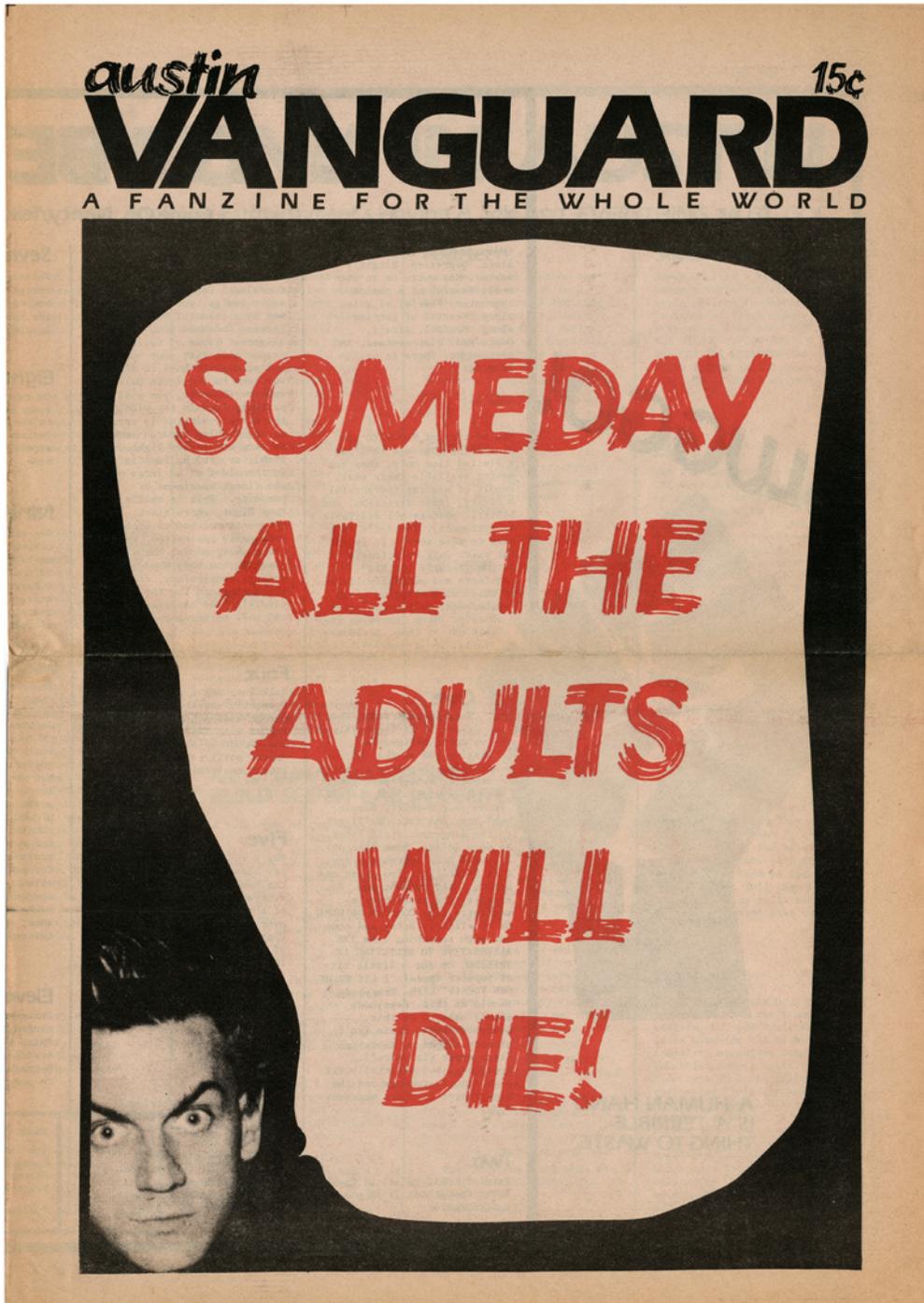


21

DIVISION

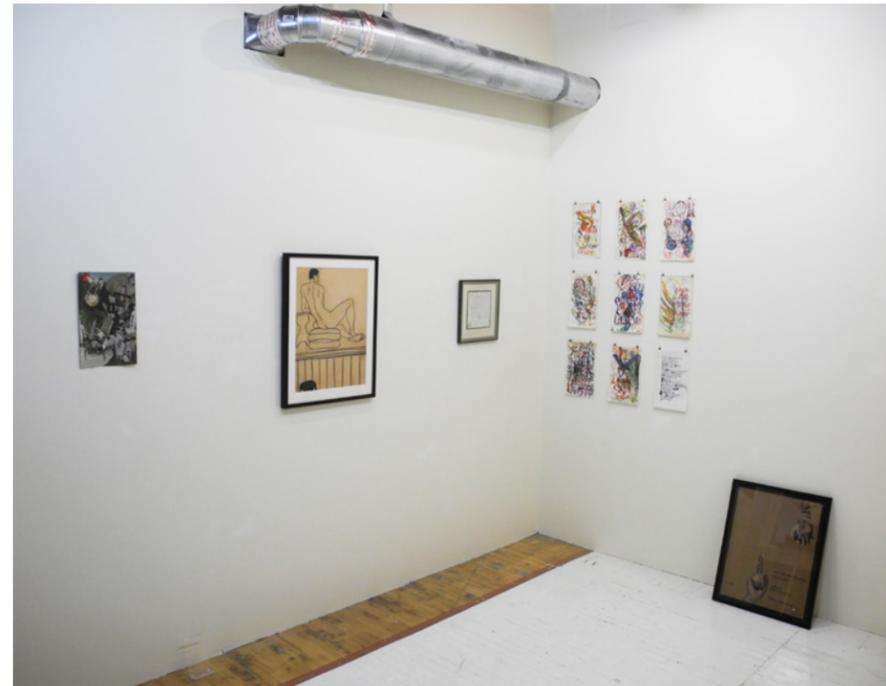
ART, PUBLISHING.

LEAP 21
NO. 3
2015



DIVISION LEAP

ART. PUBLISHING. ARCHIVES.



Installation in progress

Welcome to Catalog 21.

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

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

For updates and new arrivals, go to divisionleap.com.

Thanks. Adam, Kate, and Jack.



DIVISIONLEAP.TUMBLR.COM

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

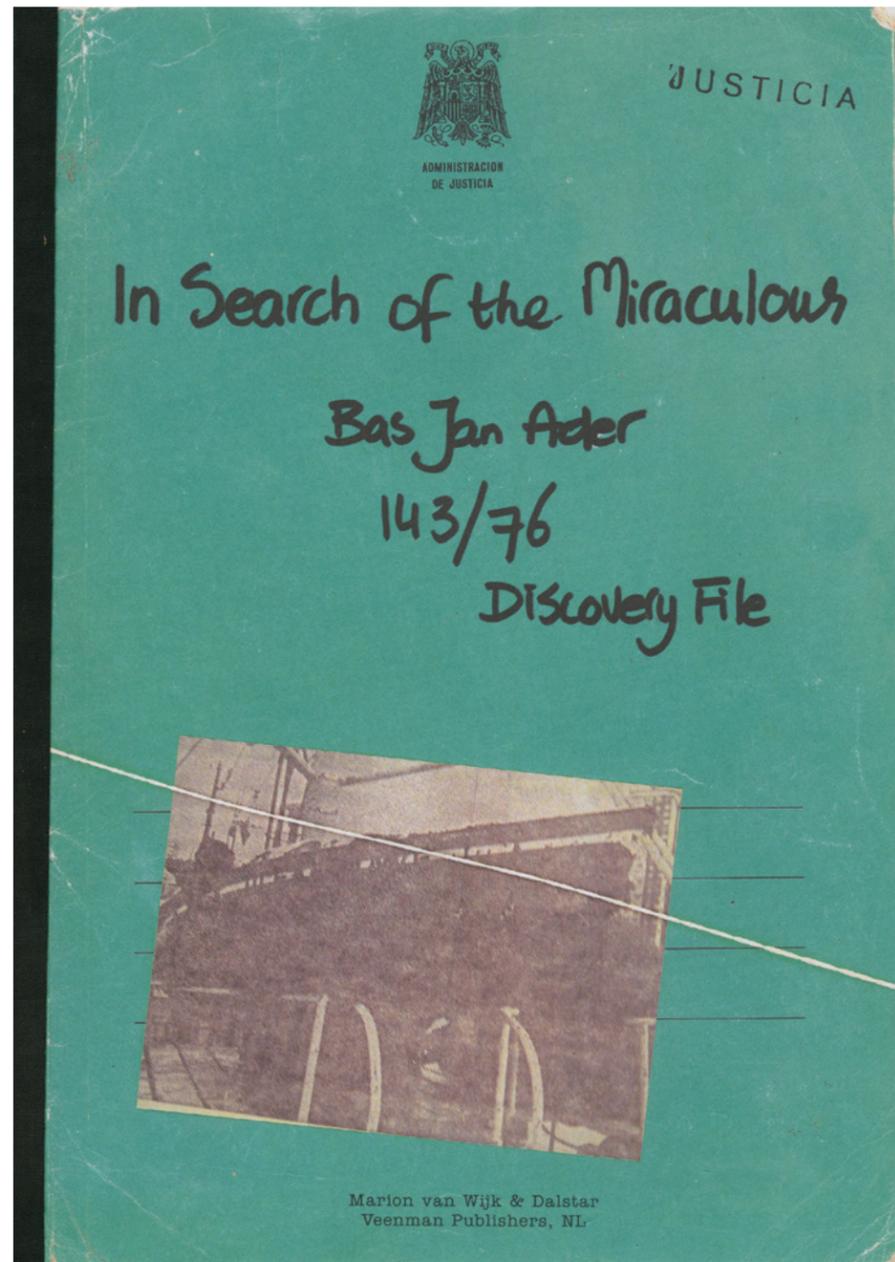
1. Bas Jan Ader
**In Search of the
 Miraculous: Bas Jan Ader
 143/76 Discovery File**

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

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

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

On hold



The disappearance of The Ocean Wave

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

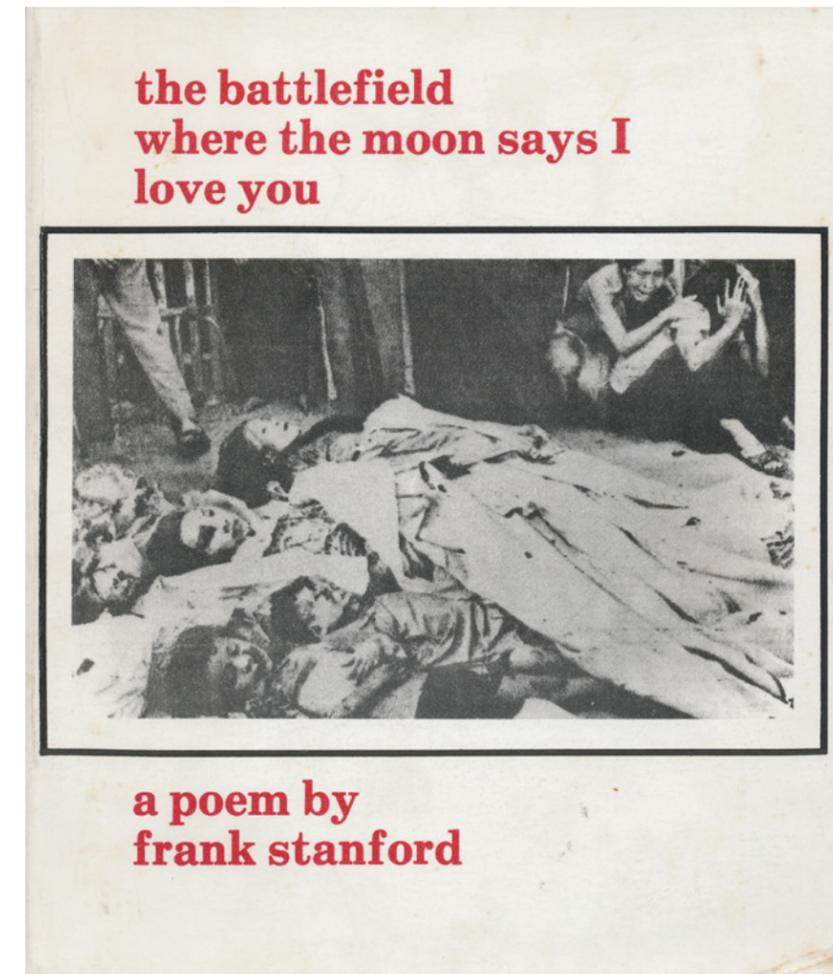
Fayetteville: Lost Roads Publishing Company, 1977. First edition. 8vo, 542 pp, printed wraps.

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

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

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

Sold



Century Schoolbook Bold?

3. Nick West, et al.
Austin Vanguard

Complete

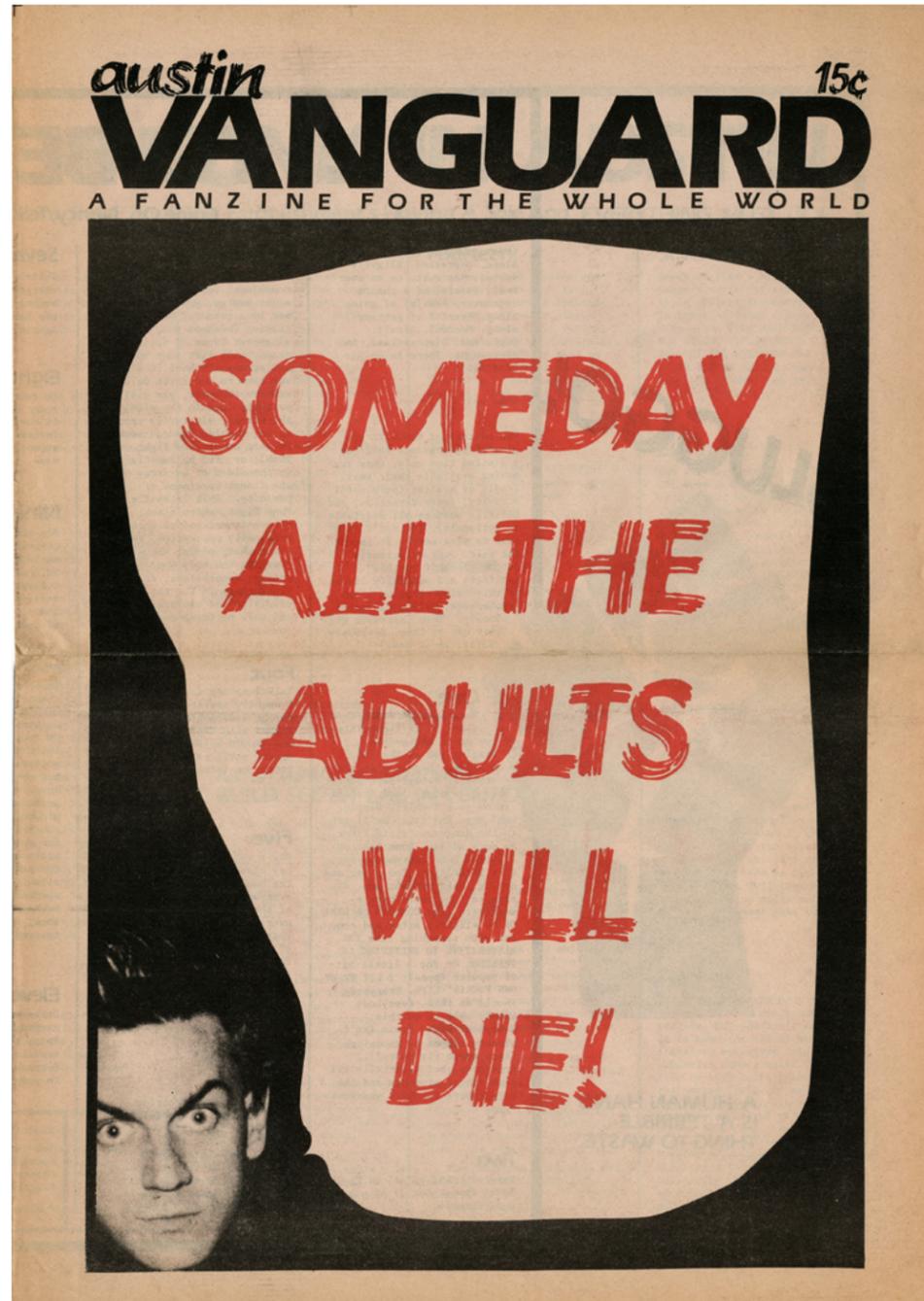
Austin: Austin Vanguard, [1977]. 4to, tabloid format, single sheet of newsprint folded once; offset printed in two colors.

The first and only issue of one of the first, if not the first, punk fanzine published in the state of Texas. No attribution is given, but the zine is believed to be the work of Nick West, who would go on to edit Sluggo, one

of the greatest American art zines of the late 70's. The phrase "Someday All the Adults Will Die" emblazoned on the cover summed up many of the beautiful contradictions of punk very early in its history.

Folded once, else fine.

\$750



Complete

4. Galerie Rene Block
Grafik des Kapitalistischen Realismus

Berlin: Edition Rene Block, 1971. First edition. Oblong 4to, [194] pp, bound in full black cloth; illustrated dust jacket (reproducing Vostell's work B52). Edition of 3000. Profusely illustrated in b/w. Text in German. With a foreward by Carl Vogel.

The catalogue for the landmark exhibition at Galerie Rene Block, which included work by Vostell as well as Gerhard Richter, Sigmar Polke, Gerhard Lueg, K. P. Brehmer, and

K. H. Hodicke. An important catalog, and perhaps the fullest documentation to that date of the Capitalist Realism tendency that gave us a more political take on Pop Art.

Previous owner's signature to ffeep, else fine, in a near fine dust jacket that is lightly rubbed at extremities with some faint indenting to rear panel.

\$250



Wolf Vostell's B-52

5. Robert Ford
Poster for Thing

Chicago: Thing, c. 1991. 16 x 21 1/2",
offset printed in three colors on heavy
paper stock.

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

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

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

\$300



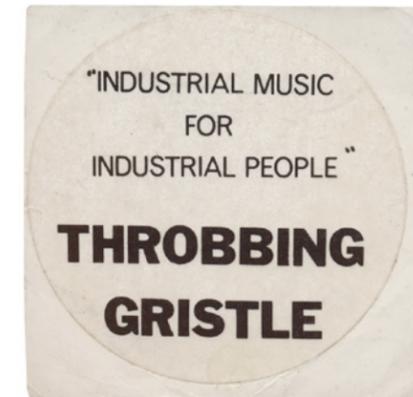
Vaginal Creme Davis

6. Throbbing Gristle
"Industrial Music for
Industrial People"

Np: Throbbing Gristle, nd. 2 1/2"
diameter circular sticker; backing
intact. Some moderate even soiling;
very good.

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

\$150



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

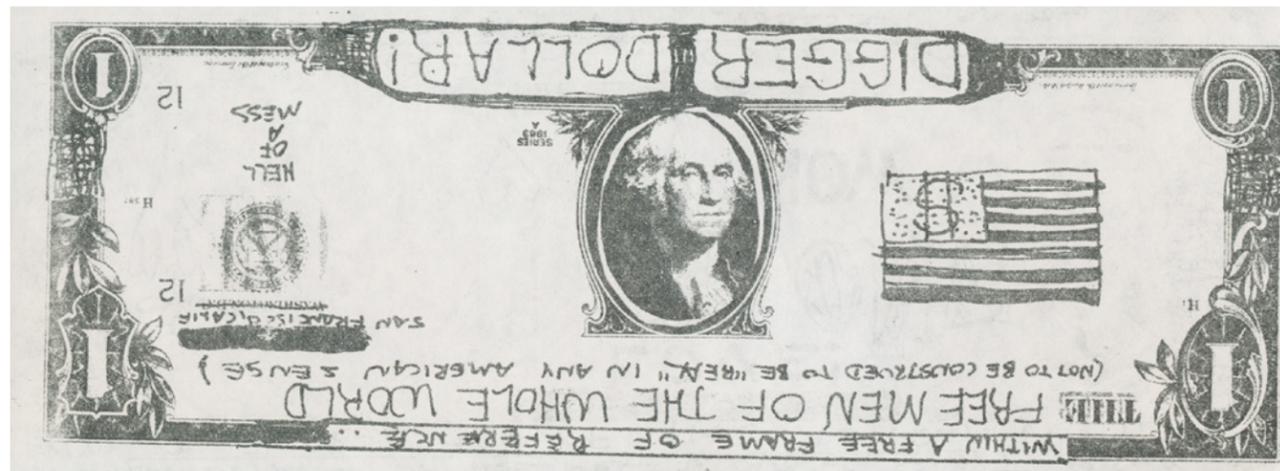
7. The Diggers
Digger Dollar

[San Francisco]: The Diggers, nd.
First edition. 3 1/2 x 8 1/2", Gestetnered
on both recto and verso.

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

Fine.

Sold



A New Frame of Reference

8. Anonymous
Charlie Kaputt! 1-3

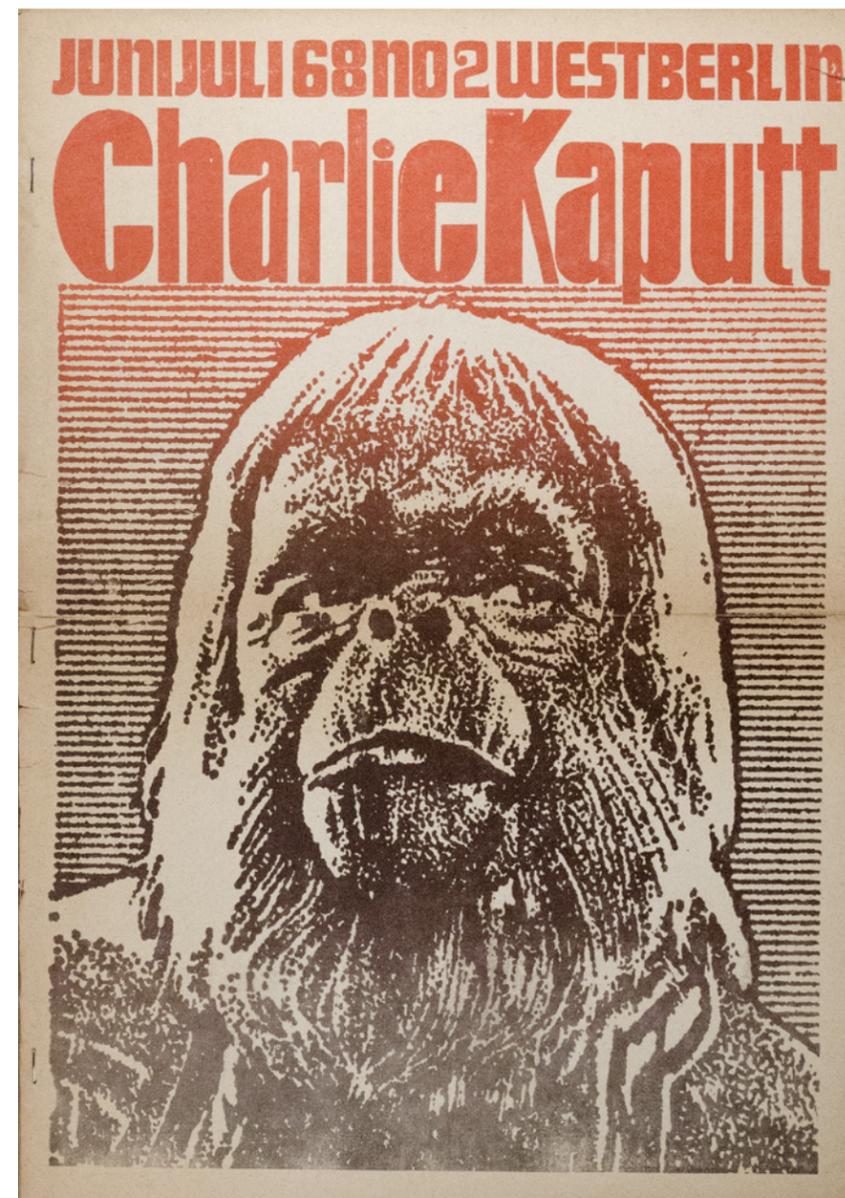
Berlin: Buchloh, 1968. 4to, each issue
tabloid format, the first issue in b/w,
with four sheets stab-stapled, and the
subsequent issues with two color covers,
unbound, folded sheets.

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

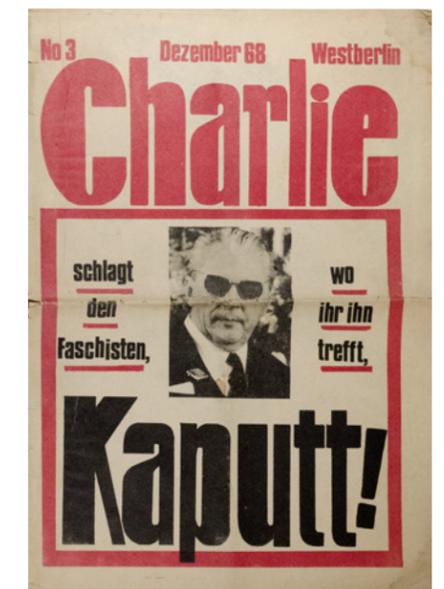
then-recently released Planet of the
Apes, which became one of the most
recognizable graphics of the late 60's
movements in Berlin, and which
we've heard anecdotally was often
detached and posted in the streets of
Berlin, perhaps a factor in the paucity
of surviving intact examples.

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

\$750



A New Typography for the Times



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

Complete

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

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

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

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

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

[Maynard & Miles C124]

\$450

12. Ajax, ed.
Derisoire 1-2

Complete

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

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

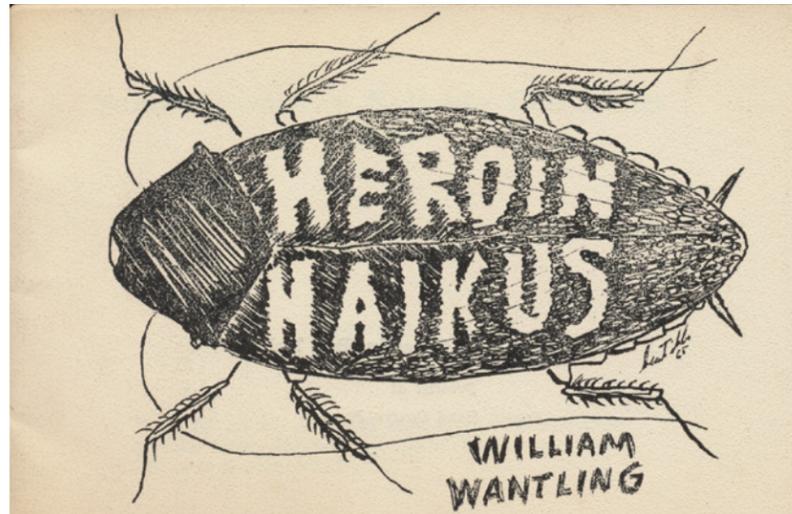
Perhaps all issues published of this artists' periodical, or at least the only two issues noted by Perneckzy, who terms it "a French graphzine of a late generation" and proposes a date of 1986. The first issue includes the manifesto of the "Reseau 666" group, as well as pieces

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

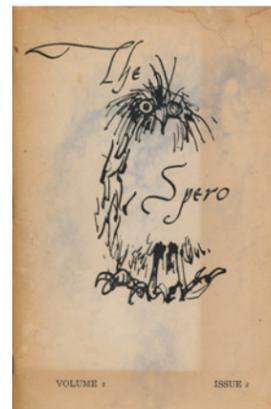
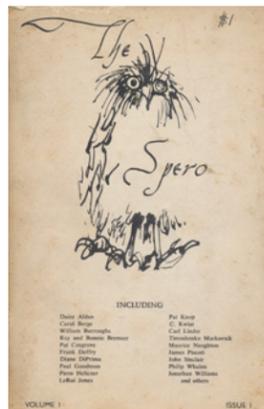
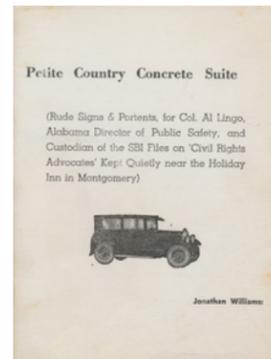
OCLC locates no holdings.

Fine.

\$150



With all inserts



c/o Bondage

13. Alan Davies, ed.
Oculist Witnesses 1-3
Complete

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

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

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

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

Very good with some moderate scattered soiling to covers.

\$300

14. William Corbett,
 Lee Harwood, and
 Lewis Warsh, eds.
The Boston Eagle 1-3

Complete

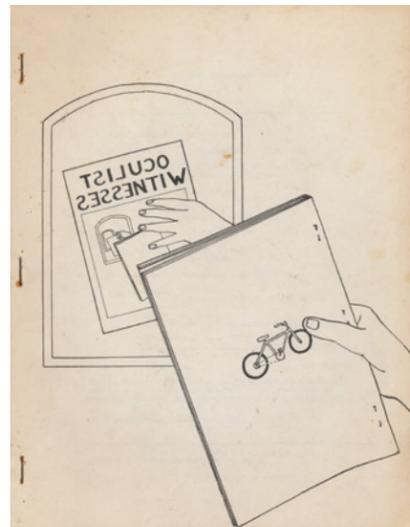
Boston: The Boston Eagle, 1973-1974. First edition. 4to, three issues mimeographed and stab-stapled into offset printed card covers.

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

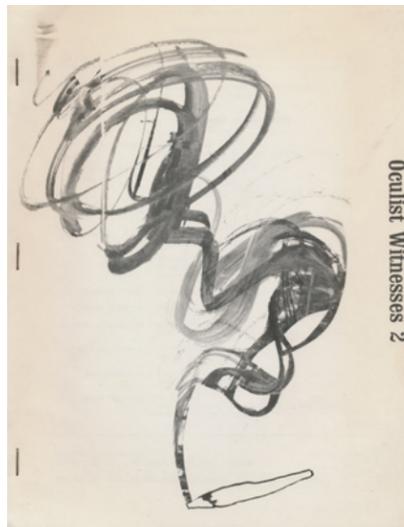
1, along with work by Fanny Howe, Michael Palmer, Jonathan Cott, Paul Evans, Gerard Malanga, Pat Nolan, Larry Fagin and Bill Berkson. The final issue features a cover by Ray Haas, and work by Bernadette Mayer, James Tate, Clark Coolidge, Warsh and Corbett.

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

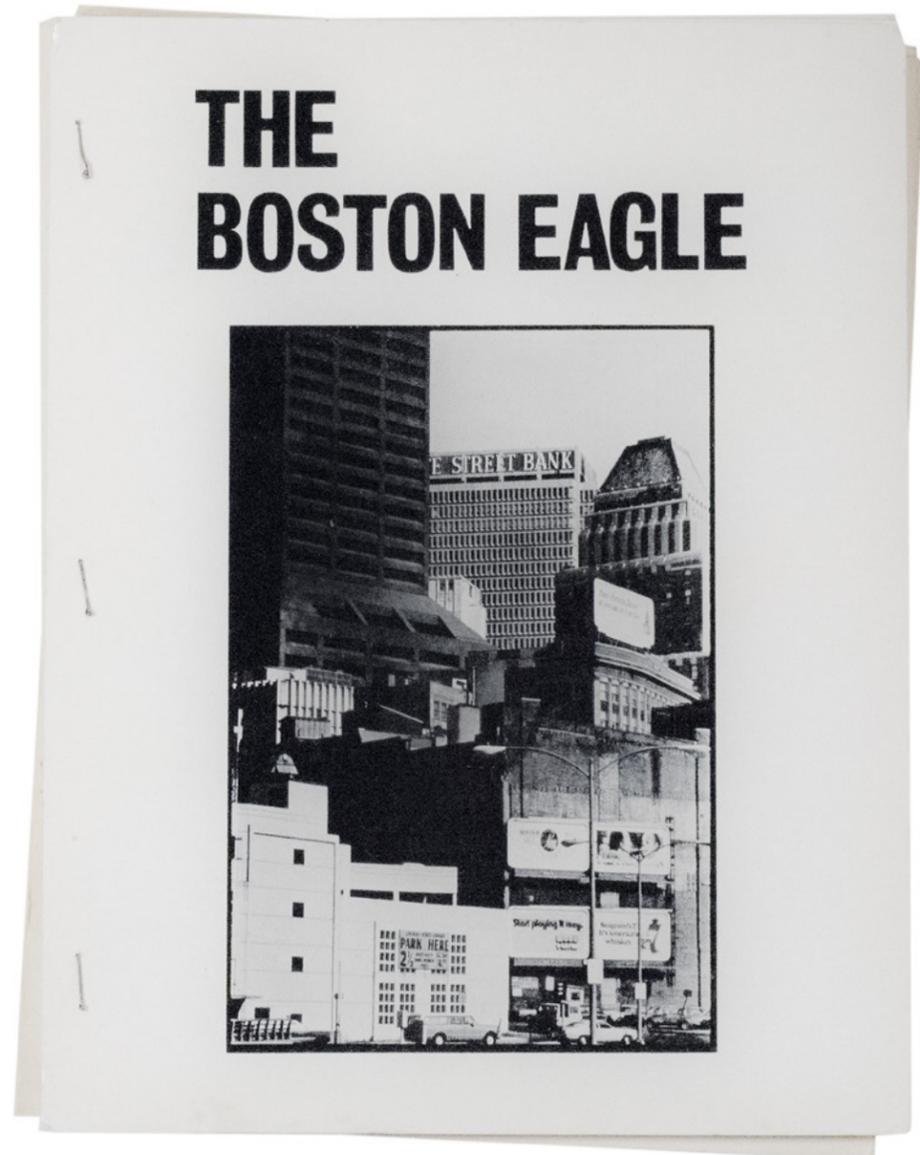
\$300



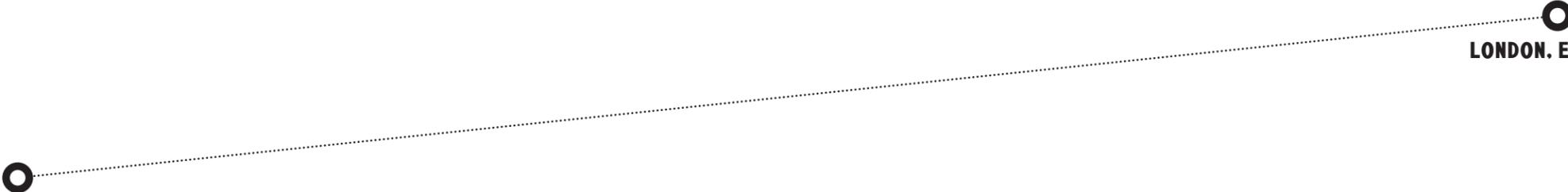
The Antecedent to A Hundred Posters



Oculist Witnesses 2



Corbett, Harwood, and Warsh



15. Peter Riley, ed.
Collection 1-7
Complete

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

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

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

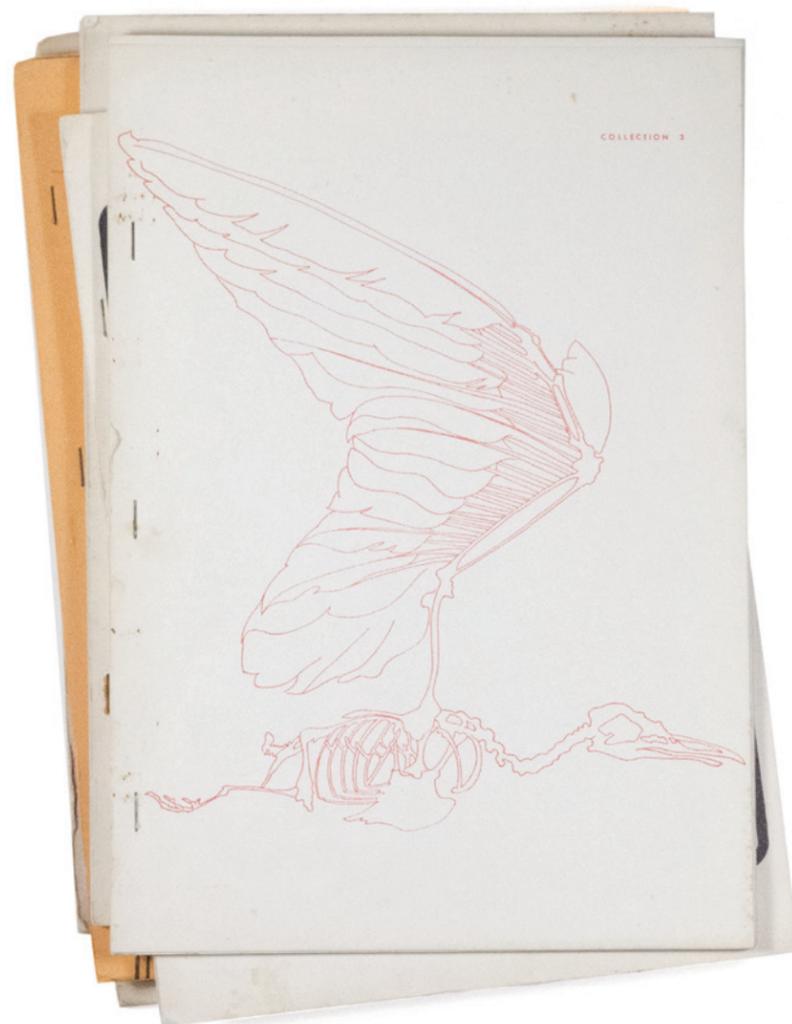
A complete run of this little magazine of experimental poetry out of Sussex. Miller and Price characterize Collection as "essentially a 'Cambridge School' magazine, but it also included a

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

[Miller & Price D117.]

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

\$1,150



With a Presentation Copy of No. 3

16. Ligne Rauque
**Revolution en Jeopardy:
 Section Francaise de
 l'Internationale Punk 1-2**

Paris: Ligne Rauque, [1984-85]. Two 11 1/2 x 16 1/2" sheets, each folded once; crudely printed in b/w. Text in French.

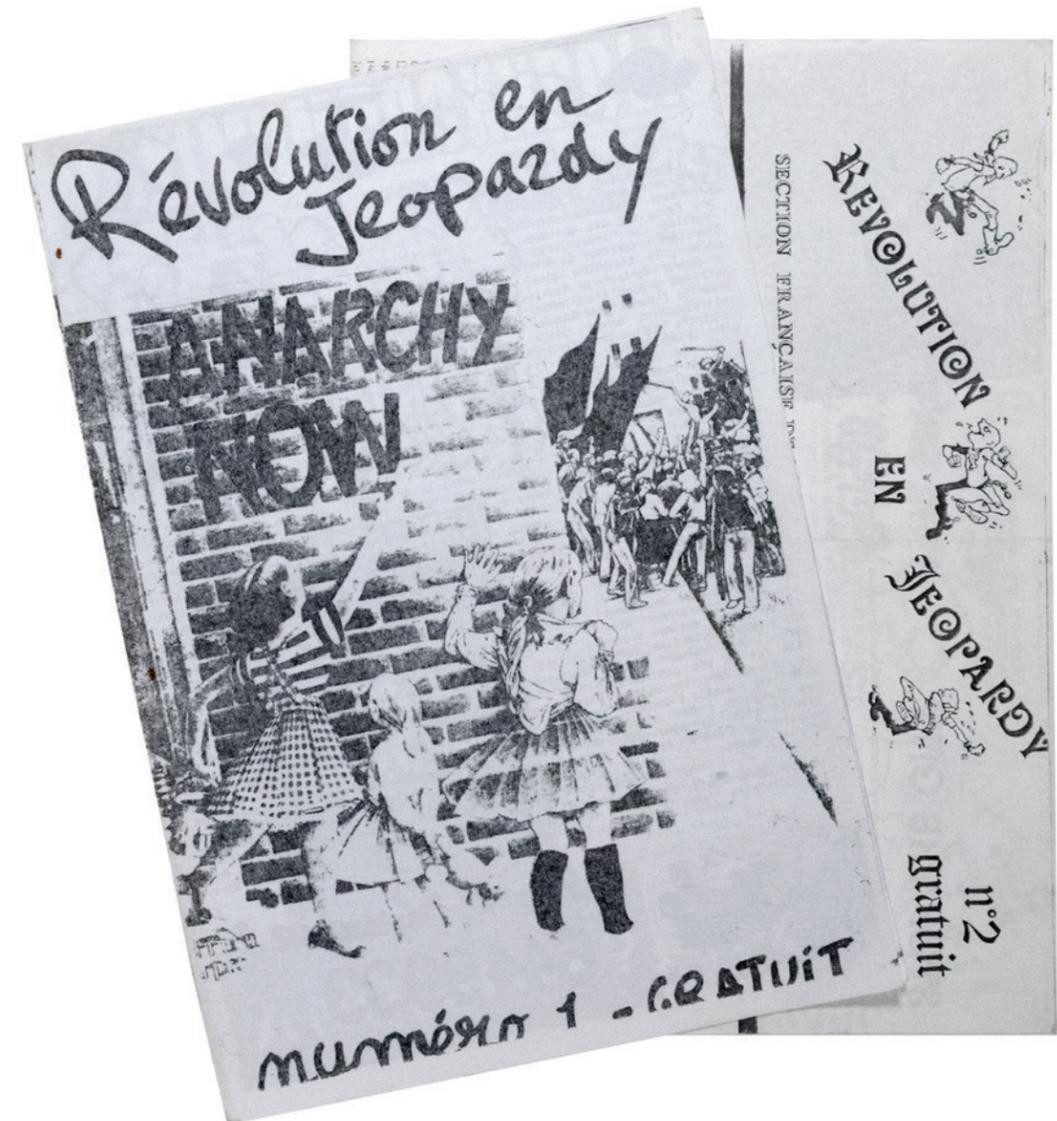
The first two issues, and only issues we've seen of this French punk and anarcho-punk fanzine put out by the project "Ligne Rauque", which billed itself as a telephone fanzine. We have no idea what form a telephone fanzine would take – perhaps a recorded message available by dialing a certain number?

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

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

Very good.

\$75



A Companion to the Telephone Fanzine

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

[San Francisco]: [Dave Haselwood Books], [1965]. First edition. 4 x 6 1/2", oblong saddle-stitched yapped wraps, with a "hallucinogram" by Bruce Conner tipped onto front cover. One of 100 copies printed.

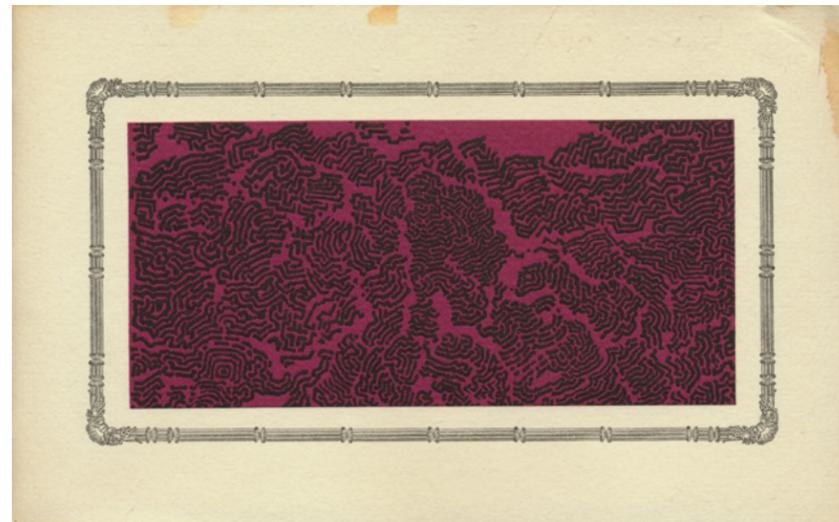
Though bearing no imprint information, this was printed and designed by Dave Haselwood. It is the second book listed in the Dave Haselwood Books section of the Auerhahn bibliography, and is similar in format to McClure's *Unto Caesar*, which precedes it, and John Wieners' *Chinoiserie*, which it

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

[Dave Haselwood Books 2]

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

On hold



Hallucinogram by Bruce Conner

18. John Wieners
Hotels

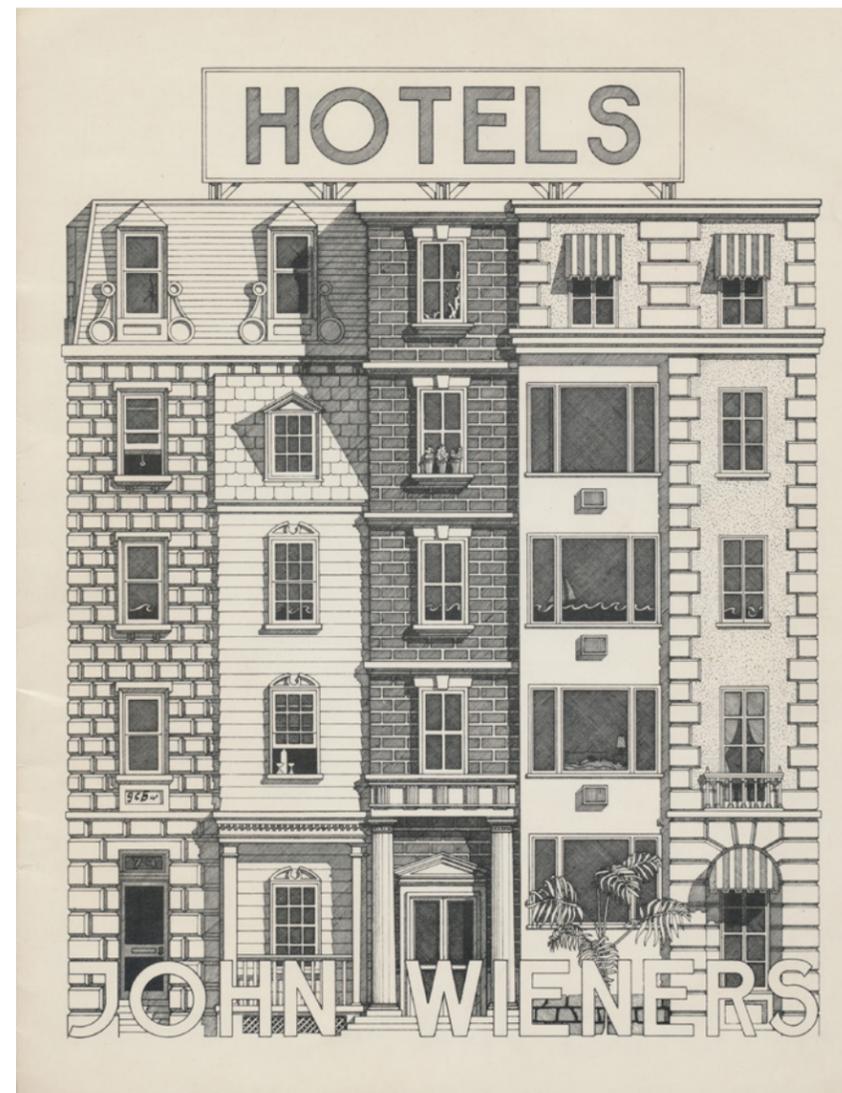
New York: Angel Hair Books, 1974. First edition. 4to, saddle-stapled wraps. One of the special edition of only 10 numbered copies signed by the poet and the artist.

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

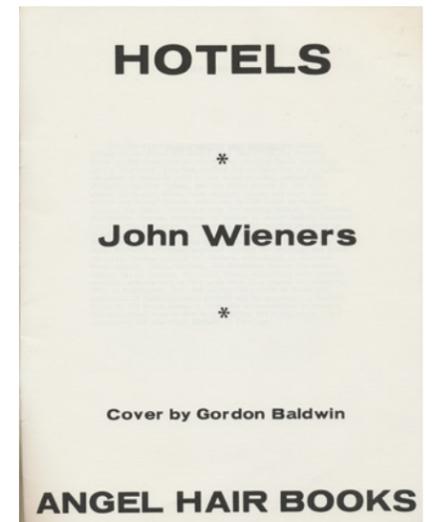
The cover is illustrated with a striking architectural and typographical drawing by the Boston architect Gordon Baldwin, who was associated with Andy Warhol and the Velvet Underground.

A couple of faint creases to wraps, else fine.

Sold



One of 10 Copies



HOTELS by John Wieners, transcribed from tape of reading at The Poetry Project, St. Marks Church-in-the-Bowery, New York City, February 13, 1974, and from author's manuscripts. Published in an edition of 500 copies, and in a special edition signed by author and artist, numbered 1-10.

ANGEL HAIR BOOKS / Box 257 / Peter Stuyvesant Station
New York, 10009, New York.

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

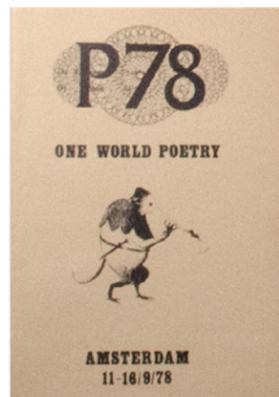
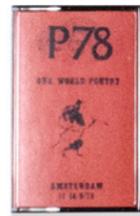
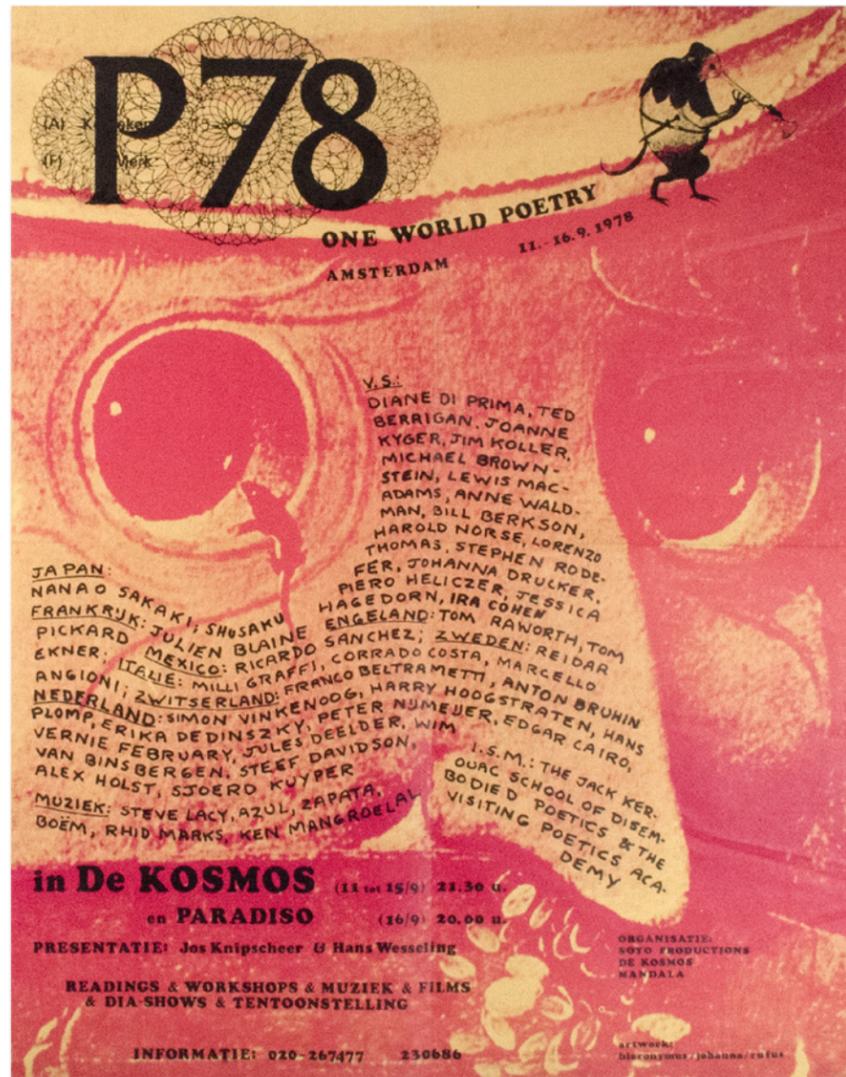
Amsterdam: De Kosmos, 1978. 8vo, 48 pp, offset printed and saddle-stapled in printed card wraps. With a 17 3/4 x 23" poster, offset printed in three colors. To which is added, a cassette, issued by Slow Tapes at a later date, which contains excerpts from the readings and performances at the event.

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

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

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

\$200



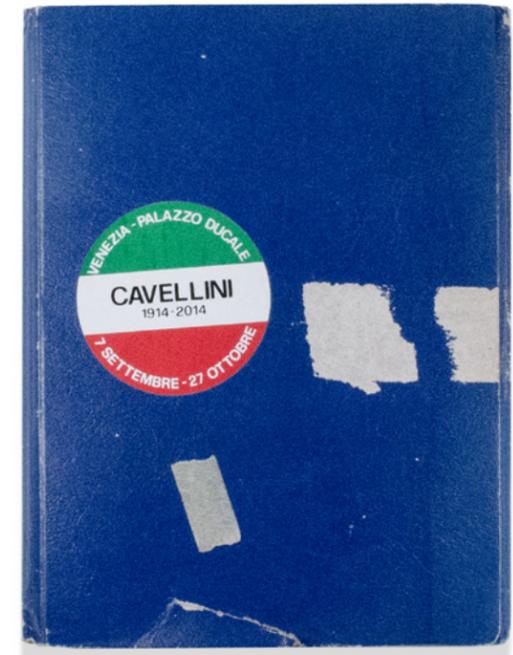
The Great Poetry Festival of the 70's

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

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

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

\$1,500



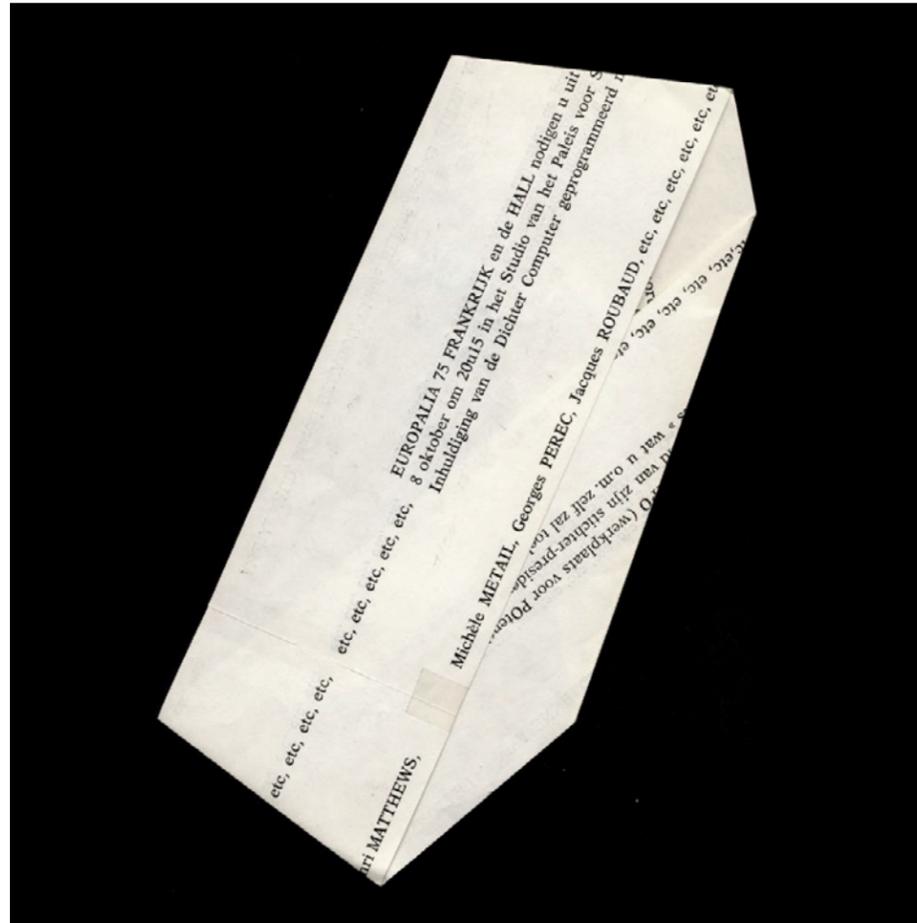
Documents of Self-Historization

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

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

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

Fine.
 \$200



Here Comes the Poet-Computer

22. Buster Cleveland
 Art For Um, Pilot Issue

Long Island City, NY: Buster Cleveland, 1993. First edition. 5 x 5", printed papers, postage, rubberstamping and ink on foamcore. Addressed to gallerist Barbara Cushman.

The debut issue of the long-running artists' periodical and mail art project, an intervention upon the May 1987 issue of Artforum. Issues of Art For Um were generally issued in runs of 30 to 75 copies, this debut issue probably towards the skinny end of that. Additionally,

each copy was unique, the wear and marks made by sending constituting part of the work itself.

Reference: Aarons, Phil et al, In Numbers p. 66.

Two horizontal creases (a common feature given that all issues were mailed). Very good.

Sold



The Debut Issue

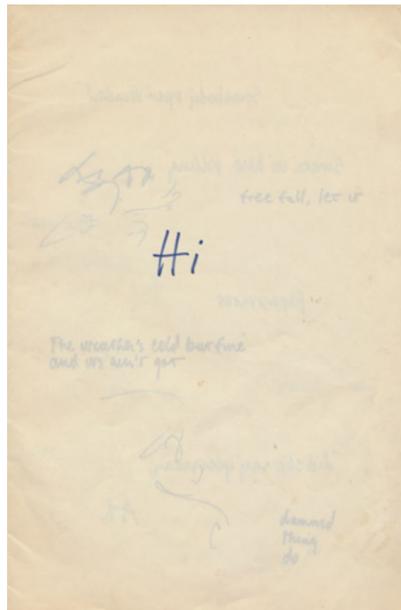
23. Jack Hirschman

Hi

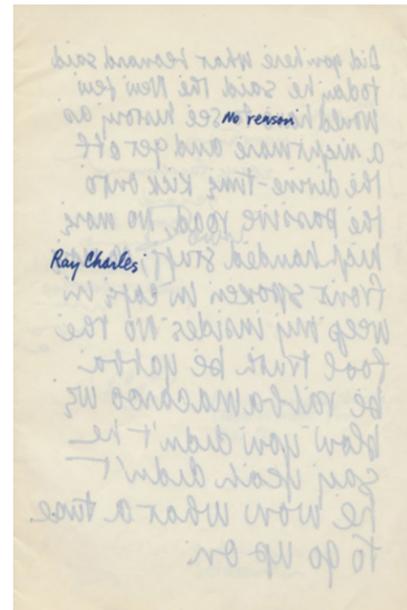
Np: nd. 4to, [34] pp. [incl. covers], unbound, folded sheets, with some single sheets inserted within. Title from cover. Holograph and drawings in blue and black marker.

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

\$450



Hi



24. Jack Hirschman

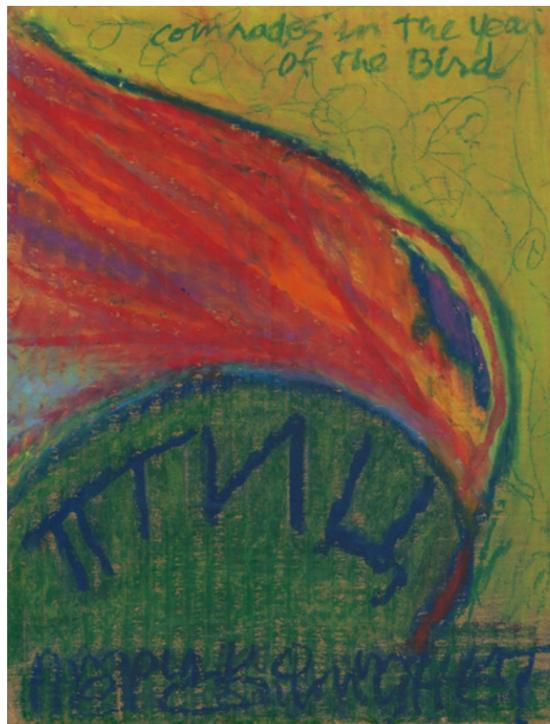
Comrades in the Year of the Bird

Np: nd. 8 1/2 x 11", crayon on cardboard. Unsigned and undated (but likely from the mid-70's). Provenance: Serendipity Books, with price code at verso, acquired via the trade.

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

Vertical crease to board; very good.

\$450



Wax on Cardboard

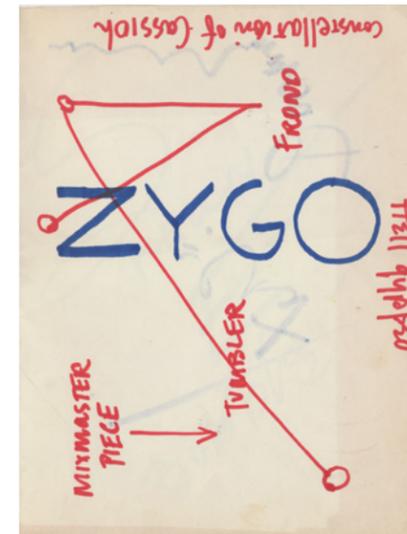
25. Jack Hirschman

ZYGO

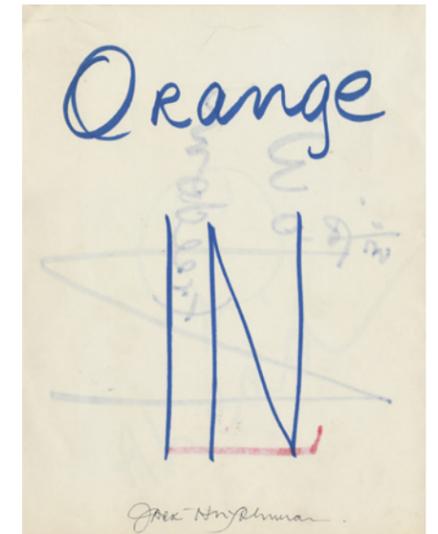
Np: nd. 4to, [8] pp. [incl. covers]. Two unbound, folded sheets of card stock, drawn and written in two colors of marker. Signed by Hirschman at the foot of the rear panel.

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

\$450



Hell Gyped



26. Jack Hirschman

The Graffiti Arcane

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

Near fine with some minor creasing to wraps.

\$45



Illustrated by Bens LBK

27. Economou, George & Robert & Joan Kelly, eds.
Trobar 1-5

Complete

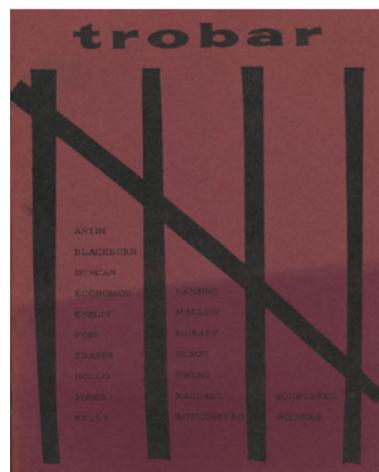
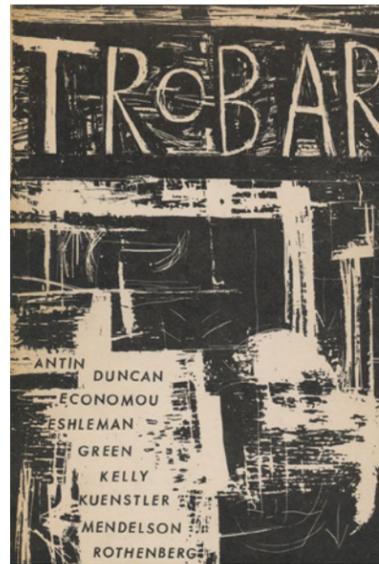
Brooklyn, NY: Trobar, 1960-4.
First edition. 8vo. Saddle-stapled wraps.
No marker deletions to p. 24 of no. 5
and p. 14 of no. 2 as usually found.

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

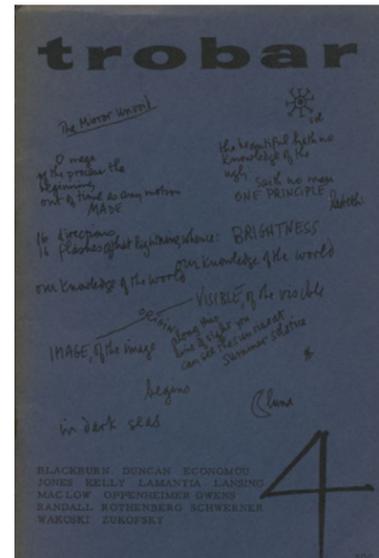
Clay & Phillips, 130-1. Anderson & Kinzie pp. 398-404.

Some light soiling and fading, and a small 1/2" chip to upper margin of rear wrap of number 4, else a near fine set.

Sold



Defining Vessel of the Deep Image

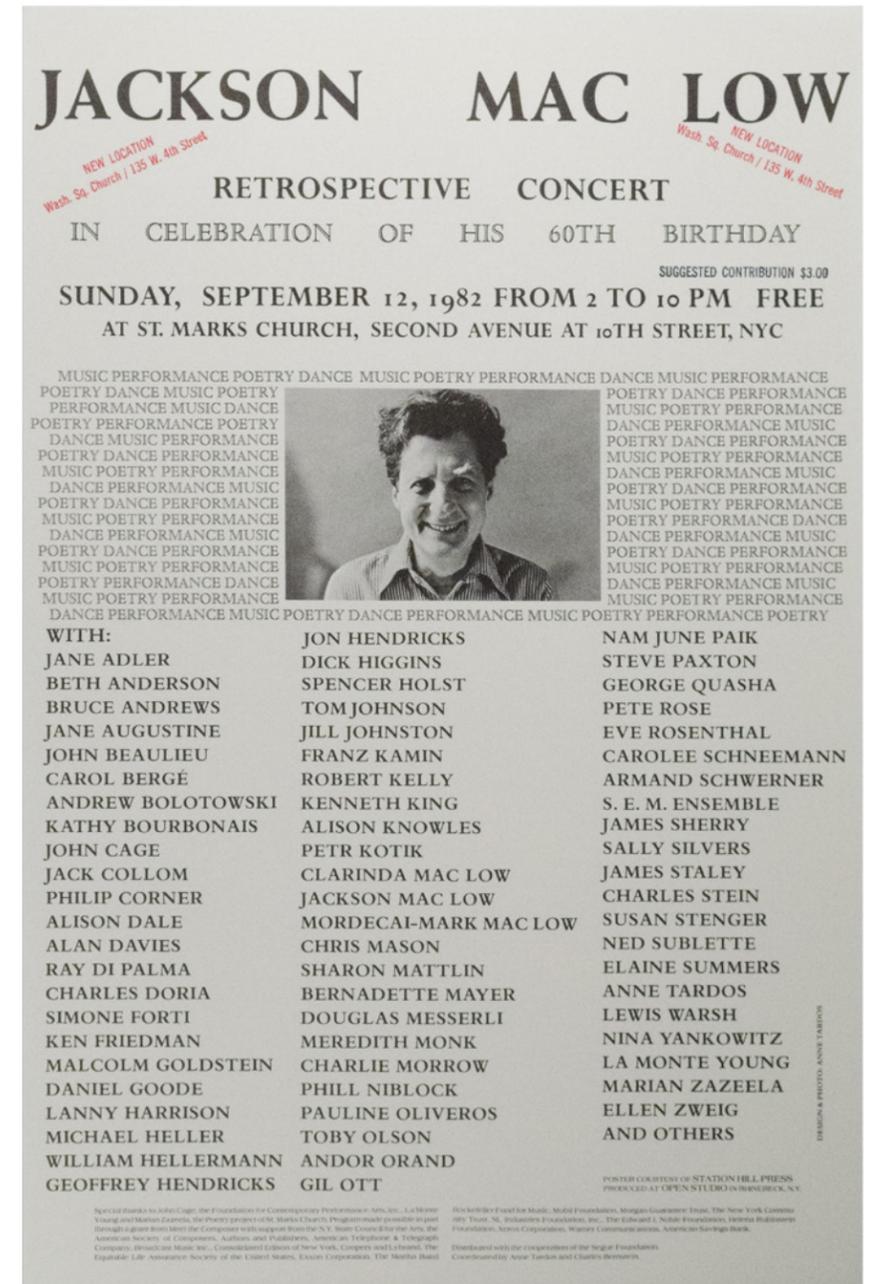


28. Jackson Mac Low
**Jackson Mac Low:
Retrospective Concert
in Celebration of His
60th Birthday**

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

A fine, unmailed copy.

\$25



New Location

29. Zephyrus Image
Alta Libre!

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

California secede from Southern California. A talismanic object for the new drought years. [Johnston p. 213, 146.]

Near fine, with the backing still intact.

\$250



Northern California Will Secede

30. Zephyrus Image
Prayer for Rain

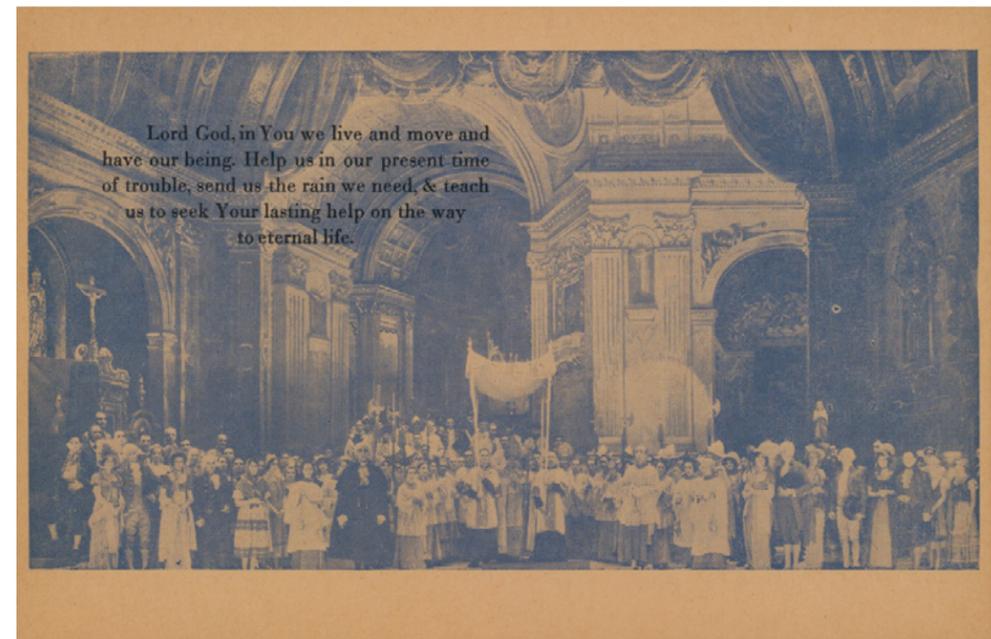
[Healdsburg, CA]: [Zephyrus Image], nd. 5 ½ x 8 ½", black text overlaid onto a zinc print photographic image of the Pope & Co on brown card stock. Insignia print at verso reads "Christus Regnet."

According to Johnston, Teter's only explanation for the piece was "Christ Reigns", probably a play on the

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

Fine.

\$75



Prayer for Rain



The view from here

**PAPER
REIGN.**

LEAP

ARCHIVES.

21



**DIVISION
VOL. I
JUL.**