Gefesselter Blick
25 kurze Monographien und Beiträge über neue Werke und Künstler
Otto Baumberger
Willi Baumeister
Bill
Max Burchartz
Johannes Canis
Cylla
Walter Dexel
Cesar Domela
Hermann Ellisz
 Werner Kröfl
 John Heartfield
 Franz Krause
 Geswidter Leistikow
 El Lissitzky
 Robert Michel
 Moholy-Nagy
 Brüder Rasch
 Hans Richter
 Paul Schöffer
 Kurt Schwitters
 Mart Stam
 Karel Teige
 G. Trump
 Jan Tschichold
 Vordemberge-Gildewart
 Piet Zwart

Wir danken de Kirchen der Werkstätten und de Kirchen der Werkstätten
Heinz und Bodo Rasch

140 Abbildungen
Wissenschaftlicher Verlag Dr. Pütt & Co. Stuttgart
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-Two 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.

February 2008
AACHEN. TECHNISCHE HOCHSCHULE


A very important catalogue, with major texts by all the participants, including the first publication of Beuys' enigmatic "Lebenslauf Werklauf," an autobiographical chronology in which (for example) the artist alludes to his birth as an exhibition of a wound bound up with plaster. The festival, held on the twentieth anniversary of the attempt to assassinate Hitler, ended in a bloody violent riot when right-wing students stormed the stage while Beuys was melting blocks of fat, and physically attacked him. Other performances, meant to be carried out concurrently, included a lecture by Bazon Brock while standing on his head. The Schmit multiple, identified as a Vivograph, comes with instructions: "tear off this envelope from this page/do not open it!/put it into any pocket of your clothes & carry it with you by day and by night/open it after a week/or after 1000000 breathes/or after your next car-crash/etc... then open it!/- and see your auto-seismo-graphic!"

The covers are identically arranged with a Warhol-styled repetitive grid of photobooth snapshots of the artists. Covers a bit worn (back cover mended at corner), Schmit multiple detached from the leaf on which it was mounted (slight tear in the leaf). Very rare, especially complete with all components. Aachen, 1964. $1,500.00


2

(AALTO) Stylclair


Lyon/Paris (Stylclair), ca. 1934. $600.00

3

AHLFELD-HEYMANN, MARIANNE

Nussknacker, in grosser Auswahl! Für pünktliche Lieferung wird nicht garantiert. (Ersatzstücke immer vorrätig!). 8 original pencil drawings on tracing paper, of which 2 finished in red and yellow watercolor and black ink; together with one further pencil drawing by the artist, on translucent vellum paper. Formats vary: principal series 140 x 95 mm. (5 1/2 x 3 3/4 inches) to 180 x 140 mm. (7 x 5 1/2 inches); additional drawing 227 x 155 mm. (8 7/8 x 6 1/8 inches). The series is matted in pairs, in four mounts; the additional drawing is matted singly. Together with these is a folder in which the drawings were originally kept, inscribed by the artist in green ink and pencil (as given above), with the added note in pencil, undoubtedly of a later date, "entstanden 1924 am Bauhaus in Weimar. Marianne Ahlfeld-Heymann,"

A selection of designs for bizarre creature-styled nutcrackers. Three of the pairs propose the nutcracker as a strange bird (the most simplified version is in color), and the fourth as genuflecting monkey. The added drawing is of a fantastical mask-like face; dated 1925, it bears color notes at the bottom:

Lyon/Paris (Stylclair), ca. 1934.

Marianne Ahlfeld-Heymann. Nussknacker, in grosser Auswahl! Für pünktliche Lieferung wird nicht garantiert. (Ersatzstücke immer vorrätig!). 8 original pencil drawings on tracing paper, of which 2 finished in red and yellow watercolor and black ink; together with one further pencil drawing by the artist, on translucent vellum paper. Formats vary: principal series 140 x 95 mm. (5 1/2 x 3 3/4 inches) to 180 x 140 mm. (7 x 5 1/2 inches); additional drawing 227 x 155 mm. (8 7/8 x 6 1/8 inches). The series is matted in pairs, in four mounts; the additional drawing is matted singly. Together with these is a folder in which the drawings were originally kept, inscribed by the artist in green ink and pencil (as given above), with the added note in pencil, undoubtedly of a later date, "entstanden 1924 am Bauhaus in Weimar. Marianne Ahlfeld-Heymann," A selection of designs for bizarre creature-styled nutcrackers. Three of the pairs propose the nutcracker as a strange bird (the most simplified version is in color), and the fourth as genuflecting monkey. The added drawing is of a fantastical mask-like face; dated 1925, it bears color notes at the bottom:
Marianne Ahlfeld-Heymann (née Heymann, 1905) was enrolled at the Bauhaus Weimar from 1923 to 1925, studying set design and sculpture with Oskar Schlemmer, in whose woodcarving workshop she made marionettes. These drawings for nutcrackers must surely have been made for projects in that class. She also studied with Paul Klee in 1924, and remained close to Klee after leaving the Bauhaus (when it closed in Weimar), visiting him and his family in Dessau as a houseguest. Her well-known reminiscence of Klee was published in her memoir, “Und trotzdem überlebt: ein jüdisches Schicksal aus Köln durch Frankreich nach Israel, 1905-1955: mit Erinnerungen an Paul Klee” (Konstanz, c. 1994), written after her long career as a wood sculptor.

Games, puzzles, toys and models using glass building blocks were, because of their fragility, only rarely produced in this century, and for the same reason, very few examples still survive, particularly in complete sets. Among the best known is Bruno Taut’s and Blanche Mahlberg’s “Dandanah: The Fairy Palace,” which, in 1919, revived visionary modernist ideas of ‘Glasarchitektur’ advocated by Taut and Paul Scheerbart before the War. It would appear that the glass elements in the present set were meant to be laid out in arrangements on a flat surface, rather than constructed in three dimensions. It is unaccompanied by any text, or any credits to the designer, manufacturer or merchandiser. A small number of the glass pieces with little chips, splits or other defects. Extremely rare (not, for example, in the collections at the Centre Canadien d’Architecture).

N.p., n.d. [ca. 1930] $5,500.00

ALMANAC DE “LA REVISTA.” 1919
Barcelona (“La Revista”), 1919. $500.00

(APOLLINAIRE) Walden, Herwarth
Typed letter, signed, to Guillaume Apollinaire, 4 April 1913. 1 f., in German, on the letterhead stationery of Der Sturm, Berlin (verso blank), with three-line postscript in brown ink. The letter is typed in purple ink (a purple ribbon was customary to Walden; this is not a retained carbon copy). Lrg. 4to. Impatiently asking why he still hasn’t heard a word from...
Apollinaire, Walden writes him that his book—"Les peintres cubistes," officially published on 17 March 1913—has had a very enthusiastic reception in Germany, with already more than 50 orders. He asks that Apollinaire go immediately to Figuière, the publisher, and have him dispatch the books as soon as possible, together with fifty or so copies of Figuière's latest catalogue. Walden wonders how many press copies have been allocated for Germany—ten would be the absolute minimum necessary. He hopes Figuière appreciates that Walden can provide him with very good sales in Germany, provided that all orders and all enquiries can be filled and answered right away; also that all German orders resulting from Walden's own "propaganda" should be forwarded to him in Germany to be filled. In the postscript, he writes "Viele Grüsse an Herr und Frau Delaunay. Wie ist die Adresse von Paul Fort?"

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

Together with this the subscription form for Apollinaire's never-published "Et moi aussi je suis peintre. Album idéogrammes lyriques et coloriés, par Guillaume Apollinaire, accompagné d'un portrait de l'auteur gravé sur bois, par Pierre Roy, d'après Giorgio De Chirico," which was to have been issued by Les Soirées de Paris in a limited edition of 200 copies. Berlin, 1913.

$3,750.00

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

Apollinaire: see also items 22 and 24

7

(Tzar) Tzara, Tristan

Cinéma calendrier du coeur abstrait maisons. Bois par Arp. (Collection Dada.) 80pp. 19 full-page original woodcut prints by Arp, printed in black. 4to. Orig. stiff wraps. (slightly worn). Uncut. Edition limited to 150 copies in all, of which this is copy 87, signed in the justification by Arp alone. Printed on fine early nineteenth-century paper watermarked "Giorgio Adamo Beckh in Norimberga."

A cardinal work of the Dada movement and one of the masterpieces of the modern livre d'artiste. "Arp’s biomorphic forms intimate that chance is not only the fabric of life but of art and beauty as well, as is demonstrated by his and Tristan Tzara’s ‘Cinéma calendrier du coeur abstrait.Maisons’ (Film Calendar of the Abstract Heart: Houses; 1920), one of the most beautiful artist’s books" (Andel). A fine copy.

Paris (Au Sans Pareil), 1920. $22,500.00

Amitz 59-77; Hagenbach 52; Rolandseck 13; Berggruen 3; On My Way 130; The Artist and the Book 3; Skira 1; Manet to Hockney 56; Chapon p. 144; Bareiss 1; Splendid Pages p. 170, illus. fig. 39; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 133, illus. 136; Reynolds p. 79; Stuttgart 2; Villa Stuck 1; Franklin Furnace 69; Gerschman p. 44; Sanouillet 195; Motherwell/Karpel 397; Ades 3.50; Verkauf p. 183; Dachy p. 212; Almanacco dada, illus. p. 461; Bolliger et al 83; Düsseldorf 222; Zürich 350; Tendenzen 3/118; Pompidou: Dada 1305. illus. pp. 699, 965

SEE FRONTISPICE

8

BALTHUS

Mitsou. Quarante images par Baltusz. Préface de Rainer Maria Rilke. 13, (3)pp., 40 full-page plates. Sm. 4to. Flexible boards. Printed d.j. Glassine d.j. A remarkable picture book without words, made by Balthus at the age of twelve, "Mitsou" is a series of 40 drawings in india ink about the life and eventual disappearance of his beloved cat. Rilke, who was then Balthus' mother's lover, was so struck by the amazing precocity of the work that he personally arranged to have it published, acting as the boy's literary agent and writing the preface. Apart from its memorable charm, the book is also a key to the enigmatic persona of Balthus, who throughout his life identified intensely with cats, as witness his 1935 self-portrait, "The King of Cats." An unusually fine copy, unopened and fresh, quite rare thus.

Erlenbach-Zürich/Leipzig (Rotapfel-Verlag), 1921. $3,750.00

von Mises 225

9

(BAUHAUS)

printed in turquoise, with a decorative yellow overlay of a bell and chemical formulas, on one spread of the text; on the last page, a depiction of Gropius’ Bauhaus building at the center of a diagram of Europe, with distances to cities from Paris to Moscow indicated by radiating lines. 105 x 148 mm. (ca. 4 1/4 x 5 7/8 inches). Oblong sm. 8vo. Dec. silver foil wraps., printed in blue and anodized copper.

The invitation to this famous Bauhaus carnival soirée, designed by Johan Niegeman. “With an elegant metal-colored card, printed with the usual lower-case Bauhaus type, the Dessau Bauhaus and the circle of its friends issued invitations to a ‘Metallic Festival.’ Metal is hard. But it is also sparkling and shiny. The festival last Saturday night proved to possess the latter qualities of metal. The entrance to the gaily decorated rooms was really ingenious. One entered the party via a chute that was built down from the connecting hallway between the two Bauhaus buildings. Here, even the most dignified personalities could be observed gliding down into the festive rooms, welcomed by the tinkling of bells and a big gong. The rooms and studios of two floors which normally are used for serious work had been decorated with the greatest variety of forms placed together all over the walls, shinily metallic and fairy-like, the ceilings hung with bizarre paper configurations... In addition, music, bells, tinkling cymbals everywhere, in every room, wherever one went... Many had come from Berlin, Leipzig, Halle and other places. Most of them in metallic costumes....

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 gong. The rooms and studios of two floors which normally are used for serious work had been decorated with the greatest variety of forms placed together all over the walls, shinily metallic and fairy-like, the ceilings hung with bizarre paper configurations... In addition, music, bells, tinkling cymbals everywhere, in every room, wherever one went... Many had come from Berlin, Leipzig, Halle and other places. Most of them in metallic costumes.” (“Anhalter Anzeiger,” 12 February 1929, quoted by Wingler). Wingler notes, however, that “There was a strange discrepancy between the proletarian atmosphere of the average workday at the Bauhaus, which Hannes Meyer promoted, and the social radiance surrounding the ‘Metallic Festival’...” [The] simple enjoyment of the festivities, always present during the earlier periods, did not quite come off. The reason was surely not just the changed psychological climate at the Bauhaus itself; in the world outside, in the whole social and political sphere, antagonisms and tensions had sharpened.” Covers a little rubbed, with small losses of finish, but crisp and clean.

Dessau, 1929. $2,750.00

Wingler pp. 157, 530f. (illus.); Fleischmann p. 248f. (reproducing both items in entirety); Bauhaus-Archiv: Das A und O des Bauhauses: Bauhauswerbung: Schriftbilder, Drucksachen, Ausstellungdesign (Berlin, 1995), 251, 254, illus. p. 157; Concepts of the Bauhaus 132

10

BECHER, BERNHARD & HILLA

Anonyme Skulpturen. (Kunst-Zeitung No. 2.) (12)pp. 24 halftone photographic illus. (5 full-page). 2 figs. Separate “Beilage” (4pp., printed on red wove stock) loosely inserted, as issued. Lrg. folio. Photo-illus. self-wraps. A very early appearance of the Bechers, antedating the publication of the book itself, with texts at the end by the artists and by Pierre Restany (all in parallel German, French and English). Designed by the Bechers themselves, the issue is a fine vehicle for their work, the photographs printed on a colossal scale. Clean split at foot of spine.

Düsseldorf (Verlag Michelpresse), 1969. $400.00

11

(BECHER) Wuppertal. Kunst- und Museumsverein


Wuppertal [1979]. $300.00

12

(BELLMER) Prassinos, Gisèle


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

13

BERLIN. DER STURM


Berlin, 1919. $450.00
14 BERLIN. DER STURM
Verein Sturmbühne. Vorsitzender: Dr. John Schikowski.
(6)pp. (folded sheet with loose insert). Lrg. 8vo. Self-wraps. A highflown statement of the aims and regulations of the short-lived association, which saw only a single production before Lothar Schreyer decamped for Hamburg, to found the Kampfbühne. Endorsed at the conclusion by the committee: Schikowski, Rudolf Bauer, Rudolf Blümner, Lothar Schreyer and Henwarth Walden. Light browning and wear. Rare. Berlin, 1918. $450.00

15 (BEUYS) Beuys-Wurmbach, Eva

16 (BEUYS) Stüttgen, Johannes
Das Warhol-Beuys-Ereignis. 3 Kapitel aus: Der ganze Riemen (Gepflante Veröffentlichung im nächsten Jahr). 25, (3)pp. 1 halftone plate. 4to. Dec. wraps. Edition of 500 unnumbered copies, containing an original multiple by Beuys on pages 16-17: a double-page composition in brown paint, boldly inscribed and signed "Braunkreuz / Joseph Beuys" in pencil. Written by one of Beuys' students, the book was published to commemorate the first meeting of Beuys and Warhol, which took place in Düsseldorf, 18 May 1979. "Braunkreuz, a material invented by Beuys that translates from German as "brown cross," is a substance he began using in the early 1960s. It is an ordinary house paint that he often mixed with the blood of a hare. The end result is an opaque, reddish-brown substance that Beuys did not consider a color, but rather a generic medium for sculptural expression. It became a metaphor for the earth as a protective medium, and it evoked the image of rust, dirt, dried blood, or excrement. As a term, it is loaded with references to Christianity, German militarism, Nazism, emergency, war, and the occult. Beuys often used Braunkreuz both as a natural, practical covering and also in a more shamanistic, magical way, as an insulator of spiritual forms" (Emily Rekow, Walker Art Center). Here, the paint has been brushed on so as to obliterate and highlight portions of the text, as well as create a larger composition. A fine copy. Gelsenkirchen (Free International University [FIU]), 1979. Schellman 319 $2,250.00
Allgemeiner Konsum Verein Chemnitz. Ausstellung: Unsere Eigenproduktion AKV. 15.-22. September 1929. [With:] Ausstellung Arbeit, Ernährung, Kultur. Volkshaus, 16.-23. November 1932.... fotogr. M. Brandt. typogr. H. Linenbecker. 17 original silver gelatin photographs, in two formats: 10 measure 114 x 87 mm. (ca. 4 12 x 3 3/8 inches), and 7 measure 283 x 180 mm. (ca. 8 1/8 x 11 1/8 inches), with some variation. The two series are tipped onto 12 loose sheets of high-finish black stock, formally captioned by hand in white gouache with skillful high-style sans-serif inscriptions, and through-numbered 1-7 and 1-5. Two hand-lettered title-pages in the same style are included. Sm. folio. Portfolio (blue boards, 3/4 cloth, hand-calligraphed “foto” in black ink on the front cover).

An album of original photographs, handmade and very possibly unique, documenting two small trade shows of food products, toiletries, household goods, and other items to be had from these associations. The attribution of the photographs to the Bauhaus designer Marianne Brandt is based on the typed credit “fotogr. M. Brandt” in the colophon; the prints themselves are not stamped on the versos or elsewhere. Marianne Brandt (1893-1983), who studied with Moholy-Nagy in the metal workshop at the Bauhaus, succeeded him as the workshop’s director in 1928. Leaving the Bauhaus in 1929, she worked for Walter Gropius in his Berlin studio, before becoming head of metal design at the Ruppel firm in Gotha, where she remained until losing her job in 1932 during the collapse of the German economy. In recent years, attention has been focused on Brandt’s work as a photographer, and her remarkable, though little-known, work in photomontage, which was the subject of the traveling exhibition, “Tempo, Tempo!: The Bauhaus Photomontages of Marianne Brandt” (Bauhaus-Archive, Berlin; Busch-Reisinger Museum, Harvard University; and International Center of Photography, New York, 2005-2006). Brandt’s photographic oeuvre included documentary, as well as experimental, work. Born in
Chemnitz, she returned there by 1933 (and possibly earlier), and spent much of the period of the rise of National Socialism looking for steady work. This album, depicting the produce and the exhibition design of these two fairs, one of them in Chemnitz, would have been a logical commission for her to take. A few prints neatly loosened at a few spots from their supports (none detached), endpapers of the portfolio somewhat foxed; altogether in fine, fresh condition.

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

18 BROUWN, STANLEY
1 m 1 step. (16)pp. Extremely tall, extremely narrow folio. Heavy white printed boards, secured to linen backing, as issued. Edition of 500 copies in all. This preposterously tall volume—one meter tall, 10 centimeters wide—demonstrates graphically the lengths of each element of the title, printing a black strip at the outside edge of two of its leaves: one a meter, the other 87.5 centimeters. It was published in conjunction with Brouwn’s exhibition at the van Abbemuseum in Eindhoven in 1976.

Eindhoven (Stedelijk van Abbemuseum), 1976. $700.00


19 BRUXELLES. PALAIS DES BEAUX-ARTS

An important exhibition of 76 works, with loans from Breton, Éluard, Penrose, Mesens, the vicomtesse de Noailles and others; a number of the paintings must afterward have been sent directly to Paris, where they were seen a few weeks later in the Exposition internationale du Surréalisme.

Bruxelles, 1937. $500.00

Jean: Autobiography of Surrealism no. 166

20 (BYARS) Eindhoven. Stedelijk van Abbemuseum
James Lee Byars [The Cube Book]. Catalogue and exhibition by James Lee Byars and Piet de Jonghe. Ca. (1500)pp. Portions with text and illustrations, within sections of blank pages. Loosely inserted, 8vo envelope from the van Abbemuseum containing the invitation—a clipped rectangle of white silk, minutely imprinted with the artist’s name in the center, as on a calling card. Cubic 4to. 165 x 165 x 150 mm. (6 3/8 x 6 3/8 x 6 inches). Blank wraps. Edition limited to 500 copies.


Eindhoven, 1983. $2,250.00


21 (CIACELLI) Stockholm. Salong Joël
Futurist utställning Arturo Ciacelli. 28 mars - 15 april 1913. 20, (2)pp. 6 full-page illus. Wraps. Introduction by Haagen Falkenfleh (an interview with the artist first published in 1912), followed by the text of the manifesto “Futurist Painting: Technical Manifesto,” here translated (as is the interview) into Swedish. The original manifesto, published in 1910, was signed by Bocconi, Carrà, Balla, Russolo and Severini; here, rather outrageously, Ciacelli has added his name to the list of signatories. The little-known Ciacelli (1883-1966), who studied with Bocconi and Severini and later developed an interest in aeropittura, spent much of his career in Scandinavia. The format of this catalogue is based on that for the famous Futurist exhibition that circulated throughout Europe in 1912. Very rare.

Stockholm, 1913. $400.00
Delaunay to Roger Allard, dated 3 February 1914
Together with this
mm. (9 3/8 x 7 1/8 inches). Sm. folio. Original heavy cream-colored wraps., bound with red silk cord, as issued (cover detached and worn).

The history of this beautiful album, printed in a very small edition, is well known. Designed by Sonia Delaunay, it was published on the occasion of the exhibition of Robert Delaunay’s great abstract series, “Saint-Séverin,” “La Tour Eiffel,” and “Les Fenêtres” at Der Sturm in Berlin, in January and February of 1912. Apart from two leaves of catalogue and table, its only text is Apollinaire’s famous poem, “Les Fenêtres,” written for this publication, and his magniloquent statement “J’aime l’Art d’aujourd’hui parce que J’Aime avant tout la Lumière et tous les hommes Aiment avant tout la Lumière ils ont inventé le feu / / G A,” grandly isolated in letterpress on the first golden leaf of the album. It commemorates one of the most momentous exhibitions in the history of modern art. These series are recognized today as among the most electrifying breakthroughs in the genesis of pure abstraction, and the show was to provoke widespread excitement throughout Europe at the time. A special exhibition was devoted to these pictures at the Solomon R. Guggenheim Museum in New York in 1998.

Presentation copy, inscribed by Robert Delaunay in red, yellow, green and orange crayons at the head of the first leaf, above the Apollinaire credo: “A Roger Allard/ En souvenir de la Tour en mouvement/ 1910 1911/ r delaunay.” Delaunay has also annotated the album within in the same crayons, beneath certain plates.: “1911 contrastes simultanés moments profondeur Tours” (p. 5); “1910-1911” (p. 10); “1910-1911 Fenêtre et ville.” Loosely inserted, an original silver-print photograph of the second Delaunay reproduction, an interior of Notre Dame (pinholes at corners, slight defects). 238 x 180 mm. (9 3/8 x 7 1/8 inches).

Together with this: An autograph letter, signed, from Sonia Delaunay to Roger Allard, dated 3 February 1914, 3 rue des Grands Augustins. 1p., written in bright red ink on the Delaunay’s letterhead stationery, with magnificent pochoir design at top by Sonia Delaunay, printed in red, blue, yellow, green, and black; an abstracted rainbow (in-contrastes simultanés) incorporating the name Delaunay in several colors, with the word “Paris” beneath it in yellow. (cf. Bibliothèque Nationale no. 329, illus.) In her note, Sonia Delaunay writes that Robert has mentioned having seen Allard recently, and eager to catch up with him and his wife, she invites them to come to dinner on Sunday the 8th of February. The prolific poet, critic and litterateur Roger Allard (1885-1942) was the author of “Petites images de la guerre sur le front brittanique,” illustrated by Laboureur (1917), “Élégies martiales” (1917), “Poésies légères 1911-1927” (1929), and studies of Baudeelaire, Laurencin and Dufy, among other books.

“Magnifique album, d’une grand rareté” (Michel Hoog). The cover of this copy has been mounted with the clipped pochoir decoration of the same Sonia Delaunay letterhead used in the letter—an added element (pasted over the printed title “Robert Delaunay”) which most copies do not have. A superb ensemble.

Paris (Imprimerie André Marty) [1912]. $18,500.00

23
DELAUNAY, SONIA

“A cette occasion, elle réalise une de ses plus belles oeuvres graphiques: la couverture du catalogue de son exposition à la Konstgalleriet. Cet éblouissant pochoir à la cire a été précédé d’une vingtième d’études dont celle du Musée National d’Art Moderne” (Bibliothèque Nationale). We quote at length from Arthur Cohen’s discussion of the work: “The exhibition held in 1916 in Stockholm at the Nya Konstgalleriet and in Oslo at Blomqvist’s was a major showing of Delaunay’s work. (Robert Delaunay was to have exhibited with her, but his available pictures were committed elsewhere and the exhibition was devoted exclusively to her.) For the eventual silkscreen catalogue cover for the exhibition, Delaunay undertook a considerable series of gouaches and encaustic paintings. The finished cover consists of two connected panels. The right (and front) shows a woman’s head wearing a hat, composed of solid and interrupted colored circles, with the neck and upper chest suggested by swaths of color.... The left-hand panel exists in two predominating versions—one in which the area is divided into four triangles, the upper portion dominated by ‘Delaunay-Terk’ painted freely in various colors; and the final version, which bears a centered prismatic disk below the artist’s name, and curved around the bands of color thrown by the disk, the name and the address of the Stockholm gallery. The two final panels, when joined, are known as ‘Couverture du Catalogue de Stockholm’ (Cover for Stockholm Catalogue)....

“For [Sonia Delaunay], letters and geometric forms were
interchangeable, some letters more beautiful and malleable than others, some shapes more basic than others…. A few letters forming a single image could be more easily integrated with a luminously painted shape without being either drowned in colored forms or overwhelmed by forms that constitute (or must constitute) a legible ideogram. She solved the problem in the ‘Autoportraits’ by separating the two principal messages. The one dominating the front of the 1916 catalogue—the whirling circles that make up the recognizable woman’s head—announces three things: first, painting, pure and simple; second, a new way of making a painting; and third, a new way of making a painting of a woman (that might well be made by a woman). The left panel of the cover states nothing more than that an artist by the name of Delaunay-Terk is exhibiting at a well-known Stockholm gallery.

Together with this: the exceedingly rare “Catalogue S. Delaunay-Terk” (Stockholm: Nya Konstgalleriet Forlag), with a poem by Blaise Cendrars dated 21 February 1914, and list of works.

[Paris, 1916] $28,000.00

24
(DERAIN) Apollinaire, Guillaume, et al. Album-catalogue de l’exposition André Derain. Ouverte du 15 au 21 octobre 1916 à la Galerie Paul Guillaume, art moderne et antique. (8)pp., printed on heavy wove stock. Introduction (“André Derain”) by Apollinaire, together with a checklist of 29 items. On the verso, poems by Apollinaire (“Voyage”), Blaise Cendrars (“Bombay-Express”), Max Jacob (“La messe du visionnaire,” “Le même en prose”), Pierre Reverdy (“Nature morte - Portrait”), and Fernand Divoire (“Ronde des signes”). The introduction—which extols the essential gallicism of Derain’s work, from the earthiness of his Fauve period to the grandeur of his current pictures, reminiscent of the school of Avignon—marks Apollinaire’s return to art criticism after some two years serving in the war, and a convalescence following the head wound he received in March 1916. Derain as well appeared at the opening wearing his officer’s uniform.

Presentation copy from Apollinaire, in a fine Rose Adler binding, elegantly inscribed in brown ink on the title-page “A Fritz R. Vanderpyl de son ami/ Guillaume Apollinaire.” The poet and writer Vanderpyl, a friend of both Apollinaire and Derain, was part of the Fauve inner circle, and the author of “Peintres de mon époque” (Paris: Stock, 1931), essays on the Fauve artists; his collection of poems, “Voyages,” was Vlaminck’s first illustrated book, published by Kahnweiler in 1920. The binding, signed and dated Rose Adler 1959 in gilt on the
inside front cover, is an exceptionally beautiful and austere design, of ivory pigskin gilt, on which nearly the whole of both covers is overlaid with panels of matte black rubberized fabric on a scaffolding of diagonal and horizontal strings, creating abstract black-on-black relief compositions. Flocked cream doublures.

Paris, 1916. $12,500.00

25 (DIBBETS) Krefeld. Museum Haus Lange

26 DOCUMENTS INTERNATIONAUX DE L’ESPRIT NOUVEAU

Almanacco Dada 46; cf. Admussen 81

$950.00

27 (DOMOTO) Looten, Emmanuel & Domoto, Hisao
Moi de l’agonie. Preface by Michel Tapié. Leporello, printed on both sides, in red and black. (14) panels. Tall 8vo. Silk board covers. Edition limited to 100 numbered copies on paper Auvergne. This copy with a signed presentation inscription by Looten in the justification. Looten’s poem appears on one side in French, and on the other in Japanese; both sides are embellished in brilliant red with compositions by Domoto, that on the Japanese text overprinting it with an explosive calligraphic abstraction much in the manner of Georges Mathieu. The work is altogether a superb example of the convergence of Gutai and Art informel. Together with this: a typed letter, signed, from Domoto to Emmanuel Looten, dated Kyoto, October 1962. 1p., on plain white wove paper, with additions in pen in Japanese. Domoto writes his former collaborator (in English) to tell him of his forthcoming solo exhibition at the Stadler Gallery in Paris later in the month. Paris (Privately Printed), 1959. $1,800.00

28 DRAKABYGGET
atombomber, påvar och politiker” (Internordic review of art, against the atom bomb, the Pope, and politicians). Given the long interruptions between issues, that complete sets are rare is hardly surprising. A fine set, with a bold presentation inscription by Nash (“The Poet of Denmark”) on the first leaf of issue 6/7/8, dated 9 April 1982.

Örkelljunga, 1962-1984. $1,500.00


29

(CARRINGTON, Leonora)


GLM 208; Rainwater 39; Hugues/Poupard-Lieussou 16; Gershman 12; Biro/Passeron 609

30

(EY COLLECTION)

Sammlung Ey, Düsseldorf. Introductory text by Max Osborn. 94pp. 88 plates. Sm. 4to. Wraps., with ovoid (‘ey’) silhouette on front cover. The privately published catalogue of the renowned collection of the legendary “Mutter Ey,” featuring work by Ernst, Dix, Hoerle, Pankok, Jawlensky, and other Rhenish Expressionists and New Objectivity artists. Light wear. Düsseldorf (Selbstverlag von Frau Ey), n.d. $1,250.00

31

(Feininger, Lyonel)

DA-DA I (Der Abgott). Original woodcut, 1918, printed in black on chamois-colored wove paper. 125 x 109 mm. (ca. 5 7/8 x 4 1/4 inches), slightly irregular. Inscribed “Feininger” in pencil (in another hand), upside-down in the top left margin. Framed (with cream silk mat). A lightly printed trial proof of Feininger’s well-known frontispiece to the book “Dada” by Adolf Knoblauch, published in...
1919 by Kurt Wolff. The print is rather more fractured in style than Knoblauch’s romanticized text, which is actually dedicated to Feininger. A writer in the circle of Herwarth Walden, Knoblauch regularly published in “Der Sturm” between 1911 and 1922, and an open exchange of letters between Feininger and Knoblauch appeared in “Der Sturm” in September 1917. The Feininger woodcut is also known as “Der Abgott” (The False God). This proof derives from the Adolf Knoblauch estate. Together with this: a copy of the book itself: Knoblauch, Adolf. Dada. (“Der jüngste Tag. Band 73/74.) 75, (3)pp. 1 original woodcut by Feininger, as frontispiece. Grey wraps., with orange cover label. A fine copy. Leipzig (Kurt Wolff Verlag), 1919. $7,500.00

Prasse W91; Motherwell/Karpel 41; Dada Global 72; Verkauf p. 180; Lista, Giovanni: Dada libertin & libertaire (Paris, 2005), p. 236; Lang 52; Jentsch, Ralph: Illustrierte Bücher des deutschen Expressionismus (Stuttgart, 1989), no. 48 (illus.); Rifkind/Davis 557; Düsseldorf 431; Raabe/Hannich-Bode 160.4

32

(FELIXMÜLLER, CONRAD)

Felixmüller. Katalog seiner Holzschnitte, Lithographien, Radierungen. Mit vier Originalholzschnitten nebst Beiträgen von ihm selbst, Theodor Däubler und H.Z. [Hugo Zehder]. Bearbeitet und herausgegeben von Fritz Boettger. (16)pp., 4 original woodcuts. 11 illus. (4 full-page). The text is printed on blueish grey paper, and the woodcuts on cream-colored wove stock. 4to. Printed wraps., stitched as issued. A beautifully designed and vividly written presentation of Felixmüller’s graphic work to date, with a checklist (priced) of 73 prints, compiled by Fritz Boettger. The original woodcuts, which date from 1917-1918, are, in sequence, “Selbstporträt” (Söhn 147d), “Lautenspielerin” (Söhn 146b), “Brückensprung” (Söhn 127c), and “Selbstmörder” (Söhn 95c). A few innocuous spots on title-page; a very fine, crisp copy.

Dresden (Emil Richter), 1919. $6,000.00


33

FIDLER, MARTIN & CUTTS, SIMON

“The Allies.” A wargamer’s poem. (11)ff. Prof. illus. with line drawings, partly printed in green and red. Sq. 12mo. Wraps., stapled as issued. “An effort of 100 copies,” hand-numbered in the colophon. A work of concrete poetry on boats, bellicose and pacific. The front cover is a handmade composition of elaborately cut, folded and overlaid sheets, printed in red and blue, and stitched in red thread to the frontispiece. Light wear to the covers; without the blank envelope.

Nottingham, 1973. $450.00

34

FINLAY, IAN HAMILTON

Ocean Stripe Series 3. 7ff., followed by 3ff. of red, yellow and blue stocks. , the whole printed on tissue. Loosely inserted, a mimeographed leaf of text. Lrg. 8vo. Printed wraps. (little spot on front cover). The rarest volume of the Ocean Stripe Series, a concrete poem inspired by the story of Noah, in which, after repetitions of the word “ark,” a lyrically beautiful rainbow of die-cut colored papers is announced by the word “arc.” Extended discussion is given to the work by Anne Moeglin-Delcroix in “Esthétique du livre d’artiste 1960/1980.” Loosely inserted in this copy, the passage from Genesis 9:13: “I do set my bow in the cloud, and it shall be for a token for a covenant between me and the earth...”

[Edinburgh] (Wild Hawthorn Press), 1965. $900.00

35

FLUXUS. No. 4

“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).

“George Maciunas clearly designed the newspaper and had a big say in its contents. George Brecht contributed a major essay on Fluxus, which could be considered an editorial. An important innovation of this issue was printing the poster for ‘Fluxus Symphony Orchestra In Fluxus Concert’ which served as an ad for the concert and, by tearing the sheet apart from the first pages, was used as a wall poster. The one printing served two purposes” (Hendricks). Other contributions by and after Allen Kaprow, Nam June Paik, Robert Watts (a full-page collage, facing the poster) and Peter Moore (an irregular grid of twenty photographs “From Fluxus Concert in Fluxhall—April & May, part 1”). Short clean tear on the last page; a rolled copy, never folded and in extremely fine, fresh condition.

New York, 1964. $1,800.00
Silverman 552; Fluxus Codex p. 95f.; Phillpot/Hendricks 19

36

FLUXUS. No. 5
Fluxus Vacuum TRapEzoid. Fluxus No. 5. March, 1965. (4)pp. (single sheet, folding), printed in brown wove stock. 560 x 430 mm. (22 x 17 inches). Tabloid folio. The fifth issue of the Fluxus newspaper, edited and designed by George Maciunas, with a page given to George Brecht. 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.), 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 Yam 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 rolled copy, never folded and in extremely fine, fresh condition.

New York, 1966. $1,800.00
Silverman 557, Fluxus Codex p. 96f.; Phillpot/Hendricks 21

37

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 photographic 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. A rolled copy, never folded and in extremely fine, fresh condition.

New York, 1966. $1,800.00
Silverman 569, Fluxus Codex p. 98f.; Phillpot/Hendricks 28

38

(FUTURIST PARODY)
author of more than 200 published songs, remembered particularly for his ragtime compositions, including “Spaghetti Rag,” “Flirtation Rag,” and “Detective Rag.” So far as we can determine, this musical piece, which is without lyrics, has not entered the literature on Futurism. The comical cover design features a crocodile and ghost flying through a crazy landscape, while an arabesque couple cavort in the ether; the letters of the title are partly made up of forks, knives, and pot lids. A little marginal wear, partly split at backstrip.

Torino (G. Gori), 1914. $450.00

39

GIUNTINI, ALDO
L’universo in pugno. Glorificazione futurista della sintesi-brevità. Con presentazione di s.e. Marinetti. 42, (4)pp. Halftone frontis. portrait of the author. Stylishly printed, partly in turquoise blue, or on turquoise stock. Oblong 4to. The ‘aeromusica’ composer Giuntini (Carrara 1896- Modena 1969) was co-author of “Canzoniere futurista amoroso guerriero di Marinetti, Farfa, Acquaviva, Giuntini” (Savona, 1943) and other books, in addition to his musical compositions, which included “The Indian Rubber Man (Foxtrot per Pianoforte)” and the grandiose “Angoscia a tremila metri” and “Battaglia di terra, mare e cielo.”

Carrara (Editrice Bottega d’Arte di Corrado Lattanzi) [1934]. $450.00

Salaris p. 40

40

GREENE-MERCIER, MARIE ZOE
Collage Four. Collage of cut colored papers, mounted on three layered planes of glass. signed “Marie Zoe Greene” in black ink at lower left. 365 x 365 mm. (14 3/8 inches square). Framed.

An important abstract collage construction in glass and colored paper by Greene-Mercier, one of Moholy-Nagy’s first students at the New Bauhaus in Chicago. Dating from 1946, “Collage Four” was the very first of these “polyplane collages,” which represent a breakthrough of sorts in her own work, and a fascinating chapter in postwar modernist abstraction. Over the course of a decade, Greene-Mercier made a total of twenty of these compositions. On completion, the entire series was given an exhibition at the Art Institute of Chicago in March-April 1955, at the invitation of Carl O. Schniewind, in the Department of Prints and Drawings. We quote at length from an article by Lloyd C. Engelbrecht on “Marie-Zoe Greene-Mercier: The Polyplane Collages,” which appeared in “Art International” in 1978:

“Marie-Zoe Greene-Mercier is best known for her grandly-scaled monumental sculpture, such as the two French Government commissions at Barcarès and Arras. Less well known is a series of collages in which she explored the spatial relationships created by separating paper and other materials by multiple panes of glass, which she has named ‘polyplane collages.’

“There are twenty of these collages in all, the earliest dating from 1946. The first ten to be completed were exhibited on numerous occasions as individual works, and all twenty were shown as a group in the Art Institute of Chicago in 1955. Although some were shown again as a group in the following two years in the same city, since 1957 only a few have been exhibited, at infrequent intervals. With the patina of time acquired in the last twenty years they now seem to be part of a whole, much like a musical suite in which the individual movements each make their statement, at the same time complementing one another.

“Greene-Mercier first turned to collage in 1945, when she made a series of three collages using the ‘traditional’ methods involving pieces of paper and glue. She soon yielded to the sculptor’s fascination with construction in space and began to experiment with panes of glass, which she inserted between the pieces of paper. The twenty collages with panes of glass were the result, and since they followed the three without glass, she numbered them from four to twenty-three. The first two were made with three panes of glass, and the rest with four panes. Paper was pressed, and patterned Japanese paper, burlap, thread, string and rope were used as well. The panes of glass are bound tightly together with tape, and the glass is set flush with the other materials except in those collages in which parts of the glass panes were cut away for the artist by a master glass cutter…

“Each collage makes a statement in the Constructivist idiom, and the forms suspended in orthogonally defined space go back to the origins of Constructivism; Malevich exhibited a black square hovering over a white ground in 1915. What Greene-Mercier has accomplished is to articulate orthogonally defined space in a new way, although employing traditional materials. (She once remarked that she rejected the idea of using plexiglass because she was attracted to the long tradition of glass as a material for artists.)"

Born in 1911, Greene-Mercier first came to Chicago in 1933, shortly after graduating from Radcliffe, and was involved in Constructivist art in Chicago from the time of her arrival. In
1934 she assisted James Johnson Sweeney with an exhibition of abstract art at the University of Chicago which included the first showing of paintings by Mondrian in the city. At the New Bauhaus she studied with Archipenko and Gyorgy Kepes, as well as with Moholy-Nagy. One of her polyplane collages, "Collage Eight" (1946), was included in the exhibition "Abstract and Surrealist American Art" at the Art Institute of Chicago in 1947. Her successful career, later dedicated primarily to work in bronze and steel, was surveyed in a retrospective exhibition at Amerika Haus, Berlin, in 1977.


GROSZ, GEORGE
Im Schatten. 9 Lithos. Title/justification leaf, and 9 photolithographic plates, each signed in pencil by Grosz. Sheet size: 480-494 x 352-391 mm. (18 7/8 - 19 7/16 x 13 7/8 - 15 3/8 inches). Folio (495 x 400 mm.). Publisher’s portfolio (printed boards gilt, 1/2 calf). Contents loose, as issued. **Ausgabe B:** one of 15 copies on heavy handmade Bütten paper, in a half-leather portfolio, from the limited edition of 100 copies in all (Ausgaben A-B-C-D). The title-page contains one additional full-page photolithograph by the artist.

"1921 was one of Grosz’s most productive years. The political situation continued to be unstable. The Free Corps went underground, but nationalist secret societies dispensed "justice" to "traitors" by means of widespread political assassinations…. In March communist-inspired workers’ uprisings were crushed in the industrial-mining centers of central Germany.

Reacting in his drawings to the continued disturbances, Grosz, who was busy in IAH affairs that year, was able to produce a portfolio and an educational book, and to illustrate eleven books. His portfolio 'Im Schatten' (In the Shadow) reflected his work with IAH for oppressed and starving workers. The nine original lithographs portrayed the sick side of life in the city and the types who inhabited it. Against a backdrop of factories spewing smoke and apartment houses falling into decay, ranks of workers march in grim determination. One drawing showed the contrasting scenes caught in the shadows of dawn: outside on the street the proletariat begin a day of work, while inside the houses the capitalists finish a night of drink and sex. The rest of the lithographs presented other street types: the crippled war veterans, the beggars, the profiteers, the prostitutes. The worker is only one of all of these types not portrayed as a degenerate figure" (Lewis). Portfolio somewhat soiled and rubbed; the suite itself is in extremely fine condition, bright, crisp and virtually unfoxed, which is particularly rare.

Berlin (Malik-Verlag), 1921. $35,000.00


42

GUTAI 2


“In order to follow the artistic development which Gutai had taken in the field of painting, one can refer to the documentation covered by the two first editions of ‘Gutai’ (December 1954, October 1955). The second issue of the magazine gives special emphasis to the artist Toshiko Kinoshita, just as in the accompanying text by Yozo Ukita. Her pictures were created by dissolving different chemicals on paper which she had produced for this particular purpose; and they have a speckled colouration not due to colour pigmentation. This issue also shows one of those famous ‘circles’ by Jiro Yoshihara for the first time: carried out with a determined gesture, leaving traces of material behind. Also to be seen are the works of Kazuo Shiraga, where the artist, in creating them, scratched the applied layer of paint with his finger nails, just like those by Yasuo Sumis who distributed the paint over the canvas by means of a vibrator. Special mention should be
made also of the painting by Akira Kanayama and Atsuko Tanaka, who let themselves be guided by a minimalistic principle in using their means of expression: the Kanayamas consist of empty surfaces, provided with short colour segments only on their border; those of the artist Tanaka of rows of numbers, isolated in the midst of monochrome and speckled surfaces” (Bertozzi). Covers a little chipped and faded, with split at backstrip. Extremely rare.


43 (HAMBURG: CHILEHAUS) Dibbert, Fritz
Hamburg - Chilehaus. Original woodcut, hand-colored in red, blue and green, titled, signed and dated 1924 in pencil by the artist. 565 x Sheet size: 435 mm. (ca. 22 1/4 x 17 1/8 inches). Image size: 434 x 315 mm. (17 x 12 3/8 inches). Matted. One of the icons of modern European architecture, Fritz Höger’s Chilehaus in Hamburg was depicted repeatedly in the twenties and thirties, as an emblem of the new Germany as well as an example of Expressionist building at its most exciting. Fritz Dibbert’s woodcut was among its appearances in the graphic arts. The image became quite well known in 1925, when a reduced version of this print (both in black-and-white and in color) was distributed as a Sonderausgabe to members of a bibliophile society, together with a press book, Rudolf G. Binding’s “Hymnus.” The present version, however, dated the year before, and much larger in format, is the original. Dibbert’s print is without question based directly on a drawing by Höger, and its graphic conventions—the Feininger-esque lines and waves in the sky—reflect Höger’s own efforts to accentuate the dynamic buoyancy of the building, as seen from its prow-like corner entrance. Paper somewhat browned, reinforced on the verso with paper tape around the edges.

N.p., 1924. $5,000.00


44 (HAMBURG: CHILEHAUS) Dzubas, Willy

In 1925, the German national tourist bureau (Reichszentrale für den Deutschen Reiseverkehr, or RDR) undertook a major new campaign to attract visitors from overseas, and made particular efforts to modernize its appeal, both in the choice of subjects and the design of the posters. Here, Hamburg’s dramatic new Chilehaus, an office building built with the proceeds of a fortune from Chilean saltpeter, has been conscripted as a national emblem, taking its place with the Kölner Dom and Berchtesgaden. It is thought that Edwin Redslob, the sophisticated and progressive art historian who was then serving as Reichs Commissioner of Art, may have been
responsible for its selection, as a ship-like symbol of Germany’s renewal after the War. The composition, by the well-known graphic artist Willy Dzubas (1877-1947), is based on photographs but takes expressionistic liberties with Fritz Höger’s great building, and is freely altered to include two famous old church spires that were nowhere in view from this location. Tackholes at top corners, 1-1/2-inch clean tear at top, mended on the verso, a few other small defects; a bright and well-preserved example.

Berlin (Hollerbaum & Schmidt), 1925. $3,000.00


45 (HAMBURG SECESSION) Peters, Jakob-Detlef


[Hamburg, 1917]. $1,200.00

46. **HAMBURG SECESSION** Brill, Erich


47. **HAMBURG SECESSION** Hartmann, Erich


48. **HAMBURG SECESSION** Steinhagen, Heinrich


49. **HAMBURG SECESSION** Leip, Hans (editor)

Almanach der Götztenpauke. Zum Kostüm-, Künstler- und Mäzenatenfest der Hamburgischen Künstlerschaft im Februar 1921. Schriftleitung: Hans Leip. 68pp., printed in letterpress on brown Bütten paper. 23 original prints in text (including 21 woodcuts)—of which, **in this copy, 18 are signed in pencil**—by Emil Maetzel, Heinrich Stegemann, William Tegtmeyer, Fritz Jansen, Hans Leip, Paul Schwemer, Dorothea Maetzel, Karl Opfermann and Willi Titz. Texts by Hans Leip, (10), Otto Tügel, Hans W. Fischer, et al. Dec. red wraps., the front cover illustrated by Otto Tügel. The 1921 Hamburg Artists’ Festival is considered the high point of more than a decade of Künstlerfeste. With its primitivist South Seas theme, and heathen idols on either side of the stage, it featured riotous dancing by the Falke sisters (the dada piece, “Götztenbumburt”), Tügel’s troupe of Tigertänzer (the “Duk-Duk-Tanz”), and eventually the entire audience. It was one of the most wildly successful of all artists’ festivals of the 1920s. A fine copy. Rare, and remarkable in this signed state. Hamburg (Hammerich & Lesser), 1921. $4,500.00


50. **HAMBURG SECESSION** Fischer-Trachau, Otto

Das Hamburger Künstlerfest 1926: Noa Tawa. Das auf-tauchende Eiland. Am 5. 6. 8. u. 9. Februar, in allen Räumen des Curioshauses. Poster, designed by Otto Fischer-Trachau, printed in offset in pink and black on machine-made white stock. 915 x 583 mm. (36 x 23 inches). Held every year at Fasching (Mardi Gras) in the rooms of the Curiohaus, the Hamburg artists’ festivals were organized around annual fantasy themes: “Dämmerung der Zeitenlosen” (1919), “die gelbe Posaune der Sieben” (1920), “Die Götztenpauke” (1921), “Der himmlische Kreisel” (1922), “Cubicuria, die seltsame Stadt” (1924), “Der siebente Krater” (1925), “Noa Tawa” (1926) and “Kurioser Zirkus” (1927). The Künstlerfeste were the brainchild of the artist Friedrich Adler, an instructor at the Kunstgewerbeschule, who supervised the elaborate decorations for each of the events, overseeing crews that included Carl Otto Czeschka, Arthur Illies, Richard Luksch, and their students—disparate groups of artists who managed to collaborate stylistically on these projects. The various “isms” of art—Expressionism, Cubism, Rayonnism, and so on—were themselves worked into the programs, and the rooms decorated accordingly. The festivals were extremely popular, in large part because they included poetry recitals, music, dance, film, and cabaret; starting in 1922, theatrical revues were also added, which appealed to a wider audience, including the wealthy art collectors of the city. The 1926 “Noa Tawa” was one of the most entertainment-oriented of the fes-
tivals; if faulted for a lack of artistic imagination, it nonetheless featured the brilliant young Gustav Gründgens, the undisputed star of the Hanseatic theatre. A few small chips at lower corners, indetectible half-inch clean tear at top; a fine example.

Hamburg (Julius Pudbrese) [1926]. $2,000.00


51 (HAMBURG SECESSION)

Hamburg, 1931. $300.00


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

Berlin, 1924. $1,250.00

Perkins 162.VII

53 (HE IM RED CENTER)
Edited by Shigeko Kubota. Single sheet of wove stock, printed on both sides in black 558 x 428 mm. (22 x 16 7/8 inches). "Hi Red Center," a newspaper-like Fluxus publication, was edited by Shigeko Kubota. Its proper title is 'Bundle of Events'. In 1953 Marcel Duchamp designed a poster-catalogue for the exhibition 'Dada 1916-1923' at the Sidney Janis Gallery in New York City; the posters were crumpled into balls and placed in trash baskets for people to retrieve. Hi Red Center's 'Bundle of Events' is a sheet printed on both sides, of events and photo-documentation, published by Fluxus.... George Maciunas distributed 'Bundle of Events' crumpled up into a ball and sometimes tied in a rope net similar to Akasegawa's tied counterfeit 1000 Yen note pieces in the early 1960s, Duchamp's trashed posters, and Christo's 'Package' (Hendricks). The front is a rather dense collage of texts describing performance pieces and other memorable events in Tokyo, 1962-1964, the whole overprinted on maps of Tokyo districts. On the back is a grid of 32 photographs of the pieces, keyed by number to locations on the front. A fine copy.

Tokyo, 1965. $1,800.00

Fluxus Codex pp. 267, 307 (illus.); Silverman 168.III.

54 (DIE INSEL)
Mappenwerk der Insel. Herausgegeben von Otto Julius Bierbaum, Alfred Walter Heymel und Rudolf Alexander Schröder. Title/table leaf, and 40 plates, of which 24 are original prints, including color lithographs by Pierre Bonnard ("Les boulevards," Bouvet 72; Roger-Marx 74), Édouard Vuillard ("Un Galerie au Gymnase," Roger-Marx 48.iii), Maurice Denis ("Maternité devant la mer," Cailler 120), Frank Brangwyn, and Georges Lemmen; original etchings by James Ensor ("Le verger," Tavernier 2), Max Liebermann (Schiefler 50.iii.b), Heinrich Vogeler ("Die Lerche," Rief 24.ii.b), and Eugène Delâtre (in color); and original woodcuts by William Nicholson ("I Rise Early") and Wilhelm Laage (3, of which 2 in color). Titled dec. tissue guards. Folio. Publisher's portfolio (boards with printed label, 1/4 vellum. Contents loose, as issued. Originally envisioned as an annual publication of the review "Die Insel," this first portfolio was the only one issued. A very fine, fresh copy.

Leipzig (Insel-Verlag), 1900. $8,500.00


55 ITAGAKI TAKAO
Kikai to Geijutsu to no Koryu [Correspondence between Machine and Art]. (4), v, 181, (5)pp. 130 halftone illus. Fine Bauhaus-inspired dec. rough linen, with inset photographic illus., designed by Masao Horino. Printed slipcase. Itagaki was, among other things, one of the first Japanese professional photography critics, writing for "Koga" in 1932-1933,
along with Ina Nobuo. “Ceux-ci effectuèrent de nombreux reportages sur l’avant-garde européenne” (Pompidou). The very exciting and strong design of this book, with intelligent, vigorous Bauhaus and Constructivist typographical elements, includes illustrations of architecture and monuments by Gropius, Le Corbusier, Mendelsohn, Vesnin, Mies van der Rohe, Behrens, Garnier, Tatlin, Meyerhold, Lisitsky, and Tchernikov; a selection of American skyscrapers and industrial structures; furniture by Gropius and Breuer; photos and film stills by Man Ray, Biermann, Vertov, Léger and Richter; automobiles, battleships and airplanes; and paintings and sculptures by Beckmann, Delaunay, Gleizes, Belling, Severini, Tatlin, Schlemmer, et al. The design of the cover is by Horino Masao (1908-1999), perhaps the most important proponent of the shinko shashin movement. Stamped Japanese ex-libris. A very fine copy (superior to that illustrated in the Urawa catalogue), especially rare with the slipcase. Tokyo (Iwanami Shoten), 1929. $2,750.00


56

ITAGAKI TAKAO

Yushu-sen no Geijutsu shakai gakuteki bunseki [An Artistic and Sociological Analysis of High-Class Ships]. 181, (3)pp. 120 halftone illus. Sm. 4to. Yellow cloth stamped in black with bold typography. Fine photomontage d.j., printed in red and black. Printed slipcase.

This is the first book to contain photographs by the distinguished photographer and designer Horino Masao (1907-2000); exemplifying his absorption of New Objectivity esthetics, it also contains a ten-page article by Horino on technical aspects of his work. The photographs include documentary images of historic ships and liners, and stylish comparisons of
new ships to works of modernist architecture. Stamped Japanese ex-libris. A few short clean tears to the dust jacket, which is bright and fresh; an extremely fine copy. Very rare.
Tokyo (Tenninsha), 1930. $4,500.00

JANKOWSKI, JERZY

"Jerzy Jankowski [1887-1941] is the true founder of Futurism in Poland: his poems begin to appear in 1913, although they were not collected in a single volume until 1920, in 'Tram Across the Street.' In his only collection, Jankowski celebrated modern technology, large cities, and his faith in the future, in verses in which—just as in the texts of the Russian Futurists—the spelling was intentionally garbled" (Serge Fauchereau, in "Futurism and Futurisms"). The design of the book, with its massive block lettering on brown paper, makes a forceful statement of its own, corresponding to Jankowski's willful misspellings.

"Son premier et unique volume de poèmes, 'Tram entraver d’la rue' (1920) est très fortement marqué de symbolisme et d’expressionisme: il associe un mysticisme fin de siècle à une foi optimiste dans la technique et la civilisation. Jankowski y adopte par défi une orthographe volontairement simplifiée. Ses métaphores évoquant la vio - toire de la révolution prolétarienne en marche voisinent avec des motifs, très caractéristiques chez lui, de sorcellerie, de rites populaires et avec l’exaltation de la dynamique des grandes agglomérations d’un monde industrialisé" (“Présences polonaises”). Light wear and creasing to the wrappers. Very rare, recorded by OCLC only at Leiden University and in the Polish National Union Catalogue.
Warszawa (Futuryzm Polski), 1920. $2,850.00

JANNEAU, GUILLAUME
Paris (Charles Moreau), n.d. $500.00

KANDINSKY, WASSILY
Om Konstnären. 29, (3)pp. Sm. 8vo. Self-wraps. Kandinsky designed the abstract composition on the front cover—an original lithograph, printed in green, purple and black (Roethel 159)—especially for this Swedish publication. Dedicated to Gabriele Münter, it was issued on the occasion of his exhibition at Gummeson’s Konsthandel, in February 1916. Ex-libris inside front cover. A trifle worn, but a lovely copy. Very rare.
Stockholm (Gummesons Konsthandel Förlag), 1916. $4,000.00

KEIL Schnack, Anton
Der Abenteurer. Mit zwei Originalholzschnitten von Herman [sic] Keil. (Die kleine Republik. Eine Flugschriftenreihe. 7.) (20)pp. 2 original woodcuts by Keil (1 hors texte, 1 on the front cover). Oblong 4to. Wraps. (slightly worn, with small tears at extremities). An unnumbered copy from the limited edition of 250 copies in all.
Darmstadt (Die Dachstube), 1919. $2,250.00
Lang 166 (illus.). Raabe/Hannich-Bode 266.2; Rodenberg 63.9; Marbach 128, p. 160

KHLEBNIKOV, VELIMIR
copies. This collection of poems, essays and short plays by Khlebnikov includes two gravures by Malevich that had appeared previously in 'Troe' and two linocuts (?) by David Burliuk that had appeared previously in 'Sadok sudei.' Here, however, the first Burliuk illustration is oriented horizontally on the page rather than vertically, and the second has been inverted (Getty). A number of Khlebnikov's texts are inspired by Slav themes and Slav styles—notably a neoprimitivist poem, 'The Wood Nymph and the Goblin,' the central work in the book, which is modelled on traditional folk idylls, and also the opening essay, non-literate and entirely different in character, which is a patriotic appeal to the Slavs, written in 1908. Portions of the collection had earlier appeared in futurist miscellanies. Some copies are recorded with an orange cover. Small loss at top corner of front cover; two pale stains at head of cover, one extending inconspicuously on several leaves following; a crisp and otherwise fresh copy. Acetate d.j. St. Petersburg (EUY), 1914. $4,500.00


(KIRCHNER) Grohmann, Will

Das Werk Ernst Ludwig Kirchners. 58, (2)pp. (text fascicle, bound in wrappers), 100 collotype plates (loose, as issued). 5 full-page original woodcuts by Kirchner in text, printed in blue (the title in blue and black). 26 illus. Lrg. oblong 4to. Publisher’s original portfolio (clamshell box, of blue cloth, titled in blue, with red casing at the sides). Contents loose, as issued. One of 800 hand-numbered copies, from the limited edition of 850 in all. “The essay, which includes the later intentions of the artist, takes us beyond the Expressionism of the German periods. The late woodcuts included those in the style of a synthetic Cubism, which Kirchner developed. There is a new humor, a meandering of form, a study of motion in figure and surrounding lines. There is still a sense of alienation in the isolation of the figures in open areas, but the effect is more lyrical than the earlier subjects” (Rifkind). Light wear to the portfolio (splats at corners), otherwise fresh. München (Kurt Wolff), 1926. $6,500.00

Dube 852A-853, 855-857; Schauer II.120 (illus. 121); Spalek 2830; Jentsch 160; Rifkind 108; Rifkind/Davis 1482

(KLEE) Corrinth, Curt

Potsdamer Platz. Oder die Nachtne des neuen Messias. Ekstatiche Visionen. Mit 10 Lithographien von Paul Klee. (Preface by Eckart von Sydow.) 90pp. 10 lithographs after drawings by Klee hors texte, printed on card stock. Publisher’s dec. pink pastepaper boards, 1/2 morocco gilt. T.e.g. Edition limited to 500 copies. “The only original book illustrations by Klee executed in the full maturity of his imaginative style” (Garvey). “The theme of Corrinth’s text is the relationship between the sexes, woman’s salvation through sex—vital and mythical. Paul Klee produced lithographs that reflect the spirit of the writing and illustrate concrete passages in the text, often in the manner of an arabsque, organic diagram that stems the erotic, torrential stream of words. The most striking is the illustration with Corrinth’s title, ‘Du Starker - o - schön du!’ (‘Thou strong, oh thou beautiful!). The vital clusters of lines, laid crosswise, move with jerky zigzag lines into the vibrating curves of a female body. In content—but certainly not in the style of the drawing—the plate resembles Kokoschka’s drawings for “Mörder, Hoffnung der Frauen” (Lang). Light wear to the binding; a very clean and crisp copy. München (Georg Müller), 1920. $6,500.00

Kornfeld A.113; Kornfeld 2005, A.112; Raabe/Hannich-Bode 53.6; ; The Artist and the Book 144; Skira 160; Lang 177, p. 511; Villa Stuck 55; Winterthur 85
64 (KOLLAR) Photiadès, V.
N.p. (Privately Printed), 1934. $650.00

65 (KUSAMA, YAYOI)
Body-Festival Kusama. Washington Square Sunday: 2 p.m. 1967. Flyer, with offset text and illustrations by Kusama, printed in black on off-white paper. 278 x 215 mm. (8 1/2 x 11 inches). “Around the sun, the moon rides the earth. We hide this time.... We have our time utopia is frustrating, the dream is good. This is known.... Kusama’s week end Body Festival. For information contact Kusama, Director Happening Poster Corp.” In and around the text, self-portraits of Kusama lounging nude in high heels, her body covered with polka dots.
New York, 1967. $300.00

66 (KUSAMA, YAYOI)
Yayoi Kusama Selfoblitration. With group image. 9 p.m. Jan 21 68. Sunday. Palm gardens, 310 W 52 St NYC. A philosophical film—a new philosophy.... Flyer, with offset text and illustration by Kusama, printed in black on yellow paper (verso blank). 355 x 215 mm. (14 x 8 1/2 inches). A handbill for a screening of the 1967 film. The headline-styled credits and statements (“Obliterate the Empire State Building! Come as you are. Leave as you will be. A night of is”) are strewn almost illegibly in a field of polka dots that covers nearly the whole of the page.
New York, 1968. $250.00

67 (LÉGER, FERNAND)
An overview of the troupe’s productions after some 850 performances in Europe, extensively illustrated with halftone photographs and color sketches of the sets, costumes and staging of “Création” (Cendrars, Léger, Milhaud), “L’homme et
son désir” (Claudel, Audrey Parr and Milhaud), “Jeux” (Bonnard and Debussy), “Within the Quota” (Gerald Murphy and Cole Porter), and “Les mariées de la Tour Eiffel” (Cocteau, Irène Lagut, Jean Hugo and Les Six), among others. Particularly brilliant is Léger’s well-known cover design, printed in silver, blue, yellow and orange, with a dancing figure similar to his cubist Charlot abstractions. Slight crease at lower corner of cover; a very fine, bright copy.

Paris [1923]. $1,250.00

Cf. Saphire p. 301

68

LICHTENSTEIN, ROY

Untitled original woodcut, 1959. (Corlett III.2). [In: “Polemic. A journal of contemporary ideas,” Vol. IV, No. 1, Spring 1959.] 252 x 523 mm. (10 x 20 5/8 inches). The woodcut is the dust jacket for the issue, printed in black on heavy uncut wove stock (and continuing onto flaps under both covers); within the composition, the title of the journal is printed in dark red. The issue itself is 134, (2)pp., with 10 original prints hors texte, mostly in color or on colored stocks. 4to. Wraps.

In her catalogue raisonné of Lichtenstein’s prints, Mary Lee Corlett discusses the two woodcuts Lichtenstein made for “Polemic” in 1957 and 1959, hand-printed by a commercial printer on a letterpress. “For a brief time in the late 1950s, Lichtenstein was a latecomer to the abstract expressionist style. This is visible in his last two prints of that decade. Both were made for ‘Polemic,’ a literary-art journal published by the student council at Adelbert College, Western Reserve University (now part of Case Western Reserve), in Cleveland, Ohio.” No edition size is stated, but it is known that 2,000 copies were printed of the 1958 issue. Woodcut slightly darkened at the spine of the dust jacket, with small clean tear at foot; a fine copy, quite superior to that illustrated in Corlett.

Oberlin (Polemic Society of Western Reserve University), 1959.


69

LISSITZKY, El’ia

Zapiski poeta. Povest [Notes of a Poet. A tale]. 91, (3)pp., 1 folding page of verse. Dec. wraps., printed in red and sepia with a photomontage design by El Lissitzky. Lissitzky’s famous cover design incorporates his double-exposed portrait photograph of Hans Arp (1924), set against a section of the back page of “391” No. 14 (Tristan Tzara’s “Une nuit d’échox gras,” advertising Dada publications). As Compton has noted, the page Lissitzky chose features two different settings of the title “391” one above the other, which seems to echo the double-exposure of the photograph of Arp. He also added the name of the hero of the book to Arp’s collar. A little light wear, folding page with clean tears, as always, mended on the verso; the Lissitzky cover composition in fresh and bright condition. Moscow/Leningrad (Gosudarstvennoe Izdatelstvo), 1928.

Nisbet 1928/1, color plate 102; MOMA 750, color plate p. 218; Getty 700; Compton p. 90, illus. 53; Barron/Tuchman 165; Andel: Avant-Garde Page Design 1900-1950, no. 334

70

LUGINBÜHL


Berlin/Zürich, 1972. $350.00
MACIUNAS, GEORGE

Fluxpost [Aging Men]. A pane of 42 faux postage stamps, printed in black on off-white paper, gummed and perforated as issued. 280 x 215mm. (11 x 8 1/2 inches). “The stamps were produced by Maciunas in New York and were distributed by Fluxus, and are also included in ‘Fluxpack 3’ (Jon Hendericks, in Fluxus Codex). The turn-of-the-century subjects, stiffly posed in their monocles and celluloid collars, are simply denominated Fluxpost 1 to Fluxpost 42. Fine condition.

Fluxus Codex p. 345f. (illus.); Silverman 276ff.; Phillips/Hendricks 113

(MAN RAY) Soby, James Thrall (publisher)

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

“Man Ray was the author of or collaborator in so many extraordinary books...but this was his first monograph, and his friends pulled out all the stops to herald it. It begins with a portrait drawing of Man Ray by Pablo Picasso and consists of 104 photographs divided into five sections. The first section, which is a mixture of general subjects...is prefaced by a short text entitled ‘The Age of Light,’ Man Ray’s deeply eloquent apology for presenting such ‘autobiographical images’ at a time when ‘the problem of a race or class and the destruction of its enemies is the all-absorbing motive of civilized society,’ and his defense of these works ‘whose only inspirations are individual human emotion and desire’” (Roth). GBC-binding with inch-long piece missing at the top, and some fraying of leaves at the spine; the cover is generally in fine condition, a little bumped and chipped at the top corners; internally fine.

Hartford (James Thrall Soby), n.d. $6,000.00

MARINETTI, F.T.


Berlin-Wilmersdorf (A.R. Meyer), n.d. [1912] $750.00
Hultén, Pontus (ed.): Futurism & Futurisms (New York, 1998), p. 427; Salaris p. 46
74

MARINETTI, F.T.
Milano (Snia Viscosa) [1938]. $450.00

Salaris p. 53

75

MATTACLARK, GORDON
Walls paper. (144)pp., with 144 offset colored halftone illustrations, each leaf sliced horizontally across the middle of the page. 4to. Photo-illus. wraps. No limitation is given, but Moeglin-Delcroix states it to have been 500 copies. “Walls paper” consists of a suite of colour photographs depicting the exposed interior walls of Bronx tenement buildings that were being demolished. Clearly, Matta-Clark had not been able to get to these buildings before the wreckers, but instead of halving the building (as he had done in numerous site-specific work), he halved the book. Each page has been cut horizontally, so that the viewer can experience Matta-Clark’s creative process, and “split” the building while turning the pages” (Parr/Badger). A fine copy.
N.p. (Buffalo [sic] Press), 1973. $4,500.00

76

MENIN, MARIO
Mario Menin, camicia nera futurista e primo battaglista del mondo. 51, (1)pp. 27 plates in text. 4to. Wraps. Glassine d.j. Paintings of battle scenes and farm life, by Menin, endorsed by Marinetti, who had fought alongside him in Abyssinia. Essays by Marinetti and Luigi Scrivo accompany a text by the artist. Presentation copy, inscribed by Menin on the first blank leaf. A little light wear.
Roma (Edizioni futuriste di “Poesia”) [1941]. $350.00
Salaris p. 54

77

MERZ, MARIO
987. (40)pp., printed in red and black, reproducing the artist’s illustrated manuscript text. Sm. 4to. Wraps. Glassine d.j. (torn). No. 5 of 987 hand-numbered copies. A beautifully wrought manuscript of drawings of and musings on Fibonacci sequences. This copy is boldly signed by Merz in pencil, across the inside front cover.
Napoli (Lucio Amelio), 1976. $950.00
Moeglin-Delcroix, Anne, et al: Guardare, raccontare, pensare, conservare (Mantova, 2004), p. 281 (illus.)

78

MEYER, MELISSA
Edition limited to 75 numbered copies (from a total edition of 500), signed by the artist, with an original watercolor, signed and dated by the artist, loosely inserted in rear pocket. Printed at the Stamperia Valdonega, Verona. New York (The Metropolitan Museum of Art), 1997. $950.00

MICHALS, DUANE

MUNARI, BRUNO
Nella notte buia. Seconda edizione. (64)pp., printed on black and on grey wove stocks, and on glassine. Prof. illus. in color, with die-cut sections (some deliberately rough, correlating to sections on neolithic art and life) and mounted panels of colored paper (some folding). Sm. 4to. Dec. black boards, designed by the artist, printed in blue. Printed by hand by Muggiani. "Questo libro è nato dall’esperienza dei 'libri illegibili': libri senza parole ma con immagini astratte che si trasformano voltando le pagine 'come tanti fotogrammi di film'.... La realizzazione di questo volume è dovuta a Giuseppe Muggiani tipografo-editore di Milano che, con amorevole cura, ha seguito personalmente il lavoro nei minimi particolari. Questo libro è stato stampato nella sua officina grafica... con rotativa a mano, su carte cercate per lungo tempo e trovate per puro caso" (afterword by the author). A nice copy. Milano (Muggiani editore), 1956. $600.00

NEW YORK. MUSEUM OF NON-OBJECTIVE PAINTING.
A collection of 24 vintage publicity photographs of the Tenth Anniversary Exhibition of the Museum of Non-Objective Painting, of the Solomon R. Guggenheim Foundation, in 1949. Silver prints, each with the rubber-stamped credit on the back “S.R. Guggenheim Foundation/ Museum of Non-Objective Painting.” 203 x 248 mm. (8 x 10 1/8 inches). All photographs are supplied on the back with captions identifying the individual paintings and their positions in the show (“2nd floor, 3d room, s.e. corner”), making it possible to visualize the installation in its entirety, beginning at the sidewalk entrance on Fifth Avenue and proceeding up the heavily carpeted stairs, past the standing vases of lilies. Works by Kandinsky, Moholy-Nagy, Robert Delaunay, and of course a plethora of paintings by Rudolf Bauer, as well as Rolph Scarlett, Xceron, Schwab, Nebel, and Hilla Rebay herself—nearly all hung in trademark style, ankle high on pleated fabric walls. The exhibition marks the midpoint of the museum’s history, ten years before its transformation, with the Wright building, into the Guggenheim Museum. [New York, 1949.] $3,000.00

NORDWESTDEUTSCHE KUNST-AUSSTELLUNG OLDENBURG 1905
Text-Beiträge von Karl Schaefer und Rainer Maria Rilke. (2), 90, (12)pp. 42 illus. Lrg. 4to. Dec. wraps, (tear at lower spine, other light wear). A lavish record of the famous exhibition, “mit besonderer Berücksichtigung der Ausstellungs-Anlagen von Peter Behrens-Düsseldord und Sonder-Ausstellung von Heinr. Vogeler-Worpswede,” published as a Sonderheft of “Deutsche Kunst und Dekoration.” Behrens’ Kunsthalle and various pavillons are documented, inside and out, as are his garden spaces, with their trellis architecture. Rilke’s three-page text on Vogeler-Worpswede (which first appeared in this review in 1902) is followed by an extensive presentation of Vogeler’s paintings, graphic work and designs for tableware, jewelry and other decorative arts. Handsomely designed, with Behrens’ design for the arms of the city of Oldenburg on the front cover. Neatly disbound in the original wrappers. Darmstadt (Verlags-Anstalt Alexander Koch), 1905. $1,200.00

OKADA, Toller, Ernst
Tsubame no sho [The Swallow Book]. Translation by Murayama Tomoyoshi. 106, (2)pp. 15 full-page original linocut plates in text. Lrg. 8vo. Wraps., printed in red and black on cream-colored paper, laid on heavier brown (as issued). This is one of three books illustrated with original Mavo linocuts by Tatsuo Okada, together with Kyojiro Hagiwara’s “Shikei senkoku [Death Sentence]” (1925) and Hideo Saito’s “Aozameta Douteikyo [The Pale-Faced Virgin’s Mad Thoughts]” (1926). Murayama, who did the translation, knew and admired the Expressionist playwright Ernst Toller’s work (as he did Georg Kaiser’s) from his extended stay in Berlin in 1922. “The first of many plays that Murayama saw at the
Berlin Volksbühne was Toller’s ‘Machine-Wreckers’ (Machinenstürmer); ...after he returned to Japan, Murayama translated Toller’s collection of poems, ‘Swallow Book’ (Das Schwalbenbuch; published in Japanese as ‘Tsubame no sho’ in 1925). Murayama later credited Toller, along with the artist George Grosz and the Volksbühne producer Max Reinhardt, with inspiring him to become a socialist” (Weisenfeld). Okada’s linocuts in the “Swallow Book” focus less on the bizarre and macabre than those in “Death Sentence” and “The Pale-Faced Virgin’s Mad Thoughts,” and are, on the whole, more classical constructivist abstract compositions.

One of the prime movers in Mavo and the Miraiha Bijutsu Kyokai (Futurist Art Association, or FAA), Tatsuo Okada was both an extremely visible, even violently prominent, artist and performer, and also a figure of some mystery to later scholarship; even his dates are unknown (“fl. ca. 1900-1935”). “Okada was probably from Kyushu and is thought to have died in Manchuria, or to have remained there after arriving sometime in the late 1930s. Knowledge of his artistic training and personal acquaintances is scant, but according to his later reminiscences, he was an art student when he participated in FAA-Mavo activities…. Okada’s few extant works reveal a talented, innovative printmaker aesthetically and politically dedicated to anarchism. Okada represented a radicalizing force in the FAA-Mavo coterie, consistently leveling harsh criticism at the group, prodding them toward more violent and extreme actions. In many ways, he was a divisive force in the group, eventually driving them into opposing factions” (Weisenfeld).

Okada’s brilliance was multifaceted. In addition to being a significant artist, whose prints and assemblages were major works of the movement, he was a performance artist starring in some of Mavo’s most famous events—in June 1924, he was Murayama’s dance partner, in Murayama’s first documented performance (to the accompaniment of a Russolo-like ‘Noise and Sound Constructor’); and Okada’s near-naked appearances, with his “Gate and Moving Ticket-Selling Machine” at the second Sanka exhibition in 1925 (to cite but one example) are recorded in some of the most amazing photographs surviving from the early Japanese avant-garde. He was a contributor to “Mavo,” the review, in both of its two phases, and was one of its three editors in its second period (issues 5-7). He was a highly original typographer, as well as a printmaker, designing the layout, as well as most of the linocut illustrations, for “Shikei senkoku [Death Sentence],” the Mavo illustrated book par excellence. As Weisenfeld notes about “Shikei senkoku,” “Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems.” A remarkable copy, preserving the excessively rare publisher’s wrap-around band (or “obi”), with the author and German title decoratively printed (in hand-written letterforms),
and with a Suprematist-like square black frame on the back, aligned with a similarly abstract red square printed on the back wrapper. The book is in exceptionally fine condition, much superior to that reproduced in the Machida catalogue. Tokyo (Choryusha Shoten), 1925. $12,000.00


84

ONCHI KOSHIRO

Chu gyo kai [Insects, Fish and Shells]. 12 original color woodcuts by Onchi (including 2 on covers). 4to. Cream-colored wraps., with original woodcuts by Onchi on each cover, printed in grey. Edition limited to 250 copies.

Jack Hillier, in “The Art of the Japanese Book,” speaks of Onchi’s “repeated endeavours to place recognizable objects of their work. ‘Chugyokai,’ ‘Insects, Fish and Shells,’ published in 1943, is even more avant garde, for Onchi not only wrote the experimental verses, but embarked on new departures in printing techniques, combining with the colour woodblock mechanically produced half-tone and line block.” A beautiful copy, very fresh. Tokyo (Aoi Shobo), 1943. $5,500.00


85

(ONCHI) Keishi Oze

Shin Rosia Gakan/ Siluet novoi Rossii [Silhouette of the New Russia]. (6), 3, (1), 155, (5)pp. Prof. illus. with halftone documentary photographs (graphic frontispiece printed in red and black). Sm. sq. 4to. Dec. boards, printed in red, yellow, blue and black, with a semi-figurative composition designed by Koshiro Onchi. Dec. slipcase, printed in red and black with a montage including Soviet propaganda photographs. Sometimes mistranslated as “New Russian Painting,” the book is in fact a panoramic sociological, political, geographical and cultural introduction to the contemporary Soviet Union. The elaborate binding design by Koshiro Onchi integrates the title into a constructivist arrangement of abstract colored shapes combined with images of red banners and Soviet monuments; the slipcase is yet more propagandistic. An immaculate copy. Tokyo (Ars), 1930. $1,500.00

Urawa Art Museum: Books as Art: From Taisyo Period Book Design to Contemporary Art Objects (2001), p. 30 pl. 52

86

(PAIK) Wuppertal. Galerie Parnasse

Nam June Paik (Seoul, Korea). Exposition de Musique (?). 11.- 20. März 1963. 19.30 - 21.30 Uhr. Eintritt 5.- DM. Kartenvorbestellung ist wegen der beschränkten Plätze erbeten. Artistic collaborator: Tomas Schmitt [sic]. Poster. Double-sided sheet, apparently an actual page of a Korean newspaper, turned on its side, with bold block-lettered text in red superimposed on the recto. 250 x 355 mm. (ca. 9 7/8 x 14 inches). Accompanying the poster is a folio sheet of transluscent vellum stock, densely printed with additional texts in German by Jean-Pierre Wilhelm and Paik. Other elements printed in red include: “Electronic television (?) Kindergarten der ‘Alten’? How to be satisfied with 70%? Féticision of ‘idea’? Instruments for Zen-exercise? objets sonores? Bagatelles américaines? Synchronisation als ein Prinzip aukasaler Verbindungen? A study of German idiotology? Is the TIME without contents possible? etc.? Paik has exhibit for next 2 weeks at Wuppertal where I was yesterday— I got one room for fluxus... We thought in future to integrate our festivals with these ‘exhibits’ (we will add a TV set from Paik & his 2 ‘prepared’ toy pianos)... Paik’s exhibit was VERY GOOD! He had one piano, all keys underpinned
so none could be depressed: very good! Then he had 2 ‘pre-
pared pianos’: one key depressed – radio inside piano – on,
another key connected to vacuum cleaner (also inside) anoth-
er to house lights, so when you depress - all lights are off.
Then many other objects pop-out when other keys depressed
- very nicely prepared. I photographed all I could (some with
long exposures to show movement) but many things cannot
be pictorially documented. (like house lights)....” (George
Maciunas, in a letter to Robert Watts, March 11th or 12th,
1963).

Wuppertal, 1963. $2,250.00
Cf. Fluxus Codex p. 436; Happening & Fluxus 11.03.63

87
PÁSMO. No. 13/14
[Zone] Revue internationale moderne: Éd.: Devetsil (A.
Cerník). No. 13/14. 10pp., printed on 2 sheets of lightweight
green paper. 23 halftone illus. Lrg. folio. Self-wraps.
A double issue of the international review, published by the
Brno chapter of Devetsil between 1924 and 1926. This issue
opens, remarkably, with texts by Jaroslav Seifert and Roman
Jacobson, juxtaposed with film stills of Chaplin, Harold Lloyd
and Douglas Fairbanks (as Zorro), continuing with Hans
Richter’s “Der neue Baumeister” (illustrated with projects by
Mies van der Rohe and Le Corbusier), Theo van Doesburg’s
“Das Ende der Kunst,” and other contributions by Vitezslav
Nezval, Vilém Santholzer, Otto Nebel, et al, and reproductions
of work by Matulka, Teige, van Doesburg & van
Eesteren, Loos, Rössler (2 photographs), Pevsaýer and oth-
ers. A little light wear and fading, one small clean tear; a very
nice copy, partly unopened, in a custom paper portfolio.
Brno [1925].
$2,750.00
Oxford, Museum of Modern Art: Devetsil: Czech avant-garde
art, architecture and design of the 1920s and 30s (1990), p.
71 (full-page illus. of the front cover of this issue). Houston,
258; IVAM: The Art of the Avant-Garde in Czechoslovakia
1918-1938 (Valencia, 1993), p. 398; Verkauf p. 181; Almanac-
co Dada 115

88
PICABIA, FRANCIS
Pensées sans langage. Poème. Précédé d’une préface par
Udnie. 119, (3)pp. Wraps., with fine full-page mechanical
drawing by Picabia on the front cover. Uncut. With fictive men-
tion “4. Édition” at base of the front cover. Picabia’s first Paris
Dada publication, dedicated to Gabrielle Buffet, Duchamp,
Tzara, and Ribemont-Dessaignes. “The title...undoubtedly
reveals Picabia’s fundamental preoccupation in 1918:
thought-poetry, a poetry freed from the servitude of language.
In short, an idea-poetry that paralleled the idea-art of works
like ‘Music is Like Painting,’ or ‘American Woman’ (in which a
magnetic field or bulb represented idea-art proposals) the
year before” (Borrás), “I am reading the ‘Pensées sans lan-
gage,” wrote Éluard to Tzara in November 1919, “and for me
it is though the Marquis de Sade had become a poet I love.”
A very fine copy, unopened.
Paris (Eugène Figuière, Éditeur), 1919. $1,500.00
Dada Global 209; Ades 7.22, p. 145; Almanacco Dada p. 435;
Gershman p. 34; Sanouillet 141; Motherwell/Karpel 321;
Dada Artifacts 107; Verkauf p. 181; Düsseldorf 207; Zürich
338; Pompidou: Dada 127, illus. p. 741; Borrás p. 199;
Andel Avant-Garde Page Design 1910-1950, illus. 143

89
PISCATOR, ERWIN
Sayoku Gekijo [Das politische Theater]. Translation by
Murayama Tomoyoshi. (16), 309, (7)pp., 24 plates with
numerous halftone illus. Figs. Sm. 4to. Cloth. Slipcase, print-
ed in red and black with a photomontage design by Moholy-
Nagy. The radical Mavo artist, theatrical designer and critic
Murayama Tomoyoshi, who had come under the influence of
Expressionist theatre and set design while in Berlin in 1922,
developed in the mid-1920s an interest in the work of the Ger-
man dramatist Erwin Piscator, “thought by many to be the
father of the twentieth-century mass media, panoramic the-
erater spectacle. Murayama later translated Piscator’s book
‘Political Theater’ in 1929” (Weisenfeld). The slipcase of this
Tokyo edition is almost identical to the dust jacket of the
original Berlin edition designed by Moholy-Nagy, preserving its dramatic red and black double-cover photomontage of a spherical Constructivist theatre set mobbed by hundreds of people with banners. The book is extensively illustrated with photographs of avant-garde German theater productions and sets. Slipcase stained at top edge, extending onto the back cover, hardly at all onto the front.

Tokyo (Chuo Koronsha), 1931. $950.00


90

RAINER, ARNULF & CHARDON, LOUIS

Kreuz und Nacht. / La croix et la nuit. Typographie: Rainer/Onorio. (Dädalusreihe. Nr. 2.) (10)pp. (including 1 loosely inserted leaf), 1 double-page folding original lithograph, 17 halftone plates. 3 tipped-in plates in text (1 a photograph of the artist, 1 in color). Text printed in red and purple on chartreuse wove stock, and in black on red wove stock. The lithograph measures 273 x 400 mm. (ca. 10 3/4 x 15 3/4 inches). Sm. folio. Dec. wraps. (lightly rubbed). Ausgabe C: one of 800 copies, hand-numbered in blue crayon in the colophon, from the edition of 925 in all. Parallel texts in French and German. One of Rainer’s earliest publications, a collection of 15 Übermalungen, together with a text (in parallel French and German) by the seventeenth-century Dominican priest Louis Chardon, whose “La croix de Jésus” is considered one of the great works of French mystical literature. The loosely inserted red leaf contains a chronology of Rain-er’s work, and an essay on him by Otto Mauer.

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

91

RASCH, HEINZ & RASCH, BODO (editors)

Gefesselter Blick. 25 kurze Monografien und Beiträge über die neue Werbegestaltung. Mit Unterstützung des “Ringes der Werbegestalter des Schweizer Werkbundes:” u.a. Mit einer Einleitung. 111, (1)pp. 140 halftone illus. in black, white and orange. 4to. Publisher’s original combination binding: flexible clear acetate front cover (making visible the orange and white illus. title sheets), black linen back cover and spine, extending slightly onto front cover surface (as issued). The most important and sophisticated of all publications on modernist typography in Europe in the 1920s. A travelling exhibition, originating at the Graphischer Klub Stuttgart in February 1930, was assembled with the material illustrated in the book. Focused on members of the Ring ‘Neue Werbegestalter,’ who embraced photography and photomontage in their advertising designs, it includes profiles on Baumeister, Bill, Dexel, Domeia, Gräff, Heartfield, Lissitzky, Moholy-Nagy, Richter, Schultema, Schwitters, Stam, Teige, Tschichold,
Vordemberge-Gildewart and Zwart. The typography, mise-en-page and binding were designed by the Rasch brothers. Unobtrusive trace of foxing on rear endpapers. A superb copy, in bright, fresh, and crisp condition, such as is virtually never encountered with this book. Stuttgart (Wissenschaftlicher Verlag Dr. Zaugg & Co.), 1930. $22,500.00


SEE FRONT COVER

92
(RÖHLFS) Berlin. National-Galerie
Ausstellung zum fünfundzwanzigsten Geburtstag von Christian Rohlfs. Februar/März 1925. Texts by Ludwig Justi and Paul Thormaehlen. 34pp., 5 plates. 2 text illus. 4to. Yellow wraps. with original woodcut (“Die heiligen drei Könige,” Vogt 22) on the front cover. Catalogue of 125 works. Name effaced on title-page; small stain at upper corner of last three leaves; a nice copy. Rare. Berlin, 1925. $550.00


93
SALOMON, ERICH
Berühmte Zeitgenossen in unbewachten Augenblicken. Mit 112 Bildern. 46, (2)pp., 112 plates with facing commentary. 4to. Cloth. Walker Evans wrote of Salomon, “His specialty was a kind of photographic spy work in the higher corridors of international diplomacy.... His phenomenal gift lay in mastery of entrée far exceeding any mere reporter’s gall. Somehow he was taken for granted in the rather ghoulish atmosphere of flummery and cunning, duplicity and swordplay that is one side of foreign affairs.... Though Salomon’s work stimulated and inspired countless imitators, his work has never been successfully counterfeited.”

Berlin (J. Engelhorns Nachf.), 1931. $650.00


94
SAN FRANCISCO. PANAMA-PACIFIC INTERNATIONAL EXPOSITION
Catalogue Deluxe of the Department of Fine Arts, Panama-Pacific International Exposition. Edited by John E.D. Trask, Chief of the Department of Fine Arts, and J. Nilsen Laurvik. Illustrated with reproduction of paintings, sculpture, other exhibits, and views of the Palace of Fine Arts, 2 vols. xviii, 482, (8)pp. 192 plates hors texte. Lrg. 4to. Publisher’s embossed boards, 1/4 vellum, T.e.g. Edition limited to 1000 copies. Among the essays is Umberto Boccioni’s “The Italian Futurist Painters and Sculptors.” “Delayed by the outbreak of war, this exhibition opened only in the summer of 1915 and without the presence of European artists.... Balla participated with nine works on cars and speed, Boccioni with ‘Dynamism of a Cyclist’ and ‘Matter’...’Development of a Bottle in Space’ and ‘Muscles in Speed’.... Carrà was present with fifteen works., Russolo with five, and Severini with fourteen... (Hultén). Ex-library copy, slightly worn.


San Francisco (Robert A. Reid,), 1915. $750.00

Hultén, Pontus (ed.): Futurism & Futurisms (New York, 1998), p. 533

95
(SCHLEMMER, OSKAR)

Frankfurt a. M. (Gebrüder Fey) [1925]. $2,250.00


96
SIEGELAUB, SETH & WENDLER, JOHN W. (publishers)
A book made of xerox copies of original artworks, and in fact conceived as an autonomous conceptual artwork in itself" (Mario Diacono). "Using the serial possibilities of electrostatic copying processes, the seven artists who contributed to this work were able to transform their drawings and objects by simply arranging them on the surface of a Xerox machine and printing them in sequence. As with the many copies of letters that were the ordinary result of photocopying, until artists started using it, bits of dust and incomplete or solarized lines and solids changed their fidelity to the typewritten and drawn originals. In this work, those imperfections have been exploited by artists for whom the process of art making itself was their subject" (Castleman). A little light wear, one small spot on spine. New York (Seth Siegelaub & John W. Wendler), 1968. $3,500.00


STUTTGART. WERKBUND
Werkbund Ausstellung: Die Wohnung. Juli-Sept. 1927. “Siedlung am Weissenhof.” Promotional postcard, with typography in orange and halftone illustration “Siedlung am Weissenhof.” Typography on the verso also in orange (addressed, stamped and postmarked). The photograph depicts a model of the Weissenhofsiedlung as though seen from the air, keyed with numbers to a list of its architects: Mies van der Rohe, Gropius, Le Corbusier, Oud, Stam, Behrens, Poelzig, Scharoun, Bruno Taut, Max Taut, L. Hilbersheimer, J. Frank, R. Döcker, A. Rading, and A.G. Schneck. Together with this three additional postcards of buildings in the exhibition, captioned “Werkbund Ausstellung: Die Wohnung Stuttgart 1927” on the back. All handsome original photographs (versos unused), they provide a panoramic view from the hillside, and close-ups of the houses by J. Frank and R. Döcker. Stuttgart, 1927. $950.00

SUDEK) [Tausk, Petr]

(TAEUBER-ARP) Buffet-Picabia, Gabrielle (introduction)
Oblong sm. 4to. Boards. One of 200 hand-numbered copies on vellin, from the limited edition of 250.
Zürich (Allianz-Verlag), 1943. $1,200.00

100
TAPPERT, GEORG
Der Nachtwandler. 9 Holzschnitte zu dem Gedicht von Theodor Däubler. (4. Mappe der Ausgaben der Galerie Alfred Flechtheim.) 2ff., 8 original woodcuts. The two preliminary leaves, printed on machine-made wove paper, carry the title and colophon, and the text of the Däubler poem; the 8 woodcuts are printed on uncut Japan paper. Image size varies; sheet size ranges from 300 x 260 mm. (11 3/4 x 10 1/4 inches) to 425 x 283 mm. (16 3/4 x 11 1/8 inches). Folio. Fitted archival clamshell case. Mat size within: 495 x 398 mm. (19 1/2 x 15 5/8 inches). One of 30 hand-numbered copies on Japan, signed in pen by Tappert and Däubler in the colophon, and with all prints signed and numbered (“Mappe 16”) in pencil by Tappert, the woodcuts printed at the Pan-Presse, from the edition of 136 copies in all. Only these first 36 copies are signed by the collaborators as noted. One print in this copy (“Für Lilith,” Karsch 54) is also titled in pencil by Tappert, “Der Nachtwandler.” The publication was originally issued in a batik portfolio designed by the artist, lacking in this copy. Here, the entire contents have been archivally hinged in rag passpartout mats.
Däubler’s poem, “The Sleepwalker,” is imagined here by Tappert in dense, Futuristic compositions that play off the tumult and disorder of modern nightlife against the symbolic archetypes of ancient dreams: “Worshippers before the City,”

Düsseldorf (Galerie Flechtheim), 1920. $15,000.00

Wietek, Gerhard: Georg Tappert. Werkverzeichnis der Druckgraphik (Köln, 1996), nos. 112-120; Karsch, Florian: Georg Tappert. Das nachgelassene graphische Werk (Berlin 1963), nos. 47-54; Lang 349; Rifkind/Davis 2916; Rifkind 220; Raabe/Hannich-Bode 55/16 (illus.)

101

TORRES-GARCIA, J.
Manifiesto Nº 3. (6)pp. (single sheet folding). 4 illus. (halftone reproduction of a painting by Torres-Garcia, 3 line-drawn figs.). Self-wraps. The third Constructivist manifesto by Torres-Garcia, following "Manifesto 2, Constructivo 100%" of 1938. The Asociación de Arte Constructivo, which published them, was founded by Torres-Garcia on his return to Montevideo from Paris, to promote his ideas about the new art. A fine copy. Very rare.

Montevideo (Asociación de Arte Constructivo), 1940. $1,750.00

102

TORRES-GARCIA, JOAQUIN

Montevideo (Ediciones de la Asociación Constructivo), 1946. $1,200.00

103

TSCHICHOLD, JAN
Die neue Typographie. Ein Handbuch für zeitgemäss Schaffende. 240pp. Prof. illus. (numerous figs. in red and black). Sm. 4to. Publisher's cloth (spine a little faded). Typography throughout by Tschichold. First edition of Tschichold's first book. This copy is signed and dated on the title-page by Tschichold, in blue ink.

Berlin (Verlag des Bildungsverbandes der Deutschen Buchdrucker), 1928. $1,250.00

104

URBAN, JOSEPH

New York (Theatre Arts, Inc.), 1929. $300.00

105

(VOSTELL) Dufrène, François & Vostell, Wolf

“Die Décollagen wurden in den Jahren 1956 bis 1962 in den verschiedensten Strassen einiger europäischer Grossstädte von Vostell gefunden und ausgewählt.” This very beautiful publication is a collaboration between the Nouveau Réaliste artist and writer François Dufrène and Wolf Vostell—both leading exponents of décollage. “Throughout the 1950s, Raymond Hains and other artists associated with Nouveau Réalisme, notably Jacques Villeglé (b. 1926), François Dufrène (b. 1930) and Mimmo Rotella, applied the technique consistently to printed posters; they are sometimes referred to as ‘affichistes’ and their pictures as ‘affiches lacérées.’ Wolf Vostell, who was not a Nouveau Réaliste, also developed the process, having noticed the word in ‘Le Figaro’ on 6 September 1954, where it was used to describe the simultaneous take-off and crash of an aeroplane. He appropriated the term to signify an aesthetic philosophy, applied also to the creation of live performances, by which the destructive, violent and erotic events of contemporary life were assembled and juxtaposed” (Kristine Stiles, in The Dictionary of Art).

“A fine presentation copy, boldly inscribed by Vostell in five different colors of marker on the back cover, “For/ Jim/ from/ Wolf/ N.Y.C./ March 66.”

Wuppertal (Verlag der Kalender), 1961. $2,250.00

106

WEICKERT, EMIL & HAMANN, PAUL
illustrations in text, together with decorative typographic elements printed in yellow-orange. 4to. Publisher’s purple cloth (a little worn). A press book with outspoken Communist elements, fascinating for its view of the Bauhaus. The designer is not named. Not in OCLC; rare. Dessau (Eigenverlag des Ortsvereins), 1928. $1,500.00

WEINER, LAWRENCE


WEINER, LAWRENCE


WILLIAMS, EMMETT
abcdefghijklmnopqrstuvwxyz [Alphabet Poem]. Printed scroll of 3 conjoined sheets of buff-colored laid stock, rolled as issued. 2217 x 58 mm. (ca. 87 1/4 x 2 3/8 inches). “A Fluxus printing of ‘abcdefgijklmnopqrstuvwxyz,’ also called ‘Alphabet Poem,’ was usually included in ‘Fluxus 1’ and ‘Fluxkit.’ This work was first published by Verlag Kalender, the publishing house of Bernd Ebeling and Hansjoachim Dietrich, Wuppertal, West Germany, ca. 1961. They also published with his arrival at this level of abstraction Weiner also introduced a degree of permutation of terms. He had suggested families of terms in his earlier books such as ‘Flowed’ (1971) and ‘10 Works’ and had also displayed permutations in ‘10 Works’ and ‘Causality: Affected and/or Effected’ (1971), but ‘Green as Well as Blue as Well as Red’ is the most abstract and systematic book up to this time. Practically every word is a building block to be added to others, rearranged and substituted. This book also epitomizes Weiner’s developed use of typography and page layout” (Clive Phillpot, in Lyons). A little rubbed. London (Jack Wendler), 1972. $350.00

‘Kalender Rolle,’ a survey of avant-garde art in 1961 and again in 1962. Printed on a long scroll, their form influenced several Fluxus publications, such as ‘Fluxus Preview Review’ (Jon Hendricks, in Fluxus Codex). Williams’ ‘An Opera’ was issued in the same format, and distributed in the same way. Only the alphabet poem itself appears on the scroll; there is no credit to Williams, nor any publication information printed on the scroll. A fine copy.


111

WILLIAMS, EMMETT

An Opera. Printed scroll of 3 conjoined sheets of buff-colored laid stock, rolled as issued. 1774 x 98 mm. (ca. 69 5/8 x 3 7/8 inches). ‘An Opera,’ like ‘alphabet poem,’ was included in most assemblings of ‘Fluxus 1’ and ‘Fluxkit.’ It was also distributed as an individual Fluxus Edition’ (Jon Hendricks, in Fluxus Codex). As with ‘abcdefghijklmnopqrstuvwxyz [Alphabet Poem,’ there is no credit to Williams, nor any publication information printed on the scroll. A sex fantasy, “An Opera” is a frantic comic dialogue about letter forms, set somewhere near the intersection of concrete poetry and erotica. A fine copy.


Fluxus Codex p. 581 (illus.); Silverman 528ff.; Phillpot/Hendricks 156; Kellein, Thomas: “Fröhliche Wissenschaft”: das Archiv Sohm (Staatsgalerie Stuttgart, 1986), no. 247, p. 145 (illus.)

112

YOUNG, LA MONTE


A compilation of 29 minimalist compositions, assigned dates equally spaced in the calendar of 1961 and catalogued identically with the directive “Draw a straight line and follow it,” which was La Monte Young’s “Composition 1960 No. 10.” “A line is a potential of existing time. In graphs and scores one designates time as one dimension. Nonetheless the actual drawing of the line did involve time, and it did involve a singular event—‘Draw a straight line and follow it.’ In 1961 I became more and more interested in the idea of this sort of singular event, and I decided to polish off my entire output for 1961 in a singular manner. My book, ‘LY 1961,’ published by Fluxus... was ‘Composition 1960 10’ written over and over again” (La Monte Young, in conversation with Richard Kostelanetz). Published in Germany in the fall of 1963, the volume also includes a list of Fluxus Yearboxes and Fluxus Special Editions, current and projected. A fine copy. Rare.

[Ehlhalten, West Germany] (Fluxus), 1963. $1,500.00


113

ZERO. Vol. 2

manifestos by Mack ("Die Ruhe der Unruhe") and Piene ("Über die Reinheit des Lichts"), as well as texts by Fritz Seitz, Arnold Gehlen, K.F. Ertel, Adolf Zilman, Klaus J. Fischer, John Anthony Thwaites, and Hans Pfeifer. Published in October 1958 to accompany the exhibition "Vibration," on visual movement.

Düsseldorf [1958]. $700.00


ZERO. Vol. 3
Dynamo. Otto Piene & Heinz Mack, editors. (300)pp. Prof. illus. The lower half of one leaf of text in the Yves Klein chapter is burnt away, as issued; burnt matchstick mounted to the last leaf, per Daniel Spoerri, also as issued. Oblong 4to. Printed wraps. Texts and illustrations by Enrico Castellani, Lucio Fontana, Yves Klein, Heinz Mack, Piero Manzoni, Otto Piene, Daniel Spoerri, Arnulf Rainer, Dieter Roth, Jean Tinguely, and Günther Uecker. The final issue of the seminal Gruppe Zero magazine. This copy, like most, lacks the sunflower seed originally mounted on the last leaf above the match.

Düsseldorf, 1961. $950.00


ZÜRN, UNICA

An historic presentation copy, inscribed by Zürn "für Tristan Tzara/ v. Unica Zürn/ Berlin 31.1.56" on the half-title, and accompanied by an autograph letter from Zürn to Tzara. The letter, carefully written on one side of an octavo sheet of blank notepaper and inscribed with her address at top, is dated the same day and was enclosed by her with the book. In it, Zürn respectfully recalls the pleasure of the visit she and Hans Bellmer paid to Tzara the year before, and says that Bellmer believes Tzara would be pleased to receive this little book, her first. In a few days she will follow Bellmer to Paris, and hopes to see Tzara there. The letter is signed "Ihre Unica Zürn." The book, and indeed this letter, is central to the focus of Zürn’s artistic career, which blossomed on her arrival in Paris in 1953, where she and Bellmer, life partners and collaborators, first entered into the center of the Surrealist milieu. Fine.

Berlin (Galerie Springer), 1954. $3,500.00