modern art
recent acquisitions
catalogue 138

He is alone.

Not our grey passions pathetic as that struggling city tree—
evanescent as that melting city snow.

Ah, why cannot all the loves of all the world be mine? . . .
without the sacrifice of any of those things I think of when I say

myself

Sacrifice? Coward, cheat.
Yes, we women, cowards, cheats all of us who, when our
kingdom is offered, stop to calculate the price.

Clock booming
—one
A selection from Ars Libri’s stock of rare books of the 20th century

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1  ALBERS, JOSEF. Interaction of Color. 3 parts, consisting of a text volume bound in cloth; 80 loose folders with plates, nearly all of them silkscreens in color; and a separate commentary in wrappers; the whole together in a cloth slipcase, as issued. Folio. In 1950 Albers was appointed chairman of the Department of Design at Yale University. His students there included Eva Hesse, Robert Rauschenberg, Kenneth Noland and Richard Anuskiewicz. His teaching of colour at Yale led to the publication of his renowned treatise ‘Interaction of Color’ (1963), a book that was later translated into eight languages as one of the major tools of art teaching throughout the world. In it, Albers investigated the properties of colour...including the illusory ability of opaque colours to appear translucent and overlapping, which he had begun to explore in 1950 in his best-known series of works, ‘Homage to the Square,’ on which he was occupied until his death. These were exhibited all over the world and were the basis of the first one-person show given to a living artist at The Metropolitan Museum of Art” (Dictionary of Art). A fine copy.
New Haven/London (Yale University Press), 1963. $6,500.00

2  ALBERT-BIROT, PIERRE. Le catalogue de l’antiquaire. 62, (2)pp. Contemporary marbled boards, 1/2 cloth with leather label. Orig. blue wraps. bound in (lightly rubbed). One of 140 copies on vélin blanc, hand-numbered by Albert-Birot, from the edition of 201 in all, printed by “SIC” for Jean Budry. Manuscript corrections on pp. 37 and 40, presumably by the author. Albert-Birot, who worked (for some twenty years) for the antiquaire Édouard Larcade on the Champs-Élysées, found himself alone as the caretaker of a private collection of antiques and antiquities in Saint-Germain-en-Laye in the month of November 1922. His “peintures à la plume” are Proustian poetic meditations, tinged with Surrealism, on these objects, which took on imaginary lives of their own as he fell under their spell. Together with this, a copy of the 1993 re-edition.
Paris (Éditions Jean Budry & Cie.), 1923. $450.00

Paris (Éditions Jean Budry & Cie.), 1924. $950.00

4  ALBERT-BIROT, PIERRE. Poèmes à l’autre moi. (74)pp. Lrg. 4to. Printed wraps. One of 110 numbered copies on vélin Lafuma “in-quarto-carré,” signed by Albert-Birot in the justification, from the limited edition of 174 in all, printed at “l’imprimerie spéciale de Sic pour les Éditions Jean Budry & Cie.” Editions Jean Budry seems to have replaced Éditions Sic as Albert-Birot’s principal publisher in 1923; here they have been superseded by Editions Jeanne Bucher whose label has been pasted over the Budry statement on the title-page.
Paris (Éditions Jean Budry [Éditions Jeanne Bucher]), 1927. $600.00

6 Berlin. Galerie Michael Werner. GEORG BASELITZ. (40)pp. 24 full-page plates in text. Sm. 4to. Wraps. The catalogue of Baselitz's scandalous first exhibition, from which two paintings were seized by authorities for their obsessive sexual content. Texts by Martin G. Buttig and Edouard Roditi, together with a statement of congratulation from Herbert Read about the opening of the gallery. Printing smudge on one page of text, otherwise a fine copy, with the errata slip tipped-in under front cover. Berlin [1963]. $250.00

7 BECHER, HILLA & BERNHARD. “Anonyme Industriebauten.” Fotografische Dokumentation.” (In: Deutsche Bauzeitung. 101. Jahrgang, No. 11. 1. November 1967.) (16)pp. (= pp. 867-882 in a volume of 1000pp.). 52 photographs (including 3 full-page or larger, 8 half-page). Folio. Publisher’s cloth. Texts by Hilla and Bernd Becher (in that order) and Wend Fischer. An important early presentation of the Bechers’ work, from which two paintings were seized by authorities for their obsessive sexual content. Texts by Martin G. Buttig and Edouard Roditi, together with a statement of congratulation from Herbert Read about the opening of the gallery. Printing smudge on one page of text, otherwise a fine copy, with the errata slip tipped-in under front cover. Stuttgart, 1967. $1,250.00

8 BIEF. Jonction surréaliste. Directeur: Gérard Leblanc. Nos. 1-12 (all published), bound in 1. 128pp. Prof. illus. Portions printed on tinted stocks. 4to. Publisher’s cloth. Contributions by Arp, Bedouin, Benayoun, Breton, Mansour, Péret, Schuster, et al.; illustrations of work by Gorky, Matta and others; monthly questionnaires (“Votre vie onirique, est-elle plus riche à la campagne qu’à la ville?” “Quelles transformations pouvez-vous instantanément envisager pour un rocher?” After its suspension, sets of “Bief” were bound up by the publisher in this fashion, preserving all original wrappers, and with an added index leaf at the end. Paris (Le Terrain Vague), 1958-1960. $250.00

9 BLOSSFELDT, KARL. Wundergarten der Natur. Neue Bild-dokumente schöner Pflanzenformen. xiii, (1)pp., 120 gravure plates. Sm. folio. Publisher’s cloth. The second of Blossfeldt’s trio, preceded by “Urformen der Kunst” in 1928, and followed by “Wunder in der Natur” in 1942—“three immensely popular, regularly reprinted pictorial documents” (in Blossfeldt’s own words)... All three books present Blossfeldt’s straightforwardly scientific, if greatly magnified, close-ups of plant forms as isolated objects of unexpected aesthetic delight” (Roth). Flyleaves very slightly foxed, with light crease; a fresh copy. Berlin (Verlag für Kunstwissenschaft), 1932. $2,500.00

10 BOLTANSKI, CHRISTIAN. Essais de reconstitution d’objets ayant appartenu à Christian Boltanski entre 1948 et 1954. 23 mars 1971. (8)pp. 4 halftone photographs. Sm. 4to. Printed self-wraps, stapled as issued. First edition. This early artist’s book by Boltanski is in fact a catalogue raisonné of his early works, listing 45 items. This is the original, not to be confused with the reprint edition. Tiny crease from paper clip; very fine. Very rare. Paris (Galerie Sonnabend), 1971. $650.00

12 BOLTANSKI, CHRISTIAN. Recueil de saynètes comiques interprétées par Christian Boltanski. / Sammlung lustiger Einakter dargestellt von Christian Boltanski / Collection of comical one-act plays performed by Christian Boltanski. (96)pp. (numbered pp. 482-573). 49 halftone plates in text. Sm. 4to. Publisher’s white plastic ringbinder; contents loose, as issued. Parallel texts in French, German and English. Published in conjunction with the exhibition at the Westfälischer Kunstverein, December 1974, and prefaced by an essay by Klaus Honnef. An artist’s book, with farcical reënactments by Boltanski of childhood scenes and imaginings. Münster (Westfälischer Kunstverein), 1974. $400.00


15 BONNARD, PIERRE. Les boulevards. (Bouvet 72; Roger-Marx 74.) Original color lithograph on China paper, printed in violet, dark violet, pink and green. Sheet size: 276 x 352 mm. (ca. 10 7/8 x 13 7/8 inches). Framed. Published in the portfolio “Das Mappenwerk der Insel,” along with other original prints by Denis, Ensor, Rodin, Vuillard and others, in an unnumbered edition of 100 copies. Leipzig (Insel Verlag), 1900. $3,000.00


18 BRETON, ANDRÉ. Gradiva. (Collection Métamorphoses. III.) (4)pp. (single sheet, folding). 4to. Self-wraps. An eloquent text introducing the short-lived gallery at 31 rue de Seine which Breton directed until his departure the following year for Mexico; Duchamp designed its famous door, a frosted glass silhouette of embracing lovers. “Dans le beau texte qu’il rédigea pour présenter au public la galerie...André Breton découvre d’un coup tout l’éventail des séductions et tentations qu’on est en droit d’attendre d’un tel lieu” (Biro/Passeron). Handsomely printed on chamois-colored stock. A very fine copy. Paris, 1937. $500.00

Gershman p. 48; Biro/Passeron p. 63; Ades p. 434f.; Milani p. 587ff.

Gershman p. 8; Biro/Passeron p. 21; Krauss, Rosalind & Livingston, Jane: L’Amour fou: Photography and Surrealism (Washington/New York, 1985)

Sheringham Ac285; Biro/Passeron p. 188; Pompidou: Breton p. 235ff.
From the sensitive film printed in the cibachrome printing process on paper, one serigraphically prints in turn on the right-hand pages, the colours revealed beforehand by the photographer of the left-hand page, and one obtains colours which, far from restoring those of the original (reality), move radically away from it to create a new entity, constituting in turn a new work—the present publication."

“L’exemple le plus significatif de ce travail de contamination du livre de bibliophilie par le livre d’artiste est sans contexte ‘D’une impression l’autre’ de Daniel Buren. À contre-courant de sa pratique ordinaire, il réalise un livre somptueux qui confronte des photographies de ses oeuvres éphémères (initialement sur papier sérigraphié) et des sérigraphies tirés pour le livre à partir de ces reproductions photographiques. L’idée première de Buren est de mettre par là en évidence l’infidélité fidele de la reproduction. Mais s’y ajoute le pressentiment—qu’avec le temps, les pigments respectifs de la sérigraphie et du cibachrome évoluant à des rythmes différents, s’instaura un décalage supplémentaire.... Non sans s’interroger, Buren, une fois de plus, brouille les frontières et retrouve avec ce livre une des perspectives les plus originales du livre d’artiste: inscrire la création dans le temps, temps social, temps de l’œuvre et de son effacement, temps de la lecture” (Moeglin-Delcroix).


Paris (Chez tous les libraires [Imp. C. Marpon et E. Flammarion]), n.d. $650.00

Duret, Théodore: Courbet (Paris, 1918), p. 141


Paris (Chez tous les libraires [Imp. C. Marpon et E. Flammarion]), n.d. $650.00

Duret, Théodore: Courbet (Paris, 1918), p. 141
24 (DADA PAPILLONS) Köln. Brauhaus Winter. Two unrecorded papillons advertising the reopening of the Dada Vorfrühling exhibition in Köln, after its closing by the police in April 1919. [I:] “DADA siegt! Schildergasse 37.” [II:] “DADA ist für ruhe/ Schildergasse 37.” 2 individual papillons, printed in black in multiple typefaces on lightweight buff-colored paper (versos blank). Each ca. 67 x 115 mm. (2 5/8 x 4 1/2 inches). “Dada siegt” with minuscule clean tear at left edge; “Dada ist für ruhe” almost invisibly rejoined (on the verso) along a central cut.

These two little ephemera are to our knowledge completely unrecorded, and unique in being the only examples of papillons in the history of German Dada. They derive directly from the text and typography of the magnificent poster designed by Max Ernst for the reopening of the Dada Vorfrühling exhibition, shortly after it was closed down by the police for public indecency. Whereas the poster triumphantly proclaims the “Wiederöffnung der polizeilich geschlossenen Ausstellung,” these papillons are much more sly: simply the statements ‘Dada triumphs’ and ‘Dada is for order,’ and an address: nothing further to explain that there is an exhibition. They are teasers for the curious.

“This dada exhibition has spawned more anecdotes than any other, some of them contradictory. Certainly it opened, and ended, turbulently, and was equally eventful while it was running... [II] was organized hurriedly, as a separate manifestation after the montages and sculptures by Ernst and Baargeld had been removed from a juryless exhibition organised by the Artists’ Union of Cologne in the Museum of Decorative Arts. They hired a glass-roofed court partly exposed to the rain at the rear of the Brasserie Winter, reached through the gentlemen’s lavatory. Visitors were challenged to destroy what they didn’t like, and everything stolen and destroyed was constantly replaced. Several of the works which disappeared were reproduced in “Die Schammade”: Baargeld’s ‘Antropofiler Bandwurm,’ a relief construction of odds and ends like a frying pan, cog, springs and a bell, and Ernst’s wire sculpture, which has certain similarities with Janco’s ‘Construction,’ reproduced in the Zürich ‘Dada’ 1. The critics tended to be bemused” (Ades). The public, however, appears more than anything else to have been disoriented. It seems that the manifestation which most scandalized the audience was not the spectacle of a young girl in first communion dress reciting obscene poetry, but a “pornographic” image reported to the police which, on investigation, proved to be a reproduction of Dürer’s ‘Adam and Eve’ incorporated in an Ernst collage. Of utmost rarity.

Köln, 1919. $7,500.00


26 **DOISNEAU, ROBERT.** 1, 2, 3, 4, 5. (34)pp. 12 full-page plates, and double-page photographic endpapers at front and back, all printed in photogravure. Colored decorative numerals in text. Design by Albert Plécy. 4to. Photo-illus. wraps. (over plain boards). Acetate d.j. ed. in photogravure. Colored decorative numerals in text. Design by Doisneau of things of a child’s world: two kittens, three ducklings, eleven candles, twelve eggs. Tiny crease at top edge of jacket; a very fine, fresh copy. Lausanne (La Guilde du Livre/ Éditions Clairefontaine), 1955. $650.00

27 **DUCHAMP, MARCEL & HALBERSTADT, V.** L’opposition et les cases conjuguées sont reconciliées par M. Duchamp et V. Halberstadt. / Opposition und Schwesterfelder.../ Opposition and Sister Squares.... 112, (1)ff. 259 chessboard diagrams, printed in red and black (of which 8 full-page, printed on glassine). 2 errata slips. Lrg. sq. 4to. Printed wraps., designed by Duchamp. Acetate d.j. Edition limited to 1000 copies. Parallel texts in French, German and English. Together with: “Le monde des echecs. Serie Nº 1.” 16 photographic portraits of chess masters, printed in blue-tinted photogravure, loose, as issued, within printed folder (with separate contents leaf). Plate size: 16 x 24 cm. (6 1/4 x 9 1/2 inches). Bruxelles (L’Échiquier), 1933. Duchamp, who had taken part in international chess tournaments during the preceding five years, devoted this treatise to an endgame problem of, as he put it, almost utopian rarity. An extract was published in “Le surréalisme au service de la révolution,” no. 2 (Summer 1930), and the work was subsequently discussed by Pierre de Massot in “Orbes,” Series II, No. 2 (Summer 1933). Massot gave the following account of the method by which Duchamp arrived at the elegantly restrained distortion of the cover typography: “Set up in the zinc stencil letters...the title was placed between two plates of glass, which were tilted at an angle and exposed to the sun. The unconstrained deformation produced on the ground by the sun’s rays passing through the cut-out parts of the letters was photographed by Duchamp, who afterwards made a negative from this photograph which was stereotyped.” This copy of the book is accompanied by the portfolio of loose photographs of leading chess masters, issued by the same publishers in February of the following year. This includes a very suave plate by Man Ray of Duchamp and Halberstadt facing one another, looking down at what must be a chessboard out of view; between them, floating emblematically in the background, a chessboard tilted on one corner. Both the book and the portfolio in mint condition. Paris/ Bruxelles (Éditions de l’Echiquier), 1932. $2,750.00

28 **(DUCHAMP/ MAN RAY)** New York. Julien Levy Gallery. Exhibition Man Ray. Objects of My Affection. April 1945. (4)pp. (single sheet, folding). Printed in blue on cream-colored heavy wove stock, with front cover by Duchamp. Lrg. 4to. Dec. self-wraps. With two texts by Man Ray, an introductory statement, and “Objects of My Affection.” “Approximately a month after the ‘View’ issue appeared, another design by Duchamp graced the cover of Man Ray’s ‘Objects of My Affection,’ a show held at the Julien Levy Gallery during the month of April 1945. The image Duchamp selected was a movie still, a detail, Julien Levy later explained, of ‘a black couple kissing’ taken from a film by Hackenschmid which represented ‘the first real kiss in the annals of the cinema.’ Duchamp blew up the detail to such an extent that the heads are reduced to silhouette and (like a work by Roy Lichtenstein some twenty years later) there is no effort to disguise the resulting Benday dot pattern.....” (Francis M. Naumann). A pristine copy. Very rare. New York, 1945. $3,000.00
29 (EGGELING, VIKING) MA. Aktivista Folyóírát. Vol. VI, No. 8. Editor: Lajos Kassák. (16)pp. (numbered 102-116). 10 illus., all of designs by Viking Eggeling and Hans Richter. Lrg. 4to. Dec. self-wraps., printed in green and black with a design by Eggeling. Contributions (in Hungarian throughout) by Eggeling, Kassák, Tzara and others. This issue is devoted to the work of the experimental abstract filmmaker and artist Viking Eggeling, who personally participated in its production, and contributed what is perhaps his most important text, “Theoretical Presentation of the Art of Movement.” This manifesto is illustrated with four stages of his first scroll drawing, “Horizontal-Vertical Orchestra I,” which served as a synopsis or score for his initial film experiments. “In 1921 Eggeling had an article published in the Hungarian journal ‘MA,’ ‘Elvi Fejegésekar Mozgómuvészet,’ in which he set out the basis of his aesthetic. It included a discussion of Generalbass, a crucial concept for Eggeling, which he drew from its production, and contributed what is perhaps his most important text, ‘Theoretical Presentation of the Art of Movement.’” This manuscript is illustrated with four stages of his first scroll drawing, “Horizontal-Vertical Orchestra I,” which served as a synopsis or score for his first film experiments. “In 1921 Eggeling had an article published in the Hungarian journal ‘MA,’ ‘Elvi Fejegésekar Mozgómuvészet,’ in which he set out the basis of his aesthetic. It included a discussion of Generalbass, a crucial concept for Eggeling, which he drew from music, and reflected his desire to forge a ‘Generalbass der Malerei’ by the use of a universal language” (Dictionary of Art). Wraps. partly detached and slightly dusty, but a very nice copy.

Wien, 1921. $1,800.00


30 (ERNST) Iliazd [Ilia Zdanevitch]. L’art de voir de Guillaume Tempel. (44)pp. 1 original etching and aquatint by Max Ernst, signed in pencil, printed in dark brown on japon ancien (loosely inserted, as issued). 12 photographic figs. in text. Tall narrow 4to. (315 x 125 mm.; 12 3/8 x 5 inches). Dec. grey wrapper, with matching brown envelope. Contents loose, as issued. Edition limited to 70 numbered copies in all, signed and numbered by Iliazd in the justification. Etching printed by Georges Visat. Published in conjunction with an exhibition of “Maximiliana” at Le Point Cardinal, this little book by Iliazd documents his researches on Wilhelm Tempel, a nineteenth-century German astronomer and lithographer, whose remarkable discoveries (including the planetoid Maximiliana) were ignored by the scientific establishment. “For Ernst and for Iliazd, Tempel was not only a heroic figure;... he represented in its widest sense the creative artist’s credo or belief in l’art de voir, ‘the art of seeing,’ despite a technological society’s faith in machines....In ‘L’art de voir’... Iliazd recounts the results of his painstaking research on Tempel, and tells of the disappointed hopes, the outright rejections that followed each of Tempel’s discoveries. One might find a parallel with his own books, none of which, including ‘Maximiliana,’ met with much success when it first appeared” (Anne Hyde Greet).

Paris (Iliazd), 1964. $4,500.00


31 FEININGER, LYONEL. Kirche. 1918. (Prasse W1.I.) Sheet size: 218 x 265 mm. (ca. 8 1/2 x 10 1/2 inches), on tan wove tissue. Slightly irregular at right margin. Signed and inscribed in pencil “Lyonel Feininger Kirchplatz” beneath the image. Right margin irregularly cropped; inch-long marginal loss at center of lower edge, small loss at lower right corner. Feininger’s first woodcut (also known as “Kirchplatz”). Prasse records two states; the first known in 4 proofs (on two different papers), and the second known in proofs (on yellow tissue paper, carbon-copy paper, and Mino copy paper) and an unsigned deluxe edition of 100 numbered copies on handmade paper; it was also published in “Die rote Erde” Jahrgang I, Heft 2, July 1919, and there was a trade edition from the original block, with the printed statement beneath, “Lyonel Feininger Originalholzschmitt.” This appears to be an intermediate proof state, printed between Prasse’s first and second states, differing in details of the church spire, buildings in the right foreground, and in various parts of the sky. The paper may possibly be the yellow tissue recorded for proofs of the second state. The signature conforms with one reproduced by Prasse for the years 1919-1940.

Berlin, 1918. $8,000.00

32 FELIXMÜLLER, CONRAD. Felixmüller und Frau Londa. Ver- mählte. (Söhn 138.) Original lithograph, printed in black on buff-colored imitation Japan paper. Sheet size: 231 x 165 mm. (ca. 9 1/4 x 6 1/2 inches). Indistinct pencilled notation (seemingly a limitation number) at left. Felixmüller made this double portrait as a wedding announcement (mentioning below his wife’s maiden name); this is his own copy. Rare; Söhn suggests the edition was about 50 copies; few have survived. Felixmüller estate stamp “Nachlass C. Felixmüller” on the verso. Some creasing, tiny puncture at upper right.

Dresden, 1918. $4,500.00

FELIXMÜLLER, CONRAD. Otto Rühle, sprechend. (Söhn 214.) Original lithograph, printed in black on smooth white paper, signed, dated and numbered in pencil “Felixmüller 1920/ 11/75” by the artist. Image size: 700 x 400 mm. Sheet size: 760 x 520 mm.; visible 742 x 495 mm. (ca. 29 1/4 x 19 1/2 inches) within mat; unexamined out of frame. Söhn, who describes this as a transfer lithograph from a drawing, notes that nearly the entire edition of this rare print was destroyed. “Vorzeichnung auf Umdruckpapier und auf dem Stein durchgearbeitet. Nahezu gesamte Auflage vernichtet.” The print was reproduced in “Die Aktion.” X. Jahrgang, Heft 39/40 (2 October 1920). Small losses along lower edge, with associated short tears (closed clean tear into the date); closed tears at upper edge. Dresden, 1920. $12,500.00 Söhn, Gerhart: Conrad Felixmüller: das graphische Werk, 1912-1974 (Düsseldorf, 1975), no. 214

FELIXMÜLLER, CONRAD. Friedrich August Bad Klotzsche. (Söhn 726 [N]). Original color woodcut, printed in red, green, blue and purple on buff-colored wove stock, in poster format. Signed in blue ink at lower left. Sheet size: 425 x 306 mm. (16 3/4 x 12 inches), slightly irregular. The unique surviving example of this poster for a commercial swimming pool and recreation center. Featuring charming teenage figures and a putto-like little boy with a ball, it was unknown to Söhn when his catalogue raisonné went to print, and was later published and reproduced by him in his 1980 addenda. As noted there, this example was also published and reproduced in “Conrad Felixmüller 1897-1977: Prints and Drawings from the Collection of Dr. Ernst and Anne Fischer” (Charlottesville: University of Virginia Art Museum, 1979), no. 46, and shown in the accompanying exhibition, at the Busch-Reisinger Museum, Harvard University.
(Sept.-Oct. 1979) and the University of Virginia Art Museum (Nov.-Dec. 1979). Bright, fresh condition.

Dresden, circa 1925. $12,500.00


36 (FLUXUS) Brochure Prospectus for Fluxus Yearboxes. [Version A.] (8)pp., the interior printed on a leaf of orange stock. Oblong 4to. Marbled olive-green self-wraps., boldly printed with the word “Fluxus” (calligraphed with a brush) in black on the front cover. First edition. As noted by Jon Hendricks in “Fluxus Codex,” this first version of the prospectus was printed in time for distribution to the audience at the “Kleine Sommerfest” at the Galerie Parnass, Wuppertal, on 9 June 1962, which was the first public presentation of the plans of Fluxus. In it, the first page, reversed out so that the text appears in orange on a black background, reproduces traditional dictionary definitions of the word ‘flux’ (including its derivation from the Latin ‘fluxus’); the second page contains a characteristically beautiful typographic collage by Maciunas of its subjects (antiart, automatism, dadaism, lettrism, nihilism, etc.) and an international roster of its editorial committee; and pages 3-4 contain complete tables of contents for the first seven yearboxes (in which nos. 6 and 7—the Italian/English/Austrian Yearbox, and the East European Yearbox, respectively—include certain contributors and titles still “to be determined” at this date). This prospectus precedes a second version (Version B), printed in October, in which the interior text is printed on newsprint, with alterations. Mint. An historic publication, extremely rare. Ehlhalten, West Germany, 1962. $2,250.00

37 (FLUXUS) Maciunas, George. Subscription Announcement for “An Anthology.” This prepublication announcement, wittily designed by George Maciunas as a three-dimensional object, probably dates from late 1962 or early 1963; the book itself, edited by La Monte Young, finally appeared in 1963. Printed on both sides of a folded strip of card, the ends of which are glued together, it takes the shape of a four-sided cube, open at the top and bottom (from which one can look into the printed interior); it can also be collapsed into a flat panel. Its marvelous typography is similar to that designed by Maciunas for the prospectus for the Fluxus Yearboxes late in 1962. The text on the exterior contains the start of the title, “An Anthology of,” as well as ordering information (from La Monte Young); the rest of the title appears, finely tumbled on two panels of the interior: “chance operations, concept art, anti-art, meaningless work, natural disasters, interdeterminacy, improvisation, stories, diagrams, music, dance constructions, compositions, poetry, essays, plans of action, mathematics,” followed by the full list of its distinguished contributors. One of the outside panels is also given to an antique botanical illustration, reversed out white-on-black; and one of those inside to a turn-of-the-century photograph of the Yale football team, stolidly posed on a floor of fake grass. Very rare. New York, 1962/1963. $850.00
38 (FLUXUS) “g.brecht.d.higgins.a.knowles.c.moorman.d.rott will/just/drink/or/perhaps/do/something/or/not.in/museumcolle-
(verso blank). Stencilled text on white card stock. 30 x 60 mm. (1
3/16 x 3 1/8 inches). This enchanting miniatum, printed to look as
though they were hand-typed, announces a performance on 16 October
1964 which is to be repeated twenty and thirty (and “&”) years later.
Part of its handmade appearance derives from the x-ing out of the
name of Nam June Paik in the list. Very fine. Extremely rare.
N.p., 1964. $350.00

39 (FLUXUS) Fluxus cc Valse eTRangleE. Fluxus No. 3. March,
1964. Edited by Fluxus Editorial Council. (4)pp. (single sheet, fold-
ing), printed in black on white stock. 570 x 445 mm. (22 1/2 x 17 1/2
inches). Prof. illus. Tabloid folio. The third issue of the Fluxus news-
paper. “These temporarily replaced the yearboxes as a faster
means of propagandizing the movement and distributing new works;
resulted in 9 issues, plus 2 after Maciunas’s death. Each issue is dif-
f erent in content and intent, variously including scores, pieces and
ads for Fluxus works, posters for Fluxus concerts, and photo-
reportage of past performances” (Phillpot/Hendricks). This issue
includes Henry Flynt’s “Primary Study” essay, a double-page Bar-
um & Bailey-styled advertisement (designed by Maciunas) for 12
Fluxus concerts at the Fluxhall, Canal Street, April 11th to May 23rd,
with performances by Paik, Brecht, Williams, Shion, Patterson,
Higgins, Watts, Knowles, La Monte Young, Vautier, Maciunas, Ligeti,
and others, as well as Flux Horn (Handy Order form for Fluxus edi-
tions, also by Maciunas); George Brecht’s collage of found texts
“River Wax” (“Jury Blames Wind” etc.); and other contributions by
Paik, Filliou, Vautier and Zazeeva. Folded, with very slight darkening
in small portion of top fold.
New York, 1966. $1,800.00
Silverman 557; Fluxus Codex p. 94f. (illus.); Phillpot/Hendricks 16

40 (FLUXUS) Fluxus Vacuum TRapEZoid. Fluxus No. 5. March,
560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio. The fifth
issue of the Fluxus newspaper, edited and designed by
George Maciunas, with a page given to George Brecht. “These
temporarily replaced the yearboxes as a faster means of propa-
gandizing the movement and distributing new works; resulted in 9
issues, plus 2 after Maciunas’s death. Each issue is different in
content and intent, variously including scores, pieces and ads for
Fluxus works, posters for Fluxus concerts, and photo-reportage of
past performances” (Phillpot/Hendricks). This issue, dramatically
illustrated with mid-nineteenth-century wood-engravings and wood-
block typefaces, includes a full-page poster for the Perpetual
Fluxfest on Sundays that summer at the Cinemathèque (Yoko
Ono, Eric Andersen, Ben Vautier, et al.), full-page mail order
advertisements for the Fluxshop (Fluxus Yearboxes, Fluxkit, Flux-
chess, Fluxorgan, and other pieces by Chieko Shiomi, Robert
Watts, Joe Jones, Ayo, Vautier, Alison Knowles, George Brecht,
and others); and, last, a “River Wax” Science page; “a special
report by the Yam Festival Research Laboratories,” with strange
technical arcana (“Initial Uptake of Silica by Excised Barley Roots,”
“Friction between Feet and Ground”) intermingled with faux-com-
mercial come-ons and remarks (“Are You as Smooth in Hoboken
“Week!”); “The Balance of Formism” (“The Balance of Formism”);
1f.

41 GLOS PLASTYKÓW. Miesiezniczki ilustrowany postawy
sztuce plastycznej. (Czasopismo ilustrowane poswiecone sztuce
plastycznej.) Wydawnictwo Związku Zawodowego Polskich Artys-
tów Plastyków w Krakowie./ Revue artistique, rédigée et et éditée
VII-XII - Vol. VI, No. 1, 1937-1938. 96, 126, 97, 135pp. Prof. illus.
Lrg. 4to. Self-wraps. (a bit worn). A consecutive partial run of this
influential Kraków monthly review, ‘Artists’ Voices,’ focused on Pol-
ish art, though with articles on other European topics. Contributors
include members of the Krakow avant-garde, including Tytus
Czyzewski (“My Formism,” “Poem on Painting,” “French “Art Vivant”
at the Petit Palais,” and the regular feature ‘Letter from Warsaw’),
Leon Owistek (‘The Creative Force of Formism’), S.I. Wiktienek
(‘The Balance of Formism’). Texts in Polish, with tables of contents
in parallel French and Polish. Extremely rare: OCLC lists only the
$1,000.00

42 (HEARTFIELD, JOHN) AIZ (“Arbeiter-Illustrierte-Zeitung”).
Vol. IX, Jahrgang 1930. Nos. 1-52. 1039, (1)pp. Most prof. illus. in
sepia gravure. Folio. Publisher’s red cloth, with the A-I-Z mono-
gram on front cover (bindings a bit chafed at spine, and slightly
worn). 1930 was the first year of Heartfield’s participation in “AIZ,”
and he contributed 11 full-page photomontages to the volume,
including a number of classic images from the series. Among them
are “Whoever Reads Bourgeois Newspapers Becomes Blind and
Deaf. Away with the Stultifying Bandages!” (the cabbage-head
man wrapped in newspapers); “Forced Supplier of Human Materi-
al” (a pregnant woman before the corpse of a soldier); “Van-
dervelde, or The Absolute Lack of Shame”; “MacDonald - Social-
ism”; “Solar Eclipse over the ‘Liberated’ Rhine” (monumental hel-
met hovering in a darkened sky); “Germany Is Not Yet Lost!” “The
Dead Parliament” (the number 48 montaged over the empty seats
of the parliament); “Hurrah, Hurrah! Here’s the Brûning Father
Christmas!” (Nazi Christmas tree); and “A New Year!” (a black-
smith’s hands at a forge, alluding to the “Internationale”).
Berlin, 1930. $6,500.00
HECKEL, ERICH. Matrose. (Dube L247.) Original lithograph, printed in black on buff wove stock. 326 x 270 mm. (ca. 12 3/4 x 10 5/8 inches). Signed and titled below image “Erich Heckel/ Lithogr. Handdruck/ Ostend 1917/ Matrose” and inscribed by him in lower margin, “Für Herrn und Frau Dr. Mayer/ von Erich und Siddi Heckel.” This would appear to be an undescribed intermediate state between the two states described by Dube, in which—the background to the right of the sailor’s neck is darker than in the second state, though the line of his nose is not broken (dropped), as it is in the first. Elisabeth Mayer, to whom this copy is inscribed, was famous for her friendships with Benjamin Britten and W.H. Auden, and her prominence in the art communities of the Weimar Republic and the English musical scene. Provenance: Elisabeth Mayer; Beate Sauerlander (daughter of Elisabeth Mayer); private collection, Massachusetts. A fine impression in excellent condition (unexamined out of frame). Ostend, 1917. $8,500.00


New York, 1959-1965. $2,000.00

44 HÖCH, HANNAH. “1933 umgezogen nach der Rubensstr.” Original linoleum cut, printed in black on cream card stock. 90 x 106 mm. (ca. 3 1/2 x 5 1/8 inches). A charming moving announcement by Hannah Höch and her companion, the Dutch writer Til Brugmann. The two women are shown marching down the street in Berlin to their new home, (together with their cat Ninn), Brugmann carrying a suitcase and Höch an easel, with a canvas under her other arm. Höch and Brugmann were a couple for some nine years, from 1926 (four years after Höch broke up with Raoul Hausmann) until 1935, and the nonchalance of the image reflects both Höch’s openness about this relationship, and her indifference to sexual labels, which she felt were irrelevant, one way or another, to their partnership. Inscribed by Höch in pen on the curb, “ziehen nach Friedenau. which she felt were irrelevant, one way or another, to their partner
tship. Inscribed by Höch in pen on the curb, “ziehen nach Friedenau. Rubensstr...” with each of the figures identified by her, “Hannah,” “Ninn,” and “Til” in the image. Torn at the bottom, with a 10mm. (3/8-
inch) loss along most of the lower margin, affecting only the linocut line of the frame. With the estate stamp on the verso (“Nachlass/Sammlung Hannah Höch/ Rössner-Höch”). Very rare. Berlin, 1933. $1,800.00


Glasmeier, Michael: Die Bücher der Künstler (1994), no. 443

48 KASSAK, LAJOS. Tisztaság Könyve. 115, (3)pp., 8 plates. 4to. Dec. wraps., printed in brown and black, designed by Kassák and reproducing a relief by him on the front cover. Typography by Kassák, with occasional elements printed in brown. Published near the end of Kassák’s exile in Vienna, where he had moved in 1920 in the face of state hostility to “MA, this volume brings together poems, translations, and manifestos from the whole of his career, together with examples of his abstract reliefs and sculpture, set designs, a Constructivist advertising kiosk, and other work. Among other texts is his brilliant essay “A reklám” ‘Advertisements’. Expertly (almost indetectibly) rebacked; postage stamp on front cover; faint inscription on title-page.
Wien (Horizont Kiadás/ Fischer Verlag), 1926. $3,000.00

Wien, 1928. $225.00
50 Roma. Galleria La Tartaruga. **FRANZ KLINE.** (4)pp. (single sheet of card stock, folded as issued). Open, 277 x 312 mm. (10 7/8 x 12 1/4 inches). Announcement of the artist’s first solo exhibition in Europe, handsomely printed with offset compositions by Kline in black on both sides. One small pale stain at fold. Roma (Galleria La Tartaruga), 1958. $300.00

51 KOBRO, KATARZYNA & STRZEMINSKI, WŁADYSLAW. *Kompozycja Przestrzeni. Obliczenia rytmu czasoprzestrzennego.* [Space Composition. Time-space rhythm and its calculations.] (Biblioteki “a.r.” No. 2.) 79, (1)pp., 32 plates with 46 illus. (3 printed in red, yellow, blue, grey and black, reproducing works by Kobro, Strzeminski and Stazewski), 15 diagrams, illus. and other figs. in text. Design and typography by Strzeminski. In addition to numerous works by Kobro and Strzeminski, the illustrations include work by Malevich, van Doesburg, Vantongerloo, Moholy-Nagy and others. Sm. 4to. Modern boards, 1/4 cloth. Orig. wraps., printed in red, blue, yellow, grey, and black, bound in.

A major work of theory, published in a format reminiscent of the Bauhausbücher (but with brilliant Polish avant-garde typography), by the extraordinary Constructivist sculptor Katarzyna Kobro, with the collaboration of her husband, the artist Władyśl aw Strzeminski. Kobro (1898-1951), born in Russia and a member of Unovis before her move to Poland in 1924, was associated with all the Polish Constructivist groups, as well as with Abstraction-Création; in recent years her sculpture (of which little survives), radical in its rigorous abstract purity and its use of color, has increasingly been recognized as among the most beautiful in the history of modern art. “In 1929, Kobro, Stazewski and Strzeminski—this time with a group of avant-garde poets (Jan Brzekowski and Julian Przybós)—founded the a.r. group, whose initials referred to the Polish for ‘real avant-garde’ and/or ‘revolutionary artists.’ The group’s manifesto later appeared in a leaflet, later reprinted in ‘Europa’... Apart from declarations concerning purely artistic problems, it contained the announcement of the foundation of the a.r. library, to publish books on modern art and avant-garde poetry. It was modelled on the earlier Praesens Library, which had published Władyśl aw Strzeminski’s ‘Unism in Painting’ (1928).... His next book, ‘Composition of Space,’ written with Katarzyna Kobro, appeared in the a.r. library (1931)” (“Between Worlds”). “In the book they developed a theory of the organic character of sculpture, a fusion of Strzeminski’s Unistic theory of painting and Kobro’s ideas about sculpture’s basis in human rhythms of movement: ‘A work of sculpture should make up a unity with the infinity of space. Any closure of the sculpture, any opposition between it and the space, strips it of the organic character of the uniformity of a spatial phenomenon by breaking off their natural connection and isolating the sculpture’.... Art historian Ewa Franus justifiably calls the book ‘a shining example of cooperation, the culminating point of its authors’ symmetrical union’” (Monika Król, in “Central European Avant-Gardes”). Title-page misbound between pages 14 and 15; original covers somewhat soiled, reinforced where bound in; internally very good. Of greatest rarity. Lodz (Biblioteki “a.r.”) [1931]. $6,000.00


53 (LÉGER) Éluard, Paul. Liberté. Folding broadside (leporello) on 3 conjoint sheets, with continuous color silkscreen by Fernand Léger integrated with text, extending the full length of the work (on recto only). 317 x 1270 mm. (12 1/2 x 50 inches). New fitted cloth clamshell case. One of 200 hand-numbered copies on heavy papier Auvergne (Papeteries Richard de Bas), from the limited edition of 212 in all. Pochoir by Albert Jon. First edition (different from the commercial reprint from Seghers, which was printed on ordinary paper and issued in an unlimited edition, without colophon). One of Éluard’s most famous and beautiful lyrics, “Liberté, j’écris ton nom,” published not long after the poet’s death late in 1952, inspiring one of Léger’s most majestic graphic productions. This copy is accompanied by the original acetate slipcase, stencilled in white at the spine with Éluard’s and Léger’s names, which is very rare owing to its fragility. A fine, fresh and bright copy.

Paris (Seghers) [1953]. $12,500.00

Saphire p. 300; Monod 4214

54 Düsseldorf. Konrad Fischer. RICHARD J. LONG. Sculpture. 21 Sept. - 18. Okt. Postcard, printed in color with a view of the Clifton Suspension Bridge, here overprinted in white with the artist’s name, set against the surface of the water. The verso, with its preexisting caption (“The beautiful Avon Gorge...”) is printed with the exhibition information in the blank section reserved for messages. 87 x 140 mm. (3 1/2 x 5 1/2 inches). The announcement of Long’s first solo exhibition anywhere. Designed by the artist, this altered commercial postcard situates Long’s name so that it seems to be the focus of attention for a young bicyclist, who has stopped along the side of the river to contemplate the scene. Unmailed. Very fine condition. Rare.

Düsseldorf, 1968. $475.00


55 MANOMÈTRE. NO. 6. Aôut 1924. Mélange les langues, enregistre des idées, indique la pression sur tous les méridiens, est polyglotte et suprarational. [Directeur/ Gérant:] Émile Malespine. (20)pp. Woodcut illustrations by Serge Charchoune and László Moholy-Nagy. Lrg. 8vo. Self-wraps. Texts by Malespine, Vicente Huidobro, Pierre Laurent, Tilly Brugman, J. Gonzalez del Valle, César Geoffray, Julio J. Casal, and Piet Mondrian (“Les arts et la beauté de notre ambiance tangible”). Nine issues in all were published of “Manomètre” at irregular intervals between July 1922 and January 1928. Though originating in the provincial center of Lyon, it was a sophisticated international review, on the Dada-Surrealist axis, but with a strong Constructivist component as well. The inclusion of Spanish material is characteristically offbeat and interesting. A fresh, crisp copy. Rare.

Lyon, 1924. $1,200.00

Dada Global 140; Almanacco Dada 85; Pompidou: Dada p. 668f. (“Manomètre” by Xavier Rey), no. 1381; Admussen 125; Chevreafs Desbiolles p. 295


Paris, 1946. $600.00


Georgetown, Mass. (Printed by Robert Townsend at R.E. Townsend Editions) [2001]. $8,000.00
MEYER, AGNES ERNST & ZAYAS, MARIUS DE. “Mental Reactions.” Original maquette for “291” No. 2. 722 x 570 mm. (28 9/16 x 22 1/2 inches). Mixed media collage on white Strathmore Bristol Board, with original drawing in India ink over traces of graphite, and clipped typeset texts, printed in black on glossy stock, glued throughout the composition. Provenance: Estate of Agnes Ernst Meyer. Six small and unobtrusive tack holes at edges and sides; occasional discoloration of the glue adhering the typeset portions; residual stain from mold at lower right corner. The work has received expert conservation treatment from Katrina Newbury, Lane Associate Conservator at the Museum of Fine Arts Boston.

This is the original maquette for one of the most important early examples of visual poetry, the collaborative composition “Mental Reactions” by Agnes Ernst Meyer and Marius de Zayas, published in the second issue of “291” in April 1915. Its calligrammatic text, by Meyer, is for the most part set in type (or, in three instances, clipped from commercial publications)—here, some 69 individual pieces, trimmed to the size of each element and glued onto the board. The abstract components of the work are hand-painted by Marius de Zayas in India ink, entirely with a brush; de Zayas also fancifully calligraphed two words of Meyer’s text (‘Parfumerie de Nice’ and ‘MYSELF,’ the latter being the only instance of penwork in the composition).

The literature on “Mental Reactions,” which Dickran Tashjian has called “the first successful American attempt at relating the verbal to the visual as a prelude to Picabia’s machine drawings,” is extensive. “This collaboration, though hardly a Dadaist conception, certainly appeared to be radical at the time. Its importance lay in the fact that the Stieglitz group could quickly assimilate Apollinaire’s techniques to create a work that had merits of its own...” [Mental Reactions] demonstrated... that the desired nonlinear and nonlogical effects could be achieved on paper without a photograph, thereby anticipating the simultaneous poetry of Zürich Dada. As the first of several poems in ‘291’ that would center on womanhood or be written from a feminine point of view, ‘Mental Reactions’ ultimately pointed to the myth of the female machine, expressed in the November issue by Picabia’s drawing ‘Voilà Elle,’ printed beside De Zayas’ exploding poem ‘Femme.’

We quote excerpts from Willard Bohn’s reading of the work, in “Visualizing Women in ‘291’”: “While ‘291’ was a far cry from a feminist journal, it was sympathetic to women’s causes and genuinely interested in women’s contributions to art and literature. Among other things, women were featured prominently in the review and played an active role in its development. In addition, ‘291’ was unusually receptive to women who wished to explore the female condition, female identity, or their own personal situations. Nowhere is this more evident than in the realm of visual poetry, which benefited repeatedly from female inspiration. The second issue contained a fascinating example of poetic collaboration by de Zayas and Agnes Ernst Meyer titled ‘Mental Reactions.’ Conceived as a poème simultané, the text was provided by Meyer, who juxtaposed her interior reflections with her physical surroundings, and the pictorial components by de Zayas. Essentially an abstract composition, the poem’s design illustrates and interprets an extended meditation on what it means to be a woman. Although the events that Meyer recounts also involve other people, everything is filtered through her consciousness. As the title indicates, the emphasis is not on the events themselves but on her reflections about them (and about herself). Since the poem also recounts her reactions to an attractive man at a social gathering, it actually revolves about two poles. For if its subject is ostensibly Meyer’s thoughts, the subject of those thoughts turn out to be a flirtation. The electricity that passes between her and the unknown man is the pretext for her reflections, and the poem’s raison d’être.”

One interesting aspect of the maquette is that while portions of the text have been laid down as intact paragraphs, others have been assembled from individually cut words and lines. These inconsistencies, presumably indicating revisions in the text and design, may yield insights into the composition of the work, as do handwritten alterations in a manuscript.

Together with: “291” No. 2. A copy of the deluxe edition of the published issue, one of 100 copies (apart from the regular edition of 1000). In this edition, the Katharine Rhoades abstraction is finished


For discussion of “291” in general, see: Ades pp. 34ff.,42, no. 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpinski 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art Press p. 34f.; Homer p. 190; Sanouillet Picabia et 391,1,237f.; Naumann: New York Dada p. 58f.; Naumann/Venn: Making Mischief: Dada Inades New York, pp. 218, 268; Pompidou: Dada, p. 62f., 883f.; Washington Dada p. 283

New York, 1915.

$35,000.00


For discussion of “291” in general, see: Ades pp. 34ff.,42, no. 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpinski 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art Press p. 34f.; Homer p. 190; Sanouillet Picabia et 391,1,237f.; Naumann: New York Dada p. 58f.; Naumann/Venn: Making Mischief: Dada Inades New York, pp. 218, 268; Pompidou: Dada, p. 62f., 883f.; Washington Dada p. 283

New York, 1915.

$35,000.00


Berlin [Willi Simon], 1919.

$400.00


For discussion of “291” in general, see: Ades pp. 34ff.,42, no. 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpinski 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art Press p. 34f.; Homer p. 190; Sanouillet Picabia et 391,1,237f.; Naumann: New York Dada p. 58f.; Naumann/Venn: Making Mischief: Dada Inades New York, pp. 218, 268; Pompidou: Dada, p. 62f., 883f.; Washington Dada p. 283

New York, 1915.

$35,000.00

65  PENROSE, ROLAND. The Road is Wider than Long. An image diary from the Balkans, July-August 1938. (Series of Surrealist Poetry edition by E.L.T. Mesens. No. 1.) (50)pp. 39 half-tone photographs and 1 line-drawn illus. in text. Sm. 4to. Balsa-wood veneer over boards, printed in blue. One of 500 hand-numbered copies on Art paper, from the limited edition of 510 in all. One of the most elegant and advanced of all British Surrealist publications, particularly interesting in the context of Surrealist photography; also with striking pre-figurations of Long and Finlay. An historic presentation copy from Penrose to his first wife, Valentine Penrose, the distinguished
Surrealist poet and artist, gracefully inscribed “à toi Valentine/ avec qui j’ai marché/ et je marcherai en long/ et en large” in the center of the front flyleaf. As Antony Penrose recounts, Roland and Valentine Penrose, who divorced in this year after a painful four-year separation, remained devoted to one another for the rest of their lives. Other examples of Penrose’s handwriting are illustrated in Antony Penrose’s memoir (including the presentation copy of this book to his second wife, Lee Miller, to whom it is dedicated) and in the catalogue of the Scottish National Gallery of Modern Art. Extremely fine condition, unusually fresh and clean.

London (London Gallery Editions), 1939. SOLD


66 PESANEK, Z. Kinetismus. (Kinetika ve výtvarnictví - barevná hudba.) 142, (2)pp. Prof. illus. (2 color plates and 1 folding musical score hors texte). Sm. 4to. Wraps. Acetate d.j. The first book ever written on kinetic art, by, “the most daring Czech sculptor working between the two world wars” (Frantisek Smejkal). “Zdenek Pesanek, the artist closest to Constructivist ideals, found himself on the fringes of Devetsil. Focusing on the themes and mediums of motion and modern technology, he developed various forms of kinetic art. Besides three different versions of the color piano, which followed or paralleled similar experiments abroad, he created light fountains and kinetic sculptures. Combining motion, light, sound and even smoke, his innovative kinetic projects explore such themes as electricity or flight. At the beginning of the 1930s, he was probably the first artist to employ neon light in sculpture. He used it with other new mediums, including programmed electric bulbs, rotors, and plastic. He was also the author of pioneering publications on kinetic art, including the first book ever devoted to the subject” (Jaroslav Andel). Backstrip mended.

Praha (Nákladem Ceské Grafické Unie A.S.), 1941. $950.00


67 PICABIA, FRANCIS. Unique eunuque. Avec un portrait de l’auteur par lui-même et une préface par Tristan Tzara. (Collection Dada.) 38, (2)pp. 1 line-drawn illus. Printed wraps. One of 1000 numbered copies on vergé bouffant, from the limited edition of 1025. Picabia’s long and rather aggressively flip nonsense poem, published shortly before the first issue of his scurrilous “Cannibale.” This is one of a handful of classic texts issued in the Collection Dada (Tzara’s ‘Cinéma calendrier du coeur abstrait,’ Breton and Soupault’s ‘Les champs magnétiques,’ and Picabia’s own ‘Jésus-Christ Ras-taquouère’ were others) which Hans Richter noted “constitute the high-water mark of literary production in 1920.” A fine copy.

Paris (Au Sans Pareil), 1920. $1,800.00

Ades 7.24; Dada Global 210; Almanacco Dada p. 436 (illus.); Ger-shman p. 34; Sanouillet 142; Motherwell-Karpel 323; Verkauf p. 103; Richter p. 177; Pompidou: Dada 1281, illus. pp. 271, 742, 671, 790
68 Paris. Galerie Daniel Cordier. **Robert Rauschenberg.** Single sheet of heavy wove card stock, printed in orange and black, folded twice; when opened, the verso takes the format of a tall folio broadside, with text. 4 halftone illus. (including portrait photograph). Tall narrow 4to. Self-wraps. Text by David Myers. Rauschenberg’s first solo exhibition in Paris, which he travelled to France to attend. Rare. Paris, 1961. $275.00

69 (Renger-Patzsch) Schreiber-Weigand, Friedrich. **Günther & Haussner KG., Chemnitz. 75 Jahre Fabrik für Seifen und Parfümerien.** 63, (1)pp. Prof. illus., including 31 halftone photos by Renger-Patzsch. Vignettes throughout printed in blue. Lrg. 4to. Wraps. (slight dustiness). A privately printed anniversary publication by this maker of soaps and perfumes, with commissioned photographs by Renger-Patzsch, showing machinery, assembly lines, and workers at various steps of manufacture, as well as views of the facilities and portraits of the owners. Folding jubilee and presentation cards from the company loosely inserted. Undoubtedly printed in a small run, and rare. A fine copy. Zwickau (Privately printed by Rudolf Koch of Förster & Borries), 1937. $750.00

70 **Roessler, Arthur. Kritische Fragmente.** Aufsätze über österr. Neukünstler. 101, (3)pp., 68 plates. Sm. 4to. Full calf, gilt at spine (light wear). Raised bands. Luxus-Ausgabe A: one of 70 hand-numbered copies, signed in the colophon by Roessler, printed on uncut Bütten. Title-page design signed Diveky. Including essays and selected critical commentary by Roessler (chronologically arranged for each artist) on Kokoschka, Schiele, Kubin, Paris Gütersloh, Mestrovic and others, as well as on the War. Wien (Verlag der Buchhandlung Richard Lányi), 1918. $650.00


75 Mönchengladbach. Städtisches Museum. **Reiner Ruthenbeck.** 11. Januar bis 20. Februar 1972. 3ff., with texts by Hans van der Grinten and Johannes Cladders, printed on heavy card stock, and 9-panel leporello with 32 offset photographic illustrations (on coated stock, verso blank), all loose, as issued in cardboard box with separate lid. Also inserted, in a slot at the bottom of the box (as issued), a 45-rpm record “Reiner Ruthenbeck Dachskulptur 1972.” Sm. 4to. Edition limited to 440 numbered copies. The exhibition was organized by Klaus Honnef, and shown prior to this at the Westfälischer Kunstverein Münster, Nov.-Dec. 1971, but this catalogue was designed for the Mönchengladbach exhibition. Box a little worn. Mönchengladbach, 1972. $350.00 Glasmeier, Michael: Die Bücher der Künstler (1994), no. 448
Printed strip of paper, ca. 100 x 1000 mm., twisted once and glued at the ends to form an endless loop (Möbius strip), with continuous one-line text by Spoerri at the center. Folded several times for mailing purposes. This three-dimensional paper construction was published to announce an exhibition of Spoerri’s works at the Galerie Zwirner which lasted for seven minutes only. During these seven minutes, Spoerri boiled an egg and ate it. After this, the exhibition was over, and works not sold were packed up for transport. A fine copy. Very rare.
$650.00

77 (STOERMER) Baudelaire, Charles. Der Verworfene. Nachdichtungen von Hans Havemann. Mit sechs Urholzsnitten von Curt Stoermer. 79, (1)pp. 6 full-page original woodcuts in text. Sm. 4to. Dec. boards, 1/4 cloth, with front cover illustration by Ernst Schütte (light wear). One of 700 hand-numbered copies, from the limited edition of 1000 in all, published by subscription. Stoermer, born in 1891, studied in Paris at the Académie Julien and at Worpswede, together with Heinrich Vogeler; a contributor to “Der Sturm,” his work was shown at the Erster Deutscher Herbstsalon and in the November-gruppe exhibitions. Bookplate.
Hannover (Der Zweekemann), 1920.
Lang, Lothar: Expressionist Book Illustration in Germany 1907-1927 (Boston, 1976), no. 343; Jentsch, Ralph: Illustrierte Bücher des deutschen Expressionismus (Stuttgart, 1990), no. 94; Rilkend/Davis 2872
$400.00

78 SZITTYA, EMIL. Leo von König. 22, (2)pp., 16 plates. Boards, 1/4 cloth (bound by the presentee). Orig. printed wraps, bound in. One of 150 numbered copies on Japon. A monograph by Szitya on the German impressionist painter Leo von König (1871-1944), promoted by Paul Cassirer, whose resignation from the Berlin Secession helped precipitate the founding of the Neue Secession. The fascinating Hungarian writer and artist Emil Szitlya (1886-1964), who has been described as a “vagabond apostle of the European avant-garde,” is noted for his ties to the literary and artistic vanguard of Cubist Paris, and the Dada movement. Presentation copy, inscribed by König to the actress Hilde Wolff, “zur freundlichen Erinnerung an die Stunden, die sie im Kreise dieser Bilder verbrachte/Leo v. König/ März 1936,” with her inscription on the front flyleaf. Paris (Éditions “La Zone”) [1932].
$500.00

79 TAUT, BRUNO. Ein Wohnhaus. (Reihe der Kosmoshausbüch- ner.) 118, (2)pp., 1 color plate, 1 color chart with tipped-in samples. 104 photos and 72 drawn illus. in text. Sm. 4to. Dec. yellow cloth with inset photographic illus. First edition. The handsome modernist design, binding and typography are by Johannes Molzahn. A very fine copy.
Stuttgart (Franckh’sche Verlagsbuchhandlung W. Keller & Co.), 1927.
$375.00

80 (TEIGE) Nezval, Vítleslav. Praha s prsty deste. Obálka, frontispice, a typografická úprava: Karel Teige. Vazba: Frantisek Muzika. 204, (2)pp. 3 collage illustrations (1 halftone plate) by Teige, including frontispiece and pictorial title-page; 1 lettrine (Teige). Typography by Teige. Lrg. 8vo. Cloth. D.J., designed by Nezval (tears at spine). Teige’s collage illustrations for this collection of poems by Nezval are a classic instance of the Surrealist fascination with hands: gigantic hands holding a violin through the window of an apartment; an observational image of hands washing; hands tilting open a façade, with keys and a fantastical female cyclops.
Praha (Fr. Borovy), 1936.
Primus 274, illus. 215, 217
$400.00

81 TENERIFE. Ateneo de Santa Cruz de Tenerife. Exposición surrealista. Organizada en el Ateneo de Santa Cruz de Tenerife por “Gaceta de Arte.” 11-21 May 1935. Preface by André Breton, in Spanish. (12)pp., 12 plates. Lrg. 8vo. Dec. self-wraps., printed in red with an abstract design. An important Surrealist event. “In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Domínguez in Tenerife, who for four years had been publishing a review of modern art, ‘Gaceta de Arte.’ Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro García Cabrera, and Augustín Espinoza. ‘Gaceta de Arte’ organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings and photographs, including work by Arp, Bellmer, Brauner, Chirico, Dalí, Domínguez, Duchamp, Max Ernst, Giacometti, Maurice Henry, Valentino Hugo, Marcel Jean, Dora Maar, Magritte, Miró, Meret Oppenheim, Picasso, Man Ray, Styrsky, Tanguy. Conferences were held, and Buñuel’s and Dalí’s film ‘L’Age d’Or’ was shown” (Jean). A fresh copy. Rare.
Tenerife [1935].
$950.00

An almost complete run of “291,” constituting eight of the nine issues published (the complete run is numbered 1-12, due to the double-numbering of three issues). This set lacks No. 4 and also the photogravure of Stieglitz’s “The Steerage” (in No. 7/8), as is often the case. It is accompanied by the broadside “291” announces the opening of the Modern Gallery, 500 Fifth Ave., New York, on October 7th, 1915."

"291" occupies a uniquely interesting position among the great reviews of modernist art. It is really the first magazine to style itself as a work of art in its own right: not simply a venture in luxury printing, as many art reviews had been before it, but a new kind of publication altogether, an experimental series of multiples run off on a monthly basis in an edition of 1100 copies. It is also the first expression of the dada aesthetic on American shores; proto-dada, actually, dada avant la lettre, before dada had had its baptism in Zürich in 1916. Only Arthur Cravan’s short-lived "Maintenant" can be said to precede it as an instance of pre-dada sensibility anywhere in the periodic press. "291" took its original inspiration from Apollinaire’s “Soirées de Paris,” emphasizing calligrammatic texts and an abstracted kind of satirical drawing, but it cast these into a much more dramatic form by moving into a gigantic folio format and simultaneously dematerializing into a single gatefold sheet of paper. The eccentric purity of this new design is nowhere better seen than in "291" no. 5/6, the great Picabia issue, with its extraordinary gallery of machine portraits, subversive abstractions of the review’s own collaborators. Always envisioned as a limited run of twelve numbers, "291" is the critical link between “Camera Work”—which Stieglitz duly suspended in the interim—and Picabia’s own “391”—styled as its radical successor. Issued in a deluxe edition of 100 copies and a regular edition of 1000, “291” was a financial fiasco, failing to sell more than eight subscriptions on vellum and a hundred on ordinary paper, and in the end Stieglitz sold the entire backstock to a ragger for $5.80 ("perhaps my gesture was a satirical one," he wryly remarked).

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

Contents as follows:

No. 1. March 1915. (6)pp. Cover drawing, “291 throws back its forelock” (caricature of Stieglitz) by de Zayas, printed in black with hand-stencilled elements in pink wash; “How versus why” by Meyer; “Voyage” (’Idéogramme’) by Apollinaire; “One hour’s sleep—three dreams” by Stieglitz; “291” by Haviland; drawing, “Oil and vinegar caster” by Picasso; unsigned notes on simultanism, sincerism, unilaterals, satire and satirism, Matisse and New York, idiocism; drawing, “What is rotten in the state of Denmark?” credited to Steichen, but attributed by Sanouillet to de Zayas.


No. 3. May 1915. (4)pp. Cover drawing by Walkowitz; texts by Rhoades (“I walked in to a moment of greatness”) and Meyer (“Woman”); integrated into dou-

Provenance: Agnes Ernst Meyer, one of the editors of and contributors to the review, and an artist and patron of considerable interest in the history of American modernism.

New York, 1915-1916. $20,000.00

Ades p. 42f., 2.46; Almanacco Dada 44; Gershman p. 54; Motherwell-Karpel 335; Rubin p. 53; Verkauf p. 183; Dada Artifacts 80-85; Foster/Kuenzli/Sheppard p. 284; The Art Press p. 34f.; Tashjian p. 29f.; Homer p. 190; Sanouillet Picabia et 391, II.237f.; Naumann: New York Dada p. 58ff.; Pompidou: Dada, p. 62f., 983f.; Foster/Kuenzli/Sheppard p. 278-280.


86 291. NO. 7/8. September-October 1915. [Publisher: Alfred Stieglitz. Editors: Alfred Stieglitz, Paul Haviland, Marius de Zayas, Agnes Ernst Meyer.] (4)pp. This issue was meant primarily to serve
as a folder for Stieglitz's photogravure, "The Steerage," which is lacking from this copy. Tabloid folio. Never folded, and in fine condition. Neatly split at central foldline; offsetting to the interior from the missing photogravure. Provenance: Agnes Ernst Meyer.
New York, 1915. $750.00

New York, 1915. $2,500.00

New York, 1915. $2,500.00

(FOR "291" SEE ALSO ITEM 82)

89 London. Victoria Miro Gallery. RICHARD TUTTLE. (12)pp. Oblong 4to. Self-wraps. An announcement cum artist's book, in which the text—consisting solely of Simon Cutts' poem "Palpa/ for Richard Tuttle," in miniature booklet form—is stapled behind the folded edge of an announcement card five times wider than it, such that the card, brilliantly colored in blue, yellow and orange, becomes its outlandishly oversized front cover.
London, 1987. $150.00

Mönchengladbach, 1985. $175.00

91 VALLOTTON, FELIX. Crimes et châtiments. (L'Assiette au Beurre. No. 48. 1 mars 1902. Numéro spécial.) 23ff., with 22 full-page original lithographs in three colors, including front cover (Vallotton & Goerg 56-78); versos blank. Lrg. 4to. Dec. self-wraps. "Le présent numéro présente plusieurs innovations, il est lithographié, il n'est pas imprimé au recto, et son format dépasse le format ordinaire de "L'Assiette au Beurre"" (from the publisher's notice on the back cover). Small tear in last plate; a fresh copy, clean and unbrowned, rare thus.
Paris, 1902. $1,500.00

92 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 Vorderberg-Gildewart has designated “II,” presumably comes from the first group. The Dutch artist Friedrich Vorderberg-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters’ Ring Neue Werbegestaltung, 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 Vorderberg-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 pristine copy.

Amsterdam (The artist), 1940. \$3,500.00

“Typographie kann unter Umständen Kunst sein”: Vorderberg-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), no. T440

93 Wuppertal. Galerie Parnasse.accompanying Vostell. Décollages et Verwischungen. 14.9. – 10.10. 1963. 8 folding leaves (32pp.) 1 folding plate in poster format (verso blank), loosely inserted. Prof. illus., including many full-page photographic plates. 4to. Dec. wraps., stapled as issued. Contents include an excerpted letter from Jackson Low to Vostell, and frames of the artist 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 pristine copy.

Wuppertal, 1963. \$400.00

94 WALDEN, HERWARTH. Die neue Malerei. Dritte Auflage. 29, (3)pp., 17 plates (including tipped-in color frontispiece). Sm. 4to. Wraps., titled in gold. Reproducing work by Kandinsky, Marc, Severini, Léger, Klee, Molzahn, Muche, Schwitters and others.

Berlin (Verlag Der Sturm), 1919. \$250.00

Raabe/Hannich-Bode 322.13; Perkins 76; Spalek 4250


Berlin (Verlag Der Sturm), 1924. \$275.00

Raabe/Hannich-Bode 322.3; Spalek 4238; cf. Perkins 74


Mönchengladbach, 1973. \$1,500.00


Wien [1902]. \$350.00


Wien, 1903. \$1,250.00

99 WIEN. Vereinigung Bildender Künstler Österreichs Secession. XX. Ausstellung der Vereinigung Bildender Künstler Österreichs Secession. März, April, Mai 1904. 38pp. Lrg. oblong 8vo. Dec. blue wraps. The hand some graphic design of the catalogue, with Secessionist ruled frames around the pages, is credited to Adolf Böhm; cover design by Leopold Stolba.

Wien, 1904. \$400.00

Pabst, Michael: Wiener Grafik um 1900 (München, 1984), fig. 204


Paris [1969]. \$150.00

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