MODERN + CONTEMPORARY ART

Rare Books, Posters and Documents

ars libri ltd
ARS LIBRI LTD

500 Harrison Avenue
Boston, Massachusetts 02118
U.S.A.

tel:  617.357.5212
fax:  617.338.5763
email: orders@arslibri.com
http://www.arslibri.com

All items are in good antiquarian condition, unless otherwise described.

All prices are net. Massachusetts residents should add 5% sales tax.

Reserved items will be held for two weeks pending receipt of payment or formal orders.

Orders from individuals unknown to us must be accompanied by payment or by satisfactory references.

All items may be returned, if returned within two weeks in the same condition as sent, and if packed, shipped and insured as received.

When ordering from this catalogue please refer to Catalogue Number One Hundred and Forty-One and indicate the item number(s).

Overseas clients must remit in U.S. dollar funds, payable on a U.S. bank, or transfer the amount due directly to the account of Ars Libri Ltd., Cambridge Trust Company, 1336 Massachusetts Avenue, Cambridge, MA 02238, Account No. 39-665-6-01.

Mastercard, Visa and American Express accepted.
1  
ABE KONGO

Abe Kongo gashu [Paintings by Abe Kongo]. (26)pp., 32 plates (including frontispiece portrait of the artist, with cigarette holder, facing a mirror). Tissue guards. Dec. wraps., reproducing a picture by Abe on the front cover. Original glassine (chipped). The painter Abe Kongo (1900-1968) was allied to the Shinkankakuha group, an offshoot of the Nikakai. "Par ailleurs, la Nika (Deuxième Section), qui fut très tôt les plus influent des groupements artistiques non officiels, est toujours présente. En 1930, Zadkine rejoint ce groupe qui est aussi le cadre où se déploie ce qu'il est convenu d'appeler le pré-surréalisme ou encore le surréalisme formaliste pratiqué par les peintres proches du mouvement 'Shinkankakuha (Nouvelles Sensations) tels que Koga Harue, Togo Seiji, Abe Kongo ou Minegishi Yoshikazu" (Nakamura Giichi, in "Japon des avant-gardes 1910/1970"). The illustrations of Abe’s work show a variety of Surrealist influences (among others), including Ernst, Picabia, Miró and Dalí. 

Tokyo (Dai ichi Shobo), 1931. $1,200.00  

2  
ALBERT-BIROT, PIERRE


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

3  
ALBERT-BIROT, PIERRE


Paris (Jean Budry & Cie.), 1924. $800.00

Dada Global 192

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 in pen 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.” Jean Budry appears to have replaced Éditions Sic as Albert-Birot’s principal publisher in 1923; in this case he has been superseded by 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

Lake, Carlton: Baudelaire to Beckett p. 9

5  
ALECHINSKY, PIERRE

Caillois, Roger. Un mannequin sur le trottoir. Pierre Alechinsky: remarques au pinceau. (20)pp. Illustrations in color throughout by Alechinsky, including 5 plates (2 double-page)
and 14 integrated with text; the text itself a facsimile of a typescript containing manuscript corrections by the author. Sm. folio. Portfolio (dec. slipcase, chemise). Contents loose, as issued. Edition limited to 450 hand-numbered copies in all, signed in the justification by Alechinsky and Caillois. Light wear to the slipcase.

Paris (Yves Rivière), 1974.


6

AZIMUTH


Milano, 1959-1960. $6,500.00

7

(BAUHAUS)

Dessau. Bauhaus Dessau. Metallisches Fest. Glocken-Schellen-Klingel-Fest. Bauhaus Fasching im Bauhaus in Dessau. 9. Febr. 1929. Folding invitation brochure, and separate entry card. Invitation: (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). Entry card: 1p. (verso blank), printed in red and black on silver foil stock, with an aerial plan of the Bauhaus and inset depiction of its building, along with boldly designed information about time, date and ticket price; perforated at top right. 140 x 105 mm. (ca. 5 1/2 x 4 1/8 inches). Oblong sm. 8vo. Dec. silver foil wraps., printed in blue and anodized copper.

The invitation to this famous Bauhaus carnival soirée, together with the very rare and marvelously designed silvered entry card, both designed by Johan Niegeman. “With an elegant metal-colored card, printed with the usual lowercase 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 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, shingly 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.” Extremely fine,
bright examples, particularly rare thus.
Dessau, 1929. $5,500.00
Wingler pp. 157, 530f. (illus.); Fleischmann p. 248f. (reproducing both items in entirety); Bauhaus-Archiv: Das A und O des Bauhauses: Bauhauserbung: Schriftbilder, Drucksachen, Ausstellungsdesign (Berlin, 1995), 251, 254, illus. p. 157; Concepts of the Bauhaus 132

8
BERTINI, GIANNI
Identikit. 1-3. 3 vols. (50), (54), (72)pp. Most prof. illus. throughout, with many items hinged onto mounts. Lrg. 4to. Publisher’s boards (vols. 2-3 with stencilled linen backstrips). Published in small limited editions, each with the thumbprint and signature of the artist in colored inks: No. 1 edition size unspecified; No. 2, edition of 75 copies, No. 3, edition of 50 copies.
Bertini’s homemade autobiographical time capsules: extravagant albums of vintage original posters (some very large, folded, some of them original serigraphs), announcements, tracts, catalogues, invitations, and other ephemera documenting his career, interspersed with newly written texts and photostats of critical commentary, all exuberantly designed and assembled by the artist. No. 2 contains a signed and numbered original color lithograph. A fine set.
N.p./ Nansola-Paris (Edizioni Castelli e Rosati), 1969, 1984, 1990. $1,200.00

9
(BEUYS, JOSEPH)
dé-collage/ 5: happenings, stücke, partituren, februar 1.966.
Wolf Vostell’s “Dé-collage” (a title he later refined as “dé-coll/age”) was unquestionably the most important German review dedicated to the theoretical writings, manifestos and performances of Happenings, Fluxus, Nouveau Réalisme, and the intermedia avant-garde. It was also the first of its kind, Vostell in fact anticipating “Fluxus 1” (something for which George Maciunas never forgave him). Of its seven issues, this one, “dé-collage/ 5” is certainly the most important issue: a portfolio of original multiples and other contributions, which includes Joseph Beuys’ renowned “Zwei Fräulein mit leuchtendem Brot”—a multiple with a large block of actual chocolate and a long rolled scroll of text, both affixed to a text on card stock. Other contents include Vostell’s “Skleelett” (text on card stock, covered with loose yellow-orange pigment, in cellophane envelope); Ben Vautier’s “Spucke Ben 1960” (bandaid multiple, on card); H.J. Dietrich’s “Aufhaenger” (plastic hook, mounted on yellow card stock, signed in pencil on the verso); Eckhart Rahn “Vergessen sie...” (strip of acoustic tape, mounted around text on card stock, numbered by hand); Ludwig Grosewitz’s “Dazwischen” (text on die-cut card stock, threedimensional if opened); and other texts and compositions by Dick Higgins, Allen Kaprow, Franz Mon, Ben Patterson, René Block, Claus Bremer, Henning Christiansen, Bernhard Hoekoe, Gerhard Ruehm, Vagalisis Tsakiridis, and members of the Gruppe Zaj (José Cortes, Manuel Cortes, Juan Hidalgo, Walter Marchetti and Tomas Marco), mostly on loose sheets of card stock. Printed case with two small tears on front cover, and other light soiling on back. A very fine copy, and much the finest example of the Beuys multiple we have ever seen, the chocolate in stable, clean and attractive condition (as is the rolled scroll).
Köln/Frankfurt, 1966. $13,500.00
Dé-Collage: see also item 28
10

**BIEF**

J concoction 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

Gershman p. 47; Ades p. 434; Milano p. 586f.

11

**BOLTANSKI, CHRISTIAN**


Paris (Multiplicata), 1972. $600.00

12

**BOLTANSKI, CHRISTIAN**

Saynètes comiques. Le baiser honteux. La première communion. La visite du docteur. L’anniversaire. La toilette du matin. (2), 16ff. 22 halftone illus. Lrg. oblong 4to. Wraps. Artist’s book, published in conjunction with the exposition organized by Europalia 75 France, et al. This is the first edition, not to be confused with the reprint.

Bruxelles, 1975. $250.00


13

**BOLTANSKI, CHRISTIAN**

Géo Harly danseur parodiste. (“L’Album.” Vol. 2.) (20)pp. 9 fine photographic plates. Sm. 4to. Wraps. Edition limited to 300 hand-numbered copies, printed on Vergé Ivoire 130 g. “Il y a quelques années, dans une boîte de cigarettes, j’ai trouvé ces photographies. Qui se souvient de Géo Harly: je pense qu’il est né il y a un peu plus d’un siècle, qu’il avait un frère, qu’il aimait beaucoup sa mère.”

Dijon (Association pour la diffusion de l’art contemporain), 1988. $400.00

14

**BONNARD** Vollard, Ambroise

Sainte Monique. Illustrations de Pierre Bonnard. (2), ix, (1), 222, (6)pp. 29 lithographs and 17 etchings (including 3 tables) hors texte. 178 wood-engravings (including 37 “bois non utilisés” on 15 plates hors texte). Sm. folio. Dec. wrapper with wood-engraved vignette, loose, as issued (small tears at head of backstrip). Glassine d.j. Uncut. All contents loose, as issued. One of 257 copies on vélin d’Arches, from the limited edition of 599 (including 50 copies hors commerce). “Bonnard, whom one might associate with a more pagan inspiration, interpreted this story of a saint—though treated by Vollard in a contemporary style—with touching solemnity, never
lapses into jejune sentimental piety. His lines vibrate with life.
It was, in fact, the last book he illustrated and saw published in his lifetime" (Strachan). Slightest intermittent foxing; a very fine and crisp copy.
Paris (Ambroise Vollard), 1930. $5,500.00
Roger-Marx 96; Rauch 27; Skira 28; Stern 11; Erving 5; Wheeler p. 98; Basel 25; Chapon p. 281; Johnson 170; Strachan p. 56

15
BRECHT, GEORGE & WATTS, ROBERT
Maytime. [Yam Festival Calendar. Maytime/Yam Time.] Double-sided broadside graphic calendar, printed in blue and green on white stock. 558 x 215 mm. (cira 22 x 8 1/2 inches). Prof. illus., with photocollages and freehand illustrations, appropriated nineteenth-century and modern commercial advertisements, typographic caprices, and other elements.
Calendar of events and recommended activities for the May 1963 Yam Festival, edited and designed by Brecht and Watts. Featured—on Clock Day, Box Day, Yam Hat Sale, Balloon Day, Necktie Day, Water Day, Food Day, Key Day and others—was a hectic agenda spread across New York and New Jersey throughout the month. "Yam Day," at the Hardware Poet's Playhouse over the weekend of 11-12 May, included performances and projects by George Brecht, Robert Breer, John Cage, Robert Filliou, Red Grooms, Rudy Burckhardt, Al Hansen, Dick Higgins, Ray Johnson, Joe Jones, Alison Knowles, George Maciunas, Jackson Mac Low, Ben Patterson, Yvonne Rainer, Stan Vanderbeek, Robert Watts, James Waring, Diane Wakoski, Emmett Williams, LaMonte Young, and others; another major event, "Segal's Farm," was held on the 19th, "with a Happening by Allen Kaprow, dance by Yvonne Rainer, Decollage by Vostell, Music by LaMonte Young, + All Kinds of Trouble by Dick Higgins" at the New Jersey farm of the sculptor George Segal. An incunable of Fluxus, predating George Maciunas' return from West Germany. Folded, presumably as mailed. One small closed tear near head; a little light wear. Very rare. [New York, 1963] $2,500.00
Happening & Fluxus 01.05.63—31.05.63; Milman, Estera (ed.): Fluxus: A Conceptual Country (Visible Language, Vol. 26, No. 1/2, 1992), p. 239

16
BRETON, ANDRÉ (editor)
Paris, 1950. $300.00
Sheringham Aa446; Pompidou Breton p. 405; Gershman p. 10; Rubin 69; Biro/Passeron p. 19

17
BUCURESTI. CAMINUL ARTEI
Bucuresti, 1946. $650.00
Ilk K466, illus. p. 106

18
Mönchengladbach, 1971. $550.00
Glasmeier, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 437 (illus.)

19
CALLE, SOPHIE
La fille du docteur. (36)pp., 16 fine photographic plates printed on translucent vellum stock. 2 photographic illus. in text. 15 facsimile calling cards, loosely inserted (as issued) in glassine envelopes mounted opposite the plates. Lrg. 4to. Faux leopardskin flocked boards, with purple endpapers. Publisher's box, with title panel on lid. One of 230 copies, signed and numbered in pen by Calle, from the limited edition of 259 in all. A very fresh copy.
New York (Thea Westreich), 1991. $1,250.00
20
CANGIULLO, FRANCESCO
Caffeconcerto. Alfabeto a sorpresa. (46)pp. Prof. illus. throughout with typographic and pen-and-ink (and wash) compositions. Sm. 4to. Dec. wraps., designed by Cangiullo. Cangiullo’s best-known work and one of the most important books in the Futurist canon, printed on colored stocks with wonderful parole in libertà and other typographic experiments, often with elaborate freehand elements. “Cangiullo reinvented the typography of the printed page in the form of narrative fireworks, borrowing from advertising in a manner typical of the ‘collage’ mentality, as for example in ‘Piedigrotta.’” Later he began a fantastic deformation of writing, reducing it to an image of its alphabetic origin, visually theatricalized, as in the ‘surprise alphabet’ in “Caffeconcerto” (Enrico Crispolti, in Hultén). “This short book stages each of the turns of a music-hall show through graphic illustrations produced typographically. Sometimes the page becomes a theater of signs, but the poetry is always supported by play and an inventive cheerfulness that have no peer in the Italian avant-garde. As such, ‘Caffeconcerto’ is the very best example of futurist materialist writing” (Luciano Caruso, in Jentsch). A fine copy. Milano (Edizione Futuriste di “Poesia”), 1919. $2,250.00


21
CLEMENTE, FRANCESCO
Francesco Clemente Pinxit. (20)pp.; (6)pp. additional in flaps on and under the folding covers. Issued without text, the work includes 7 full-page designs in colors by the artist, as well as 14 halftone illus. (10 colored, of which 8 loosely inserted in passepartouts, as issued). 4to. Dec. boards, 1/4 cloth (the covers with 2 further halftone color illus.) Printed in India on rough-textured wove stock. Signed in pencil by Clemente at the conclusion. The size of the edition is unstated. London/Roma (Anthony D’Offay/ Gian Enzo Sperone), 1981. $600.00

22
CLEMENTE, FRANCESCO & SAVINIO, ALBERTO
Departure of the Argonaut. (100)pp. Most profusely illustrated, with 49 photolithographs (43 in color and 6 in black), printed on double-spread folds, and integrated with text. Portions of the text printed in red. Large folio. Wraps. (Okawara paper). Publisher’s blind-embossed linen clamshell case. Édition de tête: No. I of 32 proof copies designated with roman numerals, apart from 200 numbered copies, all signed by the artist in the colophon (and apart from 56 unbound copies constituting a portfolio edition). Printed on Okawara mouldmade Kozo paper. ‘Alberto Savinio wrote ‘The Departure of the Argonaut’ in 1918, when his metaphysical interests were at their height. The text takes the form of a wartime diary and travelogue and was inspired by the author’s journey to the front at Salonika during World War I. Abutting and overlaying the text with monochromatic and richly colored images of whirlpools,
warriors, steamboats, and other maritime motifs, Clemente delineates the authoritarian world described by Savinio as 'triple phantom: Government, Army and Nation' (Phillips/Zwicker). "The sensual Japanese Kozo paper and the grand format give the pages the appearance of an album of watercolors" (Johnson). Loosely inserted, as issued, the double-folded translator's note, as well as three copies of the illustrated folio prospectus for the copy. A superb copy. New York/London (Petersburg Press), 1986. $7,500.00

CZESCHKA, CARL OTTO
Kalender 1904, Gez. von Czeschka. (28)pp. 12 full-page woodcut color plates, printed in slate blue, terracotta, grey and black; facing these, monthly calendar pages, printed in blue and terracotta, each with a zodiacal emblem at the head. Printed on heavy wave cream-colored stock. 208 x 198 mm. (ca. 8 5/8 x 7 3/4 inches). Sm. sq. 4to. Dec. celadon grey wraps., designed by Czeschka, printed in blue and black, secured with knotted cord, as issued. One of the earliest illustrated works of Carl Otto Czeschka, the Secessionist and Wiener Werkstätte artist and designer, this calendar draws on the imagery of children's books—ghostly apparitions of cherubs and naked nymphs, a fool trailing ribbons and masks, knights in the moonlight, and mermaids—in a classic Viennese Jugendstil manner, reminiscent of early Kandinsky. A superb copy, in exceptionally fresh condition. Very rare. [Wien] (Christoph Reisser's Söhne) [1903]. $7,500.00

CZYZEWSKI, TYTUS

COLLAGE
signed "c.c praha 1923", incorporating the initials WTK in large block letters as part of the composition. Cut and pasted papers and wood. 310 x 235 mm. (12 1/4 x 9 1/4 inches). The letters "WTK" at top left are cut from black construction paper; a central vertical bar is formed of a piece of wooden lath, painted black; all other elements, apart from a clipped and pasted fragment of a French newspaper, are of cut paper painted in gouaches, in blue, pink, orange-red, yellow, cream, and grey, all mounted on a sheet of white stock (and some slightly extending over it) carrying the signature and date, in pencil, itself mounted on a plain cardboard support. Contemporary wood frame, sealed with French newspaper clipplings on the verso at an early date. To date, no clues have been found to settle the attribution of this collage, which, though executed in Prague, it may possibly be the work of a Polish artist. Praha, 1923. $6,500.00

24

26

(CZYZEWSKI) Chwistek, Tytus
Tytus Czyzewski a Kryzys Formizmu. [Tytus Czyzewski and the Crisis of Formism.] (6)pp., 13 plates (6 from drawings, 7 from paintings and assemblages). Lrg. 8vo. Self-wraps.

An important early study of Czyzewski by one of the key figures of the Formist group, the painter, philosopher, and mathematician Leon Chwistek (1884-1944). Formism, which made its first appearance in Krakow in 1917, and was on the verge of disbanding when this book came out in 1922, was more an alliance of avant-garde artists than it was a clearly delineated aesthetic movement. “The Formists had no doctrine, and each member of the group represented an individualized tendency toward a synthetic, distinct, and usually geometricized form over other painterly or sculptural means. Their work syncretized avant-garde trends taken from European art, above all from Cubism, Futurism, and Expressionism. The artists emphasized their formal differences but invoked their shared national traditions by drawing on Polish folklore.... The painting of [certain] leading Formists—Czyzewski, Chwistek, and Witkacy—is more complex and individual, not least because these artists were not only painters; Witkacy wrote plays, novels, and treatises on aesthetics and philosophy; Czyzewski was a poet; and Chwistek a philosopher. At the first group exhibition in 1917,
Czyzewski showed some of his experimental Multi-Planar Pictures (1915-18), the radicalism of which caused some consternation. Asymmetric in composition and irregular in form, they consisted mainly of three-dimensional elements, mainly made of cardboard, that owed more to the spirit of Dada than Cubism. On the level of representation, they seem an odd, haphazard mixture of figurative and abstract forms juxtaposed in space as an assemblage. The most Formist of Czyzewski’s paintings...display like his poems a synthesis of the modern, especially Cubism and the ‘primitive’ in the sense of folk-art tradition. Primitivism also became part of the program of Polish Futurist poetry. From October 1919 Czyzewski, with Chwistek and [Konrad] Winkler, was editor of the periodical 'Formisci.' Chwistek,...in his Formist years, was influenced mainly by Italian Futurism, both as regards formal means, above all Simultaneity (e.g. ‘Fencing,’ 1919) and in his choice of subject matter (e.g. the series ‘Cities,’ c. 1919-20)” (Tomasz Gryglewicz, in “Central European Avant-Gardes: Exchange and Transformation”). Nearly invisible small waterstain at foot; a fine copy. Very rare.

Kraków (Księgarnia Gebethnera i Wolffa), 1922. $2,000.00


DÉ-COLLAGE. No. 4. Januar 1964


A special “Happenings” issue. Texts and images by 14 contributors, including George Brecht, Tomas Schmit, Stanley Brouwn (tipped-in multiple), Allan Kaprow, Higgins, Bazon Brock, Paik, Robin Page, Frank Trowbridge, Claes Oldenburg, H.J. Dietrich, J.J. Lebel, and Al Hansen. Wolf Vostell’s “Dé-collage” (a title he later refined as “dé-coll/age”) was unquestionably the most important German review dedicated to the theoretical writings, manifestos and performances of Happenings, Fluxus, Nouveau Réalisme, and the intermedia avant-garde. It was also the first of its kind, Vostell in fact anticipating “Fluxus 1” (something for which George Maciunas never forgave him). A fine copy. Köln, 1964. $950.00


Dé-Collage: see also item 9

DÉ-COLLAGE. No. 4. Januar 1964


A special “Happenings” issue. Texts and images by 14 contributors, including George Brecht, Tomas Schmit, Stanley Brouwn (tipped-in multiple), Allan Kaprow, Higgins, Bazon Brock, Paik, Robin Page, Frank Trowbridge, Claes Oldenburg, H.J. Dietrich, J.J. Lebel, and Al Hansen. Wolf Vostell’s “Dé-collage” (a title he later refined as “dé-coll/age”) was unquestionably the most important German review dedicated to the theoretical writings, manifestos and performances of Happenings, Fluxus, Nouveau Réalisme, and the intermedia avant-garde. It was also the first of its kind, Vostell in fact anticipating “Fluxus 1” (something for which George Maciunas never forgave him). A fine copy. Köln, 1964. $950.00


Dé-Collage: see also item 9

(DELAUNAY / LAURENCIN) Paris. Galerie Barbazanges
Les peintres R. Delaunay, Marie Laurencin [Invitée], Paris. Exposition, 28 février - 13 mars 1912. Texts by Maurice Princet and Fernand Fleuret. (12)pp., 8 plates. Printed self-wraps. The extremely rare catalogue of Robert Delaunay's first solo exhibition, and, by extension, Marie Laurencin's as well. “Early in February 1912, Delaunay and his family returned to Paris, where a great deal of work awaited him. At the end of the month, he was to have his first one-man show at the Galerie Barbazanges; Marie Laurencin, Apollinaire’s..."
friend, had been invited to contribute a few of her pictures to the show. The catalogue of the exhibition lists forty-one pictures by Delaunay from the years 1904 to 1912. It was, in short, a regular retrospective. The preface to the catalogue was written by the mathematician Maurice Princet, a friend of Delaunay's since 1911 and one of his most intelligent and fruitful partners in conversations about painting problems. In it Princet, who was trained in precision and abstraction and had an intense feeling for art, clearly outlines Delaunay's development and the intellectual power behind his pictorial ideas.... The show at the Galerie Barbazanges in February [was] so important for Delaunay as his first chance to demonstrate his entire development that he had gathered up every obtainable picture for it (including even the 'Eiffel Tower' he had sold in Germany)” (Gustav Vriesen). Covers somewhat worn and soiled. **This copy from the library of André Breton**, with the book's ticket from the Breton sale, Paris 2003. Paris, 1912. $1,250.00


30


Paris, 1916. $3,750.00

31

DERMÉE, PAUL


Paris (G.L.M.), 1937. $350.00

G.L.M. 152

32

DERMÉE, PAUL


33

(DUCHAMP, MARCEL)

Readymade 'Comb' and an image of the journal's masthead. The same reproduction (but without the 'Transition' masthead) is included in all copies of 'The Box in a Valise,' 1941. According to Sylvia Beach, James Joyce told her jokingly that 'the comb with thick teeth shown on this cover was the one used to comb out 'Work in Progress'" (Schwarz). Apart from the Duchamp design, this is one of the best issues of "Transition," with texts and images by Agee, Arp, Eluard, Jarrell, Jolas, Joyce, Copland, Man Ray, Léger, Moholy-Nagy, Mondrian, Panofsky, Calder and others. Front cover creased at one side, with small tear and light chipping New York, 1937. $250.00
Schwarz 457; Naumann 5.16; Andel Avant-Garde Page Design 1910-1950, illus. 456

34

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, (1–33) 259 chessboard diagrams, printed in red and black (of which 8 full-page, printed on glassine), 2 errata slips. Lrg. 4to. Printed wraps., designed by Duchamp. Edition limited to 1000 copies. Parallel texts in French, German and English.

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

Paris/Bruxelles (Éditions de l'Echiquier), 1932. $2,000.00
Schwarz 430; Lebel 52, 83, 172-3, no. 165; Naumann 4.17

35

(DUCHAMP, MARCEL)
Le surréalisme, même. Directeur: André Breton. Rédacteur en chef: Jean Schuster. No. 1, Octobre 1956 (of 5 issues published in all, 1956-1959). 158pp. Illus. Prof. illus. (partly in color, and with loose inserts. The first issue, with cover design by Marcel Duchamp, here signed in pen by Duchamp on the cover, at the upper left edge of his "Female Fig Leaf." A similarly inscribed copy is cited in Schwarz.

Texts by Breton, Bédouin, Mansour, Benayoun, Pieyre de Mandiargues, Cirot, Legrand, Schuster, et al. "For the cover, Duchamp asked a photographer to take a special photograph of his sculpture, lighting it in such a way as to make it appear 'inside out and upside down.' Duchamp then retouched the photograph in such a way as to accentuate its contours, thereby enhancing the illusion that the object in the image was convex and three-dimensional (rather than what it actually was, concave)" (Naumann). Lower right corner of front cover visibly creased.

Paris (Jean-Jacques Pauvert), 1956. $1,200.00
DUCHAMP-VILLON, RAYMOND & KELLER, JEAN

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’austerité 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 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, remarkably, 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. Unopened. A fine copy.
Châlons-sur-Marne (Imprimerie-Librairie de l’Union Républicaine), 1918.


ERNST, MAX

La femme 100 têtes. Avis au lecteur par André Breton. (328)pp. 147 captioned full-page illustrations after collages of steel engravings. 4to. Wraps. (backstrip defective, with traces of old tape). One of 900 numbered copies on vélin teinté, from the limited edition of 1000 in all.
“Ernst produced the first of the three collage novels in 1929 while staying at a farm in the Ardèche. He had taken with him a collection of nineteenth- and early twentieth-century magazines and journals whose wood-engraved illustrations had fascinated him for years as he browsed among the bookstalls of the Seine in Paris. An illness confined him to bed for a couple of weeks, and in that concentrated period of mental activity was born ‘La femme 100 têtes,’ a visual novel containing 147 collages that Ernst divided into nine chapters. The unusual title is a pun that relates to his Surrealist quest for multiple identities, and...establishes both the name and character of Ernst’s main heroine, who has both 100 heads and is without a head at the same time: a heroine of mythic proportions, she represents the essence of womanhood who bears no single face but is constantly changing” (Evan Maurer, in Rainwater). From the library of Maurice Henry, with his signature in pencil on the front flyleaf.
Paris (Editions du Carrefour), 1929.

$3,000.00

Tours 7; Spies/Metken 1417-1563 (after); Rainwater no. 21, p. 63ff.; Gershman p. 20; Skira 113; Ades 9.98; Reynolds p. 43; Villa Stuck 38; Franklin Furnace 132
ERNST, MAX & ÉLUARD, PAUL
Misfortunes of the Immortals. Translated by Hugh Chisholm. 44, (10)pp. 22 full-page ilus. 4to. Dec. boards. Edition limited to 610 copies. “This edition is further augmented by Three drawings Twenty Years After. The Misfortunes of the Immortals was first published in Paris in 1920, originally revealed in French by Paul Eluard and Max Ernst, and now translated into English by Hugh Chisholm. This edition has been designed and published by Caresse Crosby, handset in Spartan type twelve point and printed at the 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

ERNST, MAX & ELUARD, PAUL
Les malheurs des immortels. Révélés par Paul Eluard et Max Ernst. (44)pp. Frontis. and 20 full-page collages of steel-engravings by Ernst. Sm. 4to. Wraps. Glassine d.j. One of 500 numbered copies on pink vélin, from the limited edition of 1800. A reprint of the rare 1922 edition, which had been issued in a “petit nombre” only. Paris (Editions de la Revue Fontaine), 1945. $650.00

ERNST, MAX & PÉRET, BENJAMIN
La brebis galante. 124pp. 3 original color etchings with aquatint (including title) and 22 full-page illustrations, of which 18 colored by hand in pochoir. Cul-de-lampe, lettrines. 4to. Dec. wraps. (original color lithograph). One of 300 numbered copies on vélin d’Arches, signed in the justification by Char and Ernst, from the limited edition of 316. A Surrealist fairy tale by Péret, illustrated by Ernst both with etchings and with punning collages, drawn from textbooks on palaeontology and marine micro-organisms, among other sources. “The book can in a way be considered the most representative Surrealist art form, and the manner in which it evolved adds one more paradox. Volumes that we consider masterpieces of this Janus-faced genre, such as Péret and Ernst’s ‘La brebis galante’ or Eluard and Miró’s ‘A toute épreuve’, appeared after World War Two—long after the heyday of surrealism” (Hubert). Short tear at edge of the cover expertly mended. Paris (Les Éditions Premières), 1949. $6,000.00

ERNST, MAX & CHAR, RENÉ
Dent Prompte. (56)pp. 10 full-page original color lithographs. Folio. Portfolio (boards with 1 additional color lithograph by Ernst). Chemise. Slipcase (somewhat worn). All contents loose, as issued. One of 240 numbered copies on vélin d’Arches, signed in the justification by Char and Ernst, from the limited edition of 290 in all. Reprinting 10 poems from Char’s “Dehors la nuit est gouvernée” (1938) where they appeared under the title “Versions”; they were later revised in 1949 omitting (as here) all punctuation. Paris (Galerie Lucie Weill), 1969. $4,500.00

Caspar David Friedrich: Seelandschaft mit Kapuziner. / Paysage marin avec un Capucin. [Von] Achim von Amim, Clemens Brentano, & Heinrich Kleist. Illustriert und ins Französische übertragen. 33, (5)pp. 1 original lithograph, printed in grey (frontispiece). 6 illus. of collages by Ernst. Folio. Wraps. One of 500 hand-numbered copies, from the
limited edition of 610 in all, printed on uncut vélin de Rives. Discreet stamp of the Sammlung Aebli-Streiff, Zürich. Zürich (Hans Bolliger), 1972. $1,250.00

43
FLUXUS. No. 5
Fluxus Vaseline TReapEzoid. Fluxus No. 5. March, 1965. (4)pp. (single sheet, folding), printed in on brown wove stock. 560 x 430 mm. (22 x 17 inches). Prof. illus. Tabloid folio. The fifth issue of the Fluxus newspaper, edited and designed by George Maciunas, with a page given to George Brecht. “These temporarily replaced the yearboxes as a faster means of propagandizing the movement and distributing new works; resulted in 9 issues, plus 2 after Maciunas’s death. Each issue is different in content and intent, variously including scores, pieces and ads for Fluxus works, posters for Fluxus concerts, and photo-reportage of past performances” (Phillpot/Hendricks).
This issue, dramatically illustrated with mid-nineteenth-century wood-engravings and woodblock 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, Fluxchess, Fluxorgan, and other pieces by Chieko Shiomi, Robert Watts, Joe Jones, Ayo, Vautier, Alison Knowles, George Brecht, and others); and, last, a “River Wax” Science page: “a special report by the ‘Yarn Festival Research Laboratories,’ with strange technical arcana (“Initial Uptake of Silica by Excised Barley Roots,” “Friction between Feet and Ground”) intermingled with faux-commercial come-ons and remarks (“Are You as Smooth in Hoboken as You Are in Louisville?”). “You may be the first scientist whose information problems can’t be helped”) and peculiar photographic and wood-engraved figures. A fine copy.

New York, 1966. $1,800.00
Silverman 557. Fluxus Codex p. 96f. (illus.); Phillipot/Hendricks 21

44
FLUXUS. No. 8
Fluxus Vaseline sTReet. Fluxus No. 8. May, 1966. (4)pp. (single sheet, folding), printed in black on scarlet stock. 560 x 430 mm. (22 x 17 inches). Tabloid folio. The eighth issue of the Fluxus newspaper. This glamorously beautiful one promotes on page 1 (all but illegibly, on a Ben Day screened photograph of stones) a street cleaning event in front of the Plaza Hotel on June 11th; and on page 2, a hotel event at the Waldorf (“Inquire for room booked by Fluxus, bring your own towel”), advertised in an elaborate, Ernst-inspired full-page collage design from steel engravings; “Yellow Pages, or an action page by Wolf Vostell,” on page 3; and on page 4 a “Flux Shop” with photo illustrations of superb Fluxus publications, multiples, games, kits, instruments, furniture, multiples, and other items. Foldlines, a trifle creased.
New York, 1966. $1,800.00
Silverman 569. Fluxus Codex p. 98f. (illus.); Phillipot/Hendricks 28

45
FLUXUS. No. 9
[ misnumbered No. 8]. JOHN YOKO & FLUX all photographs copy right nineteen seVenty by peTer MooRE. Fluxus No. 8 [sic; actually No. 9], 1970. (4)pp. (single sheet, folding), printed on heavy white stock. 550 x 435 mm. (21 5/8 x 17 1/8 inches). Loosely inserted, as issued: printed in black on turquoise stock. 513 x 152mm. (20 1/4 x 6 inches). Prof. illus. (123 numbered photos, keyed to the insert). Tabloid folio. The ninth issue of the Fluxus newspaper. “Fluxus Newspaper No. 9 (misnumbered 8) consists entirely of photographs by Peter Moore, with a 2-page insert identifying the contents” (Henricks). These include “Fluxfest Presentation of John Lennon & Yoko Ono +*” at 80 Wooster St., New York, 1970; “Flux-Mass” at Douglass College, February 17, 1970; “Flux-Sports” at Douglass College, and “New Years Eve’s Flux-fest, 80 Wooster St., New York, December 31, 1969. Also detailed on the insert are: “Tickets by John Lennon + Fluxtours,” offering “Unauthorized tickets to visit famous people” (such as Lauren Bacall and James Stewart), a round-trip ticket to Goose Bay, Labrador (John Lennon, $168) and a one-way ticket to Siberia (George Maciunas, $800) and other excursions; “Measure by John & Yoko + Fluxdoctors”; “Blue Room by John & Yoko + Fluxillars”; “Portrait of John Lennon as a Young Cloud by Yoko Ono & Every Participant;” and other pieces. Foldlines.
New York, 1970. $1,800.00
Silverman 592, Fluxus Codex p. 99f. (illus.); Phillipot/Hendricks 44

46
(FONTANA) D’Albisola, Tullio
New York, 1966. $900.00
Salaris p. 34
DIE FREIE STRASSE. Nr. 9

“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).

Berlin-Friedenau (Verlag Freie Strasse), 1918.

Dada Global 27; Almanacco Dada 59; Bergius p. 414; Dada Artifacts 35; Pompidou: Dada 1369, illus. p. 125; cf. Ades 4.64, Raabe 26, Rubin p. 10

48

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 x191 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.


48
FRIEDLANDER, LEE

Roth p. 256f.; Freitag 3826

GILBERT & GEORGE
A Message from the Sculptors Gilbert & George. (3)pp., tipped into letterpress blindstamped card, with 2 colored inserts—tiny portraits of the two, highlighted in silver, in the metopes of an arch. On the second page, five mounted specimens, described as “A Sculpture Sample Entitled Sculptors’ Samples,” to wit, 1. G&G’s make-up. 2. G&G’s tobacco and ash. 3. G&G’s hair. 4. G&G’s coat and shirt. 5. G&G’s breakfast.” Loosely inserted, in a glassine pocket under the front cover, are 5 original photographs of the artists (each ca. 50 x 70 mm., ca. 1 3/4 x 2 inches). Sm. 4to. Self-wraps. Original mailing envelope, hand-addressed to the avant-garde art dealer Paul Maenz in Frankfurt, rubber-stamped “When Art Becomes Good” on both sides, postmarked 1 May 1970. Edition of 300 hand-numbered copies.

“A Message from the Sculptors Gilbert & George”—one of five “postal sculptures” self-published by Gilbert & George in 1969, the first year of their production—is a portable wunderkammer of the artists’ existence, containing original photographs and bits of personal detritus, together with italic expressions of tender sentiments. The photographs—5 original prints, in a small oblong format suitable for a picture album—show Gilbert & George in some of their best-known performance pieces: “Underneath the Arches,” from its first performance at the Slade School of Art in 1969; “The Meal,” a May 1969 performance with David Hockney; “Dusk Stroll Piece 1969,” showing the pair walking side by side in a twilit park; and “Relaxing,” depicting the very young collaborators lounging happily on a rooftop (and prominently inscribed in the negative “A 1969 piece/ A view of this city sculpture. ‘Relaxing’ took place on a beautiful summer afternoon. The sun shown mildly down on the relaxing ‘sculptors’”). The fifth photograph, a double portrait of the artists in overlapping circles, is inscribed “Photo’s” on the back, in fountain pen. The verso of the first leaf features a chart of ‘sculpture samples’ from Gilbert & George—actual specimens of their body paint, pipe tobacco, hair (visibly two types of hair), clothing, and egg yolk, each elegantly mounted under transparent discs, with Garamond captions, with a delicacy worthy of a student of Goethe.

With all the foregoing, two paragraphs of text. “Gilbert and George, the sculptors, are walking along a new road. They left their little studio with all the tools and brushes, taking with them only some music, gentle smiles on their faces and the most serious intentions in the world.” And in conclusion, “Gilbert and George have a wide range of sculptures for you—singing sculpture, interview sculpture, dancing sculpture, meal sculpture, walking sculpture, nerve sculpture, cafe sculpture, and philosophy sculpture. So do contact us.” A beautiful copy, with a fine provenance. Extremely rare. London (‘Art for All’), 1970 [1969]. $7,500.00


GILBERT & GEORGE
To Be With Art is All We Ask. (Second Booklet.) (2), 8, (2)pp. 1 halftone photographic plate as frontispiece, titled “Frozen into a gazing for you, art.” Sm. 4to. Self-wraps. Original mailing envelope, hand-addressed to the avant-garde art dealer Paul Maenz in Frankfurt, rubber-stamped “To Be With Art is
All We Ask” in red, postmarked 23 November 1970. Edition limited to 300 hand-numbered copies, hand-stamped in red with the artists’ initials.

“This booklet illustrates with words and one plate our feelings as sculptors on the subject of Art. When we did it we felt very light and we hope that you read it in the same light.”

One of Gilbert & George’s most lyrical effusions, published by the artists themselves (“the human sculptors”), of which we cannot resist reprinting a few representative passages. “Oh Art, what are you? You are so strong and powerful, so beautiful and moving. You make us walk around and around, pacing the city at all hours, in and out of our Art for All room. We really do love you and we really do hate you. Why do have so many faces and voices?... We do realise that you are what we really crave for, and many times we meet you in our dreams. We have glimpsed you through the abstract world, and have tasted of your reality. One day we thought we saw you in a crowded street, you were dressed in a light brown suit, white shirt, and a curious blue tie, and you looked very smart but there was about your dress a curious wornness and dryness. You were walking alone, light of step and in a very controlled sense. We were fascinated by the lightness of your face, your almost colourless eyes and your dusty-blonde hair. We approached you nervously and then just as we neared you you went out of sight for a second and then we could not find you again. We felt sad and unlucky and at the same time happy and hopeful to have seen your reality. We now feel very familiar with you, Art.... Oh Art, please let us all relax with you. Recently, Art, we thought to set ourselves the task of painting a large set of narrative views descriptive of our looking for you. We like very much to look forward to doing it and we are sure that they are really right for you. TO BE WITH ART IS ALL WE ASK.

This copy is accompanied by a form letter on the artists’ “Art for All” letterhead, dated 16 November 1970 hand-addressed in the salutation to Paul Maenz, and jointly signed in red ink by the artists at the close. The letter reads “Dear Paul Maenz,

We have taken the liberty of sending to you this, our new booklet entitled ‘To be with art is all we ask.’ As this work contains certain elements of news and need we felt a great obligation to present it directly to you in this way. Please accept it in the spirit in which it is intended together with our compliments and best wishes. Yours sincerely, Gilbert and George.


London (‘Art for All’), 1970. $3,750.00

of our artisticness.” This copy is still sealed in its original envelope, and has never been opened, particularly rare thus. London (‘Art for All’), 1971. $1,500.00


53 (GRIS) Dermée, Paul
Beautés de 1918. (Op. 4.) Illustré de quatre dessins de Juan Gris. (30)pp. 4 illus. after drawings by Gris. 4to. Boards, 1/4 black morocco gilt, by P.L. Martin, signed and dated 1959 within. Orig. dec. wraps. bound in. One of 200 copies on papi er bouffant, signed and numbered in pen by Gris and Dermée in the justification, from the limited edition of 216 in all.

In a letter to Dermée of September 1918, full of poetic uncertainties (“I’m immersed in a dream about such important work that I think of nothing else. Time and space only exist in my life as ideas or elements of my work”), Gris wrote happily, and whimsically, to accept the commission of these illustrations.

“With great pleasure will I give the hand of my daughter (a daughter whom I shall create specially) to your newest-born, always provided that my daughter’s guardian has no objections” (the guardian in this case being his dealer, Léonce Rosenberg). The four vignettes are Cubist still-lifes, a bit reminiscent in format of Braque’s woodcuts for Satie’s “Le Piège de Méduse.” Presentation copy, handsomely inscribed “A Jacques Dyssord/ Poète/ en lyrique hommage/ Paul Dermée” on the half-title. Dyssord (1880-1952) was a prolific poet and littérateur, originally in the Cubist milieu. A fine copy.

Paris (Editions de l’Esprit Nouveau), 1919. $2,750.00

Skira 140; Siena 24; Stuttgart 91

HAMBURG. ALTONAER KUNSTJÜNGER

Das Altonaer Kunstbäbi. Verkleinerte Ausgabe D. Grossen Festzeitung. (4)pp. (single sheet, folding), lithographically printed, with cover and illustrations by Hans Leip, on tan wove stock. Loosely inserted, “Zukunftaussichten der Altonaer Kunstjünger” (double-sided typeset sheet). Sm. folio. An elaborately ridiculous nonsense prospectus for a bohemian Künstlerfest, shortly to be put on by the Altonaer Kunstjünger. Entirely designed by the artist and writer Hans Leip (author of the famous “Lili Marleen”), it is filled with hand-drawn portraits and cartoons of the Kunstjünger at work and play (mostly play).

Hamburg-Altona [circa 1921]. $400.00
In addition to its annual exhibitions, the Hamburg Secession, particularly in the years 1920-1922, organized a series of lectures on art-historical and sociopolitical issues, and advertised these, just as it did its exhibitions, with boldly designed posters. Those by Otto Fischer-Trachau (1878-1958) are especially dynamic, along with other designs by Dorothea Maetzel-Johannsen and Friedrich Wied. The distinguished art historian Rosa Schapire (1874-1954) was one of the first supporters of the Brücke, and a champion of Karl Schmidt-Rottluff, also from Hamburg, of whose graphic work she wrote the catalogue raisonné. Tack holes at corners (two with slight loss); edges unobtrusively reinforced on the verso with tape. Provenance: Estate of Otto Fischer-Trachau.

Hamburg, 1921. $2,500.00


58

(HAMBURG SECESSION)

Hamburg, 1921. $2,500.00


59

(HAMBURG SECESSION)

Hamburg, 1921. $2,500.00

60

(HEARTFIELD, JOHN)
AIZ ("Arbeiter-Illustrierte-Zeitung"). Vol. XI, Jahrgang 1932. Nos. 1-52 (complete). 1240pp. Most prof. illus. (sepia). Publisher's red cloth, with the A-I-Z monogram on front cover (lightly rubbed and worn). 1932 was the last full year "A.I.Z." was published in Germany, before the editors went into exile in Prague, and a particularly strong year for Heartfield photomontages. Volume XI contains no fewer than 18 Heartfield compositions. They include some outstanding inventions, beginning with "War and Corpses: The last hope of the rich," with its snarling hyena (one of only a few double-page Heartfield compositions published); "Adolf, The Superman: Swallows gold and spouts rubbish"; "Do You Want to Fall Again, So That Shares Rise?"; "The Meaning of the Hitler Salute... Millions stand behind me!"; and the celebrated "The Meaning of Geneva," a dove impaled on a bayonet. All but one of the 18 Heartfields in this year were published in the second volume (which is mistitled "Jahrgang 1931," instead of 1932, on the front cover). Contents cut a little close; very fresh and supple condition, with no embrittling or wear.

Berlin (Neuer Deutscher Verlag), 1932. $8,500.00


61

(HOLLEIN) Mönchengladbach. Städtisches Museum Hans Hollein. Alles ist Architektur. Eine Ausstellung zum Thema Tod. Archäologische Felder, Funde, Heimgräber, Grabbeigaben, Altäre, Totenkulte, Leichentücher, Sterbepaten usw., sowie einige Fragmente zu früheren Arbeiten. 27. Mai bis 5. Juli 1970. Black cardboard box, the lid diecut with a square hole revealing the artist's name on a card beneath; three illustrated stapled booklets (the first with title, justification, and an address by Johannes Cladders; the second with text by Hollein, "Fragmente zu früheren Arbeiten"; the third with additional photographs and drawings). Beneath these, at the bottom of the box, a gathering of actual dried flowers and leaves. All contents loose as issued. Sm. 4to. Edition limited to 550 numbered copies. Lid slightly dented, with a small split in one corner.

Mönchengladbach, 1970. $750.00

Glasmeier, Michael: Die Bücher der Künstler (Stuttgart, 1994), no. 442 (illus.)

62


Andover, 1970. $300.00

63

(HUEBLER) New York. Seth Siegelaub Douglas Huebler. November 1968. (20)pp. 15 halftone illus. Sm. sq. 4to. Dec. wraps. An exhibition of drawings, photographs and statements for conceptual pieces. "The existence of each sculpture is documented by its documentation... The proposed projects do not differ from the other pieces as idea, but do differ to the extent of their material substance" (from the artist's notes at the opening).

New York, 1968. $275.00

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. 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.... In 1924 he was one of the founders of the Sanka, which brought together many avant-garde artists of the Taisho period, and which showed Kanbara’s ‘A Subject from ‘The Poem of Ecstasy’ by Skryabin’ (1922) at its first exhibition.... Kanbara was one of the earliest Japanese artists to paint abstract works, and he is responsible for introducing and explicating the work of the Cubists and Futurists in Japan. The results of his study of Picasso are collected in ‘Homage to Picasso’ (1975) (Toru Asano, in the article on Kanbara in the Dictionary of Art). The pen-and-ink drawings in this volume are Picasso illustrations made for André Salmon’s ‘Le manuscrit trouvé dans un chapeau’ (Paris, 1919); the final plate reproduces two charmingly zany cloth dolls portraying Picasso and Matisse. Tokyo (Arusu), 1925. $1,500.00


66

KINOSHITA SHUICHIRO & BURLIUK, DAVID


A major publication from one of the most interesting episodes of the international avant-garde in the early 1920s. “David Burliuk, 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 Dadasauto Shinkichi’ in 1923, Kinoshita published the book ‘Mirai-ha towa? Kotaeru’ (What Is Futurism? Answer) which he co-authored with David Burliuk. 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 the spirit of the group Action in 1922. 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.... In 1924 he was one of the founders of the Sanka, which brought together many avant-garde artists of the Taisho period, and which showed Kanbara’s ‘A Subject from ‘The Poem of Ecstasy’ by Skryabin’ (1922) at its first exhibition.... Kanbara was one of the earliest Japanese artists to paint abstract works, and he is responsible for introducing and explicating the work of the Cubists and Futurists in Japan. The results of his study of Picasso are collected in ‘Homage to Picasso’ (1975) (Toru Asano, in the article on Kanbara in the Dictionary of Art). The pen-and-ink drawings in this volume are Picasso illustrations made for André Salmon’s ‘Le manuscrit trouvé dans un chapeau’ (Paris, 1919); the final plate reproduces two charmingly zany cloth dolls portraying Picasso and Matisse. Tokyo (Arusu), 1925. $1,500.00 Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), p. 516

66

KINOSHITA SHUICHIRO & BURLIUK, DAVID


A major publication from one of the most interesting episodes of the international avant-garde in the early 1920s. “David Burliuk, 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 Dadasauto Shinkichi’ in 1923, Kinoshita published the book ‘Mirai-ha towa? Kotaeru’ (What Is Futurism? Answer) which he co-authored with David Burliuk. 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 the spirit of the group Action in 1922. 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.... In 1924 he was one of the founders of the Sanka, which brought together many avant-garde artists of the Taisho period, and which showed Kanbara’s ‘A Subject from ‘The Poem of Ecstasy’ by Skryabin’ (1922) at its first exhibition.... Kanbara was one of the earliest Japanese artists to paint abstract works, and he is responsible for introducing and explicating the work of the Cubists and Futurists in Japan. The results of his study of Picasso are collected in ‘Homage to Picasso’ (1975) (Toru Asano, in the article on Kanbara in the Dictionary of Art). The pen-and-ink drawings in this volume are Picasso illustrations made for André Salmon’s ‘Le manuscrit trouvé dans un chapeau’ (Paris, 1919); the final plate reproduces two charmingly zany cloth dolls portraying Picasso and Matisse. Tokyo (Arusu), 1925. $1,500.00 Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), p. 516

66

KINOSHITA SHUICHIRO & BURLIUK, DAVID


A major publication from one of the most interesting episodes of the international avant-garde in the early 1920s. “David Burliuk, 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 Dadasauto Shinkichi’ in 1923, Kinoshita published the book ‘Mirai-ha towa? Kotaeru’ (What Is Futurism? Answer) which he co-authored with David Burliuk. 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 the spirit of the group Action in 1922. 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.... In 1924 he was one of the founders of the Sanka, which brought together many avant-garde artists of the Taisho period, and which showed Kanbara’s ‘A Subject from ‘The Poem of Ecstasy’ by Skryabin’ (1922) at its first exhibition.... Kanbara was one of the earliest Japanese artists to paint abstract works, and he is responsible for introducing and explicating the work of the Cubists and Futurists in Japan. The results of his study of Picasso are collected in ‘Homage to Picasso’ (1975) (Toru Asano, in the article on Kanbara in the Dictionary of Art). The pen-and-ink drawings in this volume are Picasso illustrations made for André Salmon’s ‘Le manuscrit trouvé dans un chapeau’ (Paris, 1919); the final plate reproduces two charmingly zany cloth dolls portraying Picasso and Matisse. Tokyo (Arusu), 1925. $1,500.00 Centre Georges Pompidou: Japon des avant-gardes 1910/1970 (Paris, 1986), p. 516

66
montre aussi à l'évidence cette volonté constante dont firent 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"). Covers slightly soiled. Tokyo (Chuobijutsusha), 1923. $3,500.00


KOGA HARUE


KUNST UND KÜNSTLER

Söhne 634; Rücker 286; Amtzen/Rainwater Q216, Chamberlin 2264

LEUPPI, LEO
10 compositionen. Preface by Max Bill. (6)pp., 10 plates (linocut or woodcut). Japanese-bound. Lrg. 8vo. Printed wraps. Orig. glassine d.j. One of 80 hand-numbered copies, from the limited edition of 100 in all, printed at Benteli A.G., Bern-Bümpliz. The painter Leo Leuppi (1893-1972) was the
co-founder, with Richard Lohse, of the Allianz Vereinigung Moderne Schweizer Künstler, in 1937. "The group had no official aesthetic but was not as heterogeneous or politically motivated as the roughly contemporary Gruppe 33, instead displaying a notable bias towards Constructivism and geometric abstraction" (Dictionary of Art). Zürich (Allianz-Verlag), 1943. $850.00

70 (LONG) Düsseldorf. Konrad Fischer
Sculpture on Kilimanjaro. 19.340 ft (5895 m). Richard Long 10-8-69. Postcard, designed by the artist, with halftone photograph on the front, and title and credit on the back. 95 x 140 mm. (3 3/4 x 5 inches). This conceptual mail art piece or postal sculpture, depicting a rock crowned with strips of fabric or leather, was published in conjunction with Long’s exhibition at Konrad Fischer in July-August 1969. Rare. Düsseldorf, 1969. $450.00

71 (LONG) Mönchengladbach. Städtisches Museum

72 LONG, RICHARD


73 MACIUNAS, GEORGE
Flux Stationery: Hand in Glove. Sheet of writing paper, faintly printed with a bleed photograph of an open hand, together with a mailing envelope, more boldly printed on the front with a bleed photograph of a calfskin glove. Paper: 240 x 212 mm. (10 1/2 x 8 1/8 inches). Envelope: 265 x 113 mm. (10 3/8 x 4 1/2 inches).

Maciunas designed three different sets of Flux Stationery: apart from this one, a set featuring the torso of a woman in which the writing paper is nude and the envelope fully clad in a mink coat, and another set featuring a foot, in which the paper shows a bare foot and the envelope a man’s wingtip shoe. “Maciunas used the ‘Hand in Glove’ stationery as an example of what he calls ‘functionalism.’ He says in an interview... ‘The envelopes were like gloves and the letters were like hands.... A non-functional envelope would be an envelope showing, let’s say, lots of flowers.... and the letterhead may be wheat or something....’” (Fluxus Codex). Cleverly, the envelope opens at the bottom of the glove. As were the other
stationery designs, Hand in Glove was also included in Fluxpack 3, distributed by Multipla in Milan. New York/Milano (Wooster Enterprises/ Multipla), 1975.

Silverman 283, Fluxus Codex p. 348f. (illus.) $500.00

74

(MAGRITTE) Eluard, Paul
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

75

MALVA, CONSTANT
Mons (Édition des Cahiers de Rupture), 1937. $350.00

76

MAMBOUR, AUGUSTE
4 érotiques de Mambour. 1f. introductory text, 4 color lithographs. Lrg. 4to. Self-wraps. (portfolio). Contents loose, as issued. An unnumbered copy on vélin teinté, apart from 35 copies de luxe. The Liégeois painter Auguste Mambour (1896-1968), primarily Expressionist throughout his career, entered into a Surrealist period between 1926 and 1931. The plates present emblematic representations of four women, each with a central image in a different color—a stool, a safety pin, a divided circle, and a heart—juxtaposed with a pair of odd, leaflike folded shapes, and each with a different name, carefully written in script, rather in the manner of early Miró. Intermittent light wear.
Bruxelles (A la lampe d’Aladdin), 1929. $650.00
Biro/Passeron p. 260

77

(MANZONI) Mönchengladbach. Städtisches Museum
Manzoni. 29. November 1969 - 4. Januar 1970. Texts by Udo Kultermann, Johannes Cladders and the artist. Multiple-cum-exhibition catalogue, consisting of a sculptural clear plastic box and lid, with four circular concavities in each, containing the catalogue proper. (36)pp. 22 illus. Self-wraps. Sm. 4to. Contents loose, as issued. An unnumbered copy on vélin teinté, apart from 35 copies de luxe. The Liégeois painter Auguste Mambour (1896-1968), primarily Expressionist throughout his career, entered into a Surrealist period between 1926 and 1931. The plates present emblematic representations of four women, each with a central image in a different color—a stool, a safety pin, a divided circle, and a heart—juxtaposed with a pair of odd, leaflike folded shapes, and each with a different name, carefully written in script, rather in the manner of early Miró. Intermittent light wear.
Bruxelles (A la lampe d’Aladdin), 1929. $650.00
Biro/Passeron p. 260

78

MARINETTI, F.T.
Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates. Wraps., printed in red and black. The great master-piece of Futurist typographic expression; the folding plates present the most famous of all parole in libertà. One folding plate detached at spine, another with clean tear at fold; other light wear. Presentation copy, inscribed by Marinetti on the front flyleaf.
Milano (Edizioni Futuriste di “Poesia”), 1919. $3,000.00
Salaris p. 48; Falqui p. 45; Taylor p. 110; Andel 44; Spencer p. 24f.; The Avant-Garde in Print 1.3, 1.4, 4.1; Jentsch p. 328; Pompidou Dada 1261

79

(MATTA) Duprey, Jean-Pierre
La fin et la manière. Avec un préface, ‘Lettre rouge’ d’Alain Joffroy. Lrg. 8vo. Wraps., with dec. glassine d.j. Dec. clamshell box, reproducing newspaper articles about El Cordobès and the Cuban missile crisis. Édition de tête: one of 55 numbered copies on vélin d’Arches, accompanied by an original color etching by Roberto Matta (tripych format, with 3 separate images on a folding sheet), signed in pencil by the artist, printed on japon nacré. Also included with this édition de tête is a separate multiple, “La gangue du Mogol,” signed and numbered in white by Matta, in which a facsimile of the print, also on japon, is visible through a die-cut diamond-shaped aperture. A fine copy.
Paris (Le Soleil Noir), 1965. $2,500.00
Sabatier 135; Gershman p. 17; Mellby: Splendid Pages p. 190; Peyre, Yves: Peinture et poésie (Paris, 2001), p. 68; Soleil Noir 12; Carré d’Art, Nîmes, 13

80

MÉDIUM
Communication surréaliste. Directeur: Jean Schuster. Nouvelle série. Nos. 1-4; novembre 1953 - janvier 1955 (all published). 16, 32, 64, 64pp. Prof. illus. Sm. 4to. Dec. wraps. The issues are monographically dedicated to Hantaï, Paalen,
Svanberg and Lam, although with much additional in each. Texts by Péret, Breton, Bédouin, Schuster, Benayoun, Grać, Pieyre de Mandiargues, Savinio, Duchamp, Ionesco et al. This “nouvelle série” follows a first series of “Médium” (subtitled “Informations surréalistes”), of which 8 numbers were published between November 1952 and June 1953.

Paris., 1953-1955. $400.00

Paris (Maeght), 1956. $1,250.00

New York/ Paris, 1931. $300.00

83 MOLL, CARL
Beethoven Häuser. Original Holzschnitte von Carl Moll. Aquarelldrucke und Mappe von Wiener Werkstätte. Woodcut title leaf, and and 11 original color woodcuts, of which some heightened in watercolor, all printed on soft laid paper, hinged into passepartout card mounts, as issued. Image size (windows of mounts): 203 x 203 mm. Mount size: 298 x 298 mm. Original publisher’s dec. display box designed by Josef Hoffmann, of heavy grey and black marbled boards, stamped in gilt on the interior of the lid with the signet of the Wiener Werkstätte and the cyphers of Hoffmann and O.K. Beitz (the bookbinder who made it); gilt fillets around the edges of the foot and lid. The top of the lid is also stamped in gilt, with a decorative “B” cypher (Beethoven). Lrg. sq. 4to. The interior of the box is lined in the same marbled paper, with a matching marbled silk ribbon. This copy is signed, dated and inscribed by Moll in pencil at the base of the title, “3.1.1918/ Carl Moll/ Erinnerungen an Spaziergänge mit Gustav Mahler.”

One of the rarest publications of the Wiener Werkstätte, and a fascinating view of the intersection of music and architecture in Secessionist sensibility. Moll’s pencilled inscription, “Recollections of strolls with Gustav Mahler,” calls attention to his very considerable musical connections. Prominent as a painter and printmaker, co-founder of the Vienna Secession and president of it in 1900-1901, Moll was also Alma Mahler’s stepfather, and thus, in effect, Gustav Mahler’s father-in-law. (It was also Moll who introduced Alma to his friend Oskar Kokoschka in the winter of 1912.) Moll was responsible for commissioning Rodin to make his famous bust of the composer, and was also instrumental in persuading Mahler to create a special arrangement of Beethoven’s Ninth Symphony for performance at the grand “Beethoven” exhibition of the Secession in 1902, the same year in which these woodcuts were probably made. Moll’s own home, a villa designed and decorated for him by Josef Hoffmann, was just a short walk from the subjects of these Beethoven houses, which he evidently visited in Mahler’s company.

The portfolio was featured in the epochal Kunstschau Wien exhibition in 1908, in a room devoted to the graphic art of the Wiener Werkstätte. The prints themselves are thought probably to have been cut in 1902, but were only issued in this year. Pabst discusses Moll’s unusually subtle sense of color as a printmaker, a palette of pale greys and ochres, muted tans, celadons and diluted yellows, which lends a dreamlike quality, and an almost acoustic quietude, to these mysterious images, focused mostly on abandoned courtyards and streets, whose unromanticized ordinariness is made to shimmer in association with Beethoven’s compositions. Captions on the inside of the mount identify the settings and the works composed there: three houses in Heiligenstadt—
on the Herrengasse where in the summer of 1802 Beethoven wrote his Second Symphony and wrote the famous "Heiligenstadt Testament"; another, on the Grinzingerstrasse (shared with Grillparzer), where he made sketches for the Pastoral Symphony in the summer of 1808; and a third (Pfarerplatz 2) where he lived in the first half of the summer of 1817; a house in Nussdorf where in the second half of the summer of 1817 he wrote his Quintet Op. 104 and the song "Resignation"; a house in Mödling where he lived in 1818-1819 (Piano Sonata Op. 106 and the Missa Solemnis), and, last, the Schwarzspanierhaus in Wien, which he occupied from 1825 up to his death. The final print is the only interior in the series: a view across the stairhall to Beethoven's door, a glowing chestnut rectangle hit with white sunlight, in the somber blue-grey stone passageway. Title leaf with a few faint fox marks; a beautiful copy, with strong impressions, the box and prints in very fine and fresh condition.

85

MUNARI, BRUNO
Il venditore di animali. (I libri di Munari. 6.) (12)pp., with 1 additional flap. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. A fine copy.

Milano (Mondadori), 1945. $1,200.00

Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 72

86

MUNARI, BRUNO
Gigi cerca il suo berretto. Dove mai l’avrà cacciato? (I libri di Munari. 7.) (8)pp., with 6 additional flaps. Prof. illus. in color. Lrg. 4to. Dec. boards, 1/4 cloth. Though "I libri di Munari" was announced as a series of 10 volumes, only numbers 1-7 were ultimately published. Covers a little browned at edges.

Milano (Mondadori), 1945. $1,200.00

Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 73

87

MUNARI, BRUNO
[An Unreadable Quadrat-Print.] (Kwadraat-Bladen. 1953.) (40)pp., printed on leaves of red and white heavy stock, within grey wove endpapers and d.j. Sq. 4to. Self-wraps. (die-cut grey wove stock), within folding paper portfolio. Edition of 2000 copies, privately printed hors commerce. Also known as "Libro illegibile bianco e rosso" (as Munari himself called it), the book itself is without text apart from the publisher’s statements on the rear endpaper; its red and white leaves are cut and sliced at a range of levels and intervals, to create variable formal compositions, as one moves through it. The elaborately folded outer portfolio is calligraphically printed in turquoise in eight languages (each in a different handwriting) with a text by Munari, part gently casual autobiographical statement, part response to his own question, “But what are these ‘unreadable’ books?” Outer portfolio neatly reinforced with tape at folds. From the library of Bernard Karpel, with his sticker on the portfolio.

Hilversum (Steendrukkerij de Jong & Co.), 1953. $1,250.00


88

MUNARI, BRUNO
Alfabetiere. Facciamo assieme un libro da leggere secondo il metodo attivo. (36)pp., with separate insert (1 leaf of blue stock). Prof. illus. Sm. sq. 4to. Wraps.

Torino (Giulio Einaudi), 1960. $1,350.00


89

MUNARI, BRUNO
Supplemento al dizionario italiano. 112, (6)pp. 53 gravure illus. Photo-illus. wraps. Parallel texts in Italian, English,
French and German. A dictionary of hand gestures, with 46 full-page plates.
Milano (Muggiani Editore), 1963. $500.00
Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 92

90 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 Dedina, Mladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Eluard, 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 Sto-janovic, Marko Ristic, Nikola Vuco.
Outside France, apart from Belgium...the first countries to organize official surrealist groups were those in Central 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 Davitico” (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

91 NEW YORK, MUSEUM OF NON-OBJECTIVE PAINTING
Unsolicited Comments Made by the Public in the Museum of Non-Objective Painting, in New York. 48pp. 2 illus. Self-wraps. With reproductions of work by Kandinsky (cover) and Rudolf Bauer. ‘The visitors’ names and addresses, together with their unsolicited comments, are on record in the Museum of Non-Objective Painting, owned by the Solomon R. Guggenheim Foundation, 1071 Fifth Avenue, New York City. They give evidence that never before has here been art, equally effective, equally uplifting, and equally practical.” Apart from Rebay and Bauer, paeans also to Scarlett, Herbin, Xceron, Bolotowsky, and Albers, among others. A fine copy. Very scarce.
New York, [1958]. $225.00
92

NYST, RAY


93

ONCHI, KOSHIRO


A beautiful and sophisticated livre d’artiste, with surrealist-cum-purist compositions of figures and parts of the body, cogs and vegetal forms, pure geometric abstraction, and other elements. “Onchi contrived to have published a number of albums of his prints, often accompanied by his own verses. The 1934 ‘Umi no Dowa,’ ‘Nursery Tales of the Sea,’ for instance, is a series of six designs ‘cut by the artist himself on fifteen blocks’ (though never more than three for any one print), with verses by the artist. The designs are of a kind of chance groupings of fragments of human figures or everyday objects, in conjunction with geometrical shapes, the block-applied colour making its own quite illogical contribution. One is reminded more than anything else of the abstracts of certain Russian Constructivists of the 1920s, with their spare designs partially helped out by machine drawing, and it is conceivable that Onchi had had the chance to study specs of their work” (Hillier). One of the leading Japanese graphic artists of the century. Onchi (1891-1955) is thought to have created the first pure abstraction in Japanese art, in 1915. The predominant mode of his work, which he termed lyricism, exhibits “a dreamy poeticism created by the intermingling of the abstract and the figurative” (Toru Asano, in the article on Onchi in the Dictionary of Art). A fine, clean copy, with only a few very faint traces of foxing, particularly rare thus.

Tokyo (Hangaso), 1934. $6,500.00


94

ONCHI, KOSHIRO

Onchi Koshiro Shibun-shu Kisetsu-hyo [Collection of Poems from the Hand of Onchi Koshiro: Signs of the Seasons]. 95, (3)pp., 1 original color lithograph by Onchi. Print size: 360 x 290 mm. (ca. 15 1/4 x 11 1/2 inches). Borders and ornaments throughout, printed in grey. Folio. Dec. wraps., with design by Onchi. Publisher’s cloth chitsu portfolio (linen with printed title panel); ivory clasps. One of 150 numbered copies on fine uncut kyokushi (Japanese vellum) paper, constituting the fukan edition of the work (with one print), from the limited edition of 200 in all, signed in pen by Onchi opposite the frontispiece portrait.

A collection of poems by Onchi, designed by him in a remarkable folio format, with highly refined and elaborate modernist decoration, including seven elaborate border designs that lend an almost architectural grandeur to the double-page
OPPENHEIM, DENNIS
Project Proposals for Western United States. 10 color lithographs, each boldly signed in full, numbered and dated 1978 by the artist in pencil. Each ca. 39 1/2 x 27 inches (103 x 68.5 cm.). Loose sheets. Editions of 100 copies each (of which each lithograph is differently numbered), printed on fine uncut wove paper. The subjects are titled as follows (dates refer to the date of the proposals): “Ghost Trip” (1976), “Tar Wells” (1976), “Ground Based Shape Collections” (1976), “Two Ways to Skin a Cat” (1977), “Death Ramp” (1977), “Star Field” (1977), “Tank Skid” (1977), “Cage Screen Test” (1977), “Dry Wells” (1977), “No Room for Horses” (no date). This impressive series of lithographs, all titled (or subtitled) “Project Proposal for Western United States” (two simply “Proposal for Western United States”) and all uniform in size, edition, and style, was possibly published as a group of separate, independent prints, rather than as a single suite. All present, on a very large scale and with overlays of sometimes phosphorescent color, multi-part compositions of aerial photographs—manipulated to depict the unbuilt monuments and earth-art constructions as they might actually appear, casting shadows on the landscape—in juxtaposition with large-scale drawings, sketches, plans, and maps of the location and terrain. “Dry Wells” includes an aerial view (from a model) of six concrete stacks spread out over one square mile; “Two Ways to Skin a Cat,” a vast inscription of the title, 200 feet long, in excavated earth; “Tank Skid,” towers in concrete and glass, 20, 30, 40 and 50 feet high. The prints have a grandeur and graphic assurance that work perfectly with the visionary dimension of the projects.

[New York?], 1978. $9,500.00

(PAIK/MOORMAN) Berlin. Galerie Rene Block
Einladung zu den letzten Soireen der Galerien Rene Block. Single sheet of pink stock. 150 x 210 mm. (ca. 5 3/4 x 8 1/4 inches). Two invitations, printed side by side on the same sheet (and perhaps meant to be cut into two), for the Sechste and Siebente Soirees at the gallery, both on the night of 14 June 1965. The first, at 5:00, features Paik’s “Robot Opera;” the second, at 9:00, a concert with works by Brock, Cage, Higgins, Paik and others (to be continued the following evening with additional pieces by Cage, Higgins, Mac Low, Ono, Paik, Rot, Vostell and others). Both the opera and the concert were performed by Charlotte Moorman and Nam June Paik (piano).

Berlin, 1965. $150.00

(PAIK/MOORMAN) New York. 41st St. Theater
Charlotte Moorman playing “Opera Sextronique” by Nam June Paik. Broadside, printed with bleed halftone photograph of Moorman in bra and panties, with her cello, superimposed with text in black and white; verso blank. 325 x 200 mm. (12 3/4 x 7 3/4 inches). Poster for the performance at the 41st Street Theater on February 9, 1967, by Moorman, with Takehisa Kohsia and Jud Yalkut; also featured on this bill were performances by Paik (“Variations on a Theme by Saint-Saens”), Yalkut and Paik (“Cinema Metaphysique) and Kosugi (“Organic Music”), among others. “After three emancipations in 20th-century music (serial, indeterministic, actional)... I have found that there is still one more chain to lose...that is... PRE-FREUDIAN HYPOCRISY” (from the broadside). A very fine copy, never folded.

New York, 1967. $500.00

Happening & Fluxus 09.02.67 (with full-page illus., overleaf)
PAN


A complete set of the most brilliant and articulate journal of German Jugendstil, one of the most magnificent reviews ever published. Initiated in Berlin by the poet Otto Julius Bierbaum and the influential critic Julius Meier-Graefe, “Pan” adopted from the first an editorial policy which welcomed contributions from a broad and highly diverse roster of artists and writers throughout the Continent, and—particularly under Meier-Graefe’s leadership, which was to end in conflict with his editorial board in the first year—lent its pages and prestige to an artistic vanguard which was remarkably advanced, especially in view of the journal’s socially exclusive readership. With the editorial succession of Caesar Fleischchen and Richard Graul, increasing emphasis was placed on indigenously German art and literature, but particularly in the field of the visual arts it remained one of the most distinguished vehicles for Continental Art Nouveau, Post-Impressionism and Symbolism. Eventually, “Pan” was overseen by an advisory committee of scholars and connoisseurs which included Wilhelm von Bode, Eberhard Freiherr von Bodenhausen, Otto Erich Hartleben, Ludwig von Hofmann, Karl Koepping, Harry Graf Kessler, Alfred Lichtwark, Max Liebermann and Woldemar von Seidlitz. Among its contributors were A. Alexandre, L. Andreas-Salome, F. Blei, W. Bode, R. Dehmel, M.J. Friedlander, G. Gronau, H. v. Hofmannsthal, A. Holz, J.K. Huysmans, P. Jessen, H. Graf Kessler, F. Klinoff, R. Kipling, A. Lichtwark, M. Liebermann, S. Mallarmé, M. Maeterlinck, H. Mann, F. Nietzsche, H. de Régnier, R.M. Rilke, A. Rimbaud, D.G. Rossetti, P. Scheerbart, G. Segantini, P. Signac, H. v. Tschudi, P. Verlaine, H. Van de Velde, A. Venturi, A. Warburg and E.R. Weiss.

The greatest feature of “Pan,” of course, was its presentation of graphic art, particularly its 106 original prints. A listing of the most famous would include Toulouse-Lautrec’s “Mlle. Marcelle Lender en buste” (color lithograph, Wittrock 99.IV), Peter Behrens’ “The Kiss” (color woodcut), Käthe Kollwitz’ “Begrüssung” (etching), Auguste Rodin’s “Antoine Proust” (etching), Paul Signac’s “Soir” (color lithograph), Vallotton’s “Schumann” (woodcut), and Van de Velde’s “Tropon” (color lithograph). In addition to these (and this is only a partial selection) were original etchings, lithographs and woodcuts, many in color, by Behrens (1 further), H.E. Cross, M. Denis, O. Eckmann (3), Th. Th. Heine, H. Héran, A. Illies, M. Klinger (2), W. Leibl, W. Lestikow, M. Liebermann (4), M. Luce, R. Müller, W. Nicholson, E. Orlik, (3), B. Pankok, H. Pettijean, F. Rops, W. Rothenstein, Th. v. Rysselbergh, W. Strang, H. Thoma and A. Zorn.

“Pan” is celebrated as well for its typographic distinction, and from this point of view too is considered to be the first peri-
metrical expression of art nouveau on the Continent. Beautifully printed on fine wove and laid papers, with a cover design by Franz Stuck, it was "Pan" that published the first and probably the finest vignettes and decorative borders by Otto Eckmann, Thomas Theodore Heine and Emil Rudolf Weiss. Because of the desirability of its individual prints, complete series of "Pan" are very scarce. A bright and immaculate set, the prints in superb condition, in a very fine Jugendstil binding.

Berlin (Verlag Pan/ Fr. Fontane), 1895-1900. $85,000.00


100 (PAOLINI) Mönchengladbach. Städtisches Museum
Giulio Paolini. March-April 1977. 16 offset photographic plates, loose as issued, each with reproductive manuscript captions by the artist on the verso. Brief text by Johannes Cladders (printed on the exterior of the box). Sm. 4to. Printed cardboard box with separate lid (with additional photograph printed on the inside of the lid). Edition limited to 550 numbered copies. Box with one end loose, lid with two sides flattened, and three corners loose.

Mönchengladbach, 1977. $350.00

101 PARIS. LIBRAIRIE JOSÉ CORTI

Paris [1930]. $375.00

102 PARIS. GALERIE GOEMANS
Exposition de collages. Arp, Braque, Dalí, Duchamp, Ernst, Gris, Miró, Magritte, Man-Ray, Picabia, Picasso, Tanguy. Mars 1930. "La peinture au défi," par Aragon. 32pp., 23 plates. Sm. 4to. Publisher’s green wraps. 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

103 PENN, IRVING
Worlds in a Small Room. By Irving Penn as an ambulant studio photographer. 95, (1)pp. Prof. illus. Sq. 4to. Cloth. D.j. Presentation copy, twice inscribed by the photographer to Arthur Goldsmith.

New York (Grossman), 1974. $600.00

The Open Book p. 300f.

104 (PICABIA) Paris. Galerie Th. Briant

Paris, 1929. $600.00

105 (PICABIA) Paris. Léonce Rosenberg
Exposition Francis Picabia. Trente ans de peinture. Dec. 1930. Introductions by Francis Picabia and Léonce Rosenberg. 16pp. 4 plates in text. Sm. 8vo. Silver foil wraps., printed in black and red. Catalogue of 62 works, lent by Mme. André Breton, Mme. Fernand Léger, H.P. Roché, Max Ernst, Rose Adler, Rolf de Maré and others, and including a number of his new ‘transparencies,’ begun in 1928. ‘As usual, his paintings were intensely personal: ‘...these transparencies with their corner of oubliettes permit me to express for myself the resemblance of my interior desires.... I want a painting where all my instincts may have a free course” (William Camfield, quoting Picabia’s introductory statement). A fine copy.

Paris, 1930. $750.00

PICABIA (Francis Picabia) Paris. Léonce Rosenberg Exposition de dessins par Francis Picabia. Dec. 1932. (12)pp. 2 plates in text. Sm. 8vo. Wraps. The catalogue opens with a fine, significant 53-line prose poem, “Preface,” by Gertrude Stein, first in English (this is its first edition), and then in French translation by Marcel Duchamp. The Duchamp translation was reprinted in “Orbes” No. 4, Winter 1932/1933. This copy with interesting pencilled annotations in the checklist and on the inside back cover, apparently recording the sale of five of the drawings to Paris collectors, at prices ranging from FF 1,000 to 1,500.

Paris, 1932. $850.00


This apparently unrecorded poster by Hans Richter promotes a series of “soirées for new literature” which the Munich gallerist (also editor and publisher) Hans Goltz organized with members of the “Neue Jugend” circle in Berlin. One of these evenings (and perhaps the only one) is recorded to have taken place in November 1916. Goltz’s gallery was a key center of the Munich avant-garde, particularly for the Blaue Reiter and Expressionists; Richter had his first solo exhibition there in 1916 (70 works, including portraits of Baader and Hausmann), and it was there that Max Ernst first came into

106

107 RUE DU DRAGON

Admussen 182; Chevrefils-Desbiolles p. 308

108
contact with the work of Klee, de Chirico and Carrà, and the publications of Zürich Dada. Depicting a disembodied hand about to shoot a note through the air on a bow and arrow, the poster presents a kind of emblematum, still Expressionist in the character of the drawing (and roughhewn style of the handwritten text), but tinged with an incipient Dada sensibility. It is unmistakably close in style to another poster Richter designed that year, for a four-man exhibition he shared with Heckel at Goltz's gallery in June—until now, so far as we know, the only one surviving from this moment in his career—but the enigmatic minimalism of this new poster seems to signal a change of direction.

109 (RICHTER) Rosey, Gui
Faits divers, faits éternels. Sept gravures de Hans Richter. 17, (5)pp., 7 original etchings (partly in color) hors texte, each signed and numbered in pencil by Richter. Sm. folio. All contents loose, as issued, in portfolio (full linen over boards; chemise). One of 99 numbered copies on Arches, from the limited edition of 124 in all; the etchings printed at the Ateliers Visat, the text printed by Fequet et Baudier. Paris (Editions Georges Visat ), 1972/1974. $2,500.00

110 ROH, FRANZ & TSCHICHOLD, JAN

111 SCHWITTERS, KURT
Anna Blume. Dichtungen. Sechstes bis zehntes Tausend. (Die Silbergäule. Band 39-40.) 37, (11)pp. Sm. 4to. Orig. wraps. (slightly foxed). Second printing. Schwitters' splendid design on the front cover, printed in red and black on green stock. "Like today's Pop artists, Schwitters does not consider himself one apart from the bourgeois world: he is Anna Blume, even as he makes fun of her, just as he is the "Blue Bird" (a title that might well derive from a sentimental cabaret song of the twenties)" (William Rubin, in 1968). Small damp-stain; covers a bit faded.
Hannover (Paul Steegemann), 1919. $500.00
Schmalenbach/Bolliger 1; DadaGlobal 121; Ades 6.34; Pompidou Dada 1291; Andel 80; Andel Avant-Garde Page Design 1900-1950 no. 154; Verkauf p. 104; Motherwell/Karpel 368

112 SCHWITTERS, KURT
Berlin (Verlag Der Sturm) [1922]. $1,250.00
Schmalenbach/Bolliger 4; Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), p. 15, illus. 3

113 SCHWITTERS, KURT
‘Anna Blume’s Memoirs in Lead.’ "The extraordinary, even though garish, success of 'Anna Blume' caused two further collections of poetry and prose by Schwitters to imitate it in their titles: 'Die Blume Anna,' which was published by Verlag der Sturm in 1922 with the subtitle 'A Collection of Poems from the Years 1916-1922,' and 'Memoiren Anna Blumes in Bleie,' subtitled 'A Method for Learning Madness, within the Grasp of All,' also published in 1922, by Walter Heinrich
We quote at length from John Elderfield’s account of the tour: ‘Mécano.’

‘Typographie kann unter Umständen Kunst sein’: Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), pp. 25 (color plate), 28; Dada Global 110; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 114, p. 153; The Avant-Garde in Print 3.9; Minneapolis p. 32f.

**SCHWITTERS, KURT & DOESBURG, THEO VAN**

Kleine Dada-Soirée. Programma. Poster, lithographed in red and black on off-white paper. 300 x 300 mm. (approximately 11 3/4 inches square). Untrimmed, with the printer’s registration marks at corners. This collage-like broadside was designed as a combination poster and program for a series of soirées planned for the dada campaign mounted by Theo and Petko Van Doesburg and Kurt Schwitters in Holland in 1923. At one time attributed to Van Doesburg alone, it is now universally agreed that the work was collaboratively designed with Schwitters; Jean Leering suggests that Schwitters was responsible for the elements printed in black (which predominate), and Van Doesburg the elements in red (“DADA” repeated five times in various positions). Two different issues of the poster are known, distinguished by textual elements in the top right corner of the design: one which mentions the Hague Kunstring, where the event was first to be performed; and the present version, advertising (in stylized fashion) the review ‘Mécano.’ We quote at length from John Elderfield’s account of the performances: “The tour was scheduled to begin with a performance at the Hague Kunstring on December 27, 1922, but, because Schwitters had problems with his passport, it was postponed until January 10. Van Doesburg began the proceedings. Solemnly attired in dinner jacket, black shirt and white tie—but with a matching white powdered face—he started to give an explanatory lecture on Dadaism (based on his article “Wat is Dada?”). He said that the Dadaists would do something unexpected, Schwitters recalled. ‘Just then, I stood up and barked loudly.’ (‘Frantic applause and noisy cheers,’ reported a contemporary newspaper.) ‘A few people fainted and were carried out, and the newspapers reported that what “Dada” means is “bark.”’ (This alone netted them a second evening, in Haarlem; but there Schwitters blew his nose instead, and the newspapers dutifully reported that.) When Van Doesburg had finished his lecture, Schwitters recited his ‘Revolution in Revon,’ which apparently caused an uproar. According to some reports, the disorder was not quelled without the intervention of the police and the expulsion of some demonstrators. For light relief, there was announced some Dada piano music to be played by Van Doesburg’s wife.... Then Schwitters recited his poem, ‘An Anna Blume,’ followed—to everybody’s surprise—by some Heine, accompanied at Schwitters’ insistence by a Chopin Etude. But when Schwitters changed back to sound-poems again, recting them so as to mimic the melody of the Chopin, the audience disturbance started again.... This eminently successful repertoire was repeated in Haarlem, Amsterdam, Rotterdam and elsewhere throughout Holland. The tour finally ended in Utrecht, where Schwitters was presented with a nine-foot high bouquet of rotting flowers, with some bones and other debris attached, and a putrid laurel wreath, all apparently stolen from the local cemetery.... ‘The success was unprecedented,’ Schwitters wrote. ‘The police wept, and the public fought furiously among themselves, everyone trying to save a little bit of the bouquet; all around, people gave us and each other black eyes and bloody noses. It was an unparalleled Dadaist triumph.’ ‘Mounted on masonite board, with a laminated surface, and somewhat darkened as a result. [The Hague?]’ 1922. $7,500.00


(Schmalenbach). The hauntingly beautiful frontis-piece collage, with its mixture of machine parts, corsets, horse-drawn carriages, luggage, and lovely young ladies (including one in a stylish hat who Elderfield points out can be identified with Anna Blume) is one of Schwitters’ most distinctly proto-Pop creations, and intriguing also in its typographic references to El Lissitzky and Der Sturm. Small tear at the foot of the spine of the d.j., with tiny loss (not visible on the front). A lovely, fresh copy, especially rare in anything like fine condition.

Freiburg (Baden) (Walter Heinrich), 1922. $6,000.00

Schmalenbach/Bolliger 5, p. 178, illus. p. 42; Elderfield p. 80, illus. 94; Schwitters-Archiv 977; Verkauf p. 182; Rubin 388; Dada Artifacts 67; Andel: Avant-Garde Page Design 1900-1950, p. 141, illus. 157.
SCHWITTERS, KURT

[Merz. 18/19.] Ludwig Hilberseimer: Grosstadtbauten. (Neue Architektur. I.) (2), 28, (2)pp. 31 halftone illus. Orig. dec. card wraps. Schwitters issued this book by Hilberseimer both in 1925, as a separate publication of his Apossverlag (it was to be the first volume of a series on 'the New Architecture'), and again in 1926, when he designated it no. 18/19 of Merz (Jan.-April 1926). Various versions of the latter exist, some with the Merz statement printed directly on the cover, and some in a hybrid form, with Merz stickers pasted on. The present issue is the first edition, prior to the Merz publication. It is the only work on architecture published by the Apossverlag. Chip at head of spine, otherwise a nice copy.

Hannover (Apossverlag), 1925. $4,000.00

Cf. (citing either or both editions): Schmalenbach/Bolliger 245; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), no. 36; Dada Global 117; Ades p. 131; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469

SCHWITTERS, KURT

Merz. No. 20. Kurt Schwitters. Katalog. (8)pp. (paginated 98-105). 8 halftone illus. reproducing work by Schwitters and two photographic portraits of him. 4to. Self-wraps., stapled as issued. Prefaced by a lengthy and important autobiographical text, the issue lists (with prices) the 150 works by Schwitters which figured in the Grosse Merz-Austellung of 1927, a circulating exhibition which had been shown in part at Der Sturm in November 1926. Expert mends to marginal tears; central foldline, slightly noticeable in the cover photograph.

Hannover (Kurt Schwitters), 1927. $4,500.00

Schmalenbach/Bolliger 246; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 44; Dada Global 118; Ades p. 131; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Pompidou: Dada 1385

118

(SCHWITTERS) Wiesbaden. Nassauischer Kunstverein. Plakatausstellung. Juni 1928 im Neuen Museum. Poster, printed in red and black on lightweight buff-colored wove stock. 477 x 650 mm. (ca. 18 3/4 x 25 1/2 inches). Set in Schwitters’ customary Balkenschrift, a blocky sans-serif face (which Robert Michel is also known to have used on occasion), the title in brilliant red, this poster is included among Schwitters’ works in the Wiesbaden catalogue, though the attribution cannot be documented. A bright, fresh copy. Extremely rare.

Wiesbaden, 1928. $18,500.00

"Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), no. 89
119
SCHWITTERS, KURT
La lôterie du jardin zoologique. Traduit de l’allemand par
Robert Valençay et accompagné de ‘Fiat Modes,’ 8 dessins
de Max Ernst. (Collection “L’Âge d’Or.” 6.) 77, (1)pp. 8 full-
page plates in text. Dec. wraps., especially designed by Max
Ernst for this publication. An unnumbered copy from the
tirage of 500 on papier Alfama, from the limited edition of 550
in all. Unopened; front cover detached.
Paris (Librairie Les Pas Perdus), 1951. $275.00
Rainwater 65; Hugues/ Poupard-Lieussou 25

120
SELIGMANN, KURT & COURTHION, PIERRE
Métiers des hommes. (36)pp., 15 plates. 4to. Wraps.,
secured with brass studs, as issued. One of 500 numbered
copies on vélin, from the limited edition of 530. The original
edition, published in 1934 under the title ‘Les vagabondages
héraldiques,’ was limited to 90 copies on Rives, with original
etchings.
Paris (G.L.M.), 1936. $250.00
GLM 111

121
(SHIGEJIRO) Yokomitsu, Riichi.
(boards; a bit worn). The cubist design of the binding and slip-
case, by the talented Sano Shigejiro (1900-1987), reflects a
sophisticated appreciation of classic early compositions of
Picasso and Braque. Born in Osaka prefecture, Sano was a
member of the secessionist Nika-kai, the largest and most
influential exhibition society of progressive artists in Japan,
founded in 1914. Sano made two trips to Paris. He is partic-
ularly well-known for his illustrations for the works of Riichi
Yokomitsu, of the New Sensationalist school. The endpapers
reproduce delicate nude drawings reminiscent of Rodin and
Matisse.
Tokyo (Hakusuisha), 1931. $600.00
Japanese Graphic Design of the 1920s and 30s (2003), illus.
IV-46; Bookcover Design in Japan 1910s-40s (Tokyo, 2005),
plate 40

122
SIEGELAUB, SETH (editor)
1969 March 1969. [One Month.] Sm. 4to. Tablet format, sta-
piled at top. An International Exhibition of the ‘work’ of 31
artists during each of the 31 days in March 1969. Participants
included Barry, Byars, Chamberlain, Huebler, Kaltenbach,
Kosuth, Long, Morris, Nauman, Oldenburg, Ruscha, Smith-
son and Wiener, each submitting projects or statements
reprinted here (or in some cases simply permitting their
names to appear for these dates). Trace of rust at staples, as
usual; a fine, crisp copy.
New York, 1969. $1,000.00
Lauf/Phillpot p. 35

123
David Smith. Drawings, December 15-30, 1953. Sculpture,
January 5-30, 1954. Linocut and handset type, with hand
additions in ochre and violet watercolor, on watermarked
heavy white laid paper, with deckle edge. 517 x 400 mm. (20
3/8 x 15 3/4 inches). Matted. ‘Smith was friendly with the
owner of a local weekly, the ‘Warrensburg News,’ who
allowed him to borrow some old wood type. Smith did the lay-
out for this poster by combining various styles of old type with
linocut. No two posters are alike, as the hand coloring varies
from one impression to another. The posters were printed on
both white and yellowish paper’ (Schwartz). In all, two
posters are included in the Schwartz catalogue, both
designed by Smith for the Willard Gallery; only this one is
hand-colored. The linocut element at right, as Schwartz
points out, closely resembles Smith’s “Tanktotem III” (1953).
A few printing creases at right edge. Pristine condition.
[Bolton Landing/ New York], 1953. $9,500.00
Schwartz, Alexandra: David Smith: The Prints. Catalogue
raisonné. Introductory essay by Paul Cummings (New York: 
Face Gallery, c. 1987), no. 38.
SEE FRONTISPICE

124
SOUSA-CARDOSO, AMADEO DE
XX dessins. Foreword by Jérôme Doucet. (2)pp., 20 line-cut
plates printed in black, loose, as issued. Lrg. 4to. Portfolio
(wraps.). One of 100 copies on papier impérial du Japon,
from the limited edition of 530 copies.
“Among the more exotic examples of pre-war printmaking in
Paris is a portfolio of twenty line-cuts published in 1912 by the
Portuguese Amadeu de Sousa-Cardoso (1887-1918), who
spent several years in Paris and was friendly with many of
the Cubists. Like Beardsley, Sousa-Cardoso executed a suite
of drawings in India ink specifically for reproduction in line-
cut, which was superbly executed for this little-known album.
The prints display a lively feeling for primitive abstraction of
form, drawing from Derain as well as from Modigliani, Picas-
so and Braque [and] emphasizing the compulsive gesticula-
tions of the female subject and frenetic patterns of waves and
tropical foliage” (“The Cubist Print”). Sousa-Cardoso, who in
the course of his brief life was in contact with a remarkable
international modernist network, exhibited at the Armory
Show (no fewer than seven paintings) and the Erster Deutscher Herbstsalon. In Spain at the outbreak of the war, he returned to Portugal and spent the following years there in close touch with Robert and Sonia Delaunay—collaborating on their project “Album”—as well as with Fernando Pessoa, the Futurist José de Almada-Negreiros, and others. Presentation copy, inscribed by the artist on the front-cover.

Paris (Société Général d’Impression), 1912. (4)pp. per issue (single sheet, folding). Folio. Tabloid format. Texts in these issues by Herwarth Walden and Lothar Schreyer (each represented by numerous contributions), Kurt Heynicke, William Wauer (“Theatre als Kunstwerk,” to which No. 7 is devoted in full), Kurt Schwitters (“Mézbühne”) and Rudolf Blümmer (“Expressionismus am Theater”).

“Sturm-Bühne was inaugurated jointly by Walden and Schreyer (who was then also overseeing the “Kampfbühne” in Hamburg) with the aim of achieving an Expressionist Gesamtkunstwerk for the stage, synthesizing all aspects of theatrical experience. Central folds (as issued); intermittent browning and brittleness; no. 8 partly separated at fold. Berlin (Verlag Der Sturm), 1918-1919.

125
(STOERMER) Baudelaire, Charles
Der Verworfene. Nachrichten von Hans Havemann. Mit sechs Urholzschnitten 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 Novembergruppe exhibitions. Hanover (Der Zweemann), 1920.

$400.00
Lang, Lothar: Expressionist Book Illustration in Germany 1907-1927 (Boston, 1976), no. 343; Jentsch, Ralph: Illustrierte Bücher des deutschen Expressionismus (Stuttgart, 1990), no. 94; Rifkind/Davis 2872

126
STURM-BÜHNE

“Sturm-Bühne was inaugurated jointly by Walden and Schreyer (who was then also overseeing the “Kampfbühne” in Hamburg) with the aim of achieving an Expressionist Gesamtkunstwerk for the stage, synthesizing all aspects of theatrical experience. Central folds (as issued); intermittent browning and brittleness; no. 8 partly separated at fold. Berlin (Verlag Der Sturm), 1918-1919.

$850.00
Raabe 40; Schlawe II.102; Marbach 77

127
TAIPEI. SHEN SHENG PAO PRESS BUILDING

$450.00

128
TAKAHASHI SHINKIKI
Takahashi Shinkichi shishu [Poetical Works by Takahashi Shinkichi]. 101. (7)pp. (mispaginated). Dec. wraps., with silhouettes of the author, marked 1928. “Like Mavo, dada was elusive, and the two movements shared many ambivalences and contradictions. From the 1920s, when newspaper articles in ‘Yorozu choho’ introduced dadaism to Japan, it was embraced predominantly by the literary community. The first person to proclaim himself a dadaist was the poet Takahashi Shinkichi, and it was he and Tsuji Jun who most strongly championed dadaism. What appealed to Takahashi about dada was its notion of nothingness, as well as its discrediting of words and logic and its anticonventionalism” (Weisenfeld).

Rare; no copy located in OCLC.

Tokyo (Nanso Shoin), 1928.

$1,250.00

129
TAKIGUCHI SHUZO & YAMANAKA TIROUX (editors)
Album surréaliste. ("Mizué." Numéro spécial.) (4), 112pp. 6 full-page plates hors texte, of which 2 in color. 4to. Dec. wraps., designed by the author. D.j. Following an extensive and sophisticated selection of reproductions of European Surrealist art, the volume contains thumbnail listings of its main exponents, a chronology, and a bibliography. This special number of the review “Mizué” was published in conjuction with the important 1937 Surrealist exhibition in Tokyo and Kyoto, organized by Takiguchi and Yamanaka in collaboration with Eluard, Hugnet and Penrose. Back cover of the dust jacket somewhat stained and worn.

Tokyo (Shunchoka), 1937.

$2,200.00
130
(TALLER DE GRÁFICA POPULAR) Morales Jiménez, Alberto (editor)
Estampas de la revolución mexicana. 85 grabados de los artistas del Taller de Gráfica Popular. Prólogo, índice de los grabados con notas históricas de Alberto Morales Jiménez, declaración del Taller de Gráfica Popular. 12pp. (text fascicle); 85 original wood engravings, loose as issued, printed on pink, goldenrod, blue, green and tan wove stocks. Plate size: 400 x 270 mm. (ca. 15 5/8 x 10 5/8 inches). Folio. Portfolio (dec. wraps.). One of 500 numbered copies from the edition of 550 in all.
Original woodcuts by 16 artists: Ignacio Aguirre, Luis Arenal, Alberto Beltrán, Angel Bracho, Fernando Castro Pacheco, Jesus Escobedo, Antonio Franco, Arturo García Bustos, Julio Heller, Leopoldo Méndez, Francisco Mora, Isidoro Ocampo, Pablo O'Higgins, Everardo Ramírez, Mariana Yampolsky, and Alfredo Zalce. Of great interest is the participation also of Hannes Meyer (technical director) and his wife Lena Bergner (design). Slightest wear to the outer portfolio; a beautiful copy.
México (“La Estampa Mexicana”), 1947. $4,000.00

131
(TALLER DE GRÁFICA POPULAR) Meyer, Hannes (editor)
The album includes the work of 50 graphic artists, among them Jean Charlot, Miguel Covarrubias, Leopoldo Méndez, Carlos Merida, Hannes Meyer, Pablo O’Higgins, J.G. Posada, Charles White, and Mariana Yampolsky (as well as documentary photographs by Meyer and Yampolsky). Of great interest is the participation of Hannes Meyer, who contributes a long introduction as well as sharing with his wife the technical and artistic design of the publication. Meyer, who succeeded Walter Gropius as director of the Bauhaus Dessau in 1928, spent the decade 1939-1949 in Mexico, where his Marxist-Leninist perspective was widely appreciated, working both in government posts and in private practice as an architect. One wood engraving neatly detached at spine. Rare.
México (“La Estampa Mexicana”), 1949. $3,500.00

132
(TANNING) Crevel, René
Accueil. Gravures de Dorothea Tanning. 78, (4)pp. 14 original color etchings (partly hors texte, including that on the cover). Sm. 4to. All contents loose, as issued, within decorative wrapper and slipcase (silk over boards with leather label; chemise). One of 10 hors-commerce copies, from the limited edition of 60 in all, signed and numbered in the justification by Tanning and the printer Jacques Haumont; the etchings printed by G. Visat. “A remarkable example of color etching. The Surrealist plates have the effect of spiny and iridescent undersea growth. The text reprints early works of Crevel, originally published in reviews” (The Artist and the Book). A fine copy.
Paris (Jean Hugues), 1958. $6,000.00
The Artist and the Book 299; Biro/Passeron 757

133
(TERRAGNI) Terragni, Attilio
“Il Monumento ai Caduti.” (In: Como. Revista mensile. Anno III, Numero 11, Novembre 1932. Pp. 2-8.) (7)pp. 8 halftone illus. Sm. folio. Self-wraps. A large format pictorial article on Giuseppe Terragni’s remarkable monument to the Fallen of World War I, in Como, written by his brother Attilio, who was the mayor of Como as well as a successful Fascist architect, instrumental in securing the commission for Terragni’s masterpiece, the Casa del Fascio in Como, the same year.
Como, 1932. $300.00
Cf. Placzek IV.194f.

134
TORRES-GARCIA, JOAQUIN
La tradición del hombre abstracto (doctrina constructivista). (78)pp. Prof. illus. throughout, including 16 full-page drawings. Sm. 4to. Orig. dec. wraps., designed by the artist. Printed on rough-textured uncut tan wove stock.
One of Torres-García’s most important books, such that it is translated in its entirety, with numerous reproductions, in the catalogue of the Hayward Gallery show of 1985. “In 1938, when Torres-García wrote ‘The Tradition of Abstract Man,’ he had been living in Uruguay for four years. He had returned from Europe to his native country after an absence of forty-five years. In Montevideo, he soon realized that the artistic atmosphere was conservative and provincial but that young...”

Avant-garde
artists were eager to learn about the latest art developments in Paris. He formed AAC (Association of Constructivist Art) in 1935, and, in 1944, the Tallor Torres-Garcia (Torres-Garcia workshop). There, constructivist art as well as traditional methods of drawing and painting from the model were taught and studied. ‘The Tradition of Abstract Man’ is the result of the teaching and lecturing that Torres-Garcia did during this period. It is a condensed account of his essential ideas.... Torres-Garcia’s concept of Abstract Man, spiritual man, is derived from Hellenism, which for him embodied the highest human ideals in all the arts as well as in philosophy. Particularly important for him was the Protagorion idea that Man is the measure of all things.... Torres-Garcia wrote and published many texts; ‘The Tradition of Abstract Man’ is perhaps the closest to a summary. It was published in a facsimile of his own handwriting; the size of words and the use of capital letters are evidence of the importance he gave to a particular word or idea” (Cecilia Buzio de Torres). A few leaves with underlining in pink pencil. A very fine, fresh copy.


135

(TOYEN) Nezval, Vitezslav


$6,500.00

G.L.M. 104

136

(TOYEN) Kraus, Arno & Podrouzek, Jaroslav
Ukolebaavyk [Lullaby]. (Edice Klub 777 Bibliofilu.) (68)pp. Cover and double-page title-page designs by Toyen, printed in blue and black. Repeated border by Toyen throughout, in blue, with designs of waxing and waning moons, again stars. Sm. 4to. Portfolio (dec. folding triple-panel wrapper), Signatures loose, as issued. Publisher’s plain cardboard slipcase. One of 777 hand-numbered copies, signed in the colophon in blue and turquoise inks by Toyen, Kraus and Podrouzek. A bibliophile edition, printed on fine wove paper. A lovely copy.

Praha (Rudolf Kmoch), 1941.

$650.00

137

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

"The psychic desert imposed upon Toyen’s shooting gallery is realized with even more frightening clarity in ‘Hide Yourself War!’ Now it is as if a black wind of destruction has blown across the land, shredding the flesh from human bones and sending schools of fish and flocks of birds into panicked flight. Fantasy and reality meet in these drawings, not on Lautréamont’s dissecting table, but in a psychic desert that has become the playing field for man’s most inhumane impulses. There are few other places in Surrealist art where the meeting of the real and the unreal so powerfully challenges our perceptions and our understanding” (Chadwick). A little very light wear to the portfolio; an exceptionally fine copy. Rare.


$3,000.00


138

TSCHICHOLD, JAN

Basel (Benno Schwabe & Co.), 1935.

$700.00

McLean p. 60; Spencer p. 147

139

291, Nos. 1-7/8

[Publisher: Alfred Stieglitz. Editors: Alfred Stieglitz, Paul Haviland, Marius de Zayas, Agnes Ernst Meyer.] Nos. 1-7/8, March - Sept./Oct. 1915. (4)-(6)pp. per issue (all printed on single sheets, folding). Illustrations as noted. Tabloid folio. A long unbroken run of “291,” constituting six of the nine issues published (the complete run is numbered 1-12, due to the double-numbering of three issues). This set lacks the photogravure of Stieglitz’s “The Steerage,” as is often the case. “291” occupies a uniquely interesting position among the great reviews of modernist art. It is really the first magazine to style itself as a work of art in its own right: not simply a venture in luxury printing, as many art reviews had been before it, but a new kind of publication altogether, an experimental series of multiples run off on a monthly basis in an edition of 1100 copies. It is also the first expression of the dada esthetic on American shores; proto-dada, actually, dada avant la lettre, before dada had had its baptism in Zürich in 1916.
Only Arthur Cravan’s short-lived “Maintenant” can be said to precede it as an instance of pre-dada sensibility anywhere in the periodic press. “291” took its original inspiration from Apollinaire’s “Soirées de Paris,” emphasizing calligrammatic texts and an abstracted kind of satirical drawing, but it cast these into a much more dramatic form by moving into a gigantic folio format and simultaneously dematerializing into a single gatefold sheet of paper. 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 ragpicker for $5.80 (“perhaps my gesture was a satirical one,” he wryly remarked). “In design and content, there was no periodical in America more advanced than ‘291’.... [It] was unparalleled anywhere in the world as a total work of art” (William I. Homer, “Alfred Stieglitz and the American Avant-Garde”).

Contents as follows:

No. 1. March 1915. (6)pp. Cover drawing, “291 throws back its forelock” (caricature of Stieglitz) by de Zayas, printed in pink and black; “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, unilateralism, satirism and satyrism, Matisse and New York, idiotism; drawing, “What is rotten in the state of Denmark?” credited to Steichen, but attributed by Sanouillet to de Zayas.


No. 3. May 1915. Cover drawing by Walkowitz; texts by Rhoades (“I walked in to a moment of greatness”) and Meyer (“Woman”) integrated into double-page typographic composition by de Zayas; 4 unsigned texts, including “Being Human in New York” and “Watch Their Steps,” together with drawing by Steichen and calligram by J.B. Kerfoot.

No. 4. June 1915. Cover drawing by Marin, partly finished by hand in blue watercolor (as issued); drawing by Picabia, “Fille née sans mère”; “Flip-Flap” by Rhoades; “Dammi l’anatema, cosa lasciva” by Alberto Savinio.


No. 7/8. September-October. Texts by Haviland, de Zayas, in parallel English and French. This issue was to serve as a folder for Stieglitz’s photogravure, “The Steerage,” which is lacking in this copy.
integrated into double-page typographic composition by de Zayas; 4 unsigned texts, including “Being Human in New York” and “Watch Their Steps,” together with drawing by Steichen and calligram by J.B. Kerfoot. Deluxe edition: one of 100 unnumbered copies on “heaviest Japan vellum.” An unfolded copy, in extremely fine, fresh condition.

New York, 1915. $4,000.00

Ads p. 42ff., 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. 34ff.; Tashjian p. 29ff.; Homer p. 190; Sanouillet Picabia et 391, II.237f.; Naumann: New York Dada p. 58ff.; Pompidou: Dada, p. 62f., 983f.; Washington Dada p. 283, pls. 279-282

141 (UBAC) Bryen, Camille & Baranger, Henri
Affichez vos poèmes. Affichez vos images. Broadside, printed on recto only, with a photograph by Raoul Ubac (credited to the pseudonymous Raoul Michelet), set between two erotic poems by Bryen and Baranger. 261 x 326 mm. (ca. 10 1/4 x 12 3/4 inches). Ubac’s ‘irrational,’ quasi-erotic image is a close-up of a woman holding between her teeth an unidentified dangling object, in the manner of Matthew Barney. “In Paris, under the pen name Raoul Michelet, Ubac published a small book of poems and photographs with Camille Bryen, ‘Actuation poétique’ (1934). He had met Bryen at an exhibition of his own photomontages at the Galerie Gravitations earlier in 1934. The two men then joined to exhibit in unusual places ‘automatist’ objects made by Bryen, and to plaster the walls of Paris with their poems and photographs in poster form” (“L’amour fou”). A few light creases in the margin.

[Paris, 1935]. $1,200.00


142 (UBAC) Crégut, Robert

Paris (Le Soleil Noir), 1968. $1,250.00

143 VORDEMBERGE-GILDEWART, FRIEDRICH
Millimeter und Geraden. (24)pp., printed on white Holland van Gelder and pink Pannekoek Renaissance papers. 3 tipped-in half-tone plates; 1 line-drawn composition (reprinted on front cover). Folio. Portfolio: all contents loose, as issued, within dec. wrapper, designed by the artist. One of 65 numbered copies, from the limited edition of 75 copies in all. The Dutch artist Friedrich Vordemberge-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters’ Ring Neue Werbegestalter, was a pioneer of modernist typography, as well as a painter. This beautifully designed volume of poems and Constructivist drawings and paintings—dedicated to ‘the white line in my yellow painting’—was privately published by Vordemberge-Gildewart himself during the war. 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 that he hoped he could put together one for him from loose sheets, since the edition itself was entirely gone. A fine copy.

Amsterdam (The Artist), 1940. $2,500.00

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

144 VORDEMBERGE-GILDEWART, FRIEDRICH

Amsterdam (Editions Duwaer), 1949. $1,650.00

“Typographie kann unter Umständen Kunst sein.” Vordemberge-Gildewart Typographie und Werbegestaltung (Landesmuseum Wiesbaden, 1990), p. 42, T444 (with 6 illus.)
145

WALDEN, HERWARTH
Einblick in Kunst. Expressionismus, Futurismus, Kubismus.
Siebente Auflage. 175, (1)pp. Prof. illus. (3 color plates hors texte). 4to. Boards, 1/4 cloth. A fine, fresh copy, rare thus.
Berlin (Verlag Der Sturm), 1924. $275.00
Raabe/Hannich-Bode 322.3; Spalek 4238; cf. Perkins 74

146

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 birdseed, 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." Provenance: June Amos Grammer, art director of the New York department store Franklin Simon, who hired Warhol to paint the awnings on its Fifth Avenue windows. Later a fashion drawing instructor at Parsons, she remained friendly with him over the years. First few leaves a trifle time-stained at extreme outer edge of margin, otherwise very crisp and fresh.
WARHOL, ANDY

25 Cats Name Sam and One Blue Pussy. 18 offset lithographs (including that on the front cover), of which 17 hand-colored in Dr. Martin’s aniline watercolor dyes. (Feldman & Schellmann IV.52A-68A.) 233 x 154 mm. (ca. 9 1/8 x 6 inches), printed on Arches laid paper. Sm. 4to. Orig. white buckram, mounted with the title plate (as issued). Stated edition of 190 copies, signed and numbered in the colophon in blue pencil.

One of a small series of books privately printed by Andy Warhol as personal gifts for art directors and clients. “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.’ The next year, he made ‘25 Cats Name Sam.’ (Warhol liked his mother’s distinctive and loopy handwriting so much that he had her sign his name on his drawings and write out any text in his commercial assignments as well as his private books. When she made a mistake—as she did in the title of ‘25 Cats,’ with the omission of the final ‘d’ in ‘named’—her son applauded yet another accidental improvement). . . . All of these were limited editions of between one and two hundred copies. It’s hard to say exactly how many of each were published because every recipient got one with a low number—as Warhol said, nobody likes to display the 198th book of an edition limited to 200 copies. But the method of production never varied. Warhol, an inveterate sketcher of beautiful young men, cherubs and butterflies, would take a series of drawings and have them printed by Seymour Berlin. Then he would assemble a group of as many as twenty friends . . . for a coloring party. The colors were not always consistent, the colorists sometimes couldn’t keep their paint inside the lines. Warhol didn’t mind” (Kornbluth).

This copy is boldly inscribed by Warhol “To June” in blue pencil on the front cover (and signed and numbered ’69’ in blue pencil within). Its recipient, June Amos Grammer, was art director of the New York department store Franklin Simon, who hired Warhol to paint the awnings on its Fifth Avenue windows. Later a fashion drawing instructor at Parsons, she remained friendly with him over the years.

Front cover a bit faded and time-stained, the plate with miniscule chip at left edge; internally the book is in bright and fresh condition. One plate is uncolored, and two others have been colored only in the eyes of the cats.
DIE WERDENDEN

Herausgeber: Karl Bröcker und Hans Joachim Staude. Heft 2 (undated, 1919) - Heft 3 (Januar 1920). Heft 2: 11 ff. 6 tipped-in original woodcuts and linocut, each signed and titled in pencil, by Karl Bröcker (3), Hans Joachim Staude (2), and Oskar Bröcker. Heft 3: 15 ff. 3 original watercolor and ink drawings by Karl Bröcker, each signed and titled in pencil, 3 original woodcuts by Karl Bröcker (2) and Staude, 1 original linocut by Oskar Bröcker, 2 tipped-in original photographs of Expressionist sculptures by Karl Bröcker, each signed in pencil by him in the margin. Text throughout printed in carbon typescript, with annotations by Bröcker in pencil. Lrg. 4to. Orig. blue wraps., with original woodcut cover composition of a kneeling youth (recut at base to change the date in the later issue), stitched with brown yarn, as issued. Texts by Karl Bröcker ("Stil und Richtung," "Vorschläge zur Dekoration einer Kleinstadtbühne"), August Dreyer (four poems), Max Kolbe ("Puppenspiel").

To date, we have located no traces, nor any other copies, of this amazing Expressionist journal, hand-assembled by two remarkable adolescent artists then in the circle of Karl Schmidt-Rottluff in Hamburg. One of them, Hans Joachim Staude (1904-1973) went on to an extremely successful career in Italy, (commemorated in a major exhibition at the Palazzo Pitti in 1996), having rejected, by 1921, his Brücke orientation in favor of a classicistic post-impressionist style he adhered to for the rest of his career. His co-editor, Karl Bröcker, would seem to have been even more gifted, to judge not only from his extremely good woodcuts, but also from the powerful, totemic wood sculptures reproduced here in photographs, and his brilliantly colored original watercolor drawings for stage designs. The catalogue of the Pitti exhibition makes reference to "Die Werdenden," but the writer appears not to have seen it. Negligible short tears, covers slightly tattered. Of utmost rarity.

Itzehoe, 1919-1920. $7,000.00


WIEN. VEREINIGUNG BILDENDER KÜNSTLER ÖSTERREICHS SECESSION

Katalog der I. Kunstausstellung der Vereinigung bildender Künstler Österreichs. 64pp. Prof. illus. with vignette designs (each 60 mm. or 2 1/4 inches square). Tall 8vo. (292 x 105 mm.; ca. 11 1/2 x 4 1/8 inches). Dec. wraps., with cover design by Gustav Klimt.

The very rare catalogue of the first exhibition of the Vienna Secession, formed in 1892 by nineteen artists who withdrew from the conservative Künstlerhausgenossenschaft to establish their own progressive association, of which Gustav Klimt was made president, and Carl Moll vice-president. The covers of the catalogue, showing a classical Greek female warrior with shield and spear, were designed by Klimt. Within, nearly every page is decorated with a large vignette illustration by a member of the association, including superb designs—some pictorial, some ornamental, some architectural—by Koloman Moser (21 in all), Josef Hoffmann (10), Joseph Maria Olbrich (3), Alfred Roller (6), Adolf Böhm (5), Karl Müller (4), Friedrich König (6), Johann Victor Krämer (2)
and Franz Hohenberger. Some of these also appeared in the pages of "Ver Sacrum." Wrappers expertly rebacked, and renewed at lower corners; initial leaves slightly chipped at outer top corner.

Wien (Selbstverlag), 1898. $2,500.00


L'Ymagier
Rédigé par Alfred Jarry et Remy de Gourmont. Nos. 1-8, octobre 1895 - décembre 1896 (all published). 262 illus., including hors-texte original prints and hand-colored images populaires (some double-page and folding). Orig. printed wraps. Slipcase and chemise (brown boards with gilt morocco label). A complete set of one of the most important and rare publications of the Symbolist movement, Alfred Jarry's and Remy de Gourmont's "L'Ymagier," privately financed by Jarry with a small inheritance after the death of his parents. After the fourth issue, Jarry broke with Gourmont, and the remaining numbers were edited by Gourmont alone. Devoted to a characteristic amalgam of mediaevalia, religious and otherwise, nineteenth-century imagerie populaire, and contemporary prints, it was largely written, and to some extent illustrated, by the editors. Among its graphic contents are Henri Rousseau's "La guerre," printed on orange paper (loosely inserted), his only lithograph, and a masterpiece; Whistler, "lithographie originaire inédite" here printed on chine (loosely inserted), Gourmont's important lithograph "L'Annonciation," three prints by Armand Séguin ("Femme couchée," zincograph printed in brown; "Bretonnes," woodcut printed in brown; "Étoile," drypoint printed on japon), and two by Jarry ("César-Antichrist," lithograph; and "Sainte Gertrude," woodcut; apart from numerous drawings by him reproduced in no. 5); and two drawings by Bernard, including "Galvaire," printed in red on vieux papier d'Almanach. "Gourmont, aidé de Jarry, publia d'octobre 1894 à 1896 une revue "L'Ymagier," où des spécimens de types, des confrontations entre la gravure ancienne et les recherches les plus récentes d'Émile Bernard, Filiger, Gauguin, Séguin, des essais à partir de bois propices au contraste, chêne, acajou, renouvelèrent les idées admises en ce domaine. Un retour aux sources, à l'art primitif ou populaire, y amorce cet effort de la mentalité moderne pour se débarrasser d'un acquis superficiel et de retrouver les conditions d'un art aussi fort que les réalités premières en face desquelles il veut s'ériger. ‘La Guerre,’ du Douanier Rousseau, dessin à la plume lithographié, intercalé dans la livraison de janvier 1895, déploie sur un fond orange le mouvement irrésistible de sa course. Nulle transposition, dans le temps, des mentalités naïves de jadis ne vérifier mieux le propos de Gourmont et de ses amis" (Chapon). Several of the issues are subscriber's copies (which contain extra prints), and the last issue is in the deluxe edition, containing the color woodcut "Sainte Poupée" by R. Gheym. An extremely fine set, fresh and only lightly browned, especially rare thus, the Rousseau lithograph in pristine condition.

Paris, 1895-1896. $22,500.00