

Catalogue 348



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Catalogue 348



50 Illustrated Books
Avant-Garde to
Contemporary

Ursus Rare Books
New York City

1. **Pierre BONNARD**

Parallèlement.

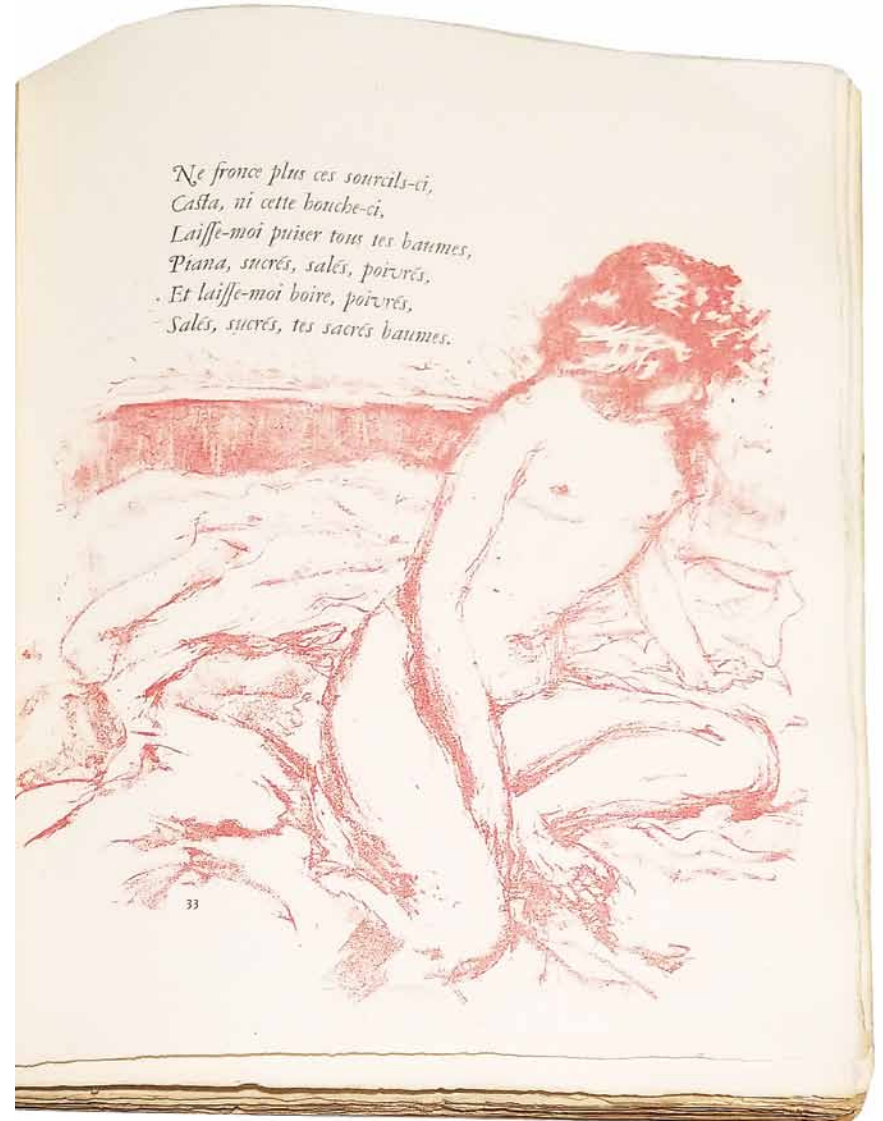
By Paul Verlaine. [6], 139, [3] pp. Illustrated with a lithographic frontispiece, wood-engraved title-vignette (repeated on front wrapper), 108 lithographs, and 8 wood-engravings cut by Tony Beltrand after Bonnard designs. Folio, 290 x 240 mm, in the original wrappers. Paris: Ambroise Vollard, 1900.

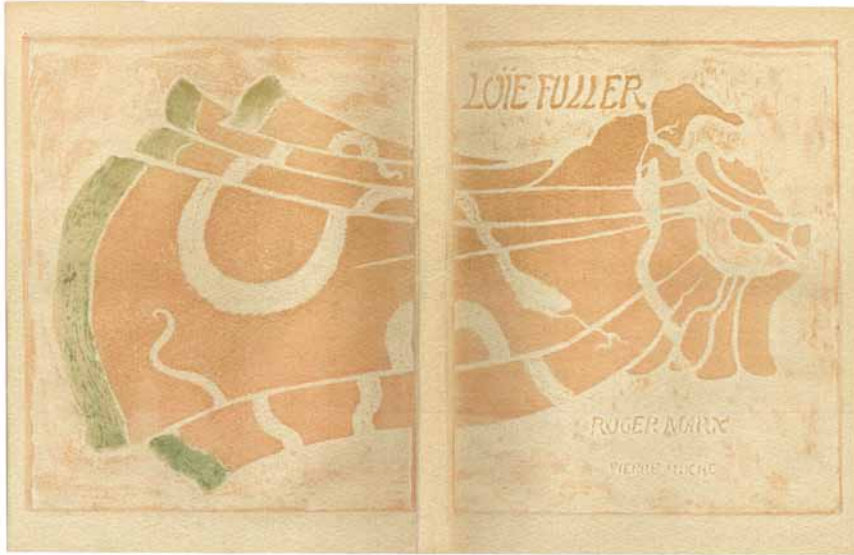
\$ 75,000.00

Superb copy in original unwashed condition with the extra Bonnard frontispiece. *Parallèlement* is the first great *livre de peintre* of the twentieth century, a Vollard creation which set the standard for innovative fusion of text and illustration. Bonnard's seductive rose-coloured lithographs drape across the pages of text, making *Parallèlement* a full collaboration of writer, artist, publisher, and printer. Use of color such as this was not attempted again for many years (*Arts of the French Book*, p. 29).

Limited to 200 copies, however this is 'J' of one of 21 lettered copies, so noted by Vollard in ink with his signature below the colophon, on Holland wove paper. There is some light spotting to a few pages, which is true in all copies of this work, but a superior copy with far less spotting than usual.

Arts of the French Book 6. *From Manet to Hockney* 17. *The Artist and the Book* 27. Rauch 21. (#165504)





2. Pierre ROCHE

La Loie Fuller.

Text by Roger Marx. 26 pp. With 17 colour relief engravings by Pierre Roche. Small folio, 265 x 200 mm, bound loose as issued in the original illustrated embossed wrappers and cardboard chemise. Preserved in an elaborate carved wooden slipcase. Evreux: Charles Hérissé, 1904.

\$ 15,000.00

One of the rarest and most beautiful books of the *Fin de Siecle*. Marx's *La Loie Fuller* is also one of the most curious books from the Art Nouveau period. Using a reproductive process unseen in book production, the illustrator Pierre Roche captured the fluid movement of Loie Fuller's robes swishing through the air via his new process of 'coloured relief engravings.' This is number 48 of an edition of 130 copies.

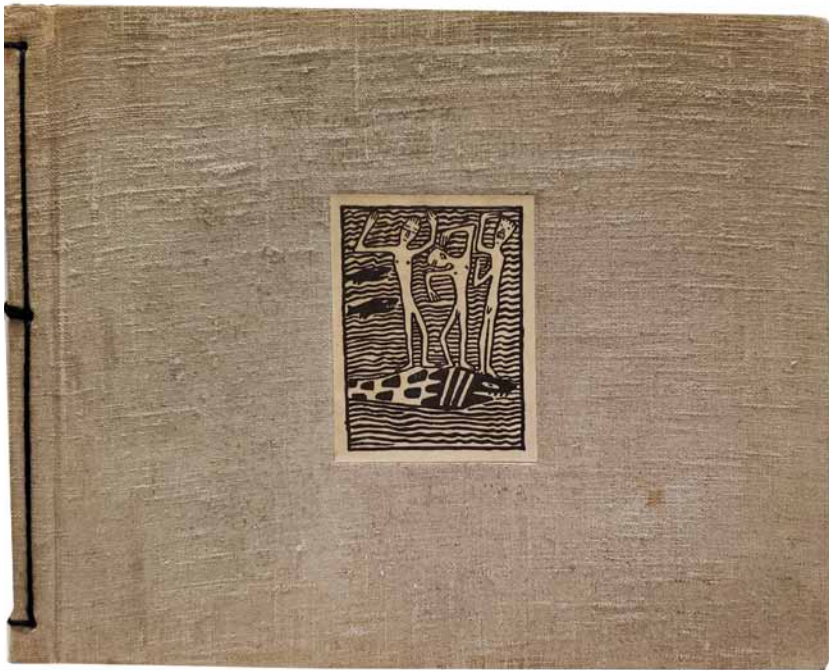
Loie Fuller (1862-1928), a burlesque dancer whose fame rested on her renowned "skirt dance," developed a unique form of choreography which emphasized the human body as transformed by artful manipulation of her silk dress, especially under coloured gas lighting. By 1892 Fuller was in Paris and performing with the Folies Bergeres. She was an immediate

sensation with audiences and critics. Stephane Mallarme, the leading poet of the Symbolist movement, dubbed her "La Loie." One reviewer described the effect as "unique, ethereal, delicious... she emerges from darkness, her airy evolutions now tinted blue and purple and crimson, and again the audience... insists upon seeing her pretty piquant face before they can believe that the lovely apparition is really a woman."

Pierre Roche (1855 -1922), French sculptor, made his first relief prints using a plaster mold, then adding colours to each print with a brush. He called these new forms of monotypes "Printed Watercolours." Subsequently, Roche developed what he called "gypsography," a graphic process that used a metallic mold in place of his original plaster molds, which proved too fragile for repeated printings. Some light scattered foxing, still a very nice copy. The book is rare in any condition, but especially so in the original wrappers and box.

Carteret IV, p. 345. (#164865)





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 original publisher's tan cloth with lithographic label, in a protective cloth box. Vienna: Wiener Werkstätte, 1908.

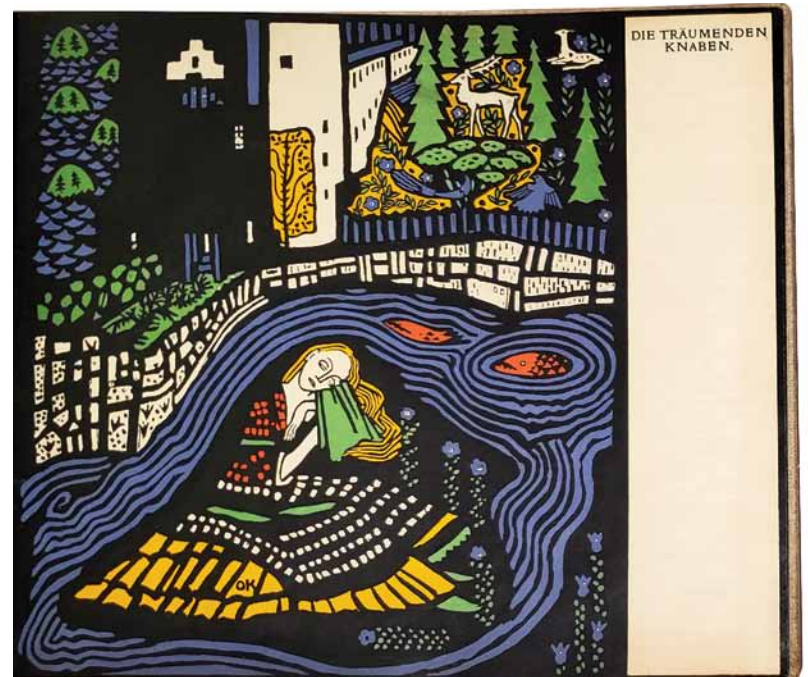
\$ 50,000.00

Earliest Issue of this remarkable illustrated book **in its original Wiener Werkstätte binding**. This was the first graphic work by the painter Oskar Kokoschka. Found here in a brilliant copy, *Die Träumenden Knaben* represents a major document of modern art, in part because Kokoschka's colour lithographs foreshadow the expressionist movement. 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.

"In works like his illustrated fable *Die Träumenden Knaben* ("The Dreaming Youths"), Kokoschka's stream-of-consciousness nursery-rhyme narrative style, and his quirky magic-garden vision -- in which schematic figuration and bluntly stylized organic form floated in uncertain fields of space -- seemed in direct communication with the uncorrupted resources of a child's imagination" (Varnedoe, *Vienna 1900* p. 94). The strong colours of his lithographs provide an exotic landscape to support Kokoschka's text. "This book, and Slevogt's *Sinbad*, Berlin, 1908, are the first important modern *livres de peintres* from east of the Rhine" (Garvey).

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. This is a fine copy, with wear to the fragile fabric of the binding, which seems always to be the case..

The Artist and the Book 147. *A Century of Artists Books* p. 107. *From Manet to Hockney* 24. Johnson, *Artists' Books in the Modern Era 1870-2000*, No. 24. (#168745)





6. **Kurt SCHWITTERS**

Die Kathedrale.

Text by Kurt Schwitters. Illustrated with 7 lithographs by Schwitters. 8vo., bound in original illustrated wrappers and label, preserved in half morocco sleeve and matching slipcase. Hannover: Paul Steegemann, 1920.

\$ 17,500.00

A superb copy of this rare, important and fragile Dada pamphlet, issued in an unspecified edition, issued as a special issue of Schwitters' periodical *Merz*. "The Kathedrale graphics are doubtless the finest, most original works produced by Schwitters at this time, and they deserve a place of honour in the history of modern graphics" (Schmalenbach).

The Artist and the Book 278. *A Century of Artists Books* 158. Schmalenbach, Kurt Schwitters. (#168624)



7. **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 with white leather label. Antwerp: Uitgave van het Sienjaal, 1921.

\$ 7500.00

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. 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.

Artists' Books in the Modern Era 1870-2000, No. 35. Andel 128. (#153307)



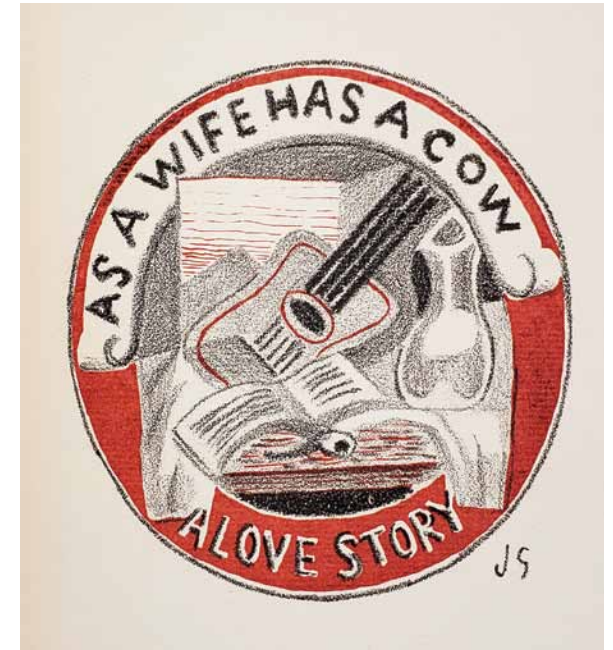
8. **Géo NAVEZ**

Miousic. Sept Poemes a l Louange de la Musique Baroque.

By Paul-Gustave Van Hecke. 46, [2] pp. Illustrated with 7 pochoir plates. Folio, 325 x 235 mm, bound in publisher's printed wrappers in a new red cloth folding box. Brussels: Editions Selection, 1921.
\$ 3850.00

This is one of 25 copies on Holland *hors commerce* and lettered O of a total 132 copies printed. Inscribed by the author to the secretary of the Comedie Française, Jean Valmy-Baisse.

A collection of 7 poems by the polymath Paul-Gustave Van Hecke (1887-1967), a Belgian poet and art patron, who was associated with the surrealists, especially Magritte, Ernst and Man Ray. The poems are accompanied by 7 striking hand-coloured pochoir plates by Géo Navez (1890-1975), a central figure in the artistic *avant-garde* in 1920's Belgium. Edges of the covers a little worn as true in most copies, overall a near fine copy. (#166301)



9. **Juan GRIS**

A Book Concluding With As A Wife Has A Cow.

By Gertrude Stein. [27] pp. Illustrated with 4 lithographs including one in colour. In original wrappers. In a recent half morocco folding box. Paris: Galerie Simon, 1926.
SOLD

Gertrude Stein's first work published in France, featuring four soft-toned and subtle lithographs by Juan Gris. The book represents one of the most celebrated relationships in twentieth-century art; additionally it links the publisher Kahnweiler, who was Gris's dealer and the owner of the Galerie Simon. Virtually all of Gris's graphic work appeared in the five books published by Kahnweiler. The final print in the book is the last one that Gris ever made (he died the next year). Copy number one of 90 copies out of a total 112. Signed by both the author and the artist. In mint condition.

Chapon, p. 285. Strachan, p. 54. Stein 82. (#167369)



10. **Albert HASSELWANDER**

Ein Anatomischer Totentanz.

27, [1] pp. Illustrated with 50 photographic plates. Small 4to., 220 x 175 mm, bound in original publisher's half vellum over brown boards. Munich: J.F. Bergmann, 1926.

\$ 8500.00

Only Edition, **an inscribed copy**, of this photographic anomaly, offering an "Anatomical Dance of Death," prepared for the use of artists, with a long preface on the illustrated history of the "Dance of Death" by Hasselwander. There are 25 photographic plates of dramatically positioned nudes, each one accompanied by 25 photographs on the facing plate capturing their skeletal "death" portrait, in mirror position. *Ein Anatomischer Totentanz*, prepared in collaboration with the painter Fritz Stell, is far closer to a photographic "Dance of Death" than a medical work on the musculo-skeletal system. In excellent condition. (#164781)



11. **Yves TANGUY**

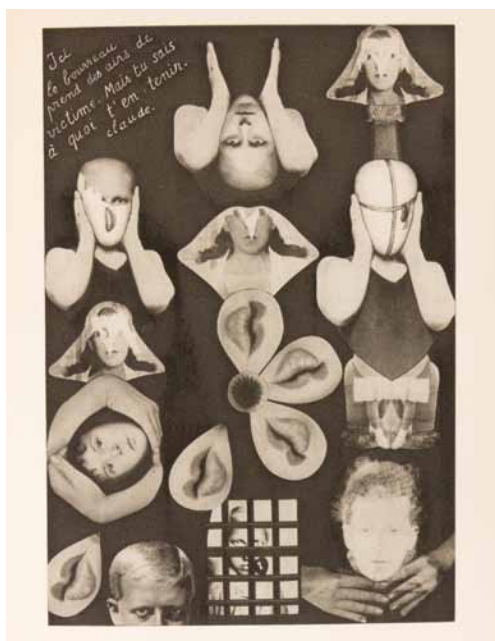
Dormir, Dormir, dans les Pierres.

By Benjamin Peret. Illustrated with three full-page plates and 10 vignette head- and tail-pieces. 8vo., 227 x 178 mm, bound in original illustrated wrappers, preserved in a new tan cloth folding box. Paris: Editions Surréalistes, 1927.

\$ 4850.00

In this copy Tanguy has added additional colouring by hand in gouache and water-colour to the front cover and the title page. 'The cover and illustrations of this first embellishment of a Surrealist text by the artist are reproductions of his drawings, which he has enhanced with white paint on the first copies. In the year this book was published the self-taught Tanguy introduced small biomorphic and pebble forms into the barren landscapes that characterized his compositions.' (Castleman). From the edition limited to 210 numbered copies, all signed by Tanguy and Péret on the justification, with this one of 175 copies on vergé. A fine, unopened copy.

From Manet to Hockney 80. Castleman 179. (#166306)



12. **Claude CAHUN**

Aveux Non Avenus.

With a preface by Pierre Mac Orlan. Illustrated with 10 heliographs executed by Moore after designs by Cahun. 8vo., bound in original publisher's wrappers. In a new cloth folding box. Paris: Éditions Du Carrefour, 1930.

SOLD

A SUPERB PRESENTATION COPY to Henry Gardet. A very good copy of this much sought-after book, 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. This copy with a lengthy and elaborate inscription from Cahun. Copy L of 25 review copies of a total edition of 525 copies. Spine professionally restored, still a nice clean copy.

Roth, *The Book of 101 Books* 62-63. (#166566)



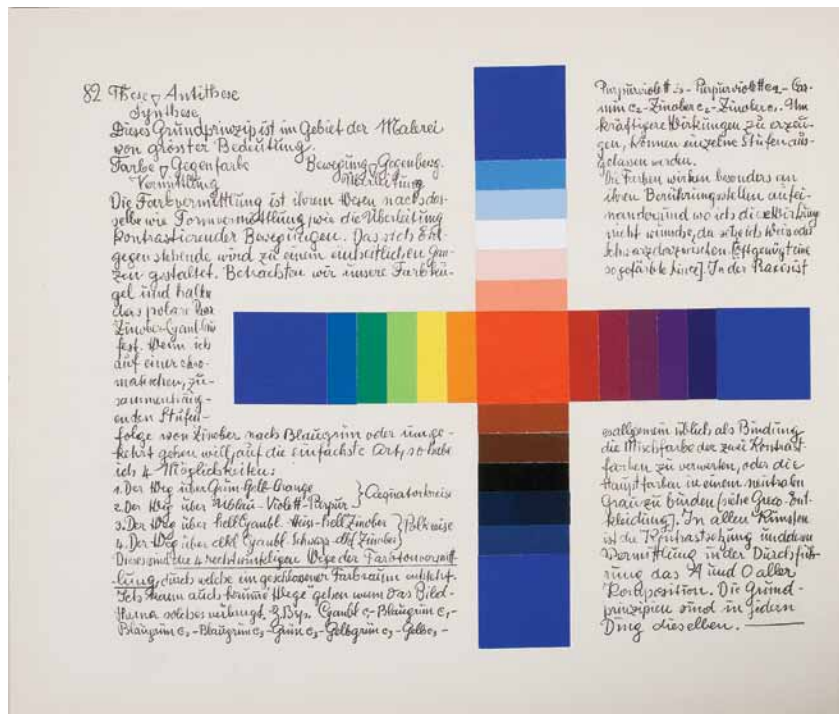
13. **Vilmos HUSZAR**

Bruynzeel's Fabrieken, Zaandam.

72 pp. Profusely illustrated with photomontages. Oblong 4to., bound in publisher's wrappers, in a new dark blue cloth folding box. Zaandam, Netherlands: [C. Bruynzeel & Zonen], 1930.

\$ 3500.00

A fine copy of Huszar's magnum opus as a book designer, and a book which prefigured the work of Piet Zwart, who produced most of Bruynzeel's catalogues. The work makes use of photomontage and colour typography to create a visually stunning work. Slight wear to spine, otherwise a fine copy. A rare book of which OCLC lists only 2 copies, one at CCA and the other in the Amsterdam Public Library. (#164776)



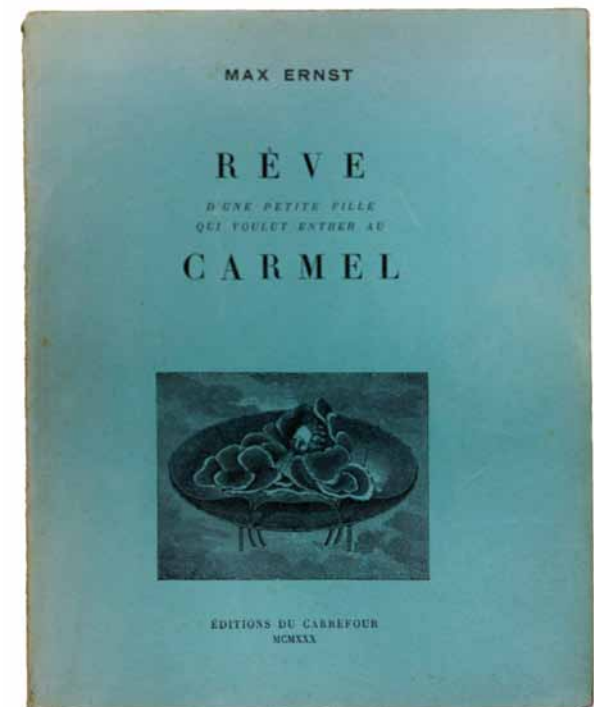
14. Johannes ITTEN

Tagebuch. Beiträge zu einem Kontrapunkt der Bildenden Kunst.

114 pp. Illustrated throughout by Itten, including several colour pochoir plates and numerous tipped-in photographs. Oblong folio, 390 x 525, bound in publisher's blue cloth and matching slipcase. Berlin: Verlag der Itten-Schule, 1930.

\$ 4750.00

A legendary rarity, of which the bulk of the edition was destroyed in the war. This is Itten's Bauhaus teaching manual, illustrating his teaching philosophy and expounding on his theories of colour, composition, form, etc. The text is lithographed from Itten's own handwriting and profusely illustrated with his designs. One of a total edition of 330. This is one of the surviving copies, which had remained in sheets, and was bound up and offered for sale in 1962. (#165159)



15. Max ERNST

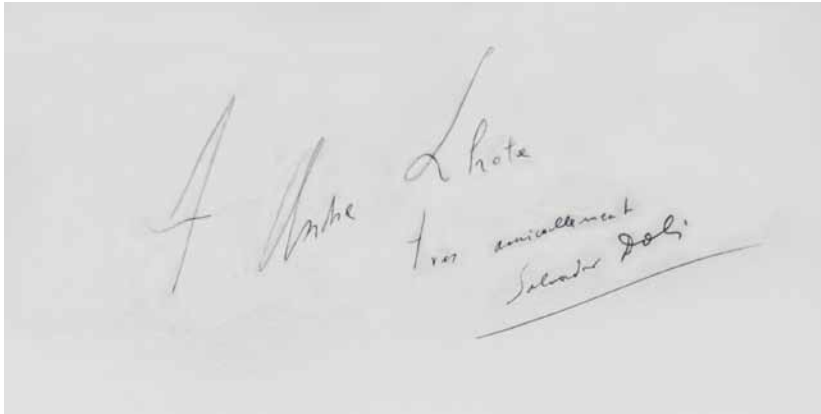
Rêve d'une Petite Fille qui voulut entrer au Carmel.

176 pp. Illustrated with reproductions of 79 collages by Max Ernst. 8vo., 265 x 200 mm, bound in original illustrated wrappers, in a new linen cloth folding box. 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. This is number 359 of the edition of 1000 copies on Velin. Most surviving copies have been bound, so to have a copy still in the original wrappers as issued is highly desirable. Spine lightly faded.

Spies, *Max Ernst Collages* 361-386. (#166300)



16. **Salvador DALÍ**
La Femme Visible.

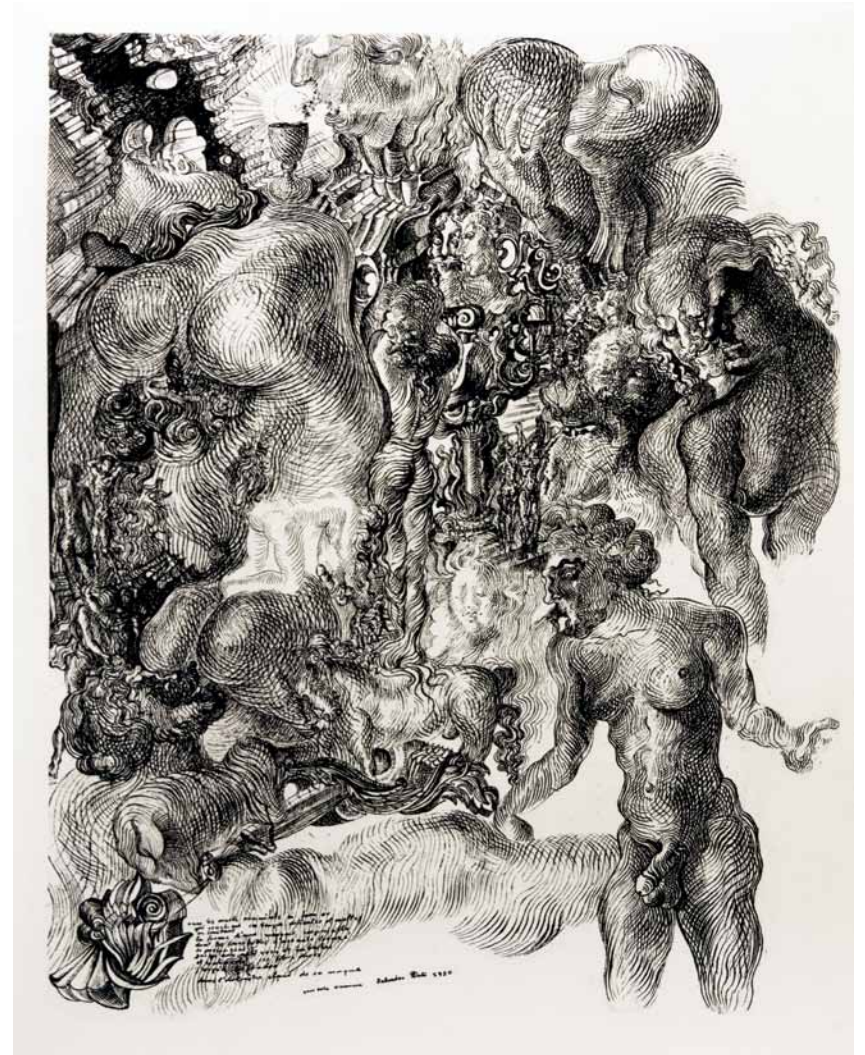
72, [6] pp. Illustrated with a heliogravure frontispiece by Salvador Dali plus photographic portrait of Gala and three architectural photographs plus three Dali reproductions. Small folio, 285 x 225 mm, bound in original aluminum paper wrappers covered by red tissue paper with title printed in black on the cover. In a new red cloth box. Paris: Editions Surrealistes, 1930.

SOLD

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.

Michler and Lopsinger, *Salvador Dali: Catalogue Raisonné of Etchings and Mixed-Media Prints, 1924 - 1980*. No.4. (#164368)





17. **Max ERNST**

Mr. Knife and Mrs. Fork.

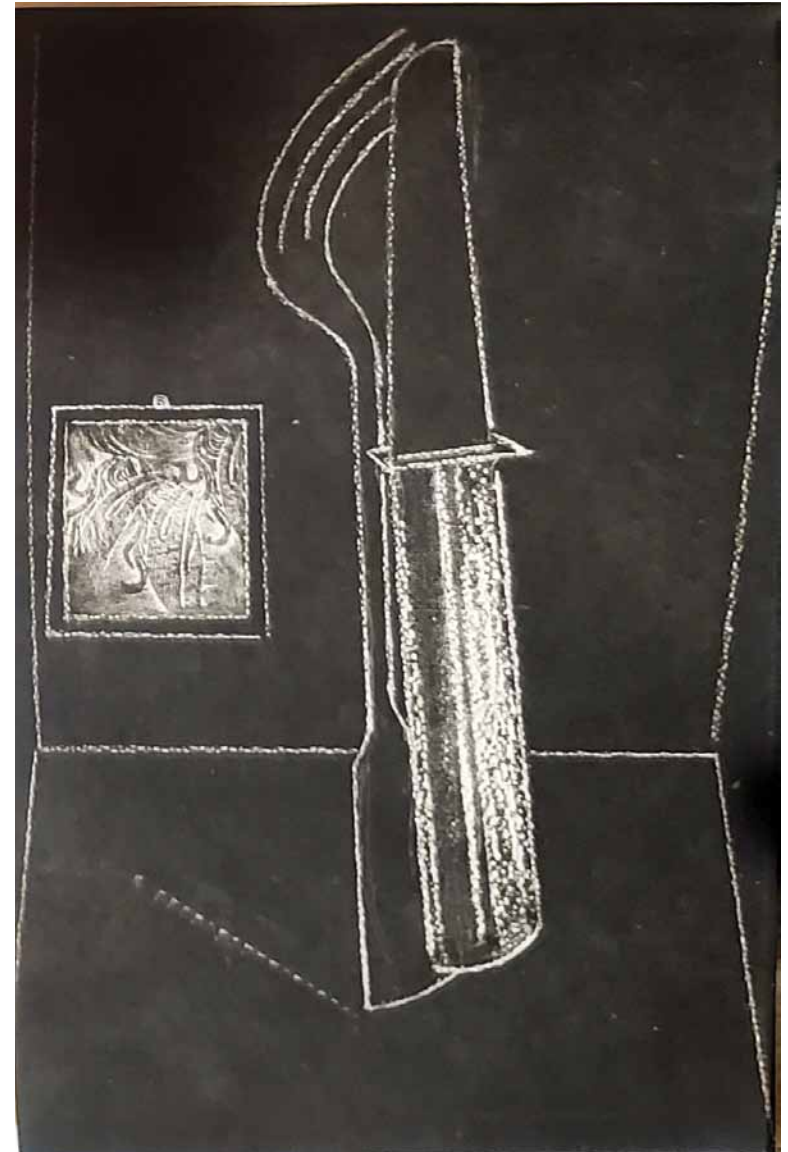
Text by René Crevel, translated by Kay Boyle. With 19 photograms of frottages by Max Ernst. 8vo., bound in the original full black cloth, elaborately gilt and embossed designed by Ernst on covers, in a sleeve and slipcase by Leroux. Paris: The Black Sun Press, 1931.

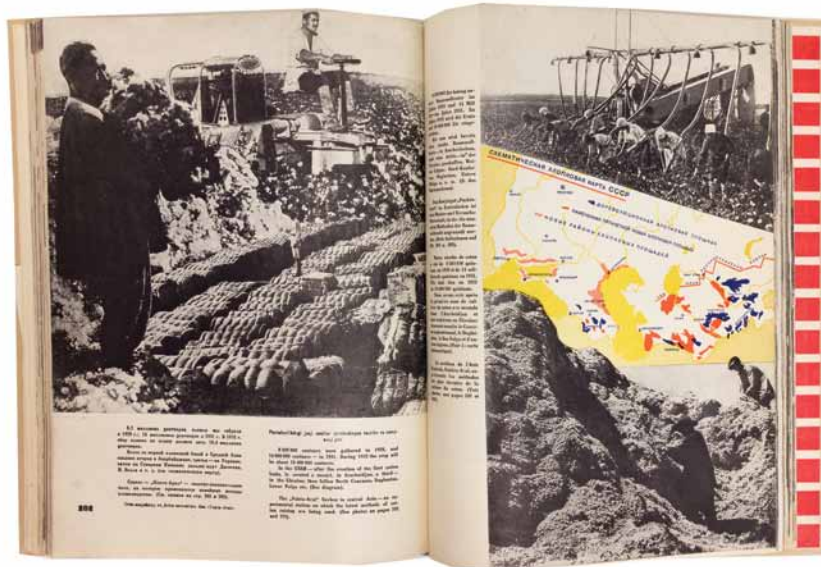
\$ 20,000.00

A celebrated and rare surrealist collaboration. This is one of 200 copies on "finest Bristol paper." The

nineteen photograms illustrating the book were produced from Max Ernst's frottages, created by rubbing translucent paper on top of a textured surface/image. Using this "impression" on the special paper, Ernst then shot light through the thin paper onto photosensitive paper underneath, creating a type of photographic negative. These were then reproduced in the form of negative photograms with the assistance of **Man Ray**. The resulting white lines and white designs set off against the pitch black background set the perfect surrealist stage for Ernst's powerful and unsettling imagery. A superb copy with the frontispiece **signed by Max Ernst**.

Rainwater, *Beyond Surrealism* 30. Roth, *The Book of 101 Books* 66-67. Spies & Leppien, *Max Ernst Das Graphische Werk* 13. Spies & Rewald, *Max Ernst A Retrospective*, Metropolitan Museum of Art, 2005, # 107. (#168623)





18. **EI LISSITZKY**

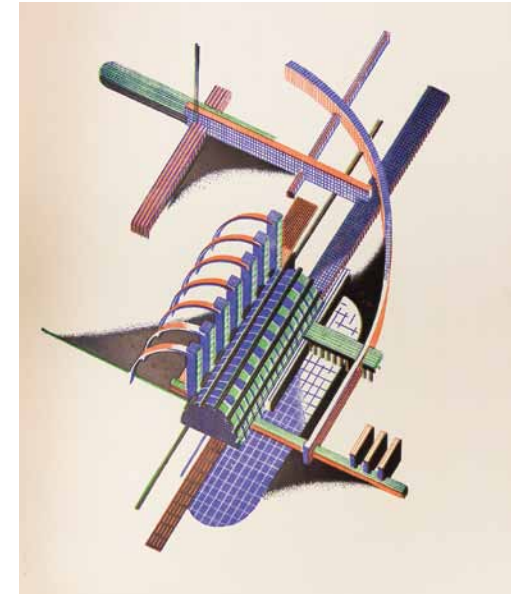
SSSR Stroit Sotzializm. [USSR Builds The Socialism].

xxvi, 282, [4] pp. Illustrated throughout with photographs. Folio, bound in publisher's cloth-backed boards, preserved in a new red cloth folding box. Moscow: Izoizis, 1933.

\$ 12,500.00

A spectacular example of Lissitzky's skill as a bookmaker, and one of the finest examples of the Soviet propaganda photobook. It was, in fact, his first propaganda album. This hymn to the Soviet state was assembled by Lissitzky making photomontages from the photographs of unidentified photographers. The endpapers reproduce the phrase "Workers of the World unite" in 32 languages. Despite the immense edition of 25,000 copies, few copies seem to have survived. An unusually fine copy.

Bibliotheca Wittrockiana, *Russian Book Art* 69. Parr, *The Photobook* Vol. 1, 155. Karasik and Heiting. *The Soviet Photobook* pp. 190-195. (#167434)



19. Iakov **CHERNYKOV**

Arkhitekturniie Fantazii [Architectural Fictions].

102 pp. Illustrated with numerous textual illustrations and 101 colour plates. Small folio, 300 x 200 mm, bound in original blue embossed cloth. Leningrad: "Meshdunarodnaja Kniga", 1933.

\$ 9750.00

First Edition of this landmark work of Soviet architectural fantasies, lavishly illustrated with dramatic designs of possible cities, factories, monumental buildings, and more. This is the best and most important publication by Chernykov, and one of the most exciting books on architecture issued in the twentieth century, "an amazing compendium of one hundred and one coloured inventions which still excite the imagination today... The verdict must surely be that Tchernykov's almost unlimited imagination for architectural forms provides a pattern book for modernist architecture, rather than a repertoire of viable designs" (Compton, *Russian Avant-Garde Books* 143-4). Binding with some minor professional restoration, overall in excellent condition.

Andel 301-302. (#166889)



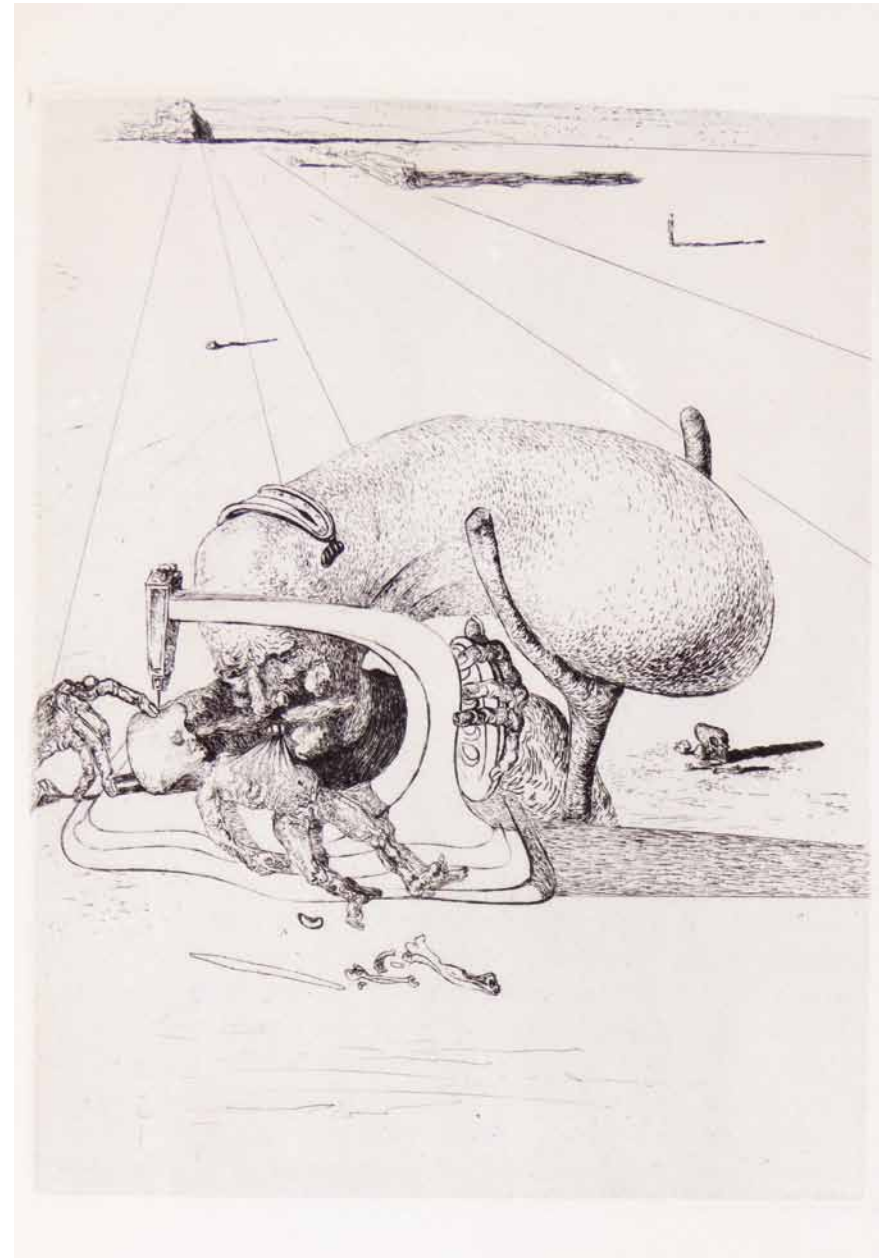
20. **Salvador DALÍ**
Les Chants de Maldoror.

By Comte de Lautréamont, (Isidore Ducasse). 208, [4] pp. Illustrated with 42 original etchings by Dalí, of which 30 are full page hors-texte plates, printed by Lacourière. Folio, 318 x 243 mm, bound in full dark blue morocco by Devauchelle, preserved in a matching slipcase. Paris: Albert Skira Editeur, 1934.

\$ 57,500.00

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, probably 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.

The Artist and the Book 67. *From Manet to Hockney* 99. *A Century of Artists Books* 94. (#163281)





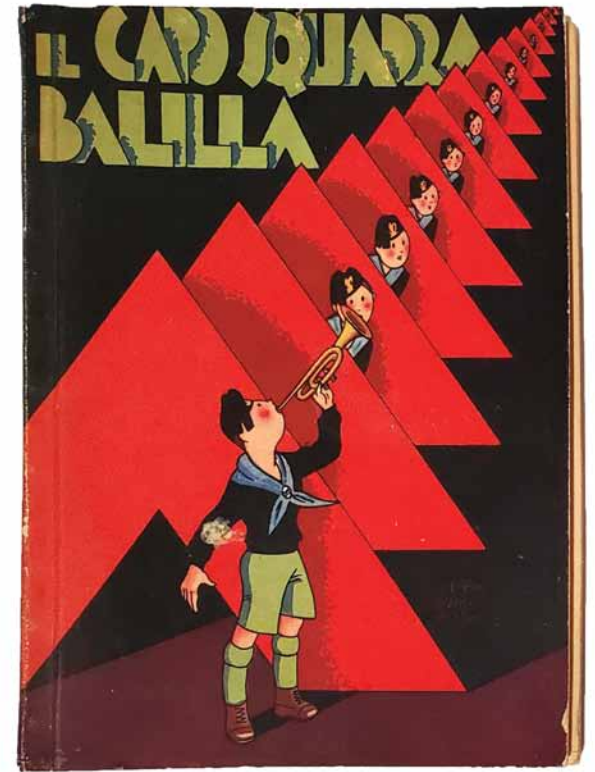
21. **Kurt SELIGMANN**

Les Vagabondages Héraldiques.

By Pierre Courthion. Unpaginated. Illustrated with 15 etchings by Kurt Seligmann. Large Folio, 500 x 380 mm, bound in the publisher's wrappers as issued. Paris: Éditions des Chroniques du Jour, 1934

SOLD

One of 105 copies, and signed by both the artist and the author in ink on the justification page. Seligmann's fascination with magic and the occult are on full display in the this series of Surreal etchings illustrating poetry by the Swiss art historian and critic, Pierre Courthion. Wear to the head and tail caps, otherwise a fine clean copy. (#168523)



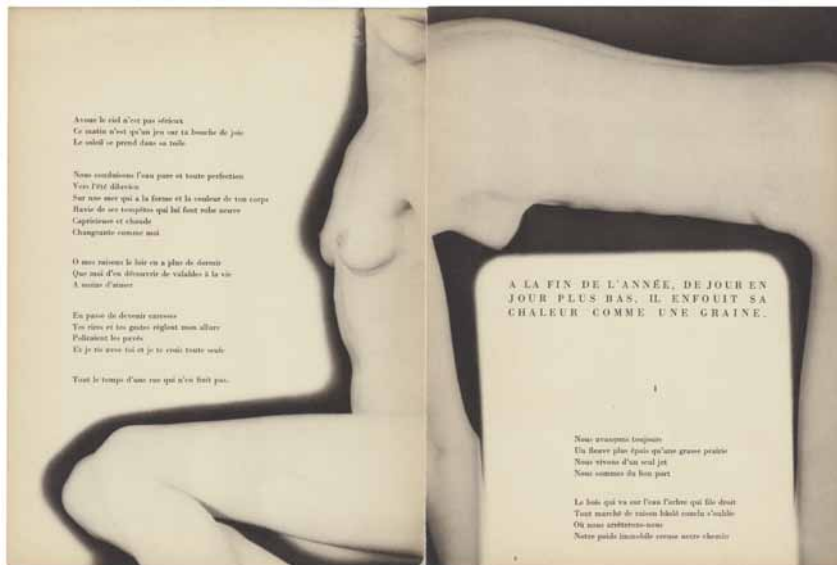
22. **Raoul VERDINI**

Il Capo Squadra Balilla.

96 pp. Illustrated throughout. 8vo., bound in original illustrated wrappers in a new cloth folding box. Roma anno XII [1934]. Milan: Pizi & Pizio, 1934.

\$ 3500.00

A small masterpiece of book illustration and of great rarity. As is typical of books produced under Mussolini, the subject matter is typical propaganda, in this case promoting the Italian equivalent of the Hitlerjugend. The artist, Raoul Verdini, is best known for his work as a comic book illustrator and his pioneering work in animated films. This is the third edition. OCLC lists only this edition, in one copy at the British Library. An immaculate copy. (# 168740).



23. MAN RAY

Facile.

With poetry by Paul Eluard. Illustrated with photographs by Man Ray. 8vo., 245 x 182 mm, bound in original printed wrappers in a new grey slipcase and chemise. Paris: Edition G.L.M., 1935.

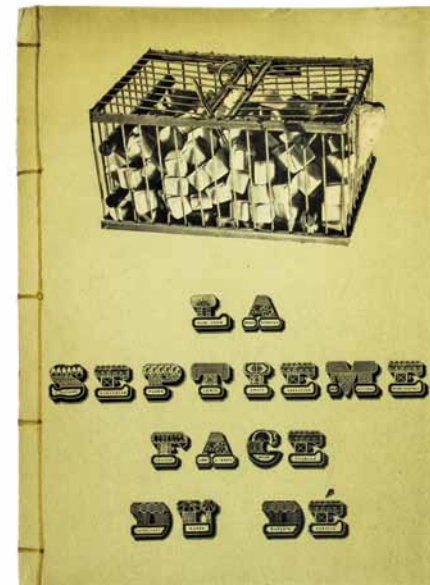
SOLD

One of Man Ray and Eluard's most successful collaborations. *Facile* is illustrated with Man Ray's sensuous nude photographs of Eluard's wife, Nusch. The "solarized" photographs have been creatively interwoven into the text, both printed on velin paper.

"A prolific creator of dadist and surrealist imagery, Man Ray was equally comfortable as a painter-sculptor or as a photographer. *Facile* is one of the most beautiful surrealist publications containing photography" (Johnson p. 184).

Ex-libris stamp on front fly-leaf 'RLB'. Some light toning, a near fine copy.

Roth, *The Book of 101 Books*, 86-87. Johnson, *Artist's Books in the Modern Era, 1870-2000*, No. 108. (#164848)



24. Georges HUGNET

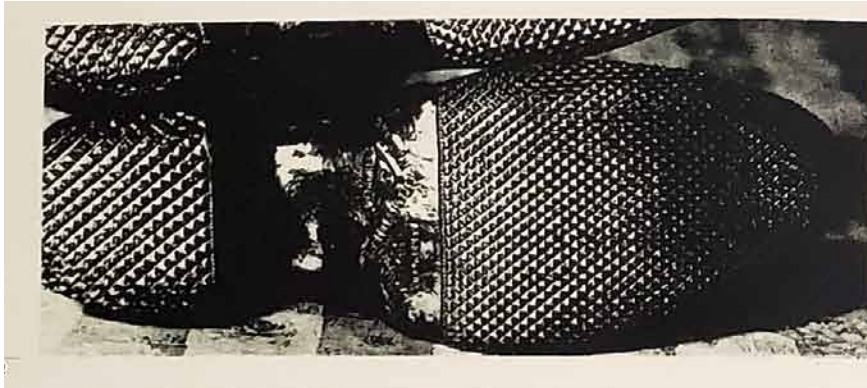
La Septieme Face du De.

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.

\$ 15,000.00

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 dés jamais n'abolira le hasard*, and which he has illustrated with a series of collages. Duchamp's cover combines a photograph by Man Ray of his readymade "Why Not Sneeze, Rose 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 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.

Schwarz, *The Complete Works of Marcel Duchamp*, No. 444. Roth, *The Book of 101 Books*, p. 92. (#158548)



ВЫПУСК РЕЗИНОВОЙ ОБУВИ (В МИЛЛИОНАХ ПАР)



КАЖДЫЙ ЗНАК ОБОЗНАЧАЕТ 10 МИЛЛИОНОВ ПАР ОБУВИ (ОКРУГЛЕННО)

25. IZOSTAT

Sotsialisticheskoye stroitel'stvo Soyuza Sovetskikh Sotsialisticheskikh Respublik.

Edited by Ivan Kraval & Alexander D. Berezin. 220 pp plus 36 unpaginated charts and photographic plates for a total of 256 pages. Profusiously illustrated throughout with photographs, photomontages, maps, charts and isotype diagrams. Large 4to., 360 x 335 mm, bound in publisher's grey cloth. Preserved in a new grey cloth folding box. Moscow: IZOSTAT, 1936.

SOLD

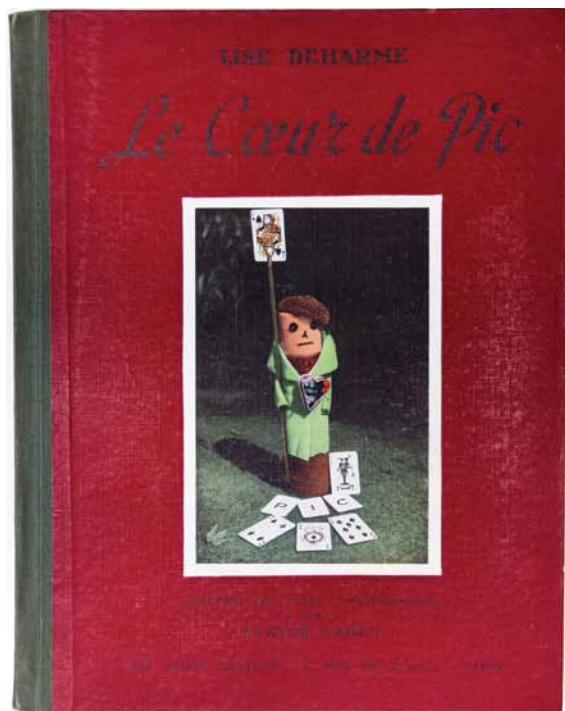
First Edition. One of the major publications from the IZOSTAT publishing house, this substantial album combines the language of diagrams with dynamic, large-scale photo montage and stylized graphic art. The artists include Mechislav Dobrovosky, Piotr Karachentsev, I.G. Sherman, Dmitry Moor, N.N. Kurganov and Govorkov.

'The publication is striking for the volume and quality of the printing work.' (Karsik, *The Soviet Photobook 1920-1941*). As with similar publications, the grandiosity presented hardly reflected the reality of the Soviet Union in the 1930s.

Although the print run claims 6000 copies, the book is rare with Worldcat locating 1 copy in the US at the University of Chicago and just 2 others worldwide. The binding with some professional restoration, but overall an unusually nice copy.

Karsik, *The Soviet Photobook 1920-1941*, 246. (#168558)





26. **Claude CAHUN**

Le Cœur de Pic.

By Lise DeHarme. With a preface by Paul Eluard. Unpaginated. Illustrated with 20 photographs by Claude Cahun. Small folio, 270 x 200 mm, bound in publisher's grey cloth over red boards with colour photographs on front and back cover by Cahun, preserved in a new maroon cloth folding box. Paris: Jose Corti, 1937.

SOLD

A superb copy of the rare first edition of this much sought-after "children's" book by the surrealist Claude Cahun, with a presentation from DeHarme to George Duvau on the front fly-leaf. Cahun (Lucy Schwob), the celebrated poet, writer and photographer is one of the most mysterious figures of the Surrealist movement, incorporating many self-portraits in her montages which are imbued with a keen sense of the absurd. (#166567)



27. **Joan MIRÓ**

"Aidez l'Espagne."

Pochoir print in *Cahiers D'Art*, Year 12, No. 4-5. Edited by Christian Zervos. Illustrated throughout. Folio, 320 x 250 mm, bound in original printed wrappers, preserved in a new red cloth folding box. Paris: Cahiers D'Art, 1937.

\$ 7500.00

A fine copy of Miró's celebrated Civil War print, contained in an issue of *Cahiers D'Art* primarily devoted to Picasso's masterpiece *Guernica*, which had been displayed at the Paris World's Fair earlier in the year. Covers a bit worn, but the print in pristine condition.

Cramer, *Joan Miró: The Illustrated Books*, no. IV. (#168839)



28. **Fortunato DEPERO**

I Dopolavoro Aziendali in Italia.

1410 pp. Illustrated with 96 colour plates and 1 folding map and photomontages throughout. Small folio, 296 x 274, bound in publisher's blue cloth stamped in gilt. Novara: Istituto Geografico De Agostini, 1938.

\$ 27,500.00

A fine copy of a virtually unknown work. Fortunato Depero (1892 - 1960) was commissioned to produce a series of illustrations for *I Dopolavoro Aziendali in Italia*, conceived as a five-volume set published in five languages, on the occasion of the 1938 Third International World Congress of Leisure Time and Recreation (*III^o Congresso Mondiale del Dopolavoro*), which convened first in Hamburg before moving to Rome. Depero produced 96 images for the book, each representing a different Italian region and bearing a motto by Mussolini.

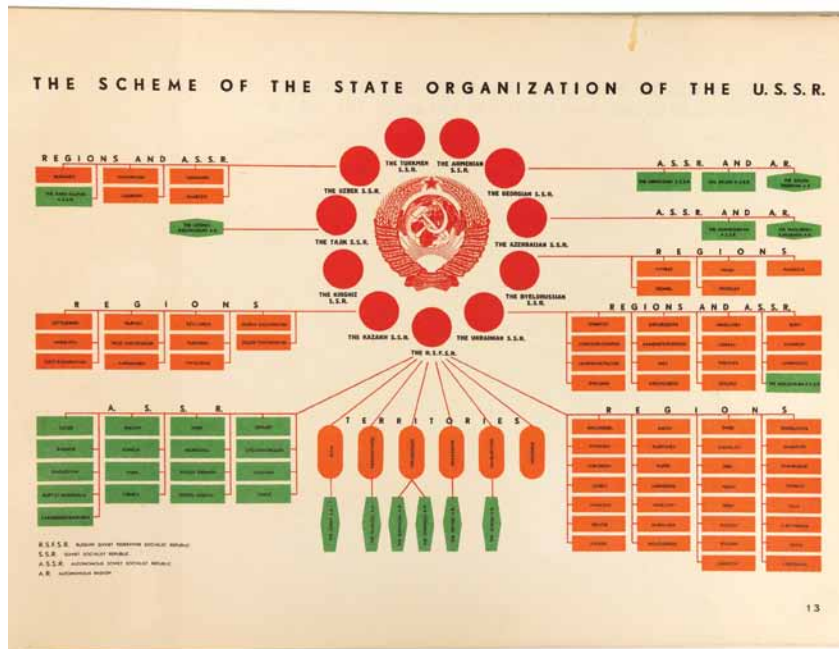
The book is a massive overview of the state of Italy under Mussolini in 1938, with surveys of various industries, activities and places, all illustrated with photographs with frequent use of photomontage and dynamic layout. Very similar to the Russian propaganda works of the same period such as *USSR in Construction*. When combined with Depero's plates the result is a truly splendid book, and one of the true monuments of the art of the book as propaganda.

The front free endpaper bears the stamp of Senatore Borletti, an important figure in fascist Italy, and the number 156, presumably a limitation number. Occasional insignificant wear due to the massive size of the book, but generally in immaculate condition.

I Dopolavoro Aziendali in Italia is rare and OCLC lists only Yale, LC and UMass Amherst in the US. (#168790)

(See cover image)





29. EL LISSITZKY

USSR. An Album Illustrating the State Organization and National Economy of the U.S.S.R.

Edited by Ivan V. Sautin and Ivan P. Ivanitsky. 150 pp. Profusely illustrated. Oblong 4to., bound in original flexible boards, in a recent cloth box. [Moscow: 1939].

SOLD

A fine copy of this rare and little known spectacular example of Lissitzky's brilliance as a book designer, which was published for distribution at the 1939 World's fair. It is hard to imagine a more dramatic juxtaposition than the vivid contrast between the dry Soviet statistics on such subjects as sanatoriums and rest homes, and Lissitzky's dramatically imaginative graphics. Binding slightly soiled, but nevertheless a fine copy.

Karasik and Heiting., *The Soviet Photobook 1920-1940*, p 258-259. (#167353)

30. Joseph CORNELL

A Collection of early Pieces of Cornell Ephemera.

New York and Beverly Hills: 1939-1967.

\$ 2500.00

Exhibition of Objects by Joseph Cornell. New York: Julian Levy Gallery, 1939.

Objects by Joseph Cornell. New York: Art of this Century, Dec. 1942.

From the Dawn of Diamonds

Created by Joseph Cornell. New York: Park Lane Hotel, 1946.

Portraits of women; Constructions and Arrangements by Joseph Cornell. New York, Hugo Gallery, Dec. 1946.

Joseph Cornell: Objects. Beverly Hills: Copley Galleries, Sept. 1948.

Aviary by Joseph Cornell. New York: Egan Gallery, Dec. 1949.

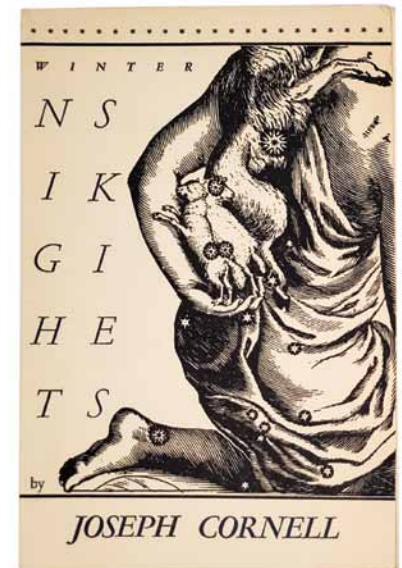
Night Songs and other New Work-1950 by Joseph Cornell. New York: Egan Gallery, Dec. 1950.

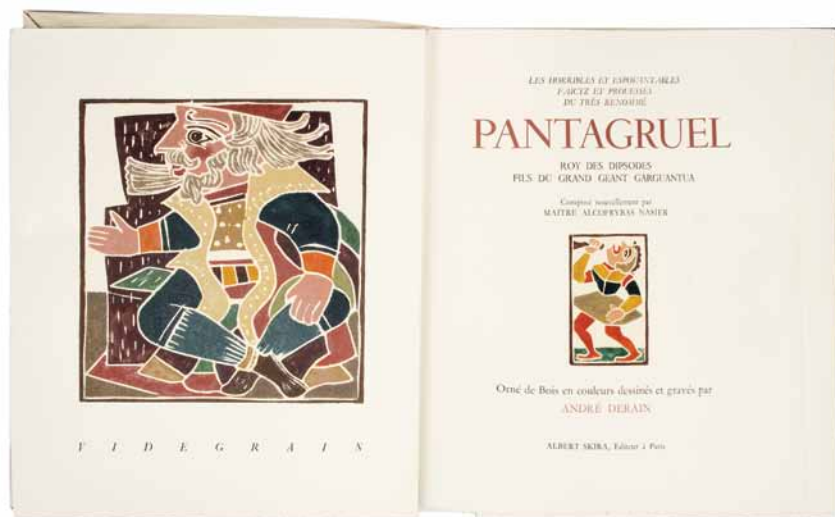
Winter Night Skies by Joseph Cornell. New York: Stable Gallery, Dec. 1955.

Joseph Cornell-Selected Works. New York: Stable Gallery, Dec. 1957.

Joseph Cornell Collages. New York: Robert Schoelkopf Gallery, April-May, 1966.

Les Ballets de Paris. La Lanterne Magique du Ballet Romantique of Joseph Cornell. New York: Hugo Gallery, ND. (#168821)





31. **André DERAÏN**

Les Horribles et Espouvantables Faictz et Prouesses du Très Renommé Pantagruel, Roy des Dipsodes, fils du Grand Géant Gargantua

Text by Francois Rabelais. [2], 187, [11] pp. Illustrated with a total of 179 unsigned woodcuts printed in colour, including: 39 full-page colour woodcuts, 89 smaller colour woodcuts, 34 colour-printed initials, and 17 colour-printed decorative ornaments. Folio, 350 x 280 mm, bound loose as issued in the original wrappers with title-label on front cover, preserved in morocco-backed chemise and matching slipcase. Paris: Albert Skira, 1943.

SOLD

Derain's *Pantagruel* is considered to be one the landmarks of modern book illustration. It was a remarkable publishing event, being created and produced in Paris in the middle of the Second World War.

Inspired by Medieval playing cards, Derain spent two years working on the 179 woodcuts for this book. Instead of using separate blocks for individual colours, each woodcut was printed from a single block with all colours applied *à la poupée*. As is

also true with Matisse's *Jazz*, that process resulted in each pull of each woodcut being akin to a monotype, offering a unique impression of the image.

The original *Pantagruel* by Rabelais was published around 1532. It was so full of vulgarities, scatological humor, and irreverent behavior, that it was immediately condemned by the church and deemed obscene by the Sorbonne, guaranteeing the book's enduring popularity!

"As the initiator of Fauve painting, which stunned the world at the Salon d'Automne of 1905, Derain stood shoulder to shoulder with Henri Matisse (1869-1954)... Derain also created designs for opera, theater, and ballet; most notably Diaghilev's *Le Boutique fantasque* (1919). During World War II, when the Germans invaded France, Derain's home was requisitioned and his preliminary blocks for *Pantagruel* were locked away for several years. Ultimately, he was allowed back into the house and somehow able to import the enormous amount of paper needed to print nearly 3000 pages for the edition of 275 copies" (Julie L. Mellby "Graphic Arts, Exhibitions, acquisitions, and other highlights from the Graphic Arts Collection, Princeton University Library" online).

The coloured illustrations were printed by Lacouriere, the great French craftsman best known for his work with copper plates. This copy is limited to 275. The colophon signed by Derain.

The Artist and the Book 81. *From Manet to Hockney* 111. Skira 91. Rauch 38. Garvey & Wick, *The Arts of the French Book 1900-1965*, 27. Logan 118. (#148967)



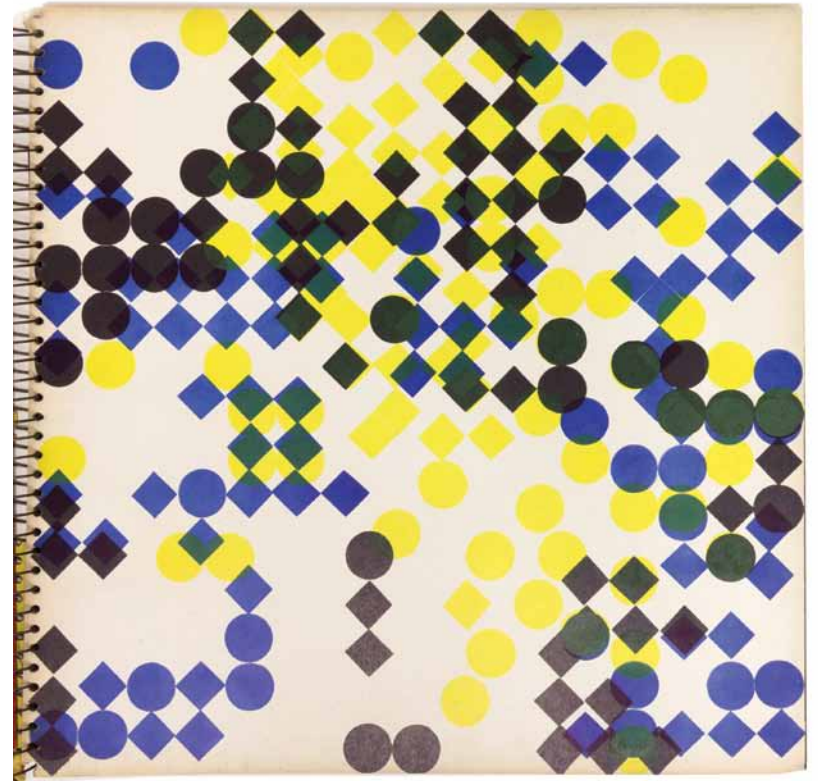
32. **Dieter ROTH**

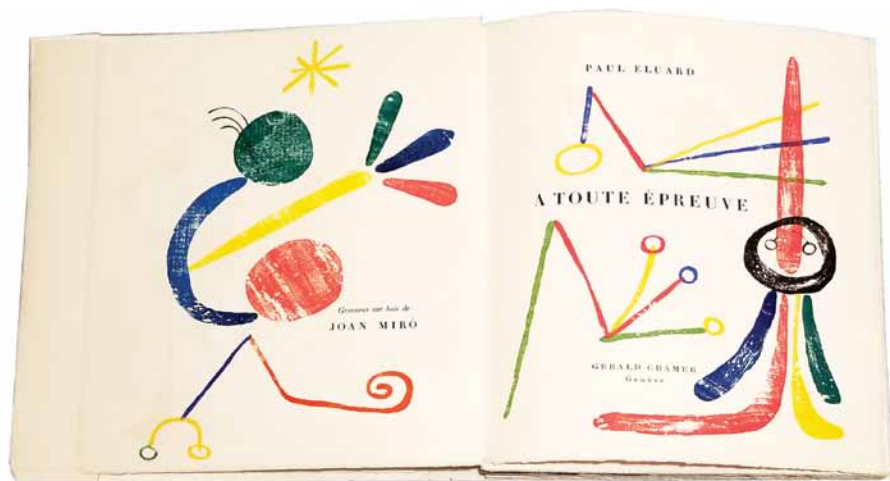
Kinderbuch.

28 pp. With colour illustrations throughout. 4to., 320 x 320 mm, in publisher's ring-bound illustrated boards, in a new cloth folding box. Reykjavik, Iceland: Forlag Ed, 1957
\$ 15,000.00

Dieter Roth's first book, *Kinderbuch* [*Children's Book*], which he designed himself, was initially produced as a unique work, made in 1954 for the German dramatist and concrete poet Claus Bremer's son. Bremer returned the book to the artist and suggested that Roth try to have it published. Some minor wear, but generally a fine copy of this outstanding rarity. From the Library of Walter Bareiss with his bookplate by Georg Baselitz (signed).

This is one of 75 unsigned copies. There were also 25 signed copies with cut-outs. Not listed on OCLC. (#167932)





33. Joan MIRÓ *À Toute Épreuve.*

By Paul Eluard. 46 ff. Illustrated with 79 woodcuts by Miró printed in colour. 4to., 320 x 250 mm, loose as issued in original colour printed wrappers illustrated by Joan Miró. In original chemise and bamboo slipcase. Preserved in a new red cloth folding box. Geneva: Gérauld Cramer, 1958. PLUS:

_____. Two Original Woodblocks for the Printed Edition, **carved by Miró himself**. One large woodblock for a double-page spread, 495 x 320 mm. (Dupin 233) and one small woodblock for small ornament 51 x 30 mm. (Dupin 171). Preserved in yellow morocco box with red leather title label. [Paris: Cramer, 1958].
\$ 95,000.00

A unique copy of a monument of twentieth-century book illustration, and THE high watermark of Miró's career as a book-illustrator. **This copy accompanied by two of the woodblocks used in the making of the book, which is itself an original Miró sculptural object.** "One of the most triumphant feats of book illustration in our century" (Soby). Limited to 80 copies of the regular issue, from a edition of 130 copies.

For this edition Miró cut 233 woodcuts with the collaboration of Enric Tormo; together these men spent eleven years on the project. Miró used planks of wood, plastic wood, wire, old wood engravings, and bark paper to achieve the exuberant embellishments that practically dance on the pages of this perfectly produced book. These famous prints were prepared and printed by Jacques Frélaut at the Atelier Lacourière in Paris. "I am completely absorbed by the damn book. I hope to create something sensational, the most important achievement in engraving since Gauguin" (Miró in a letter to the publisher Cramer, April 1948).

"*À Toute Épreuve* is a compendium of so many of the formal and iconographic ideas that Miró explored throughout his career, and in many ways even represents a culmination of his aesthetic goals" (Braziller, in preface to 1984 edition of *À Toute Épreuve*). "A brilliance of invention and a vitality of form and color sweep through the pages of this most distinguished example of Surrealist book production" (Garvey). Fine copy of "**one of the most original and beautiful books of the century**" (Castleman).

The Artist and the Book 209. Soby, *Joan Miró* 29 and pp. 135-139. *A Century of Artists Books* 34 & 101. *From Manet to Hockney* 121. Dupin, *Miró Engravings* I, 161-234. Cramer, *Joan Miró, The Illustrated Books: Catalogue Raisonné* 49. *Artists' Books in the Modern Era* 139. (#167302)



34. Marcel DUCHAMP

Eau et Gaz à Tous les Étages.

Accompanied by a self-portrait of Duchamp signed "Marcel Dechiravit," with a hand-coloured engraving of "Grand Verre," an original pochoir frontispiece, and a pochoir of the readymade "Eau et Gaz à Tous les Étages" signed by Duchamp. Folio, 330 x 245 mm, bound loose as issued, in the publisher's cloth bound box, in a new cloth folding box. Paris: Trianon Press, 1959.

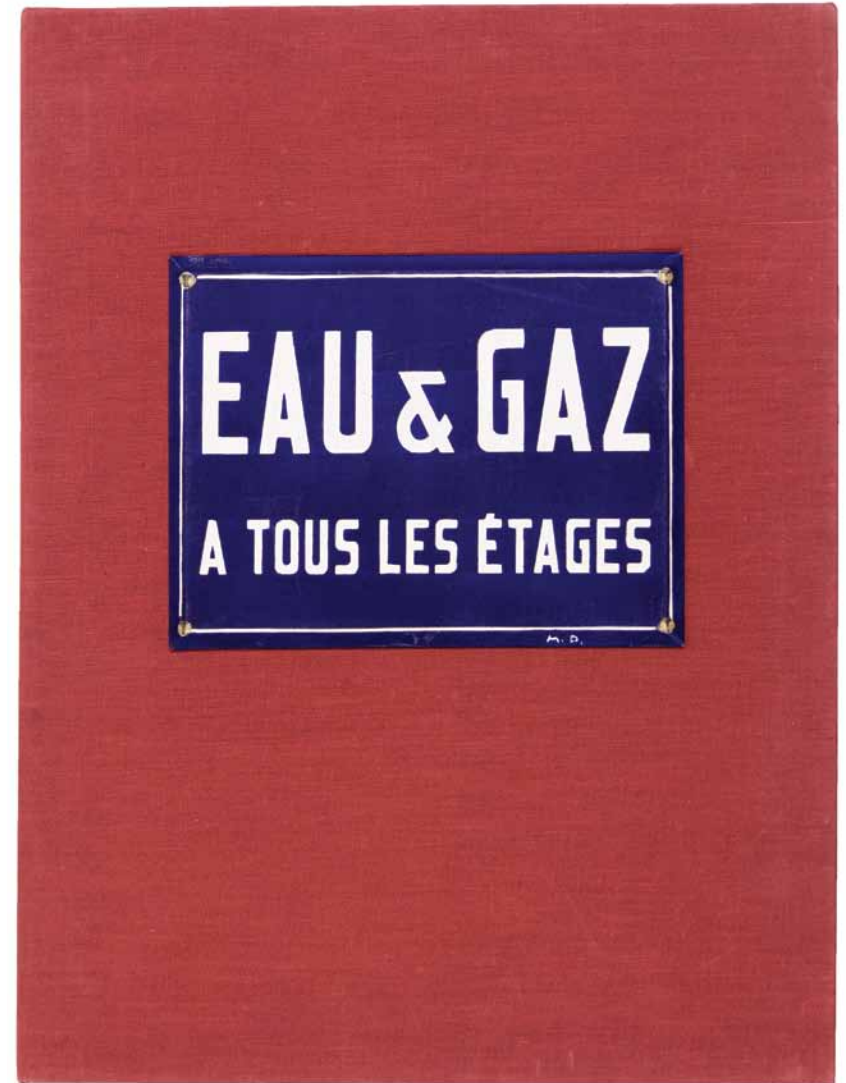
\$ 75,000.00

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'Infinif (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.



Schwarz, *The Complete Works of Marcel Duchamp*, No. 563.
Johnson, *Artists' Books in the Modern Era, 1870-2000*, No. 136.
Duchamp. *Exposició organitzada per la Fundació Joan Miró*, No. 60.



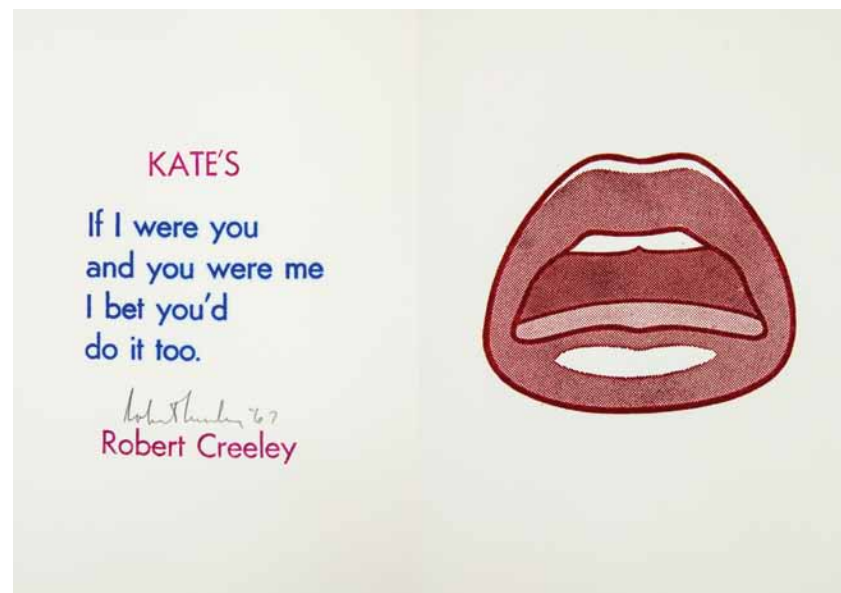
35. **Alexander ZHITOMIRSKY**

Five political photomontage pamphlets designed by A. Zhitomirsky.

8vo. Original wrappers, in a new cloth folding box. Moscow: Gos. izdat. politicheskoi literatury, 1962.

\$ 4750.00

A complete set of these rare pamphlets with their dramatic covers designed by Alexander Zhitomirsky. Zhitomirsky who somehow managed to survive from 1907 to 1903 was the Russian Heartfield. Zhitomirsky's montages and collages would come to form a significant part of Soviet mass culture in the 1950s and 1960s, and his work during World War II is now considered pivotal in the development of the art of political propaganda, alongside the work of German artist John Heartfield and fellow Russian artists Aleksandr Rodchenko, El Lissitzky, and Gustav Klutis. His work was so effective that Joseph Goebbels, Minister of Propaganda in Nazi Germany and himself one of the masters of wartime propaganda, is said to have placed him on the Third Reich's list of "most wanted" enemies with the order "to find and to hang." (#168818)



36. **POP ART**

Stamped Indelibly.

Edited by William Katz. With fifteen rubber-stamp prints by various artists including Robert Creeley, Allen Ginsberg, Robert Indiana, Andy Warhol, and Tom Wesselmann among others. 4to., bound in original linen. New York: Indianakatz, 1967.

\$ 12,500.00

William Katz wanted to create a book using as modest and simple a technique as possible. He asked his Pop artist writer friends to design commercially made rubber stamps which he then hand printed to create this book. The book consists of a title-page and 15 rubber-stamped images printed in color and black-and-white. Each print is signed and dated by the artist except for the prints by Grooms, Koch, and Warhol which are signed in rubber stamps. One of 225 copies signed by William Katz on the colophon page. An immaculate copy of what is now a very scarce book.

Printed Art: A View of Two Decades 19. *Books as Art* 90. *The American Livre de Peintre* 51. (#160009)

37. **Jim DINE**

The Picture of Dorian Gray. A Working Script for the Stage from a Novel by Oscar Wilde.

Illustrated with 12 full-page coloured lithographs, a full-page coloured title, and hundreds of textual illustrations, notes and marginalia by Dine throughout. PLUS: **an additional suite** of six lithographs and four etchings, **all signed by Jim Dine**. Folio, 445 x 305 mm, bound by Rudolph Rieser in deluxe red calf, screenprinted with snakeskin patterns on all surfaces, the suite of ten additional plates in a separate chemise, the whole enclosed in an elaborate velvet-lined box revealing a large sculpted-leather heart “dripping blood” (after a design by Dine), in a new red cloth box. London: Petersburg Press, 1968.

SOLD

One of the few genuine “artist’s books” completely designed and illustrated by Dine, and the first book issued by the Petersburg Press. Published in three limited editions: A (200 copies, with six lithographs), B (200 copies, with four etchings), and C (100 copies, with *both* the lithographs and the etchings).

This copy belongs to Edition C, one of 100 copies “bound in leather” with the extra suite of 10 ten prints signed by Dine, six lithographs and four etchings.

The text is a lithographic reproduction of a working typescript of Dine’s stage version of Wilde’s great novel; it contains numerous MS corrections, line drawings, and notes on the text by Dine. The play was never staged but Dine’s drawings for the costumes and his typescript were preserved and used to create this compelling book published by the Petersburg Press.

The colour lithographs and etchings were prepared on zinc and aluminium plates by the artist. They were subsequently printed by Atelier Desjobert & Atelier Leblanc, Paris. It represents one of Dine’s most successful illustrated books.

A Century of Artist’s Books, p. 71. *From Manet to Hockney* 142. (#154430)





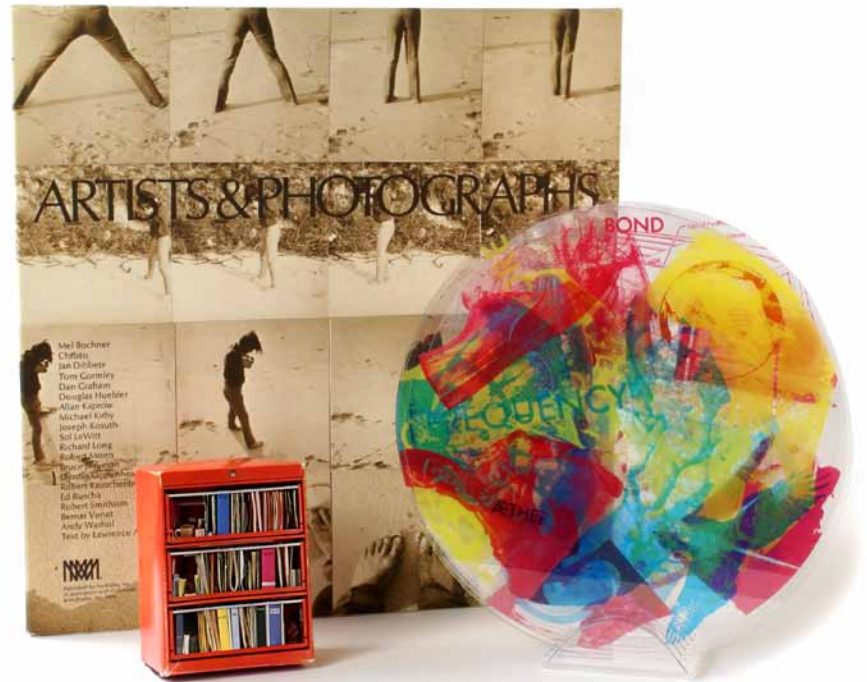
38. **Renee SASSON**

Esmaltes.

With text by Walmir Ayala. Containing six different enameled pieces by Sasson, each on a linen mount signed and numbered on the verso by the artist, with a small paper pamphlet containing Ayala's poem. 4to., 215 x 215 mm, housed in publisher's linen chemise and slipcase. Sao Paulo: Julio Pacello, 1969.

\$ 3500.00

A delightful work by this little-known Brazilian artist who created a series of enamels to illustrate the text of her fellow Brazilian, the polymath Walmir Ayala. Loss to spine label (peeled off and worn, the fragment housed inside the box slipcase). One of an edition of 50 copies. (#168169)



39. **Lawrence ALLOWAY**

Artists and Photographs.

Folio, as issued in the original illustrated cardboard box designed by Dan Graham, housed in a new linen cloth box. New York: Multiples, Inc., 1970.

SOLD

An immaculate copy of this legendary pop art box, which contains editions by 19 artists and a softcover brochure. This copy is very clean and is complete, including the rare Gormley multiple. Edited by Marian Goodman with 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, Bernard Venet, Andy Warhol. Multiple (Group) A list of the contents available on request. (#165676)

40. **Richard AVEDON**

Self-Portrait in a Convex Mirror.

By John Ashbery. Containing an original signed photograph by Richard Avedon, and seven original, signed prints by: Elaine de Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj and Larry Rivers. With a recording of Ashbery reading his poem. Prints and record housed in a stainless steel Hollywood movie canister with a convex mirror on the lid. San Francisco: Arion Press, 1984.

\$ 17,500.00

Limited to 150 copies. John Ashbery's Pulitzer prize-winning poem is presented in this creative format by the Arion Press, text and illustrations laid in a stainless-steel "Hollywood" movie canister with convex mirror on the lid. The cover mirror provides a self-portrait of the beholder in the manner of Parmigianino's painted portrait with elongated features.

Designed as a tribute to Ashbery, his poem is accompanied by signed prints from his artist-friends, united within a circular format. Each artist created images inspired by the poem; also included is a reproduction of the famous self-portrait by Parmigianino that originally inspired Ashbery to compose the poem.

The prints are in various media, including lithography, etching, and woodcut. The text is printed in handset type radiating from a circular hub like spokes in a wheel. Along with the record of Ashbery reading the poem, there is a new foreword to the poem written by the poet. The foreword is signed by Ashbery and each original print bears the particular artist's signature. Fine copy. Now very scarce.

Johnson, *Artists' Books in the Modern Era 1870-2000*, No173.
Arion Press Check List 13. (#168518)





41. **Richard TUTTLE**

Hiddenness.

By Mei-Mei Berssenbrugge. Illustrated with original prints, including lithograph, silkscreen and hand-stamped monotypes by Richard Tuttle. Folio, 380 x 255 mm, bound in publisher's concertina blue paper over boards in the original folding case. New York: The Library Fellows of the Whitney Museum, 1987.

\$ 5000.00

One of the most successful of the Whitney publications. The book combines imaginative *mis-en-page* with Richard Tuttle's dazzling illuminations that comprise a variety of print techniques, silkscreen, monotype and colour lithography. One of an edition of 120 copies signed by the artist and the author. A fine copy with a somewhat worn folding case. (#168696)



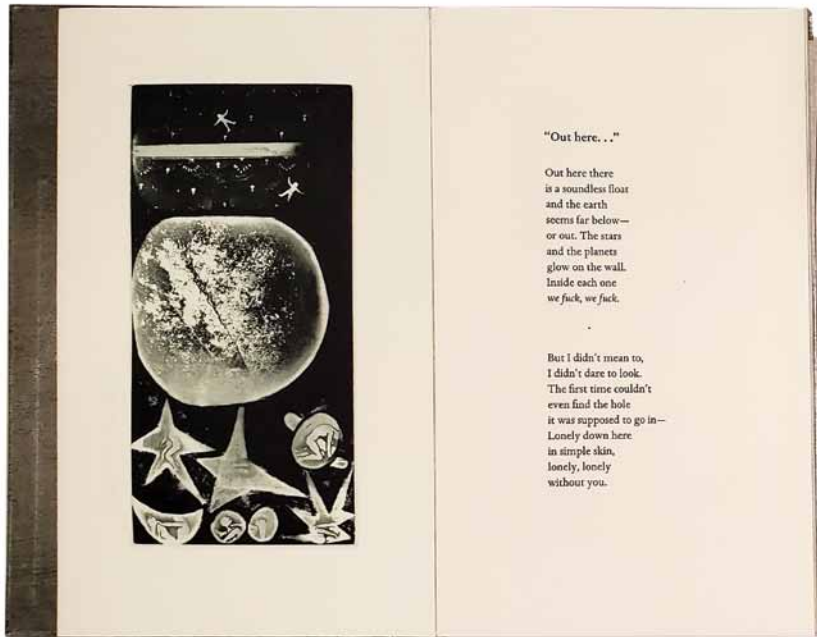
42. **George CONDO**

Ghost of Chance.

By William S. Burroughs. Unpaginated. Illustrated with three etchings by Condo with several tipped-in color illustrations. Folio: Bound in publisher's black cloth in a matching slipcase. New York: Library Fellows of the Whitney Museum of Art, 1991.

\$ 2500.00

Frequent collaborators, George Condo and William Burroughs, combine their unique points of view in one of the more successful works published by Library Fellows of the Whitney Museum of Art. Limited to 160 copies, **signed by both Burroughs and Condo**. A mint copy. (#168610)



43. **Francesco CLEMENTE**

Life & Death.

Unpaginated, accordion-fold. Illustrated with seven original photogravures after paintings by Francesco Clemente. 8vo., bound in publisher's gilt-stamped Japanese tea chest paper, preserved in a new black cloth box. New York: Grenfell Press, 1993.

SOLD

First Edition of these seven poems by Robert Creeley which were inspired by seven black and white paintings by Clemente. Limited to 70 copies (the entire edition) printed on Arches, signed by Creeley and Clemente. A fine copy of this exquisite book. (#168530)



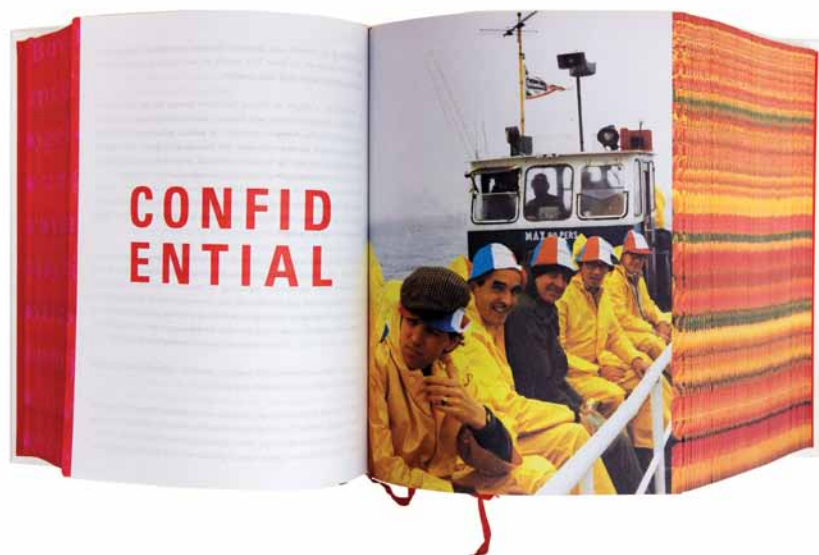
44. **Georg BASELITZ**

1001 Nacht.

Unpaginated. Illustrated with 4 etchings by Baselitz. Folio, bound in original wrappers designed by Christian Zwang, in publisher's cardboard slipcase. Muenster: Kleinheinrich, 1995

SOLD

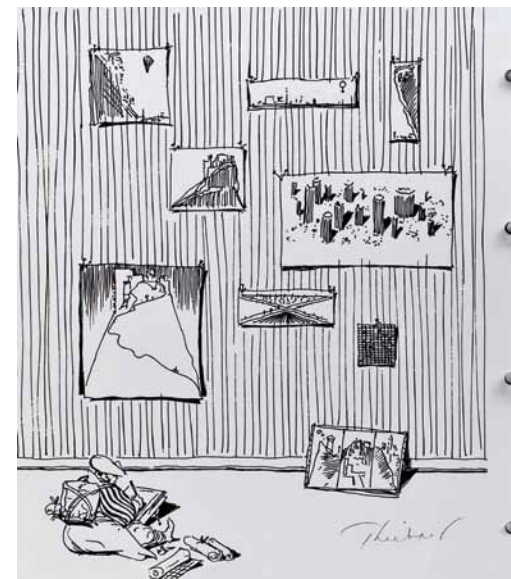
An immaculate copy of this handsomely produced book in which Baselitz provides four etchings to illustrate the story of *The Porter and the Three Ladies of Baghdad* from the *1000 Nights*. One of an edition of 180 copies, signed by Baselitz. (#168522)



45. **Irma BOOM and Johan PIJNAPPEL**
SHV 1896-1996. [Centennial Album / Jubileum-boek]. AKA Thinkbook.

2136 pp. Thick 8vo., 230 x 180 x 120 mm, bound in publisher's boards and cardboard box. Utrecht: SHV Holdings, 1996.
 \$ 7500.00

An immaculate copy of the *chef d'oeuvre* of the Dutch designer Irma Boom. Commissioned to commemorate the centenary of the Steenkolen Handels Vereeniging, a coal conglomerate, the book took 5 years to make. In order to save trees, the book was printed on cotton based banknote paper. Among the many features is the fore-edge, which starts out as a field of tulips and can be transformed into a poem by Gerrit Achterberg. Laser printing, multi-colour printing, sophisticated computer techniques and special screens were used to reproduce hundreds of documents and photographs. The result is a masterpiece of book design. This is one of the 500 copies printed with English text. (#166812)

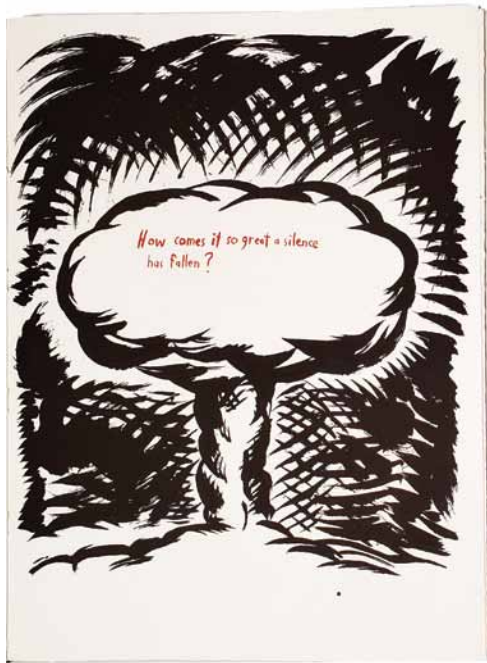


47. **Wayne THIEBAUD**
Invisible Cities.

Text by Italo Calvino. Translated from the Italian with a new introduction by William Weaver. 164 pp. Illustrated with twelve drawings of sites and artifacts by Thiebaud. Folio, 14 x 12 inches, bound by Paul Sheet in an anodized aluminum ring binding with U-posts, allowing the leaves to be turned over in sequence. San Francisco: Arion Press, 1999.

\$ 4250.00

Limited Edition of 400 copies numbered and signed by the artist. The artist Wayne Thiebaud contributed twelve drawings, with the idea that the images of cities and objects remain invisible until the reader takes action. To realize this concept, Andrew Hoyem designed the book with the drawings printed on clear plastic in different colours of inks, each matching the colour of the following sheets. The images are revealed only when the transparent plastic sheet is turned back onto the preceding page, a white sheet with printed text. As new. (#159612)



48. **Raymond PETTIBON**

Plots on Loan.

72 pp. Illustrated with lithographic text and images throughout. Large folio, 493 x 367, bound in publisher's illustrated cloth. New York: Brook Alexander Editions & David Zwirner, [2000].

SOLD

One of 250 copies, signed by Pettibon in pencil in the imprint. "Raymond Pettibon's darkly poetic work takes the form of pen-and-ink drawings incorporating brief handwritten texts... Pettibon worked on the lithographs for the book *Plots on Loan*, for over seven years. Its large format on thick archival paper monumentalizes the ephemeral nature of the earlier Xerox booklets." (Figura). A fine copy.

Publication excerpt from an essay by Starr Figura, in Deborah Wye, *Artists and Prints: Masterworks from The Museum of Modern Art*, New York: The Museum of Modern Art, 2004, p. 249. (#168524)



49. **Beatriz MILHAZES**

Coisa Linda.

Unpaginated. Illustrated with 34 hand-printed screen prints and a unique collage. 4to., bound in original decorated blue and gold cloth, yellow paper spine in a yellow cloth slipcase. New York: Library Council of The Museum of Modern Art, 2002.

\$ 8500.00

The first book published in "Contemporary Editions" by the Library Council of the Museum of Modern Art. This exquisite book was created by contemporary Brazilian artist Beatriz Milhazes. Each copy contains thirty-four hand-printed screenprints by Milhazes, and a unique collage. The screenprints are printed in forty colors and are bound in a hand-printed cover, all created by Milhazes in collaboration with the printmaker Jean-Paul Russell of the Durham Press. The images are accompanied by lyrics from both traditional and contemporary Brazilian songs that have inspired the artist. Edition of 175 copies. As new.

50. **Olafur ELIASSON**

Your House.

908 pp. Illustrated by Olafur Eliasson using computer-aided laser die-cuts. Oblong folio, 285 x 440 mm, bound in original cloth. New York: Library Council of the Museum of Modern Art, 2006.

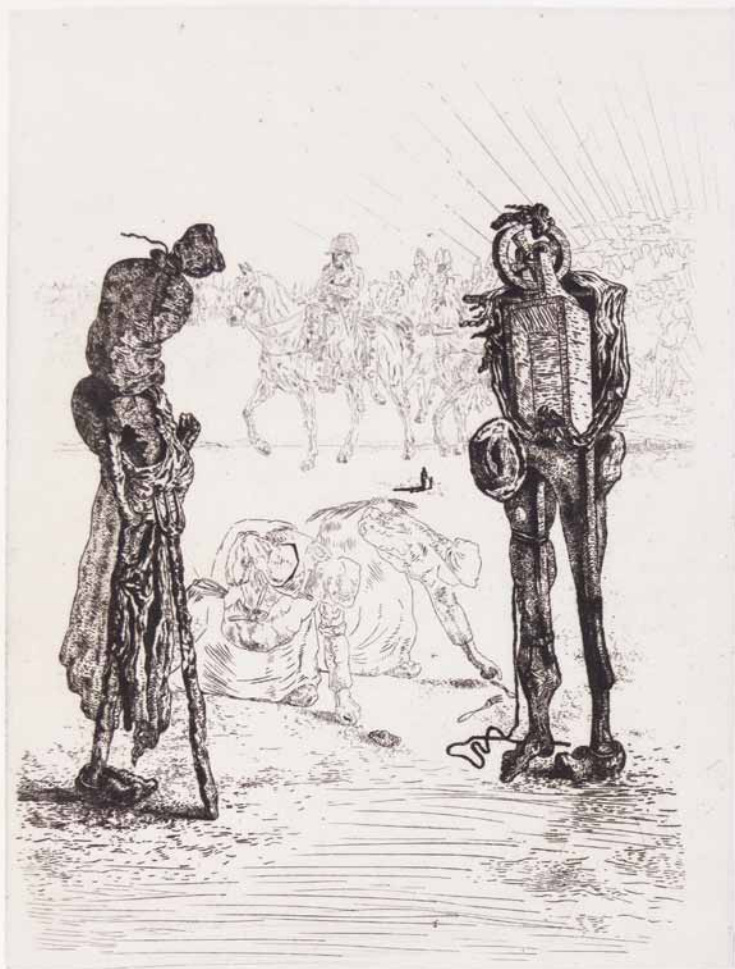
\$ 18,500.00

Conceived by Olafur Eliasson as part of the Contemporary Editions series at the Museum of Modern Art, **this book is one of the more exciting new achievements in book making in the 21st Century.** The subject of the book is Eliasson's house in Denmark that is rendered in a vertical cross section through an elaborate laser die-cut process of each page. The format of the book allows Eliasson the space to fully realize his idea on a scale of 85:1, so that each leaf corresponds to 2.2 centimeters of the actual house.

Eliasson summarizes the experience of viewing this book, "Reading a book is both a physical and a mental activity. It is like walking through a house, following the layout of the rooms with your body and mind: the movement from one room to another, or from one part of the book to another, constitutes an experiential narrative that is physical and conscious at the same time."

Signed by Eliasson on the colophon. One of an edition of 225 copies. Condition is as new. Despite its recent publication date, the book is rare to find on the market. (#162905)





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