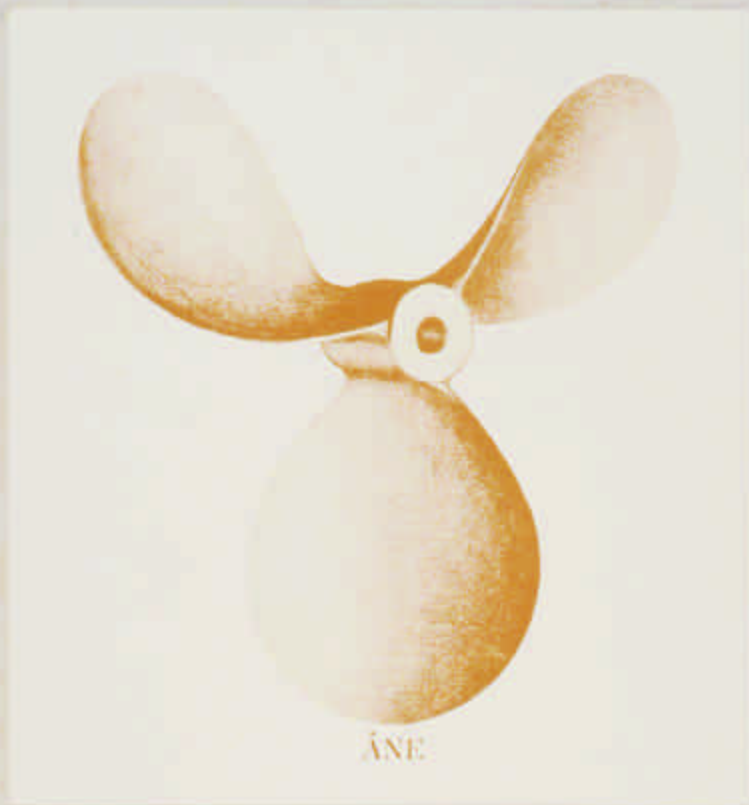


modern art



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catalogue 153



391

CATALOGUE 153

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June 2010

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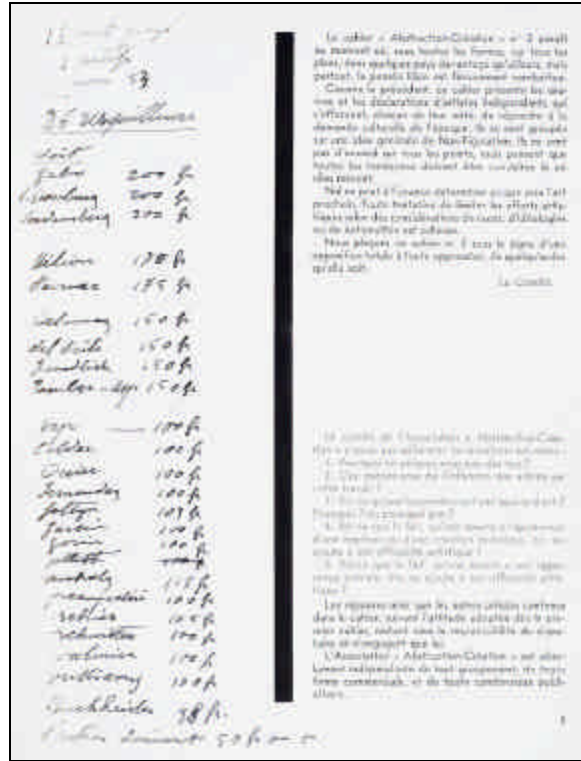
1

ABSTRACTION, CRÉATION, ART NON FIGURATIF

Édité par l'Association Abstraction Création. Comité directeur: Arp, Gleizes, Hélión, Herbin, Kupka, Tutundjian, Valmier, Vantongerloo. Nos. 1-5, 1932-1936 (all published). 48, 52, 52, 32, 28pp. Prof. illus. Errata leaf for No. 1 loosely inserted. 4to. Orig. wraps. Texts by Baumeister, Beothy, Buchheister, Calder, R. Delaunay, S. Delaunay, Seuphor, Freundlich, Gabo, Gleizes, Hélión, Herbin, Kupka, Moholy-Nagy, Mondrian, Pevsner, Schwitters, Stazewski, Strzeminski, Hepworth, Garcin, Kobro, Prampolini, Vantongerloo, Villon, Vordemberge-Gildewart, et al. One of the indispensable sources for abstract art in the thirties.

George Vantongerloo's own set, with extensive annotations by him in Nos. 2 and 3, and additional annotations also in Nos. 1 and 4. Vantongerloo's authorship of these remarks is attested to by Michel Seuphor, who acquired the set from him, and who notes "Toutes les annotations dans ce cahier sont de la main de Georges Vantongerloo/ Seuphor" on the inside covers of Nos. 2 and 3. One of the key figures in the Association throughout its existence, Vantongerloo was a founding member of its Comité and served as "Vice-Président-Trésorier-Secrétaire" in 1935 and 1936. He was editor of issue No. 3 and co-editor (with Béothy) of No. 4.

Of real interest, Vantongerloo's notes carefully review the current status of members of the Association, with reference to their reliability as dues-payers. In No. 2, he compiles a list of 19 "payers," (including Gleizes, Hepworth, Herbin, Holty, Kupka, Seligmann, Villon, and, as an afterthought, Mondrian), listing the amounts received from each. Of these, he singles out 10 as members who "sur qui on peut compter." Opposite this, he comes up with a list of 26 "resquilleurs" who are there on a free ride, including Gabo, van Doesburg, Vordemberge,



1

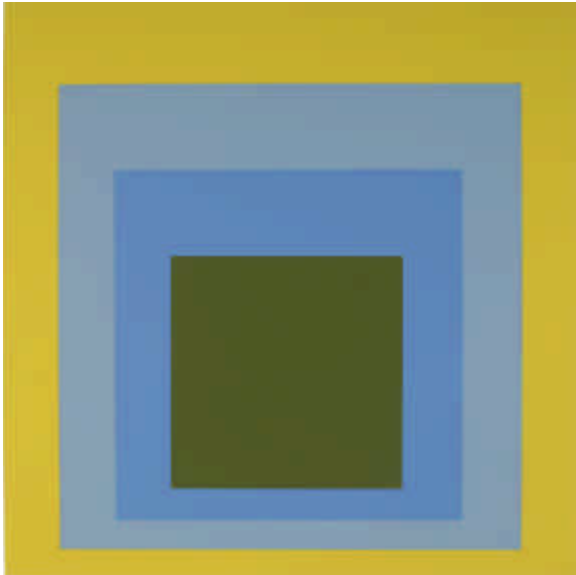
Hélión, Pevsner, Delaunay, Taeuber-Arp, Arp, Calder, Dreier, Moholy, Prampolini, and Schwitters, among others, all with varying amounts assessed. The annotations follow exactly the same arrangement in No. 3, by which time the payers amounted to 27 members (of whom 11 could be counted on), and the free-riders to 23, now including Albers and Gorky, and also Mondrian, in addition to most of the previous year's offenders. He singles out four as egregious examples: the Arps, Fernandez and Hélión. Throughout both issues, Vantongerloo also boldly inscribes the individual amount due under the illustrations for each non-paying artist (as well as minutely continuing his calculations in the printed lists on the front covers). Elsewhere, he also notes the source of a statement by Gabo and Pevsner as being a manifesto published in "De Stijl" in 1922 (issue No. 1), and makes a brief tally of membership numbers (issue No. 4).

Slight chipping at the spine of No. 1, otherwise an uncommonly fresh set.
Paris, 1932-1936. \$8,000.00
Chevretils Desbiolles p. 252

**2
ALBERS, JOSEF**

Formulation: Articulation. 2 vols. (14)pp., 127 silkscreen plates (121 color), contained in 66 printed folders, 33 in each portfolio. Plate size: 380 x 510 mm. (15 x 20 in.). Lrg. oblong folio. Linen portfolios and slipcases. All contents loose, as issued. Edition of 1000 hand-numbered copies, printed on white wove Mohawk Superfine paper, signed by Albers on the title leaf. A pristine set.

New York/New Haven (Harry N. Abrams/ Ives-Sillman), 1972. \$8,000.00
Castleman p. 138



2

3

ALBERS, JOSEF

Interaction of Color. 3 parts, consisting of a text volume bound in cloth; 80 loose folders with plates, nearly all of them silkscreens in color; and a separate commentary in wrappers; the whole together in a cloth slipcase, as issued. Folio. 'In 1950 Albers was appointed chairman of the Department of Design at Yale University.... His students there included Eva Hesse, Robert Rauschenberg, Kenneth Noland and Richard Anuskiewicz. His teaching of colour at Yale led to the publication of his renowned treatise 'Interaction of Color' (1963), a book that was later translated into eight languages as one of the major tools of art teaching throughout the world. In it, Albers investigated the properties of colour...including the illusory ability of opaque colours to appear translucent and overlapping, which he had begun to explore in 1950 in his best-known series of works, 'Homage to the Square,' on which he was occupied until his death. These were exhibited all over the world and were the basis of the first one-person show given to a living artist at The Metropolitan Museum of Art' (Dictionary of Art). A superb copy, very fresh, with the original tissue guards in the folders.

New Haven/London (Yale University Press), 1963.

\$4,800.00

4

(ARCHIPENKO) Goll, Ivan

Archipenko. (12)pp. 5 full-page plates in text. Sm. 4to. Self-wraps. "An appreciation," translated by Mary Knoblauch, published on the occasion of Archipenko's first American solo exhibition, held at the Société Anonyme, New York, in February-March 1921. The Société Anonyme also organized a symposium in conjunction with the show, "Psychology of Modern Art and Archipenko." A fine copy. Rare.

New York, n.d. [1921].

\$950.00

5

ARNAULD, CÉLINE

Point de mire. Poèmes. (Collection "Z.") (34)pp. Frontis. portrait by Halicka. Sm. 4to. Printed wraps. Glassine d.j. One of 200 numbered copies, from the limited edition of 205 in all.

Editor of the Dada review "Projecteur," which was published in a single issue in 1920, Arnauld was the author of "Tourneville" and a frequent contributor to Dadaist journals, including "Littérature," "391," "Cannibale" and "Proverbe," as well as the sole issue of "Z" (edited by her husband Paul Dermée), under whose auspices this volume appeared. The work opens with a brief one-dialogue, "Jeux d'échecs"; the poem "Surnom" appeared in "Ça ira" no. 16 (November 1921). Partly unopened. A fine copy.

Paris (Jacques Povolozky & Cie.), 1921.

\$500.00

Sanouillet, Michel: *Dada in Paris* (Cambridge, 2009), no. 40

6

(ARP) Tzara, Tristan

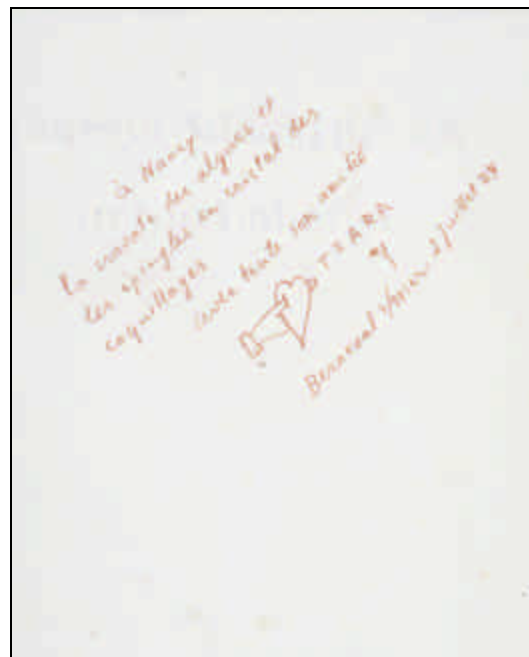
Vingt-cinq poèmes. H arp: dix gravures sur bois. 52pp. 11 original woodcuts by Arp, printed in black (8 full-page hors texte; 1 repeat). Sm. 8vo. Orig. wraps., bearing an additional woodcut by Arp printed on a gold foil panel mounted on front cover (repeat).

Arp's woodcuts for "Vingt-cinq poèmes," like those for Huelsenbeck's "Phantastische Gebete," show the darker range of feeling his work was capable of, brooding and at times even sinister, as well as its more familiar facetiousness. The formal resemblance to Kandinsky's headpieces in "Über das Geistige in der Kunst," is unmistakable. "In 1917, there is a dramatic shift in Arp's work first seen in ten woodcuts he made for Tzara's 'Ving-cinq poèmes.' Moving away from the systematic structure of the grid, the free-form shapes in these images have a certain organic quality, suggesting indeterminate natural forms fixed in a moment of flux. The change seems to have occurred in Ascona, where Arp, Ball and Janco all went frequently to visit Arthur Segal, Viking Eggeling, Laban, and other colleagues, and was inspired by Arp's encounter with the natural environment there" (Leah Dickerman, in the Washington catalogue). Cover panel slightly rubbed; a very fine, fresh copy.

Zürich (Collection dada), 1918.

\$15,000.00

Rolandseck & Arntz 16-25; Hagenbach 46; *Dada in Zürich*



7



7

82; *Almanacco Dada* p. 593; *Gershman* p. 44; *Sanouillet* 193; *Motherwell/Karpel* 416; *Dada Artifacts* 19; *Verkauf* p. 105; *Düsseldorf* 108; *Zürich* 350; *Pompidou: Dada* 1310, *illus.* pp. 270, 699, 963f.; *Washington: Dada*, p. 37, *pl.* 8; *Berggruen Tzara-Bibliography* 2; *The Artist and the Book* 2; *Castleman* p. 177; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 128, *illus.* 135

7

(ARP) Tzara, Tristan

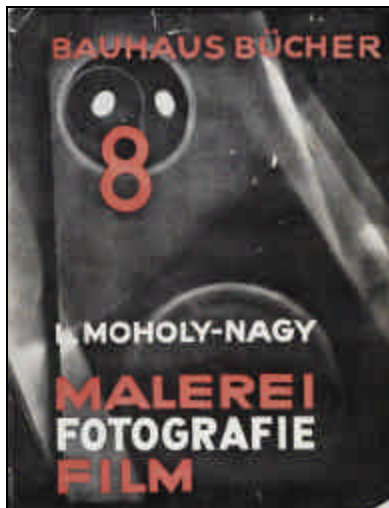
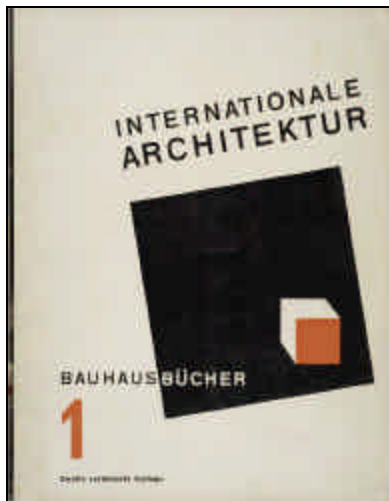
Cinéma calendrier du coeur abstrait maisons. Bois par Arp. (Collection Dada.) 80pp. 19 full-page original woodcut prints by Arp, printed in black. 4to. Orig. stiff wraps. (slightly worn, losses at backstrip). Uncut. Glassine d.j. Fine modern clamshell box and slipcase (quarter calf gilt). Edition limited to 150 copies in all, of which this is copy 87, signed in the justification by Arp (in pencil) and Tzara (in ink). Printed on fine early nineteenth-century paper watermarked "Giorgio Adamo Beckh in Norimberga."

A cardinal work of the Dada movement and one of the masterpieces of the modern *livre d'artiste*. "Arp's biomorphic forms intimate that chance is not only the fabric of life but of art and beauty as well, as is demonstrated by his and Tristan

Tzara's 'Cinéma calendrier du coeur abstrait. Maisons' (Film Calendar of the Abstract Heart: Houses; 1920), one of the most beautiful artist's books" (Andel). Wraps. slightly browned, losses at backstrip, a little light foxing.

An historic presentation copy, inscribed by Tzara to Nancy Cunard. "à Nancy/ la cravate des algues et/ les épingles en cristal des/ coquillages/ avec toute son amitié/ Tzara/ Berneval s/Mer 27 juillet 24" in red pencil in the center of the first blank leaf, with a double drawing of a heart pierced by a pointing finger, and a flower. The tenderness and wit of Tzara's and Cunard's relationship in the early 1920s—indelibly commemorated in a famous photograph of his kneeling to kiss her hand at the Beaumont costume ball, as she gazes down at him enigmatically in a silver mask, a silver top hat and a silver suit—outlived their affair, which came to an end in 1924; they remained friends for the rest of their lives. Tzara dedicated "Mouchoir de nuages" to her in 1925. Paris (Au Sans Pareil), 1920. \$35,000.00

Arntz 59-77; *Hagenbach* 52; *Rolandseck* 13; *Berggruen* 3; *On My Way* 130; *The Artist and the Book* 3; *Skira* 1; *Manet to Hockney* 56; *Chapon* p. 144; *Bareiss* 1; *Splendid Pages* p. 170, *illus.* fig. 39; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), p. 133, *illus.* 136; *Reynolds* p. 79; *Stuttgart* 2;



8

Villa Stuck 1; Franklin Furnace 69; Gershman p. 44; Sanouillet 195; Motherwell/Karpel 397; Ades 3.50; Verkauf p. 183; Dachy p. 212; Almanacco dada, illus. p. 461; Bolliger et al. 83; Düsseldorf 222; Zürich 350; Tendenzen 3/118; Pompidou: Dada 1305. illus. pp. 699, 965

SEE COVERS

8

BAUHAUSBÜCHER

A complete set of the fourteen volumes of the original Bauhaus Books, one of the great publishing projects in the history of modernism. Typography, binding (yellow cloth, stamped in red, or dec. wraps.) and dust jackets designed by László Moholy-Nagy unless otherwise indicated; all in first edition unless noted. Uniform 4to. Contents as follows, including details of binding and condition:

1. Gropius, Walter. Internationale Architektur. Zweite veränderte Auflage. Viertes bis sechstes Tausend. 111, (1)pp. Prof. illus. Wraps., designed by Farkas Molnár (slightly worn). München, 1925. **2. Klee, Paul.** Pädagogisches Skizzenbuch. 51, (3)pp. 87 hand-drawn figs. by Klee. Cloth (slightly dusty). München, 1924. **3. Meyer, Adolf.** Ein Versuchshaus des Bauhauses in Weimar. 78pp. Prof. illus. (1 color diagram). Wraps. (a little chipped at edges; traces of pencil sketch on

back cover). Typography by Adolf Meyer. München, 1925. **4. Schlemmer, Oskar** (editor). Die Bühne im Bauhaus. 84pp., 1 folding color plate by Moholy-Nagy. Prof. illus. Texts and images by Schlemmer, Moholy-Nagy, Molnar, Breuer, Schawinski and others. Wraps., with front cover design by Schlemmer. (light wear, a fine copy). München [1925]. **5. Mondrian, Piet.** Neue Gestaltung, Neoplastizismus, nieuw beelding. 66pp. Cloth (light wear). München [1925]. **6. Doesburg, Theo van.** Grundbegriffe der neuen gestaltenden Kunst. 40pp., 28 plates with 32 illus. (1 color). Cloth (light wear). München [1925]. **7. Gropius, Walter** (editor). Neue Arbeiten der Bauhauswerkstätten. 115, (1)pp. 115, (1), x pp. 109 illus. (4 color plates hors texte). Cloth (light wear). München, 1925. **8. Moholy-Nagy, László.** Malerei, Photographie, Film. Zweite veränderte Auflage. 3. bis 5. Tausend. 140pp. Cloth. D.j. (chips and small losses at extremities). München, 1927. **9. Kandinsky, Wassily.** Punkt und Linie zu Fläche. Beitrag zur Analyse der malerischen Elemente. 2. Auflage. 190, (4)pp. 26 plates (1 color). 102 illus. Typography by Herbert Bayer. Wraps. (slightly dusty; fine). One small annotation and smudge in text. München, 1926. **10. Oud, J.J.P.** Holländische Architektur. 85pp. 39 illus. Wraps. (rebacked). München, 1926. **11. Malewitsch,**

Kasimir. Die gegenstandslose Welt. 104pp. 92 illus. Wraps. (stains, tear). Ex-libris Félix Del Marle, with his stamp on front cover and flyleaf, and extra-illustrated by him with several illustrations of Suprematist architecture (the last of these mounted on top of the series advertisement at the end of the volume). München, 1927. **12. Gropius, Walter.** Bauhausbauten Dessau. 221pp. 203 illus. Wraps. (lacking most of the original dec. glassine wraps., but with some clipped portions mounted to front flyleaf, and at spine (and with original flaps mounted within). Rare. München, 1930. **13. Gleizes, Albert.** Kubismus. 101pp. 47 illus. Cloth (light wear). München, 1928. **14. Moholy-Nagy, László.** Von Material zu Architektur. 241pp. 209 illus. Cloth (somewhat soiled). München, 1929. München (Albert Langen), 1925-1930. \$28,500.00 *Wingler p. 627f.; Fleischmann, Gerd: Bauhaus. Drucksachen, Typografie, Reklame (Düsseldorf, 1984), pp. 153-175, Sharp p. 159*

9

BIFUR

Rédacteur en chef: G. Ribemont Dessaignes. Directeur: Pierre G. Lévy. Nos. 1-8, 1929-1931 (all published). 168-192pp. per issue, advts. Numerous colotype plates hors texte. 4to. Printed wraps. (a little light wear). One of 1700-2000 numbered copies on Alfa de Lafuma-Navarre (edition size varies in some issues), from the limited editions of 1730-3200 in all.

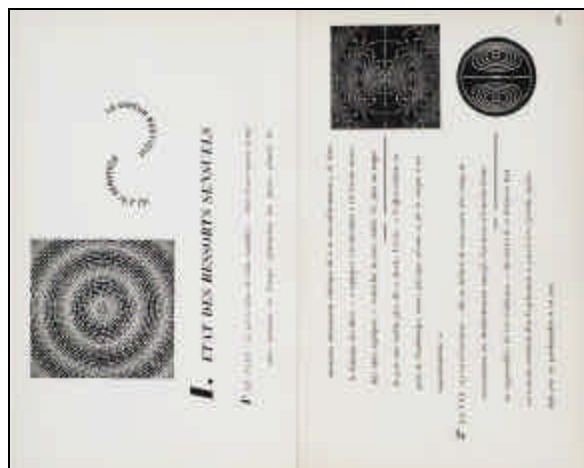
One of the most elegant reviews of the period, with sophisticated photographic contents. Texts by Benn, Cendrars, Michaux, Babel, Soupault, Tzara, Lurçat, Salmon, Limbour, Ehrenbourg, Ribemont Dessaignes, De Chirico, Picabia, Gómez de la Serna, Giono, Williams, Leiris, Mac Orlan, Desnos, Joyce, Hemingway, Milhaud, Malraux, Döblin, Keaton, Huidobro, Kafka, Arp, Varèse, Langston Hughes, Jolas, Eisenstein, Prévert, Sartre, Hikmet, and others. Photographs and film stills by Krull, Kertész, Lotar, Moholy-Nagy, Tabard, Man Ray, Buñuel, Modotti, Ivens, Cahun, Eisenstein, et al.

Paris, 1929-1931. \$3,750.00
Gershman p. 47; Admussen 25; Reynolds p. 107; Biro/Passeron p. 362

10

(BOCCIONI) Carrà, Carlo

Boccioni. 38, (2)pp. Lrg. 8vo. Grey-blue wraps. with letterpress title and author's name. One of 500 hand-numbered copies in all, privately printed at the author's expense. A tribute to the



late artist, dedicated "A tutti quelli che gli hanno voluto un po' di bene intelligente, e a circordo di questa Prima Esposizione Postuma." Published by Carrà at the time that he, together with another friend, had made it possible for Boccioni's body to be moved from a common grave to the Verona cemetery, it contains Carrà's emotional "Tributi dell'amicizia;" a manifesto, "Epoca del magnetismo plastico/ In memoria di Umberto Boccioni;" and the concluding "Licenza," dated Milano, dicembre 1916. Front endpaper slightly foxed; a fine, neat copy. OCLC lists only one location worldwide, at the Beinecke Library, Yale. Extremely rare.

N.p., n.d. [1916].

\$1,800.00

Salaris p. 28

11

BRETON, ANDRÉ

Ode à Charles Fourier. (Collection "L'Age d'Or.") 41, (7)pp. Illustrations and typographical ornaments throughout, printed in black (some after ink drawings in pen or brush). 4to. Dec. wraps. All contents loose, as issued. **One of 175 numbered copies on heavy Marais Crèvecoeur, signed** in the justification by André Breton, apart from the normal edition of 750 unsigned copies on vélin (and deluxe edition of 30); in all, 1025 copies were printed, "dessiné à New-York par Frederick J. Kiesler." One of the most innovative and important publications of the postwar Paris/New York surrealist axis. A very fine copy. Paris (Éditions de la Revue Fontaine), 1947. \$2,500.00 *Sheringham Aa381; Gershman p. 9; Ades 17.47; Biro/Passeron 455; Reynolds p. 18*

12

BULLETIN INTERNATIONAL DU SURREALISME

Nos. 1-4 (all published). 4to. Self-wraps., stapled as issued. **A complete set, including the sensationally rare No. 2,** published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost. Remarking on this "inaccessible et mythique numéro," the Breton sale catalogue of 2003 reported that "d'après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l'océan. De la plus insigne rareté." **This copy of No. 2 is also accompanied by its original orange wrap-around band,** illustrated with photographs (by Eduardo Westerdahl) of the installation of the Exposición surrealista in Tenerife (showing paintings by de Chirico, Tanguy, Miró, Man Ray, Magritte, Dalí, Ernst, Styrsky and others, as hung in the show, and also a photograph of Breton at the exhibition, gazing out the window). (Breton's own copy of No. 2, included in the sale of his library in 2003, did not include the wrap-around band.)

Contents of the set as follows:

No. 1: Bulletin international du surréalisme. Publié par le Groupe surréaliste en Tchécoslovaquie. Prague, le 9 avril 1935./ Mezinárodní buletin surrealismu. Vydala Skupina surrealistu v CSR. Praha, 9. duben 1935. 12pp. 4 illus., Styrsky, Toyen and Makovsky. Parallel texts in Czech and French. With extensive quotation from Breton and Eluard, who, at the invitation of the Czech group, visited Prague early in 1935, where they were lionized by the Communist Party press. Declarations by Vítězslav Neval and others; illus. of work by Styrsky and Toyen.

No. 2: Boletín internacional del surrealismo. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de Paris y "Gaceta de Arte" de Tenerife (Islas Canarias). 9, (1)pp. 5 illus. Parallel texts in Spanish and French. "In May, 1935, another invitation was extended to the Paris surrealists,



12

this time from friends of Oscar Domínguez in Tenerife who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo López Torres, Pedro García Cabrera and Agustín Espinoza. 'Gaceta de Arte' organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings, and photographs.... Conferences were held, and Buñuel and Dalí's film 'L'Age d'Or' was shown. A second bilingual edition of the 'International Surrealist Bulletin,' this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues—the relationship between art and revolution—as the Czech number. It contained reproductions of 'The Hunter' by Domínguez, and 'The Death of Marat,' an engraving by Picasso for a collection of poems by Benjamin Péret" (Marcel Jean).

No. 3: Bulletin international du Surréalisme. Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août

1935. 8pp. 3 halftone illus. Opening with a manifesto protesting the Franco-Soviet pact, "Le couteau dans la plaie," signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton's speech to the Congrès des Écrivains pour la défense de la Culture—which, notoriously, he had been prevented from reading. "There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party" (Ades).

No. 4: International Surrealist Bulletin. Issued by the Surrealist Group in England. September 1936. 18, (2)pp. 11 illus. Texts by Herbert Read and Hugh Sykes Davies; bulletin "read and approved" by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England, following on the International Surrealist Exhibition

opened by Breton at the New Burlington Galleries in London in the summer of 1936.

A few minor marginal creases; very fine condition throughout, the wrap-around band to No. 2 bright and fresh. Praha/ Santa Cruz de Tenerife/ Bruxelles/ London, 1935-1936. \$18,500.00
Gershman p. 48; Admussen 27; Biro/Passeron pp. 361, 363; Jean p. 263f.; Reynolds p. 108; Milano p. 565f.

13
CANNIBALE

Revue mensuelle paraît le 25 de chaque mois, sous la direction de Francis Picabia, avec la collaboration de tous les dadaïstes du monde. Nos. 1-2, avril-mai 1920 (all published). (16)pp. 3 illus.; (16)pp. 3 illus. Sm. 4to. Orig. black and tan wraps., each titled in red. No. 1: Texts by Picabia, Aragon, Arnauld, Breton and Soupault, Ribemont-Dessaigues, Tzara, Cocteau, Dermée, Duchamp, Éluard. Illus. by Picabia ("Portrait de Tristan Tzara" and tipped-in "Tableau dada") and Duchamp ("Dessin dada"). No. 2: Texts by Picabia, Tzara, Buffet, Ribemont-Dessaigues, Dermée, Éluard, Breton, "Moi," vicomte de Faulques, Arnauld, Soupault. Illus. by Picabia ("Le cul en tête à tête") and Tzara ("Douleur en cage dada à la nage," a tipped-in ticket stub), and "Mercer 85 HP" (a halftone photo of Picabia and Tzara in this motorcar, subtitled "Les 2 exhibitionnistes intoxiqués par l'abus de l'automobile").

"[Cannibale] took the place of '391' between nos. 12 (March) and 13 (July) and was the fruit of an ambition shared by many dadaïsts to produce a definitive, international dada review, bringing together the different tendencies of a movement



14

whose unity was inevitably fragile and whose very nature as a movement was founded on paradox. Tzara's 'Dadaglobe,' which never appeared, was a similar effort. Much more substantial than '391'... [Cannibale] included not only core dadaïsts, but Cocteau and Dermée" (Ades). The aggressive iconoclasm of the review is exemplified in Picabia's "Tableau Dada," featuring a mounted toy monkey pulling its tail through its legs, under the heading "Portrait de Cézanne": still with the power to shock. No. 2 slightly browned; clean splits at spines, neatly mended.

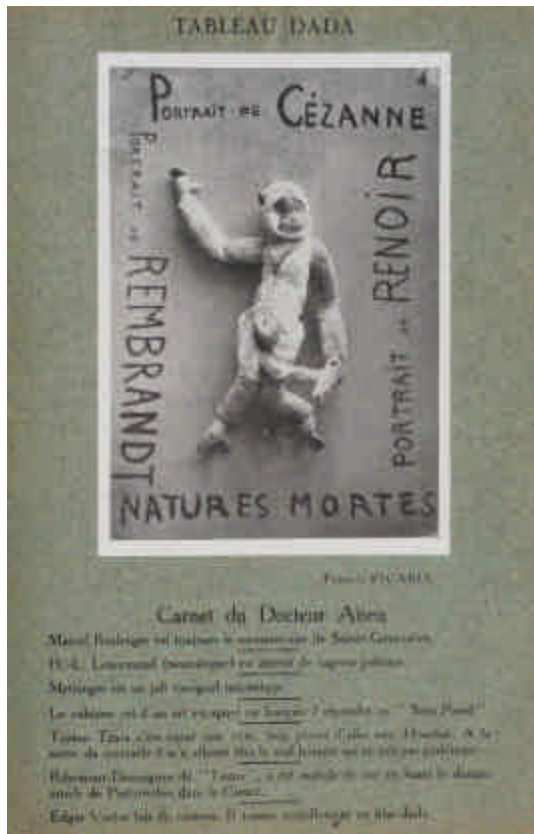
Paris, 1920. \$9,500.00
Gershman 48; Ades p. 154; Dada Global 171-172; Almanacco Dada 23; Sanouillet 223; Motherwell/Karpe 62; Dada Artifacts 121-122; Rubin 460; Verkauf 99; Zürich 367; Düsseldorf 232-233

14
CASSANDRE

Le Bifur. Dessinée par Cassandre. (28)pp. printed in yellow and black, interspersed with 6 leaves of orange, blue and yellow cellophane. 263 x 173 mm. (ca. 10 3/8 x 6 3/4 inches). Sm. 4to. Dec. silver-foil wraps., the front cover die-cut with a disc to expose the orange cellophane flyleaf and one letter on leaf beneath. Publisher's woodgrain card envelope, with balsa wood supports within (tears at flap).

A lavishly spacious brochure designed by Cassandre to showcase his superb new Bifur typeface, executed for him by the firm Deberny & Peignot. "Known principally for his sleekly contemporary posters for travel and product, Cassandre was also one of the most eminent type designers in modern France, particularly known for Bifur, which was considerably used for advertising and publicity in France and abroad during the 1930s. Bifur is marked by letter forms of considerable ease and flow, sans-serif, each element reduced to a simplification of curve and line as though chiselled with immense care and economy" (The Avant-Garde in Print). Slightest rubbing at the spine, not affecting covers; a very bright and fresh copy, particularly rare with the original publisher's envelope.

Paris (Deberny & Peignot), 1929. \$3,500.00
The Avant-Garde in Print 5.8



13



15

15

CERCLE ET CARRÉ

[Organe du groupe internationale 'Cercle et Carré.'] Parait six fois l'an. Rédaction: Michel Seuphor. Administration: J. Torres-García. Nos. 1-3, mars-juin 1930 (all published). (8), (12), (12)pp. 50 illus. Lrg. 4to. Self-wraps. Edition of 1500 copies. Texts and statements by Seuphor (3, including "Pour la défense d'une architecture" and "Poétique nouvelle"), "Juan" [sic] Torres-García ("Vouloir construire"), Domela, Brzewowski (2, including "Pour le filme abstrait"), Mondrian (2, including "L'art réaliste et l'art superréaliste [La morphoplastique et la néoplastique]"), Vordemberge-Gildewart, Léger, Kandinsky, Ozenfant, Prampolini, Russolo, Sartoris, Schwitters, Stazewski, Vantongerloo (3, including "Plastique d'art [S=L2 V=L3]"), Fillia, Xceron, Le Corbusier ("Architecture et urbanisme en tout"), Behne, Gropius, Richter, Hausmann ("Crépuscule du filme") and others, as well as letters from Ozenfant, Hannes Meyer, and Baumeister. No. 2 contains the catalogue of the "Cercle et Carré" group exhibition at the Galerie 23, Paris, April-May 1930. Illustrations of work by Mondrian, Arp, Vantongerloo, van Rees, Exter, Werkman, Pevsner, Stazewski, Domela, Florence Henri, Taeuber-Arp, Moholy-Nagy, Schwitters, Torres-García, German Cueto, Kandinsky, Le Corbusier, Gropius, Sartoris, et al.; documentary photographs of Russolo, the Mondrian studio, etc.

A remarkable set, accompanied by the signed autograph manuscript of Piet Mondrian's statement for the first issue. (1f., written on recto only, in black ink on an octavo sheet of lightweight vellum stock. The statement is also annotated in turquoise ink by the printer; punched twice in left margin, not affecting text.)

"Ne pas s'occuper de la forme et de la couleur-en tant que forme, c'est en art, la nouvelle plastique.

"Ne pas être trop dominé par le physique-naturel, c'est la nouvelle mentalité. Compter exclusivement avec les rapports en les créant et en cherchant leur équilibre en art et dans la vie, c'est le beau travail d'aujourd'hui: c'est préparer l'avenir. "déc. 29 Piet Mondrian".

Beneath this, Mondrian has noted (and the printer crossed out) "Je crois qu'en français on ne peut pas dis 'le physique.' Alors il faut ajouter quelque mot, n'est pas? Mais le quel? Peut-être: la matière physique-naturelle?"

No. 2 with clean split in outer leaf, at spine, easily conserved; a fine, fresh set. Though not noted internally, this set derives from Michel Seuphor's own library. Sets of "Cercle et carré" are very rare.

Paris, 1930.

\$12,000.00

Chevrefils Desbiolles p. 280, p. 102ff.; The Art Press p. 41; Pindell p. 104; Holtzman, Harry & James, Martin S. (eds.): The New Art—The New Life: The Collected Writings of Piet Mondrian (Boston, 1986), p. 148 (translating the text in full)

16

(COBRA)

Bibliothèque de Cobra. Première série: "Les artistes libres" [all published]. Rédacteur: Asger Jorn. (Quinze monographies. Première série de l'encyclopédie permanente de l'art expérimental.) 15 vols. (16)pp. per vol., most with 12-16 illus, each in wrappers bearing an original color lithograph by the artist in question. Separate introduction and table sheet loosely inserted (4pp.). Publisher's slipcase, printed on card stock with an additional original color lithograph by Jorn. The artists (and authors) are: Alechinsky (Zangrie), Alfelt (Jaguer), Appel (Dotremont), Atlan (Ragon), Bille (Ragon), Constant (Dotremont), Corneille (Dotremont), Doucet (Laude), Ferlov (Dotremont), Gilbert (Jaguer), Gudnason (Jaguer), Heerup

(Dotremont), Jacobsen (Dotremont), Jorn (Dotremont), and Pedersen (Dotremont). Including the slipcase, a total of 16 original color lithographs. Slight cracks at sides of the case; an exceptionally fine, bright copy.
Copenhagen (Ejnar Munksgaard), 1950. \$3,000.00

17

LE COEUR À BARBE

Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 [all published]. (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition. Texts by Duchamp ("Rose Sélavy"), Éluard, Fraenkel, Huidobro, Josephson, Péret, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara. A counterattack launched by Tzara following Picabia's insulting "La pomme de pins" of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the 'obsequies of Dada.' The cover design is one of the best-known and most appealing graphic inventions of Paris Dada; in the National Gallery of Art "Dada" catalogue (2006), it is attributed to Iliaszd. Clean splits at back-strip; a fine copy.
Paris (Au Sans Pareil), 1922. \$5,000.00
Dada Global 182; *Ades* p. 147f. (illus.); *Almanacco Dada* 26; *Gershman* p. 48f.; *Chevrefils Desbiolles* p. 282; *Admussen* 58; *Sanouillet* 224; *Motherwell/Karpel* 64; *Dada Artifacts* 138; *Verkauf* p. 177; *Düsseldorf* 234; *Zürich* 369; *Milano* p. 648; *Pompidou: Dada*, 1356, illus. pp. 282, 703; *Washington: Dada*, fig. 361; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), p. 136, illus. 144

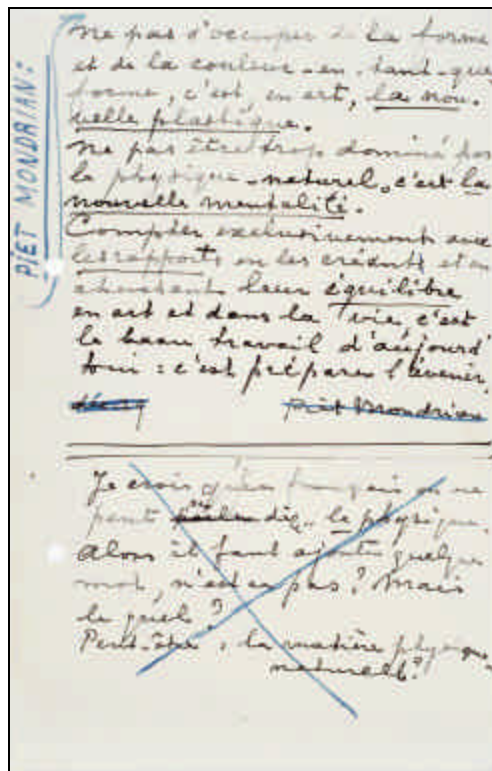
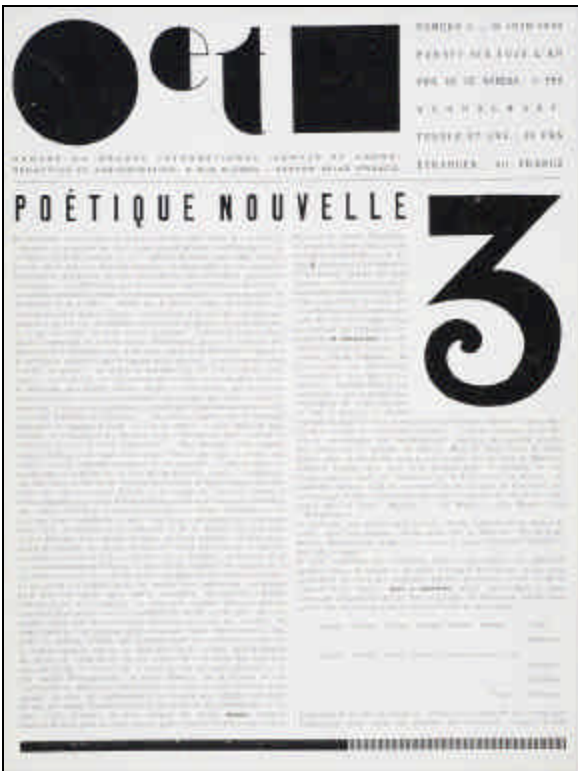
18

LE DA COSTA ENCYCLOPÉDIQUE

[A complete run, in three issues, as follows:] [1] Le Da Costa

encyclopédique. Fascicule VII, Volume II; [2] Le memento universel. Fascicule I; Le memento universel. Fascicule II. Editors: Isabelle Waldberg and Robert Lebel. (36), 16, 16pp. Sm. folio (issue 1) and sm. 4to. (issues 2-3). Collaborators listed in issues 2-3: Maurice Baskine, Marcel Duchamp, Marcel Jean, Pierre Mabilie, Henri Pastoureau, Isabelle Waldberg, J. Heisler, et al.

An astonishing Surrealist review—originating in the circle of Georges Bataille and the Acéphale sect of Surrealism, and still somewhat shrouded in mystery—that appeared in three altogether baffling issues, the first in the autumn of 1947. "Anonymous and deliberately designed so that it appeared to be one fascicle, and not the first, of an encyclopædia being published periodically, it began not only in mid-sentence, but mid-word, and bore the heading Fascicule VII, Volume II. A few readers wrote to the publisher requesting earlier issues; they were informed that they were all sold, whereas in fact they had never existed. The cover bore a rebus in place of an author's name: 'L'âne au nid mât' [Donkey in a crow's nest] meaning 'Anonymat' [Anonymity]. The author of an article [on the review] pointed out its 'insolence and immoderate use of sarcasm'.... 'The next year,' he continues, 'two further fascicles appeared, entitled "Le memento universel Da Costa." The defection of most of the earlier collaborators led to the abandoning of the principle of anonymity, which hardly facilitated the recruitment of new authors. It only remained for the "Da Costa" to scuttle itself, which it proceeded to do all the more promptly since its two successive publishers had pushed the joke to the limit, one having been bankrupted, the second dead. Today, supreme irony, 'Da Costa' has become a bibliophilic rarity....' The extraordinary omission of this publication from all histories of post-war culture in France is not so hard to understand, even given the celebrity of some





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of its contributors. Their anonymity has been a well-kept secret and was only initially revealed by the recent publication of the letters of Patrick and Isabelle Waldberg written during the war. Since then it has become evident that the 'Da Costa' was edited by Isabelle Waldberg and Robert Lebel, with much assistance from Marcel Duchamp, and with Patrick Waldberg acting as a sort of roving emissary.... It included contributions from writers recently returned to Paris, as well as using texts written during the war years in London and New York, and presumably collected by Patrick Waldberg. Not only was the 'Da Costa' anonymous, it was hard to obtain. One of its few reviewers noted that it had been 'carefully stifled by both publisher and the book-shops'" (Brotchie). A fine set.

[Paris, 1947-1948].

\$2,500.00

Brotchie, Alastair (ed.): Encyclopedia Acephalica. Comprising the critical dictionary & related texts edited by Georges Bataille and the Encyclopædia Da Costa edited by Robert Lebel & Isabelle Waldberg (London, ca. 1995), p. 16ff.

19

DADA. NO. 6: BULLETIN DADA. 5 février 1920

Editor: Tristan Tzara. (4)pp. (single sheet, folding). 2 mechanomorphic drawings by Picabia (1 printed in red over text). Folio. Tabloid format, with enormous masthead in red on the front (as well as red overprinting on front and back, at variance with, and superimposed on, the text in black. Including the program for "Matinée du mouvement dada, 5 février 1920,

Salon des Indépendants," "Manifeste du mouvement dada," "Quelques présidents et présidentes," and aphorisms by Picabia, Tzara, Breton, Duchamp, Aragon, Ribemont-Dessaignes, Dermée, Éluard, Cravan, Soupault, De Zayas and others. "Tzara followed Picabia to Paris early in January 1920 and brought out 'Dada' nos. 6 and 7 ('Bulletin Dada' and 'Dadaphone') from Picabia's apartment. They belong to Paris, in the sense that they contain predominantly the work of Paris dadaists, apart from Tzara himself and Picabia, and have grown closer to '391' in appearance" (Ades). A little browned, a few mends in the interior (with loss of a few letters), other slight defects; generally a fine and attractive copy.

Paris, 1920.

\$8,500.00

Dada Global 173; Ades pp. 63, 65; Gershman p. 49; Admussen 70; Chevrefils Desbiolles p. 284; Almanacco Dada 32; Sanouillet 226; Motherwell/Karpel 66; Rubin 462; Verkauf p. 177; Reynolds p. 110; Düsseldorf 116; Pompidou: Dada 1362, illus. pp. 314; Washington: Dada pl. 362

20

(ERNST) Carrington, Leonora

La dame ovale. Avec sept collages par Max Ernst. (34)pp., 7 plates. Wraps. Glassine d.j. One of 500 numbered copies on vélin blanc, from the edition of 535 in all. A fine copy.

Paris (G.L.M.), 1939.

\$1,350.00

GLM 208; Rainwater 39; Hugues/Poupard-Lieussou 16; Gershman 12; Biro/Passeron 609

21

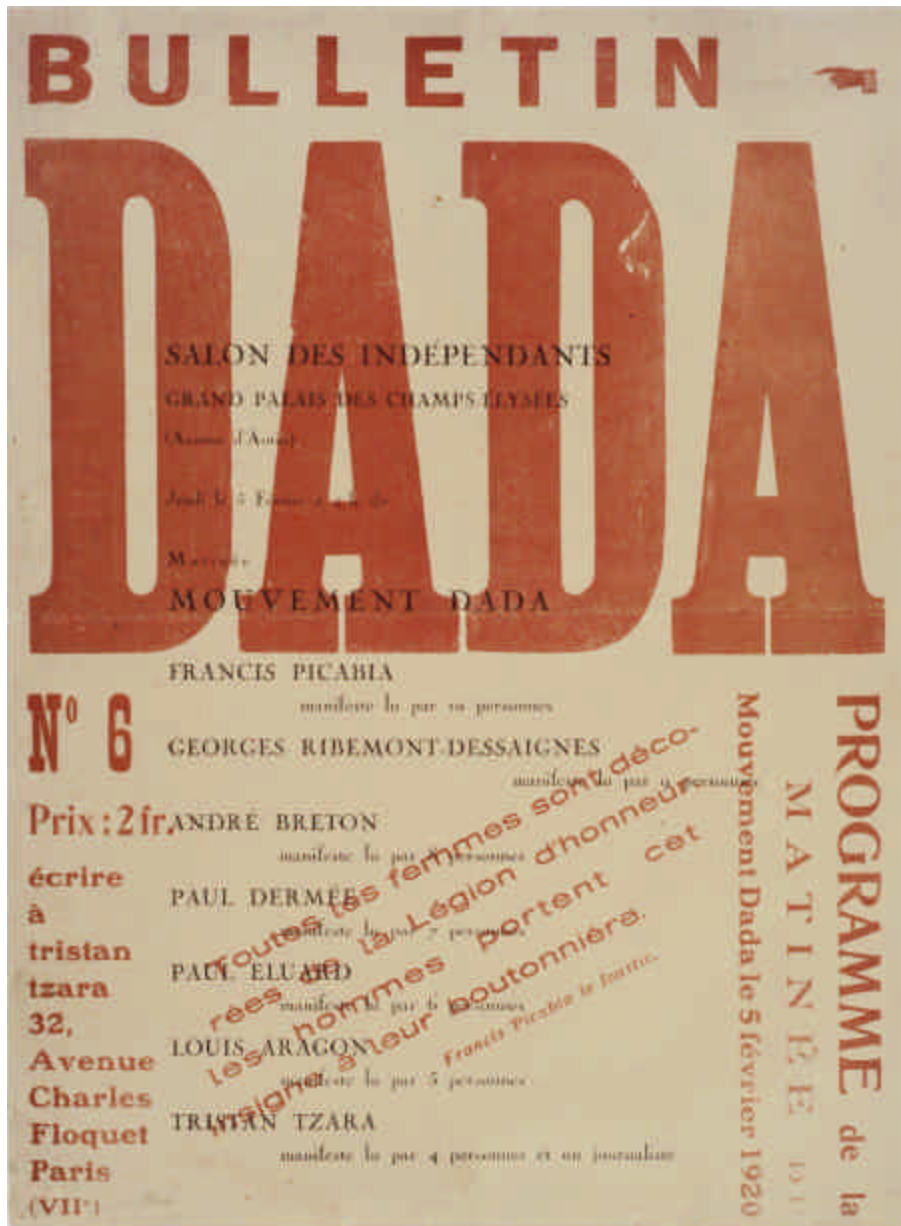
(FLUXUS)

V TRE (2)pp. (single sheet), printed on buff-colored stock. 322 x 248 mm. (12 7/8 x 9 3/4 inches). Illus. with drawings, collages, and photocollages by Brecht. 4to. Self-wraps.

A direct precursor to the Fluxus newspapers. "'V TRE,' a



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pre-Fluxus publication edited by George Brecht, was a single sheet printed on both sides with contributions by several artists. The title is said to have come from a neon sign, whose letters all burnt out but four, a chance occurrence. Maciunas incorporated the title of Brecht's publication when he started publishing the fluxus newspapers in 1964, and George Brecht appears on the masthead as 'editor' for the first four issues" (Hendricks). Contributions by Dieter Rot ("Kevroompfch"), Claes Oldenburg ("Wat dwy den thsink MRCA"), Ruth Krauss, Heinz Gappmayr, Angus MacLise, and Jackson Mac Low ("Poe and Psychoanalysis"). Faint central fold line; a very fine copy. Metuchen, N.J., [1963]. \$2,250.00
 Silverman 540, *Fluxus Codex* p. 215f. (illus.), Kellein, Thomas: "Fröhliche Wissenschaft." *Das Archiv Sohn* (Staatsgalerie Stuttgart, 1986), pp. 89, 92 (2 illus.); Köln. *Museum Ludwig: George Brecht: A Heterospective* (2005), pp. 128f., 133 (illus.)

22
(FLUXUS)
 a V TRE EXTRA. [Fluxus] No. 11. Saturday, March 24, 1979. "MACIUNAS DIES. Hart attack kills him at summer palace." 15, (1)pp. 375 x 290 mm. (ca. 11/12 x 14 3/4 inches). 2 insert texts (key to illustrations, and errata slip), printed on brown stock in tall narrow formats. 4to. Self-wraps., folded.
 The eleventh issue of the Fluxus newspaper. "A VTRE EXTRA was edited by the 'Fluxus Editorial Council,' in this case, it was Geoffrey Hendricks who initiated the project and actually edited it. Sara Seagull was its designer. The newspaper is a posthumous tribute to George Maciunas. Numbered 11, it can be considered the final Fluxus newspaper" (Fluxus Codex). Contributions by Peter Moore, Robert Watts, Henry Flynt, Wolf Vostell, Mieko Shiomi, Ben Vautier, Milan



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Knížák, Geoffrey Hendricks, George Brecht, Alison Knowles, Bici Forbes, Daniel Spoerri, Ken Friedman, and others. The rare errata slip (a sizable printed sheet) contains corrections to Robert Watts's list of George Maciunas's vital statistics, which had inadvertently lost its numerical superscripts: "Words spoken: 3.07 x 108...Characters Typed: 2.53 x 107 (stretched-out length: 47.8 miles)...Total Observed Distance: 8.88 x 1010 ft. (16,830,000 miles)...Total Sounds Heard: 3.14 x 107." Light wear.

New York, 1979.

\$650.00

Silverman 608; Fluxus Codex p. 100f. (illus.); Phillpot/Hendricks 61

23

DIE FREIE STRASSE. NR. 9. NOVEMBER 1918

"Gegen den Besitz!" [Editors: Raoul Hausmann and Johannes Baader.] (4)pp. (single sheet, folding). Front page with massive block tilted on the diagonal, printed in black. Tabloid folio, folded as issued. Texts by Raoul Hausmann ("Gegen den Besitz," uncredited), Johannes Baader ("Die Geschichte des Weltkrieges," under the pseudonym Joh. K. Gottlob), Karl Radek ("Revolution und Konterrevolution"), et al. "That psychoanalytic ideas were acceptable to Dadaists in Berlin was consistent with their adherence to systematic politics, which Dadaists in France, Switzerland and America rejected. Even so it was not Freudian psychoanalysis that interested Dada in Berlin, but a psychotypology that was based on the researches of Otto Gross as systematized in 1916 by Franz Jung...who, the following year, founded the review 'Die freie Strasse' to propagate these views. It became the first voice of Dada in Berlin" (Rubin). A brilliant copy, fresh and crisp.

Berlin-Friedenau (Verlag Freie Strasse), 1918. \$4,500.00

Dada Global 27; Almanacco Dada 59; Bergius p. 414; Dachy, Marc: Archives dada/ chronique (Paris, 2005), p. 131f. (illus.); Dada Artifacts 35; Pompidou: Dada 1369, illus. p. 125; cf. Ades 4.64, Raabe 26, Rubin p. 10

24

FUSSMANN, KLAUS

Quisnis. Drei Texte und achtzehn Kaltnadel-Radierungen. (36)pp. 18 original etchings in varying dimensions, printed in black, rose or brown, each signed in pencil, integrated with the text. Signatures loose, as issued. Sm. folio. Publisher's printed chemise and slipcase (boards). One of 60 copies with all etchings signed in pencil, from the edition of 200 hand-numbered copies in all, signed in the colophon by the artist. Presentation copy, signed and dated in pencil on the half-title by Fussmann, December 1993, and with an accompanying presentation postcard from the artist loosely inserted. Krefeld (Josef Peerlings), 1992.

\$1,200.00

25

(GIACOMETTI) Tzara, Tristan

Ramures. Avec un dessin de Giacometti. (Collection "Repères." 11.) (16)pp. Frontispiece design by Giacometti. Sm. 4to. Orange wraps. Acetate d.j. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A fine copy.

Paris (Éditions G.L.M.), 1936.

\$1,650.00

G.L.M. 105; Berggruen 16; Harwood 24

26

GOLL, CLAIRE & IVAN

Poèmes de jalousie. 46, (2)pp. Frontis. portrait of the Golls, an original etching by Foujita. 2 line-drawn vignettes by Foujita in text. 4to. Marbled grey wraps., with yellow title supralibros. One of 300 numbered copies on vergé antique, from the limited edition of 333 in all, handsomely printed in letterpress. Each set of poems is introduced with a vignette drawing of a hand by Foujita: in Claire Goll's case, a woman's, brandishing a revolver; in Ivan's, a man's, offering a flower.

Presentation copy, handsomely inscribed on the half-title "à

nos chers amis Millot/ qui ne connaissent/ pas cette maladie
jaune/ Clairelvan Goll" (the names interlaced). A fine copy.
Paris (Jean Budry et Cie.), 1926. \$1,850.00

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GOLL, CLAIRE & IVAN

Poèmes de la vie et de la mort. 46, (2)pp. 2 halftone plates
hors texte. Lrg. 4to, Grey wraps., with title supralibros. **Édi-
tion de tête:** one of 10 large-paper copies on Hollande, des-
ignated with roman numerals, from the limited edition of 360
in all. In lieu of frontispiece author portraits, x-ray photographs
of Ivan and Claire Goll's crania, an astonishing inspiration.
Presentation copy, inscribed "à Willy Michel,/ le radiographe
de la vie/ et non de la mort/ amicalement/ Clairelvan Goll"
(their names interlaced) in the center of the front flyleaf.
Paris (Jean Budry et Cie.), 1927. \$2,250.00

GOLL: see also items 4, 38

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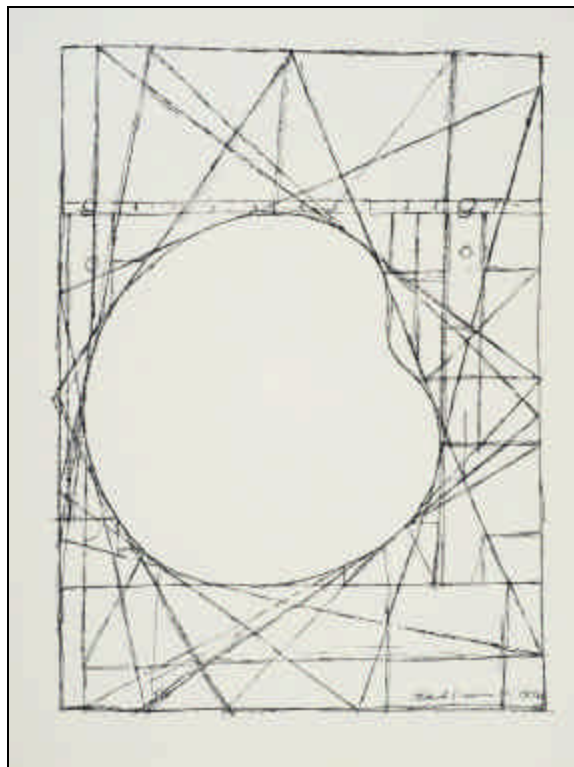
LE GRAND JEU

Direction: Roger Gilbert-Lecomte, René Daumal, Josef Sîma,
Roger Vailland. Nos. 1-3, été 1928 - automne 1930 (all pub-
lished). 64-96pp. per issue. Prof. illus. (including hors texte
plates). 4to. Dec. wraps. Glassine d.j. Uncut. New clamshell
cloth box.

Texts and illustrations by Georges Ribemont-Dessaignes,
Robert Desnos, Saint-Pol Roux, Jaroslav Seifert, René Dau-
mal, Ramón Gómez de la Serna, Hendrik Cramer, Roger Vail-
land, Roger Gilbert-Lecomte, Vítěslav Nezval, A. Rolland de
Renéville, et al.; illustrations by Man Ray, Josef Sima, Mau-
rice Henry, André Masson, Arthur Harfaux, Mayo, Jean Arp, et
al. A complete run of the review, which gave its name to a
group within (and adjacent to) the Surrealist movement,
excommunicated in the course of one of Breton's characteris-
tic purges. "This parasurrealist journal (the title was borrowed
from a book of poems by Péret published in 1928) first



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appeared at the end of 1928, edited and illustrated by René
Daumal, Roger Gilbert-Lecomte, Arthur Harfaux, Maurice
Henry, Joseph Sima, and Roger Vaillant. Of those, several
like Maurice Henry and Arthur Harfaux, were later to collabo-
rate on 'Le Surréalisme au Service de la Révolution'.... Given
the Surrealists' desire for communal political action, particu-
larly on the part of Aragon, Breton, Thirion, 'Le Grand Jeu'
was seen to be closer in spirit to the early numbers of 'La
Révolution Surréaliste' and the inclination to purely literary
and artistic activity which had already led to the expulsions of
Artaud, Vitrac and Soupault" (Ades). Wrappers slightly faded;
a fine set, complete with the notices for subscribers tipped
into the first two issues. Rare.

Paris, 1928-1930.

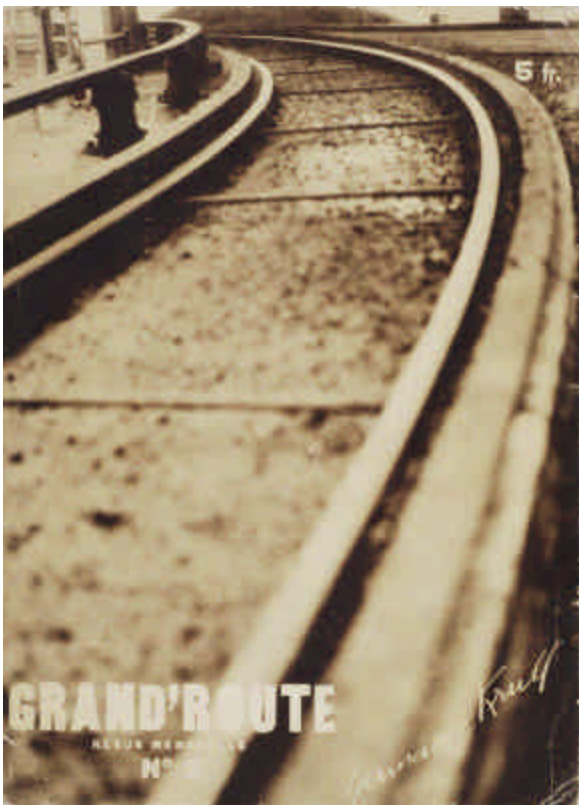
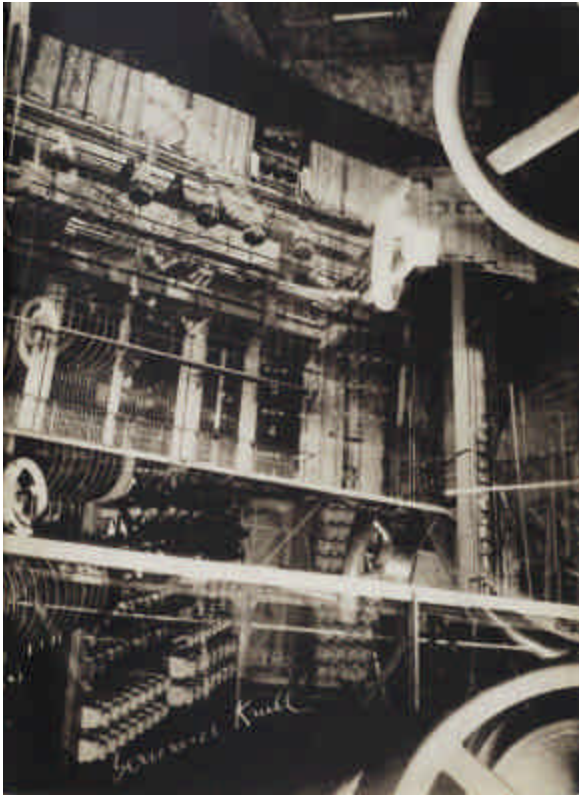
\$5,000.00

*Gershman p. 49; Admussen 103; Ades 9.74, p. 203;
Biro/Passeron p. 190f.; Nadeau pp. 143f., 155ff., 331*

29

GRAND'ROUTE

Revue mensuelle. Direction: Renaud de Jouvenel. Rédaction:
André Cayatte, Philippe Lamour, Eric B. Hurel. Nos. 1-5, mars-
juillet 1930, in 5 issues (all published). 95, 79, 96, 112, 96pp.
Heliogravure plates hors texte. Loosely inserted in Nos. 4 and
5, the supplementary texts "Variante à la confrontation" and
"Mort du pamphlet bourgeois." 4to. Wraps. (nos. 1-3 with sepi-
toned bleed photographs by Germaine Krull). Glassine d.j. Fine
fitted chemise and box by Devauchelle. Texts by the editors,
and by Georges Herbiet (the Dadaist known as Christian), Le
Corbusier and Pierre Jeanneret ("Analyse des éléments fonda-
mentaux du problème de la 'Maison minimum,'" "Corollaire
brésilien"), André Suarès, Fernand Divoire, André Lurçat, Igor
Markevitch, Sergei Eisenstein ("La quatrième dimension du
cinéma," with a startling close-up photo of the author), Arthur
Honegger ("Un art a naître"), Hugues Panassié ("Du jazz hot"),



and others; illustrations of work by Le Corbusier, Germaine Krull, Jean Crotti, Jean Marembert et al.

An extremely interesting review which lasted for only five months, "Grand'route" contains memorable (and beautifully printed) photographs by Germaine Krull, including three cover designs showing highways, cars and trolley tracks, and plates of machinery, and of the stage apparatus at the Théâtre Pigalle. Partly unopened. Light wear to the covers. Rare, especially with the inserted supplements.

Paris, 1930.

\$2,200.00

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GREENE-MERCIER, MARIE ZOE

Collage Four. Collage of cut colored papers, mounted on three layered planes of glass, signed "Marie Zoe Greene" in black ink at lower left. 365 x 365 mm. (14 3/8 inches square). Framed.

An important abstract collage construction in glass and colored paper by Greene-Mercier, one of Moholy-Nagy's first students at the New Bauhaus in Chicago. Dating from 1946, "Collage Four" was the very first of these "polyplane collages," which represent a breakthrough of sorts in her own work, and a fascinating chapter in postwar modernist abstraction. Over the course of a decade, Greene-Mercier made a total of twenty of these compositions. On completion, the entire series was given an exhibition at the Art Institute of Chicago in March-April 1955, at the invitation of Carl O. Schniewind, in the Department of Prints and Drawings.

We quote at length from an article by Lloyd C. Engelbrecht on "Marie-Zoe Greene-Mercier: The Polyplane Collages," which appeared in "Art International" in 1978:

"Marie-Zoe Greene-Mercier is best known for her grandly-scaled sculpture, such as the two French Government commissions at Barcarès and Arras. Less well known is a series of collages in which she explored the spatial relationships created by separating paper and other materials by multiple panes of glass, which she has named 'polyplane collages.'

"There are twenty of these collages in all, the earliest dating from 1946. The first ten to be completed were exhibited on numerous occasions as individual works, and all twenty were shown as a group in the Art Institute of Chicago in 1955. Although some were shown again as a group in the following two years in the same city, since 1957 only a few have been exhibited, at infrequent intervals. With the patina of time acquired in the last twenty years they now seem to be part of a whole, much like a musical suite in which the individual movements each make their statement, at the same time complementing one another.

"Greene-Mercier first turned to collage in 1945, when she made a series of three collages using the 'traditional' methods involving pieces of paper and glue. She soon yielded to the sculptor's fascination with construction in space and began to experiment with panes of glass, which she inserted between the pieces of paper. The twenty collages with panes of glass were the result, and since they followed the three without glass, she numbered them from four to twenty-three. The first two were made with three panes of glass, and the rest with four panes. Paper was pressed, and patterned Japanese paper, burlap, thread, string and rope were used as well. The panes of glass are bound tightly together with tape, and the glass is set flush with the other materials except in those collages in which parts of the glass panes were cut away for the artist by a master glass cutter....



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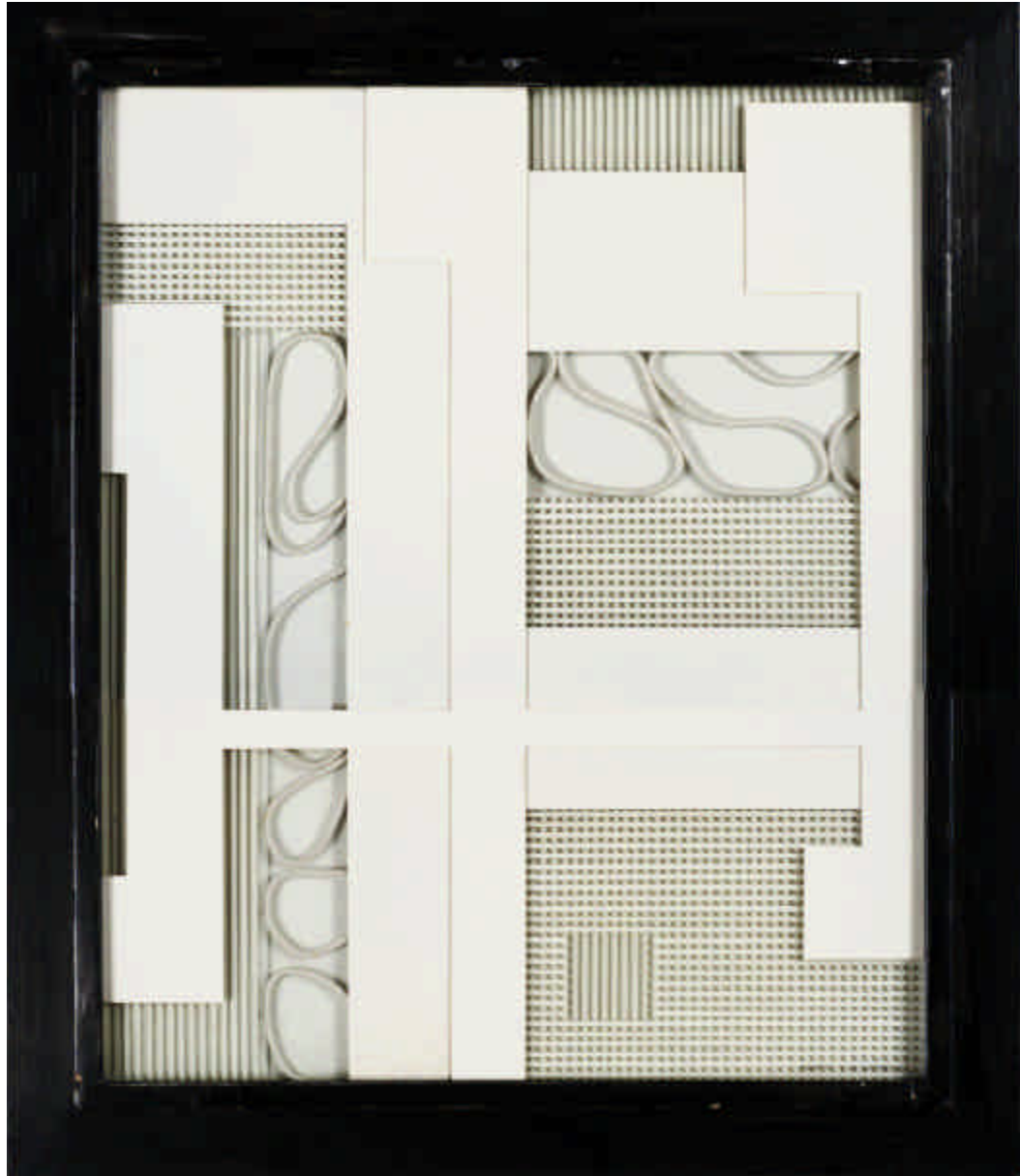
“Each collage makes a statement in the Constructivist idiom, and the forms suspended in orthogonally defined space go back to the origins of Constructivism; Malevich exhibited a black square hovering over a white ground in 1915. What Greene-Mercier has accomplished is to articulate orthogonally defined space in a new way, although employing traditional materials. (She once remarked that she rejected the idea of using plexiglass because she was attracted to the long tradition of glass as a material for artists.)”

Born in 1911, Greene-Mercier first came to Chicago in 1933, shortly after graduating from Radcliffe, and was involved in Constructivist art in Chicago from the time of her arrival. In 1934 she assisted James Johnson Sweeney with an exhibition of abstract art at the University of Chicago which included the first showing of paintings by

Mondrian in the city. At the New Bauhaus she studied with Archipenko and Gyorgy Kepes, as well as with Moholy-Nagy. One of her polyplane collages, “Collage Eight” (1946), was included in the exhibition “Abstract and Surrealist American Art” at the Art Institute of Chicago in 1947. Her successful career, later dedicated primarily to work in bronze and steel, was surveyed in a retrospective exhibition at Amerika Haus, Berlin, in 1977. [Chicago, 1946].

\$15,000.00

Engelbrecht, Lloyd C.: “Marie-Zoe Greene-Mercier: The Polyplane Collages” (in: Art International, Vol. 22 No. 6, Oct. 1978, p. 21ff.); Greene-Mercier, Marie Zoe: “The Role of Materials in My Geometric and Abstract Sculpture” (in: Leonardo, Vol. 15, No. 1, Jan. 1982); Mussa, Italo: Marie-Zoe Greene-Mercier. Roma, 1968; Elgar, Frank: Greene-Mercier. Paris, 1978



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GREENE-MERCIER, MARIE ZOE

Collage Seventeen. Collage of cut colored wove papers and woven cloth cord, mounted on four layered planes of glass, signed "Marie Zoe Greene" in black ink on the glass at lower right. 600 x 495 mm. (23 1/2 x 19 1/2 inches). Original massive wood frame.

An important abstract collage construction in glass and colored paper by Greene-Mercier, one of Moholy-Nagy's first students at the New Bauhaus in Chicago. Dating from 1953, "Collage Seventeen" was one of twenty "polyplane collages," which represent a breakthrough of sorts in her work, and a fascinating chapter in postwar modernist abstraction. The series occupied Greene-Mercier for a decade. On its completion, the complete series was given an exhibition at the Art Institute of Chicago in March-April 1955, at the invi-

tation of Carl O. Schniewind, in the Department of Prints and Drawings.

[Chicago, 1953]

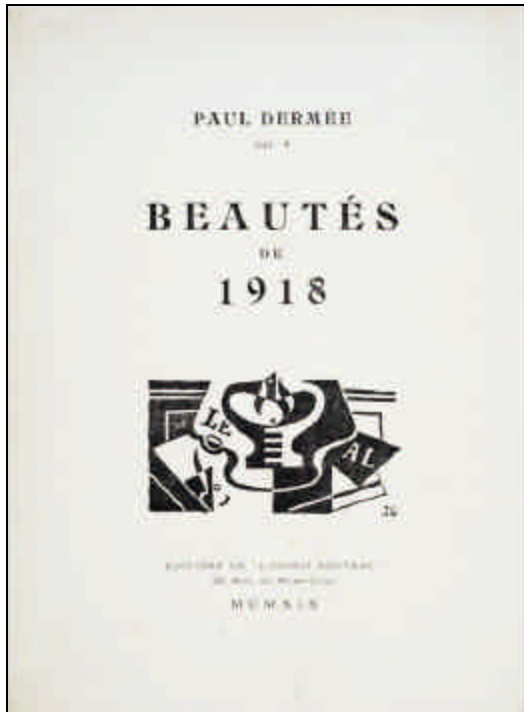
\$15,000.00

Engelbrecht, Lloyd C.: "Marie-Zoe Greene-Mercier: The Polyplane Collages" (in: *Art International*, Vol. 22 No. 6, Oct. 1978, p. 21ff.); Greene-Mercier, Marie Zoe: "The Role of Materials in My Geometric and Abstract Sculpture" (in: *Leonardo*, Vol. 15, No. 1, Jan. 1982); Mussa, Italo: *Marie-Zoe Greene-Mercier*. Roma, 1968; Elgar, Frank: *Greene-Mercier*. Paris, 1978

32

(GRIS) Dermée, Paul

Beautés de 1918. (Op. 4.) Illustré de quatre dessins de Juan Gris. (30)pp. 4 illus. after drawings by Gris. 4to. Dec. wraps., repeating the design on the title-page. One of 200 copies on papier bouffant, signed and numbered in pen by



32

Gris and Dermée in the justification, from the limited edition of 216 in all.

In a letter to Dermée of September 1918, full of poetic uncertainties ("I'm immersed in a dream about such important work that I think of nothing else. Time and space only exist in my life as ideas or elements of my work"), Gris wrote happily, and whimsically, to accept the commission of these illustrations. "With great pleasure will I give the hand of my daughter (a daughter whom I shall create specially) to your newest-born, always provided that my daughter's guardian has no objections" (the guardian in this case being his dealer, Léonce Rosenberg). The four vignettes are Cubist still-lives, a bit reminiscent in format of Braque's woodcuts for Satie's "Le Piège de Méduse." A beautiful copy, very fresh and clean.

Paris (Éditions de l'Esprit Nouveau), 1919. \$3,500.00
Skira 140; Siena 24; Stuttgart 91

33

GROPIUS, WALTER, et al.

Pressestimmen (Auszüge) für das Staatliche Bauhaus Weimar. 70, (2)pp. **Together with:** "Nachtrag zu den Pressestimmen für das Staatliche Bauhaus Weimar (März-April 1924). (32)pp. (numbered 73-100, continuing the pagination of the main work). Sm. 4to. Self-wraps. Printed on pale yellow stock. **And with:** Gropius, Walter. "Die bisherige und zukünftige Arbeit des Staatlichen Bauhauses, Weimar." vii, (1)pp. Sm. 4to. Self-wraps. Sm. 4to. Wraps.

This booklet of international press coverage was published as part of a campaign to rally support for the Weimar Bauhaus in the face of hostility from the Thüringian government in 1924, which effectively forced its removal to Dessau the following year. Arranged by country, it includes some 50 texts about the Bauhaus and its activities from January 1920 to February 1924, by J.J.P. Oud, Bruno Taut, Adolf Behne, Sigfried Giedion, Hans Hildebrandt, and Max Osborn among others.

The booklet's layout and design, with forceful Bauhaus typographical composition in blue on front cover, and Oskar Schlemmer's profile signet for the Bauhaus on the back cover, is generally attributed to Moholy-Nagy (Gerd Fleischmann, tentatively; "Das A und O des Bauhauses").

It is especially rare with the two supplements present with this copy, both of which continue the graphic layout of the first. Very pale small marginal waterstain in part of text; a fine copy. Weimar, 1924. \$2,500.00

Fleischmann p. 96 (illus.); Brüning, Ute. (hrsg.): Das A und O des Bauhauses (Berlin: Bauhaus-Archiv, 1995), no. 129, illus. 90-91 (p. 86); Busch-Reisinger Museum: Concepts of the Bauhaus (Cambridge, 1971) p. 118, illus. p. 119 (attributing the layout and design to Oskar Schlemmer)

34

(HAINSVILLÉGLÉ) Bryen, Camille

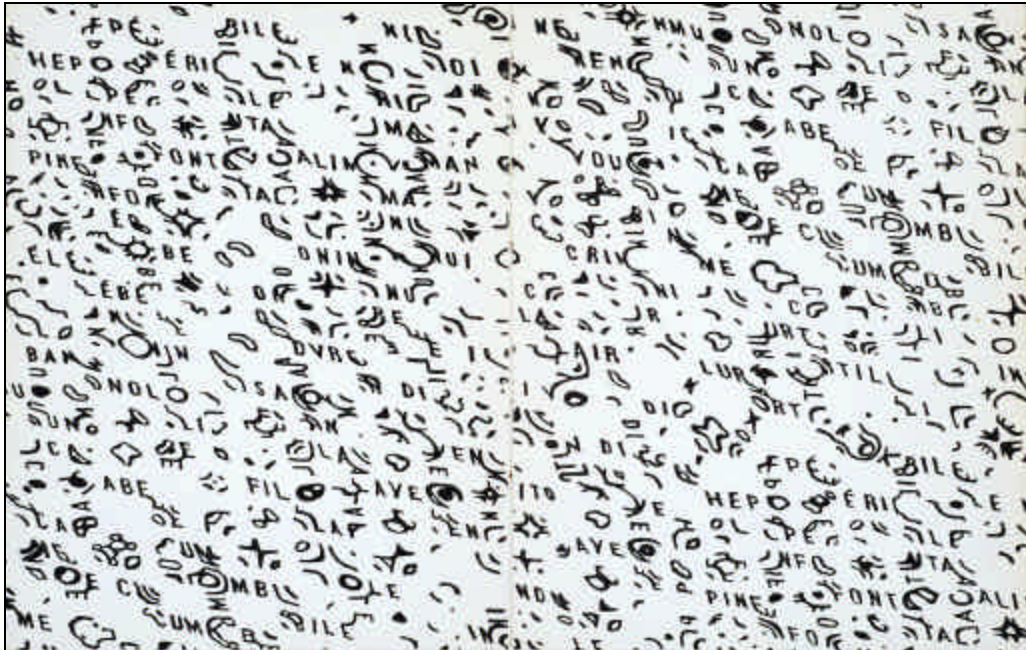
Hépérile éclaté. [Par] Raymond Hains, Jacques de la Villeglé, Camille Bryen. (20)pp. Loosely inserted, as issued: folding double-sided tract/prospectus by the three collaborators, handsomely designed with an elaborate lettriste composition. Sm. 8vo. Cream wraps., printed in grey, with wrap-around band printed in black. Stitched and inserted loose in wrapper, as issued. One of 300 copies "conformes à la maquette," numbered by hand with a lettrist designation, from the edition of 1000 in all. Bryen's text, first published by P.A.B. in 1950, is here reproduced and distorted using a glass frame spline. An exquisite production of lettrisme. Presentation copy, inscribed in blue ink (partly in lettriste characters) by Raymond Hains, "avec mes meilleurs vœux pour 1961," on a preliminary leaf.

Paris (The authors), 1952.

\$2,500.00



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35

HONEGGER, ARTHUR

Trois fragments, extraits de "Les pâques à New York" de Blaise Cendrars. I. Grave. II. Tourmenté. III. Modéré. [Pour voix avec accompagnements de quatuor à cordes. Réduction pour piano et voix, par l'auteur.] 3, 3, 3, 3, 14pp. Sm. folio. Publisher's wraps. Contents loose, as issued. First edition (with blue cover), complete with the separate parts for first and second violin, viola, and cello, and the piano vocal score. Cendrars' "first poem of cosmopolitan incantation," as Roger Shattuck put it, "Les pâques à New York" (1912) had a tremendous influence on Apollinaire, seen especially in "Zone." Rare.

New York (Composers' Music Corporation), 1923. \$850.00

36

ILIAZD [Il'ia Zdanevitch]

lidantIU fAram. [Ledentu le phare./ Ledentu as a Beacon.] 61, (3)pp., with typographic compositions, printed in letterpress. Sm. 4to. Publisher's wraps., decorated with an original collage composition by Naum Granowskii of mounted, variously shaped elements of gold and patterned silver foils, leatherette and cork, partly overprinted in black, on printed grey wove stock. One of 500 copies on papier de Rives, from the stated edition of 530 in all. **Loosely inserted:** Iliazd. Ledentu le phare, poème dramatique en zaoum. Préface de G. Ribemont-Dessaignes. Couverture de N. Granowsky. Typographie de l'auteur. Paris (Éditions du 41°), 1923. (8)pp. Self-wraps., stapled as issued.

Published shortly after Iliazd's arrival in Paris, "lidantIU fAram" was the culminating work in a series of five plays (or "dra," as he called them) written in the transrational language known as "zaum," which is the basis of much Russian Futurist literature. In the production of these texts, Iliazd showed an increasing concern with the design and physical appearance of the books themselves, eventually coloring his pages and inserting them between sheets of lilac paper, and presenting the verbal notation in an increasingly

sophisticated and complex system of phonetic signs. "Both aspects," Markov notes, "were further developed in 'lidantIU fAram'... perhaps written in Russia but published in 1923 in Paris. The play in this edition is preceded by a table of symbols with a description as to how the sounds they stand for should be pronounced (one of them is a click of the tongue). The table even lists features of pronunciation for which no symbols are given, such as vowel length, staccato, pitch and so on. In respect to typography, the book is probably the most luxurious one in the world, with hundreds of different sorts of letters used, so that the pages become visual works of art in which letters and page numbers jostle one another, fly, jump and somersault.... 'Ledentu as Beacon' is a synthesis of all Zdanevitch's previous trends and motifs. It is mocking and satirical, but...it investigates the nature of reality, this time in its relation to art.... The 'zaum' in this play is unbelievably inventive, expressive and funny.... The play, which combines slapstick with the solution of aesthetic problems, may be considered the oddest literary work of Russia, but it is unquestionably a masterpiece of the Russian poetic avant-garde" (Markov).

"In the final publication of the book, he outstripped most western European typographical invention while anticipating surrealism by continuing the Russian futurist tradition which he and Kruchenykh had pushed further in Tiflis" (Compton). Jaroslav Andel calls this "one of the most complex typographic designs of the twentieth century."

Although the justification states the limitation of the book as 530 copies, François Chapon, in his exhaustively detailed bibliography of Iliazd's publications, states that no more than 150 copies of the book were ever completed, and the remainder pulped ("Le reste de l'édition aurait été envoyé au pilon"). The cover of the book, designed by Naum Granowskii (and "probably the most elaborate and beautiful of all suprematist book covers," according to Robert Flynn Johnson and Donna Stein) was in itself a painstaking production, each "individually hand assembled with cork and silver and gold paper elements. The only thing printed is the black letterpress type."

Presentation copy, handsomely inscribed “A Marcello Fabri/ Iliazd/ 7.2.24” in the center of the front flyleaf. The Algerian-French poet, painter, dramatist and man of letters Marcello Fabri (1889-1945) was the founder of “La revue de l’époque” (1919-1923), which in its brief existence published a wide range of Parisian writers, including Albert-Birot, Cendrars, Reverdy, Robert Delaunay, and Ivan Goll, among others. A very fine, fresh copy, the cover collage in excellent condition, complete with the essential Ribemont-Dessaignes preface pamphlet.

Paris (Éditions du 41°), 1923. \$18,500.00
 Isselbacher, Audrey: *Iliazd and the Illustrated Book* (New York: Museum of Modern Art, 1987), 8-10; Chapon, François: “Bibliographie des livres imprimés édités par Iliazd” (in: *Centre Georges Pompidou: Iliazd* [Paris, 1978], p. 110, with a reproduction of the original book in its entirety on pp. 99-106); MOMA 458-459, illus. p. 128f.; Getty 249; Markov p. 354ff.; Compton p. 61ff.; Bowlt, John E.: *Russian Art of the Avant-Garde: Theory and Criticism 1902-1934* (New York, 1988), p. xxxiii f.; Barron/Tuchman 424; Janacek p. 174ff.; Siena 30; Franklin Furnace 63; Spencer p. 28; Drucker, Johanna: *The Visible Word: Experimental Typography and Modern Art, 1909-1923* (Chicago, 1994), p. 169ff.; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950* (New York, 2002), p. 113; Logan Collection 37; Dada Global 204; Sanouillet 107; Dachy, Marc: *Archives dada: Chronique* (Paris, 2005), p. 331ff. (including the full preface of Ribemont-Dessaignes); Pompidou: *Dada 1253*, illus. p. 724

37

KASSÁK, LAJOS

Tisztaság Könyve. 115, (3)pp., 8 halftone plates. Bold typography and mise-en-page by Kassák, with occasional elements printed in brown and red.

Published near the end of Kassák’s exile in Vienna, where he had moved in 1920 in the face of state hostility to “MA,” this volume brings together poems, translations, and manifestos from the whole of his career, together with examples of his abstract reliefs and sculpture, set designs, a Constructivist advertising



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kiosk, and other work. Among other texts is his brilliant essay “A reklám” [‘Advertisements’]. **Presentation copy, signed by Kassák** in pen in the center of the front flyleaf, and dated 14 November 1934.

Wien (Horizont Kiadás/ Fischer Verlag), 1926. \$4,000.00
 Budapest. *Magyar Nemzeti Galéria: Kassák Lajos, 1887-1967* (Budapest, 1987), no. 274 (illus.); Cf. Benson, Timothy O. & Fogács, Éva (eds.): *Between Worlds: A Sourcebook of Central European Avant-Gardes, 1910-1930*, p. 621ff.

38

(LÉGER) Goll, Ivan

Chansons de France. Dessin de Fernand Léger. (Poets’ Messages.) (16)pp. Line-drawn cover design by Léger. Sm. 4to. Dec. self-wraps., stitched with red thread. Glassine d.j. Copy no. 3, numbered in red, from the limited edition of 700 in all, printed on Chippendale Offset. **Unspecified édition de tête**, in which the blooms of the flowers on the cover—superimposed on a sketchily drawn map of France—have been **hand-colored by Léger in red and blue, and initialed in ink by the artist**. Published in New York, where both Léger and Ivan Goll were in exile during the war years, these very classical Gallic poems express Goll’s anguished longing for his lost country. Partly uncut. A fine copy.

New York (The Gotham Book Mart), 1940. \$2,800.00
 Saphire, Lawrence: *Fernand Léger: The Complete Graphic Work* (New York, 1978), p. 299 (alluding to the colored copies); Centre Pompidou: *Paris-New York* (Paris, 1977), chronology: 1940



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LÉVIS MANO, GUY

"Fait divers." Imaginé par Guy Lévis-Mano. Imagé par Raymond Gid. (Cahiers "Minutes.") (24)pp. 6 full-page line-drawn illustrations by Gid. Oblong sm. 4to. Publisher's polished tar paper over string mesh, with illustrated supralibros title. Dec. boards, 1/4 red morocco (signed Patrice Goy). One of 235 numbered copies on papier Alfax Navarre, from the limited edition of 250 in all. A surreal erotic drama, partly in dialogue with consulting psychiatrists, by Guy Lévis Mano, of the eponymous Éditions G.L.M. The experimental typographer, poster designer and illustrator Raymond Gid (1905-2000) worked often for the house in its early years. A fine copy.

Paris [Éditions G.L.M.], 1932.

\$950.00

G.L.M. 27

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LONDON BULLETIN

Editor: E.L.T. Mesens. Nos. 1—18/20 in 15 issues, April 1938-June 1940 (all published). 20-62pp. per issue. Prof. illus. Sm. 4to. Wraps. Issue No. 1 is titled "London Gallery Bulletin."

A complete run of the important English surrealist monthly, directed by Mesens with the help of Roland Penrose and Herbert Read, among others. Unrivalled in its field by any other British review, and preceded in England only by the 4th issue of the "International Surrealist Bulletin" (the rest were published elsewhere), the "London Bulletin" contains texts by and about Eluard, Breton, Hugnet, Ray, Ernst, Picasso, Kandinsky, Magritte, Miró, Péret, Djuna Barnes, Henry Miller, Duchamp, Bill Brandt, Mondrian, Moore, Nicholson, Beckett, Nash and a great many others, as well as a wealth of illustrations from all corners of surrealist realm. In point of fact, however, it was only with the last issue that the journal officially designated itself as surrealist, and throughout its publication,

it paid serious attention to various other tendencies in abstract art. It is notable for the inclusion of whole catalogues of significant exhibitions at the London Gallery and Guggenheim Jeune: among them, important shows of Picasso and Ernst, and the famous "Impact of Machines" exhibit of 1938. No. 6 contains the celebrated Breton/Rivera (=Trotsky) manifesto, "Pour un art révolutionnaire indépendant." Very fine condition throughout.

London, 1938-1940.

\$9,000.00

Ades chapter 14 (pp. 437-457); *Gershman* p. 50; *Biro/Passeron* p. 249; *Rubin* 467; *Nadeau* p. 331; *Reynolds* p. 113

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MAN RAY

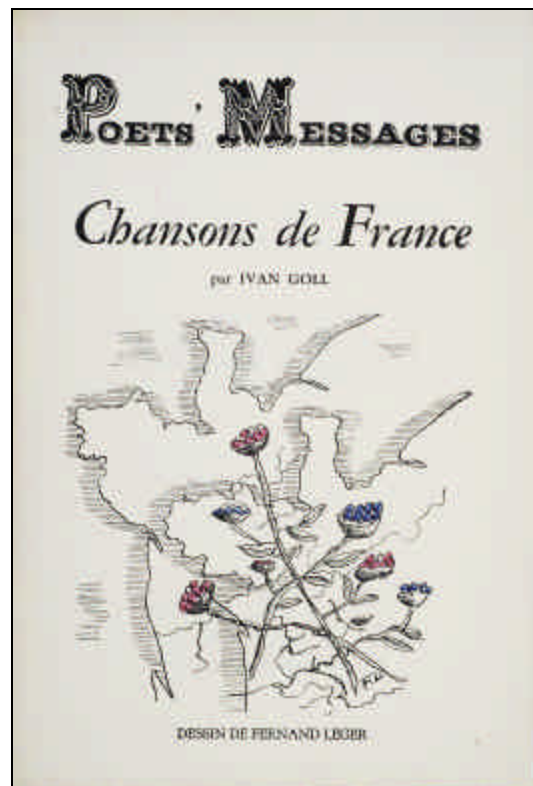
Les mains libres. Dessins illustré par les poèmes de Paul Éluard. 176 (30)pp. Lrg. 4to. Dec. wraps., designed by Man Ray. One of 650 numbered copies on Chester vergé, from the edition of 675 in all.

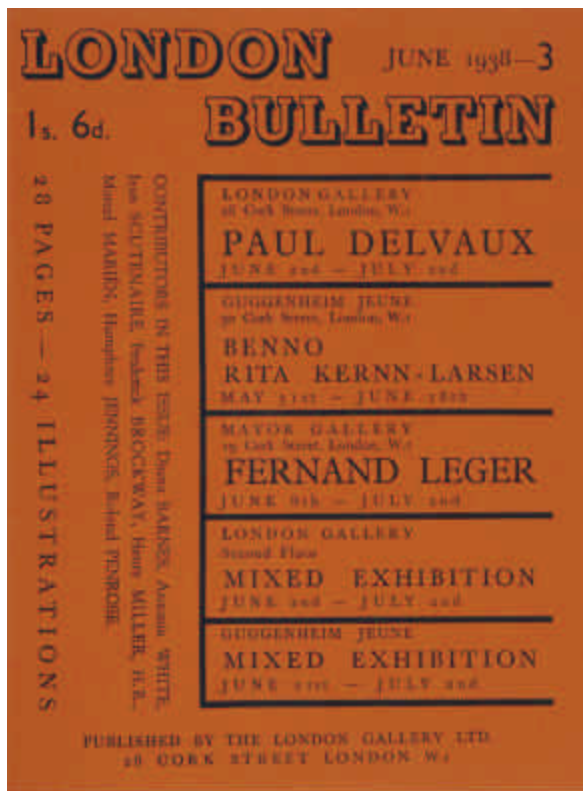
"Though Man Ray had occasionally provided graphic work for books and magazines produced in Surrealist circles after 1921, it was in the 1930s that drawings began to form a significant part of his work. Many of those in 'Les mains libres' were later the basis of paintings or reliefs, and a number originated as sketches inspired by dreams made on awakening. The drawings were left by Man Ray with Paul Éluard, who wrote poems for each; the poems thus illustrate the pictures. Man Ray, in his autobiography of 1942, recalled that the drawings had been made when he and Éluard were staying in the Midi at Mougins with Picasso and others" (Manet to Hockney). A very fine copy.

Paris (Éditions Jeanne Bucher), 1937.

\$4,000.00

Gershman p. 102; *Ades* 12.155; *Manet to Hockney* 104; *Andel* 152; *Villa Stuck* 84; *Milano* p. 653





Héroid, Toyen, Brauner, Matta, Styrsky, Donati, Jean, Lam, Miró, Riopelle and others. "Plutôt qu'une revue, 'Néon,' la première publication du groupe surréaliste au lendemain de la Seconde Guerre mondiale, est un mince journal imprimé en fac-similé qui reflète l'impécuniosité de l'époque. Conçue par le poète tchèque Jindrich Heisler, la mise-en-page est perturbée par les illustrations de Brauner, Héroid, Lam ou Toyen, qui rejettent les textes dans les marges, leur laissant assez de place toutefois pour affirmer que rien n'est joué encore pour les surréalistes, qui veulent être 'des prismes à réflexion totale pour toutes les lumières, surtout celles qui leur sont encore inconnues'" (Biro/Passeron). Ades compares the "all-over dramatic design" to some of de Zayas's work in '291.' "The second issue was designed by Kiesler, with the help of Magloire Saint-Aude, a Martinique poet, Brauner, Héroid and Toyen, with a sinuous black serpent form running through all four pages." Central fold. A little light wear and very slight browning; a very fine set, with none of the brittleness usually encountered with this review.

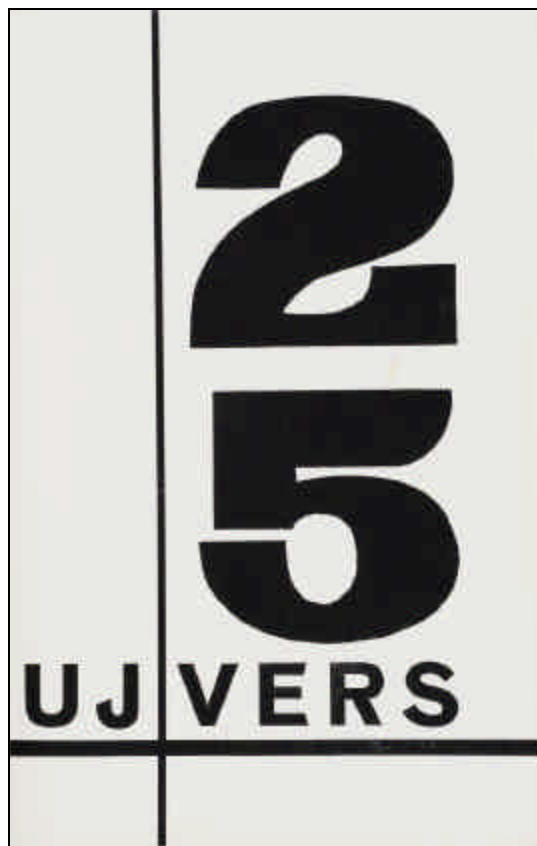
Paris, 1948-1949. \$2,500.00
Ades p. 431; Gershman p. 51; Biro/Passeron p. 299; Reynolds p. 115f.; Nadeau p. 328f.; Milano p. 580f.; Sheringham Ab407

44
PARIS. CHARLES RATTON

Exposition surréaliste d'objets. Mai 1936. (8)pp. Sm. 4to. Self-wraps. Glassine d.j. **A very rare deluxe copy printed on japon** (an issue of which no references are recorded; another example was in the library of André Breton, sold in April 2003). Text by André Breton. Though on view for only a week,

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(MARCOUSSIS) Tzara, Tristan
Indicateur des chemins de coeur. Eaux-fortes de Louis Marcoussis. (46)pp., 3 original etchings. 4to. Printed wraps. Glassine d.j. Uncut. One of 86 copies on vélin d'Arches from the limited edition of 106 copies in all. Marcoussis' first etched illustrations. "The theme of a surreal voyage along the 'paths of the heart' is suggested by images of ropes, waves and shells interspersed with vibrating passages of graphic abstraction" ("The Cubist Print"). Presentation copy, inscribed "A A.E. van Eyck/ très sympathiquement./ Tristan TZARA./ Paris, le 23 Nov. 1949" on the front flyleaf. A superb copy, very crisp and fresh.
Paris (Jeanne Bucher), 1928. \$6,500.00
Berggruen 8; Harwood 10; Gershman p. 44; Manet to Hockney 82; Chapon p. 143f.; Skira 232; Strachan p. 60; Wheeler p. 107; Siena 59; Cubist Print p. 43; Cubist Prints Cubist Books 84

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NÉON
Editors: S. Alexandrian, J. Heisler, V. Héroid, S. Rodanski, C. Tarnaud (Nos. 1-3); J.L. Bédouin, A. Breton, P. Demarne, J. Heisler, B. Péret (Nos. 4-5). Nos. 1-5, Janvier 1948 - Mai 1949 (all published). (4)pp. per issue. Most prof. illus. throughout, with many texts reproduced from manuscript originals. Tabloid large folio. Self-wraps.
The subtitle for Nos. 1-3 (explaining the title as a circular acronym) is given as "N'être rien, Etre tout, Ouvrir l'être, Néant, Oubli, Etre," whereas Nos. 4-5 give this as "Naviguer, Éveiller, Occulter, Nacce, Oiseau, Étui." Texts by Breton, Mabile, Péret, Gracq, Alexandrian, Lecomte, Pastoureau, Demarne, Jouffroy, Lecomte, G. Davis, Nadeau, et al. Illus. by





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in a private residence (that of the well-connected dealer and expert in primitive art Charles Ratton), this was one of the most important exhibitions of the surrealist epoch, inspiring a famous special issue of "Cahiers d'Art" (with a cover designed by Duchamp) devoted to the object. In addition to surrealist objects per se (Arp, Bellmer, Cahun, Calder, Gala and Salvador Dalí, Duchamp, Giacometti, Hugnet, Man Ray, and many others, including Meret Oppenheim and the fur-covered teacup), the show included numerous works of Amerindian and Oceanic art and a variety of items carefully classified as natural objects, perturbed objects, found objects, ready-mades, and so forth. Perfect condition.

Paris, 1936. \$3,000.00
Rubin 411, p. 266f.; Jean p. 247ff.; Jean Autobiography 163; Nadeau p. 333; Reynolds p. 47; Milano. p.652; Sheringham Ac263; Pompidou: Breton p. 229; Paris; Calmels Cohen: André Breton, 42 rue Fontaine. Vente Livres I, 7 avril 2003, lot 156

45

PARIS. MAISON DE L'OEUVRE

Manifestation Dada. Le Samedi 27 Mars, à 8 f. 15 précises. Broadside handbill designed by Tristan Tzara, printed in red and black on pale pink stock (verso blank). Two mechanomorphic dada line drawings by Picabia, printed in red, superimposed over text. Printed sideways at right

edge, advertisement for the forthcoming "Dadaphone," "391" no. 12, and "Proverbe." Oblong sm. folio. 266 x 373 mm. (10 7/16 x 14 11/16 inches).

This was the third, and most elaborate, of three Dada demonstrations following the arrival of Tzara in Paris. A great *succès de scandale*, it precipitated plans for the Festival Dada. We quote at length from George Hugnet's account of it, in his "The Dada Spirit in Painting": "On March 27, at the Théâtre de l'Oeuvre, one of the most significant Dada demonstrations took place. It consisted of plays ('le serin muet' by Ribemont-Dessaignes, 'la première aventure céleste de m. antipyrine' by Tzara, and 's'il vous plaît' by Breton and Soupault), written in the Dada manner, pursuing every gratuitous fancy, every absurdity of thought, and all eminently demoralizing. Breton read, in complete darkness, a 'manifeste cannibale' by Picabia. Some poems by Éluard ('Exemples') were read. Ribemont's 'le pas de la chiorée frisée' (Dance of the Curled Chicory) was played on the piano; likewise, as a joke, some melodies by Duparc. A transparent set, in front of the actors, consisted of a bicycle wheel and some signs hanging from clothes-lines. These melodies, in such a setting, completely exasperated the audience, which began to whistle even at Duparc's band music, which normally they liked. Delighted with this contradiction, the actors, themselves Dadaists, began to insult the audience, welcoming catcalls with a smile; at this moment an anti-Dada paper, 'Non,' edited by René Edme and André du Bief, was handed around. The program of this performance, arranged, as usual, by Picabia, revealed a resuscitated remark of Tzara as: 'Dada Corporation for the Improvement of Ideas.' Picabia's picture, 'Portrait of Cézanne,' was shown at this demonstration; having searched in vain for a live monkey for the 'still-life,' the artist finally showed the picture, as illustrated. The Théâtre de l'Oeuvre had not witnessed such goings-on since the riot caused by the presentation of Alfred Jarry's play 'Ubu Roi.'" Central fold with slight discoloration and splits; a very good copy. A great rarity.

Paris, 1920. \$8,500.00

Documents Dada 14; Dada Global 226; Ades 8.42; Almanacco Dada p. 607 (illus.); Sanouillet 318; Dada Artifacts 115; Motherwell/Karpel p. 176f. (with text from Georges Hugnet), p. 191 (illus.); Chapon p. 132; Rubin p. 458; Düsseldorf 258; Zürich 441; Pompidou: Dada 1472, illus. p. 738, 770; Andel: Avant-Garde Page Design 1900-1950 no. 141

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PARIS. RENOUE & COLLE

Méxique. Préface d'André Breton. (16)pp. 5 tipped-in halftone illus. (including 1 by Alvarez Bravo on front cover). Sm. 4to. Dec. self-wraps. All contents loose, as issued. One of 550 copies on vélin du Marais, from the limited edition of 570 in all. Organized by Breton, originally as a solo exhibition of paintings by Frida Kahlo, the show was expanded to include a wide range of discoveries made during his trip to Mexico in 1938: Precolumbian ceramics, colonial retables, woodcuts by Posada, and photographs by Manuel Alvarez Bravo, whom he was anxious to conscript in the Surrealist movement, and to whom he consecrates here a special text (as well as featuring a superb photo by him on the cover). Two of the four reproductive photographs (showing indigenous art) are by Raoul Ubac. Sheringham notes that Breton is the author of the entire pamphlet, not just the preface, as stated. Small Surrealist ex-libris stamp on first leaf, covers slightly lightstruck; a very nice copy. Paris [1939]. \$1,200.00

Sheringham Ac310; Pompidou Breton p. 248; Biro/Passeron p. 281; Reynolds p. 17; Milano p. 653

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PICABIA, FRANCIS

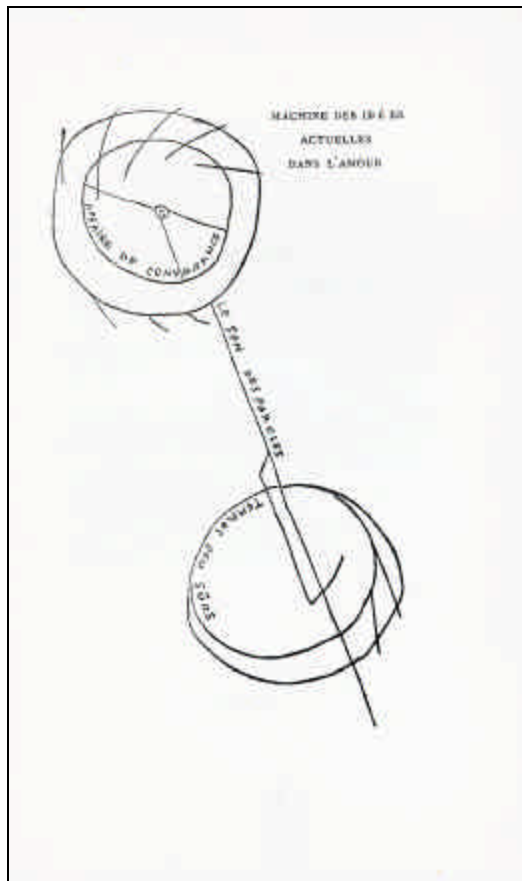
Poèmes et dessins de la fille née sans mère. 18 dessins - 51 poèmes. 74, (6)pp. 18 full-page line drawings by Picabia in text. Sm. 4to. Orig. pale blue wraps., printed in black. A collection of fifty-one poems and eighteen drawings by Picabia, begun in Martigues in November 1917 and continued in Lausanne the following February, where, suffering from an attack of nervous depression, he had gone to convalesce. Forbidden by his doctors to paint, Picabia complemented his poems, melancholy meditations on love, death, and sensation, with spare mechanomorphic abstractions, themselves composed as much of words as of line. Uncut. A fine copy. Lausanne, 1918. \$4,800.00

Dada in Zürich 79; *Ades* 7.21; *Almanacco Dada* p. 435 (illus.); *Gershman* p. 34; *Sanouillet* 136; *Dada Artifacts* 106; *Motherwell/Karpel* 322; *Rubin* p. 235; *Lista* p. 243; *Dachy: Archives dada* p. 475; *Tendenzen* 3/89 *Zürich* 336; *Pompidou: Dada* 1278, illus. pp. 741, 795; *Le Bot, Marc: Francis Picabia et la crise des valeurs figuratives* (Paris, 1968), p. 150ff.

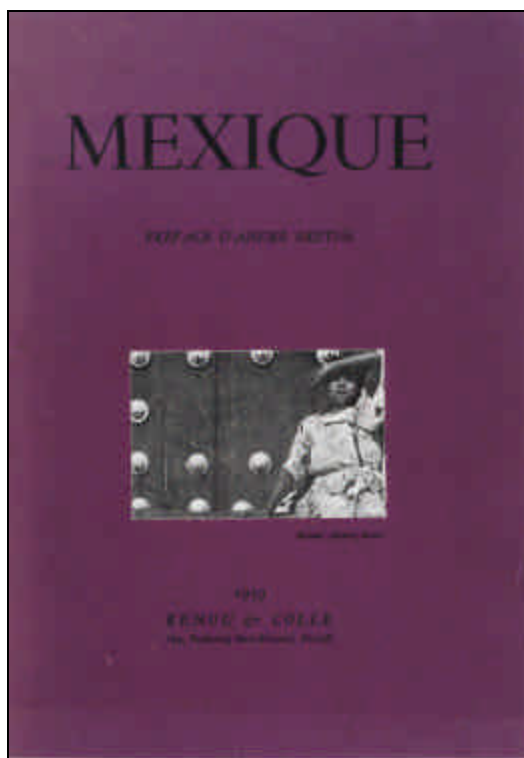
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PICABIA, FRANCIS

Pensées sans langage. Poème. Précédé d'une préface par Udnie. 119, (3)pp. Wraps., with fine full-page mechanical drawing by Picabia on the front cover. Uncut. Glassine d.j. Fine fitted slipcase and chemise (marbled boards, 1/4 calf gilt). "1e. Édition" (as noted on the front cover). Picabia's first Paris Dada publication, dedicated to Gabrielle Buffet, Duchamp, Tzara, and Ribemont-Dessaignes. "The title...undoubtedly reveals Picabia's fundamental preoccupation in 1918: thought-poetry, a poetry freed from the servitude of language. In short, an idea-poetry that paralleled the idea-art of works like 'Music is Like Painting,' or 'American Woman' (in which a magnetic field or



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bulb represented idea-art proposals) the year before" (Borràs). "I am reading the 'Pensées sans langage,'" wrote Éluard to Tzara in November 1919, "and for me it is though the Marquis de Sade had become a poet I love." Covers somewhat worn, with portions renewed at edges at backstrip (not affecting design).

An historic presentation copy, inscribed "Très sympathiquement à Guillermo de Torre/ Francis Picabia/ 17 décembre 1919 Paris," in blue ink, and with de Torre's signature, dated 1919, in red at the foot of the title-page.

Paris (Eugène Figuière, Éditeur), 1919. \$3,500.00
Dada Global 209; *Ades* 7.22, p. 145; *Almanacco Dada* p. 435; *Gershman* p. 34; *Sanouillet* 141; *Motherwell/Karpel* 321; *Dada Artifacts* 107; *Verkauf* p. 181; *Düsseldorf* 207; *Zürich* 338; *Pompidou: Dada* 1277, illus. p. 741; *Borràs* p. 199; *Andel Avant-Garde Page Design 1910-1950*, illus. 143

49

(PICABIA, FRANCIS) Barcelona. Galeries Dalmau Exposition Francis Picabia. 18 octobre—8 décembre 1922. Préface par André Breton. 38pp. 6 tipped-in plates. Printed wraps. (one little stain). Picabia and Breton, and their wives, motored to Barcelona in Picabia's Mercer to attend the opening of this important exhibition, put on by José Dalmau, who was an old friend of the artist, and an early supporter of "391." The catalogue is elegantly designed and printed. "One cannot lend anything to Francis Picabia, not because he is the wealthiest of men, but because any comment on his work would appear to be overloading it and could be construed

only as a lack of understanding. All the activities of Picabia are passionately opposed to such an overloading. To correct oneself, as well as to repeat oneself, is that not indeed to stand against the only chance one has, at every moment, to survive? You never cease running and whatever distance you gain between you and yourself, you leave unceasingly on your way new statues of salt. Among all others, will you be the only one who will never feel his heart failing? And do not object that Picabia must die one day: it suffices that for the time being, this idea seems to me extravagant" (Breton, in the preface). A fine copy.

Barcelona, 1922. \$1,250.00

Dada Global 16; Sanouillet 297; Dachy, Marc: Archives dada/chronique (Paris, 2005), p. 524; Jean: Autobiography p. 83f.; Sheringham Ac81; Milano p. 648; Pompidou: Dada 1335, illus. p. 743; Washington: Dada, p. 360, ill 6.9

50

(PICABIA, FRANCIS) Cannes. Chez Fabre

Francis Picabia. Du 20 février au 25 février 1928. 16, (8)pp. 1 tipped-in color plate and 3 full-page drawings by Picabia in text. 4to. Printed wraps. (small portions renewed at edges, backstrip reinforced within). Prefatory texts by Emil Fabre ("Picabia 1928") and Emeran C. Du Maine ("Prolegomènes"). This may be a proof copy, consisting as it does of three uncut folded folio signatures, loosely inserted in the wrapper. A bit worn. Rare.

Cannes, 1928.

\$750.00

51

(PICABIA, FRANCIS) Paris. Danthon

Francis Picabia. Exposition. 14 mai 1923. 8pp. Dec. wraps., with self-portrait drawing by Picabia on the front cover. Introduction by Germaine Everling ("G.E."), Picabia's companion and common-law wife. Catalogue of 123 items, some of them loans (from Doucet, Cocteau, Breton, Desnos, Poincaré et al.). Central fold line; a little light wear.

Paris, 1923.

\$650.00

Sanouillet 298



52

(PICABIA, FRANCIS) Paris. Galerie Briant-Robert

Francis Picabia. Du 11 au 30 novembre 1927 inclus. Preface by Robert Desnos. (8)pp. 1 full-page plate in text. Black wraps., printed in pink. Catalogue of 61 items. Very scarce.

Paris, 1927.

\$600.00

53

(PICABIA, FRANCIS) Paris. Léonce Rosenberg

Exposition Francis Picabia. Trente ans de peinture. Dec. 1930. Introductions by Francis Picabia and Léonce Rosenberg. 16pp. 4 plates in text. Sm. 8vo. Silver foil wraps., printed in black and red. Catalogue of 62 works, lent by Mme. André Breton, Mme. Fernand Léger, H.P. Roché, Max Ernst, Rose Adler, Rolf de Maré and others, and including a number of his new 'transparencies,' begun in 1928. "As usual, his paintings were intensely personal: '...these transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires.... I want a painting where all my instincts may have a free course'" (William Camfield, quoting Picabia's introductory statement). This copy is neatly annotated at the end with four additional items (nos 63-66) not mentioned in the list: "Majalis," "Mendica," "Levana" and "Pagi," all dated 1930.

Paris, 1930.

\$750.00

Camfield, William: Francis Picabia (Guggenheim Museum, 1970), p. 42

54

(PICASSO) Char, René

Dépendance de l'adieu. Avec un dessin de Picasso. (Collection "Repères." 14.) (14)pp. Frontispiece drawing by Picasso. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. The Picasso composition, dated "13 janvier XXXVI," depicts the minotaur ravishing a nude woman. A fine copy. Rare.

Paris (Éditions G.L.M.), 1936.

\$1,500.00

GLM 94

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DIE PLEITE. Vol. I, No. 1

Illustrierte Halbmonatsschrift. [Herausgeber: Helmut Herzfeld (i.e. John Heartfield), Wieland Herzfelde.] Vol. I, No. 1 (of 6 issues published, before being banned). (4)pp. (single sheet, folding). 5 line-drawn illus. by George Grosz, including full-page front cover. Sm. folio. Tabloid format. Texts by Carl Einstein ("An die Geistigen"), Walter Mehring, M. Lunatscharsky; statement from the American Socialist Labor Party. Grosz' drawings in this issue include the famous "Von Geldsacks Gnaden" on the front cover, and "Spartakus vor Gericht.—Wer ist bezahlt?"

"Die Pleite" was one of a series of small, short-lived reviews edited by Herzfelde, Grosz and John Heartfield following "Neue Jugend," all of them marked by scathing political satire, and all of them banned. After its sixth number (January 1920), "Die Pleite" was absorbed by "Der Gegner," though it resurfaced briefly and illegally in another guise in July of 1923. "Die Pleite" was illustrated almost singlehandedly by Grosz, and contains some of his most famous line drawings. The anomalous second issue was a pamphlet entitled "Schutzhaft" ('Protective Custody') in which Herzfeld reported on his harrowing experiences in prison following his arrest as a dissident publisher. It may be noted that virtually all of the contributors to "Die Pleite"—Carl Einstein, Grosz,



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Herzfelde, Heartfield and Mehring—were incessantly harassed by the military and the police at this time, and spent part of it either in hiding or in jail. Vertical and horizontal fold-lines, with some associated darkening, expertly repaired. Berlin/Leipzig (Der Malik-Verlag), 1919. \$4,500.00
Hermann 290; Berlin: Malik 16; Siepmann A7; Raabe 66; Raabe/Hannich-Bode 120.20; Dada Global 29; Ades p. 88, 4.67; Almanacco dada 118; Bergius pp. 216, 334, 414; Verkauf p. 179; Dada Artifacts 43; Marbach 119.9; Düsseldorf 463; Tendenzen 3.231; Pompidou: Dada 1393, illus. p. 813

56

RAVEL, MAURICE

Daphnis et Chloé. Ballet en un acte. Fragments symphoniques pour orchestre et chœurs. Nocturne, interlude, danse guerrière. (2), 24pp. Folio. Heavy cream wove wraps., printed in black and green (with Ravel's monogram), stitched with red thread, as issued. (D. & F. 8061.) First edition (Imprimerie Chaimbaud) of the piano four-hands score. Ravel began work on the score in 1909, on commission from Serge Diaghilev. The work was premiered on June 8, 1912 at the Théâtre du Châtelet by the Ballets Russes, with choreography by Michel Fokine and sets by Bakst; Pierre Monteux conducted, and Nijinsky danced the part of Daphnis. A little light wear, a few annotations in green pencil. Paris (A. Durand & Fils, Éditeurs/ Durand & Cie.), 1911. \$700.00

57

RAVEL, MAURICE

Trois poèmes de Stéphane Mallarmé. Musique de Maurice Ravel. Édition A: Chant et piano, recueil. (4), 13, (3)pp. Title in red and black. Folio. Heavy cream wove wraps., printed in

black and red (with Ravel's monogram). Contents loose, as issued. (D. & F. 8976.) First edition (Imprimerie Mounot-Nicolas) of the piano vocal score. Three songs by Ravel to texts by Mallarmé; written in 1913, the cycle was first performed by Jane Bathori on January 14, 1914 for the Société Musicale Indépendante in Paris. I. Soupir ("à Igor Stravinsky"), II. Placet futile. ("à Florent Schmitt"), III. Surgi de la croupe et du bond ("à Erik Satie"). A very little light foxing. Paris (A. Durand & Fils, Éditeurs), 1914. \$700.00

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(RÉVERBÈRES)

9 Réverbères. Original drawing by nine members of the "Réverbères" group. Pen and black and blue inks, with occasional traces of graphite, on heavy yellow stock, on the verso of a large stencilled broadside program for a performance sponsored by Réverbères, "Hommage à Dada" on 4 May 1938. 330 x 512 mm. (13 x 20 3/16 inches).

This collective drawing is a sly line-up of Surrealist lampposts ("réverbères") and other images, one each by nine members of the Réverbères group. Six of the designs are identified as by—from left to right—Jean Jausion, Geneviève La Haye (signed), Michel Tapié (editor of the review), Sby (Roger Sbriny; signed), Pierre Minne (director; initialled), and Jean Marembert (president; signed); three at lower right are as yet unassigned.

"Réverbères," founded by Michel Tapié, Jacques Bureau, Pierre Minne, Henri Bernard and the artist Jean Marembert in December 1937, published five numbers of its eponymous review between April 1938 and July 1939, and also sponsored theatricals, jazz concerts, and exhibitions during its brief existence; essentially neo-Dada in its outlook, it took an often critical view of Surrealism as then constituted



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in Paris. "Hommage à dada," the event promoted on the printed side of this sheet, included performances of Tzara's "Première aventure céleste de M. Antipyrine," Ribemont-Dessaignes' "Le serin muet," and "Mort de Socrate," by Satie, Poulenc, Cocteau, Honegger, and Apollinaire.

"[Devant] un certain essoufflement du surréalisme, une revue se fonde, 'Les Réverbères' (1937 [sic]), qui aboutira 'La main à plume,' 'Les deux soeurs,' et 'Le surréalisme révolutionnaire,' à 'Cobra international' (1949-1951). Cette revue critique le surréalisme du moment, rêve à l'âge d'or du mouvement (1924), et réactualise Dada, par ses soirées, des éditions, des disques. Par le biais, on peut y voir une certaine reconduction du travail entrepris par Jacques Henri Levesque avec sa revue 'Orbes,' pour une continuation de Dada. Michel Tapié est le gérant des 'Réverbères; Jacques Bureau, son directeur, est un défenseur acharné du jazz et Noël Arnaud commence là aussi son activité" (Michel Giroud, "Les mouvements des revues d'avant-garde, 1937-1957," in "Paris 1937/1957 Paris"). Central fold with slight darkening and splits, expertly conserved.

Paris, 1938-1939.

\$3,500.00

On "Réverbères," cf.: *Admussen 190, Reynolds p. 120, Paris 1937/1957 Paris (Centre Georges Pompidou, 1981), p. 174; La planète affolée: Surréalisme, dispersion et influences, 1938-1947 (Marseille, 1986), p. 336; Fauré, Michel: Histoire du surréalisme sous l'occupation: 'Les Réverbères,' 'La Main à Plume'" (Paris, 1982), pp. 9-39, 437-442*

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ROCHE, JULIETTE

Demi cercle. (56)pp. Calligrammatic typography. Sm. folio. Grey wraps., the cover printed in black with a Cubist composition by Albert Gleizes. Edition limited to 500 numbered copies.

The major work of the artist and poet Juliette Roche, who, with her husband Albert Gleizes, were members of the Arensberg circle in the New York Dada set from 1915 to 1918. The author of a roman à clef involving Arthur Cravan and Duchamp (whom she had assisted at the notorious 1917 exhibition of the Society of Independent Art), Roche experiments here with concrete poetry and calligrammatic verse forms, including an aleatory typographic poem, "Brevoort," composed in the manner of Marius de Zayas' 'psychotypes.'

Presentation copy, drolly inscribed "Je n'écris jamais une dédicace" in purple ink directly above Roche's printed name on the title-page. First two leaves with tiny tear at edge; a fine copy, unusually fresh.

Paris (Editions d'Art "La Cible"), 1920.

\$3,500.00

Naumann p. 96ff., illus. p. 98; Pompidou Dada 1285

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SATIE, ERIK

Parade. Ballet réaliste. Thème de Jean Cocteau. Rideau, décors et costumes de Pablo Picasso. Chorégraphie de Léonide Massine. Réduction pour piano à quatre mains. (6), 21, (1)pp. Folio. Publisher's wraps. Glassine d.j. (R.L. 10.431 et Cie.) Introductions by Georges Auric and Jean Cocteau. First trade edition of the score for piano four-hands, with the first state of the cover (printed in red on brown stock, and with the price of 5 fr.; Imprimerie A. Mounot).

An epochal event in the Parisian avant-garde, "Parade" was something like a perfect storm of modernists impulses with cubist costumes by Picasso, and a proto-Dada score, featuring a foghorn, typewriters, assorted milkbottles, sirens, airplane propellers and lottery wheels (not all of which could be accommodated); Apollinaire, in an enthusiastic statement for the program, coined the word "Surrealist" to describe it, the very earliest use of the word. "Parade" was the first collaboration of Satie, Picasso, and Diaghilev, none of whom had ever worked together. "More than any single event at that time, it set the tone for the postwar years—the tone defined by Jarry, promoted by the Rousseau banquet, and now offered to a wider public. It was a serious-humorous exploitation of popular elements in art, a turning to jazz and music-hall and to all the paraphernalia of modern life, not in a spirit of realism, but with a sense of exhilaration in the absurd" (Shattuck). Light wear, splits of a few leaves at spine.

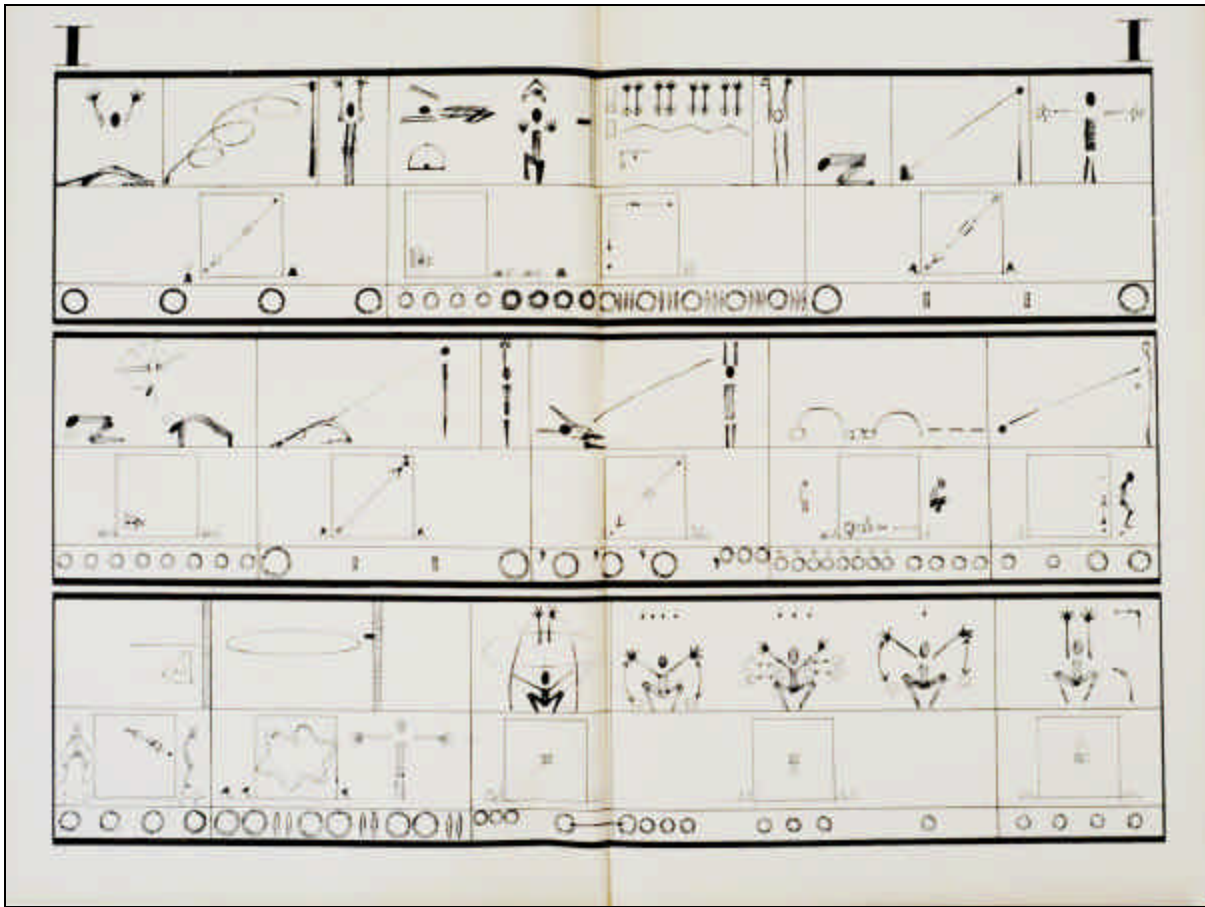
Paris (Rouart, Lerolle & Cie.), 1917.

\$650.00

Cf.: *Shattuck, Roger: The Banquet Years (New York, 1958), p. 120f.; Dachy, Marc: Archives Dada/ Chronique, p. 468f.*



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SCHULZ, LAVINIA

Tanzschrift. Vier Sätze der Toten Frau aus dem Tanz Mann und Tote Frau. Woodcut dec. title plate by Heinrich Stegemann, signed in pencil by the artist, colophon slip with "Erklärungen," 5 hinged large double-page lithographic plates, printed in black. Plate size: 432 x 568 mm. (17 x 22 1/4 inches). Folio. Contemporary tan boards, 1/4 cloth, the covers stencilled in shades of brown paint with abstracted star shapes and wedges, characteristically Hamburg Secessionist in style. Edition limited to 60 hand-numbered copies, signed by the artist in pencil on the last leaf.

A choreographic score by the brilliant and tormented Lavinia Schulz, a major figure in the history of modern dance in Germany, whose performances with her husband Walter Holdt were among the most memorable manifestations of Expressionist culture in Hamburg. We quote at length from Karl Eric Toepfer's discussion of Schulz and her work in his book "Empire of Ecstasy":

"Knowledge of the astonishingly bizarre and tragic art of Walter Holdt and Lavinia Schulz is obscure and largely based on the rediscovery in 1986 of artifacts deposited in a Hamburg museum back in 1925. The artistic power within this couple apparently lay with the woman, for virtually nothing is known of Holdt. After suffering from a severe ear disease, Schulz (1896–1924) studied ballet, painting, and music in Berlin, where as early as 1913 she came into contact with Herwarth Walden's Sturm circle of expressionists. Through this circle

she became friends with Lothar Schreyer, who invited her, 'my first student, a genial person with violent passion,' to perform, apparently nude, in his wild production of August Stramm's Sancta Susanna in 1918 (LS 197). When Schreyer, disillusioned by his struggle to form an avant-garde theatre in Berlin, moved to his native Hamburg in 1919, Schulz followed him. It is not known whether she met Holdt there or whether they had already met by this time. In Berlin Schulz was a costumer and seamstress for Schreyer's early Kampf Bühne productions, including the 1920, Edda-inspired Skirmismól; Holdt played Skirnir in a heavy, robotically abstract costume but seemed to dance in it without difficulty.

"Schulz married Holdt in April 1920, and the couple soon drifted away from Schreyer, for, as Schulz explained in a note, 'Expressionism is not a solution; expressionism works with machines and industry.' Schulz and Holdt led a fanatically austere existence in a bizarre expressionist cellar apartment without a floor, bed, or hot water. They slept on straw and dedicated themselves religiously to the construction of their strange mask dances, wearing gray tights during the day so that they could work on the dances as they worked on the masks and costumes. The couple became obsessed with recovering an archaic Aryan-Nordic identity free of Jewish-Christian contamination. According to H. H. Stuckenschmidt, who was their friend, Schulz craved hardship: 'Poverty, hunger, cold, Nordic landscape with snow, ice, and catastrophes: that was her world, and with Holdt she found it.' The couple put on only a few dance concerts

between 1920 and 1924, but these were among the strangest produced by the whole Weimar dance culture, and although Hamburg audiences responded with bewilderment, critics tended to recognize a powerful imagination. The marriage, however, experienced intense strain. The couple had great difficulty earning any money and longed to find a way to live without it; Holdt apparently possessed a character that was not entirely trustworthy, and Schulz was violently jealous, perpetually terrified that Holdt would betray her for another woman. In 1923 she gave birth to a son, but in this last year of the great inflation she and Holdt suffered from continual hunger. In June 1924 police discovered their bodies in the bizarre cellar apartment, with the baby between them. Schulz had shot Holdt to death, then killed herself." The score is set out in long, three-part staves, in which illustrations of the movements and gestures of the dancer are coordinated with diagrams of the movements across the stage, as if seen from above, and with graphic notations of the tempi and rhythms of the production. Schulz's system of transcription is modeled directly on that used by Schreyer in his score for "Kreuzigung," but is less hieratic and symbolic in style, and both more naturalistic and precise, conveying very clearly what Toepfer has described as "a dance style built out of varying intensities of creeping, stamping, squatting, crouching, kneeling, arching, striding, lunging, and leaping in mostly diagonal-spiraling patterns across the performance space, with both arms thrusting or grasping and the whole occasionally punctuated by pauses. It is not clear what the costumes or music were for this dance, but it is evident that the movement was uniquely expressive in dramatizing the violent struggle of a female body to achieve central, dominant control of the performance space and its emptiness."

The exhibition "Entfesselt: Expressionismus in Hamburg um 1920" at the Museum für Kunst und Gewerbe Hamburg in 2006, at which Schulz's recently discovered—and simply astounding—original costumes were shown, also displayed drawings and choreographic manuscripts by her together with the printed score, which are extensively illustrated and discussed in the catalogue. Extremely rare.

Hamburg (Künstlerdruck), 1921. \$8,500.00
Hamburg. Museum für Kunst und Gewerbe: Entfesselt: Expressionismus in Hamburg um 1920 (2006), pp. 23-69 (with texts by Athina Chadzis, Stanislaw Rowinski, and Gabriele Betancourt Nuñez); Toepfer, Karl Eric: Empire of Ecstasy: Nudity and Movement in German Body Culture, 1910-1935 (Berkeley, 1997), p. 214ff.

SEE ENDPAPERS

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SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' construction "Der Lustgalgen" ("Merzplastik)." 141 x 91 mm. (ca. 5 1/2 x 3 1/2 inches). This is one of 11 Schwitters postcards issued by the publisher of Schwitters' "Anna Blume" (with a discreet promotional mention of the book on the verso). The caption on the front of the card identifies it as by "Kurt Schwitters." "Der Lustgalgen" (The Pleasure Gallows) was probably among the earliest of a series of constructions which were Schwitters' first ventures into sculpture. All of them were destroyed; this is one of six known through photographs. Unused. Light browning.

Hannover (Paul Steegemann) [1920]. \$1,500.00
Meyer, Jochen: Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona (Hannover, 1994), p. 168; Centre Pompidou: Kurt Schwitters (Paris, 1994), p. 79 (illus.); cf. Elderfield p. 112

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SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' collage painting "Das grosse Ichbild (Merzbild)." 141 x 91 mm. (ca. 5 1/2 x 3 1/2 inches). This is one of 11 Schwitters postcards issued by the publisher of Schwitters' "Anna Blume" (with a discreet promotional mention of the book on the verso). "Das grosse Ichbild" (The Big I-Portrait) was among the earliest of Schwitters' large-scale collages. Unused. A fine copy.

Hannover (Paul Steegemann) [1920]. \$1,500.00
Meyer, Jochen: Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona (Hannover, 1994), p. 168; Centre Pompidou: Kurt Schwitters (Paris, 1994), p. 79 (illus.); cf. Elderfield p. 59f.

64

SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' collage painting "Rot-Herz-Kirche" (here captioned "Bild rot Herz-Kirche"). 144 x 91 mm. (ca. 5 5/8 x 3 1/2 inches). Printed in sepia collotype. "Rot-Herz-Kirche" (Red-Heart-Church) is one of 11 works by Schwitters published in postcard format by Paul Steegemann (or properly ten works, since the series included a photo-portrait of the artist), though this card—like several others—bears the credit of another printer who worked with him, Richard Blumenthal. Unused. A fine copy.

Hannover (Hannoversche Papierwarenfabrik Richard Blumenthal) [1920]. \$1,500.00
Meyer, Jochen: Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona (Hannover, 1994), p. 168; Centre Pompidou: Kurt Schwitters (Paris, 1994), p. 78 (illus.); cf. Elderfield p. 59f.





Kurt Schwitters, Merzbild: Das Kreisen



Kurt Schwitters, Das Undbild (Merzbild)



Kurt Schwitters, Die Kultpumpe



Kurt Schwitters, Das Kreisen (Merzbild)



Kurt Schwitters, Das Undbild (Merzbild)



Kurt Schwitters, Merzbild: Die Kultpumpe

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SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' assemblage "Das Kreisen (Merzbild)." 141 x 91 mm. (ca. 5 1/2 x 3 1/2 inches). This is one of 11 Schwitters postcards issued by the publisher of Schwitters' "Anna Blume" (with a discreet promotional mention of the book on the verso). "Das Kreisen" (Revolving), dating from 1919, incorporates rope and wooden and metal hoops in the painting, its cosmic harmony—to use Christoph Spengemann's phrase—achieved with rough pieces of trash. Unused. A fine copy. Hannover (Paul Steegemann) [1920]. \$1,500.00

Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona* (Hannover, 1994), p. 168; *Centre Pompidou: Kurt Schwitters* (Paris, 1994), p. 79 (illus.); cf. *Elderfield* p. 52ff.

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SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' collage/assemblage "Das Undbild (Merzbild)." 141 x 91 mm. (ca.

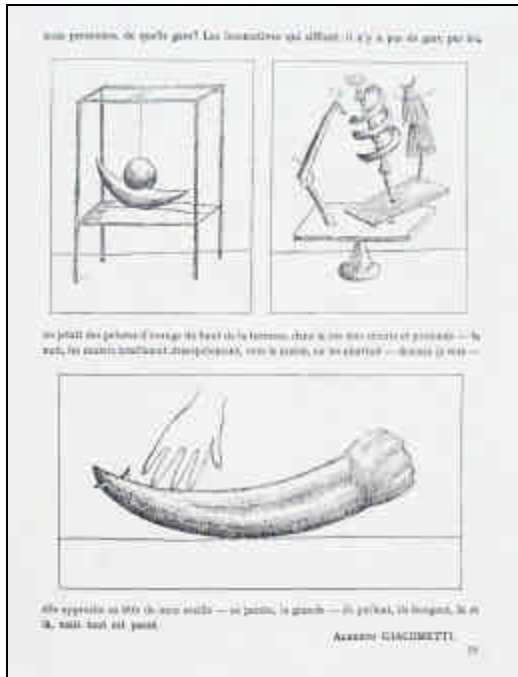
5 1/2 x 3 1/2 inches). This is one of 11 Schwitters postcards issued by the publisher of Schwitters' "Anna Blume" (with a discreet promotional mention of the book on the verso). "Das Undbild" (The And Picture), despite its small size, is one of Schwitters' most advanced, and beautiful compositions from 1919, anticipating the major assemblages of the following year. Unused. A fine copy. Hannover (Paul Steegemann) [1920]. \$1,500.00

Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona* (Hannover, 1994), p. 168; *Centre Pompidou: Kurt Schwitters* (Paris, 1994), p. 79 (illus.); cf. *Elderfield* p. 58

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SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' construction "Die Kultpumpe" ("Merzplastik"). 141 x 91 mm. (ca. 5 1/2 x 3 1/2 inches). This is one of 11 Schwitters postcards issued by the publisher of Schwitters' "Anna Blume" (with a discreet promotional mention of the book on the verso). The caption on



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the front of the card identifies it as by "Kurt Schwitters." Like "Der Lustgalgen," "Die Kultpumpe" (The Cult Pump) is from a series of constructions which were Schwitters' first ventures into sculpture. All of them were destroyed; this is one of six known through photographs. Unused. A fine copy. Hannover (Paul Steegemann) [1920]. \$1,500.00
Meyer, Jochen: Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona (Hannover, 1994), p. 168; Centre Pompidou: Kurt Schwitters (Paris, 1994), p. 79 (illus.), cf. Elderfield p. 112

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(SELIGMANN) Courthion, Pierre

Monsieur Ténor. Avec une eau-forte de Kurt Seligmann. (Collection "Repères." 8.) (16)pp. 1 full-page original etching by Seligmann as frontispiece. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A very fine copy. Paris (Éditions G.L.M.), 1937. \$850.00
 GLM 87

69

(SMITH, DAVID) Carandente, Giovanni

David Smith: Voltron. Voltri photographs by Ugo Mulas. Bolton photographs by David Smith. 78, (2)pp. 69 gravure plates in text. Folio. Dec. cloth. Slipcase. Edition of 1000 copies. Carandente's text is followed by a five-page letter by Smith, reproduced in manuscript. A very beautiful book, now rare. Slipcase slightly sunned, the book in fine condition. Philadelphia (Institute of Contemporary Art, University of Pennsylvania), 1964. \$900.00

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SURRÉALISME. No. 1, Octobre 1924

Directeur: Ivan Goll. Collaborateurs: Guillaume Apollinaire, Marcel Arland, P. Albert-Birot, René Crevel, Joseph Delteil,

Robert Delaunay, Paul Dermée, Jean Painlevé, Pierre Reverdy. No. 1, Octobre 1924 (all published). (16)pp. Sm. 4to. Orig. self-wraps., with line-drawn illustration by Robert Delaunay. Printed on uncut laid paper.

Appearing one month before Breton's Surrealist Manifesto, to the latter's extreme annoyance, this publication opens with a two-page "Manifeste du surréalisme" very different in conception from Breton's. The issue then proceeds with an unsigned article on the cinema ("Exemple du surréalisme"), Albert-Birot's "Mon bouquet au surréalisme," Dermée's "Surréalisme, couleur de temps (pneumatique)," "Une lettre de Guillaume Apollinaire" (of 1917, to Paul Dermée), "Bel occident" by Reverdy, Crevel's "Je ne vendrai pas la commode de mon grand-père....," "Drame néologique" by Painlevé, and "Le peintre Robert Delaunay parle" by Goll. Published posthumously, Apollinaire's letter is particularly noteworthy for his discussion of the relative merits of the words "surréalisme" and "surnaturalisme." The bold typography and dynamic Delaunay drawing (an aerial view of the Place de l'Étoile) make the cover especially fine. Faint central fold, a few creases; a clean, bright copy.

Paris, 1924.

\$2,750.00

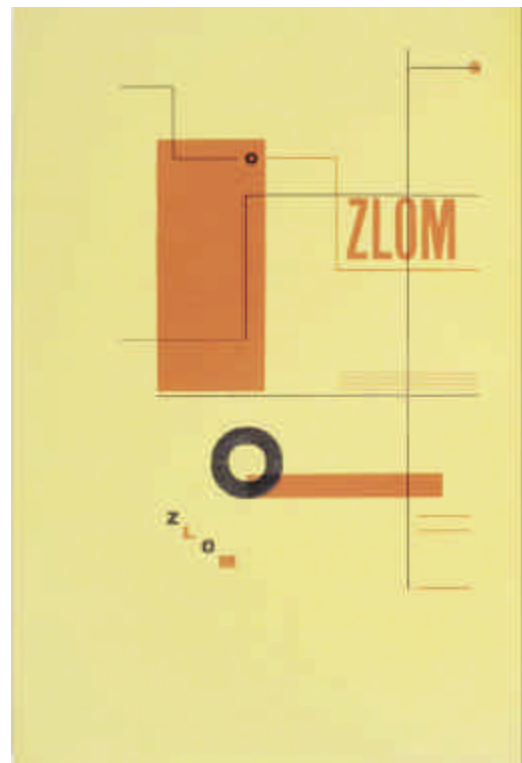
Gershman p. 53; Chevretil Desbiolles p. 315; Admussen 218; Ades 9.73; Sanouillet 255

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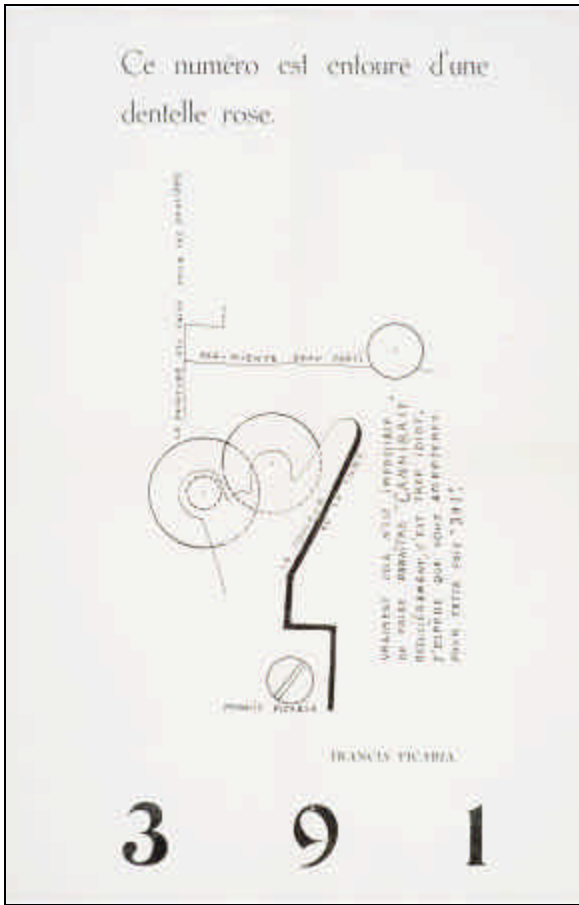
LE SURRÉALISME AU SERVICE DE LA RÉVOLUTION

Director: André Breton. Nos. 1-6 (all published). 4to. Orig. wraps., printed in phosphorescent ink with heraldic escutcheon. Texts and illustrations by virtually everyone of interest.

"I think," said Breton in 1952, "that of all the surrealist publications, 'Le Surréalisme au Service de la Révolution,' whose six numbers are drawn up between 1930 and 1933, is by far



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the richest, in the sense that we understand it, the best balanced, the best constructed, and also the most alive (with a dangerous and exalted life). It is there that Surrealism is shown at full flame, and were not afraid of being consumed in it." A little intermittent foxing, generally a fine set, complete with the original prospectus and order form for No. 1, loosely inserted.

Paris (José Corti/ Éditions des Cahiers), 1930-1933.

\$2,800.00

Gershman p. 53; Ades 11.32; Rubin 478; Reynolds p. 123; Jean, Autobiography 130; Nadeau p. 327f.; The Art Press p. 37ff; Admussen 219; Chevretils Desbiolles p. 316

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(TEIGE) Biebl, Konstantin

Zlom. Nové vydání. [Break. New edition.] 64, (4)pp. 4 full-page typographic compositions in text, printed in orange and black on yellow stock; title-page in orange and black. Typography and design throughout by Karel Teige. Wraps. (designed by Teige).

Biebl's surrealist poems were originally published in 1925; this expanded edition is the first in the present form, and one of two collections of his poetry designed by Teige in 1928. Both featured elegantly playful typographic compositions printed in color—experiments in the 'modern illumination' which Teige thought might replace the monochromatic basis of classical type, and in the visual poetry that was an aim of the Devetsil ideology. Of the two books, this is the more

relaxed, and less strictly Constructivist, containing a few figurative decorations—a tiny cornucopia in one—in addition to orthogonal lines and compositor's elements. Tiny tear at foot of spine, a few leaves loosening; a fine copy.

Praha (Odeon), 1928.

\$1,500.00

IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 137f. (illus.); "Typographie kann unter Umständen Kunst sein": Ring 'neue werbegestalter': Die amsterdamer Ausstellung 1931" (Wiesbaden, 1990), pl. 55; Primus 80; Winterthur 158; Andel Avant-Garde Page Design 1900-1950 no. 231; The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 35 (illus).

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391. No. 5

New York, Juin 1917. (8)pp. Tipped-on cover illustration by Picabia, printed in bistre-colored ink; 2 line-drawn illus. by Picabia in text. Folio. Self-wraps. Fine fitted slipcase and chemise (boards, 1/4 calf). Texts by Picabia ("Idéal doré par l'or," "Poèmes isotropes"), Edgard Varèse ("Verbe," "Oblation,"), Marius de Zayas ("Caricature"), Walter Conrad Arensberg ("Arithmetical Progression of the Verb 'To Be,'" "For 'Shady Hill,' Cambridge, Mass."), Albert Gleizes ("La peinture moderne"); notes by Max Jacob (on Paris), Picabia (on Barcelona and New York, with remarks about Zayas, Isadora Duncan, Arthur Cravan, Duchamp, Leo Stein and others). The front cover reproduces a totemic pastel by Picabia of a boat propeller, wryly titled "Ane."

This is the first of three issues of "391" published in New York (nos. 1-4 were issued in Barcelona, and nos. 8 in Zürich, and 9-19 in Paris). Ades remarks that the New York issues display Picabia's growing interest in typography. "He went to town in no. 5 in the setting of Gleizes' 'La peinture moderne,' a text solicited by Picabia which is mostly a reworking of the theories of 'Du cubisme,' but is also full of hostility toward futurist excesses, and collage. To show his dislike of the article, Picabia sandwiched it neatly between two machine drawings of a kind uncongenial to Gleizes, chose for it a typeface which is almost illegible, and had the lines set very close together to increase the reading difficulty." The full-page Marius de Zayas "Caricature" was supposed to have included a line drawing of Picabia, which was omitted in a printer's error; the resultant composition, a few "Coup de dé"-like clusters of words on a largely blank page, pleased Picabia enormously, and he did nothing to change it. "Le tirage a été très faible, de l'ordre de 400 non numérotés, ce qui explique la rareté de ces numéros new yorkais" (Sanouillet). Faintest darkening at one edge; a beautiful copy, fresh and crisp.

New York, 1917.

\$9,500.00

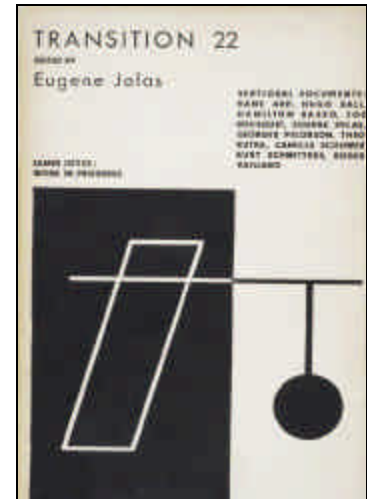
Sanouillet: Francis Picabia et "391" p. 71ff.; Ades p. 151; Almanacco Dada 160; Gershman p. 54; Chevretils Desbiolles p. 316; Motherwell/Karpel 86; Naumann: New York Dada 1915-23, p. 72f. (illus.); Pompidou: Dada 1340, illus. p. 65.5; Washington: Dada pl. 283

SEE FRONTISPIECE

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391. No. 13

Paris. Juillet 1920. "Ce numéro est entouré d'une dentelle rose." (4)pp. Tabloid large folio. Self-wraps. Cover drawing by Picabia ("Far-niente beau parti," a poem-cum-mechanical drawing in the style of "Poèmes et dessins de la fille née sans mere"). Texts by Ribemont-Dessaignes ("Manifeste selon Saint-Jean-Clysopompe"), Tzara ("Monsieur Aa



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l'Antiphilophe nous envoie ce manifeste") and Picabia ("Extrait de Jesus-Christ Rastaquouère"). Illustrations after Duchamp (his "A regarder d'un oeil, de près, pendant presque une heure," a painted glass construction study for the lower right quadrant of the "Large Glass") and Man Ray ("Lampshade"). Clean splits at the folds, expertly conserved. A clean, attractive copy.
Paris, 1920.

\$4,000.00

Dada Global 167; *Ades* pp. 146, 153; *Gershman* p. 54; *Chevrefils Desbiolles* p. 316; *Almanacco Dada* 160; *Motherwell/Karpel* 86; *Sanouillet* 257; *Verkauf* p. 183; *Düsseldorf* 248; *Zürich* 396; *Milano* p. 648; *Pompidou Dada* 1340, *illus.* p. 69

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TRANSITION

Edited by Eugene Jolas, Elliot Paul [after No. 12 by Jolas alone]. Nos. 1-27 in 25 issues, April 1927-April/May 1938, **continued as:** Transition 48. Editor: Georges Duthuit. Nos. 1-4, 1948, in 4 issues; continued as: Transition 49, No. 5, 1949, and Transition 50, No. 6, 1950. **Together with this:** Second edition of Nos. 1 and 6. Loosely inserted in No. 23, as issued: Testimony Against Gertrude Stein (Transition Pamphlet No.

1). The Hague (Servire Press), February 1935. 8vo. (format varies); nos. 13-23 sm. 4to. First series: 152-398pp. per issue; plates hors texte. Subtitle varies: Nos. 13-20: "An International Quarterly for Creative Experiment;" Nos. 21-22: "An International Workshop for Orphic Creation;" No. 23: "An International Workshop for Vertigalist Transmutation;" Nos. 24-27: "A Quarterly Review." Second series: 128-153pp.; plates hors texte.

"Transition may have been the most widely circulated and influential of all 'little magazines.' In its pages appeared long sections of Joyce's "Finnegan's Wake" (published as "Work in Progress") and Gertrude Stein's "Tender Buttons," among hundreds of other texts by virtually every avant-garde writer of note of the period, including Éluard, Soupault, Fargue, Ribemont-Dessaignes, Artaud, Hemingway, Péret, W.C. Williams, Alberti, Beckett, Breton, Crane, Tate, Ungaretti, H.D., Léger, Aragon, Panofsky, Agee, Cowley, Huelsenbeck, Schwitters, and scores of others. Cover designs (beginning with No. 13) by Picasso, Stuart Davis, Man Ray, Gretchen Powel, Schwitters, Eli Lotar, Arp, Taeuber-Arp, Klee, Léger, Miró, Duchamp and Kandinsky. The second series, of which six numbers were published after the War ("Transition 48," 49" and "50") was directed by Georges Duthuit with an advisory committee

of eight that included Jolas, Georges Bataille, René Char, and Jean-Paul Sartre, among others. A little light browning, a few covers slightly chipped (no. 19/20 loose); in general, a distinctly nice set, not embrittled as often found, and exceptional in including both editions of Nos. 1 and 6, as well as a small selection of promotional cover slips.

Paris/The Hague/New York/Paris, 1927-1950. \$7,500.00
Gershman p. 54; Reynolds p. 124; Hoffman/Allen/Ulrich p. 172ff., 286f.; Fitch, Noel Riley (introduction): In Transition: A Paris Anthology. Writing and art from Transition magazine 1927-30 (New York, 1990).

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291. No. 3. May 1915

[Publisher: Alfred Stieglitz. Editors: Alfred Stieglitz, Paul Haviland, Marius de Zayas, Agnes Ernst Meyer.] (4)pp. Tabloid folio. Cover drawing by Walkowitz; texts by Rhoades ("I walked in to a moment of greatness") and Meyer ("Woman") integrated into double-page typographic composition by de Zayas; 4 unsigned texts, including "Being Human in New York" and "Watch Their Steps," together with drawing by Steichen and calligram by J.B. Kerfoot.

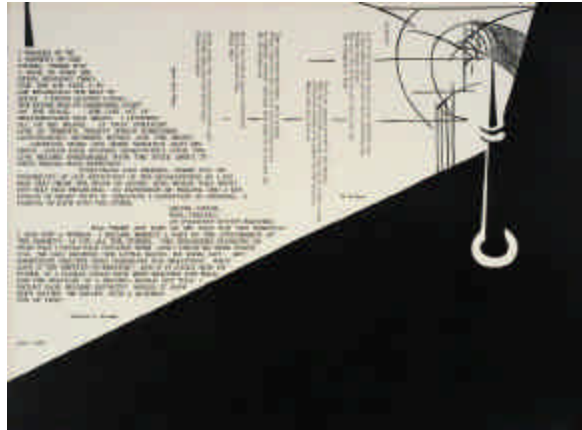
"291" occupies a uniquely interesting position among the great reviews of modernist art. It is really the first magazine to style itself as a work of art in its own right: not simply a venture in luxury printing, as many art reviews had been before it, but a new kind of publication altogether, an experimental series of multiples run off on a monthly basis in an edition of 1100 copies. It is also the first expression of the dada esthetic on American shores; proto-dada, actually, dada avant la lettre, before dada had had its baptism in Zürich in 1916. Only Arthur Cravan's short-lived "Maintenant" can be said to precede it as an instance of pre-dada sensibility anywhere in the periodic press. "291" took its original inspiration from Apollinaire's "Soirées de Paris," emphasizing calligrammatic texts and an abstracted kind of satirical drawing, but it cast these into a much more dramatic form by moving into a gigantic folio format and simultaneously dematerializing into a single gate-fold sheet of paper.

Always envisioned as a limited run of twelve numbers, "291" is the critical link between "Camera Work"—which Stieglitz duly suspended in the interim—and Picabia's own "391"—styled as its radical successor. Issued in a deluxe edition of 100 copies and a regular edition of 1000, "291" was a financial fiasco, failing to sell more than eight subscriptions on vellum and a hundred on ordinary paper, and in the end Stieglitz sold the entire backstock to a ragpicker for \$5.80 ("perhaps my gesture was a satirical one," he wryly remarked).

"In design and content, there was no periodical in America more advanced than '291'.... [It] was unparalleled anywhere in the world as a total work of art" (William I. Homer, "Alfred Stieglitz and the American Avant-Garde").

Deluxe edition: one of 100 unnumbered copies on "heaviest Japan vellum." An unfolded copy, in extremely fine, fresh condition. New York, 1915. \$4,000.00

Ades p. 42f., 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpel 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; Tashjian p. 29ff.; Homer p. 190; Sanouillet Picabia et 391, II.237f.; Naumann: New York Dada p. 58ff.; Pompidou: Dada, p. 62f., 983f. Washington Dada p. 283, pls. 278-282



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YOSHIDA KENKICHI

Butai sochisha no techno [A Stage Designer's Handbook]. 151, (3)pp., 51 plates with numerous illus. (4 color). 4to. Cloth, inset with two original photographs (of theatrical productions) on the covers, as issued. Photo-illus. d.j. Printed cardboard slipcase. Dec. endpapers, printed in red with banner titles.

The multit talented Yoshida Kenkichi (1897-1982), artist, dramatist, graphic designer, and stage designer, was a participant in the group Action, who exhibited with Mavo in the Sanka alliance. A founding member of the noted Tsukiji Little Theater, he produced highly acclaimed stage designs for avant-garde stage productions, and for the proletarian theater movement. In all of these enterprises, Yoshida was closely associated with Maruyama Tomoyoshi; he also collaborated with Kon Wajiro on a new discipline termed 'modernology,' which sought to record and analyze the practices of everyday urban life (for which they "developed an elaborate and distinctive style of pictorial notation to record their data, and attempted to quantify and qualify the cultural ramifications of capitalism and industrialism" (Weisenfeld). Yoshida's brilliant production "Button: Opening Play of Opposition between White and Red," the highlight of an extraordinary evening of Dadaist provocations billed as "Sanka in the Theater," on May 25, 1925, featured a bare stage with a sheet of white paper, a huge suspended button and a caged monkey, projected films of a toy truck and a close-up face, factory whistles, billowing smoke, a motorcycle, and a large cast of participants, including Murayama writhing to a Beethoven minuet. This book, extensively illustrated with photographs of set designs and fully staged and costumed productions, codifies and explicates his theories of stage design, many of them influenced by Murayama. A superb copy, in beautiful condition.

Tokyo (Shiroku Shoin), 1930.

\$1,800.00

Weisenfeld, Jennifer: Mavo: Japanese Artists and the Avant-Garde, 1905-1931 (2002), pp. 85, 217, 287n54, 295n7, 314n11; Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4; New York, 1998), p. 278f.

THE GYORGY KEPES ARCHIVE

Gyorgy Kepes (1906-2001), designer, photographer, painter, educator, writer, and aesthetic theorist, devoted his life to exploring the continuities of art and science.

Coming of age in Budapest in the circle of Lajos Kassák, Kepes was drawn early to photomontage and film, and left Hungary in 1930 to work with Moholy-Nagy, first in Berlin and then in London. When, in 1937, Moholy was invited to establish the New Bauhaus—later the Institute of Design—in Chicago, Kepes went with him as head of its department of light and color. In 1946, Kepes moved to MIT, where, over the following decades, he combined a distinguished academic career as professor of visual design with a protean life as an artist. In 1967 he founded the renowned Center for Advanced Visual Studies, dedicated to creative collaboration between artists and scientists, of which he served as director until 1972.

This archive—thousands of pages, and thousands of images—is the record of an immensely productive life. It includes crates of notes and manuscripts for his influential books—many of them lavishly illustrated with original drawings and diagrams; typescripts of lectures; memoranda; correspondence; diaries, and agendas; heavily annotated sketchbooks, crammed with compositions for paintings and stained glass; photographs of all kinds, including original prints by Kepes and other noted photographers, as well as pictures acquired for publication purposes, copy prints, and large-scale photographic panels from his exhibitions; negatives; slides; and incidental examples of his own drawings, watercolors, and other works of art. There are substantial files for his books, “The Language of Vision” (1944), “The New Landscape in Art and Science” (1956), and the seven-volume “Vision and Value Series” (1965-1972). And there is extensive material for his unfinished project, “The Light Book,” which absorbed him for nearly the whole of his working life, beginning with notes and sketches from 1937, partly in Hungarian, partly in English.

Additional special features of interest in the archive include original gouache designs by Kepes for the cover of “The Language of Vision,” early correspondence with his publishers, the guest-book of the Kepes summer house in Wellfleet, and letters from Laszlo Moholy-Nagy, Walter Gropius, Richard Neutra, Fernand Léger, Piet Mondrian, Josef Albers, Mark Rothko, John Cage, Hilla Rebay, Edward Weston, Buckminster Fuller, Norbert Wiener, I.A. Richards, and Rudolf Arnheim, among others.

The collection is available *en bloc* only. Further details and price on request.

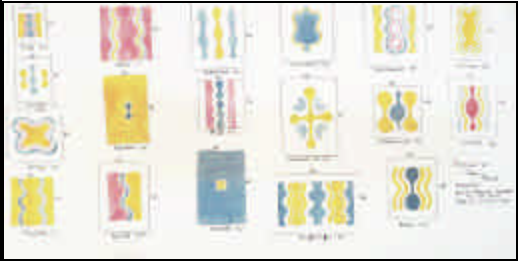


Handwritten text on a lined page, possibly a page from a notebook or a page of notes. The text is dense and appears to be a list or a set of instructions.



TERMINAL IRON WORKS
AND IRON
BUILDING MATERIALS

Handwritten notes on a page titled "TERMINAL IRON WORKS AND IRON BUILDING MATERIALS". The notes are written in cursive and describe various iron products and their uses, including mentions of "iron pipe", "iron plate", and "iron rods".



THE E.C. GOOSSEN ARCHIVE

Eugene C. Goossen (1920-1997) was one of the most perceptive and influential critics and curators in the New York art world for some three decades, from the end of abstract expressionism through the era of minimalism and conceptual art. His wife, Patricia Johanson, is increasingly recognized as one of the most important environmental sculptors and landscape designers at work today. This collection brings together papers from their archives, together with a selection of related works of art.

The heart of the archive is an extensive selection of hundreds of letters, primarily to Goossen, by a wide range of artists and critics from the 1950s through 1990s, including Carl Andre, Joseph Cornell, Alexander Dorner, Paul Feeley, Herbert Ferber, Dan Flavin, Helen Frankenthaler, Clement Greenberg, Ray Johnson, Ellsworth Kelly, Robert Morris, Robert Motherwell, Howard Nemerov, Barnett Newman, Georgia O’Keeffe, Ad Reinhardt, David Smith, Tony Smith, and others. As this archive reveals, many distinguished artists and writers respected Goossen enormously for his acuity as a critic, and warmly valued his friendship; Tony Smith made him executor of his estate.

Among the works of art is an important series of seven maquettes for sculpture by Tony Smith, small-scale sketches for sculptures in the “For” series of 1969, of which monumental versions were realized in bronze. Other works of art include drawings by Carl Andre, Robert Smithson, Ellsworth Kelly, and Tony Smith (two of which were shown in “The Art of the Real” at the Museum of Modern Art in 1968); a collage by Joseph Cornell, and watercolors by Paul Feeley (as well as a significant group by him of silver-print photographs). Extensive files from Goossen’s papers are included, including retained copies of many letters to artists, correspondence with critics, curators, editors, and others, and notes relating to his exhibitions, publications, and academic projects.

Eugene C. Goossen was professor of art history at Bennington College and at Hunter College of City University of New York. He organized and curated some fifty exhibitions in the course of his career, including shows at the Museum of Modern Art and the Whitney Museum of American Art. In the 1950s and 1960s, he was instrumental in establishing Bennington as a vital place for contemporary art, organizing the first retrospectives for Barnett Newman and Motherwell, and very early shows of Morris Louis, Kenneth Noland, and Jules Olitski, among others. His noted exhibition “8 Young Artists” in 1964 was Carl Andre’s very first show, and is widely regarded as the first exhibition of minimal art. His books include “Stuart Davis” (New York, 1959), “The Art of the Real” (1968), “Helen Frankenthaler” (New York, 1969), “Ellsworth Kelly,” and “Herbert Ferber” (New York 1981).

The collection is available *en bloc* only. Further details and price on request.