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&

BETWEEN THE COVERS
— RARE BOOKS —

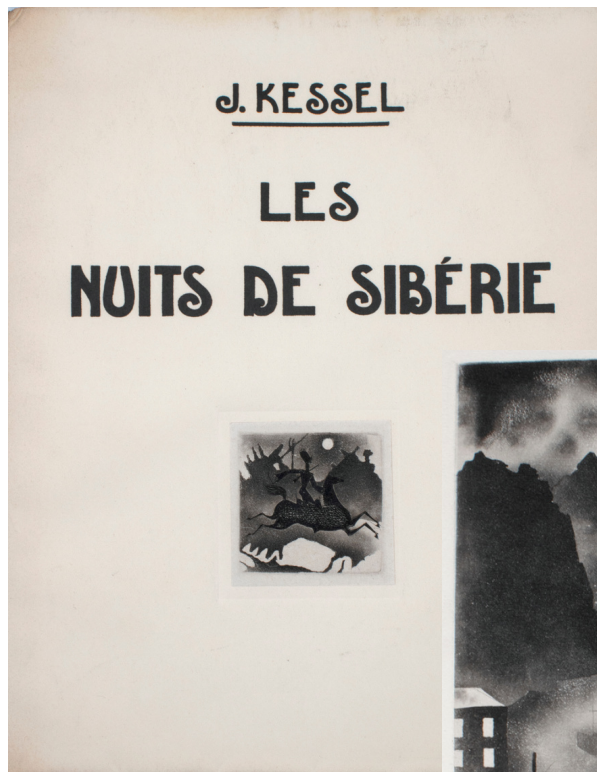
Art

*from the Collection of
Waiting for Godot Books*

March 2022



item 49



1] (Alexeieff, Alexandre) Kessel, J. Les Nuits de Sibérie. 5 Eaux-fortes d'Alexeieff.

5 Eaux-fortes d'Alexeieff. 74, [4]pp. 4to. Paris: Ernest Flammarion, 1928. #728 of 750 sur vélin de Rives. Wrappers. Fine, in original glassine. [333172] \$350

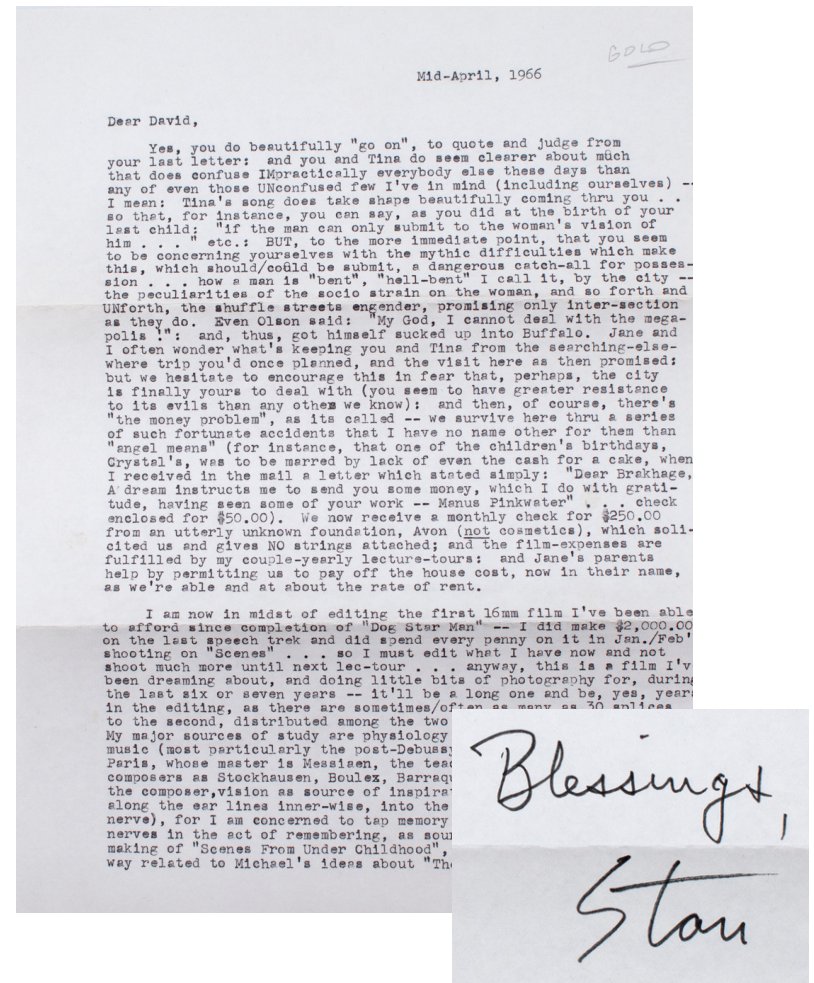
Illustrated edition of this book, which was first published in the same year, the largely autobiographical story of the revolutionary fighting in Vladivostock, pairing a Russian-French author, Kessel and the Russian-French artist, Alexeieff.

2] Brakhage, Stan; David Meltzer. Letter from Stan Brakhage to David Meltzer [April 1966].

Two typescript leaves with a signature in black ink housed in original postmarked envelope. April 1966. Letter is clean and bright and in fine condition.

[325226] \$1,250

Experimental filmmaker Stan Brakhage wrote this letter to San Francisco beat poet David Meltzer in regards to the problems of living in a larger city, money woes, and projects he was working on at the time. He tells of how funding has come to him through mysterious channels and mentions turning down money to maintain his aesthetic integrity.



[Click the photos for full descriptions and additional images online](#)

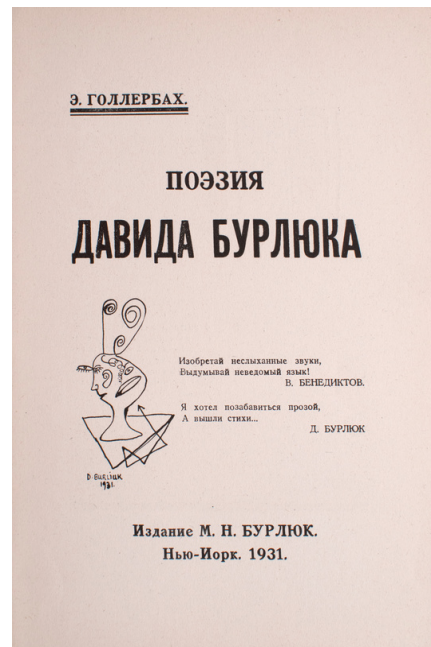
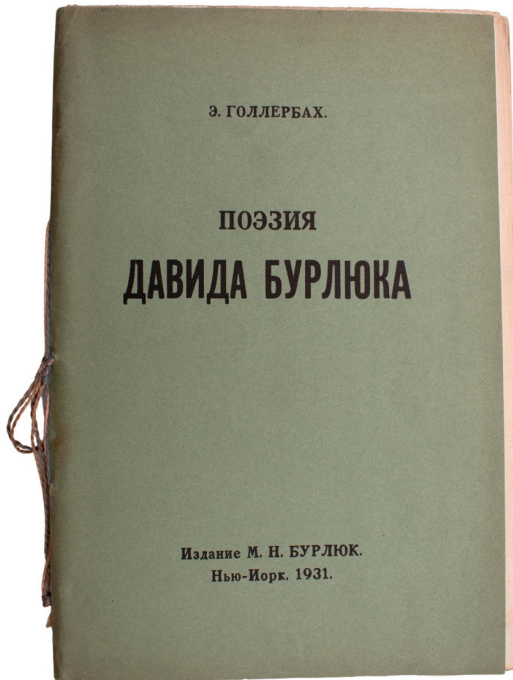
The Father of Russian Futurism

3] (Burliuk, David) Gollerbakh, .F. Poëziia Davida Burliuka.

8 unnumbered pages of plates. 32 pp. Text in Russian. 8vo. New York: Izdanie M.N. Burliuk [The Robitnyk Publishing and Printing Co., Inc., 15 East 3rd Street], 1931. Green wrappers printed in black., gathered with golden cord. Fine.

[325586] \$650

David Burliuk (1882-1967), the so-called Father of Russian Futurism, Ukrainian emigré painter and poet. Beginning with his early association with friends such as Vladimir Maiakovsky and Livshits, D. Burliuk was a part of some of the most significant ideas of the Russian literary movement. After the Revolution, in the early twenties, Burliuk moved to Japan and later to the United States. In 1930-1931 he published two books written about him by Russian authors, one of which is the present volume.



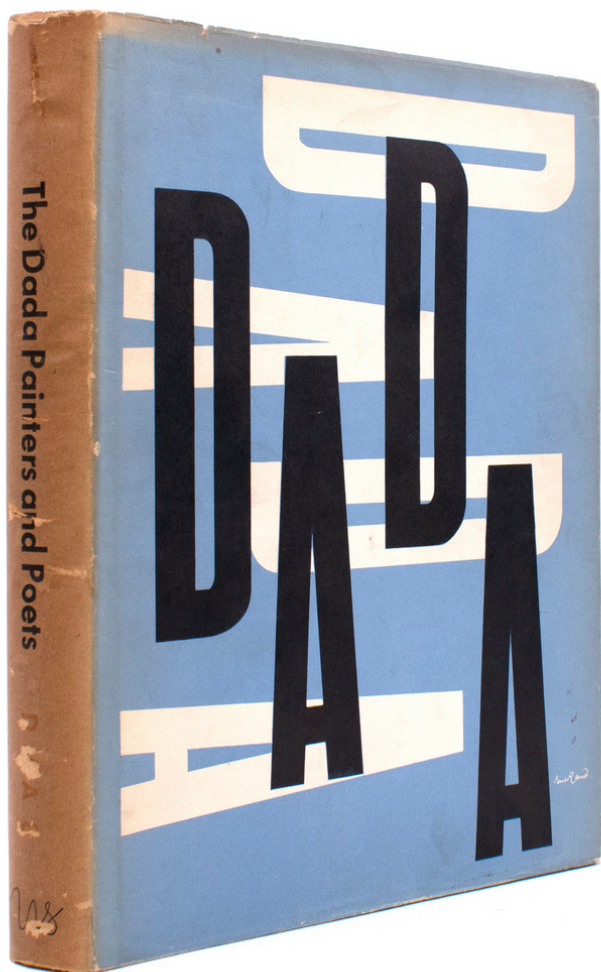
Elia Kazan's copy

4] Cartier-Bresson, Henri. The Europeans.

114 pp. [xvi] black and white photographs. Companion volume to *The Decisive Moment*. 4to. New York: Simon and Schuster, 1955. First English edition, printed in France by Draeger. Fine in pictorial boards by Joan Miró, in partial scarce original acetate jacket with attached printed paper flaps. Inscribed on ffe "To "Gadge"..." from Eli Wallach. Captions booklet laid in; a near fine copy. Parr and Badger, p. 208-209.

[332665] \$5000

This copy of Henri Cartier-Bresson's The Europeans bears the unique provenance of being gifted from director and actor Eli Wallach to director Elia Kazan. Wallach, known for his roles as Silva Vacarro in Kazan's screen adaptation of Tennessee Williams' 'Baby Doll' which premiered the same year that he inscribed this book, and for co-starring with Clint Eastwood in 'The Good, The Bad, and The Ugly' was also a founding member of the Actor's Studio. In his inscription to Kazan he says, "To "Gadge" From one picture-maker to another. All my love. - Eli".



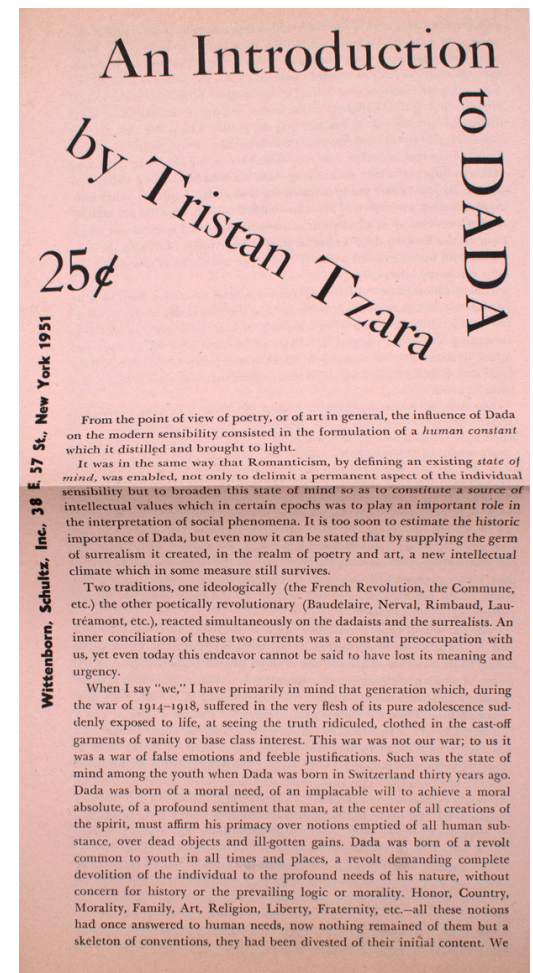
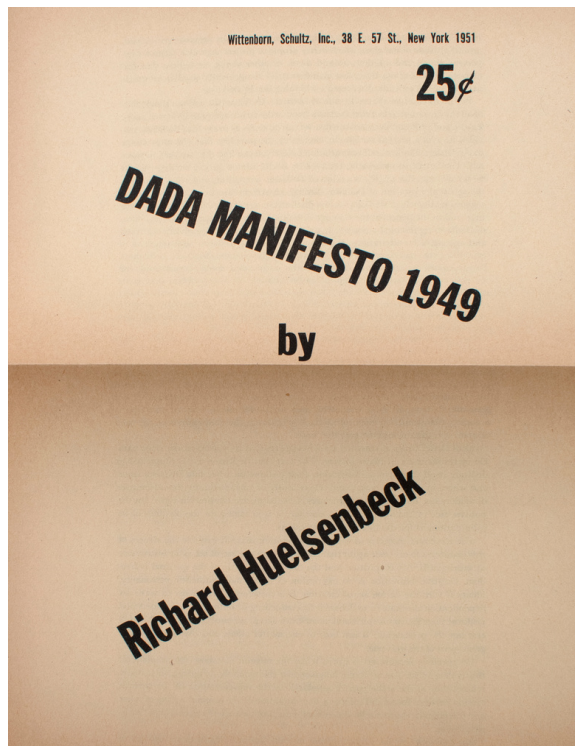
Rare in complete as-issued condition

5] (DADA). Motherwell, Robert, ed. **The Dada Painters and Poets: An Anthology.**

J147 illustrations, xxxii, 388pp. 4to. New York: Wittenborn Schultz, Inc, 1951. First edition. Publisher's printed cloth covers designed by Paul Rand somewhat sunned along spine and top edge, otherwise near fine. Jacket with some rubbing along edges and sunning to spine. "Complimentary Copy" stamped on copyright page and on back flap of jacket. Offprints laid-in in fine condition.

[324555] \$850

In Motherwell's introduction he mentions that Tzara and Huelsenbeck both wrote a Manifesto for the book, which was to be signed by Arp, Ernst, Hausmann, Richter, and the authors. Nobody could agree to



endorse either of them, and Tzara said that if Huelsenbeck's piece, "Dada Manifesto 1949" became the introduction to the book, he would remove his support; Huelsenbeck said the same about Tzara's contribution, "An Introduction to DADA." In order to keep all parties happy, the manifestos were printed separately and laid-in to all volumes, but it's rare to find them still included with copies. Includes a helpful bibliography

Wittenborn Schultz's Documents of Modern Art series was partly designed by Paul Rand, who contributed the cover and general typography to this volume.

(There is an inscription to the ffep: "To the upper-grade publisher from the lower grade ones in Dada spirit & greeting. Comes Dada, goes Dada. 1951/52. H.G." It's possible that the initials refer to publishers Heinz Schultz and George Wittenborn.)

6] (DADA). Duchamp, Marcel; Tristan Tzara, Richard Huelsenbeck (Charles R. Hulbeck), Jean (Hans) Arp, and Jacques-Henry Lésvesque. DADA 1916 – 1923, exhibition invitation, catalogue, and checklist for an exhibition at the Sidney Janis Gallery, New York.

2-color lithograph, designed by Duchamp. 37 3/8 x 24 3/4 inches. New York: Sidney Janis Gallery, April 15 to May 9, 1953. First edition. Folded, rather than crumbled up. Edges a bit ruffled along bottom edge. Creases from uneven folds, tear along crease a quarter of the way into the midsection on the left-hand side, and through half of the sheet at bottom right, two corners missing, another corner with tape residue. Schwarz, Duchamp Complete Works 543; Avant Garde p.178; MoMA, Duchamp, p. 325.

[329382] \$6000

This unorthodox poster was designed by Duchamp to serve as the catalogue and checklist for this retrospective exhibition at the Sidney Janis Gallery in 1953, which was a big influence on the New York art world, especially on Jasper Johns and Robert Rauschenberg, who would be the leaders of the loose group of artists referred to as "Neo-Dada." Duchamp told Janis to crumple up the poster into a ball and stamp and address it to send as a catalogue, assuming that it either wouldn't make it or that the recipient would dispose of it before even reading it. In the gallery itself he installed a trash bin near the exit and encouraged viewers to crumple up their catalogues and throw them away, going as far as providing a few examples during the opening. The overlap between art and trash, and art from trash, would come to be one of the defining features of post-war art the world over. Because of the treatment of the catalogues, the survival, especially in this condition, is rarer than other similar ephemera. Scarce ephemeron from the seminal period between Dada and Neo Dada.

The poster is a complex grid of text, primarily consisting of names and numbers, arranged in columns. The text is printed in black and red ink. Overlaid on this grid is large, bold, red text that reads: "1916-1923 Sidney Janis Gallery New York April 15 to May 9 1953". The background of the poster is a repeating pattern of the word "DADA" in red and black, creating a dense, textured effect. The names and numbers listed include various artists and their corresponding exhibition numbers, such as "1 MARCEL DUCHAMP", "2 HANS ARP", "3 TRISTAN TZARA", "4 RICHARD HULSENBECK", "5 JACQUES-HENRY LÉVESQUE", "6 JEAN TINGELING", "7 ALBERT COHEN", "8 ALBERT COHEN", "9 ALBERT COHEN", "10 ALBERT COHEN", "11 ALBERT COHEN", "12 ALBERT COHEN", "13 ALBERT COHEN", "14 ALBERT COHEN", "15 ALBERT COHEN", "16 ALBERT COHEN", "17 ALBERT COHEN", "18 ALBERT COHEN", "19 ALBERT COHEN", "20 ALBERT COHEN", "21 ALBERT COHEN", "22 ALBERT COHEN", "23 ALBERT COHEN", "24 ALBERT COHEN", "25 ALBERT COHEN", "26 ALBERT COHEN", "27 ALBERT COHEN", "28 ALBERT COHEN", "29 ALBERT COHEN", "30 ALBERT COHEN", "31 ALBERT COHEN", "32 ALBERT COHEN", "33 ALBERT COHEN", "34 ALBERT COHEN", "35 ALBERT COHEN", "36 ALBERT COHEN", "37 ALBERT COHEN", "38 ALBERT COHEN", "39 ALBERT COHEN", "40 ALBERT COHEN", "41 ALBERT COHEN", "42 ALBERT COHEN", "43 ALBERT COHEN", "44 ALBERT COHEN", "45 ALBERT COHEN", "46 ALBERT COHEN", "47 ALBERT COHEN", "48 ALBERT COHEN", "49 ALBERT COHEN", "50 ALBERT COHEN", "51 ALBERT COHEN", "52 ALBERT COHEN", "53 ALBERT COHEN", "54 ALBERT COHEN", "55 ALBERT COHEN", "56 ALBERT COHEN", "57 ALBERT COHEN", "58 ALBERT COHEN", "59 ALBERT COHEN", "60 ALBERT COHEN", "61 ALBERT COHEN", "62 ALBERT COHEN", "63 ALBERT COHEN", "64 ALBERT COHEN", "65 ALBERT COHEN", "66 ALBERT COHEN", "67 ALBERT COHEN", "68 ALBERT COHEN", "69 ALBERT COHEN", "70 ALBERT COHEN", "71 ALBERT COHEN", "72 ALBERT COHEN", "73 ALBERT COHEN", "74 ALBERT COHEN", "75 ALBERT COHEN", "76 ALBERT COHEN", "77 ALBERT COHEN", "78 ALBERT COHEN", "79 ALBERT COHEN", "80 ALBERT COHEN", "81 ALBERT COHEN", "82 ALBERT COHEN", "83 ALBERT COHEN", "84 ALBERT COHEN", "85 ALBERT COHEN", "86 ALBERT COHEN", "87 ALBERT COHEN", "88 ALBERT COHEN", "89 ALBERT COHEN", "90 ALBERT COHEN", "91 ALBERT COHEN", "92 ALBERT COHEN", "93 ALBERT COHEN", "94 ALBERT COHEN", "95 ALBERT COHEN", "96 ALBERT COHEN", "97 ALBERT COHEN", "98 ALBERT COHEN", "99 ALBERT COHEN", "100 ALBERT COHEN", "101 ALBERT COHEN", "102 ALBERT COHEN", "103 ALBERT COHEN", "104 ALBERT COHEN", "105 ALBERT COHEN", "106 ALBERT COHEN", "107 ALBERT COHEN", "108 ALBERT COHEN", "109 ALBERT COHEN", "110 ALBERT COHEN", "111 ALBERT COHEN", "112 ALBERT COHEN", "113 ALBERT COHEN", "114 ALBERT COHEN", "115 ALBERT COHEN", "116 ALBERT COHEN", "117 ALBERT COHEN", "118 ALBERT COHEN", "119 ALBERT COHEN", "120 ALBERT COHEN", "121 ALBERT COHEN", "122 ALBERT COHEN", "123 ALBERT COHEN", "124 ALBERT COHEN", "125 ALBERT COHEN", "126 ALBERT COHEN", "127 ALBERT COHEN", "128 ALBERT COHEN", "129 ALBERT COHEN", "130 ALBERT COHEN", "131 ALBERT COHEN", "132 ALBERT COHEN", "133 ALBERT COHEN", "134 ALBERT COHEN", "135 ALBERT COHEN", "136 ALBERT COHEN", "137 ALBERT COHEN", "138 ALBERT COHEN", "139 ALBERT COHEN", "140 ALBERT COHEN", "141 ALBERT COHEN", "142 ALBERT COHEN", "143 ALBERT COHEN", "144 ALBERT COHEN", "145 ALBERT COHEN", "146 ALBERT COHEN", "147 ALBERT COHEN", "148 ALBERT COHEN", "149 ALBERT COHEN", "150 ALBERT COHEN", "151 ALBERT COHEN", "152 ALBERT COHEN", "153 ALBERT COHEN", "154 ALBERT COHEN", "155 ALBERT COHEN", "156 ALBERT COHEN", "157 ALBERT COHEN", "158 ALBERT COHEN", "159 ALBERT COHEN", "160 ALBERT COHEN", "161 ALBERT COHEN", "162 ALBERT COHEN", "163 ALBERT COHEN", "164 ALBERT COHEN", "165 ALBERT COHEN", "166 ALBERT COHEN", "167 ALBERT COHEN", "168 ALBERT COHEN", "169 ALBERT COHEN", "170 ALBERT COHEN", "171 ALBERT COHEN", "172 ALBERT COHEN", "173 ALBERT COHEN", "174 ALBERT COHEN", "175 ALBERT COHEN", "176 ALBERT COHEN", "177 ALBERT COHEN", "178 ALBERT COHEN", "179 ALBERT COHEN", "180 ALBERT COHEN", "181 ALBERT COHEN", "182 ALBERT COHEN", "183 ALBERT COHEN", "184 ALBERT COHEN", "185 ALBERT COHEN", "186 ALBERT COHEN", "187 ALBERT COHEN", "188 ALBERT COHEN", "189 ALBERT COHEN", "190 ALBERT COHEN", "191 ALBERT COHEN", "192 ALBERT COHEN", "193 ALBERT COHEN", "194 ALBERT COHEN", "195 ALBERT COHEN", "196 ALBERT COHEN", "197 ALBERT COHEN", "198 ALBERT COHEN", "199 ALBERT COHEN", "200 ALBERT COHEN", "201 ALBERT COHEN", "202 ALBERT COHEN", "203 ALBERT COHEN", "204 ALBERT COHEN", "205 ALBERT COHEN", "206 ALBERT COHEN", "207 ALBERT COHEN", "208 ALBERT COHEN", "209 ALBERT COHEN", "210 ALBERT COHEN", "211 ALBERT COHEN", "212 ALBERT COHEN".



SNAPSHOTS IN COLOUR AND PROMPTED BY

- DREAMS
- OBJECTIVE AND SUBJECTIVE PHANTOMS
- JOURNAL FANTASIES
- PHASES IN HALF-SLEEP
- OVERWHELMING OBJECTS
- OBJECT BEINGS
- MORPHOLOGICAL SPECTRES
- LILLIPIUTAN UNEASINESSES
- PARANOID ASSOCIATIONS
- EXPERIMENTAL ONEIRISM
- CAPICES WITHIN THE WOMB
- DRAWERS OF FLESH
- MALLEABLE WATCHES
- VERY HAIRY APARTMENTS
- SUBCONSCIOUS IMAGES
- IMAGES OF CONCRETE IRRATIONALITY

Dali

paints

the

"invisible straight from nature"

"Disturbing images"

"The epidermas of orchestras"

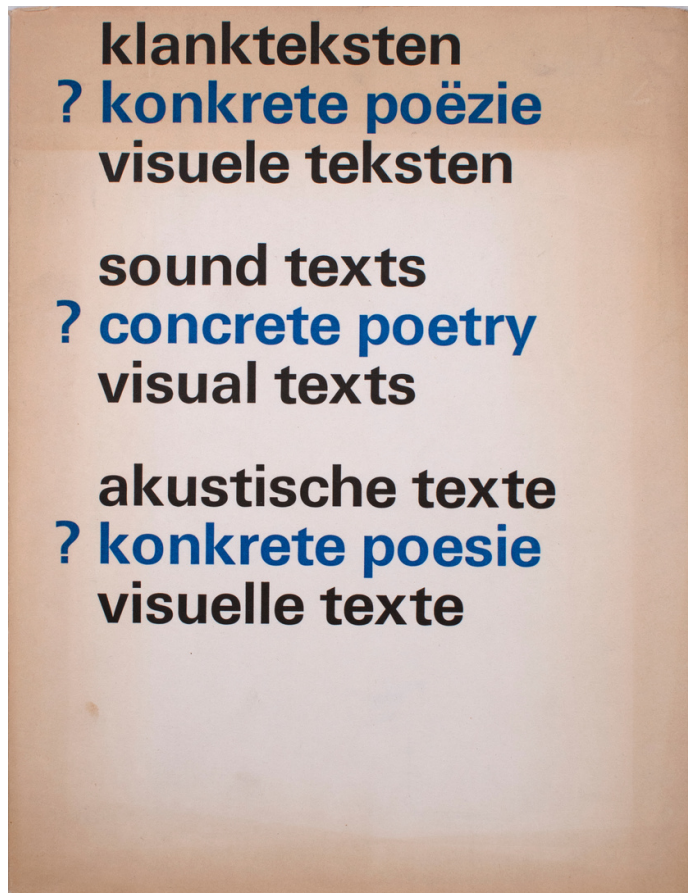
"Saliva sofas"

Scarce in this condition

7] Dalí, Salvador. Dalí Paints the "Invisible Straight from Nature", Souvenir-Catalogue

Offset lithography on cardstock. 26.5 x 21 cm (10 7/16 x 8 1/4 in.). New York: Julien Levy Gallery, 1936. Corners bumped and creases in a few spots. Old Scotch tape repairs to brass snaps, the fastener of one of which has broken from the board. [324610] \$4000

Catalog designed by Dalí for his exhibition at the Julien Levy Gallery, 602 Madison Ave., New York, 15 December 1936 - 15 January 1937. On the recto that promises "Disturbing images," "The epidermus of orchestras," and "Saliva sofas," is an image of a hairy figure with an open drawer where the face might be and hairless breast compartments that hang below the bottom edge of the page, with brass snaps that open to release accordian-folded strips, each with six reproductions of Dalí works. The construction of the piece itself leaves every surviving example damaged. The verso lists 21 works in the exhibition, and mentions 12 drawings.

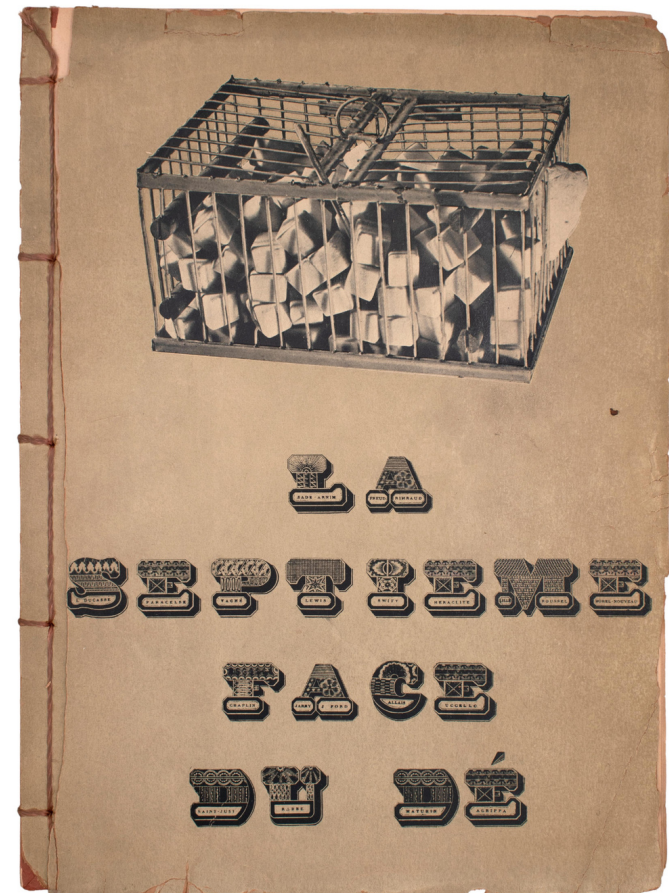


8] de Vree, Paul; Dohl, Reinhard; Cobbing, Bob. *Sound Texts Concrete Poetry Visual Texts / Klankteksten Konkrete Poezie Visuele Teksten / Akustische Texte Konkrete Poesie Visuelle Texte.*

230 pp. [ii]. 4to. Amsterdam: Stedelijk Museum, 1971. First edition. White wrappers with some toning and light bumping at edges else near fine.

[329699] \$400

Catalog of the 1971 exhibition of concrete and visual poets at the Stedelijk Museum, Amsterdam, printed in English, Dutch and German.



9] (Duchamp, Marcel). Hugnet, Georges. *La Septieme Face du Dé. Pöemes - Découpages.*

4to. Paris: Éditions Jeanne Bucher, 1936. First edition, number 35 of 270 on vélin paper. Hand-sewn green paper wrappers with embossed photo illustration, detached along the stitching, stopping at the edge of the S of Septieme, and with some loss to lower edge and top corner, and one thin sliver of loss at the top inside detached part. Roth, 92f; *The Avant-Garde Applied*, L286; *Dada Global*, 199; *Avant-Garde Page Design*, 442-444.

[324840] \$7500

20 typographically avant-garde poems with graphics printed on the left hand pages in green, mirrored by 20 photo montages on the right hand side printed in black and white and color. Cover by Marcel Duchamp, from a Man Ray photo of his 1921 work "Why Not Sneeze Rose Sélavy?" and typography that features Surrealist forefathers like Sade, Freud, Rimbaud, Paracelsus, Swift, Lewis, Heraclitus, Roussel, Chaplin, Uccello, Saint-Just, and Agrippa.

Scarce photobook of Harlem in 1969, inscribed

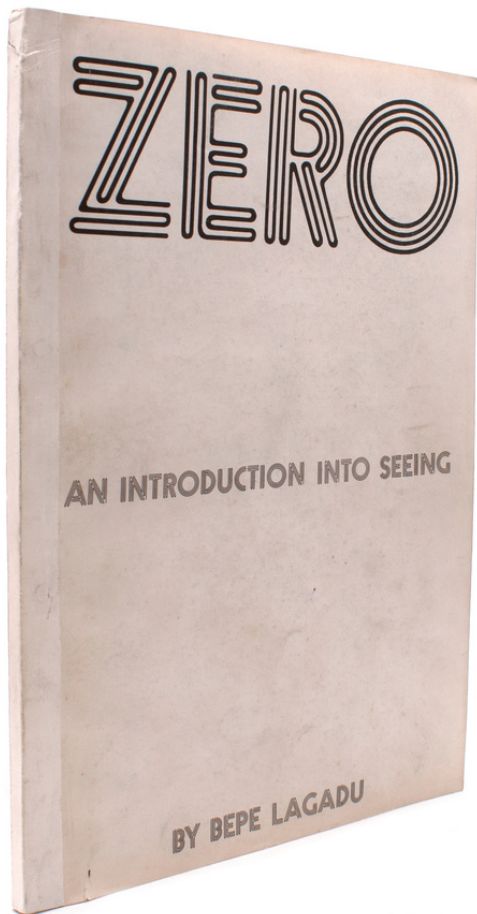
10] (Fleischner, Hans) Lagadu, Bepe. Zero. An Introduction into Seeing.

[56] pp. of black and white photo enlargements. A3 Folio. [Tokyo: Self-published, 1977]. First edition, one of 200. Publisher's white binder's tape over white coated paper self-wraps printed in black, double-layered pages hole-punched at the gutter. Head of spine bumped, wraps soiled, tape spine as-issued fragile but sound. A very good copy. Unlisted in OCLC.

[333209] \$1000

Scarce self-published photobook capturing youth culture in Greenwich Village and Harlem in 1969, by Austrian photographer Hans Fleischner (1948–), and inscribed by him. Fleischner, who studied photography in Vienna in the mid-60s before coming to New York City in 1968 to take in the world through his lens.

The downtown photo studio where he worked was a hub for an interracial and international group of young artists and models (among them the celebrated dancer Andrea Del Conte and her husband, the photographer Bill Del Conte) experimenting with the new freedoms of the Age of Aquarius. Fleischner also went uptown, to the 1969 Harlem Cultural Festival, popularly known as Black Woodstock (and recently chronicled in Questlove's film Summer of Soul), where he was more compelled to photograph the faces in the crowd than the acts on stage. Some time after, he moved on to Chicago and Mexico City, before settling for many years in Tokyo, where he published this book of his time in New York, in an edition of 200 unnumbered copies, in conjunction with an exhibit of the photos. Inscribed on the final page in the year of publication and exhibition.





11] Friedlander, Lee. Photographs of Flowers.

Portfolio of 15 gelatin silver print photographs printed by Friedlander, each mounted as issued, plus title and plate list/colophon. Folio. Tampa, Florida: Graphicstudio; New York: Haywire Press, 1975 [printed December 1974 and January 1975]. No. 63/70 from a total edition of 100, each image signed and numbered by Friedlander. Royal blue cloth clamshell box, red label. Very minor wear and fading to the box.

[324554] \$15000

*The plates are as follows: Wall of Potted Plants, and Trees / Putney, Vermont 1972
Roses in Vase / New York City, 1974 Rosebush with Leafy Background / Fort Lee,
New Jersey, 1972 Chrysanthemums at Flower Market / Paris 1972 Hollyhocks /
Taos, New Mexico, 1972 Roses with Eaten Leaves / Parc St. Cloud, France, 1973
Cactus / Brooklyn Botanical Gardens, 1973 Chrysanthemums In Garden Pot /
Luxembourg Gardens, Paris, 1972 Kerria Japonica Shrub / New City, New York,
1974 Evergreen Tree / Northern France, 1972 Single Rose Bloom In Formal Garden /
Bagatelle Gardens, Paris, 1973 Potted Fern / Mariposa, California, 1972 Petunias /
Salinas, California, 1972 Climbing Rose Vines / Saratoga Springs, New York, 1973
Potted Rose / Putney, Vermont, 1972.*



12] Hare, David. Portfolio of early photographs.

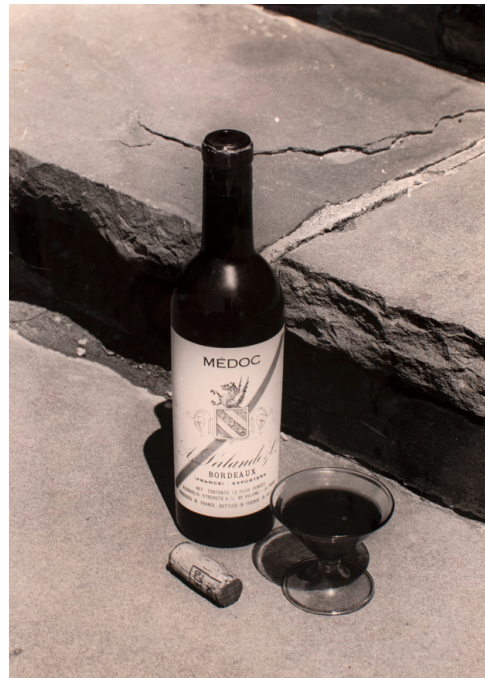
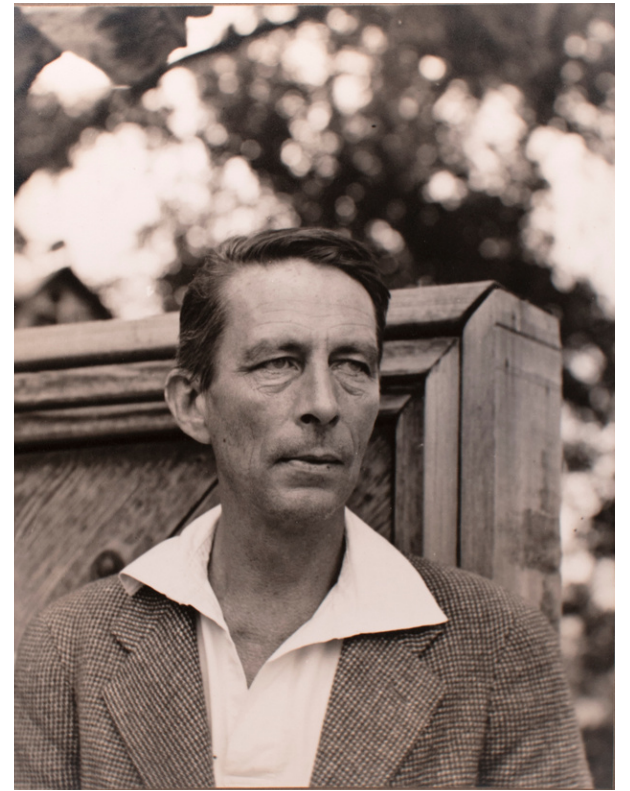
27 photos mounted on board, approx. 14 x 18 inches. Prints range from approx. 5 x 6-1/2 inches to 13 x 10 inches. c. late 1930s. 8 Kodak color prints mounted on board, 3 of them signed on the mount; 18 silver gelatin prints mounted on 15 boards; 1 Kodachrome slide; 1 black and white negative transparency. Some soiling to the 2 sets of nude photos on board, otherwise general slight toning, overall very good. With Portfolio case labeled I-A.

[324594] \$35000

Subjects include: Portraits of Yves Tanguy (two, different), Mabel Dodge Luhan, and Robinson Jeffers; six color and black and white portraits; three surrealist photo collages (one with a severed head and two others incorporating Pueblo art); a group of nudes; three commercial images; and a group of surrealist-photographs of everyday items.

David Hare (1917-1992) was born into modern art. His mother, Elizabeth Sage Goodwin, was a collector, friends with Brancusi and Duchamp, and one of the backers of the 1913 Armory Show. When Hare was 10, the family relocated to the Southwest, and he grew up in Santa Fe and Colorado Springs. After studying biology and chemistry at Bard, he dropped out and founded a commercial photography studio specializing in Kodak's new color dye transfer process in Roxbury, Connecticut in 1937. There he met Arshile Gorky, Alexander Calder, and Yves Tanguy, who was married to his cousin, Kay Sage, and began experimenting with automatist techniques to create surrealist photographs on the side. He was sent on assignment by the Museum of Natural History to take portraits of the "village" Indians in New Mexico, eventually publishing the limited portfolio *Pueblo Indians of New Mexico, As They Are Today*, twenty color photos that combined ethnography, studio portraiture, and surrealist phenomenology. Editor of Duchamp's magazine, *VVV*, and a contributor to Sartre's *Le Temps Moderne*, Hare was a pivotal figure in the American phase of surrealism and, in the words of Clement Greenberg, one of the two preeminent sculptors of nascent Abstract-Expressionism. That he began as a photographer and not, as did so many of his peers, as a draughtsman, and how this may have effected his mature art has not been explored.





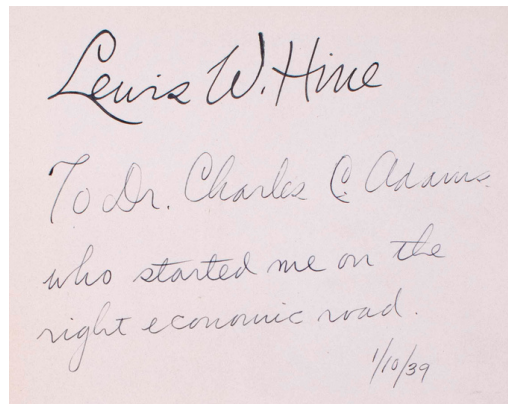
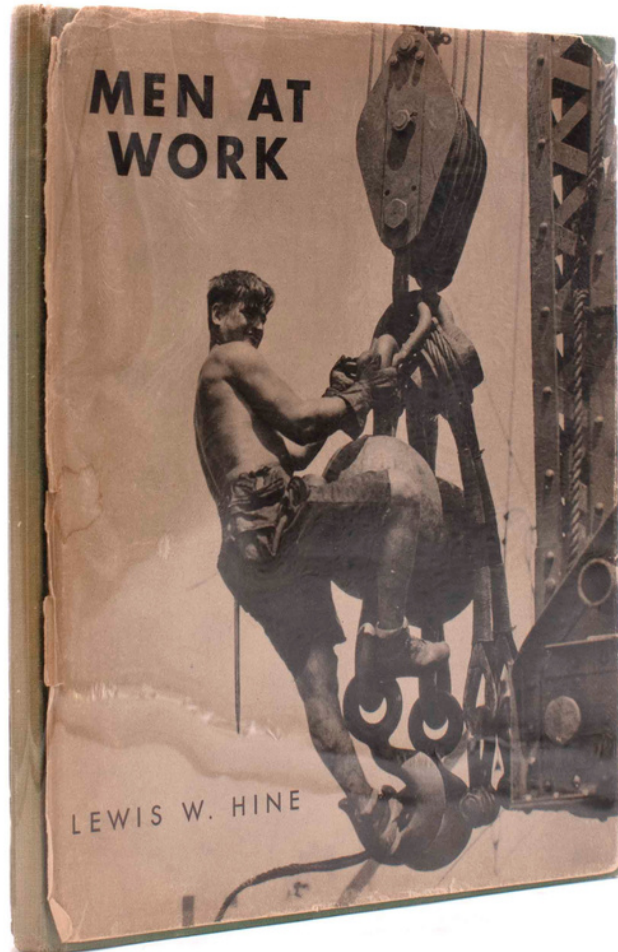
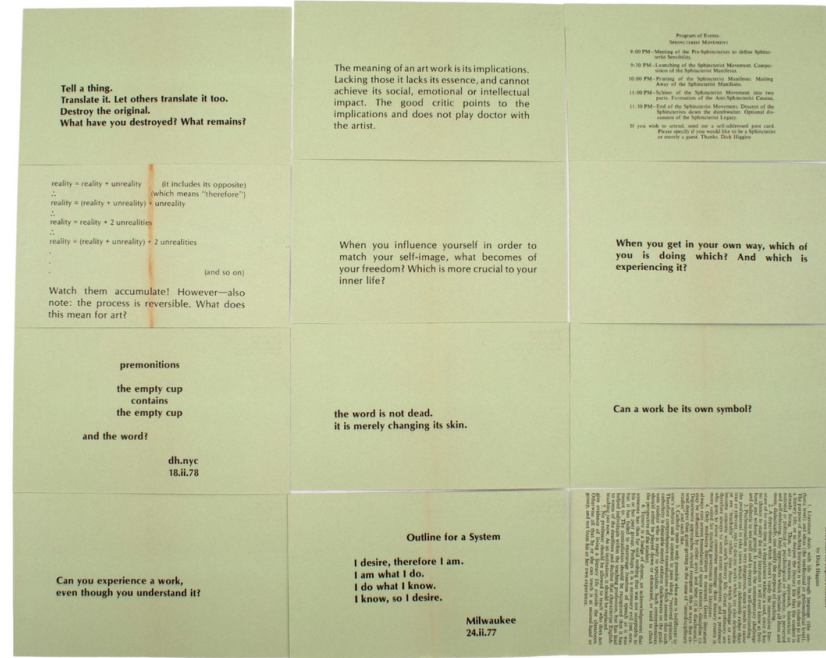
Fluxus

13] Higgins, Dick. Thirteen Serious Considerations.

12 loose green index cards. 3 1/4 x 5 1/2 inches. New York: [Richard C. Higgins], 1978. First edition. In manila envelope, as issued and mailed, in this case, to Charles Caramello at the University of Wisconsin. First and last cards have toning rubber band that held them together.

[329399] \$250

Twelve cards with recipes for art acts on the recto, and a post card verso.



INSCRIBED

14] Hine, Lewis W. Men At Work: Photographic Studies of Modern Men and Machines.

Black and white photographs throughout, [48pp.]. 8vo. New York: Macmillan Company, September 1932. Green cloth boards with black stamped title, sunning along spine and well worn corners. Dust jacket with spine perished, staining and light tearing. Pages are bright and clean. Hasselblad 108. [322863] 8500

Inscribed on the ffe, "To Dr. Charles C. Adams who started me on the right economic road. 1/10/39".

One of 12, with an original drawing by Valentine Hugo

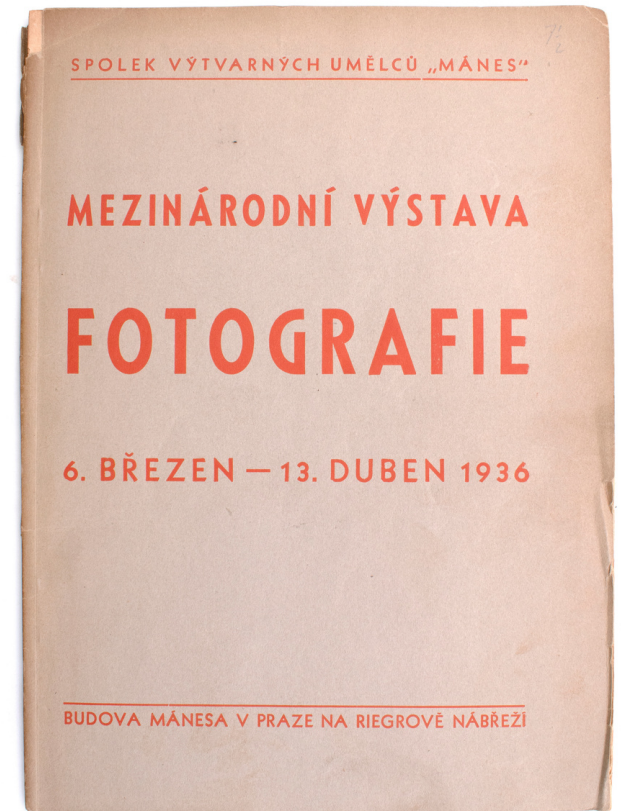
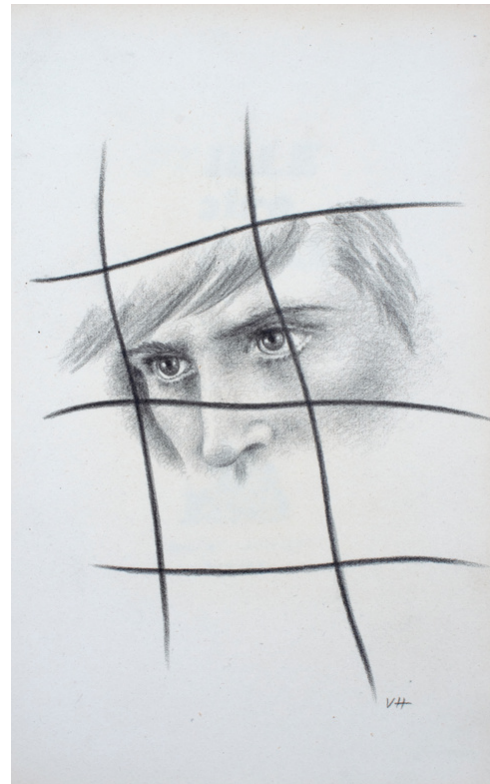
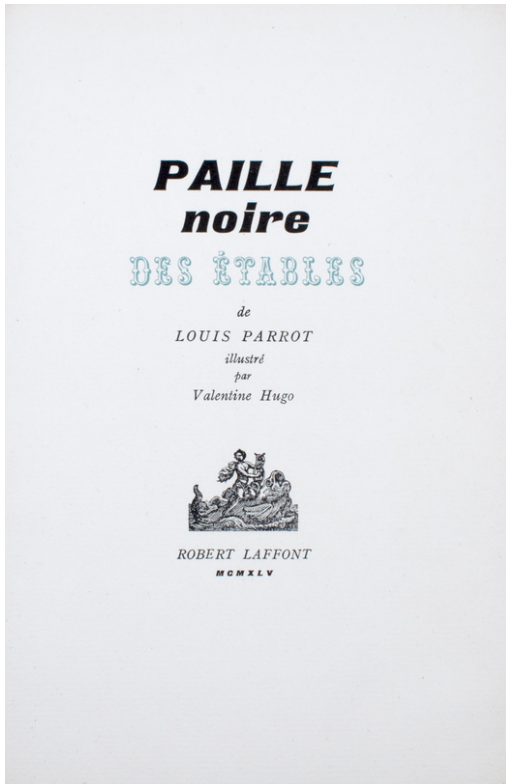
15] (Hugo, Valentine) Parrot, Louis. *Paille noire des étables*. Illustré par Valentine Hugo.

Illustrated with an original pencil drawing. 84, [4] pp. 8vo. Paris: Robert Laffont, 1945. Exemplaire H of 12 copies. Wrappers. Fine.

[333171] \$1750

Published under the pseudonym Margeride, *Paille noire des étables* was given by Minuit by Paul Eluard before it was published by Trois Collines in Geneva in 1944. This edition, illustrated by the surrealist artist Valentine Hugo, was issued in an edition of 912 examples.

Valentine Hugo (1887-1968) was a French artist famous for her work with the Surrealists. She worked with the Ballets Russe, exhibiting her paintings during the premiere of the *Right of Spring* in 1913, and in 1917 she met Cocteau and collaborated with him on ballets. In 1917 she also met Breton, and spent time with him and Paul Eluard, the three of them often traveling together in Hugo's car.



16] Jeníek, Jií; and Lubomír Linhart. *Mezinárodní výstava fotografie 6. Bezen – 13. Duben 1936*.

9 photographic plates. 24pp, plus ads in the rear. 12mo. Prague: Spolek výtvarných umlc Mánes, 1936. Original drab wrappers lettered in orange. Minor chips, text toned and a bit brittle as expected. [329392] \$950

A scarce catalogue of an international modern photography catalogue of an exhibition held in Prague, including material by Man Ray, Josef Sudek and Hans Bellmer.



The Complete Aspen Magazine, a scarce survival

17] Johnson, Phyllis, editor and publisher. **Aspen: The Magazine in a Box. Complete Run of Nos. 1, 2, 3, 4, 5+6, 6a, 7, 8, 9, 10.**

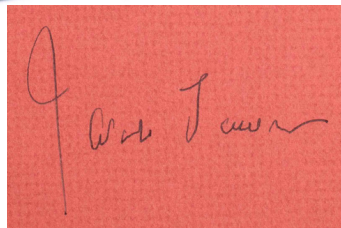
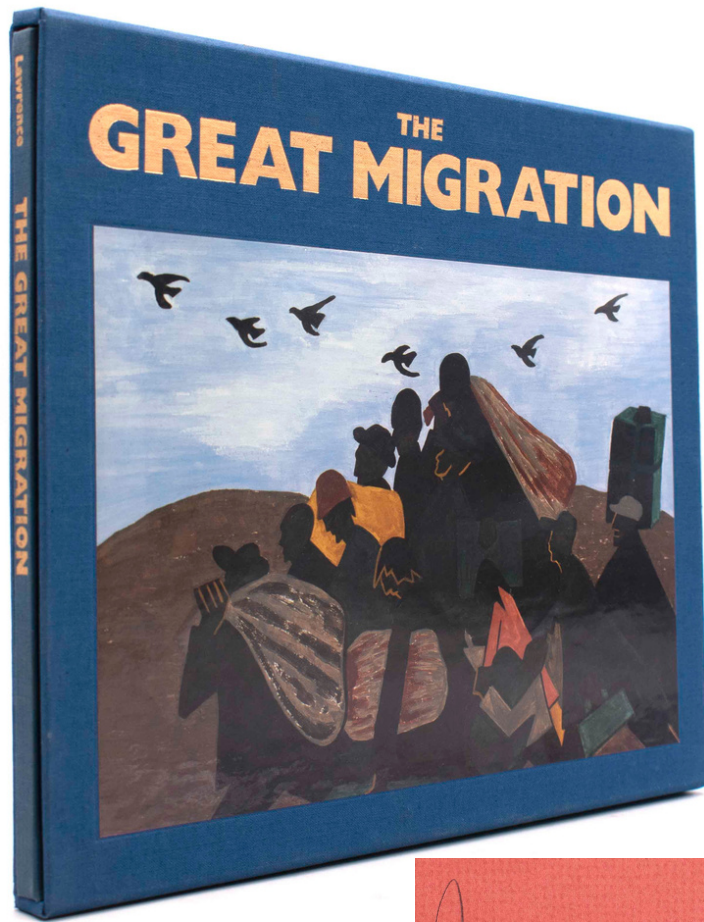
Each issue with multiple inserts, records, posters, booklets, ads, film, etc. Various formats. New York: Roaring Fork Press; Aspen Communications Inc, 1965 - 1971. All contents loose, as issued, housed in publisher's boxes or folders. Vol 10 lacking item 13 (as is Ubuweb copy); otherwise all issues collated and complete. Condition of each issue described below. Heller, Merz to Emigre, pp. 229-30; Ubuweb, "ubu.com/aspen".

[333200] \$15000

One of the boldest and most notorious ventures in commercial magazine publishing, Aspen was conceived by Phyllis Johnson, former editor of Women's Wear Daily and

Advertising Age. Each issue, guest edited and generally focused on a single movement within culture and art, is an assortment of loose pamphlets, booklets, posters, film, and other ephemera housed in a box or a folder.

Understandably, few issues survive today; such a collection as this is scarce thus. Aspen's numerous guest editors and contributors make for a who's-who of 60's avant-garde art, music, fiction, and theory – including Roland Barthes, Jo Baer, John Cage, John Cale, Morton Feldman, Quentin Fiore, Philip Glass, Dan Graham, Jon Hendricks, George Maciuanas, Marshal McLuhan, Brian O'Doherty, Claes Oldenberg, Lou Reed, Steve Reich, Terry Riley, Richard Serra, Robert Smithson, Gary Snyder, Andy Warhol, and LaMonte Young. Collation of this scarce and oft-incomplete magazine provided by 20th-century avant-garde digital reference, Ubuweb.



Signed by Lawrence

18] Lawrence, Jacob. The Great Migration.

New York: Harper Collins, 1993. First edition. Blue cloth boards with gilt lettering housed in slipcase with illustrated plate. Fine.

[325036] \$2000

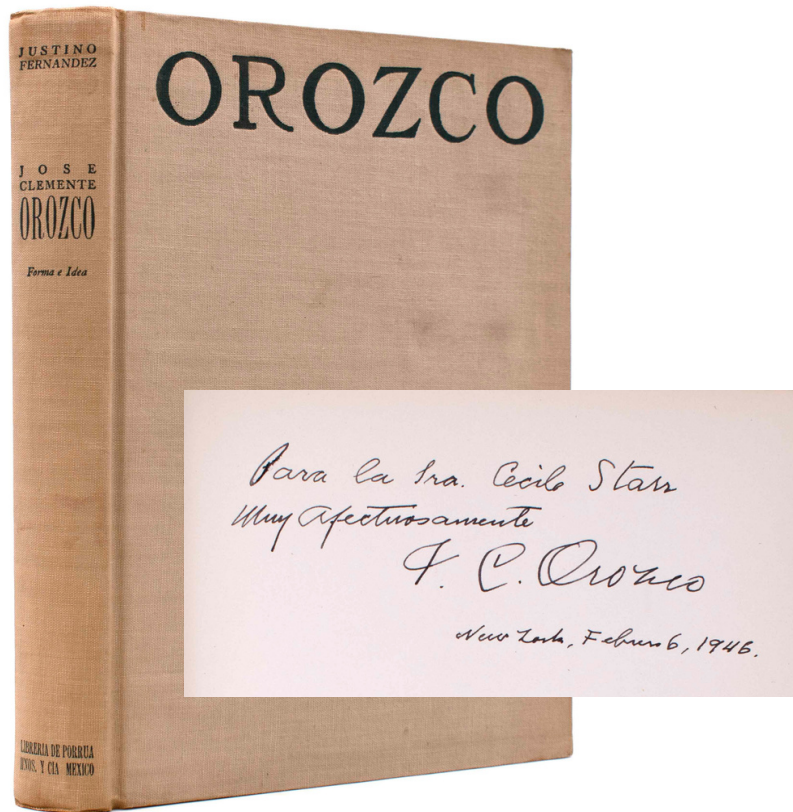
Edition of one hundred signed by the artist. This copy is numbered 64 with a poem of appreciation by Walter Dean Myers.

19] Mark, Wendy; Strand, Mark. 89 Clouds. [Monotypes by] Wendy Mark. [Aphorisms by] Mark Strand.

Colophon states: "This catalogue was published on occasion of the exhibition WENDY MARK 89 CLOUDS at ACA Galleries, New York... November 6-27, 1999. Catalogue design The Grenfell Press, New York. Printing and binding by Stamperia Valdonega, Verona". New York: ACA Galleries, 1999. First edition of this collaboration between artist, Wendy Mark, and poet, Mark Strand, specially bound issue, limited to 20 copies, signed by Wendy Mark and Mark Strand, and with an original monoprint, signed and dated by Wendy Mark. Cream-colored paper-covered boards, publisher's printed paper spine label stamped in gilt Both the book and monoprint are in fine condition.

[332753] \$1750





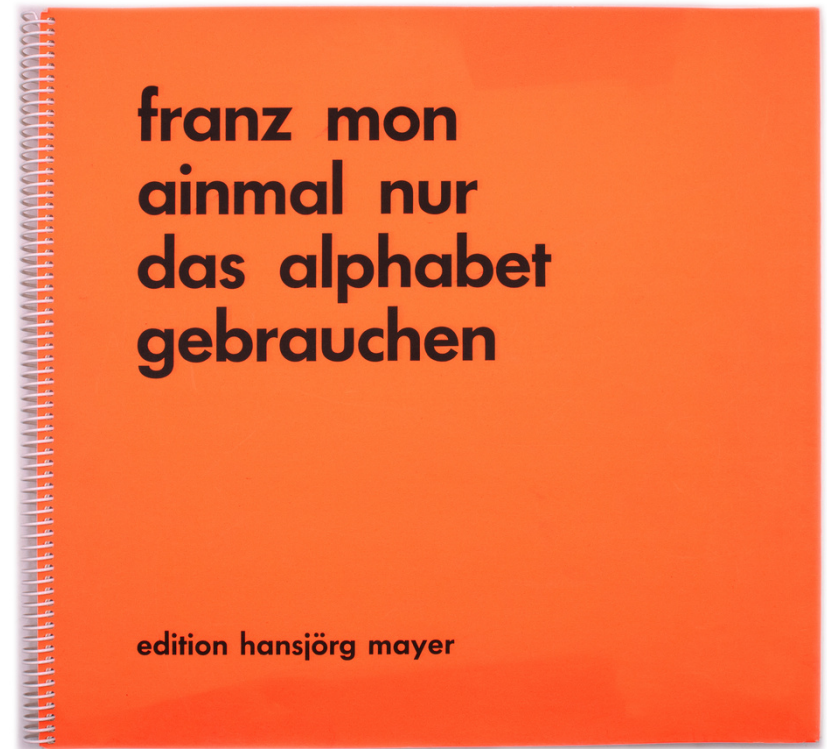
Inscribed

20] (Orozco, José Clemente) Fernández, Justino. José Clemente Orozco. Forma y Idea.

199 black and white and color illustrations. 209pp. 4to. Mexico, D.F: Libreria de Porrúa Hnos. y Cia. Argentina y Justo Sierra, 1942. First edition, one of 2,025. Publisher's gray cloth with blue stamped text, soiled, with some sunning to spine, bumping to top corners of slightly warped boards. Pages bright and clean.

[324924] \$1500

Inscribed on the half-title to Cecile Starr (1921-), New York based filmmaker and educator in February 6, 1946. Additional signature by Orozco tipped in to ffep. New School Bulletin announcing Orozco's death laid-in.



Signed and numbered

21] Mon, Franz. Ainmal nur das Alphabet Gebrauchen.

40 unpaginated pages, letterpress print on paper. Stuttgart, Germany: 1967. First edition of 200, of which this is no. 11. Florescent orange wrappers with small inner tear to bottom of verso else fine. Spiral-bound pages are bright, covers are uncommonly bright, a fine copy.

[329700] \$950

A collection of concrete poems divided into four chapters

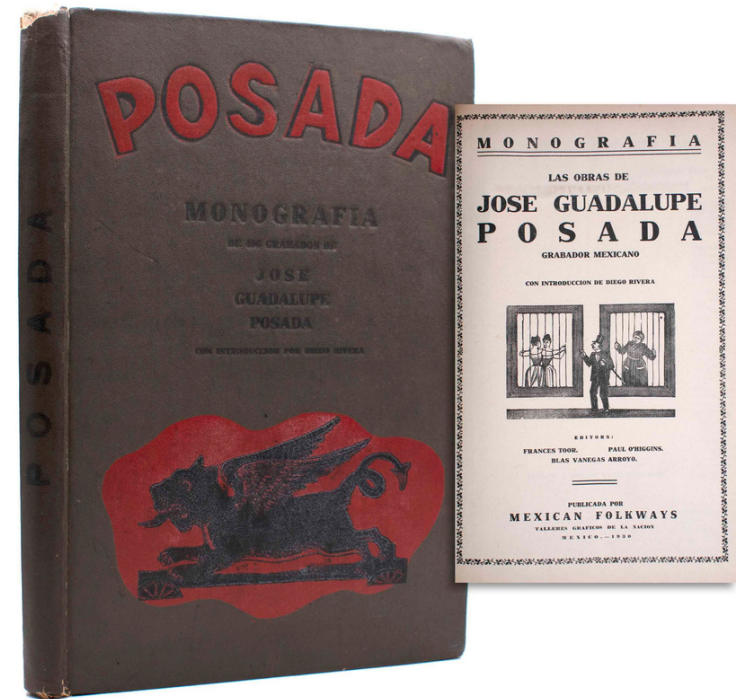
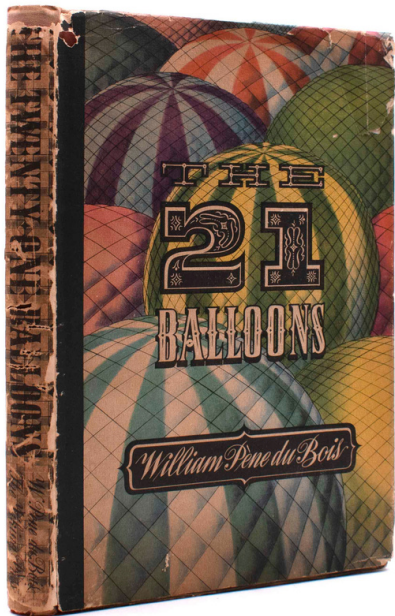
WITH WATERCOLOUR DRAWING

22] Pène du Bois, William. The 21 Balloons.

Illustrated 180pp. 8vo. New York: Viking, [April], 1947. First Edition. red cloth spine (with irregular discoration to spine) and patterned boards, in repaired dust-jacket.

[333169] \$5000

With a fine watercolour on ffep "To Barbar & Leonard (with them in a balloon seated with a bottle of wine) William Pène du Bois, March, 1947 (pre-publication)".



With María Izquierdo woodcut laid-in

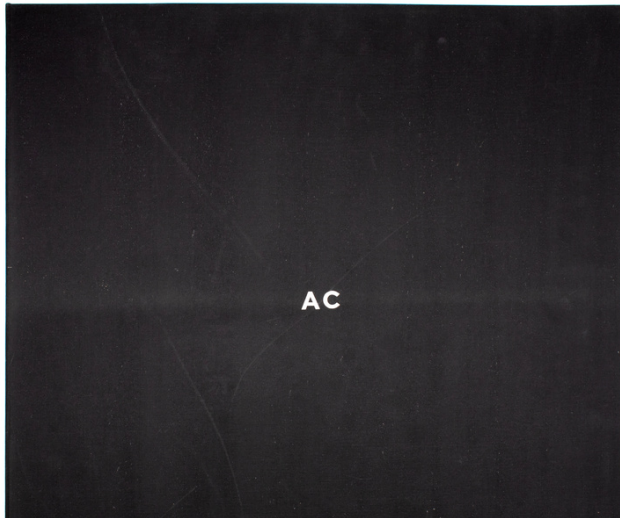
23] (Posada, José Guadalupe) Toor, Frances; O'Higgins, Paul; and Arroyo, Blas Vanegas, eds. Monografía de las Obras de José Guadalupe Posada. Grabador Mexicano. Con Introduccion de Diego Rivera.

208, [7] pp. Folio. Mexico: Mexican Folkways, 1930. Bound in full onlaid grey faux morocco, small chip to head.

[329728] \$2500

The first "permanent record" of the work of Posada: "Of the fifteen thousand cuts that Posada is said to have made...all that were not worn out, or stolen during the years of revolution, are, so far as is known, published here." (Introduction)

Laid-in are a papel picada (gold and silver paint on cut fuschia tissue paper), a signed woodcut, *Felicidades* by María Izquierdo (likely laid-in by Toor and Mexican Folkways), a TLS from Toor to the New Republic offering copies of this book, and retained carbon of return letter telling him that it was handed to Malcolm Cowley, but that the Republic does not do reviews of books not published in the United States.

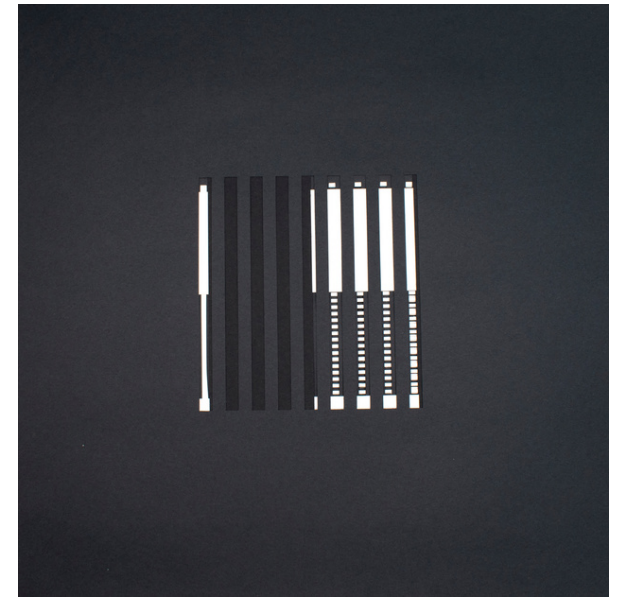


24] Roth, Dieter. Book AC.

Portfolio of title/limitation leaf and 24 die-cut plates on alternating black and white paper. Square folio. New Haven: Ives-Sillman, 1958-1964. Number 82 of 250 copies signed Dieter Rot. Black cloth portfolio, upper cover title in white.

[329384] \$8500

"Each page of the book features a series of cut slots: thick and thin, single and multiple, at various angles. Turning the page is a distinctly kinetic experience as one cut sheet piles on top of another, with the patterned grids flickering to great optical effect" (MoMA)



DITER ROT BOOK AC 1958 - 64 82/250 DITER ROT

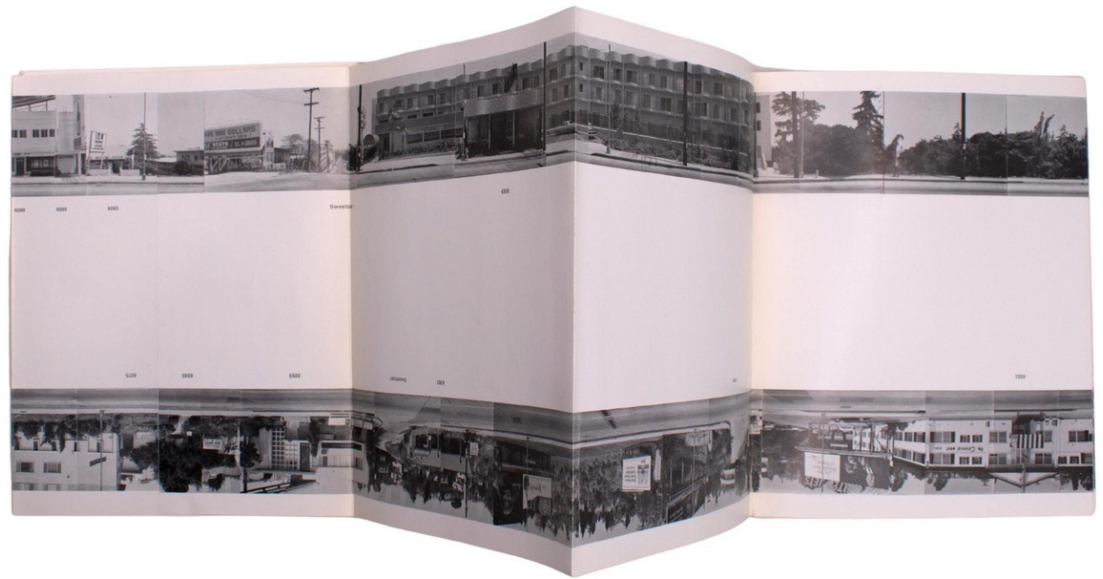


25] Ruscha, Edward. Every Building on the Sunset Strip.

Continuous accordion-fold pages with distributor's stamp on title page. 8vo. Los Angeles: Ed Ruscha, 1966. First edition, second printing. White wrappers with silver lettering along spine and on front with some soiling to spine but overall clean and near fine. Accordion-paged lithographic prints are bright and fine. Silver cardboard slipcase has taping to top corner but is very good. Engberg B4.

[324613] \$2500

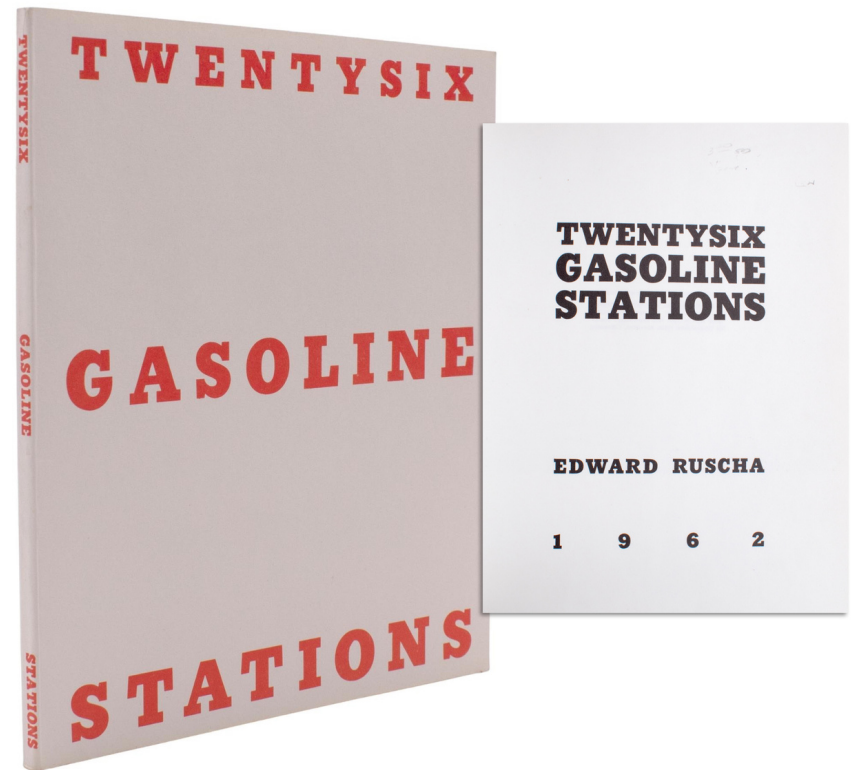
Ed Ruscha's 1966 photographic study of the North and South mile and a half section of Los Angeles' Sunset Strip sequentially depicts each architectural facade and was very influential for other artist books.



26] Ruscha, Edward. **Thirtyfour Parking Lots.**

(48 pp) 34 captioned photographs taken by Art Alanis. 4to. [Los Angeles]: 1967. First Edition, one of 2413 unnumbered copies, published by the artist. White wrappers with orange lettering on front, previous owner's signature on ffe in ink else near fine. Glassine dust-jacket has some chipping to corners. A near fine copy. Engberg B5.

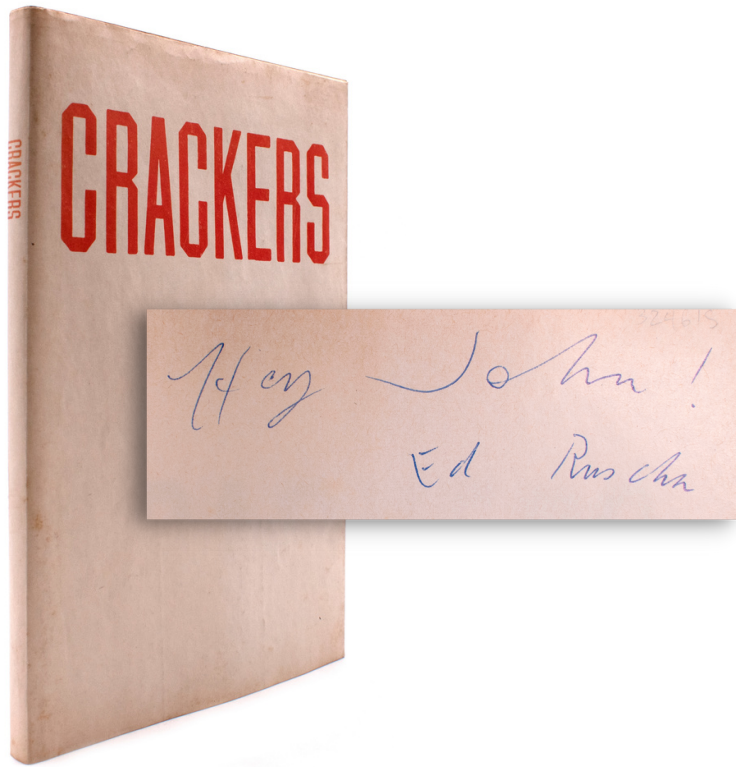
[327252] \$2000



27] Ruscha, Edward. **Twentysix Gasoline Stations.**

(48 pp). 8vo. Alhambra, California: Cunningham Press, 1969. Third edition, edition of 3000. In white paper wraps and glassine overlay with red lettering on the spine and front. A fine copy. Engberg B1.

[324618] \$2000



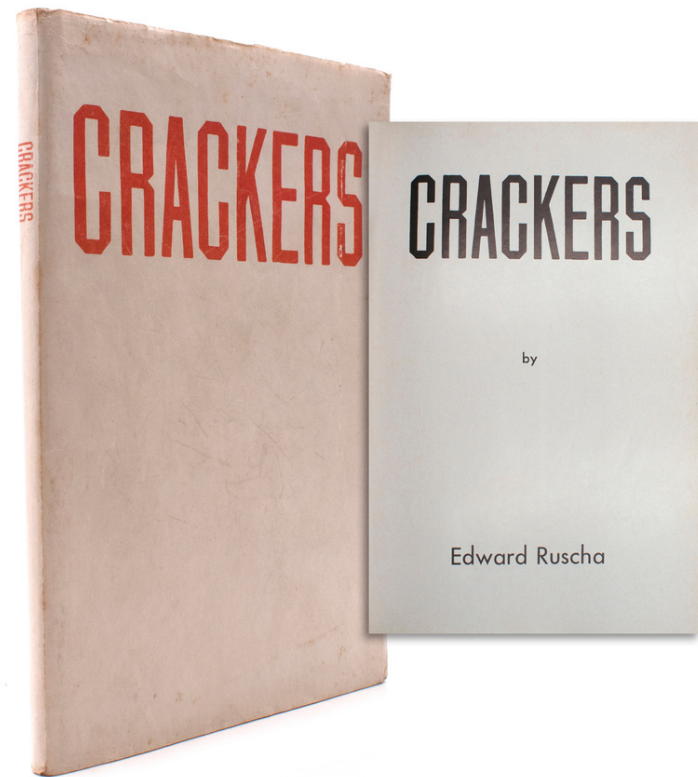
Inscribed

28] Ruscha, Edward. Crackers.

(240 pp) 115 black and white illustrations. Inscribed on endpaper. 8vo. Hollywood: Heavy Industry Publications, 1969. First edition, edition of 5000. Brown paper wrappers in white dust-jacket with red lettering along spine and front. Near fine. Engberg B10.

[324615] \$1750

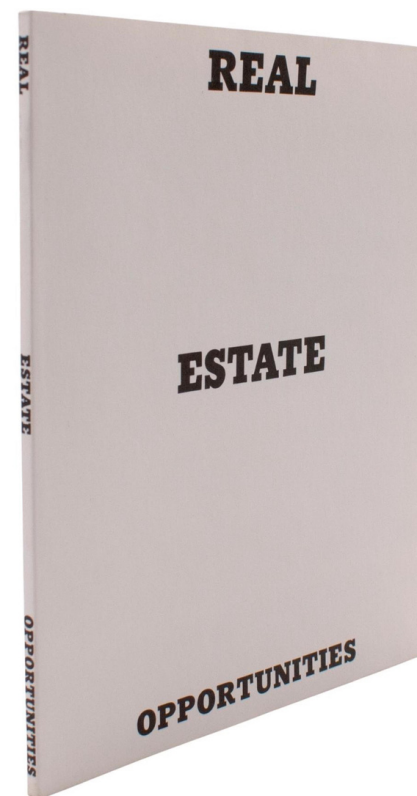
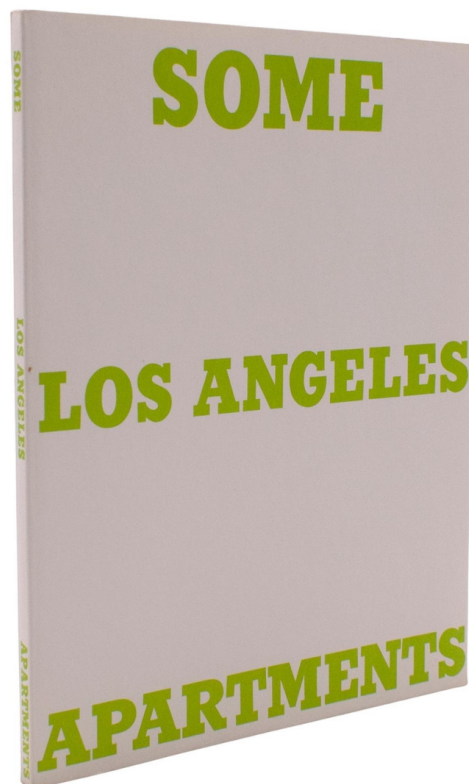
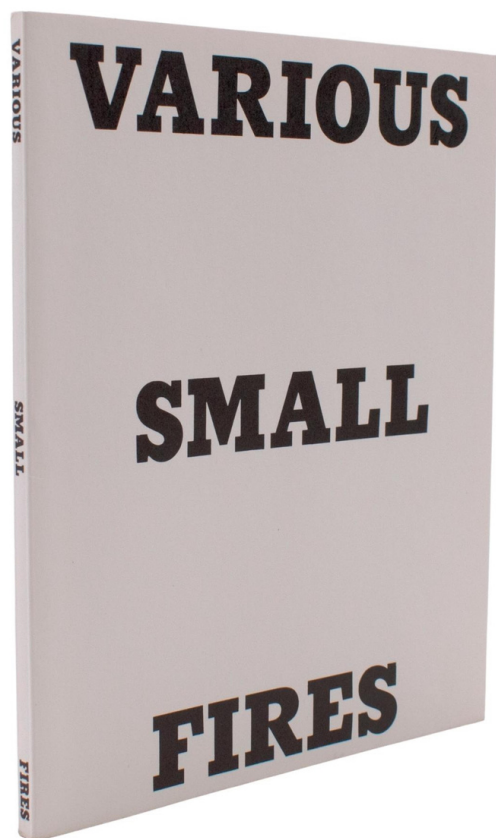
Stills taken from a film based on Mason Williams' essay How To Derive The Maximum Enjoyment from Eating Crackers in Bed.



29] Ruscha, Edward. Crackers.

240 pp. 115 black and white illustrations. 8vo. Hollywood: Heavy Industry Publications, 1969. First edition, edition of 5000. Brown paper wrappers in white dust-jacket with red lettering along spine and front with light bumping along top that's near fine. Engberg B10.

[325644] \$750



30] Ruscha, Edward. Various Small Fires and Milk.

(48 pp). 8vo. Los Angeles: Anderson, Ritchie & Simon, 1970. Second edition, edition of 3000. White wrappers with black lettering along spine and front in glassine dust-jacket with slight bumping along top and original price sticker on inside flap. A near fine copy. Engberg B2.

[324617] \$750

31] Ruscha, Edward. Some Los Angeles Apartments.

44 pp. 8vo. Los Angeles: Anderson, Ritchie & Simon, 1970. Second edition, edition of 3000. White wrappers with green lettering on spine and front in glassine dust-jacket. A fine copy. Engberg B3.

[325646] \$750

32] Ruscha, Edward. Real Estate Opportunities.

8vo. 1970. First edition. White paper wrappers with black lettering along spine and front with two small tears along bottom on verso with glassine dust-jacket that's a near fine copy. Engberg B12.

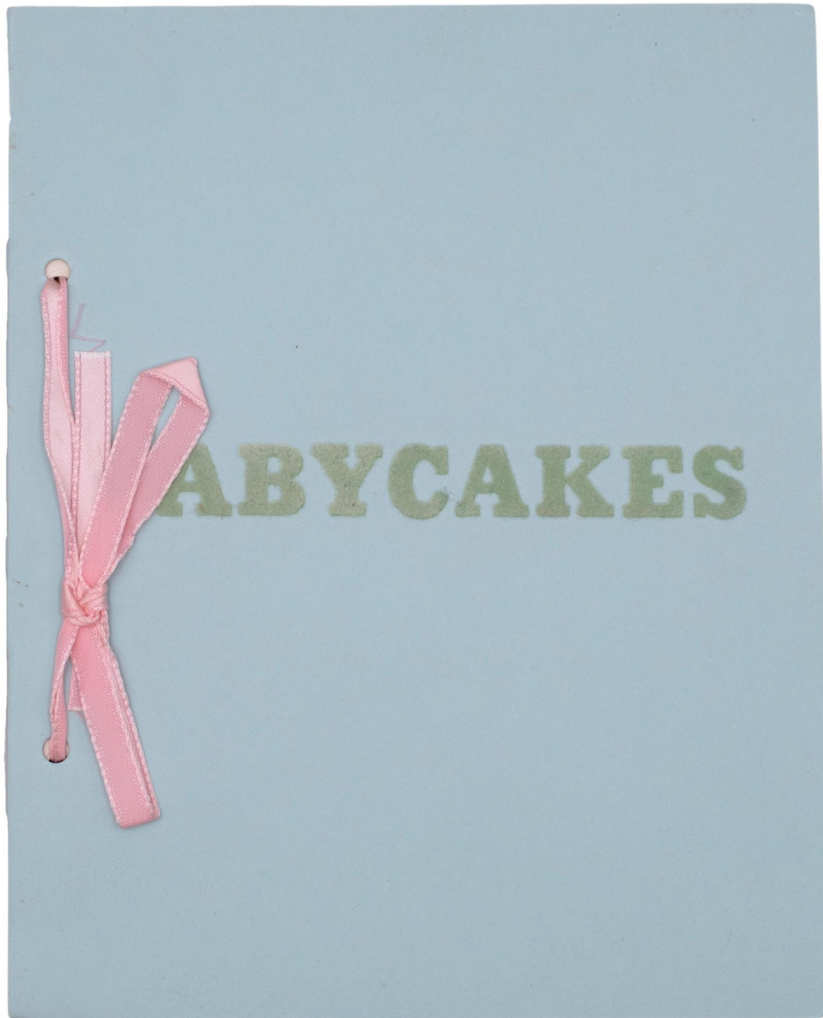
[324616] \$1000

Fine copy

33] Ruscha, Edward. Babycakes with Weights.

22 black and white illustrations, [52] pp. 8vo. [New York]: [Multiples, Inc.], 1970. First edition, one of 1200. Blue paper wrappers with felt lettering and pink ribbon, with one pinhead-sized mark on back cover, crisp, fine, unread. Engberg B11.

[333096] \$3000



34] Ruscha, Edward. Thirtyfour Parking Lots.

(48 pp) Final photograph on last illustrated page extends 1.5" past the page and is folded over as intended. 4to. 1974. Second edition, edition of 2000. White wrappers with orange lettering on front in glassine dust-jacket that's near fine. Engberg B5.

[325650] \$750

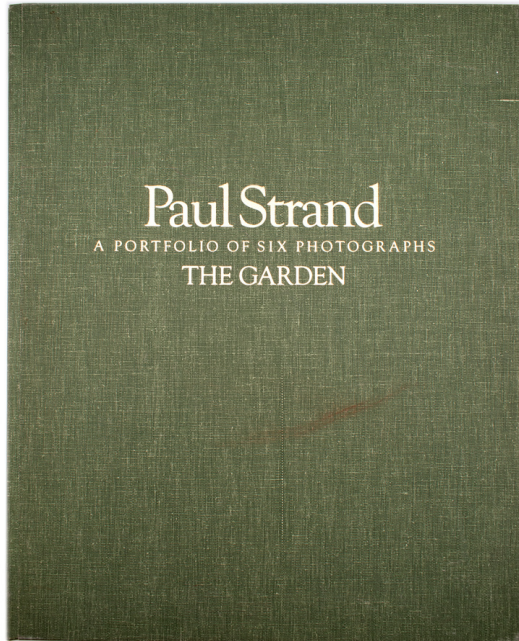


Signed

35] Strand, Paul. The Mexican Portfolio.

Twenty photogravures. [8]pp. Folio. New York: Da Capo Press, [1967]. Second edition. Prefatory note by Leo Hurwitz, new note for this edition by Strand, and a statement of homage by David Alfaro Siqueiros. One of 1000 numbered copies, signed by Strand. Folded signatures and loose sheets, laid into stiff wrapper, enclosed in folding cloth covered chemise and board slipcase, minor wear to slipcase. [329383] \$3000

A masterful reworking of the 1940 original, prepared under the photographer's supervision, with the photogravures hand printed from the original plates on BFK Rives by Albert Delong. Strand took the original photographs in 1932-33, as a prelude to his work on the film Los Redes, and the 1940 edition, under the title Photographs of Mexico, was limited to 250 copies.



1 of 50

36] Strand, Paul. The Garden - Portfolio of 6 photographs

Folio. New York: Strand/Hoffman, 1976. Limited to 50 copies, #13 signed in the shaky hand of the photographer. Green cloth dropbox. Laid in loose. [324487] \$6500





37] Weber, Bruce. Let's Get Lost: A Film Journal, Starring Chet Baker.

Fully illustrated with black and white and some color images. Unpaginated. 4to. Little Bear Films, 1988. First edition. Stapled wrappers with chipping to head and foot of spine, a bump and a pink stain on verso that goes through to last page. Interior is clean and bright. A very good copy.

[324959] \$850

A photographic companion to Weber's film about Baker.

WITH 28 SIGNED PRINTS BY ARTIST RICHARD YARDE

38] Yarde, Richard. Richard Yarde's The Savoy Ballroom. Watercolors by Richard Yarde. Text by Alexander Eliot (Introduction by M. S. Campbell).

Designed by Barry Moser. Unsewn folio sheets printed in red and black type, pp. [viii],104 (consisting of loose bifolium sheets, laid into black wrappers, embossed: "Savoy"), illustrated with 14 color plates, each plate is printed on a double sheet, each signed in pencil; with an extra suite of 14 color plates, with each plate signed. Portfolio (40 by 31 cm). [Massachusetts]: Savoy Associates/ (The Hampshire Typothetae), 1986. First edition, signed; limited to 400 numbered copies (this copy is not numbered, as usual). The publisher's quarter-leather clamshell box, with attractive art deco design on spine, has slight fading and rubbing on spine, else fine.

[325309] \$3750

The Hampshire Typothetae, which produced this publication, ceased operation in 1986, and the entire edition appears never to have been completed. African-American artist Richard Yarde (1939-2011) was born in Boston, earned an MFA at Boston University, where he later taught, and he eventually became professor of art at the University of Massachusetts (Amherst). He is considered one of the most accomplished American watercolorists of his generation. His work is found in numerous public collections, including MoMA, Studio Museum of Harlem, Smithsonian Institution, Museum of Fine Arts (Boston), etc. When discussing his watercolor studies of musicians and dancers at the Savoy Ballroom in Harlem, Yarde stated: "The Savoy became a source of creativity, joy and strength to me which I want to share and honor."



société anonyme

Balance brought forward	\$20
Receipts from Memberships \$10.-- or more	\$20
" " Memberships \$5.--	10
" " Miss Dreier's Lectures	2
" " Sale of Sesqui-Centennial Brochures	1
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Expenditures of Société Anonyme 1925-1926

Geo. Or's work of Framing, Carting, in connection with Gallery at 44 West 57th Street. Handling of 2 exhibitions and the return shipment of Villon Exhibition to Paris, December 1923-April 1925 . . . \$2
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SOCIÉTÉ ANONYME, INC.
TEMPORARY ADDRESS, CARE OF MISS DREIER
88 CENTRAL PARK WEST

NEW YORK

As a member of the Société Anonyme, we feel it would bring you into closer touch with what the Société Anonyme has actually accomplished, by sending you our financial statement covering the period after closing our Gallery in 57th Street in May 1924, when we changed our method of approach along the lines of education.

You will recall that we deemed it necessary to give up our little Gallery, as we were confronted by a curious psychology of the American mind and that is that they could not understand that one could run a small gallery, consisting of a room and a library, on the basis of a museum. We think the increasing interest in our work has proven the value of our judgment. The change of attitude is very marked, for we are now being asked for, where formerly we had to seek.

We are confronted, as usual, here with the strange situation that, though our work is in ever greater demand by educational organizations from the Board of Education of New York City to colleges and museums, we have not the necessary support to do it adequately. Are we such pioneers ?

How many members know that we have a very beautiful private collection of paintings at our disposal to send to colleges and museums ?

How many members realize that this collection will be donated to the Société Anonyme as soon as it has its permanent building with guaranteed support ?

How many members recall that we have a valuable library, made useless since it is in storage, because we have no permanent rooms to house it or some one to place in charge ?

How many members realize that the President has had personally to meet all expenses along clerical lines through the services of a private secretary, because not one cent collected was sufficient to meet this end.

Read the Report and see how every penny was spent for:

(MUSEUM OF MODERN ART)

Museum at Toronto, below
Museum at Toronto, below
will be sent to Vassar in connection with the
Week.

May we count on this year's contribution current work, for we have the entire expense Exhibition from New York to Europe. But, may begin to contribute a mite to our Building noted the first \$1000.00 by Miss Mary E. Drister, Dorothea A. Dreier, for which a special arrangement, so that the money may draw interest other purposes.

See our deficit and help us if you need of our work

Société Anonyme 1926-1927: \$2295
Secretary's Office
International- 250

Société Anonyme 1926-1927:
OF MODERN ART AT THE
MUSEUM

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Expenses of the Société Anonyme, Autumn 1924 to 1925

Ball's Course of 3 Lectures on Music	\$300.--
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Invitations	62.--
on printer's bill	45.--

Expenses

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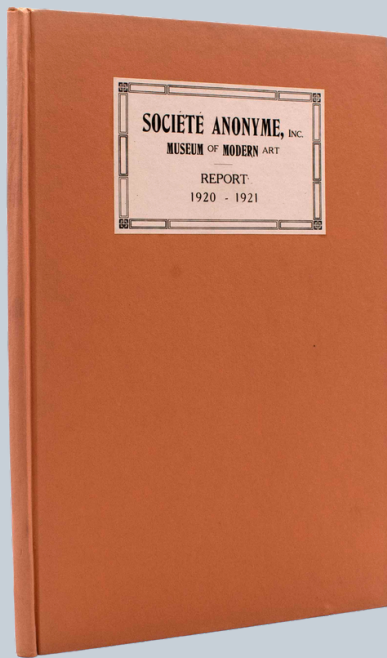
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The Société Anonyme was founded in 1920 by Marcel Duchamp and Katherine S. Dreier as a collection of European and American Modernist art to be used for exhibition. They made possible the first solo exhibitions in America of Kandinsky, Klee, Leger, Campendonk, Villon, Archipenko and Eilshemius, and the first showings of Schwitters, Miró, Mondrian, Ernst, Malevich, and exhibited the work of dozens of others at galleries and institutions across America.

In 1941 the collection of the Société Anonyme was donated to Yale University, and in 1950 the organization was formally dissolved for their thirtieth anniversary.

The following grouping is organized chronologically, from their earliest through latest publications



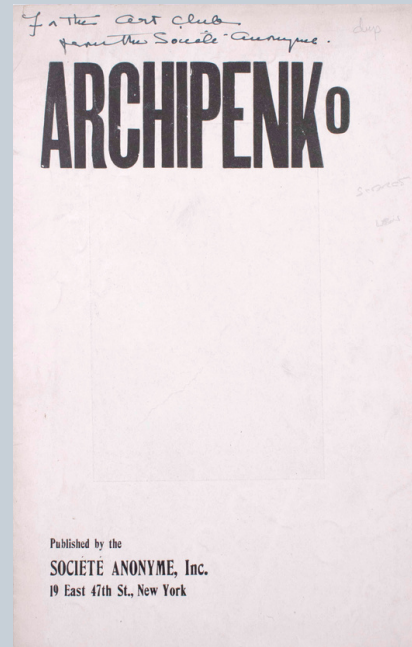
First report of the Société Anonyme – Duchamp, Stella, Hartley, Man Ray, et al

39] Dreier, Katherine; Duchamp, Marcel. Société Anonyme, Inc. (Museum of Modern Art). Report 1920 - 1921.

24 black and white illustrations; 50 pp. Tall 8v. [New York]: Société Anonyme, Inc, [1921]. First edition. Salmon-colored paper covered boards with printed label on front cover, fine in original glassine wrapper, lightly chipped with two closed tears near top edge of folds, light printing smudge to title page.

[324565] \$1500

The first annual report of the Société Anonyme, founded in 1920 by Katherine S. Dreier, Marcel Duchamp, Man Ray, Henry Hudson and Andrew McLaren, listing members (including Duchamp, Man Ray, Marsden Hartley, Joseph Stella et al.), detailing exhibitions, lectures, publications and by-laws, as well as reproducing various works of modern art.



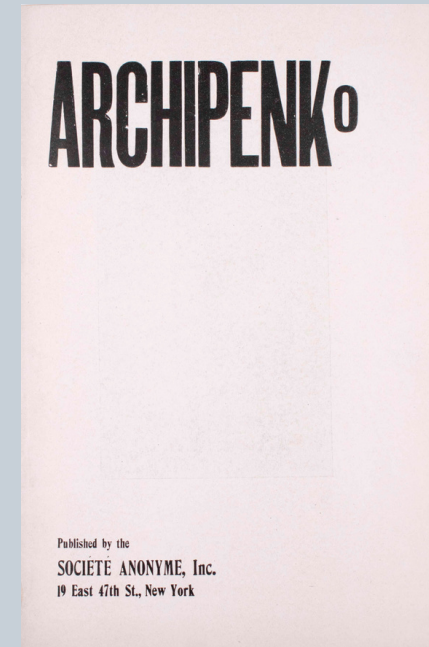
Inscribed by Katherine S. Dreier

40] (Archipenko, Alexander) Goll, Ivan. Archipenko: An Appreciation. Translated from the french by Mary Knoblauch.

5 black and white illustrations, 8 pp. 8vo. New York: Société Anonyme, Inc, [1921]. First edition. Side-stapled printed wrappers, somewhat soiled, inscribed: "For the Art Club from the Société Anonyme", likely in Dreier's hand. Collection of the Société Anonyme, p. 218.

[333157] \$950

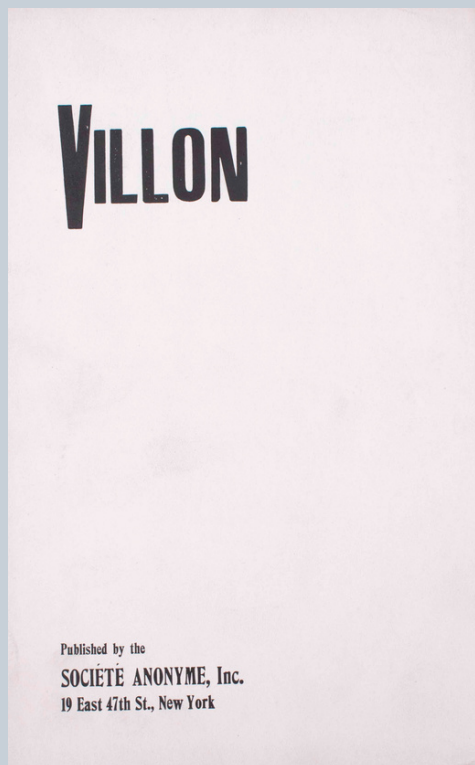
Published in conjunction with the Archipenko exhibition held at the galleries of the Société Anonyme, Feb. 1-Mar. 15, 1921. Includes a translation of portion of Blaise Cendrars's La Tête, which was inspired by Archipenko and names him, describing his work as "Held in intense equilibrium, / Like a motionless top / on its animated point".



41] (Archipenko, Alexander) Goll, Ivan. Archipenko: An Appreciation. Translated from the french by Mary Knoblauch.

5 black and white illustrations, 8 pp. 8vo. New York: Société Anonyme, Inc, [1921]. First edition. Side-stapled printed wrappers, somewhat soiled. Collection of the Société Anonyme, p. 218.

[333156] \$450

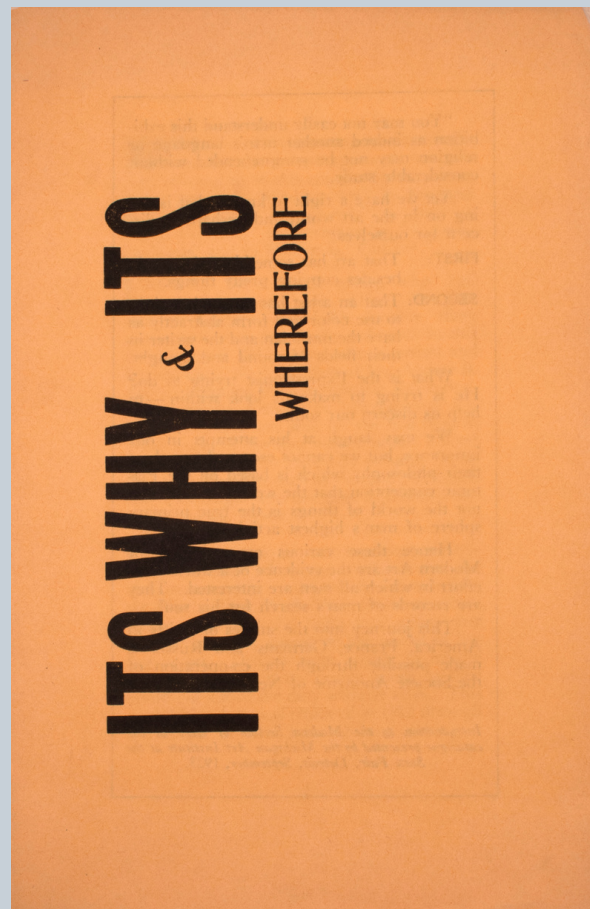


42] (Villon, Jacques [Duchamp, Gaston]) Pach, Walter. Villon

2 black and white illustrations, 12 pp. 8vo. New York: Société Anonyme, Inc, [1922]. First edition. Side-stapled printed wrappers with some light soiling. Collection of the Société Anonyme, p. 218.

[333183] \$750

Published in conjunction with the 20th Exhibition of the Société Anonyme at the Galleries of the Société Anonyme, 19 East 47th Street, New York, from December 16th to January 10th, 1922. Pach gave a speed on December 28 on Villon, likely largely reproduced in this catalogue.



43] (Société Anonyme). Its Why & Its Wherefore.

8 pp. 8vo. New York: Société Anonyme, Inc, 1923. 2nd printing. Side-stapled printed wrappers with some toning, and bump to top corner which has caused small bit of loss to cover and first leaf. Collection of the Société Anonyme, p. 218; OCLC records only two copies: Yale and Wellesley.

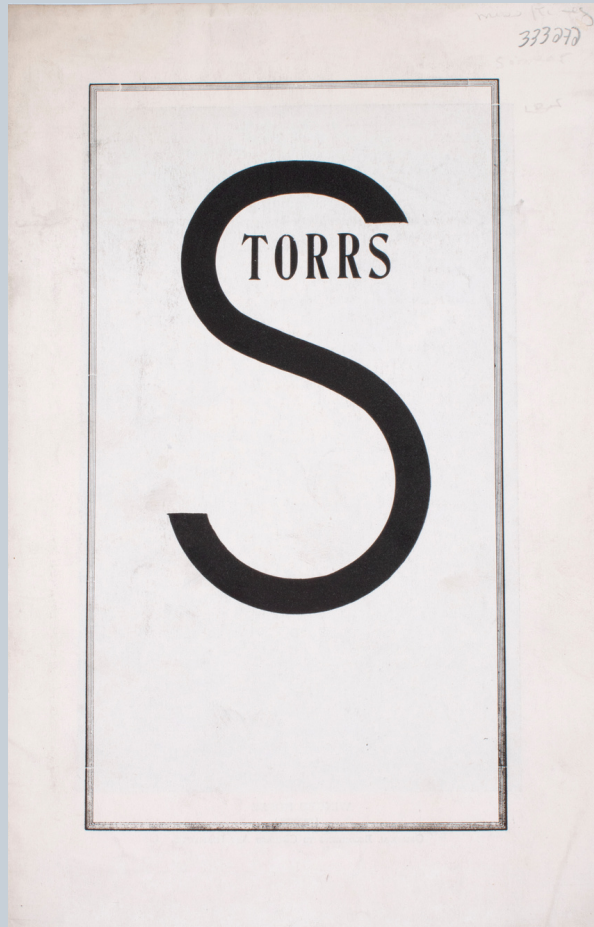
[333325] \$2500

First published in 1920, Dreier's collection (1951) lists the book as being from 1920, making it the first ever Société Anonyme publication, but says that it is out of print, and notes 2nd printing, 1923.

44] (Storrs, John) Salmon, André. Storrs. (John Storrs and Modern Sculpture).

3 black and white illustrations, 11 pp. 8vo. New York: Société Anonyme, Inc, February 1923. First edition. Side-stapled printed wrappers, somewhat soiled, cover starting along fold, from bottom. Collection of the Société Anonyme, p. 218.

[333272] \$750



45] (Kandinsky, Wassily) Dreier, Katherine S. Kandinsky.

4 black and white illustrations, two-color printed cover by Kandinsky, 13 pp. 8vo. New York: Société Anonyme, Inc, [1923]. First edition. Side-stapled two-color printed wrappers, somewhat soiled. Collection of the Société Anonyme, p. 218.

[333231] \$800

Issued in conjunction with the 25th Exhibition at the Galleries of the Société Anonyme, 19 East 47th Street, New York, from March 23rd to May 4th, 1923.

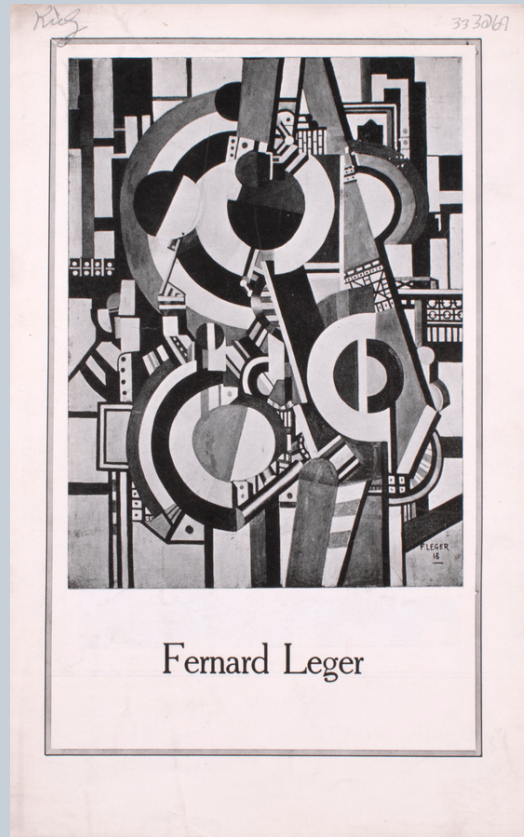
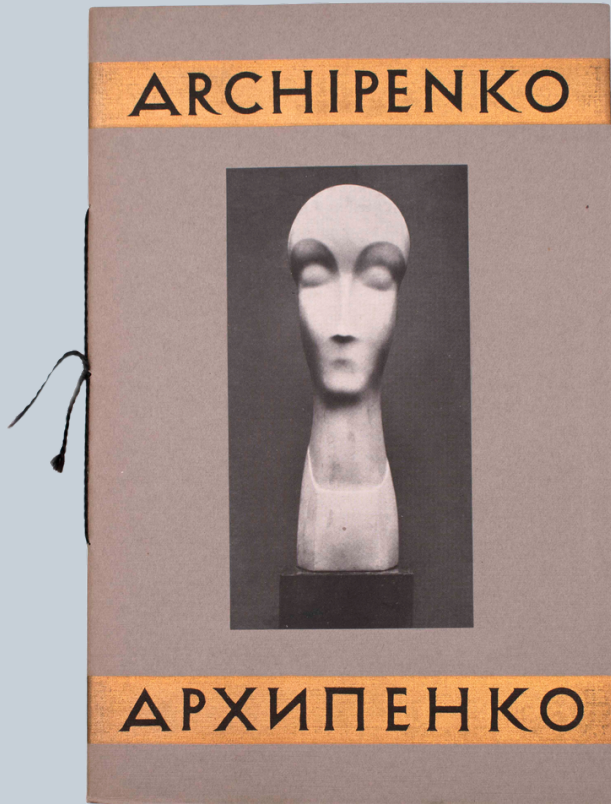


46] (Archipenko, Alexander) Brinton, Christian. **The Archipenko Exhibition. Under the Auspices of the Société Anonyme.**

7 black and white plates, [15] pp. 8vo. New York: Kingore Gallery, 1924. First edition. Grey paper saddle-stitched self-wrappers, printed in black and gold with pasted-on cover illustration. Fine. Collection of the Société Anonyme, p. 218.

[324568] \$850

Archipenko was close with Duchamp from the time he showed with them and the cubists at the 1910 Salon des Indépendants. The present catalogue is for his first exhibition after his emigration to the United States.



47] (Léger, Fernand) Dreier, Katherine S.; Einstein, Karl. **Fernand Léger** [sic., i.e. Fernand].

6 black and white illustrations, 11 pp. 8vo. New York: Société Anonyme, Inc, [1925]. First edition. Side-stapled printed wrappers, somewhat soiled. Collection of the Société Anonyme, p. 218.

[333269] \$750

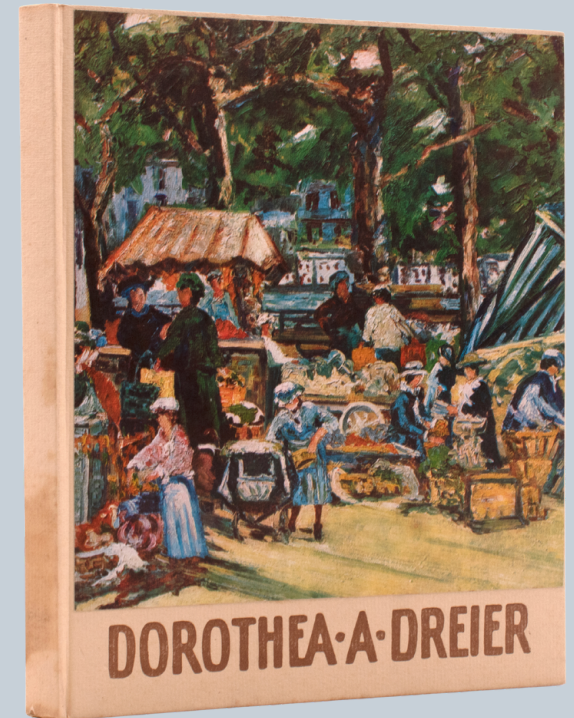
Published in conjunction with an exhibition of Léger's work by the Société Anonyme from November 16th to the 28th, 1925. Includes an introduction by Dreier, a creative piece translated from the French of Karl Einstein, and "Notations on Plastic Values" by Léger. Scarce, OCLC only records a copy at Yale (from the papers of Katherine S. Dreier).

48] (Dreier, Dorothea A) Brinton, Christian. **The Dorothea A. Dreier Exhibition.**

17 black and white illustrations tipped-in, 63 pp. 4to. [New York]: Privately Printed, 1925. First edition, limited to 500 copies, of which this is number 280. Paper covered boards with stamped cover to which is affixed a color reproduction of one of her works, original glassine, chipped around the spine, and some toning to spine where glassine is absent.

[333161] \$250

Designed by Frederick P. Hudson. Produced by Currier & Harford Limited. "It is midway between the delicacy of Impressionism and the more rigorous achievement of the modernists that Dorothea A. Dreier finds her place in contemporary art" (Brinton, p. 20).





49] Dreier, Katherine S.; Brinton, Christian. **Modern Art at the Sesqui-Centennial Exhibition.**

22 black and white illustrations, [24] pp. 4to. New York: Société Anonyme, Inc, 1926. First edition. Side-stapled illustrated wrappers by Alajálov with a bump to the top corner on the front cover, some rubbing along the spine and general toning, veyr good. Collection of the Société Anonyme, p. 218.

[333158] \$1500

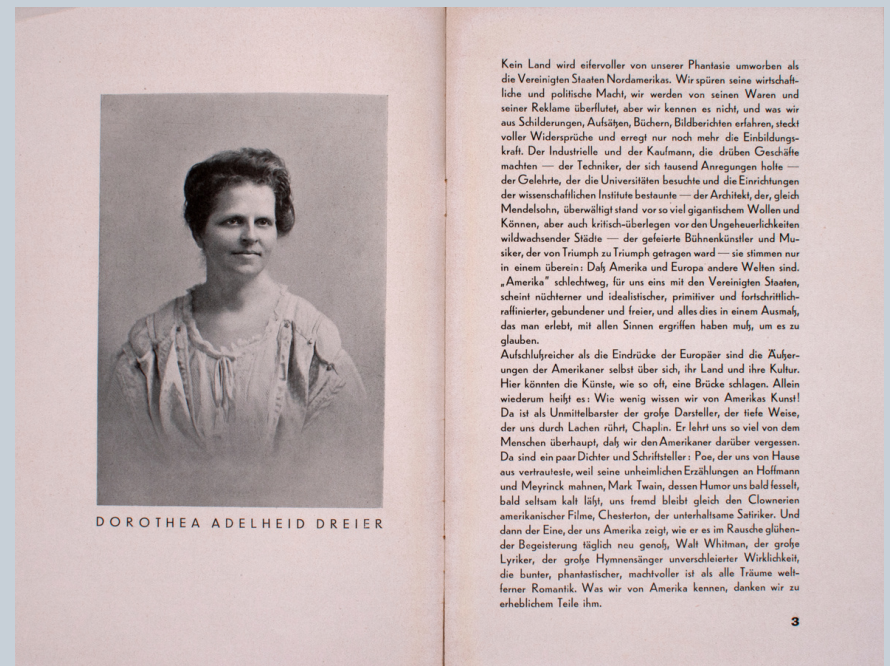
Reproductions of Works by Klee, Kandinsky, Marc, Demuth, and others. Its contribution to the contemporary debates about Modern art, deftly laid out by Christian Brinton's text, is to place some American and Canadian artists (Preston Dickinson, Katherine Dreier, Lauren Harris, Charles Demuth, and B.J.O. Nordfelt) as peers of the Russian and German masters of modernism.

50] [Hildebrand, Hans]. **Dorothea Adelheid Dreier. Zur Wanderausstellung Ihrer Werke.**

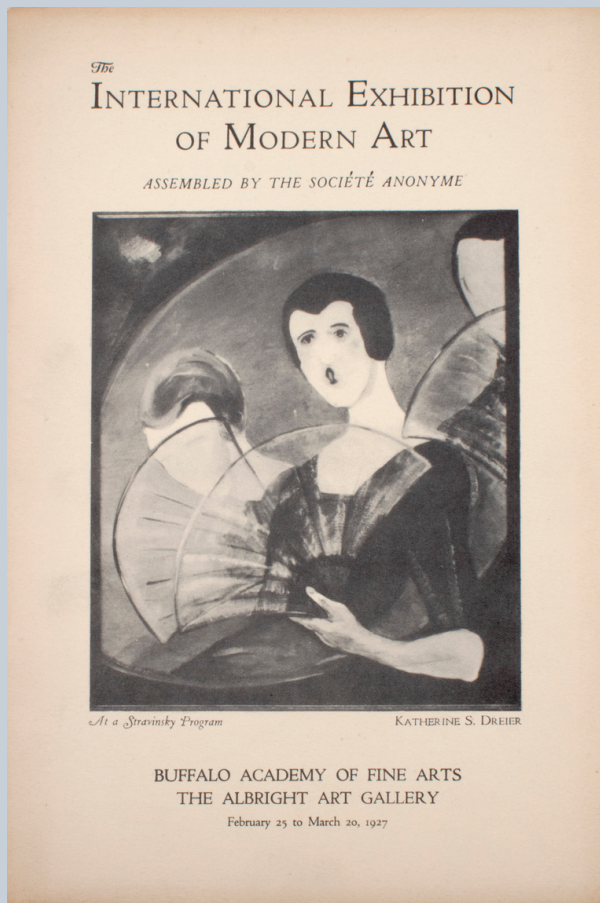
9 black and white illustrations, 15 pp. 8vo. [Germany]: [Société Anonyme, Inc.], [ca. 1926-1929]. First edition. Printed side-stapled wrappers, folded over top corner of front jacket, spine splitting from bottom, very good. OCLC lists only two copies (one at Yale, one in Germany).

[333349] \$150

From The Collection of the Société Anonyme (1950): "In 1926 twenty of the forty-two paintings in the Memorial Exhibition were sent to Germany and exhibited at the museums of Cologne, Krefeld, Bremen, and finally at the Kunstverein, Cologne, under the direction of Walter Klug. From 1929 the exhibition was shown at various art associations in Germany until the outbreak of World War II..." (p. 85). Includes exhibition list inside of the back cover.



Kein Land wird eifriger von unserer Phantasie umworben als die Vereinigten Staaten Nordamerikas. Wir spüren seine wirtschaftliche und politische Macht, wir werden von seinen Waren und seiner Reklame überflutet, aber wir kennen es nicht, und was wir aus Schilderungen, Aufsätzen, Büchern, Bildberichten erfahren, steckt voller Widersprüche und erregt nur noch mehr die Einbildungskraft. Der Industrielle und der Kaufmann, die drüben Geschäfte machten — der Techniker, der sich tausend Anregungen holte — der Gelehrte, der die Universitäten besuchte und die Einrichtungen der wissenschaftlichen Institute bestaunte — der Architekt, der, gleich Mendelssohn, überwältigt stand vor so viel gigantischem Willen und Können, aber auch kritisch-überlegen vor den Ungeheuerlichkeiten wildwachsender Städte — der gefeierte Bühnenkünstler und Musiker, der von Triumph zu Triumph getragen ward — sie stimmen nur in einem überein: Daß Amerika und Europa andere Welten sind. „Amerika“ schlechtweg, für uns eins mit den Vereinigten Staaten, scheint nächster und idealistischer, primitiver und forschwilliger, gebundener und freier, und alles dies in einem Ausmaß, das man erlebt, mit allen Sinnen ergriffen haben muß, um es zu glauben. Aufschlußreicher als die Eindrücke der Europäer sind die Äußerungen der Amerikaner selbst über sich, ihr Land und ihre Kultur. Hier könnten die Künste, wie so oft, eine Brücke schlagen. Allein wiederum heißt es: Wie wenig wissen wir von Amerikas Kunst! Da ist als Unmittelbarster der große Darsteller, der tiefe Weise, der uns durch Lachen rührt, Chaplin. Er lehrt uns so viel von dem Menschen überhaupt, daß wir den Amerikaner darüber vergessen. Da sind ein paar Dichter und Schriftsteller: Poe, der uns von Hause aus vertraute, weil seine unheimlichen Erzählungen an Hoffmann und Meyrink mahnen, Mark Twain, dessen Humor uns bald fesselt, bald seltsam kalt läßt, uns fremd bleibt gleich den Clownereien amerikanischer Filme, Chesterton, der unterhaltsame Satiriker. Und dann der Eine, der uns Amerika zeigt, wie er es im Rausche glühender Begeisterung täglich neu genoh, Walt Whitman, der große Lyriker, der große Hymnensänger unverschleieter Wirklichkeit, die bunter, phantastischer, machtvoller ist als alle Träume weltfremder Romantik. Was wir von Amerika kennen, danken wir zu erheblichem Teile ihm.



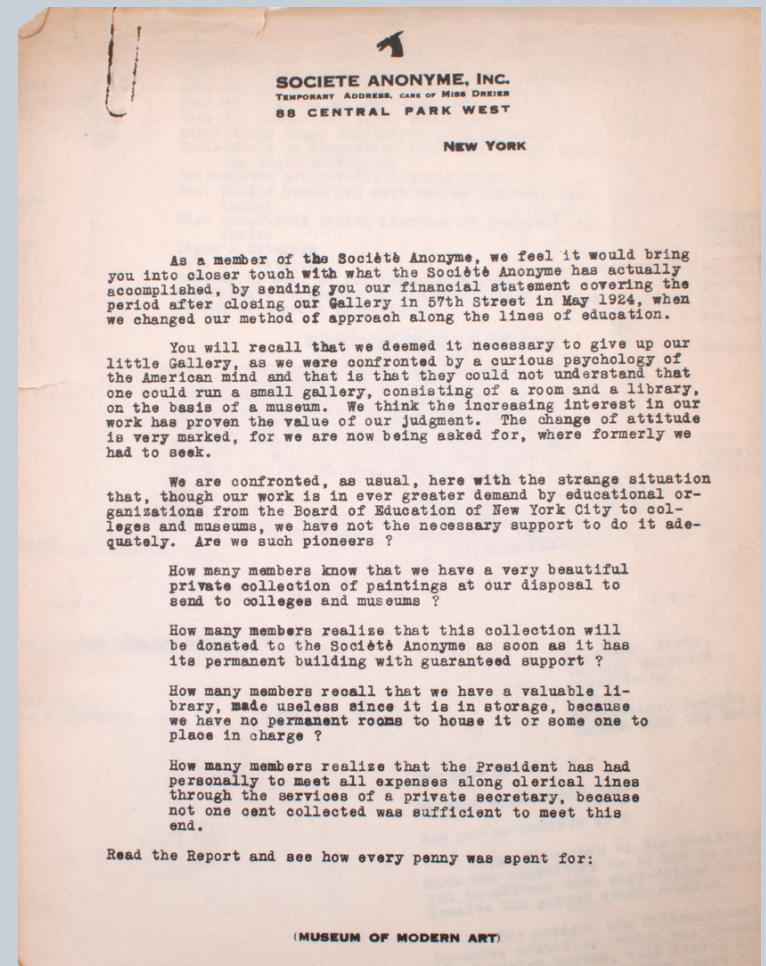
Rare

51] [Dreier, Katherine S.]. **The International Exhibition of Modern Art. Assembled by The Société Anonyme.**

7 illustrations, 22 pp. Large 8vo. [Buffalo, NY]: Buffalo Academy of Fine Arts, The Albright Art Gallery, February 25 to March 20, 1927. First edition. Side stapled illustrated paper wrappers, with a small bump to bottom corner of the front cover, some slight overall toning and. OCLC lists no copies (York has a photocopy of the cover).

[324575] \$2500

Includes a 10pp. introduction by 175 artworks arranged by artist, who are further arranged by country; a very widescale exhibition of modernist art though reduced from followed directly on the heels of the International Exhibition held at the Brooklyn Museum of Art, New York, from 19 November 1926 to 10 January 1927



Scarce

52] Dreier, Katherine S. **Société Anonyme, Inc. Membership Report.**

11 x 8.5 inch duplicated typescript. 6 pp. 4to. [New York]: Société Anonyme, Inc, [ca. 1927]. Toning, some chipping, closed tears, and folds not affecting text.

[333350] \$1000

With a two-page introduction SIGNED "Katherine S. Dreier, President," detailing underutilized aspects of the collection, and petitioning help for expanding the Société's ventures, as well as a four-page report detailing all receipts and of expenses from the 1924-5, 1925-6, and 1926-7 seasons.

A Small Intimate Exhibition

Arranged by the SOCIÉTÉ ANONYME, Inc.

under the auspices of

THE ARTS COUNCIL
of the CITY of NEW YORK, Inc.

The BARBIZON, 140 East 63rd Street

MONDAY, FEBRUARY 20th
to SATURDAY, MARCH 3rd, incl. 1928

From 10 a. m. to 5 p. m.

Sundays 2 to 6 p. m. Monday and Thursdays 7 to 10 p. m.

Opening Reception, Monday, February 20th
from 4 to 6 p. m.

Monday, February 27th, at 3.30 p. m.

Free Lecture on the Approach to Modern Art
by

DR. HENRI BARZUN

Professor of the 20th Century Arts, Fordham University

Catalog

France	-	JACQUE VILLON FERNAND LEGER SUZANNE PHOCAS
Germany	-	HEINRICH CAMPENDONK KURT SCHWITTERS ROBERT MICHEL ELLA B. MICHEL
Russia	-	KANDINSKY VASILIEFF BURLIUK ALADJALOV GOLUBIATNIKOFF TARAN
Italy	-	DE CHERICO PANNAGGI
Norway	-	RAGNHILD KEYSER
Sweden	-	CARLSUND
Swiss	-	KLEE
United States of America	-	STUART DAVIS KATHERINE S. DREIER DOROTHEA DREIER EILSHEMUS PAUL GAULOIS WALLACE PUTNUM MAX WEBER FEGA BLUMBERG

53] A Small Intimate Exhibition Arranged by the Société Anonyme, Inc. Under the Auspices of the Arts Council of the City of New York, Inc. The Barbizon, 140 East 63rd Street.

Trifold sheet, printed on both sides. 14 x 5 inches. New York: [Société Anonyme, Inc.], February 20th to March 3, 1928. First edition. Slightest toning, fine. OCLC lists copies at Yale and the Frick.

[324569] \$450

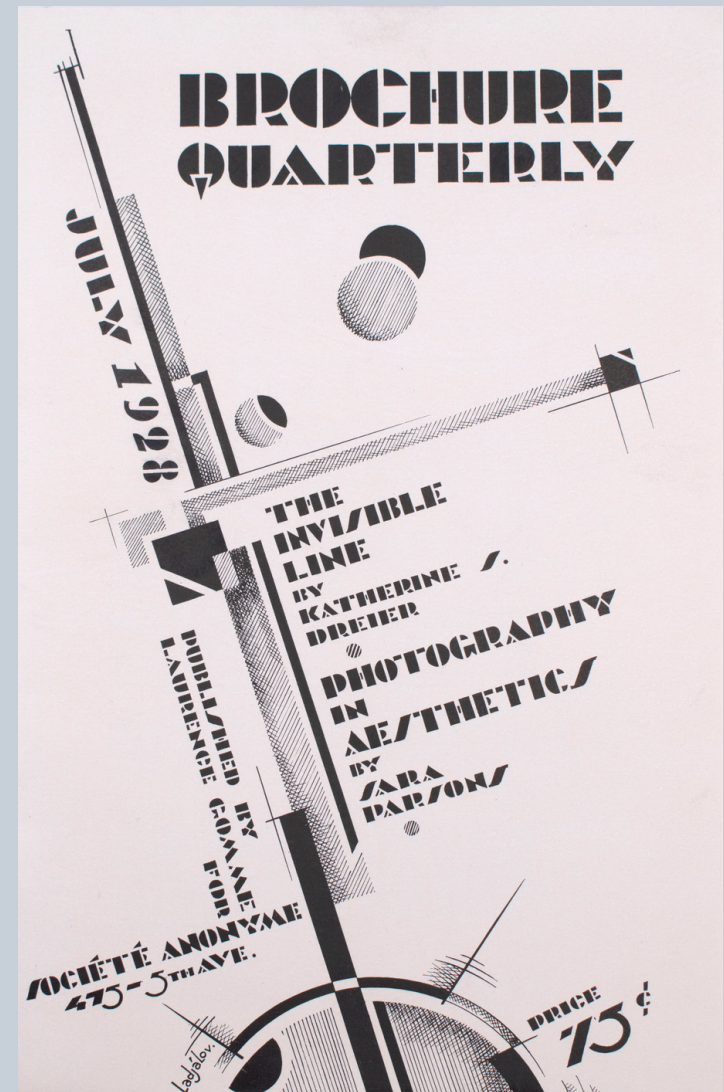
With a lecture by Dr. Henri Barzun, and works by twenty-six artists, including Villon, Schitters, Kandinsky, Buliuk, De Chericco (Di Chirico), Klee, Stuard Davis, Max Weber, Eilshemus [sic.], and Katherine and Dorothea Dreier.

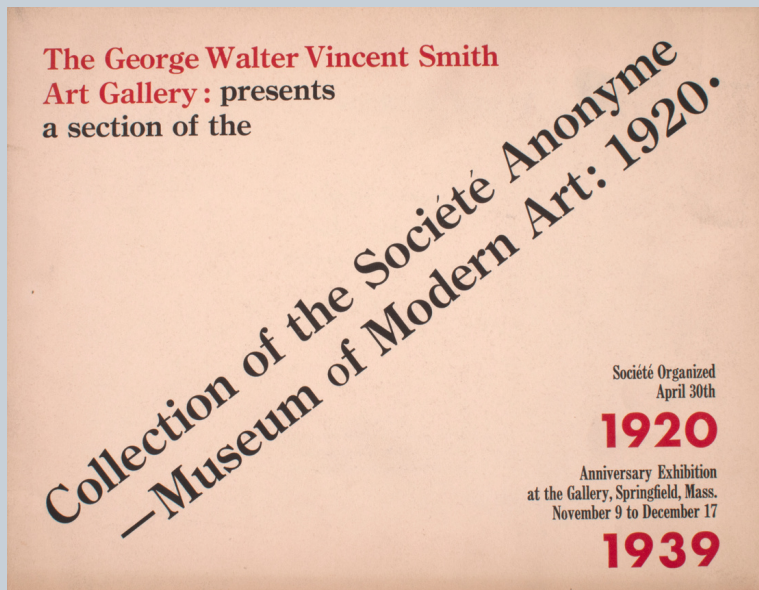
54] (Société Anonyme) Dreier, Katherine S.; Parsons, Sara. Brochure Quarterly. July 1928.

16 black and white illustrations, cover by Alajálov, 30 pp. [New York]: Laurence Gomme for Société Anonyme, July 1928. First edition. Fine in printed wrappers with original Société Anonyme mailing envelope. Collection of the Société Anonyme, p. 218.

[333232] \$500

The first issue of two of this planned periodical, with a bibliography catalogue at the back. Features the essays "The Invisible Line," by Dreier, and "Photography in Aesthetics," by Parsons.





55] (*Société Anonyme*). *Some new forms of beauty, 1909-1936. A Selection of the Collection of the Société Anonyme—Museum of Modern Art: 1920*. Exhibited at the George Walter Vincent Smith Art Gallery, Springfield, Massachusetts, U.S.A., November 9th to December 17th, 1939.

Illustrated, 32 pp. Oblong 4to. [Springfield, MA]: George Walter Vincent Smith Art Gallery, 1939. First edition. Some soiling to printed wrappers, internally fine.

[333361] \$75

Inscribed by Duchamp to Donald Gallup

56] (*Duchamp, Marcel*) [*Dreier, Katherine S., Duchamp, Marcel*]. *Collection of the Société Anonyme: Museum of Modern Art 1920*.

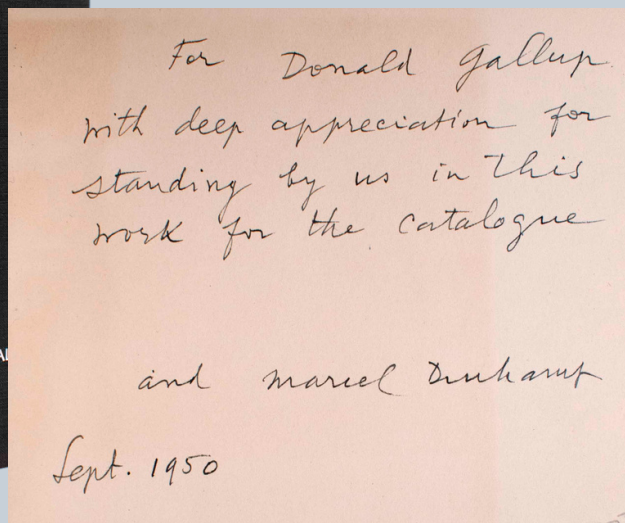
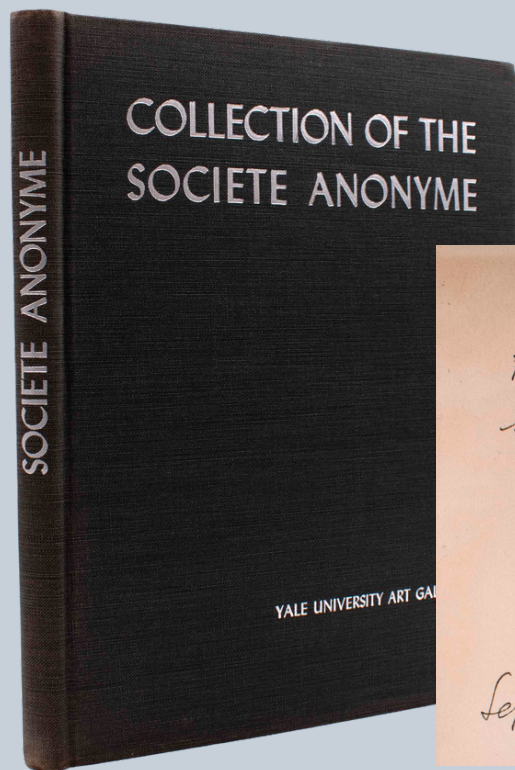
223 pp. 4to. New Haven: Yale University Art Gallery, published for the Associates in Fine Arts, 1950. First edition. Publisher's stamped buckram with a bit of toning to spine, near fine in original glassine dust-jacket with some chipping around corners and spine ends.

[333146] \$4000

Inscribed on the ffep by Duchamp: For Donal Gallup with deep appreciation for standing by us in this work for the catalogue / [] / and Marcel Duchamp." The blank before Duchamp's signature was a space for Katherine Dreier's. Laid in is Gallup's Société Anonyme place card with Gallup's name for the April 30, 1950 dinner at the New Haven Lawn Club honoring the 30th anniversary of the Société Anonyme's first exhibition where Dreier and Duchamp formally dissolved the organization, a clipped out shipping address from Dreier to Gallup, written in her hand, and a brochure for the Reopening of Membership.

An important publication, the bulk of which is comprised of the catalogue of the collection compiled by Katherine Dreier and Marcel Duchamp, edited by George Heard Hamilton. The Société Anonyme was founded in 1920 and made possible the first solo exhibitions in America of Kandinsky, Klee, Leger, Campendonk, Villon, Archipenko and Eilshemius, and the first showings of Schwitters, Miro, Mondrian, Ernst, Malevich, and others

Donald Gallup (1913-2000), bibliographer and curator of Yale's Collection of American Literature, was the mastermind behind the building of Yale's modernist collection.



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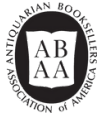
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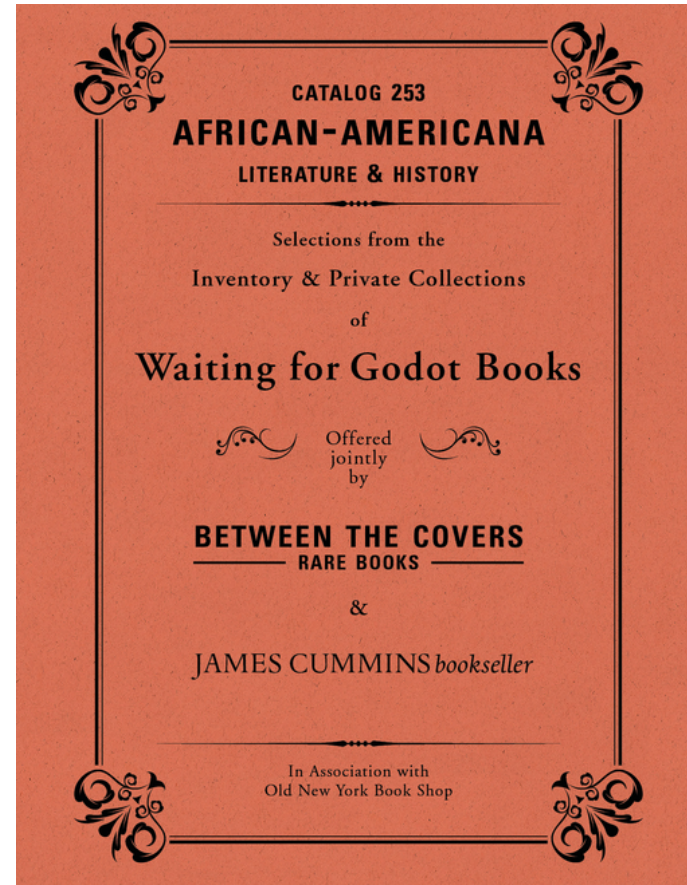
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