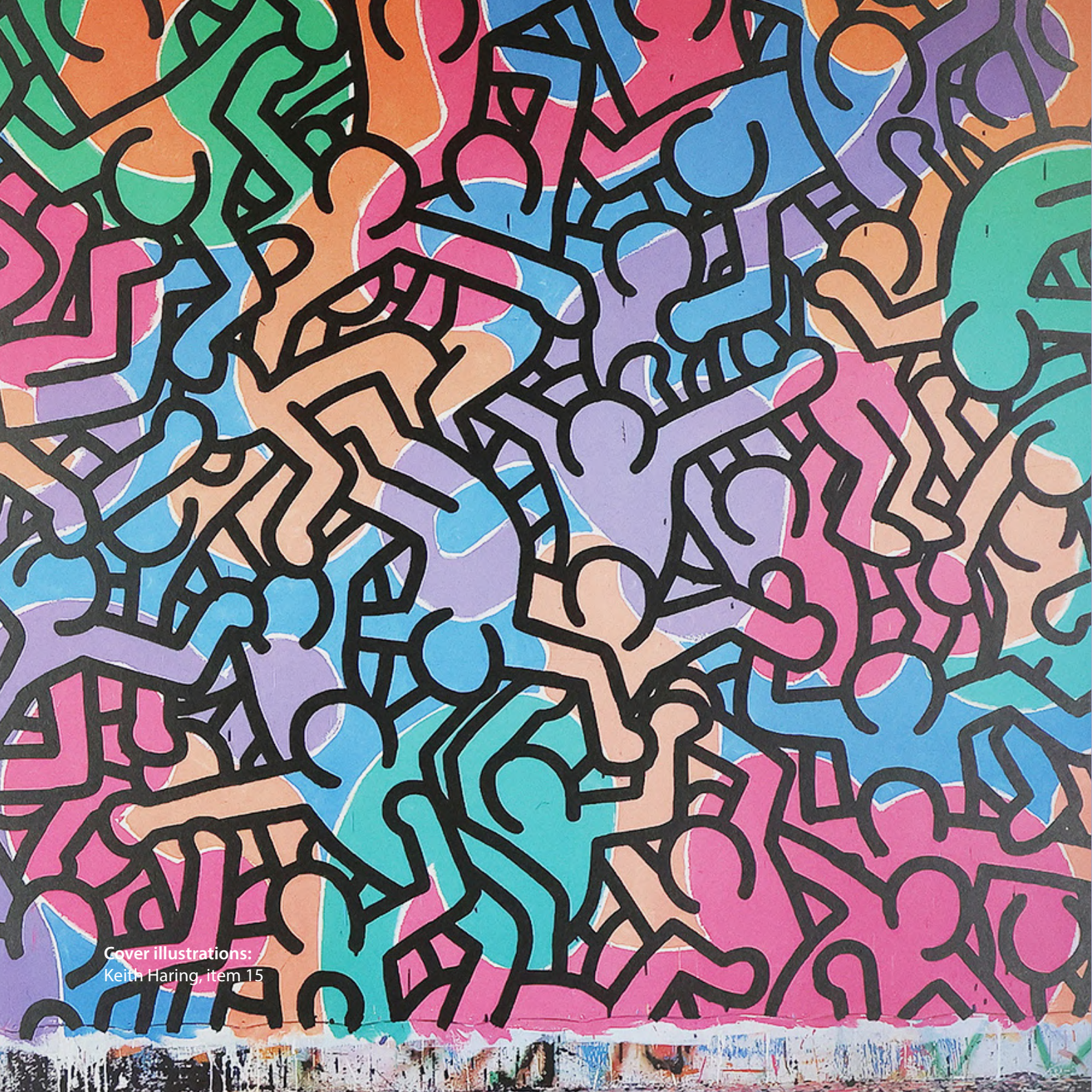


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Cover illustrations:
Keith Haring, item 15

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1 /

SOUTH KENSINGTON SCHOOL OF ART [ROYAL COLLEGE OF ART]: SIX WATERCOLOUR STUDIES OF HANDS AND FEET *Original Artwork. c.1880s*

A series of six highly accomplished watercolour studies of hands and feet by a pupil of the South Kensington Art Schools (renamed the Royal College of Art in 1896). The largest measuring 21.5 x 15 cm. Each bearing the embossed stamp E.S.K. (Examined South Kensington). The set is in very good condition with just the occasional dot of foxing and a small area of browning to the foot of one image. The colours remain fresh and vivid. Housed in a bespoke quarter leather solander case.

£1,850 [27351]

A remarkably realistic series of late nineteenth-century watercolours which skilfully capture the delicacy and nuance of their subjects, executed by a pupil at what would soon become the prestigious Royal College of Art. Hung together they form a most attractive and unusual group.



2 /

MACBETH, Ann; [GLASGOW GIRLS]: LE MORTE D'ARTHUR. Original painting on a ceramic plaque. *Original Artwork. [c.1900]*

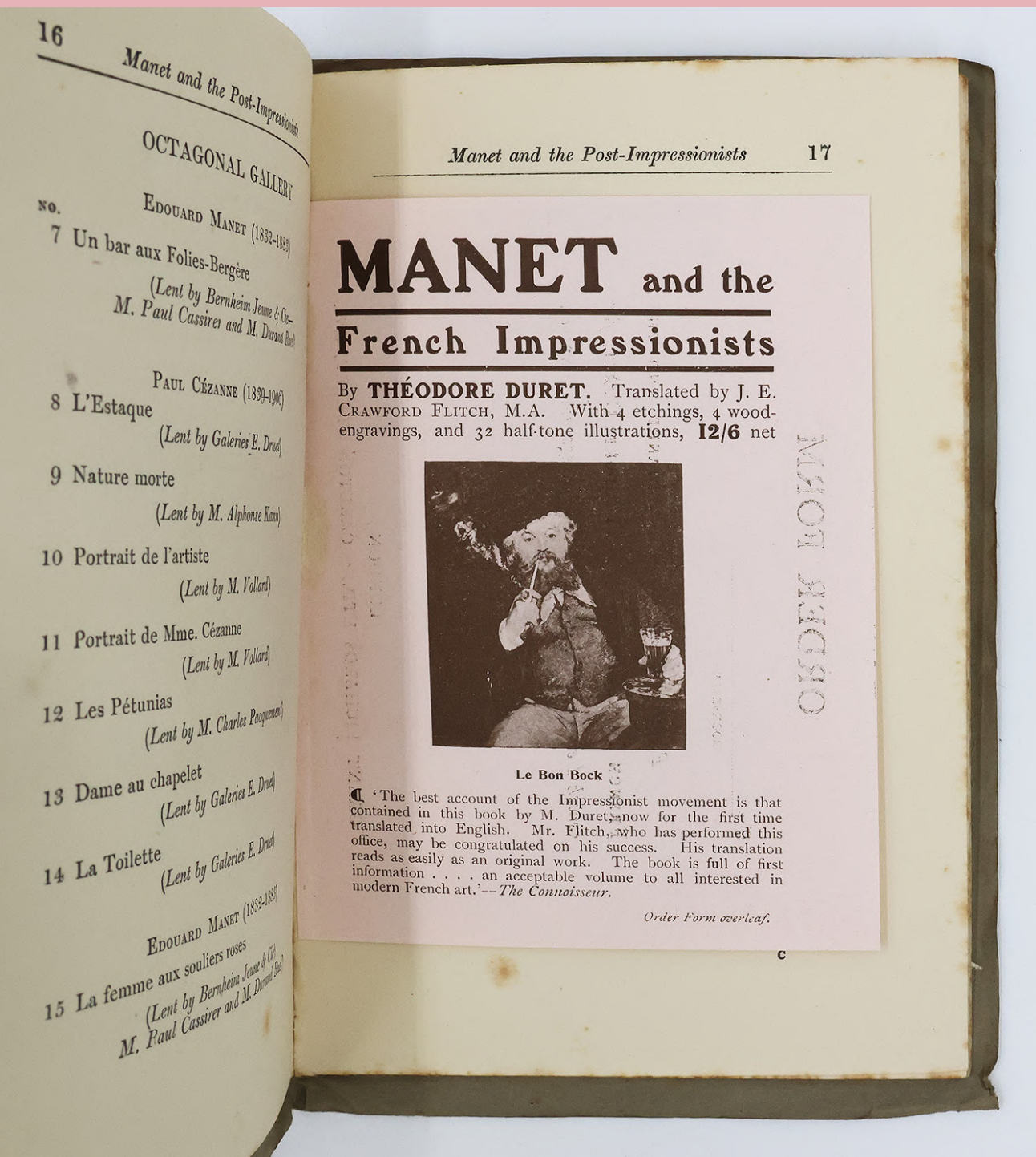
A beautifully detailed and fluidly painted, glazed earthenware plaque showing a woman weeping over the body of a knight, with a hound and two falcons at his feet, set before a sunset-hued shoreline. Signed 'AMcB' on the rear. In fine condition, the colours bright and fresh. The underside with only a tiny 1mm chip to the glaze, which is not visible from the front. An excellent example of Ann Macbeth's ceramic work.

£2,500 [26218]

Ann Macbeth had links to the Glasgow School of Art as both a student and a teacher for over 30 years. She worked across a range of decorative arts, including embroidery, metalwork, bookbinding, ceramic decoration and china painting, the latter of which she fired herself in her own kiln. She was influential in her advocacy for the accessibility of arts and crafts to all social classes, championing the use of humble materials such as linen and cotton, and she believed that the crafts traditionally produced by women in their spare time should be valued

as professional skills and be priced to provide a fair income. She was actively involved with women's suffrage, using her artistic abilities to create banners and textile pieces for demonstrations and to commemorate the 80 hunger strikers held at Holloway prison, as well as becoming involved in direct action herself, for which she was imprisoned: the Glasgow School of Art Archives holds a letter sent by Macbeth to the School's secretary which describes being put in solitary confinement and force-fed for two weeks, and the lasting impact this had on her health.





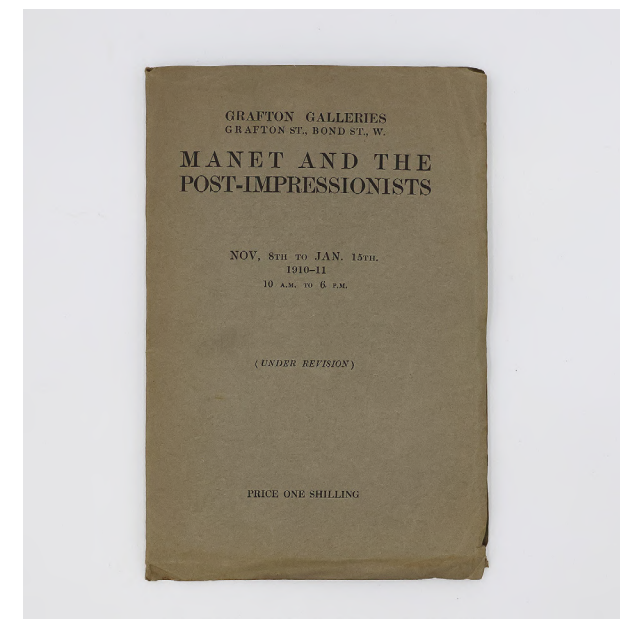
3 /

FRY, Roger; MORRELL, Ottoline; BELL, Clive; CUST, Lionel; MACCARTHY, Desmond; GRAFTON GALLERIES: MANET AND THE POST-IMPRESSIONISTS. November 8th 1910 to January 15th 1911. An Exhibition Catalogue. London: Grafton Galleries / Ballantyne and Company Ltd. [1910]

First edition, first printing of the catalogue for the exhibition that gave rise to Modernism. Publisher's original grey paper covers printed in black. A very good copy, the binding square and firm, the oversized covers just a little creased at the edges. The contents, entirely complete and without loose or torn pages are somewhat spotted primarily to the early pages with a few annotations in pencil. Advert and order form for Theodore Duret's book 'Manet and the French Impressionists' printed in black on pink paper is bound in, as issued. Rare.

£1,750 [27814]

The exhibition held at the Grafton Galleries, featuring previously unseen works by Manet, Cezanne, Gauguin, Matisse, Picasso, Seurat and Van Gogh was a ground-breaking 'succes de scandale', and not only the birth of the Post-Impressionists but also a turning point for the interpretation of modern art. The catalogue's introduction, attributed to Roger Fry, presents the term 'Post-Impressionists' in an attempt to define the diverse group of exhibiting artists by a single term. The gallery's 'Honorary' and 'Executive' committee included several leading lights of the Bloomsbury Group: Clive Bell, Roger Fry, Lady Ottoline Morrell, Lionel Cust and Desmond MacCarthy. Ottoline Morrell had been closely involved in the organisation, inspecting the Cezannes and Van Goghs in Paris with Roger Fry and Desmond MacCarthy. The works shocked the complacent British art establishment and the vitriol of contemporary reviews, with their



accusations of 'degeneracy', was notable. It has been estimated that there were 400 visitors a day for the three month duration of the exhibition; some 25,000 in all.

Virginia Woolf, in her essay 'Mr. Bennett and Mrs. Brown' (1924), attributes the advent of the modern age to this 1910 exhibition. In her biography of Roger Fry (1940), she recalls "The public in 1910 was thrown into paroxysms of rage and laughter... the pictures were a joke at their expense. One great lady asked to have her name removed from the committee... Roger Fry was left to uphold his own beliefs under a shower of abuse and ridicule". "But", she adds "What mattered was that the young English artists were as enthusiastic about the works of Cezanne, Matisse and Picasso as he was. The first Post-Impressionist Exhibition, as many of them have testified, was to them a revelation".

Provenance: Although unmarked as such, from the library of Sir Ambrose Heal.

ERNST, Max; CREVEL, Rene; [STERN, James]; translated by BOYLE, Kay: MR. KNIFE, MISS FORK *Paris: The Black Sun Press. 1931*

First edition. A rare, inscribed presentation copy from Max Ernst to James Stern. Publisher's black buckram, decorated in gilt to a design by Max Ernst. Illustrated with 19 original photograms by Max Ernst, each with a glassine guard, with the title printed in red. Black endpapers. Housed in a bespoke quarter morocco solander case. A very good copy, the binding square and firm with rubbing and fraying at the spine tips and corners. The contents are entirely complete, clean throughout and without inscriptions or stamps. This work is a fragment from Crevel's novel Babylone. The 19 photograms of Ernst's frottages were completed with the collaboration of Man Ray in his studio after days of trials, with Ernst's rubbings on transparent paper serving as the negative. Ernst had developed his frottage technique as a visual counterpart to the Surrealist ideal of "automatic writing," and the dark visions he produces here perfectly capture the darkness of Crevel's own vision, here translated by Kay Boyle. A fine and strikingly original production.

£11,500 [17717]

Inscribed by the artist in black ink on the front blank "To Jimmy and Tania / Stern / amitié / Xmas 1941 / Max Ernst". One of 200 copies printed on 'finest Bristol Paper'; there was also an edition of 50 on Hollande paper signed by both the author and the artist; and five special copies, each containing four of the original artworks. Whilst the signed edition appears sporadically in commerce, presentation copies by Ernst are genuinely rare (rarebookhub traces not a single example in the last 50 years).

Anglo-Irish writer James Stern's friendship with Max Ernst began in Paris during the 1930s, but at the time of this inscription they were both living in New York. Ernst had arrived in the city with his patron, and soon to



be wife, Peggy Guggenheim, after she had helped him to escape from Nazi-occupied France. In New York, they formed part of a growing community of exiled European artists and writers, including friends such as Marcel Duchamp and Marc Chagall. Stern had also moved to the city in 1939, becoming a fixture of such artistic and literary circles; as Malcolm Cowley once remarked to him, "My God, you've known everybody, his wife, his boyfriend, and his natural issue!" This position was reflected through Stern's extensive correspondence with a multitude of leading cultural figures of the period (now largely held in the James Stern Archive at the British Library). Notably, Arthur Miller dedicated 'A View from the Bridge' to Stern, and, when Peggy Guggenheim came to write her memoir, 'Out of this Century: Confessions of an Art Addict' (in which she painted a harsh portrait of Ernst, her then ex-husband), Stern was one of the trusted friends to whom she turned for advice. (Minkoff, George: A Bibliography of The Black Sun Press A41; Roth, Andrew: The Book of 101 Books. Seminal Photographic Books of the Twentieth Century, 2001, p.66).





5 /

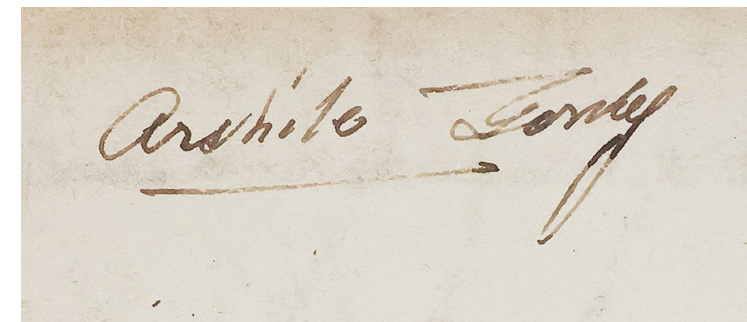
**GORKY, Arshile (his copy); DE JACZ, G.:
RAPHAEL** *Paris: The Hyperion Press. 1937*

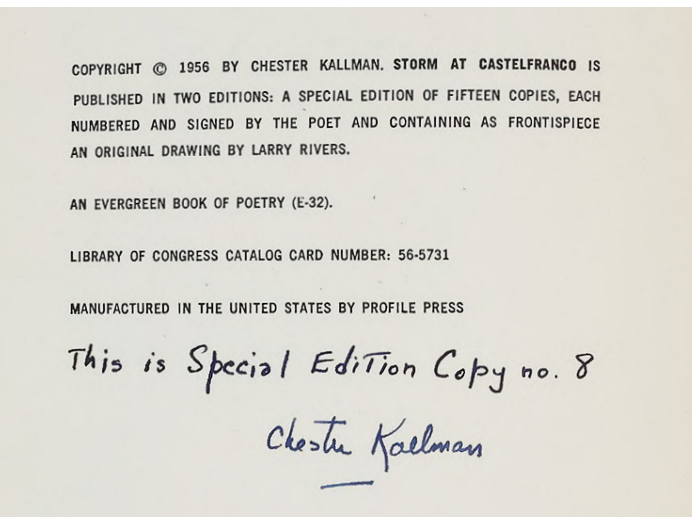
Arshile Gorky's copy of this curiously misprinted edition of De Jacz's monograph of Raphael. All but two of the text pages have been bound in as blanks, which Gorky has then repurposed as a sketchbook. The seven tipped in colour plates and 55 black and white plates of paintings by Raphael are present as published. In good only condition, the binding somewhat worn and frayed, the spine hanging off in places. The contents have the ownership signature of Archile Gorky in ink to the upper left corner of the front pastedown, **eight pages with sketches** in pencil or ink to the pastedowns or blanks, one further inscription in ink and some finger marks here and there.

£4,750 [27559]

A remarkable object from the Armenian-American painter who had a seminal influence on Abstract Expressionism. Along with Mark Rothko, Jackson Pollock and Willem de Kooning, Gorky has been hailed as one of the most powerful American painters of the twentieth century. In 1937, the year of this volume's publication, the Whitney Museum of Modern Art purchased its first Gorky painting (the artist's first to enter any museum collection). He would eventually see his works in the collections of the Museum of Modern Art, San Francisco Museum of Modern Art, Joseph H. Hirshhorn, and Peggy Guggenheim.

Provenance: Arshile Gorky; Agnes Magruder (Mougouch Fielding); given to Karsten Schubert; bequeathed to Norwich University (to be sold); acquired by Lucius Books.





6 /

KALLMAN, Chester; illustrated by RIVERS, Larry: STORM AT CASTELFRANCO

New York: Grove Press. 1956

First edition, first printing. One of 15 'special' copies, signed by the author and with an original drawing by Larry Rivers. Hardcover. Publisher's original red and white feathered paper-covered boards, black cloth spine with titles in silver. With a fine, signed, full page pencil drawing by Larry Rivers tipped in as a frontispiece. Emendations by the author in ink on pages 30 and 42. A very good or better copy, the binding firm with some bumping to the lower corners, otherwise bright and fresh. The contents, with some faint marking from the publisher's glue used to tip in the frontispiece, and the authorial emendations, are otherwise clean throughout.

£2,750 [27813]

Issued in this 'special edition' of just 15 hardcover copies, each numbered and signed by Chester Kallman and with an original drawing by Larry Rivers tipped in. The present example is numbered eight. The first of three poetry collections by Chester Kallman (1921-1975), American poet, librettist, translator, and lifelong partner of W. H. Auden with whom he collaborated on libretto translations for Igor Stravinsky and other composers, notably *The Magic Flute* (1956) and *Don Giovanni* (1961).

Painter, sculptor and jazz musician Larry Rivers (1923-2002), an enfant terrible of the New York School, was one of the most brash and brilliant figures of the post-war American art-world. Considered by many scholars to be the 'Godfather' of Pop Art, he was one of the first artists to merge non-objective, non-narrative art with narrative and objective abstraction. He was a friend of Kallman and Auden and at the time of this publication (and for several years either side) lived in the same building at 77 St. Marks Place in the East Village.





7 /

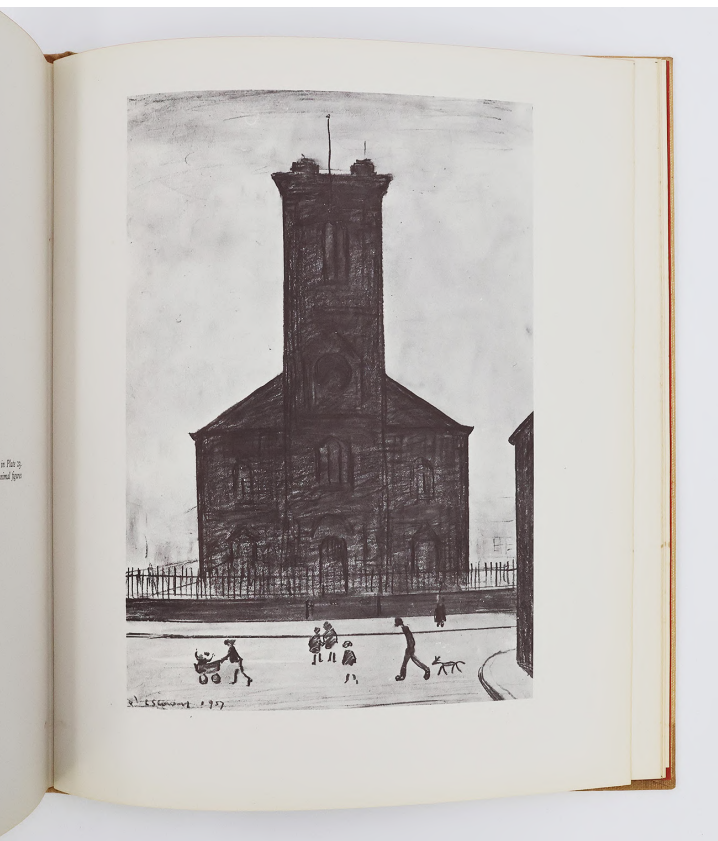
SALINGER, J. D.: FRANNY AND ZOOEY - Original Dustwrapper Artwork - INSCRIBED BY THE AUTHOR. *Original Artwork: later published by Little Brown, Boston & New York. 1961*

Original dustwrapper designs produced for the 1961 first edition of Franny and Zooey, annotated by J. D. Salinger. Two dustwrapper designs on gloss white card. The first is a trial design in blue, orange and black, folded as a dustwrapper with blank flaps. This design was evidently under early consideration by the author and is referred to in a letter to his editor Ned [Bradford] dated May, 10 1961 “That’s a very nice blue. I feel, too, that the red-line border is better, livelier than the black” [a photocopy of the letter is included]. The second artwork is what would become the actual design used for the first edition and is annotated by J. D. Salinger in pencil “This is the one I like, but with the diagonal stripe removed [with an arrow to the subsequently removed (clipped) stripe]. Many thanks!”. Together with a fine copy, in fine dustwrapper, of the first edition, first printing. All housed within in a bespoke navy blue quarter morocco solander case. A remarkable and unique artifact from the publishing history and hand of one of the most reclusive authors in twentieth century literature.

£17,500 [20276]

J. Randall Williams, who managed the New York office of Little Brown, was one of the very few people permitted to maintain some contact with the author - by telephone and mail only - to deal with the physical details of bringing out the books. “A very particular man” was Salinger, exceptionally fussy about type faces and the quality of paper and design. For the green and white jacket of Franny and Zooey, published in 1961, Williams thinks he sent out 27 samples of white before the precise shade was found to suit Salinger.

(Dudar, Helen: J. D. Salinger in Retreat; Writers Bloc, June 1979)



8 /

**LEVY, Mervyn; LOWRY, Laurence Stephen:
DRAWINGS OF L. S. LOWRY**

London: Cory, Adam and Mackay. 1963

First edition, first printing. Limited edition, signed by the author. Publisher's original light brown buckram with titles in gilt to the spine. Top edge red. Illustrated with 64 plates. An excellent very near fine copy, the binding square and firm with just a bit of rubbing and mild bumping at the spine tips and edges. The contents are clean and bright throughout. A lovely copy of this scarce signed limited edition.

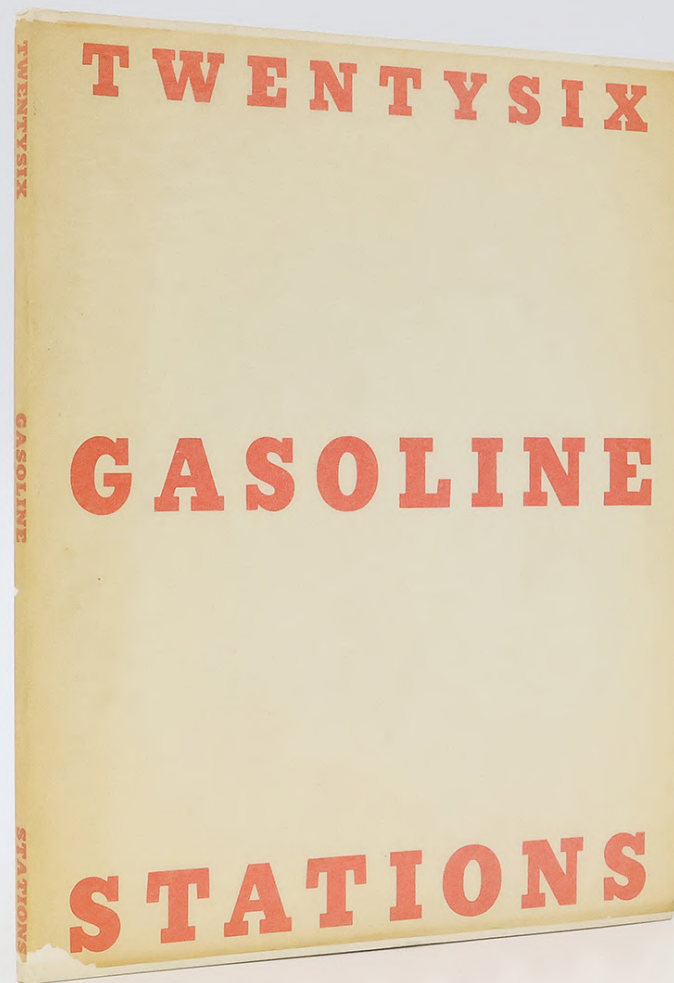
£1,250 [26358]

The first monograph on L. S. Lowry, compiled and introduced by the artist's friend and respected critic Mervyn Levy. Issued in a limited edition of only 100 copies, numbered and signed by L. S. Lowry in blue ink on the limitation page at the rear. This copy is numbered 100 (copy number 1 was given to L. S. Lowry; number 2 was retained by Mervyn Levy).



*Of the first edition of this book 100 numbered copies have been
specially bound and signed by the artist. This is No. 100*

L. S. Lowry



To Paquerette
Love
from Ed Ruscha

9 /

RUSCHA, Edward: TWENTYSIX GASOLINE STATIONS *Alhambra, California: The Cunningham Press. [1967]*

Second edition. Signed by the author. Original white paper covers printed in red, with the original plain tissue wrapper. Housed in a bespoke quarter black morocco solander box. Illustrated with photographs in black and white throughout. A very near fine copy, the binding square and tight, the covers bright and fresh with just a thin strip of very mild toning to the lower extreme edge of the spine. The contents are clean and bright. The original glassine has a small chip to the lower edge and mild toning. A very attractive example.

£2,750 [27352]

Inscribed by the author in blue ink on the dedication page "To Paquerette / love / [drawn arrow] / Ed Ruscha". Ruscha's first book, initiating his much-imitated cut back, literal aesthetic. Produced cheaply and accessibly, Ruscha's signature style is sympathetic to Warhol's Pop Art movement and made without use of heavy paper or glossy hard covers. The twenty six gasoline stations follow Route 66 from West to East; Los Angeles, where Ruscha lives to Oklahoma City, where he grew up. The final station, at Groom in Texas, marks the beginning of the return journey. The first printing was issued in an edition of 400 copies in 1963. This second edition was issued in an edition of 500 copies in 1967.



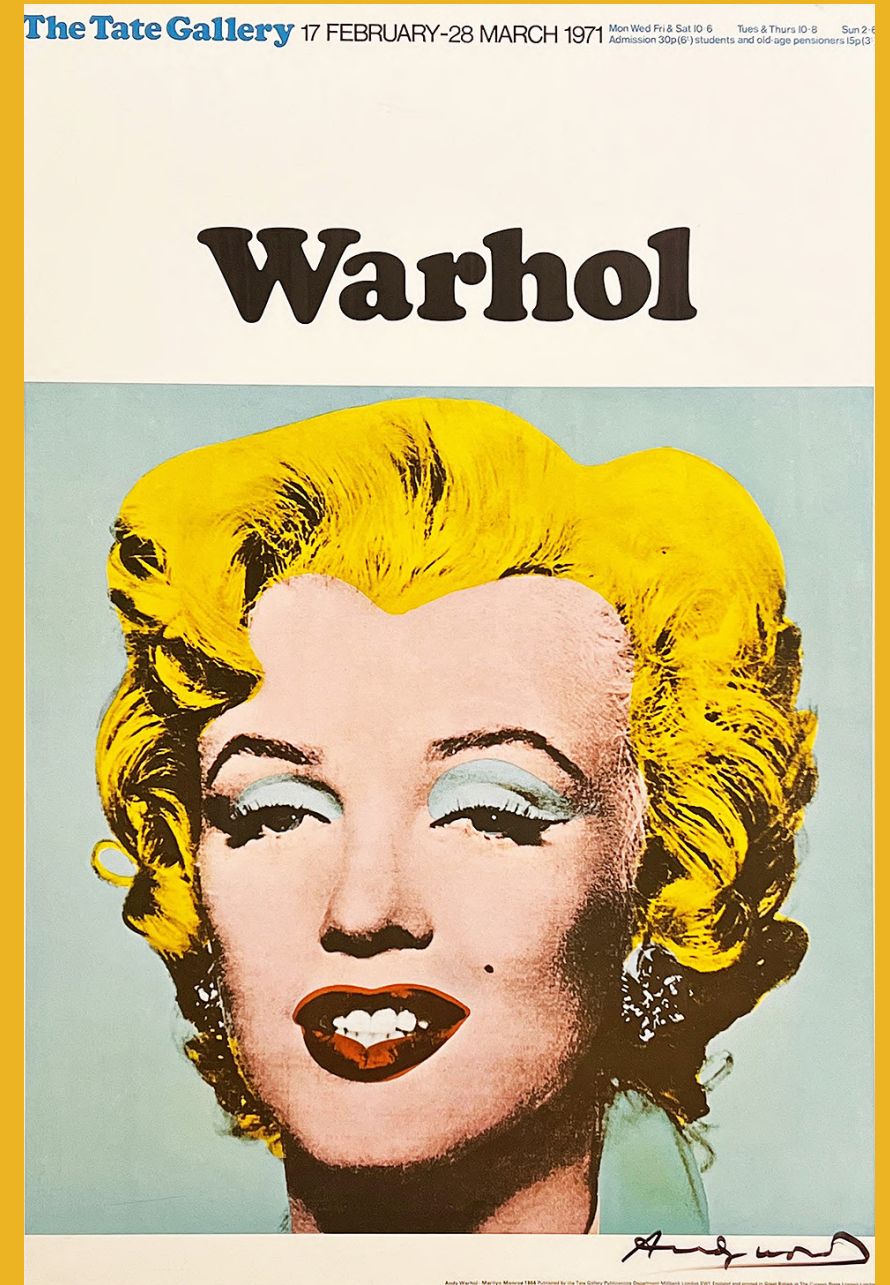
10 /

WARHOL, Andy: MARILYN.
Signed Tate Exhibition
Poster. *London: The Tate*
Gallery 1971

Offset lithograph in colours, on smooth wove paper. Laid down on board. Printed at The Curwen Press. Measuring 50 x 76 cms. Signed by Andy Warhol in black marker pen lower right. An excellent example, the colours bright and without fading.

£10,000 [27661]

Issued on the occasion of the 1971 Warhol Retrospective at London's Tate Gallery, the exhibition ran from 17th February to 28th March.



11 /

**AUDEN, W. H.; illustrated by MOORE, Henry:
SELECTIONS FROM POEMS BY AUDEN.
LITHOGRAPHS BY HENRY MOORE**

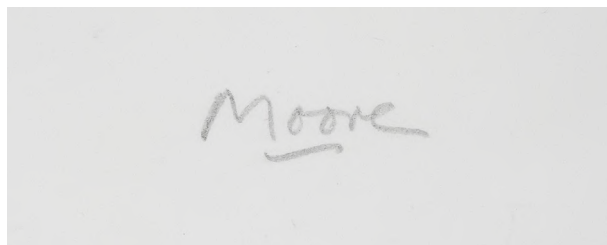
London and New York: Petersburg Press. 1974

First edition. Limited edition. One of 10 hors commerce copies in Edition 'B' for the Americas. Signed by Henry Moore. Two volumes. Publisher's black cloth stamped in gloss black to the upper board. Black cloth portfolio. Both housed in the original black cloth solander case stamped in red to the lower corner of the upper cover. The book, designed by Eric Ayers, is illustrated with 23 lithographs by Henry Moore. The portfolio house four further loose lithographs, each numbered and signed (10/10) by Moore. Printed on Hodgkinson paper (made by St Cuthbert's Mill, Wells). The text selections were made by Nikos Stangos with the consent of the poet and his publisher, Faber & Faber, London. Text set in Times Roman by Vivian Ridler, University Press, Oxford, and printed by J.E. Wolfensberger, Zurich. The lithographs were proofed by Stanley Jones at Curwen Prints Ltd, London, and Bud Shark at the Petersburg Press, London; those in the book were printed by J.E. Wolfensberger and Curwen Prints Ltd, those in the portfolio were printed by Curwen Prints Ltd and Petersburg Press. A fine copy.

£2,950 [27546]



A beautifully produced collaboration, the total edition of which runs to 360 copies, each signed in pencil by the Henry Moore and numbered on p.[50]. Divided into 'Edition A' for Europe (numbered in roman numerals) and 'Edition B' for the Americas (numbered in arabic) they comprise: 300 copies numbered I/CL to CL/CL and 1/150 to 150/150; 20 copies marked AP I/X to AP X/X and AP 1/10 to AP 10/10; 20 copies marked HC I/X to HC X/X and HC 1/10 to HC 10/10; 20 copies marked PP I/X to PP X/X and PP 1/10 to PP 10/10. The present example is 'Edition B' copy number 10 of 10 HC (hors commerce).



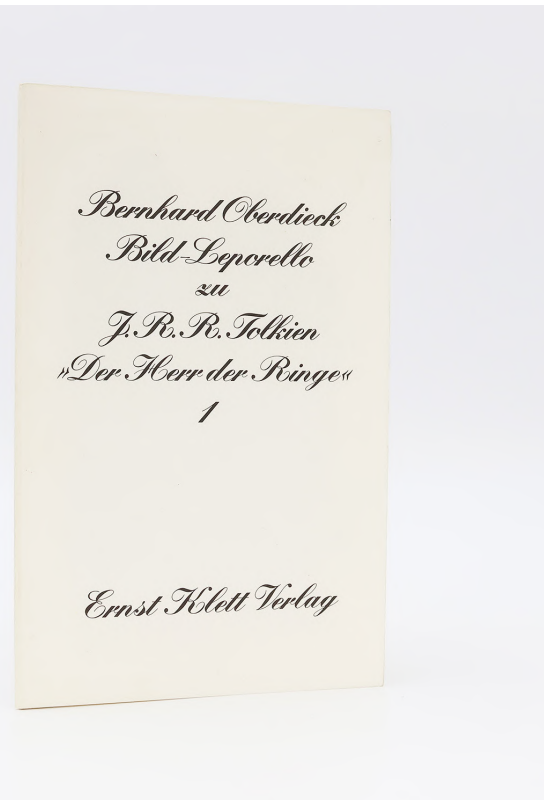
TWELVE SONGS

IV

Dear, though the night is gone,
Its dream still haunts to-day,
That brought us to a room
Cavernous, lofty as
A railway terminus,
And crowded in that gloom
Were beds, and we in one
In a far corner lay.

Our whisper woke no
We kissed and I was gl
At everything you did,
Indifferent to those
Who sat with hostile e
In pairs on every bed,
Arms round each oth
Inert and vaguely sad

What hidden worm c
Or what malignant d
Am I the victim of,
That you then, unab
Did what I never wis
Confessed another lo
And I, submissive, fel
Unwanted and



12 /

TOLKIEN, J. R. R.; illustrated by OBERDIECK, Bernhard: BILD LEPORELLO ZU J. R. R. TOLKIEN "DER HERR DER RINGE". [Picture Leporello for J.R.R. Tolkien's "Lord of the Rings"]. Stuttgart: Ernst Klett. 1975

First edition, first printing. Accordion fold bound booklet comprising eight sheets of heavy paper, each printed to one side with a captioned and coloured pencil drawing by Bernhard Oberdieck illustrating J. R. R. Tolkien's The Lord of the Rings. 13.5 x 21.5cm. A very near fine copy, ever so lightly rubbed to the extremities, otherwise sound, bright and fresh. Rare.

£950 [27824]

The first published illustrations by the German artist Bernhard Oberdieck, created as an examination work as a student at Bielefeld Werkkunstschule in 1974. In addition to being the artist's first publication, this also would appear to be one of the very first illustration series for the Lord of the Rings published in book form worldwide. The scarceness of published Lord of the Rings illustrations issued before the author's death in 1973 can be attributed to Tolkien's strong views on illustration of fantasy, especially in the case of his own works. In late 1974, Ballantine Books in the USA published the 'Tolkien Calender 1975', printed 12 illustrations by Tim Kirk, mainly of characters from The Hobbit and The Lord of the Rings. The publisher here, Ernst Klett was also the publisher of the first German translation of Tolkien's magnum opus in 1969 and 1970.





13 /

LONG, Richard: RIVER AVON BOOK

Bristol: Self published. 1979

First edition, limited to 106 unique copies. Original dark grey paper covered boards, in the original card slipcase with the handwritten title in white pencil to one side (as issued). Unpaginated. 34 pages, each a unique original artwork created by dipping sheets of hand-made paper into silty wet mud taken from the River Avon in Bristol. A fine copy, the binding square and tight with just a touch of fading to the spine panel. The slipcase is fine and structurally sound. A superb example of this early artists book by the multi-award winning sculptor and conceptual artist Richard Long, notably the first presentation of his mud paintings, a technique and medium to which the artist frequently returns.

£8,000 [24617]

“I think the first mud work on paper was River Avon Book of 1979, where I had the idea to make this book with the pages dipped in muddy water. So I got all these sheets, quite big sheets, and after they had been dipped in the muddy water they were cut down and bound into these books. That was the first time I used paper with mud on it.” - Richard Long (Elliott, 2006). Long is the only artist to have been short-listed four times for the Turner Prize. He was nominated in 1984, 1987 and 1988, and then won the award in 1989 for White Water Line. The intended print-run of the River Avon Book was 120 copies although only 106 were produced. The book is rare in commerce, with not a single copy recorded at auction (rarebookhub). Most copies are held in institutional collections including the Tate Gallery, London; Museum of Modern Art, New York; National Galleries of Scotland, Edinburgh.

(Fuchs, R. H.: Richard Long, 1986; Elliott, Patrick: Richard Long, Walking and Marking, 2006).





14 /

HOCKNEY, David; RILEY, Bridget; BLAKE, Peter; CAULFIELD, Patrick; PAOLOZZI, Eduardo; FROST, Terry; CRAIG-MARTIN, Michael; LONG, Richard; SELF, Colin; PIPER, John; HAMILTON, Richard: VISUAL AID FOR BAND AID

London: Coriander Studio. 1985

Limited Edition. Signed by all 104 contributing artists in pencil. Screenprint in thirteen colours on Velum Arches 300gsm paper, with an original work by each artist, arranged in a 10 x 10 grid with another four works around the margins. Measuring 91.5cm x 122cm. Blind stamped along the lower margin with the logos of Live Aid, Feed the World Campaign and Coriander Studio. An excellent near fine copy, the colours bright and print sharp, with a few light marks to the corners, a small faint stain to the lower right margin and the slightest of creasing along the right edge, the print is free from fading, loss or tears. Accompanied with a copy of the visual location chart for each of the artists' works.

£5,850 [26098]

'Visual Aid for Band Aid' was a remarkable collaboration between leading 20th Century artists in support of Band Aid's 'Feed the World' Campaign in 1985, the screenprints sold to raise funds following the Live Aid broadcast. Featuring unique works from artists such as David Hockney, Bridget Riley, Peter Blake, Patrick Caulfield, Eduardo Paolozzi, Terry Frost, Michael Craig-Martin, Richard Long, Colin Self, John Piper and Richard Hamilton the artwork was issued in a limited edition of 500 prints editioned by Coriander Studio between October and November 1985, with a further 10 insurance copies and no extra proofs made. This example is numbered 154, and signed around the margins by each of the 104 contributing artists in pencil. An attractive example of this unique collaboration by many important 20th Century British artists.





15 /

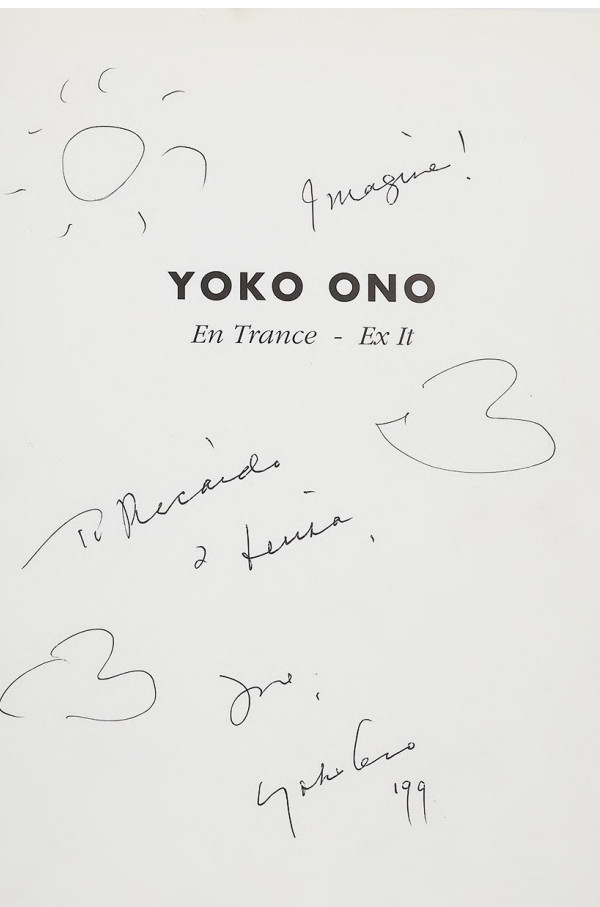
HARING, Keith; photographs by CHI, Tseng Kwong; preface by BEEREN, Wim: PAINTINGS, DRAWINGS AND A VELUM SCHILDERIJEN, TEKENINGEN EN EEN VELUM. SIGNED WITH A SELF PORTRAIT DRAWING.

Amsterdam: Stedelijk Museum. 1986

First edition. Signed by the author. Original white card covers, silkscreen printed illustration to the upper and lower covers. With 24 colour plates and 50 black and white plates, illustrations and photographs. Text in Dutch and English. A near fine copy, the binding square and firm with just a little rubbing and a little dustiness to the extremities. The contents, with a small pencil inscription "Voor Willemijn 15.3.1986" to the title page are otherwise clean throughout. Loosely laid in is a contemporary newspaper review of the exhibition and three Dutch newspaper articles from February 1990 reporting the artists death.

Signed by Keith Haring and dated 86 in black marker on the title page to which he has added a self portrait drawing. Published for the occasion of Haring's first major solo exhibition at the Stedelijk Museum, in Amsterdam, Netherlands, March 15th – May 12th, 1986. Jeffrey Deitch contributes an essay 'The Radioactive Child' for the catalogue, Paul Donker Duyvis contributes another. The recipient of this catalogue was the leading Dutch art historian and CoBrA movement expert and author, Willemijn Stokvis.

£4,750 [27782]



16 /

ONO, Yoko; HENDRICKS, Jon:
EN TRANCE - EX IT

*Valencia: Consorci De Museus De La Comunitat;
Buenos Aires: Museo de Arte Moderno. 1997*

First edition. Signed by the author. Text in English and Spanish. Publisher's pictorial boards and black cloth spine with titles in silver. Illustrated in colour throughout. A very good copy, the binding firm with some rubbing and bumping to the extremities. The contents are clean throughout and without previous owners' marks. Closed text block edge a little dusty.

£500 [27411]

Inscribed by Yoko Ono in black ink on the title page "‘Imagine’ / To Ricardo & Feria / love / Yoko Ono / 199[]" around which the artist has drawn the sun and some clouds. Published on the occasion of Yoko Ono's exhibition 'En Trance - Ex It' in Valencia, Spain, 1997. This generously illustrated catalogue, centred around the two installations 'En Trance' and 'Ex It', includes statements 'On Numbers' and 'On Rooms and Footsteps' by Yoko Ono and an essay 'More Air' by Jon Hendricks.





for Louisa

DAVID HOCKNEY
A YEAR IN YORKSHIRE

love
David H

ANNELY JUDA FINE ART
LONDON · 2006

17 /

**HOCKNEY, David: A YEAR IN YORKSHIRE:
New Paintings.**

London: Annelly Juda Fine Art. 2006

First edition. Signed by the author (David Hockney). Publisher's white cloth boards with colour wraparound illustration and titles in grey and black. Illustrated in colour throughout including two fold-out plates. A very good or better copy, the binding square and firm with a little rubbing and a few light marks to the extremities. The contents are clean and bright throughout and without previous owner's inscriptions or stamps. Illustrated with colour plates throughout, two of which are folding.

£950 [27762]

Inscribed by David Hockney in brown ink on the title page 'For Louisa / love / David H', scarce thus. The catalogue was issued to accompany the exhibition of 25 new paintings by David Hockney created en plein air in the East Yorkshire countryside over a year from July 2005. The paintings span the four seasons through the scorched landscape of summer, the autumn mists, frozen winter scenes and the blossoming of spring.





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Cover illustrations:
Keith Haring, item 15

Catalogue: James Hallgate,
Poppy Connor - Slater, Jasmine Nixon
Photography: Monica Polisca
Design: Jasmine Nixon





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