

**don lindgren, bookseller**

535 dean street, #408
brooklyn, ny 11217

p: 718.290.5014

don@conceptbooks.com
www.conceptbooks.com

Summer '05 Miscellany – part II

Here's the second part of my summer list of books in the arts, architecture, literature, and ideas - all works of the second half of the 20th century. As before, the books are arranged in chronological order by decade, just to mix it up a bit.

All books are offered subject to prior sale. Books may be returned within 10 days; please notify us in advance if you would like to return an item. Postage: \$6.00 priority mail within the continental US, but destination and/or weight may incur more. We accept Visa and MasterCard via phone or fax; checks drawn in U.S. dollars; international money orders in U.S. dollars. Institutions can be billed to meet their needs. New York residents pay an additional 8.25% sales tax.

1950's

10 vintage Black Mountain photographs

52. Larsen, Hazel-Frieda (Archer).

5 Photographers.

Black Mountain North Carolina: Black Mountain College, (1949-50).

\$5000

Quarto. First edition. One of a stated edition of 25 copies. With 6 pages of text and 10 vintage silver gelatin photographs. A book of essays and original photographs from four students at Black Mountain College and their teacher, Hazel-Frieda Larsen (Archer). The other contributors are Andrew F. Oates, Jr., Vernon Phillips, Stanley Vanderbeek, and Nick Cernovich. *5 Photographers* was conceived as the initial issue of a magazine of photography, with this first issue dedicated to "Photography at Black Mountain College". There are two essays by Larsen and one each by the other contributors. Photography was first offered as a course of study at Black Mountain in 1949, with Larsen as the instructor, and Black Mountain was the first college in America to offer photography as fine art degree. While Larsen's preface states an edition of 25, it is unclear how many were ever assembled, and it is likely that the final number was less than ten. There is some variation in the photographs contributed to each copy, and significant variation in the nature and in some cases the quality of the prints. In this copy, several photographs are signed by the photographers. Extremely scarce, we are aware of only one other complete copy in a private collection. The Martin Duberman Collection, at the North Carolina State Archives, contains only photocopies of some individual pages. [Harris, *The Arts at Black Mountain College*; Katz, *Black Mountain College - Experiment in Art*].



53. Rolin, Jean.

Drogues de Police.

Paris: Librairie Plon, (1950).

\$100

Octavo, 304 pages. 2nd thousand "2e mille". An important early work on the ethics of the use of drugs by police, including the use of drugs such as barbiturates, amphetamines, and sodium pentathol to obtain confessions. A very good copy, in publisher's original printed wrappers. [Maggs, *Phantastica* 245].

54. (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.

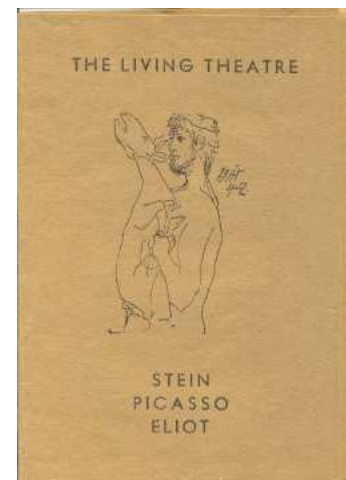
55. (Johnson, Ray / Living Theatre).

Living Theatre. Stein, Picasso, Eliot.

(New York): (Living Theatre), (1951).

\$600

Octavo, 16 unstapled pages. First edition, original program booklet 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 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. This and other early Living Theatre printed materials were designed by Ray Johnson. In fine condition, with a design by Picasso on the front wrapper.



inscribed by the great designer

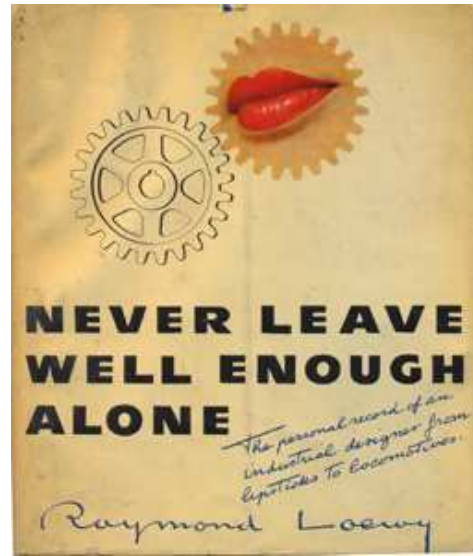
56. **Loewy, Raymond.**

Never Leave Well Enough Alone.

("The personal record of an industrial designer from lipsticks to locomotives").

New York: Simon & Schuster, 1951. \$700

Squarish thick octavo, 377 pages. First edition, profusely illustrated with b/w photos, drawings and diagrams. Designed throughout by Loewy, his first foray into typography and book design. Some light flaking to the lacquer spine treatment as usual, otherwise a very good copy. Dust jacket with some spine darkening and a bit of edgewear, reinforced at jacket joints by previous owner. Still overall a very attractive copy of a book rarely found in presentable condition. Inscribed by the author, "To Lillian and Hubie - affectionately, Raymond, March 20 -51".



with the original watercolor design for the wrapper

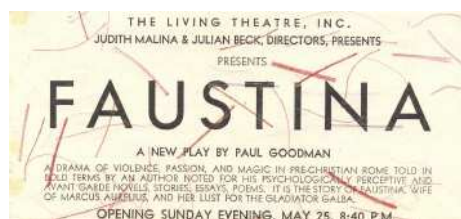
57. **(Black Mountain College) Olson, Charles.**

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 Nick 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 in a thick black marker. With an original painting, watercolor and gold ink (21.5x35cm), by 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. [Harris, *The Arts at Black Mountain College*, Katz, *Black Mountain College - Experiment in Art*].



58. **(Living Theatre) Goodman, Paul (Malina, Judith & Julian Beck, Directors).**

Faustina.

(New York): Living Theatre, (1952).

\$300

Folded broadside. First edition, original program announcement for the final work presented during the initial season of works performed by Judith Malina and Julian Beck's Living Theatre. Other works performed in that first series included Gertude Stein's Ladies' Voices, Picasso's Desire, and Eliot's Sweeney Agonistes. In fine condition on a fine Japanese paper.

59. (Duchamp, Marcel) Lebel, Robert.

Le Soleil Noir. Positions. Premier Bilan de l'Art Actuel, 1937-53. Illustre de 300 photographies dont plusieurs en couleurs, établi dans une perspective internationale.

Paris: Le Soleil Noir, 1953.

\$150

Large octavo, 350 pages. A global survey of contemporary art in 1953. With contributions by Robert Lebel, Patrick Waldberg, Michel Tapie, George Duthuit and others. Illustrated throughout, and with a full page illustration of Duchamp's *Temoins Oculiste* (1920). Text a bit shaken, and with a few pages showing water stains. Bound in pink plastic-backed boards, with a yellow printed paste-down. Overall near very good.

60. Beckett, Samuel.

Waiting for Godot. Tragicomedy in 2 acts.

New York: Grove Press, 1954.

\$700

Tall octavo, 60 pages. First US edition, and first English language edition of the greatest play of the twentieth century. Designed by Marshall Lee. Cyril Connolly, in the introduction to an exhibition celebrating his 'One Hundred Key Books of the Modern Movement', states that he would have included *Godot*, if only it had been published before his book was written. In lightly dusty black cloth boards. Previous owner's name crudely erased from red endpapers, otherwise a very good copy. Lacking the dust jacket.

**61. (Lustig, Alvin).**

Industrial Design. 2.

New York: Whitney Publications, Inc., 1954.

Quarto, 136 pages. First edition, illustrated throughout and printed on different stocks, one fold out page, with articles by Georg Nelson: Design as Communication, John Pile: The Black Box, Stanley Wellisz: The Designer's Stake in the Changing American Market, Ladislav Sutnar: Shapes of Identifiers. Design historian Steven Heller wrote, "Lustig is known for his expertise in virtually all the design disciplines, which he seamlessly integrated into his life. He designed record albums, magazines (notably the format and some covers of Industrial Design), advertisements, commercial catalogs, annual reports and office spaces and textiles." Wrappers and page design throughout by Alvin Lustig, who was the Art Director for the initial three issues of this magazine. Some light wear to the wrappers and a bit of must, otherwise a very good copy.

62. Kandinsky, Wassily.

Punkt und Linie zu Fläche.

Bern: Benteli Verlag, 1955.

\$140

Octavo, 210 pages. Third edition of Kandinsky's seminal text, originally published in 1926, and issued here with an afterward by Max Bill. Illustrated throughout with Kandinsky's line drawings and wood blocks. A very good copy in publisher's printed wrappers. [Spalek, *German Expressionism* 2711].



63. Klee, Paul.

Das Bildnerische Denken Schriften Zur form - und Gestaltungslehre.
Basel: Benno Schwabe & Co., 1956. \$250

Herausgegeben und bearbeitet von Juerg Spiller. Oblong octavo, 540 pages. With over 1200 illustrations. First edition of Klee's most important work on art theory. In publisher's black varnished boards, with yellow backed spine. Some soiling to yellow spine cloth, some light soiling to text block edges, otherwise very good. [Spalek, *German Expressionism* 3033].

**64. Mekas, Jonas ed. (Maciunas, George - designer).**

Film Culture. nos. 1-79 (complete).
New York: 1955-96.

\$4500

Various sizes, octavo and quarto. First editions, illustrated with photographs, a complete set of this important experimental film magazine. Includes special issues on Stan Brakhage, D.W. Griffith, Andy Warhol, Leni Riefenstahl and Maya Deren. Contributors include Orson Wells, Hans Richter, Erich von Stroheim, Lotte Eisner, Joseph von Sternberg, Luis Bunuel, Jean-Luc Godard, Michael Antonioni, Anais Nin, and others. Many issues were designed by "Mr. Fluxus" George Maciunas, including the Stan Brakhage, Andy Warhol and Kulseshov issues, as well as the tabloid format Expanded Arts issue. A few small ownership stamps to a few volumes, otherwise very good condition throughout, with all issues original and no issues in facsimile. [Sitney, *A Film Culture Reader*; Williams & Noel, *Mr. Fluxus*; Hendricks, *Fluxus Codex*].

65. Mills, C. Wright.

The Power Elite.
New York: Oxford University Press, 1956.

\$120

Octavo, 423 pages. First edition of this examination of the rich, famous and powerful at mid-century - a group Mills maintains is in control and irresponsible [one wonders when in human history this was no the case]. From the author of *White Collar*. A near fine copy in publisher's black cloth, with a very slightly edgeworn but otherwise very good dust jacket, with a handsome design by Strimlans.



66. (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 an almost very good copy, with light edgewear and darkening. Scarce.

inscribed by Dali

67. Dali, Salvador.

Dali on Modern Art. The cuckolds of modern art.
New York: Dial Press, 1957.

\$600

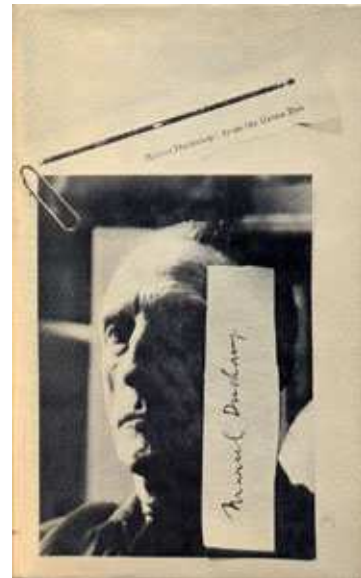
Translated by Haakon M. Chevalier. Large octavo, 157 pages. First edition of this bilingual attack on modern art. Text in English (printed on white stock), and green stock (the original French). Some offsetting to free front endpapers, otherwise very good. In a slightly edgeworn, but near very good dust jacket. Boldly inscribed by Dali, "To Gene Galvin, Dali, 1963" on a preliminary.

signed by Duchamp and Hamilton

68. 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 25 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.



69. **(Duchamp, Marcel) Lebel, Robert.**

Le Liens et Ruptures, Premiers Essais, Le Cubisme, Le Nus Descendant un Escalier. - from Le Surrealisme Meme 3.
Paris: Pauvert, 1957. \$90

Oblong octavo, 96 pages. First edition of this surrealist periodical edited by Breton. Containing a ten page article on Duchamp, illustrated. Other contributors include Andre Breton, Octavio Paz, E.L.T. Mesens, and Joyce Mansour. Some light wear to the edges of pink printed wrappers, otherwise a very good copy.

70. **Lacan, Jacques.**

The Insistence of the letter in the unconscious. from Yale French Studies 36-37 (double issue on Structuralism).
New Haven: Yale French Studies, (1957). \$90

Two items: Octavo offprint, 35 pages. First edition thus. Translation of a lecture given May 9, 1957 at the Sorbonne, Paris. Light fading to the publisher's wrappers, otherwise a very good copy. With: Jan Miel. "Jacques Lacan and the Structure of the Unconscious". Octavo offprint, 10 pages, from the same issue of YFS. Very good condition.

71. **Kerouac, Jack.**

The Dharma Bums.
New York: Viking Press, 1958. \$500

Octavo, 244 pages. First edition of Kerouac's fourth novel, a semi-autobiographical account of his journeys in North Carolina and on the West Coast, and a record of Kerouac's early encounters with Buddhism. The character Japhy Ryder was based on poet Gary Snyder. Previous owner's blind stamp to free front end paper, otherwise a very good copy in publisher's black cloth. In a lightly edgeworn, tape reinforced dust jacket, designed by Bill English.

72. **Push Pin Studios (Glaser, Milton & Seymour Chwast & Edward Sorel).**

The Push Pin Monthly Graphic. 6 issues: nos. 14-17, 25,26.
New York: Push Pin Studios, 1958-60. \$300

Folded broadsheet. Approximately 8 pages each. First editions. Six various early issues of the scarce design periodical published by the Push Pin Studios. The Push Pin Graphic, which in these early issues was named the Monthly Graphic, ran for a total of 86 issues from 1957-1980. These early issues were published on frail newsprint, and as a result, very few examples remain. In *The Push Pin Graphic: A Quarter Century of Innovative Design and Illustration*, (Chronicle 2001), the examples photographed are chipped and brittle, as are these issues. With chips and tears along all edges, but substantially present. Early issues are very rare in any condition.

1960's

73. (Duchamp, Marcel) Kunstgewerbemuseum, Zurich.

Dokumentation Marcel Duchamp.

Zurich: Kunstgewerbemuseum, 1960.

\$50

Oblong octavo, 40 pages. First edition of this illustrated catalogue, with texts by Hans Fischli, Max Bill, Serge Stauffer and Duchamp himself. Includes an extensive timeline of Duchamp's activities through 1960. Some light soiling to the printed paper wrappers, otherwise a very good copy.

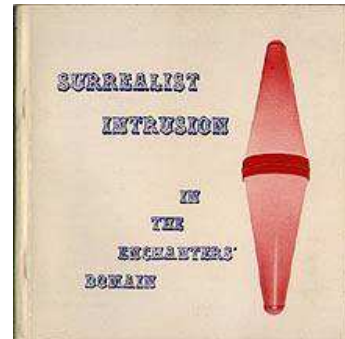
74. (Duchamp, Marcel) Breton Andre.

Surrealist Intrusion in the Enchanter's Domain.

New York: D'Arcy Galleries, 1960.

\$350

Square octavo, (17.8cm x 17.8cm), 124 pages. Translated by Julien Levy and Claude Tarnaud. First edition of this catalogue of an exhibition directed by Duchamp and Breton at the D'Arcy Galleries 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, with an original multiple designed by Duchamp. [Schwarz 576, Naumann 8.7].



75. (Kaprow, Allan; Jim Dine, et al.) Reuben Gallery.

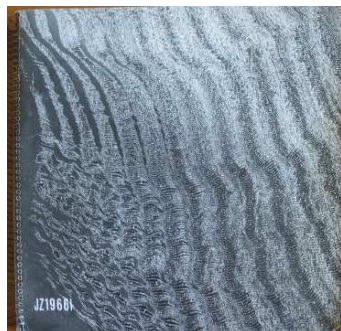
New Happenings at the Reuben Gallery.

New York: Reuben Gallery, circa 1960.

\$500

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 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 early evidence of performance art.



#76

76. Zvilna, Jekabs (1914-1997).

JZ1960 & JZ19661.

Produced by the artist. 1960.

\$1200

Two volumes, squarish spiral-bound quartos, unpaginated. Each of these volumes is composed of original photographs, printed on different stocks, and in some cases with cut-out sections. The record of two years of work by the Latvian scientist, graphic designer, and photographer, a member of the Royal Canadian Academy of Arts. Zvilna used photography to record his investigations of the structural formation of a visual language. The subject matter of the photographs appears to include plant forms, crystals, fluid dynamics and other naturally created, complex morphologies. Zvilna received a retrospective exhibition at the Latvian Museum of Photography in 2004.

Some water damaged to a few pages of the second volumes only. Still most of these rare photos are unaffected, and the two volumes are overall near very good. Inscribed in 1961 by Zvilna to Gyorgy Kepes, whose quote, "In its evolution, science approaches art" is the only text in either volume. Very rare.

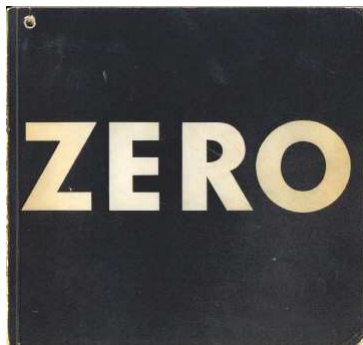
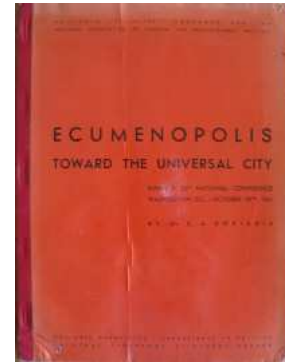
77. Doxiadis, C.A.

Ecumenopolis, Toward the Universal City.

Athens: Doxiadis Associates, 1961.

\$250

Greece: Doxiadis Associates, 1961. Quarto, 185 pages. First edition of this report, originally presented at the National Association of Housing and Redevelopment Officials in Washington, 1961. Doxiadis' system of Ekistics, projected a universal city, covering the globe as a single entity, an 'Ekumenopolis'. Illustrated throughout with drawings, diagrams and graphs. Some creasing to original orange-printed wrappers. Cloth backstrip torn at foot, otherwise a very good copy of a scarce document.

**78. (Group Zero) Mack, Heinz & Otto Piene.**

Zero, vol. 3.

Dusseldorf: Heinz Mack / Otto Piene, [1961].

\$850

Oblong octavo, unpaginated. The final and by far most elaborate of the three issues of Zero, the periodical expression of the Dusseldorf-based *Zero Gruppe*. This final issue, focused on the relationship between nature, man and technology, includes work by Yves Klein, Jean Tinguely, Arman, Daniel Spoerri and the editors, Mack and Piene. Texts in German, French and English.

A design for the issue was originally submitted by Klein, and while it was rejected, one element was used. In each volume, the final page of an essay was burned. Spoerri had included a sunflower seed and a match on the final page as an act of pyromaniac potentiality, but the match and seed are lacking in the present copy as it is in most. Some light wear to edges, otherwise a very good copy. [Mack & Piene, *Zero*].

79. Kerouac, Jack.

Big Sur.

New York: Farrar Strauss & Cudahy, (1962).

\$250

Octavo, 241 pages. First edition of this autobiographical novel, picking up where Kerouac retreats to Lawrence Ferlinghetti's cabin at Big Sur. Perhaps the last work of Kerouac's with real force. Very good in blue paper-covered boards over black cloth. Some modest darkening to spine of unclipped dust jacket, and a crease mark across the top panel of same, otherwise a very good copy.

80. (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.

81. Brakhage, Stan. (David Meltzer).

Five typed letters signed, dated 1963 - 1965. 1963-1973. \$1800

Five typed letters signed, each single spaced and lengthy, addressed to San Francisco poet David Meltzer. Topics include work on Brakhage's *Mothlight*, which he calls the "first true film collage", and completion of his *Metaphors on Vision*, his epic *Dog Man Star*, a party at Robert Creeley's house, etc. One letter includes a small piece of 8mm film, with Brakhage's handwritten text, "This is a piece of your window - some of it is in "Song 7"... the rest, as this was put in a MOLD CHAMBER, for organic patterns (the red of it) then painted, treated with a special varnish, etc. and used in "Song 14". Another letter includes a small collage on cardboard, signed "Love from Jane (Stan's wife) & all". In the final letter, Brakhage, complains of headaches and then spews vitriol at length, angry at himself for falling for "movements", He attacks his own *Metaphors of Vision*, as well as the periodical *Film Culture*. Five typed, addressed envelopes are present as well. In addition, a folder containing a small convolute of material related to the transfer of Brakhage's archive to Northwestern University is included. The folder contains; one typed signed letter, dated 1973, from Brakhage to the agent selling the archive, as well as annotated copies of the inventory list of the archive, a printed catalogue for Brakhage films and other miscellaneous paperwork. Altogether, a revealing group of documents.



82. (Duchamp, Marcel) Hopps, Walter, Ulf Linde, Schwarz, Arturo.

Marcel Duchamp. Ready-Mades, etc. Milan: Galleria Schwarz, 1964.

\$400

Large quarto, 96 pages. First regular edition of this catalogue of Duchamp's one-man show at Galleria Schwarz in Milan. Illustrated throughout in black and white and color. This copy contains the original 4 page prospectus for the deluxe edition of the book, as well as an illustrated, two-color paper insert printed on pink stock. Some light wear to extremities of the dust jacket, otherwise a very good copy, with endpapers, cloth binding decoration and original dust jacket, all after designs by Duchamp.

83. (Fluxus) Maciunas, George.

TDR Tulane Drama Review, vol. 10 #2 (the Fluxus issue).
New Orleans: Tulane Drama Review, 1965.

\$200

Small octavo, 244 pages. Contributions by John Cage, Allan Kaprow, La Monte Young, Claes Oldenberg, Robert Whitman, Jackson Mac Low, Dick Higgins, Yvonne Rainer, and Robert Morris. Cover and "Fluxus fold-out" designed by George Maciunas. A fine copy. [Hendricks; Williams].

84. (Massin) Ionesco, Eugene.

The Bald Soprano. anti-play, followed by an unpublished scene.
Translated by Donald A. Allen. Typographical interpretations by
Massin and photographic interpretations by Henry Cohen.
New York: Grove Press, 1965. \$200

Quarto, unpaginated. First English language edition of this typographic interpretation of Ionesco's first dramatic work, the point of origin of absurdist theatre. Designed throughout by experimental typographer Massin, who was also responsible for the design of Raymond Queneau's *Cent mille milliards de poemes*, in which each line of poetry is printed on a separate strip of paper, forming a huge *exquisite corps* of words. These two book designs are considered the height of Massin's output. "In his design... each character is indicated not by name, but by a line image next to the speech which he is to utter. The shape of the words is distorted so as to give emphasis to the sound of the speech. By using techniques which fall somewhere between those of the cinema and the comic strip, he ensures that, in the dialogue, the primary constituents of word and image are balanced in a way that heightens the meaning of the play." In decorated paper covered boards, with generally very good dust jacket with a closed tear to the front panel. [Gerald Woods et al., *Art Without Boundaries*, pages 148-9].

**85. 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.

\$350

Folded broadsheet, 21x10 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." Some light edgewear, but generally very good.

86. (Duchamp, Marcel) Hamilton, Richard.

Not to be Taken Away. The Almost Complete Works of Marcel Duchamp.
London: Tate Gallery/Arts Council, 1966.

\$300

Quarto, unpaginated. First edition, of this important exhibition catalogue - the first major retrospective of Duchamp's work in Europe. Illustrated throughout in black and white and color. With essays by Richard Hamilton and Arturo Schwarz, and with a chronology and descriptive catalogue. Although not indicated internally, this was typographer John Ryder's copy, and bears some obscure notes and numbering of

his to the free front endpaper. Otherwise a very good copy in publisher's green cloth boards, with just a bit of rubbing to the boards. Fairly scarce in the cloth edition.

early appearance of Havel's concrete poetry



87. Havel, Vaclav.

Protokoly.

Praha: Mlada Fronta, 1966. \$1200

Octavo, 218 pages. First edition, of this collection of dramas, critical writings and concrete poetry, by the poet, dramatist and eventual President of the Czech Republic. The collection includes *Zahradni Slavnost* (*The Garden Party*, 1963) and *Vyrozumeni* (*Memorandum*, 1965) both published previously, as well as three unpublished works: *Esaj O dialekticke metafysice* (1964), *Antikody* (1964) a collection of concrete poems, and *Esaj anatomie gagu* (1963). At the time of this publication, Havel was enrolled in the Academy of Dramatic Arts, having written his first play just three years prior. His work was both

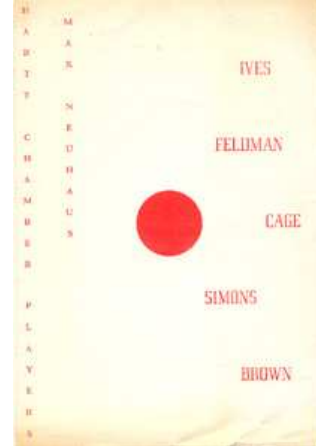
deeply critical of communist beauracracy and concerned with language, which has earned him comparison with George Orwell. He was subject to various levels of sanction throughout the mid-1960's, but it was not until after the Prague Spring (which he supported) was crushed in 1968 that Havel's works were officially banned and his passport revoked. Most of his works from this period were published in western Europe and smuggled back into Czechoslovakia, or else they were circulated in manuscript form. In lightly stained cloth printed wrappers, designed by Jiri Rathousky, otherwise a very good copy. Inscribed by the author on the half-title in the year of publication.

88. (Ives, Charles; Feldman, Morton; Cage, John et al). Max Neuhaus.

Hart Chamber Players, Max Neuhaus - Ives, Feldman, Cage, Simons, Brown.

New York: n.p., 1966. \$90

Single folded sheet, announcement for a performance at Carnegie Hall, Thursday, December 1, 1966. Percussionist Max Neuhaus is joined by the 11 piece Hart Chamber Players to perform music including Ives' *Set for String Quartet Double Bass and Piano*, Feldman's *Durations 1*, and Cage's *Dream for Piano* and *Fontana Mix - Feed*, as well as pieces by Netty Simons and Earle Brown. Some creasing to laid white stock and a bit of edge browning, otherwise very good.



89. 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 plastic dust jacket.

90. (Duchamp, Marcel). Lebel, Jean-Jacques.

Marcel Duchamp.

New York: Paragraphic Press, 1967. \$70

With chapters by Marcel Duchamp, Andre Breton and H.P. Roche, translation by George Heard Hamilton. Large quarto, 201 pages. First wrapped American edition, illustrated throughout including six tipped-in color plates. The first full scale study of Duchamp originally published in Paris by Trianon in 1959. Also the first catalogue raisonne of Duchamp. Design and layout by Duchamp and Arnold Fawcus. Endpapers after notes by Duchamp for *The Large Glass*. A very good copy in publisher's printed wrappers.



91. (Duchamp, Marcel with John Cage, and many others).

Aspen no. 5+6 (The Minimalism issue).

New York: Roaring Fork Press, 1967.

\$2500

Small white box, with twenty-eight numbered items, including an advertisements folder. First and only edition of the "Minimalist" issue of this great avant-garde periodical of the sixties and early seventies. Edited and designed by Brian O'Doherty, art direction by David Dalton and Lynn Letterman. With contributions by John Cage, Mel Bochner, Hans Richter, Morton Feldman, Sol Lewitt, Marcel Duchamp, Richard Huelsenbeck, Merce Cunningham, Alain Robbe-Grillet, William Burroughs, Michel Butor, Samuel Beckett, Roland Barthes, Susan Sontag, Robert Rauschenberg, Laszlo Moholy-Nagy and others. Items include, audio recordings and a Super-8mm film reel. Complete as issued, including the advertisements, which would cease to appear in subsequent issues. Some boxes contained an announcement in lieu of the film reel that the reel was being mailed separately. This box was mailed with the reel inside. A pristine copy, with all of its parts in fine condition, enclosed in its original corrugated cardboard mailer (not shown). Scarce in this perfect condition.

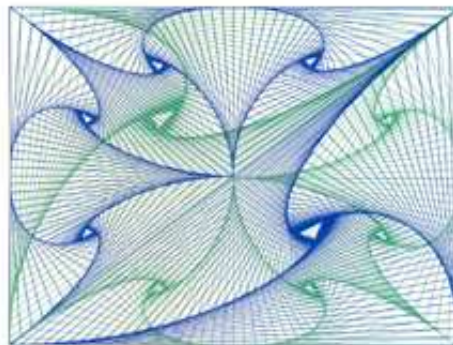
92. Bayer, Herbert; Grote, Ludwig; Honisch, Dieter; Wingler, Hans.

50 Years Bauhaus. German Exhibition.

Toronto: Art Gallery of Ontario/Massachusetts Institute of Technology, (1968).

\$80

Square quarto, 365 pages. Illustrated throughout in black and white and color, with photographs by Max Bill, Hedrick Blessing, Lux Feininger, Walter Gropius, Richard Koppe, Lucia Moholy, Elmer Pearson, Ezra Stoller and many others. Catalogue designed by Bayer and Peter Wehr. A very good or better copy, with limp cardboard wrappers, in an edgeworn dust jacket, with striking design by Herbert Bayer.



SPIRES OF CONTRIBUTION

#93

dedicated to the Burroughs B5500 and the Calcomp 565

93. **(Computer Art) Sumner, Lloyd.**

Computer Art and Human Response.
Charlottesville, VA: Paul B. Victorius, 1968.

\$125

Oblong octavo, 96 pages, illustrated throughout in black and white and color. First trade edition of this self-compiled survey of the work of an early computer artist. Sumner's computer generated shapes resemble the work of the Spirograph more than anything else, and are accompanied here by the author's text. Some water staining to the bottom of edge of a number of pages toward the rear of the book, otherwise a near very good copy in publisher's red cloth, with a somewhat worn dust jacket. Still, a scarce piece of evidence of early computer art.

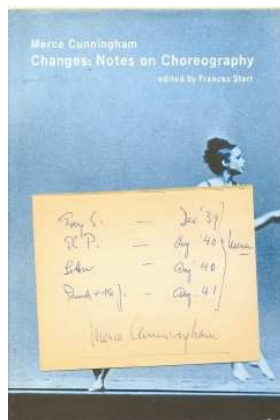
94. **Coolidge, Clark (Philip Guston cover design).**

Ing.
New York: Angel Hair Books, 1968.

\$80

Quarto, unpaginated. First edition of Coolidge's first book. One of 500 copies. Some light wear to publisher's printed wrappers, with design by Philip Guston, otherwise a very good copy.

with a signed scrap of Cunningham's working notes



95. **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. [Frank, Something Else Press 25-6].

96. **(Fontana, Lucio) Mulas, Ugo, photographer.**

Lucio Fontana. Foto/Photos/Fotografien, Ugo Mulas.
Milano: Achille Mauri Editore, (1968).

\$750

Square quarto, unpaginated (approximately 50 pages). First edition of this stunning, photographically illustrated study of Lucio Fontana, printed on paper of differing stocks. Two poems by Nanni Balestrini. Also included is an original multiple, a purplish-pink molded plastic square, with a reproduction of one of Fontana's slashed canvasses. A fine copy, in the original printed cardboard box.

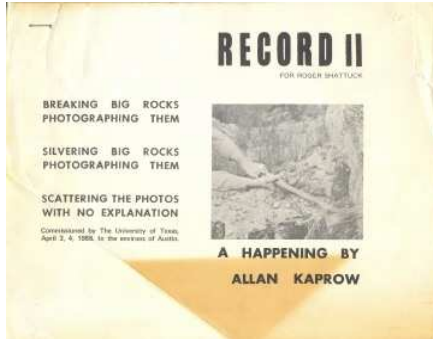


97. **Jom, Asger & Noel Arnaud.**

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.



98. 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 by Howard Smagula of the title's happenings. Short closed tear and some offsetting to the first page. Otherwise a very good copy. [Buchloh & Rodenbeck, *Experiments in the Everyday* 25].

99. (Nobel Prize).

La Collection des Prix Nobel de Littérature, [The Collection of Nobel Prize Winners for Literature]. Paris: Rombaldi, 1968. \$3500

66 volumes, complete as issued. Octavos, first editions thus, a special French language edition edited for L'Academie Suedoise and La Fondation Nobel. Complete set of works by all sixty-six winners of the Nobel Prize for literature, from 1901 (Sally Prudhome), to 1968 (Yasunari Kawabata). Volumes illustrated by various artists, including Picasso, Leonor Fini, Zao Wou-ki and many others. Overall very good condition throughout, in publisher's illustrated faux vellum covered cloth.

100. (Viola, Bill - photographer) Haberland, Professor Dr. Eike.

The Caves of Karawari. New York: D'Arcy Galleries, (1968). \$200

Tall octavo, xx pages plus 105 plates with English, French and German text accompanying. Photos by Bill Viola of artifacts collected from the Karawari Caves of the highlands of New Guinea. Some very light wear to extremities, otherwise a very good or better copy.

101. Cage, John.

Notations. New York: Something Else, 1969. \$750

Oblong thick octavo, 320pp. 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 light soiling and edgewear. One of the scarcest of Something Else Press publications. [Frank, *Something Else Press*, page 31].



102. (Duchamp, Marcel) Gray, Cleve editor of special section.

Art in America. July-August 1969. (Special Duchamp Feature).
New York: Art in America, 1969.

\$60

Quarto, 128 pages. First edition of this issue of Art in America which contains a special twenty-five page feature on Duchamp, edited by Cleve Gray, and with contributions by Hans Richter, William Copley, Nicholas Calas, Jasper Johns, Walter Hopps, and Cleve Gray. Includes two interviews with Duchamp. Cover depicts individual frames featuring Duchamp from Hans Richter's 1961 film *Dadascope*. A near fine copy.

103. Stedlijk Musuem.

Op Losse Schroeven. Situaties en Cryptostructuren.
Amsterdam: Stedlijk Museum, 1969.

\$240

Quarto, unpaginated. Two parts bound in one wrapper, designed by Wim Crowel and Jolijn van de Wouw of Total Design. The first part is an illustrated catalogue of work by the participants, who included Carl Andre, Joseph Beuys, Walter de Maria, Jan Dibbets, Barry Flanagan, Mike Heizer, Jannis Kounellis, Richard Long, Mario Merz, Bob Morris, Bruce Nauman, Dennis Oppenheim, Robert Ryman, Richard Serra, Robert Smithson, Keith Sonnier, and Lawrence Weiner. The second part consists of 39 colotypes illustrating various works. Some light dusting and very light edgewear, otherwise very good.

104. Young, Lamonte & Marian Zazeela.

Selected Writings.
Munchen: Heiner Friedrich, 1969.

\$200

Octavo, unpaginated. First edition, ordinary issue, one of 2100 copies. A collection of writings including a lecture, a poem, and interview, concert notes, diagrams and more. Lightest bit of wear to the extremities, otherwise a fine copy in printed white wrappers as issued.

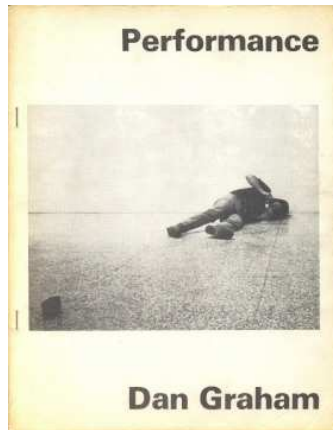
1970's**105. (Domes) Baer, Steve.**

Dome Cookbook.
Corales, N.M.: Lama Foundation, 1970.

\$300

Large folio, 40 pages. Fourth printing of this manifesto of sorts of dome culture, especially that of Drop City, Colorado. The book is illustrated with Steve Baer's line drawings of dome structures as well as photographs. Some edgewear and yellowing to the newsprint pages, but overall very good. Scarce.



**106. Graham, Dan.**

Performance 1.

New York: John Gibson, 1970.

\$450

Quarto, 34 pages. First edition of this documentation of a 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.

*signed 11 times***107. 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. A near fine copy of this fragile item, with very little of the edgeware usually present on the newsprint wrappers. This copy is signed 11 times - once on the cover, and once for each happening recorded.

108. Solt, Mary Ann.

Concrete Poetry. A World View.

Bloomington: Indiana University Press, 1970.

\$250

Small quarto, 311 pages. First edition of this comprehensive early concrete anthology including manifestos and statements, with contributions by Finlay, Rot, Chopin, Williams and many others. Pages printed on different stocks with some tipped-in selections. Very good in a lightly edgeworn dust jacket. A scarce anthology.

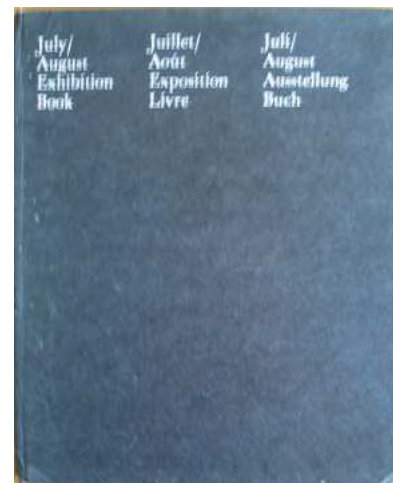
136. Siegelaub, Seth.

July/August Exhibition. Juillet/Aout Exposition. Juli/August Ausstellung.

London: Studio International, 1970.

\$1000

Quarto, 48 pages. First edition in book form of this conceptual exhibition, first published (nearly simultaneously) in Studio International magazine. Siegelaub asked six critics to fill an eight-page section of the magazine without writing anything themselves. The critics: David Antin, Germano Celant, Michel Claura, Charles Harrison, Lucy Lippard and Hans Strelow, selected artists including Dan Graham, John Baldessari, Richard Serra, Mario Merz, Daniel Buren, Art-Language, Lawrence Weiner, Jan Dibbets and Hanne Darboven. Some light foxing to endpapers, a bit of bumping to corners, otherwise a very good copy. [Lippard, *Six Years* page 159].



109. **(Bread and Puppet Theatre) Kourlisky, Francoise.**

Le Bread and Puppet Theatre.
 Lausanne: La Cite Editeur, (1971). \$50

Small octavo, 275 pages. First edition. Text in French. A thorough history of the radical puppet theater's early years. With an appendix on the fabrication of the marionettes. Illustrated throughout in black and white. Some light creasing to the spine, otherwise a very good copy in publisher's wrappers.

110. **Cage, John; Kermode, Frank; Rosenberg, Harold; Fuller, Buckminster, et al. Hassan, Ihab (editor).**

Liberations. New Essays on the Humanities in Revolution.
 Middletown, CT: Wesleyan University, (1971). \$85

Square octavo, 216 pages. First edition of this compilation of essays by figures who served as Fellows or Visiting Fellows of the Wesleyan Center for the Humanities in 1969-70. Contributors include John Cage, Daniel Stern, Michael Wolff, Hayden White, Louis Mink, Frank Kermode, Davis Daiches, Harold Rosenberg, Richard Poirier, Leslie Fiedler, Iban Hassan and Buckminster Fuller. A very good copy in black cloth, in a lightly edgeworn and rubbed printed dust jacket.

111. **(Domes) Pacific Domes.**

Domebook Two.
 Los Gatos, CA: Pacific Domes, 1971. \$300

Large folio, 128 pages. First edition, first printing of this second guidebook to the construction of Geodesic domes, inspired by Stuart Brand's Whole Earth Catalog. Illustrated throughout with line drawings and with photographs, the book documents a large number of domes constructed around the world, of various materials, geodesic and otherwise. A near fine copy in publisher's printed wrappers. A scarce book in this condition.



112. **General Idea (Felix Partz, Jorge Zontal and AA Bronson).**

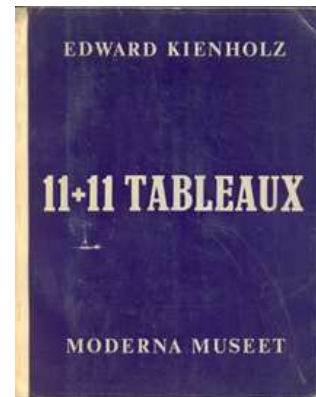
The 1970 Miss General Idea Pageant. performed at the St. Lawrence Centre for the Arts, August, 1970, Toronto, Canada.
 Toronto: General Idea, 1971. \$300

Small, square duodecimo, 12 pages. First edition, one of an edition of approximately 50. Illustrated throughout in black and white. Documentation of the first Miss General Idea Pageant, held in 1970 at the Festival of Underground Theatre, Toronto. One of the four earliest publications of the three-man

conceptual ensemble. Slight abrasion to bottom of embossed glossy wrapper's front panel, otherwise a very good copy.

113. **Kienholz, Edward (Hulten, Pontus, organizer and designer).**
11+11 Tableaux.
Stockholm: Moderna Museet, (1971). \$120

Quarto, unpaginated. First edition of this exhibition catalogue for a major retrospective of the sculptor's work at the Moderna Museet, Stockholm. Illustrated in black and white and color. Exhibition and catalogue designed by Pontus Hulten. Text in Swedish and English. Some scuffing to printed, paper-covered boards, a bit of bumping to corners, otherwise a very good copy.



114. **Kienholz, Edward.**
Dix Tableaux. Paris.
Paris: Centre National d'Art Contemporain, (1971). \$120

Quarto, unpaginated. First edition of this exhibition catalogue for a major retrospective of the sculptor's work at the Centre National d'Art Contemporain, Paris. Although slightly altered in composition, the exhibition was in fact a continuation of one organized by Pontus Hulten at the Moderna Museet, Stockholm. Illustrated in black and white and color. Text in French and English. Some light wear to printed, vellum-like wrapper, otherwise a very good copy.



115. **Mohr, Manfred.**
Computer Graphics. Une Esthetique Programmee.
Paris: A-R-C Musee d'Art Moderne de la Ville de Paris, 1971. \$60

Squarish octavo, 48 pages. First edition of this catalogue of an exhibition of work by Manfred Mohr, all of which was executed in Fortran IV. Texts in English and French by the artist, Andre Zuker and Andre Berne-Joffroy. Illustrated throughout. Some light soiling to publisher's wrappers, which feature an image of Mohr standing over a huge graphics plotter, gallery's phone number penned in, otherwise a very good copy.

116. **Anne d'Hamoncourt & Kynaston McShine.**
Marcel Duchamp. A retrospective exhibition...
New York: Musuem of Modern Art, 1972. \$40

Quarto, 40 pages. First edition, of this illustrated short catalogue which accompanied the exhibition. With a design by Duchamp on the white printed wrappers [original design Schwarz 551 & 552]. Some light soiling to wrappers, otherwise very good or better.

with an original press photo laid-in



117. Arbus, Diane.

Diane Arbus. An Aperture Monograph.
Millerton, NY: Aperture, (1972).

\$1200

Quarto, unpaginated. First edition, wrapped issue, (with the photo *Two Girls in Identical Raincoats* which was suppressed from subsequent issues).
Published in conjunction with a retrospective at MOMA. Internally very good, with a small closed tear at the foot of spine wrappers, and some other light soiling and edgewear to wrappers. Scarce in this issue. With an original press 8x10 inch print of "A Jewish Giant..." laid-in. With the stamp of MOMA and a descriptive page pasted down. [Roth 101, p.249].

118. Venturi, Robert; Brown, Denise Scott and Izenour, Steven.

Learning From Las Vegas.

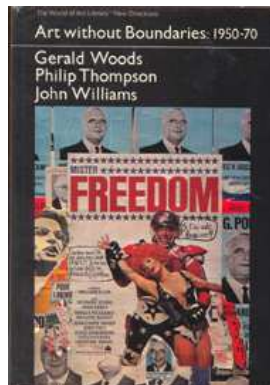
Cambridge/London: The MIT Press, (1972).

\$2500

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.



inscribed to Paul Rand



119. Woods, Gerald, Philip Thompson, John Williams.

Art Without Boundaries: 1950-1970.

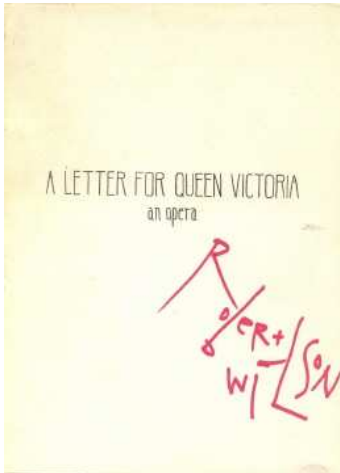
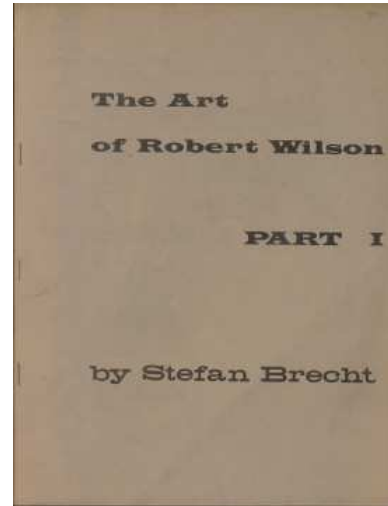
London: Thames & Hudson, (1972).

\$250

Octavo, 215 pages. First edition. A survey of art which went beyond the traditional boundaries imposed by painting and sculpture. Briefly surveys typography and concrete poetry, experimental film and printmaking, happenings, and more. Artists include Antonioni, Max Bill, Pol Bury, Christo, Walter De Maria, Fellini, Godard, Richard Hamilton, Dick Higgins, William Klein, Sol Lewitt, Diter Rot, Jan Tschichold and others. A near fine copy publisher's very good dust jacket. Inscribed on the free front end paper by editor Gerald Woods to designer Paul Rand, who is profiled in the book.

120. **(Wilson, Robert) Brecht, Stefan.**
 The Art of Robert Wilson. Part I.
 New York: Vanishing Rotating Triangle, 1972. \$350

Quarto, 21 pages. First edition of this early description of Robert 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.



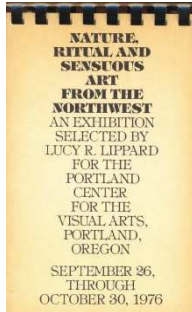
121. **Wilson, Robert.**
 A Letter for Queen Victoria, an Opera
 Paris: Byrd Hoffman Fondation / Le Festival D'automne a Paris, 1974.
 \$500

Small octavo, 152 pages. First edition of the text for Wilson's opera, with additional texts by Christopher Knowles, Cindy Lubar, Stefan Brecht and Jim Neu. A Letter for Queen Victoria is Wilson's deepest exploration of a world opened up to him by Christopher Knowles, an autistic boy whom he met in 1973 and immediately began to work with. In Queen Victoria, language plays a central role in Wilson's work for the first time: a language of non sequiturs, of commonplace utterances, of sheer vocal sound. Queen Victoria is also the first Wilson play to feature a tightly integrated musical score, a chamber piece written by Alan Lloyd for string quartet. This piece immediately preceded Wilson's collaboration with Phillip Glass, the first manifestation of which was the monumental Einstein on the Beach. Some light abrasion to the original publisher's wrappers at spine, otherwise a fine copy. This copy playfully signed by Wilson in red marker on the front wrapper.

122. **Popper, Frank.**
 Art-Action and Participation.
 New York: New York University Press, 1975. \$425

Square quarto, 296 pages. First edition of this significant study of performance and other live-art through the mid-seventies. Popper, professor of Aesthetics at the University of Paris surveys individuals and groups outside of what has become the performance canon, including TOK Group (Zagreb), Troup 'Le Palais de Merveilles (Aix), Luis Lugan (Sao Paolo), and Iannis Xenakis (Athens). Also considered are natural forms of human activity related to this area of art, including games and children's play. A very good copy in publisher's yellow cloth, with a very good printed dust jacket.

123. **Lippard, Lucy R.**
 Nature, Ritual and Sensuous Art from the Northwest. An exhibition selected by Lucy R. Lippard for the Portland Center for the Visual Arts, Portland, Oregon. September 26, through October 30, 1976.
 Portland: Center for the Visual Arts, 1976. \$90



Thick octavo, unpaginated. First edition of this exhibition catalogue, with a long essay by Lucy Lippard, titled "The Rites of a Northwest Passage". Illustrated with work of over thirty Northwest artists. A very good copy, printed on one side only of thick card stock, and bound in a comb binding.

124. (Duchamp, Marcel) Clair, Jean.

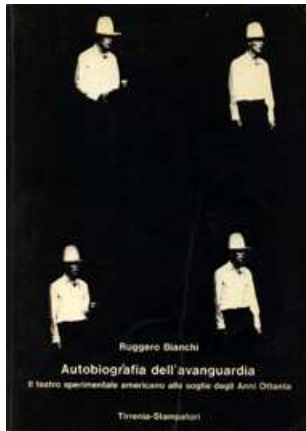
Marcel Duchamp. Catalogue Raisonne. Redige par Jean Clair.

Paris: Centre Pompidou, 1977.

\$120

Quarto, 208 pages. First edition of this second of four volumes in the catalogue for the Duchamp exhibition at the Centre Pompidou. Complete in itself, this volume was a catalogue raisonne, with essays by Clair and by Pontus Hulten. Some light staining to foreedges of a few pages, otherwise a very good copy in publisher's plain white wrappers, in a lightly soiled and edgeworn dust jacket.

1980's



125. Bianchi, Ruggero.

Autobiografia dell'avanguardia.

Il teatro sperimentale americano alla soglia degli Anni Ottanta.

Torino: Tirrenia-Stampatori, 1980.

\$90

Thick octavo, 515 pages. First edition. Text in Italian. A thorough survey of experimental theatre in America in the period leading up to 1980. With sections on Charles Ludlam, Joseph Chaikan, Richard Schechner, Spalding Gray, Richard Foreman, Robert Wilson, Meredith Monk, John Zorn, Squat Theatre and others. Pages slightly age darkened, otherwise a very good copy, in slightly worn publisher's printed wrappers. Inscribed by the author on the title page.

126. Lucier, Alvin & Douglas Simon.

Chambers. Scores by Alvin Lucier. Interviews with the composer by Douglas Simon.

Middletown, CT: Wesleyan University Press, 1980.

\$250

Octavo, 177 pages. First edition of this "virtually complete collection" of composer Alvin Lucier's major works from 1965-1977, interspersed with twelve interviews with the composer. A fine copy in a very good publisher's printed dust jacket, with only a bit of wear to the head and foot of the spine of the dust jacket.

127. Michaux, Henri.

Ideograms in China.

New York: New Directions, 1984.

\$300

- Translated by Sobin Gustaf. Tall octavo, [48] pages (unpaginated). First English language edition, limited to 150 numbered copies, signed by the author and the translator. Printed at the Grenfell press and bound by Claudia Cohen. Illustrated with 10 ideograms, printed in teal blue. A fine copy in cream cloth, with a teal blue printed spine label and paste down to front cover, in a fine cream cloth-covered slipcase with pastedown.
- 128. (Cage, John) Kostelanetz, Richard.**
 Conversing with Cage.
 New York: Limelight Editions, 1988. \$100
- Thick octavo, 299 pages. First edition of this collection of interviews. Some light sunning to spine of publisher's original wrappers, otherwise a fine copy, signed by Cage.
- 129. Albertoli, Carlo.**
 The Velvet Underground.
 Roma: Stampa Alternativa, (1989). \$100
- Square octavo, 92 pages. First edition, of this collection of lyrics by the legendary Velvets. Lyrics in Italian and English. Essay in Italian only. Illustrated throughout with black and white pictures. Accompanied by a 7" single disc with 'Ride into the Sun', 'Femme Fatale', and 'European Son'. Book in publisher's wrappers and single in fine condition.
- 130. Voss, Jan.**
 Detour.
 Amsterdam: Boekie Woekie, 1989. \$100
- Large octavo, unpaginated (358 pages). First edition, one of 1000 copies, signed and numbered in pencil by the artists. Reproduction of one long pen drawing from the front via all 358 pages to the back cover or, if one looks at the closed book, a short drawing from the front cover via the fore-edge to the back cover (the lines of the long version of the drawing cross the fore edge in such a way that a recognizable short drawing results). Title page and colophon information printed on the cloth spine. A near fine copy in publisher's slipcase.

1990's

"I dream of a world where each memory could create its own caption."

Chris Marker

- 131. Marker, Chris.**
 La Jete: Cine-Roman.
 New York: Zone Books, 1992. \$1200
- Oblong octavo, 256 pages. First edition, text in English and French, with jacket copy by J.G. Ballard. The book version of Chris Marker's classic short film of the same name. Issued in 1962, the 28-minute film La Jete is made almost entirely of photographic stills and tells a story of death, memory, and survival in a post-apocalyptic world. Telling the story entirely through still photos with only captions of the film's spoken dialogue, designer Bruce Mau has created a "cine-roman", or "photo novel". "The photographer as editor as designer as movie-maker is all contained within the genius of La Jete. As it stirs our emotions with memories, it also makes possible the construction of a never-to-

be forgotten narrative sequence. It's so simple. It's the ultimate visual essay, the epic novel told in the most minimal and constrained number of images." Bill Drentell - Design Observer. A fine copy, in publisher's black cloth, in a near fine dust jacket, with only a single tiny scuff on the front panel. In my opinion, the most beautiful book produced in the last fifteen years, and quite scarce in the cloth edition.



132. Laval, Antoine.

4 Sequences de la Matrice V, 1997.

n.p. : Antoine Laval, 1997.

\$650

Quarto, unpaginated. First edition of this artist book, one of ten hors commerce copies from an edition of 25, all on Johannot, signed and numbered by the artist. Four volumes, each with a different shape die-cut all the way through. The die-cuts, embossing, and black print refer to negative space created by abstract block sculptures constructed by the artist. Sturdy black slipcase, embossed and printed in black. A fine copy, housed in publisher's protective bookboard slipcase.

133. Laval, Antoine.

Mobile Metric Edition, 1983-99.

Barcelona: Antoine Laval, 1999.

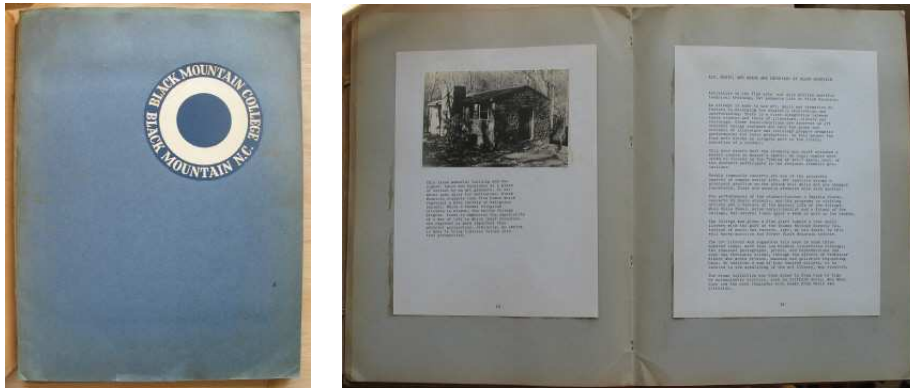
\$500

Box containing 4 folding one-meter rulers, with text and color screenprinted on the wood, each in a silkscreened cardboard tube. One of 25 copies, each signed by the artist. The text(s) consist of four different sentences, one per ruler, in French or in English. Originally part of a larger group of works which consisted of 408 mobile metric "lines". 256 lines were organized into boxed sets each containing four sentences printed on the same type of colored lines and with the same type of printing. The remaining lines were issued as individual pieces. Laval's 'mobile metric' was developed in Brussels and Barcelona between 1980 and 1983 and conceived as an interactive tool linking the individual to the transitory. The first folding-sentence book was printed in Barcelona in 1983 and was named "l'inachev n'est pas encore la". Through the years, the texts of the folding sentences began to relate more and more to the folding and unfolding of the device and more specifically to the construction and deconstruction of a sign, a form, or a thought. Antoine Laval, a native of Luxembourg currently living in New York, has shown multi-media installations in Brussels, New York, and Barcelona.

(more below – see addendum)

Addendum

(a few items missed the first time 'round)



134. (Black Mountain College).

Modern Education can be Realistic.
 (Black Mountain, NC): [ca. 1943].

\$7500

Nine mounted original photographs. [ii] + 53 original typewritten pages, 27.8 x 21.7 cm, mounted on folio sheets of construction paper, 39.5 x 29.8 cm. All saddle -stitched in blue paper folder with label designed by Josef Albers mounted on front cover (label is target design in white on dark blue with "Black Mountain College Black Mountain, N.C." around outer ring). All of this in a pair of worn thick green boards bound with two ribbons. "Black Mountain" printed in pencil on the front cover. An extensive document about the college, apparently prepared to raise funds. The photographs show the environs of the college, activities, faculty, and so forth. The text deals with the college's ideals, purposes, activities, and budget. Several of the mounted texts are 2-6 leaves stapled together and mounted as a single numbered page on the large sheets.

135. (Ernst, Max) Charles Henri Ford, editor.

View Magazine. Max Ernst Number. Series 2, no. 1.
 New York: View Magazine, 1942.

\$250



Large octavo, 32 pages + ads. First edition of this special issue of the American Surrealist periodical View, dedicated to Max Ernst. The first issue of View to take on the magazine format (previous issues were a folded broadsheet), with color wrappers and illustrated interiors. With contributions by Andre Breton, Sidney Janis, Leonora Carrington, Parker Tyler, Henry Miller, Nicolas Calas, Joseph Cornell, Julien Levy Amedee Ozenfant, and Max Ernst himself. Illustrated throughout, and printed on several different color stocks. Only a slight bit of shelf wear to the wrappers with a design by Ernst, otherwise a very good or better copy.

136. Charles Henri Ford, editor.

View Magazine. Paris. A double number. Volume VI, nos. 2-3.
New York: View Magazine, 1946.

\$150.

Large quarto, 52 pages + ads. First edition of this special double issue of the American Surrealist periodical View, dedicated to Paris. With contributions by Jean Paul Sartre, Jean Genet, Paul Valery, Henri Michaux, Rene Char, Albert Camus, and others. Also includes Lionel Abel's great essay, "Georges Bataille's repetition of Nietzsche". Illustrated throughout, with works by Brancusi, Dubuffet, Dominguez, Wols, Hausmann, Ozenfant and others. Some light wear to fold at spine, otherwise a very good copy in wrappers depicting the interior of Brancusi's studio.

137. (Duchamp, Marcel) Charles Henri Ford, editor.

View Magazine. Marcel Duchamp Number. Series V, no. 1.
New York: View Magazine, 1945. \$1200.

Large quarto, 54 pages. First edition of this special issue of the American Surrealist periodical View, dedicated to Marcel Duchamp. The first monograph on the works of Duchamp, with the first English translations of a number of important texts on Duchamp. One of three issues of View (along with the Tanguy and Ernst issues), which Andre Breton had a strong hand in compiling and editing. With contributions by Breton, Nicolas Calas, Gabrielle Buffet, Robert Desnos, Harriet and Sidney Janis and Frederick Kiesler. Heavily illustrated, and including the Les Larves d'Imagie... a die-cut triptych fold out depicting Duchamp in his studio, and in a different arrangement, *The Large Glass*. Some light wear to edges of original wrappers designed by Duchamp, still overall a very good copy. [Schwarz 508, Naumann 6.15].

**138. (Man Ray) Charles Henri Ford, editor.**

View Magazine. Series III no. 2.
New York: View Magazine, 1943.

Large quarto, 66 pages + ads. First edition of this issue of the American Surrealist periodical View. Contributions by Benjamin Peret, Leon Kochnitsky, Kenneth Burke, E.E. Cummings, Philip Lamantia, Kenneth Macpherson, and Harold Rosenberg. With illustrations by Pavel Tchelitchew, Leonor Fini, and others. A near fine copy in wrappers designed by Man Ray.

139. (Cornell, Joseph) Charles Henri Ford, editor.

View Magazine. Americana Fantastica. Series 2, no. 4.
New York: View Magazine, 1942.

\$350.

Large octavo, 56 pages + ads. First edition of this special issue of the American Surrealist periodical View, built around an essay, 'Americana Fantastica', by Parker Tyler. The essay is considered the true manifesto of the magazine and of the American Surrealists, placing them squarely in an American context and pushing away from Breton's orthodoxy. With contributions by Parker Tyler, Joseph Cornell, Alva Turner, Charles Henri Ford, Howard McConehey and others. Illustrated with images by Cornell,

George Platt Lynes, Helen Levitt, Florine Stettheimer, and printed on several different color stocks. A small, but dark, stain to bottom of front wrappers, and a bit of edgewear to spine, otherwise a near fine copy.



1/100 numbered, finely bound copies

- 140. (Cezanne, Paul) Rewald, John.**
 The Ordeal of Paul Cezanne.
 London: Collector's Book Club, n.d.. \$150
- Octavo, 192 pages. First limited edition, one of one hundred numbered copies, simultaneous with the trade issue. Illustrated throughout in black and white and in color. Previous owner's name erased from marbled free front end papers, little bit of offsetting to endpapers from full red calf binding, with raised bands and gold stamped titling on the spine. Very good. A very attractive production.
- 141. (Expressionism; Paul Klee, Fritz Schaeffler, Th. Pilartz).**
 Zinglers Kabinett. Fur kunst-und Bucherfreunde.
 Frankfurt: Zingler's Kabinett, n.d.. \$250
- Quarto, 24 pages + ads. First edition. Illustrated in black and white, and with an original woodcut frontispiece by Fritz Schaeffler in blue. With essays on Paul Klee, Fritz Schaeffler and Th. Pilartz. Corners and extremities of publisher's printed wrappers worn, otherwise a very good copy.
- 142. 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 children's 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.

A reference bibliography

- Ades *Dada & Surrealism Reviewed*
 Albero & Stimson *Conceptual Art: an anthology*
 Andel *Avant-garde Page Design*
 Buchloh & Rodenbeck *Experiments in the Everyday*
 Connolly *The Modern Movement*
 Frank *The Something Else Press*
 Goldberg *Live Art: 1909 to the present*
 Harris *The Arts at Black Mountain College*
 Hendricks *Fluxus Codex*
 Katz *Black Mountain College - Experiment in Art*
 Lehman *The Last Avant-garde*
 Lippard *Six Years: the dematerialization of the art object*
 Meyer *Conceptual Art*
 Maggs Bros. *Catalogue thirteen. Phantastica; rare & important psychoactive drug literature*
 Naumann *Marcel Duchamp: The art of making art..*
 Piene & Mack *Zero*
 Philips *Beat Culture and the New America*
 Roth *The Book of 101 Books*
 Schwarz *Complete Works of Marcel Duchamp*
 Sitney *A Film Culture Reader*
 Spalek *German Expressionism in the Fine Arts*
 Williams & Noel *Mr. Fluxus*
 Woods, Thompson & Williams *Art Without Boundaries: 1950-1970*