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12 April 2004

avant-gardes @ ARLIS

A short list of books from inventory, to be exhibited at the 2004 ARLIS conference, New York City, Saturday April 17th through Monday April 19th.

inscribed by the photographers

1. Becher, Bernd and Hilla.
Anonyme Skulpturen. Eine Typologie technischer Bauten. (A Typologie of Technical Constructions).
New York: Art Press Verlag, 1970. \$1250

Quarto, 4 pages text and numerous black and white photographic illustrations. First edition of this important photographic study of the development of form dictated by function rather than aesthetics. Some light water staining to top edge of some pages, to blue cloth binding and to publisher's printed dust jacket, but otherwise very good. This copy inscribed by the Becher's, "for John from Bernd + love Hilla and Max and Anne." Roth 101.

2. Bel Geddes, Norman.
Horizons. A Glimpse into the Not Far-Distant Future...
New York: Random House, 1932. \$500

Quarto, 293 pages. First edition of Bel Geddes' stunning survey of modernist design, illustrated throughout with drawings, models and photographs of the author's utopic industrial innovation. Photographers include Margaret Bourke-White, Edward Steichen, Imogen Cunningham, Ralph Steiner and Francis Brugiere. Contains Bel-Geddes' theatre designs, commercial design, architectural projects, and general social concepts. A crease to two interior leaves, otherwise this is a fine copy in a fine dust jacket, in fact the most beautiful copy of this modernist design book we have ever seen.

An aesthetic appreciation of sprawl

3. Bel Geddes, Norman.
Magic Motorways.
New York: Random House, 1940. \$500

Quarto, 297 pages. First edition of Bel Geddes' trail blazing aesthetic appreciation of sprawl, designed by the author and illustrated throughout with black-and-white images of highways, airports, bridges and shipping terminals. Bel Geddes' prophetic view of the transportation of the future advocated an optimistic expansion of the means of air, ground and sea movement, anticipating but not dreading the reliance of our present society on mobility. A fine copy, in a good plus, professionally repaired dust jacket. Inscribed on the front paste down, "To Robert McCarthy, with best wishes, Norman Bel Geddes, 10 April, 1940."

don lindgren - bookseller

- from the originator of the fotogram*
4. Bertrand, Aloysius (Schad, Christian).
Gaspard de la Nuit. 20 Prosagedichte in der Auswahl und Übersetzung Christian Schads. Mit fünf signierte Original-Graphiken, die der Künstler für diese Ausgabe geschaffen hat. Zusätzlich illuminiert mit den Reproduktionen der Schadographien von 1918 und drei Holzschnitten als Vignetten.
 Veröffentlicht: Edition G.A. Richter, 1980. \$6000
- Folio, 32 pages. First edition; one of 50 numbered and signed copies on BFK Rives from a total edition of 90. Illustrated with tipped in Schadographie "120" frontispiece and two *hors texte* Schadographien: Schadographie und Collage "92", Schadographie und Collage "93", three original woodcuts, including one on the front cover, and sixteen text illustrations. Schad (1894-1982) is known to be the inventor of the "fotogramme" or "schadography", terms both coined by Tristan Tzara. An impressive publication. A very good copy, in publisher's black stiff wrappers.
- with an original watercolor cover design*
5. (Black Mountain College) Olson, Charles.
This.
 Black Mountain, N.C.: Black Mountain College Graphic Workshop, 1952. \$3500
- Folio, folded in quarters as issued. First edition. Black Mountain Broadside No. 1. Designed by Nicola Cernovich. A large, attractive broadside produced at the influential, avant-garde Southern college at the time Olson was teaching there. A fine copy of this fragile broadside, signed and titled by Olson in a thick black marker. With: an original painting, watercolor and gold ink (21.5x35cm), by Nicola (Nick) Cernovich. The painting was a study for the cover artwork for *This*. The mandala-like figure is executed in blue, white and pink watercolor with heavily laid-on gold paint. The work is backed with a single page typed page, labelled "page 10" from an unknown drama. There is some creasing at the edges of the work, otherwise in very good condition.
6. (Black Mountain College) Oppenheimer, Joel.
Four Poems to Spring.
 Black Mountain (N.C.): Black Mountain College, 1951. \$900
- Small octavo, 8 pages. First edition of this first book by Oppenheimer, entirely printed by the author while he was a student at Black Mountain College, studying with Charles Olson. In the same year, Oppenheimer published his broadside, 'The Dancer'. Light sunning mark on back panel of publisher's printed wrappers, otherwise a fine, uncut copy. Scarce.
7. Blok, Alexandr. (Nataliia Goncharova & Mikhail Larionov).
Dvenadstat'. Skify (The Twelve. The Scythians).
 Paris: Mishin, (1920). \$900
- Squarish octavo, 51 pages. The first edition to combine the so-called "First Russian edition" with two illustrations after ink drawings by Nataliia Goncharova and seven by Mikhail Larionov. The true first of the text was published in St. Petersburg in 1918 with illustrations by Annenkov. This "First Russian edition" was published with different illustrations from the first French edition, published in Paris the same year by La Cible. General wear to the extremities of the publisher's printed wrapper, one half inch piece of wrapper lacking at head of spine, otherwise a very good copy.
8. (Brassai). Morand, Paul.
Paris de Nuit.
 Paris: Edition Arts et Metiers Graphiques, [1933]. \$1350
- Small quarto, 14 pages of text and 62 pages of photogravures by Brassai, depicting an atmospheric night time Paris. Some wear to edges of publisher's printed wrapper, one quarter inch piece lacking from front wrapper panel where it meets the spiral binding, otherwise a very good copy, with all plates intact and all pages and the wrappers attached to the spiral. Increasingly difficult to locate similar condition. (Roth 101).

9. Brecht, Stefan (Wilson, Robert).
The Art of Robert Wilson. Part I.
 New York: Vanishing Rotating Triangle, 1972. \$350
- Quarto, 21 pages. First edition of this early description of Wilson's work, a descriptive list of all of the images visible during a 1971 performance of Wilson's *Deafman's Glance*. A scarce document, in fine condition, stapled, with mylar wrapper.
10. Breton, Andre. (Tanguy, Yves).
Voliere.
 New York: Pierre Matisse, 1963. \$950
- Small quarto, 22 loose sheets on differently colored stock, with a colored cut-out frontispiece illustration by Tanguy. Illustrated throughout with drawings and gouaches by Tanguy, in a black paper portfolio, all together in blue chemise and slipcase. A near fine copy. First edition, one of 250 numbered copies, a facsimile of poems by Andre Breton, written between 1912 and 1941. Texts printed in different colored ink, each with a collage-like number (the year of writing) pasted above each poem.
11. Butor, Michel. Roger Pfund.
Voix d'Outre-Cuivre / 81 Aquatintes 1/1.
 Geneva: Galerie Louis Callejo, 1979. \$600
- Quarto, unpaginated. First edition, one of 30 numbered copies, signed by the author and artist and containing an original aquatint by the artist, signed and number 22/30 and an additional dust jacket illustrated with an original aquatint. An full color, illustrated catalogue of 81 aquatints created by the Swiss artist, with a text by Butor. A very good or better copy in publisher's printed wrappers, with a printed dust jacket and the above mentioned additional aquatint printed dust jacket.
12. (Cage, John).
John Cage * William Masselos * Greta Sultan * David Tudor, Pianos. April 30, 1957.
 New York: n.p., 1957. \$450
- 23.5 x. 300cm. Small poster, printed on green newsprint in a nineteenth century broadside manner, advertising a concert of Contemporary American Music at Carl Fischer Music Hall on West 57th Street, NYC in 1957. The program included Cage's "Music for Four Pianos" and "Winter Music", as well as pieces by Morton Feldman, Christian Wolff, and Earle Brown. Poster folded once leaving a vertical crease down the center, otherwise a near very good copy, with light edgewear and darkening. Scarce.
13. Cage, John.
Notations.
 New York: Something Else, 1969. \$650
- Oblong thick octavo, 320 pages. First edition, one of 3034 cloth copies printed. Cage collates and displays 255 scores from his private collection. Page design and layout by Alison Knowles. A near fine copy in a very good dust jacket with some very light soiling and edgewear. Despite the size of the press run, one of the scarcer of Dick Higgin's publications with the Something Else Press. (Frank, *Something Else Press*, page 31).
14. Chekhonin, Sergei.
original pen & ink Soviet motifs
Original pen & ink drawing of 5 design motifs.
 n.p.: n.p., circa 1926-27. \$1600
- 7.8 x. 28.5 cm. Original pen & black ink drawing of five design motifs, each initialed in pen by Chekhonin, and signed by the artist on the recto in purple ink. The motifs were published in the book, *Vlast' Sovetsov za Desiat' Let 1917-1927 (Power of the Soviets for Ten Years, 1917-1927)*. Leningrad: Krasnaia Gazeta, 1927, for which Chekhonin designed the cover as well. The images appeared in a variety of later publications as

well. The drawing also has a number of pencil annotations, referring to size, etc. The thick card stock has been folded twice, leaving creases, one of which barely touches the edges of one of the motifs, but otherwise in very good condition.

Signed by de Chirico

15. Chirico, Giorgio de.
Hebdomeros.
Paris: Carrefour (Collection Bifur), 1929. \$2250
- Small octavo, 252 pages First edition, one of 2500 numbered copies, on Alfa Mousse Navarre from a total printing of 3000. Probably the major novel of the Surrealist movement, a magnificent Rousselian anti-procession, written by the Italian metaphysical painter after he had given up painting. Publisher's printed wrappers partly separated at the front hinge, but bright and clean, otherwise a very good or better copy, in illustrated dust jacket, somewhat chipped at extremities. Signed by de Chirico on the free front fly in a contemporary hand, and very scarce thus.
16. *inscribed with a 14 line poem in manuscript*
Cocteau, Jean (1889-1963).
Le Prince Frivole, with a fourteen-line poem, "L'oublie", in the hand of the author.
Paris: Mercure de France, 1910. \$4500
- Octavo, 170 pages. First edition, ordinary issue (there were 12 tete copies) of Cocteau's second published work. In his youth, Cocteau was frequently called Le Prince Frivole. Possibly for this reason, Cocteau would disavow this volume by about 1918, and it was his habit to destroy whatever copies he could lay his hands upon. A very good plus copy in a recent art binding by James Tapley, with original printed wrappers bound in. This copy inscribed by Cocteau, with the fourteen-line poem, "L'oublie". An exceptionally rare Cocteau title.
17. Cowell, Henry.
New Musical Resources.
New York: Knopf, 1930. \$1500
- Small octavo, 144 pages. First edition. In his jacket notes for the 1969 facsimile, publisher Dick Higgins ranks the book with "Arnold Schoenberg's *Structural Functions of Harmony* and Paul Hindemith's *The Craft of Musical Composition*." Cowell was a tireless promoter of new compositional methods and of new American composing talent, in particular Charles Ives. As a teacher, his students included Cage, Lou Harrison, George Gershwin, and Burt Bacharach. His imprisonment in San Quentin in 1936 for charges of sex with an underage boy abruptly interrupted his promising career. He was never able to fully recover his momentum or stature. Some light rubbing to text on spine, otherwise a very good or better copy, in a somewhat soiled dust jacket with a few chips to the head of the spine. A scarce title.
18. *with a scrap of Cunningham's working notes*
Cunningham, Merce.
Changes: Notes on Choreography.
New York: Something Else Press, 1968. \$1250
- Squarish octavo, unpaginated. First edition of this engaging exploration of Cunningham's work through his working notebooks, revealing works in progress, and accompanied by the author's speculations about the problems he was attempting to solve. With photographic illustrations of performances throughout. One of the scarcest and most sought after publications of Dick Higgin's Something Else Press. A fine copy in white cloth, with publisher's printed dust jacket. With a four line piece of manuscript working notes, signed by Cunningham, laid in.
19. (Dali, Salvador). Julien Levy.
Salvador Dali.
New York: Julien Levy Gallery, 1939. \$1250
- Folio, 4 pages. With six diagrams (entitled "The Endless Enigma") that are also reproduced in red on six pages of tracing paper. Includes the essay "DALI, DALI ! by

- Dali" printed on inside wrapper. First edition. The front cover with Dali's vision of the World's Fair illustrates the Trylon and Perisphere and the back cover quotes comments about Dali by Picasso, Breton, Julian Levy, and others. Includes the catalogue of the exhibited paintings and drawings. Front wrapper shows some wear at edges and a crease towards the right side of front wrapper. A near very good copy of this rare item.
20. *association copy*
(de Kooning, Willem) Rosenberg, Harold.
Willem de Kooning.
New York: Harry N. Abrams, 1978. \$2000
- Large folio. 294 pages. Second printing, with 226 illustrations including 65 in full color. A beautiful copy of this significant monograph, very good or better in green half-cloth binding with publisher's printed dust jacket. Inscribed on the title page by de Kooning's long time friend, the painter Herman Cherry, "to Herman with love Bill de Kooning".
21. DeKooning, Willem.
DeKooning Drawings.
New York: Walker & Company, 1967. \$1250
- Octavo, unpaginated, with 24 full page illustrations. First edition, one of 100 numbered copies signed by the artist. (this being number 50). "I am the source of a rumour concerning these drawings, and it is true that I made them with closed eyes. Also, the pad I used was always held horizontally. The drawings often started by the feet... but more often by the center of the body, in the middle of the page. There is nothing special about this, I admit, and I am certain that many artists have found similar ways..., but I found that closing my eyes was very helpful to me... deKooning". Paper covered boards. Tiny bump at bottom of spine, otherwise a near fine copy in publishers printed dust jacket.
22. Desnos, Robert (Masson, Andre).
Mines de Rien.
Paris: Louis Broder, 1957. \$3000
- Small octavo, 29 pages. First edition, one of 115 numbered and signed copies, from a total edition of 130. With four colored etchings by Andre Masson. A collection of Desnos' poems including, "A l'Aube", "Dans mon Verre", "Carrefour", and others. A fine copy in publisher's stiff wrappers. In paper chemise and black cloth slipcase.
23. *signed by Duchamp and Hamilton*
Duchamp, Marcel.
From the Green Box.
New Haven: Readymade Press, 1957. \$2750
- Octavo, unpaginated. First edition, one of 400 copies, signed by both Duchamp and George Heard Hamilton, who translated the text and gives an introduction. The first publication in English of a selection of twenty-five of Duchamp's notes from the *Green Box*, relating to the conception of his large glass, *La Maree mise a nu*, familiarly known as *the Bride*. The sections were carefully chosen, but arranged in no particular order, reflecting their random appearance in the original green boxes. A very fine copy of the first book of the Readymade Press, which is scarce in itself, doubly so in that it is signed by both the author and translator.
24. (Duchamp, Marcel) Breton Andre.
Surrealist Intrusion in the Enchanter's Domain.
New York: D'Arcy Galleries, 1960. \$450
- Square octavo, (17.8cm x 17.8cm), 124 pages. Translated by Julien Levy and Claude Tarnaud. First edition of this catalogue of an exhibition at the D'Arcy Galleries directed by Duchamp and Breton, which was the site of a famous confrontation between Salvador Dali and other surrealists. A near fine example in publisher's original printed and embossed wrappers, designed by Duchamp. Schwarz 576. Naumann 8.7.

25. Eddy, Arthur Jerome.
Cubists and Post-Impressionism.
 Chicago: A.C. McClurg, 1914. \$1000
- Thick octavo, 245 pages. First edition of this important early commentary on the avant-garde in America, following on the heels of the Armory Show, at which Eddy was the second most prolific purchaser, closely following John Quinn. Eddy, a Chicago lawyer, was later to donate his substantial collection to the Art Institute of Chicago. With the bookplate of marine painter Clifford Ashley, author of 'Ashley's Book of Knots' to the front pastedown, otherwise a very good or better copy, illustrated throughout with color reproductions of artworks tipped-on to black pages. Some light mottling to the printed cloth spine. In the very scarce cardboard slipcase with splitting to slipcase edges and general wear. Slipcase with printed paper label. Overall, very scarce in this condition.
26. Ernst, Max.
with a monochrome etching signed by Max Ernst
Le Musee de l'homme, suite de La Peche au soleil levant.
 N.p.: Galerie Iolas and Max Ernst, (1965). \$1200
- Quarto (26x18.5cm), 54 pages. First edition, one of 200 numbered copies on marais pur fil with an original monochrome etching signed by the artist with two photographic plates and fifteen tipped-in color illustrations. Separate white linen covered boards that fit into matching slipcase. In publisher's original printed wrappers with an illustration by Dorothea Tanning.
27. Experiments in Art & Technology (designed by Billy Kluver, Julie Martin, Robert Rauschenberg).
Some More Beginnings. An Exhibition of Submitted Works Involving Technical Materials and Processes.
 New York: Experiments in Art & Technology, 1968. \$400
- Folio, 122 pages. First edition, one of 15,000 copies, but surprisingly scarce nonetheless. A profusely illustrated descriptive catalogue of entries for a 'New Technology in Art' extension of Pontus Hulten's landmark exhibition, The Machine, held at MOMA in 1968. The catalogue and the exhibition, received design advice from Hulten as well, but were primarily designed by Billy Kluver, Julie Martin and Robert Rauschenberg. Very slight edgewear, otherwise a very good to fine copy of a fragile and very scarce document of the interesection of computers (and other technologies) and the arts.
28. Fierat, Gerard Petrus.
with 27 original photographs
Le Monde Entier.
 Den Hague: Van Reekum Editie, 1979. \$1500
- Quarto-sized portfolio. Colophon page with 27 original prints by Fierat, mounted on 14 pages of card stock, plus an additional original photo pasted down on the publisher's box. First edition. While the colophon states that 100 copies of this portfolio were issued, it is believed that many fewer were finally assembled. Some glue staining from the pastedown colophon, otherwise a very good copy, in publisher's box.
29. Giedion, Sigfried.
inscribed by Giedion to Alvin Lustig
Railroad Comfort and Patent Furniture. reprinted from The Technology Review.
 (Cambridge): The Technology Review, 1945. \$500
- Quarto, 24 pages. First edition, of this essay which would eventually appear in his magnificent study, Mechanization Takes Command. Thoroughly illustrated in black and white. A few light waterspots to the front wrappers, otherwise a fine copy in publisher's wrappers as issued. Inscribed on the front wrapper by the author to designer Alvin Lustig. Scarce, and doubly so with this important association.
30. Graham, Dan.
Performance 1.
 New York: John Gibson, 1970. \$450

- Quarto, 34 pages. First edition of this documentation of Performance 1, first presented at New York University in December, 1970. The performance consisted of 13 distinct parts, which are documented here in this stapled, mimeographed publication. Some very light soiling to wrappers, otherwise very good.
31. *an artifact of surrealist pre-history*
Grandville, Jean-Jacques [pseud. of Jean-Ignace-Isidore Grandville] (1803-1847).
Cent Proverbes. Texte par Trois Tetes dans un Bonnet. Nouvelle edition, revue et augmentee pour le texte par M. Quitard.
Paris: Garniers Freres, n.d. (c.1865). \$2800
- Thick quarto, 551 pages. Later edition, revised and enlarged by Quitard, with fifty hand-colored wood engraved plates and numerous black and white wood engravings. In a contemporary gilt-stamped quarter red morroco binding with blind stamped red cloth-covered boards. As with his other juvenile books, Grandville has metamorphosed humans, animals and plants to illustrate the fanciful stories. A lovely copy of this significant work of 19th century French illustration.
32. (Groebli, Rene) Albert Ehrismann.
Magie der Schiene.
Zurich: Kubus-Verlag, (1949). \$1200
- Small quarto, unpaginated. First edition, one of 1000 numbered copies. Groebli's first book, "Magic of the Rail", a photographic essay on the power and motion of trains. Slight rubbing to the bottom of a few pages, otherwise a fine copy in publisher's photographic wrappers. Although not called for, this copy is signed by the author in green ink on the title page.
33. (Happenings) Reuben Gallery.
New Happenings at the Reuben Gallery.
New York: Reuben Gallery, circa 1960. \$600
- Folded flier. 7.5 x 14 inches. Announcement of upcoming happenings at the Reuben Gallery for the 1960-61 season, including Jim Dine's Car Crash, Robert Whitman's The American Moon, and additional works by Allan Kaprow, Red Grooms, Claes Oldenberg and George Brecht. Includes an attached response card soliciting donations to help pay for the happenings, and to gain admission to the events. With an image of Dine's Car Crash on the verso. Corner which likely contained the recipient's address clipped, some offsetting, otherwise a very good copy of this scarce early evidence of performance art.
34. *inscribed to Stravinsky, with two-page mss.*
James, Edward.
The Next Volume.
London: The James Press, 1939. \$1250
- Quarto, 89pp. Second, revised, edition of this volume of poems. Of a total of 412 copies, one of 400 numbered copies, this copy, however, is unnumbered. A presentation copy, inscribed by James to modernist composer Igor Stravinsky and his wife, "For Vera and Igor/with love from/Edward/August 1st 1952, with an unusual two-page holograph manuscript, "Slander Suite," to rear blanks: "The Jews were perfectly right in my opinion when they said, "An eye for a tooth and a tooth will not pass through the eye of a camel" or was it a needle?" -- and so on, mostly on the subject of "that awful woman," whom he has slandered as a schizophrenic. Rubbing to board edges, else near fine in three-quarter black leather and marbled paper-covered boards.
35. *John Quinn's Ubu*
Jarry, Alfred.
Ubu Enchaîné precede de Ubu roi.
Paris: La Revue Blanche, 1900. \$850
- Octavo, 244 pages. First edition of this installment of the Ubu mythos, Ubu Bound, preceded by the text of the inaugural volume of the great theatrical epic of the

militant absurd, Ubu Roi. A fine copy in publisher's printed wrappers, with a small violet owl stamped in the justification on the copyright page. Laid in is the lovely Jack B. Yeats bookplate of eminent American art collector John Quinn.

36. Jarry, Alfred.
Le moutardier du pape.
Saint-Amand: Imprimerie Brussiere, 1907. \$1000
- Quarto, 122 pages. First edition, one of only 170 copies. An "operette bouffe" published in the year of Jarry's death. Jarry's work, notably the Ubu plays, is arguably the dominant influence on twentieth century French theatre. Partially removed ex libris to front fly, sparse foxing to endpapers and to fore edge of pages, else near fine in publisher's illustrated wrappers.
- Marcel Jean to Arthur Cohen*
37. Jean, Marcel.
Histoire de la Peinture Surrealiste.
Paris : Editions du Seuil, 1959. \$450
- Oblong octavo, 382 pages. First edition of this, the first significant history of Surrealist painting by the surrealist author and artist. Itself something of a surrealist object, with mise-en-page by Pierre Faucheux. The black cloth-covered boards have printed paper paste-downs in the shape of doors, with text behind. The publisher's printed dust jacket has die-cut, door shaped panels which are folded open to reveal the color pastedowns behind. Some light wear to the top edge of the dust jacket, otherwise a near fine copy, inscribed on the half-title by the author to novelist, publisher and rare book dealer Arthur Cohen, "pour Arthur Cohen, en toute confraternite collectionneuse, l'amiti de, Marcel Jean."
38. Johnson, Ray / Living Theatre.
Living Theatre. Stein, Picasso, Eliot.
(New York): (Living Theatre), (1951). \$600
- Octavo, 16 unstapled pages. First edition, original program booklet, designed by Ray Johnson, for the initial season of works performed by Judith Malina and Julian Beck's Living Theatre, in their first performance space, the Cherry Lane Theatre (they had performed previously under the name Living Theater in their own apartment). Includes Malina's "Notes on a Solemn Play" for both Picasso's *Desire* and Eliot's *Sweeney Agonistes*, as well as a contribution by William Carlos Williams and a one-page response by John Cage to a request for a manifesto about music. Also included are cast biographies and production credits for the season's shows. In fine condition, with a design by Picasso on the front wrapper.
39. Jorn, Asger & Noel Arnaud.
La Langue Verte et la Cuite. Etude Gastrophonique sur la Marmythologie Musiculinaire.
(Paris): Jean-Jaques Pauvert Editeur, 1968. \$650
- Thick quarto, 343 pages. First edition. Bibliotheque d'Alexandrie, vol. III. Very good or better; light bumping and fading to extremities of binding, minor foxing to endpapers, otherwise clean and sound, in very good dust jacket with light wear to the extremities.
40. Kaprow, Alan.
Assemblage, Environments & Happenings.
New York: Abrams, 1966. \$600
- Thick, square quarto, 341 pages, printed on multiple stocks. The first edition of this most important document of this flowering of the arts in the 60's. A very good copy, bound in printed burlap, with the scarce, fragile and frankly ugly plastic dust jacket.

41. Kaprow, Allan.
Photo album. Moving. A Happening. Some Unused Houses in Different Parts of the City. On Each of Four Days, Old Furniture is Obtained, and is Pushed Through the Streets to the Houses. The Furniture is Installed.
 Chicago: Museum of Contemporary Art, 1967. \$350
- Small stapled octavo, 16 pages. First edition, dedicated to Milan Knizak. Photographed by Peter Moore. Some light toning to wrappers, otherwise a fine copy.
42. Kaprow, Allan.
Record II, For Roger Shattuck. A Happening. Breaking Big Rocks. Photographing Them. Silvering Big Rocks. Photographing Them. Scattering the Photos with No Explanation.
 Austin: The University of Texas, April 3,4, 1968. \$300
- Small stapled octavo, 8 pages. First edition. Eight pages of photographs of the title's happenings. Short closed tear and offsetting to the first page. Otherwise a fine copy.
43. Kaprow, Allan.
Days Off. A Calendar of Happenings.
 New York: Junior Council of the Museum of Modern Art, 1970. \$600
- Folio, unpaginated. First edition. Stapled in calendar form with a portrait of Kaprow by Peter Moore. Illustrated throughout with photos of 10 of Kaprow's happenings. This copy is signed 11 times - once on the cover, and once for each happening recorded. A near fine copy of this fragile item, with very little of the edgeware usually present on the newsprint wrappers.
44. (Latin American Avant-garde) Adán, Martín.
Twelve typescript sonnets, corrected and signed in ink, from Travesía de extramares (sonetos a Chopin).
 Lima, Peru: 1929-46. \$3500
- Two groups of signed typescripts, five and seven poems respectively, written between 1929 and 1946, and all first published in Travesía de Extramares (sonetos a Chopin) in 1950. All twelve typescripts are signed in ink, and a manuscript "title page" contains information that the work would be illustrated with Dibujos di Ricardo Gran. The seven poems (with two versions each of five of them) show significant difference with the poems in the edition edited by Ricardo Silva-Santisteban, and published in 1980 by Edubanco in Lima. The typescripts also include a number of epigrams which are not included in the final publication, by figures including Shakespeare, Machado, Hebbel, Zorrilla, Nodier, Villon and El Arcipreste de Hita. Martín Adán (1908-1984) is, alongside Cesar Vallejo, the outstanding contributor to Peru's Vanguardia tradition. He is perhaps best known for his first novel, La casa de carton, published when he was twenty years old. Mario Vargas Llosa considered Adán's novel a better representation of Peruvian reality than the highly acclaimed El mundo es ancho y ajeno (Broad and Alien is the World , 1945), by Ciro Alegría. There is some foxing throughout to the typescripts, but in all cases the typed texts and holograph corrections and signatures are clear and legible.
45. (Latin American Avant-garde) Read, Herbert. (Emilio A Westphalen, translator).
Five page corrected typescript. "Declaracion de Herbert Read en el debate organizado por la 'Asociacion Internacional de artistas' sobre aspectos del Surrealismo. (Conway Hall, Londres, 23 de junio de 1936)."
 Lima, Peru: 1936. \$1200
- Five page typescript draft of a translation of the declaration read by read at a debate held at Conway Hall, London in June of 1936. The event was organized to coincide with the 1936 International Surrealist Exhibition in London. The debate pitted the Surrealists, led by Read, Henry Moore and Hugh Sykes Davies, against the Stalinist-dominated Association of International Artists (AIA). Read explained the political beliefs of the Surrealists in England. He said, "The Surrealist is naturally a Marxian socialist and generally claims that he is a more consistent Communist than many who submit to all manner of compromise with the aesthetic culture and moral conventions of capitalism." Read, Henry Moore and Hugh Sykes Davieshe trio went on to attack

the "Socialist Realist" school championed by the Stalin regime as bourgeois. They were ferociously denounced in return as "Trotskyite anarchists, individualist capitalists." Westphalen's translation, was to appear in his literary periodical *Las Morades*, and this is presumed to be a draft in preparation for that publication. With a handful of small holograph corrections, and with "Traducido del ingles par Westphalen -" in ink at the bottom of the final page in Westphalen's hand. Some darkening and a bit of foxing, otherwise in very good condition. A fine piece of evidence o the migration of Surrealist thought from Europe to Latin America, in the context of Surrealism's incursion into England.

46. Le Corbusier.
Des Canons, Des Munitions? Merci! Des Logis... S.V.P.
 Boulogne: L'Architecture d'Aujourd'hui, 1938. \$1450
- Oblong quarto, 147 pages. First edition of Le Corbusier's guide to the Pavillon des Temps Nouveaux at the Paris Exhibition of 1937. A publication of the Congres Internationaux d'Architecture Moderne (CIAM). Edgewear to decorated paper covered boards, previous owner's name to front blanks, otherwise a very good copy.
- inscribed to Moholy-Nagy*
47. Malespine, Emile. (Moholy-Nagy).
Mon Ane, a les quatre pieds blancs.
 Lyon: Les Editions du Fleuve, 1926. \$650
- Octavo, 88 pages. First edition, of this book of poetry by the publisher of *Manometre* and author. A very good, uncut copy, in publisher's printed wrappers. Inscribed by the author, "A Moholy-Nagy, tres amicalement, Lyon 7/7 '26, Malespine." A nice association.
48. Man Ray.
La photographie n'est pas l'art. 12 photographies avant-propos de André Breton.
 Paris: Guy Levi Mano, 1937. \$1600
- Octavo, 4 pages. plus 12 photographic plates by Man Ray and a colophon leaf. Unsewn, as issued, in original printed blue wrappers, but lacking the black die-cut outer wrapper. Slight discoloration and very light wear to the edges of wrappers, otherwise a very good or better copy.
49. (Marc, Franz & Gramatte, Walter.) Przygode, Wolf, editor.
Buch der Toten. Herausgegeben von Wolf Przygode.
 Munich: Erster Sonderdruck der Dichtung Roland-Verlag, 1919. \$8000
- Large quarto, 83 pages. First edition, number XVII of 25 copies on hand made rag, with the original artwork printed on Japan paper. From a total edition of 1525 copies. An important German expressionist work, with texts by Georg Trakl, Ernst Stadler, Peter Baum, Gustav Sack and others, and illustrated with an original signed and numbered etching by Walter Gramatte entitled, "Aufschrei". One of only twenty five copies printed for the artist for this deluxe edition of the book. The second artwork in the book is an original woodcut by Franz Marc, signed in the block by Marc and originally printed in an edition of 10 copies only by Marc in 1912. This one was printed by Heinrich Campendonk, Marc's companion in the *Blaue Reiter*, in an edition of 25 copies only for this publication. Internally a fine copy, with only minor rubbing to the extremities of the vellum backed black paper-covered boards. A beautiful production and a scarce book.
- 1/30 copies, signed by Cesar Moro*
50. Moro, Cesar (Paalen, Wolfgang).
Le Chateau de Grisou.
 Mexico, D.F.: Editions Tigrondine, 1943. \$2600
- Octavo, 70 pages. First edition, one of 30 copies from a total edition of 255, with an original two-colored variotype frontispiece by Wolfgang Paalen, signed and numbered in pencil. Printed throughout in two colors on *Chine Ancien*. A fine, substantially uncut copy, of this scarce Latin American Surrealist livre d'artiste, in

publisher's printed pink wrappers. Additionally signed by Moro in the year of publication.

51. (Pataphysiques) Shattuck, Roger.
Au Seuil de la Pataphysiques. (On the threshold of Pataphysics).
Paris: College de Pataphysiques, (1963). \$400
- Octavo, 89 pages. First edition, number 148 of 199 copies of this text by Shattuck, here reproduced in eight languages, including French, German, English and Chinese. Illustrated throughout with photographs and line drawings. The work is dated "XC", indicating the ninetieth anniversary of the birth of Alfred Jarry. Some light wear and very light soiling, but altogether a very good copy.
52. (Picasso, Pablo) Aragon, Louis.
Aragon's first book
Feu de joie. avec un dessin de Pablo Picasso.
Paris: Au Sans Pareil, 1920. \$850
- Octavo, unpaginated. First edition of the first book by this towering figure, poems in a dadaist vein. Of a total edition of 1070, one of 1000 numbered copies on vergé bouffant. Illustrated with a drawing by Picasso. Some wear to extremeties, overall very good or better in publisher's spine-tanned printed wrappers. A most presentable copy of this scarce and fragile title.
53. Rauschenberg, Robert.
Rauschenberg's first etching
Untitled etching. (Giraffes)
(c. 1949). \$75,000
- 33 x 45cm, 22.5 x 30.3cm printed area. Drypoint etching on cream wove paper, depicting several stylized giraffes amidst trees and tall grass. In addition to the drypoint, Rauschenberg employs strips of burlap, soaked in acid and laid on the plate, creating a highly textured surface. The effect hints at the overlay process for which he was to become famous. The giraffe motif was used again recently in work in the 1990's.
- Signed "RAUSCHENBERG" in the plate and additionally inscribed in pencil on the bottom edge, "My Love to HAZEL, Rauschenberg". Hazel was Hazel Larsen Archer, the artist's photography teacher at Black Mountain College and a close friend during this era. Rauschenberg and Larsen Archer continued to correspond until she passed away in 2001.
- The print was executed in late 1949, while Rauschenberg and his wife Susan Weil were studying together at the Art Students League in New York City. The print is among his very earliest, the only others in this period being the blue print work. David White, archivist for the Rauschenberg Studio, has designated the print as 49.005, with the 49.001 - 49.004 being the blue prints. White has stated that there is no priority definitely established for this etching relative to the blue prints, but in his estimate the blue prints were executed afterwards. In either case, this print is Rauschenberg's first etching, and among his earliest prints.
- Provenance: Given by the artist to Hazel Larsen Archer (1926-2001). Purchased from the estate of Hazel Larsen Archer 2003.
- Note: not in Minneapolis Institute of Arts, Robert Rauschenberg Prints 1948-70.
54. Reinhardt, Ad
A collection of 40 postcards
c. 1955-1958. \$40,000
- 40 postcards (each approximately 3x5"), containing original drawings, calligraphed notes, collages and playful texts, executed in the mid-fifties and sent to a friend. Reinhardt's work as a painter, teacher and polemicist made him a major figure of the

last century and an artist whose ideas helped set the stage for Minimal and Post-Minimal art in the decades to follow. These postcards are by turn hieroglyphic experiments, poems, or small but fully-realized paintings with collage elements. Much more than a small archive of correspondence, this collection is a broad sample of a unique strain of Reinhardt's artistic output. The cards were gifts to a close friend, a young member of the circle of artists and poets working in New York's Greenwich Village in the 1950's. It was during this period that Reinhardt investigated Eastern thought, originally introduced to him by the poet, Trappist monk and Buddhist, Thomas Merton. In some cards, the calligraphy exhibits the influence of eastern or oriental design, the words manifested as elaborate patterns. Although known as a thoroughly serious thinker, trained in classical art history and philosophy, Reinhardt shows something of a lighter side in these small works and writings. A rare opportunity to purchase a very personal archive which illustrates the mind at work of a giant of American art in the 20th century.

55. Roche, Juliette.
Demi Cercle.
 Paris: Editions "La Cible", 1920. \$1000
- Large quarto, 46 pages. First edition, one of 500 numbered copies. A collection of remarkable calligraphic poems written between 1913 and 1920, mostly in New York where Juliette Roche stayed with her husband Albert Gleizes from 1915 until 1919. During this period the couple became friends with Marcel Duchamp, who introduced them to the Arensberg group. A very good copy in brownish gray printed stiff wrappers with original woodcut.
56. (Sannes, Sanne) Hugo Claus.
Oog om oog.
 Amsterdam: De Bezige Bij, (1964). \$1500
- Tall quarto, (96 pages). First edition of the photographer's first book. Illustrated throughout with Sannes' black and white photos, mostly of nudes. Slight dusting, otherwise a fine copy in publisher's photo-illustrated boards.
57. (Schwitters, Kurt.) Vischer, Melchior.
Sekunde Durch Hirn. Ein unheimlich schnell rotierender Roman. Die Silbergaul, band 59-61
 Leipzig: Paul Steegman Verlag, 1920. \$1500
- Octavo, 49pp. First edition, one of three thousand copies. With the wonderful Dada cover design by Kurt Schwitters. A near fine copy, in publisher's original wrappers.
58. Spoerri, Daniel (Kaprow, Allan) .
The Green Gallery Invites You to Visit, Daniel Spoerri's Room No. 631 at the Chelsea Hotel.
 New York: The Green Gallery, 1965. \$250
- Folded broadsheet, 21.25 x 10.25 inches. Photographs by Peter Moore. First edition of this announcement, with an essay by Kaprow, dated 2/19/65. From the essay, "I suggested that Spoerri invite the public to see his room, as it is being lived in, not as a memento or shrine. It was in line with his own intentions. I was convinced that his work would never appear as meaningfully again. By agreeing, he has contributed to the death of the art gallery and museums. This death will take time, but meanwhile, the world has become endlessly available."
59. Sutnar, Ladislav & Oldrich Stary, editors.
Nejmensi dum. (Minimum House)
 Prague: Svaz ceskoslovenskeho dila, 1931. \$3400
- With an introduction by Oldrich Stary and Karel Herain. Quarto, 40 pages. First edition of this publication outlining 18 proposals for small row houses and single family houses.

- Designed throughout by Ladislav Sutnar and illustrated with architectural sketches and plans. The plans were judged in a competition by Svaz ceskoslovenskeho dila (Czechoslovak Union). A year later, Karl Teige wrote Nejmensi Byt (Minimum Flat), which addressed the need for small apartments. A very good copy in very lightly soiled wrappers, designed by Sutnar.
60. Taut, Bruno. (designed by Johannes Molzahn).
Bauen der Neue Wohnbau.
 Leipzig und Berlin: Verlag Klinkhardt & Biermann, 1927. \$425
- Small quarto, 75 pages. First edition of this work by the leader of the 'New Objective' group of architects. Illustrated with black and white photographs and line drawings of housing and housing projects. Designed throughout by Johannes Molzahn, who designed several of Taut's publications, and was later appointed to teach at the Institute of Design in Chicago and at the New School for Social Research in New York. Some light wear to the spine of the publisher's printed black wrappers, otherwise a very good copy.
61. *"my paintbrush is a rocket"*
 Van der Elsen, Ed & Jan Vrijman (Appel, Karel).
Group of vintage performance photographs of Karel Appel.
 1962. \$16,000
- Eight vintage silver gelatin photographs taken by Ed van der Elsen during the filming of Jan Vrijman's "Musique Barbara van Karel Appel" in 1962. Each print 30.4 cm x 24 cm, stamped on the rear with van der Elsen's stamp: "Photo and copyright Ed van der Elsen Koningsstr. 5 Amsterdam telephone 37209 (020)". All eight photographs were later reproduced in the liner notes to the record album "Musique Barbara van Karel Appel" published by the Int. Publishing Company Ltd. The World's Window, Baarn, The Netherlands, 1963. The original record album is also present here, measuring 32 x 33 cm, with a 26 page booklet plus a pocket that contains the original LP with the (anti) music that was recorded while shooting the film. With an introduction by Jan Vrijman and photographs by Ed van der Elsen. The notes also contain short biographies of Appel, Vrijman and van der Elsen. The original paper over boards reproduces two Van der Elsen photographs. The album is complete with the original signed lithograph by Karel Appel. The wrappers that contain the lithograph prints: "it is strictly forbidden to sell this litho separately from the album MUSIQUE BARBARE." Also included is a copy of Jan Vrijman's De Werkelijkheid van Karel Appel. (Amsterdam: de Bezige Bij, 1962). Small octavo, 100 pages, with 24 photographic illustrations by Van der Elsen. First edition. In publisher's stiff illustrated wrappers. Five of the photographs vintage photographs included in this group are also reproduced in this book. Altogether a very complete record of this performance by Appel.
62. Venturi, Robert; Brown, Denise Scott and Izenour, Steven.
Learning From Las Vegas.
 Cambridge/London: The MIT Press, (1972). \$3500
- Quarto, illustrated. First edition of this justifiable cult classic for a generation of architects and students. A near fine copy in publisher's dark green cloth with photograph tipped onto front cover. With a good only copy of the scarce publisher's printed glassine jacket, this one chipped and torn with a few small pieces lacking.
63. Warhol, Andy.
Andy Warhol's Index Book.
 New York: Random House, 1967. \$800
- Quarto, unpaginated. First wrapped edition of Warhol's playful pop-up work with soup cans, Chelsea girls, magic castles, the Velvet Underground, acid tabs and more. All pop ups and inserts intact, with the balloon present but perished between the pages as usual. Only very light rubbing to the printed silver stiff wrappers, otherwise a very good copy. (Roth 101).

64. Warhol, Andy.
Andy Warhol's Index Book.
 New York: Random House, 1967. \$1200
- Quarto, unpaginated. First edition of Warhol's playful pop-up work with soup cans, Chelsea girls, magic castles, the Velvet Underground, acid tabs and more. All pop ups and inserts intact, with the balloon perished as usual. Overall a very good copy in cloth, with the silver Brillo illustrated boards and the Rowlux 3-D lamination. (Roth 101)
65. *an early Illiazd, signed by Terent'ev*
 (Zdanevich, Il'ia). Terent'ev, Igor
Traktat o sploshnom neprilichii (Treatise on Total Obscenity).
 [Tiflis: 41 degrees, 1919-20]. \$6500
- Octavo, 21.8x16.9cm, 15 pages. First edition, one of approximately 250 copies. Designed throughout by Zdanevitch, as were all publications of 41 degrees. Zdanevitch had returned to the Caucasus in 1916 from Petrograd, and there, along with the poets Kruchenykh and Terent'ev, founded 41 degrees and published 21 issues of the magazine by the same name. Zdanevitch began issuing books under the imprint in 1919. He also founded a nightclub while in Tiflis, called the Fantastic Tavern, where poetry readings and events were held. Publisher's original brown printed wrappers with letterpress design by Illiazd, and with letterpress designs throughout. This copy signed by Terent'ev on the front wrapper. A very good or better copy with only the lightest penny-size water stain to the front wrapper, and some professional and discreet paper restoration to the edges of the front cover. (Rowell & Wye #255; Centre Georges Pompidou 1978, page 110. also see Isselbacher, pages 23-24).
66. (Zdanevich, Il'ia). Terent'ev, Igor
Fakt (Fact).
 [Tiflis: 41 degrees, 1919-20]. \$8000
- Octavo, 17.3 x 13.7cm, 30 pages. First edition, one of approximately 250 copies. Designed throughout by Zdanevitch, as were all publications of 41 degrees, Zdanevitch began issuing books under the imprint in 1919, having issued previously his magazine with the name of the publishing house.. Publisher's original brown printed wrappers with letterpress design by Illiazd, and with letterpress designs throughout the interior, which is printed on pink paper. This copy signed by Terent'ev on the front wrapper. A very good copy with very light water staining to the bottom edge of the front wrapper. (Rowell & Wye #252; Centre Georges Pompidou 1978, page 109. also see Isselbacher, pages 23-24).

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