Catalog 337

Avant-Garde Books
1894-1970

Cover Images: No. 37 Wada
Please inquire for further images.
1. Alfred JARRY
Les Minutes de Sable, Memorial


First Edition, one of an edition of 117 copies on Arches. A marvelous copy of this great rarity -- in superb condition, and inscribed by Jarry to the poet Georges Polti. In Les Minutes de Sable, Memorial, his first book, Jarry illustrated his own text with symbolist woodcuts, exploring the primitive, insane and infantile.

"Jarry directly or indirectly inspired many leading artist and writers of the day. On the title page of his first book Les Minutes de Sable, Memorial, letters simultaneously function as the initial letters of different words, prefiguring the typographical experiments by Apollinaire as well as by Italian and Russian Futurist artists and writers..."(Andel, p. 46).

Andel, Avant-Garde Page Design.
A fine copy of this scarce suite of large fantastic architectural designs by the visionary Swiss symbolist artist, poet and architect, Albert Trachsel (1863-1929), a contemporary of the young Picasso, with whom he exhibited at the Galeries Serrurier, Paris (1905). This curious work is specially mentioned by Bénézit, and contains a prologue in verse by Mathias Morhardt, as well as an historical and interpretive preface by Trachsel.

The statement of limitation on the verso of the half title reads: "De cet album il a été tiré 100 exemplaires sur papier courant et 40 exemplaires sur papier impérial du Japon." The present copy is one of the regular copies and unnumbered. One plate and the table of contents spotted, but overall a fresh and appealing copy. OCLC lists 9 copies, Columbia, Yale, Getty, British Library and 5 in Switzerland.

2. Albert TRACHSEL
Les Fêtes réelles


$ 12,500.00
3. Oskar KOKOSCHKA

_Die Träumenden Knaben_

10 ff. Illustrated with 10 lithographs (8 in colour and 2 in black & white), by Oscar Kokoschka. 4to., 240 x 275 mm, bound in the second issue tan cloth binding by Kurt Wolff with lithographic label designed by Kokoschka on front cover. Preserved in a new cloth box. Vienna: Wiener Werkstätte, 1908.

$35,000.00

First and Only Edition of this remarkable book in its second issue binding. Offered here in a fine copy, _Die Träumenden Knaben_ represents a major document of modern art, in part because Kokoschka’s colour lithographs foreshadow the expressionist movement. The coloured lithographs are from the only printing.

From 1903 to 1909 Kokoschka studied at the Kunstgewerbeschule in Vienna; one of his professors being Gustav Klimt. Klimt commissioned this _livre de peintre_ for the Kunstschau which exhibited some of the earliest art works of Viennese Art Nouveau, or Jugendstil. Kokoschka dedicated the book to Klimt.

This was the first graphic work by the painter Oskar Kokoschka. At the time Kokoschka published this book, he was an unknown, twenty-one year old prodigy; sadly, only a few copies were sold, and the remainder of the edition was only issued ten years later in a new binding by the German publisher Kurt Wolff. Copy 16 from the edition of 275 copies, this being part of the edition rebound and sold by Kurt Wolff in 1917. The Kokoschka coloured lithographs were issued in 500 sets. Binding with some light spotting, otherwise fine.

4. **Corrado GOVONI**  
*Rarefazioni e Parole in Libertà.*


$ 3850.00

First Edition. One of the rarer and more unusual works of Futurist poetry and typography by poet Corrado Govoni (1884-1965), who only briefly experimented with the movement. *Rarefazioni e Parole in Libertà* emphasizes Futurism’s interest in the freedom of childhood with its mixture of the usual typographical elements in concert with naive illustrations throughout. The result is both charming and arresting. An exceptionally fine copy.

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5. **Francesco CANGIULLO**  

28 pp. Illustrated with a photographic portrait of Marinetti and with dynamic Futurist typography throughout. 4to., 265 x 185 mm, bound in original red printed wrappers, in new red cloth folding box with gilt leather spine label. Milan: Edizioni Futuriste di Poesia, 1916.

$ 4250.00

A cornerstone of the Futurist movement, this is the text of the notorious Futurist cabaret held at Dr. Spovier’s Gallery in Rome on April Fool’s Day, 1914, an event described in detail by Marinetti in the introduction dated 11 March, 1916, in Milan. With a list of Futurist publications on the inside front cover.
6. Hans ARP

*Vingt-cinq Poèmes.*

By Tristan Tzara. Illustrated with 10 woodcuts by Arp. 8vo., 205 x 145 mm, bound in original printed boards with a design by Arp. In a board sleeve and slipcase. Zurich: Heuberger, 1918.

$9750.00

First Edition. A superb copy of this rare and important early Dada work. The edition bears no limitation but was extremely small. The book is an important collaboration between two of the founders of the Dada movement who were also two of its most prolific proponents.


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7. Francesco CANGIULLO

*Caffeconcerto: Alfabeto a sorpresa.*


$2500.00

Cangiullo’s best known and most influential work, and one of the most important Futurist books, printed on coloured stocks and displaying a typically Futurist layout. The book is organized as a programme for a variety concert, with poetry becoming physical through the typography. A fine copy.

8. Fernand LEGÉR
La Fin du Monde filmée par l'Ange N.-D.


$12,500.00

A beautiful, fresh copy of one of the key illustrated books of the twentieth century, Legér's La Fin du Monde offers an eclectic symphony of shapes and colours, expressing the essence of modernity. The text was designed as a film script by Blaise Cendrars. The mise-en-page and the colourful Legér illustrations, combining Cubism and Futurism, create a truly captivating work.

In Artists' Books in the Modern Era, Johnson justifiably refers to this book as a masterpiece, with its imaginative layout and strong primary colours which were achieved by directly applying watercolour through the pochoir method. This technique succeeded in achieving a palpable sense of immediacy. "It was the most beautiful and accessible French artist's book of its era... a bibliophilic masterpiece" (Johnson, p. 78). Limited edition of 1200 copies, yet few have survived in such fine condition.

9. Natalia GONCHAROVA

Gorod’: Stikhi.

By Alexander Nikolaevich Rubakin. Illustrated with 9 full-page lithographs by Natalia Goncharova. 8vo., bound in original wrappers, in a new cloth folding box. [Paris: 1920].

$ 6500.00

An important example of Russian futurist book-illustration, and one of the few which is more of a book than a pamphlet. The text is lithographed after the author’s handwritten manuscript, foreshadowing Tériade’s frequent use of this technique in designing his illustrated books. An immaculate copy. One of an edition of 325 copies.

10. **Oscar JESPERS**  
**Bezette Stad.**

By Paul van Ostayen. [76] ff. Illustrated with woodcuts by Oscar Jespers. 4to., 285 x 220 mm, bound in original illustrated wrappers, in a new navy cloth box. Antwerp: Uitgave van het Sienjaal, 1921.  
$8500.00

Dutch/Flemish avant-garde bookmaking at its best. The innovative use of typography, combined with dramatic woodcuts, make this one of the more “forward-looking” books produced in the twenties.

Oscar Jespers (1887-1970), Belgian sculptor in the Constructivist and Expressionist movements, was part of a group of artists and writers in Antwerp who gathered around the poet Paul van Ostayen, a Flemish dandy whose poetry and writings were greatly influenced by the Expressionist and Dadaist schools. The wrappers have been expertly restored with the spine and a small segment of the front cover replaced, else in very good condition.

One of 500 copies on Registre paper, of a total edition of 540, signed by René Victor, who collaborated with Jespers on the design.

11. Floris JESPERS
_Kinderlust_.

12 verses by Jan Peeters, each illustrated by a linoleum block colour print by Floris Jespers. Oblong 4to., 228 x 300 mm, bound in original pictorial wrappers, front and rear wrapper with a different colour lithographed illustration. Preserved in a new cloth folding box. Antwerp: J.F. Bogaerts & R.R. Dodson, 1923.

$ 8500.00

A fine copy of the only children's book produced by a member of the Belgian avant-garde, with its celebrated modernist illustrations.

Floris Jespers (1889-1965), a Belgian avant-garde painter, was a member of the Antwerp avant-garde movement of the 1920s.

This early avant-garde children's book, with its impressive coloured linoleum prints characterized by an interplay of abstract geometric and decorative patterns in primary colours, is an outstanding example of post-World War I book illustration. The book is a reflection of the interplay of various artistic movements such as Cubism, Constructivism, Expressionism, and De Stijl at the beginning of the Twenties.

Created for children, but now valued for its artistic qualities by collectors and museums, it is a rare book. It has also escaped the notice of all the standard reference works.

_Vlaamse Jeugdliteratuur Brussels 1982_, No. 141.
12. Alexander RODCHENKO
Pro Eto: Ei I Mne. (About This: To Her and To Me).

43 pp. Illustrated with 8 photomontages by Rodchenko. 8vo., 215 x 145 mm, original cover by Rodchenko mounted on contemporary cloth-backed boards, in a new blue cloth folding box. Moscow: Gosudarstvennoe Izdatel'ство, 1923.

$ 12,500.00

The extremely rare first edition of Mayakovsky’s poem with Rodchenko’s famous photomontage cover of Lily Brik. One of the most important and sought-after constructivist books. Although the edition was 300 copies, as with most Russian books from this period, very few would seem to have survived.

Parr calls it “one of the first, and certainly the finest, examples of the Constructivist marriage between typography and photomontage in its first phase—before it became exclusively propagandist in tenor. It is also one of the best examples in photobook history of a union that is rather more difficult to bring off successfully—that between photography and text.”

13. **Frank Lloyd WRIGHT**  
**[Wendingen]. The Life-Work of the American architect Frank Lloyd Wright.**

7 Numbers. Illustrated with black and white photographs, floor plans and drawings. Square folio, bound in the original decorated wrappers. In a new red cloth folding box. Santpoort, CA: Mees, 1925. $4750.00

A spectacular copy of this legendary monograph devoted to Frank Lloyd Wright. This consists of the original seven separate issues of the periodical *Wendingen*, edited and typographically arranged by H. Th. Wijdeveld. With contributions by Lewis Mumford, H.P. Berlage, J.J.P. Oud, Robert Mallet-Stephens, Erich Mendelsohn (in German), Louis H. Sullivan (on Wright’s Imperial Hotel in Tokyo), and Frank Lloyd Wright himself. It was subsequently issued in bound form without the wrappers. Very rare in such condition.


14. **JAPANESE MATCHBOX COVERS**

Album containing over 950 Japanese Matchbox covers mounted on 59 leaves. Small folio 4to., bound in original boards in a new blue cloth folding box with a red leather label. Japan: 1920s and 30s. $3500.00

This collection provides a unique view of Japanese pre-war design. Many of the labels show the strong influence the French Art Deco style had on Japanese design. It is safe to say that not many of these ephemeral objects survived, and these, having been mounted in albums, are particularly fresh.
15. **Karel PASPA**

**ABECEDA**

By Vitezslav Nezval. Designed by Karel Teige. Illustrated with 25 black and white photomontages by Teige from Paspa’s photographs. 4to., bound in original printed wrappers. Prague: J. Otto, 1926.

$ 6500.00

An important landmark of the Czech avant garde and at the same time one of the most celebrated of all photobooks. Paspa photographed the Czech dancer Milca Mayerova posing in the various letters of the alphabet. An exceptionally fresh copy of a book rarely found thus.

16. Fritz KAHN
Der Mensch als Industriepalast [Man as Industrial Palace].

Chromolithograph posters, 960 x 480 mm, matted. Stuttgar:Kosmos Verlag, 1926.

$ 5750.00

Two versions of Fritz Kahn's (1888-1968) legendary modernist visualization of man as a machine, showing the digestive and respiratory system as an “industrial palace.” Kahn was a Jewish intellectual, doctor and popular science fiction writer who is renowned for his five-volume series Das Leben des Menschen (The Life of Man). In the 1930s his books were banned and burned by the Nazis. With help from Albert Einstein, Kahn was able to escape to the United States, where he continued his career as a bestselling author.
17. **Fortunato DEPERO**

*Depero Futurista.*

118 ff., printed on various paper stocks, of which some are coloured; most versos blank. Illustrated with 28 halftone plates in text, 2 in colour. Line-block illustrations and typographic designs throughout, many printed in red and black. Oblong 4to., 245 x 322 mm, bound in flexible blue boards, printed in black and white, secured with massive metal bolts, as issued. Preserved in a black cloth box. Milano/New York/Paris/Berlin: Edizione Italiana Dinamo Azari, 1927.

$38,500.00

Depero’s famous "Futurist bolted book," from his own design, is an anthology of his theatrical and commercial designs from 1913 to 1927. Long regarded as one of the avant-garde masterpieces in the history of the book-object, and likely the inspiration for Duchamp’s *Boîte en valise.*

"*Depero Futurista* exemplifies many of the Futurist innovations: witty typographical effects, the use of colored inks and decorated paper, and the brilliant idea of dynamo binding, making the book seem like a machine" (Jentsch).

"[This] book Is Mechanical, bolted like a motor, Dangerous, can constitute a projectile weapon. Unclassifiable, cannot fit into a library with the other volumes. And therefore it is in its exterior form Original, Invasive, and Assaulting, like Depero and his art" (from the preface to the work). Stated limitation of 1000 numbered copies (never completed). Head of spine a little bumped, overall, a fine copy.

Unpaginated. Illustrated throughout with photomontages. Oblong folio, 225 x 300 mm, bound in publisher’s blue cloth. Moscow: “Fizkul'tura i sport,” 1928. $5750.00

A wonderfully imaginative piece of Constructivist book design which appears to have been strongly influenced by Paspa’s celebrated 1926 book ABECEDA.

As with most Russian books from between the Wars, copies are scarce. OCLC lists only the Getty and New York Public Library.
24 volumes (all published). Illustrated throughout. 4to., 265 x 195 mm, bound in publisher’s red cloth and wrappers. Tokyo: Ars, 1928-1930.

$ 12,500.00

A rare, complete set of the Shogyo Bijutsu, which is one of the great monuments of Japanese modernism, being largely the work of Masuji Hamada, who is credited with the invention of design as a profession in Japan.

The 24 volumes comprise an encyclopedic gathering of all that was new and exciting in Russia, Europe, Britain and America from Art Nouveau to Bauhaus as well as, among other things, Constructivism, Futurism, Expressionism, and Dada, and explores Japanese responses to, and digestion of, these western ideas.

Each volume is monographic and explores such subjects as posters, advertisements, billboards, typography, and similar graphic arts. There are volumes devoted to the architecture of the shop; lighting; kiosks, pavilions and floats; international exhibitions; traditional Japanese shop sign, and photography and humour in graphic art. Covers with a little wear, overall a nice clean set.
20. **WIENER WERKSTAETTE**  

Edited by Mathilde Flögl. 114 pp. Profusely illustrated. Square 8vo., 230 x 220 mm, bound in original orange and black papier-mâché binding, embossed with figures and designs in high relief, in a new cloth folding box. Vienna: Krystall-Verlag, 1928.  

$ 7500.00

A superb copy of this monument to Wiener Werkstätte design. The famous binding in black and orange papier-mâché high relief was designed by Vally Wieselthier (Austrian 1895-1945), who was responsible for the front cover, and by Gudrun Baudisch (Austrian 1906-1982), the rear cover.

The text and mise-en-page was printed in characteristic Wiener Werkstätte style and now represents one of the classics of twentieth-century book design. Issued as a commemorative on the twenty-fifth anniversary of the Wiener Werkstätte movement, the book showcases the work of Gustav Klimt, Josef Hoffmann, Dagobert Peche, Koloman Moser, Fritz Waerndorfer and projects such as the Cabaret Fledermaus.

The illustrations portray the range of modern applied and decorative arts, including mosaics by Klimt, book-bindings, ceramics, glassware, lamps, silverware, vases, textiles, carved boxes, toys and interior design projects. Printed for a wide European audience in German, French and English. Also included is an important index of artists’ monograms that are invaluable as a guide to artist identification. Copies of this fragile work in anythink like acceptable condition are now extremely scarce.
21. CZECH AVANT-GARDE BOOK DESIGN


$ 9500.00

A representative collection of Czech book cover designs from between the wars.

Imaginative photomontages by renowned Czech artists, photographers and designers grace the covers of both Czech and translated literature. Includes rare covers by Drtikol, and several by one of the most important of the Czech surrealists, Jindrich Styrsky. While copies of the books have survived, it is hard to find copies still in their fragile wrappers and dust jackets, as here. In good to fine condition. Please inquire for a full list.
22. **John HEARTFIELD**  
*Deutschland, Deutschland über alles.*


$ 2500.00

A fine copy of what is perhaps Heartfield’s best known book. Issued in both wrappers and cloth, this example of the cloth edition shows the brilliant Heartfield cover design to particular advantage. Heartfield ranks alongside George Grosz as one of the great satirists of the pre-war period. Copies in fine condition are becoming increasingly difficult to find.

*From Manet to Hockney* 83. Pachnicke, Peter and Klaus Honnef.  
23. **Max ERNST**
*Rêve d’une Petite Fille qui voulut entrer au Carmel.*

176 pp. Illustrated with reproductions of 79 collages by Max Ernst. 8vo., 265 x 200 mm, bound in original illustrated wrappers, slightly faded in a new light blue cloth folding box, gilt black leather spine label. Paris: Éditions du Carrefour, 1930.

$ 8500.00

Ernst’s rare second collage novel about an adolescent girl who loses her virginity on the day of her first communion and so commits herself to a religious vocation as a Carmelite nun. Ernst includes a line of ironically pretentious text with each image. This is number 232 of the edition of 1000 copies on Velin, inscribed by Paul Éluard “à Théo/ un jour de/ clergy/ un peu mal frotté/ bonjour/ Paul”, (signed with Éluard’s characteristic paraph). Théo is the Belgian poet Théo Léger (1912-1989), a friend of Éluard. Most surviving copies have been bound, so to have a copy still in the original wrappers as issued is highly desirable.

Spies, Max Ernst Collages 361-386. *Max Ernst: Beyond Surrealism* 22.
24. Yamano AYAO
*Kafee Baa Kissaten Kokoku Zuanshu.*

48 pp. Illustrated throughout with colour and black-and-white illustrations and some photomontage. Folio, 300 x 225 mm, bound in publisher’s boards in the original cardboard portfolio. Tokyo: Seibundo, 1930.

$ 3000.00

A collection of designs by the important twentieth-century Japanese decorator/designer Yamana Ayao (1897-1980), the originator of the “Shiseido-style” during his long tenure as the cosmetic company’s head designer. This particular portfolio is a compilation of his designs for the coffee shop/bar trade, introducing a modified Deco aesthetic which was the height of chic between the wars. Some browning, overall a very good copy of a rare book.
25. **Claude CAHUN**

*Aveux Non Avenus*


$ 6500.00

A much sought-after book and the only one illustrated with the surreal images of Cahun (Lucy Schwob), the celebrated poet, writer and photographer. Cahun, one of the most mysterious figures of the Surrealist movement, incorporates many self-portraits in her montages which are imbued with a keen sense of the absurd. Spine with some wear and a small repair, otherwise a nice clean copy. One of an edition of 525 copies.

26. **Salvador DALÍ**  
*La Femme Visible.*


$ 9750.00

A fine copy of one of Dali’s earliest books, containing a superb frontispiece heliogravure reworked with needle, in addition to a portrait photograph of Gala which had been reworked by Max Ernst in 1925. The Dali texts were selected by Gala and consist of “Ane pourri”, “Chevre sanitaire”, “Amour” and “Le Grand masturbateur”.  

One of 135 on Arches from a total of 204 printed. **Inscribed by Dali to Andre Lhote** on the half-title. Some slight wear to the fragile red tissue covers, otherwise a fine copy.

27. **Solomon TELINGATER**  
*Piatiletka [The Five-year Plan]*.

By Semen Kirsanov. 176 pp. Illustrated with photographs. 8vo., bound in publisher’s cloth, preserved in a new grey cloth folding box. Moscow: Goslitizdat, 1931.

$3500.00

A splendid example of Russian avant-garde book design, from the binding to the layout, with its imaginative use of photography, and typography. Despite the edition size of 10,000, this is, like all Russian books of the period, rare.


28. **B.N. BULATOV and G. P. GEKKER**  
*Magnitogorsk*.


$2750.00

Very rare first edition of a book on one of the most important industrial projects of Stalin’s Five-Year Plan. The area in Chelyabinsk Oblast has immensely rich and pure iron ore deposits and was therefore developed into one of the largest Soviet industrial complexes, declared a ‘closed city’ in 1937. In 1928 a Soviet delegation arrived in Ohio to study the steel mills and decided to base the plans for the Magnitogorsk plant on the one in Gary, Indiana. Among the foreign planners and engineers was Ernst May, who took almost the entire New Frankfurt team to Magnitogorsk. The folding plan in this book is May’s original linear one, which had to be abandoned, because building had already begun, and deposit sites and artificial lakes forced him to design a more ‘rope-like’ than linear city.

Spot to spine of wrappers, manuscript shelf mark to title and front cover; a near fine, largely unopened copy. Worldcat locates only two copies in America, at University of Chicago, and Duke University, not in COPAC or the BL.
29. **Giryo SATO**  
*Gendai ryoki sentan zukan. [Pictorial of the Modern, Curiosity Hunting, and the Avant-Garde]*.  
$ 2500.00

A wonderfully strange Japanese photobook illustrating the Japanese fascination with pre-war Europe. A lavish homage to Neue Sachlichkeit and the Bauhaus. It is full of photographs in black and white and colour depicting erotica, grotesques, cabarets, revues, sport, avant-garde and more. Each illustration is accompanied by a translated caption from the original publication from which it was taken. The Art-Deco slipcase is worn, and there is rubbing to the binding, but both are rare survivals with OCLC listing only 2 copies in Japan as well as copies at Cornell and Princeton.

30. **A. TOLMER**  
$ 3250.00

A brilliant work using all the elements of design and layout which were, in 1931, considered *avant-garde*. With 16 tipped-in illustrations, some of which are photomontages utilizing metallic paper, linoleum, colour-printing, embossing and pochoir. The text is an expertly written guide to layout, profusely illustrated and printed in blue and black. An unusually fine copy with minor edgewear, but still with the extremely rare slipcase, which has a new spine.
31. Yakov TCHERNIKHOV

96 pp. Illustrated with 46 photographically reproduced colour plates and numerous black and white designs. Folio, 304 x 206 mm, bound in original boards. Leningrad: Izdanie Leningradskogo Obscestva Architektorov, 1931.

$ 5500.00

Second, Enlarged Edition (the first edition had only 5 plates). A fine copy of this rare treatise by the legendary Soviet architect Yakov Chernikhov, whose books are among the most visually striking of all Russian avant-garde books. Skillfully rebacked with the original spine laid down.

Getty Research Institute, Russian Modernism 129.
32. LE CORBUSIER
Die Farbenklaviaturen. Musterbuch von gebrauchsfertigen "Oelfarbenanstrich in Rollen."

Incredibly rare First Edition of Le Corbusier's legendary Farbenklaviatur. Le Corbusier, first sketched the premises of a logically structured system for color design in the magazine *l'Esprit nouveau* in 1921. In 1931 he published the first of the two collections of colours which he designed for the Salubra wallpaper company. In his own words, "These Keyboards of Colour aim at stimulating personal selection, by placing the task of choosing on a sound systematic basis. In my opinion they offer a method of approach which is accurate and effective, one which makes it possible to plan, in the modern home, colour harmonies which are definitely architectural and yet suited to the natural taste and needs of the individual."

In this first collection he organized the tones on 12 sample cards in such a manner that one could use a slider to isolate or combine different sets of three to five colours. Each of these cards contained a different chromatic atmosphere, intended to produce a particular spatial effect. Thus Le Corbusier not only created a useful tool but also a kind of testament of the purist theory of colour.

The first four pages loose, but otherwise a remarkably well preserved copy of what was a working tool, of which almost no copies have survived. This first edition is extremely rare with OCLC listing only copies at Yale, Getty, Columbia, MOMA, CCA and three in Europe.
33. **Shuzo NAKAGAWA**  
*Jinkotsu Toyomi No Shinkosei [New Compositions of Beauty of Human Anatomy]*.

Title, 2 pp. introduction, followed by 12 tipped-in photographs each with facing text beginning with a geometric initial. Folio, loose leaves laid into the publisher’s illustrated box featuring a naked women leaping over a blue volvelle stamped in gilt, spine stamped in gilt, part of cover and rear of box covered in silver and black checkered pattern in a new yellow cloth folding box. Tokyo, 1932.  
$3500.00

A rare and unusual Japanese photobook published between the wars. It is a celebration of the female form, as each photo depicts a young subject posed to mimic a geometrical form that appears on the facing page along with letterpress descriptions. The work is reminiscent of Karel Teige and Karel Paspa’s landmark Czech photobook, *ABECEDA*. A very rare book, with no copies recorded on Worldcat. Some light foxing, covers a little chipped, but overall an exceptional copy.

34. **N.S. TROSHIN**  
*URSS en Construction. Magnitostroi Number. [Le Geant et son Constructeur]*.

$2500.00

A fine copy of one of the classic issues of this landmark periodical, this one on the new industrial complex of Magnitogorsk. As Martin Parr says, “from 1930-1940 *URSS en Construction* employed the best Soviet photo-journalists and graphic designers. Amongst the photographers were Max Alpert, Arkadi Shaikhet, Georgi Zeima, Boris Ignatovich, Semen Fridland and Georgi Shaikhet. Designers included El Lissitzky, Sophie Kueppers, Aleksandr Rodchenko and Varvara Stepanova, and Nikolai Troshin who designed this issue and over forty others. All the visual strategies of the propaganda photobooks, designed by Lissitzky, Rodchenko and others—the elaborate photomontages, innovative photography, fold-out pages, transparent overlays and so on -- were developed in *URSS en Construction*, one of the most beautifully produced magazines of the twentieth century.” It was published in Russian, French, English and German. This is the French version. In fine condition.

Parr and Badger, *The Photobook I*, 148-149.
35. **EL LISSITZKY**  
*Moi Parizh.*  


$15,000.00

An unusually fine copy of this legendary photobook on Paris between the wars. The book was designed by El Lissitzky who also provided preliminary photographs, and photomontages. The writer, journalist and revolutionary Ilya Ehrenburg lived for a number of years in Paris and used one of the newly invented portable 35mm cameras to document life on the streets. His photographs differ from the usual romanticised images of Paris. Ehrenburg captured the lives of everyday, struggling people in Paris, young and old, people at work and rest, tradesmen, courting couples, down and outs, and drunks. Due to the rarity of this book, Ehrenburg's social photography was virtually unknown, but now thanks to a recent facsimile, it is familiar to a wider audience. **With the legendarly rare dust-jacket,** of which only two copies are known. Slightest wear to boards and minor restoration the the jacket, but a very desirable copy.

36. **ISOTYPE**  
*Iz Strany Agrarnoy V Stranu Industrialnuyu.*

Contents includes; title, 2 leaves of text and 24 plates of isotype diagrams. Oblong 4to., 180 x 280 mm, bound in publisher’s red, grey and black printed wrappers, preserved in a new cloth folding box. Leningrad, 1933.

$ 4750.00

A seemingly unrecorded example of the imaginative use of isotypes under the Soviets used to create a spectacular piece of avant-garde bookmaking. Here the isotypes are juxtaposed against images of farms, factories, maps, proud workers etc and a few are populated by satirical images of capitalists in top-hats headed for disaster. This copy has survived in a miraculously fine state of preservation.
37. Sanzo WADA  
*Haishoku sokan.*

40 pp booklet plus six volumes of plates and two loose folded card leaves. The plate volumes constitute a total of 348 accordion folding card leaves with mounted colour samples arranged in twos in the first two volumes, threes in the next two, and fours in the last two. The colour samples are all mounted and captioned in Japanese and English. 8vo., 195 x 130 mm bound in publisher's cloth with title labels; booklet in printed paper wrappers and four colour sample plates on two folded card leaves all together in publisher's folding case with clasp and title label. Tokyo: Hakubisha, 1933-34.

$12,500.00

A truly spectacular work on colour theory, which as an aesthetic object can take its place alongside the works of Chevreul, Albers and Matiushin. Wada, who lived from 1883 to 1967 is primarily known to the general public for his early paintings, and for winning an Academy Award in 1955 for the costume design in the film *Gates of Hell*. However, it is really for his pioneering studies in colour theory that Wada is perhaps best remembered. In 1927 he founded the Japan Standard Color Association, and its successor, the Japan Color Research Institute is still in operation today. This is his magnum opus on colour theory, and such is its importance, that it has recently been reprinted.

The original is a book of great beauty and rarity, with OCLC listing only the copies in the National Diet Library and the Faber Birren Collection at Yale. No copies are listed at auction in ABPC. A fine set.

(See cover image)
38. Salvador DALÍ
Les Chants de Maldoror.


$ 85,000.00

A fine copy of Dalí’s masterpiece as a book-illustrator, and one of the major monuments of twentieth-century book-illustration.

It was Picasso who suggested that Dalí should illustrate the book, which was one of the key texts that inspired the Surrealists. Encouraged by Skira, Dalí began his preliminary sketches in 1932, and it took two years until the work was completed. Although the edition was announced as 210 copies, most likely only half of them were ever issued. “Dalí’s first original book illustrations on a large scale” (The Artist and the Book). “...The images are from the artist’s most intense and inventive period, making this his major contribution to the modern artist’s book.” (Riva Castleman). From the edition limited to 210 copies signed by Dalí.

39. **MAN RAY**  

Illustrations after photographs by Man Ray throughout. 4to., origi-  
nal wrappers, spiral bound, preserved in a recent cloth box. Hart-  
ford: James Thrall Soby, n.d.

$15,000.00

First Edition. An exceptional association copy of the classic compilation of Man Ray’s work, **Inscribed by Man Ray to Georges Hugnet.** In addition to the text by Breton there are contributions by Paul Eluard, Rose Selavy (Marcel Duchamp) and Tristan Tzara. Man Ray himself provided an introduction and Picasso a portrait of Man Ray. The tendency of the spiral bindings to disintegrate have made this a scarce book, and in this copy the spiral binding is still intact. There is slight soiling to the rear cover, which is white, and a few insignificant internal marks, which in no way detract from the desirability of this copy.

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Inscribed by Man Ray: "<signature>"
40. **EL LISSITZKY**  
*URSS en Construction. L'Epopée du Tcheliouskine.*

40 pp. Illustrated with a plethora of Russian photomontages throughout. Folio, 415 x 300 mm, bound in original faux-marble wrappers, preserved in a recent cloth box. Moscow: Editions d'Etat des Beaux-Arts, August 1934.  

$ 2250.00

A fine copy of one of the most sought-after issues of this landmark periodical, this one devoted to the Tcheliouskine. It was published in Russian, French, English, and German. This is the French version. In fine condition.

41. **Fré COHEN**  
*[Packaging for Inventum-Bilthoven]*.

Original cardboard box / packaging printed in blue, black, gold, and red, marked “frécohen” on rear side panel, and “N.V. Inventum-Bilthoven” on two sides, original stapled panels. [Netherlands, ca. 1935].  

$ 3500.00

Original package design by Jewish female graphic artist Fré Cohen for Inventum, a Dutch company founded in 1908 and still in operation today. The motif playfully incorporates tubes, wires, and a hanging lighting device with a bold modern colour palette. Also apparent in the design are the influences of the DeStijl and Constructivism movements. The box with dampstains, toning and edgewear (more apparent on plain bottom portion of box). Some attempts at colour restoration primarily along edges.

Van Dam, *Fre Cohen Leven en Werk* 812.
42. Georges HUGNET  
*La Septième Face du Dé*

With a cover by Marcel Duchamp and 20 decoupage poems by Hugnet. 4to., bound in original illustrated wrappers in a board slipcase. Paris: Editions Jeanne Bucher, 1936.

$17,500.00

This celebrated work is a brilliant collaboration between Duchamp and Georges Hugnet, whose poems are set out in a manner reminiscent of Mallarme’s *Un Coup de Des N’Abolira Jamais le Hasard*, and which he has illustrated with a series of brilliant collages. Duchamp’s cover combines a photograph by Man Ray of his readymade “Why Not Sneeze, Rrose Selavy” with an elaborately lettered title, whose letters contain the names of the heroes of surrealism from Heraclitus and Uccello to Jarry and Charlie Chaplin.

An unusually fine copy of this extremely important example of surrealist book-making, which is rarely found in good condition. This is one of 250 copies of the regular edition of a total of 314 copies.

43. **A. ARSEFF**  
*Le Cinema en URSS.*


$ 2750.00

An unusually fine copy of this rare and fragile history of Soviet film, which has endpapers, layout and photomontages by Rodchenko and Stepanova. Published at the high watermark of state-controlled Soviet cinema and includes work by some of the greatest filmmakers in the history of the medium. The plate depicting Stalin's head in profile, printed on cellophane, is intact, unlike in almost all copies. Slight rubbing to the rear boards, but overall a fine copy.

44. **LE CORBUSIER**  
*Des Canons, des Munitions? Merci! Des Logis...s.v.p.*

Oblong 4to., 283 x 230 mm, bound in original illustrated boards, in a new red cloth folding box. Paris: Editions de l'Architecture d’Aujourd'hui, [1938].

$ 3500.00

First Edition of one of the scarcest and most sought-after books by Le Corbusier. This profusely illustrated monograph is based on Le Corbusier's involvement with the Pavillon des Temps Nouveaux in 1937. In publishing this plea for the application of the same technologies that were utilized for the fabrication of munitions and armaments of war to the realization of an enlightened architectural urbanism, Le Corbusier was nonetheless struck by the increased relevance of the title applied to his text. A near fine copy of a book rarely found intact owing to the fragile nature of the boards.

*Fotografia Publica* 133.
An illustrated catalogue from one of the first exhibitions on Nazi-designated “degenerate music,” part of the more widespread Nazi campaign against so-called “degenerate art.” The pamphlet represents an exemplary graphic work of the time, as well as an important document of Nazi-era art censorship and propaganda.

*Entartete Musik* features a striking cover illustration of an African-American jazz saxophonist against a red background, wearing a Star of David on his lapel - a composite of the genres, ethnicities and political ideologies deemed “degenerate” by the Nazi regime. Additionally, the pamphlet includes portrait photographs of the progenitors of “degenerate music,” among them prominent Jewish composers such as Arnold Schönberg and jazz composers such as Ernst Krenek. The catalogue also features black and white reproductions of Paul Klee and Carl Hofer paintings with the caption, “Degenerate Art and Degenerate Music Hand in Hand.” A rare, well-preserved copy in fine condition.
46. **Otto NEURATH**  
*Modern Man in the Making.*


$ 2250.00

In the 1920s, Neurath developed the “Museum of Society and Economy” as a means of conveying complicated social and economic facts. Together with the illustrator Gerd Arntz and with Marie Reidemeister, Neurath created “Isotype,” a symbolic way of representing quantitative information via easily interpretable icons. Isotype was hugely influential, especially in the Soviet Union. It was much used as a design element, and is, in fact, still omnipresent. *Modern Man in the Making* is Neurath’s magnum opus, and despite being a trade book, is notoriously hard to find.


47. **Bart VAN DER LECK**  
*Het Vlas.*

By H.C. Andersen. [1], 10, [1] ff. Illustrated and decorated throughout by Bart van der Leck. 8vo., 245 x 165 mm, bound in original printed wrappers. In an new cloth folding box. Amsterdam: De Spieghel, [1941].  

$ 4000.00

An important but little-known document of the De Stijl movement, and the only example of an illustrated book from the movement. Bart van der Leck (1876-1958), Dutch painter, designer, and ceramicist, joined forces with Theo van Doesburg and Piet Mondrian to found the De Stijl art movement in the Netherlands. Van der Leck sought to translate physicality into flatness without concern for representing the appearance of things in the natural world. A book of stunning simplicity and almost magical charm. One of 550 copies.  

48. Georges HUGNET
Complete set of all four “butterfly books”

In original wrappers as issued; oblong 16mo., 95 x 145 mm, in a cloth folding box. Paris: [The Author], 1940-1941.

$ 9750.00

Each of these four pamphlets was clandestinely printed at the beginning of the German occupation and distributed only among close friends of the artist and poet Georges Hugnet (1906-1974), an active figure in Dada and Surrealist circles. The first in this series, “Non vouloir,” is one of only 20 copies printed on verge antique, from an edition of just 26 total, it is printed in red and features a reproduction of an illustration by Miró on the title-page verso.

The second in the series, “Pablo Picasso,” is one of 200 copies printed in brown with black zincographs by Picasso engulfing the text throughout.

The third is “Marcel Duchamp,” from an edition of 200 copies, printed in blue, features a single print tipped onto the title-page verso, of the “Moustache and Beard of L.H.O.O.Q.” -- arguably the cornerstone of Dadaism -- in which Duchamp’s original metal stencil was applied in graphite on paper by pochoir. “Like the smile of the Cheshire Cat, Duchamp’s graffiti additions to the Mona Lisa now hover in space” (d’Harnoncourt & McShine, p. 304). “The stencil was originally made for the addition of those details to the reproduction of L.H.O.O.Q. in The Box in a Valise” (Bonk, p. 241).

The final one “Au ‘depens des mots,’” is one of an edition of 200 printed in gold with black accents on the title-page. Each of the butterfly books is a rare survival; together, they form an outstanding group, much like the artists themselves. In immaculate condition.

49. **TOKYO NICHINICHI SHINBUNSHA**  
*Teikoku kaigun no iyo.*

36 ff. Illustrated throughout with photomontages. Oblong 4to., 255 x 350 mm, bound in publisher's illustrated blue cloth stamped in silver and original printed cardboard slipcase. Tokyo: Tokyo Nichinichi Shinbunsha, 1942.  

$ 5500.00

A spectacular photobook on the Japanese Navy in World War II. It is two parts, the first one covers naval training, and the second part deals with the unfolding course of the war, recording of Japanese successes from Pearl Harbor, Malaya, New Guinea, and other parts of South East Asia.

This book is one of the first to have an extended pictorial account of the bombing of Pearl Harbor. It also includes numerous Soviet-style photographic plates of naval guns, battleships, military planes. None of the images are credited to a particular photographer but it includes work by Matsugi Fujio and (possibly) Kimura Ihei. Some wear to the cardboard slipcase, but the book is in a remarkable state of preservation. Rare.

50. **John HEARTFIELD**  
*Und Sie Bewegt Sich Doch.*

Edited by Oskar Kokoschka. 64 pp. 8vo., 185 x 120 mm, bound in original publisher’s wrappers with illustrated cover after John Heartfield, and dustwrapper. In a new black cloth folding box. London: Verlag “Freie Deutsche Jugend,” 1943.  

$ 2500.00

A fine copy of this scarce and classic piece of exile literature. The book was edited by the painter Oskar Kokoschka who provided the introduction as well. The text contains poems by German exiles in England, America and Russia of whom the best known is Bertholt Brecht. The Heartfield cover of Hitler as a simian is one of his classic photomontages. With the incredibly rare dustwrapper.
51. Erno GOLDFINGER, and Ursula BLACKWELL
Planning your Neighbourhood for Home, for Work, for Play.

20 coloured pictorial boards. Folio. 490 x 355mm, loose. [London: Air Ministry Directorate of Educational Services. 1944.]

$4250.00

A spectacular set of designs by the Hungarian-born architect Erno Goldfinger and his wife Ursula Blackwell, assisted by Martin Cobbett, with cartoons by Sheila Hawkins and landscaping by Peter Shepheard. They were prepared for exhibitions put on by the Army Bureau of Current Affairs and depict plans for the rebuilding of the East End of London after the war.

The set is made up as follows: the first plate is the title-page, 2 and 3 contrast village and town life, 4-10 describe what planning means: “Shops, Schools, Work and Recreation within east reach of our home.” 9 and 10 are about different types of homes (houses, flats or maisonettes) and the space needed to supply accommodation for different sized families. 11-20 show the site in Shoreditch on which the plans were to be based and how the new changes would impact the site.

With pin holes for display in corners. A little rubbing and dusting, one board with small loss to right hand edge, otherwise a very good copy of this rare set, of which OCLC lists only that in the Canadian Centre for Architecture.
52. **Marcel DUCHAMP**

*Le Surréalisme en 1947.*

142 pp. 4to., 240 x 205 mm., bound in a folding binding mounted with the female foam rubber breast created by Duchamp, in publisher’s cardboard chemise and slipcase, with the "Prière de Toucher" label. Paris: Maeght, 1947.

$75,000.00

A fine copy of this celebrated Surrealist exhibition catalogue, which contains 24 original *hors texte* prints: 5 colour lithographs (Bauer, Ernst, Hérold, Lam, Miró), 4 etchings (Jean, Maria, Tanguy, Tanning), 1 colour etching (Bellmer), 2 wood engravings (Arp) and 12 lithographs (Brignoni, Calder, Capacci, Damme, Diego, Donati, Hare, Lamba, Matta, Sage, Tanguy, Toyen).

The 1947 Surrealist exhibition celebrated the return of the exiles after the war. Organized by Duchamp and Breton, it came to represent a retrospective of the Surrealist movement. Although the exhibition took place in Paris, it was international in scope with participants from several countries.

Exceptional survival of an important Surrealist book almost never found in such fine condition. The foam rubber used for the construction of the breast was delicate and perishable; consequently, of those few that have survived, most are now in an unappealing, deteriorated state. In addition, this is one of the rare copies with the original chemise and slipcase. A large majority of the copies that appear on the market today have the replacement chemise and slipcases made by Maeght in 1989.

One of 999 copies; of which only a few were accompanied by the original Duchamp cover. Uncut unopened copy of the catalogue.

53. **Adonis KYROU**  
*L’âge du cinéma.*


$4750.00

One of 50 hors commerce copies from a total of 150 deluxe issues signed in coloured inks by all 17 contributors, luminaries of French film and art including Man Ray, Toyen, Benjamin Péret, and André Breton. A rare copy of this special issue, complete with the signed lithograph by Wifredo Lam and the five strips of film. Lithograph with a light crease, else fine.

54. **Bruno MUNARI**  
*Un Libro Illegible Quadrato.*


$2250.00

A superb copy of this rare early example of Munari’s imaginative bookmaking skills. The book is comprised of alternating red and white sheets bound in a blue-gray wrapper featuring a die-cut square near the lower front corner. Conceptually the book harks back to the works of the Russian constructivists. The fragile wrappers in unusually fresh condition.
55. **Joseph CORNELL**  
*Original Scrapbook for Tamara Toumanova.*

Illustrated with 10 original Cornell collages interleaved in coloured and textured papers, constructed of black and white photographs, feathers, fabric from Toumanova’s costumes, tulle, plastic, coloured paper, rhinestones, string, etc. Housed in original red-coloured ringbinder with collaged covers by Cornell. Folio, 285 x 230 mm, (exterior measurement of notebook 11 x 9 inches). New York: ca. 1953.

$ 125,000.00

Original Collage Scrapbook on Russian ballet star Tamara Toumanova, constructed by Joseph Cornell (1903-1972) in the early 1950s.

Ballet was central to both the life and the work of Joseph Cornell. Until the time of his first encounter with Toumanova in 1940, his main preoccupation was with the Romantic ballet. However, once he came under her spell she occupied the main focus of his balletomania for the next thirty years. “The two ballerinas who made the greatest imprint on Cornell’s work were Fanny Cerrito [1817-1909] and Tamara Toumanova [1919-1996]. They were his first loves in the ballet, making their entry into his life within a few
months of each other, Cerrito in the summer of 1940, Toumanova in the winter of the same year.” (Starr, *Joseph Cornell and the Ballet*, p. 59).

Cornell was a frequent visitor to Toumanova’s dressing room during the time she danced at the Metropolitan Opera House and for the George Balanchine Company. After Toumanova departed for Hollywood, she and Cornell entered into a lengthy correspondence and the artist presented Toumanova with several of his art works, one being the present album.

In all, Cornell constructed over twenty objects of various sorts all inspired by Toumanova and her ballet creations. There were scrapbooks, souvenir cases, classic Cornell boxes, make-up trays, decorated hand-mirrors, etc., each incorporating scenes and objects from her work in *Swan Lake*, *The Nutcracker*, and *Romeo and Juliet*. As Sandra Starr has pointed out, even though she was a living ballerina, as opposed to the dead ones he had previously focused on, Cornell’s interest in Toumanova centered on her roles in nineteenth-century ballets and much less on the modern works in which she danced for Balanchine.
Original Cornell construction of ten collages on a personal subject close to the artist's heart. With a splendid provenance, beginning with the subject of the construction, Tamara Toumanova herself. Then to the great Cornell collectors, Lindy and Edwin Bergman. Minor signs of wear to extremities of binder, a few leaves with edge wear.

PROVENANCE: Tamara Toumanova, who acquired the notebook as a gift from the artist, thence to the Bergman Collection, acquired in 1981; Private Collection.

Exhibited:

56. **Marcel DUCHAMP**  
*International DADA Exhibition 1916-1923.*

Large Poster printed in black and orange, designed by Duchamp.  

$ 9500.00

A fine copy of this extremely rare Duchamp poster, which was also the catalogue for the famous Dada exhibition at the Sidney Janis Gallery. In true Duchampian fashion, the catalogue was crumpled up as a wad of paper and “on exhibit” in a wastepaper basket in the gallery.

“A most difficult show since collectors were hesitant to risk invaluable loans, but Marcel’s frequent intercession smoothly resolved these problems; still it took a year of intensive work to assemble it, Marcel designed the setting, including a transparent ceiling -an inverted show case - covered with Dada manifestoes and posters. The gallery itself was subdivided by plexiglass walls creating an ambiguous atmosphere which, when the show was hung, resembled a huge Merz construction” (Sidney Janis, “A Recollection of the Dada Show, 1972,” in: *Marcel Duchamp*, The Museum of Modern Art, New York, and Philadelphia Museum of Art, 1973, p. 202).

The poster, mailed as a wad of paper, resulting in most copies being thrown away, contains printed texts by Hans Arp, Richard Huelsenbeck, Jaques-Henry Levesque and Tristan Tzara. Plus a printed list of the Dada artworks in the exhibition. The exhibition itself was assembled, catalogued and installed under Duchamp’s direction.

57. Marcel DUCHAMP
*Eau et Gaz à Tous les Étages.*


$75,000.00

A MINT copy of the deluxe edition of the first *catalogue raisonné* of the work of Marcel Duchamp, containing 208 detailed entries and an extensive bibliography. It comes in a box designed by the artist with a signed readymade mounted on the front cover, reading: "Eau et Gaz à Tous les Étages." This expression was a common part of real estate signage in early twentieth-century France, and it was a continuing theme in Duchamp's manuscript notes dating back to 1911. In its day the sign indicated a building with modern conveniences, thus setting it apart from nineteenth-century structures.

The *catalogue raisonné* itself, entitled: *Sur Marcel Duchamp* contains 122 plates and was compiled by Robert Lebel in co-operation with Duchamp, a collaboration which is well documented in a reprint of the catalogue made by the Centre Georges Pompidou in 1996.

The red cloth covered box bears a mounted *autoportrait de profil* of Duchamp, signed "Marcel Dechiravit." The box has two hinged panels of an acetate reproduction and a collotype reproduction, with the former depicting a scale-version of Duchamp's famous *The Bride Stripped Bare by her Bachelors, Even (the Large Glass)*, which was the inspiration for three of Duchamp's most important artist's books: *The Box* of 1914, *The Green Box* (1934), and *A l'Infinitif (The White Box*, 1967).

Number 86 of an edition of 137 copies, with the pochoir of the readymade initialed by Duchamp, the autoportrait, which is on pinkish paper, signed by Duchamp, and with the colophon signed by both Duchamp and Lebel.

58. **Andy WARHOL**  
*S&H Green Stamps.*

Offset lithographic poster invitation, unfolded 584 x 578 mm, professionally framed. Philadelphia: Institute of Contemporary Art, [1965].

$ 5000.00

The folded poster invitation to Andy Warhol's first museum show, October 8 - November 21, 1965 at the Institute of Contemporary Art in Philadelphia. An exceptionally fine example from an edition of ca. 300.

Feldman/Schellmann, II.9.
59. **Edward RUSCHA**  
*Every Building on the Sunset Strip.*

Accordian fold artist’s book illustrated in black & white. 8vo, bound in original wrappers preserved in the publisher’s silver slipcase and a new cloth box. 1966.

$7500.00

First Edition, first printing. Photomontage showing contiguously every building on both sides of the Sunset Strip in Los Angeles. Approximately 22 feet long when folded out to its full length. Ruscha identifies street numbers and the names of cross streets. The folded accordion paper of Ruscha’s “Sunset Strip” has an extra 2” flap of paper folded over behind the last page, therefore making this a true first edition. The final Jaguar building is pictured alone on this last half page. All other editions are cut evenly on the final page, including later printings that say “first edition” in front. Apparently the printer made an error in estimating the proper folding length of the printed paper the first time, but this was corrected in subsequent editions. A fine copy of this landmark publication.

60. Edward RUSCHA with Billy Al BENGSTON

*Business Cards.*

Unpaginated artist's book with 18 black-&-white illustrations. 8vo, bound in original wraps preserved in a new cloth box. 1968.

$3750.00

First edition, 1968. Signed by Ruscha and initialed by Billy Al Bengston. Photographs illustrating the concept of a "business card exchange." Scenes depicted include the collection of various business cards, their display, and a dinner celebrating this project. A polaroid is mounted on the front cover. A fine copy.

$17,500.00

A fine and complete copy of this legendary pop art box. The box contains editions by 19 artists, and also includes a softcover brochure. This copy includes the extremely rare Gormley multiple. The whole project was edited by Marian Goodman and is accompanied by a text by Lawrence Alloway. Artists involved: Mel Bochner, Christo, Jan Dibbets, Tom Gormley, Dan Graham, Douglas Huebler, Allan Kaprow, Michael Kirby, Joseph Kosuth, Sol LeWitt, Richard Long, Robert Morris, Bruce Nauman, Dennis Oppenheim, Robert Rauschenberg, Ed Ruscha, Robert Smithson, Bernar Venet, Andy Warhol. Multiple (Group).

Mel Bochner - Misunderstandings (A theory of photography)
Christo - Packed Tower, Spoleto
Jan Dibbets - perspective correction, 5 piles
Tom Gormley - Red File Cabinet (with lightbulb)
Dan Graham - Two Parallel Essays
Douglas Huebler - Location Piece #2, New York City & Seattle
Allan Kaprow - Pose, March 22, 1969 Continued 1970
Michael Kirby - Pont Neuf: the localization of a tetrahedron in space
Joseph Kosuth - Notebook on Water
Sol LeWitt - Schematic Drawing for Muybridge II, 1964
Richard Long - Rain Dance
Robert Morris - Continuous Project Altered Daily
Bruce Nauman - LAAIR
Dennis Oppenheim - Flower Arrangement for Bruce Nauman
Robert Rauschenberg - Revolver
Ed Ruscha - Babycakes
Robert Smithson - Torn Photograph from the 2nd Stop (Rubble)
Bernar Venet - Exploited Subjects
Andy Warhol - Portraits.
With text booklet by Lawrence Alloway.