

PART 01: ARCHITECTURE / DESIGN

01

Boyarsky, Alvin / Sampson Fether (graphic designers)

[Branding material for first Summer Session of the International Institute of Design].

London: International Institute of Design, 1970.

Two perforated sheets (25.5 x 20 cm.) of large stamps; laid-out in 3 x 5 grid (and the reverse, in landscape). Both sheets illustrated after photographs, with supplementary text; printed alternatively green- and blue-on-white. Fragile survivals, preserved in remarkable condition, with light creasing and minor stress to one of the perforations to green sheet; blue sheet Fine. With Sampson Fether logo to bottom of each sheet. Also accompanied by: April 1971 issue of *Architectural design* magazine, with cover art by Richard Yeend (caricaturing the Summer Session personalities); pp. 219-238 are dedicated to output from the first Session, with contributors including Reyner Banham, Cedric Price, Peter Cook, and Warren Chalk. Also includes small advert for 1971 Session, also designed by Sampson Fether.

950 USD

Two scarce survivals from the first Summer Session of the newly-minted International Institute of Design, spearheaded by Alvin Boyarsky, in an attempt to move architecture beyond the conservative curricula of its schools—with participants invited to apply to the Seminar with their own projects, which they would develop with the help of the Faculty, which included Peter Cook, Hans Hollein, Cedric Price, and Reyner Banham. The IID also allowed Boyarsky to realize his modernist dream of a truly international movement. Towards this end, the design firm of Sampson Fether developed a promotional campaign for this first Session that revolved around the genre of stamps; producing these two sheets of fragments: narrating both prospectus and Faculty. Many of these stamps were actually affixed to correspondence (as reproduced in the recent AA publication *In progress*, 2016). With no OCLC records discovered for these documents; Columbia (Avery) preserves one of the promotional postcards from the subsequent Sampson Fether campaign for the 1971 Summer School.

02

Kurokawa, Kisho / Awazu, Kiyoshi (designer) / Ichiyanagi, Toshi (musician)

Kisho Kurokawa. [His oeuvre].

Tokyo: Bijutsu Shippansha, 1970.

Black leatherette boards (37 cm.), with gilt lettering to front panel and spine. Contents: 151, [1] pages., well-designed with full-page illustrations, after b&w photographs and reproductions of drawings and plans. Text in Japanese. A few pages printed on colour sheets. Preserved within original illustrated cardboard slipcase; professionally-restored at joints. Accompanied by: large poster (102 x 72 cm.; folded)—with recto printed in orange, red, and black and featuring a collage of photographs, drawings, plans, and text (in both Japanese and English—including a series of three "Laws of the future," concerning capsule architecture); verso features large collage printed in bright pink. Two-inch tear professionally-restored. Also accompanied by: 7" vinyl record, *Music for living space*, with illustrated labels to both sides of record and preserved in original illustrated sleeve. Record has been digitally-archived (.wav file), and included in this group on USB key.

2000 USD

The making of a "starchitect." With this ambitious multi-media publication—featuring scrapbook, oversized poster, and experimental vinyl record (think: space age monks)—Kisho Kurokawa attempted to truly establish his reputation as a modernist architect, with the help of visual artist Kiyoshi Awazu. Produced to coincide with Expo 70 in Osaka, where Metabolism had been given free rein; Kurokawa had himself been commissioned to work on three major projects.

WILL INSLEY

The following four lots concern the metaphysical architect Will Insley (1929–2011), whose ONECITY project involved the “excavation” of a future imaginary city; “a labyrinthine structure buried in the central North American plains, spanning over 675 miles square between the Mississippi River and the Colorado Mountains. ONECITY is designed to hold 400 million people, and has very little to do with advanced city planning theories of the present or with projected utopian golden cities of the future, but rather with the dark cities of mythology which exist outside of normal time in some strange location of extremity.”

03

Insley, Will

[Group of photographs documenting architectural models of ONECITY].

[New York], 1968–1970 (but printed later).

350 USD

A group of silver gelatin prints (25 x 20 cm., or the reverse), reproducing five of Insley's artworks, with titles and dimensions inscribed to versos in pencil: */Building/ no. 8, volume space 2* (1968), */Building/ no. 14, Channel space auto-run. Island plan* (1969), */Building/ no. 14, Channel space auto-run. Detail: central spiral, plan & section* (1969), */Building/ no. 17, passage space spiral* (1970), */Building/ no. 19–20, Interior building: corridor of life, gate* (1970).

04

Insley, Will

489 Broome and 29 W 57, New York.

New York: Fischbach Gallery, 1973.

Broadside (41 cm. square), with white text on black field. Fold lines from previous mailing; minor surface wear.

250 USD

Invitation to exhibition at the Fischbach Gallery (Apr. 7–26), announcing Insley's “wall fragments” (i.e. paintings), drawings, photographs, and models. Broadside itself designed in architectural fashion, w/ reference to scarce publication: *Fragments from the Interior Building, 1963–1973*.

05

Insley, Will

[Invitation to exhibition at Annemarie Verna].

Zürich: Annemarie Verna, 1976.

Single sheet (29 cm.), with faint-fold line.

100 USD

A poetic invitation from this Zürich gallery, featuring artist bio and exhibition history, as well as lines of obscure poetic text (presumably supplied by Insley), in praise of fragments (of fragments).

06

Insley, Will

[Group of two artist statements].

[New York], circa 1984.

450 USD

Two corner-stapled xeroographed typescripts, the first produced for Insley's exhibition at the Guggenheim (1984), being 4 pp. of text (later reproduced in published exhibition catalogue). The second—un-dated and simply entitled *ONECITY*—consisting of title page, followed by 18 letter-sized sheets, describing a range of unearthed features from this future city, including the Egyptian Labyrinth, the Civil Religion, Abstract /Buildings/ outside of the City, the Outer Fields, the Opaque Library, The Nine Arenas, and the Theaters of Death.

07

Libeskind, Daniel

Collage: an architectural methodology. [B. Arch thesis].

New York: The Cooper Union. School of Architecture, 1970.

Side-stapled thesis, composed of 35 letter-sized sheets; some foxing to front and rear covers. Xerographic copy of original typescript, almost certainly first generation / contemporary; reproducing a handful of manuscript corrections to original. Contents: title page, followed by epigraph, followed by 32 pages of numbered text, concluding with one-paged appendix.

2750 USD

Dating from the end of Libeskind's B. Arch studies at Cooper Union (1965-1970), this thesis corresponds to his contribution to the Independent Theses section of the legendary MoMA exhibition / Cooper Union publication, *Education of an Architect*, in which 11 of Libeskind's collage designs are accompanied by a half-page of theoretical text. The present thesis fleshes-out the post-modern position that motivated this work, concerning collage as a strategy to transform architecture's essence as "a notational system reflecting an abstract construct." Libeskind's text is framed within epilogue and appendix that reproduce quotes from Vladimir Mayakovsky, El Lissitzky, and Kurt Schwitters. With copies recorded in the Libeskind papers at the Getty, but otherwise unrecorded by OCLC; not preserved at Cooper Union archive.

08

Memphis Group

Memphis furniture. [Catalogue no. 1].

Milano: Layout by Sottsass Associati; printed by Nava Milano, 1981.

Boldly-illustrated wrappers (29 x 21.5 cm.), with minor sunning to edges. Contents: [9] pp. of catalogue entries (each illustrated with line drawing); verso of front wrapper provides terms and conditions, along with overview of products & designers. Minor creasing to some pages; but otherwise well-preserved. Text in both Italian and English. Includes facsimile of original price list (dated September 15, 1981).

650 USD

The first catalogue from the pioneering Memphis Group; with its bold, post-Romanticist cover. With 55 products illustrated and catalogued (e.g. chairs, tables, bookcases, cabinets and sideboards, beds, lamps, clocks, and the infamous Tawaraya Ring). Featured designers include: Ettore Sottsass, Peter Shire, Terry Jones, Hans Hollein, Andrea Branzi, Michele De Lucchi, Matteo Thun, Marco Zanini, Aldo Cibic, and Martine Bedin, and Masanori Umeda.

09

[Ettore Sottsass Studio] / Young, Jane (colourist)

Synthesis 45. [Promotional kit].

Milano: Olivetti. Direzione Relazioni Culturali Disegno Industriale Pubblicità, circa 1970.

Cardboard portfolio (21 x 30 x 1 cm.), with string-bound closure and titles printed in brown to top flap; preserved in Near Fine condition, with minor scuffing to rear panel. Contents preserved loose within portfolio: (1) small leporello formed of 9 panels, printed recto/verso; full glossy sheet folds-out to 15 x 135 cm. Titles printed to first panel with remainder featuring colour illustrations of the modular furniture system (after Jane Young); (2) four summary sheets of the Synthesis system (A4, recto/verso), in English, Italian, German, & French; (3) eleven numbered specification sheets for various modules of the system, illustrated after b&w photographs and design schematics; all but the last being bifolia, folding-out to 29 x 41 cm., with the eleventh being trifold (60 cm. wide); and (4) two colour posters, illustrated after design drawings and photographs, each measuring 41 x 58.5 cm. (folded-down to 29 x 20 cm.).

950 USD

Partially in response to the Herman Miller “action office” (1964), Roberto Olivetti tasked Ettore Sottsass to develop an environmental vision of office furniture and workflows. After two years of research (e.g. into ergonomics, materials, colour theory), the Synthesis 45 system was proposed; with all of the system’s units—desks, filing cabinets, umbrella stands, ashtrays—based upon a grid with a base unit of 45 cm. (hence the name). The present portfolio showcases the new system (which went into production in 1972). Scarce; the copy used to illustrate the recent monograph on Synthesis (2016) comes from a private collection; with no OCLC or SBN records discovered.

10

(Utopia) / Ma Anand Sheela

Rajneeshpuram: a blueprint for man's future.

Antelope, Oregon: Rajneesh Neo-Sannyas International Commune, 1982.

Oblong wrappers (14 x 20 cm.), titled in white, with peaceful gulls. Contents: 30, [2] pages. Illustrated throughout after b&w photographs (a number full-page) and [4] pages of reproduced newspaper clippings.

200 USD

If you’ve watched the documentary *Wild wild country*, you don’t need a pitch here. Ma Anand Sheela (who was later accused of a number of crimes, such as trying to poison the nearby townspeople to manipulate election results) here communicates a utopian plan for the Rajneesh ranch. With 4 OCLC records discovered; two in Oregon.

11

Venturi, Robert

[Study of postmodern chairs].

Circa 1979.

Graphite on tracing paper (30 x 28 cm.), w/ rough left margin and some offsetting to extreme edges. Archivaly-matted and set in burlwood framed. With Venturi’s signature to lower right corner, and code written to verso (SR8691).

1500 USD

In 1979, pioneering architect Robert Venturi began working on a furniture design project with Knoll International, which would eventually see a series of 9 chairs, 3 tables, and a sofa brought to market in 1984. Venturi would apply his post-modern aesthetic to the job, leveraging industrial design processes to revisit traditional styles (e.g. Queen Anne, Chippendale) as pure ornament. The five chair-backs displayed here capture the essence of this silhouette approach.

PART 02: AVANT-GARDE / ART

12

Anderson, Laurie / Furlong, William

Audio Arts Supplement: Laurie Anderson: an interview.

London: Audio Arts, 1981.

Two-sided audio cassette tape, with printed sticker-labels to both sides of cassette. Accompanied by original liner, folded into six panels and printed recto/verso.

100 USD

Documenting an interview conducted by William Furlong at London's Riverside Studios on October 11, 1981. The liner reproduces a photographic portrait of Anderson along with captioned b&w stills from rehearsals of five of her performative works at Riverside, and reproduction of her instructions for "Let X = X;" interspersed by short quotes from the interview.

13

(Artist book) / T. L. Kryss / R. J. S.

Dialogue in pale blue.

Cleveland, Ohio: Broken Mimeo Press, 1969.

Oblong (19 x 22 cm.); blue wrappers, with three titles hand-stamped to cut-outs affixed to front cover. Contents: 18 leaves of pale blue paper; the first repeating the hand-stamped titles from the front cover—and joined by an additional cut-out/stamped colophon—w/ majority of remaining leaves hosting cut-and-folded segments of similarly-pale blue paper in various geometric patterns (rectos only). As per colophon: "hand assembled edition: 200 entirely different copies." Save for some very minor sunning to front cover, a Fine copy.

500 USD

An aleatory publication from tl kryss and rjs, representing the poetry scene around D. A. Levy. Prepared to produce a collaborative mimeograph edition—and stocked with the requisite blue sheets of paper—the two poets found themselves confronted by a broken mimeograph machine. Unfazed, they accepted the challenge—to find a poetry without words—and proceeded to transform the pale blue paper in front of them: cutting, folding, and pasting those sheets into an edition of 200 copies; somewhere between sculpture, origami, and prayer. Hence the only publication to issue from the "Broken Mimeo Press."

14

Caminati, Aurelio

[A small archive of materials relating to his "trascrizioni animate"].

Italy (various cities), 1975–1980.

6000 USD

A remarkably rich archive of materials—original photographic documentation, multiples, catalogues, artist statements, ephemera—relating to the radical performance / theatre work of the Ligurian artist Aurelio Caminati (1924–2012); focused on his post-painterly innovation of the "trascrizioni animate," in which he re-enacted historical paintings and narratives, for their therapeutic effect on collective memory. Deserving of monographic research. For full illustrated description, visit www.paperbooks.ca/33

15

Casorati, Felice

Cine Club Torino: Proiezioni retrospettive, edizioni originali e anteprime.

Torino: Lit. Salussolia / Ind. Graf. di Alifredi, circa 1950.

250 USD

Lithographic print (30 x 22 cm.); this variant on red field. Some professional conservation work to corners; otherwise bright and clean print. Featuring a series of Casorati's typically serene/thoughtful heads, transforming slowly into dream; for a film society in Turin.

16

Costa, Claudio

Due esercizi di antropologia.

Brescia: Edizioni Nuovi Strumenti (Piero Cavellini Editore), 1974.

150 USD

Tan wrappers (23 cm.) with black-stamped titles. Contents: [64] pp., mostly-illustrated after sepia-toned photographs; [8] pp. of text alternating between Italian and English. Representing Costa's anthropological turn in the 1970s, as he explored Maori and Berber cultures.

17

Debord, Guy

La société du spectacle.

New York: Ediciones La Calavera, 1994 / Maastricht: Jan van Eyck Academie, 1996.

PAL VHS cassette, with manuscript label. Run-time of 87:45, w/ French audio & English subtitles. Preserved in case with printed liner notes; text in Dutch and English. Accompanied by USB key with digitized copy (.mov).

300 USD

After being removed from circulation, Guy Debord's Situationist collage-film was aired on French television following his suicide in 1994. From a dubbed version of this broadcast, Keith Sanborn produced a VHS version with English subtitles, which "premiered" in North America in 1994; he sold copies of the tapes for \$30 at screenings—drawing the ire of the folks at Not Bored!, who started trolling Sanborn and producing their own VHS dubs for \$10. A few years later, Not Bored! realized (ironically) that this price-cutting stunt wasn't worth their labour. For a symposium / exhibition on consumer culture in Maastricht in 1996, a research group associated with the Jan van Eyck Academie produced this "bootlegger's bootleg... without copyrights!"

18

Filliou, Robert

Modern video model.

Hamburg: Ed. Griffelkunst, 1984.

Lithograph (48 x 64 cm.) with pencil additions, on pale yellow/blue binary field. From an edition of 541 prints; signed by Filliou in pencil, horizontally along centre-line. In crisp condition. Cf. Meyer, p. 180.

500 USD

Filliou often-meditated on the medium of video in the early 1980s, before retiring to monastic life. Here, the Janus-faced figure that reappears throughout his oeuvre is mobilized within a "modern video model" of measured gazes & screens. Single OCLC record discovered (BnF).

19

Flagg, James Montgomery / (Lincoln, Abraham)

[Despondent Lincoln, departing his Memorial].

[New York?], after 1922.

Charcoal-and-pencil sketch (28 x 15 cm.), with subtle flesh pastel applied. Signed and inscribed by Flagg to upper portion. Faint horizontal crease, with remnant's of hinge tape to verso. No subsequent states discovered.

1000 USD

Best known for his Uncle Sam posters, Flagg was one of the most prolific of American magazine illustrators. In this unrealized editorial sketch, a posthumous Lincoln is set-back-in-motion, descending the steps of his Memorial: presumably out-of-disgust with the Republican Party. Boldly-inscribed to top: "Stan's idea, drawn roughly by me. Seems a swell conception."

20

(Fluxus) / Friedman, Ken (illustrator)

Gil Silverman, Judith Herschman and Ken Friedman invite you to attend a Fluxconcert party...

New York, 1979.

Illustrated broadside (36 x 43cm); b&w printing. Showing faint fold, with minor yellowing; well-preserved. Attribution to Friedman from MoMA's catalogue record.

350 USD

A merry invitation to an afterparty following the *Fluxconcert* held at The Kitchen, which reconstructed over 40 short performance pieces, including those from Nam June Paik (*One for violin solo*) and George Brecht (*Incidental music*); the programme was designed as folded paper airplane. This poster, too, functions as programme of sorts, listing cast of 13 artists; their names assembled around a series of liquid figures; including Dick Higgins, Alison Knowles, Yoshi Wada, and Bob Watts. George Maciunas, who died the previous year, is represented as a ghost.

21

(Futurism) / Corradini, Bruno / Settimelli, Emilio

Pesi, misure e prezzi del genio artistico. Manifesto futurista.

Milano: Direzione del Movimento Futurista, Corso Venezia, Marzo 1914.

Bifolium (29 cm. tall), forming [4] pages. Includes small adverts for Lacerba and Galleria Permanente Futurista. Very faint corner crease, otherwise in Near Fine condition. Tonini 77.

250 USD

The first manifesto from Corra and Settimelli, where the brain is described as a proto-cybernetic machine and a radical vision of the creative economy is first proposed.

22

(Futurism) / Marinetti, Filippo Tommaso / Various others

Il teatro della sorpresa. [As it appears in the first number of: Il Futurismo: rivista sintetica bimensile].

Milano: Direzione del Movimento Futurista, 11 gennaio 1922.

First edition thus. Bifolium (29 cm. tall), with minor creasing to upper corner. Contents: [4] pages. Tonini 168.1.

200 USD

In the first issue of his new serial, Marinetti chose to focus on the theatrical, co-authoring a manifesto with Francesco Cangiullo, the artistic director of the "Compagnia del Teatro della Sorpresa;" 1.5 pp. on the theatre of surprise, followed by a series of brief "sorprese teatrali" and "sintesi teatrali," variously attributed to Cangiullo, Marinetti, Calderone, and Settimelli.

23

Johnson, Ray / Galánti, György

Nemzetközi kapcsolatisművészet, Ray Johnson öt levelének bemutatása. [Artpool's Ray Johnson space].

Budapest: Artpool Art Research Center / Buda-Ray University, 1989.

150 USD

Broadsheet (68 x 48 cm.), with recto fully-illustrated, printed black-and-cream on peach field. Verso features list of 316 "participants" for this mail-art exhibition inspired by Ray Johnson's letters, listed by each of their 29 countries, with full mailing addresses.

24

Kupferberg, Tuli / Topp, Sylvia

A big bibliography: children as authors.

New York: Birth Press, 1959.

100 USD

Illustrated wrappers (21 cm.), with advertisement for No. 2 of the Birth series to verso of rear wrapper (*Writings by children*). Contents: 60 pages, illustrated with numerous vignettes. With some creasing to lower corner and general wear. Early publication from Kupferberg's Birth Press.

25

Long, Richard

Sculpture by Richard Long made for Martin & Mia Visser, Bergeijk [i.e. Dartmoor, January 10, 1969: seven views of a sculpture...].

Düsseldorf: Fernsehgalerie Gerry Schum, [1969].

Oblong wrappers (14 x 21 cm.), panoramically-illustrated after photograph. Contents: 10 leaves, printed rectos only; seven after b&w photographs, concluding with page of explanatory text. Minor bump; Near Fine. One of 500 copies.

600 USD

After his seminal 1967 work (*A line made by walking*)—and his participation, in the same year, in the influential group exhibition in Frankfurt curated by Paul Maenz—Richard Long continued to contribute to the discourse surrounding the “dematerialization of the art object” with the present book-work. Arguably his first of many artists books (if not simply his first codex), Long then classified the work as “sculpture.” Hence the single page of explanatory text: “Richard Long’s sculpture for Martin and Mia Visser was conceived for the purpose of photographic reproduction. Richard Long made a system of trenches, which was created according to special camera views. Seen from these camera views, relations become evident between marks in the landscape, such as stone-walls, water-falls, lanes, and Long’s trenches... According to Richard Long’s idea, the photographs in hand do not have the function of a documentation. It is the ‘sculpture made for Martin and Mia Visser.’” The photography is credited to Gerry Schum. With only 6 OCLC copies discovered in the United States and England.

26

Maenz, Paul (curator)

19:45-21:55, September 9th, 1967, Frankfurt, Germany.

[Frankfurt]: Galerie Dorothea Loehr, 1967.

Side-stapled white wrappers (31 x 21 cm.), with titles boldly-printed to front and rear panels; this copy hand-stamped as number 362 to front. Some creasing to bottom of front panel and minor edge-wear and toning; Very Good. Contents: [40] pp., composed of 10 un-opened gatherings, illustrated after photographs and notes from the works of the 8 invited artists.

750 USD

Documenting a seminal moment in the dematerialization of the art object, this celebrated catalogue preserves the two hour group exhibition conceived by Paul Maenz for the evening of September 9th, 1967, in which he invited Jan Dibbets, Barry Flanagan, Bernhard Höke, John Johnson, Richard Long, Konrad Lueg [i.e. Konrad Fischer], Charlotte Posenenske, and his close friend Peter Roehr, to create ephemeral works in the interior and exterior of Frankfurt's Galerie Dorothea Loehr. With only 6 OCLC records discovered in North America and the UK.

27

Maenz, Paul / Sharp, Willoughby

[Prospectus for Kineticism Press].

New York: Kineticism Press, 1966.

120 USD

Long sheet of black stock (70 x 14 cm.), folded into series of panels forming self-envelope (14 cm. square), with typescript mailing address to front panel; post-marked June 1966. Unfolded: with Kineticism Press manifesto to recto; verso features Press statement and photographically-illustrated biographies of Sharp and Maenz. Highlighting the multi-media programme of books, catalogs, exhibitions, multiples, and radio and television productions by the new Press.

28

Merce Cunningham Dance Company / Cage, John / Stockhausen, Karlheinz / Various others

[Catalogue for 6th Festival of Arts, Shiraz-Persepolis].

Iran, 1972.

Housed in folding portfolio (32 cm.), with silver-stamped design to front-panel, along with blind-embossed titles; minor soiling to boards. Titles printed to inner panels of portfolio, in both Farsi and English, along with summary of former Festival participants (from 1967-1971) and production credits. Contents, also present in both Farsi and English translations, housed loose in six titled folders: *Merce Cunningham and Dance Company* (4 sheets), *Karlheinz Stockhausen* (25 sheets, including 19 individual performance notes), *Robert Wilson* (1 folding biography sheet and two stapled pamphlets of 12 and 20 pp.), *Iranian Theater, Films* (7 sheets, including a programme of 8 mm. films), *Traditional Persian Music* (4 sheets), and *Katakali / Shanta Rao* (6 sheets).

750 USD

A scarce catalogue from the sixth year of this influential festival, which ran from 1967 through 1977 as a platform through which Eastern and Western music, theatre, and performance could benefit through mutual exposure—before being cancelled at the onset of the Iranian Revolution. This edition of the Festival was noteworthy for the multiple performances by the Merce Cunningham Dance Company, with musical direction from John Cage and Gordon Mumma. In his performance notes, Cunningham provided the first insights into the origin and parameters of

his performative invention of “Events.” The Company’s eighth performance at the Festival was the world premiere of “Persepolis Event,” featuring decor by Andy Warhol. Other folder in this catalogue relate to performances by Robert Wilson, Karlheinz Stockhausen, and Shanta Rao. Scarce; with only 2 OCLC records discovered at NYPL and Harvard.

29

Merce Cunningham Dance Company

Events. [Performance notes for Städtische Kunsthalle iteration].

Düsseldorf, 1972.

120 USD

Contents: [6] pp. of copied typescripts (A4), with hand-stamped additions to first page, of the names of David Tutor and Gordon Mumma; corner-stapled. Includes production credits for this German performance, as well as a programme of the 18 “events” to be performed (with titles, and original musical and scenographic credits), and a 2 pp. text from Cunningham on origin of this formal innovation (trans. into German). List of credits and collaborators includes: John Cage, Andy Warhol, Jasper Johns, Claes Oldenburg, Bruce Nauman, La Monte Young, Robert Rauschenberg, and Marcel Duchamp.

30

Moorman, Charlotte

C. Moorman presents: Festival of the Avant Garde '65...

New York: Annual Avant Garde Festival, 1965.

Tall broadside (37 x 21 cm.), printed in minuscule font in central column. A section of top corner has come undone (but present); minor weakness to remaining corner. Nonetheless; a well-preserved copy of this scarce survival.

350 USD

Minimalist programme for this third of Moorman’s Festivals, held at Judson Hall (Sept 7–11), with contributions from John Cage, Allan Kaprow, Dick Higgins, Yoko Ono, Takehisa Kosugi, Charlotte Moorman, Nam June Paik, James Tenney, Carolee Schneemann, A-yo, Meredith Monk, and Alison Knowles.

31

(Moorman, Charlotte) / Paik, Nam June / (Brown, Earle)

New School presents: Nam June Paik... I. Electronic TV + color TV Experiments. II. 3 Robots. III. Pop Sonata. IV. 2 Zen boxes + 1 Zen can.

New York: New School for Social Research, January 8, 1965.

350 USD

Slim broadsheet (41.5 x 20 cm.); recto illustrated with a Peter Moore photograph of Paik’s Robot K-456, which featured in the advertised event. This copy having been folded into mailer (with some corresponding weakness to folds), with a Paris hotel address for experimental American musician Earle Brown supplied by Charlotte Moorman in red ink to mailing label. It appears that Moorman also underlined her credit (as cellist) in red crayon, as was her custom. Moorman and Brown had been collaborators and correspondents in the 1960s.

32

(New York City)

New York - Downtown Manhattan - Soho: Ausstellungen - Performance - Video - Film - Tanz - Theater - Musik - Lesungen. 5. September bis 17. Oktober 1976.

Berlin: Akademie der Künste, 1976.

A group composed of three items, with text in German: (1) Handbill; single sheet (42 x 21 cm.) folded into 4 panels, printed recto and verso in two columns. With b&w image to cover panel; slight crease to upper corner. Accompanied by: (2) exhibition programme; two folio sheets, gathered loose, to form [8] pp, with titles boldly-printed to cover page: *Bitten und Informationen an bzw. Für die Besucher de Ausstellung SoHo*. And also: (3) original ticket stub (5 x 7 cm.), with a short list of performances and dates to verso.

200 USD

This group of ephemera issues from the seminal West Berlin exhibition (with its now-iconic hardcover catalogue) that celebrated the American avant-garde scene, arguably well-before they were properly received back home. Categories explored were: film, video, Fluxus, performance, dance, and music. Artists represented in this impressive programmes of lectures, screenings, readings, and performances included: Jonas Mekas, Robert Morris, Nam June Paik, Claes Oldenburg, Yvonne Rainer, Richard Serra, Robert Watts, Laurie Anderson, Twyla Thorp Dancers, Samuel Beckett, Allen Ginsberg, Susan Sontag, William Burroughs, Trisha Brown Dance Company, The Original Trockadero Gloxinia Ballet Company, Charlemagne Palestine, Willoughby Sharp, and Rebecca Horn (many of whom were present at the exhibition).

33

Nin, Anaïs / Cromie, Robert

[Audio interview from “Book talk” radio programme].

Chicago, 1972.

Reel-to-reel audio tape recording (contemporary copy); 1/2 track mono, with run-time of 28:43. Housed in Ohio State University storage box, with manuscript label to verso. Accompanied by USB key, on which the audio has been digitally-archived (.wav).

250 USD

Coinciding with the release of Volume 4 of Nin’s journals, Chicago’s Robert Cromie interviews her for his radio programme; they speak about the writerly form of her journals, her relationships with public figures and family members, her non-drinking, and feminism.

34

Nitsch, Hermann

[Invitation to exhibition and feast].

Prinzendorf Castle, Austria: 1976.

50 USD

Copied typescript (A4 sheet). An invitation to Pentecostal feast, for friends of the Orgien Mysterein Theater, accompanying a one-day photo exhibition of the 50th action (from 1975). With lecture by Nitsch, and serving of Prinzendorf-harvested wine.

35

Paik, Nam June

[Handbill for Monday-night Fluxus series].

New York: Cafe au Go Go, 1965.

Small broadside (22 x 14 cm.) for "Worldtheatre;" a series of "experimental music & dance & theatre. Works by Erik Anderson, Andy Warhol, Dick Higgins, Steve Balkin, Al Hansen, Yoko Ono, John Herbert McDowell, Diter Rot, Christo, Nam June Pai[k], Wolf Vostell, Charlotte Moorman, Alison Knowles, Liz Keen, T. Kosugi."

250 USD

Monday, October 4, 1965 holds mythical status in the natural history of video art. Pope Paul VI's visit to NYC—the first of a Pope to the United States—resulted in a traffic jam. Stuck in a cab in that traffic jam, on his way to a Fluxus event downtown, was Nam June Paik, along with his newly-acquired Sony portapak camera. The video footage that he captured from that cab was exhibited later that night at Cafe Au Go Go. This is the invitation to that not-yet event (which ironically includes the typo "Nam June Pai"); unrecorded on OCLC.

36

Paik, Nam June / Moorman, Charlotte

Interventions. [Poster].

Paris: Centre Culturel Americain, 1966.

Broadside (56 x 40 cm.), featuring two b&w images of Moorman and Paik, within their performances. Signed by Paik in red marker.

350 USD

Announcing two Parisian performances by Paik, illustrated by photos of Paik in his *TV Garden*, and Moorman playing on her television cello (the latter credited to Peter Moore).

37

Paik, Nam June / Moorman, Charlotte

Global groove.

New York: WNET TV/13 (The Television Laboratory), 1974.

Broadside (47 x 32.5 cm.), illustrated after full-page photograph by Peter Moore, featuring Paik with Moorman on cello; overlaid with various faint images (e.g. *TV Guide* logo).

250 USD

Poster corresponding to TV programme airing October 2, 1974 (10:30 pm) on Channel 13, where Paik helped found an experimental television laboratory. This production credited to Paik and John Godfrey, with Merrily Mossman as Director. Contributors: Allen Ginsberg, Peggy Lombard, Susan Bottoms, Charlotte Moorman, Jud Yalkut, and John Cage.

38

Picasso, Pablo / Penrose, Roland (translator)

Desire caught by the tail. A play in six acts by Pablo Picasso...

London: Thameside Production (The Watergate Theatre) Ltd., 1950.

Theatre programme. Wrappers (26 cm.), illustrated after self-portrait sketch of Picasso, w/ production credits to both front and rear covers; side-stapled. Contents: 6 pp. of copied typescripts. Slight tear to right margin of front wrapper, else Near Fine. Accompanied by a group of 11 newspaper clippings, most featuring manuscript annotations.

600 USD

Written in occupied Paris, across three days in January 1941, Picasso's first play received its first reading at the house of Michel Leiris, as directed by Albert Camus, on March 19th, 1944—with the cast including Simone de Beauvoir, Jean-Paul Sartre, & Raymond Queneau. In October 1950, the British surrealist Roland Penrose translated the play from French for a London performance at the private Watergate Theatre. Here, with a copy of the scarce programme from that two-week run, Penrose provides a 6 pp. foreword in which he addresses the inter-arts tradition in which Picasso was working, the history of the play's development and reception, and an analysis of its violent language and imagery: "Language has been forced into a state of instability and like a spring uncoils with violence, hitting out on all sides as it is released. What style could be more suitable to Picasso in expressing the rage, the anxiety, and the nostalgia of Paris occupied by the Nazis during the depths of the blackest winter of the war?" The rear wrapper announces that Penrose would lead a public discussion of the play on Monday October 23rd. With only a single OCLC or Library Hub record discovered for this programme (British Library). This copy being accompanied by 11 contemporary newspaper clippings, in which this 1950 production was savagely criticized; including photographs from the performance.

39

Prince, Richard

Soil mechanics. Call Marcellus...

[New York]: 1976.

Single sheet (21.5 x 17 cm.) printed with black text; rubber stamp to verso reads "richard prince post card."

1200 USD

An enigmatic early flyer artwork that was fly-posted in New York by the artist. Prince recently reminisced on Twitter: "If anybody out there has photos of the Soil Mechanics flyer I wheat pasted in SoHo back in 1976, please send. Or flyers for that matter."

40

(Situationism) / Thorsen, Jens Jorgen / Miller, Henry

Press kit for Quiet days in Clichy. 1970.

Consisting of three parts: (1) a promotional booklet, with illustrated wrappers (29 cm.); staple-bound wrappers (29 cm.), with minor creasing to corners. Contents of [8] pages, punctuated with interleaved broadside, printed on bright pink paper. With text in both English and French; well-illustrated after b&w photos, both from the film and behind-its-scenes. Accompanied by, (2) a group of 24 loose b&w silver gelatin prints (18 x 24 cm., or the reverse), reproducing stills from the film, numbered in pencil to versos; some curling. And finally, (3) three items of official correspondence (from July to December 1970), documenting the film's moral audit by the German Freiwillige Selbstkontrolle der Filmwirtschaft; the first being an original typescript on onion paper (2 pp.), the other two (2 and 5 pp.) being photocopies, the latter on letterhead of jurist Horst von Hartlieb.

500 USD

In 1970, the Danish provocateur (and sometimes-Situationist) Jens Jorgen Thorsen released his cinematic adaptation of Henry Miller's *Quiet days in Clichy*; a scandal that would occasion Jörgen Nash to declare it "a film that will revolutionize sex in cinema." As advertised, the film was subject to bans in both France and the United Kingdom. The present dossier of materials issues from an audit of the film conducted by the arguably-more-liberal German Freiwillige Selbstkontrolle der Filmwirtschaft (FSK), with nine scenes originally identified as worthy of suppression, as well as 11 instances of dialogue. One such instance, loosely translated: "The first

scene between the Surrealist, Joey, and Carl has to be shortened considerably; in any case, what must be removed: Joey's groping between the thighs of the woman bent forward; the close-up of the male buttocks showing the sexual member. Furthermore, the moan is to be withdrawn." The correspondence here documents two quasi-successful appeals of these proposed cuts, based on the concept of artistic license, with the distributor of the film represented by Horst von Hartlieb, one of the founders of the FSK. An exemplary document from the lifecycle of a cinematic Situation.

41

Spoerri, Daniel / Roth, Dieter / Iannone, Dorothy / Filliou, Robert / Various others

[A collection of 14 posters from Daniel Spoerri's Eat Art Galerie].

Düsseldorf, 1970–1973.

Fourteen posters, the majority being 42 x 30 cm. (or the reverse); uniformly crisp and clean, with faint fold-lines to a handful of copies and minor sunning to the two smaller posters (30 x 21 cm.). Two posters printed on coloured stock (pink and orange), and a half-dozen boasting an Eat Art Galerie marquee printed in orange-to-purple gradient. Preserved within archival L-sleeves; to be shipped flat in archival binder. Accompanied by a second copy of the 1971 Dieter Roth poster (as mailer), within original envelope with letterpress Eat Art Gallery branding (16 x 22 cm.).

2500 USD

Embracing the role of Curator as well as Chef, Daniel Spoerri was able to use the upper-floor gallery at Restaurant Spoerri as the incubator for a series of Eat Art multiples, as an organic development of his earlier Editions MAT (Multiplication d'art transformable). Launching the series himself in 1970, with Brotteigobjekte—in which he baked various objects into loaves of bread (with the corresponding poster reproducing a photo of his stomach featuring a drawing by Topor)—other contributors would include Dieter Roth (on multiple occasions), Dorothy Iannone, Richard Lindner (with his gingerbread angels), Robert Filliou, George Brecht (with a portrait of Spoerri made from liquorice), Antoni Miralda and Dorothée Selz, who used artificial colouring to produce a surreal spread of edibles, and Karl Gerstner attempting to synthesize all possible tastes into a box of 13 essential fragrances. Present here: a group of 14 posters announcing vernissages for these editions at the Eat Art Galerie (1970–1973); triangulating various catalogues, it appears that there were at least 24 such posters created, with the Fondazione Bonotto presently holding seventeen.

42

Ulrichs, Timm

[Specimens from Typotextur series].

[Hannover], 1961.

Five A4 sheets, showing slight age toning; printed rectos only, corner-stapled. Signed, titled, and dated by Ulrichs in ink to verso of final leaf.

250 USD

Secured together by corner-staple: a small collection of Ulrichs' early textual art, which he labelled "Typotextur;" including four concrete poems / word-textiles, and a full-page oscillating raster image (above). Provenance: from Hannover's Galerie h, with whom Ulrichs collaborated; this being a presumably unique collation of works that he gifted to the gallery.

43

Ulrichs, Timm

[Embedded artworks in student newspaper].

[Hannover]: Hannoversche Studentenzeitung, circa 1962.

Two extracts from newspapers; surviving as loose sheets (32 cm. tall). The first ("Fragment") printed across an interior spread of a bifolium, with the second ("Timm Ulrichs: Interferenzen") printed to recto of a single leaf, featuring a set of theorems beneath a large print of optical poetry (see header image above). Text in German. With relatively-unrelated materials printed to versos (i.e. an advert for Pelikan pens; an analysis of student housing architecture in Britain). Each sheet featuring subtle manuscript annotations, almost certainly in Ulrichs' hand.

350 USD

After graduating high school in Bremen, Ulrichs moved to Hannover to study architecture in 1959, where he began to contribute concrete and visual poetry to the student newspaper (*Hannoversche Studentenzeitung*) as early as 1962. Present here: two specimens of that embedded work. "Interferenzen" operates as a kind of manifesto for a series of work that he pursued throughout the early 1960s (with a manuscript note to this sheet offering the dates 1960-62). While "Fragment" (above) would eventually work its way into a completed work in 1964 (cf. #79 from the Hatje Cantz catalogue raisonné). The witty manuscript note to the lower-right margin of this copy reads "als buch 3 mark" (i.e. should you sell this fragment as a book, charge 3 marks). Provenance: from Hannover's Galerie h, with whom Ulrichs collaborated.

44

Ulrichs, Timm

Ich erkläre GOTT zu meinem kunstgegenstand!

Hannover: Werbezentrale für totalkunst / banalismus / extemporismus, [1967].

Broadside (30 x 21 cm.). Centre-justified text boldly-printed on rose-coloured sheet. Very minor sunning to margins.

150 USD

In 1961, Ulrichs placed himself within a transparent box, to declare himself the first human artwork. With this broadside, which appeared in the first issue of the influential Geiger review, he logically pushed the frame in the opposite direction, declaring God itself within reach of his totalkunst; a lovely instance of rose-coloured heresy.

45

Ulrichs, Timm

Des großen erfolges wegen: eine totaltheater-bilanz.

[N.p.], 1968.

120 USD

Oblong, white cardstock covers (8 x 21 cm.), with black titles printed to front. Side-stapled, with minor scuffing and signs of handling. Contents of 51 pink sheets, book-ended by two white endpapers; each of the pink sheets boldly-printed with the exuberant text "über 50 mal!"

46

Ulrichs, Timm

Timm Ulrichs demonstriert... Kopf- und Körper-Kunst.

Wiesbaden: Städtisches Museum Wiesbaden, 1971.

200 USD

Broadside (28 x 20.5 cm.), illustrated after full-page photograph of topless Ulrichs (with "Fig. 1" projected onto his chest). Announcing an exhibition in Wiesbaden (Sept 21 - Oct 02); to the bottom of the poster, Ulrichs declares himself once again "the first living artwork."

47

Ulrichs, Timm

Die Bundespost als Künstlermedium. [Invitation].

Kassel: Jugendvolkschhochschule, 1976.

150 USD

Invitation to a lecture by Ulrichs on mail art at a youth centre in Kassel (April 20), self-reflexively composed in the form of a letter. Single sheet (29 x 41 cm.), preserved in original mailing envelope (post-dated March 1976).

48

Vostell, Wolf / Niehörster, Thomas

Vostell-Antwort-Happening. [Salat].

Stuttgart: junge presse d, 1973.

Vibrant silk-screened wrappers (30 x 21 cm.), designed and printed by Dietrich von Oppeln. Minor scuffing and small bump to corner; a well-preserved copy, hand-numbered as 61 of 100 to colophon. This copy also inscribed and dated by Vostell to title page in black marker, and accompanied by one of his "with compliments" cards (5 x 11 cm.). Contents: [88] pp. of facsimiles of correspondence, artist statements, posters and publicity, reviews, drawings, etc.

400 USD

In 1970, Wolf Vostell tested the minimalist borders of Eat Art with *Salat*; an ambitious happening (and naturalist dé-coll/age) in which the same crates of cabbage were shipped back-and-forth between Köln and Aachen for a year. Each day, the further decomposition of the produce was measured, with the results finally exhibited at Berlin's Galerie René Block. Here, in 1973, Thomas Niehörster published an homage to Vostell (both as conceptual artist, and graphic designer), by compiling this lovingly-printed collective memoir on **Salat**; composed from commissioned responses by "young authors, photographers, and graphic artists from the scene." Printed in a run of 100 copies out-of Stuttgart, with only 3 OCLC records discovered. This inscribed copy issues from the library of Dr. Wilhelm Salber, founder of the "morphological" school of psychology, which considers phenomenological elements as always already in-flux.

49

Weiner, Lawrence

The performance tapes.

New York: Moved Pictures, circa 1981.

150 USD

Audio cassette tape (41:20 / 36:51), with printed labels to both recto and verso; housed in clear plastic case. Accompanied by original liner (23 x 10 cm., folded into 4 panels), printed with track listing and credits for 7 works that functioned as sound-tracks for performances dating from 1976 to 1981, including the 22 minute funk-pornographic track *A bit of matter & a little bit more*.

50

Zazeela, Marian (designer) / Young, La Monte

Norman J. Seaman presents music of La Monte Young...

New York: Judson Hall, 1962.

Narrow broadsheet (28 x 10.5 cm.). Offset-printed to both recto/verso on cream-coloured wove paper. Featuring verdant drawings and typography from Zazeela. Faint horizontal crease; otherwise Fine.

250 USD

With Charlotte Moorman on cello, LaMar Alsop on violin, and William Schoen on viola. Including the first New York performance of Young's *String Trio*. An insightful artist biography to bottom portion of verso: "In 1960 Mr. Young (b. 1935, Bern, Idaho) came to New York City from California on fellowship; he now plans to tour India and the Orient."

51

Young, La Monte / Zazeela, Marian

Sound & light environment: a time installation measured by a setting of continuous frequencies in sound and light...

New York: Dia Art Foundation, 1989.

Purple wrappers (28 cm.), side-stapled. Contents: 11, [1] pages.

350 USD

A surprisingly scarce artist statement—with single OCLC record discovered (Hague)—in which Young and Zazeela provide technical and theoretical statements (along with production credits) regarding the works installed in their year-long Dream House installation sponsored by Dia Art Foundation (from February 1989 to March 1990 at 548 West 22nd Street), including the world premiere of *The Romantic Symmetry* (over a 60 cycle base). "[This] represents the longest installation of our work since the Harrison Street DREAM HOUSE and will illuminate new dimensions in the medium of time measured by frequencies set in extended duration and light structures." With comments regarding the history & development of the couple's work together.

52

Zazeela, Marian (designer)

The Theatre of Eternal Music Big Band performing The lower map of the Eleven's Division...

New York: Dia Art Foundation, 1990.

200 USD

Broadside (35 x 28 cm.), printed white-on-glossy-purple, with horizontal fold-line. Designed by Zazeela and announcing a performance in the year-long Dream House installation.

PART 03: HUMAN SCIENCES

53

(Cancer) / Milazzo, Salvatore

Felice estirpazione di un testicolo per voluminoso tumore encifaloide.

Catania: Stampiera di Pietro Giuntini, 1851.

Printed wrappers (19 cm.), with titles set within ornamental border. Some foxing and worming to wrappers; minor damp-staining to pages. Contents: [11], 8 pages, followed by errata leaf, with contemporary notes to verso.

150 USD

Professor of Medicine and Surgery at the University of Catania, Milazzo begins this report with a virtual paean to pathological anatomy, "à diradato quella nebbia che offuscava la mente degli antichi chirurghi." As an example of the activity afforded by the insights of specific pathology, Milazzo then recounts the surgical case of 19 year-old Giuseppe Costa, who first presented with an engorged right testicle and was soon thereafter an early survivor of testicular cancer. With no OCLC records discovered and only a single record reporting in SBN (Catania).

54

(Dentistry) / Cornelio, Vittorio

Statistica odontalgica per l'anno 1816 in serie colle pubblicate per gli anni 1814 e 1815 arricchita della descrizione di alcune dentizioni tardive: di altre osservazioni sulla nascita dei denti d'ogni età, e singolarmente di quelli così detti della sapienza, e sopra le malattie, che ne derivano al cervello, e ad altre parti dell'umana organizzazione.

Opera del cavaliere Vittorio Cornelio.

Torino: Dalla Stamperia Barberis, 1817.

Octavo. Contemporary plain wrappers (22 cm.), with very minor loss to spine. Robust binding. With nineteenth century Italian bookseller's ticket to verso of front cover. Illustrated with densely-symbolic frontispiece portrait of Cornelio, and a multi-figure folding engraving bound at rear, preceded by 2 pp. of corresponding captions & short errata. With stylish monogram blind-stamped to upper margin of title page. Minor foxing to some pages; otherwise remarkably well-preserved.

500 USD

After having served as itinerant fencing master, comedian, and "tooth-puller," Vittorio Cornelio eventually studied anatomy and re-branded himself as "Incognito, Chirurgo-Dentista;" one of the first professional dentists. Eventually settling in Turin, Cornelio published a series of observations from his practice; case studies which, not without literary flourish, were to contribute to the development of a nascent dental science. For the year 1816, Cornelio here offered observations on such subjects as wisdom teeth, tongue cancer, and relevant neurological diseases. All under the watchful eye of his hyper-symbolic frontispiece. With single OCLC record discovered (NYAM).

55

(Dentistry) / Faggioli, Raffaele

[Collection of materials documenting the heroic dentistry of Raffaele Faggioli].

Italy (various places): 1829-1843.

Consists of: a prospectus, (1) *Prefazione dell'Opera di Chirurgia Dentistica di Raffaele Faggioli*. Plain wrappers (15 cm.), string-bound to contents of 6, [2 blank] pages. Printed without colophon; a "tribute" pamphlet, by Luigi Silvestri, (2) *A Raffaele Faggioli, Professore di odontojatria per Europa celebratissimo. Tributo di ammirazione e di riconoscenza*. Roma: Dalla Tipografia Olivieri, 1830. Plain wrappers (19 cm.) with ornamental borders; titles supplied

in contemporary manuscript to front panel. Illustrated with lithographic frontispiece of Faggioli. String-bound contents of 4 leaves. As well as four pristine broadsides: (3) *Accetta Raffaele Faggioli, da una donna che deve alle tue cure la riacquistata calma e salute, questa pubblica testimonianza di gratitudine e di stima. Sonetto.* (Attributed to T. de A). Fermo: Dalla Tipografia Paccasassi, 1829 (42 x 27 cm.); (4) *Traduzione d'un idillio latino a Lode del celebre chirurgo dentista Raffaele Faggioli.* (Attributed to P. D. A. Sup. dei C.). Roma: Nella Tipografia Contedini, 1830 (39 x 27 cm.); (5) *Egregio viro Raphaeli Faggiolio, jatraleptices peritissimo ac in pluribus Europae et Asiae urbibus celebratissimo.* (Attributed to P. D. A. Prioris C.). Ancona: Apud Baluffium, 1832 (40 x 25 cm.); and (6) *Parafrasi del nobil uomo Signore Raffaele Tomasini di Castelfidardo dell' idillio fatto in elogio del Signore Raffaele Faggioli, insigne e celebratissimo dentista.* Loreto: Tip. dei Rossi, 1843 (41 x 25 cm.). With all the broadsides printed on watermarked paper and preserved in Near Fine condition, with faint folds.

1000 USD

Raffaele Faggioli is an obscure figure in the early history of dentistry, with most of what we know about him sourced from contemporary journals (1815-1830); e.g. that he was well-traveled and internationally-recognized as a modern dentist (vs. tooth-puller); that he served for a time at the Court of Constantinople and had an itinerant practice in the Ionian Islands. Thus making the present collection quite remarkable, as affording the means to further conjure his person; drawing together a lithographic portrait of Faggioli, along with five works-of-praise for his healing powers (as printed in four different cities), and a fiery prospectus for his unpublished Works (1830).

In addition to supplying facts about his life, the broadsides paint a saintly figure of Faggioli—"Medicina del Ciel suona tuo nome, O Raffael"—emphasizing the singular manner in which he could offer relief from pain. With one of his admirers recommending his practice to fellow women, who should approach without fear. In the prospectus for his apparently unpublished work (which we found promoted in an 1830 journal), Faggioli gives a nod to the cosmetic benefits of dentistry ("Chi puo risolvervi a dare il bacio dell' amicizia ad uno, il cui alito ributta, come un vapore, che esce da un sepolcro?"), but largely attempts to lay the groundwork for dentistry as a medical science of the mouth: "Non è dunque della massima importanza il conservare un organo, che ha un influenza cosi diretta, e cosi decisiva sulla decenza, e sulla sanità, la quale è il primo dei beni, e senza di cui gli altri sono nulli, o si convertono in veri mali?" With no records discovered for any of these works (via OCLC, COPAC, and SBN), save for one copy of Silvestri's tribute, which is preserved in a library in the Marche.

56

Green, Andrew Haswell

[Group of materials from the estate of Andrew H. Green].

[New York], 1871-1902.

Four items, being: (1) a silver gelatin print portrait of an elderly Haswell (14 x 10 cm.), mounted to board for Rockway studio, dated 1902. With illustrated sticker for the Green Estate to verso; (2) *A year's record of a reformer as Comptroller of New York City, being a brief review of the financial administration of Hon. Andrew H. Green.* New York: Francis Hart & Co., 1872. Self-wrappers (23 cm.), showing minor foxing, with the illustrated Green Estate label affixed to front panel. Stringbound contents of [36] pages. With single OCLC record discovered (Columbia); (3) *A three years' struggle with municipal misrule. Report of Andrew H. Green, Comptroller, in response to certain resolutions of the Board of Aldermen, February 18. 1875.* With no publisher or printer named. Printed wrappers (23 cm.); as new. String-bound contents of [32] pages; and (4) *Municipal Debt of the City of New-York. Communication from Andrew H. Green to Wm. A. Booth, Esq., and others.* October 13th, 1874. Printed wrappers (19 cm.), preserved as new. String-bound contents of 24 pages. With only a single OCLC copy of this pamphlet discovered (NYU).

500 USD

Deriving from the estate of the "Father of Greater New York," the present group of materials captures a turning point in the career of civic leader Andrew Haswell Green (1820-1903). Following upon his heroic planning work with the Central Park Commission to develop Central Park, the American Museum of Natural History, and the Metropolitan Museum of Art, Green was called upon to respond to the financial crisis precipitated by the 1871 revelation of the Tweed Ring. Appointed as Comptroller, Green covered the City's debts with his own funds and private loans, before beginning a four year project of Reform; one which would ultimately lead to amalgamation. Punctuated by a handsome portrait of Green, as captured by the famed photographic studio of Rockwood, this small archive preserves a series of relatively scarce (and extremely laudatory) pamphlets concerning Green's role as Comptroller (1872-1875); the first, although published anonymously, almost certainly a marketing project commissioned by Green himself.

57

(Mesmerism) / Bergasse, M.

Considérations sur le magnétisme animal, ou sur la théorie du monde et des êtres organisés, d'après les principes de M. Mesmer... Avec des pensées sur le mouvement, par M. le Marquis de Chatellux, de l'Académie Française.

La Haye, 1784.

Octavo (with D3 mis-numbered as D4). Contents: 149, [1] pages. Vernacular binding, with boards wrapped in contemporary ledger sheets; manuscript titles to spine label. Some foxing to margins, but otherwise a well-preserved copy. Crabtree 36.

250 USD

The lawyer Bergasse, one of the founding members of the Society of Harmony of Paris, here vigorously defends Mesmer in the midst of the Commissions' inquiries. Within a year of this publication, however, the two men would have a falling-out, as rifts within the movement became entrenched.

58

(Peace) / Hardinge, Charles / Great Britain. Foreign Office.

[Proposed "peace mandala" for British delegation at 1919 Peace Congress].

[London]: Harrison & Sons, Lith., 1918.

Three-colour lithograph, printed on large sheet (43 x 34 cm.), thrice folded. Minor edge-wear, with some rusting to staples in margin and one clumsy fold; otherwise a well-preserved copy of a scarce survival. Stapled to "Explanatory notes on diagram to illustrate the Foreign Office Memorandum of October 10, 1918, respecting Peace negotiations;" 2 pp. text dated Oct 28, 1918, present here as slight variant of text eventually published as Confidential Print 11022.

450 USD

Returning from his position as Viceroy of India (1910-1916), Viscount Charles Hardinge of Penshurst reprised his earlier role as Permanent Under Secretary of the British Foreign Office, with the primary task of "winning the peace," by developing the Office's research and information services to best-prepare the British government for the peace negotiations that would inevitably conclude the Great War. In his memorandum to Lord of the Admiralty, Arthur Balfour in October 1918, Hardinge detailed his previous 18 months of preparation, with a scheme for a peace Congress that would revolve around six Grand Committees. As supplement to that memo, Hardinge supplied Balfour with a visualization of the communications/

information machinery which he proposed for the British delegation. It is almost certainly this visualization, which circulated as a Confidential Print, to which Harold Nicolson referred in his memory of the Peace negotiations: "Mr. Alwyn Parker, Librarian of the Foreign Office, devoted his marked talents for administration to the elaboration of a whole Peace Conference in being. He even prepared a coloured chart of the future systematization of the British Section of the Conference. Upon this reeling orrery, Prime Ministers and Dominion Delegates whirled each in his proper orbit, coloured green, or red, or blue. Mr Parker himself could be discerned revolving modestly as a moon, attendant upon Jupiter, Lord Hardinge of Penshurst, the 'Organizing Ambassador.' Mr. Parker's planisphere did not, it is true, play that part in the eventual peace conference which its designer had hoped. Mr. Lloyd George, on seeing it, laughed aloud." The present copy appears to be a draft of this "planisphere," with the sixth of the Grand Committees still un-named in the explanatory notes (as opposed to the text that appears in the first volume of Series I of British documents on foreign affairs: reports and papers from the Foreign Office Confidential Print). While the diagram that appears in that publication is accompanied by another organizational chart, it's important to note that both prints are largely indecipherable in their black-and-white reproductions.

59

(Phrenology) / Bobba, C. G.

Un mot sur les idées du Docteur Gall, avec un extrait de sa théorie tiré de l'original allemand. [Extra-illustrated].

Milan: De l'imprimerie du génie typographique, [1802].

Octavo. Vellum boards (17 cm.), with leather lettering pieces to spine. Contents: 69, [3] pages, with some trimming to upper margin (not affecting text). Illustrated with long folding plate at rear (15 x 27 cm.), showing four views of Gall's phrenological skull, with 22 of the phrenological faculties enumerated. Extra-illustrated, with a lithographic portrait of Gall (by Delpech) bound as bold frontispiece.

600 USD

C. G. Bobba, then a member of the Faculty at the University of Göttingen, here offered one of the first Italian responses to Franz Joseph Gall, in the first year of the Napoleonic Republic of Northern Italy. Bobba structures the text in persuasive fashion, providing a translated "excerpt" from Gall's just-published *Darstellung der neuen auf untersuchungen der Verrichtungen des Gehirns gegründeten theorie der Physiognomik* (Vienna, 1802), accompanied by Bobba's running commentary in the footnotes. Followed by Bobba's lengthy [24 pp.] critique of Gall's localization theory and, more generally, the physiognomical methodology that descended from Lavater. "D'abord, que les facultés et inclinaisons soient innées ou non, qu'elles existent isolées les unes des autres, et que la nature les ayant reléguées et empaquetées chacune dans un coin particulier du cerveau, comme un épicier arrange ses drogues dans sa boutique. Mr. Gall semble ignorer que la nature accomplit souvent des oeuvres de la plus grande importance dans des espaces incalculables pour nous."

With no recorded copies in North America; otherwise, 2 European OCLC records discovered (Tübingen, Geneva) and another 2 records on SBN (Turin, Biella).

60

(Prisons) / Blandin, Michel (gaoler)

[A series of expense sheets for imprisonment costs].

Dauphiné region, France: 1692-1693.

A group of three manuscripts on laid paper, being: (1) Autre estade et mémoire de l'argent baillé pour la garde des prisonniers Jean Bernard, Jean Dupuy...; bifolium (25 cm.), with seals stamped to both front and rear pages; signed by gaoler Michel Blandin; (2) Mémoire de l'argent que j'ay fourny à la poursuite du procès contre les prisonniers commencé le 12 [octobre], 1692; single sheet (23 cm.), with written accounts to both recto and verso, including a number of tabulations; and (3) Memoire de ce que j'ay fourny aux prisonniers depuis le 12 octobre 1692 jusques au 8 février 1693; bifolium (24 cm.), 1.5 pages, featuring elaborated descriptions of seven expenditures, with tabulations to rear panel.

350 USD

Before the prison is an institution, or a background-threat, it's a physical activity; a job. With one-or-more bodies imprisoning one-or-more other bodies, day-after-day, through specifics. Here: traces of this unusual kind of labour from a group of seventeenth century documents from the south-east of France. The cost of the rope to bind the prisoners' hands. The cost of the candles that gave them light. With some of the prisoners named: Jean Bernard, Jean Dupuy, Antoine Girard, Gaspard Toure.

61

(Prisons) / Anonymous

L'intérieur des prisons, réforme pénitentiaire, système cellulaire, emprisonnement en commun, suivis d'un dictionnaire renfermant les mots les plus usités dans le langage des prisons. Par un détenu.

Paris: Jules Labitte, Libraire, Passage des Panoramas, 61, 1846.

Octavo. Marbled boards (22 cm.), with gilt-lettered leather spine. Contents: [4], 249, [1] pages.

450 USD

This anonymous work from a former prisoner is plainly critical of the philanthropists who had been helming the Reform movement. "Ces nouveaux réformateurs n'ayant vu que par les yeux d'une froide raison, et nullement à l'aide de l'observation des faits, il est arrivé que le régime intérieur des prisons est resté aujourd'hui moins connu que jamais. De la, les idées fausses, erronées, qu'on avait sur ce régime, ont continué d'avoir leur cours ordinaire." The approach here is instead sociological / anthropological, with attention to how the proposals of reformers affect the daily lives of prisoners. Included as an appendix, we find a fascinating 8 pp. glossary of prison language, as a "nouvelle langue d'emprunt." A flâneur was a baladeur, a surin was a knife, and to bore someone with your stories was to conduct jardiner. Cool was still chouette. With only 4 OCLC records discovered in North America.

62

(Squatting) / Anglian Diggers

Anglian Diggers' manifesto. [Accompanied by call-to-occupation].

Cambridge: Printed by Galactic Intervention Designs, 1969 [and 1973].

Two items: (1) Side-stapled pamphlet, composed of three folded sheets; with wrappers fully-illustrated in neo-Art Nouveau style to recto and verso of blue sheet. Further illustration to centrefold (orange sheet, signed NP). Contents: 8 pages of typescript text, with corrections. And (2): **Mount Pleasant or Pound Hill? An Anglian Diggers'**

evaluation; single sheet of pink paper (25 x 20 cm.), with recto illustrated in collage-style and a full-page of mimeographed text to verso.

750 USD

In 1969, the Anglian Diggers attempted to resurrect the 17th century Diggery movement: dig up the concrete, till the soil, abolish property, work, politics. Here: a scarce copy of their founding (and psychedelically-illustrated) manifesto: "What would you put in its place? This question crops up again and again when the subject of Diggery and the abolition of money, politics, and, ultimately, work, is broached. NOTHING is the answer. All things should be free, as initially provided by the planet Earth upon which we live. Implementation of this ideal is exceedingly difficult, but we can at least attempt that in which we believe. Whether we succeed or fail is purely chance, as that is why we are here, anyway."

Printed as two parts, with the second part (pp. 7-8) providing an update on their progress—or lack thereof: "Until we have a premises, however, the plan of operating a digger industry will have to remain a plan, as income in either goods or helpers is small." With quotes from historical Diggers to versos of wrappers: William Balwyn, Gerard Winstanley, William Lyon, and Nigel Pennick.

With a single record discovered via OCLC and Library Hub (at the Julio Santo Domingo Collection, Harvard); a later manifesto is recorded at the British Library and University of London (1974; 16 pp.), providing more in-depth insights into their programme (e.g. favouring automation, environmental consciousness, free transportation, cashless society; critiques of both capitalism and socialism).

In the 1973 leaflet that accompanies this manifesto, the Diggers take inspiration from the London squatting scene to call for the occupation of Mount Pleasant: "In the once-fair city of Cambridge is an area, which is benefiting no-one. Sound buildings lie empty and abandoned, weeds creep the once-cultivated gardens, trees loom, rubbish rots. Derries are bricked up to prevent the homeless from using them. Who owns this area? Does anyone? If there is an 'owner,' he does not deserve the title. He is sitting upon a useful area of land about fifteen acres, waiting for the profits which will come upon redevelopment."

⁶³
(Squatting) / [Anonymous]

As ocupações. [Itália 71. Hoje ocupamos as casas amanhã sera a cidade].

[Portugal, circa 1971].

Handbook, with boldly-illustrated wrappers (20 cm.); minor shelf-wear; well-preserved. Contents: 60 pages of copied typescripts.

350 USD

Apparently unrecorded (and without colophon): a Portuguese translation of a tactical treatise by the radical Italian organization Lotta Continua, concerning the occupation of houses in the Alessandrino neighbourhood of Rome (1971). Un-named, and without affiliation—save for the slogan to the May 68-ish cover—the translator contextualizes the treatise with a 7 pp. justification for the need for the Portuguese workers to occupy their cities.

64

(Squatting) / hk, ldg, tvt [three squatters]

Ways of squatting. [Houses: occupation—liberation? An account of the Amsterdam squatters].

[London], 1977.

Corner-stapled A4 sheets. Contents: 9, [1] pages of text, with illustrated wrappers; the rear wrapper providing a hand-drawn map of Amsterdam to recto (at scale of 1:100,000 meters), depicting periods of development in the city. Some creasing to front wrapper, but generally well-preserved.

200 USD

Prepared for a London squatters' conference in 1977. "We are very disappointed about [bureaucratic] proposals and ideas within the London squatters movement. Making a bureaucratic political organization for squatters will not stimulate the squatting and other forms of human resistance against bad housing, it will break them down, it will become a 'harmless' political party or union, very easy to control by the authorities. By giving a description of the squatting in Amsterdam we try to show other possibilities of squatting-organisation than the ridiculous union-proposals." Includes description of Amsterdam squatting strategies and personalities, recommended reading, contacts, and even a short glossary of Dutch squatting terms. Concludes with a map of Amsterdam's squatting-stock. With only 2 OCLC records (both in Amsterdam).

65

(Women) / [Audouard, Olympe]

Le luxe des femmes. Réponse d'une femme à M. le Procureur Général Dupin.

Paris: E. Dentu, 1865.

Rebound in modern textured wrappers (16 cm.) Contents: 36 pages, absent half-title.

350 USD

From one of the leading French feminists of the 19th century. Written as a letter in response to Dupin's criticism of the relationship between prostitution and the female love of adornment (an early version of slut-shaming). In reply and with great wit, Audouard argues for a feminist and positive concept of luxury. With 3 OCLC records (Boston Athenaeum, Stanford, BnF).

66

(Women)

[Trade cards for two rival finishing schools].

Turin, circa 1860s.

250 USD

Two letterpress trade cards (9 x 13 cm. and 10 x 14 cm.). Well-struck and well-preserved. One advertising her services in French, the other in Italian, Julie Favre and Rosa Turione summarize their respective curricula for their finishing schools; the latter incorporating both cosmography and dance.