

AVANT-GARDE



CATALOGUE 150

MODERN ART

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June 2009

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L'ÂGE DU CINÉMA. No. 4/5

Août-novembre 1951. Numéro spécial [Cinéma surréaliste].
 Directeur: Adonis Kyrrou. Rédacteur en chef: Robert Benayoun. 63, (1)pp. Prof. illus. Oblong sm. 4to. Dec. wraps. Acetate cover.

One of 50 hors commerce copies, designated in pen with roman numerals, from the édition de luxe of 150 in all, containing, loosely inserted, an **original lithograph by Wifredo Lam**, signed in pen in the margin, and **5 original strips of film** ("filmomanies symptomatiques"); the issue is **signed in colored inks by all 17 contributors—including Toyen, Heisler, Man Ray, Péret, Breton, and others**—on the first blank leaf.

Opening with a classic Surrealist list of films to be seen and films to be shunned ("Voyez," "Voyez pas"), the issue includes articles by Adonis Kyrrou (on "L'âge d'or"), J.-B. Brunius, Toyen ("Confluence"), Péret ("L'escalier aux cent marches"; "La semaine dernière," présenté par Jindrich Heisler), Gérard Legrand, Georges Goldfayn, Man Ray ("Cinémage"), André Breton ("Comme dans un bois"), "le Groupe Surréaliste Roumain," Nora Mitrani, Jean Schuster, Jean Ferry, and others. Apart from cinema stills, the illustrations includes work by Adrien Dax, Heisler, Man Ray, Toyen, and Clovis Trouille. The cover of the issue, printed on silver foil stock, is an arresting image from Heisler's recent film, based on Jarry, "Le sur-mâle." Covers a little rubbed.

Paris, 1951.

\$2,750.00

2

AHLFELD-HEYMANN, MARIANNE

Nussknacker, in grosser Auswahl! Für pünktliche Lieferung wird nicht garantiert. (Ersatzstücke immer vorrätig!). 8 original pencil drawings on tracing paper, of which 2 finished in red



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1

and yellow watercolor and black ink; together with one further pencil drawing by the artist, on translucent vellum paper. Formats vary: principal series 140 x 95 mm. (5 1/2 x 3 3/4 inches) to 180 x 140 mm. (7 x 5 1/2 inches); additional drawing 227 x 155 mm. (8 7/8 x 6 1/8 inches). The series is matted in pairs, in four mounts; the additional drawing is matted singly. Together with these is a folder in which the drawings were originally kept, inscribed by the artist in green ink and pencil (as given above), with the added note in pencil, undoubtedly of a later date, "entstanden 1924 am Bauhaus in Weimar. Marianne Ahlfeld-Heymann."

A selection of designs for bizarre creature-styled nutcrackers. Three of the pairs propose the nutcracker as a strange bird (the most simplified version is in color), and the fourth as geneflecting monkey. The added drawing is of a fantastical mask-like face; dated 1925, it bears color notes at the bottom: "grau/ Augen hellgrün/ Mund hellrosa."

Marianne Ahlfeld-Heymann (née Heymann, 1905) was enrolled at the Bauhaus Weimar from 1923 to 1925, studying set design and sculpture with Oskar Schlemmer, in whose woodcarving workshop she made marionettes. These drawings for nutcrackers must surely have been made for projects in that class. She also studied with Paul Klee in 1924, and remained close to Klee after leaving the Bauhaus (when it closed in Weimar), visiting him and his family in Dessau as a houseguest. Her well-known reminiscence of Klee was published in her memoir, "Und trotzdem überlebt: ein jüdisches Schicksal aus Köln durch Frankreich nach Israel, 1905-1955: mit Erinnerungen an Paul Klee" (Konstanz, c. 1994), written after her long career as a wood sculptor.

[Weimar] 1924-1925.

\$8,500.00

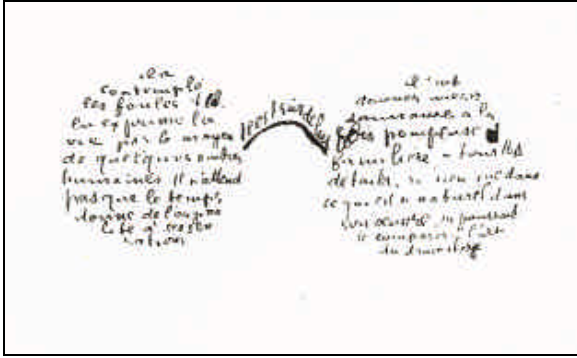
Wingler p. 617

3

AL PUBLICO DE LA AMERICA LATINA

y del mundo entero, principalmente a los escritores, artistas y hombres de ciencia, hacemos la siguiente declaración...

Broadside poster, printed in black on lightweight green translucent stock (verso blank). 447 x 322 mm. (17 5/8 x 12



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3/4 inches). Manifesto, dated México, sábado 18 de junio de 1938, subscribed by 36 signers, including Manuel Álvarez Bravo, Luis Barragán, Carlos Chávez, Antonio Hidalgo, Frida [sic] Kahlo, Carlos Mérida, César Moro, Carlos Pellicer, Diego Rivera, Rufino Tamayo, Frances Toor, and Javier Villarrutia.

An open letter, signed by virtually every leading figure of the Mexican avant-garde, in support of André Breton, who had been invited to deliver a series of lectures on Surrealism at the Universidad Nacional Autónoma, and then discourteously treated by university officials. The broadside serves also as a public announcement of the lectures, which are to take place at the Palacio de Bellas Artes on 21 and 25 June. Foldlines and a few creases. A bright, well-preserved copy of this dramatically printed and rare poster.

México, 1938. \$2,000.00

Pompidou: Breton p. 243 (illus.); El Surrealismo entre Viejo y Nuevo Mundo (Las Palmas, 1989), p. 287 (illus.); Cf.: La planète affolée: Surréalisme, dispersion et influences, 1938-1947 (Marseille, 1986), p. 91ff.; Sawin, Martica: Surrealism in Exile and the Beginning of the New York School (Cambridge, 1995), p. 19f.

4

APOLLINAIRE, GUILLAUME

L'antitradition futuriste. Manifeste-synthèse. Milan, 29 juin 1913. (4)pp. (single sheet, folding). 4to. Self-wraps.

Typographically the most inventive of Futurist manifestos, in which Apollinaire endorses the new order (which up to then he was inclined to disparage), placing himself in the international Futurist cadre, along with Picasso, Matisse, Roger Fry, Kandinsky, Stravinsky, Duchamp, Léger, Cendrars, and others. "Soffici had already formed sound contacts abroad, notably with Apollinaire and Picasso, but during the period of Futurist co-operation the foreign contributions increased in Marinetti's international spirit.... These writings, like Apollinaire's poems, were all published in the original French, but an exception was made for Apollinaire's 'Futurist Anti-Tradition,' presumably so that none of the impact of his accolades of ROSES to Futurists and MERDE to passéist academics would be lost" (Tisdall). A few little touches of foxing; a fine, crisp copy.

Milan (Direction du Mouvement Futuriste), 1913. \$1,600.00
Salaris p. 83; Lista p. 122ff; Scrivo 32; Tisdall p. 168f.; Taylor pp. 122, 140

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(APOLLINAIRE) Paris. Madame Bongard
Peintures de Léopold Survage. Dessins et aquarelles d'Irène Lagut. Première exposition des "Soirées de Paris." Catalogue

avec deux préfaces de Guillaume Apollinaire. (8)pp. (single sheet, gatefold, printed on both sides). As folded, 280 x 190 mm. (11 x 7 1/2). 12 calligrams, printed in facsimile after drawings by Apollinaire. 4to. Self-wraps. The catalogue of the first exhibition of "Soirées de Paris," for which Apollinaire furnished, in addition to his prefaces on the artists, a folding galaxy of twelve calligrams, never before published and among them a few of his most famous: a pince-nez, a clock, a prancing horse. A fresh example.

Paris, 1917.

\$3,750.00

6

(ARCHIPENKO) Goll, Ivan

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

New York, n.d. [1921]

\$950.00

7

(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





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a dramatic shift in Arp's work first seen in ten woodcuts he made for Tzara's 'Vingt-cinq poèmes.' Moving away from the systematic structure of the grid, the free-form shapes in these images have a certain organic quality, suggesting indeterminate natural forms fixed in a moment of flux. The change seems to have occurred in Ascona, where Arp, Ball and Janco all went frequently to visit Arthur Segal, Viking Eggeling, Laban, and other colleagues, and was inspired by Arp's encounter with the natural environment there" (Leah Dickerman, in the Washington catalogue). Cover panel slightly rubbed; a very fine, fresh copy.

Zürich (Collection dada), 1918. \$15,000.00
Rolandseck 6; Artz 16-25; Hagenbach 46; Dada in Zürich 82; Almanacco Dada p. 593; Gershman p. 44; Sanouillet 193; Motherwell/Karpel 416; Dada Artifacts 19; Verkauf p. 105;

Düsseldorf 108; Zürich 350; Pompidou: Dada 1310, illus. pp. 270, 699, 963f.; Washington: Dada, p. 37, pl. 8; Berggruen Tzara-Bibliography 2; The Artist and the Book 2; Castleman p. 177; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 128, illus. 135

8

(ARP) Tzara, Tristan

De nos oiseaux. Poèmes. Dessins par Arp. 114, (8)pp. 10 full-page illus. Lrg. 8vo. Wraps.

The extremely rare true first edition of the work, published in 1923, and almost immediately suppressed, following a quarrel between Tzara and the publisher. The book only received general distribution some six years later, in 1929, long after the end of the Dada era, when the sheets were sold to Éditions Kra, and issued under a different wrapper. Final leaf with list of publications by Tzara (concluding with "Cinéma calendrier du coeur abstrait Maisons," 1921), and, on the verso, a justification, mentioning 20 deluxe copies, with the statement "Achevé d'imprimer le 15 Juillet 1923 par Dietsch et Brueckner à Weimar pour les éditions des feuilles libres."

'De nos oiseaux,' with Arp's witty drawings and its pixillated dada typography, is one of the most charming of all Dada publications. A very fine copy.

Paris (Librairie Stock/ Éditions des Feuilles Libres) [1923].

\$8,500.00

Rolandseck 88; Berggruen 4; Hagenbach 61; On My Way 129; Dada Global 219; Reynolds p. 79

9

(ARP) Brzekowski, Jan

Hans Arp. (Collection "a.r.") 14, (2)pp. 10 plates in text. Sm. 4to. Self-wraps. Text in French. Co-editor of "L'art contemporain," Brzekowski, while living in Paris, served as a critical liaison between the Polish avant-garde and the "Cercle et Carré" and "Abstraction-Création" circles; from 1930 to 1936 he was a pivotal figure in the "a.r." ("artistes révolutionnaires") group in Lodz, directed by Wladyslaw Strzeminski. It was due in large part to Brzekowski that the influential avant-garde International Collection of Modern Art was formed in Lodz, under the auspices of a.r. The subtle design of the cover is characteristic of the group's brilliant work in typography.

Lodz ("Drukarnia Polska"), 1936.

\$1,800.00

Rolandseck 110; cf. Constructivism in Poland 1923-1926: Blok, Praesens, a.r. (Essen/Otterlo, 1973), p. 123f.

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AZIMUTH

A cura di Enrico Castellani e Piero Manzoni. Nos. 1-2, 1959-1960 (all published). (32), (24)pp. Prof. illus., including typographic serigraph by Manzoni, reproductive "Peinture exécutée en collaboration avec 'Meta-Matic No. 12' by Jean Tinguely (loosely inserted, as issued), 2 "blues" by Yves Klein (one full-page on uncoated stock, one partial-page), and other images by Jasper Johns, Robert Rauschenberg, Lucio Fontana, Heinz Mack, Manzoni, Otto Piene, et al. Lrg. 4to. Dec. self-wraps. Texts in parallel Italian, English, French and German, by Guido Ballo, Bruno Alfieri, Yoshiaki Tono, Enrico Castellani, Udo Kulturemann, Piero Manzoni, and Otto Piene.

A very important publication, co-edited by Manzoni and Castellani out of the Galleria Azimuth in late 1959 and early 1960, featuring work by a distinguished international roster of the avant-garde, including Zero. The second issue is subtitled "The New Artistic Conception." A very fine set, no. 2 bearing



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the stamp of the Milanese avant-garde photographer Uliano Lucas.

Milano, 1959-1960. \$6,500.00

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BECHER, BERNHARD & BECHER, HILLA

Anonyme Skulpturen. Eine Typologie technischer Bauten. 194 full-pates plates in text. 4to. Cloth. D.j. Parallel text in German, English, and French. First edition of the Becher's first book. "The pictures are perfect models of good industrial and architectural photography. They are, however, more... The similarity of the structures ...and the sameness of the style all contribute to a monotonic effect. But it is this monotony that is so surprisingly refreshing.... The similarity of the plates somehow draws the reader into a closer observation of the particulars; a more refined awareness of the details subsumed within an apparent oneness then takes place" (Robert Sobieszek). Small creased tear at the foot of the front cover of the dust jacket, otherwise pristine.

Düsseldorf (Art-Press Verlag), 1970. \$4,500.00

Roth p. 194f.; Parr, Martin & Badger, Gerry: *The Photobook: A History. Vol. II, pp. 261, 266; The Open Book, p. 258*

12

(BELLMER) Prassinos, Gisèle

Une demande en mariage. Avec un dessin de Hans Bellmer. (Collection "Repères." 3.) (16)pp. Frontispiece design by Bellmer. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A very fine copy.

Paris (Éditions G.L.M.), 1935. \$2,250.00

GLM 70; Gershman p. 36; Biro/Passeron 2385

13

(BEUYS, JOSEPH) Stüttgen, Johannes

Das Warhol-Beuys-Ereignis. 3 Kapitel aus: Der ganze Riemen (Geplante Veröffentlichung im nächsten Jahr). 25, (3)pp. 1 halftone plate. 4to. Dec. wraps. Edition of 500 unnumbered copies, containing an original multiple by

Beuys on pages 16-17: a double-page composition in brown paint, boldly inscribed and signed "Braunkreuz / Joseph Beuys" in pencil.

Written by one of Beuys' students, the book was published to commemorate the first meeting of Beuys and Warhol, which took place in Düsseldorf, 18 May 1979. "Braunkreuz, a material invented by Beuys that translates from German as "brown cross," is a substance he began using in the early 1960s. It is an ordinary house paint that he often mixed with the blood of a hare. The end result is an opaque, reddish-brown substance that Beuys did not consider a color, but rather a generic medium for sculptural expression. It became a metaphor for the earth as a protective medium, and it evoked the image of rust, dirt, dried blood, or excrement. As a term, it is loaded with references to Christianity, German militarism, Nazism, emergency, war, and the occult. Beuys often used Braunkreuz both as a natural, practical covering and also in a more shamanistic, magical way, as an insulator of spiritual forms" (Emily Rekow, Walker Art Center). Here, the paint has been brushed on so as to obliterate and highlight portions of the text, as well as create a larger composition. A fine copy. Gelsenkirchen (Free International University [FIU]), 1979.

\$2,250.00

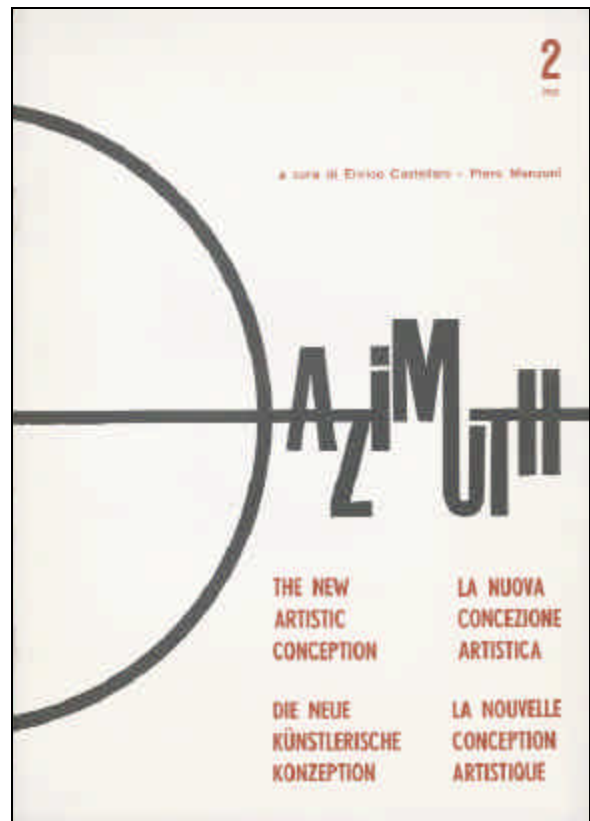
Schellman 319

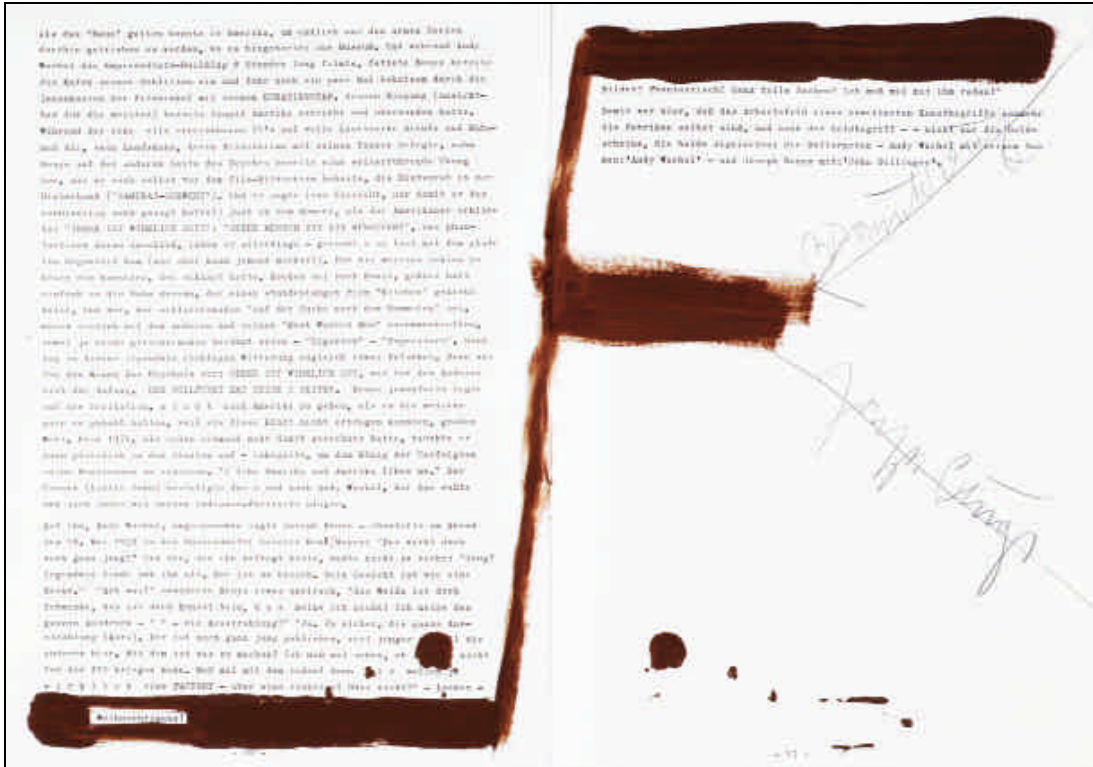
14

(BRASSAI) Morand, Paul

Paris de nuit. 60 photos inédites de Brassai, publiées dans la Collection "Réalités" sous la direction de J. Bernier. (12)pp., 62 fine photogravure plates. Photogravure endpapers. 4to. Photo-illus. wraps., printed in red and black, spiral-bound.

"Published in 1933 by Charles Peignot's Arts et Métiers





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Graphiques, which also produced the influential graphic arts magazine of the same name and the smart 'Photographie' annuals, 'Paris de nuit' combines the luxe and louche. The book, like many of Peignot's publications, is spiral-bound and the size of a child's school composition book, but its graphic design is sophisticated and its photogravure reproductions so rich that the sooty blacks still look like they'll rub off the page. Paul Morand, novelist, diplomat, and, later, persona non grata for his collaboration with the Vichy government, gets the cover's most prominent credit for his essay here, but Brassai's 64 photos are the book's real meat. Working at night, sometimes in the company of Raymond Queneau or Henry Miller (who gave the photographer a cameo role in his 'Tropic of Cancer') but often alone, Brassai became a master at drawing luminosity from the darkness. The swaths of wet paving stones featured on the covers and endpapers of 'Paris de nuit' gleam like pale beacons in the streetlight. Inside, Brassai explores the city, beginning with its broad vistas and grand public spaces and gradually moving into the demi-monde he knew so intimately. The prostitutes, the rag pickers, the showgirls, the homeless—Brassai juxtaposed them with pictures of Paris's leisure class, with the Eiffel Tower strung with lights, and the Place de la Concorde ablaze" (Vince Aletti, in Roth). "Amongst the best produced and [most] influential photobooks ever. It demonstrates that the urban flâneur was a crucial figure in 1930s photography, perhaps as important as the social reformer. The book took a definitive step into new territories, which would be colonized by the likes of Weegee, Bill Brandt and others, and not least by Brassai himself, when his 'secret' night work from Paris would eventually be widely published" (Parr/Badger). An exceptionally fine copy.

Paris (Édition Arts et Métiers Graphiques) [1933]. \$4,500.00
 Roth p. 76f.; Parr/Badger I, p. 134; *The Open Book* p. 110f.

15

(BRASSAI) Miller, Henry

Quiet Days in Clichy. Photographs by Brassai. 171, (3)pp., 29 laminated gravure plates. 4to. Dec. wraps., designed by T. Tajiri. "First and original edition" (as stated on title-page). Miller had originally intended to use Brassai's photographs for "Tropic of Cancer," in 1933. Slightly shaken, as usual; small tear in rear flyleaf, a trifle rubbed; for this book, a fine copy. Paris (Olympia Press), 1956. \$2,500.00

16

BRETON, ANDRÉ

Ode à Charles Fourier. (Collection "L'Age d'Or.") 41, (7)pp. Illustrations and typographical ornaments throughout, printed in black (some after ink drawings in pen or brush). 4to. Dec. wraps. All contents loose, as issued. **Édition de tête:** one of 25 roman-numeralled copies on vergé de Hollande, of 30 accompanied by **an original lithograph by Frederick Kiesler, hand-colored by Kiesler in chartreuse watercolor and calligraphically completed in turquoise ink by Breton, signed by both** (all as issued), from the limited edition of 1025 in all, "dessiné à New-York par Frederick J. Kiesler." 320 x 477 mm. (13 5/8 x 18 3/4 inches), folded as issued.

One of the most innovative and important publications of the postwar Paris/New York surrealist axis. In the course of its design, Breton himself, writing to Kiesler, suggested the value of adding the lithograph/manuscript to the deluxe edition. "Comme je persiste à croire que le poème est appelé à un grand retentissement et que la présentation que vous en avez assurée en fera en outre une grande curiosité bibliographique, je souhaite ardemment que l'on puisse joindre à chacun des ces exemplaires en Hollande, au nombre de 25, un document hors-texte qui

les fasse passionnément rechercher" (December 1946). In the lithograph for this copy, the hand-written Breton text, a passage from the text calligraphed in curves and lines within the image, reads: "Filtrant la soif de mieux-être et la maintenant/ à l'abri/ de ce qui pourrait la rendre/ moins pure/ André Breton." When folded, a pencilled inscription is revealed on the verso: "Entre le mirage atomique et l'image de Fourier." A fine copy. Very rare.

Paris (Éditions de la Revue Fontaine), 1947. \$6,500.00
Sheringham Aa381; Pompidou: Breton p. 395; Gershman p. 9; Ades 17.47; Biro/Passeron 455, p. 171; Jean: Autobiography p. 403ff.; Reynolds p. 18; Johnson, Robert Flynn: Artists' Books in the Modern Era 126

17

BRETON, ANDRÉ & DUCHAMP, MARCEL (editors)

Boîte alerte. Missives lascives. L'Exposition Internationale du Surréalisme, 1959-1960, s'ouvre le 15 décembre à la Galerie Daniel Cordier, Paris. Multiple, housed in green card "mailbox" with lid (285 x 18 mm.) containing: illustrated catalogue of the exhibition (141pp.), with texts by Breton, Bellmer, Ray, Arp, Paz, Carrington, Péret, Lebel, et al; 4 original color lithographs, each signed in pencil, by Miró, Toyen, Max Walter Svanberg and Adrien Dax; signed original etching by Maréchal; double-sided 45rpm record by Benjamin Péret and Joyce Mansour; a cable from Duchamp; 6 color postcards (Bellmer, Dalí, Gorky, Miró, Svanberg and Clovis Trouille); and 9 "missives lascives" (booklets, statements, prints, a stocking), each in varying envelope, from Robert Benayoun, Micheline Bounoure, Alain Joubert, Joyce Mansour, Mimi Parent, Octavio Paz, André Pieyre de Mandiargues and "XXX" (2). Lrg. 4to. One of 200 copies, from the limited edition of 320 in all.

"On December 15, 1959, the eighth International Surrealist exhibition opened at the Galerie Daniel Cordier in Paris. Like others that had preceded it, this show was organized by



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André Breton with Duchamp's assistance. The theme chosen for this show was something close to the mind and heart of its two organizers: EROS, as was emphasized in the typography of the title: 'Exposition internationale du Surréalisme.' For the catalogue, which was to be a green cardboard container shaped like a mail box and labeled 'Boîte Alerte,' various artists were asked to submit work that would be reproduced. From New York, Duchamp sent a cable that read 'Je purule tu purules la chaise purule grace a un rable/ De venerien qui n'a rien de venerable/ rose' ['Everything is pustulating in the conjugation exercise because of an affliction which is more venerable than venerable'], a sentence that was reproduced in facsimile on the same pink paper as the original" (Naumann). Alyce Mahon, in the catalogue of "Surrealism: Desire Unbound," points out that while the design of the box itself is usually credited to Duchamp, the idea of the post box, was later claimed by Mimi Parent was her own invention, and that Duchamp only added the subtitle, "Missives lascives." A brilliant copy, very fresh.

Paris, 1959. \$12,000.00
Naumann 7.41 (deluxe edition); Gershman p. 10; Rubin 437; Jean Autobiography 175; Milano p. 659; Surrealism: Desire Unbound (London, Tate Gallery, 2001), p. 325 n. 22

18

BRYEN, CAMILLE

Expériences. Avec deux compositions de Manon Thiébaud. 30, (2)pp., 8 plates. Numerous illus. of collages, drawings and typographic compositions by Bryen. Sm. 4to. Printed wraps.



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Orig. glassine d.j., with mounted cover panel with photographic illus. (small loss of glassine at foot of front cover). One of 450 numbered copies on alfa teinté, from the edition of 501 in all. The graphic and typographic elements of the book are very appealing, with Surrealist photocollages and primitivistic drawings, and post-Dada visual poetry; likewise the innovative modernist cover, with a photographic advertisement for Bryen's forthcoming "Perturbationge" mounted on the center of the glassine.

Paris (L'Équerre), 1932. \$950.00
Reynolds p. 22

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CANGIULLO, FRANCESCO

Caffeconcerto. Alfabeto a sorpresa. (46)pp. Prof. illus. throughout with typographic and pen-and-ink (and wash) compositions. Sm. 4to. Dec. wraps., designed by Cangiullo. Cangiullo's best-known work and one of the most important books in the Futurist canon, printed on colored stocks with wonderful *parole in libertà* and other typographic experiments, often with elaborate freehand elements.

"Cangiullo reinvented the typography of the printed page in the form of narrative fireworks, borrowing from advertising in a manner typical of the 'collage' mentality, as for example in 'Piedigrotta.' Later he began a fantastic deformation of writing, reducing it to an image of its alphabetic origin, visually theatricalized, as in the 'surprise alphabet' in 'Caffeconcerto'" (Enrico Crispolti, in Hultén). "This short book stages each of the turns of a music-hall show through graphic illustrations produced typographically. Sometimes the page becomes a theater of signs, but the poetry is always supported by play and an inventive cheerfulness that have no peer in the Italian avant-garde. As such, 'Caffeconcerto' is the very best example of futurist materialist writing" (Luciano Caruso, in Jentsch). Wraps. archivally mended at split at backstrip, with innocuous small loss at front cover; an attractive copy.

Milano (Edizione Futuriste di "Poesia"), 1919. \$2,250.00
Salaris p. 27; Falqui p. 62; Hultén p. 440; Lista, Giovanni: Le livre futuriste de la libération du mot au poème tactile (Modena/Paris, 1984) pp. 87, 118f., 145; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy (Turin/New York, 1992), p. 322; Poésure et peinture, p. 61; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 111, illus. 113

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CANGIULLO, FRANCESCO

Piedigrotta. Parole in libertà. Col manifesto sulla declamazione dinamica sinottica di Marinetti. (28)pp. 1 halftone illus.; *parole in libertà* throughout. 4to. Dec. plum-colored wraps., with cover typography by Cangiullo.

Marinetti, in his prefatory manifesto ('Dynamic and Synoptic Declamation') describes the uproarious cabaret performance of the work in 1914, featuring himself and Cangiullo, Balla, Folgore and others tormenting the audience with cacophonous musical performances on a cowbell, an out-of-tune piano, saws, drums, and violins; a mock funeral for a passéist critic, ridiculous black costumes in mockery of the ecclesiastical Neapolitan festival from which "Piedigrotta" took its name; a troupe of dwarfs; exhortations for the audience to light up cigarettes to counteract the 'putrid stench' of the corpse, and so forth; in all, chaos worthy of a full-fledged Dada soirée. Of Cangiullo's books of *parole in libertà*, this is the earliest, the most important, and the rarest. A fine copy.

Milano (Edizioni Futuriste di "Poesia"), 1916. \$6,000.00

Salaris p. 27; Falqui p. 62; Hultén p. 440; Tisdall/Bozzolla p. 103; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy (Turin/New York, 1992), p. 322; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 111, illus. 114

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CANNIBALE. No. 2

Revue mensuelle parait le 25 de chaque mois, sous la direction de Francis Picabia, avec la collaboration de tous les dadaïstes du monde. Numéro 2, mai 1920 (of 2 issues published in all). (16)pp. 3 illus. Sm. 4to. Orig. plain tan wraps., printed in red. Texts by Picabia, Tzara, Buffet, Ribemont-Dessaignes, Dermée, Éluard, Breton, "Moi," vicomte de Faulques, Arnauld, Soupault. Illus. by Picabia ("Le cul en tête à tête") and Tzara ("Douleur en cage dada à la nage," a tipped-in ticket stub), and "Mercer 85 HP" (a halftone photo of Picabia and Tzara in this motorcar, subtitled "Les 2 exhibitionnistes intoxiqués par l'abus de l'automobile").

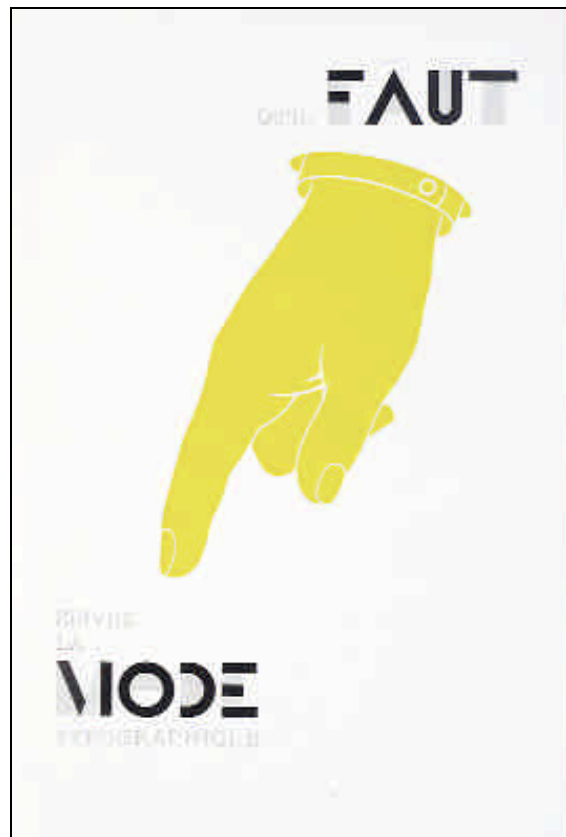
Paris, 1920. \$2,750.00

Gershman 48; Ades p. 154; Dada Global 172; Almanacco Dada 23; Sanouillet 223; Motherwell/Karpel 62; Dada Artifacts 122; Rubin 460; Verkauf 99; Zürich 367; Düsseldorf 233; Pompidou: Dada 1353, illus. pp. 211, 701

22

CASSANDRE

Le Bifur. Dessinée par Cassandre. (28)pp. printed in yellow and black, interspersed with 6 leaves of orange, blue and yellow cellophane. 263 x 173 mm. (ca. 10 3/8 x 6 3/4 inches). Sm. 4to. Dec. silver-foil wraps., the front cover die-cut with a



disc to expose the orange cellophane flyleaf and one letter on leaf beneath.

A lavishly spacious brochure designed by Cassandre (Adophe Jean-Marie Mouron) to showcase his superb new Bifur typeface, executed for him by the firm Deberny & Peignot. "Known principally for his sleekly contemporary posters for travel and product, Cassandre was also one of the most eminent type designers in modern France, particularly known for Bifur, which was considerably used for advertising and publicity in France and abroad during the 1930s. Bifur is marked by letter forms of considerable ease and flow, sans-serif, each element reduced to a simplification of curve and line as though chiselled with immense care and economy" (The Avant-Garde in Print). Small splits in first cellophane leaf; a very fine, fresh copy.

Paris (Deberny & Peignot), 1929. \$2,500.00
The Avant-Garde in Print 5.8

23

CHRISTIAN

Étages des nombres/ Ordre de grandeur. Original drawing, in pencil on vellum graph paper printed in orange (Canson & Montgolfier), with 8 lines of manuscript text in black ink below. Signed by Christian (in blue) at lower right. 216 x 277 mm. (ca. 8 1/2 x 10 7/8 inches). Matted together with this, a typed transcription of the text above, initialled by Christian at the conclusion. 80 x 200 mm. (ca. 3 1/8 x 7 7/8 inches).

A mathematical abstraction by the Dada writer and artist Christian (born Georges Herbiet, Antwerp 1895 - Paris 1969). Close to Picabia, Jean Crotti and Suzanne Duchamp, Christian was intimately involved in the publication of a number of Dada reviews, contributing to "391" and "Le Pilhaou-Thibaou," as well as to "Action," "L'esprit nouveau" and the special Dada issue of "Ca ira"; in 1922, he also published the sole issue of Picabia's "La pomme de pins" and Pierre de Massot's "De Mallarmé à '391'" (for which he wrote the preface) from Saint-



Raphaël in the south of France, where he had moved in 1920, opening a bookstore.

The Pompidou "Dada" catalogue devotes a chapter to Christian's work, featuring three similar esoteric drawings on graph paper, dated 1923-1925. All of these diagrams were made in conjunction with an aesthetic treatise on harmony which occupied him for many years, and was never completed. "Vers 1923, il travaille à un 'Traité d'harmonie,' un système d'esthétique globale à visée scientifique, dont il reste des études sous formes de diagrammes. Il s'essaie également à la peinture figurative; quelques-unes de ses toiles sont publiées par 'The Little Review' en 1922. Mais l'oeuvre de Christian est rare, l'artiste ayant été peu productif" (Nathalie Ernout). Pinholes at one corner; fine condition.

N.p., n.d.

\$6,500.00

Cf. *Lista, Giovanni: Dada libertin & libertaire* (Paris, 2005), p. 220; *Pompidou: Dada* p. 216f. (text by Nathalie Ernout, with 5 illus.)

24

CLAUDEL, PAUL

L'homme et son désir. Handmade leporello (album folded à la japonaise) of 7 double-sided panels. Lrg. 4to. Dimensions closed: 295 x 238 mm. (11 1/2 x 9 3/8 inches); fully extended: 1677 mm. (56 7/8 inches). Stiff semi-gloss soft white paper, hand-cut to expose a backing of heavy royal blue pochoir stock, mounted on bristol board; the separate panels connected beneath the backing with linen hinges. The album carries mounted panels of text, handwritten personally by Paul Claudel (blue ink on cream-colored paper; 10 panels in all, of varying sizes and shapes); and cut-out designs by Audrey Parr of nude and clothed dancers, of plain stock set against the blue reserve, with hand-drawn ornamental additions by Parr in blue ink. The entire verso of the leporello is a brilliant semi-abstract collage by Hélène Hoppenot of black cut-out figures (with sashes and musical instruments in gold foil appliqués) set against a reserve of plain commercial music paper (ruled in staves), with geometricized hand-cut black musical notes forming the score of the work. Chemise, handmade of blue pochoir paper over boards, with brilliant gold and black foil panels within each cover; blue, black and gold cloth ties. Handwritten justification panel mounted opposite the title, "Exemplaire XVII," of an unstated edition. At the conclusion of the text, the following statement in Claudel's hand: "La musique de ce Poème Plastique a été composé par m. DARIUS MILHAUD. Les dessins et découpages sont l'oeuvre sur l'indications de l'auteur de Madame AUDREY PARR."

Darius Milhaud, in his "Études" of 1927, gives the following account of the genesis of his and Paul Claudel's ballet "L'homme et son désir":

"In 1917, Claudel was named French minister to Brazil, and took me with him as secretary. We passed two years in this marvelous country, under the spell of the tropical forest. It was at this time that we conceived the ballet 'L'homme et son désir.' The Ballets Russes gave a performance in Rio: this was to be one of the last occasions on which Nijinsky danced, and it was with him in mind that Claudel wrote his 'Poème plastique.' "Few works gave us so much amusement to construct. In this great solitude, a month's post from Europe, we had the time to develop and refine with complete pleasure a work which became for us a kind of plaything. While I was writing my score, Claudel devised its choreography in the smallest detail at the home of our friend Mrs. Audrey Parr, who, following Claudel's instructions, made our scenery. She had a charming place in Pétopolis where we would pass the



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weekends to escape the heat of the tropical summer. There she constructed a miniature theatre which rested on a table, and made the different stages on which the tragic action of the ballet was to unfold. At the highest level were the Hours; beneath that, the Moon and the Clouds; in the middle the Drama itself—Man and the Forest, a drama of the night, of the dream, of remembrance and of love; and last, the reflections of the moon and of the clouds. We cut the characters in little figures 15 centimeters high out of colored papers and it was thus that we put together our ballet. It was performed in 1921 in Paris by the Swedish Ballet and later in Vienna and in Dresden by the École de Hellerau.”

Shortly after the construction of this miniature theatre, a little maquette was fashioned by Claudel and his friends, in two versions which were described by Henri Hoppenot in his introduction to the Claudel-Milhaud correspondence: “[Une] maquette du programme, qui [renfermait] l’argument du Ballet, la description de sa chorégraphie, des croquis des danseurs, dans les positions souvent irréalisables imaginées par Claudel. Il en calligraphia lui-même le texte; les dessins étaient de Margotine [Audrey Parr]; Hélène [Hoppenot’s wife, the distinguished photographer] se chargea des découpages, des collages et de la reliure. L’édition fut limitée a trois exemplaires, justifiées par Claudel lui-même au nom de Darius et a celui de ma femme.”

According to the Claudel bibliographers Benoit-Méchin and Georges Blaizot, these three copies then served as maquettes for an edition of fifty handmade copies, all with the text handwritten by Claudel himself, of which the present example is one. That the entire edition can actually have been realized (and that its distribution was handled by the Nouvelle Revue

Française in Paris, as the bibliographers indicate) may leave room for wonder. (There was also a subsequent edition in a miniature 18mo format, photographically made by Hoppenot in an edition of seven copies, in the same year.)

Aside from its place in the history of modernist literature, music and dance, this maquette is of real interest for its own graphic design, whose blue-and-white cut-outs anticipate to a remarkable extent those of Matisse some thirty years later. The format of the work lends itself ideally to double-sided display.

This copy has a presentation inscription “à Alix du Paty de Clam, son vieil ami, P. Claudel, Paris, 29 mars 1936.” It is in a very fine state of conservation, the color bright and fresh. [Pétropolis/ Paris (Nouvelle Revue Française), 1917?]

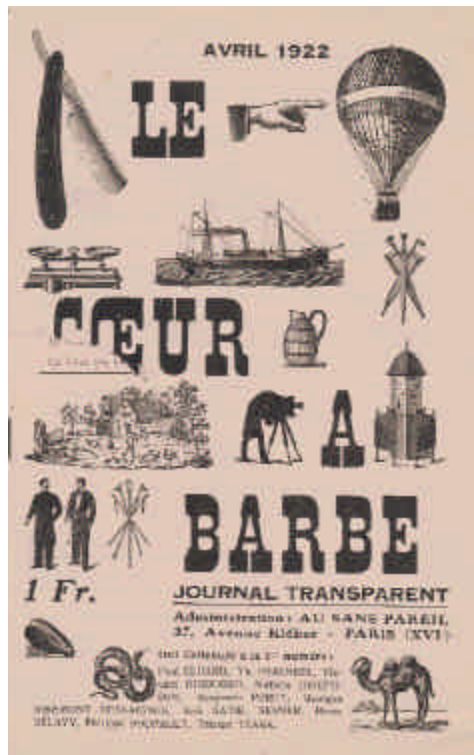
\$20,000.00

Benoit-Méchin & Blaizot, Georges: Bibliographie des oeuvres de Paul Claudel (Paris, 1931), no.26; Correspondance Paul Claudel - Darius Milhaud, 1912-1953. Préface de Henri Hoppenot, introduction et notes de Jacques Petit. Paris, 1961.

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LE COEUR À BARBE

Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 (all published). (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition. Texts by Duchamp (“Rose Sélavy”), Éluard, Fraenkel, Huidobro, Josephson, Péret, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara. A counterattack launched by Tzara following Picabia’s insulting “La pomme de pins” of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the ‘obsequies of Dada.’ The cover design is one of the best-known and most appealing graphic



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inventions of Paris Dada; in the National Gallery of Art "Dada" catalogue (2006), it is attributed to Iliazd. Loss on the front cover at center left edge (ca. 3/4 x 1 1/2 inches), with partial loss of text on recto and verso.

Paris (Au Sans Pareil), 1922. \$2,000.00
Dada Global 182; *Ades* p. 147f. (illus.); *Almanacco Dada* 26; *Gershman* p. 48f.; *Chevrefils Desbiolles* p. 282; *Admussen* 58; *Sanouillet* 224; *Motherwell/Karpel* 64; *Dada Artifacts* 138; *Verkauf* p. 177; *Düsseldorf* 234; *Zürich* 369; *Milano* p. 648; *Pompidou: Dada*, 1356, illus. pp. 282, 703; *Washington: Dada*, fig. 361; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), p. 136, illus. 144

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CRALI, TULLIO

Duello aereo. Original drawing in graphite on cream wove stock, signed "Crali" in ink at lower right. 116 x 134 mm. (4 5/16 x 5 1/4 inches). Tipped (at top two corners on the verso) onto a backing sheet.

This drawing is quite evidently a preparatory study for Crali's painting "Duello aereo" of 1929, a very important and early instance of *aeropittura*, dating from the year of the initial *aeropittura* manifesto. Crali's signature, which is in ballpoint, is in the style of his later years, and was probably added at a later date. Provenance: collections Claudio Rebeschini, Marco Viglino.

N.p. [1929] \$6,500.00
Rebeschini, Claudio (ed.): Crali futurista [Crali aeropittore] (Milano, 1994; published in conjunction with the exhibition "Crali futurista" at the Museo di Arte Moderna e Contemporanea di Trento e Rovereto, 1994-1995): see p. 16 (illus.) in "Crali aeropittore," and p. 147f. in "Crali futurista"; cf.: *Rebeschini, Claudio & Bono, Virginia Giacomo (eds.): Crali aeropittore futurista* (Voghera, 2003); *Trieste. Civico Museo Revoltella: Carli: Il volo dei Futuristi* (Trieste, 2003)

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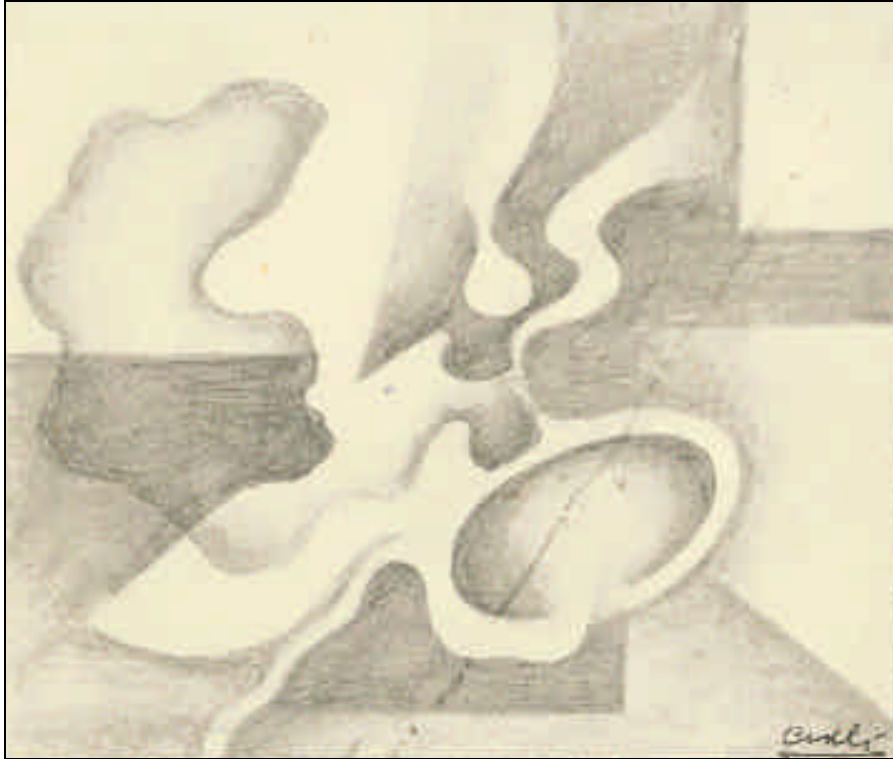
DADA. No. 3

(16)pp. (of which pp. 5-12 on pale grey-green stock). 20 illus., including 19 original woodcuts: 5 by Marcel Janco (including front cover illus. hand-colored by Janco in blue and yellow, and 1 full-page composition within), 8 by Hans Arp (including 3 occupying a single full-page plate), 2 by Arthur Segal, 1 by Prampolini and 3 by Hans Richter; there is also a reproductive line-drawing by Picabia in addition to the woodcuts. Folio. Tabloid dec. self-wraps., printed in red and black. Texts by Tzara ("Manifeste Dada," "Guillaume Apollinaire," "Circuit total," "Bulletin," "Le marin," "Calendrier"), Pierre Reverdy, Francis Picabia ("Salive américaine," "Guillaume Apollinaire"), Pierre Albert-Birot, Ferdinand Hardekopf ("Regie"), Paul Dermée, Jacob von Hoddis, Richard Huelsenbeck, Vincente Huidobro ("Cow-Boy").

"While 'Dada' nos. 1 and 2 are still, like 'Cabaret Voltaire,' comparatively conventional in appearance (both were announced as 'literary and artistic reviews' on the title-page), the organised chaos that the movement had become under Tzara's inspired direction is graphically expressed in 'Dada' no. 3, whose whole orientation is suddenly anarchistic. Slanting across the cover and cutting into the title is the sentence 'I do not even want to know if there have been men before me' [Descartes]; poems, texts and illustrations are mixed on the page, and Arp's vegetal woodcuts are put in wherever there is space. While the typeface in 'Dada' nos. 1 and 2 was still well-behaved and classical, only broken by the futurists' *parole in libertà*, in 'Dada' 3 suddenly each contribution, poem, text or advertisement is set in a different type, varying



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each page as much as possible.... Poems and texts are printed sideways, and another blow against good taste is the printing of advertisements for books and reviews in amongst the contributions, often looking as though stamped on at the last minute: so the accepted hierarchy of a review's contents was upset. Tzara celebrated his successful new liberated order in his 'Zürich chronicle' for December 1918: "No=Yes dada means nothing life Who? catalogue of insects/ Arp's woodcuts/ each page a resurrection each eye *un salto mortale* down with Cubism and Futurism each phrase an automobile horn...." Tzara's 'Manifeste dada 1918' which opens 'Dada' no. 3, although far from being the first dada manifesto, was the first to be printed in 'Dada' and therefore reach a wider audience" (Ades). Split at spine; a little browning at extremities, a few very small chips.

This copy from the library of Tristan Tzara, with the typed lot slip from the Tzara sale at Kornfeld & Klipstein, Bern, 12 June 1968, identifying it as lot no. 150. Copies with the front cover hand-colored by Janco, as here, are to be preferred over uncolored copies.

Zürich, 1918. \$7,500.00
Dada in Zürich 89, Ades pp. 59f., 64; *Almanacco Dada* 32; *Gershman* p. 49; *Admussen* 70; *Chevrefils Desbiolles* p. 284; *Sanouillet* 226; *Dachy, Marc: Archives Dada/ Chronique*, p. 477 (full-page plate); *Motherwell/Karpel* 66; *Rubin* 462; *Verkauf* p. 177; *Reynolds* p. 110; *Dada Artifacts* 5; *Düsseldorf* 112 *Zürich* 371; *Pompidou: Dada* 1360, illus. p. 32.1, 306-309, 1023 (full-page plates); *Washington: Dada* p. 434, pl. 13

28

DADA. No. 7: DADAPHONE

Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia

("Manifeste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnauld, Evola and others.

The penultimate issue of "Dada," brought out by Tzara in March 1920, at a moment of inspired Dada activity in Paris, just before the Manifestation Dada at the Maison de l'Oeuvre (March 27), the first appearance of "Cannibale" (April), the Festival Dada at the Salle Gaveau (May). Reminiscent of "391" and with a strong Parisian bias along "Littérature" lines (like "Dada" 6), "Dadaphone"'s visual interest is mostly in its insistent typographic density, rather than its illustration—though it does include a beautiful abstract Schadograph, purporting to show Arp and Serner in the Royal Crocodarium in London, as well as the spiralingly zany Picabia drawing on the front cover. Trace of a central fold.

Paris (Au Sans Pareil), 1920. \$9,500.00
Dada Global 174; *Ades* p. 65; *Almanacco Dada* 32; *Gershman* p. 49; *Admussen* 70; *Chevrefils Desbiolles* p. 284; *Sanouillet* 226; *Motherwell/Karpel* 66; *Rubin* 462; *Verkauf* p. 178; *Reynolds* p. 110; *Dada Artifacts* 118; *Zürich* 374; *Pompidou: Dada* 1363, illus. p. 315; *Washington: Dada* pl. 363

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DALI, SALVADOR

Babaouo. Scenario inédit, précédé d'un Abrégé d'une histoire critique du cinéma, et suivi de Guillaume Tell, ballet portugais. 58, (4)pp. Lrg. 8vo. Publisher's printed apple-green wraps. (slightly chipped at spine). Partly unopened. One of 600 numbered copies on vélin Outheninchalandre, from the limited edition of 623 in all.

"Scénario non réalisé de Salvador Dalí, datant de la période la plus inspirée et paru en 1932 aux éditions des Cahiers libres (Paris). Alors que le scénario lui-même est un chef-d'oeuvre de mystification poétique, le texte qui sert

Flexible blue boards, printed in black and white, secured with massive metal bolts, as issued. Fitted cloth and calf box. Stated limitation of 1000 numbered copies (never completed), boldly signed and dated Milano 1927 by Depero in turquoise and black inks on the verso of the title-page. Design by Depero.

Depero's famous 'bolted book,' an anthology of his own theatrical and commercial designs from 1913 to 1927, "one of the avant-garde masterpieces in the history of the book-object. It exemplifies all the Futurist innovations: witty typographical effects, the use of colored inks and decorated paper, and the brilliant idea of dynamo binding, making the book seem like a machine" (Jentsch). "[This] book is Mechanical, bolted like a motor, Dangerous, can constitute a projectile weapon. Unclassifiable, cannot fit into a library with the other volumes. And therefore it is in its exterior form Original, Invasive, and Assaulting, like Depero and his art" (from the preface to the work). A very fine copy.

Milano/New York/Paris/Berlin (Edizione Italiana Dinamo Azari), 1927. \$30,000.00

Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 112; *Franklin Furnace 50*; *Jentsch: The Artist and the Book in Twentieth-Century Italy*, no. 177; *Lista p. 108*; *Hultén p. 467*; *Salaris p. 35*

32

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 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

33

DIACONO, MARIO

r.esistenza. Con dodici tavole originali di Piero Varroni. 93, (3)pp. 12 original drawings in colored and black crayons by Piero Varroni hors texte. One of 12 copies, from the limited

edition of 15 copies in all (including 3 proof copies for the author), signed and numbered in pencil by Diacono and Varroni in the colophon. Printed on Arches.

Roma (Edizioni Eos), 2008. \$2,000.00

34

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). Two faint foldlines; a very nice copy. Rare.

[Paris, 1924] \$3,750.00
cf Schwarz 407a; *Naumann 4.5*; *Ades p.153*; *Gershman p. 54*; *Chevrefils Desbiolles p. 316*; *Almanacco Dada 160*; *Sanouillet 257*; *Motherwell/Karpel 86*; *Verkauf p. 183*; *Dada Artifacts 104*; *Pompidou: Dada 1340, ill. p. 357.5*

35

(DUCHAMP) New York. Sidney Janis Gallery

Dada 1916-1923. Poster catalogue, designed by Marcel Duchamp, printed in orange and black on white tissue stock (verso blank). 965 x 635 mm. (ca. 38 x 25 inches). Lrg. folio (folding to 4to). Original mailing envelope from the Janis Gallery, printed in orange on pale grey stock, promoting the exhibition, and with dada-styled pointing hands leading to the flap opening on the back.

The catalogue was distributed at the exhibition as a ball of crushed tissue paper, 'a dada gesture to cancel the "seriousness" of exhibition catalogs,' Duchamp later wrote. Sidney Janis reported to Arturo Schwarz that "The Dada poster by Marcel Duchamp for our Dada show of 1953 was very carefully planned by Marcel Duchamp for over a period of weeks, and when it was finally accepted as perfect, then Marcel



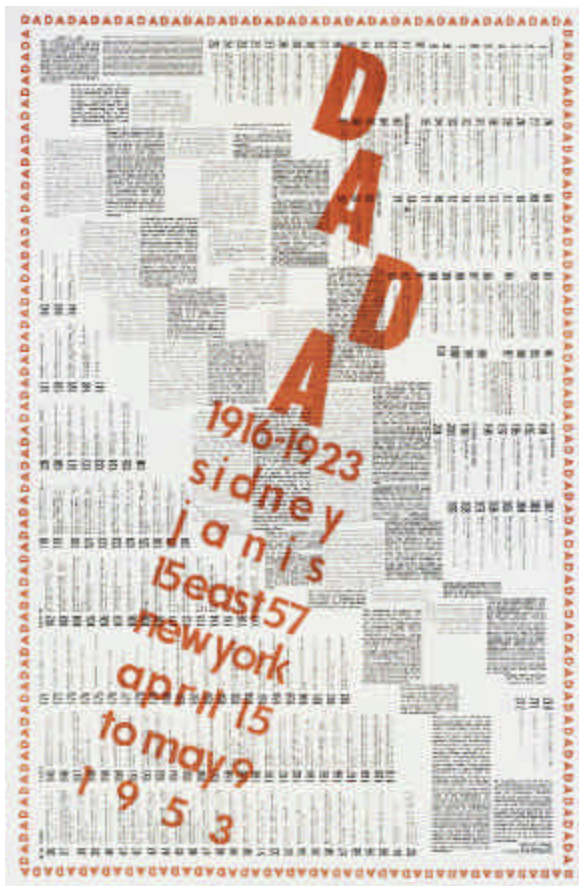
Duchamp crushed one into a wastepaper ball (to be discarded into the wastepaper basket). 'This is the way you should mail them,' and we did just that. We also had these 'wads of wastepaper' on exhibit in a wastepaper basket, and when the visitors arrived they rescued these from the basket, opened them and flattened them as best they could and read the catalogue notations. Many clients complained that they did not receive the Dada catalog, and when we checked we discovered that the various maids and butlers receiving these 'wads of paper' threw them away, without noticing them to be a catalogue" (Schwarz).

"Duchamp's design for the poster was nothing short of genius, and represents one of the most efficient and visually arresting images created in the entire history of 20th-century graphic art. From a distance, in bright red-orange letters running diagonally across the image, it serves as poster to announce the title, location and dates of the exhibition. Closer examination of the background text, however, reveals that it was also intended to serve as catalogue. Running diagonally...are four introductory texts on Dada—by Arp, Huelsenbeck, Tzara, and Jacques-Henry L vesque—which were specially solicited by Duchamp for this exhibition. These four texts are set in different typefaces that cascade down the image in a step-by-step pattern (reminiscent, some might claim, of the movement suggested by Duchamp's 'Nude Descending a Staircase')" (Naumann). An exceptionally fine, fresh copy.

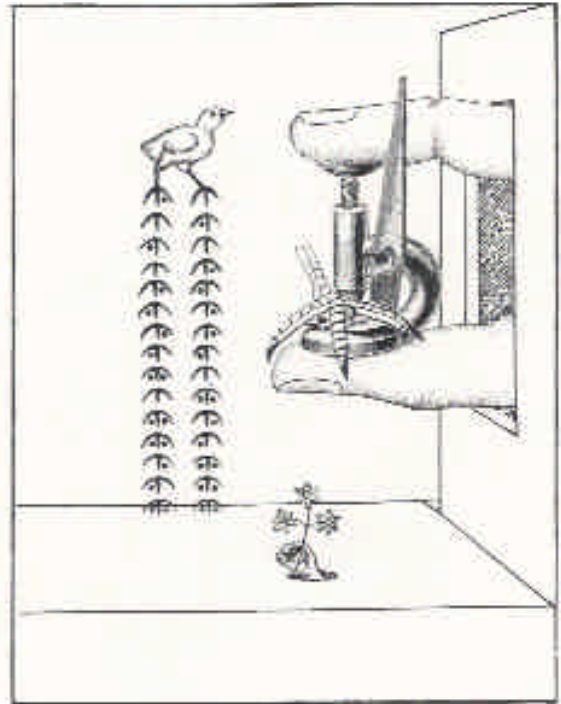
New York, 1953.

\$5,500.00

Schwarz 543; Naumann 7.2, p. 178ff.; *The Avant-Garde in Print* 3.10



35



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36

(ERNST) Paris. Au Sans Pareil

Exposition Dada Max Ernst. Du 3 mai au 3 juin [1921]. Text by Andr  Breton. (6)pp. Single sheet, folded twice as issued, opening to reveal an interior text printed on a brilliant teal blue ground. 220 x 400 mm. (ca. 8 1/2 x 15 3/4 in.). 1 illus. (serving as a frontispiece to the text).

This was Ernst's first exhibition in Paris, and the collages were a revelation to Breton, who praised them eloquently in the catalogue. (This catalogue also represents Breton's very first venture in the field of art criticism.) Almost all of the pictures had been sent from Cologne by Ernst, who was unable to get a visa to enter France; they included paintings, drawings and collages, primarily dating from 1919, either entirely by Ernst or by him in collaboration with Arp and Bargeld—in which case they were credited to 'fatagaga,' for 'Fabrication de tableaux garantis gazom triques.' The vernissage was a high-water mark of Dada happenings: Aragon, in the cellar impersonated a kangaroo; Soupault played hide-and-seek with Tzara; P ret and Charchoune shook hands with one another for an hour and a half; and all the Dadaists wore white gloves, and no ties. In the buffoonery, "it seemed unlikely that more than a very few people took in the implications of what was on the wall. This was, none the less, considerable. The show did not consist only, for one thing, of collages. Less than a quarter of the exhibits were a matter of scissors and paste: more common by far was an erudite mixture of painting, drawing, photomontage, altered photography, altered advertising-matter, and pure collage.... If it were possible to reassemble the exhibition, it would probably be found to constitute a small-scale dictionary of ideas and motifs, some of them recurrent throughout Max Ernst's career, others precipitated for the occasion and never taken up again" (Russell). Graphically, one of the most electrifying examples of Paris Dada, and very rare. Light wear; a nice copy.

Paris, 1921.

\$3,800.00

Documents Dada 31; Dada Global 238; Almanacco Dada p. 619; Sanouillet 285; Motherwell/Karpel 269, p. 176 (illus.); Zürich 444; Pompidou: Dada 1332, illus pp. 427.4/6; 714; Russell: Ernst p. 60f.

37

(ERNST) Éluard, Paul

Répétitions. Dessins de Max Ernst. 51. (3)pp. 10 full-page illus. by Ernst (1 in colors) after collages of wood engravings. Lrg. 8vo. Fine black boards, 1/2 red morocco gilt by Alix, the front cover inset with gilt red morocco supralibros; slipcase (boards, trimmed in red morocco). Orig. plum-colored wraps. and spine, with additional collage illustration by Ernst tipped onto front wrapper, bound in. One of 350 numbered copies in all.

"Upon André Breton's invitation, Ernst sent fifty-six of his collages for his first one-man show in Paris in May 1921 at the Galerie Au Sans Pareil. Entitled 'la mise sous whisky marin,' this exhibition of Ernst's 'dessins, mécanoplastiques, plasto-plastiques, peintopeintures... au-delà de la peinture' was received with great acclaim and enthusiasm by Breton and the group of Parisian Dadaists already beginning to join around him in their efforts to codify Surrealism. As a German veteran living in the British-occupied Rhineland, Ernst was prohibited from traveling to Paris, but in November Paul and Gala visited him for a week in Cologne. This meeting not only initiated a complex, intimate relationship between Ernst and the Éluards, but sparked the first of a series of extraordinary collaborations between painter and poet. While in Cologne, Éluard selected from a group of recent, independent collages eleven to accompany an edition of his short prose poems, 'Répétitions.' Constructed from fragments of black-and-white wood engravings and magazine illustrations, the collages were more unified than the earlier and generally larger Dada collages. The more integrated scale of their parts and the stylistic similarity of the source engravings themselves contributed to the increasing refinement of Ernst's cut-and-paste technique" (Rainwater). Presentation copy, inscribed "A Fernand Divoire/ cordial hommage/ de Paul Éluard" on the first blank leaf. This copy is also signed in the justification by Éluard, which is usually not the case. A very fine copy.

Paris (Au Sans Pareil), 1922.

\$6,500.00

Spies/Matken 438-448; Spies 180-197, p. 105ff.; Hugues/Poupard-Lieussou 4; Rainwater 13, p. 10; Stuttgart 5; On My Way 74; Fouché, Pascal: Au Sans Pareil (1989), no. 25; Gershman p. 18; Dada Global 197; Ades 8.53; Sanouillet 82; Motherwell/Karpel 257; Dada Artifacts 137; Reynolds p. 42; Skira 111; Hubert p. 54ff.; Chapon p. 144; Andel 128; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, pl. 407 (full-page color); Tendenzen 3/586; Düsseldorf 192; Zürich 317; Pompidou: Dada 1231, figs. 405-406, 712; Washington: Dada pl. 244

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ERNST, MAX

Rêve d'une petite fille qui voulut entrer au Carmel. (182)pp. 69 captioned full-page illustrations after collages of steel engravings. 4to. Dec. wraps. (with Ernst illustration). One of 1000 numbered copies, from the limited edition of 1060 in all. The second of Ernst's three collage novels, and the least known, though, Evan Maurer has noted, "this work comprises some of Ernst's most powerful statements on the complexity of human nature, sexuality and desire."

Paris (Editions du Carrefour), 1930.

\$5,500.00

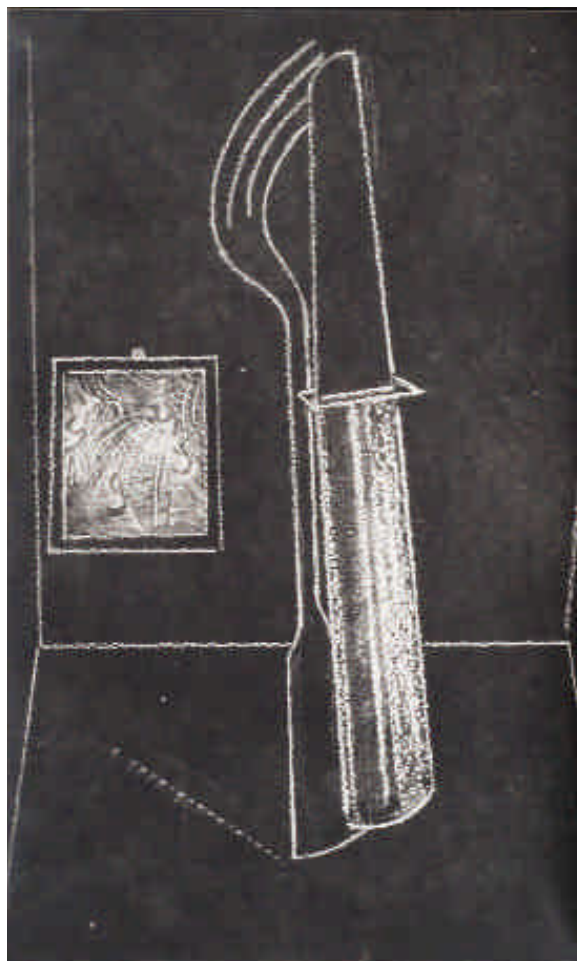
Spies/Matken 1587-1666 (after); Hugues/Poupard-Lieussou 8; Rainwater 22, p. 70 (Maurer); Gershman p. 20; Ades 11.49; Biro/Passeron 1056; Manet to Hockney 86; Franklin Furnace 133

39

(ERNST) Crevel, René

Mr. Knife, Miss Fork. Translated by Kay Boyle. Illustrated by Max Ernst. (2), 38, (8)pp., 19 original duotone photograms by Max Ernst and Man Ray in text, each with tissue guard titled in red. Sm. 4to. Publisher's black linen, elaborately gilt-embossed on both covers after a maquette by Ernst, in the manner of nineteenth-century trade bindings, but with Surrealist elements (knife and fork on spine). Publisher's slipcase (black boards). Fitted clamshell box with gilt leather label. One of 200 copies on Bristol paper, from the limited edition of 255 in all.

"Max Ernst had moved to Paris in 1922, and within a year he had produced two books in collaboration with the poet Paul Éluard and begun his remarkable series of collage books that would culminate in 'Une semaine de bonté' in [1934]. At the same time, Ernst developed his frottage technique to propose as a visual equivalent of the Surrealists' 'automatic writing' a way to get beyond personal intention into the realm of the unconscious. In 1931 he produced nineteen of these frottages as illustrations to the first chapter of René Crevel's 'Babylone,' translated into English by Kay Boyle and published by Black Sun Press. Although it is usually said that Ernst collaborated with Man Ray to make photograms of his frottages, it is more accurate to call them clichés-verres, using a process that Man Ray had explored





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previously in his 'Eggbeater' series of 1917. Ernst's rubbings (from the embossed patterns on greeting cards, postcards, book covers, etc.) were done on very thin, translucent pieces of paper, which were then used as photographic negatives to make the prints" (Roth). This process was unusually painstaking, requiring that each of the original drawings be placed face down on photosensitive paper 255 separate times and exposed to light, to achieve the total edition of 255 copies. The resulting images, already far more complex than Ernst's earlier frottages for "Histoire naturelle," are printed in reverse, white drawings on a black ground, a scheme which adds greatly to the phantom dreamscape of Ernst's swooning maidens, strange birds and flame-devoured faces. An exceptionally fine and fresh copy.

Paris (The Black Sun Press), 1931. \$20,000.00
 Roth, Andrew: *The Book of 101 Books* (New York, 2001), p. 66f.; *Spies-Leppien* 13; *Brusberg* 31; *Hugues/Poupard-Lieussou* 10; *Rainwater* 30; *Skira* 114; *Stuttgart* 53; *Chapon* p. 144; *Andel* 131; *Milano* p. 650; *Minkoff A-41*

40

(FELIXMÜLLER, CONRAD)

Felixmüller. Katalog seiner Holzschnitte, Lithographien, Radierungen. Mit vier Originalholzschnitten nebst Beiträgen von ihm selbst, Theodor Däubler und H.Z. [Hugo Zehder]. Bearbeitet und herausgegeben von Fritz Boettger. (16)pp., 4 original woodcuts. 11 illus. (4 full-page). The text is printed on blueish grey paper, and the woodcuts on cream-colored wove stock. 4to. Printed wraps., stitched as issued.

A beautifully designed and vividly written presentation of Felixmüller's graphic work to date, with a checklist (priced) of 73 prints, compiled by Fritz Boettger. The original woodcuts, which date from 1917-1918, are, in sequence, "Selbstporträt" (Söhn 147d), "Lautenspielerin" (Söhn 146b), "Brückensprung" (Söhn 127c), and "Selbstmörder" (Söhn 95c).

Presentation copy, with all four original woodcuts signed in pencil, and further inscribed and signed by Felixmüller "für Hermann zur Erinnerung/ an den 1. November 1973/ Conrad Felixmüller/ Berlin" under his youthful self-portrait.

Dresden (Emil Richter), 1919.

\$6,000.00

Söhn. Gerhart: Conrad Felixmüller. Das graphische Werk, 1912-1977. Zweite verbesserte Auflage (Düsseldorf, 1987); Jentsch, Ralph: Illustrierte Bücher des deutschen Expressionismus (Stuttgart, 1989), no. 47 (illus.); Riggs p. 268

41

DIE FREIE STRASSE. Nr. 9

November 1918. "Gegen den Besitz!" [Editors: Raoul Hausmann and Johannes Baader.] (4)pp. (single sheet, folding). Front page with massive block tilted on the diagonal, printed in black. Tabloid folio, folded as issued. Texts by Raoul Hausmann ("Gegen den Besitz," uncredited), Johannes Baader ("Die Geschichte des Weltkrieges," under the pseudonym Joh. K. Gottlob), Karl Radek ("Revolution und Konterrevolution"), et al.

"That psychoanalytic ideas were acceptable to Dadaists in Berlin was consistent with their adherence to systematic politics, which Dadaists in France, Switzerland and America rejected. Even so it was not Freudian psychoanalysis that interested Dada in Berlin, but a psychotypology that was based on the researches of Otto Gross as systematized in 1916 by Franz Jung...who, the following year, founded the review "Die freie Strasse" to propagate these views. It became the first voice of Dada in Berlin" (Rubin). A brilliant copy, fresh and crisp.

Berlin-Friedenau (Verlag Freie Strasse), 1918. \$4,500.00
Dada Global 27; *Almanacco Dada* 59; *Bergius* p. 414; *Dachy, Marc: Archives dada/ chronique (Paris, 2005), p. 131f. (illus.); Dada Artifacts* 35; *Pompidou: Dada 1369, illus. p. 125; cf. Ades* 4.64, *Raabe* 26, *Rubin* p. 10

42

HAUSMANN, RAOUL

fmsbwtözäü pggiv-..?mü. 1p., printed on the recto of a sheet of heavily textured, uncut papier Isle de France à la cuve (verso blank). 243 x 315 mm. (9 5/8 x 12 7/16 inches). inscribed "à son ami A. Weber/ RHausmann 50" at lower right.



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This is a variant proof, different in composition, of Hausmann's contribution to Iliazd's "Poésie de mots inconnus" (Paris: Le Degré 41, 1949). In the book, a classic livre d'artiste pairing texts and prints by modernist poets and artists on folded loose folios, Hausmann is represented by two sound poems, printed together on a single sheet: this one, "fmsbw," dating from 1918 (which is turned on its side) and "Cauchemar," (1938-1946). In the proof, the orientation is horizontal, which allows much more space around the text and enables "fmsbw" to resemble its original 1918 design, a poster in a conspicuously larger format.

Hausmann's poster poems of 1918, masterpieces of concrete poetry and typographic design which were the source of Kurt Schwitters' "Ursonate," survive in one or two copies only. The Musée National d'Art Moderne possesses both extant copies of "fmsbw," one printed on orange paper, and the other on brown. The originals were printed in a blocky serif face different from that used by Iliazd.

"The inspiration for Schwitters' 'Die Ursonate' (The Primal Sonata) was Raoul Hausmann's poster poem 'fmsbw' (1918), which Hausmann had performed on their 'Anti-Dada-Merz' tour to Prague in September 1921. For Hausmann, the poster poem represented poetry at its most reductive, elemental and also most modern. Hausmann had chosen the sequence of letters from a tray of letterpress type, thus introducing chance into its production. Reduced to a few phonemes, the most basic unit of speech, and spoken aloud, the poem communicates sound at its purest, stripped of its link to a concept. (The letter 'f' signifies a sound in the primary sound system of language.) At the same time it is printed poster-size, communicating visually like an advertisement that can be taken in at a glance. Schwitters, however, treated the poem like everything else he encountered, as a found object. The string of phonemes of the first line of Hausmann's poem became the material of an extended experiment that ultimately grew into a forty-minute sound poem, the 'Ursonate' (Dorothea Dietrich, in the Washington catalogue).

"The almost simultaneous invention of the phonetic poem and the poster poem (terms that are far too reductive, but commonly used to designate completely abstract poetry, also known as concrete poetry) led Hausmann to an instrumentalization of the letter (a concrete phenomenon) as a visual and aural element (an abstract phenomenon). The letter should be perceived not only as an alphabetical unit taken from a more complicated organization (Jean Cocteau once compared literature to an alphabet in disorder), but as a material capable of development in itself, the source of possible new departures" (Dachy).

[Paris (Le Degré 41), 1949]] \$6,000.00
 Isselbacher, Audrey: *Iliazd and the Illustrated Book* (New York: Museum of Modern Art, 1987), pl. 13, IVAM Centre Julio Gonzalez: *Raoul Hausmann* (Valencia, 1994), p. 51 (illus.); *Benson, Timothy O.: Raoul Hausmann and Berlin Dada* (Ann Arbor, 1987), p. 158; *Aedes 4.36; Dada Almanac* p. 121 (illus.); *Dachy* pp. 96, 112 (illus.); *Dachy: Archives dada/ chronique* (Paris, 2005), p. 204 (illus.); *Bergius* p. 126 (illus.); *Verkauf* p. 20; *Foster, Stephen C. & Kuenzli, Rudolf E. (eds.): Dada Spectrum: The Dialectics of Revolt* (Madison, 1979), p. 62 (illus.); *Poésure et peinture* (Marseille, 1993), p. 133f. (illus.); *Düsseldorf 387; Zürich 422; Pompidou: Dada 303-304, cf. p. 476, illus. pp. 477, 718; Washington: Dada* p. 170f., illus. 100

43

(HAYTER) Reavey, George

Nostradam. A sequence of poems. (Europa Poets. No. 1.) 30, (2)pp. Original copperplate and scorper engraving by Stanley William Hayter as frontispiece, here present in two different



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impressions, printed in sepia and in black. Marbled boards, 1/4 brown leather, stamped in silver Dec. black wraps., printed in white with an original copperplate and scorper engraving by Hayter on the front cover, bound in.

Hayter's own copy, designated "Artist's Copy" by George Reavey in the colophon, and signed by him beneath. Édition de tête: one of only 2 copies on japon nacré, apart from 25 deluxe copies on japon impérial, and 250 on Alpha, constituting the total edition of 227 copies. It is inscribed by Reavey to Hayter in green ink on the first blank leaf "To Stanley William Hayter/ who has so well interpreted/ my thought in both/ 'Faust's Metamorphoses/' and 'Nostradam./George Reavey/ Paris May 1935." The variant impression of the frontispiece engraving is unrecorded by Black and Moorhead, who call for only one impression in any of the deluxe copies. A little very light foxing (not affecting the prints); pale stain at inner hinges of the binding; hinges slightly rubbed.

Paris (Europa Press), 1935. \$3,750.00
 Black, Peter & Moorhead, *Désirée: The Prints of Stanley William Hayter: A Complete Catalogue* (London, 1992), nos. 92-93

44

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 diseuse 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 Kankenhouse," "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; *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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(HERBST, RENÉ)

Maison n 5. Architecte René Herbst Maison de 68 m² 1954. Double-page blueprint and elevation, 36 original silver-print photographs (5 large format), mount on 5 leaves. Print sizes range from 60 x 87 mm. (ca. 2 1/2 x 3 1/2 inches) to 164 x 223 mm. (6 1/2 x 8 3/4 inches).

A dossier from René Herbst's archives documenting the construction of his steel-framed Maison No. 5, one of thirteen low-cost prehab houses by architects and engineers put up on the esplanade of the Invalides for the Salon des Arts Ménagers in Paris in February-March 1954. Working on a very small scale (223 square feet) and on a tightly regulated budget, Herbst arrived at a simple but ingenious design capable of housing four people with a modicum of style; praised for its high-quality cement walls and zinc-panelled roof, the building's utilitarian character was also offset by occasional grace notes, such as the Miesian floating front steps.

The dossier opens with a double-page folding blueprint, with plan and elevation, printed in pink, mounted under the cover. Loosely inserted after this are a total of 5 card and colored-paper mounts, with a total of 31 snapshots showing different stages of the building's construction, and a total of 5 large-format photographs, 4 showing the completed house from different sides.

[Paris, 1953-1954]

\$6,500.00

Cf.: Goguel, Solange: René Herbst. Iconographie réunie et établie par Anne Bony et l'auteur (Paris, 1990), p. 81ff. (reproducing one of the photographs); Delaporte-Idrissi, Guillemette: René Herbst: Pioneer of Modernism (Paris, 2004), p. 212

46

HINKEFUSS, CARL ERNST

Mein Vogel-Paradies. Erstes Heft [all published]. (32)pp. 13 full-page plates, printed in 15 colors. 12 illustrations, and other ornaments, printed in silver, the text in silver and yellow, the whole on matte black stock. Lrg. 4to. Dec. self-wraps. by the artist, Japanese-bound with cord, as issued. Edition of 1500 copies, signed in silver ink by Hinkelufuss.

A sensationally effective book on birds, for children, by the graphic designer and publisher Carl Ernst Hinkelufuss, whose printing office, Dunnhaupt, was responsible for the press work of a number of Bauhaus publications. Hinkelufuss was also the editor/designer of the influential, opulently designed review "Qualität," devoted to modern graphic design. Expert conservation to the covers (small portions renewed at edges); internally immaculate.

Berlin (Internatio GmbH [Internationale Propaganda für Deutsche Qualität]), 1929.

\$9,500.00

47

HIRTZ, LISE

Images dans le dos du cocher. 35, (3)pp. Sm. 4to. Printed wraps. First edition, printed in an unspecified small edition on wove paper, of the first book of the Surrealist poet, novelist and critic Lise Hirtz, later Lise Deharme. Presentation copy, calligraphically inscribed in turquoise ink on the flyleaf "A Paul Brach/ en souvenir d'un manuscrit/ tappé a la machine.../ à sa Femme-Fleur/ Lise Hirtz." *Together with this, a carbon typescript of seventeen poems by Hirtz*, of which four are to be found in the accompanying book, with some quite interesting alterations, three of them under different titles. 18ff., stapled into a plain grey folder, inscribed under the front cover "A celui qui vint respirer l'âme de ma chambre/ cette dédicace prétentieuse qui/ prouve mon peu d'esprit/ son amie/ Lise Hirtz."

Little known, and very rare (no copy is recorded in OCLC) "Images dans le dos du cocher" precedes by six years the volume of poems illustrated with pochoirs by Miró, "Il était une petite pie," which is often called Hirtz's first book. Prolific well into the postwar era, Lise Hirtz/Deharme was the editor of the Surrealist review "Le phare de Neuilly" (1937-1938), and co-author with Claude Cahun of "Le coeur de pic" (1937), and with Breton and others of "Farouche à quatre feuilles" (1954). A muse of the Surrealist movement, she was immortalized as "la dame au gant" in Breton's "Nadja"; Virgil Thomson composed a musical portrait of her in 1940.

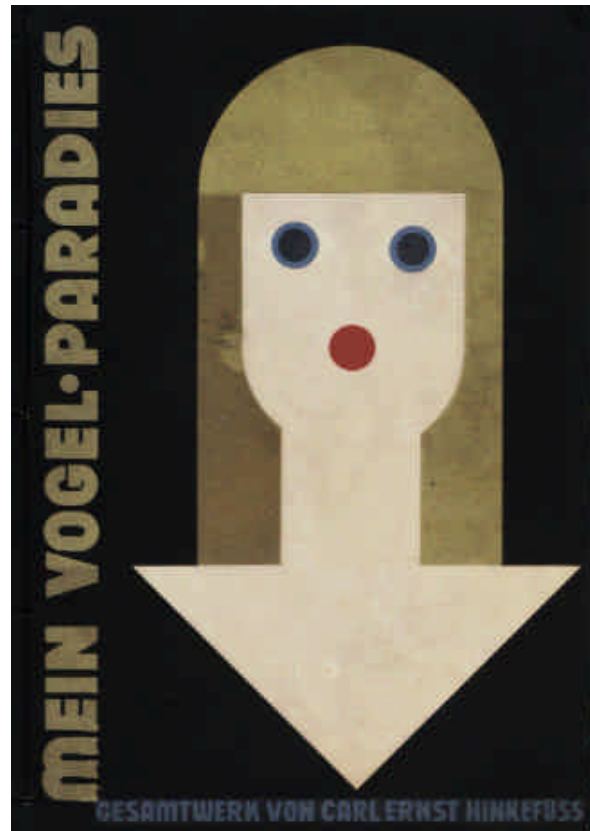
Paris (Éditions des Feuilles Libres), 1922.

\$4,500.00

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HUELSENBECK, RICHARD (editor)

Dada Almanach. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. 159, (1)pp., 8 plates. Lrg.



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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.

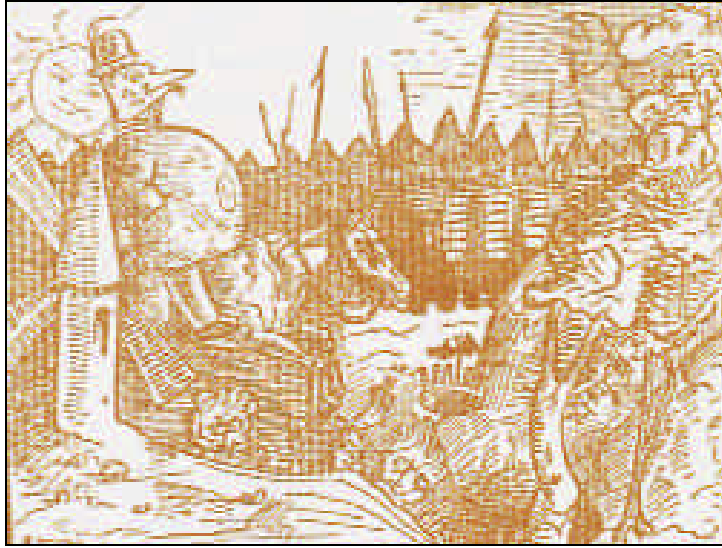
Berlin (Erich Reiss), 1920. \$4,000.00
Gershman p. 24; Dada Global 68; Ades 4.68; Almanacco Dada 34; Bergius p. 108f.; Chapon p. 111; Motherwell/Karpel 7; Rubin 464; Reynolds p. 51; Verkauf p. 100; Richter p. 235; Raabe/ Hannich-Bode 132.25; Dada Artifacts 46; Pompidou: Dada 1245, p. 320f., illus. pp. 321, 323, 505, 721

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JARRY, ALFRED

Les minutes de sable mémorial. ix, (1), 210, (4)pp. 8 original woodcuts by Jarry, of which 7 printed hors texte in dark blue and brown, and 1 on the front wrapper, printed in dark gold. 2 further woodcuts (earlier 'imageries populaires') hors texte, printed in brown; 1 line-block reproduction in black. Orig. dec. wraps., stamped in gilt on the front cover, bound within 1/4 black morocco, with plexiglass covers, by B. Bichon. Matching slipcase. One of 197 copies on uncut Arches, from the limited edition of 216 copies in all.

Jarry's first book, and a work of signal importance and influence, both for its literary significance and for its woodcuts. We quote at length from Riva Castleman's discussion of the book in "A Century of Artists Books": "Writing at the height of the Symbolist movement, [Jarry] based his ideas on 'the identity of opposites.' In his first book, 'Les minutes de sable mémorial' (1894), the obscurity of his vivid language made it impossible to pin down one idea without it being simultaneously understood in another sense. This small book, containing poems, two multipart texts in play form, and portions of 'César Anti-Christ,' was illustrated by the author. Among his several woodcuts is a nearly abstract figure of an owl in front of a window. The emphasis on planes of light reflected Jarry's use of geometric terms in some of the texts...and has led some to believe that an elemental cubism was implied.... [The] tone of the text, which is confusingly irrational, undermines the serious meaning of Jarry's illustrations and reinforces his penchant for confrontation, in this case with the then-current



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fanatical interest in religious mysticism.... Jarry's fascination with medieval lore appears in the language of his poems, to the point that the colors of objects (that is, the misleading 'sable' of the title—'sand' in French, 'black' in heraldry) are heraldic designations, and the final woodcut of a bleeding heart over a skull, the drops equated with gules on an escutcheon, is given the form of a 'sablier' (a sandclock or hourglass), as in the title of the final poem.... 'Les minutes de sable mémorial' was notable for more than its dynamic disharmonies. The typography of the title-page, designed by Jarry, preceded the better-known adventures in arrangements of letters and words of the Italian Futurists, Russian Constructivists, and, more directly, the 'calligrammes' of Guillaume Apollinaire."

The woodcut illustrations for "Les minutes de sable mémorial" constitute a major portion of Jarry's graphic oeuvre, and their place among late nineteenth-century Symbolist prints is quite interesting. Jacquelynn Baas has pointed out that Jarry probably took up the woodcut under the tutelage of Paul Gauguin, whom he almost certainly visited when in Pont-Aven in the summer of 1894, inscribing three poems with titles taken from Gauguin prints in the livre d'or of the pension Gloanec. It was at this time that Louis Roy was printing an edition of Gauguin's Noa-Noa suite, and Gauguin himself was producing some additional woodcuts. An exceptionally fine copy, with unusually strong impressions of the woodcuts, the wrappers in uncommonly fresh condition. Very rare.

Paris (Mercure de France), 1894. \$9,500.00

Castleman pp. 21f., 142, color plates 80-81, fig. 5; Chapon p. 32; Peyre, Yves: *Peinture et poésie* (Paris, 2001), no. 5 Baas, Jacquelynn & Field, Richard S.: *The Artistic Revival of the Woodcut in France, 1850-1900* (Ann Arbor, 1983), p. 121f., cat. 70

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JARRY, ALFRED

César antéchrist. 146, (8)pp. 14 illus. (partly in color) on 12 leaves hors texte, of which 2 designed by Jarry, both printed in orange (one original woodcut by Jarry, and another, possibly also in woodcut, derived from a pen drawing by him). Orig. dec. wraps., stamped in gilt on the front cover, bound within 1/4 black morocco, with plexiglass covers, by B. Bichon. Matching slipcase. One of 197 copies on uncut carré vergé à

la cuve, from the limited edition of 206 in all.

"Aptly enough, Jarry constructed his two earliest books on a cyclic scheme: they contain all his styles. 'Minutes de sable mémorial' begins and ends with the refinements of symbolism, yet it holds some of Ubu's coarsest escapades. Even more patently, the four acts of 'César-Antéchrist,' Jarry's second volume, display a circular development. The drama recounts the collapse of the divine realm ('God is sleepy') into the second 'Heraldic Act,' during which Antichrist rules, descends further into the third 'Terrestrial Act,' where Père Ubu, the ubiquitous, dominates the scene with his oaths and his outrages, and then rises again in final judgment of it all. In this short play, Jarry carries us literally from the sublime to the ridiculous. Better than any statement of values or elaborate cosmology, it expresses his concept of how the universe is arranged. He presents Ubu as the representative of primitive earthly conduct, unrelieved by any insight into his own monstrosity, uncontrollable as an elephant on the rampage, earnest in his blundering.... Creating in Ubu a one-man demolition squad twenty years before Dada, he incorporated this figure into works that go on to broach transcendental values" (Shattuck).

Carleton Lake has identified Jarry's second illustration in the book, entitled "Père Ubu à cheval," as the first portrayal of Ubu. This image had also appeared a month earlier, in the "Mercure de France," September 1895. The balance of the woodcuts, as in Jarry's first book "Les minutes de sable mémorial" of 1894, alternate imageries populaires (religious or fantastical in character) with early prints after Dürer and others; they are printed in orange, black and red. The design and production of the volume is identical in all particulars to that of "Les minutes de sable mémorial," including the astonishingly modern typography of the title- and dedication pages, designed by Jarry, which anticipate the experiments of the Italian Futurists and Russian Constructivists. A few short marginal tears; a very fine copy. Very rare.

Paris (Éditions du Mercure de France), 1895. \$8,500.00
Arrivé, Michel: Peintures, gravures et dessins d'Alfred Jarry (Charleville-Mézières, 1968), pls. 28, 43, pp. 115, 118; Kunsthaus Zürich: Alfred Jarry (1982) 31; Shattuck, Roger: The Banquet Years (New York, 1958), p. 175; Lake, Carleton: Baudelaire to Beckett (Austin, 1976) 250

51

KANDINSKY, WASSILY

Om Konsträren. 29, (3)pp. Sm. 8vo. Self-wraps. Kandinsky designed the abstract composition on the front cover—an original lithograph, printed in green, purple and black (Roethel 159)—especially for this Swedish publication. Dedicated to Gabriele Münter, it was issued on the occasion of his exhibition at Gummesson’s Konsthandel, in February 1916. Ex-libris inside front cover. A trifle worn, but a lovely copy. Very rare. Stockholm (Gummessons Konsthandels Förlag), 1916.

\$4,000.00

52

(KIRCHNER) Bosshart, Jacob

Neben der Heerstrasse. Erzählungen. Mit Holzschnitten von E.L. Kirchner. 434, (6)pp. 24 original woodcuts by Kirchner, integrated with text (Dube 808-831). This copy with the rare multi-colored woodcut dust jacket (Dube 808), of which a number of variants were published. This one is Dube’s state IV, here printed in violet and black on salmon-colored stock (light wear). A fine copy.

Zürich/Leipzig (Grethlein & Co.), 1923. \$2,750.00

Dube (1980) 808-831; Lang 174; Rifkind/Davis 1478, 1478.1; Rifkind 103; Vom Jugendstil zum Bauhaus 88; Schauer II. 119; Jentsch 143

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KNIZAK, MILAN

Deer Skin Book. Unique bookwork, signed and dated “Milan Knížák 64/72” (i.e. 1964/1972) in pencil on the back of the last leaf. Mixed media, within handmade deerskin binding. Circa 59 leaves, consisting of texts in various formats and media (manuscript, typescript, carbon, mimeograph, typeset, etc., many with annotations in colored crayon, pen, and pencil), illustrated



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with oil paintings, watercolors, collages, and original photographs. 4to. 300 x 210 mm. (11 7/8 x 8 3/8 inches).

An important and beautiful bookwork by Knizak, dated by him “64-72,” the span of time covered by its contents. The volume includes many texts (both in Czech and in English) relating to Fluxus and Aktual events, performances, demonstrations and projects, as well as poetic meditations on artistic and existential questions; as a work of art, it is also extravagantly loose in its kaleidoscopic mix of materials and media, intermingling hand-colored scripts, full-scale collages and paintings, large glossy photographs of performance pieces and happenings, suites of watercolor drawings (“clothes painted on a body”), a child’s handprint, paper airplanes, and a brocade blouse for a doll; its leaves cut, torn, pasted (even nailed), and embellished in every imaginable way. The binding, also conspicuously handmade by Knížák, is fashioned of deerskin over two masonite boards, the contents secured through punched holes, with leather laces.

For comparable work, see Knížák’s “Book, to Live Otherwise” (Prague, 1968) in the Sohm collection, illustrated in color in “Fröhliche Wissenschaft.” Barbara Moore and Jon Hendricks, discussing printed and handmade books of the period (in Joan Lyon’s “Artists’ Books: A Critical Anthology and Sourcebook”) write “Some books were banners, propagandizing for esthetic or political points of view. Such were the publications of the Czech happenings group Aktual, which, beginning in 1964, published a magazine of that title, then a ‘newspaper’ (edition of fifty copies!), as well as elaborate, near-object-like books by two of its leaders, Milan Knížák and Robert Wittman. Their use of hand-printing and collage was less from a desire to make precious objects than due to the ‘unofficial’ nature of their work; as with the underground samizdat that began to appear in iron curtain countries in the early sixties, Aktual’s manuscripts had to be hand-typed in carbon duplicates or otherwise handmade in order to be published at all.” [Prague] 1972. \$15,000.00

Cf. Lyons, Joan: Artists’ Books: A Critical Anthology and Sourcebook (Rochester, 1985), p. 92; Kellein, Thomas: “Fröhliche Wissenschaft.” Das Archiv Sohm (Staatsgalerie Stuttgart, 1986), p. 113, illus. 180.



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KOKOSCHKA, OSKAR

O Ewigkeit - Du Donnerwort. So spanne meine Glieder aus. Lithographien von Oskar Kokoschka. Worte der Kantate nach Joh. Seb. Bach. (13)ff., 11 lithographic plates, including self-portrait by Kokoschka at the outset. Title-page illustration by Kokoschka. Lrg. folio. Full vellum over boards, with gilt leather label. T.e.g. First bound edition, following portfolio editions of 1916-1918. One of 100 hand-numbered copies on Bütten, signed in the colophon by Kokoschka, from the limited edition of 125 in all.

"Another important series of lithographs [by Kokoschka] appeared in 1914, before the outbreak of war. These were the eleven lithographs to the words of one of Johann Sebastian Bach's cantatas, 'O Ewigkeit—Du Donnerwort, so spanne meine Glieder aus (Eternity, thou fearful word...).' They were published by Fritz Gurlitt in portfolio, and by the same press in 1918 in the series 'Die neuen Bilderbücher.' The musicologist Paul Bekker pointed out as early as 1917 in Westheim's 'Das Kunstblatt' that the lithographs had little more than the title in common with Bach's cantata. Although Kokoschka had become acquainted with this cantata through a piano recital by his friend Leo Kestenberg, his intention from the first was to draw images to the text, not to interpret the music. And here again, Kokoschka allowed himself to be guided more by the underlying states of mind—despair, fear, hope—than by individual passages in the text. 'O heavy path to the final struggle and conflict'—such was Kokoschka's theme in a double sense: the bewildering, disconcerting and deeply affecting experience of womankind in the person of Alma Mahler and—again—the presentiment of a danger, erotic as well as social. So it is small wonder that the figure of the man continually

assumes Kokoschka's features, while that of the woman often calls Alma Mahler's appearance to mind" (Lang). Covers slightly bowed; a very fine, fresh copy.

Berlin (Fritz Gurlitt), 1918. \$7,500.00
Wingler/Welz 58-68; cf (citing various issues): Artist and the Book 150 ; Lang 189, p. 34f.; Jentsch 28; Rifkind 190; Rifkind/Davis 1564

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(KRUGER) King, Stephen

My Pretty Pony. (Artists and Writers Series. No. 6.) (64)pp. Folio. Massive brushed aluminum, 1/4 red morocco, the front cover mounted with a digital clock, as issued. One of 250 copies, signed by Stephen King and Barbara Kruger in the colophon, from the limited edition of 280 in all.

"The sixth book in the Whitney Museum's innovative Artists and Writers Series dwells on the passing of time ("pretty, but with a wicked heart") and how to conquer it, as told by a dying old man who gives his silver pocket watch to his grandson. The title of the story appears heraldically at the beginning, middle, and end of the book, in bold Helvetica type screen-printed in white on red. The text is interspersed with Kruger's photographs based on three photographs of men and horses. Printed in red, blue and black, the images are cropped and blown up until the Ben Day dots approach abstraction. Each lithograph further includes a small square inset of a woman's hand punching a stopwatch and a terse motto by Kruger (Phillips and Zwicker).

New York (Library Fellows of the Whitney Museum of American Art), 1988. \$4,500.00

Castleman p. 216; Phillips, Elizabeth & Zwicker, Tony: The American Livre de Peintre (New York, 1993), no. 24; Stein, Donna: Contemporary Illustrated Books: Word & Image, 1967-1988 (New York, 1989), no. 61

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(LÉGER) Malraux, André

Lunes en papier. Petit livre que l'on trouve la relation de quelques luttes peu connues des hommes, ainsi que celle d'un voyageur parmi des objets familiers mais étranges. Le tout selon la vérité, et orné de gravures sur bois également très véridiques par Fernand Léger. (34)pp. 6 original woodcuts, printed in black (3 full-page), as well as 1 original woodcut on the front cover. Sm. folio. Orig. wraps., printed in black with an additional woodcut by Léger, One of 10 copies de Chapelle on Hollande van Gelder, designated with roman numerals, from the edition of 112 in all, signed in ink and purple pencil by Malraux and Léger respectively, in the justification.

"Lunes en papier," Léger's first book with original woodcut illustrations and the first volume published by André Malraux, was dedicated to Max Jacob and published by Kahnweiler in 1921. Once again the impresario art dealer had united an emerging writer with a gallery artist to produce an historic livre d'artiste. The heroes of Malraux's prose fantasy are the seven deadly sins, modern day descendants of Adam and Eve, who live in a world abandoned by God and ruled by Satan. These heroes mistakenly destroy Death instead of the Devil, severing the cycle of life and all hope for resurrection. Léger adapted the woodcut process with great skill, simplifying areas of solids and voids to create flat, abstract patterns. The circular motifs in his woodcuts, repeating elements of mechanical and urban subjects found in the artist's postwar work, do not correspond to any specific paintings, but could refer to the classic visual metaphor for creation's continuous cycle—a constant theme in Malraux's oeuvre" (Donna Stein).





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“The art dealer Kahnweiler became interested in publishing artists’ books early in his career, producing four books by Derain and Picasso between 1909 and 1914. In the years after World War I, after establishing the Galerie André Simon with André Simon, Kahnweiler stepped up his publishing activities. ‘Lunes en papier’ is just one of six volumes published in 1921 (the others contained illustrations by Gris, Léger, Laurens, Braque, and Manolo). A surprising and prophetic choice for the author was the very young André Malraux, for whom this was his first published text.... The illustrations by Léger for this publication convey the inherent power of the woodcut medium in their bold yet simplified abstracted forms” (Robert Flynn Johnson). Small abrasion on front cover, slightly touching woodcut; a fine copy. Rare. Paris (Éditions de la Galerie Simon), 1921. \$15,000.00
Saphire 3-9; *Hugues: Kahnweiler* p. 7; *Pompidou: Kahnweiler* p. 180; *Stein, Donna: Cubist Prints/Cubist Books* no. 71, p. 65; *Siena* 53; *The Cubist Print* 78; *Chapon* p. 283f.; *Skira* 198; *The Artist and the Book* 163; *Manet to Hockney* 64; *Johnson, Robert Flynn: Artists’ Books in the Modern Era* 34; *Splendid Pages* p. 187; *Peyré: Peinture et poésie* 21; *Wheeler* p. 105; *Winterthur* 115; *Bareiss* 3

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LÉGER, FERNAND

Cirque. Lithographies originales. 110, (6)pp. 83 original lithographs (including title page, head- and tailpieces, and pictorial initials), of which 34 in colors. Text in facsimile from the original manuscript by Léger. All contents loose, as issued. Folio. Color lithographic portfolio wrapper. Chemise (boards with expert mend at hinges). One of 280 numbered copies, signed by the artist in the justification, from the limited edition of 300 copies, all on vélin d’Archès, printed by Mourlot Frères.
 “This project was by far the most ambitious series of illustrations of Léger’s career... His inspiration came in part from his exposure to the great Ringling Brothers, Barnum and Bailey Circus that he experienced at Madison Square Garden in New York during his wartime exile from Europe. The emphasis on simplicity of drawing and vibrant color is characteristic of Léger’s spirited optimism in his late work” (Johnson). Without the outer box; the book itself in very fine condition.
 Paris (Tériade Éditeur), 1950. \$40,000.00
Saphire 44-106; *Castleman* p. 95; *Johnson, Robert Flynn:*



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Artists' Books in the Modern Era 131; *Splendid Pages* p. 187; *Chapon* p. 298; *The Artist and the Book* 164; *Manet to Hockney* 123; *Strachan* p. 336; *Garvey/Wick* 34; *Rauch* 195; *Papiergesänge* 71; *Stern* 60; *Villa Stuck* 66; *Wolfenbüttel* 16; *Hommage à Tériade* p. 121f.

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LEWIS, WYNDHAM

Fifteen Drawings. 15 plates (7 color) mounted on heavy grey wove mounts, each titled (in French as well as English) and stamped with a vignette design by Edward Wadsworth, the emblem of the Ovid Press. Folio. Portfolio (boards, with mounted color illustration by Lewis on front cover). Colophon statement on the interior of the front cover, written in ink in John Rodker's hand: "250 Copies/ This is No. 16."

The second of Lewis's three portfolios (the last was published in 1932), "Fifteen Drawings" is the rarest, no more than 50 copies having actually been issued (as confirmed by Rodker himself by 1929). Their assembly seems to have been a haphazard process. Copies vary in the selection of the plate used for the cover (this one has "Nude I," a more effective choice than the more common selection, "Group"), and, as noted by Pound and Grover, plates in the portfolios are sometimes matched with the wrong mounts (here two different compositions are tipped onto mounts for "Nude III"). The subjects include a famous portrait of Ezra Pound, and two other Heads, four nude studies, two drawings for 'Timon of Athens,' "Blue Nudes," "Group," "Pole-Jump," "Post-Jazz," "Reading Room, British Museum," and "Seraglio." Portfolio slightly soiled, slightly chipped at extremities.

London (The Ovid Press), n.d. [1919] \$7,500.00
Pound, Omar S. & Grover, Philip: Wyndham Lewis: A Descriptive Bibliography (Folkestone, 1978), B2; *Michel, Walter: Wyndham Lewis: Paintings and Drawings* (Berkeley/Los Angeles, 1971), p. 448

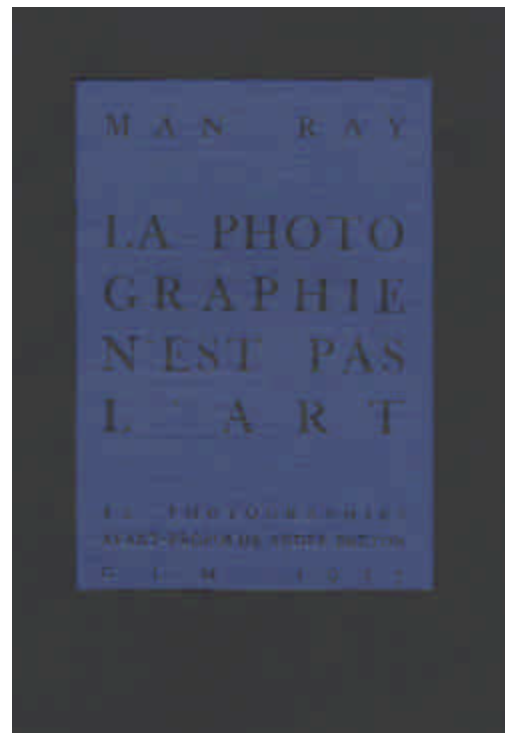
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LUZ

[Vol. II: Periódico semanal.] Nos. 1-12, 2a. semana de Octubre—5a. semana de diciembre 1898. 142, (2)pp. Prof. illus. Very tall sm. 4to. Fine later cloth, 1/2 dark blue morocco

gilt. Orig. dec. wraps. bound in. The second of two volumes published of the first Modernista review, founded by José M. Roviralta in 1897. Only six issues of Volume I were published, appearing between November 1897 and January 1898; then after a hiatus of nine months, 'Luz' resumed on a weekly basis with Volume II, publishing twelve issues in all from October to December 1898. Covers, lavishly designed in art nouveau taste and printed in colors, by José Maria Roviralta (5), Alejandro de Riquer (4), Evelí Torent, Ramón Pichot, and Santiago Rusiñol; other illustrations include drawings by Isidre Nonell, Ricard Canals i Llambí, Ricard Opisso, Darío de Regoyos, and others.

"As a [Modernista illustrated] magazine, 'Luz' was the most homogeneous, free, and original of its time, at least from the formal point of view. In it there is an almost perfect partnership among the contents; an openly symbolist spirit; and decorative illustration done almost entirely by the editor, Josep M. Roviralta, and Riquer. By means of the enclosed look, the narrow vertical format, the two-dimensionality, and the large monochrome areas formed by inks in cold colors, often blue, mauve or green, Riquer based his work on the antirealist and symbolist concept of the texts. 'Luz'—an emblematic title since it referred to the mysterious light of the ideal—was a journal committed to modernity and in particular to Symbolism in Catalonia and Europe, as indicated by its subtitle 'Arte Moderno.' The magazine carried illustrations by Santiago Rusiñol, Gual, and Riquer, and also raised the Catalan public's awareness of the work of Eugène Grasset, Pierre Puvis de Chavannes, and other foreign artists and writers. Nevertheless, the magazine was not solely symbolist in style. Even though it may seem odd to us—though it was common at the time, perhaps because of the Decadent style at the turn of the century and because the magazine was committed to modernity—we find an article entitled 'Arte Nuevo' about Isidre Nonell and his 'Miserabilism' along with 'España negra' (Black



Spain) by Émile Verhaeren, 'tremendista' notes from his travels translated from the French with illustrations by Dario de Regoyos" (Trenc, 2006). Fine condition. Extremely rare. Barcelona, 1898.

\$7,500.00

Trenc, *Eliseu: "Modernista Illustrated Magazines"* (in: Robinson, William H., et al. (editors): *Barcelona and Modernity: Picasso, Gaudí, Miró, Dalí* [New Haven, 2006], p. 64f.), Trenc Ballester, *Eliseu: Las artes gráficas de la época modernista en Barcelona* (Barcelona, 1979), p. 131f.

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(MAN RAY) Ribemont-Dessaignes, Georges

Man Ray. Portrait gravé sur bois par Georges Aubert. (Peintres Nouveaux.) 63pp. 24 plates and 3 illus. in text. Title-page vignette. Wraps. with mounted photographic reproduction.

Édition de tête: one of 115 numbered copies on pur fil Lafuma, with a proof on chine of the Aubert wood-engraved portrait as frontispiece. In this edition, the three illustrations in the text are tipped in, rather than printed on the page, and the format is slightly larger, with different wrappers. The introduction by Ribemont-Dessaignes (whose name is misspelled on the front cover) is followed by "Pensées de l'artiste" and extracts from the press, including remarks by Pierre Mac Orlan and Robert Desnos. The reproductions include photographs from "Les champs délicieux" and film stills from Man Ray's "Emak Bakia" and "L'étoile de mer." A fine copy. Rare.

Paris (Gallimard) [1930].

\$1,250.00

Dada Global 215 (4th edition); *Motherwell/Karpel 344*; *Pompidou: Dada 1284*, illus. p. 745 (4th edition)

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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. "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). Blue wrapper very slightly lightstruck on cover; 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) Pana, Sasa

Muntii noaptea nelinistea. Poeme. Man Ray: desen. 47, (1)pp. Line-drawn frontis. by Man Ray. Sm. 4to. Wraps. One of 180 numbered copies, from the limited edition of 199. Internal inscription, dated Bucharest 1940. Very rare.

[Bucharest] (Editura UNU), 1939/1940.

\$2,500.00

Ilk K494, illus. p. 102

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MARIE

Journal bimensuel pour la belle jeunesse. Directeur: E.L.T. Mesens. Nos 1-[4] (all published). Contents as follows: Nos. 1-2/3, juin-juillet 1926. (4), (8)pp. 7 illus. [No. 4] Dernier numéro [1926]. 8pp. 2 full-page photographic illus. (E.L.T. Mesens). 4to. Self-wraps. (No. 2/3 unopened folding sheet).





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Texts by E.L.T. Mesens, Paul van Ostayen, René Magritte, Gaston Burssens, G. Ribemont-Dessaignes, Pierre de Massot, Hans Arp, Tristan Tzara, Paul Nougé, André Souris, Camille Goemans and others. Illus. of work by Man Ray, Picabia, Klee, Magritte, et al.

"Of those who came together to form the core of Surrealism in Brussels, there were two distinct groups, whose history should be traced from 1924. In that year, a prospectus for a review to be called 'Période' was published by Magritte, Goemans, Mesens and Lecomte. Mesens said mysteriously that 'something rather obscure happened: the group split in two. Magritte and Mesens published "Oesophage," then "Marie"; Goemans, Lecomte and Nougé published "Correspondance" together. The end of these publications corresponds to the formation of a new group which, in Belgium, undertakes a new activity parallel to the French surrealists....' 'Marie, journal bimensuel pour la belle jeunesse'—the title is a reference to Picabia's 'Sainte vièrge' in '391'—is still biased in the direction of '391,' with aphorisms, lists of names lined up to form a poem, and Picabia's 'Optophone' reproduced on the front of the second issue" (Ades). Sets complete with the final issue are very rare. Bruxelles, 1926. \$3,000.00

Ades 13.25, *illus.* p. 330; *Almanacco Dada* 87; *Biro/Passeron* p. 361; *Jean* p. 178; *Bruxelles, Bibliothèque Royale Albert I.: Cinquante ans d'avant-garde 1917-1967* (1983), 206-207

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MARINETTI, F.T.

Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates. 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

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DER MARSTALL

Zeit- und Schreit-Schrift des Verlags Paul Steegemann. Heft 1/2 (all published). 58, (6)pp. 5 *illus.*, including 1 full-page drawing by George Grosz. Orig. printed self-wraps.

A Dada almanac from the publisher of Schwitters' "Anna Blume," with a special feature, "Das enthüllte Geheimnis der Anna Blume" ("Briefe und Kritiken von Anonymen/ Ärzten/ Freunden und Feinden/ dada/ Unfreiwillige Beiträge von Alfred Kerr/ Theodor Däubler/ Adolf Behne/ Victor Aubertin/ Paul Fechter/ Johann Frerking/ Franz Lafaire/ u.a."), and with other texts by "Oberdada" Johannes Baader ("Wer ist Dadaist?"), Klambund ("Dadakratie"), Richard Huelsenbeck ("Geschichte des Dadaismus"), Otto Flake ("Über Hans Arp"), Walter Serner ("Die gelösten Welträtsel"), and Melchior Vischer ("Sekunde durch hirn"), among others. There is also an unsigned report on "Die Dada-Kongresse in der Schweiz." A notice is included advertising a projected second issue of equal interest (Edschmid, Arp, Baader, Holl and others), but "Der Marstall" ceased with its first issue. Modest internally mended tears to the front cover at staples; an unusually good copy of this fragile issue. Rare.

Hannover (Paul Steegemann), 1920.

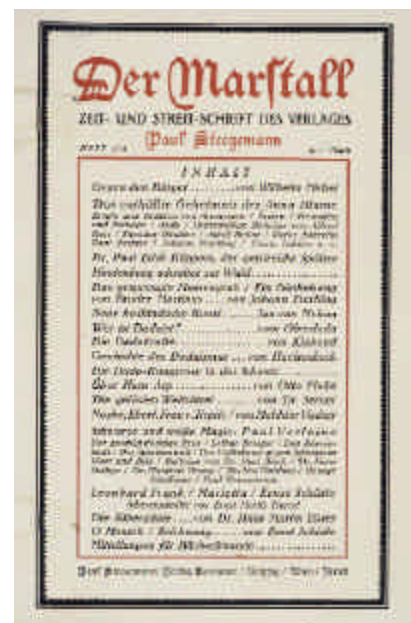
\$4,000.00

Dada Global 107; *Almanacco Dada* 88; *Motherwell-Karpel* p. 162; *Verkauf* 102; *Dada Artifacts* 65; *Düsseldorf* 517; *Zürich* 384; *Pompidou: Dada* 1382, *illus.* 909.5

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(MATISSE) Nau, John-Antoine

Poésies antillaises. Illustrées par Henri Matisse. 163, (11)pp. 28 full-page original lithographs, printed in brown. 27 lettrines and numerous ornaments in text, printed in blue. Folio. Portfolio (orange wrappers, with calligraphy by Matisse in violet); the separate suite in its own wrapper. All contents loose, as issued. Publisher's orange cloth clamshell box.



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Édition de tête: one of 50 copies with an extra suite of 12 additional lithographs on japon, from the edition of 250 numbered copies on vélin d'Arches, and 25 roman-numbered copies reserved for the collaborators and their families. "The lithographs for 'Poésies antillaises' were completed in 1954 and were published posthumously, though Matisse himself executed the lithographs, initial letters, decoration, and established the mise en page before his death. Nau was the pseudonym of Eugène Tourquet (1840-1918), who published his first volume of poetry, 'Au seuil de l'espoir,' in 1897; his novel 'Force ennemie' was awarded the first Goncourt prize in 1903" (Manet to Hockney). Close in style to the Ronsard "Florilège des amours" which Matisse illustrated for Skira in 1948, "Poésies antillaises" features a magnificent series of full-page portrait studies, largely of models from the French island of Martinique, of which Nau and Matisse had a common love. Paris (Fernand Mourlot), 1972. \$35,000.00 Duthuit 37; Musée Matisse: Henri Matisse: L'art du livre (Nice, 1986), p.76; Manet to Hockney 129

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(MIRO) Éluard, Paul

A toute épreuve. Gravures sur bois de Joan Miró. (104)pp. 80 original woodcuts in color (including front cover), of which a few tipped-in or with collage elements. Sm. folio. **Full black crushed morocco by Pierre-Lucien Martin, signed and dated 1961 in gilt, with inlaid lettrines in cream and emerald calf and polished wood**, forming an overlay of the words "Éluard," "Miró," and "A toute épreuve" on both covers; suede doublures; original wrappers and backstrip bound in; a.e.g.; wool-lined chemise and slipcase, both trimmed in morocco. One of 80 numbered copies from the limited edition of 130 in all, all on Arches vélin pur chiffon, signed in ink by Miró in the justification. Text in Didot printed by Fequet et Baudier, the woodcuts by Lacourière et Frélaud.

"A toute épreuve" has been called by Soby 'one of the most triumphant feats of book illustration in our century.' The suggestion that Miró illustrate 'A toute épreuve' (originally published without illustrations) was made to the artist by the publisher Cramer. Concerning this project, Miró has



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written: 'I have made some trials which have allowed me to see what it was to make a book and not merely to illustrate it. Illustration is always a secondary matter. The important thing is that a book must have all the dignity of a sculpture carved in marble.' For this edition, two hundred thirty-three blocks were cut by Miró with the collaboration of Enric Tormo, who spent the better part of ten years on the project. A brilliance of invention and a vitality of form and color sweep through the pages of this most distinguished example of Surrealist book production" (The Artist and the Book). A superb copy.

Genève (Gérald Cramer), 1958. \$110,000.00
Cramer 49; *Dupin* illus. 161-234; *Castleman* p. 100f.; *The Artist and the Book* 209 (and frontispice); *Chapon* p. 264ff. (double-page plate); *Johnson, R. F.: Artists' Books in the Modern Era* 139; *Splendid Pages* p. 111; *Hubert, Renée Riese: Surrealist and the Book* p. 289ff.; *Bibliothèque Nationale: 50 livres illustrés depuis 1947 (Paris, 1988), no. 20*; *Garvey/Wick* 49; *Stern* 76; *Basel* 196; *Villa Stuck* 74; *Stuttgart* 136; *Winterthur* 191

SEE FRONT AND BACK COVERS

68.

MÜNCHEN. MODERNE GALERIE THANNHAUSER

Die erste Ausstellung der Redaktion Der Blaue Reiter. 1911-1912. 5, (1)pp., 13 plates, reproducing work by Rousseau, Bloch, Burlinuk, Campendonk, Delaunay, Kandinsky, Macke, Marc, Münter, Schönberg, and others. Sm. 8vo. Original grey wraps., printed in blue with a cover design by Kandinsky, especially made for this catalogue.

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 wie bezwecken in der Verscheidenheit der vertreten Formen zu zeigen, wie der innere Wunsch der Künstler sich mannigfaltig gestaltet." A fine, crisp copy of this very rare, historic catalogue.

München, 1911.

\$2,200.00

Gordon p. 523; *Altschuler, Bruce: Salon to Biennial: Exhibitions That Made Art History. Vol. I: 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.)*

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MUNARI, BRUNO

Le macchine di Munari. (32)pp. Prof. illus. with drawings printed in black and 4 colors. 4to. Dec. boards, 1/4 cloth, with collage design by the artist printed on the front cover.

Munari's rare first book, with descriptions of absurdist, Dada-influenced contraptions related to the 'useless machines' which he began to produce in 1933. Included are such devices as an apparatus to pull the tails of lazy dogs, and a rainshower mechanism to make hiccups more musical. Each is elaborated on a page of diagrammatically connected colored drawings, part Rube Goldberg, part Picabia, facing a page of explanation. Two small abrasions on back cover; a remarkably bright and fresh copy, the best we have seen of this fragile book.

Torino (Einaudi), 1942.

\$2,750.00

Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 56f.; *Tanchis, Aldo: Bruno Munari (Cambridge, 1987), p. [139]*

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MUNARI, BRUNO

Libro illeggibile N.Y. 1. (38)ff. Assembled of leaves of heavy stock and translucent paper, with red thread connecting the pages through random cut-outs. Sq. 4to. Wraps. D.j One of a limited, hand-numbered edition, designed especially for the Museum of Modern Art. "Questo libro... [fa] parte di un gruppo di libri definiti 'illeggibili' perchè non hanno parole da leggere, ma hanno una storia visiva che si può capire seguendo il filo del discorso visivo" (colophon). One small chip; a fine copy. New York (The Museum of Modern Art), 1967. \$950.00
 Maffei, Giorgio: *Munari: I libri* (Milano, 2002), p. 123, *Castleman p. 224; Splendid Pages p. 192, fig. 113*

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NEMOGUCE

Nemogucé./ L'impossible. (2), 136, (4)pp. Prof. illus. Lrg. 4to. Pink wraps., printed in black.
 The most celebrated, and most comprehensive publication of Serbian surrealism, edited by Marko Ristic. Texts by Milan Dedinats, Mladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Éluard, Benjamin Péret, René Char, André Breton, Louis Aragon, André Thirion and others. Illustrations by Vane Bor, Djordje Jovanovic, Oskar Davico, Djordje Kostic, Vane Zivanovic-Noe, Rade Stojanovic, Marko Ristic, Nikola Vuco.
 'Outside France, apart from Belgium...the first countries to organize official surrealist groups were those in Central Europe and the Balkans—the countries where French influence was strongest between the two World Wars, and which had the closest ties with Paris.... In Yugoslavia, a properly constituted surrealist group existed, and in 1930 published a collection of texts and illustrations under the title of 'Nemogoutché' ('The Impossible') at the 'Surrealist Press' in Belgrade. This publication, which included articles by French surrealists with whom they were in correspondence... was the 'first collective manifestation of Surrealism in Yugoslavia.' Its appearance was not dissimilar to that of 'La révolution surréaliste,' and it featured a number of unusual photographs, some executed in Paris, and reproductions of pictures in

tragic tones by Vane Bor, others by Zivanovitch-Noe very much influenced by André Masson, and drawings by Stoyanovitch, Jovanovitch, and Davitcho" (Marcel Jean). The double-page title composition, printed in red and black, is a work of haunting beauty. Soft crease at top left throughout; backstrip chipped; a little other light wear. Extremely rare.

Beograd (Nadrealistichka Izdanja/ Éditions surréalistes), 1930. \$8,500.00
 Jean, Marcel: *The History of Surrealist Painting* (London, 1960), p. 259; *Biro/Passeron p. 299, Benson, Timothy O. (ed.): Central European Avant-Gardes: Exchange and Transformation* (Los Angeles, 2002), p. 291f.; *La planète affolée: Surréalisme, dispersion et influences, 1938-1947* (Marseille, 1986), p. 251; *Milano p. 650*

72

(OKADA TATSUO) Toller, Ernst

Tsubame no sho [The Swallow Book]. Erunsuto Torura cho; Murayama Tomoyoshi yaku; Okada Tatsuo sozu. 106, (2)pp. 15 full-page original linocut plates in text. Lrg. 8vo. Wraps., printed in red and black on cream-colored paper, mounted on heavier brown (as issued). This is one of three books illustrated with original Mavo linocuts by Okada Tatsuo, together with Hagiwara Kyojiro 's "Shikei senkoku [Death Sentence]" (1925) and Saito Hideo 's "Aozameta Douteikyo [The Pale-Faced Virgin's Mad Thoughts]" (1926). Murayama, who did the translation, knew and admired the Expressionist playwright Ernst Toller's work (as he did Georg Kaiser's) from his extended stay in Berlin in 1922. "The first of many plays that Murayama saw at the Berlin Volksbühne was Toller's 'Machine-Wreckers' (Machinenstürmer); ...after he returned to Japan, Murayama translated Toller's collection of poems, 'Swallow Book' (Das Schwalbenbuch; published in Japanese as 'Tsubame no sho' in 1925). Murayama later credited Toller, along with the artist George Grosz and the Volksbühne producer Max Reinhardt, with inspiring him to become a socialist" (Weisenfeld). Okada's linocuts in the "Swallow Book" focus less on the bizarre and macabre than those in "Death Sentence" and "The Pale-Faced Virgin's Mad Thoughts," and are, on the whole, more classical constructivist abstract compositions.





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One of the prime movers in Mavo and the Miraiha Bijutsu Kyokai (Futurist Art Association, or FAA), Okada Tatsuo was both an extremely visible, even violently prominent, artist and performer, and also a figure of some mystery to later scholarship; even his dates are unknown ("fl. ca. 1900-1935"). "Okada was probably from Kyushu and is thought to have died in Manchuria, or to have remained there after arriving sometime in the late 1930s. Knowledge of his artistic training and personal acquaintances is scant, but according to his later reminiscences, he was an art student when he participated in FAA-Mavo activities.... Okada's few extant works reveal a talented, innovative printmaker aesthetically and politically dedicated to anarchism. Okada represented a radicalizing force in the FAA-Mavo coterie, consistently leveling harsh criticism at the group, prodding them toward more violent and extreme actions. In many ways, he was a divisive force in the group, eventually driving them into opposing factions" (Weisenfeld). Okada's brilliance was multifaceted. In addition to being a significant graphic artist, whose prints and assemblages were major works of the movement, he was a performance artist starring in some of Mavo's most famous events—in June 1924, he was Murayama's dance partner, in Murayama's first documented performance (to the accompaniment of a Russolo-like 'Noise and Sound Constructor'); and Okada's near-naked appearances, with his "Gate and Moving Ticket-Selling Machine" at the second Sanka exhibition in 1925 (to cite but one example) are recorded in some of the most amazing photographs surviving from the early Japanese avant-garde. He was a contributor to "Mavo," the review, in both of its two phases, and was one of its three editors in its second period (issues 5-7). He was also a highly original typographer, designing the layout, as well as most of the linocut illustrations, for "Shikei senkoku [Death Sentence]," the Mavo illustrated book par excellence. As Weisenfeld notes about "Shikei senkoku," "Without the artis-

tic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems." Intermittent very light foxing; an extremely fine copy, clean and the wrappers in fresh state, far superior to that at the Machida City Museum of Graphic Arts. Of great rarity.

Tokyo (Choryusha Shoten), 1925. \$9,500.00

Weisenfeld, Jennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), pp. 37, 98; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4; New York, 1998)*, p. 280; Machida City Museum of Graphic Arts: *Modernism in the Russian Far East and Japan 1918-1928* (Machida, 2002), no. 270.1-2 (illus.)

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OLDENBURG, CLAES

Raw Notes. Documents and scripts of the performances: Stars/Moveyhouse/Massage/The Typewriter. 227, xvii pp. 66 plates. 4to. Wraps. Publisher's black faux-leather folding box. Deluxe edition: one 50 numbered copies containing an original color lithograph by Oldenburg, signed and numbered by the artist both on the verso of the print and in the colophon. Printed on Arches Book text in five colors, this very sizeable print, "The Office: A Typewriter Print," measures 837 x 570 mm. (ca. 33 x 22 1/2 inches) folded to 11 x 7 1/2 inches, and is loosely inserted in a pocket in the box (all as issued). Created as "a random accumulation of sounds one might hear in an average office," it shows photo-enlargements of typing produced by Oldenburg on a vintage L.C. Smith typewriter. A fine copy.

Halifax (Press of the Nova Scotia College of Art and Design), 1973-1974. \$2,750.00

Axson, Richard H. & Platzker, David: *Printed Stuff: Prints, Posters, and Ephemera by Claes Oldenburg. A catalogue raisonné 1958-1996* (New York, 1997), no. 116



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ONCHI KOSHIRO

Umi no dowa [Fairy Tales of the Sea]. July 1934. (16)pp., including 6 full-page color woodcuts. Typography printed in grey, with elements in colors. Sm. folio. Portfolio (printed wraps.). Orig. cellophane d.j. (losses). Contents loose, as issued. Fitted cloth case with clasps.

A beautiful and sophisticated livre d'artiste, with surrealist-cum-purist compositions of figures and parts of the body, cogs and vegetal forms, pure geometric abstraction, and other elements. "Onchi contrived to have published a number of albums of his prints, often accompanied by his own verses. The 1934 'Umi no Dowa,' 'Nursery Tales of the Sea,' for instance, is a series of six designs 'cut by the artist himself on fifteen blocks' (though never more than three for any one print), with verses by the artist. The designs are of a kind of chance groupings of fragments of human figures or everyday objects, in conjunction with geometrical shapes, the block-applied colour making its own quite illogical contribution. One is reminded more than anything else of the abstracts of certain Russian Constructivists of the 1920s, with their spare designs partially helped out by machine drawing, and it is conceivable that Onchi had had the chance to study specimens of their work" (Hillier).

One of the leading Japanese graphic artists of the century, Onchi (1891-1955) is thought to have created the first pure abstraction in Japanese art, in 1915. The predominant mode of his work, which he termed lyricism, exhibits "a dreamy poeticism created by the intermingling of the abstract and the figurative" (Toru Asano, in the article on

Onchi in the Dictionary of Art). A fine, clean copy, with only a few very faint traces of foxing, particularly rare thus.

Tokyo (Hangaso), 1934.

\$6,500.00

Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 79 pl. 70; Cf: Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 27, 33; Hillier, Jack: The Art of the Japanese Book (London, 1987), p. 1019

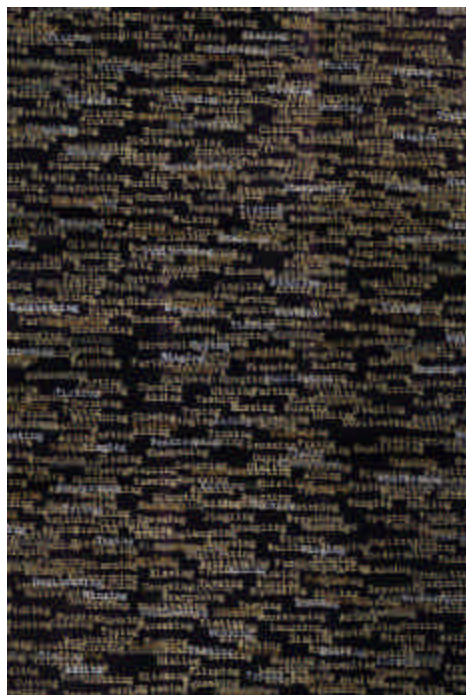
75

ORLOFF, CHANA

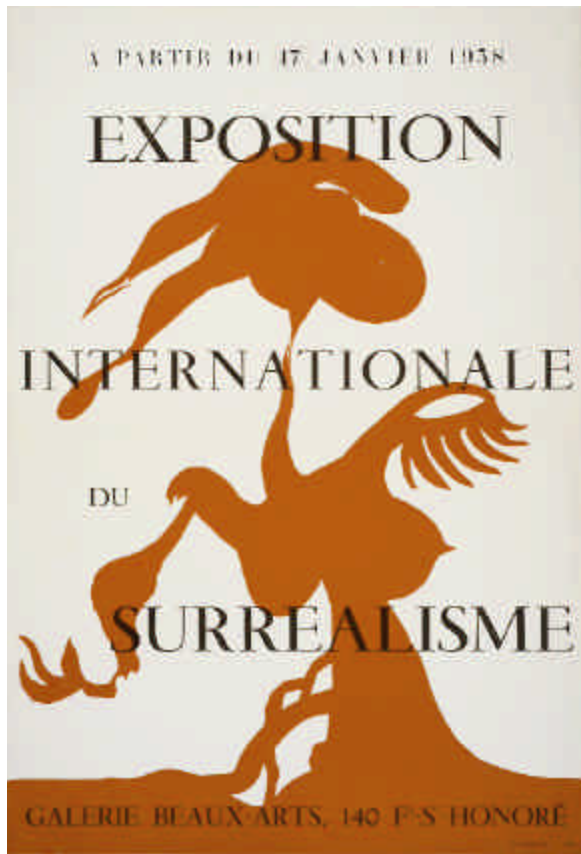
Bois gravés. (2)pp., 11 full-page original woodcuts by Chana Orloff, each signed in pencil by the artist. Sheet size: 565 x 385 mm (22 1/4 by 15 1/8 inches); image sizes range from 160 x 130 to 350 x 295 mm. (6 1/4 x 5 1/4 to 13 1/2 x 11 1/2 inches). Folio. All sheets loose, as issued, within decorated wrapper repeating one of the woodcuts. Edition limited to 100 copies in all, numbered by hand. Printing by Frazier-Soye.

A portfolio by the Ukrainian-born sculptor and printmaker Chana Orloff (1888-1968), active in the Parisian cubist milieu in the teens and twenties, who exhibited at the Salon d'Automne beginning in 1913, and at the Salon des Indépendants. "Although influenced to some extent by Cubism, Modigliani, and the vogue for the primitive, she soon established a distinctive idiom: essentially naturalistic, but tending to a decorative simplification of form and a love of smooth rounded surfaces. In the early 1920s, Orloff gained a considerable reputation for her portrait sculptures of the Parisian cultural élite" (M. Bohm-Duchen, in The Dictionary of Art).

Orloff's distinctively grained woodcuts are instantly recognizable. She published a number of them in "SIC," and in a book by her short-lived husband Ary Justman, 'Réflexions poétiques' (1917). Of this last, Donna Stein remarks that "The most fertile period of Cubist book publication occurred after World War I, when adherents of the style had achieved some commercial success, but were no longer a coherent



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group. Concurrently there was a widespread revival of the art of the woodcut.... Wood was Orloff's favorite sculptural material, and she was able to transfer the organic sense of Cubist deformation onto her woodblock in the creation of one particularly noble and psychologically penetrating portrait made for this book" ("Cubist Books, Cubist Prints," p. 62). In the present large-format portfolio Orloff carries yet further the exploitation of the grain of the block through eleven portraits of women, utilizing the patterns of the wood to convey the folds of drapery and lines of coiffure, as well as the psychological dimension, in an unusually effective way. Fine impressions of the cuts. A few soft creases; light wear to the portfolio.

Paris (D'Alignan), 1919.

\$8,500.00

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LES PAGES LIBRES DE LA MAIN À PLUME

[Une série de douze cahiers.] 12 nos. (all published). (8)-(16)pp. each, printed on variously tinted coated stocks. Illus. by Tanguy, Dalí, Miró, Magritte, Picasso and others. 12mo. Self-wraps. Edition of 265 copies.

A clandestine series of texts published by the Paris Surrealist community during the Nazi occupation, under the direction of Noël Arnaud and J.-F. Chabrun. "La main à plume" was the name adopted by this formally organized group—some twenty writers and artists, from various sectors of the Surrealist milieu—"le seul groupe surréaliste solidement constitué et discipliné en Europe occupée, défendant avec intransigeance les positions théoriques définies par Breton avant son départ" (Arnaud himself, in Biro/Passeron). The cahiers of "Les pages

libres" (in order of appearance) are devoted to Noël Arnaud, Maurice Blanchard, Gérard de Sède, J.-F. Chabrun, André Breton ("Pleine marge"), Léo Malet, J.-V. Manuel, Benjamin Péret ("Les malheurs d'un dollar"), Laurence Iché, Robert Rius, Christian Dotremont ("Lettres d'amour"), and anonymous (on "Picasso"). A fine set.

[Paris (Éditions de La Main à Plume), 1942-1944]. \$2,750.00
Ades 16.39.1-12, p. 409; Biro/Passeron p. 256f.; Milano p. 574

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PARIS

Excursions & visites dada. 1ère visite: Eglise Saint Julien le Pauvre. Jeudi 14 avril à 3 h. [1921]. Single sheet of blue wove stock, printed in blue and black on recto only. 315 x 267 mm. (12 3/8 x 10 1/2 inches). Typography by Tristan Tzara.

The central text of the handbill, ascribable to André Breton, explains that "The Dadaists passing through Paris, wishing to remedy the incompetence of suspect guides and cicerones, have decided to organize a series of visits to selected spots, particularly those which really have no reason for existing...." This first excursion did in fact take place, but it rained, and hardly anyone came. As George Hugnet later recalled "In itself, this demonstration, which took place at three o'clock on April 14, almost exclusively under the influence of André Breton, who was keenly sensitive to the outward effect of monuments and localities, proved, more than anything, demoralizing. It consisted of only a few individuals, almost improvised acts; one of the 'numbers,' perhaps the most successful (which does not mean much), was a tour conducted through the churchyard, stopping here and there to read definitions taken at random from a big dictionary.... The result was what followed every Dada demonstration: collective nervous depression."

"Par la variété des fontes, la répartition des volumes encrés, le jeu des couleurs, ce document constitue une des plus heureuses réussites de la typographie dadaïste" (Sanouillet).

A quite exceptional copy, with extra-wide margins at left and bottom, measuring 315 x 267 mm. (Poupard-Lieussou and Sanouillet record 280 x 220 mm.); unobtrusive foldlines; in fresh state, the fugitive blue background still substantially bright.

Paris, 1921.

\$2,250.00

Documents Dada 28; Dada Global 235; Almanacco Dada p. 624; Ades 8.46; Sanouillet 279, p. 244ff.; Motherwell-Karpel p. 114ff.; Richter p. 183f.; Rubin p. 459; Dada Artifacts 129; Düsseldorf 253; Zürich 449; Pompidou: Dada 1524, illus. pp.714, 858; Washington: Dada illus 6.2



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PARIS. GALERIE BEAUX-ARTS

“Exposition internationale du surréalisme.” A partir du 17 janvier 1938. Poster for the exhibition, printed in red-orange with a large design by Kurt Seligmann, on cream-colored stock, overprinted with text in black. 557 x 380 mm. (ca. 22 x 14 3/4 inches).

The very rare poster for this epochal exhibit. Interestingly, an alteration in the date of the opening is visible at the top, where a clipped square with the number “17” is pasted over the original “14” janvier. The extravagant Seligmann image is a silhouetted creature with voluptuous breasts, one hand and one wing, her lower half a tree trunk with coiling roots; she wears, perhaps, a trailing cap reminiscent of Delacroix’s “Liberty Leading the People.” Central foldline; a nice copy, much superior to the copy in the Breton estate.

Paris, 1938. \$8,500.00
Hauser, Stephen E.: Kurt Seligmann 1900-1962: Leben und Werk (Basel, 1997), p. 132 (illus.)

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PARIS. GALERIE BEAUX-ARTS

Exposition internationale du surréalisme. Invitation pour le 17 janvier 1938. Card, printed on recto only, with text and halftone photo. 110 x 140 mm. (4 3/8 x 5 1/2 inches). Invitation to the opening of the epochal exhibition. Captions advertise “Apparitions d’Etres-Objets,” “L’Hystérie,” “Clips fluorescents,” “Descente de lit en flancs d’hydrophiles,” and the famous “Taxi pluvieux” of Dalí. At the center, a photograph of the human automaton Enigmarelle (“descendant authentique de Frankenstein” scheduled to appear at the opening at half-past midnight) lurching in a parade among imperturbable guards. A fine example.

Paris, 1938. \$950.00
Ades 12.137; Rubin 417; Nadeau p. 367; Milano p. 605f.

80

PARIS. CHARLES RATTON

Exposition surréaliste d’objets. Mai 1936. (8)pp. Sm. 4to. Self-wraps Text by André Breton. Though on view for only a week, in a private residence (that of the well-connected dealer and expert in primitive art Charles Ratton), this was one of the most important exhibitions of the surrealist epoch, inspiring a famous special issue of “Cahiers d’Art” (with a cover designed by Duchamp) devoted to the object. In addition to surrealist objects per se (Arp, Bellmer, Cahun, Calder, Gala and Salvador Dalí, Duchamp, Giacometti, Hugnet, Man Ray, and many others, including Meret Oppenheim and the fur-covered teacup), the show included numerous works of Amerindian and Oceanic art and a variety of items carefully classified as natural objects, perturbed objects, found objects, readymades, and so forth. A very fine, fresh copy. Rare.

Paris, 1936. \$2,250.00
Rubin 411, p. 266f.; Jean p. 247ff.; Jean Autobiography 163; Nadeau p. 333; Reynolds p. 47; Milano. p.652; Sheringham Ac263; Pompidou: Breton p. 229

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PARIS. GALERIE PIERRE COLLÉ

Exposition Surréaliste. Peintures, dessins, sculptures, objets, collages. Du 7 au 18 juin [1933]. Vernissage le mercredi 7 juin. Announcement/invitation, printed in black and red on cream-colored wove card stock. An important exhibition, with work by Arp, Breton, Dalí, Duchamp, Éluard, Ernst,



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Giacometti, Magritte, Miró, Picasso, Man Ray, Tanguy and others, as well as collaborative cadavres exquises. Paris [1933]. \$450.00
Milano pp. 594, 651

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PARIS. GALERIE PIERRE COLLÉ

Il faut visiter l’exposition Surréaliste, 7 au 18 juin, à la Galerie Pierre Collé. Announcement/invitation, printed on buff-colored stock. (4)pp. (single sheet, folding). 12mo. On the back, three large actual fingerprints in green ink, pressed onto the list of exhibitors. An inventive design, typographically, in which one word (“et”) is set in red ink; the famous fingerprints variously attributed to Tristan Tzara and Max Ernst. A fine copy. Paris [1933]. \$1,500.00
Milano pp. 594, 651

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PARIS. SALLE GAVEAU

Festival dada. Mercredi 26 mai 1920 à 3 h, après-midi. Programme. Handbill poster, printed in black on pale green stock, overprinted in orange with an elaborate dada mechanomorphic drawing by Picabia (and additional text). On the verso: catalogue of the Dada publishers and gallery Au Sans Pareil. 350 x 250 mm. (13 5/8 x 9 3/4 inches). Design by Francis Picabia and Tristan Tzara.

On the program (which is headlined in orange with the announcement “Tous les Dadas se feront tondre les cheveux sur la scène!”) are featured “le sexe de dada,” “le célèbre illusionniste” by Philippe Soupault, “le nombril interlope, musique de Georges Ribemont-Dessaignes, interprété par Mlle. Marguerite Buffet,” “festival manifeste presbyte, par Francis Picabia, interprété par André Breton et Henri Houry,” “le rastaquouère” by Breton, “la deuxième aventure de monsieur Aa l’antipyrine” by Tristan Tzara, “vous m’oubliez, sketch par André Breton et Philippe Soupault,” “la nourrice américaine,

par Francis Picabia, musique sodomiste interprétée par Marguerite Buffet," "manifeste baccarat" by Ribemont-Desaignes, enacted by Soupault, Breton and Berthe Tessier, "système DD" by Louis Aragon, "je suis des javanais" by Picabia, "poids public" by Paul Éluard, and "vaseline symphonique," by Tzara, among other things; foxtrots were played on the famous organ, accustomed to Bach; Ribemont-Desaignes performed his "danse frontière," wrapped in a large cardboard funnel oscillating at its tip. The audience, pettishly put out by the Dadas failing to have their heads shaved as promised, pelted the participants with tomatoes, rotten eggs, bread rolls, and, from one corner, veal cutlets, a novel touch. Tiny tears at edges, with a few small losses at bottom; an extremely fine, bright copy, superior to those exhibited in the 2005/2006 exhibitions, particularly rare with such strong color. Paris, 1920. \$9,500.00

Documents Dada 20; Dada Global 229; Almanacco Dada p. 607; Sanouillet 306; Motherwell/Karpel 45, p. 111ff., illus. p. 179; Dachy p. 136 (illus. in color); Dachy: Archives Dada/Chronique p. 422 (illus. in color); Düsseldorf 257; Zürich 443; Tendenzen 3.112; Pompidou 1472, illus. p. 431; Washington: Dada pl. 360

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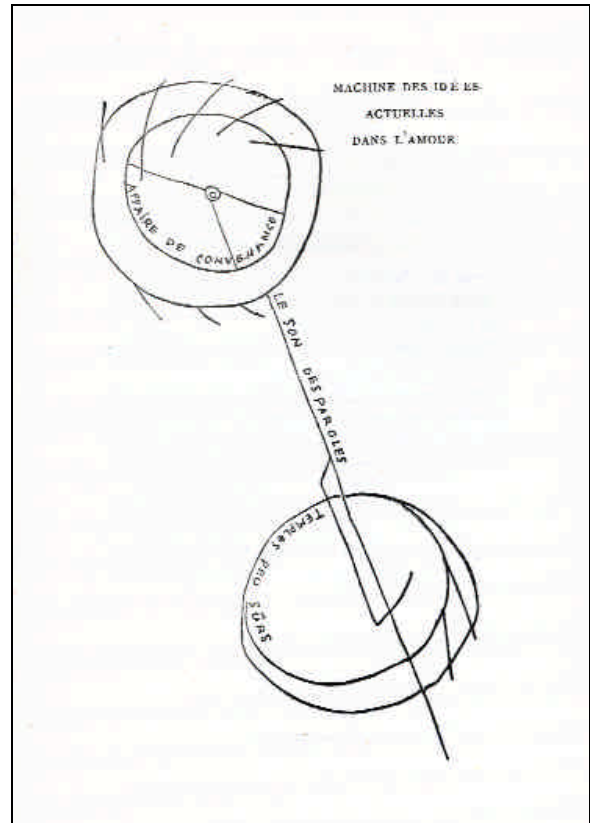
(PARRY) Fargue, Léon-Paul

Banalité. Illustré de réogrammes et recherches d'objets de Loris et Parry. 79, (3)pp., 16 heliogravure plates. Folio. Printed wraps. One of 300 numbered copies on uncut Hollande Pannekoek, signed in pen by Loris and Parry in the justification, from the limited edition of 367 in all, printed by Barry.

"Many members of the Surrealist group not only wrote, painted and photographed, but also experimented freely with the book form, including photobooks. Georges Hugnet and Claude Cahun both made photocollages and experimented with illustrated books, while Roger Parry, a student of the photographer Maurice Tabard, produced a series of beautiful



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photographs to illustrate a deluxe edition of Surrealist poems and prose pieces by Léon-Paul Fargue. The original version of 'Banalité' (Banality), published in 1928, was not illustrated, but in 1929, intrigued by Fargue's fantastical writing, Parry made 16 photographs based on his imaginings, which were published in an illustrated version of the book in 1930 (there was also a special edition with tipped-in prints). The 'Banalité' images are like a crash course in New Vision photography over 16 lessons. Parry utilizes multiple exposure, photogram (assisted by the artist and actor Fabian Loris), photomontage, solarization and negative print, employing each technique with such verve and imagination that the potential lack of unity in the suite of photographs is never at issue.... Parry may have begun 'Banalité' by investigating the various tropes of modernism/formalism, but along the way, he discovered Surrealism, and made some of its most enduring and intriguing photographs" (Parr and Badger). Slightly bumped at one corner, a few pale fox marks; generally a very fine, signed copy.

Paris (Éditions de la Nouvelle Revue Française/Gallimard), 1930. \$8,500.00
Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. I, p. 100f.

85

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. Original glassine d.j. Modern fitted clamshell box with morocco label.

A collection of fifty-one poems and eighteen drawings by Picabia, begun in Martigues in November 1917 and continued

in Lausanne the following February, where, suffering from an attack of nervous depression, he had gone to convalesce. Forbidden by his doctors to paint, Picabia complemented his poems, melancholy meditations on love, death, and sensation, with spare mechanomorphic abstractions, themselves composed as much of words as of line. Uncut. A 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*; *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 le crise des valeurs figuratives (Paris, 1968), p. 150ff.*

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PICABIA, FRANCIS

Handicap. Autograph manuscript poem, written in black ink on the versos of two sheets of pale blue "MoUvEmEnT DADA" stationery. 27 lines. 2ff. 270 x 208 mm. (10 5/8 x 8 1/4 inches). The poem "Handicap," which was included in the edition of Picabia's writings edited by Olivier Revault d'Allonnes in 1975, was originally published in Paul Dermée's short-lived review "Projecteur," 21 May 1920.

"A nameless supposition/ The hypothesis that we live/ Like a prodigal son/ Explained phenomenon/ Allowing in the obscurity which asks with a crammed tone/ To leave one's body/ And go to the town hall/ To give oneself a good explanation/ "I have friends who need town halls/ They're always convalescing/ They're mistrusting and unhappy/ They carry their bed in one pocket/ And in the other pocket good spirit/ They provoke manifestations of tendernesses/ Or skepticism/ We all play marbles/ For some of us the only marbles made out of agate that exist/ Are the ones we made ourselves/ "I live in space/ And I don't accept time/ Our tendernesses and admirations/ Exist in time/ Conventions/ We live in the mesmerizing darkness/ With the most serious guarantees/ To leave last and arrive first/ Is everybody's ambition/ "Francis Picabia/ "P.S. To leave last and arrive last I prefer that." Faint creases and foldlines; fine.

[Paris, 1920]

\$8,000.00

Revault d'Allonnes, Olivier (ed.): Francis Picabia: Écrits (Paris, 1975), Vol. I, p. 227f.; cf., for the stationery: Documents Dada p. 21; Dada Global 224; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 no. 139 (full-page illus.)

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(PICABIA, FRANCIS)

491. 4 mars 1949 [all published]. Rédaction: Michel Tapié. (4)pp. (single sheet, folding). 27 halftone and line-drawn illus. Superimposed boldface headlines in orange ("Francis Picabia"). Tabloid large folio, folded 4 times. "Catalogue in newspaper format issued March 4, 1949, for Picabia exhibition of 136 works dated 1897-1949. Edited for Drouin Gallery by Michel Tapié, with contributions by Breton, Buffet-Picabia, Roché, Tapié, and essay by the artist, '50 ans de plaisir' " (Motherwell/Karpel).

Paris (René Drouin), 1949.

\$1,200.00

Gershman p. 52; Motherwell/Karpel 336a

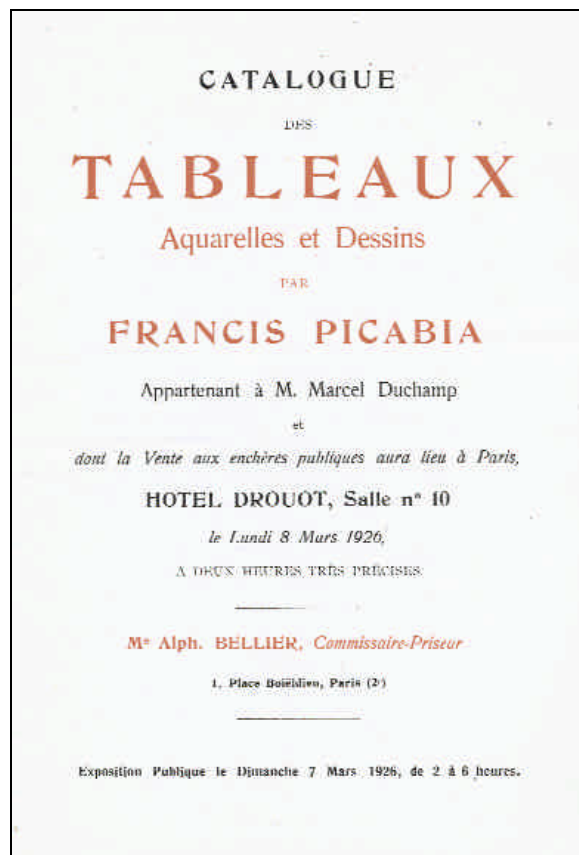
88

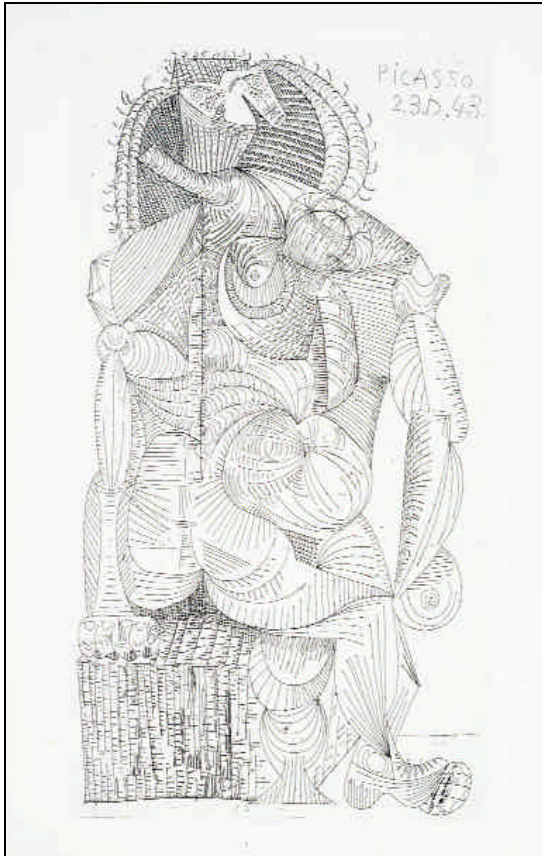
(PICABIA/DUCHAMP) Paris. Hôtel Drouot

Catalogue des tableaux, aquarelles et dessins par Francis Picabia appartenant à M. Marcel Duchamp. Vente, 8 mars 1926. (32)pp. 14 full-page plates in text, including

mechanomorphic drawing printed in red and black, facing the title. Design by Duchamp. Sm. 4to. Self-wraps., printed in red and black. Loosely inserted, as issued, Duchamp's promotional handbill cum forward for the sale, "80 Picabias," signed 'Rose Sélavy.'

An historic sale of no fewer than 80 Picabias, all of high quality, purchased by Duchamp from the artist as a commercial gambit. "Duchamp's often-expressed scorn for the commercialization of art is a little hard to reconcile with the fact that, for the next two decades, he would earn his living mainly by buying and selling the work of other artists.... He took his first significant plunge early in 1926, when he bought eighty paintings, drawings, and watercolors by Francis Picabia and put them up for auction at the Hôtel Drouot in Paris. Picabia, who had moved permanently to the south of France, helped Duchamp choose works from his own collection that represented virtually every phase of his career; he was clearing the decks, in a sense, for his hedonistic new life on the Côte d'Azur, and his somewhat startling return to representational painting. Duchamp brought the eighty Picabias back to his room at the Hôtel Istria, had most of them reframed, and got out an impressive catalog with a preface by Rose Sélavy. The sale, on March 8, 1926, was a success, if not exactly a triumph. Among the interested buyers were Jacques Doucet, who bought a large early painting; Henri-Pierre Roché, who bought six of the 'machine-style' watercolors from the Dada period; and André Breton, who snapped up 'Procession Seville'—one of Picabia's best pictures—and four other important early works. (Like several other Surrealist poets, Breton supported himself largely through his activities as a private dealer.) Duchamp ended up with a profit of about ten





89

percent on his investment—just right, from his point of view” (Tomkins).

Francis Naumann was the first to point out that the catalogue “was designed from cover to cover by Duchamp himself. As in his earlier design for the Société Anonyme publication of McBride’s writings, Duchamp distinguished between various divisions in the catalogue by providing the titles of Picabia’s paintings in a variety of markedly distinct typefaces. The result is a publication whose strikingly unconventional appearance sets it apart from the visually uninspired catalogues that—up to this very day—accompany sales at the Hôtel Drouot.”

Paris, 1926. \$3,500.00
Dada Global 247; *Sanouillet* 265; *Motherwell/Karpel* 327; *Reynolds* p. 69; *Schwarz* (1997) 31; *Naumann* 4.10, p. 103; *Tomkins, Calvin: Duchamp: A Biography* (New York, 1996), p. 270

89

(PICASSO) Desnos, Robert

Contrée. 57, (5)pp. 1 original etching by Picasso, dated 23.D.43 in the plate, loosely inserted, as issued, as frontispiece. Lrg. 4to. Wraps. Glassine d.j. One of 200 numbered copies on vélin pur fil Lafuma, from the limited edition of 210 in all, the etching printed at the Atelier Lacourière.

“On y voit une figure assise, représentée à la fois de face et de dos, ou bien, ce qui est plus probable, quand on compare les pages du carnet de ce mois (Z.XIII, 186-188), un couple enlacé. Le style est une combinaison de procédés cubistes et surréalistes: le trait filigrané...sert à augmenter le volume

de corps. Le texte est illustré de 23 reproductions de différentes parties de l'eau-forte, de sorte que le lecteur retrouve de page en page un des aspects du frontispice. Le recueil ‘Contrée’ est dédié ‘A Youki,’ qui partageait la vie du poète depuis 1930. Poèmes de la nature en apparence (‘La cascade,’ ‘La rivière,’ ‘Le coteau,’ ‘La route,’ etc.), ces 25 poèmes représentent en fait, pour la plupart, une poésie militante de premier ordre. Ainsi, le poème ‘La voix’ fait allusion à l’occupation et à la libération imminente, et ‘Le Reveil’ appelle à la résistance et au combat contre les assassins. Dans le poème final, ‘L’épithaphe,’ le poète proclame: ‘Vivants, ne craignez rien de moi, car je suis mort./ Rien ne survit de mon esprit ni mon corps.’ Triste présage, car, de fait, le Gestapo arrêtera Desnos le 22 février 1944, avant même la parution du livre, et il mourra en déportation quinze mois plus tard” (Goeppert/Goeppert-Frank/Cramer). A fine copy.

Paris (Robert-J. Godet), 1944. \$6,500.00
Goeppert/Goeppert-Frank/Cramer 39; *Horodisch* D18; *Skira* 301; *Rauch* 65; *Johnson, Robert Flynn: Artists' Books in the Modern Era*, no. 69; *Splendid Pages* p. 195; *Museum Villa Stuck* 81; *Siena* 73; *Papiergesänge* p. 39 (illus.)

90

PISCATOR, ERWIN

Sayoku Gekijo [Das politische Theater]. Translation by Murayama Tomoyoshi. (16), 309, (7)pp., 24 plates with numerous halftone illus. Figs. Sm. 4to. Cloth. Slipcase, printed in red and black with a photomontage design by Moholy-Nagy.

The radical Mavo artist, theatrical designer and critic Murayama Tomoyoshi, who had come under the influence of Expressionist theatre and set design while in Berlin in 1922, developed in the mid-1920s an interest in the work of the German dramatist Erwin Piscator, “thought by many to be the father of the twentieth-century mass media, panoramic theater spectacle. Murayama later translated Piscator’s book ‘Political Theater’ in 1929” (Weisenfeld). The slipcase of this Tokyo edition is almost identical to the dust jacket of the original Berlin edition designed by Moholy-Nagy, preserving its dramatic red and black double-cover photomontage of a spherical Constructivist theatre set mobbed by hundreds of people with banners. The book is extensively illustrated with photographs of avant-garde German theater productions and sets. Slipcase stained at top edge, extending onto the back cover, hardly at all onto the front.

Tokyo (Chuo Koronsha), 1931. \$950.00
Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 34 pl. 63; *Weisenfeld, Jennifer: Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), p. 314 n. 16; cf. *Fleischmann* p. 297 (reproducing the 1929 Moholy-Nagy dust jacket)

91

PROMENOIR. No. 5

Directeurs: Pierre Deval, Jean Epstein, Jean Lacroix. (16)pp. (= pp. 65-80). Numerous illus. (some full-page). Sm. 4to. Peach-colored self-wraps., printed in black. Edition estimated at 100-150 copies.

“A Lyon, grâce notamment à la collaboration de Tzara, Émile Malespine put insérer son ‘Manomètre’ (1922-1928) ‘polyglotte et supranational’ dans le réseau des petites revues d’avant-garde européennes et entretenir lui-même une intense correspondance avec de nombreux revuistes européens. ‘Manomètre’ prenait le relais d’une autre revue lyonnaise à saveur dadaïste, ‘Promenoir’ et ses six numéros tirés à cent



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ou cent cinquante exemplaires par Jean Epstein, Jean Lacroix et Pierre Deval (qui sera membre du tribunal jugeant l'affaire Barrès) en 1921 et 1922. On y trouve plusieurs noms familiers du réseau des revues d'avant-garde littéraire ou artistique: Blaise Cendrars, Yvan Goll, Philippe Soupault, Jean Cocteau, Amédée Ozenfant, Pierre de Massot..." (Chevrefils Desbiolles). An unopened copy. Very fine. Lyon [1921]. \$750.00
Admussen 178; Chevrefils Desbiolles p. 89f.

92

(RAINER) Catoir, Barbara

Arnulf Rainer: Übermalte Bilder. 223, (1)pp. 124 plates in text (61 in color). 62 illus. 4to. Cloth. D.j. Edition statement loosely inserted, as issued. Vorzugsausgabe: one of 62 copies with an original color etching, "Gipfel," printed in violet, signed and numbered by Rainer in the margins (299 x 212 mm.; 11 3/4 x 8 3/8 inches), tipped-in opposite the half-title. The volume is also signed by Rainer in orange crayon on the title-page. "Gipfel," which dates from 1985, is itself a reworking of an earlier etching, entitled "Dunkle Frucht," originally created in 1972. Fine. München (Prestel), 1989. \$800.00

93

(RIPPL-RONAI/ PITCAIRN-KNOWLES) Rodenbach, Georges

Les vierges. Les tombeaux. Les vierges: (20)pp. 4 full-page color lithographs by József Rippl-Rónai, printed on coated stock. Les tombeaux: (24)pp. 3 woodcuts by James Pitcairn-Knowles, printed on Arches (1 double-page). 4to. Stiff wraps., each with dec. wrap-around band with woodcuts by Pitcairn-Knowles. Acetate d.j. Fitted cloth clamshell box with leather label. Unstated edition of 500 copies.

A hauntingly beautiful book—actually two companion works issued together—exemplifying the internationalism of the Symbolist movement in the 1890s, with lithographs by the Hungarian József Rippl-Rónai, then part of the Nabi group in Paris; woodcuts by James Pitcairn-Knowles, born in Rotterdam of Scottish parents; and text by the Belgian poet Georges Rodenbach—published by Samuel Bing, the influential Parisian gallerist of art nouveau. The dreamlike pictures were done first, at Pitcairn-Knowles' suggestion, and the stories for them commissioned afterward by Bing, from Rodenbach. The fluctuating visions of the two volumes— Rippl-Rónai's pink and yellow maidens floating in sun-dappled orchards, Pitcairn-Knowles' minimalist graveyards, bleached of all color—are astonishingly strange and successful. Slight wear to the wrap-arounds; a fine set.

Paris (Samuel Bing), 1895.

\$8,500.00

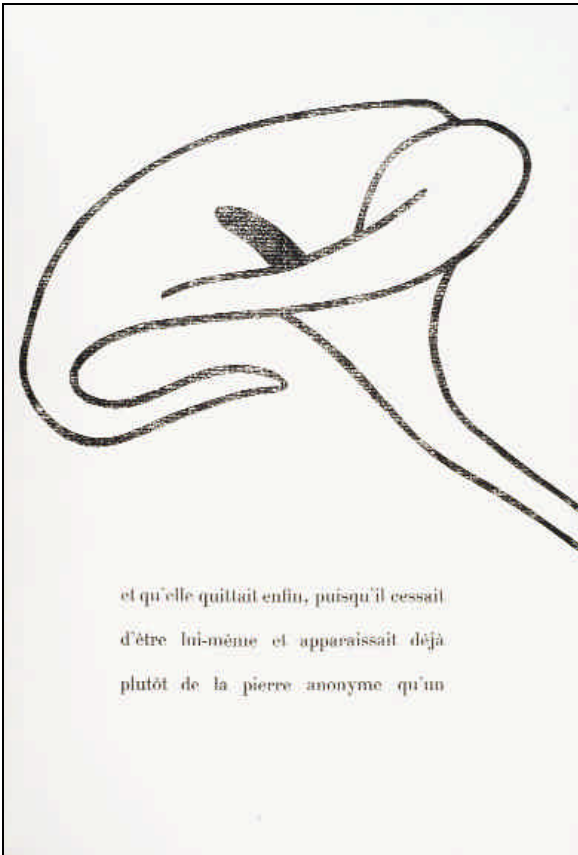
Turn of a Century 64; Manet to Hockney 12; Winterthur 67; Monod 9810

94

ROCHE, JULIETTE

Demi cercle. (56)pp. Calligramatic typography. Sm. folio. Heavy, rough-textured wraps., the front cover with a Cubist composition by Albert Gleizes. Edition limited to 500 numbered copies.

The major work of the artist and poet Juliette Roche, who, with her husband Albert Gleizes, were members of the Arensberg circle in the New York Dada set from 1915 to 1918. The author of a roman à clef involving Arthur Cravan and Duchamp (whom she had assisted at the notorious 1917 exhibition of the Society of Independent Art), Roche experiments



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here with calligrammatic verse forms, including an aleatory typographic poem, "Brevoort," composed in the manner of Marius de Zayas' 'psychotypes.' Slight staining of front flyleaf, small mends at spine, otherwise very fresh and crisp. Paris (Editions d'Art "La Cible"), 1920. \$3,000.00
Naumann p. 96ff., illus. p. 98; Pompidou Dada 1285

95

ROH, FRANZ & TSCHICHOLD, JAN

Foto-Auge. 76 Fotos der Zeit. 17. (1)pp. 76 full-page halftone plates. Lrg. 4to. Dec. wraps., Japanese-bound. Parallel texts in German, French and English. Atget, Renger-Patzsch, Man Ray, scientific photographs, Weston, Moholy-Nagy, and others, assembled in a remarkable sequence, with typography and mise-en-page by Tschichold. The famous cover design features Lissitzky's montage self-portrait.

Discussing the work in the context of the 1929 Film und Foto exhibition organized by the Deutscher Werkbund, and of Werner Gräff's "Es kommt der neue Fotograf!" published in the same year, Parr and Badger comment: "'Foto-Auge,' a 'nervous and important book,' as Walker Evans characterized it, functions much more as a catalogue of the 'FiFo' exhibition, reproducing work featured in the show, from Atget to Weston. Franz Roh's introductory essay is a key text, and is printed in German, French, and English, reflecting the book's trilingual title. Unfortunately the English translation from Roh's original German is an appallingly literal one, but the essay sets out the usual New Vision thesis, concentrating on camera vision and the democracy and social usefulness of photography. At one point Roh reveals an interesting rift between the more socially minded factions of German modernism and others, when he takes what is clearly a dig at the conservative, formalist approach of photographers like Albert Renger-Patzsch: 'Our book does not only mean to say 'the world is beautiful,' but also: our world is exciting, cruel and weird. Therefore pictures were included that might shock aesthetes who stand aloof'" (Parr/Badger). Wraps. slightly

dusty and faded, slightly rubbed at one corner and head and foot of spine; in all, quite a nice, clean copy of a book usually found in worn condition.

Stuttgart (Akademischer Verlag Dr. Fritz Wedekind & Co.), 1929. \$2,750.00

The Open Book p. 82f.; Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. I, p. 98f.; Andel 120; Paris/Berlin 549; Amtzen/Rainwater 064

96

SCHWITTERS, KURT

Merz. Band 2, Nr. 7 [No. 7. Tapsheft.] Januar 1924. Redaktion des Merzverlages: Kurt Schwitters. (8)pp. 8 line-drawn and halftone illus. Lrg. 4to. Orig. pale green self-wraps. Texts by Schwitters, Spengemann, "Baaader," and Tzara. Illus. by and after Schwitters, Lissitzky, Braque, Dexel, Gropius, Arp, Höch, and Charchoune. Horizontal fold with small breaks and old tape stain at one side of front cover; other small chips and losses, as is usual with this especially fragile issue.

Hannover (Merzverlag), 1924. \$5,000.00

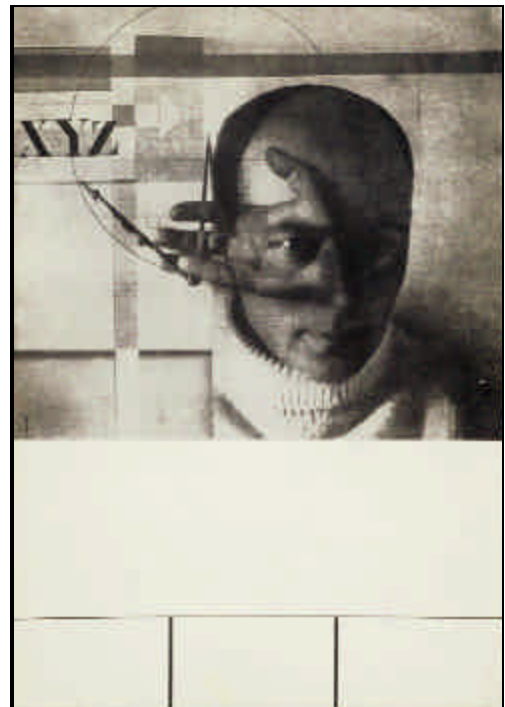
Schmalenbach/Bolliger 238; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 16; Dada Global 112; Ades p. 130; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Pompidou: Dada 1385, illus. p. 688.4

97

SCHWITTERS, KURT

Merz 14/15. Die Scheuche. Typographisch gestaltet von K. Schwitters, Käte Steinitz, Th. van Doesburg. (Apost No. 3.) (16)pp., printed in blue (rectos) and red (versos). Oblong sm. 4to. Dec. self-wraps., designed by the collaborators. New fitted cloth clamshell box.

'The Scarecrow,' a fable for children collaboratively designed by Schwitters, Steinitz and van Doesburg. Set in woodblock



95



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letters of greatly disparate size, the boldest of which being anthropomorphosed into stick figures which literally and figuratively kick one another around the page, it remains, after some eighty years, one of the freshest and most amusing inventions in modern typography.

The rare Merz edition of the work, designated an official issue of the review, of which only 300 copies were published, following the general printing by Apossvverlag. In this version, the statement "Merz 14/15" replaces the word "Märchen" on the front cover of the earlier issue. (The alteration is often stated to have been accomplished with a pasted slip, but in fact it is printed directly on the wrapper.) Even browning, as usual; expert mends and hinging of leaves throughout (reconsolidations of the first leaf at spine); covers somewhat soiled, secured with new thread in place of staples; still, a clean and presentable copy, and not embrittled, as many copies are.

Hannover (Apossvverlag), 1925. \$7,500.00

Schmalenbach/Bolliger 243; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 27b; Dada Global 115; Ades p. 131; Almanacco Dada 91; Gershman p. 51; Dachy: Archives dada/ chronique p. 201 (illus.); Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Dada Artifacts 74; Düsseldorf 513; Pompidou Dada 1385, illus. pp. 691; Franklin Furnace 82; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, illus. 159; Spencer p. 41 (illus.)

98

(SCHWITTERS) Wiesbaden. Nassauischer Kunstverein Plakatausstellung. Juni 1928 im Neuen Museum. Poster, printed in red and black on lightweight buff-colored wove stock. 477 x 650 mm. (ca. 18 3/4 x 25 1/2 inches).

Set in Schwitters' customary Balkenschrift, a blocky sans-serif face (which Robert Michel is also known to have used on occasion), the title in brilliant red, this poster is included among Schwitters' works in the Wiesbaden catalogue, though the attribution cannot be documented. A bright, fresh copy. Extremely rare.

Wiesbaden, 1928. \$18,500.00

"Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), no. 89, color plate 57

99

SENTOU, CORINNE

Livre de 126 dessins. 126ff. Prof. illus. throughout with original abstract drawings in vivid colored markers and pencil, many with cut-out and collage elements. 320 x 240 mm. (12 1/2 x 9 3/8 inches). Signed and dated ("Aout") in pencil on the final leaf. Sm. folio. Wraps. Glassine d.j. An elaborate unique bookwork, executed in a large-format Stylbloc sketchbook (Papeterie Robert), imprinted "Livre de dessin" on the front cover. The book artist and sculptor Corinne Sentou, born in Toulouse in 1964, has exhibited widely in France and elsewhere since 1996. Provenance: Galerie Eric Dupont, Paris; Kenneth L. Freed, Boston.

N.p., 2000. \$2,200.00

100

SOCIAL KUNST

Udgivet af Monde-gruppen. Nos. 1-9 (all published). Ca. (32)pp. per issue. Prof. illus. Sm. 4to. Orig. dec. wraps. Monographically issued, as follows: 1. Aksel Jørgensen. 2. Anton Hansen. 3. Käthe Kollwitz. 4. U.S.A. i tegning. 5. Robert Storm Petersen. 6. Tegnekunsten i Sovjetunion. 7. Anton Hansen. Anden Samling. 8. Fotomontage. 9. George Grosz. Of particular interest is the "Fotomontage" number, with reproductions after posters, dust jackets and other designs by John Heartfield, El Lissitzky, Hans Richter, Moholy-Nagy, Rodchenko, Klutssis, et al.

København (Mondes), 1930-1932. \$1,500.00

101

SOUSA-CARDOSO, AMADEO DE

XX dessins. Foreword by Jérôme Doucet. (2)pp., 20 line-cut plates printed in black, loose, as issued. Lrg. 4to. Portfolio (dec. boards, designed by the artist; covers a little rubbed, other light wear). One of 100 copies on papier impérial du Japon, from the limited edition of 530 copies.

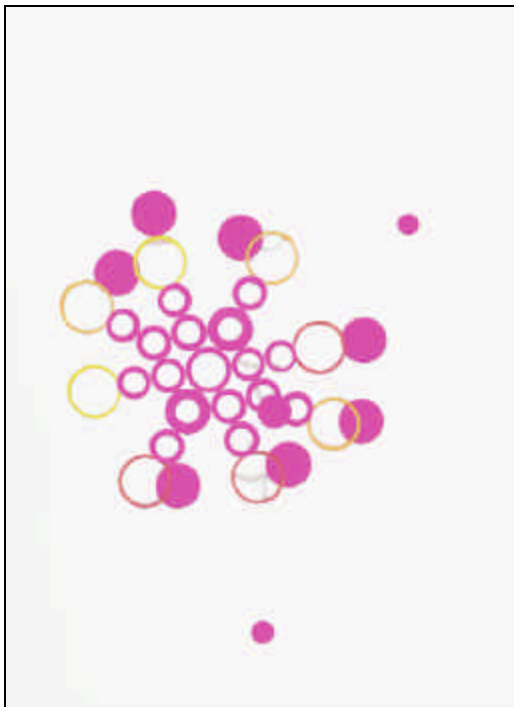
"Among the more exotic examples of pre-war printmaking in Paris is a portfolio of twenty line-cuts published in 1912 by the Portuguese Amadeu de Sousa-Cardoso (1887-1918), who spent several years in Paris and was friendly with many of the Cubists. Like Beardsley, Sousa-Cardoso executed a suite of drawings in India ink specifically for reproduction in line-cut, which was superbly executed for this little-known album. The prints display a lively feeling for primitive abstraction of form, drawing from Derain as well as from Modigliani, Picasso and Braque [and] emphasizing the compulsive gesticulations of the female subject and frenetic patterns of waves and tropical foliage" ("The Cubist Print"). Sousa-Cardoso, who in the course of his brief life was in contact with a fascinating international modernist network, exhibited at the Armory Show (no fewer than seven paintings) and the Erster Deutscher Herbstsalon. In Spain at the outbreak of the war, he returned to Portugal and spent the following years there in close touch with Robert and Sonia Delaunay—collaborating on their project "Album"—as well as with Fernando Pessoa, the Futurist José de Almada-Negreiros, and others. Presentation copy, calligraphically inscribed by the artist on the justification leaf "a Mademoiselle J. Pereira/ Amadeo de Souza Cardoso/ Paris mars 1914."

Paris (Société Général d'Impression), 1912. \$8,500.00
Wallen, Burr & Stein, Donna (editors): The Cubist Print (Santa Barbara, 1981), p. 79, nos. 113-114 (illus.); Stein, Donna (editor): Libri cubisti (Siena, 1988), no. 78 (illus.)

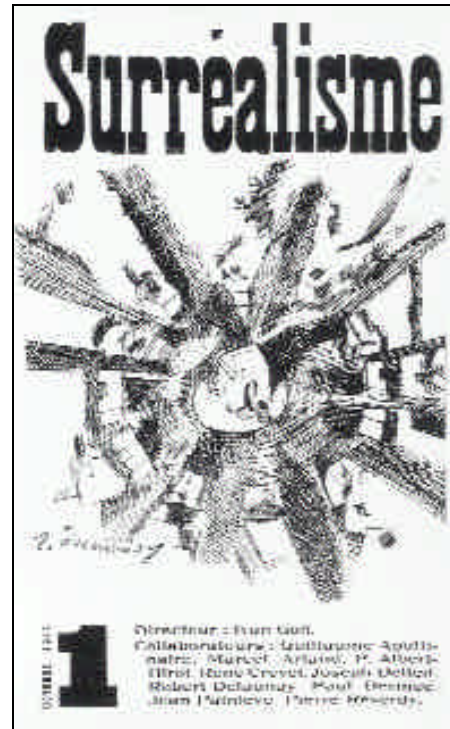
102

STILE FUTURISTA

Estetica della macchina. Rivista mensile d'arte-vita. Consiglio artistico: F.T. Marinetti. Direttori artistici: E. Prampolini, Fillia. Direttore responsabile: Fillia. Nos. 1-14, luglio 1934 - novembre 1935, in 10 issues (of 11 issues published in all). 34-48pp. per issue. Prof. illus., including numerous hors-texte plates. Lrg. 4to. Dec. self-wraps., designed by Prampolini, Fortunato



99



104

Depero and others. A major publication of second generation Futurism, with features on all aspects of the movement, including fascist architecture, aeropittura, Futurist sacred art, murals, ceramics, and theatre design.

Texts by Marinetti, Prampolini, Fillia, Alberto Sartoris, Vittorio Orazi, Le Corbusier, Italo Lorio, Bruno G. Sanzin, Arnaldo Ginna, Aldo Giuntini, Pippo Oriani, Tullio d'Albisola, Attilio Podestà, Ugo Nebbia, Ettore Sotsass, Jean Brzékowski, Luciano Folgore, Paolo Buzzi, Farfa, N. Diulgheroff, Tato and others. This set lacks only the final issue (No. 15/16). Covers of last three issues slightly foxed, otherwise a fine set. Torino, 1934-1935. \$5,500.00

Salaris p. 102; Hultén p. 476

103

(SUDEK) Linhart, Lubomír

Josef Sudek Fotografie. 54pp., 232 sepia-toned plates (6 folding). 4to. Cloth. D.j. (light wear). Beautifully printed in gravure. **Accompanied by an autograph note, signed, from Sudek** to his friend the Czech sculptor J. Jaska (1906-1982) regarding the settling of accounts for photographs, coal and wine. Over the years, Sudek provided Jaska with photographs of his work, for professional purposes. The letter, undated and in Czech, is hastily written in pencil on both sides of a short piece of paper from a pad, and signed "Sudek." A fine copy. Praha (Státní Nakladatelství Krásné Literatury, Hudby a Umení), 1956. \$1,800.00

Roth p. 144f.; The Open Book p. 166f.; Freitag 12102

104

SURRÉALISME

Directeur: Ivan Goll. Collaborateurs: Guillaume Apollinaire, Marcel Arland, P. Albert-Birot, René Crevel, Joseph Delteil, Robert Delaunay, Paul Dermée, Jean Painlevé, Pierre Reverdy. No. 1, Octobre 1924 (all published). (16)pp. Sm. 4to.

Orig. self-wraps., with line-drawn illustration by Robert Delaunay. Printed on uncut laid paper.

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

Paris, 1924.

\$2,750.00

Gershman p. 53; Chevreffils Desbiolles p. 315; Admusssen 218; Ades 9.73; Sanouillet 255

105

(TANGUY) Péret, Benjamin

Dormir dormir dans les pierres. Poème. Dessins d'Yves Tanguy. (30)pp. 4 full-page plates in text (including the dec. title), all finished in gouaches by Tanguy. 10 line-drawn illus. 4to. Dec. wraps., also hand-painted by Tanguy in gouaches. Glas-sine d.j. Unopened. One of 20 numbered copies on Hollande van Gelder, in which **the 4 full-page plates and front cover are hand-painted by Tanguy in red, white, pink and green gouaches**, from the limited edition of 205 in all (including 10 on japon, and 175 on vergé), signed by Péret and Tanguy in the justification.

"Tanguy's drawings were noticed in 1922 by Vlamincx but it was after Jacques Prévert had introduced him to Surrealist circles that his graphic work began to be used for illustrations. By 1927, Tanguy had developed his distinctive manner in which biomorphic abstract figures are scattered in a disorientated dream-like narrative. Benjamin Péret was one of the closest disciples of André Breton and never abandoned Surrealism or betrayed its early enthusiasm for automatic writing. His early work was published in the review 'Littérature' (1919-1924), the major vehicle for Surrealist ideas at the time of Breton's break from the Dada circle around Tristan Tzara" (Manet to Hockney). A very beautiful book, in pristine condition.

Paris (Éditions Surréalistes), 1927.

\$22,500.00

Gershman p. 32; Castleman p. 179; Manet to Hockney 80; Skira 335; Peyré 28; Hubert p. 34ff.; Milano p. 650; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 321 (full-page illus. 421)

106

(TANGUY) Péret, Benjamin

Feu central. Avec des illustrations d'Yves Tanguy. (Collection Le Quadrangle. Vol. 2.) 100, (8)pp. 1 original etching as frontispiece, numbered in Roman numerals in the margin. 4 colotype facsimiles of drawings by Tanguy hors texte. 4to. Linen over boards, 1/4 cherry morocco gilt, by Mercher, the covers inset with decorations after Tanguy: the front with brass and copper bas-relief construction of flames, the back with lozenge of lacquered particles of coal. Lined slipcase, edged in morocco. Publisher's yellow wraps. bound in. Édition de tête: one of 30 hand-numbered copies on pur fil Johannot

containing the etching, from the limited edition of 1030 in all. Paris (K éditeur), 1947.

\$6,000.00

Gershman p. 33; Splendid Pages p. 203; Milano p. 656

107

(TANGUY) Laude, Jean

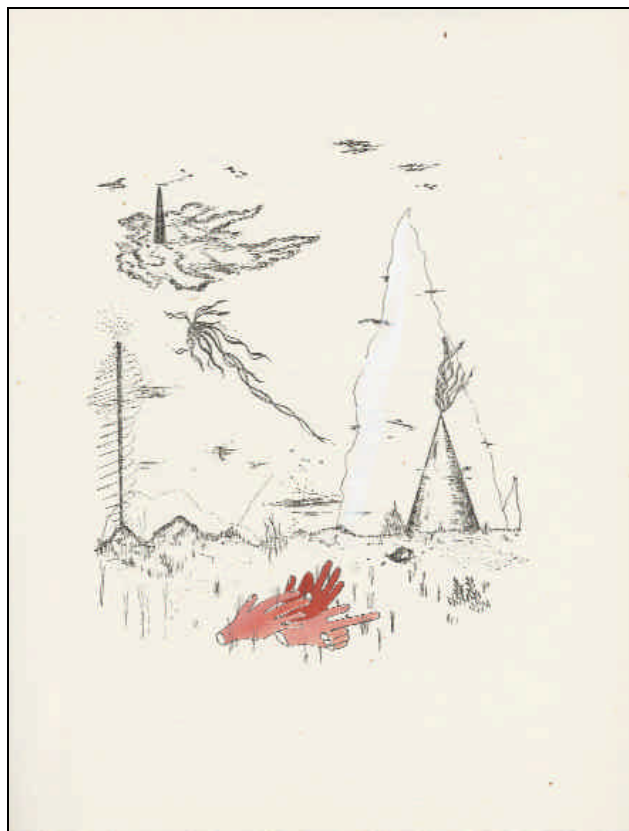
Le grand passage. Hors-texte de Yves Tanguy. (Collection Instance. II.) 56, (6)pp. 2 original etchings hors texte by Tanguy, each signed and numbered in pencil in the margin. 4 full-page illustrations by Tanguy. 4to. Portfolio wrapper of blue paper, collaged with paper appliqué in black and white. Slipcase and chemise. All contents loose, as issued. One of 30 hand-numbered copies on Crève-Coeur du Marais, from the limited edition of 41 in all.

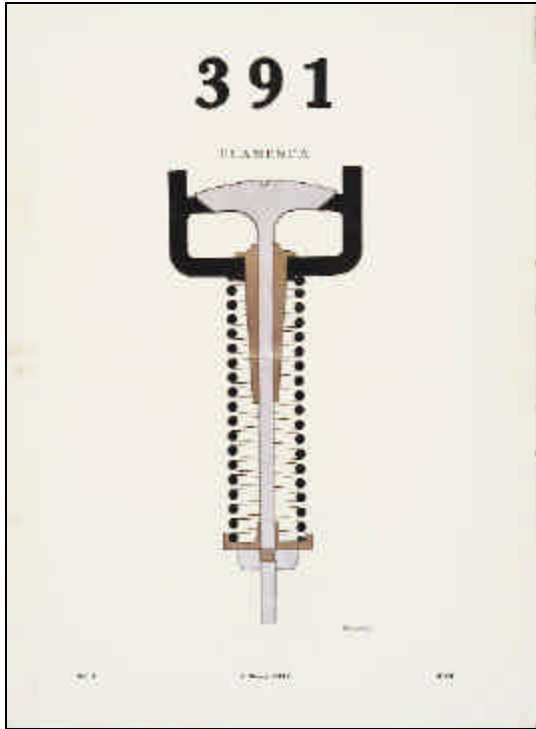
Published under the auspices of Max-Clarac-Serou; the etchings were printed at Atelier 17. "[In 1934,] at Atelier 17, while developing the plate for his second print, an etching with aquatint created to accompany 'Primele poème' by Tzara, Tanguy established a relationship with Hayter which was crucial for his serious involvement with the elaboration of printmaking in Paris and later in New York. The seven remaining prints Tanguy made before emigrating to the United States in 1939, five of which were for books by surrealist poets or collective portfolios of prints primarily by surrealist artists, were produced in collaboration with Hayter at Atelier 17. The extreme technical refinement evident in all of Tanguy's prints and his use of innovative processes... went virtually unsurpassed in printmaking by surrealist artists" (Robert Rainwater, in "Surrealist Prints"). A fine copy.

Paris (Instance), 1954.

\$13,500.00

Kaplan, Gilbert (editor): Surrealist Prints (New York, 1997), p. 27ff.; Splendid Pages p. 203; Lilly 32





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(TANGUY) Matisse, Pierre

Yves Tanguy. Un recueil de ses oeuvres./ A summary of his works. Prefatory texts by Kay Sage Tanguy, André Breton, Paul Eluard, Lucy R. Lippard; bibliography by Bernard Karpel. 230pp., 8 color plates (4 in superb color pochoir, printed by Jacomet). 463 illus. Lrg. 4to. Cloth. Publisher's blank jacket. Original shipping carton. Edition limited to 1200 hand-numbered copies, beautifully designed by Chermayeff & Geismar. Parallel texts in French and English. Containing a catalogue raisonné. Rare. A mint copy, as issued.

New York (Pierre Matisse), 1963. \$950.00
 Freitag 12185

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(TAPIÉ) Jausion, Jean

Polyphème. Ou l'escadron bleu. Poème. 10 dessins de Michel Tapié. (40)pp., printed on tan, green, yellow and pink stocks, secured with cord, as issued. Tall narrow 8vo. Publisher's wraps. Glassine d.j. One of 200 hand-numbered copies, from the edition of 225 in all. Tapié's design, with its colored stocks and stencilled typography, is characteristic of his work for the short-lived and multifarious review "Réverbères" of 1938-1939, which published this (and Tzara's "La deuxième aventure céleste de M. Antipyrine"). Ex-libris Pierre Cheymol. A very fine copy.

Paris (Éditions des Réverbères), 1939. \$850.00

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391. No. 3

[Francis Picabia, editor.] (8)pp. 5 illus. Folio. Self-wraps. One of 490 numbered copies, from the limited edition of 500 in all. Texts by Georges Ribemont-Dessaignes ("Civilisation"), Francis Picabia ("Singulier idéal"), Max Goth ("Avoir une île... et rendre la justice"), "Chronique d'Abraham"), Gabriele [sic]

Buffet ("Cinématographe"); "De nos envoyés spéciaux." 3 full-page mechanomorphic plates by Picabia, including front cover, "Flamenca," heightened in silver and copper metallic inks, and black; "Marie" (heightened in blue), and "Lampe illusion." 1 additional vignette illus. ("Voilà Guillaume Apollinaire") by Picabia.

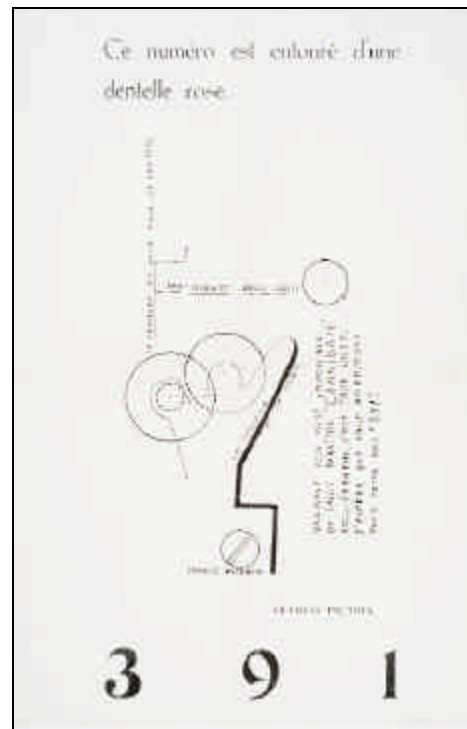
"Picabia's paintings and drawings reproduced in the first numbers of '391' are still very close to his New York work of 1915, although the titles reflect his Spanish surroundings: 'Novia' and 'Flamenca.' They vary, broadly, from composite fantasy machines with sexual analogies, abbreviated and often humorous echoes of 'The Large Glass,' frequently sensuously painted, to dry copies of machines or machine parts presented as portraits, reminiscent of the famous series in '291' (no. 5/6). In '391' no. 3, Marie (presumably Laurencin) is symbolised by the fan belt of a car, an object that Picabia particularly liked. Also in no. 3 Apollinaire (deliberately juxtaposed with his former mistress) is a motor-pump, with the inscription 'he who does not praise time past'" (Ades). Intermittent light wear, a few expert mends, back cover lightly soiled. One of the rarest of all issues of "391."

Barcelona, 1917. SOLD
 Dada Global 15; Ades pp. 138f. (illus.), 151; Almanacco Dada 160; Chevretils Desbiolles p. 316; Sanouillet 257; Dachy: Archives dada/chronique p. 466f. (illus.); Motherwell/Karpel 86; Verkauf p. 183; Pompidou: Dada 1340, illus. p. 65.3

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391. No. 13

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



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l'Antiphilosophie nous envoie ce manifeste") and Picabia ("Extrait de Jesus-Christ Rastaquouère"). Illustrations after Duchamp (his "A regarder d'un oeil, de près, pendant presque une heure," a painted glass construction study for the lower right quadrant of the "Large Glass") and Man Ray ("Lampshade"). Lower back cover slightly darkened, with expert mend in hairline split; a fine copy.

Paris, 1920. \$4,000.00
Dada Global 167; *Ades* pp. 146, 153; *Gershman* p. 54; *Chevrefils Desbiolles* p. 316; *Almanacco Dada* 160; *Motherwell/Karpe* 86; *Sanouillet* 257; *Verkauf* p. 183; *Düsseldorf* 248; *Zürich* 396; *Milano* p. 648; *Pompidou Dada* 1340, *illus.* p. 69

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TING, WALASSE

1¢ Life. Edited by Sam Francis. 163, (11)pp. 61 original lithographs, nearly all color, by Alan Davie (2), Alfred Jensen (3), Sam Francis (6), Walasse Ting (6), James Rosenquist, Pierre Alechinsky (5), Kimber Smith (6), Alfred Leslie (2), Antonio Saura, Kiki O.K. (2), Robert Indiana (2), Jean-Paul Riopelle (2), Karel Appel (5), Tom Wesselmann (2), Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K.R.H. Sonderborg, Roy Lichtenstein, Oyvind Fahlström, Reinhold, Claes Oldenburg (2), Jim Dine, Mel Ramos (2), Enrico Baj (2). 19 illus. Folio. Cloth portfolio, silkscreened in color, designed by Ting. D.j. Slipcase. Regular edition, limited to 2000 copies, numbered in color stencil. Lithography by Maurice Beaudet, typography by Georges Girard. A very fine copy.

Bern (E.W. Kornfeld), 1964. \$5,500.00
Castleman p. 208f.; *Manet to Hockney* 135; *Grolier Club* 55; *Bibliothèque Nationale: 50 livres illustrés depuis 1947, no. 32*

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TOLMER, A

Mise en page. The theory and practice of lay-out. (150)pp. 16 hinged color plates hors texte, in a variety of graphic media, on a wide range of supports, including pochoir, sheets of foil and transparent acetate, lamination, embossing, additions in collage, etc. Most prof. illus. throughout in heliogravure, with decorative additions in blue; numerous photomontages. Dec. boards, partly stamped in silver, 1/4 cloth. Binding very slightly rubbed; an excellent copy of this classic extravaganza of mixed media graphic design.

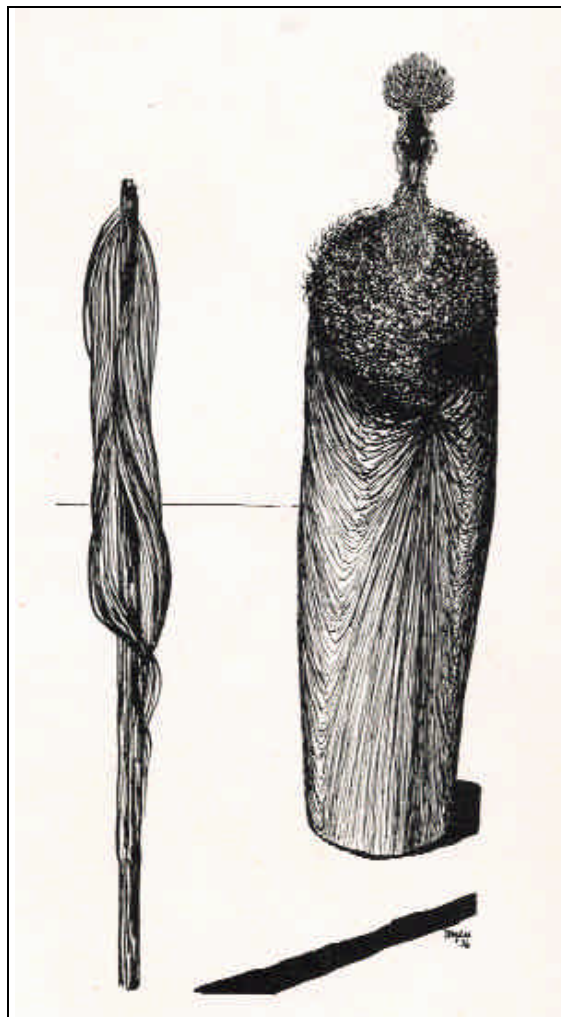
London (The Studio Ltd.), 1931. \$1,750.00

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TOYEN

Les spectres du désert. Accompagné des textes de Henri Heisler. (26)pp. 12 full-page plates of drawings by Toyen, with text beneath. Lrg. 4to. Wraps. Edition limited to 300 hand-numbered copies in all, printed on buff-colored card stock.

Translation from the Czech by Benjamin Péret, with Jindrich Heisler. "It is in Toyen's three great drawing cycles, 'The Spectres of the Desert' (1937-38), 'The Rifle-Range' (1939-40), and 'Hide Yourself War!' (1944) that the psychological and emotional power of the fragmented or violated image is combined with a sustained vision of a reality now at the mercy of the forces of unreason.... As the image of intellectual and artistic freedom cultivated first by the Devetsil group and then by the Czech Surrealists gave way to overwhelming despair, Toyen turned to an anguished interrogation of the idea of human liberation... 'The Spectres of the Desert,' printed in Prague under an imprint of Albert Skira's obtained through the intervention of Benjamin Péret, is a relentless examination of



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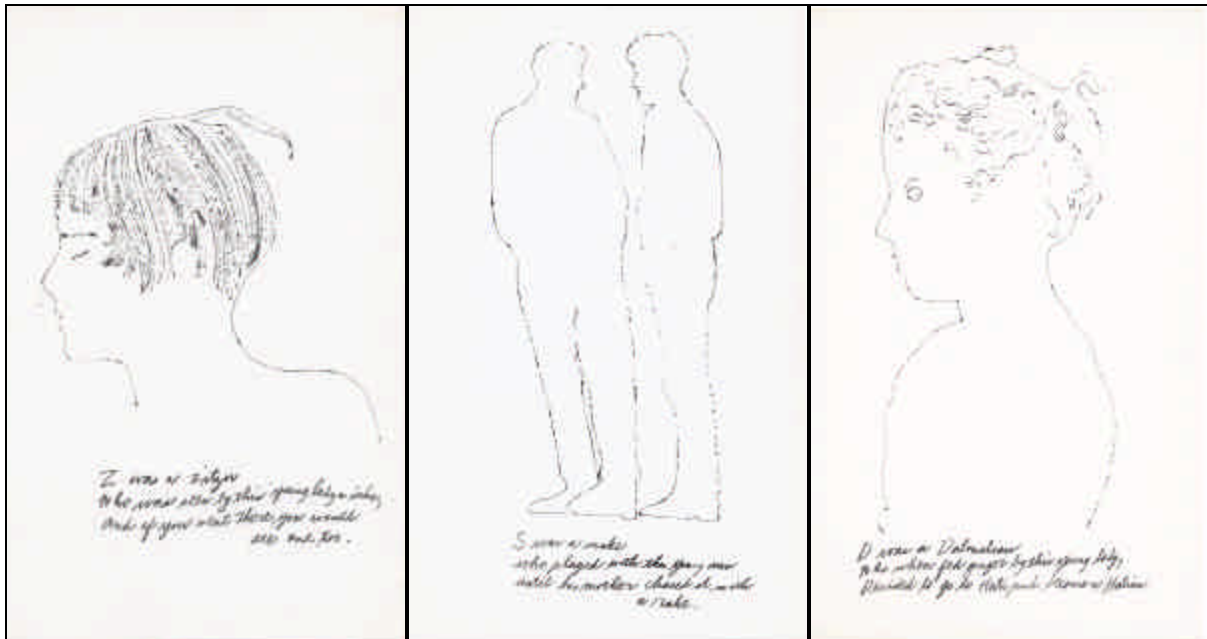
the precise forms assumed by the specters that had first appeared in her painting during the 1930s and that now haunted her mental landscape, a landscape that would become ever more severe and forbidding in subsequent cycles of drawings. As the world around her crumbled into war, Toyen began to assert a terrifying precise clarity in her drawings that begins to suffocate all vestiges of life around her, freezing birds and animals into cracked shells from which all life and vitality has long since been extruded" (Whitney Chadwick). Presentation copy, handsomely inscribed on the half-title by Toyen and Heisler.

Paris (Editions Albert Skira), 1939. \$2,800.00
Chadwick, Whitney: Women Artists and the Surrealist Movement, p. 230; *Biro/Passeron* p. 406; *Marseille: La planète affolée*, p. 238; *Jean* p. 263; *Houston* p. 82; *Centre Georges Pompidou: Styrsky, Toyen, Heisler (1982)*, p. 93

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(UBAC) Bryen, Camille

L'aventure des objets. Avant-propos de J.-H. Levesque. 16pp., 8 photographic plates, by Raoul Ubac. Wraps., mounted with 1 additional photographic plate on the back cover. Edition limited to 300 numbered copies. "[Bryen] crée aussi des assemblages d'objets insolites qui poursuivent leur



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'aventure.' En 1937, dans sa conférence sur 'l'aventure des objets,' (texte qu'il publie la même année), il décrit ses expériences plastiques en tenant de les interpréter lucidement. Avec humour, il appelle certains de ses objets ses 'bryoscopies' (Biro/Passeron). Bryen had previously collaborated with Ubac on a small book of poems and photographs in 1934, "Actuation poétique." Here Ubac participates under the pseudonym Ubac Michelet.
Paris (Collection Orbes), 1937.
Biro/Passeron p. 70

\$1,750.00

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UR. Nouvelle série, No. 4

Automne 1964. Fondateur/Directeur: Maurice Lemaître. Comité de rédaction: Roberto Altmann, Maurice Lemaître, Jacques Spacagna. (4)pp., 15 original prints, photographs, and lettriste compositions, each signed and numbered by the artist in pencil. 4to. Publisher's slipcase and chemise (black boards, designed by Lemaître, with title composition in color by Sabatier). All contents loose, as issued. Edition limited to 100 hand-numbered copies, the images hand-printed by the Imprimerie Lacourière & Frélaud, and by the artists.

A lavish Lettriste publication. Contributions by Rosie Vronski (original color photograph of a lettriste sculpture), Maurice Lemaître ("prose peinte" partly on sheets of glassine and gold foil), Jac Adam (color lithograph), Aude Jessemmin (lithograph heightened in watercolor), Alain Satier (linocut heightened in watercolor), Francis Naves (text, "annulé" in red crayon), Stelio Marz (linocut heightened in watercolor), Viviane Brown (linocut heightened in gold), Frédéric Studeny (two works: a paper collage and an ink drawing), Jacques Spacagna (photocopy polyptych, heightened in watercolor), Roberto Altmann (etching), Roland Sabatier (20-page illustrated cahier, including a tipped-in color linocut), Micheline Hachette (etching) and Claude-Pierre Quémy (color linocut). A fine copy.

Paris (Éditions Brunidor), 1964.

\$3,000.00

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VORDEMBERGE-GILDEWART, FRIEDRICH

Millimeter und Geraden. (24)pp., printed on white Holland van Gelder and pink Pannekoek Renaissance papers. 3 tipped-in halftone plates; 1 line-drawn composition (reprinted on front cover). Folio. Portfolio: all contents loose, as issued, within dec. wrapper, designed by the artist. Original glassine d.j. **Édition de tête, signed and numbered in the colophon by the artist**, from limited edition of 75 copies in all, of which 1-65 were to be reserved for the artist, and 10 further copies, designated a-j, were hors commerce. This copy, which Vordemberge-Gildewart has designated "IV," presumably comes from the first group, as have other roman-numeralled copies we have seen.

The Dutch artist Friedrich Vordemberge-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters' Ring Neue Werbegestalter, was a pioneer of modernist typography, as well as a painter. This beautifully designed volume of poems and Constructivist drawings and paintings—dedicated to 'the white line in my yellow painting'—was privately published by Vordemberge-Gildewart himself during the war, while working on a series of large paintings in a new tonality which greatly excited him. According to the Wiesbaden catalogue, part of the edition was destroyed, and copies were already very scarce by the end of the war, such that in 1946 the artist wrote Kurt Schwitters saying that he hoped he could put together one for him from loose sheets, since the edition itself was entirely gone. A beautiful copy.

Amsterdam (The Artist), 1940.

\$4,000.00

"Typographie kann unter Umständen Kunst sein": Vordemberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), no. T440

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WARHOL, ANDY

A Is an Alphabet. Portfolio of 26 offset lithographs, loose as issued. (Feldman & Schellmann IV.1-26.) 240 x 153 mm. (ca. 9/1/2 x 6 inches, with slight variation), printed on thin buff-colored wove paper.

One of a small series of books privately printed by Andy Warhol as personal gifts for art directors and clients. "[Each] month, he'd send art directors hand-finished work that looked for all the world like original art. He might, for example, mail out stamps of hand-colored butterflies. Or packages of birdseed, with instructions to plant the seeds and watch as they grew to become birds. Starting in 1953, the gifts became more elaborate. Warhol embarked on a series of privately printed books. In that year, he turned out four: 'Love Is a Pink Cake,' 'A Is an Alphabet,' 'A House That Went to Town,' and 'There Was Rain in the Street.' Ephemeral as these publications may have been, Warhol himself thought enough of them in 1953 to donate copies of "A Is an Alphabet" and "Love Is a Pink Cake" to the Graphic Arts Collection of the Princeton University Library.

The poems, tercets and quatrains, one for each letter, were written by his friend Ralph Thomas Ward, and calligraphed by Warhol's mother beneath each accompanying outline drawing. "In 'A Is an Alphabet,' Warhol produced a blotted line drawing to correspond to every letter of the alphabet that begins each line of poetry. His personal library contained a copy of Kate Greenaway's 'A Is for Apple,' a primer for children published in 1885, but 'A Is an Alphabet' is less instructive than suggestive in its visual-verbal play" (Schellmann). Apart from its sometimes coded content, the deadpan unmetricality of the verse ("G was a gull/ Who was a friend of this yg. man/ Until the gull decided that the yg. man/ was very dull.") is a droll, stylish foil to Warhol's dropped-line silhouettes.

As noted by Feldman & Schellmann, the portfolio was issued in a vellum paper cover with typewritten label on the front cover—though "in some cases, the portfolios are stapled; some may not have the tracing vellum cover with the label." Provenance: June Amos Grammer, art director of the New York department store Franklin Simon, who hired Warhol to paint the awnings on its Fifth Avenue windows. Later a fashion drawing instructor at Parsons, and an illustrator, she remained friendly with him over the years. First few leaves a trifle time-stained at extreme outer edge of margin, otherwise very crisp and fresh.

[New York: The Artist, 1953]

\$22,500.00

Schellmann, Jörg: *Andy Warhol Prints: A Catalogue Raisonné, 1962-1987. 4th edition, revised and expanded by Frayda Feldman and Claudia Defendi* (New York, 2003), no. IV.1-26, p. 317; Kombluth, Jesse: *Pre-Pop Warhol* (New York, 1988), p. [143ff.]; Vartanian, Ivan (ed.): *Andy Warhol: Drawings and Illustrations of the 1950s* (Milano, 2000), p. 106

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YOUNG, LA MONTE

Compositions 1961. [LY 1961.] (Fluxus h [sic].) (34)pp. Sq. 12mo. Blue wraps., stapled as issued.

A compilation of 29 minimalist compositions, assigned dates equally spaced in the calendar of 1961 and catalogued identically with the directive "Draw a straight line and follow it," which was La Monte Young's "Composition 1960 No. 10." "A line is a potential of existing time. In graphs and scores one designates time as one dimension. Nonetheless the actual drawing of the line did involve time, and it did involve a singular event—"Draw a straight line and follow it." In 1961 I became more and more interested in the idea of this sort of singular event, and I decided to polish off my entire output for 1961 in a singular manner. My book, 'LY 1961,' published by Fluxus... was 'Composition 1960 10' written over and over again" (La Monte Young, in conversation with Richard Koste-

lanetz). Published in Germany in the fall of 1963, the volume also includes a list of Fluxus Yearboxes and Fluxus Special Editions, current and projected. A fine copy. Rare.

[Ehrlhalten, West Germany] (Fluxus), 1963.

\$1,500.00

Fluxus Codex p. 583ff. (2 illus.); Silverman 529; *Phillpot/Hendricks 157*; Moeglin-Delcroix, Anne: *Esthétique du livre d'artiste 1960/1980* (Paris: Bibliothèque Nationale, 1997), pp. 114 (illus.), 380; Kellein, Thomas: "Fröhliche Wissenschaft": *das Archiv Sohm* (Staatsgalerie Stuttgart, 1986), no. 140, p. 93 (illus.)

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ZÜLOW, FRANZ VON

Die zwölf Monate. 13 color lithographic plates, printed in purple, green, yellow and blue, entirely from the artist's designs; no element is set in type. 4to. Portfolio (cloth, the covers mounted with two further color lithographs; handmade pastepaper linings within). Contents loose, as issued.

Printed and published by the Wiener Werkstätte, this portfolio is one of the major productions of Franz von Zülow (1883-1963), active as a designer of prints and other graphic art sold by the Werkstätte, as well as textiles and decorative items. A member of the Werkbund and Secession, Zülow exhibited widely through the teens and twenties; relevant to the present portfolio, he also published a periodic "Monatshefte" stencilled in small editions beginning in 1909, which was sent to the Werkstätte and its collaborators.

The title-page of "Die zwölf Monate," divided into four sections depicting the four seasons, is followed by a sequence of twelve plates of the months, each densely filled with traditional imagery, including the signs of the zodiac, distributed in six compartments around a central scene, as though on the cover of some folk art (or even art brut) Carolingian binding: Epiphany and Fasching, ploughing and sowing, Easter, spring courtship, swimming, threshing, the return to school, harvest, All Saints Day and Christmas, and other moments of the year. Slight fraying at the backstrip of the portfolio; a fine copy.

Wien (Verlag der Wiener Werkstätte), n.d. [1912] \$6,500.00
Schweiger, Werner J.: *Wiener Werkstätte: Design in Vienna 1903-1932* (New York, 1984), pp. 77, 267, 185 (illus.); Pabst, Michael: *Wiener Graphik um 1900* (München, 1984), p. 340

