

The background of the entire page is a complex, abstract geometric pattern. It consists of numerous black lines of varying thicknesses that intersect to form a series of nested, three-dimensional-looking rectangular frames. These frames are arranged in a way that creates a strong sense of depth and perspective, drawing the viewer's eye into the center of the composition. The overall effect is reminiscent of a mathematical or architectural drawing, possibly a M.C. Escher-style woodcut or a digital fractal-like structure.

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February 2012



5

1

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 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

2

ARP, JEAN

Poèmes sans prénoms. 3 dessins Sophie Taeuber-Arp. (30)pp. 3 full-page line drawings in text. Wraps. D.j. (somewhat worn). One of 140 numbered copies, from the limited edition of 150 in all, printed at the Imprimerie Moderne, Cannes. Light browning, as always. Very scarce. Grasse, 1941. \$450.00

Rolandseck 123; Hagenbach 12

3

ARP, HANS

1924 1925 1926/ 1943. (26)pp. 1 full-page drawing hors texte by Sophie Taeuber-Arp. Lrg. 8vo. Wraps., stitched with thread (as issued). Edition limited to 250 copies, designed by Jan Tschichold. Published in memoriam to Taeuber-Arp, who had died in January 1943, shortly before making the drawing which appears here. Front cover a little worn. Scarce. Bern-Bümpliz (Benteli), 1944. \$400.00

Rolandseck 125; Hagenbach 14; Wilpert/Gühning 8

4

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, no. 19

5

BALTZ, LEWIS

The New Industrial Parks Near Irvine, California. Das neue Industriegelände in der Nähe von Irvine, Kalifornien. (108)pp. 51 full-page plates. Oblong lrg. 4to. Cloth. D.j. Edition of 960 copies in all.

"In 1975, the year he published his first book, 'The new Industrial Parks near Irvine, California,' Lewis Baltz was also included in a landmark exhibition at the International Museum of Photography at George Eastman House called

'New Topographics: Photographs of a Man-Altered Landscape.' Although some of the participants in that show managed to elude the label, Baltz—along with Robert Adams, Stephen Shore, Henry Wessel, Jr., and Bernd and Hilla Becher—was effectively branded, and 'The New Industrial Parks' was paired with Adams' 1974 'The New West' as the most cogent, concise, and rigorous New Topographics documents produced in America. The label stuck primarily because it was invented to describe exactly what California-born Baltz had been doing since the late '60s: photograph the American landscape as a dead zone. Tamed, flattened and sectioned off into building sites and real-estate opportunities, Baltz's New West—most of it located in California's vast suburban sprawl—had long since lost any memory of magnificence and promise. In their place was the alluring vacuum of anonymity (though that seems beside the point in pictures devoid of any human presence) and desolation so complete it was almost elegant. Baltz had honed in on that austere, unlikely beauty in his earlier series on tract homes, but he refined his vision for the Irvine series, which focuses on the façades of windowless office blocks and electronics factories, some still in construction on barren lots, others landscaped as perfunctorily as a toll plaza.... [Unlike] Ed Ruscha's genuinely artless images of apartment buildings and parking lots, Baltz's pictures are pointedly artful. The Irvine series, though (presumably) despairing of the industrial parks' cold emptiness, can't help but establish its link to minimalist painting and sculpture, particularly Donald Judd's boxes and Carl Andre's concrete blocks" (Vince Aletti, in Roth). D.j. with tiny short tear at back cover, slight creased on interior flap.; a fine copy.

New York (Leo Castelli/ Castelli Graphics), 1974.

\$2,750.00

Roth p. 228f.; *The Open Book* p. 298f.



1



6

6

(BEUYS) Stüttgen, Johannes

Das Warhol-Beuys-Ereignis. 3 Kapitel aus: Der ganze Riemen (Geplante Veröffentlichung im nächsten Jahr). 25, (3)pp. 1 halftone plate. 4to. Dec. wraps. Edition of 500 unnumbered copies, containing an original multiple by Beuys on pages 16-17: a double-page composition in brown paint, boldly inscribed and signed "Braunkreuz / Joseph Beuys" in pencil.

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

Gelsenkirchen (Free International University [FIU]), 1979.

\$2,250.00

Schellman 319

7

(BRASSAI) Morand, Paul

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

"Published in 1933 by Charles Peignot's Arts et Métiers Graphiques, which also produced the influential graphic arts magazine of the same name and the smart 'Photographie' annuals, 'Paris de nuit' combines the *luxe* and *louche*. The book, like many of Peignot's publications, is spiral-bound and the size of a child's school composition book, but its graphic design is sophisticated and its photogravure reproductions so rich that the sooty blacks still look like they'll rub off the page. Paul Morand, novelist, diplomat,

and, later, persona non grata for his collaboration with the Vichy government, gets the cover's most prominent credit for his essay here, but Brassai's 64 photos are the book's real meat. Working at night, sometimes in the company of Raymond Queneau or Henry Miller (who gave the photographer a cameo role in his 'Tropic of Cancer') but often alone, Brassai became a master at drawing luminosity from the darkness. The swaths of wet paving stones featured on the covers and endpapers of 'Paris de nuit' gleam like pale beacons in the streetlight. Inside, Brassai explores the city, beginning with its broad vistas and grand public spaces and gradually moving into the demimonde he knew so intimately. The prostitutes, the rag pickers, the showgirls, the homeless—Brassai juxtaposed them with pictures of Paris's leisure class, with the Eiffel Tower strung with lights, and the Place de la Concorde ablaze" (Vince Aletti, in Roth). "Amongst the best produced and [most] influential photo-books ever. It demonstrates that the urban flâneur was a crucial figure in 1930s photography, perhaps as important as the social reformer. The book took a definitive step into new territories, which would be colonized by the likes of Weegee, Bill Brandt and others, and not least by Brassai himself, when his 'secret' night work from Paris would eventually be widely published" (Parr/Badger). Tiny chips at edge of cover expertly retouched; an exceptionally fine and fresh copy of this fragile book.

Paris (Édition Arts et Métiers Graphiques) [1933].

\$4,500.00

Roth p. 76f.; Parr/Badger I, p. 134; *The Open Book* p. 110f.

8

BRETON, ANDRÉ

Ode à Charles Fourier. (Collection "L'Age d'Or.") 41, (7)pp. Illustrations and typographical ornaments throughout, printed in black (some after ink drawings in pen or brush). 4to.

Dec. wraps. All contents loose, as issued. One of 175 numbered copies on heavy Marais Crèvecoeur, signed in the justification by André Breton, apart from the normal edition of 750 unsigned copies on vélin (and deluxe edition of 30); in all, 1025 copies were printed, "dessiné à New-York par Frederick J. Kiesler." One of the most innovative and important publications of the postwar Paris/New York surrealist axis. A very fine copy.

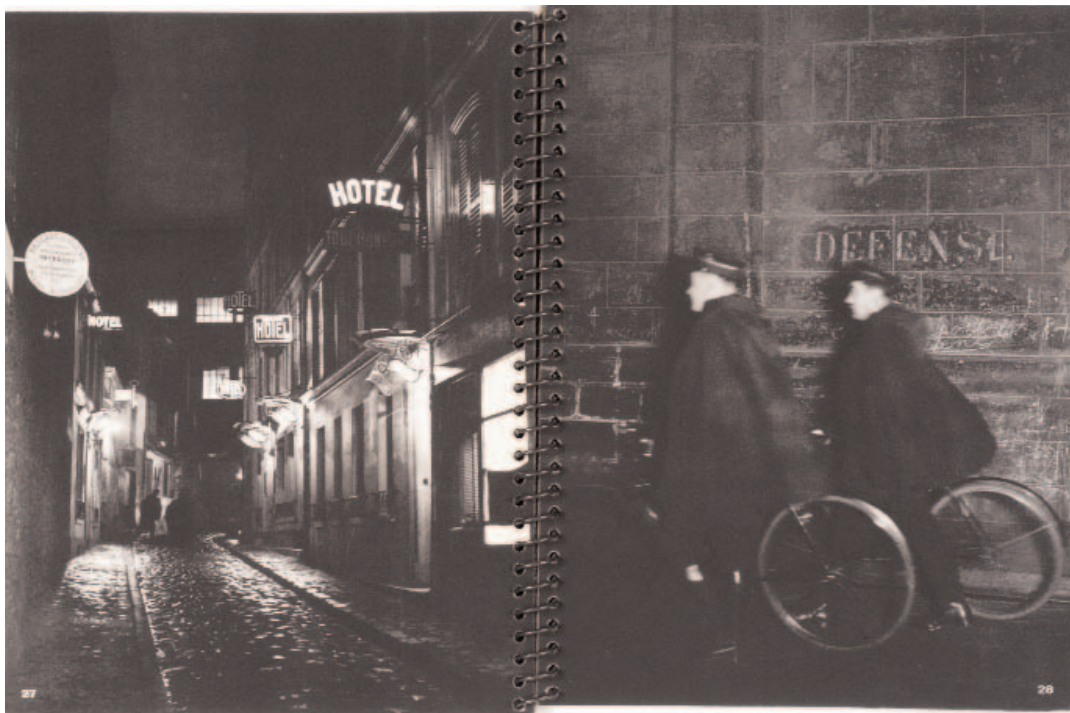
Paris (Éditions de la Revue Fontaine), 1947. \$2,500.00
Sheringham Aa381; *Gershman* p. 9; *Ades* 17.47; *Biro/Passeron* 455; *Reynolds* p. 18

9

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 bleiben!," "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, Bayrle 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; Bayrle and Jäger together ran the Gulliver Press between





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1961 and 1966, a small enterprise devoted to publishing artist's books, lithographs, posters and portfolios. A pristine copy, rolled and never folded.

Frankfurt (Galerie Dorothea Loehr), 1963. \$800.00
 Koelnischer Kunstverein: *Happening & Fluxus* 16.06.63 (illus.)

10

BROUTIN, GÉRARD-PHILIPPE

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

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

11

BUCHHOLZ, ERICH

Design for a portfolio. Original composition in red gouache, black ink and gold metallic paint, on textured ochre leatherette, mounted on a red buckram slipcase, with inserted red buckram chemise and inner sleeve of white

Bütten paper, reinforced with loose panels of cardboard. Painted panel: 368 x 275 mm. (ca. 14 1/2 x 10 3/4 inches). Slipcase: 423 x 325 mm. (ca. 16 5/8 x 12 3/4 inches).

This large and majestically impressive handmade portfolio represents a variation of Buchholz's painted wooden relief, "Roter Kreis im Goldkreis," of 1922, of which Ingrid Weisenmayer has commented "Der Dreiklang der Farben Schwarz, Gold und Rot steigert die Wirkung der einzelnen Farben noch zusätzlich. Es ist charakteristisch, dass Buchholz, der sich so vehement von jeglicher Kunsttradition distanzieren wollte, auf mittelalterliche Traditionen zurückgreift, und diese in einen modernen Kontext stellt" (Weisenmayer, in Gassen/Mengden). Comparison might equally be made with another painted panel of 1923, Buchholz's "Neue Tafel Nr. 70." These and similar motifs were reprised by the artist many times, through late in his career. Slight rippling of the panel at foot; a little light rubbing, otherwise in fine, bright condition.

[Berlin, n.d.]

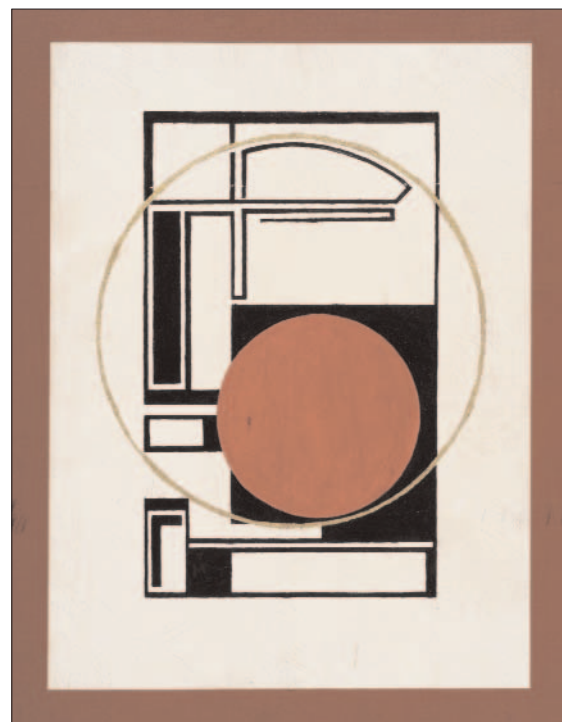
\$4,500.00

Gassen, Richard W. & Mengden, Lida von (hrsg.): *Erich Buchholz. Graphik, Malerei, Relief, Architektur, Typographie* (Köln, 1998), c.f. pp. 47, 62; Buchholz, Mo & Roters, Eberhard (hrsg.): *Erich Buchholz* (Berlin, 1993), cf. pl. 118

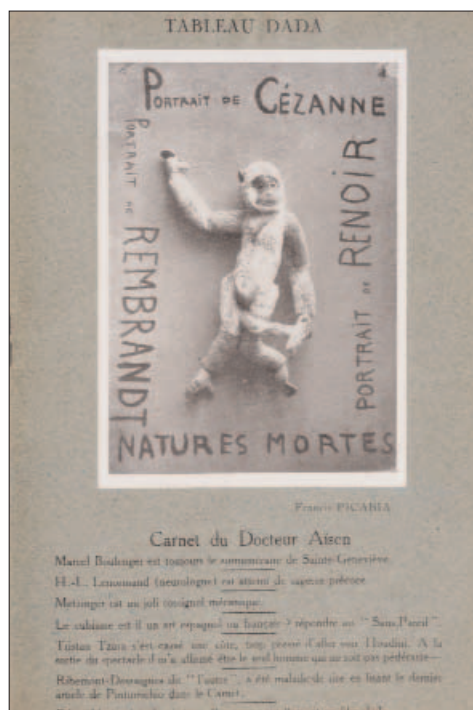
12

CANNIBALE

Revue mensuelle paraît le 25 de chaque mois, sous la direction de Francis Picabia, avec la collaboration de tous les dadaïstes du monde. Nos. 1-2, avril-mai 1920 (all published). (16)pp. 3 illus.; (16)pp. 3 illus. Sm. 4to. Orig. black and tan wraps., each titled in red. No. 1: Texts by Picabia, Aragon, Arnauld, Breton and Soupault, Ribemont-Dessaignes, Tzara, Cocteau, Dermée, Duchamp, Éluard. Illus. by Picabia ("Portrait de Tristan Tzara" and tipped-in "Tableau dada") and Duchamp ("Dessin dada"). No. 2: Texts by Picabia, Tzara, Buffet, Ribemont-Dessaignes, Dermée,



11



12

Éluard, Breton, "Moi," vicomte de Faulques, Arnauld, Soupault. Illus. by Picabia ("Le cul en tête à tête") and Tzara ("Douleur en cage dada à la nage," a tipped-in ticket stub), and "Mercer 85 HP" (a halftone photo of Picabia and Tzara in this motorcar, subtitled "Les 2 exhibitionnistes intoxiqués par l'abus de l'automobile").

"[Cannibale] took the place of '391' between nos. 12 (March) and 13 (July) and was the fruit of an ambition shared by many dadaists to produce a definitive, international dada review, bringing together the different tendencies of a movement whose unity was inevitably fragile and whose very nature as a movement was founded on paradox. Tzara's 'Dadaglobe,' which never appeared, was a similar effort. Much more substantial than '391'... [Cannibale] included not only core dadaists, but Cocteau and Dermée" (Ades). The aggressive iconoclasm of the review is exemplified in Picabia's "Tableau Dada," featuring a mounted toy monkey pulling its tail through its legs, under the heading "Portrait de Cézanne": still with the power to shock. No. 2 slightly browned; clean splits at spines, neatly mended.

Paris, 1920.

\$9,500.00

Gershman 48; Ades p. 154; Dada Global 171-172; Almanacco Dada 23; Sanouillet 223; Motherwell/Karpel 62; Dada Artfacts 121-122; Rubin 460; Verkauf 99; Zürich 367; Düsseldorf 232-233

13

(CHICAGO. SCHOOL OF DESIGN IN CHICAGO)

The New Bauhaus. American School of Design. 1905 Prairie Avenue, Chicago, Illinois. Founded by the Association of Arts and Industries. 10, (2)pp. 4 illus. Sm. folio. Dec. self-wraps. Designed by Moholy-Nagy, this large-format prospectus for the nascent New Bauhaus, due to open on 18 October 1937, commences with a grandly laid-out statement of its founding, under the sponsorship of the Association of Arts and Industries, Illinois, and the

patronage of Marshall Field III, who presented his house as its headquarters. The Association "announces with pleasure" that Walter Gropius "will act as advisor in all school matters" and that L. Moholy-Nagy has been appointed its director. "Because of Dr. Gropius' confidence that Professor Moholy-Nagy and his faculty will continue and extend the best Bauhaus tradition, he has granted permission that the School of Design be called 'the new bauhaus.'" Following this are statements of purpose, details of the educational program, information about the curriculum and exams, and notes on the faculty, including long statements by George Nelson (on Gropius), Gropius (on Moholy-Nagy), and Alfred H. Barr (on James Johnson Sweeney). Loosely inserted, as issued, is the double-sided full-page application form. Pale waterstain at head throughout, not too obtrusive; light creasing. Rare.

Chicago, 1937.

\$1,200.00

Wingler p. 586 (illus. b); Fleischmann p. 303f. (3 illus.); Bauhaus: Dessau, Chicago, New York (Essen: Museum Folkwang, 2000), p. 274, ill. 244; Kostelanetz, Richard (ed.): Moholy-Nagy (New York, 1970), pl. 65; Passuth, Krisztina: Moholy-Nagy (London/New York, 1985), pl. 197

14

CHICAGO. SCHOOL OF DESIGN IN CHICAGO

School of Design. (2), 16, (2)pp. 19 halftone illus. Lrg. 4to. Photo-illus. self-wraps. A large-format illustrated prospectus for the School of Design, published for the 1939/1940 academic year, with statement of aims, curriculum for years one through six (with schematic disc of the educational system, based directly on the design published by Gropius in his "Idee und Aufbau des Staatlichen Bauhauses," 1926), photographs of workshops in progress and their productions, and related topics (Modeling and Space Construction, Photography, Education of the Eye); literature (including an extensive listing of publications and films by Moholy-Nagy). A fine copy.

Chicago [1939].

\$850.00

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CHICAGO. SCHOOL OF DESIGN IN CHICAGO

School of Design in Chicago. (2), 24, (2)pp. Prof. illus. Lrg. 4to. Photo-illus. self-wraps. More lavish than the illustrated prospectus of 1939/1940, this large-format publication includes an unattributed spread of 10 full-page photomontage and collage layouts which integrate short blocks of text within photographic, typographic and hand-drawn designs. The statement of aims is unchanged; descriptive commentary on the first year, and later, programs is considerably expanded and intensified; a section of "objectives" is assembled of quoted passages from publications of Gropius, Moholy-Nagy, Kepes and others.

The Essen catalogue attributes the design of the cover to "György Kepes (?)" A fine copy.

Chicago [1940].

\$850.00

Bauhaus: Dessau, Chicago, New York (Essen: Museum Folkwang, 2000), p. 274, ill. 246

16

LE DA COSTA ENCYCLOPÉDIQUE

[A complete run, in three issues, as follows:] [1] Le Da Costa encyclopédique. Fascicule VII, Volume II; [2] Le memento universel. Fascicule I; Le memento universel. Fascicule II. Editors: Isabelle Waldberg and Robert Lebel. (36), 16, 16pp.

Sm. folio (issue 1) and sm. 4to. (issues 2-3). Collaborators listed in issues 2-3: Maurice Baskine, Marcel Duchamp, Marcel Jean, Pierre Mabille, Henri Pastoureau, Isabelle Waldberg, J. Heisler, et al.

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

from Marcel Duchamp, and with Patrick Waldberg acting as a sort of roving emissary.... It included contributions from writers recently returned to Paris, as well as using texts written during the war years in London and New York, and presumably collected by Patrick Waldberg. Not only was the ‘Da Costa’ anonymous, it was hard to obtain. One of its few reviewers noted that it had been ‘carefully stifled by both publisher and the bookshops’ (Brotchie). A fine set, complete with three loose promotional inserts, “Au service de l’inintelligence/ Qu’est-ce que le Da Costa?” from Jean Aubier, Éditeur, printed on pink, green and orange papers. [Paris, 1947-1948] \$2,500.00

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

17

(DALI) Crevel, René

Dalí, ou l’anti-obscurantisme. 29, (3)pp., 10 collotype plates on heavy stock. Lrg. 8vo. Textured black wraps., with white title label on front cover. One of 600 numbered copies on vélin blanc, from the limited edition of 615 in all, finely printed by Ducros et Colas. Presentation copy, boldly inscribed by Crevel “A Maurice/ Martin du Gard,/ souvenir/ R.C.” across the half-title. A very fine copy of a book usually found in quite worn condition.

Paris (Éditions Surrealistes), 1931.

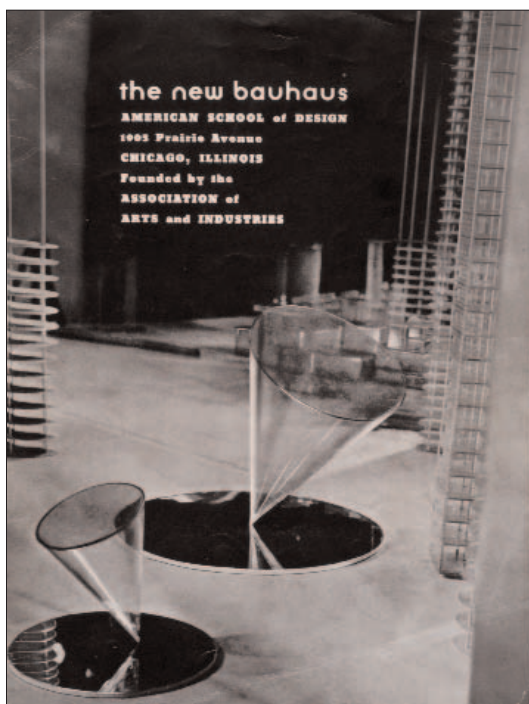
\$1,000.00

Gershman p. 15; Ades 11.45; Rubin 207

18

DALI, SALVADOR

Métamorphose de Narcisse. (26)pp. 3 plates (1 color). Lrg. 4to. Dec. wraps. Glassine d.j. **Unspecified édition de tête, hand-numbered VII in the justification**, from the limited edition of 500 in all. Cover photograph by Cecil Beaton.



13



15



19

"Changer la vie," "transformer le monde"; les deux adages qui gouvernent l'éthique surréaliste sont traversées par l'idée de la métamorphose.... Titre de plus d'une oeuvre littéraire (S. Dalí, 'La métamorphose de Narcisse,' 1937) et artistique (A. Masson, 'Métamorphose des amants,' 1924 et 1938), elle draine l'imaginaire des peintres comme celui des écrivains" (Biro/Passeron). A very fine, fresh copy. Paris (Éditions Surréalistes), 1937. \$950.00
Gershman p. 15; Milano p. 653; Reynolds p. 31; cf. Biro/Passeron p. 280

19

(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 Jouhandeau, 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 aplomb 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.

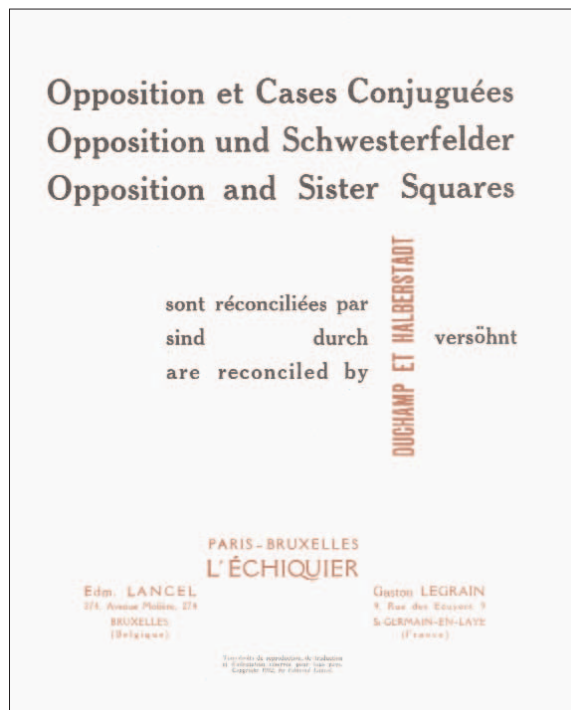
20

(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. (4)pp. (single folio sheet, folding). 20 line-drawn illus. by Dubuffet. Self-wraps. The rare catalogue for one of the most radical exhibitions in postwar France, Dubuffet's *art brut* portraits of Parisian intellectuals, at the Galerie



20



21

René Drouin in 1947. Printed on a large folding tabloid leaf of stock, the catalogue contains a lengthy text by Dubuffet ("Causette"), and brilliant, primitive line-drawn portraits from the exhibition, of Fautrier, Ponge, Michaux, Artaud, Cingria and others. Foldlines, as issued. This copy is printed on pale grey stock.

Paris, 1947.

\$1,600.00

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.

22

DUCHAMP, MARCEL & HALBERSTADT, V.

L'opposition et les cases conjuguguées sont réconciliées 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, with 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

22

(DUCHAMP) Breton, André & Duchamp, Marcel (editors)

Le surréalisme en 1947. Exposition du Surréalisme, présentée par André Breton. 139, (3)pp., 44 collotype plates with numerous illus., and 24 original prints hors texte, as follows: 5 original color lithographs by Brauner, Ernst, Hérold, Lam and Miró; 5 original etchings (1 color) by Bellmer, Jean, Maria, Tanguy and Tanning; 2 original woodcuts by Arp; and 12 lithographs in black by Brignoni, Calder, Capacci, van Damme, de Diego, Donati, Hare, Lamba, Matta, Sage, Tanguy and Toyen. Lrg. 4to. Plain paper wraps. Chemise: pink boards, mounted with a tinted foam-rubber Readymade breast construction by Duchamp, encircled by black velvet cut-out. Later expertly fitted cloth clamshell box. One of 950 numbered copies from the limited edition of 999 on vélin supérieur, constituting the deluxe tirage of the catalogue, the etchings printed by Lacourière, the lithographs by Mourlot frères. Apart from this was also a regular edition, unnumbered, issued in paper wrappers without the original lithographs, and without the Duchamp multiple that houses the deluxe catalogue.

"Back in New York, Duchamp came up with an idea for the cover, which to a certain measure was derived from the collage he had made for the catalogue of the First Papers of Surrealism exhibition in 1942: a woman's bare breast encircled by a swath of black velvet fabric entitled 'Prière de toucher' ('Please touch'). For the regular edition, a black-and-white photograph of this subject was prepared in accordance with Duchamp's instructions by Rémy Duval, a photographer from Rouen best known for a book of nudes published in Paris in 1936. For the deluxe edition, actual form rubber falsies were painted and glued to a pink cardboard cover by Duchamp with the assistance of the American painter Enrico Donati. 'By the end we were fed up but we got the job done,' Donati later recalled. 'I remarked that I never thought I would get tired of handling so many breasts, and Marcel said, 'Maybe that's the whole idea'" (Naumann). Though lacking the accompanying outer box, an exceptionally fresh and clean example, the foam still supple.

Paris (Pierre à Feu/ Maeght), 1947.

\$40,000.00

Schwarz 523; Naumann 6.23, p. 164f.; Lebel 191; d'Harnoncourt/McShine 164; Sheringham Aa383; Gershman p. 9; Ades 15.61; Rubin 425; Reynolds p. 20; Milano p. 656; Mundy, Jennifer (ed.): *Surrealism: Desire Unbound* (London/New York, 2001), p. 282 illus. 271; Castleman p. 232; Manet to Hockney 115; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, p. 344 illus. 448



22

23

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 to the wrappers; a very good 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.

24

(ERNST) Arp, Hans

Gedichte: Weisst du schwarzst du. Fünf Klebebilder von Max Ernst. 32pp. 5 plates of collages of wood engravings by

Ernst. Sm. 4to. Silver foil wraps. D.j., with collage cover design by Max Ernst (recapitulating frontispiece).

Vorzugsausgabe: one of 50 hand-numbered copies signed by Arp in the colophon. Arp's nine poems, dating from 1924, were illustrated by Ernst in 1929. This is one of the most exquisite of Ernst's illustrated books, and typographically exceptionally elegant. Discreet stamp inside front cover. A fine copy.

Zürich (Pra Verlag), 1930.

\$9,000.00

Hugues/Poupard-Lieussou 9; Spies/Metken 1672-1676; Spies: Max Ernst Collages 387-391; Rainwater 27; Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 12; Rolandseck 96; Dada Global 269; Motherwell/Karpel 189; Winterthur 178; Franklin Furnace 78; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 426



24 25

25

(ERNST) Arp, Hans

Gedichte: Weisst du schwarzst du. Fünf Klebebilder von Max Ernst. 32pp. 5 plates of collages of wood engravings by Ernst. Sm. 4to. Silver foil wraps. D.j., with collage cover design by Max Ernst (recapitulating frontispiece). One of 200 copies from the limited edition of 250 in all, this copy designated "**rezensionsexemplar**" (review copy) in pencil in colophon, in place of number. An outstandingly fine copy, the foil wrappers crisp, the dust jacket fresh, and the book itself bright.

Zürich (Pra Verlag), 1930.

\$8,500.00

26

(ERNST) Carrington, Leonora

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

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

\$1,350.00

Hugues/Poupard-Lieussou 16; Rainwater 39; Spies: Max Ernst Collages 538-545; GLM 208; Gershman 12; Biro/Passeron 609

27

ERNST, MAX & Éluard, Paul

Misfortunes of the Immortals. Translated by Hugh Chisholm. 44, (10)pp. 22 full-page illus. 4to. Dec. boards. Edition limited to 610 copies. "This edition is further augmented by Three drawings Twenty Years After. The Misfortunes of the

Immortals was first published in Paris in 1920, originally revealed in French by Paul Eluard and Max Ernst, and now translated into English by Hugh Chisholm. This edition has been designed and published by Caresse Crosby, handset in Spartan type twelve point and printed at the Gernor Press in the city of New York, March 1943." Though not noted internally, this copy derives from the library of Julien Levy. Slight foxing at edges and endpapers, not affecting the book within.

New York (Black Sun Press), 1943.

\$500.00

Hugues/Poupard-Lieussou 18; Spies 555-557

28

ERNST, MAX & Éluard, Paul

A l'intérieur de la vue. 8 poèmes visibles. 113, (15)pp. 39 illus. (after collages of steel-engravings), of which 7 delicately colored by hand in blue, yellow, rose, and red-washes. Initial letters and subtitles in purple throughout. Dec. wraps., printed in purple, red and orange after a design by Ernst. One of 600 copies on Alma Marais, from the limited edition of 610 in all, the illustrations printed by Mourlot Frères.

"Les 8 poèmes visibles de Max Ernst composés en 1931 ont été, aussi fidèlement que possible, illustrés par 8 poèmes visibles de Paul Eluard en 1946" (from the justification statement). "For Ernst and the poet Paul Éluard, the eye represented what they called the 'interior of seeing,' a phrase that can be read as a metaphoric description of Surrealist aesthetics. They used the phrase in the title "A l'intérieur de la vue: 8

poèmes visibles" (The Interior of Seeing: Eight Visible Poems), a book created in 1931 and published in 1947, which also includes a dreamlike image of two rows of eyes facing each other. In 1934 the same phrase and image then appeared in the collage novel 'Une semaine de bonté' (Andel). Backstrip lightly browned; a fine copy.

Paris (Pierre Seghers), 1947. \$3,750.00
Hugues/Poupard-Lieussou 20; *Spies/Metken* 1808-46; *Spies: Max Ernst Collages* 407-425; *Rainwater* 31; *Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work* 14; *Beyond Painting* 70; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950*, p. 328f., no. 432 (full-page color plate).

29

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). Glas-sine 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 bre-

bis 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; *Johnson, Robert Flynn: Artists' Books in the Modern Era 1870-2000*, no. 123; *Splendid Pages* p. 209; *Hernad, Béatrice & Maur, Karin von: Papiergesänge* 69; *Peyre, Yves: Peinture et poésie* (Paris, 2001), no. 55; *Hubert* p. 26; *Gershman* p. 33; *Ades* 17.57; *Reynolds* p. 67f.; *Villa Stuck* 40

30

(ERNST) Iliazd [Ilia Zdanevitch]

L'art de voir de Guillaume Tempel. (44)pp. 1 original etching and aquatint by Max Ernst, signed in pencil, printed in dark brown on japon ancien (loosely inserted, as issued). 12 photographic figs. in text. Tall narrow 4to. (315 x 125 mm.; 12 3/8 x 5 inches). Dec. grey wrapper, imprinted with a design by Ernst. Matching brown envelope (light wear). Contents loose, as issued. Edition limited to 70 numbered copies in all, signed and numbered by Iliazd in the justification. Etching printed by Georges Visat.

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

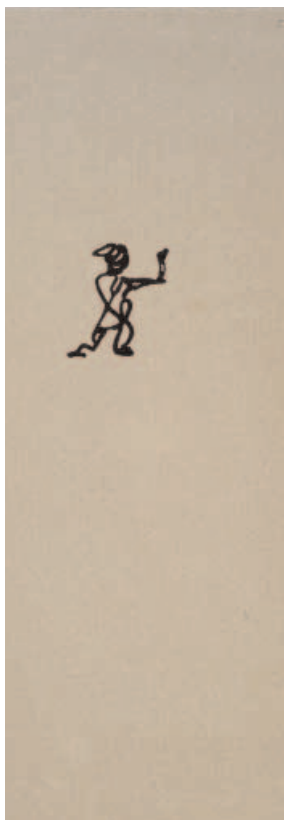
Paris (Iliazd), 1964. \$4,500.00
Spies/Leppien 96B; *Paris. Centre Georges Pompidou: Iliazd* (1978), p. 116 (bibliography by François Chapon); *Firenze. Biblioteca Nazionale Centrale: I libri di Iliazd, dall'avanguardia russa alla scuola di Parigi* (1991), no. 23; *Rainwater, Robert (ed.): Max Ernst: Beyond Surrealism* (New York, 1986), no. 83, p. 182f. (text by Anne Hyde Greet)

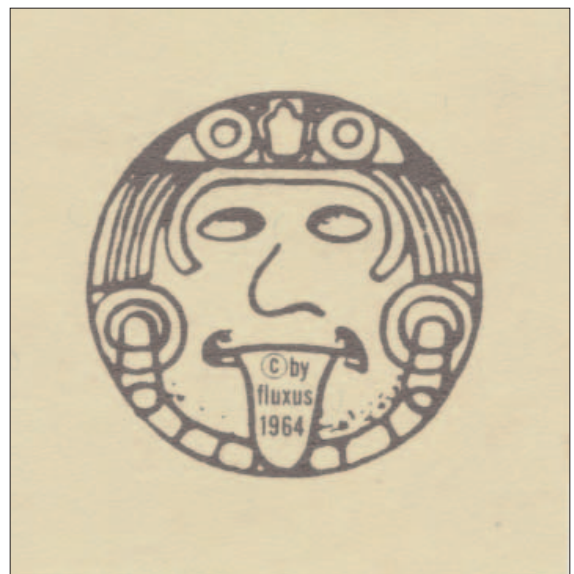
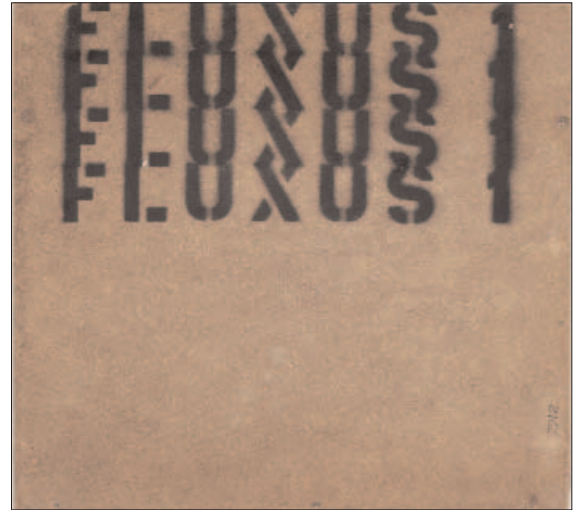
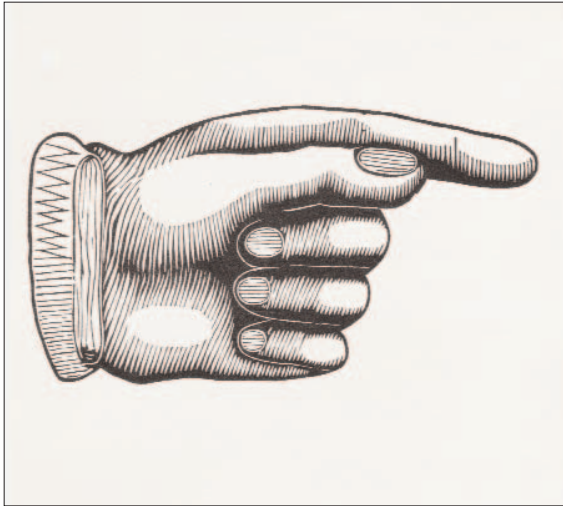
31

ERNST, MAX & Char, René

Dent Prompte. (56)pp. 10 full-page original color lithographs. Folio. Portfolio (boards with 1 additional color lithograph by Ernst). Publisher's cloth clamshell box (somewhat worn, with splits at the hinges). All contents loose, as issued. One of 240 numbered copies on vélin d'Arches, signed in the justification by Char and Ernst, from the limited edition of 290 in all. Reprising 10 poems from Char's "Dehors la nuit est gouvernée" (1938) where they appeared under the title "Versions"; they were later revised in 1949 omitting (as here) all punctuation.

Paris (Galerie Lucie Weill), 1969. \$4,500.00
Spies/Leppien A19; *Quinn* p. 434; *Lilly* 60; *Splendid Pages* p. 179, fig. 120







32

32

FLUXUS 1

Edited and designed by George Maciunas. A constructed book of 12 manila envelopes, variously stamped, with loosely inserted contributions by various artists. Interspersed with the envelopes are 55 additional leaves with printed texts, musical scores, photographic plates, and other contents, printed on a range of materials, including glassine, buff-grey wove paper, and coated stock (some folding, some of reduced dimensions). The whole is bolted together with 3 steel screws at left. Oblong 4to. 190 x 210 mm. (7 1/2 x 8 1/4 inches). "Fluxus 1" is housed in its original masonite and wood box, with pyrographed title on one side, repetitively registered on four lines. The box, which doubled as a shipping crate, was also referred to as a wooden "dust jacket."

The first Fluxus yearbox. Jon Hendricks has noted that though portions of the work were printed in Europe in 1962, fully assembled copies were probably not completed until sometime in 1964. Production of the edition continued, with an evolving list of contents and contributors, for more than a decade. Hendricks comments that "There are a number of variations in 'Fluxus 1' because it was assembled by hand over a period of perhaps 13 years. During this time Maciunas' attitude toward certain artists and/or works in the anthology changed, some works got lost or mislaid, and others ran out of stock." The edition is unnumbered; Phillpot and Hendricks estimate that Maciunas probably assembled somewhat more than 100 copies over time, and that Willem de Ridder, in Amsterdam, likewise put together more than 100.

In this copy, the envelopes contain works by Maciunas, Ay-O, George Brecht, Joe Jones, Benjamin Patterson, Alison Knowles, Shigeko Kubota, Jackson Mac Low, Chieko Shiomi, Robert Watts, Emmett Williams, and others. Interspersed with these are texts, scores and images by the foregoing, as well as by György Ligeti, George Maciunas, Congo, Dick Higgins, Takehisa Kosugi, Tomas Schmit, La Monte Young, Ben Vautier, et al. Contents of the envelopes include printed texts and libretti, illustrations, Fluxus labels, game cards of various kinds, acoustic tape, a plastic glove, a collaged cocktail napkin, a nested series of envelopes, a perforated sheet of Fluxpost stamps, etc. The front cover is rubberstamped "Fluxus 1" repeatedly across the head of the sheet; to the back cover is attached a smaller 14-panel leporello folding out with decorative artists' name cards individually designed by George Maciunas (for Maciunas himself, George Brecht, Dick Higgins, Joe Jones, Yoko Ono, Alison Knowles, Takehisa Kosugi, Ben Patterson, Chieko Shiomi, Ben Vautier, Robert Watts, Emmett Williams, Nam June Paik, and La Monte Young).

"The significance of 'Fluxus I' goes far beyond its role in mail art. Maciunas designed this anthology to accommodate a wide variety of objects as well as printed matter.... (It is uncertain whether, at that time, Maciunas was aware of Fortunato Depero's bolted book of 1927, 'Depero Futurista,' but he sometimes openly cribbed other formats, noting that he could improve them by a better alliance of form

and content.) Aside from taking the book form as far as possible into object form, 'Fluxus I' represents the performance scores and conceptual pieces (many of them 'gesture pieces' inherent in the form itself) of artists and musicians from half a dozen countries" (Barbara Moore and Jon Hendricks, in Lyons). "Here the book is the performance, as well as containing it, and the work achieves the Fluxus goal of making the audience member a performer through the structure of the piece. One does not 'read' this work, but enacts it" (Joanna Drucker).

This copy derives from the collection of the Italian music historian Antonino Titone, who acquired it circa 1965. Like many copies, this example lacks the wooden strip (or "lid") which would have closed the box at the top edge. Annotations in red pencil on the verso of the leporello, small numeric notation on box; block of 9 stamps removed from sheet of 100 fluxpost stamps; ex-libris Palazzo Coglitore; a little light wear.

New York (Fluxus) [1965].

\$22,500.00

Hendricks: *Fluxus Codex* p. 108ff.; Silverman 117; Phillpot/Hendricks 13; Drucker p. 311; Lyons p. 91; München 90; Sohm p. 82

SEE FRONTISPIECE

33

(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. "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). "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"; "Portrait of John Lennon as a Young Cloud by Yoko Ono & Every Participant;" and other pieces. A very fine, fresh copy, never folded.

New York, 1970.

\$1,800.00

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



34

34

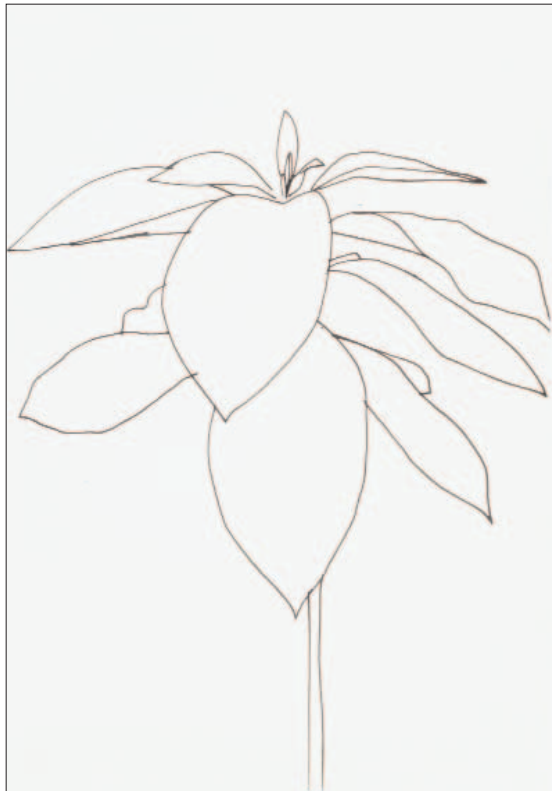
THE E.C. GOOSSEN ARCHIVE

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

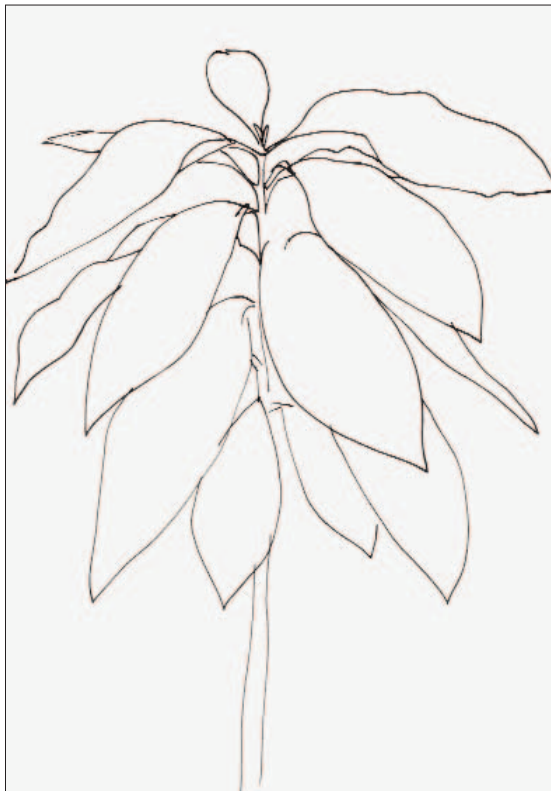
The heart of the archive is an extensive, and extremely interesting, selection of hundreds of letters, primarily to Goossen, by a wide range of artists and critics from the 1950s through 1990s, including Carl Andre, Joseph Cornell, Alexander Dorner, Paul Feeley, Herbert Ferber, Dan Flavin, Helen Frankenthaler,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

Joseph Cornell encloses a poem, typed on yellow paper, along with a collage; Paul Feeley writes about his conflicts with Greenberg, the death of Pollock, and his relationship with Betty Parsons; Herbert Ferber mulls over the differences between his sculpture and Kiesler's; Dan Flavin expresses at length his misgivings about art educa-

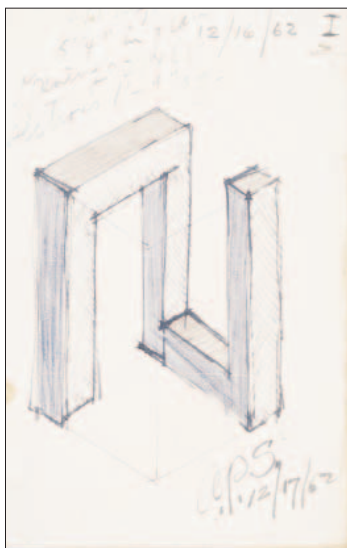
tion; Clement Greenberg discusses the politics of skipping a Barnett Newman opening, and sends a carbon typescript of his classic introduction to the catalogue. There are some 40 items of mail art from Ray Johnson, principally to Patricia Johanson. Ellsworth Kelly asks Goossen to write the text of the Kelly issue of "Derrière le miroir"; Robert Morris explains the frustrations of having a work on exhibit at MOMA when Castelli and the fabricator want it free to be sold, and writes confidentially about Tony Smith's depression. There is a long, buoyant letter from Motherwell about his and Frankenthaler's happy coexistence in Europe, their work, and the art that has particularly interested them on their travels; and, years later, an autograph curriculum vitae, placing himself in historical context. Barnett Newman sends a list of pictures to be shown at Goossen's exhibit of him at Bennington, with valuations and numerous cross-outs and changes of mind, as well as a typescript of his famous statement for "The New American Painting"; ten years later, in 1968, he states his reasons why, on principle, he will not permit his work to be shown in Europe. There are extensive series of calligraphic letters from both O'Keeffe and Ad Reinhardt, the latter elegantly inscribing page after howling page of sarcasms. "Last all-Alloways-eve (a bagged-critic is worth two in the bush), a vision appeared to me that warned, 'Goossen, your Kootz is cooked,' and when I protested that I only taught at Hunter (not Sam-Hunter) and that my share was only \$2, according to broad salary classifications, and not responsible for Clammy-Greenbird or Howling-Rosenbird watchers, it retorted, 'Where's the action?,' 'more action!'" From David



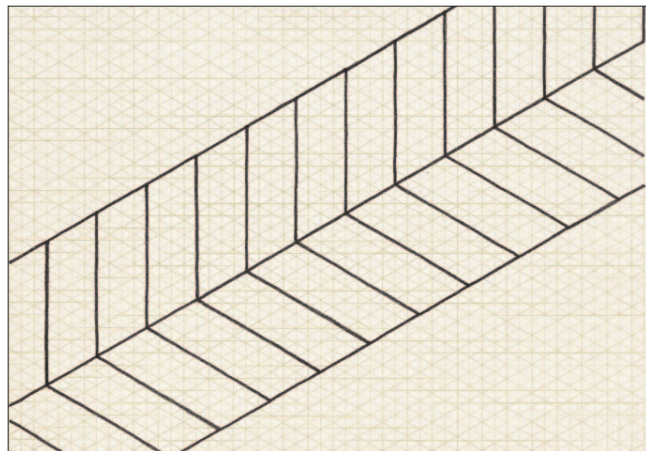
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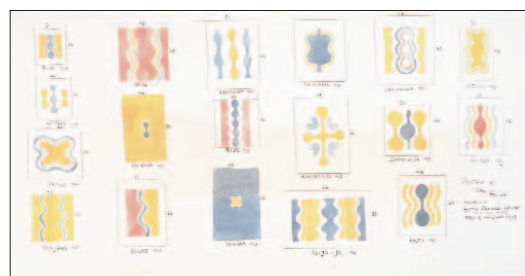
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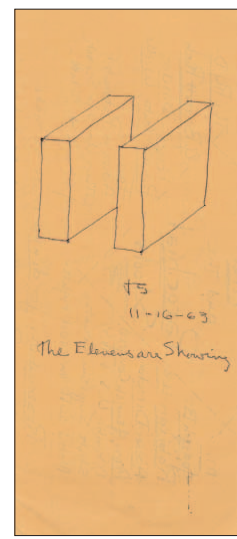
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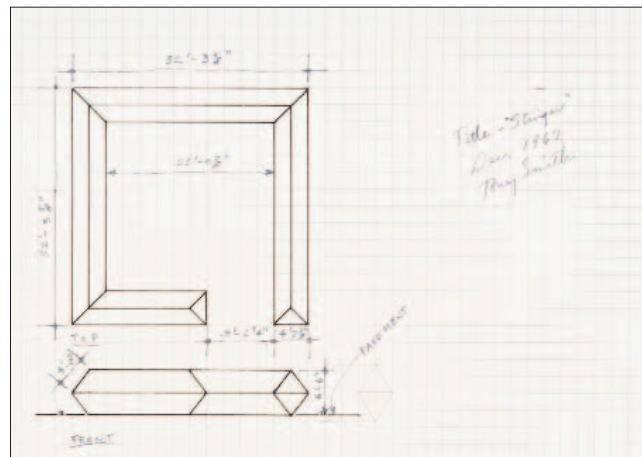
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35

(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"). Slight scraping to the boards; a very fine, fresh copy.

Hamburg (Werkstatt Lerchenfeld), 1925. \$3,000.00

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



35

36

(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, Michel: Dada in Paris* (Cambridge, 2009), no. 195



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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. Later black cloth, expertly mounted with the original front cover; new endpapers. 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



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the theme as 'Art and Technics: A New Unity.' Though rebound, the original Bayer cover is in exceptionally bright and fresh condition, as are the contents throughout.

Weimar/München/Köln (Bauhausverlag/ Karl Nierendorf), 1923. \$7,000.00

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.

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GROPIUS, WALTER

Internationale Architektur. Zweite veränderte Auflage. Viertes bis sechstes Tausend. (Bauhausbücher. 1.) 111, (1)pp. Prof. illus. 4to. Dec. wraps. (lightly wear). Typography and layout by Moholy-Nagy; cover design by Farkas Molnar. Discreet signature on flyleaf.

München (Albert Langen), 1925.

\$1,500.00

Wingler p. 627f.; *Cf.: Fleischmann* p. 153; *Bauhaus-Archiv: Das A und O des Bauhauses* 148, illus. 135; *Andel: Avant-Garde Page Design 1900-1950*, illus. 312 (full-page color)

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HANAYA, KANBEI

Light A, B, C. 3 ferrotyped photographs, originally made 1930, printed by Hanaya in the 1970s. Image size: 242 x 190 mm. (ca. 9 1/2 x 7 1/2 inches). Sheet size: 255 x 202 mm. (ca. 10 x 8 inches). Each archivally matted. These very significant pictures by Kanbei Hanaya (1903-1991), dating from 1930, are landmarks of *Shinko Shashin*, Japanese modernist photography of the 1930s. Together with Iwata Nakayama, Hanaya was the co-founder in 1930 of the Ashiya Camera Club, which he helped to position as Japan's leading avant-garde photographic group. Inspired by European art, particularly the work of Man Ray and Moholy-Nagy, Hanaya's work drew attention for its unusual expression of movement through double exposure, montage, and slow shutter speeds, and his reputation grew with the publication of his photographs in the influential "Provoke" magazine. "Light A, B, C" are Hanaya's most important photographs, and are major works in the history of Japanese avant-garde photography. Heinz Spielmann, in "Die japanische Photographie," publishes the series with the titles "Revolving," "Flying B," and "Flying A."

A set of vintage prints is in the collection of the Ashiya City

Museum of Art and History. These rare modern ferrotyped prints were made by Hanaya in the 1970s, and were never signed; later printings, after these, were stamped. A set of "tirages modernes" was exhibited in "Japon des avant-gardes" at the Centre Georges Pompidou in 1986. A few sets are in Japanese public collections. Fine condition.

[Tokyo, 1930/1970s]

\$15,000.00

Ashiya City Museum of Art and History: Art in Ashiya: Ashiya Camera Club 1930-1942 (Ashiya, 1998), pls. 69-71 (and front cover illustration); *Kamakura Museum of Modern Art: Japanese Photography in 1930s* (Kamakura, 1988), illus. 238-240; *Spielmann, Heinz: Die japanische Photographie. Geschichte, Themen, Strukturen* (DuMont Foto. 5. Köln, 1984), pp. 56ff., 62f., 252f., illus. 44.; *Centre Georges Pompidou: Japon des avant-gardes 1910/1970* (Paris, 1986), p. 518

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HAUSMANN, RAOUL

Poèmes et bois. (30)pp. 5 original color woodcuts by Hausmann in text. Folio. Parchment wrapper. Publisher's linen box and chemise. All contents loose, as issued. Edition limited to 50 numbered copies on japon ancien, signed by Hausmann and lliazd on the title-page (as issued).

A very beautiful tribute by lliazd to his old friend from the early days of Dada, for which planning began as early as 1954, in correspondence between the collaborators. "Through sales of the eighteen books he produced after 1949, lliazd was able to support himself modestly. Printed in quite small numbers, his works verge on the category of artists's books—works made in pursuit of a single artistic vision through the form of a book. His work can be distinguished from other publisher-driven projects, beautiful and elegant though they may be, that are a manifestation of a publishing venture, rather than the outcome of irresistible artistic impulses.... A striking instance of such expression is the highly original typography lliazd designed for setting Raoul Hausmann's works in 'Poèmes et bois' (1961). The forms of the woodcuts, made by the German Dada poet/artist, became the driving force for lliazd's arrangement of the typographic forms on the page. The sensitivity of this mimicry is such that the two elements cross the great traverse usually irremediably inscribed by the presence of two very different media on the same graphic surface. The shapes of the texts are reinforced by the harder outlines of the forms on the paper, while, vice versa, the images take on a quality of legibility by

their proximity to the carefully composed texts. The quality of thoughtfulness in these pages is never forced, and never clever" (Johanna Drucker, in "Splendid Pages"). Loosely inserted, two printed flyers on colored stocks from *Iliazd*, the first recapitulating the "Hommage illettré d'Iliazd à Raoul Hausmann" that appears as a prefatory statement in the book; and an announcement of the vernissage for the book at Alexandre Loewy, 11 April 1961.

Paris (*Iliazd/ Le Degré Quarante et Un*), 1961. \$9,500.00
Isselbacher, Audrey: Iliazd and the Illustrated Book (New York: Museum of Modern Art, 1987), nos. 12-13, pl. 21; Chapon, François: "Bibliographie des livres imprimés édités par *Iliazd*" (in: Centre Georges Pompidou: *Iliazd* [Paris, 1978]), p. 115; Firenze. Biblioteca Nazionale Centrale: *I libri de Iliazd, dall'avanguardia russa alla scuola di Parigi* (1991), no. 19; Chapon p. 295f. (illus.); *Splendid Pages* pp. 82f. (illus.), 183; IVAM Centre Julio Gonzalez: *Raoul Hausmann* (Valencia, 1994), p. 273

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(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



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"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)

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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). A fine copy.

Hannover/Leipzig/Wien/Zürich (Paul Steegemann), 1920.

\$1,250.00

Dada Global 67; Bergius p. 388; cf. Sanouillet: Dada in Paris (Cambridge, 2009), no. 186a; *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; Raabe 8; Raabe/Hannich-Bode 132.8*

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HUELSENBECK, RICHARD (editor)

Dada Almanach. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. 159, (1)pp., 8 plates. Lrg. 8vo. Orig. printed wraps., designed by Huelsenbeck. Issued in the autumn of 1920, just after the close of the Erste Internationale Dada Messe, the 'Dada Almanach' was "the first attempt to give an



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

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

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HUGNET, GEORGES

Le droit de Varech. Précédé par Le muet ou Les secrets de la vie. Illustrés de cinq lithographies par Eugène Berman. 234, (4)pp. 5 original lithographs hors texte by Eugene Berman. 4to. Wraps. Glassine d.j. (chipped). One of 65 numbered copies on vélin d'Arches, signed by Hugnet and Berman in the justification, from the limited edition of 502 in all, of which 400 were unsigned and without the lithographs. Éditions de la Montagne, which was published by Hugnet himself, brought out an interesting selection of modern prose and poetry, including a selection from Gertrude Stein's "The Making of Americans" (in Hugnet's translation), and her "Ten Portraits" (in English and French), as well as Pierre de Massot's "Prolégomènes." A fine copy.

Paris (Éditions de La Montagne), 1930. \$750.00
Pérégrinations de Georges Hugnet 14; Gershman p. 24; Wheeler p. 98

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HUGNET, GEORGES

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

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

Contents as follows:

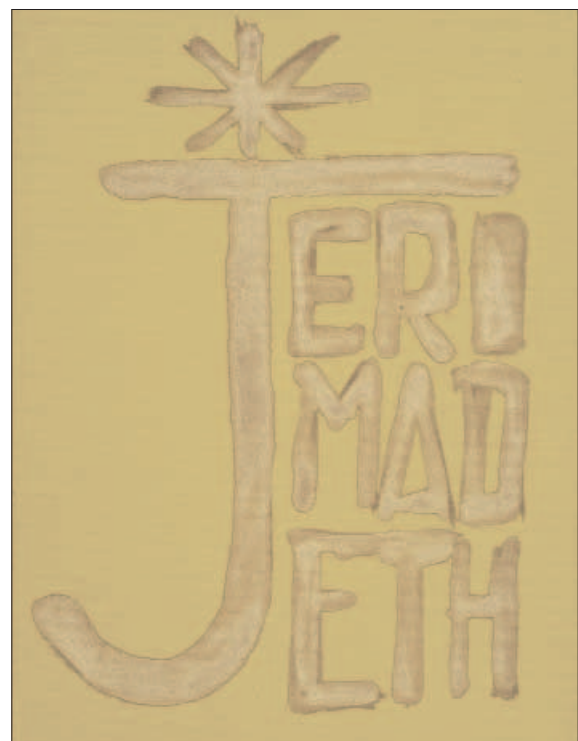
[I] **Non vouloir.** Frontispiece by Joan Miró. Text and illustration printed in brown. Limitation unstated. Presentation copy, inscribed in red ink "à Valentine Hugo/ son ami/ Georges Hugnet." Valentine Hugo was herself the illustrator of one of these plaquettes (cf. IV below). Paris, 1940.

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

Goeppert/Goeppert-Frank/Cramer 35

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

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



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

Paris, 1940-1941. \$4,500.00
Johnson, Robert Flynn: Artists' Books in the Modern Era 115; Splendid Pages p. 195; Centre Georges Pompidou: Pérégrinations de Georges Hugnet (Paris, 1978), p. 21ff. (illus.)

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JERIMADETH

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

first of a series of Lettrist portfolios, only this inaugural volume of "Jerimadeth" appeared. A fine copy.

Paris, 1972. \$4,500.00
Foster, Stephen C. (editor): Lettrisme: Into the Present (1983), no. 35

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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 Sikkema. 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).



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"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

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(LÉGER) Cendrars, Blaise

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

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

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

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LEMAITRE, MAURICE

["Corps écrit/offert."] Suite of 10 original color photographs, overpainted in the negative in white and/or black, all signed on the print (8 in brown ink, 2 in white). 301 x 202 mm. (ca. 11 7/8 x 8 inches). Loose in folder. No. 2 of an edition of 3 in all. Each is inscribed by Lemaître in brown ink on the verso: "Prise de vues: 1981. Enrichissement: 1989. Tirage: 2007. 2/3." Hazily solarized studies of a nude model, with brush-painted Lettrist interventions in white or black, the images printed in pale green or pale sepia tones. One of the compositions is printed in two versions, in different tonalities, and with a second stage of Lettrist inscription in the image. The suite was exhibited at the Atelier Lettrista, Verona, in February-March 2008, as "Maurice Lemaître Corps écrit/offert."

[Paris] 2007.

\$4,000.00

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LISSITZKY, EL & ARP, HANS

Die Kunstismen. /Les ismes de l'art./ The Isms of Art. xi, (1)pp., 48 halftone plates. 4to. Dec. boards, designed by Lissitzky, printed in red, black and white. Design by Lissitzky. Parallel texts in German, French and English. Less a survey than a kind of visual directory, covering the major vanguard movements of the previous decade in pithy, densely set one-paragraph summations (many of them simply quoted statements from their leading exponents) and an album of plates loosely floated on the page in elegantly asymmetrical compositions. For its synoptic purity and particularly for Lissitzky's typography and mise-en-page, a landmark among the books of its time. An exceptionally fine and fresh copy, very bright, unfoxed and with the original spine intact, rare thus.

Erlenbach-Zürich/München/Leipzig (Eugen Rentsch), 1925.

\$6,500.00



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Nisbet 1925.2; Rowell, Margit & Wye, Deborah: *The Russian Avant-Garde Book 1910-1934* (New York: Museum of Modern Art, 2002), no. 607, color plate p. 198; Getty 455; Barron/Tuchman 162; Andel 93; Ades 6.32; *Almanacco Dada* p. 500 (illus.); Dachy p. 182f. (illus.); Dachy: *Archives Dada* p. 533 (full-page color plate); Lista: *Dada libertin & libertaire* p. 198; Motherwell/Karpel 167; Verkauf p. 102; Reynolds p. 59; Pompidou: *Dada* 1214, illus. pp. 561, 698; Spencer p. 76f.; Andel: *Avant-Garde Page Design 1900-1950*, p. 165, illus. 184-185; *The Avant-Garde in Print* 2.8

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(MALEVICH) Malevitch, Kasimir

Die gegenstandslose Welt. Übersetzung: A. von Riesen. (Bauhausbücher. 11.) 104pp. 92 illus. 4to. Publisher's yellow cloth, stamped in red. D.j. (peripheral losses, dustiness). First edition. Typography and design, including the binding and dust jacket, by Moholy-Nagy. The book itself is in very fresh condition.

München (Albert Langen), 1927.

\$1,500.00

Wingler p. 628; Fleischmann p. 169; *Das A und O des Bauhauses* 168, ill. 153; Chamberlin 2386

52

MAN RAY

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

Paris (G.L.M.), 1937.

\$3,750.00

GLM 148; Parr/Badger *Photobook I*, p. 108f.; Ades 12.156; Gershman p. 37; Reynolds p. 70

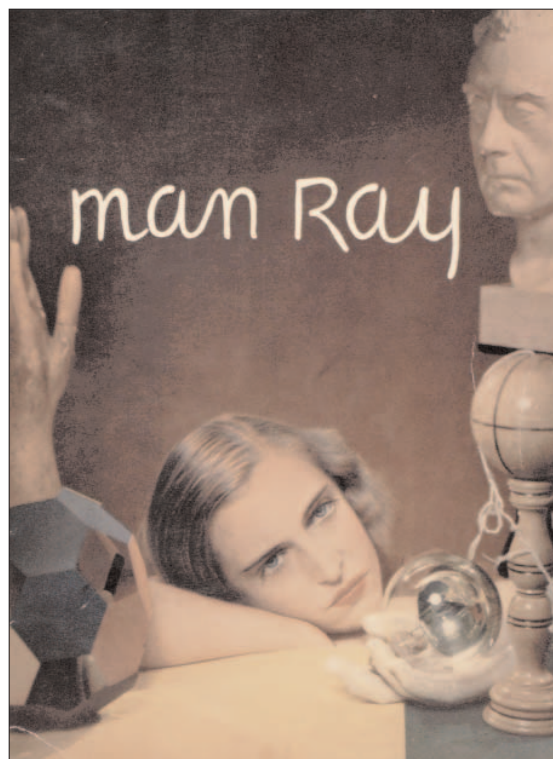
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(MAN RAY) Soby, James Thrall (publisher)

Photographs by Man Ray 1920 Paris 1934. (14)pp., 104 superb heliogravure plates. Sm. folio. Dec. photo-illus. wraps., printed in color, GBC-bound.

"**First edition:** one of an unknown number of copies reportedly recalled by the publisher, who attempted to generate demand where none existed by suggesting the edition had sold out. After replacing the title-pages of these copies—presumably a healthy percentage of the run, whose sales had, in fact, been slow to none—with one stating 'deuxième édition,' second edition, he returned them for sale. Copies with the original title-page are exceedingly rare" (Roth). To this, we may add that the title was originally in English, and without any credits to the authors—Breton, Éluard, Duchamp ("Rose Sélavy"), and Tzara—and that the "seul distribution pour l'Europe," as noted on the back of the title-page, was licensed to Éditions Albert Skira, not Cahiers d'Art.

"Man Ray was the author of or collaborator in so many extraordinary books...but this was his first monograph, and his friends pulled out all the stops to herald it. It begins with a portrait drawing of Man Ray by Pablo Picasso and consists



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of 104 photographs divided into five sections. The first section, which is a mixture of general subjects... is prefaced by a short text entitled 'The Age of Light,' Man Ray's deeply eloquent apology for presenting such 'autobiographical images' at a time when 'the problem of a race or class and the destruction of its enemies is the all-absorbing motive of civilized society,' and his defense of these works 'whose only inspirations are individual human emotion and desire'" (Roth). Bottom of GBC plastic spine slightly defective (final rung broken), with slight chipping of contents at base of binding; very small chips at lower front corner of cover; an excellent copy of this fragile publication, the covers in good condition and attractive.

Hartford (James Thrall Soby), n.d.

\$6,000.00

Roth, Andrew: *The Book of 101 Books* (New York, 2001), p. 80f.; Reynolds p. 70f.; cf. Gershman p. 37

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MARINETTI, F.T.

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

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

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DER MARSTALL

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

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

Hannover (Paul Steegemann), 1920.

\$4,000.00

Dada Global 107; Almanacco Dada 88; Motherwell-Karpel p. 162; Verkauf 102; Dada Artifacts 65; Düsseldorf 517; Zürich 384; Pompidou: Dada 1382, illus. 909.5; Raabe 91; Raabe/Hannich-Bode 288.2

56

MASCLET, DANIEL

[Nus.] La beauté de la femme. Album du Premier Salon International du Nu Photographique, Paris 1933. (8)pp., 96 heliogravure plates. Sm. folio. Wraps., secured with silk cord, as issued. Albin-Guillot, Boucher, Drtikol (5),

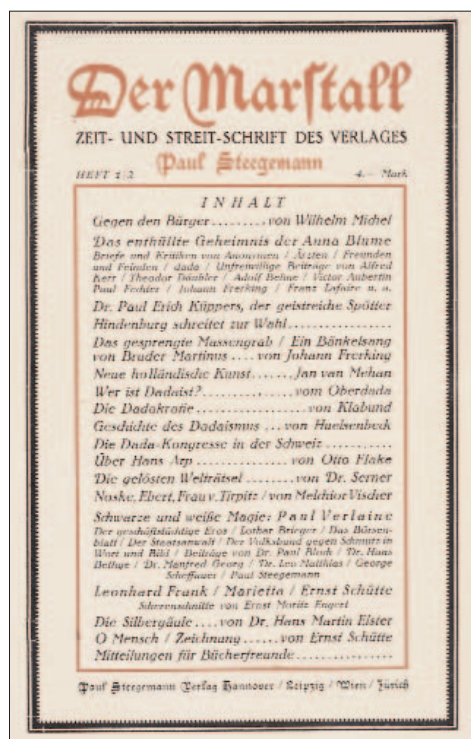


57

Feininger, Fiedler, Hoppé (3), Landau, Lynes (3), Man Ray (2), Mortensen, Perckhammer, Verneuil (3) and others, beautifully printed by Braun. A superb copy, very fresh and crisp.

Paris (Daniel Masclet), 1933.

\$1,200.00



55

57

(MATISSE) Rouveyre, André

Repli. Gravures de Henri Matisse. 163, (7)pp. 12 original lithographs hors texte, of which 6 printed on white stock and 6 on grey. 6 linocut lettrines and culs-de-lampe (2 printed in red, 4 in black). 4to. Portfolio; all contents loose, as issued. Wrapper, printed in yellow pochoir with a cut-out composition designed by Matisse. Publisher's chemise and slipcase (heavy boards, slightly rubbed). **Édition de tête:** one of 25 numbered copies (of 35) printed on Montval vélin à la forme and accompanied by an **extra suite of the lithographs on chine**, signed by Matisse and Rouveyre in the justification, from the edition of 335 in all, the remainder of which was printed on Arches. Lithographs printed by Mourlot Frères, gravures by Feuquet et Baudier.

A cycle in two parts, commemorating, in poems and images, the end of a love affair between Rouveyre—shown in six portraits by Matisse—and an unnamed woman, similarly depicted in brilliantly elegant line drawings, to whom the poet had dedicated two other works in the 1930s. The lemon-yellow design of the wrapper recalls the cutouts of Matisse's "Jazz," published in the same year. A few tiny fox-marks; a fine copy.

Paris (Éditions du Bélier), 1947.

\$12,000.00

Duthuit, Claude: Henri Matisse: Catalogue raisonné des ouvrages illustrés 20; Musée Matisse: Henri Matisse: L'art du livre (Nice, 1986), p. 52f.

58

(MATTÀ) Duprey, Jean-Pierre

La fin et la manière. Avec un préface, 'Lettre rouge' d'Alain Jouffroy. Lrg. 8vo. Wraps., with dec. glassine d.j. Dec. clamshell box, reproducing newspaper articles about El Cor-dobès and the Cuban missile crisis. Édition de tête: one of 55 numbered copies on vélin d'Arches, accompanied by an original color etching by Roberto Matta (triptych format, with 3 separate images on a folding sheet), signed in pencil by the artist, printed on japon nacré. Also included with this édition de tête is a separate multiple, "La gangue du Mogol," signed and numbered in white by Matta, in which a facsimile of the print, also on japon, is visible through a die-cut diamond-shaped aperture. A fine copy.

Paris (Le Soleil Noir), 1965.

\$2,500.00

Sabatier 135; Gershman p. 17; Mellby: *Splendid Pages* p. 190; Peyre, Yves: *Peinture et poésie* (Paris, 2001), p. 68; Soleil Noir 12; Carré d'Art, Nîmes, 13

59

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 Zimbacca, André Libérati, François Dufrêne, Nora Mitrani, Maurice Rapin, Jacques-B. Brunius, François Val-orbe, Robert Benayoun, Adrien Dax, Meret Oppenheim. A gazette of news and gossip for the Surrealist community, much of it written in a tone of 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.

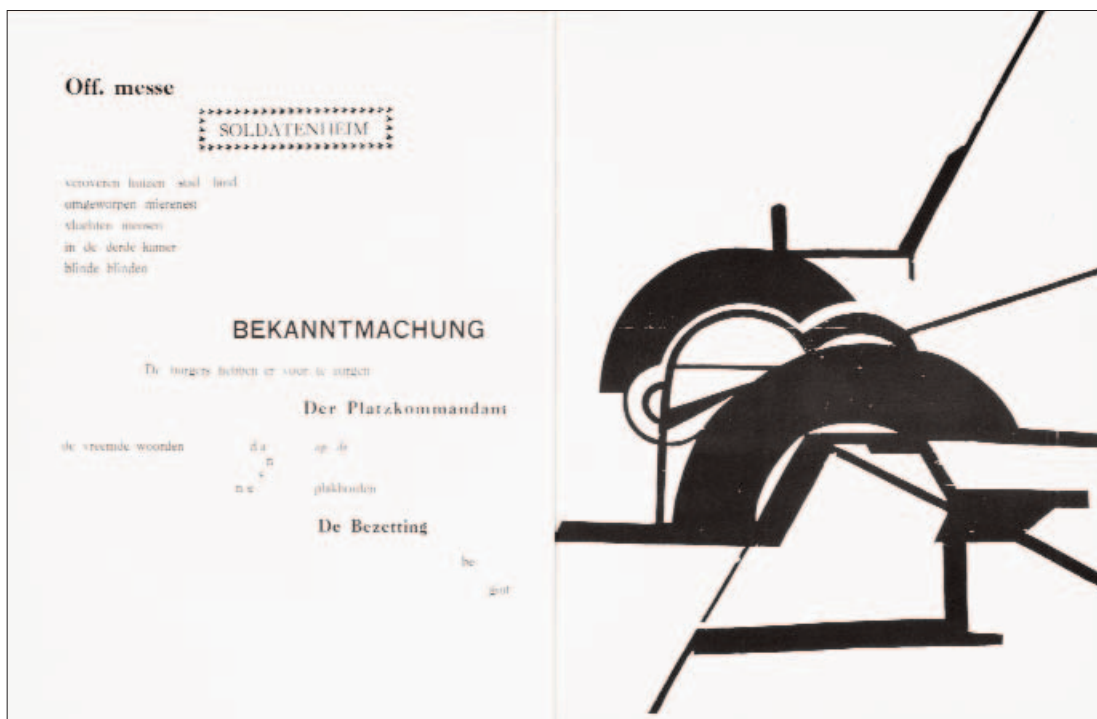
60

(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, secured with two silk cords and laid loose in portfolio, as issued. Lrg. 4to. Publisher's grey cloth portfolio, 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, printed 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 naïve





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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). An extremely fresh and bright copy, entirely unfoxed and the portfolio in exceptionally fine condition.

Paris (Édition Jeanne Bucher), 1928.

\$12,500.00

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*, p. 330, illus. 417-419; *Chapon* p. 197; *Hubert* p. 101f.; *The Book Stripped Bare* 43; *Wheeler* p. 107

61

(MIRO) Takiguchi Shuzo

Miro. (Seiyo Bijutsu Bunko.) 36, (10)pp., 49 plates (including frontispiece in color). Dec. wraps., with portrait of Miró on the front cover. Covers a bit chipped and worn.

Tokyo (Atelier sha), 1940.

\$800.00

La planète affolée: Surréalisme, dispersion et influences, 1938-1947 (Marseille, 1986), p. 267

62

ONCHI KOSHIRO

Umi no dowa [Fairy Tales of the Sea]. July 1934. (16)pp., including 6 full-page color woodcuts. Typography printed in grey, with elements in colors. Sm. folio. Portfolio (printed wraps.). Orig. cellophane d.j. (losses). Contents loose, as issued. A beautiful and sophisticated livre d'artiste, with surrealist-cum-purist compositions of figures and parts of the body, cogs and vegetal forms, pure geometric abstraction, and other elements. "Onchi contrived to have published a number of albums of his prints, often accompanied by his own verses. The 1934 'Umi no Dowa,' 'Nursery Tales of the

Sea,' for instance, is a series of six designs 'cut by the artist himself on fifteen blocks' (though never more than three for any one print), with verses by the artist. The designs are of a kind of chance groupings of fragments of human figures or everyday objects, in conjunction with geometrical shapes, the block-applied colour making its own quite illogical contribution. One is reminded more than anything else of the abstracts of certain Russian Constructivists of the 1920s, with their spare designs partially helped out by machine drawing, and it is conceivable that Onchi had had the chance to study specimens of their work" (Hillier).

One of the leading Japanese graphic artists of the century, Onchi (1891-1955) is thought to have created the first pure abstraction in Japanese art, in 1915. The predominant mode of his work, which he termed lyricism, exhibits "a dreamy poeticism created by the intermingling of the abstract and the figurative" (Toru Asano, in the article on Onchi in the Dictionary of Art). First and last leaves with a little faint foxing; in general a fine, crisp copy, complete with the extremely rare obi (printed in red on cream-colored stock).

Tokyo (Hangaso), 1934.

\$6,500.00

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

63

OSTAYEN, PAUL VAN

Bezette Stad. Originalhoutsneden en tekeningen van Oscar Jespers. (142)pp. 5 plates hors texte, including 1 in facsimile manuscript (printed in red and black) and 4 full-page abstract woodcuts. Title-page vignette by Jespers. 1 page of text partly printed in red. 4to. Dec. wraps., designed by Jespers, printed in blue and black. One of 500 hand-numbered copies on uncut Vélín Registree, from the edition of

540 in all. One of the most forceful and dazzlingly imaginative examples of Dada typography, designed by Jespers in collaboration with René Victor, and utilizing the widest possible range of modern and vernacular faces (some cut in stencil) and manuscript elements in elaborate calligrammatic compositions. Ostayen's long poem ('Besieged City') is also much enhanced by Jespers' Constructivist woodcuts, austere tough-minded abstractions which evoke architectural and letter forms. "Van Ostayen is credited with having introduced German Expressionist painting into Belgium. He was in Berlin at the end of the first World War, and became acquainted with members of the 'Sturm' group. The poetry in 'Bezette Stad' shows familiarity with Dada productions, the typographic layout verging on collage on occasion, with citations from advertisements and street signs thrown about the page" (Manet to Hockney). Expert mend to small chip at top corner of front cover; faint trace of ex-libris. An exceptionally fine copy of this fragile book, the wrappers in unusually good condition, and the interior immaculate.

Antwerp (Het Sienjaal), 1921.

\$6,500.00

Manet to Hockney 63; *Johnson, Robert Flynn: Artists' Books in the Modern Era: The Reva and David Logan Collection of Illustrated Books* no. 35; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), no. 129; *Spencer: Pioneers of Modern Typography* pp. 31, 33 (illus.)

64

PARIS. CHARLES RATTON

Exposition surréaliste d'objets. Mai 1936. (8)pp. Sm. 4to. Self-wraps.

A very rare deluxe copy printed on japon (an issue of which no references are recorded; another example was in the library of André Breton, sold in April 2003). Text by André Breton. Though on view for only a week, in a private residence (that of the well-connected dealer and expert in primitive art Charles Ratton), this was one of the most important exhibitions of the surrealist epoch, inspiring a famous special issue of "Cahiers d'Art" (with a cover designed by Duchamp) devoted to the object. In addition to surrealist objects per se (Arp, Bellmer, Cahun, Calder, Gala and Salvador Dalí, Duchamp, Giacometti, Hugnet, Man Ray, and many others, including Meret Oppenheim and the fur-covered teacup), the show included numerous works of Amerindian and Oceanic art and a variety of items carefully classified as natural objects, perturbed objects, found objects, readymades, and so forth. Perfect condition.

Paris, 1936.

\$3,000.00

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

65

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

66

PARIS. SALLE GAVEAU

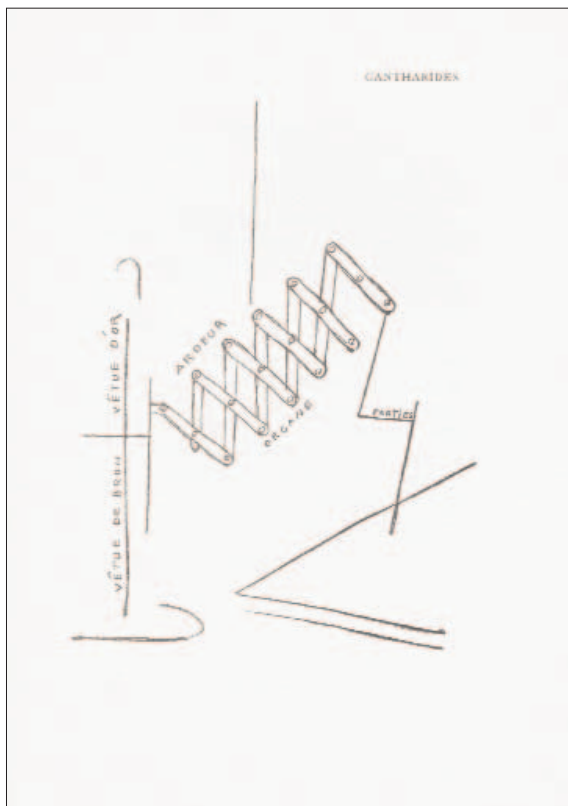
Festival dada. Mercredi 26 mai 1920 à 3 h, après-midi. Programme. Handbill poster, printed in black on pale green stock, overprinted in orange with an elaborate dada mechanomorphic drawing by Picabia (and additional text). On the verso: catalogue of the Dada publishers and gallery Au Sans Pareil. 350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

On the program (which is headlined in orange with the announcement "Tous les Dadas se feront tondre les cheveux sur la scène!") are featured "le sexe de dada," "le célèbre illusioniste" by Philippe Soupault, "le nombril interlope, musique de Georges Ribemont-Dessaignes, interprété par Mlle. Marguerite Buffet," "festival manifeste presbyte, par Francis Picabia, interprété par André Breton et Henri Houry," "le rastaquouère" by Breton, "la deuxième aventure de monsieur Aa l'antipyrine" by Tristan Tzara, "vous m'oublierez, sketch par André Breton et Philippe Soupault," "la nourrice américaine, par Francis Picabia, musique sodomiste interprétée par Marguerite Buffet," "manifeste baccarat" by Ribemont-Dessaignes, enacted by Soupault, Breton and Berthe Tessier, "système DD" by Louis Aragon, "je suis des javanais" by Picabia, "poids public" by Paul Éluard, and "vaseline symphonique," by Tzara, among other things; foxtrots were played on the famous organ, accustomed to Bach; Ribemont-Dessaignes performed his "danse frontière," wrapped in a large cardboard funnel oscillating at its tip. The audience, pettishly put out by the Dadas failing to have their heads shaved as promised, pelted the participants with tomatoes, rotten eggs, bread rolls, and, from one corner, veal cutlets, a novel touch. Tiny tears at edges, with a few small losses at bottom; a very fine, comparatively bright copy, superior to those exhibited in the 2005/2006 exhibitions, particularly rare with such strong color.

Paris, 1920.

\$9,500.00





68

Documents Dada 20; *Dada Global* 229; *Almanacco Dada* p. 607; *Sanouillet, Michel: Dada in Paris* (Cambridge, 2009), no. 768; *Motherwell/Karpel* 45, p. 111ff., illus. p. 179; *Dachy* p. 136 (illus. in color); *Dachy: Archives Dada/Chronique* p. 422 (illus. in color); *Düsseldorf* 257; *Zürich* 443; *Tendenzen* 3.112; *Pompidou* 1472, illus. p. 431; *Washington: Dada* pl. 360

67

(PENCK) Berg, Jochen & Gumpert, Ulrich

Die Engel. Vier Kurz-Opern. Jochen Berg: Text. Ulrich Gumpert: Musik. Mit vier Bildern von A.R. Penck. Text: 4 signed original color lithographs, and 2 CD recordings, all loose as issued, in fitted box. Text: (96)pp., 4 color lithographs. The volume includes the libretto and a reproduction of the full musical score of the work. Lithographs: 4 original color lithographs by A.R. Penck, each signed and numbered in pencil in the margin, printed on fine wove paper. Sheet size: 290 mm. square (ca. 11 1/2 inches square). Sm. sq. folio. Publisher's dec. box. Contents loose, as issued. *Vorzugsausgabe*: one of 30 roman-numeralled copies with the separate suite of four signed lithographs. The ensemble also includes a colophon slip for the *Vorzugsausgabe*, which is numbered in pencil in Penck's hand.

Göttingen (Steidl Verlag), 1991.

\$1,500.00

68

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), no. 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.

69

(PICASSO) Tzara, Tristan

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



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70

DIE PLEITE

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

"Die Pleite" was one of a series of small, short-lived reviews edited by Herzfelde, Grosz and John Heartfield following "Neue Jugend," all of them marked by scathing political satire, and all of them banned. After its sixth number (January 1920), "Die Pleite" was absorbed by "Der Gegner," though it resurfaced briefly and illegally in another guise in July of 1923. "Die Pleite" was illustrated almost singlehandedly by Grosz, and contains some of his most famous line drawings. The anomalous second issue was a pamphlet entitled "Schutzhäft" ('Protective Custody') in which Herzfeld reported on his harrowing experiences in prison following his arrest as a dissident publisher. It may be noted that virtually all of the contributors to "Die Pleite"—Carl Einstein, Grosz, Herzfelde, Heartfield and Mehring—were incessantly harassed by the military and the police at this time, and spent part of it either in hiding or in jail. Vertical and horizontal foldlines, with some associated darkening, expertly repaired.

Berlin/Leipzig (Der Malik-Verlag), 1919. \$4,500.00
Hermann 290; *Berlin: Malik* 16; *Siepmann* A7; *Raabe* 66; *Raabe/Hannich-Bode* 120.20; *Dada Global* 29; *Ades* p. 88, 4.67; *Almanacco dada* 118; *Bergius* pp. 216, 334, 414; *Verkauf* p. 179; *Dada Artifacts* 43; *Marbach* 119.9; *Düsseldorf* 463; *Tendenzen* 3.231; *Pompidou: Dada* 1393, *illus.* p. 813

71

RAINER, ARNULF, et al.

Hundertwasser, Arnulf Rainer, Ernst Fuchs haben das Pintorium gegründet, Wien, am 17. September 1959. Illustrated broadside, offset printed in black. 423 x 1174 mm. (16 5/8 x 36 inches), printed on 2 conjoint sheets (verso blank). Portions reproduced from printed text, others from the artists' manuscripts, with marginal drawings and embellishments; a large-format composition in black by Rainer is incorporated. Oblong lrg. folio. Folded in eight sections.

Manifestos to announce the founding of the Pintorium, an 'anti-academy' for young painters—in Rainer's words, a 'Creatorium' for the incineration of the Academy. Rainer's text, "Stichsätze zur Beeinflussung und Verderbung strebender junger Menschen," which holds that painting is the only authentic form of art, refers especially to "Schwarzmalerei (Durchstrich, Anstrich, Aufstrich, Zustrich)," praising the intuitive and the contemplative, while rejecting 'Aktionsmalerei'; he speaks of painting in terms reminiscent of the Eucharist. The Pintorium he envisions as both a hotbed of provocation, and a nest, a cave for the imagination, away from the spiritual emptiness of contemporary culture and the castrating focuses of the academy. Tape residue at the four corners, otherwise a fresh copy.

Wien, 1959. \$800.00
Kellein, Thomas: "Fröhliche Wissenschaft": das Archiv Sohm (Staatsgalerie Stuttgart, 1986), no. 210, p. 110



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72

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 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 inserted leaf contains a chronology of Rainer's work, and an essay on him by Otto Mauer.

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

73

(RAINER) Catoir, Barbara

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

München (Prestel), 1989. \$800.00



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74

(RENGER-PATZSCH, ALBERT) Laer, Ernst von (introduction) Kupferhammer Grünthal. Vierhundert Jahre deutscher Architektur, 1537-1937. (38)pp., 50 fine halftone plates of photographs by Albert Renger-Patzsch. Folio. Publisher's cloth, embossed with Gründthal arms on the front cover.

"This company photobook, made for the 400th anniversary of the sheet copperworking firm F.A. Lange in 1937, contains some of Albert Renger-Patzsch's finest work. The photographs in 'Kupferhammer Grünthal' are perhaps not as innovative as the images in 'Die Welt ist schön' (1928)... or his urban landscapes from Essen in the early 1930s, but they are sharply observed, technically impressive, and well-reproduced. The beginning of Ernst von Laer's text sets the book's theme—'Land, Men, Work' Thus Renger-Patzsch begins with the land and a series of calm, meditative landscapes, many of them shot under a blanket of snow. The next section, containing the most interesting pictures, focuses on the workers, with a number of fine close-up portrait heads in the August Sander vein. Finally, we are taken into the workplace itself, for conventional but satisfying and impeccably crafted interiors. 'Kupferhammer Grünthal' is a sumptuously produced book, demonstrating the full range of Renger-Patzsch's talents, and revealing an eye that was none too adventurous but always interesting. The book is as much a documentary study of the community that provides the company with its workers, and in its particular combination of landscapes, portraits and interiors, is almost a forerunner of the studies Paul Strand made of various European communities in the 1950s and 1960s" (Parr/Badger). Without the extremely scarce slipcase; issued without dust jacket. A fine copy.

Grünthal (F.A. Lange Metallwerke Aktiengesellschaft/Aue=Auerhammer/ Kupferhammer Grünthal) [1937].

\$750.00

Parr, Martin & Badger, Gerry: *The Photobook: A History. Vol. II*, p. 186

75

RIBEMONT-DESSAIGNES, GEORGES

L'empereur de Chine, suivi de Le serin muet. Deuxième édition. (Collection Dada.) 151, (3)pp. Black wraps., with pink title label mounted on front cover, as issued. Glassine d.j. This edition follows the édition de tête of 162 copies. "Following a moral crisis in 1913, Ribemont-Dessaignes had abandoned painting, but after induction into the army in 1915 he began to compose music and poetry, and, in 1916, he wrote 'L'Empereur de Chine,' which has been considered the first Dada play. Throughout the war years, Picabia maintained contact, seeking Ribemont-Dessaignes' collaboration on '391' and recommending him to Tzara for 'Dada.' Picabia's regard for Ribemont-Dessaignes' work is understandable, for his writings are similar in style and spirit to Picabia's own work, though perhaps even more biting" (Camfield). A little light browning.

Paris (Au Sans Pareil), 1921.

\$300.00

Dada Global 214; *Almanacco Dada* p. 443; *Gershman* p. 38; *Sanouillet* 150; *Biro/Passeron* 2504; *Motherwell/Karpe* 350; *Verkauf* p. 181; *Zürich* 340; *Camfield* p. 128

76

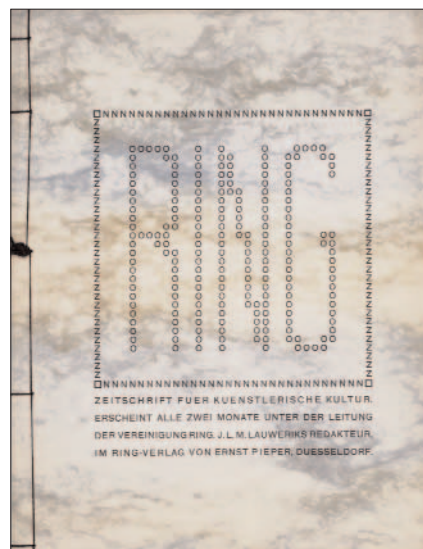
(RICHTER, HANS)

Dreams That Money Can Buy. Produced and directed by: Hans Richter.... Story by Hans Richter, in cooperation with: David Vern, Hans Rehfisch, Joseph Freeman.... Objects and ideas by: Alexander Calder (music by Paul Bowles, ballet; David Diamond, circus); Marcel Duchamp (music by John Cage, discs); Max Ernst (music by Paul Bowles, "Desire"); Fernand Léger (music by John Latouche, "The Girl with the Prefabricated Heart"); Man Ray (music by Darius Milhaud, "Ruth, Roses and Revolvers"); Hans Richter (music by Louis Appelbaum, "Narcissus"). Sets by Hans Richter for Art of this Century Films, Inc. (28)pp. 30 illus. Sm. 4to. Dec. self-wraps., with front cover after Max Ernst. Texts by Louis Appelbaum, John Cage, Charles R. Hulbeck (Richard Huelsenbeck), Siegfried Kracauer, James Johnson Sweeney, Man Ray and others. Layout by Frederick Kiesler. The program for this classic of Surrealist experimental film, with its extraordinary galaxy of participants. A little light wear.

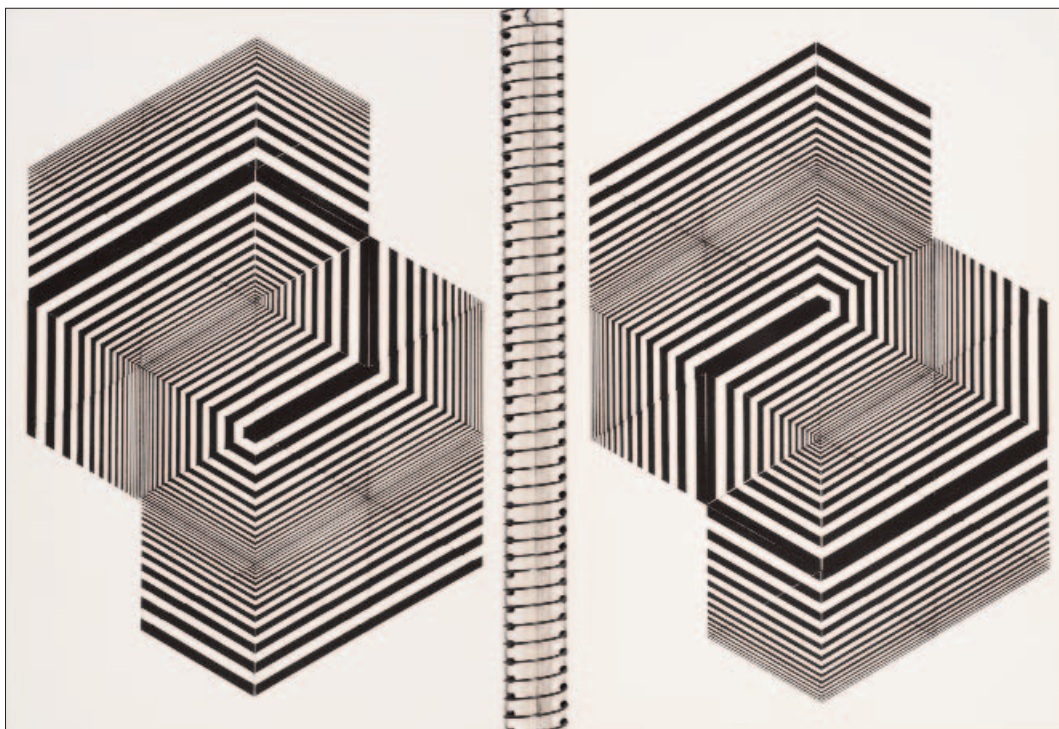
New York, 1947.

\$750.00

Gershman p. 39; *Biro/Passeron* p. 133; *Jean* p. 330



77



78

77

RING

Zeitschrift fuer kuenstlerische Kultur. Herausgegeben von der Vereinigung Ring. J.L.M. Lauweriks, Redakteur. Probeheft, plus Hefte 1-6, October 1908-August 1909 (all published). 16, 37, 61, 39, 39, 37, 39pp. Prof. illus. (partly in color, including 13 original woodcuts printed with the participation of the artists, of which 4 in color). 4to. Orig. self-wraps., Japanese-bound with black cord.

Planned by Lauweriks as a topical series, with each issue devoted to a different medium, "Ring" sought to explore aesthetic aspects of new tendencies in art with special attention to design and materials; the graphic design of the review itself displays a very distinct early modernist style, reminiscent of the Wiener Werkstätte, printed on a Japanese tissue that was felt to enhance the blackness of the ink. In sequence, the series treats woodcuts, plaquettes and medals, textiles, architecture, posters, and sculpture. Texts by Lauweriks, R. Bosselt, W. Niemeyer, A. Kuth, et al. Plates by and after C. Fuhrmann, J. Urbach, M. Lindemann, G. Engau, G. Eckermann, C. Bayer, F. Kaltenbach, A. Uzarski, B. Gimpel and others. A fine set. Rare.

Düsseldorf (Ring-Verlag Ernst Pieper), 1908-1909.

\$6,500.00

78

ROT, DITER

Bok 4 a. (92) pp., with 92 plates printed in letterpress from rubber blocks, on 46 Japanese-folded leaves. Folio. Orig. self-wraps., spiral-bound with wire coil (as issued). Edition limited to 100 copies (of which approximately 20 are known to have been destroyed), titled, signed, numbered and dated by the artist in blue ink on the front cover (partly on a mounted colophon statement). Copies of the work evidently varied in length and sequence of composition, this one,

for example, with 92 pages as opposed to 80 (as listed in the Hansjörg Mayer and Dobke bibliographies). A memorably powerful and fascinating book. Covers lightly soiled, with two small expert mends. Rare.

Reykjavík (Forlag Ed), 1961.

\$8,000.00

Dobke, Dirk: *Dieter Roth Books + Multiples: Catalogue Raisonné* (Stuttgart, 2004), p. 153; Dobke, Dirk: *Dieter Roth in Print* (New York, 2006), p. 32f.; *Dieter Roth Books and Graphics (part I), from 1947 until 1971* (Stuttgart, 1972), no. 9; *Lauf/Phillpot* p. 54

SEE COVERS

79

SCHWARZ, ARTURO (editor)

Almanacco Dada. Antologia letteraria-artistica, cronologia, repertorio delle riviste. xvi, 743, (1)pp. Prof. illus. Oblong stout 4to. Cloth. D.j. Publisher's cloth slipcase. A rare and invaluable work. A fine copy.

Milano (Feltrinelli), 1976.

\$600.00

80

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-*



82

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

81

SCHWITTERS, KURT

Die Kathedrale. 8 Lithos von Kurt Schwitters. (Die Silbergäule. Band 41/42.) 8 original lithographs (including that on front cover), printed in black on cream-colored stock; (2)pp. advts. Sm. 4to. Orig. brown wraps., lettered and illustrated in black by Schwitters. "The booklet 'Die Kathedrale' with eight lithographs by Schwitters was published in Paul Stegemann's 'Silbergäule' series in 1920. The prints differ greatly from one another. Some are drawn in free rhythms on a light ground and present once more the motif of pseudo-functional machinery or show Dadaistically combined elements familiar from the drawings (windmill, coffee mill, house, stroller, handwriting, numbers). Others are compact and flat-looking 'abstract' forms—rectangular or oval. Here too Schwitters made use of 'foreign matter' such as pieces of shoe leather and patterned material (presumably confectioners' paper such as he often used in his early collages, but pasted on the process block). The 'Kathedrale' graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honor in the history of modern graphics" (Schmalenbach). This copy without the white label designed by Schwitters to close the volume, often lacking; expert conservation to the wrappers, discreet collector's mark inside cover; a handsome copy, the lithographs in fine condition.

Hannover (Paul Stegemann), 1920.

\$8,500.00

Schmalenbach/Bolliger 251, p. 80; Dada Global 124; Ades 6.33; Almanacco Dada illus. p. 206; Motherwell/Karpel 371; Dada Artifacts 63; Verkauf 182; The Artist and the Book 278; Andel 79; Castleman p. 158 (illus. 104-105); Manet to Hockney 52, color plate 7; Johnson, Robert Flynn: Artists' Books in the Modern Era, no. 32; Splendid Pages p. 201; Raabe 273.2

82

SMITH, TONY

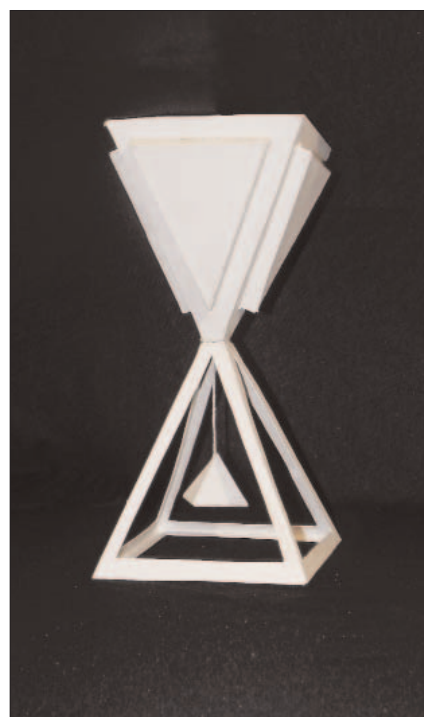
Maquettes for sculpture, from the collection of E.C. Goossen and Patricia Johanson. A collection of ten maquettes for sculpture by Tony Smith, gifts of the artist to E.C. Goossen and Patricia Johanson, together with the original black box that served as Smith's inspiration for his seminal sculpture "Black Box."

The core of this collection is an important series of seven maquettes for sculpture by Tony Smith. Handmade by him in tetrahedral modules of cardboard, spray-painted black, the maquettes are small-scale sketches for sculptures in the "For" series of 1969, of which monumental versions were realized in patinated bronze. An almost identical set of maquettes was lent by the Smith estate to the Tony Smith exhibition at the Museum of Modern Art in 1998.

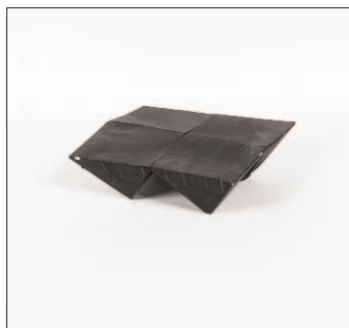
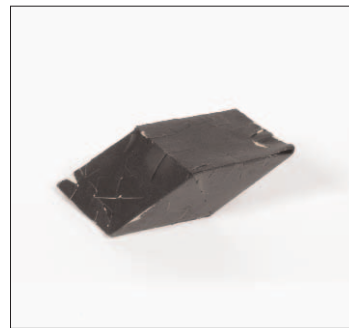
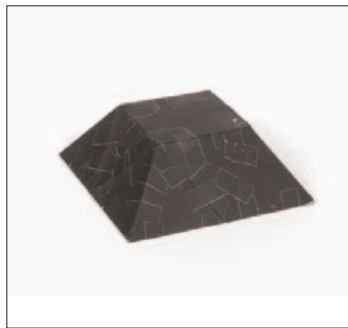
Together with this series are three other maquettes. First, one of comparable dimensions but in yellow-painted cardboard, for the sculpture "Cardbird." Second, a much larger maquette (37 inches, at its widest extension), for the monumental "Stinger," of which a full-scale wooden mock-up, painted black, owned by Goossen and Johanson, was exhibited in Goossen's exhibition "The Art of the Real" at the Museum of Modern Art, and at the Grand Palais in Paris. And last, a complex large model in foamcore, as yet undocumented, which Patricia Johanson believes to have been given to Goossen by the artist.

The black box that accompanies the maquettes is an object of truly mythic significance in the history of modern sculpture. A simple wooden card-file, painted black, that belonged to Goossen, it transfixed Smith during one of their late-night conversations, and became the literal model for the great breakthrough in his sculptural work.

The ensemble is available *en bloc* only, as a collection. Further details and price on application.



82



83

SOFFICI, ARDEGNO

Primi principi di una estetica futurista. 96pp. Publisher's yellow wraps. An abridged version of these essays originally appeared in "La Voce" in 1916. Unopened. Very scarce.

Firenze (Vallecchi), 1920.

\$750.00

Salaris p. 67

84

DER STURM

Wochenschrift für Kultur und die Künste. Herausgeber und Schriftleiter: Herwarth Walden. Jahrgang 1911 - III. Jahrgang [Vols. II-III], Nos. 57-152/153, lacking no. 144/145. Paged pp. 451-833, pp. 1-252, 261-290. Prof. illus., including 78 original woodcuts and linocuts (many full-page, some double-page). Issues no. 129 (October 1912) and after are printed on superior pale yellow paper stock. Early blue cloth, gilt at spine. Literary contributions in this run by Walden, A. Döblin, P. Scheerbarth, Mynona, E. Lasker-Schüler, M. Brod, S. Peladan, K. Hiller, W. Heymann, J.-A. Lux, W. Wauer, V. v. Dirsztay, W. Worringer, P. Zech, A. Ehrenstein, A. Loos, F. Jung, R. Blümner, R. Dehmel, A. Mombert, W. Kandinsky, R. Hausmann, V. de Saint-Point, F.T. Marinetti, A. Holz, F. Marc, D. Burliuk, G. Apollinaire, A. Soffici, et al.

Original prints in this run by E.L. Kirchner (10), Karl Schmidt-Rottluff, Max Pechstein (2), Franz Marc (7), Wassily Kandinsky (6), Heinrich Campendonk (3), Gabriele Münter (4), August Macke (2), Hans Richter (7), Georg Tappert (3) Artur Segal (12), Wilhelm Morgner (7), Moriz Melzer (4), César Klein (3), Otto Moeller, Friedrich Rosenkranz (4), Harold Bengen, and Karl Gerlach. Other illustrations by Kirchner, Heckel, Kokoschka, Nolde, Hodler, Pascin, Schmidt-Rottluff, Lasker-Schüler, Picasso, Boccioni, Kandinsky, Munch, Meidner, Steinhardt et al.

A very significant run of the most important of all German modernist periodicals. Among the special features in these issues are early publications of Futurist manifesti, and "Für Kandinsky: Ein Protest," signed by a dazzling list of supporters. Complete sets are of utmost rarity, even in institutional hands. Under the visionary leadership of Herwarth Walden, Der Sturm exerted an extraordinary influence on

the development of modern art in Germany, and for that matter, in all of Europe. Indeed, as Paul Raabe has noted, it was, in its heyday, the single most influential and significant art review of the European avant-garde. It was through Der Sturm that Cubism, Futurism, Constructivism, and critical phases of Expressionism, as it is understood today, were introduced to the German public, and through it that the rest of Europe heard of Berlin. Neat ex-library copy, with discreet shelf mark at foot of spines (the issues themselves not stamped). Portions browned, a few marginal tears, one Kirchner woodcut with clean horizontal split; some 8ff. loosened from binding; an exceptionally fine and clean set, with very little embrittlement, which is rare.

Berlin, 1910-1930 .

\$9,500.00

Raabe 1; Raabe/Hannich-Bode 322.18; Perkins 201; Schlawe p. 37ff.; Rifkind (Davis) 303; Heller, Steven: Merz to Emigre and Beyond (London/New York, 2003), p. 70f. (illus.)

85

STUTTGART. WERKBUND

Werkbund Ausstellung: Die Wohnung. 12 black-and-white photographic postcards (nearly all original photographic prints) and 1 colored view based on a photograph. 90 x 138 mm. (ca. 3 1/2 x 5 1/2 inches). A selection of 12 photographic postcards documenting the architecture of the Weissenhof-Siedlung. Of these, 6 are official cards published for the exhibition "Die Wohnung" by the Akademischer Verlag Dr. Wedekind & Co.; the rest were published by other Stuttgart firms: Fritz Schaubacher (2), Franckh-Verlag, A. Weber, Hans Boettcher, and Galerie Metz (Tübingen). Together with the group is one further card with a color view based on a photograph. One of the cards is a reissue printed for the Deutsches Turnfest in Stuttgart in 1933; others, mailed between 1929 and 1933, may (or may not) be later printings as well.

The official cards for "Die Wohnung," are unused (2 with a few pencilled notes on the verso); of the others, 5 are used, with messages and cancelled postage (1 with ink inscription at head of the image). Apart from the famous panoramic views, in several variations, the official cards include views of interiors (Le Corbusier's and Pierre Jeanneret's single-family house, Josef Frank's Elektrohaus), as well as exteriors of buildings by





84

Ludwig Mies van der Rohe (Haus 1,2,3,4), Hans Poelzig, Richard Döcker and Ludwig Hilberseimer.
Stuttgart, 1927 [and after]. \$1,500.00

Cf. Kirsch, Karin: *The Weissenhofsiedlung. Experimental housing built for the Deutscher Werkbund, Stuttgart, 1927* (New York, 1989).

86

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; Chevretils Desbiolles p. 316; Pindell p. 104

87

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 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 light wear to the wrappers, otherwise 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)



88

88

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. Slipcase faded, short tears in d.j. 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

89

(TINGUELY) Hultén, K.G. Pontus

Meta. (314)pp. Prof. illus. Lrg. 4to. A unique dummy, exuberantly collaged, painted and inscribed throughout by Tinguely, which Tinguely made for his friend Harry N. Abrams to propose a new edition for the book, in English. "Why not?" he writes repeatedly through the volume, sometimes with full-page painted and watercolored question marks.

The basis for the volume is the Berlin 1972 edition of "Meta" from Propyläen (a French edition had also come out in 1973, from P. Horay). Bound as issued in the original decorated briefcase format (with click-locking cover and plastic handle at its side), this copy consists largely of blank pages, of which some 45 leaves at the outset have been mounted with clipped

sections of the finished book, decorated in paint and inks, and annotated with breezily misspelled wisecracks to Harry in green, blue and black ballpoint. The flyleaf is inscribed "For Harry Abrams 5 Sept 72 Jean Tinguely." The title-page is heavily scribbled (in different inks), with suggested editorial changes to the layout. On the verso of this, he scrawls "Dear Harry, Here is a part of a proof of the Book on my work that Hultén is on now. Why don't you take it for the English version? Eh bien?" Apart from the cut and pasted pages from the original book, the volume includes collaged product labels, three-d postcards ("Here you see How God the swedisH People are printing!"), a clipped reproduction of a nana by Niki de Saint Phalle ("Hello from Niki she is in Jerusalem and finished the Golem on the Hill"), improvised cartoons (photo of a MOMA reception at which Mark Rothko is made to say "I think Tinguely is verry good"), and more.

In the end, the English-language edition was published not by Abrams, but by New York Graphic Society (and concurrently in England by Thames and Hudson).

[1972]

\$6,000.00

90

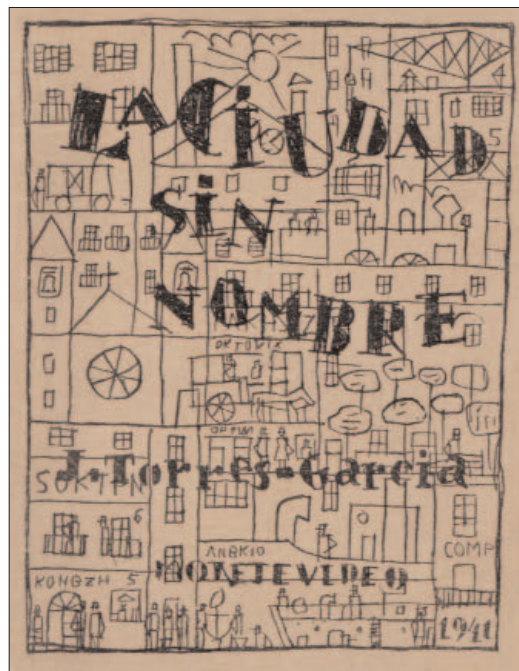
TORRES-GARCIA, J.

Metafísica de la prehistoria indoamericana. 49, (1)pp. 1 line-drawn illus. by Torres-García. Dec. wraps., with design by Torres-García. Torres-García's "Metafísica de la prehistoria indoamericana" "represents the height of his interest in linking the abstract tradition of Pre-Columbian art to the modern." The cover drawing, a representation of Pachacamac, the Earth Goddess, had previously been published in "Círculo y Cuadrado" No. 7 (September, 1937). Light browning; a fine copy.

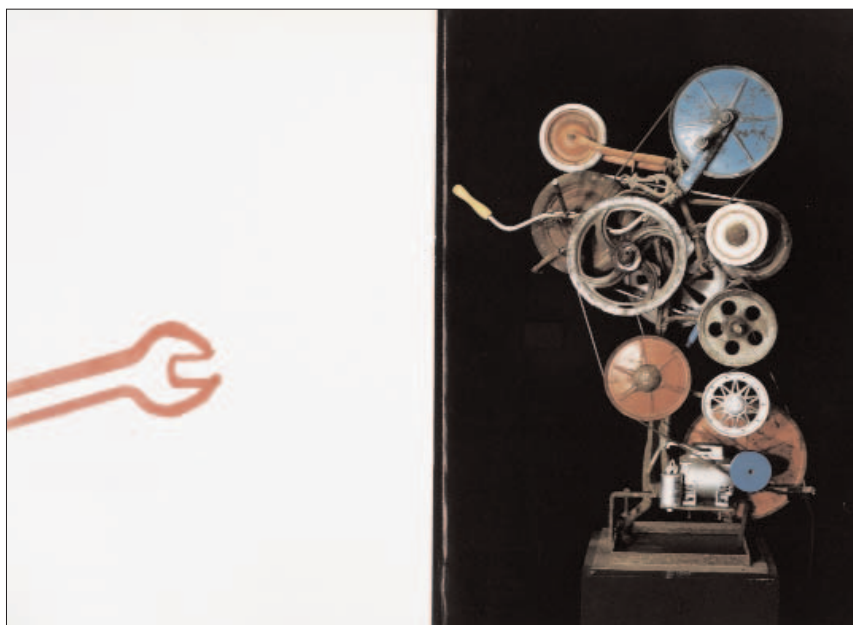
Montevideo (Asociación de Arte Constructivo), [1939].

\$600.00

University of Texas at Austin Art Museum: Joaquín Torres-García, 1874-1949: Chronology and Catalogue of the Family Collection, p. 38; cf. The Antagonistic Link, p. 128f.



91



89

91

TORRES-GARCIA, J.

La ciudad sin nombre. (104)pp. Prof. illus., including dec. title-page, with drawings and figures integrated throughout the text, which is reproduced directly from Torres-García's manuscript original. "Advertencia," printed on blue paper (likewise reproduced from text handwritten and illustrated by the artist) tipped-in before the first leaf. Sm. 8vo. Orig. tan boards, decorated on both covers and spine with drawings by Torres-García, including full-cover composition on the front. Elaborately hand-lettered and illustrated by the artist, "La ciudad sin nombre" is a "mythological history of a city which is stagnated by its own bureaucratic institutions and by the character of the citizens" (Austin). A satire on Torres-García's experience living in Montevideo, it also reflects his disillusionment after the failure of the Asociación de Arte Constructivo, which he had founded in 1935. Spine slightly rubbed; a fine copy.

Montevideo (Asociación de Arte Constructivo), 1941.

\$2,500.00

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

92

(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 textbook 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

93

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

"In design and content, there was no periodical in America more advanced than '291'.... [It] was unparalleled anywhere in the world as a total work of art" (William I. Homer, "Alfred Stieglitz and the American Avant-Garde"). **Deluxe edition:** one of 100 unnumbered copies on "heaviest Japan vellum." An unfolded copy, in extremely fine, fresh condition. New York, 1915. \$4,000.00

Ades p. 42f., 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpel 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art

Press p. 34f.; Tashjian p. 29ff.; Homer p. 190; Sanouillet Picabia et 391, ll.237f.; Naumann: New York Dada p. 58ff.; Pompidou: Dada, p. 62f., 983f. Washington Dada p. 283, pls. 278-282

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TZARA, TRISTAN

La première aventure céleste [sic] de Mr. Antipyrine. Avec des bois gravés et coloriés par Marcel Janco. (Collection Dada.) (16)pp. 8 original color linocuts, of which 6 full-page in teal blue and black, and 2 other in black (front cover and cul-de-lampe illustration), printed on uncut fine laid paper. Image size: 170 x 90 mm. (6 3/4 x 3 1/2 inches). Sm. 4to. Orig. grey wraps., with handcut typography on front cover, reproduced from a woodcut design by Janco. Dated 28 July 1916 in the justification, this is the first publication of the Collection Dada and possibly the first Dada imprint; it is also the first book of Tristan Tzara, then nineteen years old. Mr. Antipyrine takes his name from a now forgotten patent medicine which Tzara found helpful for his migraines (and not, as is sometimes said, from a type of fire extinguisher). Its contents contain a selection of his early verse, African chants, and the first Dada manifesto, included by Tzara under his own name rather than that of one of his characters ("Dada est notre intensité.... Dada est l'art sans pantouffles ni parallèle..."). Wraps. lightly worn, with a few nearly indelectible expert mends. **An historic early presentation copy, inscribed by both Tzara and Janco** on the inner front cover:

"Sympathie + affection/ Tristan Tzara/ [flower]/ Zürich 1/ Fraumünsterstrasse 21/ Centralhof/ [flower] (the foregoing in turquoise ink, and all but the first line in capitals); "Considération/ Marcel Janco" (in black ink, adjacent). The text also contains, on the recto of f. 7, two autograph corrections in black ink, in the hand of either Janco or Heuberg, the printer.

Tzara's address here is at the Pension Altinger, where he shared lodging with Janco, who was then enrolled at the Technische Hochschule. By 1918, Tzara had moved to the Hotel Limmatquai.

Zürich (Collection Dada/ Imprimerie J. Heuberg), 1916.

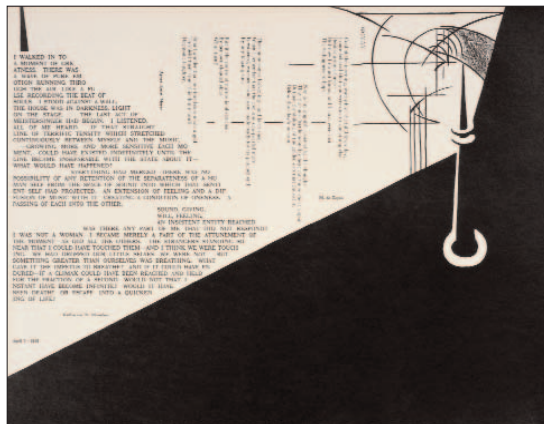
\$25,000.00

Harwood 1; Berggruen 1; Ilk, Michael: Marcel Janco: Das graphische Werk (Ludwigshafen, 2001), CR1-8, pp. 11ff, 77f.; cf. Cernat, Paul: Avangarda românească și complexul periferiei: primul val (Bucharest, 2007), p. 111; Gershman p. 43; Dada in Zürich 81; Almanacco Dada illus. p. 461; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 626; Motherwell/Karpel 414; Verkauf p. 183; Dachy p. 38 (color illus. p. 37); Dada Spectrum p. 275; Dada Artifacts 9; Düsseldorf 107; Zürich 348; Pompidou: Dada 1309, illus. pp. 270, 537; Washington: Dada pl. 6; Franklin Furnace 65; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, pl. 134; Tendenzen 3/45; The Artist and the Book 135; Castleman p. 176; Manet to Hockney 39

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(UBAC) Bryen, Camille & Michelet, Raoul

Actuation poétique. Suivie d'exemples par Camille Bryen et Raoul Michelet. 22pp. 6 full-page tipped-in plates, of which 5 hors texte of photographs and photocollages by Ubac, and 1 of a drawing by Bryen. Lrg. 8vo. Wraps. Glassine d.j. "L'art est le moyen d'amener au jour certaines révélations des profondeurs.... Toutes les techniques sont valables dans la mesure où elles sont subordonnées à cette recherche. Pour ma part, j'ai adopté les moyens photographiques, dont les





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techniques impersonnelles me séduisaient bien plus que dessin ou peinture pour montrer les aspects insolites du réel.' Ubac réalise alors des brûlages ('La nébuleuse,' 1939), des solarisations ('Combat de Penthéisée,' 1937), des collages. Il est proche ami des poètes: Gilbert-Lecomte, qui lui révèle le fait religieux et la pensée traditionnelle; Bryen, avec lequel il publie 'L'actuation poétique' (sous le pseudonym de Raoul Michelet), Éluard, Scutenaire, Les-cure...—qu'il illustrera tous" (Jean-Clarence Lambert, in Biro/Passeron). Partly unopened. A fresh copy. Paris (Éditions René Debresse), 1935. \$1,500.00
Biro/Passeron p. 415; Reynolds p. 22; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 414

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(UBAC) Crégut, Robert

Le trou de serrure. Nouvelles illustrés par Ubac. (Club du Soleil Noir.) 152, (6)pp. 7 full-page illus. by Ubac. Dec. wraps. (with design by Ubac). Publisher's slipcase (black

boards). One of 175 numbered copies on offset Sirène Arjomari, with an original color etching by Ubac, signed and numbered in pencil, loosely inserted as issued, from the edition of 242 in all. A collection of seven short stories by Crégut—praised by Sartre, Péret, Leiris, and others in the postwar Surrealist ambit—written between 1964 and 1966, after over a decade of silence. The striking Ubac etching is printed in extremely high relief. An unopened copy; small repair on front cover.

Paris (Le Soleil Noir), 1968.

\$1,250.00

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(UBAC) Bryen, Camille

L'aventure des objets. Avant-propos de J.-H. Levesque. 16pp., 8 photographic plates, by Raoul Ubac. Wraps., mounted with additional photographic plate, as issued. **Edition de tête:** one of 32 numbered copies signed by Bryen in the justification, from the limited edition of 300 in all, and here with a fine original drawing by Bryen in black ink, signed with initials, on the front flyleaf.

"[Bryen] crée aussi des assemblages d'objets insolites qui poursuivent leur 'aventure.' En 1937, dans sa conférence sur 'l'aventure des objets,' (texte qu'il publie la même année), il décrit ses expériences plastiques en tenant de les interpréter lucidement. Avec humour, il appelle certains de ses objets ses 'bryoscopies'" (Biro/Passeron). Bryen had previously collaborated with Ubac on a small book of poems and photographs in 1934, "Actuation poétique." Here Ubac participates under the pseudonym Ubac Michelet. Small stamp on inside front cover; text browned, as usual; a fine copy.

Paris (Collection Orbes), 1937.

\$3,500.00

Biro/Passeron p. 70

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VIEW

"Through the eyes of poets." Charles Henri Ford, editor. Series I, No. 1 - Series VII, No. 3, October 1940 - Spring 1947 (all published), lacking 2 issues: Series I, Nos. 3 and 4/5. Prof. illus. Format varies: Series I in tabloid folio; Series II in sm. 4to.; Series III-VII in lrg. 4to. Series I in self-wraps.; Series II-VII in dec. wraps. Special issues are devoted to Surrealism, Ernst, Tchelitchev/Tanguy, "Vertigo," and Marcel Duchamp (designed by the artist).

"Among the many literary and art reviews which sprang up in the United States during the last war, it was certainly 'View' which—although never in any way an 'official' organ of the movement—provides the most striking evidence of the gradual penetration of American intellectual life by the ideas and themes of Surrealism" (Marcel Jean). "When Breton reached New York, he found 'View,' an avant-garde literary magazine edited by Charles-Henri Ford, most sympathetic to the surrealists. One of its regular contributors, Nicolas Calas, in particular, was to become a close friend of Breton, and edited the special surrealist number October/November 1941, which contained an interview with Breton by Charles-Henri Ford, and contributions by Masson, Georges Henein (from Cairo), Seligmann, Ernst ('The Headless Woman') and Benjamin Péret, and communications from surrealists in America and abroad. Breton was asked the memorable question, had he ever dreamed of Hitler, and then his impressions of New York, in which he reveals an interest in flora and especially in the butterflies of the surrounding countryside, rather than the skyscrapers of New York" (Ades). Issues of the Series I are rare, and sets so nearly complete as this—lacking only two issues from the first series—are very difficult to obtain.

New York, 1941-1947.

\$6,500.00

Ades pp. 375, 383ff.; Gershman p. 54; Rubin 482; Jean p. 318; Reynolds p. 126; Milano p. 570ff.

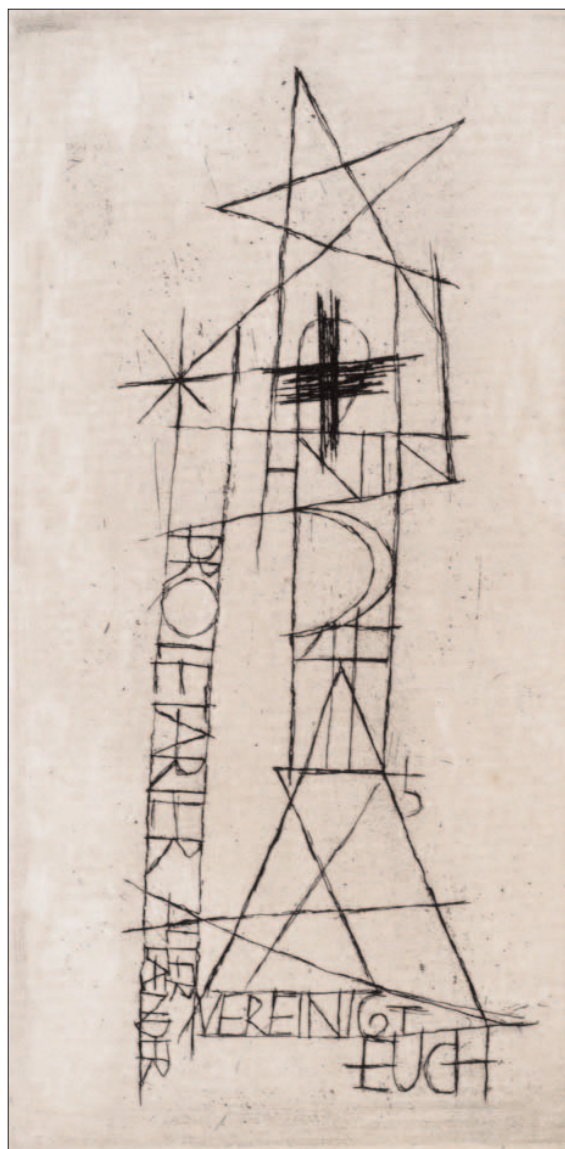
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VOGENAUER, ERNST RUDOLF

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).



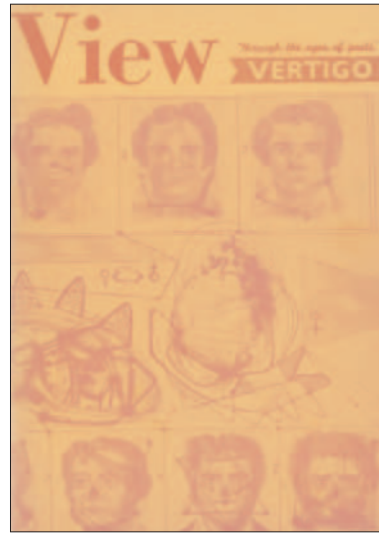
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Vorzugsausgabe: copy no. I of X deluxe copies, from the edition of 50 in all (of which 25 were sold). **The Heinrich Stinnes copy**, with his ownership inscription in ink, dated July 1924, on title and on the inside cover of the portfolio, and with 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 imaginary series of ex-libris designs for celebrated leftist political and cultural figures—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



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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 Kata- logue (Berlin 2007), pp. 148-153 (illus.)*; Prügel, Roland: *Im Zeichen der Stadt. Avantgarden in Rumänien 1920-1938*

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VORDEMBERGE-GILDEWART, FRIEDRICH

Millimeter und Geraden. (24)pp., printed on white Holland van Gelder and pink Pannekoek Renaissance papers. 3 tipped-in halftone plates; 1 line-drawn composition (reprinted on front cover). Folio. Portfolio: all contents loose, as issued, within dec. wrapper, designed by the artist. Original glassine d.j.

Vorzugsausgabe, signed and numbered in the colophon by the artist, from limited edition of 75 copies in all, of which 1-65 were to be reserved for the artist, and 10 further copies, designated a-j, were hors commerce. This copy, which Vordemberge-Gildewart has designated "IV," presumably comes from the first group, as have other roman-numeralled copies we have seen. The Dutch artist Friedrich Vordemberge-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters' Ring Neue Werbegestalter, was a pioneer of modernist typography, as well as a painter. This beautifully designed volume of poems and Constructivist drawings and paintings—dedicated to 'the white line in my yellow painting—was privately published by Vordemberge-Gildewart himself during the war, while working on a series of large paintings in a new tonality which greatly excited him. According to the Wiesbaden catalogue, part of the edition was destroyed, and copies were already very scarce by the end of the war, such that in 1946 the artist wrote Kurt Schwitters saying that he hoped he could put together one for him from loose sheets, since the edition itself was entirely gone. A beautiful copy.

Amsterdam (The Artist), 1940. \$4,000.00
 "Typographie kann unter Umständen Kunst sein": *Vordemberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), no. T440*



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