Electronic List 129: ARLIS/NA 2020, Saint Louis

A selection of 106 artists’ books, livres d’artistes, and avant-garde documents for the annual ARLIS/NA conference that was to be held in April 2020

To Our Friends and Clients:

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Here is a list that we would have sent out this week in preparation for our exhibition at the ARLIS/NA annual conference in St. Louis in April. We hope you will find something of interest. All orders will be monitored and shipped. Please write to orders@arslibri.com, or directly to one of us:

Elmar Seibel  eseibel@arslibri.com
John Rutter  jrutter@arslibri.com
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Freitag 194  
$650.00

2 **BARRY, ROBERT.** *It is... it isn't...* (84)pp. Sm. 8vo. Self-wraps.  
$275.00
3 BARRY, ROBERT. [Untitled.] (120)pp. Sm. 8vo. Boards with linen backstrip. Dj. An untitled volume of statements (none punctuated at the end) in parallel English and Italian. “Thinking about it changes it”, “It cannot be clarified by rational analysis”, “Sometimes it is specific, at other times it is vague”, “It can be remembered”, “Others may know more about it than I do”. Published under the direction of Germano Celant and Pierluigi Pero, in conjunction with an exhibition at Sperone, Torino, Dec, 1970. Light wear.

Torino (Sperone), 1970. $250.00


4 BASKIN, LEONARD. Demons, Imps & Friends. (2)pp., 18 plates. 4to. Dec. marbled boards, black leather spine gilt. Edition limited to 450 numbered copies, printed on “various interesting papers” by pressman Harold McGrath.

[Northampton, Massachusetts] (The Gehenna Press), 1976. $300.00
5 BOLTANSKI, CHRISTIAN. *El Caso.* (Edition for Parkett No. 22.) (20)ff. 17 photographic plates. Contents secured with two steel rings, as issued. 16mo. Acetate cover panels. One of 80 copies signed and numbered by the artist in the colophon, from the limited edition of 100. [Zürich] (Parkett), [1989]. $2,000.00


8 BOUCHER, ERNEST-LUCIEN. *Images de la vie des prisonniers de guerre.* 24 estampes coloriées. Texte de Mario Meunier. Préface de Pierre Mac-Orlan. (46)ff. Prof. illus., with 24 full-page plates and illustrations and decoration throughout, all elaborately finished in colors by hand. Text calligraphically set from manuscript. All leaves hinged on stubs into the binding, as issued. 4to. Dec. boards, designed by the artist (light foxing). One of 151 copies on heavy wove “papier de luxe,” from the limited edition of 175. Paris (Marcel Séheur, Éditeur), [1920]. $900.00
9  BRUS, GÜNTER. Das Aulicht. 11 tipped-in color plates, including text (1 double-page). Leporello, printed on stiff card. Folio. Self-wraps. (slightly browned). Edition limited to 200 copies, signed and numbered in the justification by the artist. Berlin/Stuttgart (Fey Verlag/ Kurt Weidemann), 1977. $375.00

10  CLEMENTE, FRANCESCO. Francesco Clemente Pinxit. (20)pp.; (6)pp. additional in flaps on and under the folding covers. Issued without text, the work includes 7 full-page designs in colors by the artist, as well as 14 halftone illus. (10 colored, of which 8 loosely inserted in passepartouts, as issued). Printed in India on rough-textured wove stock. 4to. Dec. boards, 1/4 cloth (the covers with 2 further halftone color illus.) Signed in pencil by Clemente at the conclusion. The size of the edition is unstated. London/Roma (Anthony D'Offay/ Gian Enzo Sperone), 1981. $275.00
New York (The Grenfell Press), 1988. $500.00

Madras (Kalakshetra Publications Press), 1983. $250.00
13 **CORACLE PRESS. New Work Made at Coracle Press.** An exhibition of books, cards, photographs and editioned objects. October 1982. (16)pp. 1 plate. Loosely inserted: Multiple of a green cloth visor (“blind”) with black ties designed by Shades of Earlsfield, invitation card with drawing on recto, and folding plate of “Table Lamp 2,” by Bill Culbert. Orig. green wraps. D.j. Title-page printed on orange paper. The intention of Coracle Press, directed by artist and writer Erika Van Horn and editor, poet and artist Simon Cutts, is to involve artists, editors, poets and writers in the printing process to create a synthesis of word, image and print. Ensemble inserted into original mailing envelope. London (Coracle Press), 1982. $175.00

14 **DADA. NO. 7: DADAPHONE.** Editor: Tristan Tzara. (8)pp. 10 illus. (halftone photographs). 4to. Self-wraps., stapled as issued, with front cover design by Picabia. Contributions by Tzara, Picabia (“Manifeste Cannibale Dada”), Breton, Éluard, Ribemont-Dessaignes, Soupault, Cocteau, Derréée, Aragon, Arnauld, Evola and others. The penultimate issue of “Dada,”
brought out by Tzara in March 1920, at a moment of inspired Dada activity in Paris, just before the Manifestation Dada at the Maison de l’Œuvre (March 27), the first appearance of “Cannibale” (April), the Festival Dada at the Salle Gaveau (May). Reminiscent of “391” and with a strong Parisian bias along “Littérature” lines (like “Dada” 6), “Dadaphone”s visual interest is mostly in its insistent typographic density, rather than its illustration—though it does include a beautiful abstract Schadograph, purporting to show Arp and Serner in the Royal Crocodarium in London, as well as the spiralingly zany Picabia drawing on the front cover. Central fold; a little light soiling.

Paris (Au Sans Pareil), 1920. $7,500.00

Dada Global 174; Ades p. 65; Almanacco Dada 32; Gershman p. 49; Admussen 70; Chevrefils Desbiolles p. 284; Sanouillet: Dada in Paris (Cambridge, 2009), no. 682.7; Motherwell/Karpel 66; Rubin 462; Verkauf p. 178; Reynolds p. 110; Dada Artifacts 118; Zürich 374; Pompidou: Dada 1363, illus. p. 315; Washington: Dada pl. 363

DADA ALMANACH. Im Auftrag des Zentralamts der Deutschen Dada-Bewegung. Herausgegeben von Richard Huelsenbeck. 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. $2,500.00

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, 505, 721

17  DARBOVEN, HANNE. Milieu .80,—: heute. [Für Walter Mehring.] (2)ff., 137 plates of calligraphic text (printed on recto only), loose as issued. Folio. Publisher's clamshell case with supralibros (paper-covered cloth). Unstated limited edition of 250 copies, initialled by the artist on the front cover supralibros, and stamp-numbered on the first leaf. Darboven shared a birthday with Walter Mehring, the prominent author associated with the Dada movement in Berlin, which was the inspiration for this calendar-inspired conceptual series of offset prints. Darboven's work to combat the loss of memory through the notation of time, writing out the names of numbers in a form of notation with undulating lines, often included important persons and events. Hamburg (The Artist), 1980. $3,500.00
18 DARBOVEN, HANNE. Quartett ‘88.’ (42), 745, (3)pp. Prof. illus. 4to. Cloth. D.j. Folio fitted cloth clamshell case. Unstated Vorzugsausgabe: one of 25 copies initialled and numbered by the artist on the title-page, accompanied by a sheaf of 6 folio plates with mounted photographic prints from the book, each initialled in pen (the first also numbered in pen), housed in an interior compartment of the case.
Köln (Verlag der Buchhandlung Walther König), 1990. $3,500.00

21 Expression. No. 3. (1947). 33, (1)pp. Prof. illus. Cover silkscreen and one original tipped-in color silkscreen by Moi Solotaroff. Sm. 4to. Wraps. Texts by Moi Solotaroff, Daniel Rhody, Alfred Kouzel, Maynard Whitlow. Rare periodical published by the artist group The Studio of Modern Art, featuring Surrealist poetry, essays, drawings and original prints in silkscreen by a small collective of Southern California artists. Only four issues were published.
Los Angeles (The Studio of Modern Art), 1947.  $200.00

22 (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 very fine, fresh copy, rare thus.
Düsseldorf (Selbstverlag von Frau Ey), n.d.  $950.00
23 **FLUXSHOE ADD END A 72-73.** 35 broadsides, facsimile documents and press clippings, and other items (numerous color), all loose as issued. Oblong folio. Publisher’s printed blue envelope (slightly stained). “Fluxshoe began its journey around Britain in autumn 1972, with two very eventful visits to Falmouth and Exeter. After Oxford, it traveled to Edinburgh, Nottingham, Sunderland and a few other cities. The venture was organised by David Mayor and Beau Geste Press, a community of artists living and working in Devon. The exhibition was unique in that it was the first time the differing activities of so many artists had been brought together and made available for viewing by an English public. Nearly 100 artists contributed to ‘Fluxshoe’” (Modern Art Oxford: “The Archive. Fluxshoe 1973,” Channel, 1 March 2016). Apart from the profusion of flyers (many on colored stocks or printed in color) are a large folding poster, a folder of “Bank Service for Fluxshoes Joint-Account Forms,” and stickers of concrete poetry. The selection was put together by Felipe Ehrenberg, Terry Wright and David Mayor, among others.

Cullompton (Beau Geste Press), 1973. $300.00


London, 1991. $250.00
GROSZ, GEORGE. A group of two books, one brochure, and six autograph letters, all signed by the artist. $3,500

The two books, and brochure are signed and inscribed (in English) by Grosz to Frank Sommer and dated 1941 as follows:

**Grosz, George. Das Gesicht der Herrschenden Klasse.** 55 politische Zeichnungen. 1.-12. Tausend. 64pp. 55 full-page illus. 4to. Printed boards, 1/4 cloth. Inscribed by the artist in purple ink, dated Sept. 17/41. As noted by Hermann (and unknown to Lang), two different issues were published: those designated “1.-6. Tausend,” bound in wrappers and printed on wood-pulp paper, and those marked “1.-12. Tausend” (as here), which were bound in quarter cloth and printed on non-acidic stock. (There was also a Vorzugsausgabe of 50 copies bound in half vellum, signed).

Berlin (Der Malik-Verlag), 1921.
Lang 25; Bülow 26; Hermann 159; Berlin: Malik 29; Ades 4.31; Motherwell/Karpel 273

**Grosz, George. Über alles die Liebe.** 60 neue Zeichnungen. (7), 119, (1)pp. 60 full-page plates. 4to. Dec. wraps., d.j. with front cover illustration by Grosz. Spine darkened. Small chip to front d.j. panel. Rear d.j. panel neatly detached. Inscribed by the artist in purple ink, dated Sept. 17/41. ‘The title suggests that we’re going to talk about interpersonal relations. Well good, but don’t expect my drawings to depict an idyllic, eternal love. Realist that I am, my pen and brush serve above all to draw what I see and what I observe, and that is mostly unromantic, sober, and hardly dreamy’ (from the preface by Grosz).

Berlin (Bruno Cassirer), 1930.
Lang 56; Bülow 91


An Art Students League of New York brochure with brief one-page biographical and career synopsis on the inside front cover. Of the 8 illustrations, 7 are reproductions of paintings by the artist and one is of Grosz, smoking a pipe, seated in front of a canvas, with a mannequin in the background. Rare: OCLC lists only two copies.

New York, n.d. [1940?]

Six autograph letters all signed and dated by Grosz in 1941 as follows:

**Six ALS from the artist** to Frank H. Sommer, at first regarding the purchase of the originals of Grosz’ illustrations of Ben Hecht’s 1001 Afternoons in New York (then just published) and ranging on to advice on making art, Grosz’ opinions on William Blake, and other subjects. All elaborately signed, one with a large manicule attracting attention to the postscript. All in their original envelopes; five on the stationery of his home on Long Island and one on the stationery of his holiday home on Cape Cod. Three of the envelopes are sealed with distinctive printed labels designed by Grosz and signed in the plate by him (two printed in blue and one in orange).
27 **HARTMANN, THOMAS. Italienischer Ausflug.** (56)pp. Prof. illus. Lrg. 4to. Cloth. Slipcase. Vorzugsausgabe: one of 20 copies signed and numbered by the artist, with an original gouache bound in, from the limited edition of 500. The gouache in this copy is actually a double-sided sheet of cloth, with heavily worked compositions on both recto and verso. Sheet size: 295 x 205 mm. (ca. 11 5/8 x 8 1/4 inches). Berlin (Langner & Bose), [1985]. $275.00


Hamburg-Berlin (Verlag Carl Hoym Nachf.), 1933. $950.00

Together with: Arbeiter-Kalender 1927 & Arbeiter-Kalender 1928:

Arbeiter-Kalender 1927.

Hamburg/Berlin (Verlag Carl Hoym Nachf./ Louis Cahnbley), 1927.
Included among the illustrations are three photomontages by Heartfield: “Das Feld der Ehre” (p. 183), “Aus der Küche des Völkerbundes” (p. 225), and “Im Hauptquartier gegen Sowjet-Russland” (p. 241), as well as a political cartoon by him in orange and black, showing the first of the Third International delivering a punch to the jaw of a top-hatted plutocrat (p. 251), and two illustrations printed in red by George Grosz.

Arbeiter-Kalender 1928.
1918-1928: Zehn Jahre Bürgerkrieg. Für den Inhalt verantwortlich: Paul Wenzek, Berlin. 287, (1)pp. (lacking the first two leaves, i.e. pp. 1-4). Sm. 4to. Wraps., calendar format, stapled at top trimmed in red leather, with perforated leaves and holes for suspension.

Hamburg/Berlin (Carl Hoym Nachfolger), 1928.
Included among the illustrations are three photomontages by Heartfield (“Völker, hört die Signale...” (p. 55), printed as the cover for “Die rote Fahne” May 17, 1928; “Das Gesicht des Faschismus,” printed as the front page of “Italien in Ketten” 1928;
and “Rot Front” (p. 253), the fist emblem which Heartfield adapted from a drawing by Grosz and made world-famous as the symbol of proletarian resistance. In addition to these, the calendar contains at least two other photographic illustrations related to Heartfield photomontages: “Wacht auf, Verdammte dieser Erde,” a disembodied out-stretched arm holding a rifle with a red flag flying from the bayonet, which formed the centerpiece of Heartfield’s cover for John Reed’s “Zehn Tage die Welt erschütterten [Ten Days That Shocked the World]” (1928), and “Unsterbliche Opfer...,” a scene in Shanghai of execution by beheading which, reversed and with its background removed, formed the back cover image of “Revolution und Konterrevolution in China,” not published until 1930. Other illustrations are by Masereel, Daumier, Grosz and Kollwitz.

(HEARTFIELD, JOHN). Illustrierte Geschichte der Russischen Revolution. Lieferungsumschläge nos. 2-22, each (4)pp., the fascicle number printed in upper left-hand corner of front cover. 4to. Orig. photomontage wraps., printed in black and red. Wrappers for 21 of 24 fascicles by Heartfield for the book edited by Vladimir Astrov, Aleksandr Siepkov, and James Thomas published by Neuer Deutscher Verlag, Berlin, 1927 under the direction of Willi Münzenberg, a leading member of the German Communist Party and anti-fascist movement. Subscribers were sent the covers, and finally a linen folder that held the entire book. The illustration on the front cover by John Heartfield depicts the red flag of the Russian Revolution; the illustration on the back cover, including a picture of Trotsky, was censored, and ceased after no. 8.

Berlin (Neuer Deutscher Verlag), 1927. $650.00
(HEARTFIELD, JOHN). *Illustrierte Geschichte des Bürgerkrieges in Russland, 1917-1921*. Lieferungsumschläge #15, 17, each (4)pp., the fascicle number printed in upper right-hand corner of front cover. 4to. Orig. photomontage wraps, printed in black and red. Wrappers for nos. 15 & 17 of 20 fascicles by Heartfield for the book edited by James Thomas, published by Neuer Deutscher Verlag, Berlin in 1929. The cover image is from a film still from Sergei Eisenstein's "October: Ten Days That Shook the World." Subscribers were sent the covers every two weeks, and finally a linen folder that held the entire book.

Berlin (Neuer Deutscher Verlag), 1929. $150.00
32 (HEARTFIELD, JOHN). Illustrierte Kultur- und Sittengeschichte des Proletariats in Europa: Kampf und Leben des Proletariats. Lieferungumschlag #2. (4)pp., the fascicle number printed in upper left-hand corner of inside flap. 4to. Orig. photomontage wraps., printed in black and red. Wrapper for no. 2 of 18 fascicles by Heartfield for volume one of the book by Otto Rühle, with a foreword by Anatoly Lunacharsky, published by Neuer Deutscher Verlag, Berlin in 1930, although subscribers were sent the first fascicle in Nov. 1929. Subscribers were sent the covers, and finally a linen folder that held the entire book.

Berlin (Neuer Deutscher Verlag), 1930. $125.00
(HEARTFIELD, JOHN) EHRENBURG, ILJA. Dust jacket for: Das Leben der Autos. Roman der Maschine. 9-15. Tausend. (4)pp. (= one folding leaf). Sm. 4to. Self-photo-illus. wraps. The international image of the automobile on the front cover is accompanied by a collage of playing cards on the rear cover, each depicting an automobile mogul of the time: Christian Rakowski (Naphtha Syndikat der UdSSR), André Citroën (André Citroën Société Anonyme), Henry Ford (Ford Motor Company), and Sir Henry Deterding (Royal Dutch Shell Corporation), together with the quote: “Die Geschichte ist eine Spielerin-grosse Männer sind nur die Buben, mit denen sie sticht. Wer auch dieses Spiel gewinnt, Niemand dem Geschick entrinnt: Kautschuk und Petroleum stülpen unser Leben um!”

Together with:
Dust jacket for: Die Traum Fabrik: Chronik des Films. This copy printed in red on gold foil. Berlin (Der Malik Verlag), 1930-1931. $125.00
HERZFELDE, WIELAND. Sulamith. ("Kriegsdruck der Cranach-Presse Weimar.") (18)pp. 4to. Publisher’s orig. peach-colored boards, 1/4 vellum (the front cover stamped in gold with an embossed ornamental design by Wieland. Herzfelde). Uncut. Edition limited to 200 copies, printed by hand on uncut Zanders-Bütten under the direction of Harry Graf Kessler, and signed and numbered by Herzfelde in the colophon. Herzfelde’s first book was also issued in a variant binding with a complex George Grosz dada design stamped in silver on blue boards, thought to be limited to 25 copies. Wieland Herzfelde, brother of the artist John Heartfield, was the founder of the Malik-Verlag publishing house and the Neue Jugend journal. Although the publisher is given as Heinz Barger Verlag, the book was actually published by Der Malik; Heinz Barger was the former owner of the Neue Jugend, and Herzfelde, who bought the magazine from him, used his name due to legal restrictions on opening new publishing houses during World War I. Slightly worn, with backstrip browned, and stains on covers. Berlin (Heinz Barger Verlag), 1917. $850.00

Lang 3 ; Raabe/Hannich-Bode 120.1
35 **HECHT, JOSEPH. Ile des cormorans.** 10 original copperplate etchings, each signed in pencil in the margin. Sheet size: 300 x 400 mm. (ca. 11 3/4 x 15 1/2 inches). Oblong sm. folio. New fitted cloth clamshell case. This “suite libre de dix estampes” (as stated in the Tonneau-Ryckelynck/Plumart catalogue raisonné) was created for an unpublished album, and includes no justification. This set, with all plates signed in pencil, corresponds to Tonneau-Ryckelynck/Plumart's edition A, estimated at 30 copies, from the edition of circa 152 in all, all unnumbered and all on watermarked papier de Montval. [Paris (The Artist), 1938-1939]. $3,750.00

Tonneau-Ryckelynck/Plumart 311-320 (A).

36 **HORN, RONI. Wonderwater (Alice Offshore).** Annotated by Louise Bourgeois [Anne Carson, Hélène Cixous, John Waters]. 4 vols. 169, 161, 163, 139pp. Loosely inserted, as issued, an octavo envelope of reproductive drawings by Anne Carson (23ff.). 8vo. Wraps. Slipcase. A collaborative work, in which Horn’s selection of titles and texts is accompanied by responses from a different artistic annotator in each volume. Göttingen (Steidl), 2004. $250.00
IANNONE, DOROTHY. The Berlin Beauties. You have no idea how beautiful you are, Berlin./ Oder Du hast ja keine Ahnung wie schön du bist Berlin. German translation: Dieter Schwarz. Cover photos: Marianne Filliou. (74)pp. Prof. illus. 4to. Self-wraps. One of 475 copies signed and numbered by the artist, from the limited edition of 500. Parallel texts in English and German. Dorothy Iannone’s work has often been controversial for its depiction of female sexuality. The artist met Dieter Roth in 1967, and, having divorced her husband one week later, remained his partner until 1974. Berlin/Boston/Rensellaer [sic] Falls/Zlayosc/Zürich (The Mary Dorothy Verlag [The Passion Press]), 1978. $850.00

Harding, Mary & IANNONE, DOROTHY. Speaking to You, Dorothy. Mary Harding. Speaking to You, Mary. Dorothy Iannone. Speaking to each other on the occasion of our birthday, August 9, 1977. German translation: Dieter Schwarz. Book design: Jochen Sieckmann. (64)ff. Text reproduced from the authors’ manuscripts. 2 cassette tape recordings of the two texts, each titled in pen by the authors, in dec. photo-illus. plastic cases mounted within the binding, as issued. Sm. sq. 4to. Dec. cloth, designed by the artist. One of 180 copies, signed and numbered by the collaborators, from the limited edition of 190. Parallel texts in English and German. The elaborate binding opens in four panels, with illustrated text and decoration within. Berlin/Boston [etc.] (The Mary Dorothy Verlag [The Passion Press]), 1977. $750.00
39 Reuter, Christian & KIRSCH, UWE. Die Geschichte mit der Ratte. Mit 10 signierten Radierungen von Uwe Kirsch. 36ff., 10 original etchings, each initialled and dated in ink by the artist. Text printed in white on black stock, the etchings on uncut buff wove paper. Oblong 4to. Cloth. One of 50 copies bound in linen constituting the Normalausgabe, signed and numbered by the artist in the colophon, from the limited edition of 60.
Bremen (Bismarck-Verlag), 1985. $350.00

40 (KOMPATSCHER, FLORIN) Traven, B. Die Brücke im Dschungel. 192pp. 4to. Later green leather, stamped in white. Presentation copy, inscribed by Florin Kompatscher to Hans Joachim Beyer, 1991, the volume lavishly extra-illustrated with original drawings by Kompatscher in black and colored inks, wash, pencil, and paint, many with collage elements (35 on hors-texte added sheets).
Berlin (Buchdruckwerkstätte G.m.b.H.), 1929. $850.00

LeWITT, SOL. *Four Basic Kinds of Lines & Colour*. Title-page & 34 plates. Sm. sq. 4to. Wraps. [London/New York (Lisson Gallery; Studio International/ Paul David Press), 1971]. $300.00
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


MCCOLLUM, ALLAN. Thanks: Visible Markers. 5 polymerized pigmented concrete tablets, each sculpturally embossed with the word "Thanks," housed as issued in the publisher's expository lidded cardboard box (internally shrink-wrapped). Markers: 38 x 95 x 25 mm. (1 1/4 x 3 3/4 x 1 inches). Box: 114 x 210 x 38 mm. (4 1/2 x 8 1/4 x 1 1/2 inches). Oblong sm. 4to. Open edition.
Philadelphia (CerealArt), 2002. $250.00
51 MULLICAN, MATT & WEINER, LAWRENCE. In the Crack of the Dawn. (28)pp. Prof. illus. in color. Sm. 4to. Boards. Hardcover Edition, limited to 100 copies, signed and numbered by hand. This copy, designated "X/100" in the colophon, includes two original drawings in ink on the front flyleaf by Mullican and Weiner, Mullican’s signed and dated ‘91, and Weiner’s initialled, dated Luzern ‘91, and titled “In the Crack of the Dawn.” A collaborative comic book. Lucerne/Bruxelles (Mai 36 Galerie/ Yves Gevaert), 1991. $1,200.00

Berlin ([Langner & Bose]), 1989.  $850.00

New York, 1976. $225.00

Berlin/Amsterdam (Nationalgalerie Berlin/ Verlag der Buchhandlung Art Book Amsterdam), 1988. $1,250.00

Düsseldorf, 1986. $650.00
PARTENHEIMER, JÜRGEN. Iworu (Das Gebiet): Zeichnungen. Ausgewählt und eingeleitet von Bruno Glatt. 15, (1)pp. Prof. illus. Lrg. 8vo. Wraps. Vorzugsausgabe: one of 10 copies signed, numbered and dated by the artist in the colophon, with a signed and dated original drawing on the first leaf, here in watercolor, pencil and collage. Sheet size: 245 x 170 mm. (9 3/4 x 6 3/4).

Amsterdam (Galerie Onrust), 1987. $550.00
Häusler, Christa. **JÜRGEN PARTENHEIMER.** (24)pp. Prof. illus. in color. 4to. Boards. Vorzugsausgabe: one of 10 copies signed, numbered and decorated by the artist, here with an elaborate composition on the front cover, in impastoed oil paint, collage and pencil, and a collage on the half-title, both initialled and dated 1990. Parallel texts in German and English. Wien (Heike Curtze), 1990. $1,250.00
Mönchengladbach. Galerie Löhrl. JÜRGEN PARTENHEIMER: Bilder. Sept.-Oct. 1988. (22)pp. 8 color plates. 4to. Wraps. Vorzugsausgabe: one of 15 copies, signed and numbered in the colophon, with an original drawing as frontispiece, initialled and dated 1988 by the artist, and numbered on the verso. The very handsome composition is executed in ink, colored wash and collage. The front cover is further embellished in ink. Mönchengladbach, 1988. $950.00
Köln (Snoeck Verlagsgesellschaft), 2004.  
$850.00
PRANGENBERG, NORBERT. Peer Gynt. 35 original etchings (18 signed, of which 16 with additions in color monotype). Printed on double-fold sheets. Folio. Cloth with supralibros title. Publisher’s fitted cloth clamshell case. Edition limited to 19 copies in all, signed and numbered by the artist in the colophon, printed on Rives 270 gm paper and bound by Klaus Rötzscher. This copy with a signed full-page pencil frontispiece drawing on the blank sheet facing the title, and with a loosely inserted double-sided sheet of rough sketches in pencil and paint, signed and dated Köln 86 on the verso (210 x 296 mm.; ca. 8 1/4 x 11 5/8 inches).

San Francisco (Limestone Press), 1990. $8,000.00
63 **Steiner, Rolf & PRANGENBERG, NORBERT. Andritsena.** Eine Erzählung von Rolf Steiner mit zwölf Linolschnitten von Norbert Prangenberg. (48)pp., 12 original linocuts (10 color). Printed throughout on double-fold sheets of Hahnemühle Bütten. Sm. folio. Boards, with additional original color linocut. One of 60 copies from the limited edition of 75, signed and numbered by the author and artist in the colophon. In this copy, the linocuts are individually signed in pencil, and the colophon embellished with small colored drawings by the artist. Bremen (Bismarck-Verlag), 1988. $1,200.00
Thelen, Albert Vigoleis & Prangenberg, Norbert. Gedichte. Linolschnitte. (26)pp., 11 original linocuts (8 color). 4to. Boards, with linocut decoration in color. D.j. Publisher's envelope. Artist's proof copy, designated EA, with an original watercolor bound in (as with the Vorzugsausgabe of 15 copies), signed in the colophon by Prangenberg, apart from the edition of 115, the linocuts hand-printed by Stephan Fiedler. The watercolor is an elaborate double-page composition in three colors, signed in watercolor. This copy also includes a full-page original crayon and pencil drawing at the outset, signed in pencil, and is additionally signed in pencil on all of the linocuts.
Mönchengladbach (JUNI-Verlag), 1989. $950.00
RAINER, ARNULF. Leonardo-Überzeichnungen. (10)pp., 64 color plates. 4to. Wraps. Glassine d.j. One of 50 unnumbered hors commerce copies, signed by the artist in the colophon, apart from the signed and numbered tirage of 550. Wien (Löcker & Wögenstein), 1977. $175.00
Engberg B10
Engberg B5; Lauf/Phillpot p. 160; Lyons p. 98; Guest/Celant p. 54; Moore College of Art p. 68; Splendid Pages p. 199
68  SAINT PHALLE, NIKI DE. My Love, Where Shall We Make Love? (50)ff. Prof. illus. in offset color lithography. Leporello, printed on recto only. Lrg. sq. 8vo. Self-wraps. Written and illustrated entirely in the artist’s hand. This copy signed by the artist in pencil on the front cover. Light wear.  
Malmö, n.d. $250.00
Borchert, Wolfgang & SCHMITZ, WOLFGANG. Gespräch über den Dächern. Mit 14 Radierungen von Wolfgang Schmitz. 34ff., 20 original etchings, each signed in pencil. Oblong folio. Full leather. Vorzugsausgabe: one of 10 copies with an original drawing and a complement of 20 original etchings, bound in leather, from the limited edition of 60, published under the direction of Hans-Joachim Beyer, the etchings printed by Peter Malinski. The regular edition included 10 etchings only, and no drawing. The drawing in this copy is a handsome large landscape composition in black ink wash, signed and dated in pencil.

Bremen (Bismarck-Verlag), 1985. $850.00
Aue, Walter. Berliner Romanze. Mit sechs Radierungen von WALTER STÖHRER. (25)ff., 6 original etchings, each signed and numbered 60/100 by the artist. Oblong 4to. Wraps. No. 60 of 100 numbered copies containing six original etchings (from a total edition of 200). This copy not signed by the author.
Köln (Wolfgang Hake Verlag), 1966. $600.00

Berlin (Langner & Bose), 1989. $3,000.00
73 Gimferrer, Pere & TAPIES, ANTONI. La clau del foc. Tria de textos i pròleg de Pere Gimferrer. Litografies d'Antoni Tàpies. 74, (12)pp. 16 original color lithographs (partly full-page). Lrg. 4to. Publisher's cloth with appliqué, designed by the artist, One of 425 numbered copies, from the limited edition of 561 in all. Design by Joan Brossa. Barcelona (Edicions Polígrafa), 1973. $650.00
TÀPIES, ANTONI & Brossa, Joan. *U no és ningú*. 93, (7)pp. Prof. illus. in color. Lrg. 4to. Dec. cloth with panel in relief on the back cover. Edició de luxe: One of 500 numbered copies in this binding, signed by Brossa and Tàpies in the colophon, from the limited edition of 1659. Front cover somwhat abraded. Barcelona (Edicions Polígrafa), 1979. $450.00
TREMLET, DAVID. Columns. 2ff., 1 original drawing in pastel and pencil, 14 tipped-in color plates. Tissue guard. Drawing: 285 x 242 mm. (11 1/4 x 9 3/4 inches). 4to. Boards, 1/4 cloth. Edition limited to 15 copies in all, each with an original pastel bound in signed, numbered and dated by the artist on the half-title. [Stadt Krems an der Donau] (Edition Galerie Stadtpark), 1995. $1,800.00
Bury p. 215

TREMLETT, DAVID. Scrub. (4)ff., 24 plates (numerous color). Titled tissue guards. Sq. folio. Boards, 1/4 cloth. Edition limited to 400 copies, signed and numbered by the artist. Slightly bumped at one corner. Bari/Paris (Marilena Bonomo/ Durand-Dessert), 1978. $450.00
TUTTLE, RICHARD & Guest, Barbara. The Altos. 15ff., 11 softground etchings, each hand-colored by Tuttle. Folio. Full embossed cream pigskin. One of 80 copies signed and numbered by the artist, from the edition of 120 in all, printed in letterpress on uncut Somerset paper, and designed by Richard Tuttle and Hank Hine. San Francisco (Hine Editions/ Limestone Press), 1991. $7,500.00
Albiach, Anne-Marie & TUTTLE, RICHARD. L'excès: cette mesure. Poèmes d'Anne-Marie Albiach. Dessins Richard Tuttle ([Collection "Une rêverie émanée de mes loisirs." Livre IX.]) (100)pp. Prof. illus. Lrg. 4to. Publisher's gold-stamped white vellum, 1/4 faux-suede, stitched at the spine with dangling strings. Abstract blind-embossed doublures. Velvet-covered board slipcase. One of 108 copies, signed and numbered by the collaborators in the colophon, from the limited edition of 150 in all, composed by Vincent Fardoux and serigraphically printed by Eric Seydoux on papier pur chiffon. In all the work includes 48 poems by Albiach and 48 drawings by Tuttle. Paris (Yvon Lambert), 2004. $4,000.00
80 Cutts, Simon & TUTTLE, RICHARD. Loophole. Multiple. Edition limited to 50 copies, signed and numbered by the artist and author in the colophon. A collaborative edition of text and image, in which a poem by Cutts is set within a complex multiple by Tuttle, in "wood, aluminum, canvas, paper, wire, ink, paint" (as noted in the colophon), and the ensemble encased in a lidded wooden box. Contents comprise the Cutts text ("the green/ calyx of/ the petals/ of wallpaper/ &"), printed in red on a large folding sheet or irregular dimensions, the verso of which features a spray painting by Tuttle in blue; a unique, large, handcut, gold-painted canvas construction by Tuttle, with wire elements (initialled by the artist on the verso); and a section of colored wallpaper. A colophon, printed on brown kraft paper (matching that of the Cutts poem) wrapped around a floating panel, is attached to the interior of the lid of the box. The box, imprinted with the title, features two decorative aluminum clasps at the sides, designed by Tuttle, cast from twisted cigarette foil papers. Box dimensions: 495 x 353 x 74 mm. (ca. 19 1/2 x 13 7/8 x 3 inches). In this copy, the two staples which originally attached one edge of the text to the canvas construction have been removed, making accessible all elements of the ensemble. The Cutts text is reinforced with tape at the central fold.

London (Victoria Miro Gallery & Coracle Press), 1987. $3,000.00
Yau, John & TUTTLE, RICHARD. The Missing Portrait. Illustrated by Richard Tuttle. (30)pp., profusely augmented with overlays and collage elements in tissue and vellum, colored paper, colored string, cheesecloth, metal rods, and sculptural colored accretions in pulped paper and fabric. Exterior dimensions (including pipe-cleaner and paper protrusions and high-relief sculptural binding): ca. 18 x 14 x 8 inches (457 x 356 x 203 mm.) Sm. sq. folio. Edition limited to 10 copies, signed in pencil by John Yau and Richard Tuttle, beneath a hand-numbered tissue overlay. Text in letterpress and silkscreen. The spectacular high-relief binding construction—each cover rising at the center into a massive sculpture of a lizard with its young—was designed and fabricated by Lisa Switalski. A very fine copy.

New Brunswick (Brodsky Center for Innovative Editions), 2008. $30,000.00
TUTTLE, RICHARD & Waldman, Anne. One Voice in Four Parts. (Edition Kaldewey. Vol. 29.) (16)pp., in the form of eight panels, attached at their sides to form an octagon when opened out, of which the exterior has 8 photographic color illustrations, and the interior has 8 letterpress pages of text. This multiple, signed in pencil by Tuttle and folded as issued, is loosely inserted in a board portfolio, with mounted illustration, text by Richard Tuttle, and the colophon. Oblong folio. Portfolio and chemise (boards). One of 55 copies from the limited edition of 76, signed by Richard Tuttle, Anne Waldman, Chen Shi-zeng and Gunnar Kaldewey in the colophon. A collaborative artist’s book designed by Tuttle, documenting a performance by the actor Chen Shi-zeng in makeup by Tuttle of Anne Waldman’s poem “Putting Makeup on Empty Space” at Gunnar Kaldewey’s press in Poestenkill, New York, on 1 May 1999. The rectos of the octagon multiple bear photographs of the performance, and the versos the text of Waldman’s poem.

Poestenkill (Kaldewey Press), 1999. $1,500.00
TUTTLE, RICHARD. Reading Red. (8)pp., 24 color plates (printed on 3 circular sheets, folded and bound in, unopened). Sq. 4to. Dec. cloth, designed by the artist. One of 250 hand-numbered copies, signed by Tuttle in the colophon, from the limited edition of 800 in all. Parallel texts in English and German, including introduction by Wolfgang Becker, and poems by Charles Bernstein (appearing in English within the Tuttle plates). “This artist book by Richard Tuttle shows the results of the artist’s co-operation with the poet Charles Bernstein, referring to ‘New Mexico-New York,’ a series of works created in 1997/98 which was first shown at the Sperone Westwater Gallery, New York, in February/March 1998.” This copy, signed by Tuttle in the colophon, is numbered “45/95” outside of the edition of 250. The cover title stamped in yellow, gray black and blue.

Köln (Walther König), 1998. $200.00

Köln (Verlag der Buchhandlung Walther König), 2000. $300.00
87 TUTTLE, RICHARD. Use of Time. Foreword by Matthias Haldermann. Introduction by Marco Obrist. (36)pp. Prof. illus. (largely in color). Printed on unbound card sheets. Dec. boards, loose as issued, secured (with contents) by knotted rope loop through the center. Paper slipcase. Vorzugsausgabe: one of 72 copies, signed and numbered by the artist, in a special slipcase handpainted in colors by him, from the limited edition of 850 in all. Parallel texts in German and English. Zug/Ostfildern (Kunsthaus Zug/ Hatje Cantz), 2012. $950.00
TUTTLE, RICHARD. Zwei mit Zwei. / Two with Any Two. 3ff, printed on recto and verso both with 2 original etchings, 3 original color lithographs and 1 original color silkscreen, loose as issued. Chemise and tissue guards. Portfolio: 758 x 528 mm. (ca. 29 7/8 x 20 3/4 inches). Large folio. Publisher's clamshell case (boards, titled in pencil by the artist on the front cover, 1/4 cloth). Edition limited to 50 copies on J.B. Green heavy wove paper, signed and numbered by the artist in the colophon, the etchings and lithographs printed by Karl Imhof, München, the silkscreen by Atelier H. Laube, München. Hanging directions, as a sequence either of pairs or of single sheets, are proposed and illustrated in directions printed on the colophon sheet.

München/New York (Galerie Heiner Friedrich/ Brooke Alexander Inc.), [1977]. $4,500.00

Amsterdam, [1993]. $1,250.00

Chicago, 1999. $200.00
Poetter, Jochen (editor). **RICHARD TUTTLE: Chaos, die/the Form.** 175, (1)pp. Prof. illus. Lrg. 4to. Wraps. Acetate d.j. Lidded cardboard box. Sonderedition: one of 70 copies bound in special handmade colored paper designed by the artist in collaboration with Stephen Watson, signed and numbered on the front cover. Parallel texts in German and English. Published in conjunction with an exhibition at the Staatliche Kunsthalle Baden-Baden, Feb. 25-Apr. 25, 1993. Ostfildern-Ruit (Edition Cantz), 1993. $400.00

Paris (Le Soleil Noir), 1968. $850.00

“Among the many literary and art reviews which sprang up in the United States during the last war, it was certainly ‘View’ which although never in any way an ‘official’ organ of the movement--provides the most striking evidence of the gradual penetration of American intellectual life by the ideas and themes of Surrealism” (Marcel Jean). “When Breton reached New York, he found ‘View,’ an avant-garde literary magazine edited by Charles-Henri Ford, most sympathetic to the surrealists. One of its regular contributors, Nicolas Calas, in particular, was to become a close friend of Breton, and edited the special surrealist number October/November 1941, which contained an interview with Breton by Charles-Henri Ford, and contributions by Masson, Georges Henein (from Cairo), Seligmann, Ernst (‘The Hundred Headless Woman’) and Benjamin Péret, and communications from surrealists in America and abroad. Breton was asked the memorable question, had he ever dreamed of Hitler, and then his impressions of New York, in which he reveals an interest in flora and especially in the butterflies of the surrounding countryside, rather than the skyscrapers of New York” (Ades). Issues of the Series I are rare, and sets so nearly complete as this--lacking only two issues from the first series--are very difficult to obtain.

New York, 1940-1947. $6,500.00

Ades pp. 375, 383ff.; Gershman p. 54; Rubin 482; Jean p, 318; Reynolds p. 126; Milano p. 570ff.
WEINER, LAWRENCE. Blue Moon Over. DVD recording. Sm. sq. 8vo. Sleeve. Unstated special edition: one of 100 copies in a sleeve hand-decorated by the artist in black and silver, initialled and numbered by him on the front cover, and the disc within also numbered in his hand.

[New York] (Moved Pictures), 2001. $250.00
WEINER, LAWRENCE. A collection of some 145 ephemeral items of graphic design by, or relating to, Lawrence Weiner. These include some 90 postcards, primarily of his own characteristic design, largely as announcements for gallery and museum exhibitions, and publications; some 15 flyers, labels, membership cards and similar items of his design (some printed on fabric); 4 folding small-format poster/announcements; and some 36 other items, including prospectuses, clipped advertisements, photographs, and brochures by or relating to Weiner. Altogether a significant archive of this material, offering a broad overview of one of the artist's signal activities. Very fine condition throughout.

V.p., 1970s-2017. $3,000.00
Paris (Onestar Press), 2003. $150.00
WEINER, LAWRENCE. A fripon fripon & demi. Jean-Claude Lebensztejn: Une rêverie émanée de mes loisirs. ([Une rêverie émanée de mes loisirs. IV.]) 2 vols. (44), (44)pp. Lrg. 4to. Embossed boards; printed wraps. Publisher’s lidded heavy glass case. One of 108 numbered copies signed by Weiner and Lebensztejn in the justification, from the limited edition of 150 in all, printed in serigraphy on BFK Rives and bound at Les Reliures du Centre. Accompanying this is a “double” of the same, unsigned and unnumbered, which is printed in blue on papier Cyclus 115, and bound in paper wrappers. “L’ensemble comporte donc un livre et son facsimilé.”


Paris (Yvon Lambert), 1997. $4,750.00

101 WEAVER, LAWRENCE. *Something Left Behind to Glitter in the Crack of the Dawn*. Silk scarf, printed in orange on burgundy. Ca. 900 x 940 mm. (35 1/2 x 37 inches). Folded, as issued. Manufacturer’s windowed paper portfolio with dec. promotional chemise.
Zürich (Fabric Frontline), n.d. $500.00
WEINER, LAWRENCE. Stage Set for the Kyogen of the Noh Play of Our Lives. Paper and cardboard multiple, printed in colors, signed and numbered in ink by the artist at the lower margin. Publisher's titled plexiglass shadow box, 205 mm. square (8 inches square). Sm. sq. 4to. Publisher's lidded cardboard box. Edition of 50 signed and numbered copies. Texts in Japanese and English ("Apples & Eggs, Salt & Pepper) are printed in blue, red and yellow on raised flaps in the work. Slightly slipped within the shadow box.
Tokyo (Gallery 360º), n.d. $1,200.00
WEINER, LAWRENCE. *Vogue la galère*. (Collection “Rencontre d’Atelier.”) 6 photogravure color plates in folio poster format, laminated within plastic guards. Justification leaf (octavo), printed on card. Contents loose, as issued. Sheet size: 605 x 450 mm. (ca. 23 5/8 x 17 5/8 inches). Lrg. folio. Publisher’s lidded box, designed by the artist. One of 225 copies, signed and numbered by the artist in the justification, from the limited edition of 233. N.p. (Bernard Chauveau/ Couleurs Contemporains/ Le Néant), 2009. $2,000.00
Weiner, Lawrence


$350.00
WEISS, DAVID. *Up and Down Town*. (82)pp. Prof. illus. Wraps. Edition of 1000 copies. Weiss had already created this legendary collection of rain drawing when he effectively ended his solo oeuvre in 1980, and started working with his compatriot Peter Fischli, creating one of the most important partnerships in contemporary art. Zürich (Edition Galerie Stähli), 1975. $850.00