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June 2011

1

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 pale peach-pink translucent stock (verso blank). 447 x 322 mm. (17 5/8 x 12 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, Frieda [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. A bright 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.



1

PROTESTATION

Il n'est pas admissible que la pensée soit aux ordres de l'argent. Il n'est pourtant pas d'année qui n'apporte la soumission d'un homme qu'on croyait irréductible aux puissances auxquelles il s'opposait jusqu'alors. Peu important les individus qui se résignent à ce point à en passer par les conditions sociales, l'idée de laquelle ils se réclamaient avant une telle abdication subsiste en dehors d'eux. C'est en ce sens que la participation des peintres Max Ernst et Joan Miró au prochain spectacle des Ballets russes ne saurait impliquer avec le leur le déclassement de l'idée *surréaliste*. Idée essentiellement subversive, qui ne peut composer avec de semblables entreprises, dont le but a toujours été de domestiquer au profit de l'aristocratie internationale les rêves

2

2

ARAGON, LOUIS & BRETON, ANDRÉ

Protestation. Handbill. (2)pp. (single sheet, printed in red). Tall 8vo. Matted and framed (double-sided). The provocative flyer showered on the audience at the opening of the Ballets Russes "Romeo and Juliet" on 18 May 1926.

"André Breton and Louis Aragon, the leaders of the Surrealist movement, to which both Ernst and Miró belonged, disapproved of their participating in Diaghilev's capitalistic enterprise, and they attempted to sabotage the Paris première of 'Romeo and Juliet.' They deployed their young followers among the audience at the Sarah Bernhardt, and when the curtain rose to reveal Miró's décor, these young partisans of Surrealism unleashed an indescribable hubbub and showered the audience with copies of a proclamation that read: PROTEST! It is inadmissible that thought should be at the beck and call of money. Yet not one year goes by but that some man one has believed incorruptible surrenders to the very powers he has until then opposed. Those individuals who capitulate to the point of disregarding social conditions are of no importance, for the ideal to which they paid allegiance before their abdication survives without them. In this sense, the participation of Max Ernst and Joan Miró in the next performance of the Ballets Russes can never involve the Surrealist ideal in their debasement. That ideal is essentially subversive; it cannot compromise with such enterprises, whose aim has always been to tame the dreams and rebellions engendered by physical and intellectual starvation for the benefit of an international aristocracy..." (Kochno).

The outcome of the disruption, eventually quelled by the police, was of course a huge surge in demand for tickets to the production, fueled by "the Surrealist scandal." The

1

text of "Protestation" was duly reprinted in "La révolution surréaliste" in June. A fine copy. Rare.

[Paris, 1926] \$1,200.00
Sheringham Ad137; Pompidou: Breton p. 183; Biro/ Passeron p. 129; Jean p. 156f.; Nadeau: Documents surréalistes, p. 55; Milano p. 649

3

(ARMORY SHOW)

New York. Association of American Painters And Sculptors, Incorporated. Catalogue of the International Exhibition of Modern Art. At the Armory of the Sixty-Ninth Infantry... February fifteenth to March fifteenth, 1913 [cover title gives the opening date as February seventeenth]. Preface by Frederick James Gregg. 105, (7)pp. Orig. dec. wraps., printed in green, blue and brown with the pine-tree emblem of the exhibition.

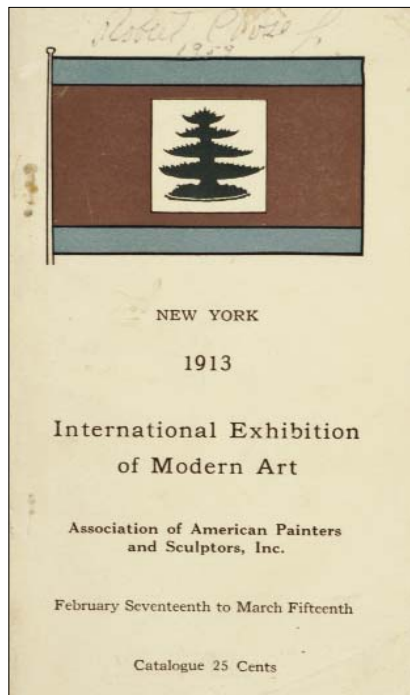
The original catalogue of the inaugural New York installation of the Armory Show, still the single most important event in the history of modern art in America. From the library of Robert C. Vose (of the Vose Galleries, Boston), with his signature on the front cover and at head of the first leaf, dated 1959, and titled by him at spine. First two leaves within a bit dog-eared at lower corner; otherwise a very clean and fresh copy.

New York, 1913. \$6,000.00
Karpel J314; Gordon II.666-676; cf. (among many accounts) Altschuler, Bruce: The Avant-Garde in Exhibition: New Art in the 20th Century (New York, 1994), p. 60ff.

4

ARP, HANS

Die Wolkenpumpe. (Sammlung "Die Silbergäule." Band 50-51 [vere 52/53].) (28)pp. Sm. 4to. Orig. wraps., printed in black with a cover design by Arp. "Cloud-Pump," Arp's first book of verse. Some of the poems were written as early as 1911; read at the Dada soirée at the Salle Kaufleuten, 9



3

April 1919, they were first published in "Dada 4-5: Anthologie Dada." A little light wear; a very nice copy.

Hannover (Paul Steegemann), 1920. \$2,500.00
Rolandseck 86, illus. p. 61; Bleikasten Aa15; Dada Zürich 66; Motherwell/Karpel 196; Verkauf p. 176; Pompidou: Dada 1213, illus. p. 908; Wilpert-Gühning 3; Meyer: Paul Steegemann Verlag 26

5

(ARP) Péret, Benjamin

Le passager du transatlantique. Quatre dessins par Arp. (Collection Dada.) (24)pp. 4 illustrations by Hans Arp, printed in black from ink wash drawings. Sm. folio. Publisher's blue-grey wraps., with Arp drawing printed on the front cover, recapitulating a drawing on the title-page. One of 42 numbered copies on uncut Hollande Van Gelder, signed by Péret in the justification, from the limited edition of 50 in all.

Péret's first book. "'Le passager du transatlantique' de Benjamin Péret paraît avec dessins de Arp dans la collection Dada distribuée par le Sans Pareil. Un bulletin de souscription révèle que le recueil a failli s'appeler 'La mare aux mitrailleuses,' être préfacé par André Breton, 'illustré' par Max Ernst, et mis en vente à la librairie Gallimard (juillet). A en croire Robert Desnos, 'l'édition de ce livre est un véritable roman': un industriel le commande, le Sans Pareil l'édite, le premier fait saisir les exemplaires qu'il considère comme la preuve d'un escroquerie, 'tant les poèmes lui paraissent extravagants et folles les illustrations,' le Sans Pareil ne lève pas le petit doigt pour le défendre (selon Desnos écrivant pour Doucet en 1927 ou 1928). Sans préface légitimante et avec le concours de Arp, il s'agit en effet de l'un des plus rares et réussis des recueils dadas, du 'plus beaux livre de cette époque,' ajoute Desnos. La prestigieuse collaboration de Arp place le livre sur le plan du somptueux (et inimitable) 'Cinéma calendrier du cœur abstrait/ maisons' de Tzara et Arp" (Dachy). Presentation copy, inscribed "A Ghislaine Fischbacher/ c'est pourquoi le prince/ voulait qu'on fasse machine animé/ Benjamin Péret/ 20 juillet 1948" in ink at the head of the title-page.

Wrappers slightly faded; faintest wear within; a handsome copy, unopened. Of great rarity.

Paris [1921]. SOLD

Rolandseck 85; Hagenbach 54; Fouché, Pascal: Au Sans Pareil (1989), p. 410f.; Gershman p. 32; Dada Global 208; Almanacco Dada p. 432 (illus.); Sanouillet: Dada in Paris (Cambridge, 2009), no. 449; Dachy: Archives Dada/Chronique p. 514 (illus.); Motherwell/Karpel p. 196; Verkauf p. 181; Milano p. 648; Pompidou: Dada 1271, illus. pp. 271, 781; Zürich 332

6

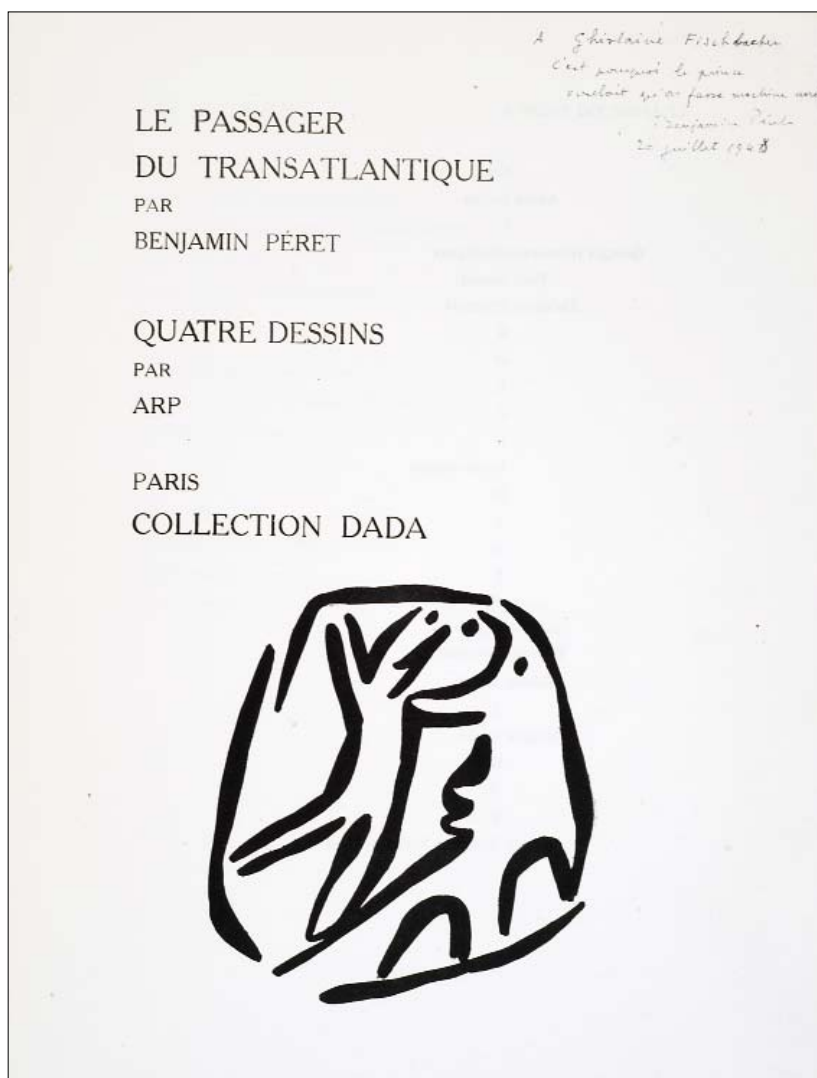
ARP, HANS

Der Pyramidenrock. 70pp. Frontis. portrait of Arp by Modigliani. 4to. Printed wraps. Arp's fourth book, a collection of Dada poems. The 41-line 3-column mechanical repetition of the title on each cover, a more emphatic recasting of Duchamp's design for "New York Dada," is one of the most influential typographic inventions of the period. Even browning, as usual; a very fine copy.

Erlenbach-Zürich/ München (Eugen Rentsch) [1924].

\$3,750.00

Rolandseck 89; Bleikasten Aa29; Dada Zürich 67; Motherwell/Karpel 194; Verkauf p. 176; Düsseldorf 23; Pompidou Dada 1211, illus. p. 698; Tendenzen 3/80; The Book Stripped Bare 5; Franklin Furnace 70; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 138



5

7

(ARTE CONCRETO INVENCIÓN)

Buenos Aires. Salon Peuser. 1a. exposición de la Asociación Arte concreto-invencción. 18 de marzo - 3 de abril 1946. (4)pp. (single sheet, folding). *Together with this*: "Invención - Arte concreto - Invención." (2)pp. (single sheet). Tall 8vo. With "manifesto invencionista," endorsed by the sixteen exhibitors: Edgar Bayley, Antonio Caradu, Simón Contreras, Manuel O. Espinosa, Claudio Girola, Alfredo Hlito, Enio Iommi, Rafael Lozza, Raúl Lozza, R.V.D. Lozza, Tomás Maldonado, Alberto Molenberg, Primaldo Monaco, Oscar Nuñez, Lidy Prati and Jorge Sousa. The loose sheet accompanying this, "Invención - Arte concreto - Invención," contains additional statements by five of the participants: Manuel O. Espinosa (2), Alfredo Hlito (3), Edgar Bayley (2), Tomaso Maldonado, and Raúl Lozza (2).

Formed in November 1945, the Asociación Arte concreto-invencción, after a private showing in the studio of Tomas Maldonado, held its first public exhibition (together with a concert of twelve-tone music) in March of 1946, for which this leaflet was printed. The manifesto was reprinted in

August 1946 in the first issue of "Arte concreto."

"Representational art shows static 'realities,' frozen in place by abstract means. For all representational art has always been abstract.... The struggle waged by so-called abstract art is, at its heart, a struggle for concrete invention... 'Kill optics,' the surrealists have said, the last of the representationalist Mohicans. EXALT OPTICS, we say. This is fundamental: to surround man with real things, not phantoms. Concrete art accustoms man to a direct relationship with things and not with the fiction of things. To a precise aesthetics, a precise technique. The aesthetic function versus 'good taste.' The white function. NEITHER SEARCHING NOR FINDING: INVENTING." Very rare.

Buenos Aires, 1946.

\$1,500.00

Cold America: Geometric Abstraction in Latin America 1934-1973 (Madrid: Fundación Juan March, 2011), no. 70 (illus.), p. 428

8

ARTE CONCRETO INVENCIÓN

Comite de redacción: Edgar Bayley, Simón Contreras, Alfredo Hlito, Raul Lozza. No. 1, Agosto de 1946 (of 2 numbers published in all). 16pp. *Loosely inserted, as issued*: Suple-



8

mento Poesia. (4)pp. (single sheet folding). Texts by Bayley and Contreras. And: Errata sheet. 4to. Self-wraps.

Texts by Bayley ("Sobre invención poética"), Lozza ("Hacia una música invencionista"), Contreras ("Sobre las artes aplicadas a la necesidad revolucionaria y el arte de la invención concreta," poems), Tomas Maldonado ("Lo abstracto y lo concreto en el arte moderno," "Los artistas concretos, et 'realismo' y la realidad"), Hlito ("Notas para una estética materialista"), et al.

This issue also prints the text of the important "manifesto invencionista," endorsed by sixteen signers: Edgar Bayley, Antonio Caraduje, Simón Contreras, Manuel O. Espinosa, Alfredo Hlito, Enio Iommi, Obdulio Landi, Raúl Lozza, R.V.D. Lozza, Tomás Maldonado, Alberto Molenberg, Primaldo Monaco, Oscar Nuñez, Lidy Prati, Jorge Sousa, and Matilde Werbin. Since the first printing of the manifesto—in March 1946, for the association's first public exhibition—two new signers have been added (Obdulio Landi and Matilde Werbin), and two original signers omitted (Claudio Girola, Rafael Lozza). A fine copy, complete with the loosely inserted supplement and errata sheet, and here also with a flyer for the exhibition "Arte Concreto - Invención" at the Sociedad Hebrea Argentina [1963?], with statement by Ignacio Pirovano.

Buenos Aires, 1946.

\$850.00

Cold America: Geometric Abstraction in Latin América 1934-1973 (Madrid: Fundación Juan March, 2011), no. 68 (illus.), p. 428f. (illus.)

9

ARTE MADÍ UNIVERSAL

Publicación cuatrimestral de arte no-figurativo. Órgano del movimiento madinensor. Director: Kosice. No. 3, octubre

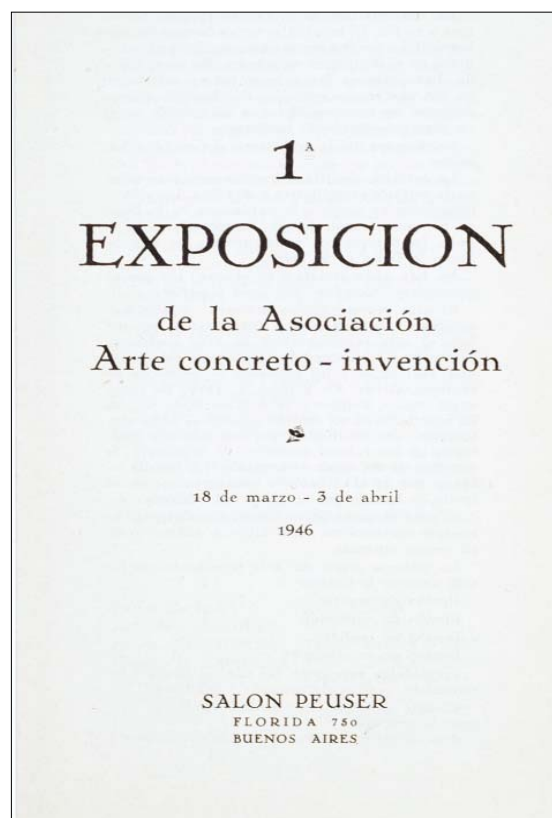
1949 (of 8 issues published in all, (32)pp. 62 illus. (2 tipped-in color). Sm. folio. Yellow self-wraps., printed in green. Texts by Kosice, Valdo Wellington, Diyi Laaí, Marcos Friedman, Esteban Eitler, R. Rasas Pet, et al. Illustrations of work by Kosice, Rasas Pet, Laaí, Rodolfo Uricchio, Rhod Rothfuss, Horacio Cazeneuve, M. Bresler, Anibal J. Biedma, Esquivel, and others, as well as Pevsner, Kupka, Bill, Mag-nelli, Dorazio, Rotella, Lohse, et al. Opening statement, "Esencialidad de Madí," installation photographs of the "2º Salon Argentino de Arte No Figurativo" at the Galería van Riel, October 1949.

Arte Madí was founded by break-away original members of the Asociación Arte Concreto Invención. "Principal among them was Gyula Kosice, who wrote the Arte Madí manifesto in 1946, and whose irregularly shaped canvases displayed ideological similarities with the Asociación. Also of prime importance to the group were the involvement of the spectator, movement and articulation, and the use of new materials and technology...; these were significant elements in the inventiveness and playfulness that the movement had in common with Dada" (Nelly Perzaao, in *The Dictionary of Art*). Eight issues were published in all (Nos. 0-7/8). Wraps. somewhat worn, somewhat chipped at foot, and lacking a mounted color reproduction on the front cover. Loosely inserted in this copy, an undated French translation of the 1946-47 "Arte Madí" manifesto by Kosice, additionally endorsed by Rothfuss and 9 others, including Laaí, Uricchio, Rasas Pet, et al. Rare.

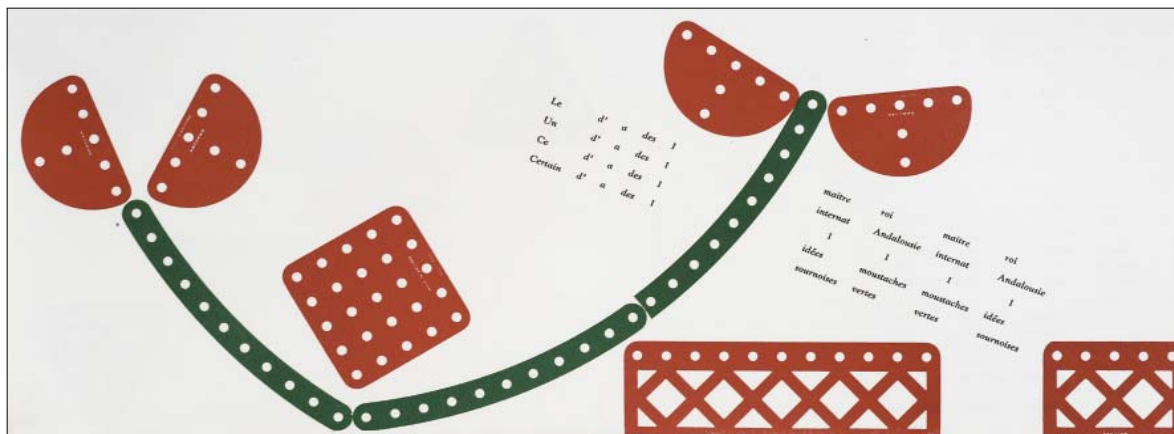
Buenos Aires, 1949.

\$950.00

Cold America: Geometric Abstraction in Latin América 1934-1973 (Madrid: Fundación Juan March, 2011), nos. 73.2, 74.3 (illus.), p. 19f. (illus.)



7



11

10

ARTECRAZIA

Supplemento di "Futurismo." Anno 1° Nos. [1]-3, maggio-luglio, 1932 (all published). Mino Somenzi, direttore responsabile. 48pp. (through-numbered). 39 illus. Sm. 4to. Self-wraps., printed in brown and black. Signatures loose, as issued.

This supplement to "Futurismo" was devised to publish historic texts and images (often unpublished or rare) of the movement, in tandem with issues of the primary journal. No. 1 contains Marinetti's "Fondazione e manifesto del Futurismo" (1909) and Antonio Sant'Elia's "L'architettura futurista" (1914). No 2 contains the first and only publication of Enrico Prampolini's "L'atmosfera scenica futurista, manifesto tecnico," commissioned for "Artecrazia" by Mino Somenzi, as well as "La cinematografia futurista" signed by Marinetti, Corra, Settimelli, Ginna, Balla and Chiti (1916). No. 3 contains a selection of individual and collective manifesti on aeropittura, including "L'aeropittura. Manifesto futurista" by Balla, Benedetta, Depero, Dottori, Fillia, Marinetti, Prampolini, Somenzi and Tato; other brief manifesti on aeropittura by the Turinese Futurists and the Milanese Futurists, and statements on it by Ambrosi, Tato, Dottori, Prampolini and Benedetta.

The illustrations throughout "Artecrazia" are of unusual interest, No. 1 including photographs of Russolo's intonarumori, Futurist ceramics from Richard Ginori, Futurist buffet furniture, a backlit Futurist glass mural in the home of the aviator Arturo Ferrarin, Futurist tapestries and textiles, and interesting aeropitture by Dottori; No. 2 with architectural models by the Paduan Futurist De Giorgio, marvelous photographs of Marinetti's ballet "Cocktail" and the ballet "Il mercante di cuori," both with sets and designs by Prampolini; a mural by Baumeister ("influenze del Futurismo") and Futurist ceramics and tableware; No. 3 with exhibits at the XVIII Biennale di Venezia and the Mostra della Meccanica Agraria di Roma, and numerous examples of aeropittura by Dottori, Tato, Somenzi, and others.

After the suspension of the present review, the title "Artecrazia" was revived by Somenzi for a different journal with an entirely different format and focus, which ran from 1933 to 1939. A fine set. Very rare.

Roma, 1932.

\$2,500.00

11

BAJ, ENRICO & Queneau, Raymond

Meccano, ou l'analyse matricielle du langage. 21ff. 27 mechanical color relief etchings by Baj, printed in red,

green, yellow and black, integrated with text. 2 colored cellophane guards. Oblong sm. folio. Publisher's boards, 3/4 red leather. Slipcase (black card stock, printed in white; ties). One of 100 numbered copies, signed in the justification by Queneau and Baj, from the limited edition of 174 in all. Printed in letterpress on heavy wove stock.

Baj's compositions, in which mechanical elements and discs in primary colors are mischievously anthropomorphized in a manner recalling Schwitters' "Die Scheuche," are here the complement to a dense linguistic treatise by Queneau, "L'analyse matricielle du langage." "After graduating in philosophy from the Sorbonne, [Queneau] first became involved with the surrealists in 1924. In 1936, he became director of the Bibliothèque de la Pléiade and cofounded the magazine 'Volonté' with Henry Miller" (Jentsch). A fine copy.

Milano (Sergio Tosi e Paolo Bellasich), 1966. \$3,750.00
Jentsch, Ralph: *The Artist and the Book in Twentieth-Century Italy* (Turin/New York: Allemandi/ Museum of Modern Art, 1992), no. 19

12

(BAYER, HERBERT)

A set of seven photocollage postcards from Aspen, circa 1947, designed by Herbert Bayer. Each printed with halftone, with one other color (brown, blue, green). 143 x 178 mm. (5 5/8 x 7 inches), on heavy cream card stock. Each is titled "Aspen Postcard" on the verso, with designation for 1 1/2¢ stamp. Gwen Chanzit, in her catalogue of the Bayer collection and archive at the Denver Art Museum, dates the set to circa 1947. "Bayer arrived in Aspen in a snowstorm in April 1946 and immediately began to define a plan for the town in transition. He restored decaying Victorian houses and the old Wheeler Opera House, which had been extensively damaged by a series of fires, and designed posters and leaflets to promote the town and its new skiing opportunities.... [Aspen's] development required innumerable designs for letterheads, brochures and posters to promote the new cultural center and its recreational advantages."

The series includes fanciful collages of old and new Aspen—shingle-style houses and the 1890 courthouse, with superimposed Victorian wood-engravings with surreal cutouts—and dynamic photomontages and collages of skiers. One view of the slopes is surrealistically embellished with giant snowflake-embazoned green aspen leaves, casting shadows like tall trees: their



14

design is repeated as an emblem on the back of the entire series of cards, and figured in a Bayer travel poster for Aspen in 1946.

Aspen [1947?]. \$350.00

Chanitz, Gwen F.: *Herbert Bayer: Collection and Archive at the Denver Art Museum* (Denver, 1988), pp. 143f., 169 (gr.3f.88-94)

13

BEUYS, JOSEPH

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

This scroll-like multiple was published in a hand-signed unlimited edition for Beuys' Free International University (FIU) room at Documenta 6, and proceeds from its sale went towards the upkeep of participants. The text concerns the interrelation of nourishment and thought, and is in three sections: a very long list of commercially marketed British foodstuffs (Veal and Ham Toast Topper), an excerpted transcript of a phone conversation about foods, in both English and German, and the text of a

lovely sixth-century Irish poem, "The Vision of Mac Conglinne," which is a vision of the world as food ("Savour of Savours/ Is the name of my lady's maid:/ Morning early across Newmilk Lake she went"). Minute stamp at foot of blank verso; a fine copy, rolled.

[Kassel] 1977.

\$2,500.00

Schellmann: *Joseph Beuys: Die Multiples* (1992), 206; Museum Fridericianum: *Joseph Beuys: Documenta Arbeit* (Kassel, 1983), no. 138 (illus. p. 216)

14

BEUYS, JOSEPH & WILP, CHARLES

Sandzeichnungen. 4ff. (title, colophon and text), 18 color offset photographic plates on coated stock, of which 11 by Beuys, each fully signed and dated 1974 in pencil, with his stamp in blue, and 7 by Wilp, also signed in pencil. Sheet size: 495 x 695 mm. (ca. 19 1/2 x 27 1/2 inches). All contents loose, as issued. *Together with this*: corked glass test tube multiple of Kenyan beach sand, in sliding corrugated cardboard box, stamped and signed in pencil on the cover by Beuys. Box: 77 x 227 mm. (ca. 3 x 8 1/4 inches). Lrg. folio. Publisher's portfolio (masonite, 1/4 cloth, titled in black; ties). One of 250 hand-numbered copies, from the edition of 265 in all.

Photographs of large-scale drawings by Beuys—deer, a nude, an animated skeleton, and other things—made with a stick in the wet sand at a coral beach in Kenya, together with pictures by Wilp of Beuys at work on them. A vivid poetic reminiscence by Wilp, describing their experience together under the high sun, the washing surf, and the wide horizon, and attempting to convey Beuys' magus-like performance, prefaces the portfolio; a signed multiple by Beuys, of sand from the beach, accompanies it. A very fine, fresh copy.

Stuttgart (Fey Verlags GmbH), 1978. \$7,000.00
Schellman 272-283

15

(BLAINE) Koch, Kenneth

Nell Blaine Prints, Kenneth Koch Poems. (Editions of the Tibor de Nagy Gallery.) (3), 20, (1)pp. 9 illus. in text, including 4 tipped-in original color linoleum cuts. 5 initial letters by the artist, also printed from the blocks. Lrg. 4to. Wraps. (with color linoleum cut by the artist on front cover). Edition limited to 300 hand-numbered copies. Decorations, cover and typography by the artist. Koch's first book, and the first book of the Tibor de Nagy Gallery. Interim offsetting and staining, as usual with this book.

New York (Tibor de Nagy Gallery), 1953. \$1,500.00

16

BLÜMNER, RUDOLF

Der Geist des Kubismus und die Künste. 69, (3)pp., 8 plates. Sm. 4to. Dec. wraps., with front cover drawing after Léger. Uncut. **An historic presentation copy** of this important text, inscribed on the front flyleaf "Au grand peintre cubiste/ Albert Gleizes/ admiré par Rudolf Blümner." A little browning and brittleness.

Berlin (Verlag der Sturm), 1921. \$650.00
Raabe/Hannich-Bode 3; Spalek 92



17

(BRESLIN) Champfleury [Jules-François-Félix Husson-Fleury]

Chien-caillou. Fantaisies d'hiver. 144pp. Fine marbled boards, 3/4 brown morocco gilt (Petit, succ. de Simier). T.e.g. Champfleury's first novel, dedicated to Victor Hugo, "Chien-caillou" is a contemporary *roman à clef* about Rodolphe Breslin; "a romantic portrait of an eccentric, poverty-stricken artist. The title was Breslin's nickname, actually a fractured version of Chingachgook, the hero of James Fenimore Cooper's novel, 'The Last of the Mohicans' (1826)" (David P. Becker, in The Dictionary of Art). Interim light foxing. Loosely inserted, a brief autograph note signed, from Champfleury to an unnamed journalist, dated without year (1f., on recto only, on Champfleury's monogrammed stationery).

Paris (Librairie Pittoresque de Martinon), 1847. \$1,250.00

18

BRETON, ANDRÉ

Situation du surréalisme entre les deux guerres. Discours aux étudiants français de l'Université de Yale, 10 décembre 1942. 17ff. Mimeographed typescript. 4to. Printed wraps. Glassine d.j.

The very rare clandestine edition, mimeographed in a small edition (strewn with errors and repudiated by Breton, according to Sheringham). The text was first published in "VVV" No. 2/3 (March 1943), but did not come out as a book until 1945 (Paris: Éditions de la Revue Fontaine). "It is an important text, in that, first of all, it lucidly sets forth the origins in the First World War of the Surrealist antiwar stance, and secondly in that it offers a view, certainly novel in the United States at the time, of the debasement of language as partly responsible for the present world in chaos. ... [Breton] may have been regarded in New Haven as just one more guest speaker, but his lecture was considered sufficiently important abroad to have been published in the review 'Fontaine,' directed by Max Pol Fouchet, printed in Algeria and circulated in Vichy France. The only public lecture by Breton during his stay in the United States, an indication perhaps of the relative lack of interest in literary Surrealism, was regarded as a significant event in the annals of Surrealism" (Sawin). This example with a manuscript statement of limitation at the foot of the last verso, "Tirage limité à 250 ex./ AB." A very fine copy.

[N.p., 1945?] \$1,500.00
Sheringham Aa368 (1945); Pompidou: Breton p. 352; cf. Gershman p. 9; Sawin, *Martica: Surrealism in Exile and the Beginning of the New York School* (Cambridge, 1995), p. 244ff.

19

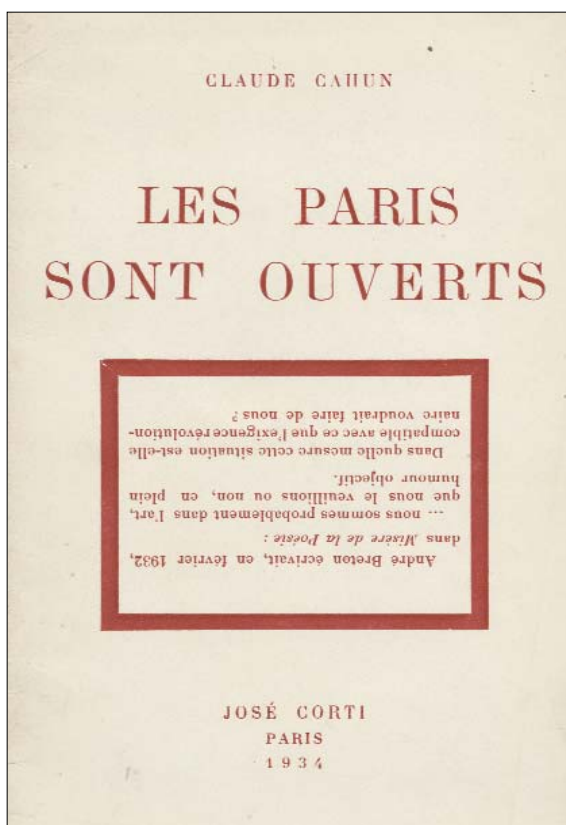
BROCK, BAZON, et al.

Bloom Zeitung. [Signed] Bazon Brock, Bernhard Jäger, Thomas Bayerle [Bayrle]. (4)pp. (single sheet, folding), printed in red and black. Numerous halftone photographs incorporated in the tabloid design of the recto; verso printed in black as a poster, with massive letters spelling "BLOOM." 548 x 750 (folding to 375) mm. (ca. 21 1/2 x 29 1/2 [folding to 14 3/4] inches).

A faux issue of the "Bild-Zeitung," retitled "Bloom Zeitung" in honor of Bloomsday—June 16th, the day commemorated in James Joyce's "Ulysses"—and with the word "Bloom" substituted in every headline and every ad. "Bloom will Kanzler



21



22

beiben!," "Bloom-Angst: Kinder laufen weg," "Bloom is noch nicht gebannt."

Published on Bloomsday 1963 (59 years after Leopold Bloom's odyssey in 1904), "Bloom Zeitung" was distributed throughout Frankfurt by Brock, Bayle and Jäger, somewhat on the model of Yves Klein's "Dimanche" of 1960. Brock, who cofounded the Deutsche Studenten Partei with Josef Beuys and Johannes Stüttgen at the Kunstakademie Düsseldorf, was one of the most prominent figures in Germany in the realm of happenings and performance in the 1960s; Bayle and Jäger together ran the Gulliver Press between 1961 and 1966, a small enterprise devoted to publishing artist's books, lithographs, posters and portfolios. Folded; several discreetly mended long tears.

Frankfurt (Galerie Dorothea Loehr), 1963. \$700.00
Koelnischer Kunstverein: Happening & Fluxus 16.06.63 (illus.)

20

(BUREN) Mönchengladbach. Städtisches Museum

Daniel Buren. Von da an/ A partir de là. (Folge Nr. 2./ Suite No. 2.) Nov.-Dec. 1975. Title/colophon sheet and three booklets: 1. Ausstellungsführer/Guide (pictorial review of the exhibition, with 7 plans and 32 halftone photographs, and a preface by the artist, all on a single large folding sheet in poster format, within wrapper); 2. Von da an. (28)pp. 5 illus. Text by Buren. 3. A partir de là. (28)pp. 5 illus. Text by Buren. Together with all the foregoing, a four-leaf mimeographed text by Johannes Cladders, "Zur Eröffnung der Ausstellung Daniel Buren 'Von da an'..." (stapled as issued). Sm. 4to. Contents loose in yellow cardboard box, as issued. Edition limited to 660 numbered copies. Lid of box with almost imperceptible faint stain at foot.

Mönchengladbach, 1971. \$500.00
Glasmeyer, Michael: Die Bücher der Künstler, no. 437 (illus.)

21

CAHUN, CLAUDE

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

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

Paris (Editions du Carrefour), 1930. \$8,500.00
Roth p. 62f.; Surrealism: Desire Unbound (London, Tate Gallery, 2001), p. 186ff., fig. 188; Andel Avant-Garde Page Design 1900-1950, p. 338, no. 445

22

CAHUN, CLAUDE

Les paris sont ouverts. 32, (2)pp. Sm. 4to. Wraps., printed in red. "Quel parti prenez-vous pour en finir avec l'exploitation de l'homme par l'homme avec votre propre dilemme:

exploité, exploiteur? Exploités, exploiters jusque dans l'amour la poésie et la défense de la cause prolétarienne" (from the title-page). "Thanks to the recent discovery of a large number of her photographs, Cahun is now well known as one of the greatest surrealist photographers, and the first photographer to specialize in self-portraits. But she was also an inspired theorist and pamphleteer. Her 'Les paris sont ouverts' [Bets Are On] (1934) remains one of the most luscious fruits of surrealism's early encounter with Marxism" (Rosemont). A fine copy.

Paris (José Corti), 1934.

\$2,000.00

Gershman p. 12; Rosemont, Penelope (ed.): *Surrealist Women: An International Anthology* (Austin, 1998), p. 51

23

(CLOCHE) Edwards, Agustín

Discours de réception à l'Académie des Psychologues du Goût. Prononcé par Agustín Edwards. Réponse de Albert Thibaudet. A la séance tenue à l'Hôtel Astoria le 26 février 1929. (18)pp. Decorations and designs throughout in dark blue, dark yellow, red and black; 1 commercial dec. cheese label laminated within. 4to. Silver foil card portfolio. All contents loose, as issued. Edition limited to 150 copies in all, on vélin d'Arches, of which 123 were reserved for members and friends, and imprinted (as is this copy) with their names.

An astonishingly beautiful and inventive work of art déco graphic design, by Maurice Cloche (1907-1990), later a highly successful film director and screenwriter. Printed to commemorate a banquet held by this soigné gastronomic society (originally known as the Dîner Curnonsky) for the Chilean diplomat Agustín Edwards, this remarkable program far exceeds the requirements of its occasion—the texts of the speeches, the fabulous menu, membership rolls. Cloche's surprisingly bold typography and layout somewhat recall Cassandre, but with novel ingredients of his own: a coarsely screened halftone of corks overlaid in color, a tipped-in actual



23

manufacturer's label, and light dadaistic touches (the names of the two speakers provided by reproductions of their calling cards, serial repetition of lines of text), set in a quite distinctive color scheme. The publication is set in the new font Europe, specially created by the Studio Deberny-Peignot under the supervision of Maurice Villain and Marcel Bar. A perfect copy. Very rare: no copy listed in OCLC.

[Paris] (Studio Deberny-Peignot), 1930.

\$2,250.00

24

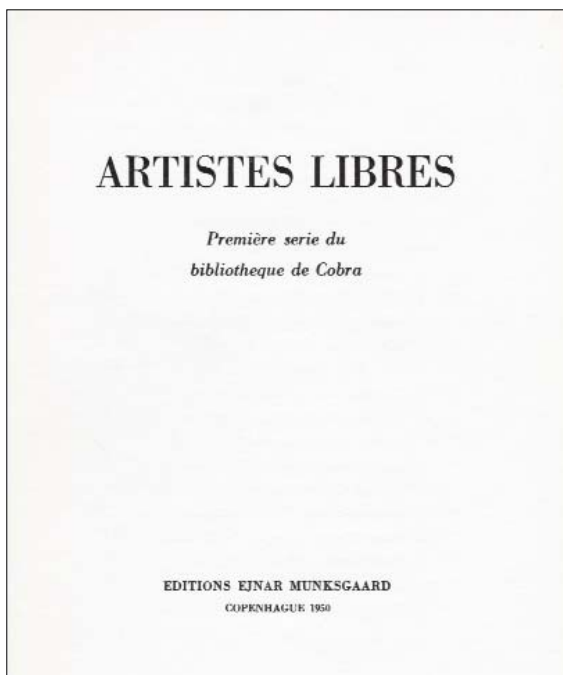
(COBRA)

Bibliothèque de Cobra. Première série: "Les artistes libres" [all published]. Rédacteur: Asger Jorn. (Quinze monographies. Première série de l'encyclopédie permanente de l'art expérimental.) 15 vols. (16)pp. per vol., most with 12-16 illus, each in wrappers bearing an original color lithograph by the artist in question. Separate introduction and table sheet loosely inserted (4pp.). Publisher's slipcase, printed on card stock with an additional original color lithograph by Jorn.

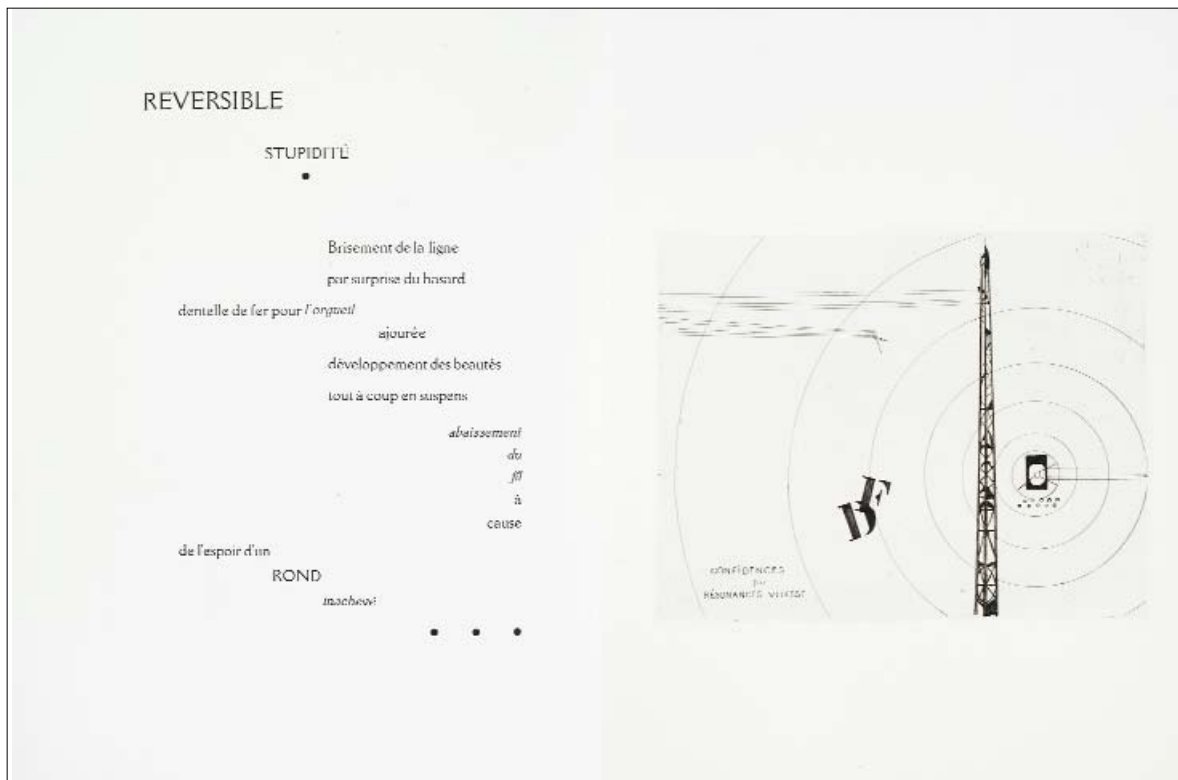
The artists (and authors) are: Alechinsky (Zangrie), Alfelt (Jaguer), Appel (Dotremont), Atlan (Ragon), Bille (Ragon), Constant (Dotremont), Corneille (Dotremont), Doucet (Laude), Ferlov (Dotremont), Gilbert (Jaguer), Gudnason (Jaguer), Heerup (Dotremont), Jacobsen (Dotremont), Jorn (Dotremont), and Pedersen (Dotremont). Including the slipcase, a total of 16 original color lithographs. Slight cracks at sides of the case; an exceptionally fine, bright copy.

Copenhagen (Ejnar Munksgaard), 1950.

\$3,000.00



24



27

25

LE COEUR À BARBE

Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 [all published]. (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition. Texts by Duchamp ("Rose Sélavy"), Éluard, Fraenkel, Huidobro, Josephson, Péret, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara.

A counterattack launched by Tzara following Picabia's insulting "La pomme de pins" of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the 'obsequies of Dada.' The cover design is one of the best-known and most appealing graphic inventions of Paris Dada; in the National Gallery of Art "Dada" catalogue (2006), it is attributed to Ili-azd. Clean splits at backstrip; a fine copy.

Paris (Au Sans Pareil), 1922. \$5,000.00

Dada Global 182; *Ades* p. 147f. (illus.); *Almanacco Dada* 26; *Gershman* p. 48f.; *Chevrefils Desbiolles* p. 282; *Admussen* 58; *Sanouillet: Dada in Paris* (Cambridge, 2009), no. 679; *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

26

COLLECTION "UN DIVERTISSEMENT"

Nos. 1-12 (all published). (16)pp. each, printed on a variety of colored stocks. Sm. 8vo. Self-wraps., stitched as issued. Glassine d.j.s. Fitted slipcase and chemise (cloth, with leather label). Complete set of this series of 12 plaquettes,

individually published in very small limited editions, ranging from 25 to 120 copies in all. This set includes 2 presentation copies, from Benjamin Péret and Gisèle Prassinos, and 4 éditions de tête, including Leonora Carrington and Max Ernst's important "La maison de peur," as well as works by Alberto Savinio, Franz Kafka and Prassinos.

Contents as follows:

[1] Prassinos, Gisèle. La lutte double. One of 100 copies on green papier Le Roy Louis teinte Berry. **2. Péret, Benjamin.** Au paradis des fantômes. One of 100 copies on orange papier Le Roy Louis teinte Lorraine. Presentation copy, inscribed "A Georges Speiser/ en chassant les virgules/ son ami/ Benjamin Péret" at the head of the text. **3. Savinio, Alberto.** Les chants de la mi-mort. Édition de tête: one of 20 copies on watermarked Hollande paper. **4. Carrington, Leonora.** La maison de peur. Préface et illustrations de Max Ernst. Édition de tête: one of 20 copies on watermarked Hollande paper. Carrington's first published story, with 3 collage illustrations by Max Ernst, as well as a preface by him, subtitled "Loplop présente la mariée du vent." **5. De Chirico, Giorgio.** Deux fragments inédits. One of 100 copies on cream papier Le Roy Louis teinte Bretagne. **6. Prassinos, Gisèle.** Une belle famille. One of 100 copies on pink papier Le Roy Louis teinte Valois. Presentation copy, inscribed to the Surrealist poet and critic "Robert Valançay/ qui mange le soir ses cheveux/ et sa moustache troubles./ Gisele Prassinos" on the front cover. **7. Arp, Hans.** Sciure de gamme. One of 100 copies on yellow papier Le Roy Louis teinte Béarn, this one designated hors commerce in pen. **8. Kafka, Franz.** Le chevauchée du Seau. Traduit par Henri Parisot. Édition de tête: one of 10 copies on Japon Muller. **9. Bay, André.** Histoires racontées par des enfants. Préface et dessin de Gisèle Prassinos.

One of 100 copies on green papier Le Roy Louis teinte Berry. **10. Scutenaire, Jean.** Les secours de l'oiseau. One of 100 copies on blue papier Le Roy Louis teinte Provence. **[11.] Prassinis, Gisèle.** La revanche. Édition de tête: one of an unspecified 10 copies on japon, not described in the justification, which states the edition to be 25 copies on papier Le Roy Louis teinte Béarn "plus quelques exemplaires hors commerce." Unlike other volumes in the series, this one has a separate large-paper wrapper. **[12.] Coleridge, Samuel Taylor.** Koubla Khan. Traduit de l'anglais par Henri Parisot. One of 25 copies in all, "plus quelques exemplaires hors commerce," on papier Le Roy Louis teinte Champagne. A fine set. Paris (Henri Parisot), 1938-1939. \$6,500.00 *Biro/Passeron p. 319*

27

CROTTI, JEAN

Tabu Dada. Poèmes et dessins 1916-1921. Courants d'air sur le chemin de ma vie, 1916-1921. (28)pp. 13 copperplate engravings by Jacques Villon after compositions by Crotti (of which 11 full-page, including title). Folio. Heavy blue wrappers, printed in white (a little light wear). One of 50 copies on uncut vélin d'Arches, boldly numbered in color stencil in the justification, from the limited edition of 60 in all. Lettering and typography (both within the engravings and in the text) by Louis Maccard; plates printed by Leblanc & Trautmann.

The splinter group "Tabu" was formed by Crotti and his wife Suzanne Duchamp, following Picabia's lead, to dissociate themselves from the frivolous direction that Dada was taking in Paris in the spring of 1921. Apart from Crotti's and Suzanne Duchamp's pictures, Tabu did not proclaim itself as a movement until November of that year, when a leaflet manifesto was distributed at the Salon d'Automne, emphasizing Tabu's renunciation of the material world, and its embrace of the Infinite. Much in evidence in this beautiful folio is Crotti's fascination with visionary mechanical forms, evoking structures and instruments, which began to appear in his work in 1915, when he shared a studio in



26



28

New York with Marcel Duchamp. A fine copy. Very rare. Paris (The Artist), 1941. \$10,000.00 *Dada Global 308; Sanouillet: Dada in Paris (Cambridge, 2009), 186a; Reynolds p. 31; The Book Stripped Bare 25*

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 Schodograph, purporting to show Arp and Serner in the Royal Crocodarium in London, as well as the spiralingly zany Picabia drawing on the front cover. A superb copy, extremely fresh and clean.

Paris (Au Sans Pareil), 1920. \$9,500.00 *Dada Global 174; Ades p. 65; Almanacco Dada 32; Gershman p. 49; Admussen 70; Chevretils Desbiolles p. 284; Sanouillet: Dada in Paris (Cambridge, 2009), no. 682; 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*



29

DELAUNAY, SONIA

Prospectus for "La prose du transsibérien et de la petite Jeanne de France. Représentation synchrone. Peinture simultanée Mme. Delaunay-Terk. Texte Blaise Cendrars." Single sheet, printed in color pochoir with abstract design (with integrated text) by Sonia Delaunay; verso with additional text in her hand, in color pochoir. 9.5 x 33.9 cm. (3 3/4 x 13 3/8 inches). Oblong sm. 4to.

This prospectus, designed and printed by Sonia Delaunay, was circulated by September 1913, some two months before the publication of the work. "Ce prospectus fut largement diffusé, notamment auprès de la presse. C'est lui qui, bien avant la sortie du 'Transsibérien,' qui ne sera prêt qu'en novembre, provoquera par ses jeux de couleurs et son libellé de nombreux articles exprimant selon les cas l'émerveillement ou l'ironie: 'Il est vraisemblable que le texte a de ces particularités qui réclament un si original commentaire de la part de l'illustrateur. Combien les décadents de 1885 nous apparaissent de mornes pompiers!' (André Salmon, *Gil Blas*, 11 octobre 1913). Le texte définit lapidairement les intentions des auteurs: représentation synchrone (et non illustration), peinture simultanée-texte (ce que Sonia Delaunay nommera plus tard peinture-poème), et, au verso, il proclame la conscience qu'ils ont de l'originalité de leur création: premier livre simultané" (Bibliothèque Nationale: Sonia et Robert Delaunay, 1977). Top corners neatly restored, the tips with small portions of text and color renewed; a few unobtrusive pinholes and light creases; generally very fresh and bright. This copy is furthermore inscribed "Année 1913" in pencil, in Sonia Delaunay's hand on the verso (which bears the pochoir legend "Premier livre simultané,").

[Paris, 1913]

\$12,500.00

Bibliothèque Nationale 1977, no. 75 (illus.)

30

(DERAIN) Apollinaire, Guillaume, et al.

Album-catalogue de l'exposition André Derain. Ouverte du 15 au 21 octobre 1916 à la Galerie Paul Guillaume, art moderne et antique. (8)pp. (single sheet, folding), printed on heavy wove stock. Lrg. 8vo. (folding out to sm. folio). Introduction ("André Derain") by Apollinaire, together with a checklist of 29 items. On the verso, poems by Apollinaire ("Voyage"), Blaise Cendrars ("Bombay-Express"), Max Jacob ("La messe du visionnaire," "Le même en prose"), Pierre Reverdy ("Nature morte - Portrait"), and Fernand Divoire ("Ronde des signes"). The introduction—which extols the essential gallicism of Derain's work, from the earthiness of his Fauve period to the grandeur of his current pictures, reminiscent of the school of Avignon—marks

Apollinaire's return to art criticism after some two years serving in the war, and a convalescence following the head wound he received in March 1916. Derain as well appeared at the opening wearing his officer's uniform. Light dustiness; a fine, crisp copy.

Paris, 1916.

\$3,750.00

31

(DEZEUZE) Barthes, Roland

Le chant romantique. Illustrations de Daniel Dezeuze. 14, (2)pp. Frontispiece construction by Dezeuze, consisting of a flexible lightweight strip of wood with small, burnt punched holes, stapled onto a loosely inserted sheet of Arches. 4to. Printed wraps. Glassine d.j. One of 80 numbered copies, signed by Barthes and Dezeuze in the justification, from the edition of 120 in all, printed in Bodoni on vélin d'Arches at the Imprimerie Bené, Nîmes.

An elegantly provocative design. Dezeuze (b. 1942) is a founding member of the French group Supports-Surfaces, begun in 1966, which has focused on deconstructionist investigations of painting, often with nontraditional, and sometimes nonwestern, materials. Offsetting from the wooden strip onto the facing blank page.

[Paris] (Éditions Gramma), 1977.

\$650.00

32

DIACONO, MARIO

MysticFicActions. Texti 1962-1967. 59, (3)pp. 2 halftone photographic illus. Title-page printed in red and black. Sm. folio. Wraps. Edition limited to 99 copies in all, on carta Tintoretto, signed and numbered by Diacono in the colophon. First edition. The book had been slated for publication by Arturo Schwarz in 1967, but never appeared. This new issue is based on the original proof sheets. New.

Roma (Edizioni Eos), 2011.

\$150.00

33

(DUBUFFET) Paris. Galerie René Drouin

Les gens sont bien plus beaux qu'ils croient. Vive leur vraie figure. Portraits. A ressemblance extraite, à ressemblance cuite et confite dans la mémoire, à ressemblance éclatée dans la mémoire de Mr. Jean Dubuffet. Du mardi 7 au 31 octobre. [At the base, corresponding to the top:] "Plus beaux qu'ils veulent/ Beaux malgré eux." Poster, with manuscript text and portrait drawing at the center, printed on salmon-colored wove stock, in offset lithography. 580 x 400 mm. (22 7/8 x 15 5/8 inches). 2 cancelled taxe d'affichage stamps affixed at blank portion at lower left, as usual.

The extremely rare, graphically riveting poster for one of the most radical exhibitions in postwar France, Dubuffet's

art brut portraits of Parisian intellectuals, at the Galerie René Drouin in 1948. Initially, the series was based on personalities in the literary salon of Florence Gould, to which Dubuffet had been introduced by Jean Paulhan, including Paulhan himself, Pierre Benoit, Marcel Jouhadéau, and Paul Léautaud; it was then extended to include other friends and acquaintances, such as Antonin Artaud, Francis Ponge, Henri Michaux, and Jean Fautrier. "Dubuffet's aggressive, graffiti-style caricatural portraits of 1946-47 are in part caricature in the simplest sense, a mocking variant on the pantheons of artists that had become sober clichés of even 'radical' French art, as in Surrealist group portraits. But Dubuffet's portraits manifest the revolt, and revulsion, of intellectuals: mental energy and will are now all that matter, and the body can (indeed must...) go to hell. His writers and intellectuals are pathetic monsters, their features reduced to pop-eyed scrawls, their plumb prodded into jumping-jack spasms. Yet since grotesque harshness and imbalanced disturbance are in Dubuffet's view tokens of authenticity, to be portrayed by him with scar-like contours and inept anatomy is, perversely, to be made glamorous" (High and Low). A few indetectible very short clean marginal tears mended on verso; a bright, unfolded copy.

Paris, 1947.

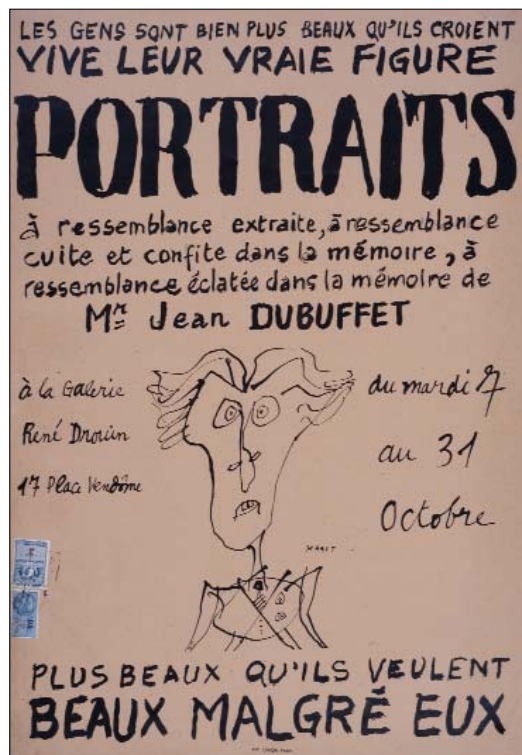
\$5,000.00

Franzke, Andreas: *Dubuffet* (New York, 1981), p. 41f. (discussing the exhibition); Varnedoe, Kirk & Gopnik, Adam: *High & Low* (New York, Museum of Modern Art, 1991), p. 144ff.

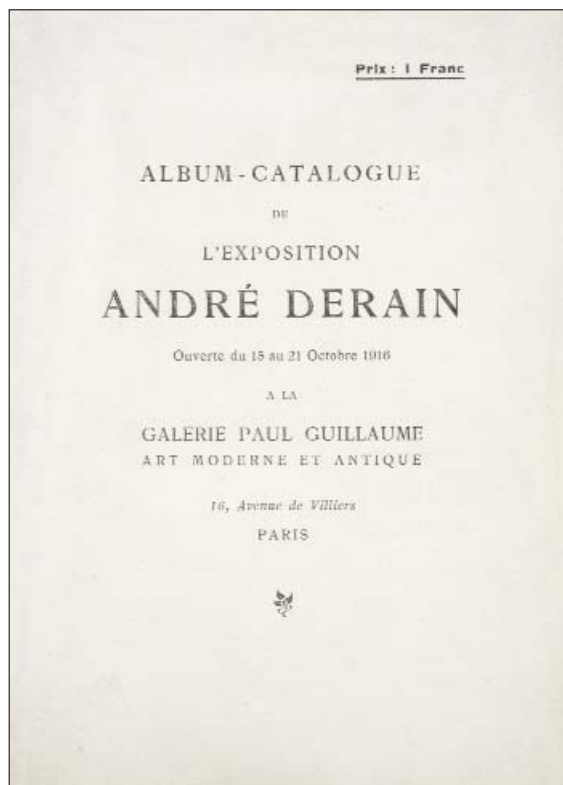
34

(DUCHAMP) Barcelona. Galerías J. Dalmau

Exposició d'art Cubista. 20 abril a 10 maig 1912. Preface by Jacques Nayral. (32)pp. 6 illus. (5 halftone, 1 line-drawn). Lrg. 8vo. Self-wraps. The catalogue of the exhibition which



33



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marked the very first public showing of Duchamp's "Nude Descending a Staircase." Also included were Duchamp's painting "Sonata" (reproduced in the catalogue), and works by Agero, Gleizes, Gris, Laurencin, Metzinger, and also Le Fauconnier and Léger, both last-minute additions (Picasso and Braque were not included). Calvin Tomkins relates that Duchamp had finished "Nude Descending a Staircase" just in time for submission to the Salon des Indépendants, scheduled to open on March 20th, 1912, but that Gleizes and Metzinger, who had assumed leadership of the Puteaux group, were offended by the painting's Futurist appearance, which also struck them as a mockery of Cubist esthetics, and rejected it. The Dalmau show, the following month, was the first important Cubist exhibition outside France. "Although it excited no special attention there, [Duchamp's picture] seems to have made an impression on a nineteen-year-old art student named Joan Miró—twelve years later Miró would make a drawing of a flight of steps and one long meandering line and call it 'Nude Descending a Staircase'" (Tomkins).

"L'esprit mathématique semble dominer chez Marcel Duchamp. Certains de ses tableaux sont de purs schémas, come s'il s'efforçait à des démonstrations et à des synthèses. Marcel Duchamp se distingue en effet par son extrême audace spéculative. Il tâche à configurer un double dynamisme, subjectif et objectif: ainsi le 'Nu descendant un escalier.' Ce côté abstrait s'atténue pourtant, sous l'influence d'une délicatesse toute verlainienne, come il apparaît dans la 'Sonate'" (from the preface). Extremely rare.

Barcelona, 1912.

\$4,500.00

Tomkins, Calvin: *Duchamp: A Biography* (New York, 1996), p. 181ff.; Hulten, Pontus (ed.): *Marcel Duchamp: Life and Work*: 20 April.



36

35

DUCHAMP, MARCEL & HALBERSTADT, V.

L'opposition et les cases conjuguées sont reconciliées par M. Duchamp et V. Halberstadt. / Opposition und Schwesterfelder.... / Opposition and Sister Squares.... 112, (1)ff. 259 chessboard diagrams, printed in red and black (of which 8 full-page, printed on glassine). 2 errata slips. Lrg. sq. 4to. Printed wraps., designed by Duchamp. Edition limited to 1000 copies. Parallel texts in French, German and English. **Together with:** "**Le monde des échecs. Serie N° 1.**" 16 photographic portraits of chess masters, printed in blue-tinted photogravure, loose, as issued, within printed folder (with separate contents leaf). Plate size: 16 x 24 cm. (6 1/4 x 9 1/2 inches). Bruxelles (L'Échiquier), 1933.

Duchamp, who had taken part in international chess tournaments during the preceding five years, devoted this treatise to an endgame problem of, as he put, it, almost utopian rarity. An extract was published in "*Le surréalisme au service de la révolution*," no. 2 (Summer 1930), and the work was subsequently discussed by Pierre de Massot in "*Orbes*," Series II, No. 2 (Summer 1933). Massot gave the following account of the method by which Duchamp arrived at the elegantly restrained distortion of the cover typography: "Set up in the zinc stencil letters...the title was placed between two plates of glass, which were tilted at an angle and exposed to the sun. The uncontrolled deformation produced on the ground by the sun's rays passing through the cut-out parts of the letters was photographed by Duchamp, who afterwards made a negative from this photograph which was stereotyped."

This copy of the book is accompanied by the portfolio of loose photographs of leading chess masters, issued by the same publishers in February of the following year. This includes a very suave plate by Man Ray of Duchamp and Halberstadt facing one another, looking down at what

must be a chessboard out of view; between them, floating emblematically in the background, a chessboard tilted on one corner. A fine copy.

Paris/ Bruxelles (Éditions de l'Echiquier), 1932. \$3,500.00
Schwarz 430; *Lebel* 52, 83, 172-3, no. 165; *Naumann* 4.17

36

DÜSSELDORF. GALERIE ALFRED FLECHTHEIM

Ostern 1919. Herausgegeben anlässlich der Wiedereröffnung der Galerie Alfred Flechtheim in Düsseldorf, mit einem Vorspruch von Herbert Eulenberg und Beiträgen von Walter Cohen, Wilhelm Hausenstein, Hans Müller-Schlösser, Wilhelm Uhde, Hermann von Wedderkopp und Paul Westheim. [I. Ausstellung Expressionisten.] 88pp. 2 original woodcuts hors texte, printed on yellow tissue, here signed in pencil, by Eberhard Wiegner and Richard Schwarzkopf. Prof. illus. Sm. 4to. Wraps. Acetate d.j.

Copy no. 1 of the Vorzugsausgabe of 50 copies hors commerce, in which the woodcuts were signed in pencil. The catalogue of the first exhibition of the Flechtheim gallery on its reopening after the War (held Easter to mid-May 1919). Among the Expressionists featured were the late Macke, Seehaus, and Lehmbruck, and artists of the group Das Junge Rheinland (including Wiegner and Schwarzkopf, as well as Heinrich Nauen), from which Flechtheim was to be alienated later in the year. Also included in the exhibition were numerous French artists handled by Flechtheim before the War, with highly important work by van Gogh, Seurat, Cézanne, Rousseau, Picasso, and Braque. Light wear.

Potsdam/Berlin (Gustav Kiepenheuer Verlag), 1919.

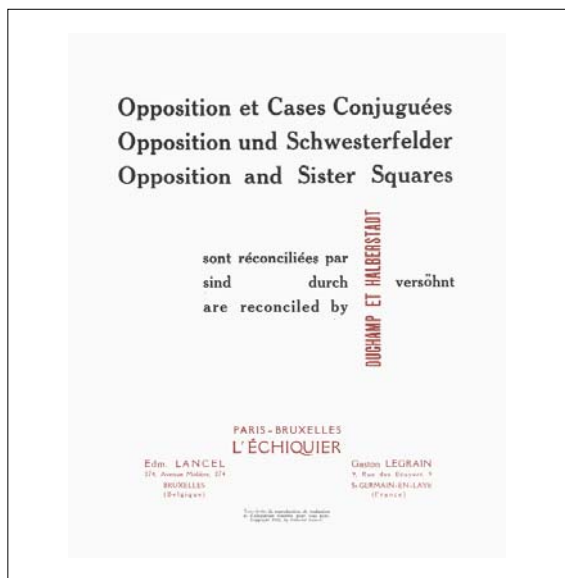
\$1,200.00

Düsseldorf. Kunstmuseum: Alfred Flechtheim Sammler, Kunsthändler, Verleger (1987), pp. 134 (illus.), 144; *Rifkind* 256

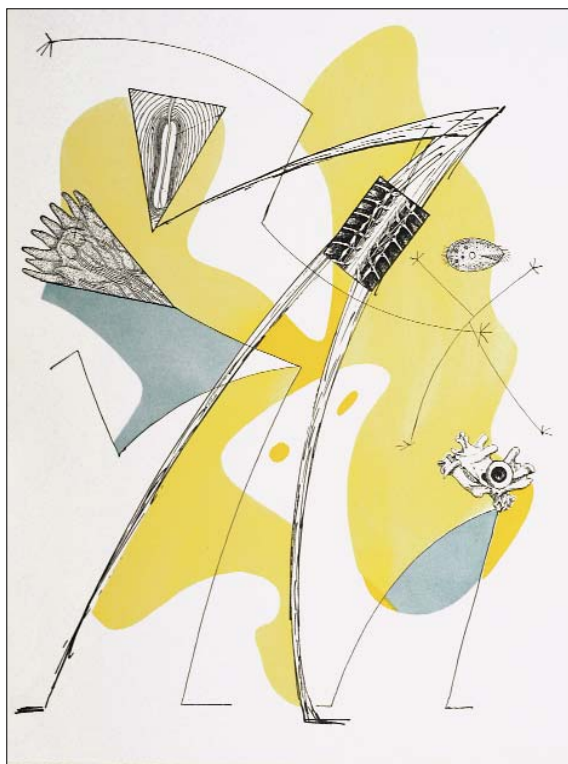
37

DUMONT, FERNAND

A ciel ouvert. Poèmes. 62pp. Wraps. Glassine d.j. Edition limited to 100 numbered copies, printed on Feather-weight paper. The first book of the Belgian surrealist writer Fernand Dumont (1906-1945), co-founder with



35



42

Achille Chavée of the Communist- and anarchist-based group Rupture (1934), and then, in 1938, of the Groupe Surréaliste en Hainaut, which adhered closer to the Parisian model of Surrealism than that of the Brussels group. Like Chavée, Dumont was a signer of the manifesto "Le couteau dans la plaie" in "Bulletin international du Surréalisme," No. 3. Mostly unopened. A fine copy. Extremely rare.

La Louvière (Édition des Cahiers de Rupture), 1937.

\$2,000.00

Biro/Passeron 980

38

DUMONT, FERNAND

Traité des fées. 32, (2)pp. Wraps. Glassine d.j. One of 100 numbered copies, from the limited edition of 112 in all. This mythically rare volume, a sequence of surrealist meditations on fairies and their characteristics, was one of three books published by Dumont during his lifetime. In the year it was issued, Dumont was arrested by the Gestapo for his antifascist activities and sent to Bergen-Belsen, where he is presumed to have died. A tiny trace of foxing; a fine copy.

Anvers (Ça Ira), 1942.

\$2,000.00

Biro/Passeron 985

39

(ÉLUARD COLLECTION) Paris. Hôtel Drouot

Catalogue des tableaux, aquarelles, gouaches, dessins, estampes & photographies...et bois nègres, composant les collections de: 1° M. Paul Éluard; 2° de divers amateurs. Vente, 4 juillet 1924. Commissaire-priseur: Me. Alph. Bellier. Expert: Léonce Rosenberg. (8)pp. 4 illus. (Braque, Picasso, Vlaminck, Derain). Sm. 4to. Wraps., with cover title "Collection Éluard" (lightly soiled).

The first 61 lots of the extraordinary sale (98 lots in all) were from the collection of Paul Éluard, grouped by medium. Works on paper included items by Braque, Derain (3), Ernst (5), Klee, Laurencin, Modigliani, Picabia, Picasso (7), Man Ray (2, including a "photographie, monotype"), Redon and Seurat; paintings included work by Braque, de Chirico (8), "Devlaminck," Ernst (4), Gris (4), Laurencin, Masson (2), Picabia (2), Picasso (5), Redon (2), and Renoir. "Art nègre et divers" included a lot of 9 African masks and statuettes (to be divided), as well as a pre-Columbian terracotta divinity, and French folk art. Very rare.

Paris, 1924.

\$1,200.00

40

ENTARTETE KUNST

Führer durch die Ausstellung. Verantwortlich für den Inhalt: Fritz Kaiser, München. 30, (2)pp. 56 illus. Orig. photo-illus. wraps. The original guide to the notorious exhibition of the summer of 1937. Light wear at spine; an unusually fine copy. Berlin (Verlag für Kultur und Wirtschaftswerbung), 1937.

\$850.00

Rifkind 421; Spalek 251; cf. Altschuler, Bruce: *The Avant-Garde in Exhibition* (New York, 1994), p. 136ff.

41

(ERNST) Brzekowski, Jan

Spectacle métallique. Avec un frontispice par Max Ernst. (Les Feuilles de "Sagesse." Collection Anthologique. No. 37.) (14)pp. Frontispiece by Ernst. Sm. 4to. Wraps., stitched as issued. Glassine d.j. An hors commerce copy, apart from the edition limited to 200 numbered copies on pale green vélin Muller. Werner Spies has pointed out that Ernst's composition—utilizing engravings of primitive marine life, a ribboned straw hat, and a cabinet opened to reveal yet more crustacea—recalls another collage he had made for Brzekowski's "Zacisniete dookota ust" of 1934. A fine copy.

Paris (Éditions Sagesse), 1937.

\$750.00

Tours 54; Spies, Werner: *Max Ernst Collages* (New York, 1991), p. 237, illus. 532

42

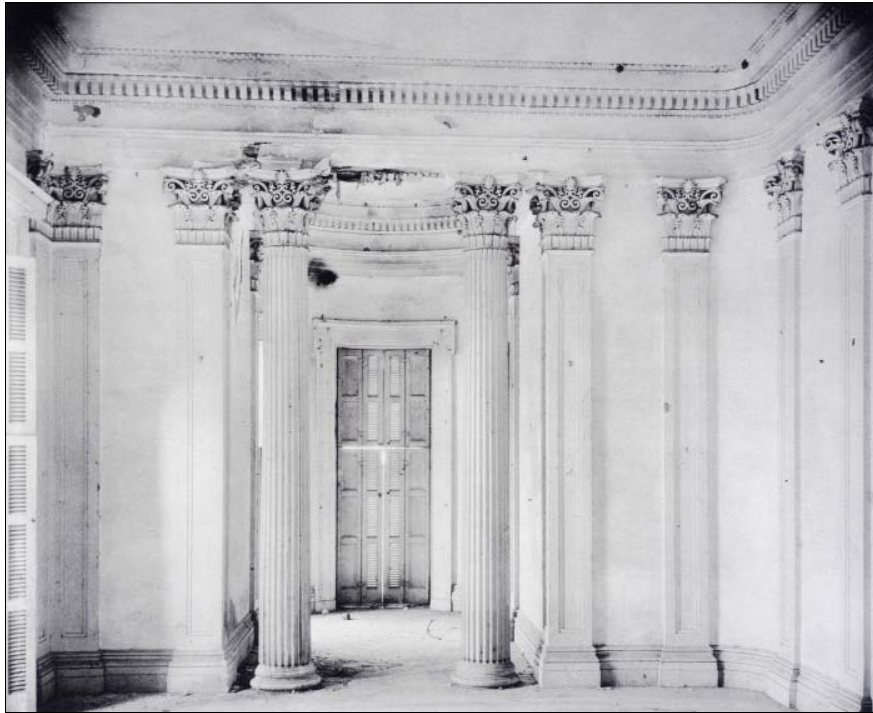
ERNST, MAX & Péret, Benjamin

La brebis galante. 124pp. 3 original color etchings with aquatint (including title) and 22 full-page illustrations, of which 18 colored by hand in pochoir. Cul-de-lampe, lettrines. 4to. Dec. wraps. (original color lithograph). Glassine d.j. One of 300 numbered copies on grand vélin d'Arches, from the limited edition of 316. A Surrealist fairy tale by Péret, illustrated by Ernst both with etchings and with punning collages, drawn from textbooks on palaeontology and marine micro-organisms, among other sources. "The book can in a way be considered the most representative Surrealist art form, and the manner in which it evolved adds one more paradox. Volumes that we consider masterpieces of this Janus-faced genre, such as Péret and Ernst's 'La brebis galante' or Eluard and Miró's 'A toute épreuve', appeared after World War Two—long after the heyday of surrealism" (Hubert). A fine copy.

Paris (Les Éditions Premières), 1949.

\$6,000.00

Spies/Leppien 28G; Hugues/Poupard-Lieussou 22; Rainwater 49, p. 113f.; *The Artist and the Book* 100; Logan Collection 123; Hubert p. 26; Gershman p. 33; Ades 17.57; Reynolds p. 67f.; Villa Stuck 40



44

43

EVANS, WALKER

American Photographs. With an essay by Lincoln Kirstein. 195. (1)pp. 87 plates. Sm. sq. 4to. Cloth. D.j. (very slightly nicked at head of spine). Re-issue of the 1938 edition with a foreword by Monroe Wheeler.

Presentation copy, inscribed by Walker Evans "To Hermann and Esther B./ with best regards/ Walker." The recipients were the parents of Isabelle Storey, Evans' wife from 1960 to 1970, from whose library this copy derives.

New York (The Museum of Modern Art) [1960]. \$2,750.00

44

EVANS, WALKER

Message from the Interior. (6)pp., 12 sheet-fed photographic plates. Tissue guards. Sm. sq. folio. Orig. cloth with title label.

Among the finest and most influential photographic books of the 1960s. **Presentation copy**, inscribed by Walker Evans "To Jimmy and Tania [Stern]/ a message indeed (what a)/ Walker." Subsequently inscribed "and with much love/ from Tania + Jimmy." The Sterns were close friends of Evans and his wife Isabelle Storey, from whose library this copy derives.

New York (The Eakins Press), 1966.

\$4,000.00

The Open Book. p. 220f.

45

(FLUXUS)

cc V TRE. Fluxus No. 1. January, 1964. Edited by George Brecht and Fluxus Editorial Council for Fluxus. (4)pp. (single sheet, folding), printed on newsprint. 585 x 458 mm. (23 x 18 inches). Prof. illus. Tabloid folio.

The first issue of the Fluxus newspaper. "These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9

issues, plus 2 after Maciunas's death. Each issue is different in content and intent, variously including scores, pieces and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances" (Phillpot/Hendricks).

"George Brecht was certainly a dominant presence of that 'council.' [This issue] contains works by an international array of artists, breaking away from the more geographical isolation of the planned Fluxus Yearboxes" (Hendricks). Extravagantly illustrated, it includes a mock photo of the Council (appropriated nineteenth-century studio portrait of six venerable men in frock coats), an editorial by Brecht ("Events: scores and other occurrences"), Gyorgy Ligeti's "Poème symphonique (1962) for 100 metronomes," Alison Knowles' "Child Art Piece," Jackson Mac Low's "Piano Suite for David Tudor & John Cage," Emmett Williams' "Ten Arrangements for Five Performers" and "Voice Piece for La Monte Young," Dick Higgins' "Music for String Instruments" and "Non-Performance Pieces," photographs of events and works by Robert Watts and Christo; photographic portraits of Daniel Spoerri, Jean Tinguely, Nam June Paik, and the chimpanzee Congo; and advertisements for Fluxus editions, among many other contents. Folded; a little worn, with small chips and tears at extremities.

New York, 1964.

\$1,800.00

Silverman 549; Fluxus Codex p. 92ff. (illus.); Phillpot/Hendricks 14

46

(FLUXUS)

Fluxus cc Valise e TRangleE. Fluxus No. 3. March, 1964. Edited by Fluxus Editorial Council. (4)pp. (single sheet, folding), printed on buff-white stock. 570 x 445 mm. (22 1/2 x 17 1/2 inches). Prof. illus. Tabloid folio.

The third issue of the Fluxus newspaper. This issue includes Henry Flynt's "Primary Study" essay, a double-page Barnum

& Bailey-styled advertisement (designed by Maciunas) for 12 Fluxus concerts at the Fluxhall, Canal Street, April 11th to May 23rd, with performances by Paik, Brecht, Williams, Shiomi, Patterson, Higgins, Watts, Knowles, La Monte Young, Vautier, Maciunas, Ligeti, and others), as well as Flux Horn (Handy Order form for Fluxus editions, also by Maciunas); George Brecht's collage of found texts "River Wax" ("Jury Blames Wind" etc.); and other contributions by Paik, Filliou, Vautier and Zazeela. Folded; light wear. New York, 1964. \$1,800.00

Silverman 551; Fluxus Codex p. 94f. (illus.); Phillipot/Hendricks 16; Heller, Steven: Merz to Emigre and Beyond (London/New York, 2003), p. 176 illus.

47

(FLUXUS)

Fluxus cc five ThReE Fluxus No. 4. June, 1964. Edited by Fluxus Editorial Council. (4)pp. (single sheet, folding), printed on newsprint. 585 x 458 mm. (23 x 18 inches). Prof. illus. Tabloid folio.

The fourth issue of the Fluxus newspaper. "George Maciunas clearly designed the newspaper and had a big say in its contents. George Brecht contributed a major essay on Fluxus, which could be considered an editorial. An important innovation of this issue was printing the poster for 'Fluxus Symphony Orchestra In Fluxus Concert' which served as an ad for the concert and, by tearing the sheet apart from the first pages, was used as a wall poster. The one printing served two purposes" (Hendricks). Other contributions by and after Allen Kaprow, Nam June Paik, Robert Watts (a full-page collage, facing the poster) and Peter Moore (an irregular grid of twenty photographs "From Fluxus Concert in Fluxhall—April & May, part 1"). A rolled copy, never folded and in extremely fine, fresh condition.

New York, 1964. \$1,800.00

Silverman 552; Fluxus Codex p. 95f. (illus.); Phillipot/Hendricks 19



45

48

(FLUXUS)

Fluxus Vacuum TRapEzoid. Fluxus No. 5. March, 1965. (4)pp. (single sheet, folding), printed in on brown wove stock. 560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio.

The fifth issue of the Fluxus newspaper, edited and designed by George Maciunas, with a page given to George Brecht. This issue, dramatically illustrated with mid-nineteenth-century wood-engravings and woodblock type-faces, includes a full-page poster for the Perpetual Fluxfest on Sundays that summer at the Cinemathèque (Yoko Ono, Eric Andersen, Ben Vautier, et al.), full-page mail order advertisements for the Fluxshop (Fluxus Yearboxes, Fluxkit, Fluxchess, Fluxorgan, and other pieces by Chieko Shiomi, Robert Watts, Joe Jones, Ayo, Vautier, Alison Knowles, George Brecht, and others); and, last, a "River Wax" Science page: "a special report by the Yam Festival Research Laboratories," with strange technical arcana ("Initial Uptake of Silica by Excised Barley Roots," "Friction between Feet and Ground") intermingled with faux-commercial come-ons and remarks ("Are You as Smooth in Hoboken as You Are in Louisville?," "You may be the first scientist whose information problemns can't be helped") and peculiar photographic and wood-engraved figures. A rolled copy, never folded and in extremely fine, fresh condition.

New York, 1965. \$1,800.00

Silverman 557; Fluxus Codex p. 96f. (illus.); Phillipot/Hendricks 21

49

(FLUXUS)

Fluxus Vaudeville TouRnamEnt. Fluxus No. 6. July, 1965. (4)pp. (single sheet, folding), printed in black on tan stock. 560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio.

The sixth issue of the Fluxus newspaper. "Fluxus Vaudeville TouRnamEnt," published in New York, July 1965, was...by



46



50

now entirely edited by George Maciunas—anonously. A propaganda vehicle for Fluxus performance, it contains many photographs of past events and two posters for events later that year" (Fluxus Codex). The posters promote "Perpetual Fluxfest at New Cinematheque" (Sept.-Dec. 1965) and "Flux Orchestra at Carnegie Recital Hall" (September 25, 1965)," the latter a handsome Benday dot composition. A rolled copy, never folded and in extremely fine, fresh condition. New York, 1965. \$1,800.00

Silverman 561; Fluxus Codex p. 97 (illus.); Phillpot/Hendricks 22

50

(FLUXUS)

JOHN YOKO & FLUX all photographs copyright nineteen seVenty by peTer MooRE. Fluxus No. 8 [sic; actually No. 9], 1970. (4)pp. (single sheet, folding), printed on heavy white stock. 550 x 435 mm. (21 5/8 x 17 1/8 inches). Loosely inserted, as issued: printed in black on pale turquoise stock. 513 x 152mm. (20 1/4 x 6 inches). Prof. illus. (123 numbered photos, keyed to the insert). Tabloid folio.

The ninth issue of the Fluxus newspaper. "Fluxus Newspaper No. 9 (misnumbered 8) consists entirely of photographs by Peter Moore, with a 2-page insert identifying the contents" (Henricks). These include "Fluxfest Presentation of John Lennon & Yoko Ono +*" at 80 Wooster St., New York, 1970; "Flux-Mass" at Douglass College, February 17, 1970; "Flux-Sports" at Douglass College, and "New Years Eve's Flux-fest, 80 Wooster St., New York, December 31, 1969. Also detailed on the insert are: "Tickets by John Lennon + Fluxtours," offering "Unauthorized tickets to visit famous people" (such as Lauren Bacall and James Stewart), a round-trip ticket to Goose Bay, Labrador (John Lennon, \$168) and a one-way ticket to Siberia (George Maciunas, \$800) and other excursions; "Measure by John & Yoko + Fluxdoctors"; "Blue Room by John & Yoko + Fluxliars;" "Por-



51

trait of John Lennon as a Young Cloud by Yoko Ono & Every Participant," and other pieces. Folded. **Presentation copy, inscribed "Love,/ Yoko/ c08"** in silver ink within the black "u" of "Flux" in the title.

New York, 1970.

\$2,500.00

Silverman 592; Fluxus Codex p. 99f. (illus.); Phillpot/Hendricks 44

51

(FLUXUS)

FLUXUS maciNAS V TRE FLUXUS laudatio ScriPTa pro GEoRge. Fluxus No. 10. May 2, 1976. Edited by Robert Watts and Sara Seagull, and Flux Editorial Council for Fluxus. (4)pp. (single sheet, folding), printed in black on white stock. 584 x 445 mm. (23 x 17 1/2 inches). Prof. illus. Tabloid folio.

The tenth issue of the Fluxus newspaper. "Fluxus Newspaper No. 10, 'FLUXUS maciNAS V TRE FLUXUS laudatio ScriPTa pro GEoRge,' came about at the suggestion of George Brecht. He, Geoffrey Hendricks, and several other Fluxus artists were organizing a Festschrift to honor George Maciunas, which included original contributions for a collective box, 'Laudatio Scripta Pro George.' Robert Watts and Sara Seagull were given these contributions to reproduce, from which they edited and designed a newspaper published in time for the Festschrift in New York, May 2, 1976. Geoffrey Hendricks served as producer of both the box and the newspaper" (Fluxus Codex). Contributions by Ay-O, Henry Flynt, Dick Higgins, Alice Hutchins, Alison Knowles, Larry Miller, Yasunao Tone, Wolf Vostell, Robert Watts, George Brecht, Joseph Beuys, Geoffrey Hendricks, Larry Miller, Peter Moore, Nam June Paik, Takako Saito, Mieko Shiomi, Daniel Spoerri, and anonymous others. Foldlines; a little light wear. A particularly rare issue of "Fluxus."

New York, 1976.

\$1,800.00

Silverman 603; Fluxus Codex p. 100; Phillpot/Hendricks 60

52

(FLUXUS)

a V TRE EXTRA. [Fluxus] No. 11. Saturday, March 24, 1979. "MACIUNAS DIES. Hart attack kills him at summer palace." 15, (1)pp. 375 x 290 mm. (ca. 11/12 x 14 3/4 inches). 2 insert texts (key to illustrations, and errata slip), printed on brown stock in tall narrow formats. 4to. Self-wraps., folded.

The eleventh issue of the Fluxus newspaper. "'A VTRE EXTRA was edited by the 'Fluxus Editorial Council,' in this case, it was Geoffrey Hendricks who initiated the project and actually edited it. Sara Seagull was its designer. The newspaper is a posthumous tribute to George Maciunas. Numbered 11, it can be considered the final Fluxus newspaper" (Fluxus Codex). Contributions by Peter Moore, Robert Watts, Henry Flynt, Wolf Vostell, Mieko Shiomi, Ben Vautier, Milan Knížák, Geoffrey Hendricks, George Brecht, Alison Knowles, Bici Forbes, Daniel Spoerri, Ken Friedman, and others. The rare errata slip (a sizable printed sheet) contains corrections to Robert Watts's list of George Maciunas's vital statistics, which had inadvertently lost its numerical superscripts: "Words spoken: 3.07 x 108...Characters Typed: 2.53 x 107 (stretched-out length: 47.8 miles)...Total Observed Distance: 8.88 x 1010 ft. (16,830,000 miles)...Total Sounds Heard: 3.14 x 107." Very light wear.

New York, 1979.

\$650.00

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

53

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

54

DIE FREUDE

Blätter einer neuen Gesinnung. Herausgegeben von Wilhelm Uhde. Erster Band (all published). 159, (1)pp., 50 plates. Prof. illus. 4to. Dec. wraps., with signet design by Johannes Molzahn. Texts by Buber, Claudel, Holl, Jammes, Kahnweiler, Keyserling, Klabund, Kolle, Siemsen, Uhde, et al. Illus. by and after Braque, Chagall, Itten, Klee, Laurencin, Macke, Molzahn, Picasso, Rousseau, and others. Of particular interest are the focuses on the Douanier Rousseau and Picasso (whose great Cubist portrait of Uhde is among the plates). **Presentation copy**, inscribed by Uhde

and dated September 1920, on the first leaf. A neat copy. Burg Lauenstein/ Oberfranken, 1920.

\$400.00

Raabe 94; *Perkins* 174; *Schlawe II* 98; *Rifkind* 274;

55

FRIEDLANDER, LEE

The American Monument. (16)pp., 78 plates with 213 illus. Oblong folio, in album format. Cloth, bolted as issued. Text in letterpress. Postscript by Leslie George Katz.

One of the great American photography books. "'The American Monument's brief epigraph from Walt Whitman, on living and breathing history, is brilliantly to the point, but the pictures are too slippery and too numerous simply to illustrate that or any other idea.... The result is overwhelming, as it was clearly intended to be. History stalks the landscape at every turn" (Vince Aletti, in Roth).

Presentation copy, inscribed by Lee Friedlander "For Isabelle with pleasure/ and friendship/ Lee Friedlander." Loosely inserted: Inscribed presentation card from the publisher. Isabelle Storey was the organizer of the exhibition of the American Monument photographs at The Institute of Contemporary Art, Boston, March-May 1977, and was married to Walker Evans from 1960 to 1970.

New York (The Eakins Press Foundation), 1976. \$4,500.00

Roth p. 236f.; *Freitag* 3826; *Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. II, p. 28; The Open Book. p. 310f.*

56

(FUTURIST PARODY)

Voltoino & Gérard, Ugo. La marcia dei Futuristi. Parole di Voltoino. Musica di Ugo Gérard. 5, (3)pp. 4to. Tan wraps.,



55

printed in purple with calligraphic title and credits.

An early, rather caustic, parody of the Futurists, the sheet music for a march. "L'ideal del futurismo / è lo schiaffo il pugno il volo / è l'audacia il parossismo / l'uom da preda il furto il dolo....Futuristi, apologisti, nikilisti, suffagisti, noi vogliamo il ripulisti / nella vita e nel pensier. / Terroristi, idealisti, socialisti, irredentisti, / come tanti feticisti perseguiamo il nuovo ver. / Quadri statue e musei / dare al fuoco che depura / con la scienza e gli atenei, / è l'idea nostra matura; / esaltar la forza, il mondo / far tremar come un codardo / e poi far del sole biondo / una palla da biliardo" (etc.). Light wear; short tear at foot, into margins only. Rare. Firenze (G. Mignani & Figlio), 1913. \$950.00

57

(FUTURIST PARODY)

Carosio, Ermenegildo. Futurismo valzer. [Valse futurista.] ("Il Pianoforte." Anno XVI, domenica 5 luglio 1914 [arreato dopo il 1° agosto 1914].) (8)pp. Folio. Dec. wraps., printed in pink and black.

A spoof by the Piedmontese Ermenegildo Carosio (Alessandria 1866 - Torino 1928), conductor, mandolinist, composer of musical plays and dances and an operetta, and author of more than 200 published songs, remembered particularly for his ragtime compositions, including "Spaghetti Rag," "Flirtation Rag," and "Detective Rag." So far as we can determine, this musical piece, which is without lyrics, has not entered the literature on Futurism. The comical cover design features a crocodile and ghost flying through a crazy landscape, while an arabesque couple cavort in the ether; the letters of the title are partly made up of forks, knives, and potlids. A little marginal wear, partly split at backstrip.

Torino (G. Gori), 1914.

\$750.00

58

(GEYLING, REMIGIUS)

Ball der Stadt Wien 1909. Gedenktage aus dem Jahre 1809. Eine Erinnerung. Den Damen Wiens gewidmet vom Ballkomitee der Stadt Wien. 12 farbige Bilder von Remigius Geyling. (2)ff., 12 plates of color lithographs by Remigius Geyling, all printed on hinged leaves of heavy card. Oblong sm. 4to. Elaborately gilt full white kidskin. A.e.g. Red, white and gold dec. endpapers. Publisher's elaborately decorated clamshell box, printed on all sides in gold and black.

Remigius Geyling (1878-1974), a member of the Austrian Werkbund who designed commercial graphics for the Wiener Werkstätte, was a noted stage designer, and teacher at the Kunstgewerbeschule. He produced more than 600 costume designs for the Imperial Jubilee procession (some of which were reproduced as Wiener Werkstätte postcards), and stage sets and costumes for more than 300 productions over the years at the Vienna Burgtheater. "He was famous for his dance presents, designed about 1910 and made by Melzer" (Schweiger). The charming lithographs in the album, highly colored and in a decorative style reminiscent of children's books, are scenes of Vienna a century before, at the time of the Napoleonic wars. Other aspects of the decoration are pure expressions of Wiener Werkstätte style, such as the Josef Hoffmann-like title-page. Box slightly chipped and worn.

Wien (Wilhelm Melzer), 1909.

\$1,350.00

Schweiger, Werner J.: *Wiener Werkstätte: Design in Vienna 1903-1932* (New York, 1984), p. 260

59

GLEIZES, ALBERT

La peinture et ses lois. Ce qui devait sortir du Cubisme. Essai publié dans la revue "La vie des lettres et des arts," Mars 1923. 58pp. 22 line-drawn illus. (3 full-page). Sm. 4to. Wraps. Presentation copy, inscribed by Gleizes at the head of the title-page and dated Paris, July 1925. Light wear. Paris, 1924. \$150.00

60

GRÄFF, WERNER

Die Windmühle. (Menschen an der Arbeit.) 30, (2)pp. 34 halftone illus. (numerous full-page). 2 diagrams. Lrg. 8vo. Photo-illus. wraps. (light wear). Like his little book on motorcycles, Gräff's photo study of windmills and their operation, while essentially documentary, includes some strikingly abstract compositions. Front flyleaf faintly foxed. Very scarce. Potsdam-Berlin (Sanssouci-Verlag), 1934. \$200.00

61

(GRAMATTÉ) Büchner, Georg

Lenz. Ein Fragment. Mit zwölf Radierungen von Walter Gramatté. (Hamburger Handdrucke der Werkstatt Lerchenfeld. 7. Buch.) 51, (3)pp., 12 original etchings. Tissue guards. Folio. Publisher's heavy pastepaper boards (somewhat worn, as usual; splits in hinges). Edition limited to 150 hand-numbered copies on uncut van Gelder paper, printed for the Buchbund Hamburg; etchings printed by Alfred Ruckenbrod in Berlin.

One of Gramatté's most important works as a printmaker, followed a year later by a suite after Büchner's "Wozzeck," also of 12 etchings but not in book form. "In the same way that they turned to spiritual, religious, or mystical subjects, the second-generation [Expressionist] artists were drawn increasingly to the depiction of states of mind. Walter Gramatté executed a series of illustrations for the novella 'Lenz' by Georg Büchner, which tells the story of a young man in eighteenth-century Germany who is torn between his search for God and the unrelenting suffering that thrusts him towards atheism. Gramatté's prints convey the sympathy that he and his fellow artists felt for this questing soul" (Stephanie Barron, in "German Expressionism 1915-1925"). Intermittent light wear.

Hamburg (Werkstatt Lerchenfeld), 1925.

\$3,000.00





63

Eckhardt, Ferdinand: *Das graphische Werk von Walter Gramatté* (Zürich, 1932), nos. 182-193; Lang 95; Jentsch 157; Rifkind/Davis 846; Schauer II.82; Barron, Stephanie (ed.): *German Expressionism 1915-1925: The Second Generation* (Los Angeles, 1988), p. 35, no. 78

62

(GRIS) Dermée, Paul

Beautés de 1918. (Op. 4.) Illustré de quatre dessins de Juan Gris. (30)pp. 4 illus. after drawings by Gris. 4to. Dec. wraps., repeating the design on the title-page. One of 200 copies on papier bouffant, signed and numbered in pen by Gris and Dermée in the justification, from the limited edition of 216 in all.

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

Paris (Éditions de l'Esprit Nouveau), 1919. \$3,500.00
Skira 140; Siena 24; Stuttgart 91; Sanouillet: *Dada in Paris* (Cambridge, 2009), no. 195

63

GROPIUS, WALTER, et al.

Staatliches Bauhaus Weimar, 1919-1923. 224, (2)pp. 147 illus., including 20 color plates, of which 9 are original color lithographs by Herbert Bayer, Marcel Breuer, L. Hirschfeld-

Mack (2), P. Keler and W. Molnár, R. Paris, K. Schmidt (2) and F. Schleifer. Lrg. sq. 4to. Orig. dec. black boards, printed in red and blue. Typography by L. Moholy-Nagy; binding design by Bayer. One of 2000 German-language copies, from the edition of 2600 in all. Texts by Gropius ("Idee und Aufbau des Staatlichen Bauhauses"), Klee, Kandinsky, Moholy-Nagy, Schlemmer and Grunow.

The first book published by the Bauhaus, preceding the Bauhausbücher proper of 1925 and after; Bayer's brilliant front cover design is fittingly proclamatory. The work was issued on the occasion of the great Weimar Bauhaus exhibition of 1923, organized at the behest of the Thuringian Legislative Assembly, which wished to have a public display of the accomplishments of the first four years. Gropius set the theme as 'Art and Technics: A New Unity.' Expertly rebacked; a very handsome copy, the cover fresh and bright (as is the interior).

Weimar/München/Köln (Bauhausverlag/ Karl Nierendorf), 1923. \$8,000.00

Wingler p. 627; Fleischmann p. 80f.; *Das A und O des Bauhauses* p. 67, nos. 52-53; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, no. 244; Franklin Furnace 115; *The Avant-Garde in Print* 4.2; Minneapolis p. 88f.

64

GROSZ, GEORGE

Hintergrund. 17 Zeichnungen von George Grosz zur Auf-führung des "Schweijk" in der Piscatorbühne. (18)ff., including title and 17 "Manultiefdruck" plates. Oblong sm. 4to. (170 x 260 mm.). Publisher's yellow paper portfolio, with dramatic cover drawing and design by Grosz. All contents loose, as issued. A selection of 17 drawings from some 300 that Grosz made for Erwin Piscator's production of 'The Good Soldier Schweik' in Berlin in November 1928; published on the day of its première, the portfolio may have

been sold at the theatre as well. "Manultiefdruck" printing, devised in 1913, is explained by Dückers as a non-photographic reproductive chromate process.

Berlin (Der Malik-Verlag), 1928. \$850.00
Dückers M VI; Lang 51; Bülow 83; Hermann 165; Malik-Bibliographie 233

65

(HAMBURG SECESSION)

Hamburg. Alte Kunsthalle. Hamburger Secession 1922. Ausstellung 15. Januar bis Ende Februar. Leporello of 13 panels (verso blank). Front and back covers mounted with card-stock panels lithographically titled and decorated with abstract compositions in black, finished by hand in yellow and brown watercolor (as issued) by the Maetzel-Johannsen family. Text lithographically set (in blue) from manuscript original. 154 x 127 mm. (ca. 6 x 5 inches). Unstated limited edition, completed as needed, reportedly of 99 copies by the end of the exhibition.

The catalogue of the third annual exhibition of the Hamburg Secession, with listing of 99 paintings and sculptures by members of the group, together with a selection of African masks from Northern Cameroon, and African decorative art, from the Konietzko Collection, Hamburg. Artists include Fritz Ahlers-Hestermann, Otto Fischer-Trachau, Erich Hartmann, Emil Maetzel, Dora Maetzel-Johannsen, Karl Opfermann, Karl Schmidt-Rottluff, Heinrich Stegemann, Otto Tügel and others. A series of lectures on modern art (also contemporary poetry and atonal music) was delivered during the course of the exhibition by a distinguished roster of art historians and critics, including Hans W. Fischer, Rosa Schapire, Wilhelm Niemeyer, Max Sauerlandt, and H.H. Stückenschmidt. "In stilistischer Anlehnung an Wassily Kandinsky ist das Titelblatt gestaltet, das die Kinder von Emil Maetzel und Dorothea Maetzel-Johannsen handkoloriert haben.... Das Heft wirkt mit seiner handschriftlichen Typografie und der kindlichen Bemalung ansprechend und unkompliziert zugleich" (Friderike Weimar). Very rare.

Hamburg, 1922. \$2,500.00
Weimar, Friderike: Die Hamburgische Secession 1919-1923. Geschichte und Künstlerlexikon (Fischerhude, 2003), p. 12f.; Jaeger, Roland & Steckner, Cornelius: Zinnoberr: Kunstszene Hamburg 1919-1933 (Hamburg, 1983), p. 90ff. (illus.); cf. Hamburg. Museum für Kunst und Gewerbe: Entfesselt: Expressionismus in Hamburg um 1920, (2006), pp. 77, 90 (illus.)

66

(HEARTFIELD) Tucholsky, Kurt

Deutschland, Deutschland über Alles. Ein Bilderbuch von Kurt Tucholsky und vielen Fotografien, montiert von John Heartfield. 1.-20. Tausend. 231, (5)pp. Prof. illus. 4to. Publisher's yellow cloth, with complex colored photomontage design by Heartfield laid into embossed portions of both covers, as issued. First printing of the first edition of Tucholsky's scathing anthology, filled with both documentary photographs and photomontages by Heartfield (including "German Sports," reminiscent of the cover of "Jedermann sein eigener Fussball," and "The Dormant Reichstag"). Heartfield's brilliant cover is one of the masterpieces of twentieth-century avant-garde book design. Very slightly rubbed; a very fine copy.

Berlin (Neuer Deutscher Verlag), 1929. \$2,500.00
The Avant-Garde in Print 5.7; Franklin Furnace 89; The Open Book p. 76f.; Ades, Dawn: Photomontage (London,



66

1976), fig. 117; Herzfelde, Wieland: *John Heartfield Leben und Werk*, (Dresden, 1971), pl. 51; Pachnicke, Peter & Honnelf, Klaus (eds.): *John Heartfield* (New York, 1992), p. 33, illus. 60-62

67

(HEEMSKERCK) Walden, Herwarth (introduction)

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

Berlin, 1924. \$1,250.00
Jentsch 148; Perkins 162.VII

68

(HEISLER) Breton, André

Le cadavre exquis: son exaltation. Exposition du 7 au 30 octobre 1948. 13, (3)pp. Frontispiece by Jindrich Heisler, hand-colored by the artist in red, yellow, orange and green crayon. 12mo. Self-wraps. **Édition de tête: one of 15 colored copies** on pur fil de Marais, from the limited edition of 515 in all.

"En 1948 eut lieu à La Dragonne (Galerie Nina Dausset, Paris) une exposition consacrée à l'exaltation du Cadavre exquis. On y voyait des dessins collectifs, réalisés entre 1925 et 1934. Dans sa présentation, Breton fait valoir ce qui doit être retenu pour important dans cette activité: création collective (au sens de Lautréamont), instinct de jeu mis à jour, suspension du jugement critique, dépassement de l'antinomie sérieux — non sérieux, libération de l'activité métaphorique de l'esprit, satisfaction du principe de plaisir,

communication tacite entre les participants (pour ne pas dire transmission de pensée), enfin (pour les dessins) invention anthropomorphique où monde extérieur et monde intérieur sont en relation" (Jean-Clarence Lambert, in Biro/Passeron). At the back of the catalogue is an advertisement for the latest number of "N.E.O.N.," of which Heisler (who had moved permanently to Paris in 1947) was an editor.

Paris (La Dragonne/ Galerie Nina Dausset), 1948.

\$3,000.00

Sheringham Ac418; Pompidou: Breton p. 402; Biro/Passeron p. 74f.; Jean: Autobiography of Surrealism p. 221f. (translated at length)

69

HEVESY, IVÁN

Futurista, Expresszionista és Kubista festészet. 30, (2)pp., 39 plates. 6 illus. in text. Lrg. 8vo. Orig. dec. green wraps., designed by Bortnik (light wear). Following his round-up of Italian, French and German artists, Hevesy, the influential art critic of "MA" (which had not yet moved to Vienna), Tihanyi, Madgyes, Uitz, Bortnyik and others. The illustrations in the text include a woodcut design by János Mattis-Teutsch and one in linocut by Vincenc Benes which had appeared on the front cover of the first issue of "MA." The cover design by Sándor Bortnik is an original linocut. Pale waterstain at top edge, and on last few leaves.

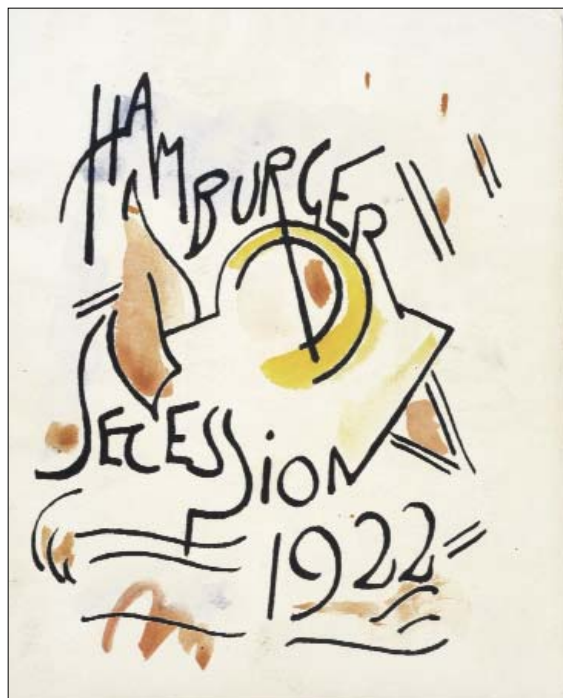
Budapest ("MA"), 1919.

\$1,200.00

70

HIGGINS, DICK

"Iron-On" Labels. 10 labels, printed on tissue (of which 8 printed on 4 strips, to be cut in half), paper-clipped to a sheet of white cardboard printed with text on the recto. Board 250 x 195 mm. (ca. 9 7/8 x 7 5/8 inches); individual labels 215 x 45 mm. (ca. 8 1/2 x 1 3/4 inches). Parallel texts in English and German. "These 'iron-on' labels can be



65



68

applied to anything at all. As soon as a hot iron is passed over them, the written information which is in the label [sic] is transferred to the substance. (It should be **anything** but metal or plastic-coated or varnished: i.e., paintings, raw wood, paper, rubbish, the underside of tables. Anything like that is ideal.... Dick Higgins, New York 1969." The text on the labels, with facsimile signature at the end, reads "dieses ist kein kunstwerk von mir/ this is not an art work by me/ dick higgins." Paper clip slightly rusty; a fine example.

Reimscheid (Vice-Versand W. Feelisch) [1979]. \$400.00
Cf. Sackner Archive of Concrete and Visual Poetry, p. 421

71

HUELSENBECK, RICHARD

En avant Dada. Eine Geschichte des Dadaismus. 1.-5. Tsd. (Die Silbergäule. Band 50/51.) 44, (4)pp. Lrg. 8vo. Orig. wraps., with elaborate dada typographic composition, printed in red. "[An] extraordinary positioning of German Dada in 1920. In it Huelsenbeck relates his perspective on the Zürich Dadaists, the Futurists, the Cubists, and on psychology. Taking a position against Tristan Tzara, he sets up the German position that all art and culture is a fraud, a moral safety valve, and should be renounced; and that one's ideas should only be transformed into life through action" (Dada Artifacts). Small stamp inside front cover; a very good copy. Hannover/Leipzig/Wien/Zürich (Paul Steegemann), 1920.

\$1,250.00

Dada Global 67; Bergius p. 388; Dada Artifacts 47; Pompidou Dada 1249, illus. pp. 505.2, 722; Washington Dada, illus. 85; Motherwell/Karpel 6; Verkauf p. 101; Gershman p. 24; Rubin 118; Düsseldorf 425; Zürich 325

72

L'IDÉE ET L'ESPRIT DE L'ART MODERNE./ KINDAI BIJUTSU SCHICHO KOZA

6 vols. 4to. Cloth. Publisher's slipcases for all volumes (a bit worn). Contents as follows: 1. Sagara Tokuzo. Réalisme. 205, (3)pp. A little light pencilling. 2. Araki Sueo.



75

Fauvisme. 205, (3)pp. **3.** Ihara Usaburo. Cubisme. 211, (3)pp. **4.** Kanbara Tai. Futurisme, Expressionisme, Dadaïsme. 223, (1)pp. **5.** Fukuzawa Itiro. Surréalisme. 218, (2)pp. **6.** Hasegawa Saburo. Abstract Art. 190, (2)pp. Prof. illus. throughout.

A complete set of this impressive and sophisticated series on movements of modern art, written by a number of distinguished Japanese artists and critics. Text almost exclusively in Japanese. Intermittent light wear, a few spines darkened. Tokyo (Atelier-sha), 1937. \$5,000.00

73

INFRA-NOIR

Collection surréaliste. 8 unnumbered cahiers, printed in two sequences of four cahiers each, on 15 February 1947 and 15 April 1947 (all published). Each cahier 8pp. Lrg. 4to. Self-wraps. Glassine d.j. All cahiers loose, as issued, in fine later slipcase and chemise (black boards). Edition of 500 copies.

A complete set of this rare Rumanian Surrealist collection, **together with** the 1946 manifesto-catalogue of the Infra-Noir exhibition in Bucarest. Contents as follows:

"**Infra-Noir.**" **[1]** Luca, Gherasim. Amphitrite. Mouvements sur-thaumaturgiques et non-oediens. 2 Surrealist steel-engraved illus. **[2]** Paun, Paul. Les esprits animaux. **[3]** Teodorescu, Virgil. Au lobe du sel. **[4]** Trost [Dolfi]. Le même du même. **[5]** Luca, Gherasim. Le secret du vide et du

plein. 1 illus. (echograph). **[6]** Paun, Paul. La conspiration du silence. **[7]** Teodorescu, Virgil. La provocation. **[8]** Trost [Dolfi]. Le plaisir de flotter. Rêves et délires. **[Manifesto-Catalogue]** Bucarest. Caminul Artei. L'Infra-Noir. Préliminaires à une intervention sur-thaumaturgique dans la conquête du désirable. Exposition Gherasim Luca, Paul Paun, Trost. Sept.-Oct. 1946. (12)pp. Collective text (underprinted in pink with uncredited drawings by Paun) by Luca, Paun, and Trost, together with Naum Gellu and Virgil Teodorescu. Unstated limited edition, estimated by Ilk at circa 500 copies.

"[En Roumanie] il faudra attendre l'après-guerre pour assister à la renaissance spectaculaire du Surréalisme avec une nouvelle vague: Gherasim Luca, Paul Paun, D. Trost, Gellu Naum, Virgil Teodorescu. Au moment où Sasa Pana se voit obligé de céder aux premiers appels 'patriotiques' du réalisme socialiste, où Geo Bogza découvre le confort plus qu'académique du parti communiste, les 'nouveaux surréalistes,' profitant de l'époque de confusion politique qui dure de 1944 jusqu'en 1947 (la censure n'est pas encore totale), publient des oeuvres —la plus grande partie en français— qui, par leur originalité théorique, attirent l'attention d'André Breton. Pour la littérature, comme pour la peinture romaine, qui, à partir de 1948, seront réalistes socialistes ou ne seront point, le nouveau Surréalisme—et plus précisément la trinité Gherasim Luca-Paun-D. Trost—a représenté non seulement un projet de liberté de création qui se voulait un véritable défi au nouveau 'sens de l'histoire,' mais aussi une

éthique d'«héroïsme sans limite» qui tendait à faire du Sur-réalisme une «sur-vérité» (Virgil Ierunca, in Biro/ Passeron). A fine set.

Bucarest (L'Imprimerie Socec), 1947. \$4,500.00
 Ilk K461, K498, K506, K511, K462, K499, K507, K512; Ades 16.60, 16.70, 16.74, 16.77, 16.61, 16.69, 16.75, 16.78; cf. Biro/Passeron p. 370, no. 1432; cf. *La planète affolée: Sur-réalisme, dispersion et influences, 1938-1947* (Marseille, 1986), p. 257ff.

74

INTENTIONS

[Revue mensuelle.] Rédaction: Pierre André-May. 1e année, no. 1 - 3e année, no. 28/30, janvier 1922 - décembre 1924, in 26 issues (all published). 23-64pp. per issue. 4to. Printed wraps. Handsome fitted clamshell box (Julie Nadot). A complete set of this distinguished literary review, notable for its extensive representation of Surrealist writers. From no. 9 on, «Intentions» was distributed by Adrienne Monnier at her Maison des Amis des Livres. A special issue, «La jeune littérature espagnole», (avril-mai 1924) includes the first publication of García Lorca in French (translation by Jean Cassou).

Texts by Pierre-André May, Gabriel Audisio, Natalie Barney, Gabriel Bournoure, André Breton, Georges Chennevière, Paul Claudel, Adrien Copperie, Benjamin Crémieux, Robert Desnos, Charles du Bos, Paul Éluard, Léon-Paul Fargue, Jean Giraudoux, Ramón Gómez de la Serna, Franz Hellens, Henri Hoppenot, Jean Hytier, Max Jacob, Edmond Jaloux, James Joyce, Tristan Klingsor, Valéry Larbaud, Marie Laurencin, Michel Leiris, Federico García Lorca, Maurice Martin du Gard, François Mauriac, Darius Milhaud, Adrienne Monnier, Benjamin Péret, Saint-Jean Perse, Jean Prévost, Marcel Proust, Raymond Radiguet, Pierre Reverdy, Jacques Reynaud, Jules

Romains, Saint-Pol-Roux, Armand Salacrou, Philippe Soupault, Jules Supervielle, Paul Valéry, et al. A fine set, partly unopened.

Paris, 1922-1924. \$4,000.00
 Gershman p. 50; Admussen 110

75

KEPES, GYORGY

Gyorgy Kepes: 12 Photographs. Introduction by Philip Hofer. 4ff. title (printed in red and black), introduction, table and colophon. 12 original gelatin silver print photographs, each signed in full and dated in pencil by Kepes, and each numbered, on the verso, and each archivally mounted in passepartout mats. Image sizes vary, but all are printed on silver paper measuring ca. 8 x 10 inches (ca. 250 x 200 mm.). Portfolio. Publisher's pale brown linen clamshell box, gilt. All content loose, as issued. One of 20 hand-numbered portfolios from the edition of 25 in all, including 5 artist's proofs. Completed in March 1977, the portfolio was published by Mary Pratt of Vision Gallery, in collaboration with Nancy and Tom House; the project editor was Brent Sikke-ma. The photographs were printed and processed to archival standards by Chris Enos under the supervision of Gyorgy Kepes. The letterpress was designed and printed by Katy Homans.

The photographs date from Kepes's Chicago years, 1938 to 1943, with one more from Cambridge, 1948 (and Kepes has dated them using the year of their conception). They include some of his most iconic images, including «Juliet Shadow Caged» (1938), «Eyes» (circa 1941), «Hieroglyphic Body» (1942) and «Fluid Patterns» (1942).

«These photographs encompass overtones and undertones that even the remarkably composite American population cannot decipher at once. The prints have an immediate impact indeed. Still they must be studied for further meaning. A predominating strain that strikes this one out of a his multitude of admirers is his comprehension of the fundamental calligraphy behind all art as well as language. Yet there are mirages and powerful surface tensions directed at other facets of our comprehension. This multi-leveled richness is evident as much in his paintings as in his photographic work» (Philip Hofer). A very fine copy. Complete copies are quite rare.

Boston (Vision Gallery of Photography), 1977. \$18,000.00

76

(KLEIN, WILLIAM) [Société Anonyme André Citroën.]

Unanimité. (24)pp. 27 color photographs by Klein (7 oversize format, most bleed; the cover is a double-page wrap). Oblong 4to. Dec. self-wraps. One of Klein's fabulously illustrated, high-style brochures for Citroën, lavishly laid out, as were all of these, by the distinguished Robert Delpire. Published between the mid- to late 1950s and the mid-1960s, they exemplify the extensive commercial work Klein did to support his own projects, including not only contract work for «Vogue» (never actually published) but also television commercials for Citroën. Klein and Delpire are formally credited on the inside back cover, at the end of the text. A few light creases.

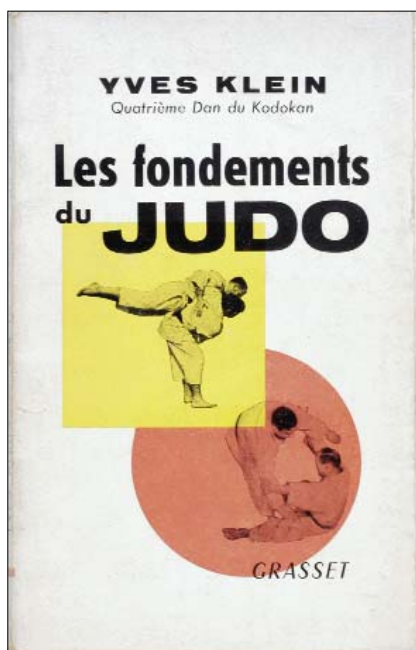
[Paris] (Delpire), n.d.. \$750.00

77

KLEIN, YVES

Les fondements du judo. Préface de M. Ichiro Abé, 6e Dan. 204, (4)pp. Prof. illus., with more than 400 photographs and diagrams. Sm. 4to. Dec. photo-illus. wraps. «1er tirage», as stated at the conclusion.





77

Together with this: "Science et vie." Tome LXXXIX, No. 464. Mai, 1956. 136pp. Prof. illus. Sm. 4to. Dec. photo-illus. wraps. in color. This issue includes the article "Le judo français a vingt et un ans" by Jean Vincent and Miltos Toscas, which is illustrated with demonstration photographs of Klein and others in action; the front cover of the magazine also bears a large and dramatic color photograph of Klein flipping an opponent through the air. "Nous avons choisis pour ces démonstrations Yves Klein, le seul professeur de judo français qui ait achevé sa formation au Kodokan de Tokio, où il conquiert le grade de IVe Dan. Sur nos photos, comme sur notre couverture, il a le rôle d'attaquant.... Pour éviter le flou des photos extraits de films, qui illustrent le plus part des ouvrages sur le judo, notre photographe Miltos Toscas a dû réaliser des centaines de prises de vues, réalisées pendant des séances où Klein répétait jusqu'à vingt fois le même mouvement, et où son partenaire devait exécuter autant de chutes, qui n'avaient rien de truqué."

"Bernardette Allain, who practiced judo with him in Paris in the following year, says: 'His true métier was as a judoka. On the judo mats, he was serene, strong, and inwardly at peace. He had learned in Japan the true judo, which was nonexistent in the French schools—judo as an intensive discipline and ascesis, which confers on the body itself a knowledge that has never passed through the intellectual mind'" (Rice).

Paris (Bernard Grasset Éditeur), 1954.

\$1,500.00

Cf. Rice University Institute for the Arts: Yves Klein, 1928-1962 (Houston, 1982), p. 34ff.

78

(LAM) Tarnaud, Claude

La rose et la coëtoine, la nacre et le noir. Avec un frontispice de Wifredo Lam. (8)pp. 1 original etching by Lam hors texte, signed in pencil in the margin, printed on an extra folio and loosely inserted (as issued). Sm. folio. Printed self-wraps. Glassine d.j. "Exemplaire d'auteur," apart from the numbered edition of 488 copies (100 hors commerce), of which

37 include the Lam etching; of those, this is one of 30 on vélin d'Arches. The etching is printed by Visat. A fine copy. [Paris] (Méconnaissance), 1958. \$850.00

79

(LECK) Andersen, H. C. Het Vlas

Uit het deensch vertaald door Marie Nijland-van deer Meeer de Walcheren. Geteekend en gekleurd door B. v.d. Leck. (1), 10, (1)ff. Prof. illus. with elements in color. Sm. 4to. Orig. self-wraps., designed by the artist. Clamshell box (cloth with leather label). Edition limited to 500 numbered copies. Entirely designed by Bart van der Leck, the work is set in his geometric typeface and illustrated with similarly broken illustrations and with bars and blocks of red, yellow and blue in varying sizes. This edition of Hans Christian Andersen's fairy tale, "The Flax," is one of the very rare instances of de Stijl book illustration.

"Het Vlas' (The Flax) is one of the most important examples of de Stijl art in book illustration. Bart van der Leck was a member of the de Stijl movement founded in 1917 by Theo van Doesburg and Piet Mondrian. It held that art be considered part of universal harmony, universality be anti-subjective in nature, form be abstracted, and color reduced to the primary colors of red, blue and yellow" (Johnson). Title-page with discreet signature and a little light foxing; in general a fine, clean copy.

Amsterdam (De Spiegel), 1941.

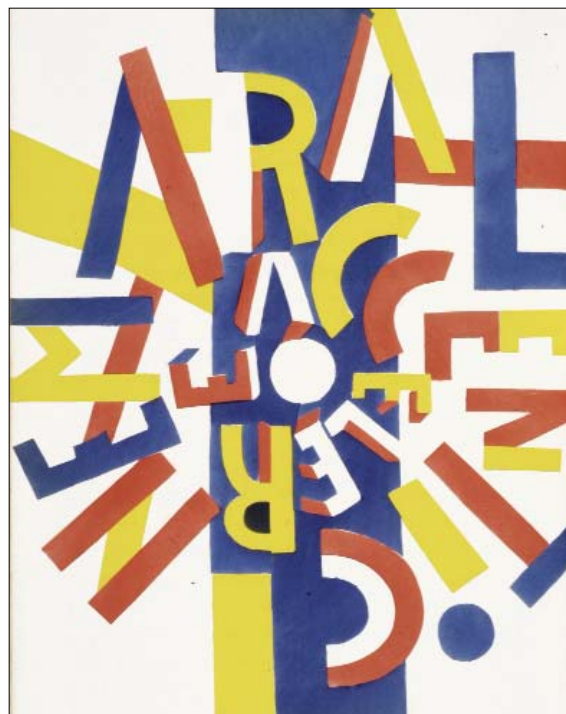
\$3,500.00

Johnson, Robert Flynn: *Artists' Books in the Modern Era* 114; *Manet to Hockney* 109; *Minneapolis p. 58f.*

80

(LÉGER) Cendrars, Blaise

J'ai tué. Prose par Monsieur Blaise Cendrars et 5 dessins de Monsieur Fernand Léger. (34)pp. 5 compositions by Léger, including 2 hors texte and 1 on front cover, printed in red and blue (the cover with orange pochoir). Text printed



81

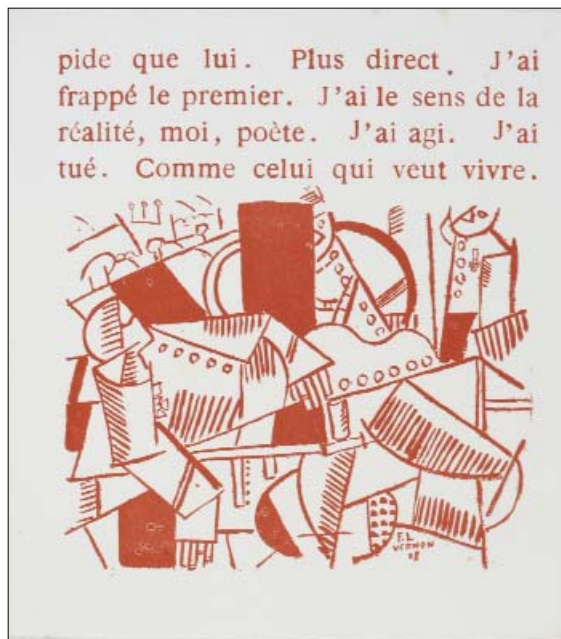


80

in red. Sm. sq. 4to. Orig. wraps., with front cover pochoir composition by Léger in blue and yellow (a little light wear). New fitted chemise and slipcase (blue boards with tan suede doublures, edged in black morocco, by A. Devauchelle). One of 300 numbered copies on uncut vergé à la forme, from the limited edition of 353 in all. Typography and printing by François Bernouard, A La Belle Édition.

"In August 1914, Fernand Léger was mobilized as a sapper in the Engineers Corps. After being gassed at Verdun on the Aisne front, he was hospitalized until his discharge in January 1918. With the war experience lingering in his mind as a source of imagery, Léger's first project upon recovery was the creation of illustrations for "J'ai tué" ('I have killed'). This small anti-war book was written by Cendrars who, as a corporal on the Somme, had lost an arm in the Champagne offensive of September 1915. Cendrars laments the stupidity of war, describing how the world's resources are mobilized to support all men, and ends the work with a ruthless confrontation between two men: 'Eye for eye, tooth for tooth. It's up to us two, now. To blows with fist, to blows with knife. No mercy. I leap on my antagonist. I give him a terrible blow. His head is almost cut off. I have killed the Boche. I was more lively and rapid than he. More direct. I struck first. I have the sense of reality, I poet. I have acted killed. Like him who would live.' Boldly printed in blue and red, evoking the French tricolor, the book reproduces, photomechanically, five drawings executed by Léger at Verdun in 1918. Though not specifically drawn as companions to the prose-poem, these dehumanized war images match the brutal action and are visually equivalent to Cendrars' powerful, machine-gun writing. The use of inexpensive stenciling to superimpose the title in yellow on the blue cover plate was probably Cendrars' suggestion since Sonia Delaunay had used this technique in 1913 for their successful collaboration, "La prose du Transsibérien et de la Petite Jehanne de France" (Donna Stein, in "Cubist Prints/ Cubist Books").

"Just how important Cendrars was as a contact between pre-war simultaneity and the Léger of 1918-19 is demonstrated by the fact that Léger's friendship with the poet was



80

articulated by experiments in book illustration which are in some ways complementary to the first 'simultaneous book,' that among his first attempts to combine 'poetic' images without regard for the unities of time and place were the illustrations for 'J'ai tué'..." (Christopher Green, in "Léger and Purist Paris").

Both text and illustrations were published in "Der Sturm" (No. 7, 1919), and, in an English translation, in "The Plowshare" (May/June 1919).

An epochal book. **Presentation copy, inscribed "à Georges Pioch/ héros malgré lui/ Blaise Cendrars/ soldat obscur"** in black ink above the half-title. There is also one manuscript addition by Cendrars to the text (adding the word "les" to the phrase "toutes les croyances" near the conclusion). Most moving is the hesitation of Cendrars' inscription-which shows his awkwardness in writing left-handed, having lost his right arm at the front, in September 1915-and his self-description, "obscure soldier," after his signature. George Pioch, initially an anarchist, and then in 1915 a socialist, was expelled from the Communist Party in 1922 for his pacifist beliefs.

Paris (A La Belle Édition), 1918.

SOLD

Saphire p. 299; *Cubist Prints/ Cubist Books* 62, p. 64 (and back cover illustration); *Siena* 51 (and front cover illustration); *The Cubist Print* 122, p. 55; *Skira* 197; *Peyré, Yves: Peinture et poésie* 14; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, nos. 94-95; *Winterthur* 112; *Paris/ Berlin* 206; *Franklin Furnace* 35; *Tate Gallery: Léger and Purist Paris* (1970), p. 43

81

(LÉGER) Cendrars, Blaise.

La fin du monde, filmée par l'ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to. Orig. dec. wraps. Glassine d.j. New quarter-morocco clamshell box. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the



83

pochoir printing). Léger's most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars' scenario. A very fine, fresh copy.

Paris (Editions de la Sirène), 1919. \$8,500.00

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

82

(LÉGER) Goll, Ivan

Chansons de France. Dessin de Fernand Léger. (Poets' Messages.) (16)pp. Line-drawn cover design by Léger. Sm. 4to. Dec. self-wraps., stitched with red thread. Copy no. 3, numbered in red, from the limited edition of 700 in all, printed on Chippendale Offset.

Unspecified *édition de tête*, in which the blooms of the flowers on the cover—superimposed on a sketchily drawn map of France—have been **hand-colored by Léger in red and blue, and initialed in ink** by the artist. Published in New York, where both Léger and Ivan Goll were in exile during the war years, these very classical Gallic poems express Goll's anguished longing for his lost country. Partly uncut. A fine copy, unopened.

New York (The Gotham Book Mart), 1940. \$2,800.00

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

83

(LÉGER) Éluard, Paul

Liberté. Folding broadside (leprelo), with continuous color silkscreen by Fernand Léger, integrated with text, extending the full length of the sheet (verso blank). 117 x 290 cm. (11 3/8 x 44 inches). Oblong lrg. folio. Framed. Second issue from Seghers, following the first printing of 212 numbered copies. One of Éluard's most famous and beautiful lyrics, "Liberté, j'écris ton nom," published not long after the poet's death late in 1952, inspiring one of Léger's most majestic graphic productions. Unobtrusive pinholes at corners; one very small stain at lower edge; light rubbing at folds, light browning; an attractive copy.

Paris (Seghers) [1953]. \$4,000.00

Saphire p. 300; *Monod* 4214

84

(LESCURE) Vagne, Jean

Sept fables. Sept photos de Jean Lescure. (32)pp. 7 tipped-in original silver-print photographs. Average dimensions of

the prints: 103 x 77 mm. (ca. 4 x 3 inches). Lrg. 8vo. Portfolio. Contents loose, as issued, in printed wrapper. Edition limited to 40 hand-numbered copies in all, printed on Bristol card stock at the Presses du Hibou, Paris.

The French poet and littérateur Jean Lescure (1912-2005) was the editor of the literary review "Messages," which, running from 1939 to 1946, was the principle review of the "Résistance lyrique" during the Occupation, publishing the work of Paul Éluard, Raymond Queneau, Michel Leiris, Gaston Bachelard, Georges Bataille and others in the Surrealist world. During the war years Lescure was also co-director of the clandestine review "Les Lettres françaises" and was one of the founders of the underground organization, the "Comité National des Écrivains." Lescure's "Exercice de la pureté," illustrated with photographs by Ubac, was published by Messages in 1943. In the present book, one sees his work as a photographer, not distant, in fact, stylistically, from Ubac, though its Surrealism is without the assemblages and solarized effects that became characteristic of Ubac's work. Like "Messages," "Sept fables" was printed at the Presses du Hibou, a small press in Paris directed by the Austrian Walter Uhl. One small autograph correction in the text. Presentation copy, inscribed "A ma chère marraine/ avec toute mon affectueuse/ reconnaissance/ Jean Vigne/ Paris 27 Sept.re 1938." Very rare: OCLC records one copy, at the Université de Genève. A fine copy.

Paris (Jean Flory Éditeur), 1938. \$2,500.00

85

LÉVIS-MANO, GUY (editor)

Des poèmes. Directeur: Guy Lévis-Mano. Cahiers no. 1-3 (all published). 68pp. (through-paginated). 16 illus. (partly in woodcut). Lrg. 8vo. Printed wraps. Glassine d.j. Fine fitted clamshell box (pastepaper boards, 1/4 cloth, foil doublures). Texts by Guy Lévis-Mano, Marcel Aubret, Halina Izdebska, André Jullien du Breuil, Gaston Poulain, Marie Sauvage, Jane Doloé, L. de Leusse, Hella Helminska, André Cerny, Gil Vertal. Illustrations by Robert Barriot, Jean Lebedeff, Gaston Poulain, Pierre Thiriot, L. de Leusse, José Angel Ferrer, Christine de Steiger.

One of the early editorial projects of the remarkable Guy Lévis-Mano (GLM), then still only twenty years old. "A dix-sept ans j'écrivais des poèmes," confia-t-il un jour. Deux ans plus tard il les publiait et de 1923 à 1928, entouré des amis tels qu'Halina Izdebska, Gaston Poulain, Marie Sauvage, Robert Barriot, Jeanne Bergson, il édita quatre revues successives ["La revue sans titre," "Des poèmes," "Ceux qui viennent," "L'arc-en-ciel"] et quatre livres. Publiées en coopérative, ce qui signifie, semble-t-il, que les auteurs participaient aux frais, ces revues éphémères étaient ouvertes aux jeunes poètes et peintres—elles étaient très illustrées—sans parti pris de chapelle: 'Nous irons à l'art pour tous les

chemins' était-il proclamé dans l'une d'elles ["Des poèmes"] (Coron). No. 1 is present in this set as one of 50 numbered copies on vergé antique hollandaise. Fine condition. Rare: OCLC records only one set, at Yale.

Paris, 1924.

\$1,450.00

Coron, Antoine: "Un artisan de belles formes vraies," in: "Les Éditions GLM 1923-1974: Bibliographie" (Bibliothèque Nationale, 1981), p. viii

86

LÉVIS-MANO, GUY

Treize minutes de Guy Lévis-Mano. Accompagnées d'un portrait et d'une image de Françoise Nicole. (16)pp. Tipped-in frontis. portrait. 1 full-page illus. 4to. Fine marbled boards, 1/4 red morocco gilt (Patrice Goy). Orig. wraps. (wove paper with supralibros title) and prospectus order form bound in. An unnumbered copy on papier alfa des papeteries Sorel-Moussel, from the edition of 206 in all. Lévis-Mano's third book: thirteen poems, dated between January 1925 and May 1927. Presentation copy, inscribed "pour/ Lucie Delarue-Mardrus/hommage/ de/ Guy Lévis-Mano/ novembre/ 1928." Delarue-Mardrus (1874-1945) was a prolific French poet, novelist, journalist and sculptor, in the circle of Natalie Clifford Barney and Romaine Brooks (whose style is recalled by the illustration by Françoise Nicole).

Paris (Henry Parville Libraire et Éditeur), 1927.

\$900.00

GLM 19

87

LEWIS, WYNDHAM (editor)

Blast. Review of the Great English Vortex. Edited by Wyndham Lewis. Nos. 1-2, June 20th 1914 and July 1915 (all published). 160, (4)pp., 23 plates; 102, (6)pp. 16 illus. Vorticist ornaments and culs-de-lampe throughout the second issue. Lrg. 4to. Wraps. (No. 1 with typographic composition, on pink stock; No. 2 with full front cover design by Lewis). New fitted clamshell box (buckram with leather label). Manifesto, signed by Henri Gaudier-Brzeska, Ezra Pound, William Roberts, Edward Wadsworth and Wyndham Lewis, among others; other texts by Pound (15 poems), Lewis,



84

Gaudier-Brzeska, T.S. Eliot ("Preludes," "Rhapsody of a Winter Night"), Ford Maddox Hueffer, Rebecca West, Wadsworth, et al. Illus. of work by Wadsworth, Lewis, Roberts, Jacob Epstein, Gaudier-Brzeska, Christopher Nevins, and others. The second issue was published in conjunction with an exhibition of the Vorticist group at the Dove Gallery, London.

"The arrival of Vorticism was announced, with great gusto and military defiance, in a manifesto published in the first issue of 'Blast' magazine.... Dated June 1914 but issued a month later, this puce-covered journal set out to demonstrate the vigor of an audacious new 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 opening manifesto pages of 'Blast' to launch an uninhibited attack on a wide range of targets.... The Vorticists wanted to oust all lingering traces of the Victorian age, liberating their country from what they saw as the stultifying legacy of the past. In giant black letters, 'Blast's' inventive typography roared: 'Blast years 1837 to 1900.' Using humour 'like a bomb' to ridicule British inertia, which was preventing any realization that a new century demanded a bracing and innovative art, 'Blast' cried 'We are primitive mercenaries in the modern world'" (Richard Cork).

'The cover of 'Blast's' first issue underscored its antagonism towards tradition. Designed by Lewis, it was not only a total rejection of Victorian ornament; its diagonal gothic type across a field of luminescent puce—Blast—expressed the immediacy of its purpose. Inside, the typography was just as confrontational. Similar to Marinetti's 'words in freedom,' differing weights shot through the page, but Lewis's composition was more disciplined—and legible. It was reported that the Constructivist artist El Lissitzky took a copy of 'Blast'—one of the most inventive English typographical specimens of the period—back to Russia and included it in one of his earliest essays on the New Typography" (Heller). No. 1



85

expertly rebacked, the covers virtually unchipped and bright; No. 2 somewhat stained at spine and on back cover, somewhat affecting the gutter of the last portion of the issue. An exceptionally fine set, the fragile wrappers of the first issue in unusually fresh condition.

London (John Lane), 1914-1915.

\$5,000.00

Manet to Hockney 37; Almanacco Dada 9; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 90; Heller, Stephen: Merz to Emigre and Beyond (London/New York, 2003), p. 44ff. (illus.); Hoffman/Allen/Ulrich p. 244; The Art Press p. 421; Pindell p. 100

88

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").



88

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

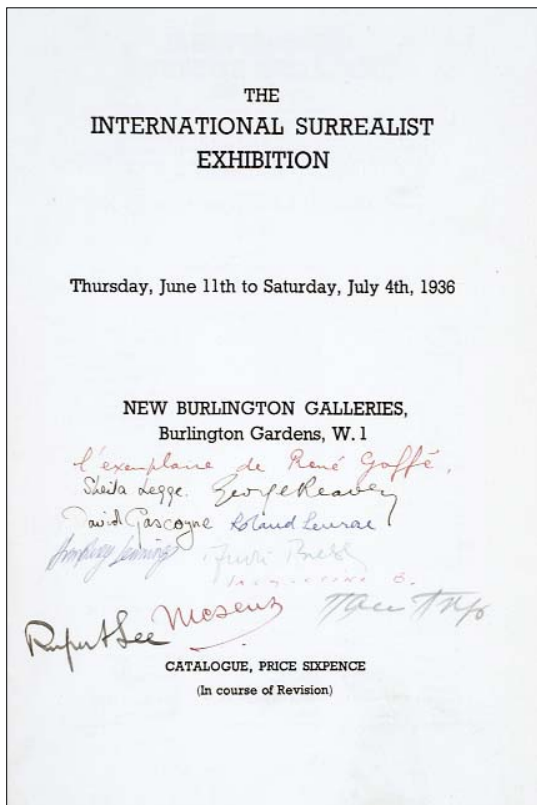
Pound, Omar S. & Grover, Philip: Wyndham Lewis: A Descriptive Bibliography (Folkestone, 1978), B2; Michel, Walter: Wyndham Lewis: Paintings and Drawings (Berkeley/Los Angeles, 1971), p. 448

89

LEWIS, WYNDHAM (editor)

The Tyro. A review of the arts of painting, sculpture and design. Edited by Wyndham Lewis. To be produced at intervals of two or three months. Nos. 1-2 (all published). No. 1: 12pp. 7 illus. (including 3 drawings by Lewis, of which 2 full-page). Tall folio. Dec. self-wraps. No. 2: 63, (3)pp., 17 plates. 1 drawing in text. 4to. Dec. wraps. No. 1: Tall folio. Dec. self-wraps. No. 2: 4to. Dec. wraps.

Texts by Lewis, T.S. Eliot ("Notes on Current Letters," "The Three Provincialities"), Robert McAlmon (poems), John Rodker, Herbert Read, Waldemar George and others; illustrations by Lewis, William Roberts, David Bomberg, Frank Dobson, Jacques Lipchitz, Edward Wadsworth et al. "The objects of this paper: To be a rallying spot for those painters, or persons interested in painting, in this country.... A painter living in a milieu like Paris has a great advantage, it is obvious, over one working (especially in his commencements) in England. But it would be absurd not to see that the very authority and prestige of the Gallic milieu, that so flutters and transports our friend Mr. Bell, for example, also imposes its faults on those working in Paris, in the very middle of the charm. 'The Tyro' will keep at a distance on the one hand this subjection to the great European center of art, and on



91

the other hand the aesthetic chauvinism that distorts, and threatens constantly with retrogression, so much of the otherwise promising painting in England to-day." Neat splits at backstrip of No. 1; a fine set.

London (The Egoist Press) [1921-1922]. \$750.00
Hoffman/Allen/Ulrich p. 264

90

LEWIS, WYNDHAM

Satire & Fiction. Preceded by The History of a Rejected Review, by Roy Campbell. (Enemy Pamphlets. No. 1) 62, (2)pp. 4to. Dec. self-wraps.

A promotion and defense of Lewis's recently published "The Apes of God," printing the text of an admiring review by Roy Campbell which "The New Statesman" had declined to publish, as well as letters concerning the book from Richard Aldington, Augustus John, H.G. Wells, W.B. Yeats and others. *Loosely inserted:* 1. Small-scale promotional poster for "The Apes of God," with sarcastic pseudocriticism by a chorus of antagonists ("Mr. Wyndham Lewis need not think that he can write wicked stories all about us for he can't—so there!"). 417 x 187 mm. (ca. 16 3/8 x 7 3/8 inches), printed on recto only, with headline in red; halftone reproduction of Lewis self-portrait drawing. 2. Handbill about a derogatory advertisement for Wyndham Lewis paintings at contemptibly low prices.

London (The Arthur Press) [1930]. \$250.00

91

LONDON. NEW BURLINGTON GALLERIES

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

A remarkable copy of this epochal catalogue, inscribed "exemplaire de René Gaffé," on the title-page and below that

signed in red, green, blue and black inks by some of the most famous participants and members of the "London Bulletin" set: André Breton, Jacqueline Breton, Roland Penrose, Hans Arp (in pencil), E.L.T. Mesens, Sheila Legge (noted for her apparition in Trafalgar Square, masked in roses, flocked by pigeons, on the opening day), David Gascoyne, Humphrey Jennings, George Reavey and Rupert Lee. René Gaffé, the great Belgian collector (of both modern pictures and tribal art) to whom this copy is inscribed, lent important paintings by de Chirico and Miro to the exhibition; he was also a critic of note, the author of early studies of de Chirico and Éluard, of Congolese sculpture, and of "Peinture à travers dada et le surréalisme" (1952). Front cover somewhat spotted, as often; internally bright and fresh.

London, 1936. \$3,000.00

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

92

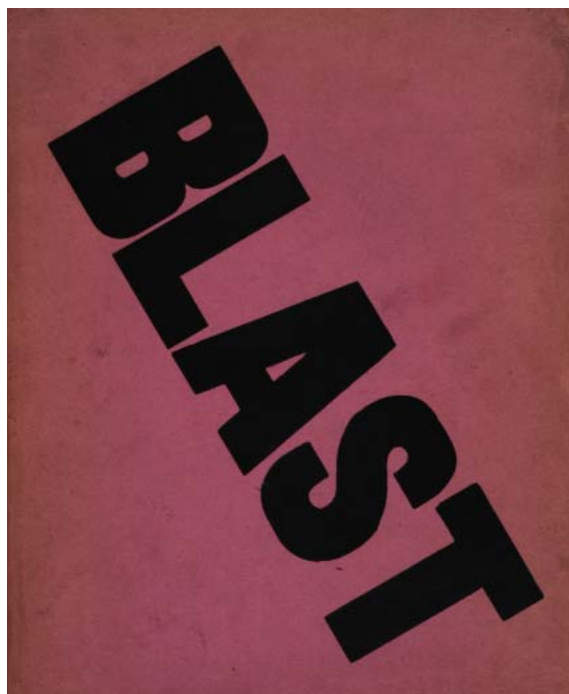
(LONG) Mönchengladbach. Städtisches Museum

Richard Long. 4 Skulpturen. 16. Juli - 30. August 1970. Cardboard box (with separate lid), printed on the interior with texts by Johannes Cladders and Long (the latter in parallel English and German), and containing, loosely inserted, an artist's book by Long, "Richard Long Skulptures [s/c]. England, Germany, Africa, America, 1966-1970." (16)pp. 13 photographic plates. Oblong 8vo. Self-wraps. Printed on heavy card stock, backed with linen at the spine. Sm. 4to. Edition limited to 330 numbered copies. A fine copy. Mönchengladbach, 1970. \$1,200.00

93

LUCA, GHERASIM & HÉROLD, JACQUES

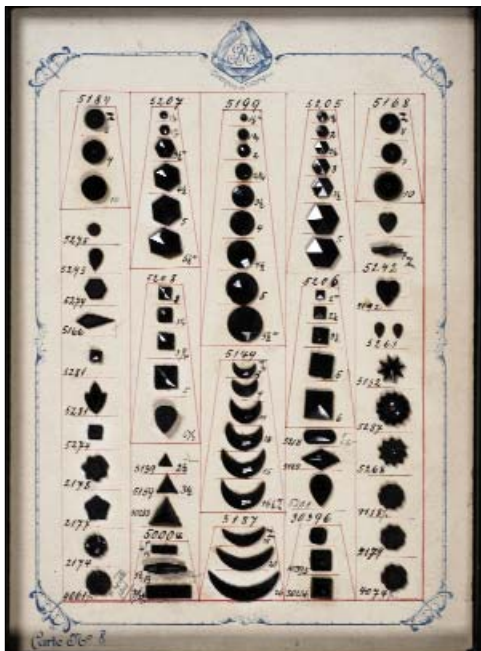
"Le sorcier noir." La mise en formule d'une forme de Jacques Hérold. (12)pp. 1 original etching by Hérold hors texte, printed in two states: blind intaglio (as frontispiece)



87



87



93

and in black (at the conclusion). Mounted on the interior of the box, an appropriated multiple by Luca (hand-numbered to match the justification of the book). Sm. 4to. Publisher's box with hinged lid (black boards with printed white label at spine; slightly rubbed).

Edition limited to 50 hand-numbered copies, signed in the justification by Luca and Hérol, on papier impérial du Japon (and additionally hand-numbered on the spine of the box). The Luca multiple, different in each copy of the book, is an old-fashioned manufacturer's sampler of 81 black bakelite ornaments mounted on a printed card, each with handwritten inventory numbers, underlined and framed in groups by hand in red ink. The delicate ornaments—in discs, crescents, diamonds, pentagons, hearts, stars, bevelled lozenges, and other finely detailed shapes—are set in columns, in graduated size. Both the multiple and the etchings (with their air of ethereal disintegration, faintly evoking frottages by Ernst) are finely calibrated to the esoteric delicacy of Hérol's poetic formulations, which correlate the sun and the moon, the sky and the earth, and the crystal and the target, with parts of the human form.

Paris, 1962.

\$4,500.00

94

(MAAR & MAN RAY) Desroches, Didier [Éluard, Paul.]

Le temps déborde. (38)pp. 11 illus. (7 full-page) from photographs by Dora Maar and Man Ray. 4to. Dec. wraps. Glasine d.j. Edition limited to 500 numbered copies. A poetic elegy by Paul Éluard to his late wife Nusch, who had died suddenly the previous November. "Le temps déborde" is in effect a coda to "Facile" (1935), in which, similarly, Éluard's love poems were illustrated with ravishing photographs of her by Man Ray. Glasine chipped; small soft crease; a fine copy.

Paris (Éditions Cahiers d'Art), 1947.

\$6,000.00

Centre Georges Pompidou: Éluard et ses amis peintres 1895-1952 (Paris, 1982), p. 146; *Tate Modern: Surrealism: Desire Unbound* (London, 2002), p. 157, ill. 138

95

MALLET-STEVENS, ROBERT

Une cité moderne. Dessins de Rob Mallet-Stevens, architecte. Préface de Frantz Jourdain. (2), 3, (1)pp., 32 line-drawn plates, colored in pochoir. Sm. folio. Portfolio. (publisher's printed boards, 1/4 cloth; ties; slightly worn).

An important and beautiful portfolio, the pochoir in a wide range of colors, often phosphorescently bright. "While studying at the École Spéciale d'Architecture in Paris (1903-6), Robert Mallet-Stevens frequently visited his family in Brussels, where he observed the construction of the Palais Stoclet (1905-11), designed by Josef Hoffmann for Mallet-Stevens's uncle, Baron Stoclet. Hoffmann's influence can be seen in Mallet-Stevens's earliest designs for villas, such as the Ecorcheville house (1914). The graphic style of the villa design, the smooth white façades and rigorous geometry of the masses were derived from the Palais Stoclet. Mallet-Stevens's series of drawings for city buildings (1917) were similar in style and were published as 'Une cité moderne' (1922)" (Suzanne Tise, in *The Dictionary of Art*). Occasional light soiling, generally a fine, fresh copy. Rare.

Paris (Ch. Massin, Éditeur) [1922].

\$4,500.00

96

(MAN RAY) Fondane, Benjamin

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



94



95

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

An historic presentation copy, inscribed "à Leon Moussinac/ hommage, admiration/ de/ fondane/ Paris, vi, 1928." Moussinac (1890-1964), one of the most prolific and influential critics and theorists of the cinema in the 1920s, was responsible for the introduction of Soviet film to France. A member of the Communist Party since 1923, it was Moussinac who arranged the first French screenings of work by Dziga Vertov and Sergei Eisenstein, which had been commercially banned up to that time; the success of the première of Eisenstein's "Battleship Potemkin" in November 1926 led Moussinac to found the society Les Amis du Spartacus, with the idea of starting a mass cinema movement. Gaining further distribution rights, the society's hugely successful weekly screenings included Pudovkin's "Mother" and "The End of St. Petersburg," and climaxed in the fall of 1928 with the screening of Eisenstein's "October." A theorist and polemicist, Moussinac was also actively lecturing and publishing at this time, publishing "Naissance du cinéma" in 1925, "Cinéma: expression sociale" in 1927, and "Le cinéma soviétique" in 1928. Rare.

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

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

97

(MARC) Berlin. Der Sturm

Franz Marc Gedächtnis-Ausstellung. Gemälde und Aquarelle, Holzschnitte. November 1916. (Der Sturm. 46. Ausstellung.) (18)pp., 7 plates. 1 original woodcut ("Wildpferde," 1912, Lankheit 830.II) printed on the inside front cover. Lrg. 8vo. Self-wraps. The memorial show, after Marc's tragic death at Verdun. Catalogue of 53 works, including 27 oil paintings; and an extensive list of Marc's exhibitions throughout Europe between 1912 and 1916, sponsored by Der Sturm. With this, a deeply eloquent foreword by Herwarth Walden. "Nun ist ein Künstler gefallen, der nicht fallen kann. Sein Reich ist nicht von dieser Welt..../ Täler blühen in seinem Schatten./ Ich liebe das Unvergängliche, durch das ich glühe./ Wie ich Dich liebe, Franz Marc./ Wie Du mir entgegenglähst./ Wich ich Dir entgegenglähe./ Dir, Künstler Gottes."

Berlin, 1916.

\$750.00

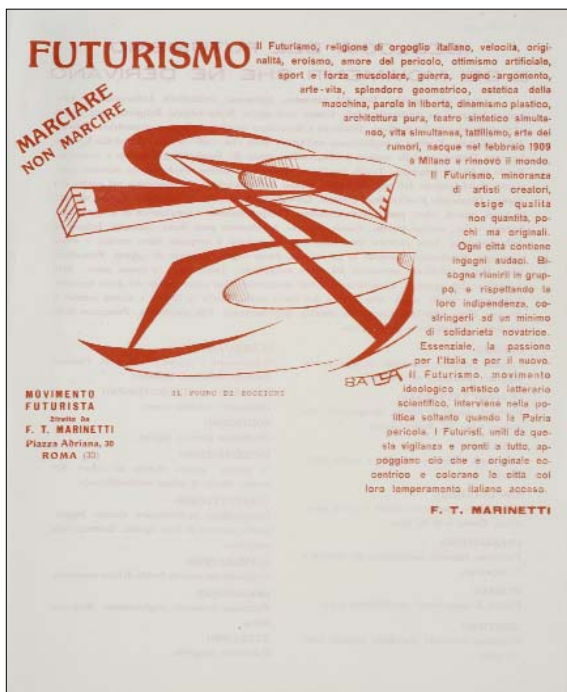
Spalek 3746

98

MARINETTI, F.T.

Letterhead for 'Movimento Futurista.' Single sheet of light-weight cream wove stock, printed in bright orange on both sides. 295 x 233 mm. (ca. 11 9/16 x 9 3/16 inches).

"Letterhead for 'Movimento Futurista' (1915), incorporating Balla's drawing of his sculpture 'Boccioni's Fist-Lines of Force' which he completed in the same year. The sculpture synthesizes in wood and carboard painted red the Futurist assault upon the past. The interpenetration of geometric forms concentrates the force emanating from the abstract portrait of Boccioni (1882-1916) and his fist. It is entirely appropriate that Marinetti adopted Balla's drawing and made it central to the letterhead of the Futurist Movement. The drawing is surrounded by a text of Marinetti's summarizing the ideological center of Futurism and is set off by Marinetti's slogan 'Run/Don't Rot.' Although little room is left at the bottom of the page for a message, Marinetti used the



98

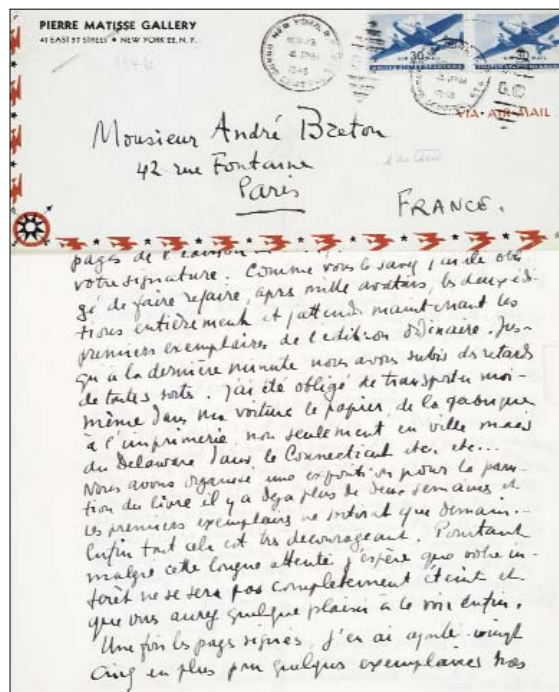
letterhead for quick notes and comment" (The Avant-Garde in Print). The verso of the sheet is taken up completely with the text "Ideologia del Futurismo e dei Movimenti che ne derivano," with quick remarks about Dadaism, Purism, Surrealism, Vorticism, Expressionism, Constructivism and other vanguard movements, which presumably dates this example to a printing sometime in the 1920s. A very fine, fresh copy. Milano (A. Tavecchia [printer]), n.d. \$950.00
The Avant-Garde in Print I.1

99

MATISSE, PIERRE

Autograph letter, signed and dated 18 November 1946, to André Breton in Paris. 2pp., written on two sheets of the letterhead stationery of the Pierre Matisse Gallery, 41 West 57th Street, New York. Lightweight laid stock. *Together with this* (pinned together at an early date), Matisse's handwritten envelope (on Gallery stationery), addressed to Monsieur André Breton, 42 rue Fontaine, Paris.

A highly interesting letter about the publication of Breton's book on Yves Tanguy, which the Pierre Matisse Gallery is at last on the verge of releasing, after innumerable delays and setbacks. Matisse writes that he has entrusted the sheets of the édition deluxe to H.P. Roché—"Pierre Roché, un ami de Duchamp"—to bring to Breton in Paris for signing. (Designed by Duchamp, the book was printed in an edition of 1200 copies, of which 20 were accompanied by an original drawing and an etching, and another 30 by the etching alone.) He groans about his having to drive all the way to Delaware to pick up the paper for the printer in Connecticut, and about the imminent opening of the Tanguy exhibition organized to celebrate the book's publication. "Enfin tout cela est très décourageant. Une fois les pages signés, j'en ai ajouté vingt cinq en plus pour quelques exemplaires hors comemrce et aussi les dangers du brochage, j'ai pensé que Marcel pourrait les rapporter, sinon nous trouverons bien une personne revenant a N.Y. rapidement." For the return of



99

the signed sheets, Matisse had considered a Mlle. Tarafa, a cultural attaché from Cuba and "une grande amie de Lam," but the timing will not work. He writes that he has seen Matta and his wife Patricia, now in New York after an odyssey through Denmark and Iceland. "Nous attendons ici Miró qui doit nous apporter les nouvelles toiles pour son exposition de Février. — Les Tanguy sont très beaux, et l'exposition est très réussie.... Yves s'est mis à travailler furieusement." He concludes with remarks about Esteban Frances, and about the flourishing ballet scene, which seems to be giving everyone but Tanguy and Matta commissions for set designs ("mais le véritable succès est réservé aux mêmes Cecil Berman et Berman!"). Light foldlines, a few chips, fine condition.

New York, 1946.

\$1,250.00

Cf. Griswold, William M. (introduction): Pierre Matisse and His Artists (New York: The Pierpont Morgan Library, 2002), p. 207

100

MÉCANO

Gérant littéraire: I.K. Bonset [Theo van Doesburg]. No. 4/5 (of 4 issues published in all). "Hollands Bankroet door Dada" [white issue]. (16)pp. Prof. illus. Sm. 4to. Self-wraps., stapled as issued. The final issue of "Mecano." Texts by van Doesburg (also as I.K. Bonset and 'XXX'), Tristan Tzara, Julius Evola, Malcolm Cowley, Cornelis van Eesteren, Arp, Cornelis Nelly Mesens, Kurt Schwitters, and Pierre de Massot. Illustrations by and after Raoul Hausmann, Tour Donas, van Doesburg, Schwitters, and Peter Reuhl.

"The founding of 'Mécane' is closely linked with the Düsseldorf Congress of International Progressive Artists in May 1922, and the unexpected revival of Dada.... Van Doesburg had founded the international review 'De Stijl' with Mondrian in 1917 and it had become the foremost organ in Europe for Constructivist art. 'Mécane' was produced, coinciding with the subversion of the Düsseldorf congress, to 'poke fun at the solemnities of the Bauhaus.' ('Begrüssung,' in the final

issue, signed by van Doesburg, Mondrian and van Eesteren, attacks the Bauhaus.) Van Doesburg used his pseudonym I.K. Bonset for the 'gérant littéraire,' or literary editor of 'Mécane,' presenting Theo van Doesburg as the 'mécanicien plastique.' He had already published Dada poetry as I.K. Bonset in 'De Stijl'; indeed the whole of the November 1921 issue was devoted to an 'anthologie Bonset.' In the final issue (White) of 'Mécane,' he published his manifesto 'Toward a Constructive Poetry,' which uses a mocking, dada language, and sees the 'destructiveness' of dada sound poetry and dada typography as the base on which to build a new constructive poetry. He names three different kinds of destruction and lists those poets important for each: 'in usage (its meaning)'... 'in the monstrous (psychic disturbance)'... 'in typography.' He then focuses a long attack on the Russian constructivists and the concept of utilitarianism in art— 'madness—madness—madness.' The 'Mécane' contributors were mainly ex-Dadaists like Tzara, Hausmann, Ribemont-Dessaignes, Picabia, Arp, but there were also a number of futurists and neo-plastic artists, and a few constructivists like Moholy-Nagy....

"'Mécane' was published by 'De Stijl,' and was advertised in early numbers of 'Merz' side by side with it. It is like a Dada supplement to 'De Stijl,' but it betrays its origins in, for example, the choice of primary colours plus white to identify each issue (the yellow number is succeeded by the blue, the red and the white numbers), the chosen colours of the neo-plastic painters and architects" (Ades).

"'Mécane' was a mixture of subversion and aversion. A manifesto which Van Doesburg had introduced into 'De Stijl' appeared under the pseudonym I.K. Bonset, supporting Dada typography as the basis of a new poetic language while attacking the Russian Constructivist notion of utilitarian or productivist art. The Bauhaus also came under fire for its 'solemnities.' But 'Mécane' was more than a vehicle for negative propaganda. Van Doesburg saw the power in graphic design. He experimented with type and layout in a fairly disciplined though free-form manner that commingled raucous Dada and rational Constructivist principles, resulting in a more structured, legible version of Dada ad hoc-ism" (Heller). Horizontal fold; small splits at



100

spine, small chip at foot of front cover; early ink number notation at title; intermittent light wear, but on the whole a very good copy. Very rare.

SOLD

Leiden, 1923.

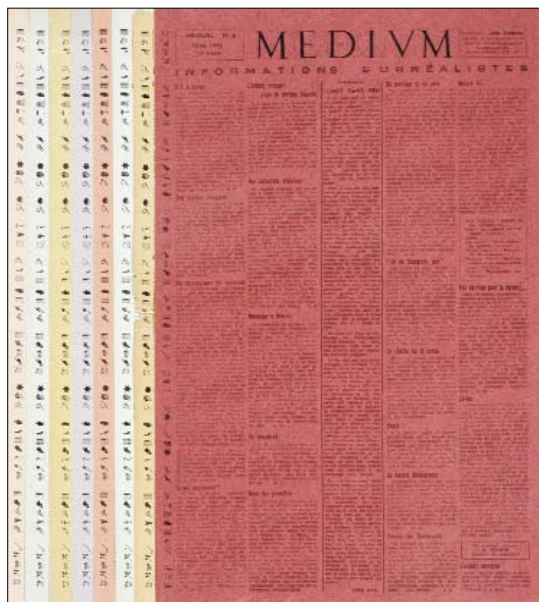
Dada Global 138; Almanacco Dada 89; Ades p. 124f., 129; Dachy p. 170f.; Dachy: Dachy: Archives dada/ chronique p. 363 (illus.); Lista: Dada libertin et libertaire p. 180f., 194f.; Schippers, K.: Holland Dada (Amsterdam, 1974), p. 39ff. (illus.); Motherwell/Karpel 77. (illus. p. 337); Verkauf p. 180; Zürich 385; Pompidou: Dada p. 676ff., illus. p. 681; Tendenzen 3.283; Heller, Steven: From Merz to Emigre and Beyond, p. 61ff. (illus.)

101

MÉDIUM

Informations surréaliste [Communications surréalistes]. Directeur: Jean Schuster. First and second series, november 1952 - janvier 1955, in 12 issues (all published). Contents as follows:

[First series] Informations surréalistes. Mensuel. Nos. 1-8, novembre 1952 — juin 1953. Folio broadsides, printed on rectos only, on lightweight multicolored wove stocks. Texts by Schuster, Benjamin Péret, Gérard Legrand, André Breton, Jean-Louis Bédouin, Georges Goldfayn, Guy Doumayrou, Bernard Roger, Adonis Kyrrou, Jean Ferry, José Pierre, Michel Zimbarca, André Libérati, François Dufrène, Nora Mitrani, Maurice Rapin, Jacques-B. Brunius, François Valorbe, Robert Benayoun, Adrien Dax, Meret Oppenheim. A gazette of news and gossip for the Surrealist community, much of it written in a tone of



101

scornful frivolity, anchored on a central editorial column, "Vertebral."

Nouvelle série. Communication surréaliste. Paraît tous les deux mois. Nos. 1-4, novembre 1953 - janvier 1955. 16, 32, 64, 64pp. Prof. illus. Prof. illus. 4to. Dec. wraps., printed in color. The issues of the Nouvelle série are monographically dedicated to the artists Simon Hantaï, Wolfgang Paalen, Max Walter Svanberg and Wifredo Lam, although with much additional in each; the covers were designed by the artists. Texts by Péret, Breton, Bédouin, Schuster, Benayoun, Julien Gracq, André Pieyre de Mandiargues, Alberto Savinio, Marcel Duchamp, Eugène Ionesco, et al. No. 4, apart from containing Breton's "Du surréalisme en ses oeuvres vives," also includes an important enquiry on Surrealist painting, "reviving the old Naville-Breton debate of 'La révolution surréaliste,' 'Can there be any such thing as surrealist painting?'" (Ades). Occasional small tears in the margins of the first series; a fine set.

Paris., 1953-1955.

\$1,500.00

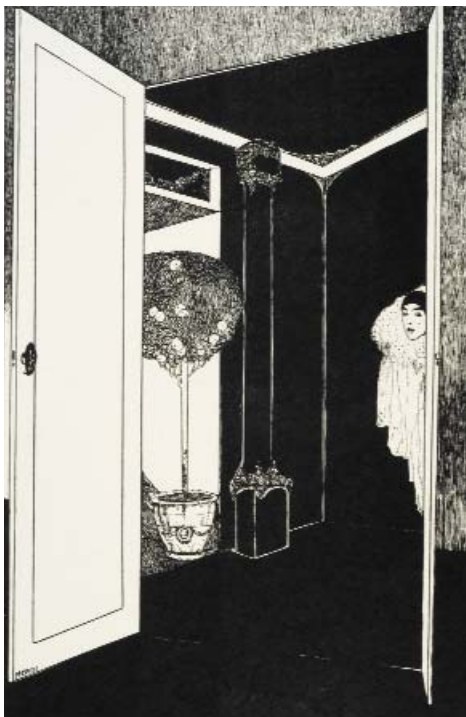
Gershman p. 51; Ades p. 432f.; Biro/Passeron p. 275; Nadeau p. 329; Jean p. 347; Milano p. 582f.

102

MINOTAURE

Revue artistique et littéraire. Directeur-Administrateur: Albert Skira. Directeur artistique: E. Tériade. Nos. 1-12/13 in 11 issues (all published). Sm. folio. Original dec. wraps. Covers by Picaso, Roux, Derain, Bores, Duchamp, Miró, Dalí, Matisse, Magritte, Ernst, Masson, Rivera.

The most sumptuous manifestation of the Surrealist movement in the art press; in some sense the complement to "Le surréalisme au service de la révolution" in its emphasis on artistic and oneiric, rather than political and theoretical, issues. After Tériade's departure, following no. 9, the review was overseen by an editorial committee: Breton, Duchamp, Eluard, Maurice Heine and Pierre Mabille.



104



102

"'Minotaure' represents a flowering of Surrealist imagery. It was possible for the first time outside exhibitions and exhibition catalogues to show lavishly a full range of surrealist painting and sculpture. There was work by Ernst, Tanguy, Dalí, Miró and Masson, Arp, Giacometti, and a number of new artists who joined the movement in the thirties: Brauner, Bellmer, Paalen, Dominguez, Seligmann, Cornell, Matta Echaurren, Styrsky. At the time of the International Surrealist Exhibition in London in 1936, Tériade reproduced works by the English surrealists in his article on surrealist painting: Hayter, Burra, Agar, Penrose, Nash, Moore. At the same time, 'Minotaure' is rich in photography. Man Ray's photographs had of course appeared in 'La révolution surréaliste,' but there they were small and ghostly, while in 'Minotaure' they are full, dramatic images.... At the same time, the surrealists were able to indulge in pictorial essays on a variety of visual phenomena. Péret wrote about and reproduced types of mechanical doll; Breton illustrated his essay 'Le merveilleux contre le mystère' with twelve portraits of symbolist poet—the surrealists' interest in the genre of portraiture is very marked. Dalí, above all, exploited this aspect of the surrealists' collaboration with 'Minotaure'.... Within every issue too (every one with a specially commissioned and designed cover) there is a matching and playing off of themes, so that in spite of the wide range of contributions it is seldom eclectic or random" (Ades). Intermittent light wear to the wraps and spines; a fine set, in the original issues.

Paris (Albert Skira), 1933-1939.

\$8,500.00

Gershman p. 51; Ades p. 279ff., 12.131; Biro/Passeron p. 282f.; Nadeau p. 327f.; Jean, Autobiography 131; Rubin 470; Reynolds p. 113ff. (illus.); Milano p. 562ff.; The Art Press p. 37ff.; Chevreffils Desbiolles p. 296; Heller, Stephen: Merz to Emigre and Beyond, p. 149ff. (illus.)

SEE FRONT COVER

103

(MIRO) Hirtz, Lise

"Il était une petite pie." 7 chansons et 3 chansons pour Hyacinthe avec 8 dessins en couleur. (39)pp. 8 color pochoir plates after gouaches by Miró. Lrg. 4to. Publisher's grey cloth, the front cover embossed in black and green with a design by Miró, recapitulating one of the plates; cloth ties.

One of 280 hand-numbered copies on Arches, from the limited edition of 300 in all, of which this is **one of the rare copies signed by Miró** in the justification. Pochoir by Jean Sauté ("Maître Coloriste"), Paris.

One of the most enchanting of all modern livres d'artiste. "The eight pochoir illustrations in this book constitute Miró's first interaction with printmaking. Spare yet colorful, they are comparable to his paintings of the period, demonstrating an elegant minimalism to which he would rarely return" (Johnson). "In 'Il était une petite pie,' the handwriting gives a naive quality to the book, as though it had been produced by a little girl. At the same time, it is undeniably ornamental. Above all, it clearly shows the intent of the *livre de peintre* to avoid at any cost the industrial aspects of book production. In 'Il était une petite pie' these same homemade, natural, spontaneous features characterize the *pochoirs en couleurs*" (Hubert). The rare signed and bound issue. A superb copy, the plates in bright, immaculate condition.

Paris (Édition Jeanne Bucher), 1928.

\$16,000.00

Cramer I (hors catalogue); *Dupin* 1-8; *Skira* 262; *Johnson: Artists' Books in the Modern Era* 98; *Splendid Pages* p. 191; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, nos. 417-419; *Chapon* p. 197; *Hubert* p. 101f.; *The Book Stripped Bare* 43; *Wheeler* p. 107

104

MONTENEGRO, ROBERTO

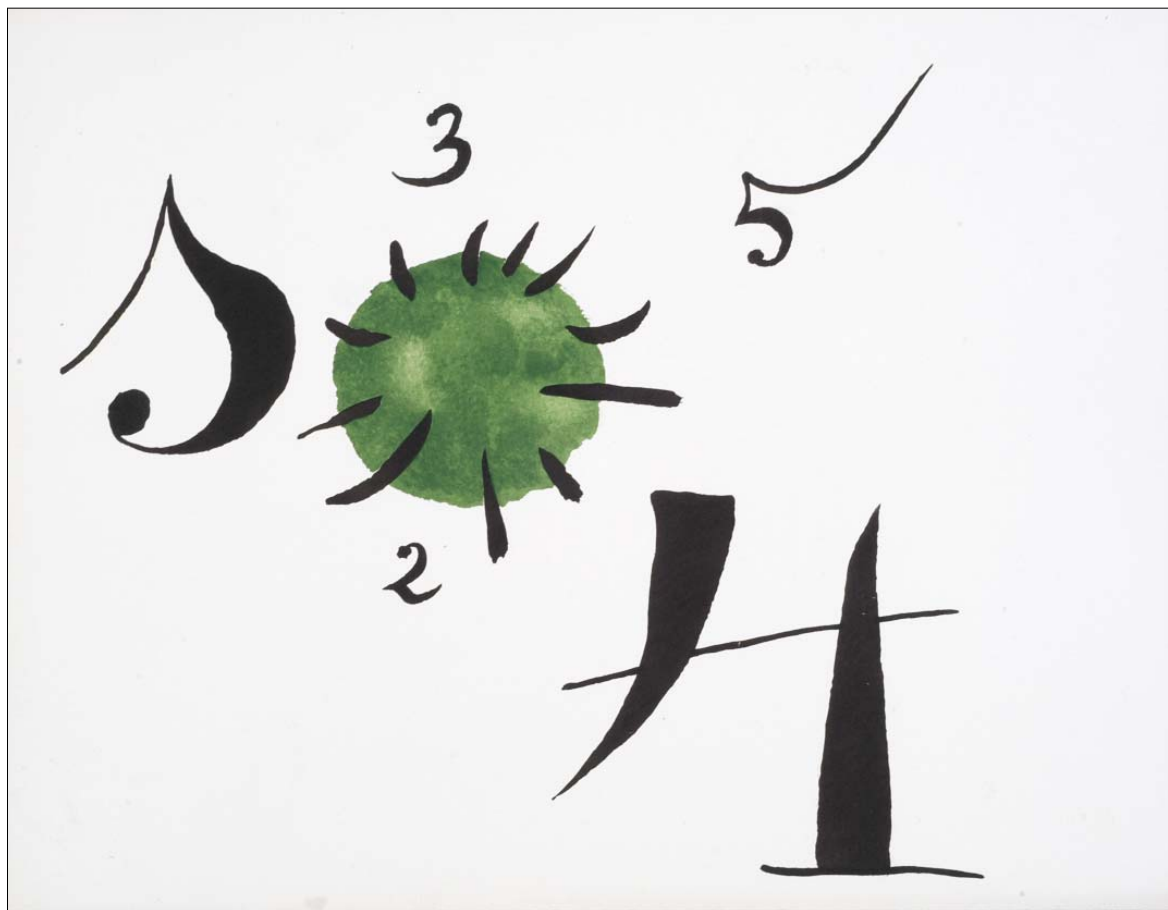
Vingt dessins de R. Montenegro. (6)pp., 20 plates of line and wash drawings, printed in black. Lrg. 4to. Portfolio (ivory boards, printed with a design by the artist). All contents loose, as issued. Edition limited to 50 copies on japon (this copy unsigned and unnumbered), privately printed for the artist by the Société Générale d'Impression, Paris.

The Mexican painter, illustrator and stage designer Roberto Montenegro (1885-1968), who studied in Madrid with Sorolla and Zuloaga, was in Paris for some seven years, between 1907 and 1914, when the outbreak of war forced him to relocate to Mallorca before returning to Mexico. In Paris, moving in Cubist circles, he supported himself as an illustrator, also writing a biography of Nijinsky. The present portfolio shows him as an unabashed emulator of Beardsley.

Presentation copy to Rodin, inscribed "A Mr. A. Rodin/ Hommage d'admiration/ R. Montenegro" on the interior flap of the portfolio. Rare.

Paris (The Artist), 1910.

\$1,500.00



103

105

PARIS. GALERIE GOEMANS

Exposition de collages. Arp, Braque, Dalí, Duchamp, Ernst, Gris, Miró, Magritte, Man-Ray, Picabia, Picasso, Tanguy. Mars 1930. "La peinture au défi," par Aragon. 32pp., 23 plates. Sm. 4to. Publisher's green wraps. (slightly browned at spine). The first significant general exhibition of collage, here accompanied by the famous text of Louis Aragon. Lissitzky and Rodchenko are included in the plates, along with those mentioned earlier. A little light wear.

Paris (José Corti), 1930.

\$650.00

Gershman p. 2; Ades 11.37; Rubin 464; Milano pp.. 593f., 650

106

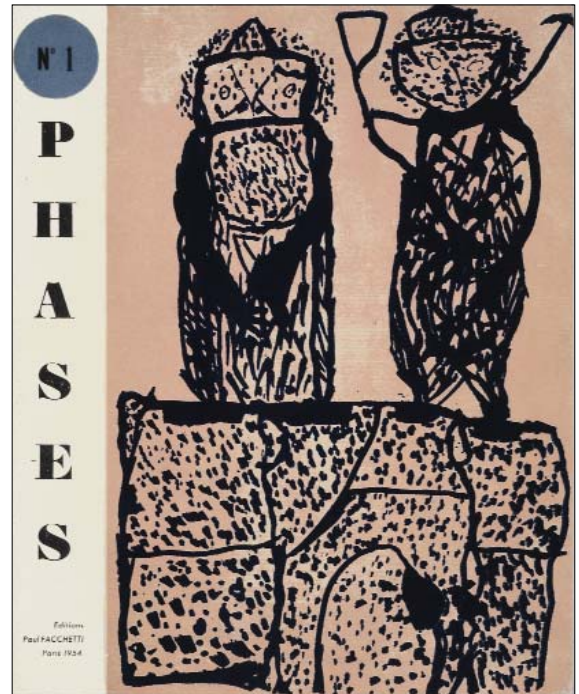
PERCEPTISMO

Teórico y polemico. [Founding directors: Raúl Lozza, Rembrandt Lozza, Abraham Haber.] Nos. 1-6, agosto 1951 - enero 1953 (of 7 issues published in all). (8)-(12)pp. per issue. Prof. illus. Lrg. folio. Self-wraps. Texts by Raúl Lozza, R.V.D. Lozza, Abraham Haber. Extensive illustration of work by Raúl Lozza, as well as Mondrian, del Marle, Calder, Moholy-Nagy, Bill, Bauer, Le Corbusier, Klee, Lohse, Seurat, Torres-García, Balla, Vantongerloo, Magnelli, Rivera, Domela, et al.

"In the successive chapters of our tale of Argentina in the



106



107

1940s, with its schisms and configurations of new spaces for artistic experimentation, one movement has a very particular profile: perceptismo, whose founder and principal theoretician was Raúl Lozza. Lozza's earliest career focused on drawings of a political nature, and later turned towards surrealism. He was a member of the Asociación Arte Concreto-Invención, which he left in order to dedicate himself completely to his perceptist doctrine, which he expounded in a manifesto.... The movement managed to publish seven issues of its official organ, 'Perceptismo,' in less than three years.... Within this dynamic succession of artistic movements, perceptism took a step forward, eager to distance itself from other associations in the region. It called for a...deconstruction of the work of art, embracing an aesthetic that sought in science its *raison d'être*. This aesthetic posed the challenge of creating a new work in close dialogue with the wall—which took on new functions, beyond that of merely being a place to hang the work; and it produced transformations in the way a work of art was perceived in that polarized yet energetically active artistic front that inspired Buenos Aires's engagement with art and made possible there a fragment of Utopia" (Osbel Suárez, in *Cold America*). A fine set. Rare (No. 7, absent from this set, is extremely rare).

Buenos Aires, 1950-1953.

\$2,500.00

Cold America: Geometric Abstraction in Latin America 1934-1973 (Madrid: Fundación Juan March, 2011), nos. 76-77 (illus.), p. 22

107

PHASES

Cahiers internationaux de recherches littéraires et plastiques. Direction et rédaction: Édouard Jaguer. Direction technique: Pierre Alechinsky. [1e série] Nos. 1-11 in 10 issues, janvier 1954 — mai 1967; 2e série: Nos. 1-5 in 5 issues, mai 1969 — novembre 1975 (all published). Prof. illus. (numerous color), including original prints by Roland Guiguère, Pierre Alechinsky, Julio H. Silva, Corneille, Zbigniew Makowski, Remo Martini,

Wifredo Lam, Jean-Pierre Vielfaure, Enrico Baj, Frantisek Muzika, Concetto Pozzati, Umberto Mariani, Gérard Vulliamy, 4to. (1e série); sm. folio (2e série). Orig. dec. wraps.

A complete set of the influential and imaginative international review, focused primarily on new aspects of abstract painting, and on postwar Surrealism. Texts by Jaguer, Louis Scutenaire, Christian Dotremont, Clément Pansaers, Henri-Pierre Roché, Claude Tarnaud, Michel Tapié, Henri Pastoreau, Pierre Alechinsky, Gherasim Luca, Jacques Hérold, Camille Bryen, Théodore Koenig, Raoul Hausmann, Friedensreich Hundertwasser, José Pierre, Jean-Jacques Lebel, C.F. Reuterswärd, Yves Elléouët, Gérard Legrand, Paul Joostens, Jacques-B. Brunius, Konrad Klapheck, Jean Schuster, Robert Benayoun, Georges Goldfayn, Julio Cortazar, Achille Chavée, Leonora Carrington, Enrico Crispolti, Frantisek Smejkal, Guy Rosey, et al. No. 4 is constituted by the catalogue "Phasen" of the Stedelijk Museum, Amsterdam, published in conjunction with the exhibition of May-June 1957.

"In the early Fifties, members of the avant-garde who had been dispersed to escape the war were beginning to regroup as an international network. 'Phases: Cahiers internationaux de recherches littéraires et plastiques,' edited by Edouard Jaguer, attempted to cover the contemporary scene with contributions from countries as diverse as Denmark and Haiti, and wherever else the seeds of the vanguard had been planted" (Heller). "Sensible aux apports de courant aussi divers que Cobra, la peinture des automatistes canadiens ou celle des imaginistes suédois, ce mouvement n'en jouera pas moins, à travers son éclectisme même, un rôle singulier et autonome... une conception plus large de la 'modernité' qui leur permet de rechercher celle-ci, avec un curiosité peu commune, à travers tout l'art moderne sans distinction d'époque ou de lieu. On doit ainsi à 'Phases' non seulement la prospection systématique de divers courants artistique locaux—poétisme tchèque, dadaïsme belge, ou Surréalisme portugais—mais aussi la redécouverte de plusieurs pionniers des avant-gardes d'entre les deux guerres, injustement négligés par l'histoire officielle" (Petr Kral, in Biro/Passeron). A very fine, fresh set.

Paris, 1954-1967. \$6,000.00

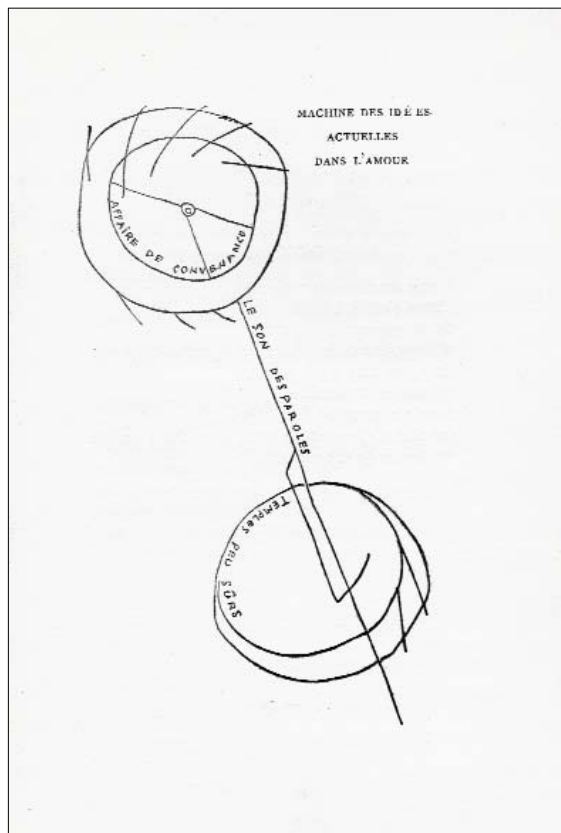
Biro/Passeron p. 328f., no. 2299; Heller, Steven: Merz to Emigre and Beyond, p. 168f

108

PICABIA, FRANCIS

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

Dada in Zürich 79; Ades 7.21; Almanacco Dada p. 435 (illus.); Gershman p. 34; Sanouillet: Dada in Paris (Cambridge, 2009), 457; Dada Artifacts 106; Motherwell/Karpel 322; Rubin p. 235; Lista p. 243; Dachy: Archives dada p. 475; Tendenzen 3/89 Zürich 336; Pompidou: Dada 1278, illus. pp. 741, 795; Le Bot, Marc: Francis Picabia et la crise des valeurs figuratives (Paris, 1968), p. 150ff.



108

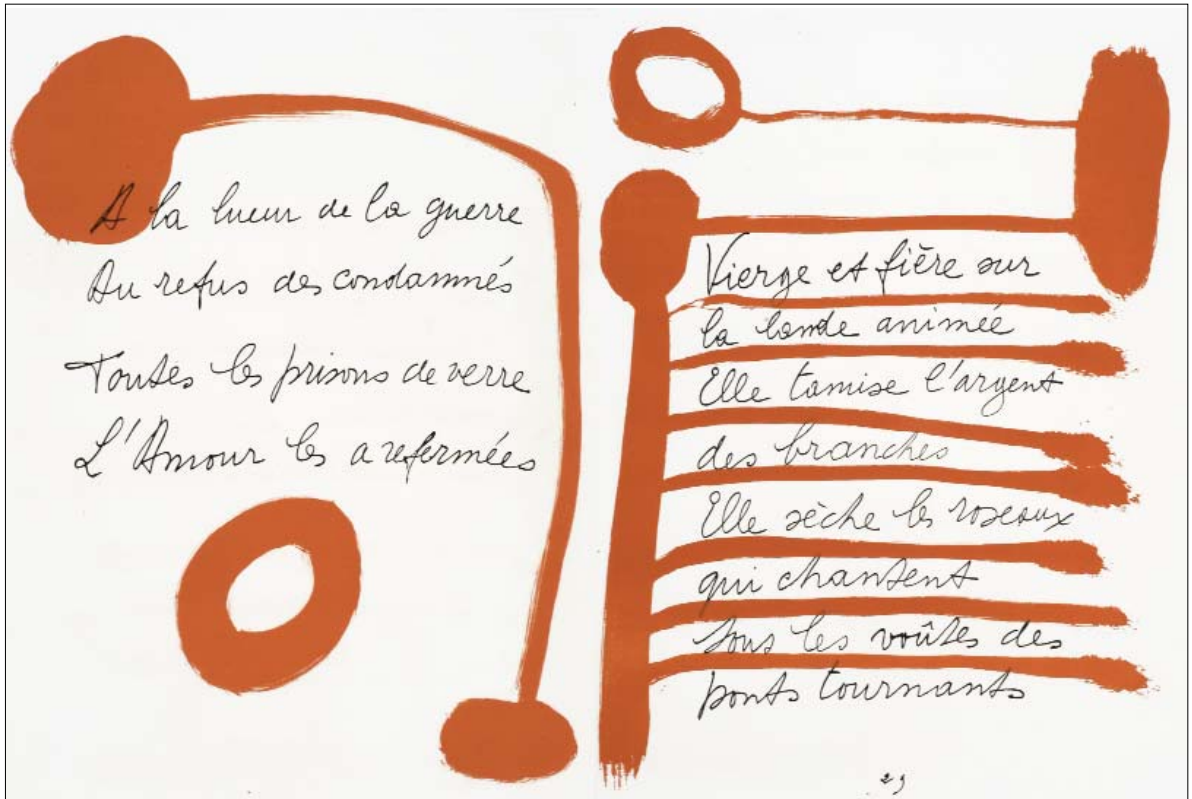
109

PICABIA, FRANCIS

Pensées sans langage. Poème. Précédé d'une préface par Udnie. 119, (3)pp. Wraps., with fine full-page mechanical drawing by Picabia on the front cover. Uncut. Glassine d.j. Fine fitted slipcase and chemise (marbled boards, 1/4 calf gilt). "1e. Édition" (as noted on the front cover). Picabia's first Paris Dada publication, dedicated to Gabrielle Buffet, Duchamp, Tzara, and Ribemont-Dessaignes. "The title...undoubtedly reveals Picabia's fundamental preoccupation in 1918: thought-poetry, a poetry freed from the servitude of language. In short, an idea-poetry that paralleled the idea-art of works like 'Music is Like Painting,' or 'American Woman' (in which a magnetic field or bulb represented idea-art proposals) the year before" (Borràs). "I am reading the 'Pensées sans langage,'" wrote Éluard to Tzara in November 1919, "and for me it is though the Marquis de Sade had become a poet I love." Covers somewhat worn, with portions renewed at edges at backstrip (not affecting design).

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

Paris (Eugène Figuière, Éditeur), 1919. \$3,500.00
Dada Global 209; Ades 7.22, p. 145; Almanacco Dada p. 435; Gershman p. 34; Sanouillet: Dada in Paris (Cambridge, 2009), 462; Motherwell/Karpel 321; Dada Artifacts 107; Verkauf p. 181; Düsseldorf 207; Zürich 338; Pompidou: Dada 1277, illus. p. 741; Borràs p. 199; Andel Avant-Garde Page Design 1910-1950, illus. 143



110

PICABIA, FRANCIS

Jésus-Christ Rastaquouère. Dessins par Ribemont-Dessaignes. (Collection Dada.) 66, (4)pp. 3 full-page linocuts of drawings by Ribemont-Dessaignes. Sm. 4to. Brown wraps. (not blue, as with the regular issue), with printed label. Glassine d.j. **One of 50 numbered large-paper copies on pur fil Lafuma**, from the edition of 1060 in all.

Theoretical reflections by Picabia, regarded by Sanouillet as "perhaps the most important Dadaist document of that period: as opposed to other contemporary works that fall into the domain of literary creation, 'Jésus Christ Rastaquouère' is—though this is not obvious from its sacrilegious title—an essay on Dadaist 'philosophy': an uncommon essay, no doubt, and a disconcerting one, but largely intelligible and overflowing with original ideas on art, literature, and life.... Thanks to 'Jésus Christ Rastaquouère,' Dada found itself endowed with the elementary theoretical foundation it had been lacking until then. Even if it fell far short of winning the unanimous approval of all the members of the movement, the book's brilliant style, nonchalant tone, novel ideas, and above all the breath of lyricism that ran through it, charmed the Parisian avant-garde milieus."

The text was completed in July 1920, after the demise of "Cannibale." Though frequently thought to have been published by Au Sans Pareil—Breton having forced René Hilsum's hand, after he first declined the book—"Jésus Christ Rastaquouère," was actually published at Picabia's own expense, and (even while maintaining the "Collection Dada" series statement) was distributed by Jacques

Povolozky, at his Librairie-Galerie La Cible.

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

[Paris, 1920]

\$2,750.00

Dada Global 211; *Ades* 7.23; *Almanacco Dada* p. 436; *Gershman* p. 34; *Sanouillet: Dada in Paris* (Cambridge, 2009), 464, pp. 157f., 165; *Fouché, Pascal: Au Sans Pareil* (Paris, 1989), p. 22ff.; *Biro/Passeron* p. 332; *Dachy* p. 219; *Motherwell/Karpel* 317; *Dada Artifacts* 124; *Verkauf* p. 181; *Reynolds* p. 69; *Düsseldorf* 208; *Zürich* 335; *Pompidou dada* 1276, illus. pp. 271.7, 744; *Borràs* p. 214 n.63

111

FRANCIS PICABIA

Francis Picabia, 1879-1954. (32)pp. 3 illus. (1 tipped-in). Sm. 4to. Publisher's blue self-wraps. Contents loose, as issued. Edition limited to 191 numbered copies hors commerce, printed in letterpress by Watelet-Arbelot, the cover on handmade paper from the Moulin Richard de Bas.

A memorial tribute, with contributions by Jean Arp, P.A. Benoit, Camille Bryen, Marcel Duchamp (detail of a painting), Bernhard Fricker, Jean van Heeckeren (text and full-page drawing), George Isarlo, Jacques-Henry Lèvesque, Man Ray (full-page drawing), Pierre de Massot, Michel Perrin and H. Saint-Maurice. A fine copy.

[Paris] (Orbes), 1955.

\$300.00

112

112

(PICASSO) Reverdy, Pierre

Le chant des morts. Poèmes. Lithographies originales de Pablo Picasso. 117, (11)pp. 123 original lithographs by Picasso, printed in red., printed by Mourlot Frères. Signatures loose, as issued. Folio. Portfolio (wraps. bearing 2 further lithographs, also in red). Publisher's board slipcase and chemise (tiny expert mend at label). New fitted clamshell box (cloth with leather label). **One of 20 copies hors commerce**, designated with roman numerals, signed in pencil by Picasso and Reverdy in the justification, apart from the regular tirage of 250 copies, the whole printed on uncut vélin d'Arches.

Massively drawn in vermillion over and around the facsimile of Reverdy's text, Picasso's lithographs are conceived as a sequence of illuminations for the manuscript. Despite the electrically abstract character of the imagery, which some have construed as pure decoration, the lithographs are integrated powerfully with the text—a cycle of 43 elegiac poems composed during the Occupation—and have, as J.R. Thomé has observed, the conviction of violent symbols drawn in blood. This is Picasso's only production for Tériade. A superb copy, extremely bright and fresh, and with no trace of the offsetting often to be found in this book.

Paris (Tériade), 1948.

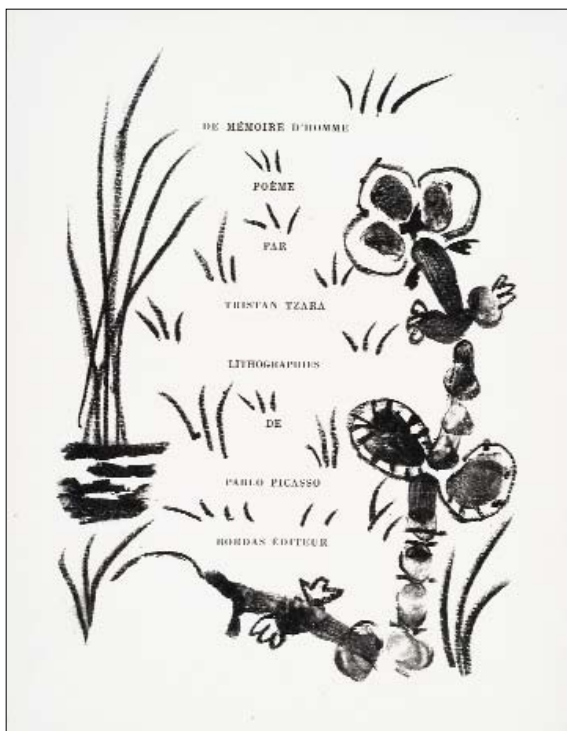
\$15,000.00

Goeppert/Goeppert-Frank/Cramer 50; Horodisch A11; Bloch (Livres) 50; Mourlot 117; Tériade éditeur 37; Hommage à Tériade p. 140ff.; Chapon pp. 236ff., 297; Castleman p. 129; Artists' Books in the Modern Era 1870-2000, no. 70; Splendid Pages p. 209; Rauch 70; Strachan p. 340; Peyré, Yves: Peinture et poésie 52, p. 140ff.; Stern 85; Basel 220; Bibliothèque Nationale: 50 livres illustrés depuis 1947, no. 4

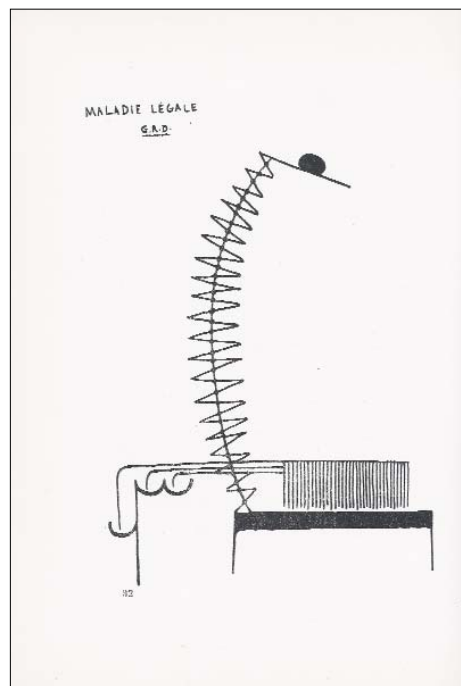
113

(PICASSO) Tzara, Tristan

De mémoire d'homme. Poème par Tristan Tzara. Lithographies de Pablo Picasso. 119, (5)pp. 9 full-page lithographs



113



110

in text, printed in black. Sm. folio. Printed wraps. Glassine d.j. New fitted clamshell box (cloth with printed label). One of 300 numbered copies on uncut Arches, initialled by Tzara in the justification, from the limited edition of 350 in all, the lithographs printed by Mourlot Frères.

"The verve of these lithographs is due to the ease and freedom with which they were drawn. Picasso varied his use of the lithographic crayon by adding loose swirling strokes of his finger" (The Artist and the Book). A very fine, fresh copy. Paria (Bordas), 1950.

\$3,000.00

Goeppert/Goeppert-Frank/Cramer 59; Horodisch B15; The Artist and the Book 234; Splendid Pages p. 195; Rauch 74; Basel 222; Villa Stuck 83

114

PRASSINOS, GISÈLE

La sauterelle arthritique. Avec une préface de Paul Éluard et une photographie par Man Ray. (Collection "Douze." Sixième Cahier.) (30)pp. Tipped-in frontis. photograph by Man Ray, showing Prassinos reading her work to a gathering of Surrealists, including Breton, Eluard, Char and Péret. Lrg. 8vo. Printed wraps.

Édition de tête: one of 25 numbered copies on Normandy vellum, from the limited edition of 125, apart from 30 hors commerce. Published when the author was only 15, and already an admired contributor to "Minotaure." "She was fourteen years old when she wrote most of the stories included in her first book, 'La sauterelle arthritique,' published in 1935 and was adopted by the Surrealists. The stories that she read at Surrealist gatherings, like the poems later published in 'Minotaure,' move freely between the worlds of childhood and Surrealism in their spontaneous, freely associated images" (Chadwick). A fine copy.

Paris (G.L.M.), 1935.

\$2,500.00

GLM 57; Gershman p. 36; Biro/Passeron 2396; Chadwick, Whitney: Women Artists and Surrealist Movement (Boston, 1985), p. 46



117

115

RAINER, ARNULF & Chardon, Louis

Kreuz und Nacht. / La croix et la nuit. Typographie: Rainer/Onorio. (Dädalusreihe. Nr. 2.) (10)pp. (including 1 loosely inserted leaf), 1 double-page folding original lithograph, 17 halftone plates. 3 tipped-in plates in text (1 a photograph of the artist, 1 in color). Text printed in red and purple on chartreuse wove stock, and in black on red wove stock. The lithograph measures 273 x 400 mm. (ca. 10 3/4 x 15 3/4 inches). Sm. folio. Dec. wraps. (lightly rubbed). Ausgabe C: one of 800 copies, hand-numbered in blue crayon in the colophon, from the edition of 925 in all. Parallel texts in French and German.

One of Rainer's earliest publications, a collection of 15 Übermalungen, together with a text (in parallel French and German) by the seventeenth-century Dominican priest Louis Chardon, whose "La croix de Jésus" is considered one of the great works of French mystical literature. The loosely inserted red leaf contains a chronology of Rainer's work, and an essay on him by Otto Mauer.

Basel (Panderma-Verlag Carl Laszlo), 1960. \$950.00

116

(RASSENFOSSE) Kahn, Gustave, et al.

L'almanach des poètes pour l'année 1897. 123, (3)pp. 63 illus. and vignettes by Armand Rassenfosse, in olive green. Printed on uncut fine laid paper. Sq. sm. 8vo. Dec. wraps., designed by Rassenfosse, printed in brown. Texts by Gustave Kahn, Stuart Merrill, Francis Jammes, Francis Viéle-Griffin, Albert Mockel, Henri de Régnier, Robert de Souza, A.-Ferdinand Herold, André Fontinas, Camille Mauclair, Émile Verhaeren, and André Gide.

A handsome fin-de-siècle publication with Symbolist ornaments and designs throughout by Rassenfosse, a protégé of Rops who was also motivated by political sympathy for the laboring classes. "In its association of the avant-gardist styles of neo-impressionism and symbolism with the political concerns and working class subjects of 'l'art social,' Rassenfosse's work illustrates a response typical of the Liège

artists" (Les XX and the Belgian Avant-Garde). The Mercure de France's "L'almanach des poètes" was published between 1896 and 1898. Noël Arnaud has suggested that Alfred Jarry's exclusion from these may have prompted him to publish his own "Almanach du Père Ubu" in 1899 and 1901. Light wear. Blind-embossed ownership stamp.

Paris (Édition du Mercure de France), 1896. \$550.00
Cf. Goddard, Stephen H. (ed.): *Les XX and the Belgian Avant-Garde: Prints, Drawings and Books, ca. 1890* (Lawrence, 1992), pp. 312ff., 371; Osterwalder, Marcus: *Dictionnaire des illustrateurs 1800-1914* (Paris, 1983), p. 867

117

RÉVERBÈRES

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

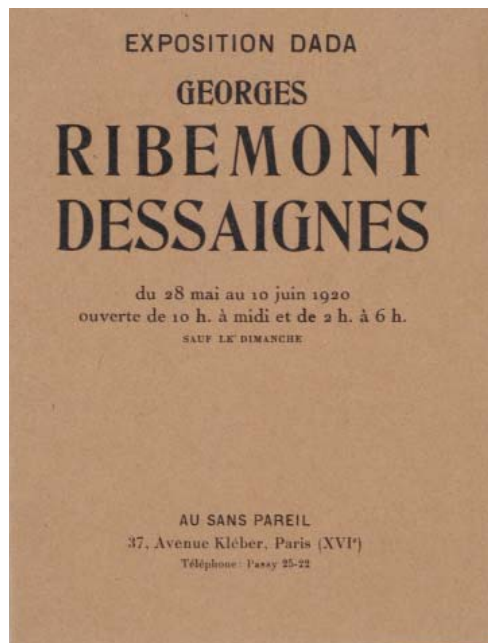
"Réverbères," founded by Michel Tapié, Jacques Bureau, Pierre Minne, Henri Bernard and the artist Jean Marembert in December 1937, published five numbers of its eponymous review between April 1938 and July 1939, and also sponsored theatrales, jazz concerts, and exhibitions during its brief existence; essentially neo-Dada in its outlook, it took an often critical view of Surrealism as then constituted in Paris. "Hommage à dada," the event promoted on the printed side of this sheet, included performances of Tzara's "Première aventure céleste de M. Antipyrine," Ribemont-Dessaignes' "Le serin muet," and "Mort de Socrate," by Satie, Poulenc, Cocteau, Honegger, and Apollinaire.

"[Devant] un certain essoufflement du surréalisme, une revue se fonde, 'Les Réverbères' (1937 [sic]), qui aboutira

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

This set is accompanied by an original collaborative drawing by nine members of the "Réverbères" group: a sly line-up of Surrealist lampposts ("réverbères") and other images, one each by nine members of the Réverbères group. Six of the designs are identified as by—from left to right—Jean Jausion, Geneviève La Haye (signed), Michel Tapié (editor of the review), Sby (Roger Sbriny; signed), Pierre Minne (director; initialled), and Jean Marembert (president; signed); three at lower right are as yet unsigned. Pen and black and blue inks, with occasional traces of graphite, on heavy yellow stock, on the verso of a large stencilled broadside program for a performance sponsored by Réverbères, "Hommage à Dada" on 4 May 1938. 330 x 512 mm. (13 x 20 3/16 inches). (This broadside is in a deluxe issue, larger, and on heavier paper than usual). Central fold.

In addition, the set is accompanied by the manuscript maquette, prepared for the printer, of the announcement for the exhibition "Les Réverbères" at the Galerie René Breteau, 20 July to 10 August, 1941 (written in pen on blue paper, with list of 26 participants, and details of the musical performances and readings at the vernissage), as well as a very rare mimeographed manifesto by Noël Arnaud, "Préfaces," issued by the review "Cheval de 4" as a corrective to the



118

faulty version of the text which had appeared in the "Catalogue-Anthologie des 'Réverbères'" in the same month. Also present with this set is a second copy (on lighter stock) of the "Hommage à Dada" broadside, and promotional flyers for Jean Jausion's "Poly" and Cocteau's "Énigme," both published by Éditions des Réverbères." Intermittent wear and chipping (No. 1 water-damaged on the first leaf).

Paris, 1938-1939. \$10,000.00
Admussen 190; Reynolds p. 120; Paris 1937/1957 Paris (Centre Georges Pompidou, 1981), p. 174; La planète affolée: Surréalisme, dispersion et influences, 1938-1947 (Marseille, 1986), p. 336; Fauré, Michel: Histoire du surréalisme sous l'occupation: 'Les Réverbères,' 'La Main à Plume' (Paris, 1982), pp. 9-39, 437-442

119

(RIBEMONT-DESSAIGNES) Paris. Au Sans Pareil

Exposition dada Georges Ribemont-Dessaignes. 28 mai au 10 juin 1920. Text by Tristan Tzara. (4)pp. (single sheet, folding). Printed in black on rust brown heavy wove stock. Self-wraps. The second Dada exhibition at Au Sans Pareil, following the Picabia show in April. "Sous la loupe de grandeur étoile un insecte hygiénique sert de bouchon à la bouche du métropolitain. Assis sur un tuyau de fonte oiseau nuit convie les passants au DADA. Ainsi s'expliquent les tableaux de GRD qui fut un des premiers à visiter ce paysage qui n'avait pas encore de titre. Une courroie de transmission le porta à son aquarium de campagne salubre où il fit tout ce qu'on entend touche voit GRD" (from the text by Tzara). With checklist of 8 paintings and 15 drawings. A fine copy. Rare.

Paris, 1920. \$1,500.00
Documents Dada 22-23; Dada Global 230-231; Almanacco Dada p. 287 (translated in full); Sanouillet: Dada in Paris (Cambridge, 2009), no. 816; Motherwell/Karpel 357a; Verkauf p. 181; Dachy, Marc: Archives dada/ chronique (Paris, 2005), p. 496; Düsseldorf 218; Zürich 445; Tendenzen 3/117; Pompidou: Dada 1327, 1474, illus. pp. 744, 773; Harwood 64



119



121

119

RIETI, VITTORIO

Tre marcie per le bestie. Per pianoforte. I. Marcia funebre per un uccellino. II. Marcia nuziale per un coccodrillo. III. Marcia militare per le formiche. Musical score. (2), 12, (2)pp. Title-page printed in red and black. Folio. Self-wraps. Signatures loose, as issued.

Rieti's three absurdist compositions—a funeral march for a little bird, a wedding march for a crocodile, and a military march for ants—written as avant-garde parodies of romantic program music, most particularly Saint-Saëns' "Carnival of the Animals," were not a statement of conscious Dada intention, but they were so quickly and enthusiastically taken up by the van Doesburgs and others that, as Dada manqué, they became a rectified part of its history. Beginning in the year of its publication, the "Tre marcie" was performed repeatedly at Dada events: first at a soirée organized by Tzara at the Hotel Fürstenhof in Weimar in September 1922; then at other soirées during the Dada campaign in Holland in 1923, including the Kleine Dada Soirée at the Haagsche Kunstkring (it is boldly advertised in Schwitters' and van Doesburg's famous poster); and at the Soirée du Coeur à Barbe in Paris. Nelly van Doesburg (who had first met Rieti in avant-garde musical circles in Vienna, where Rieti had become acquainted with Schönberg and Berg) was its most passionate admirer, regularly performing it herself at the keyboard, but Julius Evola also promoted it in Rome. A fine copy, very fresh.

Bologna (Pizzi & C. Editori), 1922.

\$3,500.00

Dada Global p. 67 (illus.); *Almanacco Dada* p. 638 (illus.); *Lista, Giovanni: Dada libertin & liberaire* (Paris, 2005), pp. 126, 245; *Dacy, Marc: Archives dada: chronique* (Paris, 2005), p. 370, 372f.; *Dada, l'arte della negazione* (Comune di Roma, 1994), p. 125ff. (illus.)

120

RUSCHA, EDWARD

Twentysix Gasoline Stations. (48)pp. 26 illus. (3 double-page). Printed wraps. Glassine d.j. Second edition of 500 unnumbered copies, following the first edition of 400 numbered copies (1963), printed at the Cunningham Press. A third edition, of 3000 copies, was published in 1969. Light wear to the glassine d.j.

[Hollywood] ([The Artist]), 1967.

\$3,000.00

For various editions, c.f.: *Engberg/Phillpot B1; The Open Book* p. 198; *Hasselblad* 198; *Castleman* p. 167; *Lyons* p. 98; *Drucker* p. 76; *Bright, Betty: No Longer Innocent: Book Art in America 1960-1980* p. 116ff.; *Moeglin-Delcroix, Anne, et al: Guardare, raccontare, pensare, conservare*, pp. 28, 218 (illus.); *Moore College of Art* p. 69

121

RUSCHA, EDWARD & BENGSTON, BILLY AL

Business Cards. (30)pp. 18 halftone illus. Text in manuscript facsimile, with date-stamps. Stapled onto the last leaf, as issued, the printed business card of Billy Al Bengston, and a reproductive snapshot of drawings by Ruscha for a business card. Sm. 4to. Latigo binding of woodgrain paper secured with knotted leather cord, the front cover with an actual snapshot of the artists, inserted within corner mounts. Edition of 1000 copies, signed in ballpoint pen on the front cover by Ruscha and Bengston. "Bengston's business card is crumpled in each copy of the book as a nod to the 'Dento' series of paintings he did in the 1960s. Photographs in the book are by Larry Bell and Ken Price" (Engberg). A fine copy. Rare.

N.p. (Billy Al Bengston and Edward Ruscha, Inc.), 1968.

\$5,500.00

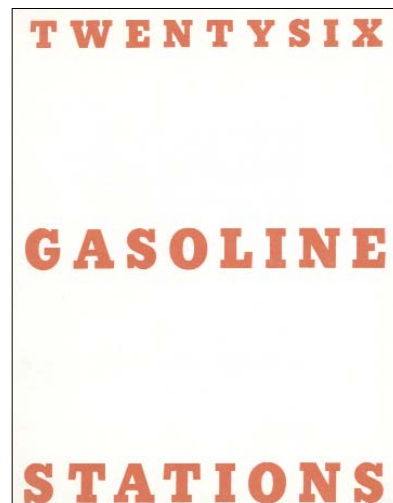
Engberg B7; Cf. The Open Book p. 198f.

122

RUSCHA, EDWARD

Dutch Details. 2ff. title and introduction, 10 hinged and mounted lateral fold-out plates with 116 halftone photographic illus. (versos blank). 378 x 110 mm. (ca. 14 7/8 x 4 1/4 inches). Oblong 8vo., with spine at the top. Printed stiff card wraps. Parallel texts in Dutch and English.

The project was executed in May 1971 for Sonsbeek 71, commissioned by the Groninger Museum, in the Netherlands, and



120

DUTCH DETAILS



122

the work is stated to be "A publication of the Octopus Foundation within the framework of Sonsbeek 71." It documents the Dutch communities of Veendam, Stadskanaal, Musselkanaal, and Ter Apel. The introduction notes that "the photographs were taken only at bridge locations and the bridges themselves used as a walkway by the artist to take the pictures with a hand-held camera."

"The unique place of 'Dutch Details' among Ruscha's books and its emphatic horizontality reflect Ruscha's response to the Dutch landscape around Groningen, where he was invited to work" (Engberg/Phillpot).

The well-known rarity of the book is due to a mishap in which most of the edition of 3000 copies was accidentally discarded from the warehouse in which it was stored; Roth (in "The Open Book") estimates that only 200 copies survived. Faintest wear to the boards; a very fine, fresh copy.

Deventer (Stichting Octopus), 1971. \$18,000.00
Engberg/Phillpot B14; The Open Book p. 198f.; Lyons, Joan: Artists' Books: A Critical Anthology and Sourcebook, p. 112; Moore College of Art: Artists Books, p. 66

123

RUSCHA, EDWARD

Records. (7)pp., 61 plates. Printed red wraps. Acetate d.j. Photos by Jerry McMillan. A fine copy.
 Hollywood (Heavy Industry Publications), 1971. \$1,600.00
Engberg B15; Guest/Celant p. 54; Arts Council of Great Britain 102; Moore College of Art p. 67

124

RUSCHA, EDWARD

Colored People. (34)pp., 16 color plates. Printed yellow wraps.
 N.p. (Edward Ruscha), 1972. \$600.00
Engberg B16

125

RUSCHA, EDWARD & WEINER, LAWRENCE

Hard Light. (116)pp. 66 halftone illus., on 51 plates. Laminated wraps., photo-illustrated in color. A cryptic wordless drama in nine chapters, enacted as though in movie stills, with three young women. One double-page picture is headed, exceptionally, "In the year 2000 all racecar driving will be taken over by women." The photographs were taken by Ruscha, Weiner, and Susan Haller, one of the subjects. Schwarzs's statement that 1000 copies were printed is presumably superseded by Engberg's statement of 3250.
 Los Angeles (Edward Ruscha and Lawrence Weiner), 1978.

\$700.00

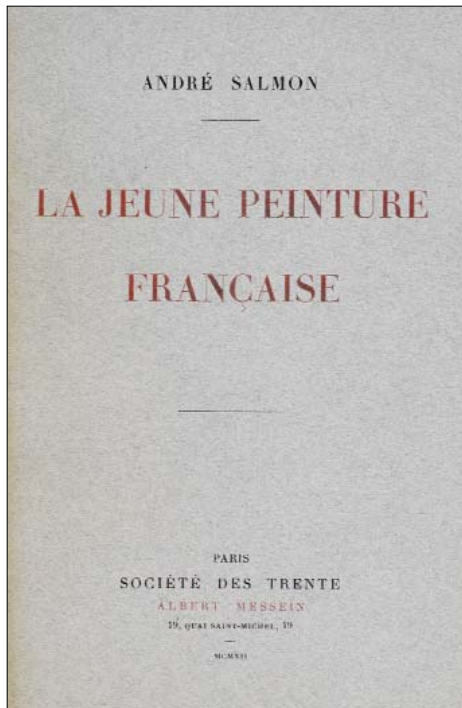
Engberg B17; Schwarz, Dieter: Lawrence Weiner Books 1968-1989: Catalogue Raisonné (Köln, 1989), no. 24; Splendid Pages p. 199

126

(RUSSOLO) Paris. Théâtre des Champs Élysées

3 concerts exceptionnels des bruiteurs futuristes italiens. Inventés par Luigi Russolo et construits par lui en collaboration avec Ugo Piatti. Les concerts seront dirigés par le maestro Antonio Russolo, auteur des six compositions musicales pour bruiteurs. Causerie préliminaire de M. Marinetti. Le vendredi 17, le lundi 20, le vendredi 24 juin 1924. Handbill, printed on recto only. 293 x 225 mm. (11 1/2 x 8 7/8 inches). "Les bruiteurs futuristes ne sont pas des instruments bizarres et cacophoniques. Les bruiteurs futuristes sont des instruments de musique absolument nouveaux qui donnent, avec des timbres nouveaux (dont plusieurs très doux), toute la gamme musicale" (statement at the foot of the broadside).

"In June of 1921 Russolo was in Paris for three concerts at the Théâtre des Champs Élysées. Music composed by Fiorda and Russolo himself was played with 27 'intonarumori' inserted into the orchestra. The program was conducted by his brother Antonio who, while never adhering to Futurism,



128

wrote many scores for the movement. At the first performance (partially disturbed by some trouble-making staged by a group of Dadaists led by Tzara), the audience included Stravinsky, an enthusiastic Ravel, Diaghilev, the Group of Six, Milhaud, Casella, Honegger, De Falla, Kahan, Claudel and Mondrian, who wrote a lengthy article on the 'intonarumori' for the magazine 'De Stijl' (F. Maffina, in Hultén). Slight browning, tip of one corner renewed.

Paris, 1924. \$1,250.00
Hultén p. 560; Salaris p. 88 (illus. p. 89)

127

SAARBRÜCKEN. LANDESWERKKUNSTSCHULE SAARBRÜCKEN

Subjektive Fotografie. Zweite internationale Ausstellung moderner Fotografie, veranstaltet von der Landeswerkkunstschule Saarbrücken (Direktor Dr. Steinert)./ Deuxième exposition internationale..../ Second international exhibition.... (12)pp. 5 full-page photographic plates. Printed on lightweight waxed stock, and Japanese-bound. Lrg. 8vo. Photo-illus. self-wraps., with title in red. Text by Otto Steinert, in parallel German, French and English. The very scarce prospectus for Steinert's second "Subjective Photography" exhibition, held November 1954 - January 1955. Illustrated are photographs by Kilian Breier, Monica von Boch, Jean Boucher and Steinert. A fine copy.

Saarbrücken, 1954. \$300.00

128

SALMON, ANDRÉ

La jeune peinture française. 124pp. Lrg. 8vo. Blue wraps. printed in red and black (front cover partly detached at foot). Glassine d.j. **Édition de tête**: one of 10 numbered copies on Chine, with large margins, preceding 20 on Japon and 500 on vergé d'Arches, constituting the limit-

ed edition of 530 in all. An extremely important and forward-thinking piece of criticism, Salmon's book contains a chapter, "Histoire anecdotique du Cubisme," which Edward Fry has called "one of the essential documents of cubism, and in particular of its beginnings in 'Les Demoiselles d'Avignon.'" Salmon emphasizes unequivocally the role played by African and Oceanic sculpture in Picasso's thoughts before he began 'Les Demoiselles,' and he also asserts that Picasso worked on this painting in two separate stages." Also notable is the chapter which precedes this, "Les Fauves." Intermittent light spotting; an unopened copy.

Paris (Société des Trente), 1912.

\$950.00

Fry, Edward: *Cubism* (New York, 1966), p. 81ff.; cf. Gersh-Nesic, Beth S.: *André Salmon on French Modern Art* (Cambridge University Press, 2005)

129

SALMON, ANDRÉ

Prikaz. (64)pp. Dec. wraps., printed in black and red **Édition de tête**: one of 25 hand-numbered copies on vergé de Rives, with the author's initials printed in the justification, from the limited edition of 775 in all.

"In January 1919, exhilarated by the revolutionary winds coming from Russia, Salmon completed an epic poem 'Prikaz' ('decree' in Russian). It is a unique poem in sixteen juxtaposed fragments. Each envisions the revolution from a specific point of view and without narrative continuity nor the reappearance of characters, which makes this work by Salmon very different from 'Twelve' by Alexandre Blok, which has sometimes been compared to it. Salmon was not certain of better future, but he celebrated the lyric illusion of a whole nation drunk on liberty" (André Salmon Official Website).

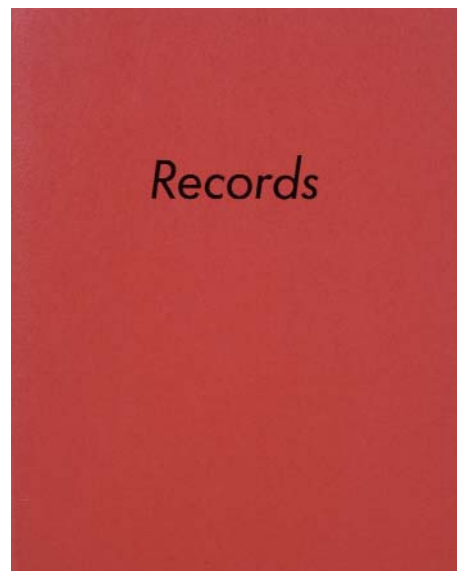
Paris (Éditions de la Sirène), 1919.

\$350.00

130

SALMON, ANDRÉ

L'art vivant. (Artistes d'Hier et d'Aujourd'hui.) 303, (3)pp., 12 collotype plates. Lrg. 8vo. Wraps. Glassine d.j. **Édition de tête**: one of 72 numbered copies on vélin pur fil Lafuma, with



123

large margins. Apart from the chapters on Cubism (including Léger) and Picasso, there is extensive discussion of Dufy, Derain, Lhote, Max Jacob, La Fresnaye, and others. Unopened. A fine copy.

Paris (Éditions G. Crès et Cie.), 1920. \$300.00

Sanouillet: *Dada in Paris* (Cambridge, 2009), no. 532

131

SALMON, ANDRÉ

Le livre et la bouteille. 54, (6)pp. Printed purple wraps. Glassine d.j. **Édition de tête:** one of 25 copies on uncut vélin de Hollande à la forme, designated with roman numerals, from the limited edition of 525 in all. Presentation copy, inscribed by Salmon to the poet and critic Yves-Gérard Le Dantec (1898-1958). "Le livre nous tent/ cher Poète/ La bouteille délire! A Yves-Gérard Le Dantec/ de coeur et d'esprit/ André Salmon."

Paris (Camille Bloch, Éditeur), 1920. \$300.00

132

SALMON, ANDRÉ

L'entrepreneur d'illuminations. 283, (3)pp. Sm. 4to. Printed wraps. Glassine d.j. One of 100 copies designated with roman numerals, reserved for Bibliophiles de La Nouvelle Revue Française, of the issue of 120 large-paper copies on vergé Lafuma-Navarre, from the edition of 1050 in all. Light wear.

Paris (Éditions de La Nouvelle Revue Française), 1921.

\$175.00

133

SALMON, ANDRÉ

Peindre. Avec un portrait inédit de l'auteur par Pablo Picasso. 56, (4)pp. Collotype frontis. portrait by Picasso. Lrg. 8vo. Pink wraps. Glassine d.j. **Édition de tête:** one of 40 numbered copies on papier feutré de Corée, from the limited edition of 900 in all. Poems on painting, written between December 1918 and June 1920.

Paris (Éditions de La Sirène), 1924. \$850.00

134

SALMON, ANDRÉ

Créances. 1905-1910. Les clés ardentes, Féeries, Le calumet. 252, (4)pp. Sm. 4to. Printed wraps. Glassine d.j. One of 100 copies designated with roman numerals, reserved for Bibliophiles de La Nouvelle Revue Française and imprinted with their names in the justification, of the issue of 109 large-paper copies on vergé Lafuma-Navarre, from the edition of 1003 in all. Light wear.

Paris (Éditions de La Nouvelle Revue Française), 1926.

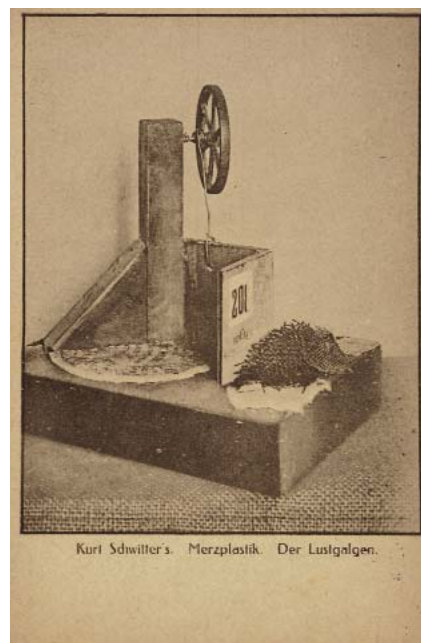
\$175.00

135

SALMON, ANDRÉ

Métamorphoses de la harpe et de la harpiste. Poème. (Collection de l'Horloge. VII.) (44)pp. Lrg. 8vo. Printed purple wraps. with title supralibros. **Édition de tête:** one of 11 copies hors commerce, designated with roman numerals, from the issue of 36 on Normandy teinté, from the edition of 236 in all, printed in letterpress. Poems, from the publisher's "Collection de l'Horloge," which also included works by Cocteau, Reverdy and Soupault, among others. A fine copy.

Paris (Éditions des Cahiers Libres), 1926. \$375.00



138

136

SALMON, ANDRÉ

Tout l'or du monde. (Les Cahiers Nouveaux. 36.) 64, (6)pp. Frontis. facsimile ms. Lrg. 8vo. Wraps. Glassine d.j. **Édition de tête:** one of 30 numbered copies on japon, with large margins, from the edition of 830 in all. A very fine copy, unopened.

Paris (Éditions du Sagittaire ([chez Simon Kra]), 1927.

\$400.00

137

SALMON, ANDRÉ

Vocalises. 110, (2)pp. Dec. wraps., with line-drawn portrait of Salmon by Modigliani. Glassine d.j. **Édition de tête:** one of 10 lettered copies A-J on vélin d'Arches, from the edition of 753 in all. A fine copy, unopened.

Paris (Pierre Seghers, Éditeur), 1957.

\$175.00

138

SCHWITTERS, KURT

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

Hannover (Paul Steegemann) [1920].

\$1,500.00

Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona* (Sprengel Museum Hannover, 1994), p. 168; *Centre Pompidou: Kurt Schwitters* (Paris, 1994), p. 79 (illus.); cf. Elderfield p. 112; Ades 6.26



140

139

SCHWITTERS, KURT

Contemporary postcard reproducing Schwitters' construction "Das Merzbild." 141 x 91 mm. (ca. 5 1/2 x 3 1/2 inches). "Das Merzbild" is one of 11 works by Schwitters published in postcard format by Paul Steegemann (or properly ten works, since the series included a photo-portrait of the artist), though this card—like several others—bears the credit of another printer who worked with him, Richard Blumenthal. A very important work in Schwitters' oeuvre, "Das Merzbild," the work that launched the word 'Merz,' was meant to have been published in the never-issued "Dada-co." Shown in the July 1919 exhibition at Der Sturm, "Das Merzbild" was purchased by the Dresden Stadtgalerie and later confiscated by the Nazis for the Entartete Kunst exhibition, after which it appears to have been destroyed; it is known only through photographs. Schwitters spoke of it, along with "Das Undbild" and "Das Arbeiterbild," in his 1927 account of the discovery of Merz, as one of the quintessential examples of his "new manner of working." "The Merz-pictures of 1919-21 are Schwitters' most impressive contribution to twentieth-century art" (Schmalenbach). Unused. A fine example.

Hannover (Hannoversche Papierwarenfabrik Richard Blumenthal) [1920]. \$1,500.00

Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/1949-1955: Sammlung Marzona* (Sprengel Museum Hannover, 1994), p. 168; *Centre Pompidou: Kurt Schwitters* (Paris, 1994), p. 79 (illus.); cf. Elderfield pp. 40, 52; cf. Schmalenbach p. 110; Ades 6.30

140

SCHWITTERS, KURT

Merz. No. 1. Holland Dada. Januar 1923. Herausgeber: Kurt Schwitters. 16pp. 5 line-drawn and halftone illus. Lrg. 8vo. Orig. grey wraps., with typographic composition by Schwitters. Texts by Schwitters ("Dada complet," a passage from 'Anna Blume' translated by van Doesburg into Dutch), Huszar (on his 'mechanische Dansfigur') and van Doesburg (Part I of his "Dadaïsme"). Illustrations by and after Schwitters (Merzzeichnung), Höch, Huszar, Picabia. A beautiful copy, very fresh.

Hannover, 1923.

\$8,500.00

Schmalenbach/Bolliger 232; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters *Typographie und Werbegestaltung* (Wiesbaden, 1990) 1; Wilpert/Gühling 6; Raabe/Hannich-Bode 273.12; Heller, Stephen: *Merz to Emigre and Beyond*, p. 61ff.; Gershman p. 51; *Dada Global* 108; Ades p. 123ff., 6.19; *Almanacco Dada* 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; *Pompidou Dada* 1385, p. 685f., illus. pp. 686, 738, 939f., 1020; Washington: *Dada* p. 169ff.

141

SCHWITTERS, KURT

Merz. [No.] 4. Banalitäten. Juli 1923. Redaktion des Merzverlages: Kurt Schwitters. (16)pp. (paginated 33-48). 9 line-drawn and halftone illus. Contents printed on pink stock. Lrg. 8vo. Orig. grey wraps., with typographic composition by Schwitters. Containing Schwitters' "Banalitäten," Arp's "Die Hausenkasernen," Hausmann's "Chaoplasma," and other



141



142

texts and verse by Ribemont-Dessaignes, Tzara, Malepsine and others. Illustrations by and after Picasso ('Sacipos'), Rietveld, Schwitters, Oud and Van Doesburg, Segal, Arp, Moholy-Nagy, et al. A beautiful copy, very fresh.

Hannover (Merzverlag), 1923. \$8,500.00
Schmalenbach/Bolliger 235; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 7; Wilpert/Gühning 6; Raabe/Hannich-Bode 273.12; Heller, Stephen: Merz to Emigre and Beyond, p. 61ff; Gershman p. 51; Dada Global 110; Ades p. 123ff., 6.19; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Dada Artifacts 71; Pompidou Dada 1385, illus. pp. 687, 901; Washington: Dada p. 169ff.

142

SCHWITTERS, KURT

Merz. No. 6. Imitatoren/ watch step! Oktober 1923. Redaktion des Merzverlages: Kurt Schwitters. (16)pp. 7 line-drawn and halftone illus. Lrg. 8vo. Orig. blue wraps., with typographic composition by Schwitters. This number is composed in two sections, running back-to-back and upside down in their respective orientations. The continuous pagination gives priority to the portion entitled 'Arp 1/Prapoganda und Arp,' which utilizes the back cover of the Merz issue proper as a false front of its own, stating its issuance by the 'Redaktion des Arperlages' and containing texts by Tzara on Arp, two texts by Arp, and "Het neoplasticisme" by Mondrian. Running counter to this in the Merz issue itself are texts by Schwitters, Josephson, Arp and others. Illus.

throughout by and after Mondrian, Schwitters, Lissitzky, Tatlin, Huszar and Taeuber. A beautiful copy, very fresh.

Hannover (Merzverlag), 1923. \$8,500.00
Schmalenbach/Bolliger 237; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 9; Wilpert/Gühning 6; Raabe/Hannich-Bode 273.12; Heller, Stephen: Merz to Emigre and Beyond, p. 61ff; Gershman p. 51; Dada Global 111; Ades p. 123ff., 6.19; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Pompidou Dada 1385, illus. pp. 688,, 901; Washington: Dada p. 169ff., pl. 174

143

(STYRSKY) Praha. S.V.U. Manes.

Jindrich Styrsky. Od 4.-25. dubna 1946. (12)pp. 4 full-page illus. Lrg. 8vo. Dec. wraps. Preface by Jindrich Heisler. Text by Jan Mukarovsky. Catalogue of the first posthumous exhibition of Styrsky, with a complete short-title listing of his work. Design by Karel Teige. Mint.

Prague, 1946. \$275.00

144

(SONDERBUND) Düsseldorf. Städtische Kunstpalast

Ausstellung des Sonderbundes westdeutscher Kunstfreunde und Künstler, Düsseldorf 1910. Vom 16. Juli bis 9. Oktober. Illustrierter Katalog. 66pp., 30 plates, advts. Printed wraps. Acetate d.j. Foreword by Wilhelm Niemeyer. Though less grand and astonishing than the 1912 Sonderbund exhibition in Köln, which served as a model for the Armory Show, the 1910 exhibition was an important modernist event, including work by Barlach, Braque, Bonnard, Derain, van Dongen, Jawlensky, Kandinsky, Kirchner, Matisse, Nolde Pechstein, Picasso, Rohlf, Schmidt-Rottluff, Vlaminck and Vuillard, among others. An interesting copy, with neat annotations in the listing of "Mitglieder des Sonderbundes," adding several additional names and addresses (Heinrich von Stinnes and Heinrich Nauen among them). Fine condition.

Düsseldorf, 1910. \$300.00
Gordon II.417-420

145

LE SURREALISME AU SERVICE DE LA RÉVOLUTION

Director: André Breton. Nos. 1-6 (all published). 4to. Orig. wraps., printed in phosphorescent ink with heraldic escutcheon, bound in. Texts and illustrations by virtually everyone of interest. "I think," said Breton in 1952, "that of all the surrealist publications, 'Le Surréalisme au Service de la Révolution,' whose six numbers are drawn up between 1930 and 1933, is by far the richest, in the sense that we understand it, the best balanced, the best constructed, and also the most alive (with a dangerous and exalted life). It is there that Surrealism is shown at full flame, and were not afraid of being consumed in it." Light wear to the covers, generally a fine set. Paris (José Corti/ Éditions des Cahiers), 1930-1933.

\$2,800.00

Gershman p. 53; Ades 11.32; Rubin 478; Reynolds p. 123; Jean, Autobiography 130; Nadeau p. 327f.; The Art Press p. 37ff; Admussen 219; Chevretil Desbiolles p. 316; Pindell p. 104

146

(SURREALIST GROUP IN ENGLAND)

On the Occasion of the Artists' International Congress and Exhibition We Ask Your Attention. Broadside, printed in both sides, with a bold abstraction in orange by Henry Moore

superimposed on the text of the recto. 377 x 250mm. (ca. 14 7/8 x 9 7/8). A plea for intervention on behalf of the Republican cause in Spain by the Surrealist Group in England, a number of whom had been undersigners of a similar "Declaration on Spain" in October 1936. The text concludes "Intervene as poets, artists and intellectuals, by violent or subtle subversion and by stimulating desire. [Signed:] Eileen Agar, Hugh Sykes Davies, D. Norman Dawson, Merlyn Evans, David Gascoyne, Erno Goldfinger, G. Graham, Charles Howard, Joyce Hume, Rupert Lee, Henry Moore, Paul Nash, Roland Penrose, Herbert Read, Julian Trevelyan."

The London Surrealist community was galvanized at this time in its support; "Several exhibitions and sales were organised to raise money for the Spanish Relief Fund — Picasso's 'Guernica' for example went on tour in the winter of 1938/39" (Ades). The broadside is a very fine example of Moore's work in perhaps his most interesting period. Very faint foldlines; a very fine, bright copy. Rare; OCLC locates two copies in the U.S.

London (Surrealist Group) [1938].

\$2,250.00

Cf. the following for general information: Ades p. 351; Musées de Marseille: La planète affolée: Surréalisme, dispersion et influences 1938-1947 (Marseille, 1986), p. 161f.; Jean Autobiography p. 372

147

391. NO. 3

[Francis Picabia, editor.] Barcelona, 1 Mars 1917. (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). A beautiful copy.

Barcelona, 1917.

\$8,000.00

Sanouillet: Francis Picabia et "391" p. 57ff; Dada Global 15; Ades pp. 138f. (illus.), 151; Almanacco Dada 160; Gershman p. 54; Chevretils Desbiolles p. 316; Sanouillet: Dada in Paris (Cambridge, 2009), no. 740; Dachy: Archives dada/chronique p. 466f. (illus.); Motherwell/Karpel 86; Verkauf p. 183; Pompidou: Dada 1340, illus. p. 65.3

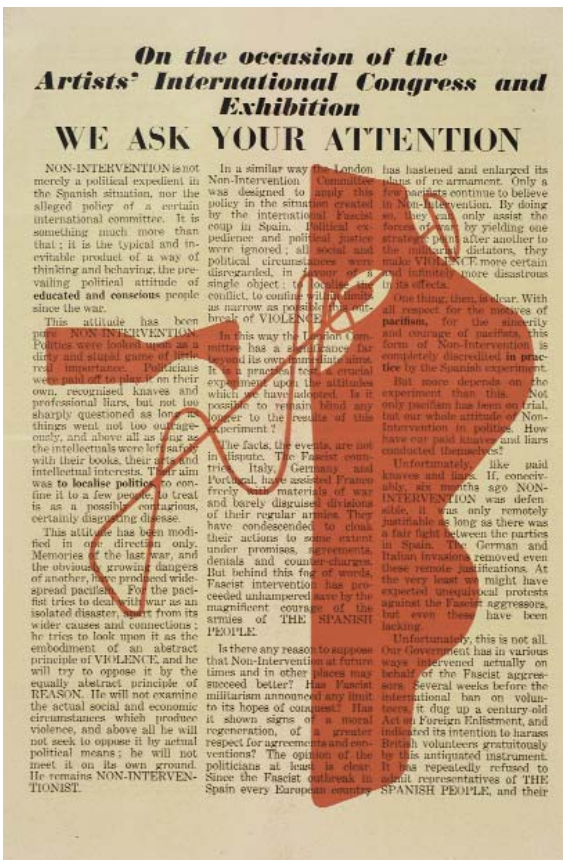
148

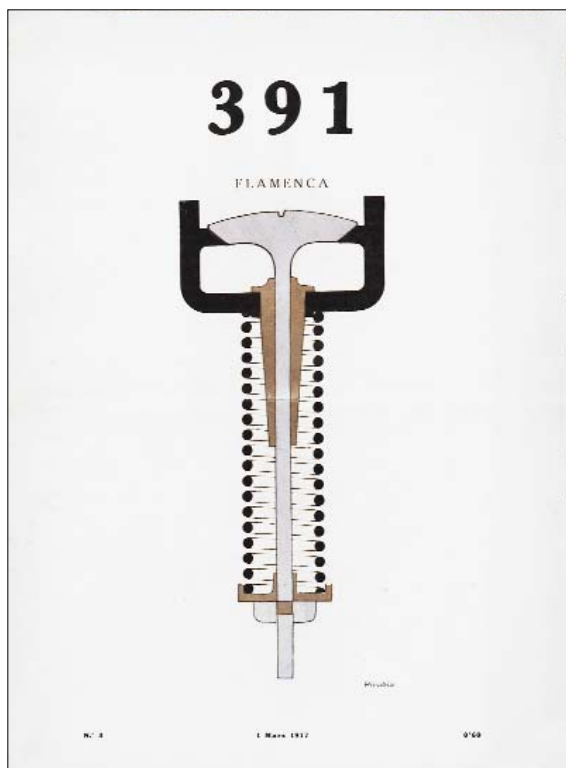
391. NO. 5

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

This is the first of three issues of "391" published in New York (nos. 1-4 were issued in Barcelona, and nos. 8 in Zürich, and 9-19 in Paris). Ades remarks that the New York issues display Picabia's growing interest in typography. "He went to town in no. 5 in the setting of Gleizes' 'La peinture moderne,' a text solicited by Picabia which is mostly a reworking of the theories of 'Du cubisme,' but is also full of hostility toward futurist excesses, and collage. To show his dislike of the article, Picabia sandwiched it neatly between two machine drawings of a kind uncongenial to Gleizes, chose for it a typeface which is almost illegible, and had the lines set very close together to increase the reading difficulty." The full-page Marius de Zayas "Caricature" was supposed to have included a line drawing of Picabia, which was omitted by a printer's error; the resultant composition, a few "Coup de dé"-like clusters of words on a largely blank page,

pleased Picabia enormously, and he did nothing to change





147

it. "Le tirage a été très faible, de l'ordre de 400 non numérotés, ce qui explique la rareté de ces numéros new yorkais" (Sanouillet). Innocuous faint stain at left edge of cover; a very fine, crisp copy, especially rare thus.

New York, 1917. \$9,000.00
Sanouillet: Francis Picabia et "391" p. 71ff.; Ades p. 151; Almanacco Dada 160; Gershman p. 54; Chevreteffils Desbiolles p. 316; Sanouillet: Dada in Paris (Cambridge, 2009), no. 740; Naumann: New York Dada 1915-23, p. 72f. (illus.); Motherwell/Karpel 86; Verkauf p. 183; Pompidou: Dada 1340, illus. p. 65.5; Washington: Dada pl. 283

149

391. NO. 6

[Francis Picabia, editor.] New York, July 1917. (4)pp. 3 halftone illus. by Picabia (retouched cover photograph of a lightbulb, and 2 watercolor drawings: a portrait of Marcel Duchamp and the head of a toreador). Folio. Self-wraps. Fine fitted slipcase and chemise (black boards, 1/4 black morocco titled in silver at spine). Edition of about 400 copies. "Le tirage a été très faible, de l'ordre de 400 non numérotés, ce qui explique la rareté de ces numéros new yorkais" (Sanouillet).

This is the second of three issues of "391" published in New York (nos. 1-4 were issued in Barcelona, no. 8 in Zürich, and nos. 9-19 in Paris). Ades notes that "Picabia had never intended to stay long in Barcelona. Nostalgic for Paris, Apollinaire, and 'Les soirées de Paris'...but unable to go to France, he returned in 1917 to New York, where numbers 5, 6 and 7 of '391' appeared monthly from June, taking over from 'The Blind Man.' A chess game had apparently decided which of the two reviews was to function as the organ of the group of American and European artists gathered around W.C. Arensberg.... The covers of these three issues

depict objects strikingly isolated:...no. 6 has a photograph of an electric light bulb as a portrait of a young American girl on the front. It was retouched by Picabia, who also wrote 'Flirt' and 'Divorce' on the highlights.... Most interesting are Picabia's poems on New York and the American way of life, some of which date from an earlier period, as does his drawing of a toreador in no. 6. 'Métal' is an extraordinary poem written after a visit to an opium den in Chinatown: 'delirium without a frame/ careless rhythm without length/ painting juxtaposed with a bell ringing.' In all five poems by Picabia appear in the issue, the others being "Délucieux," "Inférence," "Demi Cons," and "1093." Some creasing, light abrasions and scuffing; in general an exceptionally bright and clean copy, the front cover especially beautiful (especially rare thus).

New York, 1917. \$9,000.00

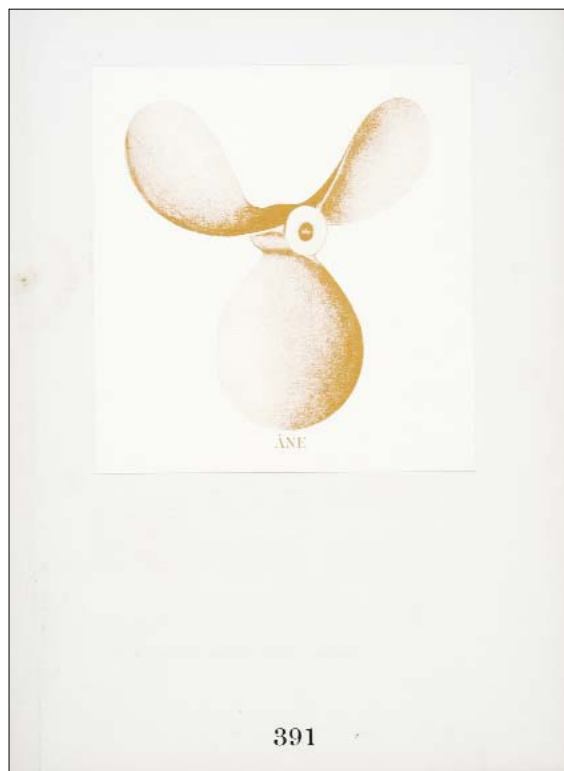
Sanouillet: Francis Picabia et "391" p. 79ff.; Ades pp. 140f., 151; Gershman p. 54; Chevreteffils Desbiolles p. 316; Almanacco Dada 160; Sanouillet: Dada in Paris (Cambridge, 2009), no. 740; Motherwell/Karpel 86; Verkauf p. 183; Pompidou: Dada 1340, illus. p. 65.6; Washington: Dada p. 322, illus. 284; Naumann: New York Dada 1915-23, p. 72f.; The Avant-Garde in Print 3.2

SEE FRONTISPIECE

150

THE TIGER'S EYE

On arts and letters. Editors: Ruth Stephan (with John Stephan after No. 6). Nos. 1-9, October 1947 - October 1949 (all published). 108-144pp. per issue. Prof. illus. (numerous tipped-in and color plates). 4to. Dec. wraps. One of the most important reviews of the New York School, abundantly illustrated and with artists' statements (regularly gathered, in part under the heading "The Ides of Art") by



148



151

Newman, Gottlieb, Rothko, Sterne, Ferber, Motherwell, Smith, Hare, Calder, Noguchi, Zadkine, Masson, Seligmann, Hayter, Yunkers, Ryan, Lipchitz, et al. Texts by Merton, Moore, Newman, Queneau, Nin, Rexroth, Goodman, Spender, Roethke, Williams, Rosenberg and others. Occasional very light wear; wraps. of No. 3 discreetly laminated; a fine set.

Westport, Ct./ New York, 1947-1949.

\$1,500.00

The Art Press p. 45; *Pindell* p. 106; *Franks, Pamela: The Tiger's Eye: The Art of a Magazine* (New Haven, 2002)

151

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.

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

152

(TOYEN) Majerová, Marie

Veselé Pohádky z Celého Sveta. 20 ilustrací od Toyen. 119, (1)pp., 4 color plates. 16 line-drawn illus. Sm. 4to. Dec. boards, 1/4 cloth, the front cover printed in color with a design by Toyen. Owner signature on flyleaf; intermittent soiling and wear. Rare; OCLC records two copies outside the Czech Republic.

Praha (Odeon - Jan Fromek), 1930.

\$1,800.00

153

TOYEN

Strelnice. [The Shooting Gallery.] Cyklus dvanácti kreseb, 1939-1940. Uvodní básen Jindricha Heislara. Predmluva Karla Teige. 7, (1)pp., 12 plates. Oblong folio. Publisher's printed boards, 1/4 cloth. An unnumbered copy from the limited edition of 200. Originally a member of the Devetsil group in Prague, the painter Toyen (Marie Cermínová, 1902-1980) was a central figure in the Czech Surrealist movement, along with her close collaborators Jindrich Styrsky and Jindrich Heisler. During the German occupation, Toyen's work was banned, and she went into hiding, concentrating on several grand cycles of drawings, Surrealist indictments of war, which were published in two books, "The Shooting Gallery" and "Hide—War!" The drawings for "The Shooting Gallery," made in 1939-1940, are accompanied by a poem by Heisler and a brief text by Karel Teige. "[Strelnice] est un des cycles de dessins les plus bouleversants de Toyen, où la réalité crue se métamorphose en vision la plus fantastique. C'est l'image du paradis perdu de l'enfance, ravagé par la bourrasque de la guerre, qui n'a laissé après elle qu'un désert aride avec des ruines fantomatiques de jouets mutilés, d'oiseaux morts et d'enfants pétrifiés de terreur" (Biro/Passeron).

Praha (Nakladatelství Fr. Borovy), 1946.

\$1,800.00

Biro/Passeron p. 404f. (illus.); *Centre Georges Pompidou: Styrsky, Toyen, Heisler* (1982), p. 93; *Dictionary of Art: "Toyen"* (entry by Whitney Chadwick); *IVAM Centre Julio González: The Art of the Avant-Garde in Czechoslovakia 1918-1938* (1993), p. 442.

154

(TOYEN) Heisler, Jindrich

Cache-toi guerre! Cycle de neuf dessins. Poème de J. Heisler. (4)pp. (single sheet, folding), 9 heliogravure ("intagliotype") plates of drawings. All contents loose in portfolio pocket, as issued. Folio. Boards, 1/4 cloth, with printed label on front cover. Edition limited to 300 hand-numbered copies, published in May 1947; drawn in 1944, it was first published in Prague in 1946 as "Schovej se, válko!"

"After Styrsky died in 1942, Toyen remained the most important proponent of Surrealist painting in Czechoslovakia. Her life, and to a large extent her art, became linked to a newer member of the Prague Surrealist group, Jindrich Heisler. They had begun to collaborate as artists in 1939, when Heisler wrote poetic texts for the publication of 'Spectres of the Desert' and Toyen illustrated his collection 'Kestrels' ('Postolky'), which because of the Nazi occupation had to be published illegally. This inspired collaboration continued during the war. Toyen illustrated Heisler's book of poems, 'The Shooting Gallery' ('Strelnice,' 1939-40) and 'Hide! War!' ('Schovej se, válko!'). In these works both her aggression and her boundless despair are given free rein. These shocking drawings are executed in the impersonal style of text-book illustrations, but they are allegorical parables of the apocalyptic horrors of World War II, projected in 'The Shooting Gallery' into the world of children's games, and in 'Hide! War!' into a world devastated by conflict, a world of abandoned things, fragments, and monstrous skeletons" (Frantisek Smejkal, in "Czech Modernism, 1900-1945).

"The psychic desert imposed upon Toyen's shooting gallery is realized with even more frightening clarity in 'Hide Yourself War!' Now it is as if a black wind of destruction has blown across the land, shredding the flesh from human bones and sending schools of fish and flocks of birds into panicked flight. Fantasy and reality meet in these drawings, not on Lautréamont's dissecting table, but in a psychic desert that has become the playing field for man's most inhumane impulses. There are few other places in Surrealist art where the meeting of the real and the unreal so powerfully challenges our perceptions and our understanding" (Chadwick). Presentation copy, inscribed by Heisler on the title-page, September 1954.

N.p., n.d. [Paris, 1947].

\$3,000.00

Cf. Houston. *Museum of Fine Arts: Czech Modernism, 1900-1945* (1989), pp. 79 (illus.), 82; Chadwick, *Whitney: Women*

Artists and the Surrealist Movement (Boston, 1985), p. 233; *Biro/Passeron* p. 406; *Reynolds* p. 78 (illus.); *La planète affolée: Surréalisme, dispersion et influences, 1938-1947* (Marseille, 1986), p. 19239; *Milano* p. 655

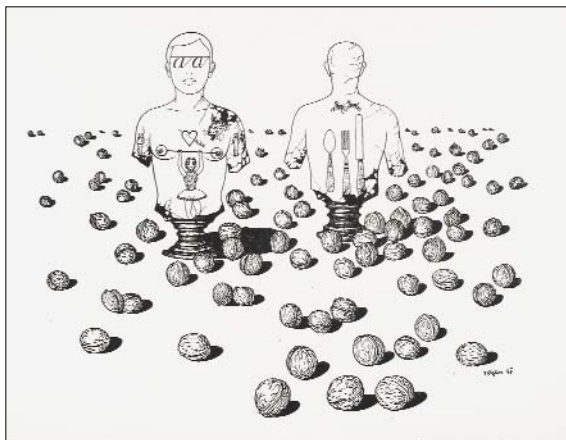
155

291. NO. 3. MAY 1915

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

"291" occupies a uniquely interesting position among the great reviews of modernist art. It is really the first magazine to style itself as a work of art in its own right: not simply a venture in luxury printing, as many art reviews had been before it, but a new kind of publication altogether, an experimental series of multiples run off on a monthly basis in an edition of 1100 copies. It is also the first expression of the dada esthetic on American shores; proto-dada, actually, *dada avant la lettre*, before dada had had its baptism in Zürich in 1916. Only Arthur Cravan's short-lived "Maintenant" can be said to precede it as an instance of pre-dada sensibility anywhere in the periodic press. "291" took its original inspiration from Apollinaire's "Soirées de Paris," emphasizing calligrammatic texts and an abstracted kind of satirical drawing, but it cast these into a much more dramatic form by moving into a gigantic folio format and simultaneously dematerializing into a single gatefold sheet of paper. Always envisioned as a limited run of twelve numbers, "291" is the critical link between "Camera Work"—which Stieglitz duly suspended in the interim—and Picabia's own "391"—styled as its radical successor. Issued in a deluxe edition of





153

100 copies and a regular edition of 1000, "291" was a financial fiasco, failing to sell more than eight subscriptions on vellum and a hundred on ordinary paper, and in the end Stieglitz sold the entire backstock to a ragpicker for \$5.80 ("perhaps my gesture was a satirical one," he wryly remarked).

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

Deluxe edition: one of 100 unnumbered copies on "heaviest Japan vellum." An unfolded copy, in extremely fine, fresh condition.

New York, 1915.

\$4,000.00

Ades p. 42f.; 2.46; *Almanacco Dada* 44; *Gershman* p. 54; *Motherwell-Karpel* 335; *Rubin* p. 53; *Verkauf* p. 183; *Dada Artfacts* 80-85; *Foster/Kuenzli/Sheppard* p. 284; *The Art Press* p. 34f.; *Tashjian* p. 29ff.; *Homer* p. 190; *Sanouillet Picabia et* 391, II.237f.; *Naumann: New York Dada* p. 58ff.; *Pompidou: Dada*, p. 62f.; 983f. *Washington Dada* p. 283, pls. 278-282

156

(ÜECHT-GRUPPE)

Einladung zur Eröffnung der II. Herbstschau Neuer Kunst. Donnerstag 21. Okt. 1920 im Kunstgebäude. Karte vorzeigen. Original woodcut by Gottfried Graf, printed in black on watermarked cream laid stock (verso blank), signed and titled by the artist in pencil. 115 x 147 mm. (ca. 4 1/2 x 5 3/4 inches).

Invitation to the second annual exhibition of the Üecht-Gruppe, Stuttgart, a short-lived association that included Oskar Schlemmer and Willi Baumeister as well as the artist of this woodcut, Gottfried Graf (1881-1938), Edmund Daniel Kinzinger, Albert Mueller and Hans Spiegel. Its six members, all modernistically inclined students at the Stuttgarter Kunstakademie, had banded together in 1918 under an Old German word meaning "Dawn"—fittingly auspicious, but chosen as much for its whimsical sound as anything else. Baumeister and Schlemmer left the group in 1921; the remaining members kept it alive as an exhibition association until 1924. In the catalogue for the second exhibition, Graf asserted "For the discerning, the new art is no longer a point of controversy.... To understand the new art, however, one must understand the new language of form.... Here we are still only a few. Our second exhibition shows the work of one year. It is one step further in the

search for the way at the dawning of a new day." A very fine example. Material of the Üecht-Gruppe is very rare.

[Stuttgart] 1920.

\$1,850.00

Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 112f.; cf. *Rifkind/Davis II.833.1-2* (showing Graf's cover designs for the 1920 catalogue)

157

(VERONESI) Sinisgalli, Leonardo

Quaderno di geometria. Testo di Leonardo Sinisgalli. Tavole di Luigi Veronesi. (Estratto dalla rivista "Campo Grafico," Numeri 9-10-11-12.) 8, (2)pp., 6 color plates, printed in green and black. Sm. folio. Wraps. (light soiling). Glassine d.j.

Poetic meditations on geometry by the great Leonardo Sinisgalli (opening "L'inverno ci stringe d'assedio nella nostra solitudine") whose literary career coexisted with one in architecture and graphic design; here in tandem with a portfolio of strikingly beautiful geometric abstractions by Veronesi, who had become a member of the Abstraction-Création group in 1934. A fine copy. Rare: OCLC records one copy in the U.S., at The Metropolitan Museum of Art.

Milano (Stampa: "Grafia") [1936].

\$1,950.00

158

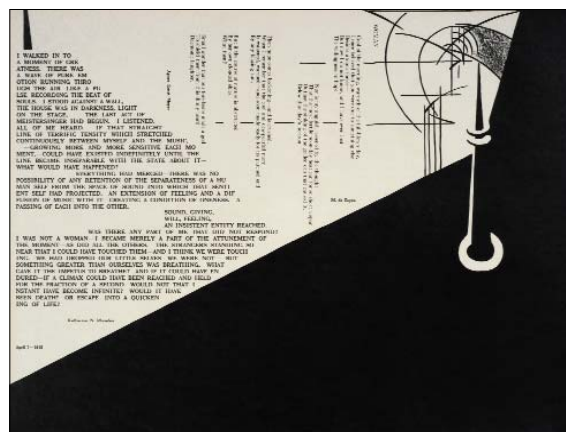
VERVE

Revue artistique et littéraire. / An artistic and literary quarterly. Directeur: E. Tériade. Vols. I - X (Nos. 1 - 37/38), December 1937-July 1960, in 26 separate issues (all published). Sm. folio. Orig. dec. boards.

A complete set of the distinguished review, lavishly printed by Mourlot and Draeger. Original lithographs by Chagall, Miró, Bonnard, Rouault, Picasso, Léger, Matisse, Maillol and others; texts by Bonnard, Léger, Bataille, Braque, Picasso, Matisse, Valéry, Reverdy, Masson, Sartre, Lorca, Gide, Michaux, Claudel, Vollard, Giraudoux, et al. Among the more celebrated issues are Chagall's "Illustrations for the Bible" and "Dessins pour la Bible" (containing, between them, 40 original color lithographs, and 12 in black and white), the "Dernières oeuvres de Matisse, 1950-1954," and the "Carnets intimes de Georges Braque." Eight issues are in the English-language edition, the balance in French. A very fine set, the covers generally in bright and fresh condition.

Paris, 1937-1960.

\$25,000.00



155



158

Arntzen/Rainwater Q339; Chamberlin 2352; Anthonioz, Michel: *Verve. The ultimate review of art and literature (1937-1960)* (New York, 1988).; *Tériade* 1-35/36; *Hommage à Tériade*, p. 40ff.

159

24 STUNDEN

Happening am 5. Juni 1965 von 0-24 Uhr in der Galerie Parnass, Wuppertal, Moltkestraase 67. (606)pp. Most prof. illus. with hundreds of bleed halftone documentary photographs, including 3 double-sided fold-out plates of six panels each, and a packet of flour sealed in plastic and housed in an empty compartment die-cut in 254 blank pages of the volume. Stout sm. 8vo. Printed pink wraps. Edition of 1000 copies. Photographs (and layout) by Ute Klophaus.

Participants included Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckart Rahn, Tomas Schmit, Wolf Vostell. One of the great encounters of the European Intermedia avant-garde, the happening "24 Hours" began at midnight on June 5th 1965 at the Galerie Parnass in Wuppertal. "Die Presse erzeichnete damals einen Rückgang der spektakulären Aspekte, die in der Bundesrepublik durch Paiks Zerstörung von Musikinstrumenten und Vostells Zerquetschung eines Autos von zwei Lokomotiven ihren Höhepunkt erreicht hatten. Nun stellten die Akteure ihr Durchhaltevermögen unter Beweis, und Schmit negierte das Partizipationsideal, indem er eine Aktion ohne Publikum durchführte, die er immer wieder unterbrach, sobald ein Zuschauer seinen Raum betrat" (Thomas Kellein, in Sohm).

Small in format it may be, but this is a superb Fluxus and Happenings artists' book, both as an objet and as a fascinating compendium of extremely good photographs.

Itzehoe-Vosskate (Hansen & Hansen), 1965. \$1,200.00 Sohm p. 120 (illus.); *Happening & Fluxus* 05.06.65-06.06.65

SEE BACK COVER

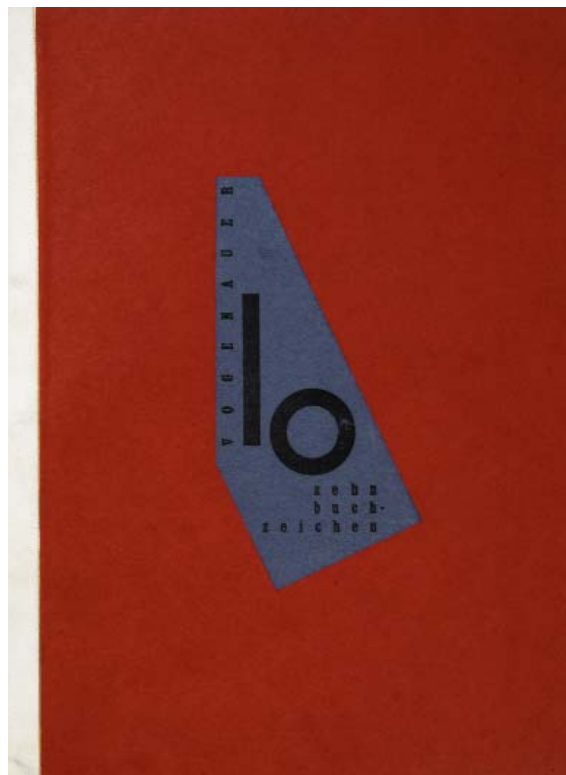
160

VOGENAUER, ERNST RUDOLF

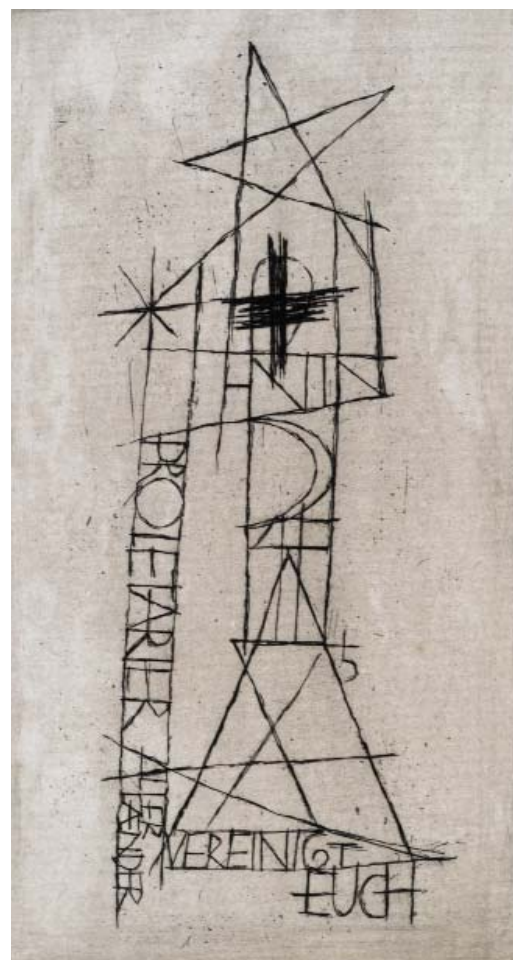
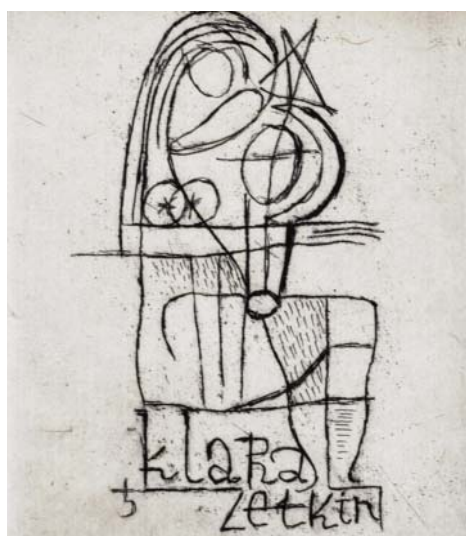
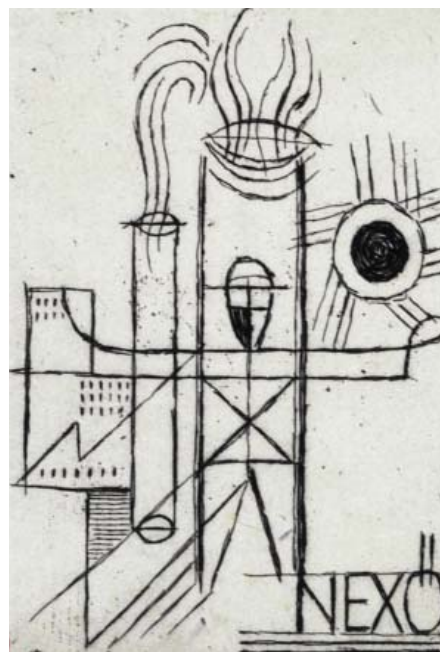
10 Buchzeichen. (4)pp. (single sheet folding), set in letterpress with title, dedication, poem by Vogenauer, and table/colophon (signed in ink by Heinrich Graf); 10 original drypoint etchings by Vogenauer, all signed in full and numbered I/X in pencil and tipped onto Bütten paper mounts blindstamped with the printer's initials; 1 additional trial proof of the first etching, annotated and initialed in pencil. Image size varies, from 55 x 48 mm. to 130 x 70 mm. (2 1/8 x 1 7/8 inches to 5 1/4 x 2 3/4 inches). Mount size: 263 x 197 mm. (10 3/8 x 7 3/4 inches). 4to. Publisher's original portfolio (red boards, 1/4 vellum, with asymmetrical blue paper supralibros printed in black with title and artist's name).

Vorzugsausgabe: copy no. I of X deluxe copies, from the edition of 50 in all (of which 25 were sold). **The Heinrich Stinnes copy**, with his ownership inscription in ink, dated July 1924, on title and on the inside cover of the portfolio, and with his collector's mark in red at the lower left corner of the prints (as well as his discreet pencilled annotation at foot of the mounts). In his collector's note, Stinnes records that only these first ten copies were printed before the plates were steel-faced.

This extremely rare portfolio was published by Ernst Rudolf Vogenauer (1897-1969) in the year of his participation in the Bucharest avant-garde exhibition "Contimporanul," organized by the co-editors of the eponymous review, Marcel Janco and Max Hermann Maxy. Here Vogenauer's work was shown together with the work of some fifteen other East- and West-European artists (Maxy was in charge of the West-), including Arp, Schwitters, Klee and Viking Eggeling, among others. As Jürgen Holstein and others have pointed out, Vogenauer's drypoint etchings—proposed as an imag-



160



inary series of ex-libris designs for celebrated leftist political and cultural figures—which are conceived in an ideologized Constructivist style reminiscent of the work of the Cologne “Gruppe progressiver Kunst,” and at the same time are marked by a graphic delicacy quite close to that of Paul Klee. The subjects of the prints are titled as follows: 1. An Lenin. 2. Klara Zetkin. 3. Toller. 4. Szemere. 5. Lebedour. 6. Guilbeaux. 7. Nexö. 8. Holst. 9. Whitehead. 10. Siegrist. This copy includes an extra trial proof of the first drypoint—which incorporates Lenin’s famous appeal, ‘Workers of the World, Unite!’—annotated in pencil in the margins “mit diesem Papier nicht drucken” and signed with initials. Particularly compelling is the massively geometrical typography, rather in the spirit of Paul Renner and the later Weimar Bauhaus (Moholy-Nagy), which sets off the spidery elegance of the drypoints with quite unusual effectiveness. Vogenauer had studied with F.H. Ehmcke in Munich, and worked at various small presses throughout his career, running afoul of the East German state after the War for his ‘excessive formalism.’

Very fresh condition. OCLC records one copy only, at the Deutsche Nationalbibliothek.

Muenchen Pfingsten (Heinr. Graf), 1924.

\$18,000.00

Holstein, Jürgen: “10 Buchzeichen von E.R. Vogenauer. Eine Folge von Pseudo-Exlibris für Pseudorevolutionäre (1924). Mit einem ergänzenden Text von Hermann Baum” (in: *Marginalien* 168. Wiesbaden, 2002); reprinted in Holstein, Jürgen & Waltraud (hrsg.): *Bücher Kunst und Katalogue* (Berlin 2007), pp. 148-153 (illus.); Prügel, Roland: *Im Zeichen der Stadt. Avantgarden in Rumänien 1920-1938* (Köln, 2008)

161

VVV

Poetry, plastic arts, anthropology, sociology, psychology. Editor: David Hare. Editorial advisers: André Breton, Marcel Duchamp, Max Ernst. Nos. 1-4 in 3 issues, June 1942 - February 1944 (all published). 72, 143, (1), 86, (6)pp.



156

Prof. illus. (including color plates, movable tabs, inserts). 4to. Dec. wraps., designed by Ernst, Duchamp and Matta, respectively. Texts by W.C. Williams, Masson, Rosenberg, Péret, Ernst, Breton, Kiesler, Lévi-Strauss, Césaire, C.H. Ford, Seligmann, Carrington, V. Penrose, Onslow-Ford, Motherwell, Brauner, Tanning, Mesens and others; illustrations by and after Ernst, Hare, de Chirico, Masson, Matta, Matter, Onslow-Ford, Penn, Picasso, Seligmann, Tanguy, Breton, Chagall, Dominguez, Duchamp, Kiesler, Lam, Laughlin, Miró, Gypsy Rose Lee, Sage, Tanning, Sommer, et al. No. 2/3 is a special double issue, “Almanac for 1943,” with cover design by Duchamp, featuring the famous chicken-wire inset in the back cover (exposing Frederick Kiesler’s “Twin-Touch-Test” beneath).

Dominated by the distinguished exile community which in the early ‘40s had begun to arrive in America, “VVV” was the major rallying point for Surrealism in New York. More substantial, and less eclectic, than “View,” it remains one of the strongest and finest of all Surrealist reviews. Wraps. of No. 1 faded at spine, with slight spotting and owner signature on front cover; No. 2/3 with short tears around periphery of chicken-wire insert on back cover, initials on flyleaf.

New York, 1942-1944.

\$8,500.00

Gershman p. 55; Ades p. 386f.; Biro/Passeron p. 426; Rubin 483; Reynolds p. 127; Jean : *Autobiography* 135; Milano p. 571f.; Heller, Stephen: *Merz to Emigre and Beyond*, p. 158ff. (illus.)

162

WACH, ALOIS

Holzschnitte 1918. (12)pp. 10 original woodcuts, printed in black (one finished by the artist in blue, yellow, pink, and grey watercolor), all signed in blue pencil in the margins. Lrg. 4to. Dec. self-wraps. Acetate d.j. Signed and annotated “68. Exemplar/ 1919/ Wach” in blue pencil on the front cover.

Alois Wach (Ludwig Aloys Wachlmeier, 1892-1940) was, along with Georg Schrimpf and Fritz Schaefer, one of the most significant Expressionist artists in Munich during the revolutionary interregnum of the Räterepublik after the first World War. A member of Aktionsausschuss Revolutionärer Künstler (Action Committee of Revolutionary Artists), Wach was in fact probably the most open supporter of radical causes in the daily press, where his woodcuts, which drew widespread attention, were published at considerable personal risk.

“While a civil war was being fought in the streets, no important artistic activity could be expected, but a few second-generation artists did take active part in the battle for a new order. Wach’s political woodcuts were the first pictures ever

printed by the main Munich newspaper, the 'Münchner Neueste Nachrichten,' which the Aktionsausschuss had taken over. These Expressionist works, with titles like 'Auferstehung' [Resurrection], 'Freiheit' [Freedom] and 'Erlösung' [Redemption], and their accompanying texts such as 'Long live the Soviet Republic [of Bavaria]!' 'Proletarians and farmers unite!' and 'Brother workers!' were typical of the harsh, ecstatic creations of many second-generation artists. The proletarians, whom they were trying to win for the revolution, were shocked by these unfamiliar representations. Wach, however, sincerely believed that the people would have to understand his works because his was the art that would dominate the new revolutionary state. He also made woodcuts for the masthead of a second paper, the 'Süddeutsche Freiheit, Zeitung für das Neue Deutschland'... and contributed graphics to 'Der Weg' (ten issues appeared between January and the end of 1919)" (Barron).

Over the course of his short career, Wach's woodcuts were also published in "Der Sturm," "Die Aktion," "Der Weg," "Die Bücherkiste," and "Der Zweemann," and in a classic Expressionist press book, the illustrated edition of Fritz Usinger's "Grosse Elegie," published by Die Dachstube in 1920. Wach's political work coexisted with a deep spiritual vocation in his art. In this album, extensive quotations from Rudolf Steiner and Goethe, and cosmological aspects of his impassioned Expressionist imagery, clearly express anthroposophical underpinnings in his vision of the world. A fine copy. Rare: OCLC lists one copy only, at the Getty Research Institute.

Ach, Oberösterreich. (Verlag der Arche), 1919. \$4,500.00
On Wach, cf.: Jentsch 97; Rifkind/Davis II.3058-3064; Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 113f.

163

WIENER WERKSTÄTTE

Almanach der Wiener Werkstätte. 126pp., 12 plates (4 color). Borders throughout in green and black; lettrines. Dec. orange cloth, printed in tan with a design by Hoffmann. Texts by Hugo von Hofmannsthal ("Das Bergwerk von Falun, der 4. Akt"), Anton Wildgans, Max Brod ("Verwandlung"), Peter Altenberg, Franz Blei ("Das kleine Spiel"), Arthur Roessler, et al, as well as a selection of poetry including Rainer Maria Rilke ("Aus den Sonettten der Maria Labé"). Plates hors texte by Josef Hoffmann, Gustav Klimt, Ivan Mestrovic, C.O. Czeschka, Koloman Moser, Josef von Divéky, Moritz Jung, Oskar Kokoschka, Josef Schwetz, Berthold Löffler, and Paris von Gütersloh. Design throughout by Josef Hoffmann.

"In the 'Almanach,' a series of resounding names, the elite of Viennese literature and art, had been gathered...to testify [to the WW] that the heart and mind of Austria were to be found in its camp.... Hoffmann designed the binding and the layout.... Hoffmann's contribution to the 'Almanach' was a design for the Austrian pavilion at the International Art Exhibition in Rome, which was also held in 1911 and brought great acclaim to Gustav Klimt and the sculptor Anton Hanak in particular. A fine copy.

Wien/Leipzig (Verlag Brüder Rosenbaum) [1911].

\$1,500.00

Schweiger, Werner J.: *Wiener Werkstätte: Design in Vienna 1903-1932* (New York, 1984), p. 91ff. (4 illus.); *Jugend in Wien: Literatur um 1900. Eine Ausstellung des Deutschen Literaturarchivs im Schiller-Nationalmuseum Marbach a. N., 1974, no. 410*

164

WOLMAN, GIL

Duhring, Duhring. (64)pp. Most prof. illus. Tabloid folio. Self-wraps. Signatures loose, as issued.

Wolman's second livre d'artiste, published in the same year as "L'homme séparé." "In October 1979, he exhibited all 64 plates of 'Duhring, Duhring,' an appropriation of Engels' 'Anti-Dühring' text, from which he excerpted a few words—nouns, individually enclosed in transparency mounts and arranged at regular intervals on the separate images of the heads of miscellaneous characters. In passing, they included Isou, mixed with Brezhnev and heads drawn by Wolman, thus defined by the noun associated with them, except that the photos recurred in a changed order and with different words. Once again, Wolman produced this large coloured wall fresco and a black-and-white version on cheap paper; a book with a tabloid or punk fanzine look about it, quite the opposite of the small edition of 150 of 'L'homme séparé.' Keen for the book to be widely distributed, he printed an edition of 5,000. Nearly all these copies were destroyed in the act of arson committed on 28 November 1980 in the Galerie Speiss warehouse, where 'L'arbre séparé' was also in storage. Paradoxically the work that had been promised a wide distribution would once again be 'underground'" (Acquaviva/Mar). Very slightly browned at spine; a fine copy.

[Paris (The Artist), 1980]

\$2,800.00

Acquaviva, Frédéric & Mar, Bartomeu (editors): *Gil J Wolman : I Am Immortal and Alive (Museu d'Art Contemporani de Barcelona, 2010), pp. 36f., 132*

