



Bomb Hanoi. New York: Some/Thing, 1966.

8vo.; illustrated throughout in black-and-white; printed endpapers; illustrated wrappers; six copies, each in a specially made plexiglass box.

Cover of Volume Two, Number One of *some/thing*, featuring a sticker cover by Andy Warhol. *Some/thing*, a literary magazine edited by David Antin and Jerome Rothenberg, published work by some of the most important American avant-garde poets of the day, including Allen Ginsberg, Jackson Mac Low, Charles Bukowski, and Gerard Malanga.

When Antin first approached Warhol about creating the cover for what was themed as “the Vietnam issue,” the artist was enthusiastic, and initially wanted to use a Vietcong flag for the imagery. However, Antin insisted instead on using a pro-war slogan and turning it on its head in the form of a button; as he told Gerard Malanga, “I don’t know too much about the Vietcong, and neither do you or Andy. But what we do know about are the American warmongers. So what I want is for Andy to take one of their idiot slogans and fuck it up any way he likes for our cover. That

way any member of the American Legion could pick up a copy on a news stand and maybe read it.” When Antin gave Allen Ginsberg his printed copy of the issue, Ginsberg’s jaw dropped and he said, “What’s this?” Then he turned it over, saw his name on the back and said, “It’s all right, I’m in it.” Very scarce in this condition.

\$2,500 each



Warhol, Andy. **Silver Cloud.** 1966.

Dimensions variable; permapack mylar. One of three obtained directly from Billy Kluver’s widow; others property of a private collector. In a specially made clamshell box.

At Andy Warhol’s second show at Leo Castelli Gallery in 1966, Warhol exhibited two contrasting types of artworks: silver clouds and wallpaper patterned with pink cow heads. The front room of the gallery was empty except for several dozen helium-filled silver balloons, shaped like large bed pillows, approximately 3 by 4 feet, and made of aluminumized plastic film, a shiny material that mirrored (and distorted) the scene around them.

The buoyant clouds were a striking sight as they grazed aimlessly about the room, clustering in midair just below the ceiling, their simple and irreducible volumes characterizing much of contemporary Minimal sculpture. Warhol devised the clouds in collaboration with Billy Kluver, a 38-year-old

Swedish electronics engineer who became widely known in the 1960s as “the artist’s scientist,” because he provided technical assistance to kinetic sculptor Jean Tinguely, Jasper Johns, and Robert Rauschenberg. Warhol claimed that the clouds were disposable art for people who felt burdened by too many possessions. As he remarked in a television interview at the time: “You open a window and let them float away and that’s one less object.”

\$25,000



Warhol, Andy. **Untitled (Camille Series)**. 1952.

Seven collaged postcards, sent to friend and colleague Otto Fenn; framed.

Over the course of a six-month period in 1952, Andy Warhol created seven collaged postcards for his friend, the photographer, Otto Fenn. Fenn was Warhol's personal guide into the world of cross-dressing and transvestites, a marginal and peripheral realm in the stuffy social climate of New York City in the 1950s. In 1952, Fenn first brought Warhol into contact with these circles by way of a series of private parties he hosted at his studio. As this year can be dated Warhol's first serious foray into art, beginning with his 1952-54 series of cross dresser drawings, Fenn's influence on Warhol can be viewed as decisive and inspirational.

Fenn hosted a dramatic staging of *Camille*, adapted from George Cukor's 1936 movie version of Alexandre Dumas' novel. As might be expected the female parts were played by men in drag, including the lead role memorably played by Greta Garbo in the film version. Responding to this dramatization, Warhol acquired seven identical photo-postcards from the film featuring a close-up scene of leads Garbo and Robert Taylor. He added some French text in the form of cartoon speech bubbles to the image, thus creating his own unique version of cinematic dialogue. The dialogue is chiefly nonsense designed to puncture the moment of romantic intensity depicted.

In these simple collages can be glimpsed all the great themes that would eventually appear in Warhol's celebrated Pop works: serial repetition, iconic imagery drawn from film and photography, popular culture, and, of course, Greta Garbo.

\$100,000



Campbell's Soup Can Shopping Bag. New York, 1964.

Screen print on shopping bag; 29 1/2 x 17 inches; framed.

One of an edition of 300. Signed by Warhol on verso: *Andy Warhol 64*.

Created for the 1964 American Supermarket show at the Bianchini Gallery in New York. Held from October 6 to November 7, 1964, and organized by Ben Birillo and Paul Bianchini, the show featured many of the great names of Pop Art, including Warhol, Roy Lichtenstein, Richard Artschwager, Robert Watts, Tom Wesselman, and others. Conceived as an ordinary small American supermarket, the exhibition—complete with meat, cheese and fruit counters, neon signs and jaunty background musak—mixed real food products with iconic Pop works such as Warhol's stacks of Campbell's Soup cans and Robert Watts' alluring chrome fruits and multi-colored wax eggs. With its Pop Art proprietors, The American Supermarket celebrated the spectacle of consumption with a happening-like event, one of the first that directly confronted the general public with both pop art and the perennial question of what art is.

\$10,000



Warhol, Andy. **Nico Photo Booth Strip**. New York: circa 1965.

Serial strip of four black-and-white photobooth images; strip: 2 x 8 inches; frame: 13 x 15 inches.

Four black-and-white photo booth images of Warhol Factory Superstar Nico, most likely taken in 1965, just prior to the production of both *Chelsea Girls* and the Velvet Underground's debut album. Warhol had discovered the photo booth in the early 1960s, and from 1963 to 1966 made hundreds of photo booth portraits, many of which were used to produce both his trademark silkscreen paintings as well as commissioned portraits. For Warhol, the photo booth image was both technically and aesthetically irresistible: the process was fast and automatic, and it yielded strong, flash-lit contrast, which translated well into a silkscreen print. The serial, mechanical nature of the strips also provided Warhol with an ideal model for his aesthetic of passivity, detachment, and instant celebrity, and the common dime-store format conformed with Warhol's desire to create a new mechanical and democratic art for a media obsessed world.

Nico, the German-born singer, songwriter, model, and actress, was introduced to Warhol in 1965 by Brian Jones, the Rolling Stones guitarist, and soon began working with him and Paul Morrissey on several of their experimental films, most famously 1966's *Chelsea Girls*. That same year, Warhol proposed that the Velvet Underground, which he had recently begun managing, include Nico as a "chanteuse" on their first album—a suggestion only reluctantly accepted by the band. She would eventually sing lead vocals on three songs—"Femme Fatale," "All Tomorrow's Parties," and "I'll Be Your Mirror"—and backup vocal on "Sunday Morning." Acquired from the collection of Vincent Fremont.

\$15,000



Warhol, Andy. **Invitation to the "Flowers" Show at Leo Castelli**. New York: 1964.

22 x 22 inches; offset lithograph on paper; flat, no creases; some light tanning to white edges, colors fresh; framed in silver. Signed, dated ("65").

A mailer invitation printed for Warhol's inaugural exhibition at the Leo Castelli Gallery, held from November 21–December 17, 1964, which consisted solely of his Flower paintings, one of which was featured on the printed invitation. Warhol reserved a number of the invitations to present to friends—in this case the drag performer Jerry Lang—and as they were never mailed, do not have the creases common in other copies. Additionally, this copy is housed within a custom Factory-made silver frame.

\$50,000



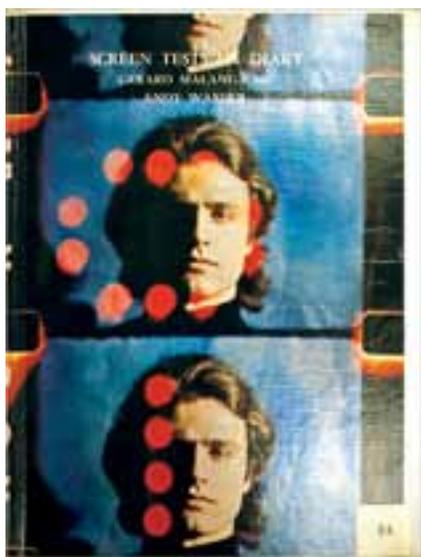
Warhol's Big Shot Camera.

Large-format Polaroid camera; metal and plastic body. In a specially made plexiglass case.

Held with:

Illustrated letter of provenance from Walter Steding. In a specially made clamshell box.

\$8,500



Malanga, Gerard, and Andy Warhol. **Screen Tests / A Diary**. New York: Kulchur Press, 1967.

4to.; illustrated throughout in black and white; binding broken, several loosened pages; white cloth with pictorial wrappers pasted on. In a specially made slipcase.

First edition. The scarce cloth first issue of one of the rarest Warhol titles, one of less than 500 printed. Though the binding is in bad shape, as is almost always seen with this book, this copy is otherwise bright and clean.

Warhol's screen tests were his first foray into filmmaking. He sat the subject frontally before the camera and started rolling film. He gave no instructions and offered no direction of any kind; in fact, he often walked away entirely and returned only when the three minutes of film had run out. It was a mechanical, dehumanized process, one that aped both the productions of commercial media and the star-making apparatus of the Hollywood studios, and it produced portraits that were cold, but far from sterile.

Faced with bright lights, a rolling camera, and nothing to do for three minutes, the sitters often struggled visibly with the strangeness of the situation and their actions, their blankness, their composure or lack of it, frequently proved psychologically revealing and visually compelling. The list of those who sat for a screen test reads like a capsule history of American culture in the sixties. It included those in the Warhol circle, as well as society figures, movie stars, musicians and literary figures. This book reproduces a few frames from 54 screen tests. Opposite the image is Malanga's diary entry, usually a loose, lyrical interpretation of the filming, along with the date of the screen test.

\$10,000



Warhol, Andy. **Andy Warhol**. Stockholm: Moderna Museet, 1968.

Three copies, each 4to.; illustrated throughout in black and white; illustrated wrappers; 1st volume, a fine copy; 2nd volume, spine loosened, recto detached, chipped at edges and spine with ephemera held loosely; 3rd volume, spine partially detached and chipped at edges and spine. In a specially made clamshell box.

First editions. A major gathering of association copies of this influential catalogue of Warhol's work, including the "Factory" copy, used for internal purposes, and Brigid Berlin's copy,

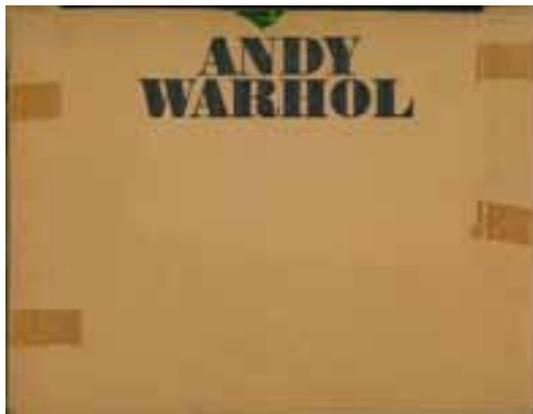
both of which have been altered by Berlin for artistic reasons.

The Factory's reference copy was used and abused in a variety of now forgotten projects through the years. The famous flower wrappers have been replaced by plain yellow covers, some pages have been torn out, working notes added to pages ("pick up film from Tri Films Inc."), and color added to a few photos in the back. Brigid Berlin used it in several of her own art projects (this very likely explains the missing flower wrappers) and through a gradual process eventually acquired "squatter's rights" to this copy. Her bookmark—a reproduction of works by the artist Richard Pettibone with his rubberstamped name on the back—is laid in.

Berlin's own copy has been docketed by her "Brigid Berlin/My copy" and has been thoroughly altered throughout with collaged elements, cut-outs, and added color. Again, the flower wrappers are missing, replaced by two postcard reproductions of Warhol's Soup Cans. Other pieces of ephemera are laid in: a magazine article on Warhol's superstars, a Polaroid postcard from Billy Sullivan, a letter addressed to mail-artist Ray Johnson.

A fine copy of the first edition, unaltered by any hand, is included with the group.

\$20,000



Warhol, Andy. **Andy Warhol**. Stockholm: Moderna Museet, 1968.

4to.; illustrated throughout in black-and-white; original illustrated wrappers; held in specially designed, printed white cardboard shipping box, as issued.

First printing. Signed "Andy" in black marking pencil on both the top panel and the half-title page. Scarce with shipping box, designed by Warhol.

\$7,000



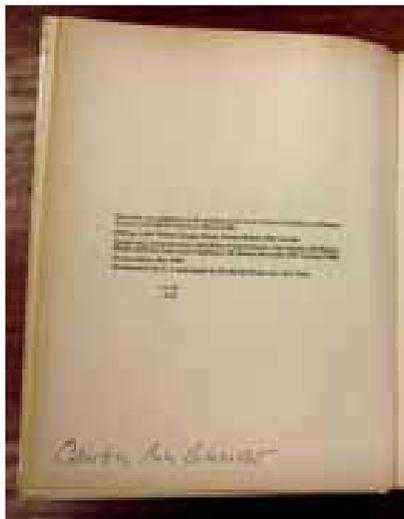
Warhol, Andy. **Andy Warhol**. Stockholm: Moderna Museet, 1969.

4to.; illustrated throughout in black-and-white; original illustrated wrappers; gilt edges; held in plastic slipcase, as issued. In a specially made slipcase.

Deluxe second edition, specially boxed and gilded. Nicely signed by Warhol on title page.

The brainchild of Andy Warhol and Moderna Museet director Pontus Hulten, the deluxe version of Warhol's 1968 catalogue was originally meant to be released in an edition of 100 copies. However, approximately only 20 copies were made, due to Warhol's reluctance to sign and ship each copy individually. By the time the project was ready for execution, the first edition of the catalogue had sold out and Warhol had returned to the United States, so the second edition of the catalogue was used instead, gilded, and placed into a plastic slipcase designed by Warhol. A small, nearly imperceptible crack to the slipcase, else an immaculate copy. A beautiful and rare example of Warhol's pop classic.

\$10,000



Warhol, Andy. **Andy Warhol**. Stockholm: Moderna Museet, 1969.

4to.; illustrated throughout in black-and-white; edges browned; very few closed tears; original illustrated boards; light soiling. In a specially made clamshell box.

Laid in:

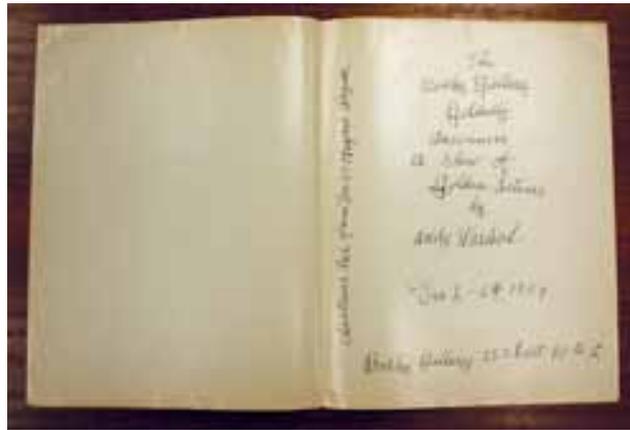
Printed invitation to the exhibition opening at the Moderna Museet, reproducing the cover design.

Bob Colacello's copy. The rare hardcover issue, bound for The Factory. Colacello became Interview's editor very soon after Warhol and Paul Morrissey asked him to write for the magazine in 1970, and he remained closely affiliated with The Factory for over a decade.

This catalogue accompanied the first museum retrospective of Andy Warhol's work. Rather than follow the staid template that had always previously governed the format of such books—a simple re-configuration of the show into the book form including reproductions of the art interspersed with biographical details and learned essays—this catalogue became a work of art in itself.

It was a consummate Pop gesture, at once exuberant and nihilistic, consisting only of a series of quotations by Warhol and members of his circle and a few low-quality reproductions of the work, followed by a great many photographs of Warhol and his associates at work in the Factory. There is no critical essay, no biography, exhibition list, or index of works, and the book itself is printed on pulpy paper and with image reproduction of a fairly low standard. The catalogue did not aim to capture Warhol with a few reproductions, but rather to exemplify his pop aesthetic in every aspect of its design. In so doing it became a new template, one that inspired many subsequent experimental museum catalogues, photography books, and artist's books.

\$25,000

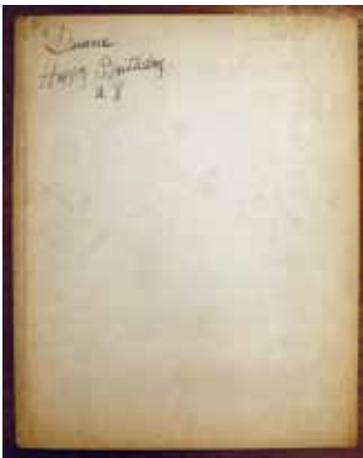
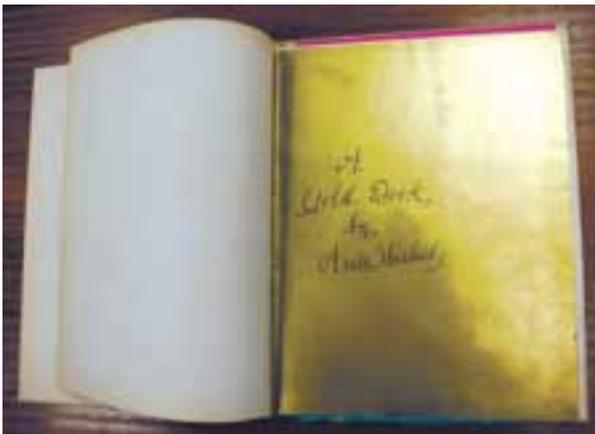


Bodley Head Gallery Exhibition Announcement for "Golden Pictures." 1957.

4to.; single bifoliate leaf, printed recto and verso; pictorial cover, printed in gilt and black; interior text facsimile handwriting. In a specially made clamshell box.

Created to publicize Warhol's December 2–24, 1957, "Golden Pictures" show at the Bodley Gallery. The illustration of a golden Christmas tree on the cover was also featured in the December issue of *Harper's Bazaar*.

\$4,500



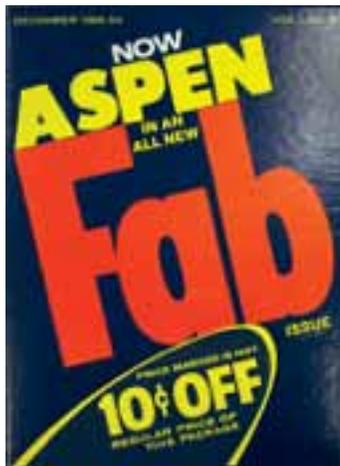
Warhol, Andy. A Gold Book. n.p.: Self published, 1957.

Folio; the complete set of 18 offset lithographs (twelve on metallic gilt paper, seven on cream paper, four of which are hand water-colored); original color tissue guards intact; white boards; light soiling. In a specially made clamshell box.

First edition. A presentation copy, inscribed by Warhol to the artist Duane Michaels on the front board: *Duane Happy Brithday [sic] A.W.*

Due to the hand-coloring, each copy is unique. An important presentation copy, with fresh coloring on the plates on white paper and an exemplary copy of Warhol's wonderfully conceived early title, with some of the most extensive hand-colored illustrations we have seen.

\$50,000



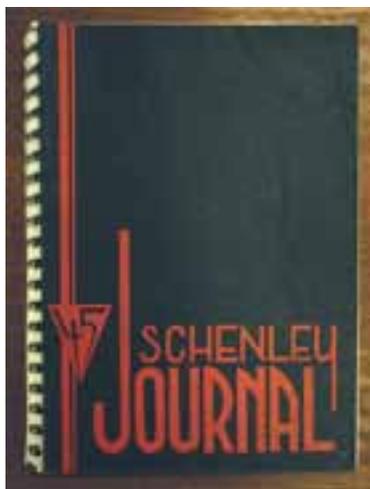
Warhol, Andy. **Aspen, Vol. 1, No. 3.** New York: Roaring Fork Press, 1966.

4to.; approx. ten original pieces; loose advertisements laid in; held within printed clamshell box, as issued. In a specially made slipcase.

First edition. A gorgeous copy, complete with the original spacer used to keep contents from shifting; this is the only copy that we have handled with the spacer still intact.

Aspen was conceived by Phyllis Johnson, a former editor for *Women's Wear Daily* and *Advertising Age*. While wintering in Aspen, Colorado, she got the idea for a multimedia magazine designed by artists that would showcase "culture along with play," and in the winter of 1965 published her first issue. "We wanted to get away from the bound magazine format, which is really quite restrictive," said Johnson. Each issue of *Aspen*—the "magazine in a box"—had a different designer and guest editor. "*Aspen*," Johnson said, "should be a time capsule of a certain period, point of view, or person." The subject matter of issue number 1 and issue number 2 stayed close to the magazine's namesake ski spa, with features on Aspen's film and music festivals, skiing, mountain wildlife, and local architecture. However, with this December issue—number 3, the superb Pop Art issue—Warhol and David Dalton broke that mold, devoting it to New York art and counterculture scenes, and fashioned to look like a box of FAB detergent.

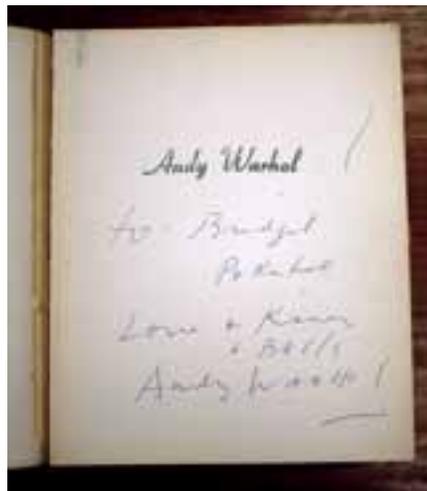
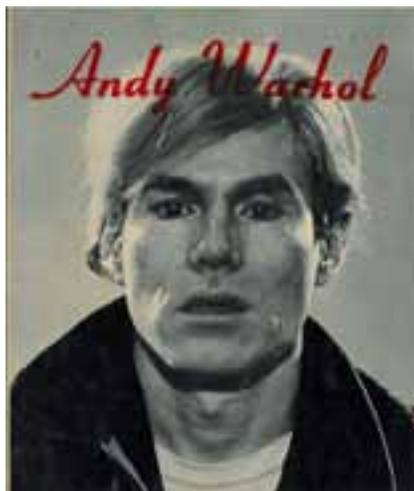
\$6,500



Schenley High School Journal. Pittsburgh, 1945.

Warhol's high school yearbook, signed by him next to his photograph, with a sheet of paper imprinted with four fingerprints, signed "Andy Warhol." In a specially made slipcase.

\$7,500



Coplans, John. **Andy Warhol**. Greenwich, CT: New York Graphic Society, (1978).

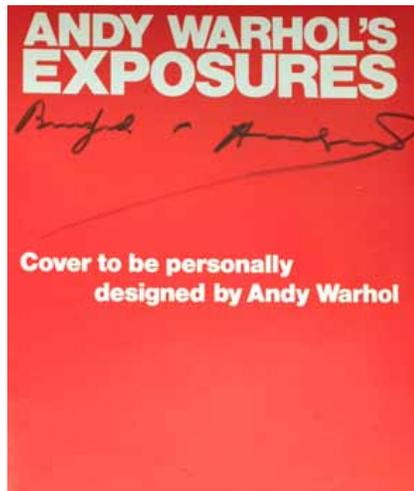
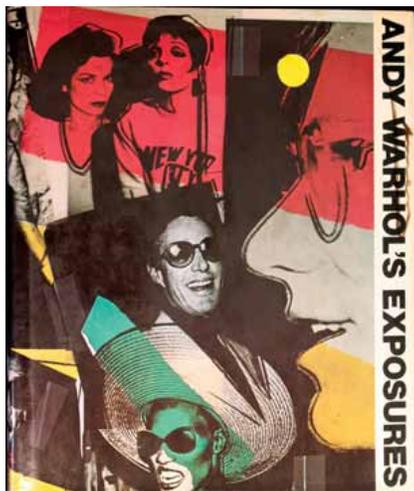
4to.; fully illustrated in color and black and white; pictorial wrappers; edges lightly browned with several small chips; binding broken. In a specially made slipcase.

First edition. A presentation copy, inscribed on the title page to Brigid Berlin: *To Brigid Pokehol, love + kisses + balls, Andy Warhol*. [With Warhol's stamp: "Andy Warhol".] Eleven additional illustration pages, each marked with Berlin's original page markers, have been signed or initialed by Warhol.

Brigid Berlin was a fixture of Warhol's factory. She arrived on the scene in 1965 during the Silver Factory's heyday, a time when Warhol's studio was part salon, part club, a chaotic demimonde of artists, outrageous characters, and amphetamine users. Berlin was all of these things at once and one of the chief personalities animating Warhol's entourage. She acquired the name "Brigid Polk" for her skill at administering "pokes" (amphetamine injections) to herself and other hangers-on about the Factory and thereafter appeared under this name in several of Warhol's films, including *Chelsea Girls* (1966), *Imitation of Christ* (1967) and *The Nude Restaurant* (1967).

For many years the Berlin and Warhol talked for hours almost every morning, each documenting the conversation with their own tape recorder, and eventually developing a long-running joke that they were a married couple. Warhol's inscription plays off both Berlin's alias "Brigid Polk" (she continued to use her nom d'artiste to publish an artist's book and to sign her famous Polaroids) and his own name so that she becomes, in this case, "Brigid Pokehol."

\$5,500



Warhol, Andy and Colacello, Bob. **Exposures**. New York: Andy Warhol Books/Grosset & Dunlap, 1979.

4to.; illustrated throughout in black and white; black endpapers; black cloth boards; stamped in silver; pictorial dust-jacket. In a specially made cloth slipcase.

First edition. Brigid Berlin's copy, signed by both Warhol and Colacello.

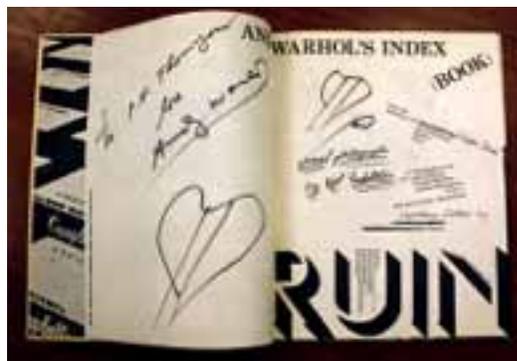
Together with:

A doubly signed prospectus.

This rare copy of *Exposures*, in excellent condition, provides a fascinating cross-section of Andy Warhol's friends

and acquaintances, spanning the fields of music fashion, film, society, sports and politics. In many ways it sums up Warhol's life in the seventies as perfectly as his *Index Book* captures the factory scene of the sixties. *Exposures* is Warhol's first book of photographs, many of which have not been published before, and its subjects offer the viewer a glimpse into the rarified world of celebrity. Warhol, who himself achieved iconic status as much through his interactions with the social elite as through his work, shows this environment and its inhabitants with witty, often ironic portraits whose familiar tone occasionally borders on affectionate.

\$7,500



Warhol, Andy. **Andy Warhol Index (Book)**. New York: Random House, 1967.

4to.; illustrated throughout in black-and-white; color pop-ups and all items affixed (balloon perished, as always); original boards with lenticular illustration on the front cover; black cloth spine; stamped in silver. In a specially made clamshell box.

First hardcover edition. A presentation copy, inscribed by Warhol to graphic designer P.K. Thomajan with doodles, initialed in

four places throughout the book, and signed on the front cover.

[held with]:

Letter from P.K. Thomajan, asking for the book to be inscribed; letter signed by Warhol as well.

[and]:

Warhol, Andy. **Andy Warhol Index (Book)**. New York: Random House, 1967.

4to.; illustrated throughout in black-and-white, color pop-ups, and all items affixed; illustrated stiff silver wrappers; price sticker affixed to front cover.

First softcover edition. **Signed Polaroid by Brigid Berlin loosely inserted.**

Andy Warhol's Index Book, as is noted on the title page, was made with "the assistance of Stephen Shore, Paul Morrissey, Ondine, Nico, Christopher Cerf, Alan Rinzler, Gerald Harrison, Akihito Shirakawa and particularly David Paul. Several photographs by Nat Finkelstein. Factory Fotos by Billy Name." This book, with its silver cover and high-contrast photographs, captures the atmosphere and aesthetic of Warhol's Silver Factory on East 47th Street. It is without explanatory captions or credits, and is filled with seemingly random Pop ephemera.

\$20,000

Warhol, Andy. **Andy Warhol's Index (Book)**. 1967.

With original printed bag, opened at bottom

\$5,000

Warhol, Andy. **Andy Warhol's Index (Book)**. 1967.

Signed.

\$6,500



Padgett, Ron. **Original Mimeographed Copy of Two Stories for Andy Warhol.** n.p.: The Patsy Press, 1964.

4to.; staple-bound; approx. 12 pp.; handwritten cover; held with related original material. In a specially made slipcase.

One of only two known copies with a handwritten cover, this copy of *Two Stories for Andy Warhol* differs from the 1965 published version by C Press (the other copy is housed in the University of California San Diego's Ron Padgett collection). *Two Stories for Andy Warhol* consists of ten mimeographed sheets each featuring the exact same text, pulled from an early twentieth-century novel. Padgett selected the page so that it can be read as a loop; that is, the first sentence can be read as if it follows from the last one.

The "found" nature of the text and its serial use in illustrate Padgett's interest in emulating the overtly banal and repetitive impulses that are at the root of Warhol's work. The book was read aloud in February 1964 by Padgett, Joe Brainard, Ted Berrigan and the poet Dick Gallup, with Warhol in attendance, along with Gerard Malanga, Edwin Denby, John Giorno, and a reporter from Life.

[held with:]

Padgett, Ron. **C Press Version of 2/2 Stories for + Andy Warhol.** New York: C Press/Ted Berrigan, 1965.

Folio; staple bound; pictorial wrappers.

The C Press version of *2/2 Stories for + Andy Warhol* has been given an altered title from the original handwritten version, and its cover, an original Warhol thermofax, involved a newly emergent printing technology of the 1960s that inspired several artists such as Warhol and Wallace Berman. When Berrigan published *Two Stories* as a book, he procured for the cover design a two-frame still (paralleling the "Two Stories" of the title) from an obscure Warhol movie—an image rather hard to read, but clearly a scene showing one man (apparently Robert Olivo, known as Ondine) receiving oral sex while another looks out toward the camera.

\$18,500



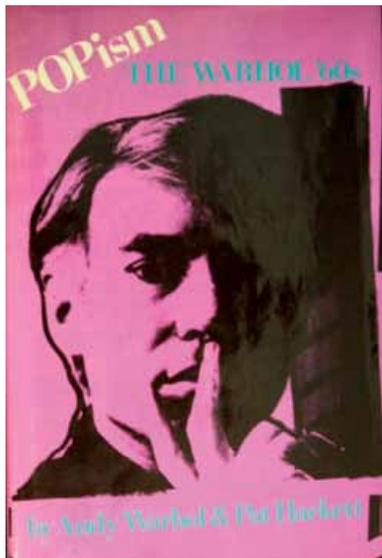
Warhol, Andy. **Original Photograph of Ron Padgett.** 1963.

8 x 10; vintage silver gelatin print; framed.

Inscribed by Ted Berrigan on verso: *Sultry Ron Padgett / Photo by Lorenz Gude / 1963.*

A close-up portrait of Ron Padgett, tightly focused on his face against a dark, shadowy background. Berrigan's attribution on the verso is a misidentification, and it is unknown whether he misidentified the photographer by accident, or whether it was a playfully intentional oversight.

\$25,000



Warhol, Andy and Hackett, Pat. **POPism: The Warhol '60s**. New York/London: Harcourt Brace Jovanovich, 1980.

Large 8vo.; illustrated in black and white; black cloth backed boards; stamped in metallic blue; a good, clean, tight copy.

First edition. Inscribed playfully to his close friend Charles Rydell on first free endpaper: *to charles /will you be/in our next/Blowjob movie/called "suck"/love/Andy.*

Rydell was a well-known man about town, a patron of the arts, and actor. Warhol had asked him to star in his early avant-garde cinematic scandal, *Blowjob*, a film depicting a man getting a blowjob by showing only the man's face in stages of rapture, but Rydell turned him down. The film established Warhol as the art world's new enfant terrible and Warhol never let Rydell forget his rejection. In this copy, inscribed almost 20 years after *Blowjob* was released, Warhol humorously asks Rydell to be in his next blowjob movie entitled "Suck."

POPism is based in part on the endless reels of audio tape that Warhol obsessively recorded after acquiring a portable tape deck in the mid-60s. Warhol

reminisces about his career and the minutiae of his life, discussing with equal emphasis going out to dinner with friends and making the switch from advertising to "art"—first with paintings, including his instantly recognizable Campbell's soup can, and then silkscreen, the period that produced both his Marilyn Monroe and Disaster series. He also talks about his films, many of which were very long and consisted of his famously static images, such as a man sleeping. Written in a conversational style, the book provides a glimpse of the ideas of fame and celebrity in the 1960s and a look into the life of one of the most recognizable and celebrated cult figures of the 20th century.

\$6,000



Screen Test Photograph of Mary Woronov.

8 x 10; silver gelatin print.

The final image in Warhol and Gerard Malanga's *Screen Test* book. Woronov (b. 1943.) is an American actress, dancer, and painter best known for her association with the pop-artist Andy Warhol during the early 1960s. Woronov appeared in several of Warhol's early productions, most notably dancing in *Exploding Plastic Inevitable* and *Chelsea Girls*. Throughout the 1970s and 1980s, Woronov regularly made appearances in a number of movies that became cult classics—among them, *Death Race 2000* (1975) and *Rock 'n' Roll High School* (1979)—and became actively involved in the L.A. punk rock scene, appearing in productions with the Californian trash band Suicidal Tendencies. In 2000, Woronov published *Swimming Underground: My Years in the Warhol Factory*, a memoir recalling memories with her most notorious friend.

\$8,500



Berlin, Brigid. **Boys' Tits I and Boys' Tits II.** ca. late 60s.

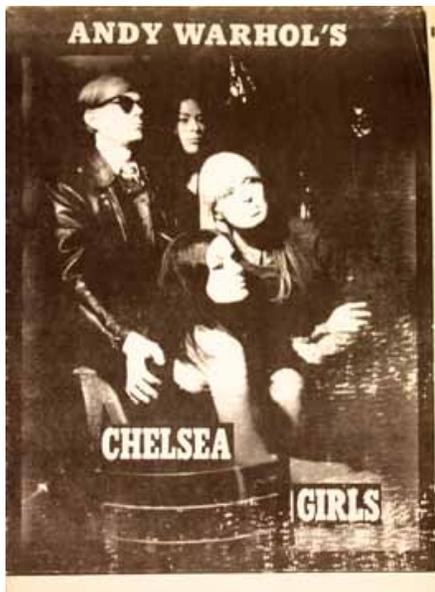
12mos.; blank book illustrated with 'tit prints' in purple and red ink; plain wrappers illustrated with tit prints on top and bottom panels.

These extraordinary pieces of Warholiana are each unique works redolent of the atmosphere surrounding Warhol's Factory in the 1960s. Brigid Berlin, aka Brigid Polk, started by making "Tit Prints," usually inking her own tits, or those of her friends, then stamping the blank pages of the book. After exhausting most of her female friends she turned to boys (including Gerard Malanga, Dennis Hopper, Robert Smithson, and many others), then to other parts of the body.

Berlin was a long time friend, muse, and artistic collaborator of Andy Warhol's, and a habitu e of the Factory throughout the 60s. Warhol liked to surround himself with either beauties or talkers. Berlin, a fat girl who frequently went topless, was no beauty, but she was one of the most outrageous talkers in the Warhol milieu, particularly when fueled by amphetamine (she acquired her alias, Brigid Polk, because of how willingly and

skillfully she administered "pokes", that is, injections, of amphetamine).

\$6,500



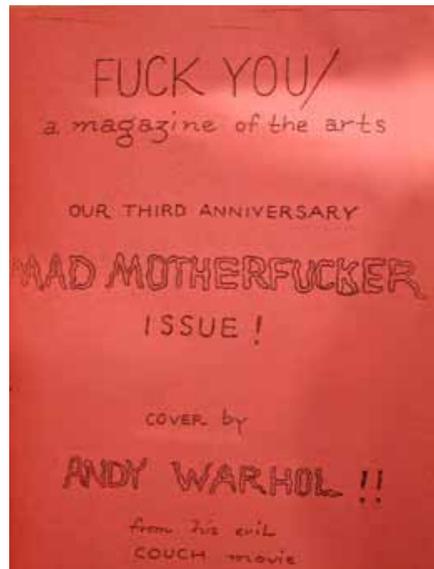
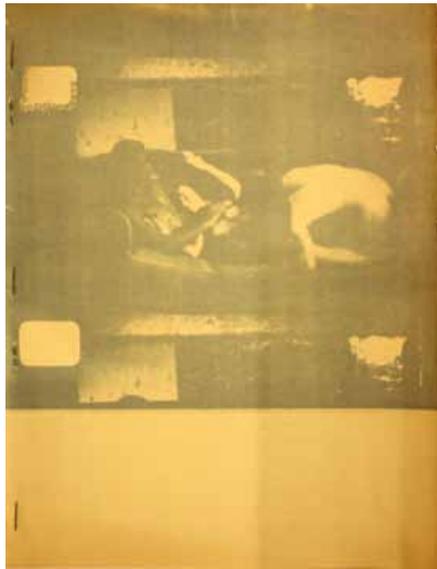
Warhol, Andy. **Chelsea Girls Program.** ca. 1966.

4to.; five leaves, folded to make ten pages; unbound; black and white illustrations throughout; sections of pages paper wrappers with photographic front cover; upper right corner creased; spine lightly rubbed.

Brigid Berlin's copy, docketed on first page. In a specially made cloth slipcase.

Promotional pamphlet for Warhol's *Chelsea Girls*, containing reviews and advertisements for the film. Widely regarded as Warhol's first commercial success, and made in 1966 in collaboration with Paul Morrissey, *Chelsea Girls* depicts the residents of the infamous Chelsea Hotel—among them, Brigid Berlin—through a series of improvised vignettes filmed both in the hotel and around New York City. This pamphlet documents the film's critical acclaim through a collection of photocopied reviews from numerous sources, including *Artforum*, the *National Observer*, and the *Village Voice*.

\$3,500



Sanders, Ed. **Fuck You**. Volume 5, No. 8. New York: [self-published], 1965.

4to.; staple-bound; mimeograph illustrations throughout; variously colored pages; Thermofax upper wrapper; in a specially made slipcase.

The “Mad Motherfucker” Third Anniversary issue. A highly sought after issue, scarce with the fragile Thermofax original cover by Andy Warhol. The artwork features a still from Warhol’s banned Couch Movie, featuring Factory regulars Gerard Malanga, Rufus Collins, and Kate Helicser. The issue is illustrated throughout with line drawings by Sanders.

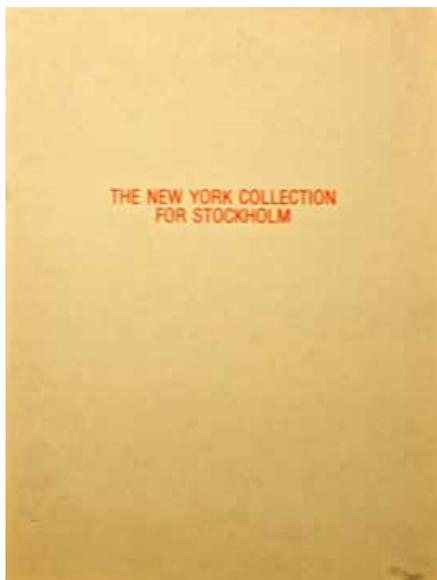
In 1964, Warhol and Gerard Malanga

began experimenting with the new Thermofax technology. One direction these experiments took were collaborations with New York avant-garde poets, including Ron Padgett’s book *2/2 Stories for Andy Warhol* published by C Press. The Thermofax, like the silkscreen, provided another way for Warhol to distance himself from artistic creation and introduce the machine into his creative process. Warhol’s use of the Thermofax, however, represented a rawer and more cutting-edge technology than the other photo-reproductive processes he used in his art, such as traditional silk screening. The images used in his Thermofax series are also more transgressive, reflecting his fascination with the cultural taboos, evinced by his cover art for *Fuck You*.

Considered one of the most influential underground magazine of the early 1960s, *Fuck You* was founded by Ed Sanders—Beat poet, Fugs band member, and proprietor of the underground Peace Eye Bookshop—as a deliberately provocative mimeographed journal, which initially emphasized poetry and later expanded to include other writing.

Contributors included Sanders, Tuli Kupferberg (also of the Fugs), Carol Bergé, John Wieners, Andy Warhol, Ray Bremser, Lenore Kandel, Charles Olson, Joel Oppenheimer, Peter Orlovsky, Philip Whalen, Allen Ginsberg, Herbert Huncke, Julian Beck, Frank O’Hara, Leroi Jones, Diane DiPrima, William Burroughs, Gary Snyder, Robert Kelly, Judith Malina, Carl Solomon, Gregory Corso, Robert Duncan, Robert Creeley, Michael McClure, Ted Berrigan, Joe Brainard, Gilbert Sorrentino, and many others—a virtual “who’s who” of avant garde poetry in the ’60s.

\$25,000

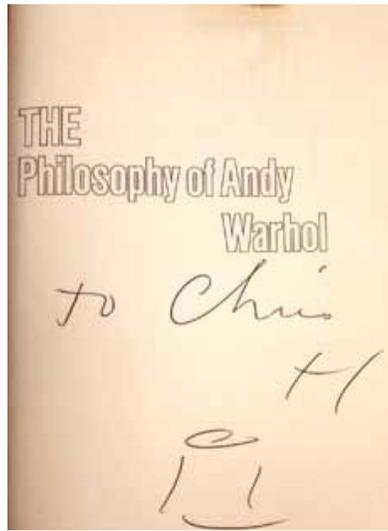
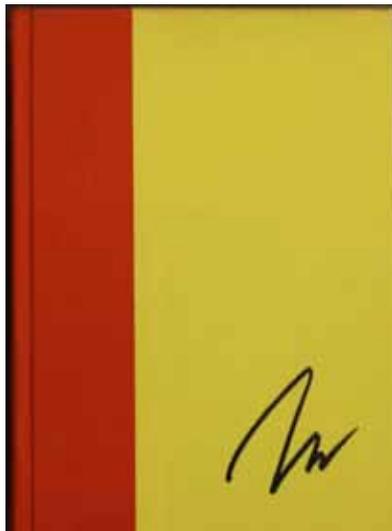


Moderna Museet. **The New York Collection for Stockholm**. New York: Experiments in Art and Technology, 1973.

4to.; unbound; 30 prints in color and b&w; printed wrappers within a printed slipcase, as issued. In a specially made clamshell box.

Limited edition of 300. Includes 30 prints by 30 artists, signed and numbered. Includes prints by Warhol, Judd, Flavin, Rauschenberg, Twombly, Oldenburg, Lichtenstein, et al. The best and most important print portfolio covering all the major art movements: Pop, Minimalism, Conceptualism.

\$25,000



Warhol, Andy. **Philosophy of Andy Warhol (From A to B & Back Again)**. 1966.

New York and London: Harcourt Brace Jovanovich, 1975.

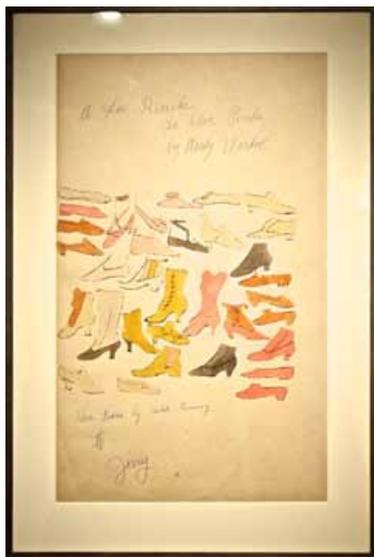
8vo.; black endpapers; yellow boards backed with orange cloth; stamped in black and white on spine; missing dust jacket.

First edition. A presentation copy, inscribed on the half titled page to *Allure* co-author Christopher Hemphill: **To Chris H./ with love/ Andy W. Inscription surrounds a sketch of a Campbell's soup can.**

Ghostwritten by Pat Hackett, *The Philosophy of Andy Warhol (From A to B & Back Again)* is a compilation of Warhol's musings on love,

sex, food, beauty, fame, work, money, success; about New York and America; and about his own legend, beginning with an unassuming childhood in McKeesport, Pennsylvania, through good times and bad in New York, including the explosion of his career in the sixties, and life among celebrities. Divided into fifteen chapters, *Philosophy* encapsulates Warhol's perceptions with a mock seriousness that parodies the breathlessly confessional tone that pervades the autobiographical genre. Warhol tackles such topics as love in the broadest possible sense: love, for example, takes up three chapters, Love (Puberty), Love (Prime), and Love (Senility).

\$3,500



A La Recherche du Shoe Pedue. New York: circa 1955.

12 x 20 inches (16 x 23 1/2 inches framed); offset lithograph on paper; hand colored; autograph title.

Inscribed to Jerry Lang: **Shoe poems by Ralsh [sic] Pomeroy / to Jerry.**

A black-and-white lithograph of the cover of Warhol's *Le Recerche du Shoe Perdue*, hand-colored by him, and titled and inscribed to drag performer Jerry Lang in the distinctive autograph handwriting of Warhol's mother, Julia, charming spelling mistakes and all.

\$25,000

Collection of Andy Warhol-related Newspaper Articles, Press Releases, Posters, and Exhibition Announcements, 1969-2009

A collection of 82 original newspaper articles, exhibition announcements, press releases, and posters provides a unique and wide-ranging look at both the life and work of Andy Warhol over the course of forty years. The individual pieces date from before his death—and, in one case, report on it—to more than twenty years afterward, and present a comprehensive overview of the artist's changing acceptance within the art world; his impact on different personages within his orbit, both before and after his death; the growing frequency and variety of his exhibitions over the years, both nationally and internationally; and the sheer enormity of both the scope and creative ingenuity of his work across diverse artistic genres.

\$12,500



[Warhol, Andy.] *Holy Cats By Andy Warhol's Mother*. [New York: self-published], 1954.

8vo.; illustrated throughout in black-and-white on colored paper; illustrated boards; wear to boards; spine cracked, as usual; interior clean.

First edition.

This is one of two cat-themed books Andy Warhol self-published in 1954, the other being *25 Cats Name[d] Sam and One Blue Pussy*. Warhol and his mother—whom he lived with for most of his life—were both passionate cat lovers, and shared their cramped East 75th Street apartment with a clowder of sundry felines. This situation allowed Warhol ample subjects to study, and his clear understanding and knowledge of cats is manifest in the variety and studied familiarity of his drawings, all executed in a markedly warm and droll manner.

This copy was presented to Farnham Lefferts, who was in charge of the stationery department at Tiffany & Co. during the late 1950s and eventually became president of the firm. He was introduced to Warhol by Bettina Ballard, a former editor of *Vogue*, with a proposal for a Warhol-designed Christmas card. Lefferts agreed to give Warhol a chance, which resulted in the design of a Christmas tree made of butterflies in non-traditional Christmas colors (pinks and yellows). Based on the success of that card, Warhol went on to create more designs for Tiffany, and gave this book to Lefferts in gratitude for their continuing collaboration.

\$5,500