

catalogue 154

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MODERN ART



CATALOGUE 154

MODERN ART
including **lettrism**

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July 2010

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1

ALTMANN, ROBERTO

Geste hypergraphique. (92)pp. Entirely illustrated. 4to. Dec. wraps. A hand-numbered copy from the unstated regular edition, apart from the limited tirages described in the justification. Lettrist comics. [Paris] (Centre International de Création), 1968. \$150.00

2

(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). Back cover a little rubbed; a fine copy, unopened.

Zürich (Collection dada), 1918. \$15,000.00
Rolandseck 6; Arntz 16-25; Hagenbach 46; Dada in Zürich 82; Almanacco Dada p. 593; Gershman p. 44; Sanouillet 193;

Sanouillet: Dada in Paris (Cambridge, 2009), 627; 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

3

(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. Acetate cover. Fine new fitted clamshell box (linen with morocco label). Edition limited to 150 copies in all, of which this is copy 87, signed in the justification by Arp alone (in pencil). 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). A very fine copy.

Paris (Au Sans Pareil), 1920. \$22,500.00
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; Villa Stuck 1; Franklin Furnace 69; Gershman p. 44; Sanouillet 195; Sanouillet: Dada in Paris (Cambridge, 2009), 629; Motherwell/Karpel 397; Ades 3.50; Verkauf p. 183; Dachy p. 212; Almanacco

3

dada, illus. p. 461; *Bolliger et al.* 83; *Düsseldorf* 222; *Zürich* 350; *Tendenzen* 3/118; *Pompidou: Dada* 1305. illus. pp. 699, 965

4

ARP, JEAN

11 configurations. 11 gravures originales de Jean Arp publiées par Max Bill. Avec une text monographique de Gabrielle Buffet-Picabia et une introduction de Max Bill. (30)pp. 11 full-page original woodcuts by Arp, printed in black. Lrg. sq. 4to. Wraps., with original woodcut (repeat) by Arp on front cover. Glassine d.j. One of 160 hand-numbered copies from the limited edition of 220 in all, printed by Benteli under the direction of Max Bill. A few minuscule foxmarks on flyleaf; a fine copy. Zürich (Allianz-Verlag), 1945. \$1,750.00
Arntz 105-115; *Hagenbach* 16; *Bolliger* 25; *Rolandseck* 23

5

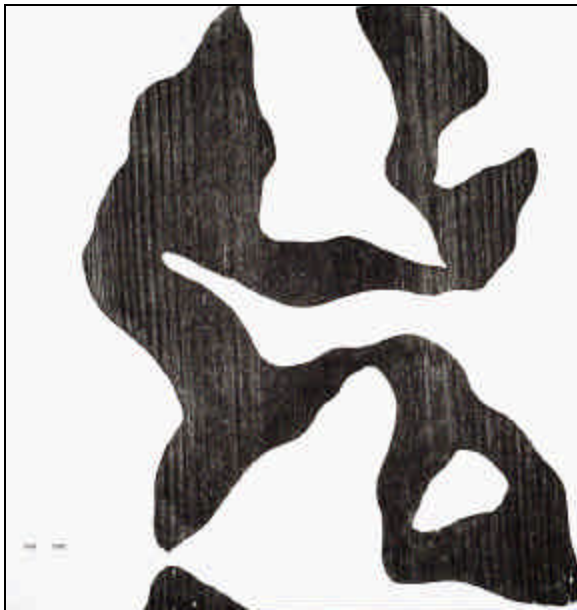
BAUHAUS

Vierteljahr-Zeitschrift für Gestaltung. Herausgeber: Hannes Meyer. Schriftleitung: Ernst Kállai. Jahrgang III, Nr. 3, Juli-Sept. 1929. 31, (1)pp. Prof. illus. 4to. Dec. self-wraps. (with cover typography by Joost Schmidt). Texts by Hans Riedel, E. Giménez-Caballero, Lene Schmidt-Nonne, H.F. Geist, Ernst Kállai, Fritz Kuhr. Coverage of the exhibition stand of Junkers & Co., Dessau at the "Gas und Wasser" exhibit, Berlin), designed by the Bauhaus Reklame-Abteilung, with advertising and signage by Alexander Schawinsky and Joost Schmidt; also featured, an article on children's drawings, in conjunction with an essay on Klee by Kállai, "Kindheit der Iris." A little light wear.

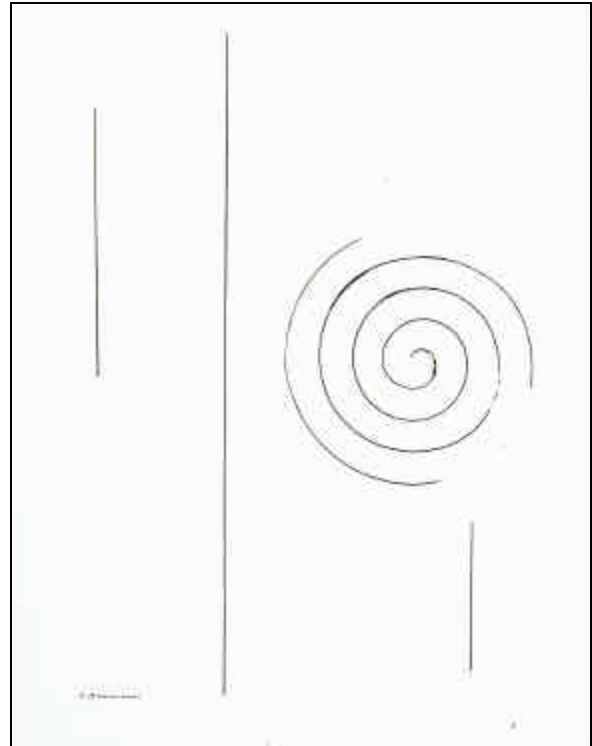
Dessau, 1929. \$900.00
Fleischmann p. 191 (illus.)

6

(BEUYS) Kleve. Städtisches Museum Haus Koekoek Josef Beuys. Zeichnungen, Aquarelle, Oelbilder, plastische Bilder. Aus der Sammlung van der Grinten. 8 Oktober bis 5 November 1961. (24)pp., 12 plates. Oblong sm. 4to. Dec. green wraps., printed in black. Edition limited to 500 numbered copies.



4



8

Introductions by Beuys ("Notizzettel Josef Beuys"), Hans van der Grinten ("Der Zeichner"), and Franz Josef van der Grinten ("Der Bildhauer"); catalogue of 239 items.

The first exhibition catalogue of Joseph Beuys (here still spelling his name 'Josef'); Alan Boren, in "The Essential Joseph Beuys" terms it "the first publication on Beuys." The brothers van der Grinten had been the artist's profoundest supporters for a decade by this time. A fine copy. Very rare (only 1 copy on OCLC, at the Getty).

Kleve, 1961. \$1,500.00
Boren, Alan: The Essential Joseph Beuys (London, 1996), p. 235

7

BEUYS, JOSEPH

Food for Thought. Broadside with a 176-line column of text, signed in pencil by Beuys and marked with an applied grease-spot and the stamp of the Free International University. 880 x 165 mm. (34 5/8 x 6 1/2 inches), printed on fine buff-colored wove stock (verso blank).

This scroll-like multiple was published in a hand-signed unlimited edition for Beuys' Free International University (FIU) room at Documenta 6, and proceeds from its sale went towards the upkeep of participants. The text concerns the interrelation of nourishment and thought, and is in three sections: a very long list of commercially marketed British foodstuffs (Veal and Ham Toast Topper), an excerpted transcript of a phone conversation about foods, in both English and German, and the text of a lovely sixth-century Irish poem, "The Vision of Mac Conglinne," which is a vision of the world as food ("Savour of Savours/ Is the name of my lady's maid:/ Morning early across Newmilk Lake she went").

[Kassel] 1977. \$2,500.00
Schellmann: Joseph Beuys: Die Multiples (1992), 206; Museum Fridericianum: Joseph Beuys: Documenta Arbeit (Kassel, 1983), no. 138 (illus. p. 216)

8

(BRANCUSI) Joyce, James

Tales Told of Shem and Shaun. Three fragments from *Work in Progress*. Frontispiece portrait of Joyce by Brancusi. (4), xv, (1), 55, (3)pp. Photogravure frontispiece of a pen and ink drawing by Brancusi. Sm. 4to. Wraps., printed in red and black. Acetate d.j. One of 500 numbered copies on Hollande van Gelder Zonen, from the limited edition of 650 in all, printed "for and under the direction of Harry and Caresse Crosby at their Black Sun Press."

An early excerpt from "Finnegan's Wake," which was published in installments in "Transition" under the provisional title "Work in Progress." The frontispiece portrait designed for the book, an utterly abstract, even glyphic, composition of widely spaced vertical lines and a single spiral, expressed the "sens du pousser" which Brancusi found in the Irish writer. Richard Ellmann writes that when the sketch for it was shown to Joyce's father, he remarked gravely that "The boy seems to have changed a good deal." A fine copy.

Paris (The Black Sun Press), 1929. \$2,500.00
The Artist and the Book 32; *Johnson, Robert Flynn: Artists' Books in the Modern Era 1870-2000*, no. 99; *Lilly* 18; *Slocum and Calhoun* A36; *Minkhoff* A-21; *Ellmann, Richard: James Joyce (New York, 1959)*, p. 627

9

BROUTIN, GÉRARD-PHILIPPE, et al.

Lettrisme et hypergraphie. [Par] Gérard-Philippe Broutin, Jean-Paul Curtay, Jean-Pierre Gillard, François Poyet. (Bibli Opus.) 70pp. Prof. illus. 21 signed original gouaches and ink



9

drawings hors texte, nearly all in color, by J.-B. Arkitu, Édouard Berreur, Gérard-Philippe Broutin, Françoise Canal, Jean-Paul Curtay, Myriam Darrell-Spacagna, Jean-Pierre Gillard, Micheline Hachette, Isidore Isou, Alain de Latour, Maurice Lemaître, Patrick Poulain, François Poyet, Roland Sabatier, J.-L. Sarthou, Alain Satié, Jacques Spacagna, Frédéric Studeny, Jacqueline Tarkieltaub, Dany Tayarda, and Jean-Jacques Venturini. 4to. Portfolio. Contents loose, as issued, in publisher's slipcase and chemise by Duval (printed boards), the text within printed wrapper, and the plates loose in wove paper folder.

Édition de tête: one of 75 hand-numbered copies in this portfolio format, with the suite of original gouaches and ink drawings. A remarkable production, with unique works of exceptional quality. A fine copy.

Paris (Éditions Georges Fall), 1972. \$6,500.00
Foster, Stephen C. (editor): Lettrisme: Into the Present (1983), no. 3

SEE FRONTISPIECE

10

BROUTIN, GÉRARD-PHILIPPE

Rue du Parc chevron 1971. Suite photographique. 4ff., 10 original photographs, each signed and numbered in ink on the verso of the print, and all tipped loosely onto heavy boards. Image size: 175 x 125 mm. (ca. 7 x 5 inches); mount size 250 x 210 mm. (ca. 9 3/4 x 8 1/4 inches). 4to. Portfolio. Contents loose as issued, within dec. grey wove wrapper. Glassine d.j. Edition limited to 10 copies in all, signed and numbered by Broutin in the justification.



9



12

A Lettrist suite of photographs scratched and overpainted in the negatives. "Les négatifs grattés avec une épingle à nourrice et peints à l'encre de chine, racontent le plaisir de ces moments de complicité avec l'ami Gillard. Ils laissent apparaître mêlés aux alphabets fruits, des bribes et discours ne restent lisible que quelques lettres apparemment dépourvues de signification: des 'dut', 'édui', 'oto ef', 'que', 'es u', 'tés', ou encore des 'oduc', 'm lsi', 'impl', 'pers', 'tian'. Lecteurs plus attentifs, peut-être pourrions-nous y déchiffrer les mots 'photographies', 'Isidore' ou 'utilités'" (introduction). Paris (Atelier Lettrista), 2008. \$1,500.00

11

CAHUN, CLAUDE

Aveux non avendus. Illustré d'héliogravures composées par Moore d'après les projets de l'auteur. Préface de Pierre Mac Orlan. (2), iii, (1), 237, (5)pp. 10 full-page collotype photomontage/photocollage plates. 1 collotype photographic illustration at the conclusion. 4to. Printed wraps. One of 370 numbered copies on uncut vélin pur fil Lafuma, from the edition of 500 in all.

"Aveux non avendus" ('Avowals Not Admitted') is Claude Cahun's first book, produced in collaboration with her lover and stepsister Suzanne Malherbe (who signed herself 'Marcel Moore').... Following an elegant preface by Pierre Mac Orlan, Cahun's text consists of disjunctive meditations [sic] and philosophical aphorisms on love and self-knowledge in writing influenced by the Symbolists, to whom Cahun was linked through her uncle, the Symbolist critic Marcel Schwob.... A photomontage appears before the introduction and each chapter with titles corresponding to nine 'deadly elements' (éléments capitaux instead of deadly sins, péchés capitaux)" (Roth). Uncut. Faintly browned at spine; a very fine copy, fresh and crisp.

Paris (Editions du Carrefour), 1930.

\$8,500.00

Roth p. 62f.; *Surrealism: Desire Unbound* (London, Tate Gallery, 2001), p. p. 186ff., fig. 188; *Andel Avant-Garde Page Design 1900-1950*, p. 338, no. 445

12

(CAMPENDONK) Deutscher Werkbund

Programm zur Tagung des deutschen Werkbundes am 25. Juni 1926 in Krefeld. (12)pp. 6 full-page original woodcuts by Campendonk (Engels/Söhn 64-69), including cover emblem. Printed on doubled sheets, Japanese-bound, of tan wove stock. Lrg. sq. 8vo. Tan wove wraps., printed in black, secured with green silk cord, as issued.

This program for a meeting of the Deutscher Werkbund was designed by Campendonk, and features six diverse woodcut plates by him: still lifes, compositions of insects and printing presses, profiles of figures seen through windows, and a surreal figure with masks, in a starlit night-actually a costume design for a drama. As the program indicates, Campendonk was prominently featured on this occasion, with an exhibition of his stage sets and costumes, and a fashion show with dresses of his design. Loosely inserted, a Werkbund flyer about transportation arrangements for the meeting. Fine condition. Rare.

Krefeld, 1926.

\$2,500.00

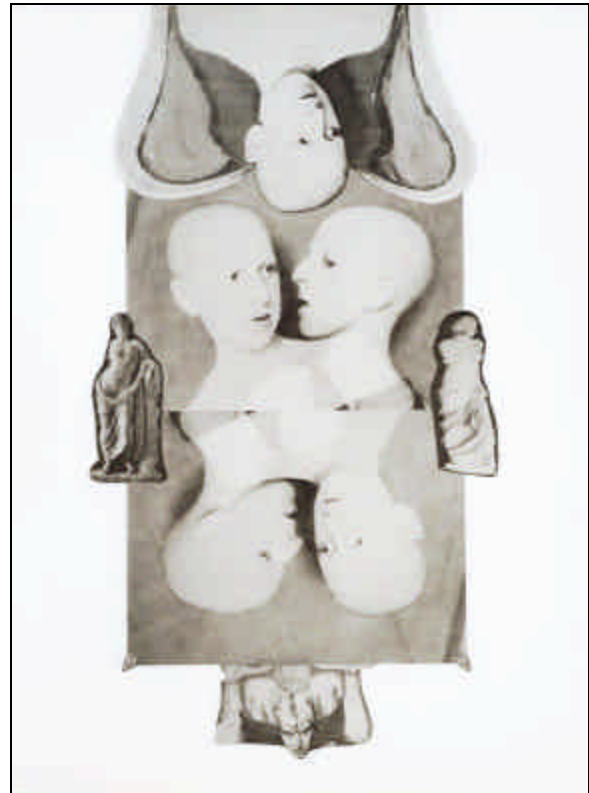
Söhn, Gerhart. *Heinrich Campendonk: Das graphische Werk. Nach Engels neu bearbeitet.* (Düsseldorf, 1996), nos. 64-69; Jentsch 159

13

DADA QUATSCH

Enzyklopädie des Osiris 1919. [Editor: Alfred Saueremann.] (8)pp. 4to. Self-wraps., stapled as issued.

In the Kingdom of Dada, the phylum Pseudodada is confined to a handful of examples: Julius Zeidler's "Pressehauptquartier";



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Fried Hardy Worm's "Das Bordell"; "Der Moloch. Zeitschrift für internationale Blutokratie"; "Dada Foxtrott"; from Serbia, the antagonistic "Dada-Jok"; and the three publications of Alfred Sauermann: "o Siris. Was ist Dadismus," "Dada Trägodie," and "Dada Quatsch." An extended parody of aleatory Dada utterances and typography, "Dada Quatsch" is set in a frivolously wide spectrum of fonts, the 'texts' scattered widely across and up and down the page.
 Berlin (verlaG grotesque kunst), 1919. \$5,000.00
Almanacco Dada 39, Tendenzen 3.253; Bergius pp. 367, 414; cf. Pompidou: Dada 1288-1290

14

(DALI) Crevel, René
 Dalí, ou l'anti-obscurantisme. 29, (3)pp., 10 collotype plates on heavy stock. Lrg. 8vo. Textured black wraps., with white title label on front cover. One of 600 numbered copies on vélin blanc, from the limited edition of 615 in all, finely printed by Ducros et Colas. Presentation copy, boldly inscribed by Crevel "A Maurice/ Martin du Gard,/ souvenir/ R.C." across the half-title. Very fine copy of a book usually found in quite worn condition.
 Paris (Éditions Surréalistes), 1931. \$1,000.00
Gershman p. 15; Ades 11.45; Rubin 207

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DÉCOLLAGE. No. 3. Dezember 1962
 Bulletin aktueller Ideen. [Herausgegeben von Wolf Vostell.] No. 3. Dezember 1962. Numerous folding leaves; portions printed in red and on differing stocks. 4to. Wraps. D.j. Texts and images by 14 contributors, including Christo, Henry Flynt,

"Fluxus," Dick Higgins, György Ligeti, Franz Mon, Nam June Paik, Jan Voss and Wolf Vostell. Small tears at spine of dust jacket; a fine copy.
 Köln, 1962. \$800.00

Kellein, Thomas: "Fröhliche Wissenschaft": das Archiv Sohm (Staatsgalerie Stuttgart, 1986), no.176, p. 110f.; Wye, Deborah & Weitman, Wendy: Eye on Europe: Prints, Books & Multiples, 1960 to Now (New York: Museum of Modern Art, 2006), p. 100

16

(DEPERO) Verzocchi, Giuseppe
 VENI VD VICI [Veni ud Vici]. (6)pp., 35 lithographic, woodcut, gravure and other plates, nearly all printed in color, most with facsimile inscriptions by Verzocchi, each with expository tissue guards. 4to. Wraps. Slipcase (small breaks and losses at sides).

A lavish pictorial and catalogue from the brick manufacturer Verzocchi (whose company V&D is punningly placed in the title), illustrating the fabrication and use of his product in humble and heroic circumstances throughout the nation. Depero was commissioned to supply three of the designs, as well as the slipcase, with its own additional high-style composition. Other collaborating artists include Adolfo de Carolis, Piero Marussig, Marcello Nizzoli and Primo Sinopico, among others. Presentation copy, inscribed by Verzocchi on the half-title, and with the recipient's name printed on the second leaf. Copies with the slipcase are particularly rare.
 Milano, 1924. \$2,250.00

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DEPERO, FORTUNATO
 Liriche radiofoniche. 97, (1)pp., 8 plates. Prof. illus. Design and typography throughout by Depero. 4to. Dec. wraps., with a design by Depero, printed in red and black. Prose poems





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either written expressly for radio broadcast, or suitable for it, in Depero's opinion, including *parole in libertà*, and pieces on New York and the modern metropolis. A fresh copy. Milano (G. Morreale), 1934. \$1,500.00
Salaris p. 35

SEE BACK COVER

18

DEVAUX, FRÉDÉRIQUE (préface)

1990. 11 photographies originales de Michel Amarger, Jean-Paul d'Arville, Gérard-Philippe Broutin, Françoise Canal, Frédérique Devaux, Albert Dupont, Isidore Isou, François Poyet, Woodie Roehmer, Roland Sabatier, Alain Satié. (6pp., 11 original photographs, most with hand-painted interventions by the artists (many in color, 1 with collage), each signed and numbered in ink or paint on the print, and mounted on board. Image size: 240 x 177 mm. (ca. 9 3/8 x 7 inches); mount size: 323 x 248 mm. (12 3/4 x 9 3/4 inches). Sm. folio. Portfolio. Printed wrapper. One of 24 hand-numbered copies from the limited edition of 35 in all. An impressive Lettrist photography portfolio. A fine copy. Paris (Éditions de Cluny), 1990. \$3,000.00

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DUCHAMP, MARCEL

Project for the Rotary Demisphere. Insert for "391" No. 18, July 1924. [Rose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis.] Graphic composition, printed in black on recto only. 276 x 280 mm. (10 7/8 x 11 inches). "At about the time that [The Wonderful Book] appeared, Duchamp approached Jacques Doucet and asked the collector if he would finance the construction of a second optical machine, something along the lines of the device he had made three years earlier in New York. But rather than create the illusion of a compressed space, as the earlier machine had done, this new device was intended to achieve precisely the opposite effect: when spun, a series of concentric circles painted onto the surface of a spinning hemispherical dome

was designed to create the illusion of an added dimension. Once Doucet agreed to the proposal, Duchamp began construction almost immediately, although various complications would delay completion of the machine until the fall of 1924. Even before it was finished, however, the Parisian public was given a preview of its appearance in the form of a sketch by Man Ray, which was photographed and, with Doucet's permission, reproduced as an inset illustration to the July 1924 issue of Picabia's '391.' The sketch not only showed the concentric circle design that Duchamp had painted onto the surface of his hemisphere, but surrounding it, in Man Ray's hand, appeared the words 'Rose Sélavy et moi estimons les ecchymoses des Esquimaux aux mots exquis' ('Rose Sélavy and I escape from the bruises of the Eskimos in exquisite words'), one of Duchamp's most amusing and melodic plays on words (which, with a minor variation, had already appeared a few months earlier on the back cover of 'The Wonderful Book') (Naumann).

Following its publication in "391," the project was reproduced on the cover of the spring 1925 issue of "The Little Review," and, eventually, on the cover of Georges Hugnet's "L'aventure dada" (Paris, 1957). Central pinhole, light stains; several short tears, expertly mended and touched up. Very rare.

[Paris, 1924]

\$3,000.00

cf *Schwarz* 407a; *Naumann* 4.5; *Ades* p.153; *Gershman* p. 54; *Chevrefils Desbiolles* p. 316; *Almanacco Dada* 160; *Sanouillet* 257; *Sanouillet: Dada in Paris* (Cambridge, 2009), 740; *Motherwell/Karpel* 86; *Verkauf* p. 183; *Dada Artifacts* 104; *Pompidou: Dada* 1340, ill. p. 357.5

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DUCHAMP, MARCEL

Rotorelief. Disques optiques. Ensemble of six double-sided cardboard discs, each 200 mm. in diameter (approximately 7 7/8 inches), printed in colors in offset lithography with 12 different compositions. The discs are loosely assembled, as issued, with the original circular holder, which is fashioned of two black plastic rings separated by a strip of black sponge rubber, and printed in blind intaglio, "Rotorelief/ 11 rue Larey Paris." Together with this, the ensemble includes a black plastic viewing ring. The rotorelief discs are printed in Duchamp's handwriting with numbers and titles at the edges ("Corolles,"



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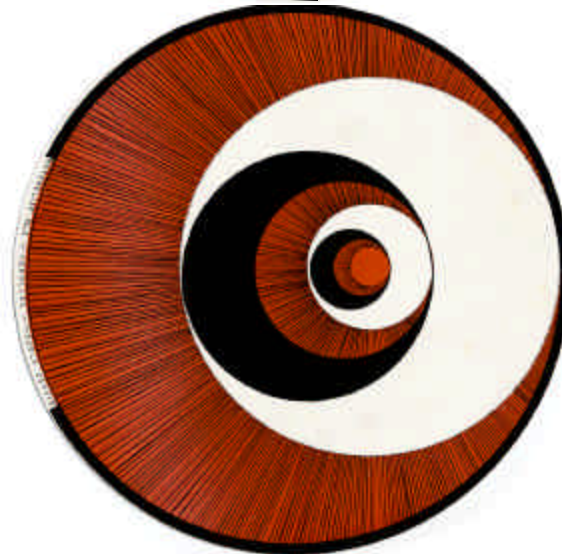
“Oeuf à la coque,” “Lanterne chinoise,” “Lampe,” “Poisson japonais,” “Escargot,” Verre de Bohême,” “Cerceaux,” Montgolfière,” “Cage,” “Eclipse totale,” “Spirale blanche”). This copy lacks several ephemeral items often missing: a circular cellophane cover sheet printed in white, a slender white cardboard strip imprinted “Tirer l’épingle,” and a wax-paper slip with directions for use.

A remarkable presentation copy, with an extra sheet of buff-colored paper in the shape of a disc of matching dimensions, boldly inscribed by Duchamp across the top half, “Mille mercis pour/ la petite voiture de/ montagne/ marcel duchamp,” in black fountain pen.

This first edition of “Rotorelief” was privately published by Duchamp from his studio (11, rue Larey) in an unnumbered, unsigned edition of 500 copies, of which some 300 were lost during the War. A second edition, slightly different in manufacture, was issued in 1953, produced by Enrico Donati in 1000 copies, also unsigned and unnumbered (of which 600 were accidentally destroyed). Later editions, more elaborately produced in limited editions, were issued in Paris, 1959; New York, 1963; and Milan, 1965. The first edition is extremely rare.

“An extension of the rotating spiral disks in ‘Anémic Cinéma,’ the ‘Rotoreliefs’ also reveal Duchamp’s taste for mass production ‘on a modest scale.’ They were printed inexpensively in a large edition, and were first presented to the public at an inventor’s fair in Paris. When viewed (preferably with one eye) at a rotating speed of 40-60 rpm, the disks present an optical illusion of depth, and in a few cases, of three-dimensional objects: a fishbowl, a lightbulb, a balloon. The ‘Rotoreliefs’ appear in the Duchamp sequence of Hans Richter’s film ‘Dreams That Money Can Buy,’ and also in Jean Cocteau’s film ‘The Blood of a Poet’” (d’Harnoncourt/McShine). One of the reliefs “Corolles,” was reproduced on the front cover of “Minotaure,” No. 6.

As Francis Naumann relates, Duchamp undertook the project in the spring of 1935 with high hopes for his “playtoy,” not only as an artistic venture, but as a commercial one as well—such that he cautioned Katherine Dreier repeatedly to be discreet about it until he had secured a patent for it in America. This it utterly failed to be. The cost of producing it, to begin with, proved considerably higher than he had anticipated, forcing





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him to ask H.-P. Roché to finance the project. And then when he unveiled it to the public, at an annual inventor's fair in Paris on August 30, 1935, it drew no interest. Roché recalled: 'He rented a tiny stand among the inventions at the Concours Lépine, near the Porte de Versailles, and waited for the crowds to arrive.... None of the visitors, hot on the trail of the useful, could be diverted long enough to stop there.... When I went up to him, Duchamp smiled and said 'Error, one hundred per cent. At least it's clear.'"

"In the special issue of 'Cahiers d'Art' devoted to objects, Mme. Gabrielle Buffet-Picabia analyzed the relationship between the spectral and the objectively real in the 'Rotoreliefs': 'They result from a sort of deliberate confusion of the values and arbitrary limits with which conventional thought distinguishes between the concrete and the abstract, Art and Everyday life. Basically, these are just ordinary gramophone records on which Duchamp has designed flat geometrical coloured drawings of spirals and circles. Their rotation on a gramophone turntable creates an optical illusion in which unexpected forms of objects develop, appearing in relief: the boiled egg, the gold fish bowl, the champagne cup and the others are really picture-puzzles resolving themselves in the same way as word-puzzles.... But, while seeking to provide nothing more than an intellectual pastime based on illusion, he had in fact happened upon a new technique for inducing visual hallucination, a new means of supplementing the impressions to be derived from work executed in relief'" (Jean).

Paris [1935]. \$40,000.00
Schwarz 441; Naumann 5.4, p. 124ff.; Lebel 167; d'Harnoncourt/McShine 156; Rubin p. 42 (full page plate); Jean p. 253f.; Buchholz/Magnani p. 64

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DUPONT, ALBERT

Voyage de Gulliver. Gravures de Canal, Curtay, Dupont, Isou, Lemaître, Letaillieur, Matta, Tastiv. Miniature book. (24)ff., printed on a continuous strip of heavy japon, folded as a leporello (verso blank). The work includes 18 original prints

(including the hand-colored covers), in addition to the engraved title, 2 justification leaves, and 2 pages of artists' signatures. Page size: 20 x 20 mm. (ca. 3/4 inch square). Publisher's plastic box, with magnifier lid. One of 99 copies, signed by all 8 collaborators, from the limited edition of 124, apart from the separate tirage of prints and proofs. Fingerprints by Dupont alternate with finely wrought Lettrist compositions of amazing tininess, by major figures. Paris (L'Inéditeur), 1987. \$850.00

22

ERENBURG, IL'IA

A vse-taki ona vertitsia [And Yet It Moves]. 139, (3)pp. 22 illus. (16 halftone plates hors texte). Sm. 4to. Dec. wraps. Glassine d.j. "The year 1922 saw increasing exchange of information about avant-garde art between the Soviet Union and Western Europe. Publications printed in Berlin brought up-to-date news to artists in a language they could understand. Thus the writer Ilya Erenburg's book 'And Yet the World Goes Round' ('A vse taki ona vertitsia')—with a striking cover by Fernand Léger composed from stenciled letters and machine-like forms—included information about the principal European avant-garde journals, including their own, by then out of date, 'Fine Art'" (Compton). Also reproduced in the book are three drawings by Léger for Ivan Goll's "Chapliniade" and other works by Lissitzky, van Doesburg, Picasso, Rodchenko, Tatlin et al., as well as photographs of airplanes and engineering projects. Light foxing at right edge of cover. Moskva/Berlin (Knigoizdatel'stvo "Gelikon"), 1922.

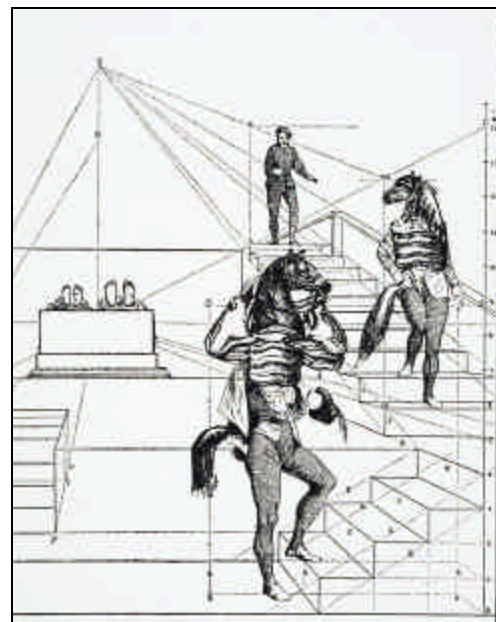
\$2,500.00

Rowell/Wye 401; Getty 153; Compton: Russian Avant-Garde Books 1917-34, p. 52; Saphire, Lawrence: Fernand Léger: The Complete Graphic Work (New York, 1978), p. 301

23

ERNST, MAX

Histoire naturelle. Introduction by Hans Arp. (8)pp., 34 colotype plates. Contents loose, as issued. Folio. Publisher's original portfolio (blue and black printed boards with supralibros,



24



23

1/4 cloth; ties). New quarter-morocco clamshell box. One of 250 hand-numbered copies on vélin, signed in pen by Ernst in the justification, from the limited edition of 300 in all. We quote at length from Robert Rainwater: "The first frottages of 1925 were the results of Ernst's running a pencil over a sheet of paper under which were placed a wide variety of textured natural and manmade objects and surfaces, whose identity often became unrecognizable in the finished works. The textures were integrated into the completed pictures, just as the wood-engraved components of the earlier collages gave up their independent status to the overall compositions. To present his new work in printed form, as he had done with the photomechanically reproduced collages in the Éluard books, Ernst published 'Histoire naturelle,' with thirty-four collotype plates after his frottages from the previous year and a Dada prose poem by Arp. Encompassing Ernst's personal vision of creation and evolution, 'Histoire naturelle' affected the artist's close friend Roland Penrose upon his first seeing its plates as 'a new world where a new and poetic language was spoken and a new magical companionship existed between animal, vegetable and mineral, between the sea, the rain and the stars. There appeared to be an integral association between small and great, minute detail and infinite space, the eye and system of solar coinage....' Packaged in the deluxe portfolio format customary with original fine prints, it was issued in a

limited edition, signed by the artist. Although indisputably a reproductive process, collotype was used because of its capability of yielding a faithful gray-to-black range of tones almost comparable to photography."

William Rubin (who also makes interesting observations on the influence on these of Odilon Redon), calls Ernst's frottage drawings of late 1925, from which "Histoire naturelle" was selected, "one of the most beautiful groups of drawings in all modern art." A beautiful copy, the portfolio bright, internally immaculate. Paris [Éditions Jeanne Bucher], 1926. \$15,000.00 *Hugues/Poupard-Lieussou* 6; *Rainwater* p. 14f., no. 20; *Stuttgart: Institut für Auslandsbeziehungen* 7; *Guggenheim* 286; *Gershman* p. 20; *Ades* 9.97; *Rubin* p. 180ff.; *Jean* p. 128; *Stuttgart: Hema*, *Béatrice & Maur, Karin von: Papiergesänge: Buchkunst im zwanzigsten Jahrhundert* (1992), no.48; *Book Stripped Bare* 37

24

(ERNST) Carrington, Leonora

La maison de la peur. Préface et illustrations de Max Ernst. (Collection "Un Divertissement." 4e cahier.) (16)pp. 3 full-page collage illustrations by Ernst. Self-wraps., stitched as issued. One of 100 copies on papier Le Roy Louis teinte Champagne, from the limited edition of 120 in all. Written in 1937, 'The House of Fear' was Carrington's first published story. Max Ernst, her partner at the time, provided

three collage illustrations for it in the manner of “Répétitions” and “La femme 100 têtes,” and a preface, subtitled “Loplop présente la mariée du vent.” Both Carrington and Ernst use a cast of enigmatic creatures who appear in various guises, sometimes as personifications of themselves—a fantastical horse, the Bride of the Wind, and the birdman Loplop, Ernst’s favorite alter ego, who liberates the Bride from Fear. “Who is the Bride of the Wind?” Ernst enquires. ‘Does she know how to read? How to write French without errors...?’ It is clear that he is speaking here of Carrington, for he continues: ‘She is warmed by her intense life, by her mystery, by her poetry. She has read nothing, but she had drunk everything. She does not know how to read. Meanwhile the nightingale has seen her, seated on the stone of Spring...animals gathered around...she is reading ‘The House of Fear’” (Chadwick). A fine copy.

Paris (H. Parisot), 1938. \$1,750.00
Hugues/Poupard-Lieussou 15; Spies: Max Ernst Collages, illus. 534-536; Ades 12.145; Biro/Passeron 611; Hubert p. 70ff.; Chadwick: Women Artists and the Surrealist Movement, p. 79

25

ERNST, MAX

Sept microbes vu à travers un tempérament. (72)pp. 30 tipped-in color plates. Dec. boards. One of 1000 numbered copies on Marais une fleur, from the limited edition of 1100 in all.

Seven series of little, tiny, and infinitesimally small frottage paintings by Ernst—down to a quarter-inch square—printed actual size, with his accompanying poetic text. **Presentation copy**, inscribed “Pour J.H. Levesque/ et Angèle/ leur ami et voisin/ Max Ernst” in pencil on the half-title. The literary scholar Jacques-Henry Levesque published studies and critical editions of Jarry and Cendrars.

Paris (Éditions Cercle des Arts), 1953. \$1,350.00
Hugues/Poupard-Lieussou 26; Rainwater 68; Stuttgart. Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work (1979), no. 36

ERNST: see also item 36

26

(EY COLLECTION)

Sammlung Ey, Düsseldorf. Introductory text by Max Osborn. 94pp. 88 plates. Sm. 4to. Wraps., with ovoid (‘ey’) silhouette on front cover. The privately published catalogue of the renowned collection of the legendary “Mutter Ey,” featuring work by Ernst, Dix, Hoerle, Pankok, Jawlensky, and other Rhenish Expressionists and New Objectivity artists. A little light wear.

Düsseldorf (Selbstverlag von Frau Ey), n.d. \$1,250.00

27

-GRÂMMES

Revue du Groupe Ultra-Lettriste. Directeur: Robert Estivals. No. 2. 103, (1)pp. 1 décollage illus. of a lacerated poster; 1 Lettrist illus. by Estivals. Printed on colored stocks. Wraps. Texts by Jacques de la Villéglé, Robert Estivals, and François Dufrené. Seven numbers of “Grammes” were published in all between 1957 and 1961. Slight underlining in one article; wraps. lightly worn.

Paris, 1958. \$275.00

28

(GUNSCHMANN) Merck, Wilhelm

Verse. Mit Originalithographien von C. Gutschmann. (Die kleine Republik. Eine Flugschriftenreihe. 2.) (16)pp., 5 original lithographs, each signed in pencil. Sm. folio. Orig. dec.

wraps., with an additional lithograph by Gutschmann. An unnumbered copy of the Vorzugsausgabe of 50 copies, from the limited edition of 200 in all. According to Rodenberg, the remaining 150 copies contained only two woodcuts (Raabe/Hannich-Bode calls them linoleumcuts), and not these signed lithographs.

A very early work by Carl Gutschmann, published when he was only twenty-three, with very sensitive lithographs of faces and figures. “That engaging press Die Dachstube in Darmstadt grew out of the enthusiasm of a fifteen-year-old schoolboy. In 1915 Joseph Würth and a few friends founded a school magazine called ‘Die Dachstube’ which continued in existence until 1918, ran to sixty-five numbers, and became the germ of a publishing house which survived into the 1930s.... The firm inaugurated two series: ‘Bücher der Dachstube’—in which eight volumes appeared between 1917 and 1923; and ‘Die kleine Republik. Eine Flugschriftenreihe’ (The Little Republic. A series of pamphlets’), with fifteen volumes outstanding for their typographic design—published between 1918 and 1924. Nearly all of these volumes contain several original prints, not all of which can be considered illustrations, which form—during the late Expressionist period!—a compelling example of that harmony of text and plate that is characteristic of Expressionism as a whole. The two Dachstube series are impressive instances of a premeditated and very deliberate plan to integrate the text and plate and they carry it through with a single-mindedness that is found in no other Expressionist series” (Lang). Wrappers slightly browned and somewhat chipped at edges. Rare.

Darmstadt (Die Dachstube), 1918. \$2,750.00
Lang 107, p. 89; Raabe/Hannich-Bode 205.1; Barron, Stephanie (ed.): German Expressionism 1915-1925: The Second Generation (New York, 1988), p. 107





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29

(HAINS/ VILLÉGLÉ) 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 phonetic poem, first published by P.A.B. in 1950, is here reproduced and distorted using a glass frame spline. An exquisite and historic instance of Hain's and Villégli's *lettres éclatées*, an aspect of Ultra-Lettrist investigation. Presentation copy, inscribed in blue ink (partly in lettrist characters) by Raymond Hains, "avec mes meilleurs vœux pour 1961," on a preliminary leaf. Paris (The authors) [1953].

\$2,500.00

30

(HEEMSKERCK) Walden, Herwarth (introduction)

Jacoba van Heemskerck. (Sturm-Bilderbuch VII.) 19, (3)pp., 21 plates, including 7 original woodcuts. Tipped-in frontis. portrait. Lrg. 4to. Dec. boards. Texts by Herwarth Walden, Marie Tak van Poortvliet (a lengthy essay in English, by the artist's life companion), and Rudolf Blümner. Published in memoriam, after Heemskerck's early death. Some of the woodcuts ("vom Stock gedruckt") had first appeared in the pages of "Der Sturm." A little light wear. Berlin, 1924.

\$1,250.00

Jentsch 148; Perkins 162.VII

31

HENNINGS, EMMY

Die letzte Freude. (Der jüngste Tag. Neue Dichtungen. 5. Band.) 15, (5)pp. Lrg. 8vo. Wraps., stitched as issued. Uncut. Emmy Hennings' first book, a slender gathering of poems published during her career as a cabaret singer and disease

at the Café Simplizissimus in Munich, where she was to meet Hugo Ball later in the year. Written essentially in a post-Symbolist and Expressionist style, her early work and its relation to Dada has been much discussed; "Cabaret Voltaire" published three poems by her in 1916, "Morfin," "Gesang zur Dämmerung," and "Die vielleicht letzte Flucht." This volume includes work in a similar vein, "Ätherstrophen," "Ein Traum," "Hypnose," "Im Kankenhause," "Nach dem Cabaret," and others. At the end, advertisements for Kurt Wolf publications by Georg Heym, Franz Werfel and Else Lasker-Schüler. A fine copy.

Leipzig (Kurt Wolff), 1913.

\$2,500.00

Dada Zürich p. 295; Verkauf p. 179; Raabe/Hannich-Bode 117.1; cf. Hubert, Renée Riese: "Zürich Dada and Its Artist Couples," in: Sawelson-Gorse, Naomi: Women in Dada (Cambridge, 1998), p. 516ff.

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HUELSENBECK, RICHARD (editor)

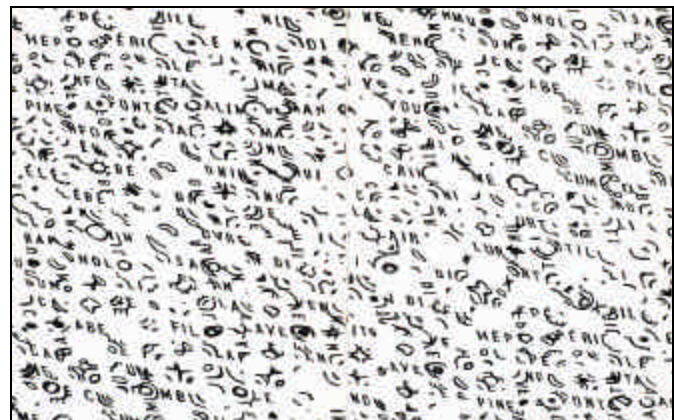
Dada Almanach. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. 159, (1)pp., 8 plates. Lrg. 8vo. Orig. printed wraps., designed by Huelsenbeck.

Issued in the autumn of 1920, just after the close of the Erste Internationale Dada Messe, the 'Dada Almanach' was "the first attempt to give an account of the movement's international activities, at least in Europe.... Published on the initiative of Huelsenbeck, who was absent from the exhibition,...it contained important articles on the theory of Dadaism...valuable statements by the Dada Club and some pages by some less well-known Dadaists, such as Walter Mehring ('You banana-eaters and kayak people!'), sound and letter poems by Adon Lacroix, Man Ray's companion in New York, not to mention a highly ironical letter by the Dutch Dadaist Paul Citroën, dissuading his Dadaist partners from going to Holland. The volume was also distinguished by the French participation of Picabia, Ribemont-Dessaignes and Soupault, quite unexpected in Berlin; their contributions were presumably collected and sent on from Paris by Tristan Tzara. The latter, living in Paris with the Picabias since early January 1920, gave in the 'Dada Almanach' a scrupulous and electrifying account of the doings and publications of the Zürich Dadaists....one of the most dizzying documents in the history of the movement" (Chapon). Small stain on front cover; a fine copy.

Berlin (Erich Reiss), 1920.

\$4,000.00

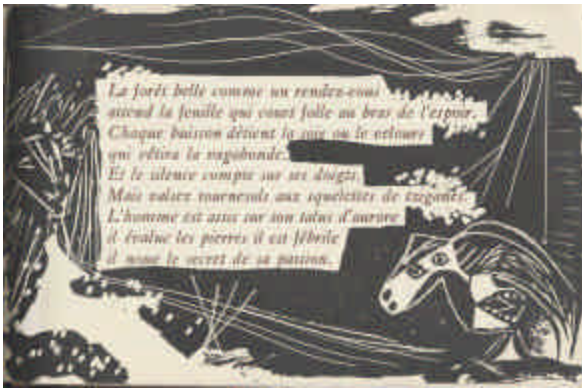
Gershman p. 24; Dada Global 68; Ades 4.68; Almanacco Dada 34; Bergius p. 108f.; Chapon p. 111; Motherwell/Karpel 7; Rubin 464; Reynolds p. 51; Verkauf p. 100; Richter p. 235; Raabe/ Hannich-Bode 132.25; Dada Artifacts 46; Pompidou: Dada 1245, p. 320f., illus. pp. 321, 323, 505, 721



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HUGNET, GEORGES

Four plaquettes, illustrated by Miró, Picasso, Duchamp and Valentine Hugo. Each (8)pp., on ivory wove stock, issued in self-wraps. Uniform format: 95 x 145 mm. (3 3/4 x 5 3/4 inches). Oblong 8vo. Boards, 3/4 brown morocco gilt.

An exquisitely illustrated series of poems, privately printed by Hugnet and intended largely for circulation among his friends and associates; their tiny format reflects the clandestine nature of these Resistance publications during the German Occupation. Though unnamed and unnumbered, the series is complete in these four plaquettes. The Picasso designs, in his wartime Surrealist manner, are extremely fine; the Duchamp, a moustache and goatee isolated on a blank sheet—hovering in space “like the smile of the Cheshire Cat,” as Anne d’Harnoncourt and Kynaston McShine put it—is a species of “L.H.O.O.Q.,” made during the production of the “Boîte en valise.”

Contents as follows:

[I] Non vouloir. Frontispiece by Joan Miró. Text and illustration printed in brown. Limitation unstated. Presentation copy, inscribed in red ink “à Valentine Hugo/ son ami/ Georges Hugnet.” Valentine Hugo was herself the illustrator of one of these plaquettes (cf. IV below). Paris, 1940.

[II] Pablo Picasso. 6 zincographs by Picasso, printed in black, of which 3 reworked in copperplate engraving by the artist. Text printed in brown. One of 174 copies, from the limited edition of 200. Presentation copy, inscribed in red ink “à Amy Bakaloff/ en souvenir d’un festival/ peu commun/ de nourritures rares/ ce 20/2/41/ Georges Hugnet.” The poet Amy Bakaloff was the author of “Sombre est noir,” written during the Occupation and published in 1945 as a livre d’artiste, with illustrations by Oscar Domínguez. Paris, 1941.

Goeppert/Goeppert-Frank/Cramer 35

[III] Marcel Duchamp. Tipped-in pochoir frontispiece by Duchamp, printed in black graphite. Text printed in blue. One of 174 copies, from the limited edition of 200. Paris, 1941.

Schwarz 483; Naumann 5.33, p. 143; d’Harnoncourt/McShine 159

[IV] Au dépens des mots. Frontispiece by Valentine Hugo. Text and illustration printed in gold. One of 174 copies, from the limited edition of 200. Hugnet has annotated the title in red ink to place it partly within apostrophes, “Au ‘dépens des mots.” The cover is also stamped “Bonne Année 1942.” Paris, 1941. Paris, 1940-1941. \$4,500.00

Johnson, Robert Flynn: Artists’ Books in the Modern Era 115; Splendid Pages p. 195; Centre Georges Pompidou: Pérégrinations de Georges Hugnet (Paris, 1978), p. 21ff. (illus.)

34

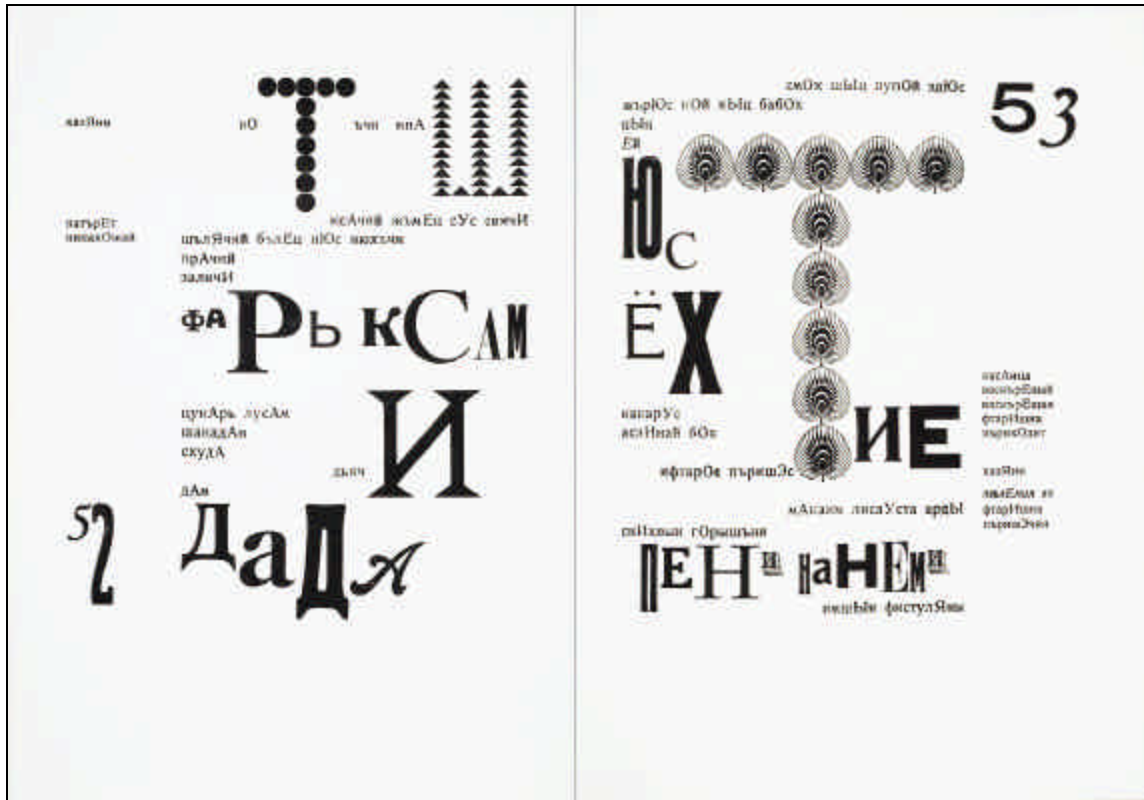
ILIAZD [Il’ia Zdanevitch]

lidantU 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. New quarter-morocco clamshell box. 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, “lidantU 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



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of phonetic signs. “Both aspects,” Markov notes, “were further developed in ‘Iliadz’... 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 masterwork 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 Iliadz’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 Granovskii (and “prob-

ably 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.” A very fine, fresh copy, unopened.

Paris (Éditions du 41^o), 1923.

\$16,500.00

Isselbacher, Audrey: Iliadz and the Illustrated Book (New York: Museum of Modern Art, 1987), 8-10; Chapon, François: “Bibliographie des livres imprimés édités par Iliadz” (in: Centre Georges Pompidou: Iliadz [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.; Bowlf, 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

35

(ILIAZD) Bordier, René

Récit du nord et régions froides. Mis en lumière et en page par Iliadz. Précédé d'une eau forte en couleur de Bryen. (10)pp., 1 original color etching with aquatint by Bryen (frontispiece). Ochre heavy wove double end-sheets. Set in Gill, the text is printed entirely in black except in the justification,



where the word "exemplaire" and the copy number are in red. Folio. Contents loose, as issued, in the publisher's full limp vellum, titled in black. Slipcase (plain boards). One of 45 copies on chine satiné, signed by Iliazd and Bryen in the justification, from the limited edition of 49 in all, the etching printed at the Atelier de l'Ermitage de Georges Leblanc.

A soigné and marvelous production by Iliazd, excerpting a brief passage of imaginary exotic speech written by the early seventeenth-century Toulousain poet René Bordier for a ballet festivity depicting the peoples of the four corners of the world, performed in Paris in February 1626 for the court of Louis XIII; the King himself participated. "[Ballets] des baillifs de Groenland et Friesland et peuples du Nord—dansés par Mr. le Duc de Nemours, représentant le baillif de [Frisland] et Mr. le Comte de Cramail (c'est à dire Montluc), représentant le baillif de Groenland.... Iliazd en extrait l'unique et court passage totalement phonétique, aux consonnances irrésistiblement zaoum créé par Bordier pour l'entrée de Cramail et du duc de Nemours" (Chapon 1978). A very fine copy. Paris (Pour la cause du Dégre quarante et un), 1956.

\$4,500.00

Isselbacher, Audrey: Iliazd and the Illustrated Book (New York: Museum of Modern Art, 1987), no. 3, pl. 20; Chapon, François: "Bibliographie des livres imprimés édités par Iliazd" (in: Centre Georges Pompidou: Iliazd [Paris, 1978]), pp. 71, 114; Firenze. Biblioteca Nazionale Centrale: I libri de Iliazd, dall'avanguardia russa alla scuola di Parigi (1991), no. 15; Chapon p. 209f. (illus.); Splendid Pages pp. 85f. (illus.), 174

36

ILIAZD [Il'ia Zdanevitch]

L'art de voir de Guillaume Tempel. (44)pp. 1 original etching and aquatint by Max Ernst, signed in pencil, printed in dark

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brown on japon ancien (loosely inserted, as issued). 12 photographic figs. in text. Tall narrow 4to. (315 x 125 mm.; 12 3/8 x 5 inches). Dec. grey wrapper, imprinted with a design by Ernst. Matching brown envelope (light wear). Contents loose, as issued. Edition limited to 70 numbered copies in all, signed and numbered by Iliazd in the justification. Etching printed by Georges Visat.

Published in conjunction with an exhibition of "Maximiliana" at Le Point Cardinal, this little book by Iliazd documents his researches on Wilhelm Tempel, a nineteenth-century German astronomer and lithographer, whose remarkable discoveries (including the planetoid Maximiliana) were ignored by the scientific establishment. "For Ernst and for Iliazd, Tempel was not only a heroic figure...; he represented in its widest sense the creative artist's credo or belief in l'art de voir, 'the art of seeing,' despite a technological society's faith in machines.... In 'L'art de voir'... Iliazd recounts the results of his painstaking research on Tempel, and tells of the disappointed hopes, the outright rejections that followed each of Tempel's discoveries. One might find a parallel with his own books, none of which, including 'Maximiliana,' met with much success when it first appeared" (Anne Hyde Greet). This copy includes an extra example of the decorative grey wrapper.

Paris (Iliazd), 1964.

\$4,500.00

Spies-Leppien 96B; Paris. Centre Georges Pompidou: Iliazd (1978), p. 116 (bibliography by François Chapon); Firenze. Biblioteca Nazionale Centrale: I libri de Iliazd, dall'avanguardia russa alla scuola di Parigi (1991), no. 23; Rainwater, Robert (ed.): Max Ernst: Beyond Surrealism (New York, 1986), no. 83, p. 182f. (text by Anne Hyde Greet)

ILIAZD: see also no. 100

37

INTERNATIONALE SITUATIONNISTE

Bulletin central édité par les sections de l'Internationale Situationniste. Directeur: G.-E. Debord. Nos. 1-12, juin 1958-septembre 1969 (all published). No. 2 in the 1962 reimpression. Sm. 4to. Folio wraps., printed in colors. Texts by Guy Debord, Michèle Bernstein, Abdelhafied Khatib, Constant, Giuseppe Pinot-Gallizio, André Franklin, Asger Jorn, Attila Kotányi, Jörgen Nash, Maurice Wyckaert, Raoul Vaneigem, Alexander Trocchi, Uwe Lausen, Ivan Chtcheglov, J.V. Martin, J. Strijbosch, R. Vienet, Théo Frey, Jean Garnault, Mustapha Khayati, et al. Very fine condition throughout. Rare.

Paris, 1958-1966. \$4,000.00
Sohn p. 56 (illus.); Cf. Sussman, Elizabeth (ed.): On the Passage of a Few People through a Rather Brief Moment in Time: The Situationist International 1957-1972 (Cambridge, 1989)

38

ISOU, ISIDORE

Introduction à une nouvelle poésie et à une nouvelle musique. 414, (2)pp. Wraps. Glassine d.j. Uncut. The sole tirage of Isou's first book. Review copy, designated "S.P." at the foot of the title-page and on the back cover. Owner signature on the flyleaf, dated June 1947; a fine copy.

Paris (Gallimard), 1947. \$600.00
Sohn p. 46 (illus.)

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ISOU, JEAN ISIDORE

Amos, ou, Introduction à la métagraphologie. (Collection "Alchimie." Vol. 2) 26, (2)pp. 10 full-page plates in text, including self-portrait drawing and 9 reproductive halftones of pho-



37

tographs overpainted with gouache. 4to. Dec. wraps. One of 290 numbered copies, from the limited edition of 300 in all. Loosely inserted, a flyer/manifeso by 20 signers (including Isou and Marcel Marien) announcing "Bientôt 'La Revue Lettriste,' and impugning the values and ideas of the current French literary establishment, and the taste and motives of its publishers. "Acculés au desespoir/ Nous commençons la lutte armée/ Contre les Parasites de l'esprit./ Les LETTRISTES." Rare.

Paris (Arcanes), n.d. [1953]. \$1,800.00

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ISOU, ISIDORE

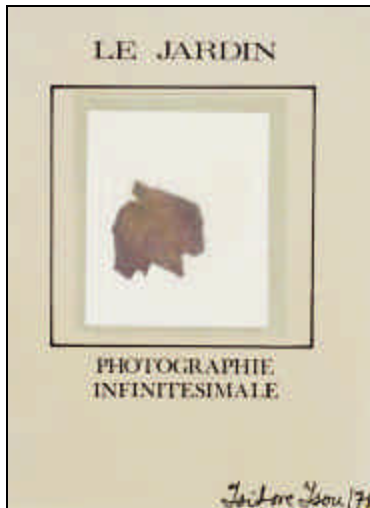
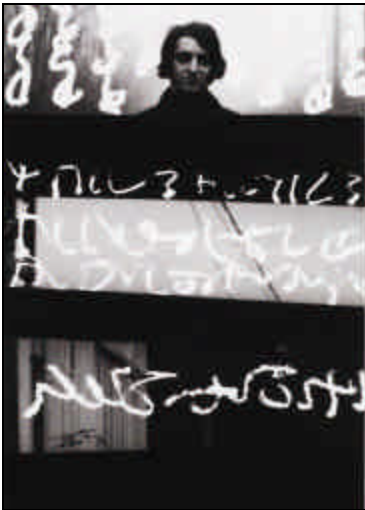
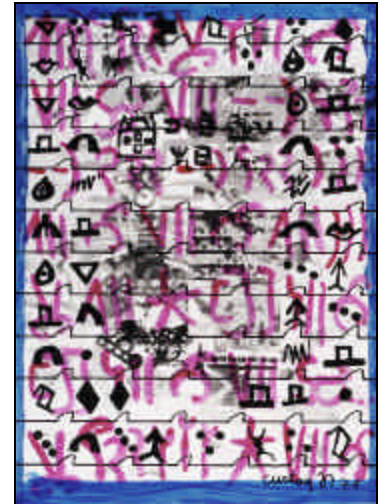
La photographie ciselante, hypergraphique, infinitésimale, et supertemporelle. Photographies originales de: Arkitu, Bettini, Berreur, Broutin, Canal, Courteau, Curtay, Gillard, Hachette, Isou, Lemaître, Poyet, Roehmer, Sabatier, Sandra, Sarthou, Satié, Tarkieltaub, Tayarda, Venturini. (14)pp. 18 original photographs (of which 9 "hypergraphiées" with hand-drawn or -painted interventions by the artists, 7 in color), each signed and numbered in ink or paint on the print, and tipped onto heavy board. Image size: 178 x 128 mm. (ca. 7 x 5 inches); mount size: 328 x 248 mm. (ca. 12 7/8 x 9 3/4 inches). Folio. Portfolio. Contents loose, as issued, in publisher's chemise and slipcase (boards). One of 35 copies from the limited edition of 55 in all, signed, numbered, and dated in the justification by Isou. Text on Arches. Loosely inserted, the poster for an exhibition of this title at the Galerie Fischbacher, Paris, June-July 1971 (design by Roland Sabatier, printed on yellow stock, with 3 photographs and reproductive manuscript text; folded).

Paris (Collection PSI), 1968. \$7,500.00
Foster, Stephen C. (editor): Lettrisme: Into the Present (1983), no. 32

41

ISOU, ISIDORE

De l'impressionisme au lettrisme. L'évolution des moyens de réalisation de la peinture moderne. 96pp. Prof. illus. Lrg. 4to. Cloth. Slipcase (cloth). Édition de tête: one of 50



40

numbered copies signed and dated by Isou in the justification, accompanied by an original etching by Isou, signed and numbered, loosely inserted.

Paris (Éditions Filipacchi), 1974.

\$850.00

42

ISOU, ISIDORE

Jonas, ou le début d'un roman 1974-1977. 12 eaux-fortes originales. (8)pp., 12 original etchings (incorporating photographic elements), each signed, numbered and dated in the margin by Isou. Image size: 378 x 235 mm. (ca. 14 7/8 x 9 1/4 inches); sheet size: 500 x 328 mm. (ca. 19 1/4 x 12 7/8 inches). Folio. Publisher's grey cloth portfolio. One of 60 numbered copies from the edition of 78 in all, the etchings printed on uncut Arches at the hand press of Publications PSI, the typography at Fequet et Baudier. A fine copy.

Paris (Publications PSI), 1977.

\$3,750.00

43

ISOU, ISIDORE

Concerto pour l'oeil et oreille. 7 poèmes. Frontispice de Tasiv. 7 gravures de Albert Dupont. (32)pp., the whole printed on 9 folded leaves. 8 full-page original etchings, each signed and

numbered in pencil, of which 1 by Tasiv and 7 by Dupont. The cover of the book is also an original etching by Dupont, elaborately hand-colored by the artist. Sq. 4to. Portfolio. All contents loose, as issued, with wrapper. Publisher's lucite slipcase. One of 30 copies on Arches, signed and numbered by Isou in the justification, from the limited edition of 41 copies in all. A fine copy.

Paris (Atelier Dupont-Visat, L'Inéditeur), 1984.

\$2,000.00

44

ITTEN, JOHANNES

Tagebuch. Beiträge zu einem Kontrapunkt der bildenden Kunst. (2), 112, (4)pp. Text entirely lithographed in Itten's handwritten script (the title-page in blue). Most profusely illustrated, with hundreds of lithographed line drawings and diagrams by the author in the text, and 123 tipped-in halftone illustrations (of which 5 in colors). 4 color charts in text, composed of a total of 53 tipped-in color samples, each hand-painted in gouaches on card. Oblong folio. Blue cloth over heavy boards. Slipcase (matching blue cloth). Signatures Japanese-bound. One of 300 copies from the limited edition of 330 in all, printed by hand at the Itten-Schule.

A pedagogical work, wonderfully complex and beautiful in its

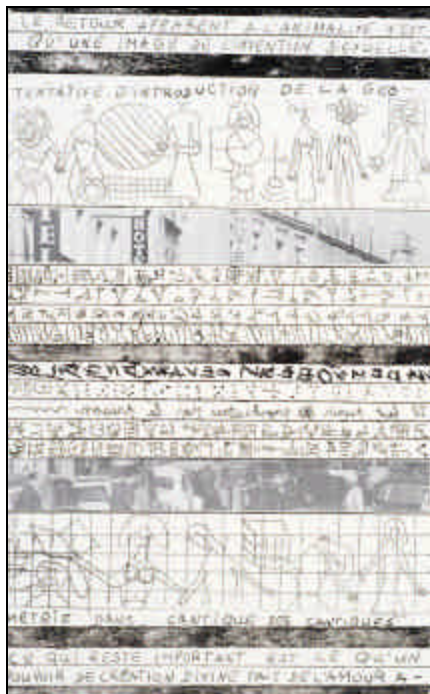
production, published during the period in which Itten directed his own art school in Berlin (1926-1931), following his years at the Weimar Bauhaus and in Zürich earlier in the decade. As he later noted, its underlying ideas came directly out of his teachings on aesthetic form and practice in the Bauhaus Vorkurs. This copy is one of those assembled by Itten himself in 1962 from the original unbound sheets, which had remained, forgotten, in his possession for thirty years until interest in his celebrated book "The Art of Color" (1961) prompted him to have them bound up and released. A new prefatory leaf explaining this accompanies the folio. A fine copy.

Berlin/Zürich (Verlag der Itten-Schule/ Johannes Itten), 1930/1962. \$5,500.00
Wingler p. 640

45
JERIMADETH

Direction de la revue: Monique Goldschmidt, Frédéric Studeny. [No. 1: all published.] (8)pp., including introduction by Goldschmidt. 20 signed and numbered contributions hors texte, including original gouaches, drawings, collages, and prints in various media (etching, woodcut, screenprint, lithography; some hand-colored), by Jean-Bernard Arkitu, Édouard Berreur, Gérard-Philippe Broutin, Françoise Canal, Jean-Paul Curtay, Myriam Darrell, Jean-Pierre Gillard, Micheline Hachette, François Poyet, Roland Sabatier, Jacques Spacagna, Jacqueline Tarkieltaub, Antoine Grimaud and Patrick Poulain; an original photocopy by Pierre Jouvét, two texts by Isidore Isou and Alain de Latour, and a superb mixed-media assemblage by Maurice Lemaître. Lrg. 4to. Publisher's chartreuse silk box and chemise, hand-painted in gold on the front cover and spine. Contents loose, as issued. Edition limited to 50 hand-numbered copies, signed in the justification by the editors. Conceived as the first of a series of Lettrist portfolios, only this inaugural volume of "Jerimadeth" appeared. A fine copy.

Paris, 1972. \$4,500.00



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46
KOKOSCHKA, OSKAR

Dramen und Bilder. Mit einer Einleitung von Paul Stefan. (2), 63, (1)pp., 25 plates. 4to. Wraps. Uncut. Finely printed in letterpress on buff-colored wove stock.

John Heartfield's copy, inscribed by Paul Stefan "für Hellmuth Herzfeld/ in herzlichen Gedenken!" at the head of the title-page. In 1913, Heartfield, then 22, had moved to Berlin with his brother Wieland, and enrolled in the Kunst- und Handwerkschule; both of them in the early 1910s immersed themselves in Expressionist art and literature. Herzfeld took the name John Heartfield in 1916, as a political and cultural protest, at the same time that his friend Georg Grosz became George Grosz. "Dramen und Bilder" is Kokoschka's second book publication, following "Die träumenden Knaben" (Wien, 1908). It includes "Hoffnung der Frauen" (the second version of "Mörder - Hoffnung der Frauen"), "Sphinx und Strohmann" (later revised as "Hiob"), and "Schauspiel," (later issued under the title "Der brennende Dornbusch"). Wrappers slightly worn. Leipzig (Kurt Wolff), 1913. \$600.00

Raabe/Hannich-Bode 166.2; Wilpert/Gühning 2

47
(KOKOSCHKA) Kraus, Karl

Die chinesische Mauer. (28)pp., 8 original lithographs by Kokoschka. Folio. Publisher's gilt black boards, 1/4 cloth (small splits and chips at spine). New quarter-morocco clamshell box. Book edition, limited to 200 hand-numbered copies, apart from the portfolio edition of 30 copies on japon. "Kokoschka's eight lithographs to Karl Kraus's 'Die chinesische Mauer' (The Great Wall of China), drawn in 1913—the year of his great journey with Alma Mahler to Italy, where the work of Tintoretto affected him profoundly—are concerned with the same problems [Kokoschka's own questions about the meaning of life]. These plates, that gave the 1914 edition in book form its distinctive appearance, proclaim as before the



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power of Eros, of Eros in peril; but the threat is no longer the uncertainty of the conflict between man and woman, it is now the chaos of war, terrifying to the imagination for it means an end and death. The eavesdropper is Death; holding in his right hand a flaming weapon, he attacks the lovers in their secret place. The end is prophesied in the first sheet, 'Ein Mord ist geschehen' (A Murder Has Been Committed). The message of these works is inherent in their structure: concentrated, prismatically beamed cubistically fractured, these drawings proclaim the destruction of bourgeois philosophy" (Lang). From the collection of Nelson Rockefeller, with his ex-libris inside from cover.

Leipzig (Kurt Wolff), 1914.

\$5,000.00

Wingler-Welz 35-42; Arntz 15-22; Lang 188 (and full-page plates 96-99); Jentsch 16; Rifkind 187; Rifkind/Davis 1561; Wilpert/Gühning 16; Manet to Hockney 34; Winterthur 87

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KRENEK, CARL

[Die vier Jahreszeiten.] Geschnitten u. gedruckt von Carl Krenek, Wien 1906. (10)pp., being a leporello of 5 double-sided panels (the blank versos folded within), printed on thin japon paper. 8 original woodcut compositions, each within elaborate Jugendstil woodcut borders.

Image size: 267 x 222 mm. (ca. 10 1/2 x 8 3/4 inches); sheet size: 360 x 295 mm. (ca. 14 1/4 x 11 5/8 inches). Folio. Self-wraps., with woodcut decorative borders, the front cover with the artist's woodcut signet, the back with woodcut publication statement. A Jugendstil tone poem on the seasons. Spring, a maiden standing in a forest glade; Summer, the maiden and an older woman watch swans glide in a pond; Autumn, the maiden and a man with his arm around her waist watch swans on a distant pond; Winter, the maiden alone in an armchair, looking out the window at crows in the snow. Each composition faces a garden scene for the season, with a house somewhere high up a flight of steps; all are set deep within the same massive, brooding, foliate border.

The Viennese artist Karl Krenek (1880-1948) studied with Czeschka, Moser and Roller, among others, at the Kunstgewerbeschule; he published "Die vier Jahreszeiten" himself, while commercially publishing a book of color woodcuts, "Kleine Szenen" in the same year. A member of the Austrian Werkbund and Künstlerbund, he showed with the Secession in 1912, and produced postcards and textiles for the Wiener Werkstätte, as well as graphic work and designs for ceramics

and stained glass for a variety of commissions. Expertly mended clean tear in last leaf, extending very slightly into border, a few other tiny defects; a handsome copy.

Wien (The Artist), 1906.

\$6,000.00

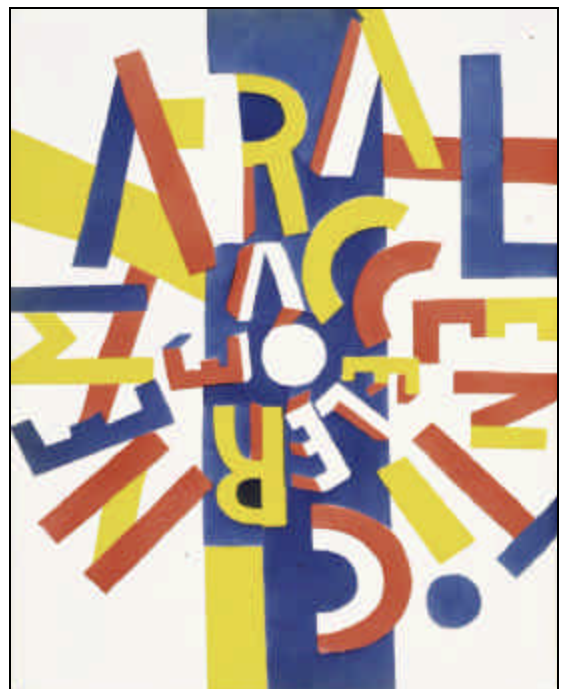
Pabst, Michael: Wiener Grafik um 1900 (München, 1984), pls. 289-292, p. 332; Schweiger, Werner J.: Wiener Werkstätte: Design in Vienna 1903-1932 (New York, 1984), p. 262

49

KÜNDUNG

Eine Zeitschrift für Kunst. [Herausgegeben von Wilhelm Niemeyer und Rosa Schapire.] Erste Folge, Hefte I - XI/XII, January—December 1921, in 7 issues (all published). 172pp.; all plates are hors texte. Folio. Original wraps., with original woodcut cover design by Schmidt-Rottluff (6 printed in color). Handprinted on fine wove paper in an edition estimated by Sohn at about 200 copies. Woodcuts and lithographs by Karl Schmidt-Rottluff (all covers, 6 of them in color; woodcut inaugural poem by Niemeyer; and 14 woodcut lettrines, of which 1 printed in blue; Schapire 53-68), Lasar Segall (2 woodcuts, 2 lithographs), Franz Radziwill (5 woodcuts), Willi Tegtmeier (2 woodcuts), Karl Opfermann (4 woodcuts), Heinrich Stegemann, and others; 2 woodcuts by Siegfried Schott are finished by hand in watercolor. Texts by Wilhelm Niemeyer, Karl Lorenz, Ernst Fuhrmann, Rosa Schapire, Kurt Heynicke, Anton Schnack, Siegfried Schott, August Stramm, et al. Of considerable additional interest are the 6 very fine tipped-in original photographs of African sculpture (Fan, Bamana, Bankutu and Baluba) which appear as individual plates in Heft IV/V/VI.

A major Expressionist literary and artistic journal. "Kündigung" [was] edited by Wilhelm Niemeyer and Schapire, and was the mouthpiece of the Kunstbund Hamburg, another ephemeral Expressionist organization. The luxuriously printed journal appeared for just one year, although it had a staunch supporter in the newly appointed director of the



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Museum für Kunst und Gewerbe, Max Sauerlandt" (Barron). A very fine, fresh set.

Hamburg (Einmann-Werkstatt Johannes Schulz), 1921. \$15,000.00

Söhn I. 135; *Raabe* 96; *Perkins* 181; *Lang* p. 79ff. (illus.); *Lang* 1993 (2nd revised edn.), color frontispiece; *Jentsch* 104; *Rifkind* 282; *Expressionismus in Hamburg um 1920*, p. 144f.

50

LE CORBUSIER-SAUGNIER

Vers une architecture. Cinquième édition. xi, (1), 230, (2)pp. Prof. illus. Sm. 4to. Orig. dec. wraps. The designation "Cinquième édition" at the base of the front cover refers in this case simply to a sixth (or fictive) printing of the first edition. Early issues such as this—which continues to use "Le Corbusier-Saugnier" as the author's name—bear edition statements only on the front cover, and not in the text itself. A new edition proper was published in 1924, with revisions, under the name "Le Corbusier."

"In 1923... Jeanneret determined to be recognized as an architect and, adopting the pseudonym of 'Le Corbusier,' he published 'Vers une architecture' ('Towards Architecture'), which consisted of articles originally appearing in 'L'Esprit Nouveau.' Its publication marks a milestone in the development of the modern movement, and Le Corbusier's influence has probably been greater than of any other modern writer on architecture in this century.... 'Vers une architecture' is a passionate work, written with emotion and rhetoric, and the arguments are neither consistently developed nor rationally presented; but it expresses with prophetic fervor, a poetic vision of a new architecture in a new society" (Printing and the Mind of Man).

This copy from the library of the Czech modernist architect Bohuslav Fuchs, with his personal library stamp in red at the foot of the title-page. Apart from his distinction as one

of the leading representatives of modern architecture in Czechoslovakia, it may be noted that Fuchs was also the Czechoslovak delegate to CIAM. Losses at lower part of spine; an exceptionally fine copy of this fragile publication, the covers and contents in clean and fresh condition.

Paris (Editions G. Crès et Cie.), [1923]. \$3,500.00
Freitag 6677; *Sharp* p. 70; *Printing and the Mind of Man* 413 (citing first printing); *Smet, Catherine de: Le Corbusier, un architecte et ses livres* (Baden, 2005), p.23; *Le Corbusier et le livre* p.100

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(LÉGER) Cendrars, Blaise

La fin du monde, filmée par l'ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to. Orig. dec. wraps. Glassine d.j. New quarter-morocco clamshell box. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). Léger's most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars' scenario. A very fine, fresh copy.

Paris (Editions de la Sirène), 1919. \$8,500.00
Saphire p. 299; *Castleman* p. 170; *Manet to Hockney* 54; *Stein, Donna: Cubist Prints/Cubist Books no. 64*, p. 64; *Siena* 52; *The Cubist Print* 77; *Skira* 197; *Johnson, Robert Flynn: Artists' Books in the Modern Era* 26; *Splendid Pages* p. 187, fig. 80; *Peyré: Peinture et poésie* 18; *Reynolds* p. 24; *Lilly* 10; *Villa Stuck* 65; *Wheeler* p. 105; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 96, illus. 94-99

LÉGER: see also item 22



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52

LEMAITRE, MAURICE

Un soir au cinéma. Pour faire un film. 2 séances de cinéma. (16)pp., 8 plates. 4to. Portfolio. Signatures loose, as issued, in printed wrapper. Glassine d.j. One of 20 tirés à part, as designated, signed and dated by Lemaître in the justification, above the stated edition of 130 copies in all on vélin pur fil Johannot, of which 100 numbered (as however this copy also is). The normal tirage of this pamphlet was included in "Ur" No. 3 (Été 1964). Loosely inserted, flyer for Lemaître's forthcoming "Au-delà du déclic, film." [Paris, 1964] \$350.00

53

LEMAITRE, MAURICE

De Gaulle et le sexe. [Entrée libre.] Roman hypergraphique polyautomatique cryptographique, infinitésimal, supertemporel. (138)pp. Prof. illus. (partly in color). Oblong sm. 4to. Wraps. D.j. Deluxe copy hors tirage: signed and designated E.A. 2/3 by Lemaître in the justification, apart from the deluxe edition of which 20 arabic-numbered copies are stated to have been issued. Like those, this copy has an extravagant original drawing by Lemaître, here executed in colored pencils and extending across the title-page and the blank page opposite, signed in pencil at lower left. This copy with both dust jackets (including "Entrée Libre" beneath). Tipped onto the front flyleaf, printed "Lettre de Maurice Lemaître au Général de Gaulle..." (1f.). Paris (Centre de Créativité), 1967. \$1,200.00

54

LEMAITRE, MAURICE

Le lettrisme devant dada, et les nécrophages de dada! 71, (1)pp., 2 plates. Lrg. 8vo. Wraps. One of 50 numbered copies

on vélin d'Arches, signed by Lemaître in the justification and decorated with an extravagant drawing across the two pages following the title, in ink and colored crayons, signed at lower left. Uncut. Unopened. A fine copy.

Paris (Centre de Créativité), 1967.

\$750.00

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LEMAITRE, MAURICE

Canailles. Automonographie supertemporelle. 2 vols. Vol. I: (158)pp. 1 original linogravure, printed in red and green on black paper, signed, numbered and dated in pencil, loosely inserted. Prof. illus. Vol. II: Canailles II, III, IV.... Automonographie supertemporelle. Oeuvre de prodigalité esthétique. (172)pp. Prof. illus. 6 further items loosely inserted, including the printed invitation for the opening of "Mauvaises toiles de Lemaître et autres chefs-d'oeuvre" at the Librairie-Galerie Anglaise, February 1966. 4to. Dec. wraps. Vol. I: Édition de tête: one of 50 copies designated with roman numerals from the limited edition of 300, signed, numbered and dated by Lemaître and containing the signed linogravure (the word "lithographie" having been stricken out in pen by him in the justification). Vol. II: No. XXXIX, signed and numbered by Lemaître in the justification, of an undescribed tirage, the work being stated to have been issued in an édition de tête of only 20 copies designated with roman numerals (and issued together with the édition de tête of Vol. I in special box hand-decorated by the artist, not present here), and a regular edition of 280 arabic-numbered copies. Loosely inserted in Vol. II, Lemaître's own press card from the Fédération Nationale de la Presse Française, with passport-size original photograph of him. Paris (The Author/ Centre de Créativité), 1964, 1968.

\$1,200.00

Cf. Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 37

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LEMAITRE, MAURICE

Le lettrisme dans le roman et les arts plastiques. Devant le pop-art et la bande dessinée. (Collection "Lettrisme." 1.) 46, (2)pp. Wraps. Glassine d.j. Édition de tête: one of 50 numbered copies on vélin d'Arches, signed and dated by Lemaître in the justification, and decorated with an extravagant colored drawing across the first two blank pages. in colored pencils, crayon, gouaches and photcollage, signed in pen at lower right. "Tirage à part de la revue 'Lettrisme,' nlle série no. 6, février 1970."

Paris, 1970.

\$750.00

57

LEMAITRE, MAURICE

Poèmes et musique lettristes. (8)pp., with reproduced manuscript and photograph. Loosely inserted, as issued, 1 signed original gouache by Lemaître, painted on an old-master drawing facsimile; and 3 45-rpm records, housed within the flaps of the covers. Drawing: 247 x 179 mm. (ca. 9 3/4 x 7 inches). 4to. Self-wraps. Édition de tête: a copy designated H.C., signed and dated by Lemaître in the justification and accompanied "une oeuvre aphoniste" by him, apart from 20 other such deluxe copies numbered 1-20. Foster identifies this as a special issue of "Lettrisme," new series no. 24. A fine copy.

Paris (Lettrisme), 1971.

\$750.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 42

58

LEMAITRE, MAURICE

["Corps écrit/offert."] Suite of 10 original color photographs, overpainted in the negative in white and/or black, all signed on the print (8 in brown ink, 2 in white). 301 x 202 mm. (ca. 11



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7/8 x 8 inches). Loose in folder. No. 2 of an edition of 3 in all. Each is inscribed by Lemaître in brown ink on the verso: "Prise de vues: 1981. Enrichissement: 1989. Tirage: 2007. 2/3." Hazily solarized studies of a nude model, with brush-painted Lettrist interventions in white or black, the images printed in pale green or pale sepia tones. One of the compositions is printed in two versions, in different tonalities, and with a second stage of Lettrist inscription in the image. The suite was exhibited at the Atelier Lettrista, Verona, in February-March 2008, as "Maurice Lemaître Corps écrit/offert." [Paris] 2007. \$4,000.00

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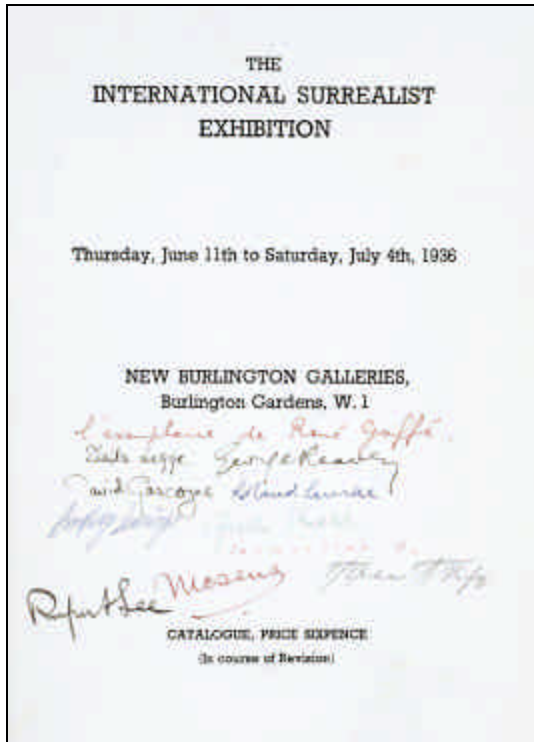
LONDON. NEW BURLINGTON GALLERIES

The International Surrealist Exhibition. June-July 1936. Catalogue. Preface by André Breton (translated by David Gascoyne). Introduction by Herbert Read. 31, (1)pp. Sm. 4to. Wraps., with steel-engraved collage illus. by Max Ernst.

A remarkable copy of this epochal catalogue, inscribed "exemplaire de René Gaffé," on the title-page and below that signed in red, green, blue and black inks by some of the most famous participants and members of the "London Bulletin" set: André Breton, Jacqueline Breton, Roland Penrose, Hans Arp (in pencil), E.L.T. Mesens, Sheila Legge (noted for her apparition in Trafalgar Square, masked in roses, flocked by pigeons, on the opening day), David Gascoyne, Humphrey Jennings, George Reavey and Rupert Lee. René Gaffé, the great Belgian collector (of both modern pictures and tribal art) to whom this copy is inscribed, lent important paintings by de Chirico and Miro



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to the exhibition; he was also a critic of note, the author of early studies of de Chirico and Éluard, of Congolese sculpture, and of "Peinture à travers dada et le surréalisme" (1952). Front cover somewhat spotted, as often; internally bright and fresh.

London, 1936.

\$3,000.00

Sheringham Ac274; Ades p. 347ff., no. 14.55; Rubin p. 412; Reynolds p. 54; Cf. "L'aventure de Pierre Loeb: La Galerie Pierre, Paris 1924-1964" (Musée d'Art Moderne de la Ville de Paris, 1979)

60

LOOS, ADOLF

Das Andere. Ein Blatt zur Einfuehrung abendlaendischer Kultur in Oesterreich. Geschrieben von Adolf Loos. I. Jahr, Nr. 1 [-2] (all published). 14, 14pp. Intermittent halftone and other illus. Sm. 4to. Self-wraps.

Written singlehandedly by Adolf Loos, "Das Andere" ('a journal for the introduction of western civilization into Austria') was published as a supplement to the review "Kunst. Monatsschrift für Kunst und alles Andere." Loos, already an outspoken critic of fin-de-siècle historicism and ornament, and a proponent of radical simplicity, developed at this time a particular affinity for "the underplayed styles emerging from the English Arts and Crafts movement, admiring the simplification of form and unadorned surfaces of the English domestic revival of the 1890s" (Safran); interestingly, the mens' tailors whose advertisements appear prominently in "Das Andere" were favored by Loos for their English taste, and the interior he designed for one of these firms is among his best-known projects. A fine set.

Wien, 1903.

\$400.00

Prause p. 321; Rennhofer p. 153; Dictionary of Art XIX.651 (article by Yehuda Safran).

61

MALLARMÉ, STÉPHANE

Igitur, ou la folie d'Elbehnon. Avec un portrait gravé sur bois par Georges Aubert d'après le tableau d'Édouard Manet. 81, (5)pp. Folio. Wraps. Glassine d.j. One of 103 copies "in quarto-Tellière" on Lafuma-Navarre, reserved for Bibliophiles de la Nouvelle Revue Française, from the limited edition of 1098 numbered copies in all. Large margins. Unopened. A fine copy. Paris (Librairie Gallimard/ Éditions de la Nouvelle Revue Française), 1925. \$250.00

62

(MAN RAY) Fondane, Benjamin

Trois scénarii. Papiées mûres, barre fixe, mtasipoj. Cinépoèmes. 2 photos de Man Ray. (56)pp. Frontis. portrait photograph of Fondane by Man Ray. Sm. 4to. Dec. wraps., designed by A. Bratashano, printed in black and red with stencilled lettering and rayogram by Man Ray. Unstated limited edition, estimated by Ilk at circa 200 unnumbered copies, on paper impondérable, apart from 29 copies *hors commerce*.

Two film scripts by Fondane, who moved to Paris from Bucarest in 1923, and adopted French for his work as a poet, essayist and scenarist. The double frontispiece portrait of him by Man Ray—seemingly distorted in a funhouse mirror, and duplicated upside down—was taken in May 1928. The abstract rayogram on the front cover is elegantly coordinated with stencilled, colored type. "Documents internationaux de l'esprit nouveau," directed by Michel Seuphor, Paul Dermée and Enrico Prampolini, and loosely Constructivist in its outlook, published a review under this title, lasting for one issue only. Occasional foxing in text, as often; backstrip worn, covers a bit rubbed, endpapers renewed.

An historic presentation copy, inscribed "à Leon Moussinac/ hommage, admiration/ de/ fondane/ Paris, vi, 1928." Moussinac (1890-1964), one of the most prolific and influential critics and theorists of the cinema in the 1920s, was responsible for the introduction of Soviet film to France. A member of the Communist Party since 1923, it was Moussinac who arranged the first French screenings of work by Dziga Vertov and Sergei Eisenstein, which had been commercially banned up to that time; the success of the première of Eisenstein's



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"Battleship Potemkin" in November 1926 led Moussinac to found the society Les Amis du Spartacus, with the idea of starting a mass cinema movement. Gaining further distribution rights, the society's hugely successful weekly screenings included Pudovkin's "Mother" and "The End of St. Petersburg," and climaxed in the fall of 1928 with the screening of Eisenstein's "October." A theorist and polemicist, Moussinac was also actively lecturing and publishing at this time, publishing "Naissance du cinéma" in 1925, "Cinéma: expression sociale" in 1927, and "Le cinéma soviétique" in 1928. Rare.

Paris (Documents internationaux de l'Esprit Nouveau), 1928.
\$3,500.00

Ilk K450, illus. p. 83; Biro/Passeron 1103, on Moussinac, cf. Abel, Richard: "Introduction to Moussinac's 'Cinema: social means of expression'"

63

MAN RAY

La photographie n'est pas l'art. 12 photographies. Avant-propos de André Breton. (10)pp., 12 fine halftone plates on yellow coated stock. Sm. 4to. Publisher's printed blue folder, within die-cut black outer folder (a trifle creased). "This remarkable little book, a return to Man Ray's dada roots, presages the postmodern artist's photobook in terms of its self-reflexive attitude and complex referential twists and turns. It can be taken as a summation of his experiments in photography, and might be said to be his photographic swansong. The year the book was published (1937), he decided to give up photography altogether, and rented a studio in Antibes in order to devote himself to painting" (Parr). A fine copy.

Paris (G.L.M.), 1937. \$4,500.00
GLM 148; Parr/Badger Photobook I, p. 108f.; Ades 12.156; Gershman p. 37; Reynolds p. 70

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MAN RAY

Alphabet for Adults. (2)pp., 38 full-page plates (versos blank). 4to. Dec. boards, 1/4 cloth. Edition limited to 500 copies, printed by Lynton R. Kistler. "To make a new alphabet of the discarded props of a conversation can only lead to fresh discoveries in language. Concentration is the desired end, as in an anagram whose density is the measure of its destiny" (Man Ray, from the preface). A very fine copy.

Beverly Hills (Copley Galleries), 1948. \$2,000.00
Reynolds p. 70

65

(MARC) Berlin. Der Sturm

Franz Marc Gedächtnis-Ausstellung. Gemälde und Aquarelle, Holzschnitte. November 1916. (Der Sturm. 46. Ausstellung.) (18)pp., 7 plates. 1 original woodcut ("Wildpferde," 1912, Lankheit 830.II) printed on the inside front cover. Lrg. 8vo. Self-wraps.

The memorial show, after Marc's tragic death at Verdun. Catalogue of 53 works, including 27 oil paintings; and an extensive list of Marc's exhibitions throughout Europe between 1912 and 1916, sponsored by Der Sturm. With this, a deeply eloquent foreword by Herwarth Walden. "Nun ist ein Künstler gefallen, der nicht fallen kann. Sein Reich ist nicht von dieser Welt.../ Täler blühen in seinem Schatten./ Ich liebe das Unvergängliche, durch das ich glühe./ Wie ich Dich liebe, Franz Marc./ Wie Du mir entgegenglühst./ Wich ich Dir entgegenglühe./ Dir, Künstler Gottes." Covers a little soiled.

Berlin, 1916. \$750.00
Spalek 3746

66

MARINETTI, F.T.

Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates (extending, when opened, to 363 mm., or ca. 14 1/4 inches). Wraps., printed in red and black. The great masterpiece of Futurist typographic expression; the folding plates present the most famous of all *parole in libertà*. Back cover slightly browned; a fine copy.

Milano (Edizioni Futuriste di "Poesia"), 1919. \$3,750.00
Salaris p. 48; Falqui p. 45; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy, p. 328; Pompidou: Dada 1261; Franklin Furnace 44; Spencer p. 24f.; The Avant-Garde in Print 1.3, 1.4, 4.1; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 104f., illus. 101, 104; Johnson, Robert Flynn: Artists' Books in the Modern Era, 31; Splendid Pages p. 189, fig. 56

67

MASCLET, DANIEL

[Nus.] La beauté de la femme. Album du Premier Salon International du Nu Photographique, Paris 1933. (8)pp., 96 hogravure plates. Sm. folio. Wraps., secured with silk cord, as issued. Albin-Guillot, Boucher, Drtikol (5), Feininger, Fiedler, Hoppé (3), Landau, Lynes (3), Man Ray (2), Mortensen, Perckhammer, Verneuil (3) and others, beautifully printed by Braun. A superb copy, very fresh and crisp.

Paris (Daniel Masclet), 1933. \$1,200.00

68

MERLIN

La trompe. Histoire babolique. (24)pp., 11 linogravures, printed in colors. Oblong 4to. Portfolio. Contents loose in printed brown wove wrapper, as issued. One of 40 hand-numbered



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copies from the edition of 50 in all, on vélin de Hollande. A brightly degenerate Jarryesque fable for adults, with color linocuts perhaps of the Figuration Libre movement; we have uncovered no further details about the artist.

N.p., n.d.

\$450.00

69

[MÜNCHEN. MODERNE GALERIE THANNHAUSER.]

Die erste Ausstellung der Redaktion Der Blaue Reiter. 1911-1912. 5, (1)pp., 13 plates, reproducing work by Rousseau, Bloch, Burlinck, Campendonk, Delaunay, Kandinsky, Macke, Marc, Münter, Schönberg, and others. Sm. 8vo. Original wraps., with front cover design by Kandinsky, printed in blue. The first exhibition of Der Blaue Reiter, which opened 18 December 1911 in the same room as the Neue Künstlervereinigung, from which the group had broken off. The title-page carries the stirring notice, "Wir suchen in dieser kleinen Ausstellung nicht eine präzise und spezielle Form zu propagieren, sondern wir bezwecken in der Verschiedenheit der vertretenen Formen zu zeigen, wie der innere Wunsch der Künstler sich mannigfaltig gestaltet." Signature on title-page; a fine copy.

München, 1911.

\$2,200.00

Gordon p. 523; Altschuler, Bruce: *Salon to Biennial: Exhibitions That Made Art History. Vol. 1: 1863-1959* (London/New York, 2008), pp. 101-110, (illus.); Altschuler, Bruce: *The Avant-Garde in Exhibition: New Art in the 20th Century* (New York, 1994), p. 50ff.; *Stationen der Moderne, Chapter 2* (p. 108ff.); Rifkind 247/1; Jentsch, Ralph: *Illustrierte Bücher des deutschen Expressionismus* (1989), p. 30 (illus.)

70

(PAALEN) Breton, André

Position politique du Surréalisme. (Les Documentaires.) 174, (6)pp. Publisher's orange wraps. Glassine d.j.

An historic presentation copy, inscribed "A Alice et Wolfgang Paalen/ très affectueux hommage d/ André Breton" in green ink at the head of the half-title. The inscription undoubtedly dates to the year of publication, which also marked the beginning of the two men's friendship. Of considerable interest are Paalen's frequent annotations in pencil throughout, consisting of extensive underlining and marginal marks, and intermittent comments. In the course of these, he perceives Breton's remarks about artists whose 'incredibly retardataire technique' is in conflict with their leftist sympathies as a slight to Dalí (later, again with reference to Breton's use of the word 'technique' Paalen writes "Il faudrait un jour faire la critique de ce mauvais terme 'technique' et le remplacer"); he notes his approval of Breton's discussion of the rupture with Aragon; he underscores and highlights numerous passages in Breton's appended "Situation surréaliste de l'objet," particularly those concerning Hegel. This copy also bears the ex-libris of the Nouveau Réaliste artist Arman (showing a paint tube extruding the artist's signature).

Paris (Éditions du Sagittaire), 1935.

\$1,800.00

Sheringham Aa235; Pompidou: *Breton* p. 221; Gershman p. 8; Biro/Passeron 465; Reynolds p. 18; Milano p. 652

71

(PAALEN) Arnim, Achim d'

Contes bizarres. Introduction par André Breton. Préface de Théophile Gautier. Traduction de Théophile Gautier fils. Couverture de Wolfgang Paalen. (Collection "Voyants." Vol. 3.) 236, (4)pp. Lrg. stout 8vo. Dec. wraps. Glassine d.j. Edition of 2000 numbered copies on vélin Bellegarde. Paalen designed the cover of this book in two complementary parts: the wrapper itself, which is printed in purple with the author's and publisher's names and an abstract arrangement of swirling swashes and blots; and a fragile glassine jacket on top of this, with a fumage composition of biomorphic shapes, and the title



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in a cloud of smoke. Together they create a mysterious, three-dimensional effect of Surrealist ectoplasm and darting birds. The fumage glassine jacket rarely survives. Uncut. A fine copy, the jacket in fresh condition.

Paris (Arcanes), 1953.

\$350.00

Biro/Passeron p. 32

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PÁSMO

La zone/ Die Zone/ The Zone/ La zona.... International pamphlet. Redakce: A. Cernik, F. Halas, B. Václavek. [Later: Revue internationale moderne. Ed. Devetsil. Redakce: Cerník, Krejcar, Teige.] Vols. I-II, 1924-1926 (all published). Contents as follows: Vol. I: Nos. 1-13/14 in 10 issues. 6-12pp. per issue. Prof. illus. Lrg. folio, printed on a rainbow of colored stocks (white, peach, turquoise, pale green, pink, lime and blue). Self-wraps. Vol. II: Nos. 1-9/10 in 8 issues. 108pp. (through-paginated). Prof. illus. Lrg. 4to. Self-wraps.

A complete set of the remarkable international review published by the Brno (and eventually Prague) chapter of Devetsil between 1924 and 1926. "Pásmo" reflects not just the wider international scope of the group after its initial focus on proletarian art, but indeed the kaleidoscopically brilliant cosmopolitanism of Brno and Prague, which at this moment were destinations for major figures from all over Europe, and the site of performances and lectures by the gratin of the Dada, Futurist, Bauhaus, and Constructivist movements. Attuned both to the most sophisticated developments of the modern avant-garde, and to the latest releases from the Hollywood studios, "Pásmo" includes impressive, sustained discussion of modern architecture, photography, and the performing arts, particularly film.

"Parmi les nombreuses publications de Devetsil, il faut souligner l'importance de la revue 'Pásmo' (La zone, 1924-1926), éditée à Brno, rédigée par A. Cernik, F. Halas,

Václavek, Teige. Avec son format vertical et sa couverture sur laquelle est reproduite une pellicule de film, la revue donne une image de la modernité. Dans l'ensemble il règne un équilibre parfait entre les textes littéraires (Nezval, F. Halas) et les textes théoriques (Teige, Cernik, Moholy-Nagy, Adolf Behne et d'autres) mais surtout entre les textes écrits et les images, tantôt des tableaux d'artistes tchèques, ou des 'collages touristiques,' tantôt des photos et photomontages de Moholy-Nagy ou Rössler, ou encore des photos de cabaret et de cinéma, des éléments scéniques, des scénarios de films jamais réalisés, des comptes rendus de livres, revues, etc. Pour la France, 'Pásmo' a un correspondant-rédacteur en la personne de Josef Sima. Parmi les correspondants à l'étranger figurent: Moholy-Nagy (Bauhaus, Dessau) et Sofronio Pocarini à Gorizia. Les domaines couverts par la publication sont très vastes, de l'article de Kassák, 'Reklama' jusqu'à ceux d'Ehrenbourg ou Adolf Behne. Comparé à 'Zivot II,' 'Pásmo' favorise les Allemands par rapport aux Français, le cinéma plus que la technique nouvelle. Sa présentation est modeste par rapport à la plupart des publications d'avant-garde de l'époque: au lieu d'adopter un constructivisme rigide, ses rédacteurs créent un style propre avec des poèmes lyriques, avec un goût marqué pour le passé, pour le plaisir fugitif" (Passuth).

Texts and statements by Styrsky, Baumeister, Seifert, Schulz, Teige, Richter, Honzl, Malespine, Brzekowski, Sczuka, Schwitters, Behne, Flake, Kiesler, Soupault, Hilbersheimer, van Doesburg and van Eesteren, Moholy-Nagy, Gropius (et al.), Ozenfant, Nezval, Ribemont-Dessaignes, Janco, Le Corbusier, Walden, Schreyer, Wauer, Stramm, Blümner, Gleizes, Jakobson, Nebel, Lissitzky, Seuphor, Cocteau, Kassák, and others. Illustrations by and after Zadkine, Baumeister, Prampolini, Léger, Valmier, Styrsky, Altman, Sima, Gris, Lipchitz, Moholy-Nagy, Mies van der Rohe, Ozenfant, Schlemmer, Nadelman, Matulka, van Doesburg and van Eesteren, Loos, Pevsner, Toyen, Rössler, Picasso, Malevich, Vesnin, Lissitzky, Man Ray, Vantongerloo, Brancusi, Tatlin, et al., film stills of Lillian Gish, Harold Lloyd, Chaplin, Jackie Coogan, Nazimova, Fairbanks, Clara Bow and others. No. 1 with small loss in first leaf; no. 9 with unobtrusive expert repairs at spine; an amazingly well-preserved and fresh set. Sets are extremely rare.

\$22,500.00

Brno-Juliánov/Praha, 1924-1926.
Passuth, Krisztina: Les avant-gardes de l'Europe Centrale (Paris, 1988), p. 168f. (illus.); IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 398; Houston, Museum of Fine Arts: Czech Modernism 1900-1945 (1989), p. 258; Oxford, Museum of Modern Art: Devetsil: Czech avant-garde art, architecture and design of the 1920s and 30s (1990), p. 71; Verkauf p. 181; Almanacco Dada 115



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PELEMANS, WILLEM

Architectonische muziek. Eene studie. (2), 12pp. Sq. 8vo. Dec. wraps. An essay on linear aspects of style in Bach; a very early publication by the distinguished Flemish composer and critic Willem Pelemans (1901-1991). The interesting cover, with a Futurist-Constructivist confrontation between architectural forms and geometrical emanations from, perhaps, a keyboard, is signed and dated P. de Boeck, 1927. Covers chipped at edges. Rare; no copy in OCLC. Brussel (L.J. Kryn), 1927. \$350.00

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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. Printed wraps. Glassine d.j. 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. Unopened. A very fine copy. Lausanne, 1918. \$4,800.00
Dada in Zürich 79; *Ades* 7.21; *Almanacco Dada* p. 435 (illus.); *Gershman* p. 34; *Sanouillet* 136; *Sanouillet: Dada in Paris* (Cambridge, 2009), 457; *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

Jésus-Christ Rastaquouère. Dessins par Ribemont-Dessaignes. (Collection Dada.) 66, (4)pp. 3 full-page linocuts of drawings by Ribemont-Dessaignes. Sm. 4to. Brown wraps. (not blue, as with the regular issue), with printed label. Glassine d.j.

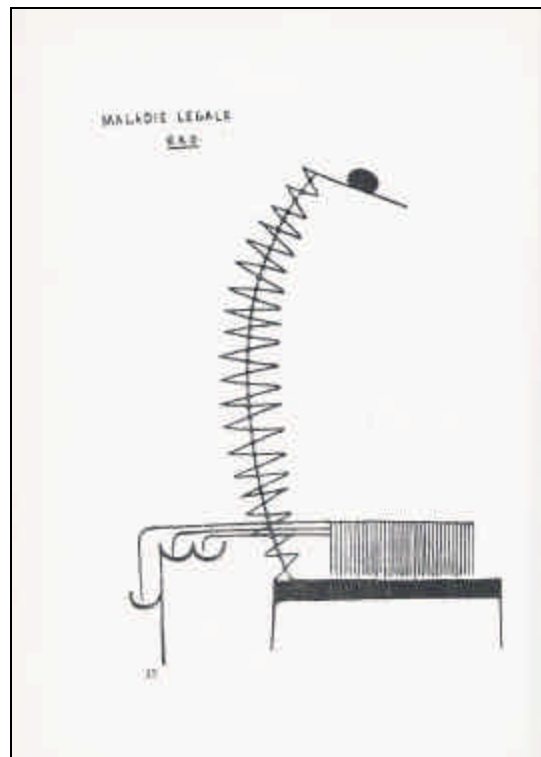
One of 50 numbered large-paper copies on pur fil Lafuma, from the edition of 1060 in all. Theoretical reflections by Picabia, regarded by Sanouillet as “perhaps the most important Dadaist document of that period: as opposed to other contemporary works that fall into the domain of literary creation, ‘Jésus Christ Rastaquouère’ is—though this is not obvious from its sacrilegious title—an essay on Dadaist ‘philosophy’: an uncommon essay, no doubt, and a disconcerting one, but largely intelligible and overflowing with original ideas on art, literature, and life.... Thanks to ‘Jésus Christ Rastaquouère,’ Dada found itself endowed with the elementary theoretical foundation it had been lacking until then. Even if it fell far short of winning the unanimous approval of all the members of the movement, the book’s brilliant style, nonchalant tone, novel ideas, and above all the breath of lyricism that ran through it, charmed the Parisian avant-garde milieus.” The text was completed in July 1920, after the demise of “Cannibale.” Though frequently thought to have been published by Au Sans Pareil—Breton having forced René Hiilsum’s hand, after he first declined the book—“Jésus Christ Rastaquouère,” was actually published at Picabia’s own expense, and (even while maintaining the “Collection Dada” series statement) was distributed by Jacques Povolozky, at his Librairie-Galerie La Cible.

Borràs notes that “‘Rastaquouère’ (together with its abbreviation, ‘rasta’), which signifies a rather flashy foreigner living on a magnificent scale without any known source of income, was a favorite word and concept of Picabia’s.” A brief introduction is provided by Gabrielle Buffet. Small split at foot of front hinge. Sticker of Jacques Povolozky Éditeur.

[Paris, 1920]

\$2,750.00

Dada Global 211; *Ades* 7.23; *Almanacco Dada* p. 436; *Gershman* p. 34; *Sanouillet* 143; *Sanouillet: Dada in Paris* (Cambridge, 2009), 464, pp. 157f., 165.; *Fouché, Pascal: Au Sans*



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Pareil (Paris, 1989), p. 22ff.; *Biro/Passeron* p. 332; *Dachy* p. 219; *Motherwell/Karpel* 317; *Dada Artifacts* 124; *Verkauf* p. 181; *Reynolds* p. 69; *Düsseldorf* 208; *Zürich* 335; *Pompidou dada* 1276, *illus. pp.* 271.7, 744; *Borràs* p. 214 n.63

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DIE PLEITE. Vol. I, No. 3

[Illustrierte Halbmonatsschrift. Editors: John Heartfield, Wieland Herzfelde.] Vol. I, No. 3 (of 6 issues published). (4)pp. (single sheet, folding). 3 line-drawn illus. by George Grosz, including full-page front cover, and 1 by John Heartfield. Sm. folio. Tabloid format. The texts (all of which are unsigned) include "Man schaffe den Besitz ab," "Ehrenrettung," "Arbeiter!" "Kasinolied der Reinhard-Garde," and "Taschenwörterbuch für deutsche Staatsmänner." Grosz' drawings include "Prost Noske!—das Proletariat ist entwaffnet!" (front cover) and the famous "Den Ärzten von Stuttgart, Greifswald, Erfurt und Leipzig gewidmet," more familiarly known as 'Fit for Active Service.'

"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. Central fold; a fine clean copy.

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* p. 414; *Verkauf* p. 179; *Dada Artifacts* 43; *Marbach* 119.9; *Düsseldorf* 463; *Tendenzen* 3.231; *Pompidou: Dada* 1393, *illus. p.* 813

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RÉVERBÈRES

Organe du Club des Réverbères. Directeur: Pierre Minne. Gérant: Michel Tapié. Président du Club des Réverbères: Jean Marembert. Nos. 1-5, avril 1938 - juillet 1939 (all published). 8pp. per issue, each with a loosely inserted hors-texte plate, by Tapié, Roger Sby, Pierre Minne (with an extra, printed on a variant color), Aline Gagnaire (with two extras, printed on variant colors), and Ulrich Senn (with an extra, on a variant color). Prof. illus. Each issue of the review is printed on a different shade of colored stock. Sm. folio. Self-wraps. Fitted slipcase and chemise (boards). Texts by Noël Arnaud, Jacques Bureau (open letter to Breton), Jean Marembert, Pierre Minne, Marc Patin, Michel Tapié, et al. "[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").

This set is accompanied by a complement of fine, graphically powerful large-format programs for three events sponsored by Réverbères in 1938, as follows: **1.** "Homage à Dada" on 4 May 1938, printed in black stencilled letters on yellow stock, in small folio broadside format. The evening 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. Pencil scribbling on verso. **2.** "Anthologie poèmes, dessins. Catalogue de la 1re exposition peintures, dessins, sculptures, 25 juin au 10 juillet [1938]." 30pp. Lavishly illustrated with drawings, facsimile manuscript texts, musical score. Tall, narrow 4to. Self-wraps. **3.** Undated program, (for "Homage à Apollinaire" on 22 June 1939), printed in black stencilled letters on tan stock, in small broadside format. The occasion included performances of three pieces: Ribemont-Dessaignes' "Le serin muet," Satie's "La mort de Socrate," and Apollinaire's "Les mamelles de Tirésias."

In addition, the set includes an additional drawing by Pierre Minne, probably a printing before letters for the prospectus for his book "Les pêcheurs"; May 1939 subscription forms for the review (2 copies); and other inserts, such as advertisements and membership forms (on colored stocks) for the Club des Réverbères, and flyers for books by Jausion and Cocteau published by Les Éditions des Réverbères. Intermittent light wear. Paris, 1938-1939. \$8,500.00

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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RICHTER, HANS

Filmgegner von heute—Filmfreunde von morgen. 125, (3)pp. Prof. illus. 4to. Cloth. Written and designed in collaboration with Werner Gräff, the book includes important examples of Dada, Surrealist and Constructivist montage, including illustrations from René Clair's "Entr'acte," Léger's "Ballet mécanique," Pudovkin's "Mother," Viking Eggeling's



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"Diagonalsymphonie," Duchamp's "Anemic Cinema," Man Ray's "Emak Bakia," and others, arranged as strips of film. Small tear at head of spine.

Berlin (Hermann Reckendorf), 1929.

\$500.00

The Open Book, p. 80f.; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 272; Andel/ Franklin Furnace 122

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DIE ROTE ERDE

Herausgegeben von Karl Lorenz. Zweite Folge, Erstes Buch. 200pp. Prof. illus., including 25 full-page original woodcuts and 5 full-page original linocuts; 1 tipped-in color plate. Title woodcut by Heinrich Stegemann. Lrg. 4to. Wraps., gilt. One of 450 numbered copies, from the limited edition of 500 in all. Original prints by Willi Tegtmeier (6), Karl Opfermann (6), Heinrich Stegemann (7, including title), Josef Achmann (6), and Fortuna Brulez-Mavromati (6). Literary contributions by Karl Lorenz, Kurt Heynicke, Kurt Bock, Friedrich Wolf, Georg Britting, Paulfried Martens, H.H. Stuckenschmidt, Alexander Graf Brockdorff, et al. Two series were published in all: Erste Folge (Hefte 1-4/5 in 4 issues altogether), and this Zweite Folge (Erstes and Zweites Buch).

"Similar to 'Der Anbruch' in opinion and appearance was 'Die rote Erde' (1919-23, published monthly by Karl Lorenz and Rose Schapire) in Hamburg and containing many poems and plays by the editor Karl Lorenz...." (Lang). "Schapire was coeditor with Lorenz of an outstanding Expressionist journal, 'Die Rote Erde' ('The Red Earth'). The tenor of its opening announcement is familiar: 'Die rote Erde' cultivates with all means at its disposal the newest Expressionist art....' This journal, though well produced and with many original graphics, did not survive long" (Peter W. Guenther, in Barron). Covers a bit worn, slightly bumped.

Hamburg (Adolf Harms), 1922.

\$1,250.00

Söhn 672; Lang p. 72f.; Jentsch 73; Raabe/Hannich-Bode 195.38 Raabe 80; Schlawe II.45; Perkins 195; Rifkind 298; Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 110

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ROTH, DIETER

Die blaue Flut. 220, (4)pp. Self-wraps. Edition limited to 500 hand-numbered copies. The book contains a selection of entries in Roth's diaries of 1966.

Presentation copy inscribed to Richard Hamilton in July 1967, with an accompanying collage by Roth. The inscription, in blue felt-tip marker, includes Hamilton's name and address in London (on the first leaf), and—with an arrow drawn to this—the note "Widmung/ Köln/ Juli 1967/ DIETER ROTH" opposite this, on the inside front cover. Adjacent is a small collage of newsprint hand-colored in red and green with the letter I, next to someone else's signature, originally affixed with tape.

Roth's and Hamilton's intense working friendship has been extensively studied in "Dieter Roth, Richard Hamilton: Collaborations."

Stuttgart (Edition Hansjörg Mayer), 1967. \$1,200.00
Dieter Roth Bücher und Grafik (2. Teil), u.a.m. aus den Jahren 1971-1979 (Stuttgart, 1979), no. 27; Todoli, Vicente (introduction): Dieter Roth and Richard Hamilton: Collaborations: Relations-Confrontations: (London/Porto, 2003)

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SATIÉ, ALAIN

Tatouages. Préface de Isidore Isou. (10)pp., 7 original photographs by Satié, each extensively overpainted in colored and black inks, each mounted on board, loose as issued. Image size: 125 x 175 mm. (ca. 5 x 6 7/8 inches); mount size: 210 x 268 mm. (ca. 8 1/4 x 10 1/2 inches). 4to. Portfolio. Wraps., with glassine d.j., within folding photo-illus. portfolio. One of 15 copies, signed and numbered by Satié in the justification, from the limited edition of 20 in all. Seven photographs of a nude model, "ciselées à l'encre de chine" with Lettrist interventions.

Paris (Collection PSI), 1969. \$2,200.00

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SATIÉ, ALAIN

Les mots parlent. Roman. Multiple. Foodstuff tin, titled on the top, and rolled half-open (as issued) by large key; hypergraphic decorative frieze around the side, printed on paper. Within the tin, an original drawing by Satié in yellow and brown ink, and a beer advertisement, cut up as a puzzle. Multiple: 155 x 118 x 60 mm. (ca. 6 x 4 5/8 x 2 3/8 inches). Drawing: 97 x 80 mm. (ca. 3 3/4 x 3 1/8 inches). One of an unstat-ed limited edition of 20 copies in all, numbered on the hypergraphic label on the side of the tin, and signed and numbered on the back of the drawing.

Paris (Édition PSI), 1970. \$850.00



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83

SATIÉ, ALAIN

Cela va sans dire. Objets originaux hypergraphiés de Maurice Lemaître, Roland Sabatier, Alain Satié, Jacques Spacagna. Multiple. Chest of drawers (blue board, with spherical wooden knobs), containing a text by Satié and 4 affixed sculptural multiples by the participants. Contents as follows:

1. Satié. Leporello of 20 panels, printed on heavy board with the title poem by Satié, one panel mounted with a Lettrist gilt plaster bas-relief sculpture by him, signed and numbered beneath, on the support. **2. Lemaître.** Hypergraphic plaster bas-relief sculpture, decorated and signed in green paint, and dated 1972. **3. Sabatier.** Hypergraphic plaster bas-relief sculpture, decorated in blue; signed and numbered on the card mount. **4. Spacagna.** Lettrist composition, painted in reflective turquoise on a metal etching plate, mounted on a heavy wooden block, signed and dated in the composition. Chest: 180 x 180 x 150 mm. (ca. x 7 1/8 x 7 1/8 x 6 inches). Printed title-label on the front of the last drawer. Edition limited to 35 copies, signed and numbered by Satié in the justification. "Ce livre-objet...comporte outre le poème de Alain Satié des bas-reliefs originaux hypergraphiés à la main.... Cet ouvrage a été composé, mis en page & édité par l'auteur." A very seductive and mysterious object, a sort of Lettrist reliquary. Two tiny spots at one edge of the chest; a fine copy. Paris (The Artist), 1971. \$1,950.00

Foster, Stephen C. (editor): Lettrisme: Into the Present (1983), no. 83

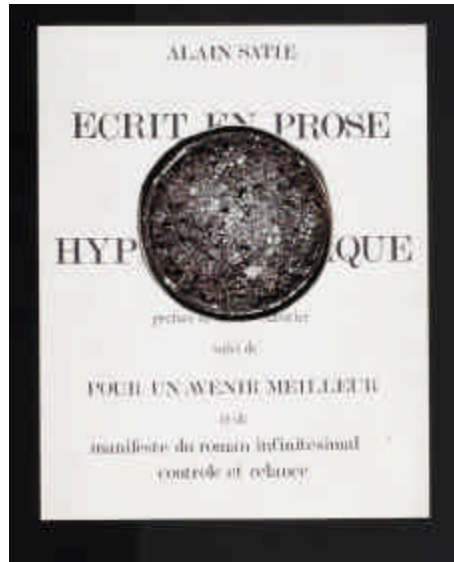
SEE FRONT COVER

84

SATIÉ, ALAIN

De a à z, tout en un infinitésimal. Multiple. Cube, with card stock, printed on one face with the title, on another with the descriptive text and justification, and on the top and remaining two sides with printed hypergraphic compositions in black and red (one incorporating a torn original "photographie sonore"), and a metal relief sculpture painted in red enamel. 850 x 850 x 850 mm. (ca. 3 3/8 x 3 3/8 x 3 3/8 inches). One of 30 copies, numbered, signed and dated by Satié in the justification. A 'boîte sonore.' The inaccessible interior, which rattles when moved, is stated to contain "une gravure, une pièce de théâtre, un film, un ballet, une peinture, un règlement éthique," and other contents.

Paris (Édition 'PSI'), 1971. \$900.00



85

85

SATIÉ, ALAIN

Écrit en prose, ou l'oeuvre hypergraphique. Roman. (6), (60), (4), (14), (2)pp. Prof. illus. Loosely inserted, as issued, an original collage by Satié of clipped comic book illustrations, hand-torn text, and elaborate original ink drawing, mounted on Arches, and signed and numbered (as part of the edition) in pencil. Collage dimensions: 200 x 155 mm. (ca. 8 7/8 x 6 inches). 4to. Boards, 1/4 black morocco gilt, with inset original multiple. Edition limited to 30 copies on vélin d'Arches, signed and numbered by Satié in the justification, of which this is an **unspecified édition de tête**: one of a few copies with a unique sculpture—a spray-painted metal construction by Satié, mounted on board and signed at lower right—which is bound in before the title, and projects from the volume through a circular opening in the front cover. The loosely inserted collage is the artwork for one of the pages in the book.

Introduction by Roland Sabatier. A hypergraphic novel, followed by a short sequel, "Pour un avenir meilleur," which Satié terms "un roman infinitésimal contrôlé et relancé" in an accompanying manifesto. A fine copy.

Paris (Éditions PSI), 1971.

\$2,200.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 84

86

SATIÉ, ALAIN

Pour ainsi dire. Gravures de Isidore Isou, Maurice Lemaître, Roland Sabatier, Alain Satié, Jacques Spacagna. (Collection PSI.) (32)pp. on 8 folded signatures, with 5 full-page original color etchings, each signed in pencil in the margin (and 4 dated in pencil). Sm. folio. Portfolio (wraps.). Publisher's chemise and slipcase (boards). All contents loose, as issued. One of 40 hand-numbered copies on uncut vélin d'Arches, signed and dated by Satié in the justification, from the limited edition of 51 in all, apart from 15 proofs of the prints reserved for the collaborators. Mise-en-page by Satié. A dramatically set lettriste text, interspersed with etchings. A fine copy.

Paris (Éditions PSI), 1971.

\$2,500.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), no. 85

SEE ENDPAPERS



85

87

SATIÉ, ALAIN

Photos, ou psychokladologie d'un groupe. (2)pp., 9 original photographs, all but 1 with hand-drawn or spraypainted additions in color. All are mounted on heavy board, and signed and numbered in the margin. Image size varies: average 230 x 175 mm. (ca. 9 x 7 inches); mount size: 335 x 248 mm. (ca. 11 1/8 x 9 3/4 inches). Sm. folio. Portfolio. All contents loose, as issued, in heavy wove paper wrapper. One of 17 copies, from the limited edition of 22 in all, signed and numbered by Satié in the justification. A photo gallery of leading figures of the Lettrist movement, all "ciselées à l'encre de Chine ainsi qu'à la peinture" with interventions by the artist.

Paris (Éditions PSI), 1984.

\$2,200.00

88

SATIÉ, ALAIN

Ple? Plon sca screlonu ipilore plisou. Hé? On t'a reconnu Isidore Isou. Avec une suite de 8 photographies ciselées de l'auteur. (8)pp. 2 original drawings and 8 mounted original photographs by the artist hors texte. The drawings are executed in photo-based collage, with extensive overpainting and spraypainting in metallic colors; one is signed in the margin. Image size: 180 x 250 mm. (ca. 7 1/8 x 9 7/8 inches); sheet size: 330 x 250 mm. (ca. 13 x 9 3/4 inches). The photographs are partly printed, and overprinted in color, 2 with overpainting or overdrawing by hand, 5 with collage elements; all are mounted on heavy board, and signed and numbered in the margin. Image size: 178 x 240 mm. (ca. 7 x 9 1/2 inches); mount size: 245 x 320 mm. (ca. 9 5/8 x 12 5/8 inches). Sm. folio. Portfolio. All contents loose, as issued, in heavy wove paper wrapper. **Édition deluxe**: one of 4 copies on uncut japon, including the original drawings, from the limited edition of 25 in all, signed and numbered by Satié in the justification. The two drawings (which more closely resemble paintings) relate directly to two of the photographs in the portfolio. All of the images are extensively "ciselées" with Satié's hand-made interventions. A Lettrist livre d'artiste.

Paris (Publications PSI), 1985.

\$2,800.00



87

89

SATIÉ, ALAIN

Dans l'oeuvre excoordiste. Folding multiple of 5 panels, which, when opened, display a pop-up composition of spray-painted clear plastic, and photographic illustrations printed in color on hand-cut board, with a photo-illustrated backdrop, between panels of mirrors at the sides. Sm. folio. Cloth. One of 9 copies, from the limited edition of 10 in all, signed and numbered by Satié in the justification. "Cet ouvrage, composé et exécuté par l'auteur comporte une oeuvre excoordiste, qui est en fait la maquette d'une construction future monumentale, où les personnages seront les visiteurs et pourront déambuler dans l'oeuvre." The effect is of a miniature stage set occupied by several hip young Parisians, whose positions can be seen from varying viewpoints in the mirrors. When shut, the work collapses into a flat rectangle.

Paris (Publications PSI), 1994. \$1,800.00

90

SATIÉ, ALAIN & SABATIER, ROLAND

Cul en tête ou au service de l'hypergraphie. Photos ciselées par Alain Satié. Poème de Roland Sabatier. (24)pp. 5 tipped-in original pornographic photographs, "ciselées à la main" by Satié in colored inks on collaged appliqués. Texts stencilled on the page in watercolors (partly in silver). Portfolio. Signatures loose, as issued, in black wrapper. Glassine d.j. One of 15 numbered copies on Arches, signed by Satié and Sabatier in the justification, from the limited edition of 20 in all. A Lettrist work of pornography. Rare.

Paris (Collection PSI), 1969. \$2,200.00

91

(SCHMIDT-ROTLUFF) Brust, Alfred

Das Spiel Christa vom Schmerz der Schönheit des Weibes. Mit neun Holzschnitten von Schmidt-Rottluff. (Der Rote Hahn.

Buch 29/30.) 45, (3)pp. 9 original woodcuts in text (Schapire 219-227) Orig. red wraps. with printed cover label. Schmidt-Rottluff's only illustrated book, extremely powerful for its modest size. "The theme of the little book by the Expressionist writer Alfred Brust is compulsive, daemonic, heavily carnal lust, and spiritualized, disembodied ecstasy. Schmidt-Rottluff illustrated the text with nine woodcuts that flout all the conventions of typography. The only way in which an integrated whole might have been achieved would have been for the artist to cut the text in wood also.... Schmidt-Rottluff's woodcuts overstrain the modest dimensions of a book. They require a wall or at least a large portfolio. These plates are not illustrations, for they are only loosely related to the text, although based upon it. The artist's knife has ripped the surface open, forming ridges, trenches and peaks. The wood-grain is visible in the rough black fields forming a natural interior element which is not cut into or incised; the surfaces and hollows confront one another in black and white, austere, with a power that puts one in mind of the Old Testament. The block-like weight of the woodcuts is horribly expressive, they are loaded with inner drama. The heads are chipped and squared as though the wood had been worked with an axe" (Lang). Two pinholes in outer margin; an exceptionally fine copy, with strong impressions of the woodcuts, and the fragile wrappers fresh, especially rare thus.

Berlin-Wilmersdorf (Die Aktion), 1918. \$4,000.00
 Schapire 219-227; Lang 300, p. 48f.; Jentsch 35; Rifkind 118; Rifkind/Davis 2563; Vom Jugendstil zum Bauhaus 93; Raabe/Hannich-Bode 92.1; Marbach p. 313 (158.1)



88

92

SCHREYER, LOTHAR

Erster Druck der Kampfbühne. Broadsheet, with woodcut text printed in black, hand-colored in red and yellow, on buff-colored wove paper; verso blank. 460 x 397 mm. (18 1/8 x 15 5/8 inches). Folio. The prospectus for Schreyer's "Kreuzigung," the folio pressbook-score for his expressionist Passion play of this title, produced under the auspices of Schreyer's Kampfbühne. Grandly designed and printed in the manner of the book, it gives details of the edition as part of a larger appeal to his public, and to those not yet familiar with the Kampfbühne and its aims. Contemporary stamp of Lucas Gräfe Buchhandlung, Hamburg, at foot (as customary). Faint central fold, as usual. A fine copy.

Hamburg, 1921.

\$950.00

Rifkind/Davis 2604

93

SCHWITTERS, KURT

Sturm-Bilderbuch IV. Introduction by Otto Nebel. (Sturm Bilderbücher. IV.) 32pp. 15 full-page plates of rubber-stamp, collage and hand-drawn compositions by Schwitters, alternating with 15 poems by him. Lrg. 4to. Printed self-wraps.

One of the most beautiful Schwitters publications, an artist's book still remarkably fresh. Discussing the rubber-stamp drawings as a whole, Werner Schmalenbach comments that "The charm of these sheets is in their rhythm, the humor of association, and in general the naïve delight in printing with rubber stamps. In his introduction to the 'Sturm-Bilderbuch' devoted to Schwitters, Otto Nebel wrote: 'Numbers and letters remain purely pictorial. Their sense is artistically irrelevant. In itself, writing is the graphic outline of a word. In the Merz-picture writing becomes the wordless sound of pure line. Sense has been weeded out.' And yet it must be noted that the 'sense' constitutes a fundamental charm of these rubber-stamp drawings.... The artist's pleasure in nonsense determines the wording of the legends even when it has been subordinated to the optical effect." Covers somewhat soiled, with owner signature at top right, and one small chip; internally very fine.

Berlin (Verlag Der Sturm) [1920].

\$8,500.00

Schmalenbach/Bolliger 2, p. 107f.; Elderfield p. 46; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters



94



91

Typographie und Werbegestaltung (Wiesbaden, 1990), p. 44; Dada Global 125; Motherwell/Karpel 384; Verkauf p. 182; Raabe/Hannich-Bode 273.3; Düsseldorf 509; Zürich 343; Pompidou: Dada 1408; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), no. 155

94

SEGAL, ARTUR

Vom Strande. Acht Original-Holzschnitte. Afterword by Rudolf Leonhard. (Erstes der graphischen Eine Mark-Flugblätter.) (8)pp. 8 original woodcuts by Segal (including that on front cover). Image size: average 199 x 247 mm. (ca. 7 3/4 x 9 3/4 inches). Oblong sm. folio. Dec. self-wraps., with original woodcut on the front cover. Glassine d.j. Cloth clamshell box. Edition of 1000 copies.

The Rumanian-born Arthur Segal (1875-1944) was one of the founders of the Neue Sezession in Berlin, and later a prominent figure in Zürich Dada, exhibiting at the Cabaret Voltaire and publishing in "Dada 3" and "Der Zeltweg"; in 1921, on his return to Berlin, he joined the Novembergruppe. Segal's woodcuts and linocuts appeared in "Der Sturm" in 1911 and 1913, including two from the present series. This extremely graceful portfolio of Baltic beach scenes has a graphic fluidity reminiscent of Nolde lithographs, and a tone of serene bemusement outside the usual scope of Expressionism. Tear on the last leaf, slightly affecting woodcut, expertly mended. Berlin-Wilmersdorf (A.R. Meyer), 1913.

\$3,500.00

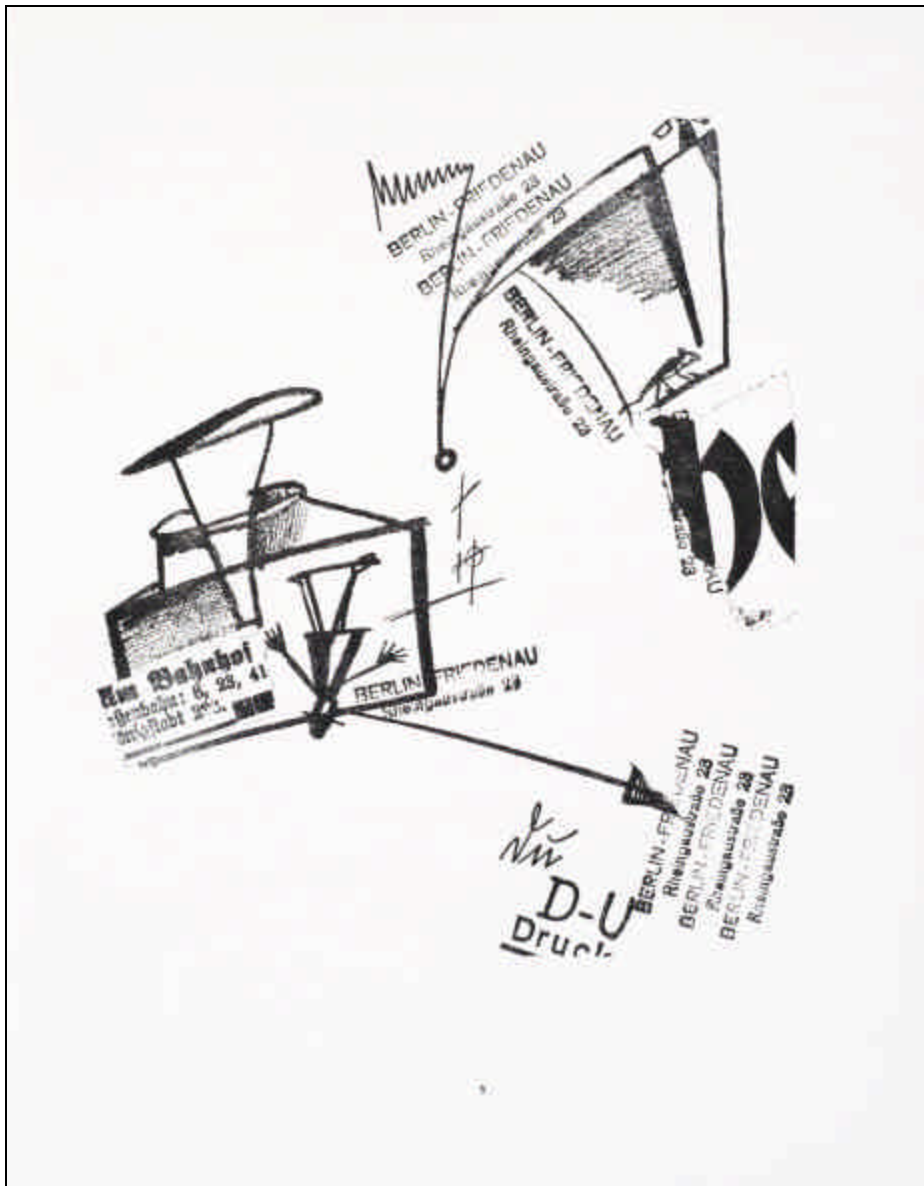
Rifkind 219; Rifkind/Davis 2731

95

THE SITUATIONIST TIMES

International edition. Nos. 1-6, May 1962 - 15 Dec. 1964 (all published). (56)-220pp. per issue. Most prof. illus. throughout, including original color lithographs (33 in No. 6, each on heavy card stock, versos blank), and the use of various colored paper stocks in Nos. 1-2. 4to. Dec. wraps. Editions of 1000-2000 copies per issue. "The Situationist Times" was launched in 1962 and continued until 1967. Edited by Constance [Jacqueline] De Jong (and, on occasion by Vaneigem), different 'international' numbers originated in Hengelo (Holland), Copenhagen, London and Paris. Texts were published in French, German and English, according to the origins and preferences of contributors. The covers were designed in an ad hoc fashion with scrawled graphics and distressed lettering for the masthead, with the word 'Times' lettered in the 'New York Times' Old English type style. Each number had

different contents: issue no. 6, for example, was the most lavish, and included thirty-three full-page lithographs by, among others, Pierre Alechinsky, Asger Jorn, Wifredo Lam, Lea Lublin, Matta, Christina Martinez, Hannes Postma, Antonio Saura and Roland Topor. The movement challenged the function of capitalist society, and the periodical was but one tool working towards this aim. In fact, the publication was a much less confrontational weapon than the demonstrations and events through which the movement's adherents derided the power structure. Nevertheless 'The Situationist Times' was a prototype for the eventual rise of Sixties Underground and a number of alternative cultural/political newspapers" (Heller). Hengelo/Copenhagen/Paris, 1962-1964. \$3,750.00 Heller, Steven: *Merz to emigre and Beyond: Avant-Garde Magazine Design of the Twentieth Century* (New York, 2003), p. 170f. (illus.); Ohrt, R.: *Phantom Avantgarde* (Hamburg, 1990), p. 292f.

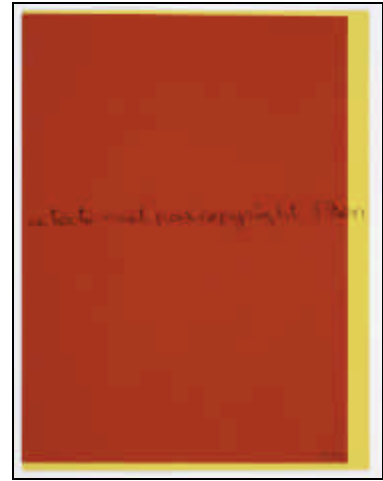




97



97



97

96

(UBAC) Lescure, Jean

Exercice de la pureté. Texte de Jean Lescure. Cinq photographies de Raoul Ubac, suivies de "L'envers de la face." ("Messages." Cahier 3.) 28, (2)pp., 5 halftone plates (1 double-page). 4to. Tan wraps., printed in red and black. Glassine d.j. One of 250 hand-numbered copies, from the limited edition of 258 in all.

Published near the close of Ubac's involvement with photography (and indeed with Surrealism), this book contains some of Ubac's best-known images, including the solarized "Le combat de Penthésilée" and "Nébuleuse," one of the first photographs made with a 'heated' negative. "During World War II, Ubac sought refuge in Carcassonne with Magritte and Louis Scutenaire. In 1941 the catalogue of his last show of photographs at the Galerie Dietrich in Brussels carried a preface by Paul Nougé. With Magritte, Ubac edited the review 'Invention collective' and participated in the Main à Plume group (1940). His association with the circle around the periodical 'Message,' edited by Jean Lescure, provided the opportunity to continue his collaboration with other poets, including Éluard and Raymond Queneau. [Five] of his photographs illustrated Lescure's book, 'Exercice de la pureté' (1942)" ("L'amour fou"). A little light wear to the covers. **Presentation copy**, inscribed "pour Auguste Anglès/ en attendant de reparler/ d'une littérature scandaleuse/ dont l'ai bon espoir de le voir/ prendre la défense/ Jean Lescure/ 10 mai 1943." Auguste Anglès (1914-1983), journalist and literary scholar, wrote for the resistance journal "Confluence" during the War.

Paris (Lucien Cario Imprimeur), 1942. \$1,750.00
Krauss, Rosalind & Livingston, Jane: *L'amour fou* (1985), p. 237

97

UR

Fondateur/Directeur: Maurice Lemaître. Comité de rédaction: Roberto Altmann, Maurice Lemaître, Jacques Spacagna. Nouvelle série. Nos. 1-6, hiver 1963 - année 1966 (of 7 numbers published in all). 4to. All contents loose, as issued, in publisher's slipcases and dec. chemises (boards). Edition limited to 100 hand-numbered copies for Nos. 1-5, and 50 thus for No. 6, the images hand-printed by the Imprimerie Lacourière & Frélaud, and by the artists.

One of the essential Lettrist publications, a lavish series of

portfolios with some 74 original drawings, watercolors, collages, and prints of all varieties (etchings, lithographs, linogravures, many with additions by hand), as well as statements and artists' books; virtually all are signed and numbered by the artists. Contributors include Lemaître, Altmann, Spacagna, Isidore Isou, Roland Sabatier, Frédéric Studeny, Micheline Hachette, Alain Satié, Aude Jessemin, Roberdhay, Jacques Gaulme, Francis Naves, Peter Foldès, Claude-Pierre Quémy, Rosie Vronski, Stelio Marz, Viviane Brown, Soichi Hasegawa, Aline Gagnaire, Alain Tremblay, Alain de Latour, Michel Tapié, Ben Vautier, Youn-Pann Deng, Bernard Girard, Joël Frémiet, Marcelle Bénard, P.-A. Gette, Paule Thorel, et al. Beginning with No. 5, the review was directed solely by Lemaître. A fine set.

Paris (Éditions Brunidor), 1964-1966. \$8,000.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), nos. 87-92

98

VISAT, GEORGES (preface)

Les hypergraphies. 13 peintres lettristes. (4)pp., 13 original prints (12 in color), each signed and numbered by the artist in the margin. Image size: 470 x 355 mm. (ca. 18 1/2 x 14 inches); sheet size: 658 x 503 mm. (ca. 25 7/8 x 19 7/8 inches). Lrg. folio. Publisher's cloth clamshell box. One of 25 copies hors commerce, designated with roman numerals, from the limited edition of 115 in all. Prints printed at the hand presses of Georges Visat, the typography at Fequet et Baudier.

Color etchings with aquatint, color linogravures, and color lithographs by Isidore Isou, Maurice Lemaître, Roland Sabatier, Micheline Hachette, Alain Satié, Jean-Paul Curtay, Jacqueline Tarkieltaub, Gérard-Philippe Broutin, François Poyet, Jean-Pierre Gillard, Antoine Grimaud, and Alain de Latour; lithograph with intaglio by Frédéric Studeny printed in black.

"Dans le domaine des arts, une extraordinaire floraison de 'Lettristes' semble vouloir, tel un vol de sauterelles, 'envahir' par leurs signes toutes les disciplines graphiques existantes. J'ai cru bon de vous soumettre une des fleurs tentatives" (preface). A grandly elegant production, beautifully printed. A fine copy. Rare.

Paris (Éditions Georges Visat), 1977. \$6,000.00

Foster, Stephen C. (editor): *Lettrisme: Into the Present* (1983), nos. 17-29

99

WOLMAN [GIL]

Vivre et mourir. (118)pp. Sq. 4to. Wraps. Edition of 1000 copies. Concrete poems by Wolman, a major figure in the Let-trist movement. This copy with an original collage by Wolman on the front flyleaf, an example of what he termed “Scotch art,” consisting of clipped verse fragments taped to the page, signed and dated in pencil beneath. Paris (Spiess / Nana Stern), 1984. \$350.00

100

ZDANEVICH, KIRILL

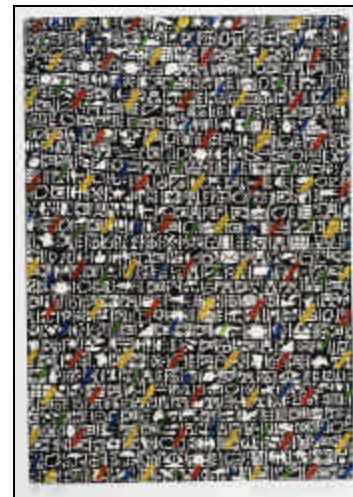
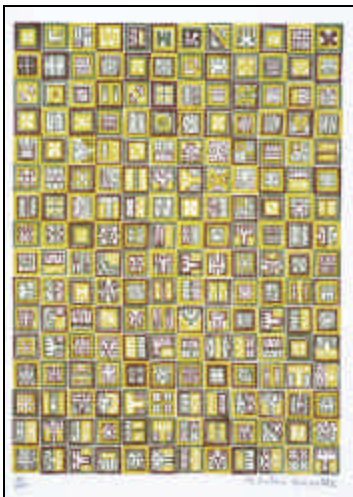
Niko Pirosmani, Irakli Gamrekeli, Beno Gordeziani. 8ff., consisting of front cover title (in Georgian), 6 full-page plates with captions (in Georgian), and back cover with edition statement (in Russian); all contents printed in purple on buff-colored inexpensive wove paper. Lrg. 8vo. Self-wraps., secured with thread. Edition of 100 copies, as noted on the back cover.

Of greatest rarity—indeed possibly the only surviving copy—this is evidently the catalogue of an exhibition of three Georgian artists championed by Kirill Zdanevich, the brother of Il’ia

Zdanevich, known as Iliazd, who were at the center of the Tbilisi-based Futurist group known as H₂SO₄. Apart from the title, captions, and printing credits, this pamphlet of illustrations—two apiece for the three artists—is entirely without text. The artists show considerable variation in their exhibits: the well-known Niko Pirosmani (known also as Pirosmachvili), a self-taught signpainter who worked in a naïve style reminiscent of Henri Rousseau; Irakli Gamrekeli, who is shown here both in a Cubist-Futurist manner (more like early Robert Delaunay than Goncharova), and in a light, comical figuration; and Beno Gordeziani, who is represented in two different Cubist-derived modes, one linear and caricatural, the other heavily worked and abstract. Gamrekeli is noted for his remarkable Dadaist typography in the group’s eponymous group publication, “H₂SO₄,” for which Gordeziani provided illustrations. The H₂SO₄ group also produced one issue of a review, “Literatura da skhva” (‘Literature and the Rest’).

We quote at length from Françoise Le Gris-Bergmann’s discussion of the Georgian work of Iliazd and Kirill Zdanevich, and the formation of their philosophy of ‘everythingism’:

“In a joint lecture given with Ledentu in Moscow, Iliazd articu-





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lated the position Benedikt Livshits later described as 'the left flank' of art... 'The basis of everythingism was extremely simple: every epoch, every trend in art, was declared to be of equal value insofar as each is capable of serving as a source of inspiration for the everythingists, who have triumphed over time and space.... It must be stated loudly and clearly that we do not want to burn the cathedrals or the libraries, on the contrary, we rely upon the past; indeed, in our University we are working on all our great classic poets along with our own. We want to destroy nothing, but rather to create with the materials others have passed down to us.'

"This radical option enables us to grasp the meaning of Iliazd's modernity as well. One example in this connection is the case of Niko Pirozmanachvili, also known as Pirosmeni. What Iliazd perceived in the work of that Georgian folk painter, beyond his 'primitivism,' was, above all, the modernity of his compositional framework, his reduction of form to geometrical structures, and the plastic qualities of his work, which were equal to those in the Cubo-Futurist pictures of such an artist as Malevitch. Thus the archaic, hieratical character of Pirozmanachvili's animals or human figures makes them prime examples of the articulation of certain givens in modern painting. The same process was reflected in the link between Cubism and African art. In addition, Gontcharova's 'neoprimitivism,' reflecting an Eastern tradition and advanced by Iliazd, was directly derived from the order of pictorial concerns of a painter like Pirosmeni. 'And it is to this basic primitivism brought to canvas that Pirozmanachvili owes his dewy perfection, a necessary link between the traditions of the East

from which he emerged and the art of a West still seeking its truth. Pirozmanachvili's work sets a valuable example for the painters of a new generation."

Kirill Zdanevich published a study on Pirozmanachvili in 1964, and Iliazd a livre d'artiste tribute, "Pirozmanachvili 1914," with a drypoint by Picasso, in 1972.

One element of cover text effaced in black marker, and dated 1923 in ink, in an old hand; chipping at extremities, with loss at lower corner of front cover; split at spine expertly reinforced. No copy listed in OCLC, or in the online catalogue of Georgian books in the National Parliamentary Library of Georgia in Tbilisi.

Tiflis (H₂SO₄/ Tipogr. "Krasny Voin") [1923?]. \$8,500.00

Cf.: *Le Gris-Bergmann, Françoise: "Iliazd and the Constellation of His Oeuvre,"* in: *Isselbacher, Audrey: Iliazd and the Illustrated Book (New York: Museum of Modern Art, 1987), p. 24; Paris-Moscou p. 438*

101

ZEITLER, JULIUS

Presse Hauptquartier. (20)pp. Dec. front cover design after a woodcut credited to "Xylodada C.E.P." Self-wraps., stitched with yarn, as issued (hairline split at foot of spine). Printed on yellow and blue-green stocks (cover and text, respectively).

An extremely rare instance of Pseudodada, a category confined to a mere handful of examples, such as Friedrich-Hardy Worm's "Das Bordell" and "Harakiri"; the antagonistic "Dada-Jok" from Serbia, the sheet music "Dadaistischer Foxtrot," and the three publications of Alfred Sauermann: "Dada Quatsch," "Dada-Tragödie," and "o Siris. Was ist DADAismus?" Throughout, the absurdist free-verse compositions are set in a whimsical range of typefaces, some in concrete arrangements. A statement at the end indicates that the text first appeared in a holiday circular for the press corps at Christmas 1917. Rare.

Leipzig [1917/1918].

\$1,200.00

Bergius p. 414; Tendenzen 3/251



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