

Catalogue



Művészeti Dokumentum. Röpirat. Április. Szám 1. Versek, élmények. Felelős szerkesztő és kiadó: Tamás Aladár. [Art Document/Tract. April. No. 1. Poems, articles, plates. Respondent and publisher: Tamás Aladár.] (10)pp. 8 halftone and 2 plates of work by Lissitzky, Lipchitz, Rodchenko, Moholy-Nagy, Mondrian (full-page), et al. Sm. 4to. Self-wraps.

and perhaps the only, issue published of this extremely rare and extremely rare Hungarian Constructivist review. Edited by Tamás Aladár, with contributions by Gyula Kollár, Pál Santá, Zoltán Zelkovits, Tamás Aladár, Hans Hofmann, Lajos Kassák ("56," "57"), Endre Gáspár, Róbert Károly, Ernő Kállai ("Ideológiák Alkonya. Kunst kommt von der Hand"), et al., as well as Jean Cocteau and Fernand Léger

2 **L'ÂGE DU CINÉMA.** Directeur: Adonis Kyrrou. Rédacteur en chef: Robert Benayoun. No. 4-5, août-novembre 1951. 120 pages. Special [Cinéma surréaliste]. 63, (1)pp. Prof. illus. Oblong self-wraps. Acetate cover. **One of 50 hors commerce copies printed in pen with roman numerals, from the édition limitée of 150 in all, containing, loosely inserted, an original lithograph by Wifredo Lam, signed in pen in the margin, and 5 original prints of film ("filmomanies symptomatiques"); the issue printed in colored inks by all 17 contributors—including Toyen, Man Ray, Péret, Breton, and others—on the first blank page.** Opening with a classic Surrealist list of films to be seen and to be shunned ("Voyez," "Voyez pas"), the issue includes a list of films by Adonis Kyrrou (on "L'âge d'or"), J.-B. Brunius, Toyen ("Cinéma"), Péret ("L'escalier aux cent marches"; "La semaine cinématographique présentée par Jindrich Heisler), Gérard Legrand, Georges Man Ray ("Cinémage"), André Breton ("Comme dans un film"), Groupe Surréaliste Roumain," Nora Mitrani, Jean Sarrailh, Ferry, and others. Apart from cinema stills, the illustrations include a drawing by Adrien Dax, Heisler, Man Ray, Toyen, and Clément. The cover of the issue, printed on silver foil stock, is decorated with an image from Heisler's recent film, based on Jarry, "L'Opéra de la Folie." Covers a little rubbed. Paris, 1951.

3 **(ARP)** Hugnet, Georges. **La sphère de sable.** Illustrations by Jean Arp. (Collection "Pour Mes Amis." II.) 23, (5)pp. 35 pages and ornaments by Arp (2 full-page), integrated with the text on the cover's blue-grey wraps., printed in red and blue. Contained in a slipcase issued. One of 176 numbered copies on pur fil, from the total edition of 199 in all, reserved for friends of the collaborator. Edition copy, inscribed by Hugnet on the half-title "à Sabine [Fachard] sablier de cette sphère/ mon coeur ami/ octobre 1962." Loosely inserted, a 1951 engraved birth certificate for the Hugnets' son Nicolas, with etched images by Jean Beaudin.

Paris (Robert-J. Godet), 1943.

*Rolandseck 124; Centre Georges Pompidou: Pérégrinations 10; Georges Hugnet 93; Skira 4; Basel 10*

4 **(ARTS INCOHÉRENTS) Catalogue illustré de des Arts Incohérents [1884].** (10), 163, (1), xv, (1)pp. with drawings by the artists reproducing their works in the text. 2 hors-texte plates of Georges Lorin's "Effet de lune sur la comète," printed in collotype. Loosely inserted, proof copy of a self-illustrated wrapper for the edition. 4to. Stitched signature slip bound, enclosed within later marbled wrapper. **Édition limitée of 30/ J.L. in the hand of Jules Lévy, opposite the title page.** Founded in 1882 by the writer Jules Lévy, the satirical journal Les Arts Incohérents sponsored annual exhibits ridiculing



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very popular (the 1882 show drew 2,000 people, Wagner among them), the Incohérents were an offshoot of Montmartre culture, and held equally bizarre masked balls as proclaimed the death of the movement in 1887 (funeral at Folies Bergères) but it wound on until 1896.

The title of the 1884 exhibition was the first to contain illustrations wickedly designed to mimic the format of the official publications. "In fact, with fumiste mimicry, [it] was produced by the printer, E. Bernard & Cie., in the same manner, with the typography and format as for the illustrated catalogues of the Salon de La Société des Artistes Français.... In the 1884 Incoherence, [Eugène] Mespès is represented by perhaps the most work in the show, 'L'honnête femme et l'autre'; in retrograde of force of conceptual art worthy of Lawrence Weiner. Invention must also be made of Amédée Marandet's astonishing 'Portrait sans pieds d'un sociétaire de la Comédie-Française,' a likeness which depicts nothing above the chin of the Caporal's "Portrait de la belle Mme X....," a caricature of Mme. X, here shown as a human umbrella below the signatures loosening; a very fine, fresh copy.

E. Bernard et Cie., Imprimeurs-Éditeurs, 1884. \$2,500.00  
 Phillip Dennis & Shaw, Mary (eds.): *The Spirit of Montmartre, Humor, and the Avant-Garde 1875-1905* (New York: 1996), p. 40ff., figs. 58-61, 71-74

**H.** A cura di Enrico Castellani e Piero Manzoni. Nos. 1-10 (all published). (32), (24)pp. Prof. illus., including typography by Manzoni, reproductive "Peinture exécutée en atelier avec 'Meta-Matic No. 12' by Jean Tinguely (loosely issued), 2 "blues" by Yves Klein (one full-page on pink stock, one partial-page), and other images by Jasper Johns, Robert Rauschenberg, Lucio Fontana, Heinz Mack, Man Ray, etc. et al. Lrg. 4to. Dec. self-wraps. Texts in parallel Italian, French and German, by Guido Ballo, Bruno Alfieri, etc., Enrico Castellani, Udo Kulturmann, Piero Manzoni, etc.

Instant publication, co-edited by Manzoni and Castellani out of the Azimuth in late 1959 and early 1960, featuring work by a wide international roster of the avant-garde, including the second issue is subtitled "The New Artistic Conception." A third issue, no. 2 bearing the stamp of the Milanese avant-garde group of Uliano Lucas.

\$6,500.00

by Johannes. **Das Warhol-BEUYSS-Ereignis.** 3 Kapitel (in the end of the Riemer) (Geplante Veröffentlichung im nächsten Jahr) (3)pp. 1 halftone plate. 4to. Dec. wraps. Edition of 500 numbered copies, containing an original multiple by Beuys on...

rather a generic medium for sculptural expression. rather a metaphor for the earth as a protective medium, and its image of rust, dirt, dried blood, or excrement. As a term with references to Christianity, German militarism, Nationalism, agency, war, and the occult. Beuys often used Braunkreide (natural, practical covering and also in a more shamanic way, as an insulator of spiritual forms" (Emily Rekow, Warhol). Here, the paint has been brushed on so as to outline and highlight portions of the text, as well as create a larger image.

A fine copy.

Gelsenkirchen (Free International University [FIU]), 1971. *Schellman* 319

**7 BIFUR.** Rédacteur en chef: G. Ribemont Dessaigne. Pierre G. Lévy. Nos. 1-8, 1929-1931 (all published). 16 issues, advt's. Numerous collogtype plates hors texte. Wraps. Glassine d.j. One of 1700-2000 numbered copies. Lafuma-Navarre (edition size varies in some issues), first printed editions of 1730-3200 in all.

One of the most elegant reviews of the period, with a large photographic contents. Texts by Benn, Cendrars, Michaux, Soupault, Tzara, Lurçat, Salmon, Limbour, Ehrenbourg, Dessaignes, De Chirico, Picabia, Gómez de la Serna, Williams, Leiris, Mac Orlan, Desnos, Joyce, Hemingway, Malraux, Döblin, Keaton, Huidobro, Kafka, Arp, Varèse, Hughes, Jolas, Eisenstein, Prévert, Sartre, Hikmet, and many more. Photographs and film stills by Krull, Kertész, Lotar, Moholy-Nagy, Man Ray, Buñuel, Modotti, Ivens, Cahun, Eisenstein, etc. Many volumes mostly unopened.

Paris, 1929-1931.

*Gershman* p. 47; *Admussen* 25; *Reynolds* p. 107; *Bibliography* p. 362

**8 BLAST.** Review of the Great English Vortex. Edited by William Lewis. Nos. 1-2, June 20th 1914 and July 1915 (a total of 160, (4)pp., 23 plates; 102, (6)pp. 16 illus. Vorticist or Futurist cul-de-lampe throughout the second issue. Lrg. 4to. Wraps with typographic composition, on pink stock; No. 2 with cover design by Lewis). Manifesto, signed by Henri Gaudier-Brzeska, Ezra Pound, William Roberts, Edward Wadsworth and Lewis, among others; other texts by Pound (15 poems), Gaudier-Brzeska, T.S. Eliot ("Preludes," "Rhapsody on a Night"), Ford Maddox Hueffer, Rebecca West, Wadsworth, and others. Work by Wadsworth, Lewis, Roberts, Jacob Epstein, Gaudier-Brzeska, Christopher Nevinson, and others. The second issue published in conjunction with an exhibition of the Vorticist at the Dove Gallery, London.

"The arrival of Vorticism was announced, with great publicity and defiant, in a manifesto published in the first issue of the magazine.... Dated June 1914 but issued a month later, covered journal set out to demonstrate the vigor of an autonomous movement in British art. Vorticism was seen by Lewis as an independent alternative to Cubism, Futurism and Expressionism. With the help of Pound, Gaudier-Brzeska and others, he used the language of the manifesto pages of 'Blast' to launch an uninhibited, wide range of targets.... The Vorticists wanted to oust the traces of the Victorian age, liberating their country from the past as the stultifying legacy of the past. In giant steps, 'Blast's' inventive typography roared: 'Blast years 1830-1914'. Using humour 'like a bomb' to ridicule British inertia, while inventing any realization that a new century demanded a new, innovative art. 'Blast' cried 'We are primitive mercenaries'.

**IT/FILLIOU) La Cédille qui Sourit. Étude d'acheminement à thèmes-suspense en petite vitesse.** Single sheet, with red typed text. Verso blank. 308 x 210 mm. (12 1/8 x 8 1/2")

graphed solicitation to subscribe to the collaborators' "thèmes-suspense" was sent by Donna and George Gherasim. Marianne [Staffeldt] and Robert Filliou to Gherasim, a distinguished Rumanian Surrealist writer, who lived in France from the 1950s to his death in 1994. The salutation is common: "Cher Gherasim" and the letter signed "Marianne" in the statement "Votre adresse m'a été indiqué par:" is also signed "moi-même" in pen.

"Donna and Fillious' Cédille qui Sourit was, as Filliou recalled it long after its closing, "a sort of workshop and of shop, of a kind we could say now, for we were never commercially registered. The Cédille was always shut...here in Villefranche-sur-Mer, conceived the Cédille qui Sourit as an international permanent creation, and so it turned out to be. We played with invented and disinvented objects, corresponded with the neighbors, drank and talked with our neighbors, manufactured by correspondence suspense poems and rebuses, compiled an anthology of misunderstandings and an anthology of scenarios...." 'Suspense-poems' were series of verses on wooden tablets—the letter describes them as "verses which would be mailed to subscribers two or three times a week to be hooked together, they were to be arranged or pinned on the wall in sequence, to create a "objet-poème-suspense" with intrusive foldlines.

Paris-Mer [1965?] \$450.00

**ANDRÉ. Manifeste du surréalisme. Poisson solitaire.** Publisher's orange wraps. Glassine d.j. The rare first

birth certificate of Surrealism was made out at the end of 1929 when André Breton published his 'Manifeste du Surréalisme' (1929). The word itself, however, had been in circulation for years, accumulating a number of different meanings, and the manifesto was an attempt to codify and clarify these, "pure psychic automatism." A little light wear.

**11 CAHUN, CLAUDE. Les paris sont ouverts.** 32, (2) Wraps., printed in red. "Quel parti prenez-vous pour en finir avec l'exploitation de l'homme par l'homme avec votre propre force? Exploité, exploiteur? Exploités, exploités jusque dans la poésie et la défense de la cause prolétarienne" (from the introduction). Thanks to the recent discovery of a large number of photographs, Cahun is now well known as one of the great surrealist photographers, and the first photographer to specialize in portraits. But she was also an inspired theorist and pamphleteer. 'Les paris sont ouverts' [Bets Are On] (1934) remains one of the most delicious fruits of surrealism's early encounter with Marxism (Paris, 1934). A fine copy.

Paris (José Corti), 1934. *Gershman p. 12; Rosemont, Penelope (ed.): Surrealist International Anthology (Austin, 1998), p. 11*

**12 (CHARCHOUNE) Lecuire, Pierre. Panorama généré.** 11 full-page color woodcuts by Charchoune in text. Heavy handmade Madagascar wrapper (with woodcut illustrations by Charchoune). All contents loose, as issued. Publisher's burlesque box. An unnumbered copy, signed by Lecuire and Charchoune, from the limited edition on papier d'Auvergne de Bas, of which 66 numbered copies and 6 copies des romans numéraux, were printed on the presses of Marthe and Pierre Baudier.

"The format is à l'italienne (16 x 32 cm.) and the solid shades are printed, on Auvergne paper, in the most delicate tint of primary colors to which no reproduction could do justice" (Strachan format, celui d'un cahier de musique, donne le ton de l'ensemble emprunte à la musique la pure discrétion des bois et l'extension des lignes et des sons" (Livres de Pierre Lecuire). "Avis au relieur" loosely inserted, as issued. A fine copy. Paris [Pierre Lecuire], 1963. *Chapon p. 242 (illus.), 300; Strachan pp. 204, 328; Ceram, d'Art Contemporain: "Livres de Pierre Lecuire" (Paris 1963)*

**13 DADA. NO. 7: DADAPHONE.** Editor: Tristan Tzara. 4to. Self-wraps., stapled as front cover design by Picabia. Contributions by Tzara, Picabia,

es include a beautiful abstract Schadograph, purportedly by d Sermer in the Royal Crocodarium in London, as well as many Picabia drawings on the front cover.

**The copy including an example of the broadside "Manifestation Dada," designed by Tristan Tzara** originally stapled in the issue, as is sometimes found. A great succès de Manifestation Dada was the third, and most elaborate, of demonstrations after the arrival of Tzara in Paris, precipitated by the Festival Dada. This broadside handbill, printed on paper with red mechanomorphic line drawings by Picabia superimposed on the text, is one of the best ephemera of Paris Dada, and the rarest. In addition to providing a complete program of the event (works by Dermée, Ribemont-Dessaignes, Picabia, Soupault and Soupault, Éluard, Tzara and others), it carries instructions for the forthcoming "Dadaphone," "391" no. 12, and is printed sideways at the right edge, printed in red. Oblong 10 7/16 x 373 mm. (10 7/16 x 14 11/16 inches).

The cover and the broadside show a horizontal foldline at the top, indicated by the remnant of a cancelled postage stamp on the front cover of the review, above the title. The issue itself is particularly artful on the cover, with some intermittent staining; the cover bears two small rust stains and little losses at the site of the spine (now lacking), but is otherwise well preserved, the pink paper fairly strong.

Paris (Pareil), 1920. \$13,500.00  
*1174; Ades p. 65; Almanacco Dada 32; Gershman p. 49; 1970; Chevretil Desbiolles p. 284; Sanouillet 226; Motherwell 666; Rubin 462; Verkauf p. 178; Reynolds p. 110; Dada 374; Zürich 374; Pompidou: Dada 1363, illus. p. 315; Washburn pl. 363*

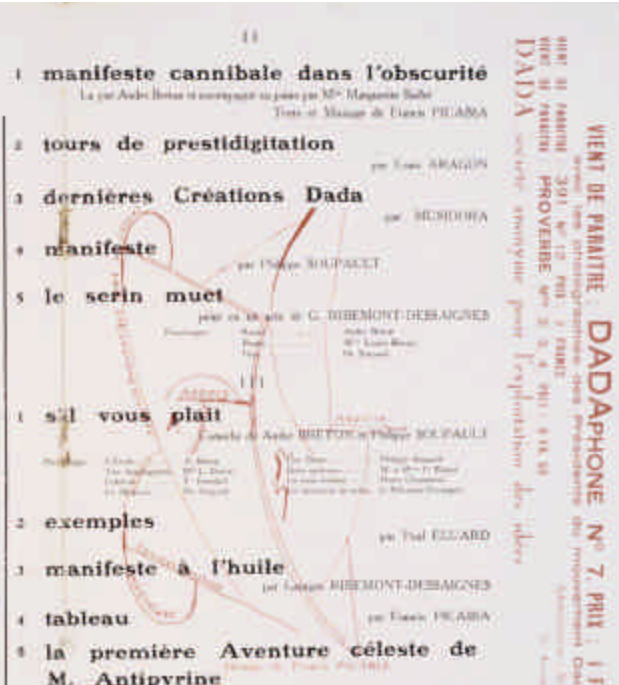
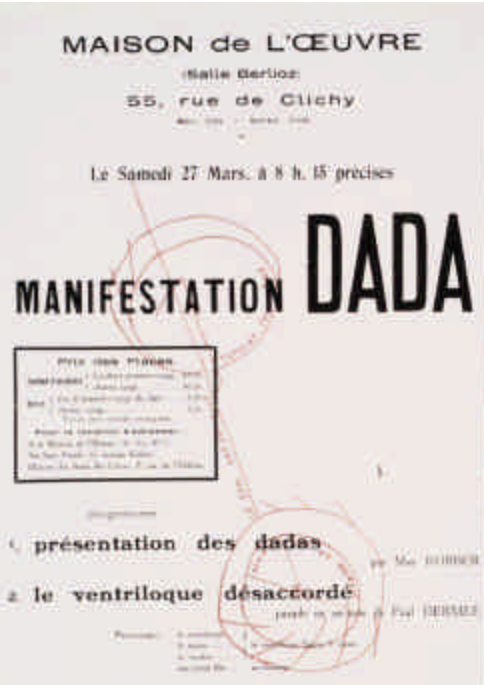
**"Manifestation Dada": Documents Dada 14; Dada Global 226; Almanacco Dada p. 607 (illus.); Sanouillet 318; Dada Art-Motherwell/Karpel p. 176f. (with text from Georges**

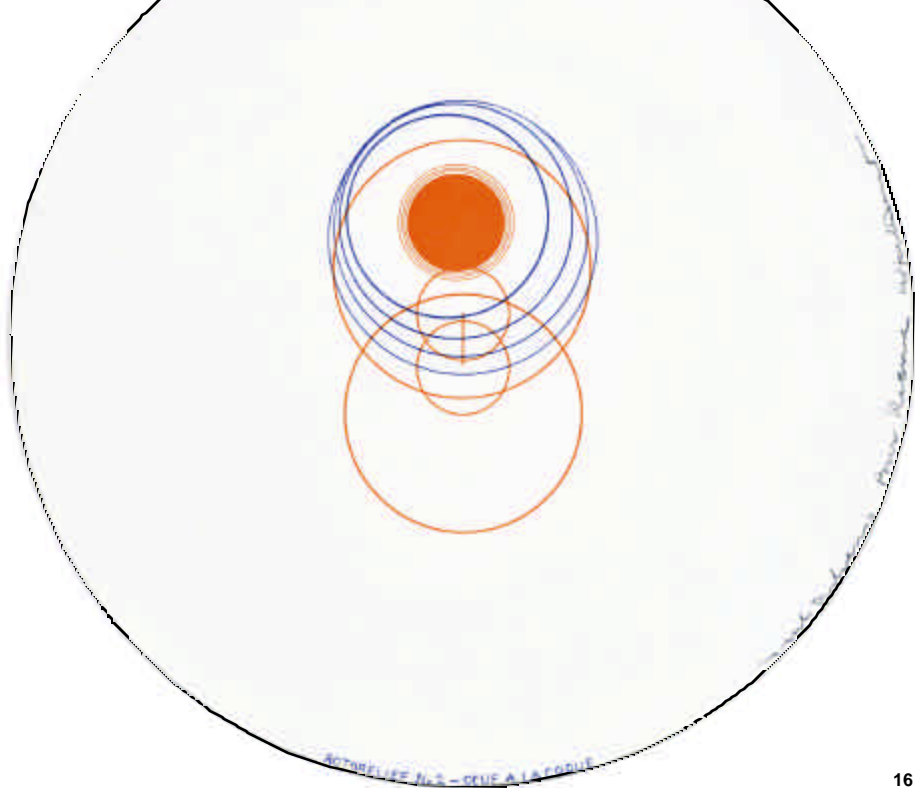
Wolf Vostell.] No. 3. Dezember 1962. Numerous folding pages printed in red and on differing stocks. 4to. Wraps. Design images by 14 contributors, including Christo, Henry Flyck, Dick Higgins, György Ligeti, Franz Mon, Nam June Paik, and Wolf Vostell. Small tears at spine of dust jacket; a few stains. Köln, 1962.

*Kellein, Thomas: "Fröhliche Wissenschaft": das Archiv der Galerie Stuttgart, 1986), no. 176, p. 110f.; Wye, Deborah Wendy: Eye on Europe: Prints, Books & Multiples, 1960-2000. New York: Museum of Modern Art, 2006), p. 100*

**15 (DUBUFFET)** Paris. Galerie René Drouin. **Les gens plus beaux qu'ils croient. Vive leur vraie figure.** ressemblance extraite, à ressemblance cuite et corrodée, à ressemblance éclatée dans la mémoire et dans Dubuffet. Du mardi 7 au 31 octobre. (4)pp. (single folio, 10 7/16 x 14 11/16 inches). 20 line-drawn illus. by Dubuffet. Self-wraps.

The rare catalogue for one of the most radical exhibitions in France, Dubuffet's *art brut* portraits of Parisian intellectuals at Galerie René Drouin in 1948. Printed on a large folding sheet of stock, the catalogue contains a lengthy text by Dubuffet ("Causette"), and brilliant, primitive line-drawn portraits of the exhibition, of Fautrier, Ponge, Michaux, Artaud, Cingria, and others. Initially, the series was based on personalities in the life of Florence Gould, to which Dubuffet had been introduced by Paulhan, including Paulhan himself, Pierre Benoit, Marcel Schwob, and Paul Léautaud; it was then extended to include friends and acquaintances, such as Antonin Artaud, Francis Picabia, Henri Michaux, and Jean Fautrier. "Dubuffet's aggressive, style caricatural portraits of 1946-47 are in part caricatures in the simplest sense, a mocking variant on the pantheons of art that had become sober clichés of even 'radical' French art, as seen in group portraits. But Dubuffet's portraits manifest the





f intellectuals: mental energy and will are now all that the body can (indeed must...) go to hell. His writers and are pathetic monsters, their features reduced to pops, their aplomb prodded into jumping-jack spasms. Yet despite harshness and imbalanced disturbance are in view tokens of authenticity, to be portrayed by him with contours and inept anatomy is, perversely, to be made (High and Low). Foldlines, as issued. This copy is print-grey stock.

\$1,600.00

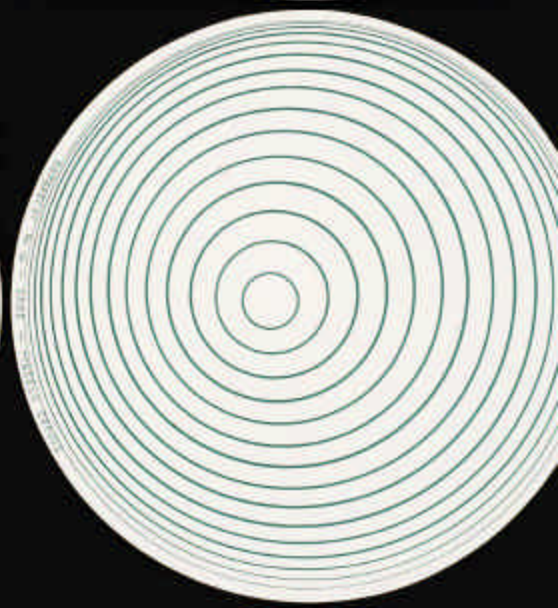
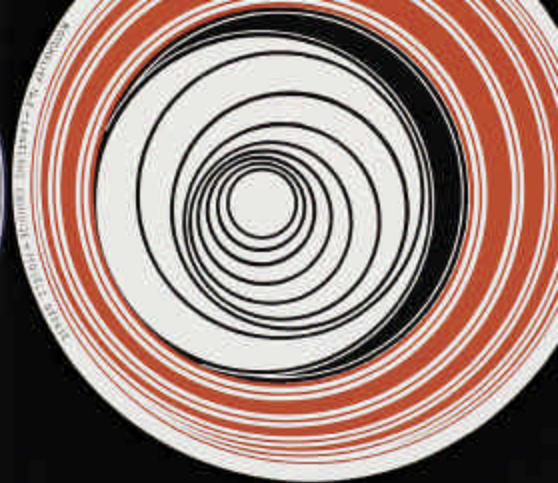
*Areas: Dubuffet (New York, 1981), p. 41f. (discussing the Varmedoe, Kirk & Gopnik, Adam: High & Low (New York, Modern Art, 1991), p. 144ff.*

**AMP, MARCEL. Rotorelief.** Disques Optique. Ensemble of six-sided cardboard discs, each 200 mm. in diameter (approximately 7 7/8 inches), printed in colors in offset lithography on different compositions. The discs are loosely assembled, as in the original circular holder, which is fashioned of two rings separated by a strip of black sponge rubber, and held together by a strip of black paper. The ensemble includes a wax-paper slip with 13 lines of printed text and price information (loose, as issued), and two black rings. The rotorelief discs are printed in Duchamp's signature with numbers and titles at the edges ("Corolles," "Oeuf à la chinoise," "Lampe," "Poisson japonais," "Escarabe Bohême," "Cerceaux," Montgolfière," "Cage," "Eclipse de la blanche"). This copy lacks a circular cellophane sheet printed in white, and a slender white cardboard strip with text and "Tirer l'anneau."

was issued in 1953, produced by Enrico Donati in 1953, also unsigned and unnumbered (of which 600 were destroyed). Later editions, more elaborately produced editions, were issued in Paris, 1959; New York, 1963; 1965. The first edition is extremely rare.

**A spectacular set, in which all six discs are signed in blue ink, by Duchamp** at the outer edge, and also inscribed "pour Reana [?] affectueusement." All parts of the set are in beautiful condition.

"An extension of the rotating spiral disks in 'Anémic Cinéma,' the 'Rotoreliefs' also reveal Duchamp's taste for mass production on a modest scale.' They were printed inexpensively in a limited edition and were first presented to the public at an inventor's fair. When viewed (preferably with one eye) at a rotating speed of 1000 rpm, the disks present an optical illusion of depth, and in effect create three-dimensional objects: a fishbowl, a lightbulb, a 'Rotoreliefs' appear in the Duchamp sequence of Hans Bellmer's 'Dreams That Money Can Buy,' and also in Jean Cocteau's 'Blood of a Poet' (d'Harmoncourt/McShine). One of the 'Corolles,' was reproduced on the front cover of 'Minotaure.' As Francis Naumann relates, Duchamp undertook the project in the spring of 1935 with high hopes for his 'playtoy,' not only as an artistic venture, but as a commercial one as well—such that he had Katherine Dreier repeatedly to be discreet about it and to secure a patent for it in America. This it utterly failed to do, and of producing it, to begin with, proved considerably higher than anticipated, forcing him to ask H.-P. Roché to finance the project. When he unveiled it to the public, at an annual inventor's fair in Paris on August 30, 1935, it drew no interest. Roché had intended to erect a tiny stand among the inventions at the Genes





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cial issue of 'Cahiers d'Art' devoted to objects, Mme. Tzara and Marcel Duchamp analyzed the relationship between the specifically real in the 'Rotoreliefs': 'They result from a sort of confusion of the values and arbitrary limits with which thought distinguishes between the concrete and the abstract and Everyday life. Basically, these are just ordinary objects, records on which Duchamp has designed flat geometrical drawings of spirals and circles. Their rotation on a gramophone creates an optical illusion in which unexpected forms develop, appearing in relief: the boiled egg, the goldfish, the champagne cup and the others are really picture-puzzles that reveal themselves in the same way as word-puzzles.... But, while they provide nothing more than an intellectual pastime based on chance that in fact happened upon a new technique for inducing chance, a new means of supplementing the impressions from work executed in relief'" (Jean).

\$50,000.00

1911; Naumann 5.4, p. 124ff.; Lebel 167; d'Hamoncourt/Lebel 16; Rubin p. 42 (full page plate); Jean p. 253f.; Buchholz/Lebel 64

(DADA) New York. Sidney Janis Gallery. **Dada 1916-1923.** Catalogue, designed by Marcel Duchamp, printed in orange ink on white tissue stock (verso blank). 965 x 635 mm. (ca. 38 pages). Lrg. folio (folding to 4to).

It was distributed at the exhibition as a ball of crushed paper, "a dada gesture to cancel the "seriousness" of exhibitions," Duchamp later wrote. Sidney Janis reported to Arturo Soto that "The Dada poster by Marcel Duchamp for our Dada 1916-1923 was very carefully planned by Marcel Duchamp for several weeks, and when it was finally accepted as perfect, Duchamp crushed one into a wastepaper ball (to be discarded in the wastepaper basket). 'This is the way you should make art. We did just that. We also had these 'wads of wastepaper'

represents one of the most important and visually strikingly created in the entire history of 20th-century graphic art. In fact, 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, however, reveals that it was also intended to serve as catalog cover. Diagonally...are four introductory texts on Dada—by Arthur Tzara, Jacques-Henry Lésvesque, and Marcel Duchamp—each in a different typeface that cascade down the image in a pattern (reminiscent, some might claim, of the movement's 'Nude Descending a Staircase')" (Naumann). An exceptionally fine, fresh copy.

New York, 1953.

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

18 **DIE ERDE.** Politische und kulturpolitische Halbmonatsschrift. Herausgeber: Walther Rilla. 1. Jahrgang, Hefte 1, 5, 7-13, in 9 Hefen. Januar-Juli 1919. 32pp. per issue. Lrg. 8vo. Printed green with black ink. A substantial run of this radical Expressionist review. More than a revolutionary political stance of "Action," "Die Erde" is especially for its contributions by key figures of the Dada movement. Texts by Raoul Hausmann ("Der Besitzbegriff in der Farne Welt," "Recht auf den eigenen Körper," "Der individualistische Akt," "Die Diktatur," "Zur Weltrevolution"), Otto Freundlich ("Essen und Trinken," "Zur Synthese Architektur—Plastik—Malerei," "Wir wollen leben"), Otto Flake, Karl Liebknecht, Max Hermann, Otto Rühle, Johannes R. Becher, Ivan Goll, and others. "Die Erde" was published in January 1919, with 2. Jahrgang, Heft 1. 1. Heft with small amount of spine; intermittent light wear. Very rare.

Breslau (Verlag Die Erde), 1919.

Almanacco Dada 50; Raabe 54; Raabe/Hannich-Eberhard 16; Perkins 169; Marbach p. 250







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**COLLECTION) Sammlung Ey, Düsseldorf.** Introductory  
 Osborn. 94pp. 88 plates. Sm. 4to. Wraps., with ovoid  
 ette on front cover. The privately published catalogue of  
 ed collection of the legendary "Mutter Ey," featuring work  
 x, Hoerle, Pankok, Jawlensky, and other Rhenish Express-  
 New Objectivity artists. A little light wear.  
 Selbstverlag von Frau Ey), n.d. \$1,250.00

**GER, LYONEL. Kathedrale.** (Prasse W144.IA.) Original  
 23, printed in black on chamois-colored wove paper. 314  
 ca. 12 5/16 x 7 5/8 inches), slightly irregular. Verso: state-  
 aims of the Bauhaus by Walter Gropius. First state of the  
 d first state of the text; with a small loss of ink at the top

academy. Small loss at top left corner, very slightly into  
 two small losses within the image, mended on the verso  
 wear; laid into a mat with Japanese tissue.

[Weimar, 1923.]

*Prasse W144.IA, cf. P.E.4a; Wingler p. 31 (illustrating  
 second state of the text); Fleischmann, Gerd: Bauhaus D  
 Typografie, Reklame (Düsseldorf, 1984), p. 38 (image n*

21 **DER FEUERREITER.** Ein Flugblatt junger Kunst u  
 Geleitet von Hans Roger Madol. Erstes Blatt 1920; t  
 unstated Viertes Blatt. Erstes Blatt: (2), 13, (1)pp. 3 full-p  
 woodcuts, by Walter Münz (2) and Lily Duperrex. Viertes  
 (1920-27). 3 full-page woodcuts by the WFL

ive of which first appeared in the journal itself; he specu-  
ably, that the three other woodcuts in the portfolio, which  
lf Auslege and Georg Kobbe, must have been planned  
and 3.

e suspension of the present "Feuerreiter," a successor  
the same title (but different subtitle: "Der Feuerreiter.  
ichtung und Graphik") was started up by Fritz Gottfurcht,  
original contributors. Much less rare, and of considerable  
est as a late Expressionist and Neue Sachlichkeit peri-  
second "Feuerreiter" ran for three annual volumes, from  
4.

r Madol—an anagram adopted by Gerhard Salomon  
—fled Germany in 1933 for France, Denmark, the USA  
England, where he had a successful career as a journal-  
raver. OCLC records only one entry, at the Deutsches  
iv Marbach (all other listings being for the successor  
remely fine condition, as issued.

ersdorf (Verlag "Der Morgen"), 1920. \$1,750.00  
f. VI.616 and VI.612; Raabe 100; Dietz/Hügel II.959



**(S) Brochure Prospectus for Fluxus Yearboxes.** [Ver-  
p., the interior printed on a leaf of orange stock. Oblong  
d olive-green self-wraps., boldly printed with the word  
ligraphed with a brush) in black on the front cover.

As noted by Jon Hendricks in "Fluxus Codex," this first  
ne prospectus was printed in time for distribution to  
the "Kleines Sommerfest" at the Galerie Parnass, Wup-  
June 1962, which was the first public presentation of the  
fluxus. In it, the first page, reversed out so that the text  
range on a black background, reproduces traditional dic-  
titions of the word 'flux' (including its derivation from the  
); the second page contains a characteristically beautiful  
collage by Maciunas of its subjects (antiart, automatism,  
trism, nihilism, etc.) and an international roster of its edit-  
tee; and pages 3-4 contain complete tables of contents  
seven yearboxes (in which nos. 6 and 7—the Italian/Eng-  
Yearbox, and the East European Yearbox, respective-  
certain contributors and titles still "to be determined" at  
this prospectus precedes a second version (Version B),  
October, in which the interior text is printed on newsprint,  
ens. Light foldline; a fine copy.

**Printed, Fluxus mailing list card.** 65 x117 mm. (ca. 1 5/8  
nes). Probably designed by Maciunas, this card is divid-  
sections on the recto, with classic nineteenth-century  
ed out on a black background ("I wish to remain on  
ng list and receive future announcements"); verso blank,  
ped with Fluxus p.o. box address.  
West Germany, 1962. \$2,250.00  
41.1 ff.; Fluxus Codex p. 91f. (illus.)



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

24 **FRONTA** [Front]. Mezinárodní sborník soudobé a  
nationaler almanach der activität der gegenwart/ rec-  
tional de l'activité contemporaine.../ kunst, technik, lit-  
ologie, wissenschaft, modernes leben.... Redaktion: F  
Prusa, Zd. Rossmann, B. Václavek. 203, (9)pp., 48 pla-  
illus. Prof. illus. in text. Sm. folio. Dec. wraps. designed  
Rossmann, featuring the title in a large red disc, and  
illustrations of the almanac's primary areas, arranged  
film.

One of the major publications of the Devetsil group  
after "Disk" and "Pásmo" had come to an end, and "R  
yet begun. Its emphasis was on abstraction and Fu  
and, to some extent, Surrealism. Similar to the "Buch  
stler" edited by Kassák and Moholy-Nagy, but includi  
and theory in addition to the visual arts, "Fronta" mark  
phase of Devetsil's activity, when the group was a  
establish itself internationally, and it succeeded in so  
inal texts ("written for 'Fronta' and printed from the m  
the editors proudly noted) by a remarkable roster of fi  
European avant-garde: Kassák, Albert-Birot, Schwitte  
Stvrsky and Toven, Nerzval, Ribemont-Dessaigne,



... with a detailed mathematical analysis of its structure which proves these elements to be uniquely rhythmic. Such rhythmic figures naturally have a profound effect on the viewer which then endows the figure with symbolic, archetypal, powers. Here is a glimpse of what Henry meant by a 'symmetry,' as well as the significance of what he would have called various forms. Far from creating the basis for an 'abstract art' reference to reality, as such art is commonly conceived, this is the aesthetic of an art which is profoundly symbolic and ideal in the sense of affecting the state of consciousness to its alteration....

At the time was, of course, a disciple of Henry, collaborating with the experimental psychologist in various capacities. Notably the 'Cercle chromatique,' the 'Rapporteur esthétique,' and 'L'esthétique des formes.' All these works are of a high-contrast and mathematical nature, for it was Henry's idea, quite central to his work, that there is a simultaneous one-to-one relationship between external stimulus and psychic or perceptual reaction which can be mathematically calculated. What is interesting and most characteristic of Henry's esthetic is that it deals solely with psychic reaction to sensory experience. Art is understood as a medium of communication between sense and psyche; visually this is done through color and line. Accordingly the way is opened for an art that takes place at a nonverbal or, more appropriately, a pre-verbal level: knowledge or understanding is an identificatory and psychic transmissions.

It is to having 'discovered' Henry for the neo-impressionists, that is the one artist who actively collaborated with Henry, that is the one artist who actively collaborated with Henry, in making designs according to Henry's calculations of rhythmic and mathematical numbers. [One may mention as well the] poster he did for the Théâtre Libre in 1888 and which carries the title 'application du Cercle chromatique de Mr. Ch. Henry' (the artist Fernand Lévy devoted a short article in 'La revue Indépendante' in 1888)."

This copy, inscribed at the top of the title page "Monsieur Lévy, un hommage de respectueux..." (loss at the corner of the leaf from the spine. Browning; a bit chipped at edges, the text block is very rare. OCLC lists two copies only, both in Paris (Bibliothèque de la Sorbonne).)

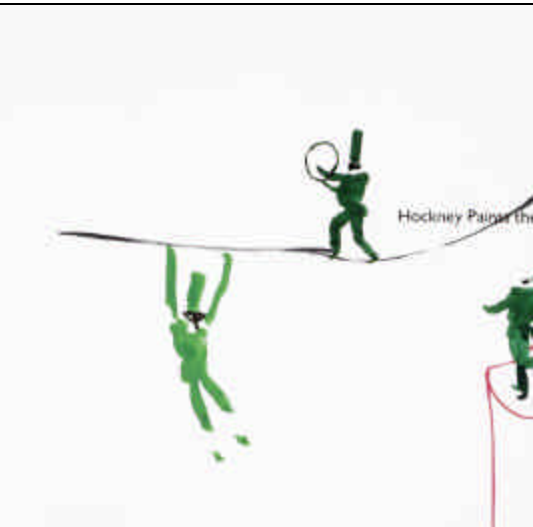
Paris: G. Nony & Cie., 1895. \$1,200.00

... (wave stock, printed on both sides in black 600 x 420 mm, 7/8 inches). "Hi Red Center," a newspaper-like Fluxus publication, was designed by Shigeo Kubota. Its proper title is 'Bundle of Events'... Marcel Duchamp designed a poster-catalogue for the exhibition '1916-1923' at the Sidney Janis Gallery in New York City. The pieces were crumpled into balls and placed in trash baskets to be retrieved. Hi Red Center's 'Bundle of Events' is a sheet of paper divided into 32 pages, of events and photo-documentation, published in 1965. George Maciunas distributed 'Bundle of Events' crumpled into balls and sometimes tied in a rope net similar to Krumpal's counterfeit 1000 Yen note pieces in the early 1960s. The pieces were crumpled, trashed posters, and Christo's 'Package' (Hendricks). This is a rather dense collage of texts describing performance and other memorable events in Tokyo, 1962-1964, the whole printed on maps of Tokyo districts. On the back is a grid of 32 squares, one of the pieces, keyed by number to locations on the front. Tokyo, 1965.

*Fluxus Codex pp. 267, 307 (illus.); Silverman 168.11ff.; Charles & Hiro, Rika Iezumi, editors): Art Anti-Art North America: Remnants in the Public Sphere in Postwar Japan 1950-1965 (Research Institute, 2007), p. 80f., pl. 15; Happenings in Japan 15.08.62 (illus.)*

29 (HOCKNEY) Friedman, Martin. **Hockney Paintings**. With contributions by John Cox, John Dexter, David Hockney, Stephen Spender. 227pp. Over 200 illus. (mostly in color). 4to. Wraps. Published in conjunction with an exhibition at the Walker Art Center, Minneapolis. **Presentation copy, with a watercolor drawing by Hockney** across the inside front cover. The first leaf in red, green, and black, inscribed (in red, blue, and black watercolors) "for James/ love/ David." The drawing adds additional figures of Punchinello to the two already printed on the cover: one swinging from the printed tightrope, the other soaring in the flight of quickly painted red stairs at left. Punchinello is a commedia dell'arte figure of Hockney's, used by him in 1981 in the 1981 New York productions of Satie's "L'enfant et les sortilèges."

Minneapolis/ New York (Walker Art Center/ Abbeville Press)





Einiges aus der Farbtheorie. Physiker, Chemiker und Philosophen haben eine ganze Anzahl von Lehren geschrieben. Für die Farbtheorie ist alles was er arbeitet sowohl sinnlich als auch theoretisch [physiologisch, physikalisch] wie subjektiv-gefühlsmässig, Kontrollieren und in Betracht ziehen müssen, sind alle diese Farbtheorien nicht von so grosser Bedeutung wie man zuerst anzunehmen geneigt ist. Die Können der Farbe sind so wichtig, dass wir sie nicht als Anatomien und jedes der erforderten Gebiete immer wieder zurückführen zu die klare sympathischen Schattens oder Gestalten. Farben sind Töne des Lichtes und des Klanges der Weltseele. Die tiefsten Tiefen der Welt und der Menschheit sind geborgen im geheimnisvollen Farben. - Mit Worten lässt sich wenigliches über die Farbe beibringen, denn sie ist so ganz im Kreis der Anschauung und des nichtverstandenen Lebens.



HUELSENBECK, RICHARD (EDITOR). **Dada Almanach.** Im Zentralamt der Deutschen Dada-Bewegung. 159. plates. Lrg. 8vo. Orig. printed wraps., designed by [unclear].

132.25; *Dada Artifacts* 46; *Pompidou: Dada 1245*, p. 321, 323, 505, 721

In the autumn of 1920, just after the close of the Erste Interdada Messe, the 'Dada Almanach' was "the first attempt to publish of the movement's international activities, at least in part. Published on the initiative of Huelsenbeck, who was in charge of the exhibition,...it contained important articles on the theme of Dadaism...valuable statements by the Dada Club and some other Dadaists, such as Walter Mehring (a poet and kayak people!), sound and letter poems by Tristan Tzara, Man Ray's companion in New York, not to mention a letter by the Dutch Dadaist Paul Citroën, dissuading his partners from going to Holland. The volume was also designed by the French participation of Picabia, Ribemont-Dessaignes, Soupault, quite unexpected in Berlin; their contributions were notably collected and sent on from Paris by Tristan Tzara. Living in Paris with the Picabias since early January 1920, Huelsenbeck's 'Dada Almanach' a scrupulous and electrifying account of the activities and publications of the Zürich Dadaists....one of the most important documents in the history of the movement" (Chapon). Small format cover: a fine copy.

31 **ITTEN, JOHANNES. Tagebuch.** Beiträge zu einem Buch über die bildenden Kunst. (2), 112, (4)pp. Text entirely lithographed in handwritten script (the title-page in blue). Most profuse with hundreds of lithographed line drawings and diagrams. Author in the text, and 123 tipped-in halftone illustrations (in various colors). 4 color charts in text, composed of a total of 53 tips and samples, each handpainted in gouaches on card. Oblong format, cloth over heavy boards. Slipcase (matching blue cloth). Japanese-bound. Tissue guards. One of 300 copies from the edition of 330 in all, printed by hand at the Itten-Schule. A pedagogical work, wonderfully complex and beautiful in its conception, published during the period in which Itten directed the Bauhaus school in Berlin (1926-1931), following his years at the Bauhaus and in Zürich earlier in the decade. As he later explained, the underlying ideas came directly out of his teachings on art and practice in the Bauhaus Vorkurs. This copy is composed of 31 sheets assembled by Itten himself in 1962 from the original unpublished manuscript which had remained, forgotten, in his possession for thirteen years. It is of great interest in his celebrated book "The Art of Color" (1937) in which he asks him to have them bound up and released. A new edition is planned.

re catalogue raisonné. D.j. a trifle rubbed at top front slightly sunned at spine; a spectacularly fine and fresh almost unobtainable hardbound issue.

5. \$4,500.00

**(AK) Mácza, János. Teljes Színpad.** Tanulmány 1919-1921. Theatre. Studies 1919-1921.] (16)pp. 1 full-page linocut in black. D.j. Parallel texts in English and French. Cassák in text; cover design by Kassák, printed in bright red.

g. 4to. Dec. cream-colored wraps.

t work on avant-garde theatre, with powerful Constructivist work on avant-garde theatre, with powerful Constructivist work by Kassák. "The circle around Kassák... paid attention to the same was true of theater. 'Ma's theater critic, János Mácza, had already published extensively on the theory of the avant-garde while still in Budapest. He went on to publish 'Teljes Színpad' (Complete Theater) in Vienna as a special issue of 'Ma,' in 1921. It gave a perceptive summary of the theoretical principles and perspectives of the theater of the avant-garde" (Pál Derék, *Central European Avant-Gardes*). These special issues of 'Ma' are, as Derék goes on to say, "beautifully and richly illustrated, and more like illustrated books than journals." Neatly loosened from its wraps within. Expert conservation to chips at edges of covers.

olyóirat), 1921. \$4,500.00

*Central European Avant-Gardes: Exchange and Transformation, Los Angeles County Museum of Art, 2002*, pp. 167, 170; *Ma: A Magyar Aktivizmus Művészete 1915-1927 (Budapest, 1921)*

SEE FRONT COVER

**(AK) LAJOS. Angyalföld [Angel Field].** 356, (4)pp. Dec. 1929. Photomontage cover by Kassák, printed in blue.

antheon) [1929]. \$550.00

*Nemzeti Galéria: Kassák Lajos, 1887-1967 (Budapest, 1982) illus.*

**(AK) LAJOS. Gítár és konflisló [Guitar and Coach].**

11-page original linocuts by Lajos Kudlák in text. Lrg. 4to. cream-colored wraps., printed in green and black with a bold design



"In the worlds of literature and art, the lasting contribution of the Viennese 'Ma' circle was in contact with the Viennese Hungarians between 1920 and 1926 was the journal 'Ma'. It was not just that the Viennese 'Ma' circle was in contact with the known avant-garde groups and journals in Europe and America, but that it presented the international avant-garde from these countries and distant lands to its readers. It also functioned as a quality vehicle for popular education and as a publishing platform. Several 'Ma' publications deserve mention here. Having been founded in Budapest, the journal took up activity in Vienna in 1921 and shortly thereafter began to publish special issues. These, beautifully and richly illustrated, were more like illustrated books than journals. The literary works of Mózes Káhány, illustrated with abstractions by János Máttis-Teutsch; E. E. E. prose poems were paired with the social criticism of Gerő's drawings; János Mácza's theory of drama was illustrated by Kassák, and Lajos Kudlák's volume of poetry was accompanied by the author's own 'picturearchitecture.' (Arising in Kassák's 'picturearchitecture' [Hungarian 'képarchitektúra,' German 'Bildarchitektur'] was a kind of spiritual Constructivism, developed and practiced by Viennese Hungarian artists in the 1920s)" (Pál Derék, *Central European Avant-Gardes*). Expert conservation to chips at edges of wraps. Very rare.

Wien (Ma [Folyóirat]) [1921].  
*Central European Avant-Gardes: Exchange and Transformation, 1910-1930 (Los Angeles County Museum of Art, 2002)*  
*Szabó, Júlia: A Magyar Aktivizmus Művészete 1915-1927 (Budapest, 1981), ill. 124*

SEE BACK

**DONALD JUDD**

36 **KUNST UND KÜNSTLER.** Illustrierte Monatsschrift für Kunst und Kunstgewerbe. Karl Scheffler, editor. Vols. 1 - 32 (1920-1921 published). 4to. Boards, 3/4 vellum.

Though traditional in its orientation, and focused largely on the history of art, "Kunst und Künstler" contains a wealth of very

**LONDON GALLERY BULLETIN.** Editor: E.L.T. Mesens. Nos. 1—18/20 in 1938-June 1940 (all published). 20-62pp. per issue. Prof. illus. Iss. No. 1 is titled "London Gallery Bulletin." The first issue is the first of a series of important English surrealist monthly, directed with the help of Roland Penrose and Herbert Read, and unrivalled in its field by any other British review, and in England only by the 4th issue of the "International Surrealist Review." The rest were published elsewhere), the "London Gallery Bulletin" (the text by and about Eluard, Breton, Hugnet, Ray, Braque, Kandinsky, Magritte, Miró, Péret, Djuna Barnes, Duchamp, Bill Brandt, Mondrian, Moore, Nicholson, and a great many others, as well as a wealth of illustrations from all corners of surrealist realm. In point of fact, however, with the last issue that the journal officially designated surrealist, and throughout its publication, it paid serious attention to various other tendencies in abstract art. It is notable for its inclusion of whole catalogues of significant exhibitions at the London and Guggenheim Jeune: among them, important shows by Hans and Ernst, and the famous "Impact of Machines" exhibit of 1939 which contains the celebrated Breton/Rivera' (=Trotsky) manifesto "L'art révolutionnaire indépendant." Very fine condition.

1938-1940. \$9,000.00  
 per 14 (pp. 437-457); Gershman p. 50; Biro/Passeron p. 467; Nadeau p. 331; Reynolds p. 113

**LORENZ, KARL. Friedrich Nietzsche.** [Nietzsche. Holzschnitte von Karl Lorenz. Aus: Das Nachtlid. Weihnachtspaket 1931.] (28)pp. 14 full-page original woodcuts, each finished with watercolor (6 boldly signed and dated by the artist in pen and ink). Folio. Self-wraps. Copy no. 1. Printed in pencil by Lorenz in the colophon; edition unstated, but over 25 copies for Turmpresse publications. Privately



printed by Lorenz as a Christmas greeting, the book is a sequence of texts and images arranged in facing pairs. The writer and artist Karl Lorenz (1888-1961), editor of "Die Erde" and "Das neue Hamburg" and an influential figure in the Expressionist movement in Hamburg, is also important for his role as a designer of modern German artists' books for the small woodcut press. Designed and privately printed at his own Turmpresse, between 1928 and 1933. Characteristically, this book combines stylized faces (and a Madonna and Child), delineated in bright white against a deep black ground, with a large-scale text set in a simple, deep black. Simple and casual in style, the graphic effect is almost of a children's book realized in glowing screens. [Malente-Gremesmühlen] (Turmpresse), 1931.

39 **(LUDWIG COLLECTION) KÖLN. WALLRAFF-MUSEUM. Kunst der sechziger Jahre.** Sammlung Ludwig. Wallraf-Richartz-Museum Köln. 5. verbesserte Auflage, 1971. Herausgeber: Gert von der Osten und Horst Keller. Bearbeitung und Redaktion: Evelyn Weiss und Rainer Budde. Visualisation: (450)pp. Most prof. illus., including 209 tipped-in color plates (some with al folding) and screened illustrations and figures on double sheets hors texte. Massive sm. folio. Clear plastic wrap within plexiglass backstrip (small break at foot), as issued with supplementary texts (printed on polished styrofoam) in parallel with the English. One of the landmark publications of the edition, designed by Wolf Vostell. This is the last and best edition of the series. Köln, 1971.

40 **LUZ.** [Vol. II: Periódico semanal.] Nos. 1-12, 2a. ed. 1900. Octubre—5a. semana de diciembre 1898. 142, (2)pp. Very tall sm. 4to. Fine later cloth, 1/2 dark blue morocco. Dec. wraps. bound in.



36

1898. Covers, lavishly designed in art nouveau taste and colors, by José María Roviralta (5), Alejandro de Riquer (4), Ramón Pichot, and Santiago Rusiñol; other illustrations and drawings by Isidre Nonell, Ricard Canals i Llambí, Ricard de Regoyos, and others.

The modernist [and modernist illustrated] magazine, 'Luz' was the most homogeneous and original of its time, at least from the formal point of view. There is an almost perfect partnership among the contents; Symbolist spirit; and decorative illustration done almost exclusively by the editor, Josep M. Roviralta, and Riquer. By means of its distinctive look, the narrow vertical format, the two-dimensionality, the monochrome areas formed by inks in cold colors, often blue or green, Riquer based his work on the antirealist and Symbolist concept of the texts. 'Luz'—an emblematic title since it evoked the mysterious light of the ideal—was a journal committed to Symbolism and in particular to Symbolism in Catalonia and Europe, as indicated by its subtitle 'Arte Moderno.' The magazine carried on by Santiago Rusiñol, Gual, and Riquer, and also raised the public's awareness of the work of Eugène Grasset, Fernand Lévy, and other foreign artists and writers. In fact, the magazine was not solely Symbolist in style. Even today may seem odd to us—though it was common at the time, because of the Decadent style at the turn of the century and the magazine was committed to modernity—we find an article titled 'Arte Nuevo' about Isidre Nonell and his 'Miserabilism' in 'España negra' (Black Spain) by Émile Verhaeren, as noted from his travels translated from the French with the introduction by Dario de Regoyos" (Trenc, 2006). Fine condition. Rare.

1898. \$7,500.00  
 See: "Modernista Illustrated Magazines" (in: Robinson, et al. (editors): *Barcelona and Modernity: Picasso, Gaudí, and the City* (New Haven, 2006), p. 64f.); Trenc Ballester, *Eliseo: Las artes de la época modernista en Barcelona* (Barcelona, 2011).

RAY. **Les mains libres.** Dessins illustré par les poèmes de

Man Ray, in his autobiography of 1942, recalled that things had been made when he and Éluard were staying in Mougins with Picasso and others" (Manet to Hockney) copy.

Paris (Éditions Jeanne Bucher), 1937. Gershman p. 102; Ades 12.155; Manet to Hockney 104; Villa Stuck 84; Milano p. 653

42 **MARIE.** Journal bimensuel pour la belle jeunesse. E.L.T. Mesens. Nos 1-[4] (all published). Contents as follows: 2/3, juin-juillet 1926. (4), (8)pp. 7 illus. [No. 4] Dernier nu 8pp. 2 full-page photographic illus. (E.L.T. Mesens). 4to (No. 2/3 unopened folding sheet). Texts by E.L.T. Mesens, Ostayen, René Magritte, Gaston Burssens, G. Ribbaud, saignes, Pierre de Massot, Hans Arp, Tristan Tzara, André Souris, Camille Goemans and others. Illus. of v. Man Ray, Picabia, Klee, Magritte, et al.

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







illus. p. 330; *Almanacco Dada 87*; *Biro/Passeron* p. 361; *Bruxelles, Bibliothèque Royale Albert I.: Cinquante ans de 1917-1967 (1983)*, 206-207

**ETTI, F.T. *Les mots en liberté futuristes***. 107, (9)pp., folding plates. Wraps., printed in red and black. The great of Futurist typographic expression; the folding plates presentation famous of all *parole in libertà*. A very fine, fresh copy. \$3,750.00  
; *Falqui* p. 45; *Jentsch, Ralph: The Artist and the Book in Century Italy*, p. 328; *Pompidou: Dada 1261*; *Franklin Furnace* p. 24f.; *The Avant-Garde in Print 1.3, 1.4, 4.1*; *Andel, Avant-Garde Page Design 1900-1950*, p. 104f., illus. 101, 104; *is in the Modern Era*, 31; *Splendid Pages* p. 189, fig. 56

**MARSTALL**. Zeit- und Schreit-Schrift des Verlags Paul. Heft 1/2 (all published). 58, (6)pp. 5 illus., including 1 drawing by George Grosz. Orig. printed self-wraps. Manac from the publisher of Schwitters' "Anna Blume," with signature, "Das enthüllte Geheimnis der Anna Blume" ("Briefe von Anonymen/ Ärzten/ Freunden und Feinden/ dada/ Beiträge von Alfred Kerr/ Theodor Däubler/ Adolf Behne/ tin/ Paul Fechter/ Johann Frerking/ Franz Lafaire/ u.a."), other texts by "Oberdada" Johannes Baader ("Wer ist Klabund ("Dadakratie"), Richard Huelsenbeck des Dadaismus"), Otto Flake ("Über Hans Arp"), Walter gelösten Welträtsel"), and Melchior Vischer ("Sekunde among others. There is also an unsigned report on "Die esse in der Schweiz." A notice is included advertising a second issue of equal interest (Edschmid, Arp, Baader, ers), but "Der Marstall" ceased with its first issue. Modified mended tears to the front cover at staples; an unusual of this fragile issue. Rare

45 (**MATISSE**) Rouveyre, André. **Repli**. Gravures de H 163, (7)pp. 12 original lithographs hors texte, of which white stock and 6 on grey. 6 linocut lettrines and culs- printed in red, 4 in black). 4to. Portfolio; all contents loose Wrapper, printed in yellow pochoir with a cut-out designed by Matisse. Publisher's chemise and slip boards, slightly rubbed). **Édition de tête**: one of 25 num (of 35) printed on Montval vélin à la forme and accom **extra suite of the lithographs on chine**, signed by Rouveyre in the justification, from the edition of 335 in all der of which was printed on Arches. Lithographs printed Frères, gravures by Feuquet et Baudier.

A cycle in two parts, commemorating the end of a love at Rouveyre—shown in six portraits by Matisse—and a woman, similarly depicted in brilliantly elegant line whom the poet had dedicated two other works in the lemon-yellow design of the wrapper recalls the cutouts "Jazz," published in the same year. A few tiny foxmarks; Paris (Éditions du Béliet), 1947.

*Duthuit, Claude: Henri Matisse: Catalogue raisonné des o très 20*; *Musée Matisse: Henri Matisse: L'art du livre (Nice,*

46 **MEYER, ALFRED RICHARD. Munkepunke r lichkeit**. 31, (3)pp. Sm. 4to. Dec. wraps., printed in re Edition limited to 150 copies, printed at the Buchdruck Chemnitz, for distribution to members of the Ges BÜcherfreunde zu Chemnitz. Handsome Constructiv page, in red and black.

Absurdist poems by Meyer, alias Munkepunke, the Berlin publisher who had been a participant in Berlin Dada, and of the so-called "Dadaist Central Revolutionary Council translating something like "Munkepunke's New Laughin play on "Neue Gestaltbeit." The pleasantly playful and

**UCHE.** /Nemogućé./ L'impossible. (2), 136, (4)pp. Prof. p. Pink wraps., printed in black. The most celebrated, and comprehensive publication of Serbian surrealism, edited by M. C. Texts by Milan Dedinats, Mladen Dmitrijevic, Petar Skar Davico, Vane Zivadinovic-Bor, and Aleksandar well as Paul Éluard, Benjamin Péret, René Char, André Aragon, André Thirion and others. Illustrations by Vane oe Jovanovic, Oskar Davico, Djordje Kostic, Vane oe, Rade Stojanovic, Marko Ristic, Nikola Vuco.

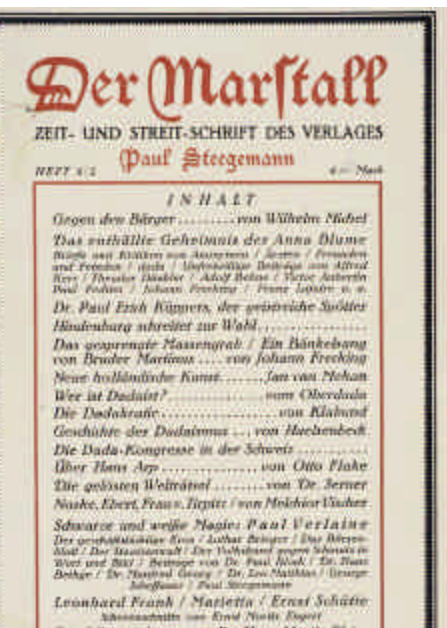
...France, apart from Belgium...the first countries to organize surrealist groups were those in Central Europe and the Balkan countries where French influence was strongest between World Wars, and which had the closest ties with Paris.... In Belgium a properly constituted surrealist group existed, and in France a collection of texts and illustrations under the title of 'Le Possible' ('The Impossible') at the 'Surrealist Press' in Brussels, which included articles by French surrealists and others who were in correspondence... was the 'first collective work of Surrealism in Yugoslavia.' Its appearance was not that of 'La révolution surréaliste,' and it featured a number of photographs, some executed in Paris, and reproductions in various tones by Vane Bor, others by Zivanovitch influenced by André Masson, and drawings by Stoyanovitch, and Davitcho" (Marcel Jean).

The two-page title composition, printed in red and black, is a work of great beauty. Soft crease at top left throughout; backstrip with some other light wear. Extremely rare.

Radrealistichka Izdanja/ Éditions surréalistes), 1930.

\$8,500.00

*Journal: The History of Surrealist Painting* (London, 1960), p. 299; *Passeron p. 299; Benson, Timothy O. (ed.): Central Europe and the Balkans: Exchange and Transformation* (Los Angeles, 1971); *La planète affolée: Surréalisme, dispersion et influence* (Marseille, 1986), p. 251; *Milano p. 650*



...nity during the Nazi occupation, under the direction of Noël J.-F. Chabrun. "La main à plume" was the name adopted by a formally organized group—some twenty writers and artists, including sectors of the Surrealist milieu—"le seul groupe surréaliste constitué et discipliné en Europe occupée, défendant avec rigueur et sigeance les positions théoriques définies par Breton et le 'dép' (Arnaud himself, in Biro/Passeron). The cahiers of "Les cahiers libres" (in order of appearance) are devoted to Noël Arnaud, Blanchard, Gérard de Sède, J.-F. Chabrun, André Breton, (the "marge"), Léo Malet, J.-V. Manuel, Benjamin Péret ("Les cahiers du dollar"), Laurence Iché, Robert Rius, Christian Dotremont, and anonymous (on "Picasso"). A fine set. [Paris (Éditions de La Main à Plume), 1942-1944.] *Ades 16.39.1-12, p. 409; Biro/Passeron p. 256f.; Milano*

**50 PAIK, NAM JUNE. MOVING THEATER No. 2.** Printed in blue, purple, turquoise and grey mimeograph, Paik's own handwritten text, rubber-stamped "Monthly Review of University for Avangarde Hinduism N.J. Paik Fluxus-Avanguard" and affixed with two Korean postage stamps; two horizontal creases to the text supplied in blue ink. 252 x 360 mm. (10 1/4 inches), with multiple foldlines. Verso blank. Together with a standard mailing envelope, with **typewritten address to Ghent, Belgium** and the distinguished Romanian Surrealist writer, in Paris, France, Tokyo, 18 October 1963, with rubber-stamp of Paik's "Monthly Review of University for Avangarde Hinduism" (here in the original, *inserted, as mailed*: one set of chopsticks, in printed paper, and a small quantity of plant or fruit seeds.

"DECORATE A TRUCK, or a Dump-on (Kippwagen) or a TRUCK, MANY JUNKS, and BUDDAHS being hung like late Modernist mothers or motors and Films and naked or bleeding or HUMAN BODIES and DRIVE THE DOWN TOWN and DISTRICTS and small villages — all over the world and in THE PEOPLE WHO DOES NOT KNOW THE NAME OF THE MAN PICTURES / MOTTO! MOVING THEATER !! LIVING WITH PEACE WITH FLUXUS !!!! WAKE UP ! Déjà MIDI !!

This manifesto, in the form of a large colored handbill, is an item of Paik's "Monthly Review of University for Avangarde Hinduism," which, Jon Hendricks comments "was intended to be a mailed three-dimensional periodical on Nam June Paik's 'Postmusic,' I believe based on the idea of George Brecht and Robert Watts' Yam Festival 'Delivery Event' of a year earlier, and John Johnson's mail art ideas. The first manifestation of Paik's 'Review' was a single sheet newspaper-like publication with an edition on 'The Ontology of Music,' and manifestos for the public to be mailed after, Paik made up a rubber stamp...which he used on envelopes, cards, and works, and mailed successive editions on penny coins, a recycled Yam Festival Exhibit, picture postcards, 'moving theater' manifestos, chopsticks and more...over the next few months. The concept for the 'Review' is especially significant in its expanding the idea of Fluxus publications to include mailed and packaged works by artists" (Fluxus Codex). Another specimen of the 'Review' is illustrated in "Fluxus 1963," similarly labelled and stamped, with identically wrapped and sticking out at the end. Small clean tear in the center of the page, foldlines and creases.

[Tokyo, 1963.]

*Cf. Fluxus Codex p. 430ff. (illus.)*

**51 PICABIA, FRANCIS. Unique eunuque.** Avec un portrait par lui-même et une préface par Tristan Tzara.



handful of classic texts issued in the Collection Dada 'Théma calendrier du coeur abstrait,' Breton and Soupault's 'Les magnétiques,' and Picabia's own 'Jésus-Christ Rasé' (and others) which Hans Richter noted "constitute the mark of literary production in 1920." A fine copy.

Hans Pareil, 1920. \$1,800.00  
*Dada Global 210; Almanacco Dada p. 436 (illus.); Gertrude Stein: Sanouillet 142; Motherwell-Karpel 323; Verkauf p. 103; Hans Richter: Dada 1277; Pompidou: Dada 1281, illus. pp. 271, 742, 671, 790*

**FRANCIS. Original drawing, with manuscript poem**  
**dated 7 January 1947.** Original drawing with autograph  
 verso signed and dated "Francis Picabia/ 7 Janvier 1947"  
 Pen and black ink on cream wove stock. 267 x 201 mm  
 (10 7/8 inches). Framed (double-sided).

ing for other works of a similar or related style. Transparencies of this kind had, by 1947, largely given way to Picabia's style to a form of primitivistic abstraction—"a series of ideographic signs, archaic symbols and archetypal forms." As Arnauld Pierre has described it—but not entirely. Though the circumstances had grown quite difficult after the war, Picabia's work continued to be well-exhibited, and three days after this poem was published, "a series of recent and not so recent drawings" opened at the Galerie Lhote: "The most classical nudes in existence, sober and elegant, a pure, uninterrupted arabesque. Portraits daring in their variousness in expression, sculptural.... There are also portraits that are more charming, more 'fashionable,' though always interesting and expressive.... And there are some simple sketches that are infinitely inventive, constructed as it were out of nothing, with a mere, capricious line; another two or three, at most, seek their own way. And finally, we have the famous 'superimpressions'"

se niche l'idéal.  
use le souterrain  
e de l'humanité  
encore à l'idéal.

s se trouve  
ma pensée  
nt les années  
ge  
'absolue certitude.

est elle.

le voir ceux qui acceptent

qu'ils entendent dire.

expérience  
tendre enfance;  
dra peut-être,  
mphe sera l'opposé  
ur  
me refusent.

bia  
47  
mon cœur enseigne aux maladroités le tact  
trésors cachés.

of a central fold. Matted and framed double-sided. Provenance Scarpitta.

\$30,000.00

d, William A.: *Francis Picabia: His Art, Life and Times* (1979), p. 268; cf. Borràs, Maria Luïsa: *Picabia* (New York, 1979), pp. 440, 447, 451; cf. Felix, Zdenek (ed.): *Francis Picabia: Late Works 1933-1953* (New York, 1998), p. 26

**PICABIA, FRANCIS) 491.** 4 mars 1949 [all published]. Rédaction: Michel Tapié. (4)pp. (single sheet, folding). 27 halftone and line-art. Superimposed boldface headlines in orange ("Francis Picabia: Catalogue in newspaper format, March 4, 1949, for Picabia exhibition of 136 works at the Drouin Gallery, 1949. Edited for Drouin Gallery by Michel Tapié, with contributions by Breton, Buffet-Picabia, Roché, Tapié, and essay by Michel Tapié, '10 ans de plaisir' " (Motherwell/Karpel). Foldlines; light

Drouin), 1949. \$1,200.00  
p. 52; *Motherwell/Karpel 336a*

**PLASTIQUE.** Le gérant: S. H. Taeuber [Sophie Taeuber-Arp].  
New York. Nos. 1-5, printemps 1937 - 1939 (all published). 24 pages. Prof. illus. Sm. 4to. Dec. colored wraps. Editors (in various editions, depending on the issue): Sophie Taeuber-Arp, César  
Taeuber-Arp, A.E. Gallatin, and George L.K. Morris.

is a Magazine devoted to the study and appreciation of  
its editors are themselves painters and sculptors identified  
with the modern movement in Europe and America. Articles will appear  
in French or German" (statement in No. 1.) No. 1 is a special  
issue, "Levitsch in Memoriam," with texts by Malevich, Herta  
and Paul Amirani, L.K. Morris, and Siegfried Giedion; No. 3 is largely devoted

Gertrude Green, Ferren, Holty, Vytlačil, Bill, Eggeling, Vordemberge-Gildewart, Moholy-Nagy, Albers, Xceron, Gertrude Green, Ferren, Holty, Vytlačil, Bredon, Bjerke-Petersen, Kallai, Vantongerloo and others. No. 2 includes a manifesto of "Dimensionisme" by Charles Goussier, which is printed on orange stock and loosely inserted, a part of the issue, not merely a supplement. Copies are very rare. A fine set.

Meudon, 1937-1939.

*Gershman p. 52, Admussen 166; Chevretils Desbordes-Valmore Reynolds p. 116*

**55 RAITH, TIVADAR. Alkonyi szimfónia [Twilight]** 24pp. 4 original woodcuts hors texte, each signed in pen and numbered in the justification. Dec. wraps., silk cord, as issued. Unspecified limited edition, signed by the artist and numbered in the justification.

Prose poems, the first book of Raith, an important figure of the Hungarian avant-garde, who made the earliest translations of Mallarmé (published in the first issue of "Tett"), and whose 1916 "Trencsényteplíc" (also in "Tett") is now thought to be Kassák's greatest poem. The woodcuts by the Swiss-born Raith, whose work later appeared in "Das Kunstfenster," and whose prints, especially striking. Prints by Aloys Ludwig Wach (later called Aloys Ludwig Wach, and here called Ludwig Wachlmeier) were published in "Der Sturm," "Der Weg zur Kunst," often in the service of revolution. In "Alkonyi szimfónia" one finds a perfect instance of the interlocking circles of the Hungarian avant-garde in the early teens. Rare; OCLC lists one copy in Paris (Maxime Ferenczi), 1914.



around band with woodcuts by Pitcairn-Knowles. Fitted cloth clamshell box with leather label. Unstated 100 copies.

A beautiful book—actually two companion works issued to exemplify the internationalism of the Symbolist movement of the 1890s, with lithographs by the Hungarian József Rippl-Rónai of the Nabi group in Paris; woodcuts by James Pitcairn-Knowles, born in Rotterdam of Scottish parents; and text by the artist Georges Rodenbach—published by Samuel Bing, the Parisian gallerist of art nouveau. The dreamlike pictures are first, at Pitcairn-Knowles' suggestion, and the stories for the second, commissioned afterword by Bing, from Rodenbach. The fluctuations of the two volumes— Rippl-Rónai's pink and yellow lithographs in sun-dappled orchards, Pitcairn-Knowles' mini-woodcuts, bleached of all color—are astonishingly strange and beautiful. Slight wear to the wrap-arounds; a fine set.

(Samuel Bing), 1895. \$8,500.00  
*Century 64; Manet to Hockney 12; Winterthur 67; Monod 9810*

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

'Der Anbruch' in opinion and appearance was 'Die rote Erde', published monthly by Karl Lorenz and Rose Schmalenbach in Hamburg and containing many poems and plays by the author, "Lorenz...." (Lang). "Schapire was coeditor with Lorenz of the journal Expressionist journal, 'Die Rote Erde' ('The Red Earth') the tenor of its opening announcement is familiar: 'Die rote Erde creates with all means at its disposal the newest Expressionist art. This journal, though well produced and with many original illustrations, did not survive long" (Peter W. Guenther, in Barron). Slightly worn, slightly bumped.

(Kurt Schwitters and Adolf Harns), 1922. \$1,250.00  
*Lang p. 72f.; Jentsch 73; Raabe/Hannich-Bode 195.38; Schmalenbach 11.45; Perkins 195; Rifkin 298; Barron, German Expressionism 1915-1925: The Second Generation (Berkeley, 1988), p. 110*

[Shit Must Stop.] Published by the Letter Edged in Black Press. [Editor: William Copley.] Nos. 1-6, February-December, 1968. Consisting of boxed portfolio albums of multiples of 100 copies, one created for each number. All contents loose, as issued. The set is housed in the deluxe boxes which were specially manufactured for the issue. Available by special order (one box for each issue, two boxes for bulky items). Original printed white cardboard covers.

Designed by James Byars, Walter de Maria, La Monte Young and John Cage, Kasper König, Richard Hamilton, Su Braden, Chris Ware, Ray Johnson, Nicolas Calas, Meret Oppenheim, Robert Rauschenberg, Clovis Trouille, Enrico Baj, Dick Higgins, Joseph Kosuth, and Penrose, Man Ray, H.C. Westerman, Terry Riley, On Kawara, Allan Kaprow, Roy Lichtenstein, Robert Watts, John



postage stamps, decals, burnt bowties, party-hats, faces, calligraphy, scripts, plastic gloves, photo albums, fake currency, and more. Tables for sale, and else, apart from the numerous text and images. Tables for sale, to make it possible to collate the diverse contents precisely. Includes a set of La Monte Young tapes in cassette format. A fine set. (New York, 1968.

*Pindell p. 107; Heller, Steven: Merz to Emigre and Elmer (New York, 2003), p. 178f. (illus.)*

59 **SCHWITTERS, KURT. Merz. Band 2, Nr. 7 [No. 7].** January 1924. Redaktion des Merzverlages: Kurt Schwitters and Adolf Harns. Line-drawn and half-tone illus. Lrg. 4to. Orig. pale green covers. Texts by Schwitters, Spengemann, "Baaader," and Tzara, and after Schwitters, Lissitzky, Braque, Dixel, Gropius, and Charchoune. Horizontal fold with small breaks and chips at one side of front cover; other small chips and losses on the cover with this especially fragile issue.

Hannover (Merzverlag), 1924.  
*Schmalenbach/Bolliger 238; "Typographie kann unter der Bedingung der Kunst sein": Kurt Schwitters Typographie und Werkzeuge (Wiesbaden, 1990) 16; Dada Global 112; Ades p. 130; Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verneer 469; Pompidou: Dada 1385, illus. p. 688.4*

60 **(SCHWITTERS) Karlsruhe. Dammerstock-Siedlung Karlsruhe. Dammerstock-Siedlung. Die Gebirgslandschaft. Veranstalet von der Landeshauptstadt Karlsruhe. September bis zum 27. Oktober 1929. [23 Typen 228.]** Oberleitung Professor Dr. W. Gropius. 64pp. More than 100 plans and elevations of the residences presented. Numerous designs by Gropius and Otto Haeseler. Oblong covers with red wraps., with bold typographical design by Kurt Schwitters. Schmalenbach relates that "In the fall of 1929 the D

...the letters, is one of Schwitters most substantial production graphic designer. Featuring his logo for the exhibition, with an irregular form—undoubtedly based on the shape of the cover, it also includes a display ad for Schwitters' "graphic design, and soliciting commissions of all kinds for and design. Front cover slightly lightstruck at spine and at a little light wear.

1929. \$3,500.00  
"Kunst kann unter Umständen Kunst sein": Kurt Schwitters  
"Kunst und Werbegestaltung" (Wiesbaden, 1990), 113;  
"Kunst pp. 56, 182

**SITUATIONIST TIMES.** International edition. Nos. 1-6, May 1964 (all published). (56)-220pp. per issue. Most prof. layout, including original color lithographs (33 in No. 6, heavy card stock, versos blank), and the use of various color-stocks in Nos. 1-2. 4to. Dec. wraps. (light wear to some editions of 1000-2000 copies per issue.

**Situationist Times** was launched in 1962 and continued until 1964 by Constance [Jacqueline] De Jong (and, on occasion others), different 'international' numbers originated in Hengelo (Hengelo), Copenhagen, London and Paris. Texts were published in German and English, according to the origins and preferences of contributors. The covers were designed in an ad hoc fashion with hand-drawn graphics and distressed lettering for the masthead, and 'Times' lettered in the 'New York Times' Old English type. Each number had different contents: issue no. 6, for example, is the most lavish, and included thirty-three full-page lith-

...the letters and an irregular form, the publication was a major international weapon than the demonstrations and events through movement's adherents derided the power structure. No. 3 'The Situationist Times' was a prototype for the eventual 'The Situationist Times' and a number of alternative cultural/paper magazines" (Heller). No. 3 is present in the "International Editions" (No. 6 in the "International Parisian Edition." A fine set. Hengelo/Copenhagen/Paris, 1962-1964.

Heller, Steven: *Merz to emigre and Beyond: Avant-Garde and Design of the Twentieth Century* (New York, 2003), p. 102.  
Ohrt, R.: *Phantom Avantgarde* (Hamburg, 1990), p. 292.

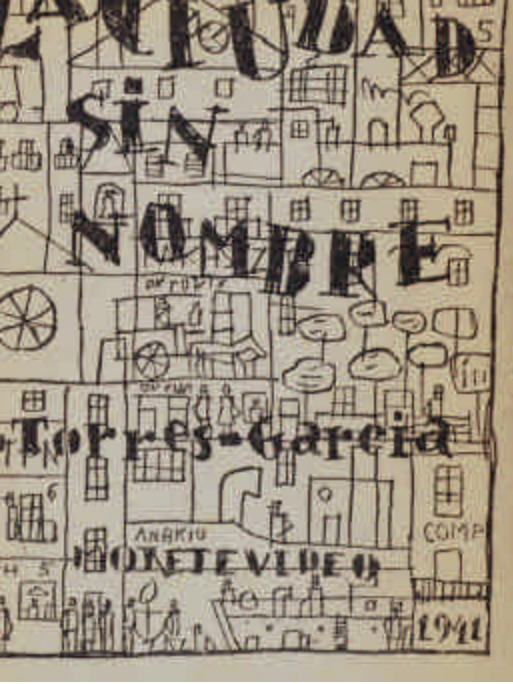
62 (**SOCIÉTÉ ANONYME**) **Société Anonyme, Inc. (Modern Art). Report, 1920-1921.** 50pp. 24 illus. 4to. Peach boards with mounted title panel on front cover.

A highly interesting conspectus of the Société Anonyme activities. It opens with the text of the Certificate of Incorporation, followed by a list of officers and directors, and a preface by Katherine S. Dreier, Henry Hudson, Marcel Duchamp, Ray and Andrew McLaren; lists its officers, executive committee members (all told, twelve individuals in all three years), and reviews the society's exhibitions during its first season, and states its by-laws; and concludes with a most interesting and extensive, catalogue of books, pamphlets, catalogues and other material on modern art in the society's reference library. After a half-page introduction, the exhibition rooms of the Société Anonyme at 19 East 47th Street, New York, the illustrations reproduce works of art by Villon, Dorothea Tanning, Eilshemius, Stella, Picasso, Braque, Campendonk, Karl Mosler, Ray, Duchamp, Brancusi, Archipenko and others. Inside cover slightly shaken; a fine copy, very clean and fresh. New York, 1921.

AUSSTELLUNG KARLSRUHE  
HAMMERSTOCK-SIEDLUNG  
DIE GEBRAUCHSWOHNUNG  
3 TYPEN 228 WOHNUNGEN  
BEREITUNG PROFESSOR DR. W. GROPIUS

hammerstock

KATALOG



65

**SURRÉALISME RÉVOLUTIONNAIRE.** Revue bimestrielle du Bureau International du Surréalisme-Révolutionnaire. Directeur: Noël Arnaud, Christian Dotremont, Asger Jorn, etc. Enc. No. 1, mars-avril 1948 (all published). 36pp., loosely inserted within wrapper, as issued. Prof. illus. 4to. Bound in yellow, red and blue. Texts and illustrations by André Breton, Dotremont, Marcel Broodthaers ("Projet pour un Manifeste de l'Art Révolutionnaire," with Breton, Tristan Tzara, Laude, Max Bucaille, Tristan Tzara ("Parler seul," from "Le surréalisme et l'après-guerre"), Noël Arnaud, Hans Holm, Hans Holm, Edouard Jaguer, Raymond Queneau, et al. Includes the eponymous review of the international group Le Surréalisme-Révolutionnaire, founded in Brussels by Christian Dotremont and in Paris by Noël Arnaud. "A l'instar de Breton dans le numéro 30, le Surréalisme-révolutionnaire c'est efforcé de concilier les nécessités d'une action révolutionnaire cohérente fondée sur le marxisme-léninisme—le parti communiste étant 'reconnu comme l'instance révolutionnaire'—et la liberté de recherche et d'expérimentation en spécificques du Surréalisme..." (Noël Arnaud, in introduction). Condemned by both Breton and the Communist Party, the group collapsed within a year and a half of its founding, but continued to be legitimized with opening up the Surrealist movement to new directions of abstraction and experimentation. A fine copy.

\$650.00

... p. 53; *Biro/Passeron* p. 391; *Milano* p. 581

... sil," "Stavba," "Tvorba," "Pásmo," and elsewhere, designed by Teige, and with illustrations of work by L. Picasso, Archipenko, Tatlin, Doesburg, Mondrian, Behr and Meyer, Ozenfant, Jeanneret, Gabo, Vantongerloo, Brancusi, Mondrian, Lissitzky, Moholy-Nagy, Sima, Sty Hirschfeld-Mack, Rössler, et al. Front cover a bit worn. Praha (Edice Olymp), 1927.

*Primus 71, illus. 21; IVAM: The Art of the Avant-Garde in the 20th Century (Valencia, 1993), p. 45 (illus.)*

65 **TORRES-GARCIA, J. La ciudad sin nombre.** (1941) illus., including dec. title-page, with drawings and figures throughout the text, which is reproduced directly from the artist's manuscript original.

"Advertencia," printed on blue paper (likewise reproduced handwritten and illustrated by the artist) tipped-in before the text. Sm. 8vo. Orig. boards, decorated on both covers and endpapers with drawings by Torres-García, including full-cover composition. Front. Elaborately hand-lettered and illustrated by the artist. "La ciudad sin nombre" is a "mythological history of a city which is a satire on Torres-García's experience in Montevideo, it also reflects his disillusionment after the failure of the Asociación de Arte Constructivo, which he had founded in Montevideo; discreet mend to corner of front cover, spine red. Montevideo (Asociación de Arte Constructivo), 1941.

*University of Texas at Austin Art Museum: Joaquín Torres-García 1874-1949: Chronology and Catalogue of the Family (Austin, 1974), p. 39*

66 **UR.** Fondateur/Directeur: Maurice Lemaître. Contribution: Roberto Altmann, Maurice Lemaître, Jacques Spivey. Nouvelle série, No. 4. Automne 1964. (4)pp., 15 original photographs, and lettriste compositions, each signed and numbered by the artist in pencil. 4to. Publisher's slipcase and chemise (both designed by Lemaître, with title composition in color by Spivey) contents loose, as issued. Edition limited to 100 hardcover copies, the images hand-printed by the Imprimerie Frélaud, and by the artists.

A lavish Lettriste publication. Contributions by Rosie Vrolijk (color photograph of a lettriste sculpture), Maurice Lemaître (peinture) partly on sheets of glassine and gold foil, Jacques Spivey (lithograph), Aude Jessemin (lithograph heightened in watercolor), Alain Satier (linocut heightened in watercolor), Francis Lettriste ("annulé" in red crayon), Stelio Marz (linocut heightened in watercolor), Viviane Brown (linocut heightened in gold), Frédéric Lettriste (two works: a paper collage and an ink drawing), Jacques Lettriste (photocopy polyptych, heightened in watercolor), Roberto Altmann (etching), Roland Sabatier (20-page illustrated cahier), Pierre Quémy (tipped-in color linocut), Micheline Hachette (etching) and Pierre Quémy (color linocut). A fine copy. Paris (Éditions Brunidor), 1964.

