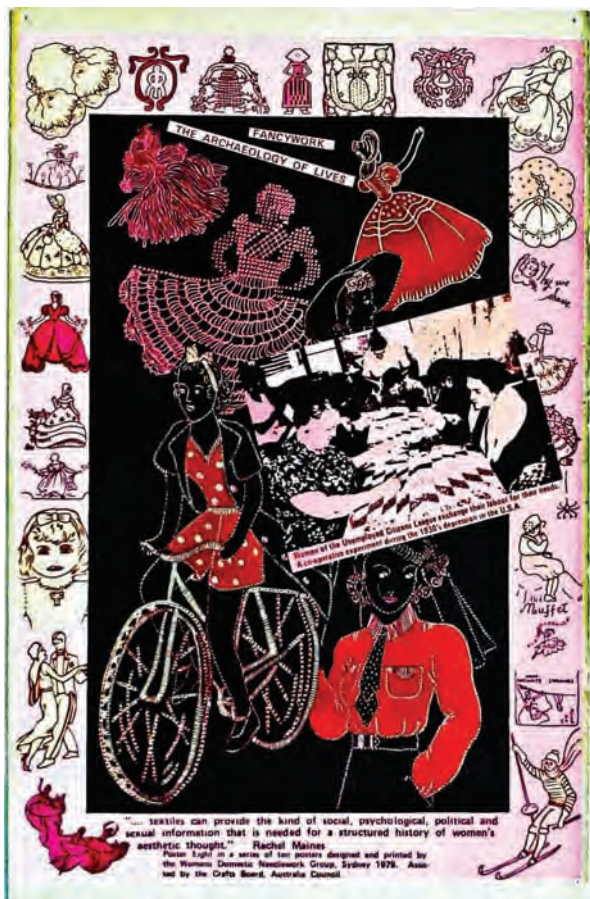


The D'Oyley Show: An Exhibition of Women's Domestic Fancy work. Promoting an exhibition held at the Watters Gallery, Sydney, 10th -29th October, 1979. Design by Marie McMahon with Frances Phoenix [Budden]. Text in five languages. Poster [760 x 510] colour screenprint. Loss to three corners, tape stain, lower right. \$150.00



Marie McMahon

The Women's Domestic Needlework Group formed in 1976 with members, Frances Budden, Joan Grounds, Bernadette Krone, Kathy Letray, Patricia McDonald, Marie McMahon, Noela Taylor and Loretta Vieceli. The group began collecting women's domestic needlework and related artefacts amassing approximately 700 pieces. In 1978 a collective was formed, to categorise, analyse imagery and prepare the work for an exhibition. The aim of the exhibition was to bring an increased knowledge and appreciation of the creative achievements of women both past and present. POWERHOUSE MUSEUM

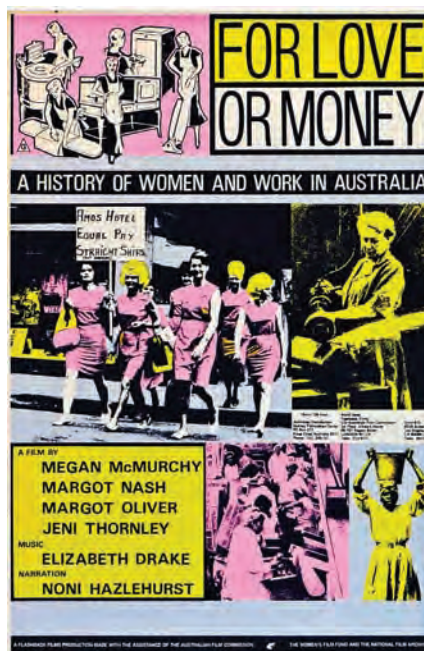


Fancywork: The Archaeology Of Lives. [Darlington, NSW]: Womens Domestic Needlework Group, 1979. Designed and printed by Marie McMahon with Frances Budden [Phoenix] for the Womens Domestic Needlework Group. "Note: This is poster eight in a series of ten posters designed and printed by the Womens Domestic Needlework Group, Sydney 1979, with the assistance of the Crafts Board, Australia Council." Poster [785 x 510] colour screenprint. Some edge wear, with pin holes at corners. Else very good. \$200.00

Jan Mackay [1950 - ]



Filmnews. [Darlington, NSW: Tin Sheds Art Workshop, c.1978.] Subscription drive promotion designed by Jan Mackay. Poster [740 x 465] colour screenprint. Tape marks at corners, else very good. \$250.00



A telling and passionate tribute to the unsung labors of Australian women, past and present. It presents two hundred years of Australian history through women's eyes, from the impact of colonisation on Aboriginal women to the challenges confronting women today.

For Love Or Money - A History Of Women And Work In Australia. A film by Megan McMurchy, Margot Nash, Margot Oliver, and Jeni Thornley. [Darlington, NSW: Tin Sheds Art Workshop, 1982.] Poster [730 x 510] colour screenprint (with powerful use of pink and yellow dayglo pigments). Unused—in fact, perfect. \$300.00



Jan Mackay



This Woman Is Not A Car is the film version of artist and filmmaker Margaret Dodd's sculpted interpretations of the original FX Holden and how women are objectified by men. In 1982 she was already well known for her sculpture series of ceramic cars dressed as brides, mothers and babies. Like other feminist artists of the time, Dodd's was exploring how women were trapped in narrowly defined roles of wives, mothers and sex objects. Described by Glenys Rowe as "the quintessential Australian horror movie", This Woman Is Not A Car is an imaginative examination of suburbia and sexual violence. It predated other films about the dark side of suburbia made in the 1980s. David Lynch's feature Blue Velvet was made four years later in 1986. This Woman Is Not A Car was screened in the 1983 Australian Perspecta, the 1983 Sceaux and Tyneside Film Festivals and the 1984 season of 'Australian Alternatives' at the NFT in London.

SUSAN LAMBERT

This Woman Is Not A Car. [Darlington, NSW: Earthworks Poster Collective, 1981]. Used to promote Dodd's exhibition at Watters Gallery in February and March that year, where she showed ceramics, video, stills, props and documents from the evolving film of the same name. The project was commenced in 1977 and the finished film was released in 1982. Poster [580 x 910] colour screenprint. Corner tape stains, one corner with loss; some creasing and one small hole lower centre.

\$250.00

Jan Mackay



Repeating Patterns. [Darlington, NSW: Tin Sheds Art Workshop?], 1981. Poster [760 x 510] Colour screenprint. Tape stain each corner, though not approaching the body of the print. \$150.00

Chips Mackinolty [1954-]



The Doubleday [and] Me & Daphne; Filmmaker's Cinema. [Darlington, NSW]:Earthworks Poster Collective Tin Sheds Art Workshop, [1977]. Advertising for Filmmakers Cinema, St Peters Lane, Darlinghurst. Poster [460 x 580] colour screenprint. Pinhole each corner, else very good. \$250.00



Chips Mackinolyt & Lee Whitmore



2 New Films From Black Australia Black Land, Black Pride, Film Makers Cinema ...Darlington, NSW: Tin Sheds Art Workshop [for] Film Makers Cinema, 1979. One of the films was by Essie Coffey, the first to be made by an Aboriginal woman. The other was by Robin Campbell, followed by an early Phil Noyce, *Backroads*. Poster [760 x 510] screenprint, printed in colour, from three stencils. A fine example. \$300.00

Robert MacPherson [1937 - ]

*Green Singer: 58 Frog Poems For J.S.N.* 1987-1997. Queanbeyan, NSW: Galerie Constantinople, c. 1997. ARTIST PROOF OUTSIDE OF AN EDITION OF 50 COPIES PRINTED WITH LIGHT SENSITIVE INK, carrying the caution that this work must not be exposed to sunlight. Reproducing a handwritten list of familiar names for cicadas. Pocket size [150 x 105] [62] leaves, sewn into blue cloth over boards, stamped in silver on upper. Initialled by the artist at colophon. This copy only ever examined in black light, and thus, mint. An exquisite creation. \$200.00

Robert MacPherson: *A Proposition To Draw* 1973-78. St Lucia: University Art Museum, University of Queensland, [1993]. Catalogue for a touring exhibition organised by the University Art Museum at the University of Queensland. Introduction by the artist and a short essay by Nancy Underhill. Quarto. [270 x 210] [80] pages in plain printed wrappers. THIS COPY SIGNED BY THE ARTIST and dated with an eccentric set of four sevens. Near fine. (Note: Robert MacPherson does not usually sign books.) \$50.00

Robert MacPherson

*One Hundred Eighty-Four Frog Poems: One Hundred Eighty-Four Boss Drivers.* Fortitude Valley, Qld: IMA Publishing, 2001. Published on the occasion of the exhibition by Robert MacPherson at the Institute of Modern Art, Brisbane, Australia, 19 October - 24 November 2001. The artist's work reproduced faithfully from the torn pages of a sketchbook showing line drawings done with graphite, ink and stain on paper. Demy oblong quarto [285 x 205] [186 +] pages in grey cloth stamped in black. A very fine copy. \$30.00

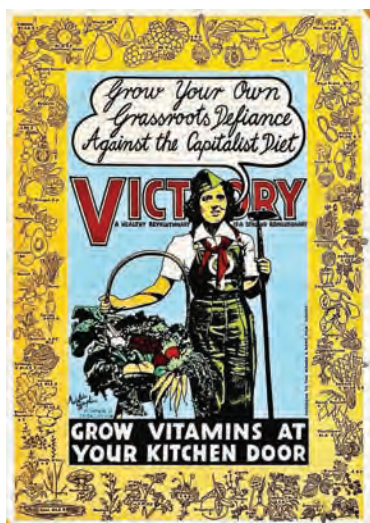
Magazine [1980]

*Magazine.* Adelaide, SA: Peter Crayford & Associates, 1980. Volume 1 No 1. All published. The bold debut. Entire inside wrapper [860 x 590] is an abstract calendar for the year by "Modern Art". Contents: Elaine Townsend interview; profile - John Bray; photos with extended caption for Cabaret Conspiracy figures, Boom Boom La Bern and Jack Carolean; interview with and extracts from the writings of Sasha Soldatow "I'm A Metasexual"; profile - Clive Evatt; portraits - Peter Scott, John Dowler, and Chris Langman; profile - Michael Matou; society snaps from Peter Kingston's opening at Hogarth Gallery featuring the presence of William Yang, Martin Sharp; society snaps of the masked ball that marked the re-opening of Boomerang at Elizabeth Bay; centre spread illustrated interview with Don Dunstan; interview with and portrait (by Jon Lewis) of the composer, Cameron Allan; exchange and photo - Julie Charlton; portrait and interview - Arkie Whiteley; interview and portrait - Albie Thoms; interview and portrait - Sylvie LeClezio; double page feature and portrait (Jon Lewis) of Jenny Kee and Linda Jackson; interview and portrait - Christopher Hunt (Director, Adelaide Festival, 1980). Lower wrapper is entirely given to a black and white graphic of a chair, being a very stylish advertisement for John Howell's imported furniture. Broadsheet newspaper [595 x 430] 20 pages. Folded twice. Outer fold perforated at the centre, and some edge wear and chipping. Not many of these survived. The calendar was popular, used and discarded. Shortly after it was not old enough to treasure, and thereafter incomplete and usually discarded. \$75.00

Makar Press [1974-1975]

Four poetry postcards. St. Lucia, Qld: Makar Press, 1974-1975. Printed on the "Shapcott Press" in the Department of English at the University of Queensland and sent out as a treat with subscription renewal for Makar. The four cards are: "The Child Tries To Pick Up The Hose By Its Waterstream" by Norman Talbot, "Grasshopper" by Norman Talbot, "Back And Beyond" by Peter Annand, and "Finished Poem" by Michael Dugan. On various coloured card [150 x 110] with conventional postcard guidelines (stamp address lines etc) on reverse. All fine. Uncommon. \$50.00

Matilda Graphics [1979 - 1982]



Grow Your Own Grassroots Defiance Against The Capitalist Diet: Grow Vitamins At Your Kitchen Door ... Victory A Healthy Revolutionary Is A Strong Revolutionary ... Chippendale, NSW: Matilda Graphics, [1979]. Poster by Frances Budden: screenprint [750 x 530] printed in colour, from four stencils. A fund-raiser from a series of five issued around that time, this one with the note "Proceeds to the Women & Work Film 2123307". Small tape stain at two corners, else very good. \$150.00



Stepping Out With The Emus: A Typical Aussie Day. Chippendale, NSW: Matilda Graphics, 1981. Reproduces a knitting pattern from Australian Home Journal, May 1, 1948, a quote from Mary Daly's Gyn/Ecology against a number of statements on Australian nationalism. The visual component is a discourse between a pair of emus and an Australian woman wearing a knitted top also featuring two emus. A delightful historic montage. Poster [830 x 570] screenprint, printed in colour, from multiple stencils. Minor corner creases and stains, and just a little crinkling on one edge, else well preserved. \$250.00

Nuri Mass [1918 - 1993]

The Silver Candlestick. Summer Hill, NSW: The Writers' Press, [1955]. Handset and printed by the author. With decorations by the author's mother, Celeste Mass. THE FIRST PUBLICATION OF THE PRESS. Imp 16mo [185 x 140] [12] pages, stapled into illustrated wrappers. A pristine copy in the printed envelope, as issued. \$45.00



Mattoid [1984]

Interview

Interviewing The Writer. [Waurm Ponds, Vic: Students' Association Council, Deakin University, 1984.] Supplement to Mattoid No 22. Transcripts of interviews with D.M. Thomas, Andre Brink, Russell Hoban, and Salman Rushdie, each of whom were present in Australia as participating guests at the Writers Week of Adelaide Festival during March of that year. Octavo [210 x 145] 44 pages, stapled at the back edge into printed card covers with library tape at the spine. \$30.00

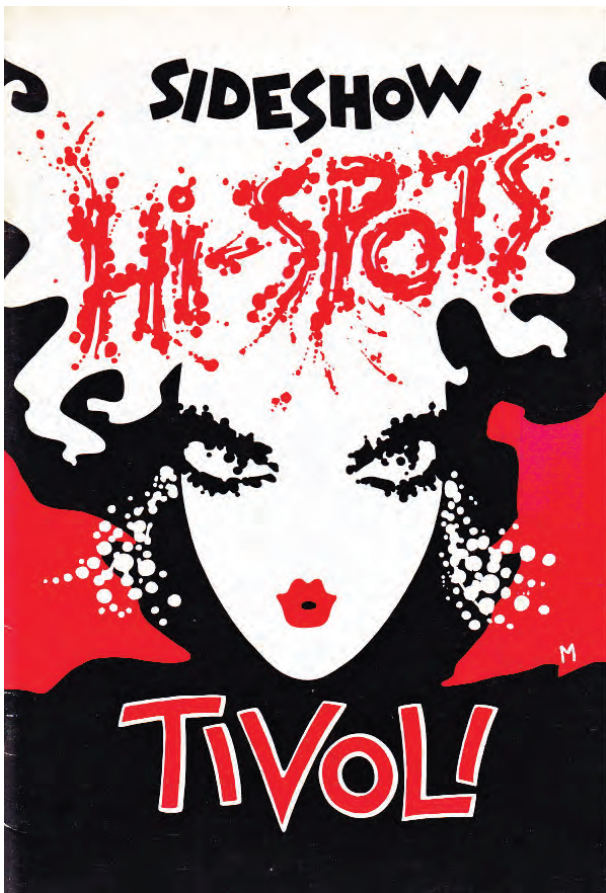
Mattoid [1985]

Diary

1985 Mattoid Diary. [Waurm Ponds, Vic: Students' Association Council, Deakin University, 1984?]. Week to a view layout functionally presented with interleaved pages for poetry and graphics. Poets include: Leigh Stokes, Kevin Hart, Barry O'Donahue, Judith Rodriguez, Maurice Strangard, Peter Goldsworthy, Kate Llewellyn, Graeme Kinross Smith, Billy Marshall-Stoneking, Ania Walwicz, Lyndon Walker, Ian Reid, Barry Hill, Kerryn Goldsworthy, Graham Rowlands, Vincent O'Sullivan, Chris Mansell, Richard Tipping, Cornelis Vleeskens, Zoë Fairbairns, and Kevin Brophy. Graphics by John Lewis, Judith Rodriguez, Robert Whyte [Robot Wireless], and Kim Guthrie. Designed by Darren Baker. Squat [170 x 150] [102] pages on two stocks comb bound into illustrated card covers with artwork by Kim Guthrie. Partially used, and entirely for literary and artistic events in Melbourne that year. \$40.00



Michael Matou [1947 - 1987]



In 1975, Lindsay Kemp arrived at The Barrel to watch Michael perform his erotic cabaret. Lindsay invited him to join the company's forthcoming Australian tour. In saying "Yes!" this catapulted Michael up several rungs of the ladder. Over thirteen years, Matou travelled the world with Lindsay, later becoming Associate Director and sharing his lead role in "The Big Parade" at Sadler's Wells and La Scala, Milan. Performing in 'Salome' at London's Roundhouse 1977, Michael Matou met Martin Raphael, now working as Lindsay's musician. This was the beginning of a new life together in which they created Sideshow Theatre Company...

SIDESHOW THEATRE COMPANY: THE BOOK

*Sideshow Hi-Spots*. Sydney, NSW: New Tivoli Theatre [September, 1980]. Programme. Includes biography of Matou, profiles of his company—Martin Raphael, Boom Boom La Bern, Simon Reptile, Elizabeth Burton, Simone, Teresa Green, Jimmy Boy, Peter Beecroft, Zero, Roger Dakota, Cigarette, Martin Fisher, and Dakron McGillikuddy. Black and white portraits, colour centrefold of entire company, and an introduction to each of the eight tableaux that was the show. Credit for the "Hi-Spot" song is shared by Marc Hunter with Martin Raphael, and the musical direction and company manager is down to Chrissie Koltai. Also included are Matou's sketches for the costumes created by Madame Rose. Small quarto [305 x 200] [16] pages stapled into illustrated wrappers by Matou. A fine copy. \$35.00

Christopher Maver [1958 - ]

*Suburbia Or Bust*. Brisbane, Qld: Planet Press, 1979. Poetry with drawings by John Beamish. The drag queen as author, an almost unknown (or forgotten) first book. Some of these pieces first appeared in *Makar* and *Border Issue*. Interestingly, this copy is from the library of Cornelis Vleeskens, who had much to do with *Makar* and was the man behind *Border Issue*. Brisbane born and based, Maver moved increasingly to theatre where he has established a strong local reputation, and in recent times met wide acclaim with a season performing his own work, "The Girl in the Lime Green Bikini". Octavo [210 x 130] 24 pages stapled into illustrated wrappers. A very good copy. \$45.00

*Mazes & Labyrinths* [1922]

*Mazes & Labyrinths: A General Account Of Their History & Developments*, by W.H. Matthews. London: Longmans, Green & Co., 1922. Regards the garden maze, hedge row maze, topiary maze, artistic, mystical, trick mazes, and most aspects of this ancient subject—sampling examples and prototypes from ancient Greece to Victorian England under the various headings, including, "The Lure Of The Labyrinth", "Egyptian Labyrinths", "Topiary", "The Cretan Labyrinth", "The Etruscan Labyrinth", "Church Labyrinths", "Turf Labyrinths", "Stone Labyrinths Of Finland", "Cavern Of Goetyna", "Tomb Of Double Axes", "Early Egyptian Seals & Plaques", "Hedge Labyrinths", and "Labyrinths And Literature". With Appendix and a bibliography of mazes and labyrinths. Octavo [225 x 140] 254 pages in cloth backed paper covered boards, with printed label at spine. A very good copy. \$120.00

*Mazes & Labyrinths* [1990]



*The Idea Of The Labyrinth From Classical Antiquity Through The Middle Ages*, by Penelope Reed Doob. Ithaca, NY/ London: Cornell University Press, 1990. A major survey of the device, construction and exercise, including textual labyrinths and philosophical mazes. Octavo [240 x 160] xviii + 355 pages with 25 black and white plates. The lightest speckling to fore edge, else a very good copy in dust jacket. \$60.00

Ern Malley [1918 – 1943]

*Ages Commemorates Angry Penguins*. Adelaide, SA: Art Gallery of South Australia, 1974. The Education Section newsletter reproducing the cover of the 1944 Ern Malley issue of *Angry Penguins*. Includes a short background to the hoax and reproduces artwork by Sidney Nolan. Quarto [280 x 215] [16] pages stapled into illustrated wrappers. \$30.00

Chris Mann [1948 - ]

*The Rationales*. [Elwood, Vic.]:NMA Publications/Post Neo, 1986. Pocket size [150 x 110] [16] pages, perfect bound on the top edge, notebook style. A very fine copy. \$25.00

*Of Course*. [Melbourne, Vic: Collective Effort Press, 1988?] Prose poem. Octavo [200 x 135] [16] pages typeset text on newsprint crudely gathered, trimmed, and stapled. \$30.00

*Tuesday*. Melbourne, Vic: Collective Effort Press, 1989. Octavo [185 x 130] [32] pages typeset text on newsprint crudely gathered and stab bound. \$30.00

*The Essential Mann*. Melbourne, Vic: Collective Effort Press, [1993?] Compiled and introduced by P.O. No 7 in the A6 Series. Pocket sized [150 x 105] [38] pages stapled into illustrated wrappers. A very fine copy. \$25.00

Harry Mathews [1930 - ]

*If Harry Mathews is esteemed predominantly for his masterful fiction, it is nonetheless as a poet that he ventured upon a writing career. The marriage of form and content evident in the inventions of Tlooth or Cigarettes emerged from the discovery, as he puts it in a 1987 interview with John Ashbery, that prose could be written with the same arbitrariness as poetry. This discovery is traceable back to his initial encounter with the work of Raymond Roussel. Tempting as the separation of genres may be, it constitutes in regard to this writer's works an absolute error.*

JOHN BEER

FIRST COLLECTION

*The Ring: Poems 1956-1969*. Leeds, UK: Juillard Editions, 1970. Mathews' first collection of poetry—from the press of his old friend, the artist Trevor Winkfield, and a gathering he dedicated to Maxine Groffsky. The first and only title in a projected series of Juillard Editions. Quarto [280 x 215] [38] pages duplicated typescript, rec-tos only, stapled into heavy card wrappers with artwork by Joe Brainard. \$200.00

Denis Mizzi [1949 - ]



*ExitCity*. Sydney South: NSW: Pataphysics, 1997. Photomontage. Reproduces twelve works with accompanying text in the artist's handwriting. ONE OF 5 COPIES ON ARCHIVAL PAPER SIGNED AND DATED BY THE ARTIST. Quarto [295 x 210] [12] pages hand sewn into wrappers featuring two further works by Mizzi. \$100.00

*Mortality*. [No place: the artist], 1999. Artists book. Text and photomontage. ONE OF 7 COPIES ON ARCHIVAL PAPER SIGNED AND DATED BY THE ARTIST. Seventeen principal images introduced with an imaginary dialogue provoked by a quote from Wittgenstein. Quarto [295 x 210] [16] pages hand sewn into illustrated wrappers. \$100.00

*The Chair*. [No place]: NYX Press, 2000. Concrete poetry and photomontage on the form and function of chairs. ONE OF 8 COPIES ON ARCHIVAL PAPER SIGNED AND DATED BY THE ARTIST. Quarto [295 x 210] [20] pages hand sewn into illustrated wrappers. \$75.00

*In/Exterior Windows Framed*. [No place: the artist], 2000. Reproduces collage and photomontage with integral caption text. ONE OF 8 COPIES ON ARCHIVAL PAPER SIGNED AND DATED BY THE ARTIST. Quarto [295 x 210] [12] pages hand sewn into illustrated wrappers. \$75.00

*Book W*. [No place: the artist], 2002. Subverted di-grammatics, photomontage and processed collage. Some twenty works reproduced digitally on archival paper. ONE OF 7 COPIES SIGNED AND DATED BY THE ARTIST. Quarto [295 x 210] [16] pages hand sewn into illustrated wrappers. \$75.00



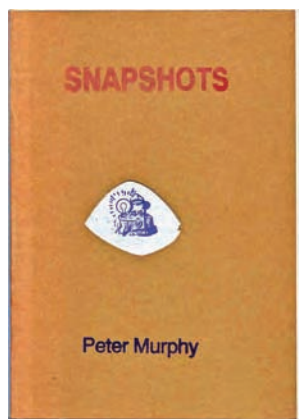
Ian Mudie [1911 - 1976]



WITH THE POET'S UNPUBLISHED REVISIONS

*The Australian Dream*. Adelaide, SA: Jindiworobak Publications, 1944. THIS COPY WITH A LENGTHY INSCRIPTION FROM MUDIE and carrying the poet's extensive notes, corrections, excisions and revisions throughout. These changes were in anticipation of a second edition that never eventuated. A fine copy in pictorial wrappers by Margaret Preston. \$200.00

Peter Murphy [1945 - ]



*Snapshots*. Melbourne, Vic: Collective Effort Press, [1994]. No 9 in the A6 series. Poetry: a gathering of twenty-eight pieces, concrete and otherwise. Pocket size [150 x 105] [48] pages stapled into die-cut card covers titled with rubber stamps; rubber stamp of vintage photographer with flash bulb on title page. Photo portrait of the poet by Tony Figallo at rear. A very good copy. \$35.00

925 [1978 - 1983]



"THE WORKS"

A COMPLETE SET BOUND IN TWO VOLUMES WITH ORIGINAL WRAPPERS

925. Melbourne, Vic: [the collective] 1978 - 1983. "A magazine of poetry for the workers by the workers, about the workers' work". Nos 1 - 20 - all published. Edited by πO. The collective involved the efforts of many, including Thalia, Jeltje Fanoy, Barry McDonald, and Cathy Messenger, each of whom was also a contributor. All issues included writing from people who were not writers, but who submitted work which reflected their employment and industry. Better known among working writers were: Michael Wilding, Jas H. Duke, Nigel Roberts, Lindsay Clements, Cliff Smyth, Rex Butler, Jenny Boulton, John Zizys, Rory Harris, Judith Rodriguez, Kevin Brophy, Julie Clarke, Robert C. Boyce, "DGH", Alan Jurd, Peter Murphy, Rae Desmond Jones, Peter Lyssiotis, Pam Brown, Myron Lysenko, Dane Thwaites, Damien White, Bill Tibben, Chris Mann, Mal Morgan, Michael Sharkey, Billy Jones, Richard Tipping, "Mayo" Costello, and Richard Allen. Issue No 20 was reflective, with important statements of review by πO, Jas H. Duke, Thalia, Allan Jurd, Barry McDonald, Cathy Johns and Jeltje. Also included in the final issue are correspondence and announcements for readings and forthcoming projects. Two Volumes. Octavo [225 x 140] 10 issues each volume, retaining original wrappers; each issue duplicated typescript and artwork from stencils on formats and papers of various kinds. Bound by Nick Doslov at the Renaissance Bindery into red buckram with spines and covers stamped in gilt "925 The Works". Each issue fine, each binding fine. \$385.00

Alice Notley [1945 - ]

HER FIRST BOOK



*Twenty-Four Sonnets* (165 Meeting House Lane). [New York]: C Press, [1971]. Notley's first collection FROM AN EDITION OF 250 COPIES ONLY published by Ted Berrigan (whom she married the following year). Quarto [280 x 215] [27] pages roneoed rectos only, stapled into card covers printed offset with illustrations and lettering by Philip Whalen. Typical darkening and some edgewear, but otherwise well preserved. \$200.00

*Phoebe Light*. Bolinas, Ca: Big Sky Books, 1973. ONE OF 750 COPIES. Her second collection. Octavo [240 x 165] [40] pages stapled into illustrated wrappers with artwork by Alex Katz. The poet, Phil Hammial's copy with his signature. A very good copy of a scarce book. \$150.00

*She is indeed very much a poet of the here and now, and should be broadcast twenty-four hours a day via exclusive satellite, said satellite to be named Ecstasy.*  
ANSELM HOLLO

*When I Was Alive*. New York: Vehicle Editions, 1980. FROM AN EDITION OF 500 COPIES. "I was actually trying to emulate the poetry of the past and see if I could do it. I was working with meter and rhyme and past literary forms. I had a particular sense of the subject for [this] book. I was trying to catch particular moments which might be thought of as universal but on the other hand were composed of particular colors, clothes, weathers, the fact of the city, things like that." ALICE NOTLEY. Octavo [230 x 150] [60] pages. Very good in illustrated wrappers by Alex Katz. \$40.00

Olga Novak [1929 - ]

*The Witch's Coven*. [Melbourne, Vic]: Thalia, [1978]. Poems challenging the authority of patriarchy. Her first and only collection. Octavo [205 x 145] [20] pages stapled into wrappers illustrated by Athena. Lower wrapper rubbed with slight rusting to staples, else very good. \$35.00

Toby Olsen [1937 - ]

*Doctor Miriam*. Perry Township [Wisconsin]: Perishable Press, 1977. "Five poems by her admiring husband Toby Olsen & made more celebrational through the drawings of Sondra Freckleton and Jack Beal." One of 144 copies, this being No 85. Signed by the poet. Set in Sabon and printed letterpress on Perusia pure rag in three colours and blind. Octavo [245 x 165] [+36] pages sewn and fixed into maroon Fabriano Roma wrappers, and with a long French fold wrapper in the same paper. Craft, design, and content typical of most books from Walter Hamady's press. A fine copy. \$40.00

*On The Beach* [1983 - 1988]

Posters



*On The Beach*. [Sydney: NSW: OTB, 1983.] Poster announcing the new journal, *On The Beach*, a publication influential in establishing the careers of a whole generation in Australian critical theory. Screenprint [640 x 410] by an unknown artist. Short tear, without loss, at lower left corner, otherwise very good. \$85.00



*On The Beach*. [Sydney: NSW: OTB, c.1985.] Poster for Issue No 6. Screenprint [650 x 910] by unknown artist. Tape stain in lower right, else only some crinkling at edges. \$65.00



Francis & Leonie Osowski

*Queer Transgressions & Towards An Understanding Of Transgression.* Kensington, Vic: FnL [Francis and Leonie (Joy)] Osowski, [2000]. Handbook and manifesto. Pocket size [165 x 100] [32] pages + 1 folded sheet of three panels hinged with purple ribbon, sewn into printed wrappers. A fine copy. \$45.00

*Transtextuel: Bus, Orange.* Kensington, Vic: FnL [Francis and Leonie (Joy)] Osowski, [2002]. Rédactrice/Editress: Catherine Bourbon. The third book produced in this series, preceded by *Prostitué(e)* and *1851*. Artists Book. Text in English and French. FROM AN EDITION OF 25 COPIES. Octavo [210 x 150] [14] pages of painted collages, découpages and assemblies sewn into reinforced wrappers. \$50.00

*Zō.* Kensington, Vic: FnL [Francis and Leonie (Joy)] Osowski, [2003]. ONE OF 25 COPIES (each unique). A Post-Modern Queer production, individually crafted employing collages and découpages, with ten original photographic reproductions. Parallel English and French text. Med 16mo [160 x 115] [24] pages saddle stitched into card backed calico that is titled with rubber stamps. This copy with an autograph note to Cornelis Vleeskens on the letterhead of Francis and Leonie Osowski. A fine copy. \$60.00

Francis and Leonie Osowski, writing as F'nL Osowski, have also published more than 100 other books, all written and illustrated by themselves, works which mainly fall into the category of 'artist's books'. They also produced a journal devoted to gay and lesbian writing, "Post Modern Queer" (1998). AUSTLIT. [Well, no: that is the point of their queer argument—to defy such narrow categorization.]

Outsider

Simon Brisbane



*Passageways & Torches.* No place: no publisher, c.1982. Poetry and drawings. An ingeniously constructed book with gatefold drawings and text, mostly poems, fragments of poems and possibly caption titles. On first appearance, somewhere between naive and folk art; parallel reading of the texts puts it in the realm of psychotic or outsider art. Octavo [195 x 125] [42] pages duplicated typescript + foldouts, in printed card wrappers, with red pictorial card dust jacket. A curiosity. Any further information welcome. \$30.00

Clemente Padin [1939 - ]

Concrete

*Concretism.* Montivideo, Uruguay: [the poet, no date]. An essay in survey and forecast illustrated with the work of J.L. Grunewald, R. Azeredo, E. Gomringer, A. de Campos, F. Gullar, D. Pignatari, A. de Sá, M. Cirne, and W. Dias Pino. Short, cogent, authoritative and a good introduction to the history of the form, its schools and styles of practice. Octavo [215 x 165] 24 pages stapled into printed wrappers. \$25.00

K. F. Pearson [1946 - ]

Postcards

Four postcard poems. Adelaide, SA: Jam Factory, 1987. The poems are: "A Yacht, Twice", "The Double World", "His Studio", and "The Death Of A Bird". From the period before the poet's move to Melbourne and the establishment of Black Pepper Press. Each on heavy white card stock [125 x 90] held in a wraparound band printed with the title "Postcard Poems #1." With conventional postcard guidelines (stamp address lines etc) on reverse. All fine. Decidedly uncommon. \$45.00

Benjamin Péret [1899 - 1959]



*More Do's Than Don'ts.* Paris: Kickshaws, 2003. "Imerératif" (from *A Tâtons*) translated with typographical innovations, and printed by John Crombie on the Kickshaws Golding press. Hand set on Chagall paper in AN EDITION 120 NUMBERED COPIES. Square octavo [160 x 150] [10] loose sheets [290 x 160] each folded once to produce [20] pages. In printed card folder. Very fine. \$60.00

Performance Poetry [1989]

*Nightclub Poetry Mag-Pad.* Melbourne, Vic: Street Poetry Lab, 1989. Book and cassette conceived and produced by Ken Smeaton, recording readings at Melbourne's Rochester Castle, Highbridge Hotel, The Royal Oak, and La Mama Poetica (sound production by Paul Cullen). Includes the work of Lauren Williams, John Aston, Eric Beach, Jenny Boulton, Jas H. Duke, Geoff Goodfellow, Kerry Loughrey, Myron Lysenko, Nigel Roberts, Kerry Scuffins, Ken Smeaton, Billy Marshall Stoneking, and Tom The Street Poet. Card folder [210 x 150] with A5 61 page notepad style text and mounted cassette case. Foxed and a little creased but a complete example of an object not designed for survival. \$50.00

Poetry On Paper [1988]

*Poetry On Paper*. Fitzroy, Vic: no publisher, [1988]. Edited by Catherine Bateson. The third issue of this folded sheet which prints poems read and performed at the Rochester Castle readings. This number includes work by Janet Boddy, Catherine Bateson, Rex Buckingham, Jordie Allbiston, and a review of Ken Smeaton's Coooooooo. A3 sheet folded once to [4] pages. A little creased and with a small stain in the upper right of the upper. \$30.00

Postcards

Concrete [1996]

*Vortex*. North Balwyn/St. Kilda Vic: Peter Sullivan/Irish Rover Cafe/City Of Port Phillip, [1996]. Catalogue for an exhibition of concrete poetry by Peter Sullivan at the Irish Rover Cafe from 15 August to 17 September. The show was opened with an address by πO. Sixteen works were shown and the catalogue lists their prices. WITH: illustrated envelope containing a set of ten postcards reproducing the following works in colour: "truth and lies", "Winter", "Sleeper", "DIET", "Vortex", "Rotation", "Summer", "Racism/The Wall", "Included", and "History". Catalogue Octavo [210 x 150] [4] pages; envelope [160 x 112] cards [150 x 100] x 10. Heide has a set, but I can find no other collection that holds this. All fine. \$65.00

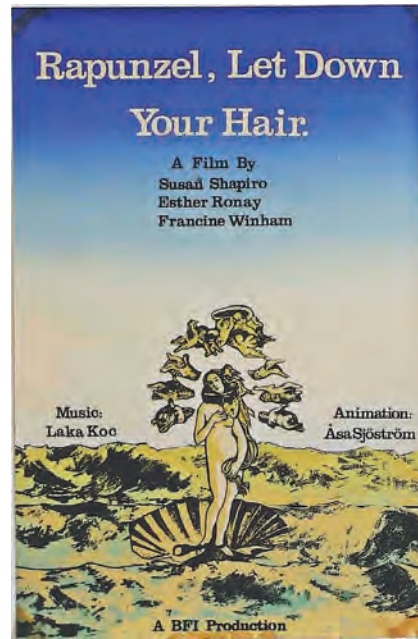
Poster [1976 - 1977 ?]

Front Fences



*Watch This Space*. Poster. In response to a heated debate in the Australian Capital Territory Legislative Assembly involving the ALP, Australian Democrats, Liberals, and Family Team members. Vocal were Paul Whalan (ALP), and Gordon Walsh (Australian Democrat). It was a late night session and amounted to a struggle against front garden fencing. After midnight Whalan offered a prayer of thanks for the NCDC's policy on fencing. He concluded "to allow these fences would be an act of vandalism which would destroy the character of Canberra". Colour screenprint [760 x 510]. Corner tape marks, otherwise very good. Apparently unrecorded. \$250.00

Poster [1978 ?]



*Rapunzel Let Down Your Hair*. [No place: no date, 1978 ?] Poster for the screening of this BFI film by Susan Shapiro, Åsa Sjöström and Frances Winham. Largely supplanted by the more familiar poster by Jan Mackay of the Earthworks Collective. The problem of women's sexuality in patriarchy, and the ways in which women receive ideas about themselves, told through a treatment of the Grimms' fairy tale. Colour screenprint [730 x 475]. Tape stain showthrough from corners, otherwise fresh and clean. \$120.00

Poster [1978]

Tim Burns [1947 -]



*Why Cars CARNage*. Poster for the Sydney Filmmakers Cinema season of the artist's 1977 super-8 feature film, which won the New York Creative Artists award, and predicted the destruction of the World Trade Centre by Arab extremists long before 9/11. Colour screenprint [365 x 510]. Tape stains to corners, else very good. Rare. \$175.00



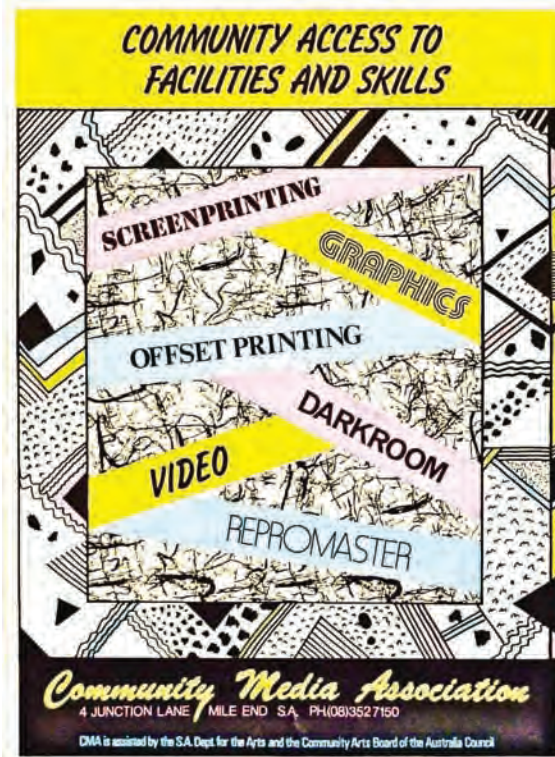
Poster [1984?]



Say It With Posters. [Sydney, NSW: Inner City Education Project, 1984?] From a poster workshop "Girls Say It With Posters" (Girls In Print Project) addressing the themes of equal opportunity, sexual harrasment, relationships, and the expectations of young women. Poster [500 x 660] colour screenprint. A fine example of a work rarely seen. \$250.00

Poster

Jayne Amble [1953 - ]



Community Access To Facilities & Skills. Mile End, SA: Community Media Association/Red Letter Press, 1984. A poster by Jayne Amble [760 x 560] commercially printed but with a vibrancy and finish suggesting screenprint. A fine specimen. \$150.00

Peter Porter [1929 – 2010]

Poetry & Madness. [East Sydney, NSW: Australian Broadcasting Commission, no date.] Sunday Night Radio 2. Feature. An historical literary overview which moves to a central argument drawing upon the texts of the poet Christopher Smart. Script: in-house document. Foolscap [340 x 215] 27 pages. Cover sheet foxed.

\$100.00

Collegium Musicum. Kensington, NSW: UNSW, 2006. Programme for Angelus, UNSW's Annual Christmas Concert & Saint Cecilia's Day Celebration, November 23rd 2006. The event showcased "Music Everywhere" a suite of poems for Roger Covell written by Peter Porter and set to music by Ian Munro. Notes and text are reproduced here. This copy from the of library Bruce Bennett, Porter's biographer. Octavo [210 x 150] [16] pages stapled into printed wrappers.

\$35.00

Polartis [1987 - ]



Polartis. Elwood, Vic: Post Neo, [1987] – 2000. Issues 1 – 10. Edited by Pete Spence. A publishing project that grew out of the magazine Ligne. The first issue was entirely international, apart from the contribution of Spence. Other numbers featured the work of Javant Biarujia, Alex Selenitsch, Raimondo Corteze, Bev Aisbett, Dave Powell, Chris Mann, Patrick Alexander, John Anderson, Rob Finlayson, Cornelis Vleskens, Jiri Tibor Novak, Thalia, Tim Gaze, Pam Brown, Nicholas Zurbrugg, and Claine Keily. Octavos [210 x 150] on various papers, stapled (stabbed) at the left hand edge. Each very good to fine. \$85.00

Paula Gabriela Do Prado [1979 - ]

Artist Book

Curated Thinks, Vols 1 & 2. [Randwick, NSW: Paula Gabriela Do Prado], 2011. Artist's book in two volumes, each unique and marked "Edition of 1" signed and dated by Do Prado. Colour photocopy/laser collage, rubber stamps on various papers and appropriated stationary forms, some with original markings. Each volume resembles the other but includes artful repetition or difference in assembly. The artist arrived in Australia from Uruguay in 1986 and holds three fine arts degrees from COFA Sydney where she has taught since 2010. See: *Australian Book Arts Journal*, Issue 6, September 2001. Each volume uniform [285 x 190] Japanese binder (V16 B5 - E) one pale yellow, the other grey, with inner clasp mechanism. Each very fine. The pair. \$85.00

Psychedelic Honi Soit [1967 ]



Psychedelic Honi Soit. Chippendale, NSW: David Salter/ Publicity Press, 1967. Vol 40, No 4. "The Ides Of March". Edited by Robert Trebor and Norman Rowe. Features "The Trip" by Donovan Leitch, Yardbirds interview, and an overwhelming - but quite revealing - proportion of display advertising. Tabloid [440 x 280] 12 pages in various colours. A perfect copy. \$50.00

★ filmsoc coming attractions ★	
FRIDAY MARCH 17 NOON & 2.30 p.m. UNION THEATRE Admission 40c	The Motion Picture with Something to Offend Everyone !!! <b>THE LOVED ONE</b>
TUESDAY MARCH 21 NOON UNION THEATRE Admission 40c	Roman Polanski's <b>KNIFE IN THE WATER</b>
WEDNESDAY MARCH 22 NOON UNION THEATRE (Double Feature) Admission 40c	Dr. STRANGELOVE, OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB — Peter Sellers plus <b>CHARADE</b> — Cary Grant, Audrey Hepburn
WEDNESDAY MARCH 22 5.15 p.m. UNION THEATRE Admission 40c	Stendhal's <b>LE ROUGE ET LE NOIR</b> (The Scarlet and the Black) — Danielle Darrieux

J.H. Prynne [1936 - ]

Wound Response. Cambridge, UK: Street Editions, 1974. One of 400 copies. "Prynne's is a unique poetry. While being of a tradition that stretches back through Wordsworth, it is linguistically innovative and strongly influenced by poetic languages outside the traditional English poem - be they those of Ed Dorn or Charles Olson, contemporary Chinese poetry, or the theories of Martin Heidegger." "An Introduction To The Poetry Of J.H.Prynne" (*Jacket Magazine*). Small quarto [225 x 180] 32 pages stapled into printed card wrappers. Scarce. \$75.00

Queensland [1976]



Surrender In Paradise. Windsor, Qld: Paradise Pictures Inc./ Crystal Cinema, 1976. "Around 1900, bushranger Rusty Swan receives a message that his mother is dying. He sets off with his partner Cecil and girlfriend Valda to see her, chased by a posse led by Sergeant Rutter. They travel through time and wind up in modern day Surfers Paradise." Directed by Peter Cox, cinematography by Don McAlpine, starring Errol O'Neil, Rod Wissler, Harry Gibbs, and Carolyn Howard. Poster by Michael Stewart. Poster [725 x 315] printed offset. A couple of insignificant stains, else well preserved. \$200.00





Anthony Sallis / Michael Kelly

*The Grin King At His Mountain*, by Anthony Sallis, and *Being The Accounts, Poems, Disquisitions, And Play Of The One: The Nature Of Surrealist Perception By International Surrealist Peoples Party Member Michael Kelly For The Cause Of Global Surrealist Expression*, by Michael Kelly. Dos-à-dos. Glebe, NSW: Michael Kelly & Tony Sallis, 1974. Each book is poetry with illustrations by Michelle Fabok and Michael Kelly. Printed by Tomato Press. Octavo [210 x 135] [52] pages stapled into illustrated wrappers. A very good copy. \$35.00

Jurate Sasnaitis [1958 - ]

*Sketches*. Melbourne, Vic: Nosukumo, 1989. Thirteen prose poems illustrated by the author. ONE OF 100 SIGNED AND NUMBERED COPIES on Verona cotton rag. Octavo [210 x 150] 36 pages machine stitched plain card wrappers fixed into a decorated faux parchment dust jacket. Fine. \$45.00

Kurt Schwitters [1887 - 1948]

*Between Us Colleagues*. Paris: Kickshaws Press, 2003. English version and typography by John Crombie. A typographic treatment of a solipstic stichomythic duologue adapted from Schwitters' *Unter uns Kollegen* (1927). FROM AN EDITION OF 85 NUMBERED COPIES only, set in Chambord and printed in black with the title in purple on Countryside Mistral. Done on the Kickshaws Golding treadle press. Square octavo [175 x 165] [16] pages sewn into titled wrappers then loosely inserted within a printed inner wrapper held within a folder of printed card. Very fine. \$65.00

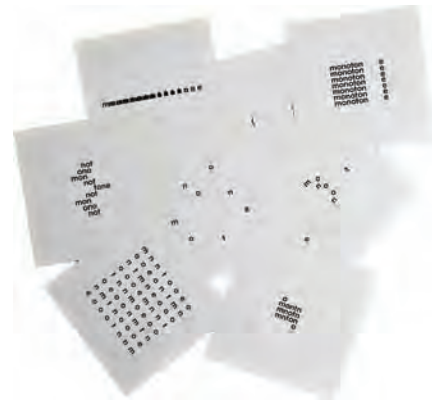
Luke Sciberras [1975 - ]

*Luke Sciberras: Tu-Whit! Tu-Whoo!*. Bathurst, NSW: Bathurst Regional Gallery, 2013. SIGNED BY THE ARTIST. Foreword by Richard Perram, interview and essay by Frank Moorhouse, a further essay by the critic, John McDonald, artist biography and bibliography. Quarto [275 x 245] 68 pages, 48 colour plates, in heavy, french fold illustrated wrappers. New, at the published price. \$25.00

G. [eoffrey] P. [aul] Shera [1954 - ]

*Death On The Dole: Australian Poems, Songs & Stories*. Ipswich, QLD: Goolmin Goolmin House, 1979. Gathers Dorothy Hewett, Val Vallis, James Griffin, Gerard Lee, Janet Pankoff, Tom Shapcott, Paul Brosgarth and others. With musical scores scripted by Prue Gibbs. Small octavo [180 x 110] 52 pages stapled into illustrated wrappers by Andrew Spiers. Fine. \$25.00

Alex Selenitsch [1946 - ]



*8 Monotones*. Melbourne, Vic: A. Selenitsch, 1970. Concrete poetry. Eight art prints [260 x 260] in envelope [270 x 270]. Some age toning to envelope, else fine. \$375.00

*Toora Lee: 4 Pieces For Pedal Organ*. Melbourne: [The Artist], 1973. Oblong printed envelope [260 x 110] holding four printed oblong cards. Early and uncommon. Some age toning to envelope, else fine. \$150.00

*Die Komstruktion de Lebens liegt in Augenblick*  
The construction of life lies in the moment

WALTER BENJAMIN

*augenblick (moment)*. Clifton Hill, Vic: The Author, 1998. ONE OF 26 LETTERED COPIES (with 5 proofs marked a e i o u). Concrete sequence. Artist's book. Classic simplicity. Aligned introduction in German and English with translation by Angela Haas. Texts set in 10pt Courier bold on 80 gsm bond, with the outer wrapper hand-set in 18pt Typewriter and printed by John Ryrie on 160 gsm Canson Mi-Tientes. Inserted bookmark printed on heavy stock reproducing one of Selenitsch's 1970 "Monotones". Small square quarto [210 x 210] [20] pages sewn into white card wrappers with printed dust jacket. Necessarily scarce. \$200.00

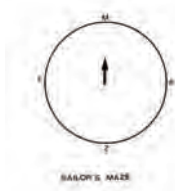
Thomas W. Shapcott [1935 - ]

INSCRIBED TO JOHN MANIFOLD

*Time On Fire*. Brisbane, Qld: Jacaranda Press, 1961. THE POET'S FIRST COLLECTION, this copy inscribed to John Manifold. Manifold moved to Brisbane in 1950, and was by the time of this publication, a significant local force in both poetry and music. Each poet shared the aspiration to write for musical setting, and each achieved marked success — Shapcott, particularly so for his collaboration with Colin Brumby. Octavo [220 x 140] 89 pages. Paper somewhat age toned with a little offsetting to endpapers, else well preserved. A fine association. \$65.00



Adriano Spatola [1941 -] [Giorgio Guglielmino [1957



*Poetry Maze Running In Parallel Lines*. [Mulino di Bazzano, It.]: Tam Tam, 1983. A collection of Guglielmino's visual poetry introduced by Adriano Spatola. Issued as a supplement to *TamTam* 34/A. Super Royal 16mo [170 x 120] 30 + [2] pages in typographical wrappers. Upper stained. \$25.00

Philip Sipp

*Tepita De Facto*. Melbourne, Vic: Nosukumo, 1989. "Linguic illustrata." Volume 1 of *Taboo Jadoo* (a journal for multilinguistic amphigory), edited by Javant Biarujia, entirely devoted to Sipp's poetry and illustration. Octavo [210 x 150] [26] pages stapled into printed card wrappers. A fine copy. Scarce. \$60.00

Paul A. Skec [1971 -]

*The Hippie Nihlist*. [Melbourne, Vic.]: "A scraping vomit off the dash production...", 1992. The poet's first collection, and an almost unknown publication. Octavo [210 x 145] [20] pages processed typescript with illustrations, stapled into illustrated card wrappers. \$40.00

G.B. Teesdale Smith

*Freedom: Philosophy In Verse*. Sydney, NSW: Max Arieu, [194?]. THIS COPY PRESENTED TO ANTONIO DATTILO-RUBBO BY MAX ARIEU. Teesdale Smith was the proprietor of the notorious Barcroft Cabaret in Kings Cross. This handsomely produced volume of rhyming couplets falls somewhere between Hesiod and Pope in scope and method. The Barcroft Cabaret, later became The Roosevelt and later, The Sunset Club (and today, once again, The Roosevelt). Abe Saffron had a role in all three businesses commencing as a heavy at the Barcroft in the 1940s. Printed ceruse on cream by McClintock Bothers of Pyrmont. Demy octavo [220 x 165] 28 pages stapled into textured card wrappers, yapp style. A very good copy. Rare. \$75.00

Steve J. Spears [1951- 2007]

*The Elocution Of Benjamin Franklin*. Sydney, NSW: Nimrod Theatre/Parachute Productions, [1977]. Poster and programme for the tour to Canberra (March), Adelaide (April) and Tasmania (May). Sheet [560 x 430] folded twice to 4 panels, and the reverse being a single sheet poster. Fine. \$40.00

Speech [1984]

Nigel Roberts [1941 -]

"If this were a public event ..." Newtown, NSW: the poet, 1984. Headed "Press Release" this is the duplicated typescript of Roberts' launch speech/poem for Andrew McDonald's *The One True History*, at the Courthouse Hotel. An incantation poem that surveys the health and politics of poetry, its funding and publication. Otherwise unpublished. Trimmed f/cap [320 x 210] 2 sheets stapled. Folded three times for posting. \$35.00

Vladimir Stenberg [1899 -1982] & Georgii Stenberg [1900 -1933]



*Stenberg Brothers: Constructing A Revolution In Soviet Design*, by Christopher Mount and Peter Kenez. NY: Museum Of Modern Art, 1997. "The 1920s and early 1930s were a revolutionary period for the graphic arts throughout Europe. A drastic change took place in the way graphic designers worked that was a direct consequence of experimentation in both the fine and the applied arts. Not only did the formal vocabulary of graphic design change, but also the designer's perception of self. The concept of the designer as "constructor"—or, as the Dadaist Raoul Hausmann preferred, "monteur" (mechanic or engineer)—marked a paradigmatic shift within the field, from an essentially illustrative approach to one of assemblage and nonlinear narrativity. This new idea of assembling pre-existing images, primarily photographs, into something new freed design from its previous dependence on realism. The subsequent use of collage—a defining element of modern graphic design—enabled the graphic arts to become increasingly non-objective in character." Quarto [305 x 230] 96 pages in heavy laminated wrappers. A fine copy. \$65.00

Street Poetry [1980]

*Street Poetry*. Armidale, NSW: Fractured Press, 1980. Issue Nos 1-7 issued between September and October that year. With an inscription by editor Michael Sharkey, to Cornelis Vleskens, "Thought you'd like a set of these ...". Includes the work of Luke Davies, Michael Sharkey, Deborah Crisp, Greg Shortis and others. F/cap [335 x 205] 7 sheets, each side with duplicated typescript, stapled at the top left corner. \$40.00

Strines Gallery [1967]

Press release announcing an exhibition by Mike Brown. Harking back to the landmark MOMAD Annandale Imitation Realists show of 1962, Strines argues Brown's ongoing commitment to the ethos and style of that show. Original copy: single sheet, foolscap bond, typed, single spaced, and initialled by hand at the foot of the page. Some darkening and a little friability to the upper edge, else well preserved. \$45.00

Peter Szikla

Identity. [Essendon, Vic: "Arranged by Richwhite Australia Limited"], 1988. Geology, spirituality, prose poems and a stand for indigenous Australia: a tirade in the bicentennial year. Szikla published in *Going Down Swinging* and was a performer at La Mama Poetic in this period. Octavo [210 x 150] [24] pages duplicated type-script and drawings, stapled into illustrated wrappers. \$30.00

Nathaniel Tarn [1928 - ]

*The House Of Leaves*. Santa Barbara, Ca: Black Sparrow Press, 1976. Poetry. ONE OF 200 SIGNED AND NUMBERED COPIES. "[Tarn]...redefines nature and art for human culture, bringing a genuine psychological and linguistic curiosity about the human mind." BRENDA HILLMAN, *Jacket Magazine*. Very good in cloth backed paper covered illustrated boards, with clear acetate jacket, as issued. \$45.00

Tasmanian Poetry Festival [1985]

10 COPIES ONLY

*Fester-Text*. Launceston, Tas: TFAW (North) Tasmanian Poetry Festival, 1985. Edited by Tim Thorne. A special publication for this, the first Tasmanian Poetry Festival which Thorne founded and directed until 2002. NO 5 OF 10 NUMBERED COPIES, SIGNED BY EACH OF THE CONTRIBUTORS: Kominos, Marilyn Arnold, Jenny Boulton, Mollie Hildyard, Bruce Penn, Margaret Scott, and Geoff Goodfellow. Oblong f/cap [330 x 215] [6] pages from three sheets printed each side and stapled. Insect damage to the upper edge, and 1 cm of fore edge darkened. Obviously scarce. \$75.00

Tharunka

*The Act No 1*. No place [some three hundred publishers including: Darcy Waters, Stephen Manfredi, "Iva" Cox, Elizabeth Wynhausen, Paul Worsted, Jan Mackey, John Hawkes, Ponch Hawkes, Liz Fell, Wendy Bacon, Frank Moorhouse, J[im] Staples, Sandra Levy, Patrick "Dodgson", Peter Annand, Fiona Hall, Mark Aarons, R. Meagher [!], G. Whitlam, "Rodent Cutlarse", "I Cuntstable" and "Pig", c. 1970]. A potent invective from the Tharunka school of full frontal challenge. Tabloid [440 x 310] folded [12] pages. A fugitive document redolent with the spirit of that time. A very good copy of something definitely rare. \$60.00

Tharunka

Foundation Day [1971]

*Satyricon Review*. [Kensington, NSW: Student's Union of the University of New South Wales, 1971.] Foundation Day Issue, edited by Stephen Bell, with artwork, graphics and design by Stephen Bowers. Gross, irreverent, satirical and all the while topical in addressing local issues—censorship and pornography, prison reform, and urban development. Vietnam, the US student movement and various parodies of literature and morals, ancient and modern prevail elsewhere. Great advertisements, layout and graphic style throughout. A perfect copy. Small quarto [280 x 210] 48 pages stapled into illustrated wrappers. A very fine copy. \$50.00

Thorunka

Jerry Rubin Lift-Out [1970]

*Thorunka*. [Kensington, NSW: S. de Mercy, 1970.] First news of the police prosecution of the *Oz Schoolkids Issue*. Discussion of the Moratorium date, the visit of Marxist, Roger Garaudy, the charges against Graeme Dunstan and Val Hodgson over obscenity and *Tharunka*, the state of abortion law, an interview with Vincent Lingiari, the persecution of small magazines *Delos*, *Crossbeat*, and *Graffiti*, an extract from *The Female Eunuch*, a four page lift-out by Jerry Rubin, the poem "Be A Man/Sell Out" by Nigel Roberts, and gossip ("Around The Laundromats") by Frank Moorhouse. Tabloid [440 x 285] 24 pages. A very good copy. \$50.00

Thorunka

Presents Thor [1971]

REGINA V WENDY BACON

*Thorunka Presents Thor*. [Kensington, NSW, no publisher, 1971]. Wendy Bacon faces His Honour Judge Levine re a certain pamphlet and costume, courtroom developments post Moratorium arrests, Kate Millett's *Sexual Politics* released by Australian Customs, Otto Muehl's antics at the Wet Dream Festival, three poems by Robert Adamson, a story by Carmel Kelly, Frank Moorhouse's story "Jesus Said To Watch For 28 Signs", plus FM "interviews James on being establishment camp", and adverts for other journals and publications. Tabloid [440 x 285] 24 pages. A very good copy. \$40.00



Thorunka

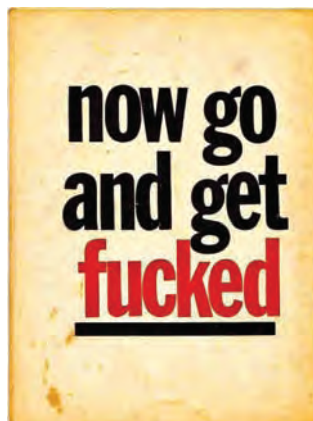
Family Issue [1971]



Thorunka Family Issue. [Kensington, NSW: Student's Union of the University of New South Wales, 1971.] Vol 17 No 16. Very much in the manner of Richard Neville and aiming for the same kind of trouble. Front page is an invitation to an orgy "bring the whole family", cut and pasted Crumb, including Honey Bunch Kaminski, an interesting letters page, centrefold spread by Germaine Greer on the pleasurable advantages of a female superior position during heterosexual coitus, an IT article on tantric sex, some fascinating classifieds, and with the rear section given to two articles on Gay Liberation—one by Dennis Altman. Tabloid [430 x 290][12] pages. Folded once. A very good copy. \$45.00

Thorunka

Sex [1971]



Sex. [Kensington, NSW: R. Whale/Thorunka, 1971.] A cheap illustrated handbook covering the basics in plain English. To print material explicitly dealing with these matters at the time amounted to a serious risk of prosecution. Copy here was provided by or based on the experiences of Darcy, Frank, Gill, Graeme, Inese, Liz, Lyndall, Paul, and Wendy, supplemented by *The Little Red Schoolbook*. Advice on "the first fuck, male orgasm, male and female masturbation, contraception, pregnancy and abortion, cock diseases and cunt diseases...." Quarto [280 x 210] 40 pages, stapled into printed wrappers. Wrapper with missing chip to upper left, else very good. \$40.00

Thor

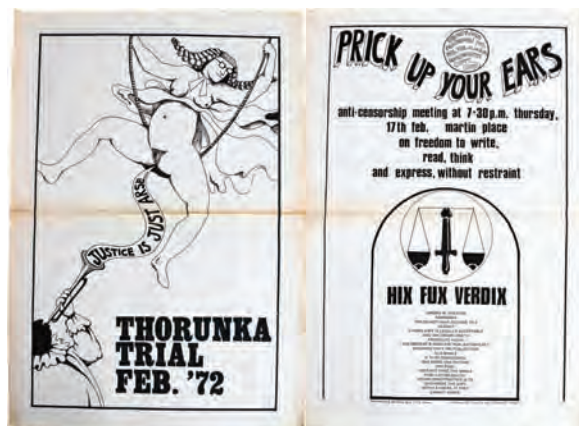
[Children Issue 1971]



Thor: Children Should Be Obscene & Not Hurt. [Kensington, NSW: Wendy Bacon and others, 1971.] Subtitle and source attributed to Harry Hooton. Very much a local gesture in the vein of the Oz Schoolkids Issue. Contents include: "Schoolgirls Talk With Thor", "Educating Children ... & Adults", extracts from *The Little Red Schoolbook*, nursery rhymes, appropriated and syndicated UPS materials, graphics etc, plus adverts and correspondence. Tabloid [440 x 290] [32 pages]. A very good copy. \$40.00

Thorunka

Trial [1972]



Thorunka Trial Feb. '72. Kenso [NSW]: S. de Mercy, 1972. "Thorunka was busted again—and how!" John Cox and Wendy Bacon are in jail awaiting sentencing. This special issue announces a public meeting on 17 February at 7:30 in Martin Place. Anti-Censorship Meeting: on freedom to write, read, think and express, without restraint. Bacon and Cox were to be sentenced the next day at Darlinghurst Court. Front and back are rallying cries and the internal contents are background and argument, supplemented with cartoon graphics designed to revive the spirit of confrontation. Tabloid. A single newsprint fold [610 x 440 x 305] to [4] pages. Printed by "W. Irving of 22 Catch Street, Kenso". A fine copy. \$35.00

Richard Tipping [1949 - ]



*Word Art*. Balmain, NSW: Sydney College Of The Arts Students' Association, November 1980. Visual poetry and graphic language. A special issue of ZX edited by Richard Tipping, showcasing a selection of work included in an exhibition deriving from two projects at the college: Lawrence Hanley's "Word Image" coursework in Visual Communication in the Design Program; and Jim Allen's teachings in Comparative Studies within the Visual Arts program. Thirty plus works, including pieces by Alexandra Mason, Simon Barney, Leonie Hayes, Brad Scanlon, and Tipping himself. A very strong showing. Quarto [275 x 215] 28 pages, stapled into illustrated wrappers. This copy with the distinctive small paw print stamp of poet, Cornelis Vleeskens. A very good copy of a scarce item. \$50.00

*Living On The Edge*. Darlinghurst, NSW: Hot Records, 1984. Performed poetry. Audio cassette tape, with musical contributions by Blair Greenberg. Includes the performance of: "The Letter", "Them", "See Australia First", "Far", "Mangrove Creek", "Conversations", "Like A Child", "Mangoes", "Forget It", "The Clones", "Arnhem Land", "The Queen Is Bleeding", "Fascist Cooking", "YOU!", and "Southern Crossing". With liner note insert featuring artwork by Karen [Mazie]Turner. Unplayed. \$45.00

Ebony Truscott [1985]

*Beware The Balsa Chair*. Brunswick North, Vic: the author, c.2001. Poetry and drawings by the Melbourne artist, Ebony Truscott. Identified as "Number One" this may have been a magazine or projected series of illustrated writing. Octavo [205 x 150] 14 pages typeset by Laura Holmes-Brown and stapled into illustrated card wrappers. A fine copy. \$30.00

Unionism [1976]



*Union Maids*. [No place: Womens Committee, Australian Post & Telecommunications Union, 1976.] "A film for all unionists." Local poster by an unknown artist for the short season at the CME Theatrette. *Union Maids* was nominated for an Academy Award for Best Documentary Feature that year. The film was based on the three women from Chicago in the labour history book *Rank & File* by Staughton and Alice Lynd. Colour screenprint [525 x 390]. Two pinholes, and one small corner stain, else fine. \$175.00

Simon Vinkenoog [1928 - 2009]  
Cornelis Vleeskens [1948 - 2012]



Throughout his long career, Vinkenoog published many books, essays and collections of poetry, attaining the status of Dutch poet laureate in 2004. He was the editor of the anthology *Atonaal (Atonal)*, which launched the Dutch "Fifties Movement". In Holland, he was often compared to American beat poets such as Allen Ginsberg and William Burroughs due to the spiritual, mind-expanding nature of his work.

*And The Eye Became A Rainbow*. Melbourne, Vic: Fling Poetry. 1990. Poetry selected, translated from the Dutch and introduced by Cornelis Vleeskens. A labour of love, and still the only substantial English translation of Vinkenoog's work. Octavo [200 x 150] 116 pages. A fine copy in illustrated purple card wrappers. Rare. \$85.00

Visual Poetics [1988]

*Poetchnica: Virtual Object*. Dos-à-dos with *Irrelevant Ethics: Notes On Art Practice In A Technological Context*. [Darlinghurst, NSW: Virtual Object], 1988. An illustrated catalogue for an exhibition held at the Performance Space in July that year. *Irrelevant Ethics* is a collection of essays edited by Simon Penny. Octavo [210 x 145] [42] pages + 37 pages, perfect bound into printed wrappers. A very good copy. \$40.00



Visual Poetics [1999]

*Boats On The Fountain: Vessels To Be Floated In Public Spaces.* [Geelong, Vic]: Open Hand Press, 1999. "This is an interactive bookwork of folding vessels that have been designed to be floated in in public places, such as lakes and fountains. These have been inspired by Shelley's obsession to make paper boats each time he chanced upon a body of water..." Botmakers are: Mark Cuthbertson, David Dellaflora, Lisa La Fornara, Hilary Green, Adam Harding, Mardi Janetzki, and Pete Spence. Seven A4 sheets with both sides printed with visual poetry, and each folded in a uniform fashion into a paper boat. Loose in printed wrapper with explanatory cover sheet. Printed by Pete Spence and David Dellaflora. All fine. \$45.00

Visual Poetics [2001]

*The Visualised Page: A Codex Of Visual Poetry, Rebuses & Interactive Script.* [Geelong, Vic]: Field Study Production [2001]. ONE OF 70 COPIES ONLY. "The Visualised Page offered the opportunity for Boundless Books students to contribute to the visual poetry debate. Developed as an assembling project, participants in the visual poetry community were invited to 'visualise' a page. The resulting pages, alongside the student contributions, have gone to form this book which transcends nationality and meaning through the international language of poetry."—DAVID DELLAFIORA, from his introduction. Other than the students, established artists include, ACR, Denis Mizzi, Pete Spence, Cornelis Vleeskens, and David Dellaflora. The international cast is impressive: Clemente Padin, Keiichi Nakamura, Pascal Lenoir, and Guido Vermueulen. Octavo [210 x 150] [32] sheets, comb bound on various papers, often with stamps, stickers, onlays or original markings, and most signed and numbered. A fine copy. \$65.00

Visuelle Poesie [1996]

*Visuelle Poesie.* Stuttgart: Philipp Reclan Jun, 1996. Anthologie von Eugen Gomringer. Eugen Gomringer is often called the father of concrete poetry. This copy with a lengthy inscription to Cornelis Vleeskens, possibly from Gomringer. "Von der konkreten Poesie zur visuellen Poesie Heimrad Bäcker, Giorgio Camastro, Carlfriedrich Claus, Peter Daniel, Guillermo Deisler, Klaus Peter Dencker, Ilse Garnier, Peter Garnier, Johannes Jansen, Alberto Pimenta, Karl Riha, Mario Rotter, Siegfried J. Schmidt, Rudolf Sikora, Christian Steinbacher Begriffliche Positionen: Heinz Gappmayer, Siegfried J. Schmitt, Klaus Peter Dencker, und Christina Weiss." Pocket size [145 x 95] [153] pages, perfect bound into printed wrappers. \$35.00

Austryn Wainhouse [1926 - ]

*Hedyphageta: A Romantic Argument After Certain Old Models, & Containing An Assortment Of Heroes, Scenes Of Anthropophagy & Of Pathos, An Apology For Epicurism, & Many Objections Raised Against It, Together With Reflexions Upon The Bodies Politic & Individual, Their Affections, Nourishments &C.* Paris: Collections Merlin, [1954]. Wainhouse's only work of fiction - "a verbal gallimaufry". Octavo [190 x 145] 218 pages in illustrated wrappers within original folded glassine. A pristine copy of the numbered issue. \$65.00

Brett Whiteley [1939 - 1992 ]

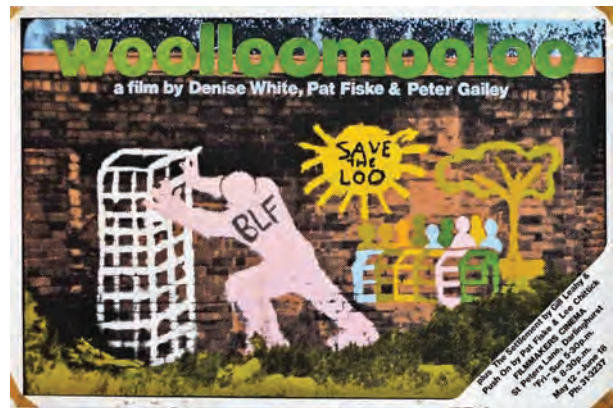
*most of this painting was first seen, with the eyes closed  
in the pitch of night, awake.*

*Alchemy Notebook.* [Paddington, NSW: Bonython Gallery, 1973.] When it was first exhibited at the Bonython Gallery in January 1973, "Alchemy" was accompanied by a catalogue assemblage of images and words from Whiteley's notebooks on ten surfaces (including inner wrappers)— this copy with two hand applied colour cuttings. Tall quarto [380 x 235] [8] pages stapled into illustrated card wrappers. Corners bumped and minor edge wear. \$120.00

Chris Winkler

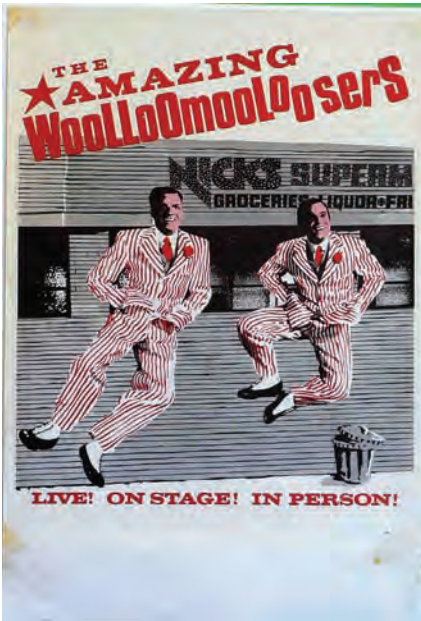
*Exit.* Melbourne, Vic: Post Neo Publications, 1988. Eight works of visual poetry. A publication dedicated to the Seattle based artist's short stay in Australia. Octavo [210 x 150] [12] pages stapled into printed wrappers. \$25.00

Woolloomooloo [1978]



*Woolloomooloo.* [Darlington, NSW: The Tin Sheds Art Workshop, 1978.] Designed by Chips Mackinolyt. Promotion for three films showing at Filmmakers Cinema, St. Peters Lane, Darlinghurst: *Woolloomooloo*, a film by Denise White, Pat Fiske, and Peter Gailey; *Push On* by Pat Fiske and Lee Chitick; and *The Settlement*, by Gill Leahy. Poster [510 x 760] colour screenprint. Tape stains to corner edges (outside of image) and one short closed tear to lower left edge. \$200.00

Woolloomooloosers [c 1979]



Amazing Woolloomooloosers . [Sydney, NSW, c 1985.]  
Poster [90 x 62] colour silkscreen. Generic poster for the enduring party band with gig venue space blank. A few creases and insignificant tears. \$120.00

Writing On The Wall [1900 - 2000]

*The word and image are one*

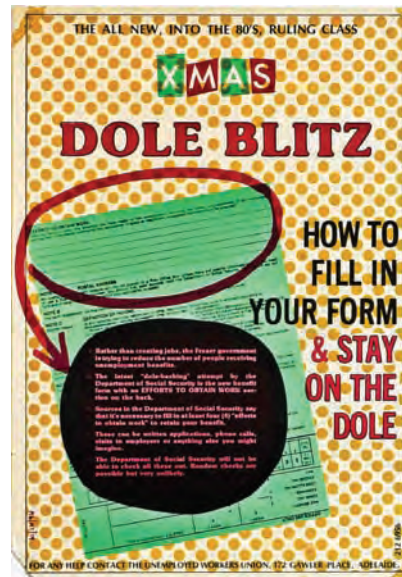
HUGO BALL, 1915

Writing On The Wall Word & Image In Modern Art, by Simon Morley. London:Thames & Hudson, 2003. This ground breaking study explores the strange, unsettling and often humorous results when words escape their traditional confines and inhabit artworks. From the cut-up Cubist collages of Picasso to the monumental filmic narratives of Fiona Banner, from the subversive schoolboy script of Magritte to the demotic scrawl of Cy Twombly, the use of words is one of the defining features of modern art. *Writing On The Wall* traces the growing bond between word and image in art, explaining how artists since the late nineteenth century have harnessed the resulting tension to form identities, challenge authority and make sense of a world in constant change. Arranged by movements from the Impressionists to the present day, *Writing On The Wall* also shows how artists have responded to an environment increasingly saturated with words, and how the mass media have adopted and adapted artistic devices in typography, propaganda and advertising. The book ends with an analysis of current developments in the world of hypertext, where word and image have at last found a more essential unity. Quarto [275 x 215] 224 pages, 184 illustrations, 77 in colour. Very good in like dust jacket. \$50.00

X (1971)



X. Glebe, NSW: Synaesthetic Press, [1971]. Designed and produced by Martin Fabinyi, Pat Woolley and Brendon Stretch – with Ann Kelly, Pamela Cocobola, Paul Lester, Bronte Slaughter, Di Fuller, Jonny Fantastic [Lewis], John Woods and Violet. Inspired graphic sexual joy produced around the time of Frank Moorhouse's *Illegal Relatives*, and like that work, published by a team of radical printers and pranksters as a defiant gesture to state censorship and the laws used to determine obscene publications. Made in-house and laid out to resemble an annotated film script with stills. Octavo [210 x 155] [24] pages by various processes, collage, screen print, and potato cut, stapled into printed foil wrappers. Rare. \$300.00



Xmas Dole Blitz [1979]

The All New Into The 80s, Ruling Class Xmas Dole Blitz. Adelaide, SA: Unemployed Workers Union, 1979. Poster. Design credit (lower left) "MZ/MT/ 79" Colour silkscreen [570 x 405]. Loss to lower left corner, with tape marks at each other corner. \$200.00



Joseph Zaresky [1949 - ]

*Hugger-Mugger Man: Verses & Codpieces*. Bondi Junction, NSW: Joseph Zaresky, 1994. SIGNED BY ZARESKY. Genetically enhanced work, introduced by Professor Jerry Grossman of Mount Sinai Medical Research Institute. Twenty-five poems and prose poems, attractively presented. Octavo [210 x 145] 30 pages stapled into plain card wrappers with printed dust jacket. A very fine copy. \$30.00

Zing Hai [Tang] [1954]

*Poems*. [Glen Osmund, SA: the poet in conjunction with *Dark Areas Magazine*, c.1972.] The poet's earliest gathering. Chapbook [205 x 170] 23 pages on folded foolscap Roneo watermarked paper, stapled. Faux spine cloth and stipple/sponged cover art. \$25.00



Nicholas Zurbrugg [1947 - 2001]

*Stereo Headphones Nos 8-9-10*. Nathan, Qld: Nicholas Zurbrugg, 1982. Edited by Zurbrugg, this triple issue is a humdinger and should be counted among the best since its beginning in 1969. Contributors include: William Burroughs, Samuel Beckett, Françoise Legarde, Henri Chopin, Tom Phillips, John Christie, Friedricke Mayröcker (translation), Ernst Jandl, Sten Hanson, Susan Howe, Moschos Lagouvardos (photo of Robert Lax), Bernard Heidsieck, and David Briers. This issue, like a number of others over the years, was put together in Zurbrugg's office at The School of Humanities, Griffith University. This copy includes *Stereo Headphones Number One* - a vinyl disc: [Side One] Henri Chopin's *Le Temps Aujourd'hui*; [Side Two] Bernard Heidsieck's *Canal Street 33* (Lecture 14) and *Canal Street 39* (Lecture 27). Printed by Poly Graphics, Rocklea, Queensland, and disc custom pressed by EMI Australia. Small quarto [260 x 200] 80 pages in illustrated wrappers featuring a silhouette of Lourdes Castro and photos by Robert Lax. This copy with a short presentation inscription on upper cover. \$150.00

## VISUAL POETRY SEMINAR: INTERSECTIONS OF IMAGE + WORD

**Friday 6 September 2.00pm – 4.30pm**  
**Saturday 7 September 9.30am – 2.00pm**

In association with the exhibition *Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland* please join us for a program of lectures, talks and performances that explore the creative space of art, language and poetry. The seminar seeks to expand understanding of the possibilities created by combining word and image, on or off the page, and enhance understanding of the experimental ways artists and poets have made works in the spirit of earlier avant-garde movements such as Dada, Futurism and Fluxus. It is in the context of the avant-garde that the seminar acknowledges the innovative work of the late academic and writer, Nicholas Zurbrugg, in developing a theoretical and creative space in which to appreciate visual poetry as a cross-pollination of art and language.

The seminar complements the focus in the new Australian curriculum *The Arts* on developing and enriching student learning by providing professional development experiences that value ongoing professional renewal, reflective practice and support interdisciplinary exchange and collaboration. We welcome Visual Art and English teachers, and teachers of other high school disciplines to participate in the seminar.

A free online Learning Resource, developed by Heide Museum of Modern Art, together with a video supporting the exhibition *Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland*, is available from [www.heidemuseum.com.au/education](http://www.heidemuseum.com.au/education)

Seminar convenors: Dr Bronwyn Lea and Gillian Ridsdale

**FREE. All Welcome.**

Please note attendance at the seminar on Friday 6 September and on Saturday 7 September contributes towards the required 30 hours of Continuing Professional Development for teachers. Certificates of participation will be provided.

**RSVP by 30 August**  
artmuseum@uq.edu.au 07 3365 3046

[visit exhibition website](#)

**Friday 6 September**

**The contemporary intersection of art and language**

**2.00pm – 2.45pm: Wayne Hudson** *Art Futures: After Nicholas Zurbrugg*  
Nicholas Zurbrugg promoted avant-gardism in Brisbane and taught courses on Avant-Garde Theories and Post-modernism at Griffith University. He also curated exhibitions and published innovative books. In this talk I discuss the relationship between collaborations and art forms with reference to Zurbrugg's unpublished last work: a subjective anthology of fragments relevant to post-modernism which we were co-editing at the time of his sudden and unexpected death. Is it a naturalist account of the avant-garde and post-modernism possible? Can we distinguish the creativity of radical artistic works from the sub-theorising with which they are often associated? What are we to make now of avant-gardism and post-modernism? This talk addresses contemporary questions in the light of Zurbrugg's corpus.

Wayne Hudson is Visiting Professor at the University of Tasmania and Adjunct Professor at the Australian Centre for Christianity and Culture, Canberra.

**2.45pm – 3.00pm:** afternoon tea

**3.00pm – 3.45pm: Bronwyn Lea** *The poems as object*  
A poem is not merely a text when published in a book and an object when displayed in a museum: a poem, particularly a concrete one, will oscillate between the two according to the vagaries and disposition of the reader-viewer's attention.

Dr Bronwyn Lea is Senior Lecturer in Writing at The University of Queensland.

**3.45pm – 4.30pm: Rex Butler** *A tribute to Nicholas Zurbrugg*  
A tribute to Nicholas Zurbrugg, with an emphasis on his theoretical writings, interest in concrete poetry and his own concrete poetry – and their connection.

Rex Butler is Associate Professor and Reader in Art History at The University of Queensland.

**10.00am – 10.30am: Richard Tipping** *Words as Art*  
In recent years, words have arrived more prominently than ever in the visual arts – following on both from the explorations of concrete poetry and from conceptual art's enjoyment of works made of nothing else but language. This presentation looks at some of this writing, including the large sculpture *Watermark Flood* at the Brisbane Powerhouse Centre for the Live Arts, which unexpectedly became a watermark for the 2011 floods.

Richard Tipping is an artist and academic who lectured for many years in media arts at the University of Newcastle. Since 1978 he has held twenty six solo exhibitions in Australia and internationally, published nine books of poetry, including three with The University of Queensland Press and is represented in over sixty anthologies.

**10.30am – 11.15am: Bronwyn Lea** *Epigrams: Poetry Confronting Art*  
Exploring the rich tradition of epigrammatic poetry – poems that comment on another art form, such as paintings, photographs, statues, or films – this session looks at ways an epigrammatic poem can transcend mere description to stand as an original gloss on the artwork it addresses.

Dr Bronwyn Lea teaches poetics and narrative at The University of Queensland. She is the editor of *Australian Poetry Journal* and the author of two award-winning collections of poetry. A third collection, *The Deep North*, is forthcoming with George Bracker, Inc. in the USA.

**11.15am – 12.00pm: Fiona Scotney** *Teaching Concrete Poetry and Visual Literacy*  
Drawing on works from the *Born to Concrete* exhibition, this session asks: how do we read visual poetry? Using elements and principles of design, the talk discusses ways concrete poetry conflates the visual and the literary and why the visual elements are as important as the written text.

Fiona Scotney is a Secondary Art and English Teacher who is currently completing her PhD at The University of Queensland, writing on Australian poetry of the 1970s. Fiona has lectured on poetry at UQ, and is currently tutoring in Literature.

**12.00pm – 1.00pm:** lunch

**1.00pm – 2.00pm:** *Tour of Born to Concrete: Visual Poetry from the Collections of Heide Museum of Modern Art and The University of Queensland* with exhibition co-curator Michelle Henrichs. Exhibition organised by Heide Museum of Modern Art with The University of Queensland, and continues until 4 October. Find out more <http://www.heidemuseum.com.au/education>, <http://www.uq.edu.au/education>, <http://www.uq.edu.au/education>

**Saturday 7 September**

**The creative space of art, language and poetry**

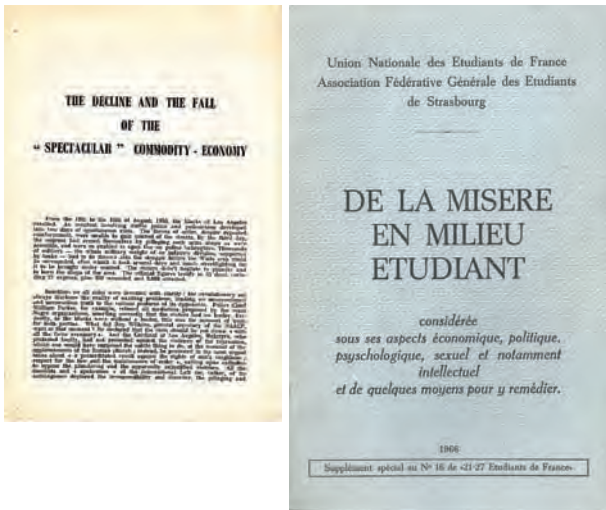
**9.30am – 10.00am:** coffee on arrival, CPD registration for teachers.

UQ ART MUSEUM

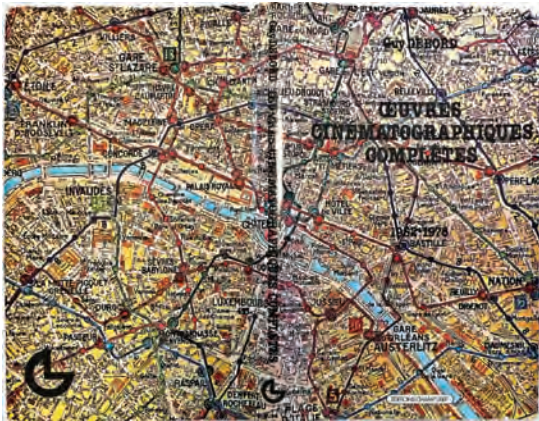
THE UNIVERSITY OF QUEENSLAND

Heide Museum of Modern Art

Internationale Situationniste Guy Debord [1931 - 1994]



*The Decline And The Fall Of The "Spectacular" Commodity-Economy.* Paris: Internationale Situationniste, 1966.] Tract by Guy Debord considering the 1965 Watts riots as "a rebellion against the spectacle". This eight page pamphlet is one of the few original Situationist documents printed in English. It was produced as a supplement to the original French article in *International Situationniste* #10 (March, 1966). The translation is attributed to Donald Nicholson-Smith, a member of the short-lived British section of the SI (which was excluded en-masse in 1967). Demy octavo [240 x 160] [8] pages, stapled. Fine. \$75.00



*Oeuvres Cinématographiques Complètes 1952 - 1978.* Paris: Editions Champ Libre, 1978. Rarissime édition originale. Contains the complete collection of Debord's five film scripts: *Hurllements en faveur de Sade* ("Howls For Sade") 1952; *Sur le passage de quelques personnes à travers une assez courte unité de temps* ("On The Passage Of A Few Persons Through A Rather Brief Unity Of Time") 1959; *Critique de la séparation* ("Critique Of Separation") 1961; *La Société du spectacle* ("Society Of The Spectacle") 1973; *Réfutation de tous les jugements, tant élogieux qu'hostiles, qui ont été jusqu'ici portés sur le film « La Société du spectacle* ("Refutation Of All The Judgements, Pro Or Con, Thus Far Rendered On The Film 'The Society Of The Spectacle'") 1975. Octavo [250 x 150] 292 pages. Very good in illustrated dust jacket. \$200.00

Internationale Situationniste [1966]

*De la misère en milieu étudiant considérée sous ses aspects économique, politique, psychologique, sexuel & notamment intellectuel & de quelques moyens pour y remédier.* Strasbourg: Union Nationale des Etudiants de France / Khayati, Mustapha, Novembre 1966. Supplément spécial au No. 16 de 21-27 Etudiants de France. "On The Poverty Of Student Life: Considered In Its Economic, Political, Psychological, Sexual, & Particularly Intellectual Aspects, And A Modest Proposal For Its Remedy." A pamphlet first published by students of the University of Strasbourg and the Situationist International. In 1966 a group of five pro-situationist students took advantage of the general apathy surrounding the Student Union elections at Strasbourg University, and were elected into office. They subsequently approached the Situationist International to help them produce this pamphlet. It was authored by SI member Mustapha/Omar Khayati, and the 10,000 pamphlets printed were distributed at a ceremony marking the beginning of the academic year. This pamphlet and the resulting scandal (which culminated in a court case - dismissing the union) was instrumental in bringing situationist ideas to a wide audience within the student population and general public. These subsequently became a primary influence in the student movement that developed leading to May 68. From the original print run - with blue cover, no mention of the Situationniste Internationale, and the misspelling in the subtitle ("psychologique"). Octavo [210 x 135] 28 pages stapled into pale blue textured printed wrappers. Fine. \$150.00

*La Société du Spectacle; Réfutation de tous les jugements...;* Guy Debord, son Art et son Temps. No place: Jack Cade Video, no date. VHS video cassette. PAL colour broadcast system; running time 2 hours 50 mins. "A three hour Spectacle-Bustin' Extravaganza". A well presented bootleg edition of two Guy Debord films with a 1994 authorised documentary. Although it is packaged for the English-speaking market (rear jacket descriptions are all in English) the films are not subtitled. Fine in box with printed sleeve. \$45.00

Potlatch [1954-1957]

P O T L A T C H

*Potlatch 1954 - 1957.* Paris: Éditions Allia, 1996. Réédition intégrale des 29 numéros du Bulletin d'Information du Groupe Français de l'Internationale Lettriste; index des noms cités, notice, textes de Debord, Conord, Dahou, Fillon, Straram, Wolman etc. *Potlatch*, the "information bulletin of the French Section of the Lettrist International" published 29 issues, from 22 June 1954 to 5 November 1957. Weekly for the first 12 issues, then monthly. Several well-known members, including Guy Debord, Mohamed Dahou, and Gil J. Wolman went on to form the Situationist International. Tall octavo [240 x 160] 156 pages. A very fine copy. \$35.00



Internationale Situationniste [1968]



*International Times*. London: IT, 1968. No 26, February 16 - 29 1968. This issue is most notable for its cover. As the editor explains: "Our front page is a found object. We found it flyposted to the building that houses our offices. It bears no printers or publishers imprint... we applaud the poster's instructive as opposed to merely decorative function. Artificial colouring added by publisher. One word partly altered by printer. Shame!" In fact the cover is actually a translation of an original Situationist poster (produced in October 1967 to announce the publication of *Internationale Situationniste* #11), and this cover is probably the single-most iconic English-language Situationist artifact. Words by Raoul Vaneigem; graphic Andre Bertram. Other contents: Allen Ginsberg: "The Maharishi and Me", "The Free University" Alexander Trocchi, Robert Tasher and Harold Norse on the "Anti-University", Family Dog and Middle Earth adverts., J.G. Ballard's poem - "Why I Want To Fuck Ronald Reagan", international reports from Sweden, Manila, New York, and Germany; centre-spread "It Supports Dick Gregory For President Of The USA", a page of letters about censorship, from Tom Maschler, John Calder, Marion Boyars and Charles Marowitz; John Peel's "Perfumed Garden" column, and a short interview with Captain Beefheart. Unfortunately - as illustration above shows, the cover fold has undergone wear, with some missing fragments, and a tear at the spine. With an early tape repair. \$50.00

Internationale Situationniste [1968]



*Conseil Pour le Maintien des Occupations*. [Paris: Internationale Situationniste, 1968.] This is one of the five or six posters of this style (the only one in this small format) produced by the produced by the Situationist-led CMDO during the May 68 events. See: RENÉ VIÉNET, *Enragés et Situationnistes*, page 161. Offset [240 x 180]. Fine. \$150.00

*Internationale Situationniste. Bulletin central édité par les sections de l'internationale situationniste*. Paris: Éditions Champ Libre, 1975. (Numéro 1, Juin 1958 - Numero 12, 1969.) A facsimile of the Situationist International containing the full text of Nos 1 - 12 (June 1958 - September 1969). Medium octavo [240 x 155] 30 + 34 + 40 + 38 + 51 + 41 + 55 + 67 + 48 + 84 + 71 + 114. Slight soiling and curling to preliminary pages and gathered edges, else bright and clean. \$95.00

*October 79: Guy Debord & The Internationale Situationniste: A Special Issue*, edited by Thomas McDonough. New York, NY: October, 1997. Contributions by McDonough, T.J. Clark and Donald Nicholson-Smith, Claire Gilman, Vincent Kaufmann, Kristin Ross and others. Small quarto [230 x 180] 142 + [12] pages adverts. Some creasing, one very short closed tear, else very good in white printed wrappers. \$125.00

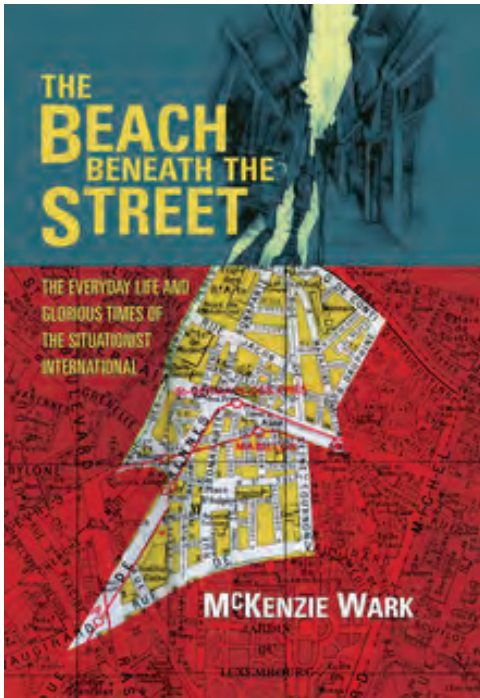
Internationale Situationniste Asger Jorn [1914 - 1973]

"Crée, artiste, ne parle pas." Ce discours nous a été tenu trop souvent par des gens qui se disaient capables de parler pour nous, de penser pour nous et d'agir pour nous ; des politiciens, des intellectuels, des industriels, professeurs, critiques d'art, et d'autres. Et nous avons toujours été trahis. Je crée, je pense et je parle. ASGER JORN

*Pour La Forme: Ébauche D'une Méthodologie Des Arts*. Paris: Éditions Allia, 2001. Vol 4, Contributions À L'histoire De L'internationale Situationniste Et Son Temps (originally published in Paris by Internationale Situationniste in 1957). "Précédé De Dix Années D'art Expérimental: Jorn Et Son Rôle Dans L'invention Théorique" G.E. DEBORD. Tall octavo [240 x 160] 158 pages. A fine copy. \$30.00

Internationale Situationniste [2011]

This is no ordinary history. Instead, “it’s a question of retrieving a past specific to the demands of the present.” *The Beach Beneath The Street* rereads that past in a way that prefers not to smooth out its messier edges, refuses to reify (to pick up the jargon) what made it radical, what still makes it relevant.—DAVID WINTERS, *Bookslut*



SIGNED BY THE AUTHOR

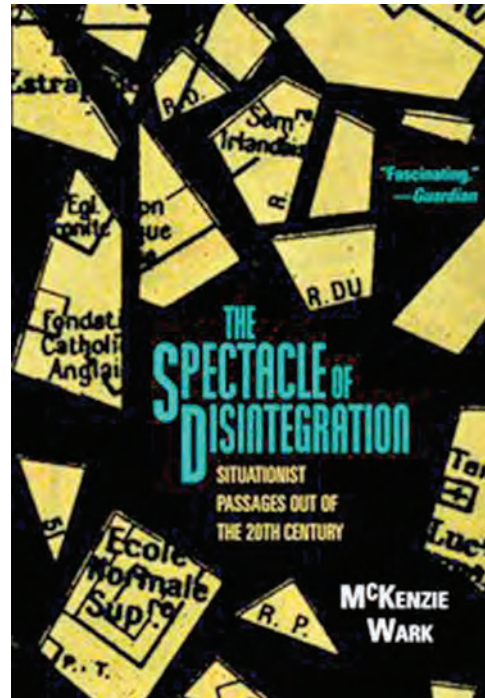
*The Beach Beneath The Street: The Everyday Life And Glorious Times Of The Situationist International*, by McKenzie Wark. London/New York: Verso Books, 2011. A fresh history of the Situationist International by the Australian and author of *A Hacker Manifesto*. “Over fifty years after the Situationist International appeared, its legacy continues to inspire activists, artists and theorists around the world. Such a legend has accrued to this movement that the story of the SI now demands to be told in a contemporary voice capable of putting it into the context of twenty-first-century struggles. McKenzie Wark delves into the Situationists’ unacknowledged diversity, revealing a world as rich in practice as it is in theory. Tracing the group’s development from the bohemian Paris of the ‘50s to the explosive days of May ‘68, Wark’s take on the Situationists is biographically and historically rich, presenting the group as an ensemble creation, rather than the brainchild and dominion of its most famous member, Guy Debord. Roaming through Europe and the lives of those who made up the movement—including Constant, Asger Jorn, Michèle Bernstein, Alex Trocchi and Jacqueline De Jong—Wark uncovers an international movement riven with conflicting passions.” Mint in dust jacket.

\$45.00

Internationale Situationniste [2013]

A playful, smart and occasionally epigrammatic study of the Situationists ... this brilliant account is not only an essential work for our own times; it also comes with a cover that, with the minimum of manual dexterity, folds out into a collaborative graphic essay.

—JOHN BURNSIDE, *Times Literary Supplement*



SIGNED BY THE AUTHOR

*The Spectacle Of Disintegration: Situationist Passages Out Of The Twentieth Century*, by McKenzie Wark. London/New York: Verso Books, 2013. “Following his acclaimed history of the Situationist International up until the late sixties, *The Beach Beneath The Street*, Wark returns with a companion volume which puts the late work of the Situationists in a broader and deeper context, charting their contemporary relevance and their deep critique of modernity. *The Spectacle Of Disintegration* takes the reader through the critique of political aesthetics of former Situationist T.J. Clark, the Fourierist utopia of Raoul Vaneigem, René Vignet’s earthy Situationist cinema, Gianfranco Sangunetti’s pranking of the Italian ruling class, Alice-Becker Ho’s account of the anonymous language of the Romany, Guy Debord’s late films and his surprising work as a game designer. At once an extraordinary counter history of radical praxis and a call to arms in the age of financial crisis and the resurgence of the streets, *The Spectacle of Disintegration* recalls the hidden journeys taken in the attempt to leave the twentieth century, and plots an exit from the twenty first.” Mint in dust jacket.

\$45.00

Note: The dust jacket unfolds to reveal a fold-out poster of the collaborative graphic essay combining text selected by McKenzie Wark with composition and drawings by Kevin C. Pyle.



Paris [1968]

May 68 Posters

In May 1968 France was brought to a standstill when the spark of a student protest was fanned first into a general strike, and then into the first flames of a revolutionary moment. The movement was steeped in strong revolutionary ideas, and these are most vividly captured in the striking graphics and text of the posters that plastered the walls of Paris in May and June. These posters stand alongside the work of the Russian constructivists as prime examples of art in the service of revolution. Their bold imagery and strong texts have been influential in all areas of graphic language in the years since. In the two month lifespan of the movement over 500 different posters were produced. These posters were usually designed and screen-printed by the Atelier Populaire (based in the print shop of the École des Beaux-Arts), however some of the more popular and important designs were subsequently produced in greater numbers by other forms of printing.



*La lutte continue.* [Paris: Atelier Populaire, 1968]. "The Struggle Continues". Produced around June 5, this poster of a group of workers united in the struggle is one of the most iconic images of May 68. The same image was used on 2 different posters - an earlier one was produced on 20 May with the text "Nous sommes le pouvoir" ("We are the power"). Screenprint [445 x 515] on newsprint with the stamp of the "École nationale supérieure des Beaux-Arts", top left. Very good.

\$275.00



*La Police vous parle tous les soirs à 20h.* [Paris: Atelier des Arts Décoratifs, 1968.] "The Police speak to you every evening at 8.00pm". In early June the workers of the ORTF (French National Radio & Television) requested the Atelier des Arts Décoratifs to produce posters in support of their strike. The resultant poster depicts a member of the armed CRS riot police speaking into an ORTF microphone, making the message clear - the official evening news broadcast is nothing but Gaullist propaganda. The poster was first issued on June 6 as a large screen-print - this is a subsequent lithograph [620 x 460] in the more common medium format. \$150.00



*Une jeunesse que l'avenir inquiète trop souvent.* [Paris: Atelier Populaire, 1968.] "Youth disturbed too often by the idea of the future." The text refers to a line from a speech made by Charles de Gaulle on 24 May. The graphic design directly links May 68 to UK punk, as it inspired artist Jamie Reid to place a safety-pin through the lips of the Queen in early advertisements for the Sex Pistols "God Save The Queen". This poster was first produced in screen-print the day after the speech. This is a subsequent offset print [560 x 430] of the Atelier Populaire design, with slight alterations. Fine. \$125.00

Paris [1968]



*Votez vieux votez cinquième.* [Paris, France: Fac des Sciences, 1968.] "Vote old man, vote for the 5th (Republic)". Produced during the run-up to the elections that De Gaulle called for the end of June to counter the May movement. Screenprint in dayglo [420 x 280] and typically for this design, on a section of sprocket fed continuous form paper, this sheet complete with printed and hand annotated computer code on the rear! Bears the stamp "Faculté des Sciences" lower right. Fine. \$150.00

Paris [1968]



*Notre Lutte Continue.* [Paris: Atelier Populaire, 1968] "Our Struggle Continues". One of a number of similar posters using the revolutionary fist motif to encourage steadfastness in the run-up to the elections at the end of June. First produced June 17. Lithograph [550 x 445] with the stamp "Atelier Populaire". Fine \$150.00



*Pour la lutte de tous les travailleurs - les metallos tiendront.* [Paris: Atelier Populaire, 1968.]. "For the struggle of all workers - the metal-workers will hold firm." By mid-June many unions were abandoning the general strike, however the 100 000 members of the metal workers' union were still firmly behind the movement. The union's Action Committee asked the Atelier Populaire to produce this poster, which was first produced on 12 June. Lithograph [625 x 415] With the stamp "Atelier Populaire Ex-Ecole Des Beaux-Arts", lower right. \$150.00



*Pas de rectangle blanc pour un peuple adulte: independance et autonomie de l'O.R.T.F.* [Paris: Jean Effel, 1968.] "No white rectangle for an adult populace: independence and autonomy for the ORTF". A poster against the censorship practised by the French national broadcaster during the May events. It depicts a traditional image of Marianne (symbol of liberty) with her mouth covered by a censoring "rectangle blanc". Unlike the majority of posters which were designed anonymously, this was designed by the artist Jean Effel to benefit the UNEF (National Student Union). Printed offset [600 x 800] Fine \$200.00



Paris [1968]



*Co-ordination des Comités d'action.* [Paris: Cattolica, 1968.] This poster features one of the best graphic detournements of the movement - subverting the image of Marianne (French national emblem, and allegory of Liberty and Reason) used on the French franc. Here she is depicted as "Marianne des pavés" - a paving-stone-toting student in gas-mask continuing the fight for true Liberty behind the barricades. The design is attributed to "Cattolica" in some documentation. Printed offset. [560 x 455]. Fine. \$125.00

Paris [1968]



*L'Express: Supplément Exceptionnel.* Paris: no date. "La Revolution de Mai", "La Renaissance de La France", "Le Sens Du Bonheur", "Quand La France Eclate". A broad survey of the arts, politics and the economy in this exciting month. Contributors include: Jean-Jacques Servan-Schreiber, Henri Trichet, Irene Allier, Michele Cotta, Roger Priouret, Maurice Roy, Michel Tardieu, Jean-Noël Gurgand, Rosie Maurel, Françoise Giroud, Pierre Billard, and Patrick Thevenon. Tabloid [400 x 290] 16 pages. Old repair to tear on upper, else very good. \$50.00



*Le pavé.* Tract No 1, Mai 1968. [Paris]: Comité d'Information Révolutionnaire, 1968. Undated facsimile of the single issue journal which appeared in mid-May, and reproducing the original format but on heavier stock. It reproduces the front and rear covers, but not the inner 2 pages. Single sheet tabloid [375 x 280] with the upper reproducing Roland Topor's original graphic. \$50.00



*Comité d'action civique.* [Paris, France: Atelier Populaire, 1968] Poster. First produced on June 6. The strong Nazi imagery is used to satirise De Gaulle's call for the formation of counter-revolutionary Civic Action Committees. Screenprint [325 x 245] stamped "Atelier Populaire Ex-Ecole Des Beaux-Arts". Tape stains at corners with one small chip lower right, else well preserved. \$150.00

Paris [1968]

L'Enragé

Mai-Novembre 1968



*"Ce journal est un pavé. Il peut servir de mèche pour cocktail Molotov.  
Il peut servir de mouchoir anti-gaz"*

*L'Enragé.* Paris: Comité d'Action, 1968. Edited by Jean-Jacques Pauvert. Twelve issues, all published. The dangerously satirical paper founded in early May 1968 by Jean-Jacques Pauvert and Siné (Maurice Sinet) that lasted until November that year. It brought together a generation of participants who later went on to other publications inspired by the spirit of protest and libertarian ideals. Layout was by Stephen Robial, and contributors included Siné, Bovarini, Malsen, Cabu, Lagneau, Roland Topor, Wolinski, Jacques Prévert, Gébé, Flip, Sabadel, Pestre, Cardon, Philippe, Pétillon, Willem, Reiser, Soulas, Bosc, Blachon, Sesamo, Cobb, and Eugène Pottier. A splendid example in the tradition of *Assiette au Beurre*. Each issue in quarto format [310 x 230] printed in two colours, and each copy offered here is fine. \$240.00

No stranger to controversy, Jean-Jacques Pauvert made a name for himself in the immediate postwar years publishing (at times clandestine) editions of *Sade*. His new bookshop on the Rue Bonaparte was quickly put under police surveillance when it opened in 1956, just a year after he restarted *Bizarre*, and the besieged bookseller/publisher found himself at the center of the "Affaire Sade," as the French government stepped in to ban the publication and sale of such works. Clashes with authority and public controversy also hounded other contributors to the journal, including its star illustrator, Siné. An anarchist with sharply anti-capitalist, anti-colonialist ... Siné felt pressured to quit his position as political cartoonist for *L'Express* due to his virulent opposition to the Algerian War, which provoked public outcry from many readers, and for a time in the early sixties he worked on *Révolution Africaine*, a journal financed by the Algerian resistance organization FLN. When the uprisings came in 1968, Siné again joined with Pauvert to found the magazine *L'Enragé*, an important document of the rebellious spirit of the late sixties and early seventies.



Action



Action. Paris: 1968. Thirteen issues, May - July, 1968. Action was the principle newspaper of the student movement. It was established in early May 1968 by journalist Jean Schalit - a former leader of the Union of Communist Students (UEC). He floated the idea with the major student organisations (UNEF, JCR, the Movement of 22 March) - and with the first issue (released on 7 May 1968) Action immediately became the de-facto official newspaper of the students. While most of the content was editorial in nature, the well-known cartoonists Siné, Jean Bosc, Jean-Pierre Desclozeaux, Reiser, and Wolinski contributed political cartoons in addition to front covers which rivalled the posters of the period for their strength of expression. During May Action was published as a weekly (in tabloid format), then as events began to move with more momentum in June it was published every day or so as required (in a different, broadsheet format). The issues included are #2 (May 13), #3 (May 21), #6 (June 10), #7 (June 11), #10 (June 14), #11 (June 17), #13 (June 19), #14 (June 20), #15 (June 21), #17 (June 25), #18 (June 27), #19 (June 28), #20 (July 1). Issues 2 and 3 are tabloid [450 x 300] and the rest broadsheet [535 x 370]. Minor edgewear and darkening, else remarkably well preserved.

\$250.00

Paris [1968]



Kunst Und Revolte: Das Politische Plakat Und Der Aufstand Der Französischen Studenten, by Louis-Ferdinand Peters. Köln: Verlag M. DuMont Schauberg, 1968. "Art And Revolt: The Political Posters And Rebellion Of The French Students ." A rich source of chronology and graphic documentation. With photographs by Patrick Chauvel (pages 33-64 and 81-135) Octavo [205 x 150 ] 151 pages in illustrated wrappers. A very good copy. \$30.00

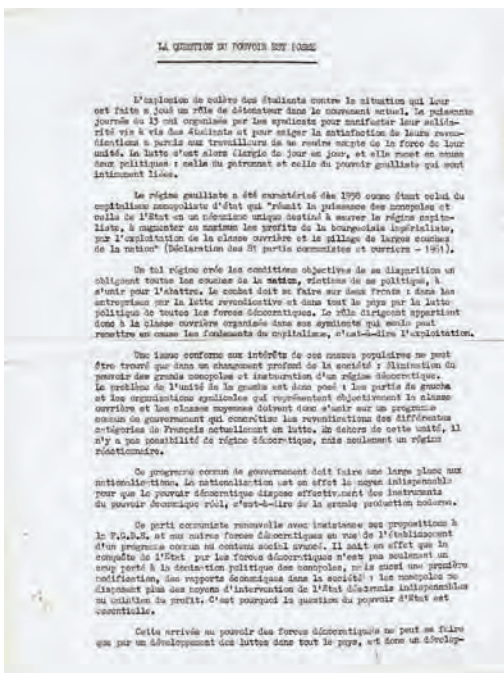
Paris [1968]



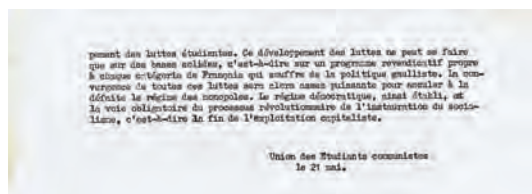
The role of an editor, beyond reporting the immediate news in the press, is to ensure the survival of spontaneously-produced and irreplaceable documents. TCHOU

Mai 68 Affiches. Paris, France: Tchou, June, 1968. With a preface by Jean Cassou. The first published gathering of facsimiles representing the posters in that tumultuous month, with the colophon showing the printing date as 27 June 1968. This copy is from the first state, featuring 32 full-page, single-sided reproductions of posters on quality paper stock. In this, the earliest issue, the posters of students are mixed among those of artists, rather than divided categorically as was later imposed by Tchou. As well as posters produced by the Atelier Populaire there are also artist-produced examples by Alechinsky, Costa, Dufour-Butor, Effel, Asger-Jorn, Bona-Pierre de Mandiargues, Cremonini-Gaudibert, Matta, Milhaud, Ségui, Silva-Cortazar etc. Folio [490 x 325] Minimal edge wear and a few stains to upper board, else very good. \$200.00

May 21, 1968



"La question du pouvoir est posée". Tract, dated 21 May 1968. Printed on both sides and signed by "Union des Etudiants communistes" Single sheet [700 x 205] duplicated typescript. Fine. \$40.00

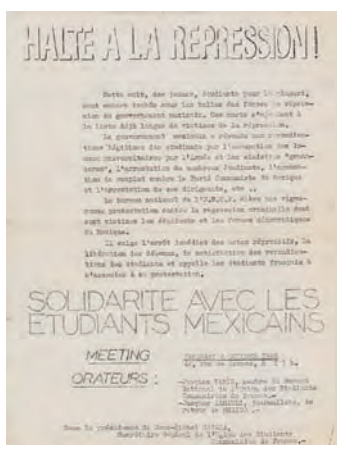




Paris [October 1968]

This small collection of six tracts shows that radical French politics didn't simply go back to business as usual after the end of the student-worker uprising of May-June 1968. Each of these are from October of that year, and demonstrate that the feeling was just as strong, even though it had been forced off the streets.

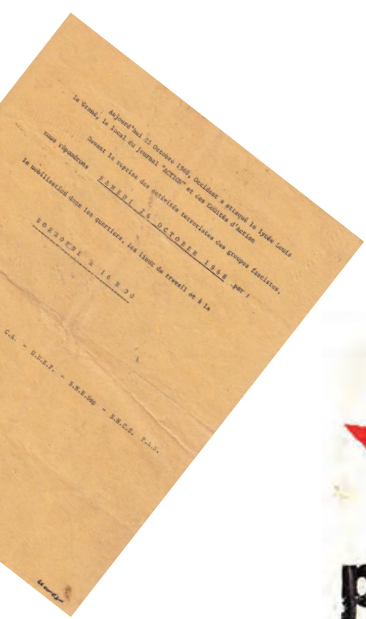
There are two tracts from the extreme right-wing student group Mouvement Occident, three from student groups of the left (the UNEF student union, the communist group UECF) and one from a major union confederation (the CFTD).



The most interesting item highlights the ongoing violent clashes between right and left. On one side it features a full-page caricature of the forces of "Occident" depicted as ape-like thugs, the other states that Occident have that day physically attacked the offices of the journal Action, and calls for major demonstrations in the neighbourhood, at workplaces, and at the Sorbonne the day after.

Six items

4 sheets [270 x 200]  
 1 x [160 x 210]  
 1 x [135 x 210]  
 Each stencil duplication, each very good.  
 As a group. \$65.00



Pro-de Gaulle wall sticker. [Paris: Comite pour la Defense de la Republique, 1968.][80 x 120]. Used and removed. Traces of adhesive residue on rear, with evident loss. \$45.00



**si tous les vieux se donnaient la main ce serait *ridicule***

**DÉFENSE D'INTERDIRE**

**TUEZ LES!**

la société de consommation doit périr de mort violente

**MERDE**

**CRS=SS**

**BIENTÔT LE NAPALM ?**

**SI VOUS VOYEZ UN *CRS* BLESSÉ ACHEVEZ-LE !**

**PAPA PUE**

**MORT AUX CONS**

*Camarades enragés - Découpez ces étiquettes et collez les partout !... Nous vous recommandons le dos des C.R.S. Si vous n'avez pas de colle... clouez les !*



enragés de tous les pays unissez-vous

**apprenez a chanter l'internationale !..**

les jeunes font *l'amour* les vieux font des gestes obscènes

**étudiants, ouvriers, ne vous laissez pas enculer !**

**PRENEZ VOS DÉSIRS POUR DES RÉALITÉS**



**MALRAUX SALIT TOUT CE QU'IL TOUCHE**