

AVANT-GARDE AND
CONTEMPORARY ART
BOOKS & EPHEMERA

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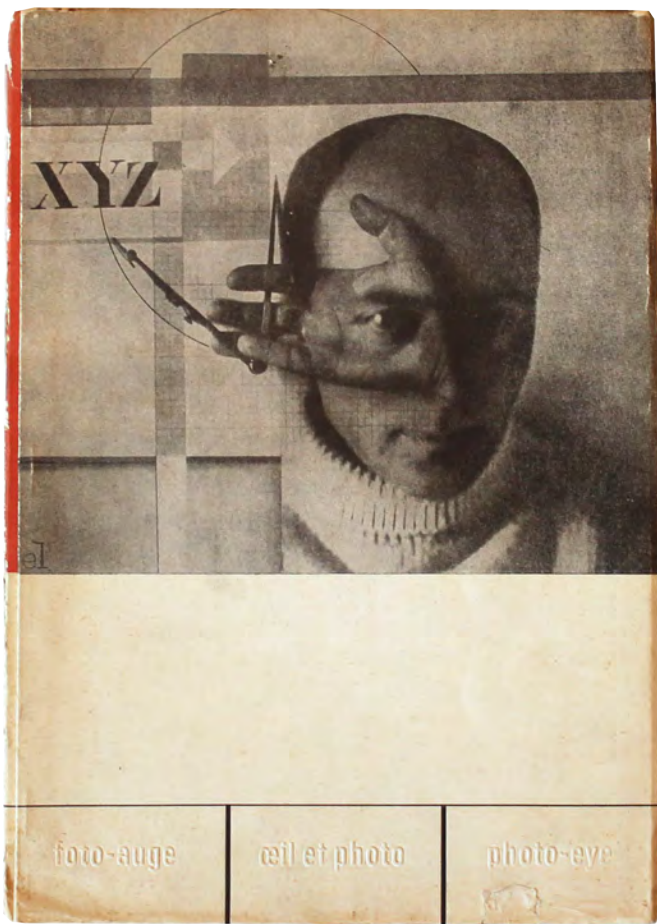


1

Toyen. Paris, 1953. May 1953, Galerie A L' Etoile Scellee, 11, Rue du Pre aux Clercs, Paris 1953. Ephemera, folded approx. 9.25 x 4.5". Condition: Near Fine.

Galerie A L' Etoile Scellee, led by André Breton, was Paris's important meeting place for the Surrealist artists from c. 1952 to 1954. This delicate, die-cut invitation, for a solo exhibition of "Toyen" (Marie Čermínová), a Czech painter and illustrator and a member of the Surrealist movement is presented as two joining hands printed in black ink on pink colored stock. Includes French text from Surrealists such as: A. Breton, A. Kyrrou, G. Legrand, G. Doumayrou, J. Heisler, Trost, G. Goldfayn, B. Peret, B. Roger, J. et J. P. Duprey, J. Schuster and J. L. Bédouin and a list of fourteen individual works. (#KC15850)

\$100.00



2

[Roh, Franz and Jan Tschichold] *foto-auge / oeil et photo / photo-eye.* Akademischer Verlag Dr. Fritz Wedekind & Co., Stuttgart, 1929. Paperback. 8.25 x 11.5". Condition: Good.

First Edition. 76 photos of the period by Franz Roh and Jan Tschichold, with German, French and English text, 18pp. of introductory text and 76 photographs and photographic experiments (one per page with captions for each) with a final page of photographers addresses at the back. Franz Roh introduction: "Mechanism and Expression: The Essence and Value of Photography". Cover and interior pages designed by Jan Tschichold, Munich featuring El Lissitzky's 1924 self-portrait, "The Constructor" on the cover. One of the most important and influential publications about modern photography and the New Vision published to accompany Stuttgart's 1929 Film und Foto exhibition with examples by but not limited to: Eugene Atget, Andreas Feininger, Florence Henri, Lissitzky, Max Burchartz, Max Ernst, George Grosz and John Heartfield, Hans Finsler, Tschichold, Vordemberge Gildewart, Man Ray, Herbert Bayer, Edward and Brett Weston, Piet Zwart, Moholy-Nagy, Renger-Patzsch, Franz Roh, Paul Schuitema, Umbo and many others. A very good Japanese-bound softcover with soiling to the white pictorial wrappers and light wear near the margins. Spine head/heel chipped with paper loss and small tears and splits. Interior pages bright and binding tight. (#KC15855)

\$750.00



3

Zákazník náš pán. Ing. Jindřich Turek, Kroměříž, Nákladem vlastním. Czech Avant-Garde. 1933. Paperback. Condition: Very Good. 28+pp., with advertising on the last few pages and back cover.

An uncommon cover design with photomontage, "Grafické Závody: V. Kromerizi A. Orlove". Near fine original printed stapled wrappers with one page torn, light handling and pencil and a slight bend from top to bottom throughout. Very scarce. (#KC15848)

\$75.00

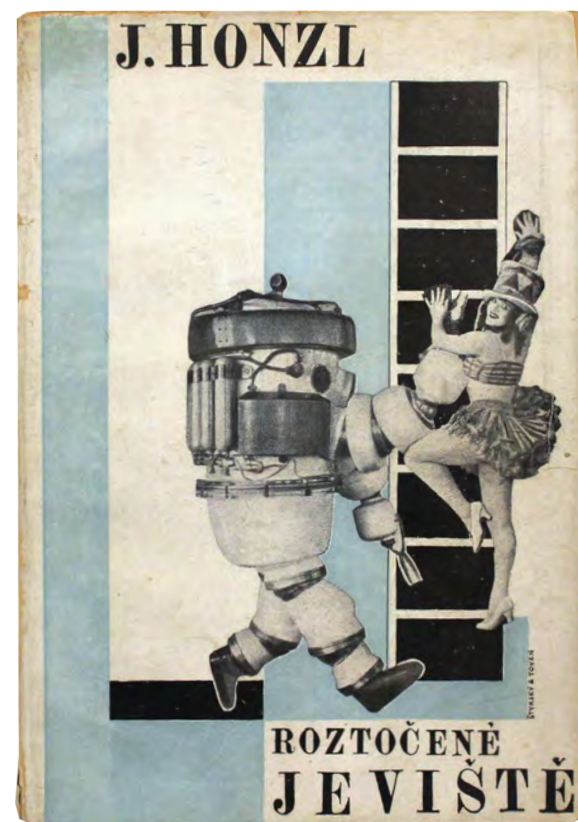


4

De Gemeenschap [The Community], No. 4. Dutch Literary Journal. Utrecht, Netherlands, April 1931, 47pp. Paperback, 7.25 x 9.75". Condition: Very Good+.

This progressive Catholic cultural and literary journal was published between 1925–1941 and partly responsible for introducing modernist aesthetics to Netherlands alongside well-known avant-garde journals such as De Stijl and International Review i 10. Cover design and photomontage by Piet Worm (1909-1996). Very good with light soiling to the white covers with chips and small tears with tape repair to the spine, mostly to the 1" split at the head of the spine. Binding tight with light wear throughout. (#KC15863)

\$75.00



5

Roztočené jeviště, úvahy o novém divadle [The Spinning Stage. Thoughts on the New Theatre]. Jindřich Honzl. Czech Avant-Garde. Odeon, Prague, 1925. Paperback, 184pp., 5.25 x 7.5". Condition: Good.

Front cover photomontage by Štýrský [Jindřich] & Toyen [Marie Čermínová] with interior graphic design by Karel Teige. Illustrated with work by: Lissitzky, Molnár, Schlemmer, Picasso, Leger and many others. Very good original printed wrappers with some soiling and lightly worn edges; a 2.5" split and light wear to the spine head/heel. Some pages loose but complete.

\$500.00

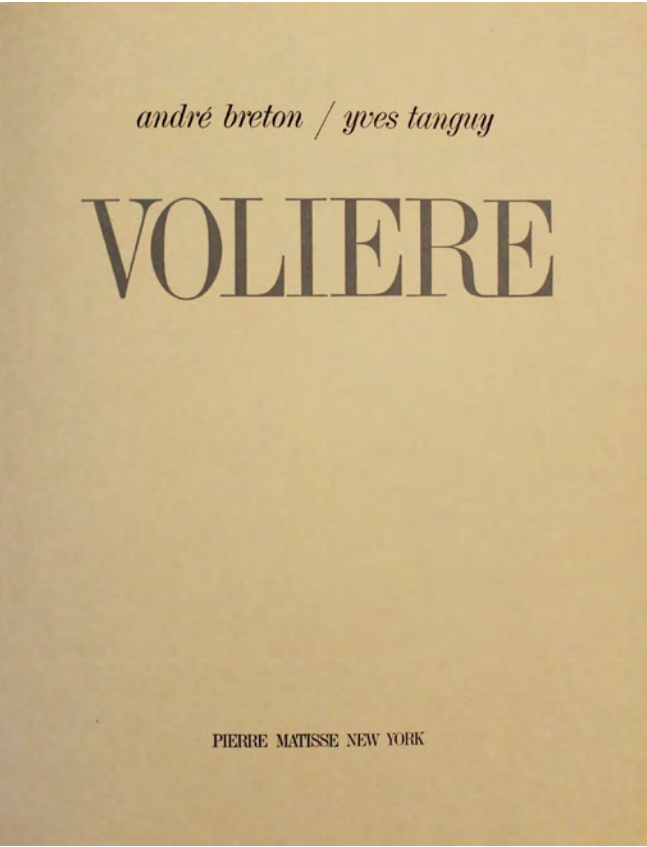


6

[Vítězslav, Nezval] Karneval. Romaneto [Carneval: A Novel]. Odeon, Prague, 1926. Paperback, 7.75x5.5", 104pp.. Condition: Very Good+.

A black and white photomontage cover design with red lettering by "A. Don" (a pseudonym for Jindrich Styrsky), with a title page designed by Karel Teige and Otakar Mrkvicka. Original printed wrappers with only lightly worn edges of the covers; small splits and light wear to the spine head/heel. (#KC15836)

\$300.00

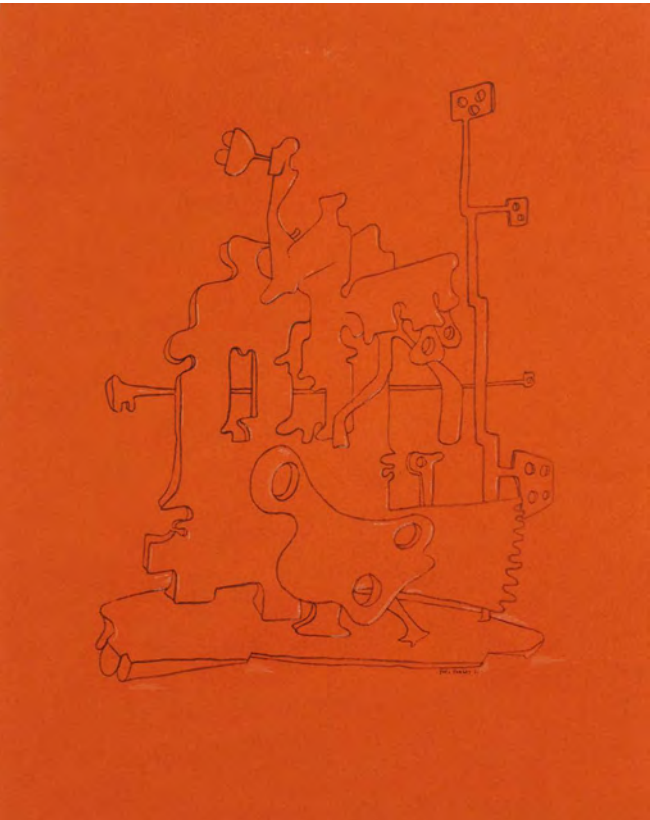
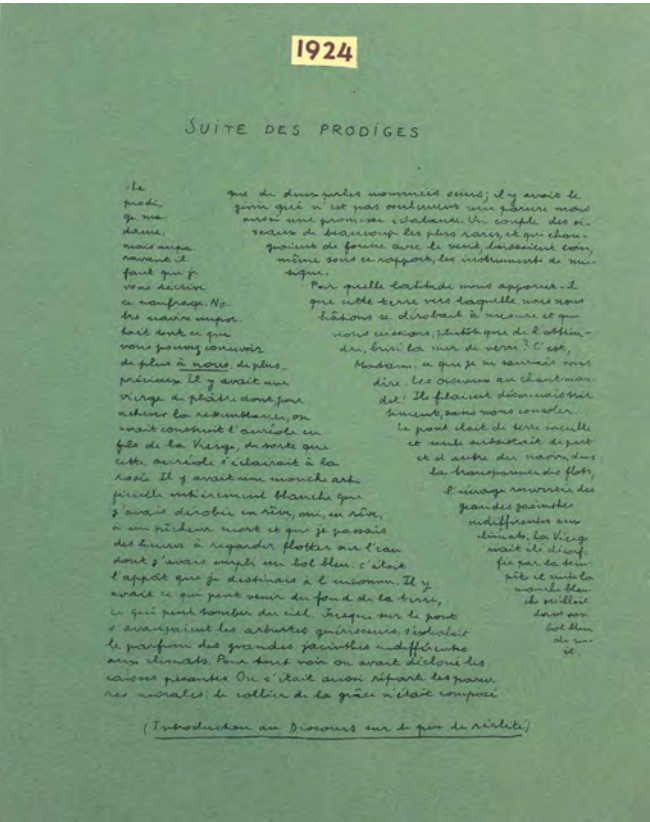
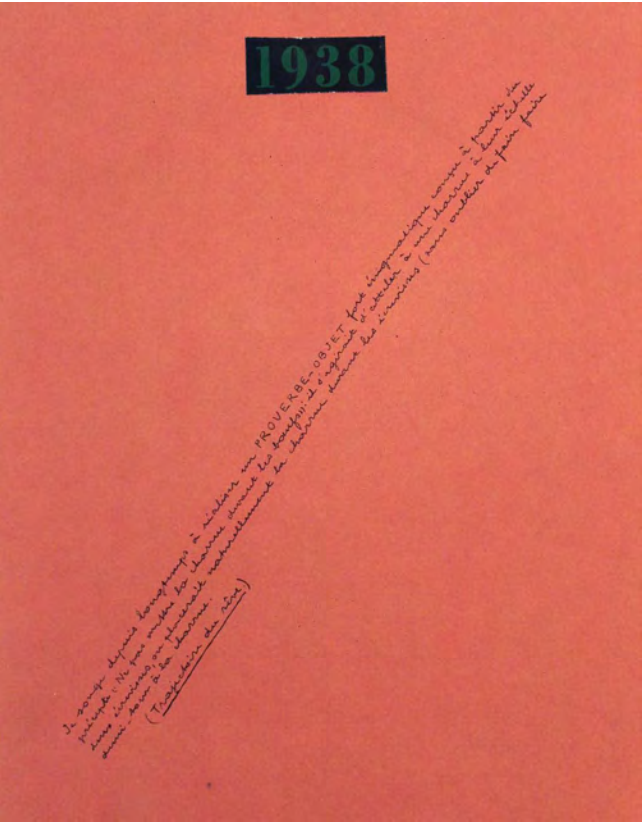


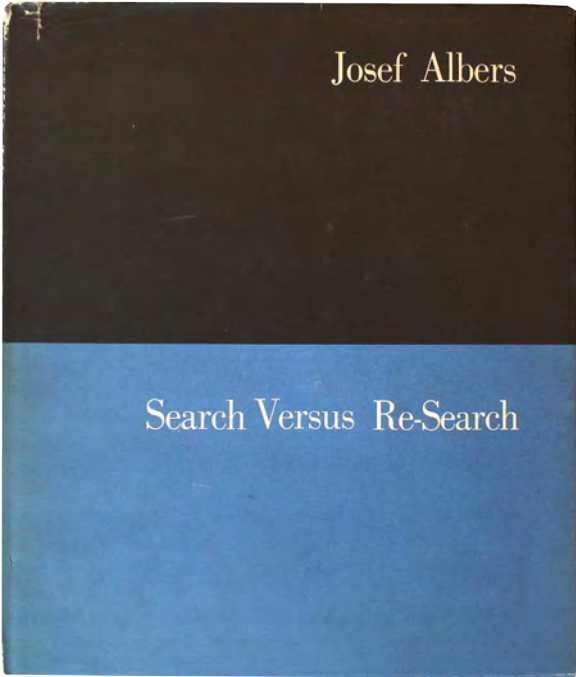
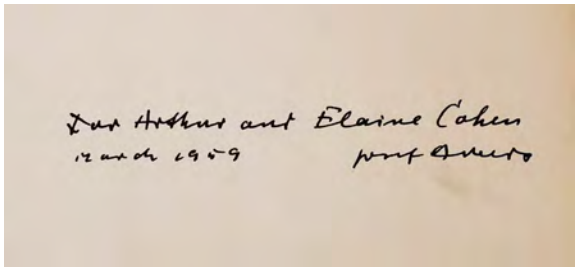
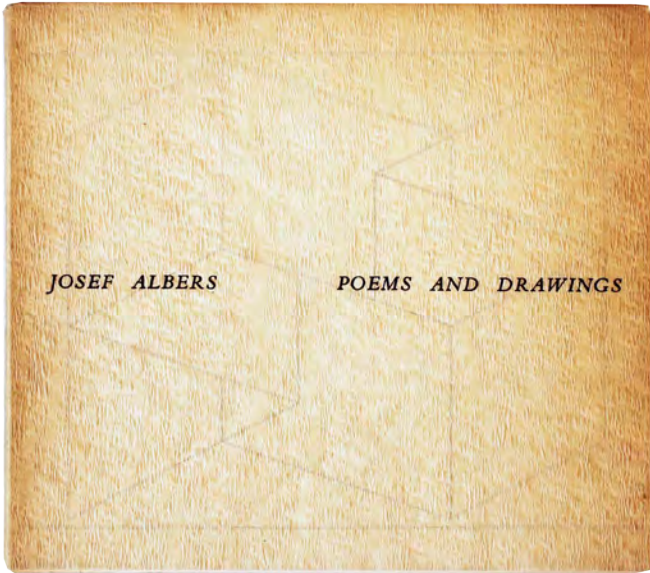
7

[Breton, Andre and Yves Tanguy] *Volière*. Pierre Matisse, New York, 1963. Hardcover, 11.5x9". Condition: Fine.

Portfolio of twenty reproduction sheets of drawings by Tanguy and handwritten texts by Breton (front and back) on Canson colored paper. Series had been presented to Pierre Matisse and was not initially intended to be published. This faithful reproduction work (including pasted date labels) was completed as a facsimile on May 15, 1963 by Daniel Jacomet, Paris; 250 copies were produced. The first twenty-two justified in Roman numerals, include an autograph text by Andre Breton and an original drawing by Yves Tanguy. This copy number XLIX (does not include autograph text and original drawing). Portfolio housed in a hardcover slipcase. Fine with a few scratches and fading on the hardcover slipcase, interior pages clean. Seller Inventory # KC15830

\$750.00





8

[Albers, Josef] *Poems and Drawings*, Josef Albers. The Readymade Press, New Haven, 1958. Paperback, 72pp., oblong 9.5 x 8.5". Condition: Fine. Dust Jacket Condition: Near Fine.

First Edition. Dedicated on the front free endpaper in black marker “for Arthur and Elaine Cohen / March 1959 / Josef Albers”. Featuring twenty-two of Albers’s refined line drawings alongside the same number of his original poems “relating art to life” with text in English and German. Printed in a limited edition of 500 copies by the Printing Office of the Yale University Press with the design and sequence of the book by Norman Ives. A fine softcover book with thick illustrated, white covers. The scarce printed acetate wrapper is lightly toned with only the slightest wear, mostly to the edges. Interior tight and bright with a hint of foxing – a very handsome production. (#KC15851)

\$1,000.00

9

[Albers, Josef] *Search Versus Re-Search: Three Lectures by Josef Albers at Trinity College, April 1965*. Trinity College Press, Hartford, 1969. Hardcover, 10.25x8.75", 85 pp. Condition: Near Fine. Dust Jacket Condition: Very Good.

Albers’ lectures [among his last public talks] are accompanied by more than 50 black and white illustrations and 6 color plates including 3 tipped-in screen prints. This copy includes the “Ex Libris” bookplate on the inside cover; Arthur A. Cohen and Elaine Lustig Cohen’s legendary bookstore and gallery specializing in early 20th century European avant-garde books, magazines, and periodicals. A near fine book and a very good dust jacket with light wear near the edges, a small tear to the top left corner of the front jacket and moderate rubbing along the spine and two short closed tears at the corners. (#KC15853)

\$350.00



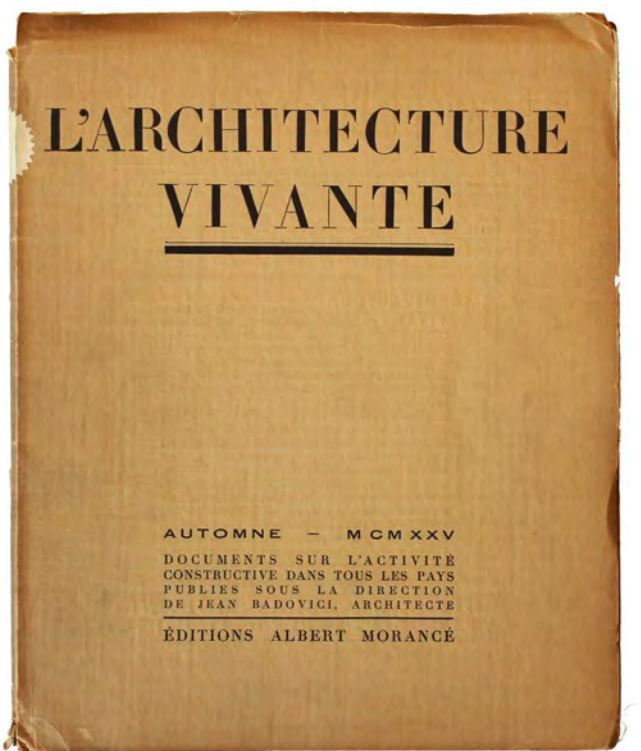
10

[Schmidt, Joost] *Bauhaus Weimar, Sonderheft. Junge Menschen [Young People]. Monatshefte für Politik, Kunst, Literatur und Leben aus dem Geiste der jungen Generation*. Walter Hammer, Hamburg, Germany, 5. Jahrgang, Heft 8, November 1924. Paperback. 28pp. (169-192) including covers, 9 x 12". Condition: Fair.

This important, special issue presents all areas of the Bauhaus with theoretical contributions by Josef Albers, Wilhelm Wagenfeld, Siegfried Ebeling, Adolf Fleischmann, Marcel Breuer, Marie L. Fischer and others. Including 12pp. of illustrations showcasing designs by W. Molnar, Albers, Breuer, Walter Gropius, Wagenfeld and others. Design and typographical arrangement by Joost Schmidt (1893-1948). The fragile original wrappers have been completely split and tape repaired with defects near the edges and some paper loss at the bottom right-hand corner. Interior pages are very good with defects mostly near the margins and lower right-hand corner. Uncommon in any condition. (#KC15846)

\$750.00

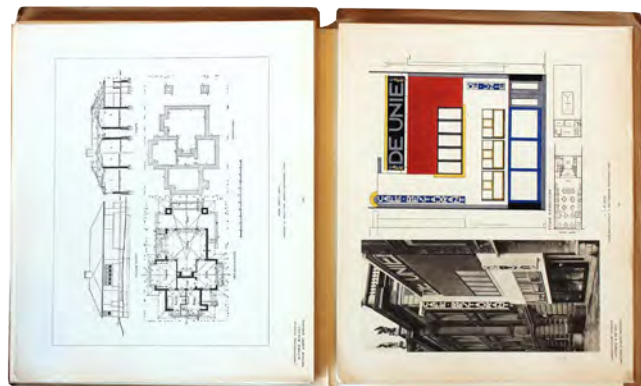




11
[Schwitters, Kurt and Käthe (Traumann) Steinitz] Die Märchen vom Paradies [The Fairy Tales from Paradise]. Hannover, Germany, 1924. Paperback, 31pp., 8.25 x 10.75". Condition: Good.

First Edition. Band 1. This collaborative, illustrated children's book by two artistic luminaries includes three fairy tales written by Schwitters: "Der Hahnepeter," "Der Paradiesvogel," and "Das Paradies auf der Wiese", each illustrated by Steinitz including typographic experimentations presumably from Schwitters to help form the narrative and stimulate the readers imagination. The last full page, designed in black by Schwitters is dedicated to "MERZ Werbezentrale", Schwitters' commercial advertising agency and graphic design business. A very good, first edition picture book with thick black and green illustrated covers showing one corner creased, mild soiling and blemishes including skimming to lower-front left-hand corner resulting in text loss. Light handling throughout with a 2.5" tear to page three and the last page starting to pull (yet still intact) from the binding. An important DADA publication. (#KC15839)

\$2,500.00



12
L'Architecture Vivante, Publie un Fascicule a Chaque Saison de L'Année, Editions Albert Morancé, Paris, Numero 9, Sommaire du Fascicule D'Automne, 1925. Paperback. Condition: Very Good.

Published in France from 1923 to 1932, by Albert Morancé, publisher and Jean Badovici, architect, L'Architecture Vivante is France's first periodical to focus on avant-garde architecture (De Stijl, Constructivism). This issue focuses exclusively on Dutch De Stijl with three French language texts as loose, folded yet uncut sheets: Les Constructivistes by Jean Badovici; L'Architecture Future Neo-Plasticienne by Piet Mondrian and L'Evolution de L'Architecture Moderne en Hollande by Theo Van Doesburg. The original, half cloth portfolio includes a total of 25 individual black and white leaves (4 in color) illustrating architectural renderings/ drawings, plans, models and photographs of works from: Mies van der Rohe, Theo Van Doesburg, Gerrit Rietveld, J.J.P. Oud, Jan Wils and others. Nearly fine condition with only a hint of foxing near the margins. Portfolio with creasing and wear near the edges and small chips and tears to the spine. (#KC15860)

\$375.00



13

Two vibrant, floral designed Vienna Secession, Jewish New Year Postcards. Wiener Werkstätte, Stoff-Reproduktion, B. K. W. I. Ephemera, 3.5 x 5.5". Condition: Fine.

With German and French caption text printed on verso. Printed in Wien, Austria. Both designs are made from Wiener Werkstätte textiles and presented as background images superimposed with a white circle and rectangle. Each with Hebrew and German text "Herzlichen Glückwunsch zum neuen Jahre!" Fabric designers' names are given: L. Fochler [Lotte Frömel-Fochler, 1884–1972] and E. Wimmer [Eduard Josef Wimmer-Wisgrill, 1882–1961]. From a set of twelve published in 1910–1911. Both unique, colorful designs, beautifully produced – should be seen. (#KC15864)

\$350.00

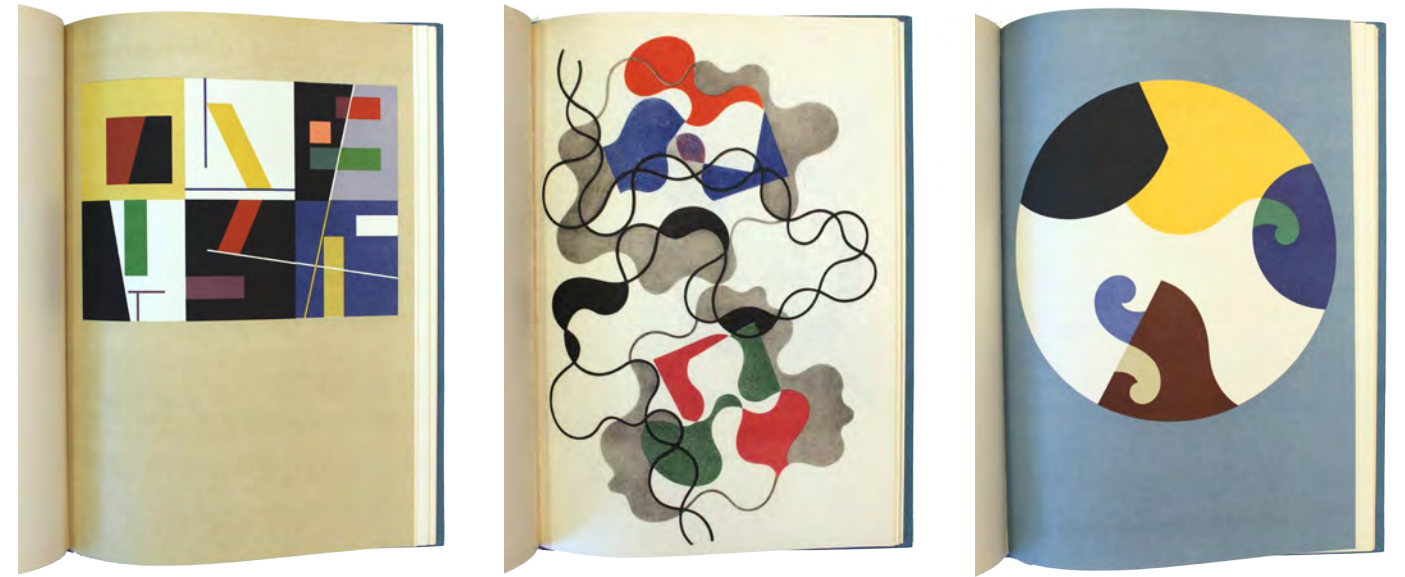


14

Three striking, Jugendstil (German, Art Nouveau) Ex-Libris bookplates designed by Karl Wolbrandt for "Carl Wolbrandt" and "Caecilie Wolbrandt" from Crefeld, Germany. Ephemera. Condition: Near Fine.

Two from 1902 and one, slightly more abstract design from 1906. Each hand-lettered, with ornamental details, architectural columns and organic floral designs using different color inks and papers with one gold lettered. All include Wolbrandt's decorative and circular "CW" monogram. Sizes vary from 3 to 4.5" wide and up to 5.25" in height. Wolbrandt (1860-1924) was a notable professor and Direktor der Handwerker- und Kunstgewerbeschule, Crefeld and a member of the Deutscher Werkbund, the German association of artists, architects, designers, and industrialists. Possibly printed cliché verre. All stamped or signed in pencil on reverse: one signed "Carl" and stamped "Wolbrandt gez. 1906", one signed "C. Wolbrandt" and one stamped "Carl Wolbrandt". All bookplates adhered at the tops only to a thick construction paper. Unique designs, beautifully produced – should be seen. (#KC15845)

\$75.00

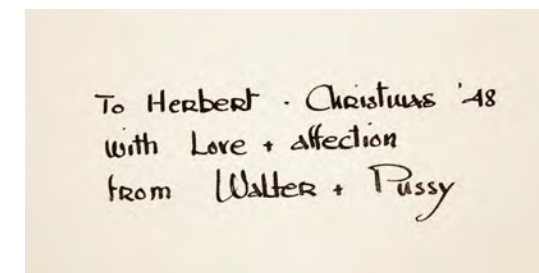
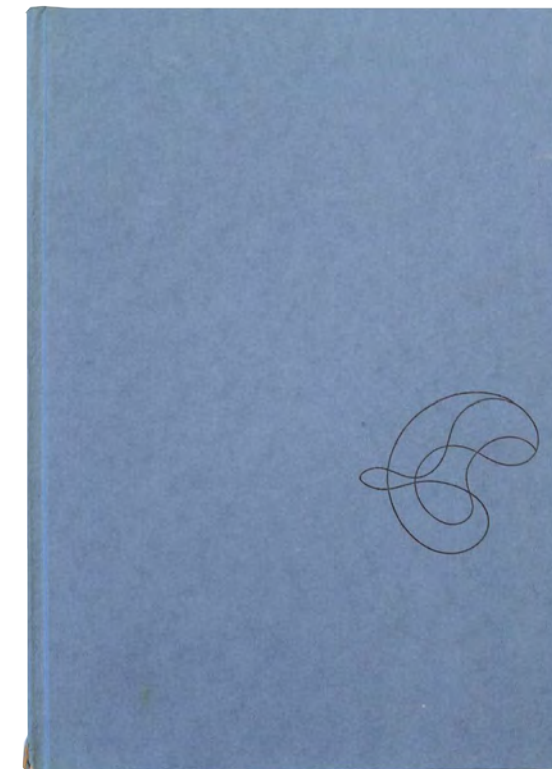


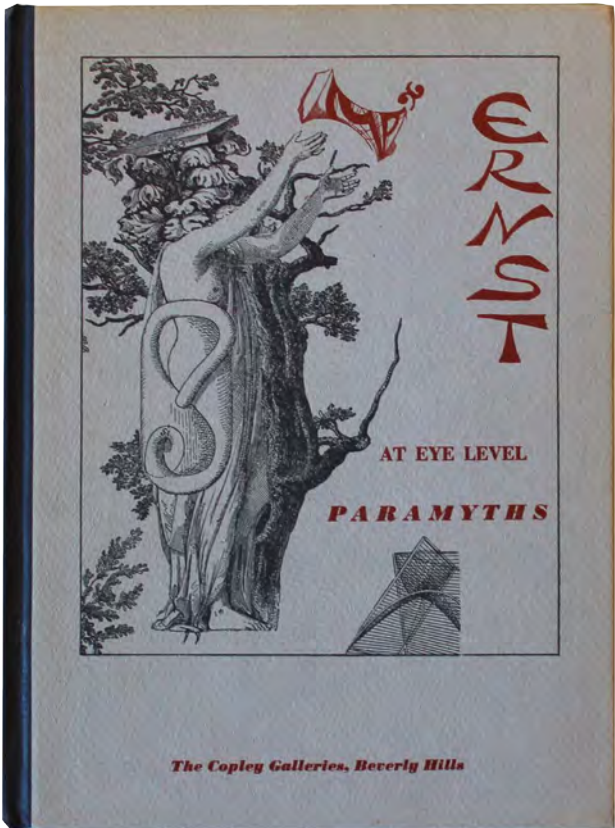
15

[Schmidt, Georg] Sophie Taeuber-Arp. Holbein-Verlag, Basel, 1948. Hardcover, 152pp., 8.5 x 12".. Condition: Very Good.

First Edition. Warmly inscribed on the front free endpaper in black ink/marker: "To Herbert [Herbert Bayer] – Christmas '48 with Love + affection from Walter [Walter Paepcke] + Pussy [Elizabeth Paepcke]". Heavily illustrated with black and white and some color including two, hand-printed colored lithographs bound in: "Six espaces distincts" and "Composition dans un cercle". Book design by Max Bill, Zurich. A nearly fine, original blue cloth hardcover with a small split to the heel of the spine and minor bump towards the top. Without the original glassine dust jacket. Interior pages tight and bright throughout. (#KC15847)

\$600.00





16

Max Ernst, 30 years of his work: A survey: The Copley Galleries, January 10-February 20, 1949. Exhibition Catalog. William Nelson Copley, Beverly Hills, CA, 1949. Hardcover. Condition: Near Fine.

A limited-edition catalog published on the occasion of the exhibition with an introduction extracts by André Breton and Piet Mondrian and divided into two sections. The first section “At Eye Level” includes poems and comments alongside captions and illustrations translated to English from: Joe Bousquet, Paul Eluard, Dorothea Tanning, Benjamin Peret, Rene Crevel, Robert Desnos and Nicolas Calas. The second section “Paramyths” printed on blue stock includes eight new poems each with an illustrated collage by Max Ernst. With a catalog of 66 works itemized between 1919 and 1940. This edition designed by Max Ernst and printed by Lynton R. Kistler comprises 513 numbered copies, this copy is no. 286. An important catalog from William Copley and John Ployardt’s modest and short-lived Beverly Hills gallery, highly regarded for its important exhibitions dedicated to influential Surrealists including: René Magritte, Joseph Cornell, Yves Tanguy, Roberto Matta, Man Ray and Max Ernst. 10.25x7.5”, 40 pp, hardcover with a variety of paper stocks. Fine with a hint of wear and lightly rubbed boards. (#KC15828)

\$250.00



18

Semi-Colon, Vol. 1, No. 3. Edited by John Bernard Myers, Tibor De Nagy Gallery, 206 East 53rd Street, New York, NY, c. 1954., Ephemera, 8.5 x 11”, single sheet folded once to make four pages; with black ink printed on all sides on a neutral colored stock. Condition: Near Fine.

From its inception in 1950, Meyer’s (1920–1987) directed the Tibor De Nagy Gallery until 1970; famous for invigorating New York School’s second generation of painters. Semi-Colon was Myers little-known poetry broadside (or “newspaper” as he called it) published from c. 1953–1956 (ten issues) with experiments from American “house” poets such as: John Ashbery, Frank O’Hara, Kenneth Koch and James Schuyler alongside contributions from authors such as: Saul Bellow, James Ingram Merrill, Wallace Stevens and others. Individual numbers were produced in small quantities of “three hundred copies” sold for one dollar for six copies or twenty cents each. Issue number three includes the following contributions: Hoboken (A collage made from Roget’s Thesaurus) by John Ashbery; A Footnote to Saul Bellow’s “Pains and Gains” by Wallace Stevens; Scene 21 translated by Theodore Hoffman; Aphorisms by Francis Golfing; The Drifter by Meyer Liben; Saint Sophia by Torchlight by Jascha Kessler; A View from a Side-Street by David Jackson and Liptwitch by Edwin Kennebeck. Rare. Nearly fine; once folded into thirds with fold marks. (#KC15817)

\$250.00

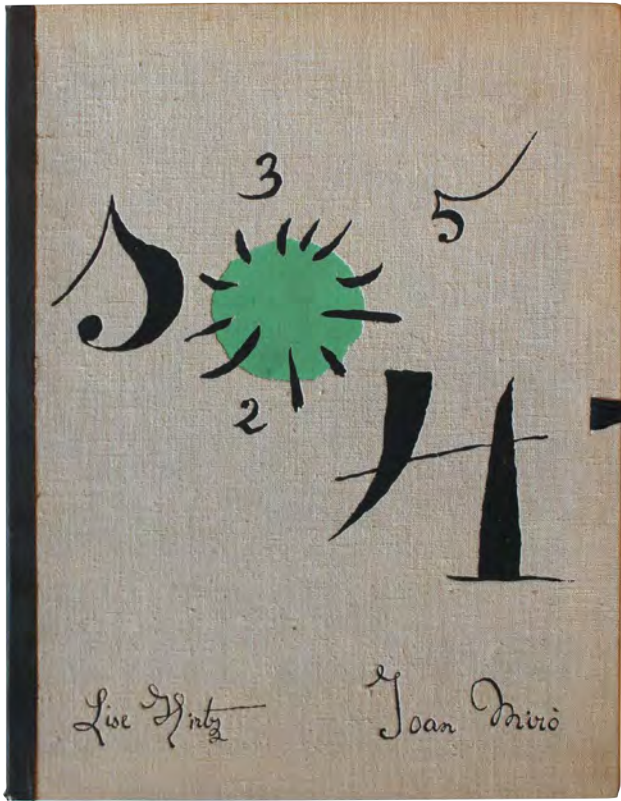
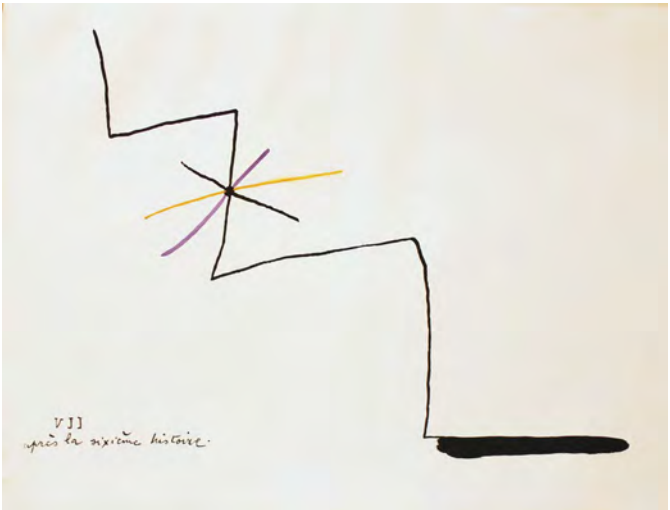
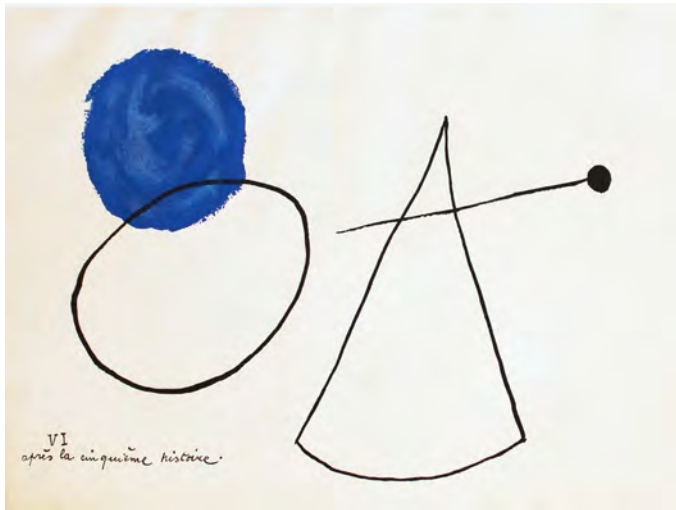
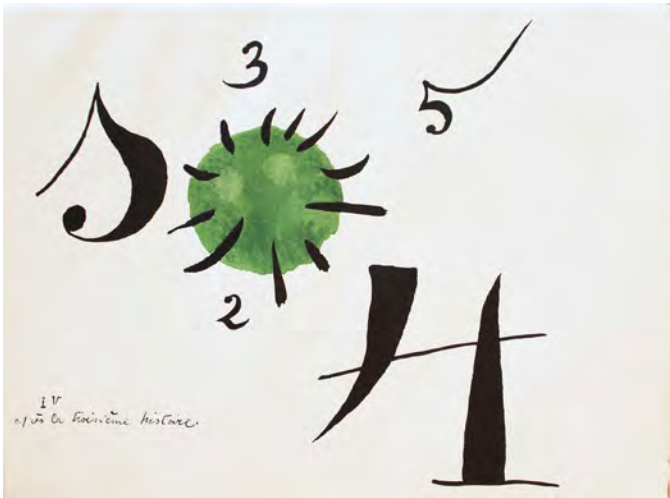


17

[Roy, Claude] Le Parfait Amour. Pierre Seghers, Paris, 1952. Paperback, 7.25x4.5”, 48pp. Condition: Very Good.

100 copies of the original edition are printed on Hollande Pannekock creme paper. Booklet by French poet and writer Claude with charming illustrations by the author. Minimal wear, iillustrated wrappers clean and bright. (#KC15810)

\$25.00

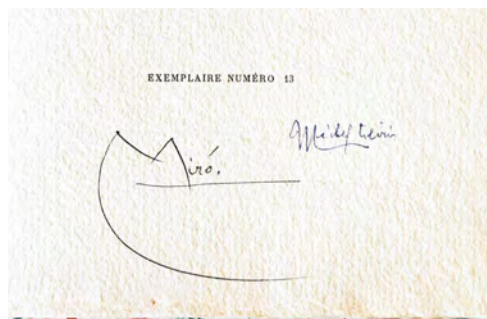


19

[Miró, Joan and Lise Hirtz] *Il était une petite pie (There Was a Little Magpie); 7 Chansons et 3 Chansons pour Hyacinth avec 8 Dessins en Couleur Par Joan Miró (7 songs and 3 songs for Hyacinthe with 8 color drawings by Joan Miró)*. Editions Jeanne Bucher, Paris, 1928. Hardcover, Sheets are 12.75x9.5". Condition: Fine.

First Edition. Original edition of the first book illustrated by Miró; limited to 300 copies; 20 copies on Japon numbered 1 to 20; 280 copies on Arches wove numbered 21 to 300. Printing by Saudé, Paris. This copy No. 188; unsigned. 19 loose sheets includes text (facsimile of poet's handwriting) and 8 pochoir prints with drawings by Miró, in grey cloth-bound protective boards with printing in green and black on the front and black cloth ties. The drawings resemble Miró's surrealist paintings of abstract pictorial signs and pure color. Hirtz was the editor of *Le Phare de Neuilly*, which frequently published articles relating to surrealism. She was married to Paul Deharme, a friend of Robert Desnos and close to the surrealist movement. Publisher Jeanne Bucher owned Galerie Jeanne Bucher, an artistic center of cubism, surrealism and abstraction in Paris from the mid 1920s to the end of WWII. Portfolio in custom-made leather-bound clamshell box. Sheets are fine condition, no visible signs of wear. Protective boards are near fine, some rubbing on the spine and one of the black cloth ties has been cut short. Overall, an impressive portfolio. (#KC15838)

\$15,000.00

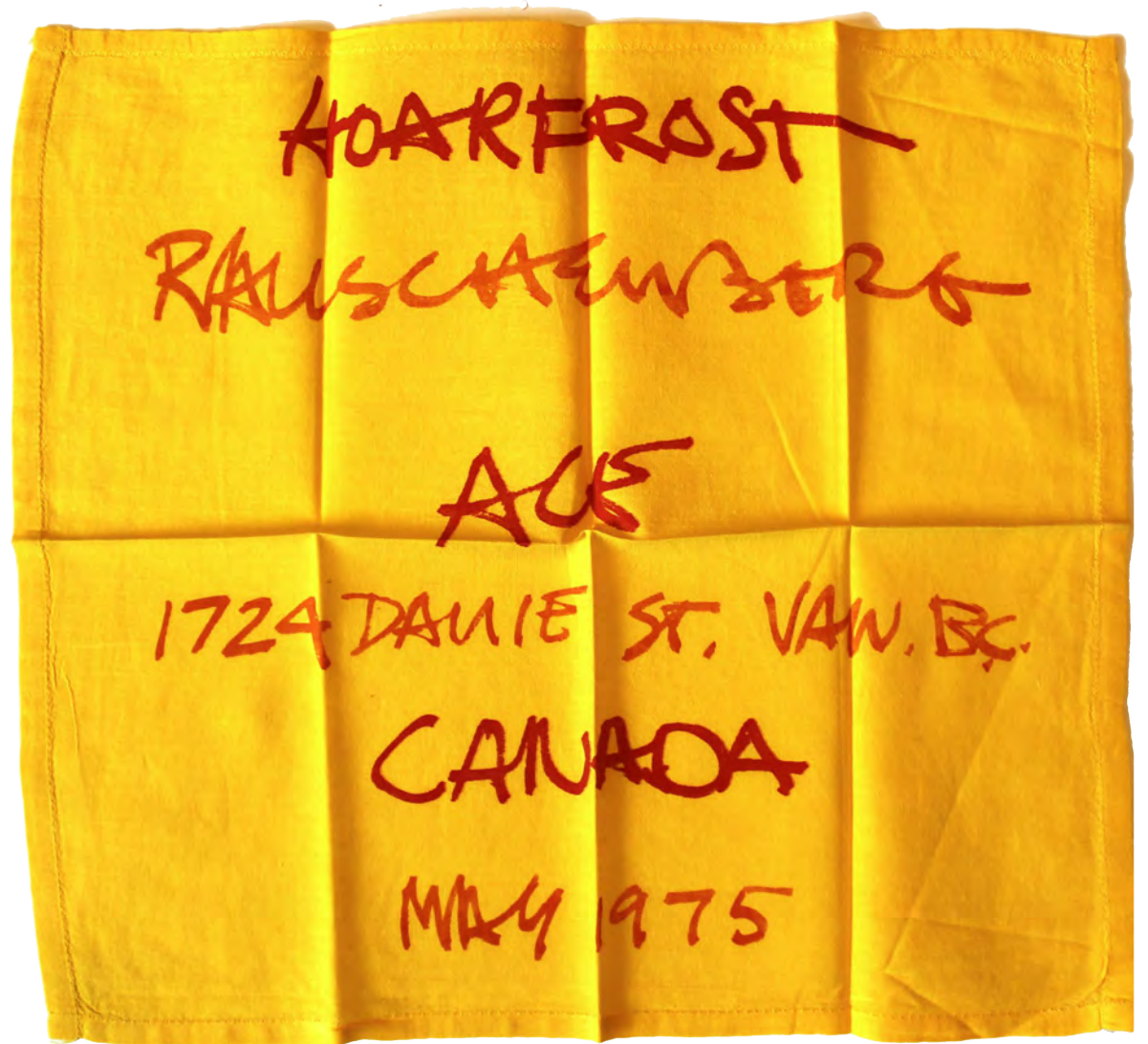


20

[Leiris, Michel and Joan Miró] Marrons sculptés pour Miró. Edwin Engelberts, Geneva, 1961. Printer: Charles Pezzoti, Geneva, 1961. Paperback, 6.75x10.5". Condition: Fine.

First Edition. Letterpress text in Firmin Didot and Maeght, Paris (lithograph). Original lithograph in colors printed on Japan nacré wrappers on the front, back, spine and flaps. Contains text by surrealist poet and leading figure of 20th c. French Literature Michel Leiris. Printed in an edition of 138 copies on cream-laid, watermarked Auvergne Richard-de-Bas paper; 100 copies, numbered from 1 to 100; 35 author's copies, numbered from I to XXXV; 3 deposit copies. This copy "exemplaire numéro 13", signed in blue ink by the author and in black ink by Miró. Text in French. Fine copy with vibrant colors, bright paper and minimal wear. (#KC15832)

\$3,000.00



21

[Rauschenberg, Robert] Hoarfrost Rauschenberg, Ace, 1724 Dauiie St. Van. BC Canada, May 1974. Ephemera, 15x13.5". Exhibition Announcement. Condition: Near Fine.

Red and orange screenprint of Rauschenberg's handwriting on yellow handkerchief. For the Hoarfrosts Series, Rauschenberg used solvent to transfer images from newspapers and magazines to unstretched fabric. Ace Gallery is an internationally recognized gallery first opened in Vancouver where artists could show alongside major New Yorkers, such as Robert Rauschenberg, Carl Andre, Sol LeWitt, Bruce Nauman, and Donald Judd. Folded. (#KC15889)

\$300.00



22

La Rivista Illustrata del Popolo d'Italia, Anno XIV, No. 11, Novembre 1935. Fondatori: Arnaldo Mussolini; Direttore: Manlio Morgagni; Unione Pubblicità Italiana S.A., Alfieri & Lacroix, Milano. Paperback, 220pp., 9.75 x 13". Condition: Good.

Founded in 1924 by Morgagni, Italy's illustrated magazine of the people of Italy and the official the organ of the National Fascist Party published a variety of subjects from literature, art, sport, politics and industry with both beautiful and propagandist imagery. Cover design by Mario Sironi and profusely illustrated with large format photography, page foldouts, a variety of paper, experimental printing and page composition with many full page Italian advertisements from artists/designers such as: Giuseppe Amisani, Renato Birolli, Rinaldo Buzzzi, Erberto Carboni, Fortunato Depero, Giacomo Manzu, Bruno Munari, Marcello Nizzoli, Pino Ponti, Riccadro Ricas, Aligi Sassu, Nino Strada and Studio Boggeri. Nearly fine condition with light wear to the cover corners with a tape reinforced spine that was partially chipped and now covering about .5" of the front cover and back cover advertisement. Front cover has pulled from the binding. Interior pages still bright and clean. (#KC15876)

\$250.00



23

La Rivista Illustrata del Popolo d'Italia, Anno XIV, No. 4, Aprile 1936. Fondatori: Arnaldo Mussolini; Direttore: Manlio Morgagni; Unione Pubblicità Italiana S.A., Alfieri & Lacroix, Milano. Paperback, 188pp., 9.75 x 13". Condition: Good.

Iconic cover design by Bruno Munari and profusely illustrated with large format photography, page foldouts, a variety of paper, experimental printing and page composition with many full page Italian advertisements from artists/designers such as: Mario Sironi, Giacomo Manzu, Munari, Xanti Schawinsky (Olivetti), Studio Boggeri and others. Very good condition with light wear and creasing with small amount of paper loss to the cover corners with a tape reinforced spine that was partially chipped and now covering about .5" of the front cover and back cover advertisement. First few pages are beginning to pull from the binding. Interior pages still bright and clean. (#KC15877)

\$250.00

[Hugnet, Georges] Group of 15 items relating to prominent Surrealist artist, author, poet, bookbinding designer, translator, scholar and critic George Hugnet. Includes autographed correspondence with surrealist poet, publisher, translator and art collector George Reavey. Reavey’s poetry and prose introduced Surrealism poetry by Paul Éluard and others to English-speaking audiences. Reavey was also Samuel Beckett’s first literary agent. Ephemera.

Item 1 / Postcard “Language des Coeurs” with cutout hearts and the wonderfully charming sentiment “Si de vous je suis aimé, retournez-moi le coeur préféré: Un pue, Beaucoup, Tendrement, Pas de tout, Passionnément” [If you love me, return your preferred heart: a little, a lot, tenderly, not at all, passionately] – the “Passionnément” heart has been removed from the postcard. Fancifully dated “83 Juillet 1641”, Hugnet’s handwritten message mentions Tzara and contains a tiny anchor sketch. Signed, Hugnet.

Item 2 / Postcard “Language des Fleurs”, undated with handwritten message. Signed, Hugnet.

Item 3 / Postcard of Paris Street, undated with handwritten message concerning and article by Hugnet and proposed addition of Paul Éluard’s poems and bibliography.

Item 4 / Letter, dated “18/1/1931” asking Reavey’s friends at

the English Review to not cut out his article. Signed, Hugnet. With 1 sheet of “Essai Bibliographie”.

Item 5 / Letter, dated “1/11/XXXII”. Signed, Georges. With Envelope.

Item 6 / Letter, dated “10 Janvier, 1931, Paris”, concerning articles on Éluard and Jean Cocteau. With envelope enclosed with wax seal.

Item 7 / Letter, undated. Signed, Hugnet. With envelope postmarked 17/1/1931 enclosed with wax seal.

Item 8 / Letter, undated. Signed, Hugnet.

Item 9 / Letter, dated “2/3/32”, expressing to see Reavey’s book. Signed, G. Hugnet.

Item 10 / Letter, undated, concerning the possible publication of poems. Signed, Hugnet.

Item 11 / Letter on Editions de la Montagne stationery, dated “24 December 1930”, concerning an article on Éluard. Signed, Georges Hugnet. Two tears.

Item 12 / Letter on Hotel de L’univers stationery, dated “5 Août 33”, recommending Reavey meet with Noel Arnaud,

Hugnet’s printer for Enfances. Signed, Georges. With accompanying letter to Arnaud, also dated “5 Août 33”, “George wants you to print his next book and wants it to be perfectly realized. Show him Enfances which will serve both of you as a model and point of departure” [translated from French]. Hugnet was probably referring to the 1933 edition of Enfances, published by Éd. des Cahiers d’art with illustrations by Joan Miró.

Item 13 / Three enveloped address to “Monsieur George Reavey” postmarked “25/11/1931”, “2/11/1932”, and “25 VI 1931” (this one torn with wax seal).

Item 14 / Georges Hugnet, Enfances, Suives dela Traduction de Gertrude Stein et ornées de huit illustrations de Picasso, Marcoussis, Tchelitchev, Tonny. Folded announcement for forthcoming publication by Éditions Jeanne Bucher, Paris, 1931. Contains price list (250–500fr for deluxe editions; a black and white reproduction of a print possibly by Tchelitchev; and an order form on the back. However, this version of the publication was never produced over the dispute of authorial ownership. Hugnet objected to Stein’s translation of his poem Enfances and Stein objected to appearing as a translator. Stein’s original ‘reflection’ of Enfances appeared in the January–March issue of Pagany. Stein later released her ‘reflection’ poem with the title Before the Flowers of Friendship Faded Friendship Faded, an

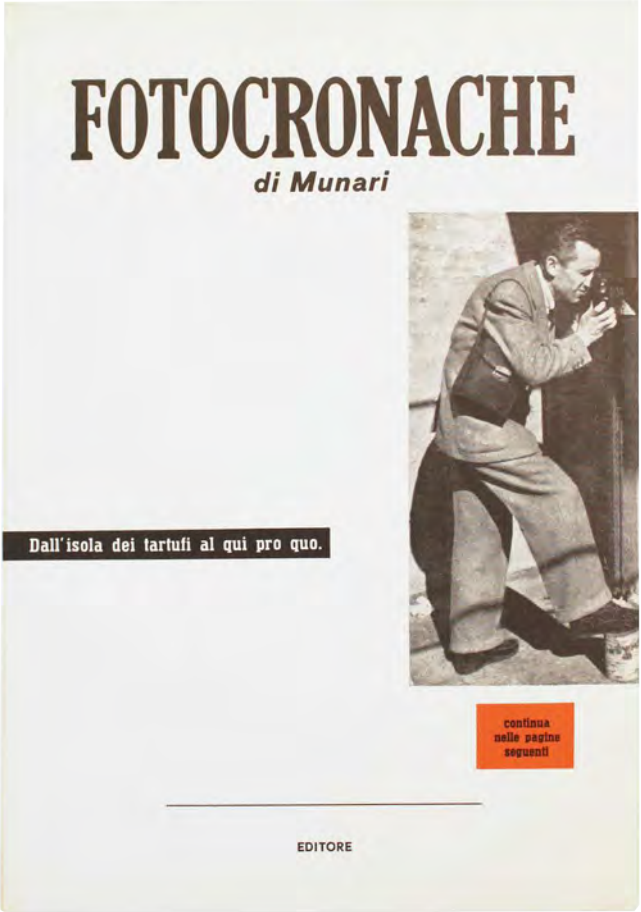
acknowledgment of the end of Hugnet and Stein’s friendship. In 1933, Enfances was published by Éd. des Cahiers d’art with illustrations by Joan Miró. [4 copies]

Item 15 / Georges Hugnet, La Septième Face Du Dé, Poèmes-Découpage, Fac-simile en couleurs dans le format in-dix double raisin, Sous Couverture de Marcel Duchamp. Folded announcement for La Septième Face Du Dé by Éditions Jeanne Bucher, Paris, 1936. The seminal publication contains photocollages by Hugnet and cover by Marcel Duchamp. Contains price list (30f; 300fr for deluxe edition); a black and white reproduction of a Hugnet collage; and an order form. With photograph of a Hugnet photocollage contained in La Septième Face Du Dé. On the back reads (translated from the French): *I certify that the collage reproduced - here is an authentic work of my husband Georges Hugnet. This collage, more precisely this poem-découpage, dates from 1934 it is part of a set [illegible] under the title La Septième Face Du Dé in Paris on 14 February 1981.*

M.lle Georges Hugnet
With envelope written “Madame Cohen”. Presumably, Elaine Lustig Cohen wrote to Hugnet’s wife in 1981 requesting her to verify the image of the photocollage.

\$2,500.00





a Elaine e Arthur Cohen
BRUNO MUNARI

25

[Munari, Bruno]. *Fotocronache di Munari, Dall'isola dei tartufi al qui pro quo*. Verba Edizioni di Milano, 1980. Paperback, 9.5x6.5", 96 pp., text in Italian. Condition: Fine.

Published in an edition of 900, numbered 661. Inscribed to Elaine Lustig Cohen and Arthur Cohen: "a Elaine e Arthur Cohen, Bruno Munari". A faithful reproduction of the original edition first printed by Nava on July 20, 1944, Munari's *Fotocronache*, is one of the finest and most significant lessons on the uses of photography for communication. Through photographs and witty picture essays, Munari offers perceptive analysis of the power of the image. Fine softcover in lightly worn, white corrugated slipcase. (#KC15873)

\$250.00



26

[Munari, Bruno]. *Il Quadrato [The Square]*. All'Insigna del Pesce d'Oro, Milano; Wittenborn and Company, New York; Eric Diefenbronner, Stockholm; and Die Quadrat-Bucher im Tschudy-Verlag, St. Gallen; 1960. Paperback, 88pp., 6 x 6". Condition: Very Good.

Edited by Vanni Scheiwiller and Piero Draghi. Edition of 3000 copies printed in Italy. Uncommon first Italian edition with Italian text including a 20 pp. tissue stapled supplement with English translations. Very good softcover with light handling and soiling to the white covers and spine with a curl to the front cover edges. Interior pages clean with only a slight bend to the upper right-hand corner throughout. (#KC15874)

\$250.00



27

The Louis Falco Dance Company, The Roundabout Theater, New York, 1977. 11.5x9.25". Condition: As New.

Falco (1942–1993) was a dancer and choreographer, heavily immersed in New York society, often collaborating with artists on costumes and printed ephemera. This program is for the 10th anniversary gala/fundraiser of The Louis Falco Dance Company at the Roundabout Theater, co-chaired by Jacqueline Onassis and William Katz. Cover is designed by Andy Warhol. Interior contains other artwork, photographs and a copy of handwritten acknowledgments by Onassis and Katz. (#KC15887)

\$100.00

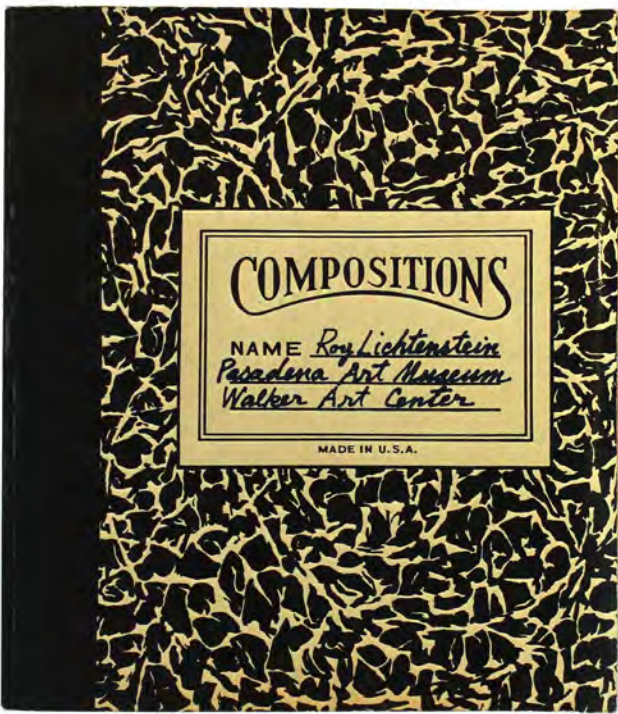


28

Mario Nanni, *I Giochi del Malessere [Games of Illness]*. Edizione Apollinaire, Milano, 06.20.1969. Spiral-bound, 8.25x8.25”, 34pp. Condition: Very Good+

Published in an edition of 500 copies. A spiral binding with a die-cut hole on each page throughout the book, three of which include a 6cm steel ring attached to a small spring allowing them to hang in the die-cut hole – paying homage to the steel work and chrome circles in Nanni’s work. Experimental printing by Nava using foil and a variety of glossy papers with graphic design by A.G. Fronzoni. Italian text by art critic, Achille Bonito Oliva and printed on a continuous strip of red paper. Photography by: Villani a Bologna. (#KC15867)

\$250.00



29

Roy Lichtenstein, *Organized by John Coplans*. Pasadena Art Museum, Pasadena, 1967. Paperback, 9.5x8.25”, 64pp. . Condition: Very Good+

Pasadena Art Museum (April 18–May 28), Pasadena, CA in collaboration with the Walker Art Center (June 23–July30), Minneapolis, MN, 1967. One of 1700 copies printed, illustrated with nine color and forty black and white examples with an exhibition checklist, biography, bibliography and exhibition history. This is the stylish catalogue published in conjunction with the comprehensive 1967 Roy Lichtenstein exhibition that travelled from the Pasadena Art Museum to the Walker Art Center - the artist’s first Museum retrospective. With a cover painted by Lichtenstein to resemble a student composition notebook, it features an essay by curator John Coplans, a transcribed interview with the artist, and dozens of reproductions of what have since become Pop Art masterpieces. Very good with slight curling to foredge of the front cover. (#KC15869)

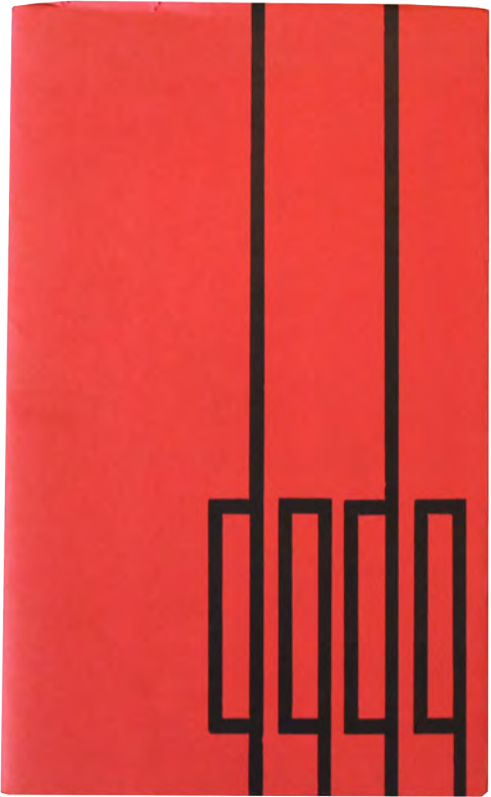
\$75.00

30

[Rothenberg, Jerome] *The history of Dada as My Muse*. Spot Press, London, 1982. Paperback, 14.5x9”. Condition: Fine.

Design and printed by Matthew Tyson on 300gsm Somerset Cream paper. DADA initials handcut in wood by Ian Tyson. Limited edition of 200; this copy numbered 42. Wrappers printed black on red paper. In his book *That Dada Strain* (1983), Rothenberg writes, “the Dada fathers who inhabit the opening poems of this book are necessary figures, & to summon them up along with their legends is no more erudite than to summon up Moses or George Washington or Harpo or Karl Marx, & so on.” Some edgewear at the top of the front wrapper. (#KC15837)

\$100.00





31

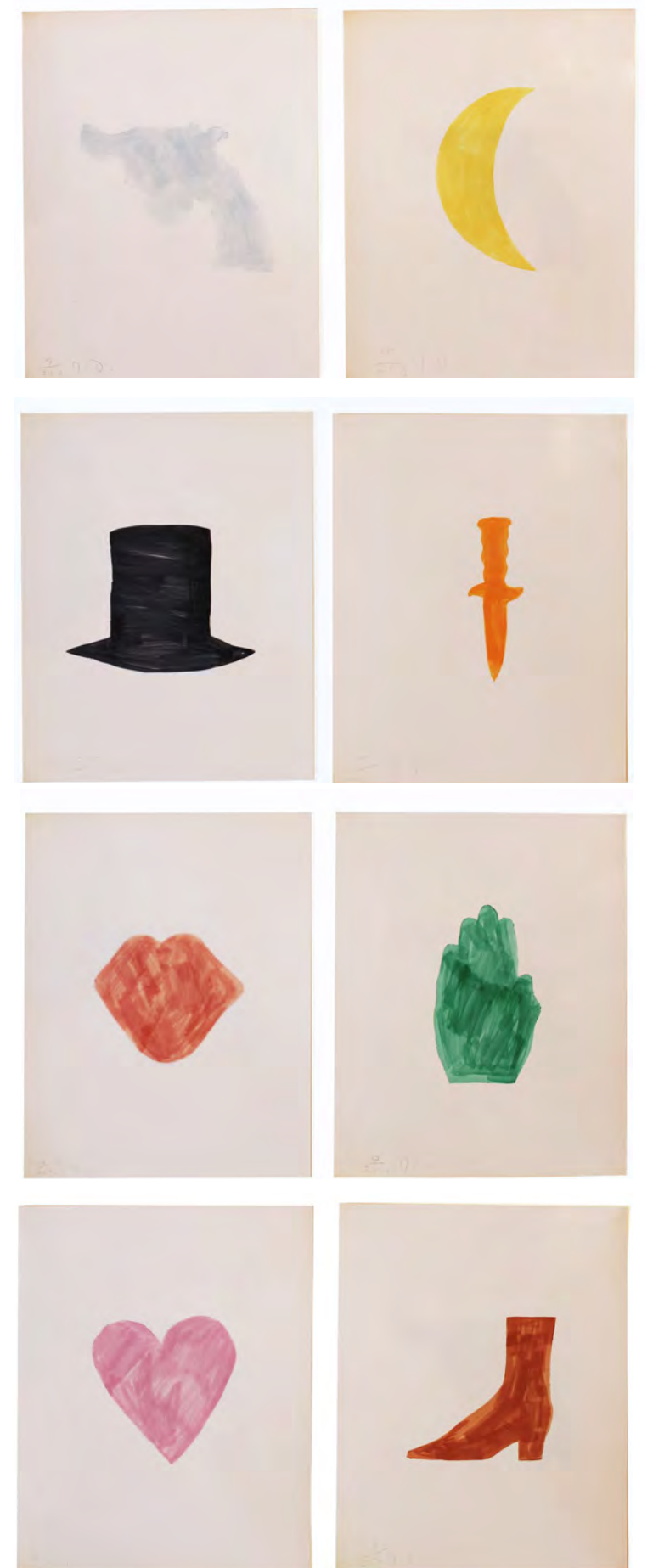
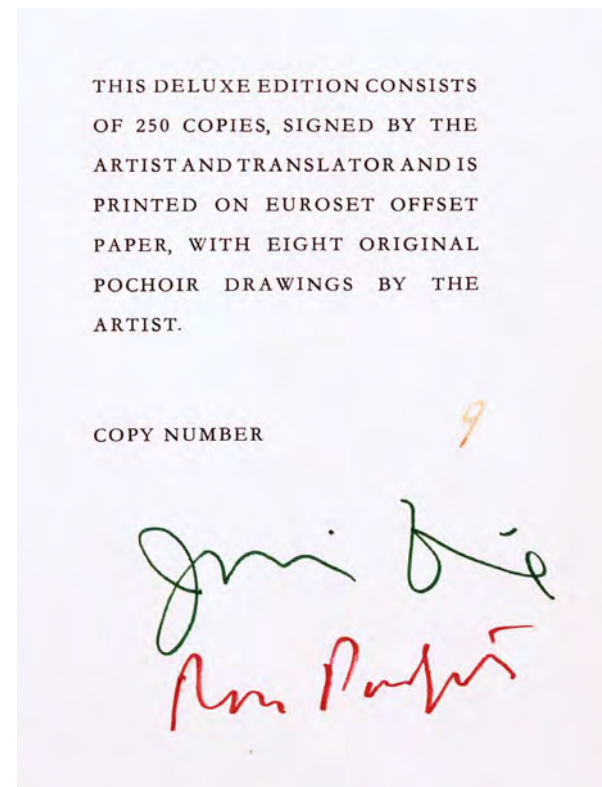
[Apollinaire, Guillaume; Dine, Jim] *The Poet Assassinated*.
Holt, Rinehart and Winston, New York, 1968. 10x8", 128pp.
Condition: Near Fine.

Limited deluxe edition, Tanglewood Press, 1968. Illustrations by Jim Dine, translated by Ron Padgett. Loose leaves with text and black and white photographs in illustrated wrapper (glassine dustjacket). In the original hardcover slipcase with vibrant illustration printed in pink. Padgett's background in French poetry of the Dada and Surrealist periods, coupled with Dine's illustrations make this a masterful artist's book from the Pop Art movement. This deluxe edition consists of 250 copies, signed by the artist and translator and is printed on Euroset Offset paper, with eight original pochoir drawings by the artist. This copy numbered 9, signed in green by Dine and red by Padgett. Eight original pochoir drawings also signed and numbered in pencil "9/250 J.D." Minor mellowing to the slipcase. (#KC15891)

\$4,500.00

Also available: a copy missing the numbered and signed leaf, and the eight original pochoir drawings. 10x8", 128pp. Minor mellowing to the slipcase. Sold as is. (#KC15892)

\$500.00





32

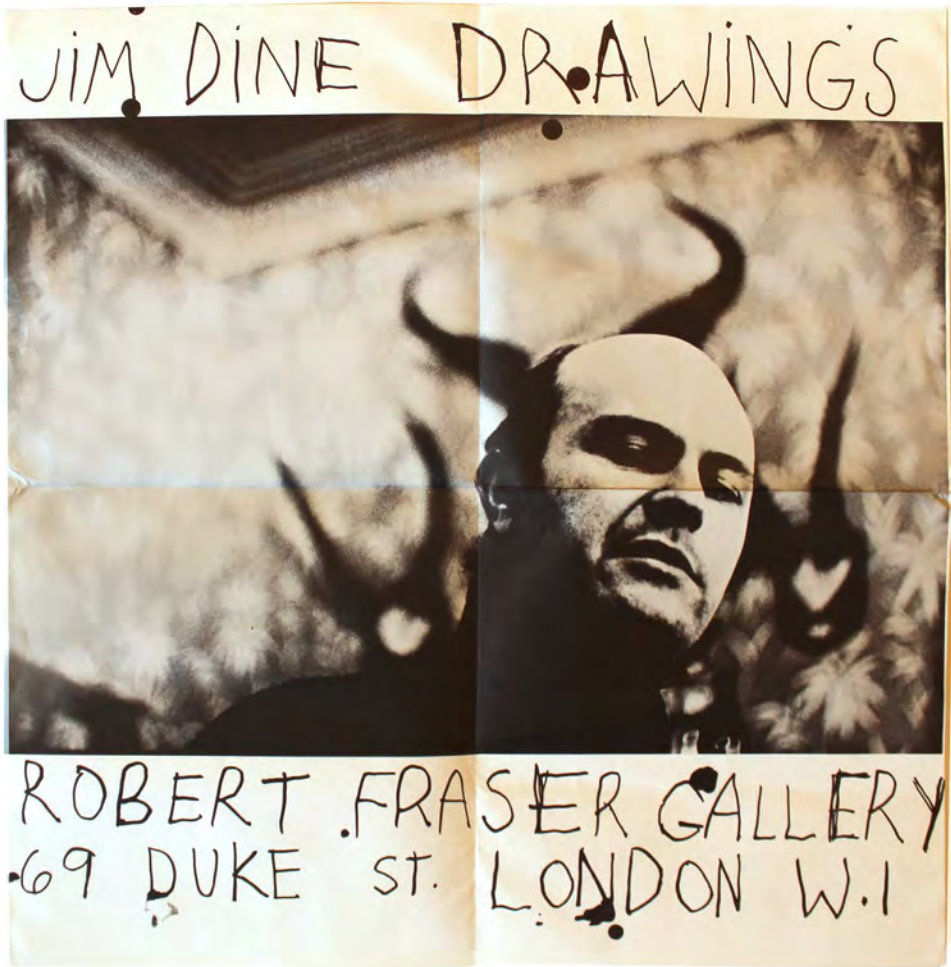
[Dine, Jim] Group of eleven items of correspondence, publication and exhibition announcements, cards and poster, chiefly related to the publication of Jim Dine’s *The Poet Assassinated*. Ephemera. Condition: Near Fine.

Items 1–5 / Correspondence from Dine to Arthur and Elaine Cohen relating to the Cohens’ monetary investment in the publication of *The Poet Assassinated*, Tanglewood Press, 1968: handwritten note on Dine’s “Black Bathroom” postcard, signed “J.D.”; handwritten note on Shrevesport, La. postcard, signed “Jimmy”; handwritten note to Elaine on exhibition invitation folded card for “Jim Dine designs for *A Midsummer Night’s Dream*”, Museum of Modern Art, in which Dine refers to the original pochoir drawings included in the deluxe edition “... the prints (pochoirs) are about ¾ finished ... Love, Jimmy”; two type-written letters to Arthur dated “July 14, 1969” and “nov. 7 1969” in which Dine refers to Rosa Esman, founder of Tanglewood Press “AS it stands now I am not interested in the project in its present form and want the whole thing back of course repaying you and Rosa even though I feel her contribution has beenxxx minimal. Enough of this shit.”

Item 6 / Press sheets stamped “Jan 30 1968” for front matter pages including copyright pages for Holt, Rinehart and Winston and Rupert Hart-Davis Limited.

Item 7 / Press proof for dustjacket of first edition.

Item 8–9 / Tanglewood Press announcement designed in Dine’s style using Dadaist techniques of random superimposed images and expressive poetry and order form card for deluxe edition.

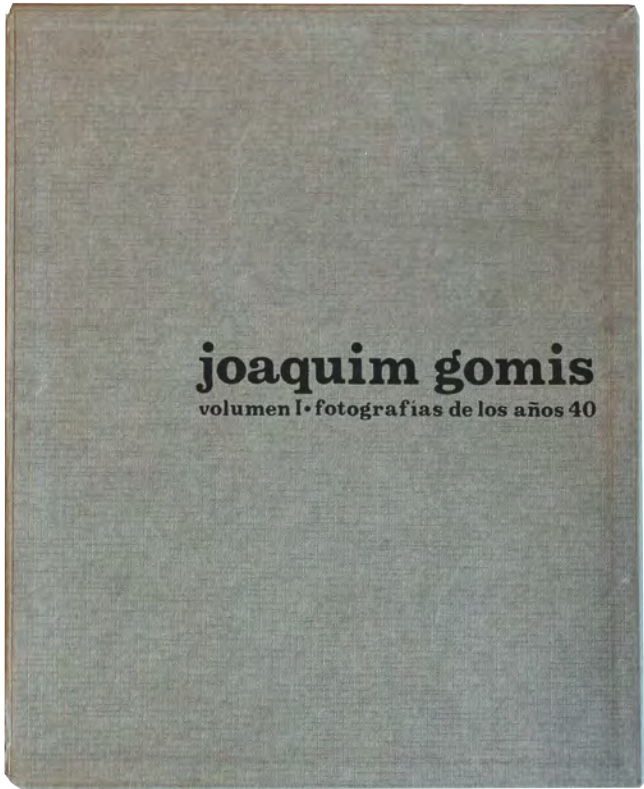
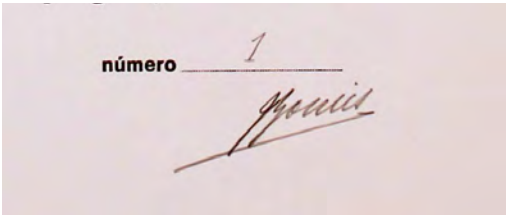


Item 10 / Exhibition poster for London 1966. Drawings, collage collaborations with Eduardo Paolozzi, photographic dreams with Michael Cooper and a ‘Tool Box’ screenprinted by Kelpra Studios 1966. Robert Fraser Gallery, London 13th September-15 October 1966. In 1966 the Robert Fraser Gallery was prosecuted for staging an exhibition of works by Dine that was described as indecent (but not obscene). The works were removed from the gallery by Scotland Yard and Fraser (aka “Groovy Bob”) was charged under a 19th-century law that applied to street beggars. Fraser was fined 20 guineas and legal costs.

Item 11 / Petersburg Press announcement for Jim Dine *Selected Graphic Work 1969–1973*.

(#KC16060)

\$2,000.00

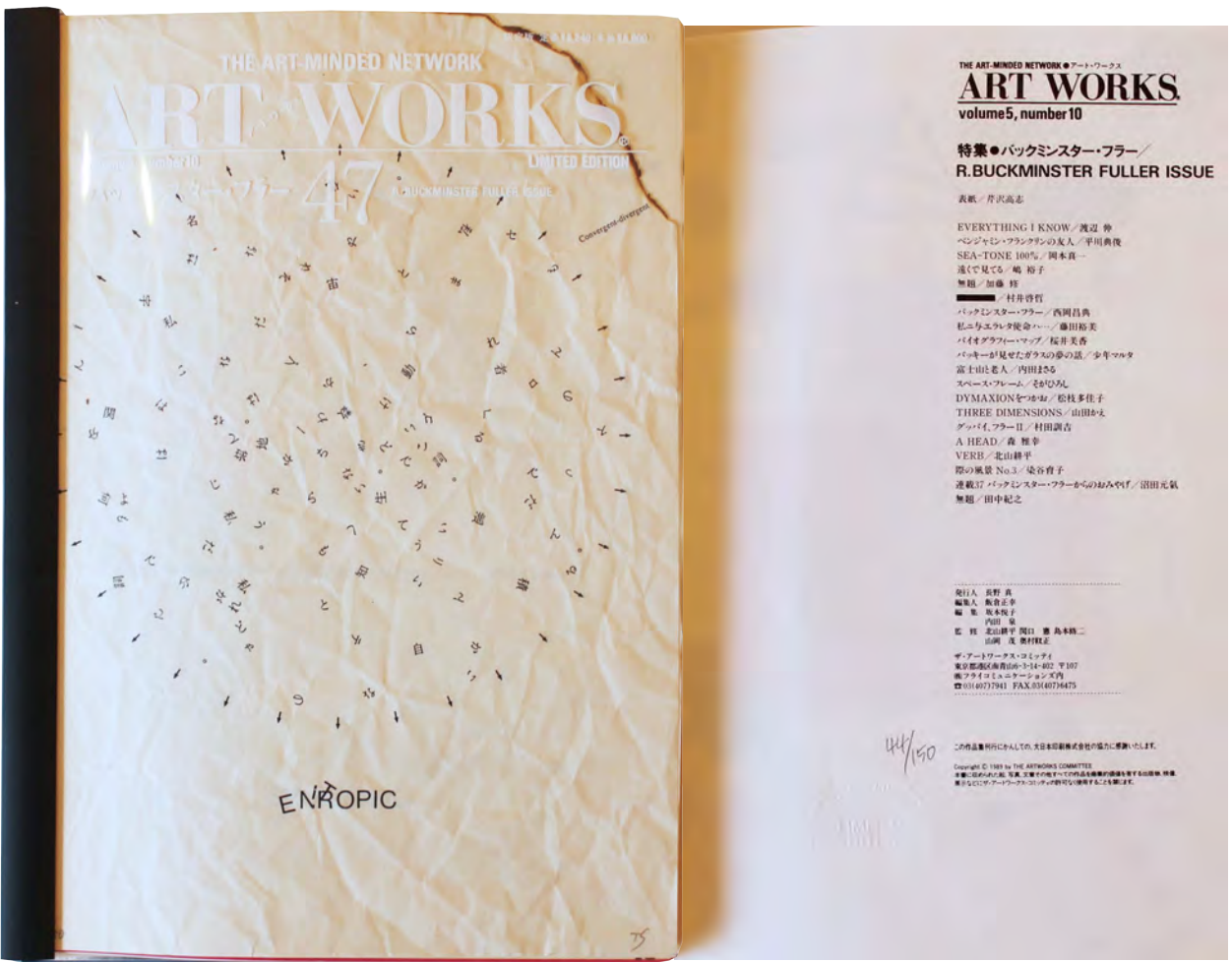


33

[Gomis, Joaquim] Volumen 1, Fotografías de los años 40.
Carl van der Voort Gallery, Ibiza, 1976. Hardcover. Condition: Fine.

Limited Edition. A cloth-bound, hardcover portfolio of 20 original, black and white photographs (18 x 18 cm), each mounted on one corner in individual folders – published on the occasion of an exhibition at the Carl van der Voort Gallery, Ibiza. The signed edition is of thirty copies; twenty numbered. This copy signed and numbered “1” in pencil on the last leaf. The verso of each photo contains the photographer’s stamp and is signed and numbered “1-20” by Gomis in black ink. Joaquim Gomis (1902-1991) was a photographer, collector, entrepreneur, promoter of the arts and president of the Fundació Joan Miró between 1972 and 1975, where his archive is held. He was one of the first Catalan photographers with a modern approach. Fine, as new with minor scratches on the portfolio. (#KC15893)

\$4,500.00

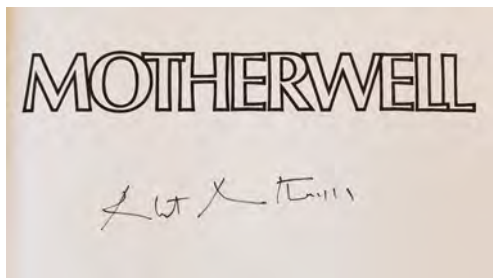


34

The Art-Minded Network, ART WORKS Magazine 47, volume 5, number 10, R. Buckminster Fuller Issue. The Artworks Committee, Tokyo, 1989. Paperback. Condition: Near Fine.

Avant-garde esoteric Japanese artist publication limited to 150 copies. This copy numbered 44/150. Mylar folder cover with 35 loose sheets (artworks); includes a pumping rod plastic binder clip to hold the sheets together. Each artist has produced a unique, original piece of art on various paper stocks, some of which are signed and numbered – inspired by R. Buckminster Fuller. List of artists is contained. (#KC15885)

\$500.00

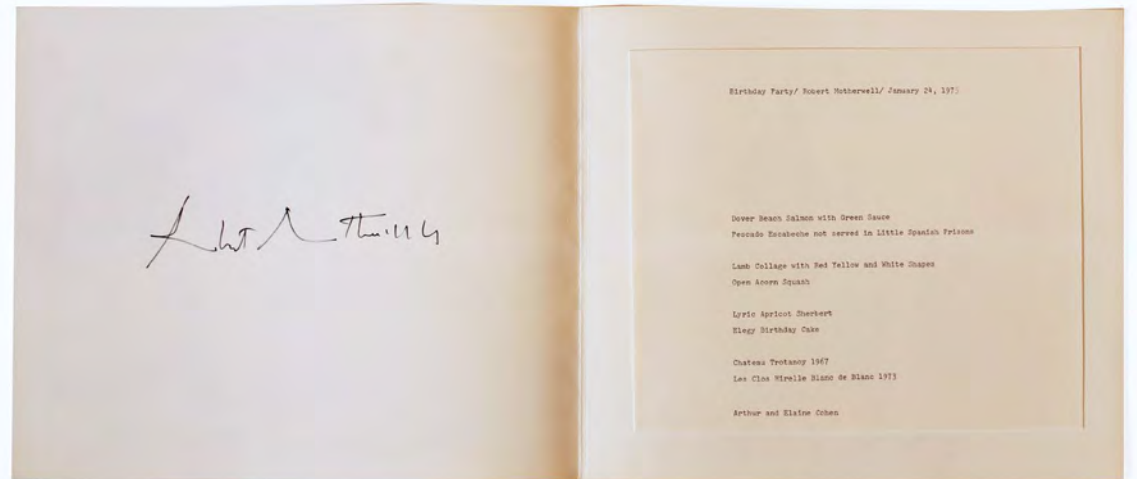
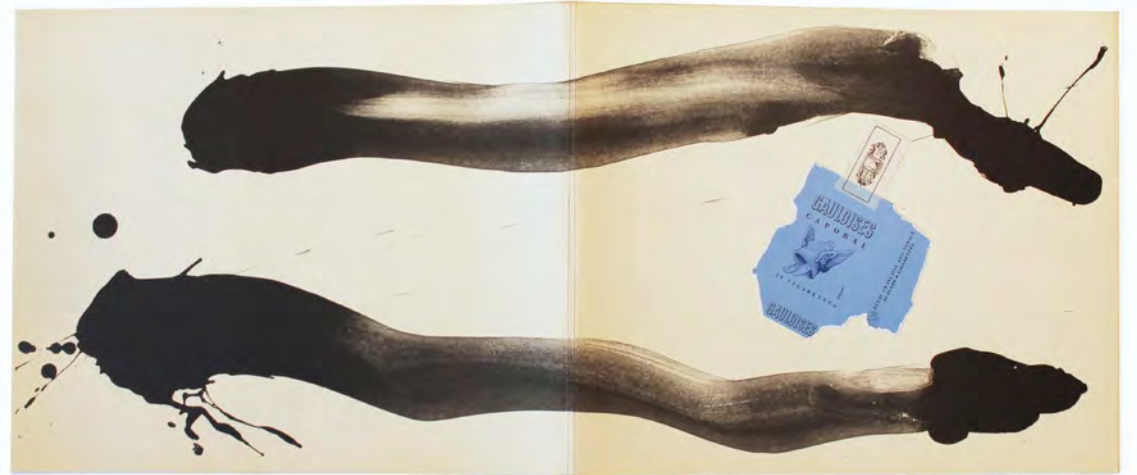


35

[Cohen, Arthur and Robert Motherwell] *Robert Motherwell, Selected Prints, 1961-1974*. Brooke Alexander, Inc., New York, 1974. Paperback, 10x12", 14 pages. Condition: Fine.

First Edition. Limited edition of 4000 copies. This copy signed by the artist on the title page. With cover by Motherwell: lithograph and collage using blue Gauloises cigarette packaging. Foreword by Motherwell's close friend, writer Arthur Cohen. A rare catalog in pristine condition. (#KC15896)

\$1,500.00

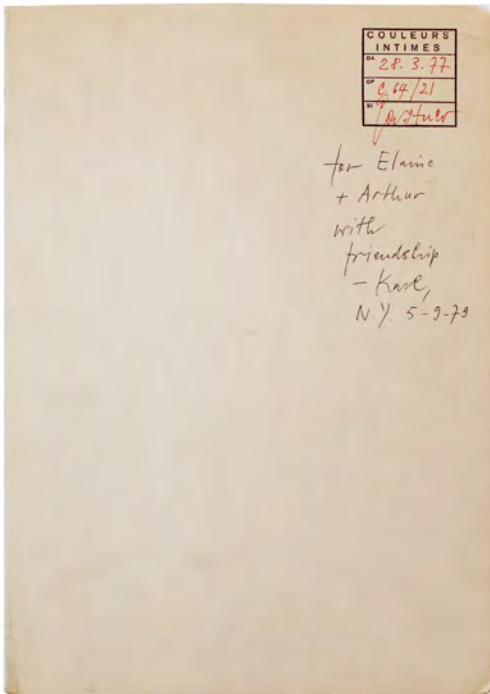
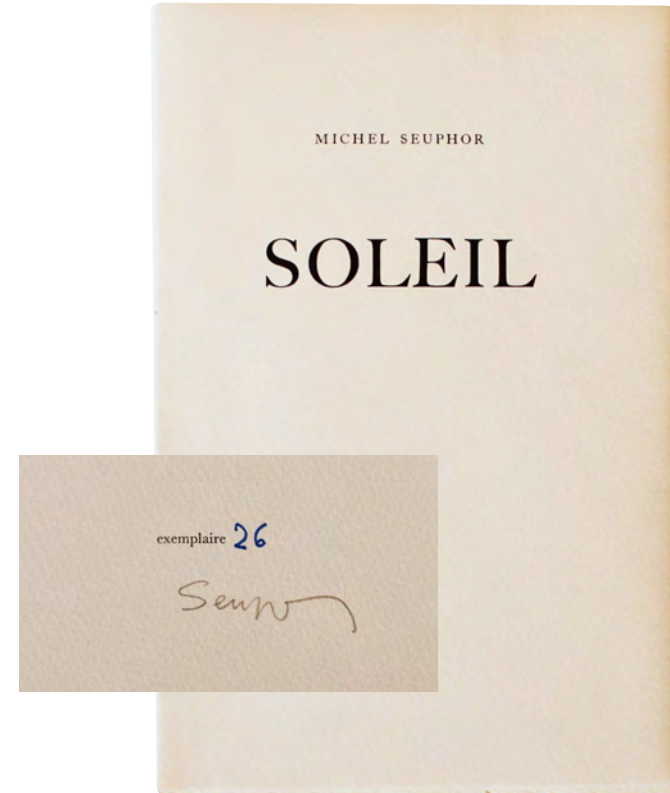
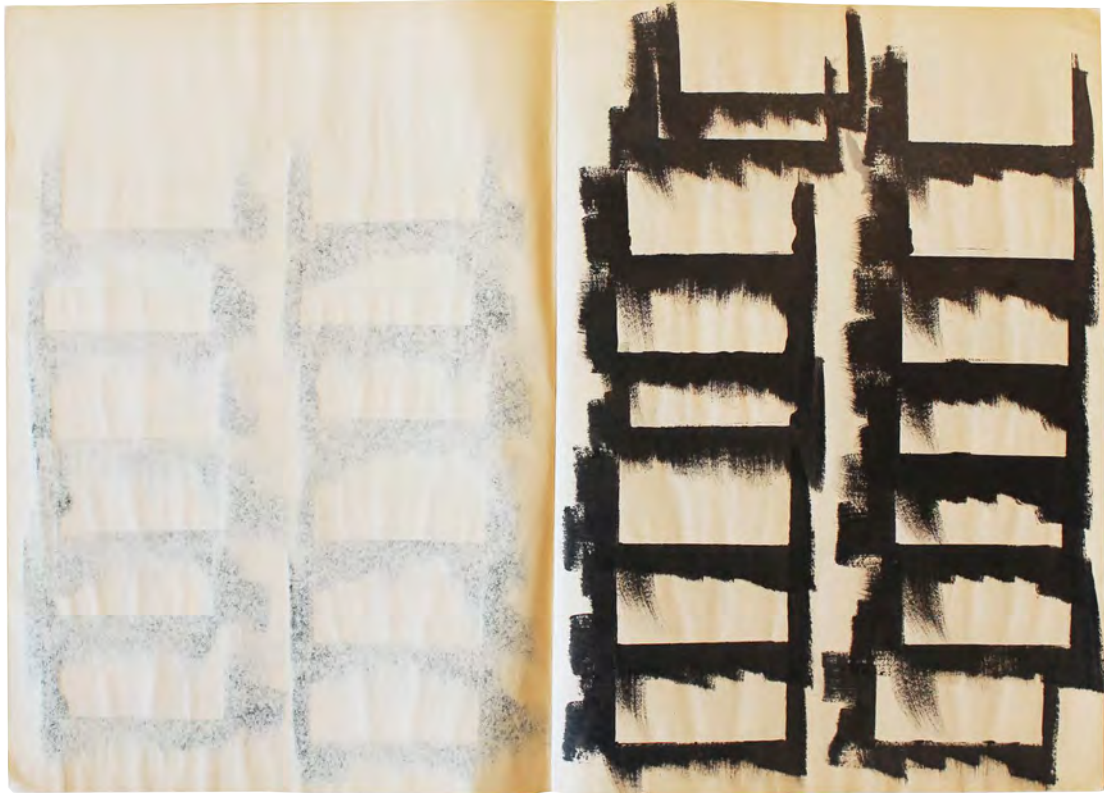


36

Birthday Party / Robert Motherwell / January 24, 1975. New York, 1974. Ephemera, 10x12". Condition: Fine.

This rare, uncommon piece of ephemera was for Motherwell's birthday party hosted by Arthur and Elaine Cohen. It uses the same wrapper as the exhibition catalog for *Robert Motherwell, Selected Prints, 1961-1974*, published by Brooke Alexander, Inc. (with foreword by Arthur Cohen). Wrapper only, with single sheet mounted on the interior right side. Single sheet is type-written with the title "Birthday Party / Robert Motherwell / January 24, 1975", followed by evening's menu and Elaine and Arthur's name at the bottom. The left interior side of the wrapper is signed by Motherwell. (#KC15898)

\$2,000.00



37

[Gerstner, Karl] Couleurs Intimes [Intimate Colors]. Self-Published, Switzerland, March 28, 1977. Hardcover, oversized 10.25 x 14.5". Condition: Near Fine.

Stamped and hand signed and numbered by the artist on the durable front cover board in red ink: DA: 28.3.77; OP: C 64/21; SI: Gerstner. Warmly inscribed beneath with blue ink "for Elaine + Arthur with friendship – Karl, N.Y. 5-9-79". Seventeen, single-side pages with paint (shades of black, white, gray and purple) on neutral colored, fragile newsprint, presumably self-published by Gerstner and bound-in with thick, white boards. A very personal expression of work and unlike any other that Gerstner published during the same time period; produced around the same time he began designing the Basler Zeitung newspaper in his hometown. Yet in spite of his design commissions, his art activity prevailed during the 1970s and he exhibited widely between Basel-New York–Caracas. Artists full name written in capital letters in pencil on the back lower left hand corner board. Slight wear to the exterior boards, mostly near the edges with interior prints in nearly fine condition with a light bend and small chip to one leaf. Scarce. (#KC15899)

\$3,750.00

38

[Seuphor, Michel] Soleil avec cinq eaux-fortes. La Tortue, Paris, 1971. Paperback, 10x6.5". Condition: Fine.

A softcover portfolio of 5 original etchings, individually incased (loose, protected with tissue) in folders printed (letterpress) with poetry. The edition is limited to thirty five copies for both the text and for the etchings, or thirty copies numbered from 1 to 30. This copy numbered 26. Each etching is signed and numbered 26/30. Etching plates were produced by George Leblanc. Michel Seuphor (1901-1999) was a writer, poet, art critic, and artist; born Fernand Berckelaers and adopted the pseudonym 'Seuphor,' an anagram for Orpheus, in 1917. From 1922, Seuphor moved at the heart of the European avant-garde in Berlin, Rome, Amsterdam, and Paris, and spent time with pioneers of Cubism, Dada, Futurism, Constructivism, and Neo-Plasticism, including Robert and Sonia Delaunay, Piet Mondrian, Fernand Léger, Hans Arp, Sophie Taeuber-Arp, and Filippo Tommaso Marinetti, Gino Severini, and Joaquin Torrès-Garcia. 7 numbered folders, encased in a custom-made, cloth-bound clam-shell box. (#KC15882)

\$950.00



39

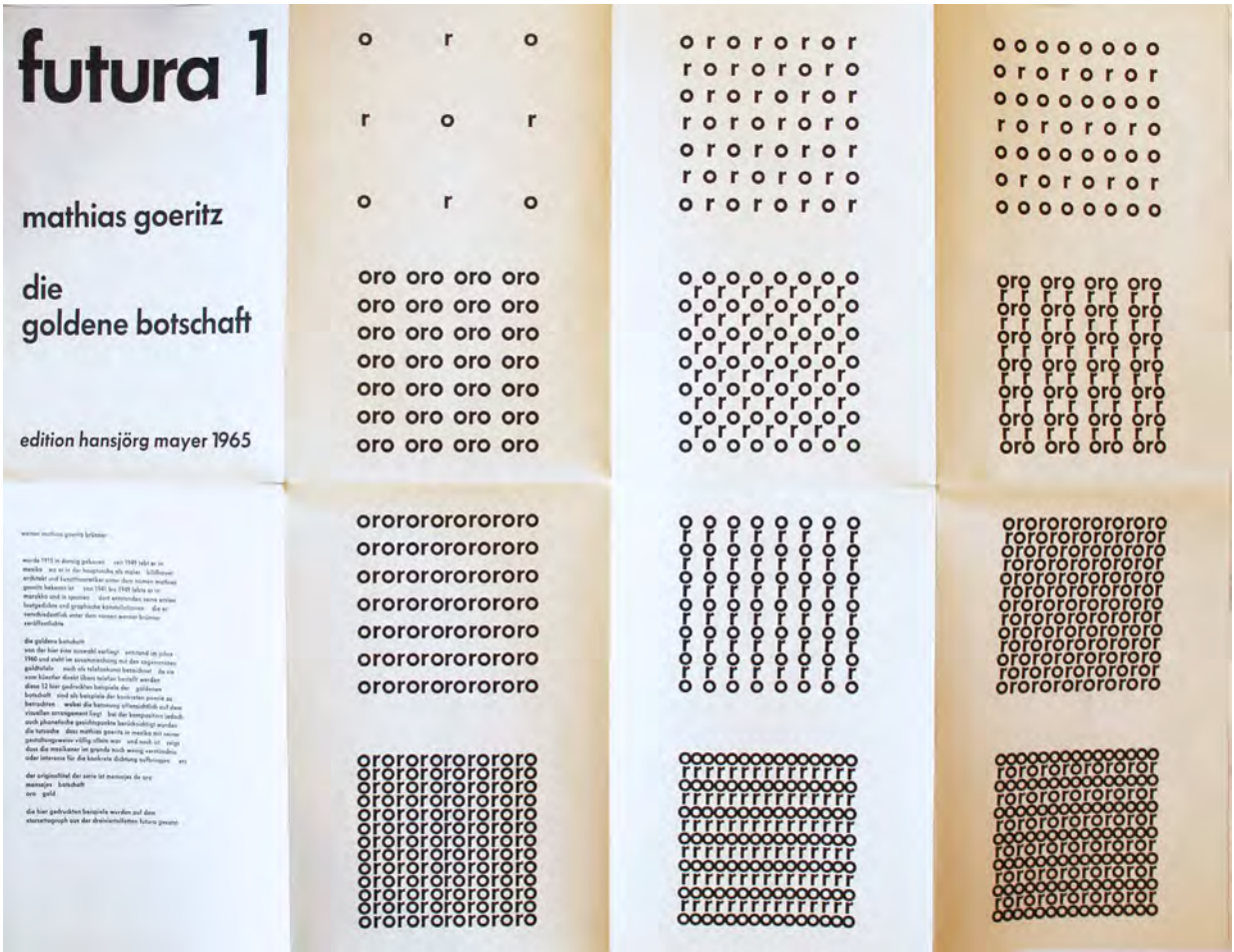
[Buczak, Brian; Evans, Andrea; Hendricks, Geoffrey; Melamed, Brad (editors)] *Black & White*. Money For Food Press, New York, 1982. Ephemera, 11x8.5". Condition: Near Fine.

Rare Fluxus Artist's book gathering 36 important artists including Lawrence Weiner, Brian Buczak, Ray Johnson, Laurie Anderson, Geoffrey Hendricks, Nancy Spero, and Andy Warhol, among others. Table of Contents states "one hundred copies of 'Black & White' were assembled July 2, 1982." Book is arranged as: front cover with original collage, table of contents, 39 loose sheets (artworks), stiff board as a back cover; includes a pumping rod plastic binder clip to hold the sheets together. Each artist has photocopied their work on various paper stocks. In two instances, original art

is included: Buczak's "Kneeling Buddha" (pencil and acrylic, signed on verso) and Hendricks' "Mystery Photo Triptych" (tri-fold card with three photos, unsigned). Money for Food Press was originally created to expand the practices of its founders' artwork, which was rooted in Fluxus and Ray Johnson's New York Correspondence School. Money for Food Press embraced an accessible, democratic, do-it-yourself practice that encouraged the breakdown of boundaries separating art and life. Some smudges on the cover; sheets bright and clean. An outstanding example of the democratic and do-it-yourself attitude of these artists. (#KC15826)

\$1,500.00



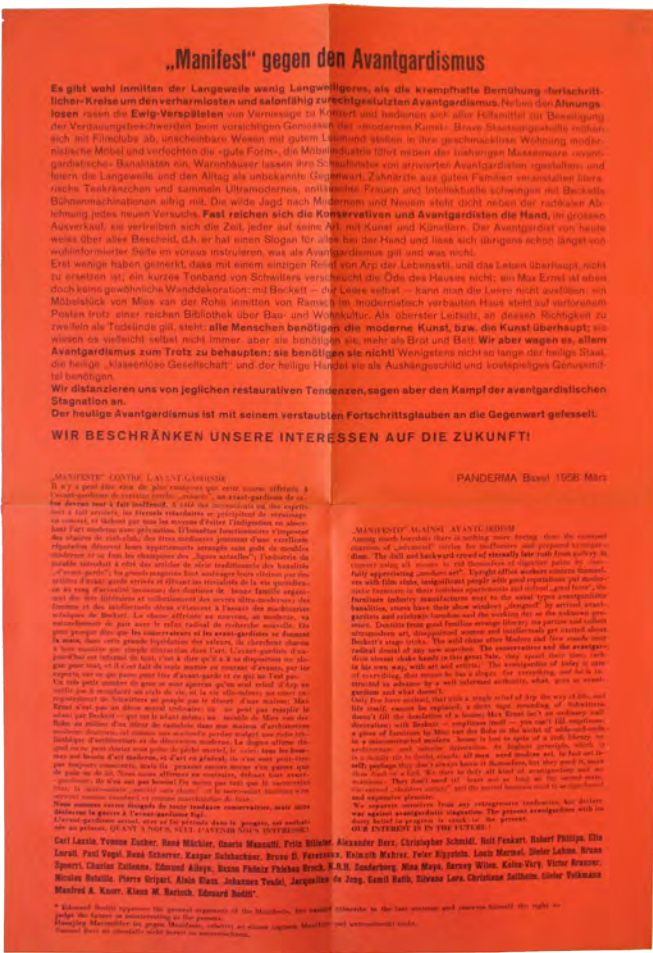


40

Futura 1. Mathias Goeritz, Die Goldene Botschaft, Edition Hansjörg Mayer, 1965. Ephemera, 6.25 x 9.5". Condition: Very Good.

Folded broadside with printing in black ink on recto only (eight panels when laid flat, 25 x 18.75") and a German text artist biography. Light toning and a hint of handling. (#KC15878)

\$100.00



41

[Broadside] “Manifest” gegen den Avantgardismus; “Manifesto” Against Avantgardism. Panderma, edited by Carl Laszlo, Basel, March 1958. Ephemera, 11 X 16.5". Condition: Near Fine.

The quarter fold poster/broadside is printed in German, French and English with black ink on an orange colored stock. Authored by Carl Laszlo (1923–2013, Hungarian), a publisher, art dealer, collector and psychoanalyst the manifesto is Laszlo's important work, “his simple but proud contribution to the sovereign nothingness of his time” and claims: “We separate ourselves from any retrogressive tendencies, but declare war against avantgardistic stagnation. The present avantgardism with its dusty belief in progress is stuck to the present. OUR INTEREST IS IN THE FUTURE!” Printed names of its cosigner’s are listed at the bottom: Carl Laszlo, Yvonne Escher, René Mächler, Onorlo Mansutti, Fritz Billeter, Alexander Herz, Christopher Schmidt, Rolf Fenkart, Robert Phillips, Elio Lurati, Paul Vogel, René Scherrer, Kaspar Sulzbachner, Bruno D. Paresseux, Helmuth Mahrer, Peler Rippstein, Louis Mermet, Dieter Lahme, Bruno Spoerri, Charles Estienne, Edmund Alleyn, Bazon Phoenix Phlebas Brock, K.R.B. Sonderborg, Nina Mayo, Barney Wilen, Kolos-Vary, Victor Brauner, Nicolas Bataille, Pierre Gripari, Alain Glass, Johannes Teufel, Jacqueline de Jong, Gamil Ratib, Silvano Lora, Christiane Sellheim, Dieter Volkmann, Manfred A. Knorr, Klaus M. Barlach, and Edouard Roditi. A nearly fine, fragile, folded poster/broadside with a small tear near the bottom and light soiling to the folds. (#KC16055)

\$250.00



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