

"I am for an art that grows up not knowing it is art at all, an art given the chance of having a starting point of zero."

Claes Oldenburg

If there exists an expression of art which is both chaotic and ordered, impulsive and systematic, simplistic yet difficult, Fluxus is that vision. Since its birth in the early sixties, when its manifestations predated its manifesto, Fluxus blossomed in galleries and print, on stage and streetcorners. Fluxus demanded an audience and, in many cases, brought the audience in on the joke, making the artist, the work, and the spectator the assembled art – bringing full-circle the inclusiveness that Fluxus promoted.

In 1969, COUM Transmissions was taking cues, much the same as Fluxus, from avant-garde composer John Cage, and launching a fiercely independent industrial music scene. If "anti-art" was the art of Fluxus, "anti-music" was the industrial sound. Fluxus had George Maciunas steering the scene, creating art, promoting shows, and publishing; industrial had Genesis P-Orridge, first of COUM, then Throbbing Gristle and Psychic TV, doing much the same thing.

But to know what Fluxus was, what was meant by industrial, one needs to leave the art critics and historians to their journals and simply experience and listen to the work.

# "Absence d'art = Art." Ben Vautier

When a patient Brian Cassidy explained Fluxus to my daughter, who was thirteen at the time, her eyes glazed over in disbelief. She was hung up on the term "anti-art," as are so many. Later, when she asked what the large mailing tube was on my desk I told her it was a Fluxus exhibition poster. "Let me guess," came the quick retort, "it's blank." In this instance she was wrong, but she's very Fluxus!

This catalogue includes 72 items in 64 lots related to Fluxus, the early industrial music scene, and related art movements, all of which inspired and influenced the numerous artists and musicians who followed. And they still do.

### **FLUXUS**

"The revelation of Fluxus was that everything is marvelous."

Arthur Danto
Unnatural Wonders: Essays from the Gap Between Art and Life

#### In a Bullet-Riddled Box...

5001. Baas, Jacquelynn, ed. *Fluxus and the Essential Question of Life*. Hanover/Chicago: Hood Museum of Art (Dartmouth College)/The University of Chicago Press, 2011, first printing. Illustrated wraps, 8 7/16 by 10-inches, xiv, 133 pp. As new, with a custom wood slipcase. The very Fluxus-like box bears a paper target, reminiscent of the book's cover, riddled with .22 caliber bullet holes that go through the target and the wood, and "FLUXUS!" stamped into the cover and spine panels. The bottom of the box and the interior bottom are lined with felt. One of a kind. "Based on a large-scale traveling exhibition first organized at Dartmouth College's Hood Museum of Art, this book chronicles the movement in the form of an art self-help book, playfully providing answers to fourteen key questions such as 'Art—what is it good for?' and 'What am I?' via Fluxus works." \$200.00



5002. [Bazon Brock] Press Photo of Fluxus Artist Bazon Brock. Munich: Keystone West Germany, October 1977. Original press photo, 8 1/8 by 5 7/8-inches. Fine with printed press agency blurb on verso. Prof. Brock is a German Fluxus artist, cultural critic and lecturer. This image shows Brock in a procession with some rather befuddled-looking colleagues: "A matchless event lies ahead for the inhabitants of Berlin at the final of the Berlin Festival on October 9th, 1977. Like a procession they shall carry their dearest goods and chattels of the twenties on present-pads, in vendor's boxes and with handcarts through the town: letters, clothing, pictures, jewelry, and little pieces of furniture of yore,



"TRAVELLING ETHIBITION" AS THE FUNAL OF THE ENRIN PROTIVAL

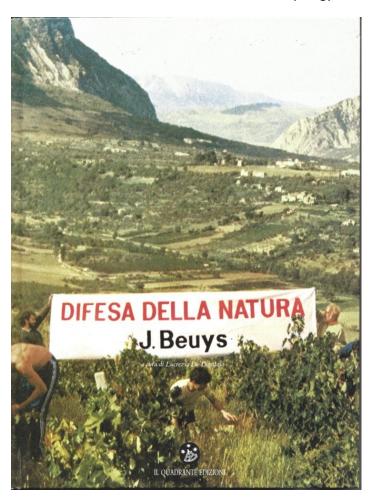
A matchless event lies about for the inhabitants of Berlin at the final of the Berlin Festival on October 9th, 1977. Like a procession they shall carry their dearest goods and chettels of the treaties on present-pads, in rendor's bome set with handcasts through the term: letters, cletting, pictus jumalisty and little pieces of furniture of yore, which shall animate inspecting and discussing.

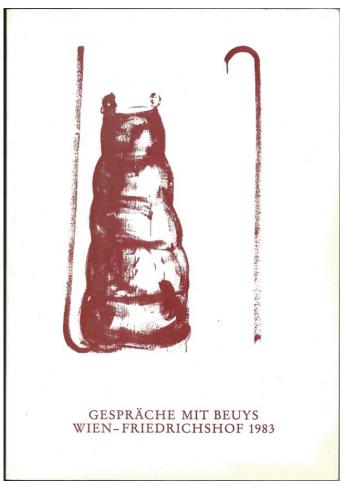
OCS: Professor BERGE NROCK (right) and co-workers of the laterastical Besign Gentre Berlin demonstrate their imaginations of the procession with their dearest things.

KETSTONE WEST GERMANY 707/3049 2/183/82766/k/w/h 4

which shall animate inspecting and discussing. OPS: Professor Bazon Brock (right) and co-workers of the International design Centre Berlin demonstrate their imaginations of the procession with their dearest things." Arranged a little differently, this blurb would make a good avant-garde poem! \$100.00

5003. Beuys, Joseph; Lucrezia De Domizio, ed. *Difesa Della Natura*. Torino, Italy: Il Quadrante, 1988 "Prima Edizione." Hardcover with glossy, decorative boards, no jacket as issued, 8 1/4 by 11 1/4-inches, 90 pp. Very good with some minor bumps and dents to the boards. Text in Italian and English. Thirty-six black and white photographs by Buby Durini of Beuys and his works along with the transcript of a talk given by Beuys and De Domizio during the artist's visit to Bolognano, Italy, in support of his "Defense of Nature" project. Beuys, who died in 1986, was a German Fluxus artist whose theories combined humanism and anthropology with sculpture and performance. \$75.00

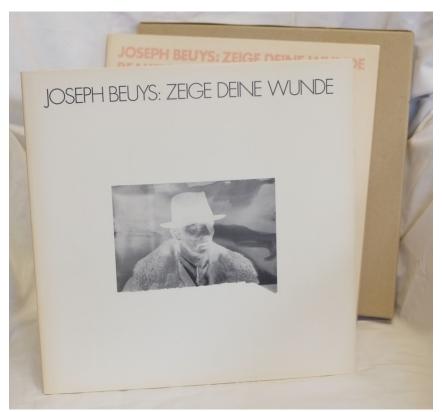


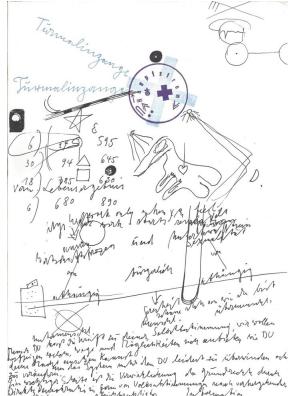


5004. Beuys, Joseph. *Gespräche Mit Beuys: Wien-Friedrichshof 1983*. Vienna: Friedrichshof und Hochschule für Angewandte Kunst Wien, 1983, first edition. Wraps, 8 3/16 by 11 9/16-inches, 79 pp. Text is in German. Light rubbing to the wraps and minor corner wear. "Discussions with Beuys" features eight interviews with Joseph Beuys. Illustrated with black and white photographs. \$40.00

5005. Beuys, Joseph. *Joseph Beuys: Zeige Deine Wunde* with *Joseph Beuys: Zeige Deine Wunde Reaktionen* (*Show Your Wound*). Munich: Verlag Schellmann & Klüser/Städt. Galerie, 1980, first printing. Two volumes in plain card slipcase, 11 11/16 by 11 11/16-inches, not paginated (38 pp., 172 pp.). Volume one is near fine with yellowing on the spine. Volume two is near fine with yellowing on the spine, the newsprint pages are yellowed, and there is a bump to the upper corner. The slipcase is near fine with uneven yellowing. The first volume captures Beuys' 1976 installation "Show Your Wound" in twenty-eight photographs. Volume two acts as a sort of scrapbook of press clippings, documenting the controversies, and even protests, over the work. \$70.00

5006. Beuys, Joseph; Achille Bonito Oliva; Giuliana De Crescenzo, ed. *Partituren 1957 – 1978*. Rome: Studio Tipografico, 1979. Card wraps, 6 11/16 by 9 9/16-inches, not paginated (70 pp.). Minor edge and corner wear and a tiny spot of

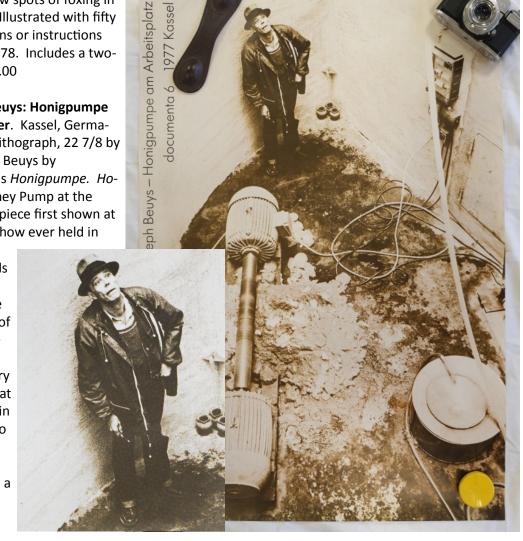




skinning on the back cover. A few spots of foxing in the textblock. Text is in Italian. Illustrated with fifty excerpts from Beuys' scores (plans or instructions for happenings) from 1957 to 1978. Includes a two-page essay by Achille Oliva. \$80.00

5007. [Joseph Beuys] Joseph Beuys: Honigpumpe am Arbeitsplatz Exhibition Poster. Kassel, Germany, 1977. Exhibit poster, offset lithograph, 22 7/8 by 33-inches. Features an image of Beuys by Schwerdtle Grunewald amidst his Honigpumpe. Honigpumpe am Arbeitsplatz ("Honey Pump at the Workplace") was an installation piece first shown at "Documenta 6," the largest art show ever held in

Germany with over six hundred artists participating and hundreds of thousands of spectators. The Honigpumpe utilized two marine engines, a copper roller, a mass of plastic tubing, and over 200 kilograms of honey and margarine. I'll let you imagine the rest... Very good with a small corner crease at the lower right, a faint damp stain near the right edge (VERY hard to detect on the front side), very light edge wear, and a half-inch closed tear on the top edge with a old tape repair on the back side. \$250.00

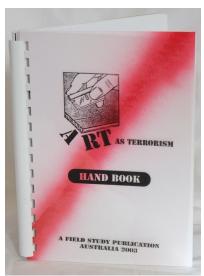


5008. Brattinga, Pieter. *Cijfer*. Hilversum, Netherlands: Steendrukkerij De Jong & Co., 1971, number 1974 of an unspecified limited edition (thought to be 2000-2500). White cardboard box with limitation number stamped on the lid, 9 3/4 by 9 3/4-inches by 3/4-inch deep. The box contains 185 lithographic reproductions of receipts gathered by Brattinga that symbolize "visits to various towns of the world," mounted to the inside lid: "The Quadrat-Prints are a series of experiments in printing ranging over the fields of graphic design, the plastic arts, literature, architecture and music. They are edited by Pieter Brattinga and are not for sale. The Quadrat-Prints are available free of charge from the publisher, while supplies last." This multiple is considered a conceptual book-art work and is featured in Unit Editions' *Kwadraat-Bladen: A series of graphic experiments, 1955-74*. The text card is in Dutch, English, French, and German. Light foxing to the lid and some creases on the bottom of the box. \$100.00





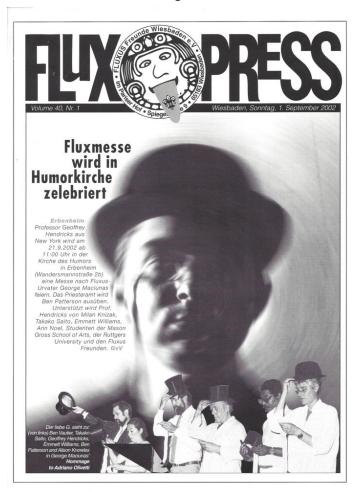
5009. Dellafiora, David, ed. **Art As Terrorism Hand Book**. Geelong, Australia: HUB Gallery/A Field Study Manifestation, 2003, first printing. Plastic comb binding with card covers (plain back, spray-painted front) and a printed mylar cover, 6 by 8 1/4-inches, photocopied leaves, not paginated (66 pp.). Fine. A collection of cut-and-paste, illustrated, and otherwise photocopied artworks, including a small inclusion by Fluxus artist Ben Vautier. Dellafiora's introduction:

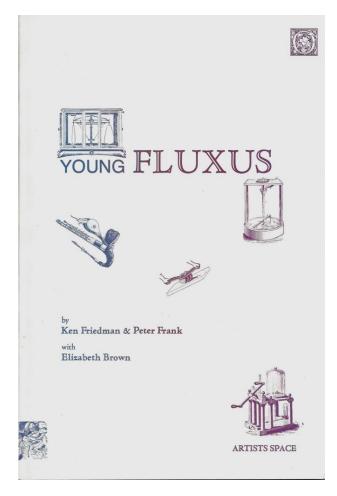


"Contemporary Art has a long history of artists who used elements of cultural terrorism in their work, from the anarchism of Gustave Courbet, the blood rites of the Vienna Actionists, Gustav Metzger's Auto-Destructive Art to Gregory Green's Book Bombs. Art As Terrorism was conceived as a workshop for the University of Ballarat to inspire art students to tap into this subversive zeitgeist and to give voice to their own iconoclastic concepts. Art As Terrorism Hand Book and the accompanying exhibition at the HUB Gallery [October 6-16, 2003] is the result of this two-day workshop with further collaboration with art workers from HUB and the mailart network. This artistbook is in the style of a bomb maker's handbook and is to be viewed as a manual for cultural intervention." \$65.00

5010. Fluxus Freunde Wiesbaden. *Fluxpress Volume 40, Nr. 1*. Wiesbaden, Germany: Fluxus Freunde Wiesbaden, September 2002. 8 1/4 by 11 5/8-inches, one sheet folded, 4 pp. Very good with some light creases. Text is in German. Published for the 40<sup>th</sup> anniversary of Maniunas' Fluxfests, hence the *fortieth* volume, this is the

first (and only?) issue. Well illustrated with short articles like "Artist Becomes Bartender" and "Procession of the Fluxus Saints." OCLC shows no holdings. \$35.00



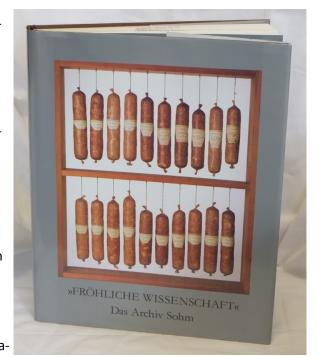


5011. Friedman, Ken; Peter Frank; Elizabeth Brown. *Young Fluxus*. New York: Artists Space/Committee for the Visual Arts, Inc., 1982, first printing. Wraps, 5 3/4 by 8 3/4-inches, not paginated (64 pp.). Near fine. An exhibition guide for the works of John Armleder, Don Boyd, Jean Dupuy, Valery and Rimma Gerlovin, J.H. Kocman, Carla Liss, Larry V. Miller,

Endre Tot, Peter van Riper, and Yoshimasa Wada. Includes the essays "Who/What/Where/When/Why Is/Was/Has Been/Will Be Fluxus?" by Peter Frank and "Young Fluxus: Some Definitions" by Ken Friedman. \$40.00

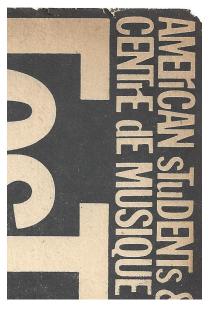
5012. Friedman, Ken; Peter Frank; Elizabeth Brown. *Young Fluxus*. Same booklet as above, but signed by Peter Frank to Jerry Ordover, the late New York lawyer who was a leading figure in the city's modern art community. Light rubbing to wraps, and a diagonal crease and drip mark on front cover. \$60.00

5013. Kellein, Thomas. *Fröhliche Wissenschaft: Das Archiv Sohm*. Stuttgart: Staatsgalerie Stuttgart, 1986, limited edition of 2,500 copies. Hardcover with dust jacket, 9 7/8 by 12 1/2-inches, 184 pp. Brown cloth with tan spine titles. Text is in German. While this is an ex-library copy, the only marks are stamps for the "McBride Library of the Grand Rapids [Michigan] Art Museum" on the copyright page and the top edge of the textblock. Light scuff mark on rear pastedown, otherwise near fine. An outstanding, heavily-illustrated exhibition catalog featuring the holdings of the Sohm Archive, perma-



nently housed at the Staatsgalerie Stuttgart since 1981. As the gallery states, the archive, "far from being a mere 'art collection,' is the comprehensive documentation of an entire era, comprising correspondence, photos, books, catalogues, magazines, films, videos, relics of artistic actions and object art." The catalogue features sections on William S. Burroughs and The Beats, Happenings, Fluxus, Dieter Roth, Concrete Poetry, etc. \$50.00







5014. Maciunas, George. **Festum Fluxorum! Poesie, Musique et Antimusique Evenèmentielle et Concrète**. Paris: Advertising flyer designed by George Manciunas for his December 1962 Fluxfest at the American Students & Artists Center in Paris. Broadside, 9 1/16 by 12 3/4-inches, black ink on white paper. Paper is yellowed with a tiny chip at the upper left corner, a quarter-inch closed tear on the top edge, and a couple of minute chips on the left edge by the "F" in "Festum." Advertising seven concerts over six days, this early event featured the foundations of the Fluxus movement: Jackson Mac Low, Dick Higgins, George Maciunas, George Brecht, La Monte Young, John Cage, Nam June Paik, and many more. Brion Gysin also made an appearance on the sixth day. A stunning early Fluxus artifact in remarkable condition. (Fondazione Bonotto FX0452) \$500.00

5015. Maciunas, George. **Fluxus Internationale Festspiele Neuester Musik**. Gran Canaria, Spain: Gallery Hundertmark, 1992. Broadside, 7 7/8 by 11 1/8-inches. Black on orange card stock. Fine. Aside from the color, this is an exact reproduction of the flyer designed by Maciunas to advertise the first Fluxfest in the auditorium of the Municipal Museum in Wiesbaden in 1962. This edition was produced by Hundertmark in 1992 for inclusion in a boxed exhibition catalogue that included copies of posters, newspapers, and texts from the artists. \$30.00

5016. Mekas, Jonas, intro. *Fluxfest: In and Around Fluxus, A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments*. New York: Anthology Film Archives, 1992. Staple-bound self-wraps, 8 1/4 by 10 3/4-inches, not paginated (24 pp.). Fine. An exhibition program for the showing of the "definitive" version of George Maciunas' *Fluxfilm Anthology*, which included work by Yoko Ono, Nam June Paik, Dick Higgins, George Brecht, Alison Knowles, Wolf Vostell, John Cale, Ben Vautier, and others. The exhibition also included a recreation of the first film program presented at A/G Gallery, videos by Larry Miller on Maciunas and the history of Fluxus, Paik TV, and much more. This lightly-illustrated program offers an interesting filmography of Fluxus and its major players. The exhibition was held from September 19 through October 11, 1992. \$100.00

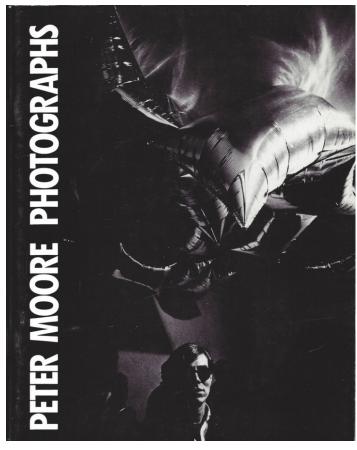


September 19 - October 11, 1992

#### IN AND AROUND FLUXUS

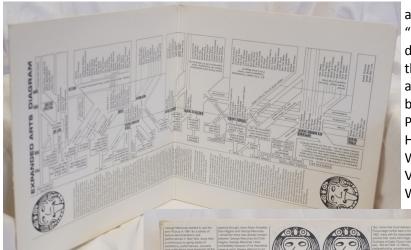
A Festival of Fluxfilms, Fluxloops, Fluxslides and Environments

Anthology Film Archives 32 Second Avenue New York, NY 10003



5017. Moore, Peter; Kuniharu Akiyama. *Peter Moore Photographs*. Tokyo: Gallery 360°, 1989. Staple-bound wrappaginated (44 pp.). Light rubbing to the wraps with minor edge and corner wear. An exhibition catalogue of Moore's s, 8 5/16 by 10 1/2-inches, not photographs, featuring many Fluxus personalities and other artists, including Andy Warhol, John Cage, George Manciunas, Claes Oldenburg, Nam June Paik, Jim Dine, Meredith Monk, Robert Rauschenberg, Yoko Ono, Ay-O, George Brecht, Dick Higgins, Joseph Beuys, Philip Glass, etc. While Akiyama's introduction is in Japanese, the photo captions are in English. \$50.00

5018. Nannucci, Maurizio, ed. *Fluxus Anthology: A Collection of Music and Sound Events*. Firenze, Italy: Zona Archives & Recorthings, 1989. LP, clear vinyl in original gatefold sleeve. Record is fine, sleeve has faint edge wear and some rubbing to the upper left corner. An outstanding archive of Fluxus events. From the sleeve: "Fluxus Anthology is a collection of music and sound events edited by Maurizio Nannucci with full integrity towards the ideology and spirit of Fluxus, one of the most radical and experimental art movements of the second half of this century." The sleeve features segments of essays on Fluxus by George Brecht (spelled "Beirge"), Ben Vautier, Emmett Williams, Henry Flynt,



and Dick Higgins. The gatefold sleeve opens to the "Expanded Arts Diagram" by George Maciunas: "The diagram … categorizes and describes planometrically the development of various 'Expanded performing arts' movements…" Forty-nine minutes with contributions by Eric Anderson, Joseph Beuys, John Cage, Philip Corner, Robert Filliou, Ken Friedman, Juan Hidalgo, Dick Higgins, Milan Kinzak, Alison Knowles, Walter Marchetti, Yoko Ono, Nam June Paik, Ben Vautier, Wolf Vostell, Emmett Williams, Robert Watts, and La Monte Young. Scarce in clear vinyl.

\$125.00

5019. [Maurizio Nannucci] Argan, Giulio Carlo; Gillo Dorfles. *Maurizio* 

Nannucci: Writings 1964/1973. Graz, Austria: Neue Galerie am Landesmuseum Joanneum, 1974. Printed on both sides of a 26 by 39 1/2-inch poster, folded and housed in the pocket of a 6 3/4 by 9 3/4inch printed folder. Near fine with light edge wear. Text is in English, Italian and

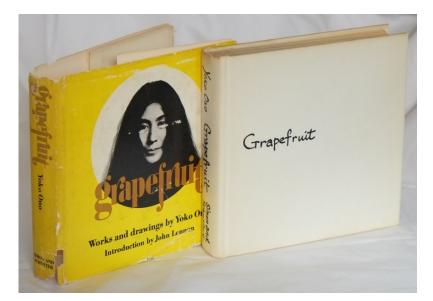
German. A lovely presentation item from the March 1974 exhibition of Nannucci's works featuring essays by Argan, Dorfles, and the artist as well as some stunning graphics. Nannucci has a special interest in the relationship of art, language and sound that has evolved through visual language, Fluxus, and sound installations. In 1989, Nannucci edited the *Fluxus Anthology* record (item no. 5018). \$100.00

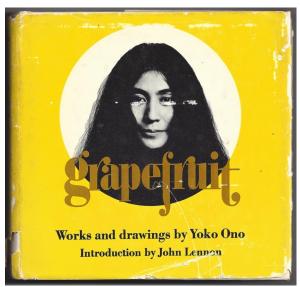
THE MISSING POEM

Item No. 5019

5020. Ono, Yoko; John Lennon, intro. *Grapefruit: A Book of Instructions by Yoko Ono*. New York: Simon and Schuster, 1970, first printing of the trade edition (originally published in 1964 in a limited edition of 500). Hardcover with dust jacket, 5 3/4 by 5 1/2-inches, not paginated (282 p.). White cloth with black spine and cover titles. Faint yellowing on the spine, and tiny tear at the head of the spine, a sticker ghost on the front pastedown, and a tiny red dot on the bottom of the textblock. The jacket is poor; heavily chipped at the top and bottom of all the creases, with tears, rubbing and a few scratches, as well as a torn, creased flap on the bottom edge of the front panel. Hundreds of "instructions" and little drawings, this volume reads like a how-to manual for a Fluxus happening: "PAINTING TO SEE THE ROOM / Drill a small, almost invisible, hole in the center of the canvas and see the room through it. 1961 autumn." \$40.00

5021. Ono, Yoko; John Lennon. *This is Not Here*. Syracuse, New York: Everson Museum of Art, 1971. Wraps, 16 1/2 by 21 3/4-inches, 12 pp. (folio, three 33 by 21 3/4-inch sheets folded once), offset litho printed in black on white paper. Fine. Published for a ten year retrospective of Ono's works held at the Everson from October 9 – 27<sup>th</sup>. John Lennon acted as a "guest artist." A collage newspaper with numerous clippings about Ono, images of her work, interviews, drawings by Ono and Lennon, etc. Designed by Ono and, according to The Beatles Bible, Lennon's assistant Peter







Bendry. This copy has an embossed stamp near the lower right corner that reads "Lennon – Ono / Original Gallery Ad / Certified 1970 to 1974." The stamp appears on every page except the back cover (which also serves as a poster for the exhibition) and within each stamp the word (or initials?) "HI" appears in black pen. This stamp has appeared in auction records for copies of the "USA Surpasses All The Genocide Records!" and "Love is Having to Say You're Sorry Every Five Minutes" posters as well. \$300.00



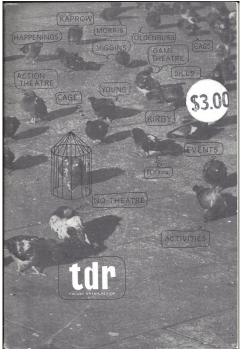


5022. Ono, Yoko; Institut de Cultura de Barcelona. Yoko Ono: Impressions. Barcelona: Institut de Cultura de Barcelona, 2001, first edition. Hardcover, no jacket as issued, 7 5/8 by 10 1/4-inches, 174 pp. White paper with black spine and cover titles. Minor bumping to lower corners, a tiny dent near the bottom edge of the upper board, and some light dents along the front edge of the lower spine. An exhibition catalogue for a show that ran from September 2001 to January 2002. The text is in Catalan with full translations at the back in Spanish and English. Includes three ephemeral pieces; two sheets of "instructions" ("Lighting Piece" and "Fly") in Catalan, Spanish and English (the English translation of "Fly" has been torn off and is gone), and a tri-fold brochure promoting the event: "For the past forty years Yoko Ono has been a leading experimental and avant-garde artist – one of very few women – in an international context. In the course of time she has been associated with Conceptual Art, performances, Fluxus movement and happenings, but above all else she has been an independent artist, a pioneer, who has decisively questioned the concept of art and the art object and has broken down the traditional boundaries between branches of art. Through her work she has created a different kind of relationship with spectators, inviting them to play an active part in the making and the creative procedure of the art work. In Yoko Ono's art, two cultural worlds meet - oriental and western culture - which extend, strengthen and exalt each other in continual innovation. This exhibition – whose title Impressions refers to effects on the senses, notions, ephemeral connotations – aims to bring out decisive basic elements in Yoko Ono's extensive and diverse artistic career. These are the Instruction works, which touch on or pose questions about the conceptual principles behind the art work, participation by spectators in its production and its material realization, the ephemerality and desanctification of the object of art. The exhibition is an intellectual, artistic and poetic treatment of art itself, at the same time as its content has strong social and political references." Includes "instructions," drawings and letters by Yoko Ono, and essays by Ono and Gunnar Kvaran. Also issued in Norwegian and French, OCLC show no holdings of the Catalan edition. \$225.00

"Fluxus is more likely to draw you in and give you something to really feel and really think about and change than Dada, Andy Warhol or Damien Hirst ever dreamed of."

5023. **[Yoko Ono] Press Wire Photo of Yoko Ono**. Pontiac, Michigan: The Oakland Press (Associated Press photo), 1993. Thermal wire photo, 10 3/4 by 8 3/8-inches. Near fine with excellent contrast despite the even sepia toning. Inventory and a small pen note on verso. A striking pose by the Fluxus artist: "Yoko Ono, who has a one-woman show art show at the Cranbrook Museum of Art in Bloomfield Hills, Mich., poses with 'Bastet," one of her works on Monday, Sept. 27, 1993." \$40.00

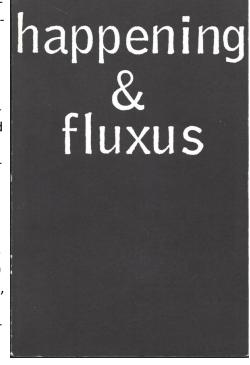




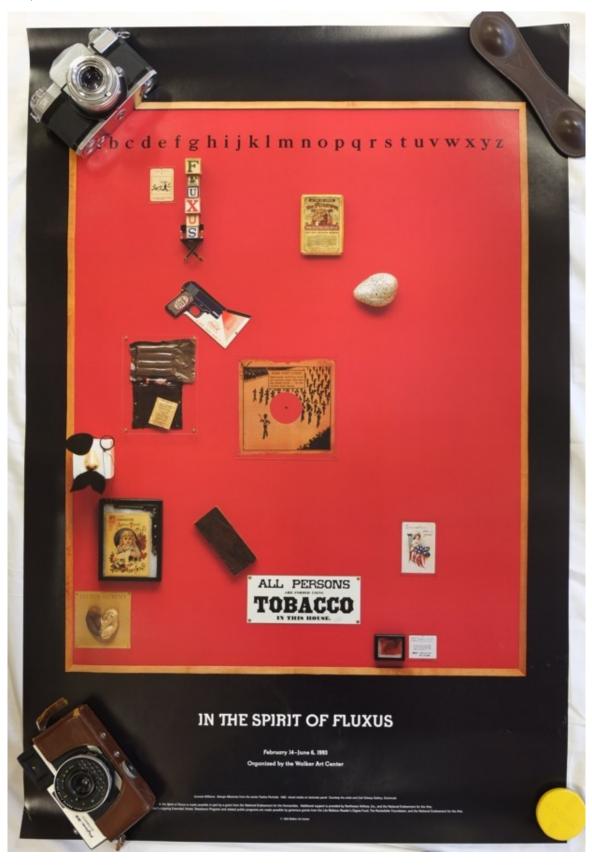
5024. Schechner, Richard; Gordon Rogoff; Erika Munk, eds. *Tulane Drama Review Volume 10 Number 2*. New Orleans: Tulane University, Volume 10 Number 2, Winter 1965. Wraps, 5 3/8 by 8-inches, 247 pp. plus two fold-outs. Minor wear to the wraps with light rubbing to the corners, two tiny spots on the top edge of the textblock, and the original \$3.00 price label on the front cover. A lovely, intact copy of *TDR*'s special Fluxus issue with articles on performances (happenings), including "The New Theatre" by Michael Kirby, Allan Kaprow's "Eat," "The First and Second Wilderness" by Michael Kirby, "The Night Time Sky" by Robert Whitman, "Washes" by Claes Oldenburg, a twenty-three page interview with John Cage, "Lecture 1960" by La Monte Young about his performance piece *Composition 1960*, notes on

the performance of *Fotodeath (Circus)* by Claes Oldenburg, "Verdurous Sanguinaria: Act I" by Jackson Mac Low, "Graphis" by Dick Higgins and Letty Eisenhauer, "The Tart, or Miss America" by Dick Higgins, a lengthy interview with modern dancer Ann Halprin by Yvonne Rainer, "Notes on Dance" by Robert Morris, "Three Pieces" by The ONCE Group, "Calling" by Allan Kaprow, "The Great Gaming House: A Précis" by Kelly Yeaton, "A Monster Model Fun House" by Paul Sills, and "Happenings" by Richard Schechner. Also included are two foldout graphic art pieces: the stunning *Fluxus* by George Maciunas, printed on red paper, and *City Scale* by Ramon Sender, Anthony Martin and Ken Dewey, both of which folds-out to an impressive thirty-five inches (both are fine with no defects). A stunning collection of American Fluxus thought. \$125.00

5025. Sohm, Hanns. *Happening & Fluxus: Materials*. Cologne: Köelnischer Kunstverein, 1970, first edition. Wraps, 6 by 9 1/8-inches, not paginated (336 pp). Very light wear to corners and edges, no spine creases. A stunning exhibition catalogue for a show at the Köelnischer Kunstverein from November 1970 to January 1971 which, after a short introduction in German, reproduces flyers, advertisements, publications, multiples, photographs, and works of art from the start of Fluxus through the late 1960s. The act of creating, *en masse*, a collection of Fluxus documents has created, in turn, a Fluxus work of art. \$50.00



5026. Walker Art Center. In the Spirit of Fluxus Exhibition Poster. Minneapolis: Walker Art Center, 1993. Exhibition poster, offset lithograph, 24 by 36-inches. Tiny creases to the upper right and lower left corners, a few faint creases and rub marks here and there. A lovely copy featuring the mixed media image *George Maciunas* by Emmett Williams from his 1992 "Twelve Portraits" series. An influential show whose catalogue won the International Association of Art Critics Award. \$150.00



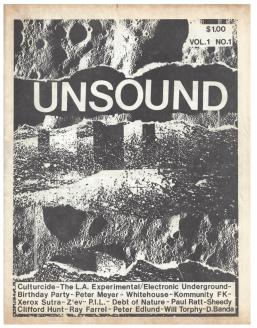
### **INDUSTRIAL**

5027. **[COUM Transmissions] Genesis P-Orridge Exhibition Poster**. Montreal: VAV Gallery, Concordia University, 2003, number 80 of an edition of 400. Screen printed in black and grey on white paper, 13 3/8 by 23 3/4-inches. Printer and limitation numbers stamped on verso. Fine. Poster for a solo exhibition held in March 2003 which included a COUM Transmissions retrospective, interactive performances with Genesis, etc. Designed and printed by Serigraphie Populaire in Montreal. \$85.00

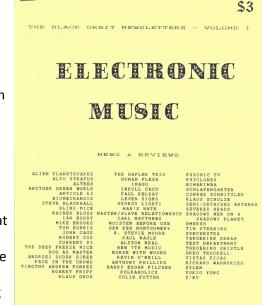


5028. Davenport, William; Christopher Rankin, eds. *Unsound Vol. 1 No. 1*. San Francisco: Unsound, September 1983. Staple-bound wraps, newsprint, 8 3/8 by 10 7/8-inches, 39 pp. Light yellowing throughout, darkening along edges of the wraps and leaves, two tiny nicks on the bottom and top edge of the front cover, small closed tear and chip on bottom edge of back cover.

Premier issue of one of the better (read more professional) pre-dance industrial 'zines that lasted until 1988. An impressive lineup for a first issue, including interviews with Perry Webb of Culturcide, Nick Cave, promoter Paul Ratt, and DJ Ray Farrel; show reviews for Z'ev, P.I.L., Sheedy, and a White House nonshow review; and articles on the experimental underground in L.A., pain and pleasure (sexual opinion by Dirk Banda), Brian Gysin, Debt of Nature, short record N reviews, etc. \$40.00

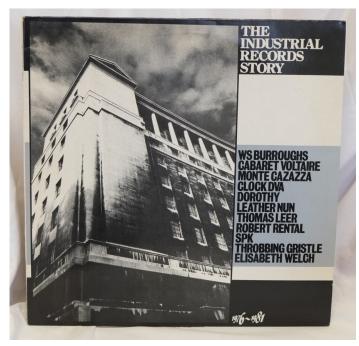


5029. Densen, Allen. *The Black Orbit Newsletter*, Volume 1. Ontario: Allen Densen, Volume 1 Number 1, July 1986, through Volume 1 Number 6, December 1986 complete. Double-sided photocopied sheets with a cover sheet stapled at the corner, 48 pp. total. Near fine with a few light corner creases. Designed as "a series of personal newsletters to be distributed to people with whom I correspond," *BON's* calling was electronic music reviews, focusing on small, basement labels. While they were produced monthly, Densen posted the newsletters in batches, a few months' worth at a time, to his correspondents, or, as we see with this set, an entire year at once. Each issue is hand numbered with the recipient's name. For example Number 1 reads "Copy No. 76 for *L.D. Gregory*." The first newsletter includes a show review for Tangerine Dream, with following issues reviewing



cassette releases from Throbbing Gristle, Psychic TV, John Cage, Nurse with Wound, Z'ev, Severed Heads, The Hafler Trio, Master/Slave Relationship, and many more. Also included with this lot are Volume 2 Numbers 2, 3 and 4. \$45.00

5030. Gold, Terry; Industrial Records Ltd. *The Industrial Records Story: 1976-1981*. London: Illuminated Records, 1984. LP, black vinyl with original sleeve. Record is fine, sleeve has only very minor edge and corner wear. Industrial Records was founded in 1976 by the members of Throbbing Gristle out of a necessity to get their recordings published and into the hands of the public. This excellent survey of IR releases covers the disparate artists they promoted, from Elisabeth Welch and SPK, William S. Burroughs to Clock DVA. Tracks include: "We Hate You (Littl Girls)" by Throbbing Gristle; "To Mom on Mother's Day" by Monte Cazazza; "Slow Death" by Leather Nun; "Day Breaks/Night Heals" by Rental'Leer; "Mekano" by Surgical Penil Klinik (SPK); "Sunday Night in Biot" by Cabaret Voltaire; "Stormy Weather" by Elisabeth Welch; "Silent" by Clock DVA; "I Confess" by Dorothy; "Distant Dreams (Part Two)" by Throbbing Gristle; and "Nothing Here Now..." by William S. Burroughs. The back of the sleeve includes a short essay by Terry Gold and a brief "Where Are They Now" bio of each artist. \$100.00

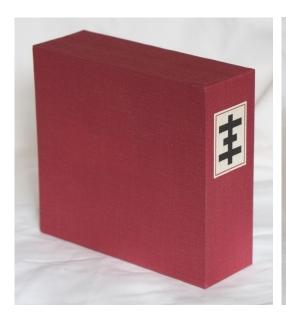




5031. [Psychic TV] Howard, Carl. *Artitude: The Audiofile Magazine, Number Six*. Bayside, New York: Artitude, March 1985, number six. Newsprint, 11 3/8 by 15-inches, 12 pp. Yellowed, a few light wrinkles and a 1 1/4-inch closed tear on the bottom edge of the front half of the paper. Founded in 1984, *Artitude* focused on alternative composers, both contemporary and historical. It lasted

for twelve issues over two years. This issue includes a cover article on Psychic TV, and coverage of Cabaret Voltaire, the German group Gerechtigkeits Liga, part two of an interview with avant-garde composer John Zorn, etc. \$35.00

5032. [Psychic TV] P-Orridge, Genesis; Larry Thrasher, eds. Electric Newspaper Vols. 1 – 4. Four audio CDs (all published), housed in a custom slipcase. The slipcase is covered in burgundy cloth with a paper spine label depicting the "Psychic Cross," the symbol of thee Temple ov Psychic Youth, Psychic TV, et al. The Electric Newspaper was a result of Genesis P-Orridge wanting to archive what remained of the Psychic TV sample files after most were lost in a 1995 fire. Genesis' collaboration with Larry Thrasher, a producer and experimental musician, saw four issues of the Electric Newspaper come to fruition (purportedly two issues remain unreleased). Aside from a twelve minute interview with Brion Gysin in issue three, these CDs resemble a stream-of-conscious-type recording with a myriad of samples, ambient music, sound collages, and people speaking. All the issues are labeled "all is free, sampling is permitted," as well as a 1967 quote from Emmett Grogan of the Diggers: "It's yours, because it's free!" From issue one: "This CD is compiled from the audio archive of Psychic TV, Genesis P-Orridge and Transmedia Foundation. It is intended to be multi-functional and it is here to be re-used. The raw materials, loops, sonic maps and trance routines included may be listened to as a Kaotic [sic] entertainment; as a navigational exploration of brain and expectation; or as a resource to be sampled, reworked, adjusted and processed by other individuals for their own personal works and their own ends. Any and all interpretations are valid. This is NOT a formularised 'Sampling CD.' Rather, it is a description from a different perspective, of the eclectic and unique world which Psychic TV and their collaborators have inhabited in various forms and incarnations from 1960 to the present. This is an ELECTRIC NEWSPAPER, a quarterly publication programmed to preserve and make accessible to the maximum number of travelers multiple land-escapes, with the greatest potential stimulation





and communication." The first three volumes were published under the auspices of Psychic TV, with the final volume under the moniker "Splinter Test," the name given to the P-Orridge/Thrasher collaboration. \$100.00

Four volumes, complete. Included are...

Psychic TV. *Electric Newspaper Issue One*. Berlin: Dossier, 1994. Contains a single 74 minute track. As new, shrinkwrapped.

Psychic TV. *Electric Newspaper Issue Two*. Berlin: Dossier, 1995. Contains a single 72 minute track. Near fine with some light scuffing to the jewel case.

Psychic TV. *Electric Newspaper Issue Three*. Berlin: Dossier, 1995. Seven untitled tracks followed by an interview with Brion Gysin by Genesis. As new, shrinkwrapped.

Splinter Test. *Electric Newspaper Issue Four*. Chicago: Invisible Records, 1997. Ninety-two untitled tracks. As new, shrinkwrapped.

5033. [Psychic TV] Sordide Sentimental. Psychic TV "Descending."
Rouen, France: Sordide Sentimental, 1985, number 4218 of a limited edition of 5000 copies. Compact disc (not released in any other format, though this disc was later rereleased by SS without the booklet) in jewel case with original artwork and 16-page cover booklet. Light scuffing to case and light scratches on disc (did not appear to affect playback when listened through). A later release from Sordide Sentimental, which was founded in





1978, which documents a live Psychic TV performance in Rouen at "Exo 7" in 1984. Eight tracks, including "Enochian Calls," "Love Damage," "Tape Sex," "Unclean Monks," "Ov Power," "Thee Shining," "Colour Climax," and a thirteenminute version of PTV's *biggest* hit, "Unclean." The booklet includes two essays, in French and English by SS cofounder Jean Pierre Turmel and a cover collage by Yves Von Bontee. \$50.00

5034. **[Psychic TV]** ZeWizz, John, ed. *The Other Sound #5*. Allston, Massachusetts: Innersleeve, October 1984. Staple-bound wraps, 7 by 8 ½-inches, 28 pp. Covers are lightly soiled and foxed. This 'zine features an original four-page interview with Genesis P-Orridge with seven additional pages on Psychic TV/Temple ov Psychic Youth material. There are also short articles on the industrial band Sleep Chamber, Problemist, and Aleister Crowley, all with great cut and paste graphics (and I mean scissors and a glue stick, not Ctrl+C, Ctrl+V). \$30.00





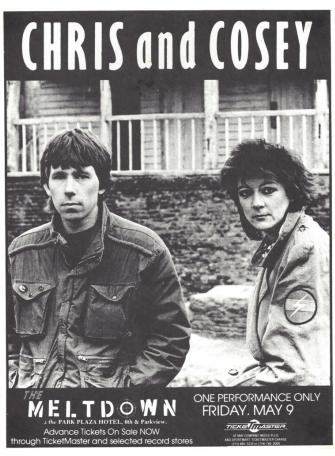
5035. [Sleep Chamber] Sleep Chamber Concert Flyer. Cambridge, Massachusetts, 1989. Broadside, 8 1/2 by 11-inches. Original concert flyer for Sleep Chamber's May 13, 1989, concert at the Lizard Lounge in Cambridge ("corner of Mass Av and Harrison Av"). Near fine with faint dimpling at the lower left. Sleep Chamber (now performing as SLEEP-CHAMBER) is a prolific industrial band formed in Boston in 1982 around frontman John Zewizz. Known for their graphic imagery on stage, this flyer features a repurposed image of a nun with Sleep Chamber's double-e logo on her forehead, backed by explicit porn ads. \$20.00



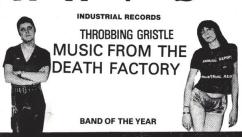
5036. [Throbbing Gristle] Throbbing Gristle Cloth Patch. An unused cloth patch with TG's infamous thunderbolt logo. Red, white and black stitching on a black background, 3-inches in diameter. \$16.00

5037. [Throbbing Gristle] Chris and Cosey Concert Flyer. Hollywood, 2006.

Broadside, 8 1/2 by 11-inches. Original Chris and Cosey concert flyer for their May 9, 2006, performance at The Meltdown (Park Plaza Hotel) in Hollywood. Near fine with faint tape marks on verso (no pin holes) and a few tiny, hard-to-see black stains under the "a" in "and." Chris Carter and Cosey Fanni Tutti were members of COUM Transmissions and founding members of Throbbing Gristle. Chris and Cosey, now performing as Carter Tutti, formed in 1981. TG's thunderbolt patch (item 5036) can be seen on Cosey's jacket. \$45.00



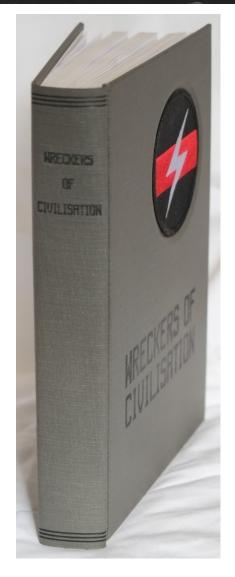
# NANAVESH

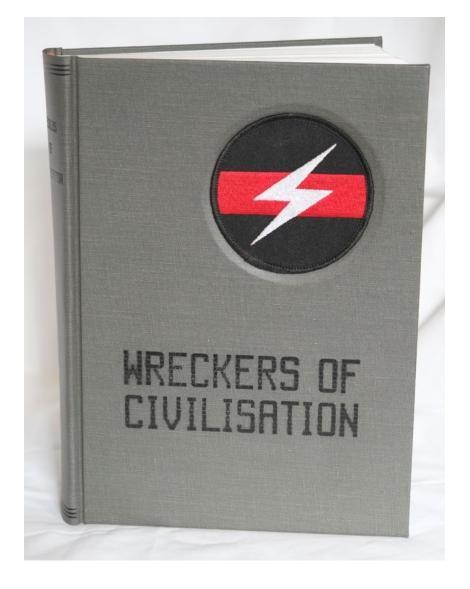




5038. **[Throbbing Gristle]** Farmer, Dave. *Nanavesh*, **Premier Issue**. London: Dave Farmer, 1980. Staple-bound card wraps, 7 3/8 by 11 3/4-inches, 12 pp. including covers. Light rubbing and spine creases to the wraps, interior is clean and bright. Farmer, in the words of Genesis P-Orridge, was "a friend of Throbbing gristle who had worked for them at times and later published this zine." The 'zine which, began as a homage to Throbbing Gristle, lasted five issues and included other industrial groups before folding. Issue five (*23 Drifts to Guestling*, 1983) was issued on cassette. Despite the cut-and-paste and hand-written layout, the cover is surprisingly professional with a glossy red and black cover. Contents include a "basic A – Z of T.G." with some history of the band, news clippings, and a couple of photos unique to this 'zine. \$200.00

5039. **[Throbbing Gristle]** Ford, Simon. *Wreckers of Civilisation: The Story of Coum Transmissions & Throbbing Gristle*. London: Black Dog Publishing, 1999, first printing. Issued in wraps, this copy has a custom, one-of-a-kind hardcover binding, 7 by 9 3/8-inches, 324 pp. Grey cloth with black spine and cover titles with a TG thunderbolt patch (same as item no. 5036) recessed into the upper board. A stunning treatment. The binding is fine. The leaves are near fine with some light creasing as if large portions of the text were lightly bent at some point. Signed in a cryptic hand by TG frontman Genesis P-Orridge on the second free endpaper: "To Andy / cari saluti,





KNOW TIME /Genesis P-Orridge." The masterwork on the history of COUM Transmissions and TG. While certainly written by a fan, the author understands the experimental and performance nature of the groups. From Library Journal: "Beware of post-postmodern types name-dropping COUM and Throbbing Gristle as the proud parents of industrial music and industrial bands like Nine Inch Nails; that's the half-assed version to expect from people who think they invented black. Here, Ford shows the patience and respect of an extragenerational fan while detailing the frenetic evolution of COUM from a hippie freak-out band to a performance art troupe to TG, an anti-rock, anti-high art missionary ... Using his interviews with Chris Carter, Peter Christopherson, Genesis P-Orridge, and Cosey Fanni Tutti, Ford convincingly defends TG on every front, including its use of fascist album imagery, and proves that COUM and TG elevated civilization more than they wrecked it. A dense but enlightening work." Includes a chronology of COUM and TG from 1968 through 1981 and a detailed discography. \$450.00



#### RE/Search 1, 2 & 3

5041. Vale, V., ed. *RE/Search* Nos. 1, 2 and 3. San Francisco: Rough Trade. Tabloid newspaper, 11 1/4 by 17 1/2-inches. The first three issues of RE/Search, the tabloid 'zine that morphed, with issue 4/5, into a book publisher that specialized in subculture themes like industrial music, tattooing and piercing, "strange" films and music, etc. Founded by V. Vale, who published the venerable *Search & Destroy* from 1977 to 1979. Set of Three/\$350.00

#### Included are:

**RE/Search 1**. 1980, 36 pp. Newsprint is yellowed with light edge wear and small chips, and a 5 1/2-inch tear at the center crease of the front cover. Includes articles on The Slits, punk prostitutes, Cabaret Voltaire, J.G. Ballard, Throbbing Gristle, Sun-Ra, Non, etc.

**RE/Search 2**. 1981, 36 pp. Light yellowing. Articles on Monte Cazazza, Diane Di Prima, performance artist Z'ev, musician and producer James Blood Ulmer, a German electronic music chart, "A Novices Guide to West African Music," etc.

**RE/Search 3**. 1981, 40 pp. Light yellowing. Articles on Fela Kuti, Kathy Acker, Sordide Sentimental, female modification, S&M lesbian sex, cannibalism, pirate fashion, a world dictatorship map, etc. – all that we've come to expect from Vale and crew!



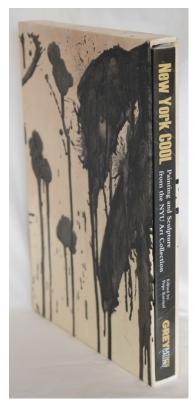
### OTHER ABSTRACTIONS

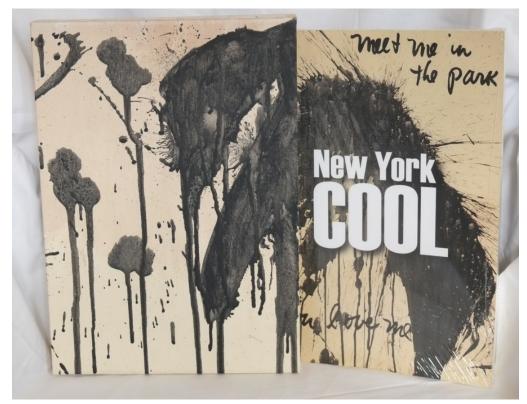
5042. [Art] Christine Argillet Gallery. Eye Around Dada & Surrealism Exhibition Announcement. West Hollywood: Christine Argillet Gallery, 2001. Cardstock gatefold, 5 by 7-inches that opens to 10 by 7-inches. Fine with original parchment sleeve. An announcement for an exhibition of watercolors, drawings, etchings, and photographs from the Pierre Argillet collection, featuring Tzara, Arp, Duchamp, Cocteau, Kandinsky, Breton, etc. Cover has black and grey geometric designs with "dada dada" printed at the center. It opens up to red text with the show details. The back features a photo of Duchamp playing chess. Pierre Argillet (1910 – 2001), Salvador Dali's former publisher and friend of fifty years, was a fervent collector whose holdings have been exhibited throughout the world. The gallery's namesake, Christine Argillet, is Pierre's daughter. \$30.00



5043. [Art] Ess, Barbara; Glenn Branca, eds. *Just Another Asshole #5*. New York: Just Another Asshole, 1981. LP, black vinyl in original sleeve. The record is very good with only faint wear. The sleeve is a plain white with a "Just Another Asshole" stamp on the front and a label with the track list on the verso. The sleeve has rubbing, spotting, corner wear, a two-inch split on the bottom egde, and a faint dampstain on the lower left edge. Over nine years and seven issues, *JAA* was the graphic representation of No Wave, the hard-to-define art/film/music/noise scene. The format and content wavered with each issue of *JAA*, and number five was no exception. This LP fetures seventy-seven 45-second sound pieces by eighty-three artists, including Z'ev, Arleen Schloss, Gail Vachon, Herr Lugus, Sonic Youth's Thurston Moore, John Rehberger, the editors Ess and Branca, and dozens of others. But wait, there's more! Buy now and you'll get the 1995 CD re-release of *JAA #5*... Chicago: Atavistic, 1995. CD in original jewel case and cover art. The CD is fine with only minor rubbing to the case and faint yellowing to the "Ass Holes Rule" cover art. \$100.00

5044. [Art] Karmel, Pepe, ed. *New York Cool: Painting and Sculpture from the NYU Art Collection*. New York: Grey Art Gallery/New York University, 2008, first edition. Wraps, 7 13/16 by 10 3/4-inches, 207 pp. New, still sealed in the publisher's shrinkwrap. This copy of *Cool* is housed in a custom, one-of-a-kind slipcase that was hand-painted in acrylics on canvas by world-unrenowned artist Gabe Konrád (ahem...). The painting is meant to mimic the poem-painting "Meet Me in the Park" by Norman Bluhm and Frank O'Hara that graces the cover of *New York Cool*. The painting is signed by the (ahem) artist on the bottom of the slipcase and is coated with an archival, flexible matte varnish for protection. From Irving Sandler's blurb on the back of the book: "*New York Cool* reminds us that the decade 1955-1965 was a peri-





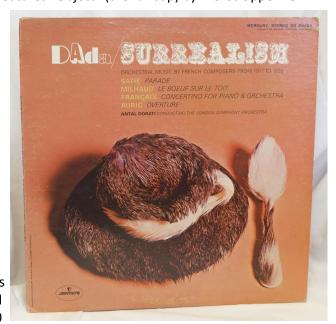


od of extraordinary creativity, witnessing the emergence of Assemblage, New Realism, Color Field Painting, Hard-Edge Painting, Minimalism, and Pop. Rediscovering artists and discussing those still familiar in a new light, Pepe Karmel changes our understanding of both the past and the present." Beautifully illustrated, *Cool* includes essays by Lynn Gumpert, Alexandra Lange, Lytle Shaw, and Karmel. \$150.00

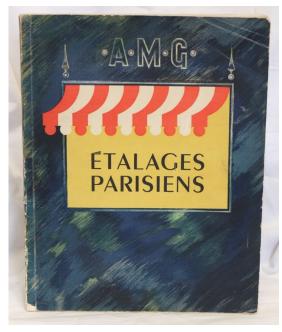
5045. [Art] London Symphony Orchestra. *Dada/Surrealism: Orchestral Music by French Composers from 1917 to 1938*. Chicago: Mercury Record Corporation, 1967. LP, black vinyl with original sleeve. The LP is fine, the sleeve has light rubbing, corner bumping and wear, and a small remainder punch in the upper right corner. The London Symphony Orchestra conducted by Antal Doráti. Includes "Le Boeuf sur le Toit" by Milhaud, three selections from "Concertino for Piano and Orchestra" by Françaix, "Ouverture" by Auric, and "Parade" by Satie. The sleeve features "Object" (the fur cup) by Méret Oppenheim

on the cover and an essay by Felix Aprahamian on the verso. "In France during the period following World War I and preceding World War II, the art world was in a state

of turmoil to say the least. Men of letters assembled poems by picking words out of their hats, artists displayed such objects as a flat-iron equipped with protruding tacks or the Mona Lisa complete with moustache, and musicians flaunted symphonic traditions with dance hall tunes. Whether these developments, so well characterized by the Dada and Surrealist movements in painting and sculpture, were primarily an expression of the tremendous upheaval caused by World War I or a reaction against previous seriousness—and at times pretension, they effectively neutralized the tyranny of late romanticism and gave artists the freedom to move in new directions. The Satie and Milhaud pieces were in the vanguard of this new expression and the Françaix and Auric works prove that their pioneering was not in vain..." \$50.00



5046. **[Art]** Manéra, A. *Étalages Parisiens* (Parisian Show Windows). Paris: Arts et Métiers Graphiques, 1949, first printing. Wraps, 9 11/16 by 12 3/16-inches, 104 [1] pp. Edge wear with creasing and peeling at the spine, creases to the upper corner of the front cover (and first half of textblock) and lower corner of the back cover, and a spot of skinning near the head of the spine on the back cover. Previous owner's name in pencil on the first page. A history and collection of Parisian shop window displays with an emphasis on the Surrealist and Avant-garde designs in the windows of Hermès, Les Ateliers du Gout, The Louvre, Galeries Lafayette homage to Picasso, Christofle, "The Seven Capital Sins" of Faubourg St. Honoré, etc. Includes a short section on mannequin design. Heavily illustrated with black and white photographs and twelve color plates. \$100.00







5047. [Art] Press Release Photo for Dada, Surrealism, and Their Heritage Exhibition. Chicago: Field Enterprises, Inc./ Chicago Tribune, October 1968. Original press photo, 8 by 10-inches. Near fine with faint surface wear and a stamp and handwritten notes on verso. A glossy black and white press photo for the "Dada, Surrealism, and Their Heritage" show organized by the Museum of Modern Art (New York), with stops at MOMA, the Los Angeles County Museum of



Art, and The Art Institute of Chicago in 1968. The image features Marcel Jean's "Horoscope" (1937) in the foreground and Bernard Schultze's "Mannequin-Migof" (1967) in the background. Both works are pictured in the exhibition guide (see item no. 5053). \$75.00

5048. [Art] Renaud, Paul; M. Claude Oterelo. *Dadaïsme Surréalisme Tchèque Futurisme Italien et Russe Écrivains du XXe Siècle*. Paris: Drouot Richelieu, 1997. Wraps, 6 5/8 by 9 1/2-inches, 84 pp. Near fine with only a faint touch of wear at the corners. From the 1997 sale of Dada, Czech Surrealism, Italian Futurism, and twentieth century Russian writers conducted by Paul Renaud and M. Claude Oterelo at Drouot Richelieu in Paris. Three-hundred and twenty-one lots with forty-five illustrations. \$65.00

5049. [Art] Robinson, Frank; Andrea Inselmann; Francis M. Naumann. *A Private Eye: Dada, Surrealism, and More from the Brandt Collection*. Ithaca, New York: Herbert F. Johnson Museum of Art, Cornell University, 2006. Wraps, 8 1/2 by 12-inches, 160 pp. Near fine with only faint wear to the corners. Heavily illustrated, full-color exhibition catalogue featuring works by Bellmer, Dali, Duchamp, Ernst, Grosz, Kandinsky, Magritte, Picabia, Schwitters, Tanguy, twenty-nine works by Man Ray, and others. Pieces were selected from the collection of Dr. Arthur



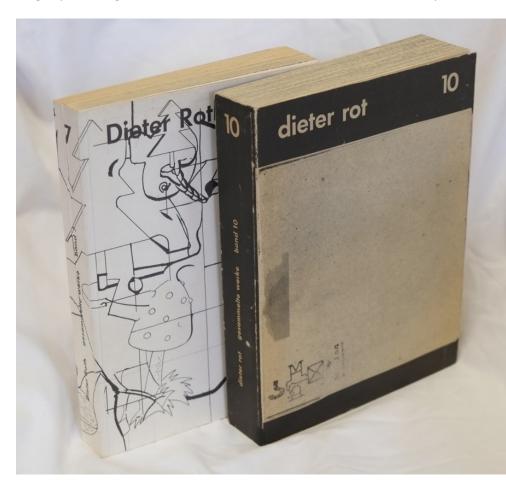
Brandt, who also assisted in assembling the catalogue. Aside from being one of the most prolific collectors of Dada, Brandt holds one of the largest collections of works by Kurt Schwitters in private hands, of which this catalogue reproduces fourteen. \$36.00

5050. [Art] Rosenthal, Mark. *The Surreal Calder*. Houston, Texas: The Menil Collection, 2005, first edition. Hardcover with decorative boards, no jacket as issued, 10 1/4 by 12 1/4-inches, 156 pp. White cloth with yellow spine titles and a black and blind-



stamped image of a Calder mobile on the upper and lower boards. New, still sealed in the publisher's shrinkwrap. A heavily-illustrated exhibition catalogue for a show that visited the Menil Collection in Houston, The San Francisco Museum of Art, and the Minneapolis Institute of Arts in 2006. Includes an illustrated chronology of Calder's Surrealist years (1927-47) by Alexander S.C. Rower. \$25.00

5051. **[Art]** Roth, Dieter. *Gesammelte Werke Band 7*. Stuttgart: Edition Hansjörg Mayer, 1974, first printing of 1000. Wraps, 6 3/4 by 9 1/16 by 1 1/8-inches, not paginated. Near fine with only faint edge wear, minor creasing on spine, and a small spot on the back cover. In an attempt to publish collections of Roth's earlier artists books, Hansjörg Mayer began publishing *Gesammelte Werkes* – Collected Works – in the early 1970s. The Roth/Mayer publications are fea-



tured in *Fröhliche Wissenschaft* (Item no. 5013). Volume seven reconstructs books *3b* and *3d* created by Roth in 1961 and is made up of various color cartoon pages and black and white coloring pages, all perforated with various sizes of circular holes. \$350.00

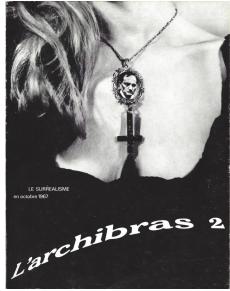
5052. [Art] Rot [Roth], Dieter. Gesammelte Werke Band 10. Köln: Edition Hansjörg Mayer, 1970, first printing of 1000. Wraps, 63/4 by 9 1/16 by 1 1/2-inches, not paginated. Very light rubbing to the edges and corners and a previous owner's name in pen on the first leaf. At some point, someone used a black marker to color in two small spots at the base of the spine, one of which soaked through the front cover. The tenth collection, "Daily Mirror," recreates Roth's Quadratbuch, "part of a group of books [Roth] made in the year 1962 out of a bunch of Daily Mirrors." \$300.00

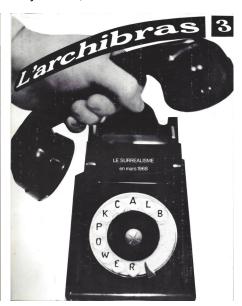


5053. [Art] Rubin, William S. *Dada, Surrealism, and Their Heritage*. New York: The Museum of Modern Art, 1968, first printing. Hardcover with dust jacket, 9 3/16 by 9 1/2-inches, 251 pp. Brown cloth with black spine titles. The book is near fine with light yellowing around the edges and a faint old smoke smell. The jacket has light edge wear, yellowing on the flaps, and two small closed tears at the foot of the spine panel. Inscribed and signed by the author to art historian Meyer Shapiro: "To Meyer / With admiration and affection – Bill." The catalogue of the 1968 travelling exhibition of the same name, featuring works by Picabia, Duchamp, Man Ray, Christo, Jim Dine, Jean Arp, Kurt Schwitters, Miró, Oldenburg, Dali, Max Ernst, and many more. Rubin was a director at New York's MOMA and played a major role in building the museum's collection of abstract-expressionism and modernist works. \$75.00

5054. [Art] Schuster, Jean, ed. *L'Archibras/Le Surrealisme* Nos. 1, 2 and 3. Paris: Le Terrain Vague, 1967-68. The first three issues (of seven) of *L'Archibras*, including issue 1 (April 1967), issue 2 (October 1967), and issues 3 (March 1968). Wraps, 8 3/8 by 10 5/8-inches, 79 [20] pp., 87 [16] pp., 93 [16] pp. Text in French. All three have rubbing to the wraps and light corner wear. Issue two has a chip from the lower corner of the back cover. Short-lived but influential, *L'Archibras* helped shape the future of Surrealism after the death of André Breton in 1966. Art, poetry, political commentary from Jean Schuster, Jehan Mayoux, Philippe Audoin, Annie Le Brun, Guy Cabanel, José Pierre, Ted Joans, Joyce Mansour, Alain Joubert, and many, many more. "L'ordre de la nuit, au désordre du jour..." \$100.00



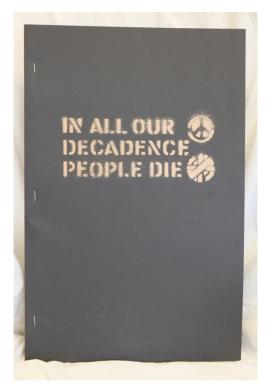


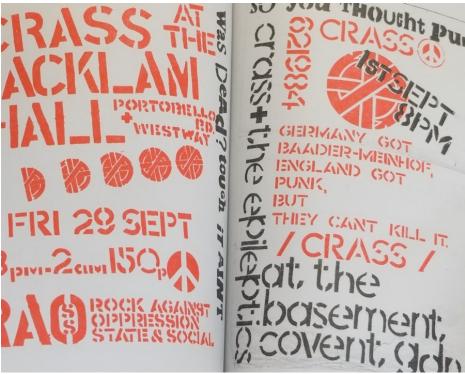


5055. **[Punk, Crass]** *Doll; Super Head Magazine, No. 125*. Tokyo: Doll, January 1998. Wraps, 7 3/16 by 10 1/8-inches, 105 pp. plus 38 pages of ads. Very light rubbing to the covers. Text is in Japanese. This Japanese punk and metal periodical features Steve Ignorant of Crass on the cover and a six page interview (in Japanese). Also featured are the Ramones, Snap Case, Sicko, Assück (you heard me), etc. \$24.00

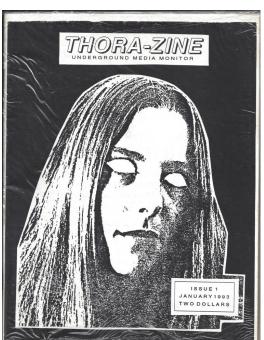
5056. [Punk, Crass] Vaucher, Gee; Johan Kugelberg. *In All Our Decadence People Die: An Exhibition of Fanzines Presented to Crass Between 1976 and 1984*. New York: Boo-Hooray, 2011, third printing of three hundred copies. Staple-bound black card wraps with spray-painted stencil cover titles, 11 by 17-inches, 100 pp. Near fine with only some very faint creasing at the spine. A stunning collection of 'zine graphics and Crass-era works by Voucher. From the exhibition statement: "The Crass/Dial House fanzine archive, saved by Gee Voucher, consists of approximately 3000 fanzines, broadsides, pamphlets and flyers, as well as posters, manuscript and original artwork. The materials were sent or given to the anarcho-punk group Crass during







the years 1976 to 1984, sent from all over the world. These grassroots activist punk artworks are from an era which was pre-computer and, in some cases, pre-xerox." \$100.00

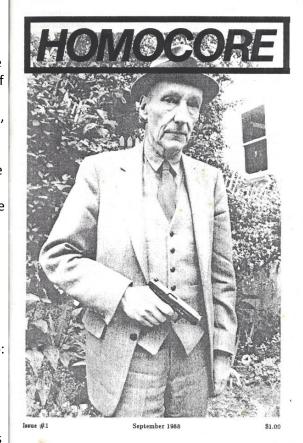


5057. **[Punk]** Comiskey, Brent. *Thora-Zine Magazine* Issue 1. Houston: Thora-Zine, issue one, January 1993. Staple-bound wraps, 8 3/8 by 11-inches, not paginated (56 pp.). Fine. Dubbing itself the "underground"

media monitor," the premier issue featured articles like "Fuck Rodney King" and "Malcolm X: Hate Preacher or Symbol of Peace" (the author decided on the latter), along with an interview with Lydia Lunch, show and 'zine reviews, poetry, the article "Ain't No Sense in Voting" ("I laugh at all you people who honestly think voting

makes some kind of difference or means something or whatever. You are nothing but BRAINWASHED IDIOTS!" – Biff Steak), lots of ads, and a three-page spread on flyer art. \$45.00

5058. **[Punk, Gay]** Jennings, Tom, ed. *Homocore #1*. San Francisco: Tom Jennings, September 1988. Xeroxed 'zine in staple-bound wraps, 5 1/2 by 8 1/2-inches, 24 pp. Very light edge wear and some light foxing on the front cover. An early Homocore 'zine that focused on the gay punk/hardcore scene. This scarce premier issue features cartoons, 'zine and music reviews, an Alternative Tentacles



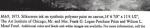
ad, and articles like "What the fuck is HOMOCORE?," "Why Punks, Hippies, and Queers Should All Go Fuck Themselves," "Fuck Closets," etc. (are you getting a sense of the fucking theme?). Features an image of William S. Burroughs on the cover, though no coverage of him in the text (he is interviewed later in Homocore #7). \$150.00

5059. [Andy Warhol] Press Photo for Andy Warhol: A Retrospective. Chicago: The Art Institute of Chicago, 1989. Original glossy print, 10 by 8-inches. Fine, no press marks or signs of use. A press-release image for the Retrospective held at The Art Institute of Chicago, June – August 1989. Features images of 129 Die in Jet! and Mao. \$40.00

### ANDY WARHOL: A RETROSPECTIVE June 3 - August 13, 1889 • The Art Institute of Chicago

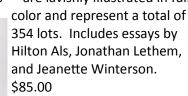


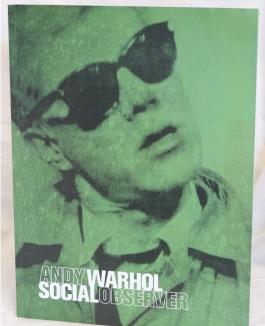






5060. [Andy Warhol] Andy Warhol at Christie's - Three Volume Set in Slipcase. New York: Christie's, 2012. Three volumes in glossy wraps, 15 1/4 by 10-inches, 115 – 146 pp. ea. With several fold-out images. Housed in a printed card portfolio. The three catalogues are near fine with only minor bumping to the lower right corners. The portfolio has tears at the top and bottom corners. A groundbreaking \$17 million+ sale benefiting The Andy Warhol Foundation for the Visual Arts. The catalogues – "Photographs," "Paintings and Works on Paper," and "Prints" – are lavishly illustrated in full

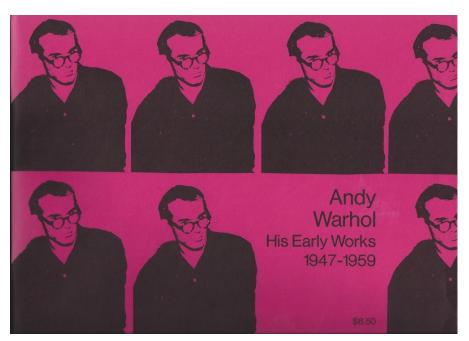


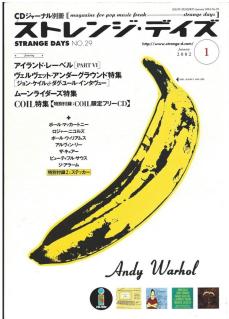


5061. [Andy Warhol] Binstock, Jonathan P. Andy War-

hol Social Observer. Philadelphia: Pennsylvania Academy of the Fine Arts, 2000, first edition. Wraps, 9 by 12-inches, 64 pp. Near fine with faint signs of shelf wear. Includes an errata sheet and a "compliments of" card that's signed by the author, "Best Wishes, Jonathan," as is the title page of the catalogue: "For Diane – I still can't believe I'm done. Thank you for everything. Yours, Jonathan." A well-illustrated exhibition catalogue that looks at the social commentaries within Warhol's work. Includes essays by Maurice Berger and Trevor Fairbrother. \$40.00

5062. [Andy Warhol] Brown, Andreas, ed. Andy Warhol: His Early Works, 1947-1959. New York: Gotham Book Mart Gallery, 1971, first printing in wraps (twenty signed, hardcover copies were produced as well). Staple-bound wraps, 11 7/8 by 8 3/4-inches, 72 pp. Very light edge wear, some faint scuff marks on the wraps, and a hint of sun fading on the spine. A heavily-illustrated catalogue from the Gotham Book Mart exhibition held from 26 May to 26 June, 1971. \$40.00





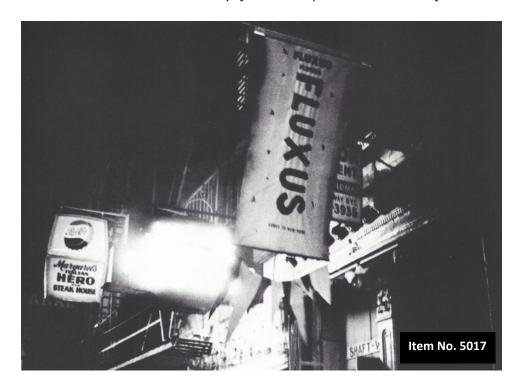
5063. [Andy Warhol] Strange Days: Magazine for Pop Music Freak, No. 29. Tokyo: Strange Days, January 2002. Wraps, 5 7/8 by 8 1/4-inches, 217 pp. Near fine with minor corner rubbing. Text is in Japanese. This issue of the Japanese music periodical features artists influenced by Warhol, including interviews with Doug Yule and John Cage, four articles about the Velvet Underground, and a discography (in Japanese and English) for the Underground, as well as solo albums by Lou Reed, John Cale, Maureen Tucker, and Nico. A sticker of Warhol's banana, "peel slowly and see," is included, as is a mini-CD with the single "All Erase OK?" by Coil (not the British experimental band, but the Japanese pop group). \$18.00

5064. [Andy Warhol] Andy Warhol: Fifteen Minutes of Fame, Selected Portraits 1964 - 1986. Two -sided color poster, 24 by 18 1/8inches. As new. This poster features a double image of Mao with the exhibition title and venues along the bottom. Verso is a listing of portraits in the exhibition and an essay by Tara Robinson. The exhibition ran from September 1989 through July 1990 and toured Michigan venues, including the Grand Rapids Art Museum, Lee Hall gallery (Northern Michigan University), Midland Center for the Arts, Kalamazoo Institute of Arts, Kresge Art Museum (Michigan State University), Art Center of Battle Creek, and the Detroit Institute of Arts. \$25.00



"Fluxus was right that the question is not which are the artworks, but how we view anything if we see it as art."

# Arthur Danto Unnatural Wonders: Essays from the Gap Between Art and Life



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