1 Amsterdam. De Appel Foundation. **VITO ACCONCI: The Peoplemobile.** (Project for town squares in Holland). ... Een produktie van Stichting de Appel Amsterdam en Vito Acconci ... Poster/catalogue, printed in red and black on lightweight cream wove paper. Verso: Text in Dutch, with 4 illus., printed in black. 60 x 628 mm. (ca. 18 x 24 1/4 inches). Folded as issued. On the front, listings of the venues and dates for the project, from May to July 1979, in Amsterdam, Middelburg, Rotterdam, Eindhoven and Groningen; on the back, text about the project and the artist, with stylized drawings showing the delivery and assembly of the structure. Folded, as issued. A fine copy.

Amsterdam, 1979. $300.00
2 Mönchengladbach. Städtisches Museum. CARL ANDRE. Ausstellung vom 18. Oktober bis 15. Dezember 1968. 6ff. Multiple, of a folded bolt of white linen (400 x 16 cm.) printed at one end. White cardboard box with printed acetate lid. Sm. 4to. Publisher’s cardboard box with plastic lid, printed in black and white. Edition limited to 660 hand-numbered copies. Text by the artist, reproduced from his handwritten manuscript, with statement and auto-interview. A very fine, fresh copy. Mönchengladbach, 1968. $1,200.00


30 January, 2015
Rysselberghe. Invited artists, in addition, included Mary Cassatt, Maurice Denis, Herberg Horne, Maximilien Luce, Constantin Meunier, Lucien Pissarro, H. de Toulouse-Lautrec, and the late Georges Seurat, who had died the year before, and was memorialized with a retrospective of 17 paintings (including “Les poseuses,” “La parade,” and “Le cirque,” among others), a dozen small panels and 9 drawings.

“A larger portion of the 1892 Les XX exhibition was given over to printmaking, book illustration and decorative arts than in preceding years. Mary Cassatt’s series of 10 drypoints, Herbert Horne’s samples of decorations for the printed book, nine of the twelve woodcuts from Lucien Pissarro’s first portfolio, and Toulouse-Lautrec’s posters were shown with pottery by Auguste Delaherche, ceramic tiles by Willy Finch, decorative designs by Selwyn Image, and the project for a tapestry by Henry Van de Velde.”

“Lemmen’s cover depicts the banner of Les XX, victoriously unfurled before a tree whose roots symbolize not only the strength of its artistic mission but its diversity. Printed in strong colors of orange and black, its graphics recall Selwyn Image’s cover for the British periodical ‘Hobby Horse.’ It also reveals Lemmen’s admiration for Walter Crane, who had shown watercolors of Flora and Pegasus, as well as a dozen children’s books lent by Lemmen, at Les XX.” A little wear at the yapped edges of the covers; a very nice copy.

Bruxelles, 1892. $1,200.00

Goddard, Stephen H. (editor): Les XX and the Belgian Avant-Garde: Prints, Drawings and Books ca. 1890 (Lawrence, 1992), no. 69, pl. 10; Rewald, John: Post-Impressionism from van Gogh to Gauguin (New York, 1956), p. 516
5 CYCLE SYSTÉMATIQUE DE CONFÉRENCES SUR LES PLUS RÉCENTES POSITIONS DU SURREALISME. Prospectus and subscription form. (4)pp. (single sheet, folding). Sm. 4to. Self-wraps. Facsimile text, reproducing the manuscript original of André Breton. Marginal drawings, frottages, and other illustrations on each page: 2 each by Man Ray, Domínguez, Dalí, Arp, Ernst and Tanguy; 3 by Giacometti; 1 each by Duchamp (fingerprint), Valentine Hugo, and Marcel Jean.

The program for an ambitious series of lectures organized by Breton, delivered at a critical juncture in the course of Surrealism, following the opening of the international exhibitions in Prague and Tenerife, and just before the political uproar of the Congrès des Écrivains pour la Défense de la Culture and the suicide of René Crevel. The four sessions are projected as follows: 1) Why I am a Surrealist, by X.X.X; Breton slide show; Dalí, costumed appropriately, will read his poem ‘I eat Gala’; Friendly Advice, by Max Ernst. 2) Will Surrealism disappear with bourgeois society? Discourse on ruins by Breton; slide lecture by Dalí based on Millet’s ‘Angelus’ “accompanied by a tragic-atmospheric pantomime” between the male and female figures of the painting. 3) On poetic evidence, by Éluard; participation by Arp, Hugnet, Breton, Ernst. 4) Breton on the surrealist situation of the object, and the situation of the surrealist object; Hugnet on everyday life, Tanguy on the ordinary object; “Dalí will present the latest surrealist objects and object-beings... and will explain the surrealist truculence of their mechanisms.”

[Paris, 1935].  $750.00

Biro/Passeron p. 102; Nadeau: Documents surréalistes, p. 291ff.; Jean p. 229; Milano p. 651f.

New York, 1939. $800.00

Reynolds p. 32

Paris, 1950. $800.00

DUSSELDORF, VEREINIGUNG RING. Festzeitung für die Wintersemester Schlussfeier der Kunstgewebeschüler: Vereinigung Ring. (16)pp., entirely reproduced from calligraphic text, with illustrations and ornaments throughout. Sm. sq. 4to. Orig. grey-green card dec. wraps., stamped in gold. This appealingly zany student publication, a parody of the institutions of the Kunstgewerbeschule Düsseldorf and the Vereinigung Ring, is stated to commemorate the closing of the school for winter vacation. The program details the ceremonial march, the president's greeting, and the many hymns and songs intoned and roundly recited on the occasion. The blocky calligraphic text and ornamentation closely resemble that of Peter Behrens, who was then the Ring students' professor, and, from 1903 to 1907, director of the school. [Düsseldorf, n.d.].

$450.00
(GROPIUS, WALTER) The Architects Collaborative. *Grope Fest, Friday, May 8, 1970.* (6)pp., printed on silver foil and mylar stocks, with illustrations and decorations in black. 215 x 278mm. (8 1/2 x 11 inches). Self-wraps. Original printed mailing envelope. The invitation to the celebration of the life of the late Walter Gropius, a "metallic festival" co-hosted by The Architects Collaborative and the Harvard Graduate School of Design. "Fest Events" included "The Chute Zone: 'Beyond Bauhaus Theater,'" "Laughing Gallery/Costume March/Deep Feeling," and other attractions. Delightfully designed by Toshi Katayama, the brochure is printed partly on brilliant silver-foil stocks, which reflect the facing texts and images like a fun-house mirror. One full page reproduces a documentary photo of the Bauhaus Metallisches Fest of February 9, 1929, the inspiration for theme of this final birthday party. Mylar sheet neatly loosened. Rare. Cambridge, 1970. $450.00

Ottawa, 1975. $3,750.00

11 (Kandinsky) New York. Société Anonyme, Inc. Societe Anonyme, Inc. (Museum of Modern Art) Opens Its 15th Exhibition of Modern Art on Friday, March 23, 1923. [Kandinsky.] (4)pp. (single sheet of yellow stock). 160 x 166 mm. (ca. 6 1/8 x 6 1/2 inches). Mimeographed. Not specified in the title, this show was Kandinsky’s first solo exhibition in America. “Of all the artists Dreier worked with and supported over the course of her lifetime, none was more influential on the development of her aesthetic than Kandinsky. Profoundly affected by his art and writings, she gave him his first one-
person exhibition in the United States, in 1923, and would become his lifelong friend. She visited him and his wife, Nina, in Germany and France on many occasions, including her last trip to Europe, in 1937. She made herself Kandinsky’s apostle in America, and indeed it was Kandinsky who turned Dreier into an abstract painter.... Kandinsky’s voice—his Theosophical belief in the cosmic forces of art, his stance against the evils of American materialism, his zeal for abstraction—also echoes in her lectures and writings.... In 1925, Dreier made him an honorary vice-president of the Société Anonyme, a position he kept until his death, in 1944. Dreier often sought him out as an advisor to the Société Anonyme exhibition and as a source for information on the European art scene” (Gross).

The flyer discusses the centrality of color in Kandinsky’s work, with remarks (strewn with misspellings) about his career in Russia and Germany. The back cover describes the programs and exhibitions of the society. Small rust stain; a fine example, unfolded. Of great rarity.

New York, 1923. $950.00


Cambridge, 1978. $150.00