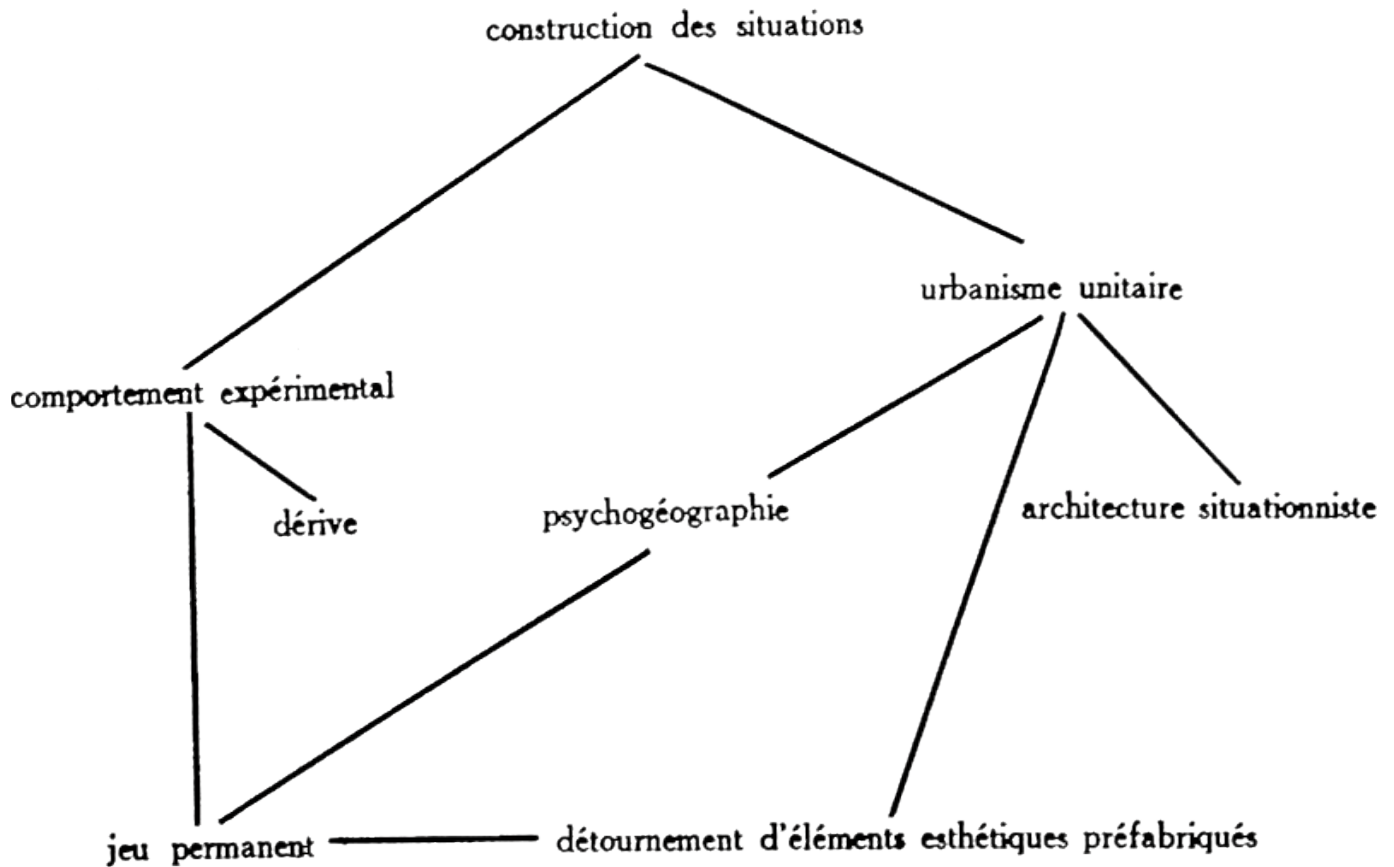


Catalog #19

Situationism



BOO-HOORAY

Catalog 19: Situationism

Boo-Hooray is pleased to present our 19th catalog, dedicated to Situationism.

Active between 1957–1972, the Situationist International (SI) was a group of avant-garde artists and theorists who set out to disrupt the hegemony of capitalism and consumerism in postwar Europe by reimagining the systems that govern everyday life. Heavily influenced by Marx’s critique of capitalism, the Situationists were concerned with breaking free from the routines and social norms imposed by capitalist society. The ultimate goal of the Situtationists was to encourage the proletariat to step into their role as active subjects, rather than passive objects of history. Central to this project is the notion of the spectacle, which builds upon Marx’s concept of commodity fetishism. The spectacle, commonly understood as the alluring images of mass media, conceals and distracts us from the oppressive nature of capitalism. Guy Debord writes in his highly influential book *The Society of the Spectacle* (1967) that “the spectacle is not a collection of images, but a social relation among people, mediated by images.”

The Situationists’ concern with real political action and artistic practice was equally important to their theoretical work. Ordinary activities like walking through the city without a planned itinerary—a practice known as *dérive*—became statements against society’s demand for productivity, while deliberately constructed situations aimed to abolish the distinction between art and life. In their artistic production, the Situtationists expressed their reconstruction of society through the use of techniques like collage and *detournement*, the practice of appropriating mass media images and changing their intended meaning to challenge or satirize dominant culture. On the political front, Situationism’s revolutionary critique of capitalism served as the foundation for other radical political movements of the 1960s and beyond.

This catalog traces the itineraries of Situationism across various twentieth-century social, political, and avant-garde artistic movements that adopted the political and artistic strategies of the Situationists. Examples of Situtationism’s widespread influence can be seen in the Dutch Provo movement’s use of happenings and direct action provocations as a means of political protest (item no. 26 and 27), Situationist broadsides and pamphlets that helped spark the student and worker uprisings of May 1968 (items no. 1-, 19-23, 25), and the emphasis on internationalism in proletarian struggles the world over (items no. 3, 4, and 13).

For over a decade, Boo-Hooray has been committed to the organization, stabilization, and preservation of cultural narratives through archival placement. Today, we continue and expand our mission through the sale of individual items and smaller collections. We encourage visitors to browse our extensive inventory of rare books, ephemera, archives and collections and invite you to our gallery and bookshop in Manhattan’s Chinatown, open on Saturdays 12-6pm and by appointment.

Catalog prepared by Nora Landes, Associate Cataloger. Additional cataloging by Daylon Orr, Managing Director and Senior Cataloger, and Evan Neuhausen, Archivist & Rare Book Cataloger. Photography by Nora and Evan. Layout by Nora.

Please direct all inquiries to Daylon (info@boo-hooray.com).

Terms: Usual. Not onerous. All items subject to prior sale. Payment may be made via check, credit card, wire transfer or PayPal. Institutions may be billed accordingly. Shipping is additional and will be billed at cost. Returns will be accepted for any reason within a week of receipt. Please provide advance notice of the return.



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1. If you believe you have genius or if you think you have only a brilliant intelligence, write the Letterist International

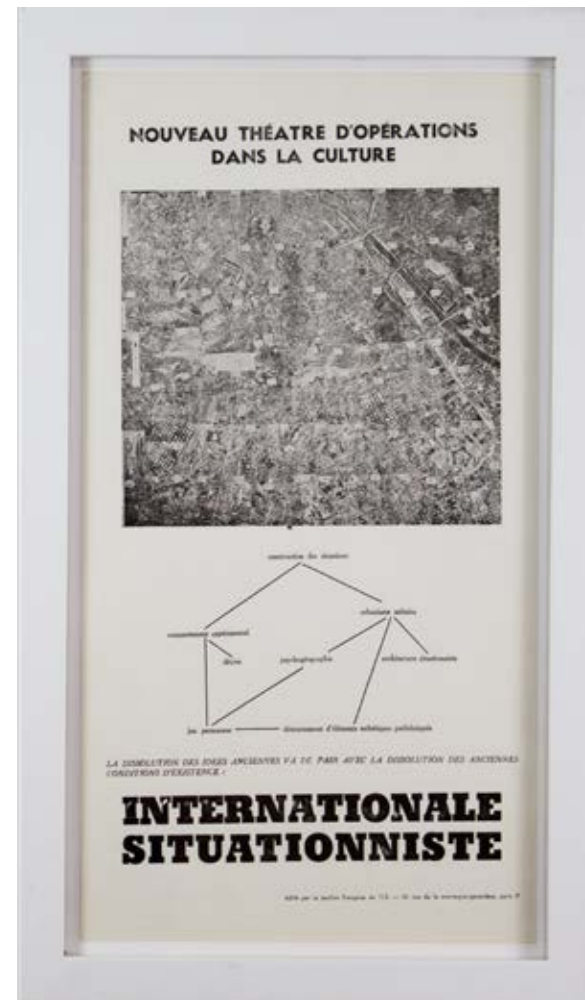
Paris: Internationale Lettriste, [1955]. Two sticker cards. Offset on yellow stock. Each 5 1/4 x 3 3/4 in. Framed to 9 x 11 in. Text in English and French. Near fine.

Two promotional cards produced and distributed by Guy Debord and others to recruit for the newly formed Letterist International, who split away from Isidore Isou’s Lettrist group and were the precursor to the Situationist International.

Active between 1952 and 1957, the Internationale Lettriste was a breakaway faction of Isidore Isou’s Dada-inspired Letterists. They developed the *dérive*, a practice of wandering the streets guided by emotion and intuition, rather than a set route. This activity was to become a hallmark of Situationism. Their headquarters, denoted on the sticker as 32, Rue de la Montagne-Geneviève in Paris’s Latin Quarter, was also used as the headquarters of the SI.

Rare artifacts from the birth of Situationism. Not located on OCLC as of June 2023.

\$2000



2. Nouveau Théâtre d’Opérations Dans La Culture [A New Theater of Operations in Culture]

Paris: Internationale Situationniste, [1958]. Letterpress. 8 x 15 1/2 in. Framed to 10 1/2 x 18 in. Text in French. Near fine.

The first tract published by the French Situationists, exploring the revolution of everyday life.

The military metaphor of the title is extended by the aerial view of southeastern Paris that illustrates the poster, surveying the postwar urban fabric. Tools of attack used by the Situationists are outlined in the diagram on the lower portion of the poster. These include “permanent play,” “experimental behavior,” “unitary urbanism,” and “Situationist architecture,” and are meant to result in the “construction of situations” that create an intensity of experience that stands in contrast to the boredom of modern life.

“The dissolution of the old ideas goes hand in hand with the dissolution of the old conditions of existence.”

\$950

3. None Shall Escape: Caribbean Situationist versus Trevor Menroe

Fundi the Caribbean Situationist

London: Caribbean Situationist, 1973. 12 in. vinyl LP with posters inserts measuring 23 x 18 ¼ in.
Record and sleeve in used condition. Posters very good to near fine.

The exceedingly rare vinyl record of speeches by revolutionary Jamaican trade unionist and theorist Fundi the Caribbean Situationist, complete with both poster inserts.

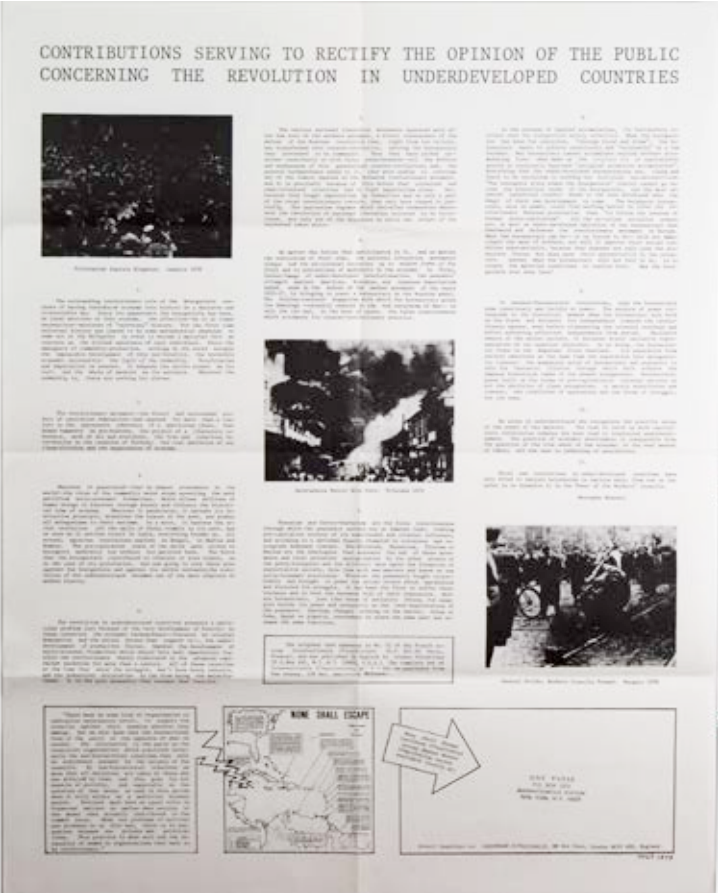
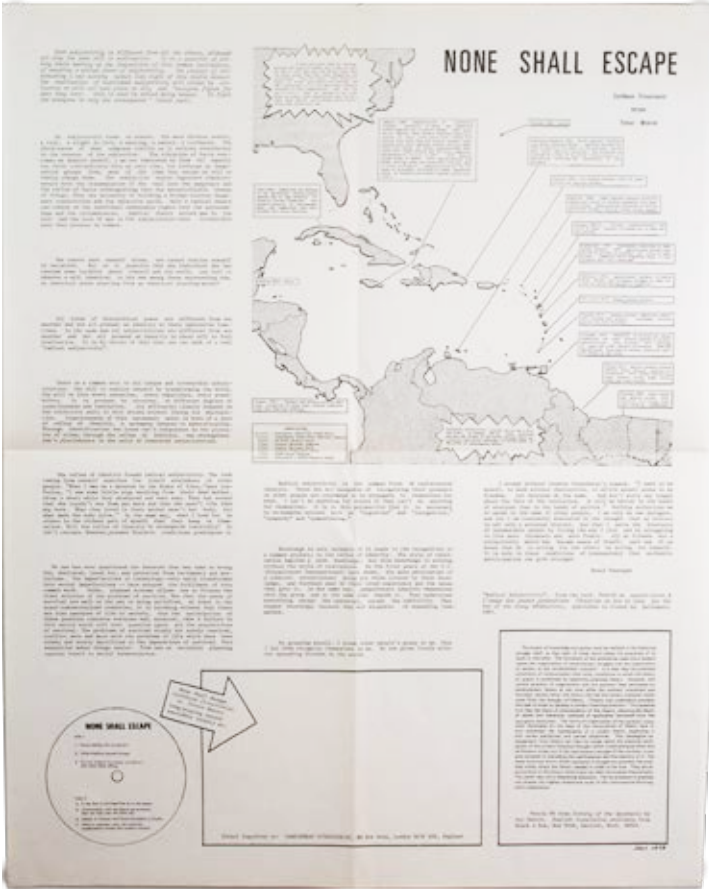
Fundi, born George Myers, was one of the most original political theorists of the Caribbean New Left. While working in the 1960s as a refrigeration mechanic at a large meat-packing plant outside Kingston, Fundi organized workers’ councils, wildcat strikes, and worker takeovers of factories. Concurrently, he developed an idiosyncratic political theory of national liberation, revolution, and democracy, drawing from the Trotskyite thought of C.L.R. James, Grace Lee Boggs, and the Johnson-Forest Tendency (later Correspondence); Rastafarianism; Situationism; and Black Nationalism. In this LP, Fundi expounds on his politics, casting them in opposition to the old guard Stalinist left in Jamaica, represented by the trade unionist and scholar Trevor Monroe. His arguments that union and party bureaucracy must be challenged with equal ferocity as capitalists and bosses, and that forming workers’ councils was the best strategy to achieve a revolutionary people’s government from below, remain influential in autonomist, anarchist, and radical Caribbean circles.

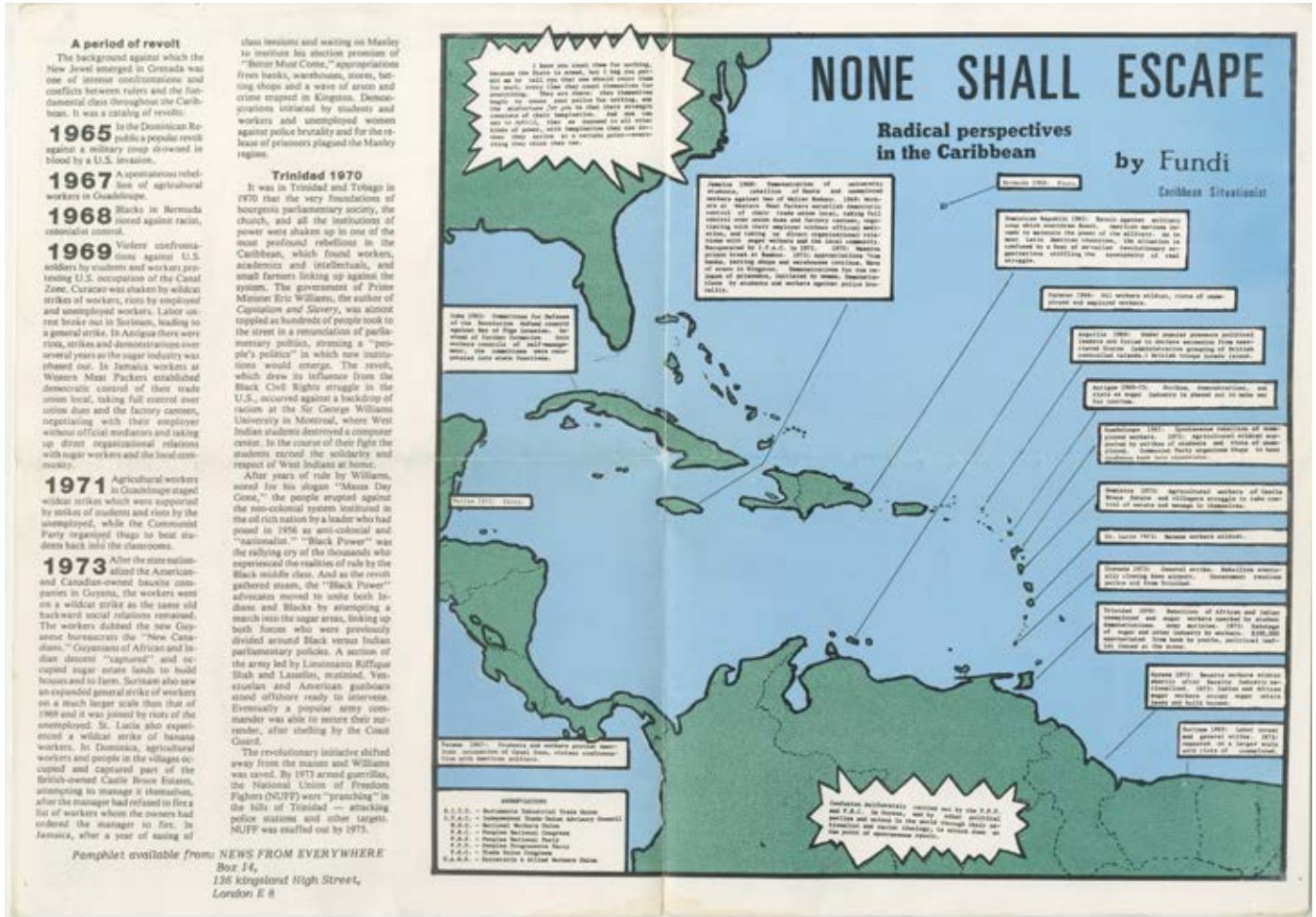
Included with the LP are two poster inserts that feature texts by Mustapha Khayati, Guy Debord, and Raoul Vaneigem. Both are strikingly illustrated with graphics identifying several rebellions and militant worker organizing in the Caribbean in the 1960s and early-1970s: riots, wildcat strikes, and popular revolts in banana and sugar cane fields, bauxite mines, clerical offices, and industrial factories in Surinam, Jamaica, Guadeloupe, Guyana, Curacao, Bermuda, Cuba, Belize, the Canal Zone, Bermuda, St. Lucia, Trinidad, and the Dominican Republic.

A remarkable document of heterodox Caribbean radicalism, proletarian intellectualism, the Black radical tradition, and the wide-ranging itineraries and influence of Situationism in the 1960s and ‘70s.

One holding located in OCLC as of June 2023.

\$1500





5. The Leaning Tower of Venice

Ralph Rumney

Montreuil, FR: Silverbridge, 2002. In cloth. 8 7/8 x 11 3/4 in. [36 pp]. Single leaf with publisher’s introduction tipped in, as issued. 8 1/2 x 11 in. Limited edition, numbered 268/350. Text in French, English, and Italian. Minimal wear on cover; else near fine.

The first complete edition of Ralph Rumney’s *The Leaning Tower of Venice*, originally produced in 1957 for inclusion in the premiere issue of the *International Situationniste*.

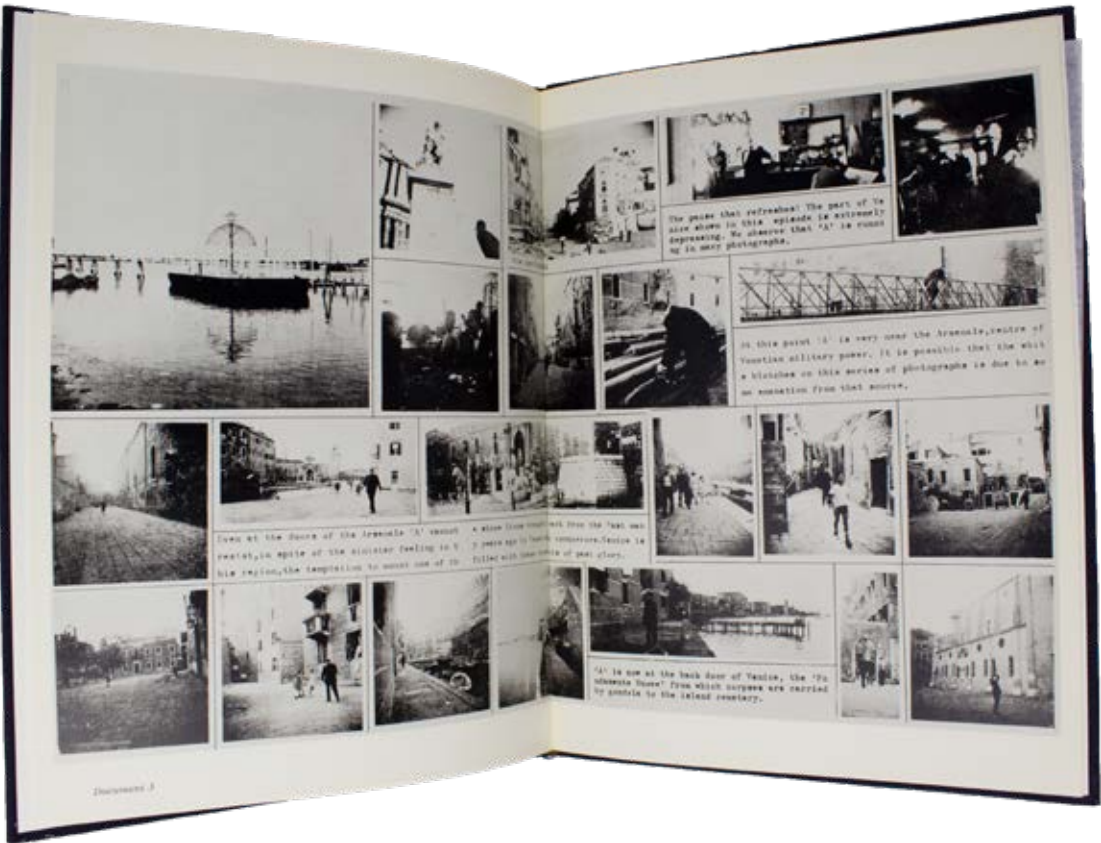
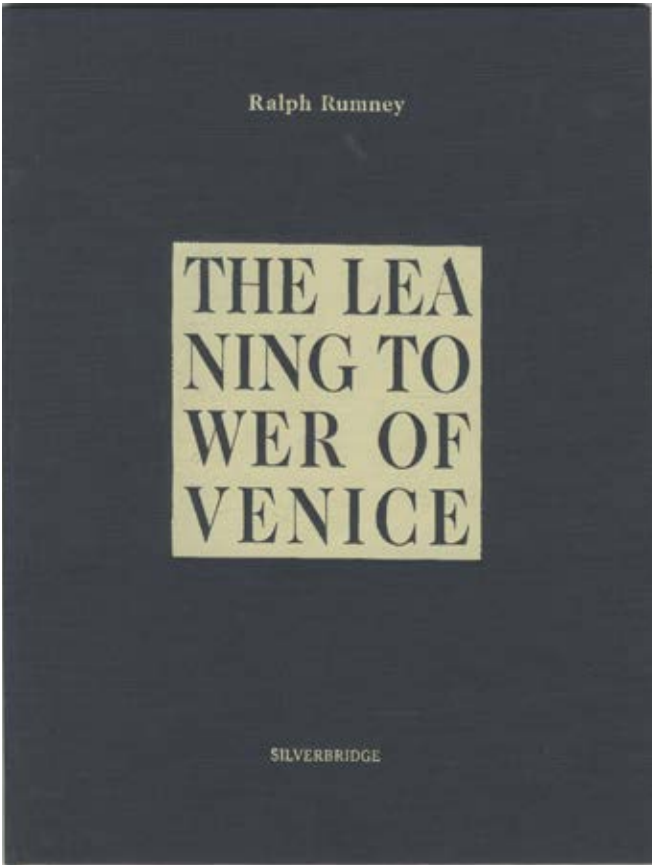
A psychogeographic exploration of the city, the work consists of 128 black and white photographs shot by Rumney and overlaid with text, utilizing the collage and *détournement* techniques of Situationism, a disorienting satire of the *fotoromanzi* common in Italy at the time.

Rumney missed the submission deadline for the magazine, and was subsequently ejected from the SI, announced in a fake obituary in the next issue. Elements of the collages were published in three issues of *ARK: The Journal of the Royal College of Art* in 1959 and 1960; sadly, the original collages were apparently lost by ARK during this time. This book, published in a limited edition in the year of the artist’s death, gathers the work in one volume for the first time.

This edition includes a preface recounting the fate of the original photo-novel, the full reproduction of *The Leaning Tower of Venice*, and a screenprint of the artist’s hand, and introductory text from publisher tipped in.

Four examples located on OCLC as of June 2023.

\$750





**6. Årsberetning Fra Institutet for Sammenlignende Vandalisme 1965
[Annual Report from the Institute for Comparative Vandalism 1965]**

Skandinavisk Institut for Sammenlignende Vandalisme. Silkeborg, Denmark: Emil Stechers Bogtrykkeri, 1966. Offset. Saddle-stapled. [8 pp]. 4 7/8 x 7 1/4 in. Text in Danish. Very good..

Rare annual report from the Scandinavian Institute of Comparative Vandalism, the brainchild of Danish artist Asger Jorn, a founding member of the Situationist International and COBRA.

Jorn worked with Guy Debord on his earliest artist books and influenced Debord's theories early in his career. Although Jorn dissociated himself from the Situationists in 1961, much of the Institute's ideological framework was informed by Situationism. The Institute set out to produce a series of books on ancient and medieval Scandinavian folk art titled *10,000 Years of Scandinavian Folk Art*. While these volumes were never completed, the body of research Jorn compiled, including over 20,000 photographs of Nordic folk art in churches, museums, and landscapes by French photographer Gerard Franceschi, constitute a vast archive of ancient art.

Scarce ephemera from an artist and thinker closely associated with the Situationists, produced just a few years after his departure from the SI.

SOLD



7. Ting Galerie Birch [exhibition poster]

Copenhagen: Galerie Birch, 1960. Stone lithograph. 35 x 25 1/4 in. Very good; horizontal and vertical lines from folding.

Poster from artist Walasse Ting's first exhibition at Galerie Birch, the oldest contemporary art gallery in Copenhagen.

After moving to Paris in the early 1950s, Walasse Ting befriended several members of the avant-garde art movement COBRA, including Pierre Alechinsky and Asger Jorn - the work depicted on the poster here bears a remarkable similarity to his work.. Although not a COBRA artist himself, Ting incorporated the group's emphasis on spontaneity into his paintings. Alechinsky introduced Ting to gallerist Børge Birch of Galerie Birch in Copenhagen and recommended he mount an exhibition of the artist's work, which opened on December 6, 1960. This show was the first of many exhibitions Ting would go on to present at Galerie Birch throughout the 1960s, 70s, and 80s.

Founded in Copenhagen in 1946, Galerie Birch is the city's oldest contemporary art gallery and is regarded as the leading European dealer of COBRA artists and their associates. The gallery is largely responsible for maintaining COBRA's legacy as one of the major mid century avant-garde movements.

SOLD

8. Collage Book

Hardy Strid

np: self-published, 1957. Hand-sewn book bound in unprinted boards, bearing 33 collages and prints pasted down on to individual pages and an additional print pasted to front cover. Title printed with hand-cut letters at spine. Artist's rubber stamp on verso of final leaf. Number 3 of 20. 6 x 8 1/2 in. Good; leaves separating from binding, but still attached; tears to spine (~1 1/2 in.) and back cover (~2 in.)

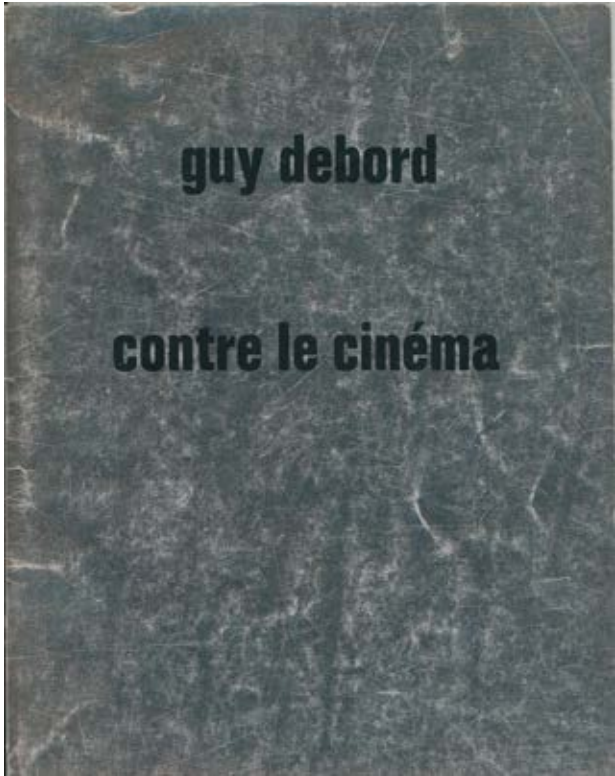
Brilliant handmade artist's book from an extremely limited edition by Swedish Situationist Hardy Strid.

Anticipating Strid's avant-garde turn and membership in the Situationist International shortly thereafter, the work includes hybrid collages and prints, incorporating found paper as well as paper that has been silkscreened or drawn upon. The graphic collages juxtapose bold colors with stark, black forms, and sharp, geometric shapes with loose, gestural marks. Their compositions are reminiscent of the geographical abandon of Asger Jorn and Guy Debord's *Fin de Copenhague*, which was published that same year.

The unusual binding, in which the two boards are joined only by a thin paper backstrip, is somewhat shaken, with two vertical tears, but still holding. Number 3 of 20 produced. Very rare. Not located in OCLC as of June 2023.

SOLD





9. Contre le Cinéma

Guy Debord

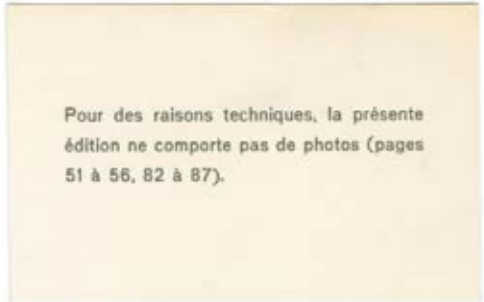
Paris: Institut Scandinave de Vandalisme Comparé, 1964. First edition. Offset in reflective wraps. 8 1/8 x 10 1/2 in. 81, [1] pp. Very good, with some bumping, marks, and indentations to front and back wraps, minor wear to spine, crease to top right corner.

The first edition of Debord's second book, gathering scripts from Debord's first three films including "Hurlements en faveur de Sade" (Howlings in Favour of De Sade) (1952), "Sur le passage de quelques personnes à travers une assez courte unité de temps" (On the Passage of a Few Persons Through a Rather Brief Unity of Time) (1959), and "Critique de la separation" (Critique of Separation) (1961).

A card accompanying this book states, "Pour des raisons techniques, la présente édition ne comport pas de photos." (For technical reasons, this edition does not include photos.) Later editions were illustrated.

The rare first edition of Debord's critical attempt to rethink the role and form of cinema.

\$500



10. Misère de la sexologie

René Vienet

[France]: [Internationale Situationiste], [1967]. Offset on cardstock. 6 x 7 3/4 in. Very good; mild wear to edge and spine, minor discoloration.

Situationist *détournement* comic of pornographic images with speech bubbles written by members of the Situationist International. Using a graph as a visual aid, the man describes the statistical relationship between premature ejaculation and sexual arousal. The woman responds with the statistic that 96.77% of sociologists are incapable of reaching orgasm, while the man says that, as a social scientist, he is incapable of getting an erection.

This card, along with another version, was distributed in dormitories on university campuses in Lyon, Nantes, Paris, Strasbourg, and Toulouse in the spring of 1967. The graphics were also reproduced in issue 3 of French countercultural magazine *Actuel* in December 1970.

A document of Situationist influence on the student movement in France in the lead up to 1968.

\$750





11. Elections

[France]: np, [ca. 1969]. Offset poster. 13 3/4 x 20 1/2 in. Horizontal line at center from folding and edgewear to top; otherwise, very good.

A striking visual metaphor—elections mimicking the theater of pornography, the “fraternity of antagonistic classes.” A graphic image of a three-person sexual encounter, accompanied by a quote from Karl Marx.

\$350



12. Ah!...Comme elles savent bien y faire ... La Revolution continue! [student movement pamphlet cited by Situationists]

[Paris]: Fédération des Comités Ouvriers-Étudiants, [ca. 1969]. Single sheet folded to form 4 pp. 7 x 10 1/2 in. Text in French. Near fine.

Detourné comic strip designed and printed by an unknown student group in France - this exceptionally scarce pamphlet is mentioned in the final issue of the *Internationale Situationniste*, quoting from the journal *Minute*.

“Conçue à partir d’une bande dessinée publicitaire, c’est la première page d’un de ces tracts dont nos lycées sont journellement inondés. Celui-ci est un mélange délirant et détonnant d’anarchisme infantile et de pornographie enragée.” [“Designed from an advertising comic strip, it is the first page of one of those leaflets with which our high schools are daily flooded. This one is a delirious and explosive mixture of infantile anarchism and rabid pornography.”] —*Internationale Situationniste*, No. 12, p. 87.

\$500



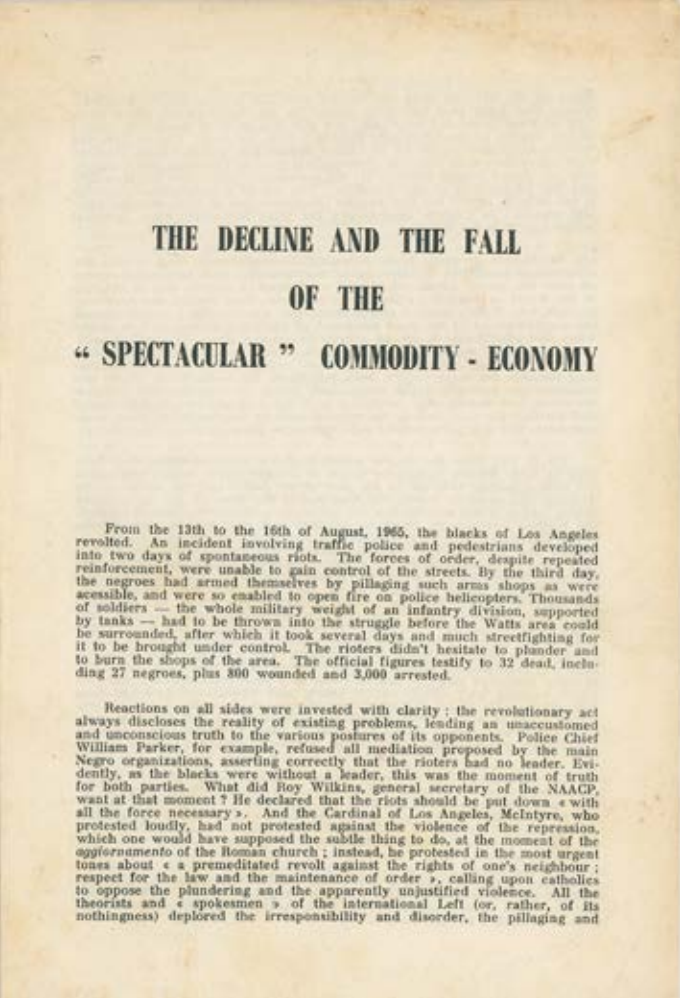
13. España en el Corazón

[n.p.]: [Internationale Situationniste], 1964. Offset. 5 1/2 x 12 1/2 in. Framed to 7 1/8 x 14 1/4 in. Text in Spanish and French. Near fine.

Bilingual Spanish and French Situationist broadside featuring detourned pin-up photographs with text written by Raoul Vaneigem in 1964 and translated by Eduardo Rothe.

Taking its title from a Pablo Neruda poem about the Spanish Civil War, this broadside announces the clandestine circulation in Spain of the two nude photographs it reproduces and states that “the love of freedom and freedom in love continue to define the revolutionary spirit everywhere.” It further denounces the “sacred union” between the Catholic Church and Franco and calls for the overthrow of the fascist regime in Spain. Another Spanish-only version was also produced.

SOLD



14. The Decline and Fall of the “Spectacular” Commodity-Economy

Situationist International

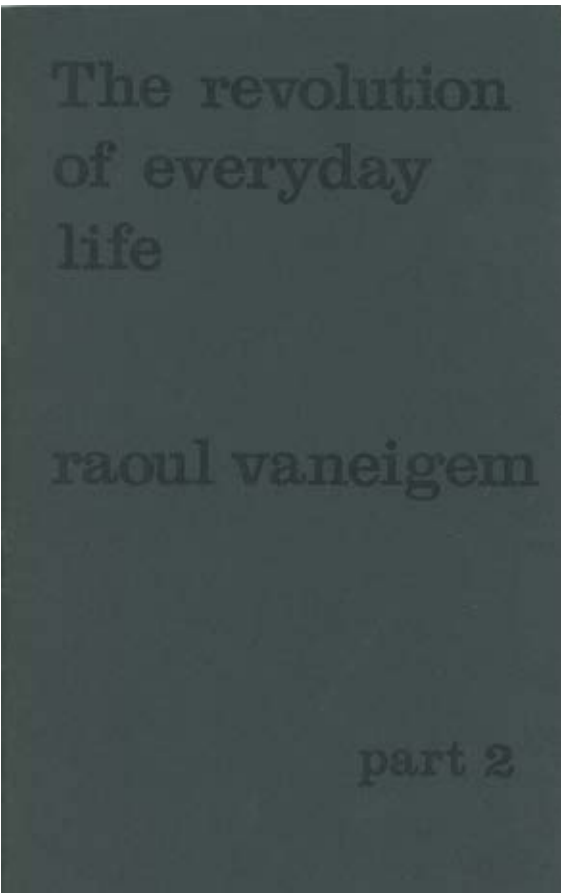
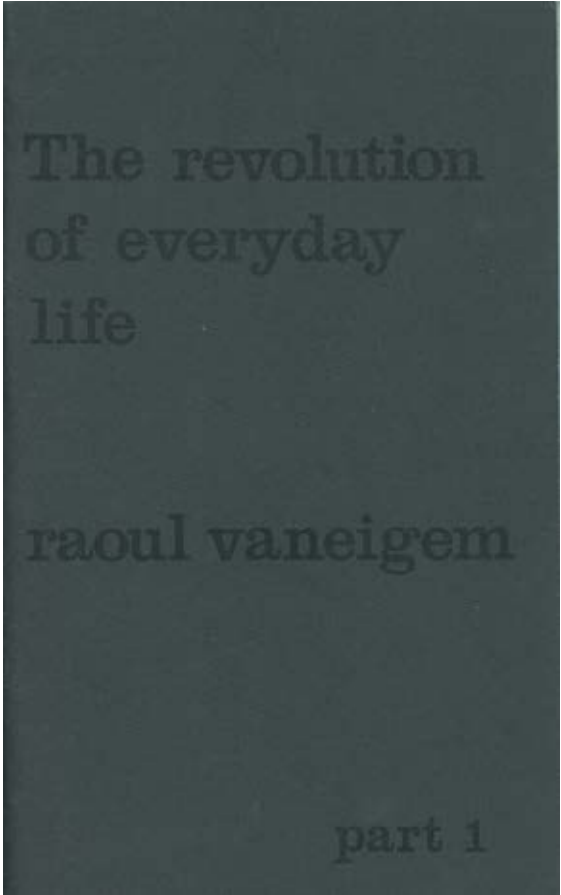
Paris: Internationale Situationniste, 1965. [First edition]. Offset. Saddle-stapled. [8 pp]. 6 1/2 x 9 3/8 in. Toning from age, mild discoloration on front and back covers, small chip on upper right edge of back cover (~1/4 in.), 1 inch tear at top and 1/2 inch tear at bottom of centerfold spine, slight crease on top corner of all pages; else very good.

Situationists’ statement on the 1965 Watts Uprising in Los Angeles issued as a supplement to *Internationale Situationniste* no. 10, translated into English by Donald Nicholson-Smith.

Originally published in French as “Le déclin et la chute de l’économie spectaculaire-marchande,” this text was immediately translated into English and circulated throughout England and the United States in December 1965. The unsigned tract is often attributed to Guy Debord. Its title evokes Edward Gibbon’s *The History of the Decline and Fall of the Roman Empire*.

A rare first edition of this important text.

\$250



15. The Revolution of Everyday Life [1st American edition]

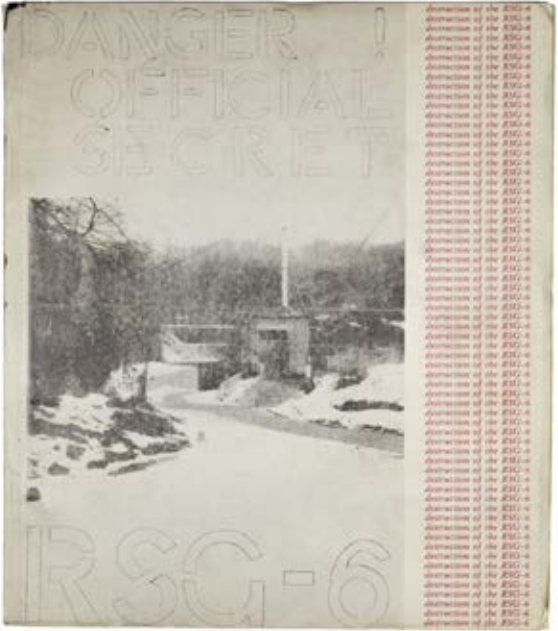
Raoul Vaneigem

[np]: [np], [ca. 1970] Two volumes, saddle stapled in wraps. Xerox. Part 1 printed on light blue paper, 63pp. Part 2 printed on light purple paper, 44pp. 5 x 8 in. Very good, minor bumps to wraps and edges.

The first American edition of this influential Situationist text, exploring the revolutionary potential of the quotidian.

Vaneigem’s *The Revolution of Everyday Life* appeared shortly before the May 1968 Paris student uprisings, and many phrases were lifted directly from the text and printed on posters and painted on walls. The first page of each volume states, “No copyright is held on this translation and anyone can do anything they like with it.”

SOLD



16. Destruction of the RSG-6

Odense, Denmark: Galerie EXI, 1963. First edition. Side-stapled and glue-bound into wraps printed in two colors. 28 pp. Text in English, Danish, and French. Near fine with a couple faint spots of foxing and some creasing to margins.

Important early Situationist publication produced on the occasion of an exhibition at Galerie EXI, containing the first publication of Guy Debord’s “Les Situationnistes ou les nouvelles formes d’action dans la politique ou l’art” and reproductions of artwork by Debord, Jan Strijbosch, Michele Bernstein, and Jeppesen Victor Martin.

Organized by J.V. Martin in collaboration with Debord, Bernstein, and Jan Strijbosch, the exhibition and this catalog were inspired by the illegal publication of the classified U.K. government “RSG-6” plan by the group Spies for Peace. Outlined in secret government documents, U.K. intelligence had organized a plan to house key government personnel in a secret bunker, Regional Seat of Government 6. Spies for Peace reproduced the plans and spread them widely in a pamphlet entitled Danger! Official Secret RSG-6. This exhibition catalog reproduces a Spies for Peace poster on its cover. The book also contains a complete list of the works exhibited, including art by Bernstein, Debord, Strijbosch, J. V. Martin, and Spies for Peace.

Most of the works in the exhibition, as well as a large portion of the print run of this catalog were destroyed by the firebombing of J. V. Martin’s apartment, making this catalog exceedingly rare.

Only 8 copies located in OCLC as of June 2023.

\$2500

17. Le Retour de la Colonne Durutti [The Return of the Durutti Column]

André Bertrand

Strasbourg: Association fédérative générale des étudiants de Strasbourg, 1966. Offset. [4 pp]. 9 1/2 x 14 1/2 in. (folded), 19 1/4 x 14 1/2 in. (unfolded). Text in French. Very good; minor edge wear, mild wrinkling and creasing at top and bottom edge, tear on back cover bottom edge (~1 in.).

Situationist comic illustrated by André Bertrand and distributed during student protests at Strasbourg University in October 1966.

Printed using unsanctioned university funds and pasted around the Strasbourg University campus in the fall of 1966, this influential broadsheet comic expounded the plight of workers while poking fun at the family, society, and Marxist orthodoxy. Its juxtaposition of found imagery and leftist text is a classic example of Situationist ‘détournement,’ or the appropriation of mass media images to subvert their original meaning, often to satirical effect. This comic is rich with era-specific social and political commentary, and its public display played a major role in introducing Situationist ideas to a wider audience.

Although named after an anarchist militia in the Spanish Civil War, which itself takes its name from the Spanish anarcho-syndicalist militant Buenaventura Durruti, its borrowed title is misspelled. This name—misspelling and all—was later used by the Manchester post-punk band Durutti Column, whose 1980 debut studio album was titled “The Return of the Durutti Column.” Factory Records also included a sticker reproducing the panel that détournes an American Western in its famed first release, “A Factory Sample.”

SOLD



18. The Return Of The Durutti Column. FACT 14. [sent by Tony Wilson to Greil Marcus]

The Durutti Column [Tony Wilson, Greil Marcus, Martin Hannett]

Manchester: Factory Records, 1980. 12 1/2 x 12 1/2 in. First pressing. Holograph mail label.

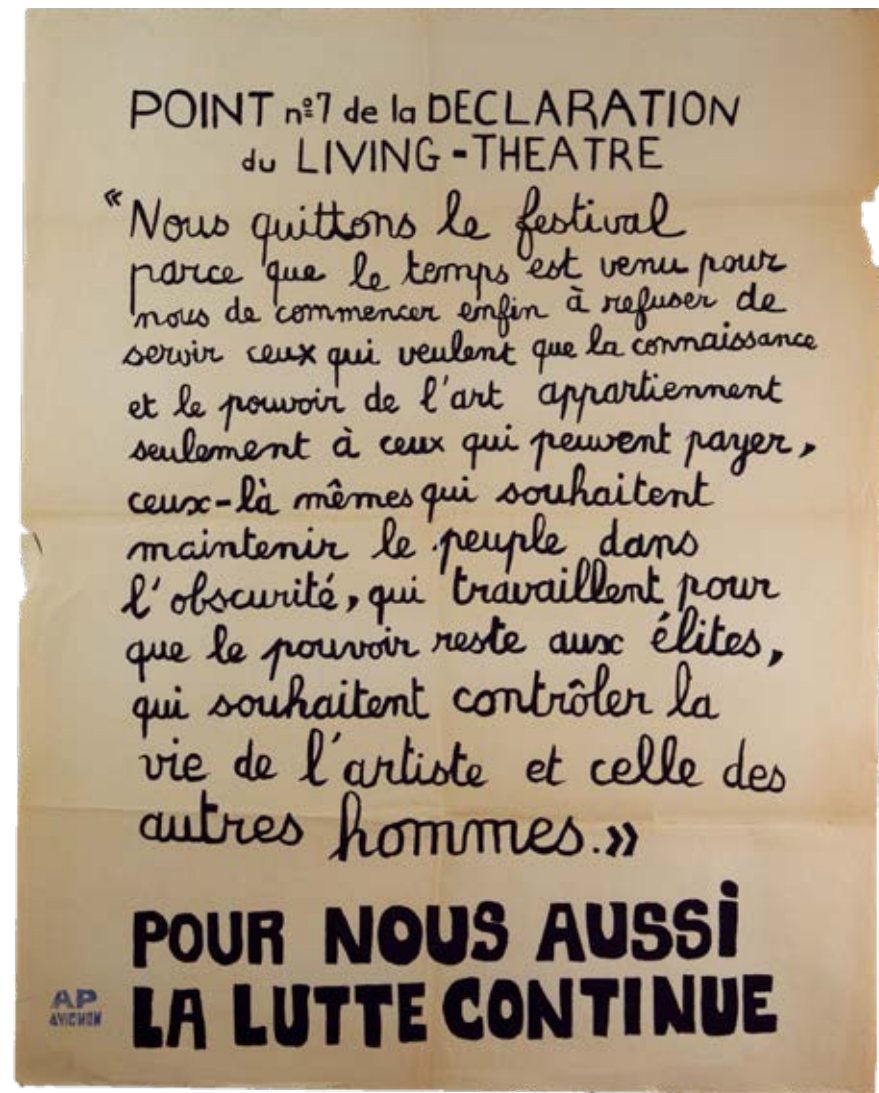
The scarce first pressing of the Durutti Column's debut album, with sandpaper sleeve and the Martin Hannett flexidisc. This copy was sent by Factory Records owner Tony Wilson, with original mailing label written in the hand of Wilson, to music critic and author Greil Marcus, introducing him to Situationist thought.

Inspired by Guy Debord's first book *Mémoires*, the album was assembled by Factory staffers and members of Joy Division and A Certain Ratio. This example includes the original mail label, which is addressed from Factory Records owner, Tony Wilson, to writer and critic Greil Marcus. Marcus was first introduced to Situationism by Wilson's inclusion of a sticker reproducing a panel from the famed "The Return of the Durutti Column" comic in Factory Records first release, "A Factory Sample." After receiving the sticker and subsequently this very record from Wilson, Marcus would go on to become one of the most important critics and scholars of Situationism with his influential work tracking the links between Situationism and Dadaism with punk and postwar countercultures, *Lipstick Traces: A Secret History of the 20th Century*.

Also included is the rare Martin Hannett flexidisc, only issued with the first pressing and featuring two tracks by the producer known for a distinctive atmospheric sound. A critical artifact linking philosophy and popular music.

SOLD





21. For Us Also the Struggle Continues

Living Theatre

Avignon: Living Theatre, [1968]. Screenprint on paper. A.P Avignon Stamp in blue. 31 1/4 x 25 1/2 in. Very good; horizontal and vertical lines from folding, chip at upper right edge.

This poster declares the solidarity of The Living Theatre with the 1968 student uprising in France, and the decision to leave a festival in France they had traveled to. A translation of their words into English is as follows:

“We are leaving the festival because the time has come for us finally to begin to refuse to serve those who want the knowledge and power of art to belong only to those who can pay, those who wish to keep the people in the dark, who work so that the power is kept by the elites, who wish to control the life of the artist and that of other men...For us also the struggle continues.”

\$450



22. Smash Capital

[Atelier Populaire]

[Paris]: [Atelier Populaire], [n.d.]. Green and orange screenprint on paper. 46 x 31 in. (51 x 34 1/2 in. framed). Faint lines from folding; else near fine.

Anti-capitalist poster designed by radical activist print studio Atelier Populaire [Popular Workshop] during the May 1968 student uprisings.

As the events of May 1968 got underway, art students at the École des Beaux-Arts in Paris occupied a printmaking studio at the school and began producing posters to further the cause of the anti-authoritarian protesters, which they posted throughout the city.

This poster depicts one of their most effective poster designs—that of a hammer smashing the word “capital” on an anvil.

\$2000



23. Consommez

[Atelier Populaire]

[Paris]: [Atelier Populaire], [1968]. Silkscreen in red ink on off white paper. 23 x 36 in. Framed to 26 ½ x 39 in. Very good.

A poster from the May 1968 movement, depicting a cow looking out at the viewer, with text reading “CONSUME.”

The May 1968 revolt was a mass movement that mobilized vast swaths of French society, provoking a national crisis that paralyzed the government and nearly toppled the De Gaulle administration. The most famed uprising of late-60s student radicalism, over 10 million workers took the movement from the fragile hands of the students, resulting in a widespread general strike that the trade unions had thought impossible, the Communist Party absurd, and the De Gaulle government unthinkable.

Atelier Populaire, a workshop of students and teachers from the École des Beaux-Arts, clandestinely produced and distributed hundreds of posters to propagandize the movement’s politics and goals. The graphics they produced and covered the streets with created a people’s counter-narrative to the disinformation pushed by the reactionary government and media. They are iconic in the canons of protest art and 1960s radicalism.

One of the scarcest of Atelier Populaire’s 1968 posters.

\$1500



24. plus jamais ça [Never Again]

Paris: Comite pour la Defense de la Republique, 1968. Red and black offset. 15 ¾ x 7 ¾ in. Text in French. Adhesive traces on verso, else very good.

A scarce piece of Gaullist propaganda responding to the student and worker uprisings of May 1968. Translated as “never again,” the text sits in front of a sea of red and black flags.

By May 1968, conservative President Charles De Gaulle had been in power for ten years. Despite the rise of progressive, international youth culture in France, the Gaullist government held fast to traditional values of hierarchical authority and nationalism, while French students and workers saw the Gaullist platform as antithetical to progress and social change.

The events of May 1968 resulted in a reactionary backlash that solidified the right-wing stance of the Gaullists, who regained political power in the immediate aftermath. This poster serves as a statement of victory for French liberals and a warning to radicals against revolutionary activity.

Anti-radical street propaganda from the period remains rare.

\$250

25. Espana 69 Lutte des Classes

Paris: [Atelier Populaire], 1969. Multi-color screenprint in red, purple and black. 19 x 30 in. Very good. Paper is unevenly torn at top edge, resulting in a portion chipping, not obstructing text or image, and lines from folding. Otherwise a remarkably clean copy.

A scarce multi-colored screenprint by French students in solidarity with Spanish anarchists. Calling viewers to a meeting with the Spanish anarchist formation CNT, the graphic declares the movement's aim to further radicalize the struggle.

The May 1968 uprising was a mass movement that mobilized vast swaths of French society, provoking a national crisis that paralyzed the government and nearly toppled the De Gaulle administration. The most famed uprising of late-60s student radicalism, over 10 million workers took the movement from the fragile hands of the students, resulting in a widespread general strike that the trade unions had thought impossible, the Communist Party absurd, and the De Gaulle government unthinkable.

Atelier Populaire, a workshop of students and teachers from the Ecole des Beaux Arts, clandestinely produced and distributed hundreds of posters to propagandize the movement's politics and goals. The graphics they produced and covered the streets with created a people's counternarrative to the disinformation pushed by the reactionary government and media. They are iconic in the canons of protest art and 1960s radicalism.

This particular poster is an important piece and record of international solidarity amongst the radical left. At the time of this poster's printing, the CNT was in a period of growth as the power of Spain's fascist regime was in decline.

\$500



26. Provo Nos. 1–15 [and] Extra Bulletin [and] Provo [complete run, with Belgian 1966 facsimile no. 1 and 1967 counter-publication]

Amsterdam: Provo, 1965–1967. In original illustrated self-wraps. Various sizes, approximately 4 x 11 1/2 in. to 8 3/4 x 12 in. 12–45 pp. per issue. All very good to near fine.

A rare complete run of the official periodical of the anarchic, Situationist-influenced countercultural Provo movement in the Netherlands, with a facsimile of the first issue, produced just a year later by the Belgian Provo paper, Revo, and the only issue of the counter-publication produced in 1967.

Founded on May 25, 1965 in the Netherlands, the countercultural Provo movement sought to provoke violent responses from the Dutch police via non-violent happenings that combined absurdist humor and civil disobedience. A radical urbanist and environmentalist project, the Provos proposed several action plans for the city of Amsterdam, instituted an ad-hoc bike share program, squatting abandoned housing, proposed a plan for shared electric cars, advocated widespread sex education and contraceptives, and proposed a disarming of the police. With internal strife rising, the movement began to be accepted by mainstream culture, most notably with the 1967 election of a Provo representative; it was disbanded and a funeral was held to mark the occasion on May 13, 1967.

Five issues of *Provo* (1, 2, 3, 4, and 10) feature brick covers, and the first three issues of *Provo* were wrapped in brick-patterned dollhouse wallpaper. This recurring motif reflects Provo’s emphasis on the connection between the city and printed matter, transforming urban infrastructure into a blank canvas for expression.

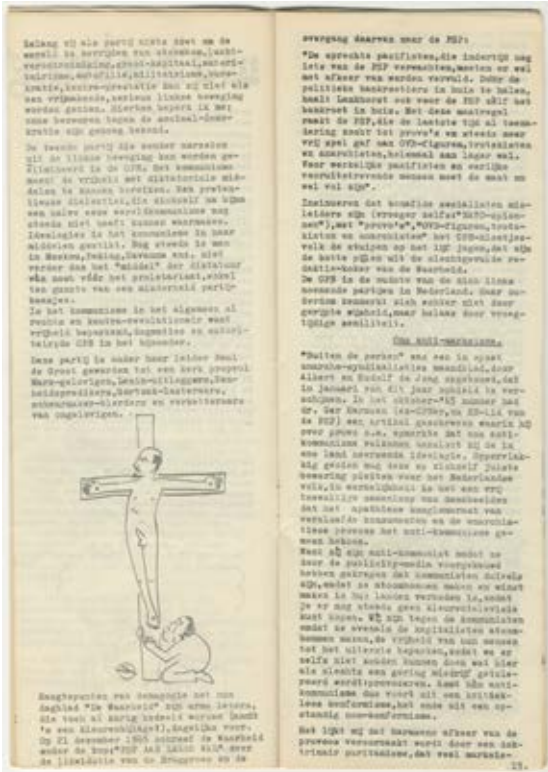
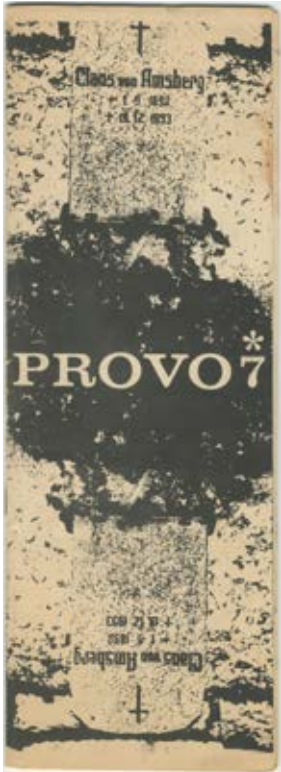
Heavily illustrated, the run includes contributions from Roel Van Dujin, Olaf Stoop, Ab Pruis, Rob Stolk, Constant Nieuwenhuys, Hans Tuynman, Hans Metz, Peter Bronkhorst, Peter Tuynman, Martijn Ananar, Robert Jasper Grootveld, Thom Jaspers, Garmt Kroeze, Auke Boersma, and Luud Schimmelpenninck. Preceded by the Nozem subculture, Provo was deeply influential for generations of Dutch counterculture: anarchist group Kabouters, the Nieuwmarkt movement, various squatting movements, and ultimately Dutch punk.

This collection also includes a scarce rival edition to the original Provo, published by B. A. Lans, Jil, Renie, Vincent and Joost B. Produced in only one issue, the front wrapper features the text “Provo is dood! Leve Provo!” [“Provo is dead! Long live Provo!”].

“A monthly sheet for anarchists, provos, beatniks, pleiners, scissors-grinders, jailbirds, simple simon stylites, magicians, pacifists, potato-chip chaps, charlatans, philosophers, germ-carriers, grand masters of the queen’s horse, happeners, vegetarians, syndicalists, santy clauses, kindergarten teachers, agitators, pyromaniacs, assistant assistants, scratchers and syphilitics, secret police, and other riff-raff.” – from No. 12

A comprehensive collection of the periodicals of the short-lived Provo movement.

\$3000



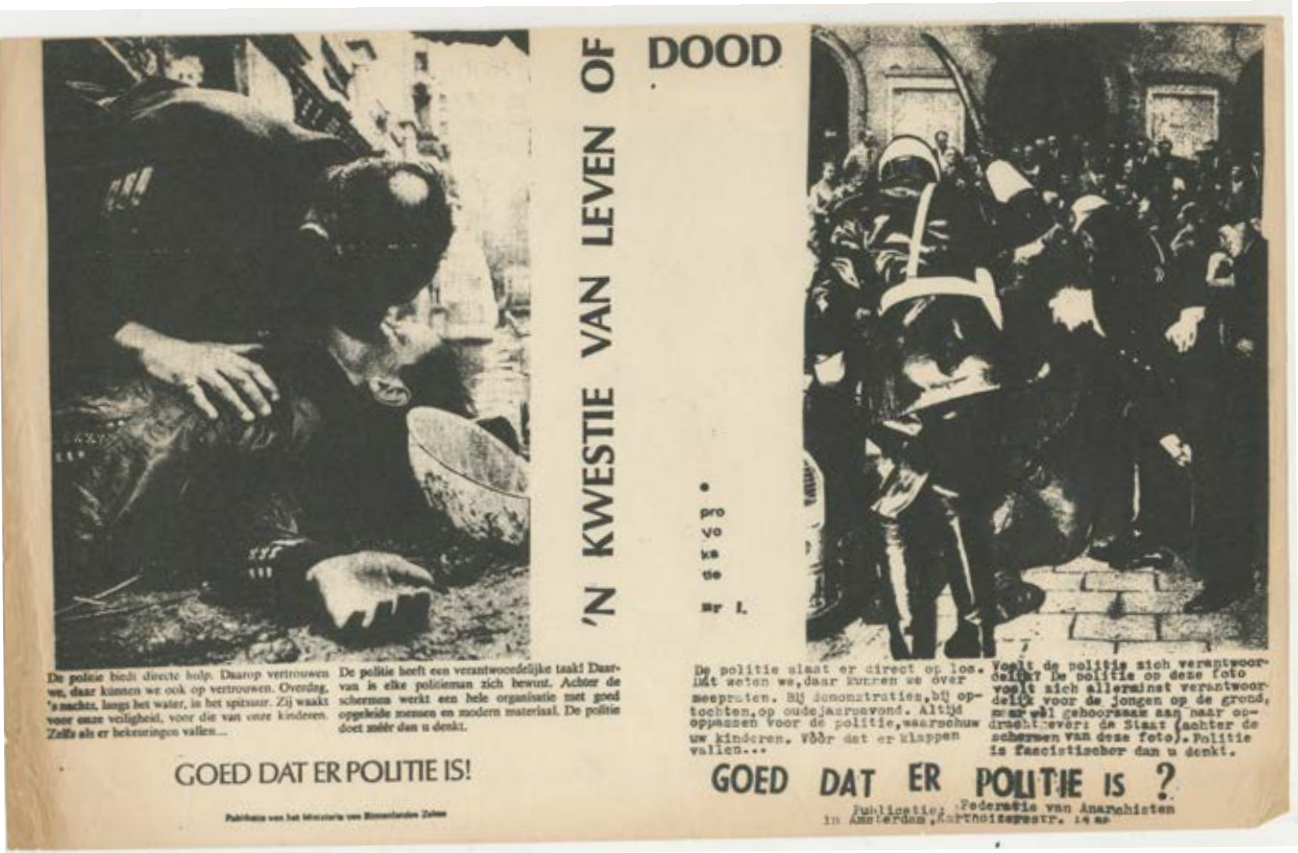
27. Provokatie [Provocation] [14 broadsides]

Amsterdam: Provo, 1965–1966. Various sizes and formats, most approximately 13 3/8 x 8 1/2 in., some smaller. Xeroxed text and image, as well as mimeographed typescript. Very good.

A near complete run of the broadsides issued by the short-lived anarchist group in Amsterdam. Comprising 14 of the 17 total broadsides, this set includes the proposal for the famous White Bicycle Plan (no. 5), as well as the third issue, which features the image of Prince Bernhard of the Netherlands—self-censored by the group, the image was replaced with the red “censuur.”

An extensive gathering of the rare, ephemeral broadsides produced by this short-lived anarchist group in Amsterdam.

\$1250



28. In Holland Staat Un Huis [In Holland Stands a House]

Provo

Amsterdam: Provo, [1966]. Mimeographed one-sided leaflet. 8 3/8 x 13 1/4 in. Text in Dutch. Toning from age, horizontal and vertical creases from folding in eighths, wear to edges and corners, small tears and pin holes at top edge; else very good.

A leaflet announcing the Provos' White Housing Plan, which addressed Amsterdam's housing shortage due to rampant real estate speculation by advocating for squatting.

The Provos elaborated their political platform in a series of White Plans that addressed social problems with the goal of making Amsterdam a more livable city. Their White Housing Plan called for squatting in unoccupied properties as a solution for the housing crisis in Amsterdam. The doors of vacant houses would be painted white to indicate their availability.

\$250





29. 10 Maart: Dag van de Anarchie (March 10: Day of Anarchy)

Provo

[Amsterdam]: Provo, [1966]. Mimeograph. 8 1/2 x 13 3/8 in. Text in Dutch. Very good, with age toning and edge wear.

Poster announcing the protests against the Royal Wedding of Princess Beatrix and Claus von Amsberg in Amsterdam on March 10, 1966.

The Provos were among the most vocal opponents of the marriage between Dutch Princess Beatrix and German aristocrat Claus von Amsberg, whose former membership in the Hitler Youth and Wehrmacht during the Nazi regime was widely known. Protesters, including many Provos, demonstrated during the royal wedding procession. A Provo member threw a smoke bomb at the royals' Golden Coach, provoking a street clash between protesters and the police.

Most copies of this poster were distributed as folded pamphlets inserted into Provo Issue 7, published in February 1966. Although it is unsigned, the design is typically credited to Provo-affiliated cartoonist Willem (Bernard Willem Holtrop). Its mirrored "A" not only reflects the spirit of anarchy, but also the contrarian nature of the printing process. Most printing techniques involve processes in which images are mirrored or reversed. In this sense, this poster also represents the idea that negative actions can produce positive results.

\$350



30. In Dienst [Provo supplement]

[The Hague]: Ministerie van Defensie, 1967. Offset. Saddle-stapled. 30–27 pp. 8 1/4 x 11 1/4 in. Text in Dutch. Very minor edge wear; else near fine.

Provo rubber-stamped edition of *In Dienst*, the magazine of the Dutch Ministry of Defense.

Two issues of *In Dienst* that were “confiscated” by Provo members, stamped with a large rubber stamp to the cover, and issued as a “supplement” to the Provo journal. The stamp reads “Provo – Extra-Kleuren-Klere – Bijlage” (“Provo, extra-color supplement”).

Exceedingly rare examples of Provo *détournement*.

\$750

31. De Papieren Tijger No. 1 [post-Provo Provos]

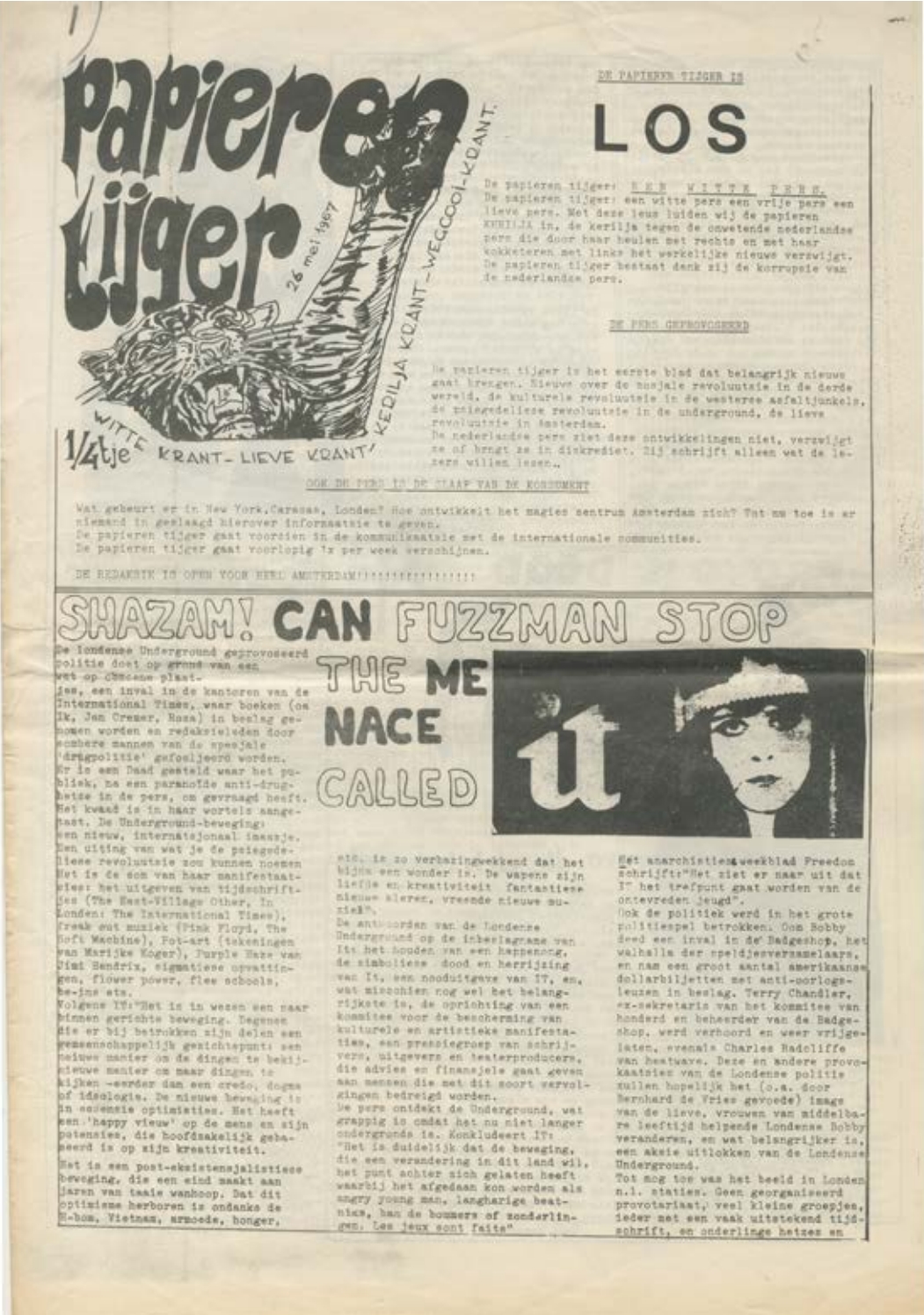
Amsterdam: [Witte Krant], 1967. Offset. [4 pp]. 12 x 17 in. Text in Dutch. Minimal wear on hinge and edge, crease at centerfold; else very good.

Premiere issue of the Provo-affiliated underground newspaper *Papieren Tijger*.

Although the Amsterdam-based anarchist movement Provo officially lasted for just two years between 1965 and 1967, it continued to resonate with its members who kept the spirit of Provo alive for years to come, and Provo members would be involved in organizing for years to come, such as during the Nieuwmarkt struggles.

This first issue of *Papieren Tijger* was published just weeks after the official disbandment of Provo in May 1967.

\$150





32. Achtergronden Van Nozemgedrag [Backgrounds of Nozem Behavior]

Dr. W. Buikhuisen

Assen, NL: Van Gorcum & Comp., 1966. Second Edition. Softcover. Perfect bound. 6 x 8 3/4 in. 374 pp. Text in Dutch. Very good; minor wear on edges and spine, some discoloration on bottom edge.

The book that coined the term ‘Provo.’

The Nozems were a postwar Dutch subculture related to British Teddy Boys and American greasers. Like their British and American counterparts, the Nozems were rebellious youths who rode through the streets on mopeds wearing jeans, leather jackets, and slicked back hair. Their provocative behavior and general disregard for authority directly influenced the later Provo movement.

Were the Nozems a self-contained group of miscreants, or were they representative of a wider culture of delinquency in Dutch society? The culmination of five years of observation of these youths and their anti-authoritarian behavior by the author and his colleagues, this book traces the rise of the Nozems and presents a detailed account of their activities. Significantly, it is within this text that the term ‘Provo’ was coined as a shorthand for their provocative attitudes.

\$80

33. Provo's en Justitie [Provos and Justice]

Louis Sinner

Amsterdam: De Bezige Bij, 1966. First edition. Softcover. Perfect bound. 5 x 7 3/4 in. 54 pp. Text in Dutch. Very good; minor wear on edges and spine, mild toning around edges from age.

First edition of journalist Louis Sinner's text in which he argues that the legal system was not objective in its dealings with Provo.

\$50



34. Van Provo Naar Oranje Vrijstaat [From Provo to Orange Free State]

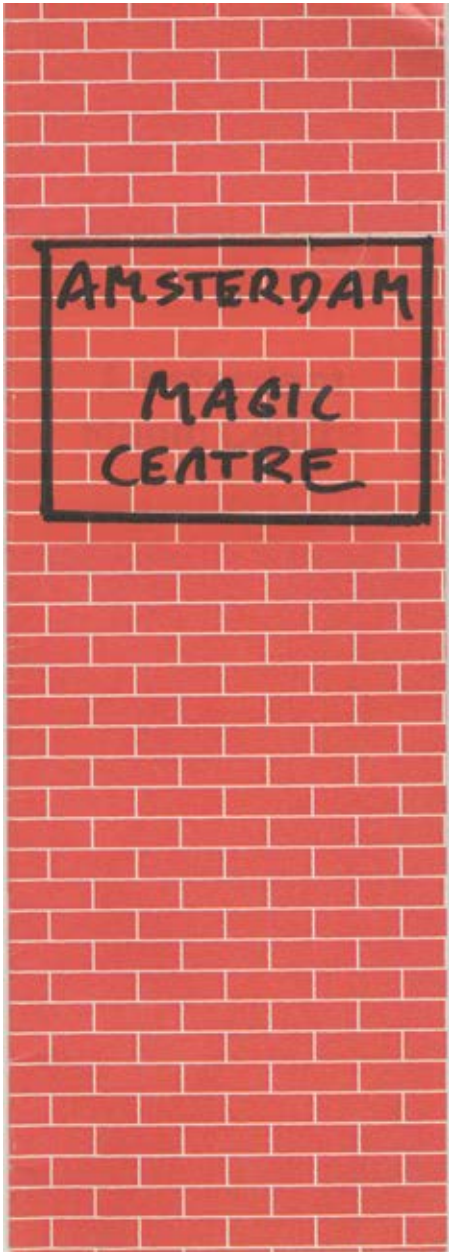
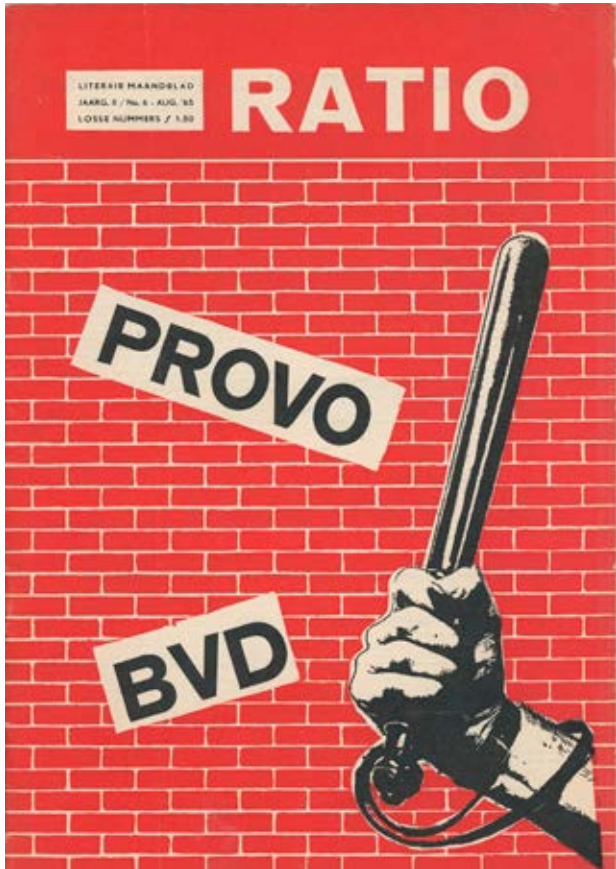
Konrad Boehmer and Ton Regtien

[Amsterdam]: Socialistische Uitgeverij Amsterdam and Socialistische Uitgeverij Nijmegen, 1970. Softcover. Perfect bound. 5 5/8 x 8 1/4 in. 76 pp. Text in Dutch. Very good; minor wear on corner edges, wraps, and spine; mild discoloration on spine and rear cover.

Published jointly by two socialist publishers from Amsterdam and Nijmegen, *Van Provo Naar Oranje Vrijstaat* looks back upon the anarchist Provo movement and the utopian Orange Free State of the 1960s. The text discusses some of the key themes of these counter-cultural movements including the relationship between protest and the labor movement, the validity of violence, and whether being within or outside of the mainstream political system is the most effective strategy to bring about change.

\$50





35. Ratio Vol. II, No. 6 - Aug. 1965

Meulenhoff & Co.

Amsterdam: Ratio, 1965. Offset. Saddle-stapled. 6 5/8 x 9 1/2 in. 31 pp. Text in Dutch. Very good; minor wear to edges and spine, mild discoloration from age.

Issue of the Dutch cultural magazine Ratio dedicated to Provo and their contentious relationship with the police and the Dutch security forces, published in the first year of Provo's activity.

This issue features an extensive report on Provo. With a thoroughness verging on ethnography, it discusses the movement's origins, goals, and activities including the publication of their self-named journal, their white bicycle campaign, and their riotous clashes with the police. In particular, the magazine focuses on Provo's provocations of the police and the surveillance of the movement's members by the Domestic Security Service (Binnenlandse Veiligheidsdienst [BVD]) within the context of the government's repression and surveillance of the radical left.

The magazine's cover features the red brick pattern typically associated with Provo, while the back cover reproduces several Provo leaflets.

\$100

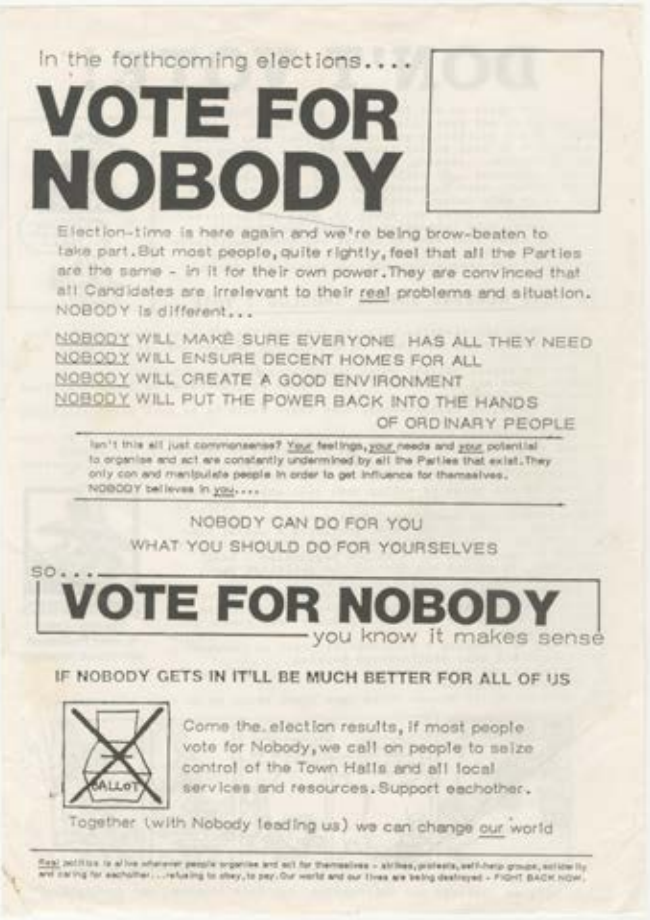
36. Amsterdam Magic Center

The CultClub

Amsterdam: CultClub, 2013. Offset with brick-patterned wraps and silver metallic front and rear free-endpaper. Saddle-stapled. 28 pp. 4 x 11 1/4 in. Very good; mild wear at hinge, lines in upper right corners from folding.

Catalog from 2017 Amsterdam exhibition focused on the Provo movement, formatted in the style of Provo journal, with a reproduction of Provos' signature red-brick pattern.

\$30



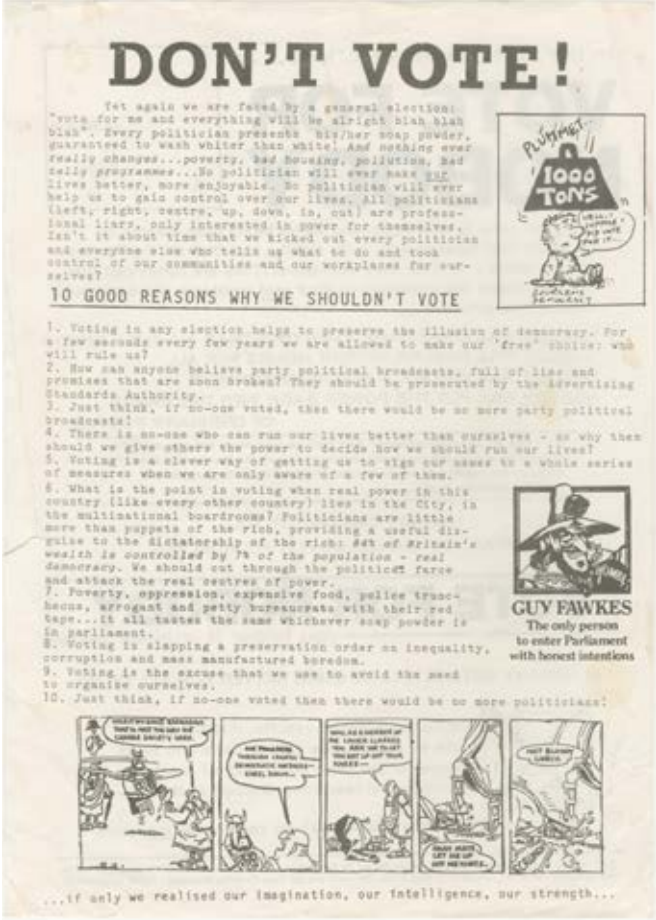
37. Vote For Nobody

[United Kingdom]: np, [ca. 1970]. Offset to verso and recto. 8 1/4 x 11 3/4 in. Very good; some edgewear and a small closed tear at right side.

Anarchist, Situationist-inspired, flyer encouraging readers to vote for NOBODY, in the style of a campaign advertisement.

“Nobody will make sure everyone has all they need
Nobody will ensure decent homes for all
Nobody will create a good environment
Nobody will put the power back into the hands of ordinary people”

\$150



38. State-Fetishism: Some remarks concerning the Red Army Faction

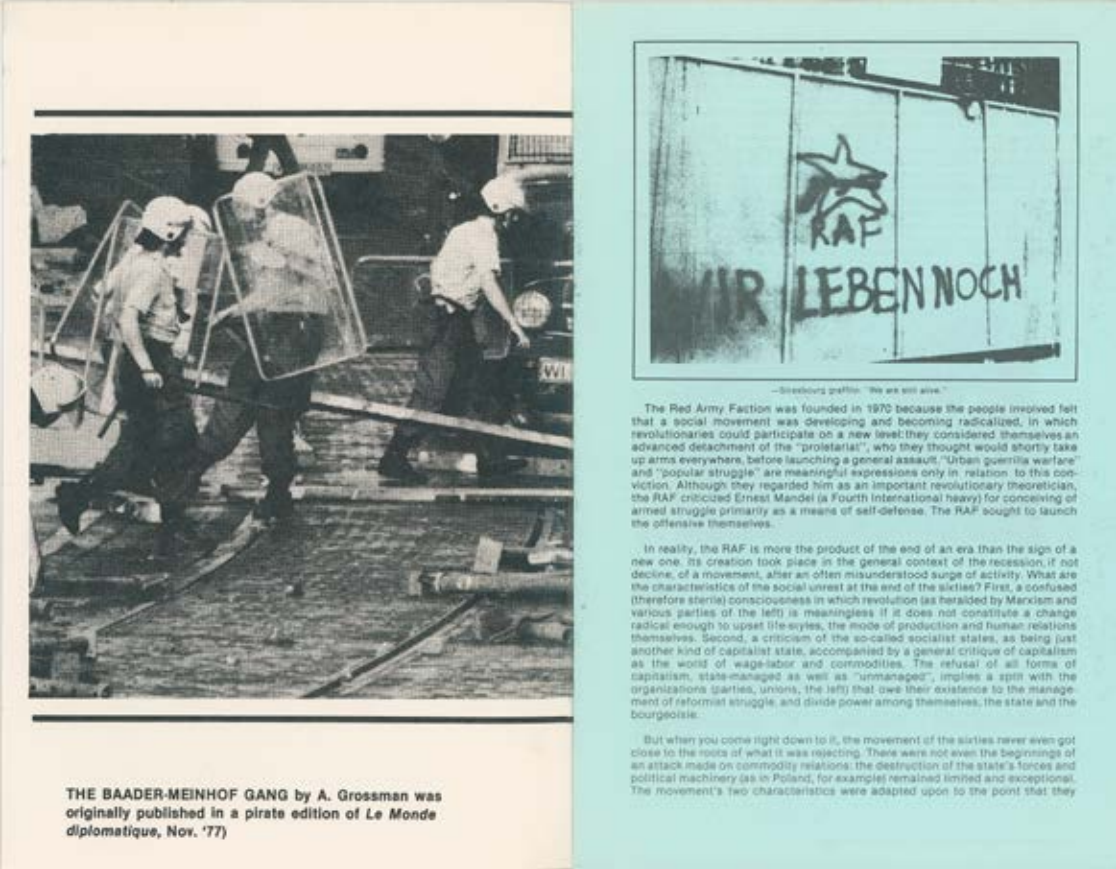
A. Grossman

New York: np, [ca. late-1970s-early-1980s]. Offset on blue paper with white cardstock wraps. [8 pp]. 5 1/2 x 8 1/2 in. Near fine.

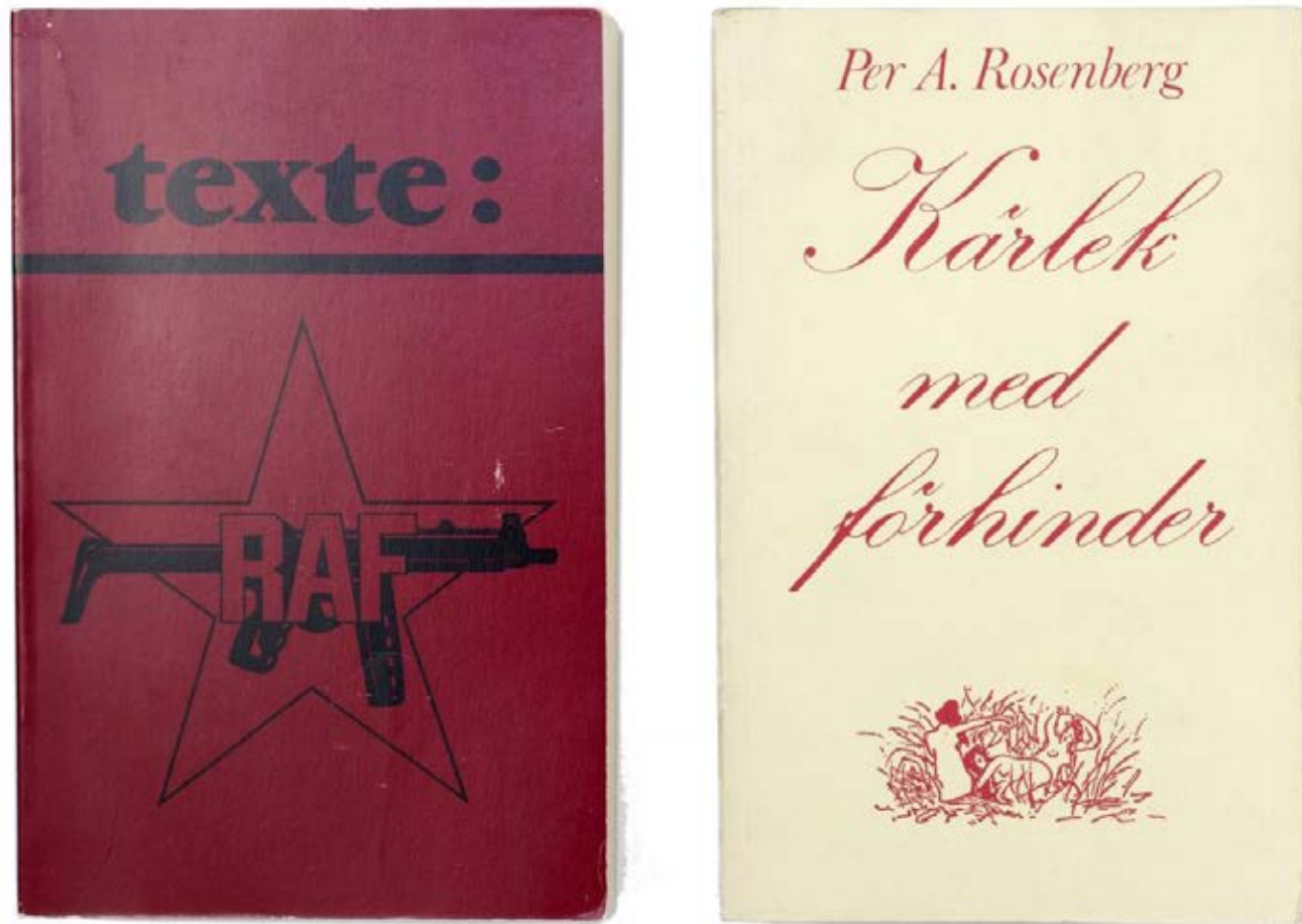
English translation of a critical article on the 1970s West German Marxist urban guerrilla group the Red Army Faction.

Written by A. Grossman and originally published in November 1977 in a pirate edition of *Le Monde diplomatique*, this pamphlet was produced anonymously in New York in the late-1970s or early 1980s. The text condemns the Red Army Faction's use of terrorism to combat capitalist society and accuses RAF of “state-fetishism”—that is, attacking symbols of the oppressive state, such as police officers, rather than directing their efforts at the social dynamics of capitalism.

\$125



THE BAADER-MEINHOF GANG by A. Grossman was originally published in a pirate edition of *Le Monde diplomatique*, Nov. '77)



39. Texte: der RAF [with] Karlek med förhinder [False Cover for Texte: der RAF]

Red Army Faction

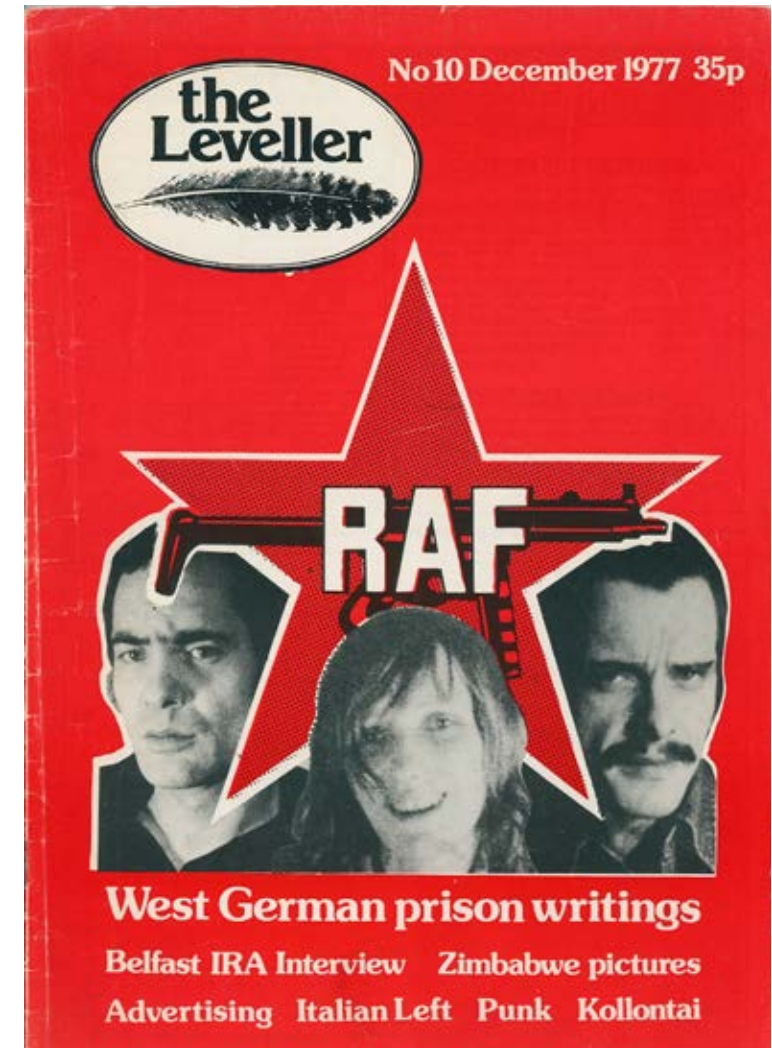
[Lund]: Verlag Bo Cavefors, 1977. Softcover. Perfect bound. 5 1/8 x 7 7/8 in. 600 pp. Text in German. Very good; minor wear on edge, spine, and cover.

Two German compilations of Red Army Faction texts, one with false cover, published in Sweden to subvert German censorship.

This anthology of texts by members of the Red Army Factions was published in Sweden by Bo Cavefors, regarded as one of the most important Swedish publishing houses of the twentieth century for its contribution to left-wing intellectualism. Publication of these texts had been forbidden in Germany, and they were confiscated upon their distribution there.

This set includes both the standard edition of *Texte: der RAF*, as well as an edition published under a fictitious cover, *Karlek med förhinder* by Per A. Rosenberg, illustrated with a small drawing after Manet. This latter edition is one of the most notorious examples of *tarnschriften* (illegal writings camouflaged with innocent-looking covers) of the era. The choice of Manet is likely not accidental, but has echoes given Manet's affection for depicting scenes of bourgeois leisure, and his connections to the Swedish royal family; his mother was the god-daughter of Swedish King Charles XIV John.

\$450



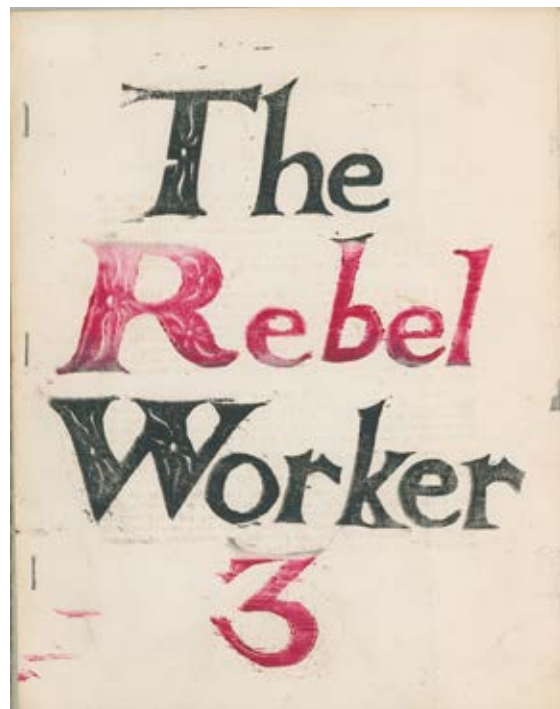
40. The Leveller, No. 10

London: Leveller Magazine Ltd., 1977. Offset. Saddle-stapled. 34 pp. 8 1/2 x 11 3/4 in. No. 10, December 1977. Very good; minimal wear on spine and edge. Interior near fine.

Issue number 10 of independent, cooperatively produced leftist magazine *The Leveller* with cover story on West German prison writings.

Published from 1975–1985, *The Leveller* was an editor-less magazine that reported on the state of leftist politics as well as socialist, feminist, anarchist, and anti-racist activity around the world. It was produced collectively by professional and non-professional writers alike. Among the contents of the December 1977 issue are dispatches from Zimbabwe, Italy, Hong Kong, and Bulgaria, an interview with a member of the Belfast Brigade of the Provisional IRA, and excerpts from the prison notebooks of two members of the Red Army Faction.

\$50



41. The Rebel Worker, No. 3

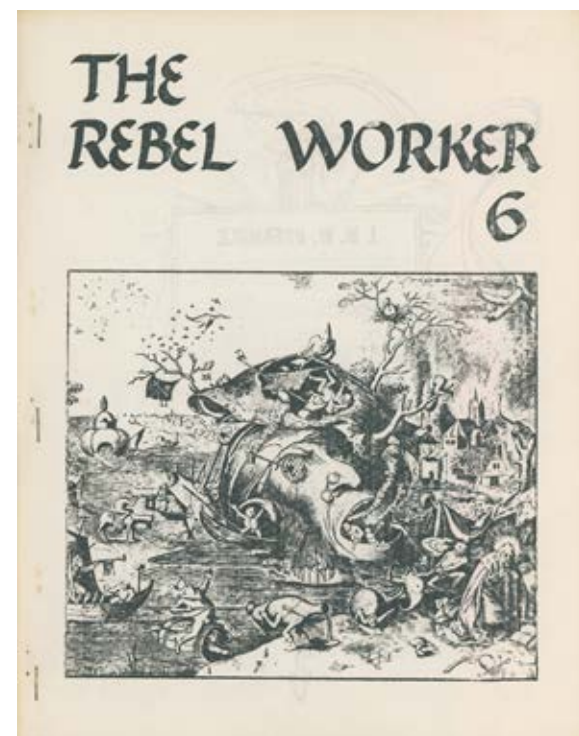
Franklin and Penelope Rosemont, eds.

Chicago: The Rebel Workers, 1965. Mimeograph. Side-stapled. 34 pp. 8 1/2 x 11 in. Mild creasing and edge wear; else very good.

The Rebel Worker was a revolutionary journal published in Chicago by members of the Industrial Workers of the World and edited by Franklin and Penelope Rosemont, founders of the Chicago Surrealist Group. Issue 3 of The Rebel Worker focused on the experiences of younger workers.

Circulation of The Rebel Worker never exceeded more than 2000 copies, making this an exceedingly rare publication.

\$200



42. The Rebel Worker, No. 6

Franklin and Penelope Rosemont, eds.

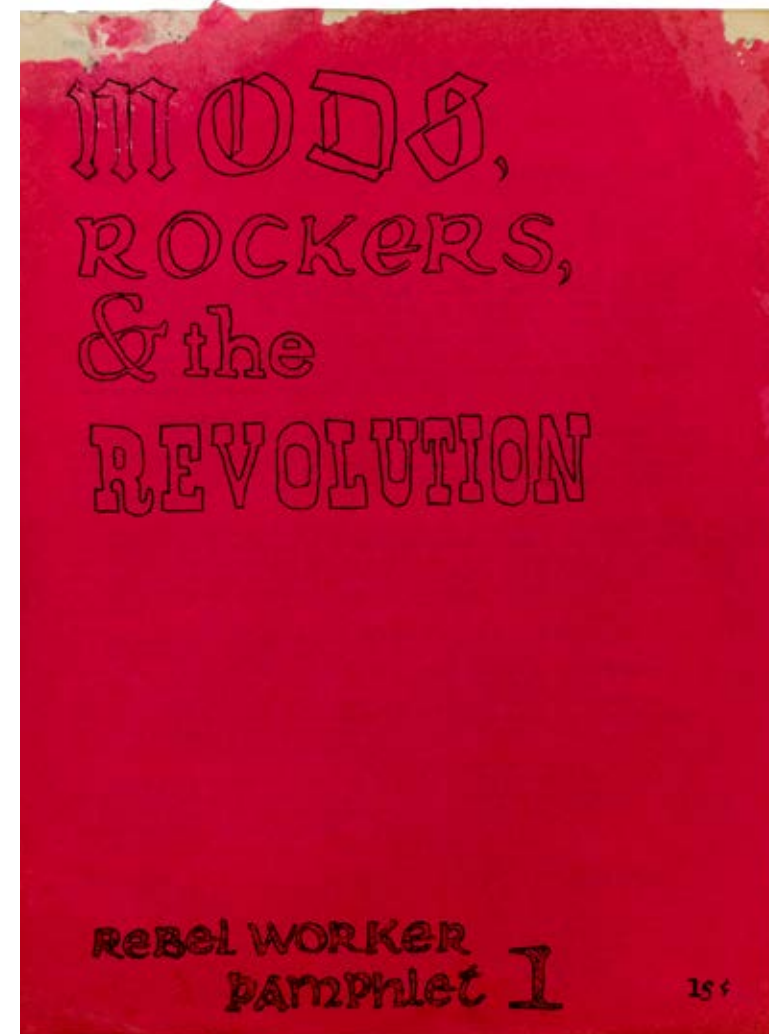
Chicago: The Rebel Worker, 1966. Mimeograph on variously colored pages. Side-stapled. [22 pp]. 8 1/2 x 11 in. Minor toning and edge wear; else near fine.

Chicago printing of The Rebel Worker no. 6, published June 1966, first published in London and distributed on May Day 1966.

Issue 6 was the first English edition of The Rebel Worker, edited in London by Charles Radcliffe. The same year he edited The Rebel Worker 6, Radcliffe would go on to produce his own highly influential journal, *Heatwave*.

The Chicago printing of Issue 6 replaced the original hastily illustrated cover art by Radcliffe with an engraving of The Temptation of St. Anthony attributed to Pieter Bruegel the Elder and reprinted the text of a leaflet issued by the Anarchists of Chicago on the back cover.

\$150



43. Mods, Rockers, & the Revolution

Franklin Rosemont, Charles Radcliffe, and Richard Mabey

Chicago: Solidarity Bookshop, [c. 1965–1966]. Mimeograph on variously colored pages. Side-stapled. 11 pp. 8 1/2 x 11 in. Good; noticeable tears on top edge of front wrap, edge wear, toning from age, and minimal rust stains from staples.

The first and only edition of this pamphlet gathering three essays on rock ‘n’ roll, youth, and the revolutionary movement: Franklin Rosemont’s “Mods, Rockers, & The Revolution,” which previously appeared in The Rebel Worker 3, but is here revised and extended; “Pop Goes the Beatle” by Charles Radcliffe, which first appeared in Freedom; and “Twist and Shout” by Richard Mabey, reprinted from *Peace News*.

A critical and early exploration of the concept of subcultures that we suspect is less recognized as such only due to its scarcity.

\$500



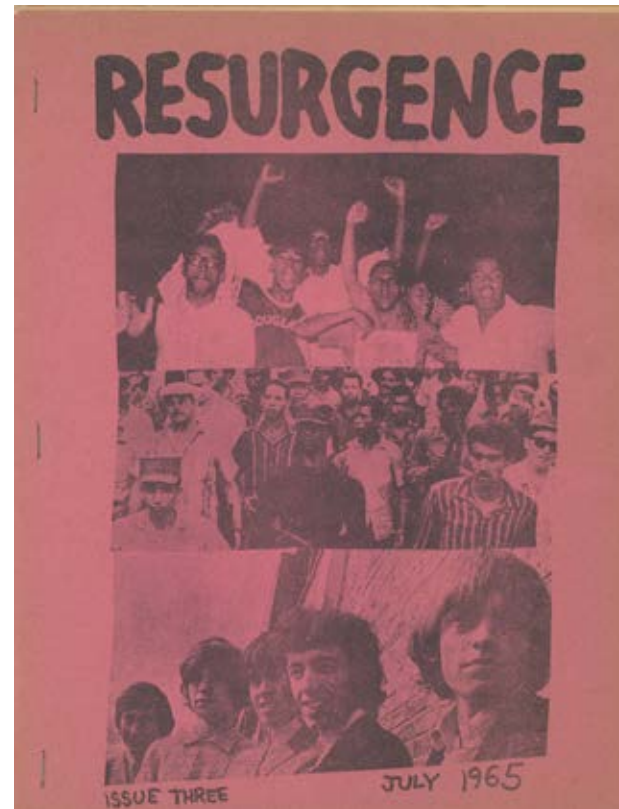
44. The Fetish Speaks!

Detroit: Black & Red, 1973. Offset, accordion-folded on multi-colored paper. 9 pp. 5 3/4 x 9 3/4 in. Very good; minor edge wear.

A graphic retelling of Karl Marx's theory of commodity fetishism illustrating quotations from *Capital*.

First published in *Black & Red* No. 5 in January 1969, this version, made as a discrete publication, takes the form of a 10-panel accordion brochure on yellow, pink, orange, and blue paper. Commodities ranging from a toilet and Ajax to bottle caps and home furnishings "speak" to one another through word bubbles quoting Marx. A visual representation of the economic relationship between things that serves to demystify Marx's often dense language.

\$300



45. Resurgence Issue 3

New York: Resurgence Youth Movement, 1965. Mimeographed. Side-stapled. 8 1/2 x 11 in. [13 pp]. Very good; toning from age, minor discoloration on wraps, mild edge wear.

Issue 3 of self-published journal of youth anarchist association the Resurgence Youth Movement, published July 1965.

\$350

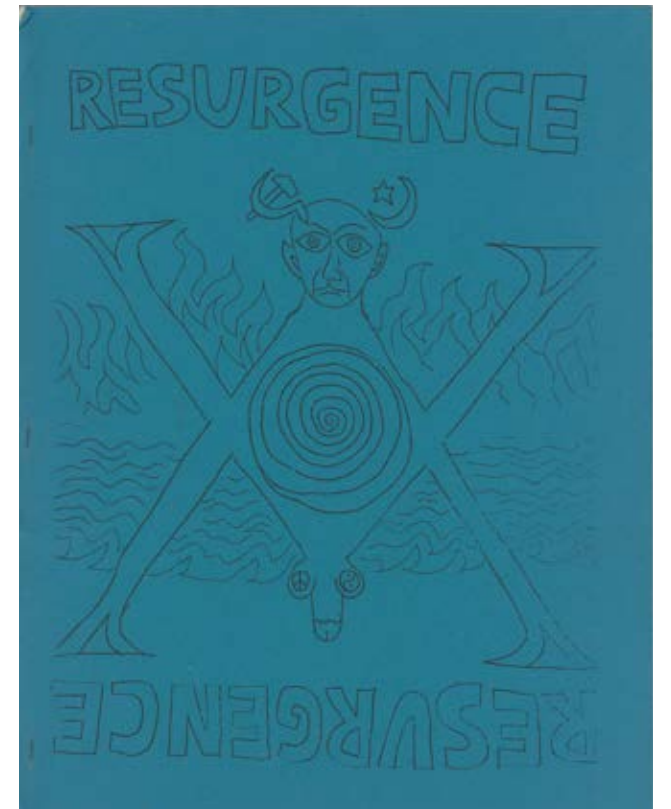
46. Resurgence Issue 8

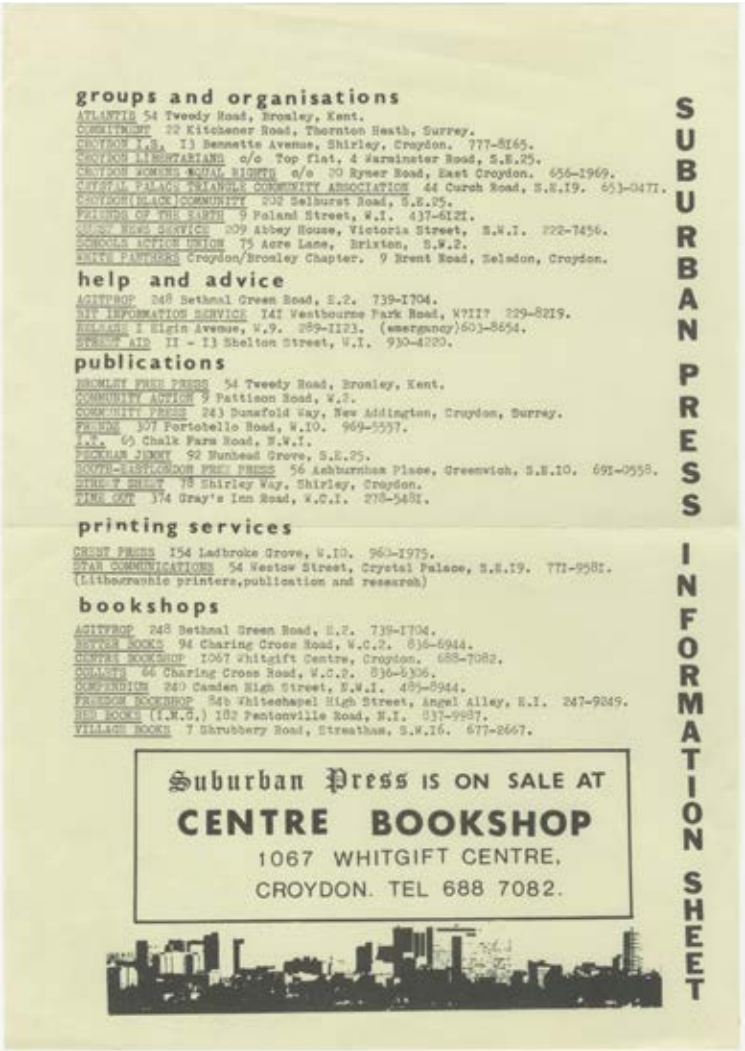
[Chicago]: Resurgence Youth Movement, [ca. 1966]. Mimeographed. Side-stapled. 8 1/2 x 11 in. [16 pp]. Very good; mild wear to edges and corners.

Issue 8 of self-published journal of youth anarchist association the Resurgence Youth Movement, published in 1966.

\$350

Published from 1964–1967, *Resurgence* was the organ of the Resurgence Youth Movement (RYM), a youth-oriented anarchist group out of New York's Lower East Side. RYM was founded by Jonathan Leake, then still a high school student, and Walter Caughey following lectures given by Sam Dolgoff, Russ Blackwell, and other anarchists at meetings of the Libertarian League in New York in the early 1960s. Blending radical surrealist influences with the international protest culture of the sixties, they called for "revolutionary youth everywhere...to join us. Let there be explosions of subversive activity, ambushes on the State and its lackeys. Enemies of the State Unite!"





47. Suburban Press Information Sheet

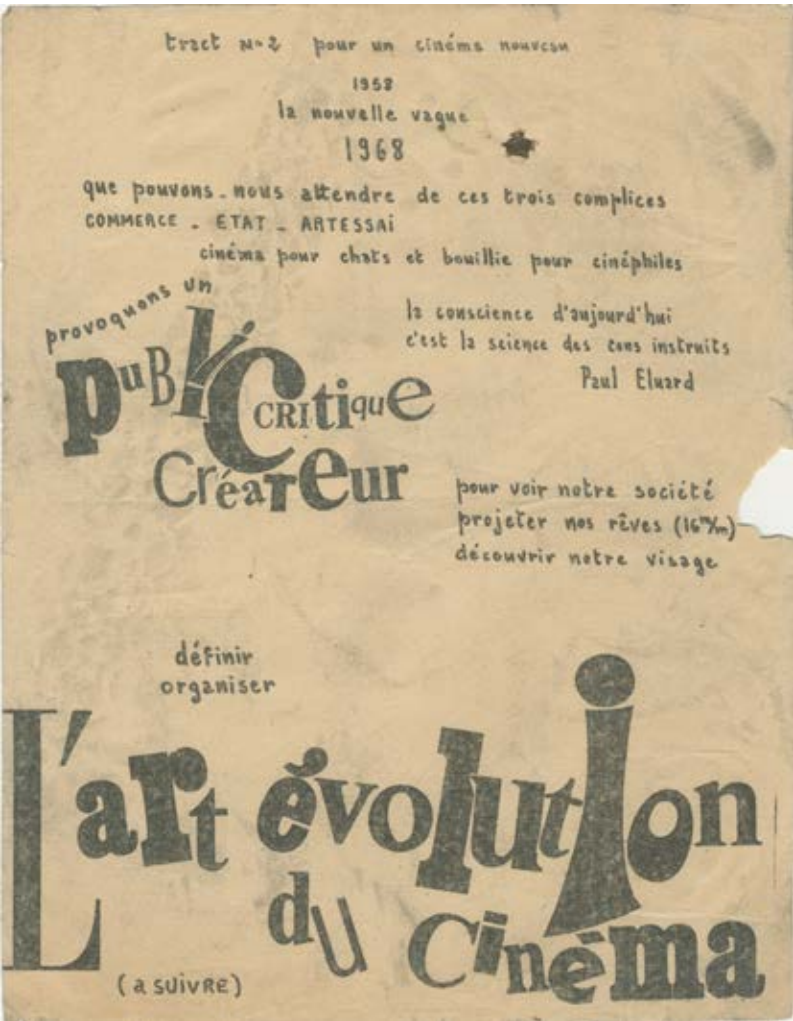
Jamie Reid, Jeremy Brook, Nigel Edwards, eds.

London: Suburban Press, [ca. early-1970s]. Mimeograph broadside. 8 1/4 x 11 3/4 in. Very good, creased horizontally from being stored folded.

Information pertaining to the distribution of Situationist-inspired Croydon newspaper Suburban Press, created by Jamie Reid, Jeremy Brook, and Nigel Edwards. Known for its graphic design and critique of local commercial development projects, Suburban Press distinguished itself within the London underground press scene with its explicitly political mandate. Designer Jamie Reid would later go on to create the iconic logo, album artworks, and promotional images for the Sex Pistols.

This broadside includes an advertisement for Centre Bookshop alongside listings of other local bookshops, publications, print shops, and groups dedicated to agitprop, community organizing, and the underground press.

\$750



48. Tract No 2 Pour Un Cinéma Nouveau [Situationist Flyer]

[n.p.]: [n.p.], [ca. 1968]. Mimeograph. 8 1/4 x 10 1/2 in. Text in French. Good; toning from age, discoloration, chip on right edge (~1 x 1/2 in.).

Situationist flyer with a quote from poet and screenwriter Jacques Prévert’s poetry collection *Spectacle* (1951), misattributed to fellow poet Paul Éluard.

\$350

LA DICTATURE LETRISTE

— Cahiers d'un nouveau régime artistique —

PAUL ARMANDY
GERARD BAUDOUIN
BRASIL
GEORGES CATINOT
MAX DEUTSCH
CHARLES DOBRE
PIERRE FINOIS
CLAUDE HIRSCH
ISIDORE ISOU
HENRI JOFFE
BERNARD LECOMTE
ROBERT LOYER
GUY MARESTER
RICHARD MARIENSTRAS
ADRIAN MIATLEV
LOUIS MORTIER
PIERRE PELLISSIER
GABRIEL POMERAND
GEORGES POULOT
BERNARD RIVOLLET
JACQUES SABBATH
MARIE THERESE
HENRI ZALESTIN

*Le seul mouvement d'avant-garde
artistique contemporain*

PREMIER CAHIER

1946

49. La dictature lettriste: cahiers d'un nouveau régime artistique

Isidore Isou, Cahiers de l'Externité

Paris: Cahiers de l'Externité, 2000. Offset in light gray wraps. 5 5/8 x 8 5/8 in. 149 pp. Text in French. Very good; minor wear on edge and spine, slight discoloration on cover.

The first and only issue of the Lettrist journal *La dictature lettriste: cahiers d'un nouveau régime artistique* [The Letterist Dictatorship: notebooks of a new artistic regime] originally published in 1946, reprinted in 2000.

Includes the founding texts of the avant-garde Lettrist movement. Inspired by Dada and Surrealism and a direct predecessor of Situationism, Lettrism called for the reinvention of all aspects of culture, including poetry, film, painting, and politics. Although this issue announced itself as the first in a series of notebooks, only one would appear. The publication's subtitle boasts that Lettrism is "the only contemporary movement of the artistic avant-garde."

The 2000 edition also includes the article, "Qu'est-ce que le Lettrisme?" [What is Lettrism?], which was originally published in October 1947 in number 62 of the journal *Fontaine*.

\$150



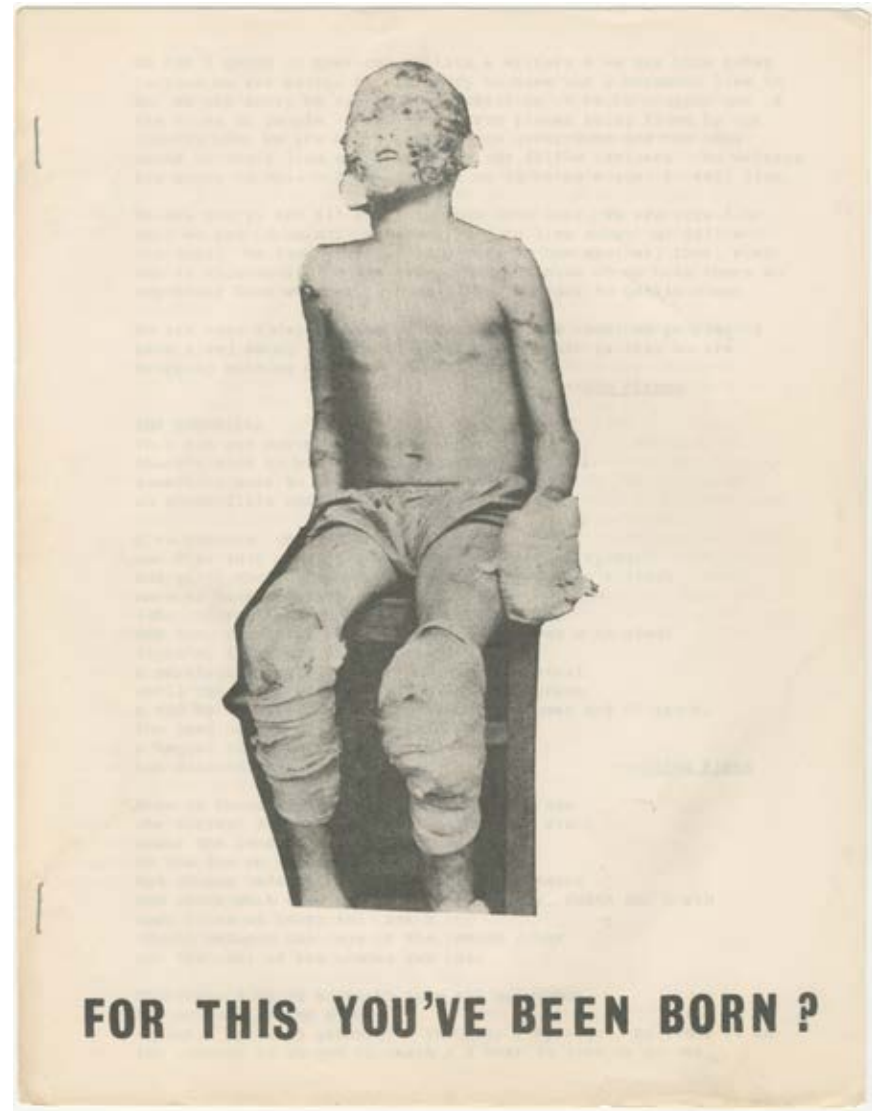
50. Gyllene Flottan

Stockholm: Gyllene Flottan, 1970. Offset with yellow cardstock wraps. Saddle-stapled. 48 pp. 5 3/4 x 8 1/4 in. Text in Swedish. Near fine; mild wear on corner edges.

Swedish translation of Guy Debord's article, "Le commencement d'une époque" [The Beginning of an Era], originally published in *Internationale Situationniste*, No. 12, October 1969.

This Swedish translation of Debord's report on the protest movement of 1968 was published by Gyllene Flottan [Golden Fleet], a Swedish leftist group that aligned itself with the Situationists. Known for producing translations of key texts by Debord, Raoul Vaneigem, and others, they are credited with introducing Situationist literature to Sweden.

\$500



51. For This You've Been Born?

Sam Abrams, Allen Planz, Dick Lourie, Clayton Eshleman

New York: Artists and Writers Protest the War in Vietnam, 1967. Mimeograph. Side-stapled booklet, 4 sheets. 8 1/2 x 11 in. Very good, slight toning to bottom edge, minor wear to edges.

Booklet distributed January 11, 1967 to promote Angry Arts Week, a festival encouraging artists and poets to join the anti-war movement.

Cover image of Vietnamese boy disfigured by napalm was later detoured by Gee Vaucher of the anarchist punk band Crass.

\$350



BOO-HOORAY