

Boo-Hooray Shortlist #61: Holiday Gift Bag

M E R R Y

X M A S -



BOO-HOORAY

Boo-Hooray Shortlist #61: Holiday Gift Bag

Boo-Hooray is proud to present a holiday shortlist gathering original artworks, rare books and magazines, underground publications, and political pamphlets, including freshly catalogued and discounted materials from Banksy, Andre Breton, Åke Hodell, Harry Smith, Terry Gilliam, Gianni Bertini, John Kennedy Toole, Richard Meltzer, and others.

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.

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.

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



BOO-HOORAY

Table of Contents

1. No: Instant Artifact of the New Order Vol. 1, No. 4	\$750
2. Voodoo Rudy	\$250
3. Polite Line Tape	\$2250
4. Identikit di Gianni Bertini [signed]	\$500
5. The Flaming Faggots: The Double-F Journal, No. 1	SOLD
6. The Telephone Book	\$75
7. Inside the Personal Computer: An Illustrated Introduction in 3 Dimensions	SOLD
8. American Magus Harry Smith: A Modern Alchemist.....	\$75
9. Les manifestes du surréalisme	\$175
10. General Bussig	\$200
11. Sssssssssssssssssssvvvvvvvvvvvvviiiiiiiiiiiiiiiiiiiiisssssssssssssssssssc- ccccccccccchhhhhhhhhhhhhhhhhhhhh	\$125
12. Le Retour de la Colonne Durutti [The Return of the Durutti Column]	\$500
13. 3rd World Gay Revolution: Gay Flames Pamphlet No. 7	ON HOLD
14. The Neon Bible [uncorrected proof]	\$80
15. Richard Meltzer's Guide to the Ugliest Buildings of Los Angeles	\$350
16. Gulcher [inscribed]	\$125
17. Animations of Mortality	SOLD



2. Voodoo Rudy

[David and Jayne Freeman]

[New York:] Optrix, [2000]. Stuffed Voodoo doll wrapped in plastic and tied with string, with paper label; ten needle pins on the doll. 14 in x 4 ¼ in x 1 ¼ in. Pin-holes on plastic cover, light wear on label. Very good.

Stuffed Voodoo doll of then-mayor of New York City, Rudy Giuliani. Ten sharp pins included, stuck and removable on the front side. Among the New York artists who were unhappy with Giuliani's efforts to ban Chris Ofili's elephant dung-covered painting, *The Holy Virgin Mary*, from the Brooklyn Museum, David and Jayne Freeman crafted a cotton stuffed doll with his likeness (a "bad news scowl") printed on both sides. The doll allows you to "stick it to him" with the pins included, or other sharp objects of your choosing. Encourages "real fun!"

An ingenious toy to channel political rage.

"Not for CHILDREN!"

\$250



3. Polite Line Tape

Banksy & CHU

London: Banksy & CHU. 2003. First edition. Roll of plastic adhesive tape. 4 x 2 in. Very good.

A collaboration between famed street artist Banksy and graffiti artist CHU, this roll of tape was created for the Santa's Ghetto market in 2003. A play on crime scene tape, roll reads "Polite Line Do Not Get Cross." Recreated in several later editions, this original tape has been opened but still contains almost all of the roll.

\$2250



4. Identikit di Gianni Bertini [signed]

Gianni Bertini

[Milan]: Edizione Castelli e Rosati, [1969]. Sewn fold binding in corrugated cardboard boards with original brightly illustrated dust jacket. 8 plates, 3 of which mounted, and 1 inserted leaf, text in Italian and French. Offset. 11 5/8 in x 9 1/4 in. First edition. [52] pp. Very good, ex-library copy with de-accession stamps on front flyleaf. Edgewear and discoloration to dust jacket, second mounted plate slightly separating at bottom edge, otherwise tight and clean.

First edition, signed by the author and stamped with his fingerprint on page the initial blank.

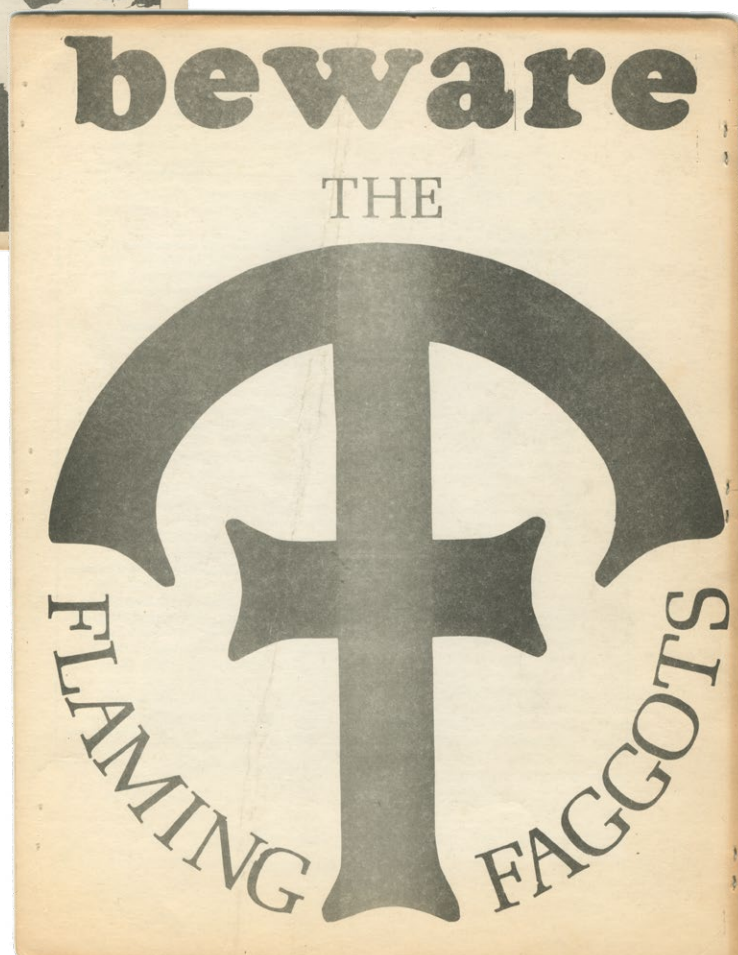
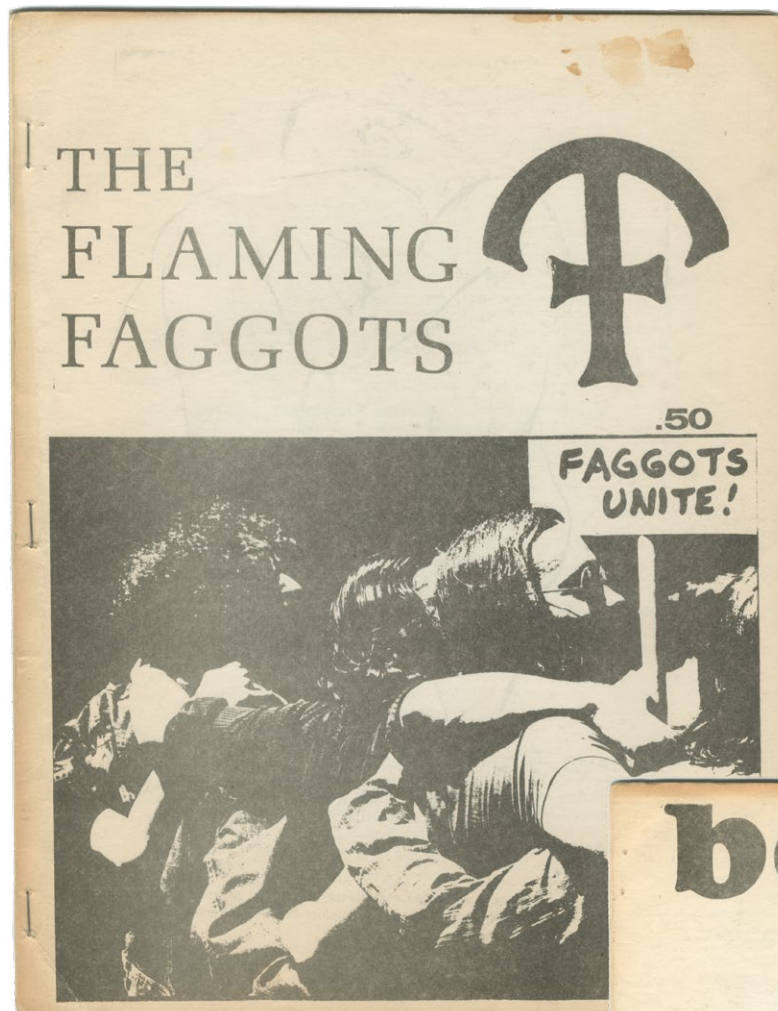
The semi-autobiographical artist's book made by Gianni Bertini, an Italian artist who developed MecArt, which recalls the pace of Pop Art but with a more explicitly critical orientation by way of postwar consumer culture.



The works compiled here bring together textual fragments with stunning, highly modified images culled from magazines and popular culture. The images were restructured in a recherché mode by means of Bertini's own mechanical processes, involving screenprints and photo-reproductions.

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

\$500



5. The Flaming Faggots: The Double-F Journal, No. 1

Kenneth Pitchford, et al

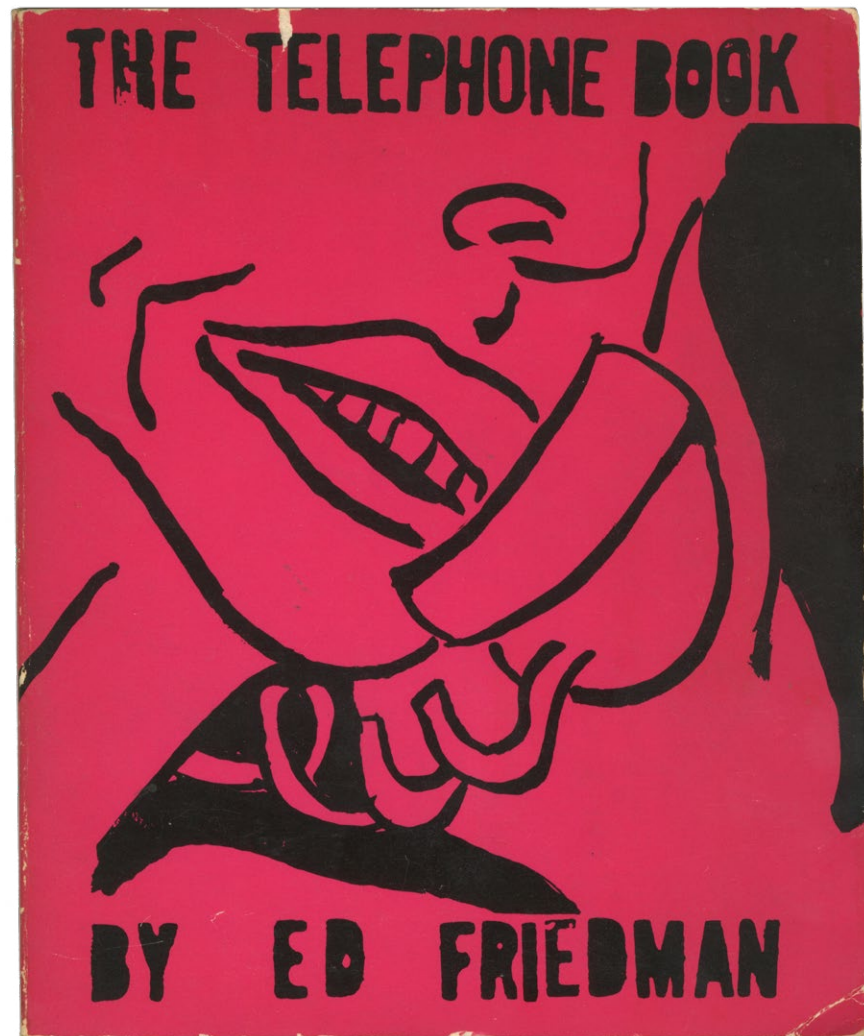
New York: Templar Press, 1972. Side-stapled. Mimeograph. 11 x 8 1/2 in. 26 pp. Black-and-white illustrations throughout, annotations in pencil. Very good, toned (more so at extremities), stray soiling to upper wrapper, old light vertical fold.

The first issue of The Effeminists' *Double-F Journal*. Founded in part by Kenneth Pitchford, the Effeminists were a Lower East Side gay liberation group that proposed a new faction of radical gay men, or self-proclaimed "anti-sexist faggots," and sought to align their movement with other feminist organizations. The founders had been members of the Gay Liberation Front who broke from that organization, seeking to disavow their misogynistic tendencies and to bring attention to misogyny within radical leftist movements more broadly. Their first publication, the inaugural issue of *The Double-F Journal*, contains Pitchford's "Flaming Faggots Manifesto," along with four other pieces: "Faggot Militants: From Sexual Liberation to Revolutionary Effeminism," "Suicide Is Our Major Cause of Death," "Where We Came From and Who We Are," and "Resistances to Struggle."

The present copy contains annotations in pencil from a seemingly sympathetic, if skeptical, feminist reader. The annotations are, in one instance, particularly concerned with an apparent reductive biological preoccupation vis-à-vis gender, though they nonetheless take the form of a second-wave critique.

"Say the word. Faggot. Get used to it. You'll be hearing it a lot more in the coming months, not as the old familiar taunt ... [b]ut as the proud self-chosen word of growing numbers of men in a dozen cities ..."

SOLD



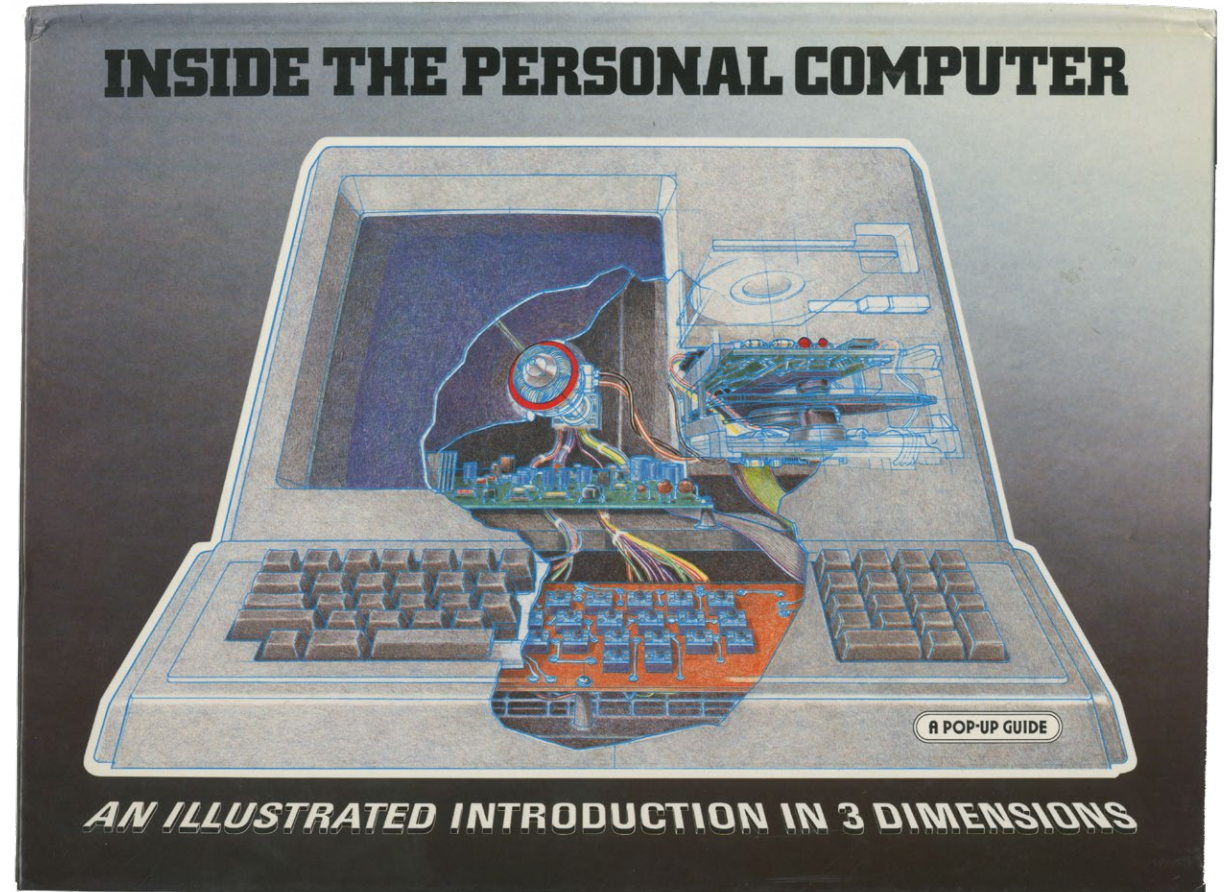
6. The Telephone Book

Ed Friedman, Robert Kushner, illus.

New York: Power Mad Press and Telephone Books, 1979. Offset. 8 1/2 x 7 in. 292 pp. Perfect bound, in wraps. Edition of 1000. Very good, wrapper a bit rubbed, upper wrapper with short closed tear at head.

Ed Friedman's book transcribing his telephone conversations with various people from December 1977 to February 11, 1978. Friedman recorded these conversations as a study in ordinary communication, intending for the book to be a personal writer's handbook on conversation.

\$75



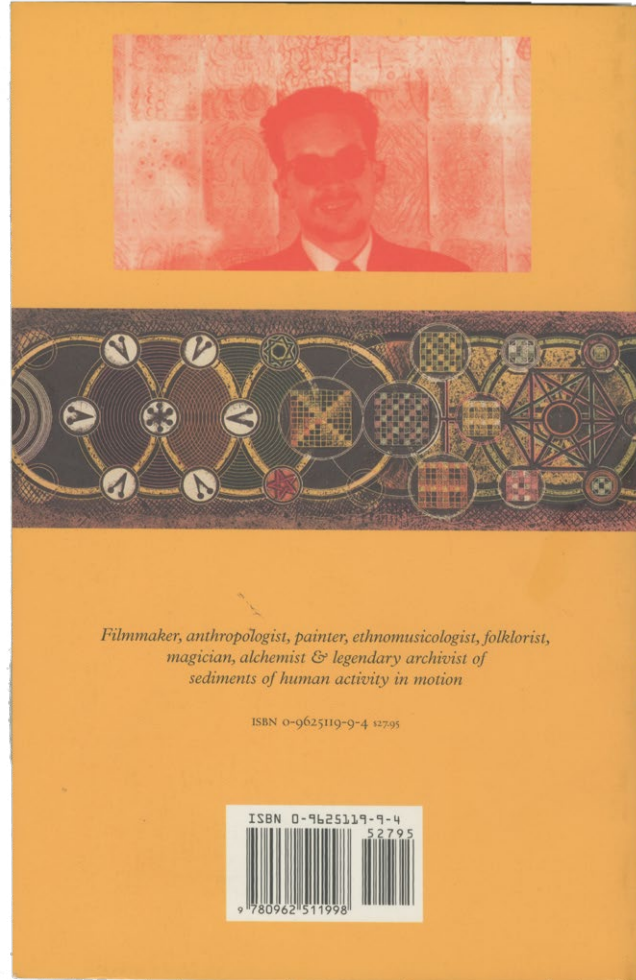
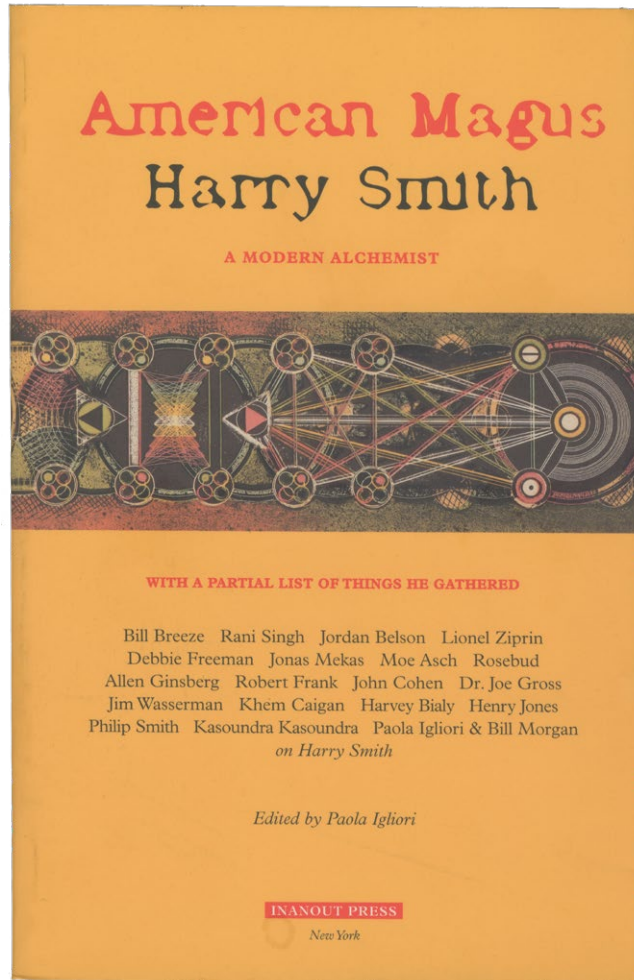
7. Inside the Personal Computer. An Illustrated Introduction in 3 Dimensions

Sharon Gallagher

Middlesex: Penguin Books, [ca. 1985]. Publisher's pictorial paper-covered boards. Pop-ups on every page, pull-tabs, volvelles. Offset. 12 x 8 5/8 in. [10] pp. Very good.

A fantastically designed guide to the inner workings of a computer, originally published by Abbeville in 1984. Contains six double-page spreads with extensive printed annotations, along with the pop-ups.

SOLD



8. American Magus Harry Smith: A Modern Alchemist

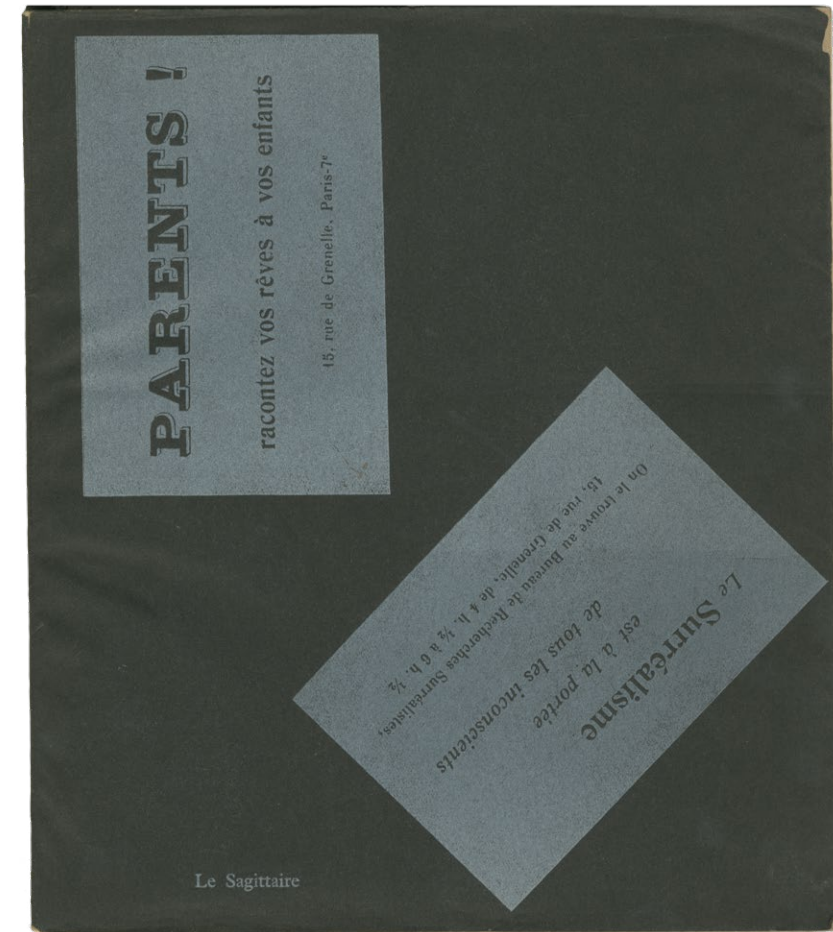
Paola Iglori, ed.

New York: Inanout Press, 1996. Perfect bound, in wraps. Offset. 9 1/4 x 6 in. First edition. 286 pp. Very good.

Book on the work of polymath artist, filmmaker, and music anthologist Harry Smith, featuring essays by those who knew him, including Jonas Mekas, Robert Frank, and Allen Ginsberg.

Smith was a major figure in the postwar American avant-garde, whose creative output included music, painting, poetry, films, and sound recordings. He is perhaps best-known for the *Anthology of American Folk Music*, a gathering of recordings from the 1920s and 30s that has achieved cult status among musicians and music aficionados.

\$75



9. Les manifestes du surréalisme

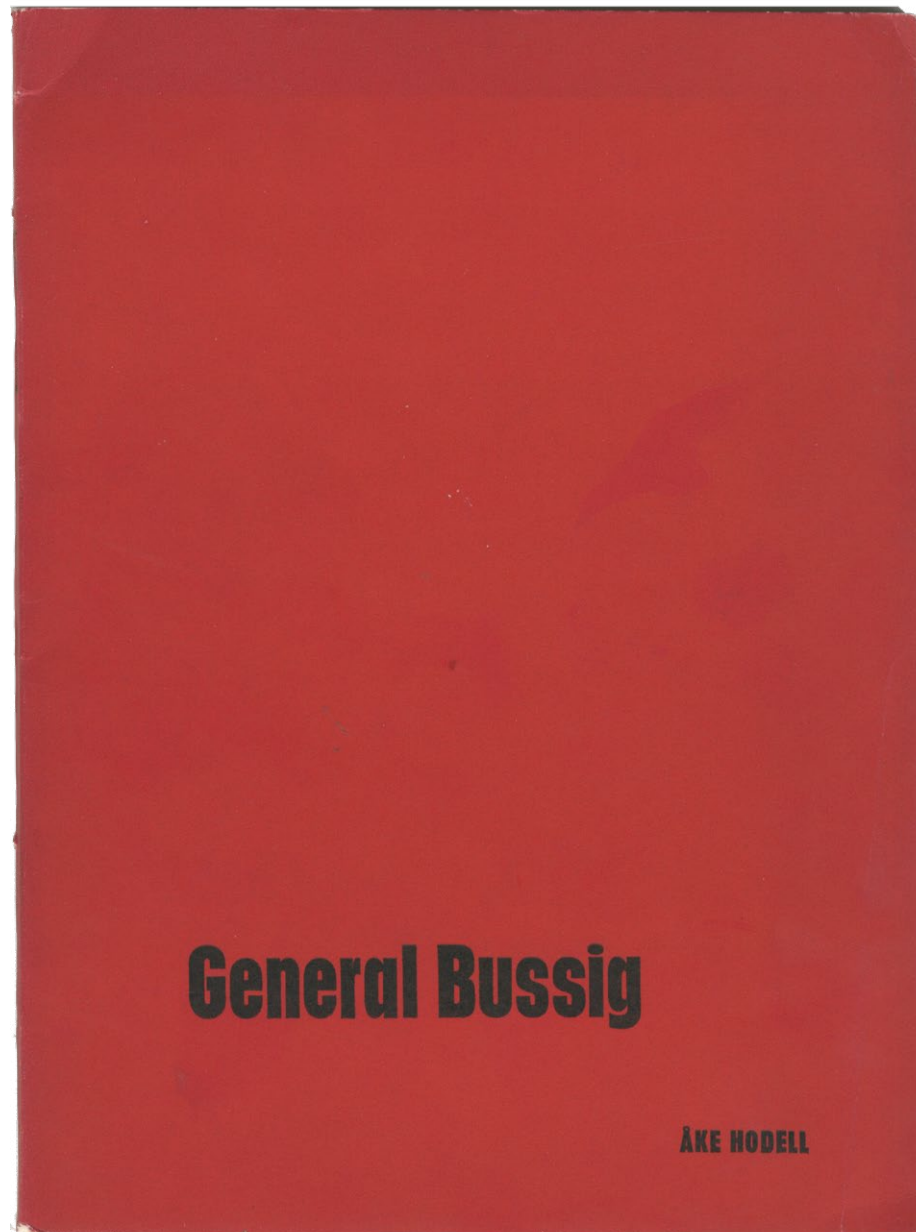
André Breton

Paris: Le Sagittaire, 1955. Publisher's black and blue printed French-fold wrappers, printed endpapers. Profusely illustrated with photomontages. 8 1/4 x 7 in. 121, [37] pp. 30 pp. die-cut at inner margins; 16 pp. at end on black paper, including the ribbon-mounted monocle. Text in French. Very good, front inside flap cleanly separated and loosely inserted.

Collection of the surrealist manifestos, from the preface to the first manifesto through "Du surréalisme en ses oeuvres vives" (1953), with illustrations after Man Ray, Denise Bellon, Dora Maar, Salvador Dali, and others. In the manifestos, Breton defines surrealism as "Psychic automatism in its pure state, by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought. Dictated by the thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern."

Not of the 2,000 numbered copies.

\$175



10. General Bussig

Åke Hodell

Stockholm: Rabén & Sjögren, 1964. Offset. 9 3/4 x 7 1/4 in. 33 pp. Publisher's printed red wraps. Text in Swedish. Very good.

Book of concrete poetry by one of the central figures of the 1960s Swedish avant-garde.

Poet and composer Åke Hodell (1919–2000) was a key figure among the experimental writers and visual artists in 1960s Sweden and one of the first Swedish practitioners of concrete poetry. He was trained as a fighter pilot, but following his survival in a crash, he spent an extensive period recovering in a hospital. He regained his health, but the ordeal led him to become staunchly anti-militaristic and he chose to become an artist. His writing often features the language of flight controls, sounds, radar screens, secret codes, and engines related to aviation.

One of Hodell's most important works of concrete poetry, *General Bussig* presents a critique of a new training model adopted by the Swedish military in the 1950s, whereby officers sought to win the trust of their recruits to create obedient soldiers. Originally a sound piece in Hodell's exhibition "Svisch," a traveling multimedia show that opened at the Museum of Modern Art in Stockholm, it caught the attention of the large publishing company Rabén & Sjögren, which mainly published youth literature. *General Bussig* saw wider distribution than Hodell's other works published on his own Kerberos imprint.

\$200

CE QUI LES AVAIT CHO
 QUÉ LE PLUS EN GRAN
 DISSANT N'ÉTAIT POINT
 TANT LE FAIT QUE LES
 CHOSES ÉTAIENT CE QU'
 ELLES ÉTAIENT, AVEC
 UNE TENDANCE À SE
 PÉTRIFIER, MAIS QUE
 D'AUTRES AVAIENT LA
 LÉGÈRETÉ DE SUPPO
 SER QU'ILS S'ABSTI
 ENDRAIENT DE RÉAGIR
 AVEC VIOLENCE

CE JOUR LÀ ILS ÉTAIENT UNE FOIS DE PLUS EN TRAIN DE
 JOUER LEUR VIE AU HASARD DES CIR- CONSTANCES...

SI ON PRENAIT
 L'ÂGE?

SI C'ÉTAIT D'ÊTRE QUI, MAIS SÛRE-
 MENT QU'EST CE QU'ON VA ENCORE
 S'EMMERDER PARMI CETTE RACAL
 LE SYNDICALISTE!

AUTANT ALLER
 SANS RIRE AUX
 COURS D'ABRAHAM
 MOLES!

ET PUIS ON
 A PAS DE CAR-
 TES UNEF



DANS UNE PAREILLE
 SOCIÉTÉ LA SIMPLE
 PASSION DU VOL ARRÎ-
 VÉ TOUJOURS À DÉCI-
 DER LES PLUS INDÉCIS
 AUX CHOSSES A PRIORI
 LES PLUS IMPENSABLES
 LES PLUS IMPOSSIBLES.
 LA VIE REJOINT LE JEU
 LE JEU REJOINT LA VIE
 IL FALLAIT DE TOUTES
 MANIÈRES ÉTENDRE LEUR
 TERRAIN D'EXPÉRIMENTATION
 S'EMPARER DE NOUVEAUX
 POUVOIRS POUR LUTTER CONTRE
 CETTE SOCIÉTÉ
 DU POUVOIR.



LE RETOUR DE LA COLONNE DURUTTI

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

André Bertrand

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

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 *détourne* an American Western in its famed first release, “A Factory Sample.”

\$500

3rd World
Gay
Revolution



Gay Flames Pamphlet No. 7

The following statement was issued by the Third World Gay Revolution, a group of New York Black and Latin homosexuals.

THE OPPRESSED SHALL NOT BECOME THE OPPRESSOR

Sisters and Brothers of the Third World, you who call yourselves "revolutionaries" have failed to deal with your sexist attitudes. Instead you cling to male-supremacy and therefore to the conditioned role of oppressors. Brothers still fight for the privileged position of man-on-the-top. Sisters quickly fall in line behind-their-men. By your counterrevolutionary struggle to maintain and to force heterosexuality and the nuclear family, you perpetuate outmoded remnants of Capitalism. By your anti-homosexual stance you have used the weapons of the oppressor thereby becoming the agent of the oppressor.

It is up to Third World males to realistically define masculinity because it is you, who, throughout your lives have struggled to gain the unrealistic roles of "men". Third World men have always tried to reach this precarious position by climbing on the backs of women and homosexuals. "Masculinity" has been defined by white society as the amount of possessions (including women) a man collects, and the amount of physical power gained over other men. Third World men have been denied even these false standards of "masculinity". Therefore stop perpetuating in yourselves and your community the white-supremacist notions which are basic to your own oppression.

We, as Third World gay people suffer a triple oppression:

- 1) We are oppressed as people because our humanity is routinely devoured by the carnivorous system of Capitalism.
- 2) We are oppressed as Third World people by the economically inherent racism of white Amerikan society.
- 3) We are oppressed by the sexism of the white society and the verbal and physical abuse of masculinity-deprived Third World mates.

The right of self-determination over dominion of one's own body is a human right and this right must be defended with one's body being put on the line.

By the actions you have taken against your gay brothers and sisters of the Third World you who throughout your lives have suffered the torments of social oppression and sexual repression, have now placed yourselves in the role of oppressor.

Anti-homosexuality fosters sexual repression, male-supremacy, weakness in revolutionary drive, and results in an inaccurate non-objective political perspective.

LOS OPRIMIDOS NO SE CONVERTIRAN EN OPRESORES

Hermanas y hermanos del 3er Mundo: Uds., que se llaman revolucionarios, no se han enfrentado a sus actitudes sexistas. En cambio, se han aferrado al machismo y en consecuencia al papel de opresor. Adn Uds. luchan por la posición privilegiada del machismo, y cada una de Uds., hermanas, sigue detrás de los "hombres".

Por vuestra lucha contrarrevolucionaria para mantener (y forzar) la heterosexualidad y el núcleo familiar, Uds. perpetúan las viejas ideas remanentes del capitalismo.

Por vuestra posición anti-homosexual han usado las armas del opresor, en consecuencia convirtiéndose en agente del mismo.

Está en Uds., hombres del 3er mundo, — definir la masculinidad de un modo más realista. Porque son Uds. quienes a través de sus vidas han luchado para alcanzar esta posición precaria poniéndose por encima de las mujeres y los homosexuales, en consecuencia perpetuando en Uds. mismos y en la comunidad las nociones capitalistas blancas del machismo, las cuales se encuentran básicamente en vuestra propia opresión.

Nosotros, genio homosexual del 3er Mundo, sufrimos una triple opresión:

- 1) Estamos oprimidos como personas, pues nuestra humanidad esta sistemáticamente devorada por el sistema carnívoro capitalista.
- 2) Estamos oprimidos como gente del 3er Mundo por el racismo derivado del sistema económico de la sociedad americana blanca.
- 3) Estamos oprimidos por el sexismo de — esta misma sociedad blanca y a menudo más oprimidos verbal y físicamente por el machismo de los hombres del 3er mundo. El derecho de autodeterminación sobre el propio cuerpo es un derecho humano y este derecho será defendido con la vida.

A consecuencia de las acciones que Uds. han tomado contra sus hermanos y hermanas homosexuales del 3er mundo, Uds., que a través de sus vidas sufrieron los tormentos de la opresión social y la represión sexual, se han puesto ahora en el papel de opresor.

Anti-homosexualidad alienta y promueve represión sexual, machismo, debilidad en el empuje revolucionario, y una inexacta no-objetiva perspectiva política.

This pamphlet is one in a series published by a group of male homosexuals active in New York's Gay Liberation Front. For a list of titles, write to:

Gay Flames
Box 410 Old Chelsea Sta.
New York NY 10011

13. 3rd World Gay Revolution: Gay Flames Pamphlet No. 7

Third World Gay Revolution, Huey P. Newton

New York: Gay Liberation Front, [1970]. Mimeograph. 11 x 8 1/2 in. 4 pp. Bifolium. Text in English and Spanish. Very good, minor crease to lower left corner.

The Third World Gay Revolution, a coalition of Black and Latino queer leftists, broke from the Gay Liberation Front in the summer of 1970 in reaction to both racism in the queer liberation movement and homophobia in the Black power movement. Focusing on the issue of white supremacy writ large and within the GLF itself, they articulated the compounding forces brought to bear on them as queer people of color. As they wrote in their self-introduction in *Come Out!*, "Third world gays suffer an oppression which is not shared by our white sisters and brothers, one which they could never really FEEL. Therefore, despite the many organizations emerging in the Gay Liberation movement, third world people haven't been able to relate to any of these. This is due to the inherent racism found in any white group with white leadership and white thinking."

The present pamphlet contains a candid letter from Huey P. Newton on the importance of bridging the Black liberation movement with the feminist and queer liberation movements. The pamphlet also contains a statement from the group itself that delineates the "triple oppression" experienced by "Third World gay people," articulating the intersections of classism, racism, and sexism: "1) We are oppressed as people because our humanity is routinely devoured by the carnivorous system of Capitalism. 2) We are oppressed as Third World people by the economically inherent racism of white Amerikan society. 3) We are oppressed by the sexism of the white society and the verbal and physical abuse of masculinity-deprived Third World males."

An attractive copy of a scarce publication.

"THE OPPRESSED SHALL NOT BECOME THE OPPRESSOR"

ON HOLD

UNCORRECTED PROOF

The Neon Bible

JOHN KENNEDY TOOLE

Introduction by
W. KENNETH HOLDICH

Published by Grove Press
841 Broadway
New York, NY 10003
ISBN: 0-8021-1008-4
5-1/2 x 8-1/4, 160 pages
Fiction
Pub date:

UNREVISED AND UNPUBLISHED PROOFS.
CONFIDENTIAL. PLEASE DO NOT QUOTE FOR PUBLICATION
UNTIL VERIFIED WITH FINISHED BOOK.
THIS COPY IS NOT FOR DISTRIBUTION TO THE PUBLIC.



GROVE PRESS
New York

14. The Neon Bible [uncorrected proof]

John Kennedy Toole

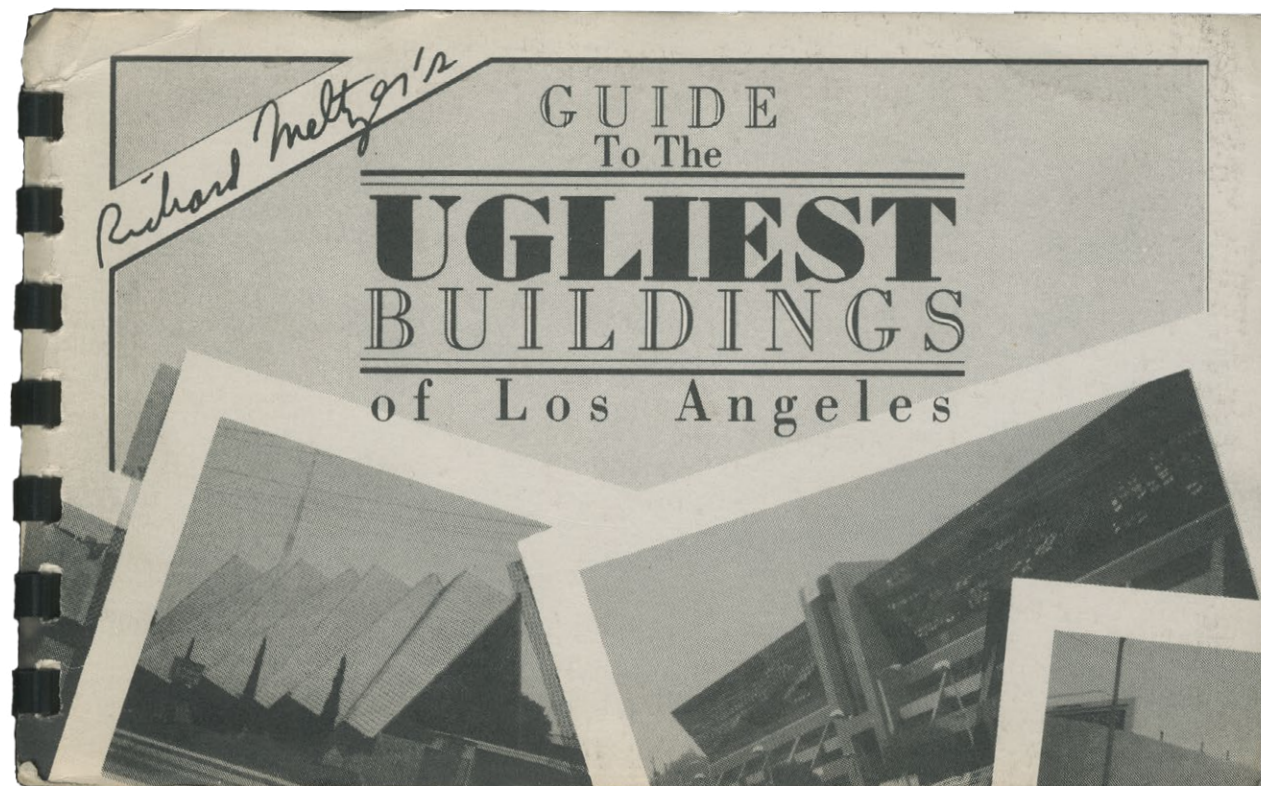
New York: Grove Press, 1989. Offset. 8 3/8 x 5 3/8 in. 162 pp. Perfect bound, in wraps. Very good.

Uncorrected proof of John Kennedy Toole's novel *The Neon Bible*, published twenty years after Toole committed suicide in 1969 at thirty-one years old.

Toole had written the novel when he was sixteen, while living in Louisiana. In a letter to a publisher, he described the book as "a grim, adolescent, sociological attack upon the hatreds caused by the various Calvinist religions in the South—and the fundamentalist mentality is one of the roots of what was happening in Alabama, etc." Though he tried getting the novel published, it was rejected by publishers.

Long after his death, and following the success of *A Confederacy of Dunces*, Toole's extended family attempted to publish the novel, contrary to the wishes of both the author and his mother. The conflict went to court, but Grove Press ultimately published the novel five years after his mother passed away in 1984.

\$80



15. Richard Meltzer's Guide to the Ugliest Buildings of Los Angeles

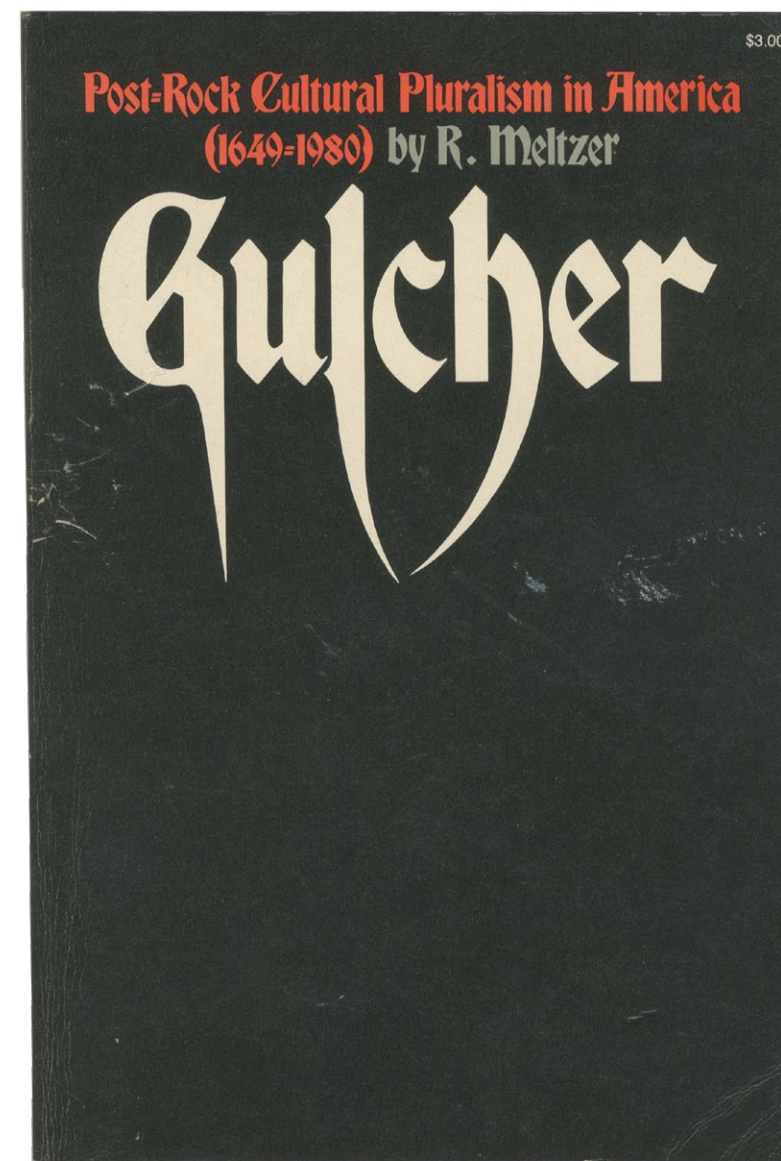
Richard Meltzer

Los Angeles: Illuminati, 1984. Offset. Comb bound in printed wraps. 4 1/2 x 7 3/8 in. [36] pp. Very good, wraps with minor wear and short closed tear at one comb, toning and minor discoloration.

The rare comb bound book compiling the rock critic Richard Meltzer's architectural writings.

Though Richard Meltzer is best known as a pioneering rock music critic with bylines in *Rolling Stone*, *Creem*, and the *Village Voice*, he dabbled in architectural criticism in the 1980s. He wrote a series of columns for the alt-weekly *Los Angeles Reader* on LA's architectural atrocities, here compiled in a comb bound pamphlet. Like Reyner Banham's classic treatise on Los Angeles architecture, *Los Angeles: The Architecture of Four Ecologies*, Meltzer's guide focuses on the strip malls, hamburger stands, carwashes, and dingbat apartment complexes that shape the urban landscape, rather than the city's better-known landmarks. Unafraid to call an eyesore an eyesore, he jabs at LA's architectural eclecticism; simultaneously, this pamphlet is a celebration of the city's signature ugliness, prefiguring the tastes of postmodern architects like Frank Gehry.

\$350



16. Gulcher [inscribed]

[Richard] Meltzer

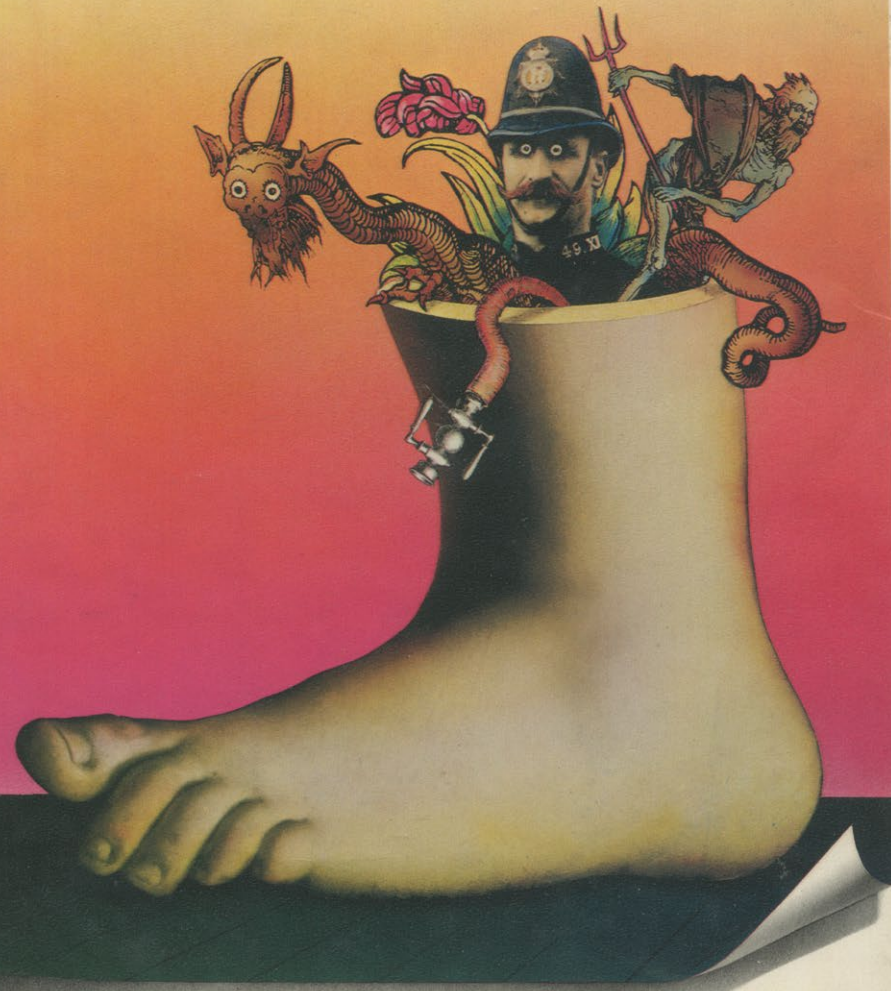
San Francisco: Straight Arrow Books, 1972. Offset in wraps. Perfect bound. Inscribed on the initial blank by Meltzer, "You paid too much for this," signed and dated (1988). First edition. 8 x 5 1/4 in. 148, [4] pp. Publisher's printed wrappers. Double-page title. Very good, wrapper a bit scratched and rubbed.

First printing of this work by the founder of rock criticism, in which he searches for the possible sites of youth culture and rebellion upon rock's ascension as a docile, popular music.

\$125

ANIMATIONS of MORTALITY

TERRY GILLIAM



with Lucinda Cowell

17. Animations of Mortality

Terry Gilliam, Lucinda Cowell, illus.

London: Eyre Methuen Limited, 1978. Offset. Publisher's pink cloth boards, in the original dustjacket. 12 x 8 3/4 in. First edition. [96] pp. Full-page color illustrations throughout. Very good, dustjacket lightly toned and with some creases.

Monty Python's Terry Gilliam offers advice to aspiring animators through his narrator Brian the Badger, who invites the reader to "descend ... into the dark subterranean world of an Animator's Soul." Brian's insights cover not only animation techniques, but also where ideas come from, fashion, and several important lessons, such as "too much kissing can make you blind."

SOLD



BOO-HOORAY