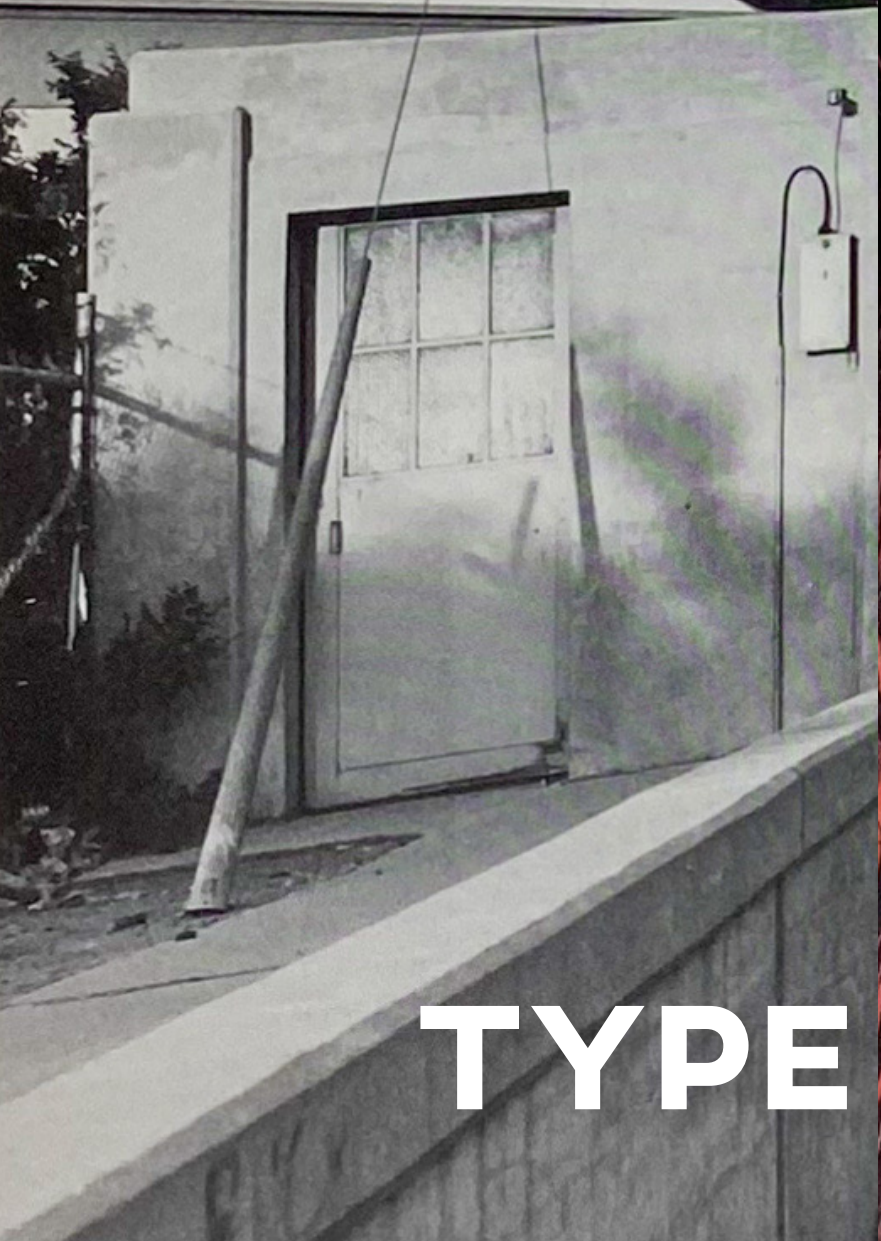


Catalogue #6



TYPE PUNCH MATRIX



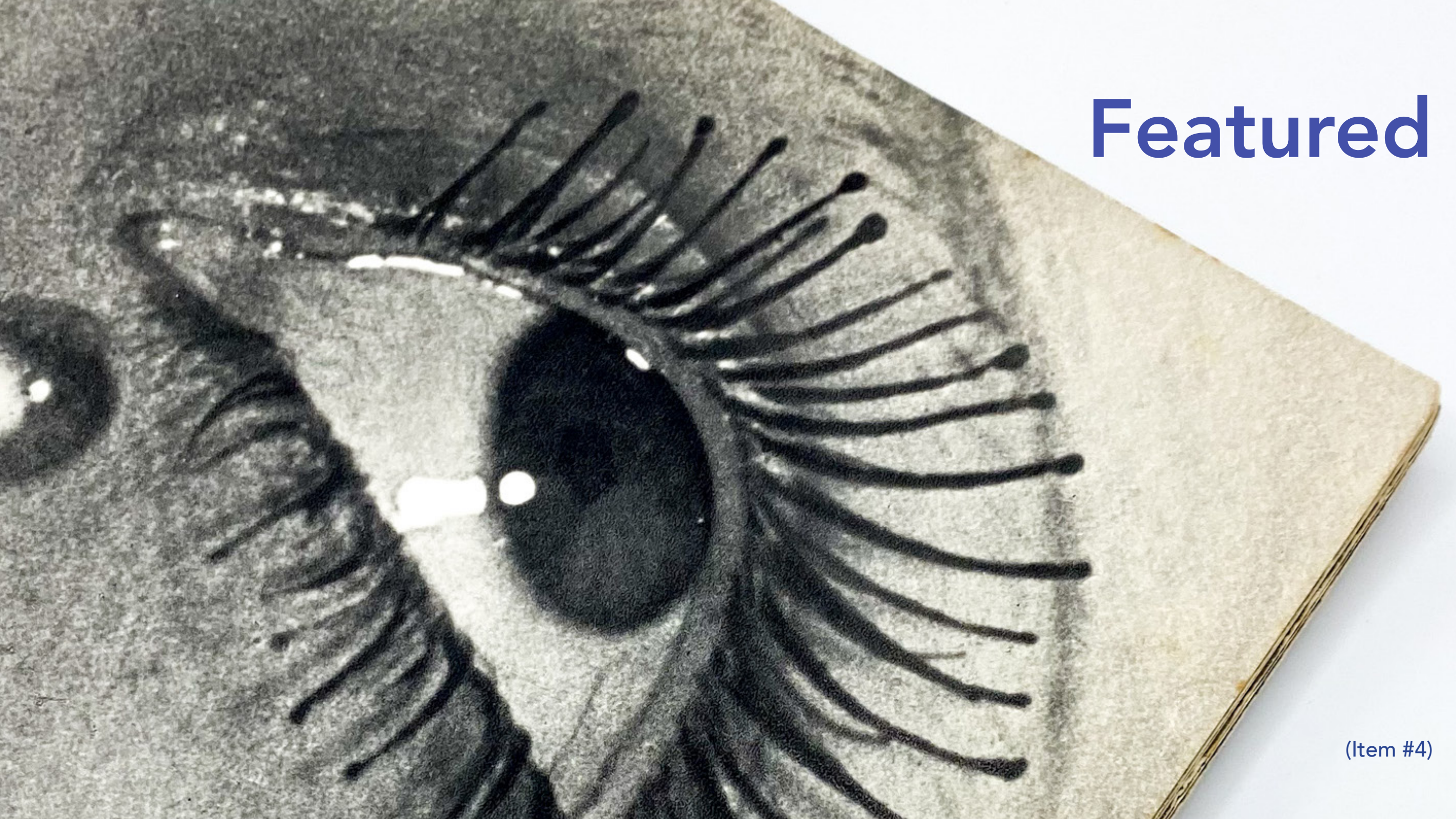
(Item #1)

Artists Books

Inquiries:
info@typepunchmatrix.com

Or click any image to view
or order on our website.

Featured



(Item #4)

At The Beginning Of A Remarkable Career

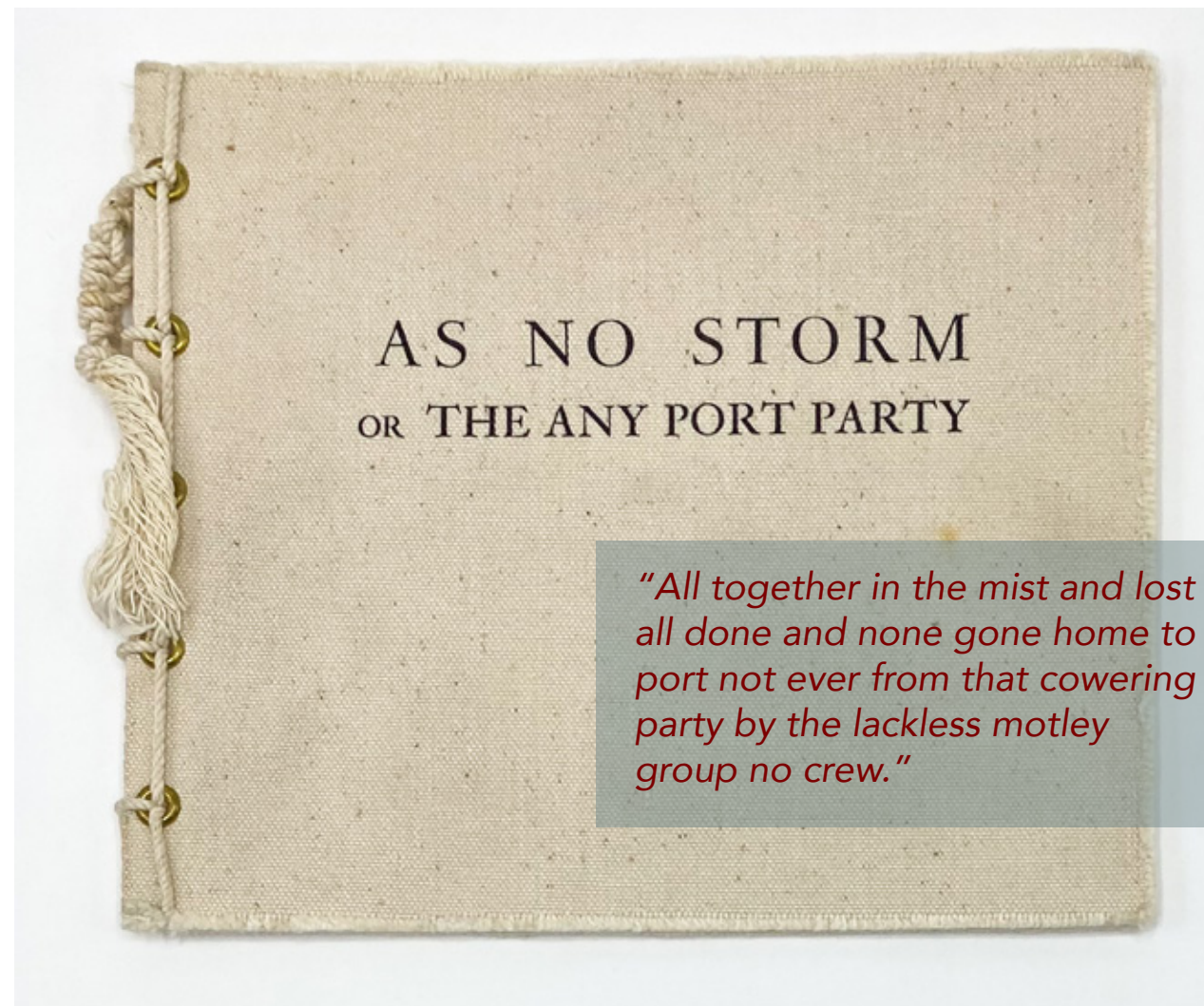
1.

AS NO STORM
By Johanna Drucker
1975

One of the earliest artist's books from Johanna Drucker, only her second editioned (and first obtainable) work, with important provenance.

\$2500.

Drucker produced this nautical book with Betsy Davids, from whom she learned to print, and lists this as "one of the best produced" of her works. The dense and rhyming tale is based on a New Year's party (gone awry) she attended with her parents in 1974-1975. According to Davids, the book had trouble finding an audience in the dominant "democratic multiple" environment of the 1970s. Priced at twenty dollars and considered by many "overproduced," Davids describes how *STORM* was rejected by several dealers and shows, but that the LAICA "show 'Artworks and Bookworks' proved more hospitable" (DRUCKWORKS 14). Indeed, this copy originates from the collection of that show's co-curator, Judith Hoffberg. Preceded by only a few unique books and her debut work issued in just 13 copies, an excellent example with exceptional provenance of an early and important work from one of the most innovative practitioners and foremost scholars in the field. All of Drucker's limited editions are now scarce in the marketplace, a superior copy.



"All together in the mist and lost all done and none gone home to port not ever from that cowering party by the lackless motley group no crew."

First edition. Full title: As No Storm, or, the Any Port Party. [Oakland]: Rebis Press. 8" x 9". Original canvas wrappers sewn with rope laced through brass grommets. With supplied plastic folder. Black-and-white pictorial title page with full-page black-and-white illustrations throughout. One of 300 unnumbered copies, from a total edition of 326. [32] pages, partially French-folded. Occasional very light soil to wrappers. A sharp,

bright copy. Provenance: Though not noted, from the collection of Artworks and Bookworks co-curator Judith Hoffberg, via Jim Hugunin of Graftix Artist Press. Near fine.

Read more: Johanna Drucker, "Project Statement," ArtistsBooksOnline.org; JOHANNA DRUCKER: Druckworks, 1982-2012, 40 Years of Books and Projects.



Only Six Printed, The Dedication Copy

2.

MANDATORY STATEMENT

By Ray Lopez
1977

Petite work which transforms the mandatory statement for an exhibition ("This bookwork piece was created especially for the Artwords and Bookworks Exhibition") into an artist's book.

\$250.

Created for the landmark 1978 Artwords and Bookworks exhibition and dedicated to the curators "Joan [Hugo] and Judy [Hoffberg]" MANDATORY STATEMENT weaves one word of the statement per page though a naively illustrated book. And though not noted, this is essentially the dedication copy, from the collection of Judith Hoffberg (via Jim Hugunin of Grafix Artist Press, who printed many of the books featured). A charming memento from an important artists' book exhibit, one of the largest such exhibitions of the 1970s.

First edition. Los Angeles: Ray Lopez. 5.5" x 3.75". Original plastic-backed stapled card wrappers. Color xerox illustrated throughout. [2], 16, [1] leaves. Signed and numbered 3 of 6 by the artist in pencil to title page. Title plate to front wrapper lightly soiled, very shallow crease to rear wrapper. Else vibrant and sound. Near fine.

3.

Number 10 Of 10

PERSPECTIVES VII: POOL OF BETHESDA, JERUSALEM

By Joan Lyons
1977/1978

Topographical and slightly surreal fan book by a pioneer of the artist's book medium.

\$750.

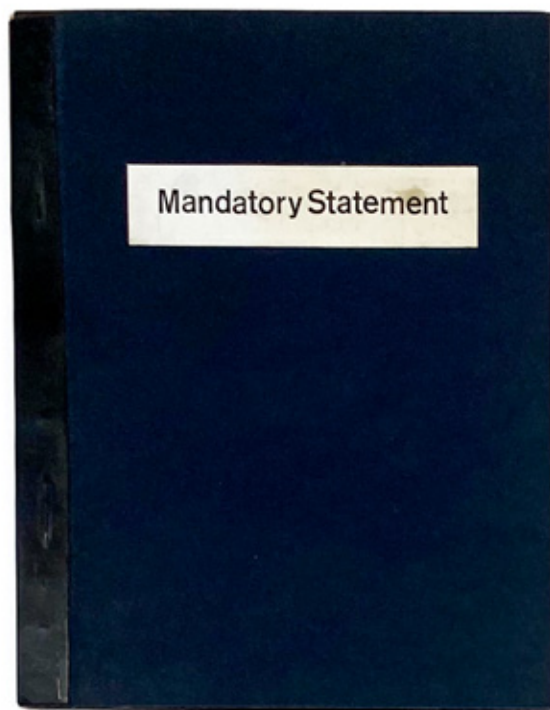
*"The seventies saw the emergence of a class of facilitators: artists or art-trained people who also have a high level of printing expertise."
— Davids and Petrillo*

Lyons, both a printer and an artist, was one of the founders of the Visual Studies Workshop, one of several establishments that directly contributed to the proliferation of artists' books. Lyons here experiments with the book form, giving depth and variability to an repeated image of the New Testament landmark through creative sculpting of pages — creating both sacred and yonic connotations. As Betsy Davids and Jim Petrillo note: "These artist-printers close the gap between artists who have little knowledge of printing and printers who have little knowledge of art." One of the rarest works from one of the most influential book artists to emerge from the 1970s.



First edition. [Rochester]: Visual Studies Workshop Press. Original black wrappers with title label to front. Illustrated on every page in black and blue. [52] leaves, mounted to wrapper at one corner with metal grommet. Limited edition, one of ten numbered copies, this #10. Small contemporary price sticker to upper wrapper flap. Mild edgewear, small hole to center of upper wrapper flap (closure element possibly perished). Sharp and clean overall. Near fine.

Read more: Davids and Petrillo, "The Artist as Book Printer" in "Artists' Books: A Critical Anthology and Sourcebook."





4.

**MAN RAY PHOTOGRAPHS
1928-1934 PARIS**

By Man Ray
(1934)

First edition, second issue of Man Ray's extraordinary first monograph, with written contributions from his surrealist contemporaries.

\$2500.

Man Ray's "sensuous, often dreamlike" photographs and rayographs, arranged in five thematic sections, with laudatory essays and poems by André Breton, Paul Éluard, Rose Sélavy [Marcel Duchamp], and Tristan Tzara marking the divisions. Stated "Second Edition;" in fact the second issue of the first edition, mislabeled in an attempt "to generate demand where none existed by suggesting the edition had sold out. After replacing the title pages of these copies with one stating second edition, [the publisher] returned them for sale" (Roth). A fragile and scarce book.

"Each of us, in his timidity, has a limit beyond which he is outraged."

First edition. *Man Ray Photographs 1920-1934 Paris: With a portrait by Picasso – Texts by André Breton Paul Eluard Rose Sélavy Tristan Tzara – Preface by Man Ray.* Hartford, CT: James Thrall Soby. 12.25" x 9". Text in English and French. Original color photographic wrappers with plastic comb binding. Frontispiece portrait of Man Ray by Picasso. 104 heliogravures. Breakage to upper portion of spine, with loss to plastic ring only; covers intact. Creasing and scuffing to edges, with light soil and small tear to rear cover. Very good.

Read more: Andrew Roth, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century.*

A Modernist Bestiary

5.

GEOGRAPHIE ANIMALE

By Jean Lurçat
(1948)

Signed limited livre d'artiste, a remarkably beautiful book of beasts paired with the artist's own text and haunted by the ghosts of WWII.

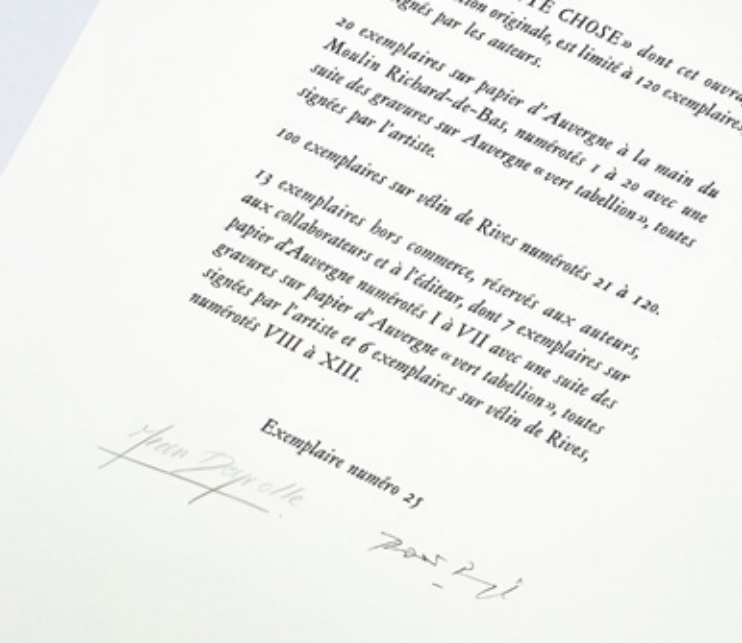
\$1000.

Glowing lithographs of animals and sea creatures, one of the most remarkable of Lurçat's variations on the bestiary theme. *GEOGRAPHIE ANIMALE* is a post-war fantasia dedicated to the memory of the artist's stepson, a parachutist captured and killed in 1944. Lurçat, himself deeply involved in work for the Resistance, "symbolized French defiance, aesthetic and moral" (W.J. Strachan). Memories and images from the Occupation appear in translated, transmuted forms: the Owl of Good Hope, watching from the towers and the shadows; the obscurely terrifying Spider of Nuremberg, with a dizzying number of legs. Lurçat's texts, poetic and fanciful as his images, are dreamy one moment and brutal the next, like his imagined natural world: "Nos escadrons sont infinis," say the Hippomastiques of the Amazone; "U.N. est inconnu chez nous. Frère, il faut mourir..."

First edition. (Lausanne): André Gonin. 13.75" x 10.5". Original printed wrappers housed in original blue paper-covered boards, backed in vellum. In blue slipcase. Contains 18 unbound leaves, each with a short text and lithograph on facing pages. Edition of 280 signed and numbered copies; this copy no. 196. Signed by Lurçat and publisher André Gonin at colophon. Fine in near fine slipcase.

Read more: Strachan, *The Artist and the Book in France.*





6.

Livre d'Artiste Meets Mail Art

CETTE CHOSE

By Jean Deyrolle and Robert Pinget
(1967)

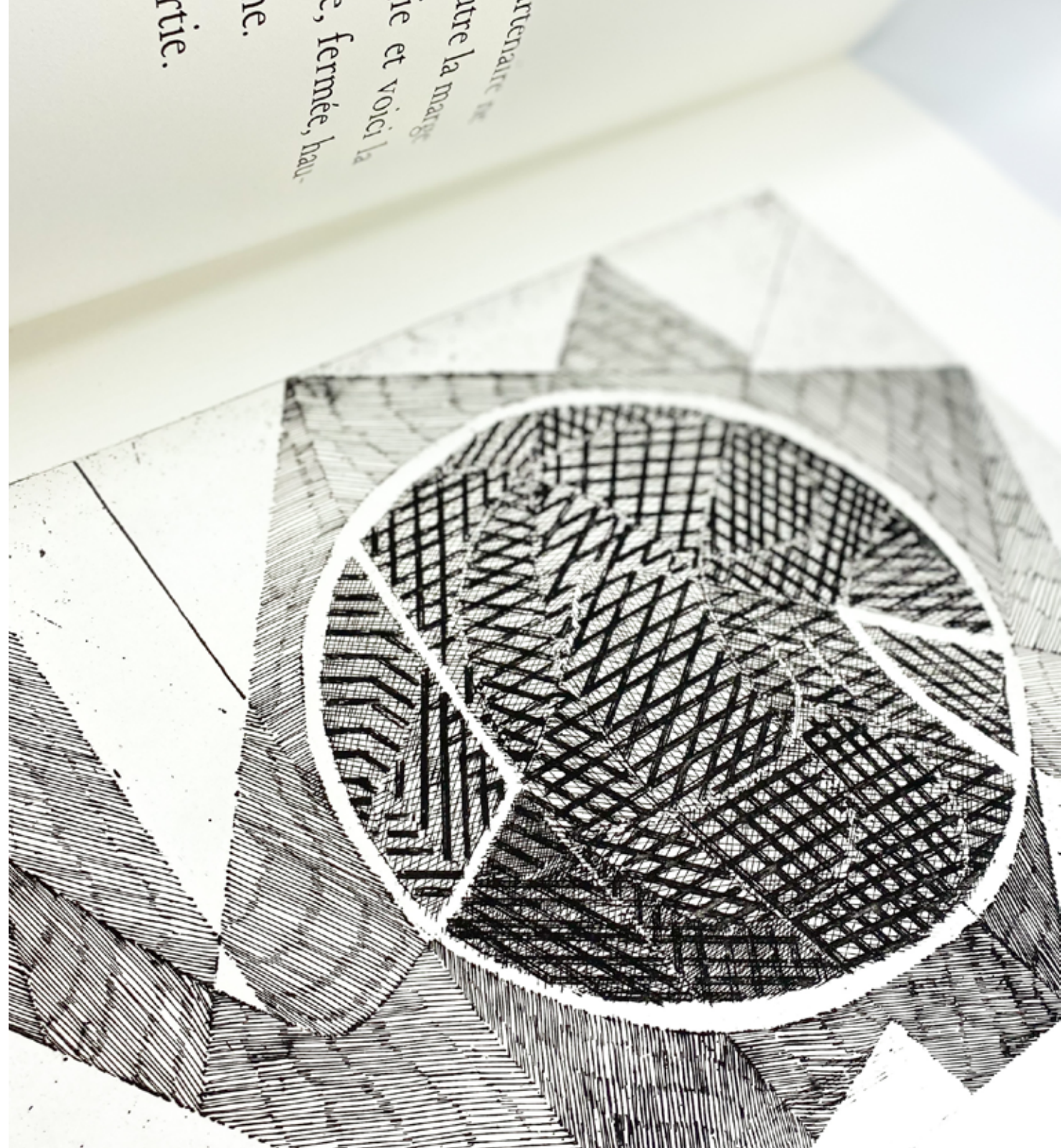
Signed limited first edition of 'This Thing,' a dialogue between Pinget's text and Deyrolle's images.

\$2000.

*"Chacun se sert de ses armes. J'écris un texte.
Vous répondez par un dessin."*

Eleven brief and unedited prose passages by Pinget alternating with ten abstract, geometric etchings by Deyrolle, produced in an evolving dialogue carried on by post after an initial meeting between the two artists (as Georges Richar describes, in his brief introduction). Not an illustrated book, but a true collaboration. A beautiful production, issued in the year of Deyrolle's death.

First edition. (Paris): Denise René. 23" x 15.5". Portfolio containing ten unbound numbered folios, each with a text and engraving on facing pages. This copy no. 25 of 100 numbered copies on vélin de Rives, from an edition of 133. Signed by both Deyrolle and Pinget at colophon. In original beige cloth presentation box. Faint soil and light wear to cloth. Fine.



“We will shuffle [...] and deal them back on the table of the spirit.”



7. ALGEBRE DE L'HOURLOUPE: 52 Figures Extrapolatoires
By Jean Dubuffet
[1968]

Complete first edition of this artist's book executed as an oversize deck of cards.

\$250.

Deck of cards forming a part of the Hourloupe cycle, a series of works in diverse media which occupied the artist from 1962 to 1974, and ranged in scale from the monumental architecture of the Closerie Falbala to this set of printed cards, small enough to hold in the hand. Each card is titled in French, and the full list of 52 is recorded on the enclosed vocabulary key: a provocative assemblage of homely household objects and Tarot-like archetypes, from 11, La cafetière (The coffeepot), to 18, Le farceur (The Joker), and 14, L'assassin (The murderer). In Dubuffet's own explanation: "The word Hourloupe was the title of a small book recently published and in which figured, with a text in jargon, reproductions of drawings using red and blue ballpoint pens. I associate it, by assonance, to 'hurler' (to roar), to 'hululer' (to hoot), to 'loup' (wolf), to 'Riquet à la Houppes' and the title of Maupassant's book 'Le Horla' inspired by mental aberration."

First edition. Paris: Jeanne Bucher. 6.75" x 4.5". Original set of 54 cards: 52 silkscreened images on cardstock, printed by B.P. Grimaud, with an additional title card and card with Vocabulaire/Vocabulary in French and English, listing the 52 card titles. In original box, with black ribbon attached at base. Small price sticker affixed to front of box. Light wear and moderate soil to box. Near fine in very good plus box.

Playing At Playing Cards

8. UNTITLED [Card Books: Red/Blue]
By Louise Lawler
(1978)

Early production from this important artist that prefigures much of her work that followed.

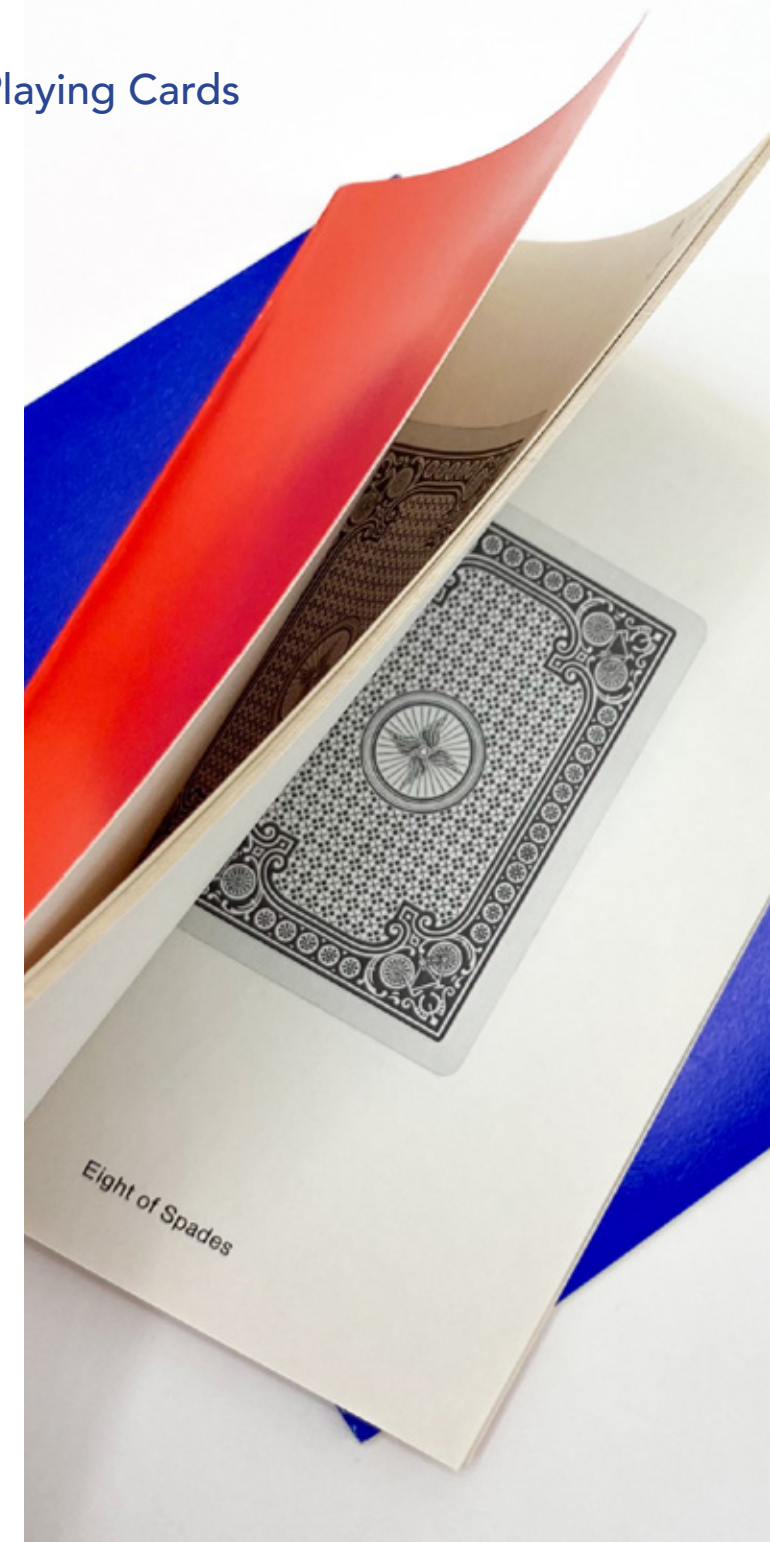
\$750.

"[T]he identity of each card [...] depends on the word of the dealer." — Douglas Eklund

Two-volume set of artist's books, Volume I red and Volume II blue, otherwise identical in presentation: both volumes feature a drawing of the back of a playing card on every page, each one identified below by its suit and number. Each volume includes a different selection of cards, differentiated by caption but visually identical — 26 cards in each volume, adding up to a full deck. No other text or title information is present. Lawler's interest in contextualization, appropriation, and (re)-presentation led to her affiliation with the Pictures Generation group, concerns already evident in this intriguing early work, which arbitrarily assigns each book an original price of either "\$7.95" or "\$100.00," (this set both the former): "In bringing supposedly supplementary information to the foreground, toying with arrangements, and slyly teasing the viewer-reader [...] Lawler was handing out a road map for her career to come" (Eklund 261).

First edition. (New York): (Louise Lawler). Two volumes. 7" x 5". Original wrappers. Each volume [52] pages. Minor edgewear, unmarked pages. Both volumes very good plus or better. New fine.

Read more: Douglas Eklund, *The Pictures Generation, 1974-1984*.



(Item #12)

The Idea of the Book

9.

Pushing The Limits Of 'Book'



PAPER TOWEL BOOK

By Susan Wick
[circa 1978]

An evocative take on the concept of a book, made of used paper towels sewn together. \$200.

"Some call into question the very physical structure of the book, forcing us to wonder whether we can even call them 'books' (Conrad Gleber's Meat Book, Carol Alonge's White Sands, Susan Wick's Paper Towel Book). Many critics prefer to place these works in the separate category of 'book objects.'"
— Timothy Shipe and Harlan Sifford

Susan Wick is a multimedia and multimodal artist. Her long career ranges from performance art to paintings to textile art and beyond. With the design of the paper towels chosen by the artist alluding to handmade paper's chain lines, the "text" of the book appears to be spilled ink cleaned up with the pages. A deceptively simple book.

np: np. 11.5" x 11.5". Original green paper towel "wrappers" with blue paper towel "spine" and green tag with title attached. [4] leaves, including covers. No edition stated, though we're aware of at least one other copy created. Near fine.

Read more: Timothy Shipe and Harlan Sifford, "Artists' Books in the University Libraries," *Books at Iowa*, No.54, 23-30.



10.

CHINA

By Susan Wick
(1977)

Striking and tactile multimedia production of colorful threads sewn into color Xeroxed pages of a Chinese book.

\$500.

Susan Wick's CHINA is an excellent example of her eclectic combining of media, form, and technique; it is a book that is itself a color Xerox of another book (Chinese woodblock) that takes on a new form altogether through page orientation and Wick's addition of machine-sewn elements (themselves echoing sewn elements in the original reproduced object). A self-referential investigation of materiality and its representations. Possibly a unique example: OCLC locates no copies.

np: np. 8.75" x 10.5". Original clear plastic wrapper, stab-sewn. Xerographically reproduced in color throughout, embellished with thread. [10] leaves. Very light edgewear to plastic wrappers, else sharp and vibrant. Fine.

Read more: "The Art of Susan Wick," *SusanWick.com*.





Offset As Autobiography

11.

MONOLITTO MANIA

By Ann Rosen
(1977)

Limited edition bringing together poetry, photography, and printmaking in this very personal artist's book.

\$350.

A collaged work from Rosen, who studied at the VSW with Joan Lyons, exploring autobiographical themes (with hints of Cindy Sherman) through self-conscious use of photo lithography. Rosen has gone on to a long career in art, but this is a particularly scarce and early work from the influential press. Nine scattered holdings located in OCLC.

First edition. Buffalo: Visual Studies Workshop. 15" x 10". Publisher's blue and white cloth binding with black titles. Green and white patterned endpapers. Illustrated in color throughout. [14] leaves. Numbered 11/68 to colophon with a holograph addition to the printed acknowledgments from Rosen: "my special thanks to: Selma and Sidney Rosen and Tom Sullivan." Light foxing to cloth extremities. Mild offsetting to hinges, almost certainly from binding process. Else sound and bright. Very good plus.



Screening Made Literal

12.

SHORE

By Kevin Osborn
1977

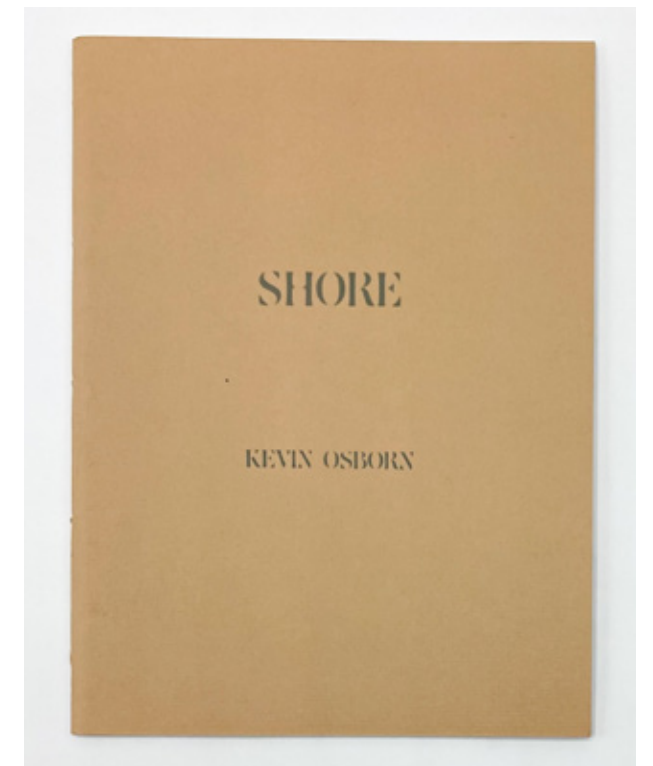
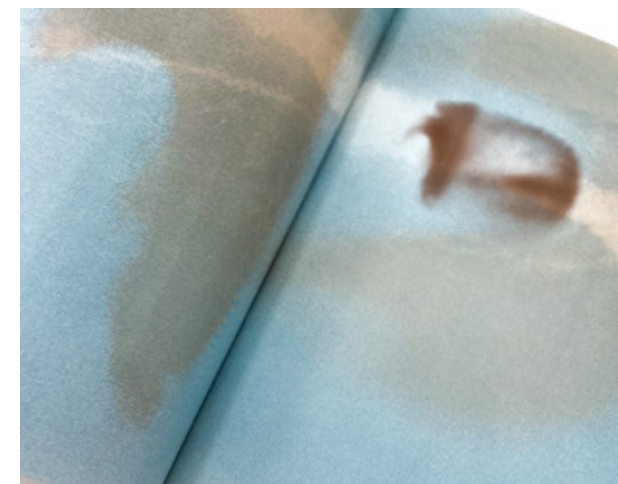
Dreamy photographic artist's book, full of hazy glimpses of the beach.

\$150.

Kevin Osborn began making livres d'artiste at the École Nationale Supérieure d'Art in Nice, France. In this work, allusive glimpses of the beach rely on a photo offset dot-pattern aesthetic that self-consciously foregrounds the screening process and literally acts as barrier between viewer and viewed — rather than its typical role as clear conveyer of a captured image.

First edition. n.p.: n.p. 10" x 7.5". Original orange wrappers, saddle-stitched. Every page illustrated in color. [56] pages. Signed in pencil by Osborn to final page and numbered 165/200. Very minor rubbing to spine. A sharp, bright copy. Near fine.

Read more: "Chronology," KevinOsborn.com.





"The California Zeitgeist"

13.

GREETINGS FROM L. A.

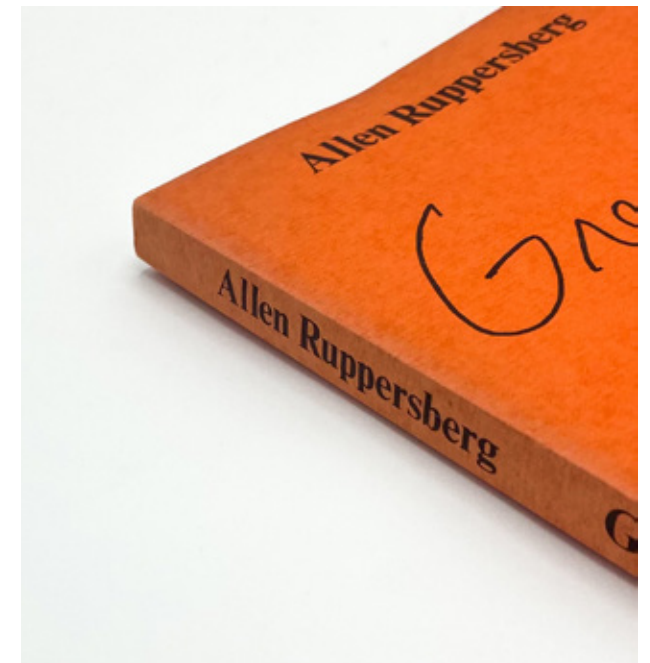
By Allen Ruppersberg
[1971]

Blank except for 10 pages, this conceptual artist's book in the form of a novel abruptly drops the reader into disjointed parts of a story.

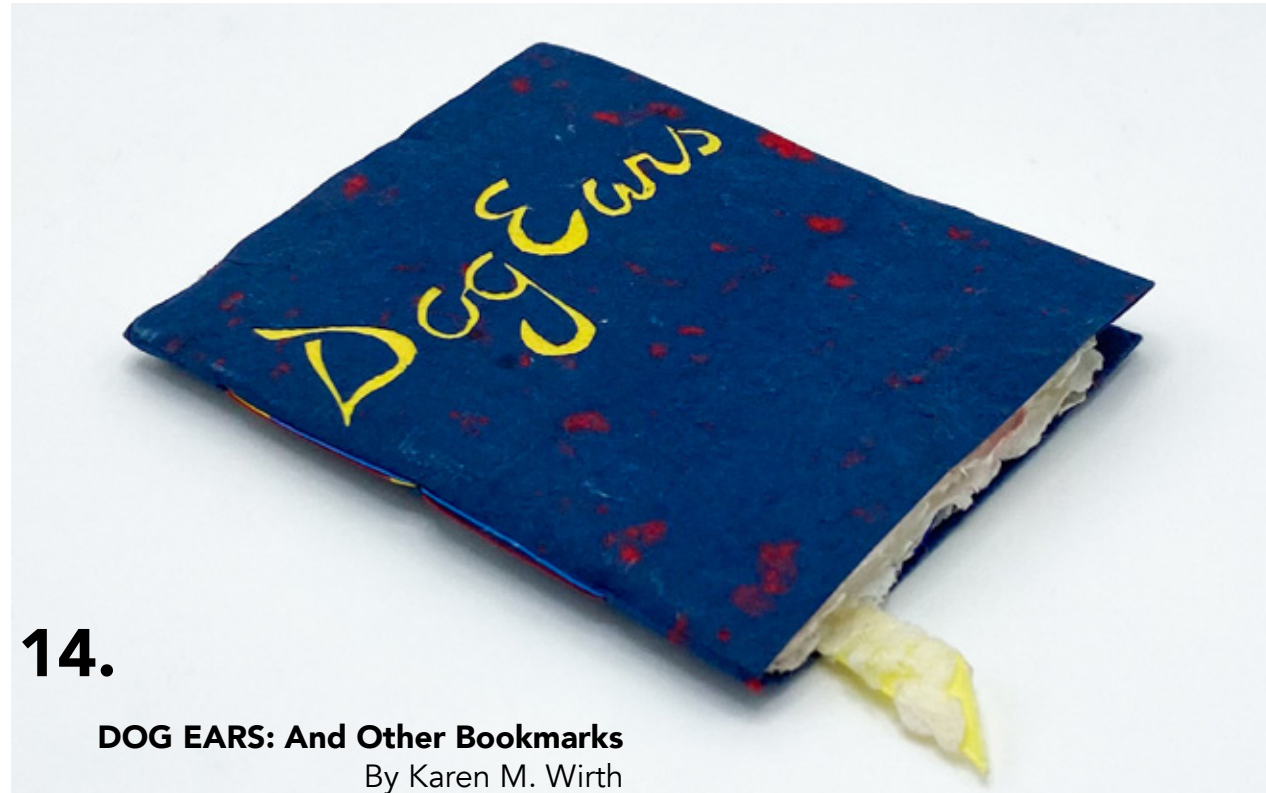
\$250.

Amusingly, the summary on the rear cover promises a rich plot full of twists and turns, and proclaims Ruppersberg "one of the most talented and original American writers to emerge in the last five years." The work lampoons the consumerism and shallowness of the publishing world.

First edition. np: np. 8" x 5.25". Original orange wrappers with black printed titles, perfect bound. 240 pages. Mild toning to wrapper edges. Leaves uniformly lightly toned. Sound and bright. Near fine.



Markings Made Material



14.

DOG EARS: And Other Bookmarks

By Karen M. Wirth
1984

Rare handmade meta artist's book, showcasing a different page-marking technique on each hand-made leaf.

\$250.

An early work from this respected book artist. OCLC locates no holdings.

First edition. n.p.: n.p.. 5" x 4". Stiff handmade paper wrappers with cut-out title. Handmade cotton paper leaves dyed with Procion colors; variously modified with creased corners, attached plastic clips, and attached ribbons as issued. SIGNED, dated, and numbered #7 of an edition of 10 copies. Near fine.



Made Of Money



15.

BARTON LIDICE BENEŠ

By Barton Lidicé Beneš
(1985)

Signed limited edition, one of 200 copies, of this exhibition catalogue printed with hand-made paper covers made of pulped currency.

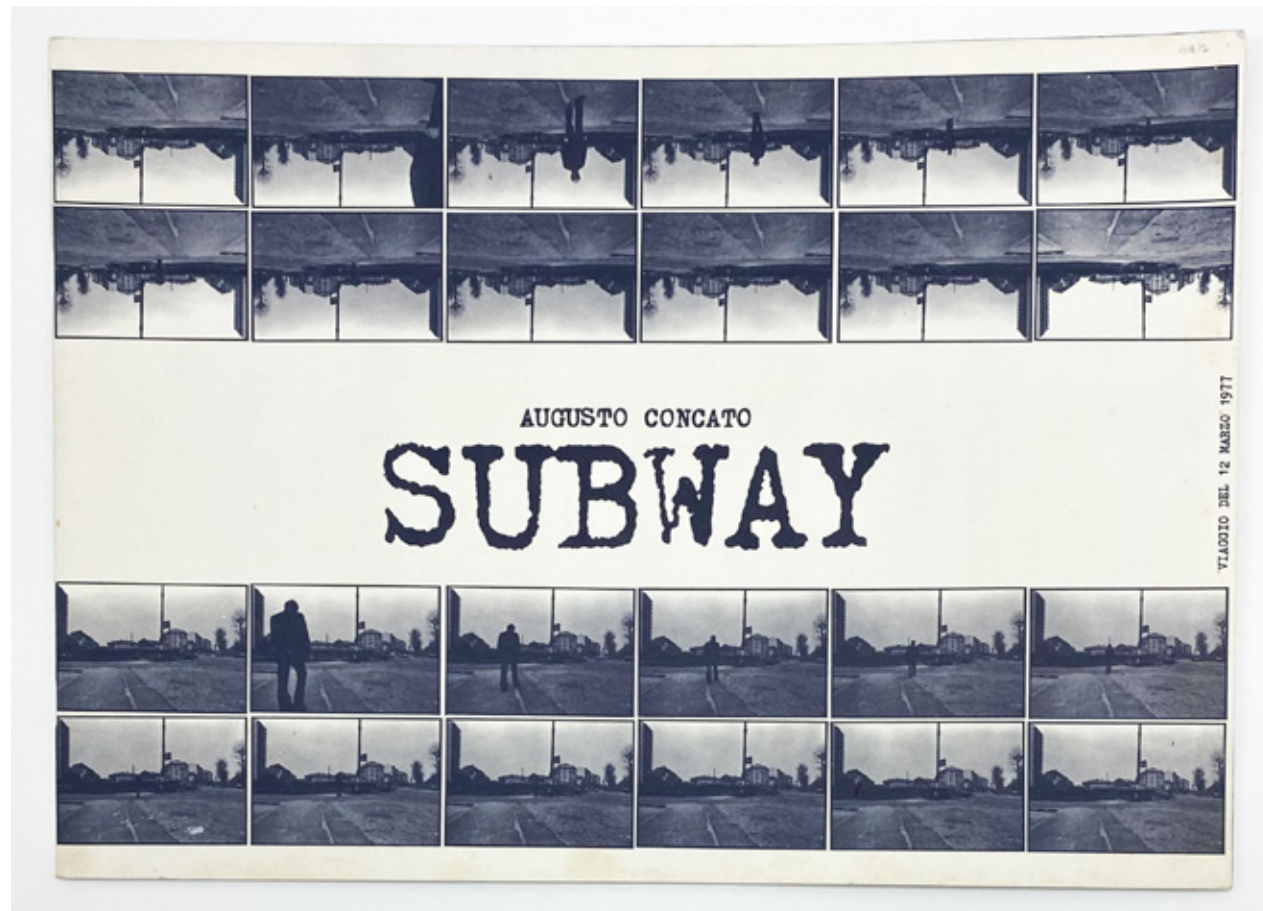
\$75.

"Barton is so sensitive to his fine creations that if blindfolded, he can choose a bill from a pile of assorted foreign money and actually distinguish its country of origin by its scent."

A catalogue-made-artist's-book of Barton's "art forms symbolic of a monetary society." His commentaries on the materialism of 1980s America takes the form of creatively altered money, as well as found objects such as mud from Richard Nixon's estate and a jellybean from Ronald Reagan's desk.

First edition. Rohnert Park: Sonoma State University Art Gallery. 8" x 8.5". Original handmade paper dustjacket. Original purple wrappers. Illustrated throughout in color and black-and-white. [16] pages. Signed and numbered "#136" by author on rear flap of dust jacket. Staples lightly oxidized. Overall sharp and bright. Near fine.

The Geography Of The Book



16.

SUBWAY
By Augusto Concato
1977

Italian artist's book that can be read in two different orientations.

\$125.

Found objects and text adorn the pages of the book read in one direction, but when flipped over, there is the somewhat surreal and wordless

photographic story of a man, a woman, and a chair. Not tête-bêche, the elements of each narrative run along the top/bottom of every page, each upside-down from the other. Together with the title, SUBWAY suggests parallel worlds lurking just out of reach underground (or overhead).

First edition. np: np. 9.75" x 13.5". Original stapled pictorial wrappers. Illustrated in black-and-white throughout. [8] leaves, including covers. English transcription of the text loosely laid in. Mild edgewear, light soil to wrapper, else sharp. Near fine.

An Artist's Abecedary

17.

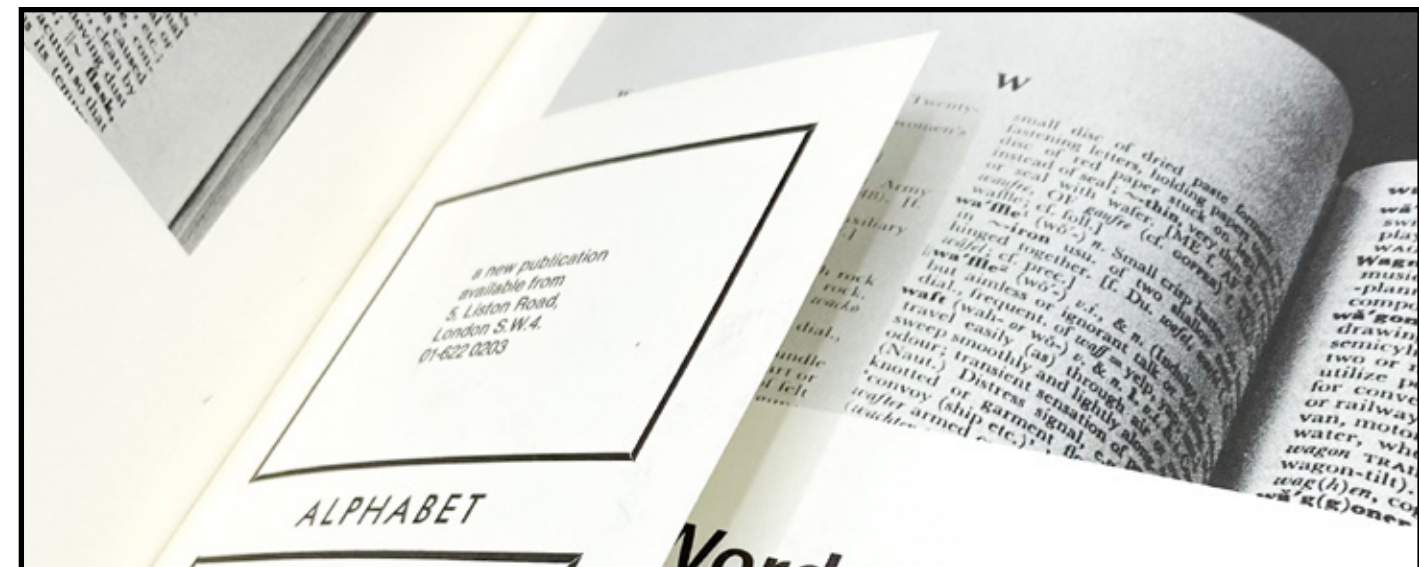
ALPHABET
By Michael Peel
(1977)

Photographic artist's book, containing photographs of the first pages of letters from the dictionary next to found photograph-like images of numbers.

\$75.

According to Michael Peel, "this book is intended to engage the reader in forming various ambiguous semantic pursuits which revolve around the physical, sequential structure of the book."

First edition. London: Michael Peel. 12" x 8.25". Original wrappers, saddle-stitched. 26 black-and-white photographic illustrations. [28] pages. Original one-page prospectus and promotional postcard laid in. Light wear to edges, corners and spine ends mildly bumped; light scuffing to rear. Else bright and sound. Very good plus.





18.

Accordion Accordion Book

CLINKSCALE

By Helen Douglas
and Telfer Stokes
[1977]

Evocative photographic artist's book assuming the shape of an accordion, but revealing an expanse of green grass.

\$75.

After buying a cottage in rural Scotland, Telfer Stokes and Helen Douglas produced CLINKSCALE as they fixed up the property. The images of Telfer's rough, soiled hands on the accordion are a conceptual snapshot of the renovations.

Yarrow: Weproductions. 11" x 6.75". Original color pictorial boards. One continuous color photographic illustration. [8] pages, accordion-fold. Printed recto only. Light edgewear. Else sound and vibrant. Very good plus.

Read more: Brandon S. Graham, "Telfer Stokes," fictionoldrums.blogspot.com.

19.

A Book Book

BOOK ARTICULATIONS

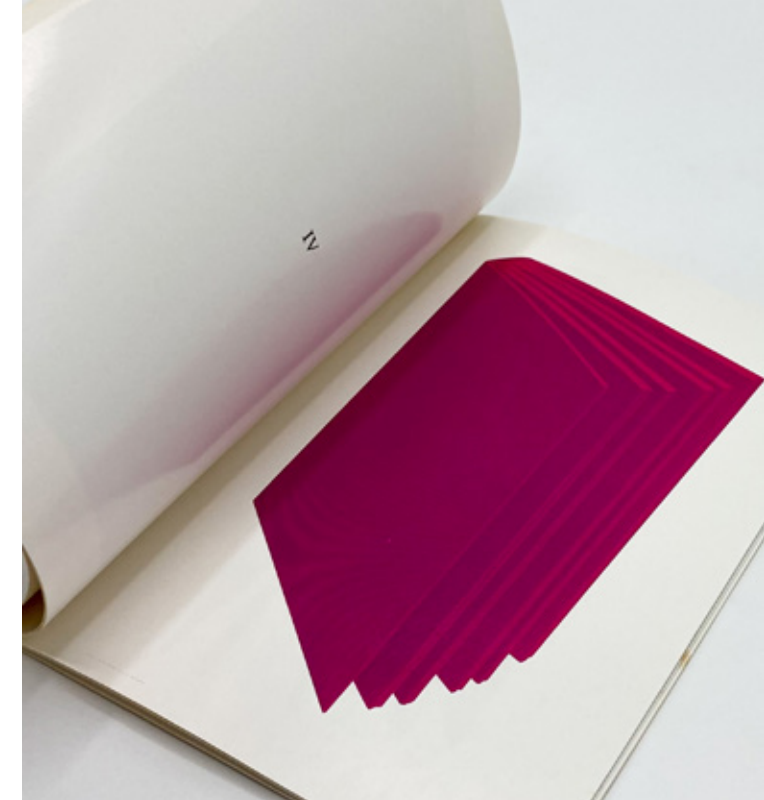
By Jeffrey Lew
1976

Second edition of a collection of 16 images of different positional possibilities for a codex.

\$75.

Lew captures the non-specific sense of a book in this work. The codex poses dynamically for the photographer, who runs the images through various colored filters, but both the covers and the pages are blank. Is it really a book at all?

New York City: Zarett Graphics. 7.75" x 5.75". Original color pictorial wrappers. Illustrated in color throughout. One of 500 unnumbered copies. [36] pages. Mild toning to wrapper edges. Occasional light foxing throughout. Sharp and bright. Near fine.



20.

Experience The Alphabet

THE A-Z BOOK
By Thomas Ockerse
(1969)

First edition of this scarce artist's book abecedary, in which the process of turning the pages both form and reveal new letters.

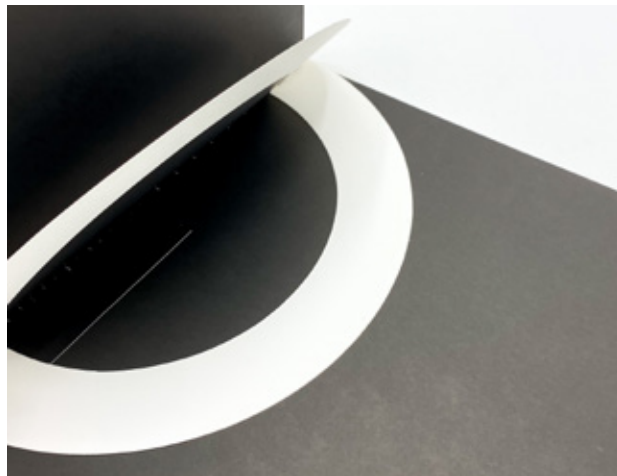
\$300.

"My interests are in attending to a process that can generate visual design required to help bring about relationships." – Thomas Ockerse

Thomas Ockerse is noted for his participation in Fluxus, mail art, concrete poetry, and other art forms that called into questions the boundaries of what was Art. This dynamic work was conceived while Ockerse was an assistant professor at Indiana University. Originally MoMA planned to publish the edition, but the costs were too high. The original printer agreed to help issue it, but production remained difficult and the edition was stopped well before the 2000 copies planned for. It is now scarce, but the shifting forms created by turning the pages embody his philosophy that human interface should be at the heart of all design.

New York: Colocraft-Brussel Publishing. 11" x 11". Original black wrappers, plastic comb-bound. [50] pages with various die-cut shapes punched out. In original box. A few tiny spots of wear to edges of box. Occasional very mild wear to edges of wrappers. An unusually sharp copy. Near fine.

Read more: RISD Graphic Design, "Thomas Ockerse."



21.



ECHOS

JUNE SOBEL

Four Colors, Many Possibilities

ECHOS
By June Sobel
[1977]

First edition of this colorful and entirely abstract artist's book, in which each turn of the page creates a new layered pattern.

\$150.

Sobel has gone on to a well-known career as a children's book author, and ECHOS suggests the playfulness of the best moveable books. A scarce book from the beginning of this noted artist's career. While no edition is stated, the hand-lettered elements suggest a small one. OCLC locates only four holdings.

np: np. 8" x 8". Original black stapled wrappers with titles and author names rendered in stick-on camera-ready letters. [12] leaves of colored paper, each with a die-cut hole of a different shape. Extremely mild scuffing to wrappers. Sharp and bright. Fine.



Feminism

(Item #28)

"[A]rt undertaken as activism against sexual assault emerged in Southern California. It can be said to have begun quietly, with the creation of an inexpensive little book by Suzanne Lacy called Rape Is. First published in 1972, it marked a leap outward from individual accounts of personal experience toward a far broader definition of rape and a much wider audience."

— Nancy Princenthal



22.

RAPE IS

By Suzanne Lacy
(1976)

Gut-wrenching in its simplicity, this defining artist's book is a foundational work of feminist activist art.

\$750.

Lacy's first artist's book, RAPE IS was created while she was still a student in the Women's Design Program at the California Institute of the Arts, Valencia: "The title riffs on the Happiness Is book genre. Her mentor Sheila Levrant de Bretteville suggested that it open down the middle, the flaps joined with a sticker seal, to make the reader consciously aware of invading a private experience" (Frieling et al). Princenthal observes that RAPE IS not only deeply influenced feminist art, but also started wider conversations about individual stories of sexual assault.

Originally produced in 1972 in a smaller edition (of 300, with a silkscreened cover), Lacy later created this edition through the Women's Graphic Studio at the Woman's Building in Los Angeles. Each edition, however, is now scarce. A scarce, prescient, and important work.



Second edition. Los Angeles: Women's Graphic Center. 5.75" x 5.75". Original wrappers with center opening. Red endpapers. [44] pages. One of 1000 unnumbered copies. Light toning to edges of wrapper, else sharp and clean. Near fine.

Read more: Nancy Princenthal, "How Suzanne Lacy's Feminist Work About Sexual Assault in the 1970s Created a New Art Form," ARTNews; Rudolf Frieling, Lucía Sanromán, and Dominic Willsdon (Editors), Suzanne Lacy: We Are Here.



23. Deconstruction of Feminine Coded Performance

23. THE ART OF TEARS: HOW TO BE JAPANESE
By Hidemmi Ottavianni
1974

First edition of a rare artist's book that describes "the 'tear technique' of the traditional older minded Japanese" with simple descriptions for the proper methods and circumstances for crying.

\$200.

"This technique cannot be used by men, because people do not like helping men."

Ottavianni describes the clash of modern and traditional Japanese sensibilities in her introduction, noting that while young people embrace cultural shifts, "the older generation deplores this change." This guidebook seeks to offer advice on how women and men can cry to achieve different effects and in doing so delineates arbitrary and confining gender norms. OCLC attributes this book to Hidemi Ōta, but locates no copies. A scarce artist's book that interrogates cultural expectations of gender performance.

np: H & O Company. 8.5" x 5.5". Original black-and-white pictorial wrappers, saddle-stapled. Illustrated in black and white throughout. [12] pages. Wrappers with very mild wear; spot of light soil to front. Occasional small spots of soil throughout. A sound copy. Very good plus.



24.

An Atlas Of Ritual

TWENTY EIGHT DAYS
By Mary Fish
(1975)

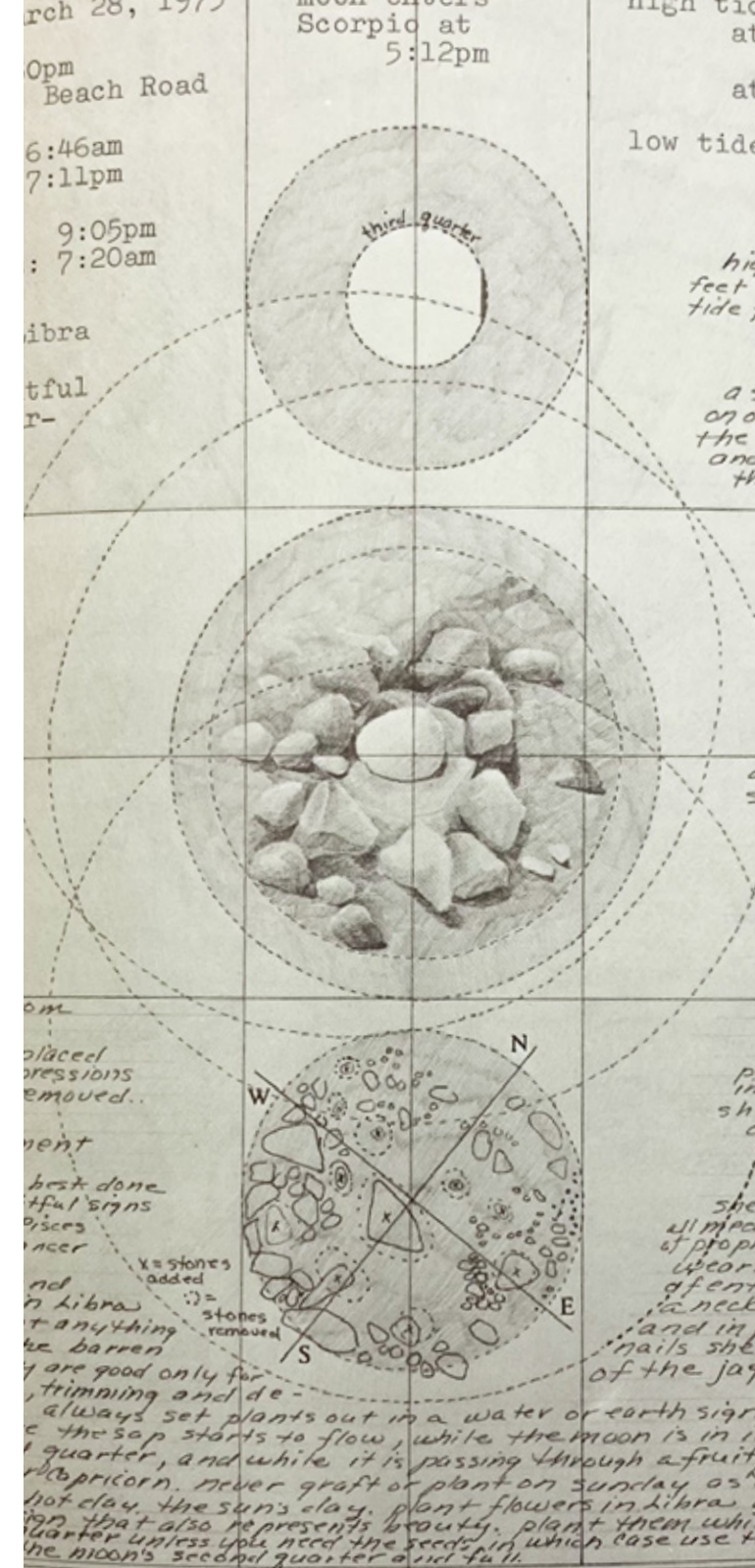
First edition of an evocative artist's book, weaving art, math, and ritual to mark the days between the artist's menstrual cycles.

\$250.

"If the moon's orbit were exactly that of the earth, where would the earth be?"

In this work, based on activities carried out in Capistrano Beach, California from March 11 through April 7, 1975, Fish documents her movement of stones within a drawn circle, sketching the new arrangements created every day alongside notes of the phases of the moon and the tides. She surrounds her atlas-like diagrams with various texts pondering femininity, masculinity, ovulation, and the literal and figurative meaning of stones. In many ways, an explicit critique of more prominent conceptual and performance pieces from the 1970s that centered both the male gaze and body. A scarce example of this work that explores cycles, making them personal and poetic by assigning them elaborate rituals. OCLC locates just 7 copies.

[Chesterfield]: np. 11" x 8.5". Original printed wrappers, perfect-bound. Illustrated in black and white throughout. [60] pages. Mild wear to extremities of wrappers, spine lightly toned. Clean and sharp. Near fine.





25.

ABBY ROGERS TO HER GRAND-DAUGHTER

By Abby Rogers, illustrated by Joan Lyons
1976

A beautiful artist's book that weaves a grandmother's 1925 letter to her granddaughter, containing recollections of her childhood through quilted pages.

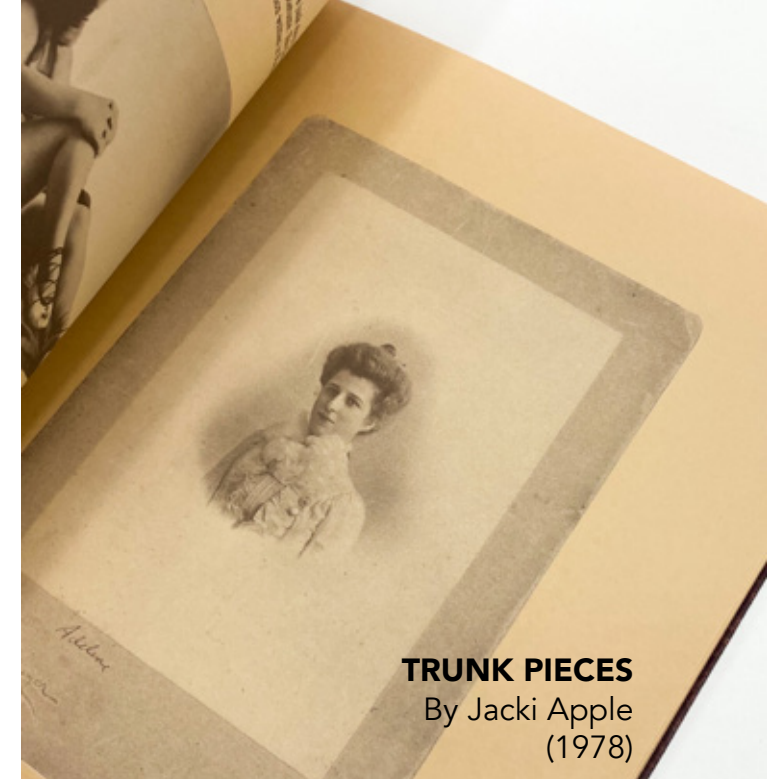
\$75.

A moving work in which Joan Lyons endeavors to "make public one more thread of documentation affirming the existence of women in history" (colophon). Lyons, founder of The Visual Studies Workshop press, is a multifaceted and trailblazing feminist artist who uses a wide variety of image-making processes in her art, including xerography. Here she works with an AB Dick 360 and features images of quilt blocks from the collections of Stephanie Cole and David Freund.

First edition. Rochester: The Visual Studies Workshop. 10" x 7.5". Original color pictorial wrappers. Illustrated in color throughout. One of "about 500" unnumbered copies. [28] pages. Very light scuffing around spine; staples lightly oxidized. Else clean and sharp. Near fine.

Read more: Steven Kasher Gallery, "Joan Lyons."

26.



TRUNK PIECES
By Jacki Apple
(1978)

Artist's book that ponders (via found photography) the stories carried by women.

\$50.

"You drag this baggage with you, weighed down with dead emotions, clothes that no longer fit."

Much the way artist Emma Sulkowicz in her vital and controversial "Mattress Performance (Carry That Weight)" made literal the unique burdens carried by women, Apple's TRUNK PIECES considers the emotional baggage ("trunks": "illusions," "lost dreams," "deceptions," "expectations," etc.) with which women must travel.

First edition (stated). Rochester: Visual Studies Workshop Press. 12" x 8.5". Original pink pictorial wrappers. Illustrated in shades of red and pink throughout. One of 300 unnumbered copies, from a total edition of 400. [56] pages. Very mild edgewear, else clean and sharp. Near fine.

27.

Proto-Guerrilla Girls

THE FAKE ART BOOK

By Eve Laramée
(1977)

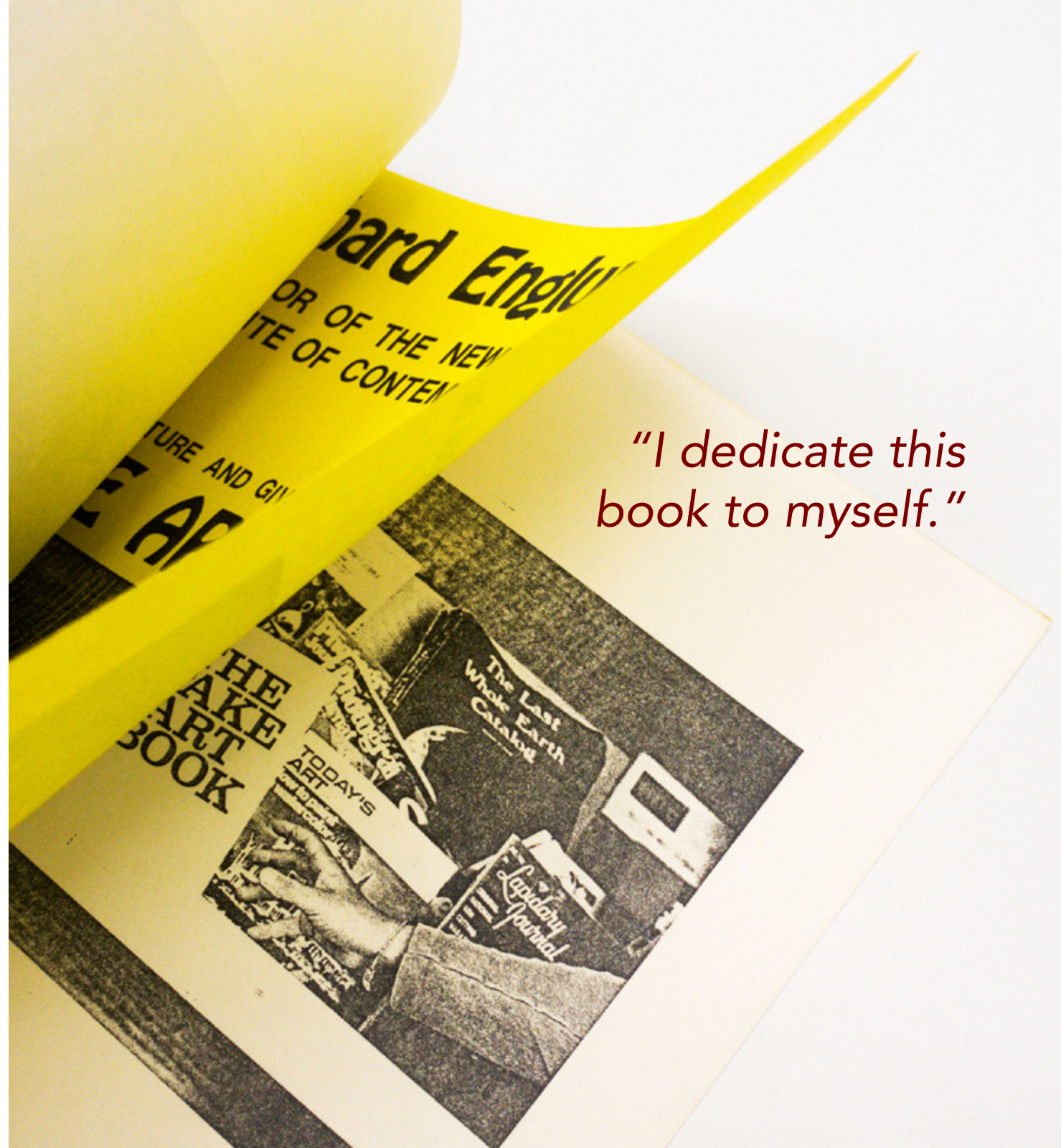
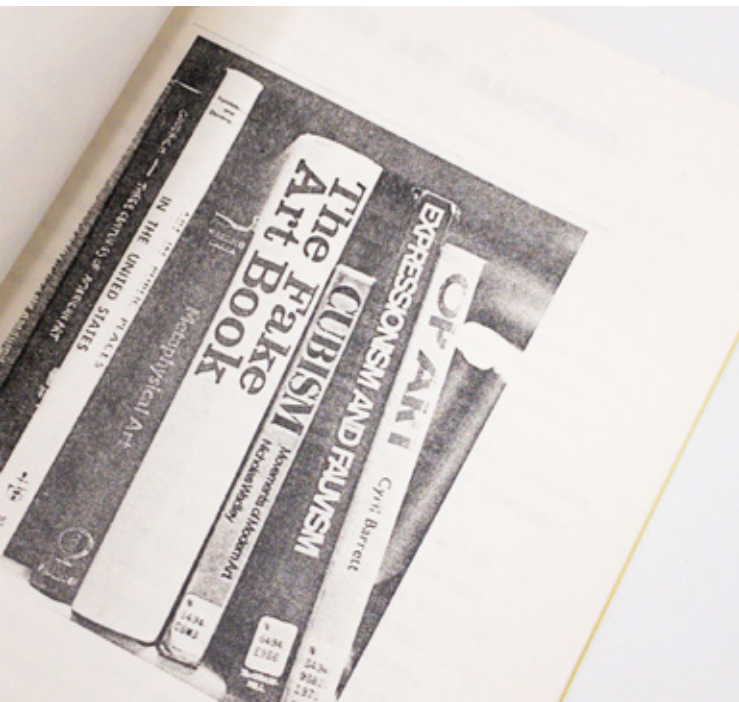
Xerox zine lampooning the art world in the form of a fake periodical, complete with ads for fake journals and presentations.

\$350.

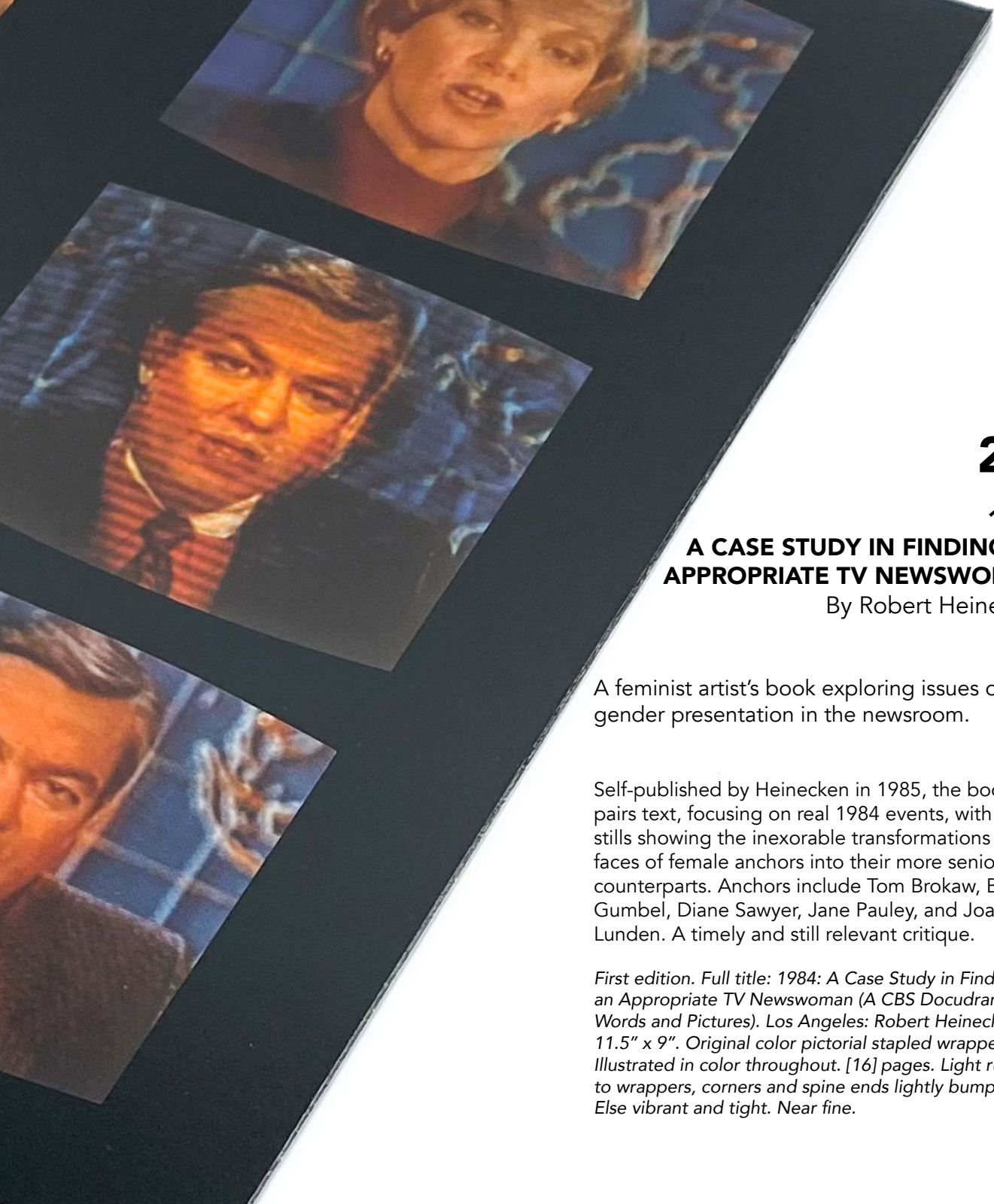
"Art offers a spectacle of pitiable barbarism, clumsiness and monotonous originality... Only through the genre of FAKE ART can we, as artists find a new source of emotion and hence style."

A very early work by Laramée, who is now best known for her installation pieces that offer a commentary on the atomic age, ecology, and the environment. Evidence of her interest in the intersection of art and science can be seen in "The Fake Art Manifesto" at the beginning of the zine, in which she talks about this proposed movement in pseudo-academic terms. Only one copy listed in OCLC.

First edition. np: np. 11" x 8". Original copy shop plastic post binding with title to front cover. Xerographically reproduced. Black-and-white illustrations throughout. [11] pages on as many leaves, printed recto only, plus one faux "blow-in" subscription card loosely laid in. "Eve Laramée 1977" pennaed to inside front cover and numbered "6" (of ?) to inside rear cover. Light toning and wear to edges, else clean and sound. Near fine.



"I dedicate this book to myself."



28.

**1984:
A CASE STUDY IN FINDING AN
APPROPRIATE TV NEWSWOMAN**

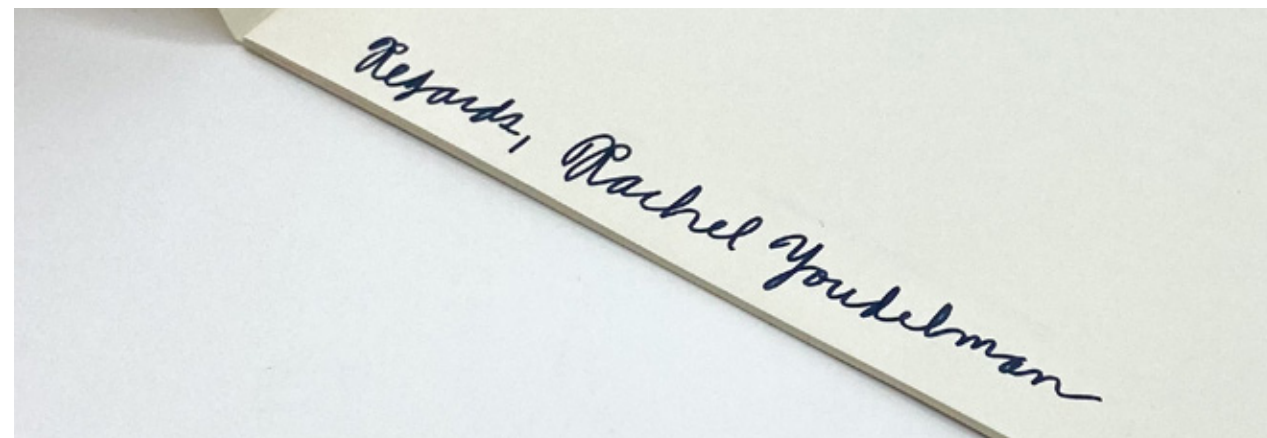
By Robert Heinecken
1985

A feminist artist's book exploring issues of gender presentation in the newsroom.

\$40.

Self-published by Heinecken in 1985, the book pairs text, focusing on real 1984 events, with TV stills showing the inexorable transformations of the faces of female anchors into their more senior male counterparts. Anchors include Tom Brokaw, Bryant Gumbel, Diane Sawyer, Jane Pauley, and Joan Lunden. A timely and still relevant critique.

First edition. Full title: 1984: A Case Study in Finding an Appropriate TV Newswoman (A CBS Docudrama in Words and Pictures). Los Angeles: Robert Heinecken. 11.5" x 9". Original color pictorial stapled wrappers. Illustrated in color throughout. [16] pages. Light rubbing to wrappers, corners and spine ends lightly bumped. Else vibrant and tight. Near fine.



29.

WATER AND POWER
By Rachel Youdelman
(1977)

Photographic artist's book containing passages about and photographs of world leaders such as Mao, Mussolini, and Hitler in and around water.

\$125.

"On summer days, [the Nixon boys] would jump in the ditch and swim."

Known for her photographic works, Rachel Youdelman produced her first artist's book via mimeograph in 1972. This title contrasts the association of water with purity and the terrible acts committed by men with power.

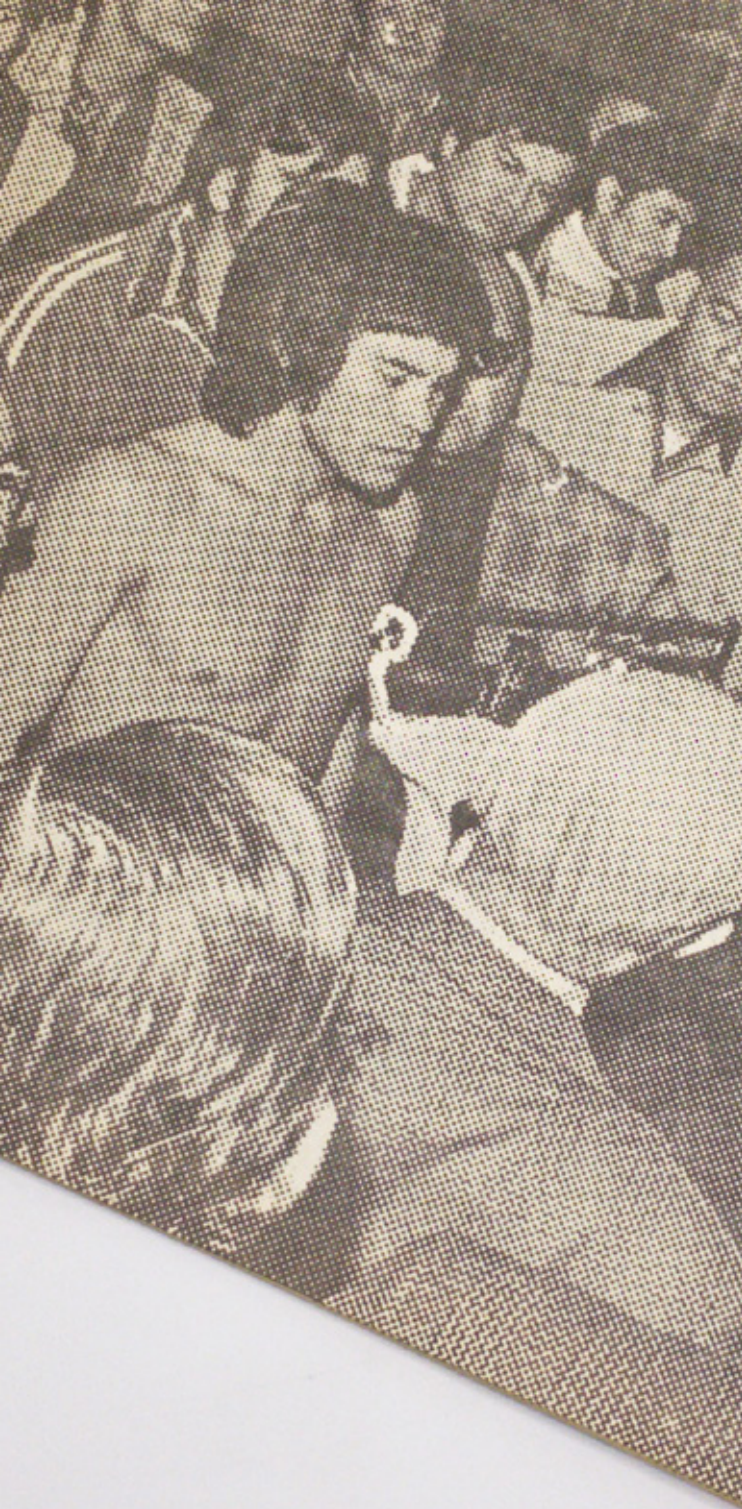
First edition. Full title: Water and Power: The Role of Water in the Lives of Several Prominent Statesmen. np: Rachel Youdelman. 10.75" x 6.5". Original stapled wrappers. Eight black-and-white photographic illustrations. [8] leaves, printed recto only. Signed by the author in ink to title page. Very mild soiling and light toning to edges. Else sound and clean. Near fine.



Photography



(Item #30)



Gonzo Boxing

30.

LAS GLORIAS DEL GRAN PÚAS

By Ricardo Garibay
(1978)

Narrative photobook of the story of boxing great Ruben "El Puas" Olivares.

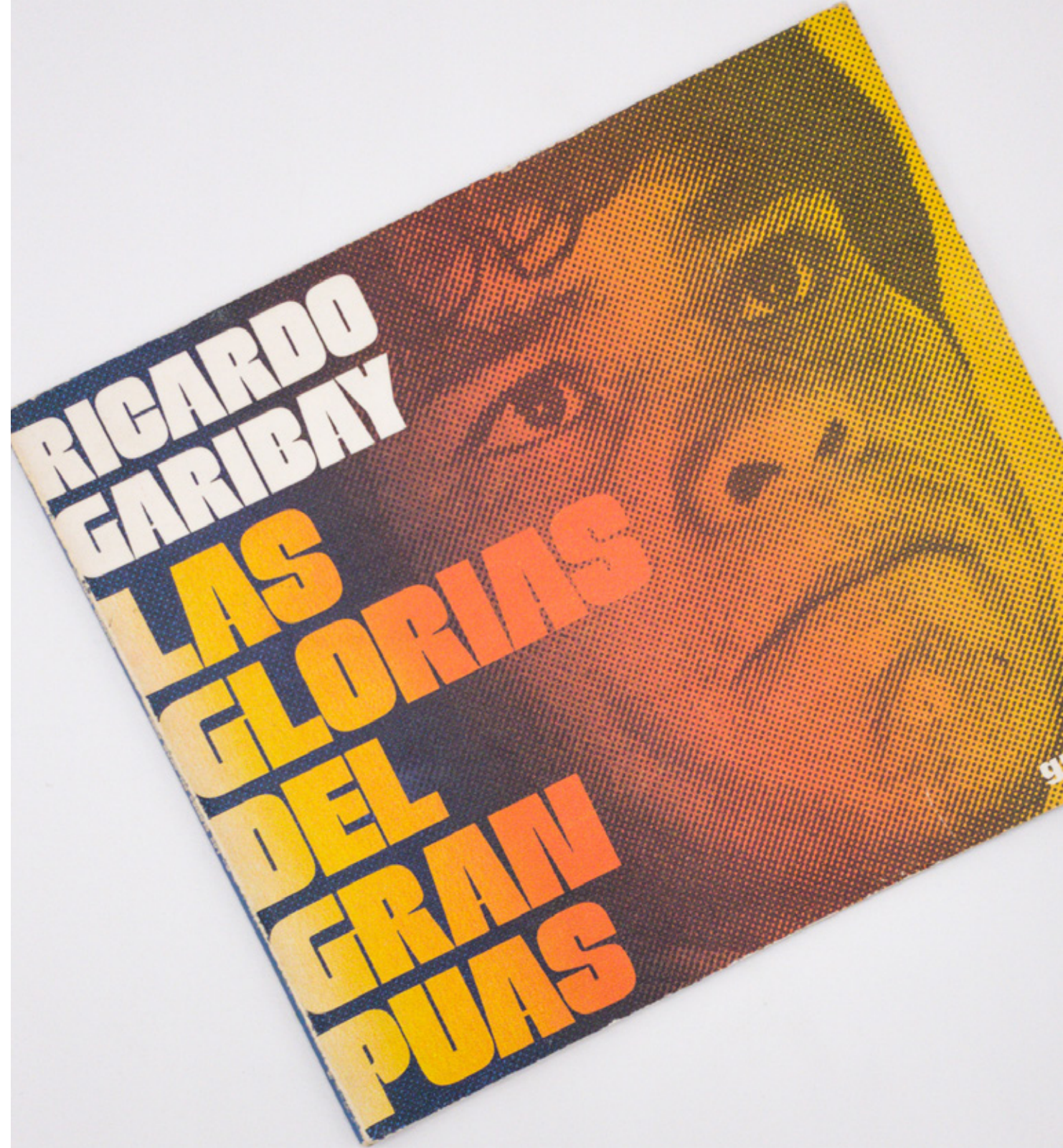
\$600.

"Influenced by the new journalism writers of the time like Tom Wolfe, Garibay seeks to portray the real Olivares using techniques more associated with fiction, including scenes carried entirely by dialogue and stream-of-consciousness narration."
— Rafael Garcia

Written in a series of "rounds," journalist Garibay interviews Olivares, romanticizing the boxer's life, fights, and hedonistic exploits. The story is accompanied by numerous photo illustrations, including candid snapshots of Olivares in and out of the ring. The work was later adapted into a movie starring Olivares as himself. OCLC located three holdings. A very scarce and fascinating publication.

First edition (stated). México, D. F., Barcelona, Buenos Aires: Editorial Grijalbo. 8" x 9". Original color illustrated wrapper. Fourteen full-page black-and-white illustrations. 46, [2] pages. In Spanish. Light wear to edges; sticker removal to rear cover. Hinges a little tender. Else clean and sound. Very good plus.

Read more: Rafael García, "Las Glorias del Gran Puas" on TheFightCity.com.



31.

The Doors of Perception

COVER TO COVER

By Michael Snow
[1975]

Elusive and allusive narrative photographic artist's book, one of the defining works of the 1970s in the genre.

\$600.

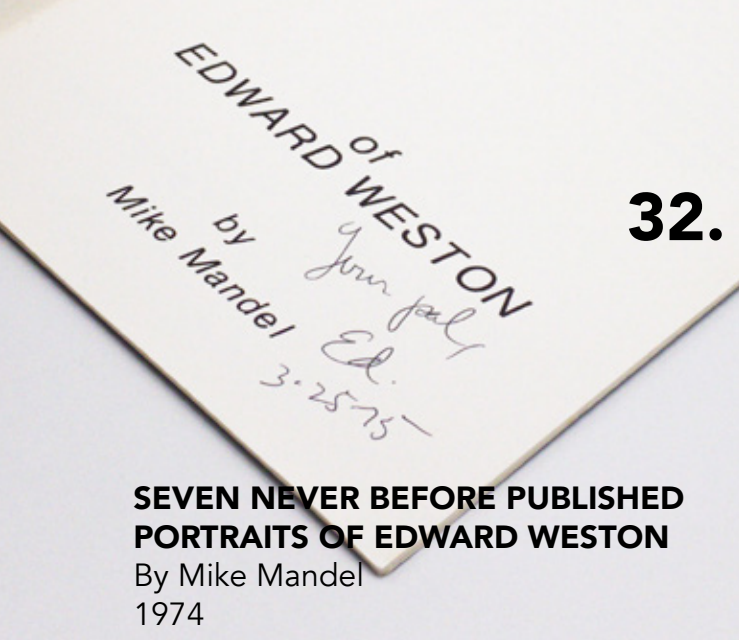
*"A veritable Russian doll of representational strategies, a complex, multi-layered work about photographic making and meaning."
— Parr & Badger*

The lines of photographer and photographed, book and image are blurred in this foundational artist's book. The reader moves through COVER TO COVER with the assistance of Snow, who opens the door-printed cover at the beginning of the book and closes it at the end. An experience.

First edition. Halifax and New York City: Nova Scotia College of Art & Design and New York University Press. 9" x 7". Original pictorial perfect-bound wrappers. Illustrated in black-and-white throughout. [300] pages. Small old price sticker to front cover. Mild edgewear and toning to wrappers, shallow crease to spine, slight lean. Else sound and clean. Very good.

Read more: Parr and Badger, The Photobook: A History, Vol. 2, page 156.





32.

SEVEN NEVER BEFORE PUBLISHED PORTRAITS OF EDWARD WESTON

By Mike Mandel
1974

Clever artist's book that questions the importance of association to the quality or value of a photograph, signed by Mandel as "Ed."

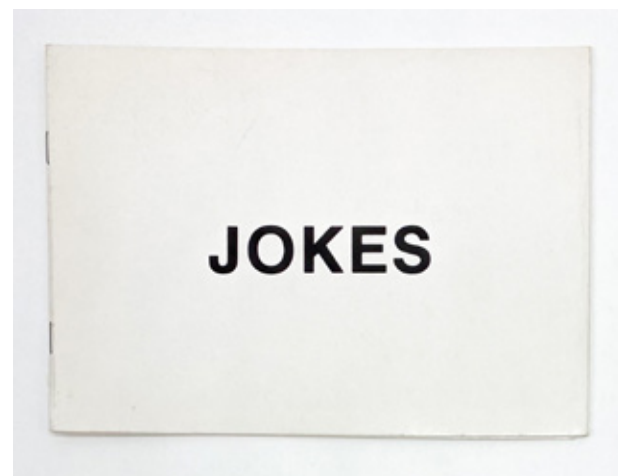
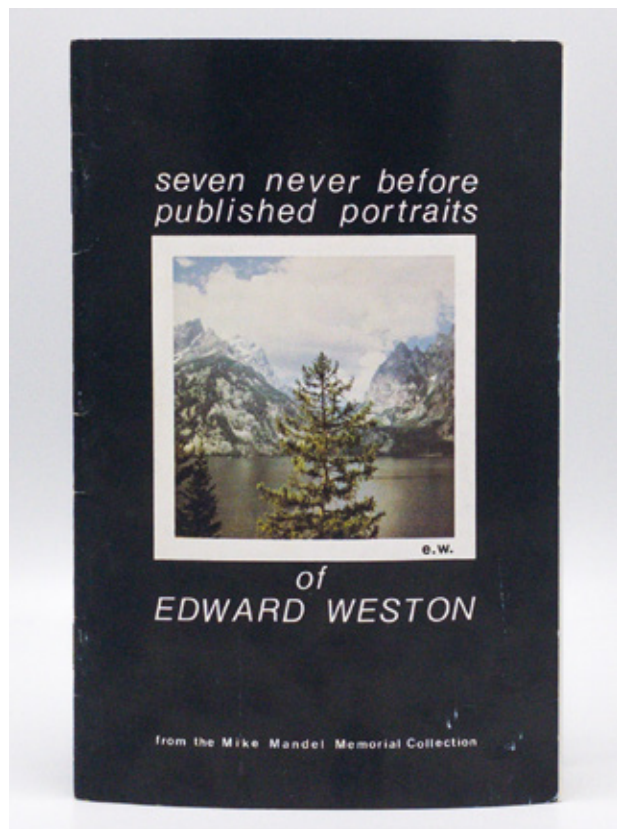
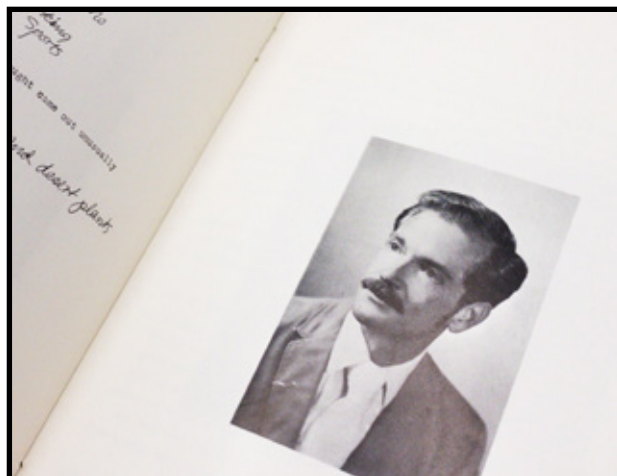
\$250.

"It has been exciting and bothersome to answer to this name."

At once humorous and heartfelt, this photographic work showcases surveys and portraits of Americans who happen to be named EDWARD WESTON, but bear no connection to the photographer of the same name. The other Edwards have occupations ranging from insurance agent to beekeeper, and their surveys offer a glimpse into their lives and those of their loved ones. Uncommon signed.

First edition. np: (Mike Mandel). 8.5" x 5.5". Original staple-bound color illustrated wrappers. Three color and four black-and-white photographic illustrations, with seven images of completed questionnaires. [20] pages. Inscribed by Mandel in ink to title page: "Your pal, / Ed. / 3-25 75." Mild rubbing, as usual; slight curve to front cover. Very light brown spotting to upper extremities of pages. Else sound and bright. Very good plus.

Not THAT Edward Weston



33.

Dad Jokes in Photographic Form

JOKES

By Alvin Comiter
(1977)

A photographic artist's book of visual humor.

\$100.

Canadian photographer Alvin Comiter captures amusing juxtapositions and visual puns in a found photography style. Scarce. OCLC locates just five holdings, with only three in the US.

First edition. np: Alvin Comiter. 6" x 8.5". Original wrappers, saddle-stitched. 10 full-page black-and-white photographic illustrations. [20] pages, including two double-sided fold-outs. Very mild wear to edges. Otherwise bright and sound. Near fine.

34.

THE DOCUMENTARY RECORD OF AN INFRINGEMENT: Environmental Art of a Pseudovandalist Nature

By Joshua Alper
1978

Humorous artist's book documenting Joshua Alper's alteration of a billboard.

\$100.

Oblong photographic essay of Alper's détourning a billboard to make something rather juvenile (in the Adbusters tradition) but completely new. Though not noted, this copy from the collection of the printer of this book, Jim Hugunin of Grafix Artist Press.

First edition. Cover title: Anal Airlines. [San Francisco]: Grafix Artist Press. 5.5" x 8.75". Original pictorial wrappers. Eight black-and-white photographic illustrations. [8] leaves, printed recto only. Very light wear to spine; wrappers very subtly uniformly toned. Else sharp and bright. Near fine.





35.

Technicolor World

SHOJI UEDA

By Shoji Ueda
[circa 1984]

Photobook in a box containing dreamlike soft-focus photographs from Ueda's earlier work BRILLIANT SCENES and a biographical note.

\$125.

Ueda's use of color and composition combine in a style that walks the line between surrealism and realism. Number 4 in a series of photography box books produced by French retail chain FNAC in the 1980s.

First edition. Argenton-sur-Creuse: Fnac/Coriat & Associés. 7.75" x 5". Original marbled paper box with pictorial paste-on. 10 color photographic illustrations on card. [4] pages, [10] loose cards. Extremely mild soil to paste-on. Cards slightly bowed. Else vibrant. Near fine.



"Private And Beautiful"

36.

IOWA

By Nancy Rexroth
1977

A classic photographic artist's book that takes the form of "a kind of psychic journey from one emotional state to the next."

\$125.

Set in the Midwest, "where déjà vu is an every day occurrence," Rexroth takes her pictures with a plastic toy Diana camera, the image quality of which she likens to a sort of dream state. The photographs try to retroactively capture her childhood visits to her relatives in Iowa. With an introductory essay by Mark Power, and an introduction by Rexroth. Emerging from the vibrant Rochester scene, IOWA straddles the line between photobook and artist's book.

First edition. Rochester: Violet Press. 11" x 11". Original purple wrappers, perfect-bound. Photographic illustrations in shades of brown and black-and-white throughout. [120] pages. Some scuffing to edges; spine lightly sunned. Occasional foxing to page edges, hinges a bit tender. Else sound and bright. Very good.



IOWA

"[T]he diary I let people read."

37.

THE BALLAD OF SEXUAL
DEPENDENCY

By Nan Goldin
(1986)

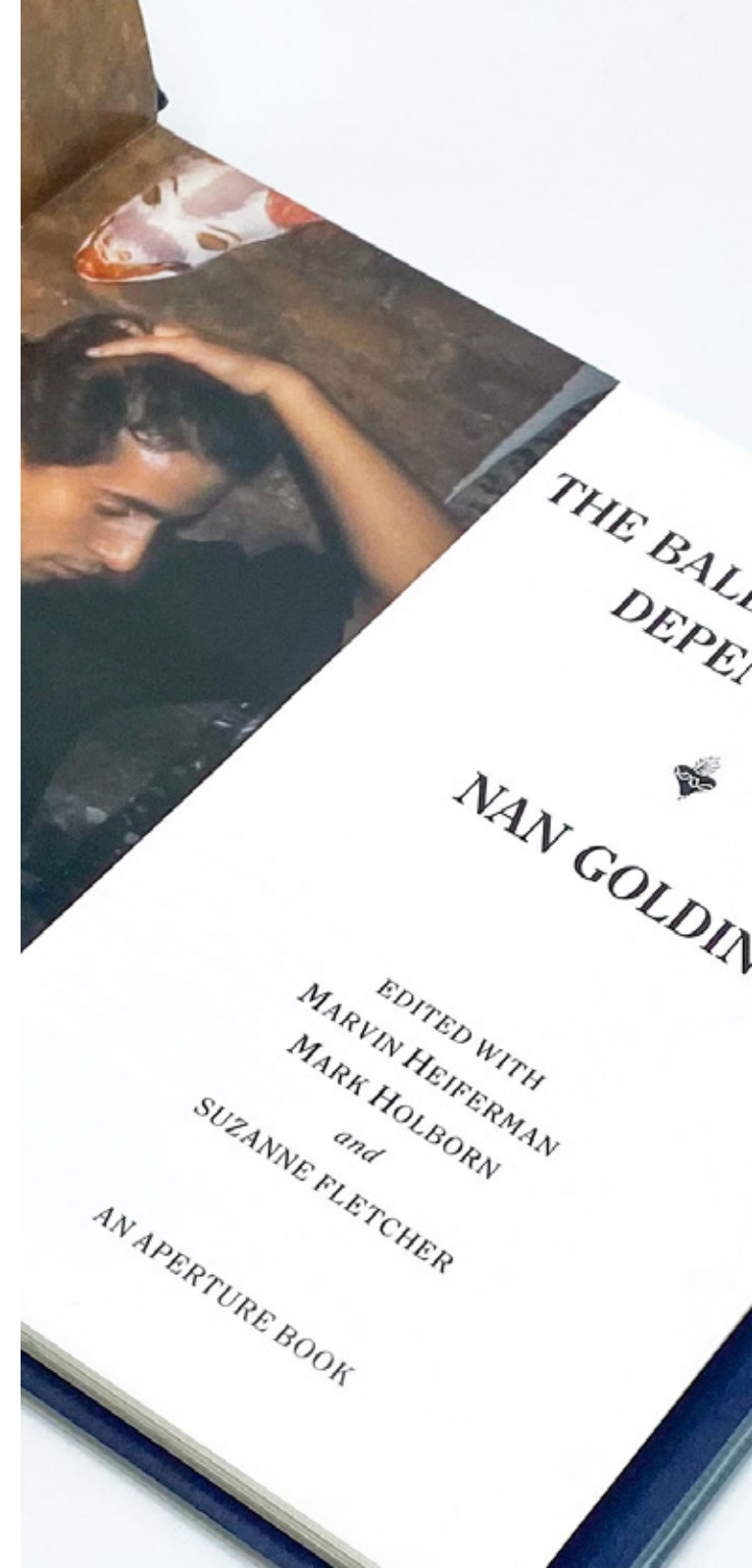
First printing of the classic photobook, a diaristic series of color photographs documenting moments in the lives of the artist's intimate circle of friends and lovers in New York's Lower East Side of the late '70s and early '80s.

\$350.

"Stories can be rewritten, memory can't. if each picture is a story, then the accumulation of these pictures comes closer to the experience of memory, a story without end."

Goldin's first book and the work for which she is still best known. The photos were first publicly displayed as a slideshow at the 1985 Whitney Biennial; titled after a song from the Brecht/Weill Threepenny Opera, the show was set to the music of the Velvet Underground, Nina Simone, and others, reflected in the book's section titles (All Tomorrow's Parties, Femme Fatale...) From Goldin's introduction: "I sometimes don't know how I feel about someone until I take his or her picture... I want the people in my pictures to stare back. I want to show exactly what my world looks like, without glamorization, without glorification."

First edition. (New York): (Aperture Foundation). 9" x 10". Original blue cloth with gilt-lettered spine. In original unclipped (\$39.95) dust jacket, designed by Keith Davis. Blue endpapers. Edited with Marvin Heiferman, Mark Holborn and Suzanne Fletcher. 144 pages. Minor wear to boards. Two small closed tears to front panel of jacket. Near fine in near fine jacket.



“A formal rigor, urban scruffiness and a cool neutrality that Ruscha would appreciate” — Vince Aletti



38.

NEW YORK STOREFRONT CHURCHES

By Charles Johnstone
2012

Limited edition of Johnstone's cibachrome images of churches in Brooklyn, Manhattan, and the Bronx.

\$125.

“As a lifelong New Yorker born and raised in Manhattan, my knowledge of the other boroughs was not great, so making these photos and the five corresponding books was a real learning experience.” (Johnstone, 2018)

Series of square-format photographs, one of the photographer's five Ruscha-like themed studies of New York locations, made with the now-discontinued cibachrome (Ilfochrome) process.

First edition. [New York]: (Charles Johnstone). 9" x 8". Original pale grey cloth, stamped in red. Lavender endpapers. Design and editing by Shamus Clisset. Limited edition of 150; this copy not numbered. 24 color plates. Fine.

Read more: “The Empty City: New York without New Yorkers - In Pictures”, The Guardian, 2018.

39.

BROOKLYN CORRUGATED IRON FENCES

By Charles Johnstone
2014

Limited edition of Johnstone's cibachrome images of industrial Brooklyn.

\$125.

Series of unpeopled landscapes with a design deliberately reminiscent of Ruscha's THIRTYFOUR PARKING LOTS, though a less overt homage than Johnstone's own previous THIRTY FOUR BASKETBALL COURTS. The fifth of the photographer's several themed urban studies, made with the now-discontinued cibachrome (Ilfochrome) process.

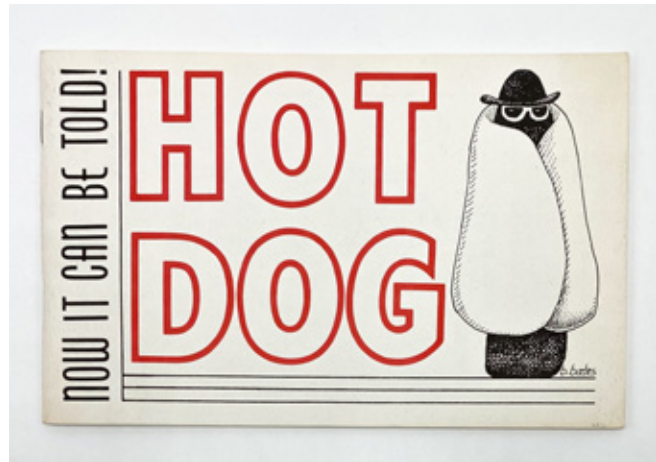
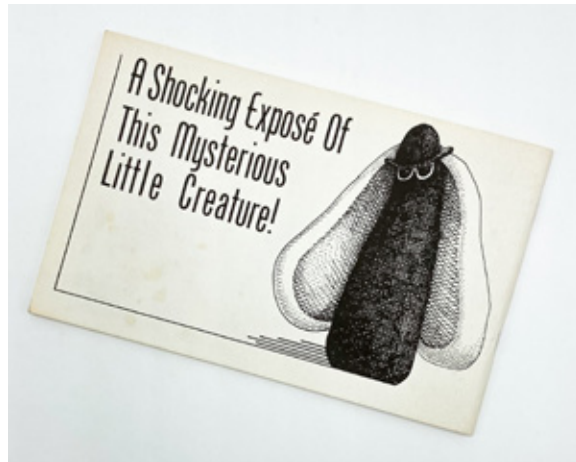
First edition. [New York]: (Charles Johnstone). 9" x 8". Original pale grey cloth, stamped in green. Lavender endpapers. Design and editing by Shamus Clisset. Limited edition of 150; this copy not numbered. 26 color plates. Fine.



(Item #43)



Food



To Artist Book Or Not Artist Book, That Is The Question

40.

HOT DOG: Now It Can Be Told
By B. [Betty] Bates
(1977)

Humorous book about an anthropomorphized hot dog that humorously straddles the line between artist's book and (maybe?) advertising. But humorous.

\$75.

"[A] hilarious, comical artist's book which defies description except that it has a fine integration of text and visuals. The anthropomorphic role of the hot dog becomes a satire." — UMBRELLA

Is this an artist's book or a promotional item for Gilda's Gourmet Hot Dogs? Perhaps both? While we can't find anything out about Gilda (did it even exist?), we will note that this book is reviewed by Judith's Hoffberg's artist book newsletter UMBRELLA — right there among the LeWitts and the Baldessarri. And it was included in her landmark Artwords & Bookworks exhibition. (And though not noted, this copy is in fact from her collection.) Also, HOT DOG exhibits a knowing cleverness and self-awareness that suggests an intentional ambiguity. Nevertheless, an odd (and scarce) little book, with a Gorey-esque vibe.

(San Jose): *Gilda's Gourmet Hot Dogs*. Original stapled pictorial wrappers. One of 500 unnumbered copies. [28] pages. Trace rubbing, toning. Else bright and sharp. Near fine. (#40713.)

Read more: "New and Notes," UMBRELLA, Vol. 1 No. 2 (1978).



Art Of The Meatball

41.

DINNER FOR 8
By Rachel Youdelman
[1977]

Photographic artist's book illustrating the facial expressions of a chef as he discusses Swedish meatballs.

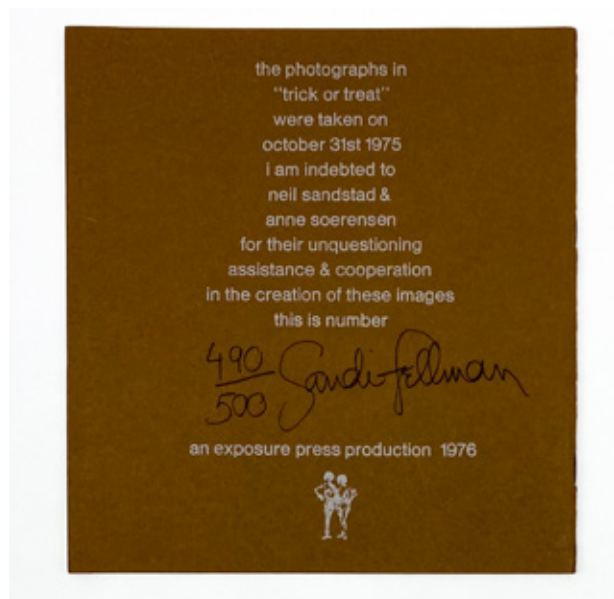
\$150.

"The meatballs can be made ahead, then frozen..."

Created for the landmark 1978 Artwords and Bookworks exhibition in Los Angeles. And though not noted, this copy from the collection of that exhibit's co-curator Judith Hoffberg, via Jim Hugunin of Graftix Artist Press (who printed many of the books featured).

First edition. np: Rachel Youdelman. 8.5" x 5.5". Original string-bound wrappers. Seven full-page black-and-white photographic illustrations. [7] leaves, printed recto only. Light toning to edges, slight bowing. Else sound and clean. Near fine.





42.

TRICK OR TREAT
By Sandi Fellman
(1976)

First edition of this amusing photographic artist's book, in which a woman gets everything she wants.

\$100.

This wordless story of a Halloween rendezvous has everything: casual sex, 1970s architecture, witchcraft, and candy bars. Post-coitus, the man slowly transforms into a Milky Way and the woman proceeds to eat him.

np: Exposure Press. 7.25" x 6.75". Original brown wrappers with silver metallic titles, saddle-stapled. Illustrated in black and white throughout. [24] pages, printed one side only. Signed by Fellman and numbered 490/500 to rear wrapper. Tiny bit of staple oxidation. A sharp, bright copy. Fine.



43.

SWEET JUNK

"Almond Joy: the prospect of possessing what one desires."

SWEET JUNK
By Gail Rubini
1977

Colorful photographic artist's book that uses images of candy and sweet treats to illustrate discussions of sexuality and romance.

\$50.

First edition. Chicago: Chicago Books. 5.25" x 7.75". Original color pictorial wrappers. With 11 tipped-in color illustrations, as issued. [26] pages, French-fold. Signed by the artist in pencil to title page. Lightly rubbed. Occasional foxing throughout. Else sound and bright. Very good.



Copy Number One

44.

BLINKY THE FRIENDLY HEN By Jeffrey Vallance (1979)

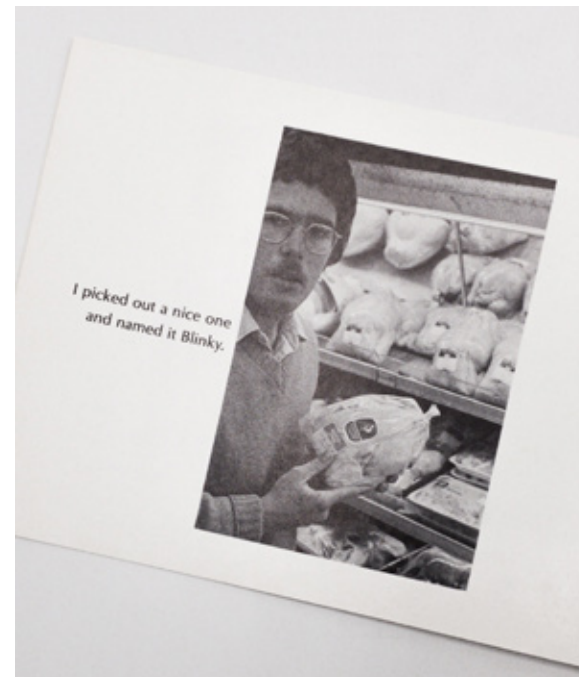
Signed conceptual narrative of Vallance's effort to honor Blinky, one of "the billions of hens sacrificed each year for our consumption" (title page).

\$500.

A slightly morbid commentary on the difference between pets and animals raised for food. Vallance captures the process of arranging for the burial of a pet, using a frozen chicken he bought at the supermarket. BLINKY has been the basis for many of Vallance's subsequent works, including a chapel with bone relics from BLINKY herself. A rare copy that is both numbered and signed.

First edition. np: (Graphix Artist Press). 5.5" x 8.5". In original staple-bound black-and-white pictorial wrapper. Thirteen black and white photographic illustrations. [16] pages. Signed and numbered in ink to verso of title page: "Jeffrey Vallance Limited Edition 1/550". Very mild bumping to edges. A bright, clean copy. Near fine.

Read more: Jeffrey Vallance, "Blinky: The Friendly Hen," MOCAtv.



45.

This Is Not A Horse. No Really.

100 PHOTOS QUI NE SONT PAS DE PHOTOS DE CHEVAUX By Claude Closky 1995

As the title suggests, this artists' book contains 100 black-and-white photographs that are not of horses (in fact, they are all of chickens).

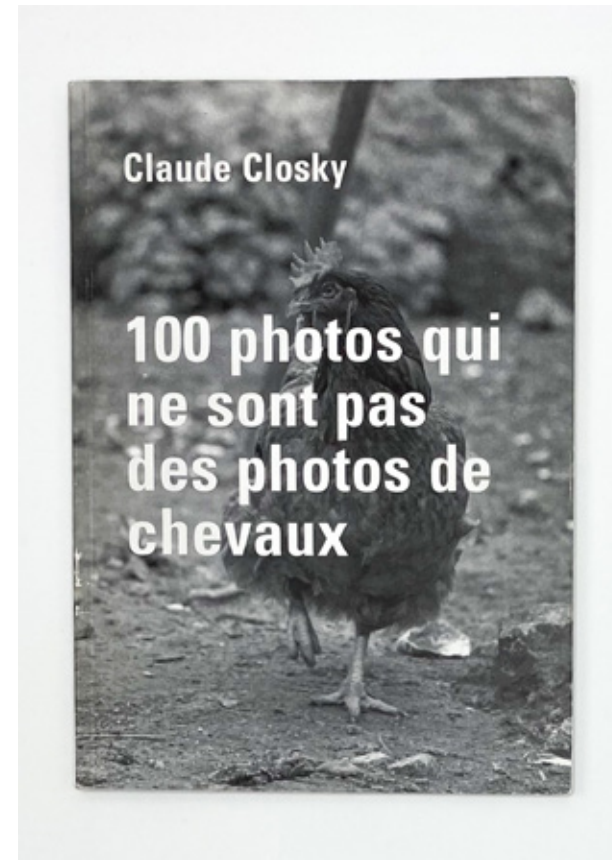
\$100.

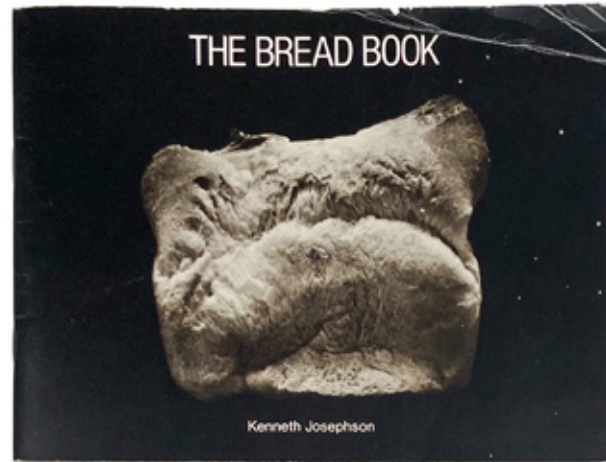
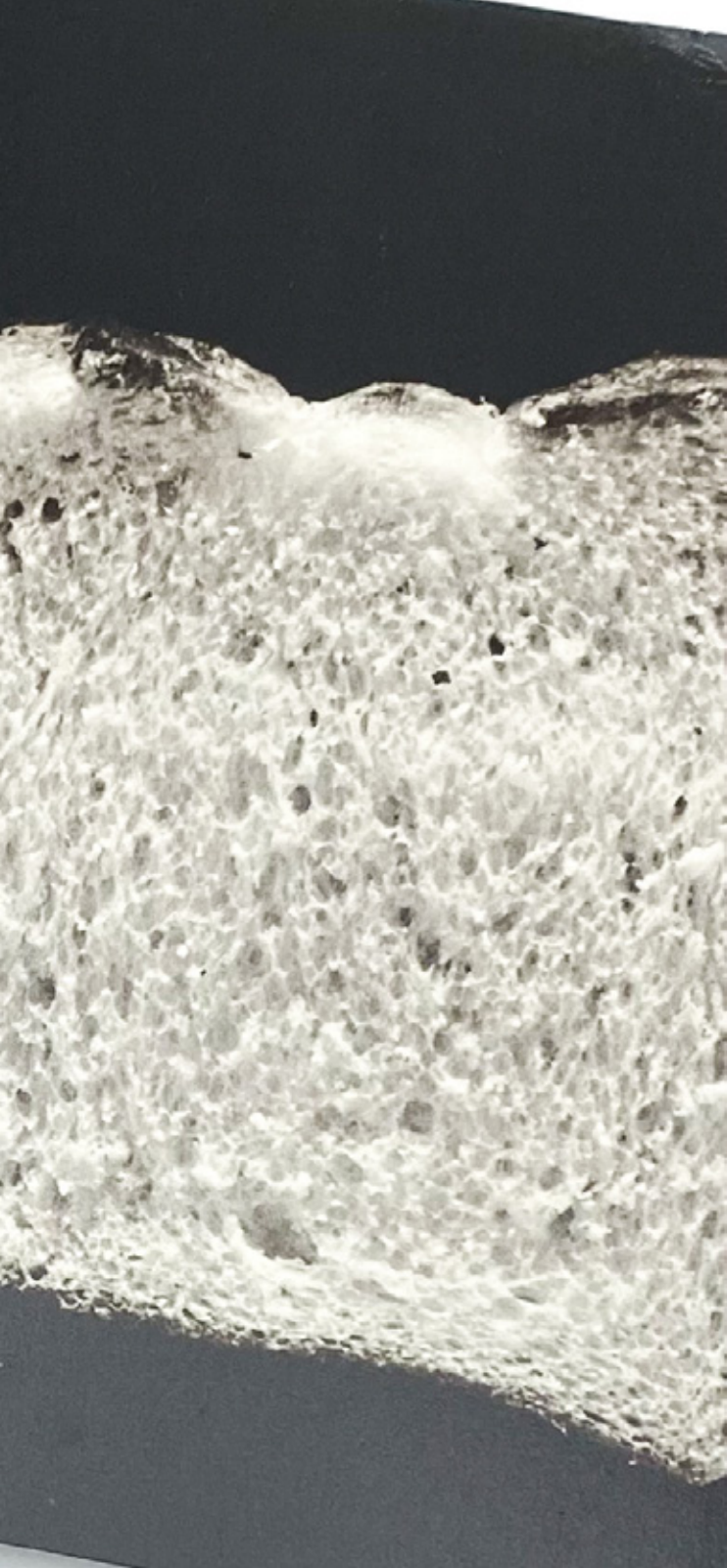
"The lightness of Closky's art belies the depth of its absurdist heredity. Working in a post-modernist mode, Closky's art works combine aspects of the Situationists, Fluxus, Beckett, Tall, Daniel Buren, and Andy Warhol." — Dike Blair

Closky is a French artist living and working in Paris who has won both the "Grand prix des Arts plastiques" (1999) and the Marcel Duchamp Prize (2005). He produced a series of similar conceptual artists' books throughout the 1990s.

[Nevers]: Editions de la RN7. Perfect-bound in original photographic wraps. [100] pages. Mild wear to wraps at edges. Interior bright and clean. Near fine. Near fine.

Read more: Dike Blair, "Openings: Claude Closky," Artforum.





46.

THE BREAD BOOK

By Kenneth Josephson
(1973)

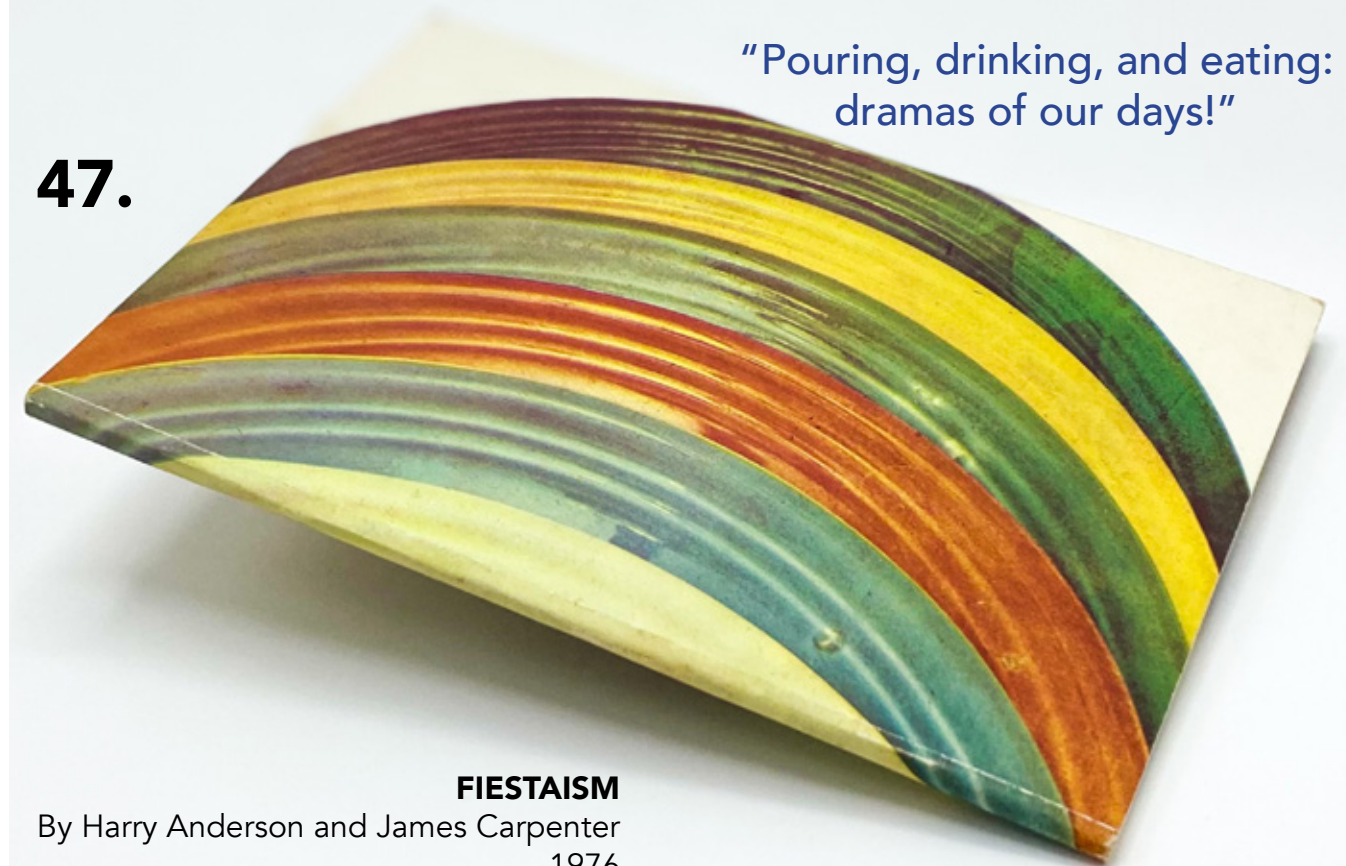
First edition of this classic photographic artist's book, in which the viewer moves sequentially through a loaf of bread.

\$125.

Clearly influenced by, and the spiritual successor to, Owen Simmons' 1903 THE BOOK OF BREAD — but instead of cataloguing the textures of different types of breads, Josephson focuses on a single loaf.

First edition. np: Kenneth Josephson. 5.75" x 7.5". Original black-and-white pictorial stapled wrappers. 18 full-page black-and-white photographic illustrations. [18] pages. Light soiling, light scuffing to edges; some creasing to front corner. Small crease to pages [1-5], light soil between pages [8-9]. Very good.

47.



"Pouring, drinking, and eating:
dramas of our days!"

FIESTAISM

By Harry Anderson and James Carpenter
1976

Slightly surreal photographic love letter to Fiestaware.

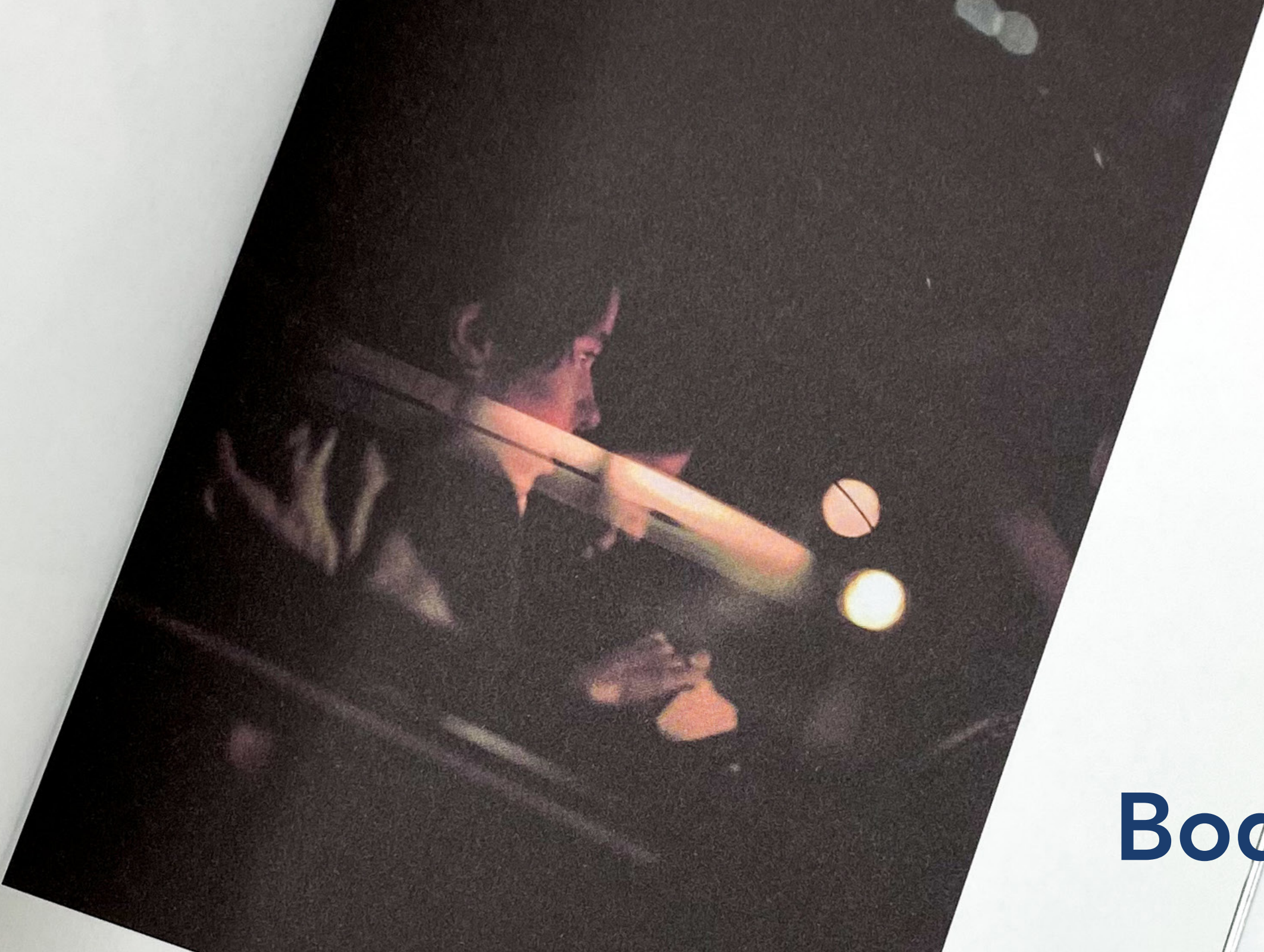
\$50.

Uncommon and colorful collaborative ode to the classic mid-century kitchen staple. Anderson's images paired with Carpenter's slightly hyperbolic text. Likely a student work. OCLC located just two holdings.

First edition. Philadelphia: Moore College of Art. 7" x 5". Color pictorial wrappers, perfect-bound. Color photographic illustrations throughout. [32] pages. Wrapper very lightly sunned and mildly soiled; light rubbing to spine. Occasional light soiling to pages. Else sound and bright. Very good plus.



(Item #51)



Bodies

48.

FIESTAWARE

By Willyum Rowe
[1976]

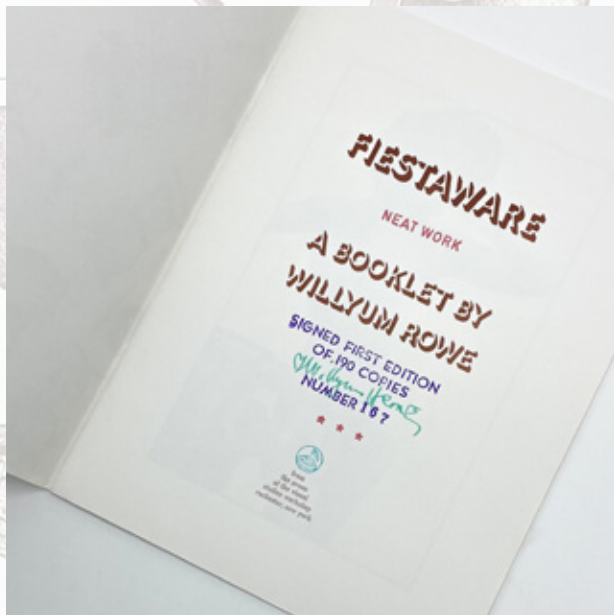
An artist's book of erotic collages in the Dada tradition, featuring female nudes with overlays of machinery illustrations.

\$150.

"Over the past twenty years Willyum Rowe has created works grounded in photography that combine drama and burlesque with a sensitive and intelligent equilibrium. While the conventions of photography underscore the majority of his work it is best to follow the links between the tragedy and comedy of Buster Keaton's adventures, the bite of Lenny Bruce's humor, the original genius of Howard Finster's folk art creations and the gender blending of Sylvester's night club persona, than to track Rowe's achievements in relation to the history of photography." — Jeffrey Hoone

First edition. Rochester: Press of the Visual Studies Workshop. 10.5" x 7.75". Original pictorial wrappers, saddle-stitched. Pictorial endpapers of pipe valves. 23 full-page photographic illustrations. [26] pages. Signed by artist in green ink to title page. Numbered 167 of 190. Very light foxing to extremities of wrapper. Else clean and bright. Near fine.

Read more: Jeffrey Hoone, "Willyum Rowe," The Light Work Collection.



49.

PAT THE BUNNY For Adults

THE SOFTNESS ON THE OTHER SIDE OF THE HOLE

By Kenneth Davids
(1976)



An artist's book rendition of the psychedelic and disturbingly erotic tale of two men, a false identity, and a glory hole.

\$350.

"Fondled, Breathed On, & Signed"

Originally published by Grove Press in 1968 ("The immediate inspiration was going into the men's room at the Caffe Mediterraneo [...] after Allen Ginsberg and finding that he had pissed all over the toilet seat"), this limited edition interpretation uses the very form of the book to make literal the eroticism of the text. The colophon describes how the textblock was "slipt between hard boards & penetrated" in the process of binding and the "type keys fingered" (by no less than Johanna Drucker, who was working and studying with the Davids at that time). The reader is encouraged to "fondle this book."

First edition thus. Oakland: Rebis Press. 8.5" x 8.75". Original wooden boards with brass rivet hinges, bound by James Petrillo. Original tuft of "hair" to title page. Abstract grey designs throughout. Printed on brown Kraft paper. [98] pages. Signed by the author in ink to final page. Light soil to rear board with small superficial chip; two rivets detached, included in plastic bag. Else sound. Very good.



50.

Being Seen Seeing

SEE

By Marcia Resnick
(1975)

A photographic artist's book, comprised of portraits of people with their backs to the camera, looking elsewhere.

\$50.

A collection of anonymous people all standing at vistas of one form or another (water, art, roads), often at barriers (rails, fences, etc.), seeing and being seen — but also somehow, not. Conceptually simple, intriguing and engaging.

First edition. [New York]: Marcia Resnick. 7.25" x 8.5". Original stapled wrappers with color pictorial paste-on. 34 black-and-white pictorial illustrations. [36] leaves, printed recto only. Light soiling to wrappers; spine ends somewhat bumped. Occasional light foxing throughout. Else sound. Very good.

Not Pretending We Can't See Each Other



51.

WE WILL NEVER BE SO CLOSE AGAIN: [Portraits at the Traffic Light New York, Zurich, Paris, 1997-1998]

By Jules Spinatsch
2006

Collection of voyeuristic color and black-and white-photographs shot through car windows, signed by the artist.

\$125.

Originally published in "Brand New Animals," Lars Muller Publishers, 2000.

[Leipzig]: Kodoji. 9.25" x 6.5". Original silver printed wraps. Limited edition of 500. 48 pages. Signed and dated by Spinatsch on inner flap of rear cover. Near fine. Near fine.





With Great Provenance

52.

HEAVENLY BODIES

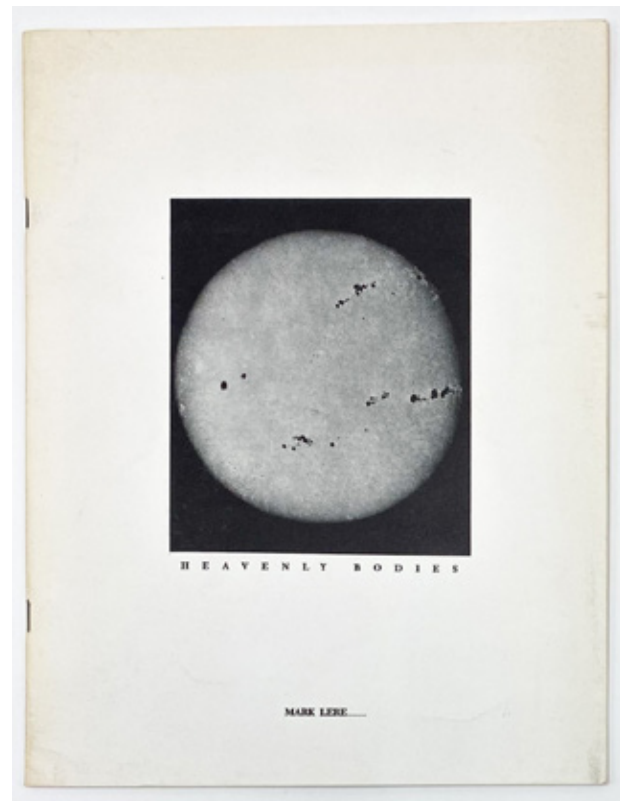
By Mark Lere
[circa 1977]

A photographic artist's book capturing the universal human action of using freckles as a sort of corporeal connect-the-dots, with an astronomical bent.

\$150.

Created for the landmark Artwords and Bookworks exhibition. And though not noted, this copy from the collection of that exhibit's co-curator Judith Hoffberg, via Jim Hugunin of Grafix Artist Press (who printed many of the books featured). OCLC finds just two locations (MoMA and UNC Chapel Hill).

np: np. 11" x 8.5". Original pictorial stapled wrappers. 10 black-and-white photographic illustrations. [10] leaves, printed recto only. Light toning to edges, with light soiling to rear. Interior sharp and clean. Very good plus.



53.

Finger Selfies

SELF PORTRAIT FINGER

By John Coplans
1999

Self-portraits of various angles of John Coplans' fingers and hands, seen intimately close.

\$40.

"[T]aken in 1999 on Polaroid Positive / Negative Film with the assistance of Brad Robotham." Issued on occasion of the exhibition "John Coplans: Self Portrait Finger" at the Andrea Rosen Gallery. Uncommonly unified and reminiscent of other conceptual and procedural artist's books.

First edition. New York: Andrea Rosen Gallery. 7.5" x 6". Original wrappers. Original printed card dust jacket. 12 black-and-white photographic images. [14] leaves, printed recto only. Very mild rubbing to extremities of dust jacket. Else sharp and clean. Near fine.





54.

Bodies Not In Motion

STILLS

By Pierre Picot
(1973)

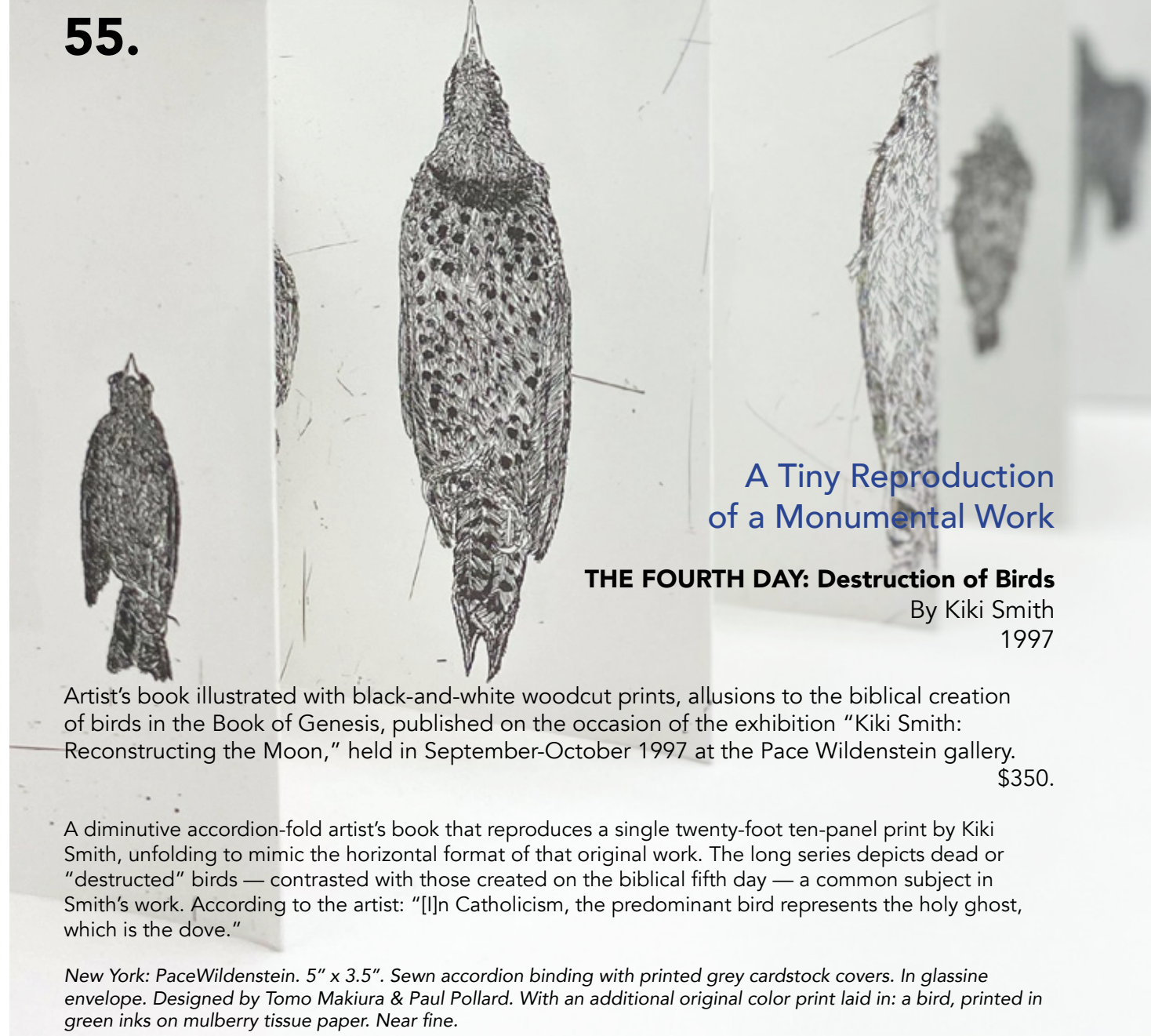
Scarce signed photographic artist's book collection of stills from Picot's early conceptual video projects.

\$300.

Produced when he was still a student at the California Institute of the Arts, this work highlights Picot's early experimentation in making videos. Includes: "The Public Dump Video Tape," "Dropping Names for Studio Cameras," "The Chair and All It Can Take," "Stretching the Canvas, a Classical Approach," "Self-Portraits, Monday April 23, 1973," "Gestures As If From a Dream," and "Test Shots Before the Final Take." Although now best known for his abstract paintings and punk involvement, these STILLS demonstrate the formative influence of video artists like Nam June Paik, as well as more physical performance artists like Vito Acconci, and Bruce Nauman. A clean copy of an oddly scarce book. OCLC does not locate the title.

First edition. (Valencia): (California Institute of the Arts). 10.25" x 7.25". Original plastic comb binding with title to front cover. 26 black-and-white photographic illustrations. [29] pages, printed recto only. Signed and dated ("73") in ink by the artist to blank following dedication page. Plastic comb cracked to center, but still sound and complete. Light soiling to front cover, with some wear to lower edge. Very good plus.

55.



A Tiny Reproduction of a Monumental Work

THE FOURTH DAY: Destruction of Birds

By Kiki Smith
1997

Artist's book illustrated with black-and-white woodcut prints, allusions to the biblical creation of birds in the Book of Genesis, published on the occasion of the exhibition "Kiki Smith: Reconstructing the Moon," held in September-October 1997 at the Pace Wildenstein gallery. \$350.

A diminutive accordion-fold artist's book that reproduces a single twenty-foot ten-panel print by Kiki Smith, unfolding to mimic the horizontal format of that original work. The long series depicts dead or "destroyed" birds — contrasted with those created on the biblical fifth day — a common subject in Smith's work. According to the artist: "[I]n Catholicism, the predominant bird represents the holy ghost, which is the dove."

New York: PaceWildenstein. 5" x 3.5". Sewn accordion binding with printed grey cardstock covers. In glassine envelope. Designed by Tomo Makiura & Paul Pollard. With an additional original color print laid in: a bird, printed in green inks on mulberry tissue paper. Near fine.



Space & Time

(Item #66)

56.

Not Boring

THROWING A BALL ONCE TO GET THREE MELODIES AND FIFTEEN CHORDS

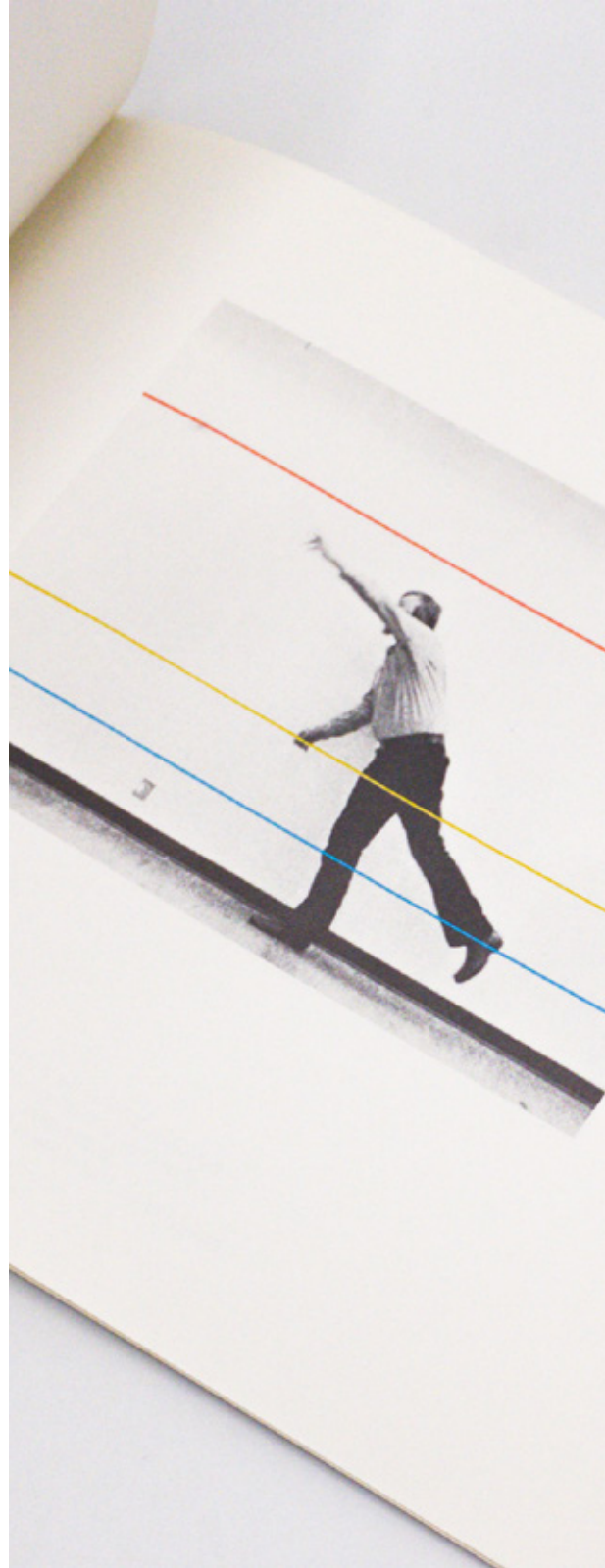
By John Baldessari
1973 (1975)

Baldessari showcases his love of games in this classic flipbook-esque artist's book.

\$300.

A performance in book form (with photographs by an uncredited Dan Graham). Baldessari's 1971 statement that he "will not make any more boring Art" is carried out in this exercise in reading photographs as music. Yellow, red, and blue staves are superimposed over sequential photographs of Baldessari winding up and throwing a ball, aligned with the titular ball and his hands and feet to create a simulacrum of musical notation. An attractive copy of a noted artist's book.

First edition. (Irvine): (Art Gallery, University of California, Irvine). 8" x 10". Original printed grey stapled wrappers. Fifteen black-and-white illustrations. [32] pages. One of 2500 copies. Faint sunning to spine; staples mildly oxidized; tiny spot of soil here and there. Near fine.



57.

If [Red] Then [Red]

F OF X

By Theodore Svenningsen
(1977)

A hand-colored Xerox artist's book blending mathematics and color theory.

\$200.

One of two titles produced by Svenningsen for the landmark 1977 Artworks and Bookworks Exhibition, and though not noted, this copy comes from the collection of that exhibit's co-curator Judith Hoffberg, via Jim Hugunin of Graftix Artist Press (who printed many of the books featured). Each page features a series of formulas composed of if/then and/or statements and hand-colored squares.

First edition. Full title: *F of x: Containing Information Necessary to the Solution of the Dilemma of the Three Gods*. np: np. 8.5" x 10.5". Original black plastic post bound black card wrappers. Xerographically reproduced with hand-colored elements throughout. [3], 29 pages, printed recto only. Pencil inscription to first leaf: "This book was created especially for the Artworks and Bookworks exhibition." Corners very slightly bumped. Very light toning to edges of first leaf. Otherwise sound and bright. Near fine.

) and (if [yellow] then [green])]

) and (if [yellow] then [red])]

[red]] if and only if [if ([yellow]

and [if ((not [red]) and [blue]) t

) and [green] then [red])] if and o

Seeing The Trees For The Forest

58.

THE FOREST

By Paul Seawright
2001

Scarce and haunting artist's book from this Northern Ireland artist depicting various eerily-lit stands of trees.

\$275.

Edited and with essays by Christine Redmond and Val Williams.

First edition. Selborne/Goteborg: Shoreditch Biennale/Hasselblad Center. 5.5" x 6.5". Original color pictorial boards. No jacket, as issued. Illustrated with 17 color plates. Trace shelfwear. Else bright, sharp. Near fine.

59.

A L'OMBRE DES ARBRES

By Bernard Baines
2006

Photographs taken in Greenwich Park in London and in the Bois de Cambre in Brussels by the Belgian architect and photographer.

\$75.

Ghostly images of the subjects that suggest a cohesive panorama despite vastly different locations.

n.p.: n.p. 5.75" x 8". Original pictorial wrappers. [32] pages. One of 120 numbered but unsigned copies, this # 22, from a total edition of 250. Light corner wear. Very faint toning to endpapers. Clean and sharp overall. Near fine.

60.

Before Selfies

MYSELF: Timed Exposures

By Mike Mandel
(1976)

Charming conceptual photographic artist's book, featuring public self-portraits of the artist taken over the course of a year.

\$125.

"For the past year self portraits have been my constant passion."

Mike Mandel is pictured at various locations including Disneyland, the beach, and Dodgers stadium: "I had to learn to react and compose my photograph with great speed. The self-timer buzzes for ten full seconds, allowing the world to change its complexion right in front of my static lens [...] The people react to my presence, to the buzzing machine a few feet away, to the words I have to say – suddenly, click!"

Second printing. Burbank: G. R. Huttner Lithography. 5.75" x 8.75". Original pictorial photographic wrappers, saddle-stitched. 34 black-and-white photographic illustrations. One of 1000 unnumbered copies. [36] pages. Wrappers uniformly lightly toned; corners lightly bumped, mild rubbing to spine. Else sound and bright. Very good plus.



"This page changes seasons as you read it."

61.

TELLING TIME

By Judy Levy
(1979)

Striking interactive artist's book, which invites the reader to ponder and experience events printed on cards.

\$150.

"This page has hundreds of years in it, including the present."

TELLING TIME explores the spaces between the time it takes to read a text, the time described in the text, and other Magritte-ish "This is not a pipe" effects. A participant in the 1979 "Artist's Book Conference Show" at the Visual Studies Workshop in Rochester, New York, Judy Levy later became a faculty member at the Rochester Institute of Technology.

First edition. Sugar Run: ExPress. 8" x 10". Original mirrored wrappers. Plastic comb binding. Illustrated in black-and-white throughout. Number 66 of an unstated limitation. [36] pages with 11 pockets containing a total of 43 cards. Some light wear to edges, light scuffing to rear; outer corners somewhat bumped. Some pages mildly wavy. Else sound and bright. Very good plus.

62.

UFOs!

FIVE MINUTES

By Michael Buhler
1975

A flipbook-like artist's book of an alien abduction that takes place over five minutes, seen from the viewpoint of a window.

\$75.

Michael Buhler was a member of the British UFO Research Association, and the possibility of extraterrestrial interactions influenced a number of his pieces. Charming and amusing.

First edition. Surrey: Michael Buhler. 10" x 6.5". Original black-and-white pictorial wrappers. Illustrated in black-and-white throughout. [22] pages. Light rubbing to edges. A clean, sharp example. Near fine.

Read more: David Buckman, "Michael Buhler: Artist and teacher noted for the stylistic diversity of his work," The Independent.



The Collection Of The Printer



63.

SPRING

By Bart Thrall
[1976]

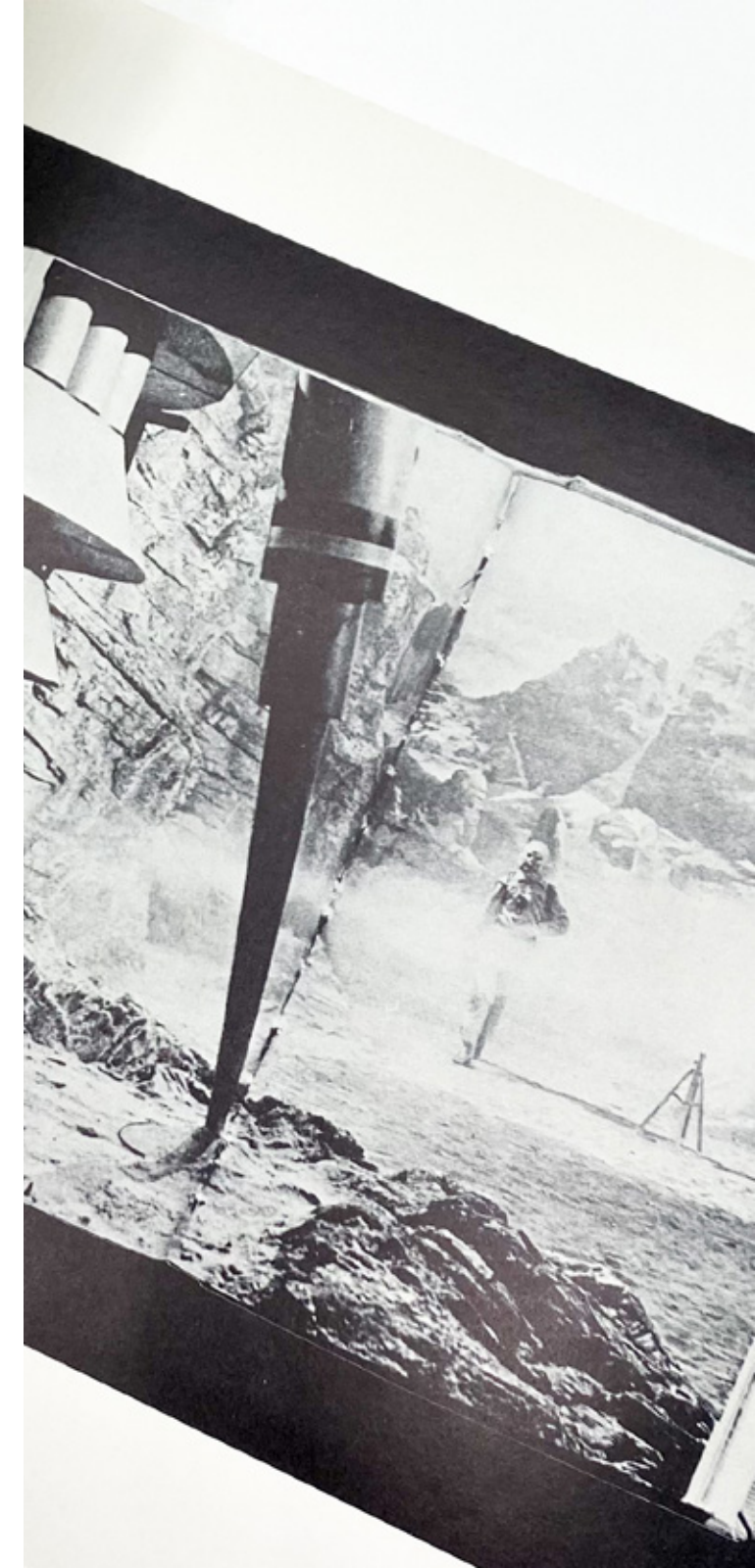
A photographic and autobiographical artist's book tracing the passage of the spring of 1976, with reflections on the modern speed of time.

\$100.

"Spring arrived, on time, on the morning of March 20, 1976. The constant velocity of the earth shuddered at the impact."

Though not noted, this copy comes from the collection of the printer of this book, Jim Hugunin of Grafix Artist Press.

First edition. North Hollywood: Grafix Artist Press. 8.25" x 10.75". Original pictorial wrappers. Illustrated throughout in black-and-white. [144] pages with one fold-out. Some soiling to rear wrapper; very light bumping to corners. Else clean and bright. Near fine.



Putting The "Geo" In "Geocaching"

64.

DEPOSITIONS

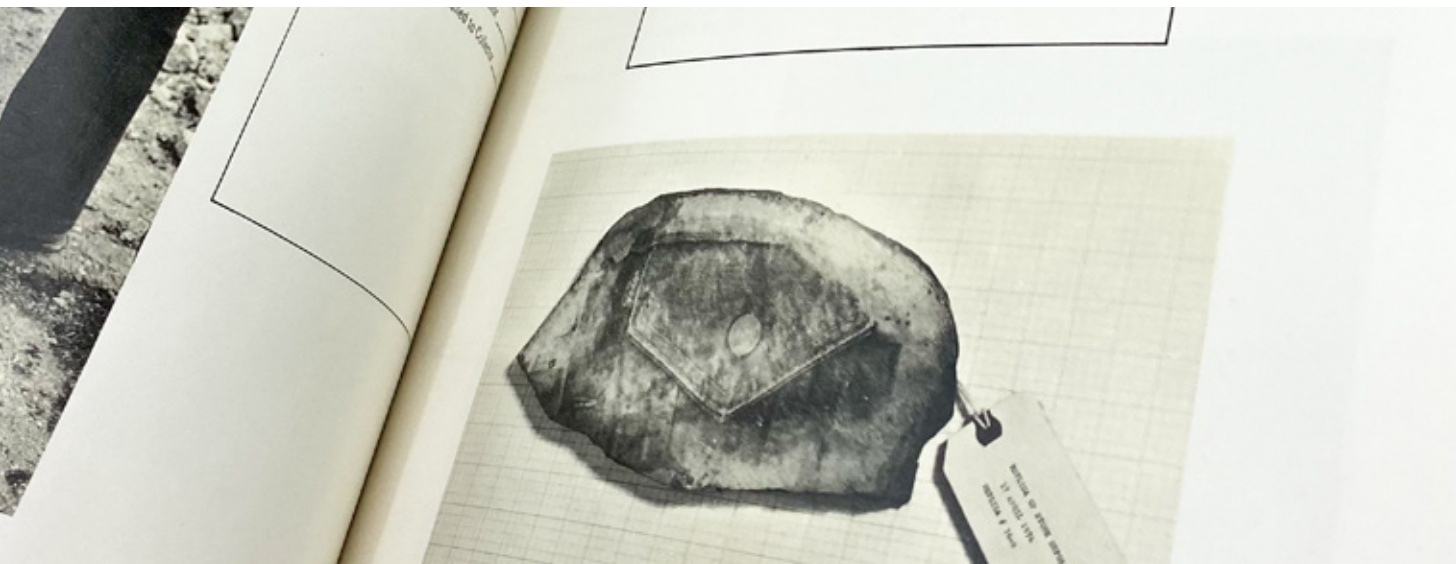
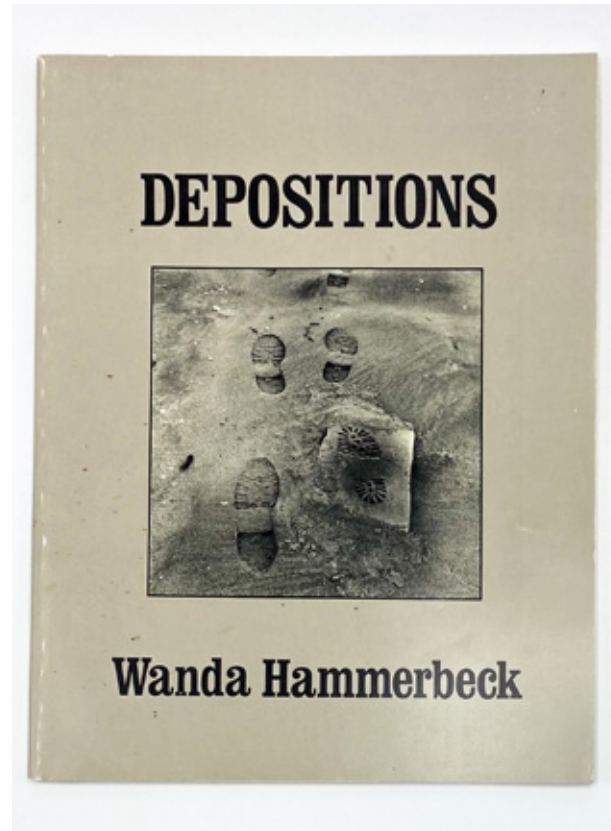
By Wanda Hammerbeck
[1978]

A clever conceptual photographic artist's book that takes the form of a field notebook.

\$25.

This work documents a sort of proto-geocaching art project, or maybe a found art treasure hunt. Hammerbeck produced a number of photo-printed sandstone pieces and installed them in various locations, accompanied by a postcard that mimics a field collection label.

First edition. San Francisco: Studebaker/N F S Press. 11" x 8.5". Original photo-illustrated wrappers, perfect-bound. Illustrated throughout in black-and-white and shades of brown. [62] pages. Light soiling and scuffing to wrapper. Else sound and bright. Very good plus.



The Space-Time Continuum

65.

AN ATLAS OF EVENTS

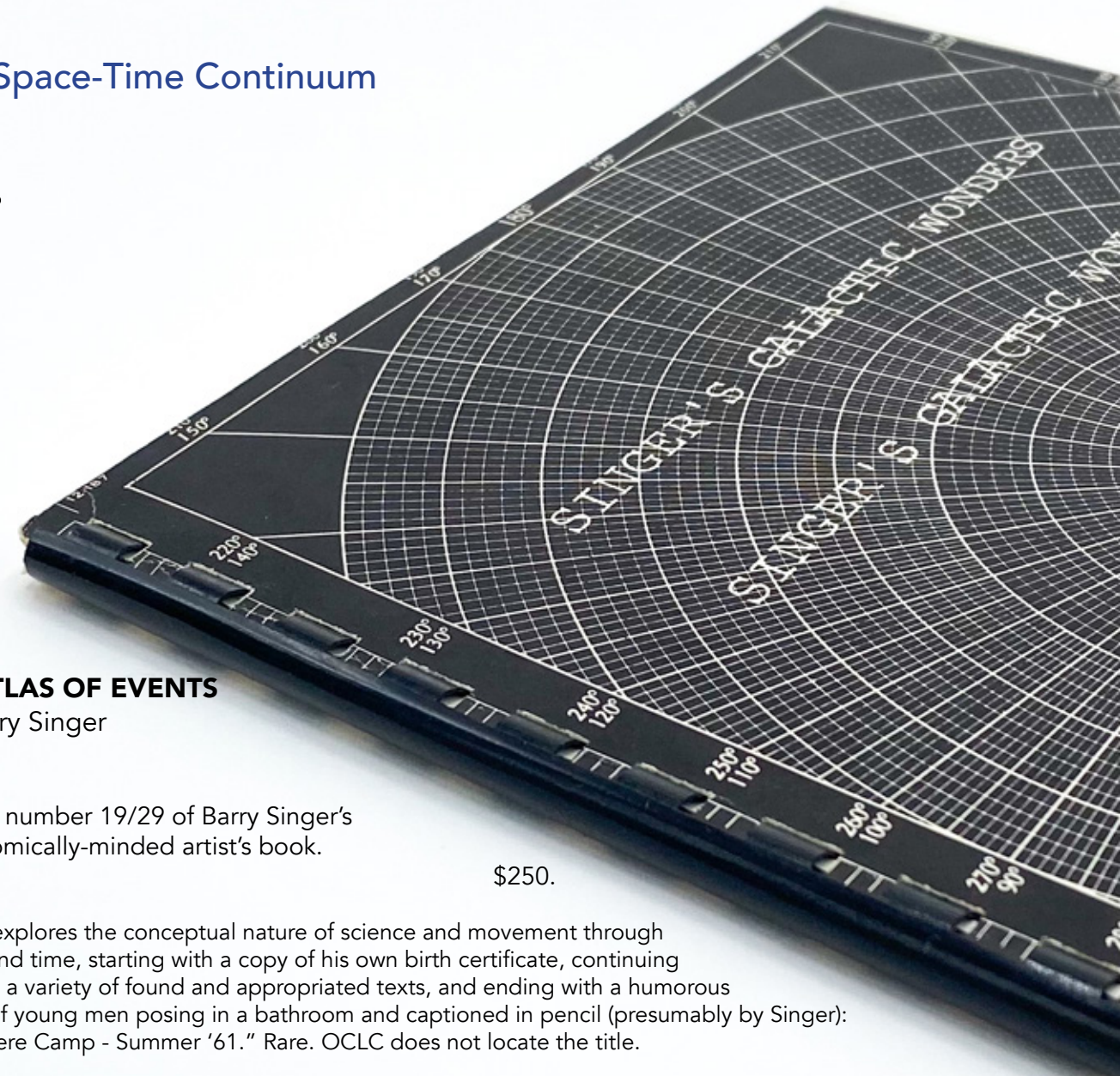
By Barry Singer
1974

Signed number 19/29 of Barry Singer's astronomically-minded artist's book.

\$250.

Singer explores the conceptual nature of science and movement through space and time, starting with a copy of his own birth certificate, continuing through a variety of found and appropriated texts, and ending with a humorous photo of young men posing in a bathroom and captioned in pencil (presumably by Singer): "Pinemere Camp - Summer '61." Rare. OCLC does not locate the title.

First edition. Cover title: Singer's Galactic Wonders. Castaic: Grasshopper Press. 8.25" x 5.75". Original plastic comb binding with pictorial wrappers. Illustrated in black-and-white throughout. [21] leaves, printed recto only. Title page signed and numbered by the artist in pencil "19/29." Light scuffing to edges; mild scuffing to rear. Occasional soiling to extremities; comb occasionally a bit stiff. Else clean and sound. Very good plus.





Chicago And The Chicago Sky

CHICAGO SKY LINE

By Conrad Gleber
1977

Beautiful two-way fan book of a blue sky and the Chicago city skyline.

\$400.

"The inherent elasticity of the image and the effects on its internal relations of scale have a particularly attractive effect." — Johanna Drucker

Gleber's artists' books "structure as an organizational apparatus rather than a craft of production" (Drucker). A Chicago native, Gleber is intimately familiar with the skyline he depicts here. By allowing the reader to hide or reveal as much of the city as they wish, he seems to invite them to balance metropolitan life with the big skies of the surrounding countryside. An engaging work.

First edition. [Chicago?]: "A Chicago Book." Original wrappers with velcro closure. Illustrated in shades of blue and orange. [30] leaves secured with metal grommet. Pencil inscription to inner wrapper, "C. 9." Mild toning and wear to edges of wrapper, one corner bumped. Some light color offsetting to inner wrapper. Sound and bright. Near fine.

66.

Read more: Johanna Drucker, "The Century of Artists' Books," pages 128-129.



info@typepunchmatrix.com

(301) 589-0789

Photography: Rebecca Romney
Selection & Design: Brian Cassidy

Cataloguing: Allie Alvis, Brian Cassidy,
Rebecca Romney, and Zoe Selengut.

© TPM April 2021



