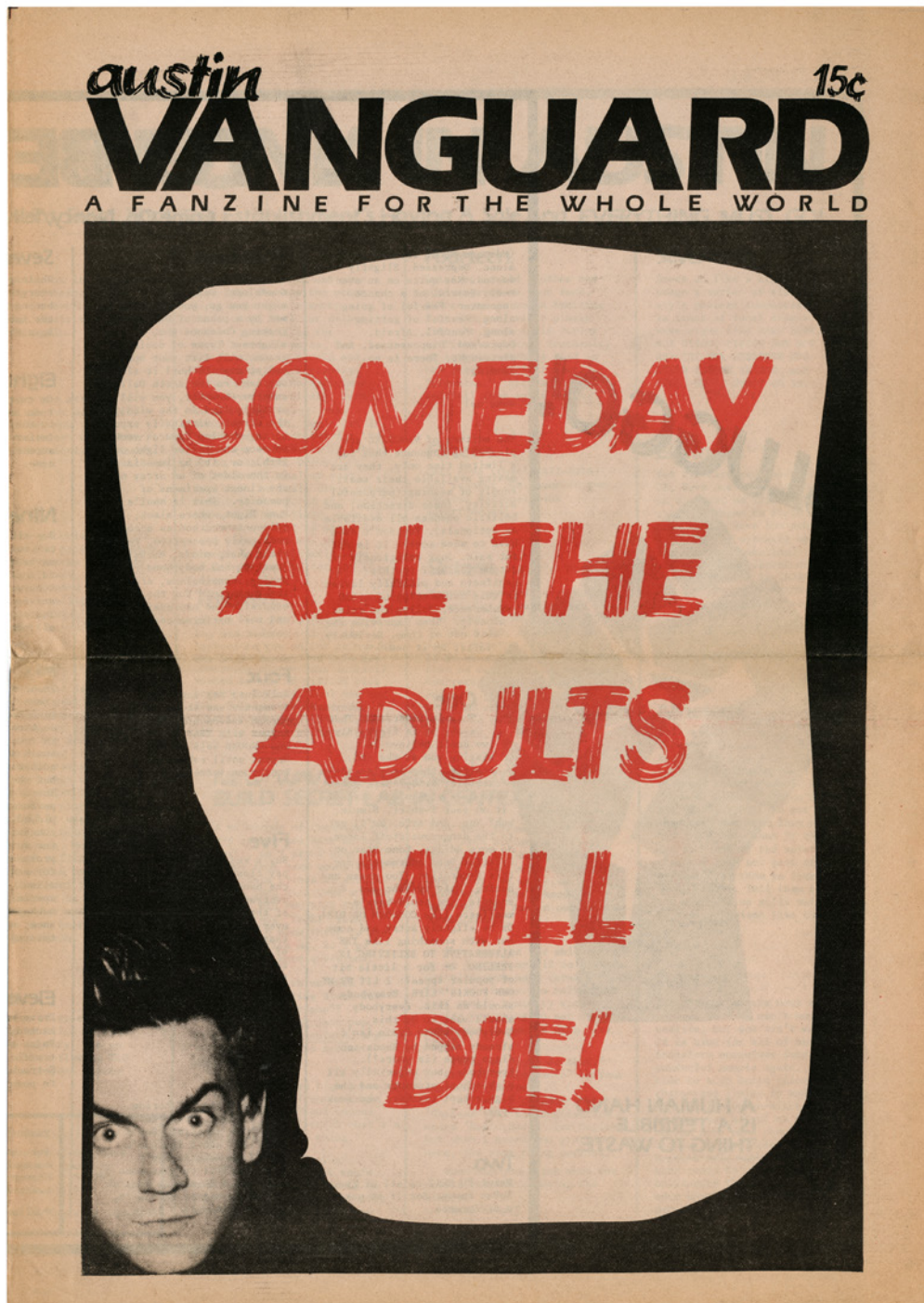


# 21

**DIVISION**

ART, PUBLISHING,

LEAP 21  
NO. 3  
2015



# DIVISION LEAP

ART. PUBLISHING. ARCHIVES.



Installation in progress

Welcome to Catalog 21.

This month marks our first exhibition in our new space, which examines the unique relationship between the visual arts and the poetry scene in the Bay Area. The show features original works by Jess, Robert Duncan, Madeline Gleason, James Broughton, Jack Hirschman, Ernesto Edwards, Robert Branaman, and others, along with a selection of books and prints by these artists and their collaborators.

In the month of August we're glad to present a reading room exhibition on book design curated by Fredrik Averin. There are other great exhibitions being prepared for the fall. If your travels bring you to Portland, please visit.

For updates and new arrivals, go to [divisionleap.com](http://divisionleap.com).

*Thanks. Adam, Kate, and Jack.*



[DIVISIONLEAP.TUMBLR.COM](http://DIVISIONLEAP.TUMBLR.COM)

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All materials subject to prior sale. Please email or call to reserve. All materials considered to be in very good condition or better, with exceptions noted; please feel free to contact us for a more detailed condition report.



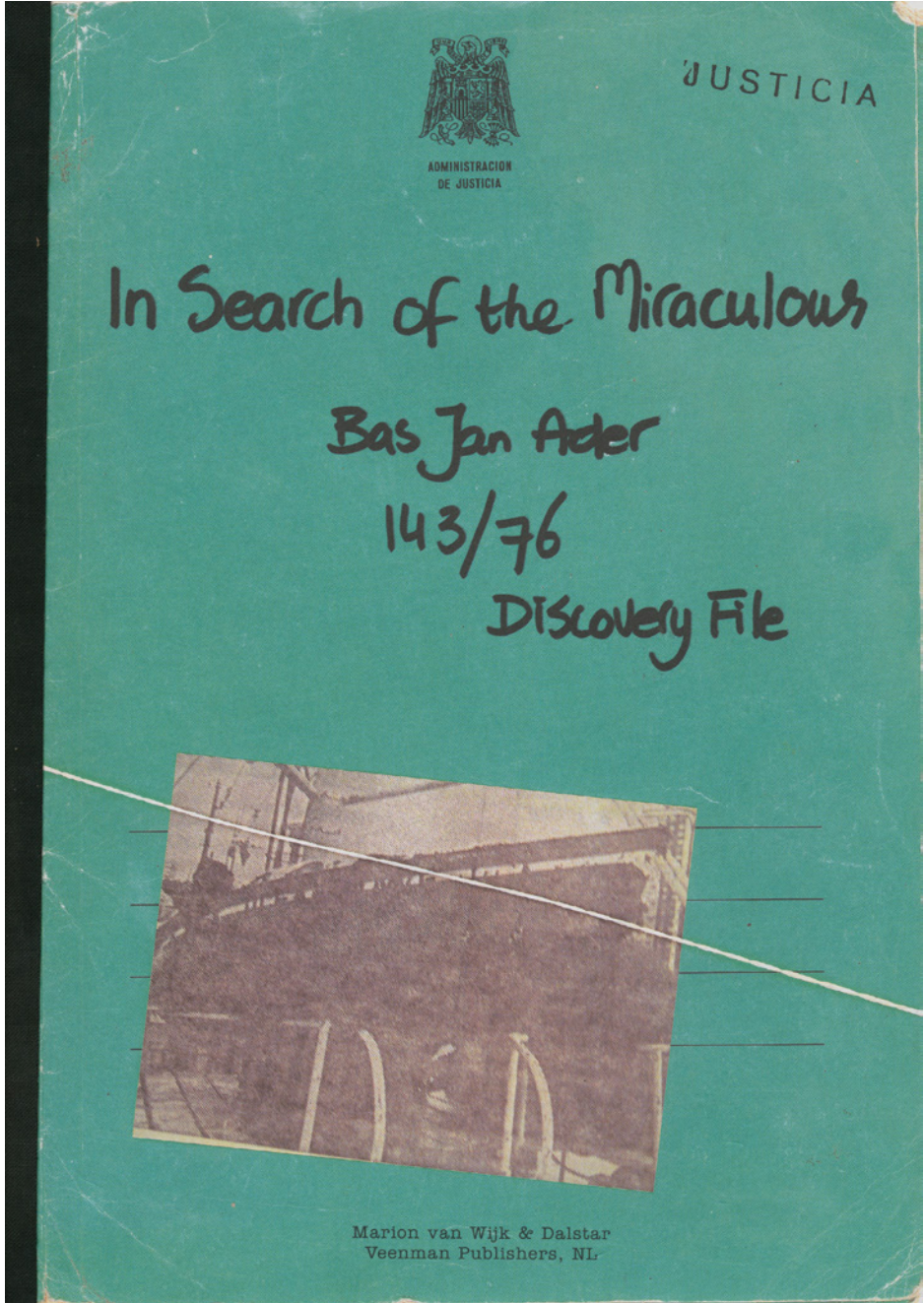
1. Bas Jan Ader  
In Search of the  
Miraculous: Bas Jan Ader  
143/76 Discovery File

Netherlands: Marion van Wijk & Dalstar Veenman Publishers, 1997. First edition. 4to, 216 pp, xeroxed in b/w and tape bound into color covers, with color reproductions of maps inside covers.

Artists' book with extensive documentation of van Wijk and Koos Dalstra's investigations into the circumstances

of the disappearance of Bas Jan Ader and his boat, the discovery of the boat, The Ocean Wave, by Spanish authorities, and the subsequent theft of the boat. A large number of the pages consist of photocopies from the police reports. An outstanding work and one of our favorite publications of the aughts.

*On hold*



The disappearance of The Ocean Wave

2. Frank Stanford  
The Battlefield  
Where the Moon  
Says I Love You

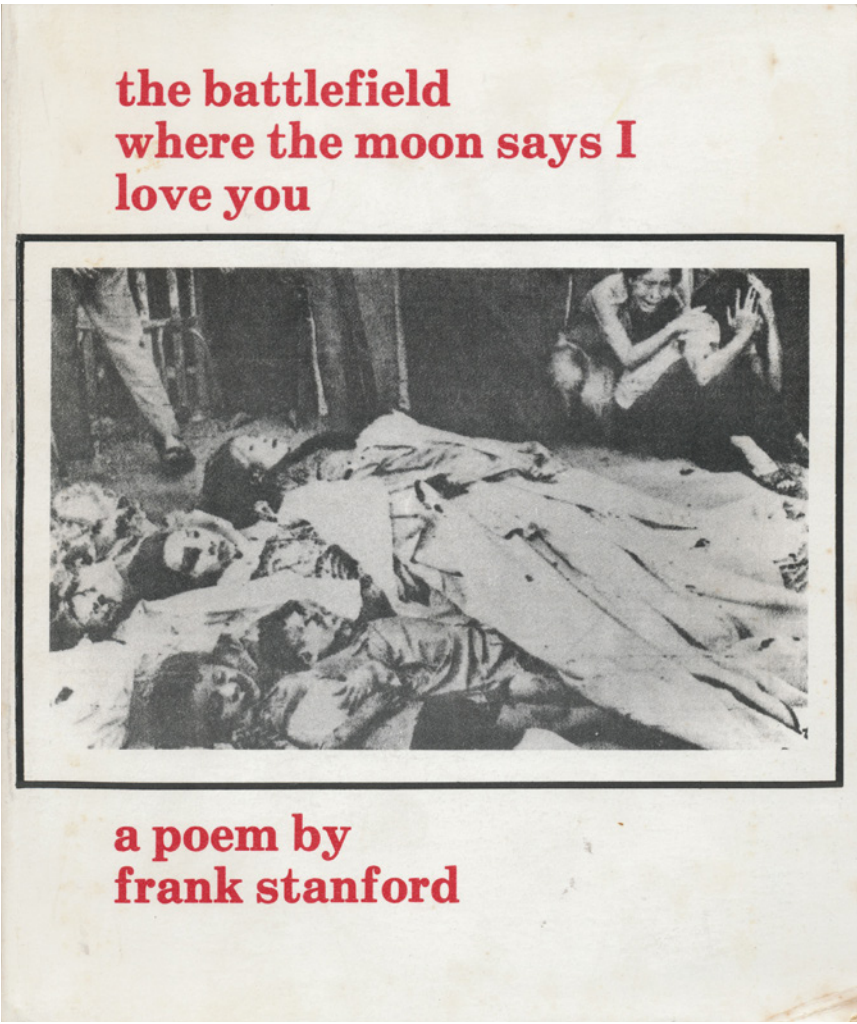
Fayetteville: Lost Roads Publishing Company, 1977. First edition. 8vo, 542 pp, printed wraps.

The first edition of the greatest American epic poem. The cover features a newswire photograph of corpses and grievors taken on the last day of the Vietnam War at the Saigon airport, an image which tied the work to the era in which it was composed and published in a striking way, and which was curiously removed from the reprint. The original design, with the titles in Century Schoolbook bold, all lower

case and left-aligned in red, combined with the stark imagery of the newswire photograph and the physical heft of the book worked to make the book an indelible symbol of a passionate readership.

A near fine copy showing a faint crease to the spine, a couple light creases to tips and a touch of foxing to the first blank, but sharper than usually found; those few copies that made it into circulation at the time of publication tend to have been obsessively reread.

*Sold*



Century Schoolbook Bold?

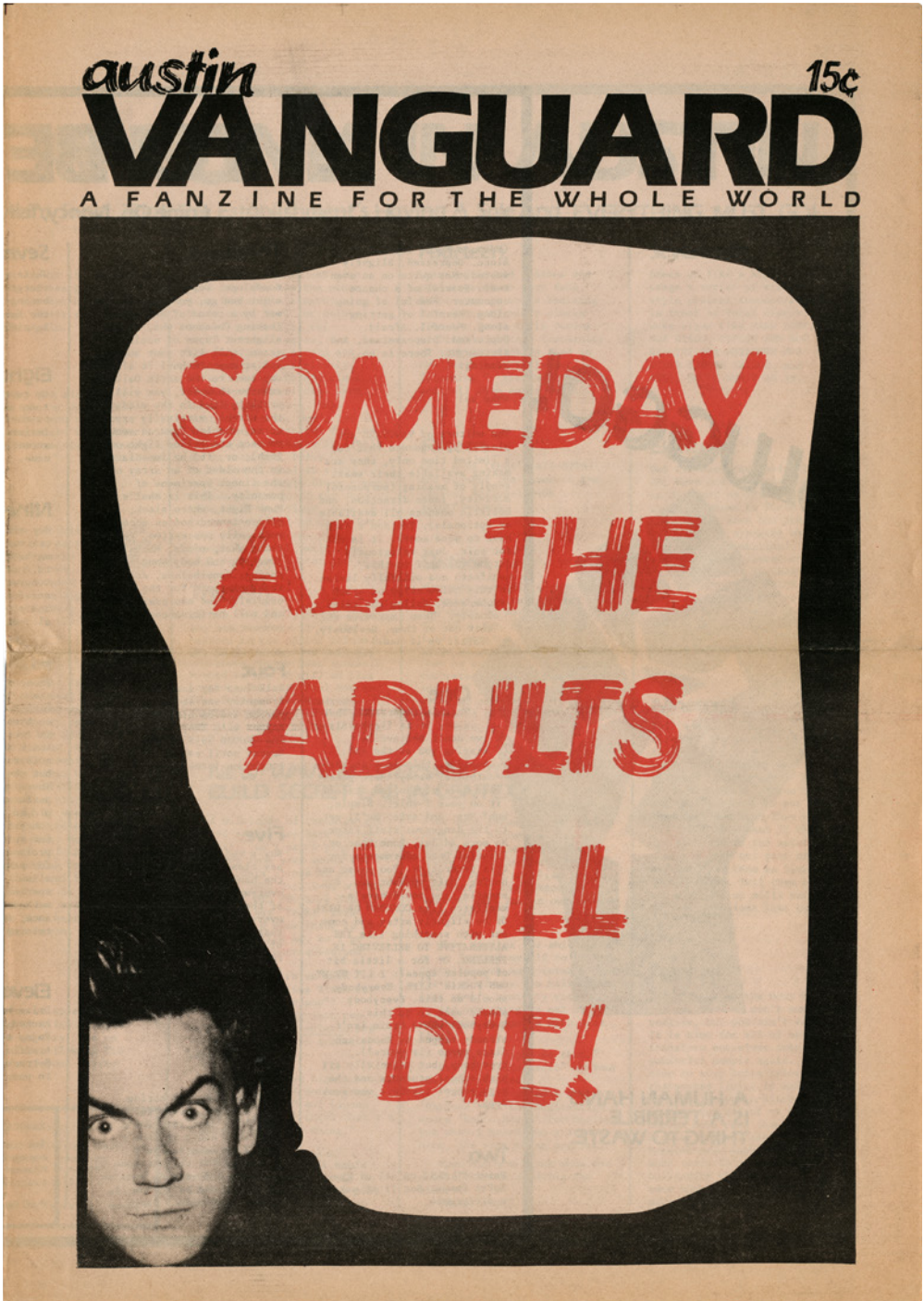


3. Nick West, et al.  
**Austin Vanguard**

*Complete*

Austin: Austin Vanguard, [1977]. 4to, tabloid format, single sheet of newsprint folded once; offset printed in two colors. The first and only issue of one of the first, if not the first, punk fanzine published in the state of Texas. No attribution is given, but the zine is believed to be the work of Nick West, who would go on to edit Sluggo, one

of the greatest Amaerican art zines of the late 70's. The phrase "Someday All the Adults Will Die" emblazoned on the cover summed up many of the beautiful contradictions of punk very early in its history. Folded once, else fine. **\$750**



Complete

4. Galerie Rene Block  
**Grafik des Kapitalistischen Realismus**

Berlin: Edition Rene Block, 1971. First edition. Oblong 4to, [194] pp, bound in full black cloth; illustrated dust jacket (reproducing Vostell's work B52). Edition of 3000. Profusely illustrated in b/w. Text in German. With a foreward by Carl Vogel. The catalogue for the landmark exhibition at Galerie Rene Block, which included work by Vostell as well as Gerhard Richter, Sigmar Polke, Gerhard Lueg, K. P. Brehmer, and

K. H. Hodicke. An important catalog, and perhaps the fullest documentation to that date of the Capitalist Realism tendency that gave us a more political take on Pop Art. Previous owner's signature to ffep, else fine, in a near fine dust jacket that is lightly rubbed at extremities with some faint indenting to rear panel. **\$250**



Wolf Vostell's B-52



5. Robert Ford  
Poster for Thing

Chicago: Thing, c. 1991. 16 x 21 ½",  
offset printed in three colors on heavy  
paper stock.

A poster issued to promote Ford's  
legendary queer zine Thing, which  
ran to ten issues. The poster features  
an unforgettable portrait of a snarling

Vaginal Creme Davis, who had been  
one of the editors of the zine *Fertile  
Latoyah Jackson* – a visual link between  
one of the great queer zines of the  
1990's with an important predecessor  
from the previous decade.

Near fine with a small 3" tear to surface  
of upper right corner.

**\$300**



Vaginal Creme Davis

6. Throbbing Gristle  
“Industrial Music for  
Industrial People”

Np: Throbbing Gristle, nd. 2 ½"  
diameter circular sticker; backing  
intact. Some moderate even soiling;  
very good.

Artists' multiple as sticker, printing  
the iconic slogan which would  
help to conceptualize a vague but  
powerful and lasting tendency in  
subsequent generations of art and  
musical performance.

**\$150**



Genesis P-Orridge, Cosey Fanni Tutti,  
Chris Carter, and Peter Christopherson



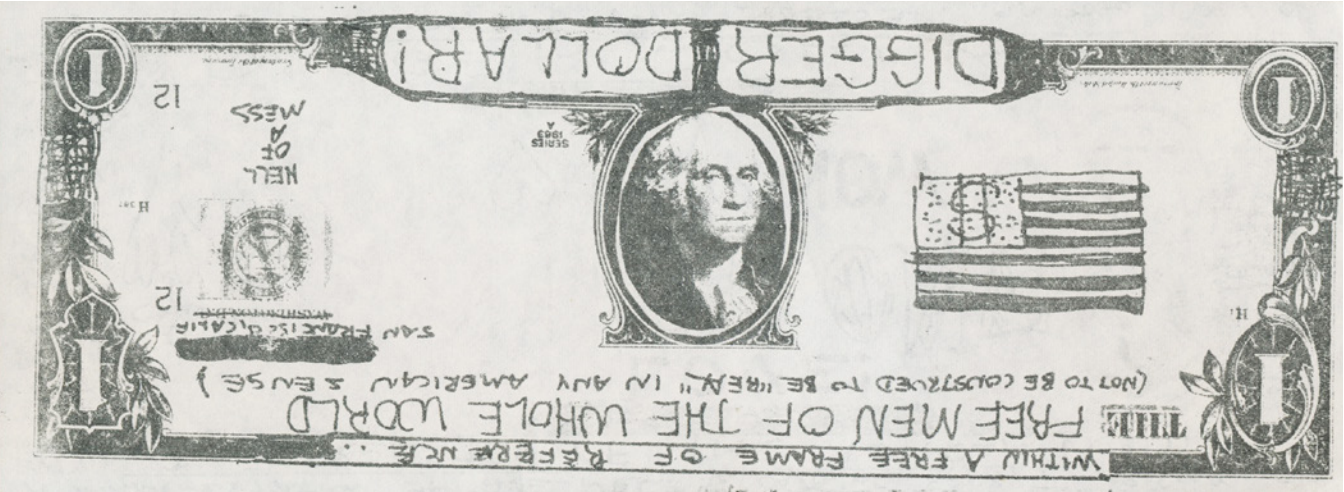
7. The Diggers  
Digger Dollar

[San Francisco]: The Diggers, nd.  
First edition. 3 ½ x 8½", Gestetnered  
on both recto and verso.

A détourned U. S. dollar bill, which  
was handed out in the streets of  
San Francisco. "A manifestation  
of the new economic spirit arising  
out of the radical changes now facing  
western man. Will he survive."

Fine.

**Sold**

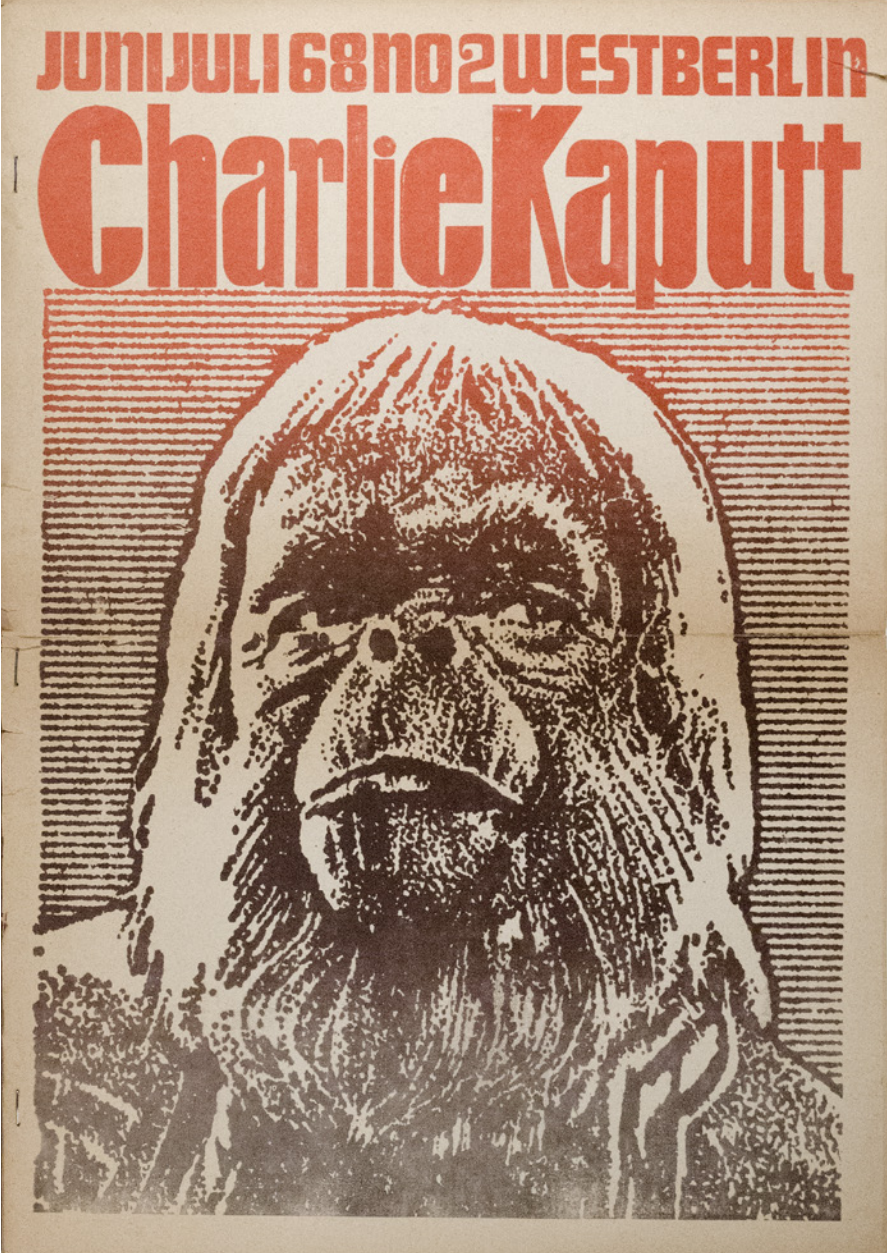


A New Frame of Reference

8. Anonymous  
Charlie Kaputt! 1–3

Berlin: Buchloh, 1968. 4to, each issue  
tabloid format, the first issue in b/w,  
with four sheets stab-stapled, and the  
subsequent issues with two color covers,  
unbound, folded sheets.

One of the most short-lived, but im-  
portant periodicals of the late 60's in  
West Berlin, notable for the provocative  
graphics and striking typography.  
The first issue features a cover with  
cartoon instructions for how to make  
a molotov cocktail out of an Esso bottle  
(hint: first drink). The second features  
a woodblock like portrait from the



A New Typography for the Times

then-recently released Planet of the  
Apes, which became one of the most  
recognizable graphics of the late 60's  
movements in Berlin, and which  
we've heard anecdotally was often  
detached and posted in the streets of  
Berlin, perhaps a factor in the paucity  
of surviving intact examples.

Paper toned and brittle, with edge  
chipping and closed tears at fold lines;  
rear sheet of no. 1 detached from one  
of the three staples; about very good  
examples of very fragile magazines.

**\$750**





9. up against the wall/  
motherfucker

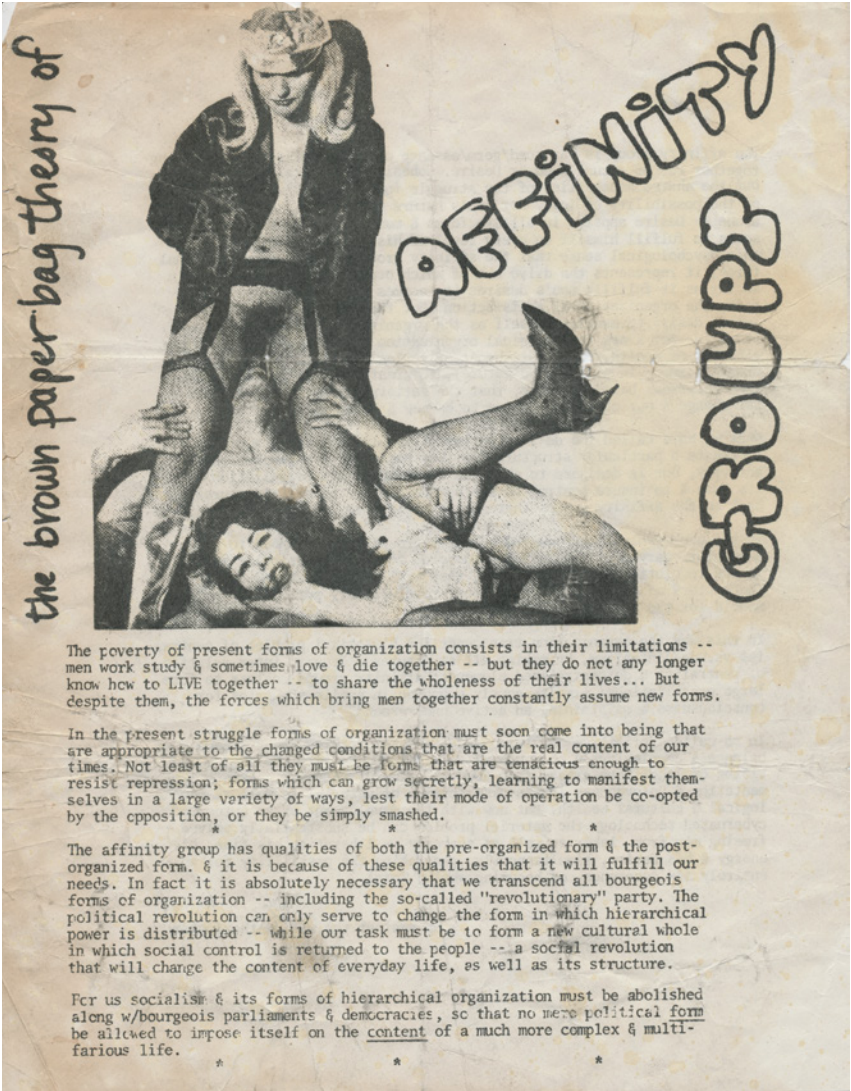
The Brown  
Paper Bag Theory  
of Affinity Groups

[New York]: [Up Against the Wall  
Motherfucker], nd. 8 ½ x 11", printed  
on both recto and verso.

One of the most cogent (and utopian) of  
all UATW/MF manifestoes, laying out  
a working theory of affinity groups with  
specific references to the SDS, ecology,  
and cybernetics.

Folded several times with additional  
heavy creasing, staining, and tears; in  
only about good condition, but complete  
and intact. Rare.

\$300



The Motherfuckers' most comprehensive organizational manifesto

10. Paul Buck, ed.  
Curtains 1–21

Complete

Maidstone (1–3) then Hebden Bridge:  
Curtains, 1971–78. Various formats,  
mostly mimeographed, with later issues  
offset printed. Some numbers with  
individual titles. With “bullet holes” to  
the back cover of no. 1, as issued, and  
occasional pasted in or inserted elements  
and holograph additions, as issued.

A more exhaustive description of each  
issue was originally published in the  
excellent Test Centre Books Catalogue 4.

All issues published of the long-lived  
periodical, one of the foremost British  
avant-garde little magazine of the 70's.  
A remarkably sustained project distin-  
guished by the innovative use of the  
mimeograph, unified design sense, and a  
far-ranging list of contributors, an index  
of which would serve as a great guide to  
some of the most interesting poetry and  
prose of the decade, especially by lesser  
known authors. Curtains also did a great  
deal to introduce hitherto unknown  
French writers in English translation.

With contributions from COUM  
Transmissions, Lydia Davis, Paul Auster,  
Georges Bataille, Maurice Blanchot,  
Jacques Derrida, Jean-Pierre Faye,  
Bernard Noël, Edmond Jabès,  
Robert Kelly, Larry Eigner, Clayton  
Eshleman, Allen Fisher, Eric Mottram,

Ulli McCarthy, Jeff Nuttall, Barry  
MacSweeney, John Hall, Douglas  
Oliver, Iain Sinclair, John James,  
Bill Griffiths, Peter Riley, Pierre Joris,  
Keith Waldrop, Rosmarie Waldrop,  
Cid Corman, Claude Royet-Journoud,  
Roger Giroux, Alain Veinstein, Roger  
Laporte, Danielle Collobert, Mitsou  
Ronat, Jacques Roubaud, Marcelin  
Pleyne, Agnès Rouzier, Joë Bousquet,  
Jean Daive, Jean Frémon, Susan Hiller,  
Gina Pane, Vladimir Velickovic,  
Henri Maccheroni, Jean-Luc Parant,  
Paul Neagu, Philip Corner, Ulrike  
Meinhof, Opal L. Nations, Veronica  
Forrest-Thomson, Anthony Barnett,  
Michael Haslam, Glenda George,  
Geraldine Monk, Kris Hemensley,  
and Brian Catling.

\$2,500



With Bullet Holes



11. Douglas Casement, ed.  
**Spero 1–2 with  
Heroin Haikus and  
Petite Country  
Concrete Suite**

*Complete*

Flint, Michigan: Fenian Head Centre Press, 1965–66. First editions. Two issues, each an 8vo, offset printed and saddle-stapled in illustrated card wraps. The first issue with a foldout broadside bound in by William S. Burroughs (Cold Spring News), a foldout broadside by Carl Linder, and a separate booklet entitled “Petite Country Concrete Suite” by Jonathan Williams, all of which are present. Issue 2 contains four tipped in color prints, all present but detached as usual, and last but not least a separate booklet, Heroin Haikus by William Wantling. No. 1 limited to 500 numbered copies. No. 2 limited to 900 numbered copies.

Both issues published of one of the wilder magazines of the decade. The first issue includes William S. Burroughs’ Cold Spring news as a foldout section on newsprint. The second issue is a special issue devoted to drugs, and is infamous for including William Wantling’s chap-

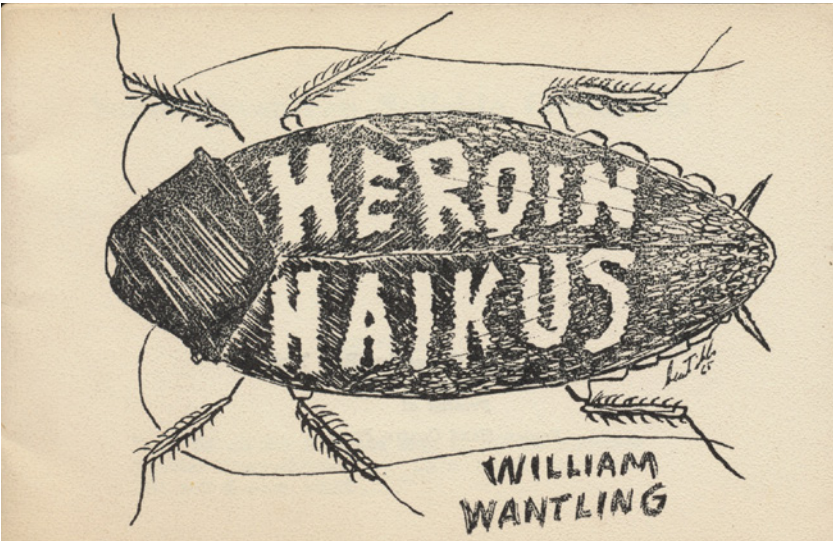
book Heroin Haikus in a pocket at rear. This issue also reproduces photographs of Larry Noxero in performance, by Magdalene Sinclair.

With additional contributions across both issues by Daisy Aldan, Carol Berge, Ray and Bonnie Bremser, Frank Deffrey, Diane Di Prima, Piero Heliczer, LeRoi Jones, Pat Knop, C. Kwiat, Carl Linder, Timoshenko Markovnik, Maurice Naughton, James Piscoti, John Sinclair, Philip Whalen, d. a. levy et al.

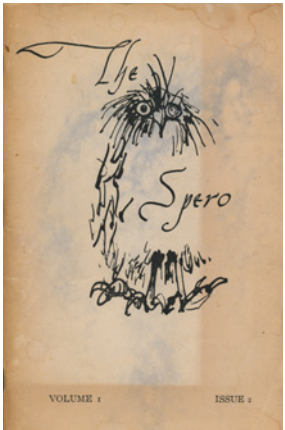
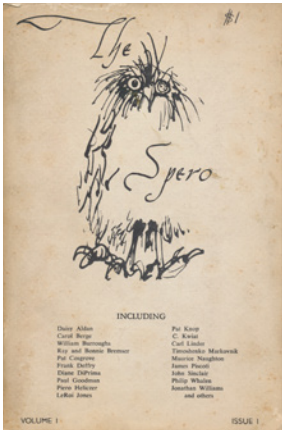
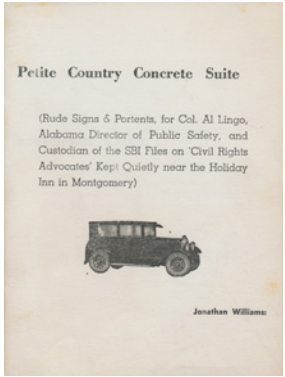
The covers of both issues are foxed and toned, with some faint tidemarking to the cover of the second number, and the occasional thumbing mark or faint stain within, still about very good. Scarce with both issues and all inserts, especially the Heroin Haiku booklet which often loses its way.

[Maynard & Miles C124]

**\$450**



With all inserts



12. Ajax, ed.  
**Derisoire 1–2**

*Complete*

Paris: c/o Bondage, c. 1986?.

First edition. 4to, first issue xeroxed in b/w and stab-stapled, with two leaflets laid in; second number xeroxed in b/w on different sizes of paper stock, some of the sheets individually stapled together, and laid into a folded sheet.

Perhaps all issues published of this artists’ periodical, or at least the only two issues noted by Perneckzy, who terms it “a French graphzine of a late generation” and proposes a date of 1986. The first issue includes the manifesto of the “Reseau 666” group, as well as pieces

by marker (Chris Marker?), Ulrike Meinhof, and Artaud. With additional work across both issues by Bogdan Borkowski, Olivier, Charles W., Ajax, Yves Thelen, JDM, Noel Gaudin, Philippe Pissier, Nathalie Gauthard, Thierry Tillier, Ossang José Galdo, Kervizic et al. A text in no. 2 proposes an English version of the issue, not seen by us.

OCLC locates no holdings.

Fine.

**\$150**





13. Alan Davies, ed.  
**Oculist Witnesses 1–3**

*Complete*

Dorchester, MA: Oculist Witnesses/ Other Publications, 1975–6. First edition. 4to. First two issues mimeographed; final issue photocopied. All issues stab-stapled in illustrated covers.

All issues published of this excellent little magazine of experimental poetry. A short manifesto in the first issue outlined the magazine’s goal, which was to print several poems by each poet alongside other writings, such as letters or criticism. The quality of the contributors and the submissions was very high. Issue one features a great self-referential and visually punning cover by George Schneeman. The scarce second issue features a drawing by Joe Brainard, who also contributes four short stories to the

issue. Other contributors to the first two issues include John Wieners, Fielding Dawson, Gerard Malanga, Lewis Warsh, Aram Saroyan, Bernadette Mayers et al.

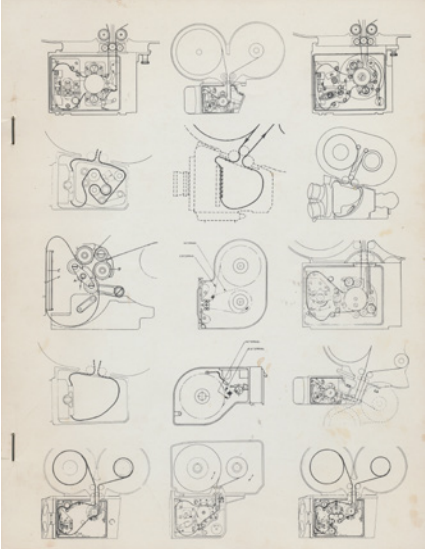
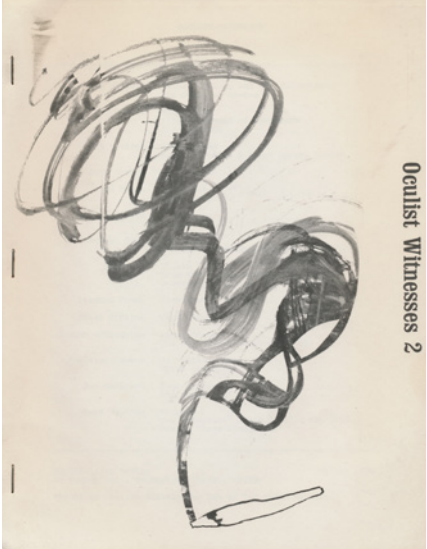
The final issue inaugurates a shift towards the language tendency, including Ron Silliman’s “OF NOTE CONCERNING THE CURRENT STATUS OF aRb” and foreshadows the editor’s little magazine A Hundred Posters, which would become one of the seminal publications of the Language Poets.

Very good with some moderate scattered soiling to covers.

**\$300**



The Antecedent to A Hundred Posters



14. William Corbett,  
Lee Harwood, and  
Lewis Warsh, eds.

**The Boston Eagle 1–3**

*Complete*

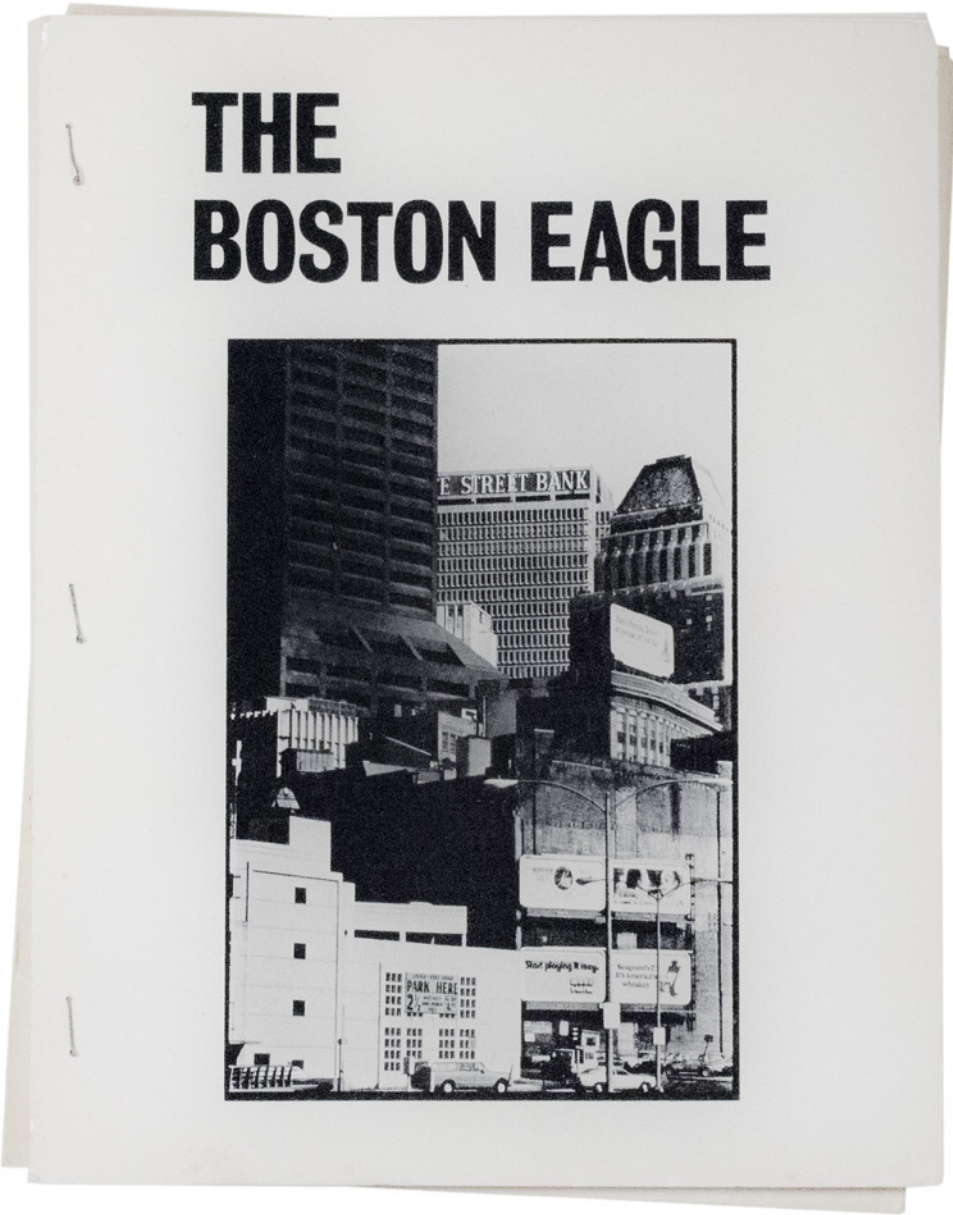
Boston: The Boston Eagle, 1973–1974. First edition. 4to, three issues mimeographed and stab-stapled into offset printed card covers.

All issues published of this excellent little magazine. The debut issue prints work by all three editors, along with work by John Wieners; the front and back covers feature photographs by Judith Walker, the back cover with a great candid shot of the editors and Wieners on the shores of Walden Pond. The second issue features a cover by Joe Brainard, and work by all the contributors of issue no.

1, along with work by Fanny Howe, Michael Palmer, Jonathan Cott, Paul Evans, Gerard Malanga, Pat Nolan, Larry Fagin and Bill Berkson. The final issue features a cover by Ray Haas, and work by Bernadette Mayer, James Tate, Clark Coolidge, Warsh and Corbett.

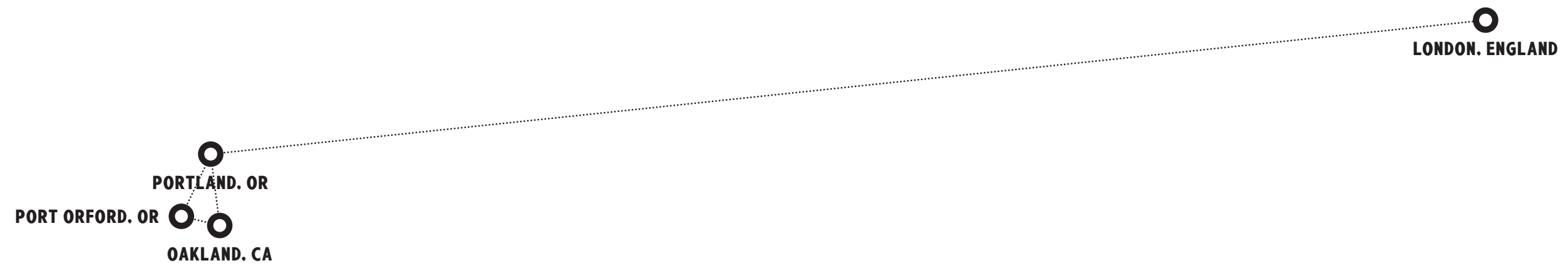
Some scattered light foxing or touch of soiling to the covers of each, and some minor bumping to extremities, otherwise a sound and solid very good set.

**\$300**



Corbett, Harwood, and Warsh







## 15. Peter Riley, ed.

## Collection 1–7

*Complete*

Sussex, UK then Odense, Denmark: Collection, 1968–1970. First edition. 4to, each issue mimeographed and stab-stapled in offset printed card covers save for the final issue; 8vo, offset printed and perfect bound.

Note: Collection 4 is a co-publication with Lee Harwood's Tzarad 3, and no. 6 is a co-publication with Tzarad 4, with the subtitle The August August: A Special Seaside Bucket-and-Spade Issue. Number 7 is co-edited with John James.

Note: No. 3 has an extra sheet bound in, a found sheet perhaps from a magazine with an article about a bus driver, which is overprinted or lightly type-written in red with the following text: "COLLECTION THREE / presentation copy, for / Lee Harwood." Other copies we've seen do not contain this leaf, and we believe this to be a unique presentation copy for Harwood. Half of the subsequent issues of Collection would be co-published with issues of Harwood's little mag Tzarad, making this unique copy a significant association.

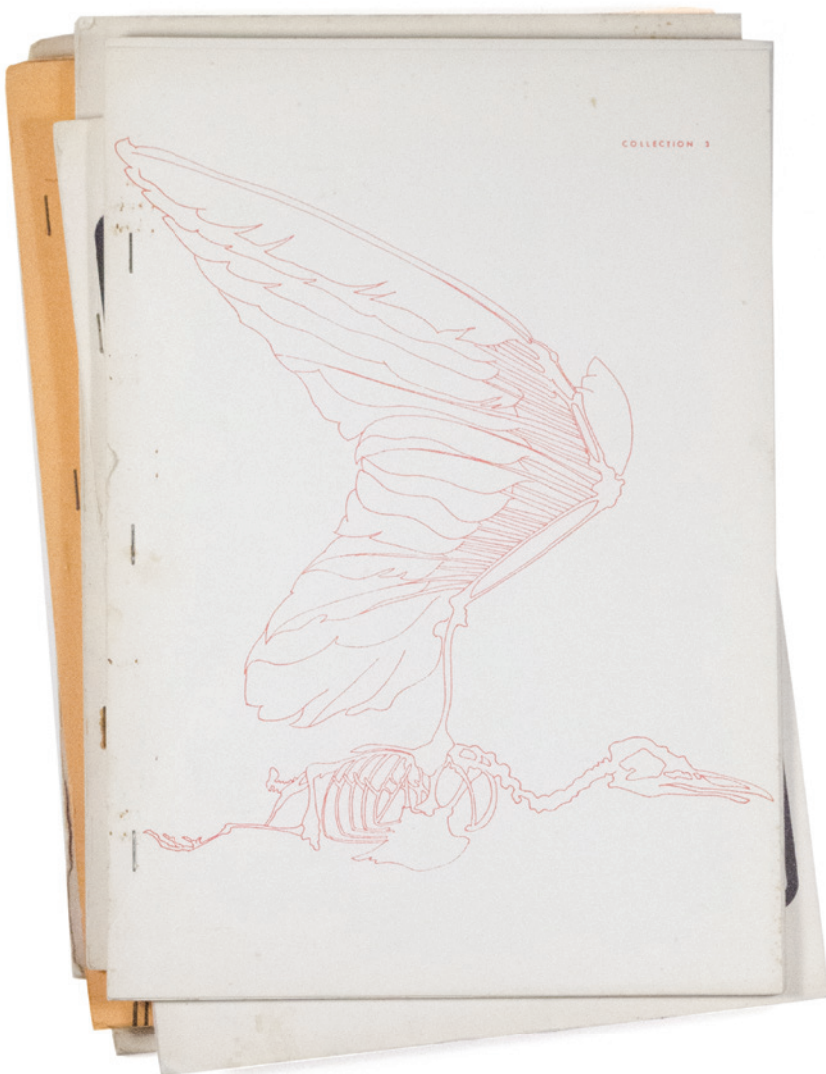
A complete run of this little magazine of experimental poetry out of Sussex. Miller and Price characterize Collection as "essentially a 'Cambridge School' magazine, but it also included a

considerable body of work by American poets, including Blaser, Spicer (The Red Wheelbarrow in no. 1), Olson, Padgett, Tom Clark, Anne Waldman, John Wieners and Frank O'Hara, as well as some French poetry in translation, especially in the issues shared with Tzarad.

[Miller & Price D117.]

No. 4 bears a small library rubberstamp to fore edge and to the lower margin of one initial page, all issues show some rustiness to staples, and the first two numbers are a bit grubby with soiling and foxing to covers, but a solid and complete, good to very good set. Scarce complete.

**\$1,150**



With a Presentation Copy of No. 3

## 16. Ligne Rauque

**Revolution en Jeopardy:  
Section Francaise de  
l'Internationale Punk 1–2**

Paris: Ligne Rauque, [1984–85]. Two 11 ½ x 16 ½" sheets, each folded once; crudely printed in b/w. Text in French.

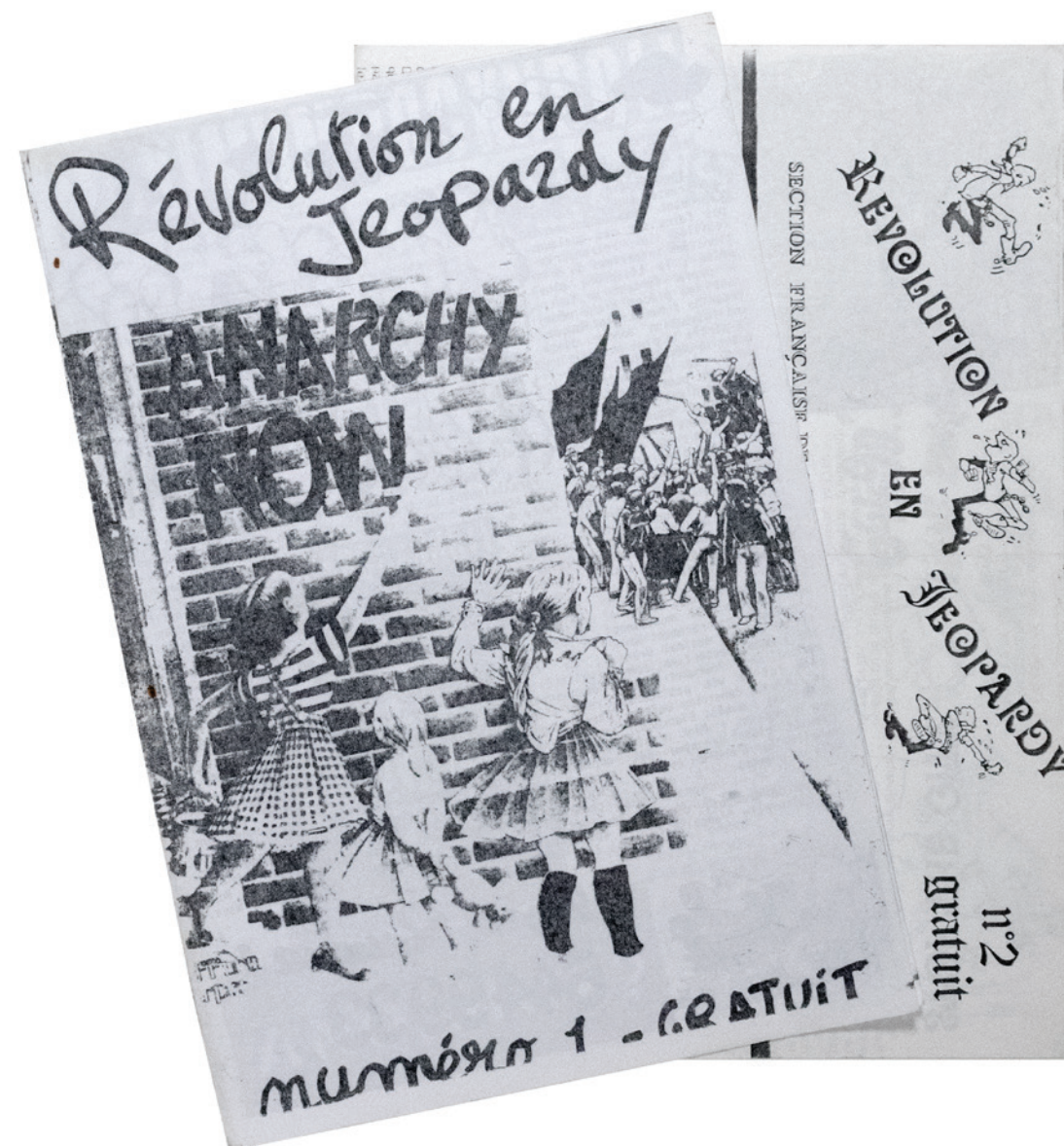
The first two issues, and only issues we've seen of this French punk and anarcho-punk fanzine put out by the project "Ligne Rauque", which billed itself as a telephone fanzine. We have no idea what form a telephone fanzine would take – perhaps a recorded message available by dialing a certain number?

The debut issue prints an article on Maximumrocknroll, with portions of Crass's Yes Sir I Will translated into

French; the second issue includes an article on Hardcore, and a piece on London.

Very good.

**\$75**



A Companion to the Telephone Fanzine



17. Hoyem, Andrew  
[Bruce Conner]  
The Music Room

[San Francisco]: [Dave Haselwood Books], [1965]. First edition. 4 x 6 ½", oblong saddle-stitched yapped wraps, with a "hallucinogram" by Bruce Conner tipped onto front cover. One of 100 copies printed.

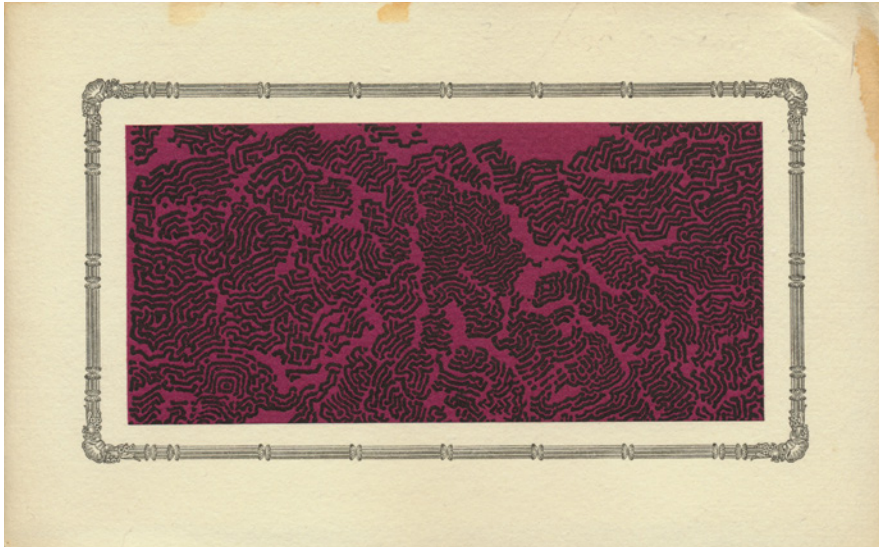
Though bearing no imprint information, this was printed and designed by Dave Haselwood. It is the second book listed in the Dave Haselwood Books section of the Auerhahn bibliography, and is similar in format to McClure's Unto Caesar, which precedes it, and John Wieners' Chinoiserie, which it

precedes. The cover bears a striking tipped on print of a Bruce Conner drawing, entitled a "hallucinogram". The circumstances of the composition of this poem may be partially explained by the brief colophon, which begins "LSD 3:X:65". The book was dedicated to Ramon Sender.

[Dave Haselwood Books 2]

Near fine with a couple minor spots of soiling to cover.

*On hold*

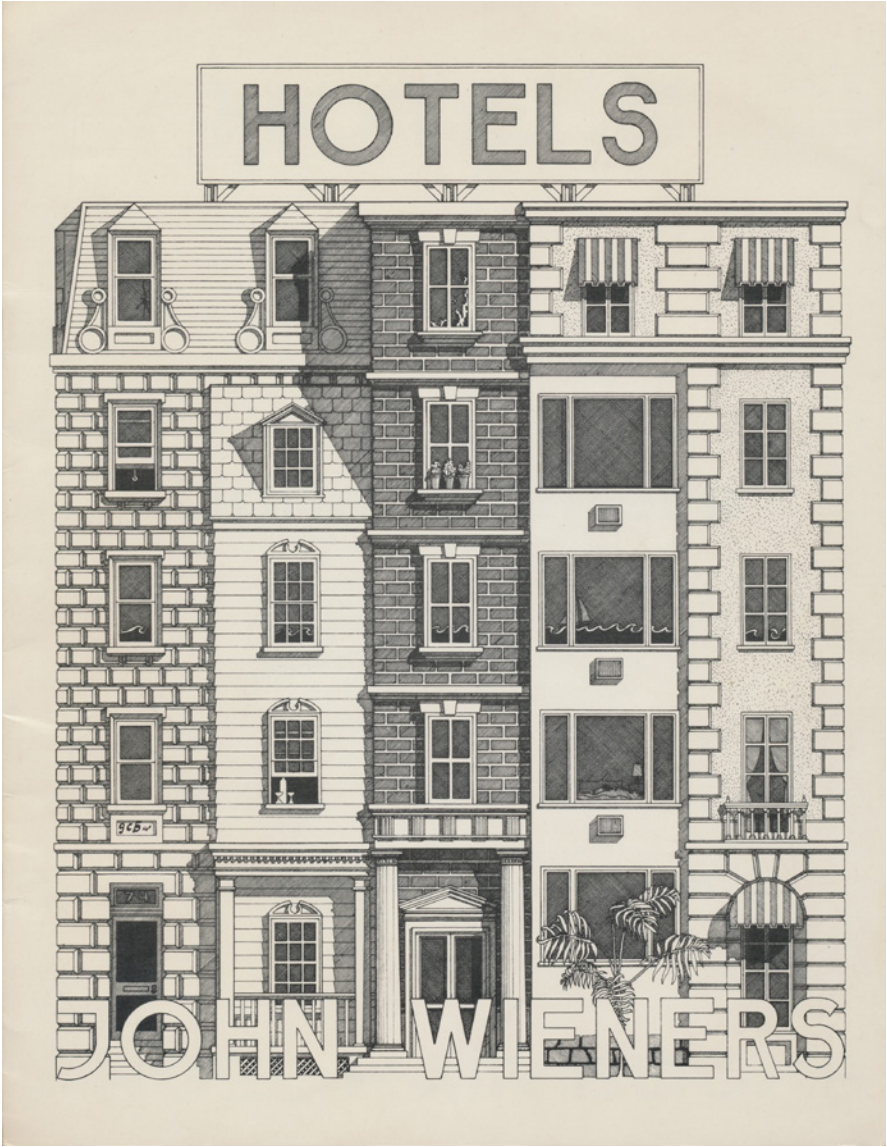


Hallucinogram by Bruce Conner

18. John Wieners  
Hotels

New York: Angel Hair Books, 1974. First edition. 4to, saddle-stapled wraps. One of the special edition of only 10 numbered copies signed by the poet and the artist.

A collection of prose pieces partially transcribed from a reading at the Poetry Project. One of the scarcest limited editions in Wieners' body of work.

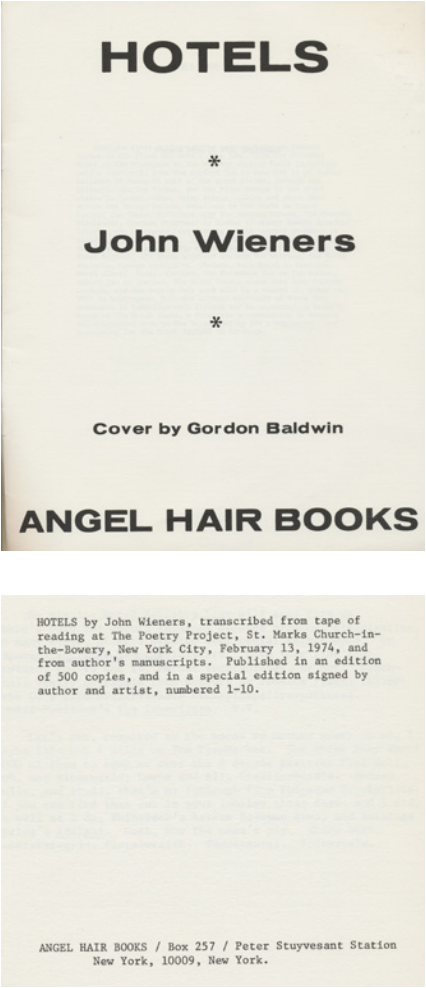


One of 10 Copies

The cover is illustrated with a striking architectural and typographical drawing by the Boston architect Gordon Baldwin, who was associated with Andy Warhol and the Velvet Underground.

A couple of faint creases to wraps, else fine.

*Sold*





## 19. P78 Festival Poster, Program and Cassette Related to the P78 One World Poetry Festival

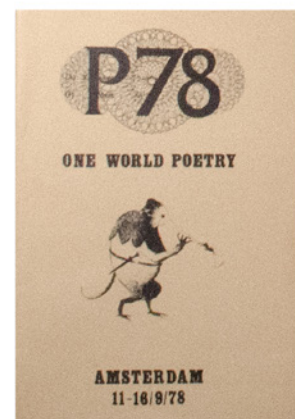
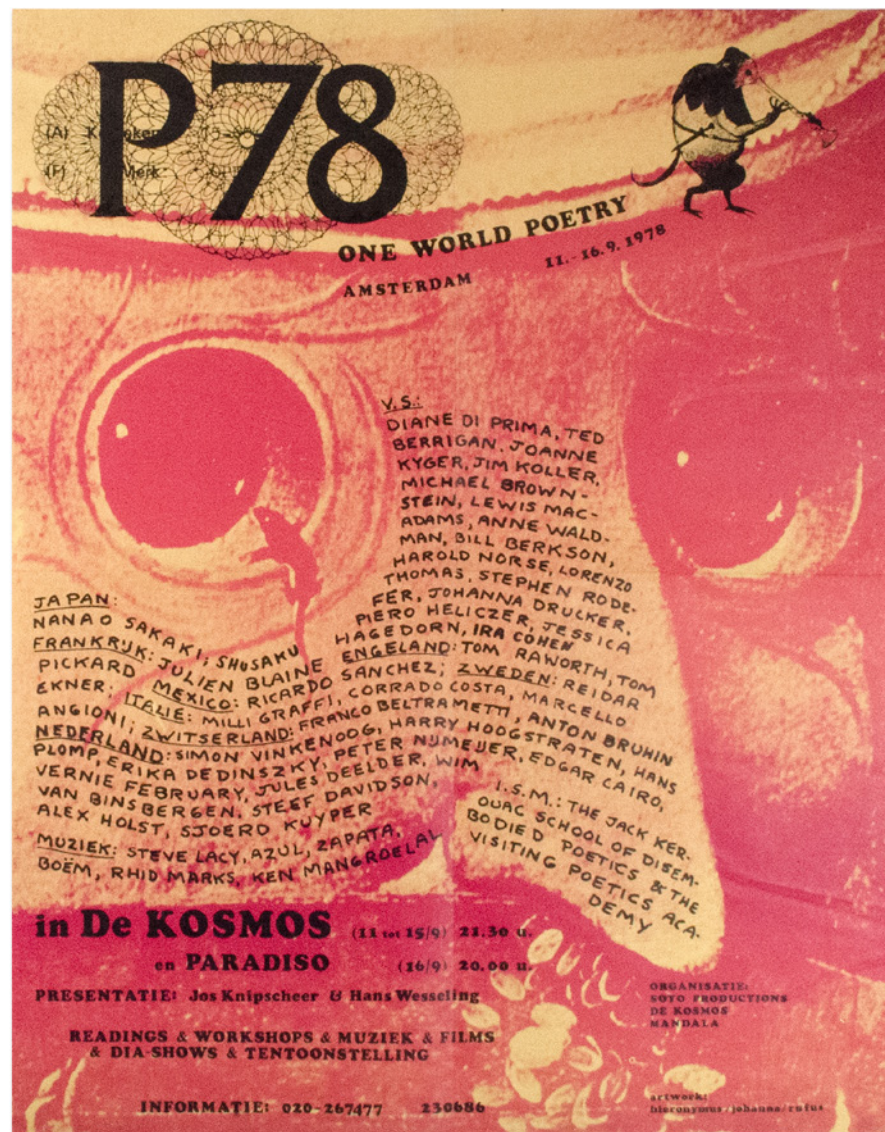
Amsterdam: De Kosmos, 1978. 8vo, 48 pp, offset printed and saddle-stapled in printed card wraps. With a 17 ¾ x 23" poster, offset printed in three colors. To which is added, a cassette, issued by Sloow Tapes at a later date, which contains excerpts from the readings and performances at the event.

The first One World Poetry Festival was held at different venues in Amsterdam in 1978, and brought a staggering cross section of poets and performers to the city, with a focus on visionary and shamanic work. The booklet prints a program listing events, and also presents biographies of some of the poets in Dutch along with excerpts from their work in their native tongues or Dutch – most of these appear to be excerpted from elsewhere, but there are some that appear to be works that were either specifically written for the booklet, or were submitted from work that has not been collected, as with the Piero Heliczer piece, "Letter to H. M. Queen Juliana", or are here translated into Dutch, as with

Tom Raworth's contribution. Also in the booklet are pieces by Steve Lacy, Ted Berrigan, Julien Blaine, Harold Norse, Simon Vinkenoog, Bill Berkson, Anne Waldman, Stephen Rodefer et al.

The cassette tape was issued by the excellent cassette label Sloow Tapes in 2014 in an edition of 100 copies which was sold out quickly, and includes performances from poets who were not named in these materials but who participated, such as Patti Smith and William S. Burroughs.

**\$200**



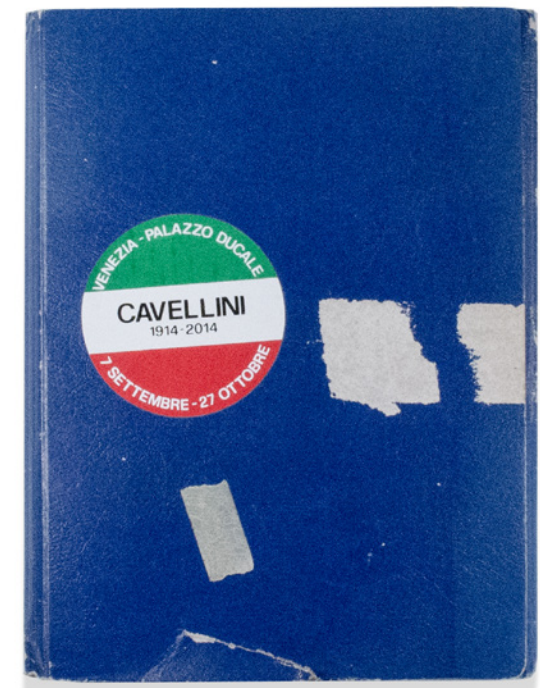
The Great Poetry Festival of the 70's

## 20. Guglielmo Achille Cavellini Collection of Mail Art and Correspondence

Various Places and Dates. Blue card folder, with a Cavellini sticker to the exterior, housing mail art, correspondence, inscribed photographs and posters, artist stamps and stampsheets, and stickers. Provenance: from the estate of Barbara Cushman, the proprietor of A Fine Hand.

A substantial accumulation documenting Cavellini's work and his process of self-historification through mail art and other strategies. A complete list of contents is available by request.

**\$1,500**



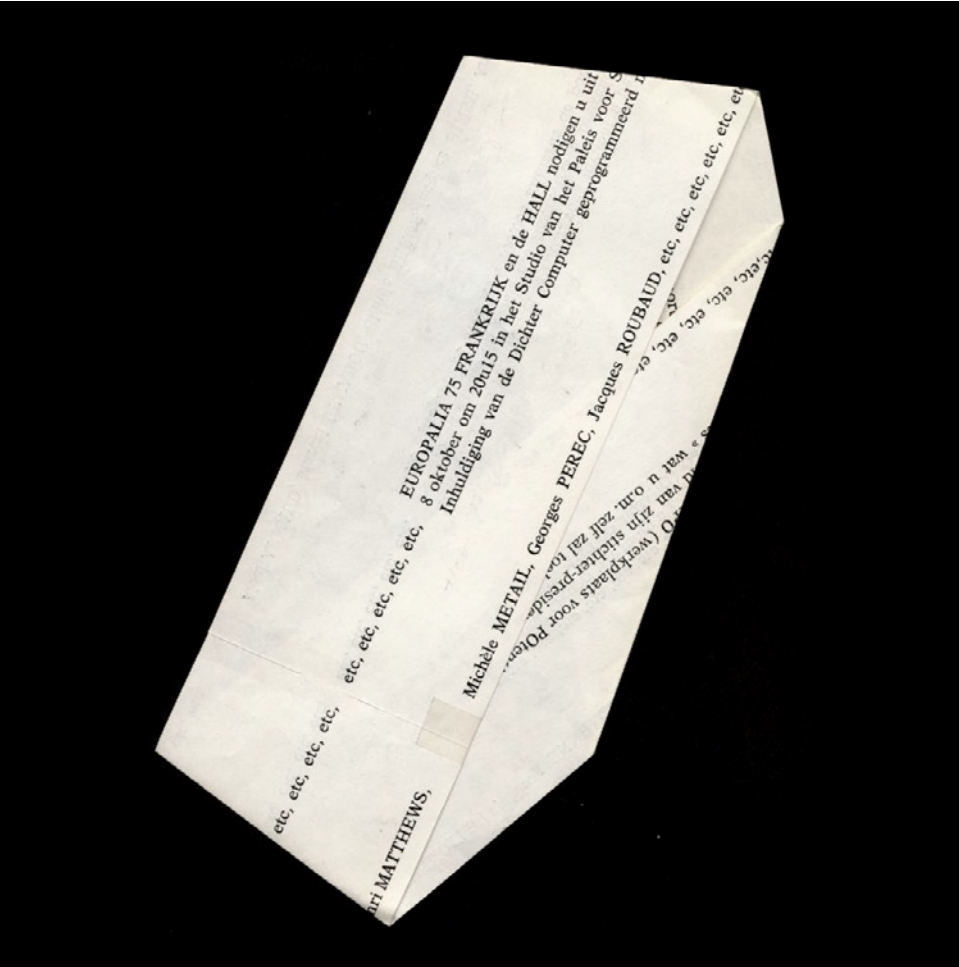
Documents of Self-Historicization



21. OULIPO  
[Moebius Strip  
Announcement for  
the Oulipo meeting  
at Europalia 75  
in Brussels]

Np: OULIPO, 1975. First edition.  
Single printed strip or paper, printed  
on both recto and verso, folded and  
taped to form a Moebius strip.  
  
The announcement for a meeting of  
Oulipo at the “Europalia” arts festival  
in Brussels, on October 8th 1975. The  
invitation, printed in Dutch and French,  
advertises the presence of Oulipians  
such as Marcel Benabou, Italo Calvino,  
Francois Le Lionnais, “Henri  
Matthews” [=Harry Mathews?],  
George Perec, Jacques Roubaud,  
“etc., etc, etc.” and announces the

inauguration of “l’Ordinateur Poete”  
(the Poet-Computer) programmed  
with Queneau’s “100.000 Milliardes de  
Poemes.” According to Alain Vuillemin  
(“Poesie at informatique”), this was  
Oulipo’s first experiment with computer  
poetry, and one of the first such attempts  
anywhere. A landmark in the history  
of the relationship between literature  
and computers.  
  
Fine.  
  
\$200



Here Comes the Poet-Computer

22. Buster Cleveland  
Art For Um, Pilot Issue

Long Island City, NY: Buster  
Cleveland, 1993. First edition. 5 x 5",  
printed papers, postage, rubberstamping  
and ink on foamcore. Addressed to  
gallerist Barbara Cushman.  
  
The debut issue of the long-running  
artists’ periodical and mail art project,  
an intervention upon the May 1987 issue  
of Artforum. Issues of Art For Um were  
generally issued in runs of 30 to 75  
copies, this debut issue probably towards  
the skinny end of that. Additionally,

each copy was unique, the wear and  
marks made by sending constituting  
part of the work itself.  
  
Reference: Aarons, Phil et al, In  
Numbers p. 66.  
  
Two horizontal creases (a common  
feature given that all issues were mailed).  
Very good.  
  
**Sold**



The Debut Issue

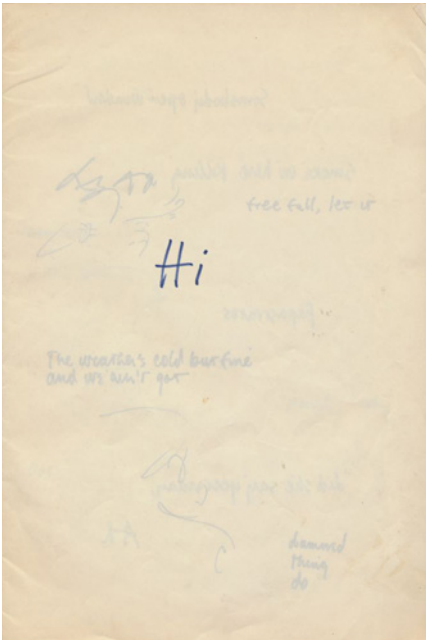


23. Jack Hirschman  
**Hi**

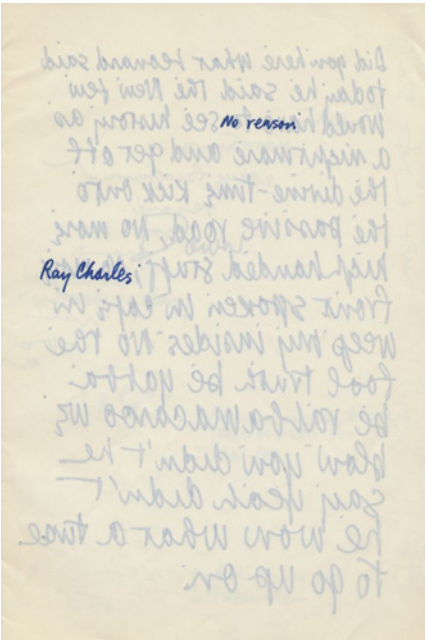
Np: nd. 4to, [34] pp. [incl. covers], unbound, folded sheets, with some single sheets inserted within. Title from cover. Holograph and drawings in blue and black marker.

The manuscript for a long poem with visual elements, drawings, and diagrams, which is to the best of our knowledge unpublished.

**\$450**



Hi

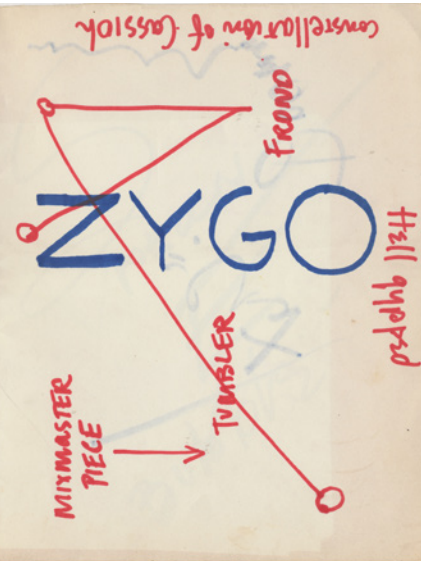


25. Jack Hirschman  
**ZYGO**

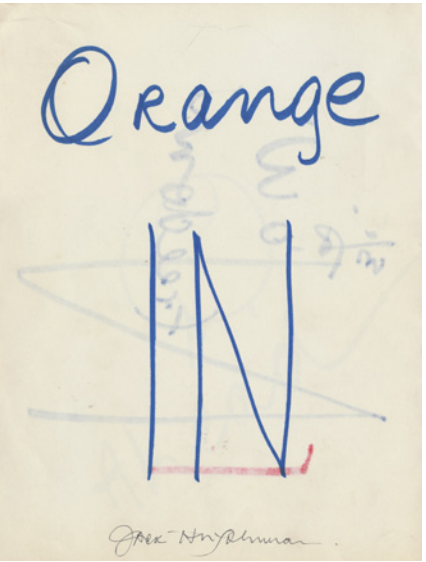
Np: nd. 4to, [8] pp. [incl. covers]. Two unbound, folded sheets of card stock, drawn and written in two colors of marker. Signed by Hirschman at the foot of the rear panel.

A hand-drawn artist book by Hirschman in two colors of marker, featuring drawn phrases and diagrams incorporating words in both English and Cyrillic. A striking example of Hirschman's unique and larger body of work in the realm of visual poetry.

**\$450**



Hell Gyped



24. Jack Hirschman  
**Comrades in the Year of the Bird**

Np: nd. 8 ½ x 11", crayon on cardboard. Unsigned and undated (but likely from the mid-70's). Provenance: Serendipity Books, with price code at verso, acquired via the trade.

A striking, representational drawing by Jack Hirschman incorporating Cyrillic text.

Vertical crease to board; very good.

**\$450**



Wax on Cardboard

26. Jack Hirschman  
**The Graffiti Arcane**

San Francisco: Deliriodendron Press, 1995. First edition. Narrow 4to, saddle-stitched in yapped card wraps illustrated with with graffiti by Bens LBK. Interior graffiti illustrations by Hirschman. Inscribed by Hirschman and dated in the year of publication.

Near fine with some minor creasing to wraps.

**\$45**



Illustrated by Bens LBK



27. Economou, George & Robert & Joan Kelly, eds.

Trobar 1–5

Complete

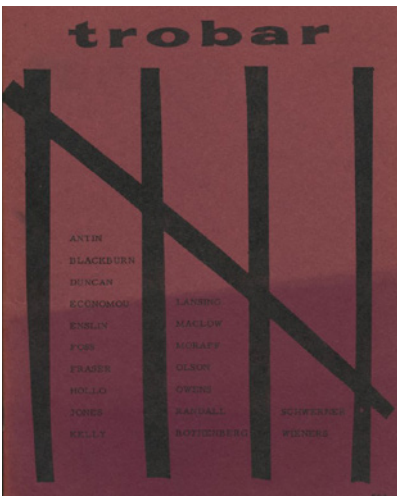
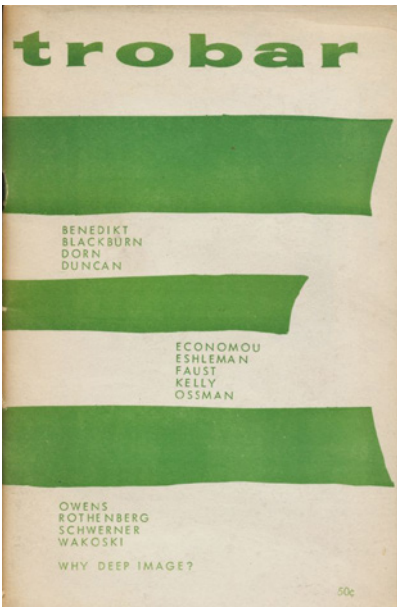
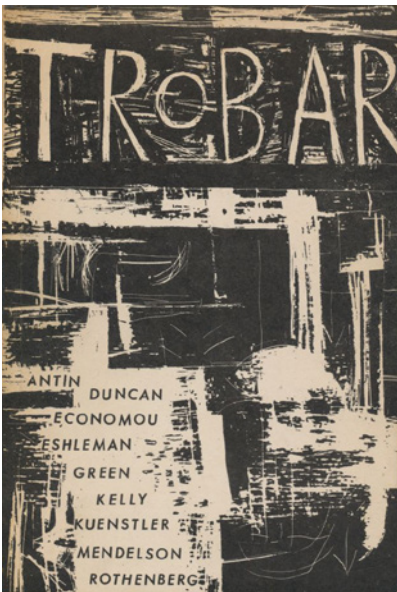
Brooklyn, NY: Trobar, 1960–4.  
First edition. 8vo. Saddle-stapled wraps.  
No marker deletions to p. 24 of no. 5  
and p. 14 of no. 2 as usually found.

All issues published of the little maga-  
zine which became the defining vessel  
of the deep image movement in modern  
poetry. With contributions across the  
numbers from the editors and Robert  
Duncan (No. 1 prints his Four Pictures  
of the Real Universe), Rothenberg,  
Mac Low, Hitchcock, Snyder, Lamantia,  
Margaret Randall, Louis Zukofsky,  
Lansing, Schwerner, Wieners, Olson,  
Hollo, Duncan, Antin et al. Scarce  
complete with the inclusion of no.1,  
decidedly scarcer than the other issues.

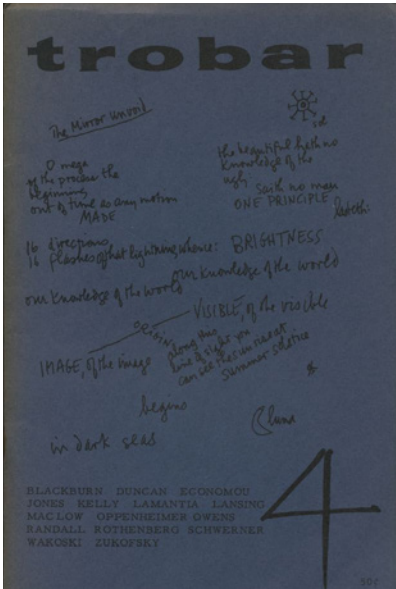
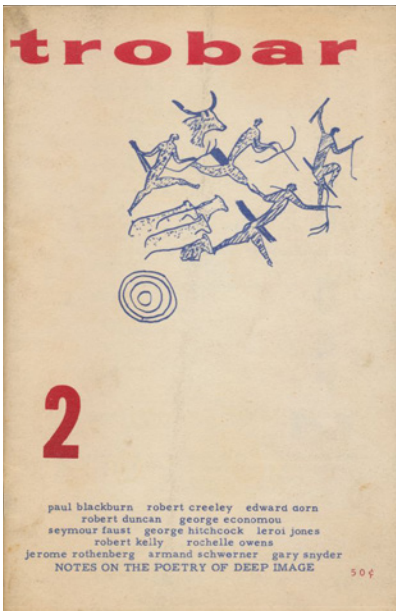
Clay & Phillips, 130-1. Anderson &  
Kinzie pp. 398-404.

Some light soiling and fading, and a  
small ½” chip to upper margin of rear  
wrap of number 4, else a near fine set.

Sold



Defining Vessel of the Deep Image



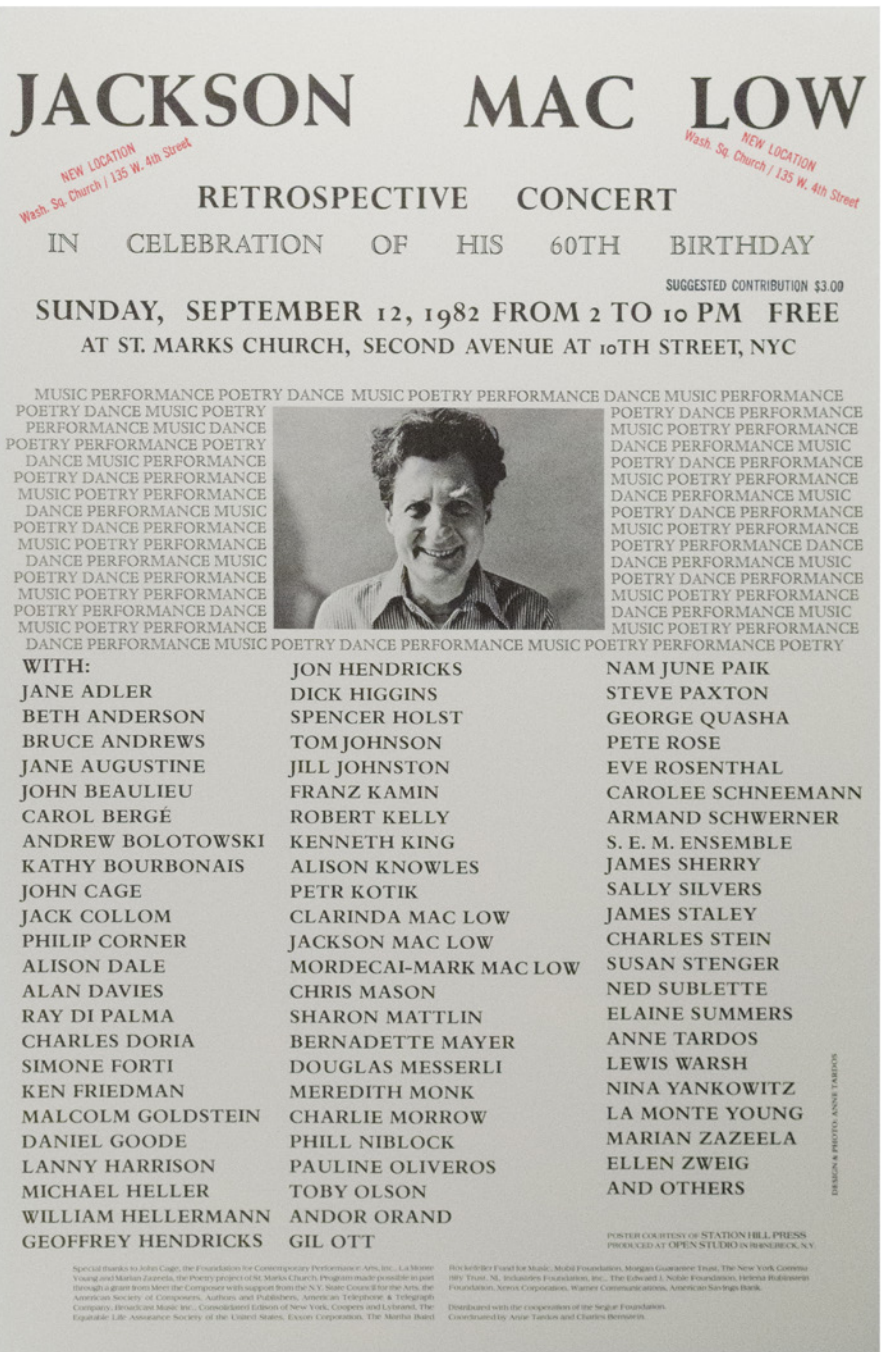
28. Jackson Mac Low

Jackson Mac Low:  
Retrospective Concert  
in Celebration of His  
60th Birthday

New York: Station Hill Press, 1982. First  
edition. 12 x 18” poster, offset printed on  
recto only with rubberstamped elements.  
The poster announcement for Mac  
Low’s 60th birthday party, designed by  
Anne Tardos and produced at Open Stu-  
dio. The poster announces that the event  
was to be held at St. Marks Church,  
but a rubberstamp in red notes that the  
event was moved to a new location at the  
Washington Square Church after the  
printing the poster. As befitting the 60th  
birthday of an avant-garde legend, the  
poster lists the participation of a striking  
cross section of the avant-garde commu-  
nity in a variety of mediums, including  
Jane Adler, Beth Anderson, Bruce An-  
drews, Jane Augustine, John Beaulieu,  
Carol Berge, Andrew Bolotowski, Kathy  
Bourbonais, John Cage, Jack Collom,  
Philip Corner, Alison Dale, Alan Davies,  
Ray DiPalma, Charles Doria, Simone  
Forti, Ken Friedman, Malcolm Gold-  
stein, Daniel Goode, Lanny Harrison,  
Michael Heller, William Hellermann,  
Geoffrey Hendricks, Jon Hendricks,  
Dick Higgins, Spencer Holst, Tom  
Johnson, Jill Johnston, Franz Kamin,  
Robert Kelly, Kenneth King, Alison  
Knowles, Petr Kotik, Clarinda Mac  
Low, Mordecai-Mark Mac Low, Chris  
Mason, Sharon Mattlin, Bernadette  
Mayer, Douglas Messerli, Meredith  
Monk, Charlie Morrow, Phill Niblock,  
Pauline Oliveros, Toby Olson, Andor  
Orand, Gil Ott, Nam June Paik, Steve  
Paxton, George Quasha, Pete Rose,  
Eve Rosenthal, Carolee Schneemann,  
Armand Schwerner, S.E.M Ensemble,  
James Sherry, Sally Silvers, James  
Staley, Charles Stein, Susan Stenger,  
Ned Sublette, Elaine Summers, Anne  
Tardos, Lewis Warsh, Nina Yankowitz,  
La Monte Young, Marian Zazeela, Ellen  
Zweig et al.

A fine, unmailed copy.

\$25



New Location



29. Zephyrus Image  
Alta Libre!

[Healdsburg]: [Zephyrus Image], nd. 13 ¼ x 9 ¾" broadside, linocut on crack and peel sticker paper. This oversized bumper sticker was the Zephyrus Image's contribution to the water wars. The inspiration for the sticker was the Digger's proposal (as outlined in Planet Drum) to divide California into bioregions, and thus have northern

California secede from Southern California. A talismanic object for the new drought years. [Johnston p. 213, 146.]  
Near fine, with the backing still intact.  
**\$250**

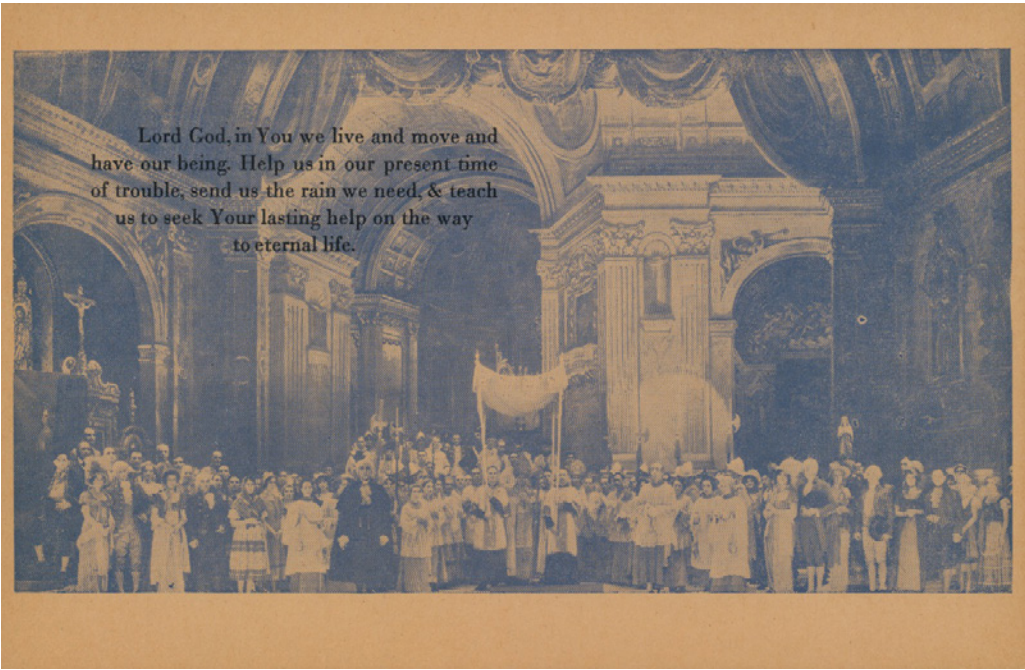


Northern California Will Secede

30. Zephyrus Image  
Prayer for Rain

[Healdsburg, CA]: [Zephyrus Image], nd. 5 ½ x 8 ½", black text overlayed onto a zinc print photographic image of the Pope & Co on brown card stock. Insignia print at verso reads "Christus Regnet."  
According to Johnston, Teter's only explanation for the piece was "Christ Reigns", probably a play on the

homonyms reign and rain. One of a number of printed works concerned with water in California, partially influenced by the post-Digger legacy of the idea of Bioregions (see above). [Johnston p. 217].  
Fine.  
**\$75**



Prayer for Rain





The view from here

PAPER  
REIGN.



**LEAP**  

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**ARCHIVES.**

# 21



**DIVISION**  
**VOL. I**  
**JUL.**