
2 L’ÂGE DU CINÉMA. Directeur: Adonis Kyrou. Rédacteur en chef: Robert Benayoun. No. 4-5, août-novembre 1951. Numéro spécial [Cinéma surréaliste]. 63, (1)pp. Prof. illus. Oblong sm. 4to. Dec. wraps. Acetate cover. One of 50 hors commerce copies, designated in pen with roman numerals, from the édition de luxe of 150 in all, containing, loosely inserted, an original lithograph by Wifredo Lam, signed in pen in the margin, and 5 original strips of film (“filmomanies symptomatiques”); the issue is signed in colored inks by all 17 contributors—including Toyen, Heisler, Man Ray, Péret, Breton, and others—on the first blank leaf. Opening with a classic Surrealist list of films to be seen and films to be shunned (“Voyez,” “Voyez pas”), the issue includes articles by Adonis Kyrou (on “L’âge d’or”), J.-B. Brunius, Toyen (“Confluence”), Péret (“L’escalier aux cent marches”; “La semaine dernière,” présenté par Jindrich Heisler), Gérard Legrand, Georges Goldfayn, Man Ray (“Cinémage”), André Breton (“Comme dans un bois”), “le Groupe Surréaliste Roumain,” Nora Mitrani, Jean Schuster, Jean Ferry, and others. Apart from cinema stills, the illustrations includes work by Adrien Dax, Heisler, Man Ray, Toyen, and Clovis Trouille. The cover of the issue, printed on silver foil stock, is an arresting image from Heisler’s recent film, based on Jarry, “Le surmâle.” Covers a little rubbed. Paris, 1951. $2,750.00

3 (ARP) Hugnet, Georges. La sphère de sable. Illustrations de Jean Arp. (Collection “Pour Mes Amis.” II.) 23, (5)pp. 35 illustrations and ornaments by Arp (2 full-page), integrated with the text. Publisher’s blue-grey wraps., printed in red and blue. Contents loose, as issued. One of 176 numbered copies on pur fil, from the limited edition of 199 in all, reserved for friends of the collaborators. Presentation copy, inscribed by Hugnet on the half-title “à Sabine, à Robert [Fachard]/ sablier de cette sphère/ mon coeur ami/ Georges/ 23 octobre 1962.” Loosely inserted, a 1951 engraved birth announcement for the Hugnets’ son Nicolas, with etched image by André Beaudin. Paris (Robert-J. Godet), 1943. $1,850.00

4 (ARTS INCOHÉRENTS) Catalogue illustré de l’exposition des Arts Incohérents [1884]. (10), 163, (1), xv, (1)pp. Prof. illus. with drawings by the artists reproducing their works in the exhibition. 2 hors-texte plates of Georges Lorin’s “Effet de lune” and “La comète,” printed in collotype. Loosely inserted, proof sheet of the illustrated wrapper for the edition. 4to. Stitched signatures, never bound, enclosed within later marbled wrapper. Édition de tête, a large paper copy printed on chine, designated “Exemplaire no. 30/ J.L.” in the hand of Jules Lévy, opposite the title. Founded in 1882 by the writer Jules Lévy, the satirical association Les Arts Incohérents sponsored annual exhibits ridiculing artistic and social proprieties with absurdist displays that today appear direct forebears of dada, surrealism, art brut, and conceptual art, including sculptures made of bread and cheese, children’s drawings and found objects, all-black paintings, and in one case, an ‘augmented’ Mona
Lisa. Extremely popular (the 1882 show drew 2,000 people, Wagner and Manet among them), the Incohérents were an offshoot of Montmartre cabaret culture, and held equally bizarre masked balls as well. Lévy proclaimed the death of the movement in 1887 (funeral cortège at the Folies Bergères) but it wound on until 1896. This catalogue of the 1884 exhibition was the first to contain illustrations, and is wickedly designed to mimic the format of the official salon publications. "In fact, with fumiste mimicry, [it] was produced by the same printer, E. Bernard & Cie., in the same manner, with the same typography and format as for the illustrated catalogues of the annual Salon of La Société des Artistes Français.... In the 1884 Incohérent catalogue, [Éugène] Mesplès is represented by perhaps the most radical work in the show, "L'honnête femme et l'autre"; in retrospect it is a tour de force of conceptual art worthy of Lawrence Weiner."

But mention must also be made of Amédée Marandet's astonishing "Portrait sans pieds d'un sociétaire de la Comédie-Française," a half-length likeness which depicts nothing above the chin of the subject; and Caporal's "Portrait de la belle Mme X...", a caricature of Whistler's Mme. X, here shown as a human umbrella below the waist. A few signatures loosening; a very fine, fresh copy.

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


Paris, 1929-1931.

$3,750.00

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


"The arrival of Vorticism was announced, with great gusto and military defiance, in a manifesto published in the first issue of 'Blast' magazine.... Dated June 1914 but issued a month later, this puce-covered journal set out to demonstrate the vigor of an audacious new movement in British art. Vorticism was seen by Lewis as an independent alternative to Cubism, Futurism and Expressionism. With the help of Pound, Gaudier-Brzeska and others, he used the opening manifesto pages of 'Blast' to launch an uninhibited attack on a wide range of targets.... The Vorticists wanted to oust all lingering traces of the Victorian age, liberating their country from what they saw as the stultifying legacy of the past. In giant black letters, 'Blast's' inventive typography roared: 'Blast years 1837 to 1900.' Using humour 'like a bomb' to ridicule British inertia, which was preventing any realization that a new century demanded a bracing and innovative art, 'Blast' cried 'We are primitive mercenaries in the modern world'" (Richard Cork). No. 1 lacking backstrip, covers chipped around all edges; no. 2 chipped at head of spine.

London (John Lane), 1914-1915.

$2,000.00

Manet to Hockney. 37; The Art Press p. 42; Pindell p. 100

This mimeographed solicitation to subscribe to the collaborators’ mail art “poèmes-suspende” was sent by Donna and George Brecht and Marianne [Staffeldt] and Robert Filiiou to Gherasim Luca, the distinguished Romanian Surrealist writer, who lived in Paris from the 1950s to his death in 1994. The salutation is completed in pen “Cher Gherasim” and the letter signed “Marianne” in pen; the statement “Votre adresse m’a été indiqué par:” is also completed “toi-même” in pen.

The Brechts’ and Filiiou’s Cédille qui Sourit was, as Filiiou recalled it in 1968, not long after its closing, “a sort of workshop and of shop, of nonshop would we say now, for we were never commercially registered, and the Cédille was always shut...here in Villefranche-sur-Mer..... We conceived the Cédille qui Sourit as an international center of permanent creation, and so it turned out to be. We played games, invented and disinvented objects, corresponded with the humble and mighty, drank and talked with our neighbors, manufactured and sold by correspondence suspense poems and rebuses, started to compile an anthology of misunderstandings and an anthology of jokes, and began to film some of these along with our one-minute scenarios....” “Suspense-poems” were series of verses on irregular wooden tablets—the letter describes them as “vers-objets”—which would be mailed to subscribers two or three times a week; designed to be hooked together, they were to be arranged or suspended on the wall in sequence, to create a “objet-poème-sus pense.” Unobtrusive foldlines.

Villefranche-sur-Mer [1965?] $450.00

10 BRETON, ANDRÉ. Manifeste du surréalisme. Poisson soluble. 190, (4)pp. Publisher’s orange wraps. Glassine d.j. The rare first edition. “The birth certificate of Surrealism was made out at the end of 1924, when André Breton published his Manifeste du Surréalisme” (Marcel Jean). The word itself, however, had been in circulation for several years, accumulating a number of different meanings, and Breton’s manifesto was an attempt to codify and clarify these, emphasizing “pure psychic automatism.” A little light wear.

Paris (Éditions du Sagittaire, chez Simon Kra), 1924. $1,500.00
Sheringham Aa89; Pompidou: Breton p. 172; Gershman p. 7; Sanouillet 41; Rubin 454; Jean: Autobiography p. 117ff.; Milano p. 649

11 CAHUN, CLAUDE. Les paris sont ouverts. 32, (2)pp. Sm. 4to. Wraps., printed in red. “Quel parti prenez-vous pour en finir avec l’exploitation de l’homme par l’homme avec votre propre dilemme: exploité, exploiteur? Exploités, exploiteurs jusque dans l’amour la poésie et la défense de la cause prolétérienne” (from the title-page). “Thanks to the recent discovery of a large number of her photographs, Cahun is now well known as one of the greatest surrealist photographers, and the first photographer to specialize in self-portraits. But she was also an inspired theorist and pamphleteer. Her ‘Les paris sont ouverts’ [Bets Are On] (1934) remains one of the most luscious fruits of surrealism’s early encounter with Marxism” (Rose mont). A fine copy.

Paris (José Corti), 1934. $2,000.00
Gershman p. 12; Rosemont, Penelope (ed.): Surrealist Women: An International Anthology (Austin, 1998), p. 51

12 (CHARCHOUNE) Lecuire, Pierre. Panorama général. (84)pp., 11 full-page color woodcuts by Charchoune in text. Oblong 4to. Heavy handmade Madagascar wrapper (with woodcut by Charchoune). All contents loose, as issued. Publisher’s burlap clamshell box. An unnumbered copy, signed by Lecuire and Charchoune in the justification, from the limited edition on papier d’Auvergne Richard-de-Bas, of which 66 numbered copies and 6 copies designated with roman numerals, were printed on the presses of Marthe Feuquet and Pierre Baudier.

“The format is à l’italienne (16 x 32 cm.) and the solid shapes of wood are printed, on Auvergne paper, in the most delicate tints of secondary colors to which no reproduction could do justice” (Strachan). “Le format, celui d’un cahier de musique, donne le ton de ce livre qui emprunte à la musique la pure discrétion des bois et l’exact arrangement des lignes et des sons” (Livres de Pierre Lecuire). Letterpress “Avis au relieur” loosely inserted, as issued. A fine copy.

Pierre Baudier. Paris [Pierre Lecuire], 1963. $3,000.00
Chapon p. 242 (illus.), 300; Strachan pp. 204, 328; Centre National d’Art Contemporain: “Livres de Pierre Lecuire” (Paris 1973), no. 9.

13 DADA, NO. 7: DADAPHONE. Editor: Tristan Tzara. (8)pp. 10 illus. (half-tone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia (“Manifeste Cannibale Dada”), Breton, Eluard, Ribemont-Dessaignes, Soupault, Cocteau, Dermée, Aragon, Arnaud, 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 sideways at the right edge, printed in red. Oblong sm. folio. 266 x 373 mm. (10 7/16 x 14 11/16 inches).

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

Dada Global 174; Ades p. 65; Almanacco Dada 32; Gershman p. 49; Admussen 70; Chevréills Desbiolles p. 284; Sanouillet 231; Motherwell/Karpel p. 607 (illus.); Sanouillet 318; Dada Artifacts 115; Motherwell/Karpel p. 176f. (with text from Georges Hugnet), p. 191 (illus.); Chapon p. 132; Rubin p. 458; Andel: Avant-Garde Page Design 1900-1950 no. 141; Düsseldorf 258; Zürich 441; Pompidou: Dada 1472, illus. p. 738, 770


Köln, 1962. $800.00


The rare catalogue for one of the most radical exhibitions in postwar France, Dubuffet’s art brut portraits of Parisian intellectuals, at the Galerie René Drouin in 1948. Printed on a large folding tabloid leaf of stock, the catalogue contains a lengthy text by Dubuffet (“Causette”), and brilliant, primitive line-drawn portraits from the exhibition, of Fautrier, Ponge, Michaux, Artaud, Cingria and others. Initially, the series was based on personalities in the literary salon of Florence Gould, to which Dubuffet had been introduced by Jean Paulhan, including Paulhan himself, Pierre Benoit, Marcel Jouhandeau, and Paul Léautaud; it was then extended to include other friends and acquaintances, such as Antonin Artaud, Francis Ponge, Henri Michaux, and Jean Fautrier. “Dubuffet’s aggressive, graffiti-style caricatural portraits of 1946-47 are in part caricature in the simplest sense, a mocking variant on the pantheons of artists that had become sober clichés of even ‘radical’ French art, as in Surrealist group portraits. But Dubuffet’s portraits manifest the revolt, and
revulsion, of intellectuals: mental energy and will are now all that matter, and the body can (indeed must...) go to hell. His writers and intellectuals are pathetic monsters, their features reduced to pop-eyed scrawls, their aplomb prodded into jumping-jack spasms. Yet since grotesque harshness and imbalanced disturbance are in Dubuffet's view tokens of authenticity, to be portrayed by him with scar-like contours and inept anatomy is, perversely, to be made glamorous" (High and Low). Foldlines, as issued. This copy is printed on pale grey stock.

Paris, 1948. $1,600.00


16 DUCHAMP, MARCEL. Rotorelief. Disques Optique. Ensemble of six double-sided cardboard discs, each 200 mm. in diameter (approximately 7 7/8 inches), printed in colors in offset lithography with 12 different compositions. The discs are loosely assembled, as issued, with the original circular holder, which is fashioned of two black plastic rings separated by a strip of black sponge rubber, and printed in blind intaglio, “Rotorelief! 11 rue Larey Paris.” Together with this, the ensemble includes a wax-paper slip with 13 lines of printed directions and price information (loose, as issued), and two black plastic viewing rings. The rotorelief discs are printed in Duchamp’s handwriting with numbers and titles at the edges (“Corolles,” “Œuf à la coque,” “Lanterne chinoise,” “Lampe,” “Poisson japonais,” “Escargot,” “Verre de Bohème,” “Cerceaux,” “Montgolfière,” “Cage,” “Eclipse totale,” “Spirale blanche”). This copy lacks a circular cellophane instruction sheet printed in white, and a slender white cardboard strip imprinted at each end “Tirer l’épingle.”

This first edition of “Rotorelief” was privately published by Duchamp from his studio (11, rue Larey) in an unnumbered, unsigned edition of 500 copies, of which some 300 were lost during the War. A second edition, slightly different in manufacture, was issued in 1953, produced by Enrico Donati in 1000 copies, also unsigned and unnumbered (of which 600 were accidently destroyed). Later editions, more elaborately produced in limited editions, were issued in Paris, 1959; New York, 1963; and Milan, 1965. The first edition is extremely rare. A spectacular set, in which all six discs are signed in full, in blue ink, by Duchamp at the outer edge, and one of them inscribed “pour Reana [?] affectueusement.” All parts of the set are in beautiful condition.

“An extension of the rotating spiral disks in ‘Anémic Cinéma,’ the Rotorelief’s also reveal Duchamp’s taste for mass production ‘on a modest scale.’ They were printed inexpensively in a large edition, and were first presented to the public at an inventor’s fair in Paris. When viewed (preferably with one eye) at a rotating speed of 40-60 rpm, the disks present an optical illusion of depth, and in a few cases, of three-dimensional objects: a fishbowl, a lightbulb, a balloon. The Rotorelief’s appear in the Duchamp sequence of Hans Richter’s film ‘Dreams That Money Can Buy,’ and also in Jean Cocteau’s film ‘The Blood of a Poet’ (d’Harnoncourt/McShine). One of the reliefs ‘Corolles,’ was reproduced on the front cover of ‘Minotaure.’ No. 6. As Francis Naumann relates, Duchamp undertook the project in the spring of 1935 with high hopes for his “playtoy,” not only as an artistic venture, but as a commercial one as well-such that he cautioned Katherine Dreier repeatedly to be discreet about it until he had secured a patent for it in America. This it utterly failed to be. The cost of producing it, to begin with, proved considerably higher than he had anticipated, forcing him to ask H.-P. Roché to finance the project. And then when he unveiled it to the public, at an annual inventor’s fair in Paris on August 30, 1935, it drew no interest. Roché recalled: ‘He rented a tiny stand among the inventions at the Concours Lépine, near the Porte de Versailles, and waited for the crowds to arrive…. None of the visitors, hot on the trail of the useful, could be diverted long enough to stop there…. When I went up to him, Duchamp smiled and said ‘Error, one hundred per cent. At least it’s clear.”
In the special issue of ‘Cahiers d’Art’ devoted to objects, Mme. Gabrielle Buffet-Picabia analyzed the relationship between the spectral and the objectively real in the ‘Rotoreliefs’: ‘They result from a sort of deliberate confusion of the values and arbitrary limits with which conventional thought distinguishes between the concrete and the abstract, Art and Everyday life. Basically, these are just ordinary gramophone records on which Duchamp has designed flat geometrical coloured drawings of spirals and circles. Their rotation on a gramophone turntable creates an optical illusion in which unexpected forms of objects develop, appearing in relief: the boiled egg, the goldfish bowl, the champagne cup and the others are really picture-puzzles resolving themselves in the same way as word-puzzles.... But, while seeking to provide nothing more than an intellectual pastime based on illusion, he had in fact happened upon a new technique for inducing visual hallucination, a new means of supplementing the impressions to be derived from work executed in relief’ (Jean). Paris [1935].

Breslau (Verlag Die Erde), 1919.

The catalogue was distributed at the exhibition as a ball of crushed tissue paper, ‘a dada gesture to cancel the “seriousness” of exhibition catalogues,’” Duchamp later wrote. Sidney Janis reported to Arturo Schwarz that “The Dada poster by Marcel Duchamp for our Dada show of 1953 was very carefully planned by Marcel Duchamp for over a period of weeks, and when it was finally accepted as perfect, then Marcel Duchamp crushed one into a wastepaper ball (to be discarded into the wastepaper basket). ‘This is the way you should mail them,’ and we did just that. We also had these wads of wastepaper on exhibit in a wastepaper basket, and when the visitors arrived they rescued these from the basket, opened them and flattened them as best they could and read the catalogue notations. Many clients complained that they did not receive the Dada catalog, and when we checked we discovered that the various maids and butlers receiving these ‘wads of paper’ threw them away, without noticing them to be a catalog’ (Schwarz).
Duchamp’s design for the poster was nothing short of genius, and represents one of the most efficient and visually arresting images created in the entire history of 20th-century graphic art. From a distance, in bright red-orange letters running diagonally across the image, it serves as poster to announce the title, location and dates of the exhibition. Closer examination of the background text, however, reveals that it was also intended to serve as catalogue. Running diagonally...are four introductory texts on Dada—by Arp, Huelsenbeck, Tzara, and Jacques-Henri Lévesque—which were specially solicited by Duchamp for this exhibition. These four texts are set in different typefaces that cascade down the image in a step-by-step pattern (reminiscent, some might claim, of the movement suggested by Duchamp’s ‘Nude Descending a Staircase’)” (Naumann). An exceptionally fine, fresh copy.
New York, 1953.

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New York, 1953.
19 (EY COLLECTION) Sammlung Ey, Düsseldorf. Introductory text by Max Osborn. 94pp. 88 plates. Sm. 4to. Wraps., with ovoid ('ey') silhouette on front cover. The privately published catalogue of the renowned collection of the legendary “Mutter Ey,” featuring work by Ernst, Dix, Hoerle, Pankok, Jawlensky, and other Rhenish Expressionists and New Objectivity artists. A little light wear. Düsseldorf (Selbstverlag von Frau Ey), n.d. $1,250.00

20 FEININGER, LYONEL. Kathedrale. (Prasse W144.IA.) Original woodcut, 1923, printed in black on chamois-colored wove paper. 314 x 195 mm. (ca. 12 5/16 x 7 5/8 inches), slightly irregular. Verso: statement of the aims of the Bauhaus by Walter Gropius. First state of the woodcut, and first state of the text on the verso, before it was reset in another typeface. This sheet corresponds to the cover and first page of text of the so-called Bauhaus manifesto, the four-page leaflet that was the first official publication of the Bauhaus, containing Gropius’s highflown proclamation and the program of the nascent academy. Small loss at top left corner, very slightly into the woodcut; two small losses within the image, mended on the verso; other light wear; laid into a mat with Japanese tissue. [Weimar, 1923.] $7,500.00

Prasse W144.IA, cf. P.E.4a; Wingler p. 31 (illustrating woodcut and second state of the text); Fleischmann, Gerd: Bauhaus Drucksachen, Typografie, Reklame (Düsseldorf, 1984), p. 38 (image reversed)

21 DER FEUERREITER. Ein Flugblatt junger Kunst und Dichtung. Geleitet von Hans Roger Madol. Erstes Blatt 1920; together with unstated Viertes Blatt. Erstes Blatt: (2), 13, (1)pp. 3 full-page original woodcuts, by Walter Münz (2) and Lily Duperrex. Viertes Blatt: (8)pp. (incl. pp.33-37), 2 full-page original woodcuts by Wilhelm Wolpe. Lrg. 8vo. Self-wraps., stapled as issued. Poems by Felix Weltringer and Fritz Gottfurcht (both names are undoubtedly pseudonyms); other texts by Werner Ackermann and Erich F. Weiss. Of greatest rarity, these two numbers of “Der Feuerreiter” (Nos. 1
Following the suspension of the present “Feuerreiter,” a successor review with the same title (but different subtitle: “Der Feuerreiter. Blätter für Dichtung und Graphik”) was started up by Fritz Gottfurcht, one of the original contributors. Much less rare, and of considerable literary interest as a late Expressionist and Neue Sachlichkeit periodical, the second “Feuerreiter” ran for three annual volumes, from 1921 to 1924.

Hans Roger Madol—an anagram adopted by Gerhard Salomon (1903-1956)—fled Germany in 1933 for France, Denmark, the USA and, finally, England, where he had a successful career as a journalist and biographer. OCLC records only one entry, at the Deutsches Literaturarchiv Marbach (all other listings being for the successor review). Extremely fine condition, as issued.

Berlin-Wilmersdorf (Verlag "Der Morgen"), 1920. $1,750.00

Söhn VI.611, cf. VI.616 and VI.612

22 (FLUXUS) Brochure Prospectus for Fluxus Yearboxes, [Version A.] (8)pp., the interior printed on a leaf of orange stock. Oblong 4to. Marbled olive-green self-wraps., boldly printed with the word “Fluxus” (calligraphed with a brush) in black on the front cover.

First edition. As noted by Jon Hendricks in “Fluxus Codex,” this first version of the prospectus was printed in time for distribution to the audience at the “Klines Sommerfest” at the Galerie Parnass, Wuppertal, on 9 June 1962, which was the first public presentation of the plans of Fluxus. In it, the first page, reversed out so that the text appears in orange on a black background, reproduces traditional dictionary definitions of the word ‘flux’ (including its derivation from the Latin ‘flux’); the second page contains a characteristically beautiful typographic collage by Maciunas of its background (antiart, automatism, dadaism, lettrism, nihilism, etc.) and an international roster of its editorial committee; and pages 3-4 contain complete tables of contents for the first seven yearboxes (in which nos. 6 and 7—the Italian/English/Austrian Yearbox, and the East European Yearbox, respectively—include certain contributors and titles still “to be determined” at this date). This prospectus precedes a second version (Version B), printed in October, in which the interior text is printed on newsprint, with alterations. Light foldline; a fine copy.

Loosely inserted, Fluxus mailing list card. 65 x117 mm. (ca. 1 5/8 x 2 9/16 inches). Probably designed by Maciunas, this card is divided into two sections on the recto, with classic nineteenth-century fonts reversed out on a black background (“I wish to remain on Fluxus mailing list and receive future announcements”); verso blank, rubber-stamped with Fluxus p.o. box address.

Ehlhalten, West Germany, 1962. $2,250.00

Silverman 541.1 ff.; Fluxus Codex p. 91f. (illus.)


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

Berlin-Friedenau (Verlag Freie Strasse), 1918. $4,500.00

Dada Global 27; Almanacco Dada 59; Bergius p. 414; Dachy, Marc: Archives dada/ chronique (Paris, 2005), p. 131f. (illus.); Dada Artifacts 35; Pompidou: Dada 1369, illus. p. 125; cf. Ades 4.64, Raabe 26, Rubin p. 10

24 FRONTA [Front]. Mezinárodní sborník soudobé aktivity/ internationaler almanach der aktvität der gegenwart/ recueil international de l’activité contemporaine.../ kunst, technik, literatur, soziologie, wissenschaft, modernes leben.... Redaktion: Fr. Halas, Vl. Prusa, Zd. Rossmann, B. Václavek. 203, (9)pp., 48 plates with 171 illus. Prof. illus. in text. Sm. folio. Dec. wraps. designed by Zdenek Rossmann, featuring the title in a large red disc, and a column of illustrations of the almanac’s primary areas, arranged like a strip of film.

One of the major publications of the Devetis group, appearing after “Disk” and “Pásma” had come to an end, and “ReD” had not yet begun. Its emphasis was on abstraction and Functionalism, and, to some extent, Surrealism. Similar to the “Buch neuer Künstler” edited by Kassák and Moholy-Nagy, but including literature and theory in addition to the visual arts, “Fronta” marked the third phase of Devetis’s activity, when the group was attempting to establish itself internationally, and it succeeded in soliciting original texts (“written for ‘Fronta’ and printed from the manuscripts,” the editors proudly noted) by a remarkable roster of figures in the European avant-garde: Kassák, Albert-Birot, Schwitters, Walden, Styrsky and Toyen, Nerzval, Ribemont-Dessaignes, Biebl, Breton, Honzl, Golli, Richter, Egeling, Herzfelde, Burian, Anthel, Arp, Branko ve Poliansky, Teige, Doesburg, Ozenfant, Tzara, Moholy-Nagy, Baumeister, Seifert, Gropius, Rossmann, Václavek, and many others; illustrations of work by Grosz, Bellmer, de Chirico, Kleie, Man Ray, Moholy-Nagy, Murayama,

$5,000.00

The Theory and Organization of the Bauhaus, a separate printing of Gropius' contribution to the "Staatliches Bauhaus zu Weimar 1919-1923," crystallizing the program as it developed during its first four years. The typography of the famous front cover is by Moholy-Nagy. A handsome copy. Increasingly rare, particularly in fine condition.

München (Bauhausverlag), n.d. [1923] $2,000.00


27  HENRY, CHARLES. Quelques aperçus sur l'esthétique des formes. Dessins et calculs de Paul Signac. Publication de "La revue blanche," 61, (1)pp. 46 line-drawn diagrams and figs., most of which by Paul Signac. Sm. 4to. Plain wraps.

An important text by the brilliant scientist, mathematician, aestheteico-rhetor, and, one might say, wizard, whose work on the psychic dimensions of color, form and line was to have a profound influence in Neo-Impressionism and Symbolist circles in Paris in the 1880s and 1890s, especially on Seurat and Signac. This separate publication brings together in book form Henry's "L'esthétique des formes," which had appeared in four installments in "La revue blanche" in 1894-1895. We quote at length from the discussion of it by José A. Argüelles:

"Pursuing the aim of helping to create a more universal harmony, Henry published in 1891 'Harmonie de formes et de couleurs,' and 'L'Éducation du sens des formes,' with plates by Paul Signac. This last work deals with a basic instruction on the harmony of lights, colors, and forms derived from the theory of directions, dynamogeny-inhibition, contrast and rhythm and measure.... And finally, again with the aid of Paul Signac, Henry restates his theory in 'L'Ésthétique des formes,' published in four parts in the 'Revue blanche' (1894-95). "Perhaps the most interesting idea put forth in this last work is the 'unconscious calculations of forms.' This is but a further expression of the idea of direction as a psychophysical reality. In actuality, every sensory impression is accompanied by an unconscious calculation of directional change; the mind creates unconsciously what the senses experience. This is a formulation of the idea of the archetype, which
can be defined as a form projected by the unconscious and endowed with certain powers of a psychic nature. Obviously the power of such forms is in proportion to how rhythmic and harmonious their essential structure is. As an example, Henry reproduces the archetypal form of an elegant cross with a detailed mathematical analysis of its structural elements which proves these elements to be uniquely rhythmic. Such uniquely rhythmic figures naturally have a profound effect on the unconscious which then endows the figure with symbolic, archetypal, and psychic powers. Here is a glimpse of what Henry meant by a ‘symbolic calculus,’ as well as the significance of what he would have called dynamogenous forms. Far from creating the basis for an ‘abstract art’ barren of reference to reality, as such art is commonly conceived, Henry creates the aesthetic of an art which is profoundly symbolic and psychological in the sense of affecting the state of consciousness to the point of its alteration.

“Signac at the time was, of course, a disciple of Henry, collaborating as a draughtsman with the experimental psychologist in various works, notably the ‘Cercle chromatique,’ the ‘Rapporteur esthétique,’ and ‘L’esthétique des formes.’ All these works are of a highly abstract and mathematical nature, for it was Henry’s idea, quite simply, that there is a simultaneous one-to-one relationship between outer stimulus and psychic or perceptual reaction which can be mathematically calculated. What is interesting and most pertinent in Henry’s aesthetic is that it deals solely with psychic experience to sensory experience. Art is understood as a medium affecting the relation between sense and psyche; visually this is done with color and line. Accordingly the way is opened for an understanding that takes place at a nonverbal or, more appropriately, a psychic level: knowledge or understanding is an identification of sensory and psychic transmissions.

“In addition to having ‘discovered’ Henry for the neo-impressionists, Paul Signac is the one artist who actively collaborated with Henry, mostly by making designs according to Henry’s calculations of rhythmic or nonrhythmic numbers. [One may mention as well the] poster that Signac did for the Théâtre Libre in 1888 and which carries the inscription… ‘application du Cercle chromatique de Mr. Ch. Henry” and to which Féneon devoted a short article in ‘La revue Indépendante’ (October 1888).” Presentation copy, inscribed at the top of the title page “Monsieur Louis…/ Hommage de respectueux…” (loss at the corner of the leaf affecting the inscription). Browning; a bit chipped at edges, the text block loosening from the spine. OCLC lists two copies only, both in Paris libraries. Extremely rare.

Paris (Librairie Nony & Cie.), 1895. $1,200.00

Friedman, Martin. Hockney Paints the Stage. With contributions by John Cox, John Dexter, David Hockney and Stephen Spender. 227 pp. Over 200 illus. (mostly in color). Lrg. sq. 4to. Wraps. Published in conjunction with an exhibition at the Walker Art Center, Minneapolis. Presentation copy, with an elaborate watercolor drawing by Hockney across the inside front cover and first leaf in red, green, and black, inscribed (in red, blue and green watercolors) “for James/ love/ David.” The drawing adds two additional figures of Punchinello to the two already printed on the page: one swinging from the printed tightsrope, the other scurrying up a flight of quickly painted red stairs at left. Punchinello is a favorite commedia dell’arte figure of Hockney’s, used by him, dressed in green, in the 1981 New York productions of Satie’s “Parade” and Ravel’s “L’enfant et les sortilèges.”

Minneapolis/ New York (Walker Art Center/ Abbeville Press), 1983. $2,500.00

Issued in the autumn of 1920, just after the close of the Erste Internationale Dada Messe, the 'Dada Almanach' was "the first attempt to give an account of the movement's international activities, at least in Europe.... Published on the initiative of Huelsenbeck, who was absent from the exhibition,...it contained important articles on the theory of Dadaism...valuable statements by the Dada Club and some pages by some less well-known Dadaists, such as Walter Mehring ('You banana-eaters and kayak people!'), sound and letter poems by Adon Lacroix, Man Ray's companion in New York, not to mention a highly ironical letter by the Dutch Dadaist Paul Citroën, dissuading his Dadaist partners from going to Holland. The volume was also distinguished by the French participation of Picabia, Ribemont-Desgaënes and Soupault, quite unexpected in Berlin; their contributions were presumably collected and sent on from Paris by Tristan Tzara. The latter, living in Paris with the Picabias since early January 1920, gave in the 'Dada Almanach' a scrupulous and electrifying account of the doings and publications of the Zürich Dadaists...one of the most dizzying documents in the history of the movement" (Chapon). Small stain on front cover; a fine copy.

Berlin (Erich Reiss), 1920. $4,000.00

Gershman p. 24; Dada Global 68, Ades 4.68; Almanacco Dada 34; Bergius p. 108f.; Chapon p. 111; Motherwell/Karpel 7; Rubin 464; Reynolds p. 51; Verkauf p. 100; Richter p. 235; Raabe/Hannich-Bode 132.25; Dada Artifacts 46; Pompidou: Dada 1245, p. 320f., illus. pp. 321, 323, 505, 721


A pedagogical work, wonderfully complex and beautiful in its production, published during the period in which Itten directed his own art school in Berlin (1926-1931), following his years at the Weimar Bauhaus and in Zürich earlier in the decade. As he later noted, its underlying ideas came directly out of his teachings on aesthetic form and practice in the Bauhaus Vorkurs. This copy is one of those assembled by Itten himself in 1962 from the original unbound sheets, which had remained, forgotten, in his possession for thirty years until interest in his celebrated book "The Art of Color" (1961) prompted him to have them bound up and released. A new prefatory leaf explaining this accompanies the folio.

Berlin/Zürich (Verlag der Itten-Schule/ Johannes Itten), 1930/1962. $5,500.00

Wingler p. 640

Ottawa, 1975. $4,500.00

An important work on avant-garde theatre, with powerful Constructivist designs by Kassák. "The circle around Kassák... paid attention to Austrian film. The same was true of theater. 'Ma's theater critic, János Mácsa, had already published extensively on the theory of the new theater while still in Budapest. He went on to publish 'Teljes Színpad' (Complete Theater) in Vienna as a special issue of 'Ma,' in which he gave a perceptive summary of the theoretical principles and evolutionary perspectives of the theater of the avant-garde" (Pál Deréky, in "Central European Avant-Gardes"). These special issues of 'Ma,' Deréky goes on to say, "beautifully and richly illustrated, were more like illustrated books than journals." Neatly loosened from original staples within. Expert conservation to chips at edges of wraps. Very rare.

Wien (Ma Folyóirat), 1921. $4,500.00


Budapest (Pantheon) [1929]. $550.00


"In the worlds of literature and art, the lasting contribution of the Viennese Hungarians between 1920 and 1926 was the journal 'Ma.' It is not just that the Viennese 'Ma' circle was in contact with nearly all the known avant-garde groups and journals in Europe and America, and that it presented the international avant-garde from neighboring countries and distant lands to its readers. It also functioned as a high-quality vehicle for popular education and as a publishing house. Several 'Ma' publications deserve mention here. Having been exiled from Budapest, the journal took up activity in Vienna on May 1, 1920, and shortly thereafter began to publish special issues. Several of these, beautifully and richly illustrated, were more like illustrated books than journals. The literary works of Mózes Kahána were illustrated with abstractions by János Máttis-Teutsch; Erzsi Ujvárji’s prose poems were paired with the social criticism of George Grosz’s drawings; János Mácsa’s theory of drama was illustrated by Lajos Kassák, and Lajos Kudlák’s volume of poetry was accompanied by the author’s 'picturearchitecture.' (Arising in Kassák’s circle, picturearchitecture [Hungarian 'képarchitektúra,' German ‘Bildarchitektur’] was a kind of spiritual Constructivism, developed and used only by Viennese Hungarian artists in the 1920s)” (Pál Deréky, in "Central European Avant-Gardes"). Expert conservation to chips at edges of wraps. Very rare.

Wien (Ma Folyóirat)] [1921]. $5,500.00

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

Berlin, 1902/1903-1932. $25,000.00
Söhn 634; Rifkind 286; Arntzen/Rainwater Q216; Chamberlin 2284

A complete run of the important English surrealist monthly, directed by Mesens with the help of Roland Penrose and Herbert Read, among others. Unrivaled 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. $9,000.00
Ades chapter 14 (pp. 437-457); Gershman p. 50; Biro/Passeron p. 249; Rubin 467; Nadeau p. 331; Reynolds p. 113

(Achter Druck.) (28)pp. 14 full-page original woodcuts, each finished by hand in watercolor (6 boldly signed and dated by the artist in pencil). 480 x 320 mm. (19 x 12 3/4 inches). Folio. Self-wraps. Copy no. 16, numbered in pencil by Lorenz in the colophon; edition unstated, but rarely over 25 copies for Turmpresse publications. Privately printed by Lorenz as a Christmas greeting, the book is designed as a sequence of texts and images arranged in facing pairs.
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-Gremsmühlen] (Turmpresse), 1931. $3,000.00

Köln, 1971. $800.00

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

“As a [Modernista illustrated] magazine, ‘Luz’ was the most homogeneous, free, and original of its time, at least from the formal point of view. In it there is an almost perfect partnership among the contents; an openly symbolist spirit; and decorative illustration done almost entirely by the editor, Josep M. Roviralta, and Riquer. By means of the enclosed look, the narrow vertical format, the two-dimensionality, and the large monochrome areas formed by inks in cold colors, often blue, mauve or green, Riquer based his work on the antirealist and symbolist concept of the texts. ‘Luz’—an emblematic title since it referred to the mysterious light of the ideal—was a journal committed to modernity and in particular to Symbolism in Catalonia and Europe, as indicated by its subtitle ‘Arte Moderno.’ The magazine carried illustrations by Santiago Rusiñol, Gual, and Riquer, and also raised the Catalan public’s awareness of the work of Eugène Grasset, Pierre Puvis de Chavannes, and other foreign artists and writers. Nevertheless, the magazine was not solely symbolist in style. Even though it may seem odd to us—though it was common at the time, perhaps because of the Decadent style at the turn of the century and because the magazine was committed to modernity—we find an article entitled ‘Arte Nuevo’ about Isidre Nonell and his ‘Miserabilism’ along with ‘España negra’ (Black Spain) by Émile Verhaeren, ‘tremendista’ notes from his travels translated from the French with illustrations by Dario de Regoyos” (Trenc, 2006). Fine condition.

Barcelona, 1898. $7,500.00


1930s that drawings began to form a significant part of his work. Many of those in ‘Les mains libres’ were later the basis of paintings or reliefs, and a number originated as sketches inspired by dreams made on awakening. The drawings were left by Man Ray with Paul Eluard, who wrote poems for each; the poems thus illustrate the pictures. Man Ray, in his autobiography of 1942, recalled that the drawings had been made when he and Eluard were staying in the Midi at Mougins with Picasso and others” (Manet to Hockney). A very fine copy.

Paris (Éditions Jeanne Bucher), 1937. $4,000.00

Gershman p. 102; Ades 12, 155; Manet to Hockney 104; Andel 152; Villa Stuck 84; Milano p. 653


“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 ‘Ooptophone’ reproduced on the front of the second issue” (Ades). Sets complete with the final issue are very rare.

Bruxelles, 1926. $3,000.00
MARINETTI, F.T. Les mots en liberté futuristes. 107, (9)pp., including 4 folding plates. Wraps., printed in red and black. The great masterpiece of Futurist typographic expression; the folding plates present the most famous of all parole in libertà. A very fine, fresh copy. Milano (Edizioni Futuriste di “Poesia”), 1919. $3,750.00


45 (MATISSE) Rouveyre, André. Repli. Gravures de Henri Matisse. 163, (7)pp. 12 original lithographs hors texte, of which 6 printed on white stock and 6 on grey. 6 linocut lettrines and culs-de-lampe (2 printed in red, 4 in black). 4to. Portfolio; all contents loose, as issued. Wrapper, printed in yellow pochoir with a cut-out composition designed by Matisse. Publisher’s chemise and slipcase (heavy boards, slightly rubbed). Édition de tête: one of 25 numbered copies (of 35) printed on Montval vélin à la forme and accompanied by an extra suite of the lithographs on chine, signed by Matisse and Rouveyre in the justification, from the edition of 335 in all, the remainder of which was printed on Arches. Lithographs printed by Mourlot Frères, gravures by Feuquet et Baudier. A cycle in two parts, commemorating the end of a love affair between Rouveyre—shown in six portraits by Matisse—and an unnamed woman, similarly depicted in brilliantly elegant line drawings, to whom the poet had dedicated two other works in the 1930s. The lemon-yellow design of the wrapper recalls the cutouts of Matisse’s “Jazz,” published in the same year. A few tiny foxmarks; a fine copy. Paris (Éditions du Bélier), 1947. $12,000.00

46 MEYER, ALFRED RICHARD. Munkepunkes neue Lachlichkeit. 31, (3)pp. Sm. 4to. Dec. wraps., printed in red and black. Edition limited to 150 copies, printed at the Buchdruckerei Adam in Chemnitz, for distribution to members of the Gesellschaft der Bücherfreunde zu Chemnitz. Handsome Constructivist mise-en-page, in red and black. Absurdist poems by Meyer, alias Munkepunge, the Berlin writer and publisher who had been a participant in Berlin Dada, and a member of the so-called “Dadaist Central Revolutionary Council.” The title, translating something like “Munkepunge’s New Laughingness,” is a play on “Neue Sachlichkeit.” The elegantly playful colored typography demonstrates Meyer’s facility with the new typography. A trifle rubbed; a fine copy. Rare. Chemnitz (Gesellschaft der Bücherfreunde), 1928. $700.00
Freitag 8490

48 NEMOGUCE. /Nemogucé/. L’Impossible. (2), 136. (4)pp. Prof. illus. Lrg. 4to. Pink wraps., printed in black. The most celebrated, and most comprehensive publication of Surrealist surrealism, edited by Marko Ristic. Texts by Milan Dedinats, Miladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Eluard, Benjamin Péret, René Char, André Breton, Louis Aragon, André Thirion and others. Illustrations by Vane Bor, Djordje Jovanavic, Oskar Davico, Djordje Kostic, Vane Zivanovic-Noe, Rade Stojanovic, Marko Ristic, NikolaVuco. '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 Nemogucé ('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 Stayanovitch, 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


49 LES PAGES LIBRES DE LA MAIN À PLUME. [Une série de douze cahiers.] 12 nos. (all published). (8)-(16)pp. each, printed on variously tinted coated stocks. Illus. by Tanguy, Dalí, Miró, Magritte, Picasso and others. 12mo. Self-wraps. Edition of 265 copies. A clandestine series of texts published by the Paris Surrealist community during the Nazi occupation, under the direction of Noël Arnaud and J.-F. Chabrun. 'La main à plume' was the name adopted by this formally organized group—some twenty writers and artists, from various sectors of the Surrealist milieu—"le seul groupe surréaliste solidement constitué et discipliné en Europe occupée, défendant avec intran- sigeance les positions théoriques définies par Breton avant son départ" (Arnaud himself, in Biro/Passeron). The cahiers of "Les pages libres" (in order of appearance) are devoted to Noël Arnaud, Maurice Blanchard, Gérard de Sède, J.-F. Chabrun, André Breton ('Pleine marge'), Léo Malet, J.-V. Manuel, Benjamin Péret ('Les malheurs d’un dollar'), Laurence Iché, Robert Rius, Christian Dotremont ('Lettres d’amour'), and anonymous (on 'Picasso'). A fine set.

[Paris: Éditions de La Main à Plume, 1942-1944.] $2,750.00
Ades 16.39.1-12, p. 409; Biro/Passeron p. 256f.; Milano p. 574

50 PAIK, NAM JUNE. MOVING THEATER No. 2. Single sheet, printed in blue, purple, turquoise and grey mimeograph, reproducing Paik's own handwritten text, rubber-stamped "Monthly Review of University for Avangarde Hinduism N.J. Paik Fluxus-A" at top left, and affixed with two Korean postage stamps; two handwritten corrections to the text supplied in blue ink, 252 x 360 mm. (ca. 10 x 14 1/4 inches), with multiple foldlines. Verso blank. Together with: original mailing envelope, with typewritten address to Gherasim Luca, the distinguished Romanian Surrealist writer, in Paris, postmarked Tokyo, 18 October 1963, with rubber-stamp of Paik's "Monthly Review of University for Avangarde Hinduism" (here in red). Loosely inserted, as mailed: one set of chopsticks, in printed paper wrapper, and a small quantity of plant or fruit seeds.

"DECORATE A TRUCK, or a Dump-on (Kippwagen) or a CAR WITH MANY JUNKS, and BUDDHAS being hung like late Mussolini, and monkeys, motors and Films and naked or bleeding dolls and real HUMAN BODIES and DRIVE THE DOWN TOWN and poor and rich districts and small villages — all over the wor and in short MEET THEW PEOPLE WHO DOES NOT KNOW THE NAME PABLO PICASSO / MOTTO! MOVING THEATER !! LIVING MUSIC!!! PEACE WITH FLUXUS !!! WAKE UP ! Déjà MIDI !! This manifesto, in the form of a large colored handbill, is designated an item of Paik's "Monthly Review of University for Avangarde Hinduism," which, Jon Hendricks comments "was intended to be a mailed three-dimmensional periodical on Nam June Paik's concept of 'Postmusic,' I believe based on the idea of George Brecht's and Robert Watts' 'Yam Festival 'Delivery Event' of a year earlier, and Ray Johnson's mail art ideas. The first manifestation of Paik's 'Review' was a single sheet newspaper-like publication with an essay by Paik on 'The Ontology of Music,' and manifestos for the publication. Shortly after, Paik made up a rubber stamp...which he stamped on envelopes, cards, and works, and mailed successively—tiny one penny coins, a recycled Yam Festival Exhibit, picture postcards, his 'moving theater' manifestos, chopsticks and more...over the next few months. The concept of the ‘Review’ is especially significant in relation to Fluxus product coming at a point when Macunias was expanding the idea of Fluxus publications to include individually packaged works by artists (Fluxus Codex).

Another specimen of the ‘Review’ is illustrated in "Fluxus Codex," similarly labelled and stamped, with identically wrapped chopsticks sticking out at the end. Small clean tear in the center of the sheet, foldlines and creases.

[Tokyo, 1963.] $1,500.00

Of. Fluxus Codex p. 430ff. (illus.)

51 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 bountiff, from the limited edition of 1025. Picabia's long and rather aggressively flip nonsense poem, published shortly before the first issue of his scurrilous "Cannibale."
is one of a handful of classic texts issued in the Collection Dada (Tzara’s ‘Cinéma calendrier du coeur abstrait,’ Breton and Soupault’s ‘Les champs magnétiques,’ and Picabia’s own ‘Jésus-Christ Ras-taquouère’ were others) which Hans Richter noted “constitute the high-water mark of literary production in 1920.” A fine copy. Paris (Au Sans Pareil), 1920. $1,800.00

PICABIA, FRANCIS. Original drawing, with manuscript poem on the verso, dated 7 January 1947. Original drawing with autograph text on the verso signed and dated “Francis Picabia 7 Janvier 1947” at the base. Pen and black ink on cream wove stock. 267 x 201 mm (ca. 10 1/2 x 7 7/8 inches). Framed (double-sided).

This strikingly good, and previously unrecorded, transparency of female nudes, accompanied on the back by an unpublished poem, has been examined and confirmed as autograph by William Camfield, who has also pointed out the rare value of the precise date inscribed at the end of the text, which will help to establish a dating for other works of a similar or related style.

Transparencies of this kind had, by 1947, largely given way in Picabia’s style to a form of primitivistic abstraction—“a repertoire of ideographic signs, archaic symbols and archetypal images,” as Arnauld Pierre has described it—but not entirely. Though his circumstances had grown quite difficult after the war, Picabia’s work continued to be well-exhibited, and three days after this poem was written, “a series of recent and not so recent drawings” opened at the Galerie Lhote: “The most classical nudes in existence, sober in line and media, a pure, uninterrupted arabesque. Portraits daringly modeled, various in expression, sculptural.... There are also portraits that are more charming, more ‘fashionable,’ though always intensely expressive.... And there are some simple sketches that are infinitely evocative, constructed as it were out of nothing, with a mere wandering, capricious line; another two or three, at most, seek the fantastic.... And, finally, we have the famous ‘superimpressions’” (“Quelques dessins de Francis Picabia,” quoted in Borràs). In May, this was followed by a much-remarked show of Picabia’s transparencies at the Galerie Colette Allendy, and in July, by the publication of Henri Parisot’s anthology “Choix de poèmes de Francis Picabia.”
The bitter idealism of the poem makes a haunting foil to the drawing, which is possibly a study of his lover Suzanne Romain. The text is as follows:

**Progrès vers moi-même**
progrès, où se niche l'idéal,
idéal qui creuse le souterrain
dans la glace de l'humanité
pour croire encore à l'idéal.

Mon paradis se trouve
au soleil de ma pensée
usée pendant les années
par le langage
qui discute l'absolue certitude.

Je suis moi,
mon œuvre est elle.
Quelle joie de voir ceux qui acceptent
mon œuvre
me refuser
d'après ce qu'ils entendent dire.

J'ai fait l'expérience
dès ma plus tendre enfance;
un jour viendra peut-être,
ou mon Triomphe sera l'opposé
de la candeur
de ceux qui me refusent.

Francis Picabia
7 janvier 1947
Le génie de mon cœur enseigne aux maladroites le tact
de diviner les trésors cachés.


55 **RAITH, TIVADAR. Alkonyi szimfónia [Twilight Symphony]**
24pp. 4 original woodcuts hors texte, each signed in pencil, by Ernst Kempter (2) and Aloys Ludwig Wach (2). Dec. wraps., secured with silk cord, as issued. Unspecified limited edition, signed by the author and numbered in the justification.
Prose poems, the first book of Raith, an important figure in the Hungarian avant-garde, who made the earliest translations of Apollinaire (published in the first issue of “Tett”), and whose 1916 “Paris, Liège, Trensénénytic” (also in “Tett”) is now thought to be a source for Kassák’s greatest poem. The woodcuts by the Swiss-born Kempter, whose work later appeared in “Das Kunstfenster,” among other places, are especially striking. Prints by Aloys Ludwig Wachlmayr (later called Aloys Ludwig Wach, and here called Louis Marion Wachmeier) were published in “Der Sturm,” “Der Weg,” and “Das Kunstblatt,” often in the service of revolution. In “Alkonyi szimfónia” one finds a perfect instance of the interlocking circles of the international avant-garde in the early teens. Rare; OCLC lists one copy only.
Paris (Maxime Ferenczi), 1914. $1,200.00

A hauntingly beautiful book—actually two companion works issued together—exemplifying the internationalism of the Symbolist movement in the 1890s, with lithographs by the Hungarian József Rippl-Rónai, then part of the Nabi group in Paris; woodcuts by James Pitcairn-Knowles, born in Rotterdam of Scottish parents; and text by the Belgian poet Georges Rodenbach—published by Samuel Bing, the influential Parisian gallery owner of art nouveau. The dreamlike pictures were done first, at Pitcairn-Knowles’ suggestion, and the stories for them commissioned afterward by Bing, from Rodenbach. The fluctuating visions of the two volumes—Rippl-Rónai’s pink and yellow maidens floating in sun-dappled orchards, Pitcairn-Knowles’ minimalist graveyards, bleached of all color—are astonishingly strange and successful. Slight wear to the wrap-arounds; a fine set.

Paris (Samuel Bing), 1895. $8,500.00

Turn of a Century 64; Manet to Hockney 12; Winterthur 67; Monod 9810

57  DIE ROTE ERDE. Herausgegeben von Karl Lorenz. Zweite Folge, Erstes Buch. 200pp. Prof. illus., including 25 full-page original woodcuts and 5 full-page original linocuts; 1 tipped-in color plate. Title woodcut by Heinrich Stegemann. Lrg. 4to. Wraps., gilt. One of 450 numbered copies, from the limited edition of 500 in all. Original prints by Willi Tegtmeier (6), Karl Opfermann (6), Heinrich Stegemann (7, including title), Josef Achmann (6), and Fortuna Brulez-Mavromati (6). Literary contributions by Karl Lorenz, Kurt Heynicke, Kurt Bock, Friedrich Wolf, Georg Britting, Paulfried Martens, H.H. Stuckenschmidt, Alexander Graf Brockdorff, et al. Two series were published in all: Erste Folge (Hefte 1-4/5 in 4 issues altogether), and this second extended Folge (Erstes and Zweites Buch). “Similar to ‘Der Anbruch’ in opinion and appearance was ‘Die rote Erde’ (1919-23, published monthly by Karl Lorenz and Rose Schapire) in Hamburg and containing many poems and plays by the editor Karl Lorenz....” (Lang). “Schapire was coeditor with Lorenz of an outstanding Expressionist journal, ‘Die Rote Erde’ (‘The Red Earth’). The tenor of its opening announcement is familiar: ‘Die rote Erde’ cultivates with all means at its disposal the newest Expressionist art....’ This journal, though well produced and with many original graphics, did not survive long” (Peter W. Guenther, in Barron).

Hamburg (Adolf Harms), 1922. $1,250.00

Söhn 672; Lang p. 721; Jentsch 73; Raabe/Hannich-Bode 195.38 Raabe 80; Schiawle 4.45; Perkins 195; Rilkind 298; Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 110

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


New York, 1968. $4,000.00

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

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

Hannover (Merzverlag), 1924. $5,000.00

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

60  (SCHWITTERS) Karlsruhe. Dammerstock-Siedlung. Ausstellung Karlsruhe. Dammerstock-Siedlung. Die Gebrauchswohnung. Veranstaltet von der Landeshauptstadt Karlsruhe vom 29. September bis zum 27. Oktober 1929. [23 Typen 228 Wohnungen. Oberleitung Professor Dr. W. Gropius.] 64pp. More than 100 illus. of plans and elevations of the residences presented, including numerous designs by Gropius and Otto Haeseler. Oblong 4to. Orig. red wraps., with bold typographical design by Kurt Schwitters. Schmalenbach relates that “In the fall of 1929 the Dammerstock housing project in Karlsruhe was begun under the supervision of Walter Gropius and with the participation of other prominent architects, German and foreign. All graphic work connected with the project, from letterheads to the catalogue of the exhibition, was
entrusted to Schwitters. It was as a direct result of this commission that Schwitters was appointed publicity consultant to the municipality of Karlsruhe. At this time he commuted regularly between Hanover and Karlsruhe.

The double-columned catalogue, set (at Gropius’s request) entirely in lower case letters, is one of Schwitters most substantial productions as a graphic designer. Featuring his logo for the exhibition, with its intriguing irregular form—undoubtedly based on the shape of the property—on the cover, it also includes a display ad for Schwitters’ “merz-werbe,” proudly emphasizing his exclusive contract for the exhibition’s graphic design, and soliciting commissions of all kinds for advertising and design. Front cover slightly lightstruck at spine and at right edge; a little light wear.

Karlsruhe, 1929. $3,500.00

“Typographie kann unter Umständen Kunst sein”: Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990), 113; Schmalenbach pp. 56, 182


“The Situationist Times” was launched in 1962 and continued until 1967. Edited by Constance [Jacqueline] De Jong (and, on occasion by Vaneigem), different ‘international’ numbers originated in Hengelo (Holland), Copenhagen, London and Paris. Texts were published in French, German and English, according to the origins and preferences of contributors. The covers were designed in an ad hoc fashion with scrawled graphics and distressed lettering for the masthead, with the word “Times” lettered in the ‘New York Times’ Old English type style. Each number had different contents: issue no. 6, for example, was the most lavish, and included thirty-three full-page lithographs by, among others, Pierre Alechinsky, Asger Jorn, Wifredo Lam, Lea Lublin, Matta, Christina Martinez, Hannes Postma, Antonio Saura and Roland Topor. The movement challenged the function of capitalist society, and the periodical was but one tool working towards this aim. In fact, the publication was a much less confrontational weapon than the demonstrations and events through which the movement’s adherents derided the power structure. Nevertheless, ‘The Situationist Times’ was a prototype for the eventual rise of Sixties Underground and a number of alternative cultural/political newspapers” (Heller). No. 3 is present in the “International British Edition,” No. 6 in the “International Parisian Edition.” A fine set.

Hengelo/Copenhagen/Paris, 1962-1964. $3,750.00


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

New York, 1921. $2,000.00


65 TORRES-GARCIA, J. La ciudad sin nombre. (104)pp. Prof. illus., including dec. title-page, with drawings and figures integrated throughout the text, which is reproduced directly from Torres-Garcia's manuscript original. "Advertencia," printed on blue paper (likewise reproduced from text handwritten and illustrated by the artist) tipped-in before the first leaf. Sm. 8vo. Orig. boards, decorated on both covers and spine with drawings by Torres-Garcia, including full-cover composition on the front. Elaborately hand-lettered and illustrated by the artist, "La ciudad sin nombre" is a "mythological history of a city which is stagnated by its own bureaucratic institutions and by the character of the citizens" (Austin). A satire on Torres-Garcia's experience living in Montevideo, it also reflects his disillusionment after the failure of the Asociacion de Arte Constructivo, which he had founded in 1935. Light browning; discreet mend to corner of front cover, spine rubbed. Rare. Montevideo (Asociación de Arte Constructivo), 1941. $2,500.00

University of Texas at Austin Art Museum: Joaquín Torres-García, 1874-1949: Chronology and Catalogue of the Family Collection (Austin, 1974), p. 39

66 UR. Fondateur/Directeur: Maurice Lemaître. Comité de rédaction: Roberto Altmann, Maurice Lemaître, Jacques Spacagna. Nouvelle série, No. 4. Automne 1964. (4)pp., 15 original prints, photographs, and lettriste compositions, each signed and numbered by the artist in pencil. 4to. Publisher's slipcase and chemise (black boards, designed by Lemaître, with title composition in color by Sabatier). All contents loose, as issued. Edition limited to 100 hand-numbered copies, the images hand-printed by the Imprimerie Lacourière & Frélaut, and by the artists. A lavish Lettriste publication. Contributions by Rosie Vronski (original color photograph of a lettriste sculpture), Maurice Lemaître ("prose peinte" partly on sheets of glassine and gold foil), Jac Adam (color lithograph), Aude Jessesmin (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 Quéméy (color linocut). A fine copy. Paris (Editions Brunidor), 1964. $3,000.00

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