

1 **ABSTRACTION CRÉATION ART NONFIGURATIF. Nos. 2, 1932 & 3, 1933.**

Paris 1932-33. 28x22. 52; 52 pp. A total of ca 175 reproductions and photos. Original wrappers printed in red and green respectively, minor external age wear, backstrip darkened with titles written in ink. Both issues bear, at top of first page, the signature of Liss Eriksson, dated Paris April -48. The Swedish sculptor, who lived in Paris 1947-51 where he studied under Henri Laurens, may be best known for the huge granite monument erected in Stockholm in commemoration of Swedes who died fighting for the Republicans in the Spanish Civil War.

Two of the five issues published 1932-36 by a committee of the *Abstraction-Création* association of artists founded in Paris in 1931 by Doesburg, Herbin, Héliou, and Vantongerloo, to foster abstract art and counteract the influence of the Surrealists led by André Breton. Includes works by Albers, Arp, Max Bill, Calder, Erni, Gabo, Gorin, Gorky, Héliou, Hepworth, Herbin, Kandinsky, Kobro, Kupka, Moholy-Nagy, Mondrian, Nicholson, Pevsner, Schwitters, Taeuber-Arp, Van Doesburg, Vantongerloo, Vordemberge-Gildewart, and others, as well as several statements by artists.

10000

2 **[ADLER] Themerson, Stefan**

JANKEL ADLER. AN ARTIST SEEN FROM ONE OF MANY POSSIBLE ANGLES.

London, Gaberbocchus Press, 1948. 26x19. 36 pp. 12 full-page reproductions of drawings (printed with brown ink) specially made by Jankel Adler for this publication. No. 102 of 400 copies, printed on handmade paper on a hand-press in Themerson's home in Maida Vale; signed by the artist and by Themerson. Untrimmed as issued in pictorial jacket cover. A very fine copy despite some browning of the paper in margins. Loosely enclosed are four later booklets advertising Gaberbocchus Press publications.

The first book published by the Gaberbocchus Press founded in 1948 by Stefan and Franciszka Themerson (who took the name after the Jabberwock in a latin translation of Lewis Carroll's *Through the Looking Glass*). The works of Jankel Adler (1895-1949) had been seized from public German collections by the Nazi authorities and some of them were shown at the *Entartete Kunst* (Degenerate Art) exhibition. At the outbreak of World War II, Adler volunteered for the Polish army reconstituted in France; he was discharged for health reasons in 1941, and spent the last years of his life in Scotland.

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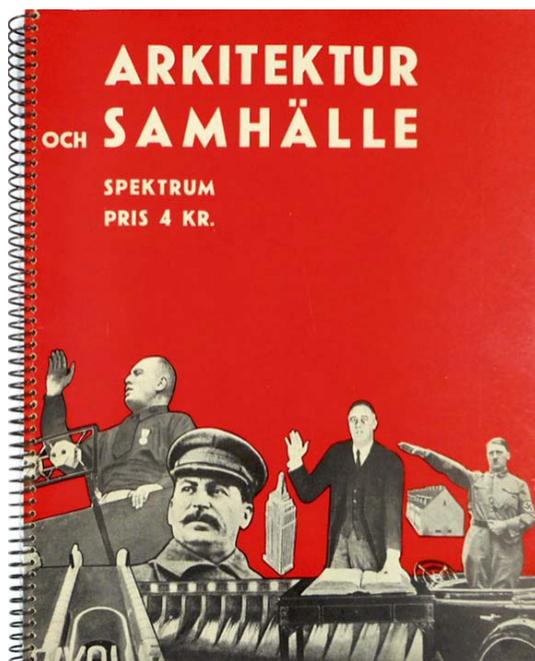
3 **Adrian-Nilsson, Gösta**

DEN GUDOMLIGA GEOMETRIEN. EN UPPSATS OM KONST.

Helsingfors, Schildt, 1922. 22x14. 52 pp. Six illustrations.. A fine copy in the original printed wrappers with a composition by the author.

First edition of *The Divine Geometry*, the first extensive manifesto of Swedish modernist art, written by the avant-garde painter who had been exhibiting at Der Sturm and contributed to Bruno Taut's Glass House (for which he was engaged as 'künstlerischer Erklärer' at the 1914 Werkbund exhibition). The book was printed in Helsinki by the Schildt publishing house, to be published simultaneously in Sweden and Finland (although the Swedish edition was not published by the Bonnier publishing house, who usually cooperated with Schildt but refused to handle the book).

2500



4

4 ARKITEKTUR OCH SAMHÄLLE (vol.1, no. 4).

Stockholm, Spektrum, 1933. 23x19. 104 pp. (including 18 pages of relevant advertisements, as well as some on text pages). 21 photos, drawings and plans. Pictorial wrappers with photo montage, metal spiral spine, an excellent copy.

An issue from the early and brief Socialist-oriented period of this exceptionally rare Swedish magazine titled 'Architecture and Society', an outgrowth of the modernist periodical *Spektrum* that expired in 1933. This issue includes the replies made by nine leading Swedish architects to the question "What, in your view, is the architect's mission in society?"; articles on housing policy in the USA (*Social quackery*, by Uno Åhrén) and the Soviet Union; an article on 'Nazi-architecture and cultural radicalism'; illustrated features on Nervi's Florence Stadium and on the Fascist Revolution Exhibition in Rome; an article on lighting by Poul Henningsen; a translated article by André Lurçat on social housing policy (with photos of his building at the Weissenhof exhibition), etc.

5000

5 LES BALLETS SUÉDOIS.

(Paris 1923). 30x24. 36 pp. Illustrated throughout with photos as well as costume, stage and curtain designs and other renderings and montages (14 in colour including 11 full-page) by Fernand Léger, Nils Dardel, Hélène Perdriat, Jean Hugo, Gerald Murphy, and others. Original wrappers, front wrapper with colour design by Léger and title in silver lettering on blue background, rear wrapper with another colour design by Léger. Front wrapper slightly sunned at margins.

Extravagant English-language presentation of Rolf De Maré's Ballet Suédois, apparently produced for the first American tour which started in November 1923. Text by Maurice Raynal (*The Aesthetics of the Ballet Suédois*) and a survey of current productions: 'Creation. An African Negro Ballet' by Blaise Cendrars and Darius Milhaud with costumes and curtain by Léger; 'The Newlyweds of the Eiffel Tower' by Jean Cocteau, Arthur Honegger, Francis Poulenc et al. with costumes and masks by Jean Hugo; 'Skating Rink' with music by Honegger and scenery and costumes by Léger; 'The Toy Shop' with music by Debussy and scenery by André Hellé, etc.

4000

6 Bjerke-Petersen, Vilhelm
MINDERNES VIRKSOMHED.

København (1935). 20x15. 28 pp. including 24 pages of drawings. Pictorial wrappers, a very fine copy. Inscribed by the author on the third, blank page. No. 243 of an edition limited to 250 copies.

A suite of Surrealist drawings introduced by a portrait drawing of the young man who dreams the sexually suggestive scenes rendered in briefly captioned drawings. Vilhelm Bjerke-Petersen had studied under Paul Klee and Kandinsky at Bauhaus Dessau; in the 1930s he was one of Scandinavia's foremost protagonists of Surrealism.

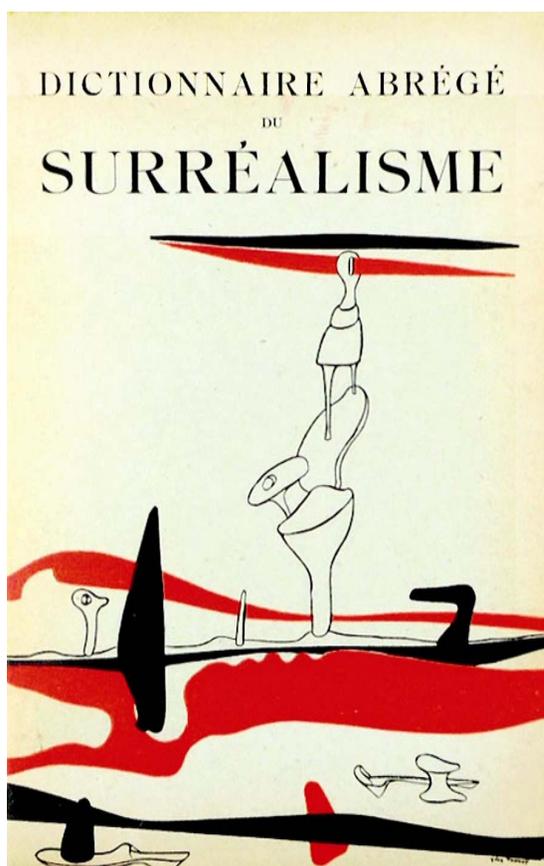
1500

7 Breton, André / Paul Eluard (eds.)
DICTIONNAIRE ABRÉGÉ DU SURREALISME.

Paris 1938. 24x15. 76 pp. Ca 220 reproductions, portraits, vignettes etc. Maroon cloth with printed title along spine, original wrappers with drawing in black and red by Yves Tanguy bound in.

First edition of the highly original ABC and Who's Who of Surrealism and Surrealists, conceived and developed by Breton and Eluard with the assistance of Salvador Dalí, Man Ray, Max Ernst, Marcel Duchamp, Hans Bellmer, Antonin Artaud, Pablo Picasso, Tristan Tzara, and others.

3500



7

8 [Ciacelli]

ARTURO CIACELLI: FUTURISTUTSTÄLLNING.

Stockholm, Salong Joël, 1913. 15x12. 24 pp. 6 full-page reproductions. Printed wrappers, an excellent copy.

Rare catalogue of an exhibition of works by the major introducer of Futurist art in Sweden, listing 21 paintings (and 20 illustrations to *Also sprach Zarathustra*). Includes a conversation with the artist ("En futuristisk intervju") and a translation of the Manifesto of Futurist Painters where Ciacelli has added his name to the five original signers. Resident in Stockholm with his Swedish wife till 1930, Ciacelli ran his own modernist art gallery there from 1915 to 1921 as well as the exclusive artists' night club Grotta Azzura between 1923 and 1930.

1800

9 *De Unga*

KATALOG. MARS 1909 / KATALOG. APRIL 1910 / KATALOG. APRIL 1911.

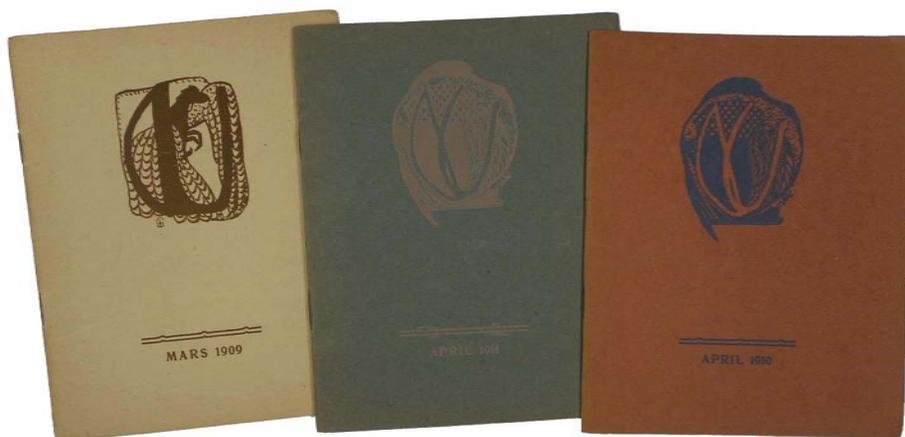
Stockholm 1909-11. 15x12. Three catalogues, each 12 pp., listing a total of 306 works. A very fine set in the original printed wrappers, beige, red and greyish green respectively, with woodcut emblem by Isaac Grünewald in different colours.

A rare complete set of the three exhibition catalogues of the Swedish artists' group *De unga* (The young), known to posterity mainly under the name *1909 års män* (The men of 1909) coined by art critics following the group's epochal first exhibition, often regarded by art historians as the breakthrough of modernism in Swedish art. All three exhibitions were held at the premises of Hallins Konsthandel (Hallin art dealers) in Stockholm, hired by the group for the occasions. Among the original members were Isaac Grünewald, Birger Simonsson, Gösta Sandels, and Arthur C:son Percy; before the second exhibition, Leander Engström, Tor Bjurström and other artists joined the group, which was dissolved after the third exhibition.

12000



10



9

10 *Deutscher Werkbund*

10 JAHRE WERKBUNDARBEIT IN WÜRTEMBERG. HERAUSGEGEBEN VON DER WÜRTEMBERGISCHEN ARBEITSGEMEINSCHAFT DES DEUTSCHEN WERKBUNDS.

Stuttgart 1930. 21x21. 96 pp. (including 15 pages at the end with relevant advertisements). Ca 140 photos including 13 full-page. Publisher's printed quarter cloth. Cover design and typography by Richard Herre.

An attractive photographic survey of International Style buildings, interiors, and furniture designed by Richard Döcker, Richard Herre, Otto Osswald, Adolf G. Schneck, Paul Laszlo, and others, and fabrics, pottery, metal ware, lamps, clocks, etc. by i.a. Lilly Reich, Ida Kerkovius, Paula Strauss, and students at the Kunstgewerbeschule Stuttgart. Essays on the Werkbund in Württemberg and a chronological record of the work, exhibitions and publications 1920-1930, with a dashing photo montage by Richard Herre announcing the 1924 exhibition Die Form.

6000

11 *Doesburg, Théo van*

GRUNDBEGRIFFE DER NEUEN GESTALTENDEN KUNST.

München 1925. 23x19. 68 pp. 30 reproductions and photos. Original wrappers over card covers, designed by Van Doesburg. Wrappers slightly grubbied, and rubbed with some cracking and chipping at extremities, with loss of two small parts of the backstrip. (Bauhausbücher, 6).

The rare Bauhaus edition of Doesburg's De Stijl manifesto. Doesburg taught intermittently at the Bauhaus between 1922 and 1924, and this German translation of his *Grond-begrippen der nieuwe beeldende kunst* was published as number six of the Bauhausbücher series.

7500

12 *Ehrenstein, Albert*

DER MENSCH SCHREIT.

Leipzig, Kurt Wolff, 1916. 29x23. 64 pp. + tissue-garded frontispiece portrait after a lithograph by Oskar Kokoschka. Publisher's half black leather with red gilt-lettered cloth boards, top edge gilt, very fine. No. 201 of 300 numbered copies.

First edition of this early book by the Viennese Expressionist poet (1886-1950) who first published his works in Karl Kraus's *Die Fackel* and Herwart Walden's *Der Sturm*. His first book *Tubutsch* was illustrated by Ehrenstein's close friend Oskar Kokoschka; the present work is adorned only with the frontispiece portrait from a lithograph by Kokoschka.

2000

13 *Entartete Kunst*

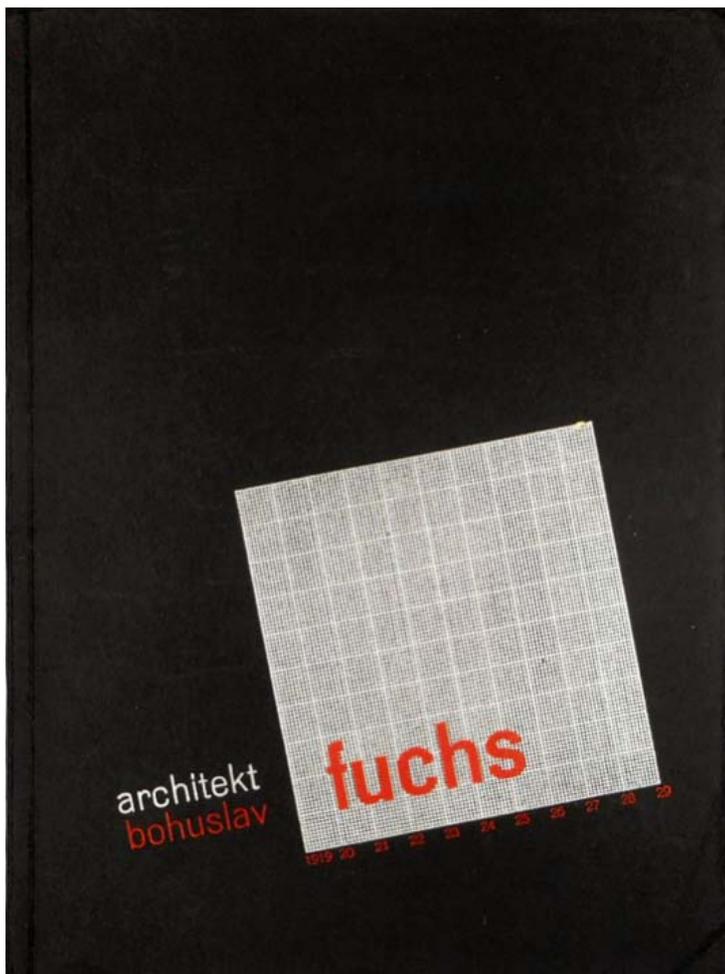
FÜHRER DURCH DIE AUSSTELLUNG ENTARTETE KUNST.

Berlin, Verlag für Kultur- und Wirtschaftswerbung, (1937). 21x15. 32 pp. 56 photos including works by Klee, Kokoschka, Nolde, Kirchner, Schwitters, Otto Dix, Schmidt-Rottluff, Grosz, and others. Pictorial wrappers. A very good copy with minor external wear.

The official guide to the notorious exhibition *Entartete Kunst* (Degenerate Art) arranged by the Reichspropagandaleitung (Reich Propaganda Authority) and held in various cities throughout Germany, to let the German people see the art by "jews, bolsheviks and lunatics" that had been confiscated in order to be eradicated from the German Reich. In addition to the text classifying the works into eight groups, each with their own criteria for condemnation, there are excerpts from speeches by Adolf Hitler, the most extensive one titled "Kunstbolschewismus am Ende".

5000





14

14 [Fuchs] Rossmann, Zdenek (ed.)

ARCHITEKT BOHUSLAV FUCHS 1919-1929. PREHLED ARCHITEKTOVY ZA 10 LET / ÜBERBLICK SEINES ARCHITEKTONISCHEN SCHAFFENS INNERHALB 10 JAHREN / RESUMÉ DE SA CRÉATION ARCHITECTONIQUE PENDANT 10 ANS.

Bale 1930. 26x19. 106 pp. Ca 100 photos (seven full-page) and 100 drawings and plans. Black wrappers with title and design in red and silver. A fine copy, with a neat owner's inscription on half-title page, dated Brünn / Brno 22 juli 1932. Very scarce.

An attractive survey of early International Style architecture as it was put into practice by one of its foremost Czech observers, with an introduction by Rossmann (who also is responsible for the congenial typographical design - not least attractive are the last thirty pages of advertisements for "firmen, welche an unseren bauten mitarbeiten" with an introduction by Bohuslav Fuchs). Trilingual text and captions in Czech, German and French.

16000

15 Gleizes, Albert

KUBISMUS.

München 1928. 23x18. 104 s. 47 full-page reproductions. A fine copy in publisher's yellow cloth with red lettering and design. (Bauhausbücher, 13).

First edition of the Bauhaus book providing a German translation of Gleize's important essay on Cubism. The illustrations show works by all the major Cubist painters, with commentary arguing that they have passed through two phases and are now in a third, characterized by the rejection of the perspective mechanism altogether. This trait also defines a younger group of painters whose work is shown in the book - essentially pupils of Gleizes and Léger.

5500

16 Gropius, Walter

INTERNATIONALE ARCHITEKTUR.

München 1925. 23x18. 108 pp. 100 photos, perspective drawings and elevations, including 92 full-page. Publisher's yellow cloth with red lettering and design. Very light foxing to covers, small library stamp on first page. (Bauhausbücher, 1).

First edition of the pioneering first book in the Bauhausbücher series - a pictorial presentation of International Style architecture with introduction by Gropius. An important publication promoting the Bauhaus ideals and the very concept "International Style".

4800

17 Gropius, Walter

BAUHAUSBAUTEN DESSAU.

München 1930. 23x18. 224 pp. + errata slip. 268 photos (including many full-page) and 35 plans and drawings. Publisher's yellow cloth with red lettering on covers and spine. Very fine apart from small loss from uppermost top of spine. (Bauhausbücher, 12).

A pictorial document of the Bauhaus buildings at Dessau, exterior and interior, with text by Gropius. The majority of the photos taken by Lucia Moholy-Nagy; typography by Laszlo Moholy-Nagy.

9000

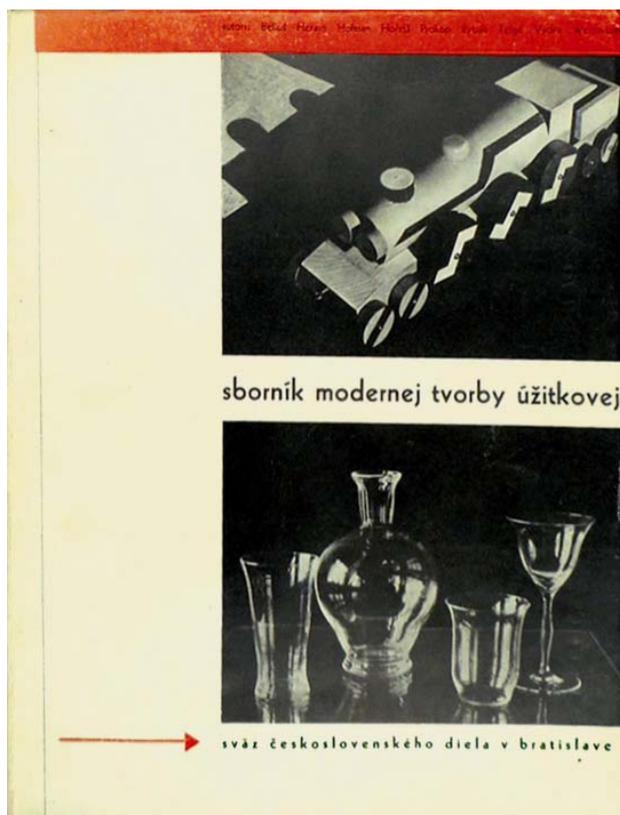
18 Hořejš, Antonín / Ješek Hofman (eds.)

MODERNÁ TVORBA ÚŽITKOVÁ.

Bratislava, Sváz Československého Diela, 1931. 23x17. 116 pp. + 14 pp. relevant advertisements (including tipped-in colour plate) + green paper slip with errata. Ca 70 photos including eight full-page. Pictorial wrappers (with title SBORNÍK MODERNEJ TVORBY ÚŽITKOVEJ ...). Typographical design in the Bauhaus spirit by Jozef Rybák, who is author of the article 'Nová typografia'. (Knihy užítkověj tvorby, 1).

Attractive survey of Czech modern architecture, furniture, decorative art and design, with photos of buildings designed by Fritz Weinwurm, Emil Belluš, Jan Višek, Klement Silinger, Josef Marek, Vojtech Šebor, Balán & Grossmann, and others; furniture, lamps, glass, ceramic and metal ware etc., by Ladislav Sutnar, Ladislav Žák, Jan Vanek and the UP Závody, Bohuslav Fuchs, Alois Metelak, and others; and articles written by i.a. Karel Teige, Fritz Weinwurm, Emil Belluš, Jozef Rybák, and the two editors.

8000



18

19 Jakovski, Anatole

ARP, CALDER, HÉLION, MIRÓ, PEVSNER, SÉLIGMANN. SIX ESSAIS.

Paris, Jacques Povolozky, (ca 1935). 18x13. 48 pp. 12 full-page reproductions and photos. Printed wrappers; typographical design by Hans (Jean) Arp. A very fine copy.

Jakovski had written the texts to a catalogue of a group exhibition of these six artists held at Galerie Pierre in Paris in 1933; most likely the present publication is based on those texts. Jakovski was born in Romania, and moved to Paris in 1932, where he developed close relationships to Jean Hélion, Jean Arp, Alexander Calder and other artists, and established himself as an art critic focusing particularly on abstract painting.

2700

20 Jourdain, Francis

INTÉRIEURS, PRÉSENTÉ PAR FRANCIS JOURDAIN.

Paris, Charles Moreau, (1929). 33x25. 8 pp. including introduction by Jourdain and list of plates + 48 photogravure plates with 57 photographs and 7 pochoir-coloured perspective renderings. Loose as issued in printed cloth-backed boards with tie-strings. Spine lightly worn, foxing to front cover, insignificant stains to title leaf; minor foxing to extreme edges of a few plates. (*L'Art international d'aujourd'hui*, 6).

An attractive portfolio displaying modern interior design and furniture by Jourdain, Robert Mallet-Stevens, Pierre Chareau, Le Corbusier & Charlotte Perriand, Gabriel Guévrekian, René Herbst, Jan Wils, Schröder & Rietveld, and a few others.

9500

21 Kandinsky, Wassily
OM KONSTNÄREN.

Stockholm, Gummessons Konsthandel, 1916. 16x12. 32 pp. Original wrappers with an original two-colour lithograph by Kandinsky (Roethel 159). A good copy with some very weak external stains and a faint crease mark on rear cover.

First edition of Kandinsky's manifesto "On the Artist". During Kandinsky's stay in Stockholm in 1916, the text was translated into Swedish and published by the Gummesson art gallery that arranged the first Swedish Kandinsky exhibition that year, with a lithographed cover made by Kandinsky for the occasion, and a printed dedication to Gabriele Münter.

9500

22 Kandinsky, Wassily
PUNKT UND LINIE ZU FLÄCHE. BEITRAG ZUR ANALYSE DER
MALERISCHEN ELEMENTE.

München (1928). 23x18. 196 pp. + one colour plate + 5 plates with 8 photos. 119 drawings and designs, several full-page. Publisher's yellow cloth with red lettering and design. A fine copy with very light wear to head and tail of spine, kept in the original cardboard slipcase with stamped series title and number. (Bauhausbücher, 9).

Second edition, with a new preface, of Kandinsky's Bauhaus book on the elements of painting, drawing on his experiences from INKhUK and Bauhaus, and most likely inspired by Hegel's Philosophy of Nature.

4800

23 Kiki (Alice Prin)
KIKI SOUVENIRS. LES SOUVENIRS DE KIKI, PREFACE DE FOUJITA, SIX
ILLUSTRATIONS ET REPRODUCTION DE VINGT TABLEAUX DE
L'AUTEUR, DIX PHOTOGRAPHIES DE MAN RAY. KIKI PAR KISLING,
FOUJITA, PER KROGH, HERMINE DAVID, ETC., ETC.

Paris, Henri Broca, 1929. 22x18. 176 pp. + 2 plates. 45 mostly full-page reproductions. Neat contemporary cloth, printed front wrapper with mounted portrait plate bound in. First edition.

The memoirs of *Kiki de Montparnasse*, the artists' model, actress, nightclub singer and painter, with reproductions of her own paintings and drawings as well as portrait photos of her by Man Ray, and Kiki portraits by Moïse Kisling, Tsuguharu Foujita, Per Krogh, Hermine Davide, Eileen Mayo, and Tono Salazar.

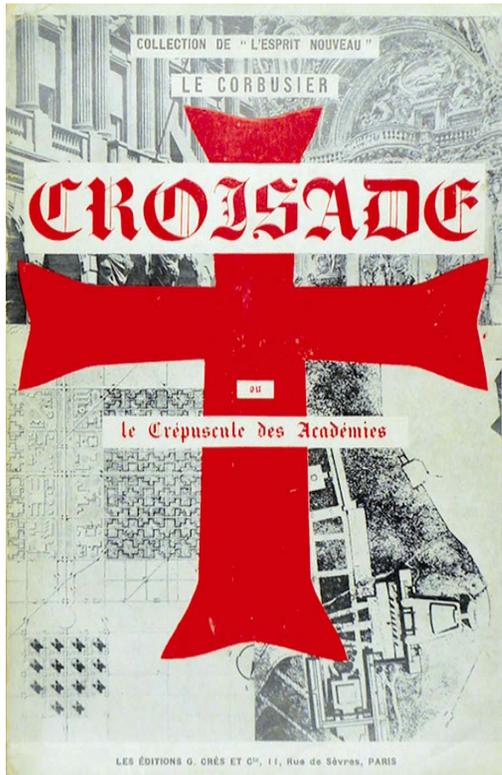
4500

24 Le Corbusier
CROISADE, OU LE CRÉPUSCULE DES ACADÉMIES.

Paris 1933. 24x16. 92 pp. 40 photos, designs and plans. Pictorial wrappers. A very good copy with minor traces of handling and light wear to backstrip.

First edition of "Crusade, or the Twilight of the Academies". Le Corbusier was constantly on guard against the academic establishment, and this crusade against academism and traditionalism may be regarded as a response to the prolonged campaign against Le Corbusier mounted by the *Art National* journal published by the *Association des Architectes Anciens Combattants*.

4500



24

25 Malewitsch (Malevich), Kasimir
DIE GEGENSTANDSLOSE WELT.

München 1927. 23x18. 104 pp. 92 illustrations. Pictorial, slightly worn and grubby wrappers, backstrip sunned. Reyner Banham's copy, with his bookplate inside front wrapper and monogram on first page. (*Bauhausbücher*, 11).

The rare Bauhaus edition of Malevich's extensive Suprematist manifesto *The Non-Objective World*, illustrated with his own paintings and drawings. Malevitch visited the Bauhaus in 1927, and the text was translated from the Russian and incorporated in the Bauhausbuch series – with a cautious prefatory remark by Gropius and Moholy-Nagy that the author's position "deviates on fundamental questions from our own".

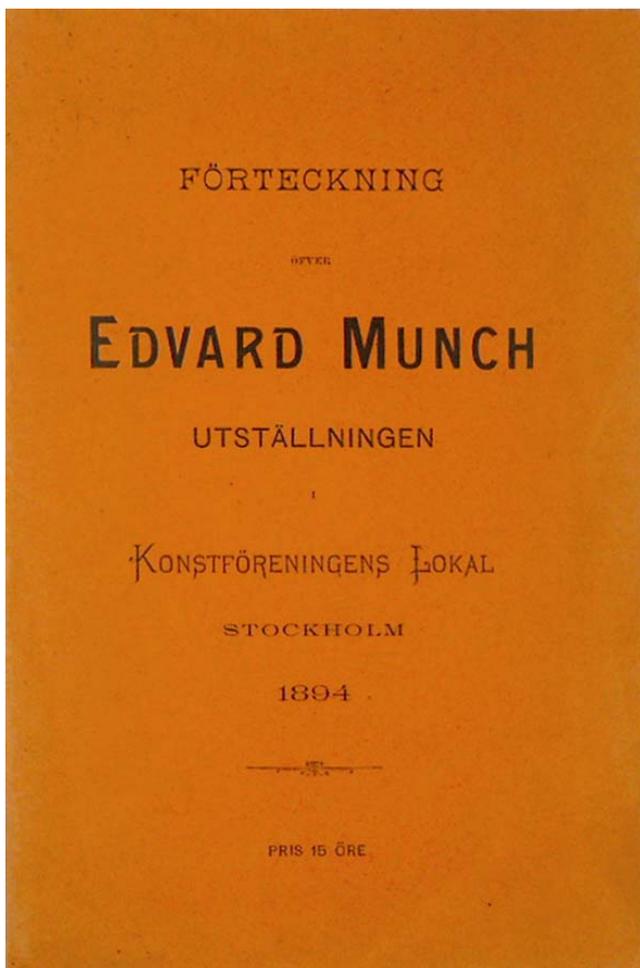
12000

26 MODERN FRANSK KONST, FEBRUARI 1920 (wrapper title).
UTSTÄLLNINGEN ÄR ANORDNAD AV LÉONCE ROSENBERG, GALERIE
"L'EFFORT MODERNE", PARIS.

Stockholm 1920. 18x12. 26 pp. + 8 pp. advertisements + loosely inserted 4-page price-list of all the works. Printed wrappers. Particularly rare with the price-list. (*Liljevalchs konsthall, katalog* 21).

The catalogue of an exhibition arranged by Léone Rosenberg at the Liljevalchs art gallery in Stockholm, listing 251 works, all of which were for sale. An overwhelming introduction of contemporary French art to the Swedish public, including six works by Braque, eleven by Czaky, 28 by Juan Gris, 25 by Herbin, 24 by Laurens, 17 by Lhote, 25 by Lipchitz, 20 by Metzinger, six by Picasso, and 21 by Severini.

1000



28

27 Moholy-Nagy, Laszlo

MALEREI - FOTOGRAFIE - FILM.

München 1927. 23x19. 140 pp. Ca 100 photos including 60 full-page. Pictorial jacket over card covers. The inner cover spine strengthened, jacket backstrip (and small jacket corners) lost and replaced with white paper. (Bauhausbücher, 8).

Gropius had invited the twenty-eight-year-old Hungarian phenom onto the Bauhaus faculty in 1923. The Bauhaus book *Malerei - Fotografie - Film* was his first attempt to lay out a theory and program of painting, photography and cinematography, and ultimately, for the transformation of human vision. In addition to his many photographs and montages, the book includes his illustrated outline of a moving picture titled *Dynamik der Gross-Stadt*, and examples from the work of Man Ray, Albert Renger-Patzsch, Otto Eckner, Lucia Moholy, Arthur Korn, Hannah Höch, and others.

7500

28 [MUNCH] *The second show of Edvard Munch's 'Scream'*

FÖRTECKNING ÖFVER EDVARD MUNCH UTSTÄLLNINGEN I
KONSTFÖRENINGENS LOKAL, STOCKHOLM 1894.

Stockholm 1894. 19x12. 4 pp. + one loosely inserted leaf with printed excerpts from a review of the exhibition in the Swedish daily 'Social-Demokraten' and some other early reviews of Munch's art (not present in the copy at the Swedish National Library). Printed ochre red wrappers. Very light foxing of rear wrapper, otherwise excellent.

Rare catalogue listing sixty-nine works (plus 'various drawings') by Edvard Munch who had his first solo exhibition in 1889. The Stockholm 1894 exhibition was the second show of paintings from Munch's *Kjærligheten* (Love) series first exhibited in Berlin in 1893, including the first painted version of *Fortvilelse*, later known as *Skrik* (The Scream, 1893); the painting *Kyss* (Kiss, 1892); two versions of the painting *Kjærlighet og smerte* later known as *Vampyr* (Vampire, 1893-94); etc.

9000

29 Nilsen Laurvik, John

IS IT ART? POST-IMPRESSIONISM – FUTURISM – CUBISM.

New York, International Press, 1913. 22x15. IV+40 pp. (including four pages with art gallery advertisements) + 8 plates. Publisher's boards, printed jacket with photo of a Brancusi sculpture. A fine copy with very weak stain on front cover.

An introduction and discussion of modern movements by a Norwegian-born art critic who lived in New York and wrote on modern art for a number of magazines. The book was published on the occasion of (and sold at) the epochal Armory show that introduced avant-garde art to the American public. The plates show works by Cézanne, Gauguin, Van Gogh, Picasso, Matisse, Lehmbrock, Duchamp, and a portrait photo of Marcel Duchamp and his brothers Jacques Villon and Raymond Duchamp-Villon, captioned "The Fururist Brothers". One of the earliest publications reproducing art by Duchamp (the 1912 painting *Nude descending a staircase*)-

4500

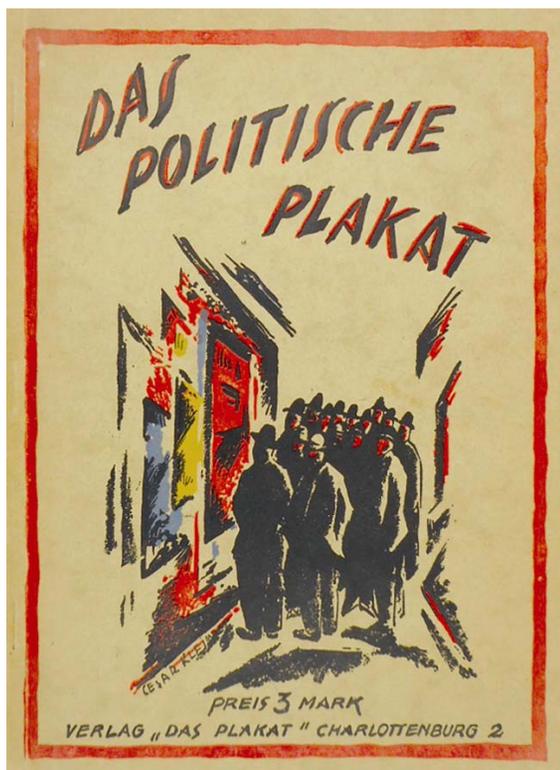
30 Ozenfant, Amedée / Charles Édouard Jeanneret

APRÈS LE CUBISME.

Paris, Éditions des Commentaires, 1918. 18x13. II+62 pp. Fine quarter green morocco, printed wrappers bound in. On first page the name of Swedish art historian and critic Ragnar Hoppe-

Rare first edition of the first Purist manifesto (although provided with a wrapper designated "Troisième édition"). The Swiss-born artists Amedée Ozenfant and Charles Eduard Jeanneret (who would later adopt the name Le Corbusier) were the founders and early proponents of the Purist movement. Realized particularly in painting and architecture, Purism championed traditional classicism with a formal focus on clean geometries and the machine aesthetic. In 1918 Ozenfant and Jeanneret published *Après le Cubism* (After Cubism) in which their commentaries on the current condition of art take the form of a manifesto for postwar painting, the chapter entitled *The Laws* establishing the philosophical underpinnings of Purism.

16000



32

31 Pica, Agnoldomenico
NUOVA ARCHITETTURA ITALIANA.

Milano 1936. 22x20. 416 pp. Ca 440 photos (60 full-page) and 200 plans and drawings. Publisher's printed cloth, pictorial dust jacket preserved but slightly sullied and neatly repaired. Scarce, particularly in the rarely seen dust jacket. (Quaderni della Triennale).

A survey of modern Italian architecture published in conjunction with the sixth Triennale in Milano. Excellent documentation of the protagonists of Italian Modernist and Rationalist architecture including Ponti, Albini, Nervi, Terragni, Baldessari, Pagano, Michelucci, Magistretti, Gardella, Moretti, Sartoris, Figini & Gino Pollini, Mucchi, Vaccero, Adalberto Libera, Piero Bottoni, Piero Portaluppi, Vito Latis, Ettore Sottsass Sr, etc.

3500

32 **DAS POLITISCHE PLAKAT.**

Charlottenburg, Verlag "Das Plakat", 1919. 24x18. 50 pp. (including six pages with reproductions of leaflets in black, red and green) + 22 plates including twelve colour reproductions of posters, five reproductions of pamphlet covers (five coloured), and four reproductions of drawings and woodcuts by Lyonel Feininger et al. from the 1919 publication 'An alle Künstler'. Printed wrappers with colour illustration by Cesar Klein. Backstrip slightly worn with minor loss, otherwise a fine copy.

Socialist posters and pamphlet covers by German Expressionists: Max Pechstein, Cesar Klein, Heinz Fuchs, Willy Jaeckel, Heinrich Richter-Berlin, Wilhelm Plüneck, and A. M. Cay (pseudonym for Alexander M. Kaiser). Text by Adolf Behne (*Alte und neue Plakate*), Paul Landau (*Flugblatt und Flugschrift*) and Herbert Löwing (*Warum sozialistische Propaganda?*).

2000

33 Prampolini, Enrico

ARTE POLIMATERICA. (VERSO UN'ARTE COLLETTIVA?).

Roma, Edizioni del Secolo, 1944. 13x10. 32 pp. 16 full-page reproductions of (thirteen works by Prampolini, and three by Boccioni, Dalí, and Picasso). Printed wrappers, a very fine copy. ("Anticipazioni", n.7).

A manifesto by the painter, sculptor and and scenographer who founded the *Futurist Theatre Prampolini* in 1927 and participated in the design of the major Fascist propaganda exhibition *Mostra della Rivoluzione Fascista* held on three occasions, in 1932-34, 1937 and 1942.

1800

34 Raynal, Maurice

JUAN GRIS. VINGT TABLEAUX.

Paris, Éditions de "L'Effort Moderne", 1920. 32x25. 14 pp. + 20 heavy cardboard leaves, each with one tipped-in tissue-guarded plate. Loose as issued in printed portfolio with tie-strings. The portfolio lightly discoloured and neatly repaired with new inner protective flaps, contents very fine. No. 91 of an edition limited to 100 copies. (Les maitres de Cubisme).

Rare album of paintings by Juan Gris from 1916-1920 with an introduction by Raynal.

9000

35 Rzyanin, Mikhail I.

PROEKTY KOLKHOZNYKH KLUBOV I RAIONNYKH DOMOV KUL'TURY.

Moskva 1937. 34x27. 160 pp. + 4 plates with coloured perspective drawings + one folding plate with drawings. Ca 90 perspectives and elevations, 80 plans and sections, 16 photos of models, and at the end of the book ca 35 detailed measured plans and drawings including doors, windows, etc. Publisher's gilt-lettered cloth, the lettering slightly dulled, corner tips lightly worn. (Vsesoyuznaya Akademiya Arkhitektury).

An album of architectural projects for kolkhoz clubs and district culture centres. Among the architects are Andrei Rostkovskii (three projects); Nikolai Kolli, Fomin & Levinson, and Yakov Kornfeld (each two projects); Arkadi Mordvinov, Oskar Munts, Ginzburg & Rubanenko, etc.

4000

36 Schlemmer, Oskar / Laszlo Moholy-Nagy / Farkas Molnár

DIE BÜHNE IM BAUHAUS.

München (1924). 23x18. 88 pp. + one folding coloured plate + one transparent overlay plate with drawing. Ca 55 photos, photo montages, drawings and plans, 40 full-page including one coloured. Publisher's printed yellow cloth with lightly warped covers and minor loss of red colour from the cover design; on first page a stamp from a Saarbrücken school library. Front portion of the pictorial dustwrapper (with cropped margins) loosely inserted. (Bauhausbücher, 4).

The fourth volume in the Bauhausbuch series is devoted to Bauhaus stage design and costume, with illustrated texts by Schlemmer (*Mensch und Kunstfigur*), Moholy-Nagy (*Theater, Zirkus, Varieté*), Molnár (*U-Theater*), and a survey of other designs by Marcel Breuer, Kurt Schmidt, and Alexander Schawinsky.

5000

Триптих Кубизма

и других
течений
живописи

всех
времен
и народов



37 Schwitters, Kurt / El Lissitzky

MERZ 8-9: NASCI.

Hannover 1924. 30x23. 18 (II+74-89) pp. 18 reproductions and photos including works by Lissitzky, Schwitters, Arp, Man Ray, Malevich, Tatlin, Archipenko, Braque, Léger, Mondrian, and Mies van der Rohe. Wrappers printed in blue and red, designed by El Lissitzky, who is responsible for the typographical design throughout. An excellent copy of this exceptionally rare issue, with only minimal touch of external foxing.

In a Polish Constructivist magazine article in 1924, Schwitters had declared that the old *dada* had given way to the new *dadá*, that even Mies van der Rohe was a dadaist, and that Schwitters' magazine *Merz* "shall serve *Dadá* for abstraction and construction". The following *Nasci* (Latin for growing or coming into being) issue of *Merz* brought a new appearance and a new tone to the publication. Co-edited with and designed by El Lissitzky, in appearance it is a manifesto for New Typography; in content, a testament to Schwitters' new ideals, and as such, it drew praise from Van Doesburg, Moholy-Nagy, and Gropius. A crucial step for Schwitters, the happy marriage between Dada and Constructivism also proved a formative influence on the development of modern art and typography in the inter-war years.

90000

38 Shevchenko, Aleksandr

PRINTSIPY KUBIZMA, I DRUGIKH' SOVREMENNYKH' TECHENII V' ZHIVOPISI VSĚKH' VREMEN' I NARODOV'.

Moskva, the author, 1913. 16x12. 24 leaves with lithographed typed text + 9 plates with lithographed illustrations (two each by Shevchenko, Illarion Skuie, and Viktor Bart, and one each by Natalia Goncharova, Mikhail Larionov, and an anonymous child). Pictorial wrappers with lithographed text and illustration by Shevchenko. An extraordinarily good copy of this rare item, minor flaws notwithstanding: library stamps on title page and inside of rear wrapper, an ink number on title page, and minor, unobtrusive rust stains from the staples.

The rare first edition of Shevchenko's self-published singular tract *Principles of Cubism* with subtitle *and Other Modern Trends in Painting of All Times and Peoples*. Shevchenko was closely associated with the Neo-Primitive painters including Larionov and Goncharova, and exhibited in 1912 with the *Donkey's Tail* group created from the most radical elements of the *Jack of Diamonds* group. Echoing the theories of Vladimir Markov, in *Printsipy Kubizma* he traces the elements of Cubism to art of all times, in order to make sense of the path that has led to modern Cubism – although Shevchenko admitted that "it is impossible to call it research since it is simply a skittish essay".

20000

39 STAVBA - MESICNIK PRO STAVEBNI UMENI / L'ÉDIFICE - REVUE D'ART ET D'ARCHITECTURE / DER BAU - MONATSSCHRIFT FÜR BAUKUNST. Vol. 8 (1929/30): No. 10.

Praha 1930. 31x23. Pp. 145-160 + 16 pp. advertisements (+ loosely inserted leaf with advertisement of architekt Rudolf Pizall). 13 photos and 10 plans and drawings. Original wrappers printed in black and blue, very fine. Text in Czech; trilingual lists of articles and illustrations on inside of front wrapper.

This issue of the important Czech Modernist architectural magazine published by *Klub Architektu v Praze* contains an article by Karel Teige titled *Deset let Bauhausu* (Ten Years of the Bauhaus); illustrations of the Bata building in Prague designed by Ludvyk Kysela (including full-page photo), etc.

1000

40 STAVBA - MESICNIK PRO STAVEBNI UMENI. Vol. 9 (1930/31): No. 8.

Praha 1931. 31x23. Pp. 121-140 + 16 pp. advertisements. 28 photos and 30 plans and drawings. Original wrappers printed in orange and black, very fine. Text in Czech; trilingual lists of articles and illustrations on inside of front wrapper.

Illustrated articles on modern villas designed by Starý, Havlicek & Honzik, Haeffeli, Le Corbusier, De Koninck, Jean Badovici & Eileen Gray, etc.

900

41 STAVBA - MESICNIK PRO STAVEBNI UMENI. Vol. 9 (1930/31): No. 9.

Praha 1931. 31x23. Pp. 141-156 + 16 pp. advertisements. 33 photos and 23 plans and drawings. Original wrappers printed in brown and black, very fine. Text in Czech; trilingual lists of articles and illustrations on inside of front wrapper.

Illustrated articles on International Style school buildings designed by Oskar Poríska, Mojmír Kyselka, Kittrich & Hruby, Jan Duiker, Martin Elsässer, Ernst May, Richard Neutra, etc.

900

42 STAVBA - MESICNIK PRO STAVEBNI UMENI. Vol. 9 (1930/31): No. 10.

Praha 1931. 31x23. Pp. 157-172 + 14 pp. advertisements. 33 photos and 23 plans and drawings. Original wrappers printed in pink and black, very fine. Text in Czech; trilingual lists of articles and illustrations on inside of front wrapper.

This issue is devoted to International Style school buildings designed by Jiri Sturša, Jiri Kadela, Jan Salák, Bohuslav Kopa, Marie Skalova, Jiri Krofta, Mojmír Kyselka, Richard Neutra, and others.

900

43 STOCKHOLMSUTSTÄLLNINGEN 1930 AV KONSTINDUSTRI, KONSTHANTVERK OCH HEMSLÖJD. OFFICIELL VÄGVISARE.

Stockholm 1930. 19x14. 44 pp. + 2 advertisement leaves + large folding exhibition plan + folding Stockholm map. Printed yellow and black wrappers with photo in the shape of an arrow. Bookmark card on a string (an advertisement shaped as Stomatol toothpaste tube). '1:a tryckningen'.

First printing of the official guide to the Stockholm 1930 Exhibition, the Scandinavian breakthrough of International Style Functionalism.

1000

44 STOCKHOLMSUTSTÄLLNINGEN 1930 AV KONSTINDUSTRI, KONSTHANTVERK OCH HEMSLÖJD. SPECIALKATALOG ÖVER BOSTADSAVDELNINGEN.

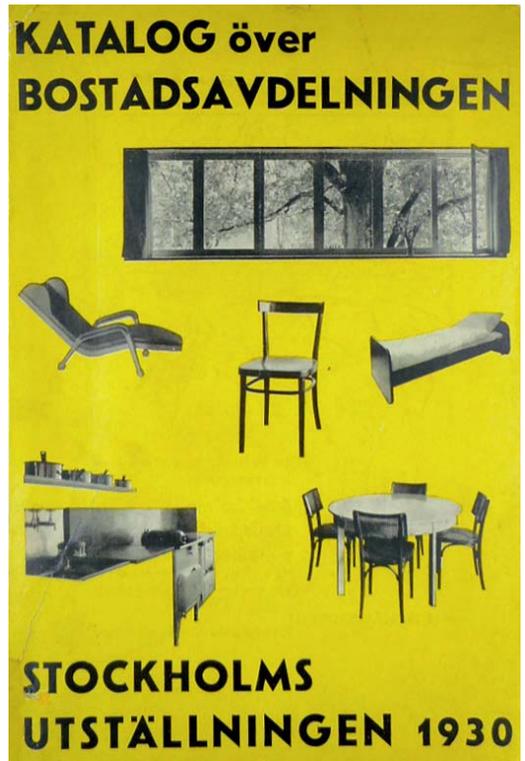
Stockholm 1930. 25x17. 256 pp. + 2 advertisement leaves. Ca 70 photos of interiors with furniture and 10 photos of houses, 45 room plans (several with furnishing) and 60 house and town/site plans and sections. Neat yellow cloth backed boards, pictorial wrappers (with minor unobtrusive flaws) bound in; title label on spine with the exhibition emblem. '2:a tryckningen' (2nd printing).

The official catalogue to the dwelling/furniture section of the important Stockholm 1930 Exhibition, the Swedish breakthrough of International Style architecture and design. Includes detailed lists of the furniture, lamps, fabrics etc. of each room noting the manufacturers and designers; and photos of rooms with furniture designed by Uno Åhrén, Sven Markelius, Sigurd Lewerentz, Carl Bergsten, Carl Hörvik, Erik Chambert, Oswald Almqvist, Axel Einar Hjort, Hakon Ahlberg, and others. Includes introduction by Gregor Paulsson and articles by i.a. Uno Åhrén and Sven Markelius.

2200



43



44

45 STOCKHOLMSUTSTÄLLNINGEN 1930. OFFICIELLT VYALBUM.

Stockholm, Frans Svanström & Co., 1930. 21x28. 40 pp. 56 photos (including 14 full-page) with captions in Swedish, English, French and German. Publisher's full blue leather with gilt lettering and the exhibition symbol designed by Sigurd Lewerentz; all edges gilt.

De luxe version of the official album of photographs from the 1930 Stockholm Exhibition, the ordinary edition of which was provided with soft card covers. Introduction by Gregor Paulsson, leader of the Swedish Werkbund (Svenska Slöjdföreningen) and the prime mover of the exhibition project. Among the views are the main entrance building, pavilions, and restaurant buildings designed by Gunnar Asplund and others, interior views of Orrefors Glass and other exhibitions, the Planetarium building, houses in the Home Exhibition, aerial views, etc.

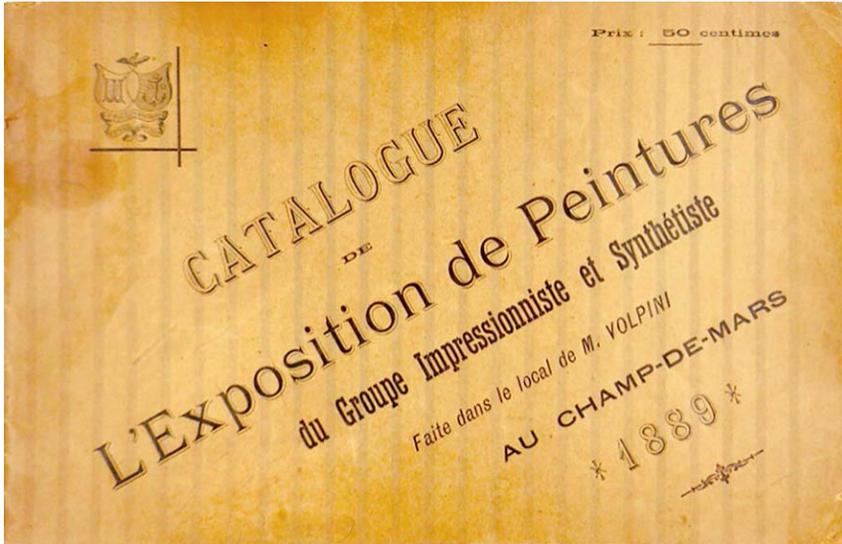
1600

46 DER STURM. MONATSSCHRIFT. Jahrgang 11: Heft 3.

Berlin (1920). 23x20. 48 (33-48) pp. + tipped-in plate with colour reproduction of a Chagall painting. The brittle paper slightly darkened, leaves loosening but fine apart from minuscule corner loss from the front leaf.

In addition to the Chagall plate there are three full page reproductions of drawings by Gleizes (on front page), Marcoussis, and Schwitters (*Merzzeichnung*), and texts by Herwarth Walden, Rudolf Blümner, Kurt Schwitters, and Otto Nebel.

3000



48

47 DER STURM. MONATSSCHRIFT. Jahrgang 17: Heft 1.

Berlin 1926. 25x19. 16 pp. Printed wrappers with reproduction of a drawing by Bala Kádár.

An essay by Herwarth Walden (*Expressionismus*), and ten pages with reproductions of works by Franz Marc, Chagall, Gleizes, Schwitters, Béla Kádár, Moholy-Nagy, Tour Donas, Pierre Flouquet, and Hugo Scheiber.

2500

48 *The Volpini Exhibition*

CATALOGUE DE L'EXPOSITION DE PEINTURES DU GROUPE IMPRESSIONNISTE ET SYNTHÉTISTE FAITE DANS LE LOCAL DE M. VOLPINI AU CHAMPS-DE-MARS 1889.

(Paris 1889). 15x24. 18 pp. including printed wrappers; these slightly worn and neatly strengthened, weak stains on front wrapper and tiny stains on first page.

The rare catalogue of the legendary exhibition arranged by Gauguin and his circle in 1889. Neither Gauguin nor his artist friends could hope to enter the official art exhibition at the Académie des Beaux-Arts. By chance, Emile Schuffenecker found another way to present their work. Monsieur Volpini, who ran the *Grand Café des Arts* opposite the Academy exhibition, had a problem: the mirrors ordered to decorate the interior of his café would not arrive in time for the opening of the exhibition, and Schuffenecker proposed that the gap be filled with paintings by himself and his friends. The catalogue is introduced by a list of the contributing artists, accompanied by a Gauguin drawing titled *Aux Rochers noirs* – a conflation of two of his exhibited paintings. The following six double-page folds are each devoted to one or two artists, with catalogue of works on the left-hand page and a reproduced work on the right: Gauguin; Schuffenecker; Émile Bernard; Louis Anquetin / Louis Roy; Charles Laval / George Daniel. On the last double-page fold there are catalogue entries of two "peinture pétrole" by Émile Bernard but presented under the pseudonym "Ludovic Némo", one of which is reproduced on the right-hand page, and the information that an album of lithographs by Gauguin and Bernard could be viewed on demand.

30000

49 Walden, Herwarth (ed.)

EXPRESSIONISMUS. DIE KUNSTWENDE.

Berlin, Der Sturm, 1918. 31x24. 144 pp. + 4 leaves, each with one tipped-in colour plate. Ca 100 reproductions in the text including 35 full-page. Publisher's pictorial boards, neat later cloth spine. A good copy with minor external wear, one corner mildly scuffed, and some stains on reverse of one of the leaves with tipped-in plate.

First edition of this anthology published by the important discoverer, sponsor and promoter of German avant-garde art. To Walden, Expressionism was a "Kunstwende" – a turning point in art. He bridged the gap between the futurists' cult of technology and the spirituality of artists like Kandinsky and Franz Marc, by paralleling the concepts of "futurism", "expressionism" and "cubism" while at the same time making *Expressionism* the inclusive concept - a new spiritual and intellectual movement with ramifications for all art forms. Text contributions by i.a. Walden, Kandinsky, Franz Marc, and Blaise Cendrars, and reproduced works by Gösta Adrian-Nilsson, Archipenko, Rudolf Bauer, Boccioni, Campendonk, Carra, Chagall, Robert Delauney, Max Ernst, Gleizes, van Heemskerck, Jawlensky, Kandinsky, Klee, Kokoschka, Kubin, Léger, Macke, Franz Marc, Metzinger, Gabriele Münter, Picasso, Severini, and others.

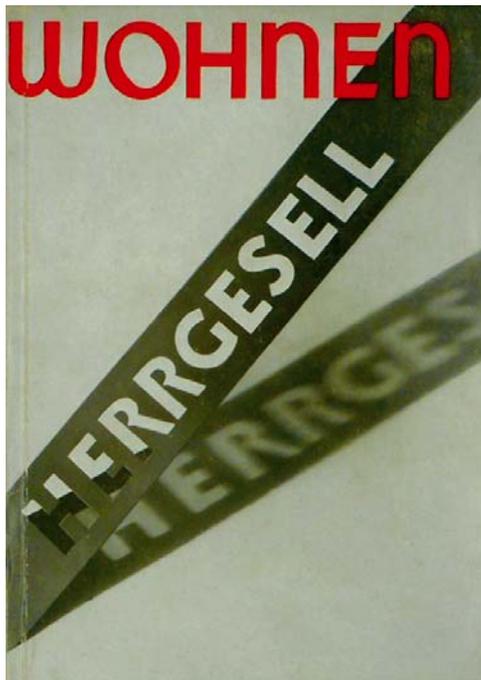
7500

50 **WOHNEN HERRGESELL (wrapper title). MODERNE MÖBEL
AUSSTELLUNG HERRGESELL, XIV. DIEFENBACHG. 21-23.**

Wien 1932. 21x15. 72 pp. Ca 115 photos and 13 drawings and plans. Attractive printed wrappers by the Viennese book designer and photographer Robert Haas. A fine copy with very light external wear. III. Auflage.

A survey of modern furniture from the Herrgesell company in Vienna. Designers, when identified, are Ernst Lichtblau (including a tubular rocking-chair), Alexander Popp, Armand Weiser, and Victor Reiter.

2800



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DER STURM

MONATSSCHRIFT / HERAUSGEBER: HERWARTH WALDEN
ELFTER JAHRGANG / DRITTES HEFT



Albert Gleizes: Zeichnung