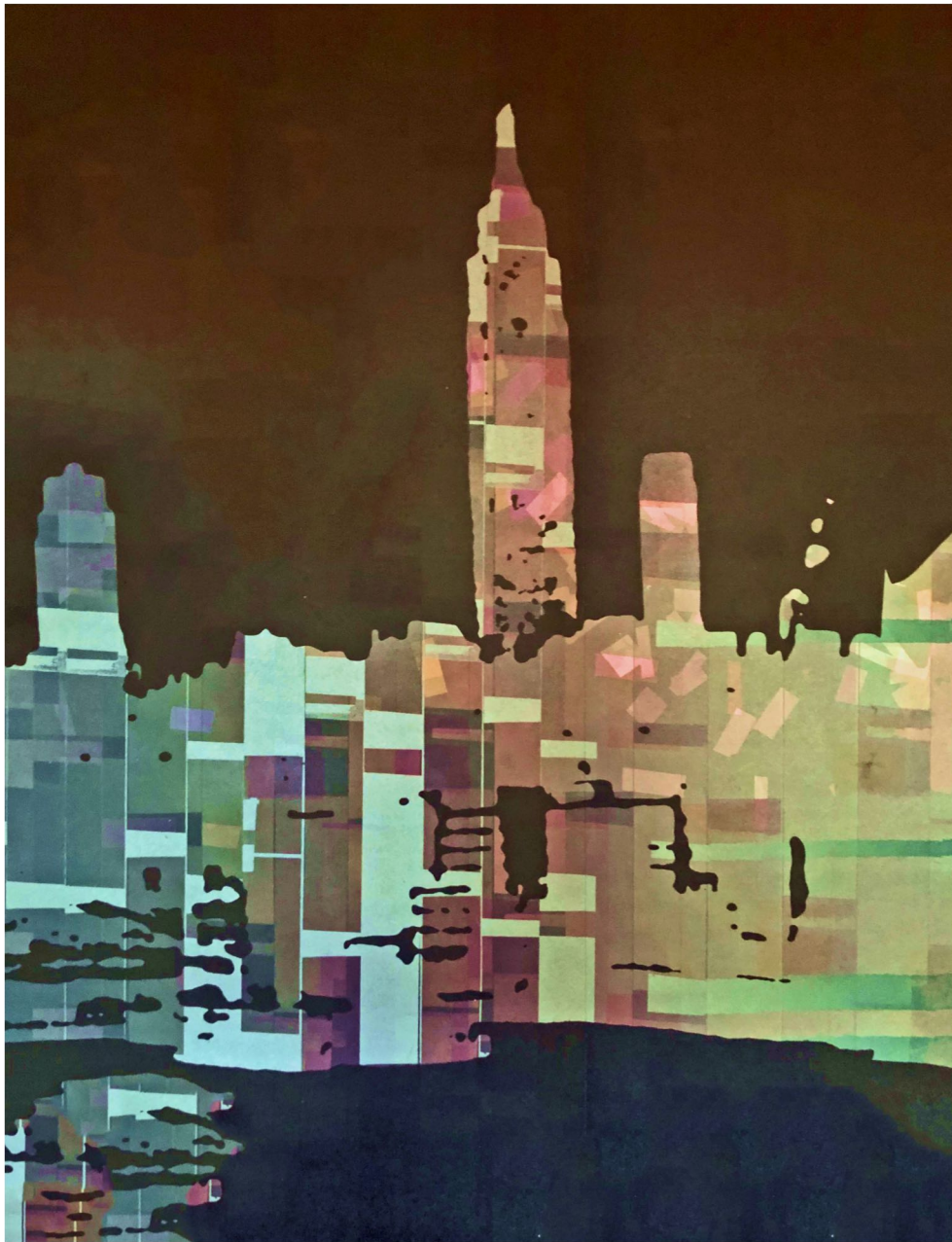


ARTHUR FOURNIER
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THE 60TH ANNIVERSARY
NEW YORK INTERNATIONAL ANTIQUARIAN
BOOK FAIR





ARTHUR FOURNIER fine & rare

The 60th Annual
New York
International
Antiquarian
Book Fair

Park Avenue Armory
March 5-8, 2020

POST SHOW LIST

45 Rare Books and Serials

&

13 two-dimensional
photographs and posters

ABOUT US

Arthur Fournier Fine & Rare sells books, serials, manuscripts, and archives in all fields and genres. We specialize in primary source materials related to the transformative cultural movements of the late 20th century, modern conflicts, disruptive technologies, music and the visual arts.

CONTACT

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TERMS OF SALE

Offers subject to prior sale. Institutional purchasers may request items on approval. Please notify us if you wish to return an item for any reason within ten days of the original purchase. Payments accepted in U.S. dollars via bank transfer, credit card (PayPal, Square), or domestic check. Shipment at cost by USPS and commercial couriers.



COMPLETE SHOW LIST

1. Acker, Kathy. **Politics**. [New York]: Papyrus Press, 1972. [29] pp. The text was printed to present two pages per leaf, folded backwards and bound at the open edges, producing an unusual effect. 4to. Very good overall; some staining to the front board and a slight crease affecting the back board; internally clean and tight. Title and author in black on heavy black card stock, stapled through the edge and finished off with black cloth tape. [854] **\$2,800** *One of Acker's rarest and earliest and most radical works. A true rarity.*
2. Playing Cards. [Tarot]. **Ancien Tarot De Marseille**. Paris: B.P. Grimaud, ca. 1932-1939. Second thus (presumed later printing; tulip edition with blue patterned verso; no tax stamp). Complete set of 78 cards designed by Paul Marteau, measuring 119 mm X 62 mm each, stack stands 39 mm high. Cards near flawless, with insignificant printer's error on face of l'Amoureux, else fine. Original 2-piece telescopic card-box with Masonic triangle & circle paper paste-down. [353] **\$400** *Includes original rare original B.P. Grimaud card-box with the front cover Masonic triangle & circle paper paste-down. Very sturdy paste-board cardstock. Lithographic colors appear as though they are hand-painted stencils. Cards are amazingly well-preserved and almost like new. A highly desirable set.*
3. [Boes, F.G.] **BAGEL**. Düsseldorf: A. Bagel, Graphischer Grossbetrieb, n.d. [ca. 1967]. First Edition. Unpaginated design album [ca. 14 plates] showcasing the work of the specialty art printer, chiefly illustrated, texts in German. Small square folio. Very good. Illus. dust jacket over still wrappers ; ensemble housed in embossed foil covered slipcase, extremities rubbed, one signature starting. [985] **\$350** *A gorgeous and extravagant artefact of 1960s color specialty printing for the fine art and advertising marketplace, with each page illustrating a different facet of the company's approach to creative problem solving and innovation. French language brochure laid in, previous owner's bookplate "Ex Libris Jacques Sadot" on inside front cover. As of March 2020, OCLC does not locate the title in North America.*
4. Baudelaire, Charles (trans by Lewis Piaget Shanks with illus. by Major Felten.) **Flowers of Evil**. New York: Ives Washburn, 1931. First thus. 100 pp. livre d'artiste paring Shanks' fine translation of Baudelaire's poetry with rapturously dark art deco illustrations. 4to. Very good overall, slightly rubbed at extremities. Illus. boards in lilac and silver, previous owner's bookplate to front pastedown. Housed in original slipcase (expertly repaired). [254] **\$650** *An exceptionally good copy of Felten's finely illustrated Baudelaire for the Jazz age.*
5. Brierre, Jean F. ; illustration de Geo. Remponeau. **Black Soul**. La Habana, Cuba: Editorial Lex, ca. 1947. First Edition. 57 pp. book-length poem in French, illustrated throughout with reproductions of Remponeau's finely inked drawings. 4to. Very good, title page stamped on recto "Bibliothèque Nationale de Porte au Prince - Service d'Echange" and "Library of Congres Surplus Duplicates" verso. Illus. stiff wraps, faint illegible stamps to front cover. [979] **\$350** *Deeply influenced by Langston Hughes (whom Brierre apparently encountered in New York City during his studies at Columbia University), this*

profoundly moving work of verse celebrates the achievements and struggles of African men working as laborers, servants, musicians, soldiers, and athletes in Europe and the New World during the early decades of the 20th century. The poem ends with a bold call to anti-imperialist uprising, "in Guinea, in Morocco, in the Congo, and wherever your black hands have left on the walls of Civilization their prints of love, of beauty and of light." The original edition is scarce in institutional collections and rarely appears in the marketplace. An overlooked gem by one of Haiti's most important poets.

6. Burden, Chris. **Chris Burden: 71-73** [with] **Chris Burden: 74-77**. Los Angeles: 1974 and 1977. First Edition. 96 pp., 96 pp. catalogues raisonné published by the artist, copiously illustrated throughout with images documenting his early performance works. Square 4to. About good to very good overall, extremities rubbed. Illus. stiff wraps showing minor creases. [215] **\$1,800** *A nicely matched set of the two important early bookworks by Burden.*
7. Burton, Richard F. **Vikram and the Vampire or Tales of Hindu Devilry**. London: Longmans, Green and Co., 1870. First Edition. XXIV, 319 pp.; illustrated throughout with reproductions of drawings by Ernest Griset. 8vo. Very good. Black cloth stamped in red and gold, extremities rubbed, small losses at spine, esp. head and foot. [791] **\$450** *The first edition of Sir Richard Burton's translations from the original Sanskrit, scarce in such good condition, especially in first state binding [Penzer, p. 81-82.]*
8. **Change. Nos. 1 (Fall / Winter 1965) and 2 (Spring / Summer 1966) (all published)**. Detroit: Artists' Workshop Press, 1965-1966. First Edition. Complete run. Two issues, [1], viii, 78; vi, 118 pp., of the underground magazine for experimental free jazz and radical poetry. 4to. Interiors of both copies near fine, with age toning to be expected. Pictorial wraps, stab-stapled - Vol. 1 with minor repairs at the staples ; Vol. 2 near fine. [2] **\$1,200** *John Sinclair and Charles Moore's fire-breathing paeon to the liberation music of the African American avant-garde, with poems and statements by Sinclair, Marion Brown, Andrew Hill, Jim Semark, Tam Fiofori, Clark Coolidge, and others, along with a score by Semark, photos by Leni Sinclair (née Magdalene Arndt), meditations on Mingus, Sun Ra, Albert Ayler, Shepp, John Coltrane, Eric Dolphy, Ornette Coleman and others, as well as numerous of pages of letters from inspired listeners and fellow travelers nationwide, illustrated with 6 pp. featuring dozens of photographs by Leni Sinclair. Altogether an underappreciated and important contribution to the history of American free jazz. Our expert source tells us both volumes were executed in editions of 1000 copies or fewer.*
9. Chicago, Judy. **The Dinner Party, Judy Chicago : Boston Center for the Arts, July 3, 1980-August 31, 1980**. [Boston, Mass.]: Boston Women's Art Alliance, ca. 1979. First Edition. 10 pp. illustrated publication designed by John Guard for the East Coast premiere of Chicago's iconic work. Tabloid, 42 x 30 cm (folds to 21 x 30 cm) Very good, minor marginal wear at edges and fold, age toning. Illus. self wraps (color). [959] **\$300** *A rare and important ephemeron designed to provide viewers of Chicago's artwork at the BCA with a guide to exhibition at BCA, including black and white images of the 39 stations of The Dinner Party alongside statements by volunteer participants who helped make the exhibit possible and texts by Chicago and others. As of January 2020 OCLC shows only five holdings in North America.*

10. **Coupure. Nos. 1 (October 1969) through 7 (January 1972) (all published, including the suppressed 4th issue).** Paris: Le Terrain Vague, 1969-1972. First Edition. Complete run of Gérard Legrand's elegant post-surrealist arts and culture magazine, ca. 8 pp. each, printed in vibrant colors on large folded sheets of better commercial stock. Small folio. Very good. [931] **\$450** *According to Kieth Aspley's Historical Dictionary of Surrealism (Toronto: Scarecrow, 2010), in October 1969 "Jean Schuster, to whom Breton had formally entrusted the task of safeguarding the Surrealist heritage, publicly announced the disbanding of the group, distinguishing between an 'eternal' and an 'historic' Surrealism: the latter had a beginning and it was therefore logical that it should have an end. Yet in the very same month Gerard Legrand, Jose Pierre, and Schuster brought out a new journal, Coupure. Almost immediately Jean-Louis Bedouin published a letter in Le Monde (25 October 1969) challenging Schuster's right to decide on behalf of the group." Coupure No. 4 consisted of a special issue which reprinted an excerpt from a banned Maoist newspaper, La Cause du Peuple, leading French authorities to confiscate the magazine and arrest Schuster, and his publisher, Eric Losfeld.*
11. [Arthur Fournier & Raphael Koenig] MGLC exhibition catalog. 33rd Ljubljana Biennial of Graphic Art, curated by Slavs & Tartars. **Crack Up Crack Down.** Ljubljana, Slovenia: Mousse, 2020. First Edition. 120 pp. catalog, illus. throughout, color. 4to. New. Illus. stiff wraps. [1007]
12. Culin, Stewart. **Primitive Negro Art, Chiefly from the Belgian Congo.** Brooklyn, NY: Brooklyn Museum, 1923. First Edition. 42 pp. exhibition catalog, illustrated with 8 plates. 8vo. Very good overall, with faint, barely visible traces of pencil underlining to three pages of text. Housed in a custom mustard linen clamshell box with gilt title badge. Stiff wraps, illustrated with a striking original black, green & yellow printed motif. Minor abrasions and handling marks to the front cover panel, and a small marginal crease with abrasion to the rear blank wrapper. Presents very well. [948] **\$6,500** *A rare survival of the iconic and important catalog for the first major exhibition of African art in America. While its title failed to match Culin's progressive and revisionist attitudes concerning the so-called "primitive" nature of African sculpture, he made his intentions clear in the catalog's introductory essay: "The entire collection, whatever may have been its original uses, is shown under the classification of art; as representing a creative impulse, and not for the purpose of illustrating the customs of African peoples." In its time, the exhibition proved widely inspirational to African American writers, artists and musicians of the Harlem Renaissance in New York. As of January 2020, no copies appear to be available online.*
13. Foucher, Louis. **Carmagnole des Khongres.** Paris: Seghers, 1969. First Edition. 79 pp. book, chiefly texts in French. 8vo. Very good. Illus. stiff wraps. [990] **\$50** *An absurdist work of theater cum book length prose poem reckoning with the liberation of European colonies in Africa and around the world. From the inside front flap: "La Carmagnole des Khongres a été donnée en représentation pour la première fois le 28 novembre 1968, à l'Ecole Normale de Douai, par le Centre Dramatique du Nord, avec quatre comédiens : Pierre-Etienne Heymann, Serge Martel, Arlette Renard et Claudine Fiévet, sous la direction et dans la mise en scène de Pierre-Etienne Heymannet dans un décor de Cueco."*

14. Front Culturel (MM. Birga, Bouvier, Vermes). **Poèmes, Chants, Dessins, Mai 70, Mai 68.** Unpaginated [ca. 33 pp] graphically illustrated book of poems and protest songs from the student movements of May 1968 and May 1970 in Paris. 4to. Very good. Illus. stiff wraps, some rust at staples. [968] **\$100** *A scarce but compelling collection of graphically illustrated poems that connect the French student protests of May 1968 to the global movement for anti-imperialist revolutionary action. Institutionally very rare, with only one holding in North America, at the Library of Congress.*
15. General Idea [AA Bronson, Felix Partz, and Jorge Zontal]. **Menage à Trois.** Toronto: Art Metropole, 1978. Limited to 500 copies. Unpaginated [ca. 21 pp.] offset-printed artists' book, chiefly illustrated, with texts including "the entire biography, bibliography, and videography of General Idea at the time of its publication." 4to. Very good, with minor marginal handling marks, and a slight ripple in the paper in the lower margins. Illus. stiff wraps. [980] **\$250** *The queer Canadian artists' collective General Idea was active from 1967 to 1994. Its members worked in film, video, print, performance, and other media. The imagery in the present publication, ranging from photos of people and objects to collages of magazine clippings, would later be developed into artworks included in the exhibition Menage à Trois at Galleria Lucio Amelio, Naples, in March of 1978.*
16. **Get Ready : Periodico Fatto a Mano. Nos. 0 (1972) through 4 (1972) (all published).** Milan: Casa Editrice Lo Spinello, 1972. First Edition. [Cover title variants: Get ready : periodico alternativo di musica rock, n. 1 ; Get ready : periodico alternativo di musica, n. 2-4.] Five issues, ca. 20-36 pp. each, comprising a complete run of editor Marcello Baraghini's psychedelic arts, music, politics and underground culture magazine, illustrated throughout, printed in various colors, some pages are multi-panel foldouts. Tall, narrow folio. Very good overall, no. 0 with old central fold. Illus. stiff wraps, nos. 0 & 1 formed in the shape of a marijuana cigarette. [911] **\$2,750** *A visually stimulating and adventurous entry in the annals of underground Milanese publishing. Prior to Get Ready, Baraghini was involved with two other counterculture journals, L'Avanti! and L'Astrolabio, and co-founded Stampa Alternativa. In format and content, the present title is by far the most radical of his efforts, and is extremely scarce complete and in good condition. As of September 2019, OCLC shows only three holdings in North America, and one in Rome.*
17. Gutierrez, Martine. **Indigenous Woman.** New York: Ryan Lee Gallery & Martine Gutierrez, 2018. First Edition. 124 pp. artist magazine. Folio, ca. 42 cm. New. Illus. stiff wraps. [606] **\$85** *Letter From The Editor: "This is not a magazine about fashion, lifestyle, or celebrity. Indigenous Woman is an independent art publication dedicated to the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity, and the ever-evolving self-image. It is a vision, an overture, a provocation. The word "indigenous" here is used to refer to native cultures from a particular region, but also as a synonym for the natural and innate. It signifies a real, authentic, native-born woman. There was a time when I believed there was no such title for me to claim. I was driven to question how identity is formed, expressed, valued, and weighed as a woman, as a transwoman, as a latinx woman, as a woman of indigenous descent, as a femme artist and maker? It is nearly impossible to arrive at any finite answers, but for me, this process of exploration is exquisitely life-affirming. In working to convey my own fluid identity—an*

identity that brides the binaries of gender and ethnicity—I aim in part to subvert cis, white, Western standards of beauty and raise questions about inclusivity, appropriation, and consumerism. From behind long lashes and lacquered lips, I use the fashion magazine's glossy framework to play with perception. I employ mannequins, advertorials, and indigenous textiles to reassert control over my own image. Mine is a practice of full autonomy—all photography, modeling, styling, makeup, hair, lighting, graphic design, and product design I have executed myself."

18. Heliczer, Piero. **First Battle of the Marne.** New York: The Dead Language, 1962. First Edition. Unpaginated [29 pp.] collection of poems in letterpress on brown stock, also including an afterword by Anselm Hollo. Square 12mo. Very good. Pink silk-screened wrappers, spine unevenly sunned and rubbed at the extremities. [138] **\$350** *A nice copy of the scarce early collection of Heliczer's poems, printed by the author himself in the Dead Language workshop at 56 Ludlow Street.*

19. Heliczer, Piero. **& i dreamt i shot arrows in my amazon bra.** Brighton, East Sussex / London: Dead Language / Matrix Press, 1959. Second Edition ["An earlier edition was dittoed by anselm hollo..."]. [Cover title]. Unpaginated [20 pp.] "poem in eleven takes" by the author and publisher. Tall, thin 4to. Very good. Stapled wrappers, illustrated, apertures of some letters filled in with rose-colored ink. [139] **\$400** *A scarce and sought after work by Heliczer.*

20. Heliczer, Piero. **The Soap Opera.** London: Trigram Press, 1967. First Edition. Collection of poems by the author, illustrated throughout with reproductions of original works by Wallace Berman, Jean-Jacques Lebel, Jack Smith, Andy Warhol and others. Square 8vo. Signed, "piero helicze,r new york 16.XI.70" One of 500 copies. Near fine. Cloth hardcover in silk-screened wrappers. [758] **\$750** *A gorgeous copy of the author's most sumptuous work.*

21. Horiyoshi; Akimitsu Takagi; Katsunari Fukushi; Ed Hardy; Jonathan Shaw. **Japan's Tattoo Arts. Horiyoshi's world : Vol. 2.** Tokyo: Ningen no Kagaku Shinsha, 1983. First Edition. 174 pp. photo-illustrated book. Folio. Limited to 2000. Very good. Illus. dust wrapper over cloth covers, housed in pictorial boards case. [787] **\$1,500** *This copy boldly dedicated by Ed Hardy to Jonathan Shaw; a unique copy with fine associations.*

22. [Muzo, Bruno Ricard, Placid, Y5/P5, etc.] **Jeu de Belote.** Paris: Galerie D'Orsay / Fédération Française de Belote, n.d. ca.1990. Limited Edition (no. 96 of 350). Complete deck of 32 playing cards (plus four informational sheets) ca. 115 x 85 mm. Near fine. Loose as issued, housed in an illustrated box. [999] **\$250** *Each card presents an illustration by a different artist, most of them associated with graphzine and street art movements of the era. Participants include Attila P.C., B.D.A, Camus, Captain Cavern, Jean François Caritte, Jacques Elie Chabert, Catherine Dard, Dom Tom, El Kiropraktor, El Rotringo, Haricot de l'Espace, Henriette Valium, Isamil, James, Jissé, Krogold, Philippe Lagautrière, Homère Lanfri, Le Taré, Lombardi, Max, Mezzo, Muzo, Ness, Pierre Ouin, Paik Machine, Patalo, Pierkus, Placid, Jacques Pyon, Bruno Richard, S.P. 38, and Y5/P5. As of March 2020, OCLC does not locate a holding in North America.*

23. Kiesler, Frederick. **Contemporary Art Applied to the Store and its Display.** London: Sir Isaac Pitman & Sons, LTD, 1930. First Edition. 158 pp. book, illustrated throughout with reproductions of photos and drawings showing modernist environments, natural forms, and commercial displays. 4to. Very good overall, with closed tear at page center to leaf p.102/103, lightly traced architectural drawings in pencil on rear pastedown. Gray boards printed in black constructivist design backed in cream colored linen ; rubbed at extremities but for the most part clean and tight. [994] **\$1,000** *A better than usual copy of the rarely seen UK edition of Kiesler's high modern design bible for display and exhibition professionals, as relevant today as when it was first published. The work is equal parts manifesto and how-to, announcing its purpose as being to establish "a sound cooperation between public, artist, and industry." In place of a preface, Kiesler declares "This book was written because the country has been flooded with examples of poor and distorted modernism ; because the sudden influence of contemporary art makes it necessary to control its real value ; because the new beauty must be based on EFFICIENCY and not on decorative cosmetics ; because the established store is facing the problem of changing its front, its windows, or both, and probably its interior, too. It has to select designs and is not trained in the new art ; because the store window is a silent loud speaker and not a dead storage. Its language appeals to everybody and has proved to be the most successful Esperanto for promoting merchandise ; and, because good contemporary art will last—just as all good styles in previous periods of history have endured. autumn 1929. f. k." Scarce and sought after, with good reason.*
24. López, Nacho. Texts by Martín Luis Guzmán [et al.]. **La Ciudad de México** [cover title: Ciudad de México III]. Mexico City: Artes de México, 1964. First Edition. Photographic book, 32 pp., 126 p. of plates. Includes bibliographical references. 4to. [Series: Artes de México ; no. 58-59] Very good. Illus. stiff wraps, cover designed by Myra Landau. [942] **\$750** *Considered by many to be among the most important photographic books to document Mexico City, Nacho López's La Ciudad de México III provides a breathtaking look at the physical and existential dimensions of the Mexican capital. Photo historian Horacio Fernandez has remarked that the book is "among the best urban books of all time." Cf. Aperture Magazine no. 236, Mexico City p. 47. Scarce in the marketplace and institutionally uncommon, particularly in such good condition.*
25. Mille, Pierre ; illustrated by J. Touchet. **Merveilleuses Histoires de Nasr'Eddine.** Paris: R. Kieffer, 1924. Limited Edition. 184 pp. book of tales concerning the Sufi wanderer, beautifully illustrated in pochoir by Touchet. 8vo. Copy 414 of 500. Near fine ; pages unopened. Illus. stiff wraps. [311] **\$450** *Pierre Mille, best known for his work as a journalist in the French colonies was also a collector of folklore. His gorgeously illustrated in pochoir by Jacques Touchet and published in a limited edition by Kieffer in 1924.*
26. Miller, Henry and Bezalel Schatz. **Into the Night Life.** Berkeley, CA: [the authors], 1947. First Edition. [Full title page begins: The one and only life is the night life ...] Unpaginated [ca. 73 pp.] artists' book featuring texts by Miller and graphic art by Schatz, per the colophon: "The book is entirely a serigraph, or silk screen creation. Conceived at Big Sur, California ... With the exception of the text, which is originally from Henry Miller's Black Spring, and which was written in his own hand, this book is the creation of Bezalel Schatz, a Palestinian artist." Small folio. No. 167 of ca. 200 copies of the work originally

bound in 1947, signed by both Miller and Schatz on the last free end paper; personally inscribed by Miller for "Dr. E.O. Smith, a rare soul who has brought me joy and illumination," in 1956. Mint. Decorated linen boards, original cloth cassette. [204] **\$2,800** *A pristine example of the rare first issue, original binding, executed by Eda Kavin of Berkeley, California. This example presented by Miller to Dr. E.O. Smith, with holograph letter typed by Eve Miller laid in.*

27. Mottel, Syeus with introduction by R. Buckminster Fuller. **Charas : The Improbable Dome Builders**. New York: Drake, 1974. First Edition. 191 pp. text, illustrated throughout with photographs by the author. 4to. Original publisher's promotional slip laid in. Mint, uncirculated copy. Red cloth, with pictorial d.j. [668] **\$175**
28. Nakamura, Goro. **Dawn of New Mesopotamia : The People of Iraq**. Tokyo: Japan Press Service, 1978. First Edition. 152 pp. book, chiefly photographic, with maps and chronological tables. 4to. Near fine. Color d.j. over stiff wrappers. [981] **\$400** *A gorgeous and haunting photobook, providing a rare window into the cultural life of Iraq under socialist Baath party rule, during a brief period of tranquility prior to the country's calamitous wars with Iran and the United States and the rise of a ruthless authoritarianism under Saddam Hussein who came to power in 1979. As of March 2020, OCLC does not locate a copy of the work in the United States.*
29. Nicollet, Jean-Michel (texts by Keleck). **Le Rejeton de l'Univers**. Paris: Les Humanoïdes associés, 1980. First Edition. Unpaginated artists book, [42] pp., brief texts in French by Keleck, illustrated throughout - [dessins de] Nicollet. 8vo. Very good. Cloth boards in very good illus. d.j. [992] **\$200** *A limited production book that was never issued for sale, instead the present volume was given to major supporters and fans of underground BD publisher Les Humanoïdes Associés, hors commerce. An elegant and perverse example of Humanoïdes at its best, pairing intelligent humor and seductive darkness in the spirit of surrealism for the new wave / post-punk generation. As of March 2020, OCLC does not locate the title in North America.*
30. **New Worlds Review. Vol. 1, no. 1 (January 1971) through Vol. 2, no. 4 "Special Syncon Issue" (April/May 1972) (all published)**. Lakeville, Conn.: Committee For the Future, Inc., 1971-1972. First Edition. Twelve issues, ca. 6-34 pp., comprising what our expert source tells us is a complete run of the magazine devoted to "mankind's extraterrestrial future" (drawing on the ideas of Earl Hubbard), illustrated throughout, including poetry and philosophy as well as policy proposal and position statements. 4to. Very good. Self wraps corner stapled and pictorial covers, saddle-stapled. [926] **\$1,800** *A fascinating title at the borders between science fiction, folk art, and lunar-civic boosterism, New Worlds Review is a key primary source in the literature of 'pro-space' movements that emerged in the United States during the mid and late-1970s. Centered around ideas promoted by artist-philosopher Earl Hubbard and his wife Barbara Marx Hubbard (an heiress to the Marx toy-making fortune), the journal reported on their activities with likeminded space exploration and colonization advocates including Colonel John Whiteside, then the chief US Air Force Information Officer in New York City. The Hubbards, Whiteside, and a small group of friends met in June 1970 at the Hubbard home in Lakeville, Connecticut to found the Committee for the Future. There they*

produced the Lakeville Charter, which said in part, "Earth-bound history has ended. Universal history has begun. Mankind has been born into an environment of immeasurable possibilities. We, the Committee for the Future, believe that the long-range goal for Mankind should be to seek and settle new worlds. To survive and realize the common aspiration of all people for a future of unlimited opportunity, this generation must begin now to find the means of converting the planets into life support systems for the race of Man." CFF leadership came up with the idea of the first "citizen-sponsored lunar expedition," which could pay for itself through the sale of lunar materials and television and story rights; there could be a general subscription to let the public participate in financing the project. This came to be known as Project Harvest Moon. To support the effort, CFF launched the New Worlds Company in January 1971 with the help of \$25,000 from Barbara's father. The purpose was to rally support for the next great goal: a lunar community. This would help generate popular pressure for the funding of the necessary intermediate steps such as the Space Shuttle. Through the offering of shares in the lunar enterprise to millions of people, a constituency with a vested interest in the development of the Moon and outer space activities would be created. As of September 2019, we are unable to locate the title in OCLC.

31. Nike. **White Dunk : Evolution of an Icon.** 25 Japanese artists take inspiration from innovation. Paris: Nike, n.d. [2003]. First Edition. Folded publication with texts and images on front panel concerning the October 9th-12th 2003 exhibition at Palais de Tokyo in Paris. Center spread and rear panel provide additional illustrations and artist biographies. Opens to reveal large exhibition poster image across all four panels on verso, showing the eponymous goddess as a winged angel of victory dressed in a pair of Nike Dunks. Approx. 29.5 x 42 cm folded ; opens to 59 x 84 cm. Near fine. folded; lose as issued. [974] **\$300** *A gorgeous poster for the early 2000s arts project sponsored by Nike, which enlisted 25 contemporary artists from Japan to create works inspired by Nike's basketball sneaker cum streetwear icon, the White Dunk. Participants included Kenji Ando, Yukio Fujioka, Jun Goshima, Hideaki Hirata, Atsushi Kamijyo, Masakazu Katsura, Eisaku Kito, Eiji Nakayama, Yasushi Nirasawa, Yuji Oniki, Ren Sakurai, Keiichi Sato, Naoki Sato, Hajime Sorayama, Haruo Suekichi, Yukihiro Suzuki, Takayuki Takeya, Junichi Taniguchi, Katsuya Terada, Yasuhito Udagawa, Shinichi Yamashita, Yoshikaru Yasuhiko, Kow Yokoyama, Hitoshi Yoneda, and Shuji Yonezawa.*
32. Nike. **Irreverence Justified.** Nike, 2000. Limited Edition. [Title from cover.] Unpaginated corporate history / artist's book featuring 575 images of shoe designs produced over the company's history and brief texts in English, beginning with the 1972 Waffle Montreal and ending in a run of blank pages with text spreads on gold paper announcing that 'there is no finish line.' Cubic dimensions approx. 4 in. x 4 in. x 4 in. Book no. '0348' from an edition of 2000 Fine (uncirculated copy). Embossed gold leather, housed in a replica miniature shoe box. [595] **\$1,500** *As the colophon explains: "All text was composed in the Corporate S typeface. Photography was provided by Photogroup, Nike Digital Product Imaging, Hans Pieterse, and Pete Rose (the other one). The book was printed in Monnickendam, The Netherlands, in five-colour offset on 170gm wood-free, white Jsselprent paper. The book was bound in the Hague, The Netherlands, with PU Sparkle Leather code number Gold 6002, which is the same*

material used for the shoes in which Michael Johnson set the 200m World Record." A holy grail for sneaker heads and Nike collectors. OCLC records no copies.

33. **Pan : Annuaire du Luxe à Paris, an 1928.** Paris: Devambez [for "Paul Poiret, fondateur"], 1928. First Edition. Unpaginated [ca. 116 plates] album of French luxury advertisements, with works by Raoul Dufy, Tsugouharu Foujita, Yan B. Dyl, Madeline Vionnet, Gus Bofa, Edy Legrand, Sem, Cocteau, and others, executed on behalf of Hermès, Dunhill, Lanvin, Van Cleef & Arpels, Elizabeth Arden, Mumm Champagne, as well as Paris institutions including the Moulin Rouge, Maxim's, and Frédéric. Large 4to. Near fine. Publisher's original yellow linen decorated in black and silver. [205] **\$3,200** *An exceptionally bright and clean copy of the rare advertising annual that captures Jazz-age Paris at its most decadent. Despite Poiret's intention to continue the series, only one (absolutely magnificent) volume was published before the crash of 1929 dampened tastes for luxury worldwide. Edition size unknown, but the work is scarce in the marketplace and rare in institutional collections, with only four libraries worldwide showing holdings.*
34. **Poison Girls. Words Written in Trust :** [box set containing multiple items]. N.p., (Epping, U.K.): n.d. (ca. 1980). First Edition. **Poison Girls ..Words..**, unpaginated (ca. 36 pp.) illustrated, hand-screened lyrics book. Square 4to. Pinch bound, illus. wraps, with the called for hand-screened 'Abort The System' poster and the lino-printed 'Poison Girlfriends' postcard. Very good. All items housed in hand-screened cardboard LP mailer box. [66] **\$2,000** *Band-member Richard Famous explained the history of the item, noting its scarcity: "Poison Girls started in Brighton but moved, in 1977, to Burleigh House, a licensed squat just outside Epping due for demolition to make way for the proposed M25 London Orbital motorway. It was a dilapidated mansion with lots of rooms, one of which we made into a dedicated screen-printing room. Everything was hand printed, using paper liberated from a Robert Maxwell owned printers shop cellar. We also developed a way of using typed lyrics on 'Roneo' stencils, incorporating hand cut paper stencils, and screen printing the result (for younger readers, 'Roneo' printers were hand duplicators using A4 size waxed paper stencils cut by a manual typewriter and used as the essential means of communication of choice by political leafleteers everywhere. Roneos died a death with the introduction of photocopiers, and of course, personal computers and printers). Anyway we used to hand print lyric sheets and posters to hand out at gigs. However as our time at Burleigh House was coming to its inevitable end (bulldozers at the door), we decided to print a lyric book as the last project for the screen printing room. The result was a labour of love. 100 copies of 'Words Written In Trust'. It came out as a 12" square hand printed book of lyrics, packaged in a hand printed cardboard 'album mailer', and if I remember, a screen printed 'Abort The System' poster, and a lino printed 'Poison Girlfriends' postcard. We finished the run about a week before we were thrown out of Burleigh House. Because of the chaos of relocating, most of the finished books were sold through the Rough Trade shop who, in a fit of genius, advertised it in their big weekly mail order advert in the NME. They were swamped by orders and were thoroughly pissed off that we only had 100 to sell! Big problem for them as they had to return lots of money to would be punters, and blamed us!"*

35. Ponce, Tiburcio and Lucas López. **Album Recuerdo de mi Viaje a Michoacán.** [2 vols.] Morelia, Michoacán: Merceria "El Talisman", [c. 1943]. First Edition. Two photographic publications housing a selection of 24 (twelve in each) tipped-in real photo postcards showing the progress of a volcanic eruption which began in 1943, near the town of Parícutin in the state of Michoacán. Prints are captioned in the image at the lower margins. 17 cm (closed books); 16.5 cm x 132 cm (unfolded.) Very good overall, photographs near fine. Two leporello-format albums, one black and the other brown, both rubbed at extremities ; black album has a repaired hinge between the five and sixth photograph. [876] **\$1,200** *Several photographs in the collection are credited in the print at the lower margin to Lucas López, a noted photographer from Morelia whose work was recently been featured as part of an exhibition curated by Carlos Blanco for UNESCO's Regional Cooperation Center for Adult Education in Latin America and the Caribbean (CREFAL). Altogether, the two albums provide a dramatic view of the unusual volcano's dramatic emergence, lava flows and ash plumes under different atmospheric conditions and at different times of day. The Parícutin eruption quickly captured newspaper headlines around the globe, became the subject of both scientific and folkloric fascination across Mexico, leading to a pilgrimage of more than two thousand people within days of its discovery in a rural cornfield owned by Dionisio Pulido. To our knowledge, the albums are otherwise unrecorded.*
36. [Los Infrarrealistas]. **Le Prosa : Revista de Escritura Literaria. Nos. 1 (Abril - Junio de 1980), 2 (Noviembre de 1980) ; 3 (Febrero de 1981) (all published).** México, D.F.: 1980-1981. First Edition. Three issues, 72, 78, 78 pp., comprising a complete run of the Spanish-language literary journal, illustrated throughout. 8vo. About good with age-toning, spotting and rubbed extremities. Illus. stiff wraps minor chips to corners. [960] **\$1,800** *An important second wave Infrarrealist literary journal, the publication of Le Prosa marked the reunion of the group's key figures as well as the introduction of several younger writers and artists who shared the movement's counter-cultural tendencies. Established by Orlando Guillén, Le Prosa's editorial council included Mario Santiago, Roberto Bolaño, Lilia Martínez Aguayo, Diana Bellessi, Jaume Benavent, Fernano Nieto Cadena, Juan José Oliver, José Manuel Pintado, José Rosa Ribeyro, and Francisco Seguí. Rather than adhering to a defined style, the Infrarrealist movement was characterized by the pursuit of a free and deeply personal poetry, representative of its members' attitude towards life on the fringes of conventional society. The set is a rare survival, with copies rarely surfacing online and as of January 2020, OCLC shows no institutional holdings.*
37. **Radar. No.1 (1982) - no.5/6 (1988) (all published).** Basel: Editions C.L.A.G., 1982-1988. First Edition. [Nos. 2 through 5/6 carry the subtitle: "Zeitschrift Zwischen Basel und New York."] Six numbers in five fascicles (160, 160,130,120,156 pp.) comprising a complete run of the photographically illustrated magazine published by Hungarian-Swiss art dealer and psychoanalyst Carl Laszlo. 4to, ca. 30 cm. Each issue contains an original photographic print: no. 1 (1982) Mapplethorpe, Robert. Portrait of William S. Burroughs, 1982. Unsigned. Verso stamps of the photographer, Radar, and C.L.A.G. Print shows light surface marks and marginal toning ; no. 2 (1983) Manon. Self-portrait. Unsigned, with verso stamps of the photographer and C.L.A.G. Near fine ; no. 3 (1984) Malanga, Gerard. Portrait of Taylor Mead. Signed in the print and dated 1971 at lower right, verso stamps of the photographer, Radar, and C.L.A.G. Near fine ; no. 4 (1984)

- Bokris, Victor. Portrait of William S. Burroughs. Unsigned, verso stamps of the photographer, Radar, and C.L.A.G. Excellent, with light marginal toning ; no. 5/6 (1988) lacks the called for "Fotokomposition, 1985" by Erik H. Olson. In its place, this exemplar comes with an original photographic print showing Mapplethorpe in conversation with Laszlo, signed in ink on the verso "Für Stefan" by Carl Laszlo and "[copyright] Michael Heitmann '82" by the photographer. Near fine. All photos approx. 6x8 to 8x10 in. Journals are all very good, a few with light rubbing at the extremities. Illus. stiff wraps, embossed in metallic inks, extremities a bit rubbed. [599] **\$2,500** *The exuberant Radar presents Laszlo's mediation on the connections between the European avant-gardes and American beats (particularly William S. Burroughs) woven through the emerging punk and contemporary art worlds of the 1980s. Contributors included Mapplethorpe, Burroughs, Victor Bokris, Christopher Makos, Gerard Malanga, Tseng Kwon Chi, Walter Stedding, Marcia Resnick, Legs McNeil, Richard Hell, Michael Barfuss, Michael Heitmann, Herbert Huncke, Rene Mati, Patricia Highsmith, Allen Ginsberg, and others. Deported to Auschwitz in 1944, and freed in Theresienstadt during the last days of the war, Carl Laszlo moved to Basel to complete his medical studies and later, to Zurich, where he became a student of the renowned psychiatrist Lipót Szondi. Around the same time, Laszlo began trading works of art. In addition to Radar, he published the journal Panderma and a collection of punk photography called No Future.*
38. Rolling Stones. **The Rolling Stones Monthly Book, nos. 1 (June 1964) through 30 (November 1966) (all published).** London: Beat Publications, 1964-1966. First Edition. A complete set of the Stones' fan newsletter, chronicling their rise in the years following the release of their eponymous debut album. 8vo. Very good. Illus. self-wraps. Some issues extremities rubbed. [298] **\$1,250** *A fascinating and wide portrait of the band, largely in their own words, before their global superstardom erupted, while Brian Jones was still alive. Complete sets are scarce and widely sought after by Stones' collectors. As of February 2017, OCLC does not show an institutional holding for this title.*
39. Salinger, J.D. **The Complete Uncollected Short Stories of J.D. Salinger, Vols. 1 & 2.** N.p.: ca. 1974. Pirated edition, unauthorized. 2 volumes (88, 107 pp.) collection of short stories. 8vo. Near fine. Illus. stiff wraps. [987] **\$500** *Per the preface to volume one: "Between 1940 and 1965, J. D. Salinger published a total of thirty stories and one novel. Of the thirty stories, thirteen were collected into his three well-known volumes. The remaining twenty two have long since remained buried and largely unknown (except to the faithful few), in the magazines. These twenty two stories constitute the material of these two volumes." A fine set of the scarce 1974 edition collected by an unknown publisher in California. Rare in the marketplace and sought-after among Salinger collectors. Ex libris Duncan Hannah.*
40. Serge (a.k.a. Maurice Féaudierre). **50 dessins de Serge; des clowns, du cinéma, des girls.** Paris: J. Snell et Cie, 1927. First Edition. Comprised of 57 unnumbered leaves chiefly illustrated with drawings (including the title page, 50 plates, and six chapter title headers) organized in three sections introduced with brief texts, i.e. "Cirque, par A. Warnod," "Music-hall, par L. Léon-Martin," and "Cinéma, par L. Moussinac." 4to. One of 275 copies on Francia (of 300 in total) Very good. Illus. stiff wraps. [951] **\$1,200** *A dizzying set of cubo-futurist illustrations printed in monochrome litho by Girard and*

Bunino of Montmartre depicting vignettes and characters inspired by Parisian popular entertainments of the era, showing cowboy lion tamers, motorcycle daredevils, harlequins, trapeze artists, showgirls, and film stars. Lightly rubbed at the spine, else excellent copy of this early and uncommon work by Serge. As of January 2020, OCLC locates only three holdings in North America.

41. 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] **\$2,000** *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.*
42. Waplington, Nick. **Hackney Riviera.** London: Jesus Blue, August 2019. First Edition of 500, signed. 100 pages + endpapers, incl. 54 colour plates. 320mm x 250mm. New. Hard case book with foil stamp, book designed by Jonny Lu Studio. [1008]
43. **Andy Warhol.** [Philadelphia]: [Institute of Contemporary Art, University of Pennsylvania], 1965. Catalog of an exhibition held at the Institute of Contemporary Art, University of Pennsylvania, Philadelphia, Pennsylvania, Oct. 8-Nov. 21, 1965, [ca. 22 pp.] 27 leaves [i.e. 54 pp.] chiefly illustrated (some color), with an introduction by Samuel Adams Green. 8vo. Housed in a custom black linen clamshell box with gilt title badge. Very good ; corners and edges clean and sharp. Color lithographic front board with repeating soup cans shows only marginal minor spotting ; black cloth tape binding holding well with slight raveling at spine bottom and endemic loosening of cardstock plates. [961] **\$2,500** *A better than usual copy of the fragile and rare catalog noted to be among the earliest documents of Warhol's work, designed by Ben Birillo and printed for the artist's first museum exhibition in 1965. In the crush of celebrity attention at the press preview, some paintings were damaged so they were removed from display before the official opening the following night, effectively making Andy Warhol himself the exhibit, and contributing his status as a Pop Art icon.*
44. Warhol, Andy. Stable Gallery, NY [Text by Gene Swenson]. **The Personality of the Artist.** (Paid advertisement in Art International, vol. VIII, no. 3, April 1964). Lugano,

Switzerland: Art International, 1964. First Edition. 88 pp. magazine issue (incl. 9 pls. & ills. in color.) 4to. Very good. Illus. stiff wraps. [989] **\$150** *To publicize Andy Warhol's second and last show at the Stable Gallery in New York (April 21- May 9, 1964) owner Eleanor Ward took out a full-page advertisement on the inside back cover of the April 1964 issue of Art International. A bland, black-and-white photo of the expressionless young Andy in a tuxedo hovers above a brief essay in tiny type titled "The Personality of the Artist." The essay and photograph are by Gene Swenson, a Warhol associate who wrote the essay as a student paper at Bennington College. Swenson's photo of Warhol is best known for its reproduction on the rare poster for the exhibition of Brillo boxes. Less well known is its appearance here, several months earlier, in a superior reproduction as the inside rear-cover advertisement for this issue of the magazine. The front cover in color by Alexander Liberman. Contents include an important early essay on Warhol by Henry Geldzahler and articles on Vasarely, Alexander Liberman, Paul Brach, and others. Scarce in the marketplace and little-known among collectors.*

45. **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. [993] **\$750** *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: Despite the confusion created by David Ensminger's website, <https://austinpunk.wordpress.com>, Western Roundup creator Bill Daniel confirms that only three issues were ever made, not the four as spuriously claimed by Ensminger.)*

WALL ART & PHOTOGRAPHS

1. [Poster]. **1863 - 1963: 100 Yil İnsanlık Hizmetinde.** Istanbul: Kiral Matbaasi, 1962. First Edition. Poster for the centennial year of the International Red Cross, Red Crescent, and Persian Red Lion and Sun Society. Ca. 100 x 70 cm. [1002] **\$1,200** *Very good, despite old folds. loose and unmounted as issued.*
2. **Black Panther Assassinated.** Fred Hampton 1948-1969 [poster]. n.p.: [Liberation News Service], 1969. Poster with closed tear along horizontal fold crease, paper toned, small hole in field. Ca. 11.5 x 20.75 in. [811] **\$500** *A version of this poster was issued by the Liberation News Service with an attached petition at right, the photo is from LNS. Text calls on the broader activist community to defend the Panthers.*
3. **La Caravana Aerea de la Amistad al Circuito del Golfo y del Caribe.** Mexico City: 1954. Offset and silkscreen on glossy paper. Ca. 48 cm x 37 cm. Very good. [848] **\$350**

4. [Poster] Celik, Isa [photographer]. **Dilenci Kadin**. Istanbul: Afis Yayinlari 14, 1974. First Edition. Photographic poster showing a beggar woman dressed in highly patterned cloth covering. Ca. 19.5 x 27.5 inches. [1003] **\$600** *Very good, despite old folds. Loose and unmounted as issued.*
5. **Collection of Mexican Tennis Posters and Placards, 1948-1956**. Seven (7) posters, including five richly inked silkscreens and two vividly colored lithographs printed on a variety of materials ranging from thin commercial poster paper to heavy cardboard stock. Most items ca. 11 x 14 in. to 15 x 18 in. Condition varies from near fine to about good ; one item only with small marginal losses. [1013] **\$2,000** *An exceptional collection of Mexican graphic art related to professional tennis competitions and youth clubs. The items are rare survivals of unknown designs for which we can find no contemporary auction records or catalog descriptions, presumably having been produced in relatively small quantities (especially the intricate and multi-layered silkscreens.) The works are unattributed. Acquired via the rare book trade in Mexico City, our source tells us the items likely comprised part of the reference collection of a poster printing and advertising shop in Mexico City that closed in the late 1970s, for which no trade name is recorded.*
6. **Day of Solidarity with the Congo. February 13**. Havana, Cuba: OSPAAL, 1968. First Edition. Cuban poster in support of revolutionary movements in the Congo. Ca. 12.5 x 20.5 in. [849] **\$200** *Very good overall with a few small closed marginal tears, loose and unmounted as issued.*
7. De La Vega, Manuel. **Juegos Deportivos Nacionales de la Revolucion**. Mexico City: El Cromo, 1941. First Edition. Poster for the Mexican National youth spotting tournament of 1941. Ca. 76 cm x 94 cm. Very good, edges slightly frayed but remarkably intact. loose, unmounted. [1001] **\$1,500** *Identified in contemporaneous literature as the second prize winning graphic for the event*
8. [Freeman, Tina.] **Portrait of William S. Burroughs**. New York: ca. 1978. Silver gelatin print on Kodak paper. 8 x 10 in. Unsigned. Fine. Unframed. [656] **\$100** *Taken for the 1978 Nova Convention and used on the event poster, the photo was also distributed for publicity purposes. Provenance: Jeff Goldberg, a Nova Convention organizer.*
9. [Original artwork] Harper, E. [Elmer] Howard. **Harrison Dillard**. New Rochelle, New York: E. Howard Harper Studio, 1948. Unique, signed. Original drawing on fine paper. Image is ca. 9 x 11 in. on 10 x 12.5 inch paper. Very good. Taped into old paper mat, otherwise excellent. [1011] **\$500** *An exceptional drawing of the William Harrison "Bones" Dillard, an American track and field athlete, who is the only male competitor in the history of the Olympic Games to win gold in both the 100 meter (sprints) and the 110 meter hurdles, making him the "World's Fastest Man" in 1948 and the "World's Fastest Hurdler" in 1952. E. Howard Harper seems to have been an illustrator for African American newspapers in the New York City area during the early and middle part of the 20th century. We can find very little record of his career, but the present drawing shows a great talent and high level of finish.*

10. [Original artwork] Harper, E. [Elmer] Howard. **Reggie Pearman N.Y.U.'s 880 Star!!** New Rochelle, New York: E. Howard Harper Studio, n.d. [ca. 1948]. Unique, signed. Original drawing on fine paper. Image is ca. 9 x 11 in. on 10 x 12.5 inch paper. Very good. Taped into old paper mat, otherwise excellent. [1010] **\$500** *An exceptional drawing of the noted American middle distance runner who competed in the 1952 Summer Olympics and NYU alum. E. Howard Harper seems to have been an illustrator for African American newspapers in the New York City area during the early and middle part of the 20th century. We can find very little record of his career, but the present drawing shows a great talent and high level of finish.*
11. [Morrissey - signed postcard]. **"Viva Hate awaits those who wait...MORRISSEY"** Printed in E.E.C: D Tag, "Nineteen! Eighty Hate" [i.e. 1988]. Offset color promotional postcard on glossy stock showing a photograph of Morrissey in profile, 4 x 6 in., signed, dated and inscribed by the singer on verso. Fine. Loose as issued. [918] **\$500** *Recorded between October and December 1987, Viva Hate was Morrissey's debut solo studio album. It was released on 14 March 1988 by HMV, six months after the final album by the Smiths, Strangeways, Here We Come. This rare signed card was given as a gift to an industry executive prior to the album's American release. Given the singer's recent right wing turn the album title and inscription seems tragically apt.*
12. WAC Women's Action Coalition. Collection of three broadsides: **"When Love is a Contact Sport, Women Lose" ; "100% Absolutely Positively Guilty of Wife Beating" ; "Four Women a Day Are Killed in the U.S. by Their Husbands or Boyfriends or Ex's"**. n.p. [New York?]: WAC, ca. 1994-1995. Three lithographically printed protest broadsides. 11 x 17 inches. Near fine. Loose as issued. [1012] **\$750** *According to NYPL's website for the WAC records, "The Women's Action Coalition (WAC) was a feminist direct-action organization founded in 1992 to fight discrimination against women. Its members held colorful demonstrations in support of women's rights, using a drum corps and the slogan 'WAC is watching. We will take action.' The Coalition's records contain administrative files, committee files, subject files, photographs, printed material, video recordings, as well as posters, placards, banners, and props used during protest demonstrations." The present items date to the era of the O.J. Simpson case, and use powerful imagery to drive home the painful truths of male spousal violence at the center of the controversy surrounding his trial. Apart from the NYPL collection, we can find no other holdings.*
13. [Signed] Weege, [William or Bill]. **Veristic Prints by Weege**. Phoenix Gallery. January 19 - February 21. 2984 College Avenue. Berkeley. California. Berkeley, Calif.: Phoenix Gallery, n.d. [ca. 1970]. Large poster on stiff board for the Weege exhibition, signed in pencil at the lower left hand corner. Ca. 13 x 20 inches. Very good, pinholes at corner. [1006] **\$350** *An excellent copy of the rare poster.*

