

Winter Art Miscellany



**BERNETT RARE BOOKS
ARTS AND VISUAL CULTURE**



BERNETT RARE BOOKS ARTS AND VISUAL CULTURE

Images on front and back cover: 29. (Turn-of-the-Century Board Game with Racial Stereotype) - Les Nains-Géants, Jeu de Société.

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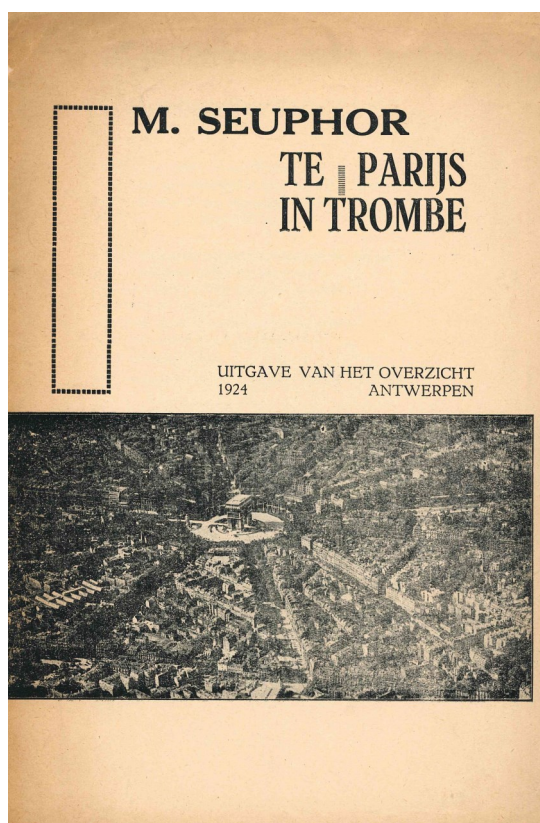
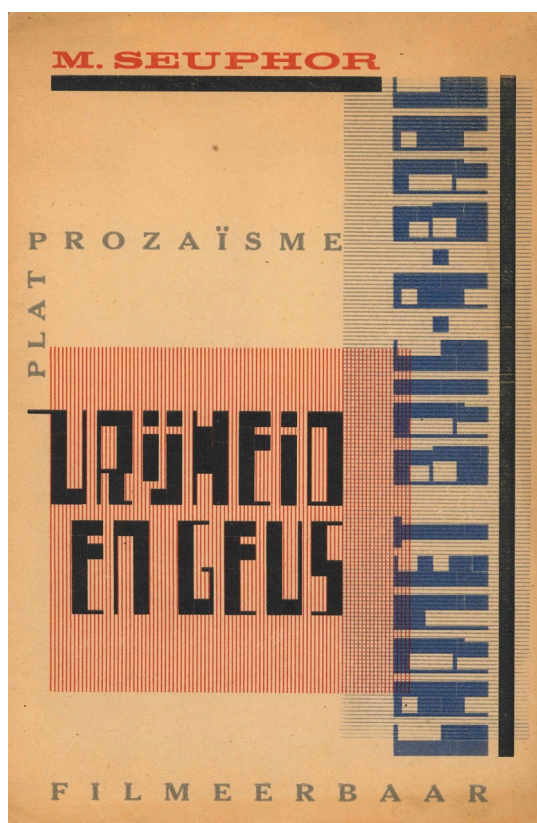
1. **(1920's Belgian Abstract Poetry)** - Seuphor, Michel. **Two Works: Te Parijs in Trombe & Carnet Bric-à-Brac.** Two unpaginated booklets by Seuphor, approximately 20 and 24 pp., respectively, "Te Parijs" with a single illustration. Octavo (9 3/4 x 6 1/2 and 9 1/4 x 6 1/8 inches). Original wrappers, Carnet Bric-à-Brac with typographic design in black, red, and blue by abstract painter Jozef Peeters. Some light soiling and browning to both, some small paper losses to covers of wrappers, Te Parijs with older tape repair to spine, overall good. Antwerp: Het Overzicht, 1924. (53469) \$3,500

Michel Seuphor was the pseudonym of Belgian painter, writer, and editor Fernand Berckelaers (1901-1999). Seuphor moved in avant-garde circles and established a literary magazine, Het Overzicht, in Antwerp in 1921. He was associated at various points with artists such as Piet Mondrian and Theo van Doesburg, and together with Joaquin Torres-Garcia and Pierre Daura, founded the abstract artists' group Cercle et Carré, which included Wassily Kandinsky and Le Corbusier among its members.

These two volumes date to early on in his career. Each is comprised of poems by Seuphor and was published by his literary magazine, Het Overzicht. Based on the Seuphor.org website, it appears that these poems, either in excerpt or full-text, were published in two issues of Het Overzicht, nos. 16 and 21. These issues appeared in 1922 and early 1924, and at some point after the poems were published as slim standalone volumes.

Of his poetry, Seuphor was quoted as saying "What I write in correct prose demands to be understood right away. What I write when composing a poem, what I do when drawing, does not make this demand nor asks for such correctness. In prose I am forbidden to leave the analytical and reasonable domain. In poetry, on the contrary, I am summoned to leave it to enter the absurd or the over-reasonable. Whereas I have a complete freedom of thinking when I write my analytical discourse, I have another freedom, a much more profound freedom, when I produce a work of art. In the first case I use existing means of expression and I bend to their laws, in the second I invent a language and its means of expression. This does not mean that I flee from the discipline: I create it."

These standalone booklets of Seuphor's poetry are very scarce; as of June 2025, OCLC locates only two holdings in North America of Te Parijs in Trombe and only one of Carnet Bric-à-Brac.



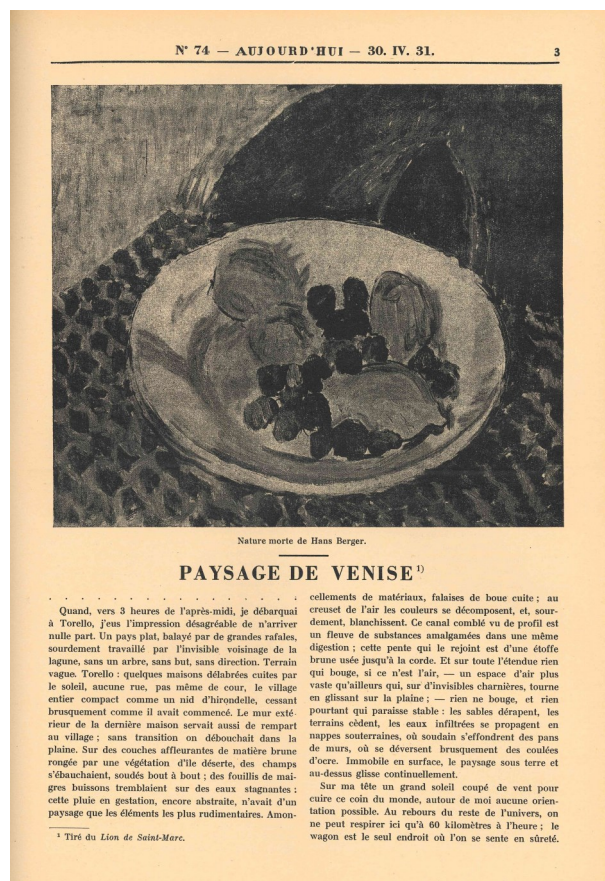
2. (1930's French-Language Art and Literature Journal) - Aujourd'hui. 1er Année, No. 1 (5 décembre 1929) through 2me Année, No. 109 (31 décembre 1931) (all published). A complete collection in 109 issues of the short-lived art and literature journal, each issue 6-8 pp., with scattered illustrations. Year 1 large folio (17 7/8 x 13 3/4 inches), Year 2 small folio (14 3/4 x 10 inches). Red cloth with gilt-stamped leather title labels to spines. Light soiling to covers of first volume, some light toning throughout, overall very good. Lausanne: Mermod, 1929-1931. (53103) \$6,500

Aujourd'hui was edited by Charles Ferdinand Ramuz, a Swiss novelist, poet, and playwright, and was published by Henry-Louis Mermod, a Swiss industrialist, patron, and Ramuz's publisher. The journal was fairly short-lived and despite its high quality, never reached large circulation numbers. Its commercial failure was attributed to its being "out of step with the French-speaking public, and especially the Vaudois public, which it was primarily targeting" (Fondation Gilbert Trollet).

Ramuz's goal as editor was "to open a window on current events, but by privileging the view that artists take of the reality that surrounds them, and by insisting on originality as a distinctive value." It only managed to continue being published thanks to the enthusiasm and generosity of Mermod, who bankrolled the journal. In the final issue, an editorial note mentions that a third series will continue in the form of twelve montly notebooks, each devoted to the work a single author.

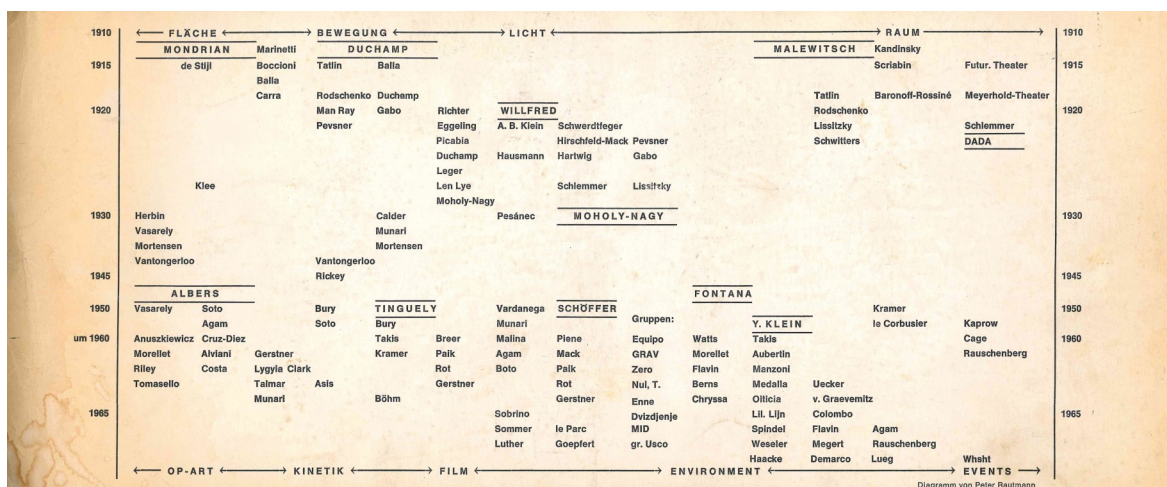
The literary and artistic contributions to *Aujourd'hui* come from many of the most important writers and artists working at the time. The list includes Pablo Picasso, Gustave Roud, Paul Budry, Charles-Albert Cingria, Jean Cocteau, Adrien Bovy, René Auberjonois, André Guex, Florian Delhorbe, Maurice Barraud, Gilbert Trollet, Henri Rohrer, Pierre-Louis Matthey, Félix Vallotton, Paul Verlaine, Rodolphe-Théophile Bosshard, Alfred Jarry, Casimir Reymond, Jack Cornaz, Ernest Rogivue, Hugin, Géa Augsburg, and many others.

Scarce institutionally; as of January 2025, OCLC locates only a few original printings of *Aujourd'hui* in United States institutions, and a handful of modern reprints.



Visually interesting and unpaginated catalogue from a 1968 exhibition at the Kunsthau in Hamburg, three introductory essays and an alphabetical illustrated register of 72 participating artists. Oblong (5 3/4 x 14 inches). Original wrappers, front cover with optic illustration, back cover with a chronology of modern artists and their affiliations. Some soiling to covers, creasing especially at page extremities, small areas of paper loss, overall good. Hamburg: Kunsthau Hamburg, 1968. (53542) \$950

72 international artists participated in the exhibition, and each is depicted on an individual page in this tabbed register-catalogue, with a photograph of the artist, contact information, and a reproduction of one of their artworks. These artists include Jan van den Abbeel, Carla Accardi, Bernard Aubertin, Ueli Berger, Paul Berry, Vittorio Bonato, Keith Brocklehurst, Hugo de Clercq, Dadamaino, Jan Dibbets, Angel Duarte, Ewert Hilgemann, Knud Knabe, Adolf Luther, Gino Marotta, Marcello Morandini, Klaus Rinke, Mark Verstockett, and many others.

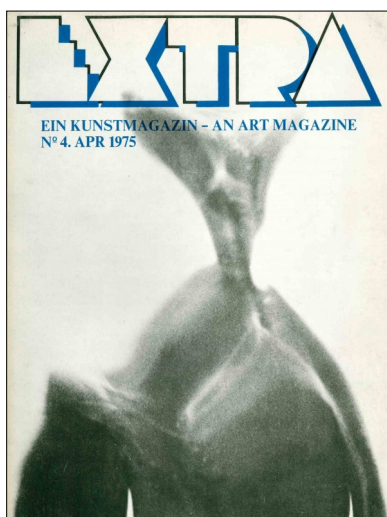
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6. **(1970s Conceptual Art Magazine) - Extra. Ein Kunstmagazin - An Art Magazine. No. 1 (July 1974) through No. 5 (July 1975) (all published).** A complete run in 5 issues of the short-lived German art magazine, unpaginated, edited by Werner Lippert and featuring artistic contributions often created especially for this magazine by important figures in the fields of conceptual art, land art, minimalism, installation art, and other notable 20th century art movements. Profusely illustrated throughout, including reproductions from photographs and drawings, some printed on varying types of paper stock. Quarto. Original illustrated wrappers, most with minor handling wear and rubbing especially along spines, very minor creasing at lower right corner of fifth issue, extremely minor scattered toning, overall very good. Cologne: L. Böhm-Marquardt & W. Lippert, 1974-1975. Limited series of 500 copies. (50483) \$3,500

The artistic contributors to Extra included Hans Haacke, Urs Lüthi, Daniel Buren, Duane Michals, Joseph Kosuth, Jean Le Gac, Bernar Venet, Anne + Patrick Poirier, Antonio Dias, Karl Blossfeldt, Joseph Kosuth, Iole de Freitas, Robert Barry, Terry Atkinson, Hanne Darboven, Ralph Gibson, Roman Opalka, Sol LeWitt, David Askevold, Giuseppe Penone, Rune Mields, Hans-Peter Feldmann, Lewis Baltz, and Gilberto Zorio.

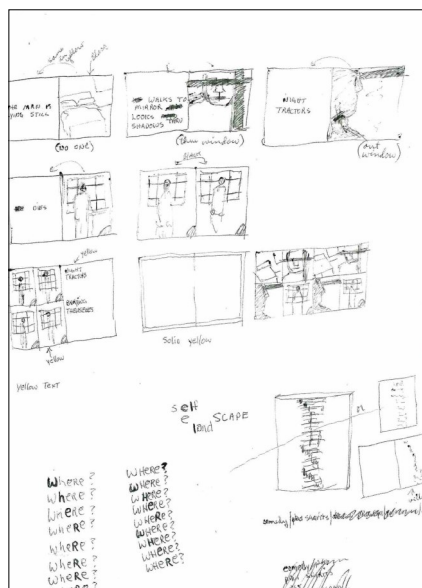
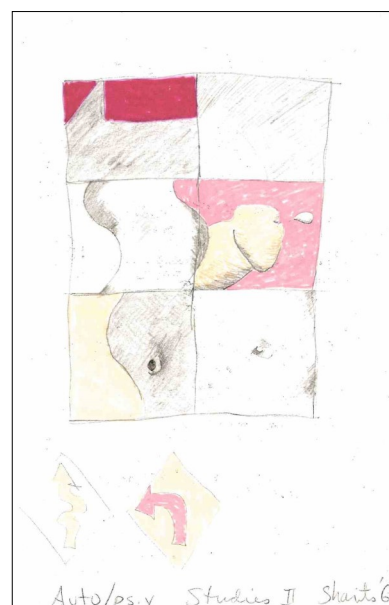
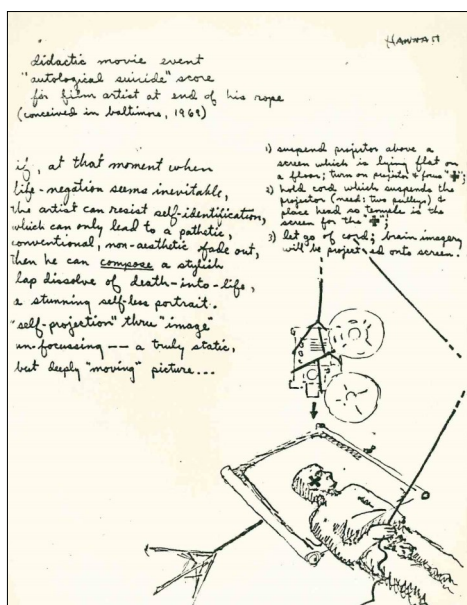
Issue no. 5 is accompanied by a letter from Lippert with facsimile signature which reads, "Dear Subscriber: Please excuse us for being late this time. We are so late as our printer refused to print this issue because of Hans-Peter Feldmann's contribution. You can't believe it's possible? It is!" Feldmann's contribution consisted of 8 photographs of nude women from relevant magazines.

Fairly scarce institutionally.



7. (Archive of Correspondence Between An Artist and Gallerist) - Ruhé, Harry & Paul Sharits. Paul Sharits: Letters to 'A', 1975-1993. Unpaginated (81 plastic sleeves, some filled both recto and verso and some filled recto only, some with several items per sleeve) presentation of letters, drawings, photographs, chronologies, newspaper clippings, flyers, and other ephemeral materials, printed on various types of paper stock so as to best capture the feel of the original documents, together with a signed color slide, focused around Sharits' correspondence to Galerie A from 1975 to 1993, and presented in conjunction with an exhibition of Sharits' work held from February 6 to March 14, 2017. Large 4to. Plastic sleeves housed in dark blue cloth archival box with three-ring binder mechanism. Amsterdam (Galerie A) 2017. One of only 50 copies. (48823) \$650

An individually hand-assembled and well-curated collection documenting a long correspondence between the artist and his friend and colleague. In his introduction to the collection, Ruhé writes: "Although my gallery was virtually unknown, Sharits supported me from the first year onwards...Sharits enjoyed being able to show in Galerie A what he described as his 'highly personal and a bit mad stuff'." Regarding their correspondence, Ruhé goes on: "Sharits and I hardly ever spoke to each other on the telephone. There was no email yet and we corresponded via letters. His were nearly all handwritten while mine were typed. He kept me well informed and, especially later on, the envelopes were filled to the brim with photographs, slides, copies, newspaper cuttings, letters and additional notes." As of December 2024, OCLC locates three holdings in North American libraries.



8. **(Avant-Garde Lithographs of Jewish Life in the Ukrainian Shtetl)** - Ryback, Issachar (alternative transliteration: Yissakhar) Ber. **Mayn Khorever Heym: A Gedekhnish. (Alternative transliteration: Mayn Khoreve Heym: A Gedenkenish).** **Title from cover: Shtetl.** Lithograph half-title and title and 29 additional full-page lithographs portraying personal memories of life in the shtetl, conveyed in images. Oblong folio (13 1/8 x 19 1/4 inches). Boards with title and striking image to front cover. Some paper loss to corners of cover, binding and spine professionally repaired, some scattered foxing mostly concentrated on first and last few images, a couple of small marginal tears, overall good. Berlin: Verlag Schwel-len, n.d. (1923). (53576) \$6,500

Issachar Ryback (born in Elisavetgrad, Ukraine in 1897, died in Paris in 1935) was a leading figure in the Yiddish avant-garde and had close associations with the likes of El Lissitzky (with whom he accompanied on expeditions for the Jewish Historical and Ethnographic Society), Alexandra Exter (with whom he was active in the Jewish Theater Studio in Kiev), and Boris Aronson. He established with El Lissitzky and Iosif Chaikov a department of art for the Kultur-lige and coauthored, with Aronson, an important theoretical article on Jewish Art which appeared in the journal Oyfgang in 1919, addressing the difficulty of establishing a Jewish national style. Ryback considered his work as growing out of Jewish folk art traditions and its iconography; he was exposed to the international avant-garde movements in the post WWI era and incorporated many progressive aesthetic elements as well. He is perhaps best known for his series of illustrations for Yiddish children's books but the present work (loosely translated as: "Shtetl: My Destroyed Home, a Memory") is considered his masterpiece.

Based on themes remembered from his youth, including a pogrom in which his father was murdered by Cossacks, the images vividly provide an intimate view of a way of life that was erased within a couple of decades. The images show influences of Cubism, Expressionism, and Constructivism, with asymmetrical designs, exaggerated facial features and other progressive aesthetic concerns, incorporating and transforming prototypical images of Jewish life in rural Eastern Europe. They are reminiscent of Chagall but with a more somber and tragic sentiment.

See "Futur/Anterieur: L'Avant Garde et le Livre Yiddish (1914-1939)", catalogue of an exhibition at the Musee d'Art et d'Histoire du Judaisme in Paris in 2009.



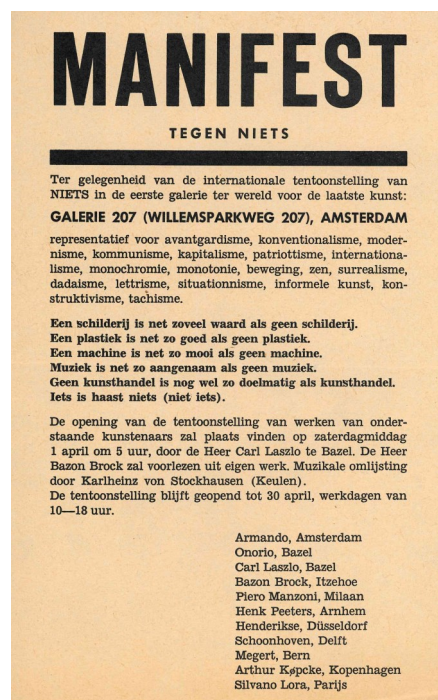
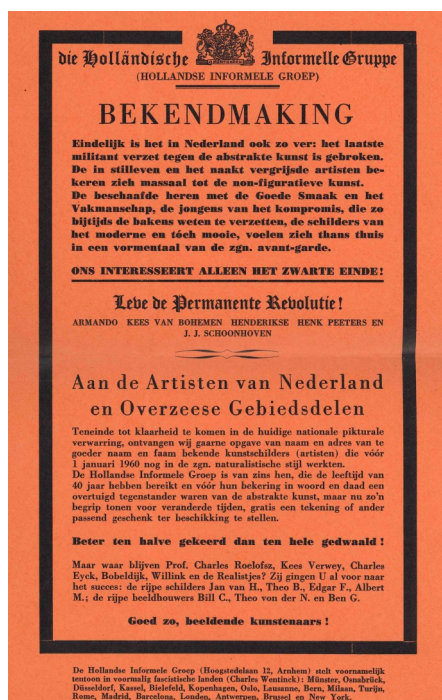
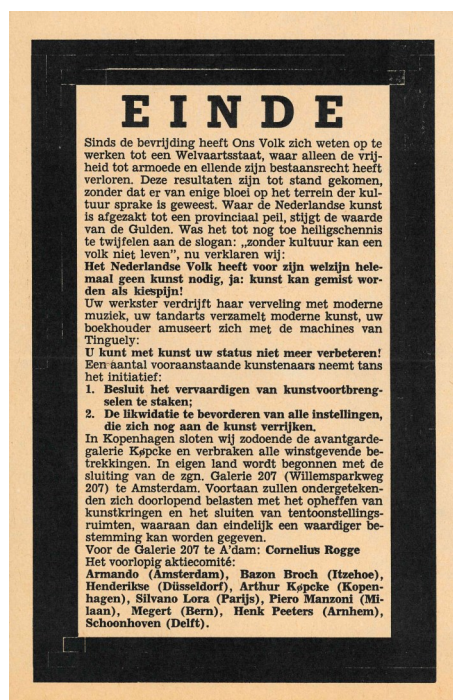
9. (Dutch Nul Group Manifestos) - Three 1960s Dutch 'Manifests Against Nothing'. Three small loose sheets, printed recto only, two with black text on off-white paper, one on orange paper. Octavo (8 3/8 x 5 3/8 inches and 9 5/8 x 6 1/4 inches). Loose as issued. Some light creasing, overall very good. Amsterdam and Arnhem, Netherlands: circa 1960-1961. (53550) \$1,950

The first of these sheets was put out by the Dutch Informal Group (Hollandse Informele Groep), which was founded in 1958. The title translates as "Long Live the Permanent Revolution!" It is signed by Dutch artists Armando, Kees van Bohemen, Jan Henderikse, Henk Peeters, and Jan Schoonhoven, the group's original members. Kees van Bohemen left the group in early 1961, and the remaining four cofounded the Nul Group, closely tied to Germany's Group Zero. The Nul Group called for the "end of personal expression in art", instead favoring objectivity and a lack of emotion. The group believed that art making was akin to manufacturing - the most important thing was the idea, not the actual process of creating. Their works were often monochrome and colorless, without form or distinct composition. The artists also often used found objects like steel bolts and matchboxes. The group disbanded in 1966.

On April 1, 1961, the Internationale tentoonstelling van NIETS, or International Exhibition of NOTHING, was organized in Amsterdam at Galerie 207, near the Stedelijk Museum. The other two manifesto-pamphlets in this grouping were published at this time, and were among the first official activities of the Nul Group. The first, 'Manifest tegen niets' (Manifesto against Nothing), was signed by Armando, Onorio, Carl Laszlo, Bazon Brock, Piero Manzoni, Henk Peeters, Jan Henderikse, Jan Schoonhoven, Meger, Arthur Kopcke, and Silvano Lora. It states that, "A painting is worth as much as no painting...Music is as pleasant as no music...Something is almost nothing (not something)."

The last pamphlet, "EINDE", is signed by almost the same group as the Manifest tegen niets. It reads, in rough translation, "We need art like we need a hole in the head!" ("Hed Nederlandse Volk heeft voor zijn welzijn helemaal geen kunst nodig, ja: kunst kan gemist worden als kiespijn!") It closes with, "From now on, the undersigned pledge to work to disband art circles and close down exhibition spaces, which can finally be put to a worthier use."

A scarce group of important historical modern art documents; as of October 2025, we could not find listings for any of these documents through OCLC.



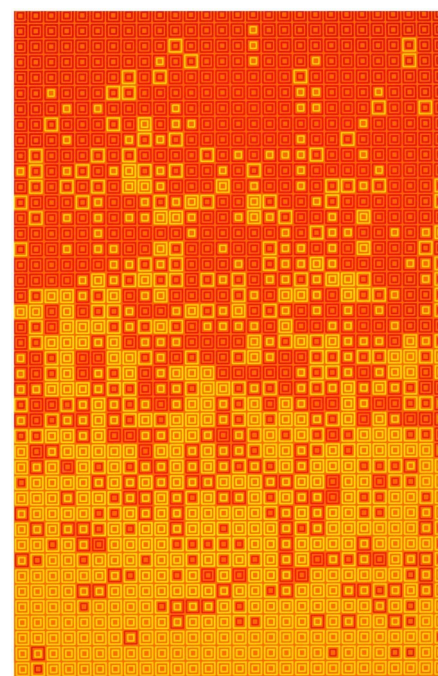
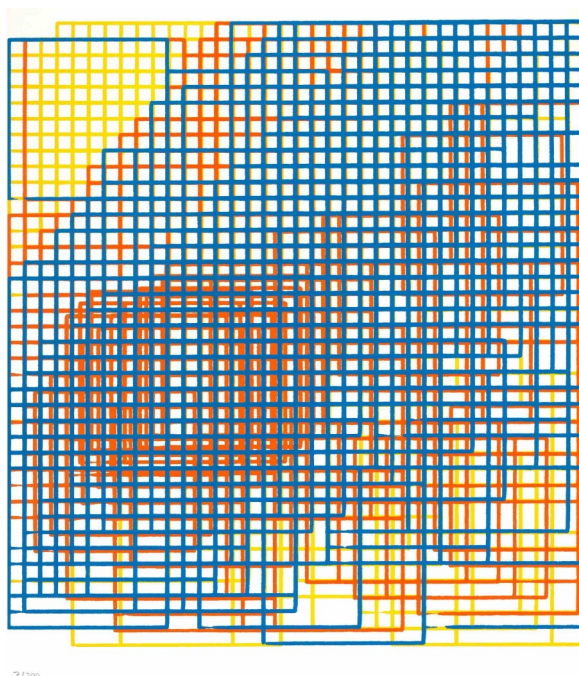
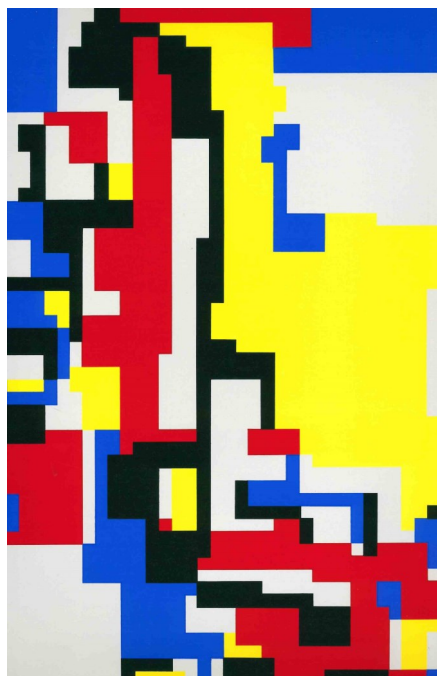
10. **(First Portfolio of Computer-Generated Art)** - Moles, Abraham A. **Art Ex Machina: Six Original Computer Art Serigraphs**. Montreal: Editions Gilles Gheerbrant, 1972. Large folio (20-3/4 × 15-1/2 inches). Original fitted portfolio case housing six serigraphs (sheet size 20 × 15 inches), with plate sizes 12 × 12, 17.5 × 13, 15.9 × 12, 12.25 × 12.25, 12.25 × 12.25, and 12.25 × 17.25 inches. Laid in is the original prospectus for the edition. Fine. (51065) \$17,500

Portfolio of six original computer art serigraphs produced in a limited, numbered run of 200 copies, by Manuel Barbadillo, Hiroshi Kawano, Kenneth C. Knowlton, Manfred Mohr, Frieder Nake, and Georg Nees, each print individually signed and numbered by the artist, hand-printed by Pierre Foisy, and accompanied by a statement by the artist. Most are very brief, a few short paragraphs at most, while Nake's is a full page of text. The portfolio also has a single page of introductory text by Abraham Moles in both English and French.

All six artists were early proponents of computer art. Kawano, in particular, was among the very first in the world who experimented with a computer to generate works of visual art that could be accepted as such. Nake is another founding father of computer art, producing his first works in 1963. Nees was the first artist to publicly show his works of computer art worldwide, in an exhibition held in Stuttgart in February 1965. The exhibition comprised drawings that had been generated by running algorithms on a computer, which were then coded on punched paper before being physically generated by a drawing machine. Knowlton was included in MoMA's 1968 show "The machine as seen at the end of the mechanical age." The present portfolio was one of the first, if not the first, to introduce computer art to the art market.

In his introductory text, Moles writes: "The images of Knowlton, Nees and Nake, Barbadillo, Kawano and Mohr, disregarding their formal beauty, remain up to now milestones in the 'field of the possible', instances of application of a more general algorithm, theorems of existence for this field. They show that it is possible to go further in the art of fascination: if they seduce me, I know that each of them is the bearer of endless variations...they exemplify an art composed wholly of artefacts which follows ways much different from the traditional artistic imagery. Is the road of the arbitrary guided through perfect order? There is not a dot, a spot, a hue, which has not been taken into account, loaded into consciousness by the orderer of forms."

As of January 2023, OCLC locates three holdings of this portfolio in the United States.



11. **(Fluxus – Video Art – Photography)** - Iannone, Dorothy. **Partial estate of Dorothy Iannone, containing 426 original photographs.** Collection of 426 photographs from the estate (from 25 × 20.5 to 4 × 3 cm), mostly taken in the 1950s, 1960s and 1970s, including, for example, a Polaroid (10.5 × 9.0) painted over by Iannone; 92 portraits of Dorothy Iannone from childhood to the late 1970s; 25 portraits with her mother Sarah Pucci; 54 photographs of Iannone's studio rooms and apartments as well as of individual works; 15 photographs of Sarah Pucci's art objects, etc. – Enclosed are three abstract hand drawings probably by Dorothy Iannone's husband James Upham (maximum 16 × 16 cm), dated May 2 and 3, 1960. – Also: numerous handwritten and typewritten letters to Dorothy Iannone (102 sheets, some inscribed on two sides, mostly in US Letter format) by Kingsbury Badger from 1956 to 1959. Also: typewritten manuscript of his 1965 published poetry collection "Unthorn the Season" (65 sheets) and 49 sheets of typewritten poems, some with annotations and corrections. Most of the typewritten letters with handwritten corrections and annotations. – Furthermore, the convolute contains handwritten notes on religious questions and practices by Dorothy Iannone, 3 pages and 3 index cards (15 × 21.5) written on both sides. Furthermore, 17 notebook pages with French poems noted in her own hand (24 × 16 cm). – The convolute also contains other ephemera. (52952) \$12,500



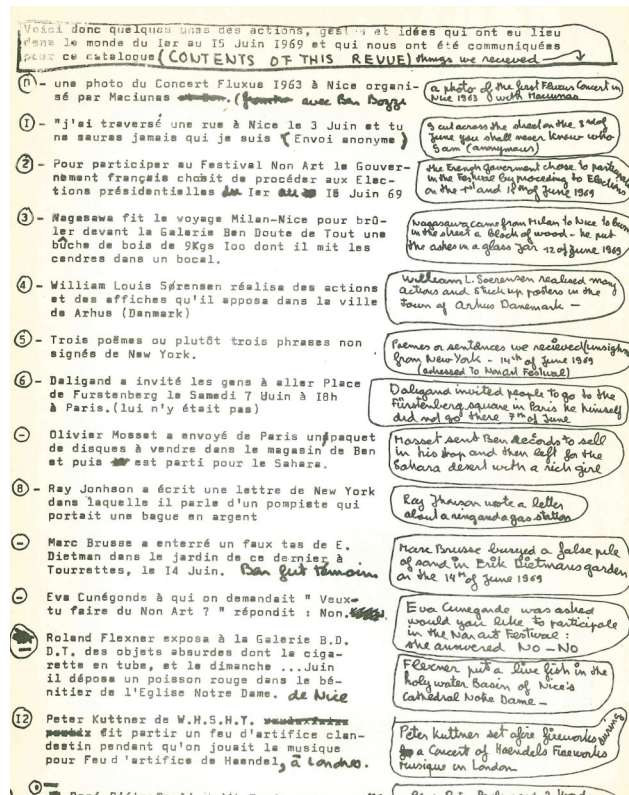
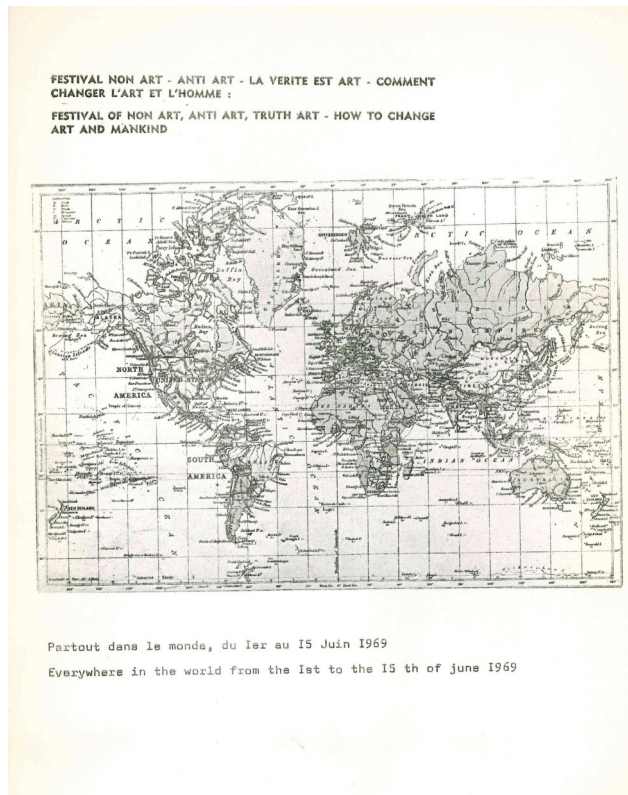
The 426 photographs, including silver gelatin prints, Polaroids, and color photographs, provide an extensive look at the private and working lives of Dorothy Iannone, who is known to have closely intertwined the two. Her private life was the main material of her works. In the video "Aua Aua", for example, she used private photographs, including one from the collection of original prints presented here. In 117 photographs, Iannone can be seen over the decades, from her childhood to the late 1970s. There are numerous photographs from the 1950s and 1960s in particular, i.e. from the period in which she turned to the fine arts and before she met Dieter Roth. Of these, they show 25 photographs taken together with her mother Sarah Pucci, as well as 36 photographs taken with other family members, friends, and her husband, the Boston millionaire and painter James Upham, with whom she jointly ran the Stryke Gallery in New York from 1962 to 1967, and who introduced her to the art world. Three abstract drawings here are very reminiscent of his work in style and were probably done by him. In addition to photographs of their travels together with her husband in Europe, which show Iannone primarily in the streets and on the beaches of Venice, Madrid, Seville, Mallorca, and Morocco, there are also wedding pictures in the collection. Noteworthy are the interiors in the period around 1960, which make it clear that Iannone belonged to two different social spheres when she married. While in the photographs she can be seen in her mother's house in a small room, sitting at the dining table or standing in front of the television, for example, in other pictures she can be viewed in a living room furnished with designer furniture in front of paintings of abstract expressionism, for example by Serge Poljakoff. Other images for example show her as an undergraduate student of American literature at Boston University. An extensive part of the archive are the shots with her mother, which she also included as material for her work. For example, she used one of the available images in her video work "Aua Aua", which was created after her separation from Dieter Roth. In this work, which is accompanied by the German children's song "Scheiden tut weh" (Separation hurts), she deals with the end of her love affair with the artist, who had a decisive influence on her work. The 25 portraits with her mother range from childhood to the late 1970s and have an almost serial character. The two often stand side by side arm in arm or sometimes leaning against each other. What is striking is how much the mother remains a constant alongside the ever-changing Iannone. While Iannone's hairstyles, clothing, jewelry, and makeup styles change radically over the years, Sarah Pucci seems to age, but her style always remains the same. The relationship with her mother remained very close over the decades and became an artistic working relationship as well, which can also be traced in the collection presented here. Sarah Pucci began to modify styrofoam molds with sequins, beads and artificial pearls at the age of 57. For more than three decades she made glittering baubles and hearts, about two hundred pieces, always intended for her daughter. As soon as one was finished, she sent it to Iannone in Berlin, Düsseldorf, London or Reykjavik. Her Catholicism played a major role in this. The handicrafts are strongly reminiscent of the monastery works made by nuns, those embroidery and gold- and silversmith works that were made for devotion for many centuries. The center of the works were usually small images of saints and also relics, which were then framed with rich ornamental works of gold and silver wire as well as beads, silk, brocade, colored papers, velvet, and so on. Pucci appropriated these practices of popular devotion with the materials at her disposal. The veneration of saints also plays a role in her work. Thus, the 16 photographs of her work presented here are also accompanied by an image of Saint Mary Margaret d'Youville. Iannone first presented her mother's work in 1972 at the "Eat Art" gallery of her friend Daniel Spoerri in Düsseldorf, and other exhibitions followed, some of them initiated by Iannone. What the works of mother and daughter have in common is their ornamental variety and horror vacui. Iannone asked her mother to attach a story with biographical reference to the objects. The text, originally printed in 1980 in the catalog for a mother-daughter exhibition at the Ludwig Forum für Internationale Kunst in Aachen, included such things as her recollection of a vision of the Virgin Mary while breastfeeding or the exact amounts of money she set aside each week to send her daughter to college. These objects also play a role in photographs of her mother. In 6 shots, she holds her handiwork up to the camera. And in two images, Iannone is seen playfully handling her mother's works, which are being used as crowns by her and a man. In another image, she is also holding one of the objects up to the camera. For Iannone, her mother's works became the material for her own work. In 1980, she created a video work titled "A Piece About My Mother and Her Work", in which she showed her mother's objects on screen. Occasionally a hand enters the image and edits the mise-en-scène, pushing pieces in and out of the frame. Iannone also inserts family photos into the video and plays a tape of Dieter Roth reciting a tribute to Pucci. The fact that she saw not only her relationship to her mother and to men, but also her family back-

ground as material for her works, becomes impressively clear in the present archive. Family photos were material for her to work on with scissors. 20 such clippings are included in this collection. Some of them are cut so precisely that it seems as if they had been processed for collages. Among them are again pictures in which the young Iannone can be seen. In total, the convolute contains 216 family photographs from different periods. One of the images stands out in particular and once again makes clear how much the present image archive was considered a collection of material for Iannone's artwork. A Polaroid depicting two young women from the family circle in a park was additionally painted over by Iannone in various shades of pink (10.5 × 8.7 cm). A large number of photographs also show her studios, apartments, and artworks. 54 prints show interiors with various artworks by Iannone, including 2 photographs with compilations of her mother's works, a Buddhist altar in the Berlin apartment, the video box "Follow me" from 1977 (today Centre Pompidou), and photographs from the video "The Heroic Performance Of Pastor Erik Bock, Recorded Under The Inhuman Conditions Inherent" from 1980. The extensive photographic documentation of Iannone's apartments and studios makes it clear that the interior designs themselves were total works of art. It seems as if nothing was randomly placed, but arranged compositionally. The rooms themselves have an interesting relationship to Iannone's paintings. Thus, the origin of the room-filling ornaments becomes apparent when one notices the numerous richly decorated oriental carpets on the walls and floors. The bedroom in particular is wallpapered with floral carpets and fabrics. She had a special room in her Berlin apartment for the Buddhist altar, which, like the bedroom, is documented from various angles. Her interest in Far Eastern practices and ways of life can be traced once again in handwritten notes, which are also included in this archive. On 3 pages and 3 index cards (15 × 21.5) written on both sides, she deals with various aspects of Buddhism, noting various terms and their meanings. Among the enclosed ephemera, a handwritten invitation card from the gallery of "Edition Hansjörg Mayer" addressed by Iannone to Sarah Pucci for the opening of the exhibition "Dorothy Iannone. Grafik, Bilder, People". Shortly after the opening of the exhibition, the police confiscated the pictures due to what the authorities considered pornographic content. Hansjörg Mayer was the publisher of Dieter Roth, whom Iannone met in 1967. The meeting with the Swiss artist abruptly changed her life and work. The year 1967 remained the decisive point of reference until the end of her life. This invitation card, which Iannone probably took back from her mother's estate, is a document of this decisive change in her life and work. Also included: an incomplete and badly damaged copy of Dieter Roth's "Über das Verhalten des Allgemeinen zu oder gegenüber dem Besonderen bzw des Besonderen zu Order gegenüber dem Allgemeinen [About the behavior of the general to or toward the particular or of the particular to order toward the general]", the blank pages of which Iannone used for a wide variety of notes. (Dobke, Books H6.). The book was published in 1972 in an edition of 200 copies. In addition to the photographs, notes, and ephemera, the archive contains numerous handwritten and typewritten letters (102 sheets, some double-spaced, mostly in US Letter format) written by Boston literary scholar Kingsbury Badger to Dorothy Iannone from 1956 to 1959. Also: typewritten manuscript of his 1965 poetry collection "Unthorn the Season" (65 sheets) and 49 sheets of typewritten poems, some with annotations and corrections.



12. (Fluxus) - Vautier, Ben. **Participations au Festival non art, anti art, la verite est art. Comment changer l'art et l'homme. Qui eut lieu du 1er au 15 juin 1969 dans le monde entier.** Monaco: Francis Merino, 1969. 27.5 x 21.5 cm. White cardstock portfolio housing 78 loose sheets, some printed recto and verso, some printed recto only. Some extremely light soiling to portfolio, very minor sunning, slight wear along spine, interior sheets overall very good. Limited edition of 500 copies. (52095) \$4,500

An avant-garde catalogue for a non-physical exhibition organized by Ben Vautier. After soliciting contributions from various artists, Vautier collected the proposals for assorted happenings and events and printed or photocopied them. Contributors included Walter de Maria, Dieter Roth, Daniel Buren, Robert Fillious, Wolf Vostell, Daniel Spoerri, Ken Friedman, Marcel Duchamp, Joseph Beuys, George Maciunas, Guy Debord, Claes Oldenburg, Lourdes Castro, and others. The fifth through ninth sheets comprise a sort of table of contents of the items and artists included in the portfolio, each accompanied by a small whimsical annotation regarding what sort of contribution was received. These include sentences like, "Mosset sent Ben records to sell in his shop and then left for the Sahara desert with a rich girl", and "Flexner put a live fish in the holy water basin of Nice's Cathedral Notre Dame". The festival was listed as taking place "everywhere in the world from the 1st to the 15th of June 1969". Vautier's proposal for the festival is included in the portfolio, with examples in both French and English. The English reads: "Here are some possibilities [sic] for a Festival that will maybe never take place...The term Festival does maybe not fit with Non Art, we could have chosen Carnival, Days, No Festival etc. But why be a hypocrite, a chair is a chair so would you like to participate to this FESTIVAL, which will take place...in the whole world. The point is to concentrate during 15 days ideas, gestures, declarations, and actions concerning the following attitudes: NON-ART, ANTI-ART, TRUTH ART, AND HOW TO CHANGE ART AND MANKIND. The results will be diffused as widely as possible. For that purpose a review without any title will be published at the end of the festival....This review will contain: a) a complete inventory of all the actions, gestures, ideas, which will have taken place in the whole world...as part of the festival. b) theoretical texts on non-art, anti-art, truth art and How to change art and mankind. All participants in the festival will have one page of the review at their disposal." After listing out the specific artists invited to participate, Vautier explains that "the reason of this choice is that these persons in their artistic activities seem to have always valued ideas and attitudes more than physical or commercial esthetical objects. Yet as this choice shouldn't be exclusive each participant may invite other participants. If you accept this invitation, let us know." A very scarce volume from an important member of the Fluxus movement; as of October 2024, OCLC locates only three holdings in North American institutions.



14. (International Avant-Garde Exhibition) - Prospect 69: Katalog-Zeitung zur Internationalen Vorschau auf die Kunst in den Galerien der Avantgarde. 30 September bis 12 Oktober 1969. 56 pp. illustrated exhibition catalogue. Tabloid (14 x 10 inches). Original printed self-wrappers. Light creasing, slight toning, overall very good. Düsseldorf: Städtische Kunsthalle, 1969. (53178) \$550

Profusely illustrated catalogue published to accompany the second in the series of seminal exhibitions held at Städtische Kunsthalle Düsseldorf in 1969, under the direction of Konrad Fischer and Hans Strelow. The exhibition featured conceptual art presented by 16 international art galleries, including Ace and Eugenia Butler (Los Angeles); Art & Project (Amsterdam); L'Attico (Rome); Dwan, Howard Wise, & Seth Siegelau (New York); Ileana Sonnabend (Paris); Sperone (Torino); and Wide White Space (Antwerp). Artists represented include Stanley Brouwn, Alighero Boetti, Lynda Benglis, ZAJ-Gruppe, Bernd & Hilla Becher, Hanne Darboven, Jan Dibbets, Michael Heizer, Robert Smithson, Sol LeWitt, Niele Toroni, Richard Long, and others. A small section edited by Seth Siegelau includes interviews with Robert Barry, Douglas Huebler, Joseph Kosuth, and Lawrence Weiner.

The catalogue is profusely illustrated throughout with reproductions from photographs and advertisements. Scarce institutionally.

PROSPECT 69
Katalog-Zeitung zur Internationalen Vorschau auf die Kunst in den Galerien der Avantgarde
30. September bis 12. Oktober 1969
Herausgeber: Städtische Kunsthalle Düsseldorf

Galerien

ACE Los Angeles 22	Yvon Lambert Paris Milano 28
Art & Project Amsterdam 8	Mickery Loenersloot 16
L'Attico Rom 6	Seligner Madrid 31
Eugenia Butler Los Angeles 14	Ileana Sonnabend Paris 24
Bykert New York 20	Sperone Torino 10
Dwan New York 2	Wide White Space Antwerpen 33
Fischbach New York 12	Howard Wise New York 18
Toni Gerber Bern 4	Seth Siegelau New York 26

Künstler
(in unabhängiger Präsentation, da vom Auswahlkomitee eingeladen, aber nicht von den im PROSPECT 69 vertretenen Galerien in der Kunsthalle gezeigt)

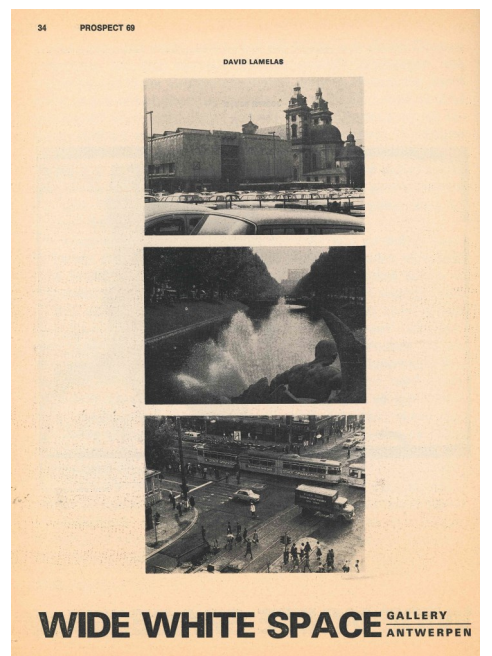
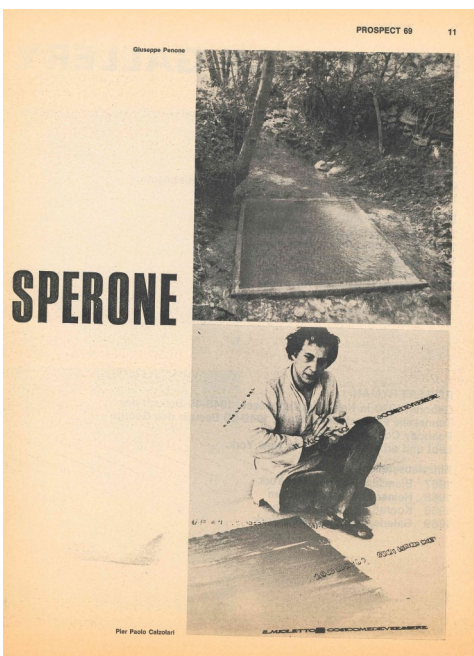
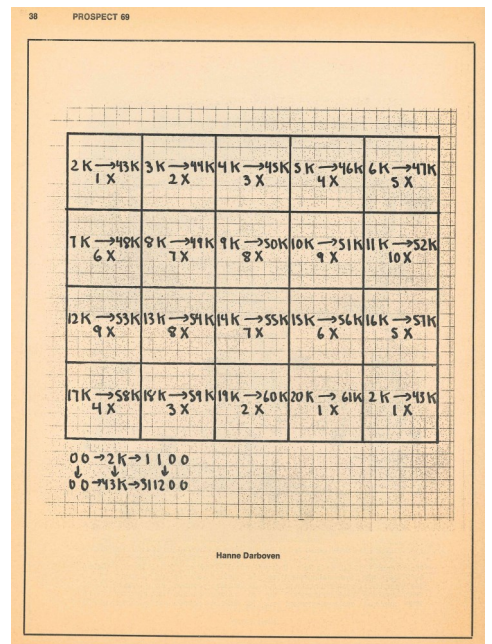
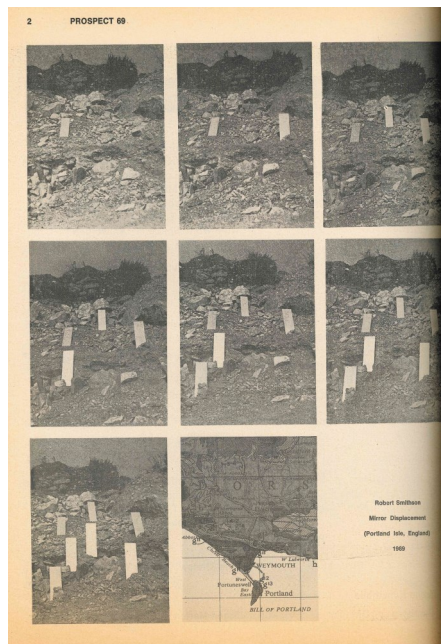
Bernd u. Hilla Becher Düsseldorf 35	Sol LeWitt New York 39
Hanne Darboven Hamburg 38	Richard Long Bristol 42
Jan Dibbets Amsterdam 36	Reiner Ruthenbeck Buderich 37
Bruno Gronen Köln 40	Niele Toroni Poissy 37
Michael Heizer New York 41	Information 43

Auswahlkomitee

José Luis de Castillejo Bonn	Jasia Reichardt London
Michel Claura Paris	Dr. Harald Szeemann Bern
Enno Develing Den Haag	Martin Visser Bergeljk
	Dr. Paul Wember Krefeld

Konzeption und Organisation
Konrad Fischer Düsseldorf
Hans Strelow New York

Städtische Kunsthalle Düsseldorf
Karl Ruhrberg Direktor
Jürgen Harten Stellvertretender Direktor



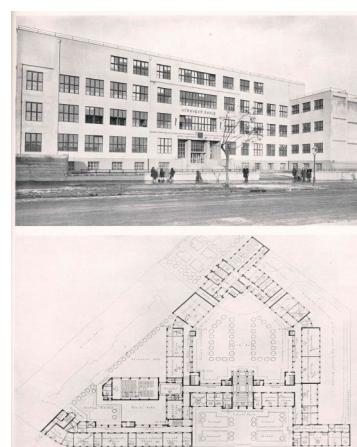
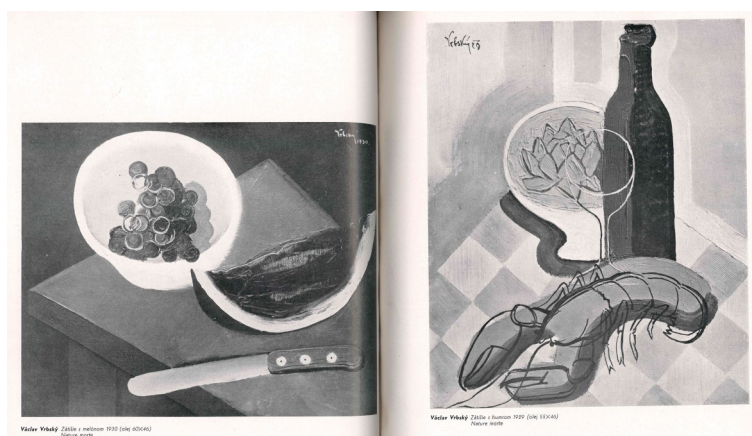
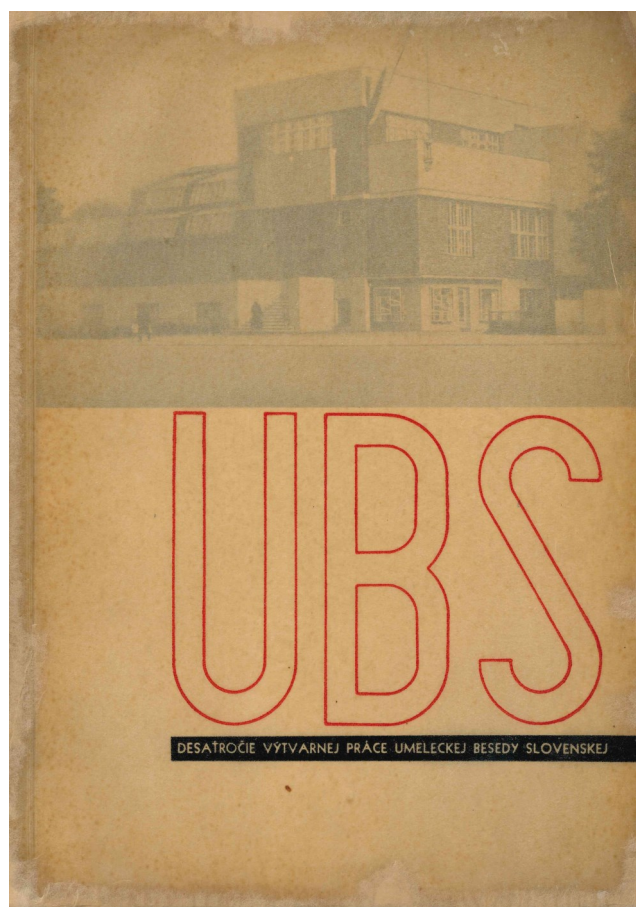
15. **(Interwar Slovak Art and Architecture) - UBS - Desatrocie výtvarnej práce umeleckej besedy slovenskej, 1922-32. [UBS - Decade of Visual Art of the Slovak Art Association, 1922-32.]** Illustrated booklet with 24 pp. of text followed by approximately 77 pages with photographs of fine art and architecture, including painting, drawing, and sculpture. Quarto (11 1/2 x 8 inches). Original printed translucent paper wrappers. Some light damage to wrappers including warping, minor paper loss, and discoloration, especially along edges, light toning, interior bright and clean, overall very good. Bratislava: Výtvarný odbor Umeleckej Besedy Slovenskej, 1932. (53484) \$1,950

The Slovak Art Association (Umelecka beseda slovenska, or UBS) was founded in 1921 and united multiple artistic disciplines. Architect Dusan Jurkovic was one of the founding members. This catalogue covers Slovak interwar art and architecture from the period 1922 to 1932, produced by UBS members. Edited by M. Galanda, J. Hofman, F. Maly, J. Marek, and J. Merganc, the catalogue opens with brief introductory essays and remarks by Karel Stika, F. Zákavec, Eugen Dostal, Jan Hofman, and Dusan Jurkovic, followed by a list of exhibitions organized by the UBS and an index.

The artwork in the catalogue is divided into three sections: paintings, sculpture, and architecture. The painters featured include L'udo Fulla, Mikuláš Galanda, Frantisek Maly, Václav Vrbisky, Frantisek Reichental, Ester Fridriková, Alois Holub, Václav Rabas, V. Srutek, Jozef Zamazal, Karel Stika, Gustav Mally, Adolf Petříček, Josef Mandel, Svatava Syllová, V.V. Novák, Viktor Krupec, and Max Schurmann. The four sculptors featured are Julie Horová, L. Majersky, Alois Bucánek, and Julius Bartfay.

The last section features photographs of completed architectural designs, as well as floor plans and elevations. The architects and designers whose work is included here are Dusan Jurkovic, Jindrich Merganc, Josef Marek, Klement Silinger, B. Weinwurm, E. Vécsei, A. Balán, J. Grossmann, Vojta Sebor, Juro Tvarozek, Josef Novotny, Szalatnay, "Detva", and Slovenská Keramika. The designs include residential buildings, a sanitorium, a bank, a church, and schools.

Scarce; as of June 2025, OCLC locates only two copies of this catalogue in North American libraries.



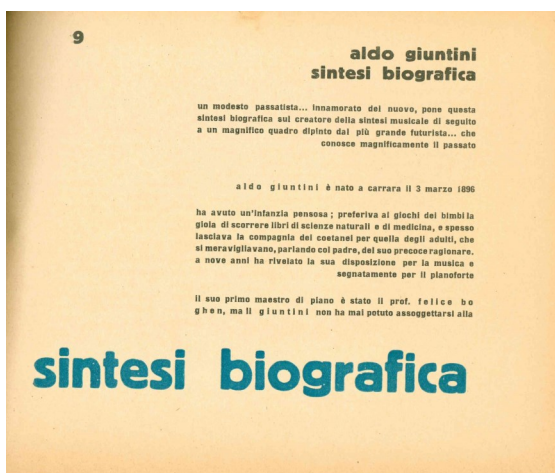
16. **(Italian Futurism)** - Giuntini, Aldo and F. T. Marinetti, introduction. **L'Universo in pugno: glorificazione futurista della sintesi-brevità [The universe in hand: a futurist glorification of synthesis-brevity]**. Carrara: Bottega d'Arte di Corrado Lattanzi/E. Bassani, [1934]. Oblong octavo (19 × 22.5 cm). Original decorative wrappers on blue stock; 42 pp. Not illustrated; bright blue typographic titles throughout; frontis portrait of Giuntini. Light toning and water-staining to wrappers; handwritten ink inscription to front fly-leaf; still about very good. (51703) \$2,250

Volume comprising three pages of introductory text by Marinetti, a six-page biography of Giuntini by Adolfo Angeli, and pages of parole in libertà by Giuntini. As noted in the Handbook of International Futurism, Giuntini "adopted the idea of 'sintesi' from the early years of Futurism and after 1928 wrote many piano pieces under the title 'Sintesi musicali futuriste'." Some of these pieces include Infinito, Linee aerodinamiche a 3000 metri, Allegria, Il mare, and Festa dei motori. He also helped author the 'Manifesto dell'aeromusica sintetica geometrica e curativa' with Marinetti. Together Marinetti and Giuntini also organized Futurist evenings of poetry and music.

In his introduction, Marinetti writes, "In questo volume che porta futuristicamente il titolo 'L'Universo in pugno', Aldo Giuntini scaraventa via baldanzosamente tutte le filosofie e tuta la storia delle filosofie per glorificare la religione futurista della velocità stabilendo come la velocità essendo nell'universo l'unica realtà che non ammette nè può ammettere contropartita (la stasi del tutto essendo inamissibile) è necessariamente divina, con linguaggio trasparente, indispensabile, senza analisi critiche, Aldo Giuntini risponde trionfalmente da futurista a tutti i filosofi e a tutti i fisici impastolati nelle biblioteche e nei laboratori."

Collezione Mughini 327.

A scarce volume by an important Italian Futurist figure; as of February 2022, OCLC locates three holdings of this work in North America.



17. Neckelmann, S. **Das Koniglich Wurttembergische Landes-Gewerbemuseum in Stuttgart**. 18 pp. text on the planning and construction of the trade museum, 3 text illustrations, 24 plates including architectural elevations, floor plans, interior and exterior photographs, etc. Folio. Plates loose as issued in 3/4 cloth and boards portfolio. Berlin (Verlag von Ernst Wasmuth) 1898. (40844)

\$450



18. **(Pioneer Work of the Russian Futurist Movement)** - Malevich, Kazimir, & Olga Rozanova (illustrations); Kruchenykh, Aleksei & Velimir Khlebnikov (verse). **Igra v Adu [A Game in Hell]**. Striking 42-leaf volume (including covers), lithographically printed to one side only, of Russian Futurist verse and illustration. Octavo (7 3/8 x 5 1/2 inches). Original illustrated wrappers with cover design by Malevich, housed in custom black portfolio and matching slipcase, title in French and publication date stamped to spine in silver. Some light wear to covers, slight staining around staples, overall excellent condition. Saint Petersburg: Svet, 1914. (53198) \$11,500

This striking work represents the second edition of a most exciting, radical, and highly lauded Russian Futurist book, not only enlarged from the first edition, but in reality an entirely transformed publication. The pages contain narrative verse in the authors' hands concerning a card game between the Devil and sinners in Hell, and are illustrated throughout with lithographic images by Malevich (1879-1935) - both front and rear covers as well as three images within the text, and Rozanova (1886-1918) - 23 illustrations, some full-page.

This second edition contains not only 292 additional verses, but is illustrated with new and original graphic works; the 1912 edition was illustrated by Natalia Goncharova. Kruchenykh (1886-1968) and Khlebnikov's (1885-1922) collaborative verse is an example of "zaumnoe yazik" (abstruse language), in which the sound effects of the words transcend their underlying meanings. The illustrations, striking in both their imagery and execution, are beautifully integrated with the text.

According to the Art Institute of Chicago, "Books by progressive Russian artists and poets, made between the revolutions of 1905 and 1917, aimed to overthrow conventions of art and society simultaneously. Their makers believed that art and language needed to become immediate and real - part of everyday life - and as a result these Futurist books were willfully made with cheap materials, and appeared purposely unrefined, as if they were products of wild and primitive behavior."

(Rowell & Wye: *The Russian Avant-Garde Book 1910-1934*, nos. 79, 80, 81 (and no. 7 for the first edition); illustrated pp. 80-81.)

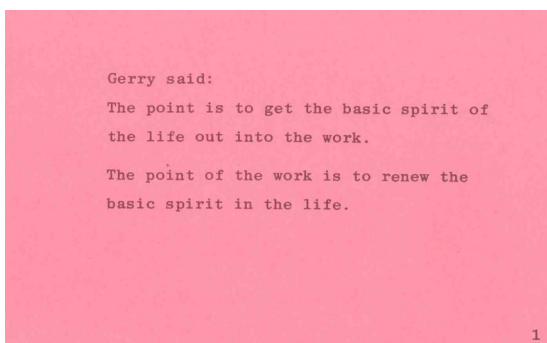
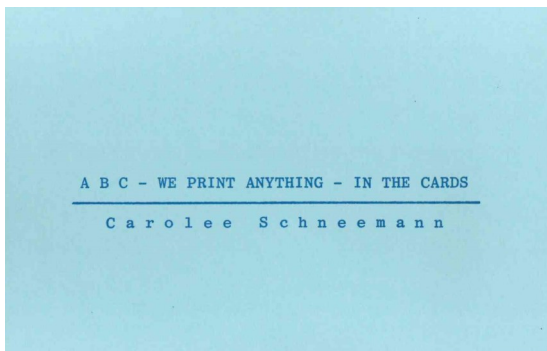
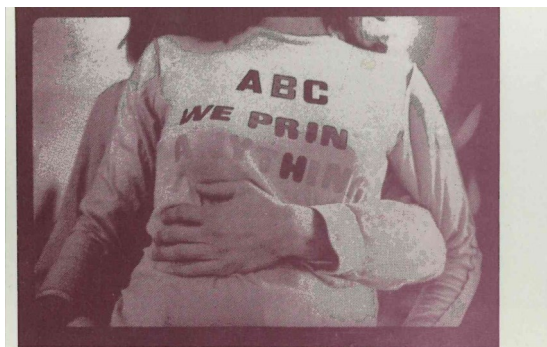


19. **(Pioneering Female Contemporary Artist)** - Schneemann, Carolee. **A B C - We Print Anything - In the Cards**. N.p. [Beuningen, Netherlands]: Brummense Uitgeverij van Luxe Werkjes, 1977. Index cards each measure 3 x 4 3/4 inches (7.7 x 12.1 cm), box measures 18.8 x 13.5 x 9.2 cm. Index cards loose, housed together in a handmade blue cloth-covered fitted box with title stamped to lid in metallic ink and pink silk ribbon tie. Some slight fading to box, cards in fine condition. One of 151 copies. (52145) \$7,500

A collection of over 300 blue, yellow, gray, and pink cardstock index-size cards alternating between typed statements and cards bearing photographic images, comprised of 4 introductory cards followed by text and image pairs numbered 1 through 156.

The cards in this collection were originally created as part of a multimedia performance given initially by Schneemann at Franklin Furnace in New York in 1976, followed by a series of performances at the De Appel gallery in Amsterdam in 1977. During the performance, the artist read the cards aloud to an audience while images were projected onto a screen behind her. The cards chart the dissolution of a relationship. The pink cards contain comments from friends; the yellow cards are extracts from her diaries and recollections from her dreams. The blue cards contain comments from three individuals: A, the partner who was leaving the relationship documented therein (Schneemann's soon-to-be-ex Anthony McCall); B, the partner who was arriving (her new partner Bruce McPherson); and C, Schneemann herself. The cards are numbered to provide a specific order, but when performing Schneemann shuffled the cards and presented them in a random order, to give a more open-ended interpretation of the story.

As is fairly common for these sets, the publisher was somewhat careless about filling the boxes, and the cards are not entirely complete. This set is missing the text cards for numbers 28, 102, and 120 and has a duplicate image card for number 31. Additionally, although this set was officially a limited edition of 151 copies, in actuality less copies were assembled, and the set is quite rare. Scarce institutionally.



20. **(Portfolio of 1920s Linocuts Produced by Graduate Students) - Loco-Motion. Ten Prints Designed by the Lettering Class, Teachers College, Columbia University, Class 1925.** Portfolio of 10 linocuts printed in black and orange on cotton rag paper. Small folio (12 1/2 x 10 1/8 inches). Original yellow decorated wrappers with text printed in black and underlined in green. Extremely light dust-staining to top right corner of wrappers, linocuts bright and clean, excellent condition overall. New York: Bureau of Publications, Teachers College, Columbia University, 1925. (53479) \$1,850

Founded in 1887, the Teachers College has been a part of Columbia University since 1898 and was the first graduate school in the United States to focus specifically on teacher education. Its roots are in the Kitchen Education Association, founded in 1880 with the goal of replacing miniature kitchen utensils for other toys appropriate for 5-year-old girls. In 1884, the name was changed to the Industrial Education Association and shifted its focus to include boys and parents. Three years later, it moved to University Place and founded the Horace Mann School. In 1887, William Vanderbilt Jr. made a large financial donation to the IEA and appointed Nicholas Murray Butler, future president of Columbia, as president of the IEA. The IEA decided to provide schooling for the teachers of New York City's poorest children, and the Teachers College was born. The move uptown came in 1890, and the official name change came in 1892.

From the beginning, the Teachers College included subjects such as educational psychology, educational sociology, the history of education, comparative education, and ethics. Other programs developed later in areas such as administration, economics, anthropology, clinical and counseling psychology, developmental psychology, curriculum development, media studies, and school health care.

According to an exhibition held at Columbia in 2024 on Printmaking at the Teachers College, "The history and development of printmaking at Teachers College dates back to the influence of Professor Arthur Wesley Dow...Dow was especially interested in Japanese prints and color woodblock, and by 1912 work in all media was organized around his progressive exercises in composition...Students first worked with Japanese brush and ink...Then they addressed value scales, patterns, and applications in landscape and lettering. In the second year, they began with wood block color printing and practical design work, followed by textile design, woodblock, book-illustration and illumination, and the decoration of covers. At the end of the two year sequence, they studied the special elements of color...After 1921, posters and color printing were integrated in lettering classes."

This portfolio of linocuts dates to 1925, and showcases the design work done in the lettering class. As indicated by the title, "Loco-Motion", all ten prints showcase movement or transportation in some way. There is an image of people riding a roller coaster, a man pulling a child in a wagon, a baby in a carriage, a hot air balloon, horses and donkeys, and early bicycles. Many of the prints incorporate lettering. None of the images are signed by the artists, although one appears to be initialed in the lower corner, and the members of the class are not identified. The images are bright and eye-catching, a wonderful example of 1920s printmaking and design. Scarce; as of April 2025, OCLC locates only four holdings of this portfolio in North American institutions.

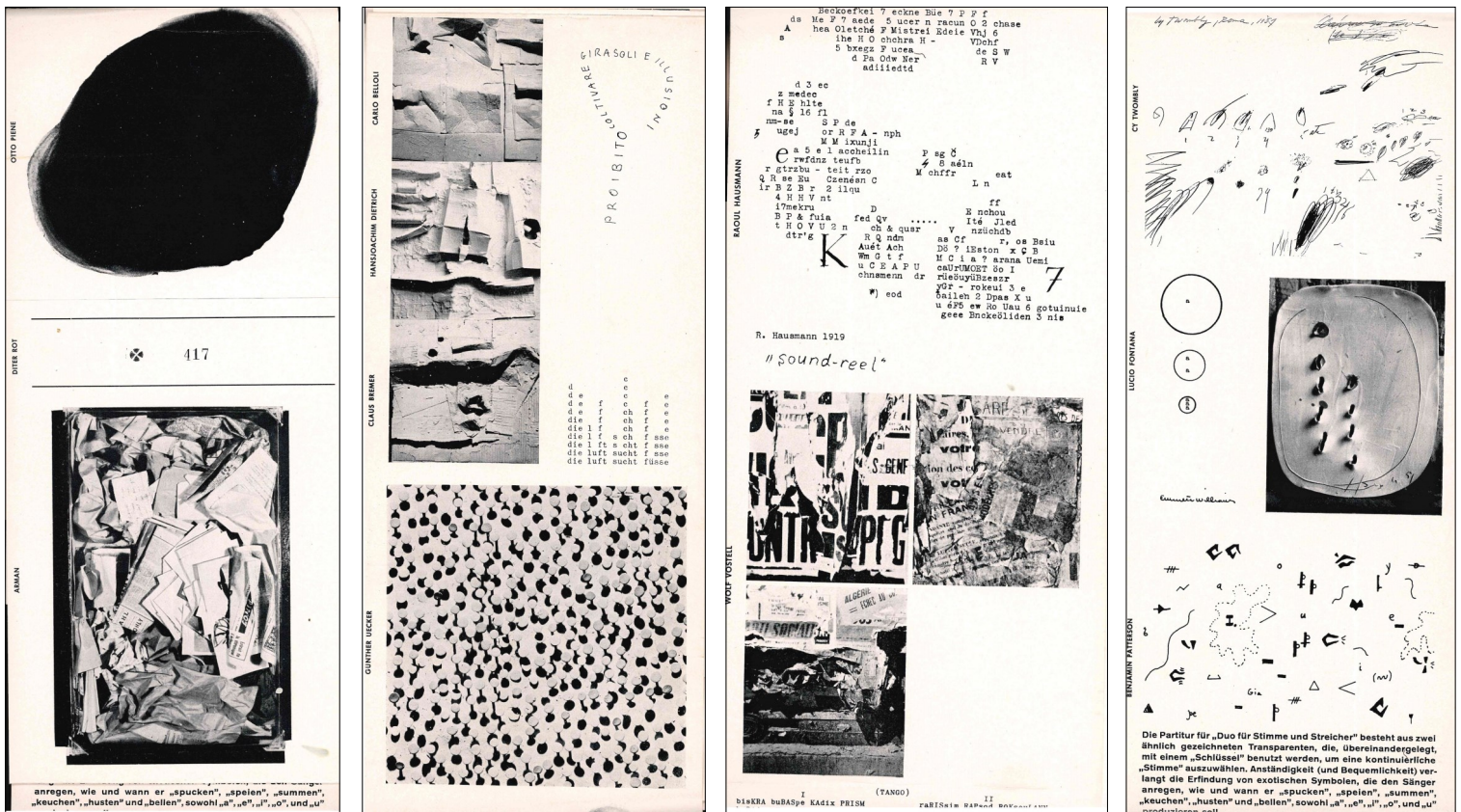


21. (Pre-Fluxus Avant-Garde Art Scroll) - Kalender Rolle. Long printed scroll composed of several sheets mounted together, containing an anthology of works by contemporary avant-garde artists. Approximately 11.5 x 240 cm total, folded. Loose as issued. Some extremely light toning, one small pinhole, obvious creasing along fold lines, overall very good. Wuppertal: Verlag Kalender Ebeling und Dietrich, 1961. (53552) \$850

In 1961, Hans Joachim Dietrich and Bernd Ebeling cofounded the Verlag Kalender publishing house in Wuppertal. They published works by their friends and colleagues, as well as many works by members of the Fluxus movement. They served as editors of this "calendar" scroll, which contains a survey of reproductions of experimental artworks by many members of Fluxus and other avant-garde art movements.

The artists featured in this scroll include Jochen Hiltmann, Cy Twombly, Lucio Fontana, Benjamin Patterson, Piero Manzoni, Paul Talman, Jean Tinguely, Heinz Mack, Carlfriedrich Claus, Hal Busse, Oskar Holweck, Yves Klein, Bernd Ebeling, Raoul Hausmann, Carlo Belloli, Hansjoachim Dietrich, Claus Bremer, Gunther Uecker, Otto Piene, Diter Rot, Arman, Wolf Vostell, François Dufrêne, Franz Mon, and Oskar Holweck. Many of these artists were not well-known at the time and have since become legendary figures of the avant-garde of the 1960s.

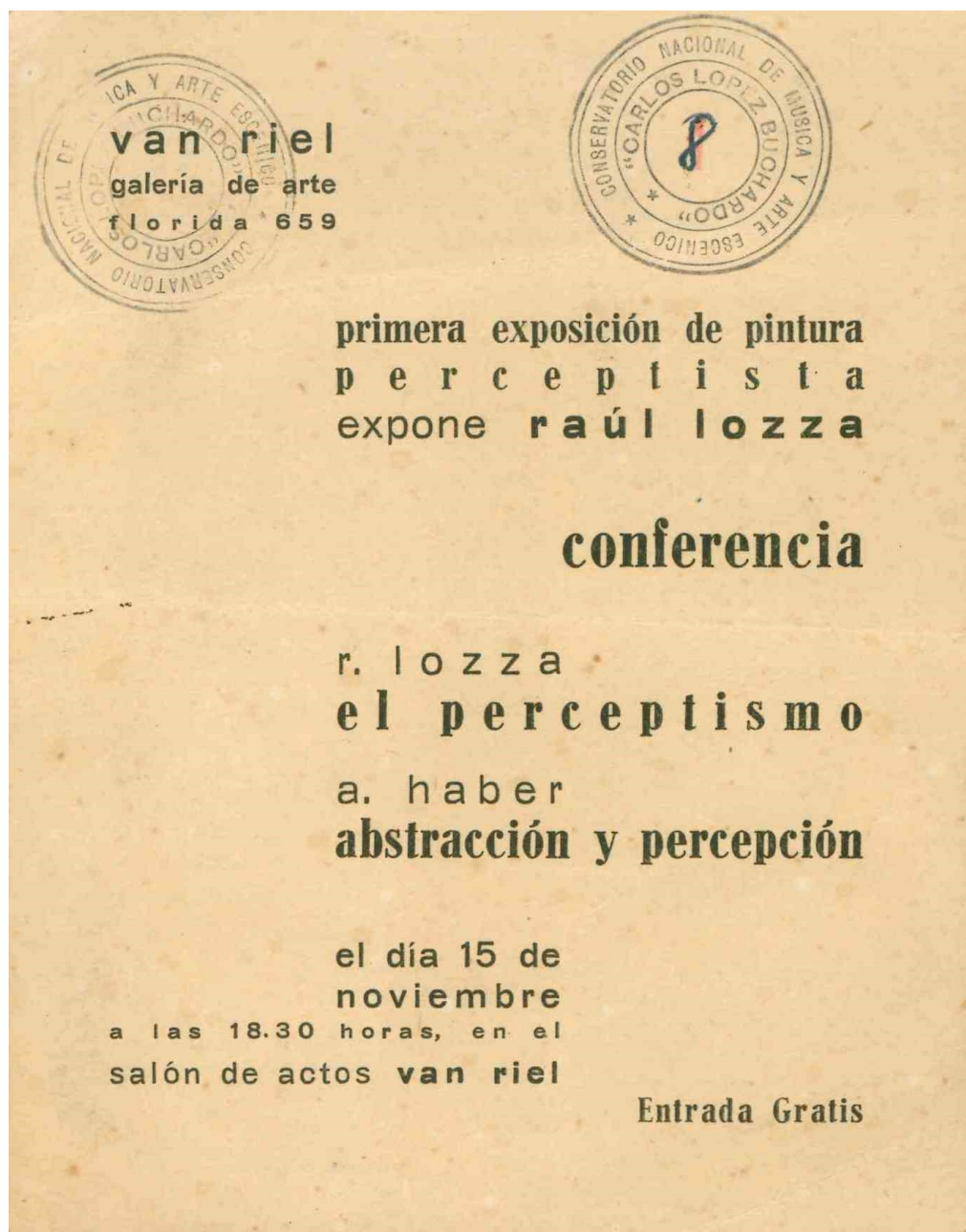
This Kalender scroll predates many Fluxus scrolls, and undoubtedly served as an important influence in shaping the concept and format of those later publications. A rare and important artifact; as of October 2025, OCLC locates five holdings in North American institutional libraries.



22. **Primera Exposición de Pintura Perceptista. Expone Raúl Lozza.** Invitation/announcement for the first exhibition of the Perceptivist movement, held at the Van Riel Gallery in Buenos Aires on November 15, 1949, with talks by Raúl Lozza on Perceptivism and Abrahán Haber on "Abstraction and Perception". 15 x 12 cm. Single sheet, loose as issued. Some slight browning and creasing, two stamps from the Conservatorio Nacional de Musica y Arte Escenico, overall good condition. Buenos Aires (Galería de Arte Van Riel) (1949). (51891) \$250

Raúl Lozza was an Argentinian painter and theorist who was a part of the concrete art movement in Buenos Aires, the Asociación Arte Concreto-Invención. Lozza eventually split from this group and in 1947 founded the Perceptivism movement. This movement was based on three artistic principles: the substitution of a traditional background with a color field, the creation of the "cualimetría" (quality measurements) of the plane, and the "centrifugal structure of references into space aimed at eliminating the influence of the periphery". The group had its own journal, 'Perceptismo: Teórico y Polémico' which printed 9 issues between October 1950 and July 1953. (<http://icaa.mfah.org>)

An important and rare document marking the first exhibition of art from spin-off of the concrete art movement; as of November 2024, OCLC locates two North American holdings of a small catalog from this exhibition but no listings of this announcement.

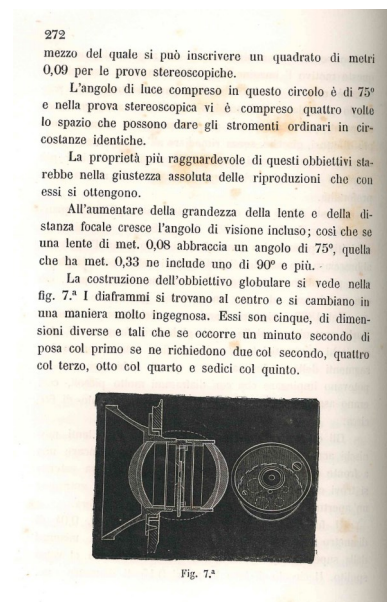
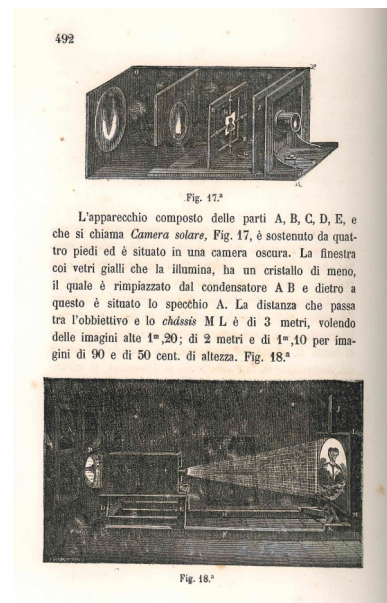
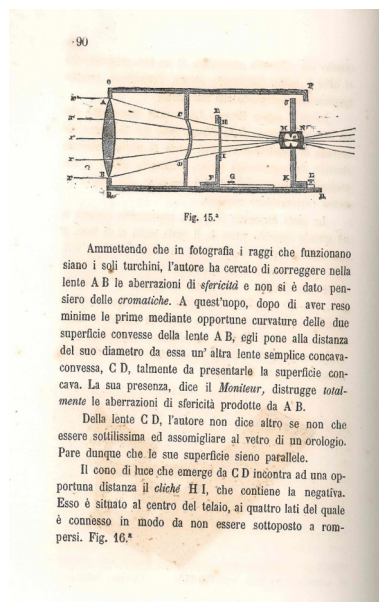
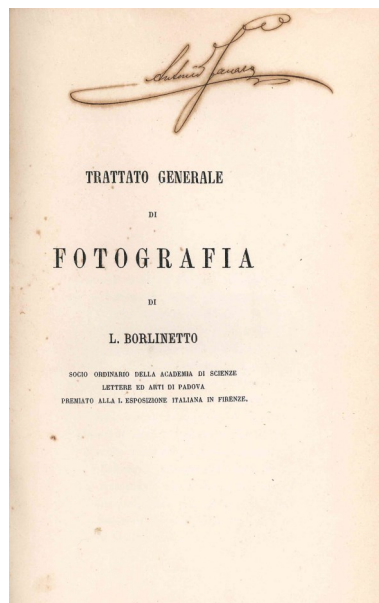


23. **(Rare 19th Century Photography Manual)** - Borlinetto, Luigi. **Trattato Generale di Fotografia.** (Published as part of the series: **Scritti Raccolti e Pubblicati dalla Società d'Incoraggiamento per La Provincia di Padova, Vol. IV.**). 559 pp. early photography manual and history of photography. Octavo (8 7/8 x 6 1/4 inches). Professionally rebound in new maroon cloth with gilt-stamped title label to spine. Extremely light scattered foxing spots, overall a very good, untrimmed copy. Padova: Prosperini, 1868. (53194) \$2,750

Luigi Borlinetti (1827-1904) was a scientist and photographer from Padova who experimented with innovative photographic processes. This scarce manual of photography opens with a chapter on the history of photography before entering into the technical aspects. Borlinetti addresses the topics of light, mirrors, lenses, the camera obscura, the cabinet obscura, daguerrotypes, choice of photographic plates, calotypes, albumen photography, preparations, wet-plate photography, negatives, and other topics. The majority of the treatise is not illustrated, although there are 21 small engraved text illustrations.

Borlinetti also makes reference to several noted figures from the field of photography and the science of photography in Italy, including Ignazio Porro and Ottavio Baratti, who founded the magazine *La Camera Obscura* in 1863.

Very scarce; as of August 2024, OCLC locates a handful of copies of this manual in European libraries, but not a single copy in North America.

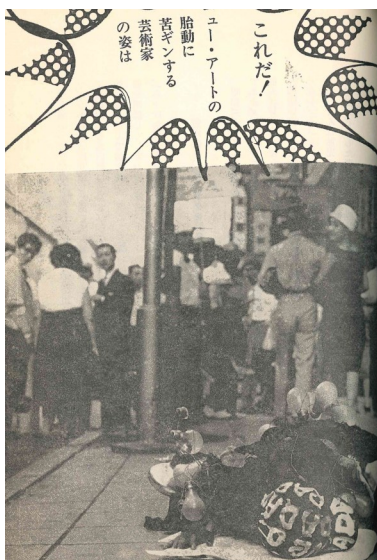
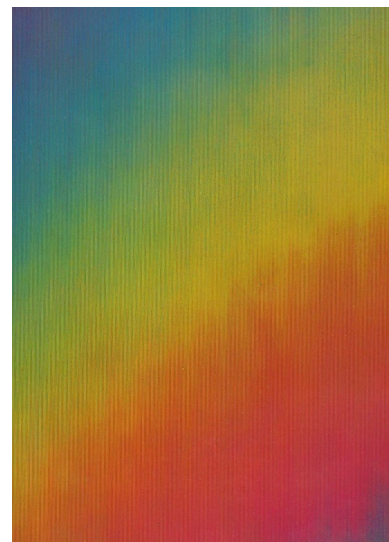
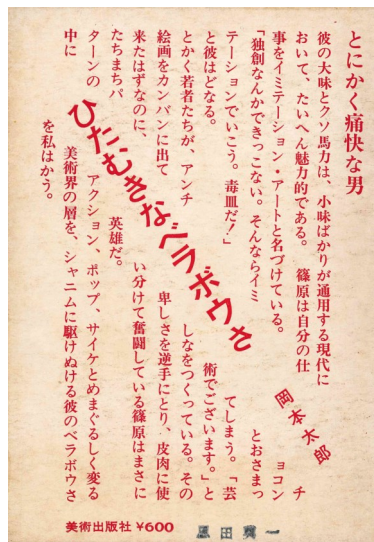


24. **(Seminal Work of Japanese Neo-Dada)** - Shinohara, Ushio. **Zen'ei No Michi. [The Avant-Garde Road.]** 242 pp. avant-garde illustrated volume being an autobiography of the author, illustrated profusely throughout with drawings, photographs, and photomontages, mostly black-and-white, a few pages printed in single color. Octavo (7 x 5 inches). Reflective rainbow-colored plastic cover with red and white illustrated cardboard slipcase with cutout. A few bookplate stamps and an ink inscription at end of volume, one stamp to back of slipcase, some light soiling and foxing to slipcase, overall excellent. Tokyo: Shuppansha, 1968. (53527) \$1,500

Ushio Shinohara has (b. 1932) is a Japanese contemporary painter, sculptor, and performance artist based in New York City. Nicknamed 'Gyu-chan', he was a founding member of the short-lived Japanese avant-garde collective Neo-Dada Organizers, and helped orient the group towards what Genpei Akasegawa would later call "creative destruction".

Shinohara is best-known for his large-scale painting series of boxing, and in September 1960, at a neo-dada event called "Bizarre Assembly", Shinohara produced his famous "boxing painting" by hitting a large sheet of paper with boxing gloves dipped in ink. He moved to New York City in 1969. His work has been exhibited at institutions worldwide such as the Hara Museum of Contemporary Art, the Centres Georges Pompidou, the National Museum of Modern Art Tokyo, the Museum of Contemporary Art in Los Angeles, the Guggenheim Museum SoHo, and the Japan Society.

This small volume is a sort of autobiography. According to a 2014 article in The Comics Journal, "In 1966, Japan's leading art magazine, Bijutsu Techo, invited Shinohara to narrate his life as a hipster artist and leader of the country's Neo Dada movement. It was serialized under the title The Avant-Garde Road (Zen'ei no michi). In 1968, it was extended and illustrated and published as a book, a Sixties period classic." ('Shinohara Ushio's Action Cartooning', Ryan Holmberg, 2/20/2014)

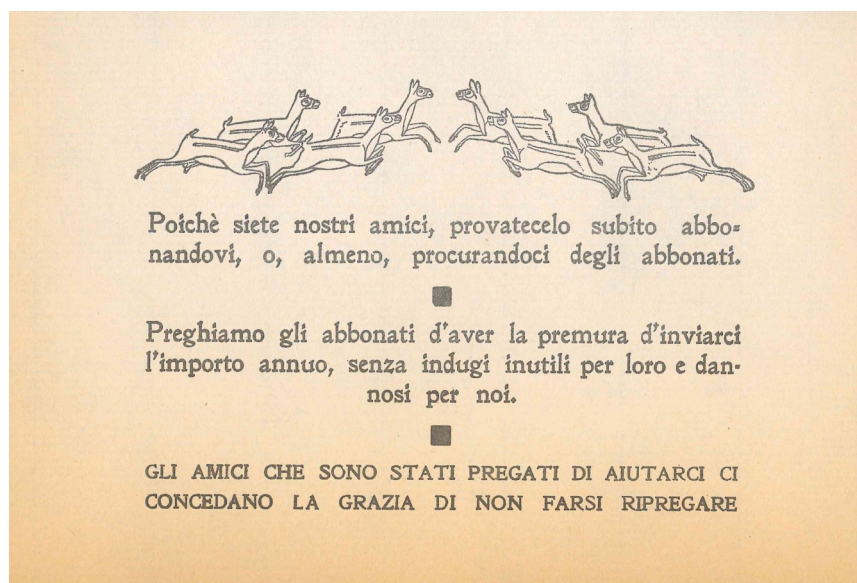


25. **(Short-Lived Dada Movement in Italy) - Esposizioni - 68a Mostra del movimento italiano DADA.** Rare invitation to the first and only exhibition of the Dada movement in Italy. 5 3/8 x 7 15/16 inches, printed recto and verso. Loose as issued. Very light toning, overall excellent. Rome: Casa d'Arte Bragaglia, [1921]. (53447) \$2,500

Although Dada was an international art movement, it never gained much traction in Italy. A small group of Italian Dadaists emerged in Mantua, but they had little impact on the greater art world. During their brief period of activity, the Italian Dadaists published a short-lived magazine "BLEU" and held an exhibition in Rome. This item is an invitation to that exhibition.

The front of the invitation mentions the participation of Julius Evola, Aldo Fiozzi, and Gino Cantarelli, the three most important representatives of Italian Dadaism. The exhibition was held at the Galleria d'Arte Bragaglia from April 15 to 30, 1921, alongside performances at the Grotte dell'Augusteo cabaret, and included posters setting out the principles of Dadaism, poems by Tristan Tzara, recitations of works by Cantarelli and Louis Aragon, and music by Erik Satie, Igor Stravinsky, and Arnold Schoenberg.

A rare and ephemeral document attesting to the short-lived presence of the Dada movement in Italy. As of March 2025, OCLC shows only one individual holding for this invitation, in Switzerland.



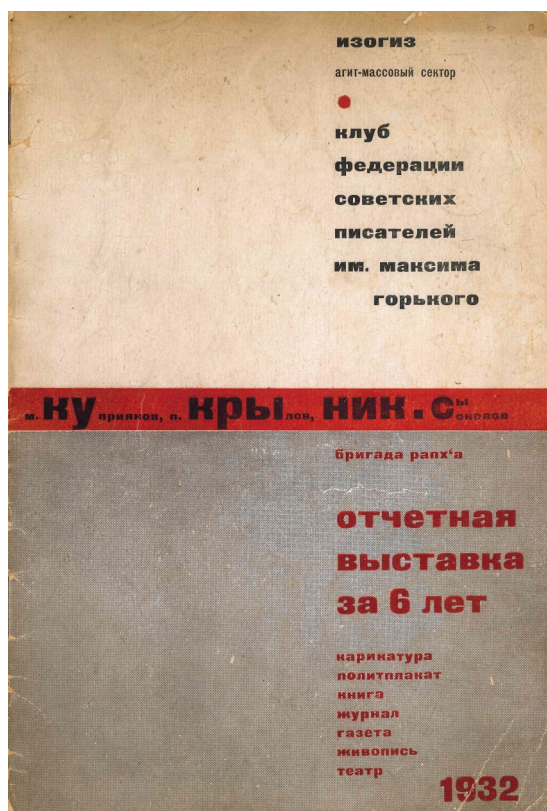
26. **(Soviet Avant-Garde Cartoonist Exhibition)** - Kukryniksy (Mikhail Kupriyanov, Porfirii Krylov, & Nikolai Sokolov); and Solomon Telingater, illustrator. **Kukryniksy. Otchetnaia vystavka za 6 let: karikatura, politplakat, kniga, zhurnal, gazeta, zhivopis', teatr.** [Retrospective Exhibition of Six Years' Work: Caricature, Political Posters, Books, Journals, Newspapers, Painting, Theatre.]. Unpaginated (16 pp.) catalogue from the avant-garde Russian retrospective exhibition, with eight of the pages divided horizontally and moveable individually. Octavo (10 3/16 x 6 7/8 inches). Original stapled decorative wrappers with design and Constructivist layout by Telingater. Some light wear, dust-staining, minor edgewear especially at corners, overall very good. Moscow: IZOGIZ/Agit-Massovyi Sektor, 1932. (53453) \$900

This catalogue represents the first retrospective exhibition from the Soviet Kukryniksy cartoonist collective, surveying 6 years of work in the areas of caricature, political posters, books, journals, newspapers, paintings, and theatrical design. The name "Kukryniksy" was an acronym formed by combining parts of the names of all three of its members: Kupriyanov, Krylov, and Sokolov, who met at art school in Moscow in the early 1920s. By 1924 they had begun drawing caricatures and cartoons under their joint name. They gained increased recognition in the 1930s for their drawings in Krokodil, a Moscow satirical newspaper, attacking Adolf Hitler, Benito Mussolini, Heinrich Himmler, Joseph Goebbels, and Francisco Franco.

This exhibition was initiated by Maxim Gorky, who wrote the introductory essay, and was held at Klub Federatsii Sovetskikh Pisatelei im. Maksima Gor'kogo. The exhibition showcased original drawings, sketches, and illustrations from journals and papers, books, political posters and 'lubki', as well as other unique works and illustrations by individual artists. The catalogue contains a caricature of the artists by Aminadav Kanevsky, a brief preface by B. Malkin, a map of the layout of the exhibition, and a brief biography of the artists.

Book designer Solomon Telingater (1903-1969) created an innovative structure: the red stripe on the wrappers is incorporated into the mid-section of the catalogue, and eight illustrated leaves are horizontally divided with a gap in between. A propagandistic quote by Mayakovsky is visible beneath the cut-outs on a red "banner". Telingater's goal was to transform the book in a functional yet playful medium, using innovative typography alongside other design elements in the Constructivist manner.

As of March 2025, OCLC locates six holdings of this catalogue in North American libraries.



27. **(Stunning Hand-colored Eighteenth Century Italian Proverbs)** - Piattoli, Giuseppe & Carlo Lasinio. **Raccolta di Quaranta Proverbi Toscani Espressi in Figure da Giuseppe Piattoli Fiorentino.** Beautifully illustrated volume of 40 hand-colored engravings of Italian proverbs plus frontispiece. Folio (16 x 10 1/2 inches). Leather-backed boards with raised and gilt-tooled spine, title on double label, marbled endpapers. Some very light edgewear to boards and abrasions to spine, internally in good condition, each plate protected by tissue paper, some light marginal stains and minor foxing, two marginal tears professionally repaired, three carefully remargined, overall excellent. Florence: Niccolò Pagni & Giuseppe Bardi, 1786. (53179) \$15,000

Giuseppe Piattoli (1748-1834) was an Italian painter and engraver, active mainly in Florence, and professors of drawing at the Accademia in Florence. He created the original preparatory drawings for this volume. Carlo Lasinio (1759-1838) was a well-known Italian engraver who began his career as a painter at the Accademia di Belle Arti in Venice, before moving to Florence in 1778 and focusing on printmaking. He also taught engraving at the Accademia in Florence, beginning in 1800. He was a prolific reproduction engraver, undertaking many experiments with both known and innovative engraving techniques to create reproducible prints in color. He sometimes used a technique of printing with three or four plates, each engraved and inked with different colors to produce a color image from the different impressions.

*This volume reflects the first artistic collaboration between the two artists, taking place very early on in Lasinio's notable career. He later became well known for his influential book of etchings, *Pitture a fresco del Campo Santo di Pisa*, along with large volumes of engravings of old master paintings and Renaissance frescoes in Florence. He also founded the Accademia di Belle Arti in Pisa. The two artists would also collaborate on a volume of illustrations of Tuscan games and festivals, as well as a series of panels inspired by Carlo Gozzi's satirical poem "La Marfisa Bizzarra".*

The stunning hand-colored illustrations of proverbs reflect the first and only edition of this work ever published. The proverbs are in a vertical format, each captioned below the image and with a four-line rhyming poem which comments on the proverb and the illustration. The beauty of the illustrations paired with the popular humor of the proverbs made this a very successful work, and a second collection with horizontally-formatted images was published two years later, in 1788, also by Pagni & Bardi, a very active Florentine publishing duo in the late 18th and early 19th century.

The illustrations are often quite humorous, with many depicting the romantic contemporary relationships of men and women, and a handful depicting more classical or mythological figures. Some of the proverbs are also recognizable as versions of idioms that are still in general use today, including "É meglio un Uccello in gabbia, che cento in aria" (comparable to "A bird in the hand is worth two in the bush") and "Quando la Gatta non è in paese i Topi ballano" ("When the cat is away, the mice will play").

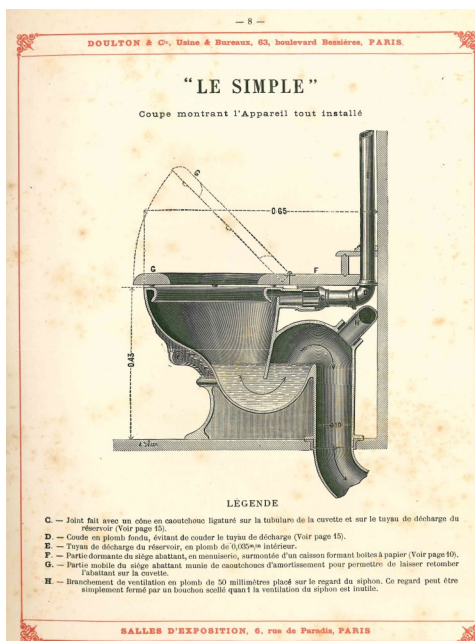
The hand-coloring of the images is still beautifully vibrant, with the illustrations painted in bright shades of greens, blues, yellows, and reds. A scarce example of the height of late 18th century Italian engraving, as well as a stunning work of art and collection of illustrations. As of October 2024, OCLC locates only two holdings of this exquisitely illustrated volume.



28. **(Trade Catalogs)** - Paris.- Doulton & Cie., Ingénieurs Sanitaires. **Constructeurs d'Appareils Sanitaires. Hygiène des Villes, des Établissements Publics, des Maisons d'Habitation. Étude complète des Projets d'Assainissement, de Canalisation, de Distribution d'eau froide et d'eau chaude et de Ventilation.** Catalogues 38 and 38bis. Paris: Doulton & Cie., 1894-1895. Quartos (27 x 22 cm). Original illustrated light blue paper wrappers; 48, 62 pp., profusely illustrated, many in color. Some soiling and browning to covers, slight scattered foxing throughout, bindings slightly loose, overall about very good. (52512) \$500

These two catalogues were produced by Doulton, the well-known English pottery manufacturer, to highlight the sanitation products produced in their factory in Paris and sold in their salesroom there. The catalogs feature descriptions, measurements, prices, and illustrations of a variety of products including pitchers and wash basins, sinks, faucets and taps, bathtubs, water heaters, toilets, water closets, urinals, and other items. A handful of color illustrations in each catalogue showcase the different tile, enamel, or marble finishes available.

As of November 2022, OCLC shows only one listing of these catalogues at the V&A, although we are aware of two other institutional holdings, including one in North America.



29. **(Turn-of-the-Century Board Game with Racial Stereotype) - Les Nains-Géants, Jeu de Société.** Turn-of-the-century humorous game of chance comprised of six large chromolithographed caricature-style figures which slide up and down along a scoring track, two brown cardboard dice cups, a bag of small cardboard number tokens or counters, and a special die with the numbers 1-3 in white and in red. Box measures 15 3/4 x 12 1/4 x 2 inches. Original wood and cardboard box with lithographed illustration to lid depicting a racist stereotype of a Black man and a circus clown standing on a ball signed E. Serre, printed rules in French affixed to underside of lid. Overall good condition, lid of box damaged and roughly repaired with tape, overall very good. Paris: Saussine, n.d. (circa 1900). (53461) \$3,500

A printed label affixed to the underside of the box lid give the instructions and rules for gameplay. Each player gives an agreed-upon number of tokens to the "bank" and receives in exchange a character. The characters in this game include a jockey, a postman, a matador, a farmer, a soldier, and a "tribal" style Black man in front of a hut wearing a colorful headdress. The scoring trackers start at zero, and on their turn, each player rolls the die. If the number shows up as white, they lose that many points and lower their character; if red, they raise their character that many points. During the course of the game, the "dwarf" becomes a "giant" or vice-versa, hence the title of the game. If the player's character reaches the extreme bottom of the tracker, they must pay extra tokens to the bank. Whoever reaches the top of their tracker first wins the game and receives the winnings.

Eugene Serre (1881-1964) was one of the greatest illustrators working at Saussine. Aside from games, he was also known for his designs for wine and perfume bottle labels and advertisements. Although not much is known about him, he is credited with helping to create a recognizable "Saussine style" for the games produced by the publisher during the first 30 or so years of the 20th century.

As of April 2025, OCLC only locates a single holding of this game in an institutional library.



30. (Underground French Comics) - Actuel!? Nouvelle Série Mensuel. Later subtitle: Novapress. No. 1 (Octobre 1970) through 58 (Octobre 1975) (all published). A complete collection of 58 issues in 53 fascicules (5 double-issues) of the second series of the underground and counterculture French comics journal, together with eight supplemental volumes. Quarto and small folio (10 3/4 x 8 1/4 inches up to 12 1/2 x 9 1/2 inches). Original brightly illustrated side-stapled wrappers. Some light soiling, scattered edgewear, some very small scattered tears, overall very good condition. Paris: Nova Press, 1970-1975. (53124) \$6,000

The first series of Actuel was published from 1967 to 1970, and dealt in large part with jazz music, hippie culture, the events of 1968, and other related topics. In May 1970, Jean-François Bizot had the idea to launch a second series of the journal and published the first issue in October of that year. In 1972, he founded the independent publisher Nova Press to produce the journal.

Bizot had a personal interest in alternative culture, and through him Actuel covered topics such as the hippie movement, psychedelic rock, homosexuality, anti-racism, the women's movement, ecology, abortion, drugs, sexual liberation, pornography, and politics. Actuel also helped introduce the French to Robert Crumb's comix, which were featured heavily throughout the issues. Additional artists include Rob Cobb, Richard Corben, Gilbert Shelton, S. Clay Wilson, Marcel Gotlib, Bruno Blum, Mandryka, and others.

The cover illustrations for the issues of Actuel are bright, eye-catching, and sometimes subversive. There are some cover illustrations by Crumb, along with other comics-style illustrations, photomontages, and caricatures. The interiors are a mix of comics and short articles and essays, often illustrated, with some pages printed in bright colors or on colored paper stock. The issues are a visual delight, full of captivating and revolutionary imagery.

Accompanying the full run of the second series of Actuel are eight additional volumes: four "Actuel Présente" volumes of only comics; a supplemental issue to Actuel; a volume titled Rire 2: Les Grandes Parodies d'Actuel; Almanach Actuel 1978; and Actuel Almanach des Années 80.

A rare complete collection of the second series of this spectacularly eye-catching journal with only scattered holdings in North America.





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D. Jurkovič a J. Merganc Sanatorium dra K. v Bratislave
Sanatorium du dr. K. à Bratislava

N° 70 — AUJOURD'HUI — 2. IV. 31. 3

Dessin de Max Jacob.

Cœur sur la main

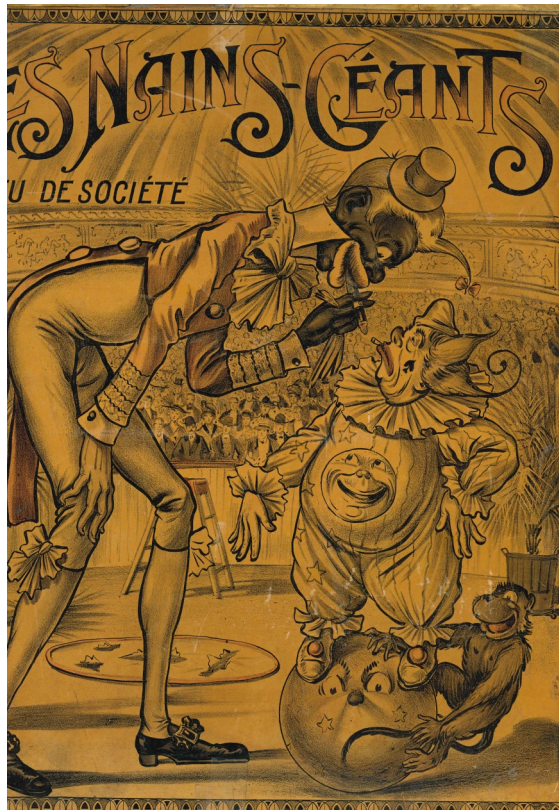
Un flexible éclat de soleil sur les dos crucifiés
Et plus flexible le vent sec qui se pèle autour des corps
Baisaient l'ombre arrondie à frapper les cinq ou six
soldats
Maintenant demeurés sur la colline aux trois beaux
échelons,
Longues perches noires avec leur Grappe patiemment
mûrie,
Arbre secret où les becs-fins ne s'étourdissent pas ;
La mort s'appuie aux bois de justice, piquets vermou-
lus, une fois l'office assuré.
Pour le pauvre vieux de gauche la petite bonne a si
gentil cœur d'or et un tablier blanc,
Que les Anges peuvent emporter — il s'en frotte — son
âme évanouie ; le corps s'affaissant sous les jambes
écrasées, les bras écartelés.
Celui de droite entre les rochers ne sait plus que pleu-
rer.

Et la mort par les bras amène le cœur des amants
qu'elle
Tord sur leur cloie — Ah ! la mort pressant l'éponge
des corps
Comme une laveuse essore le linge qu'elle tire du
boquet, l'ayant passé au bleu — le sang, averse
Sur la terre c'est de larges coquelicots fanés.

Mais pour l'homme du milieu est-ce encore la peine de
lui casser les jambes
Et ne voit-on pas Dieu à la tête tombée en avant qu'il
est mort ?
C'est alors que l'un des soldats s'assura de la chose
(quand même, on aimait mieux)
Poussant le triangle d'une lance entre les côtes il crève
le cœur :
Voilà de l'eau qui gicle, puis un caillot de sang
Péniblement s'égoutte tachant d'abord la lance que
l'homme d'un seul coup
Retire et qu'il essuie dans l'herbe :
— T'a vu bien y a longtemps qu'il est défunté
Le frère et l'avais pas besoin pour ça d'y défoncer les
côtes.
O mon Dieu, de la fontaine inaltérable votre cœur
ouvert !

Edmond HUMEAU.

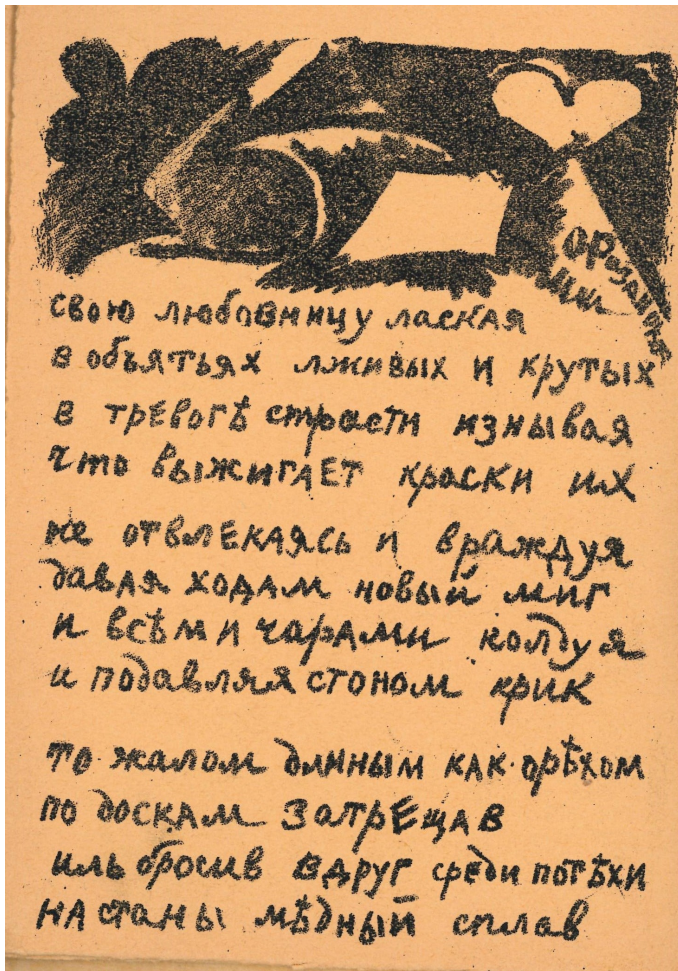
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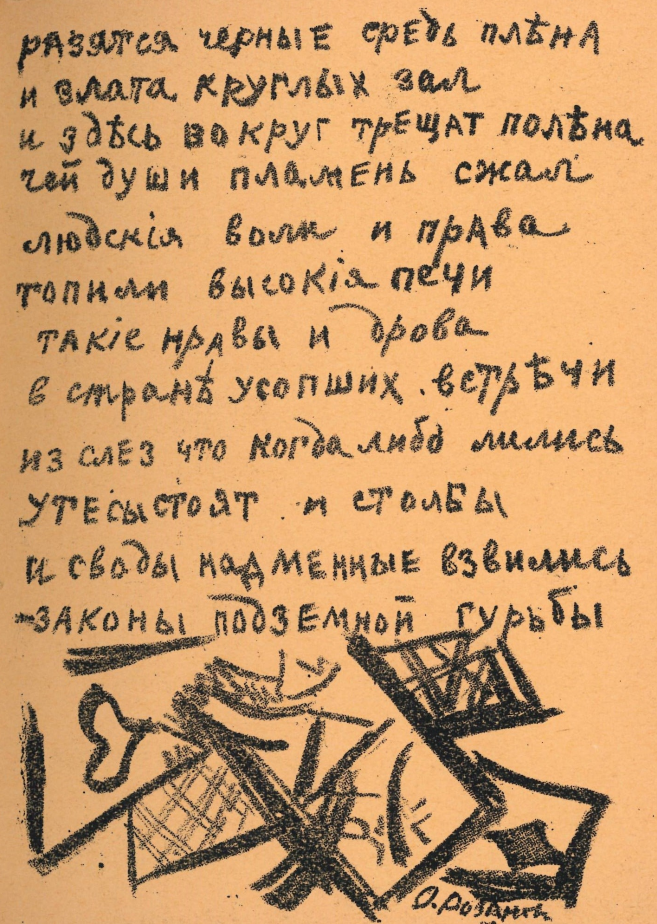
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