

**Catalog 16:  
More Artists' Books  
Not Artists' Books**



**BOO-HOORAY**

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Bookshop  
Open Every  
Saturday 12-6pm  
22 Eldridge St.  
Buzzer 2A  
NYC  
Just below Canal.**

### **Boo-Hooray Catalog 16: More Artists' Books Not Artists' Books**

Boo-Hooray is proud to present a catalog dedicated to what makes an artists' book, and what is not an artists' book, or more simply, a catalog exploring the lives of rare books. Bringing together children's books, designer guides, press kits, pornography, erotica (in photography books and a graphic novel), and more, this catalog places them alongside more recognizable artists' books with an eye towards how their intended circulation transformed into a broader aesthetic life. Notable items in this catalog include item no. 6, a handmade photo album from 1956 dedicated to Bettie Page; item no. 5, Charles Henri Ford's *Spare Parts*, dedicated and signed to Ira Cohen; item no. 3, *Some Disordered Interior Geometries*, Francesca Woodman's only published artists' book; and item no. 4, *Kaliflower Volume Five*, an artists' book compiling material from the small weekly newspaper delivered to communes from the 1970s in the Bay Area.

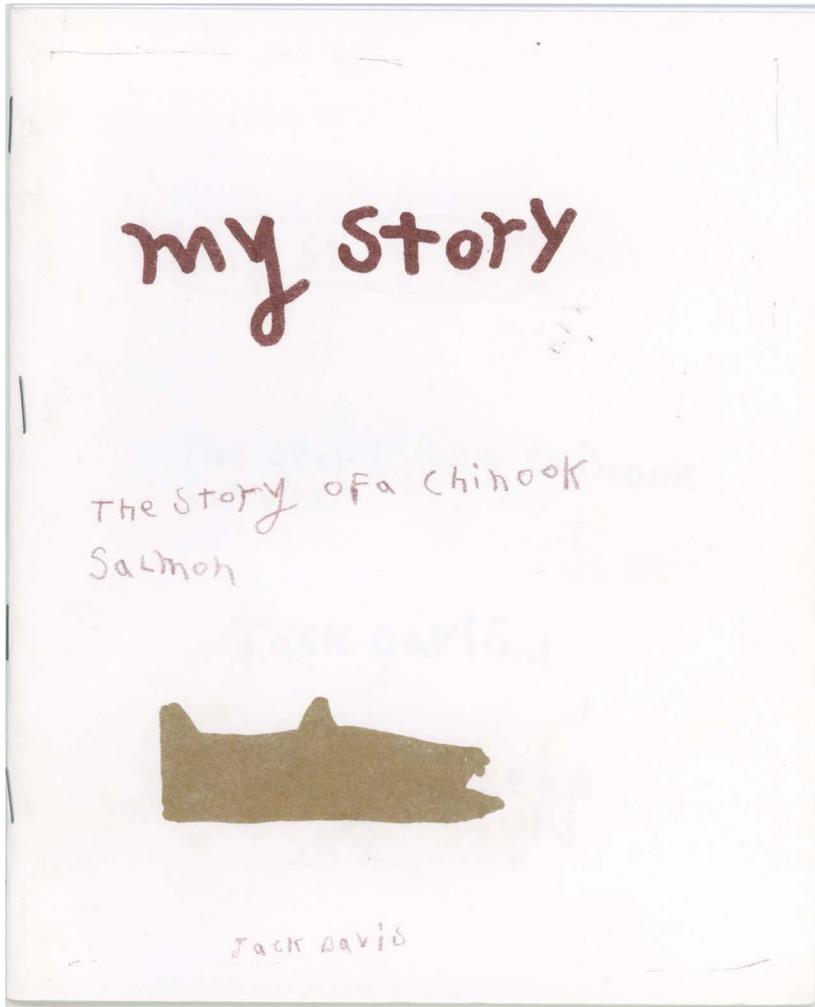
For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and invite you to our gallery and bookshop in Manhattan's Chinatown, open on Saturdays 12-6pm and by appointment. Catalog prepared by Sebas Alarcón, Cataloger, with Evan Neuhausen, Archivist & Rare Book Cataloger, and Daylon Orr, Managing Director & Senior Cataloger. Photography and layout by Sebas. Please direct all inquiries to Daylon ([info@boo-hooray.com](mailto:info@boo-hooray.com)).

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### 1. My Story: The Story of a Chinook Salmon

Jack Davis

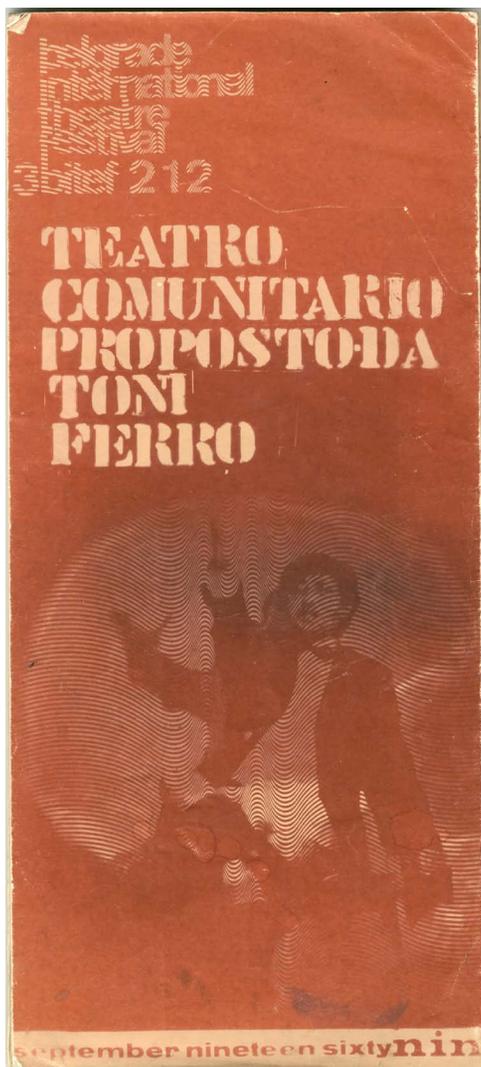
Langlois, OR: Division Leap, 2022. Saddle-stapled in wraps. 7 x 8 1/2 in. Unpaginated. Risograph. Very good.

The first published work of a talented young artist and fisher from the southern Oregon Coast, printed in the sibylline risograph workshop of the itinerant bookselling operation, Division Leap.

Davis, an artist and rare bookseller, has been known to set up chess tournaments at book fairs around the country and can often be found reading on the roof of his family barn.

Hand-bound by the artist in a small edition.

**NFS**



## 2. Teatro Comunitario Proposto Da Toni Ferro [Community Theater Proposed by Toni Ferro]

Toni Ferro. Napoli: Teatro Comunitario, 1969. Offset. Single leaf measuring 35 1/2 ft x 7 1/8 in; in an accordion fold, producing 62 pp, each 7 1/8 x 15 3/4 in. Text in Italian. First edition. Very good; edge-wear to first and last cover pages, first fold slightly detached at lower edge.

An extraordinary work that opens up to 35 1/2 feet long by 7 1/8 inches, pushing at the forms and conventions of theater, performance, and the book, designed and orchestrated by the anarchist and artist Toni Ferro. "Proposed" by Teatro Comunitario at the Belgrade International Theatre Festival in 1969, the work is a striking accordion publication - part theatrical cue sheet, part artists' book.

Ferro, then a set designer by trade, was an active anarchist organizer in Naples throughout the late 1960s and '70s. A participant in the international anarchist congress held in Carrara in 1968, he played a significant role in the unrest that year following the state massacre in Naples, and organized street theater and happenings during the uprisings. After a vicious attack by Italian fascists in 1972, Ferro would recede from political organizing until the 1990s, though he would remain an active and experimental artist, participating in international mail art circles, and editing *Peresempio*, an "international review for poetic research in anthropological art."

An avant-garde theater troupe from Naples, Teatro Comunitario was formed by Ferro and his comrades, and looked to experiment beyond the formal elements of a performance, into the integrity of theatrical structure itself. This work, which appears to be as yet collected by institutions, serves as an audacious illustration of their ambitions. Most of the book is a theatrical cue and run sheet, usually reserved for the strict technical procedure of a play, here stretching over thirty pages, with poems, drawings, snippets of theory, and haphazard plans for lighting and sound; sections of the technical sheet are obscured by photographs of political figures and members of the group.

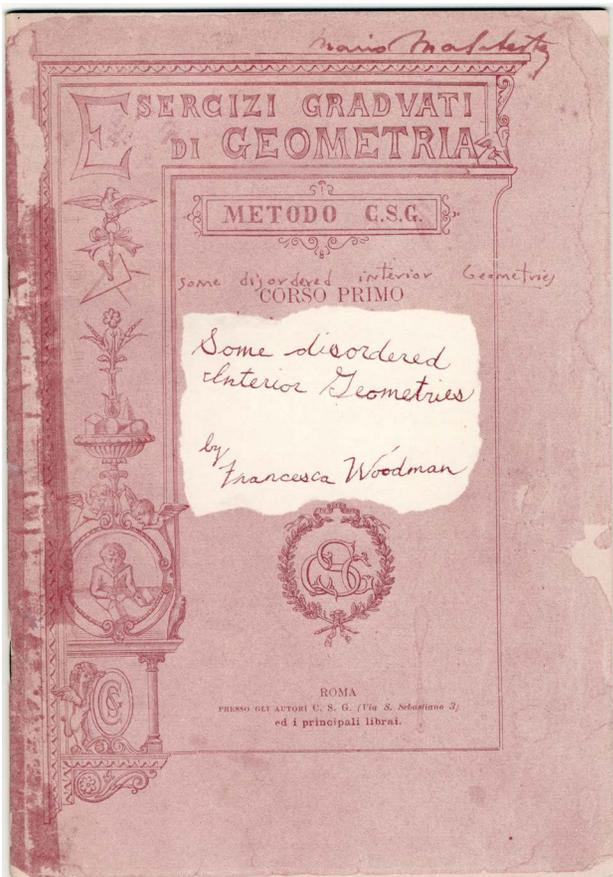


An exceptional artifact of avant-garde anarchist art from Italy in 1969, an underdocumented moment in Italian political art and unfortunately all too relevant today as a wave of fascism rises again.

Not located in OCLC as of October 2022.

\$1500





### 3. Some Disordered Interior Geometries

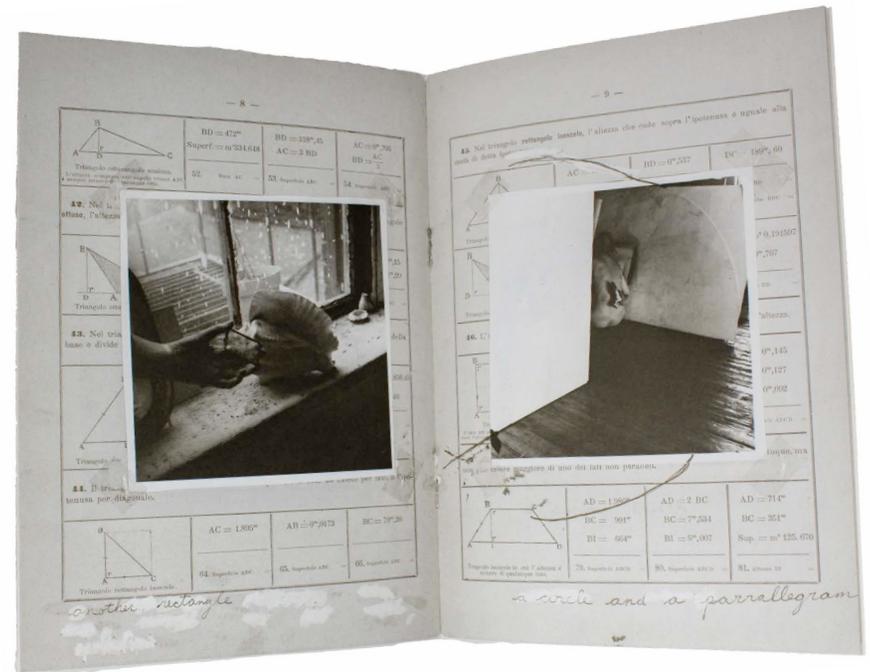
Francesca Woodman. [Philadelphia]: Synapse, 1981. Offset. Saddle-stapled in illustrated wraps. [22] pp. First edition. 6 1/2 x 9 1/8 in. Minor bump to third leaf; else fine.

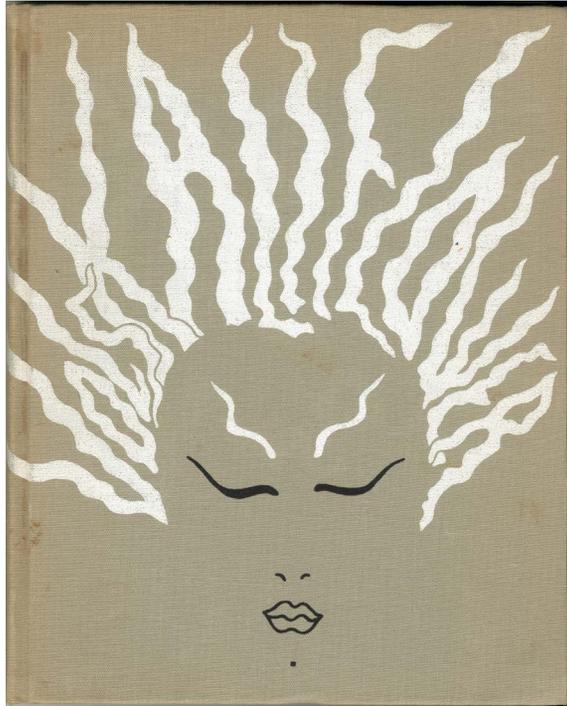
The only artists' book published during Woodman's lifetime - printed an edition of 500, of which most were distributed at her funeral.

This work is the facsimile of a unique book object she created around 1980, a collage work constructed over a slender Italian primer on mathematics. Woodman made alterations to various diagrams and theorems within, and overlaid these pages with her own desolate photography. The result is a sequence in which a scientific order and education is cut and augmented by irrational and unknowable forces, blending subject and surroundings both in and outside the photo frame.

The book's release coincided almost precisely with Woodman's tragic suicide in January 1981 at age 22. The publisher ceased distribution after releasing only 500 copies, of which 450 are said to have been sent to the artists' funeral. Though Woodman was largely unknown at the time of her death, her desolate, oneiric work has since been celebrated widely.

\$7500





#### 4. Kaliflower Volume Five

San Francisco: Free Print Shop, 1980. Offset. In beige illustrated cloth. Reflective sheet tipped in to page 218. 256 pp. 10 x 12 1/4 in. First edition. Very good. Small spotting at spine; otherwise, a tight clean copy.

The large book gathering from the small weekly newspaper Kaliflower, hand-delivered to communes in the San Francisco Bay Area in the late 1960s and early '70s. Original issues were printed by the Sutter Street Commune, who called themselves The Friends of Perfection, but were commonly known by the title of their inter-communal newsletter, Kaliflower.

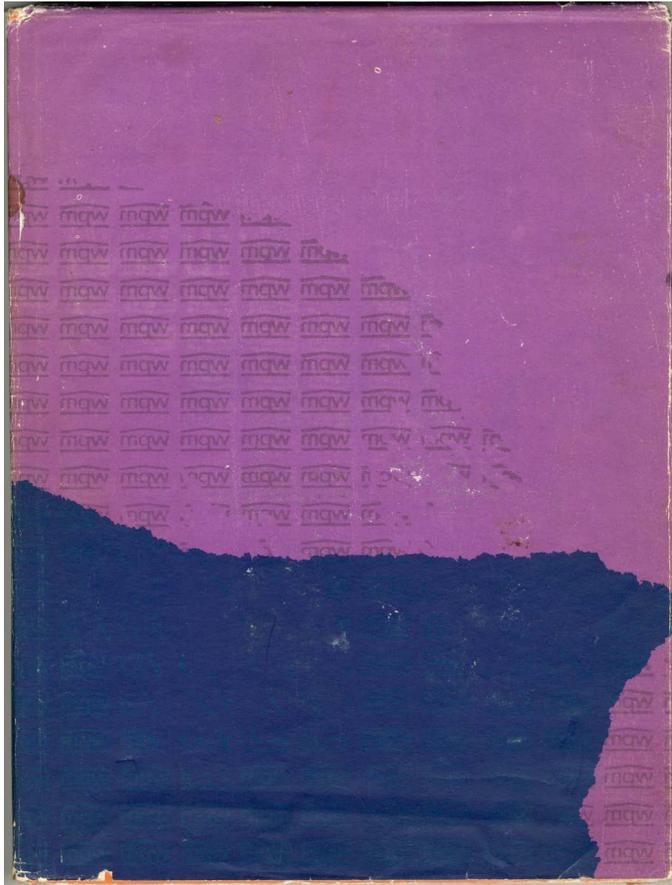
Founded by Irving Rosenthal, author of the beat-era novel *Sheep* and former poetry editor of *The Chicago Review* and *Big Table*, Kaliflower was deeply influenced by the American ur-commune of John Humphrey Noyes, Oneida, as well as the political philosophy of the Diggers and other radical communal organizations.

Like the newsletters, the book it is not credited or signed by anyone. Rather, “through the paper and its unwritten supplement (the gossip of its carriers) local communes cross-pollinated each other with ideas, needs, and information.” The paper’s readership quickly expanded past the communards, and the creators of the paper decided on suspending it. However, with this book they promised to “re-state, in a simple and condensed form, the main insights about communal living that had appeared in it,” culminating in this book, which collected the beautiful writings and illustrations that had circulated in the preceding editions of the newspaper.

Notable entries include “Taking Lessons from the ‘Little Lenin Library’ to Heart,” a guide against petty-bourgeois consciousness, “Jacking Up Masters,” an apologia for leadership and temporary natural authorities, and “Fucking Upwards,” one of the many guides for love affairs in the commune where they state that “there are no pendulum swings of ecstasy paid for by horror.”

\$1000



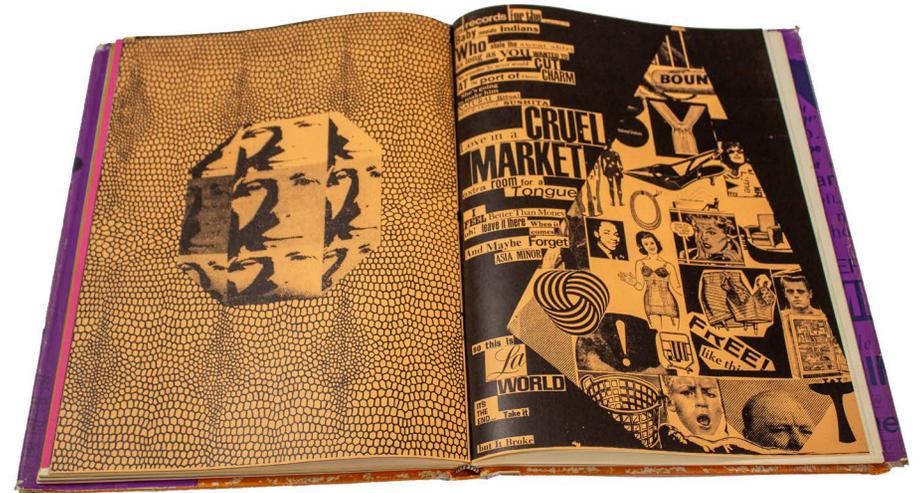


### 5. Spare Parts [signed and inscribed to Ira Cohen]

Charles Henri Ford

Athens: A New View / B. Papachrysanthou, 1966. Offset. In bright orange illustrated boards, with original dust-jacket. Unpaginated. 10 x 13 <sup>3</sup>/<sub>4</sub> in. First Edition, numbered 77 of 850. Very good, with light edgewear to boards and dust jacket. Signed and inscribed to Ira [Cohen] on front free endpaper, dated July 16, 1979.

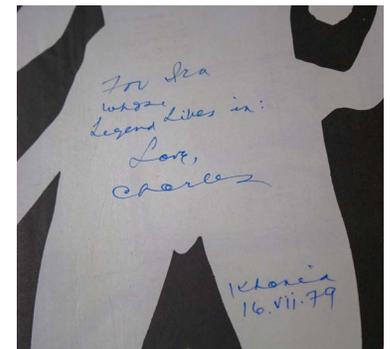
An extraordinary association copy of Charles Henri Ford's book of concrete poetry, signed and inscribed to friend, long-time collaborator, and publisher Ira Cohen.

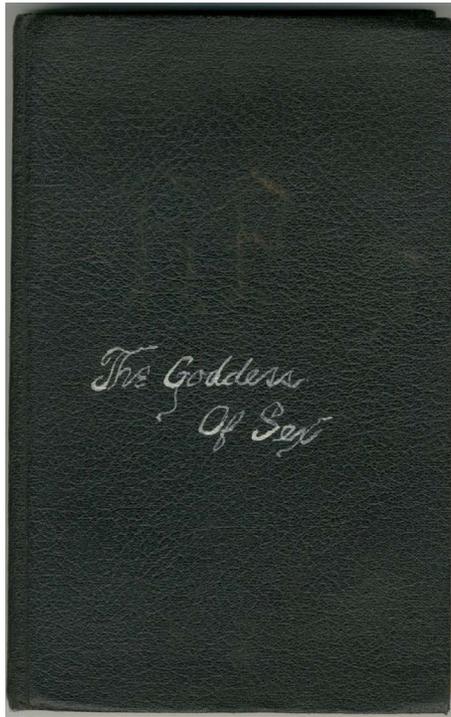


A book of Ford's signature "poem posters," idiosyncratic variations on concrete poetry, in which spliced-together typefaces and texts are blended with acid-colors and images culled from popular media, such as newspapers, magazines, and television.

These poems approach surrealist depths—the poetry of desire, dreams, and lack—through a strict adherence to the textual and visual surfaces of the 1960s. An exceptionally rare and profound work of poetry that wears its historical moment on its sleeve. Signed and inscribed by the artist to his friend and collaborator Ira Cohen on front flypaper.

\$2500



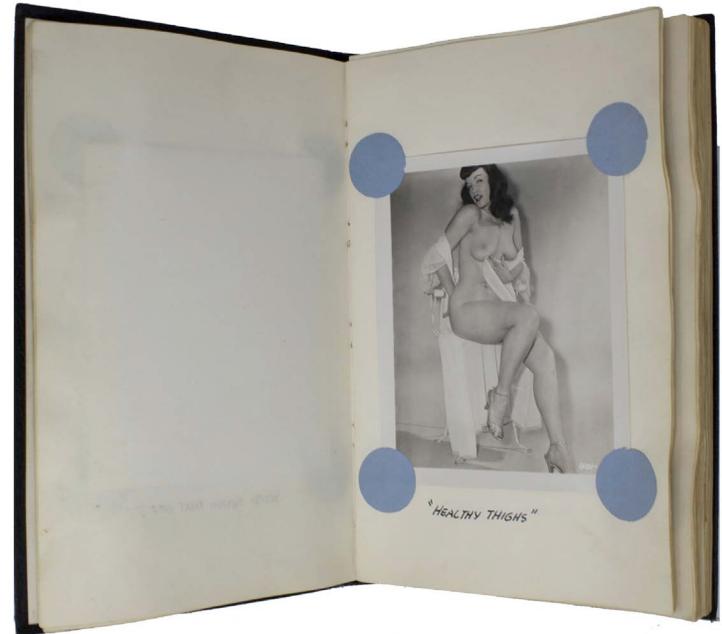
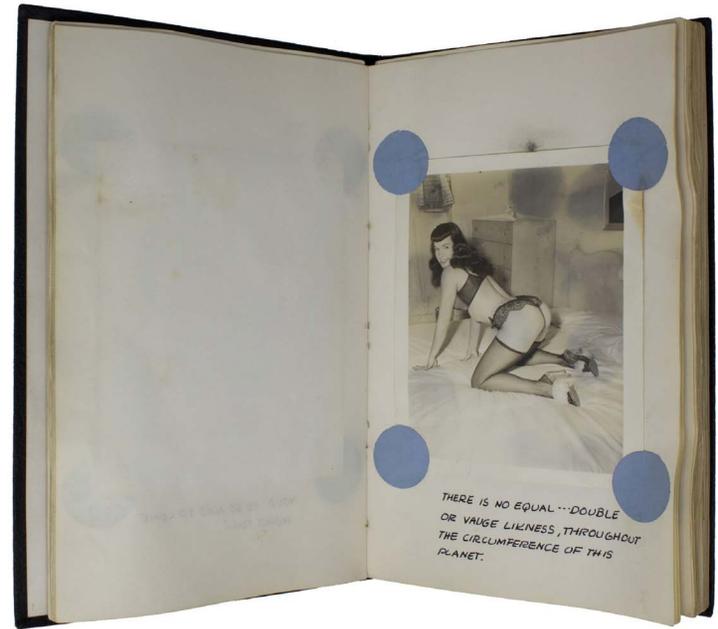


## 6. The Goddess of Sex [Handmade Bettie Page Photo Album]

New York: np, 1956. Forty-three (43) silver gelatin prints measuring 3 1/4 x 4 1/4 in. pasted into notebook. In black-leather boards. [43] p. 5 1/4 x 8 1/2 in. Binding detached at spine, and text block is loose though still together; three photos have become detached from paste but remain present; otherwise very good.

A homemade album dedicated to Bettie Page, "Queen of the Pinups" and the first modern fetish star, with forty-three silver gelatin photographs affixed to each page and many handwritten captions below.

Silver gelatin prints of Page from the 1950s are exceedingly rare, especially so in such quantity. Of particular note are the fully nude images of Page which were not widely available at the time and sourced only through back-alley networks.





Page was an active pin-up model throughout the 1950s and at the time of the production of this album was the top pin-up star in New York. She was a frequent model for fetish photographer Irving Klaw and gained widespread recognition in this role.

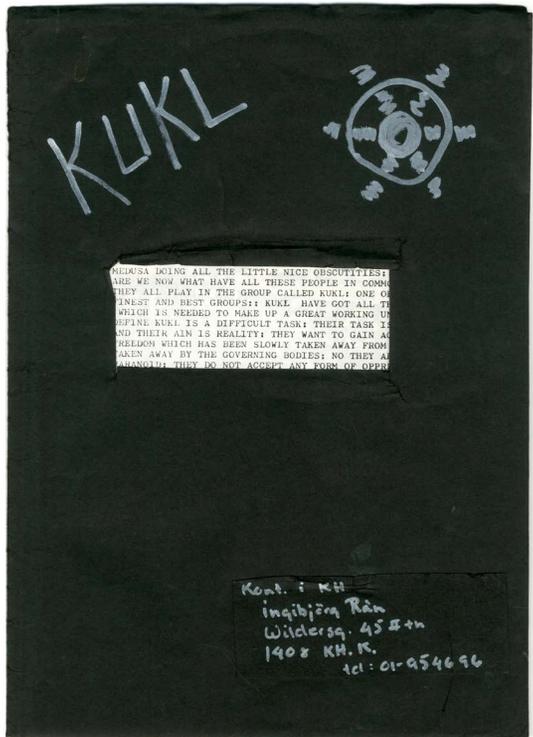
She was shot by pin-up model turned photographer Bunny Yeager for the famous "Jungle Bettie" series and was featured in the Christmas 1955 issue of Playboy, in its third year of production. Though she stopped modeling in 1958 and slipped largely into obscurity for a time, Page's work experienced a revival in the late 1970s that continues today. Her work as a pinup star shaped the image and parameters of beauty and sexuality for decades.

A unique artifact of clandestine mid-century sexuality and the birth of modern pornography, with holograph annotation from an unknown Bettie Page fan and rare silver gelatin prints.

"A Study of the Glorified."

**\$3500**





## 8. KUKL Handmade Press Kit [early Björk band]

Iceland: np, 1984. 13 photocopied sheets with handwritten drawings and writing and one silver gelatin black and white photograph print, all housed in annotated hand-cut construction paper folder. Folder measures 8 1/2 x 12 in. Most sheets measure 8 1/4 x 11 3/4 in, except small folded handbill "Kukl Island" 4 1/4 x 6 in, and photo 7 x 9 1/2 in. Very good condition, some wear to folder commensurate with age, tear to upper crease, cut-out in center paper edges folded, contents clean. Also included alongside the folder are three silver gelatin prints of the band published as separate press materials, captioned on versos, near fine.

The extremely scarce handmade press kit for KUKL, one of Björk's first bands and an essential node in the development of European post-punk - with original holograph illustrations and text by the band, alongside three silver gelatin original photographs of the band.



KUKL formed in 1983 when Ásmundur Jónsson of Gramm Records sought to create an Icelandic underground supergroup to perform on a radio show. Members included Björk, Birgir Mogensen, Einar Arnaldur Melax, Guðlaugur Kristinn Óttarsson [God Krist], Sigtryggur Baldursson, and Einar Örn Benediktsson, all of whom had enjoyed success in various punk bands in Iceland during the early 1980's. After writing and rehearsing for a few weeks, the anarcho-post-punk group performed on the Áfangar radio session and decided to make the band permanent.

Their first live show was in 1983, opening for Crass in Reykjavik. This connection led KUKL to play shows with Crass and other British groups such as Psychic TV over the next few years. KUKL, meaning witchcraft or sorcery in Icelandic, had post-punk and goth sensibilities but tended towards the undefinable with avant-garde, free jazz, and noise influences. It is here that Björk developed her trademark emotive vocal style. The band broke up in 1986, and most of the members went on to form the Sugarcubes the same year.



KUKL released their first album “The Eye” on Crass Records in 1984, produced by Penny Rimbaud. This press kit and the majority of the materials contained within are in promotion of that album and related appearances in September 1984. The press folder includes a band manifesto in English, live photograph, photocopied photographs of the band, five sheets photocopied press clippings and mentions from music magazines, and four sheets of press releases and announcements in Icelandic. Much of the materials include original hand-written labels and drawings by the band in marker, and the photograph is annotated on the verso in pencil. Also included are three silver gelatin black-and-white photographs of the band, from the same period.

A unique artifact from an under-examined early portion of Björk’s career, and an important moment in the European post-punk trajectory. Item level inventory and additional images available upon request.

**\$2500**

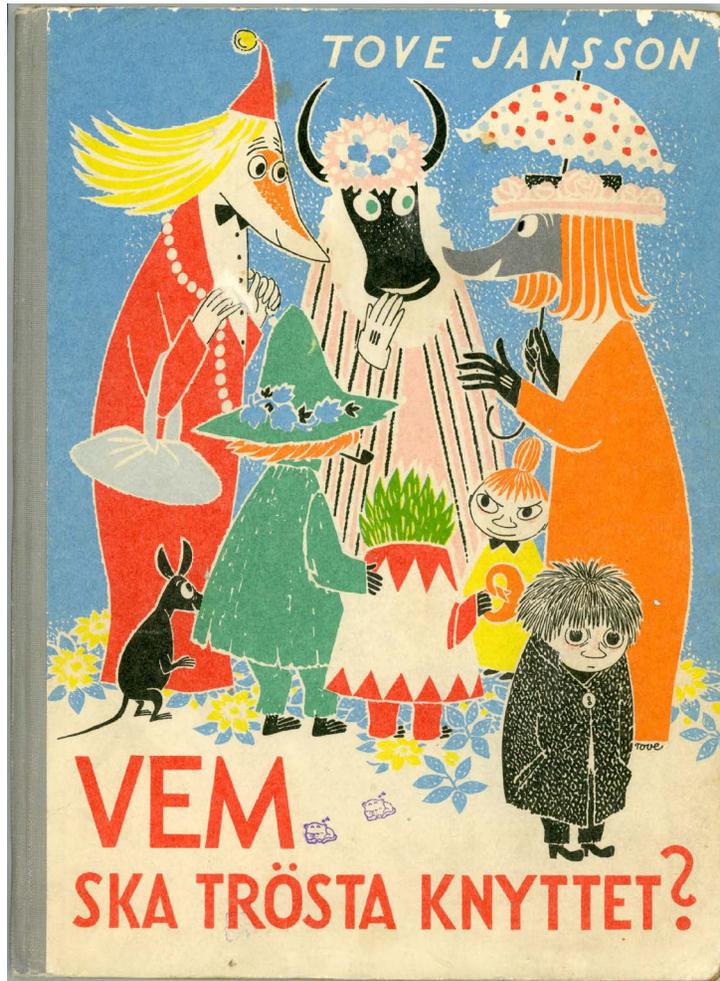
## 9. Vem Ska Trösta Knyttet? [First Edition]

Tove Jansson

Finland: Gebers / Schildts, [1960]. First Edition. Offset, with three small cats (< 1/2 in) stamped on front wrap. Pictorial boards bound in cloth spine. 28pp. Text in Swedish. 8 1/4 x 11 in. Very good; light wear to edges and corners of wraps, minor bumping and light discoloration on wraps, with a small surface abrasion (< 3/4 in).

The true first edition of "Vem Ska Trösta Knyttet?" [Who Will Comfort Toffle], Tove Jansson's second picture book in the Moomin series. Composed in 14 verses of 12 lines each, the book tells the story of a creature named Knyttet [Toffle] in beautiful color spreads, distinctive in Jansson's unique style. A rare first edition, published by Gerbers in 1960, and printed by Werner Soderstrom Osakeyhtio.

\$250



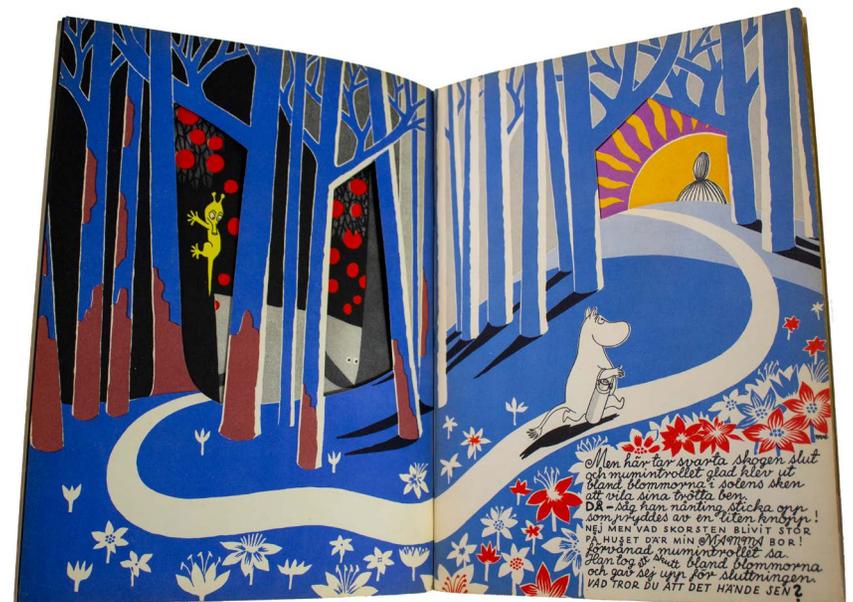
10. Hur Gick Det Sen? Boken om Mymlan, Mumintrollet och Lilla My [First Edition]

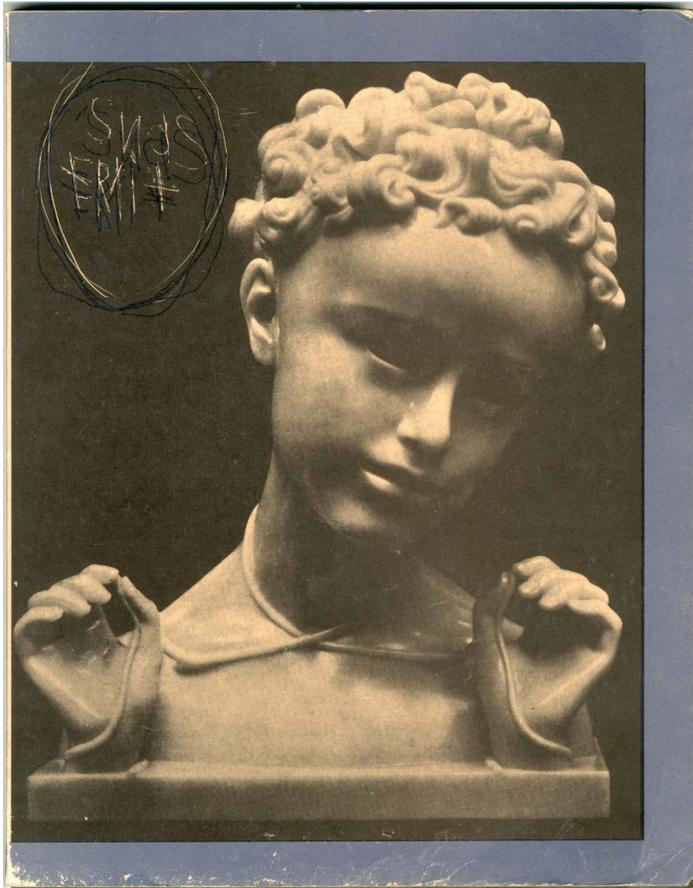
Tove Jansson

Helsinki: Gebers, 1952. Offset, with holographic inscription on title page. Pictorial boards bound in cloth spine. Text in Swedish. 24pp. 8 ¼ x 11 in. First Edition. Very good; with light wear to edges and corners of wraps, and very small bumps to hardcover surface.

The true first edition of “Hur Gick Det Sen? Boken om Mymlan, Mumintrollet och Lilla My” [The Book About Moomin, Mymble and Little My], Tove Jansson’s first picture book in the Moomin series. Composed in verse, the book tells the story of Mymble and Moomintroll in beautiful color cut-out spreads, distinctive in Jansson’s unique style. An exceptionally rare true first edition, published by Gebers in 1952.

\$550





**11. Sans Titre. Yearbook 1980s. The 80s. No. 7/8 [Throbbing Gristle]**

Jurgen Kramer. Gelsenkirchen: Jurgen Kramer, 1981. Offset on different colored papers. In wraps. 175pp. Text in German, French, and English. 9 3/4 x 12 1/2 in. Very good, with light edge-wear to wraps, first leaf detached, and second leaf almost detached.

The experimental art magazine published by Jurgen Kramer dealing extensively with post-punk and new wave; this issue features a profile of Throbbing Gristle.



Looking to process the cutting transformations in music and art inspired by post-punk, the magazine gathered numerous partly colored, partly grotesque illustrations alongside texts in French, German, and English. Photographs of ancient statues are juxtaposed with pictures of dead or disfigured babies, selections from Marinetti's 1909 Futurist Manifesto precedes composition notes from Conlon Nacarrow, and all of this crossed with pictures of contemporary acts such as Throbbing Gristle.

\$250





## 12. [2,3]

Tauba Auerbach

New York: Tauba Auerbach and Printed Matter, 2011. Box set of six separate volumes, each containing a die-cut pop-up figure. Offset. Fold-bound. 20 <sup>3</sup>/<sub>4</sub> x 16 <sup>1</sup>/<sub>2</sub> in. First edition, of 1000. Very good, with light wear, and loosening of the cloth lining, to the bottom corners of the smallest side of the box.

Tauba Auerbach's intricate and sculptural pop-up artists' book.

[2,3] is a box set of slim hardcover volumes that open up into complex and beautiful three-dimensional sculptures. The six parts—respectively titled Pyramid, Sphere, Cubearc, Mobius, Gem, and Ziggurat—surface Auerbach's commitments to studying perception, especially the play of spatial dimensions, wherein we can “conceive of a dimension that's beyond, or even coiled within, the space that we experience.”



Accordingly, each page of the book opens into an intricate sculpture by way of a textured animation, engineered by the artist to also collapse back upon folding, like the technique of a children's pop-up book.

Auerbach is a multi-disciplinary artist whose work is influenced by physics and mathematics, seeking universal structures, signs, and possibilities for cohesion amid polarizations and breakdowns in communication and feeling. She has continued her publishing and book-making projects through her Diagonal Press, founded 2013.

The book was published shortly before Hurricane Sandy. Sadly, the publisher's storage space was flooded during the storm, and a chunk of the edition of 1000 was destroyed; the extant edition size is unknown.

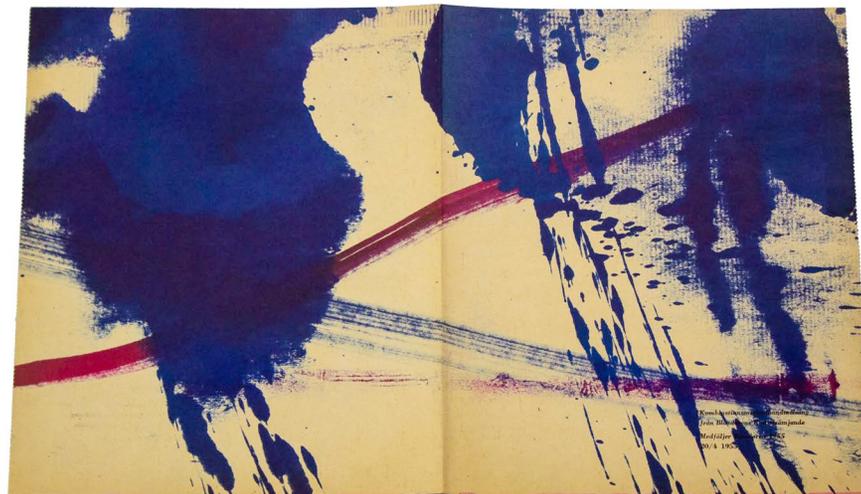
**\$4500**



### 13. Boulevardkartongen Tvångs-Blandaren [Assemblage]

Pontus Hultén, ed. Stockholm: Blandaren, 1955. (11 3/4 x 17 in.)  
Original box containing 32 illustrated prints in different sizes; without the licorice figure, flip book, or lottery ticket found in some other examples. Some light tears and wear to box; interior contents are in very good condition, with some light edge-wear to a small number of items.

The rare assemblage issue of long-running Swedish art students' magazine Blandaren, with contributions from Pontus Hultén and P.O. Ultvledt. Features a set of two "machine paintings", which notably pre-date Giuseppe Pinot-Gallizio's industrial paintings. Unknown until recently, they are startling and beautiful pre-figurations of Situationist technique. The box assemblage marks a hidden historical link between the pre-war European avant-garde and post-war movements like Fluxus; it was rumored to have sparked in George Maciunas the idea for his assemblage publications, the Fluxus Boxes.





Boulevardkartongen Tvångs-Blandaren was a collaborative project of the magazine Blandaren, spearheaded by Pontus Hultén, who in 1960 assumed the head of the Modern Museum of Art in Stockholm, and in 1974 became the first director of the Centre Georges Pompidou in Paris. Hultén conceived of Boulevardkartongen after becoming acquainted with Marcel Duchamp, and was inspired by Duchamp's Boîte-en-Valise, or box in a suitcase, which gathered together sixty-nine reproductions of Duchamp's early works in an assemblage.

Comprised of a disparate assortment of objects such as a musical score, a fake bank note, a call from the Swedish Society For Water As A Friend, black and white and color illustrations, newspaper clippings, and two "machine paintings," it numbered among its contributors P. O. Ultvedt, and others.

As a result of the work's assembly by energetic and inebriated students, as well as the frenetic pace of production (25,000 copies were produced by six people in four hours), each box carries slightly inconsistent contents.

**\$2000**



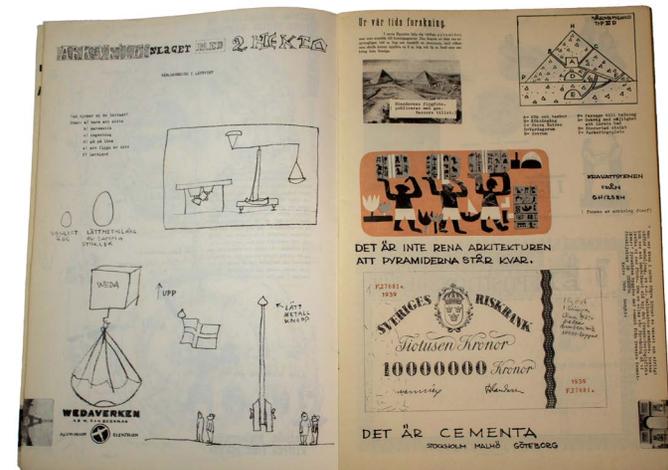
Blandaren Magazine was founded in 1863 by students from what is now known as the Royal Institute of Technology in Stockholm. For a long time, it was legibly a students' magazine, in which oblique and cautiously ironic approaches to the students' fields of study were combined with a sense for both the innuendo and the absurd, served both in images and words. By 1954, almost a hundred years after its first issue, the magazine was a meeting point for young artists, strident in their explorations of form.

\$250

#### 14. Gåsbländaren 1954 [Blandaren]

[Stockholm]: Blandaren Magazine, 1954. Offset. Staple bound. Unpaginated. Text in Swedish. 11 1/2 x 16 7/8 in. Very good; leaf in the middle of text block detached from binding.

A richly comic 1954 issue of the long-running Swedish art students' magazine, spearheaded by editors Pontus Hultén and Hans Nodernström, six years before the former became the head of the Modern Museum of Art in Stockholm, and one year before the two of them designed the famous Boulevardkartongen Tvångs-Blandaren issue, published as a box full of printed matter bearing the marks of Marcel Duchamp's influence.

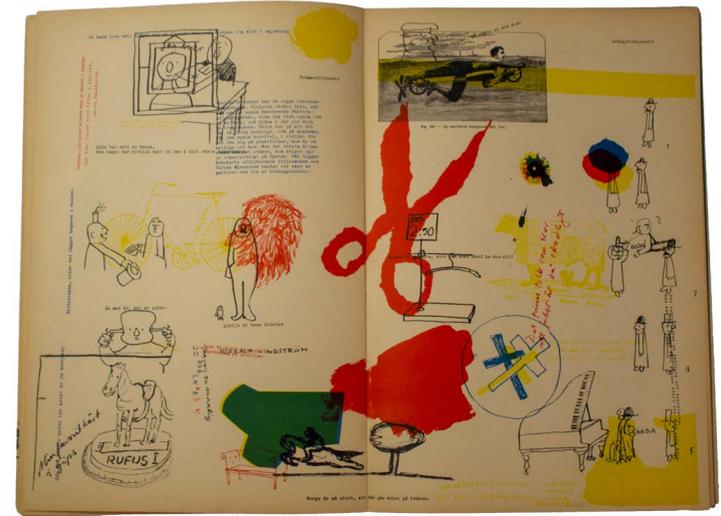




### 15. Gåsblandaren 1955 [Blandaren]

[Stockholm]: Blandaren Magazine, 1955. Offset. Perfect bound. Unpaginated. Text in Swedish. 11 1/2 x 16 7/8 in. Some wear at spine, with portions of sheets slightly loosening from binding at the bottom; else very good.

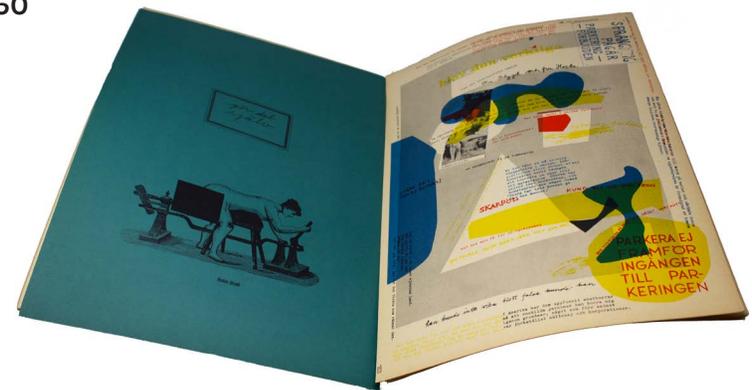
Richly illustrated in black and white and in color, this comic 1955 issue of the long-running Swedish art students' magazine Blandaren spearheaded by editors Pontus Hultén and Hans Nodernström, six years before the former became the head of the Modern Museum of Art in Stockholm, and the same year in which the two of them designed the famous Boulevardkartongen Tvångs-Blandaren issue, published as a box full of printed matter bearing the marks of Marcel Duchamp's influence.

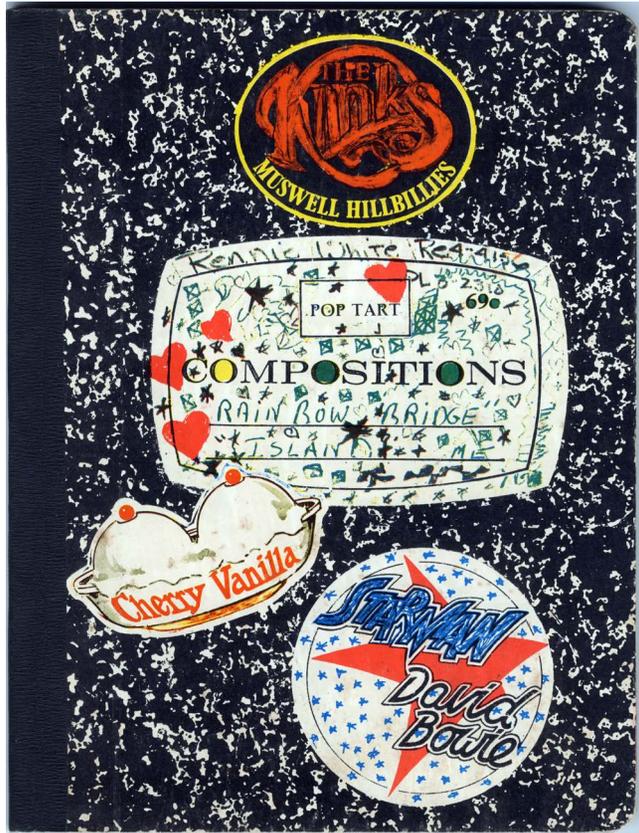


Blandaren Magazine was founded in 1863 by students from what is now known as the Royal Institute of Technology in Stockholm. For a long time, it was legibly a students' magazine, in which oblique and cautiously ironic approaches to the students' fields of study were combined with a sense for both the innuendo and the absurd, served both in images and words. By 1954, almost a hundred years after its first issue, the magazine was a meeting point for young artists, strident in their explorations of form.

This issue is notable for its extensive illustrations on variously colored papers, alongside various texts witty and heart-rending texts.

\$250





**16. Pop Tart Compositions: Poems and Drawings by Cherry Vanilla [Signed]**

Cherry Vanilla

New York: Vanilla Paper Inc., 1974. Offset, with holographic inscription on front fly leaf and rear paste-down endpaper, and stamped with red nipple print on fly leaf. Sewn-bound in boards. 7 1/4 x 9 1/2 in. Unpaginated. First Edition, No. 8/250. Near fine.

Strange and scarce notebook-style book by this under-examined figure in the Pop Art and glam rock scenes, proto-performance artist, singer, actress, publicist to David Bowie, and Warholian star - numbered 8 in an edition of 250, signed, and bearing her nipple print.

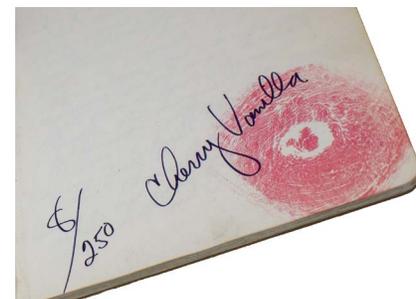


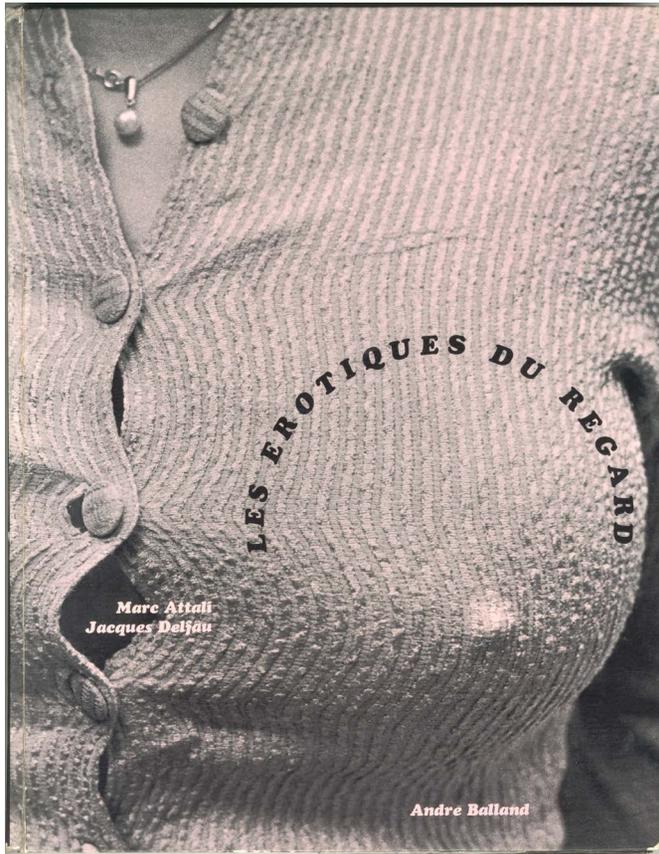
Mimicking a teenager's composition notebook, this scrapbook-style publication by Cherry Vanilla, released in an edition of 250, chronicles her life in photography, poems, and prose - a ribald and forthright encounter with art and sexuality.

Starring in Andy Warhol's stage production *Pork*, working as David Bowie's publicist during the Ziggy Stardust era in the early 1970s, and front person for the London based Cherry Vanilla Band, Vanilla (born Kathleen Doritee) was a significant and illustrious figure in the glam and punk rock scenes. *Pop Tart Compositions* collages of poetry, photography, and illustration create frank declarations of her sexuality in a scene dominated by male sexuality. A rare artists' book exploring sex, performance, and fandom from a self-declared groupie.

"She's the champagne of women and a full-blooded whore!"

**\$1250**



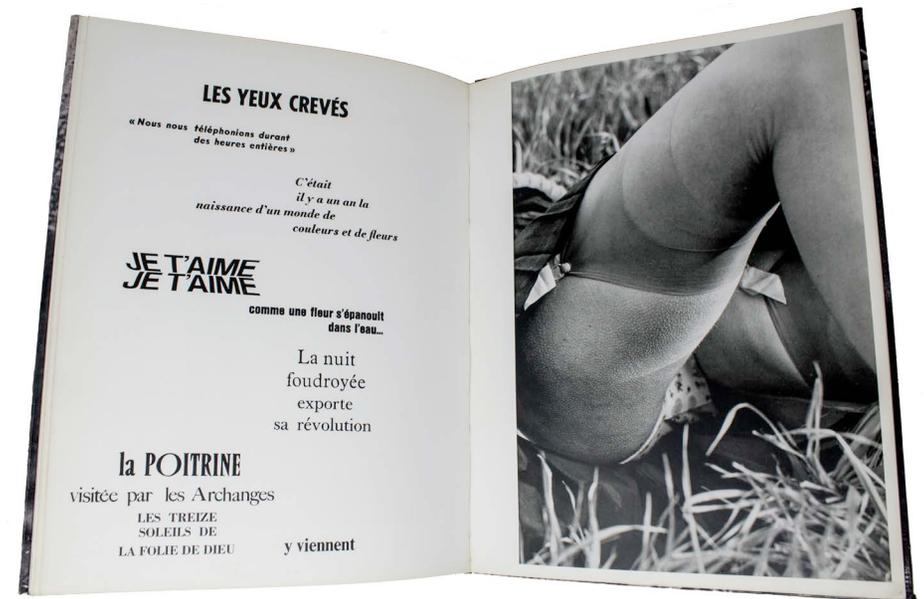


## 17. Les Erotiques Du Regard

Marc Attali, Jacques Delfau

Paris: Andre Balland, 1968. Offset. In pictorial boards. 112pp. Text in French. 10 3/4 x 13 3/4 in. First Edition. Very good, with light wear on spine's crease, and top corners.

A striking book of erotic photography and concrete poetry—a montage of phrases cut out from the magazines and newspapers of Paris in the tumultuous and revolutionary Spring of 1968, juxtaposed with voyeuristic, and often racy, images of women in the city.



In the introduction, and seemingly without self-awareness, the collaborators responsible for the book, painter Jacques Delfau and the photographer Marc Attali, accuse each other of not being able to focus on anything else but gazing. On that account, critics have called this book a “frank” exploration of the male gaze precisely because the authors wouldn’t even know to describe their work by that name. While for them the book is a realist exploration of the erotic life of the eye in the city, it is also an ambiguous, troubling repetition of men-looking-at-women through the camera: a document not only of the changing political life of Paris in May ’68, but also of the discursive structure of pleasure.

“It is Eros that precedes reality.”

\$750



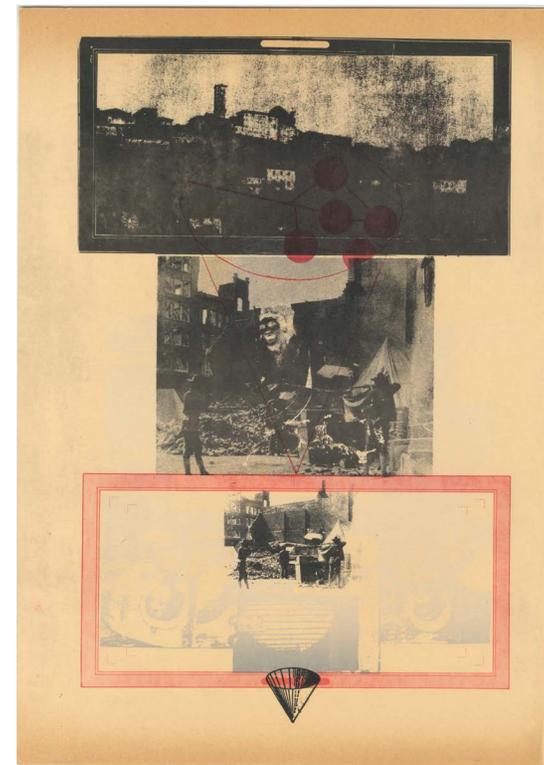
### 18. The Blank Book

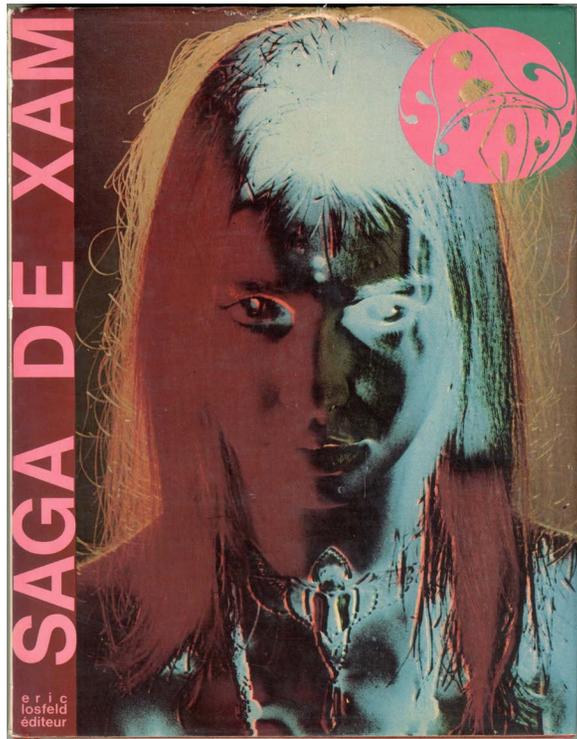
Thomas Peterson. Berkeley: Double Dance Press, 1978. Twenty loose, unfolded leaves, most measuring 16 1/2 x 12 in., with two smaller leaves measuring 10 1/4 in. x 15 3/4 in. and 10 1/2 x 13 1/2 in. In a hand-made collaged portfolio slip. 12 x 17 in. Very good.

A mysterious, seemingly undocumented, and superbly produced printers' proof for an artists' book that appears to have never been completed in this edition - by a poet and scholar of Italian literature.

An edited, less illustrated edition of this book was produced later the same year.

**\$750**





## 19. Saga De Xam

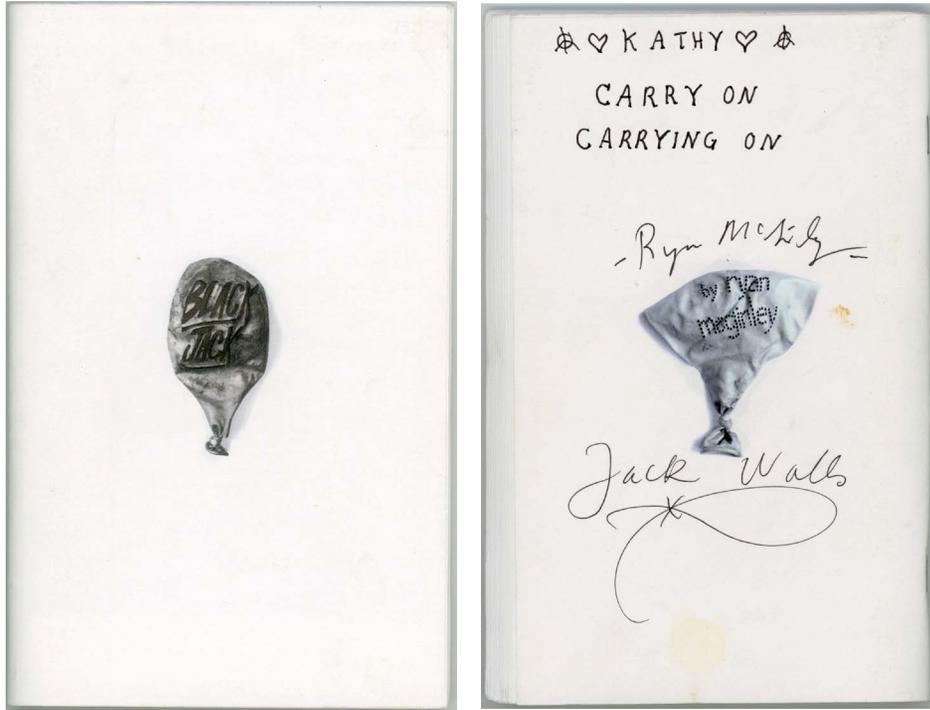
Nicholas Devil and Jean Rollin. Paris: Eric Losfeld, 1967. Offset on heavy stock. In red cloth boards, with original dust jacket. Unpaginated (ca. 100pp). Text in French. 9 3/4 x 12 3/4 in. First edition. Very good, with light edge wear to dust jacket.

Rare science fiction graphic novel, illustrated in stunning psychedelic panels, with decisively political and erotic subject matter. The book tells the story of Saga, a blue alien creature from the planet Xam, sent to Earth to learn about the violence and history of humanity. There, however, she falls in love with women of different eras. The book culminates in an explosion of concrete poetry, featuring notable artists of the era, such as Julian Beck & Judith Malina, Brian Jones, and John Lennon.

A remarkable book of modernist science fiction.

\$650





**20. Black Jack [Signed]**

Ryan McGinley

[New York:] Ryan McGinley, [2007.] Laser printed. Staple-bound zine in illustrated wraps, with tipped-in photograph, very good, with a 1 ¼ in. closed-tear on bottom edge. 58pp. 5 5/8 x 8 ½ in. Limited edition of 500 copies. Signed by Ryan McGinley and Jack Walls to “Kathy, Carry on Carrying On.” Very good, with two light spots of discoloration on the back wrap.

The zine produced by Ryan McGinley for Jack Walls’ fiftieth birthday, and produced in a limited run for the party guests, signed by McGinley and Walls.

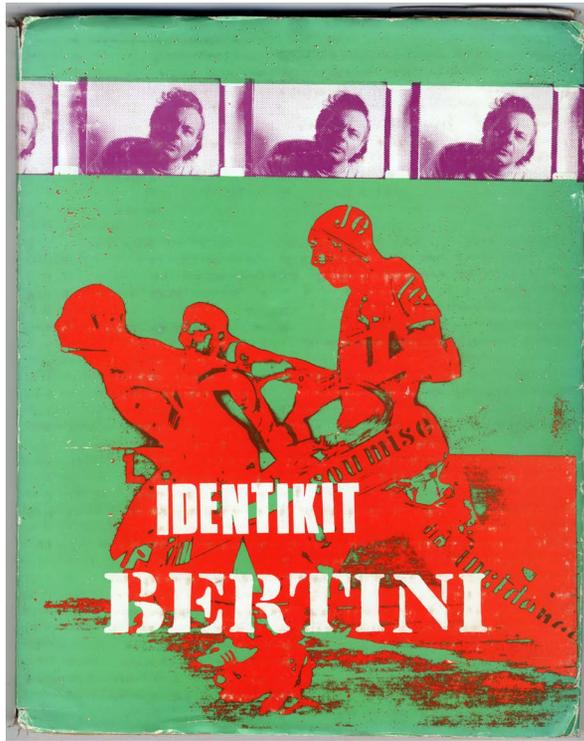


Walls is an iconic New York poet, artist, and writer, and also widely known for being Robert Mapplethorpe’s muse and lover. Legendary among groups of New York artists, Walls’ distinct and profane way of speaking was collected in a series of Walls-ian catch phrases written on balloons for the party. This zine was made in the aftermath, capturing in black and white photographs the deflated silver balloons with these catch phrases on every page of the zine. Signed by Ryan McGinley and Jack Walls for “Kathy”, with the message “Carry on carrying on.” Included in the first page is a tipped-in photograph of a graffiti artist posing by a wall covered in what is most likely his work.

A remarkable document of the grace, collaboration, and community of key New York artists of the last twenty years.

**\$650**



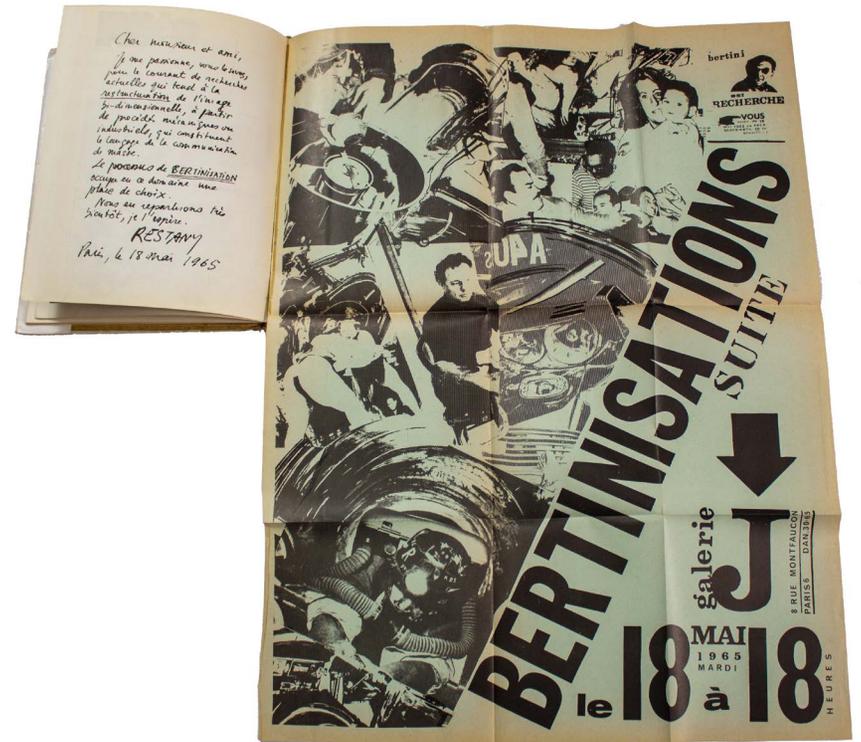


## 21. Identikit di Gianni Bertini [Signed]

Gianni Bertini

[Milan]: Edizione Castelli e Rosati, [1969]. Offset. In sewn fold binding in corrugated cardboard boards with original brightly illustrated dust jacket. Unpaginated [26 leaves], with 3 mounted plates, 5 plates, and 1 inserted leaf. Text in English and French. 9 1/4 x 11 5/8 in. First Edition, signed by the author and stamped with his fingerprint on page preceding half-title. Library and "withdrawn" stamp on front flyleaf. Very good; edgewear and discoloration to dust jacket, second mounted plate slightly loose from binding on bottom edge, otherwise tight and clean.

The semi-autobiographical artists' book made by Gianni Bertini, an Italian artist who developed MecArt, work that recalls the productive pace of Pop Art but with a more explicitly critical orientation by way of postwar consumer culture.

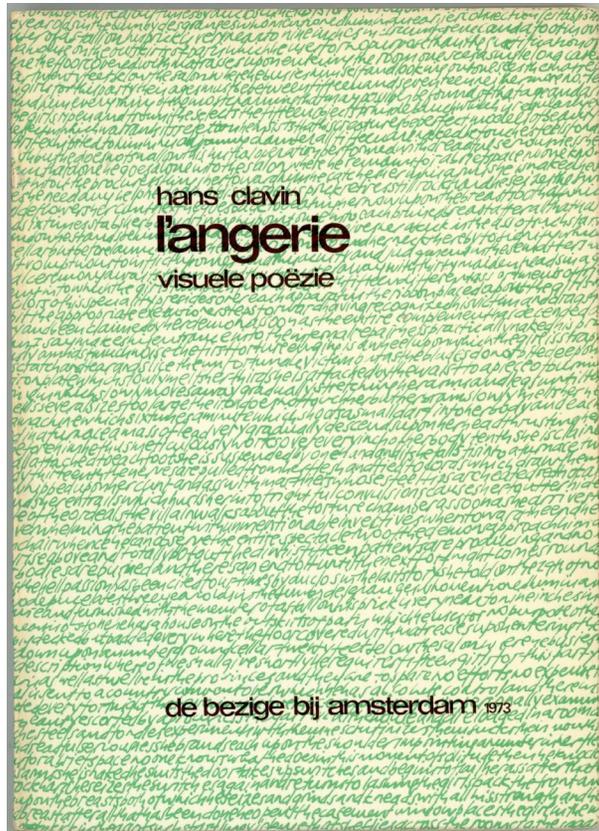


Images culled from mass-culture (in a highly emphasized mode of "Recherché") were restructured by means of Bertini's own industrial and mechanical processes, involving screenprints and photo-reproductions. Accordingly, the works compiled in the book bring together textual fragments with stunning, highly modified images from magazines and mass-culture.

The book is introduced by French critic Noël Arnaud, who writes that "All the beings who fed our dreams, or the dullest hours of our sight, after which we sighed, or whom we reproached, and whom we pleurably banished to the closets of fiction, are brought here to real existence by the demonic grace of Bertini."

\$750





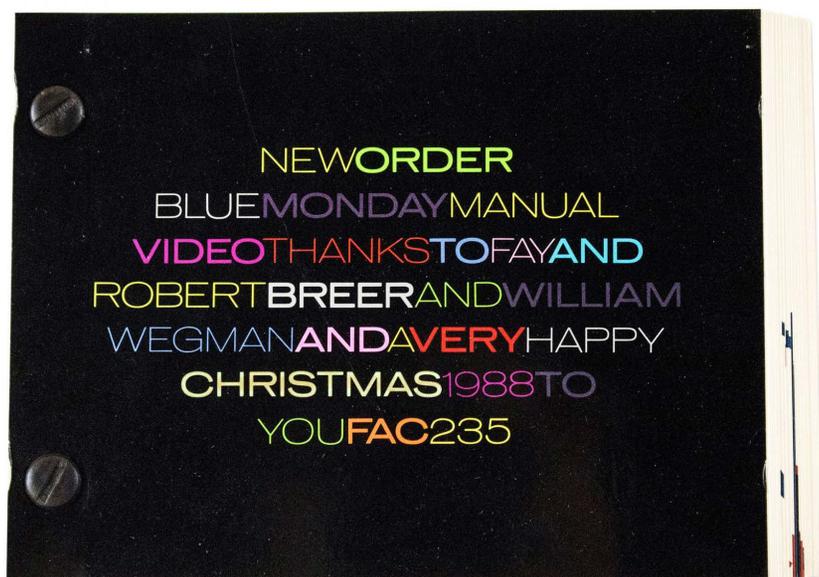
## 22. L'Angerie: Visuele Poëzie

Hans Clavin

Amsterdam: De Bezige Bij, 1973. Offset, with holograph annotation in pencil on title page, tipped-in plate of colored strings of yarn, and a double-edged razor blade wrapped in wax paper. In illustrated wraps. Unpaginated. Text in Dutch and English. 6 x 8 1/4 in. Very good; light wear on spine.

A formally playful book of concrete poetry, consisting of spreads in varying arrangements of colors, collages, photographs, illustrations, and creatively designed threads of texts, dealing with the erotic as often as it does the formal.

\$100



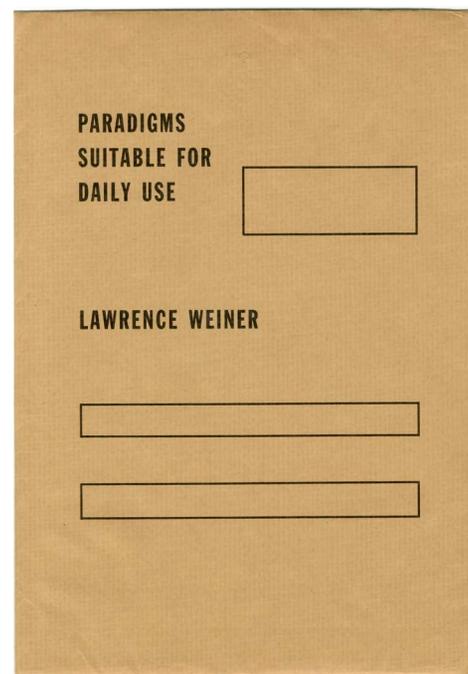
**23. Blue Monday flipbook. FAC 235.**

Robert Breer and William Wegman

Manchester: Factory Records, [1988]. Offset. In wraps, bound with two plastic fasteners. 5 x 7 in. 30pp. First edition. Near fine.

Printed on thick card stock and bound with two plastic fixtures, this flipbook was created as a holiday present for Factory Records affiliates and select members of the press. Designed by Robert Breer and William Wegman, the book features animation of William Wegman's weimaraner, Fay. Produced as Factory Records catalog number 235.

**SOLD**

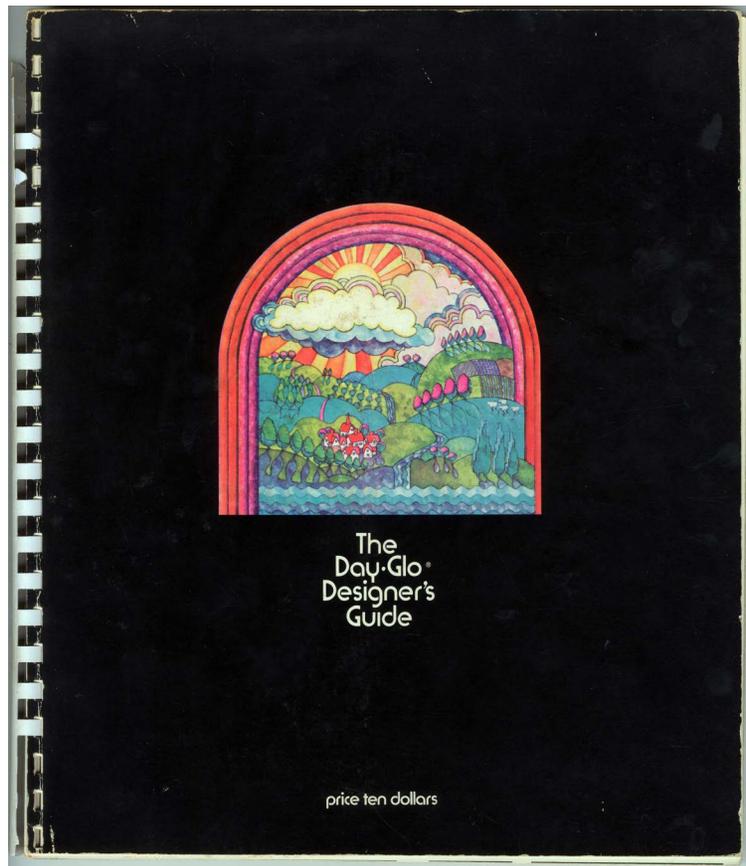


**24. Paradigms Suitable for Daily Use**

Lawrence Weiner. London: Air Gallery, 1986. Offset. Two 16 1/3 x 23 1/2 in. posters folded into fourths, as issued; housed in original 12 3/4 x 9 in. envelope with introductory sheet, 8 1/4 x 11 3/4 in. Envelope very good; contents near fine.

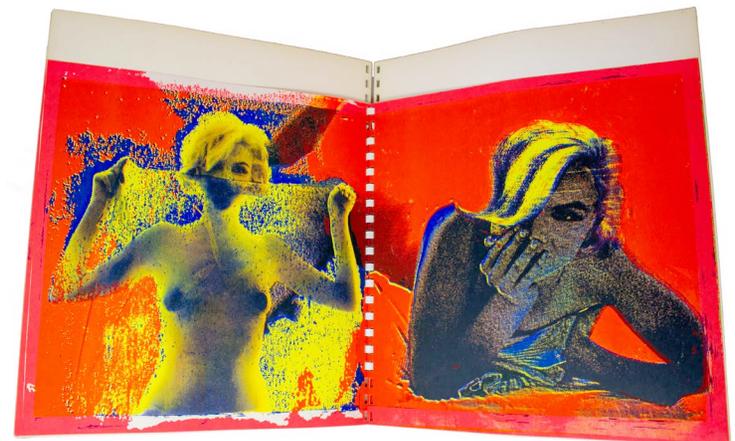
Published on the occasion of the presentation of "Works from the Lawrence Weiner Poster Archive of the Nova Scotia College of Art and Design 1965-1986," the two works – MY HOUSE IS YOUR HOUSE and WE ARE SHIPS AT SEA NOT DUCKS ON A POND – were designed in a striking poster form by conceptual artist Lawrence Weiner, and are introduced by Rudi Fuchs, who compares Weiner's work with generality and abstraction in language with that of the guerilla fighter "living off the land, moving among the peasants, in the field. In something like the same bold spirit of infiltration."

**\$500**



The Day-Glo Corporation published this Designer's Guide to exhibit their lines of fluorescent ink and demonstrate how their inks and pigments could be used commercially in album covers, posters, magazine ads, and so forth. The book is full of brightly colored, often psychedelic art, including renditions of Toulouse Lautrec, The Grateful Dead at The Playboy Mansion, and, most notably, Bert Stern's fluorescent revisions of his famous photographs of Marilyn Monroe, attached in a 12pp bound-in packet. Also included are a "pop out and build" Day-Glo box, a pop-up Day Glo fluorescent flower garden, a Day-Glo tone chart, a bonus color chart, and a four-color process lithography chart, all bound and tipped in throughout the book.

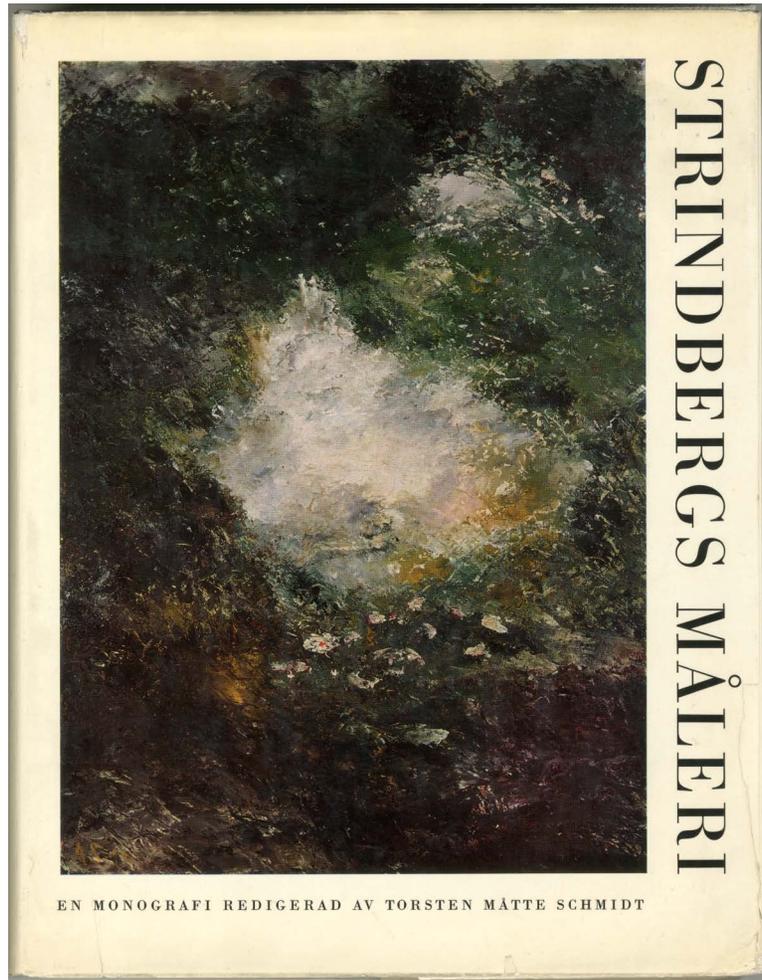
**SOLD**



## 25. The Day Glo Designer's Guide

[Cleveland]: Day-Glo Color Corp, [1969]. Offset in fluorescent ink, on various paper stocks, with three bound-in elements, and four tipped in color charts. Spiral comb binding. 68pp. 11 ¼ x 13 in. First and only edition. Top and bottom three combs in spiral binding have detached; else very good, interiors remain clean and bright.

An exceptionally rare and sensational guide for commercial design that doubles as a lavish showcase of psychedelic art.



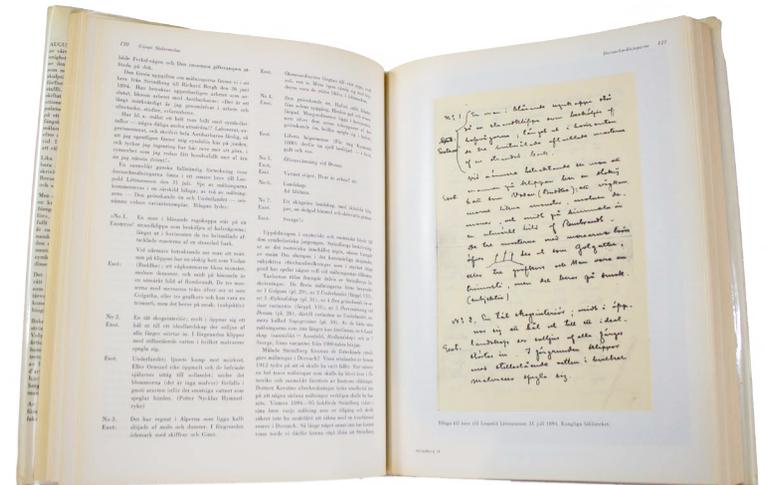
## 26. Strindbergs Måleri

Torsten Måtte Schmidt. Malmö: Allhem, 1972. Offset, with several facsimile letters and paintings tipped in. In beige linen-bound boards, with original illustrated dust jacket. Text in Swedish. 367pp. 8 3/4 x 11 1/4 in. First Edition. Very good, with closed tear (≈3/4 in) and mild edge-wear on dust jacket, and fold line on corner of flyleaf.

A collection of Swedish playwright August Strindberg's paintings, with richly colored samples of his artistry, texts, and correspondences.

The main part of this book is written by Göran Söderström, foremost scholar of Strindberg as a painter. Strindberg's paintings were considered amateurish during his lifetime, but in the subsequent century gained recognition as some of the most important Swedish paintings in the 20th century. A document of the proximity of the amateur and the avant-garde.

\$150



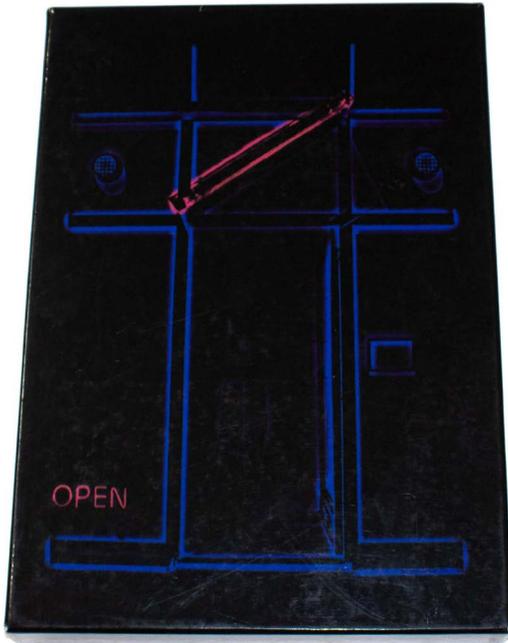
## 27. Sex and Seditaries

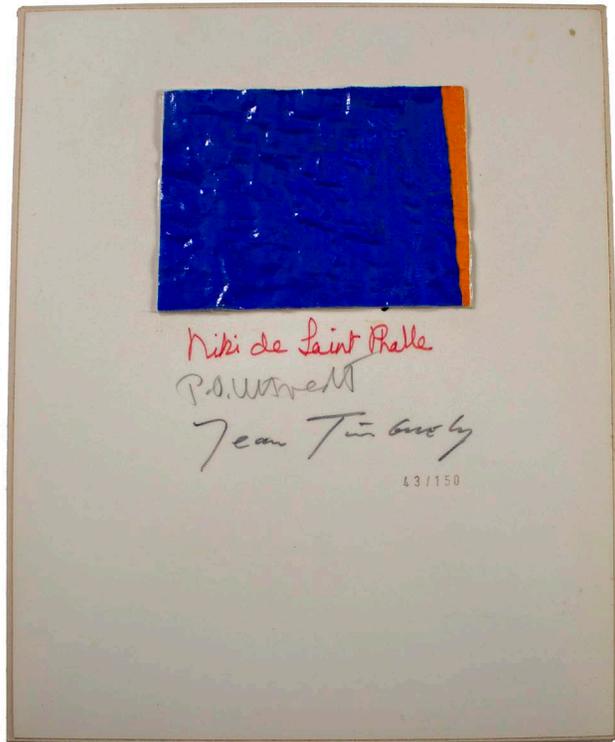
Punk Pistol

London: First Edition Publishing, 2006. Offset. In richly illustrated boards, with original dustjacket, housed in original gloss-black clamshell box. Unpaginated. 9 3/4 x 13 1/2 in. book housed in 10 x 14 in. slip case. Without CD. First edition. Very good, with an open tear on bottom edge ( $\approx 4 \frac{1}{4}$  in), an open tear on top edge ( $\approx 1$  in), and bumping on brown paper dust-jacket, and very minor discoloration on some printed pages.

Rare fashion book full of rich color photography of late 1970s punk wear from Vivienne Westwood and Malcolm McLaren, as collected by Punk Pistol, the punk fashion and memorabilia collector Simon Easton. The book is introduced by Malcolm McLaren; however, two years after the printing of this first edition, McLaren claimed the collection presented in this book is a forgery, effectively preventing future editions from being printed. Nevertheless, the book presents a striking collection of punk fashion, documenting either an astounding collection of punk high fashion or an impressive forgery.

\$1150





**28. Hon – en historia [signed, numbered, artwork mounted to portfolio]**

Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt

Stockholm: Moderna Museet, 1967. Offset on newsprint, with holographic signatures on envelope. Side-stapled, in wraps that fold out. 208pp. Text in Swedish and English. 11 1/2 x 14 1/2 in. book housed in 12 x 14 5/8 in. envelope with tipped in painting. First and only edition, number 43 of 150 copies. Near fine.

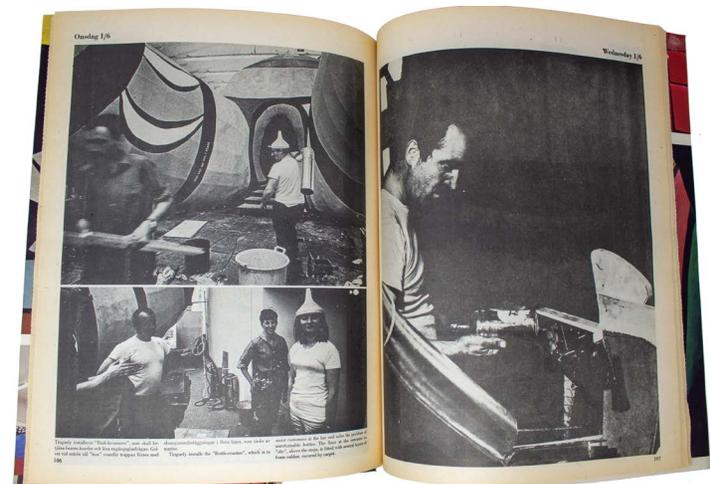
The exhibition catalog for the 1967 feminist art exhibition with Niki de Saint Phalle, Jean Tinguely, and Per Olof Ultvedt - in the rare portfolio, signed and mounted with a piece of the painted canvas that covered Hon.

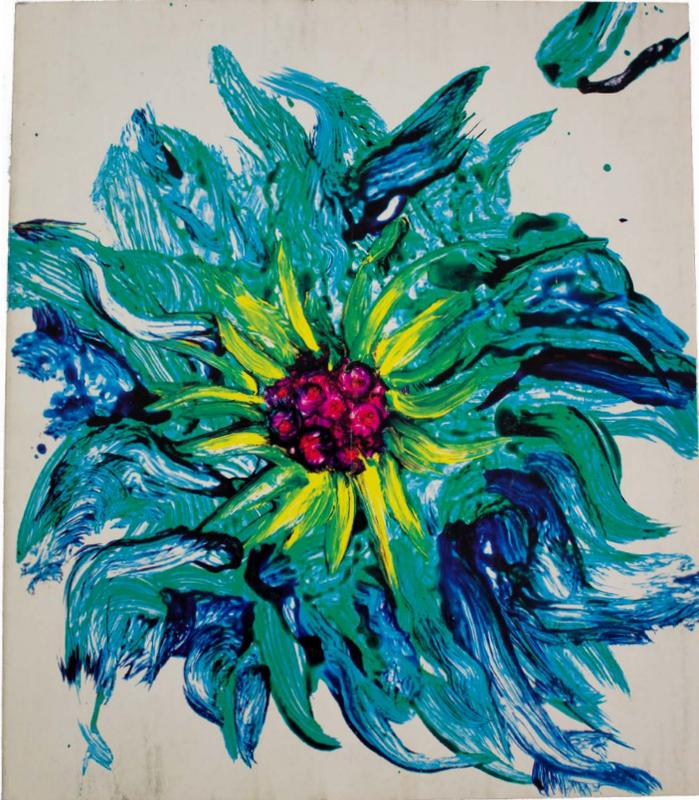


“Hon” was an enormous and colorful sculpture of a woman in repose created by Niki de Saint Phalle, in collaboration with Jean Tinguely and Per Olof Ultvedt. Spectators were invited to enter the sculpture through a vaginal gate between her legs, and once inside, interact with a number of attractions. A remarkable historical record of a monumental feminist work.

“Perhaps it is the same feeling of loss that has led us to consecrate her ‘for ever’ in this book, produced however on newsprint, an ephemeral product.”

**\$2500**





## 29. Ryu U Se Ki — Hysteria No. 10

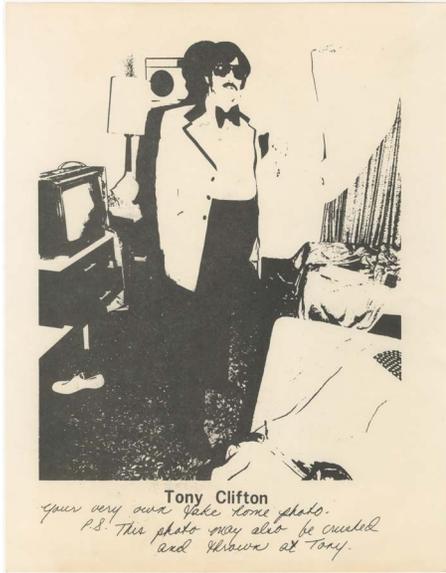
Nobuyoshi Araki

Tokyo: Hysteria Glamour, 1999. Offset on large, glossy stock. In illustrated wraps. Unpaginated (384pp). 14 3/8 x 12 3/8 in. First edition. Very good; light discoloration on edges of wraps.

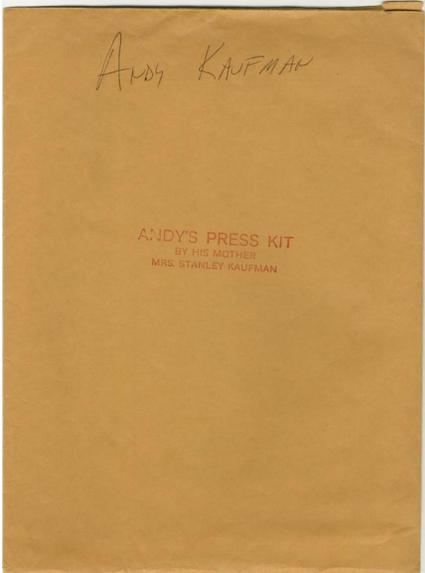
Nobuyoshi Araki's monograph of rich black and white photography of Tokyo's Shinjuku district. Araki's photographs combine a reserved formal sensibility with the documentary impulse. All shot in daylight, the photographs describe a city at work. An edition gorgeously designed by Osamu Wataya, Toshio Shiratani, and Takayuki Ishii, and published by fashion designer Nobuhiko Kitamura's label Hysteria Glamour.

\$400





Tony Clifton  
 your very own fake home photo.  
 P.S. This photo may also be credited  
 and shared at Tony.



**30. Andy Kaufman Press Kit Assembled by His Mother**

Andy and Mrs. Stanley Kaufman

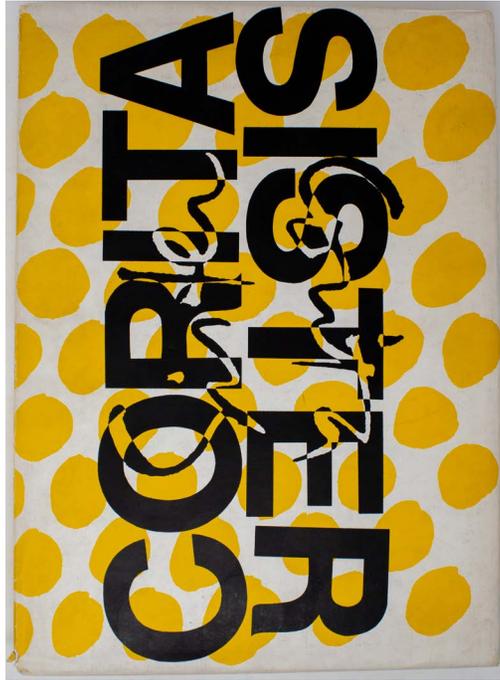
New York: Andy Kaufman and Mrs. Stanley Kaufman, ca. 1979. Manila envelope containing 10 pieces of offset-printed ephemera, including a clipping from the Village Voice, a clipping of the New York Times, a program from a show at Carnegie Hall, and 7 photocopied clippings and flyers on 8 1/2 x 11 in. paper. All housed in 9 x 12 1/2 in. manila envelope. Very good, with some yellowing and creasing to contents, and tearing to flap of envelope.

Press kit for Andy Kaufman made by his mother, stamped in red ink on front of manila envelope "Andy's Press Kit by his mother Mrs. Stanley Kaufman."

The ephemera gathered here displays Kaufman at the height of his career, making his mother's assembly of this edition all the more charming. The folder includes interviews with Kaufman and a large collection of ephemera concerning his character Tony Clifton, and the infamous Carnegie Hall show, which he concluded by taking the entire audience out for milk and cookies.

A strange and special document of a legendary comedian's eccentricities.

**SOLD**



### 31. Sister Corita

Sister Mary Corita Kent. Philadelphia: United Church Press / Pilgrim Press, 1968. In black cloth boards. 80 pp. 10 1/4 x 14 1/4 in. With 34 unbound posters, as issued. Housed in 10 3/4 x 14 3/4 in. illustrated box. First Edition. Essays by Harvey Cox [and] Samuel A. Eisenstein. Very good. Some wear to box and light foxing to several pages of book and a few posters; without original sticker at edge of box.

The rare artist's book from Sister Corita, an activist, educator, nun, and prolific artist who produced serigraphs in Pop Art style, meant to reach a mass audience.

Corita believed that all people should have affordable access to art. She's been said to involve herself in the world in a labor of celebration. While seemingly a conservative figure in times of mass upheaval, change, and disorder, in the 1960s she began working with more directly political themes and content in her own colorful and redemptive style.

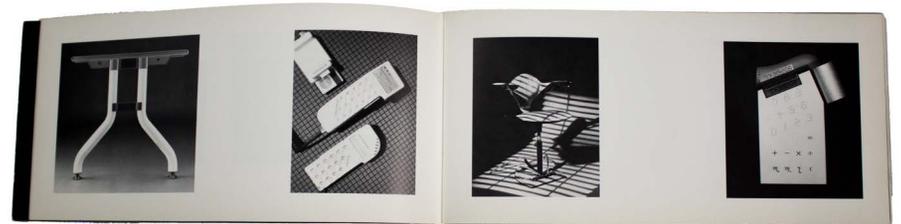
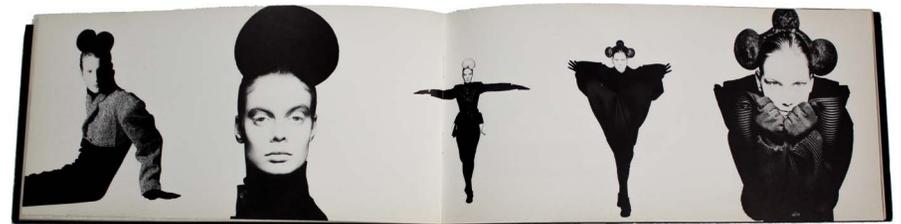
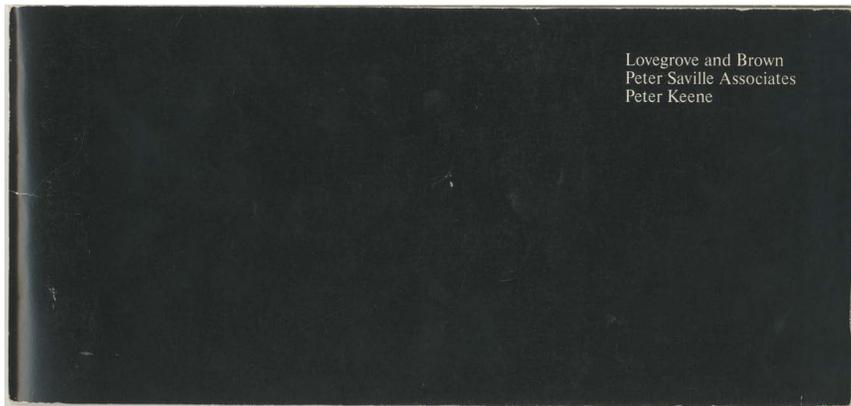


In 1963, she was commissioned to create a banner for the Vatican Pavilion in the World's Fair of 1964 in New York; that poster is reproduced in this box set. Five years later, in 1968, Sister Corita left her religious home at the Immaculate Heart of Mary, after encountering opposition to her work and person from Cardinal James McIntyre. Throughout her life, her printing practice was interwoven with her activism and pedagogy; Corita channeled and championed the spirit in affirmation, like forebears Walt Whitman and John Dewey.

The posters in this set are a stunning collection of her life's work, with facsimile reproductions of her renowned printings, introduced by Corita herself, Harvey Cox, and Samuel A. Eisenstein.

"There is no science of the particular. This uncertainty is the dirty, grubby, hard bone of the artist's life — this doing it new every time. There can be no rules about leaping into the new.."

**SOLD**



### 32. Galerie Projects Exhibition Catalog

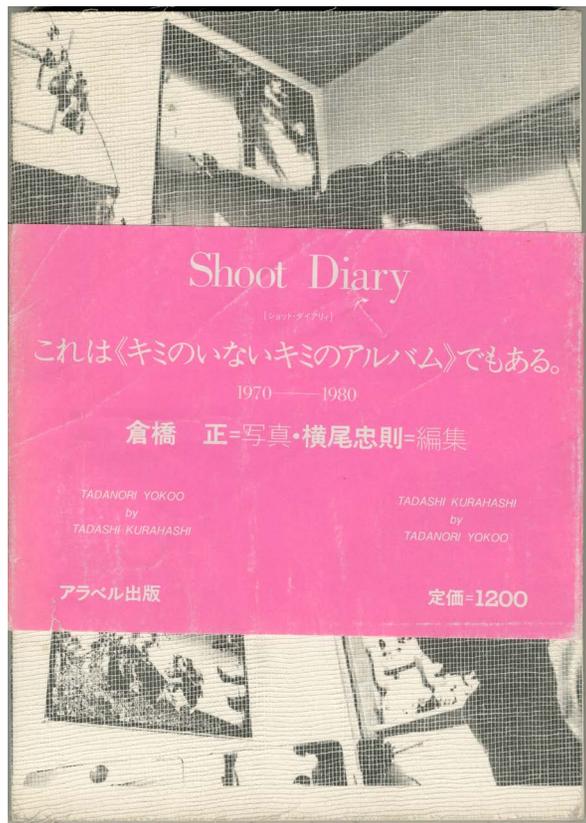
Lovegrove and Brown, Peter Saville & Associates, Peter Keene

Paris: Galerie Projects, 1987. Offset. Staple bound in wraps. 11 1/2 x 5 1/2 in. Unpaginated. First Edition. Very good, with light edgewear and very light discoloration on cover.

A scarce example from the height of 1980s design, this exhibition catalog from the Galerie Projects show in 1987 features three of the most cutting-edge British designers of the period: Peter Saville, Lovegrove and Brown, and Peter Keene.

Lovegrove and Brown formed in 1986, focusing on innovative furniture and interior design. Peter Saville Associates formed at the height of 1970's New Wave, authoring the visual vocabularies of Factory Records and New Order. Throughout the 1980's the studio worked in an amorphous area between fashion, fine art, and popular music. Peter Keene created dynamic designs that were sleekly modern, raw, and informed by assemblage, sculpture and industrial design. Together the three studios put on a show in Paris in 1987, resulting in this superb showcase of their sleek, crisp aesthetic.

**\$850**



### 33. Shoot Diary

Tadashi Kurahashi, Tadanori Yokoo

Kyoto: Haizuka Printing Company/Single Copy Publish, 1981.  
First edition. Offset. 5 7/8 x 8 1/4 in. Sewn binding in gauze-covered wraps, with original restored obi band. Very good.

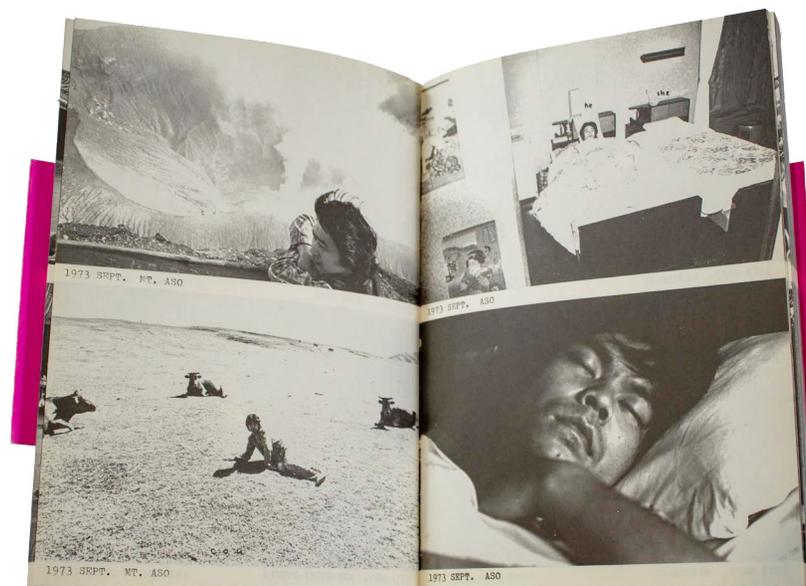
The scarce and profusely-illustrated photobook documenting the life of Tadanori Yokoo, a designer, illustrator, printmaker and painter known for his psychedelic and pop art aesthetic – with original obi-band intact.

Yokoo, a seminal figure in the Japanese avant-garde, designed prolifically and widely, merging psychedelia, traditional Japanese printmaking motifs, and religious mysticism. Recognized internationally as a major figure in 20th Century design and fine art, a solo exhibition of his work was shown at the Museum of Modern Art in New York in 1972. He has exhibited widely since and collaborated with late fashion designer Issey Miyake, author Yukio Mishima, filmmaker Akira Kurosawa, and Shuji Terayama, among others.

A portrait of Yokoo's life between 1970 and 1980, the book was made in collaboration with the photographer Tadashi Kurahashi, and documents visits to shrines and galleries, as well as his printmaking and general day to day life.

A fascinating look at an influential designer.

**SOLD**





### 34. Novembre

Daido Moriyama x Naoki Takizawa

Text by Hideto Akasaka. Tokyo: Issey Miyake, Inc. and Getsuyosha Ltd. / Yutaka Kambayashi, 2004. Unbound sheets housed in portfolio slipcase. Unpaginated. 24 black and white plates printed full bleed on clear acetate and laminated to heavy coated art paper, with a three-page gatefold pamphlet with introductory texts and graphics on Moriyama and Takizawa. Edition of 1500. 12 1/2 x 17 in. Very good.

Daido Moriyama's first fashion photo book in collaboration with creative director Naoki Takizawa of "Issey Miyake". Shot in northeast Paris alongside the Canal Saint Martin, the book presents the model Zora in Issey Miyake clothes debuted as part of the Paris Collection in S/S 2004.

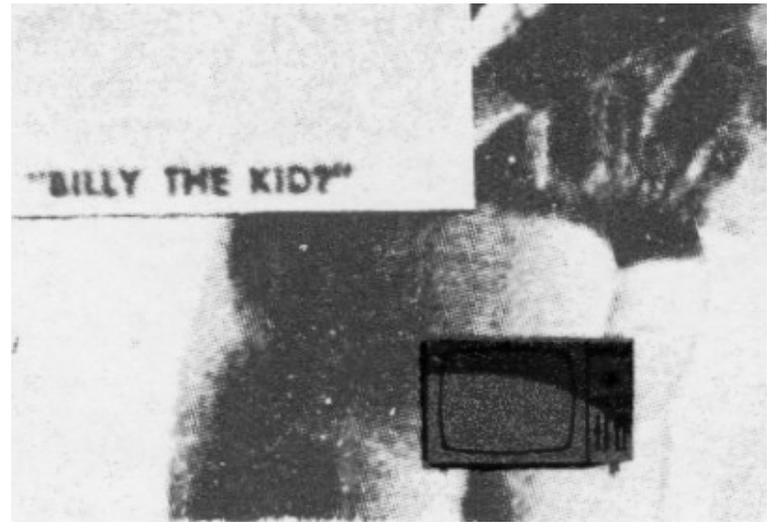
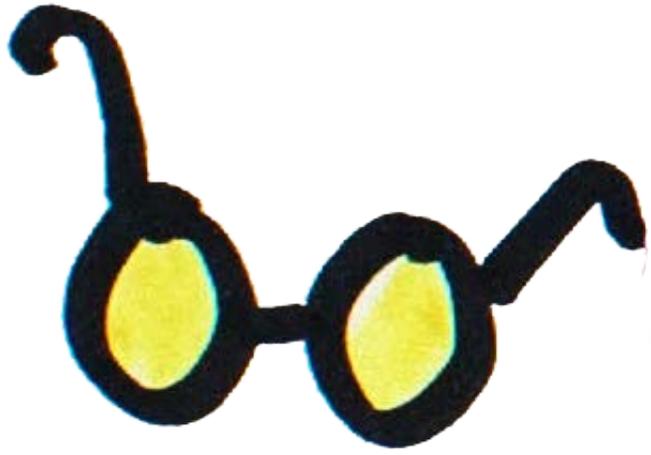


Takizawa has described the book as a work of realism: "the clothes have tumbled into ... a reality that is somehow the actual Paris," illuminated in Moriyama's gritty monochrome. In these plates, they attend to changes in women's fashion at the time, that clothes were about to become an expression of "inner life."

An electrifying juxtaposition of street-photography and high fashion, limited to 1500 copies.

**SOLD**





**BOO-HOORAY**