

01

Fores, Samuel William

Two discs from Fores's moving panorama.

London: S. W. Fores, 41 Piccadily, 1833.

Two separate discs; with vibrantly-coloured lithographic images on circular card-stock (with diameters of 23 cm.). Both discs featuring two-tier narratives; the first, with festive subject of music and drinking/dancing (with 10 images and 10 apertures), the second featuring a chap in Tam o' shanter, jumping over a ball and performing a jig (with 12 images and 12 apertures).

£ 350 each (w/ modern facsimile handle available for additional £ 120)

Being some of the earliest pre-cinema devices—most often attributed either to either Joseph Plateau of Belgium or the Austrian Stampfer, circa 1832—phenakistiscopes (sometimes called fantascopes) functioned as indirect media, requiring a mirror through which to view the rotating discs, with the discrete illustrations activated into a singular animation through the interruption-pattern produced by the set of punched apertures. The early discs offered here were issued from the Piccadily premises of Samuel William Fores (1761-1838)—not long after Ackermann first introduced the format into London. Fores had already become prolific in the publishing and marketing of caricatures, and was here trying to leverage his expertise for the newest form of popular entertainment, with his *Fores's moving panorama*.

02

Anonymous

Phenakistiscope discs.

[Germany?], circa 1840s.

Four engraved card discs (diameters avg. 18 cm.); hand-coloured engravings. With apertures opened to disc edges.

£ 220 each

With images somewhat more crude than those of Fores, the narratives for these phenakistiscopes include: a blacksmith at work (10 images in single tier, with 11 apertures), a double-tiered festive theme with cello player and ethnic dancer (10 images and apertures), two young men playing leap-frog (9 images and apertures; single-tier), and a rather surreal double-tiered narrative (11 apertures and images) with a wheelbarrow-pushing man accompanied by flying bird, with the disc-interior animating an ominous face, rotating both ways on its vertical axis (almost disapprovingly / Fatefully).

03

(Choreutoscope)

[The dancing skeleton] and [The sai]lor's hornpipe.

[United States], circa 1880.

Two separate rotating choreutoscopes. Wooden projection slides (10 x 28 x 2 cm.), with aperture of 2.5 cm. diameter revealing rotating mica disc to interior. To verso: brass pulley with turned-wooden handle, which activates the internal shutter mechanism while advancing the disc, featuring a succession of 6 hand-painted images. Label to one of the slides still partially present. Original components, save for pulley strings; skeleton string a candidate for refurbishment.

£ 2,000 for skeleton / £ 1800 for sailor

Invented around 1866 by the English physician Lionel Smith Beale, the choreutoscope was one of the first pre-cinematic technologies to leverage the magic of the shutter; animating discrete-yet-sequential images through mechanical blinks. The present American iteration employs a rotating disc, rather than Beale's advancing horizontal slide, which allowed for a virtually unlimited duration for projection. These two animations feature a dancing skeleton, who removes his head, and a jig-dancing sailor, in vibrant colours.

04

(Zoetrope)

German toy zoetrope.

Germany: Dep. G. C. & Co. N., circa 1900-1910.

Tin drum, stained cherry, with 13 cm. diameter, attached to wooden base (with total height of 17 cm.). Drum constructed with 12 vertical apertures. Accompanied by 5 double-sided animated strips (44 cm. long) that fit the cylindrical drum, printed in stark black on tan; with German imprint to lower margins.

£ 450

A later model of the long-popular zoetrope device (invented circa 1833), which adapted the effective illusion of the phenakistiscope discs into cylindrical form, thus abandoning the necessity for an intermediary mirror. In a common trope for the period, one of the animated subjects here removes his head.

05

(Zoetrope)

L'animateur.

France, circa 1870.

Metal drum (with diameter of 14 cm.), with four vertical apertures, secured on wooden base. Total height of 11 cm. Accompanied by 7 strips, illustrated to both sides, with some soiling and foxing. Each of the strips consists of two pasted sheets (5 x 13 cm.), folded into X-shapes; positioned into drum so that the four edges fit within the distances between the four apertures; creating four animation cells. One of the strips (involving cats) having separated.

£ 2000

The four-aperture "Animator" device operates as a variant of the zoetrope, innovating-upon the cylindrical design to develop a set of animation chambers or cells (quite literally). Typical subject matter here includes athletics (dog jumping through hoop, gymnast performing a cartwheel), labour (men working on machines, bricklayers at work), and relatively-dark tales (i.e. a devil placing a child into an oven).

06

(Reynaud, Emile)

Le praxinoscope: jouet d'optique produisant l'illusion du mouvement.

Paris: ER, before 1889.

Turned wooden base supporting revolving metal drum (20 cm., diameter). Interior of drum features set of 12 angled mirrors (restored), with original ER label affixed to top edge, with abrasion to right margin (affecting some text). Original two-part candle-stand with reproduction lampshade (full height, 35 cm.). Includes 30 chromolithographic strips (5.5 x 64 cm.) of 12 frames each, with tear to strip no. 4 (at ninth frame), taped tear to no. 6, and some surface wear to a handful of others. Accompanied by separate checklist of the three series of strips, of ten subjects each; the three series being here complete.

£ 1800

The praxinoscope was invented by Emile Reynaud (i.e. ER) in 1877, as an improvement on the zoetrope; the interaction between the shaded-candle and the mirrored interior of the drum ensured that the device could be effective in low-light situations. The present example includes a complete set of thirty strips, including subjects such as girl feeding fish, monkey playing cello, boy with dog jumping through hoop, plate spinner, foot juggler, proto-psychedelic abstractions, and surreal horse jumpers (who manage to overlap the discrete frames).

07

(Reynaud, Emile)

Praxinoscope-théâtre.

Paris: ER, before 1889.

Original wooden box (25 x 26 x 12 cm., when closed; 33 cm. high when opened), supporting wooden base for metal drum (20 cm. diameter). Smaller interior drum features set of 12 angled mirrors (original), with original printed ER label affixed to top; preserved in excellent condition. Original two-part brass candle-stand supports original chromolithographic lampshade of six panels, illustrated with images from the various strips; this specimen scored by a candle-burn to one panel, as testament to the scarcity of these original shades. The proscenium to the theatre is illustrated via five different "decors;" the first default scene (of a bourgeois interior) constituted by two illustrated plates already affixed to box, with the other four constructed from a combination of five additional illustrated cards, which are inserted into the proscenium in perpendicular fashion, and two novelty items (a curved metallic "snow-hill" and a mirrored pond, the latter here provided in facsimile). The theatre apparatus is completed with sliding peep-show board (23 cm. square), with black pebbled cloth to verso (facing praxinoscope) and chromolithographic label affixed to recto, which features illustrated instructions about set-up and lighting (see below). Above this label, a glass-plate viewer, through which the proscenium is reflected, surrounded by illustrated theatre motif. This theatre is accompanied by 10 animated praxinoscope strips (5.5 x 66 cm.), with sequential colour images printed on glossy black paper stock; well-preserved.

£ 2800

One year after his invention of the praxinoscope, Reynaud soon improved upon the immersive dimension of the experience, by embedding the rotating animation within an theatre apparatus. Opening-up the self-contained box, the viewer would peer through a peep-hole to view the rotating praxinoscope through an intermediary glass plate; an optical strategy that would transport the animated image into a variable & thematically-appropriate scene, with the glass reflecting the interchangeable proscenium illustrations that were positioned in perpendicular fashion into the slots fastened to the underside of the box's lid. The present device includes five such scenes: a bourgeois interior, a circus, a countryside, a snow scene (with a lower metallic plate that was curved to afford a "sliding" animation), and a pond (simulated by a mirrored bottom).

08

Lumiere / Gaumont

Kinora Casler-Lumiere.

Paris, circa 1900.

Polished wooden viewer (18 x 20 x 14 cm., with an additional 8 cm. of height for visor), with hand-crank to front and latched door to verso, obscuring internal clock-work mechanism (fully functioning). Movable light-well at side, with stable crack to mirror. Engraved plaque to top edge of viewer: "Licence de la Compagnie française du Mutoscope & Biographe. L. Gaumont & Cie. No. 324." Accompanied by five photographic kinora reels, each with moulded card-stock lids featuring manuscript titles and metal spools with engraved serial number; being: (1) Serie 192, no. 16 [group of men playing parachute]; (2) serie 767, no. 23, "Jeune d'enfants sur la plage"; (3) serie 846, no. 24 [Andalucian dancers]; (4) serie 872, no. 25 [Staged duel]; and (5) serie 1094, no. 55 "Cyclistes." The metal springs to the reels have deteriorated from rust (one altogether absent); eligible for refurbishment. Nonetheless, a lovely functioning model.

£ 7500

When Lumière patented the Kinora viewing machine in France in September 1896 (followed by Great Britain in October), he was already piggy-backing on the patented Mutoscope of Herman Casler in the United States. Lumière would eventually pass-on the patent to Gaumont in Paris, which started marketing the Kinora around 1900, on the strength of approximately 100 reels of subjects provided by Lumière and other cinematographic pioneers. In 1902, the device received great acclaim in Britain, after Queen Alexandra, an enthusiastic photographer in her own right, bought one such viewer, which is still extant in the Royal collections.

09

(Post-pre-cinema)

Le Cinématographe-Jouet / The Cinématograph-Toy.

[France], after 1902.

Housed in red card-stock box (27 x 13 x 5 cm.), with three compartments. Affixed to interior of box lid: illustrated instructions for device, printed in both French and English. Device features tall black cardboard box (16.5 x 4 x 7.5 cm.), with gilt-lettered titles to one side panel. Winding handle fits into slot and advances vertical animated strip when turned clockwise; strip is weighted at bottom of device with yellow-painted stone. This device is accompanied by four such vertical strips (22 x 4 cm. long), each with over 20 images on black backgrounds, joined together at bottom edges to afford vertical flipping via winding handle.

£ 850

As evident with the Kinora machine above, the dawn of cinema did not relegate pre-cinema devices to total obsolescence. With new cinematic concepts ready-to-hand, innovation continued. Here: the example of the "Cinématograph-toy"—winner of the 1902 Gold medal at the prestigious Concours Lépine for French inventors—for which the vertical pull-down mechanism of Lumière's cinematograph machine was mimicked in surprisingly-sturdy paper form. The four (documentary) subjects here include two chefs preparing a meal, two gymnasts in action, a pair of boxers sparring, and a young ballerina in performance; the latter's movements so precise that she was almost certainly illustrated after motion picture film—yet another instance of the "post-pre-cinema" aesthetic.

10

Teikokukan (theatre)

Teikokukan news. [New series].

[Tokyo?], circa 1930-1934.

A large group of 40 programmes, ranging from issue 87 to 284 (list available upon request). Bright, illustrated wrappers (15 x 11 cm.), printed largely in duotone. Contents illustrated in b&w, ranging between 6 to 14 pp. (the majority 8-12 pp.). All but nine issues have had the weekly schedule of screenings cut-out, affecting contents to top-half of versos, with remaining schedules annotated. Rear wrapper loose to no. 195; otherwise a remarkably well-preserved group.

£ 650

An incredible source of information regarding domestic cinema in inter-War Japan, as well as a testament to the vibrant modernism of Japanese graphic design. These weekly film programmes issue from the Teikokukan theatre chain that first emerged in the Asakusa neighbourhood of Tokyo, eventually branching-out into other neighbourhoods and cities. Evidence of the theatres' commercial success (and audience demographics) unfolds on the rear covers; by the time of issue 139, announcements for upcoming films are replaced by strikingly-designed advertisements for Club Cosmetics.

11

Dalí, Salvador

Babaouo: scénario inédit, précédé d'un abrégé d'une histoire critique du cinéma et suivi de Guillaume Tell, ballet portugais.

Paris: Éditions des Cahiers Libres, 1932.

White wrappers (19 cm.), in later glassine. With black-printed titles set within slim borders to front panel and also to spine; minor foxing. With ownership inscription in pencil to front free endpaper, of Jacques Brunius, along with illustrated nameplate of John Lyle to front pastedown. Contents of 58, [4] pages. From an edition of 623 numbered copies; this being number 20 (of 20) on Hollande van Gelder, after 3 copies on Japon.

£ 1500

“C’est un film surréaliste.” Although published in 1932, and intended as a follow-up to *Un chien andalou* and *L’age d’or*, Dali’s screenplay wouldn’t be produced until 1998. With eerily prophetic accuracy, Dali set the action of the film in the near-future of 1934, “dans n’importe quel pays d’Europe, pendant la guerre civile.” This copy bears a wonderful association, belonging to the Surrealist actor and director Jacques Brunius, after having passed through the hands of the Surrealist bookseller John Lyle, whose playfully-illustrated nameplate appears to the front pastedown.

12

Bruyneel, [Eugene]

Ville de Cannes... Projet d’un theatre cinematographique. [Design for unbuilt Cinema Roxy].

[Paris], [1933].

Gouache and ink architectural design on paper (38 x 89 cm., image); set within archival mat and aluminum frame (52 x 102 cm.). Includes four distinct perspectives: (1) *Plan de rez de chaussée* (0,005 p.m.), (2) *Coupe longitudinale* (0,01 pm), (3) *Vue perspective de la scene*, and (4) *Vue perspective de la salle*.

£ 2000

Eventually appointed Chief Architect for the Pathé group, Eugene Bruyneel (“ingenieur-architecte”) was responsible for the design of numerous theatres that were either adapted to, or purpose-built for, the era of sound-film, including the Saint-Marcel and Pathé-Élysées in Paris (1930) and the Omnia in Brest (1935). In 1933, his great success came with the opening of Pathé’s crown jewel: the Marignan (which survives today as the Gaumont Champs-Élysées-Marignan); praised by the press for its commitment to both modernization and art-deco elegance. “Un nouveau temple du cinéma” (*Comoedia*). Dating from the same period: this glamorous design for a Cinema Roxy in Cannes, under the patronage of the couture house of Rouff, which pre-dated the late-1930s vision of an international film festival in the town. This unbuilt theatre was to boast over 940 ground-floor seats, in addition to two balconies, two screens of differing aspect ratios, a musicians’ pit, a sprawling second floor salon-du-thé, an innovative scale-like roof design, and lush full-length wall décor. Bruyneel’s visual rhetoric is masterful, with the entire composition bathed in projected rays of light.

13

(Rossellini, Roberto)

Paisa (A). Roberto Rossellini’s prize-winning film.

Leamington Spa: Regent Cinema, [1949].

Bifolium (18 cm.), illustrated with large woodcut to front, adapted from film still. Printed in red & black. List of cast and crew, followed by detailed scenario of film’s six chapters. With list of regional screenings and press reviews to rear.

£ 40

A strikingly-illustrated promotional brochure for a week of screenings of Rossellini’s neo-Realist classic in the Midlands (e.g. Walsall, Wolverhampton, Birmingham, and Leamington Spa); 3 years after its premiere.

14

Man Ray / André Breton / Various others

L’age du cinéma. Revue d’art cinématographique.

Paris, 1951.

Five (of six) numbers, including a deluxe edition of the double number 4/5. Later bound by Honnelaitre in black cloth (oblong; 17 x 23 cm.), with boards embellished with abstract marbled papers; leather lettering piece to spine. Bound with original illustrated wrappers, featuring advertisements to rear covers. Contents for first three numbers: 40 pages each; illustrated throughout in monochrome. Number 4/5 being copy 96 from a deluxe edition of 100, with another

50 copies *hors commerce*. Silver wrappers reproducing image from Heisler's unrealized adaption of Jarry's *Le surmale*. Contents of 64 pages, preceded by cream sheet featuring signatures of 17 contributors in various inks (including Man Ray, André Breton, Benjamin Péret, Adonis Kyrou, Jindrich Heisler, Robert Benayoun, and Jean Schuster), along with three stapled segments of film strip of 8 frames each. This deluxe edition further illustrated by a lithograph from Wilfredo Lam, signed to lower margin.

£ 6000

Under the directorship of Adonis Kyrou, *L'âge du cinéma* briefly provided a surrealist counter to the formalist criticism of *Cahiers du cinéma*; the two serials debuting in the same year. Contributors included Man Ray, André Breton, Antonin Artaud, Hans Richter, Benjamin Péret, Elia Kazan, Billy Wilder, Henry Miller, Jacques Audiberti, and Le Groupe Surrealiste Roumain. Number 4/5, represented here in the signed deluxe edition, made their editorial position plain, with an introductory table of what-to-watch (Méliès, Chaplin, Eisenstein, Clouzot, etc.) and what-not-to-watch (Lumière, Disney, Riefenstahl, Vertov, etc.). In addition to the manifesto-like signatures and randomized cut-up of film-strips (which the colophon cryptically names "'filmomanies symptomatiques'"), this issue includes an illustrated proposal from Bernard Roger for a cinema at the bottom of the sea.

15

Richter, Hans / Stedelijk Museum / (Meyers, Sydney)

[Invitation to contribute to alternative film distribution network].

Amsterdam, 1952.

Typescript letter, signed, on single sheet of letterhead of the Nederlands Film Museum. Addressed to Mr. Sydney Meyers (NYC), and dated May 29, 1952. With four manuscript corrections by Richter. Accompanied by second letter to Meyers, signed by Jan de Vaal, Director of said Museum; on same letterhead, dated June 9, 1952.

£ 150

Richter here writes to American film director Sydney Meyers, from the film department of the Stedelijk Museum, "where I have an exhibition of my paintings and some lectures of my films. They have built here in Holland a small but efficient series of film clubs in which they show films on a membership basis. I have worked with them since the twenties and, if they are anything, they are honest." As evidenced by the supplementary letter from the Director of the Nederlands Film Museum, Meyers was here being solicited for a screening copy of his pioneering documentary *The quiet one* (1948), with commentary written by James Agee and cinematography from Helen Levitt; centered on the experience of a lost boy, Donald Peters, at the Wiltwyck School, "for boys of New York City who have reacted with grave disturbance of personality to neglect in their homes and in their community; and who, for reasons of age, religion, or special maladjustment are not cared for by other agencies." De Vaal stresses in his letter that the film would be made available to societies positioned in the field of mental health.

16

Marker, Chris

Coréennes.

Paris: Éditions du Seuil, 1959.

Oblong (19.5 x 20 cm.); laminated illustrated boards. Contents of 144 pages, richly-illustrated in b&w. Text in French. With delicate binding and wear to spine-edges, as typical for this edition, and some minor scuffing to boards. Nonetheless, a fresh copy of a famously-fragile work.

£ 600

For one week in 1957, Chris Marker was part of a small delegation of journalists invited to visit North Korea, just four years after a devastating war, and shortly before the border was closed-off. *Coréennes*

("Korean Women") contains over 120 images from this journey, combined with poetry, ancient maps, Korean tales and legends, comic book images, and anecdotes about the properties of ginseng. Stylistically, the composition of the work calls-forward to Marker's cinematic aesthetic—most famously executed with the stills of *La jetée* (1962)—with page layouts seamlessly sequenced as film frames; the bustle of a marketplace, followed by couples dancing. The expressive gestures of a woman recounting her life story in a chain of images moving across two separate spreads. The book object as film; "l'on souhaite voir apparaître un genre distinct de l'album et du reportage, qu'on appellerait faute de mieux *ciné-essai*, comme il y a des ciné-romans."

17

Marker, Chris

Commentaires.

Paris: Éditions de Seuil, 1961.

Paper wrappers (20 x 14 cm.). Contents of 190 pages. Illustrated throughout, with b&w illustrations and photographs. Minor discolouration to wrappers, with some wear to corners and spine.

£ 150

A collection of materials arranged by Marker to document his early film works, especially illustrating his attention to image sequencing. Addressed works include *Les statues meurent aussi*, *Dimanche à Pékin*, and *Cuba Si!*, as well as an outline for the unrealised work *L'Amérique rêvée*. Marker's dynamic use of page layout here proved a key influence to Richard Hollis in his design of John Berger's *Ways of seeing*.

18

Shindo, Kaneto

L'île nue. [Press kit for The naked island].

Bruxelles: Melior Films, [1961].

Presented in oblong portfolio (15 x 21 cm.), with textured wrappers. French titles printed in red to front panel and Dutch titles printed to inner flaps. Contents include 7 pages of French text (mimeographed on coloured papers), including French translation of an interview with the film's director, Kaneto Shindo. Illustrated with 6 loose b&w silver gelatin print photographs from film-stills (13 x 16 cm; full bleed).

£ 150

This folksy Belgian press kit sings sweetly of its subject: "Kaneto Shindo a voulu réaliser un essai aux aspects multiples. Il en a supprimé les dialogues et les commentaires; seuls les sons et la musique accompagnent l'action de façon à créer un véritable poème cinématographique." Winner of the Grand Prix at the second Moscow International Film Festival, Shindo's hypnotic quasi-silent film—about a peasant family's struggle for existence on a barren island off Hiroshima—would save his independent film company from bankruptcy.

19

Malle, Louis

Le voleur. [Pressbook].

[Paris]: Les Productions Artistes Associés, [1966].

£ 40

Bifoilium (31 x 24 cm.), printed in black-and-red. With credits listed to interior spread, surrounded by checker-board pattern of stills from the film. The rear panel features a list of available publicity materials.

20

Warhol, Andy / Malanga, Gerard

Screen test. A diary.

New York: Kulchur Press, 1967.

First edition of 500 copies. Colour illustrated wrappers (25.5 x 19cm). Contents: 54 leaves of b&w portraits, printed on translucent stock. Some surface wear to wrappers, with tender spine; a stable copy of a famously-fragile book.

£ 2400

Warhol and Malanga's artist book documenting the extraordinary friends and colleagues who visited the Factory in New York between 1964 and 1966. With each visitor asked to sit for a "screen test" and instructed to sit as motionless as possible for four minutes of filming by Warhol. Here, 54 b&w portraits are reproduced from these short films, printed on translucent paper as enlargements from the original film strip. Each portrait shows about two-and-a-half frames of the film, thereby giving the impression of a moment-in-time rather than a still image. These portraits are accompanied with prose poems by Malanga, printed to opposite pages; intended as loose diary entries on each sitter, as well as narrating the general daily comings-and-goings of the Factory; phone calls, quality of light, activity happening outside the window. More often than expected: "today not much happened." Sitters include Edie Sedgwick, Salvador Dali, Lou Reed, Allen Ginsberg, and Nico.

21

MAFIA (publicity agency)

Loin du Vietnam / Far from Vietnam. [Promotional edition].

Paris: Maïmé Arnodin, [1968].

Housed in card-stock portfolio (17 x 23 cm.), with front panel illustrated after b&w still from film; some scuffing and yellowing. Text from Jean Lacouture printed in three columns to large interior flap (in both French and English). Included loose: an illustrated staple-bound brochure of 8 pages, printed dos-à-dos, featuring scenes from US protests documented by William Klein, along with film production credits and brief synopsis. Also, included loose: 14 b&w photographic prints (22 x 16 cm.; full bleed), artfully reproducing stills from the film.

£ 1500

In 1968, Maïmé Arnodin and Denise Fayolle would combine forces to launch the first all-female-directed publicity agency in Paris: MAFIA (i.e. Maïmé Arnodin Fayolle International Associées). Their aestheticized white-on-white office also housed a screening room, installed by the cinephile Arnodin. In 1968, she screened *Loin du Vietnam*, the militant film produced by Chris Marker's SLON that featured a collection of New Wave directors, including Jean-Luc Godard, William Klein, Alain Resnais, Agnès Varda, and Claude Lelouch. Such a screening was in-keeping with the radical distribution strategy devised by Marker, with the film's premiere arranged for a group of striking factory workers in Besançon. Impressed with what she saw at the MAFIA screening, Arnodin immediately declared her intention to produce a photo-book to help further promote the film. A scarce survival, which more resembles an artist book than a promotional tool, with no institutional copies discovered. Not at Cinémathèque française, nor at the Berkeley Pacific Film Archives, which holds extensive material relating to this production.

22

Hein, Birgit and Wilhelm

XSCREEN. Underground-explosion. [Programme].

Köln, 1968.

Single mimeographed sheet, printed recto only on thick orange stock. Featuring itinerary of screenings and readings for five nights (October 15-19). Very minor creasing; Near Fine.

£ 250

Timed to coincide with the second installment of Art Cologne, Birgit and Wilhelm Hein (founders of the curatorial group XSCREEN) organized a five-day programme of experimental film in October 1968, set within an unfinished U-Bahn station. Featuring works from Kenneth Anger, Robert Beavers, the Heins, Werner Nekes, Shirley Clarke, and the already-controversial Otto Muehl. On the second night, the screening was interrupted by police, who harassed audience members and confiscated a number of reels, leading to protests and flare-ups for the remainder of the week. A remarkable item of curatorial ephemera, with no OCLC/COPAC records discovered.

23

Frampton, Hollis

Phenakistoscope.

New York: The Letter Edged in Black Press, 1968.

Single disc (diameter 17 cm.), with radial apertures and hole at centre. Both recto and verso illustrated after sequential photographs. A few pencil marks near centre, betraying casual use of the spinning disc. Preserved with original sleeve, featuring printed titles.

£ 75

Early in his structural filmmaking career, Hollis Frampton designed this 1968 multiple for the 4th volume of the collective publishing experiment *S.M.S. (Shit must stop)*, revisiting arguably the earliest animation technique with two distinctly modern loops: of a basketball being bounced and a lollipop being sucked.

24

Losfeld, Eric (editor)

Le cinéma s'insurge: états généraux du cinéma. [Nos. 1-2].

Paris: Éditions Le Terrain Vague, 1968.

First two of three numbers (the third being of different format). Illustrated wrappers; some scuffing to second volume. Contents: [2], 53, [1] pages / 32 pages. Illustrated in b&w, mostly after photographs.

£ 75

“Depuis le vendredi 3 mai 1968—la police y aidant—s’insurger est devenu obligatoire. Le cinéma s’insurge. Ces textes doivent nous servir à préserver dans le cinéma le sens du mot insurrection. Contre quoi? L’appauvrissement du cinéma français, de ses moyens techniques et financiers, de ses facultés de création, de son public, le sous-emploi de ses travailleurs: ce n’est qu’un seul problème qui appelle des solutions globales. La recherche de la solution impose un bouleversement de l’idée que nous nous faisons du cinéma et de sa profession... Le cinéma doit appartenir au public.”

25

(Situationist International) / Thorsen, Jens Jorgen / Miller, Henry

[Dossier from moral-audit of Thorsen’s cinematic adaptation of *Quiet days in Clichy*].

[Germany]: Freiwillige Selbstkontrolle der Filmwirtschaft, 1970.

Consisting of three parts: (1) a promotional booklet, with staple-bound wrappers (29 cm.) illustrated after b&w stills from the film; some 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-the-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.

£ 750

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.

26

Morrissey, Paul (director)
Andy Warhols Dracula.
Germany, 1974.

A1 film poster (83 x 58 cm.). Printed offset, with deep saturated colours. Creases from previous folding, with some wear and stress to centre.

£ 250

Encouraged to venture to Italy by Roman Polanski to create sexually-explicit monster films in 3D, Paul Morrissey convinced Carlo Ponti to produce two such films starring Joe Dallesandro and Udo Kier: *Flesh for Frankenstein* (1973) and *Blood for Dracula* (1974). In the latter, Dracula sets his sights on pre-Mussolini Italy, thinking it a good bet to find virgin blood in a Catholic country; disappointment ensues. Both films received their initial releases in Germany, where the Pop-styled posters attempted to cash-in on the Warhol association, reworking the films' titles to *Andy Warhols Dracula* and *Andy Warhols Frankenstein*. NB: we also have a linen-backed & framed copy of the latter poster available for sale.

27

Granchi, Andrea (editor)
Lo specchio fluido: il cinema d'artista.
Firenze: Edizioni Galleria "De Amicis", 1978.

Staple-bound wrappers (21 cm.). Contents: 12 leaves, well-illustrated in b&w; final page provides short bibliography.

£ 100

A scarce exhibition catalogue surveying the state of experimental / artist cinema, specifically as a form of inter-media. With images and texts from Cioni Carpi, Ugo Nespolo, Luca Patella, Gruppo 70, UFO, Ugo La Pietra, Superstudio, Massimo Becattini, Alberto Moretti, Plinio Martelli, Renato Ranaldi, Yervant Gianikian / Angela Ricci-Lucchi, and Andrea Granchi. Each artist associated with single production (from 1965-1978), either produced on Super 8 or 16mm film. With 2 OCLC records discovered.

28

Varda, Agnès

Mur murs / Documenteur.

[Paris]: MK2, 1981.

Dos-à-dos binding, with perfect-bound wrappers (29 cm.), illustrated in b&w after images from both films. Contents: 10 leaves (for *Mur murs*) and 11 leaves (for *Documenteur*). Front cover for former features ink annotations to top margins regarding screening schedules. Text in French.

£ 200

An unrecorded brochure for the two short films that Agnès Varda made during her 1981 stay in Los Angeles; intended as companion pieces, or as “shadows,” as Varda writes here. *Mur murs* is a documentary about the colourful murals that decorate the city, while *Documenteur* describes the life of a divorced mother and her child trying to establish a home in LA. The two films subtly interact with overlapping narrative and images. The brochure is illustrated with imagery from the films and a portrait of Varda behind-the-camera. Credits and filmography are joined by a number of short texts by Varda, where she expands upon her ideas and working methods, shares influences, offers quotes from books she is reading (“these famous drops of lemon that bring the taste”), and reflects on the conditions of shooting in Los Angeles, with its unique light that she “loves like a painter.” Also including an interview with her nine year old son Mathieu, about the experience of starring in *Documenteur*. With no records discovered in OCLC; not in BnF.

29

Flint, David

Sheer filth! (Full set).

Stockport, Cheshire: 1987-1990.

Nine issues (all published); staple-bound. With illustrated self wrappers (21 cm.); the final two printed in colour. Contents: 12 pp. (doubled-up) / 20 pp. / 20 pp. / 20 pp. / 24 pp. / 24 pp. / 24 pp. / 34 pp. / 34 pages.

£ 250

Sheer Filth was a fanzine focusing on horror, sleaze, and exploitation films. A loose manifesto printed on the cover of its first issue declares an interest in “Italian cannibals, women in prison, sex crazed Nazis, trash, art and more.” Published and edited in Stockport by David Flint, the zine was composed of film reviews, comics, collaged movie promo shots, listings, and letters, with original content of broad scope—including an interview with sex campaigner Tuppy Owens, a feature on the experimental music group Coil, an analysis of Diderot’s *The nun*, an existential reflection on the death of the money-shot in contemporary porn, and a commentary from a foot fetishist on Robert Bresson’s *Les anges du péché*. The series, which ran for 9 issues over a three year period was re-issued in 2014 by FAB Press; with no OCLC/COPAC records discovered for this original run.

30

Jarman, Derek

Blue. [Proof copy from an unrealised edition].

[London]: The Blue Press. An imprint of Salmon Shaw Dane Watson, 1994.

Housed in cloth solander box (49 x 36 x 4 cm.), hand-painted, with deep blue interior and lip; exterior panels painted with overlapping pale-blue borders. Some soiling to rear of box. Accompanied by loose screenprint (33 x 25.5 cm., image / 44 x 32 cm. sheet), signed by Jarman in pencil to lower margin; numbered 43 of 150. With tissue guard. The book itself casebound in blue papered boards, with facsimile of Jarman’s signature blind-stamped to bottom of front panel; minor surface and edge-wear. With four leaves of endpapers (front and rear) also painted deep blue, with tissue

guards. Contents of [32] pages letterpress-printed by Tom Shaw, being the full text of Jarman's poetic screenplay, with colophon to final page. Near Fine, save for minor coffee-staining to one page.

£ 3500

With *Blue* (1993), Derek Jarman sought to solve the problem of representing the experience of HIV/AIDS by constructing a "film without image." Or, more precisely, by constructing a film-without-image-but-one: a steady screen of International Klein Blue, accompanied by lush, poetic soundscape; the same overwhelming sense of blue that the virus had imposed on Jarman, with his vision having deteriorated into a movement of bluish shades. This sublime conceit, which afforded his audience an experience of "the admirable austerity of the void," also afforded Jarman's final 35mm feature a life across manifold media. First premiering at the Venice Biennale, the work was then simulcast in September 1993 across both television (Channel 4) and radio (BBC Radio 3), with radio listeners receiving advance invitations to request IKB postcards on which to fix their gaze. The following year, being the year of Jarman's death, *Blue* would migrate once more—into the form of an edition. Never completed, save for a handful of proof copies, this iteration centred-upon a loose Klein Blue screenprint signed by Jarman, with his poetic screenplay letterpress-printed by Tom Shaw and casebound in a blue paper that persistently frames the text. A limited number of copies were further set to be housed in commissioned hand-painted solander boxes.

The present proof is one of only a handful of recorded copies with said solander box, albeit differing from the others, with its exterior eschewing the solid IKB for a frame of overlapping pale-blue strokes. A truly remarkable artifact, from the afterlife of one of the twentieth century's most powerful artworks. With one copy located at Chelsea College of Art (which includes chemise for screenprint); none otherwise discovered via OCLC or COPAC. In addition, our private census has identified four other proofs: one without screenprint, another without solander box.

31

Marker, Chris

Chris Marker: Silent Movie and selected screenings. 12 May - 13 June, 1999.

London: Pier and Beaconsfield, 1999.

£ 40

Illustrated wrappers (30 x 21 cm.); staple-bound. Contents: 16 pages; well-illustrated throughout, with b&w stills from Marker's films. Commissioned texts from Catherine and Andrew Brighton, Craigie Horsfield, and Dom Rotheroe. With an introduction from Curator Ingrid Swenson.

32

Paik, Nam June

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.

Illustrated 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. Small notch to lower margin.

£ 240

From a one-night concert/exhibition of Paik's work; his first one-man show in the United States. The verso features a text from Paik ("Electronic TV & Color TV experiment") illustrated with circuit diagram, along with various press quotes. The evening also featured live performances by Carol Bergé and Mieko Shiomo. With single OCLC / COPAC record discovered (Northwestern).

33

Paik, Nam June

[Flyer for Monday-night Fluxus series at Cafe Au Go Go].

New York, October 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."

£ 175

Monday, October 4, 1965 holds mythical status in the natural history of video art. The Pope's visit to NYC 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.

34

Weiner, Lawrence / Schum, Gerry

Beached / Broken off.

Hannover and Düsseldorf: Videogalerie Gerry Schum, 1970-1971. [Distribution copy: Köln, 1990].

Fuji VHS cassette (PAL), with custom titles printed to label (in German): "Lawrence Weiner / 'Beached' 1970, s/w, Ton, / 2,5 min. / 'Broken off' 1970, s/w, Ton, / 1,5 min. / Videogalerie Gerry Schum." Further hand-stamped: "Copyright Ursula Wevers." Cassette housed in vintage white case, with printed title sheet under transparent sleeve; dated February 1990, with Köln address of Wevers. Accompanied by USB key, housing recent digital transfer (.mov) of the cassette's contents (04:10, with sound).

£ 750

In 1970, Lawrence Weiner first experimented with motion pictures with *To the sea / on the sea / from the sea / at the sea / bordering the sea*; a 50 second contribution to Gerry Schum's *Identifications* programme, which was broadcast over Sudwestfunk television. (Other contributors included Joseph Beuys, Daniel Buren, Hamish Fulton, Gilbert & George, Alghiero Boetti, and Richard Serra). Over the next year—as Schum abandoned his idea of avant-garde television, and instead developed his Videogalerie production/distribution model in Düsseldorf—Weiner would create two more black-and-white video works with Schum: *Beached* and *Broken off*; each exploring the material possibilities of the medium, in sets of five actions, while holding to the ethos of creating "public freehold example[s] of what could be art within my responsibility." In the fifth and final possibility explored in *Broken off*, Weiner pulls the plug on the camera. Later reflecting on these early video works, Weiner lamented: "there is an inherent mistake in the idea of video being used just as a historical way to present what an artist's actions have been. [Instead] you had some kind of obligation to the idea that this was other people's real time, and they were going to be sitting and they were going to be watching and they were going to give up part of their lives. You had to give them a full package... You had to remember it was a reasonable theatrical performance, that it was other people's real life you were imposing on."

After Schum's premature death in 1973, responsibility for the Videogalerie and its works transferred to his wife (and artist) Ursula Wevers, who produced this distribution copy in 1990. Institutional holdings for these works are scarce, with Chicago's Video Data Bank having produced a compilation of Weiner's first four videos (1970-1972), from which copies are reporting at Emory and Virginia Commonwealth.

35

Vostell, Wolf

Desastres. [Promotional broadsheet].

Berlin: Neuer Berliner Kunstverein - Videothek, 1972.

Broadsheet (58 x 80 cm.), printed in b&w, with full-page composition to recto; the verso folds into four distinct compositions: a title page (19 x 20 cm.), a 3 pp. text by producer Jörn Merkert ("Widerhaken im eindämmernden bewusstsein..."), and two wide series of images from the film (19 x 80 cm.).

£ 100

An evocative print-supplement to Vostell's first long-form motion picture (44 min.), released in the year after he helped found the Videothek in Berlin. A pounding heartbeat accompanies post-Nazi/post-industrial images of latent violence, with the recurring figure of a naked woman having various body parts fused with concrete. With single OCLC/COPAC record discovered (Northwestern).

36

Korot, Beryl / Schneider, Ira (editors)

Radical Software, Vol. 2, No. 2: The TV Environment.

New York: Gordon and Breach / Raindance Foundation, 1973.

White wrappers (31 cm.), showing some fading. With hand-stamp to front cover from Centre for Advanced TV Studies (London). Contents of 64 pages; illustrated throughout after b&w photographs.

£ 275

"Consider these facts: the TV set is on an average of five hours and forty-five minutes a day; ninety-seven percent of all families in the United States have at least one TV set; and between the ages of two and sixty-five, an average American will spend nine full years watching television—one-quarter of his waking life... Television has created TV spine, TV eyes, and the TV habit. With the continuing growth of television it will become more and more difficult to separate what is inside and what is outside the TV Environment." In this number of their *Radical software* publishing project (1970-1974), The Raindance Foundation—founded in 1969 to explore the possibilities of video art and alternative television—explores the ecological dimensions of the television medium (as evolutionary fact), with illustrated reflections on Richard Nixon (as the first TV president), talk shows, game shows, baseball, wrestling, women on TV, the homes of TV stars, a typology of TV sets, and separate interviews with a TV repairman and TV salesman. This copy having belonged to the Centre for Advanced TV Studies in London, being the formal face of the radical media group IRAT (the Institute for Research in Art and Technology).

37

(COUM Transmissions)

De explosie van de media: affiches, catalogi, tijdschriften, manifesten, edities, postzendingen, prentbriefkaarten, boeken, dia, film, video... Expositie in het Museum van de Informatie.

Aalst, Belgium: New Reform, 1975.

Original poster (50 x 38 cm.), printed in vibrant blue ink on pale stock. Some sunning to previous folds. Professionally linen-backed and framed (56 x 44 cm.).

£ 250

From Roger d'Hondt's New Reform organization, this poster announces a new/old media exhibition, inaugurating a temporary "Museum of Information." Invited to perform at the February vernissage: COUM Transmissions, at the beginning of their *Omissions* tour; a performance in which the group moved myriad objects around the space in silence, producing an absurd and improvisatory kinetic sculpture.

38

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, vertically along centre-line. With faint horizontal crease along print. Cf. Meyer, p. 180.

£ 375

One of the first video pioneers, Fluxus artist Robert Filliou meditated often on the medium in the early-to-mid 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 and screens. With single OCLC record discovered (BnF).

39

Rankin, Scott (curator)

Video and language: video as language.

Los Angeles: Los Angeles Contemporary Exhibitions, 1986.

Exhibition catalogue. Single sheet, folded into six panels (30 x 18 cm.). Illustrated after b&w photographs. Accompanied by original invitation to exhibition, printed on bright yellow stock (28 x 22 cm.).

£ 200

"This exhibition presents artists' work in video which has as its object language and sign systems. Each investigates various aspects of this form/code/channel matrix. Most utilize the inherent ability of video to deliver visual and auditory information equally. Some of these artists are well known and have exerted influence. Others are less known. All are investigating and expanding video and the code by which it operates as a language." Mobilizing the thoughts of Baudrillard, Eco, and McLuhan, Scott Rankin here curates a catalogue of 18 works of video art from 1972-1986, each represented in the catalogue by a screenshot image, brief conceptual synopsis, and metadata. Artists include: Gary Hill, Marina Abramovic/Ulay, Richard Serra, Linda Montano, Hans Breder, Laurie Anderson, John Baldessari, Annette Barbier, William Wegman, Skip Arnold, David Bunn, Juan Downey, Jacques Nyst, Peter Rose, Ken Fiengold, Pier Marton, Caterina Borelli, Carole Ann Klonarides/Michael Owen, and Rene Pulfer/Herbert Fritsch—with the latter attempting to hold a smile for 45 minutes. With only 2 OCLC records discovered (Alberta, UC Santa Barbara).