ACCONCI, VITO. *pulse (for my mother)/ (pour sa mère)* (26)pp. 10 halftone illus. Oblong lr. 8vo. Wraps. (very slightly rubbed). Edition of 500 copies, printed at the Sonnabend Press, Paris. Parallel texts in English (reproduced from the artist’s manuscript) and French (reproduced from typescript).

‘Vito Acconci propose dans ‘Pulse (for My Mother) (pour sa mère),’ 1973, un livre...émouvant...dans sa simplicité. ‘Pulse,’ en anglais, désigne le pouls, mais aussi le battement du coeur. Sur chaque double page, on a une petite photographie différente du visage souriant de la mère de l’artiste, entourée de trois phrases, sous deux formes, la plus subjective et la plus distanciée: manuscrites et en anglais, elles rayonnent librement autour du portrait et transcrivent, en style direct, les paroles mêmes de l’artiste à sa mère; imprimées en pavé dans le coin supérieur droit, et traduites en français, les mêmes phrases sont reprises en style indirect, qu’introduit le verbe ‘dire’ au passé pour les deux premières, puis au présent pour la troisième, de sorte qu’est rendu perceptible l’avant et l’après de l’agonie, ce que l’artiste pensait ou disait à sa mère sur son lit de mort et ce dont, après sa mort, il se souvient lui avoir dit et lui dit encore muettement dans sa douleur.... Le livre assume une double fonction de commémoration et d’exorcisme” (Moeglin-Delcroix). Boldly signed and dated by Acconci, November 1977, over the colophon.

*Paris (Multiplicata), 1973. $1,200.00*

2 BEUYS, JOSEPH & Brodmann, Jürg. Fettbriefe [Fat Letters]. Edition of 125 copies. 5 sheets of letterhead stationery for the Stiftung zur Förderung der Kuenste (and Fundaziun per Promover igl Art), each stained with fat, and each signed in full by Beuys in blue ink at lower right; each numbered IV/2.2-097/125 in pencil on the verso. Together with: “Zertificat bezüglich Opus Nr. IV/2.2. - 097/125,” an elaborate formal certificate with mounted embossed paper seal, fully signed by Beuys in black ink, and signed twice by Brodmann and dated 24. September 1973 1.37 in his hand. Sheet size: 295 x 208 mm. (ca. 11 5/8 x 8 1/4 inches). Loose guards (blank second sheets of stationery). Heidelberg (Edition Staek), 1973. $4,500.00

Schellmann 77

3 BOLTANSKI, CHRISTIAN. Inventaire des objets appartenant à un habitant d'Oxford, précédé d'un avant-propos et suivi de quelques réponses à ma proposition./ Verzeichnis der Objekte, die einem Einwohner Oxford’s gehören..../ Inventory of the objects belonging to an inhabitant of Oxford.... (80)pp. Prof. illus., with halftone vignettes of objects and full-page plates

Münster (Westfälischer Kunstverein), [1973].


Paris (Éditions Georges Fall), 1972. $6,500.00

5 **BROUWS, JEFF. Freight Cars.** Eighteen photographs of railroad rolling stock, 1995-2001. (2)ff., 18 archival digital pigment print photographs, each signed, numbered, dated and titled by the artist in ink on the verso. Image size: 160 x 205 mm. (6 1/4 x 8 1/8 inches). 1 additional plate recapitulating the 18 images. Wove paper guards. Oblong 4to. Cloth clamshell box, with mounted photographic vignette. Edition of 9 copies in all, signed, numbered and dated by the artist in the colophon. Prints made on the Epson StylusPro 9800 using K3 Ultrachrome Inks. In an artist's statement, Brouw wrote that he "has combined anthropological inquiry and a bleak aesthetic beauty mining the overlooked, the obsolete, the mundane." Fine, as issued. N.p. (The Artist), 2009. $8,500.00

6 **BROWN, JAMES. Salt Notes.** 22ff., profusely illustrated with full-page bleed aquatints and lithographs, partly in color (and some with appliqué elements), and three hand-drawn pages. Volume dimensions: 557 x 490 mm. (22 3/4 x 18 7/8 inches). Folio. Dec. boards, 1/4 purple leather. Cloth slipcase inset with additional vignette etching. Edition limited to 50 copies, of which this is designated IX, signed and numbered by the artist in the colophon. The work was printed from eight copper etching plates and fourteen lithograph stones drawn by the artist at Limestone Press in November and December, 1989. In addition, each book contains three pages hand-drawn by the artist. The papers are Whatman wove and laid, hand-made in 1954, 1957, 1960 and 1962, and Rives BFK. Printed by Jill Livermore. "Brown's approach to 'Salt Notes,' the making of it, is concerned with uncovering as well as isolating the irreducible identity of the book. One senses his belief in being direct, in arriving at essential characteristics of, rather than elaborating shape, form, and line. In using sugar lift and spit bite, he connects painting to etching. His oval shapes are like fingerprints,
irreducible graphic traces of his encounter with the skin of the plate, stone, and page. One thing not only touches but echoes another, engendering a rhythmic record of color, line, and form. Ink is the salt infiltrating the page” (John Yau). A very fine copy.
San Francisco (Limestone Press), 1990. $7,000.00

7 BULLETIN INTERNATIONAL DU SURREALISME. Nos. 1-4 (all published). 4to. Self-wraps., stapled as issued. Fine fitted slipcase and chemise by Devauchelle (black boards, silver label at spine). A complete set, including the sensationally rare No. 2, published in Santa Cruz de Tenerife in October 1935, of which virtually the entire printing seems to have been lost. Remarking on this “inaccessible et mythique numéro,” the Breton sale catalogue of 2003 reported that “d’après Benjamin Péret, la quasi totalité de son tirage contenu dans une valise se trouverait quelque part au fond de l’océan. De la plus insigne rareté.”

Contents of the set as follows:


No. 2: Boletín internacional del surrealismo. Santa Cruz de Tenerife, octubre 1935. Publicado por el grupo surrealista de París y “Gaceta de Arte” de Tenerife (Islas Canarias). 9, (1)p. 5 illus. Parallel texts in Spanish and French. “In May, 1935, another invitation was extended to the Paris surrealists, this time from friends of Oscar Dominguez in Tenerife who for four years had been publishing a review of modern art, ‘Gaceta de Arte.’ Breton and Péret went to the Canaries, and met Eduardo Westerdahl, the director of the review, and the poets Domingo Pérez Minik, Domingo Lopez Torres, Pedro García Cabrera and Agustín Espinoza. ‘Gaceta de Arte’ organized an exhibition at the Ateneo Gallery of paintings, water-colours, drawings, collages, engravings, and photographs…. Conferences were held, and Bufuel and Dalí’s film ‘L’Age d’Or’ was shown. A second bilingual edition of the ‘International Surrealist Bulletin,’ this time in Spanish and French, appeared in October 1935 at Santa Cruz de Tenerife, dealing with the same issues—the relationship between art and revolution—as the Czech number. It contained reproductions of ‘The Hunter’ by Dominguez, and ‘The Death of Marat,’ an engraving by Picasso for a collection of poems by Benjamin Péret” (Marcel Jean).

No. 3: Bulletin international du Surréalisme. Publié à Bruxelles par le Groupe surréaliste en Belgique, 20 août 1935. 8pp. 3 halftone illus. Opening with a manifesto protesting the Franco-Soviet pact, “Le couteau dans la plaie,” signed by 14 subscribers, including René Magritte, E.L.T. Mesens, Paul Nougé, Jean Scutenaire, André Souris, Achille Chavée, Fernand Dumont, Marcel Lecomte and Max Servais; followed by the text of Breton’s speech to the Congrès des Écrivains pour la défense de la Culture—which, notoriously, he had been prevented from reading. “There was now a clear political accord between the [Paris and Brussels] groups, underlined by Nougé, Scutenaire and Souris, which claimed, as did Breton, that revolutionary action was possible outside the Communist Party” (Ades).

No. 4: International Surrealist Bulletin. Issued by the Surrealist Group in England. September 1936. 18, (2)pp. 11 illus. Texts by Herbert Read and Hugh Sykes Davies; bulletin “read and approved” by Agar, Breton, Burra, Davies, Éluard,
Gascoyne, Jennings, Mesens, Moore, Nash, Penrose, Man Ray, Read, Todd and others. The first surrealist periodical in England, following on the International Surrealist Exhibition opened by Breton at the New Burlington Galleries in London in the summer of 1936. A little unobtrusive browning in No. 2; a very fine set.

Praha/ Santa Cruz de Tenerife/ Bruxelles/ London, 1935-1936. $16,500.00


(CAMPENDONK) Deutscher Werkbund. Programm zur Tagung des deutschen Werkbundes am 25. Juni 1926 in Krefeld. (12)pp. 6 full-page original woodcuts by Campendonk (Engels/Söhn 64-69), including cover emblem. Printed on doubled sheets, Japanese-bound, of tan wove stock. Lrg. sq. 8vo. Tan wove wraps., printed in black, secured as issued with green silk cord (cord slightly faded). This program for a meeting of the Deutscher Werkbund was designed by Campendonk, and features six diverse woodcut plates by him: still lifes, compositions of insects and printing presses, profiles of figures seen through windows, and a surreal figure with masks, in a starlit night-actually a costume design for a drama. As the program indicates, Campendonk was prominently featured on this occasion, with an exhibition of his stage sets and costumes, and a fashion show with dresses of his design. Loosely inserted, a Werkbund flyer about transportation arrangements for the meeting. Faint foldline; a fine, clean copy. Rare.

Krefeld, 1926. $2,500.00

Söhn, Gerhart: Heinrich Campendonk: Das graphische Werk. Nach Engels neu bearbeitet. (Düsseldorf, 1996), nos. 64-69; Jentsch 159
LE COEUR À BARBE. Journal transparent. Gérant: G. Ribemont-Dessaignes. No. 1, avril 1922 [all published]. (8)pp., printed on pale pink stock. Sm. 4to. Orig. self-wraps., with typographic and wood-engraved collage composition. Texts by Duchamp (“Rose Sélavy”), Éluard, Fraenkel, Huidobro, Josephson, Péret, Ribemont-Dessaignes, Satie, Serner, Soupault and Tzara. A counterattack launched by Tzara following Picabia’s insulting “La pomme de pins” of the previous month; one more missile hurled during the spring of 1922, which Breton was later to comment witnessed the ‘obsequies of Dada.’ The cover design is one of the best-known and most appealing graphic inventions of Paris Dada; in the National Gallery of Art “Dada” catalogue (2006), it is attributed to Iliazd. Leaves cleanly split at backstrip; otherwise a fine copy.

Paris (Au Sans Pareil), 1922

$5,000.00

Dada Global 182; Ades p. 147f. (illus.); Almanacco Dada 26; Gershman p. 48f.; Chevrefils Desbiolles p. 282; Admussen 58; Sanouillet: Dada in Paris (Cambridge, 2009), no. 679; Motherwell/Karpel 64; Dada Artifacts 138; Verkauf p. 177; Düsseldorf 234; Zürich 369; Milano p. 648; Pompidou: Dada, 1356, illus. pp. 282, 703; Washington: Dada, fig. 361; Andel, Jaroslav: Avant-Garde Page Design 1900-1950 (New York, 2002), p. 136, illus. 144
Tehran/Boston (Robert Klein Gallery, in association with Azita Bina-Seibel & Ars Libri), 2014. $5,000.00

Roma, 1976. $500.00

Studio Eos-Libri d’Artista: Mario Diacono: Texts & Objects 1962-2012 (Roma, 2013), pl. 29

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 1947. 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 Benoît, 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 scralls, 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). Small split at foot of fold.

Paris, 1947. $1,600.00

The extremely rare, graphically riveting poster 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. 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 Benoît, 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). A few indetectible very short clean marginal tears mended on verso; a bright, unfolded copy. Paris, 1947. $5,000.00

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. Dec. wraps., the front cover with Ernst illustration. Glassine d.j. One of 1000 numbered copies, from the limited edition of 1060 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.” Presentation copy, boldly inscribed by Paul Éluard across the front flyleaf, “à Théo/ un jour de/ clergym/ un peu mal frotté/ bonjour/ Paul” (signed with Éluard’s characteristic paraph). Théo is the Belgian poet Théo Léger (1912-1989), a friend of Éluard and Pierre-Jean Jouve. Backstrip sunned, with splits at hinges and center, as usual; an unusually fresh copy, the fragile wrappers in better condition than ordinarily found. Paris (Editions du Carrefour), 1930. $5,500.00

Hugues/Poupard-Lieussou 8; Spies/Metken 1587-1666; Spies: Max Ernst Collages 360-386; Rainwater 22, p. 70 (Maurer); Stuttgart, Institut für Auslandsbeziehungen: Max Ernst Books and Graphic Work 11; Gershman p. 20; Ades 11.49; Biro/Passeron 1056; Manet to Hockney 86; Villa Stuck 37; Franklin Furnace 133; Milano p. 650
15 DIE FREIE STRASSE. NR. 9 NOVEMBER 1918. “Gegen den Besitz!” [Editors: Raoul Hausmann and Johannes Baader.] (4)pp. (single sheet, folding). Front page with massive block, tilted on the diagonal, printed in black. Tabloid folio, folded as issued. Texts by Raoul Hausmann (“Gegen den Besitz!,” uncredited), Johannes Baader (“Die Geschichte des Weltkrieges,” under the pseudonym Joh. K. Gottlob), Karl Radek (“Revolution und Konterrevolution”), et al. “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

Poésure et peinture (Marseille, 1993), pp. 270 (illus.), 272 (illus.)

17 HARVEY, Cig. The Hope Chest. A love story told in twelve parts. 12 vellum pockets imprinted with text, containing 24 archival Chromogenic print photographs on Kodak Endura luster paper, mounted on gatefold leaves of Stonehenge white paper, each leaf signed on the verso by the artist. Image size with margins: 200 x 200 mm. (8 x 8 inches). Wrap-around letterpress cover/colophon leaf, printed in gold. Sq. 4to. Clamshell box (full navy goatskin gilt). All contents loose, as issued. Edition of 15 copies, signed and numbered by the artist in the colophon. Book design by Cig Harvey and Claire Donnelly. Fine, as issued. N.p. (The Artist), 2010. $5,500.00
HUELSENECK, RICHARD (EDITOR). Dada Almanach. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. 159, (1)pp., 8 plates. Lrg. 8vo. Orig. printed wraps., designed by Huelsenbeck. 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-Dessaignes 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” (Dachy). Light crease at lower outer corner of cover; a generally fresh copy. Berlin (Erich Reiss), 1920. $4,000.00

Gershman p. 24; Dada Global 68; Ades 4.68; Almanacco Dada 34; Bergius p. 108f.; Dachy 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, 565, 721
JAVADI, RA’NA. Untitled, from the series “Once Upon a Time.” Archival digital pigment print, signed and dated within the image. Image size: 19.6 x 27.5 inches (500 x 700 mm.). Sheet size: 20.875 x 30 inches (530 x 762 mm.). Number 6 of an edition of 10, plus 2 artist’s proofs.

Of “Once Upon a Time,” Javadi has said “This series of photographs is about memories and nostalgia for the time that was wasted during years of social turbulence. Sometimes a picture, a poem, or a certain object will invoke these memories. Time and distance provide new perspectives. Looking back, I see things in a different light. I wanted to reflect on a certain time in my life through the prism of this new light so that my memories could break away and live on in a new context.”

Featured in the widely praised “Iran Modern” show at Asia Society in New York in 2013, Ra’na Javadi was also the subject of a solo exhibition at the Golestan Gallery in Tehran. A self-taught photographer, she has been since 1989 the Director of Photo and Pictorial Studies at the Cultural Research Bureau in Tehran. She is director and founding member of the editorial board of “Aksnameh,” the influential quarterly journal of photography, and was from 1997 to 1999 director and of Akskhaneh Shahr, the first museum in Iran devoted exclusively to photography. Since 1979, Javadi has participated in exhibitions in Tehran, Paris, Boston, Athens, Rio de Janeiro, London, Dubai, and Berlin.

2005.

$5,000.00

JAVADI, RA’NA. Untitled, from the series “Once Upon a Time.” Archival digital pigment print, signed and dated within the image. Image size: 19.6 x 27.5 inches (500 x 700 mm.). Sheet size: 20.875 x 30 inches (530 x 762 mm.). Number 7 of an edition of 10, plus 2 artist’s proofs.

2005.

$6,000.00
21 **(JESPERS)** Peeters, Jan. *Kinderlust*. (1), 12ff., 12 color plates. Oblong 4to. Dec. wraps., printed in color with designs by Jespers. The only children's book produced by the Belgian avant-garde (and thus a kind of counterpart to Bart van der Leck's "Het Vlas"), "Kinderlust" is lavishly illustrated with full-page colored plates, and two beautiful cover compositions, in a loosely constructivist figurative style. Floris Jespers, a leading figure in the Antwerp avant-garde of Paul van Ostayen and "Ça Ira" during the twenties, was noted for his églomisé paintings, which these resemble. A beautiful copy, very fresh. *Antwerp* ("Reclam"), [1923]. $6,000.00

22 **LEWITT, SOL.** Grids, using straight lines, not-straight lines & broken lines in all their possible combinations. [Grids.] 28 etchings. (4)ff., 28 original etchings, each initialled in pencil by the artist on the verso, printed on Rives BFK. 270 x 270 mm. (10 5/8 x 10 5/8 inches). Tissue guards. Lrg. sq. 4to. (285 x 285). White silk over boards, stamped in black. Paper slipcase (slightly abraded). Edition limited in all to 25 copies and 10 artist’s proofs, signed and numbered by LeWitt in pencil in the center of the last leaf. Printed by Kathan Brown at the Crown Point Press, Oakland. “Departing from his other offset-
printed books, LeWitt’s Crown Point books are beautifully hand printed and bound. ‘Grids...’ holds twenty-eight full page etchings. The progressions are listed first, from combination number one (‘Straight/Straight’) through number twenty-eight (‘Straight, Not-Straight, Broken/Straight, Not-Straight, Broken’). The cut of the etched lines into the soft paper (the lines which at first glance appear straight, and then on closer inspection reveal their freely drawn character), produce a vital page design and pleasurable viewing experience. A hand printed and bound LeWitt exerts a stronger sense of weight and permanence that creates a bridge between the intuitive idea guiding his books, and a stronger, more engaging contact sustained by the viewer while paging through LeWitt’s system” (Minneapolis). A fine copy.

New York (Parasol Press Ltd.), 1973. $20,000.00


LEWITT, SOL. The Location of Six Geometric Figures (Circle, Square, Triangle, Rectangle, Parallelogram and Trapezoid). Six etchings. Title/colophon leaf, and 6 original etchings, each signed and numbered in pencil, printed on Rives BFK, loose as issued. 608 x 507 mm. (24 x 19 7/8 inches). Tissue guards. Lrg. folio. (625 x 525 mm.). Publisher’s black cloth box. Edition limited to 25 copies and 10 artist’s proofs, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1975. $12,000.00

LEWITT, SOL. Three Kinds of Lines & All Their Combinations. 1. Straight lines, 2. not-straight lines, 3. broken lines, 4. alternate straight & not-straight lines, 5. alternate straight & broken lines, 6. alternate not-straight & broken lines, 7. alternate straight, not-straight & broken lines. Seven black & white etchings. Title/colophon leaf, and 7 original etchings, each signed and numbered in pencil on the verso, printed on Rives BFK, loose as issued. 692 x 540 mm. (27 1/4 x 21 1/4 inches). Lrg. folio (710 x 555 mm.). Publisher’s ivory cloth box (slightly scuffed). Edition limited to 25 copies, printed by Kathan Brown at the Crown Point Press, Oakland. A fine copy.

New York (Parasol Press Ltd.), 1973. $15,000.00

LÜPERTZ, MARKUS. Steelpoints and Poems. 10 drypoint etchings by Lüpertz, printed in black and brown. 1 additional vignette drypoint by Lüpertz inlaid on the front cover. 
Etchings: 210 x 156 mm. (8 1/4 x 6 1/8 inches). Folio. Cloth, 1/4 brown morocco. Slipcase (cloth). One of 50 bound copies on uncut Rives paper, from the limited edition of 60 in all, printed by Jill Livermore. This copy, designated “B.A.T.” (bon à tirer) in lieu of number, and with a charming still-life ink drawing by Lüpertz adjacent, is Livermore’s own copy. A very fine copy. 
San Francisco (Limestone Press), 1989. $4,500.00
Hernad, Béatrice & Maur, Karin von: Papiergesänge: Buchkunst im zwanzigsten Jahrhundert (Stuttgart, 1992), no. 158f. (full-page plate)
Guro, Elena, et al. *Troee [The Three]*. By Elena Guro, Velimir Khlebnikov, Aleksei Kruchenykh. 96pp., printed on pale green stock. 4 photomechanical reproductions of drawings by Kazimir Malevich. 1 page of musical score from the prelude to the opera “Victory over the Sun.” Sm. 4to. 195 x 180mm. (7 3/4 x 7 1/8 inches). Orig. wraps., with lithographic design and illustration by Malevich on front cover, and lithographic text in his hand on the back cover. Uncut; partly unopened. Edition of 500 copies. Poems and prose, published by Mikhail Vasil'evich Matyushin, the composer of “Victory over the Sun,” in memory of his wife, the poet Elena Guro, who had died earlier in the year. The other contributors to this book were Matyushin’s collaborators in “Victory over the Sun”: Khlebnikov had written the prologue and Kruchenykh the libretto, and Malevich had designed the sets and costumes.

“For his cover for the anthology of writings and drawings, ‘Troee’ (‘The Three’; 1913), Kazimir Malevich shifted pictorial planes to dissect individual letters and created a dynamic graphic configuration by playing with different scales in letters, often incorporating hugely oversized characters. This composition anticipated the Russian avant-garde’s sculpture/constructions from the late 1910s and early 1920s, and shared with his later Suprematist paintings the effect of free-floating forms” (Andel). Provenance: Robert Shapazian, lent by him to “The Avant-Garde in Russia 1910-1930” (Los Angeles County Museum of Art, 1980). An exceptionally fine, fresh copy, the magnificent Malevich cover bright, rare thus.

St. Petersburg (Zhuravl’), 1913. $6,500.00

27 **MAN RAY. Paul Éluard.** Vintage gelatin silver print, signed and dated 1947 in pencil on the mount. 4.72 x 3.35 inches. Double mount: top mount: 7/78 x 10 1/8 inches; base mount: 10 9/16 x 13 5/8 inches. Another print of this photograph, differently cropped, is reproduced in Robert D. Valette’s “Paul Éluard: livre d’identité (Paris, 1967, p. 233), where it is dated “vers 1950.” Provenance: acquired directly from the artist in 1965 by a New England private collector. $12,500.00
28 **MARINETTI, F.T. Les mots en liberté futuristes.** 107, (9)pp., including 4 folding plates (extending, when opened, to 363 mm., or ca. 14 1/4 inches). 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. Backstrip silked; a fine, fresh copy, unopened. 
Milano (Edizioni Futuriste di “Poesia”), 1919. $3,000.00
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, 1.4, 4.1; Andel, Jaroslav: Avant-Garde Page Design 1900-1950, p. 104f., nos. 101, 104; Johnson, Robert Flynn: Artists’ Books in the Modern Era 31; Splendid Pages p. 189, fig. 56

29 **MINKKINEN, ARNO RAFAEL.** **White Underpants.** 1f. (title/colophon leaf), 20 vintage selenium-toned gelatin silver prints, each signed on the verso in pencil by the artist. Sheet size: 10 x 7.5 inches. Image size: 5.5 x 3.5 inches. 4to. Clamshell box with stretch-fabric wrap-around band, mounted with title. Contents loose, as issued. Edition of 20 copies, signed and numbered in ink by the artist in the colophon. Images dated between October 1971 and October 1973, printed by the artist and assembled in 1976. Fine, as issued.
N.p., [1973]. $30,000.00
NEMOGUCE. L'Impossible. (2), 136, (4)pp. Prof. illus. Lrg. 4to. Pink wraps., printed in black. The most celebrated, and most comprehensive publication of Serbian surrealism, edited by Marko Ristic. Texts by Milan Dedina, Mladen Dmitrijevic, Petar Popovic, Oskar Davico, Vane Zivadinovic-Bor, and Aleksandar Bucno, as well as Paul Éluard, Benjamin Péret, René Char, André Breton, Louis Aragon, André Thirion and others. Illustrations by Vane Bor, Djordje Jovanovic, Oskar Davico, Djordje Kostic, Vane Zivanovic-Noe, Rade 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. An exceptionally fine copy.

Beograd (Nadrealistichka Izdanja/Éditions surréalistes), 1930. $7,500.00

PICABIA, FRANCIS. *Poèmes et dessins de la fille née sans mère*. 18 dessins - 51 poèmes. 74, (6)pp. 18 full-page line drawings by Picabia in text. Sm. 4to. Printed wraps. Glassine d.j. A collection of fifty-one poems and eighteen drawings by Picabia, begun in Martigues in November 1917 and continued in Lausanne the following February, where, suffering from an attack of nervous depression, he had gone to convalesce. Forbidden by his doctors to paint, Picabia complemented his poems, melancholy meditations on love, death, and sensation, with spare mechanomorphic abstractions, themselves composed as much of words as of line. Uncut. Unopened. A very fine copy. Lausanne, 1918. $4,800.00


“The Pleite” was one of a series of small, short-lived reviews edited by Herzfelde, Grosz and John Heartfield following “Neue Jugend,” all of them marked by scathing political satire, and all of them banned. After its sixth number (January 1920), “Die Pleite” was absorbed by “Der Gegner,” though it resurfaced briefly and illegally in another guise in July of 1923. “Die Pleite” was illustrated almost singlehandedly by Grosz, and contains some of his most famous line drawings. The anomalous second issue was a pamphlet entitled “Schutzhäft” (‘Protective Custody’) in which Herzfeld reported on his harrowing experiences in prison following his arrest as a dissident publisher. It may be noted that virtually all of the contributors to “Die Pleite”—Carl Einstein, Grosz, Herzfelde, Heartfield and Mehring—were incessantly harassed by the military and the police at this time, and spent part of it either in hiding or in jail. Vertical and horizontal foldlines, with some associated darkening, expertly repaired.

Berlin/Leipzig (Der Malik-Verlag), 1919. $4,500.00

Hermann 290; Berlin: Malik 16; Siepmann A7; Raabe 66; Raabe/Hannich-Bode 120.20; Dada Global 29; Ades p. 86, 4.67; Almanacco Dada 118; Bergius pp. 334ff., 414; Verkauf p. 179; Dada Artifacts 43; Marbach 119.9; Düsseldorf 463; Tendenzen 3.231; Pompidou: Dada 1393, illus. p. 813

15/16 x 22 inches. On the verso, an abstract composition by Pollock filling the full sheet, with serigraphed or lithographed signature at lower left. Pollock himself designed and executed this poster, made for the important exhibition of 26 November - 15 December 1951, Pollock’s last with Betty Parsons; 21 oils, watercolors and drawings. Clement Greenberg wrote, ‘Jackson Pollock’s problem is never authenticity, but that of finding his means and bending it as far as possible toward the literalness of his emotion. Sometimes he overpowers the means but he never succumbs to it. His recent show at Parsons’ reveals a turn but not a sharp change of direction; there is a kind of relaxation but the outcome is a newer and loftier triumph. All black and white, like Kline’s, and on unsized and unprimed canvas, his new pictures hint, as it were, at the innumerable unplayed cards in the artist’s hand. And also, perhaps, at the large future still left to easel painting…” (Partisan Review, Jan.-Feb. 1952). The edition of this poster was folded by the gallery for insertion into the catalogue of the exhibition. This example has been expertly flattened and conserved, and the foldlines are scarcely visible. An extremely fine copy, very crisp and clean.

New York, 1951.

O’Connor & Thaw 1090 (P26)

$4,800.00

35 RIETI, VITTORIO. Tre marcie per le bestie. Per pianoforte. I. Marcia funebre per un uccellino. II. Marcia nuziale per un cocodrillo. III. Marcia militare per le formiche. Musical score. (2), 12, (2)pp. Title-page printed in red and black. Folio. Self-wraps. Signatures loose, as issued. Rieti’s three absurdist compositions—a funeral march for a little bird, a wedding march for a crocodile, and a military march for ants—written as avant-garde parodies of romantic program music, most particularly Saint-Saëns’ “Carnival of the Animals,” were not a statement of conscious Dada intention, but they were so quickly and enthusiastically taken up by the van Doesburgs and others that, as Dada manqué, they became a rectified part of its history. Beginning in the year of its publication, the “Tre marcie” was performed repeatedly at Dada events: first at a soirée organized by Tzara at the Hotel Fürstenhof in Weimar in September 1922; then at other soirées during the Dada campaign in Holland in 1923, including the Kleine Dada Soirée at the Haagsche Kunstkring (it is boldly advertised in Schwitters’ and van Doesburg’s famous poster); and at the Soirée du Coeur à Barbe in Paris. Nelly van Doesburg (who had first met Rieti in avant-garde musical circles in Vienna, where Rieti had become acquainted with Schönberg and Berg) was its most passionate admirer, regularly performing it herself at the keyboard, but Julius Evola also promoted it in Rome. A fine copy, very fresh.

Bologna (Pizzi & C. Editori), 1922.

$3,500.00

ROCHE, JULIETTE. *Demi cercle*. (56)pp. Calligramatic typography. Sm. folio. Grey wraps., the front cover printed in black with a Cubist composition by Albert Gleizes. Edition limited to 500 numbered copies. The major work of the artist and poet Juliette Roche, who, with her husband Albert Gleizes, were members of the Arensberg circle in the New York Dada set from 1915 to 1918. The author of a roman à clef involving Arthur Cravan and Duchamp (whom she had assisted at the notorious 1917 exhibition of the Society of Independent Art), Roche experiments here with concrete poetry and calligramatic verse forms, including an aleatory typographic poem, “Brevoort,” composed in the manner of Marius de Zayas’ ‘psychotypes.’

Paris (Editions d’Art “La Cible”), 1920. $2,500.00

*Naumann* p. 96ff., *illus.* p. 98; *Pompidou Dada* 1285
RÖSSLER, JAROSLAV. Chlorodont. Vintage gelatin silver print, signed in pencil on the verso. 11 x 8 inches. Notations in pen and pencil on the verso. "The advertising photography of Jaroslav Rössler from the 1920s and 1930s constitutes an essential part of his artistic legacy. Many of these pieces have, right to the present day, retained the freshness of the photographer’s autonomous works" (Jan Mlčoch). This photograph dates from Rössler’s second stay in Paris, from 1927 to 1935, a period when he worked on both experimental and commercial projects.

Paris, circa 1929.  $12,000.00

38 **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 Zweite 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). Covers a bit worn, slightly bumped. 

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

Söhn VI.67201; Lang p. 72f.; Jentsch 73; Raabe/Hannich-Bode 195.38 Raabe 80; Schlawe II.45; Perkins 195; Rifkind 298; Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 110
DIE ROTE ERDE. Herausgegeben von Karl Lorenz. Zweite Folge, Zweites Buch. 289, (5)pp. 53 full-page original woodcuts (1 color), all signed in pencil by the artists; 8 additional original woodcut illustrations (including full-page title and closing prints). Lrg. 4to. Publisher's boards, 1/4 vellum, the front cover stamped in red. Vorzugsausgabe: one of 50 hand-numbered copies on handmade Bütten, with all plates signed in pencil by the artists, from the limited edition of 450 copies in all. Original woodcuts by Heinrich Stegemann (11), Evarist Adam Weber (6), Karl Opfermann (7), Robert Köpcke (6), Josef Achmann (6), Willy Menz (6), Kurt Löwengard (6), Otto Niebuhr (8), and Adolf Bauer-Saar (5, including frontis. printed in 4 colors). Literary contributions by Karl Lorenz, Helmut Paulus, Paul Zech, Kurt Heynicke, Theodor-Wilhelm Danzel, Wilhelm Niemeyer, Alfred Wolfenstein, Georg Britting, Fred Antoine Angermayer, Paulfried Martens, Rudolf Pannwitz, and Kurt Bock; critical notices by Gustav Schiefler, Ludwig Benninghoff, Oskar Beyer, and Paulfried Martens. Two series of "Die rote Erde" were published in all: Erste Folge (Hefte 1-4/5 in 4 issues altogether), and this Zweite Folge (Erste and Zweite 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). Light wear to boards; a fine, fresh copy, with strong impressions of the woodcuts.

Hamburg (Gemeinschaftsverlag Hamburgischer Künstler), 1923. $6,500.00
Söhn VI.67202; Lang p. 72f.; cf. Jentsch 73; Raabe/Hannich-Bode 195.38 Raabe 80; Schlawe II.45; Perkins 195; Rifkind 298; Barron, Stephanie: German Expressionism 1915-1925: The Second Generation (Los Angeles, 1988), p. 110
(SANDER, AUGUST) Portraits of Artists by August Sander. / Künstlerporträts von August Sander. 1f. (colophon on board), 12 original silver print photographs, handprinted from the original glass plates on Portriga photographic paper and embossed with the artist’s seal, each tipped into heavy passepartout mount, and signed, numbered and dated by Günther Sander on the back of the mount. Photographs: ca. 290 x 210 mm. (11 1/8 x 8 1/8 inches). Mounts 547 x 447 mm. (21 1/2 x 17 1/2 inches). Lrg. folio. Brown cloth dropdown box. One of 75 numbered copies from the limited edition of 81 in all, including 6 artist’s proofs. The photographs were printed by Günther Sander, the artist’s son and assistant.

The subjects are as follows:
1. The Painter Gottfried Brockmann, 1924.
2. The Painter Willi Bongartz, 1924.
3. The Painter Gerd Amtl, 1929.
4. The Painter Anton Räderscheidt and Marta Hegemann, 1924.
6. The Dadaist Raoul Hausmann, Posing, 1930.
7. The Dadaist Raoul Hausmann, Sitting, 1930.
8. The Painter Heinrich Hoerle, 1929.

München (Schirmer Mosel), 1974. $35,000.00

Hannover (Merzverlag), 1923. $8,000.00
Schmalenbach/Bolliger 235; "Typographie kann unter Umständen Kunst sein": Kurt Schwitters Typographie und Werbegestaltung (Wiesbaden, 1990) 7; Wilpert/Gühring 6; Raabe/Hannich-Bode 273.12; Heller, Stephen: Merz to Emigre and Beyond, p. 61ff.; Gershman p, 51; Dada Global 110; Ades p. 123ff., 6.19; Almanacco Dada 91; Gershman p. 51; Motherwell/Karpel 78; Verkauf p. 180; Rubin 469; Dada Artifacts 71; Pompidou Dada 1385, illus. pp. 687, 901; Washington: Dada p. 169ff.

42 SONNIER, KEITH. Computographics. (16), 4ff., 5 accordion-folded planographic/photo-etched plates, each initialled and dated by the artist, and designated P.P. 3/4. Each is presented loosely inserted in a titled folder, as are the essay and colophon. Folio. Dec. cloth clamshell box. One of 4 printer’s proof copies, initialled and designated “P.P. 3/4” by the artist in the colophon. As stated, the edition was limited to 20 arabic-numbered copies, 5 separate unfolded sets of the etchings, and 20 unfolded copies of two of the prints. “Keith Sonnier made the images by computer manipulation of photographs of his sculptures. Films were printed from the digital images, cut, collaged and photo-etched into copper plates” (from the colophon).

The work includes an introductory essay by Robert Rosenblum, “Electronic Meditations,” which considers the retrospective aspect of this suite, in which Sonnier revisits five of his major projects from 1968 and 1969. “These thoughts are prompted by Keith Sonnier’s remarkable and unique variations on this grand, fin-de-siècle theme, developed in this series of phantom prints which might generically be called graphics, but which really demand a fresh word, perhaps a neologism like ‘computographics.’ What Sonnier has done is to look backwards, too, but also to re-experience his earlier achievements in an eerie new way... These metamorphoses, of course, belong to the ethereal magic of a computer world, with its capacity to turn anything real and tangible into something ecoplasmic and ephemeral; but when these electronic forces are programmed by an artist to take us to the space-time coordinates of his own past creations, as they are in this extraordinary series, a poignant new kind of meditation on time, art, and personal history is born.” A very fine copy.

Tampa (Graphicstudio, University of South Florida), 1995. $4,000.00
43 **STEINER, RALPH. Always Camels.** Gelatin silver contact print, signed and dated in pencil on the verso. Image: 3.5 x 4.75 inches. Sheet size: 4 x 5 inches. Printed by the artist in 1981 from the original 1922 negative, for his portfolio “Twenty-two Little Contact Prints from 1921-1929 Negatives,” projected in an edition of 50 copies (it is not known how many were completed). Here Steiner wrote of this image: “This as the upper end of Time Square [sic] where out of work actors and musicians exchanged news of jobs. An early morning tippler wove his way to me, and said: ‘Ah, an artist like the three bees.’ I couldn’t understand how bees could be artists. I found out later that the ‘bees’ were Bach, Beethoven and Brahms.” Provenance: acquired directly from the artist.

1922/1981. 

$5,000.00

Steiner, Ralph: A Point of View (Middletown, 1978), p. 41

---

44 **STEINER, RALPH. Rival Shoes.** Gelatin silver contact print, signed and dated in pencil on the verso 2 7/8 x 4 1/8 inches. Sheet size: 4 x 5 inches. Printed by the artist in 1981 from the original 1924 negative, for his portfolio “Twenty-two Little Contact Prints from 1921-1929 Negatives,” projected in an edition of 50 copies (it is not known how many were completed). Here Steiner wrote of this image: “I lived only a few blocks from this sign. To me it was one of those water bugs which scoot over the surface of the water on long, spindly legs. Walker Evans said my early photographs had influenced him. He photographed ‘funny’ signs on the tops of buildings, so maybe that was my ‘influence.’” Provenance: acquired directly from the artist.

1924/1981. 

$3,000.00

Steiner, Ralph: A Point of View (Middletown, 1978), p. 46
STEINER, RALPH. Woolworth Building and the Old Post Office. Gelatin silver contact print, signed and dated in pencil on the verso 4 3/4 x 3 3/4 inches. Sheet size: 5 x 4 inches. Printed by the artist in 1981 from the original 1922 negative, for his portfolio "Twenty-two Little Contact Prints from 1921-1929 Negatives," projected in an edition of 50 copies (it is not known how many were completed). Here Steiner wrote of this image: “I couldn’t resist photographing the contrast. There will never again be a building like the old post office. It was covered with wonderful, useless pillars from the ground to the top.”

Provenance: acquired directly from the artist.

1922/1981.  $3,000.00
STIEGLITZ, ALFRED. The Steerage. Large-format photogravure on Japanese tissue. Image size: 13 1/8 x 10 1/2 inches (333 x 266 mm.) Sheet size: 15 15/16 x 11 1/8 inches (405 x 282 mm.). Tipped-in, as issued, within "291" No. 7/8 (September-October 1915). One of 100 copies printed on Japan tissue for copies of the deluxe edition of "291," No. 7/8 (September 1915). Stieglitz's great avant-garde review. The issue, which is entirely devoted to "The Steerage," is a single folding sheet enclosing the gravure, with remarks by Paul Haviland and Marius de Zayas. In this deluxe edition, this sheet is printed on Japan vellum. In the regular edition (1000 copies), "The Steerage" is printed not on tissue but on a heavier Japan. (Sarah Greenough, writing in "Alfred Stieglitz: The Key Set," terms the Japan tissue as "thin beige slightly textured laid Japan paper" and the heavier paper of the regular edition as "moderately thick wove Japan paper."

The "291" publication of "The Steerage" is known as the large-format version of the work, to distinguish it from the smaller photogravure which Stieglitz published in "Camera Work" in 1911.

This copy of "The Steerage" has a distinguished historic provenance. It was the gift of Alfred Stieglitz to Katharine Nash Rhoades (1885-1965)—an important figure in the New York avant-garde of the period: artist, poet, Armory Show exhibitor, and a regular contributor to both "Camera Work" and "291"—passing by descent to her grandniece Barbara Rhoades, North Carolina.

Rhoades, together with Agnes Ernst Meyer and Marion Beckett were known as "the Three Graces" in the Stieglitz circle where, among things, they served as models for photographs by Stieglitz and Steichen, paintings by Steichen, caricatures by Francis Picabia, drawings by Marius de Zayas, and paintings by Arthur B. Carles. Stieglitz's beautiful portrait of Rhoades dates from this moment, circa 1915. A pristine copy, with an important provenance.

New York, 1915. $65,000.00

STRAND, PAUL. Photographs of Mexico. Foreword by Leo Hurwitz. (4)pp., 20 hand-pulled photogravures mounted on B.F.K. Rives paper, each numbered sequentially in green ink on the verso. Sheet size: 403 x 318 mm. (ca. 15 3/4 x 12 1/2 inches). Print size varies, from 162 x 127 mm. to 257 x 203 mm. (ca. 6 1/4 x 4 inches to ca. 10 x 8 inches). Original tissue guards. All contents loose, as issued. Publisher's original heavy cloth portfolio stamped in black (light soiling), with inserted paper chemise, as issued. Edition limited to 250 copies in all, signed in ink by Strand at the end of his acknowledgments. The very beautiful and historic first edition, far rarer than the reprint of 1967. Strand very carefully oversaw the production of this portfolio, published by his wife Virginia Stevens, and notes that "these hand gravures mark a step foreward in the art of reproduction processes. Without the close cooperation of Mr. Charles Furth of the Photogravure and Color Company, and his staff of skilled craftsmen, the approximation of these reproductions to the qualities of my original prints could not have been achieved."

"His approach is one of utmost simplicity. In this sense, his photographs are impersonal, selfless. Yet they are characterized by strong emotion.... He has sought in his photographs to express his most vigorous feelings about his world. His passion has sharpened his vision to the degree where he is satisfied with no less than the most dramatic manifestation of events. It has driven him to the most superb mastery of techniques, so that his medium places no impediment to his expression. And as a result he has opened a new world to photography, and through it rendered revelations into human experience. He has written an autobiography of himself in terms of the things he has seen" (Leo Hurwitz, in the foreword). An exceptionally fine copy, with the original tissues, free of nearly all traces of the offsetting and staining that so often afflict this portfolio.

New York (Virginia Stevens), 1940. $15,000.00


"Le Pilhaou-Thibaou" (Editor: Funny Guy) was announced as an 'illustrated supplement of "391"' but the only illustration it contains is an extremely rudimentary drawing by Picabia (from 'Poèmes et dessins de la fille née sans mère') on the back cover: "Monument à la bêtise latine." Picabia considered it no. 15 of the '391' series, temporarily changing the name because of '391's close association with Paris Dada. It is less aggressive in both tone and appearance than the preceding '391's; the typography is still very varied, and some pages look like posters, there are still banner headlines, aphorisms running round the page and texts facing in different directions but the over-all look is more static.

"Neither Ribemont-Dessaignes nor any of the 'Littérature' group, naturally, appear, but Picabia gathered new adherents like Ezra Pound and Pierre de Massot. The two poems by Pound were the first to be translated into French.... 'Pilhaou-Thibaou' also contains the first mention of Jean Crotti's movement 'Tabu,' restricted to himself and his wife Suzanne Duchamp. 'And besides DADA has no importance because I am TABU-DADA or DADA-TABU,' to which Picabia was party as he was all for sowing maximum confusion round Dada" (Ades). Central fold, as usual; discreet small stamp; a fine copy.

Paris, 1921. $5,000.00

Ades pp. 146f., 153; Gershman p. 54; Almanacco Dada 160; Chevrefils Desbiolles p. 316; Sanouillet: Dada in Paris (Cambridge, 2009), no. 740; Motherwell/Karpel 86; Verkauf p. 183; Pompidou Dada 1340, illus. p. 72.1; Düsseldorf 250; Zürich 396; Milano p. 648
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..."). Wraps. lightly worn, with a few nearly indetectible expert mends. An historic early presentation copy, inscribed by both Tzara and Janco on the inner front cover: "Sympathie + affection/ Tristan Tzara/ [flower]/ Zürich I/ Fraumünsterstrasse 21/ Centralfhof/ [flower] (the foregoing in turquoise ink, and all but the first line in capitals); "Considération/ Marcel Janco" (in black ink, adjacent). The text also contains, on the recto of f. 7, two autograph corrections in black ink, in the hand of either Janco or Heuberger, the printer. Tzara's address here is at the Pension Allinger, where he shared lodging with Janco, who was then enrolled at the Technische Hochschule. By 1918, Tzara had moved to the Hotel Limmatquai. Zürich (Collection Dada/ Imprimerie J. Heuberger), 1916. $25,000.00

Harwood 1; Berggruen 1; Ilk, Michael: Marcel Janco: Das graphische Werk (Ludwigshafen, 2001), CR1-8, pp. 11ff, 77f; cf. Cernat, Paul: Avangarda româneasca si complexul periferiei: primul val (Bucharest, 2007), p. 111; Gershman p. 43; Dada in Zürich 81; Almanacco Dada illus. p. 461; Sanouillet, Michel: Dada in Paris (Cambridge, 2009), no. 626; Motherwell/Karpel 414; Verkauf 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. 178; Manet to Hockney 39
(UBAC) Bryen, Camille. L’aventure des objets. Avant-propos de J.-H. Levesque. 16pp., 8 photographic plates, by Raoul Ubac. Wraps., mounted with additional photographic plate, as issued. Edition de tête: one of 32 numbered copies signed by Bryen in the justification, from the limited edition of 300 in all, and here with a fine original drawing by Bryen in black ink, signed with initials, on the front flyleaf.

[Bryen] crée aussi des assemblages d’objets insolites qui poursuivent leur ‘aventure.’ En 1937, dans sa conférence sur l’aventure des objets,’ (texte qu’il publie la même année), il décrit ses expériences plastiques en tenant de les interpréter lucidement. Avec humour, il appelle certains de ses objets ses “bryoscopies” (Biro/Passeron). Bryen had previously collaborated with Ubac on a small book of poems and photographs in 1934, “Actuation poétique.” Here Ubac participates under the pseudonym Ubac Michelet. Small stamp on inside front cover; text browned, as usual; a fine copy.

Paris (Collection Orbis), 1937. $2,750.00

Biro/Passeron p. 70
51 Prince, Douglas. **FRANCESCA WOODMAN in Her Studio, 1976-1978.** (4)pp., 12 archival digital pigment print photographs, each signed, numbered, dated and titled in pencil on the verso. Image size: 233 x 233 mm. (9 x 9 inches). Sheet size: 355 x 355 mm. (14 x 11 inches). Sm. folio. Portfolio (black boards with mounted cover panel). All contents loose, as issued. One of 12 numbered copies, from the limited edition of 12 with three artist's proofs. Printed by the artist on Caslon Infinity paper with an Epson 7900. Portraits of Woodman in her Providence studio, made by Prince on five visits between 1976 and 1978, while teaching photography at RISD. “While I never had Francesca in a class, I came to know her as a friend and fellow artist.... I made many environmental portraits of people I knew in Providence, including students. I was particularly interested in photographing Francesca because her unique ‘lifestyle’ was such rich territory and integrated part of her art-making. Her clothing and studio situation incorporated the richness of Victorian textures coupled with the ever-present evidence of entropy. This was a genuine projection of her persona and not some ‘style’ or device put together as photographic prop for her own photography” (from the introduction).

N.p. (Douglas Prince), 2012. $4,000.00
52 (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, printed in red, violet and black. Book design by Yanase Masamu, with fine, complex abstract compositions by him on the front cover (printed in red, violet and black) and on the title-page (in green and black). In 1924-1925, Kinseido published a number of modernist Western writers in its “Senku Geijutsu Sosho” series, including Marinetti’s “Denki ningyo” and Capek’s “Robotto” (both designed by Kanbara Tai), and other works by Pirandello, Hasenclever, Toller, and O’Neill. Pale trace of staining, generally very fresh and crisp. Tokyo (Kinseido), 1924. $1,200.00

We quote at length from Esther Levinger’s essay ‘Ljubomir Micic and the Zenitist Utopia’:

“Ljubomir Micic (1895-1971), poet and essayist, defined Zenitism, the art movement he initiated in Zagreb in 1921, as the ‘third guest’ at the table of history. It had arrived, he contended, after Expressionism and Cubism to triumph over the fossilized, material forms of the cube and the cylinder, and to resolve the struggle between spirit and matter. For Micic, the resolution of this conflict, which had divided the arts before and immediately after the First World War, lay in a synthesis of opposites that involved both art and life. In regard to art, ‘Zenit,’ the journal of Zenitism, published reproductions from all schools of art, provided information on all art movements, and covered the contradictions and controversies that shaped the avant-garde of the early twentieth century. ‘Zenit’ integrated opposing styles and currents into its own original work of art. Regarding life, Zenitism was to initiate a new tradition of spirituality. Micic sought to construct ‘the universal human epoch,’ and to create a new individual, one who would reach the zenith of human nature.

“To achieve these goals, Micic pushed for a rejuvenation of old Europe by Barbarian young forces, a name which in this case referred to the Slavs in general, and to the people of the Balkans in particular. The idea was to ‘Balkanize’ Europe, that is, to reverse European cultural domination and to infuse the West with Balkan spirit…. The oppositional nature of ‘Zenit’’s utopia tied the Yugoslavian avant-garde to other such movements in East Central Europe. Yet despite certain similarities, such as the critique of bourgeois mercantile values and a rejection of reification, ‘Zenit’ differed from its contemporaries in several important ways. For example, unlike the major figures of Russian and International Constructivism, Micic did not propose to advance Enlightenment rationalism, but to invert it…. [Rather] than as a concrete form of social organization, Micic regarded utopia as a function, whose motivating power resided in poetry and works of art. The form of these art-works remained open, as Micic refrained from imposing specific models just as he avoided rigid dogma. He alternately upheld and rejected technological civilization, fought for and against individualism, and both praised and condemned Expressionism and Constructivism. In his view, all were essential components in the process of change.” Clean splits at fold and edge of outer leaf; a little light wear. Very rare.

Zagreb, 1921. $3,750.00


Zagreb, 1921.

$3,750.00


Zagreb, 1921. $3,750.00