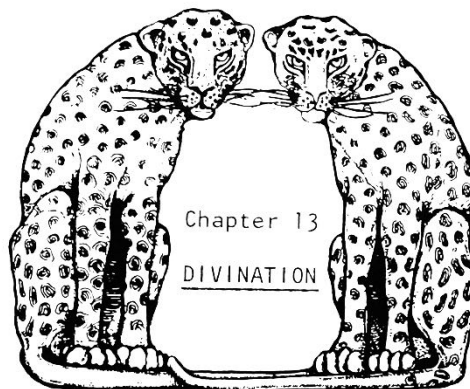


ARTHUR FOURNIER  
fine & rare



An illustrated selection of 75 manuscripts, collections, artists' books, serials, prints, posters and items of ephemera for RBMS 2025 in New Haven, Connecticut, hosted by Yale University Library.

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*Disturbing The Order of 30  
Pointless Amours*

## MANUSCRIPTS and UNIQUE COLLECTIONS

1. [BLACK AMERICAN AVANT-GARDE ART AND MUSIC IN PARIS] Bibbs, Hart Leroy. **Collection of writings and photographs by Hart Leroy Bibbs.** Paris, France: circa 1970-1985. Eight (8) texts in various formats (see individual descriptions below) and 2 black and white photographs housed in pink board folder with red cloth spine, 32 x 24 cm. [1997] **\$6,000** *A gathering of largely unpublished writings and two photographs by Hart Leroy Bibbs, who was a journalist, photographer, artist, and poet associated with the Black American expat avant-garde in Paris in the mid-to-late 20th century, which also included poet Ted Joans and many touring jazz musicians. The collection is housed in a pink board folder with "Hart Leroy Bibbs" in marker to the front cover, and the inscription "Marc Albert-Levin and his wife Barbara Summers" in ink to inside front cover. Evidently the original owners of the present gathering, Albert-Levin was a French writer and artist and Summers a Black American model and writer, both also part of the jazz counterculture scene in Paris at the time. In a 2022 blog post at Saisons de Culture titled "Anachronique du flâneur N° 29", Albert-Levin discusses his friendship with Bibbs and even his possession of the present materials. Bibbs's writings included here depict bohemianism, the international jazz scene, racism, and violence, constituting a gritty and often-firsthand testimony of the Black expatriate counterculture. Contents of the folder are: [1] Black and white photograph, 14 x 9 cm, of a man with his hand to his face, almost certainly Marc Albert-Levin. Signed "H. L. Bibbs" in marker to verso. Minor creasing, handling marks. [2] Black and white photograph, 13 x 10 cm, of Barbara Summers. Signed "H. L. Bibbs" in marker to verso. Minor creasing, handling marks. [3] Poly Rhythms to Freedom. Second edition, n.d. [1970?], 38 pp. saddle stapled. 20.5 x 15 cm, black toner on white commercial stock. Lacking the printed clear plastic wrapper with illustration by A. James except for a tiny bit of plastic under one staple. Title page with marker inscription: "To Mark. / A 6 year old baby - The birth pangs yet remain- / Hart Leroy Bibbs / Paris 70". Second, revised edition of a book of poems by Bibbs, originally published in New York in 1964. Minor toning, handling marks, very small stain to top page edges. [4] Manifesto Optksorption. 1980, 16 pp. saddle stapled, 27 x 21 cm, offset on glossy commercial stock, with color illustrations throughout. Text in French. According to the colophon, an original US edition was published in 1980 by Wooley the Newt Productions. This French-language edition translated "de l'Américain" by Jeanne Catala. The front cover reproduces the first page of Bibbs's English fair-copy manuscript, which is dated "1977 - Paris" and resembles the other self-published items in the present gathering. The interior is typeset and accompanied by Bibbs's abstract color photography of jazz musicians. One US copy in Worldcat, held at NYPL Schomburg Center; unclear whether it is the US edition or this French edition. Minor shelf wear. [5] "No Jazz in Misr". 1982, 12 sheets, A4 stationery with small "CRR Femme" logo, stapled at top right corner, manuscript black marker with blue ink corrections. 11-page story about jazz in Egypt, with illustrated cover page. Some toning, wear from handling, small stain to cover page near staple. [6] "Free Jazz from Strange Fruit". 1983, 16 pp., side-stapled A4 size sheets, black toner on white commercial stock. Story about sexual violence allegations against saxophonist Arthur Doyle. Minor wear from handling. [7] "Par for the Course". 1984, 9 pp., A4 size sheets stapled at upper right corner, black toner on white commercial stock with black ink corrections. Story about an encounter with jazz pianist Mal Waldron. Minor wear from handling. [8] "La Malade Obscene: He Couldn't Hold It". 1984, 6 pp., A4 stationery with small "CRR Femme" logo, stapled at upper left corner, manuscript black marker. Short story about urination. Minor wear from handling, last page detached from staple. [9] "He couldn't hold it (la maladie obscène)". 2 pp., black toner on A4 size commercial stock, stapled at upper left corner. Computer-typed version of the 1984 story. [10] "The Hanging Box". 1985, 27 pp., loose A4 size sheets, black toner on white commercial stock with ink corrections. A "novel"*

*according to the title page, written "In Hommage for Chester Himes" the Black hardboiled detective novelist whose characters Bibbs reprises. Some toning, wear from handling, a couple short, closed tears to cover page; large stain to first few sheets, not affecting the rest.*

2. [PUBLIC FUNDING FOR EXPERIMENTAL ART IN N.Y.C.] Colab (Collaborative Projects Inc.) **Collection of Colab art collective annual reports and internal documents. New York: Collaborative Projects Inc., 1981-1985.** First Edition. Four printed and photocopied document gatherings ranging from 6 to 133 pages. Stapled, glued, or velo bound letter or legal-size commercial stock. Chiefly illustrated. Good. Minor creasing, handling marks, or slight staining to each indicating use, but overall sturdy with clean interior pages. Stapled, glued, or velo bound letter or legal size commercial stock. [2000] **\$1,000** *Four internal documents of the artists' group Colab (aka Collaborative Projects) covering projects and proposals from approximately 1981 to 1986. Colab was an artists' collective active from the late 70s to the mid-1980s which organized and funded a diverse plethora of collaborative art projects including exhibitions, films, TV shows, concerts, publications, galleries, and more. Colab was especially savvy in its efforts at grant funding and publicity, evidenced by the present collection of documents. Included are: [1] 1981-82 Collaborative Projects Inc. annual report. 133 pp. in velo binding with clear plastic cover sheet. Includes summaries of recent, current, and planned projects, as well as fiscal reports. Illustrated throughout. Small red Collaborative Projects Inc. logo sticker laid in. [2] 1982-83 Collaborative Projects Inc. annual report. 111 pp. with glue and tape binding and stiff cover sheets. Includes summaries of recent, current, and planned projects. Illustrated throughout. [3] Press release for project "Colab puts on 'The Ritz'" in partnership with the Washington Project for the Arts (WPA). Three double-sided sheets, stapled at top corner. Includes press release statements from both Colab and WPA, with illustrated front and back cover sheets. [4] 1985-86 Collaborative Projects Inc. application for New York State Council on the Arts funding. 21 pp. stapled application on legal size sheets, with illustrated legal size cover sheet and letter size cover letter (the latter detached). Funding application is for 18 distinct projects and initiatives lettered A-R, each with its own page describing the project and requesting distinct grant amounts. Overall a revealing collection of documents on the operations and funding of an influential artists' group.*
  
3. [SCENES FROM GLASNOST] Lauer, Udo. **"Lebensbilder aus der UdSSR" : Moskau I & Moskau II : 186 original color photographs showing daily life in Moscow and the Soviet Union during the era of Glasnost.** n.p. [Berlin]: 1988-1990. unique collection. Two (2) albums of original photographic snapshots (approx. 80x120 mm each) mounted to paper backings. The binders also contain two (2) large color promotional posters and 13 pages of photocopied German newspaper reports concerning Lauer's photographic project and its public exhibitions in Germany and Russia, ca. 1989-1990. Large 4to. Very good. Photographs housed in two large ring-bound albums with top-load poly sheet protectors. [1572] **\$1,250** *A powerful document of late 1980s daily life in the USSR under Mikhail Gorbachev, who is pictured here by Lauer -- a noted Berlin-based photojournalist -- among candid images of ordinary Russians going about their lives during a time of extraordinary change. The images vividly display vernacular architecture, public markets, weddings, school rooms, children at play, orthodox clergy, military parades, cafes, restaurants, and other scenes. Captured in 35 mm film, prior to the advent of digital photography, such photographs of Russians made by Western European visitors were rather uncommon at the time, and did not circulate widely. Lauer's snapshots testify to a historical mood of openness after four decades of the Cold War. Contemporary press coverage of the "Lebensbilder aus der UdSSR" exhibitions suggest that German audiences were intrigued by the opportunity to catch a candid glimpse of their neighbors to the East. The*

*photographs are numbered 1-191 and ordered in sequence ; images 3,133,134,181, and 182 are missing from the binders, which are else complete and in very good condition.*

4. [JAPANESE CINEMA IN N.Y.C.] New York Buddhist Church. Film programs. **Collection of 114 legal-size posters advertising screenings of Japanese movies in New York City.** New York: 1960-1965. 114 leaves printed in mimeo and offset lithography (recto only) on commercial paper stocks of varying color, 8.5 x 14 inches each. An additional 28 leaves of material includes exhibition and bazaar announcements, issue no. 1 of the White Way Buddhist newsletter (Oct. 19, 1960), and the N.Y. Buddhist Church's 1961 annual financial report. Very good, old folds from postal mailing, a few with annotations in ink, mostly dates. Loose as issued, organized chronologically in two portfolios. [1971] **\$3,000** *A fascinating collection of ephemera documenting the presentation of popular Japanese movies in New York City at a time when it was otherwise very difficult to see them. An influential film series, the N.Y. Buddhist Church screenings provided the city's burgeoning Japanese expat community a way to keep up with films from the homeland, while also giving Manhattan art house moviegoers a chance to sample new movies by Inagaki, Masumura, Kawashima, Ohniwa, Yasuda, Shima, Watanabe and others with English subtitles. This is a useful collection for scholars interested in Asian American life in New York City, as well as an important record of the Buddhist Church's role in transmitting postwar Japanese cinema to American audiences.*
  
5. [JUDAICIA AND SELTZER] Rosenthal, Martin, et al. **Marty the Seltzerman collection.** New York City: circa 1975-1983. Thirty-six (36) items including rare posters, fliers, and items of ephemera. Sizes vary. Good to very good. [2001] **\$2,500** *Born and raised in New York City, Martin Rosenthal studied art and design at Pratt Institute, before serving in the Vietnam War. After traveling widely in Southeast Asia and the Middle East, Rosenthal returned to NYC to launch a business as "Marty the Seltzer Man," delivering carbonated H2O in antique seltzer bottles to local residents through the 1970s and early 1980s. Drawing on his training as an artist, Rosenthal issued t-shirts, posters, and prints to promote his business. The present group of items was collected over several decades by Rosenthal's friend, customer and associate Edward Grazda, a noted photographer, journalist, and resident of Soho. A complete list of the items is available upon request.*
  
6. [PUNK ART IN WASHINGTON D.C. AND BEYOND] Washington Project for the Arts. Marc H. Miller and Bettie Ringma, Curt Hoppe. **Collection of Punk Art exhibition materials, including catalog, ephemera, and poster.** Washington DC and New York City: Washington Project for the Arts, 1978. First Edition. Multiple formats and dimensions (see individual descriptions below) Very good. items loose as issued. [513] **\$4,000** *The exhibition Punk Art, organized in Washington DC in 1978 by the Washington Project for the Arts, is generally considered the first exhibition of visual arts related to the punk movement. The present collection of materials represents the principal print materials produced for the show. Included are: [1] Punk Art exhibition catalog. 35.5 x 29 cm, 27 pp., tabloid format, folded but unbound, offset on white newsprint-like commercial stock. With a preface by WPA director Alice Denney and an essay on "Punk Precedents," the remainder consisting of interviews with artists and illustrations of works. [2] Letter size mail flyer, offset on white commercial stock. Recto with image and exhibition details, verso with WPA letterhead and postage-paid notice. [3] Folded exhibition calendar/poster, 60.5 x 45.5 cm (unfolded), 22.5 x 20.5 (folded), offset on brown commercial stock. With WPA and exhibition-related events for May and June, 1978. [4] Exhibition opening invitation, 12.5 x 10 cm (folded), offset on folded brown paper bag, printed with illustration and event details. Folded bag contains small card, 10 x 11 cm, detailing perks for different donation amounts. [5] Poster for Punk Art exhibition at the School of Visual Arts in New York (November 1978)*

*executed in black silkscreen on heavy stock, ca. 50 x 65 cm. Miller tells us that this poster was created by students in Al Brunele's printmaking workshop at SVA in vanishingly small numbers.*

7. [WESTERN AMERICANA] Gordon, Roxy. **'First Coyote Boy' : archival collection of correspondence, art prints, poetry chapbooks, and fanzines featuring work by Texas poet Roxy Gordon.** Austin / Dallas, Texas ; Wallington, Hampshire (UK): Art Magic / WOWAPI / Place of Herons Press, 1973-1988. First Edition. Four (4) autograph letters, signed ; five (5) mailing envelopes, hand addressed, decoratively stamped and dated, some with photocopy enclosures ; two (2) books ; twenty-four (24) "Art Magic" prints ; forty (40) "Omaha Rainbow" fanzine issues ; additional ephemera. Very good. items housed loose as issued in 9 x 13 in acid free box. [1766] **\$5,000** *A substantial grouping of works by the Texas-born American Indian Movement activist, artist, poet, and musician Roxy Gordon. This collection includes the unique correspondence (with mail artist Tom Cassidy, aka "Music Master") as well as a complete run of Omaha Rainbow, nos. 1-40 (Wallington, Hampshire, UK, 1973-1988), for which Gordon wrote beguilingly digressive essays and reviews -- mostly about so-called "outlaw" country music, poetry and Western life -- from the late 1970s through the late 1980s ; a near-complete run of Art Magic, nos. 1-21 and 23-25 (Dallas, 1980-1984), the art-and-text series self-issued by Gordon ; a signed copy of Breeds (Austin: Place of Herons Press, 1984), considered by many to be his most important book ; and Unfinished Business (Dallas: WOWAPI, 1985), a rare poetry chapbook issued under the imprint he shared with his wife, Judy Gordon, as well as three other WOWAPI chapbooks. Roxy Gordon materials are vanishingly scarce, and collections of this significance almost never come to market.*
8. [GERMAN REVOLUTIONS] W.K., Alfred Rethel, Adolf Menzel, et al. **Blätter aus bewegter Zeit. Freiheit, Gleichheit, Brüderlichkeit. Originalzeichnungen und Skizzen gesammelt von einem Cölner Maler zur Erinnerung an die Revolutionsjahre 1848/1849.** Köln: n.d. [circa 189?]. Unique handmade book. [3], 24 unnumbered leaves of plates, [2] : chiefly illustrated with original watercolors and sketches by various artists and manuscript captions in black ink. 24 x 31 cm. Good overall. Most illustrations protected with tissue guards.. Paper covered boards and spine, decorated with drawings on front and back covers. Cover title: "Freiheit, Gleichheit, Brüderlichkeit. Aus bewegter Zeit. 25 Original Blätter zur Erinnerung an die Revolutionsjahre 1848 ü 1849. Gesammelt von einem zeit genüßlichen Cölner Maler". [1824] **\$12,500** *A remarkable discovery relating to the history of the German revolutions of 1848-1849. This handmade book, compiled by "W.K.," whom we have identified as the German painter and revolutionary Wilhelm Kleinenbroich, (1812-1895), contains 24 previously unrecorded original works of art in mixed media and watercolor showing scenes both real and allegorical concerning protests and rebellions in German-speaking Europe during the late 1840s.*
9. [ANDY WARHOL / SEXUALITY] Cutrone, Ronnie. **"A.W. - A.W. R.C." Thirty-seven (37) Polaroid images of Andy Warhol at the Factory in 1977.** N.p. [New York]: n.d. [1977]. Unique. Thirty-seven Polaroid photographs and two swatches of colored paper, rivet-bound into six booklets and annotated in the margins. 10.6 x 8.8 cm. Very good. Bound with brass rivets, each photograph has been encapsulated in Mylar for ease of handling ; the ensemble is housed in a custom black leather etui. [1471] **\$18,500** *A breath-taking document of Andy Warhol's creative process at the Factory, circa 1977, including twenty photographs showing Warhol with his own Polaroid camera, shooting images of two unidentified men engaged in acts of an intimate nature for a series known as Sex Parts and Torsos. The other images show the artist mixing and applying pigments in the studio, and cutting red paper, two samples of which are included in the sequence. These six photo-booklets were made*

by Ronnie Cutrone, Warhol's assistant at the Factory from 1972 until 1980. They come to us via the collection of artist Dickie Landry, who received them as a gift from his friend, Norman Fisher, shortly before Fisher's death from cancer in 1977. As Bob Colacello reminisces in *Holy Terror: Andy Warhol Close Up* (New York, 1990), "It was eleven-thirty on a spring morning 1977 when I arrived at the office, horrendously hung over from the previous night's blitz of vodka, coke, and Quaaludes, but I wasn't seeing things. That was a hairy arm stuffed up a hairy anus in the Polaroids neatly arranged across the top of my desk. My shelves were lined with other Big Shots of more predictable penetrations: oral-genital, anal-genital, oral-anal -- all male on male, and in extreme close-up. Even on my chair there were half a dozen shots of an engorged penis entering a mustachioed mouth. Andy had been at it again: photographing sexual acts between street hustlers and call boys arranged by Victor Hugo, Halston's friend. It was all for art's sake, of course: the *Torso Series*, as the paintings made from these photographs came to be called. But around the office we referred to these works in progress as the *Cocks, Cunts, and Assholes Series* -- very light on the cunts." An incredible collection of never before circulated images showing the Master of Pop at work.

10. [PIRATE RADIO IN THE NORTH SEA] **A Collection of Pirate Radio Ephemera and Tapes, circa 1968-1974.** Collection of assorted ephemera and eight tape recordings related to pirate radio in the UK and Europe, mostly from the 1970s. [1872] **\$3,500** *Ephemera relates to the various radio stations (Radio Caroline, Radio Veronica, Capital Radio, RNI, etc.), and the boats from which they broadcast, including pamphlets, flyers, hit charts, postcards, stickers, photographs of boats and DJs, and more. The stations are mostly English and Dutch (the boats, even for the English stations, mostly operated off the coast of the Netherlands), but Radio Sweden and Radio Luxembourg also feature. The tapes have not been played back, or tested, and are minimally labeled, but presumed to be recordings of pirate radio broadcasts. Altogether, provides a selective but intimate evidential portrait of the just-barely-legal enterprise of pirate radio broadcasting through its heyday.*
11. [EXPERIMENTAL CINEMA] Sharits, Paul. **Collection of unpublished original manuscript letters, photographs, and ephemera.** n.p.: n.d. [197?]. Four (4) photographic portraits of Sharits, ca. 5 x 7 to 8 x 10 in. each ; hand-annotated program for P.A.P. program for the XXIIIe Festival d'Avignon from August 10 to August 14th ; hand-annotated program for Sunday, March 15, 1970, Goucher College / New York Pro Musica presentation of Medieval and Renaissance Music of England 1300-1600 ; hand-annotated pre-publication (photocopy) typescript for "Blank Deflections : Golden Cinema" (Paul Sharits / Aspen, Summer 1968) ; set of (13) photocopy leaves, one hand-annotated "Happy Set Theory Memory Honey, love&joy, Paul" ; San Francisco Art Institute Cinematheque addressed to "Dagne" (October 1977?) ; newspaper article "The Avant Garde Film," by P. Adams Sitney, concerning the work of Paul Sharits. Items housed loose in manila folder. Very good. [837] **\$1,500** *An intriguing collection of items including extensive and intimate correspondence by Sharits addressed to his lover, "Dagny," for whom we can find no immediate references in the literature on Sharits, save for a letter in the collection of the Burchfield Penney Art Center at SUNY Buffalo [Paul Sharits (1943-1993), Untitled (handwritten letter to Klaus Kertess, head of the Bykert Gallery), August 26th, 1971; colored marker on graphic paper, 11 x 8 1/2 inches]. Altogether, the materials present an image of the filmmaker deeply in love and haunted by the memories of intense physical intimacy.*

## ARTISTS' BOOKS : BY AND ABOUT WOMEN

12. Allen, Roberta. **Pointless Acts: 1-41 (Or Any Sequence From 2-41 Therein).** n.p. [New York]: The Collation Center, 1977. First Edition. 40 loose sheets printed on one side, laid into stiff printed

wrapper. Illustrated. Small 12mo. Good. Some marks to cover and a few interior sheets. One sheet with small, closed tear along top edge, not affecting image. [1995] **\$200** *Small artist's book by conceptual artist Roberta Allen, pictured throughout interacting with changing numbers of drawn "pointless arrows" (i.e., lines). Except for the first image (printed inside front of wrapper, the interior leaves are designed to be reordered and have no inherent sequence.*

13. Allen, Roberta. **Pointless Arrows: 12 Situations, Or Any Sequence From 1-10 Therein.** n.p. [New York]: Roberta Allen, 1976. First Edition. 10 loose sheets printed on one side, laid into stiff printed wrapper. Illustrated. Small 8vo. Very good. Slight toning, shelfwear to wrapper. [1993] **\$150** *Small artist's book by conceptual artist Roberta Allen. 10 loose cards each printed with a 4x13 grid populated by a different "situation" of "pointless arrows" (i.e., lines) and a descriptive caption. The title refers to 12 situations because two of the cards have additional captions printed upside down. The interior leaves are designed to be reordered and have no inherent sequence.*
  
14. [Cha, Theresa Hak Kyung]; [Various]. **In Honor of Theresa Hak Kyung Cha.** n.p.: Family and Friends of Theresa Hak Kyung Cha, 1983. First Edition. [120 pp.]. Offset in stiff wrappers. 4to. Good. Some small stains, handling marks, shelf wear to wrappers. Sunning to rear cover. Interiors clean and bright. [1981] **\$450** *A memorial artist's book published in honor of Theresa Hak Kyung Cha, on the first anniversary of her death. Cha was a Korean-American multidisciplinary artist, who studied and worked in the California Bay Area before moving to New York in 1980. She is perhaps best known for her experimental novel Dictée, a genre-defying, multilingual book about 20th century Korean history including Japanese colonization and the Korean War. She also worked in video, conceptual art, mail art, and performance. Cha was tragically murdered in November of 1982, just after Dictée was published, only 31 years old. The present book is a beautiful and intimate gathering of text and visual contributions by her friends, family members, fellow artists, and mentors, honoring her life and work.*
  
15. Gins, Madeline. **Word Rain (or A Discursive Introduction to the Philosophical Investigations of G,R,E,T,A, G,A,R,B,O, It Says).** New York: Grossman Publishers, 1969. First Edition, signed to Arthur Danto. [132 pp.], printed cream cloth-covered boards in printed dust jacket. 4to. Very good. Minor toning, shelf wear to jacket. [1991] **\$1000** *An experimental conceptual novel, with several gestures that play with the form of the book itself, including a photograph of the book itself as the dust jacket illustration, crossed-out front jacket flap copy, and several interior pages reproduced with an image of a thumb holding the edge of the page. An early work by Gins, who also worked in conceptual art and architecture. This copy is lovingly signed, "Dear Shirley, Dear Arthur and to the dear X, love Madeline, 1977 - 1977777777 + x," and was acquired by us from the library of Arthur Danto.*
  
16. Mercèdes, Rita. **La Vie des Américains.** Enghien, France: Artefact, 1981. First Edition. [48 pp.] in stiff, glossy illustrated wrappers. Text in French. Chiefly illustrated. 4to. Near fine. Slight shelfwear, barcode sticker to back cover. [1975] **\$30** *Small book of quirky, comic illustrations. The principal section, "La Vie des Américains" depicts the imagined idyllic, new-wavey lives of Americans, "At Home" and "Out Side." A section of "Autres Pictures" follows.*
  
17. Winant, Carmen ; Justin James Reed, Ofer Wolberger (design.) **My life as a Man.** N.p. [Brooklyn, New York]: Horses Think Press, 2015. First Edition. Artists' book [136] pp. : illustrations in color. Small 4to. Near fine. Illus. stiff wraps with unique collage element on the front cover. [1973] **\$950** *Winant's first major artists' book, which includes texts by Matthew Brannon, Moyra Davey, Courtney*

*Fiske, Jim Fletcher, Kenneth Goldsmith, Jonathan Griffin, Geoffrey Hilsabeck, Michael Ned Holte, Sarah McMenimen, Anna Livia, Alexander Provan, Ross Simonini and John Yau. Per the 2016 review by PhotoEye, the work is named after the 1974 Phillip Roth book of the same title, yet "My Life as a Man makes no apparent contextual reference to Roth's book, but the cover does appear as a small image multiple times in Winant's book. From the opening sequence, which groups an image of a naked woman laying face down on a table under the watchful eyes of a team of male doctors with various other images of men gazing at woman, it's clear the work offers a pointed critique of the ways in which the female form and gestures are controlled and imaged." Though the edition size is unstated, the work is very rare, and each copy comes with a unique collaged image on the cover and a folded poster of nearly completed New York Times crossword puzzles by Winant's mother.*

18. Golikova, Galina Vassilovna (text) and Gerald Laing (illus.) **DMT 42**. New York: Edition Domberger, 1969. Signed deluxe edition. 24 loose french-folded screen print spreads, printed on one side, laid into silver printed wrapper. Housed in publisher's box covered in red corduroy, with printed clear acrylic slipcase. 47 x 36 cm. This copy no. 11, one of 80 signed deluxe edition copies from a total edition of 210. All prints present, clean, and bright. Cloth covered boards with splitting at inner paper hinges, but holding sturdy. Original acrylic slipcase is attractive and free of cracks, however the top joins are beginning to separate at the weld. [1998] **\$3,500** *A striking artist's book with colorful, minimal, abstract screen print designs and experimental, modular typography by Gerald Laing for a mystical, psychedelic text by G. V. Golikova. Gerald Laing was a Scottish pop artist who lived in New York in the 1960s where he associated with other prominent pop artists of the decade, before buying a castle in Scotland where he lived until his death in 2011. Golikova, author of the present text, was his second wife. While nowhere explicit in the text, the writing and prints are clearly inspired by the eponymous psychedelic compound. The screen printing for the book was done by noted German print studio Edition Domberger, who also produced work for many other prominent artists including Robert Indiana, Roy Lichtenstein, Joseph Beuys, Herbert Beyer, and Josef Albers. A very scarce book, with only a couple of US institutional holdings that we can find*
19. Gottlieb-Roberts, Marilyn. **Xerox™ Oracle**. n.p. [Miami, FL]: 1983. Deck of 73 illustrated cards, two-color offset on stiff coated commercial stock. Housed in folded, printed paper box, 14.5 x 10.5 cm. Very good. Slight bumps to box edges. Cards loose in box. [1992] **\$250** *Conceptual deck of cards designed to be used for tarot-style oracle readings. Consists of 64 purely pictorial cards, 8 key cards which group the other 64 according to obscure categories such as "open + closed" or "plants + traces", and one card with minimal instructions for performing readings.*

#### **ARTISTS' BOOKS : N.Y.C.**

20. [THE LATINO/X AVANT-GARDE] Otero, Néstor; Papo Colo; Marcos Dimas; José Morales. **4 ["Cuarteto"]** New York City : Néstor Otero, 1984. First Edition signed and numbered. [96 pp.] in stiff plain wraps with illustrated dust jacket, offset on glossy commercial stock. Illustrated throughout. Small 12mo. Number 62 of an edition of 500 copies. Additionally signed by Dimas, Morales, and Otero at their contributions, with a glyph / mark by Papo Colo on the rear flap. Very good. Slight toning, edgewear to jacket. [1994] **\$1000** *Artists' book, not in OCLC, only identified by the artists' names, date, and the number "4" on spine and also the title page. Apparently produced to accompany an exhibition by the four artists called "Cuarteto" at Hostos Community College in New York. Per the curatorial note by Petra Barreras, "Papo Colo, Marcos Dimas, José Morales, and Néstor Otero play in this book with images and words improvising a dialogue in which the readers can*



participate. These four artists are drawing mainly from their sketchbook notes, drawings, and poems to provide us with an insight into their process, their ideas, their approach to art. As Latinos in New York, they share a familiarity with a different cultural tradition, that of Puerto Rico, and as artists they are constantly exposed to the rich and stimulating developments of the art world in New York City. In this manifesto, in this declaration of the nature of the internal processes of their work as artists some correlations can be found. These four artists use the figure and descriptive images to express emotions, a state of mind, autobiographical experiences. The visual lyricism is often combined with poetic statements offering a personal testimony of time, subconscious drives, the familiarity with a different country or language. The drawings or sketches are aggressive, nervous but also playful and pregnant with images of regeneration. If it is enticing to draw parallels among the works of these artists, it is also important to see their individual styles emerge. For instance, in PAPO COLO we find the dramatic gesture, in MARCOS DIMAS the ever-transforming fetish, in JOSE MORALES, the poignant introspection, and in NESTOR OTERO the unexpected visual pun. This book is for those who enjoy the tune but can also appreciate the individual note." A vanishingly rare but essential entry in the bibliography of artists' books by Latinx New Yorkers.

21. Colmer, Roy. **Trucks N.Y.C.: 1977-1988.** n.p. [New York]: : Roy Colmer, 1988. First Edition. [28 pp.] artists' book with metal comb binding, toner on white commercial stock. Stiff covers and clear plastic outer sheets. Illustrated. Small 12mo. Very good. Spine edge of clear plastic yellowed. [1996] **\$50** *Small artist's book by photographer and painter Roy Colmer. Consists of 27 uniformly head-on photographs of various trucks seen on New York City streets, printed in halftone.*

## COLOR AND COLOR THEORY

22. Bouté, Gérard. **Le Pochoir en Quadrichromie: 400 teintes avec 4 couleurs de base.** Paris: Dessain et Tolra, 1974. First Edition. 79 pp., color offset in illustrated glossy paper covered boards, no jacket as issued. Text in French. Illustrated in color throughout. Square 4to. Very good. Minor bumps, shelfwear to boards, interiors clean and bright. [1978] **\$150** *Attractive technical book on the pochoir printmaking technique, with a focus on achieving a variety of different tints via the layering and combination of 4 base colors, with emphasis on dayglo tints. Richly illustrated in color throughout.*
23. Hinterreiter, Hans. **A theory of form and color.** Barcelona: Ediciones Ebusus, c1967. Limited ed. of 500 signed and numbered copies. Unpaginated book [ca. 42 pp.], chiefly illustrated, with color plates and diagrams. Texts in English. Small folio. Very good. Black cloth stamped in gray. [1437] **\$450** *A remarkable work with an introduction by Grete Ostwald and text by the artist, describing Hinterreiter's experiments in color and form deriving from Wilhelm Ostwald's color theory and the organic forms of Ernst Haeckel. Per a web article concerning a 2013 exhibition of Hinterreiter's paintings at the Fine Arts Gallery of Vanderbilt University, "in 1929, at the age of 27, [Hans] Hinterreiter gave up his budding career in architecture to pursue painting. In his work he hoped to combine art and science, creating visual art using scientific and mathematic principles. The young artist found his muse in 1930 when he discovered the color theory of Wilhelm Ostwald, which in turn inspired Hinterreiter to develop his own theory of form. The results were complex networks of repeating colors and geometric shapes. The viewer may not grasp Hinterreiter's logic, even after repeated viewings, but in each work, the artist's complicated systems provide undeniable order and beauty." Scarce in the marketplace in such good condition, and rare among North American library holdings.*

## FASHION AND HAIR

24. [CHINESE DRESS] Chiang, S. L. **The Different Types of Chinese Dress (Chi-Pao)**. Taipei: 1960. 96 pp. in stiff wrappers. Text in Chinese and English. Illustrated in black and white throughout. 4to. Good. Some shelf wear, marks, and scuffs to wrappers, one small stain near top edge of front cover. Occasional rubbing to interior pages, and one page with loss to top corner, not affecting text. [1977] **\$1,250** *Catalog on the construction and various styles of cheongsam or qipao (here transliterated as "chi-pao"), a long, form-fitting modern women's dress in China, popular from the 1920s to the 60s and inspired by traditional Manchu clothing. The present catalog features sections on the general construction of the garment, the various styles of ornamentation, and an illustrated catalog of particular styles with descriptions in Chinese and English. No entry on OCLC.*
25. [BLACK HAIR] Johnson, Wanda M. (text); Barbara A. Lawson (illus.) **The Art of Dreadlocks**. Decatur, Ga.: Henceforth Publishing Co., 1991. First Edition. 35 pp., photomechanically printed, saddle stapled in stiff illustrated wrappers. 4to. Previous owners ink inscription to half title page. Good. Some scuffing and marks, minor toning to wrappers, slight bump to spine, interiors fine. [1979] **\$150** *Short and at times personal pamphlet on the history, cultural significance, societal opinions, and personal maintenance of dreadlocks. With covers and one internal illustration by Barbara A. Lawson.*

## FEMINISM

26. [Budapest, Zsuzsanna] **The Feminist Book of Lights and Shadows**. Venice, Calif.: The Feminist Wicca, 1975. First Edition. 123 pp. Offset. Saddle stapled in stiff wrappers. Illustrated. 4to. Good. Some general handling marks, edgewear. A few small stains, and minor damp. staining to top edge of front cover. Interiors clean. [1980] **\$250** *DIY handbook of feminist witchcraft, "written, edited, typed, & printed by a hard-working collective of wimmin". Evidently led by "Z Budapest" (Zsuzsanna Budapest), who is credited with founding the tradition of Dianic Wicca, a specifically women-centric strain of witchcraft, in the early 70s.*
27. [Sick Comrade] **Collection of eleven (11) Sick Comrade posters**. Berlin, Germany: Sick Comrade, 2023. First Edition. Eleven posters, each 40.5 x 28.5 cm, two-color risograph on white, stiff commercial stock, printed both sides. With separate justification, 15.5 x 10.5 cm, two-color risograph on white, stiff commercial stock, printed on one side. Fine. loose as issued. [1999] **\$450** *Complete collection of 11 risograph posters produced in 2023 by Sick Comrade, a collective of three Berlin artists (credited as Eli, Kit, and Flo). According to their website (sickcomrade.com), "Sick Comrade is an attempt at breaking the alienation and loneliness that sickness can bring. We've often dreamed of networks of sick and disabled comrades sharing art, writing, stories and resources between each other." To this end, Sick Comrade produced the present collection of posters, of which they say "We hope that these posters inch us towards a more access-oriented world by giving us insight into the strange ways that sickness and disability can liberate us all." The posters constitute a unique manifesto on the particular solidarity and insights connected with the experience of chronic illness, which nevertheless have universal implications. The rectos of the posters display slogans such as "Sickness is a Portal to Solidarity" or "The Healthy Body is an Illusion" over a psychedelic collage of images of organic life, medical imagery, and urban decay, while the verso of each poster is printed with the same extended manifesto text. OFFERED WITH: "The Sick Have Secrets" zine (2022). 21 x 14.5 cm, [36]pp., black toner on light grey commercial stock, saddle stapled. According to their site, this zine*

*preceded the poster series and gave rise to the concept of Sick Comrade. It is a collaboration between Kit and Eli, containing poetry, drawings, and found imagery, with an introduction. Colophon page with pencil annotations noting updated email and web address. Slightly bumped corners, otherwise very good.*

## PALESTINIAN SOLIDARITY

28. [Writers Against the War on Gaza]. **The New York War Crimes. Thursday, Vol. I, no. 1 (November 9, 2023 through vol. III, no. 17 (May 15, 2025) (all published).** [New York City]: [Writers Against the War on Gaza], 2023 - 2025. First Edition. Seventeen issues, comprising a complete and up-to-date run of printed issues of the illustrated serial. Small folio (folded broadsheet). 35.5 x 29 cm. Fine. Folded newspapers. [1859] **\$2,000** *The New York (War) Crimes (NYWC) formed as an ad-hoc collective adjacent to the Writers Against the War on Gaza (WAWOG). In an interview in The Baffler, NYWC editors described the beginning of its newspaper as "a piece of agitprop for protest against the New York Times" that became more of a movement outlet. They decided to target The New York Times because of what they see as a longstanding bias in favor of the Israeli military, arguing that "when there's no way to write a headline that will otherwise exculpate the Israeli army, they'll just print a headline with no verbs." The collective chose to target it in particular because they see it as the newspaper of record of the U.S. and the West, and they see its prestige, malfeasance, and complicity as exemplary. According to the collective, The New York Times is "essentially state media, they have the same consent-manufacturing function, but they operate under a conceit of independence, journalistic integrity, and the pursuit of noble truth or whatever." Its first issue in November 2023 consisted of three broadsheets with the names of the 7,000 dead that the Gaza Health Ministry reported killed by Zionist forces. It drew inspiration from the 1989 ACT UP and Gran Fury project New York Crimes, a mock version of the New York Times made to draw attention to the paper's "malfeasance" in the mass death of the AIDS epidemic, as well as an actual issue from New York Times during the COVID-19 pandemic that featured a front page filled entirely with columns of names of the dead as the US death toll approached 100,000. The New York (War) Crimes also exists as a website launched "to present the case against the Times systematically, including detailed analysis of their Palestine coverage and extensive historical background of their complicity with U.S. empire from Guatemala to Iran to Vietnam." To our knowledge, physical copies of the serial are not held by any U.S. institution.*
29. Karkutli, Burhan. **Grafik der Revolution: Burhan Karkutli, Ein palästinensischer Künstler.** Frankfurt: R. G. Fischer Verlag, 1981. [306 pp.] in stiff illustrated wrappers. Text in German. Chiefly illustrated. Folio. [1976] **\$900** *Extensive, richly illustrated catalogue of the work of Syrian artist Burhan Karkutli, known especially for his illustrations and posters in support of the Palestinian struggle. His work is not well known in the US, with only 3 US institutional holdings in OCLC. Two interviews with the artist serve as introductory text, with the remainder principally devoted to full-page black and white illustrations on rectos only.*

## QUEER ZINES

30. Belasco [Tucker, James]. **Belasco Book I: Lust for Sale.** Los Angeles, Calif: 1995. First Edition. 24 pp. chiefly illustrated with erotic graphics. 8vo. Very good. Illus. stiff wraps on buff stock. [1968] **\$750** *The first publication by James Tucker, a queer artist of color from California who published cartoons under the name "Belasco" as a contributor to Robert Ford's Thing Magazine and under his*

own imprint. *Book I: Lust for Sale* is a highly explicit work of erotica featuring stylized drawings of gay black men in intimate situations. Rare. This copy, which comes to us from the collection of Steve Lafreniere, was featured in *The University of Texas at Austin Art Galleries at Black Studies (AGBS) exhibition Transcendence: A Century of Black Queer Ecstasy, 1924-2024.*

31. **Egozine. Nos. 1 (i.e., Vol. 1, no. 1), 2 (i.e., vol. 2, no 2), and 3 (i.e., volume 3: at large) (all published)** : R. J. Lambert,. Los Angeles: R. J. Lambert,. Complete run in three (3) issues, ca. 64-92 pp. each (glossy paper), stapled wrappers, illustrated throughout. Small folio. Near fine. Illus. stiff wraps. [934] **\$750** *A rare complete set the L.A. queer culture art magazine, including contributions by Ben Vautier, Teddy Sandoval, Opal Nations, G.A. Cavellini, Jerry Dreva, and an in-depth article concerning the 1976 COUM Transmissions performance at L.A.I.C.A., Also contributions from by the avant-garde Chicano conceptual/performance art group ASCO. Complete sets are exceedingly rare, with the third issue "published in a limited edition of 500"*
32. **Gag : Goin' down on the town. Nos. 1 (April 1992) through 8 (n.d. 1992) (all published).** Chicago, Ill.: 1992. Complete run in eight (8) issues, ca. 48 pp. each, offset on newsprint, illustrated throughout. 8vo. Very good. Saddle stapled. [1972] **\$800** *A zine about queer culture and Chicago nightlife in the early 1990s, presented as a bulwark against the moralizations of Jerry Falwell, and the resurgence of "queer bashing" in America. Contents include features on Essex Hemphill, interviews with Deaundra Peek, Quentin Crisp and RuPaul, coverage of the queer "zine wars," a review of a Fifth Column concert, a review of the 12th annual Chicago Lesbian and Gay International Film Festival, an advice column, and other contributions. Rare.*
33. **Thing : She Knows Who She Is. Nos. 1 (Nov. 1989) through 5 (Fall 1991) ; also the "Thing Sex Issue"** Chicago: Thing, 1989– First edition. Five of ten issues (28,32,48,48,56 pp.) and the rare "Sex" supplement, comprising an unbroken head of series run of Robert Ford's fanzine for transwomen of color. 8vo, ca. 22 cm & 4to, ca. 27 cm. Very good. Saddle stapled self-wrappers. [1816] **\$2,500** *Robert Ford (1962-1994) was a freelance journalist, publisher, and activist born and raised in Chicago. His groundbreaking African-American-focused AIDS column ran in Pulse magazine until the time of his death in 1993. In the late 1980s, Ford collaborated with Trent Adkins and Laurence Warren to found Think Ink, an arts magazine that was, "very Black, not very gay but queer-friendly." The trio unleashed THING into the world shortly thereafter, boldly declaring that "She Knows Who She Is." It soon became legendary in 'zine communities, and remains an essential resource for understanding the vibrant culture of LGBTQIA communities of color. Early issues and the Sex supplement are vanishingly scarce. As Owen Keehnen notes, "The legendary 'Thing' magazine, the "she knows who she is" magazine, began in late 1989 as a couple hundred Xeroxes done by three friends."*

## URANIAN PRESS

34. Uranian Press - [Uranian Press] Tyler, Richard O. **The Planets.** New York: Uranian Press, 1958. First Edition, limited to 25 copies. 20 loose-leaf woodblock prints in black, red, and blue, laid into unprinted folio sheet. Housed in original portfolio case, natural linen over boards printed in black, with dyed endpapers printed in red. All prints with pencil page number, edition number, signature, and date to bottom margin, and blind stamped with Uranian Press emblem at bottom right corner. Near fine. Unbound printed cloth portfolio with loose leaves. [1990] **\$5,500** *One of the earliest and finest productions of Richard O. Tyler and his Uranian Press, instituting Tyler's characteristic mystical, astrological, gnostic imagery. Originally established in a basement on the Lower East Side,*

the Uranian Press was run by Tyler, his wife Dorothea Baer, and a collective of artists and printers, and produced a range of printed chapbooks and printed ephemera which were peddled in the yard of Judson Church. In 1974, the collective would combine their psychedelic mystical philosophy with Charles Fourier's utopian ideas to found the Uranian Phalanstery, spanning two adjacent tenement buildings. This is number 19 of only 20 copies of *The Planets* issued as unbound portfolios, designated "Edition 2" but really issued simultaneously with a bound edition of 5 copies. OCLC lists only one institutional holding of a bound copy.

35. Richard O. Tyler and Dorothea Baer. **A collection of chapbooks and tracts by the Uranian Press.** New York City: Approximately 1960-1977. Some items may be later printings. Various items, per the descriptions below. Very good. [2002] **\$1,250** A collection of chapbooks and tracts printed by Richard O. Tyler at his Uranian Press, showcasing Tyler's characteristic mystical, astrological, gnostic imagery. Originally established in a basement on the Lower East Side, the Uranian Press was run by Tyler, his wife Dorothea Baer, and a collective of artists and printers, and produced a range of printed chapbooks and printed ephemera which were peddled in the yard of Judson Church. In 1974, the collective would combine their psychedelic mystical philosophy with Charles Fourier's utopian ideas to establish the Uranian Phalanstery, which continues today in a townhouse in Upper Manhattan. The items include: **[1]** R.O.T.'s 8 Death Tracts. New York: Uranian Press, n.d. (ca. 1962?). Later printing. 8 unbound leaves laid into peach, stiff wrapper. Black toner and red printer's ink. Illustrated throughout. Folio. Very good. Print portfolio with text and woodcut prints by Richard O. Tyler. **[2]** 9 Gnostic Tracts. New York: Uranian Press, n.d. (ca. 1962?). 9 unbound leaves laid into green, stiff wrapper. Black toner and red printer's ink. Illustrated throughout. Folio. Numbered 10 (of an edition of 300) and signed by Tyler at copyright. Very good. Print portfolio with text and relief prints by Tyler, with a cover illustration by his wife, Dorothea Baer. **[3]** Baer, Dorothea (illus.) *Biography of a Flower*. New York: Uranian Press, 1963. First Edition. [20] pp., letterpress in black and red, bound with red string into black textured wrappers. Illustrated. 4to. Very good. Some creasing, edgewear to wrappers. Clean and bright. Small chapbook of gnostic gospel verses with woodcut illustrations by Baer. **[4]** *Creativity as a Mantic Procedure of the Intuitive Function*. New York: Uranian Press, n.d. [1977?] [8] pp., black toner on commercial stock, saddle stapled in red stiff wrappers. 4to. Very good. Staples rusting, otherwise clean and bright. Offprint of Tyler's article from *Stolen Paper Review* 3, originally published 1965, republished by Uranian Press in the later 1970s. The cover repurposes that of the magazine, with additional text added below. **[5]** *The mischances of Morley Perus in the universal mind: Part the First*. New York: Uranian Press, 1960. [24] pp., black toner on commercial stock, saddle stapled in printed peach stiff, textured wrappers. Cover printed letterpress. Illustrated throughout. 4to. Numbered 161 (of an edition of 300) and signed by Tyler at copyright page. With additional prospectus slip laid in. Very good. Staples rusting, otherwise clean and bright. Chapbook by Tyler with his woodcut illustrations. **[6]** *The Paranoid's Primer*. New York: Uranian Press, 1961 [28] pp., black toner on commercial stock, saddle stapled in printed green stiff wrappers. Cover and center spread printed letterpress. Illustrated throughout. 4to. Numbered 13 (of an edition of 300) and signed by Tyler at copyright page. Very good. Staples rusting, otherwise clean and bright. Pamphlet written by Tyler, with his woodcut and relief print illustrations. Full title from title page: "The Paranoid's Primer, Containing Some Notes on Ray Machine Reality and Deux Ex Machina or The 'S' Bomb, Together with a Modus Operandi, for Schizothymic AGT.'s, Offered not only as an Object of Curiosity & Entertainment, but as a Work of Real & Substantial USE." **[7]** *The Schizophrenic Bomb: Deus Ex Machina*. New York: Uranian Press, 1961. [12] pp., black toner on commercial stock, saddle stapled in red stiff wrappers. 4to. Very good. Staples rusting, otherwise clean and bright. Pamphlet by Tyler,

with his woodcut and relief print illustrations. **[8]** *The Tibetan Book of the Dead*. Mount Vernon, New York: The Peter Pauper Press, 1972. First Edition, extra illustrated. 61 pp., printed paper-covered boards in illustrated dust jacket. 8vo. Very good. [1989] A copy of the *Tibetan Book of the Dead*, additionally illustrated with a multitude of colored stamps to first blank pages, title page, and at the ends of the introduction and main text.

## SELECTED POSTERS AND PRINTS

36. [Poster – African American expatriate artist in Paris] **Beaufort-Delaney : Peintures et Pastels**. Paris: Galerie Prismes, n.d. [1956. Letterpress poster on thin, orange, glossy-coated stock. 19 x 14 in. [2003] **\$1,000** Poster advertising a Paris exhibition for African-American modernist painter Beaufort Delaney. Delaney participated in the Harlem Renaissance before moving to Paris in 1953, and was a close friend and mentor to James Baldwin.
37. [Poster – Mai 1968] **SS** n.p. [Paris]: n.d. [Mai 1968]. Poster. Silkscreen on uncoated commercial stock, 22.75 x 17.5 Very good. [1808] **\$1,800** Provenance: From the collection of filmmaker and journalist Catherine Pozzo di Borgo, who participated in the student rebellions of 1968.
38. [Poster – Anti-Maoist] Vienet, Rene. **Chinois, Encore un Effort Pour Être Révolutionnaires... (Peking Duck Soup)** Paris: Les Films des Iles & Edo Eiga , 1977. Poster, offset lithograph printed in color on glossy stock. 23.5 x 31.5 in. [1792] **\$500** A Shakespearian story full of noise and fury, but that means something. In the role of the "Grand Helmsman", Mao ZeDong himself, in the role of Madame Mao, famous actress Lan Ping, aka Jian Qing, as closest comrade in arms, traitor Lin Piao. Co-starring the vanished glories of the "Gang of Four". In the role of the proletariat, the Worker XXX. The costumes, the make-up, the gala dinners were kindly provided by the Maoist bureaucracy. Historical tricks: Third International, American imperialism, Jean Chesneaux, the Maoist bureaucracy, etc. The directors thank the People's Liberation Army for its invaluable assistance in eliminating the traitor Lin Piao. As writer Simon Leyes said: "The film gives us back the hysterical liturgies and medieval thaumaturgies of the cult of Mao.
39. [Poster - Jamiat-e-Islami] **Afghan Mujahideen's Message to the Peace Loving Nations of the World**. Balk, Afghanistan: Jamiat-e-Islami Afghanistan, Cultural Dept, March 1986. Large lithographic poster printed on glassy stock. 18.75 x 21 in. Very good ; some handling marks, stored flat. loose. [1325] **\$750** A striking graphic image of an Afghan mujahideen warrior, smiling against a blue background. From the collection of a noted photo journalist. provenance upon request.
40. [Poster – Palestine Solidarity] **Día Internacional de Solidaridad con el Pueblo Palestino**. n.p. [Argentina]: n.d. [197?]. Black offset on cream, coated commercial stock. 19.75 x 27.25 in. Very good. Scattered edgewear and handling marks, tight curl from rolled storage. [1964] **\$1,200** Poster commemorating the International Day of Solidarity with the Palestinian People, on November 29. The striking central illustration is a repeated photographic image of a woman carrying a child, gradually merging with or emerging from stylized border wall slats. Additional text reads "¡Sí, el pueblo palestino tiene derechos!" ("Yes, the Palestinian people have rights!") and indicating that the Day of Solidarity was established by the UN Resolution 32/40 B of the 2nd of December 1977.
41. [Poster – Palestine Solidarity] [Karkutli, Burhan] **Acto Público. Fuera Las Tropas Israelíes E Imperialistas De Beirut Y El Líbano. Detener El Genocidio Del Pueblo Palestino Y Libanés**.

Buenos Aires: Comisión de Solidaridad con el Pueblo Palestino, n.d. [1983]. Poster, 13.5 x 17.5 in. Old central fold, some losses, paper is brittle. [1804] **\$450** *The poster depicts an Israeli soldier detaining a Palestinian boy by the ear. In the background, there appears to be a ditch or mass grave from where flowers and arms are protruding.*

42. [Poster - Italian Communist Party - Antioligarchy] GAL (Gino Galli) P.C.I. **Collection of six (6) prints, ca. 1968, for the Italian Communist Party.** Rome: Fratelli Spada for Partito Comunista Italiano, N.d. [circa 1968]. Unknown edition size . Illustrated posters, lithographically printed in red and black on semi-gloss translucent commercial stock Dimension: Approx. 27.5 x 13 in. Very good overall, minor handling marks. [1384] **\$1,800** *Gino Galli was born in Perugia (Italy) in 1925. After World War II, he became a member of the PCI (Italian Communist Party.) Galli or "GAL" as he became known, rose in prominence as political graphic artist whose work featured in the 1968 and 1969 youth culture and labor protests in Italy. Examples are scarce, especially in such good condition.*
43. [Poster - RCAF] Cuellar, Rodolfo "Rudy" **Support Your Local Chicano!** n.p. [Sacramento, Calif.]: [RCAF], n.d. [197?]. Silkscreen on Red Fasson brand sticker paper, uncut sheet. 38 x 61 cm. [1965] **\$1,500** *Repeated design on red sticker paper. Very scarce as an uncut sheet.*
44. [Poster - RCAF] Favela, Ricardo. **Día de Las Madres.** Sacramento, Calif.: RCAF, N.d. [1977]. Illustrated poster, screenprint in vibrant colors on white commercial stock. Approx. 17.5 x 22.5 in. Near fine. [1354] **\$1,500** *Excellent example of the announcement poster for "Día de las Madres." Image of a red rose in a blue circle on a multicolored background. Black type reads: "Día de las Madres, 8 de Mayo, 77, St. Joseph's, 630 9th St., Comida, Poesia, Arte de Tejidos, Musica, gratis, 1:00 pm-4:00 pm." Rare.*
45. [Poster - RCAF] Gonzalez, Louie. **Dia de los Muertos.** n.p. [Sacramento, Calif.]: [RCAF], 1977. Red and black silkscreen on white coated stock. 54.5 x 41 cm. [1966] **\$2,750** *Striking red and black with halftone image of skeleton statue. Additional text: "2nd of Nov. Procession at 4pm from Johnson H.S. to St. Mary's Cemetary, A Mass & Ceremony Will Follow; Oct. 27th, Community Mask-Making Workshop, Washington Neigh. Cen., Bring a T-Shirt, Free Printing (RCAF)".*
46. [Poster - RCAF] Orosco, Juanishi. **Centro de Artistas Chicanos Presenta Las Bellas Artes de Sacramento.** Sacramento, Calif.: [RCAF], n.d. [197?]. Silkscreen in brown and blue inks on white commercial stock. 63.5 x 48 cm. Very good. [1967] **\$1,800** *"Musica, Poesia, Arte, Ballet Folklorico" Acquired from the artist in August of 2023.*
47. [Poster - Mexican National Youth Games] Renau, Josep. [Poster] **Juegos Deportivos Nacionales de la Revolucion.** Mexico City: El Cromo, 1941. First Edition. Color lithograph on thin commercial stock. Ca. 33.4 x 45 cm. Near fine. [1803] **\$650** *Iconic poster for the Mexican national youth spotting tournament of 1941.*

## OTHER HIGHLIGHTS FROM RECENTLY ACQUIRED STOCK

48. [Barnard Conference on Sexuality] Barnard College, Columbia University. Designed by Hannah Alderfer, Beth Jaker, and Marybeth Nelson. **Diary of a Conference on Sexuality.** [New York]: [Barnard College Women's Center], 1982. First Edition. 72 pp. illustrated program book for an event officially known as The Scholar and the Feminist : Toward a Politics of Sexuality, held on Saturday

April 24, 1982 at The Women's Center (now the Barnard Center for Research on Women.) 8vo. Near fine. Illus. glossy wrappers. [1772] **\$450** *A landmark document of the so-called "feminist sex wars" of the 1980s, most copies of this conference program were preemptively seized and destroyed by Barnard College officials under pressure from activists associated with Women Against Pornography (WAP.) The episode remains a hotspot of conflicting allegations and rumor. Leading up to the date of the conference, Ellen V. Futter, then President of Barnard College, became the focal point of an anti-pornography phone call campaign by WAP members and their allies. In response to the calls, College officials confiscated 1500 copies of the Diary hours before the event was scheduled to begin. The booklet, which had been intended for distribution to conference attendees, consists of steering committee minutes, personal narratives, information about conference events, and sex-positive artwork by feminist illustrators, including erotic images that had provoked the ire of anti-pornography crusaders. Examples rarely surface.*

49. [BAZOOKA Collectif] Olivia Télé-Clavel; Loulou Picasso; Kim Bravo, etc. **Un Regard sur le Monde, no. 0. (January 1978). [followed by] Un Regard Moderne : l'Actualité du Mois en Images, nos. 1 (March 1978) through 6 (July 1978) (all published).** Paris: SARL Société Nouvelle de Presse et du Communication, 1978. First Edition. A complete set of the breathtaking and revolutionary supplement to French newspaper Libération produced by members of the Bazooka Collective as a monthly deconstruction of cultural and political events. Small folio. Very good - no. 0 with closed tears at spine and corners. Illus. self wraps. [285] **\$2,800** *One of the graphic highpoints of punk and underground publishing globally, Bazooka's Un Regard Moderne remains unmatched for its visual intensity and scathing political commentary.*
  
50. Damase, Jacques. **Révolution Typographique depuis Stéphane Mallarmé.** Geneva: Galerie Motte, 1966. First Edition. 130 pp. Text in French, chiefly illustrated, a few in color. 4to. Very good +. Stiff wrappers. [1889] **\$600** *A remarkably clean and fresh copy of this excellent, comprehensive catalog of avant-garde typographic experimentation "since Stéphane Mallarmé." A brief introductory text in French is followed by 130 full-page reproductions of typographic designs (a handful are printed in the primary red, yellow, and blue of the cover), identified by a table of contents at the rear. Uncommon in such good condition.*
  
51. Ram Dass. **From Bindu to Ojas.** San Cristobal, New Mex.: Lama Foundation, 1970. First Edition. Very good. Printed cardboard box, 13 x 13 x 2.25 in., containing various loose and bound items. [1891] **\$3,500** *Original box set which preceded Dass's best-selling book Be Here Now. Contents of that book are represented here in separately printed and bound books and pamphlets, along with additional materials. Materials include: [1] From Bindu to Ojas. Book of string-bound signatures with color mandala print tipped to cover (detached, as often, from this copy, but present and intact), 108pp. [2] Our-Story, My-Story, Your-Story, His-Story. 38pp. saddle stapled pamphlet printed in blue. [3] Cook Book for a Sacred Life. 121pp. saddle stapled, printed in black. [4] Painted Cakes Do Not Satisfy Hunger. 18pp. saddle stapled pamphlet bibliography of further reading, printed in red-orange. [4] Three different folded newsprint posters, printed on one side in brown, depicting various figures. One poster with a single cutout in this copy. [5] Envelope printed with address for The Lama Foundation and text soliciting donations. [6] Vinyl LP in sleeve, with recordings of chanting and music. Lacking only a six-page pamphlet of cut-out quotes printed in blue.*
  
52. Dutertre, Sophie (Engraver). **L'Assassin masqué est sans pitié.** Liancourt, France: CBO éditions, 1998. First edition : no. 144 / 240 ex. 7 folded leaves in a leporello format, printed in a five-color



- silkscreen procees. 8vo. Near fine. Accordion fold in printed boards. [1666] **\$350** *Artists' book by the renowned fine and popular press illustrator. During the 1990s, Dutertre regularly worked as an illustrator for publications in France and abroad, collaborating with Le Monde, Liberation, Beaux-Arts, and The New York Times. We can find no copies held by a North American institution. Rare.*
53. EIDIA, Paul and Melissa. **Starving Artists' Cookbook, The [cover title: Food, Sex, Art]**. New York: EIDIA (idea) Books, 1991. Limited Edition. xiv, 161 pp. artists' cookbook, illustrated, with recipes. Very good. Ringbound, covers in vinyl menu sleeves. [299] **\$750** *Artists' book / cookbook related to the multimedia project by performance artist Paul Lamarre and videographer Melissa Wolf that lasted from roughly 1986 to 1993 and featured interviews with over 150 artists cooking in their kitchens.*
54. [FER YOUz] Brian & Nikki Tucker. **FER YOUz: The Los Angeles Hardcore Portfolio, 1981-1984** : (Deluxe Edition). Photobook. Limited to 26 lettered copies, each one with an additional vintage Xerox-Kodachrome print. [241] **\$700** *Published by Fournier Fine & Rare (New York, 2016) and issued on the occasion of the LA Art Book Fair exhibition, FER YOUz : The Los Angeles Hardcore Archive, 1980-1985*
55. [Genesis West / Gordon Lish]. **Chrysalis Review. Vol. 1, no. 1 (June 1961) & 2 (Spring 1962) (all published)**. San Francisco, Calif.: Hermann-Eatmon Publications, 1961-1962. First Edition. Two issues, 40, 120 pp., comprising a complete run of the short-lived literary serial edited by John P. Herrmann, and Gordon Lish. 4to. Very good. Vol. 1, no. 1 stapled and glued (old adhesive is fragile but holding) ; no. 2 is perfect bound. [1717] **\$750** *Extremely scarce precursor to the Beat literary magazine Genesis West. Chrysalis Review was co-edited by Lish while he was still an English teacher at Mills High School in Millbrae, California. The set contains two of Lish's earliest published works, "White's Monotonous" (1961) and "Flower" (1962) which do not appear to be otherwise anthologized. Chrysalis Review also published James T. Farrell, Hayden Carruth, William Saroyan, Jack Sheedy, Howard Hart, and Walter Van Tilburg Clark. Sets rarely appear in the marketplace, with vol. 1, no. 1 being particularly scarce.*
56. Hausmann, Raoul (text, illus.) ; Jef Golyscheff (illus.) ; Henri Chopin (trans.) **La Sensorialité Excentrique 1968-69, précédée de: optophonétique 1922**. Cambridge [England]: Printed for Henri Chopin and his Collection OU by Ian Ormiston at the Blackmoor Head Press. First Edition. 69 pp., offset in stiff printed wrappers. Text in French and English. 4to. Numbered 212 from a total edition of 400. Good. Some interior pages beginning to separate, but holding. Minor sunning to spine. [1974] **\$150** *Publication in French and English of two texts, one early and one late, by onetime Dadaist artist and writer Raoul Hausmann. Front cover illustration by Hausmann, rear cover illustration by Golyscheff, and one interior typographical design dividing the French and English texts, presumably by Chopin.*
57. **L'Alliance Cinématographique Européene présente sa sélection pour 1928-1929**. Paris: L'Alliance Cinématographique Européenne, 1928. First Edition. Unpaginated [148 pp.], text in French, illustrated throughout in multiple colors. 28.5 x 29.5 cm. Very good. Cloth-covered boards with silver debossed logo and marbled endpapers, pages bound in metal flexible post enclosure. [1883] **\$2,500** *Publicity book of films produced by L'Alliance Cinématographique Européene (ACE) in 1928-1929, marking the tail end of the silent era, a period characterized by elaborate productions and set designs (Fritz Lang's Metropolis came out the year before, in 1927). 17 films are advertised*

here, the most important of which is undoubtedly *Le Passion de Jeanne D'Arc*, but also featuring Lang's followup to *Metropolis*, *Les Espions* (aka *Spione*, or *Spies*). Each film gets about 6-10 pages including a title page, a description of the scenario and production illustrated with stills, a summary of publicity materials produced for the film, and often photographic portraits of the lead actor(s). The layouts, however, are a spectacular and elaborate showcase of late 20s page design, with thematic decorative graphic elements surrounding the photos and text, printed in bright or occasionally metallic inks. The full list of films featured is: *Shéhérazade*; *Looping the Loop*; *Les Espions*; *Le Chant du Prisonnier*; *Le Passion de Jeanne D'Arc*; *L'Équipage*; *La Femme dans L'Armoire*; *La Dernière Valse*; *Milak, Chasseur du Groënland*; *Les Serfs*; *Un Mari en Vacances*; *Les Coupables*; *Coquin de Printemps*; *En Mission Secrète*; *La Belle Dolorès*; *Amour où Nous Mènes-Tu?*; *La Clef d'Argent*.

58. **Le Torchon Brûle. Menstruel. Nos. 1 (1971) through 6 (1973) (all published).** Paris: Imp. Spéciale du MLF, 1971-1973. Complete collection of original issues bound by the publishers from old stock in 1982. Six issues, 16-24 pp. each, comprising a complete run of the illustrated French-language serial. Folio. 27 x 39 cm. Very good. Illus. stiff wraps reproducing the graphic art from issue 1. Small marginal tear to front wrapper. [1857] **\$750** *A French feminist newspaper published by the Mouvement de Libération des Femmes ("Movement for the Liberation of Women," known colloquially as the MLF) between 1971 and 1973, amongst whom Marie Dedieu, Juliette Kahane, Marielle Burkhalter, Nadja Ringart, and Sylvina Boissonnas featured prominently. The cover of each issue offered a joke about its slightly unpredictable publication schedule, advertising itself as a "menstruel" (i.e., "menstrual") instead of a "mensuel" magazine, which means "appearing monthly." From the rear cover: "LeTorchon Brûle gave expression to younger members of the [French feminist] Movement, by letting their rage, humor, and moods explode onto the page : upset, disputation, spontaneity, love and hate, impulsiveness, abundance, diversity, contradictions. It gave voice to revolution at the surface level through contested realities, discourse, reactions, and also to the deeper revolutions of memories, and of bodies, whose first beginnings stirred in October 1968 and continue today, as adults, both in their maturations and the revolutions in the Mouvement de Libération des Femmes." Scarce complete.*
59. Lemant, Albert. **La Tapisserie de Bagneux. 1ère époque Gromelo & Jurette. Bulan, Hautes-Pyrénées,** France: Lemant, 1992. No. 12 of 25 copies signed by the author, of an edition of 30 in total (5 hors-commerce). Artist's book consisting of [2] 12 unnumbered leaves of engraved and tinted plates on Arches vellum [4] in accordion fold, chiefly illustrated, printed texts in French and fanciful Latin story captions inscribed on the plates. Oblong small folio. Original drawing of Ubu Roi by Lemant on the colophon. Near fine contents in a very good portfolio. Custom embroidered beige linen boards enclosure with interior flaps (and an embroidered garter tie) housing the plates. [1832] **\$1250** *A dizzying graphic work that presents a rich and madcap "tapestry" unfolding "sometimes in Bagneux, sometimes in Bayonne, on land, at sea, and in the air" with characters including The Admirable Nelson (concupiscent King of the Blind Spots), his son Gromelo, Christophale Palombe (captain of the Admirable Fleet), the beloved Jurette, the Jester Prospère, and other "officers, gentlemen, servants, sailors, spirits, elves, mustard grains, etc..." Lemant a renowned French illustrator and member of the society of friends of Alfred Jarry explains, "the twelve engravings constituting this work were printed on Arches vellum on the presses of my workshop in Bulan. The text, composed in Goudy characters, size fourteen, was printed by Thierry Bouchard, a typographer in Losne. Natalie Levisalles helped me devise this poor Latin language, but who did the casing? This engraved graphic work was printed in thirty copies, it's not many but it's good, including twenty-five*

*numbered from 1 to 25, and five non-commercial - numbered anyhow -. Finished on May 25, 1992."*  
*Unrecorded in the commerce or in library collections.*

60. Long Wolf, Tony, Jr. **Long Wolf Poems**. Marvin, South Dakota: Blue Cloud Quarterly Press, 1979. First Edition. Stapled chapbook, [16pp.] 8vo. Very good. [1910] **\$75** *First and seemingly only chapbook of poems by a then-27-year-old Native American poet incarcerated in a South Dakota penitentiary. With an introduction by Craig Volk, the leader of a creative writing workshop which inspired Tony Long Wolf to write these poems, who notes their "bone-hard imagery," "stark quality," "and always a lurking humanity that looks long and hard for metaphor and understanding." The cover illustration is by another incarcerated Native American, Tim Quilt. Published by a small press/magazine significant for focusing on Native American poets.*
61. [Maisonnette, Paul]. **41 butterflies drawn by or for the winegrower Paul Maisonnette**. N.p. [France]: N.d. [19th c.]. Unique. 38 hand-illustrated plates on good paper, tipped in, showing 41 life-size (approximately) renderings of butterflies and moths, each one identified with genus and species. Oblong 4to. Very good ; some plates slightly foxed. contemporary black half roan, first board titled "Album", with manuscript label "Oncle Paul" ; on first flyleaf, manuscript ownership inscription "Dr. Paul Maisonnette" [1683] **\$2,500** *A delicate and highly accomplished entomological album with superb renderings in vivid color. The butterflies represented are a catocala fraxini [blue underwing], catocala elocata [French red underwing], Callimorpha hera [Jersey Tiger], Arctia villica [cream-spot tiger], Vanessa kershawi [Australian painted lady], Nymphalis antiopa [mourning cloak in North America or Camberwell beauty in Britain], Aglais io [European peacock], Vanessa atalanta [red admiral], several other Nymphalis antiopa, a Hemaris fuciformis [broad-bordered bee hawk-moth], Macroglossa stellatarum [hummingbird hawk-moth], Smerinthus ocellatus [eyed hawk-moth], Hipparchia fagi [woodland grayling], Hipparchia hansii, Maniola jurtina [meadow brown], 2 Lasiocampa quercus for male and female oak trees [Oak Eggar], an Iphiclides podalirius [scarce swallowtail], Papilio machaon [Old World swallowtail], two drawings of Colias croceus, a Pieris brassicae [large white aka cabbage butterfly], Anthocharis belia [Moroccan orange tip], Noctua pronuba [large yellow underwing], Mormo maura [old lady or black underwing], Issoria lathonia [Queen of Spain fritillary], Zygaena lonicerae [narrow-bordered five-spot burnet], Zeuzera pyrina [leopard moth or wood leopard moth], and 8 uncaptioned drawings, mainly at the end of the volume. Paul Maisonnette (1849-1927) was a physician, geologist, professor of natural history and, also, a winegrower. He was the director of the Saumur viticultural station and president of the Anjou wine federation. We could not confirm whether he actually drew these butterflies or merely owned the album.*
62. Marker, Chris. **Coréennes**. Paris: Aux éditions du Seuil, [1959]. First Edition. 140 page photobook, chiefly illustrated. Oblong 4to. [Series : Court-Métrage I.] Very good. Photo-illustrated glossy boards. [1831] **\$900** *A quietly poetic photographic travel book with texts in French, recording Marker's meditations and observations on Korean history, life and culture. Coréennes is divided into seven chapters: 1. Les Six Jours ; 2. Les Deux Orphelines ; 3. Les Sept Merveilles ; 4. Les Cinq Sens ; 5. Les Trois Sœurs ; 6. Les Neuf Muses ; and 7. Les Quatre Coins. In 1958, North Korea invited a French delegation to visit the country after the Korean War. Among its members was the filmmaker and photographer Chris Marker who recorded personal encounters he had with Korean civilians during the visit, and documenting them in texts and images. Coréennes is the first and only book in the Courts-Métrages [Short Films] series at Éditions du Seuil, which focuses less on the political aspect of North Korea, and more on the ordinary people. As Marker states in the end of the book, "at the end*

*of this journey, there is human friendship. The rest is silence."* Marker's book on Korea is considered to be a highpoint in postwar travel publishing, and the first edition is highly collectible. Scarce in such good condition.

63. **Medium (New York, N. Y.) Vol. 1, no. 1 (summer 1967)-v. 1, no. 2 (winter 67-68) (all published.)** New York: Filmage, 1967-1968. Two issues, comprising a complete run of the illustrated cinema serial. 4to. Very good. Illus. stiff wraps. [1854] **\$350** *A rare and attractive set of cinema journals, edited by Jose Soltero, with coverage of Warhol, Fellini, Antonioni, Godard, Jack Smith, Gillo Pontecorvo, and others. Rare in the marketplace, and institutionally uncommon.*
  
64. Müller, Louis. **[Original artwork and typescript] Les Contes de la Coccinelle: Histoire de Pernelle, La Bête à Bon Dieu.** Geneva: Éditions Oméga, 1943. First Edition. 38 pp. Text in French, chiefly illustrated. Small folio, 34 x 24 cm. Very good. Plastic comb binding, illustrated stiff card covers. [1882] **\$2500** *Illustrated children's book, telling the story of how the Coccinelle (Ladybug), here named Pernelle, came to be known as "La Bête à Bon Dieu" (The Beast of Good God), which is at the same time a Creation story. The righthand page of each spread features an illustration (by the author). Additionally in this copy, laid in at each spread is the original ink and watercolor illustration, signed and dated, with typewritten text approximately where the printed text appears in the book layout. These illustrations have been tipped to slightly larger sheets, about the size of the book's pages (though several are detached). The book's colophon states an edition of only 50 numbered copies, though this copy is not numbered. Only two library holdings, in Switzerland, on OCLC.*
  
65. Neveu, Henri. **Exposition de la Ligue des Sociétés de la Croix-Rouge, Tokio, 1934. Panneaux Décoratifs por la Propagande executes par Henri Neveu** [original drawn cover label]. n.p.: [artist's album], n.d. Eleven (11) 23 x 15 cm photographs, mostly showing of Neveu's installed decorative panels [with stamps of the commercial photographs, Gustave Berès and François Marouteau on verso], PLUS three (3) original renderings in gouache, and the printed color cover of a brochure also designed by Neveu. Oblong folio. Very good. boards album with cord binding - plates either tipped in or mounted on the album leaves. [1732] **\$2,500** *Neveu's album may be the only surviving record of the mural and poster graphics he produced for the Fifteenth Quadrennial International Red Cross Conference, Tokyo, October 17-29, 1934. More than 300 delegates from 34 countries attended the conference, which included a focus on "aviation sanitaire," or the delivery of emergency medical care to isolated regions by airplane. The event also introduced the "Draft International Convention on the Condition and Protection of Civilians of enemy nationality who are on territory belonging to or occupied by a belligerent" -- an important precursor to the Geneva Convention. Unique.*
  
66. **No Magazine. No. 1 through [14/15] unnumbered double issue (all published.)** Los Angeles: NO, 1978-1985. First Edition. Complete run. [Title changes as of fourth issue: "No Mag"]. Fifteen issues in fourteen fascicles (last issue, 14/15 is a double number), ca. 30-75 pp. each, two including flexi-disc sound recordings: no. 8 featuring Wild Kingdom; no. 9 featuring Geza X. Small folio. Very good. Illus. self wraps. [16] **\$2,500** *Bruce Kalberg launched No Magazine in 1978 in homage to its predecessor in the LA punk scene, Slash. Kalberg says he intended to make his title somewhat edgier. By our appraisal he succeeded with flying colors, particularly in terms of No's graphic art, with superbly dark contributions by Raymond Pettibon and Fred Tomaselli. Features, interviews and long form reviews include such scene stalwarts as Michael Gira of the Swans, Darby Crash of the Germs, Alan Vega of Suicide, Lee Ving of Fear, both Henry Rollins and Charles Dukoski of Black Flag, Exene*

*Cervenka and Jon Doe of X, filmmaker David Lynch and numerous others. Ed Colver, Bob Seidemann, Jules Bates and Frank Gargani contributed photographic illustrations for many of the stories. In addition to the music, No Mag also covered underground fashion, film and performance art. Overall it provides an incredible view of the punk era in Southern California at its highpoint.*

67. Polvoh Press. **Collection of fourteen (14) artists' books by Mirel Fraga and Alphonso Barrera Muñiz.** Oaxaca City, Mexico: Polvoh Press, 2020-2023. Unpaginated artists' books executed in risograph, silkscreen, and moveable type. from small square 8vo to large 4to. Collection of fourteen (14) artists' books by Mirel Fraga and Alfonso Barrera Muñiz. As new. [1622] **\$3,000** *A complete list of works is available.*
68. Psychology Today Games ; Communications/Research/Machines, Inc. **Blacks & Whites : The Role Identity & Neighborhood Action Game.** Del Mar, Calif.: Psychology Today Games (Anaheim, Calif.): Distributed by Dynamic Design Ind. Inc., 1970. First Edition. Boxed board game (gameboard, instructions, 23 deeds, cards, dice, 4 black pawns, 5 white pawns, 26 cardboard "black power" strips, play money) ; box 30 x 23 x 6 cm. Very good. Contents loose in box with formed Styrofoam compartments ; box shows wear. [1272] **\$350** *A game designed to spread awareness of structural racism though role play. Blacks & Whites was created to highlight economic injustices against African Americans and to promote societal change. The original version, which made it impossible for the black players to win, was highly controversial. After testing the game further with multiracial participants, Psychology Today redesigned the scenario, issuing new rules that allowed black players to give extra bonus cards to a brother or sister, and encouraging solidarity between black players through property swapping and personal loans. Black players then became the agents of change and the game came to emphasize the absurdity of living in different worlds while playing on the same board. "Originally published as a free game insert (with paper board and unmounted cards that had to be cut out) in the March 1970 issue of Psychology Today magazine (which simultaneously advertised a version in a long cardboard box, with better components and play money, for \$5.95), 'Blacks & Whites' was a socially-conscious game which not only reflected the signs of the times but was also meant to effect change. In a sense, it was something more akin to a social experiment and performance art in game form" --Boardgamegeek.com. Complete sets in good condition are rare.*
69. Robson, Ernest. **Four (4) Pamphlets on Poetry by Ernest Robson.** Parker Ford, Penn.: Primary Press, 1975-1977. First Thus. Four pamphlets, each from 10 to 20 pages, with scattered illustrations. Small 4to. Very good. Saddle-stapled. [1890] **\$450** *Four pamphlets on poetic theory by experimental poet Ernest M. Robson, published by Primary Press (presumed to be Robson's own imprint) and distributed by Dufour editions. Individual titles are: [1] Prosodynic Print: An Orthographic Way of Writing English Prosody, by Ernest and Marion Robson. 16pp. An offprint from Visible Language, vol. IX, no. 4. 1975. [2] Poetry as Performance Art, On and Off the Page. 16pp. 1976. [3] Poetic Potentials in Information of Astronomy. 10pp. 1976. [4] Vowel and Diphthong Tones: New Procedures for Sound Poets. 20pp. 1977. In each, Robson affects a technical, quasi-scientific style in the essays, which tone is matched by the austere typographical presentation of the pamphlets which, as Johanna Drucker noted in a recent Substack post, have a "bureaucratic aesthetic" as if "the appropriate context for its appearance might be a medical administration association conference hotel in the Midwest in the 1970s." Behind it is nevertheless a well-developed if idiosyncratic system for the scoring and performance of sound poetry, employed elsewhere by the author in his own poetry book publications and performances.*

70. Rotman, Jono. **Mongrelism : The Mighty Mongrel Mob Nation of Aotearoa New Zealand.** London / Vevey, Switzerland: Here Press / Images, 2018 / 2017. First Edition. 158 pp. text and 52 luminous full-color portraits of members of the Maori warrior biker gang known as The Mighty Mongrel Mob. 4to. Edition of 1500 copies. , copy still in shrink. Color cloth, embossed in gold. [690] **\$850** *Unreleased in the U.S. an astoundingly great book that must be seen to be believed. In addition to the photographic portraits, it includes folding maps and collage/montage spreads, as well as interviews with members of The Mighty Mongrel Mob, with incriminating statements, blocked out in red ink to protect the interviewee from criminal prosecution based on their statements. An instant classic that sold out immediately. Scarce and sought after.*
71. Southern Christian Leadership Conference. Martin Luther King, Jr. Clayton, Ed (editor). **The SCLC Story in Words and Pictures.** Atlanta: Southern Christian Leadership Conference, 1964. First Edition. 64 pp., collected texts, illustrated throughout. 4to. Very good. Stiff wrappers. [1895] **\$900** *A thorough, and richly illustrated, firsthand account of the Southern Christian Leadership Conference and its civil rights activism under the leadership of its first president, Martin Luther King Jr. Texts detail the history of SCLC, introduce its staff, and include short essays on various initiatives and actions including voter registration, direct action, the Birmingham campaign, the March on Washington, and more. Also included are an excerpt from King's "Letter from a Birmingham Jail" and one of the earliest print appearances of his "I Have a Dream" speech, delivered just the previous year. Profusely illustrated with photographs throughout, most of them captioned in a casual and strung-together narrative style. The overall page layout and design are also attractive. In all, an uncommonly intimate document from inside a central organization of the Civil Rights Movement.*
72. Superweed, Mary Jane. **Six (6) Pamphlets on Marijuana and Other Drugs by Mary Jane Superweed.** San Francisco, Calif.: Stone Kingdom Syndicate, 1968-1972. First Edition. Six stapled pamphlets with stiff card covers, each 16pp., with scattered illustrations, printed offset, 8.5 x 5.5 in. Very good. [1905] **\$500** *Six pamphlets, all credited to "Mary Jane Superweed" and produced by Stone Kingdom Syndicate, occasionally with an additional publisher or distributor listed. Individual titles are: [1] The Marijuana Consumer's and Dealer's Guide, 1968; [2] Drug Manufacturing for Fun and Profit, 1969; [3] The Complete Cannabis Cultivator, 1969; [4] The Super Grass Grower's Guide, 1970; [5] Herbal Aphrodisiacs, 1971; [6] Home Grown Highs, 1972. A few with orange price stickers, or evidence of their removal.*
73. [Sartre, Jean-Paul]. **Tout! ce que nous voulons: tout! Nos. 1 (1970) through [17] (1971) (all published).** Paris: Tout, 1970-1971. Seventeen numbers in 16 issues comprising a complete run. Additional supplement to no. 14. Text in French. Printed multiple colors, illustrated throughout. Folio. Very good. folded broadsheet format. [1875] **\$1800** *Militant-leftist, post-'68 underground French newspaper, most notable for having Jean-Paul Sartre on the masthead as "Director of Publication." A note from Sartre in issue 1 explains: "I agreed to direct 'ce que nous voulons: TOUT' just as I agreed, last April, to direct 'La Cause du Peuple' of which I am still director. These two newspapers do not agree on many points, and I personally do not necessarily agree with everything that can be read in them. That is not the question: the infamous and ridiculous lawsuits that the government levels, through a court of exception, against the vendors of 'La Cause du Peuple' show that the ruling class intends to quickly suppress any revolutionary press. To better strike those who challenge it, the bourgeoisie does not hesitate to violate its own laws; there is therefore an urgent political struggle to be waged at this level. Since I have not been indicted in the trials now taking place, I make myself available to any revolutionary newspaper in order to force the bourgeois class*

*to make a political trial of me, the object of which will clearly, this time, be the freedom of the press, or to unmask, by their not indicting me, the illegality of the repression."* Other notable features of the publication include frequent solidarity with global antiracist and freedom struggles, including with the Black Panthers and Young Lords in the US, as well as Palestinians; and its overall hippie-counterculture aesthetic, exemplified in one case by a front-page illustration by R. Crumb. Overall a visually and politically compelling periodical of its time, elevated by Sartre's involvement, and very scarce as a complete run.

74. **Western Roundup, The. Nos. 1, 2, & 3 (1982) (all published).** Austin, Tex.: 1982. First Edition. A complete run in three unpaginated issues, [8,10,14] pp., illustrated throughout with reproductions of original collage art, punk concert flyers, drawings, and photographs by Bill Daniel (credited here as photobill.) 4to. Very good. Nos. 1 & 2 stapled, no. 3 machine sewn. [1993] **\$450** *Despite its brief existence, Western Roundup can be seen as a missive from the pinnacle moment of the Austin punk explosion of the early 1980s, notable for its local blend of "hillbilly-beatnik-punk" flavors. In a statement on the inside front page of issue 1, the reader is addressed as follows: "CALL OF THE SOUTHWEST. Say you're bored with Texas? Grab the bull by the horns! Have a party, start a band, perpetrate a hoax. Don't give up just because everyone else has. A swift kick in the ass will knock them into past and propel YOU into the future. In a world populated by peckernecks, by golly, you've got the edge." Images include local photos of Black Flag, Stains, Big Boys, and Rank & File, Dicks, Jitters, Reasons Why, Toxic Shock and Bad Brains. Note: Western Roundup creator Bill Daniel confirms that only three issues were ever made, not the four as spuriously claimed by "Austin Punk" blogger Ensminger.*
75. **Zavtone. Ver. 1.0 ("on the road, and in cyberspace: san francisco issue," (1997) through Edition 14 ("Harukaze Issue," 2000) (all published).** Tokyo: Newsbase, Inc, 1997-2000. First Edition. 14 issues comprising a complete run. Text in Japanese and English. Illustrated throughout. Folio. Very good. [1993] **\$1850** *Complete run of early new-media counterculture magazine Zavtone, published by Motoya Kurihara in Tokyo. Initially subtitled "digital culture, future media & dance" and with stylized numbering "ver. 1.0, ver. 2.0...". With "ver. 4.0" the subtitle changes to "magazine for digital age of new. future, spacey, & dance." After "ver. 9.0" numbering is stylized "edition 10" until the final "edition 14." Earliest issues mostly in Japanese with English headlines; becomes predominantly bilingual by the fourth issue. Each issue with an additional theme, examples include: "a journey into drum'n'bass," "chill out," "docking the timeship," "into the 2000." A cutting edge magazine of cyber-psychedelia with an emphasis on dance music; avant-garde, early-digital-era page design picking up where the best of Wired or Emigre leave off, and contents well out of left field for either.*

