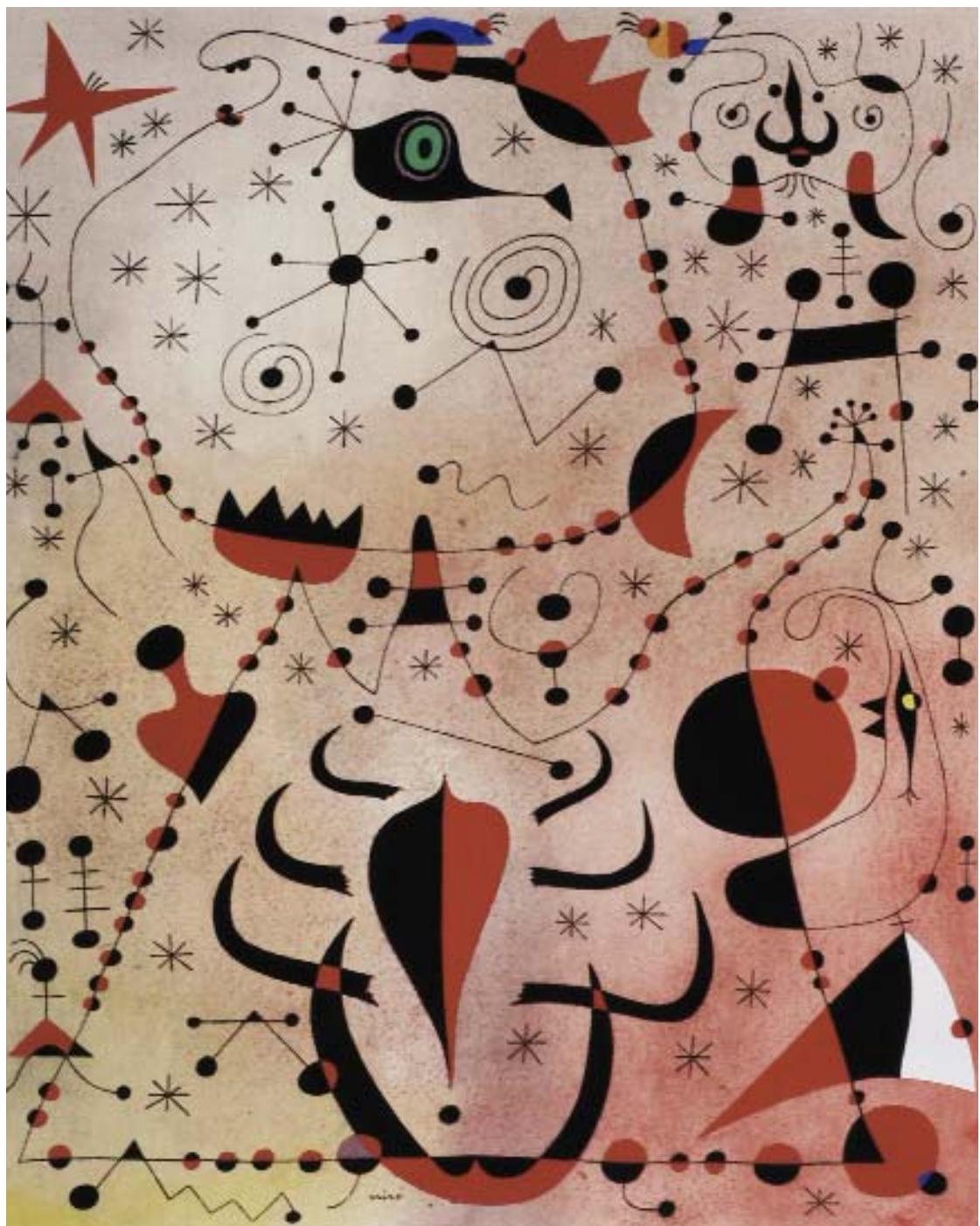


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catalogue 148



CATALOGUE 148

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March 2009

1

ADAMOV, ARTHUR, et al.

Mises au point. [Par] Ern Adamov, Fernand Lumbroso, Claude Sernet. 33, (3)pp. Yellow wraps., printed in black. Glassine d.j. Unopened. The second and last publication of the Discontinuité group, following on the unique issue of the eponymous revue. It contains one text by each author (Sernet's is dedicated to Benjamin Fondane), with an unsigned general preface attributable to Adamov (who at this time styled himself Er, Ern or Ar, interchangeably). "Avec [Adamov], [Sernet] fonde 'Discontinuité' (unique numéro, juin 1928), et, avec aussi Lumbroso, il publie la plaquette 'Mises au point' l'an suivant: diversité non directive des expériences, dénonciation d'une société sans espoir où ne subsiste que la parole ou l'image" (Michel Décaudin, in Biro/Passeron).

Paris (Éditions Discontinuité), 1929. \$600.00
Biro/Passeron p. 380

2

L'ÂGE DU CINÉMA

Directeur: Adonis Kyrou. Rédacteur en chef: Robert Benayoun. No. 4-5, août-novembre 1951. Numéro spécial [Cinéma surréaliste]. 63, (1)pp. Prof. illus. Oblong sm. 4to. Dec. wraps. Acetate cover. One of 50 hors commerce copies, designated in pen with roman numerals, from the édition de luxe of 150 in all, containing, loosely inserted, an original lithograph by Wifredo Lam, signed in pen in the margin, and 5 original strips of film ("filmomanies symptomatiques"); the issue is signed in colored inks by all 17 contributors—including Toyen, Heisler, Man Ray, Péret, Breton, and others—on the first blank leaf.

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

Paris, 1951. \$2,750.00

3

ALLOWAY, LAWRENCE (editor)

Artists & Photographs. Introductory text by Lawrence Alloway, and 18 (of 19) multiples, reproductive photographic images, and artists' books. In all, 19 (of 20) parts. Sq. folio (ca. 13 x 13 inches). Box, with cover design by Dan Graham. All contents loose within, as issued.

"The present exhibition/catalogue clarifies with a new intensity the uses of photography, in a spectrum that ranges from documentation to newly-minted works. Some photographs are evidence of absent works of art, other photographs constitute themselves works of art, and still others serve as documents of documents" (from the introduction).

Contents as follows: Mel Bochner (Misunderstandings); Christo (Packed Tower—Spoleto); Jan Dibbets (perspective correction - 5 piles); Dan Graham (Two Parallel Essays); Douglas Huebler (Location Piece # 2); Allan Kaprow (Pose, March 22, 1969); Michael Kirby (Pont Neuf); Joseph Kosuth (Notebook on Water); Sol Lewitt (Schematic Drawing for



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Muybridge II); Richard Long (Rain Dance); Robert Morris (Continuous Project Altered Daily); Bruce Nauman (LAAIR); Dennis Oppenheim (Flower Arrangement for Bruce Nauman); Robert Rauschenberg (Revolver); Ed Ruscha (Baby-cakes); Robert Smithson (Torn Photograph from the 2nd Stop [Rubble]); Benar Venet (Exploited Subjects); Andy Warhol (Portraits).

This portfolio lacks one piece missing in the great majority of copies, Tom Gormley's "Red File Cabinet," of which most examples were reportedly accidentally destroyed. The Rauschenberg "Revolver," a complex plexiglass multiple which is present here, is rare, only some 200 examples of it having been produced. Sides of the box lid somewhat worn, with split at one corner; base of the box bumped at one corner; contents immaculate.

[New York] (Multiples Inc.), 1970. \$13,500.00

4

(APOLLINAIRE) Walden, Herwarth

Typed letter, signed from Herwarth Walden to Guillaume Apollinaire, 4 April 1913. 1f., in German, on the letterhead stationery of Der Sturm, Berlin (verso blank), with three-line autograph postscript in brown ink. The letter is typed in purple ink (a purple ribbon was customary to Walden; this is not a retained carbon copy). Lrg. 4to.

Impatiently asking why he still hasn't heard a word from Apollinaire, Walden writes him that his book—"Les peintres cubistes," officially published on 17 March 1913—has had a very enthusiastic reception in Germany, with already more than 50 orders. He asks that Apollinaire go immediately to Fügiere, the publisher, and have him dispatch the books as



Cf. Rehage, Philipp (ed.): *Correspondance Guillaume Apollinaire Herwarth Walden (Der Sturm) 1913-1914 [Archives des Lettres Modernes. No. 288]*, (Caen, 2007); Paris/Berlin p. 98ff, p. 477 no.126

5

APOLLINAIRE, GUILLAUME

L'antitradition futuriste. Manifeste-synthèse. Milan, 29 juin 1913. (4)pp. (single sheet, folding). 4to. Self-wraps. Typographically the most inventive of Futurist manifestos, in which Apollinaire endorses the new order (which up to then he was inclined to disparage), placing himself in the international Futurist cadre, along with Picasso, Matisse, Roger Fry, Kandinsky, Stravinsky, Duchamp, Léger, Cendrars, and others. "Soffici had already formed sound contacts abroad, notably with Apollinaire and Picasso, but during the period of Futurist co-operation the foreign contributions increased in Marinetti's international spirit.... These writings, like Apollinaire's poems, were all published in the original French, but an exception was made for Apollinaire's 'Futurist Anti-Tradition,' presumably so that none of the impact of his accolades of ROSES to Futurists and MERDE to passéist academics would be lost" (Tisdall). A few touches of foxing; a fine, crisp copy. Milan (Direction du Mouvement Futuriste), 1913. \$1,600.00 Salaris p. 83; Lista p. 122ff; Scrivo 32; Tisdall p. 168f.; Taylor pp.122, 140

6

(APOLLINAIRE) Paris. Madame Bongard

Peintures de Léopold Survage. Dessins et aquarelles d'Irène Lagut. Première exposition des "Soirées de Paris." Catalogue avec deux préfaces de Guillaume Apollinaire. (8)pp. (single sheet, gatefold, printed on both sides). As folded, 280 x 190 mm. (11 x 7 1/2). 12 calligrams, printed in facsimile after

soon as possible, together with fifty or so copies of Figuière's latest catalogue. Walden wonders how many press copies have been allocated for Germany—ten would be the absolute minimum necessary. He hopes Figuière appreciates that Walden can assure him very good sales in Germany, provided that all orders and all enquiries are filled and answered right away; also that all German orders resulting from Walden's own "propaganda" should be forwarded to him in Germany to be filled. In the postscript, he writes "Viele Grüsse an Herr und Frau Delaunay. Wie ist die Adresse von Paul Fort?"

Much has been published of the Herwarth Walden-Guillaume Apollinaire correspondence, but not this letter. A card from Apollinaire to Walden dated 6 April 1913, which may have crossed in the mail with this, was exhibited in "Paris/Berlin" in 1978; in it, Apollinaire makes no mention of orders for the book, but writes that a German translation of it has now been finished by Blaise Cendrars, and that he hopes Walden will publish portions of it in "Der Sturm." Walden's reference to the Delaunays recalls the landmark exhibition given Robert Delaunay at Der Sturm the year before, whose catalogue was a beautiful album designed by Sonia Delaunay, opening with one of Apollinaire's greatest poems, "La lumière."

Together with this, the subscription form for Apollinaire's never-published "Et moi aussi je suis peintre. Album idéogrammes lyriques et coloriés, par Guillaume Apollinaire, accompagnés d'un portrait de l'auteur gravé sur bois, par Pierre Roy, d'après Giorgio De Chirico," which was to have been issued by Les Soirées de Paris in a limited edition of 200 copies.

Berlin, 1913.

\$3,750.00

DER STURM

Wochenschrift für Kultur und die Künste

Herausgegeben von Herwarth Walden

Redaktion und Verlag: Berlin W 9, Dönhoffsche 134a

Fernmeldeamt Lukow 4443

Sprechstunden der Redaktion: 1-5 Duran; 10-6

Ausstellung: Berlin W 10 Königs Augustusstrasse 51

Berlin W 9..... 4. April 18
Postnummer: 134a Fernmeldeamt Lukow 4443

Lieber Herr Apollinaire.

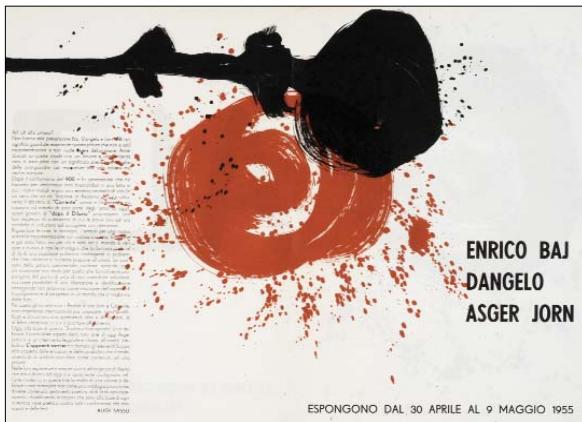
Warum erhalte ich gar keine Nachricht von Ihnen?
Wie ist es mit den Bildern geworden? Stand Ihre Sache schon
im Intratragéant?

Ihr Buch wird sehr gut in Deutschland ein-
führen. Es liegen schon fast 50 Bestellungen vor. Bitte gehen
Sie doch sofort zu Figuiere und veranlassen Sie ihm, dass
meine Bestellung aufs schnellste erledigt wird. Die bestellten
Bücher müssen auf dem schnellsten Wege hierher kommen.
Ebenso soll Figuiere etwa 50 Kataloge seines Verlags her schicken.
Ebenso möchte ich wissen, wieviel Exemplare Ihres Buches Fi-
guere für die Deutsche Presse zur Verfügung steht. 10 Stück
sind unbedingt erforderlich. Sagen Sie ihm bitte ferner,
dass ich ihm in Deutschland einen guten Absatz verschaffen
werde. Aber Voraussetzung ist, dass alle Bestellungen und alle
Anfragen unverzüglich postwendend erledigt werden.

Machen Sie ihm bitte doch auch noch mal darauf
aufmerksam, dass er alle deutschen Bestellungen, die etwa auf
Grund unserer Propaganda nach Paris kommen, schnellstet über-
weisen soll.

Mit herzlichsten Grüßen
Vorläufige Antwort
Wo ist die Adresse von Paul Fort?

Herwarth Walden



9

- (ARTE NUCLEARE)** Alessandria. Galleria La Maggiolina
Esposizione alt. Enrico Baj, Dangelo, Asger Jorn. 30 aprile al 9 maggio 1955. 2 original lithographs (1 by Enrico Baj, boldly printed in red and black, integrated with text in the interior). Folio. Dec. self-wraps. Text by Aligi Sassu. A fine copy.
Alessandria, 1955. \$600.00
Sauvage, Tristan: Nuclear Art (New York, 1962), p. 37

10

- (ARTE NUCLEARE)** Contro lo stile. Contre le style. The end of style. (10)pp. (1 double-sided, triple-panel sheet, loosely inserted within tissue self-wrapper. Tall 4to. Self-wraps. Manifesto, signed by Baj, Bertini, Hundertwasser, Yves Klein, Manzoni, Restany, Saura and 17 others. Parallel texts in Italian, French and English, printed both in yellow on black (recto), and in black on pale blue (verso).

"The last stylistic works that we recognise are the 'mono-chromes' of Yves Klein (1956-1957); only the bare boards—or Capogrossi's tolls of textile—can follow them. Decorators or painters: we have to chose, and we chose to be painters, creating something new and unique every time; painters for whom the virgin canvas is the constantly self-renewing scene for an unpredictable 'commedia dell'arte.' We state that in a world in which the artifices of celebration are rejected, a work of art should be known by the unity of its character, by the effective influence of its appearance and for the simple reality of its living presence" (from the manifesto).

"But more important was the position taken up in September 1957 with the Baj-written manifesto 'Against Style,' which contained a recapitulation of the meaning of the early Nuclear experiments and a repeat of some charges already brought, on the occasion of the creation of the 'Mouvement pour une Bauhaus Imaginiste,' against classical concretism.... 'Against Style' is a clear stance against the sclerosis of stylistic inventions and against the myth of style as formal translation of the internal coherence of the artist. 'Against Style' carries on the Nuclear polemic, aimed at achieving an even greater freedom, not only at the technical level, but also creatively and psychologically, denouncing style as 'the last of the conventions'.... In substance, the Nuclearists were once again affirming their wish not to dictate any 'pictorial recipe' to struggle, rather, for the most absolute experimental and imaginative freedom" (Sauvage). Turquoise tissue outer wrapper water-damaged, bleeding slightly onto edges of the sheet within.

Milano (Movimento Arte Nucleare), 1957. \$1,200.00
Sauvage, Tristan: Nuclear Art (New York, 1962), pp. 38f., 209f.

drawings by Apollinaire. 4to. Self-wraps. The catalogue of the first exhibition of "Soirées de Paris," for which Apollinaire furnished, in addition to his prefaces on the artists, a folding galaxy of twelve calligrams, never before published and among them a few of his most famous: a pince-nez, a clock, a prancing horse. A fresh example.

Paris, 1917. \$3,750.00

7

(ARP) Tzara, Tristan.

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

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

Paris (Librairie Stock/ Éditions des Feuilles Libres) [1923]. \$8,500.00

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

8

(ARP) Brzekowski, Jan

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

Lodz ("Drukarnia Polska"), 1936. \$1,800.00

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

11

- (ARTE NUCLEARE)** Dangelo, Sergio (editor)
Arte nucleare. (12)pp. 8 illus. Folio. Dec. self-wraps. Edition of 1000 numbered copies hors de commerce, published on the occasion of the exhibition of arte nucleare painters—Enrico Baj, Joe Colombo and five others—at the Sala degli Specchi of the Ca' Giustinian, Venice, in March 1954. Texts include a selection of "Aforismi nucleari" by Beniamino Dal Fabbro, and a poem by Diego Valeri.

Milano (Movimento Pittura Nucleare), 1954. \$600.00
Cf. Sauvage, Tristan: Nuclear Art (New York, 1962)

12

(ARTE NUCLEARE) Milano. Galleria S. Fedele

Arte nucleare 1957. Baj, Bemporad, Bertini, Dangelo, Yves Klein, Manzoni, Arnaldo Pomodoro, Gio Pomodoro, Rossello,



14

Sordini, Verga, Jorn, Vandercam. 12-30 ottobre 1957. (12)pp. 13 illus. (1 in blue, of a work by Klein). Folio. Self-wraps. (heavy grey wove stock). Texts by Giorgio Kaisserian, "Sei anni dopo (introduzione all'arte nucleare)," and Edoard Jaguer.

Milano, 1957. \$600.00

Sauvage, Tristan: Nuclear Art (New York, 1962), pp. 38, 40 (illus.)

13

(ARTS INCOHÉRENTS)

Catalogue illustré de l'exposition des Arts Incohérents [1884]. (10), 163, (1), xv, (1)pp. Prof. illus. with drawings by the artists reproducing their works in the exhibition. 2 hors-texte plates of Georges Lorin's "Effet de lune" and "La comète," printed in collotype. Loosely inserted, proof sheet of the illustrated wrapper for the edition. 4to. Stitched signatures, never bound, enclosed within later marbled wrapper. **Édition de tête, a large paper copy printed on chine, designated "Exemplaire no. 30/ J.L." in the hand of Jules Lévy**, opposite the title.

Founded in 1882 by the writer Jules Lévy, the satirical association Les Arts Incohérents sponsored annual exhibits ridiculing artistic and social proprieties with absurdist displays that today appear direct forebears of dada, surrealism, art brut, and conceptual art, including sculptures made of bread and cheese, children's drawings and found objects, all-black paintings, and in one case, an 'augmented' Mona Lisa. Extremely popular (the 1882 show drew 2,000 people,

Wagner and Manet among them), the Incohérents were an offshoot of Montmartre cabaret culture, and held equally bizarre masked balls as well. Lévy proclaimed the death of the movement in 1887 (funeral cortège at the Folies Bergères) but it wound on until 1896.

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

Paris (E. Bernard et Cie., Imprimeurs-Éditeurs), 1884.

\$2,500.00

Cf. Cate, Phillip Dennis & Shaw, Mary (eds.): The Spirit of Montmartre: Cabarets, Humor, and the Avant-Garde 1875-1905 (New Brunswick, 1996), p. 40ff., figs. 58-61, 71-74

14

ASHBERRY, JOHN

Self-Portrait in a Convex Mirror. The poem with original prints by: Richard Avedon, Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj, Larry Rivers; together with a foreword by the poet, a recording of his reading of the poem, & on the album an essay by Helen Vendler. (2), 27, (3)ff. All contents loose, as issued. 7 original prints hors texte, each and numbered in pencil, including 1 photograph by Richard Avedon (continuous-tone offset lithograph); 4 lithographs, of which 3 printed from the stone (Elaine de Kooning, Willem de Kooning, Jane Freilicher) and 1 from a metal plate (Alex Katz); 1 woodcut (Jim Dine); 1 softground etching with aquatint (R.B. Kitaj); printed by Aldo Crommelynck, 1 photogravure etching with hand-coloring (Larry Rivers; printed at Universal Limited Art Editions). Print and text dimensions: 450 mm. (ca. 17 3/4 inches) in diameter. 33-1/3 r.p.m. phonograph record of Ashberry reading the poem, in album with liner commentary by Helen Vendler. Title-page and record album both with reproductions of the Parmigianino self-portrait. Folio. Publisher's polished steel canister, with inset convex mirror on the lid. Edition limited to 175 hand-numbered copies (25 hors de commerce), signed in the colophon by Andrew Hoyem, printed on uncut Twinrocker paper. Foreword written for this edition by John Ashberry, signed by him in pencil at the conclusion.

"The enigmatic 'Self-Portrait in a Convex Mirror' (1523-1524) by the Italian mannerist artist Parmigianino was the inspiration for John Ashberry's 1973 poem of the same name. This highly original version of the poem uses a round format and is housed in a metal film canister containing a convex mirror. The eight artists who provided the illustration were all old friends of Ashberry from the New York art world. Their choices of image were as varied as their styles and personalities. Three artists (Avedon, Elaine de Kooning and Rivers) portrayed Ashberry, while two (Dine and Kitaj) portrayed themselves. The remaining artists provided a portrait of a woman (Katz), a still life (Freilicher), and an abstraction (Willem de Kooning)" (Robert S. Johnson). Very fine.

San Francisco (Arion Press), 1984. \$8,500.00

Johnson, Robert Flynn: *Artists' Books in the Modern Era*, no. 173; *Splendid Pages* p. 206

15

AZIMUTH

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

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

Milano, 1959-1960. \$6,500.00

16

(BASQUIAT, JEAN-MICHEL)

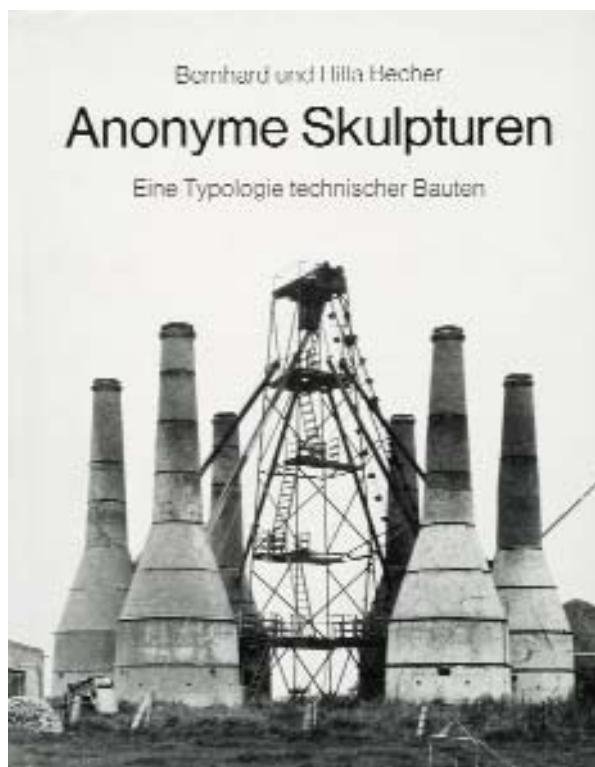
Jean-Michel Basquiat Drawings. (10)pp., 32 color plates. Frontispiece photograph of the artist by James van der Zee. Oblong folio. Cloth. D.j. One of 1000 hand-numbered copies, signed in the justification by Basquiat. Published in conjunction with Basquiat's second solo exhibition at the Mary Boone Gallery; the drawings—in acrylic, oil crayon, pastel, color crayon, charcoal and pencil—were executed in New York and abroad, in the winter of 1982/1983. A pristine copy.

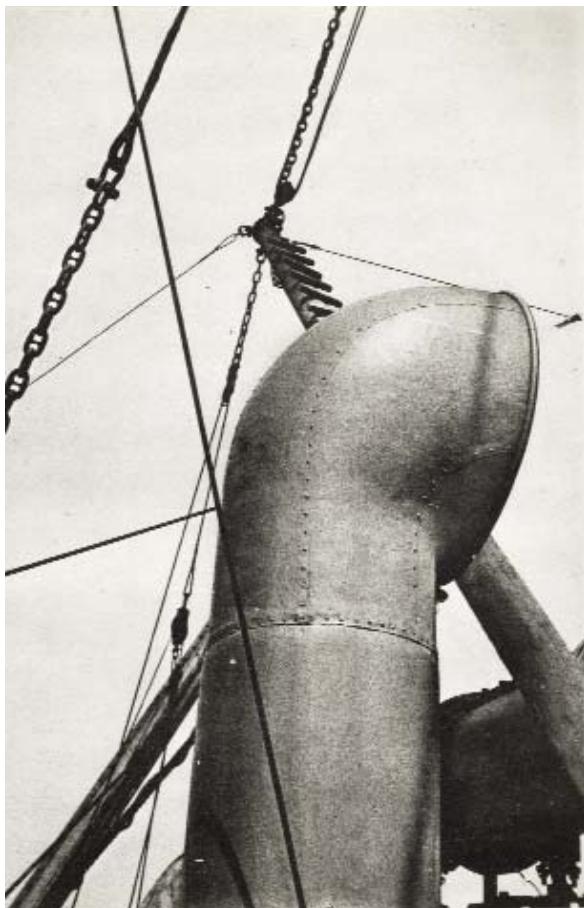
Zürich/New York (Edition Gallery Bischofberger/ Edition Mary Boone Gallery), 1985. \$3,750.00

17

(BAUHAUS) Dessau. Bauhaus Dessau

Metallisches Fest. Glocken-Schellen-Klingel-Fest. Bauhaus Fasching im Bauhaus in Dessau. 9. Febr. 1929. Folding invitation brochure. (4)pp., printed in turquoise, with a decorative yellow overlay of a bell and chemical formulas, on one spread of the text; on the last page, a depiction of Gropius' Bauhaus building at the center of a diagram of Europe, with distances to cities from Paris to Moscow indicated by radiating lines. 105 x 148 mm. (ca. 4 1/4 x 5 7/8 inches). Oblong sm. 8vo. Dec. silver foil wraps., printed in blue and anodized copper. The invitation to this famous Bauhaus carnival soirée, designed by Johan Niegemann. "With an elegant metal-colored card, printed with the usual lower-case Bauhaus type, the Dessau Bauhaus and the circle of its friends issued invitations to a 'Metallic Festival.' Metal is hard. But it is also sparkling and shiny. The festival last Saturday night proved to possess the latter qualities of metal.... The entrance to the gaily decorated rooms was really ingenious. One entered the party via a chute that was built down from the connecting hallway between the two Bauhaus buildings. Here, even the most





26 dignified personalities could be observed gliding down into the festive rooms, welcomed by the tinkling of bells and a big flourish played by a live four-piece village band which meant well but sounded terrible.... The rooms and studios of two floors which normally are used for serious work had been decorated with the greatest variety of forms placed together all over the walls, shinily metallic and fairy-like, the ceilings hung with bizarre paper configurations... In addition, music, bells, tinkling cymbals everywhere, in every room, wherever one went... Many had come from Berlin, Leipzig, Halle and other places. Most of them in metallic costumes" ("Anhalter Anzeiger," 12 February 1929, quoted by Wingler). Wingler notes, however, that "There was a strange discrepancy between the proletarian atmosphere of the average workday at the Bauhaus, which Hannes Meyer promoted, and the social radiance surrounding the 'Metallic Festival'.... [The] simple enjoyment of the festivities, always present during the earlier periods, did not quite come off. The reason was surely not just the changed psychological climate at the Bauhaus itself; in the world outside, in the whole social and political sphere, antagonisms and tensions had sharpened." Covers a little rubbed, with small losses of finish, but crisp and clean. Dessau, 1929. \$2,750.00
Wingler pp. 157, 530f. (illus.); Fleischmann p. 248f. (reproducing both items in entirety); Bauhaus-Archiv: Das A und O des Bauhauses: Bauhauswerbung: Schriftbilder, Drucksachen, Ausstellungsdesign (Berlin, 1995), 251, 254, illus. p. 157; Concepts of the Bauhaus 132

18

(BECHER) Düsseldorf. Städtische Kunsthalle.

Anonyme Skulpturen: Formgleiche industrieller Bauten. Fotos von Bernhard und Hilla Becher. 24. Jan. - 9. März 1969. 36pp. 20 full-page plates in text. Oblong sm. 4to. Dec. wraps. Introduction by Karl Ruhrberg. Very early, this catalogue was published a year before the Bechers' celebrated book.

Düsseldorf, 1969.

\$450.00

19

BECHER, BERNHARD & BECHER, HILLA.

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

Düsseldorf (Art-Press Verlag), 1970.

\$4,500.00

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

20

(BELGIAN SURREALISM) Chavée, Achille

Le cendrier de chair. Poèmes. 98, (4)pp. Wraps. Glassine d.j. Édition de tête: one of 25 copies on japon, hand-numbered in roman numerals, from the limited edition of 200 in all. Together with Fernand Dumont, the poet Achille Chavée (1906-1969) was one of the founders, in 1934, of the revolutionary Belgian surrealist group Rupture, which published this volume, and after that, of the Groupe Surréaliste en Hainaut, in 1938. La Louvière (Éditions des Cahiers de Rupture), 1936.

\$950.00

Cf. Biro/Passeron p. 88

21

(BELGIAN SURREALISM) Chavée, Achille

Une foi pour toutes. Poèmes. Wraps. Glassine d.j. One of 185 numbered copies on papier vergé, from the limited edition of 200 in all. In 1936, following a trip to Paris, where he made the acquaintance of Breton and Éluard, Chavée joined the International Brigade in Spain. This collection, divided into "Belgique," "Espagne," and "Retour d'Espagne," covers the arc of this period, both with war poems and more specifically Surrealist verse, the last section of which is largely dedicated to his Belgian colleagues. Presentation copy, inscribed by Chavée at the head of the title-page. A trace of foxing; a fine copy.

La Louvière (Éditions des Cahiers de Rupture), 1938.

\$600.00

Cf. Biro/Passeron p. 88

22

(BELGIAN SURREALISM) Dumont, Fernand

A ciel ouvert. Poèmes. 62pp. Wraps. Glassine d.j. Edition limited to 100 numbered copies, printed on Featherweight paper. The first book of the Belgian surrealist writer Fernand Dumont (1906-1945), co-founder with Achille Chavée of the Communist- and anarchist-based group Rupture (1934), and then, in 1938, of the Groupe Surréaliste en Hainaut, which adhered

closer to the Parisian model of Surrealism than that of the Brussels group. Like Chavée, Dumont was a signer of the manifesto "Le couteau dans la plaie" in "Bulletin international du Surréalisme," No. 3. Mostly unopened; fine. Very rare. La Louvière (Édition des Cahiers de Rupture), 1937.

\$2,000.00

Biro/Passeron 980

23

(BELGIAN SURREALISM) Dumont, Fernand

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

Anvers (Ça Ira), 1942.

\$2,000.00

Biro/Passeron 985

24

(BELGIAN SURREALISM) Malva, Constant

Borins. Wraps. Glassine d.j. Edition of 1000 copies on Feathereight paper. Unopened. A fine copy. Mons (Édition des Cahiers de Rupture), 1937.

\$350.00

25

(BELLMER) Prassinos, Gisèle

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

Paris (Éditions G.L.M.), 1935.

\$2,250.00

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

26

BIFUR

Rédacteur en chef: G. Ribemont Dessaaignes. Directeur: Pierre G. Lévy. Nos. 1-8, 1929-1931 (all published). 168-192pp. per issue, advts. Numerous collotype plates hors texte. 4to. Printed wraps. One of 1700-2000 numbered copies on Alfa de Lafuma-Navarre (edition size varies in some issues), from the limited editions of 1730-3200 in all.

One of the most elegant reviews of the period, with sophisticated photographic contents. Texts by Benn, Cendrars, Michaux, Babel, Soupault, Tzara, Lurçat, Salmon, Limbour, Ehrenbourg, Ribemont Dessaaignes, De Chirico, Picabia, Gómez de la Serna, Giono, Williams, Leiris, Mac Orlan, Desnos, Joyce, Hemingway, Milhaud, Malraux, Döblin, Keaton, Huidobro, Kafka, Arp, Varèse, Langston Hughes, Jolas, Eisenstein, Prévert, Sartre, Hikmet, and others. Photographs and film stills by Krull, Kertész, Lotar, Moholy-Nagy, Tabard, Man Ray, Buñuel, Modotti, Ivens, Cahun, Eisenstein, et al.

Paris, 1929-1931. \$3,750.00

Gershman p. 47; Admussen 25; Reynolds p. 107; Biro/Passeron p. 362

27

(BOCCIONI) Paris. Galerie La Boëtie

1re exposition de sculpture futuriste du peintre et sculpteur Boccioni. 30, (2)pp. Sm. 8vo. Wraps. Glassine d.j. With an introduction by Boccioni, and the text of his "Manifeste technique de la sculpture futuriste" (11 avril 1912). A little offsetting of the red wrappers; light wear.

Paris, 1913.

\$1,250.00

28

[BRANDT, MARIANNE]

Allgemeiner Konsum Verein Chemnitz. Ausstellung: Unsere Eigenproduktion AKV. 15.-22. September 1929. [With:] Ausstellung Arbeit, Ernährung, Kultur. Volkshaus, 16.-23. November 1932.... fotogr. M. Brandt. typogr. H. Linenbecker. 17 original silver gelatin photographs, in two formats: 10 measure 114 x 87 mm. (ca. 4 12 x 3 3/8 inches), and 7 measure 283 x 180 mm. (ca. 8 1/8 x 11 1/8 inches), with some variation. The two series are tipped onto 12 loose sheets of high-finish black stock, formally captioned by hand in white gouache with skillful high-style sans-serif inscriptions, and through-numbered 1-7 and 1-5. Two hand-lettered title-pages in the same style are included. Sm. folio. Portfolio (blue boards, 3/4 cloth, hand-calligraphed "foto" in black ink on the front cover).

An album of original photographs, handmade and very possibly unique, documenting two small trade shows of food products, toiletries, household goods, and other items to be had from these associations. The attribution of the photographs to the Bauhaus designer Marianne Brandt is based on the typed credit "fotogr. M. Brandt" in the colophon; the prints themselves are not stamped on the versos or elsewhere. Marianne Brandt (1893-1983), who studied with Moholy-Nagy in the metal workshop at the Bauhaus, succeeded him as the workshop's director in 1928. Leaving the Bauhaus in 1929, she worked for Walter Gropius in his Berlin studio, before becoming head of metal design at the Ruppel firm in Gotha, where she remained until losing her job in 1932 during the collapse of the German economy. In recent years, attention has been focused on Brandt's work as a photographer, and her remarkable, though little-known, work in photomontage, which was the subject of the traveling exhibition, "Tempo, Tempo!: The Bauhaus Photomontages of Marianne Brandt" (Bauhaus-



Archive, Berlin; Busch-Reisinger Museum, Harvard University; and International Center of Photography, New York, 2005-2006). Brandt's photographic oeuvre included documentary, as well as experimental, work. Born in Chemnitz, she returned there by 1933 (and possibly earlier), and spent much of the period of the rise of National Socialism looking for steady work. This album, depicting the produce and the exhibition design of these two fairs, one of them in Chemnitz, would have been a logical commission for her to take. A few prints neatly loosened at a few spots from their supports (none detached), endpapers of the portfolio somewhat foxed; altogether in fine, fresh condition.

N.p., n.d. [Chemnitz, 1932?] \$5,500.00

29

BRETON, ANDRÉ

Manifeste du surréalisme. Poisson soluble. 190, (4)pp. Publisher's orange wraps. (light wear at backstrip). Uncut. The rare first edition. "The birth certificate of Surrealism was made out at the end of 1924, when André Breton published his 'Manifeste du Surrealisme'" (Marcel Jean). The word itself, however, had been in circulation for several years, accumulating a number of different meanings, and Breton's manifesto was an attempt to codify and clarify these, emphasizing "pure psychic automatism." A fine unopened copy, designated "S.P." on the front cover.

Paris (Éditions du Sagittaire, chez Simon Kra), 1924.

\$1,500.00

Sheringham Aa99; Pompidou: Breton p. 172; Gershman p. 7; Sanouillet 41; Rubin 454; Jean: Autobiography p. 117ff.; Milano p. 649

30

BRETON, ANDRÉ

Cho genjitsu shugi to kaiga./ Le surréalisme et la peinture. Translation by Takiguchi Shuzo. (Gendai no Geijutsu to Hihyo Soshō. 17.) (4), 100, 6, (16)pp., 41 plates. Wraps. D.j., in parallel Japanese and English. Illustrations of work by Picasso, de Chirico, Miró, Arp, Man Ray, Masson, Tanguy et al.

Takiguchi Shuzo (1903-1979) is recognized as the prime mover of the Japanese Surrealist milieu. In 1937, together with Tiroux Yamanaka, he organized the seminal exhibition of Surrealism in Tokyo and Kyoto, in collaboration with Eluard,

Hugnet and Penrose. So significant was Takiguchi as a liaison between Japan and the international Surrealist community that he was mentioned by 1932 in "Cahiers d'Art," and in Breton and Eluard's "Dictionnaire abrégé du Surréalisme" (1938). Indeed, an entire chapter of the catalogue "Japon des avant-gardes, 1910/1970" (Centre Georges Pompidou, 1986) is devoted to Takiguchi and his influence. In her essay on him there, Vera Linhartová writes "Le nom de Takiguchi Shuzo apparaît, au fil des années 30, chaque fois que la poésie ou les arts plastiques prennent un nouvel essor, partout où, dans l'histoire de l'art moderne au Japon, il y a changement et novation. S'il est inconcevable d'aborder l'étude du surréalisme sans le nommer en tant que poète et théoricien de première grandeur, et qu'il est difficile d'imager tout un pan de l'art japonais de l'après-guerre sans tenir compte de ses activités critiques, il se révèle plus malaisé de rendre visible l'importance de son rôle dans le parcours d'une exposition. Car Takiguchi est avant tout un initiateur, celui par qui le courant passe sans nécessairement produire des réalisations, celui qui commence et recommence sans cesse, mais, de propos délibéré, évite tout achèvement.... Plusieurs générations de peintres et de poètes japonais se sont reconnues dans sa quête." List of illustrations neatly annotated in ink with French translations; otherwise, a fine copy.

Tokyo (Koseikaku-shoten), 1930.

\$1,750.00

Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 190 (illus.), 516

31

BRETON, ANDRÉ

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

One of the most innovative and important publications of the postwar Paris/New York surrealist axis. In the course of its design, Breton himself, writing to Kiesler, suggested the value of adding the lithograph/manuscript to the deluxe edition. "Comme je persiste à croire que le poème est appelé à un grand retentissement et que la présentation que vous en avez assurée en fera en outre une grande curiosité bibliographique, je souhaite ardemment que l'on puisse joindre à chacun des ces exemplaires en Hollande, au nombre de 25, un document hors-texte qui les fasse passionnément rechercher" (December 1946).

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

Paris (Éditions de la Revue Fontaine), 1947.

\$6,500.00

Sheringham Aa381; Pompidou: Breton p. 395; Gershman p. 9; Ades 17.47; Biro/Passeron 455, p. 171; Jean: Autobiography p. 403ff.; Reynolds p. 18; Johnson, Robert Flynn: Artists' Books in the Modern Era 126





34

32

BRYEN, CAMILLE

[Incipit:] Parole ... parle! Ecriture ... écrit! Peinture ... peint!
 (4)pp. Lrg. 4to. Orig. illus. wraps. (slightly soiled and chipped).
 Loose signature under covers, as issued. Edition limited to 50
 copies on papier main "Isle de France," signed and numbered
 by the artist in the justification. Presentation copy, inscribed
 by the artist "Pour Jean Paulhan (ce tract sur le seuil), avec la
 sympathie attentive de CBryen." With two inked corrections in
 the text. Evenly browned, with small losses at edges.

[N.p. (Roland Fournier éditeur), 1949] \$850.00

33

CANGIULLO, FRANCESCO

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

Marinetti, in his prefatory manifesto ('Dynamic and Synoptic Declamation') describes the uproarious cabaret performance of the work in 1914, featuring himself and Cangiullo, Balla, Folgore and others tormenting the audience with cacaphonous musical performances on a cowbell, an out-of-tune piano, saws, drums, and violins; a mock funeral for a passéist critic, ridiculous black costumes in mockery of the ecclesiastical Neapolitan festival from which "Piedigrotta" took its name; a troupe of dwarfs; exhortations for the audience to light up cigarettes to counteract the 'putrid stench' of the corpse,

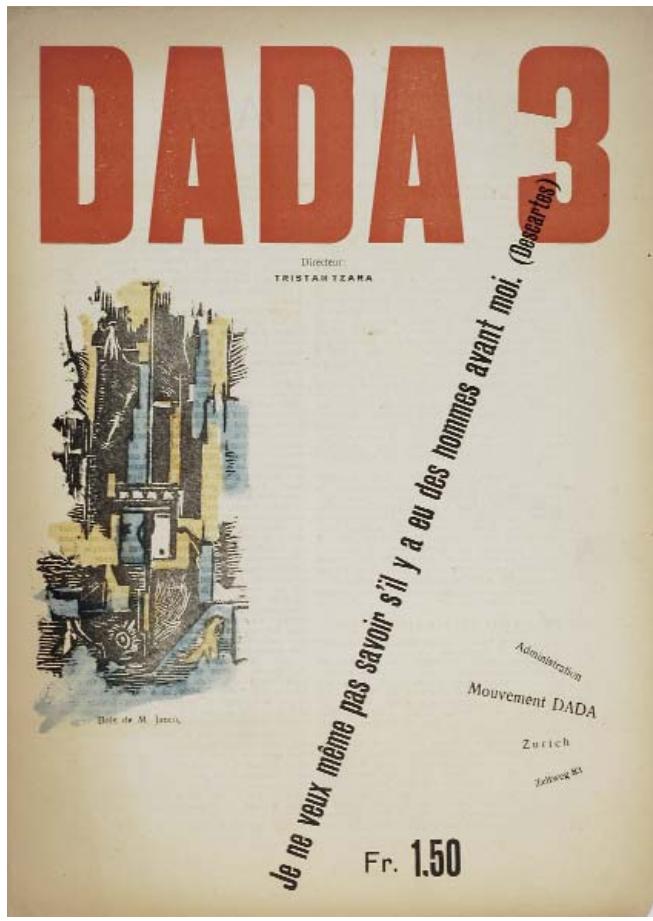
and so forth; in all, chaos worthy of a full-fledged Dada soirée. Of Cangiullo's books of *parole in libertà*, this is the earliest, the most important, and the rarest. A fine copy.

Milano (Edizioni Futuriste di "Poesia"), 1916. \$6,000.00
Salaris p. 27; *Falqui* p. 62; *Hultén* p. 440; *Tisdall/Bozzolla* p. 103; *Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy* (Turin/New York, 1992), p. 322; *Andel, Jaroslav: Avant-Garde Page Design 1900-1950* (New York, 2002), p. 111, illus. 114

34

CLAUDEL, PAUL

L'homme et son désir. Handmade leporello (album folded à la japonaise) of 7 double-sided panels. Lrg. 4to. Dimensions closed: 295 x 238 mm. (11 1/2 x 9 3/8 inches); fully extended: 1677 mm. (56 7/8 inches). Stiff semi-gloss soft white paper, hand-cut to expose a backing of heavy royal blue pochoir stock, mounted on bristol board; the separate panels connected beneath the backing with linen hinges. The album carries mounted panels of text, handwritten personally by Paul Claudel (blue ink on cream-colored paper; 10 panels in all, of varying sizes and shapes); and cut-out designs by Audrey Parr of nude and clothed dancers, of plain stock set against the blue reserve, with hand-drawn ornamental additions by Parr in blue ink. The entire verso of the leporello is a brilliant semi-abstract collage by Hélène Hoppenot of black cut-out figures (with sashes and musical instruments in gold foil appliqués) set against a reserve of plain commercial music



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

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

According to the Claudel bibliographers Benoist-Méchin and Georges Blaizot, these three copies then served as maquettes for an edition of fifty handmade copies, all with the text handwritten by Claudel himself, of which the present example is one. That the entire edition can actually have been realized (and that its distribution was handled by the Nouvelle Revue Française in Paris, as the bibliographers indicate) may leave room for wonder. (There was also a subsequent edition in a miniature 18mo format, photographically made by Hoppenot in an edition of seven copies, in the same year.)

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

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

\$20,000.00

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

35

CRÉATION. No. 3

Directeur: Vincent Huidobro. Février 1924. (8)pp. Sm. 4to. Self-wraps. No. 3 of 3 numbers in all, issued at irregular intervals between April 1921 and February 1924; no. 1, published in Madrid, appeared as "Creación."

The flagship of Huidobro's Creationist movement, which had originated in his collaboration with Pierre Reverdy at "Nord-Sud," "Création" drew on a small roster of writers and artists in the post-Cubist and Dada milieu. Contributions by Huidobro ("Manifeste peut-être," "Film"), Tristan Tzara ("Précise"),

paper (ruled in staves), with geometricized hand-cut black musical notes forming the score of the work. Chemise, handmade of blue pochoir paper over boards, with brilliant gold and black foil panels within each cover; blue, black and gold cloth ties. Handwritten justification panel mounted opposite the title, "Exemplaire XVII," of an unstated edition.

At the conclusion of the text, the following statement in Claudel's hand: "La musique de ce Poème Plastique a été composé par m. DARIUS MILHAUD. Les dessins et découpages sont l'œuvre sur l'indications de l'auteur de Madame AUDREY PARR." Darius Milhaud, in his "Études" of 1927, gives the following account of the genesis of his and Paul Claudel's ballet "L'homme et son désir":

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

René Crevel ("Camille Desmoulins"), Juan Larrea ("Paysage involontaire"), and Erik Satie ("Cahiers d'un mammifère," then also being serialized in "391"). A fine copy.
Paris, 1924. \$1,650.00
Almanacco Dada 28 ; cf. Dada Global pp. 75f., 80f.

36

DADA. No. 3.

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

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

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

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

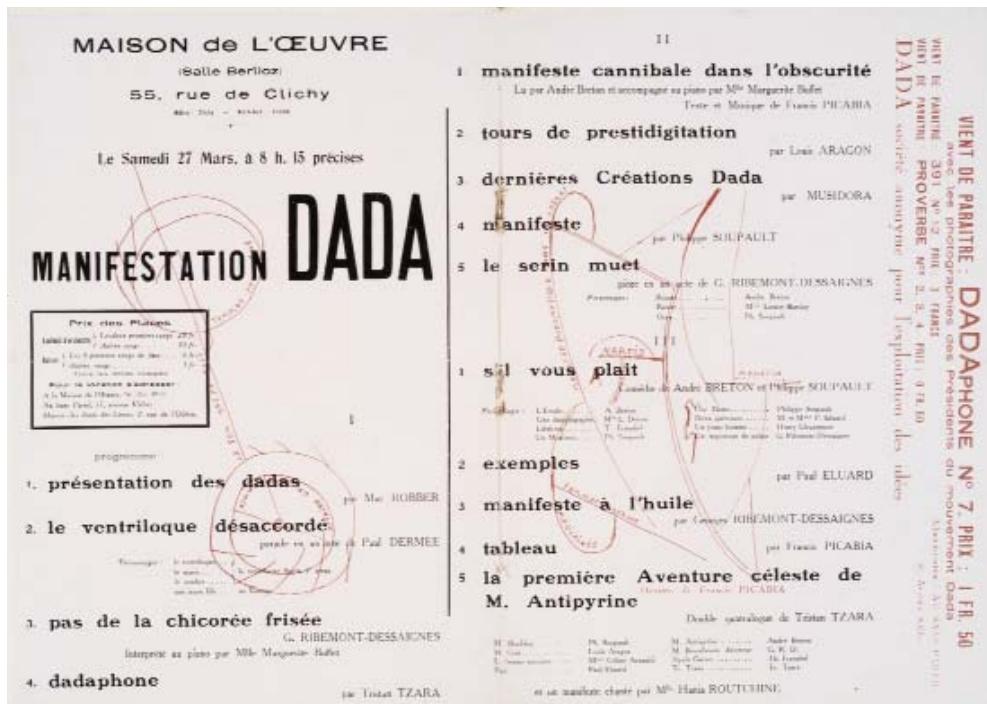
Zürich, 1918. \$7,500.00

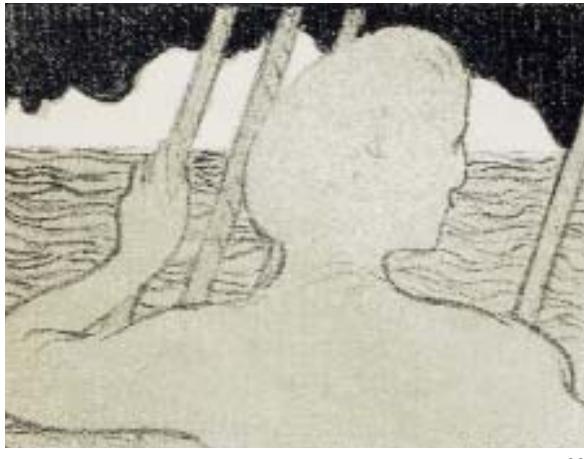
Dada in Zürich 89; Ades pp. 59f., 64; Almanacco Dada 32; Gershman p. 49; Admussen 70; Chevrefils Desbiolles p. 284; Sanouillet 226; Dachy, Marc: Archives Dada/ Chronique, p. 477 (full-page plate); Motherwell/Karpel 66; Rubin 462; Verkauf p. 177; Reynolds p. 110; Dada Artifacts 5; Düsseldorf 112 Zürich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

37

DADA. No. 7: Dadaphone

Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia ("Manifeste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnauld, Evola and others.





39

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

A remarkable copy including an example of the broadside "Manifestation Dada," designed by Tristan Tzara, originally stapled in the middle of the issue, as is sometimes found. A great succès de scandale, the Manifestation Dada was the third, and most elaborate, of three Dada demonstrations after the arrival of Tzara in Paris, precipitating plans for the Festival Dada. This broadside handbill, printed on pink stock, with red mechanomorphic line drawings by Picabia superimposed over the text, is one of the best ephemera of Paris Dada, and among the rarest. In addition to providing a complete program of the performances (works by Dermée, Ribemont-Dessaignes, Picabia, Aragon, Breton and Soupault, Éluard, Tzara and others), it carries advertisements for the forthcoming "Dadaphone," "391" no. 12, and "Proverbe," printed sideways at the right edge, printed in red. Oblong sm. folio. 266 x 373 mm. (10 7/16 x 14 11/16 inches).

Both the issue and the broadside show a horizontal foldline at the center from mailing, indicated by the remnant of a cancelled postage stamp on the front cover of the review. The issue itself is soiled, particularly on the cover, with some intermittent staining; the broadside bears small rust stains and little losses at the site of the staples (now lacking), but is otherwise well preserved, the pink tone of the paper fairly strong.

Paris (Au Sans Pareil), 1920. \$13,500.00
Dada Global 174; *Ades* p. 65; *Almanacco Dada* 32; *Gershman* p. 49; *Admussen* 70; *Chevrefils Desbiolles* p. 284; *Sanouillet* 226; *Motherwell/Karpel* 66; *Rubin* 462; *Verkauf* p. 178; *Reynolds* p. 110; *Dada Artifacts* 118; *Zürich* 374; *Pompidou: Dada* 1363, illus. p. 315; *Washington: Dada* pl. 363 Cf., re "Manifestation Dada": *Documents Dada* 14; *Dada Global* 226; *Ades* 8.42; *Almanacco Dada* p. 607 (illus.); *Sanouillet* 318; *Dada Artifacts* 115; *Motherwell/Karpel* p. 176f. (with text from Georges Hugnet), p. 191 (illus.); *Chapon* p.

132; *Rubin* p. 458; *Andel: Avant-Garde Page Design 1900-1950* no. 141; *Düsseldorf* 258; *Zürich* 441; *Pompidou: Dada* 1472, illus. p. 738, 770

38

DALI, SALVADOR

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

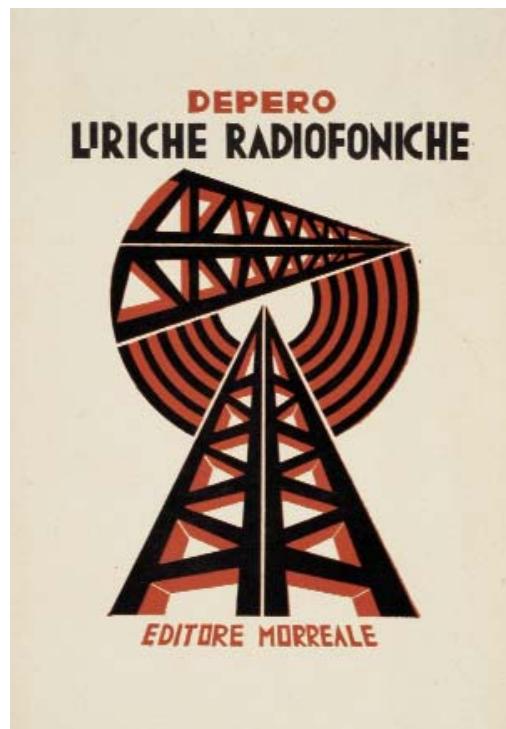
"Scénario non réalisé de Salvador Dalí, datant de la période la plus inspirée et paru en 1932 aux éditions des Cahiers libres (Paris). Alors que le scénario lui-même est un chef-d'œuvre de mystification poétique, le texte qui sert de préface au volume, 'Abrégé d'une histoire critique du cinéma,' constitue une contribution majeure au problème du cinéma du point de vue surréaliste. Dalí, dans ce texte, rend notamment un époustouflant hommage à certains films 'de second ordre,' (le mélodrame italien, le burlesque américain) qui lui servent à établir une distinction exemplaire entre la poésie et le simple art" (Petr Kral, in Biro/Passeron). Julien Levy selected portions of "Babaouo" and all of "Guillaume Tell" for his anthology "Surrealism" in 1936. A little light wear. Paris (Éditions des Cahiers Libres), 1932. \$1,250.00

Gershman p. 15; *Ades* 11.47; *Biro/Passeron* p. 44

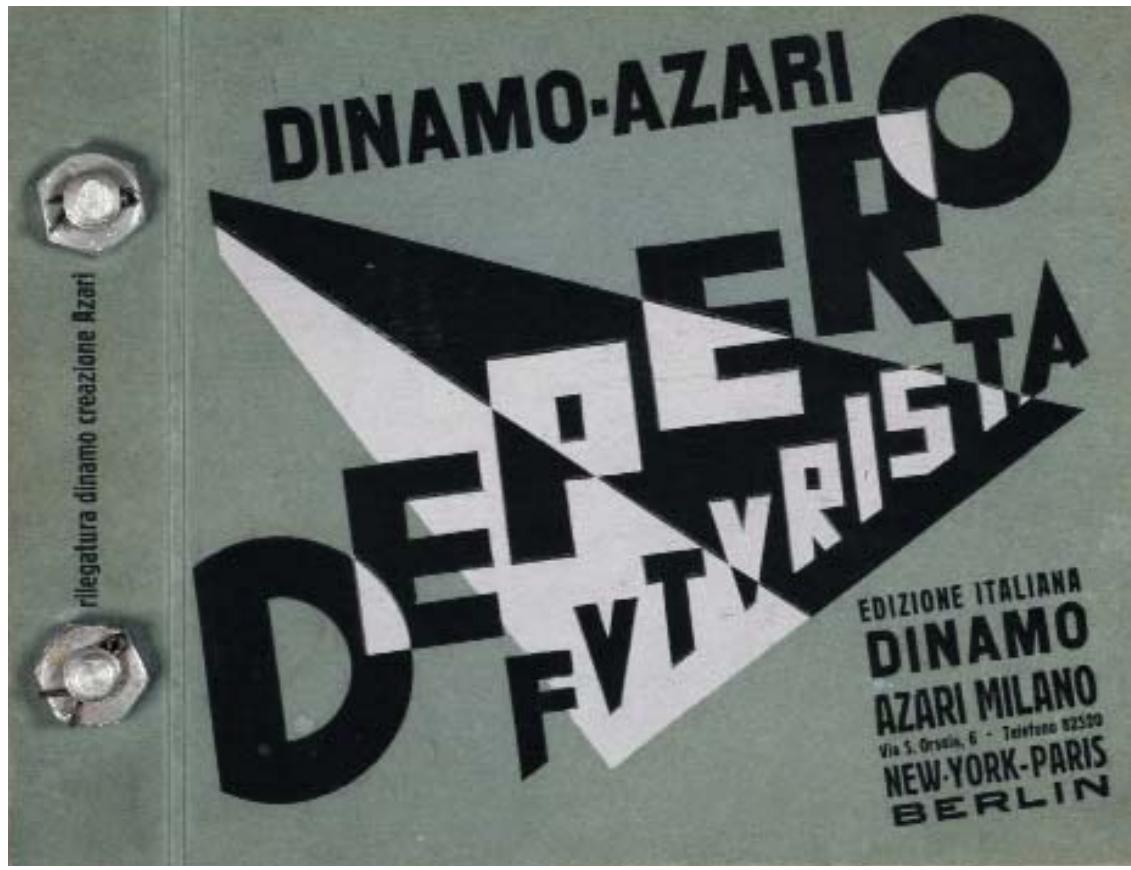
39

(DENIS) Gide, André & Denis, Maurice

Le voyage d'Urien. (4), 105, (5)pp. 30 original lithographs, printed in celadon green, tan and black, integrated with text. Sm. sq. 4to. Orig. dec. wraps, with woodcut illus. after Denis. One of 300 copies on wove paper, from the limited edition of 302.



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"A masterpiece of Art Nouveau" (The Artist and the Book), 'Le voyage d'Urien' is generally considered the first livre d'artiste illustrated with color lithographs. Gide, who had seen Denis' unpublished drawings for 'Sagesse' in 1891, was himself responsible for Denis' participation, and warmly acknowledged his contribution by crediting him as a full collaborator on the title-page. "In this book text and picture developed by stages in a process of mutual inspiration. The soporific harmonies of Gide's poetry, almost a lullaby, are captured by Denis in the chaste purism of Art Nouveau....The book is a tripartite dream journey in the Maeterlinck idiom, and the unexpected and the unreal are captured in a fluid, suggestive style... His pictures have a gentle, undulating rhythm as if ruffled by a slight breeze" (Söderberg). Gide was equally involved from the start in the typography and mise-en-page of the book, striving for a simplicity of design which would release the full effect of the reverie in a characteristically modern style.

Presentation copy, inscribed "cordialement/ André Gide" on the half-title. The beginning of his inscription has, unfortunately, been clipped from the page, as has the lower half of the justification (with copy number), which must also have been inscribed. In all other respects, a fine copy. Loosely inserted, a leaflet from the Librairie de l'Art Indépendant, advertising forthcoming publications.

Paris (Librairie de l'Art Indépendant), 1893. \$10,000.00
Cailler 37-67; The Artist and the Book 76; Manet to Hockney 5; Chapon pp. 39ff., 278; Peyré: Peinture et poésie 4; Splendid Pages p. 176f., fig. 73; Skira 61; Strachan p. 33f; Rauch 11; Stern 29; Turn of a Century 53; Söderberg p. 124f.

40

DEPERO, FORTUNATO

Depero futurista. (236)pp., printed on various paper stocks, of which some colored; most versos blank. 28 halftone plates in text (2 color). Line-block illus. and typographic designs throughout (many printed in red and black). Oblong Irg. 4to. Flexible blue boards, printed in black and white, secured with massive metal bolts, as issued. Fitted cloth and calf box. Stated limitation of 1000 numbered copies (never completed), boldly signed and dated Milano 1927 by Depero in turquoise and black inks on the verso of the title-page. Design by Depero.

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

Milano/ New York/ Paris/ Berlin (Edizione Italiana Dinamo Azari), 1927. \$30,000.00
Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 112; Franklin Furnace 50; Jentsch: The Artist and the Book in Twentieth-Century Italy, no. 177; Lista p. 108; Hultén p. 467; Salaris p. 35

41

DEPERO, FORTUNATO

Liriche radiofoniche. 97, (1)pp., 8 plates. Prof. illus. Design and typography throughout by Depero. 4to. Dec. wraps., with a design by Depero, printed in red and black. Prose poems either written expressly for radio broadcast, or suitable for it, in Depero's opinion, including *parole in libertà*, and pieces on New York and the modern metropolis. A fresh copy.

Milano (G. Morreale), 1934.

\$1,500.00

Salaris p. 35

42

(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 René Drouin in 1948. 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. 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). Foldlines, as issued. This copy is printed on pale grey stock.

Paris, 1948.

\$1,600.00

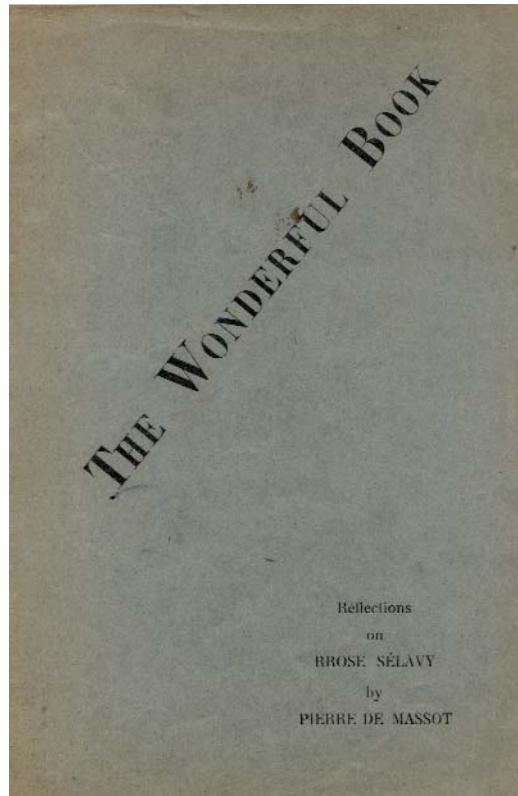
Franzke, Andreas: *Dubuffet (New York, 1981)*, p. 41f. (discussing the exhibition); Varnedoe, Kirk & Gopnik, Adam: *High & Low (New York, Museum of Modern Art, 1991)*, p. 144ff.

43

(DUCHAMP) Massot, Pierre de

The Wonderful Book. Réflexions on Rrose Sélavy. (24)pp. Sm. 4to. Blue-grey wraps., printed in black. Unstated edition of 100 copies only.

Distinctly dada in its ironically stylized presentation, "The Wonderful Book" consists of a page-and-a-half "Introduction by 'A Woman of No Importance,'" an agenda of twelve otherwise blank sheets headed with the months of the year, and—on the back cover—17 puns and formulations by Duchamp, identified as "Rrose Sélavy (New York; Bruxelles; Paris)." The introduction, which may or may not be by Massot, but is phrased as though by someone else, is a fanciful tribute to Duchamp. "Far from denying its influence glorying in it on the



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contrary, P. de M. determined from this day to write a wonderful book on MARCEL DUCHAMP. But at each attempt he was overwhelmed by the difficulty of such a task. Far [sic], I ought to explain that M has always declared that he considers Duchamp the greatest genius he knows.... We know that the author of 'Nu descendant l'escalier' lives on chess and love. The author of this book loves to recall a Sunday afternoon when he slept in Duchamp's room, under the gaze of the King, the queen and the pawns. Black and white move on the checkerboard of life." It concludes with one of Duchamp's celebrated apothegms. "After years of hesitation, P. de M. brought me this book. I preface it without the slightest hesitation. It is perfectly idiotic—or idiotically perfect! But since it is my duty to be sincere, I must admit, for the benefit of the reader, that this lazy, naughty little boy said to me the other evening: 'Un livre agréable à lire doit toujours être illisible.'"

The title-page of the book carries a comment by Gertrude Stein. "I was looking to see I could make Marcel out of it but I can't."

Duchamp's 17 puns and wordplays on the back cover of the book are termed "Modified Printed Ready-mades" in Arturo Schwarz's descriptive bibliography of his writings. They include some of his best-known: "Étrangler l'étranger.—Église, Exil.—Ruiner, Uriner," "Nous estimons les ecchymoses des Esquimaux aux mots exquis," "My nièce is cold because my Knees are cold."

"Although the twenty-page booklet was printed in Paris, its English title probably owes its source to a letter written to Henry McBride by Alfred Stieglitz, who, upon the appearance of Duchamp's 'Some French Moderns Says McBride,' sent a letter to McBride that began with the words: 'It's a wonderful

book.' (Naumann). "L'accent aigu sur le premier 'e' de 'réflexion' est sans aucun doute un jeu de mot entre le terme français et le terme anglais qui accepte la double polysémie: reflet et réflexion.... Publié à cent exemplaires, ce livre, qui 'fut l'objet de deux ans des recherches' (lettre de Pierre de Massot à Gaston Picard du 25 février 1924), n'obtient pas de grand succès, malgré les louanges de René Crevel, qui y voit 'le témoignage d'une pudique admiration qui, dans le néant même de la littérature, trouve son absolu'" (Nathalie Ernoult, in the Pompidou catalogue).

Presentation copy, inscribed "to Marco Ristich/ Sincerely/ Pierre de Massot/ Paris Summer 24," together with an accompanying autograph letter signed from Massot to Ristic (loosely inserted): "Voici 2 numéros de '391'; un troisième va paraître et vous sera envoyé; voici aussi 'Réflexions sur Rrose Sélavy' (pseudonym de M. Duchamp); pages blanches = HEUREUSEMENT.- Voici mes remerciements pour votre revue; et voici mes meilleurs compliments." Marco Ristic is a figure of considerable interest in his own right, being perhaps the leading figure in Slovenian Surrealism; poet, critic and editor, he was a friend and active correspondent of André Breton; for an extensive vita, see Biro/Passeron p. 366. Slight sunning on part of the back cover, a few tiny stains, discreet expert mend at spine; a very fine copy. Extremely rare. [Paris (Privately Printed)], 1924.

\$8,500.00

Schwarz (1997) xxii.28 (p. 900); Salt Seller p. 105ff.; Pompidou: Plan pour Ecrire une vie de Marcel Duchamp p.19; Almanacco Dada p. 427 (illus.); Dada Artifacts 144; Verkauf p. 102; Motherwell/Karpel p. 186; Naumann 4.3, p. 98; Almanacco Dada p. 427 (illus.); Motherwell/Karpel p. 186; Verkauf p. 180; Dada Artifacts 144; Pompidou: Dada 1264, p. 670f. (illus.)

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DUCHAMP, MARCEL

Rotorelief. Disques Optique. Ensemble of six double-sided cardboard discs, each 200 mm. in diameter (approximately 7 7/8 inches), printed in colors in offset lithography with 12 different compositions. The discs are loosely inserted, as issued, in the original circular holder, fashioned of two black plastic rings separated by a strip of black sponge rubber and a slender white cardboard strip imprinted at each end "Tirer l'épingle." The holder is printed in blind intaglio, "Rotorelief/ 11 rue Larey Paris." Together with this, the ensemble includes a wax-paper slip with 13 lines of printed directions and price information (loose, as issued). The discs are printed in Duchamp's handwriting with numbers and titles at the edges ("Corolles," "Ouef à la coque," "Lanterne chinoise," "Lampe," "Poisson japonais," etc.).

This first edition of "Rotorelief" was privately published by Duchamp from his studio (11, rue Larey) in an unnumbered, unsigned edition of 500 copies, of which some 300 were lost during the War. A second edition, slightly different in manufacture, was issued in 1953, produced by Enrico Donati in 1000 copies, also unsigned and unnumbered (of which 600 were accidentally destroyed). Later editions, more elaborately produced in limited editions, were issued in Paris, 1959; New York, 1963; and Milan, 1965. The first edition is extremely rare.

"An extension of the rotating spiral disks in 'Anémic Cinéma,' the 'Rotoreliefs' also reveal Duchamp's taste for mass production 'on a modest scale.' They were printed inexpensively in a large edition, and were first presented to the public at an inventor's fair in Paris. When viewed (preferably with one eye) at a rotating speed of 40-60 rpm, the disks present an optical



illusion of depth, and in a few cases, of three-dimensional objects: a fishbowl, a lightbulb, a balloon. The 'Rotoreliefs' appear in the Duchamp sequence of Hans Richter's film 'Dreams That Money Can Buy,' and also in Jean Cocteau's film 'The Blood of a Poet' (d'Harnoncourt/McShine). One of the reliefs "Corolles," was reproduced on the front cover of "Minotaure," No. 6.

As Francis Naumann relates, Duchamp undertook the project in the spring of 1935 with high hopes for his "playtoy," not only as an artistic venture, but as a commercial one as well—such that he cautioned Katherine Dreier repeatedly to be discreet about it until he had secured a patent for it in America. This it utterly failed to be. The cost of producing it, to begin with, proved considerably higher than he had anticipated, forcing him to ask H.-P. Roché to finance the project. And then when he unveiled it to the public, at an annual inventor's fair in Paris on August 30, 1935, it drew no interest. Roché recalled: 'He rented a tiny stand among the inventions at the Concours Lépine, near the Porte de Versailles, and waited for the crowds to arrive.... None of the visitors, hot on the trail of the useful, could be diverted long enough to stop there.... When I went up to him, Duchamp smiled and said 'Error, one hundred per cent. At least it's clear.'

"In the special issue of 'Cahiers d'Art' devoted to objects, Mme. Gabrielle Buffet-Picabia analyzed the relationship between the spectral and the objectively real in the 'Rotoreliefs': 'They result from a sort of deliberate confusion of the values and arbitrary limits with which conventional thought distinguishes between the concrete and the abstract, Art and Everyday life. Basically, these are just ordinary gramophone records on which Duchamp has designed flat geometrical coloured drawings of spirals and circles. Their rotation on a gramophone turntable creates an optical illusion in which unexpected forms of objects develop, appearing in relief: the boiled egg, the goldfish bowl, the champagne cup and the others are really picture-puzzles resolving themselves in the same way as word-puzzles.... But, while seeking to provide nothing more than an intellectual pastime based on illusion, he had in fact happened upon a new technique for inducing visual hallucination, a new means of supplementing the impressions to be derived from work executed in relief" (Jean). This copy lacks the circular cellophane cover sheet printed in white, which accompanied the ensemble (stating "Tournant sur votre phonographe. Rotorelief donne l'illusion du relief, 6 doubles disques, 15 Fr") and a circular black plastic viewing disc. Very fresh condition.

Paris, 1935. \$35,000.00
Schwarz 441; Naumann 5.4, p. 124ff.; Lebel 167; d'Harnoncourt/McShine 156; Rubin p. 42 (full page plate); Jean p. 253f.; Buchholz/Magnani p. 64

SEE BACK COVER

45

(DUCHAMP, MARCEL)

Cahiers d'Art. Directeur: Christian Zervos. Vol. XI, Nos. 1/2. "L'objet. Objets mathématiques. Objets naturelles. Objets sauvages. Objets trouvés. Objets irrationnels. Objets ready made. Objets interprétés. Objets incorporés. Objets mobiles." 68pp. Prof. illus. (4 plates by Duchamp on heavy paper, of which 2 in colors). Sm. folio. Wraps. (slight darkening at spine and at edge of back cover). Texts by Zervos, André Breton ("Crise de l'objet") Georges Hugnet ("L'oeil de l'aiguille"), Paul Éluard ("L'habitude des tropiques"), Gabrielle Buffet ("Coeurs volants"), Claude Cahun ("Prenez garde aux objets domestiques"), Salvador Dalí ("Honneur à l'objet!"), Marcel Jean, and Hans Bellmer.

The superb special issue devoted to the Surrealism and the Object, with cover ("Coeurs volants," printed in dayglow red and blue) designed by Duchamp. The topic was inspired by an exhibition held at the gallery of Charles Ratton, the distinguished dealer in primitive art; though on view for only a week, it was one of the most important shows of the Surrealist epoch. "For this particular issue of the magazine, Duchamp was asked by the editor, Christian Zervos, to provide a design for the cover, and he submitted a paper collage of blue and red hearts to be superimposed over one another, their sharply contrasting colors intended to create the illusion of vibration—thus the title 'Fluttering Hearts'—a poignant image from someone who had suffered from a heart murmur in his youth. Moreover, as Duchamp himself later explained: 'In French, it is a society expression to express flirting.' The idea came from similar optical experiments Duchamp had seen reproduced in text books. 'It is a very well known experiment in optics,' he explained. 'I think they call them flying hearts....they use that [term] to indicate the idea of playing...the optical play on the retina'" (Naumann). An exceptionally fine copy.

Paris, 1936.

\$8,500.00

Schwarz 446; Naumann, Francis M.: *Marcel Duchamp: The Art of Making Art in the Age of Mechanical Reproduction* (New York, 1999), p. 128, illus. 5.7; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, no. 458 (full-page color plate); Reynolds p. 108; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, p. 358, ill. 458 (full-page color)

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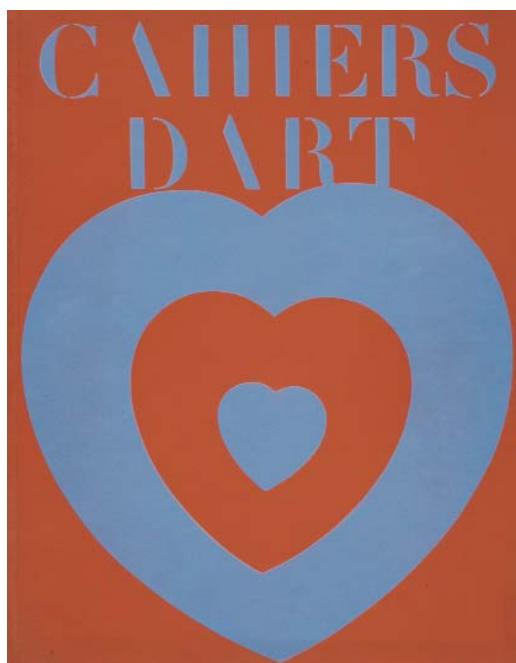
DUCHAMP, MARCEL

Rose Séavy. (Biens Nouveaux. 4eme cahier.) (16)pp. Sm. 8vo. Wraps. One of 500 numbered copies on vélin blanc from the limited edition of 515. Duchamp's classic collection of puns, anagrams, sly double-entendres and cryptic formulations. A fine copy.

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

\$1,750.00

G.L.M. 206; Gershman p. 17; Biro/Passeron 972; Motherwell/Karpel 243; Rubin 221; Reynolds p. 73; Milano p. 654



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47

(DUCHAMP) New York. Sidney Janis Gallery

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

The catalogue was distributed at the exhibition as a ball of crushed tissue paper, 'a dada gesture to cancel the "seriousness" of exhibition catalogs,' Duchamp later wrote. Sidney Janis reported to Arturo Schwarz that 'The Dada poster by Marcel Duchamp for our Dada show of 1953 was very carefully planned by Marcel Duchamp for over a period of weeks, and when it was finally accepted as perfect, then Marcel Duchamp crushed one into a wastepaper ball (to be discarded into the wastepaper basket). 'This is the way you should mail them,' and we did just that. We also had these 'wads of wastepaper' on exhibit in a wastepaper basket, and when the visitors arrived they rescued these from the basket, opened them and flattened them as best they could and read the catalogue notations. Many clients complained that they did not receive the Dada catalog, and when we checked we discovered that the various maids and butlers receiving these 'wads of paper' threw them away, without noticing them to be a catalog' (Schwarz).

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

New York, 1953.

\$5,500.00

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

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Keller, Jean & DUCHAMP-VILLON, RAYMOND

Les sémaphores. Bouffonnerie sensorielle en 1 acte. 63, (1)pp. Sm. 4to. Dec. wraps. (light wear). Glassine d.j. Published posthumously, after Duchamp-Villon's tragic death at the age of forty-one, this comic spoof was written while he was convalescing in an army hospital, in collaboration with a doctor friend. "Suivront des pièces des jeux d'échecs, le rédaction d'une 'petite comédie burlesque écrite avec un camarade [Jean Keller] pour une représentation dans un hôpital du front. Elle est très spéciale de la guerre et n'a rien qui vise le grand public' [Walter Pach]. Pour cette pièce, intitulée 'Les Sémaphores,' il dessine également des costumes." "Si l'austérité qui caractérise la 'Tête du Professeur Gosset' suggère la direction que la sculpture de Duchamp-Villon aurait pu prendre, 'Les Sémaphores,' avec ses personnages absurdes, ses accessoires bizarres, et ses situations incongrues, révèlent la possible affinité du sculpteur avec Dada et le théâtre surréaliste d'après-guerre" (Judith Zilczer, in the Centre Pompidou catalogue). The front cover—with its



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amusing line-drawing of a mantle clock with no hands, the dial simply reading "Il est trois heures" in script—is surely Duchamp-Villon's design, as must be the surrealistic vignette in the justification, showing a pipe stem curling out of an open window (and its smoke curling back again in the shape of a question mark).

That no trace of the work seems to exist in the Duchamp-Villon or Duchamp literature prior to 1998 (including the careful 1967 monograph by George Heard Hamilton and William C. Agee, with bibliography by Bernard Karpel) is one index of its rarity. Presentation copy, inscribed by Keller to Mlle. Renée Druet, February 1919. A fine copy.

Châlons-sur-Marne (Imprimerie-Librarie de l'Union République), 1918. \$3,000.00

Paris. Centre Georges Pompidou: Duchamp-Villon: Collections du Centre Georges Pompidou, Musée national d'art moderne et du Musée des beaux-arts de Rouen (Paris, 1998), pp. 19, 140 (texts by Judith Zilczer and Bénédicte Ajac)

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(ERNST) Brzekowski, Jan

Spectacle métallique. Avec un frontispice par Max Ernst. (Les Feuilles de "Sagesse." Collection Anthologique. No. 37.) (14)pp. Frontispiece by Ernst. Sm. 4to. Wraps., stitched as issued. Glassine d.j. Edition limited to 200 numbered copies



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on pale green vélin Muller. Werner Spies has pointed out that Ernst's composition—utilizing engravings of primitive marine life, a ribboned straw hat, and a cabinet opened to reveal yet more crustacea—recalls another collage he had made for Brzekowski's "Zacisniete dookota ust" of 1934. **Presentation copy**, inscribed "A Roger Verhayen/ pour le remercier de l'article annoncé/ et en témoignage de sympathie pour son effort/ Jan Brzekowski/ Paris, I3 7.ix.1937." A fine copy.

Paris (Éditions Sagesse), 1937. \$900.00

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

50

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 Éluard 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 Gemor Press in the city of New York, March 1943." Though not noted internally, this copy derives from the library of Julien Levy.

New York (Black Sun Press), 1943. \$750.00

Hugues/Poupard-Lieussou 18; Spies 555-557

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(EY COLLECTION)

Sammlung Ey, Düsseldorf. Introductory text by Max Osborn. 94pp. 88 plates. Sm. 4to. Wraps., with ovoid ('ey') silhouette on front cover. The privately published catalogue of the renowned collection of the legendary "Mutter Ey," featuring work by Ernst, Dix, Hoerle, Pankok, Jawlensky, and other Rhenish Expressionists and New Objectivity artists. A little light wear.

Düsseldorf (Selbstverlag von Frau Ey), n.d. \$1,250.00

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DER FELS

Flugblatt der Künstlergemeinschaft Der Fels. Single sheet of turquoise stock, printed on both sides with a total of 7 original woodcuts. 398 x 670 mm. (ca. 15 3/4 x 25 7/8 inches). The recto is also stamped in pink with the designations "1" (presumably issue no. 6) and "Rezensionsexemplar." Matted. Two long clean tears at the center, extending slightly into the wooduts (one mended); other light wear. Edition limited to 200 copies. Original woodcuts by Franz Bronzstert, Hagen ("Cerberus"), Fritz Fuhrken, Bremen ("Frühlingslied," signed and dated 1922 in pencil), Reinhard Hilker, Hagen ("Weib"), Carry Hauser, Wien ("Titleblatt," "Schauender," both signed in pencil), Georg Philipp Wörlen ("Frau und Knaben," "Landschaft mit Brücke," both signed and dated 1922 in pencil). The first publication of this youthful association of Expressionist artists, who went on to publish eight portfolios of original prints ("Der Fels Einblattdrucke") and to hold some thirty-seven exhibitions between 1921 and 1927. "Als erstes machen wir ein Flugblatt, diese Form war eine rein propagandistische. Wir haben diese Flugblätter gedruckt in einer kleinen 'Quetsche' (Druckerei) in Passau. Da gab es diese billigen Plakatpapiere in gelb, blau, usw., wo mit Holzbuchstaben draufgedruckt wurde für die Maidult und so. Und da hab ich gesagt: Kinder, wir sind Holzschnieder, machen wir Holzschnitte, da brauchen wir kein Klischee machen lassen, den Text lassen wir dazusetzen und drucken. Diese Flugblätter waren Werbemittel, die haben wir verschickt. Es war ganz ordinäre Reklame, in der Form aber so, dass sie heute Raritäten sind" (Carry Hauser).

"First among the group of periodicals devoted jointly art and literature were Herwarth Walden's 'Der Sturm' and Franz Pfemfert's 'Die Aktion'; and these then formed the pattern for many new ventures. There were of course also papers that served the visual arts only. These included 'Der Fels,' published in Passau by G.P. Wörlen, a broadsheet issued by a group of artists of the same name and printed direct from the block in an edition limited to 200 numbered copies...."



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An additional sheet of text may possibly have originally been included, loosely inserted within this one (though Lang specifically refers to the review as "a broadsheet"). A vertical fold-line at the center indicates that the sheet was originally folded to form a four-page signature, with Hauser's "Titelblatt" on the front cover. Two woodcut slogans, cut in deliberately crude block letters, accompany the prints on the interior: "Erfasste Realität - Blick in die Unendlichkeit" and "Erkenntnis ist Alles." Wörlein served as editor, correspondence being directed to his address. OCLC records one copy, in the Deutsche Nationalbibliothek. Of great rarity.

Passau, 1922.

\$7,500.00
Lang p. 71 (illus.); Cf. Rathgeber, Michaela: *Der Fels, Künstlergemeinschaft, 1921-1927* (Passau: Museum Moderner Kunst; Stiftung Wörlein, 1991); *Der Fels: Künstlergemeinschaft 1921-1927 ("Landstrich."* No. 15. Schärding, 1991. Texts by Otto Breicha, Franz Xaver Hofer, and Franz Theodor Czoka.)

53

(FLECHTHEIM) Berlin. Paul Cassirer & Bruno Helbing Galerie Flechtheim: Moderne Gemälde. Versteigerung, 5 June 1917. Introduction by P.C. (Paul Cassirer). (114)pp. 82 illus. 4to. Brown wraps., stamped in gold. The sale of the holdings of the short-lived Galerie Flechtheim in Düsseldorf, which (Paul Cassirer explains in the introduction) Alfred Flechtheim was forced to close after he volunteered for duty at the front in 1914. Among the notable pictures included in the sale were a Cubist still-life by "Henry Braque," "Bretonen-junge" by Gauguin, van Gogh's "Boats in St. Marie" and "The

Zouave," Franz Marc's "The Shepherd," two landscapes by Munch, and six Picassos, including three important Cubist compositions. Crayoned number on the front cover. Paper-clipped in after the introduction, a newspaper clipping describing the sale, mentioning buyers and prices for numerous pictures. This copy is partly annotated in pencil with prices fetched and some buyers' names (Walter Rathenau, Galerie Goltz and Gurlitt among them).

Berlin, 1917.

\$750.00

54

DIE FREIE STRASSE. Nr. 9

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

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

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

55

FREUND, GISELE

Au pays des visages. Ten original color portraits. (4)pp., 10 original dye transfer photographs, each signed by the artist in ink, and each loosely inserted (within hinged corners) in large passepartout rag mounts. Image size ranges from 288 x 191 mm (11 3/8 x 7 1/2 inches) to 305 x 235 mm. (12 x 9 1/4 inches); the mats measure 510 x 407 mm. (20 x 16 inches). Folio. Publisher's stamped silk clamshell box (back cover damp-stained). One of 30 numbered copies, from the limited edition of 36 in all. The prints were made in 1977 by the dye transfer process at the K & S Laboratories in Chicago. The subjects, photographed in the years 1938 and 1939, are Colette, Virginia Woolf, André Gide, James Joyce, Adrienne Monnier, Jean Cocteau, Simone de Beauvoir, Jean-Paul Sartre, André Malraux and Vita Sackville-West. Internally immaculate.

Washington, D.C. (Harry H. Lunn Jr.), 1977. \$10,000.00

56

(GIACOMETTI) Paris. Galerie Zak.

Un groupe d'Italiens de Paris. Brignoni, Campigli, de Chirico, de Pisis, Paresce, Pisano, Savinio, Severini, Tozzi, peintres. Giacometti, sculpteur. Introduction by Georges Ribemont-Dessaignes. (4)pp. Self-wraps., stapled as issued. One of Giacometti's first exhibitions. In this same year, the artist signed a contract with Pierre Loeb, and was the subject of an important article by Georges Bataille in "Documents." A fine copy. Very rare.

Paris, 1929.

\$400.00

57

LE GRAND JEU

Direction: Roger Gilbert-Lecomte, René Daumal, Josef Sima, Roger Vailland. Nos. 1-3, été 1928 - automne 1930 (all published). 64-96pp. per issue. Prof. illus. (including hors texte plates). 4to. Dec. wraps. Glassine d.j. Uncut. Texts and illustrations by Georges Ribemont-Dessaignes, Robert Desnos, Saint-Pol Roux, Jaroslav Seifert, René Daumal, Ramón Gómez de la Serna, Hendrik Cramer, Roger Vailland, Roger Gilbert-Lecomte, Vítěslav Nezval, A. Rolland de Renéville, et al.; illustrations by Man Ray, Josef Sima, Maurice Henry, André Masson, Arthur Harfaux, Mayo, Jean Arp, et al.

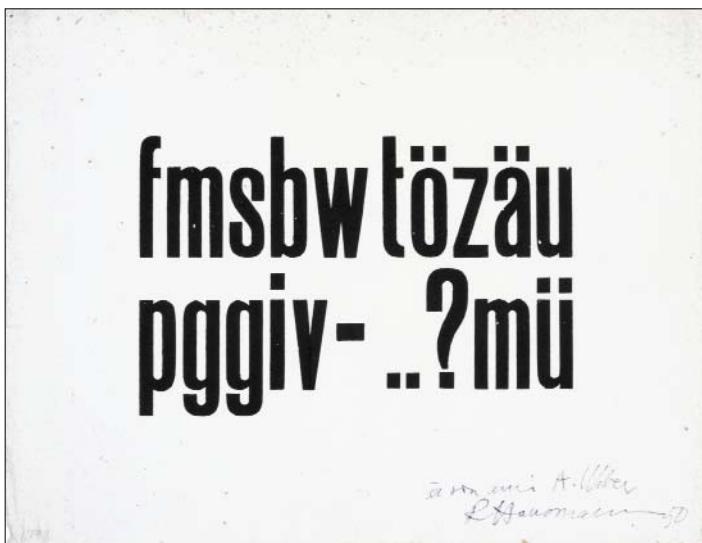
A complete run of the review, which gave its name to a group within (and adjacent to) the Surrealist movement, excommunicated in the course of one of Breton's characteristic purges (a specialty of the house, __ tartly observed). "This parasurrealist journal (the title was borrowed from a book of poems by Péret published in 1928) first appeared at the end of 1928, edited and illustrated by René Daumal, Roger Gilbert-Lecomte, Arthur Harfaux, Maurice Henry, Joseph Sima, and Roger Vaillant. Of those, several like Maurice Henry and Arthur Harfaux, were later to collaborate on 'Le Surrealisme au Service de la Révolution'.... Given the Surrealists' desire for communal political action, particularly on the part of Aragon, Breton, Thirion, 'Le Grand Jeu' was seen to be closer in spirit to the early numbers of 'La Révolution Surrealiste' and the inclination to purely literary and artistic activity which had already led to the expulsions of Artaud, Vitrac and Soupault" (Ades). Wrappers slightly faded; a fine set, complete with the notices for subscribers tipped into the first two issues. Rare.

Paris, 1928-1930. \$5,000.00
Gershman p. 49; Admussen 103; Ades 9.74, p. 203;
Biro/Passeron p. 190f.; Nadeau pp. 143f., 155ff., 331

58

(GRAY, EILEEN)

Wendingen. Maandblad voor bouwen und sieren. Vol. 6, No. 6: Eileen Gray. 32pp. 31 illus. Sq. folio. Dec. wraps. (secured with raffia, as issued), printed in purple and green with a design attributed to H. Th. Wijdeveld. Introduction (in Dutch) by Jan Wils. Text (in French) by Jean Badovici. This issue of "Wendingen" is devoted entirely to Gray's work,



with illustrations of the bedroom-boudoir she exhibited at the Salon des Artistes Décorateurs in 1923, and numerous examples of her designs for furniture, lamps and tapestries. In addition to being a critic, the Romanian architect Badovici was also Gray's companion, and her collaborator at this time on their famous house in the south of France, called E. 1027 (a coded combination of their initials). A few chips and scrapes to the wrappers.

Amsterdam [1924]

\$500.00

59

HAUSMANN, RAOUL

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

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

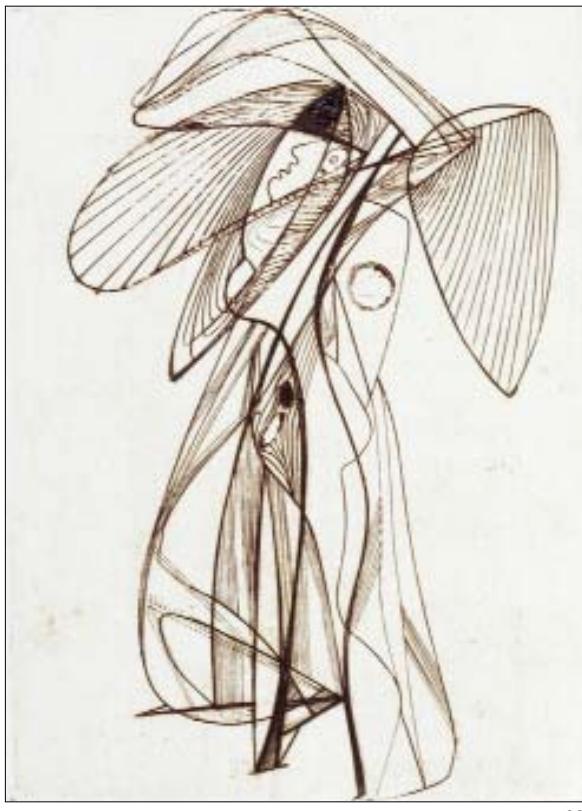
Hausmann's poster poems of 1918, masterpieces of concrete poetry and typographic design which were the source of Kurt Schwitters' "Ursonate," survive in one or two copies only. The Musée National d'Art Moderne possesses both extant copies of "fmsbw," one printed on orange paper, and the other on brown.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

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

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

[Paris (Le Degré 41), 1949]

\$6,000.00



62

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

60

(HAYTER) Hugnet, Georges

Ombres portées. Ornées de cinq gravures au burin de Stanley William Hayter. 55, (5)pp. 5 full-page original etchings by Hayter in text. 4to. Wraps., printed in red and black. Glassine d.j. One of 50 copies on holland van Gelder from the limited edition of 80, hand-numbered and signed in ink in the justification by Hugnet and Hayter. Hayter's fourth illustrated book. Wrappers very slightly foxed; a fine, unopened copy.

Paris (Éditions de la Montagne), 1932. \$3,000.00
Black, Peter & Moorhead, *Désirée: The Prints of Stanley William Hayter: A Complete Catalogue* (London, 1992), nos. 62-66; Villa Stuck 48

61

(HAYTER) Reavey, George

Faust's Metamorphoses. Poems, illustrated by Stanley William Hayter. 61, (1)pp. 6 full-page copperplate engravings (some with mezzotint) by Hayter in text. Sm. 4to. Wraps. One of 30 press copies on Edita Prioux from the limited edition of

137 in all, hand-numbered in the colophon, and here designated "Review" in pen. Introduction by George Putnam. Hayter's third publication, following the print portfolios "Paysages urbains" (1930) and "L'Apocalypse" (1932). Wraps. a bit worn and darkened at spine.

Fontenay-Aux Roses (The New Review Editions), 1932. \$2,000.00

Black, Peter & Moorhead, *Désirée: The Prints of Stanley William Hayter: A Complete Catalogue* (London, 1992), nos. 55-60

62

(HAYTER) Reavey, George

Nostradam. A sequence of poems. (Europa Poets. No. I.) 30, (2)pp. Original copperplate and scorpere engraving by Stanley William Hayter as frontispiece, here present in two different impressions, printed in sepia and in black. Marbled boards, 1/4 brown leather, stamped in silver Dec. black wraps., printed in white with an original copperplate and scorpere engraving by Hayter on the front cover, bound in.

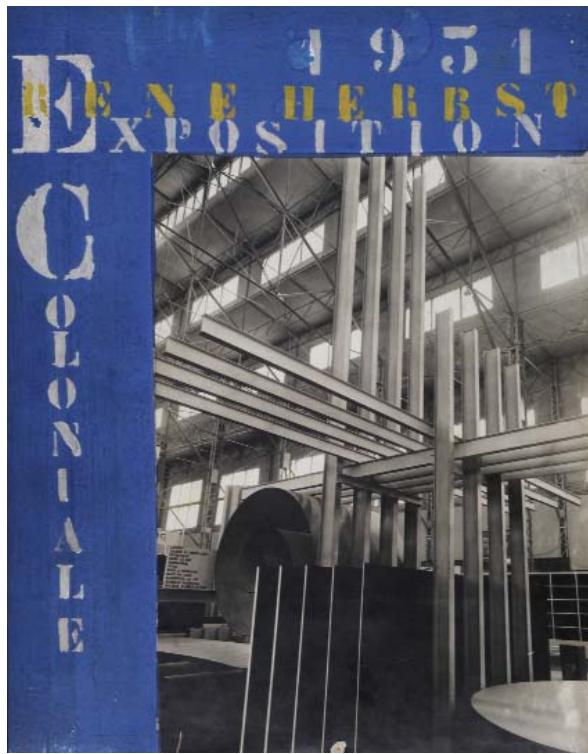
Hayter's own copy, designated "Artist's Copy" by George Reavey in the colophon, and signed by him beneath. Édition de tête: one of only 2 copies on japon nacré, apart from 25 deluxe copies on japon impérial, and 250 on Alpha, constituting the total edition of 227 copies. It is inscribed by Reavey to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

Paris (Europa Press), 1935. \$3,750.00

Black, Peter & Moorhead, *Désirée: The Prints of Stanley William Hayter: A Complete Catalogue* (London, 1992), nos. 92-93



61



65

HERBST, RENÉ

Exposition Coloniale 1931. La métallurgie. Commemorative album of René Herbst's designs for the Section de la Métallurgie Française at the exposition, personally assembled and hand-painted by Herbst for his own archives, together with an additional photocollage by Herbst on colored board. **Album:** 43ff., including photocollage title-page, handpainted in blue gouache and stencilled in white, with cut and pasted original matte photograph, and overlapping silver foil guard opposite; followed by a second version of this, without text or silver foil; and 40 original photographs, mounted one to the page. Photo dimensions: average 239 x 178 mm. (9 3/8 x 7 inches). The photographs, most but not all of which are matte-finished, are stamped on the versos with credits to "Studio Editions Paul Martial" (29), "René-Herbst Décorateur" (10, some with additional stamp to "Photo Jean Collas"); 3 have no visible stamp. Lrg. 4to. Boards, 1/4 cloth, the front completely hand-painted and stencilled in blue, yellow and white gouache, around a mounted original photograph. **Photocollage:** 220 x 384 mm. (ca. 8 5/8 x 15 1/8 inches), with hand-cut original silver print photograph and clipped halftone reproductive photograph, on blue cardboard (losses at edges). Lrg. 4to.

The artistry and care with which Herbst assembled this album is an index of the pride he must have taken in these designs, which are among the finest in his career, especially the heroically abstract and architectonic structure he shows on the cover, a colossal complex of beams, planks, and rolled sheets of steel. This construction is viewed repeatedly in the volume, from different angles and at graduated distances. Also shown are wall-sized photomontages for OTUA, one with trains, boats and biplanes, another with the Eiffel tower against a blur of other industrial architecture; a small-scale cinema with Herbst-designed metal chairs with elastic braided seats and cabled backs; reading rooms furnished by Herbst (with more photomontage displays of iron and steel); close-ups of bales of wire and waterfalls of chain link, and sculpturally compelling pieces of machinery of all kinds. The album displays Herbst's predilection for cropping and manipulating photos of his designs by eliminating the background, so as to transform them from temporary stands in crowded exposition halls into freestanding works of architecture, monumentally viewed against open skies. Here, in the blue-painted, foil-reflected title-page composition, he has reimagined the Section de la Métallurgie almost on the scale of a city, a new Paris.

The separate photomontage depicts a dramatic chrome-plated stand of the Comité des Forges de France, shared with the Comité Central des Houillères de France, displaying beams and piles of steel, iron ore, and coal set out on a metallic platform map of France the size of a dance floor. The long expository text for the stand, on a curved wall at the back, is in English, with references to Chicago; this may connect it to an American exhibition, perhaps the 1939 International Exhibition in New York, where Herbst designed a number of displays for France, including the steel industries section. Inner front hinge slightly shaken, binding and covers slightly worn, with minuscule loss at lower edge of front cover photograph [Paris, 1931] \$15,000.00

Cf.: Goguel, Solange: *René Herbst. Iconographie réunie et établie par Anne Bony et l'auteur.* (Paris, 1990), p. 211ff. (reproducing some of these photographs), p. 22 (reproducing a comparable pressbook by Herbst); Delaporte-Idrissi, Guillemette: *René Herbst: Pioneer of Modernism* (Paris, 2004), p. 208

63

(HEARTFIELD) Tucholsky, Kurt

Deutschland, Deutschland über Alles. Ein Bilderbuch von Kurt Tucholsky und vielen Fotografien, montiert von John Heartfield. 231, (5)pp. Prof. illus. 4to. Dec. wraps., with colored photomontage design by Heartfield, printed in yellow, red and black. First edition of Tucholsky's scathing anthology, filled with both documentary photographs and photomontages by Heartfield (including "German Sports," reminiscent of the cover of "Jedermann sein eigner Fussball," and "The Dormant Reichstag"). Heartfield's brilliant cover is one of the masterpieces of twentieth-century avant-garde book design. A few little chips at head and foot of spine, very small clean tear at foot of cover; a fine copy.

Berlin (Neuer Deutscher Verlag), 1929. \$1,500.00

The Avant-Garde in Print 5.7; Andel 89; The Open Book p. 76f.; Ades, Dawn: Photomontage (London, 1976), fig. 117; Herzfelde, Wieland: John Heartfield Leben und Werk, (Dresden, 1971), pl. 51; Pachnicke, Peter & Honnef, Klaus (eds.): John Heartfield (New York, 1992), p. 33, illus. 60-62

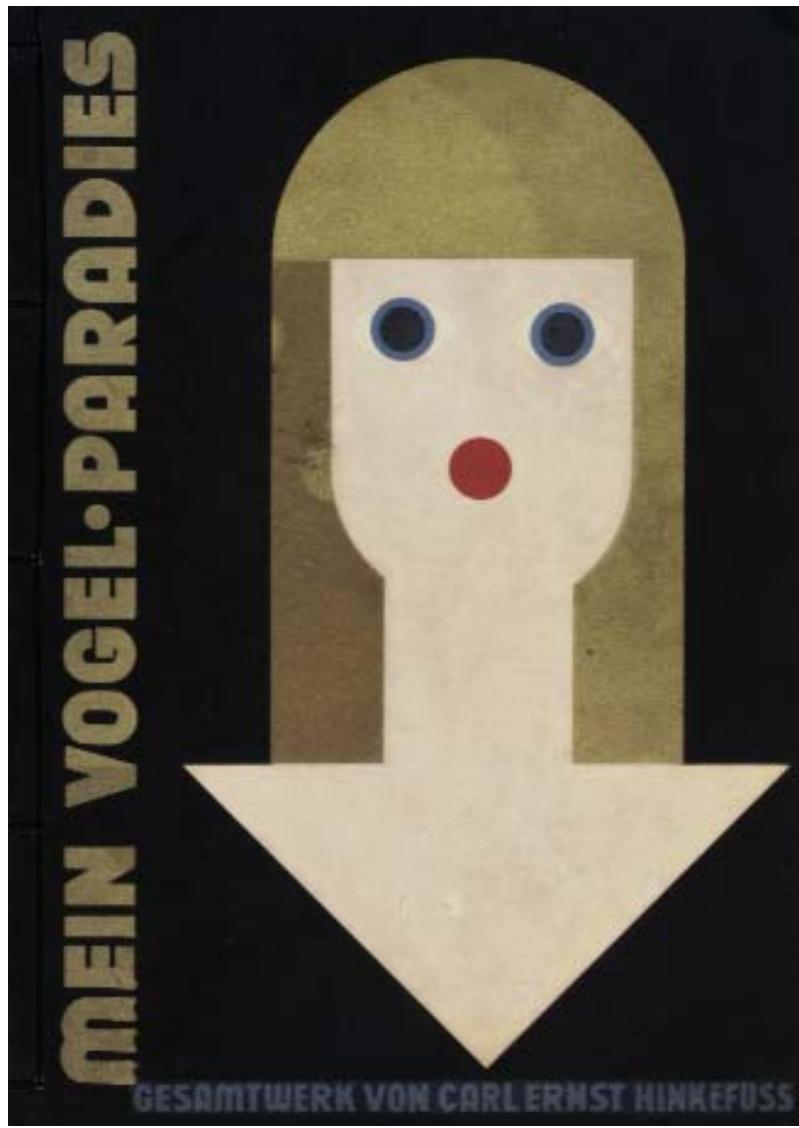
64

(HEEMSKERCK) Walden, Herwarth (introduction)

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

Berlin, 1924. \$1,250.00

Perkins 162.VII



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66

HI RED CENTER

Edited by Shigeko Kubota. Single sheet of wove stock, printed on both sides in black 558 x 428 mm. (22 x 16 7/8 inches).

"Hi Red Center," a newspaper-like Fluxus publication, was edited by Shigeko Kubota. Its proper title is 'Bundle of Events'.... In 1953 Marcel Duchamp designed a poster-catalogue for the exhibition 'Dada 1916-1923' at the Sidney Janis Gallery in New York City; the posters were crumpled into balls and placed in trash baskets for people to retrieve. Hi Red Center's 'Bundle of Events' is a sheet printed on both sides, of events and photo-documentation, published by Fluxus.... George Maciunas distributed 'Bundle of Events' crumpled up into a ball and sometimes tied in a rope net similar to Akasegawa's tied counterfeit 1000 Yen note pieces in the early 1960s, Duchamp's trashed posters, and Christo's 'Package'" (Hendricks). The front is a rather dense collage of texts describing performance pieces and other memorable events in Tokyo, 1962-1964, the whole over-

printed on maps of Tokyo districts. On the back is a grid of 32 photographs of the pieces, keyed by number to locations on the front. A fine copy.

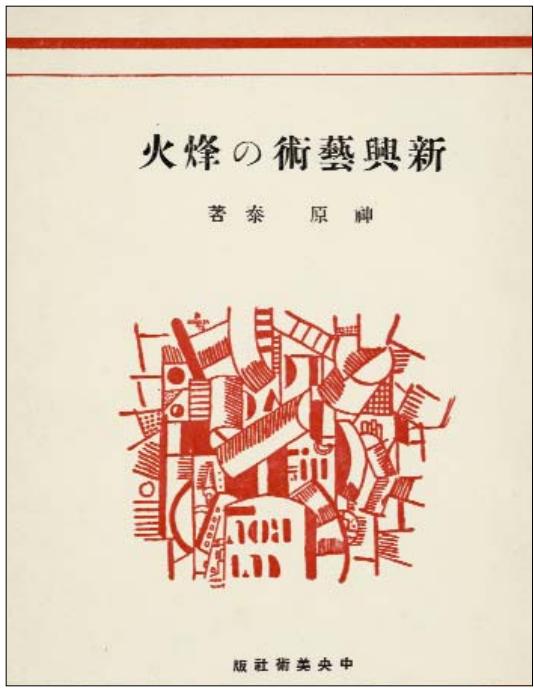
Tokyo, 1965. \$1,800.00
Fluxus Codex pp. 267, 307 (illus.); Silverman 168.IIff.; Merewether, Charles & Hiro, Rika Iezumi, editors: Art Anti-Art Non-Art: Experimentations in the Public Sphere in Postwar Japan 1950-1970 (Getty Research Institute, 2007), p. 80f., pl. 15

67

HINKEFUSS, CARL ERNST

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

A sensationaly effective book on birds, for children, by the graphic designer and publisher Carl Ernst Hinkefuss, whose



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printing office, Dunnhaupt, was responsible for the press work of a number of Bauhaus publications. Hinkefuss was also the editor/designer of the influential, and opulently designed, review "Qualität," devoted to modern graphic design. Expert conservation to the covers (small portions renewed at edges); internally immaculate.

Berlin (Internatio GmbH [Internationale Propaganda für Deutsche Qualität]), 1929. \$9,500.00

68

HIRTZ, LISE

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

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

Paris (Éditions des Feuilles Libres), 1922. \$4,500.00

69

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 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

70

KANBARA TAI

Shinko geijutsu no noroshi [New Art's Flare]. 144, (6)pp. 1 color plate. Sm. 4to. Wraps., the front cover printed in red with a composition by Léger. A major figure in the early Japanese avant-garde, the painter, poet and theoretician Kanbara Tai (b. 1898) was the leading spirit of the group Action in 1922, and was one of the founders in 1924 of the Sanka. A prodigy, he was already publishing Cubist poetry and exhibiting abstract paintings at the age of 19. From the time of his first one-man show and simultaneous first manifesto, in 1920, "Kanbara began to act as the theoretical leader of the new artistic movements of the Taisho period (1912-26), forming the avant-garde group Action in 1922, and, in their first exhibition, showing the series of ten works, 'Notes of a Pessimist'" (Toru Asano, in the Grove Dictionary of Art). Presentation copy, inscribed by Kanbara on the title-page.

Tokyo (Chuo Bijutsusha), 1926. \$1,500.00

Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), p. 516

71

KANDINSKY, WASSILY

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

\$4,000.00

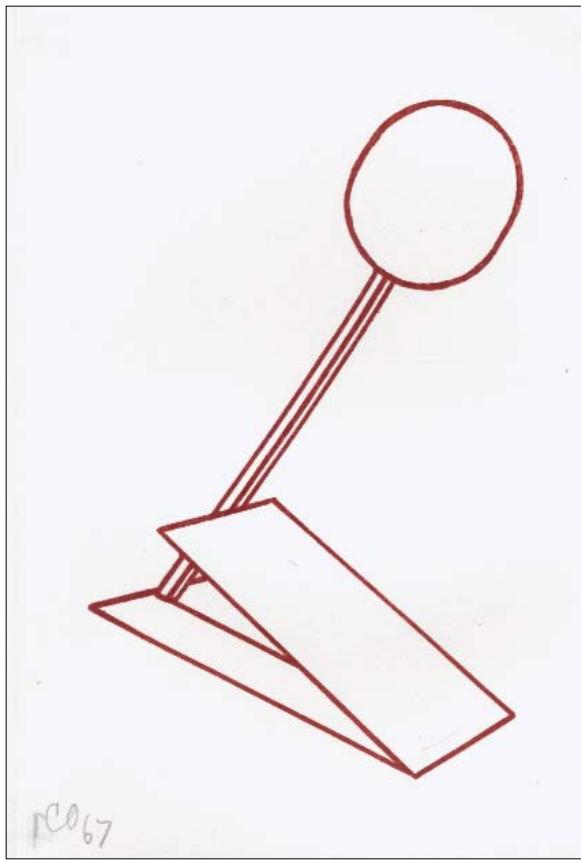
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KATZ, WILLIAM (editor)

Stamped Indelibly. A collection of rubberstamp prints. (14)ff. 15 tipped-in original rubber-stamp prints, most printed in color, all but 3 signed in pencil by the artists and/or authors: Robert Creeley, Allen Ginsberg, Red Grooms, Robert Indiana, Allen Jones, Kenneth Koch, Josef Levi, Gerard Malanga, Marisol, Claes Oldenburg, Peter Saul, Andy Warhol, Tom Wesselman, John Willenbecher. The prints by Grooms, Koch, and Warhol are signed in the rubber stamps. Lrg. 4to. Cloth. Edition limited to 225 hand-numbered copies, signed in the colophon by Katz.

"William Katz, who began publishing books in 1964 as a college student, wanted to create a book using as modest and simple a technique as possible. He asked his Pop artist and writer friends to design commercially made rubber stamps, which he then handprinted to create this book. ('Stamped Indelibly' contains Warhol's first cow print and Oldenburg's first drum pedal print.) Robert Indiana, an instructor whom Katz met at college, offered him space in which to work, thus Indianakatz became the imprint of this book. Katz later founded Bouwerie Editions to publish books of poetry with prints...." (The American Livre de Peintre).

New York (Indianakatz), 1967. \$4,500.00
Castleman, Riva: Printed Art: A view of two decades (New York, 1980), pp. 19, 49; *Phillips, Elizabeth & Zwicker, Tony: The American Livre de Peintre* (New York, 1993), no. 56

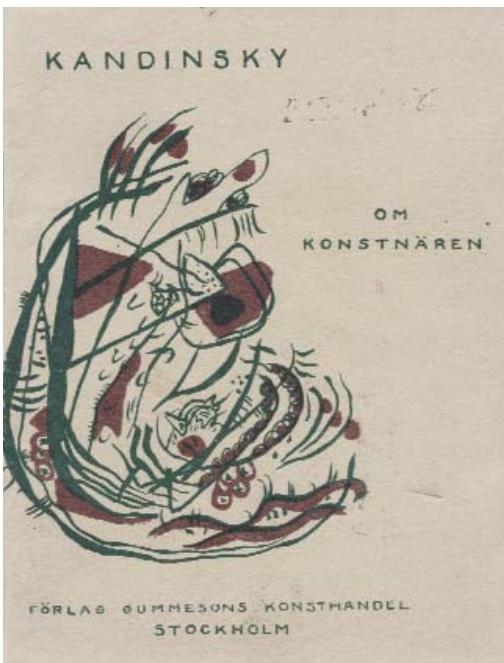


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73

KINOSHITA SHUICHIRO & BURLIUK, DAVID

Miraiha to wa? Kotaeru? [What Is Futurism? A Response.]/ Was ist der Futurismus? Antwort. Verfasst von russischer Futurist David. Burluk und japanischer Futurist Shiu. Kinoshita [sic]. I. Auflage. (4), 266, (6)pp. 6 frontispiece plates (2 color), including work by the collaborators. Prof. illus. Dec. wraps., printed in green, plum and black, with a figurative abstraction, overprinted with text.



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A major publication from one of the most interesting episodes of the international avant-garde in the early 1920s. "David Burluk, known as the father of Russian futurism, came from Vladivostok to Tsuruga, Japan, in October 1920. He left Yokohama for the United States in August 1922. In the interim, he managed to instigate Japanese modernists and to leave a clear footprint on the development of the modern art movement in the mid-nineteen-twenties. His artistic style, which stimulated and inspired younger Japanese artists, appeared futuristic and similar to that of Dada or proto-Dada artists. One artist who was greatly influenced was Shuichiro Kinoshita (1896-1991), a leading figure of the Futurist movement in Japan.... Just after...the publication of the 'Poems of Dadaisuto to Shinkichi' in 1923, Kinoshita published the book 'Mirai-ha towa? Kotaeru' (What Is Futurism? Answer) which he co-authored with David Burluk. In the book the authors give an outline of the development of modern art with a curious explanation of Dada which says that, like the improvisations of Kandinsky, Dada is similar to the drawings of children. They are innocent, pure creations which indulge in painting itself without specific purpose. Kinoshita himself apologizes in the preface for incorrect descriptions because the text was hastily written in one month" (Omuka).

"La rédaction définitive, ainsi que certains passages—dont celui présenté ici—sont sans nul doute à la seule plume de l'auteur japonais. Malgré d'inévitables partis pris, le chapitre consacré au 'Mouvement futuriste au Japon' est une précieuse témoignage qui saisit les événements dans leur actualité. Il montre aussi à l'évidence cette volonté constante dont firent



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preuve les artistes japonais, de comprendre dans sa vérité même cet art venu de l'étranger, de la découvrir dans ses manifestations les plus authentiques" (Vera Linhartova, in "Japon des avant-gardes 1910/1970"). Wraps. slightly worn; a handsome copy.

Tokyo (Chubijutsusha), 1923. \$3,500.00
Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 32 pl. 20; *Centre Georges Pompidou: Japon des avant-gardes 1910/1970* (Paris, 1986), pp. 147ff. (two illus.), 516; *Weisenfeld, Genfner: Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), p. 49; Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit... (Crisis and the Arts: The History of Dada, Vol. 4; New York, 1998)*, p. 238, 250

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(KIRCHNER) Döblin, Alfred

Das Stiftspräulein und der Tod. Eine Novelle. [Schnitte von E.L. Kirchner.] (*Lyrische Flugblätter.*) (16)pp. 5 full-page woodcuts by Kirchner, including title on front cover (Dube 199-203). Printed on buff-colored Simili-Japan. Sm. 4to. Orig. self-wraps., stitched as issued, with woodcut on front cover.

"Alfred Döblin's story 'Das Stiftspräulein und der Tod' (The Canoness and Death) appeared as part of the same series ['Lyrische Flugblätter'] in 1913, accompanied by a title woodcut and four full-page woodcuts by Kirchner, who manifested a special sensitivity to the book and modern texts. This was

the initial, and highly successful, experiment in book illustration by a representative of the Brücke. Modest yet penetrating, Kirchner's woodcuts attest to a new unity of typography and illustration, the woodcut being an ideal complement to a forceful typeface. The unity of text and image in the same printing process and the unity of literary and graphic configuration reflected the harmony in the thinking and feeling of poets and painters" (Paul Raabe, in Rifkind 1989). A superb copy, very fresh.

Berlin-Wilmersdorf (A.R. Meyer), 1913. \$6,500.00
Dube 199-203; Rifkind 1989 I.1453.1-5, II.118; Rifkind 1977 no. 85; Lang 171, p. 41; Jentsch 12; Marbach 88.2; Wilpert-Gühring 3; Raabe/Hannich-Bode 58.4; The Artist and the Book 141; Bareiss 34; Splendid Pages p. 185; Villa Stuck 53; München p. 29.; Franklin Furnace 21; Andel Avant-Garde Page Design, p. 52 illus. 32

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(KIRCHNER) Bosshart, Jacob

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

Zürich/Leipzig (Grethlein & Co.), 1923. \$2,750.00
Dube (1980) 808-831; Lang 174; Rifkind/Davis 1478, 1478.1; Rifkind 103; Vom Jugendstil zum Bauhaus 88; Schauer II.119; Jentsch 143

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(KIRCHNER) Grohmann, Will

Das Werk Ernst Ludwig Kirchners. 58, (2)pp. (text fascicle, bound in wrappers), 100 collotype plates (loose, as issued). 5 full-page original woodcuts by Kirchner in text, printed in blue (the title in blue and black). 26 illus. Lrg. oblong 4to. Publisher's original portfolio (clamshell box, of blue cloth, titled in blue, with red casing at the sides). Contents loose, as issued. One of 800 hand-numbered copies, from the limited edition of 850 in all. "The essay, which includes the later intentions of the artist, takes us beyond the Expressionism of the German periods. The late woodcuts included those in the style of a



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Dieu le père est à son bureau américain. Il signe hâtivement d'innombrables papiers. Il est en bras de chemise et a un abat-jour vert sur les yeux. Il se lève, allume un gros cigare, consulte sa montre, marche nerveusement dans son cabinet, va et vient en mâchonnant son cigare. Il se rassied à son bureau, repousse fiévreu-

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synthetic Cubism, which Kirchner developed. There is a new humor, a meandering of form, a study of motion in figure and surrounding lines. There is still a sense of alienation in the isolation of the figures in open areas, but the effect is more lyrical than the earlier subjects" (Rifkind). Light wear to the portfolio (splits at corners), otherwise fresh.

München (Kurt Wolff), 1926. \$4,500.00
Dube 852A-853, 855-857; Schauer II.120 (illus. 121); Spalek 2830; Jentsch 160; Rifkind 108; Rifkind/Davis 1482; Manet to Hockney 75

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KUNST UND KÜNSTLER

Illustrierte Monatsschrift für Kunst und Kunstgewerbe. Karl Scheffler, editor. Vols. 1 - 32, no. 1/6 (all published). 4to. Boards, 3/4 vellum.

Though traditional in its orientation, and focused largely on earlier art history, "Kunst und Künstler" contains a wealth of very important critical texts and illustrations of the Expressionist era. The complete set includes 139 original prints—by Max Beckmann (7 lithographs for "Aus einem Totenhaus"), Ernst Barlach (13 lithographs for "Eine Steppenfahrt"), Lovis Corinth, Willi Geiger, Rudolf Grossmann, Max Liebermann, Max Slevogt, Edouard Manet (2 woodcuts), Hans Meid, Edvard Munch (etching), Emil Orlik, Auguste Renoir (etching), and others. Extremely rare complete.

Berlin, 1902/1903-1932. \$25,000.00
Söhn 634; Rifkind 286; Arntzen/Rainwater Q216; Chamberlin 2264

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KURTZ, RUDOLF

Expressionismus und Film. 135, (1)pp., 5 color plates. 73 illus. 4to. Cloth, with mounted front cover illustration in colors by Paul Leni. Expressionist cinema, with stills from Caligari etc., seen in the context of Picasso, Feininger, Richter,

Eggeling, Tatlin, Malevich, Mondrian, etc.; the book is dedicated to Emil Jannings

"Hervorragend dokumentierte und illustrierte Monographie über den 'expressionistischen' Film. Die farbige Deckelillustration von Paul Leni gehört zu den wirkungsvollen Einbänden des Expressionismus" (Bolliger). **From the library of the Expressionist artist Georg Tappert**, with the stamp "Eigentum Prof. Tappert" on the first blank leaf and title-page. Trace of damp-rippling, light soiling of the binding, on the whole a quite presentable copy of a book usually found in worn condition.
Berlin (Verlag der Lichtbildbühne), 1926. \$1,200.00
Raabe 178/1

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LABELLA, SILVIO, et al.

Ad Amadeo Savoia Aosta. Omaggio di aeropoesie guerriere offerto dagli aeropoeti futuristi Silvio Labella, Renato di Nicola, Vanda Macrini, Giovanni Menichino, Gino Celli, Tullio Preverita, A. Chiocchio; del Gruppo Romano Futurista "Gondar." (8)pp. Sm. folio. Self-wraps. "Il Gruppo Romano Futurista Gondar—'Lo riprenderemo'—è composto di ventenni parolieri aeropoeti aeropoetesse aeropittori aeromusicisti futuristi."

Roma (Edizioni Futuriste di "Poesia"), 1942. \$275.00

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LE CORBUSIER [Charles-Édouard Jeanneret]

Des canons, des munitions! Merci, des logis... s.v.p. Monographie du "Pavillon des Temps Nouveaux" à l'Exposition Internationale "Art et Technique" de Paris, 1937. (Collection de l'Équipement de la Civilisation Machiniste.) 147, (1)pp. Prof. illus. Oblong Irg. 4to. Orig. boards, 1/4 cloth, with color photomontage by Le Corbusier on the front cover.
Le Corbusier's polemical argument for the adaptation of armaments technology to architectural purposes, particularly for urban projects as exemplified in his own "Pavillon des

"Temps Nouveaux" at the Paris exposition of 1937 (which is documented here in depth, both in its planning and construction, and in its exhibitions). The famous cover, printed in red, yellow blue and green with a photomontage of cannons, aircraft, bombs and an aerial view, is one of the strongest designs of the period. A very fine copy.

Boulogne (Éditions de l'Architecture d'Aujourd'hui), 1938.
\$3,000.00

Brady, Darlene: *Le Corbusier: An Annotated Bibliography* (New York, 1985), no. 9; Sharp p. 70; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, p. 244, illus. 327

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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. One of 1200 copies on vellum 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 fine copy. Tipped onto the title-page, an interesting **autograph note from Cendrars to Le Corbusier**, (dated November 1928 in another hand). Written in ink on both sides of the business card of the Chilean architect Sergio Larraín, it reads "Mon cher Jeanneret—Monsieur Larraín désire voir—il connaît tout ce que vous avez projeté et avez envie de fondre. Faites-lui voir./ Ma main amie/ Blaise Cendrars/ 35 rue de Sèvres." Larraín (1905-1999), an important figure in Chilean



modernist architecture (and in fact much influenced by Le Corbusier), also had a major career as a Magnum photographer. Paris (Editions de la Sirène), 1919. \$8,500.00

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

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(LÉGER) Malraux, André

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

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

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



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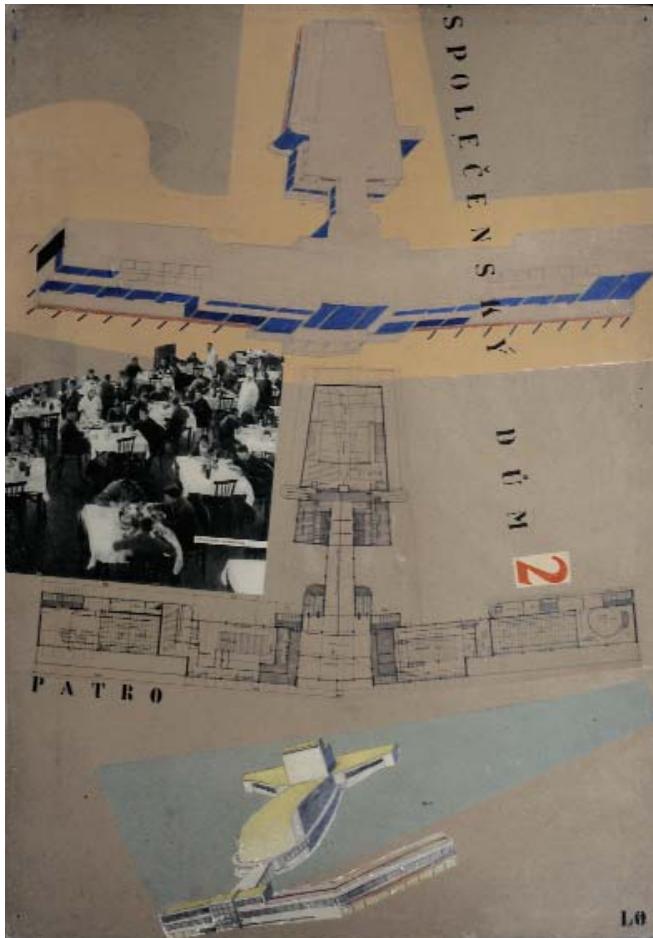
83

LÉGER, FERNAND

Cirque. Lithographies originales. 110, (6)pp. 83 original lithographs (including title page, head- and tailpieces, and pictorial initials), of which of which 34 in colors. Text in facsimile from the original manuscript by Léger. All contents loose, as issued. Folio. Color lithographic portfolio wrapper. Chemise (boards split at hinges). One of 280 numbered copies, signed by the artist in the justification, from the limited edition of 300 copies, all on vélin d'Arches, printed by Mourlot Frères. "This project was by far the most ambitious series of illustrations of Léger's career... His inspiration came in part from his exposure to the great Ringling Brothers, Barnum

and Bailey Circus that he experienced at Madison Square Garden in New York during his wartime exile from Europe. The emphasis on simplicity of drawing and vibrant color is characteristic of Léger's spirited optimism in his late work" (Johnson). Without the outer box; the book itself in very fine condition.

Paris (Tériade Éditeur), 1950. \$40,000.00
Saphire 44-106; *Castlemain* p. 95; *Johnson, Robert Flynn: Artists' Books in the Modern Era* 131; *Splendid Pages* p. 187; *Chapon* p. 298; *The Artist and the Book* 164; *Manet to Hockney* 123; *Strachan* p. 336; *Garvey/Wick* 34; *Rauch* 195; *Papiergesänge* 71; *Stern* 60; *Villa Stuck* 66; *Wolfenbüttel* 16; *Hommage à Tériade* p. 121f.



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LODR, KAREL

Spolecensky Dum 2. Original collage and photomontage, signed and dated "Lodr/ 35" in pencil at lower right corner. 692 x 985 mm. (ca. 39 x 26 3/4 inches). Mixed media: pen and ink, watercolors, colored crayon, pencil, clipped and pasted halftone photographs, and cut sheets of colored papers, and hand-stencilled lettering, all on heavy cardboard support. Verso blank.

The Czech architect and designer Karel Lodr (born 1915), who was noted for his innovative collages and photomontages in the 1930s and 1940s, collaborated with Josef Gocár, Pacel Janák, Jaromír Krejcar, and other leading Czech modernist architects, as well as designing books and exhibitions. Comparable examples (though not quite so large) are illustrated in "The Art of the Avant-Garde in Czechoslovakia 1918-1938" (Valencia, 1993).

At top, a freehand axonometric view, the windows colored in bright blue; at the center, detailed plans of the entire complex, with its large dining facility, juxtaposed with a clipped halftone illustration of diners and waitresses; at the bottom, a fine freehand colored drawing of the complex as seen at a distance from above. Tack-holes at corners and sides.

[Prague?] 1935.

\$12,000.00

Cf., regarding Karel Lodr: IVAM Centre Julio Gonzalez: *The Art of the Avant-Garde in Czechoslovakia 1918-1938* (Valencia, 1993), p. 428, and color plates on pp. 240-241 and 250-251

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LONDON BULLETIN

Editor: E.L.T. Mesens. Nos. 2—18/20 in 14 issues, May 1938-June 1940. 20-62pp. per issue. Prof. illus. Sm. 4to. Wraps.

An almost complete run (lacking only the first issue) of the important English surrealist monthly, directed by Mesens with the help of Roland Penrose and Herbert Read, among others. Unrivalled in its field by any other British review, and preceded in England only by the 4th issue of the "International Surrealist Bulletin" (the rest were published elsewhere), the "London Bulletin" contains texts by and about Eluard, Breton, Hugnet, Ray, Ernst, Picasso, Kandinsky, Magritte, Miró, Péret, Djuna Barnes, Henry Miller, Duchamp, Bill Brandt, Mondrian, Moore, Nicholson, Beckett, Nash and a great many others, as well as a wealth of illustrations from all corners of surrealist realm. In point of fact, however, it was only with the last issue that the journal officially designated itself as surrealist, and throughout its publication, it paid serious attention to various other tendencies in abstract art. It is notable for the inclusion of whole catalogues of significant exhibitions at the London Gallery and Guggenheim Jeune: among them, important shows of Picasso and Ernst, and the famous "Impact of Machines" exhibit of 1938. No. 6 contains the celebrated Breton/Rivera (=Trotsky) manifesto, "Pour un art révolutionnaire indépendant." Very fine condition throughout.

London, 1938-1940. \$8,000.00

Ades chapter 14 (pp. 437-457); Gershman p. 50; Biro/Passeron p. 249; Rubin 467; Nadeau p. 331; Reynolds p. 113

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LUZ

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

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

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

time, perhaps because of the Decadent style at the turn of the century and because the magazine was committed to modernity—we find an article entitled ‘Arte Nuevo’ about Isidre Nonell and his ‘Miserabilism’ along with ‘España negra’ (Black Spain) by Émile Verhaeren, ‘tremendista’ notes from his travels translated from the French with illustrations by Dario de Regoyos” (Trenc, 2006). Fine condition. Extremely rare. Barcelona, 1898.

\$7,500.00

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

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(MAGRITTE) Eluard, Paul

Moralité du sommeil. Dessins de René Magritte. (8)pp. 2 illus. (1 full-page). Wraps. Glassine d.j. “En 1941, Magritte illustre de deux dessins ‘Moralité du sommeil.’ Le 2 mai, il écrit à Eluard, ‘Mon cher ami, Van Hecke te montrera les deux dessins pour ‘Moralité du sommeil.’ J’espère que les dessins ne seront pas une déception pour toi. J’ai craint un peu, pas trop, car le temps n’est plus des sentiments intempestifs, que dans ces dessins une incitation à l’interprétation symbolique ne soit fait au public? Erreur, me disent Scutenaire, Lecomte et Marien qui sont des experts...” (Pompidou). The fine frontispiece drawing is of a long-haired woman whose face and body are the barred black void of a prison cell. A very fine copy.

Anvers (L'Aiguille aimantée) [1941]. \$500.00

Centre Georges Pompidou: *Eluard et ses amis peintres* (1982), p. 140.

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(MAN RAY) Ribemont-Dessaignes, Georges

Man Ray. Portrait gravé sur bois par Georges Aubert. (Peintres Nouveaux.) 63pp. 24 plates and 3 illus. in text. Title-page vignette. Wraps. with mounted photographic reproduction. **Édition de tête:** one of 115 numbered copies on pur fil Lafu-



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

Paris (Gallimard) [1930]. \$1,250.00

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

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MAN RAY

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

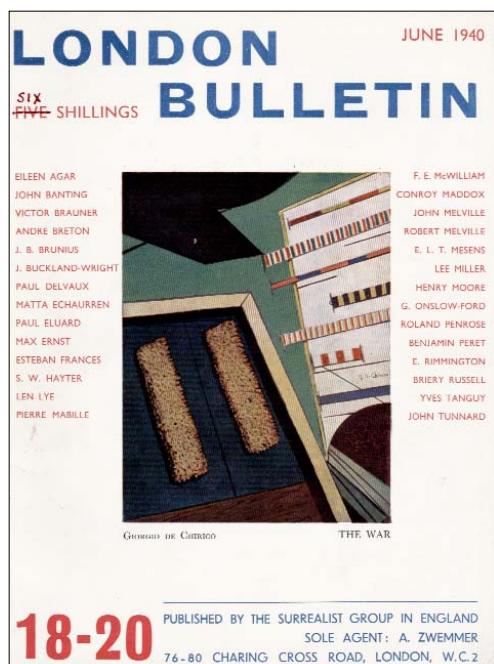
Paris (G.L.M.), 1937. \$4,500.00

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

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MARIE

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



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

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

Bruxelles, 1926. \$3,000.00
Ades 13.25, illus. p. 330; *Almanacco Dada* 87; *Biro/Passeron* p. 361; *Jean* p. 178; *Bruxelles, Bibliothèque Royale Albert I.: Cinquante ans d'avant-garde 1917-1967* (1983), 206-207

91

MARINETTI, F.T.

Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates. Wraps., printed in red and black. The great masterpiece of Futurist typographic expression; the folding plates present the most famous of all *parole in libertà*. A very fine, fresh copy.

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

92

MARINETTI, F.T.

Denki ningyo [Poupées électriques]. Kanbara Tai yaku. [Translation and introduction by Kanbara Tai.] (Senku Geijutsu Soshō. 3.) (4), 120, (6)pp. Frontispiece photograph of Marinetti. Dec. wraps., with line-drawn abstraction.

Futurism arrived early in Japan, translations of fundamental texts and indeed indigenous Japanese Futurist art appearing by 1915, and it was extremely important to the formation of avant-garde into the 1920s and after. The artist Kanbara Tai, who prepared this edition, was already in correspondence with Marinetti by 1916, while still in his teens. This is the second Japanese edition; the first, with a different cover and a different frontispiece photograph of Marinetti, was issued in 1921. Here, the cover design—an elegant freehand architectural abstraction, with mysterious birds or clouds—is very possibly by Kanbara, as is a quite similar design for an edition of poems by Hirato Renkichi, which Kanbara edited in 1931. This version also reproduces the handwritten inscription Marinetti added to a copy of the revised 1920 Italian edition of the book ("Elettricità sessuale") that he sent to Kanbara. The play itself ("Drame en trois actes," originally published in Paris

in 1909, with a preface on Futurism) was staged in Tokyo in May 1925. A fine copy.

Tokyo (Kinseido), 1924. \$1,800.00
Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 187 (illus.), 516; *Salaris* p. 42

93

ERICH MENDELSON

Das Gesamtschaffen des Architekten. Skizzen, Entwürfe, Bauten. 251, (1)pp. 402 illus. 4to. Cloth. Including Mendelsohn's essays "Das Problem einer neuen Baukunst" (Berlin, 1919) and "Die Internationale Übereinstimmung des neuen Baugedankens, oder Dynamik und Funktion" (Amsterdam, 1923). "Dieses Werk gibt durch Abdruck programmatischer Vorträge und durch ausgewähltes Bilder- und Planmaterial einen umfassenden Überblick über die Entwicklung und den aussergewöhnlichen Umfang des gesamten architektonischen Schaffens dieses Architekten" (from the introduction). A handsomely designed book. This copy complete with the leaf of introduction, often lacking (and here bound in). A fine copy.

Berlin (Rudolf Mosse Buchverlag), 1930. \$550.00
Jäger 380; *Sharp* p. 84; *Freitag* 6303

94

MEYER, ALFRED RICHARD

Munkepunkes neue Lachlichkeit. 31, (3)pp. Sm. 4to. Dec. wraps., printed in red and black. Edition limited to 150 copies, printed at the Buchdruckerei Adam in Chemnitz, for distribution to members of the Gesellschaft der Bücherfreunde zu Chemnitz. Handsome Constructivist mise-en-page, in red and black.

Absurdist poems by Meyer, alias Munkepunk, the Berlin writer and publisher who had been a participant in Berlin Dada, and a member of the so-called "Dadaist Central Revolutionary Council." The title, translating something like "Munkepunk's New Laughingness," is a play on "Neue Sachlichkeit." The elegantly playful colored typography demonstrates Meyer's facility with the new typography. A trifle rubbed; a fine copy. Rare.

Chemnitz (Gesellschaft der Bücherfreunde), 1928. \$700.00
Raabe/Hannich-Bode 207.53; *Edelmann* 150; *Kobbe* p. 59; *Josch* A.79

95

(MIRO) Paris. Galerie Pierre

Exposition Joan Miró. 12-27 juin 1925. (8)pp. (single sheet, folding). With text, "Les cheveux dans les yeux," by Benjamin Péret, and checklist of 16 paintings (some lent by Éluard and Breton, among others). The verso of the sheet, when unfolded, forms a small poster, with reproduced signatures of 25 famous Parisian Surrealists (Breton, Éluard, Péret, Aragon, Ernst, Desnos, Soupault, Boiffard, et al.) collectively inviting the recipient to the exhibition, and the opening reception, 12 June at midnight.

Paris, 1925. \$750.00
Ades 9.80

96

(MIRO) Takiguchi Shuzo

Miró. (Seijo 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



97

97

MIRÓ, JOAN

Constellations. Introduction et vingt-deux proses parallèles par André Breton. 12, (64)pp. 1 original color lithograph, signed and numbered by Miró in the margin, and 22 color pochoir plates (with facsimile ink drawings and inscriptions on the versos), each loosely inserted within titled passepartout. 23 collotype reference illus. hors texte. Dec. half-title by the artist. All contents loose, as issued. Folio. Color lithographic portfolio wrapper. Clamshell box (linen over boards), the front cover and spine titled and decorated with the designs by Miró. One of 200 numbered copies, containing one original color lithograph by Miró, signed and numbered by the artist in the margin, the book signed by Miró and Breton in the justification, from the limited edition of 384 copies, all on vélin d'Archives. Lithograph printed by Mourlot Frères, the pochoirs by Daniel Jacomet, the text by Fequet et Baudier.

"Although 'Constellations' was planned jointly, it is not strictly speaking a collaborative work. Miró composed his gouaches in 1941, away from the scene of military action, and with full faith in the regenerative power of artistic creation. Breton, who was soon to reside in the United States, had at that time no contact with the painter. He did not compose the prose poems until 1959, shortly before Pierre Matisse published his deluxe volume in which the gouaches were reproduced side by side

with the prose poems, sharing the same title" (Hubert). Box somewhat browned, as often. A splendid copy.

New York (Pierre Matisse), 1959. \$85,000.00

Cramer, Patrick: *Joan Miró: The Illustrated Books: Catalogue Raisonné* (Geneva, 1989), 58; Dupin 270; Mourlot 193; Hubert, Renée Riese: *Surrealism and the Book* (Berkeley, 1988), pp. 130-138; Sheringham Aa605

SEE COVER AND FRONTISPICE

98

MONDRIAN, PIET

Le néo-plasticisme. [Principe de l'équivalence plastique.] 14pp. Sm. 4to. Wraps. One of Mondrian's most important theoretical statements, written to promote his ideas to a French public (who could not read his articles in "De Stijl") and published at his own expense by Léonce Rosenberg. A fine copy. Paris (Éditions de l'Effort Moderne/ Léonce Rosenberg), 1920. \$1,250.00

Freitag 6646

99

MUNARI, BRUNO

I prelibri. [Dodici piccoli libri di carta, di cartoncino, di cartone, di legno, di panno, di panno spugna, di friselina, di plastica trasparente; ognuno rilegato in modo diverso. Età 3/6 anni.]

12 miniature books, housed in 2 fitted plastic trays within a photo-illustrated folder lined with an interrogatory text by the artist, in parallel Italian, English, French and German. Each book (6)-(31)ff. and 98 x 98 mm. (3 7/8 inches square). Sm. folio. Publisher's carton. Intended for young children who have not yet learned to read, the books are fashioned of a playful selection of colored paper, plastics, cloth, wood, and other synthetic materials, secured with yarn, rope, raffia, and wire, and embellished with fur, buttons and other elements, as well as printed graphic designs and—sparingly—illustrations. A beautiful copy. Rare.

Milano (Danese), 1980. \$3,500.00
Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 154ff.

100

(MURAYAMA) Gold, Michael

Ichioku Nisenman [120 Million]. Murayama Tomoyoshi, translator. (268)pp. Title-page with photographic illus. Sm. 4to. Dec. wraps., printed in green and black. Title-page neatly detached, loosely inserted.

Tokyo (Sekaisha), 1930. \$800.00

101

NEMOGUCE

/Nemogucé./ L'impossible. (2), 136, (4)pp. Prof. illus. Lrg. 4to. Pink wraps., printed in black.

The most celebrated, and most comprehensive publication of Serbian surrealism, edited by Marko Ristic. Texts by Milan Dedinats, Mladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Éluard, Benjamin Péret, René Char, André Breton, Louis Aragon, André Thirion and others. Illustrations by Vane Bor, Djordje Jovanovic, Oskar Davico, Djordje Kostic, Vane Zivanovic-Noe, Rade Stojanovic, Marko Ristic, Nikola Vuco. 'Outside France, apart from Belgium...the first countries to organize official surrealist groups were those in Central



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Europe and the Balkans—the countries where French influence was strongest between the two World Wars, and which had the closest ties with Paris.... In Yugoslavia, a properly constituted surrealist group existed, and in 1930 published a collection of texts and illustrations under the title of 'Nemogoutché' ('The Impossible') at the 'Surrealist Press' in Belgrade. This publication, which included articles by French surrealists with whom they were in correspondence... was the 'first collective manifestation of Surrealism in Yugoslavia.' Its appearance was not dissimilar to that of 'La révolution surréaliste,' and it featured a number of unusual photographs, some executed in Paris, and reproductions of pictures in tragic tones by Vane Bor, others by Zivanovitch-Noe very much influenced by André Masson, and drawings by Stoyanovitch, Jovanovitch, and Davitcho" (Marcel Jean). The double-page title composition, printed in red and black, is a work of haunting beauty. Soft crease at top left throughout; backstrip chipped; a little other light wear. Extremely rare.

Beograd (Nadrealistichka Izdanja/ Éditions surréalistes), 1930. \$8,500.00

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

102

NEW YORK. THE JEWISH MUSEUM

Primary Structures. Younger American and British Sculptors. April 27 through June 12, 1966. Introduction by Kynaston McShine. (50)pp. 45 illus. 4to. Dec. yellow and orange wraps., designed by Elaine Lustig Cohen. Kynaston McShine's path-breaking Minimal exhibition. Andre, Artschwager, Bell, Bladen, Caro, de Maria, Flavin, Grosvenor, Huebler, Judd, Kelly, Lewitt, McCracken, Morris, Tony Smith, Smithson, Tucker and others. Wraps. slightly lightstruck at top. A fine copy. Rare.

New York, 1966. \$1,200.00
Cf. Meyer, James: Minimalism. Art and polemics in the sixties (New Haven, 2001).

103

NISHIWAKI JUNZABURO

Shururearismu bungakuron [Studies of Surrealist Literature]. Shin geijutsuron shisutemu. (Shin geijutsuron shisutemu. 18.) (6), 160, (4)pp., 4 plates with 5 halftone illus. Wraps. Contemporary owner signature and seals; inscription on lower edge.

Tokyo (Tenjin-sha), 1930/1931. \$750.00
Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), p. 179 (illus.), 516

104

(OKADA TATSUO) Toller, Ernst

Tsubame no sho [The Swallow Book]. Erunsono Torura cho; Murayama Tomoyoshi yaku; Okada Tatsuo sozu. 106, (2)pp. 15 full-page original linocut plates in text. Lrg. 8vo. Wraps., printed in red and black on cream-colored paper, mounted on heavier brown (as issued).

This is one of three books illustrated with original Mavo linocuts by Okada Tatsuo, together with Hagiwara Kyojiro's "Shikei senkoku [Death Sentence]" (1925) and Saito Hideo's "Aozameta Douteikyo [The Pale-Faced Virgin's Mad Thoughts]" (1926). Murayama, who did the translation, knew and admired the Expressionist playwright Ernst Toller's work (as he did Georg Kaiser's) from his extended stay in Berlin in



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1922. "The first of many plays that Murayama saw at the Berlin Volksbühne was Toller's 'Machine-Wreckers' (*Machinenstürmer*); ...after he returned to Japan, Murayama translated Toller's collection of poems, 'Swallow Book' (*Das Schwalbenbuch*; published in Japanese as 'Tsubame no sho' in 1925). Murayama later credited Toller, along with the artist George Grosz and the Volksbühne producer Max Reinhardt, with inspiring him to become a socialist" (Weisenfeld).

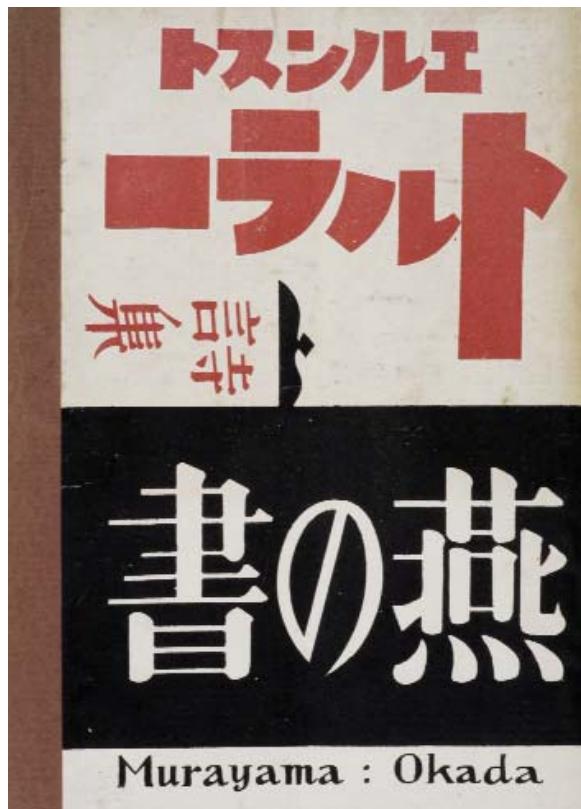
Okada's linocuts in the "Swallow Book" focus less on the bizarre and macabre than those in "Death Sentence" and "The Pale-Faced Virgin's Mad Thoughts," and are, on the whole, more classical constructivist abstract compositions. One of the prime movers in Mavo and the Miraiwa Bijutsu Kyokai (Futurist Art Association, or FAA), Okada Tatsuo was both an extremely visible, even violently prominent, artist and performer, and also a figure of some mystery to later scholarship; even his dates are unknown ("fl. ca. 1900-1935").

"Okada was probably from Kyushu and is thought to have died in Manchuria, or to have remained there after arriving sometime in the late 1930s. Knowledge of his artistic training and personal acquaintances is scant, but according to his later reminiscences, he was an art student when he participated in FAA-Mavo activities.... Okada's few extant works reveal a talented, innovative printmaker aesthetically and politically dedicated to anarchism. Okada represented a radicalizing force in the FAA-Mavo coterie, consistently leveling harsh criticism at the group, prodding them toward more violent and extreme actions. In many ways, he was a divisive force in the group, eventually driving them into opposing factions" (Weisenfeld).

Okada's brilliance was multifaceted. In addition to being a significant graphic artist, whose prints and assemblages were major works of the movement, he was a performance artist starring in some of Mavo's most famous events—in June 1924, he was Murayama's dance partner, in Murayama's first documented performance (to the accompaniment of a Russo-like 'Noise and Sound Constructor'); and Okada's near-naked appearances, with his "Gate and Moving Ticket-Selling Machine" at the second Sanka exhibition in 1925 (to cite but one example) are recorded in some of the most amazing photographs surviving from the early Japanese avant-garde. He was a contributor to "Mavo," the review, in both of its two phases, and was one of its three editors in its second period (issues 5-7). He was also a highly original typographer, designing the layout, as well as most of the linocut illustrations, for "Shikei senkoku [Death Sentence]," the Mavo illustrated book par excellence. As Weisenfeld notes about "Shikei senkoku," "Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems." Intermittent very light foxing: an extremely fine copy, clean and the wrappers in fresh state, far superior to that at the Machida City Museum of Graphic Arts. Of great rarity.

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

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



104



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105

(OKADA TATSUO et al.) Hagiwara, Kyojirō

Shikei senkoku [Death Sentence]. (28), 161, (1), 5, (3)pp., 8 plates printed in yellow. Profusely illustrated throughout with original linocuts by Okada Tatsuo and Yabashi Kimimaro, and Toda Tatsuo. Dec. wraps., designed by Okada. Slipcase (dec. red boards, designed by Okada). Second edition; first published Tokyo, October 1925.

We quote at length from Gennifer Weisenfeld's discussion of the book: "[*Shikei senkoku*] was one of Mavo's best-known projects and the group's only collaborative book design. Mavo executed the entire layout of Hagiwara's anthology, deciding everything down to the pitch of the text. It is one of the finest examples of a successful integration of text, design, typography, and illustration. At the time, '*Shikei senkoku*' was considered extremely experimental, graphically.... Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems. Okada did most of the illustrations for the volume, as well as designing the cover. It consisted of two bold black lattices on both the left and right borders, a yellow band at the top with the author's name, a thicker red band with the book title below this, a bluish circle in the center, and a black-and-white grid pattern at the bottom with boxes filled in to create an abstract pattern.... Several of the illustrations inside '*Shikei senkoku*' were photographic reproductions of Mavo work already published in the group's magazine. The rest were abstract linocuts. Line, dot, and arrow border patterns dynamically frame the texts, which were interspersed with full-page illustrations, some featuring bold, black-and-white abstract patterns.... The typography used for the poems was also experimental, often incorporating symbols and shapes to substitute for characters and letters." As the Machida catalogue shows, Okada's alteration in the cover design of the second edition, changing the lattice from black to blue, gives the composition a new coloristic brilliance. Backstrip somewhat worn, with loss at foot, a little light wear to the covers; an exceptionally fine copy, very fresh and clean and with strong, clear impressions of the cuts. Of great rarity.

Tokyo (Choryusha Shoten), 1926.

\$14,500.00

Weisenfeld, Gennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), p. 197ff.; cf. Omuka, Toshiharu: "Tada=Dada (Devotedly Dada) for the Stage: The Japanese Dada Movement 1920-1925," in: Janecek, Gerald & Omuka, Toshiharu: *The Eastern Dada Orbit... (Crisis and the Arts: The*

History of Dada, Vol. 4; New York, 1998), p. 283f.; Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 82f., pl. 26 (4 illus.), (citing 2nd edition); Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), pp. 177f., 516; Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan, 1918-1928 (Machida, 2002), illus. 272 (and cf. 271)

106

(ONCHI) Noguchi, Yoné.

Waga te o miyo [Look at My Hand]. Shishu. (2), 162, (8)pp. 6 illus. by Onchi hors texte, printed in black. Sm. 4to. Publisher's black cloth, stamped in silver with a design by the artist. Slipcase (with matching design). Light wear.

Tokyo (Arusu), 1923.

\$1,200.00

107

ORLOFF, CHANA

Bois gravés. (2)pp., 11 full-page original woodcuts by Chana Orloff, each signed in pencil by the artist. Sheet size: 565 x 385 mm (22 1/4 by 15 1/8 inches); image sizes range from 160 x 130 to 350 x 295 mm. (6 1/4 x 5 1/4 to 13 1/2 x 11 1/2 inches). Folio. All sheets loose, as issued, within decorated wrapper repeating one of the woodcuts. Edition limited to 100 copies in all, numbered by hand. Printing by Frazier-Soye. A portfolio by the Ukrainian-born sculptor and printmaker Chana Orloff (1888-1968), active in the Parisian cubist milieu in the teens and twenties, who exhibited at the Salon d'Automne beginning in 1913, and at the Salon des Indépendants. "Although influenced to some extent by Cubism, Modigliani, and the vogue for the primitive, she soon established a distinctive idiom: essentially naturalistic, but tending to a decorative simplification of form and a love of smooth rounded surfaces. In the early 1920s, Orloff gained a considerable reputation for her portrait sculptures of the Parisian cultural élite" (M. Bohm-Duchen, in *The Dictionary of Art*).

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

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

Paris (D'Alignan), 1919.

\$8,500.00

108

PAALEN, WOLFGANG

Woodcut for "Dyn," No. 2. Original woodcut, printed on tissue, signed and numbered in pencil (edition of 35). 253 x 197 mm. (10 x 7 3/4 inches). **Presentation copy, with a fine six-line inscription in pencil "à Madame/ Marie Cuttoli/ en souvenir de Paris/ hommage respectueux/ de Wolfgang Paalen/ Mexico 1942"** at lower left. This woodcut was actually cut by the artist Díaz de León after a design by Paalen, and normal copies of it, unsigned and on ordinary paper, were published in "Dyn" No. 2 with the caption "bois de W. Paalen gravé par Diaz de León." As is evident from his inscription, though, Paalen certainly regarded it as his own print. These 35 hand-numbered copies on tissue were evidently meant to be tipped into the deluxe edition of the review. Mme. Marie Cuttoli, to whom it is inscribed, was a well-known collector and patron of the arts, and an old and intimate friend of Picasso's. Tipped onto archival mat; two tiny chips at top edge; a fine copy.

Coyoacán, 1942.

\$3,500.00

Winter, Amy: Wolfgang Paalen, Artist and Theorist of the Avant-Garde (Westport/London,), p. 175

109

(PAALEN) Arnim, Achim d'

Contes bizarres. Introduction par André Breton. Préface de Théophile Gautier. Traduction de Théophile Gautier fils. Couverture de Wolfgang Paalen. (Collection "Voyants." Vol. 3.) 236, (4)pp. Lrg. stout 8vo. Dec. wraps. Glassine d.j. Edition of 2000 numbered copies on vélin Bellegarde. Paalen designed the cover of this book in two complementary parts: the wrapper itself, which is printed in purple with the author's and pub-

lisher's names and an abstract arrangement of swirling swashes and blots; and a fragile glassine jacket on top of this, with a fumage composition of biomorphic shapes, and the title in a cloud of smoke. Together they create a mysterious, three-dimensional effect of Surrealist ectoplasm and darting birds. The glassine jacket rarely survives. Uncut. A fine copy, the jacket in fresh condition.

Paris (Arcanes), 1953.

\$350.00

Biro/Passeron p. 32

110

PAOLOZZI, EDUARDO

Abba-Zaba. (68)pp. Prof. illus. (halftone photographs). 4to. Yellow cloth, embossed in black with a design by the artist. Edition of 500 copies, signed and numbered in the colophon by the artist. Designed, edited and printed at the Watford School of Art, this grainily photographic artist's book follows "Metafisikal Translations" (1962) and "Kex" (1966) in Paolozzi's Pop trajectory.

London/N.p. (The Artist/Edition Hansjörg Mayer), 1970.

\$400.00

Lyons, Joan: Artists' Books: A Critical Anthology and Sourcebook p. 107f.; Arts Council of Great Britain 86; Moore College of Art p. 60

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PAPILLONS DADA

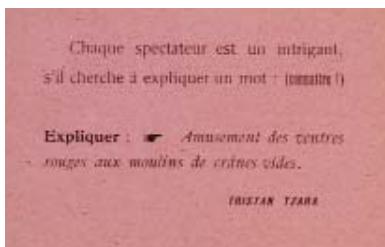
5 slips, printed on colored and white stocks, each with Dada statement by Paul Éluard or Tristan Tzara (versos blank). 69 x 105 mm. (ca. 2 3/4 x 4 1/8 inches). The initial series of four, dating from 1919, together with "La seule expression de l'homme moderne," which was printed in January 1920.

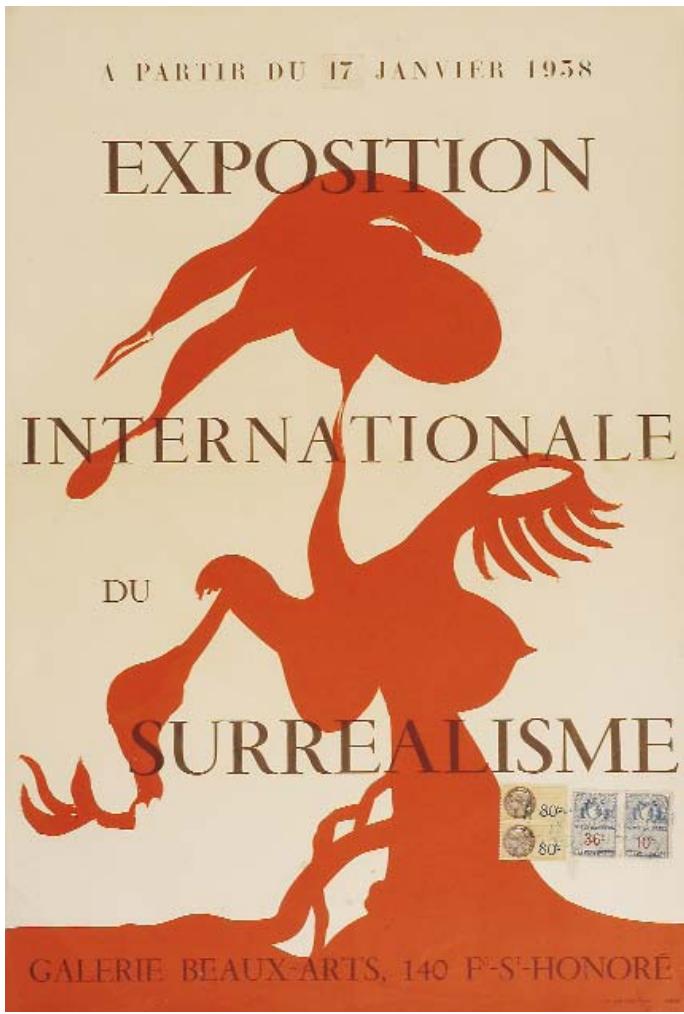
[1] "Dada. Société Anonyme pour l'exploitation du vocabulaire. Directeur: Tristan Tzara." (Example on yellow stock.)

[2] "Chaque spectateur est un intrigant, s'il cherche à expliquer un mot: (connaître!). Expliquer: Amusement des ventres rouges aux moulins de crânes vides. Tristan Tzara." (Example on pink stock.)

[3] "Dada ne signifie rien. Si l'on trouve futile et l'on ne perd son temps pour un mot qui ne signifie rien.... Tristan Tzara." (Example on yellow stock.)

[4] "Un autre: Taisez-vous, le langage n'est pas stenosteno, ni ce qui manque aux chiens!" (Example on white stock.) [5] "La seule expression de l'homme moderne. Lire 'Dada.' Écrire à Tristan Tzara, Zürich, Seehof Schifflände, 28, et a





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'Littérature,' 9, Place du Panthéon, Paris. Ont adhéré au Mouvement DaDa: Louis Aragon, W.-C. Arensberg, Archipenko, Arp...." 137 x 109 mm. (5 3/8 x 4 1/4 inches) on grey-blue paper (faded at edges).

"Un mystère règne autour des papillons dada, qui sont les premiers exemples d'un genre se perpétuant bien au-delà de Dada—notamment autour de la date et du contexte exacts de leur élaboration. Il semblerait qu'ils aient écrits par Paul Éluard et envoyés fin 1919 à Tristan Tzara, alors encore à Zürich. Imprimé par le poète roumain à un million d'exemplaires dans six coloris différents, ils font leur apparition sur le scène parisienne dans les premiers mois de 1920 et remportent un grand succès qui, bien qu'il paraissent évident aujourd'hui, tient pourtant du miracle. Très voisin du tract, auquel il emprunte la typographie ainsi que les aphorismes et les bons mots propres à attirer et retenir l'attention du passant, le papillon, placardé sur toutes sortes de supports dans les rues (y compris dans les pissotières) constitue un mode d'expression qui assure, de manière plus efficace encore, une publicité au mouvement.... Le graphisme et les mots choisis n'en sont pas moins remarquables, expliquant l'émergence de ces papillons—au nombre de quatre, pour la série initiale—parmi tant d'autres" (Xavier Rey, "Papillons," in the Pompidou catalogue).

From the library of Tristan Tzara, with the typed lot slip from the Tzara sale at Kornfeld & Klipstein, Bern, 12 June 1968, identifying it as lot no. 41.

[Paris, 1919-1920]

\$4,500.00

Dokumentations-Bibliothek III: Teile der Bibliothek und Sammlung Tristan Tzara, Paris (Bern, 12. Juni 1968), no. 41 (the present examples); Documents Dada 2-6; Dada Global 225; Ades 8.40; Sanouillet 326; Düsseldorf 252; Zürich 446; Pompidou: Dada 1457-1460, p. 766f., illus. pp. 302, 701, 704, 767, 769; Franklin Furnace 72; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 133, ill. 140

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PARIS. GALERIE BEAUX-ARTS

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

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

Paris, 1938.

\$8,500.00

Hauser, Stephen E.: Kurt Seligmann 1900-1962: Leben und Werk (Basel, 1997), p. 132 (illus.)

113

PARIS. GALERIE BERNHEIM JEUNE

Les futuristes italiens. Art plastique mural, aeropeinture futuriste, art sacré futuriste, décoration futuriste. 150 œuvres exposées par 20 artistes. Conférences sur l'aeropeinture, l'aeropoésie et l'aeromusique par Son Ex. Marinetti de la Royale Académie d'Italie. Avril 1935. 7, (1), 68, (2)pp. Prof. illus. Oblong 4to. Self-wraps. Glassine d.j. The Paris version of the exhibition "Prima mostra nazionale di plastica murale per l'edilizia fascista," first held at the Palazzo Ducale in Genoa, in 1934. This catalogue is actually a French repackaging of the Italian edition, with a new cover and six pages of preliminary texts in French (by Prampolini, Marinetti and Fillia) bound around the intact original from Genoa, complete with the original Italian wrappers (designed by Prampolini).

Paris, 1935.

\$750.00

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PARIS. GALERIE PIERRE COLLÉ

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

Paris [1933].

\$1,500.00

Milano pp. 594, 651

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PARIS. 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. Wraps. 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 fine copy.

Paris (José Corti). 1930. \$750.00
Gershman p. 2; Ades 11.37; Rubin 464; Milano pp.. 593f, 650

116

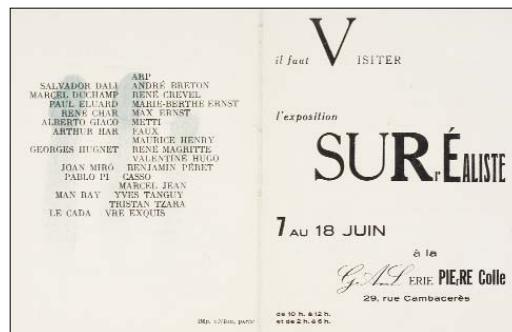
PARIS. SALLE GAVEAU

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; fox-trots were played on the famous organ, accustomed to Bach;



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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; an extremely fine, bright copy, superior to those exhibited in the 2005/2006 exhibitions, particularly rare with such strong color.

Paris, 1920. \$9,500.00
Documents Dada 20; Dada Global 229; Almanacco Dada p. 607; Sanouillet 306; Motherwell/Karpel 45, p. 111ff., illus. p. 179; Dachy p. 136 (illus. in color); Dachy: Archives Dada/Chronique p. 422 (illus. in color); Düsseldorf 257; Zürich 443; Tendenzen 3.112; Pompidou 1472, illus. p. 431; Washington: Dada pl. 360

117

(PARRY) Fargue, Léon-Paul

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

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

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

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PÁSMO. No. 13/14

[Zone.] Revue internationale moderne. Éd.: Devetsil (A. Cernik). 10pp., printed on 2 sheets of lightweight pale green stock. 23 halftone illus. Lrg. folio. Self-wraps. A double issue of the international review, published by the Brno chapter of Devetsil between 1924 and 1926. This issue opens, remarkably, with texts by Jaroslav Seifert and Roman Jacobson, juxtaposed with film stills of Chaplin, Harold Lloyd and Douglas Fairbanks (as Zorro), continuing with Hans Richter's "Der neue Baumeister" (illustrated with projects by Mies van der Rohe and Le Corbusier), Theo van Doesburg's "Das Ende der Kunst," and other contributions by Vitezslav Nezval, Vilém Santholzer, Otto Nebel, et al., and reproductions of work by Matulka, Teige, van Doesburg & van Eesteren, Loos, Rössler (2 photographs), Pevsner and others. A little light wear and fading, one small clean tear; a very nice copy, partly unopened, in a custom paper portfolio.

Brn, [1925].

\$2,750.00

Oxford, Museum of Modern Art: Devetsil: Czech avant-garde art, architecture and design of the 1920s and 30s (1990), p. 71 (full-page illus. of the front cover of this issue); *Houston, Museum of Fine Arts: Czech Modernism 1900-1945* (1989), p. 258; *IVAM: The Art of the Avant-Garde in Czechoslovakia 1918-1938* (Valencia, 1993), p. 398; *Verkauf* p. 181; *Almanacco Dada* 115

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PÉRET, BENJAMIN

Il était une boulangerie. (*Les Cahiers Nouveaux*. 11.) 75, (5)pp. Collotype frontis., showing a page of the manuscript of the book. Wraps. One of 750 numbered copies on vélin de Rives, from the limited edition of 800. **Presentation copy**, inscribed to the Surrealist poet Robert Valancay "En attendant qu'il broute sur le boulevard Magenta/ Cordialement/ Benjamin Péret." Fine.

Paris (Éditions du Sagittaire), 1925.

\$1,250.00

Gershman p. 32; *Milano* p. 649

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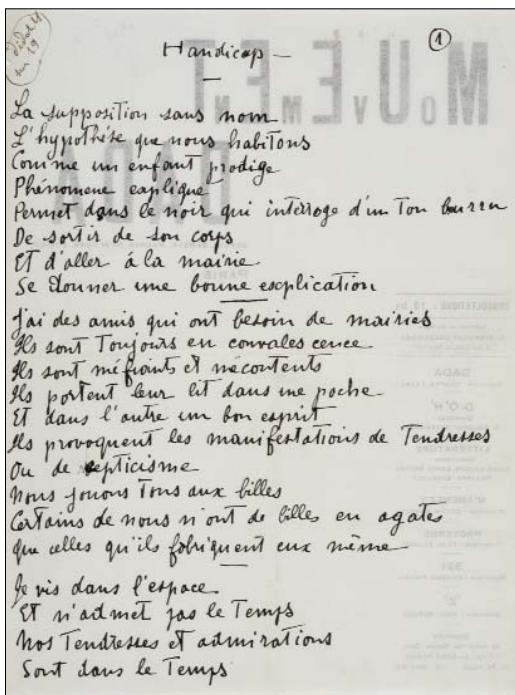
PICABIA, FRANCIS

Poèmes et dessins de la fille née sans mère. 18 dessins - 51 poèmes. 74, (6)pp. 18 full-page line drawings by Picabia in text. Sm. 4to. Printed wraps. Original glassine d.j. Modern fitted clamshell box with morocco label.

A collection of fifty-one poems and eighteen drawings by Picabia, begun in Martigues in November 1917 and continued in Lausanne the following February, where, suffering from an attack of nervous depression, he had gone to convalesce. Forbidden by his doctors to paint, Picabia complemented his poems, melancholy meditations on love, death, and sensation, with spare mechanomorphic abstractions, themselves composed as much of words as of line. Uncut. A very fine copy. Lausanne, 1918.

\$4,800.00

Dada in Zürich 79 ; *Ades* 7.21 ; *Almanacco Dada* p. 435 (illus.); *Gershman* p. 34; *Sanouillet* 136; *Dada Artifacts* 106; *Motherwell/Karpel* 322; *Rubin* p. 235; *Lista* p. 243; *Dachy: Archives dada* p. 475; *Tendenzen* 3/89 Zürich 336; *Pompidou: Dada* 1278, illus. pp. 741, 795; *Le Bot, Marc: Francis Picabia et le crise des valeurs figuratives* (Paris, 1968), p. 150ff.



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PICABIA, FRANCIS

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

"A nameless supposition/ The hypothesis that we live/ Like a prodigal son/ Explained phenomenon/ Allowing in the obscurity

which asks with a crammed tone/ To leave one's body/ And go to the town hall/ To give oneself a good explanation/

"I have friends who need town halls/ They're always convalescing/ They're mistrusting and unhappy/ They carry their bed in one pocket/ And in the other pocket good spirit/ They provoke manifestations of tendernesses/ Or skepticism/ We all play marbles/ For some of us the only marbles made out of agate that exist/ Are the ones we made ourselves/

"I live in space/ And I don't accept time/ Our tendernesses and admirations/ Exist in time/ Conventions/ We live in the mesmerizing darkness/ With the most serious guarantees/ To leave last and arrive first/ Is everybody's ambition/

"Francis Picabia/ "P.S. To leave last and arrive last I prefer that."

Faint creases and foldlines; fine.

[Paris, 1920] \$8,000.00

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

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(**PICABIA**) Barcelona. Galeries Dalmau

Exposition Francis Picabia. 18 octobre—8 décembre 1922. Préface par André Breton. 38pp. 6 tipped-in plates. Printed wraps. (one little stain). Picabia and Breton, and their wives, motored to Barcelona in Picabia's Mercer to attend the opening of this important exhibition, put on by José Dalmau, an early supporter of "391." The catalogue is elegantly designed and printed. "One cannot lend anything to Francis Picabia, not because he is the wealthiest of men, but because any comment on his work would appear to be overloading it and could be construed only as a lack of understanding. All the activities of Picabia are passionately opposed to such an overloading. To correct oneself, as well as to repeat oneself, is that not indeed to stand against the only chance one has, at every moment, to survive? You never cease running and whatever distance you gain between you and yourself, you leave unceasingly on your way new statues of salt. Among all others, will you be the only one who will never feel his heart failing? And do not object that Picabia must die one day: it suffices that for the time being, this idea seems to me extravagant" (Breton, in the preface). A fine copy.

Barcelona, 1922. \$1,250.00

Dada Global 16; Sanouillet 297; Dachy, Marc: Archives dada/chronique (Paris, 2005), p. 524; Jean: Autobiography p. 83f.; Sheringham Ac81; Milano p. 648; Pompidou: Dada 1335, illus. p. 743; Washington: Dada, p. 360, ill. 6.9

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(**PICASSO**) Char, René

Dépendance de l'adieu. Avec un dessin de Picasso. (Collection "Repères." 14.) (14)pp. Frontispiece drawing by Picasso. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. The Picasso composition, dated "13 janvier XXXVI," depicts the minotaur embracing a nude woman. A fine copy. Rare.

Paris (Éditions G.L.M.), 1936. \$1,500.00
GLM 94

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(**PICASSO**) Desnos, Robert

Contrée. 57, (5)pp. 1 original etching by Picasso, dated 23.D.43 in the plate, loosely inserted, as issued, as frontispiece. Lrg. 4to. Wraps. Glassine d.j. One of 200 numbered



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copies on vélin pur fil Lafuma, from the limited edition of 210 in all, the etching printed at the Atelier Lacourière.

"On y voit une figure assise, représentée à la fois de face et de dos, ou bien, ce qui est plus probable, quand on compare les pages du carnet de ce mois (Z.XIII, 186-188), un couple enlacé. Le style est une combinaison de procédés cubistes et surréalistes: le trait filigrané...sert à augmenter le volume de corps. Le texte est illustré de 23 reproductions de différentes parties de l'eau-forte, de sorte que le lecteur retrouve de page en page un des aspects du frontispice. Le recueil 'Contrée' est dédié 'A Youki,' qui partageait la vie du poète depuis 1930. Poèmes de la nature en apparence ('La cascade,' 'La rivière,' 'Le coteau,' 'La route,' etc.), ces 25 poèmes représentent en fait, pour la plupart, une poésie militante de premier ordre. Ainsi, le poème 'La voix' fait allusion à l'occupation et à la libération imminente, et 'Le Reveil' appelle à la résistance et au combat contre les assassins. Dans le poème final, 'L'épitaphe,' le poète proclame: 'Vivants, ne craignez rien de moi, car je suis mort./ Rien ne survit de mon esprit ni mon corps.' Triste présage, car, de fait, le Gestapo arrêtera Desnos le 22 février 1944, avant même la parution du livre, et il mourra en déportation quinze mois plus tard" (Goeppert/Goeppert-Frank/Cramer). A fine copy.

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



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PLASTIQUE

Le gérant: S. H. Taeuber [Sophie Taeuber-Arp]. Paris-New-York. Nos. 1-5, printemps 1937 - 1939 (all published). 24-32pp. per issue. Prof. illus. Sm. 4to. Dec. colored wraps. Editors (in varying combinations, depending on the issue): Sophie Taeuber-Arp, César Domela, Hans Arp, A.E. Gallatin, and George L.K. Morris.

"Plastic' is a Magazine devoted to the study and appreciation of Abstract Art; its editors are themselves painters and sculptors identified with the modern movement in Europe and America. Articles will appear in English, French or German" (statement in No. 1.) No. 1 is a special issue, "Malewitsch in Memoriam," with texts by Malevich, Herta Wescher, G.L.K. Morris and Sigfried Giedion; No. 3 is largely devoted to abstract art in America; Nos. 4 and 5 feature, among other contents, the collaborative 'novel' "L'homme qui a perdu son squelette," by Hans Arp, Marcel Duchamp, Paul Éluard, Max Ernst, Georges Hugnet, Henri Pastoureau and Gisèle Prassinos. Throughout the review are other contributions by Gabrielle Buffet, Hans Richter, Charles Sirato, G.L.K. Morris, A.E. Gallatin, Balcomb Greene, Eugène Jolas, Charles G. Shaw, Raoul Hausmann, Wassily Kandinsky, Hans Arp, Kurt Schwitters, and Georges Hugnet, and a wide range of illustrations by the foregoing, as well as Pevsner, Lissitzky, van Doesburg, Hausmann, Picabia, Bill, Eggeling, Vordemberge-Gildewart, Moholy-Nagy, Josef Albers, Xceron, Gertrude Green, Ferren, Holty, Vytlacil, Ernst Schwitters, Bjerke-Petersen, Kallai, Vantongerloo and others.

No. 2 includes a manifesto of "Dimensionisme" by Charles Sirato, which is printed on orange stock and loosely inserted, as an integral part of the issue, not merely a supplement. Copies complete with this are very rare. A fine set.

Meudon, 1937-1939. \$5,500.00
Gershman p. 52; Admussen 166; Chevrefils Desbiolles p. 306; Reynolds p. 116

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(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

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DIE ROTE ERDE

Herausgegeben von Karl Lorenz. Zweite Folge, Erstes Buch. 200pp. Prof. illus., including 25 full-page original woodcuts and 5 full-page original linocuts; 1 tipped-in color plate. Title woodcut by Heinrich Stegemann. Lrg. 4to. Wraps., gilt. One of 450 numbered copies, from the limited edition of 500 in all. Original prints by Willi Tegtmeier (6), Karl Opfermann (6), Heinrich Stegemann (7, including title), Josef Achmann (6),

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PARIS-NEW-YORK

PRINTEMPS 1938 3

and Fortuna Brulez-Mavromati (6). Literary contributions by Karl Lorenz, Kurt Heynicke, Kurt Bock, Friedrich Wolf, Georg Britting, Paulfried Martens, H.H. Stuckenschmidt, Alexander Graf Brockdorff, et al.

Two series were published in all: Erste Folge (Heft 1-4/5 in 4 issues altogether), and the Zweite Folge (Erstes and Zweites Buch). "Similar to 'Der Anbruch' in opinion and appearance was 'Die rote Erde' (1919-23, published monthly by Karl Lorenz and Rose Schapire) in Hamburg and containing many poems and plays by the editor Karl Lorenz...." (Lang). "Schapire was coeditor with Lorenz of an outstanding Expressionist journal, 'Die Rote Erde' ('The Red Earth'). The tenor of its opening announcement is familiar: 'Die rote Erde' cultivates with all means at its disposal the newest Expressionist art....' This journal, though well produced and with many original graphics, did not survive long" (Peter W. Guenther, in Barron). Covers a bit worn, slightly bumped.

Hamburg (Adolf Harms), 1922. \$1,250.00
Söhn 672; *Lang* p. 72f.; *Jentsch* 73; *Raabe/Hannich-Bode* 195.38 *Raabe* 80; *Schlave* II.45; *Perkins* 195; *Rifkind* 298; *Barron, Stephanie: German Expressionism 1915-1925: The Second Generation* (Los Angeles, 1988), p. 110

128

RUSCHA, EDWARD

Every Building on the Sunset Strip. (52)-pp. leporello, with two continuous photographic friezes at top and bottom. Sq. 8vo. Wraps. Slipcase, covered in silver Mylar. First edition, second issue. "The book's subject matter—a ragged progression of gas stations, motels, apartment houses, parking lots, strip malls, and honky-tony signage—and its simple typography are consistent with the imagery and the typefaces in the Ruscha paintings that helped define Pop art for the masses. But perhaps because they straddle documentary and conceptual photo work so effortlessly, perhaps because they make his deadpan wit even more accessible, Ruscha's books and the photos in them have had a greater influence on younger artists and photographers than his paintings. Like so many contemporary artists, Ruscha makes photographs without considering himself a photographer. 'I wanted to make a book,' he told curator and critic Walter Hopps, 'and I let photography be a secondary medium, an excuse to make a book. That's what I wanted to do most of all, really, to make a book, not necessarily to take photographs'" (Vince Aletti, in Roth). Expert repairs to slipcase, slight wear to wrappers, otherwise very fine.

Los Angeles (Edward Ruscha), 1966 [1971]. \$2,250.00
Cf., citing both issues: Engberg B4; Roth p. 182f.; The Open Book p. 198; Drucker p. 178; Guest/Celant p. 55

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S.M.S.

[Shit Must Stop.] Published by the Letter Edged in Black Press, Inc. [Editor: William Copley.] Nos. 1-6, February-December, 1968. 6 issues, consisting of boxed portfolio albums of multiples especially created for each number. All contents loose, as issued. 4to. Publisher's dec. printed folders. This set is housed in the deluxe heavy lucite boxes which were specially manufactured for the issues at a later date, available by special order (one box for each issue, plus a seventh box for bulky items). Original printed white cardboard shipping cartons.

Contributions by James Byars, Walter de Maria, La Monte Young and Marian Zazeela, Kasper König, Richard Hamilton, Su Braden, Christo, Julien Levy, Ray Johnson, Nicolas Calas, Meret Oppenheim, Bruce Conner, Clovis Trouille, Enrico Baj,



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Dick Higgins, Joseph Kosuth, Roland Penrose, Man Ray, H.C. Westerman, Terry Riley, On Kawara, Hollis Frampton, Roy Lichtenstein, Robert Watts, John Cage, Mel Ramos, Bruce Nauman, Neil Jenny, Diane Wakoski, Yoko Ono, Richard Artschwager, Diter Rot, Claes Oldenburg, Bernar Venet, John Giorno, and many others. Printed matter, found objects, toys, graphs, confetti, index cards, pamphlets, vitamin capsules, faux postage stamps, decals, burnt bowties, party-hats, facsimile manuscripts, plastic gloves, photo albums, fake currency, and a great deal else, apart from the numerous text and images. Tables for each issue make it possible to collate the diverse contents precisely. Terry Riley and La Monte Young tapes in cassette format. A fine set.

New York, 1968. \$4,000.00
Pindell p. 107; *Heller, Steven: Merz to Emigre and Beyond* (London/New York, 2003), p. 178f. (illus.)

130

SAKUMA MASAKAZU

Hyogenha no geijutsu [Expressionist Art]. 196pp. Prof. illus. Wraps., with cover drawing after Pechstein, printed in brown. Uncut. Abundantly illustrated with works by Post-Impressionist and modern European artists, and by Japanese artists working in these styles. Covers somewhat worn, backstrip heavily chipped.

Tokyo (Nihon Bijutsu Gakuin), 1922. \$950.00



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131

(SANT'ELIA) Como Broletto

Mostra delle opere dell'architetto futurista comasco Sant'Elia. Settembre-ottobre 1930. (Onoranze Nationali all'Architetto Futurista Comasco Antonio Sant'Elia.) 37, (11)pp. Frontis. portrait and 9 plates in text. Sm. 8vo. With an introduction by Marinetti, "Sant'Elia e la nuova architettura" and the text of Sant'Elia's "L'architettura futurista. Manifesto dell'11 luglio 1914," as well as a checklist of 95 sketches and finished drawings. Very scarce.

Como, 1930.

\$950.00

Caramel, Luciano & Longatti, Alberto: *Antonio Sant'Elia, The Complete Works* (New York 1988), p. 53

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SCHIFFERLI, PETER (editor)

The Japanese Box. 7 vols., including 1 volume of introduction and commentary, and 6 facsimile reprints. Prof. illus. Formats vary: reprints in sm. 4to. and 4to.; introduction and commentary in lrg. 8vo. Wraps. Publisher's finely made black-lacquered wooden box with metal clasps; original shipping carton and bands. Edition limited to 1500 hand-numbered copies. This beautifully designed and printed collection brings together facsimiles of six rare Japanese photography books of the Provoke era, together with an introduction and commentary by Shifferli and Akito Yasumi. The facsimiles are as follows: **1**) "Provoke" No. 1: 68pp., 48 plates. **2**) "Provoke" No. 2: 108pp., 54 plates. **3**) "Provoke" No. 3: 110pp., 55 plates. **4**) Araki, Nobuyoshi: Sentimental Journey: 106pp., 106 plates. **5**) Moriyama, Daido: Bye Bye, Photography Dear: 308pp., 308 plates. **6**) Nakahira, Takuma: For a Language to Come: 192 pp., 192 plates.

Paris/Göttingen (Édition 7L/ Steidl), 2001.

\$1,500.00

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SCHWITTERS, KURT

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

Hannover (Merzverlag), 1924.

\$5,000.00

Schmalenbach/Bolliger 238; "Typographie kann unter

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

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SCHWITTERS, KURT

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

'The Scarecrow,' a fable for children collaboratively designed by Schwitters, Steinitz and van Doesburg. Set in woodblock letters of greatly disparate size, the boldest of which being anthropomorphosed into stick figures which literally and figuratively kick one another around the page, it remains, after some eighty years, one of the freshest and most amusing inventions in modern typography. This is the Aposverlag edition, preceding the 300 copies which were designated "Merz 14/15" on the cover. Even browning, as usual; expert mends and hinging of leaves throughout (reconsolidations of the first leaf at spine); covers somewhat soiled, secured with new thread in place of staples; still, a clean and presentable copy, and not embrittled, as many copies are.

Hannover (Aposverlag), 1925. \$7,500.00
Schmalenbach/Bolliger 243; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 27; *Dada Global* 115; Ades p. 131; *Almanacco Dada* 91; Gershman p. 51; Dachy: Archives dada/ chronique p. 201 (illus.); Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; *Dada Artifacts* 74; Düsseldorf 513; *Pompidou Dada* 1385, illus. pp. 691; Franklin Furnace 82; Andel, Jaroslav: *Avant-Garde Page Design 1900-1950*, illus. 159; Spencer p. 41 (illus.).

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SCHWITTERS, KURT

Wir zeigen Werbegraphik. Poster, printed in orange and black offset, with text and photomontage incorporating 14 photographic portraits. 625 x 338 mm. (ca. 24 3/4 x 15 1/4 inches), printed on coated card stock.

Designed for the exhibition at the Handelmuseum, Hannover. Schwitters himself is included at upper left, along with thirteen other designers affiliated with the Bund der

Gebrauchsgraphiker. Schwitters was a founding member of the Ring 'Neue Werbegestalter,' having worked as a designer for the Pelikan firm earlier in the decade. In 1929, he was retained by the Magistrat of the city of Hannover to coordinate municipal typography and graphic design.

The poster is discussed in the Hannover Stadtbibliothek catalogue, "Der Typograph Kurt Schwitters" under the heading "Kurt Schwitters als Gebrauchs- und Werbegraphiker in Hannover": "Um das optische Zentrum des Plakats (eine runde rote Scheibe mit dem Signet des Bundes des Gebrauchsgraphiker in der Mitte) sind Fotos Hannoverscher Graphiker angeordnet: Metzig, Heseler, Harter, Prelle, Hildebrand, Huch, Dröge, Rademacher, Horrmeyer, Hesse, Schacht, Schwitters, Reinstein, Peffer (im Uhrzeigersinn gelesen)." A very fine copy.

Hannover [circa 1930]. \$25,000.00

Schwitters-Archiv der Stadtbibliothek Hannover: Bestandsverzeichnis: Nachtrag 1987, no. 310; Hannover. Stadtbibliothek. Der Typograph Kurt Schwitters. Begleitheft zur Ausstellung (Hannover, 1987), B1

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(SEIGMANN) Courthion, Pierre

Monsieur Ténor. Avec une eau-forte de Kurt Seligmann. (Collection "Repères." 8.) (16)pp. 1 full-page original etching by Seligmann as frontispiece. Sm. 4to. Orange wraps. Signatures loose, as issued. Edition limited to 70 copies in all, printed on normandy vellum teinté, and signed and numbered in pen by Guy Lévis-Mano in the justification. A very fine copy. Paris (Éditions G.L.M.), 1937. \$850.00

GLM 87

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SENTOU, CORINNE

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

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

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691

[Sole issue published.] (8)pp. 3 illus. (2 cover drawings by Picabia, printed in blue; 1 full-page mounted cutout of blue paper, by Arp). 2 full-page mounted facsimile manuscripts in text, by Duchamp ("Possible," 1913, printed in blue on irregularly cropped wove paper) and Tzara (calligrammatic text, printed in black on graph paper). Within, "Mec et Mome," by Clément Pansaers. Sm. folio. Dec. self-wraps. One of 90 copies from the limited edition of 100 in all, initialed and numbered by P. A. Benoit in the justification. A very fine copy.

Alès (P A B [Pierre-André Benoit]), 1959. \$2,000.00

Montpellier 351; *Splendid Pages* p. 170

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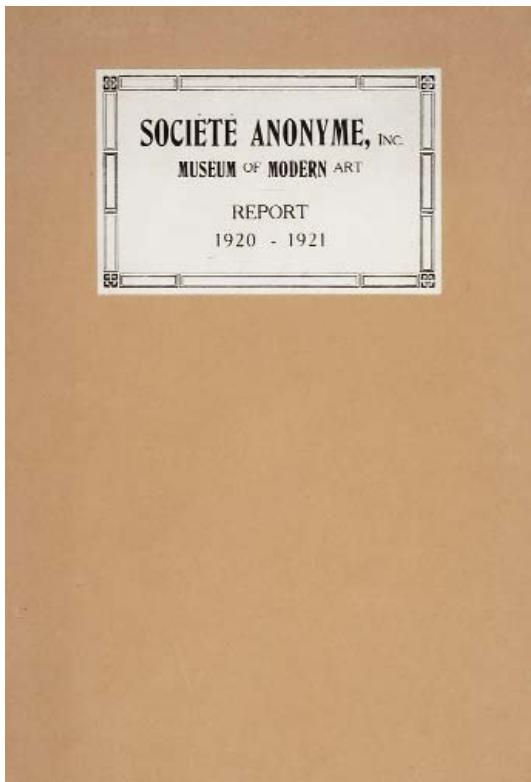
(SOCIÉTÉ ANONYME)

Société Anonyme, Inc. (Museum of Modern Art). Report, 1920-1921. 50pp. 24 illus. 4to. Publisher's peach boards with

mounted title panel on front cover. A highly interesting conspectus of the Société Anonyme's earliest activities. It opens with the text of the Certificate of Incorporation, witnessed by Katherine S. Dreier, Henry Hudson, Marcel Duchamp, Man Ray and Andrew McLaren; lists its officers, executive committee and active members (all told, twelve individuals in all three categories); reviews the society's exhibitions during its first season, and its lectures; states its by-laws; and concludes with a most interesting, and quite extensive, catalogue of books, pamphlets, catalogues and periodicals on modern art in the society's reference library. After a halftone view of the exhibition rooms of the Société Anonyme at 19 East 47th Street, the illustrations reproduce works of art by Villon, Dorothea A. Dreier, Eilshemius, Stella, Picasso, Braque, Campendonk, Kandinsky, Man Ray, Duchamp, Brancusi, Archipenko and others. Small waterstain at foot of front cover, other light wear; a bright copy.

New York, 1921. \$2,000.00





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(SOCIÉTÉ ANONYME) Philadelphia

Modern Art at the Sesqui-Centennial Exhibition. Foreword by Katherine S. Dreier, president, Société Anonyme, Inc., Museum of Modern Art. Text by Christian Brinton, special deputy for foreign art, Sesqui-Centennial International Exhibition. (22)pp. 22 illus. 4to. Dec. wraps., designed by Aladjalov. Illustrated are works by Seiwert, Chagall, Marc, Burliuk, Vogeler, Campendonk, Kandinsky, Molzahn, Malevich, Klee, Vasiliev, Dickinson, Lauren Harris, Demuth, Archipenko, and others, including Dreier herself. Neat splits at the spine.

New York, 1926.

\$950.00

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(SOCIÉTÉ ANONYME) Springfield. The George Walter Vincent Smith Art Gallery

Some New Forms of Beauty, 1909-1936. A selection of the collection of the Société Anonyme—Museum of Modern Art: 1920. Nov.-Dec. 1939. Foreword by Cornelia Sargent Pond. Intro. by Katherine S. Dreier. 32pp. 17 illus. hors texte. Oblong 4to. Wraps., printed in red and black. One of the fundamental Société Anonyme catalogues. Among the 53 artists exhibited are Albers, Duchamp, Gorky, Graham, Hartley, Kandinsky, Klee, Léger, Lissitzky, Malevich, Moholy-Nagy, Molzahn, Mondrian, Picabia, Man Ray, Ribemont-Dessaignes, and Schwitters. At the end, extensive appendices, including a full listing of the Société's collection, arranged by medium; a complete résumé of the Société's 117 exhibitions over the past twenty years (singling out first American solo and group exhibitions by participating artists); a complete, and quite detailed, review of all the Société's lectures and programs during that time; and a listing of its publications to date. A fine copy.

Springfield [MA], 1939.

\$500.00

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(SOCIÉTÉ ANONYME) Tofel, Jennings

Expression. Sm. 4to. Self-wraps. Along with "Form in Art," one of two pamphlets by Tofel published by the Société Anonyme. Rare.

New York (Société Anonyme, Inc.), 1923.

\$500.00

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STEINER, GIUSEPPE

Stati d'animo disegnati. 30, (2)pp. 20 line-drawn illus. Wraps., designed by the artist, printed in red and black.

Schematic abstractions of mental states, days of the week, and other constructs, highly distilled into linear compositions (some of them wittily amusing). Having fallen into obscurity for many years, Steiner's work was rediscovered in the 1970s, and is now admired as one of the culminating achievements of *parole in libertà*. A very fine copy. Rare.

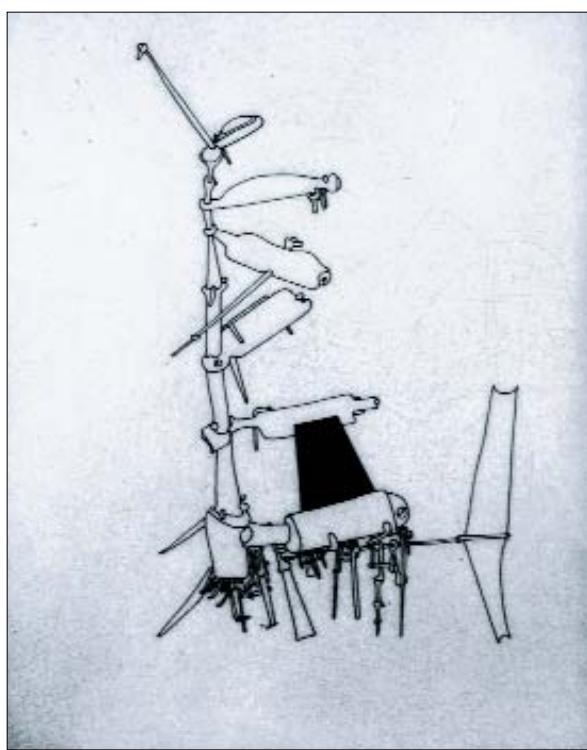
Milano (Edizioni Futuriste di "Poesia"), 1923. \$3,000.00
Salaris p. 69; Falqui p. 73; Lista p. 157

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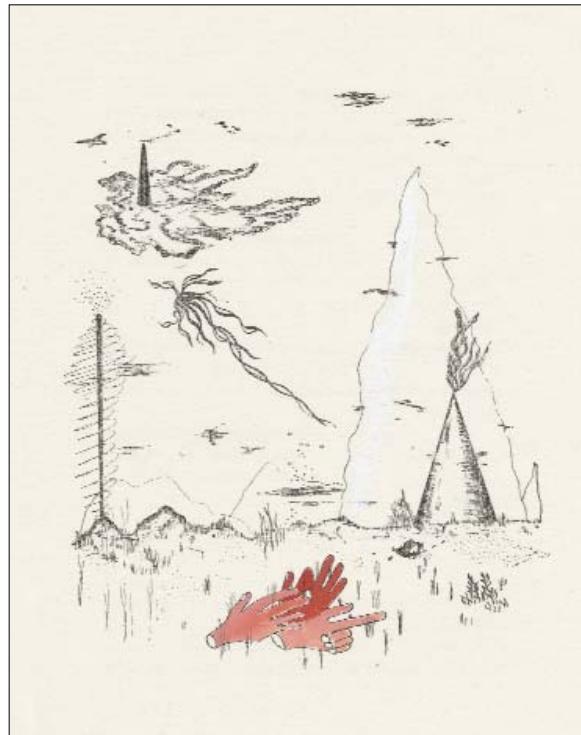
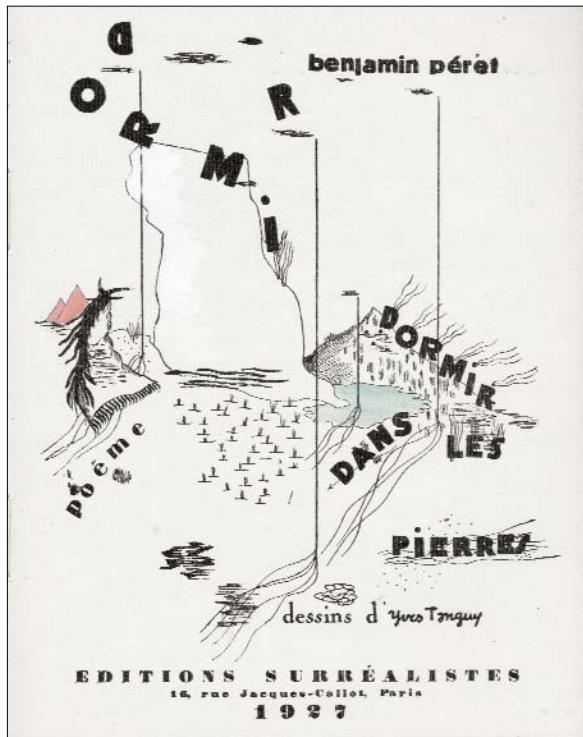
LE SURREALISME RÉVOLUTIONNAIRE

Revue bimestrielle publiée par le Bureau International du Surrealisme-Révolutionnaire. Comité directeur: Noël Arnaud, Christian Dotremont, Asger Jorn, Zdenek Lorenc. No. 1, mars-avril 1948 (all published). 36pp., unbound, loosely inserted within wrapper, as issued. Prof. illus. 4to. Wraps., printed in yellow, red and blue. Texts and illustrations by Achille Chavée, Dotremont, Marcel Broodthaers ("Projet pour un film"), Jean Laude, Max Bucaille, Tristan Tzara ("Parler seul," extracts from "Le surréalisme et l'après-guerre"), Noël Arnaud, Richard Mortensen, Édouard Jaguer, Raymond Queneau, et al.

The only issue of the eponymous review of the international



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(TANGUY) Péret, Benjamin.

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

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

Paris (Éditions Surréalistes), 1927. \$22,500.00

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

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SUTNAR, LADISLAV & FUNKE, JAROMÍR

Fotografie vidí povrch. / La photographie reflète l'aspect des choses. Preface by V.V. Stech. (32)pp. 14 plates. 4to. Photo-illus. wraps., printed in orange and black, with orange endpapers.

Announced as the first in a series entitled "Le monde en photographie," this very handsome publication, with typography and design by Sutnar, is based on a project by students at the National School of Graphic Arts in Prague, under the direction of their teachers Funke, Rudolf Gilbert, Otakar Hejzlar, Karel Novák and Josef Ehm. A very fine copy.

Prague (Vydala Státní Grafická Škola v Praze), 1935.

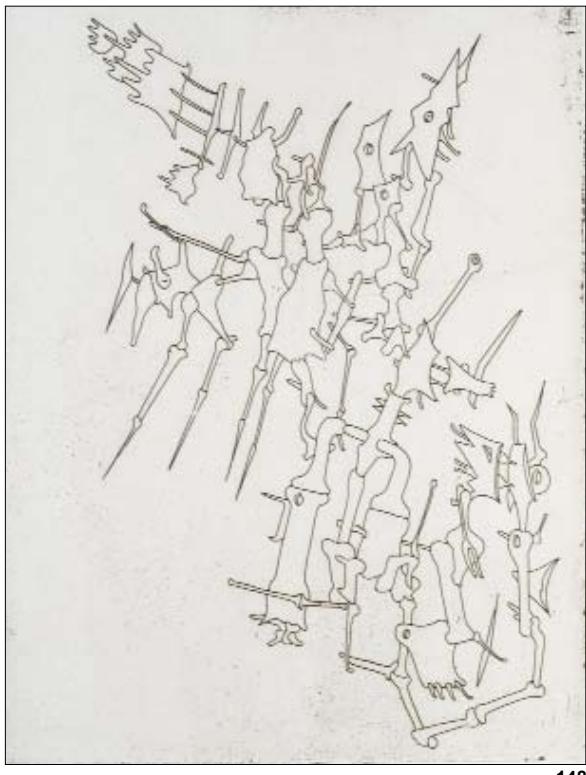
\$950.00

Primus 375; IVAM Centre Julio González: *El arte de la vanguardia en Checoslovaquia 1918-1938* (Valencia, 1993), p. 294 illus.; Andel 112

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(TANGUY) Aragon, Louis

La grande gaîté. Avec 2 dessins d'Yves Tanguy. 122, (2)pp. 2 tipped-in facsimile plates of Tanguy drawings hors texte, printed on textured brown stock. Sm. 4to. Wraps. One of 150



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numbered copies on vergé d'Arches, from the limited edition of 275 in all, printed by Maurice Darantière. Though meticulously drawn, Tanguy's drawings here are astonishingly blunt and primitivistic. A fine copy.

Paris (Librairie Gallimard), 1929. \$1,500.00
Gershman p. 2; Skira 336

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(TANGUY) Péret, Benjamin

Feu central. Avec des illustrations d'Yves Tanguy. (Collection Le Quadrangle. Vol. 2.) 100, (8)pp. 1 original etching as frontispiece, numbered in Roman numerals in the margin. 4 collotype facsimiles of drawings by Tanguy hors texte. 4to. Linen over boards, 1/4 cherry morocco gilt, by Mercher, the covers inset with decorations after Tanguy: the front with brass and copper bas-relief construction of flames, the back with lozenge of lacquered particles of coal. Lined slipcase, edged in morocco. Publisher's yellow wraps. bound in. Édition de tête: one of 30 hand-numbered copies on pur fil Johannot containing the etching, from the limited edition of 1030 in all. Paris (K éditeur), 1947. \$6,000.00

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

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(TANGUY) Laude, Jean

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

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

Paris (Instance), 1954. \$13,500.00
Kaplan, Gilbert (editor): *Surrealist Prints* (New York, 1997), p. 27ff.; *Splendid Pages* p. 203; Lilly 32

150

(TAPIÉ) Jauzion, Jean

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

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

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391. No. 5.

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

This is the first of three issues of "391" published in New York (nos. 1-4 were issued in Barcelona, and nos. 8 in Zürich, and 9-19 in Paris). Ades remarks that the New York issues display Picabia's growing interest in typography. "He went to town in no. 5 in the setting of Gleizes' 'La peinture moderne,' a text solicited by Picabia which is mostly a reworking of the theories of 'Du cubisme,' but is also full of hostility toward futurist excesses, and collage. To show his dislike of the article, Picabia sandwiched it neatly between two machine drawings of a kind uncongenial to Gleizes, chose for it a typeface which is almost illegible, and had the lines set very close together to increase the reading difficulty." The full-page Marius de Zayas "Caricature" was supposed to have included a line drawing of Picabia, which was omitted in a printer's error; the resultant composition, a few "Coup de dé"-like clusters of words on a largely blank page, pleased Picabia enormously, and he did nothing to change it. "Le

tirage a été très faible, de l'ordre de 400 non numérotés, ce qui explique la rareté de ces numéros new yorkais" (Sanouillet). A very fine copy, especially rare thus.

New York, 1917. \$7,500.00
Sanouillet: Francis Picabia et "391" p. 71ff.; Ades p. 151; Almanacco Dada 160; Gershman p. 54; Chevreuil Desbiolles p. 316; Motherwell/Karpel 86; Naumann: New York Dada 1915-23, p. 72f. (illus.); Pompidou: Dada 1340, illus. p. 65.5; Washington: Dada pl. 283

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391. No. 13

Paris. Juillet 1920. "Ce numéro est entouré d'une dentelle rose." (4)pp. Tabloid large folio. Self-wraps. Cover drawing by Picabia ("Far-niente beau parti," a poem-cum-mechanical drawing in the style of "Poèmes et dessins de la fille née sans mère"). Texts by Ribemont-Dessaignes ("Manifeste selon Saint-Jean-Clysope"), Tzara ("Monsieur Aa l'Antiphilosophe nous envoie ce manifeste") and Picabia ("Extrait de Jesus-Christ Rastaquouère"). Illustrations after Duchamp (his "A regarder d'un œil, de près, pendant presque une heure," a painted glass construction study for the lower right quadrant of the "Large Glass") and Man Ray ("Lampshade"). Lower back cover slightly darkened, with expert mend in hairline split; a fine copy.

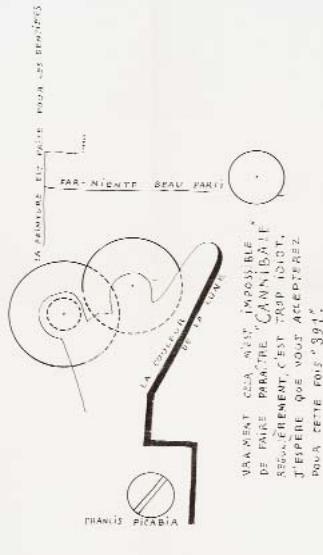
Paris, 1920. \$4,000.00
Dada Global 167; Ades pp. 146, 153; Gershman p. 54; Chevreuil Desbiolles p. 316; Almanacco Dada 160; Motherwell/Karpel 86; Sanouillet 257; Verkauf p. 183; Düsseldorf 248; Zürich 396; Milano p. 648; Pompidou Dada 1340, illus. p. 69



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Ce numéro est entouré d'une dentelle rose.



FRANCIS PICABIA

3 9 1

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TING, WALASSE

1¢ Life. Edited by Sam Francis. 163, (11)pp. 61 original lithographs, nearly all color, by Alan Davie (2), Alfred Jensen (3), Sam Francis (6), Walasse Ting (6), James Rosenquist, Pierre Alechinsky (5), Kimber Smith (6), Alfred Leslie (2), Antonio Saura, Kiki O.K. (2), Robert Indiana (2), Jean-Paul Riopelle (2), Karel Appel (5), Tom Wesselmann (2), Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K.R.H. Sonderborg, Roy Lichtenstein, Oyvind Fahlström, Reinoud, Claes Oldenburg (2), Jim Dine, Mel Ramos (2), Enrico Baj (2). 19 illus. Folio. Cloth portfolio, silkscreened in color, designed by Ting. D.j. Slipcase. Regular edition, limited to 2000 copies, numbered in color stencil. Lithography by Maurice Beaudet, typography by Georges Girard. A very fine copy. Bern (E.W. Kornfeld), 1964. \$5,500.00

Castleman p. 208f.; Manet to Hockney 135; Grolier Club 55; Bibliothèque Nationale: 50 livres illustrés depuis 1947, no. 32

154

TOGO SEIJI

Renai kabushiki kaisha [Lovers Co., Ltd.]. 345, (3)pp. 22 full-page line drawings hors texte, signed Seidzi. 4to. Publisher's remarkable photo-illus. boards, printed in red and black. Dec. slipcase (boards), with illus. by the artist. Book design by Togo Seiji. "Togo had achieved recognition in Japanese art circles with his cubo-futurist painting 'Woman Holding a Parasol' (*Parasol saseru onna*), exhibited at the third Nika exhibition in 1916. This work went on to win the Nika prize. Nogo first studied in France from April 1921 until March 1922; he met the leader of Italian futurism, Filippo Tommaso Marinetti, along



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with Luigi Russolo and Pablo Picasso. Upon his return to Japan, Togo was one of a number of Nika artists spearheading a stylistic move toward a cubo-futurist and abstract expressionist style and away from the post-impressionist modes that had dominated the group" (Weisenfeld). A fine copy.

Tokyo (Hasuisha), 1931. \$1,250.00
Weisenfeld, Gennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002), pp. 275 n. 16, 279 n. 56

155

(TOGORES) Hertz, Henri

Le guignol horizontal. Illustré de lithographies par José de Togorès. (34)pp., 4 original lithographs (3 printed in color). Sm. 4to. Wraps. Glassine d.j. One of 100 numbered copies on uncut Arches, signed in pen by Hertz and Togorès in the justification, from the limited edition of 112 in all. This was the thirteenth book published by Éditions Kahnweiler and the Galerie Simon. The Catalan painter and filmmaker Togorès (1893-1970) had been brought to Kahnweiler's attention by Max Jacob, and his solo show at the Galerie Simon, in February 1922, was in fact the gallery's very first exhibition; it sold extremely well, according to Kahnweiler. A mint copy.

Paris (Éditions de la Galerie Simon), 1923. \$1,250.00
Hugues, Jean (ed.): *50 ans d'édition de D.-H. Kahnweiler* (Paris, 1959), p. 13; Centre Georges Pompidou: *Daniel-Henry Kahnweiler, marchand, éditeur, écrivain* (Paris, 1984), p. 183

156

TOLMER, A.

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

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

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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..."). An exceptionally fine and fresh copy, with strong impressions of the cuts.

Zürich (Collection Dada), 1916. \$15,000.00
Harwood 1; Berggruen 1; Ilk, Michael: *Marcel Janco: Das graphische Werk* (Ludwigshafen, 2001), CR1-8, pp. 11ff, 77f.; Gershman p.43; *Dada in Zürich* 81; Almanacco Dada illus. p. 461; 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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Fondateur/Directeur: Maurice Lemaître. Comité de rédaction: Roberto Altman, Maurice Lemaître, Jacques Spacagna. Nouvelle série, No. 4. Automne 1964. (4)pp., 15 original

prints, photographs, and lettriste compositions, each signed and numbered by the artist in pencil. 4to. Publisher's slipcase and chemise (black boards, designed by Lemaître, with title composition in color by Sabatier). All contents loose, as issued. Edition limited to 100 hand-numbered copies, the images hand-printed by the Imprimerie Lacourière & Fré laut, and by the artists.

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

Paris (Éditions Brunidor), 1964. \$3,000.00

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VORDEMBERGE-GILDEWART, FRIEDRICH

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

Edition de tête, signed and numbered in the colophon by the artist, from limited edition of 75 copies in all, of which 1-65 were to be reserved for the artist, and 10 further copies, designated a-j, were hors commerce. This copy, which Vorde mberge-Gildewart has designated "IV," presumably comes from the first group, as have other roman-numeralled copies we have seen. The Dutch artist Friedrich Vor dem-



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berge-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 Vorde mberge-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": Vorde mberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), no. T440

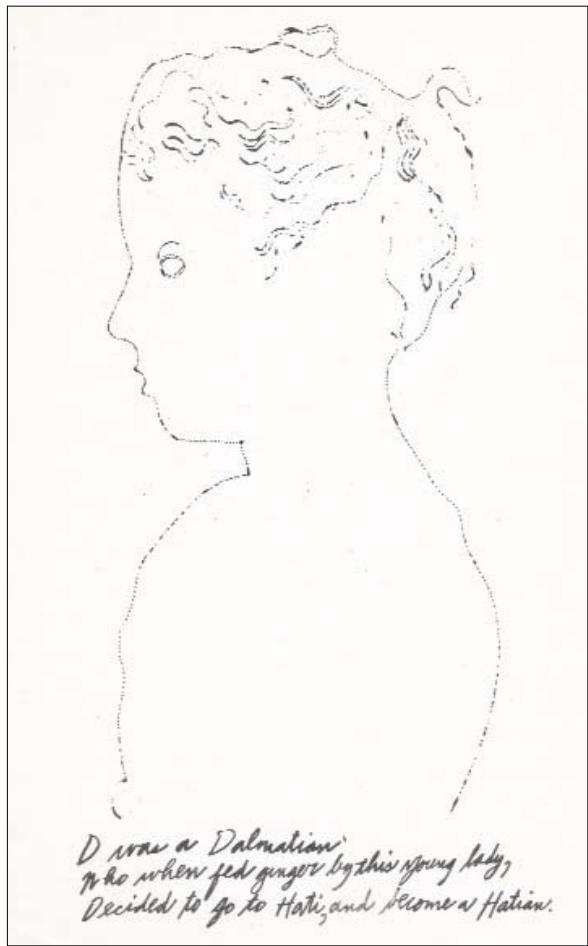
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VORDEMBERGE-GILDEWART, FRIEDRICH

Époque néerlandaise. Préface: Jean Arp. (Collection "Éditions Duwaer." 2.) (36)pp., 25 tipped-in plates (12 color; several folding). 17 illus. hors texte. Sm. folio. Portfolio: signatures loose, as issued. Wraps. Orig. glassine d.j. (tears). One of 200 hand-numbered copies, from the limited edition of 300. Letterpress typography by the artist. Texts by Friedrich Vorde mberge-Gildewart (including his significant "abstrakt-konkret-absolut"), Ozenfant, Vantongerloo, Van Doesburg and others, in German, French and English. A superbly designed volume, published in memory of Frans Duwaer.

Amsterdam (Éditions Duwaer), 1949. \$1,650.00

"Typographie kann unter Umständen Kunst sein." Vorde mberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), p. 42, T444 (with 6 illus.)



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WARHOL, ANDY

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

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

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

As noted by Feldman & Schellmann, the portfolio was issued in a vellum paper cover with typewritten label on the front cover—though “in some cases, the portfolios are stapled; some may not have the tracing vellum cover with the label.” First few leaves a trifle time-stained at extreme outer edge of margin, otherwise very crisp and fresh.

[New York: The Artist, 1953]

\$22,500.00

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

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VOSTELL, WOLF

310 Ideen T.O.T [Technological Oak Tree]./ 310 Ideen aus-geloest durch die Natur von Vermont, fuer Dick Higgins (1970-1972).

Multiple, consisting of a cardboard card-file box containing 1 original drawing, signed, dated and inscribed by Vostell, 2 original photographs (tipped onto the top of the lid, and inside the lid), and 319 printed index cards (of which 310 through-numbered). 137 x 95 x 82 mm. (ca. 5 3/8 x 3 3/4 x 3 1/4 inches). Deluxe edition: one of 30 copies, signed and numbered by Vostell in pencil, inside the lid. The drawing is inscribed “Schatten eines Pferdes in Beton” (Shadow of a Horse in Cement). The photograph on the top of the lid depicts a row of three metal file boxes; that on the inside of the lid show the lids of the three boxes open, revealing the first to be filled with dirt, the second with folders, and the third, perhaps, empty.

The T.O.T. ‘idea file’ coordinates 310 various performance projects with seven different measurements of the natural world—wind, temperature, noise level, barometric pressure, light strength, humidity and time. A fine copy. Rare; OCLC records only one copy, in the Netherlands.

Hinwil (Galerie Howeg), [1972/] 1973. \$3,000.00

Buchholz, Daniel & Magnani, Gregorio (eds.): *International Index of Multiples from Duchamp to the Present* (Tokyo/Köln, 1993), p. 205



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WENDINGEN

Maandblad voor bouwen en sieren van "Architectura et Amicitia." Onder redactie van J. Gratama, R.N. Roland Holst, H. Th. Wijdeveld, J.B. van Loghem, W.M. Dudok, et al. Vols. I-XII, 1918-1931, in 116 issues (all published). Most prof. illus. Large folding woodcut enclosure by C. A. Lion Cachet loosely inserted, as issued, in Vol. II, No. 7/8 (often lacking). Sm. sq. folio. Dec. wraps., stitched with raffia, as issued. Japanese-bound. Edition of between 650 and 1300 copies. Texts by J. Badovici, P. Behrens, A. Behne, H.P. Berlage, E. Gordon Craig, A.M. Hammacher, J. Hoffmann, J. v. Krimpen, J.L.M. Lauweriks, R. Mallet-Stevens, E. Mendelsohn, C. Morgenstern, L. Mumford, G.J. Nathan, J.J.P. Oud, H. Poelzig, R.N. Roland Holst, A. Roller, L.H. Sullivan, F.L. Wright, H. Th. Wijdeveld, et al. Cover designs by E. Lissitzky, Lauweriks (2), Roland Holst (7), J. Toorop, Wijdeveld (11), S. Jesserun de Mesquita, J. Gidding, W. Dudok (2), V. Huszar and others. Intermittent light chipping and wear to wrappers; a very fine set, housed in 12 finely designed fitted clamshell cases (embossed black cloth, stamped in red).

A complete run of the highly important, beautifully designed review, **together with an archive of important related material, including the finished original drawing by Jesserun de Mesquita for one of the covers, original drawings for page layouts, and other items.**

Famous primarily for its focus on modern architecture and design, Wendingen includes special numbers on Frank Lloyd Wright (in seven issues), Hoffmann, Mendelsohn, Eileen Gray, Toorop (2), Klimt, Berlage's project for the Haags Gemeentemuseum, Zadkine, Rivera, Feininger, Thorn Prikker, woodcuts, ancient oriental art and architecture, worker housing, "Kristallen wonderformen der natuur," scenography, and many other subjects. The magnificent Lissitzky cover for Vol. IV No. 2 is one of his greatest compositions.

We quote at length from Stephen Heller's discussion of the review in "Merz to Emigre and Beyond":

"In Holland, the birthplace of De Stijl, modernism took various routes that ran the aesthetic gamut from hybridized Art Nouveau to systematic rationalism. Somewhere between these poles was the magazine 'Wendingen' (Upheaval), one of the

principal sources for chronicling the history of twentieth-century design and architecture. Published between 1918 and 1931, virtually all of its 116 issues were edited and designed by Hendrik Theodorus Wijdeveld (1885-1989), a Dutch architect and designer who trained under Gropius and Frank Lloyd Wright. Influenced by Nieuwe Kunst (Dutch Art Nouveau), 'Wendingen' was resolutely eclectic in design and content, and gave equal coverage to Expressionist, individualist and even mystical sensibilities. In contrast to Van Doesburg's 'De Stijl' (which pre-empted 'Wendingen' by three months), Wijdeveld's journal was superficially extravagant, unrepentantly decorative and devoutly geometric—yet totally avant-garde. "Wendingen" was printed in an unprecedented square format (34.25 cm., 13 1/2 in.) on high-grade paper; each page was on one side of a sheet that was folded into two pages in a Japanese block-bookbinding process. Though it did not advance orthodox New Typography, 'Wendingen' published covers by some of the movement's principal designers—among them, El Lissitzky, for an issue on Frank Lloyd Wright, and De Stijl artist Vilmos Huszár for one on Diego Rivera. In his own typographic concoctions, Wijdeveld shared certain methods with Constructivists and Dadaists, using printer's materials to build quirky letter forms. His idiosyncratic evocation of expressive modernism was referred to as the 'Wendingen style' or Linear School, yet its influence barely went beyond the Netherlands.

"Even though 'Wendingen' spanned the watershed of European modernism, Wijdeveld's world vision placed it at odds with the more ideologically orthodox avant-garde groups. Wijdeveld's distinctive architectonic layout and rectilinear type design provided a forum for a wide range of the editor's concerns, from Art Deco to Javanese ornament, from architecture to political cartoon. While the interior format of 'Wendingen' was more or less consistent, the cover design changed constantly. Architects and graphic artists alike were invited to design, illustrate, and compose covers that expressed different schools and national or folk origins. However Wijdeveld's own covers, whether for a series devoted to the architect Wright or to Erich Mendelsohn, were rendered in his blocky, emblematic typographical style that often came under harsh criticism for its illegibility. Despite (or perhaps because of) its excesses, 'Wendingen' was 'one of the most progressive magazines of its time, a work of art,' wrote historian Alston Purvis. 'It differed from other avant-garde publications such as 'De Stijl'... in that it was a vehicle for the message, rather than the message itself.' The magazine was a bridge between the disorder of the previous century and the new century's design. It advanced the grand notion of Gesamtkunstwerk—that all art fed a common functional purpose—but was none the less an alternative to the strict rationalism of the orthodox modernists."

Together with the set, an archive of related material, including original artwork, as follows:

1. **Technisch Gedeelte.** Redacteur: W.J.M. van de Wijnpersse [later H. Th. Wijdeveld]. Vols I-II, Jan. 1918—Dec. 1919, irregularly numbered (Vol. I: 1-10, 12; no issue 11 was published. Vol. II: 1, 2, 3, 4, 5, 6, 6, 7, 11, 12, 12A) but continuously paginated. 44pp. IJmuiden, 1918-1919. *Continued as: Mededeelingen. Secretarijs: J.F. Staal. 1920, Nos. 1-10 in 7 issues, continuously paginated. 21pp.; advts. hors texte. Amsterdam, 1920.* A complete run of this adjunct journal which accompanied copies of Wendingen meant for members of Architectura et Amicitia. Wijdeveld was first listed as Redacteur-Secretaris of "Technisch Gedeelte," under van de



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Wijnpersse, and then took over the editorship in June 1918 (eventually changing his title to Hoofredacteur)

2. Jesserun de Mesquita, Samuel. Original finished drawing for the cover of Wendingen Vol. IX No. 1 (1928). Black ink (with both brush and pen) and graphite on ivory wove stock (or board). Sight: 320 x 328 mm. (ca. 12 1/2 x 12 7/8 inches). Finely framed, silk mat. Unexamined out of frame.

Actual size, this drawing was surely sent to the printer for reproduction on the published cover. Made for an issue of Wendingen devoted to "Grafische Kunst," Jesserun de Mesquita's design is clearly intended to demonstrate three different methods of printmaking, and is divided, as a kind of triptych, into three labelled sections, each with a figure in a different style: a blushing maiden, softly rendered in pencil ("Litho"), a bearded old man in a greatcoat, darkly brushed in ink ("Houtsnede") and a old matron in profile, drawn with the pen in a clearly linear fashion ("Ets"). The three figures are undoubtedly also meant as personifications of the processes themselves: woodcut, the old man of the family; etching, more refined and nearly as old; lithography, a mere child in comparison.

Jesserun de Mesquita (Amsterdam 1868 - Auschwitz 1944), a prolific graphic artist, was one of the major designers of Wendingen, and the teacher of M.C. Escher. A duplicate copy of the issue accompanies the drawing.

3. Wijdeveld, H. Th. (?). Two original wash and pencil layouts for "Wendingen." Grey wash and graphite, each on two conjoined sheets of heavy translucent vellum (versos blank). 423

x 1261 mm. (ca. 16 3/4 x 49 1/2 inches). Both with foldlines (small tears at intersections of the folds).

These very large and abstractly beautiful drawings, with finely handled wash, are mock-ups for the layouts of a proposed issue of Wendingen. The first of them, a wrap-around double cover design, and a spread for pages 36-37-is specifically identified within the composition as "Wendingen. 8e serie 1926 N° 1" but does not correspond to any design that was eventually used, either for Vol. 8 No. 1 (which was actually published in 1927), or for 1926 No. 1 (which was not in the 8e but the 7e serie). Perhaps it was a more general proposal, not really intended for any particular number. It does closely resemble other designs by or attributed to Wijdeveld-such as the cover for issue for "Wendingen" Vol. VI, No. 6-but is also quite comparable to compositions by Margaret Staal Kropholler, such as the cover for Vol. VI, No. 4/5. Kropholler (1891-1966) was the first Dutch woman architect and furniture designer. The second drawing, which is by the same hand, suggests sample spreads for pages 3-4 and 38-39, and like the first, uses columns of ruled lines to indicate text, and blank boxes marked "cliche" for illustrations or ads.

4. Wijdeveld, H. Th. General Vieuw [sic] of the Wendingen Publication 1918/1931. Mimeograph (?) chart, signed in the image at base, "H. Th. Wijdeveld, de Lairesse Straat 14b, Amsterdam," hand-colored in red crayon. 338 x 333 mm. (ca. 13 1/4 x 13 1/8 inches). Verso blank. Horizontal fold (small spit at right edge). This chart provides a schematic diagram of the entire run of "Wendingen" over the course of its existence,

with a disc for each issue. (Six of the discs, including five of the eight Frank Lloyd Wright issues, have been hand-colored in red, for some reason yet to be explained.) Wijdeveld had a predilection for these switchboard-like designs, as can be seen for example in Ph. Ritter's "De Bijenkorf's-Gravenhage" (Amsterdam, 1926), for which he furnished an elaborate double-page colored chart of the organization of the firm.

5. Met Dank Redactie Wendingen. Decorative woodcut acknowledgments slip, printed in black on Japanese tissue (verso blank). 206 x 206 mm. (8 1/8 x 8 1/8 inches). Unsigned. Le Coultrc attributes this woodcut, an "expression of gratitude to collaborators," to H. Th. Wijdeveld. *Le Coultrc* p. 47 (illus.).

6. Wendingen. Mededeeling aan de Abonnés. Subscription form, printed in green on cream-colored stock (verso blank). 215 x 172 mm. (8 1/2 x 6 3/4 inches). Le Coultrc attributes this design to H. Th. Wijdeveld. *Le Coultrc* p. 47 (illus.).

7. Wendingen. Vol. II, No. 7/8: Houtsnijdersnummer (1919). An unbound proof copy of the deluxe edition of this issue, printed on japon, and in extra-large, untrimmed wrappers (measuring 450 x 345 mm.). 4pp., 59 loose original woodcuts, by C.A. Lion Cachet, K.P.C. de Bazel, J.L.M. Lauweriks, W.O.J. Nieuwenkamp, H. Luns, H. Krop, J. Mankes, S. Jesserun de Mesquita, C. Lebeau, J. Cantré, G. de Smet, E. Wichman and others.

Amsterdam, 1918-1931.

\$55,000.00

Firenze. Palazzo Medici-Riccardi: Wendingen 1918-1931. Documenti dell'arte olandese del Novecento. (1982); Le Coultrc, Martijn F.: Wendingen: A Journal for the Arts, 1918-1932 (Princeton, 2001); Heller, Steven: Merz to Emigre and Beyond (London/New York, 2003), p. 98ff. (illus.).

GENERAL VIEW OF THE WENDINGEN PUBLICATION 1918-1931											
1918	1	2	3	4	5	6	7	8	9	10	11-12
1919	1	2	3	4	5	6	7+8	9-10	11-12		10
1920	1	2	3+4	5	6	7+8	9+10	11-12			8
1921	1+2	3	4+5	6	7+8	9-10	11-12				8
1922	THE 12 NUMBERS 1921 ARE SPREAD-OUT OVER TWO YEARS										
1923	1	2	3	4	5+6	7	8+9	10	11-12		9
1924	1	2	3	4+5	6	7	8	9+10	11-12		9
1925	1	2	I	II	III	IV	V	VI	VII	IX	11
1926	THE 12 NUMBERS 1925 ARE SPREAD-OUT OVER TWO YEARS										
1927	1	2	3	4	5	6+7	8	9-10	11	12	10
1928	1	2	3+4	5	6-7	8	9	10	11-12		10
1929	1	2	3	4	5+6	7	8	9	10	11-12	10
1930	1	2	3	4	5	6+7	8	9	10	11-12	10
1931	1	2	3	4	5	6	7+8	9	10	11-12	10
H. TH. WIJDEVELD - DR. LAURENT STRAAT 42 AMSTERDAM TEL: 72-18-61											TOTAL ISSUES: 116

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DIE WIENER WERKSTÄTTE 1903-1928

Modernes Kunstgewerbe und sein Weg. (144)pp. 173 illus. (9 color), set against background panels of orange, black, silver and gold. Sq. 4to. Publisher's binding designed by Vally Wieselthier and Gudrun Baudisch, of paper boards molded in extremely high relief in figurative designs, colored in orange and black. Dec. endpapers, printed in orange. Publisher's slipcase and chemise (orange and black papers over boards). Modern protective outer slipcase. **Luxus-Ausgabe: special edition, issued in a black and orange slipcase and chemise**, matching the binding of the book, stamped with the Werkstätte signet, and **boldly signed on the first leaf by Josef Hofmann and 8 other members of the Wiener Werkstätte**: Mathilde Flögl (the book's designer), Maria Likarz, Erna Kopriva, Felicie Rix, Marianne Leisching, Gudrun Baudisch, Kitty Rix, and Max Snischek.

A commemorative album published on the twenty-fifth anniversary of the Wiener Werkstätte, documenting all facets of the Werkstätte's production in the decorative arts: silver, textiles, lighting, porcelain, glass, and all manner of incidental objets d'art. Particular emphasis is given to the work of Josef Hoffmann, who is credited as the guiding genius behind the book (some of Hoffmann's architectural projects are illustrated as well), in addition to work by Dagobert Peche, Koloman Moser, Vally Wieselthier and Kitty Rix, among others. Editorial/production credit for the volume is given to Mathilde Flögel. The remarkable stylishness and originality of the mise-en-page—and the sensational, bas-relief binding—mark this as one of the landmarks of twenties book design. A little light foxing on the title-page, front cover a trifle rubbed, a little soiling on the back of the slipcase; in general, an outstanding copy, the fragile binding in exceptionally fine condition. The Luxus-Ausgabe is very rare.

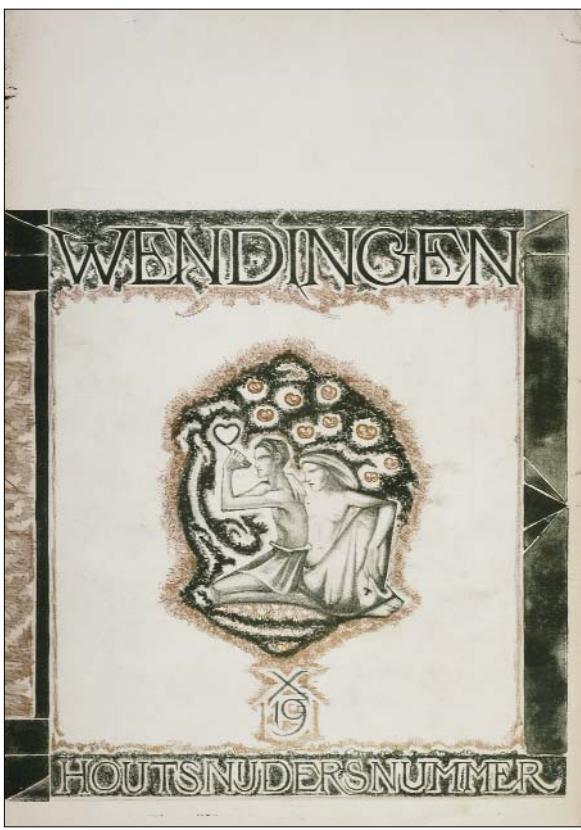
Wien (Krystall-Verlag), 1929.

\$12,500.00

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WOLF, GUSTAV

Die Blätter vom lebendigen Sein. 10ff., including title-page, publication page (with large hand-colored woodcut by Wolf of



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a lion, the publisher's device), and colophon (with signature vignette by the artist), all printed in black woodcut, and 7 woodcut plates hand-colored by the artist, each signed in pencil. Sheet size: 805 x 640 mm. (circa 32 x 25 inches). Imperial folio. Publisher's portfolio (pink boards gilt with a star design by the artist), 1/4 vellum. Contents loose, as issued. An unnumbered copy from the Vorzugsausgabe of 50 copies with all plates signed in pencil, from the total edition of 250, printed by hand on Büttenpapier.

A visionary Expressionist cosmology of the formation and dissolution of the Earth, and of states of primordial and celestial existence, strongly influenced by Bruno Taut and other contemporary visionary architects. Wolf, who began in the Werkbund, emigrated to America in 1938. The plates depict "Weltbild," "Welthafte," "Bildhafte," "Das Eine," "Das Schweißende," "Das Herrliche," "Lösung." Not signed in the colophon. A fine copy.

Jena (Eugen Diederichs), 1918. \$4,000.00

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(YABASHI, KIMIMARO & OKADA, TATSUO) Ono Tozaburo Hanbun Aita Mado [Half-Opened Window]. Second edition, revised. 11, (3), 142, (2)pp. 5 original linocuts (including one on the title-page, printed in blue) by Yabashi Kimimaro (4) and Okada Tatsuo (1). 1 additional linocut on front cover, printed in blue and black. Dec. wraps. Edition of 300 copies.

As with the famous Mavo book of 1925 "Shikei senkoku [Death Sentence]" (1925), and the 1927 "Yoru kara Asa e [From Night to Morning]," this volume presents original linocuts by Okada Tatsuo and Yabashi Kimimaro —alternating geometric abstractions and generalized architectural and mechanical forms, chevrons with comb or fringe edges, and hieratic geometric structures with anthropomorphic elements, arrows and scrolling arabesques; Okada's cut (the last in the book) is a Constructivist composition evocative of windows or targets. The cover linocut is unmistakably close to that of their 1927 collaboration.

Yabashi Kimimaro (1902-1964), a central participant in Mavo activities and publications, was a remarkable figure both as a performance artist, whose radicalism extended beyond Kropotkin to gender politics (he is memorably depicted in white pancake make-up and a summer frock in the famous group photograph of the Mavo "Dance of Death" performance printed in "Mavo" No. 3), and as a graphic and assemblage artist. Along with Okada, Yabashi was part of the radical anarchist fringe of Mavo which was excluded from Sanka. In April 1926, Yabashi and Okada collaborated in an attempt to restart the Mavo alliance, calling for a new proletarian culture and announcing plans for a new proletarian magazine, a theatre, mobile research center, and other facilities, none of which were ever realized. Even browning, tiny marginal tear in the title-page; an exceptionally fine copy, superior to the Machida copy, clean, crisp and with only a pale trace of foxing, especially rare thus.

Tokyo (Shiroto-sha Shoten), 1928. \$9,500.00
Machida City Museum of Graphic Arts: Modernism in the Russian Far East and Japan 1918-1928 (Machida, 2002), no. 274.1-2 (illus.); cf. Weisenfeld, Gennifer: *Mavo: Japanese Artists and the Avant-Garde, 1905-1931* (2002)

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(YANASE) Fujimori Seikichi

Okami e! Waga rodo [For Wolves!]. 318pp. Dec. title, printed in red and grey. Sm. 4to. Dec. boards, with cover design by Yanase. Slipcase, designed by the artist. Yanase Masamu designed the title-page illustration, as well as the dramatic front cover and slipcase of the book (printed in red and brown, and red and black, respectively)."After he renounced fine art in 1925, Yanase worked principally for the proletarian arts movement. The tremendous boom in leftist literature, which was especially popular among university students, generated a significant amount of work for illustrators and book designers like Yanase and Murayama. Yanase considered the book a central weapon of the proletarian movement, and saw his book designs as revolutionary." A very fresh copy.

Tokyo (Shunjusha), 1926. \$800.00



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