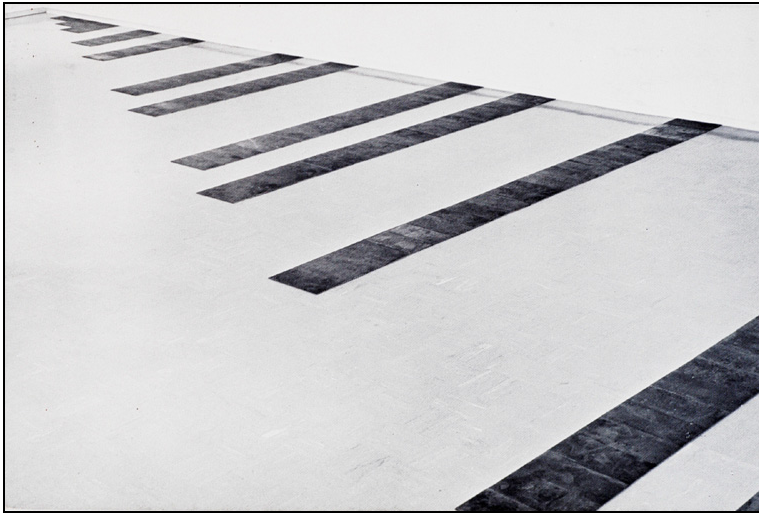
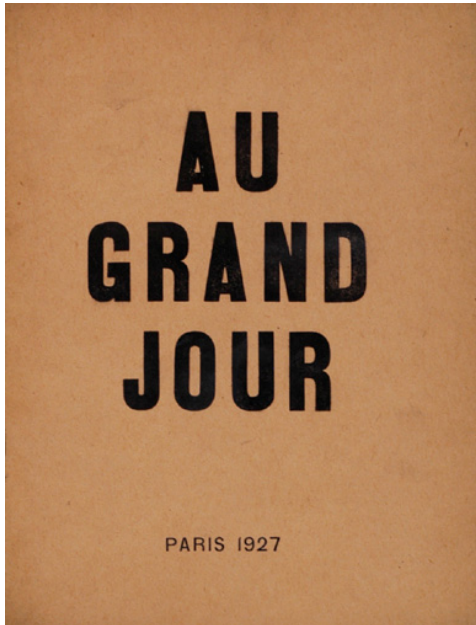


Ars Libri, Ltd. / 500 Harrison Ave. / Boston, MA 02118
orders@arslibri.com / www.arslibri.com / tel 617 357 5212 / fax 617 338 5763

Electronic List 96: Modern & Contemporary Art



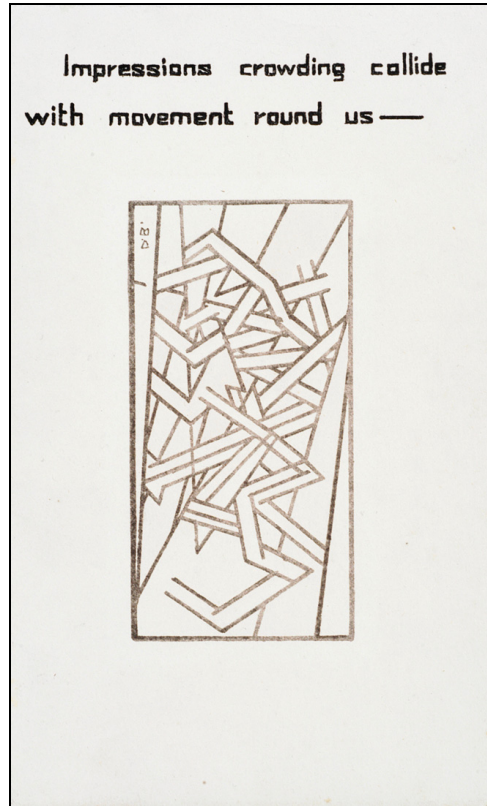
- 1 **ANDRE, CARL. Sequence of 5 photographic postcards, published in conjunction with the artist's exhibition at the Otis Art Institute Gallery, Los Angeles, January-February 1977.** 5 cards, each with halftone photographic image on the recto, and each through-numbered on the verso as a sequence, with caption and mailing panel. 100 x 150 mm. (ca. 4 x 6 inches). In order, the cards are titled: 1. MacArthur Park Lake. 2. Otis Art Institute Gallery. 3. Santa Fe Metals. Forty-first & Alameda. 4. Prime Rectiles. 5. Blue Equivalents. "Prime Rectiles" and "Blue Equivalents" present installation photos of Andre floor pieces; "Otis Art Institute Gallery" presents shadows on the floor of an empty room; "Santa Fe Metals," stacks of metal sheets of various sizes; and "MacArthur Park Lake," shadows rippling across the surface of a the water. Fine condition.
Los Angeles, 1977. \$650.00



- 2 **ARAGON, LOUIS, ET AL. *Au grand jour***. Surrealist tract, collectively signed by Louis Aragon, André Breton, Paul Eluard, Benjamin Péret and Pierre Unik. 28, (4)pp. Printed wraps. Original glassine. **Édition de tête: one of 25 roman-numeralled copies**, with a handwritten justification in blue pencil opposite the title-page "Il a été tiré de cet ouvrage vingt-cinq exemplaires de luxe numérotés de I à XXV. No. XXIII." Issued in May 1927, following the induction of the signers into the Communist Party, this pamphlet castigates Antonin Artaud and Philippe Soupault for their lack of political militarism. Artaud's well-known rebuttal, "A la grande nuit, ou le bluff surréaliste," followed suit a month later. A very fine, crisp copy. Paris (Editions Surréalistes), 1927. \$1,850.00
Gershman p. 56; Biro/Passeron p. 40; Nadeau p. 260ff.



- 3 **BEUYS, JOSEPH & Brodmann, Jürg. Fettbriefe [Fat Letters].** Edition of 125 copies. 5 sheets of letterhead stationery for the Stiftung zur Förderung der Kuenste (and Fundaziun per Promover igl Art), each stained with fat, and each signed in full by Beuys in blue ink at lower right; each numbered IV/2.2-097/125 in pencil on the verso. Together with: "Zertificat bezüglich Opus Nr. IV/2.2. - 097/125," an elaborate formal certificate with mounted embossed paper seal, fully signed by Beuys in black ink, and signed twice by Brodmann and dated 24. September 1973 1.37 in his hand. Sheet size: 295 x 208 mm. (ca. 11 5/8 x 8 1/4 inches). Loose guards (blank second sheets of stationery).
Heidelberg (Edition Staeck), 1973. \$4,500.00
Schellmann 77



- 4 **BOMBERG, DAVID. Russian Ballet.** 6 original color lithographs on cream wove stock, with text on versos, constituting the full suite of prints, without the original wrappers and one unillustrated leaf of text. Sm. 4to. Edition estimated at about 100 copies, printed by the artist himself.

A special copy, **presumably a proof, in which line versions of two of the lithographs appear on the versos of two plates**, presenting a reversed monochrome state of the prints without the addition of color. We have no record of other copies with these show-through black-and-white images, which amplify the structure of Bomberg's compositions.

"Bomberg's work was in his 'constructive-geometric' style which he had developed before 1914. The drawings were apparently done before the war and lithographed at the time of Diaghilev's visit to London with his ballet. The dealer Jacob Mendelsen brought Diaghilev, Bomberg and Henderson, the owner of the Bomb Shop, together to plan the publication, and financed it himself. Bomberg stated that he printed the lithographs himself with his own blank verse poems in seven printings, and that the abstract drawings had been done on the inspiration of the ballet itself. Diaghilev objected to Bomberg's efforts to sell the publication like a programme at 2s.6d. a time" (Manet to Hockney).

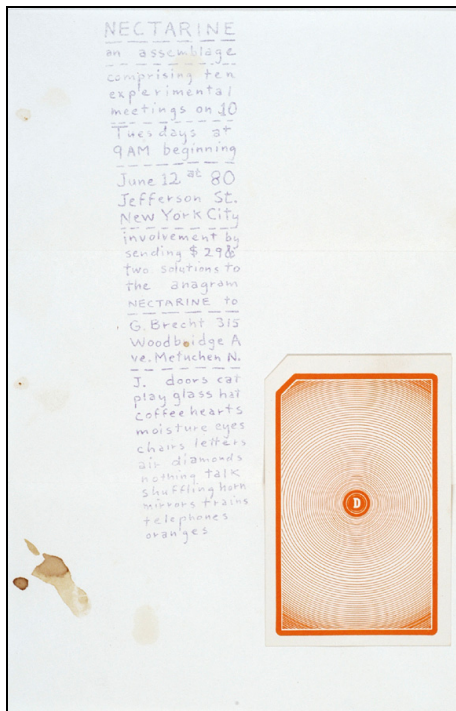
The book is arranged as a sequence of double-page compositions of text and image. "Methodic discord startles.../ Insistent snatchings drag fancy from space,/ Fluttering white hands beat — compel. Reason concedes./ Impressions crowding collide with movement round us — / — the curtain falls — the created illusion escapes./ The mind clamped fast captures only a fragment, for new illusion." Two of the images are printed vertically on the page, though evidently conceived as horizontal, as indicated by the artist's initials. The plates presented in a single mat to show the lithographs.

A few smudges on title-page, a few edges slightly creased, generally clean and crisp.

London (Hendersons), 1919.

\$8,500.00

Castleman p. 143; Manet to Hockney 46; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, pp. 90, 94 illus. 87



- 5 **BRECHT, GEORGE. Nectarine.** An assemblage comprising ten experimental meetings on 10 Tuesdays at 9AM beginning June 12 at 80 Jefferson St. New York City. Folding mimeographed circular, printed on recto only, enclosed with a printed card in a small envelope. Circular: 215 x 138 mm.(ca. 8 1/2 x 5 1/2 inches). Envelope: 100 x 165 mm. (3 5/8 x 6 1/2 inches).

"Brecht also stored work and tested out events at a loft-space he shared with his friend Robert Watts in New York.... Since New York offered many more sympathetic participants close at hand, the Jefferson Street loft was an ideal site for a series of events Brecht called 'Nectarine.' He advertised this as 'ten experimental meetings on 10 Tuesdays' with 'involvement by sending \$29 and two solutions to the anagram NECTARINE.' This call for the participation of friends in New York was the beginning of a collaborative turn in Brecht's conception of his work" ("George Brecht Events: Eine Heterospektive").

Following the announcement details on the flyer is the text "J. doors cat/ play glass hat/ coffee hearts/ moisture eyes/ chairs letters/ air diamonds/ nothing talk/ shuffling horn/ mirrors trains/ telephones/ oranges." The accompanying score card, irregularly shaped, is imprinted "suppose / sup pose" on one side; on the other, printed in orange, is the letter D surrounded by a dizzying field of concentric circles.

This example is hand-addressed by Brecht to E.M. Plunkett, a mail art collector, in New York City, and postmarked May 18, 1962. Another example illustrated in the foregoing, addressed to the Fluxus artist Albert M. Fine, is also postmarked on this day. Small coffeestain on the flyer. Rare.

Metuchen, N.J., 1962.

\$650.00

Robinson, Julia: *George Brecht Events: Eine Heterospektive*. Hrsg. v. Alfred M. Fischer (Museum Ludwig, Köln, 2005), no. 75, illus. p. 99; Gagosian Gallery: *George Brecht: Works from 1959-1973* (London, 2004), p. 70

ELECTRONIC LIST 96: MODERN & CONTEMPORARY ART



- 6 **BRECHT, GEORGE & WATTS, ROBERT. *Maytime*.** [Yam Festival Calendar. *Maytime/Yam Time*.] Double-sided broadside graphic calendar, printed in blue and green on white stock. 558 x 215 mm. (circa 22 x 8 1/2 inches). Prof. illus., with photollages and freehand illustrations, appropriated nineteenth-century and modern commercial advertisements, typographic caprices, and other elements.

A calendar of events and recommended activities for the May 1963 Yam Festival, edited and designed by Brecht and Watts. Featured--on Clock Day, Box Day, Yam Hat Sale, Balloon Day, Necktie Day, Water Day, Food Day, Key Day and others--was a hectic agenda spread across New York and New Jersey throughout the month. "Yam Day," at the Hardware Poet's Playhouse over the weekend of 11-12 May, included performances and projects by George Brecht, Robert Breer, John Cage, Robert Filliou, Red Grooms, Rudy Burckhardt, Al Hansen, Dick Higgins, Ray Johnson, Joe Jones, Alison Knowles, George Maciunas, Jackson Mac Low, Ben Patterson, Yvonne Rainer, Stan Vanderbeek, Robert Watts, James Waring, Diane Wakoski, Emmett Williams, LaMonte Young and others; another major event, "Segal's Farm," was held on the 19th, "with a Happening by Allen Kaprow, dance by Yvonne Rainer, Decoll/age by Vostell, Music by LaMonte Young, + All Kinds of Trouble by Dick Higgins" at the New Jersey farm of the sculptor George Segal.

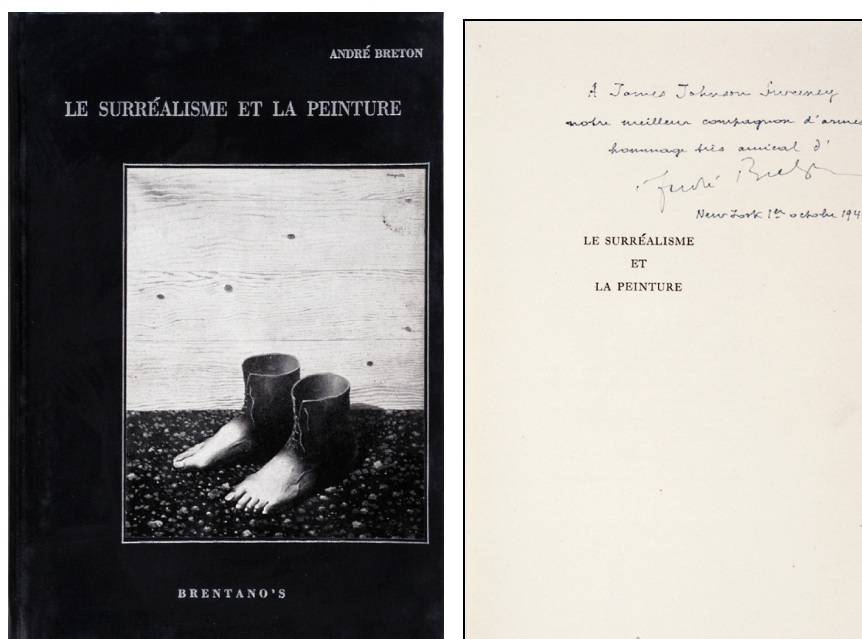
An incunabula of Fluxus, predating George Maciunas' return from West Germany. Folded, presumably as mailed. Recto a little browned in one portion, otherwise very fine.

[New York, 1963].

\$2,000.00

Happening & Fluxus 01.05.63--31.05.63; Milman, Estera (ed.): *Fluxus: A Conceptual Country (Visible Language, Vol. 26, No. 1/2, 1992)*, p. 239

ELECTRONIC LIST 96: MODERN & CONTEMPORARY ART



- 7 **BRETON, ANDRÉ. Le surréalisme et la peinture.** Suivi de 'Genèse et perspective artistiques du surréalisme,' et de fragments inédits. 203, (1)pp., 69 plates (5 color). 4to. Dec. cloth. Breton's text is brought quite up to date, with commentary on Kahlo, Lam, Donati, Cornell and, especially, Gorky, among others. Martica Sawin notes that to promote this new edition, Enrico Donati, together with Duchamp and Matta, installed a special display in the window of Brentano's flagship store on Fifth Avenue, including a three-dimensional version of the Magritte on the cover.

An historic presentation copy, inscribed "A James Johnson Sweeney/ nôtre meilleur compagnon d'armes, hommage très amical d'/ André Breton/ New York 1er octobre 1945" in blue ink on the half-title. Sweeney, distinguished curator at the Museum of Modern Art and later director of the Guggenheim, was, in the war years, a friend and ally of the European surrealist exile community in New York, and wrote extensively on Surrealist topics (having also served as editor-in-chief of "Transition" in earlier years).

New York (Brentano's), 1945.

\$1,500.00

Sheringham Aa360; Pompidou: Breton p. 363; Gershman p. 9; Sawin p. 376; Rubin 138; Milano p. 655



- 8 **BULLETIN INTERNATIONAL DU SURREALISME.** Nos. 1-4 (all published). 4to. Self-wraps., stapled as issued. Fine fitted slipcase and chemise by Devauchelle (black boards, silver label at spine). **A complete set, including the sensationally rare No. 2,** published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost. Remarking on this "inaccessible et mythique numéro," the Breton sale catalogue of 2003 reported that "d'après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l'océan. De la plus insigne rareté."

Contents of the set as follows:

No. 1: Bulletin international du surréalisme. Publié par le Groupe surréaliste en Tchécoslovaquie. Prague, le 9 avril 1935./ Mezinárodní buletin surrealismu. Vydala Skupina surrealistu v CSR. Praha, 9. duben 1935. 12pp. 4 illus., Styrsky, Toyen and Makovsky. Parallel texts in Czech and French. With extensive quotation from Breton and Eluard, who, at the invitation of the Czech group, visited Prague early in 1935, where they were lionized by the Communist Party press. Declarations by Vítězslav Neval and others; illus. of work by Styrsky and Toyen.

No. 2: Boletín internacional del surrealismo. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de Paris y "Gaceta de Arte" de Tenerife (Islas Canarias). 9, (1)pp. 5 illus. Parallel texts in Spanish and French. "In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Dominguez in Tenerife who for four years had been publishing a review of modern art, 'Gaceta de Arte.' Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro Garcia Cabrera and Agustin Espinoza. 'Gaceta de Arte' organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings, and photographs.... Conferences were held, and Buñuel and Dalí's film 'L'Age d'Or' was shown. A second bilingual edition of the 'International Surrealist Bulletin,' this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues--the relationship between art and revolution--as the Czech number. It contained reproductions of 'The Hunter' by Dominguez, and 'The Death of Marat,' an engraving by Picasso for a collection of poems by Benjamin Péret" (Marcel Jean).

No. 3: Bulletin international du Surréalisme. Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. Opening with a manifesto protesting the Franco-Soviet pact, "Le couteau dans la plaie," signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton's speech to the Congrès des Écrivains pour la défense de la Culture--which, notoriously, he had been

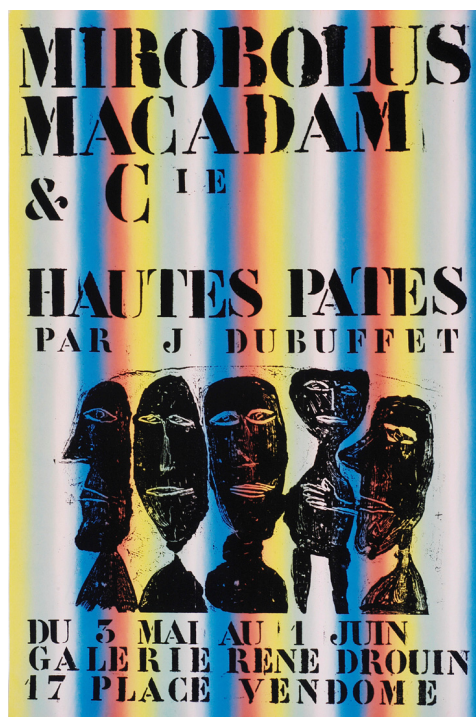
prevented from reading. "There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party" (Ades).

No. 4: International Surrealist Bulletin. Issued by the Surrealist Group in England. September 1936. 18, (2)pp. 11 illus. Texts by Herbert Read and Hugh Sykes Davies; bulletin "read and approved" by Agar, Breton, Burra, Davies, Éluard, Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England, following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936. A little unobtrusive browning in No. 2; a very fine set.

Praha/ Santa Cruz de Tenerife/ Bruxelles/ London, 1935-1936.

\$16,500.00

Gershman p. 48; Admussen 27; Biro/Passeron pp. 361, 363; Jean p. 263f.; Reynolds p. 108; Milano p. 565f.



- 9 (DUBUFFET) Paris. Galerie René Drouin. **Mirobolus Macadam & Cie. Hautes pâtes** par Jean Dubuffet. Du 3 mai au 1 juin. Lithograph, printed in black, on buff-colored stock stenciled in color ("papier Arlequin"). 600 x 396 mm. (ca. 23 5/8 x 15 5/8 inches). Lithography by Mourlot. One of 300 copies, from the limited edition of 340 in all.

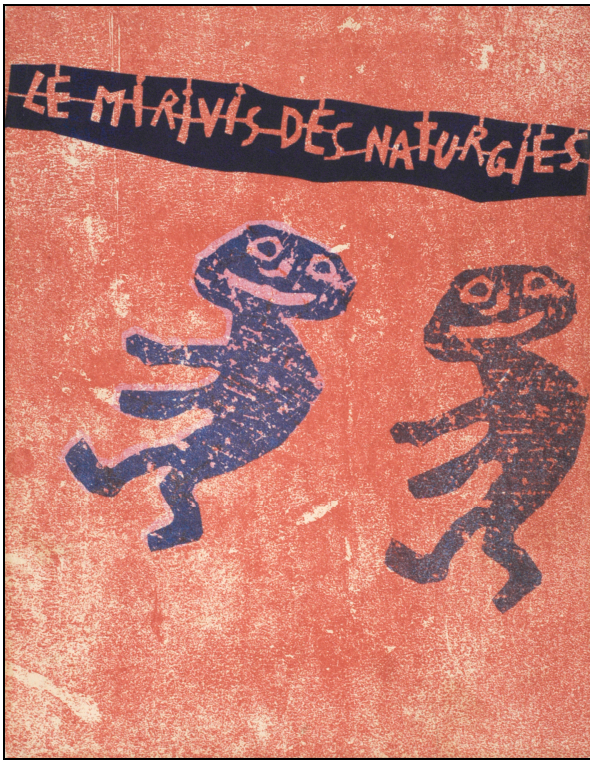
"In May 1946, his second major exhibition, entitled 'Mirobolus Macadam & Cie/ Hautes Pâtes,' opened at the Galerie Drouin, causing a scandal. These forty-eight paintings alarmed the public by their imagery of cruel irony (few people realized how funny they were) and by their use of crude materials. In the best dada tradition, paintings were slashed by infuriated spectators. Many of the critics were wildly antagonistic and, in fact, nothing had so outraged the Paris art world in a great many years. It must be borne in mind that at that time the most 'advanced' work to be seen in Paris was at the annual salons of the *Réalités Nouvelles*, which included multitudes of anemic geometric abstractions in which the paint was applied with a thin and impersonal uniformity. Now this! Critics accused Dubuffet quite correctly of anarchy; less accurate was their talk of 'ephemeral success.' They were revolted by his use of mud, his 'scrapings of the dust bin.' Words like 'merde' and 'cacaïsme' made their appearance. Several critics were perceptive enough to recognize a similarity to Jarry and 'Ubu Roi,' and it is certainly true that Jarry provided an important source for Dubuffet's imagery. The comparison, however, was usually made perjoratively by the critics, like René Huyghe, but in spite of all this opposition, the 1946 show was sold out within days" (Selz).

The lithograph itself, "Suite de visages II," of which a single unique proof survives, had been made in March. The poster was designed with the same stenciled lettering and rainbow-striped background as the cover of the catalogue of the exhibition, by Michel Tapié. Fine condition.

Paris, 1946.

\$3,750.00

Webel 97; Selz, Peter: The Work of Jean Dubuffet (New York: Museum of Modern Art, 1962), p. 20ff.



- 10 **DUBUFFET, JEAN & Martel, André. *Le Mirivis des Naturgies*.** (48)pp. 16 full-page original lithographs by Dubuffet (including 2 on the front wrapper and slipcase). Contents loose, as issued. 4to. Orig. dec. wrappers, with cover lithograph, in publisher's dec. box (with mounted cover lithograph) and chemise. One of 110 copies, signed and numbered by Dubuffet and Martel in the justification, from the limited edition of 116 in all, on Auvergne paper.

One of Dubuffet's most beautiful and appealing books. As was the case with many of his books, the text is lithographed from his handwritten manuscript.

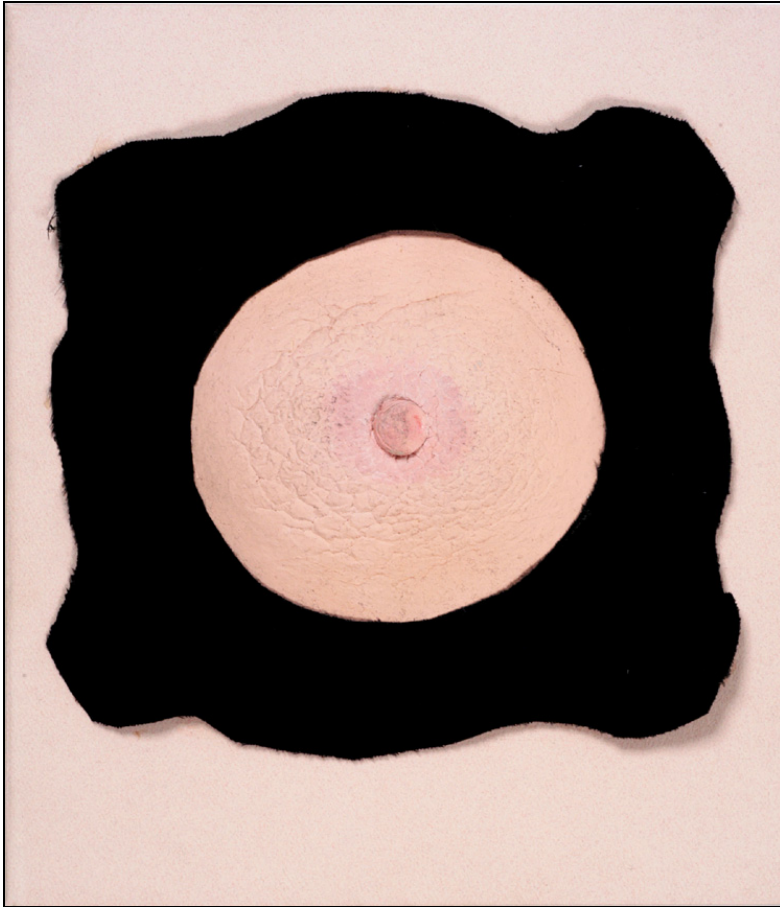
"In 1958, Dubuffet began a large series of lithographs called 'Phénomènes,' which he has described as 'a continuous surface magnifying the textures of the earth, sky, wind and water. His friend André Martel wrote this text to accompany a selection of the lithographs, and some of it was set in type. Dubuffet suggested replacing the printed text with a calligraphic one, and he wrote it out in block capitals, to be lithographed on his own press. He then created additional lithographs for 'Le mirivis des naturgies,' thus separating it from the 'Phénomènes' series, though it is similar in manner" (Garvey/Wick).

"Dubuffet can always be relied on for a surprise, and his sixteen lithographs for 'Le Mirivis des Naturgies' (1963) keep pace with his development as a painter. One should preface any description of them by observing that the text consists of poems by André Martel, described as 'en langage 'paralloïdre'--an epithet coined for a pataphysical occasion. They are suitably hand-transcribed by the artist himself in the style familiarized by his early 'livre manuscrit,' 'Métromanie'" (Strachan). Slight chipping at corners of the box.

Paris (Alexandre Loewy), 1963.

\$17,500.00

Webel 825-868; *Loreau* pp. 227-233 nos. 1-21; *Johnson, Robert Flynn: Artists' Books in the Modern Era 1870-2000*, no. 147; *Splendid Pages* p. 178; *Strachan* p. 331; *Garvey, Eleanor M. & Wick, Peter A.: The Arts of the French Book, 1900-1965* (Dallas, 1967), no. 68



- 11 **(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 a hand-trimmed black velvet cut-out. 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 Lacourrière, 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 foam 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).

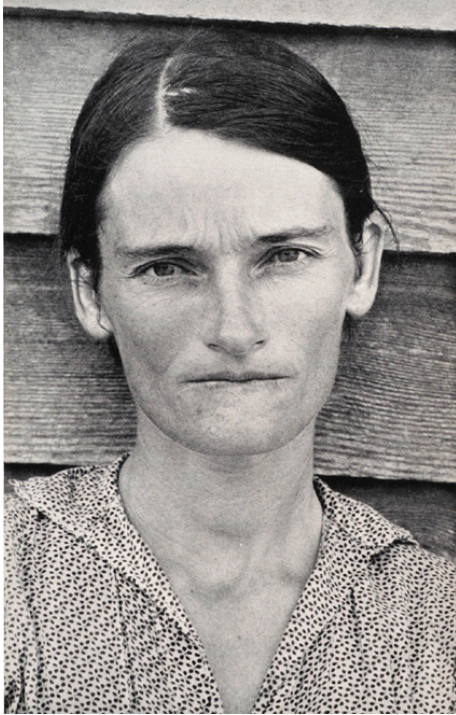
This copy is without the “Prière de toucher” label that usually appears on the other panel of the chemise. The chemise is from the estate of Enrico Donati, Duchamp’s collaborator on the work, and it is in extremely fine condition, the breast and surrounding support bright and fresh. It is also complete with the original box, which is often lacking. Copies in this condition are quite rare.

Paris (Pierre à Feu/ Maeght), 1947.

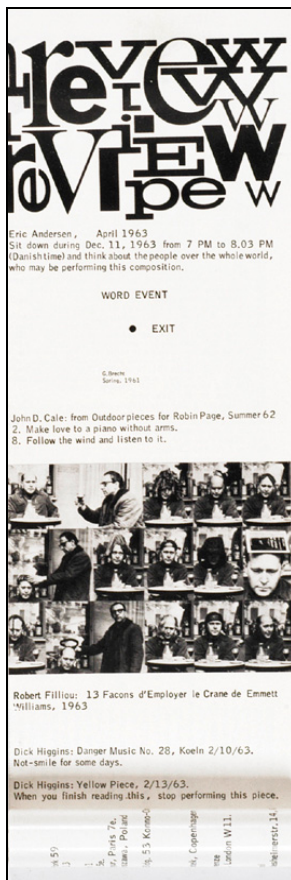
\$35,000.00

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



- 12 (EVANS) Agee, James & Evans, Walker. **Let Us Now Praise Famous Men: Three Tenant Families.** xvi, 471pp., 31 halftone plates. 4to. Cloth. D.j. "It was only after it was reissued in 1960--after Agee had won the Pulitzer Prize, and the American audience had caught up to the book's vision--that it became a perennial classic. Among early reviewers, Lionel Trilling was almost alone in his recognition of the book's place in history. In the 'Kenyon Review,' he called it 'the most important moral effort of our American generation' (David Levi Strauss, in Roth).
D.j. somewhat chipped at head and back cover, with clean split across spine, though in all reasonably good; the book itself in quite fresh condition.
Boston (Houghton Mifflin Company), 1941. \$2,750.00
Roth: The Book of 101 Books, p. 108f.; *Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. I*, p. 144



- 13 **(FLUXUS) Fluxus Preview Review.** Editorial Committee: Chairman: George Maciunas. Cross Section: Nam June Paik, Emmett Williams. U.S. Etc. Vertical scroll, printed in offset (both recto and verso) on three joined strips of coated stock, with text and 7 halftone photographic illus. 160 x 10 cm. (ca. 65 1/2 x 3 7/8 inches). 1672 x 99 mm. (65 x 3 7/8 inches). Rolled as issued.

“Fluxus Preview Review,’ a preview of the ‘Review’ (Anthology) Fluxus, served as a kind of first Fluxus newspaper and propaganda vehicle. It contains a definition of the word FLUXUS, a list of the editorial committee, advertisements for Fluxus Yearboxes and Fluxus products, scores by a number of Fluxus artists and photographs of performances. George Maciunas, who edited and designed the work, took its format from the November 1961 publication ‘Kalender Rolle,’ edited by Ebeling and Dietrich in Wuppertal, West Germany” (Jon Hendricks). Other members of the editorial committee (listed by national sections) include La Monte Young, Jackson Mac Low, Dick Higgins, Benjamin Patterson, Jonas Mekas, Daniel Spoerri, Jean Clarence Lambert, Henry Flynt, Toshi Ichiyanagi, Yoko Ono, Heinz-Klaus Metzger, and Arthur K pcke. A Fluxuncunable. A fine copy.

K ln-Mulheim, n.d. [1963].

\$800.00

Hendricks: *Fluxus Codex* p. 102f.; *Silverman 542*; *Phillpot/Hendricks 11*



- 14 **FRANK, ROBERT. *The Americans*.** Introduction by Frank Kerouac. (2), vi, (2)pp., 83 gravure plates. Oblong 4to. Cloth. D.j. First American edition (following the publication of “Les américains” by Robert Delpire in Paris in 1958), and the first edition to contain the Kerouac introduction. “Frank first wanted William Faulkner to write the introduction; then [Walker] Evans agreed to do it. But Frank’s old friend Robert Delpire in Paris thought it needed a different approach, and the French and American editions of this classic turned out to be two very different books. The Delpire first edition...is more like a sociological study, wherein Frank’s photographs appear as illustrations of the probing texts printed on facing pages, gathered by Alain Bosquet from dozens of illustrious writers.... When Barney Rosset at Grove Press agreed to publish ‘The Americans’ in the U.S., Frank pulled out all the text, leaving only blank pages with captions facing the images, mirroring the layout of Evans’ ‘American Photographs.’ To replace all the words in the French edition, Frank includes only Jack Kerouac’s bop intro” (Roth).

D.j. with tears and creases at top and bottom edges, with small losses; foot of binding slightly scuffed at bottom edge.

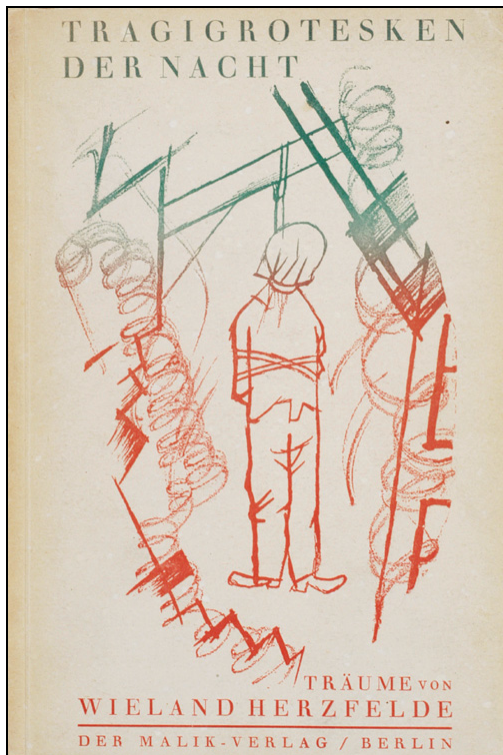
New York (Grove Press), 1959.

\$8,000.00

Roth p. 150f.; The Open Book p. 176; Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. I, p. 247



- 15 **GROPIUS, WALTER, ET AL. Staatliches Bauhaus Weimar, 1919-1923.** 224, (2)pp. 147 illus., including 20 color plates, of which 9 are original color lithographs by Herbert Bayer, Marcel Breuer, L. Hirschfeld-Mack (2), P. Keler and W. Molnár, R. Paris, K. Schmidt (2) and F. Schleifer. Lrg. sq. 4to. Orig. dec. black boards, printed in red and blue. Typography by László Moholy-Nagy; binding design by Bayer. One of 2000 German-language copies, from the edition of 2600 in all. Texts by Gropius ("Idee und Aufbau des Staatlichen Bauhauses"), Klee, Kandinsky, Moholy-Nagy, Schlemmer and Grunow.
The first book published by the Bauhaus, preceding the Bauhausbücher proper of 1925 and after; Bayer's brilliant front cover design is fittingly proclamatory. The work was issued on the occasion of the great Weimar Bauhaus exhibition of 1923, organized at the behest of the Thuringian Legislative Assembly, which wished to have a public display of the accomplishments of the first four years. Gropius set the theme as 'Art and Technics: A New Unity.'
Expertly rebacked; pale tidemark at lower right corner of first several leaves; the brilliant Bayer cover design in nice condition.
Weimar/München/Köln (Bauhausverlag/ Karl Nierendorf), 1923. \$7,500.00
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.



- 16 (GROSZ) Herzfelde, Wieland. **Tragigrotesken der Nacht**. Träume. Einbandentwurf und Zeichnungen von George Gross [sic]. 88, (2)pp. 20 line-drawn illus. by Grosz in text. Title-page design and double-page endpapers (repeated front and back) also by Grosz. Sm. 4to. Dec. wraps., printed in red and green with a drawing by Grosz.

The text, eighteen prose poems written by Herzfelde between the summer of 1913 and the fall of 1919, reflect the horrors of the First World War, as evoked in expressionistic dreams. The book is dedicated to John Heartfield's son Tom, then two years old, "in the hope that he will prove to be an upstanding Communist." An exceptionally fine copy, crisp and clean, very rare thus.

Berlin (Der Malik-Verlag), 1920.

\$1,850.00

Lang 12; Bülow 15; Hermann 192; Berlin 22; Raabe/Hannich-Bode 120.3; Düsseldorf 401; Bergius p. 421, illus. p. 195; Dachy p. 90; Dachy: Archives Dada p. 562, illus. p. 139 (full-page color); Pompidou: Dada 1244, illus. p. 639



- 17 **(LÉGER) Cendrars, Blaise. J'ai tué. Prose par Monsieur Blaise Cendrars et 5 dessins de Monsieur Fernand Léger.** (34)pp. 5 compositions by Léger, including 2 hors texte and 1 on front cover, printed in red and blue (the cover with orange pochoir) . Text printed in red. Sm. sq. 4to. Orig. wraps., with front cover pochoir composition by Léger in blue and yellow. One of 300 numbered copies on uncut vergé à la forme, from the limited edition of 353 in all. Typography and printing by François Bernouard, A La Belle Édition.

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

"Just how important Cendrars was as a contact between pre-war simultaneity and the Léger of 1918-19 is demonstrated by the fact that Léger's friendship with the poet was articulated by experiments in book illustration which are in some ways complementary to the first 'simultaneous book,' that among his first attempts to combine 'poetic' images without regard for the unities of time and place were the illustrations for 'J'ai tué'..." (Christopher Green, in "Léger and Purist Paris").

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

An epochal book. Rare. Partly unopened. A beautiful copy, exceptionally bright and fresh.

Paris (A La Belle Edition), 1918.

\$12,500.00

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



- 18 **LISSITZKY, EL & ARP, HANS. Die Kunstisten. /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. Expertly rebounded. A fine copy, the boards and interior fresh.**

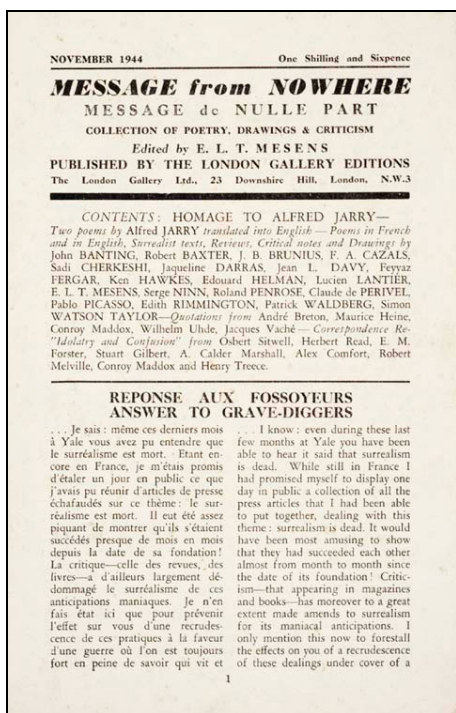
Erlenbach-Zürich/München/Leipzig (Eugen Rentsch), 1925.

\$5,500.00

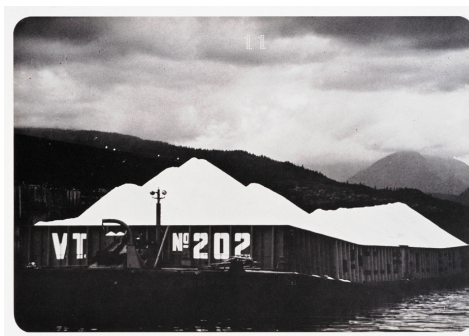
Nisbet 1925.2; Rowell, Margit & Wye, Deborah: The Russian Avant-Garde Book 1910-1934 (New York: Museum of Modern Art, 2002), no. 607, color plate p. 198; Getty 455; Barron/Tuchman 162; Ades 6.32; Almanacco Dada p. 500 (illus.); Dachy p. 182f. (illus.); Dachy: Archives Dada p. 533 (full-page color plate); 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



- 19 **(MALEVICH) Guro, Elena, et al. Troie [The Three].** By Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh. 96pp., printed on pale green stock. 4 photomechanical reproductions of drawings by Kazimir Malevich. 1 page of musical score from the prelude to the opera "Victory over the Sun." Sm. 4to. 195 x 180mm. (7 3/4 x 7 1/8 inches). Orig. wraps., with lithographic design and illustration by Malevich on front cover, and lithographic text in his hand on the back cover. Uncut; partly unopened. Edition of 500 copies.
- Poems and prose, published by Mikhail Vasil'evich Matyushin, the composer of "Victory over the Sun," in memory of his wife, the poet Elena Guro, who had died earlier in the year. The other contributors to this book were Matyushin's collaborators in "Victory over the Sun": Khlebnikov had written the prologue and Kruchenykh the libretto, and Malevich had designed the sets and costumes.
- "For his cover for the anthology of writings and drawings, 'Troie' ('The Three'; 1913), Kazimir Malevich shifted pictorial planes to dissect individual letters and created a dynamic graphic configuration by playing with different scales in letters, often incorporating hugely oversized characters. This composition anticipated the Russian avant-garde's sculpture/constructions from the late 1910s and early 1920s, and shared with his later Suprematist paintings the effect of free-floating forms" (Andel).
- Provenance: Robert Shapazian, lent by him to "The Avant-Garde in Russia 1910-1930" (Los Angeles County Museum of Art, 1980). An exceptionally fine, fresh copy, the magnificent Malevich cover bright, rare thus.
- St. Petersburg (Zhuravl'), 1913. \$6,500.00
- MOMA 38; Getty 318; Compton pp. 125, 53f., 56, 78f., figs. 34, 50, 76-78; Barron, Stephanie & Tuchman, Maurice (eds.): *The Avant-Garde in Russia 1910-1930* (Los Angeles, 1980), no. 174 (illus.); Lodder p. 251f.; *Aus vollem Halse* no. 24; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950* (New York, 2002), p. 94, ill. 83; *Khvizhnaia letopis'* 1913 no. 24569



- 20 **MESSAGE FROM NOWHERE.** /Message de nulle part. Collection of poetry, drawings & criticism. Edited by E.L.T. Mesens. November 1944 [all published]. 23, (1)pp. Prof. illus. Self-wraps. The fourth English surrealist publication to appear during the War; Mesens' "London Gallery Bulletin" had ceased publication in 1940. "Hommage to Alfred Jarry," with texts in English and French (some parallel), by Jarry, Mesens, André Breton, Roland Penrose, Patrick Waldberg, Simon Watson Taylor, et al., and line-drawn illus. of work by Jarry, Cazals, Picasso, Banting, and others; correspondence from Osbert Sitwell, Herbert Read, E.M. Forster, Stuart Gilbert, Robert Melville et al. Very light wear. Scarce. London (London Gallery Editions), 1944. \$650.00
Ades 16.41; Biro/Passeron p. 279; Jean: Autobiography p. 417,



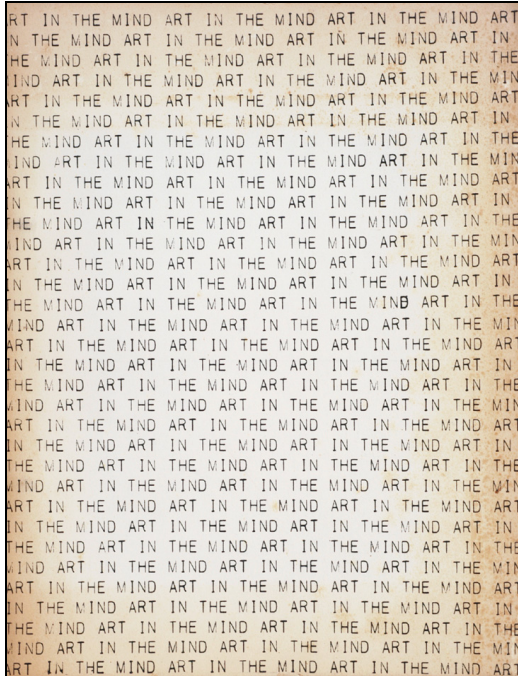
- 21 **N.E. THING CO. A Portfolio of Piles.** 5ff, 59 plates, printed in halftone on sheets with rounded corners. Versos blank. Commercially printed folding map of Vancouver loosely inserted, as issued. All contents loose, as issued. Oblong sm. 4to. 168 x 242 mm. (ca. 6 5/8 x 9 1/2 inches). Publisher's brown coated stock portfolio. Designed and photographed by Iain Baxter, "President, N.E. Thing Co." Introduction by Kurt von Meier. Edition of 555 numbered copies. An important, and disarmingly fresh, conceptual art portfolio, coordinated with an exhibition for the 1968 Festival of the Contemporary Arts, for which N.E. Thing Co. (NETCO) had created an environment of piles (salt, spaghetti, broken egg shells) in the UBC Fine Arts Gallery. This field was then conceptually extended with the appropriation of piles in the outside world (lumber, wire, scrap metal, rock salt, rubber gloves, etc., in the Vancouver area) by means of the plates in this publication. In her essay for the Baxters' 1993 catalogue,

ELECTRONIC LIST 96: MODERN & CONTEMPORARY ART

Lucy Lippard writes: "In retrospect, my favourite piece is the photographic 'Portfolio of Piles.' It is a compendium of the Baxters' preoccupations, their peculiar blend of local and global, matter and anti-matter, ecology and electronics, permitting them to comment on art (Smithson's sites/nonsites, Morris' perhaps unfeeling felts), the environment and ecology (it was from Iain that I first heard the term), popular culture (thanks to its 'natural' sources, 'Piles' was devoid of the sexist imagery all too often endorsed by NETCO), industry, fashion, you name it. The notion of the pile--a casual, borderline-ugly form shaped by blunt gravity rather than by the delicate hand of the artist--was in itself part of the Zeitgeist, inherited by minimalism, the stylized classicism of arte povera, and especially the roving, indiscriminating lens of Ed Ruscha, which were conceptual art's formal roots. 'Piles' both extended and poked fun at its elders. It reflected the anarchic stylelessness as style that was a NETCO trademark, so to speak. At the same time, it worked as an educational device (Ingrid's focus) in that it did what Ad Reinhardt said art should do: teach people how to see."

"Iain Baxter, founder/director/curator of N.E. Thing Co., Vancouver, confirmed signs as abstraction in the 'Portfolio of Piles,' through the use of one term and its possible objective references. The selected term is 'pile': a heap of objects stacked up to form a column or an entity. 'A Portfolio of Piles' is a photographic documentation of different kinds of heaps: piles of wood, stones, boats, tires, containers, shoes, cars, fruit, sheets of paper, chains, basins, etc. Its significance does not lie in the selection of arguments, but in the proof offered by the selected theme. The book is accompanied by a map of the city in which the piles were found (noted in a list of addresses). The map acts as the mental and visual remains of the piles. Baxter, having recognized the nature of these piles, 'cannot guarantee that all the piles will remain at these addresses and in those conditions.' He verifies the physical nature of the term, declares its abstraction through a real iconography, making it vanish totally" (Celant). Inscribed in ink by Iain Baxter on an inside flap of the portfolio. [Vancouver] (Fine Arts Gallery, University of British Columbia), 1966. \$2,500.00

Guest, Tim & Celant, Germano: Books by Artists (Toronto, 1981), p. 95; University of British Columbia Fine Arts Gallery: You Are Now in the Middle of a N.E. Thing Co. Landscape: Works by Iain and Ingrid Baxter 1965-1971 (Vancouver, 1993), p. 58f.; Fleming, Marie: Baxter.2: Any Choice Works (Art Gallery of Ontario, 1982), p. 37ff., illus. p. 39



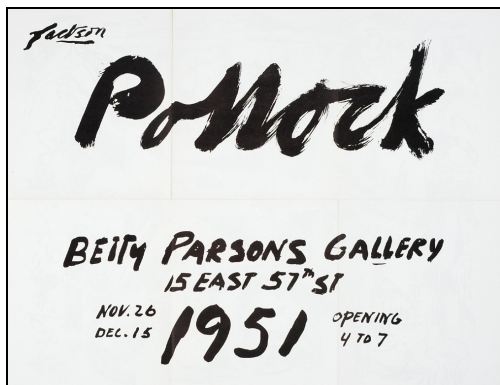
- 22 **OBERLIN. OBERLIN COLLEGE. ALLEN MEMORIAL ART MUSEUM. Art in the Mind.** April 17--May 12, 1970. (230)pp. Prof. illus. Lrg. 4to. Typographic wraps., secured with brad clasps, as issued (browned at the perimeters). Introduction by Athena Tacha Spear. A remarkable invitational exhibit of Conceptual art, with participation by an extraordinary roster of artists, including Acconci, Armajani, Baldessari, Barry, Bchner, Borofsky, Brecht, Burgin, Burton, Celender, Cutforth, Ferrer, Graham, Haber, Kawara, Kirby, Kosuth, Le Va, Levine, LeWitt, Nauman, N.E. Thing Co., Oldenburg, Perreault, Piper, Ramsden, Wegman, Weiner, and quite

ELECTRONIC LIST 96: MODERN & CONTEMPORARY ART

a few others. All submissions are reproduced from the artists' manuscripts or typed letters (frequently illustrated). Rare.

Oberlin, 1970.

\$650.00



- 23 New York. Betty Parsons Gallery. "JACKSON POLLOCK. Betty Parsons Gallery. 15 East 57th St. Nov. 26 - Dec. 15, 1951. Opening 4 - 7." Double-sided poster (O'Connor & Thaw 1090 [P26]), printed by Acme Press, New York, in an edition of unknown size. Serigraph (per O'Connor & Thaw) or offset lithograph, in black on cream wove stock. 431 x 558 mm. (16 15/16 x 22 inches. On the verso, an abstract composition by Pollock filling the full sheet, with serigraphed or lithographed signature at lower left.

Pollock himself designed and executed this poster, made for the important exhibition of 26 November - 15 December 1951, Pollock's last with Betty Parsons: 21 oils, watercolors and drawings. Clement Greenberg wrote, "Jackson Pollock's problem is never authenticity, but that of finding his means and bending it as far as possible toward the literalness of his emotion. Sometimes he overpowers the means but he never succumbs to it. His recent show at Parsons' reveals a turn but not a sharp change of direction; there is a kind of relaxation but the outcome is a newer and loftier triumph. All black and white, like Kline's, and on unsized and unprimed canvas, his new pictures hint, as it were, at the innumerable unplayed cards in the artist's hand. And also, perhaps, at the large future still left to easel painting..." (Partisan Review, Jan.-Feb. 1952). The edition of this poster was folded by the gallery for insertion into the catalogue of the exhibition.

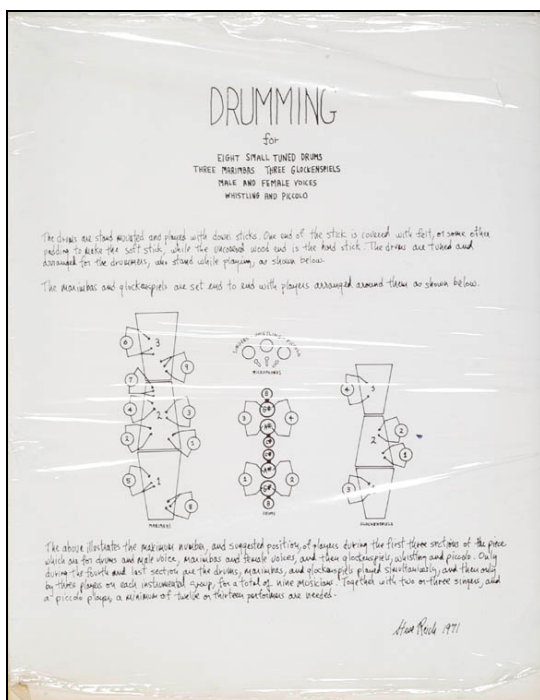
This example has been expertly flattened and conserved, and the foldlines are scarcely visible. An extremely fine copy, very crisp and clean.

New York, 1951.

\$4,800.00

O'Connor & Thaw 1090 (P26)

ELECTRONIC LIST 96: MODERN & CONTEMPORARY ART



- 24 **REICH, STEVE. Drumming.** For eight small tuned pianos, three marimbas, three glockenspiels, male and female voices, whistling and piccolo. (30)ff. (15 folded leaves, versos blank), with additional colophon leaf of smaller dimensions. Folio. Self-wraps., shrink-wrapped as issued. Edition limited to 500 copies, signed, numbered and dated by Reich in pencil at the end of the score, and numbered by the publishers in ink in the colophon.

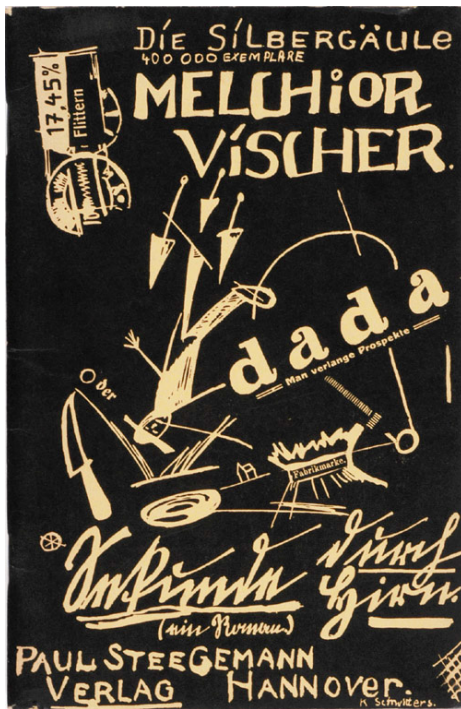
Facsimile manuscript musical score, incorporating extensive facsimile manuscript text by Reich (and sketches by him on the cover sheet). Composed shortly after a formative trip to Ghana in 1971, "Drumming" marked a new stage in Reich's career, at the same time that it was the last piece he wrote using his pioneer 'phase shifting' technique. The work also corresponds to the moment at which he established the ensemble Steve Reich and Musicians, and entered into a period of more elaborate compositions. Shrink-wrap neatly opened at foot; a fine copy.

New York/Los Angeles (John Gibson/Multiples, Inc.), 1972.

\$1,250.00



- 25 **SCHWITTERS, KURT. Merz. [No.] 4. Banalitäten.** Juli 1923. Redaktion des Merzverlages: Kurt Schwitters. (16)pp. (paginated 33-48). 9 line-drawn and halftone illus. Contents printed on pink stock. Lrg. 8vo. Orig. wraps., with typographic composition by Schwitters. Contents printed on pink stock. Containing Schwitters' "Banalitäten," Arp's "Die Hausernkaserne," Hausmann's "Chaoplasma," and other texts and verse by Ribemont-Dessaignes, Tzara, Malespine and others. Illustrations by and after Picasso ('Sacipos'), Rietveld, Schwitters, Oud and Van Doesburg, Segal, Arp, Moholy-Nagy, et al. Slightest wear to wrappers, two very small clean marginal tears within: a clean, crisp and attractive copy. Hannover (Merzverlag), 1923. \$8,000.00
Schmalenbach/Bolliger 235; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 7; Wilpert/Gühning 6; Raabe/Hannich-Bode 273.12; Heller, Stephen: Merz to Emigre and Beyond, p. 61ff.; Gershman p. 51; Dada Global 110; Ades p. 123ff., 6.19; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Dada Artifacts 71; Pompidou Dada 1385, illus. pp. 687, 901; Washington: Dada p. 169ff.



- 26 (SCHWITTERS) Vischer, Melchior. **Sekunde durch Hirn.** Ein unheimlich schnell rotierender Roman. (Die Silbergäule. Band 59/61.) 49, (3)pp. Sm. 4to. Orig. wraps. With the magnificent dada cover design by Kurt Schwitters, printed in black on the buff-yellow stock. A superb copy, extremely fresh. Hannover (Paul Steegemann), 1920. \$1,500.00
 Meyer, Jochen: *Paul Steegemann Verlag 1919-1935/ 1949-1955: Sammlung Marzona (Sprengel Museum Hannover, 1994), no. 42; Schmalenbach/Bolliger p. 22; Dada Global 249; Motherwell/Karpel 129a; Verkauf p. 183; Dada Artifacts 64; Pompidou: Dada 1315 (illus. p. 909); Raabe/Hannich-Bode 318.1 (illus.)*



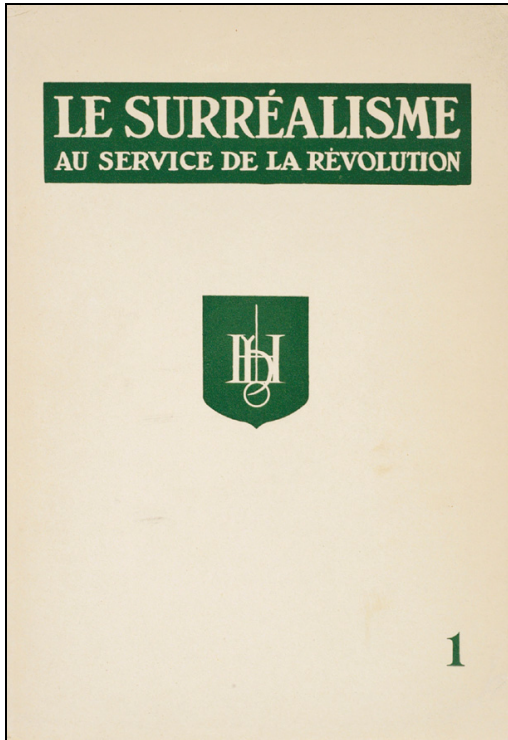
- 27 **STRAND, PAUL & Zavattini, Cesare. Un paese.** Testo di Cesare Zavattini. Fotografie di Paul Strand. (Italia Mia. Collana diretta da Cesare Zavattini. 1.) 104, (4)pp. 88 gravure illus. Lrg. 4to. Cloth. D.j. This book, a study of rural life in Cesare Zavattini's home town of Luzzara, a comune in the Po Valley, followed on Strand's

similar study of a village and its people in "La France de Profil" of 1952. D.j. torn at head and foot of front cover, with small losses.

[Torino] (Giulio Einaudi), 1955.

\$750.00

The Open Book p. 162f.

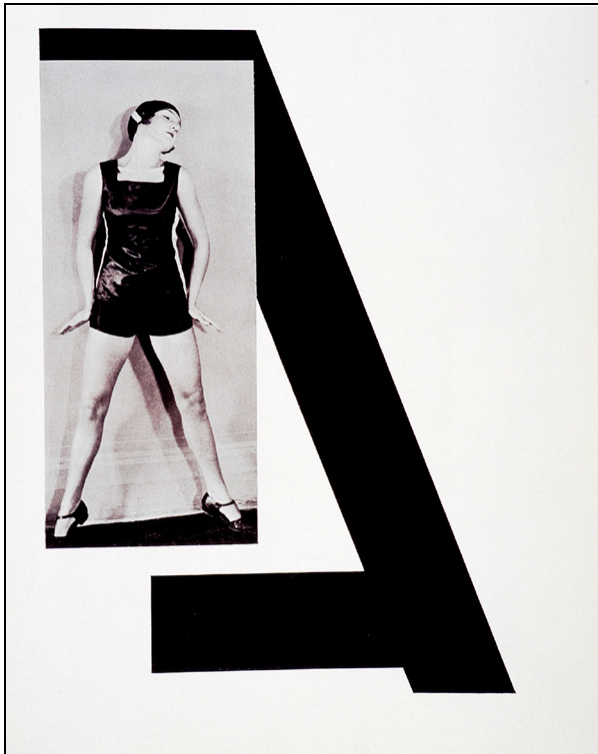


- 28 **LE SURREALISME AU SERVICE DE LA REVOLUTION.** Directeur: André Breton. Nos. 1-6 (all published). 4to. Orig. wraps., printed in phosphorescent ink with heraldic escutcheon. Texts and illustrations by virtually everyone of interest. "I think," said Breton in 1952, "that of all the surrealist publications, '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." Nos. 1-2 chipped at head of spines, otherwise a fine set.

Paris (José Corti/ Éditions des Cahiers), 1930-1933.

\$1,500.00

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



- 29 (TEIGE) Nezval, Vítěslav. **Abeceda**. Tanecní kompozice milci mayerové. [Alphabet. Choreographic compositions by Milca Mayerová.] 57, (3)pp. 25 full-page plates. Sm. folio. Dec. wraps. (dusty and slightly worn), designed by Teige.

Karel Teige's remarkable design places photographs of a dancer posed in stylized alphabetic postures (choreographed by Mayerová) against bold Constructivist compositions of the same letter forms, creating typophotomontages which are juxtaposed with Nezval's poems on the opposite pages. "Pioneers of new typography regarded photography as intrinsic to their discipline. For example, Teige believed that the use of photography 'changed the nature, structure, and quality of modern typography,' and, like Moholy-Nagy, he argued for 'the synthesis of the two "black arts,"' coining the term phototypography" (Jaroslav Andel, in Houston). Light wear to title-page; an exceptionally fresh copy.

Praha (J. Otto), 1926.

\$4,500.00

Parr, Martin & Badger, Gerry: The Photobook: A History. Vol. 1, p. 94f.; The Open Book p. 62f.; Primus 47; Houston p. 104f. (illus.); IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938 (Valencia, 1993), p. 41, illus. p. 36; Winterthur 157; Andel 107; Andel Avant-Garde Page Design 1900-1950 no. 338-340; The Czech Avant-Garde and Czech Book Design: The 1920s and 1930s (Florham-Madison Campus Library, Fairleigh Dickinson University, n.d.), cat. no. 24