

Alain Sinibaldi
Rare Prints & Photobooks

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NOTES

- This catalogue is presented in chronological order.
- The places and dates of publications not indicated on the title are given in square brackets.
- The format is always taken on pages and not on binders or covers.
- The collation is given in pages: the square brackets indicate the unnumbered pages.
- The formats (12vo. – 8vo. – 4to. - Folio) are given for information only.
- The dimensions are given in millimeters and always height by width.

Alain Sinibaldi

Rare Prints & Photobooks

20, rue Voltaire, 93100 Montreuil

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A fundamental piece for the history of surrealism
DALI'S LOST 'ALBUM' FINALLY RECOVERED



DALI, SALVADOR

Spanish surrealist artist (1904 – 1989)



Album Photographique

[Paris, Éditions Surréaliste, José Corti éditeur, 1931]

In-folio [40.5 x 30.5 cm.] of [4] pp. +
6 pl. In sheets.

p.s.d.

Extremely rare book mockup, the only known copy.

In 1931, the painter planned to publish a photographic album to show his best surrealist works.

The poet J. V. Foix, under his usual pseudonym of Focius, explains in an article published in *La Publicitat* on December 22, 1931 that in the Éditions Surréalistes José Corti "an album of six photographs of Dalí's paintings

has appeared". In the same month, an advertisement in the journal *Le Surréalisme au service de la Révolution* reported on the last three publications of this publishing house: the poem *Love and Memory*, by Dalí, *L'essai Dalí ou l'anti-obscurantisme*, by René Crevel, and the *Album photographique* aforementioned. The first two works are well known, but nothing is known about the album with original photographs reproducing 6 of Dalí's works and it has been assumed that it was a project of the Catalan painter that had not been published. However, this mysterious book existed.

The copy on display today is the one Dalí dedicated to his friend Josep Puig Pujades (1883-1949), a federal republican politician and cultural activist from Figueres, who happens to be his discoverer since he was the first to write in the pages of a local newspaper about the promising future of the young painter after his debut in

a group exhibition in 1919. Dalí put his signature and the inscription 10/125 on the second page of this album, which indicates that it was number 10 of a total print run of 125 copies.

Puig Pujades, who was also a great art collector and died in exile, always kept this album, which was saved from the looting of his house in Figueres at the end of the Civil War. After his death in 1949, it passed to his family, who kept it until it was acquired by a collector.

Thanks to the announcement of the Surrealist magazine, as well as the catalogue of the publisher José Corti, a pamphlet and several journalistic references, probably written at Dalí's request, further details of the edition were known. It was an album of six reproductions of Dalí's paintings, photographed by André Caillet and projected on pale gold photographic paper measuring 23 x 29 cm. The price was 150 francs and could be purchased at three places in Paris: at Dalí's, at 7 rue Becquerel; at the Pierre Colle gallery, 29 rue Cambacérès; and at José Corti's bookshop, promoter of the Surrealist Editions, 6 rue Clichy. These data have already been collected in a detailed study by Georges Sebbag, in 1993, on *Les Éditions Surréalistes 1926-1968*, in which he placed the aforementioned album as the 24th volume of the publishing house. But he goes on to say that despite his research "we have not been able to find any copy", from which he deduces that "it is possible that the work never saw the light of day". Specifically, he relied on consultations with Robert Descharnes, Dalí's former secretary and considered for years the foremost expert on his work. Sebbag came to believe that this may have been a "deliberate bluff to underline the value of the other two titles of the Surrealist Editions, Crevel's essay and Dalí's poem," which appeared at the same time at the end of 1931.

The Gala-Salvador Dalí Foundation Study Center claims to have never had this album in its archives, and has no proof of its existence. Nor is it mentioned in the complete works of Dalí published by Destino. Vicent Santamaria, author of *El pensament de Salvador Dalí en el llindar dels anys trenta*, says he has never seen a copy either and has always considered it an "enigmatic" book.

The copy on offer consists of cardboard of black cardboard covers (30.5 x 40 cm), on the cover of which is reproduced a fragment of *Old Age* by William Tell. On the reverse, Dalí made his dedication in white ink. Inside, there are six sheets of black cardboard with reproductions (23 x 29 cm. each, as the advertisement says) of oil paintings.

The paintings reproduced are carefully selected: *El gran masturbador* – which the painter kept all his life, – *El*

Sueño, – *Guillermo Tell* – which was bought by André Breton, – *La vejez de Guillermo Tell*, *Guillermo Tell y Gradiva* and *La memoria de la mujer-niña*. Six crucial works from the Surrealist period, three already presented in exhibitions and three unpublished, painted at a time when Dalí's amorous passion for Gala was receiving castrating blows from his father. The importance of the album lies in the fact that Dalí chose oil paintings for this surrealist book that was meant to help introduce him to society. And the proof of this is that he even considered asking his admired Picasso for advice.

Very little is known about André Caillet, who photographed the 6 paintings, except that he worked with Surrealists, especially Dalí and Eluard. Photographer Pep Parer, an expert in old photography, says the images are based on a very unusual technique. "The copies are on a special photographic paper with silver and gelatin bromide, developed, with a gilded base, which consists of a layer of a metallic-looking material (perhaps aluminum-based with a gold tone), which the manufacturer has placed between the paper base and the gelatin layer where the final image is located." According to Parer, "the result is that the light parts, which in a normal copy would be the white of the paper, here have a golden, metallic, shiny appearance and have a very unique appearance." He also notes that they are copies of glass negatives of the same size as the paper. This complex process of reproduction explains why the price of the book was 150 francs, while the normal edition of *Love and Memory* cost 7 francs. And it could also be the cause of the editing failure. The publisher José Corti complained in his memoirs about the low sales of many Surrealist books and claimed that only one hundred copies of *The Visible Woman* had been printed, while 200 copies had been announced.

The logical question is why no other copies have been found so far, not even in the libraries of figures as close to Dalí at the time as Breton or Eluard. The answer could perhaps be found in the fact that there was no demand for this work and it was decided to stop printing or adapt it to demand.

Now we at least know that Dalí sent a copy to Puig Pujades, which exactly matches the description in content and formats with the album's advertisement. Another hypothesis is that this is a test of printing – which would be supported by the absence of a title on the cover – which Dalí took advantage of to give to his friend. In Breton's archives, there was also an unbound and uncovered copy of *The Visible Woman*, with a final page with handwritten captions.

« The beginnings of photography » (Horblit)



DAGUERRE [Louis-Jacques Mandé]

1

Historique et description des procédés du Daguerriotype et du Diorama...

Paris, Alphonse Giroux et Cie, Editeur... 1839.

8vo. [221 x 140 mm.] of [4], 76 pp.
Paperback, printed cover.

3 000 €

A veritable second edition from the presses of Félix Malteste, who followed the text of the first edition quite scrupulously. There is only one issue.

A frontispiece portrait and 6 engraved plates.

Ref. *Printing and the Mind of Man* No. 318b. - *Horblit/Grolier*, No. 21a (4th issue). - *Norman* No. 569. - *Roosens and Salu* No. 2778a. - *Jean-Claude Lemagny & André Rouillé, Histoire de la photographie*, p. 20-22. - *Beaumont Newhall, An Historical and Descriptive Account of the Various Processes of the Daguerreotype and the Diorama by Daguerre*, 1971, No. 8, p. 270.

Copy from Pierre Archambault's library, with its stamp P.A. on the cover, some foxing.



RODCHENKO, Alexander Mikhailovitch

Russian artist and photographer (1891 - 1956)

2

Pro Eto : Eï i mne. Maïakovsky.

Moscou-Petrograd, Gosudarstvennoe izdatel'stvo [State Editions], 1923.

Booklet in-8° [230 x 155 mm.] of 43 pp., + [8 ff.].

Paperback, illustrated cover of Lily Brik's portrait (Protected by a box by Julie Nadot).

16 000 €

FIRST EDITION, A BOOK EVENT IN THE HISTORY OF PHOTOMONTAGE.



The 8 photomontages and the cover (portrait of Lily Brik) are made by Rodchenko from photographs of Vasserman, Kapoustianski et Chterenberg.

"Alexander Rodchenko's cover and illustrations for the publication of Vladimir Mayakovsky's epic love poems Pro Eto (About This) is one of the first, and certainly the finest, examples of the Constructivist marriage between typography and photomontage in its first phase - before it became exclusively propagandist in tenor" (Martin Parr & Gerry Badger, The Photobook, vol. I, p. 91).

« Rodchenko's focus was on graphic design, photography, and photomontage—a filmic medium that combines and juxtaposes photographic fragments. His designs for books ranged from collaborations with poet friends to propaganda magazines intended for mass

distribution. Among his most fruitful collaborations was that with poet Vladimir Mayakovsky, who also embraced Rodchenko's goal of reaching out to the Soviet proletariat rather than to the artistic elite. Together they produced government advertising posters, books, and several journals. One such joint project, Pro Eto. Eï i mne, featured the first photomontages by Rodchenko to be used in book design. The illustrations provide a lively counterpoint to the long love poem Mayakovsky wrote for his lover and muse Lily Brik, whose portrait is on the cover ». (Sarah Suzuki, in *Artists & Prints: Masterworks from the Moma*, New York, 2004, p. 81).

Curious handwritten note (unidentified) in Russian, dated 20/II/31, on the back of the cover.

Copy with a fine cover, not restored in a beautiful and sophisticated box of Julie Nadot.

« If ever that door offers itself to me again, I swore, i will go in »

WELLS, Herbert George

English writer (1866-1946)

3

The Door in the Wall And Other Story by H.-G. Wells.

Illustrated with photogravures from photographs by Alvin Langdon Coburn.

New York & London, Mitchell Kennerley, [November] 1911.

Crown folio [370 x 285 mm.] of [1 f. blank], [4], 143, [2] pp., [1 f. blank]. With ten photogravures. Publisher's quarter-bound straw-colored cloth over red paper-covered boards lettered in gold, printed paper title label to spine, protective glassine paper, really complete with its original box with printed paper title label.

4 000 €

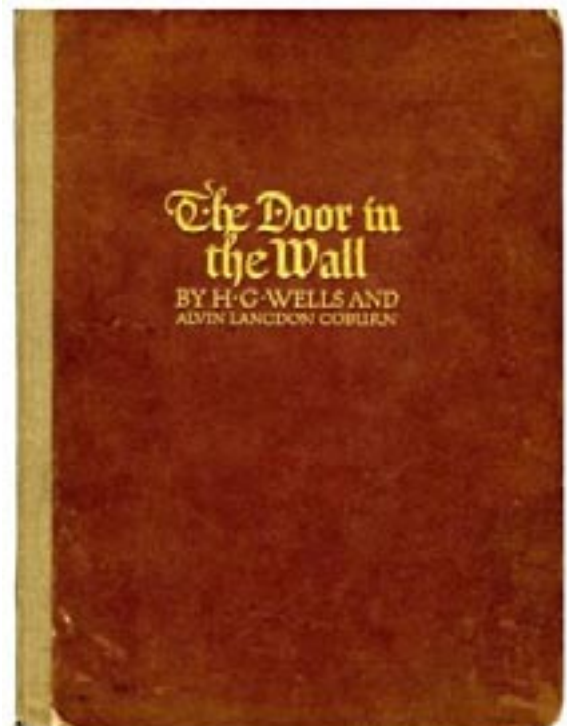
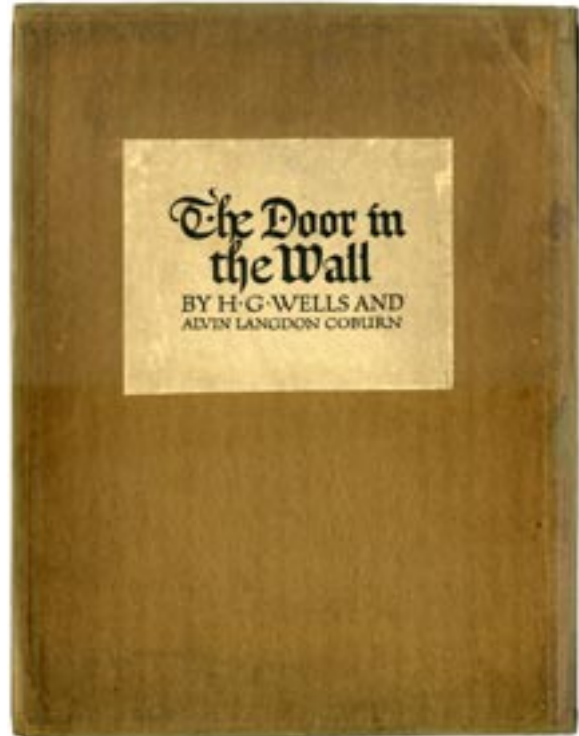
Limited Edition, this is one of 300 of copies complete with all 10 illustrations in photogravures from photographs taken by Alvin Langdon Coburn, of «one of the finest pieces of bookmaking ever done in the United States.» (Chicago Evening Post, 20 October 1911)

Collection of 8 shorts stories by H. G. Wells : *The Door in the Wall* ; *The Star* ; *A Dream of Armageddon*; *The Cone* ; *A Moonlight Fable* ; *The Diamond Maker* ; *The Lord of the Dynamos* ; *The Country of the Blind*.

First edition illustrated with 10 original photogravures (format: 220 x 170mm.) full-page mounts: *The Door in the Wall* ; *The Enchanted Garden*; *The Star* ; *Capri* ; *The Edge of the Black Country* ; *The garden by Moonlight* ; *The Embankment* ; *The Lord of the Dynamos* ; *The Country of the Blind* ; *The White Cloud*.

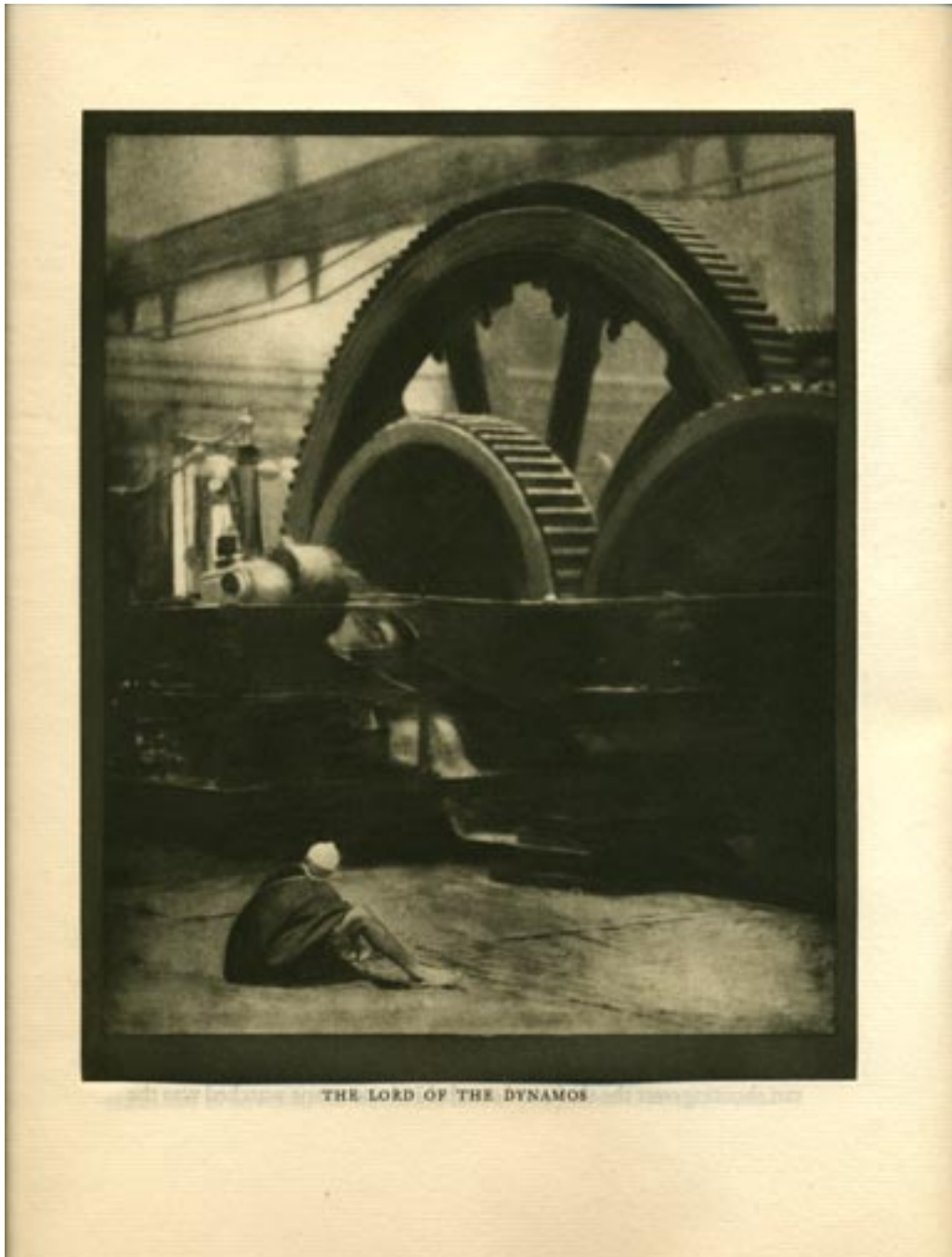
All photogravures fine, offsetting to the opposite page as usual. Printed on watermarked French handmade paper, with types and decorations designed by Frederick W. Goudy, who used his new font "Kennerley Old Style" for the first time here.

Considered Wells's most disturbing and evocative work of speculative fiction, *The Door in the Wall* «deals with a favorite Wellsian theme: the intrusion



of mysterious forces into everyday life» (Coelsch-Foisner, p. 180).

Grappling with man's inability to bridge the gap between science and imagination, the fantastical



and the rational, it chronicles the life of the eminent politician Lionel Wallace, who in childhood had once entered through a mysterious green door in a white wall to find himself briefly in a luxurious paradise, only to be tantalized throughout his adult life by visions of the door in the wall, and eventually driven mad.

« Six hundred copies of *The Door in the Wall* were printed in November 1911 [by Mitchell Kennerley of New York]; but publication was delayed by the spoilage of Coburn's photogravures, which were to be inserted in the books. When the crate arrived from England, it was discovered that a nail had accidentally been driven through the photogravures. Only three hundred copies were published with all ten illustrations. The remaining copies were sold with a label explaining the circumstances. Sixty copies of the Kennerley edition were issued in England in 1915 with Grant Richards's title page; these numbered copies were signed by both Wells and Coburn. »

Ref.: Lucien Goldschmith and Weston J. Neaf, *The Truthful Lens*, No. 184. - Lambrechts & Salu, *Photography and Literature*, n° 838. - Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, No. 7- Roosens & Salu, *History of Photography*, n°1968. - Wells Society 44. - *Imagining Paradise* p. 232-33.

“The photographs depict various stars of the Russian Ballet, in dramatic poses, including: Adolph Bolm, Thamar Karsavina, Vaslav Nijinsky and Federova”.

HOPPÉ, Émile-Otto

British photographer (Munich, 1878 - New York, 1972)

4

Studies from the Russian Ballet by E. O. Hoppé and Bert.

London, Published by The Fine Art Society, [1913].

Portfolio large 4to. [385 x 270 mm.] of [2] ff., [15] Plates. Folder with flaps in grey paper cardboard, printed title label glued to the front cover, printed table sheet glued to the back.

4 500 €

Limited edition of the first book by E.O. Hoppé.

First printing of the 15 original photogravures by E. O. Hoppé mounted on full page [format 190 x 135 mm.].

“The photographs depict various stars of the Russian Ballet, in dramatic poses, including: Adolph Bolm, Thamar Karsavina, Nijinsky and Federova”.

“From Diaghilev ... Hoppé secured the exclusive rights to photograph at his studio the leading members of the Russian Ballet when they first visited London in June 1911.” Cf. Terence Pepper, *Camera portraits by E.O. Hoppé*. London, National Portrait Gallery, 1978, p. 4.

Complete copy of the title and the table sheet which are sometimes missing.

German born photographer Emile O. Hoppé moved to London in 1902 at the age of 24, and later and became one of the most important portrait and documentary photographers of his time. Published in 1913, this set of photo prints, *Studies from the Russian Ballet*, is the photographer's first major publication. At a time when ballet was highly popular, Hoppé photographed most of the leading members of Serge Diaghilev's Russian Ballet in London. Fifteen of these works are included in this portfolio/folder published by the Fine Art Society London in 1913. Plate eight shows Vaslav Nijinsky in the costume



of le Spectre de la Rose taken in 1911, and on plate fifteen we see him in the costume of Scheherazade, taken in 1910. Both photographs of Nijinsky are taken by Auguste Bert.

Back of the front cover has an index/summary of the plate's contents.

Due to the fragile nature of a portfolio, and the material used, this is one of the rarest and most delicate volumes to collect. The plates are made of heavy card with mounted rotogravures, 9.5 x 13.8 inches in size, unbound and come inside a dark grey folder that is 10.5 x 15 inches in size. Minor stains and overall aging, but all in overall very good condition



The Ballets Russes was an itinerant ballet company begun in Paris that performed between 1909 and 1929 throughout Europe and on tours to North and South America. The company never performed in Russia, where the Revolution disrupted society.

Originally conceived by impresario Sergei Diaghilev, the Ballets Russes is widely regarded as the most influential ballet company of the 20th century, in part because it promoted ground-breaking artistic collaborations among young choreographers, composers, designers, and dancers, all at the forefront of their several fields. Diaghilev commissioned works from composers such as Igor Stravinsky, Claude Debussy, Sergei Prokofiev, Erik Satie, and Maurice Ravel, artists such as Vasily Kandinsky, Alexandre Benois, Pablo Picasso, and Henri Matisse, and costume designers Léon Bakst and Coco Chanel.

Inscribed and dated copy in green ink on the title page.

NEZVAL, VÍTEZSLAV — TEIGE, Karel

Czech poet (1900 - 1958) - Czech artist (1900 - 1951)

5

Vítězslav Nezval. *Abeceda.*

Taneční kompozice: Milča Mayerová

Prague, Nákladem J. Otto, 1926.

4to. [300 x 230 mm.] of 57, [3] pp.

Paperback, printed cover.

4 500 €

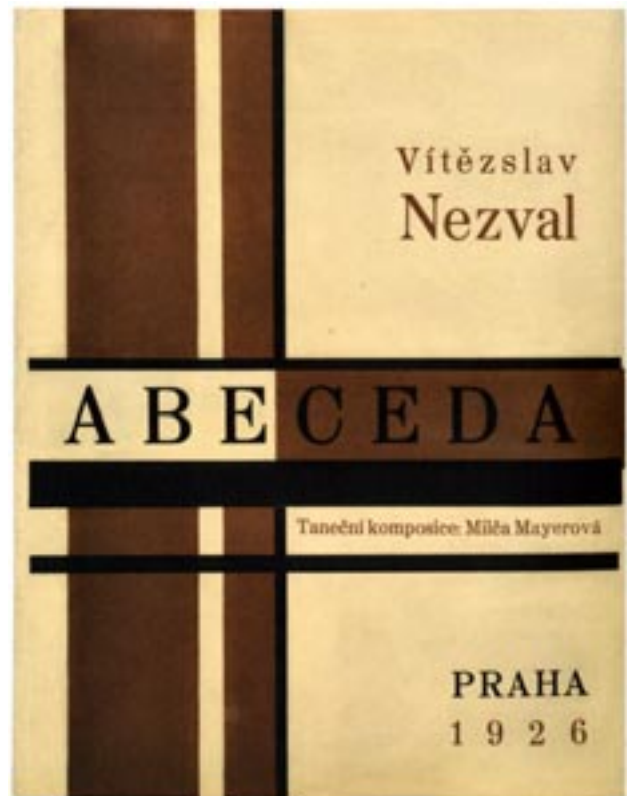
FIRST EDITION.

Choreographic compositions of the alphabet by Milča Mayerová. Typography and 25 photomontages by Karel Teige (according to photographs by K. Páspa) to illustrate a poem by V. Nezval. The original cover was designed by Teige.

ONE OF THE MOST SUCCESSFUL WORKS OF THE CZECH AVANT-GARDE.

Vítězslav Nezval (1900–1958) was a Czechoslovak poet, co-founder of "poetism" within the Devětsil art movement, novelist, essayist and journalist. From 1923 to 1929, Nezval established himself as the leader of "poetism", a literary movement that he animated with the writer Karel Teige. In March 1934, in Prague, with Karel Teige, and the painters Jindřich Styrský and Toyen, he founded the first Czechoslovak surrealist group and the following year he invited André Breton and Paul Eluard to give a series of lectures.

« An important landmark of the Czech Avant-Garde and ... one of the first conceptual artists' books » ; an « important book which attempted to challenge both conventional artistic hierarchies and class distinctions with an art that could be equally embraced by a professor or a street cleaner » (Parr/Badger, *The Photobook*, vol. I, page 94).



Přání Jožka Šechmírové
k' teze Myron
v Brně, 5. X. 48.

RRRRR

Bubínky daly se na pochod
přes sedm mostů přes devět vod
Říš komedianti z Devětsílu
rozbili stánek na březích božského Nilu

33



Z

na rozloučenou Nuž tedy sbohem již
Desáté musy vzpomeneš Zubatých gigrlat Stelece
Každé lovení má zuby? Nu ano však ty víš
Zubatá dráha vzhůru po Eiffele!

54



UMBO [Otto Umbehrr]

German photographer (1902 - 1980)



6

Berlin. Die Sinfonie der Grosstadt.

Berlin, "Film-Kurier", [1927]

4to. [315 x 238 mm.] of [8] pp. Paperback.

Symphonie d'une grande Ville.

Société des Films artistiques "Sofar",
[1927]

4to. [295 x 220 mm.] of [16] pp. Paperback.



Berlin. Die Sinfonie der Grosstadt.

Tokyo, [1927]

8vo. [190 x 180 mm.] of [16] pp. Paperback.

FIRST EDITIONS OF THESE 3 PROMOTIONAL BROCHURES FOR WALTHER RUTTMANN'S FILM.

The German edition is illustrated with 13 photomontages of Umbo including the famous *Das rasende Reporter* (The All-Out Reporter) and portraits of Walther Ruttmann and Edmund Meisel.

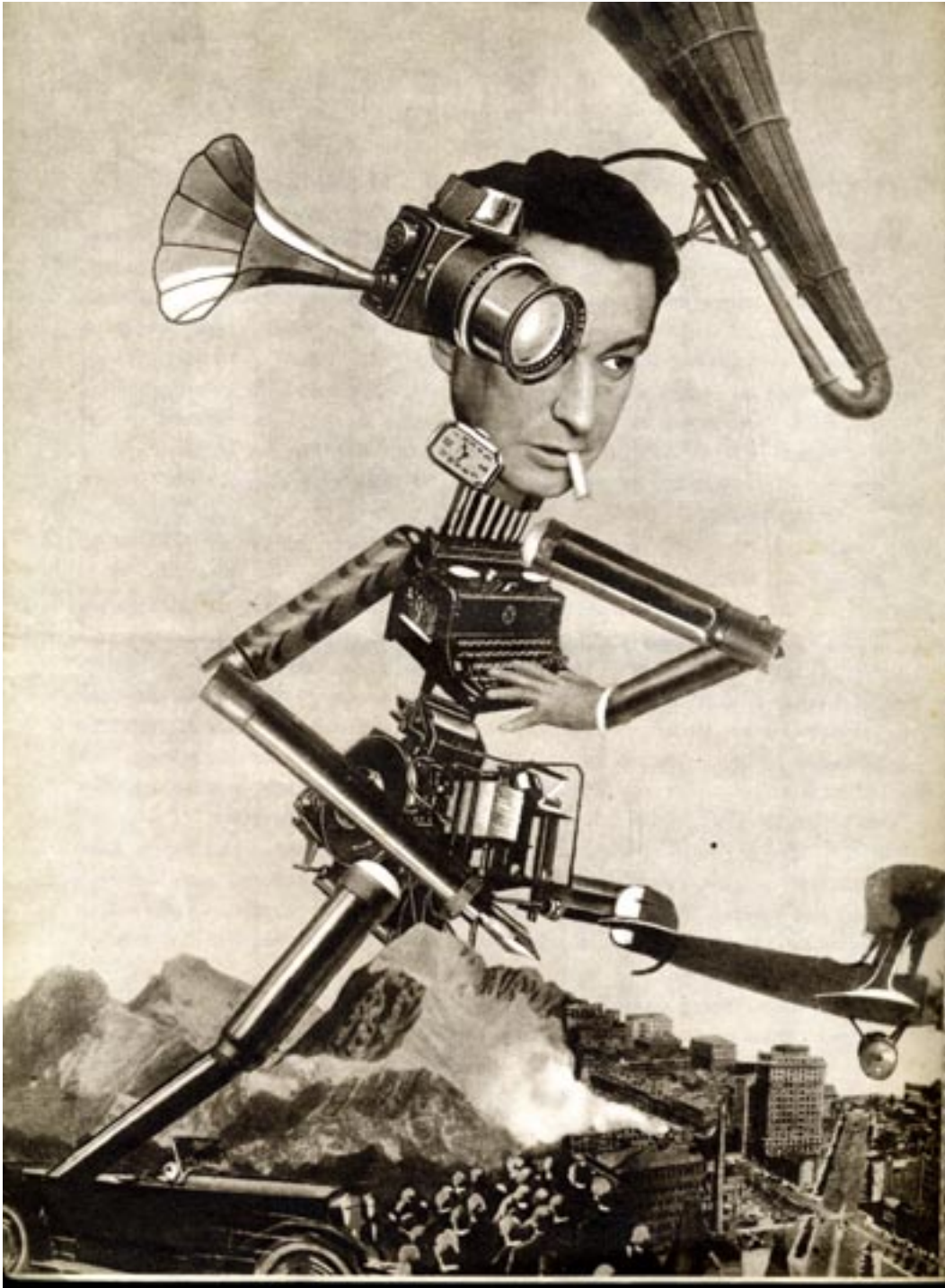
The French edition is illustrated with 7 photomontages by Umbo, one of which was not reproduced in the Berlin edition.

The Japanese edition is illustrated with 8 photomontages of Umbo.

EXCEPTIONAL ENSEMBLE.

3 800 €

[14]



Umbo, *Das rasende Reporter*.

WEBER, Wolfgang

German photographer (Leipzig 1902 - 1985)



7

Barcelona.

Berlin, Albertus Verlag, [1928].

4to. [295 x 220 mm.] of XX, [map],
224 plates. Hardcover, illustrated
dust jacket, case with printed or pa-
perback title.

500 €

FIRST PRINTING.

Ninth book published in the collection directed by
Carl von Otto Justh "Das Gesicht Der Städte".
Illustrations of 224 full-page photographs, 12 are
by Zerkowitz, one by Fergui and 211 by W. Weber.
Hardcover copy with dust jacket and slipcase.



PERCKHAMMER, Heinz von

German photographer (1895 - 1965)



8

Edle Nacktheit in China.

Berlin, Eigenbrödler-verlag, [1928].

4to. Vellum binding with gilt title and illustration on the front cover, yellow silk cords, gilt head, with dust jacket printed in gold and black with large photogravure illustration after photograph by author.

2 500 €

FIRST EDITION. Superb book printed in the Chinese style. Cover and 31 nude photographs by Perckhammer.

COPY OF THE RARE LIMITED "DELUXE EDITION" OF 150 NUMBERED COPIES ON OLD JAPANESE PAPER (No. 4).

Along with Donald Mennie, Perckhammer was one of the leading practitioners of rotogravure photography in interwar Shanghai. For his subjects, he used sex workers from Macau. His

compositions are «well-composed and highly stylized» (Parr & Wassink Lundgren, *The Chinese Photobook*).

Unlike Chen Chuanlin, another photographer who focused on nude studies, "Perckhammer posed his models in exotic, orientaling paintings that, by comparison, are overtly sexualized and provocative. A selection of Perckhammer's photographs was published in *Shanghai Sketch*, which caused considerable controversy and increased circulation of the magazine" (Roberts, p. 86).

After participating in the Siege of Tsingtao in World War I and being interned by the Japanese between 1917 and 1919, Heinz von Perckhammer remained in China and produced two highly prized photographic works, the other being a study of Beijing's street scenes.

Ref.: A. Bertolotti, *Livres de nus*, pp. 122-123. - M.+M. Auer, *Collection*, p. 132. - Claire Roberts, *Photography and China*, 2013.

One of 35 copies on Imperial Japan with the 16 photograms in silver salt proofs, laminated on paper, signed in ink by Loris and Parry at the justification.

LORIS, Fabien - PARRY, Roger

French Artist (1906 - 1979) - French photographer (1905 - 1977)

9

Léon-Paul Fargue. *Banalité*.

Illustré de réogrammes et recherches d'objets de Loris et Parry.

Paris, Edition de la Nouvelle Revue Française, Librairie Gallimard, [February 15] 1930.

Folio. [380 x 280 mm.] 79, [5] pp., [2 ff. blanks], + 16 plates.

Softcover, printed cover. (Protected by a black slipcase and chemise).

32 000 €



FIRST ILLUSTRATED EDITION OF 16 "REOGRAMS AND OBJECT SEARCHES" BY LORIS AND PARRY.

In this book, Léon-Paul-Fargue's poems are combined with symbolic photographs by Roger Parry and compositions, reproduced by photography, by the designer Fabien Loris.

«Placed under the sign of exception, *Banalité* is even more profoundly so in the union it establishes between a twilight poetic tone and an avant-garde illustration. There in lies perhaps the main ambiguity of the book. When the new vision, breaking with the past, is the expression of a forward-looking impulse, of a faith in the future, Roger Parry and Fabien Loris divert it from this

fundamental optimism to express the melancholic reverse of modernity. Of all the illustrations in *Banalité*, the superimposition of a fin-de-siècle engraving of a nonchalant crowd with a photograph of a telegraph pole, an emblem of modernism, is the most eloquent in this respect. The book closes with this cross-fade that applies to *Banalité* as a whole, the overlap of two eras, a relay of generations. Léon-Paul Fargue's poetic song then falls silent; in contact with him, Roger Parry's plastic work took shape.» Excerpt from Christophe Berthoud's text published in the exhibition catalogue.

On of 35 copies on Imperial Japan with the 16 photograms in silver salt proofs.



CHAR, René

French poet (1907–1988)



10

Le tombeau des secrets.

[Nîmes, J. Courrouy, chez A. Languier imprimeur, 5 Avril] 1930.

Large in-8°, [275 x 220 mm.] of 21, [4] pp. Paperback, red cover print.

9 000 €

FIRST EDITION.

Illustrations: 12 full-page photographs, the last of which is adorned with a large original collage by André Breton and Paul Éluard (different for each copy) completely masking Louise Roze, René Char's godmother, sitting on the sofa.

Edition: 90 copies on white coated from Papeteries Prioux, 3 copies on tinted coated and 10 copies on Imperial Japan numbered from 1 to 10.

Ref.: Exposition, *Regards sur un siècle de photographie à travers le Livre*, No. 36. - Exposition Centre Pompidou, *La subversion des images*, p. 133, 184-185.

One of the 90 copies on white bed, inscribed by René Char. Bound at the time red cloth, title on the front cover, cover preserved, untrimmed.

THE ORIGINAL COLLAGE BY ANDRÉ BRETON AND PAUL ÉLUARD IS ONE OF THE MOST BEAUTIFUL KNOWN.

KRULL, Germaine

German photographer (1897 - 1985)



11

Études de Nu.

Paris, Librairie des Arts Décoratifs,
A. Calavas, Éditeur, [1930]

Portfolio, [225 x 160 mm.] of [8], and
24 loose sheets, white linen spine,
orange-red paper plate, label printed
on the front cover, white ties.

7 500 €

FIRST EDITION.

Introduction by Germaine Krull, a true profession
of faith by the artist which will be her only text
published between the two wars.

This book contains 24 photographs by G. Krull, on
the theme of the nude.

Ref.: Exposition, *Regards sur un siècle de
photographie à travers le Livre*, n° 39. - Martin Parr
& Gerry Badger, *The Photobook*, I, p. 78. - M.+M.
Auer, *Collection*, p. 163. - A. Bertolotti, *Livres de
nus*, pp. 78-79. - Christian Bouqueret, *Paris, Les
livres de photographie*, p.64-65.

Slight foxing on title page.



RASCH, Heinz et Bodo

German publicists (1902 - 1996) and (1903 - 1995)

12

Gefesselter Blick.

25 kurze Monografien und Beiträge über neue Werbegestaltung... Mit Unterstützung des "Ringes der Werbegestalter des Schweizer Werkbundes" u. a. herausgegeben und mit einer Einleitung versehen von Heinz und Bodo Rasch. 140 Abbildungen.

Stuttgart, Wissenschaftlicher Verlag, Dr. Zaugg & Co., [1930].

4to. [260 x 210 mm.] of 111 pp. Black cloth binding, cover printed in red on half a page, showing the title illustrated in white, all under celluloid cover. In a magnificent binding box designed by Julie Nadeau.

15 000 €

FIRST EDITION.

Photographs by: Baumberger, Otto ; Baumeister, Willi ; Bill-reklame, Zürich ; Burchartz, Max ; Canis, Johannes ; Cylas ; Dexel, Walter ; Domela, Cesar ; Ellas, Hermann ; Gräff, Werner ; Heartfield, John ; Krauss, Franz ; Leistikow, Geschwister ; Lissitzky, El ; Michel, Robert ; Moholy-Nagy ; Rasch, Heinz et Bodo ; Richter, Hans ; Schuitema, Paul ; Schwitters, Kurt ; Stam, Mart ; Teige, Karel ; Trump, Georg ; Tschichold, Jan ; Vordemberge-Gildewart, Friedrich ; Zwart, Piet

The Ring neue Werbegestalter : The circle of the new designers was founded in 1928 by a group of graphic designers who were working at the time in Germany. Its leader was Kurt Schwitters, and members included Willi Baumeister, Max Burchartz, Walter Dexel, Cesar Domela, Werner Gräff, Hans Leistikow, Robert Mitchell, Hans Richter, Georg Trump, Jan Tschichold and Friedrich



Vordemberge-Gildewart, who were joined shortly after by Piet Zwart and Paul Schuitema.

The circle organised exhibitions in Cologne, Berlin, Magdeburg, Essen, Munich and Stockholm between 1929 and 1931, as well as conferences, and publications in magazines.

In 1930 the brothers Heinz and Bodo Rasch published *Gefesselter Blick*, an anthology of the works of the group, which was dissolved on the arrival of the National Socialists to power in 1933.

Ref.: Horacio Fernández, *Fotografía Pública. Photography in Print 1919-1939*, p. 207. - Christian Bouqueret, *Paris, Les livres de photographie*, p. 9.



Musik und Informationsaufbau
 Musik, Literatur, Film, Kunst und Wissenschaft bilden die Basis der Kultur. Durch die Entwicklung der Informations- und Kommunikationstechnologien ist es heute möglich, diese Bereiche zu verbinden und so neue Möglichkeiten der Informationsverbreitung zu schaffen.

Spezialausgabe
Beitrag und Diskussionsforum

Informationen werden in verschiedenen Formaten und Kanälen verbreitet. Die Entwicklung der Informations- und Kommunikationstechnologien hat dazu geführt, dass die Verbreitung von Informationen heute schneller und einfacher ist als je zuvor. Dies ermöglicht es, Informationen zu verbreiten und zu empfangen, ohne dass es zu Verzerrungen oder Verzögerungen kommt. Die Entwicklung der Informations- und Kommunikationstechnologien hat dazu geführt, dass die Verbreitung von Informationen heute schneller und einfacher ist als je zuvor.



Wieder ist ein großer, unvergleichlicher Tag der Welt. Ein Tag, an dem die Welt in einem großen, unvergleichlichen Tag der Welt. Ein Tag, an dem die Welt in einem großen, unvergleichlichen Tag der Welt. Ein Tag, an dem die Welt in einem großen, unvergleichlichen Tag der Welt.



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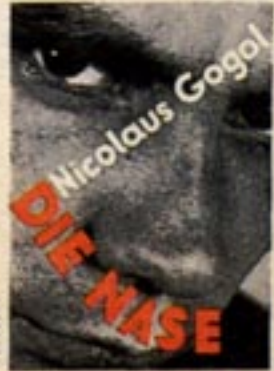
Informationen werden in verschiedenen Formaten und Kanälen verbreitet. Die Entwicklung der Informations- und Kommunikationstechnologien hat dazu geführt, dass die Verbreitung von Informationen heute schneller und einfacher ist als je zuvor. Dies ermöglicht es, Informationen zu verbreiten und zu empfangen, ohne dass es zu Verzerrungen oder Verzögerungen kommt.

Geschwister Leistikow

Frankfurt a. M. / Bräunlich, Frankfurt a. M.

- 1911 - 1912: Daimona, Frankfurt
- 1913 - 1914: Daimona, Frankfurt
- 1915 - 1916: Daimona, Frankfurt
- 1917 - 1918: Daimona, Frankfurt
- 1919 - 1920: Daimona, Frankfurt
- 1921 - 1922: Daimona, Frankfurt
- 1923 - 1924: Daimona, Frankfurt
- 1925 - 1926: Daimona, Frankfurt
- 1927 - 1928: Daimona, Frankfurt
- 1929 - 1930: Daimona, Frankfurt
- 1931 - 1932: Daimona, Frankfurt
- 1933 - 1934: Daimona, Frankfurt
- 1935 - 1936: Daimona, Frankfurt
- 1937 - 1938: Daimona, Frankfurt
- 1939 - 1940: Daimona, Frankfurt
- 1941 - 1942: Daimona, Frankfurt
- 1943 - 1944: Daimona, Frankfurt
- 1945 - 1946: Daimona, Frankfurt
- 1947 - 1948: Daimona, Frankfurt
- 1949 - 1950: Daimona, Frankfurt
- 1951 - 1952: Daimona, Frankfurt
- 1953 - 1954: Daimona, Frankfurt
- 1955 - 1956: Daimona, Frankfurt
- 1957 - 1958: Daimona, Frankfurt
- 1959 - 1960: Daimona, Frankfurt
- 1961 - 1962: Daimona, Frankfurt
- 1963 - 1964: Daimona, Frankfurt
- 1965 - 1966: Daimona, Frankfurt
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- 1969 - 1970: Daimona, Frankfurt
- 1971 - 1972: Daimona, Frankfurt
- 1973 - 1974: Daimona, Frankfurt
- 1975 - 1976: Daimona, Frankfurt
- 1977 - 1978: Daimona, Frankfurt
- 1979 - 1980: Daimona, Frankfurt
- 1981 - 1982: Daimona, Frankfurt
- 1983 - 1984: Daimona, Frankfurt
- 1985 - 1986: Daimona, Frankfurt
- 1987 - 1988: Daimona, Frankfurt
- 1989 - 1990: Daimona, Frankfurt
- 1991 - 1992: Daimona, Frankfurt
- 1993 - 1994: Daimona, Frankfurt
- 1995 - 1996: Daimona, Frankfurt
- 1997 - 1998: Daimona, Frankfurt
- 1999 - 2000: Daimona, Frankfurt
- 2001 - 2002: Daimona, Frankfurt
- 2003 - 2004: Daimona, Frankfurt
- 2005 - 2006: Daimona, Frankfurt
- 2007 - 2008: Daimona, Frankfurt
- 2009 - 2010: Daimona, Frankfurt
- 2011 - 2012: Daimona, Frankfurt
- 2013 - 2014: Daimona, Frankfurt
- 2015 - 2016: Daimona, Frankfurt
- 2017 - 2018: Daimona, Frankfurt
- 2019 - 2020: Daimona, Frankfurt
- 2021 - 2022: Daimona, Frankfurt
- 2023 - 2024: Daimona, Frankfurt
- 2025 - 2026: Daimona, Frankfurt
- 2027 - 2028: Daimona, Frankfurt
- 2029 - 2030: Daimona, Frankfurt

Es gibt nicht keine geschäftliche Arbeit, die wir nicht machen können. Wir sind in der Lage, alle Ihre Anforderungen zu erfüllen. Wir sind in der Lage, alle Ihre Anforderungen zu erfüllen. Wir sind in der Lage, alle Ihre Anforderungen zu erfüllen.



Informationen werden in verschiedenen Formaten und Kanälen verbreitet. Die Entwicklung der Informations- und Kommunikationstechnologien hat dazu geführt, dass die Verbreitung von Informationen heute schneller und einfacher ist als je zuvor. Dies ermöglicht es, Informationen zu verbreiten und zu empfangen, ohne dass es zu Verzerrungen oder Verzögerungen kommt.

PÉCSI, József

Hungarian photographer (Budapest, 1889-1956)



13

Photo und Publizität - Photo and advertising.

Text und Bilder von J. Pécsi, Budapest.

Berlin, Verlag-Publisher Josef Singer A.-G., [1930].

4to. [295 x 220 mm.] of [36] pp. + 32 plates. Japanese print, wrappers, photographic illustration to front cover, titles in black and white.

15 000 €

FIRST EDITION.

Texts in German and English.

Illustrated with 32 reproductions of advertising photographs.

From 1909 to 1911, Jozsef Pécsi studied at the Munich Academy of Photography and then opened his first studio in Budapest. From then on, he enjoyed great fame

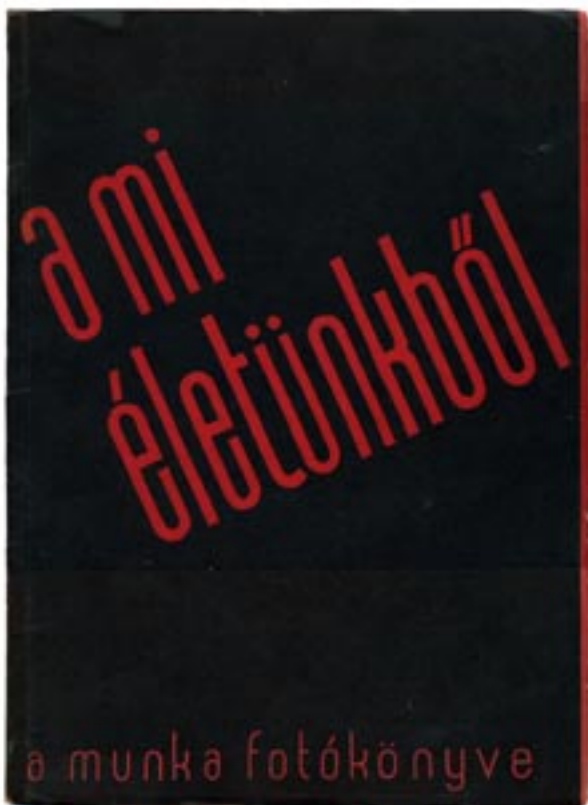
Ref.: *Photographies hongroises. Des romantismes aux avant-gardes*, Paris, Musée de la Vie Romantique, 2001.

PERFECT COPY.



KASSÁK, Lajos

Hungarian poet, novelist, painter, essayist, editor, theoretician of the avant-garde (1887 - 1967)



14

A mi életünk

A Munka Első Fotókönyve, Aus Unserem Leben Fotobuch der Munka.

[Budapest, Editions Munka, [Hungaria Nyomda, R. T., May 1932].

8vo. [240 x 175 mm.] of [64] pp. Paperback, printed red cover.

6 000 €

First edition of one of the rarest books of the Hungarian photographic avant-garde.

Text by Lajos Kassák in Hungarian and German. Typography by Lajos Kassák, layout by Lajos Lengyel.

Illustrations of 44 photographs by Bass Tibor, Bergmann Teréz, Bruck Laszlo, Frühof Sandor, Haar Ferenc, Schmidt Anna, Lengyel Lajos, Tabak Lajos.

Edited by Lajos Kassák and designed by Lajos Lengyel, the book accompanied a photography exhibition in Szolnok where Kassák organized a meeting with artists and sociologists. The

exhibition opened on April 2, 1932, but the next day the local police closed the exhibition, seized all copies of the catalogue and photographs, banned all new meetings and arrested Lajos Tabak, one of the photographers.

The book will remain by far the most important photographic publication of the Hungarian avant-garde, and because of this seizure and later its ban, a real rarity. The photo of the frontispiece is by Ferenc Haar.

GÖRLICH, G. G.

Éditeur italien

15

La Pubblicità' fotografica Moderna.

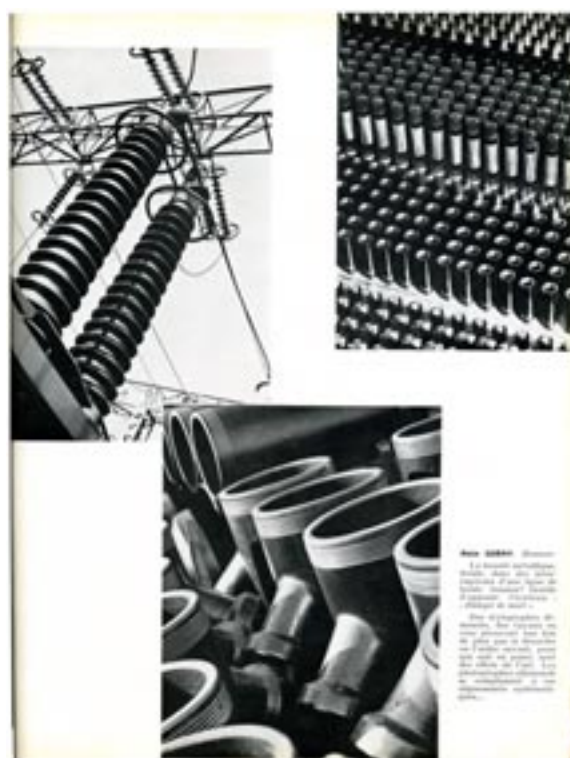
Bolzano (Italia), Casa editrice G. G. Görlich, [1932].

4to. [290 x 230 mm.] of [16] pp. of title, text and table, [56] pp. of reproductions. Bradel orange percaline, black title on the front cover with glued photographic illustration, white endpapers, stapled text. Published without dust jacket.

1 500 €

First and only edition of this book devoted to modern advertising in photography. He present nearly 100 advertisements published between 1930 and 1932. Text in 4 languages: Italian, French, German and English.

Illustrations by Laure Albin-Guillot, Laure, Dr. Otto Croy, Deberny & Peignot, R. L. Dupuy, Errell, Hein Gorny, Stefan Jasienski, Keppler, Germaine Krull, Kollar, Lecram - Vigneau, Lorelle, Man Ray, Eugen Mittelmann, Neri, Charles Ogle, Roger Parry, Peter Powel, Walter Seifert, Sougez, Erica Stroedel, Underwood, A. Vennemann, Maximilien Vox, Dr. Peter Weller, René Zuber, etc.



BLOCH, Miloš

AMBROSI, Vilém

Czech typographers and photographers.



16

Fotografie v reklamě a Neubertův Hlubotisk.

[Praha, V. Neubert a synové, 1933].
4to. [281 x 200 mm.], of [46] pp. Paperback, illustrated dust jacket.

4 600 €

"A KEY WORK" (Birgus). A fine copy of one of the best photo-advertising books of the interwar period.

FIRST EDITION illustrated with 34 full-page of advertising black and white photo-montages, printed in various colours.

Ambrosi's striking photo-montages include commissions for Phillips, Gold Leaf, Gillette, Remington and others, using photographs by Josef Sudek, Jaromir Funke, Karel Hajek and Bohumil Stastny -- one of the first and most versatile advertising photographers.

Layout by Milos Bloch and V. Ambrosi.

«The new promotion possibilities of printed photographs were presented in 1933 in the book 'Fotografie v reklamě a Neubertův Hlubotisk It contains samples of the work of progressive photographers such as Alexander Hackenschmied, Jaromir Funke and the students of the State Graphic School, Karel Hájek, Julius Tutsche and others. In addition to Bohumil Stastný, photographer and the Neubert and Sons firm, who was one of the first specialists in advertising, it is the work by Josef Sudek that is particularly lavishly represented in the book». (Družstevní práce - Sutnar/Sudek, Prague 2007, p. 207).

Ref.: Vladimír Birgus, *Czech Photographic Avant-Garde 1918-1948*, p. 161

EVANS, Walker

American photographer (1903 - 1975)



17

The Crime of Cuba.

Carleton Beals. With 31 aquatone illustrations from photographs by Walker Evans.

Philadelphia & London, J. B. Lippincott Company, (1933).

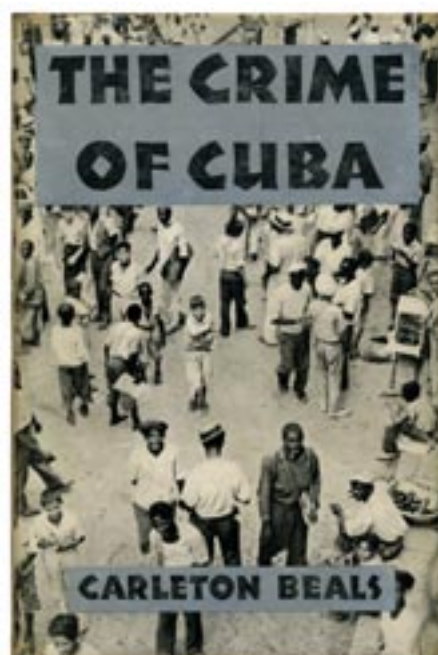
8vo. [218 x 142 mm.] de 441 pp. + [2], 31 ff. Hardcover, illustrated dust jacket.

1 500 €

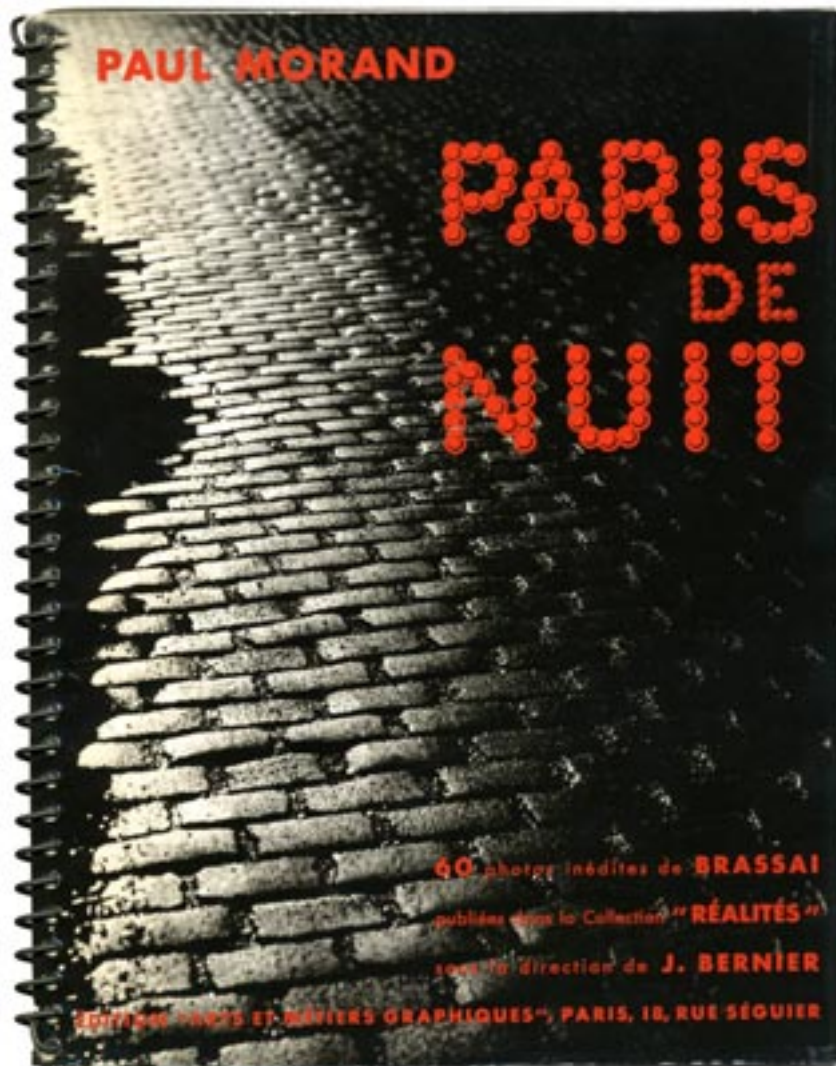
First illustrated edition with 31 photographs by Walker Evans.

Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 57. - M.+M. Auer, *Collection*, p. 205.

Copy of the first print with the dust jacket.



«C'est pour saisir la nuit de Paris que je suis devenu photographe.»
(Brassaï)]



MORAND, Paul

French writer (1888–1976)

18

Paris de Nuit.

60 photos inédites de Brassai publiées dans la Collection "Réalités" sous la direction de J. Bernier.

Paris, Éditions "Arts et Métiers Graphiques", [Imprimerie Draeger, 15 Novembre 1932].

8vo. [250 x 190 mm.] of [12], 62 pp., + [4 pp. of endpaper]. Spiral binding, lacquered cover, illustrated with a photograph, title in red.

4 000 €

Perfect copy.

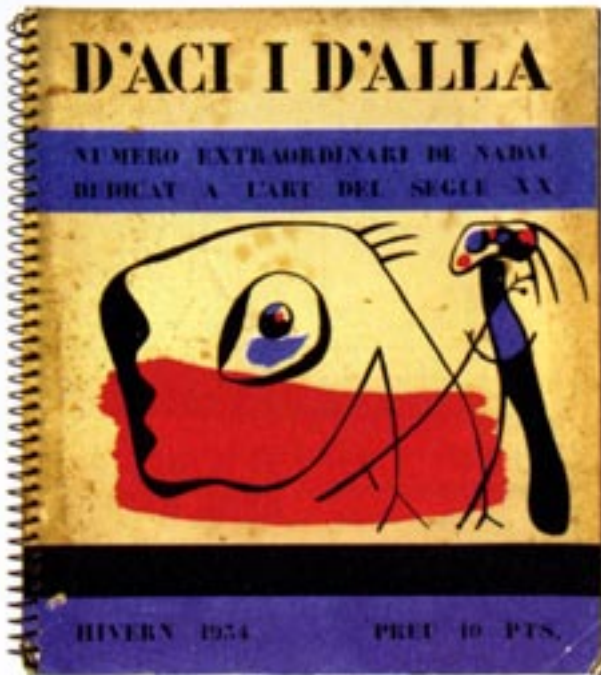
FIRST EDITION of the 8 pages by Paul Morand, a worldly writer describing a nocturnal Paris that he did not know, to the point that Brassai disapproved of the choice of the preface for which he had not been consulted.

FIRST PRINTING of the 65 full-page out-of-text photographs (including 2 on double page including the cover and endpapers), reproduced in rotogravure. Layout by Draeger.

Ref.: Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 57.

- Andrew Roth, *The Book of the 101 books*, p. 76-77. - Hasselblad Center, *The Open Book*, p. 110-111. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 134. - M.+M. Auer, *Collection*, p. 198. - Bouqueret, Christian, *Paris, Les livres de photographies 1920-1950*, p.116-121. - Hans-Michael Koetzle, *Photographes A-Z*, p. 48.

With the **EXTREMELY RARE AND SOUGHT-AFTER POCHOIR BY JOAN MIRÓ**
one of only five pochoirs created in his career



D'ACI I D'ALLA

Spanish magazine (1925-1937)

19

D'Aci i d'Alla.

Barcelona: Libreria Catalonia, 1932-1936.

Set of 17 issues, large 4to. Metal spiral binding, cover illustrated in color, different for each issue.

4 000 €

FIRST EDITION of the 17 issues.

The covers were entrusted to the painters Grau Sala and Willi Faber and to Joan Miro for the issue devoted to the art of the twentieth century which appeared in December 1934.

This issue also contains the **EXTREMELY RARE AND SOUGHT-AFTER POCHOIR BY J. MIRÓ** (From Here and There: Figures davant el mar); one of only five pochoirs created in his career.

"After their first encounter, Miró and [the architect] Sert continued to meet often through the group of painters, sculptors, and art critics of the cultural group known as ADLAN (1932-1936)." Through the joint efforts of ADLAN and GATCPAC, a group of architects active from 1930 to 1936, came "the most representative

publication of that period: a special issue of the magazine D'Aci i d'Allà focusing on twentieth-century art-the 1934 Christmas issue-directly supervised by Joan Prats and Josep Lluís Sert and with the participation of Joan Miró, in the first instance of a collaboration between the artist and the architect. The result of this joint effort was far more than a mere revision of contemporary visual arts; it became a guidebook to the new trends and to the avant-garde aesthetic, providing information both about the art world and about the latest advances in the fields of housing and construction.

Joan Miró was the main protagonist of the issue of D'Aci i d'Allà directed by Sert, once again being praised as a contemporary primitive. In designing the cover and the famous pochoir specifically created for this issue, Miró managed to convey the greatest expressive force with minimal resources, using only red, yellow, and black against the white paper background" (Vecchierini, 46-48).

The most sought-after issue of this Spanish magazine, which contains an hors texte colour pochoir plate by Joan Miró (Figures davant el mar), printed in yellow, red, and black. There are also texts by C. Soldevila, L. Fernández, C. Zervos, J. L. Sert, J.V. Foix, C. Sindreu, M.A. Cassanyes, A. Jakovsky, and S. Gasch. Ref.: Cramer 11.



© Joan Miro, *Figures davant el mar*, 1934

Front cover with some wear to margins, rear cover with marginal defects.

MINOTAURE

French periodical (Paris, 1933-1939)



20

Minotaure.

Paris, Éditions Albert Skira, [February 1933 - May 1939].

Set of 13 issues in 11 volumes, large 4to. [315 x 245 mm.] with varied pagination. Paperback, cover illustrated in color, wraparound band for issue No. 9.

5 500 €

Complete collection of the most important and luxurious surrealist art magazine of the interwar period.

It offers more than 1000 pages of text and 1500 illustrations. Each cover has been specially designed by an artist: Picasso, Derain, Duchamp, Miró, Dalí, Matisse, Magritte, Ernst, Masson, etc.

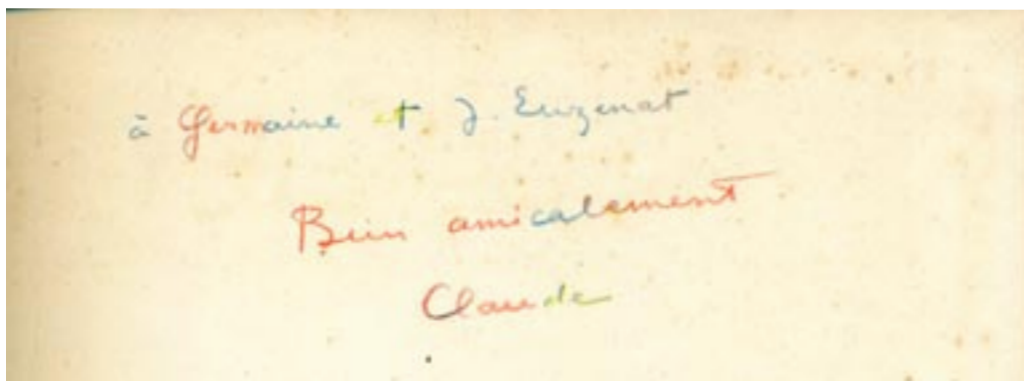
It was in the midst of the economic crisis that Albert Skira founded, with *Minotaure*, a luxury magazine aimed at embracing all contemporary artistic and cultural activities. Ethnology and psychoanalysis found their place there as much as literature, art history, natural sciences or philosophy.

The main collaborators came from the Surrealist camp: André Breton, Salvador Dalí, Roger Caillois, Max Ernst, Man Ray, etc. Picasso's sculptures were reproduced for the first time, as well as masterpieces by Dalí or artists who were still little known or even unknown at the time - Balthus, Bellmer, Brauner, Giacometti, Paalen, Ubac, etc.

Photographs by Man Ray, Brassai, Raoul Ubac, Bill Brandt, Manuel Alvares-Bravo, etc...

Complete collection in perfect condition.

One of the very rare copies signed, inscribed by Claude Cahun in colored pencils to Germaine et J. Euzenat.



CAHUN, Claude

French poet and photographer (1894–1954)

21

Lise Deharme. Le Cœur de Pic.

Trente-deux poèmes pour les enfants illustrés de vingt photographies par Claude Cahun.

Paris, Librairie José Corti, 1937

4to. [270 x 210 mm.], of [58] pp. Hardcover, green half-cloth, plates of red paper, both covers illustrated with printed color reproductions of Cahun photographs.

6 500 €

FIRST EDITION and first printing of the 20 photographs by Claude Cahun.

In these very fine photographs, Claude Cahun has captured childhood with a gentle surrealist slant, creating sly illustrations for Deharme's verses for young sophisticates.

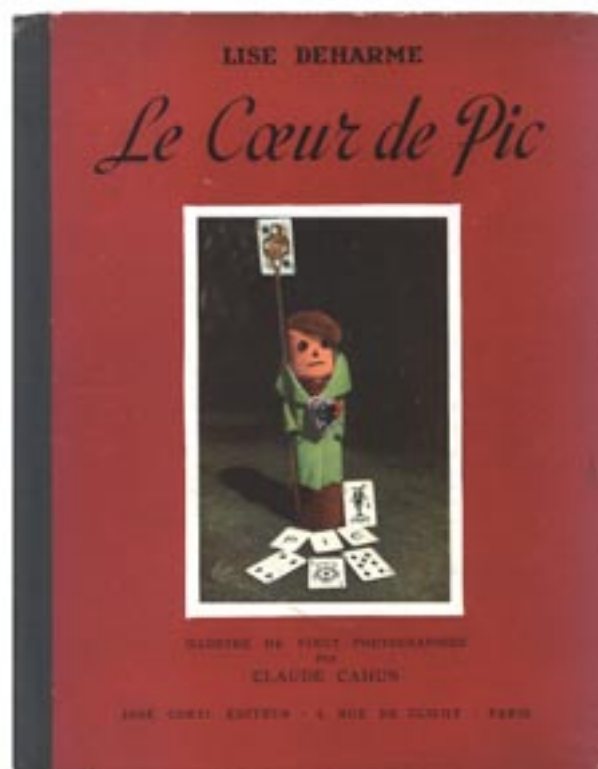
In his preface, Paul Eluard presents «ce livre [qui] a l'âge que vous voulez» [«this book [that] is the age you want»].

Lise Deharme's poems, unusual, ambiguous or cruel, are difficult to illustrate. But Claude Cahun and Suzanne Malherbe imagined «paintings» or «scenographies of objects», which they then photographed.

Pic is the nickname of Tristan, the young son of Lise Deharme, born in 1930.

Ref.: Martin Parr & Gerry Badger, *The Photobook*, I, p. 108. - M.+M. Auer, *Collection*, p. 240. - Bouqueret, Christian, *Paris, Les livres de photographies 1920-1950*, p. 196.

One of the very rare copies signed, inscribed by Claude Cahun in colored pencils to Germaine [Hennes] et J. Euzenat.



SPANISH CIVIL WAR

July 17, 1936 – April 1, 1939



OORTHUYS, Cas

Dutch photographer (1908 - 1975)

22

Fascisten verwoesten Spanje.

[Amsterdam, 1937].

Oblong 12vo. [150 x 230 mm.] of [16] pp. Softback, illustrated cover.

800 €

First edition. Original photomontage stapled wrappers by Cas Oorthuys, text by Jo Voskuil.

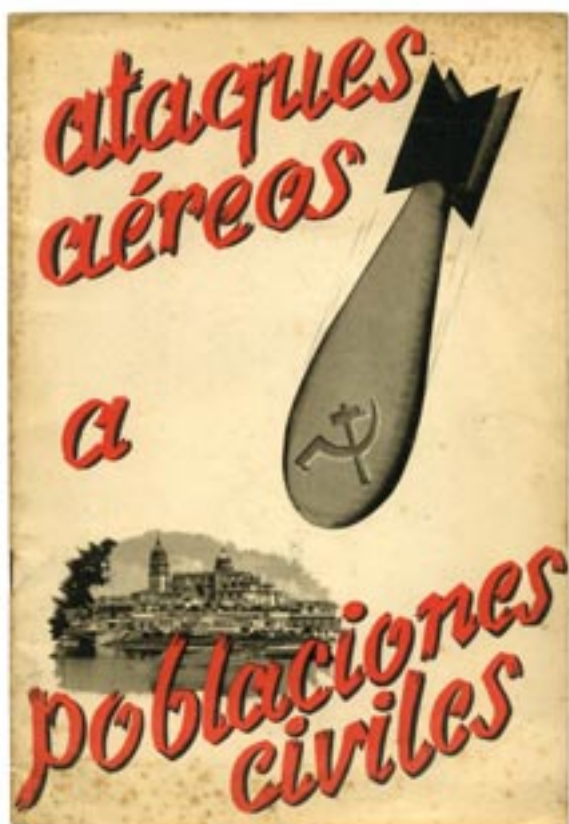
Splendid use of typography and photography. Printed un black and brown.

Ref.: Bool, De Vries, 1982 : *De arbeidersfotografen*, p. 100-101 (ill. 150-155), 105. - Maan, 1980 : *Typo-Foto*, p. 75 (ill. 111)

«Extremely rare brochure against the fascist movement in Spain, the protection of arts and culture and the ending of the embargo of arms against Spain».

SPANISH CIVIL WAR

July 17, 1936 – April 1, 1939



23

Ataques aéreos a poblaciones civiles.

[He aquí el resultado de la barbarie roja. 1936-1937.]

Salamanca, Imprenta Nacional, [marzo-julio 1938]

Booklet 8vo. [250 x 170 mm.] of [16] pp. Softback, illustrated cover.

450 €

First edition.

Rare Francoist propaganda book illustrated with 18 photographs, unsigned.

NERUDA, Pablo

Poète chilien (1904 - 1973)



24

España en el Corazon.

Himno a las glorias del pueblo en la guerra (1936-1937)

Santiago de Chile, Ediciones Ercilla, [28 de Enero de] 1938.

4to. [257 x 200 mm.].43, [4] pp., + [16 plates]. Contemporary binding, without the covers.

850 €

Illustrated edition with 16 photomontages by the Chilean artist and photographer Pedro Olmos (Valpareso, 1911-Linares, 1991).

The first edition of these poems by Pablo Neruda, forming the third part of a set entitled *Residencia en la Terra*, has been printed in 2,000 copies. The second edition was printed in 2,900 copies printed on "papel inglés" and 2,000 on "papel de imprenta, sin grabados; esta última tirada constituye una edición popular".

Ref.: Horacio Fernández, *Photography books from Latin America*, 2011, pp. 56. – Horacio Fernández, *Fotolibro Chileno*, 2018, pp. 34-37.

One of 2,900 copies of the second illustrated edition.



Inscribed copy from Pablo Neruda to Jean-Louis Barrault, dated 1954.



NERUDA, Pablo

Poète chilien (1904 - 1973)

25

Alturas de Macchu Picchu.

[Santiago de Chile, Editoriale] *Nacimiento*, [12 de julio de 1954].

8vo, [270 x 187 mm.].77, [2] pp. + [12] pl. out of text, + [4] pp. flying on green paper. Paperback, illustrated cover.

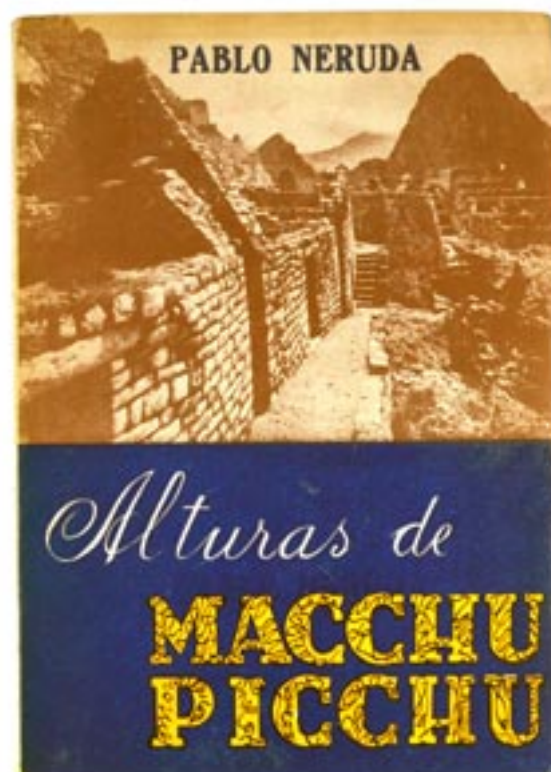
4 500 €

First definitive edition of Pablo Neruda's 12 poems first published in 1946 in a magazine in Caracas.

Illustrations by 12 photographs by Martin Chambi. Single print run of 1000 copies numbered from 1 to 1000 and 10 H.C. marked from A to J, all signs by the author.

Ref.: Horacio Fernández, *Photography books from Latin America*, p. 57. – Horacio Fernández, *Fotolibro Chileno*, 2018, pp. 34-37.

Inscribed copy from Pablo Neruda to Jean-Louis Barrault, dated 1954. (Copy No. 3, signed).



NERUDA, Pablo

Poète chilien (1904 - 1973)

26

Neruda: Entierro y testamento.

Texto: Álvaro Sarmiento. Fotos:
Fina Torres.

Las Palmas de Gran Canaria, Inventarios Provisionales, [diciembre] 1973.

In-12°, [192 x 135 mm.] of 151 pp.
Paperback, illustrated cover.

350 €

First edition.

Textes de Álvaro Sarmiento et Pablo Neruda.

48 full-page black and white photographs by Fina Torres. Cover by Javier Torres.

Published in the collection Letras a su imán n° 14.

"In September 1973, Fina Torres, a photojournalist active in Venezuela at that time, was in Santiago during the coup that overthrew the government of the Unidad Popular.

She photographed the damage done by the artillery to the facade of the Palacio de la Moneda, the armed soldiers in the streets, and other unsettling scenes of everyday life at the time: the cleaning of painted slogans from the walls, people lining up to buy food, the surveillance of the embassies, and the anguished seriousness of people waiting outside the morgue.

Photographs of similar scenes can be found in the photobook *Chili September 1973* by Koen Wessing, one of whose images is virtually identical to another taken by Torres. Both photographed a dark-haired girl standing at the door of the morgue and showing the ID photo of a soldier. Torres decided to repeat the image to show more clearly the features of the young man who had disappeared, and Wessing did the same.

Ten days after the coup, the poet Pablo Neruda died in a clinic in Santiago. Torres photographed the funeral procession, which also laid to rest the Unidad Popular and a whole era of leftist



aspirations. The procession turned into a demonstration, in spite of the menacing presence of numerous armed soldiers.

Fina Torres left a testimony of the vigil held around the dead body of Neruda. As she recalls, she was "the only photographer in the writer's residence on the day of his death." The house had been entered and sacked by the soldiers, an event almost prophesied in the lines "Traitor / generals: / behold my dead house" from *España en el Corazon*.

The photos show empty shelves, ashes from the auto-da-fé, open closets, flooded rooms, and other signs of plunder and destruction – images of the desolation that the deceased poet's relatives, also captured by Torres' camera, seem not to notice" Horacio Fernandez in *The Latin American Photobook*, p 102.

TAURINO



27

Toros muertos.

Photographies de Lucien Clergue.

Volume réalisé par Jean Petit.

[Paris, Editec, 1963].

4to. [268 x 268 mm.] of [48] pp.
Hardcover, red cloth, title in black,
under rhodoïd, photographic endpa-
pers.

1 000 €

First edition and first printing of the 30 photographs by Lucien Clergue taken between 1955 and 1962.

Text and poems by Jean Cocteau, afterword by J.-M. Silkworm. Published in the Panoramas Forces Vives collection.

Ref.: Martin Parr & Gerry Badger, *The Photobook*, I, p. 219 which reproduces the second edition of Stuttgart (1964) for this date see all the bibliographies of Lucien Clergue.

Copy with an original signed photograph.

Lucien Clergue -



TAURINO



LANDER, Helmut

German artist (1924 - 2013)

28

Corrida de Toros.

Fotos und Zeichnungen von Helmut Lander. Text und Übersetzungen Karl Krolow.

Darmstadt, Verlag der Peter-Press Christoph Kreickenbaum und Frankfurt/M., H. Schmidt & C. Gunther, 1964.

Large 4to. [310 x 287 mm.] of 110, [6] pp. Hardcover, illustrated cover, rhodoïd. dust jacket.

250 €

First edition and first printing of the 15 drawings and 59 photographs by the artist Helmut Lander.

Preface by Karl Krolow.

ANTONIO RUIZ SOLER

Spanish flamenco dancer (1921 - 1996)



29

Antonio el Bailarin de Espana.

[Bilbao], Taurus ediciones S.A., [10 juin 1964]

4to. [300x237mm.] of 104,[4]pp. Hardcover, illustrated dust jacket.

250 €

FIRST EDITION.

Deluxe edition of 250 copies, numbered from 1 to 250, accompanied by an original photograph signed by Antonio.

Photographs by Juan Gyenes (spanish photographer (1912 - 1995). Comments by De José E. de Bavière and Bordon, Joaquín Calvo Sotelo, José Ma de Cossio, Gerardo Diego, Antonio Fernández-cid, Ernesto Halffter, Serge Lifar, Federico Mompou, Edgar Neville, José Ma Pema Arturo Rubinstein. Drawings by Picasso, Jean Cocteau and José Caballero and a very brief autobiography of Antonio.

Antonio Ruiz Soler (4 November 1921, Seville – 5 February 1996, Madrid), was a Spanish flamenco dancer, choreographer and dance director. He was professionally known as Antonio or Antonio el Bailarín ("Antonio the dancer"). With Rosario (Florence Pérez Padilla) he had a partnership which lasted from 1928 until 1952 and which became world-famous. They were billed as Rosario y Antonio.

In 1953 he formed his own Spanish ballet company, Antonio y los Ballets de Madrid, and Rosario also formed a company, partnered by Iglesias. Antonio choreographed many works in Spanish and classical style; several were taken up by other companies.

«... I know that I took 200 buckets out of the well for the lemon portfolio,
which I published in 50 copies. That was in 1963.
(Denis Brihat, 21 juin 2023).

BRIHAT, Denis

French photographer (1928)

30

Un citron, 1963.

[Claparèdes, self-published, 1963]

Portfolio of eighteen analogue photos. All contained in a wallet covered with canvas in a case of the same manufacture.

6 500 €

Complete collection of eighteen (18) vintage silver prints (1963) printed by the artist mounted on cardboard, dry stamp of the author in the image, format 23.5 x 30 cm. Mounting: 29.5 x 39.5 cm. Numbered in pencil below the image.

Total print run of 56 copies, 6 on Agfa Brovira justified from A to F and 50 on Bromide justified from 1 to 50, our copy number 7, signed and justified on the colophon, each print also justified on its mounting board and bearing the dry stamp of the photographer's monogram.

Denis Brihat took his first photographs at a very young age, at the age of fifteen, in 1943. After a brief stint at the photography school in the rue de Vaugirard, from 1948 to 1951, he continued his apprenticeship in the field and began to practice his profession through different disciplines: architecture, industry, reportage, portraits...

In 1952, he moved to Biot, in the Alpes-Maritimes, where he remained until 1955. He produced illustrative photographs for publishers and produced his first personal works. It was at this time that, encouraged by Robert Doisneau, he began to work with the Rapho agency.

The years 1958 to 1967 were a period of reflection and creation during which, isolated on the Claparèdes plateau, deserted at the time, he finally experienced the photography he had wanted to do for a long time: to penetrate and experience this nature, to reveal all its complexity and beauty. Several important exhibitions punctuated this period, including, in 1966, the Musée des Arts Décoratifs (Paris), and in 1967 the exhibition at the MoMA (New York), with Pierre Cordier and Jean-Pierre Sudre.

« ... I made a first portfolio, a study on a lemon of about fifteen plates. It was the time of the Claparèdes lab. I kept a list of manufacturing operations. I know that I took 200 buckets out of the well for the lemon portfolio, which I published in 50 copies. That was in 1963. (Denis Brihat, Cultiver votre jardin, June 21, 2023).





«Entre las obras de Juan Hidalgo es inevitable la referencia a *Viaje a Argel*, un libro fundamental dentro de la historia del arte contemporáneo español. donde se formula una lúcida combinatoria que amplía el concepto de lo musical.» (Fernando Castro Flórez).



HIDALGO, Juan [Zaj]

Spanish conceptual artist (Zaj) (1927-2018)

31

Viaje a Argel.

Madrid, Confeccionado en los Talleres Artes Gráficas Luis Pérez, 8 Noviembre 1967.

4to. [220 x 168 mm.] of 502 pp. Paperback, typographic cover in green and red.

800 €

FIRST EDITION OF JUAN HIDALGO'S FIRST BOOK.

Printed in green ink with typographic shapes and many small square photographic illustrations that are repeated throughout the book. Layout: Rafael Perez. Typesetting by Francisco Garcia, Alberto Pascual, Miguel Ange! Garcia and Félix Munoz. Pruebas : Femando Redondo and Pedro Hernandez.

In 1964 he founded the ZAJ group along with Walter Marchetti, Ramón Barce, and was later joined by Esther Ferrer and the writer José Luis Castillejo. ZAJ was an exponent of Spanish neodadaism with influences of zen and Marcel Duchamp's vision of the arts. There were said to be similarities in the philosophy and aesthetics of



ZAJ and that of the Japanese Gutai and American Fluxus artistic movements.

Juan Hidalgo was considered one of the most creative artists of the Spanish avant-garde since the 1960s and had been active in other artistic fields such as poetry, photography, installation art, postcard art, print media, and performances, as well as participating in numerous international exhibitions and festival.

Los Encuentros de Pamplona 1972
The 'big bang' of experimental art



32

Encuentros / Rencontres / Meetings / Treffen / Incontri / 1972 / 26 VI / 3 VII / Pamplona.

[Madrid, Ed. Alea, imprimir Agresa, 23 de Junio de 1972].

4to. [275 x 210 mm.]. 6 transparent sheets, a map of the city, 4 pp. (list of participants), a leaflet giving information on the week of the meetings - 210 pages, 41 posters [500 x 275 mm.] filled in and 41 folded separator cards. Paperback, cover illustrated in color.

1 200 €

NICE COPY OF THE FIRST EDITION.

Text in Spanish, French and English. Volume entirely illustrated with photographic images and reproductions of works in black and color. Design and layout by José Luis Alexanco. Organized by Luis de Pablo and José Luis Alexanco.

The Pamplona Encounters (26 June - 3 July 1972) were the turning point in Spanish artistic development in the last years of the Franco regime, in addition to signalling the symbolic end of the period of domination of informal painting and abstraction, assumed and used by official cultural policy.

The "Encuentros" emerged as a private initiative to support contemporary musical creation, sponsored by the Huarte family: the organization of a musical event by the group Alea (Luis de Pablo and José Luis Alexanco), the project immediately took on the dimensions of an international festival in which new artistic, poetic and cinematographic manifestations have their place.

In addition, it is committed because it is the artists themselves who design it. With a marked documentary character, this exhibition aims to recognise its place in the history of Spanish contemporary art. Following the French formula of "art in the street", the entire city was transformed into a large stage, activating public spaces and a laboratory of ideas, where more than three hundred and fifty artists – coordinated by Professor Ignacio Gómez de Liaño – presented their proposals outside the canons and institutions that govern creation, seeking to involve the spectator and the passer-by. The Rencontres reveals the existence of a regenerated Spanish avant-garde that maintains close links and shares aesthetic and stylistic interests with the new international currents (Fluxus, Situationism, video art, Art of action and happenings), which can be seen in the response and presence of artists, musicians and intellectuals such as: John Cage, David Tudor, Steve Reich, Silvano Bussotti, the dancer Laura Dean or Dennis Oppenheim.

LATINOAMERÍCANOS

Photobooks

Álvarez Bravo, Manuel

Bruehl, Anton

Cervantes, Enrique A.

Coppola, Horacio

Galvez, Antonio

Hellmich, Peter

Iturbide, Graciela

Larraín, Sergio

Mexican Art & Life

Modotti, Tina

Montenegro, Roberto

Paalen, Wolfgang

Paolini, Ramon

Strand, Paul

Thorlichen, Gustavo

Vallmitjana, Augusto Ignacio

Weston, Edward

MONTENEGRO, Roberto

Mexican artist (Guadalajara, Jalisco, 1887 - Mexico 1968)



33

Mascaras-Mexicanas.

[Mexico], *Publicaciones de la Secretaria de Educacion*, [1926].

4to, [310 x 220 mm.] CXXXIV pp., including 50 Mexican masks (47 in black, 3 in color). Publisher hardcover.

1 000 €

FIRST EDITION WITH AUTOGRAPH DEDICATION FROM ROBERTO MONTENEGRO TO ANDRÉ BRETON, numbered copy and signed with pen .

Superb album on Mexican masks, with the text in Spanish, the descriptive notices being also in English.

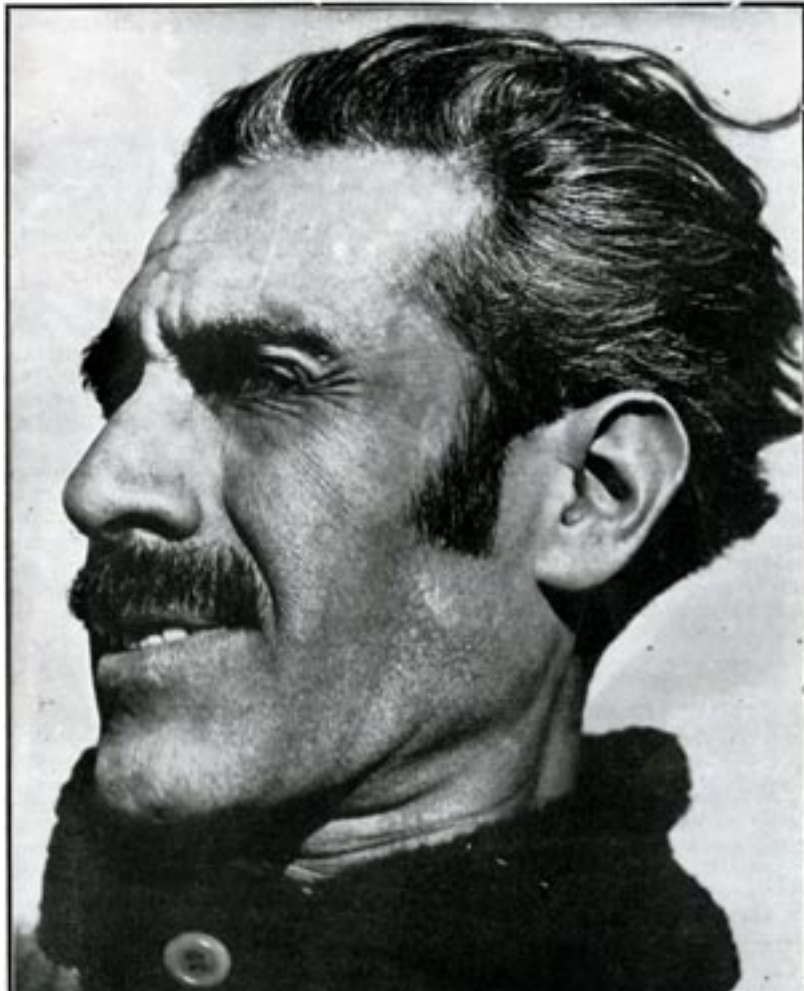
Prologue and compilation by Roberto Montenegro. - The mask. Aesthetic journey of Xavier Villaurrutia. - Descriptive preface by Mr. D. Ramon Mena, professor of archaeology at the National Museum of Mexico.

Fragile binding is soiled.



MEXICAN FOLK WAYS

Mexican magazine (1925-1937)



© Edward Weston, *Manuel Hernández Galván, Mexico 1924.*

34

Mexican Folk Ways.

[Revista Bimestral en Inglés y Español, dedicada a Usos y Costumbres Mexicanas]

Mexico, Mexican Folkways, Frances Toor, Editor ; Diego Rivera, Art Editor, June 1926 - January 1927. Vol.2, No. 7-10.

8vo, [225 x 160 mm.], 4 issues. Covers of different colors illustrated and printed, in an edition binding, illustrated red percaline.

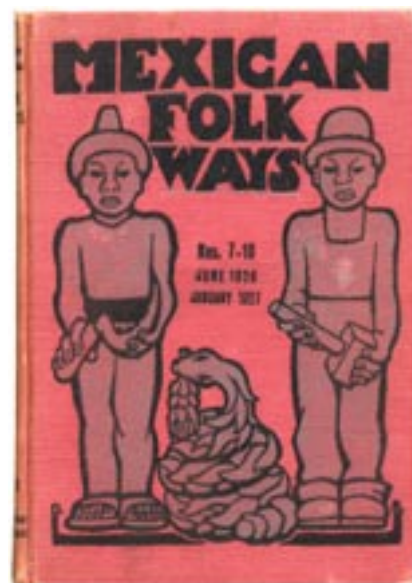
1 400 €

Second year of this publication.

Numerous photographic reproductions including:

7 photographs by E. Weston and one by Tina Modotti.

HERBERT TOOR'S COPY. (Stamp of Palm Springs Public Library).



MEXICAN FOLK WAYS

Mexican magazine (1925-1937)



© Tina Modotti, *Mother and Child from Tehuantepec, Oaxaca*.1929.

35

Mexican Folk Ways.

[Revista Bimestral en Inglés y Español, dedicada a Usos y Costumbres Mexicanas]

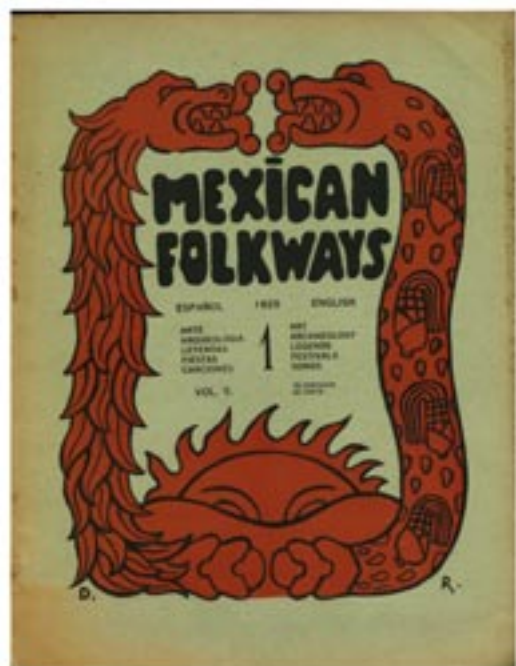
Mexico, Mexican Folkways, Frances Toor, Editor ; Diego Rivera, Art Editor, 1927-1932.

7 issues, 4to, [280 x 210 mm.] 1927: No. 1, 3. 1928: No. 1, 4. 1929: No. 1, 2,4. Covers of different colors illustrated and printed.

1 200 €

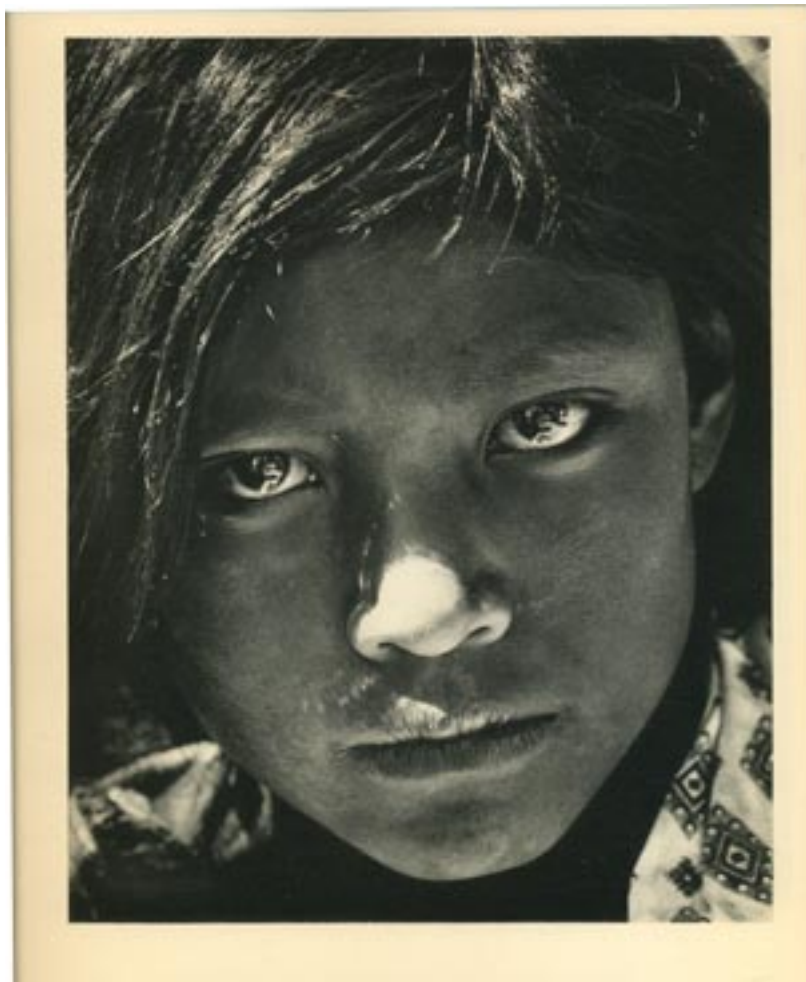
Mexican Folkways was created in 1925, and was intended to promote Mexico's "traditional" culture for a primarily American readership. After Rivera became the art editor in 1926, the magazine's coverage of the arts expanded to include the work of contemporary artists working in Mexico, including Rivera himself, José Clemente Rivera, Edward Weston and Tina Modotti.

Numerous texts, drawings and photographs by Posada, Diego Rivera, Edward Weston, T. Modotti...



BRUEHL, Anton

American photographer of Australian origin (1900 – 1982)



36

Photographs of Mexico.

New York, Delphic Studio, [1933]. Folio, [400 x 315 mm.]. [1 f. white], [8] pp., 25 plates, [4] pp. Publisher's half black calf, and cloth-covered boards, black lettering and original slipcase.

750 €

FIRST EDITION printed in 1000 numbered copies.

Design by A. G. Hoffman, 25 plates printed in calotype by The Photochrome Press, New York. This is copy n° 42, with a signed preface by Anton Bruehl.

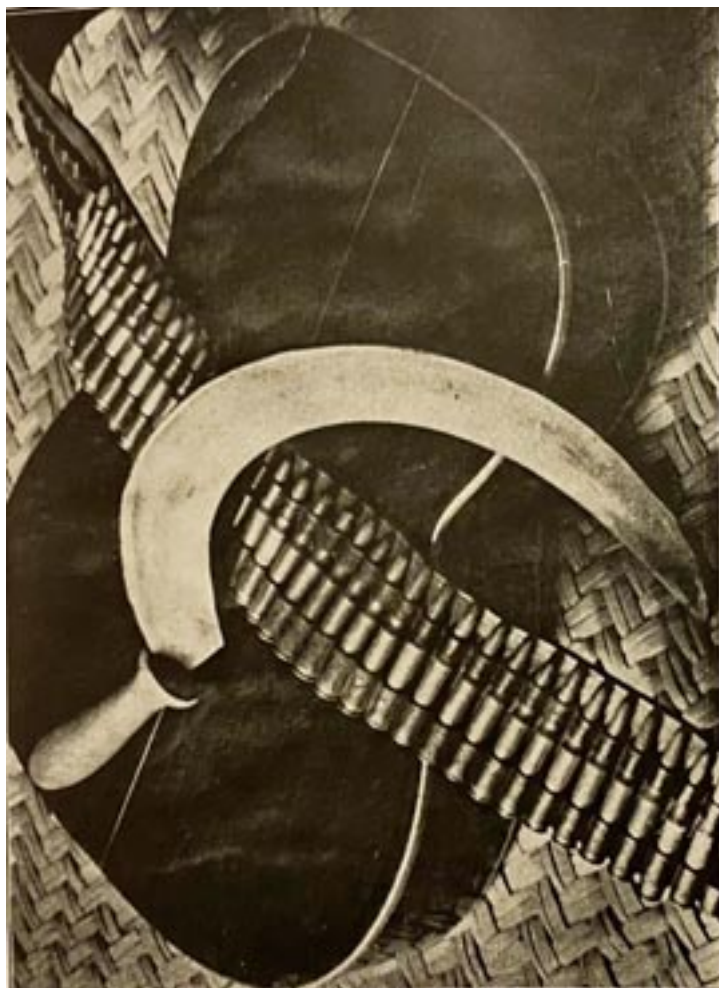
Ref.: Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, No.60. - Martin Parr & Gerry Badger, *The Photobook*, I, 2004, p. 81. - M.+M. Auer, *Collection*, 2007, p. 206.



MODOTTI, Tina / JIMENEZ, Agustin

Mexican photographer (Udine, 1896 - Mexico City, 1942)

Mexican photographer (Mexico City, 1901 - 1974)



© Tina Modotti. *Hoz, bandolera y guitarra*, 1927.

37

BALTASAR DROMUNDO.

Emiliano Zapata.

Biografía.

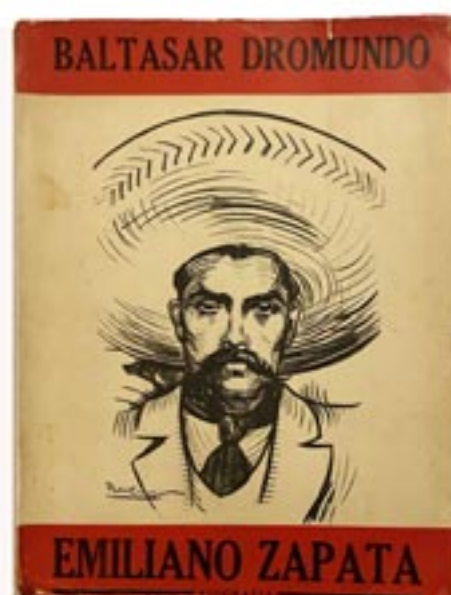
Mexico, Imprenta Mundial, 1934.
8vo, [240 x 180 mm.].[1] f., 285, [7],
pp., [1] f. Paperback, illustrated cover.

1 500 €

FIRST EDITION illustrated with 18 photographs by Tina Modotti and Agustín Jiménez.

Print run of 1500 numbered copies.

Uncut copy No. 1085.



MEXICAN ART & LIFE

Mexican periodical (1938 - 1939)



© Manuel Alvarez Bravo, *Light and Shadow*, 1939.

38

Mexican Art & Life.

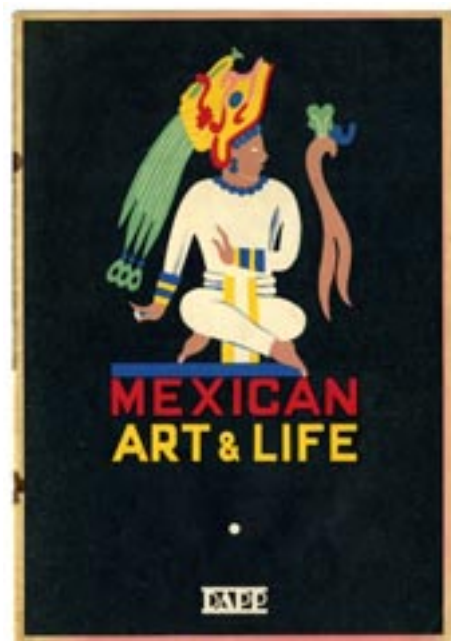
A Quarterly Illustrated Review published by D. A. P. P. José Juan Tablada, Editor.

Mexico City, D.A.P.P., January 1938 - July 1939. No. 1-7 + Complementary Copy.

Set of 8 issues 4to, [335 x 225 mm.] from [16 to 32] pp. Stapled, cover illustrated in color.

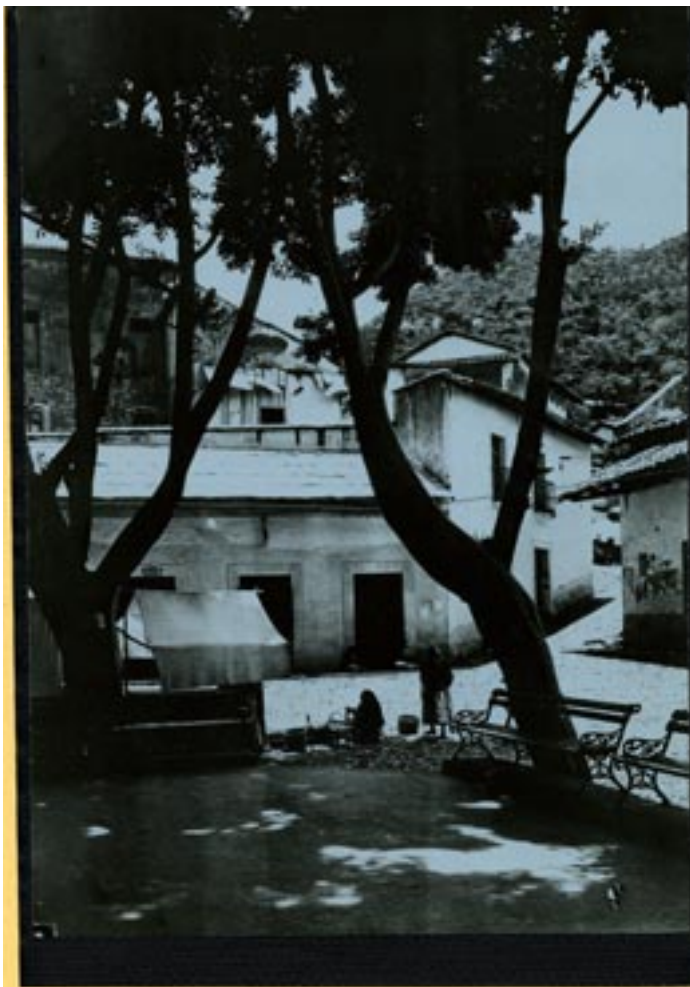
3 500 €

COMPLETE COLLECTION, with its latest supplement, of this famous Mexican art magazine. The covers are illustrated with original drawings by the greatest contemporary Mexican artists: Gabriel Fernandez Ledesma, Emilio Amero, Carlos Orozco Romero, Bulmaro Guzman, Gonzalez Camarena, Carlos Merida, etc... Many articles or reports illustrated by the photographer Manuel Álvarez Bravo.



CERVANTES, Enrique A.

Mexican photographer (Mexico City, 1898-1953)



39

Tasco en el año de Mil Novecientos Veintiocho.

Mexico. [Manuel Casas. 1933].

4to, [280 x 216 mm.].VII, 55, [1] ff. in loose sheets in a portfolio, black laces.

500 €

Portfolio of 55 plates depicting the city of Tasco, Mexico in the year 1928.

FIRST PRINTING OF THE FIFTY-FIVE ORIGINAL PRINTS, silver and silver salts with various surface sheens are tipped onto black cloth backing and heavy cardstock sheets; each photo has a printed caption in Spanish; leaves are loose. Print run of 200 numbered copies.

Copy No. 125, printed for Senor don Arturo Pani.



Santiago de Queretaro en el año de mil novecientos treinta y cuatro.

Mexico. [M. Casas. 1935].

Mérida en el año de mil novecientos cuarenta y dos.

Mexico. [M. Casas. 1943].

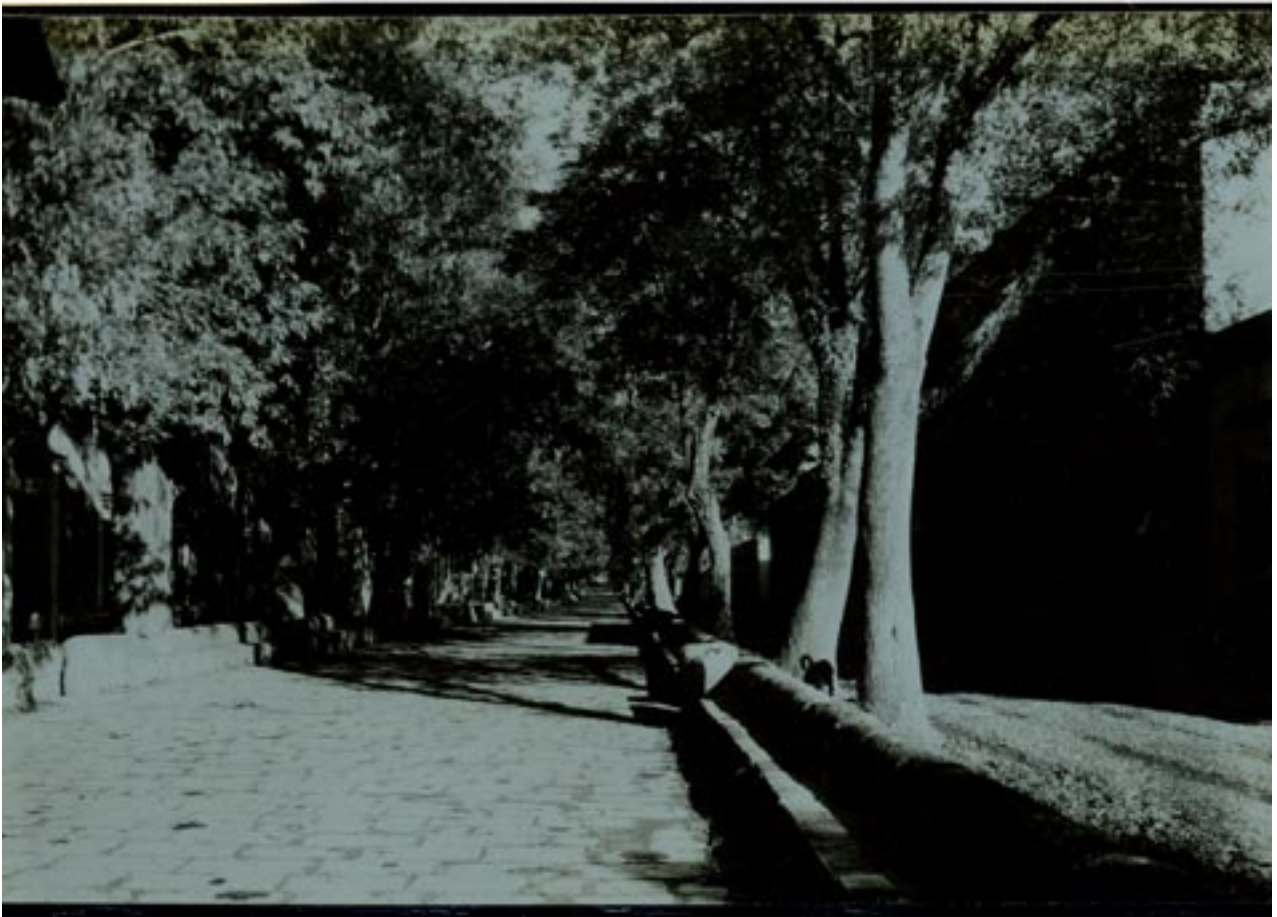
Morelia en 1934.

Mexico. [M. Casas. 1944].

4 portfolio with loose sheets, black laces.

1 200 €

FIRST PRINTING OF THE FIFTY ORIGINAL PRINTS BY PORTFOLIO.



André Breton's copy

ÁLVAREZ BRAVO, Manuel

Mexican photographer (1902–2002)

40

Exposicion Internacional del Surrealismo.

Enero-Febrero 1940.

Mexico, D. F., Galeria de Arte Mexicano, 1940.

Large in-8°, [267 x 160 mm.] of [26] pp.

Stapled, illustrated cover. (Protected by a black case and a folder).

12 000 €

FIRST EDITION OF THE FAMOUS CATALOGUE OF THIS SURREALIST EXHIBITION IN MEXICO CITY.

Organizers: André Breton, Wolfgang Paalen, Cesar Moro, including, many reproductions of works by Dali, Duchamp, Frida Kahlo, Masson, Ernst, Paalen, Man Ray, Picasso, Bellmer, etc. Cover illustrated with a photograph by Álvarez Bravo. Text is in both Spanish and English.

Joint: Catalogue of the Surrealist exhibition in Santiago de Chile, December 1941. A loose sheet printed on both sides with two poems by Jorge Caceres and Braulio Arenas.

The first and foremost public event dedicated to surrealist art – the International Exhibition of Surrealism held in Mexico City in 1940.

During André Breton's journey to Mexico in 1938, Breton visited Trotsky and met many Mexican artists and intellectuals, most notably the couple of artists Diego Rivera and Frida Kahlo. Breton was visibly inspired by these encounters.

Back in France in 1939, Breton further organized the exhibition *Mexique* at Galerie Renou et Colle in Paris, and poured his impressions of the country into a widely read text published in *Minotaure*: "*Souvenir du Mexique*".

On the other hand, Breton also welcomed the opportunity to extend the influence of surrealism to Mexico.

Breton's trip to Mexico and its reverberations throughout the French art scene interested other surrealist artists who visited Mexico or settled there temporarily or permanently.

Among these artists were Benjamin Péret, Remedios Varo, Leonora Carrington, Alice Rahon, Wolfgang Paalen, and César Moro. It is thanks to the presence of Paalen and Moro in Mexico that the project of the 1940 International Exhibition of Surrealism was born.



The exhibition was organized by the Peruvian poet and painter César Moro and the Austrian artist Wolfgang Paalen, at that time enthusiastic surrealists close to Breton's inner circle.

It opened on 17 January 1940 at the Galería de Arte Mexicano (GAM), which by virtue of this exhibition became the preeminent private art gallery in Mexico City.

According to the exhibition catalogue, the exhibition featured 108 pieces of contemporary

*Precious copy inscribed by Wolfgang Paalen to ANDRÉ BRETON,
organizer of the exhibition together with César Moro and Wolfgang Paalen.*



art by fifty-one artists.

The exhibition notably featured two sections: one focused on international artists and the other on Mexican artists.

A vivid debate ensued, for example, around the inclusion of Diego Rivera, Frida Kahlo, and Manuel Álvarez Bravo in the international section alongside the works of Giorgio de Chirico, Yves Tanguy, Max Ernst, and Marcel Duchamp, sent to Mexico by Breton, rather than around the choices for the Mexican section that featured diverse artists such as Agustín Lazo, Carlos Mérida, Manuel Rodríguez Lozano, and Antonio Ruiz.

The four photographs presented in the exhibition by Manuel Álvarez Bravo were not specifically made for the display, but were earlier works from the period between 1931 and 1935. Nonetheless, Breton asked Álvarez Bravo to contribute an exclusive image for the cover of the exhibition catalogue.

ÁLVAREZ BRAVO, Manuel

Mexican photographer (Mexico City, 1902 - 2002)



© Manuel Álvarez Bravo, *Tumba reciente*, 1939.

41

Artes Plásticas.

Raíces y frutos de la cultura. 1-4.

[Mexico, Universidad Nacional Autónoma de México, 20 de Julio 1939 - 20 de Julio 1940].

Complete set of 4 published issues. Large 4to, [325 x 237 mm.]. Paperback, typographic cover with green, brown, red and white colors.

2 000 €

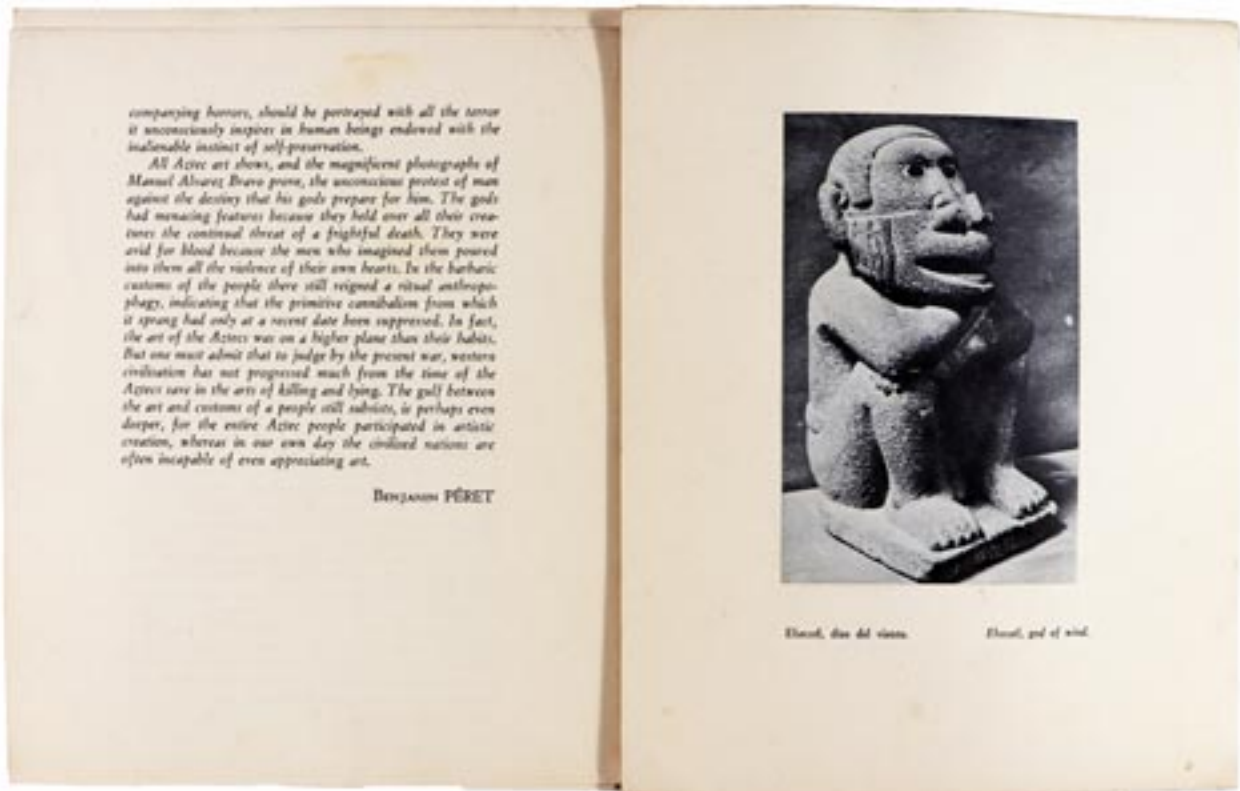
FIRST EDITION. Art magazine directed by the Mexican painter Manuel Rodríguez Lozano [1897-1971] containing articles on: architecture, painting, sculpture, engraving, archaeology, photography, dance and cinema.

The first issue contains 5 full-page reproductions of Manuel Álvarez Bravo's photographs followed by an article by Xavier Villaurrutia. The second contains two photographs by Álvarez Bravo about dance. The third an article of the same on Atget. The fourth and final contains photographs by Tina Modotti, Devaux-Breitenback, Álvarez Bravo, Cartier Bresson and Raoul Ubac.



ÁLVAREZ BRAVO, Manuel

Mexican photographer (Mexico City, 1902 - 2002)



42

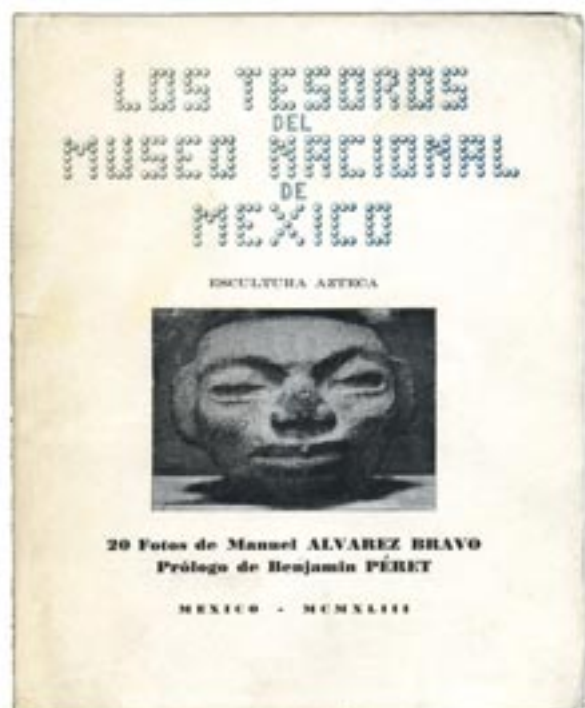
Los Tesoros del Museo Nacional de Mexico.

Escultura Azteca. 20 Fotos de Manuel Álvarez Bravo. Prólogo de Benjamin Péret.

Mexico, Ediciones Ibero Americanas, 1943. 12vo, [190 x 155 mm.].[8] + [20] boards. In leaves under black flaps, illustrated cover. Copy protected by a later made black case.

1 000 €

First edition of the text by Benjamin Péret (in Spanish and English) and 20 photographs by Manuel Álvarez Bravo printed on helio paper and pasted on.



STRAND, Paul

American Photographer (New York, 1890 - Orgeval, 1976)

43

Paul Strand. 1. Photographs of Mexico.

[New York, Virginia Stevens, 1940].

Folio [405 x 320 mm.] of 4 pp. 20 photogravures. Portfolio-sized slipcase, stamped cloth, contents loose as issued.

30 000 €

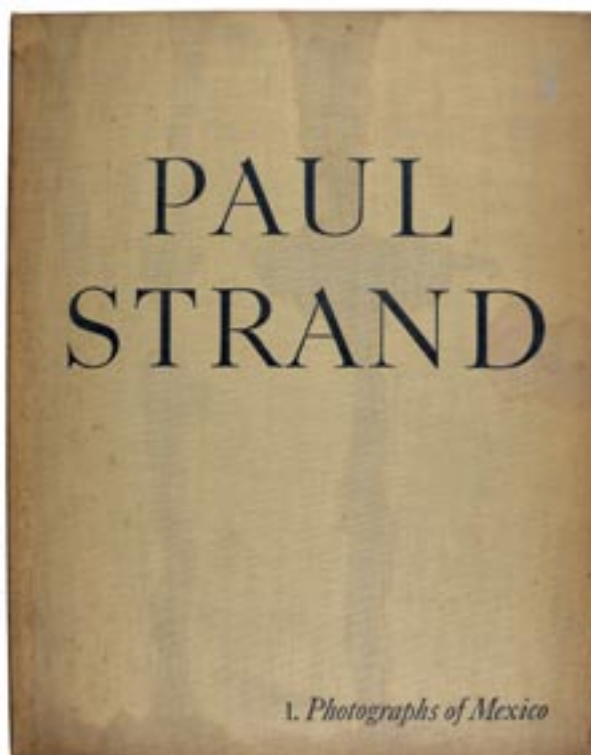
FIRST EDITION AND FIRST PRINTING of the 20 original PRINTS WITH THE COLOPHON SIGNED, IN INK, BY STRAND. Introduction by Leo Hurwitz.

Edition of 250 numbered and signed copies.

This portfolio is one of the most potent and impressive collections of fine photogravure ever produced. Strand's photographs, taken during an extended stay in Mexico in 1932, sensitively depict the country's streets, architecture, religious statuary and inhabitants. Such post-revolutionary subjects also appeared in the work of contemporaneous Mexican painters such as Diego Rivera.

The photogravures in *Photographs of Mexico* were printed by The New York Photogravure and Color Company of NYC in an edition of 250 copies. A heavy Damar varnish was applied over the images, which in most cases has since darkened. In 1967, Strand reissued the work as *The Mexican Portfolio*, in a larger edition printed by Andersen Lamb Company, of Brooklyn, and with a varnish that has not yellowed. Both editions were printed by the most skilled gravure pressmen of the time, producing flawless photogravures that are rich and extremely detailed.

Paul Strand is considered one of the most significant photographers of the 20th century. His breakthrough work in the 1910s heralded photography's importance as a modern art form. Early in his career he broke from the soft, impressionistic Pictorialist style to produce among the first abstract images made with a camera. His questioning attitude led him to radically change his work multiple times in his career, always with the highest ambitions for the quality of his photographic prints. In 1932, Carlos Chavez, the director of the fine arts department at the Secretariat of Public Education in Mexico, invited Strand to Mexico. At this time, the Mexican government was concerned with demonstrating a



national culture that was reflective of a burgeoning, modern, twentieth-century Mexico.

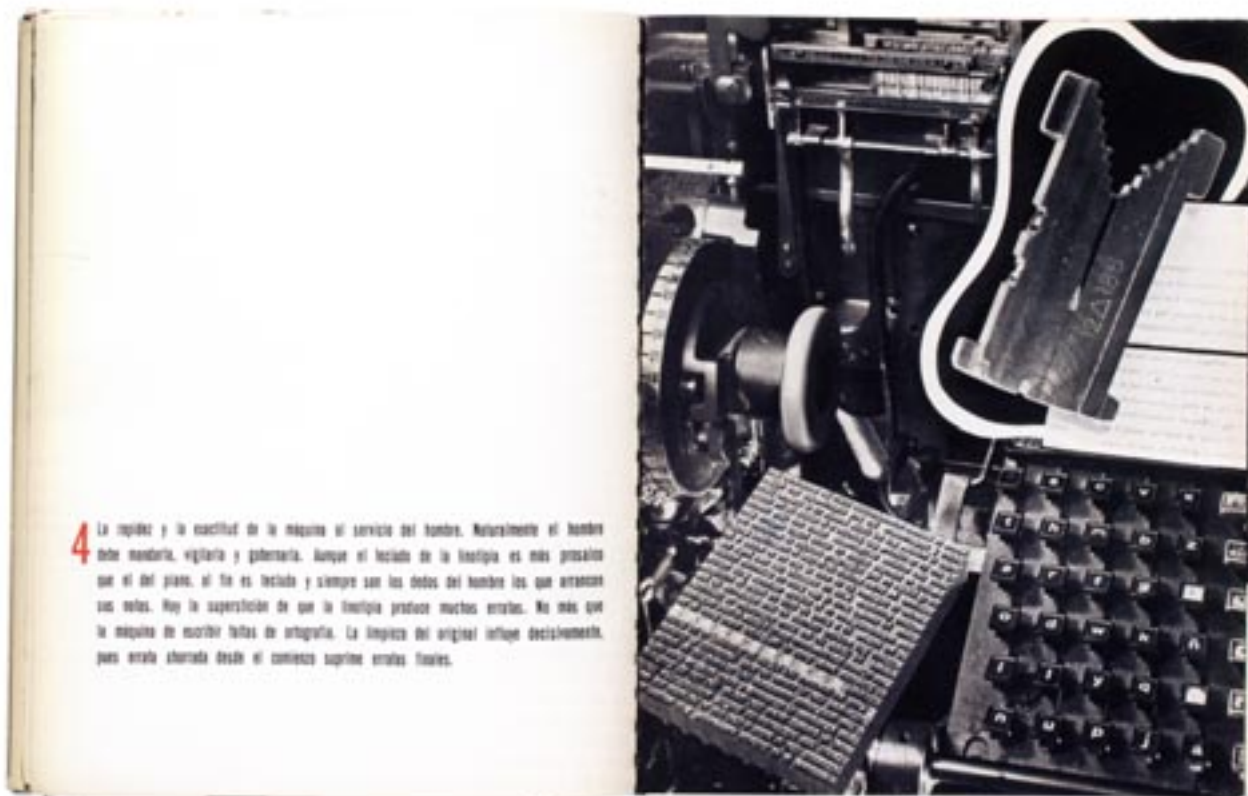
In light of this, Chavez invited Strand to document the new social and physical environment. Over the next two years, Strand travelled around Mexico photographing churches, religious imagery, local communities, and the land. Completely enraptured by Mexican culture, Strand ended his trip with over 175 negatives and 60 platinum prints. Strand selected 20 of these images for his 1940 *Photographs of Mexico* portfolio. (Victoria and Albert Museum, London 2017).

Not in Andrew Roth, *The Book of 101 books*, Martin Parr & Gerry Badger, *The Photobook*, and Hasselblad Center, *The Open Book*.



COPPOLA, Horatio

Argentine photographer (Buenos Aires, 1906-2012)



44

Cómo se imprime un libro.

Buenos Aires, Imprenta López, [20 de Abril 1942]. 4to, [277 x 220 mm.] from [96] pp. Spiral-bound, illustrated cardboard cover (in a protective red box).

3 500 €

FIRST EDITION OF THIS RARE COMPANY BOOK.

First printing of the 9 photographs and 8 black and white photomontages by Grete Stern and Horatio Coppola.

Cómo se imprime un libro is composed of different papers, including several insertions of peel paper and Celluloïd that give variety and complexity to the work, spiral-bound. The printed plates, the typography (mostly without serifs, such as the Futura font on the cover), the various photomontages, the different forms of printing also contribute to make this collective work a masterpiece of graphic arts and modern design. (Horacio Fernández).

Ref.: Horacio Fernández, *Photography books from Latin America*, 2011.



PAALEN, Wolfgang

Mexican artist of Austrian origin (Baden 1905 – Taxco, 1959)



45

Dyn.

Mexico, Imprenta Aldina, [No. 1-6]
1942-1944.

Complete set of 5 vol. 4to, [285 x
220 mm.]. Paperback, illustrated cover.
Copy bound by Miguet.

3 500 €

First edition of this famous avant-garde magazine published and edited by Wolfgang Paalen / Assistant-editor Edward Renouf.

Paalen founded in 1942 the magazine *Dyn* (from the Greek to dynaton, the possible) which will include until 1944 four issues. As the main contributor, he expressed his ideas about the cosmos and his interest in the art of the Indians of America, which increasingly influenced his work as a painter.

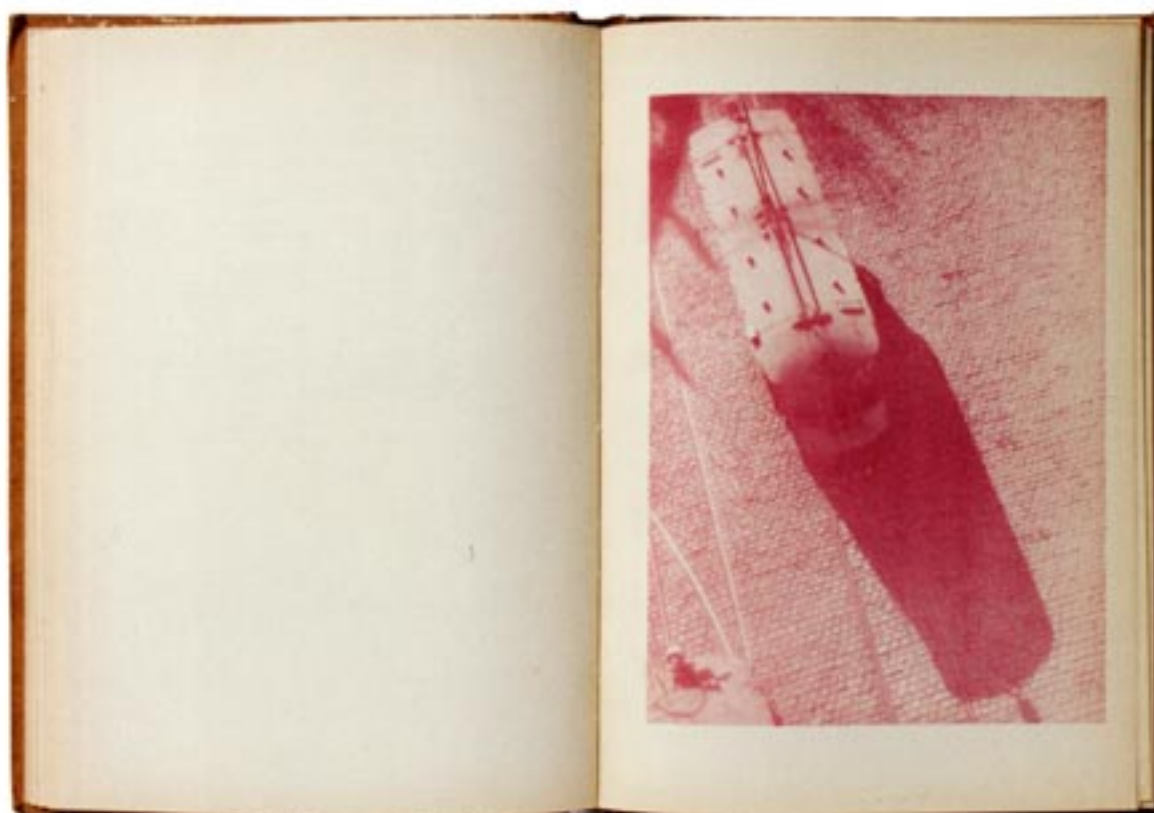
Illustrations by Wolfgang Paalen, John Dawson, Jean Caroux, Edward Renouf, Alice Paalen, Carlos Mérida, Henry Moore, Marc Chagall, Alexander Calder, Robert Motherwell, etc.



Photographs by Eva Sulzer, Brassai, Doris Heydn, Manuel Alvarez Bravo, I. Russell Sorigi, Martin Chambi, Rosa Rolando, Francisco Diez de Leon, Miguel Covarrubias, etc.

VALLMITJANA, Augusto Ignacio

Spanish photographer and filmmaker active in Argentina (Barcelona, 1914 - Ibiza, 1982)



46

LEONIDAS BARLETTA.

La Señora Enriqueta y su ramito.
Con doce ilustraciones cinegráficas de Augusto Ignacio Vallmitjana.

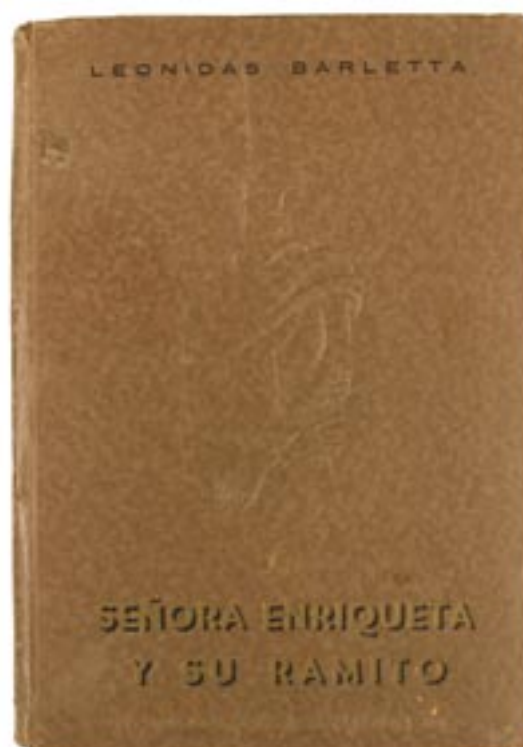
Buenos Aires, Sociedad Impresora Americana, 1943.

4to, [260 x 180 mm.].129, [6] pp.
Hardcover, paper-covered boards,
printed title.

1 000 €

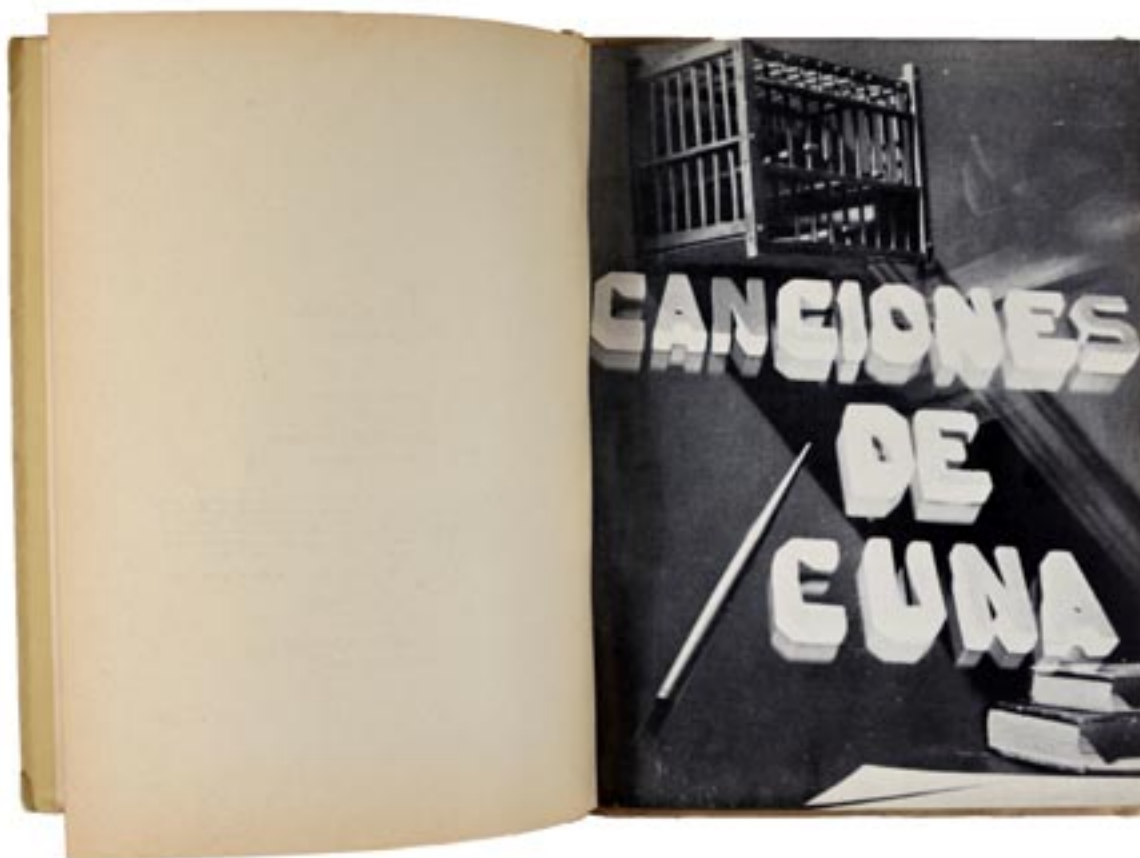
First illustrated edition of 12 photographs by Augusto Ignacio Vallmitjana. A few images verge on pictorialism, but over all this understated publication has its roots firmly in the avant-garde, rather than the past.

Ref.: Horacio Fernández, *Photography books from Latin America*, 2011, p. 59-61



VALLMITJANA, Augusto Ignacio

Spanish photographer and filmmaker active in Argentina (Barcelona, 1914 - Ibiza, 1982)



47

JUAN G. FERREIRA BASSO.

El Niño. Canciones y Fotografías.

Buenos Aires, Ediciones Contrapunto, [30 diciembre 1944].

8vo, [235 x 172 mm.].53, [2] pp. Paperback, illustrated cover.

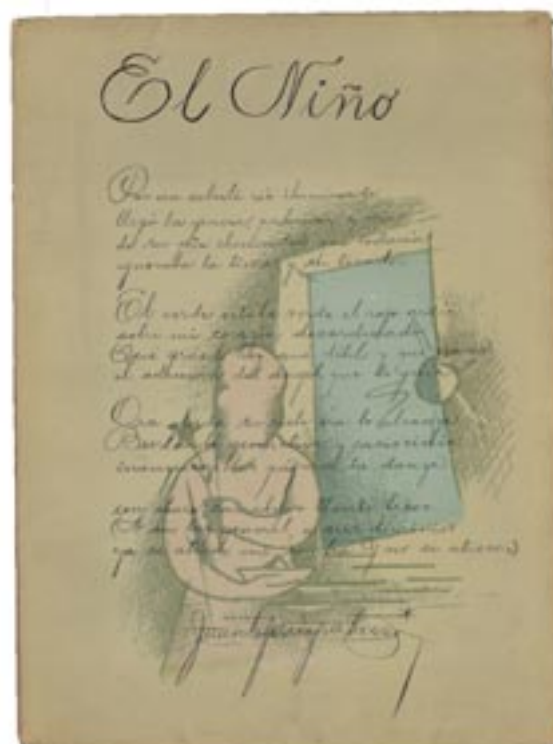
2 500 €

First edition illustrated with 12 photographs by Augusto Ignacio Vallmitjana.

Print run: 1000 copies including 100 numbered from I to Coff

Ref.: Horacio Fernández, Photography books from Latin America, trade.

Inscribed copy to the poet friend of Pablo Neruda, Héctor J. Eandi. Joined: a handwritten sheet concerning the printing of the book.



THORLICHEN, Gustavo

Argentinian photographer of German origin (Hamburg, 1905 - Malaga, 1986)



© Gustavo Thorlichen, *Naso*, 1958.

48

La Republica Argentina.

Buenos Aires, Nuestro Pabellón,
1958.

Small 4to, [216 x 210 mm.].103, [4]
pp. Hardcover, full cowhide, endpa-
pers in watered silk.

500 €

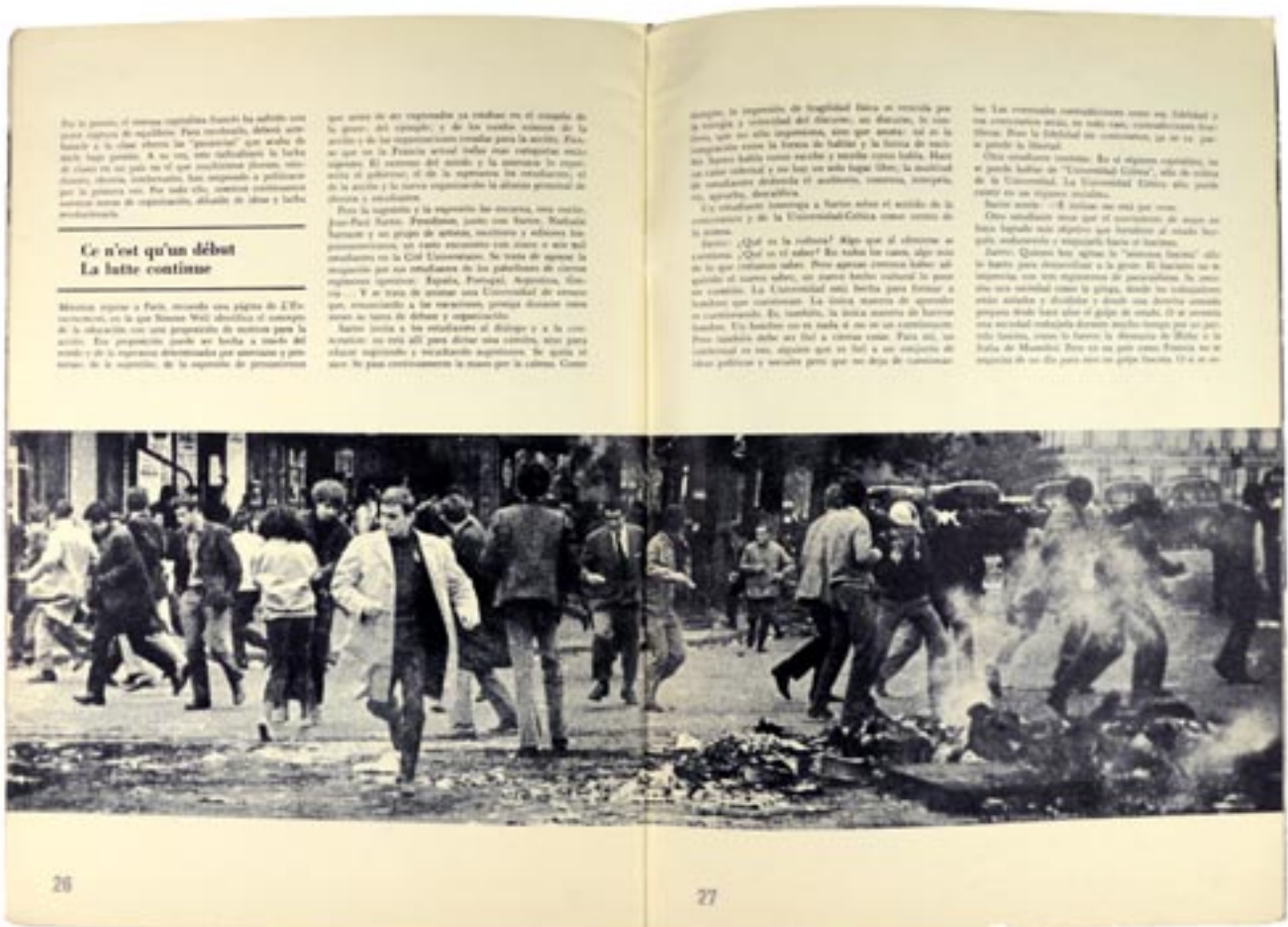
FIRST EDITION. Text in German, English, Spanish
and Français. Preface Jorge Luis Borges.

94 black and white photographs by Gustavo
Thorlichen reproduced in heliogravure. The
printing of this Album was ordered by the
Organizing Executive Committee for the
Participation of Argentina in the Universal and
International Exhibition in Brussels.



GÁLVEZ, José Antonio

Photographe catalan (Barcelone, 1928 - Paris, 1992)



49

CARLOS FUENTES.

Paris: La revolucion de mayo.

Fotografias de Antonio Galvez.

Mexico, Ediciones Era, S.A. 29 de julio de 1968

4to. [320 x 225 mm.] of 32 pp. Stapled, illustrated cover.

450 €

Second edition published 7 days after the first.

Text by Carlos Fuentes illustrated with 30 photographs by Antonio Gálvez.

Edition: First edition of the 22nd of Julio: 5000 copies. - Second edition of the 29th of Julio: 5000 copies. Then third and fourth editions in 1969.



LARRAÍN, Sergio

Chilean Photographer (1931 - 2012)

50

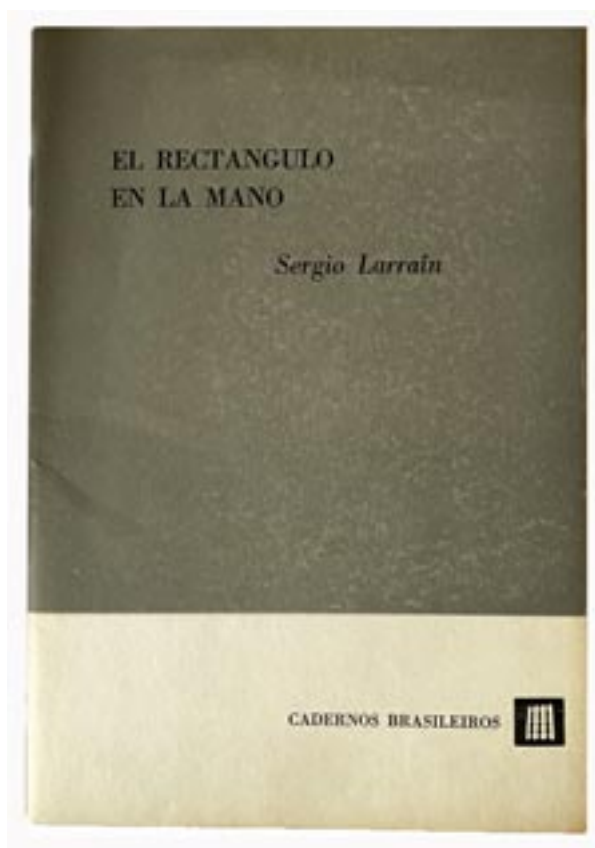
El rectángulo en la mano.

Santiago (Chile), Centro Brasileiro de Cultura, 1963.

12vo, [180 x 124 mm.] of [44] pp.

Paperback stapled, printed cover.

6 800 €



THE MYTHICAL FIRST EDITION published in the Cadernos Brasileiros, Cansion collection n° 2, thanks to the Brazilian poet and cultural attaché Thiago de Mello. Illustration of 16 photographs by Sergio Larraín in black and white that express his vision of photography featuring a selection of photographs of children wandering the streets of large cities like Valparaiso and Santiago.

"I started in Valparaiso, roaming the hills night and day. The little girls walking down a staircase was the first magic photo that presented itself... A good photograph is born from a state of grace, and grace manifests itself once we are delivered of conventions, free like a child discovering reality."

Ref.: Horacio Fernández, *Photography books from Latin America*, p. 86-88. – Horacio Fernández,

Fotolibro Chileno, 2018, pp. 60-65.

«It is one of the most admired photobooks in the entire history of photography. In reality, it is only a humble little book in size and printing, just a very rare and sought-after booklet. Its editor is the poet and diplomat Thiago de Mello. It is part of Cadernos Brasileiros, a collection of books on Chilean and Brazilian themes. The prologue, unsigned, is a tribute: *"thanks to Sergio Larraín, the South American light has been understood by hundreds of thousands of people who only understand when they are spoken to in their mother tongue or in the universal language of light, that is, in the language of photography."*

In the short introductory note to the photo book, Larraín emphasizes his intention to *"solidify a world of ghosts"* that he recognizes when he looks



through the lens. To shape it, there is "the interplay of arranging a rectangle: geometry, with the rectangle in your hand (the camera)". A rectangle that, in addition to the camera and the photo, is also the same photo book, a work as ghostly and geometric as the intentions of its author. There are many extraordinary Chilean children, most of them as poor as the collarless dogs that accompany them and a few elegant and curious South American peasants. The ending is perhaps a bit moralistic, two suspicious and distant Europeans who may allude to the responsibility of the first world for the problems of the rest and a final photo with a hopeful title:

"Niño yago, despertar ".

Since this last page has been torn from several of the few surviving copies of the *Rectángulo en la mano*, one can think of doubts on the part of Larraín, who also often deleted a quotation from Ernst Haas. A sign of insecurity and a meticulous work that serves no purpose, since a good part of the edition ends up in the trash according to another anecdote that runs about Larraín. (Horacio Fernández, *Fotolibro Chileno*)

A remarkably fine copy complete with the last final photo

«Niño yago, despertar».

ITURBIDE, Graciela

Mexican photographer (Mexico City, 1942)



51

*Avándaro. Textos de Luis Carrión.
Fotos de Graciela Iturbide.*

[Ciudad de México], Editorial Diógenes, S.A. *Antologías Temáticas 8*, [26 de octubre de 1971].

12vo. [183 x 120 mm.] of [148] pp.
Paperback, illustrated cover.

1 500 €

FIRST EDITION published in the collection *Antologías temáticas, 8*.

Text and introduction by Luis Carion and 120 pages of black and white photographs by Graciela Iturbide, accompanied by a few rare captions. This first Mexican "Woodstock", although successful and peaceful, was severely repressed by the authorities and was not republished. This is Graciela Iturbide's first book before she became Alvarez Bravo's assistant. Layout: Antonio Serna.

Ref.: Horacio Fernández, *Photography books from Latin America*, p. 96-97.



CESAIRE, Aimé

French poet (1913 - 2008)



52

Batéké.

Quatre photographies de Graciela Iturbide sur des poèmes de Aimé Césaire et Édouard Glissant traduits en espagnol par Alvaro Mutis.

[Paris], Coromandel express, [14 november 1996].

Folio, [380 x 230 mm.] of [32] pp. in sheets, strong paper folder, natural linen case.

3 000 €

4 SILVER PRINTS by Graciela Iturbide, signed and numbered, laminated on publishing paper.

Poems in French by Aimé Césaire and Édouard Glissant, translated into Spanish for the book by Alvaro Mutis.
Graphic design Andrés Mengs.

Edition of 40 copies.

PROTEST BOOK

Chile 1974

53

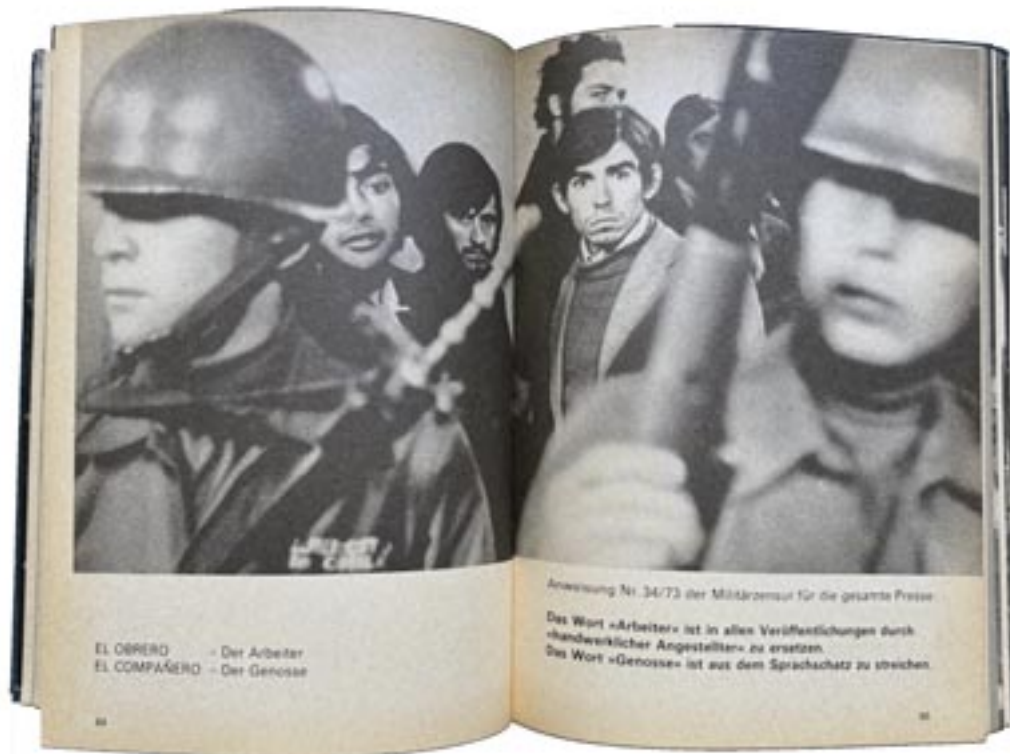
Operación Silencio. Chile nach Salvador Allende.

Herausgegeben von Heynowski & Scheumann. Dokumentation Peter Hellmich.

[Berlin, RDA], Verlag der Nation, [1974].

8vo. [226 x 162 mm.] of 237, [2] pp. Hardcover, illustrated cover.

250 €



First edition of this propaganda book illustrated after the films of Walter Heynowski and Gerhard Scheumann (Studio H&S).

For forty years, the two star documentary filmmakers of the defunct GDR (German Democratic Republic), Walter Heynowski and Gerhard Scheumann (H&S Studio), claimed to be the authors of reports and interviews filmed in 1973 under the Popular Union within the Chilean ultra-right that was preparing for the coup d'état of September 11.

Heynowski and Scheumann are two imposters since the author of these documents – reports and interviews – in 1973 under the Popular Union as in January-February 1974 under the military junta, is the Spanish journalist Miguel Herberg Hartung, accompanied by Perter Hellmich as cameraman.



