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November 2008
(ARP) Tzara, Tristan

Vingt-cinq poèmes. (Art dix gravures sur bois. 52pp. 11 original woodcuts by Arp, printed in black (8 full-page hors texte; 1 repeat). Sm. 8vo. Orig. wraps., bearing an additional woodcut by Arp printed on a gold foil panel mounted on front cover (repeat).

Arp’s woodcuts for “Vingt-cinq poèmes,” like those for Huelsenbeck’s “Phantastische Gebete,” show the darker range of feeling his work was capable of, brooding and at times even sinister, as well as its more familiar facetiousness. The formal resemblance to Kandinsky’s headpieces in “Über das Geistige in der Kunst,” is unmistakable. “In 1917, there is a dramatic shift in Arp’s work first seen in ten woodcuts he made for Tzara’s ‘Vingt-cinq poèmes.’ Moving away from the systematic structure of the grid, the free-form shapes in these images have a certain organic quality, suggesting indeterminate natural forms fixed in a moment of flux. The change seems to have occurred in Ascona, where Arp, Ball and Janco all went frequently to visit Arthur Segal, Viking Eggeling, Laban, and other colleagues, and was inspired by Arp’s encounter with the natural environment there” (Leah Dickerman, in the Washington catalogue). Cover panel slightly rubbed; a very fine, fresh copy.

Zürich (Collection dada), 1918. $15,000.00

Rolandseck 6; Amzn 16-25; Hagenbach 46; Dada in Zürich 82; Almanacco Dada p. 593; Gerschman p. 44; Sanouillet 193; Motherwell/Karpel 416; Dada Artifacts 19; Verkauf p. 105; Düsseldorf 108; Zürich 350; Pompidou: Dada 1310, illus. pp. 270, 699, 963f.; Washington: Dada, p. 37, pl. 8; Berggruen Tzara-Bibliography 2; The Artist and the Book 2; Castleman p. 177; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 128, illus. 135

2

(ARTS INCOHÉRENTS)

Catalogue illustré de l’exposition des Arts Incohérents [1884]. (10), 163, (1), xx, (1)pp. Prof. illus. with drawings by the artists reproducing their works in the exhibition. 2 hors-texte plates of Georges Lorin’s “Effet de lune” and “La comète,” printed in colotype. Loosely inserted, proof sheet of the illustrated wrapper for the edition. 4to. Stitched signatures, never bound, enclosed within later marbled wrapper. Édition de tête, a large paper copy printed on chine, designated “Exemplaire no. 30/ J.L.” in the hand of Jules Lévy, opposite the title. Founded in 1882 by the writer Jules Lévy, the satirical association Les Arts Incohérents sponsored annual exhibits ridiculing artistic and social proprieties with absurdist displays that today appear direct forebears of dada, surrealism, art brut, and conceptual art, including sculptures made of bread and cheese, children’s drawings and found objects, all-black paintings, and in one case, an ‘augmented’ Mona Lisa. Extremely popular (the 1882 show drew 2,000 people, Wagner and Manet among them), the Incohérents were an off-shoot of Montmartre cabaret culture, and held equally bizarre masked balls as well. Lévy proclaimed the death of the movement in 1887 (funeral cortège at the Folies Bergères) but it wound on until 1896. This catalogue of the 1884 exhibition was the first to contain illustrations, and is wickedly designed to mimic the format of the official salon publications. “In fact, with fumiste mimicry, [it] was produced by the same printer, E. Bernard & Cie., in the same manner, with the same typography and format as for the illustrated catalogues of the annual Salon of La Société des Artistes Français.... In the 1884 Incohérent catalogue, [Eugène] Mesplès is represented by perhaps the most radical work in the show. ‘L’honnête femme et l’autre’; in retrospect it is a tour de force of conceptual art worthy of Lawrence Weiner.” But mention must also be made of Amédee Marandet’s astonishing “Portrait sans pieds d’un sociétaire de la Comédie-Française,” a half-length likeness which depicts nothing above the chin of the subject; and Caporal’s “Portrait de la belle Mme X...” a caricature of Whistler’s Mme. X, here shown as a human umbrella below the waist. A few signatures loosen; a very fine, fresh copy.

Paris (E. Bernard et Cie., Imprimeurs-Éditeurs), 1884. $2,500.00


3

(BELLMER) Hugnet, Georges & Bellmer, Hans

Oeillades ciselées en branche. (48)pp. 25 illus. (of which 6 full-page) in color heliogravure facsimile from the original drawings by Bellmer, integrated with the original manuscript text by Hugnet. Sm. 8vo. Pink wraps. mounted with lace-cut doilies and chromolithographic floral appliqués, as issued, within a master binding by Mercher of plexiglass covers backed in pink morocco gilt; wood-veneer slipcase with pink morocco trim. “Exemplaire d’auteur” (as noted in red ink by Hugnet in the justification), on Rives paper, apart from 200 numbered copies on Rives, from the limited edition of 231 in all. It is inscribed by Hugnet in red ink on the half-title “à Rosie/ dont le domaine permanent/ est le charme et la fraîcheur/ que voudrait incarner/ ce livre en dentelle/ très affectueusement/ Georges Hugnet/ dec. 40.” A beautiful copy.

Paris (Éditions Jeanne Bucher), 1939. $10,000.00

Gerschman p. 25; Ades 12.153; Manet to Hockney 107; Chapon p. 144; Biro/Passeron 1403; Reynolds p. 53f.; Winterthur 172

4

BOMBERG DAVID

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

The book is arranged as a sequence of double-page compositions of text and image. “Methodic discord startles/ Insistent snatchings drag fancy from space/ Fluttering white hands beat—compel. Reason concedes/ Impressions crowding collide with movement round us/ the curtain falls—the created illusion escapes/ The mind clamped fast captures only a fragment, for new illusion”. This copy without the original wrappers, and with two of the four folded folios that make up the book cleanly cut at the fold into separate leaves; clean and crisp throughout.

London (Hendersons), 1919. $8,500.00

* Castleman p. 143; Manet to Hockney 46; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, pp. 90, 94 illus. 87
with life. It was, in fact, the last book he illustrated and saw published in his lifetime” (Strachan). Slightest intermittent foxing; a very fine and crisp copy.

Paris (Ambroise Vollard), 1930. $5,500.00
Roger-Marx 96; Rauch 27; Skira 28; Stern 11; Ewing 5; Wheeler p. 98; Basel 25; Chapon p. 281; Johnson 170; Strachan p. 56

7

(BRASSAI) Morand, Paul
Paris de nuit. 60 photos inédites de Brassaï, publiées dans la Collection "Réalités" sous la direction de J. Bernier. (12)pp., 62 fine photogravure plates. Photogravure endpapers. 4to. Photo-illus. wraps., printed in red and black, spiral-bound.

"Published in 1933 by Charles Peignot’s Arts et Métiers Graphiques, which also produced the influential graphic arts magazine of the same name and the smart ‘Photographie’ annuals, ‘Paris de nuit’ combines the luxe and louche. The book, like many of Peignot’s publications, is spiral-bound and the size of a child’s school composition book, but its graphic design is sophisticated and its photogravure reproductions so rich that the sooty blacks still look like they’ll rub off the page…. Working at night, sometimes in the company of Raymond Queneau or Henry Miller (who gave the photographer a cameo role in his ‘Tropic of Cancer’) but often alone, Brassaï became a master at drawing luminosity from the darkness. The swaths of wet paving stones featured on the covers and endpapers of ‘Paris de nuit’ gleam like pale beacons in the streetlight. Inside, Brassaï explores the city, beginning with its broad vistas and grand public spaces and gradually moving into the demimonde he knew so intimately. The prostitutes, the rag pickers, the showgirls, the homeless—Brassaï juxtaposed them with pictures of Paris’s leisure class, with the Eiffel Tower strung with lights, and the Place de la Concorde ablaze” (Vince Aletti, in Roth). “Amongst the best produced and [most] influential photobooks ever. It demonstrates that the urban flâneur was a crucial figure in 1930s photography, perhaps as important as the social reformer. The book took a definitive step into new territories, which would be colonized by the likes of Weegee, Bill Brandt and others, and not least by Brassaï himself, when his ‘secret’ night work from Paris would eventually be widely published” (Parr/Badger). An exceptionally fine copy.

Paris (Édition Arts et Métiers Graphiques) [1933]. $4,500.00
Roth p. 76f.; Parr/Badger I, p. 134; The Open Book p. 110f.

8

BRASSAI
Voluptés de Paris. [Photographies de Brassai.] (44)pp. 38 halftone photographic plates, of which 37 full-page. 4to. Self-wraps., secured with 5 plasticine rings, as issued.

We quote at length from Martin Parr and Gerry Badger: “Brassaï’s nocturnal vision of Paris is so well known, and his book ‘Paris de nuit’ has been so influential—the first in a long line of noctambulations by photographers—that someone coming to [‘Paris de nuit’] for the first time may entertain conceptions that are not matched by the original. For example, much of the work seen in a later manifestation of his nocturnal work, ‘The Secret Paris of the Thirties’ (1976)—his...
images of prostitutes, brothels, gangsters and homosexual clubs, pictures that have become synonymous with his name—are conspicuous by their absence. Some of this more edgy work was published in 1932 in a book titled 'Voluptés de Paris' ('Pleasures of Paris'), but contractual disagreements meant that Brassaï never acknowledged it. Elsewhere Parr and Badger note that "Brassaï had contracted with an underwear manufacturer called Vidal to publish a book called 'Intimate Paris,' with a text by Pierre MacOrlan, as a companion volume to ‘Paris by Night.’ But Vidal apparently prevaricated, then brought out the 48-page ‘Voluptés de Paris’ in 1932, of which Brassaï never acknowledged authorship.” Sources disagree about its original appearance; most state the publication date as 1934, and the bibliography of the Houston catalogue states that there were two editions in 1934, “identical except that one has 38 and the other 46 halftones.” Some light abrasion of plates at lower right corner, from adhesions; one ring split; small abrasion at foot of back cover; in most respects a fine copy of a notoriously fragile book. Rare.
Paris (Paris-Publications), n.d. $3,000.00


(BRASSAI) Miller, Henry
Quiet Days in Clichy, Photographs by Brassaï. 171, (3)pp., 29 laminated gravure plates. 4to. Dec. wraps., designed by T. Tajiri. “First and original edition” (as stated on title-page). Miller had originally intended to use Brassaï’s photographs for “Tropic of Cancer,” in 1933. Slightly shaken, as usual; small tear in rear flyleaf, a trifle rubbed; for this book, a fine copy.
Paris (Olympia Press), 1956. $2,500.00

BRETON, ANDRÉ
Cho genjitsu shugi to kaiga./ Le surréalisme et la peinture. Translation by Takiguchi Shuzo. (Gendai no Geijutsu to Hihiyo Sosho. 17.) (4), 100, 6, (16)pp., 41 plates. Wraps. D.j., in parallel Japanese and English. Illustrations of work by Picasso, de Chirico, Miró, Arp, Man Ray, Masson, Tanguy et al. Takiguchi Shuzo (1903-1979) is recognized as the prime mover of the Japanese Surrealist milieu. In 1937, together with Tiroux Yamanaka, he organized the seminal exhibition of Surrealism in Tokyo and Kyoto, in collaboration with Eluard, Hugnet and Penrose. So significant was Takiguchi as a liaison between Japan and the international Surrealist community that he was mentioned by 1932 in “Cahiers d’Art,” and in Breton and Eluard’s “Dictionnaire abrégé du Surréalisme” (1938). Indeed, an entire chapter of the catalogue “Japon des avant-gardes, 1910/1970” (Centre Georges Pompidou, 1986) is devoted to Takiguchi and his influence. In her essay on him there, Vera Linhartová writes “S’il est inconcevable d’aborder l’étude du surréalisme sans le nommer en tant que poète et théoricien de première grandeur, et qu’il est difficile d’imaginer tout un pan de l’art japonais de l’après-guerre sans tenir compte de ses activités critiques, il se révèle plus malaisé de rendre visible l’importance de son rôle dans le parcours d’une exposition.” List of illustrations neatly annotated in ink with French translations; otherwise a fine copy.
Tokyo (Koseikaku-shoten), 1930. $1,750.00

BRETON, ANDRÉ
Ode à Charles Fourier. (Collection “L’Age d’Or.”) 41, (7)pp. Illustrations and typographical ornaments throughout, printed in black (some after ink drawings in pen or brush). 4to. Dec. wraps. All contents loose, as issued. Édition de tête: one of 25 roman-numeralled copies on vergé de Hollande, of 30 accompanied by an original lithograph by Frederick Kiesler, hand-colored by Kiesler in chartreuse watercolor and calligraphically completed in turquoise ink by Breton, signed by both (all as issued), from the limited edition of 1025 in all, “dessiné à New-York par Frederick J. Kiesler.” 320 x 477 mm. (13 5/8 x 18 3/4 inches), folded as issued. One of the most innovative and important publications of the postwar Paris/New York surrealist axis. In the course of its design, Breton himself, writing to Kiesler, suggested the value of adding the lithograph/manuscript to the deluxe edition. “Comme je persiste à croire que le poème est appelé à un grand retentissement et que la présentation que vous en avez assurée en fera en outre une grande curiosité bibliographique, je souhaite ardemment que l’on puisse joindre à chacun de ces exemplaires en Hollande, au nombre de 25, un document hors-texte qui les fasse passionnément rechercher” (December 1946). In the lithograph for this copy, the hand-written Breton text, a passage from the text calligraphed in curves and lines within the image, reads: “Filtrant la soif de mieux-être et la main tenant/ à l’abri/ de ce qui pourrait la rendre/ moins pure/ André Breton.” When folded, a pencilled inscription is revealed on the verso: “Entre le mirage atomique et l’image de Fourier.” A fine copy. Very rare. Paris (Éditions de la Revue Fontaine), 1947. $6,500.00

Sheringham Aa381; Pompidou: Breton p. 395; Gershman p. 9; Ades 17.47; Biro/Passeron 455, p. 171; Jean: Autobiography 175; Milano p. 659; Surrealism: Desire Unbound (London, Tate Gallery, 2001), p. 325 n. 22

CAHUN, CLAUDE
Aveux non avenus. Illustre d’héliogravures composées par Moore d’après les projets de l’auteur. Préface de Pierre Mac Orlan. (2), iii, (1), 237, (5)pp. 10 full-page colotype photomontage/photo-collage plates. 1 colotype photographic illustration at the conclusion. 4to. Printed wraps. Glassine d.j. One of 370 numbered copies on uncut vélin pur fil Lafuma, from the edition of 500 in all. “‘Aveux non avenus’ (‘Avowals Not Admitted’) is Claude Cahun’s first book, produced in collaboration with her lover artists were asked to submit work that would be reproduced. From New York, Duchamp sent a cable that read ‘Je purule tu purules la chaise purule grace a un rable/ De venerien qui n’a rien de venerable/ rose’ [‘Everything is pustulating in the conjugation exercise because of an affliction which is more venerable than venerable’], a sentence that was reproduced in facsimile on the same pink paper as the original (Naumann). Alyce Mahon, in the catalogue of “Surrealism: Desire Unbound,” points out that while the design of the box itself is usually credited to Duchamp, the idea of the post box, was later claimed by Mimi Parent was her own invention, and that Duchamp only added the subtitle, “Missives lascives.” Split at foot of box expertly mended; a fine copy.
Paris, 1959. $10,000.00

Naumann 7.41 (deluxe edition); Gershman p. 10; Rubin 437; Jean Autobiography 175; Milano p. 659; Surrealism: Desire Unbound (London, Tate Gallery, 2001), p. 325 n. 22

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BRETON, ANDRÉ & DUCHAMP, MARCEL (editors)
Boîte alerte. Missives lascives. L’Exposition Internationale du Surréalisme, 1959-1960, s’ouvre le 15 décembre à la Galerie Daniel Cordier, Paris. One of 200 copies, from the limited edition of 320 in all. Multiple, housed in green card “mailbox” with lid (285 x 18 mm.) containing: illustrated catalogue of the exhibition (141pp.), with texts by Breton, Bellmer, Ray, Arp, Paz, Carrington, Péret, Lebel, et al; 4 original color lithographs, each signed in pencil, by Miró, Toyen, Max Walter Svanberg and Adrien Dax; signed original etching by Maréchal; double-sided 45rpm record by Benjamin Péret and Joyce Mansour; a cable from Duchamp; 6 color postcards (Bellmer, Dalí, Gorky, Miró, Svanberg and Clovis Trouille); and 9 “missives lascives” (booklets, statements, prints, a stocking), each in varying envelope, from Robert Benayoun, Micheline Bounoure, Alain Joubert, Joyce Mansour, Mimi Parent, Octavio Paz, André Pieyre de Mandiargues and “XXX.” Lrg. 4to.

“On December 15, 1959, the eighth International Surrealist exhibition opened at the Galerie Daniel Cordier in Paris. Like others that had preceded it, this show was organized by André Breton with Duchamp’s assistance. The theme chosen for this show was something close to the mind and heart of its two organizers: EROS, as was emphasized in the typography of the title: ‘Exposition Internationale du Surréalisme.’ For the catalogue, which was to be a grebe cardboard container shaped like a mail box and labeled ‘Boîte Alertes,’ various
and stepsister Suzanne Malherbe (who signed herself ‘Marcel Moore’).... Following an elegant preface by Pierre Mac Orlan, Cahun’s text consists of disjunctive mediations [sic] and philosophical aphorisms on love and self-knowledge in writing influenced by the Symbolists.... A photomontage appears before the introduction and each chapter with titles corresponding to nine ‘deadly elements’ (éléments capitaux instead of deadly sins, péchés capitaux)” (Roth). A very fine, crisp copy.

Paris (Editions du Carrefour), 1930. $8,500.00


14 CANGIULLO, FRANCESCO


Marinetti, in his prefatory manifesto (‘Dynamic and Synoptic Declamation’) describes the uproarious cabaret performance of the work in 1914, featuring himself and Cangiullo, Balla, Folgore and others tormenting the audience with cacophonous musical performances on a cowbell, an out-of-tune piano, saws, drums, and violins; a mock funeral for a passéist critic, ridiculous black costumes in mockery of the ecclesiastical Neapolitan festival from which ‘Piedigrotta’ took its name; a troupe of dwarfs; exhortations for the audience to light up cigarettes to counteract the ‘putrid stench’ of the corpse, and so forth; in all, chaos worthy of a full-fledged Dada soirée. Of Cangiullo’s books of parole in libertà, this is the earliest, the most important, and the rarest. A fine copy.

Milano (Edizioni Futuriste di “Poesia”), 1916. $6,000.00


15 CANGIULLO, FRANCESCO

Caffeconcerto. Alfabeto a sorpresa. (46)pp. Prof. illus. throughout with typographic and pen-and-ink (and wash) compositions. Sm. 4to. Dec. wraps., designed by Cangiullo. Cangiullo’s best-known work and one of the most important books in the Futurist canon, printed on colored stocks with wonderful parole in libertà and other typographic experiments, often with elaborate freehand elements. “Cangiullo reinvented the typography of the printed page in the form of narrative fireworks, borrowing from advertising in a manner typical of the ‘collage’ mentality, as for example in ‘Piedigrotta.’ Later he began a fantastic deformation of writing, reducing it to an image of its alphabetic origin, visually theatricalized, as in the ‘surprise alphabet’ in ‘Caffeconcerto’” (Enrico Crispolti, in Hultén). “This short book stages each of the turns of a music-hall show through graphic illustrations produced typographically. Sometimes the page becomes a theater of signs, but the poetry is always supported by play and an inventive cheerfulness that have no peer in the Italian avant-garde. As such, ‘Caffeconcerto’ is the very best example of futurist materialist writing” (Luciano Caruso, in Jentsch). Wraps. archivally mended at split at backstrip, with innocuous small loss at front cover; an attractive copy.

Milano (Edizione Futuriste di “Poesia”), 1919. $2,250.00


CANGIULLO, FRANCESCO
Cangiullo's charming excursions into parole in libertà are here
paired with unperformable harmonic and rhythmic notations.
The underlying temperament and esthetic is closer to Apollinaire than Marinetti, and resembles some of Satie's scores of
the same period. The vibrant cover design, printed in red and
black, is by Enrico Prampolini. A fine, fresh copy.
Napoli (Gaspare Cesella), 1923. $1,500.00  
Salaris p. 27; Falqui p. 73; Hultén p. 440; Lista p. 81, fig. 186;
Tisdall/Bozzolla p. 103; Franklin Furnace 49; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, no. 111-112

CARRA, CARLO
Sintesi futurista della guerra. [Signed:] Marinetti, Boccioni, Carrà, Russolo, Piatti. Dal cellulare di Milano, 20 settembre
292 x 464 mm. (11 1/2 x 18 1/4 inches). "Prima tiratura: preghiera di affiggerla nelle case e nei luoghi pubblici."
"In September [1914], Carrà produced 'The Futurist Synthesis of War,' signed together with Marinetti, Boccioni, Russolo
and Piatti. This was a patriotic and witty line-up of the eight
'poet-peoples' against their pedantic critics, the Austrians and
Germans. All the enemy can offer is brutality, heaviness,
the constipation of industrial cheapjacks, bigotry, papalism
and spying—no match for Italy with 'all the strength and all
the weakness of genius,' or England and her 'practical spirit,
sense of duty, commercial honesty and respect of the individ-
ual'” (Tisdall/Bozzolla). Unique among Futurist manifesti in its
poster-styled design, this very important composition may
well have been (as we would not be the first to point out) a
pivotal source of El Lissitzky's famous "Beat the Whites with the
Red Wedge." A few almost indetectible repairs at edges. Very rare.
Milano (Direzione del Movimento Futurista), 1914. $3,500.00
Salaris p. 84f. (illus.); Caruso, Luciano (ed.): Manifesti, procla-
mi, interventi e documenti teorici del Futurismo, 1909-1944
(Firenze, 1990), no. 69; Hultén, p. 489 (full-page illus.); Scrivo, Luigi: Sintesi del Futurismo: Storia e documenti (Roma,
1968), no. 40 (illus.); Tisdall/Bozzolla p. 187f. (illus.); Salaris,
Élysées with a wild new dance called the Charleston. The Jazz Age was at its height, and Baker was destined to become its high priestess. Inspired by the popularity of these performers, the French poster artist Paul Colin (1892-1985) created a portfolio entitled 'Le Tumulte Noir,' which gave a name to the Parisian craze for African-American music and dance that Josephine Baker epitomized.

"After a brief love affair, Paul Colin and Josephine Baker maintained a long-lasting friendship, which resulted in numerous commissions for posters, program covers, and other designs documenting her remarkable career. Colin introduced her to the haute société and the artistic elite of Paris. Baker enchanted a host of writers and artists, including Georges Simenon, Ernest Hemingway, Gertrude Stein, Pablo Picasso, Georges Rouault, Alexander Calder, and architect Adolf Loos, to name a few.

"Baker is specifically portrayed twice in Colin’s portfolio: in one print she wears a skirt of palm leaves, and in another, she wears the famous skirt of yellow bananas introduced at the Folies-Bergère music hall in 1926. Other prints feature various performers from the Revue, including a double-sheet rendering of the orchestra performing against an Art Deco cityscape, and Parisians ecstatically dancing the Charleston" (Lulen Walker). One plate slightly creased, a few innocuous tiny tears at edges; a very fine, fresh copy.

Paris (Henri Chachon), 1927. $35,000.00


DADA. No. 7: Dadaphone
Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia ("Manifste Cannibale Dada"), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Démée, Aragon, Arnauld, Evola and others.

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

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

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

Paris (Au Sans Pareil), 1920. $13,500.00

Dada Global 174; Ades p. 65; Almanacco Dada 32; Gershman p. 49; Admussen 70; Chevrefils Desbiolles p. 284; Sanouillet 226; Motherwell/Karpel 66; Rubin 462; Verkauf p. 178; Reynolds p. 110; Dada Artifacts 118; Zürich 374; Pompidou: Dada 1363, illus. p. 315; Washington: Dada pl. 363. Cf., re "Manifestation Dada": Documents Dada 14; Dada Global 226; Ades 8.42; Almanacco Dada p. 607 (illus.); Sanouillet 318; Dada Artifacts 115; Motherwell/Karpel pp. 176f., 191 (illus.); Chapon p. 132; Rubin p. 458; Andel: Avant-Garde Page Design 1900-1950, no. 141; Düsseldorf 258; Zürich 441; Pompidou: Dada 1472, illus. pp. 738, 770

New York, 1939. $950.00

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DAMPF UND ELEKTRICITÄT


A tour-de-force of mechanical illustration, containing 8 fine colored lithographic plates with multiple overlays, of locomotives, steam condensers, motors, electrical generators, pulsometers, an Automobilwagen, a telephone, a phonograph and an electric light. The die-cut flaps and folding panels, all printed in color on both sides, and identified by number, range in size from an eighth of an inch, to nearly the full width of the plates, most of them intricately cut to extremely complicated contours. Six of the eight plates still sealed with their original glassine protectors, never opened; text booklet partly unopened.

Berlin, n.d. [1910?] $650.00

22

(DENIS) Gide, André & Denis, Maurice

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

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

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

Paris (Librairie de l’Art Indépendant), 1893. $10,000.00

Cailler 37-67; The Artist and the Book 76; Manet to Hockney 5; Chapon pp. 39ff., 278; Peyrè: Peinture et poésie 4; Splendid Pages p. 176f., fig. 73; Skira 61; Strachan p. 33f.; Rauch 11; Stern 29; Turn of a Century 53; Söderberg p. 124f.

DEPERO, FORTUNATO

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

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

Milano/ New York/ Paris/ Berlin (Edizione Italiana Dinamo Azari), 1927. $30,000.00

24

(DUCHAMP, MARCEL)
Cahiers d’Art. Directeur: Christian Zervos. Vol. XI, Nos. 1/2. “L’objet. Objets mathématiques. Objets naturelles. Objets sauvages. Objets trouvés. Objets irrationnels. Objets mobiles.” 68pp. Prof. illus. (4 plates by Duchamp on heavy paper, of which 2 in colors). Sm. folio. Wraps. (slight darkening at spine and at edge of back cover). Texts by Zervos, André Breton (“Crise de l’objet”) Georges Hugnet (“L’oeil de l’aiguille”), Paul Éluard (“L’habitude des tropiques”), Gabrielle Buffet (“Coeurs volants”), Claude Cahun (“Prenez garde aux objets domés-tiques”), Salvador Dalí (“Honneur a l’objet”), Marcel Jean, and Hans Bellmer. The superb special issue devoted to the Surrealism and the Object, with cover (“Coeurs volants,” printed in dayglo red and blue) designed by Duchamp. The topic was inspired by an exhibition held at the gallery of Charles Ratton, a distinguished Parisian expert and dealer in primitive art; though on view for only a week, it was one of the most important shows of the Surrealist epoch. “For this particular issue of the magazine, Duchamp was asked by the editor, Christian Zervos, to provide a design for the cover, and he submitted a paper collage of blue and red hearts to be superimposed over one another, their sharply contrasting colors intended to create the illusion of vibration—thus the title “Fluttering Hearts”—a poignant image from someone who had suffered from a heart murmur in his youth. Moreover, as Duchamp himself later explained: ‘In French, it is a society expression to express flirting.’ The idea came from similar optical experiments Duchamp had seen reproduced in text books. ‘It is a very well known experiment in optics,’ he explained. ‘I think they call them flying hearts...they use that [term] to indicate the idea of playing...the optical play on the retina’” (Naumann). An exceptionally fine copy, very clean and crisp, especially rare thus. Paris, 1936. $8,500.00


25

(DUCHAMP) Breton, André & Duchamp, Marcel (editors)
Le surréalisme en 1947. Exposition du Surréalisme, présentée par André Breton. 139, (3)pp., 44 collobyte plates with numerous illus., and 24 original prints hors texte, as follows: 5 original color lithographs by Brauner, Ernst, Ernst, Lam and Miró; 5 original etchings (1 color) by Bellmer, Jean, Maria, Tanguy and Tanning; 2 original woodcuts by Arp; and 12 lithographs in black by Brignoni, Calder, Capacci, van Damme, de Diego, Donati, Hare, Lamba, Matta, Sage, Tanguy and Toyen. Lrg. 4to. Wraps. Chemise: pink boards, mounted with a tinted foam-rubber Readymade breast construction by Duchamp, encircled by black velvet cut-out; the back cover with mounted label “Prière de toucher.” Later fitted cloth clamshell box. One of 950 numbered copies from the limited edition of 999 on vélin supérieur, constituting the deluxe tirage of the catalogue, the etchings printed by Lacourière, the lithographs by Mourlot frères. Apart from this was also a regular edition, unnumbered, issued in paper wrappers without the original lithographs, and without the Duchamp multiple that houses the deluxe catalogue. “Back in New York, Duchamp came up with an idea for the cover, which to a certain measure was derived from the collage he had made for the catalogue of the First Papers of Surrealism exhibition in 1942: a woman’s bare breast encircled by a swath of black velvet fabric entitled ‘Prière de toucher’ (‘Please touch’). For the regular edition, a black-and-white photograph of this subject was prepared in accordance with Duchamp’s instructions by Rémy Duval, a photographer from Rouen best known for a book of nudes published in Paris in 1936. For the deluxe edition, actual form rubber falsies were painted and glued to a pink cardboard cover by Duchamp with the assistance of the American painter Enrico Donati. ‘By the end we were fed up but we got the job done,’ Donati later recalled. ‘I remarked that I never thought I would get tired of handling so many breasts, and Marcel said, ‘Maybe that’s the whole idea’” (Naumann). Label very slightly rubbed. Though lacking the accompanying outer box, a very fine copy, the fragile breast in excellent condition. Paris (Pierre à Feu/ Maeght), 1947. $35,000.00
Schwarz 523; Naumann 6.23, p. 164f.; Lebel 191; d'Harnoncourt/McShine 164; Sheringham Aa383; Gershman p. 9; Ades 15.61; Rubin 425; Reynolds p. 20; Milano p. 656; Mundy, Jennifer (ed.): Surrealism: Desire Unbound (London/New York, 2001), p. 282 illus. 271; Castleman p. 232; Manet to Hockney 115; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 344 illus. 448

SEE FRONTISPIECE

DUCHAMP: see also item 12

26

EPSTEIN, JEAN

Bonjour cinéma. (Collection des Tracts. 6.) (122)pp. Prof. illus. throughout with Cubist-influenced illustrations, cinema ads, and typographic compositions. Dec. wraps. A book of poems and prose pieces on the cinema, admired for its hybrid of Léger-styled stencil typography, Hollywood film posters (Chaplin, Fairbanks, Nazimova), and jazz-age design. Here, the elaborate layout and graphic design is by Claude Dalbanne. “By the 1920s, cinema had become one of the main sources of inspiration for avant-garde artists, some of whom, including Picabia, Man Ray, Duchamp and Moholy-Nagy, also made films. Many artists saw the motion-picture screen as a model for page design and appropriated various cinematic themes and forms in order to update their design language. Jean Epstein’s book ‘Cinéma’... whose first and last pages consist of a filmstrip image with the captions ‘Bonjour’ and ‘Bon soir,’ effectively suggested the transformation of the printed page into a projection screen. Almost immediately, the filmstrip became an obsessively quoted image appearing in many different variations on the covers and pages of books, magazines, and other printed matter” (Andel). A very fine copy.

Paris (Editions de la Sirène), 1921. $650.00


This was Ernst’s first exhibition in Paris, and the collages were a revelation to Breton, who praised them eloquently in the catalogue. (This catalogue also represents Breton’s very first venture in the field of art criticism.) Almost all of the pictures had been sent from Cologne by Ernst, who was unable to get a visa to enter France; they included paintings, drawings and collages, primarily dating from 1919, either entirely by Ernst or by him in collaboration with Arp and Bargiel—in which case they were credited to “fatagaga,” for ‘Fabrication de tableaux garantis gazométriques.’ The vernissage was a high-water mark of Dada happenings: Aragon, in the cellar impersonated a kangaroo; Soupault played hide-and-seek with Tzara; Péret and Charchoune shook hands with one another for an hour and a half, and all the Dadaists wore white gloves, and no ties. In the buffoonery, “it seemed unlikely that more than a very few people took in the implications of what was on the wall. This was, none the less, considerable. The show did not consist only, for one thing, of collages. Less than a quarter of the exhibits were a matter of scissors and paste: more common by far was an erudite mixture of painting, drawing, photomontage, altered photography, altered advertising-matter, and pure collage.... If it were possible to reassemble the exhibition, it would probably be found to constitute a small-scale dictionary of ideas and motifs, some of them recurrent throughout Max Ernst’s career, others precipitated for the occasion and never taken up again” (Russell). Graphically, one of the most electrifying examples of Paris Dada, and very rare. Central fold; a fine copy.

Paris, 1921. $3,800.00

Documents Dada 31; Dada Global 238; Almanacco Dada p. 619; Sanouillet 285; Motherwell/Karpel 269, p. 176 (illus.); Zùrich 444; Pompidou: Dada 1332, illus pp. 427.4/6; 714; Russell: Ernst p. 60f.

28

(ERNST) Paris. Galerie Van Leer

Exposition Max Ernst. 15 mars au 5 avril 1927. (12)pp. 4 full-page plates. 4to. Self-wraps, stapled as issued. Catalogue of 36 items, including “La carmagnole de l’amour,” “Forêt et soleil,” and “La mariée du vent.” The second of two shows by Ernst at the Galerie van Leer, 1926-1927, held at a moment of great productivity in Ernst’s career.

Paris, 1927. $600.00

29

ERNST, MAX

Rêve d’une petite fille qui voulut entrer au Carmel. (182)pp. 69 captioned full-page illustrations after collages of steel-engravings. 4to. Boards, 1/4 black morocco gilt. Orig. dec. wraps. (with Ernst illustration) bound in. One of 40 numbered copies

Paris (Editions de la Sirène), 1921. $650.00

on Hollande Pannekoek, with large margins of irregular format, from the limited edition of 1100 in all. The second of Ernst’s three collage novels, and the least known, though, Evan Maurer has noted, “this work comprises some of Ernst’s most powerful statements on the complexity of human nature, sexuality and desire.” Original wrappers a little worn; a superb copy, in very fresh condition, of this rare tirage.

Paris (Editions du Carrefour), 1930. $6,500.00

Spies/Metken 1587-1666 (after); Hugues/Poupard-Lieuussou 6; Rainwater 22, p. 70 (Maurer); Gershman p. 20; Ades 11.49; Biro/Passeron 1056; Manet to Hockney 86; Villa Stuck 37; Franklin Furnace 133

ERNST, MAX

Una semaine de bonté, ou les sept éléments capitaux. Roman. 5 vols. (10)pp., 182 full-page plates of collages of steel engravings. 4to. Publisher’s dec. carton slipcase, the front cover with mounted illustration by Ernst on green stock. One of 800 copies on papier de Navarre, from the limited edition of 816 in all, numbered in separate justifications in each volume.

Ernst’s third and final collage novel, assembled in a great burst of energy in just three weeks, and much the longest and most complex, serially issued in five separate cahiers from April through December 1934. The work is orchestrated in seven sections, corresponding to the days of the week, and correlated also with the alchemical elements. “In the five books of ‘Une semaine de bonté,’ Ernst developed a set of iconographical forms based on a wide variety of sources, including Freudian dream theory, alchemy, and his personal life experiences. Taken together, his three collage novels exhibit a poetic and pictorial genius that establishes them as some of the most extraordinary monuments of twentieth-century art. Their unique character was recognized by Breton, who proclaimed that ‘it is Max Ernst’s magic passes that have awakened the book, physically, from its centuries-long slumber; the pages which he has enchanted, rather than merely ‘decorated’ are so many eyelids that have started to flutter. It is the ‘verdant paradise’ of the child’s first picture-book, as well as the herbarium in which every plant consents to flower a second time’” (Evan M. Maurer). Light wear to spines and slipcase; a fine copy.

This copy is accompanied by a complete set of unbound printer’s sheets of the plates for the dernier cahier: 12 leaves with a total of 48 compositions, printed two on each side, on the same stock as the book. Never trimmed or folded, these sheets (measuring 280 x 435 mm., 11 x 17 5/8 inches) are part of a group found bundled in brown paper, reportedly from the Roland Penrose estate, and the Mayor Gallery.

Paris (Jeanne Bucher), 1934. $6,500.00

Spies/Metken 1904-2085; Hugues/Poupard-Lieuussou 11; Beyond Painting 51; Rainwater 33a and pp. 78-91; Ades 12.150; Hubert pp. 269-286; Franklin Furnace 134; Reynolds p. 44; Stuttgart 76; Villa Stuck 36; Milano p. 651; Castleman p. 161; Logan Collection 107; Andel Avant-Garde Page Design 1910-1950, illus. 430-431

La dame ovale. Avec sept collages par Max Ernst. (34)pp., 7 plates. Wraps. One of 500 numbered copies on vélin blanc, from the edition of 535 in all. A fine copy.

Paris (G.L.M.), 1939. $1,350.00

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

ERNST, Max & Éluard, Paul

to 610 copies. “This edition is further augmented by Three drawings Twenty Years After. The Misfortunes of the Immortals was first published in Paris in 1920, originally revealed in French by Paul Eluard and Max Ernst, and now translated into English by Hugh Chisholm. This edition has been designed and published by Caresse Crosby, handset in Spartan type twelve point and printed at the Gemor Press in the city of New York, March 1943.” Though not noted internally, this copy derives from the library of Julien Levy.

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

Hugues/Poupard-Lieussou 18; Spies 555-557

33

(ERNST) Ernst, Max & Char, René

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

Paris (Galerie Lucie Weill), 1969. $4,500.00

Spies/Leppien A19; Quinn p. 434; Lilly 60; Splendid Pages p. 179, fig. 120

34


Zürich (Hans Bolliger), 1972. $1,250.00

Spies/Leppien 219; Rainwater 114; Stuttgart: Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work (1977), no. 64

35

FLUXUS. No. 4


The fourth issue of the Fluxus newspaper. “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’ 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”). 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


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 types, includes a full-page poster for the Perpetual Fluxfest on Sundays that summer at the Cinemathèque (Yoko Ono, 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
FLUXUS. No. 6
The sixth issue of the Fluxus newspaper. “Fluxus Vaudeville TournamEnt,” published in New York, July 1965, was...by now entirely edited by George Maciunas—anonymously. A propaganda vehicle for Fluxus performance, it contains many photographs of past events and two posters for events later that year” (Fluxus Codex). The posters promote “Perpetual Fluxfest at New Cinematheque” (Sept.-Dec. 1965) and “Flux Orchestra at Carnegie Recital Hall” (September 25, 1965), the latter a handsome Benday dot composition. A rolled copy, never folded and in extremely fine, fresh condition.
New York, 1964. $1,800.00
Silverman 561; Fluxus Codex p. 97; Phillpot/Hendricks 22

FLUXUS. No. 8
The eighth issue of the Fluxus newspaper. This glamorously beautiful one promotes on page 1 (all but illegibly, on a Ben Day screened photograph of stones) a street cleaning event in front of the Plaza Hotel on June 11th; and on page 2, a hotel event at the Waldorf (“inquire for room booked by Fluxus, bring your own towel“), advertised in an elaborate, Ernst-inspired full-page collage design from steel engravings; “Yellow Pages, or an action page by Wolf Vostell,” on page 3; and on page 4 a “Flux Shop” with photo illustrations of superb Fluxus publications, multiples, games, kits, instruments, furniture, multiples, and other items. 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

FLUXUS. No. 11
The eleventh issue of the Fluxus newspaper. “A VTRE EXTRA was edited by the ‘Fluxus Editorial Council,’ in this case, it was Geoffrey Hendricks who initiated the project and actually edited it. Sara Seagull was its designer. The newspaper is a posthumous tribute to George Maciunas. Numbered 11, it can be considered the final Fluxus newspaper” (Fluxus Codex). Contributions by Peter Moore, Robert Watts, Henry Flynt, Wolf Vostell, Mieko Shiomi, Ben Vautier, Milan Knížák, Geoffrey Hendricks, George Brecht, Alison Knowles, Bici Forbes, Daniel Spoerri, Ken Friedman, and others. The rare errata slip (a sizable printed sheet) contains corrections to Robert Watts’s list of George Maciunas’s vital statistics, which had inadvertently lost its numerical superscripts: “Words spoken: 3.07 x 108...Characters Typed: 2.53 x 107 (stretched-out length: 47.8 miles)...Total Observed Distance: 8.88 x 1010 ft. (16,830,000 miles)...Total Sounds Heard: 3.14 x 107.”
New York, 1979. $650.00
Silverman 608; Fluxus Codex p. 100f.; Phillpot/Hendricks 61
A substantially complete run of this very important Werkbund journal, a major organ of modernist architecture, "which, after a short run in 1922, achieved great influence between 1925 and 1930 and survived until 1934" (Dictionary of Art). "[In] 1926 the Werkbund decided to turn its Berlin headquarters into a clearing house for everyone interested in the new architecture, and to this end solicited plans, photographs, and models from its members. Its sympathy for the 'Neue Bauen' found further expression in its journal, 'Die Form,' which covered all aspects of creative design but gave increasing space to architecture and urban planning. Despite a limited circulation of around 5,000 copies, 'Die Form' acquired a considerable reputation in Germany and abroad as the mouthpiece of the progressive architects, rivalled only by Ernst May's 'Das neue Frankfurt.' After October 1928 it changed over from monthly to biweekly publication, and its status as an architectural journal was enhanced by inclusion of a regular section devoted to the economics of building" (Campbell). Ultimately overpowered by National Socialism, "Die Form" appeared only intermittently in 1934, and was transmogrified by the time of its last issue in 1935. Sets so nearly complete as this are only intermittently in 1934; Vol. VII in publisher's stamped orange cloth; Vol. VIII unbound in the original photo-illus. wraps. Texts by Peter Behrens, Hans Poelzig, Lewis Mumford, Wilhelm Lotz, Max Burchartz, Walter Gropius, Ludwig Hilbersheimer, W.C. Behrendt, P.R. Henning, Alfred Gellhorn, Johannes Molzahn, Willy Baumeister, J.J.P. Oud, Werner Gräff, Adolf Behne, Otto Bartning, Ernst May, Fritz Block, Alfred Dorner, Ludwig Mies van der Rohe, Le Corbusier, Theo van Doesburg, Siegfried Kracauer, László Moholy-Nagy, Marcel Breuer, Johannes Itten, L.W. Rochowanski, P. Morton Shand, Paul Westheim, Richard Neutra, Jan Tschichold, Frank Lloyd Wright, Paul Tillich, Willard D. Morgan, Hans Richter, Sasha Stone, and many others.

40

DIE FORM

41

GOVONI, CORRADO
Rarafazioni e parole in libertà. 4° migliaio. 49, (7)pp. Line drawings and typographic compositions throughout. Sm. folio. Printed wraps.

One of the most enchanting books in the literature of parole in libertà, filled with lyrical freehand drawings and typographic compositions enhanced by the spaciousness of the unusual large format. “Govoni’s poetry is punctuated with flashes of humor that strongly recall Rimbaud. Elsewhere it swings between lines, handwritten in a deliberately simple and childlike style, and quite extraordinary typographical fantasies which forecast the techniques of concrete and minimalist poetry. Govoni’s literary background is stressed by bold page designs which set up a contrapuntal theme throughout the typographical experimentation that changes from one page to the next” (Luciano Caruso, in Jentsch). Small trace of foxing at left edge of cover; an unusually fine and fresh copy. Milano (Edizione Futuriste di “Poesia”), 1915. $2,500.00

42

LE GRAND JEU

A complete run of the review, which gave its name to a group within (and adjacent to) the Surrealist movement, excommunicated in the course of one of Breton’s characteristic purges (a specialty of the house, tartly observed). “This parasurrealist journal (the title was borrowed from a book of poems by Péret published in 1928) first appeared at the end of 1928, edited and illustrated by René Daumal, Roger Gilbert-Lecomte, Arthur Harfaux, Maurice Henry, Joseph Sima, and Roger Vaillant. Of those, several like Maurice Henry and Arthur Harfaux, were later to collaborate on ‘Le Surréalisme au Service de la Révolution’... Given the Surrealists’ desire for communal political action, particularly on the part of Aragon, Breton, Thirion, ‘Le Grand Jeu’ was seen to be closer in spirit to the early numbers of ‘La Révolution Surréaliste’ and the inclination to purely literary and artistic activity which...
had already led to the expulsions of Artaud, Vitrac and Souppault" (Ades). A little light wear to the wrappers; a fine set, complete with the blue papillon tipped into the first issue, asserting that the editors had already chosen the title ‘Le grand jeu’ before learning that Péret had already taken it as the title of his forthcoming book. Rare.

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

43

(GROSZ, GEORGE)
“Gegen die Ausbeuter! Tödliche Wirkung gegen die bürgerlichen ideologien! ‘Der blutige Ernst.’” Promotional broadside for “Der blutige Ernst.” Single sheet (machine-made green wove stock), printed on both sides with texts (printed in red and black) and line-drawn illustrations by George Grosz. 398 x 275 mm. (ca. 15 5/8 x 10 7/8 inches). Folio. The mention here of Carl Einstein and Grosz as co-editors indicates a date between November 1919, when, with the third issue, they assumed editorial control of the magazine, and February 1920, when it ceased publication with its sixth issue. Grosz and Einstein prepared the text of the flyer; credit for the montage layout is given at bottom jointly to Grosz and John Heartfield. Paper stock faded to brown, as usual; chips at extremities. Publisher’s yellow paper portfolio, with dramatic cover drawing and design by Grosz. All contents loose, as issued. A selection of 17 drawings from some 300 that Grosz made for Erwin Piscator’s production of ‘The Good Soldier Schweik’ in Berlin in November 1928; published on the day of its premiere, the portfolio may have been sold at the theatre as well. “Manultiefdruck” printing, devised in 1913, is explained by Dückers as a non-photographic reproductive chromate process. Portfolio a little worn.

Berlin (Der Malik-Verlag), 1928. $850.00
Dückers M VI; Lang 51; Bülow 83; Hermann 165; Malik-Bibliographie 233

45

GUTAÏ 8

Nishinomiya, 1957. $1,750.00

46

GUTAÏ 14
15th Gutaï Art Exhibition. (16)pp. 34 halftone illus. Lrg. oblq. 4to. Self-wraps. Published in conjunction with the group’s 15th exhibition, held at the Gutaï Pinacotheca, Osaka, notable for the inclusion of a large group of artists as new members. Also covered in this issue is the Zero exhibition in 1965 (“Eksposisie Nul 1965.”) Loosely inserted, checklist flyers for the 16th Gutaï Art Exhibition (8-13 October 1965, at the Keio Department Store, Tokyo) and 19th Gutaï Art Exhibition (1-14 October 1967), the latter with brief entries and photographs of 31 members of Gutaï.

Nishinomiya City? 1965. $1,500.00

47

HI RED CENTER
Edited by Shigeko Kubota. Single sheet of wove stock, printed on both sides in black 528 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 postcardatalogue 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
48

**HUGNET, GEORGES**


One of the greatest of all Surrealist books, distinguished particularly for its brilliant photocollage compositions, the restrained but pungent use of colored overlays, and the incorporation of tabloid typography and fragments of steel-engraved illustration. "This is Georges Hugnet's first volume of 'poèmes-découpages.' The title echoes Mallarmé's 'Un coup de dés n'abolira jamais le hasard'...and Hugnet's poems, printed on the left-hand pages of the book, mirror the unusual spacing and various typefaces and sizes of 'Un coup de dés.' Hugnet had joined the Surrealists by 1932, and the collages on the right-hand pages, centered around nude images cut out of 'Paris Magazine' rehearse typical Surrealist themes.... The cover by Marcel Duchamp spells out the title in letters containing the names of a whole Surrealist pantheon...and also a Man Ray photograph of Duchamp's assisted readymade "Why Not Sneeze Rrose Sélavy" (Roth).

An extremely fine copy, the fragile covers in very fresh condition. Paris (Editions Jeanne Bucher), 1936. $17,500.00

Pérégrinations 35-38; Biro/Passeron 1408; Ades 12.152; Gershman p. 25; Jean p. 256; Reynolds p. 53; Franklin Furnace 154; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 326, illus. 442-444; Splendid Pages p. 184; Roth p. 92f.

49

**ICHIUJI GIRYO**

Rittaiha miraiha hyogenha [Cubism, Futurism, Expressionism]. (378)pp., 51 plates (6 color). Sm. 4to. Dec. boards, 1/4 cloth. Cardboard slipcase, with mounted illustration after Archipenko. Extensively illustrated, including several plates of comparable new Japanese paintings.

The leftist critic Ichiuji Giryo was an influential figure in the...
avant-garde Sanka group, when, in 1925 it began to be rocked by ideological schisms—Marxist, anarchist, and aesthetic. "In 1924 Ichiuji published two books on modern art and in both discussed Dada to some extent (‘Rittai-ha, Mirai-ha, Hyogen-ha’)…; [and] ‘Kindai Bijutsu 16-kou [16 Lectures on Modern Art]… In the earlier work he accepted Dada’s decadence as the purity of the modern consciousness…’ (Omuka). Following this, in 1925, Ichiuji became an advocate of a new Marxist art movement, Zokei, which had come out of Sanka. "While at the time of its formation Zokei artists were still continuing their experimentation in abstract painting and expressionism, their rhetoric was strongly indebted to Ichiuji’s forceful proletarian convictions" (Weisenfeld).

Tokyo (Arusu), 1924. $1,250.00


50

L’IDÉE ET L’ESPRIT DE L’ART MODERNE


A complete set of this impressive and sophisticated series on movements of modern art, written by a number of distinguished Japanese artists and critics. Loosely inserted in one volume, a contemporary Japanese mimeograph recreation of the famous chart Alfred Barr of modern art that appeared on the dust jacket of the Museum of Modern Art’s "Cubism and Abstract Art" in 1936. Tokyo (Atelier-sha), 1937. $5,000.00

51

(KANBARA) Capek, Karel

Robotto [Robot]. (Senku Geijutsu Sosho. 2.) (2), 172, (2)pp. Frontis. photograph of a theatrical production of “Robot,” with actors posed at a French window, one with a gun. Dec. title-page, printed in red and black with a futuristic agit-prop design of tilted skyscrapers and brawny arms raised in fists. Dec. wraps., with line-drawn composition by Kanbara Tai on the front cover, printed in red and black. Translation by Suzuki Zentaro. Book design by Kanbara. First Japanese edition, designed by Kanbara Tai, of Capek’s 1920 drama “R.U.R. (Rossum’s Universal Robots),” which introduced the term, and concept of, ‘robot’ to the world. Kanbara’s cover composition—an elegant freehand architectural abstraction, with mysterious birds or clouds—was also used in the same year on his edition of Marinetti’s “Poupées électriques” (“Denki ningyo”). Covers lightly soiled. Tokyo (Kinseido), 1924. $1,200.00


52

KANBARA TAI

Shinko geijutsu no noroshi [New Art’s Flare]. 144, (6)pp. 1 color plate. Sm. 4to. Wraps., the front cover printed in red with a composition by Léger (light wear). A major figure in the early Japanese avant-garde, the painter, poet and theoretician Kanbara Tai (b. 1898) was the leading spirit of the group Action in 1922, and was one of the founders in 1924 of the Sanka. A prodigy, he was already publishing Cubist poetry and exhibiting abstract paintings at the age of 19. From the time of his first one-man show and simultaneous first manifesto, in 1920, “Kanbara began to act as the theoretical leader of the new artistic movements of the Taisho period (1912-26), forming the avant-garde group Action in 1922, and, in their first exhibition, showing the series of ten works, ‘Notes of a Pessimist’” (Toru Asano, in the Grove Dictionary of Art). Tokyo (Chuo Bijutsusha), 1926. $1,250.00


53

KIESLER, FREDERICK (editor)

KIESLER: See item 11

54

KINOSHITA SHUICHIRO & BURLIUK, DAVID

A major publication from one of the most interesting episodes of the international avant-garde in the early 1920s. “David Burluk, known as the father of Russian futurism, came from Vladivostok to Tsuruga, Japan, in October 1920, He left Yokohama for the United States in August 1922. In the interim, he managed to instigate Japanese modernists and to leave a clear footprint on the development of the modern art movement in the mid-nineteen-twenties. His artistic style, which stimulated and inspired younger Japanese artists, appeared futuristic and similar to that of Dada or proto-Dada artists. One artist who was greatly influenced was Shuichiro Kinoshita (1896-1991), a leading figure of the Futurist movement in Japan. ... Just after... the publication of the ‘Poems of Dadaisuto Shinkichi’ in 1923, Kinoshita pub-

lished the book ‘Mirai-ha towa? Kotaeru’ (What Is Futurism? Answer) which he co-authored with David Burliuk. In the book the authors give an outline of the development of modern art with a curious explanation of Dada which says that, like the improvisations of Kandinsky, Dada is similar to the drawings of children. They are innocent, pure creations which indulge in painting itself without specific purpose. Kinoshita himself apologizes in the preface for incorrect descriptions because the text was hastily written in one month” (Omuka).


Tokyo (Chuobijutsusha), 1923. $3,500.00
(KIRCHNER) Döblin, Alfred
Das Stiftsfräulein und der Tod. Eine Novelle. [Schnitte von E.L. Kirchner.] (Lyrische Flugblätter.) (16)pp. 5 full-page woodcuts by Kirchner, including title on front cover (Dube 199-203). Printed on buff-colored Simili-Japan. Sm. 4to. Orig. self-wraps., stitched as issued, with woodcut on front cover.

“Alfred Döblin’s story ‘Das Stiftsfräulein und der Tod’ (The Canoness and Death) appeared as part of the same series [‘Lyrische Flugblätter’] in 1913, accompanied by a title woodcut and four full-page woodcuts by Kirchner, who manifested a special sensitivity to the book and modern texts. This was the initial, and highly successful, experiment in book illustration by a representative of the Brücke. Modest yet penetrating, Kirchner’s woodcuts attest to a new unity of typography and illustration, the woodcut being an ideal complement to a forceful typeface. The unity of text and image in the same printing process and the unity of literary and graphic configuration reflected the harmony in the thinking and feeling of poets and painters” (Paul Raabe, in Rifkind 1989). A superb copy, very fresh.

Berlin-Wilmersdorf (A.R. Meyer), 1913. $6,500.00

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

56

(KIRCHNER) Grohmann, Will
Das Werk Ernst Ludwig Kirchners. 58, (2)pp. (text fascicle, bound in wrappers), 100 colotype 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 (spills at corners), otherwise fresh.

München (Kurt Wolff), 1926. $4,500.00

Dube 852A-853, 855-857; Schauer II.120 (illus. 121); Jentsch 160; Rifkind 108; Rifkind/Davis 1482; Manet to Hockney 75
KÖLN. BRAUHAUS WINTER

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

Köln, 1919. $7,500.00
Dada Global 133; Ades p. 105f.; Motherwell/Karpel 152; Dada Artifacts 57; Düsseldorf 338; Zürich 433; Pompidou: Dada-Ausstellung. Dadavorfühling. Gemälde, Skulpturen, Zeichnungen, Fluidoskeptrik, Vulgärdilettantismus. [April-May 1919.] (4pp. Single sheet, folding, opening to reveal an interior text printed on a spectacular bright scarlet ground. Dada typographic designs on the exterior (attributable to Johannes Baargeld), including a hand with occult symbols, and a text in Hebrew. Sm. 4to. Self-wraps. Texts by Johannes Baargeld and Max Ernst.

KOKOSCHKA, OSKAR

Another important series of lithographs [by Kokoschka] appeared in 1914, before the outbreak of war. These were the eleven lithographs to the words of one of Johann Sebastian Bach’s cantatas, ‘O Ewigkeit—Du Donnerwort, so spanne meine Glieder aus (Eternity, thou fearful word...)’. They were published by Fritz Gurlitt in portfolio, and by the same press in 1918 in the series ‘Die neuen Bilderbücher.’ The musicologist Paul Bekker pointed out as early as 1917 in Westheim’s ‘Das Kunstblatt’ that the lithographs had little more than the title in common with Bach’s cantata. Although Kokoschka had become acquainted with this cantata through a piano recital by his friend Leo Kestenberg, his intention from the first was to draw images to the text, not to interpret the music. And here again, Kokoschka allowed himself to be guided more by the underlying states of mind—despair, fear, hope—than by individual passages in the text. ‘O heavy path to the final struggle and conflict—such was Kokoschka’s theme in a double sense: the bewildering, disconcerting and deeply affecting experience of womankind in the person of Alma Mahler and—again—the presentiment of a danger, erotic as well as social. So it is small wonder that the figure of the man continually assumes Kokoschka’s features, while that of the woman often calls Alma Mahler’s appearance to mind’ (Lang). Covers slightly bowed; a very fine, fresh copy.

Berlin (Fritz Gurlitt), 1918. $7,500.00
Wingler/Welz 58-68; cf (citing various issues): Artist and the Book 150; Lang 189, p. 34f.; Jentsch 28; Rifkind 190; Rifkind/Davis 1564

LE CORBUSIER [Charles-Édouard Jeanneret]

Le Corbusier’s polemical argument for the adaptation of armaments technology to architectural purposes, particularly for urban projects as exemplified in his own “Pavillon des Temps Nouveaux” at the Paris exposition of 1937 (which is documented here in depth, both in its planning and construction, and in its exhibitions). The famous cover, printed in red, yellow blue and green with a photomontage of cannons, aircraft, bombs and an aerial view, is one of the strongest designs of the period. A very fine copy.

Boulogne (Éditions de l’Architecture d’Aujourd’hui), 1938. $3,000.00
Brady, Darlene: Le Corbusier: An Annotated Bibliography (New York, 1985), no. 9; Sharp p. 70; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 244, illus. 327

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

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

Both text and illustrations were published in “Der Sturm” (No. 7, 1919), and, in an English translation, in “The Plowshare” (May/June 1919). Some intermittent foxing, mostly in the text; wrappers lightly worn. An epochal book. Rare, especially in this tirage.

Paris (A La Belle Edition), 1918. $12,500.00

Cubist Prints/Cubist Books 62, p. 64, and back cover illustration; Siena 51, and front cover illustration; The Cubist Print 122, p. 55; Skira 197; Peyré: Peinture et poésie 14; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 98; figs. 94-95; Winterthur 112; Paris/Berlin 206; Franklin Furnace 35; London. Tate Gallery: Léger and Purist Paris (1970) p. 43
Cendrars, Blaise
La fin du monde, filmée par l’ange N.-D. Roman. Compositions en couleurs par Fernand Léger. (58)pp. 22 colored pochoir compositions and ornaments by Léger. Lrg. 4to. Orig. dec. wraps. One of 1200 copies on vélin Lafuma, of a limited edition of 1225 copies (many of which are thought to have been lost or destroyed due to difficulties with the pochoir printing). Léger’s most brilliant venture in book illustration, inspired by the anarchic, Americanized cosmology of Cendrars’ scenario. A fine copy. Tipped onto the title-page, an interesting autograph note from Cendrars to Le Corbusier (dated November 1928 in another hand). Written in ink on both sides of the business card of the Chilean architect Sergio Larrain, it reads “Mon cher Jeanneret—Monsieur Larrain désire voir—il connaît tout ce que vous avez projeté et avez envie de fondre. Faites-lui voir./ Ma main amie/ Blaise Cendrars/ 35 rue de Sèvres.” Larrain (1905-1999), an important figure in Chilean modernist architecture (and in fact much influenced by Le Corbusier), also had a major career as a Magnum photographer.

Paris (Editions de la Sirène), 1919. $8,500.00

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

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

“The art dealer Kahnweiler became interested in publishing artists’ books early in his career, producing four books by Derain and Picasso between 1909 and 1914. In the years after World War I, after establishing the Galerie André Simon with André Simon, Kahnweiler stepped up his publishing activities. ‘Lunes en papier’ is just one of six volumes published in 1921 (the others contained illustrations by Gris, Léger, Laurens, Braque, and Manolo). A surprising and prophetic choice for the author was the very young André Malraux, for whom this was his first published text.... The illustrations by Léger for this publication convey the inherent power of the woodcut medium in their bold yet simplified abstracted forms” (Robert Flynn Johnson). Small abrasion on front cover, slightly touching woodcut; a fine copy. Rare. Paris (Éditions de la Galerie Simon), 1921. $15,000.00

Saphire 3-9; Hugues: Kahnweiler p. 7; Pompidou: Kahnweiler p. 180; Stein, Donna: Cubist Prints/Cubist Books no. 71, p. 65; Siena 53; The Cubist Print 78; Chapon p. 283; Skira 198; The Artist and the Book 163; Manet to Hockney 64; Johnson, Robert Flynn: Artists’ Books in the Modern Era 34; Splendid Pages p. 187; Peyré: Peinture et poésie 21; Wheeler p. 105; Winterthur 115; Bareiss 3

63

LEWIS, WYNDHAM
Timon of Athens. 16 plates, of which 11 are printed in black intaglio and 5 are halftone reproductions of drawings (4 color). Folio. Original heavy wove paper portfolio with cloth ties, the front cover with elaborate black intaglio composition by Lewis. Fine fitted clamshell box (cloth, 1/2 calf gilt with calf supralibros).

The first of three portfolios issued by Lewis of his work, this one privately published by him under the imprint of The Cube Press (the name of which appears only in Lewis’s design on the back cover of the portfolio). The drawings in it had been shown at the Second Post-Impressionist Exhibition at the Grafton Galleries in London, from October to December, 1912, and the portfolio published in December 1913, to satisfy demand. No limitation is stated, but evidently the edition, however small, was larger than its audience. “In May, 1917, Ezra Pound wrote to Lewis offering to buy up some remaindered copies of ‘Timon’ at 2s. 6d. with slight reduction per dozen. On 8 August 1917, Pound again wrote to Lewis saying that he had bought 19 clean copies and 1 dusty one for £2; Pound’s copy, lacking the outer envelope, was presented to the Victoria and Albert Museum, and accepted on behalf of the Museum by Martin Hardie, who noted (5 April 1919) ‘a volume of reproductions—very vorticist: but one, I think, that should be accepted’” (Pound/Grover).

“Although stylistically clearly indebted to Umberto Boccioni’s drawings of 1912, Lewis takes his source and transforms it in the interest of an entirely different set of meanings. This can be seen most dramatically in his magnificent suite of drawings for an edition of Shakespeare’s ‘Timon of Athens,’ made...
on a trip to France in 1912. (Typically of Lewis’s accident-prone career, the new edition of the play was not published and he had the drawings produced as a separate portfolio.) The subject, one of Shakespeare’s lesser-known plays, is in itself significant. A narrative from classical Greece is hardly the stuff of Futurist fantasy, and it is as if Lewis was deliberately pointing up the futility of obsessive contemporaneity. The main colour plates of the portfolio are works of enormous energy and formal vigor and, while suggesting a world of dynamism and interaction similar to that of Futurist art, remain tight and sharp with their arcs and cutting lines. The “Timon” drawings are the first of a number of attempts by Lewis to reinvent the academic category of history painting and to use it to deny that there is truth in action” (Richard Humphreys). Small splits and losses at folds of the paper portfolio (which is overall in fine condition); a very fine copy. Very rare.

[London (The Cube Press), 1913] $7,500.00


64 LEWIS, WYNDHAM

Fifteen Drawings. 15 plates (7 color) mounted on heavy grey wove mounts, each titled (in French as well as English) and stamped with a vignette design by Edward Wadsworth, the emblem of the Ovid Press. Folio. Portfolio (boards, with mounted color illustration by Lewis on front cover). Colophon statement on the interior of the front cover, written in ink in John Rodker’s hand: “250 Copies/ This is No. 16.” The second of Lewis’s three portfolios (the last was published in 1932), “Fifteen Drawings” is the rarest, no more than 50 copies having actually been issued (as confirmed by Rodker himself by 1929). Their assembly seems to have been a haphazard process. Copies vary in the selection of the plate used for the cover (this one has “Nude I,” a more effective choice than the more common selection, “Group”), and, as noted by Pound and Grover, plates in the portfolios are sometimes matched with the wrong mounts (here two different compositions are tipped onto mounts for “Nude III”). The subjects include a famous portrait of Ezra Pound, and two other Heads, four nude studies, two drawings for ‘Timon of Athens,’ “Blue Nudes,” “Group,” “Pole-Jump,” “Post-Jazz,” “Reading Room, British Museum,” and “Seraglio.” Portfolio slightly soiled, slightly chipped at extremities.

London (The Ovid Press), n.d. [1919]. $7,500.00


65 LONDON BULLETIN

Editor: E.L.T. Mesens. Nos. 2—18/20 in 14 issues, May 1938-June 1940. 20-62pp. per issue. Prof. illus. Sm. 4to. Wraps. An almost complete run (lacking only the first issue) of the important English surrealist monthly, directed by Mesens with the help of Roland Penrose and Herbert Read, among others. Unrivalled in its field by any other British review, and preceded in England only by the 4th issue of the “International Surrealist
Bulletin (the rest were published elsewhere), the “London Bulletin” contains texts by and about Eluard, Breton, Hugnet, Ray, Ernst, Picasso, Kandinsky, Magritte, Miró, Péret, Djuna Barnes, Henry Miller, Duchamp, Bill Brandt, Mondrian, Moore, Nicholson, Beckett, Nash and a great many others, as well as a wealth of illustrations from all corners of surrealist realm. In point of fact, however, it was only with the last issue that the journal officially designated itself as surrealist, and throughout its publication, it paid serious attention to various other tendencies in abstract art. It is notable for the inclusion of whole catalogues of significant exhibitions at the London Gallery and Guggenheim Jeune: among them, important shows of Picasso and Ernst, and the famous “Impact of Machines” exhibit of 1938. No. 6 contains the celebrated Breton/ Rivera (=Trotsky) manifesto, “Pour un art révolutionnaire indépendant.” Very fine condition throughout.

London, 1938-1940. $8,000.00

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

66

LORENZ, KARL


The writer and artist Karl Lorenz (1888-1961), editor of “Die Rote Erde” and “Das neue Hamburg” and an influential figure of the Expressionist movement in Hamburg, is also important in the history of modern German artists’ books for the small woodcut editions he designed and privately printed at his own Turmpresse, between 1925 and 1933. Characteristically, this book combines stylized images of faces (and a Madonna and Child), delineated in brilliant colors against a deep black ground, with a large-scale text set in the same deep black. Simple and casual in style, the graphic and coloristic effect is almost of a children’s book realized in glowing stained glass.

[Malente-Gremmsmühlen] (Turmpresse), 1931. $3,000.00

67

(MAN RAY) Eluard, Paul & Man Ray

Facile. Poèmes de Paul Eluard. Photographies de Man Ray. (24)pp. Heliogravure illustrations interspersed and integrated with text throughout. Sm. 4to. Photo-illus. wraps. (a few small creases at spine). One of 1200 numbered copies on vélin, from the limited edition of 1225 in all. “Although Man Ray participated in and produced hundreds of fruitful collaborative works in his life, ‘Facile’ must be ranked among the most successful. The book combines Paul Éluard’s love poems to his wife Nusch with Man Ray’s photographs of her in an extremely elegant design, integrating Man Ray’s solarized, superimposed, double-exposed, and negative images into the page spreads in a way that makes image and text appear to intimately embrace. It is a fluent but not at all facile collaboration between the poet, the photographer, the model and muse, the publisher Guy Levis-Mano” (Roth). Contents loosened from wraps.; a crisp and clean copy.

Paris (Éditions G.L.M.), 1935. $6,500.00

MAN RAY

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

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

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

MAN RAY

Résurrection des mannequins. Mannequins présentés à l’Exposition Surréaliste de 1938. Texte et photographies de Man Ray. (12)pp., 15 original silver-print photographs by Man Ray, each stamped “Épreuve originale/ Atelier Man Ray/ Paris” on the back and tipped onto hinged heavy board. Sm. folio. Publisher’s laminated gold foil photo-illus. boards, 1/4 calf gilt. One of 30 numbered copies, from the limited edition of 37 in all, signed in pen by Man Ray in the justification. Binding designed by Man Ray, executed by Mercher; mise-en-page and printing by Guy Lévis Mano. A small edition of these photographs, printed in 1966 by Man Ray. Taken at the Exposition Internationale du Surréalisme at the Galerie Beaux-Arts in Paris in January-February 1938, organized by André Breton and Paul Éluard—Man Ray was in charge of lighting—they show the bevy of dressmakers’ dummies which were decorated to adorn the installation by participating artists, including Dalí, Domínguez, Duchamp, Malet, Masson, Miro, Paalen, Seligmann, Tanguy, Jean, and Man Ray himself. Marcel Jean recalls that “Once through the lobby, the visitor entered ‘Surrealist Street,’ a long broad passegeway peopled by twenty or so delectable wax models costumed in various unique styles that would certainly enchant-Guillaume Apollinaire: a tearful one, with fat, crystalline tears rolling down her cheeks and her bare shoulders, wearing clay pipes in her hair from which irridescent bubbles emerged (Man Ray); one simply a widow, draped in black veils and trampling upon a male figure sprawled on the
ground (Max Ernst); one wearing nothing but a man’s jacket with a red electric light-bulb in the breast pocket (Duchamp)—and so on.

Presentation copy, inscribed “Pour Bill Copley -(Cply)/ affectueusement/ Man Ray/ Paris 1968” in black ink on the preliminary blank leaf. Lightly rubbed at spine; a very fine copy.

Paris (Jean Petithory), 1966. $12,000.00

Ades 12.157; Biro/Passeron 2433; Jean p. 281; Milano p. 661; Schwarz p. 356

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MARIE


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

Bruxelles, 1926. $3,000.00


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MARINETTI, F.T.


Berlin-Wilmersdorf (A.R. Meyer), n.d. [1912]. $950.00

Hultén, Pontus (ed.): Futurism & Futurisms (New York, 1998), p. 427; Salaris p. 46

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MARINETTI, F.T.

hand architectural abstraction, with mysterious birds or clouds—is very possibly by Kanbara, as is a quite similar design for an edition of poems by Hirato Renkichi, which Kanbara edited in 1931. This version also reproduces the handwritten inscription Mainetti added to a copy of the revised 1920 Italian edition of the book ("Elettricità sessuale") that he sent to Kanbara. The play itself ("Drame en trois actes," originally published in Paris in 1909, with a preface on Futurism) was staged in Tokyo in May 1925. A fine copy.

**MURO, Robert Pinsky, Robert**


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**MAZUR** Kino, Robert

La poesia futurista. (Senju, 1919). 3 (pp.), 13 broadsides, each with an original digital image in color, and text. Sheet size: 460 x 305 mm. (18 x 12 inches). Folio. Publisher’s clamshell portfolio (red cloth, embossed in black). Édition de tête: one of 10 copies signed by the artist, loosely inserted, as issued. Large folio. The bound edition, limited to 25 copies on Frankfurt White paper, signed and numbered by Mazur in the colophon (apart from 50 copies in a portfolio edition and 25 sets of the etchings without text). The etchings were printed by Robert Townsend at R.E. Townsend Editions. Parallel texts in Italian and English. Red silk boards, 3/4 black leather. Red silk slipcase.

Presentation copy, boldly inscribed by Marinetti to the great Russian avant-garde theatre director Vsevolod Meyerhold on the front flyleaf ("à Wsevolode Meyerhold"); with a full-page diagram of a wedge labelled "FuturisMarinetti" penetrating an amorphous "Passeisme." This rather sexualized design must have pleased Marinetti, whose use of it is recorded in other presentation copies.

"[The] masterpiece of Words-in-freedom and of Marinetti’s literary career was the novel 'Zang Tumb Tuuum'.... the story of the siege by the Bulgarians of Turkish Adrianople in the Balkan War, which Marinetti had witnessed as a war reporter. The dynamic rhythms and onomatopoetic possibilities that the new form offered were made even more effective through the revolutionary use of different typefaces, forms and graphic arrangements and sizes that became a distinctive part of Futurism. In 'Zang Tumb Tuuum; they are used to express an extraordinary range of different moods and speeds, quite apart from the noise and chaos of battle.... Audiences in London, Berlin and Rome alike were bowled over by the tongue-twisting vitality with which Marinetti declaimed 'Zang Tumb Tuuum.' As an extended sound poem it stands as one of the monuments of experimental literature, its telegraphic barrage of nouns, colours, exclamations and directions pouring out in the screeching of trains, the rat-a-tat-tat of gunfire, and the clatter of telegraphic messages" (Tisdall/Bozzola). A very fine copy. Very rare.

Milano (Edizioni futuriste di "Poesia"), 1914. $6,500.00

Salaris p. 47; Lista p. 106; Falqui p. 45; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy, p. 318; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, illus. 100; Poésure et peintrie (Marseille, 1993), p. 73

**MARINETTI, F.T.**

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

Milano (Edizioni Futuriste di "Poesia"), 1919. $3,750.00

Salaris p. 48; Falqui p. 45; Jentsch, Ralph: The Artist and the Book in Twentieth-Century Italy, p. 328; Pompidou: Dada 1261; Franklin Furnace 44; Spencer p. 24f.; The Avant-Garde in Print 1 3, 14, 4, 1; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 104ff., illus. 101, 104; Johnson, Robert Flynn: Artists’ Books in the Modern Era, 31; Splendid Pages p. 189, fig. 56

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**MARINETTI, F.T.**

Denki ningyo [Poupées électriques]. Translation and introduction by Kanbara Tai. (Senku Geijutsu Sosho. 3.) (4), 120, (6)pp. Frontispiece photograph of Marinetti. Dec. wraps., with line-drawn abstraction. Futurism arrived early in Japan, translations of fundamental texts and indeed indigenous Japanese Futurist art appearing by 1915, and it was extremely important to the formation of avant-garde into the 1920s and after. The artist Kanbara Tai, who prepared this edition, was already in correspondence with Marinetti by 1916, while still in his teens. This is the second Japanese edition; the first, with a different cover and a different frontispiece photograph of Marinetti, was issued in 1921. Here, the cover design—an elegant free-

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on every broadside by Mazur and Pinsky, as well as in the colophon, from the limited edition of 55 hand-numbered copies in all, printed on Hahnemühle coated stock at William Morse Editions, Boston.

A remarkable new series of Dante images from Michael Mazur, drawn from all three books of the "Divine Comedy," together with Robert Pinsky’s admired translations, some of which are published here for the first time.

Cambridge (The Artist), 2008. $2,000.00

MOI VER


One of the legendary rarities of modern photographic books, and one of the masterpieces of photomontage, by the Lithuanian-born Moï Ver (Moshé Raviv-Vorobeichic. "Born in 1904, Raviv-Vorobeichic had studied painting in Vilnius before his 1927 arrival at Dessau, where he took courses with Paul Klee, Wassily Kandinsky, and Joseph Albers. But his experiments with photography, and the heady influence of Laszló Moholy-Nagy, diverted him to Paris and the École Technique de Photographie et de Cinématographie. His work, particularly in book form, is a sophisticated blend of the two mediums: cinematic montage and photographic multiple exposure find common ground in ‘Paris,’ which seems less a book than a film within covers. Published by the art-book press Éditions Jeanne Walter and featuring an introduction by Fernand Léger, the book that introduced Moï Ver to the world is exhilaratingly eccentric, definitively avant-garde.... Moï Ver’s Paris is a city in motion, hurtling almost out of control. Cobblestone streets, bustling crowds, façades, railway tracks, bridges, the glittering river, and countless monuments shift and shatter here. Nearly every photograph is sandwiched with at least one and sometimes several others for an effect that sends image fragments ricocheting within the frame like reflections in several mirrors at once. It’s as if each picture embodied both a memory and a premonition—history compressed like energy, and just as explosive" (Vince Aletti, in Roth). Slightest rubbing at extreme edges of front cover, with very small expert mend at foot of spine; indetectible short split at one hinge of jacket; contents slightly shaken; an extremely fine copy, very fresh and crisp.

Paris (Éditions Jeanne Walter), 1931. $22,500.00

MUNARI, BRUNO
Le macchine di Munari. (32) pp. Prof. illus. with drawings printed in black and 4 colors. 4to. Dec. boards, 1/4 cloth, with collage design by the artist printed on the front cover. Munari’s rare first book, with descriptions of absurdist, Dada-influenced contraptions related to the ‘useless machines’ which he began to produce in 1933. Included are such devices as an apparatus to pull the tails of lazy dogs, and a rainshower mechanism to make hiccups more musical. Each is elaborated on a page of diagrammatically connected colored drawings, part Rube Goldberg, part Picabia, facing a page of explanation. Two small abrasions on back cover; a remarkably bright and fresh copy, the best we have seen of this fragile book.
Torino (Einaudi), 1942. $2,750.00

MUNARI, BRUNO
Libro illeggibile. 1966. (16) ff., consisting of 14 leaves of plain glassine, each with a single line in black, at various angles and of varying lengths; and solid black squares on the inside covers. A brief text is concealed under a flap under a flap in the interior of the back cover. Oblong 4to. Blue self-wraps., printed in black (very slightly sunned at edges). A particularly beautiful example of Munari’s “libri illeggibili,” published on the occasion of the exhibition ‘Omaggio a Munari” at the Galleria dell’Obelisco in Rome, May 1966. The ethereally translucent overlay of the angled lines across the pages—recalling Gabo, anticipating Lewitt—is so compelling that it is hard to believe that each leaf is printed with only a single line. “Se si sfogliano con attenzione le pagine di questo libro illeggibile, voltando le pagine trasparenti una per una e osservando quello che succede sia sulla pagina di destra che in quella di sinistra, si vedrà come si trasforma un segno formato da 14 segmenti rettilinei, tutti collegati tra loro, come si può vedere, a libro chiuso, per trasparenza. Lo spessore della carta trasparente nasconde una parte del disegno per cui, sfogliando le pagine, se ne rende visibile solamente una parte” (from the text). A fine copy. Rare.
Roma (Galleria dell’Obelisco), 1966. $2,750.00
Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 119; Splendid Pages p. 192

MUNARI, BRUNO.
Libro illeggibile N.Y. 1. (38) ff.. Assembled of leaves of heavy stock and translucent paper, with red thread connecting the pages through random cut-outs. Sq. 4to. Wraps. D.j One of a limited, hand-numbered edition, designed especially for the Museum of Modern Art. “Questo libro... [fa] parte di un gruppo di libri definiti ‘illeggibili’ perché non hanno parole da leggere, ma hanno una storia visiva che si può capire seguendo il filo del discorso visivo” (colophon). One small chip; a fine copy.
New York (The Museum of Modern Art), 1967. $950.00
Maffei, Giorgio: Munari: I libri (Milano, 2002), p. 123; Castlemain p. 224; Splendid Pages p. 192, fig. 113

MUNARI, BRUNO.
I prelibri. [Dodici piccoli libri di carta, di cartoncino, di cartone, di legno, di panno, di panno spugna, di friselina, di plastica trasparente; ognuno rilegato in modo diverso. Età 3/6 anni.] 12 miniature books, housed in 2 fitted plastic trays within a photo-illustrated folder lined with an interrogatory text by the artist, in parallel Italian, English, French and German. Each book (6)-(31) ff. and 98 x 98 mm. (3 7/8 inches square). Sm. folio. Publisher’s carton. Intended for young children who have not yet learned to read, the books are fashioned of a playful selection of colored paper, plastics, cloth, wood, and other synthetic materials, secured with yarn, rope, raffia, and wire, and embellished with fur, buttons and other elements, as well as printed graphic designs and—sparingly—illustrations. A beautiful copy. Rare.
Milano (Danese), 1980. $3,500.00
NEMOGUCE
The most celebrated, and most comprehensive publication of Serbian surrealism, edited by Marko Ristic. Texts by Milan Dedinats, Mladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Eluard, Benjamín Péret, René Char, André Breton, Louis Aragon, André Thirion and others. Illustrations by Vane Bor, Djordje Jovanovic, Oskar Davico, Djordje Kostic, Vane Zivanovic-Noe, Rade Stojanovic, Marko Ristic, Nikola Vuco.

‘Outside France, apart from Belgium...the first countries to organize official surrealist groups were those in Central Europe and the Balkans—the countries where French influence was strongest between the two World Wars, and which had the closest ties with Paris.... In Yugoslavia, a properly constituted surrealist group existed, and in 1930 published a collection of texts and illustrations under the title of ‘Nemogoutché’ (The Impossible) at the ‘Surrealist Press’ in Belgrade. This publication, which included articles by French surrealists with whom they were in correspondence... was the ‘first collective manifestation of Surrealism in Yugoslavia.’ Its appearance was not dissimilar to that of ‘La révolution surréaliste,’ and it featured a number of unusual photographs, some executed in Paris, and reproductions of pictures in tragic tones by Vane Bor, others by Zivanovitch-Noe very much influenced by André Masson, and drawings by Stoyanovitch, Jovanovitch, and Davitcho” (Marcel Jean). The double-page title composition, printed in red and black, is a work of haunting beauty. Soft crease at top left throughout; backstrip chipped; a little other light wear. Extremely rare. Beograd (Nadrealistichka Izdanja/ Éditions surréalistes), 1930. $8,500.00


OKADA TATURE

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, mounted on heavier brown (as issued).
This is one of three books illustrated with original Mavo linocuts by Okada Tatsuo, together with Hagiwara Kyōjirō’s “Shikei senkoku [Death Sentence]” (1925) and Saito Hideo’s “Aozameta Douteikyo [The Pale-Faced Virgin’s Mad Thoughts]” (1926). Murayama, who did the translation, knew and admired the Expressionist playwright Ernst Toller’s work (as he did Georg Kaiser’s) from his extended stay in Berlin in 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 Schwaltenbuch); published in Japanese as ‘Tsubame no
 avant-garde  

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

Okada’s brilliance was multifaceted. In addition to being a significant graphic artist, whose prints and assemblages were major works of the movement, he was a performance artist, starring in some of Mavo’s most famous events—in June 1924, he was Murayama’s dance partner, in Murayama’s first documented performance (to the accompaniment of a 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 also a highly original typographer, designing the layout, as well as most of the linocut illustrations, for “Shikei senkoku [Death Sentence],” the Mavo illustrated book par excellence. As Weisenfeld notes about “Shikei senkoku,” “Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems.” Intermittent very light foxing: an extremely fine copy, clean and the wrappers in fresh state, far superior to that at the Machida City Museum of Graphic Arts. Of great rarity.

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

(OKADA TATSUO, et al)  
Hagiwara, Kyojiro  

We quote at length from Gennifer Weisenfeld's discussion of the book: "'Shikei senkoku' was one of Mavo's best-known projects and the group's only collaborative book design. Mavo executed the entire layout of Hagiwara's anthology, deciding everything down to the pitch of the text. It is one of the finest examples of a successful integration of text, design, typography, and illustration. At the time, 'Shikei senkoku' was considered extremely experimental, graphically.... Without the artistic constraints placed on many commercial publications, Mavo artists were free to produce a strong visual response to the tumultuous poems. Okada did most of the illustrations for the volume, as well as designing the cover. It consisted of two bold black lattices on both the left and right borders, a yellow band at the top with the author's name, a thicker red band with the book title below this, a bluish circle in the center, and a black-and-white grid pattern at the bottom with boxes filled in to create an abstract pattern.... Several of the illustrations inside 'Shikei senkoku' were photographic reproductions of Mavo work already published in the group's magazine. The rest were abstract linocuts. Line, dot, and arrow border patterns dynamically frame the texts, which were interspersed with full-page illustrations, some featuring bold, black-and-white abstract patterns.... The typography used for the poems was also experimental, often incorporating symbols and shapes to substitute for characters and letters."

As the Machida catalogue shows, Okada's alteration in the cover design of the second edition, changing the lattice from black to blue, gives the composition a new coloristic brilliance. Backstrip somewhat worn, with loss at foot, a little light wear to the covers; an exceptionally fine copy, very fresh and clean and with strong, clear impressions of the cuts. Of great rarity.  
Tokyo (Choryusha Shoten), 1926.  
$14,500.00


(OKADA TATSUO)  
Saito, Hideo  
Azameta Douteikyo [The Pale-Faced Virgin's Mad Thoughts]. (4), 4, 120, (4) pp. Prof. illus. with linocut prints by Okada Tatsuo, including 17 full-page compositions, and many half-page images, integrated with text. 4to. Dec. boards, designed by Okada Tatsuo, printed in yellow, red, blue and black with dramatic compositions on both covers.
Okada’s linocuts and typographic design for the present book (Weisenfeld translates the title as “The Mad [Male] Virgin Who Went Pale”) are strikingly close to those in “Shikei senkoku,” which had been brought out the year before by the same publisher (who was also responsible for “Mavo”). The cover design is an astonishingly strange high-colored composition, integrating a weird serpent-like humanoid head and flamelike legs with a Purist and Constructivist shapes and symbols. It prominently bears, in lurid red script at the base, the word “Mavo,” next to Okada’s block-styled name. The linocuts within are marked by the same mixture of the abstract, the uniquely bizarre, and the macabre, which characterize “Shikei senkoku.” Spine chipped at head and foot (as almost always), covers somewhat soiled; small loss at corner of flyleaf, mended clean tear in index leaf; generally a fine copy, clean and with strong impressions of the plates. The most extravagant of the Mavo illustrated books, and of great rarity.

Tokyo (Choryusha Shoten), 1926. $12,500.00


OMUKA, Toshiharu: The Eastern Dada Orbit... (Crises and the Arts: The History of Dada, Vol. 4; New York, 1998); Tokyo (Choryusha Shoten), 1926. $12,500.00


ONCHI KOSHIRO


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

Tokyo (Hangaso), 1934. $6,500.00


ORLOFF, CHANA

Bois gravés. (2)pp., 11 full-page original woodcuts by Chana Orloff, each signed in pencil by the artist. Sheet size: 565 x 385 mm (22 1/4 by 15 1/8 inches); image sizes range from 160 x 130 to 350 x 295 mm. (6 1/4 x 5 1/4 to 13 1/2 x 11 1/2 inches). Folio. All sheets loose, as issued, within decorated wrapper repeating one of the woodcuts. Edition limited to 100 copies in all, numbered by hand. Printing by Frazier-Soeye. A portfolio by the Ukrainian-born sculptor and printmaker Chana Orloff (1888-1968), active in the Parisian cubist milieu
in the teens and twenties, who exhibited at the Salon d’Au-
tomne beginning in 1913, and at the Salon des Indépendants.
Although influenced to some extent by Cubism, Modigliani,
and the vogue for the primitive, she soon established a dis-
tinctive idiom: essentially naturalistic, but tending to a deco-
rative simplication of form and a love of smooth rounded sur-
faces. In the early 1920s, Orloff gained a considerable repu-
tation for her portrait sculptures of the Parisian cultural élite
(M. Bohm-Duchen, in The Dictionary of Art).
Orloff’s distinctively grained woodcuts are instantly recogniz-
able. She published a number of them in “SIC,” and in a book
by her short-lived husband Ary Justman, Réflexions poé-
tiques (1917). Of this last, Donna Stein remarks that “The
most fertile period of Cubist book publication occurred after
World War I, when adherents of the style had achieved some
commercial success, but were no longer a coherent group.
Concurrently there was a widespread revival of the art of the
woodcut.... Wood was Orloff’s favorite sculptural material,
and she was able to transfer the organic sense of Cubist
deforation onto her woodblock in the creation of one partic-
ularly noble and psychologically penetrating portrait made for
this book” (‘Cubist Books, Cubist Prints,’ p. 62). In the present
large-format portfolio Orloff carries yet further the exploita-
tion of the grain of the block through eleven portraits of women,
utilizing the patterns of the wood to convey the folds of drap-
ery and lines of coiffure, as well as the psychological dimen-
sion, in an unusually effective way. Fine impressions of the
cuts. A few soft creases; light wear to the portfolio.
Paris (D’Alignan), 1919. $8,500.00

(ORLOFF) Justman, Ary
Réflexions poétiques. Chana Orloff. Reproductions de sculp-
tures. (68)pp. 12 plates hors texte, including 3 original wood-
cuts, 3 illustrations of drawings, and 6 halftone plates of
sculpture. Lrg. 4to. Wraps. One of 300 copies on papier bouf-
fant, from the limited edition of 316 in all.
A rare livre d’artiste from the “SIC” milieu, with extraordinary
woodcuts by Chana Orloff and verse by her short-lived hus-
band Ary Justman. Cover lightly foxed. Presentation copy,
inscribed by Orloff on the title-page, in 1921.
Paris (Éditions SIC), 1917. $3,500.00
Stein, Donna (ed.): Cubist Prints, Cubist Books (New York,
1983), no. 57, p. 62; Siena. Palazzo Pubblico: Libri Cubisti
(1988), no. 71

PARIS
Excursions & visites dada. 1ère visite: Église Saint Julien le
Pauvre. Jeudi 14 avril à 3 h. [1921]. Single sheet of blue wove
stock, printed in blue and black on recto only. 315 x 267 mm.
(12 3/8 x 10 1/2 inches). Typography by Tristan Tzara.
The central text of the handbill, ascribable to André Breton,
explains that “The Dadaists passing through Paris, wishing to
remedy the incompetence of suspect guides and cicerones,
have decided to organize a series of visits to selected spots,
particularly those which really have no reason for existing.....”
this first excursion did in fact take place, but it rained, and
hardly anyone came. As George Hugnet recalled “In itself, this
demonstration, which took place at three o’clock on April 14,
almost exclusively under the influence of André Breton, who
was keenly sensitive to the outward effect of monuments and
localities, proved, more than anything, demoralizing. It con-
sisted of only a few individuals, almost improvised acts; one
of the ‘numbers,’ perhaps the most successful (which does
not mean much), was a tour conducted through the church-
yard, stopping here and there and there to read definitions taken at ran-
dom from a big dictionary.... The result was what followed
every Dada demonstration: collective nervous depression.”
“Par la variété des fontes, la répartition des volumes encrés, le jeu des couleurs, ce document constitue une des plus heureuses réussites de la typographie dadaïste” (Sanouillet).

À quite exceptional copy, with extra-wide margins at left and bottom, measuring 315 x 267 mm. (Poupard-Lieussou and Sanouillet record 280 x 220 mm.); unobtrusive foldlines; in fresh state, the fugitive blue background still quite bright. Paris, 1921. $2,250.00

Documents Dada 28; Dada Global 235; Almanacco Dada p. 624; Ades 8.46; Sanouillet 279, p. 244ff.; Motherwell-Karpel p. 114ff.; Richter p. 183ff.; Rubin p. 459; Dada Artifacts 129; Düsseldorf 253; Zürich 449; Pompidou: Dada 1524, illus. pp.714, 858; Washington: Dada illus 6.2

PARIS. SALLE GAVEAU

On the program (which is headlined in orange with the announcement “Tous les Dadas se feront tondre les cheveux sur la scène!”) are featured “le sexe de dada,” “le célèbre illusioniste” by Philippe Soupault, “le nombril interlope, musique de Georges Ribemont-Dessaignes, interprété par Mlle. Marquerite Buffet,” “festival manifeste presbyte,” par Francis Picabia, interprété par André Breton et Henri Houry,” “le rastaquouère” by Breton, “la deuxième aventure de monsieur Aa l’antipyrine” by Tristan Tzara, “vous m’oublierez, sketch par André Breton et Philippe Soupault,” “système DD” by Louis Aragon, “je suis des javanais” by Picabia, “poids public” by Paul Eluard, and “vaseline symphonique,” by Tzara, among other things; foxtrots were
played on the famous organ, accustomed to Bach; Ribemont-Dessaignes performed his “danse frontière,” wrapped in a large cardboard funnel oscillating at its tip. The audience, pettishly put out by the Dadas failing to have their heads shaved as promised, pelted the participants with tomatoes, rotten eggs, bread rolls, and, from one corner, veal cutlets, a novel touch. Tiny tears at edges, with a few small losses at bottom; an extremely fine, bright copy, superior to those exhibited in the 2005/2006 exhibitions, particularly rare with such strong color. Paris, 1920. $9,500.00

(BANALITY) Fargue, Léon-Paul
Banalité. Illustré de réogrammes et recherches d’objets de Loris et Parry. 79, (3)pp., 16 heliogravure plates. Folio. Printed wraps. One of 300 numbered copies on uncut Hollandé Pannekeok, signed in pen by Loris and Parry in the justification, from the limited edition of 367 in all, printed by Barry. “Many members of the Surrealist group not only wrote, painted and photographed, but also experimented freely with the book form, including photobooks. Georges Hugnet and Claude Cahun both made photocollages and experimented with illustrated books, while Roger Parry, a student of the photographer Maurice Tabard, produced a series of beautiful photographs to illustrate a deluxe edition of Surrealist poems and prose pieces by Léon-Paul Fargue. The original version of ‘Banalité’ (Banality), published in 1928, was not illustrated, but in 1929, intrigued by Fargue’s fantastical writing, Parry made 16 photographs based on his imaginings, which were published in an illustrated version of the book in 1930 (there was also a special edition with tipped-in prints). The ‘Banalité’ images are like a crash course in New Vision photography over 16 lessons. Parry utilizes multiple exposure, photogram (assisted by the artist and actor Fabian Loris), photomontage, solarization and negative print, employing each technique with such verve and imagination that the potential lack of unity in the suite of photographs is never at issue.... Parry may have begun ‘Banalité’ by investigating the various tropes of modernism/formalism, but along the way, he discovered Surrealism, and made some of its most enduring and intriguing photographs” (Parr and Badger). Slightly bumped at one corner, a few pale fox marks; generally a very fine, signed copy. Paris (Éditions de la Nouvelle Revue Française/Gallimard), 1930. $8,500.00


(PÁSMO) [Zone]. Revue internationale moderne. Éd.: Devetsil (A. Černík), 10pp., printed on 2 sheets of lightweight pale green stock. 23 halftone illus. Lrg. folio. Self-wraps. A double issue of the international review, published by the Brno chapter of Devetsil between 1924 and 1926. This issue opens, remarkably, with texts by Jaroslav Seifert and Roman Jacobson, juxtaposed with film stills of Chaplin, Harold Lloyd and Douglas Fairbanks (as Zorro), continuing with Hans Richter’s “Der neue Baumeister” (illustrated with projects by Mies van der Rohe and Le Corbusier), Theo van Doesburg’s “Das Ende der Kunst,” and other contributions by Vitezslav Nezval, Vilém Santholzer, Otto Nebel, et al., and reproductions of work by Matulka, Teige, van Doesburg & van Eesteren, Loos, Rössler (2 photographs), Pevsner and others. A little light wear and fading, one small clean tear; a very nice copy, partly unopened, in a custom paper portfolio. Brno [1925]. $2,750.00


(BANALITY) Fargue, Léon-Paul
Banalité. Illustré de réogrammes et recherches d’objets de Loris et Parry. 79, (3)pp., 16 heliogravure plates. Folio. Printed wraps. One of 300 numbered copies on uncut Hollandé Pannekeok, signed in pen by Loris and Parry in the justification, from the limited edition of 367 in all, printed by Barry. “Many members of the Surrealist group not only wrote, painted and photographed, but also experimented freely with the book form, including photobooks. Georges Hugnet and Claude Cahun both made photocollages and experimented with illustrated books, while Roger Parry, a student of the photographer Maurice Tabard, produced a series of beautiful photographs to illustrate a deluxe edition of Surrealist poems and prose pieces by Léon-Paul Fargue. The original version of ‘Banalité’ (Banality), published in 1928, was not illustrated, but in 1929, intrigued by Fargue’s fantastical writing, Parry made 16 photographs based on his imaginings, which were published in an illustrated version of the book in 1930 (there was also a special edition with tipped-in prints). The ‘Banalité’ images are like a crash course in New Vision photography over 16 lessons. Parry utilizes multiple exposure, photogram (assisted by the artist and actor Fabian Loris), photomontage, solarization and negative print, employing each technique with such verve and imagination that the potential lack of unity in the suite of photographs is never at issue.... Parry may have begun ‘Banalité’ by investigating the various tropes of modernism/formalism, but along the way, he discovered Surrealism, and made some of its most enduring and intriguing photographs” (Parr and Badger). Slightly bumped at one corner, a few pale fox marks; generally a very fine, signed copy. Paris (Éditions de la Nouvelle Revue Française/Gallimard), 1930. $8,500.00

"The Lapis" is an interpretation of a dream of a Lapis Lazuli stone monument with a figure incised in the stone. I was surprised myself by it. I never knew what a philosopher's stone looked like. The diagrams, pictures and text show the contradictions between the experience of an inner image and the optical illusions of visual representation. The diagrams and text are concerned with art, objects, and gravitational centers of mind-energy in connection with world-views. Geometric systems of thought have avoided the infinite; whereas, visual and intuitive perception involves the infinite. (Preface by the artist). Presentation copy, inscribed in pen by Rice Pereira at the foot of the colophon, April 1963.

New York (I. Rice Pereira), 1957. $6,500.00

96

PICABIA, FRANCIS


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" (Borràs). "I am reading the 'Pensées sans langage,' wrote Éluard to Tzara in November 1919, "and for me it is though the Marquis de Sade had become a poet I love." The first printing (as mentioned on the wrapper) is especially scarce, copies almost always being designated "4e. Édition." Picabia's long and rather aggressively flip nonsense poem, published shortly before the first issue of his scurrilous "Cannibale." One of a handful of classic texts issued in the Collection Dada (Tzara's 'Cinéma calendrier du coeur abstrait,' Breton and Soupault's 'Les champs magnétiques,' and Picabia's own 'Jésus-Christ Rastaquouère' were others) which Hans Richter noted "constitute the high-water mark of literary production in 1920." A fine copy.

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

Ades 7.24; Dada Global 210; Almanacco Dada p. 436 (illus.); Gershman p. 34; Sanouillet 142; Motherwell-Karpel 323; Verkauf p. 103; Richter p. 177; Pompidou: Dada 1281, illus. pp. 271, 742, 671, 790

97

PICABIA, FRANCIS

Unique eunuque. Avec un portrait de l'auteur par lui-même et une préface par Tristan Tzara. (Collection Dada.) 38, (2)pp. 1 line-drawn illus. Printed wraps. One of 1000 numbered copies on vergé bouffant, from the limited edition of 1025. Picabia's long and rather aggressively flip nonsense poem, published

Paris (Au Sans Pareil), 1923. $650.00

Sanouillet 298

98


Paris, 1923. $650.00

Sanouillet 298

99

(PICABIA) Cannes. Chez Fabre Francis Picabia. Du 20 février au 25 février 1928. 16, (8)pp. 1 tipped-in color plate and 3 full-page drawings by Picabia in text. 4to. Printed wraps. (small portions renewed at edges, backstrip reinforced within). Prefatory texts by Emil Fabre ("Picabia 1928") and Emeran C. Du Maine ("Prolegomènes"). This may be a proof copy, consisting as it does of three uncut folded folio signatures, loosely inserted in the wrapper. A bit worn. Rare.

Cannes, 1928. $750.00

100

hand-numbered copies, signed and dated by Podhajksa in the colophon; printed by Jos. Hladky in Buchlovicích, Moravia.

“The Months,” a suite of 12 color woodcuts, followed by six woodcuts in black with paired images of the signs of the zodiac (printed two to a sheet). Minka Podhajská (1881-1963), born in Vienna and a student at the Kunstgewerbeschule, whose work appeared in “Ver Sacrum” (1902-1903), “Die Fläche” (1903-1904), and “Hohe Warte,” designed toys for the Wiener Werkstätte, as well as a range of books, posters, books and ex-libris during the first World War. She moved to Prague in 1919, the year in which this album was published, where she was one of the founding members of Artel, a Czech artists’ consortium comparable to the Wiener Werkstätte. Contemporary Czech ex-libris. A very fine copy.

Praha (Politika) [1919]. $7,500.00

101

(RICHTER, HANS)


New York, 1947. $750.00

Gerszman p. 39; Biro/Passeron p. 133; Jean p. 330

102

RUSSOLO, LUIGI

L’arte dei rumori. 92, (4)pp. Frontis. portrait and 1 plate hors texte. Sm. 4to. Wraps. The rare 1916 edition of Russolo’s classic “Art of Noises,” celebrating the random phonic events of city life—trams, crowds, machinery— and proposing an orchestra of these effects. The plate shows Russolo and Ugo Piatti surrounded by an hilarious assemblage of 16 huge, funnel-shaped amplifiers ‘nel laboratorio degli intonarumori a Milano.’ A fine copy.

Milano (Edizioni Futuriste di “Poesia”), 1916. $1,200.00


103

SARTORIS, ALBERTO


Milano (Ulrico Hoepli), 1941. $1,650.00

104

SCHWITTERS, KURT


Berlin (Verlag Der Sturm) [1922]. $1,250.00

Schmalenbach/Bolliger 4; Typographie kann unter Umständen Kunst: Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), p. 15, illus. 3; Dada Global 123; Almanacco Dada illus. p. 450; Motherwell/Karpel 367; Verkauf p. 104; Dada Artifacts 66; Reynolds p. 75; Andel 81; Pompidou Dada 1294, illus. pp. 748, 883;

105

SCHWITTERS, KURT


Hannover (Merzverlag), 1924. $5,000.00

Schmalenbach/Bolliger 238; Typographie kann unter
Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 16; Dada Global 112; Ades p. 130; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Pompidou: Dada 1385, illus. p. 688.4

106

SCHWITTERS, KURT


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

Hannover (Apossverlag), 1925. $7,500.00

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

107

SCHWITTERS, KURT

“Sehr geehrter Herr! BISMARCK pflegte zu sagen: ‘Das Bier verfehlt seines Zweck, wenn es nicht getrunken wird’....” Postcard, printed in black, with text and graphic advertising layouts, on cream-colored stock; verso blank. 105 x 147 mm. (ca. 4 1/8 x 5 3/4 inches).

One of Schwitters’ most complex commercial designs, a mailer for his own Merz Werbe soliciting graphic design work of all kinds: newspaper ads, brochures, stationery and packaging, window displays, and other jobs. At left are reproduced sample advertisements which Schwitters designed for two local Hannover companies, Buchheister and J.C. Herhold. Beneath these, the slogan “Good advertising is cheap,” and remarks that a little bit of high-quality advertising is far more effective than a whole program of awkward or inappropriate ads. At lower right the triangular signet of Merz Werbezentrals. Vertical foldline at center, small crease at corner.

Hannover [circa 1926]. $4,500.00

“Typographie kann unter Umständen Kunst sein”: Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 43

108

(SOCIÉTÉ ANONYME)

SoUSA-CARDOSO, AMADEO DE
XX dessins. Foreword by Jérôme Doucet. (2)pp., 20 line-cut plates printed in black, loose, as issued. Lrg. 4to. Portfolio (dec. boards, designed by the artist; covers a little rubbed, other light wear). One of 100 copies on papier impérial du Japon, from the limited edition of 530 copies.

"Among the more exotic examples of pre-war printmaking in Paris is a portfolio of twenty line-cuts published in 1912 by the Portuguese Amadeu de Sousa-Cardoso (1887-1918), who spent several years in Paris and was friendly with many of the Cubists. Like Beardsley, Sousa-Cardoso executed a suite of drawings in India ink specifically for reproduction in line-cut, which was superbly executed for this little-known album. The prints display a lively feeling for primitive abstraction of form, drawing from Derain as well as from Modigliani, Picasso and Braque [and] emphasizing the compulsive gesticulations of the female subject and frenetic patterns of waves and tropical foliage" ("The Cubist Print"). Sousa-Cardoso, who in the course of his brief life was in contact with a fascinating international modernist network, exhibited at the Armory Show (no fewer than seven paintings) and the Erster Deutscher Herbstsalon. In Spain at the outbreak of the war, he returned to Portugal and spent the following years there in close touch with Robert and Sonia Delaunay—collaborating on their project "Album"—as well as with Fernando Pessoa, the Futurist José de Almada-Negreiros, and others. Presentation copy, calligraphically inscribed by the artist on the justification leaf "a Mademoiselle J. Pereira/ Amadeo de Souza Cardoso/ Paris mars 1914."

Paris (Société Général d’Impression), 1912. $8,500.00

Wallen, Burr & Stein, Donna (editors): The Cubist Print (Santa Barbara, 1981), p. 79, nos. 113-114 (illus.); Stein, Donna (editor): Libri cubisti (Siena, 1988), no. 78 (illus.)
them wittily amusing). Having fallen into obscurity for many years, Steiner’s work was rediscovered in the 1970s, and is now admired as one of the culminating achievements of parole in libertà. A very fine copy. Rare.

Milano (Edizioni Futuriste di “Poesia”), 1923. $3,000.00
Salaris p. 69, Falqui p. 73, Lista, Giovanni: Le livre futuriste de la libération du mot au poème tactile (Modena/Paris, 1984, p. 157

111

STILE FUTURISTA


Torino, 1934-1935. $9,500.00
Salaris p. 102, Hultén p. 476

112

(TAEUBER-ARP, SOPHIE)


Oblong sm. 4to. Boards. One of 200 hand-numbered copies on vélin, from the limited edition of 250.

Zürich (Allianz-Verlag), 1943. $1,200.00

113

Takahashi Shinkichi

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

Rare; no copy located in OCLC.

Tokyo (Nanso Shoin), 1928. $1,250.00

114

(TAMAYO) Péret, Benjamin

Air méxicain. (38)pp. 4 original color lithographs by Tamayo hors texte, printed in red, black, yellow and blue. 2 large Mesoamerican ornaments designed by Tamayo, printed in pink, superimposed (29 times in all) on the leaves of text. Sm. 4to. Portfolio (dec. wraps.). Publisher’s slipcase (boards). Contents loose, as issued. One of 229 copies on Rives, from the limited edition of 274 in all.

“For Péret, all forces participate in a vast struggle in which their potential metamorphosis, their fluctuating dynamism, may prove to be beneficial. Tamayo selects stages in an epic movement representing the rise and fall of the Aztec civilization, but he omits the call to revolution, which extends to all continents and people. Tamayo does not join Péret’s appeal linking surrealism and revolution, but chronicles in apocalyptic terms the
myth that is embedded in the poem and surfaces in various ways in so many of his paintings. Tamayo’s illustrations offer little promise for the future, but greatly enhance the present” (Hubert). A very fine copy. [Paris] (Librairie Arcanes), 1952. $1,500.00


115

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

“Tanguy’s drawings were noticed in 1922 by Vlaminck but it was after Jacques Prévert had introduced him to Surrealist circles that his graphic work began to be used for illustrations. By 1927, Tanguy had developed his distinctive manner in which biomorphic abstract figures are scattered in a disoriented dream-like narrative. Benjamin Péret was one of the closest disciples of André Breton and never abandoned Surrealism or betrayed its early enthusiasm for automatic writing. His early work was published in the review ‘Littérature’ (1919-1924), the major vehicle for Surrealist ideas at the time of Breton’s break from the Dada circle around Tristan Tzara” (Manet to Hockney). A very beautiful book, in pristine condition. Paris (Librairie Gallimard), 1929. $1,500.00

Gershman p. 2; Skira 336

117

(TANGUY) Laude, Jean
Le grand passage. Hors-texte de Yves Tanguy. (Collection Instance. II.) 56, (6)pp. 2 original etchings hors texte by Tanguy, each signed and numbered in pencil in the margin. 4 full-page illustrations by Tanguy. 4to. Portfolio wrapper of blue paper, collaged with paper appliquéd in black and white. Slipcase and chemise. All contents loose, as issued. One of 30 hand-numbered copies on Crève-Coeur du Marais, from the limited edition of 41 in all. Published under the auspices of Max-Clavar-Serou; the etchings were printed at Atelier 17. “[In 1934,] at Atelier 17, while developing the plate for his second print, an etching with aquatint created to accompany ‘Primele poême’ by Tzara, Tanguy established a relationship with Hayter which was crucial for his serious involvement with the elaboration of printmaking in Paris and later in New York. The seven remaining prints Tanguy made before emigrating to the United States in 1939, five of which were for books by surrealist poets or collective portfolios of prints primarily by surrealist artists, were produced in collaboration with Hayter at Atelier 17. The extreme technical refinement evident in all of Tanguy’s prints and his use of innovative processes... went virtually unsurpassed in printmaking by
surrealist artists” (Robert Rainwater, in “Surrealist Prints”).
A fine copy.
Paris (Instance), 1954. $13,500.00
Kaplan, Gilbert (editor): Surrealist Prints (New York, 1997), p. 27ff.; Splendid Pages p. 203; Lilly 32

391. No. 13
Paris, 1920. $4,000.00
Dada Global 167; Ades pp. 146, 153; Gershman p. 54; Chevreuils Desbiolles p. 316; Almanacco Dada 160; Motherwell/Karpel 86; Sanouillet 257; Verkauf p. 183; Dusseldorf 248; Zürich 396; Milano p. 648; Pompidou Dada 1340, illus. p. 69

TING, WALASSE
1¢ Life. Edited by Sam Francis. 163, (11)pp. 61 original lithographs, nearly all color, by Alan Davie (2), Alfred Jensen (3), Sam Francis (6), Walasse Ting (6), James Rosenquist, Pierre Alechinsky (5), Kimber Smith (6), Alfred Leslie (2), Antonio Saura, Kiki O.K. (2), Robert Indiana (2), Jean-Paul Riopelle (2), Karel Appel (5), Tom Wesselmann (2), Bram van Velde, Joan Mitchell, Allan Kaprow, Andy Warhol, Robert Rauschenberg, K.R.H. Sonderborg, Roy Lichtenstein, Oyvind Fahlström, Reinhold, Claes Oldenburg (2), Jim Dine, Mel

Bern (E.W. Kornfeld), 1964. $5,500.00

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

120

TOLMER, A.

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

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

121

TORRES-GARCIA, JOAQUIN

Raison et nature. Théories. 45ff., reproduced from the artist’s illustrated manuscript. Sm. 4to. Dec. boards designed by Torres-Garcia, incorporating a cut-out collage illustration on the front cover; colored silk ties. Dec. burlap bag, printed in red and black (also with appliquéd collage element by Torres-Garcia). All contents loose, as issued. A major text by the artist, beautifully calligraphed and illustrated throughout. Though on the title-page of the manuscript Torres-Garcia states simply that the work was pub-
lished by Editions Imán in Paris in 1932, it did not, in fact, come out until 1954, when it was issued posthumously in Montevideo. The publisher’s failure to state the actual 1954 date (or place) in the book has understandably led to the widespread impression that it dates from the year Torres-Garcia wrote it, but it does not; there was no 1932 edition. Copies with the original burlap sack, especially when complete with its appliquéd illustration by the artist, are quite rare.

[Montevideo, 1954] $4,000.00

122

TZARA, TRISTAN
La première aventure céleste [sic] de Mr. Antipyrine. Avec des bois gravés et coloriés par Marcel Janco. (Collection Dada.) (16)pp. 8 original color linocuts, of which 6 full-page in teal blue and black, and 2 other in black (front cover and cul-de-lampe illustration), printed on uncut fine laid paper. Image size: 170 x 90 mm. (6 3/4 x 3 1/2 inches). Sm. 4to. Orig. grey wraps., with handcut typography on front cover, reproduced from a woodcut design by Janco.

Dated 28 July 1916 in the justification, this is the first publication of the Collection Dada and possibly the first Dada imprint; it is also the first book of Tristan Tzara, then nineteen years old. Mr. Antipyrine takes his name from a now forgotten patent medicine which Tzara found helpful for his migraines (and not, as is sometimes said, from a type of fire extinguisher). Its contents contain a selection of his early verse, African chants, and the first Dada manifesto, included by Tzara under his own name rather than that of one of his characters ("Dada est notre intensité.... Dada est l’art sans pantoufles ni parallèle..."). An exceptionally fine and fresh copy, with strong impressions of the cuts.

Zürich (Collection Dada), 1916. $15,000.00

Harwood 1; Berggruen 1; Ilk, Michael: Marcel Janco: Das graphische Werk (Ludwigshafen, 2001), CR1-8, pp. 11ff, 77ff.; Gershman p.43; Dada in Zürich 81; Almanacco Dada illus. p. 461; Motherwell/Karpel 414; Verkauf p. 183; Dachy p. 38 (color illus. p. 37); Dada Spectrum p. 275; Dada Artifacts 9; Düsseldorf 107; Zürich 348; Pompidou: Dada 1309, illus. pp. 270, 537; Washington: Dada pl. 6; Franklin Furnace 65; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, pl. 134; Tendenzen 3/45; The Artist and the Book 135; Castleman p. 176; Manet to Hockney 39

123

(UBAC) Bryen, Camille

Paris (Collection Orbis), 1937. $1,750.00

Biro/Passeron p. 70
UR. Nouvelle série, No. 4
Comité de rédaction: Roberto Altmann, Maurice Lemaître, Jacques Spacagna. (4)pp., 15 original prints, photographs, and lettriste compositions, each signed and numbered by the artist in pencil. 4to. Publisher’s slipcase and chemise (black boards, designed by Lemaître, with title composition in color by Sabatier). All contents loose, as issued. Edition limited to 100 hand-numbered copies, the images hand-printed by the Imprimerie Lacourière & Frélaut, and by the artists.
Contributions by Rosie Vronski (original color photograph of a lettriste sculpture), Maurice Lemaître (“prose peinte” partly on sheets of glassine and gold foil), Jac Adam (color lithograph), Aude Jessemin (lithograph heightened in watercolor), Alain Satier (linocut heightened in watercolor), Francis Naves (text, “annulé” in red crayon), Stelio Marz (linocut heightened in watercolor), Viviane Brown (linocut heightened in gold), Frédéric Studeny (two works: a paper collage and an ink drawing), Jacques Spacagna (photocopy polyptych, heightened in watercolor), Roberto Altmann (etching), Roland Sabatier (20-page illustrated cahier, including a tipped-in color linocut), Micheline Hachette (etching) and Claude-Pierre Quémy (color linocut). A lavish Lettriste publication. A fine copy.
Paris (Éditions Brunidor), 1964. $3,000.00

24 STUNDEN
Participants included Joseph Beuys, Bazon Brock, Charlotte Moorman, Nam June Paik, Eckart Rahn, Tomas Schmit, Wolf Vostell. One of the great encounters of the European Intermedia avant-garde, the happening “24 Hours” began at midnight on June 5th 1965 at the Galerie Parnass in Wuppertal. “Die Presse erzeichnete damals einen Rückgang der spektakulären Aspekte, die in der Bundesrepublik durch Paiks Zerstörung von Musikinstrumenten und Vostells Zerquetschung eines Autos von zwei Lokomotiven ihren Höhepunkt erreicht hatten. Nun stellten die Akteure ihr Durchhaltevermögen unter Beweis, und Schmit negierte das Partizipationsideal, indem er eine Aktion ohne Publikum durchführte, die er immer wieder unterbrach, sobald ein Zuschauer seinen Raum betrat” (Thomas Kellein, in Sohm). Small in format it may be, but this is a superb Fluxus and Happenings artists’ book, both as an objet and as a fascinating compendium of extremely good photographs. A fine copy.
Itzehoe-Vosskate (Hansen & Hansen), 1965. $1,200.00
Sohm p. 120 (illus.); Happening & Fluxus 05.06.65-06.06.65

VORDEMBERGE-GILDEWART, FRIEDRICH
Millimeter und Geraden. (24)pp., printed on white Holland van Gelder and pink Pannekoek Renaissance papers. 3 tipped-in halftone plates; 1 line-drawn composition (reprinted on front cover). Folio. Portfolio: all contents loose, as issued, within dec. wrapper, designed by the artist. Original glassine d.j. Édition de tête, signed and numbered in the colophon by the artist, from limited edition of 75 copies in all, of which 1-65 were to be reserved for the artist, and 10 further copies, designated a-j, were hors commerce. This copy, which Vordemberge-Gildewart has designated “IV,” presumably comes from the first group, as have other roman-numeralled copies we have seen.
Paris (Éditions Brunidor), 1964. $3,000.00
The Dutch artist Friedrich Vordemberge-Gildewart (1899-1962), a member of De Stijl, Abstraction-Création, and Schwitters’ Ring Neue Werbegestalter, was a pioneer of modernist typography, as well as a painter. This beautifully designed volume of poems and Constructivist drawings and paintings—dedicated to ‘the white line in my yellow painting’—was privately published by Vordemberge-Gildewart himself during the war, while working on a series of large paintings in a new tonality which greatly excited him. According to the Wiesbaden catalogue, part of the edition was destroyed, and copies were already very scarce by the end of the war, such that in 1946 the artist wrote Kurt Schwitters saying that he hoped he could put together one for him from loose sheets, since the edition itself was entirely gone. A beautiful copy.

Amsterdam (The Artist), 1940. $4,000.00

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

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(VOSTELL) Dufrène, François & Vostell, Wolf

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

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VOSTELL, WOLF
310 Ideen T.O.T [Technological Oak Tree]. / 310 Ideen ausgelöst durch die Natur von Vermont, fuer Dick Higgins (1970-1972). Multiple, consisting of a cardboard card-file box containing 1 original drawing, signed, dated and inscribed by Vostell, 2 original photographs (tipped onto the top of the lid, and inside the lid), and 319 printed index cards (of which 310 through-numbered). 137 x 95 x 82 mm. (ca. 5 3/8 x 3 3/4 x 3 1/4 inches). Deluxe edition: one of 30 copies, signed and numbered by Vostell in pencil, inside the lid. The drawing is inscribed “Schatten eines Pferdes in Beton” (Shadow of a Horse in Cement). The photograph on the top of the lid depicts a row of three metal file boxes; that on the inside of the lid show the lids of the three boxes open, revealing the first to be filled with dirt, the second with folders, and the third, perhaps, empty.

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

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

Buchholz, Daniel & Magnani, Gregorio (eds.): International Index of Multiples from Duchamp to the Present (Tokyo/Köln, 1993), p. 205
DIE WIENER WERKSTÄTTE 1903-1928
Modernes Kunstgewerbe und sein Weg. (144)pp. 173 illus. (9 color), set against background panels of orange, black, silver and gold. Sq. 4to. Publisher’s binding designed by Vally Wieselthier and Gudrun Baudisch, of paper boards molded in extremely high relief in figurative designs, colored in orange and black. Dec. endpapers, printed in orange. Publisher’s slipcase and chemise (orange and black papers over boards). Modern protective outer slipcase.

Luxus-Ausgabe: special edition, issued in a black and orange slipcase and chemise, matching the binding of the book, stamped with the Werkstätte signet, and boldly signed on the first leaf by Josef Hoffmann and 8 other members of the Wiener Werkstätte: Mathilde Flögl (the book’s designer), Maria Likarz, Erna Kopriva, Felicie Rix, Marianne Leisching, Gudrun Baudisch, Kitty Rix, and Max Snischek.

A commemorative album published on the twenty-fifth anniversary of the Wiener Werkstätte, documenting all facets of the Werkstätte’s production in the decorative arts: silver, textiles, lighting, porcelain, glass, and all manner of incidental objets d’art. Particular emphasis is given to the work of Josef Hoffmann, who is credited as the guiding genius behind the book (some of Hoffmann’s architectural projects are illustrated as well), in addition to work by Dagobert Peche, Koloman Moser, Vally Wieselthier and Kitty Rix, among others. Editorial/production credit for the volume is given to Mathilde Flögel.

A remarkable styliness and originality of the mise-en-page—and the sensational, bas-relief binding—mark this as one of the landmarks of twenties book design. A little light foxing on the title-page, front cover a trifle rubbed, a little soiling on the back of the slipcase; in general, an outstanding copy, the fragile binding in exceptionally fine condition. The Luxus-Ausgabe is very rare.

Wien (Krystall-Verlag), 1929. $12,500.00

( YABASHI KIMIMARO & OKADA TATSUO) Ono Tozaburo

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

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

Tokyo (Shiroto-sha Shoten), 1928. $9,500.00


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(YANASE) Andreyev, Leonid
Kuroi kamen [Black Mask]. Translation by Masao Yonekawa. (Senku Geijutsu Sosho. 11.) 122, (4)pp. Frontis. portrait photograph. Dec. wraps. designed by Yanase Masamu, printed in red, green, yellow and blue, entirely from the artist’s designs; no element is set in type. 4to. Portfolio (cloth, the covers mounted with two further color lithographs; handmade pastepaper linings within). Contents loose, as issued.
Printed and published by the Wiener Werkstätte, this portfolio is one of the major productions of Franz von Zülow (1883-1963), active as a designer of prints and other graphic art sold by the Werkstätte, as well as textiles and decorative items. A member of the Werkbund and Secession, Zülow exhibited widely through the teens and twenties; relevant to the present portfolio, he also published a periodic “Monatshefte” stencilled in small editions beginning in 1909, which was sent to the Werkstätte and its collaborators.
The title-page of “Die zwölf Monate,” divided into four sections depicting the four seasons, is followed by a sequence of twelve plates of the months, each densely filled with traditional imagery, including the signs of the zodiac, distributed in six compartments around a central scene, as though on the cover of some folk art (or even art brut) Carolingian binding: Epiphany and Fasching, ploughing and sowing, Easter, spring courtship, swimming, threshing, the return to school, harvest, All Saints Day and Christmas, and other moments of the year. Slight fraying at the backstrip of the portfolio; a fine copy.
Wien (Verlag der Wiener Werkstätte), n.d. [1912].

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YOUNG, LA MONTE
Compositions 1961. [LY 1961.] (Fluxus h [sic].) (34)pp. Sq. 12mo. Blue wraps., stapled as issued. 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.” ”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.
[Einhalten, West Germany] (Fluxus), 1963.
$1,500.00