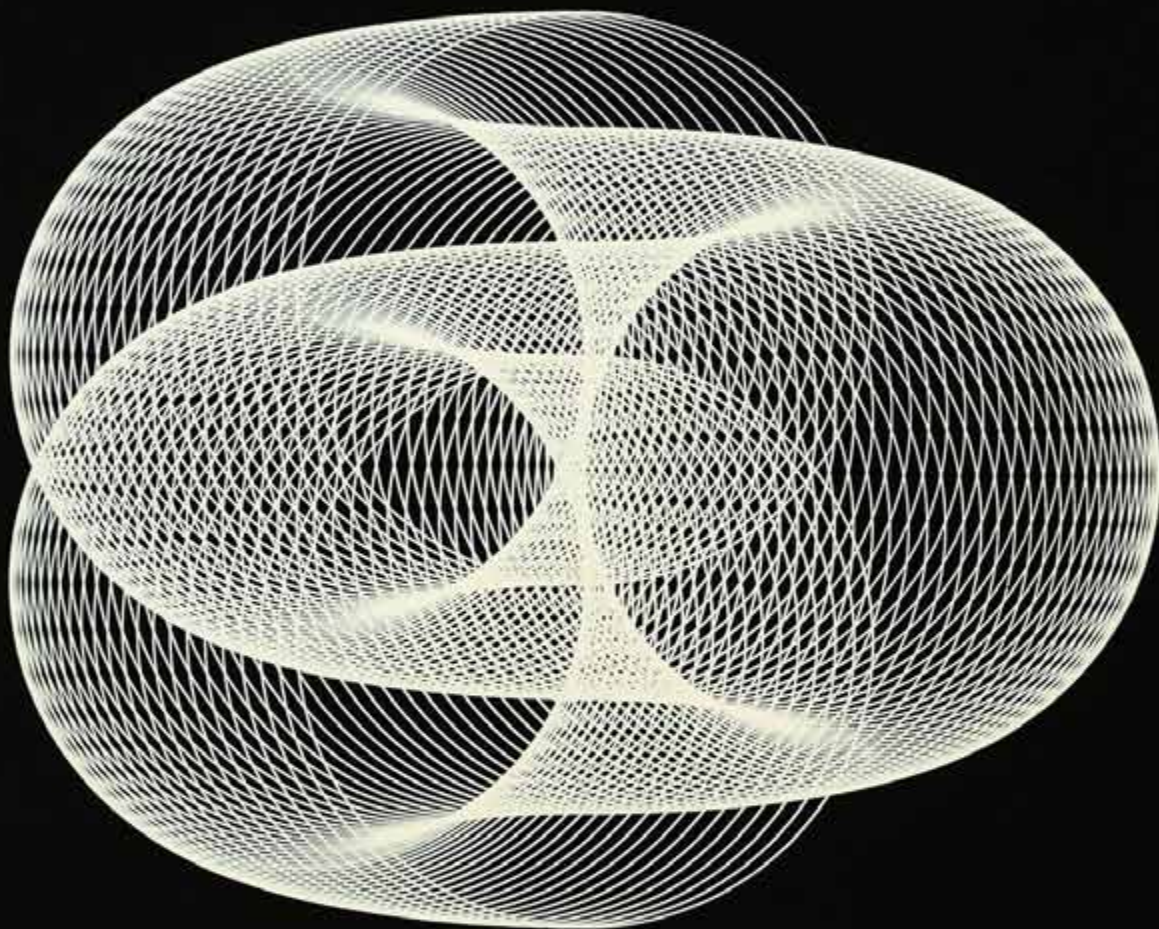


Art and Architecture | Summer 2025



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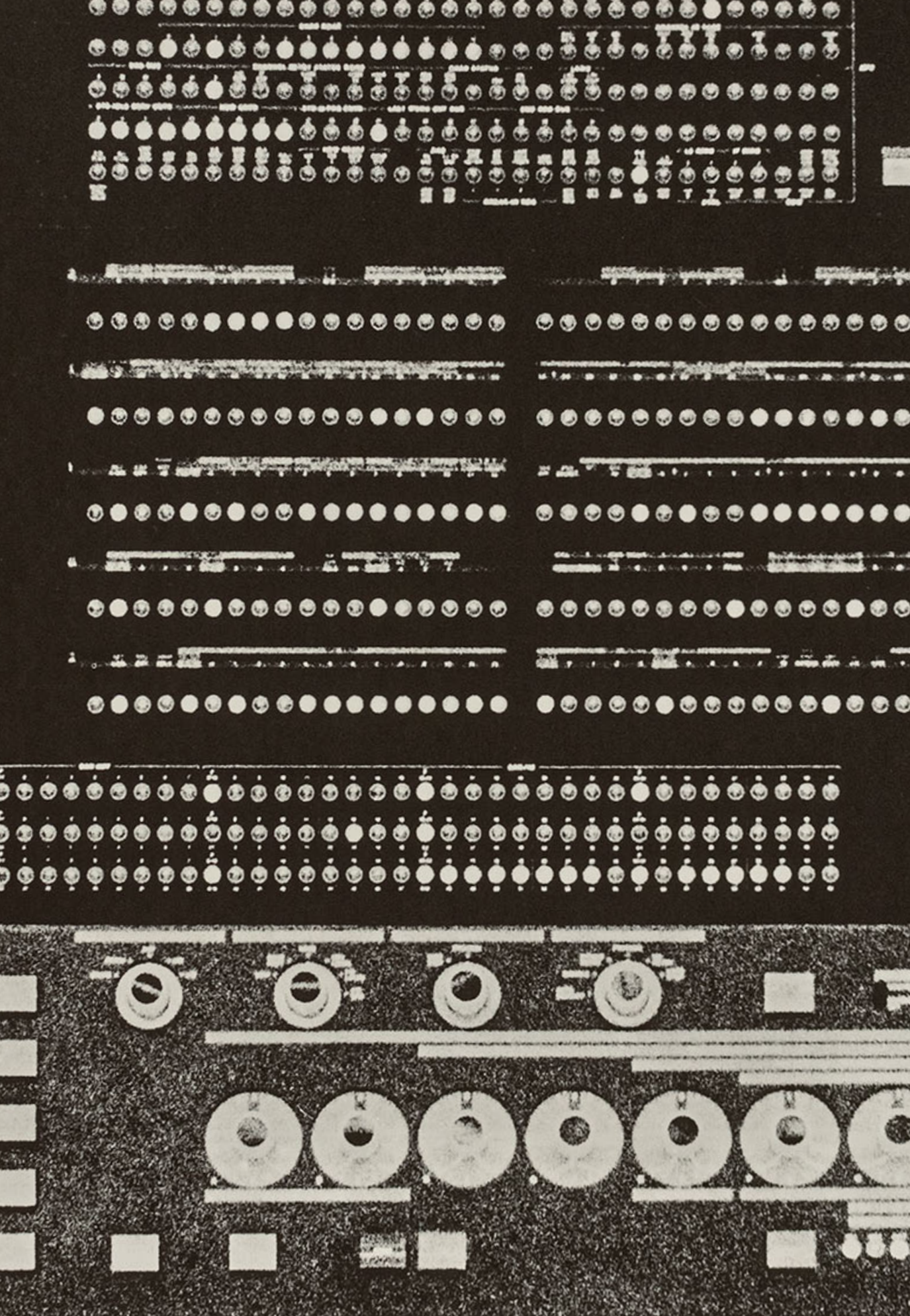
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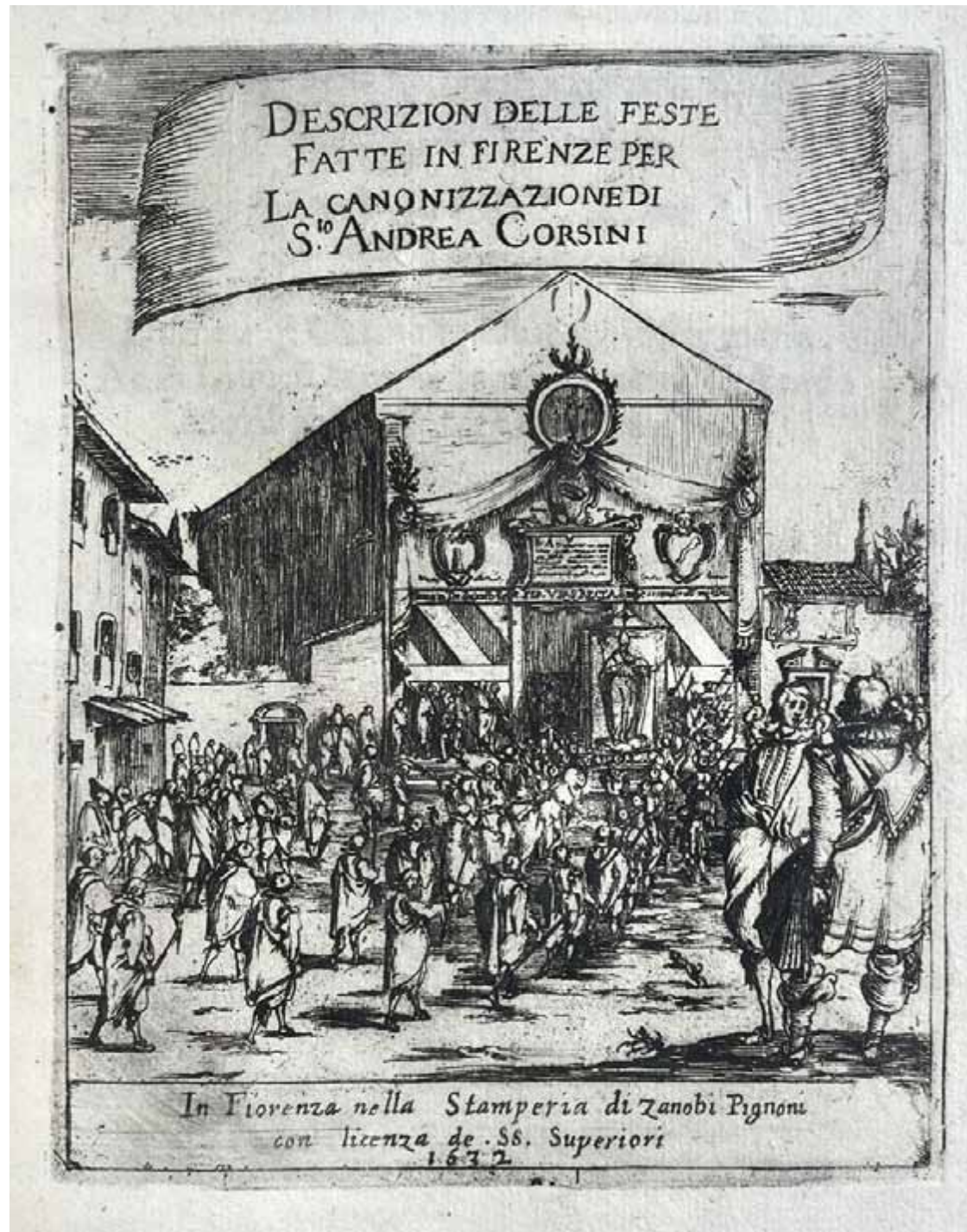
BOOKS  
*and* ARCHIVES





Art and Computability





- 1 Buommattei, Benedetto (1581–1647 or 1648) and Stefano della Bella (1610–1664) | **Descrizon[e] delle feste fatte in Firenze per la canonizzazione di S.to Andrea Corsini** [Description of the festivities held in Florence for the canonization of St. Andrea Corsini] | Florence: nella Stamperia di Zanobi Pignoni, 1632 | Quarto (20.8 × 15 cm) | Contemporary limp vellum; [8], 86, [2] pp. including printed half-title, etched pictorial title, as well as the final leaf containing woodcut device (of Giorgio Marescotti), errata, and colophon; historiated initials on pp. [6], [8], and 1 | Illustrated throughout with twenty etchings by Stefano della Bella | Later manuscript title to spine in pencil; very minor wear to edges of boards; tiny closed tear to margin of title; p. 79/80 with small closed tear to margin; else a very good, wide-margined copy | (54765)

€12,000

First edition of this rare work documenting the festivities for the canonization of St. Andrea Corsini, which had already taken place in 1629. Pignoni's preface makes it clear that its appearance was delayed because of the outbreak of the bubonic plague in 1629 to 1631. The large-scale event included a festive procession into Santa Maria del Carmine, as depicted on the title page. The church was richly adorned and decorated, including a series of twenty paintings depicting scenes from Corsini's life and various miracles attributed to him, explained by poems by Alessandro Adimari; the event also included musical accompaniment, including by the famous organist and composer Girolamo Frescobaldi. The present work is illustrated with Stefano della Bella's etched interpretations of the original paintings. Measuring ca. 9.5 × 10.5 cm, the etchings are printed within the text. Each scene features a decorative border, as well as a combination of an engraved motto and allegorical motif inside a cartouche at the bottom. The accompanying text describes at length the various sonnets, mottos, and other words displayed during the festivities, dwelling on various emblems, symbols, and anagrams that shed further light on the life and miracles on Saint Corsini. The author was the Florentine priest Benedetto Buommattei (or Buonmattei, 1581–1648), a member of the Accademia della Crusca, as well as Professor of Tuscan, first at Pisa and then at Florence, where he also lectured on Dante and met John Milton in 1638. He also authored the important "Della lingua Toscana" (1613).

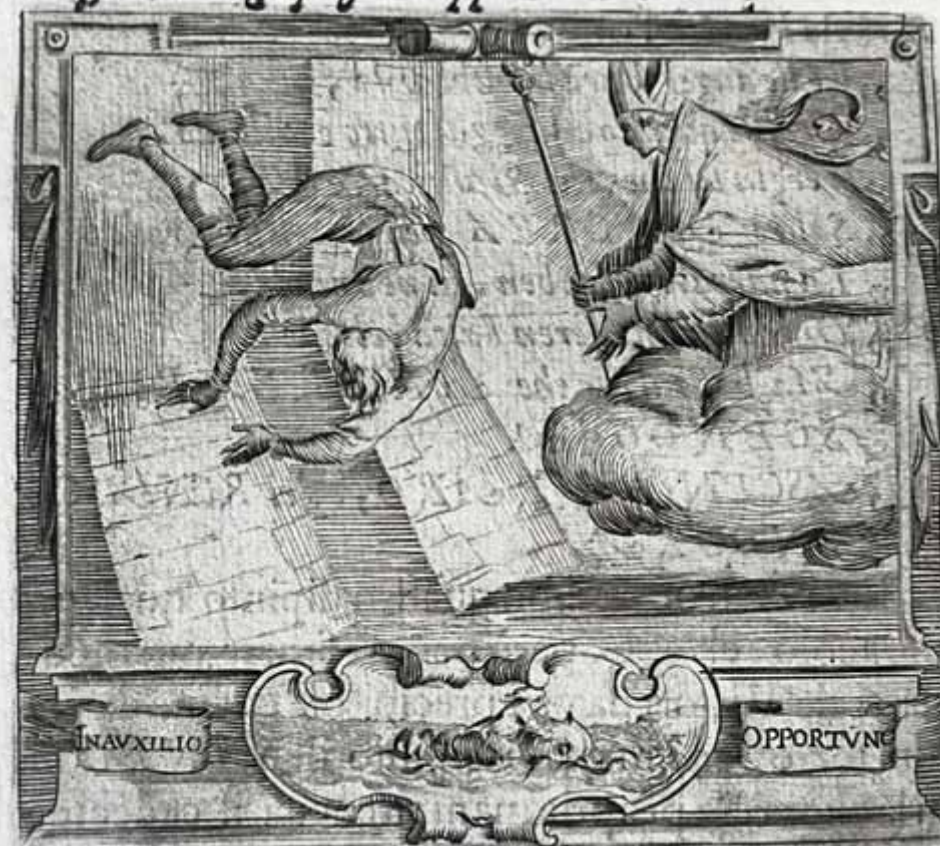
The striking etchings are unsigned and were long attributed to Jacques Callot, who was active in Florence between 1612 and 1621. De Vesme later established them to have been the work of a still very young Stefano della Bella (1610–1664). They depict key episodes in the life of Andrea Corsini (1301–1374), the Bishop of Fiesole at his time of death, whose reputation for saintliness was based in part on his heroic works of mercy during the 1347 outbreak of the plague in Florence. A procession with his relics still takes place each year in Florence on his feast day.

Cicognara 1439. Gamba 2750. De Vesme/Massar, Stefano Della Bella, 884–904. Getty, Festival Collection, 94-B8960 (online catalog).





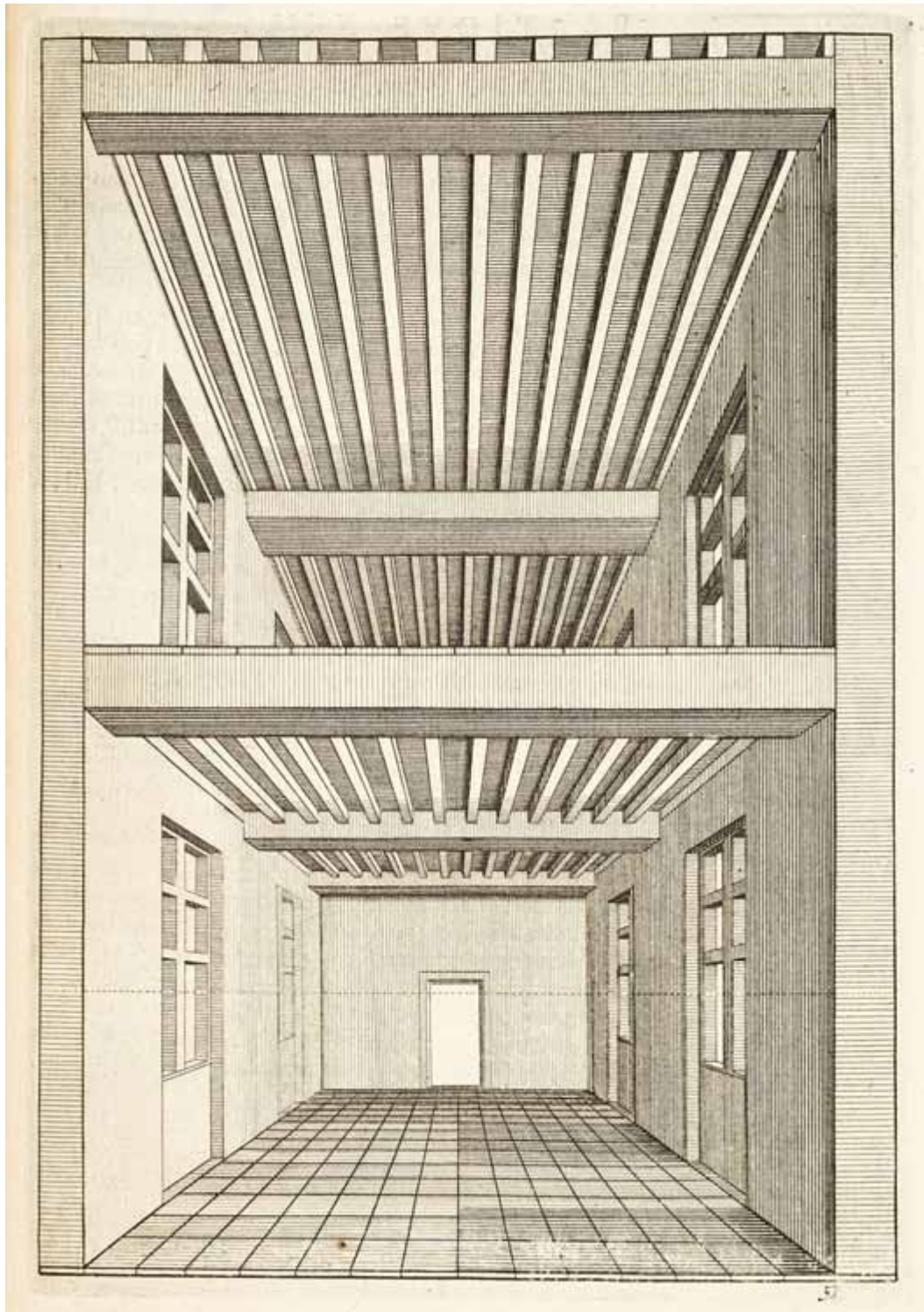
„ Cadendo l'huomo; Iddio gli Angeli inuisa;  
 „ Perche fra i sassi ei non offenda il piede.  
 „ Ma questi egual d'affetto, e cortesia,  
 „ Scende egli stesso ad apportar mercede.



„ E se ridir nol sa la lingua mia;  
 „ Lo dice il qui cadente; e ne fa fede.  
 „ Anzi lo dici tu nome diuino  
 „ SAN AI CORRENDO, e corsi, AN-  
 DREA CORSINO.

L'im.





- 2 [Dubreuil, Jean] | **La perspective pratique: nécessaire à tous peintres, graveurs, sculpteurs, architectes, orfèvres, brodeurs, tapissiers, et autres qui se meslent de dessigner** [Practical perspective: necessary for all painters, engravers, sculptors, architects, goldsmiths, embroiderers, upholsterers, and others who engage in drawing]. Three volumes (all published) | Paris: L'Anglois, 1647–1651 | Quarto (27.8 × 21 cm) | Eighteenth-century leather bindings, each with two colored spine labels and gilt ornaments and fillets to spines and boards; 2 blank leaves, [49] pp., 172 [recte 173] numbered leaves and [36] pp. interspersed between the seven parts, [II] pp., 4 blank leaves; 4 blank leaves, [23] pp., 123 numbered leaves and [8] pp. interspersed between the five parts, [13] pp., [Collation of the bound-in supplements see below], 41 blank leaves; 2 blank leaves, [39] pp., 156 [recte 166] numbered leaves and [44] pp. interspersed between the five parts, [14] pp., 8 blank leaves | The three volumes with a total of 462 full-page copperplate engravings (of which 3 are folded and double-paged, one of them a duplicate), 3 engraved title pp., and numerous engraved vignettes and initials | The Macclesfield copy, with the armorial bookplate to all three volumes | The pagination of the leaves and engravings skips back and forth several times (see Millard for a detailed list); with wide margins, noticeably larger than the one recorded by Millard; in the second volume, corrections were made by the printer or binder via pasting over: copper plate 12 and 4 leaves of the plate register; bindings with age-typical signs of use; joints barely noticeably, professionally restored; slightly toned in places; only a few leaves sporadically faintly stained; title pages with blind-stamped owner's stamps; else very good | (55206)

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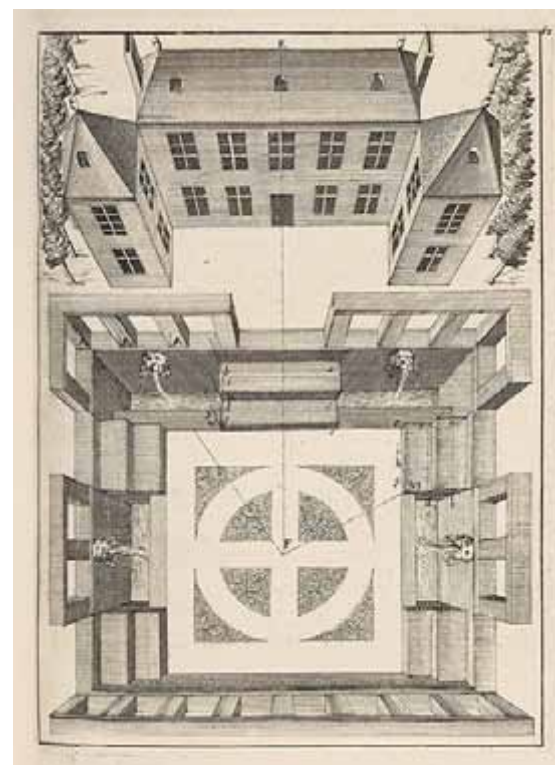
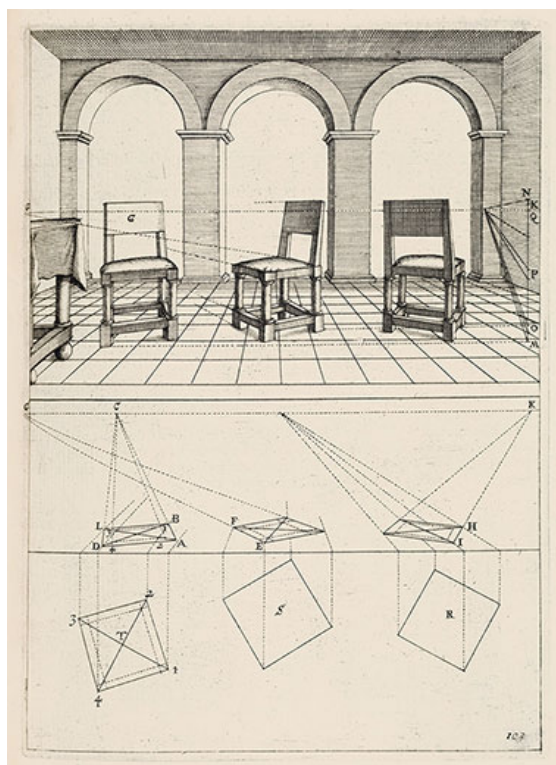
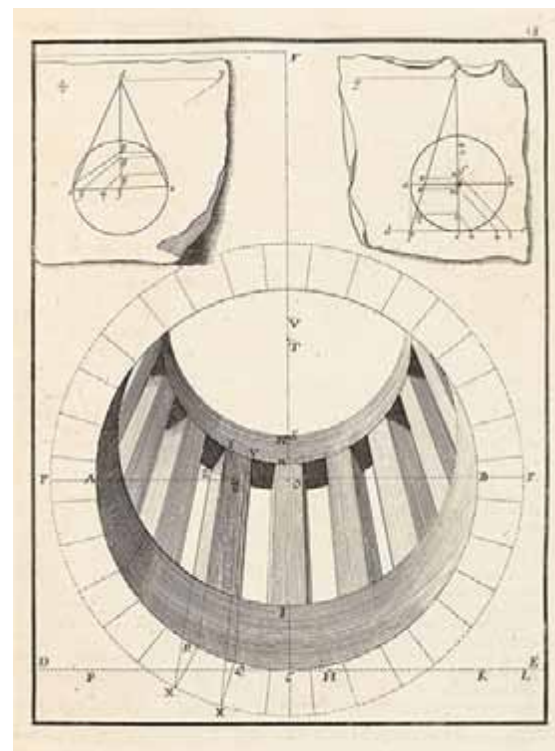
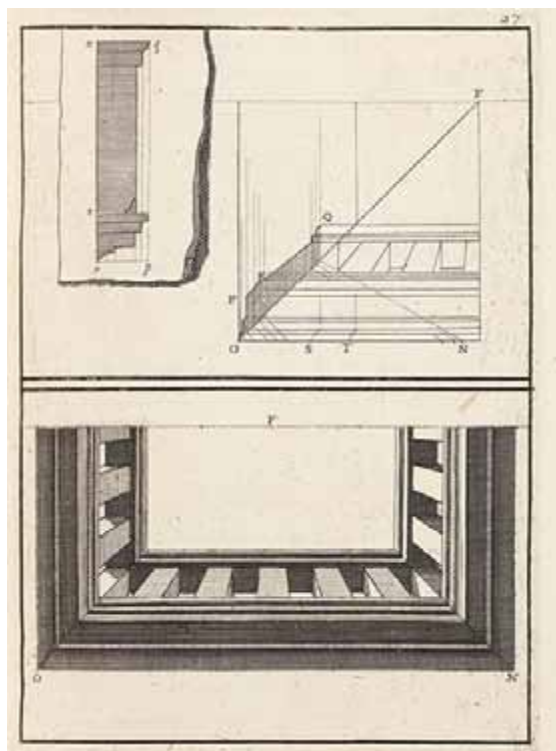
Three related pamphlets of the Parisian 'Perspective War' (see below).

€8,000

This art-historically significant and extensive practical introduction to perspective not only marks the beginning of the so-called “perspective war” in France, but also influenced the development of Baroque illusionistic painting — a practice that would become formative for seventeenth- and eighteenth-century architecture, above all through Andrea Pozzo, who was also a member of the Jesuit order. Dubreuil’s “work on perspective is probably the most influential ever published expressly for the use of a lay audience” (Millard). Available here is a compilation of different editions: The first volume in the second, expanded edition, the other two volumes and the appendices in the first edition (same composition as Millard).

In recent times, Dubreuil’s work, which was explicitly aimed at artists, sculptors, architects and all other artisans, has not only become the focus of research into the French “war of perspective”. The art historian Andrew Horn has worked out, among other things, that “the essential principles and techniques upon which Pozzo constructed many, if not most of his widely varying projects can be found in Dubreuil’s work” (Andrew Horn, *Ritual, Scenography and Illusion: Andrea Pozzo and the Religious Theatre of the Seventeenth*, Edinburgh 2016, p. 75). The creation of the illusion for three-dimensional architecture rising into the sky, of domes and lantern towers, of celestial choirs and assemblies of saints from a strong



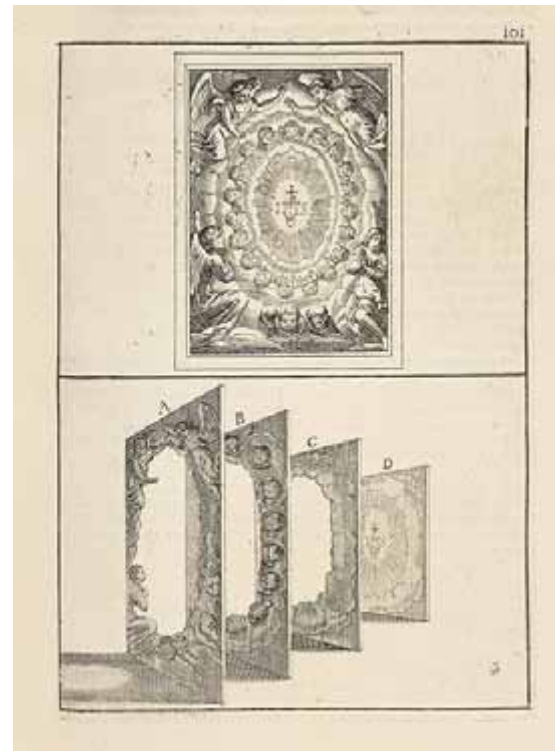
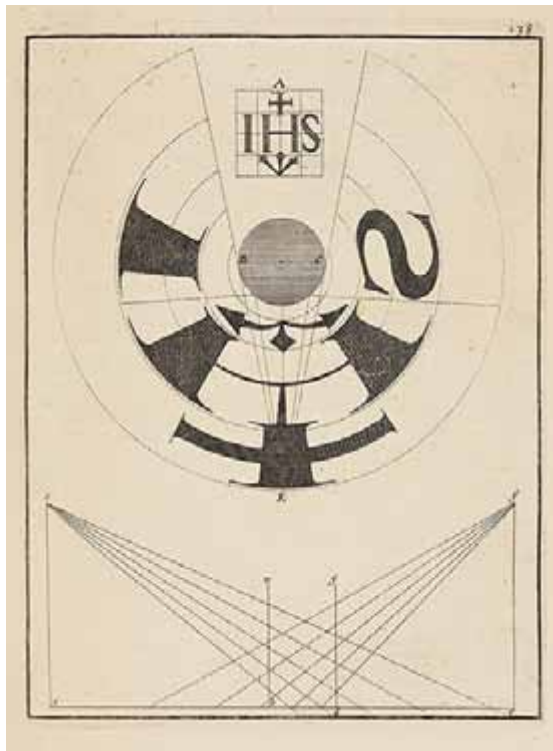
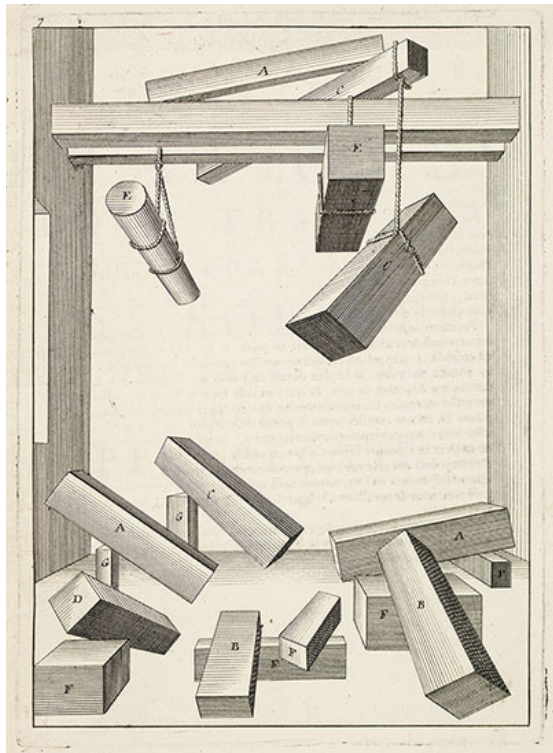


under-view on flat surfaces are foreshadowed in Dubreuil's practical instructions on the use of perspective. The Jesuit architect is intensely concerned with changing the perception of space through different locations, viewing angles, and the effects of light and shadow. In addition, he explores architectural structures and openings overhead, including rectangular, round, and irregular shapes viewed from both centered and off-center perspectives. Furthermore, Dubreuil deals with the perception of domes, with the projection of images onto vaults, as well as with anamorphic images. Andrew Horn also refers to Jesuit theatre practice, which in the Baroque period was an essential part of the Counter-Reformation's missionary and educational work. What characterized Jesuit theatre was not merely the use of music, ballet, and pyrotechnic effects to simulate explosions, fire-breathing dragons, lightning, and thunder. By the mid-seventeenth century, a specifically Jesuit art of stage design had developed, aimed at creating illusions of vast spatial depth. Accordingly, "La perspective pratique" contains an extensive section on stage scenography. In it, Dubreuil discusses various methods for creating the illusion of depth, which would later have a formative influence on Pozzo. (Cf. *ibid.*, pp. 44f., 73-77).

But Pozzo also developed his strategies of illusionist ceiling painting, as Andrew Horn points out, on the basis of publications by authors who positioned themselves against Dubreuil in the so-called "Perspective War". After all, this debate, which lasted many decades and was primarily conducted through printed treatises, was the driving force behind the production of an almost unmanageable number of publications. It is not without reason that this period is also regarded as the golden age of treatises on perspective. The immediate cause of the debate was Dubreuil's "Perspective pratique". In it, he also dealt with Gérard Desargues' projective geometry in order to make it practically usable. Desargues responded with two small texts in which he accused Dubreuil (who identified himself on the title pages only as the Jesuit from Paris) of "incredible errors" and "enormous mistakes". In response, Dubreuil published "Diverses methodes universelles, et nouvelles", also incorporated here, in which he accused Desargues of plagiarism. However, in the ensuing back and forth of accusations and insults, the fundamental question of how geometric theory and artistic practice related to each other was negotiated. With the founding of the Paris Academy of Arts, this also became a question of which party would prevail in the dispute within the institution. (Cf. Martin Kemp. *The Science of Art. Optical Themes in Western Art from Brunelleschi to Seurat*. New Haven/London 1989, pp. 119-131).

An avowed partisan of Desargues was the graphic artist Abraham Bosse, who was appointed to the newly founded Paris Academy to teach perspective. He paid particular attention to the illusionistic projection of perspective onto ceilings and vaults. His opponent at the academy was Charles Le Brun, who, citing Leonardo's writings, questioned the prioritization of geometric theory over painterly perception and practice. The dispute came to such a head that Bosse was expelled from the Academy and forbidden to spread "slander" about the Academy on pain of imprisonment. This was followed by numerous other treatises by Bosse, in which he set out his teachings influenced by Desargues. In contrast to Desargues and Bosse, Dubreuil was of the opinion that although the rules of perspective





were a useful aid, they were subordinate to practical considerations and experience. Put in simplified and pointed terms, the question was whether the artist was executing the complex rules of geometry or whether they were being used as an instrument alongside his perception and practice (ibid).

De Backer and Sommervogel quote two letters by the London mathematician Augustus De Morgan, who describes Dubreuil's influence on artists and architects as late as the mid-nineteenth century: "The work (of Breuil) is better known than that of Pozzo, both in England and in France. It is in French (1642, etc.), and has been translated into both German and English. (...) Of all the works on perspective which have been in the hands of practical draughtsmen, this is the most widely known. (...) This Jesuit's perspective has had more influence on common methods than any other." In the second letter, he again compares the history of Pozzo's and Dubreuil's impact in practical application: "Pozzo is a greater writer, but Du Breuil made a book of routine, which was very accessible to draughtsmen who knew nothing about geometry."

Bound with:

I). Melchior Tavernier. **Advis charitables sur les diverses oeuvres et feuilles volantes du Dr. Girard Desargues**. Paris: Tavernier and L'Anglois, 1642. [4], 14, [1] pp.

II). [Jean Dubreuil]. **Diverses methodes universelles, et nouvelles. (...) por faire des perspectives (...) Response aux deux affiches du Sieur Desargues contre la (...) Perspective pratique**. Paris: Tavernier and L'Anglois, 1642. [36] pp. with 10 full-page copper engravings.

III). **Extraict d'une lettre de Mr R. touchant les erreurs prétendues dans le livre de la Perspective pratique**. N.p.: n.p. [1642]. [4] pp.

Provenance: Library of the Earls of Macclesfield, Shirburn Castle. / George Lane Parker (1742–1791), younger son of the second Earl of Macclesfield (1697–1764). On the question of whether the engraved exlibris on the endpapers were already pasted in by Parker or were only made in the nineteenth century when they were incorporated into the library of Shirburn Castle, see: <https://blogs.princeton.edu/rarebooks/2012/12/militar-collection>, June 26, 2025.

Millard I, 63 (Same compilation, but without the appendices). Cf. Cicognara (first volume in first edition and he lists further appendices). De Backer/Sommervogel II, 145 (ed. 1651 and 1666).



KEY WORK OF THE PARISIAN 'PERSPECTIVE WAR' — ARTISTIC PRAGMATISM VS. GEOMETRICAL RATIONALISM

- 3 Curabelle, J[acques] | **Examen des oeuvres du Sr. Desargues** [Examination of the works by Sr. Desargues]. Two parts in one volume. | Paris: Henault for Langlois, 1644 | Folio (29.5 × 21 cm) | Red marocco binding in the style of the seventeenth century, with spine and edges richly gilt | 81, [1] pp. with 17 copper engravings in the pagination (including engraved title and 8 full-page engravings)

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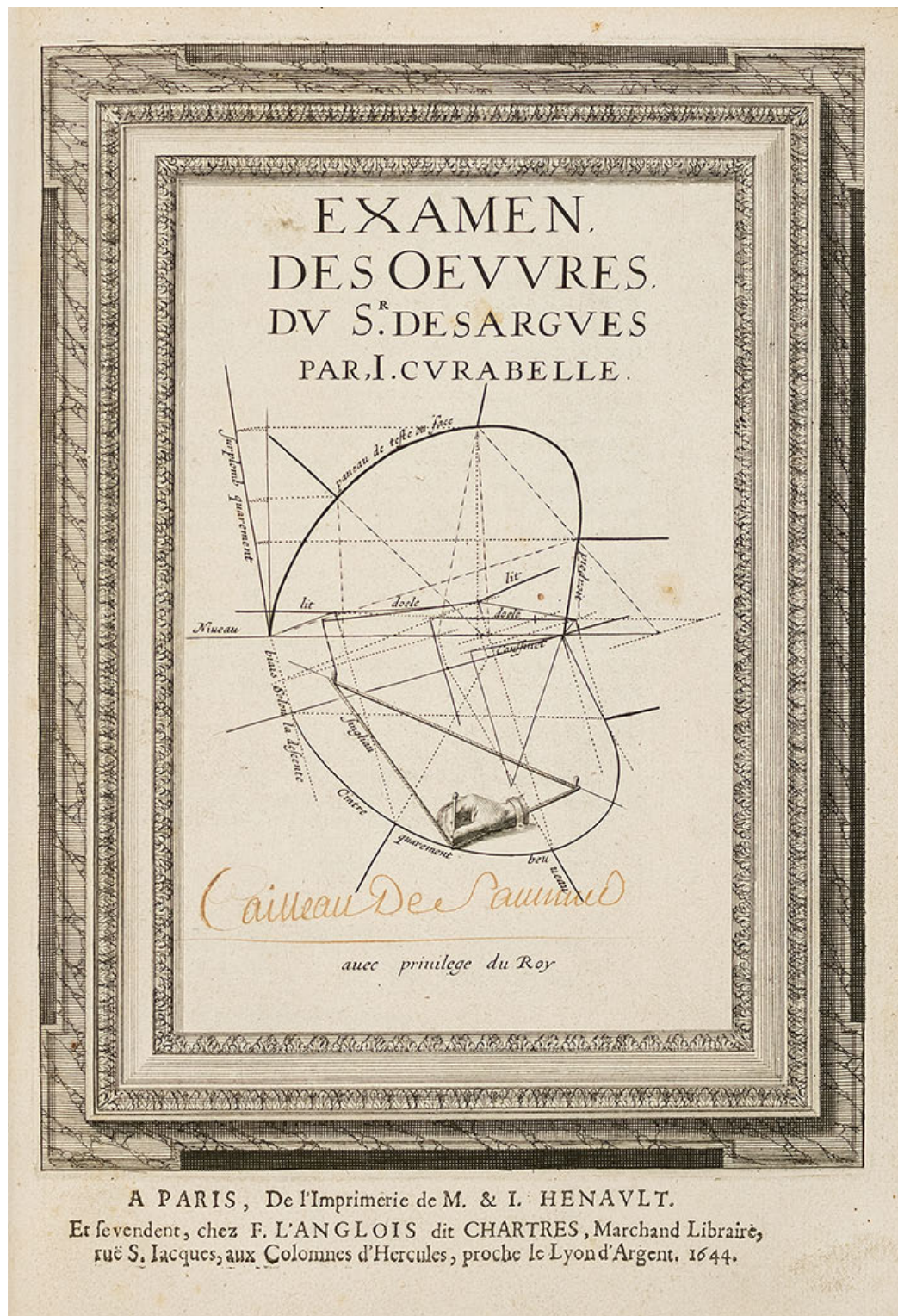
**Foiblesse pitoyable du Sr. Desargues employée contre l'Examen fait de ses oeuvres** [Mr. Desargues' pathetic attempt to defend himself against the examination of his works] | Paris: n.p., 1644. 9, [1] pp. with one text copperplate engraving | Title page with ownership note by "Cailleau de Saumuie" (ink offsetting on the flyleaf); somewhat toned and slightly stained; else very good | (55205)

€5,000

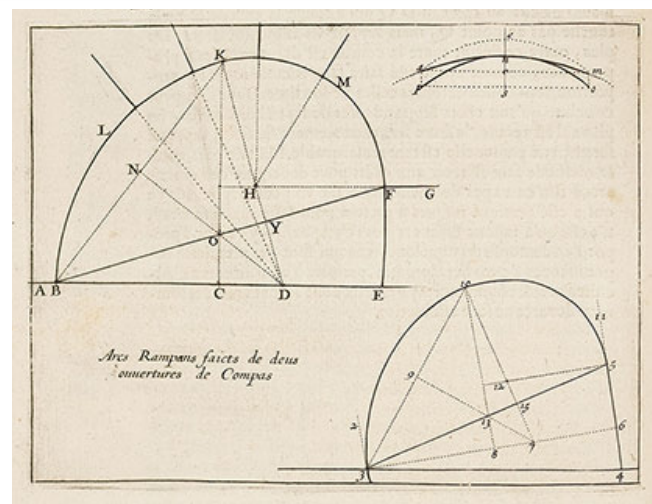
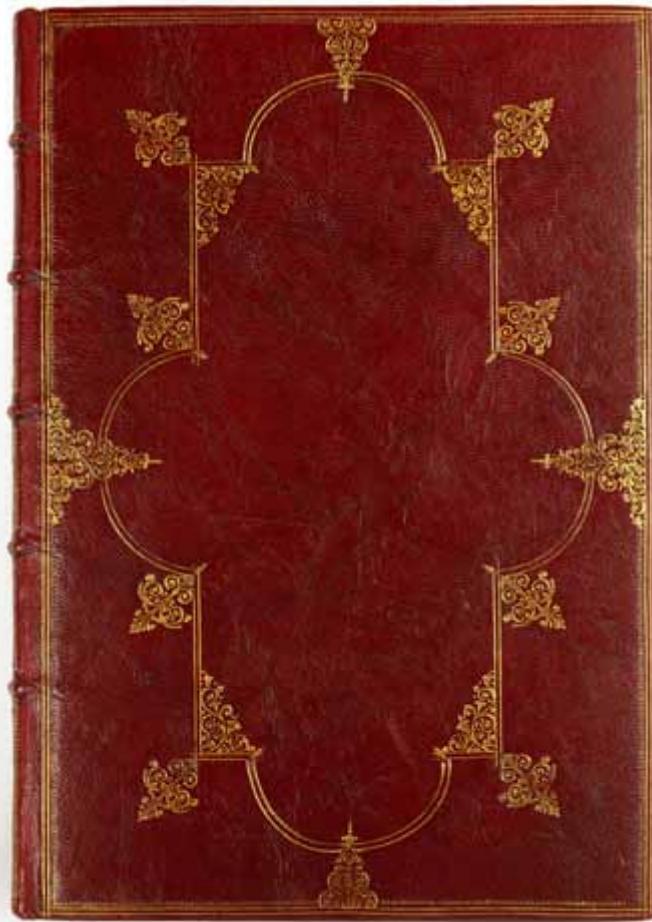
First edition of one of the first pamphlets in the Parisian "Perspective War", here bound with the rare treatise "Foiblesse pitoyable du Sr. Desargues", in which Curabelle reacts to Desargues' response to "Examen des oeuvres du Sr. Desargues". With this work, the Parisian architect and sculptor Curabelle intervened in a dispute between the mathematician and architect Gérard Desargues on the one hand, and the Jesuit Jean Dubreuil on the other. This dispute developed over many decades in Paris into a core conflict that went down in history as the "Perspective War". The art historian Martin Kemp also calls this "war" the "golden age of perspective tracts".

In contrast to Kirsti Andersen, Andrew Horn emphasized a few years ago that the "Perspective War" had a considerable influence, at least indirectly, on the practice and theory of illusionist ceiling painting, which would characterize the interaction between architecture and visual illusion in the late Baroque period, especially since Andrea Pozzo. Thus Horn emphasizes, for example, Desargues' and Dubreuil's interest in images on slanted surfaces. "This lesson, of course, is a necessary step before addressing more complex cases, from the rendering of images and entire illusionistic perspective systems on surfaces that are irregular or not perpendicular to the eye — the majority of situations in which Pozzo worked in his quadratura projects" (Andrew Horn, *Ritual, Scenography and Illusion: Andrea Pozzo and the Religious Theatre of the Seventeenth*, Edinburgh 2016, p. 76; cf. Kirsti Andersen, *The Geometry of an Art: The History of the Mathematical Theory of Perspective from Alberti to Monge*, New York 2007, p. 451).

The initial cause for the "Perspective War" was Dubreuil's positive reception of Desargues' methodology of perspective construction (whose actual significance as the beginning of projective geometry was only recognized in the nineteenth century by Jean-Victor Poncelet and Michel Chasles — who encountered the then-forgotten author via Blaise Pascal). Desargues saw his theory falsified and plagiarized in Dubreuil's extensive work "Perspective pratique" (for a long time the definitive compendium for painters, architects, stage designers, and other artisans) and responded with two shorter texts in which he accused Dubreuil of "incredible errors"







and “enormous mistakes”. In response, Dubreuil published a treatise in which he in turn accused Desargues of plagiarism. However, in the ensuing back and forth of accusations and insults, the fundamental question of how geometric theory and artistic practice related to each other was negotiated. (Cf. Martin Kemp. *The Science of Art. Optical Themes in Western Art From Brunelleschi to Seurat*. New Haven/London 1989, pp. 119–131.)

The Parisian architect and stonemason Jacques Curabelle took Dubreuil’s side at the very outset of the controversy with the present treatise. Here he extended the criticism of the mathematician, whose theory, in Curabelle’s view, does not do justice to artistic practice. (Cf. M. Poudra, *Oeuvres de Desargues*, Paris 1864, p. 887f.) The “Dictionary of scientific biography” states: “In 1644, however, new attacks were launched against Desargues’s work. They originated with a stonecutter, J. Curabelle, who violently criticized his writings on stonecutting, perspective, and gnomonics, as well as the two treatises Bosse published in 1643, claiming to find nothing in them but mediocrity, errors, plagiarism, and information of no practical interest. A very harsh polemic began between the two men, and Desargues published the pamphlet ‘Récit au vray de ce qui a esté la cause de faire cet escrit’, which contains a number of previously unpublished details on his life and work. He also attempted to sue Curabelle, but the latter seems to have succeeded in evading this action.” (DSB IV, p. 48). As a result, Curabelle published the pamphlet “Foiblesse pitoyable du Sr. Desargue”, which is bound with our copy.

With the founding of the Paris Academy of Arts, this conflict raised the question of which party would prevail within the institution. One avowed partisan of Desargues was the graphic artist Abraham Bosse, who was appointed to the newly founded Paris Academy to teach perspective. He paid particular attention to the illusionistic projection of perspective onto ceilings and vaults. His opponent at the academy was Charles Le Brun, who, citing Leonardo’s writings, questioned the prioritization of geometric theory over painterly perception and practice. The dispute came to such a head that Bosse was expelled from the Academy and forbidden to spread “slander” about the Academy on pain of imprisonment. This was followed by numerous other treatises by Bosse, in which he set out his teachings influenced by Desargues. (Cf. Martin Kemp. *The Science of Art*, 1990, 123 (mit Anm. 93) und 351. Andersen, *The Geometry of an Art*, p. 451.

Poudra 331–348. DSB IV, p. 48. Kemp, *The Science of Art*, 1990, 123 (mit Anm. 93) und 351. Andersen, *The Geometry of an Art*, p. 451.



ONE OF THE EARLIEST TRANSLATIONS OF LE CORBUSIER IN JAPAN AND ONE OF THE MOST INFLUENTIAL WORKS FOR JAPANESE MODERNISM

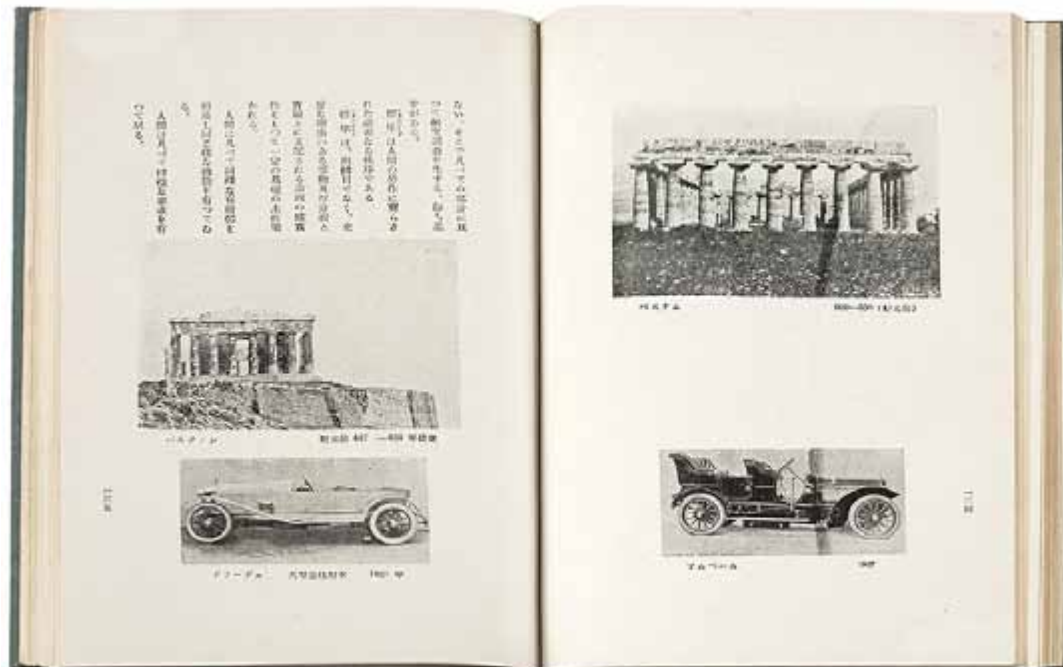
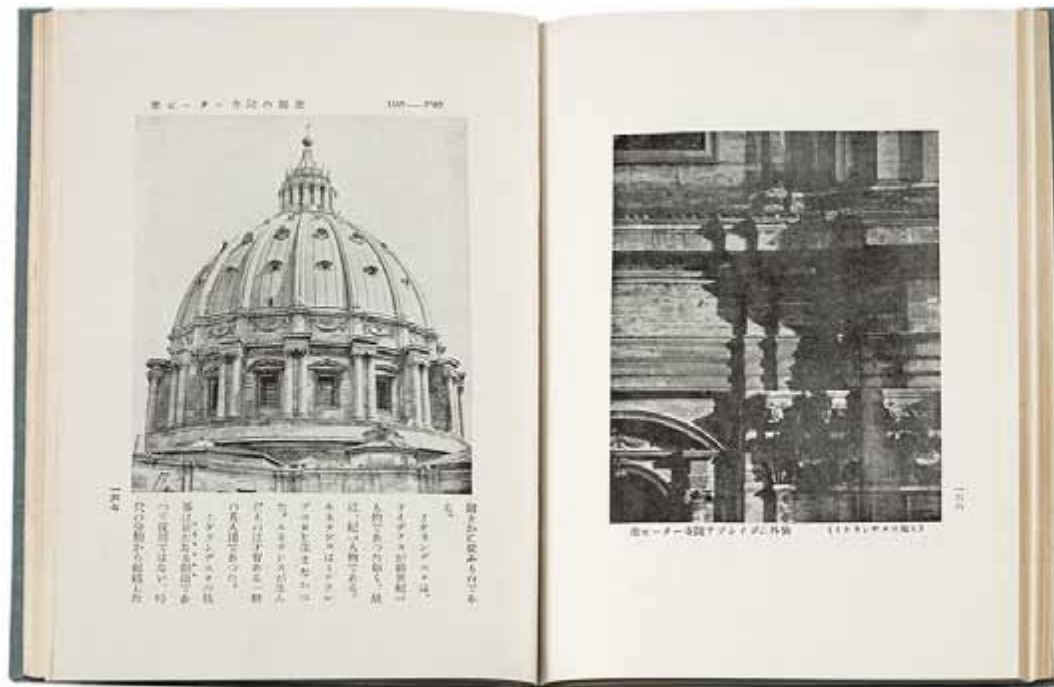
- 4 Le Corbusier (autor), Kenzō Miyazaki (translator) | **Kenchiku geijutsu e — Vers une architecture** [Toward an Architecture] | Tōkyō: Kōseisha Shobō, 1929 | Octavo (23 × 16 cm) | Original cloth binding in original decorative printed slipcase, 289 pp. with numerous reproductions of architectural photographs and architectural drafts | Slipcase restored, stained and fragile; the cloth binding somewhat discolored; else about very good | (55131)

€2,000

First Japanese edition of Le Corbusier's main work "Vers une Architecture", whose original French edition was published by Crès in Paris in 1923 and which is now regarded as one of the most important manifestos of twentieth century architectural theory. The French Swiss-born architect was particularly important to Japan as an urban planner after Tokyo was devastated by a major earthquake in 1923. Le Corbusier's design for "A contemporary city for three million inhabitants" became a topic of discussion among Japanese architects thanks to lectures by the founder of the "International Architectural Society of Japan", Seigo Motono. The first translations of his texts then appeared in a Japanese journal in 1928 and 1929. The editor Koseisha Shobo also published "L'art décoratif d'aujourd'hui" in 1931. Since then, Le Corbusier's work has been an important point of reference for architecture and design in Japan for decades. (Cf. <https://lecorbusier-worldheritage.org/de/einfluss-des-werks/japan>, 6th February 2025)

Contrary to what one might assume today, Le Corbusier did not achieve fame in Europe as an architect, but initially as an author. His breakthrough in France came in 1923 with "Vers une Architecture". However, the success of "Vers une Architecture" was not so much due to the fact that Le Corbusier formulated groundbreaking new ideas in it. On the contrary, the German publisher Günther Wasmuth refused to translate it on the grounds that the ideas it contained had already been sufficiently well known for many years through the "Werkbund". Nevertheless, Le Corbusier radicalized these ideas by demanding, for example, that architecture should be based on the works of engineers. Ocean liners, airplanes, machines, and automobiles were to serve as iconic models for architects. Typification was not only an imperative of effectiveness, but also of form. This was nothing new since Walter Gropius, but until the publication of "Vers une Architecture", no architect had ever put forward this program with the rhetorical vehemence with which Le Corbusier proclaimed it. At the same time, however, he interpreted this movement not as a break with tradition, but as a re-form. For Le Corbusier, the Acropolis of Athens and the Parthenon are the measure by which architecture should be measured alongside modern machines. His juxtaposition of temple and automobile became famous. (Cf. Turit Fröbe, *Die Inszenierung eines Mythos: Le Corbusier und die Akropolis*, Berlin and Boston 2016, pp. 16-41.)

As of May 2025, KVK, OCLC lists five copies in North America.





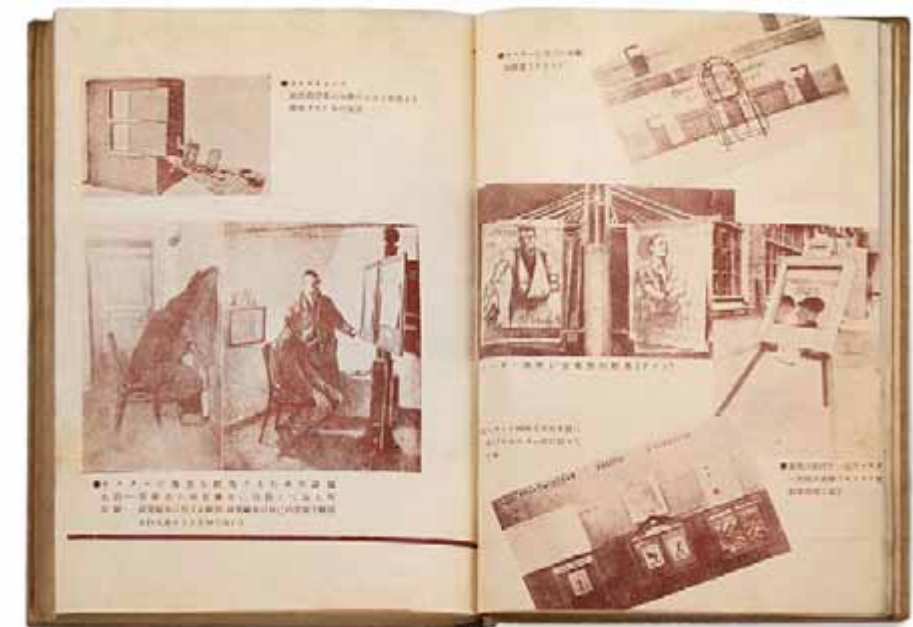


- 5 Arai, Kazuo and Yoshizumi Ikebe | **Posuta no kagakuteki kenkyu** [The scientific study of posters] | Tokyo: Naukasha, 1934 | Octavo (23 × 15.5 cm) | Original printed cloth binding in original graphically designed and two-color printed dust jacket; [20] (illustration section), 6, 205, [5] pp. with numerous reproductions of posters in the illustrated section on coated art paper | Dust jacket toned and split along spine; leaves toned and with occasional foxing; endpaper with private exlibris; else good or better | (54931)

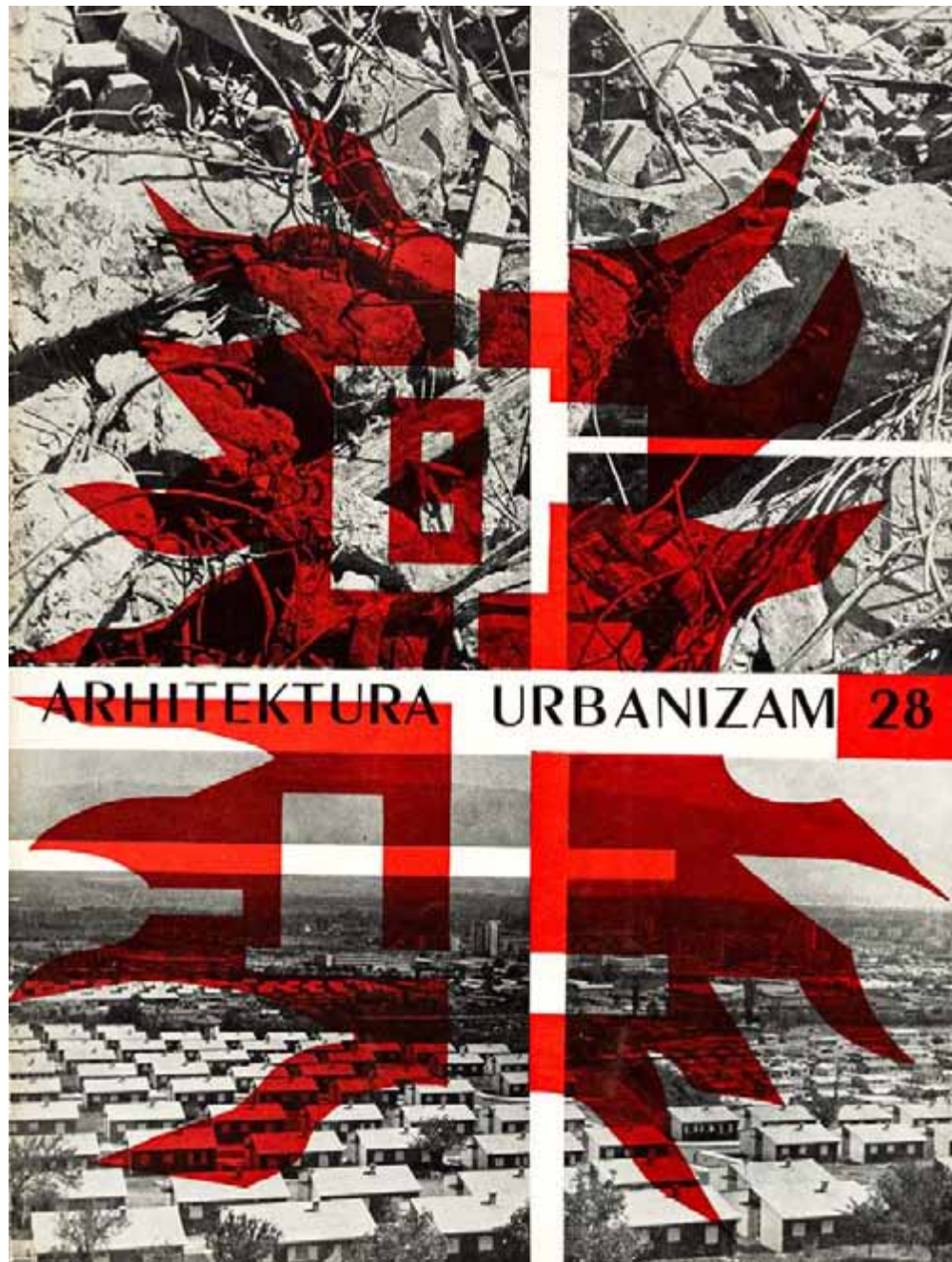
€1,200

Rare publication on forms, colors, typographies, and types of posters and their effects, with reproductions showing Russian, US-American, German and Japanese posters. The main focus of the publication is on research into the psychological effectiveness of posters. It was not only in advertising and political propaganda that the aim was to capture the attention and memory of recipients, but also in occupational safety. The volume contains numerous posters from industry and construction to warn of the dangers of incorrect use of machinery. In addition to reproductions, the volume also shows photographs of the contexts in which the posters were used. It also shows a scene from an empirical institute that experimented with the effect of posters.

As of June 2025, KVK, OCLC lists only one copy in North America.





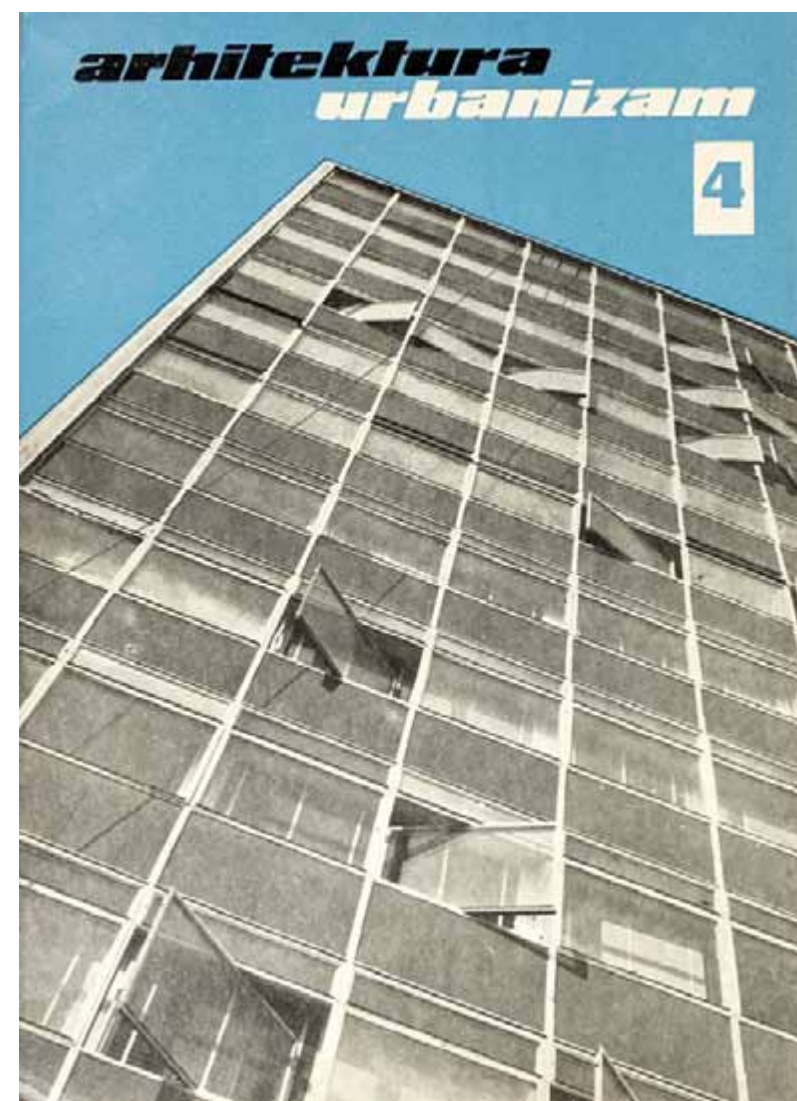
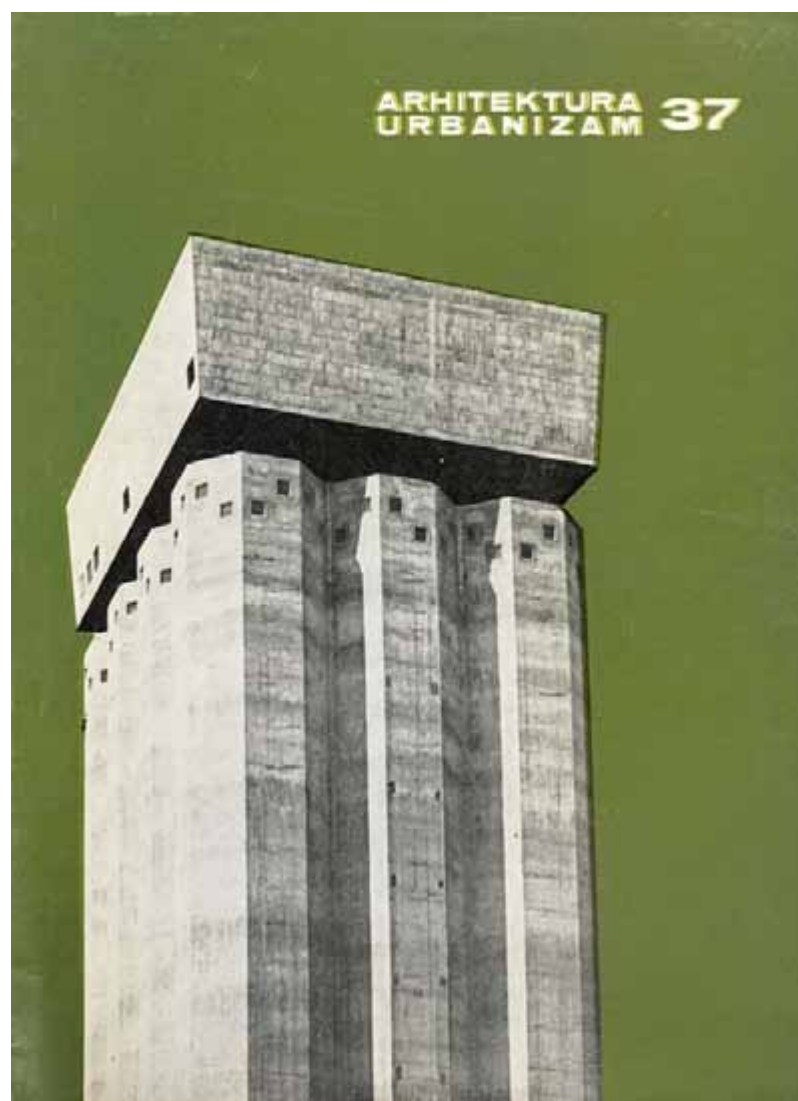


- 6 **Arhitektura Urbanizam: Časopis za arhitekturu, urbanizam, primenjenu umetnost i industrijsko oblikovanje. Organ Saveza Društva Arhitekata Srbije, Urbanističkog Saveza Srbije i Udrženja Likovnih Umetnika Primenjenih Umetnosti i Dizajnera Srbije [Architecture Urbanism: Journal of architecture, urbanism, applied arts and industrial design. Organ of the Union of Architectural Associations of Serbia, the Urbanistic Union of Serbia and the Union of Fine Artists of Applied Arts and Designers of Serbia]. Nos. 1–98 in 73 issues (all published) | Belgrade: Savez arhitekata, 1960–1987 | Quartos (34 × 23.5 cm) | Original pictorial, color printed wrappers, partly staple-stitched; between 40 and 200 pp. per issue, with numerous photographic architectural views as well as reproduced sketches, floor plans, drafts, as well as plans of streets, squares, urban areas, new development areas, etc., sporadically printed in color | Some wrappers with signs of wear; three wrappers damaged by glue residue; a few issues with a few pages stuck together; few leaves with creases; overall, however, a series in good to very good condition; especially the particularly well-known and important numbers in very good condition | (55118)**

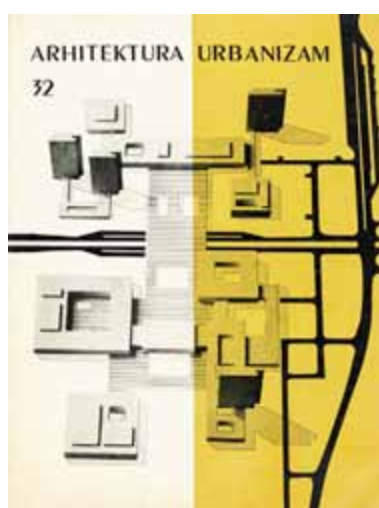
€6,000

Complete run of the important Yugoslav journal, the pendant to the later journal “Urbanizam Beograda” in terms of content and style. Both journals took up the avant-garde concept of the magazine “Das neue Frankfurt” and developed it further. However, while “Urbanizam Beograda” focused solely on developments in Belgrade, the longer-lived periodical “Arhitektura Urbanizam” documented architectural debates and projects throughout the entire territory of the former Yugoslavia. The bi-monthly journal was initiated by the Union of Architectural Associations of Yugoslavia and the Union of Urban Planning Associations of Yugoslavia. The members of the editorial board, the editorial board and the editor-in-chief (until no. 69 Oliver Minić, then among others Zoran Žunković, Zoran B. Petrović, Aleksej Brkić, and Ranko Radović) were among the most renowned architects, planners, and theorists from all over Yugoslavia at the time. The journal analyzed the architectural and urban development of Yugoslavia in detail, supplemented by critical observations on applied art and design. However, not only analysis and theory were printed in richly illustrated form, but tenders and competitions were also published, as well as book reviews. Especially until the founding of “Urbanizam Beograda” (1969), there was extensive reporting on the planning in Belgrade, as well as discussion and documentation of the new buildings. Thus, the second issue (1960) dealt, among other things, with the urban planning solution for the center of New Belgrade. (On this and the following see: Dijana Milašinović-Marić, entry on “Arhitektura Urbanizam” in the Serbian Encyclopaedia).









Besides housing, the focus was primarily on public buildings, such as schools, universities, student residences, hospitals, airports, trade fair buildings, industrial buildings, department stores, and agricultural enterprises, and so on. The emphasis was not only on effectiveness and rationality (such as prefabricated construction), but also on the synthesis of fine art, design, and architecture. Particularly significant is issue no. 74/77, which is entirely dedicated to residential construction (edited by Darko Marušić). It was conceived as a catalog with an overview of all competitions and realized residential buildings, building groups, and complexes in Belgrade and Novi Sad between 1965 and 1975. This special issue was only reprinted a few years ago. For generations of architects and designers, it is said to have been regarded as the “bible of housing.”

But the journal not only made a name for itself internationally with publications on pioneering modern design and functional architecture in glass, steel, and concrete. In addition to articles on contemporary architecture, it also published articles on architectural history, for example on sacred architecture in Serbia in the Middle Ages, as well as detailed articles on monument preservation and restoration. The topic was so important that No. 64 was devoted entirely to the protection and reconstruction of buildings and architectural ensembles of art-historical value in various parts of the country. Internationally, however, the lack of financial means to protect monuments was observed with concern. (Cf. Osteuropa, vol. 22, no. 2, February 1972, pp. A115-A116) From the late 1970s onwards, postmodern tendencies became visible alongside brutalist ones, for example through the use of bricks in the façade design or the construction of classic roofs. Especially for hotel buildings, traditional forms were experimented with. Postmodern developments in Western Europe also received attention. For example, one of the last issues (no. 96) contains an article on James Stirling and, in particular, his new Staatsgalerie Stuttgart building.

Like the Weimar Republic in the 1920s, Yugoslavia faced the task of comprehensive modernization in the 1960s. This development was favored by the political situation in Yugoslavia. In contrast to the other socialist states in Europe, the republic on the Mediterranean was not part of the Eastern Bloc, but remained neutral during the Cold War. Despite the economic system, there was freedom of travel and a liberal cultural life. The Mediterranean state was also an international center of artistic avant-gardes such as action art and conceptual art. Yugoslavia also played an important role in experimental computer art. Artists, mathematicians, and engineers from East and West met at international conferences and the pioneering Zagreb-based multilingual journal “bit international” published the most advanced essays of the key players at the time. The elaborately designed periodical offered here was launched at the same time as this development. Its main focus was on tackling the numerous and complex problems of spatial and urban planning, which arose in particular against the backdrop of growing road traffic, industrialization, and an increasing population. The planning institute followed a similar path to the Bauhaus in Dessau and the New Frankfurt at the time: it focused on interdisciplinarity and modern, broad communication of different approaches and new developments.



## ART AT THE “JOINT COMPUTER CONFERENCE” — FROM MINIMALISM TO COMPUTER ART

- 7 **The Boardwalk Show — The Boardwalk Show / East: Convention Hall, Atlantic City, New Jersey, May 18-20, 1971. Two separate issues** | Washington, DC: Protetch-Rivkin, [and second issue] n.p.: Shirley Koller Chairman Art Exhibit, 1971 | Quartos (27.5 × 21 cm) | Original printed self-wrappers; [1], 19 pp. and [4] pp. respectively, with numerous reproductions of artworks | Very good | (54949)

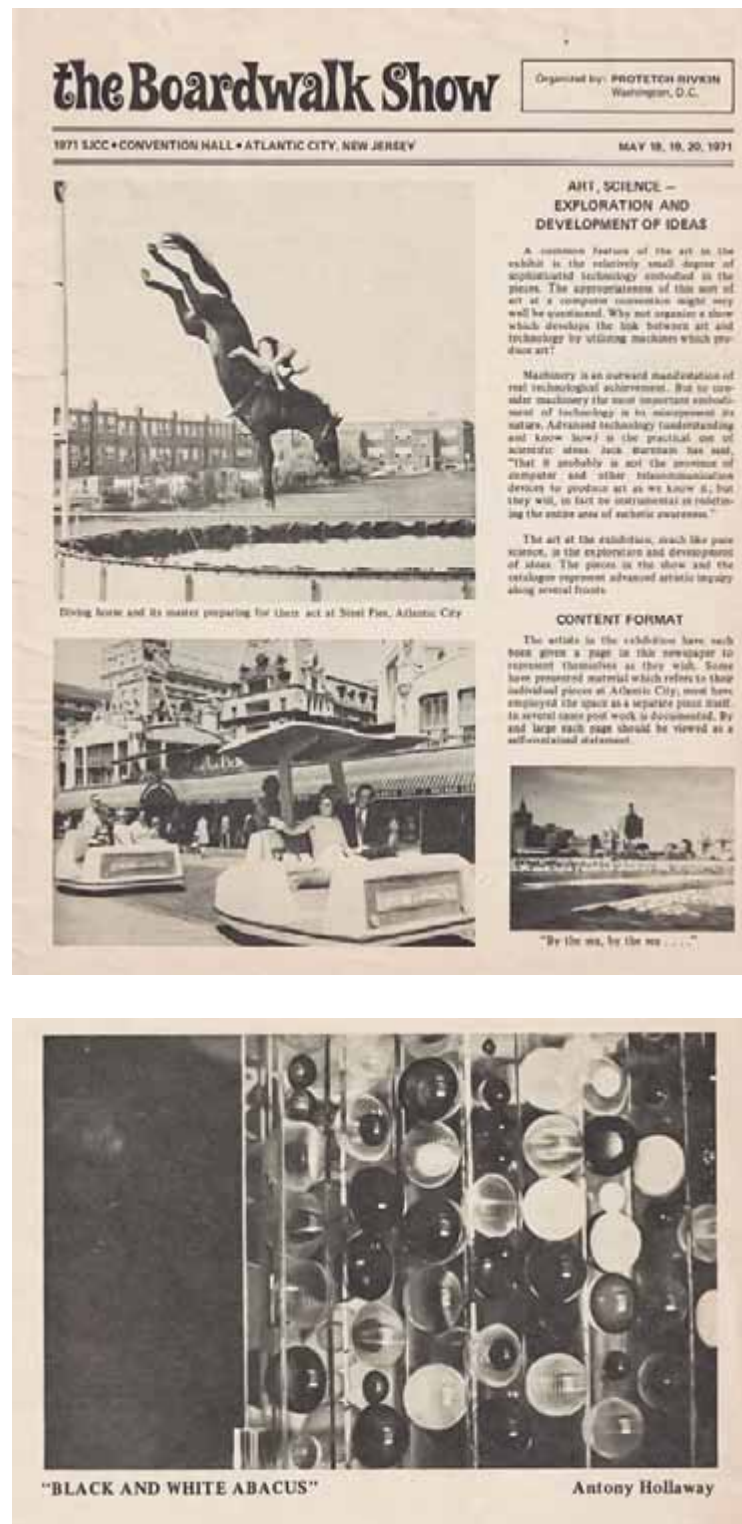
€2,500

Rare newsprint exhibition catalogs, published in conjunction with the Spring Joint Computer Conference held at the Atlantic City Convention Hall from May 18–20, 1971. Also included here is the second “East” issue, which is not recorded at any institution. This second issue, for which artist Shirley Koller is responsible, deals with the interplay between art and computer technology. Koller writes in the introduction that the new technology would be double-edged. After all, computing machines increased man’s capacity for destruction. Moreover, the computer could restrict personal freedom and turn the individual into a number. Nevertheless, the computer offered numerous new possibilities in art, for example, which were presented to the public in the exhibition. “In the computergenerated cinematographic presentations, the computer as a technological device is shown assisting in an act of artistic creation. In still another performance at the conference, a physiometric technique is coupled with a computing and tone-generating system to produce music as a result of human brain wave input and as a precursor for electronic music output. Through these and other presentations, we see examples of technology providing new physical media for artistic expression, or providing, as does much of modern art, new ways of observing and interpreting the world around us.”

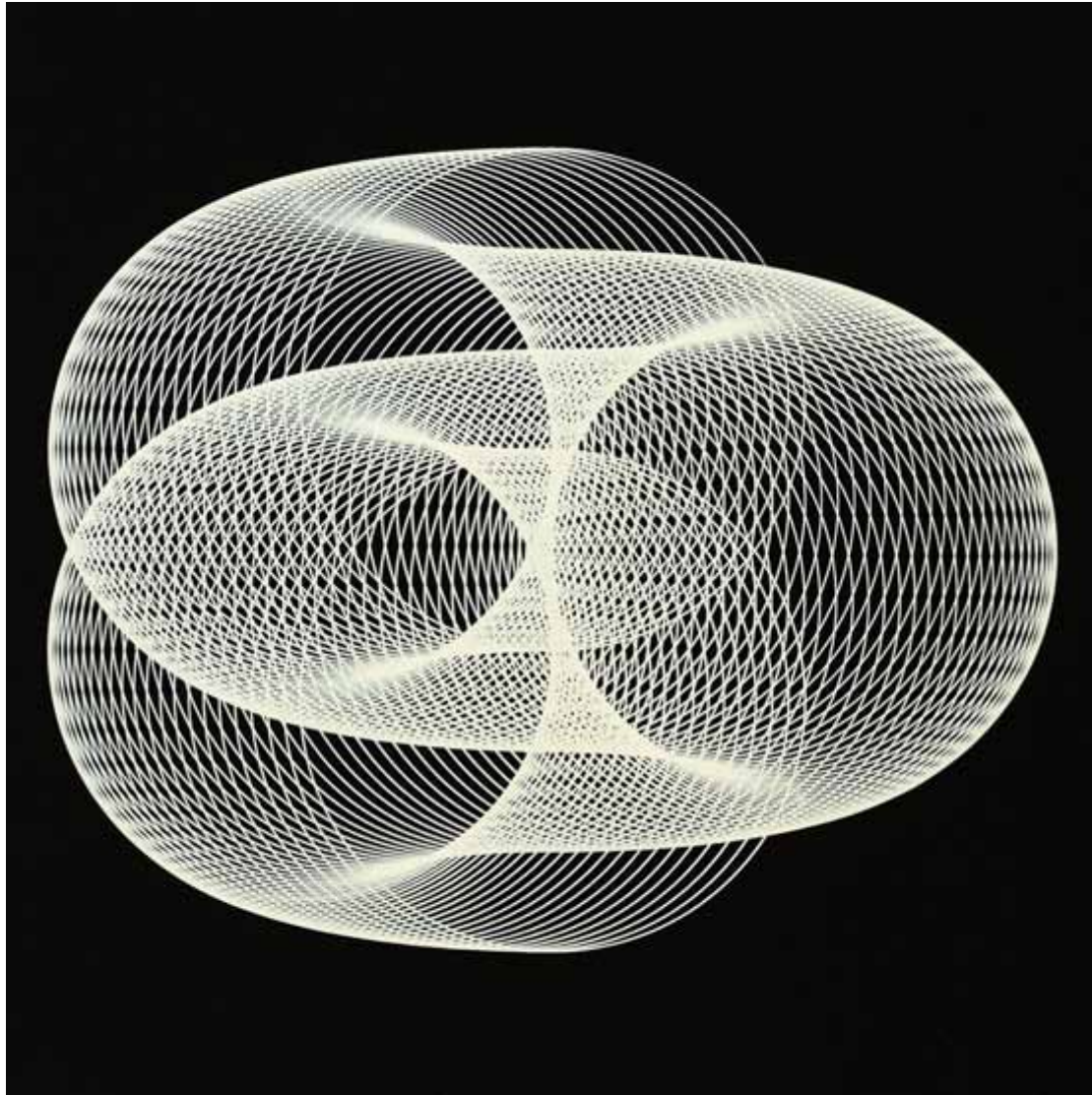
The two organizers, Max Protetch and Harold Rivkin, were still newcomers to the art scene at the time. Only around two years earlier, the two political science students had founded their gallery in Washington out of boredom in order to show minimalist and conceptual art. Protetch-Rivkin was thus one of the first galleries in the city to represent these positions. The center of both art movements was undoubtedly New York. Protetch quickly succeeded in making contacts there and in arousing interest in the Washington project. Andy Warhol, Sol LeWitt, Dan Graham, Joseph Kosuth and Dan Flavin, for example, were soon exhibiting at Protetch-Rivkin. And Vito Acconci had his first solo exhibition at their gallery. (Jordan Kauffman, *Architecture in the Art Market: The Max Protetch Gallery*, in: *Journal of Architectural Education*, vol. 70, No. 2, October 2016, pp. 257–268).

The artists and groups included in this catalogs are among others: Vito Acconci, Siah Armajani, Zbigniew Blazeje, Mel Bochner, Ian Burn, CAYC, Mel Ramsden, James Lee Byers, Joanne Caring, Don Corrigan, Gene Davis, William Denner, Jan Dibbets, Walter Folger, Dan Graham, Martin Hirschberg, Craig Kaufman, Joseph Kosuth, Sol LeWitt, Ed McGowin, Manfred Mohr, Katherine Nash, N.E.Thing Co., Roger Saunders, Norman White, and Ian Wilson.

As of June 2025, KVK, OCLC lists four copies of the main issue, but none of the other issue (with the addition “East”) in North America.







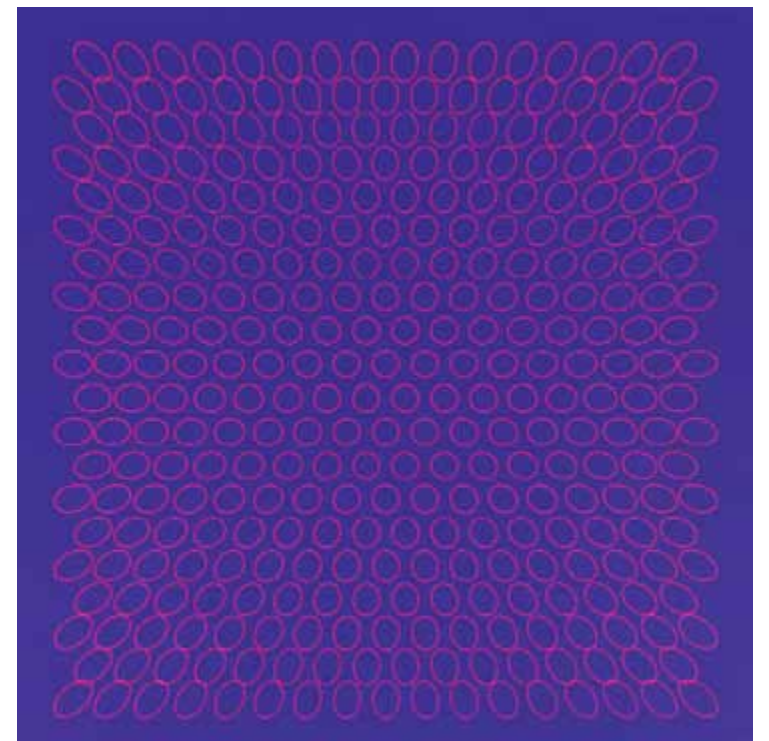
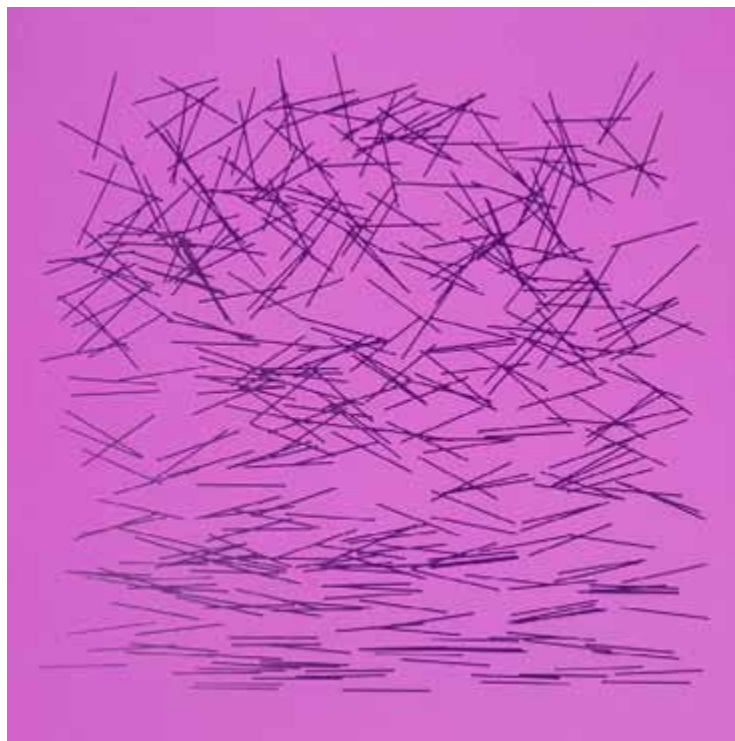
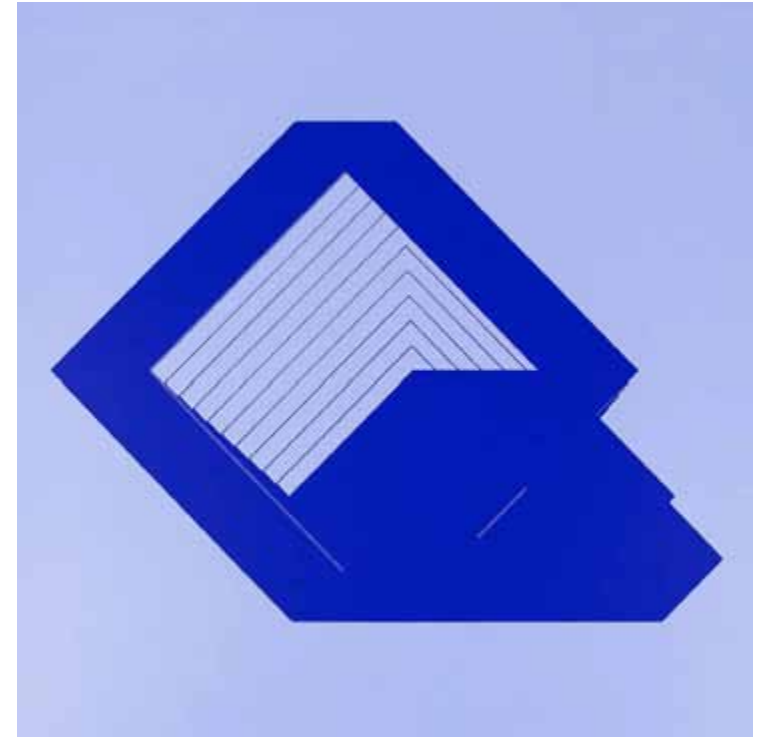
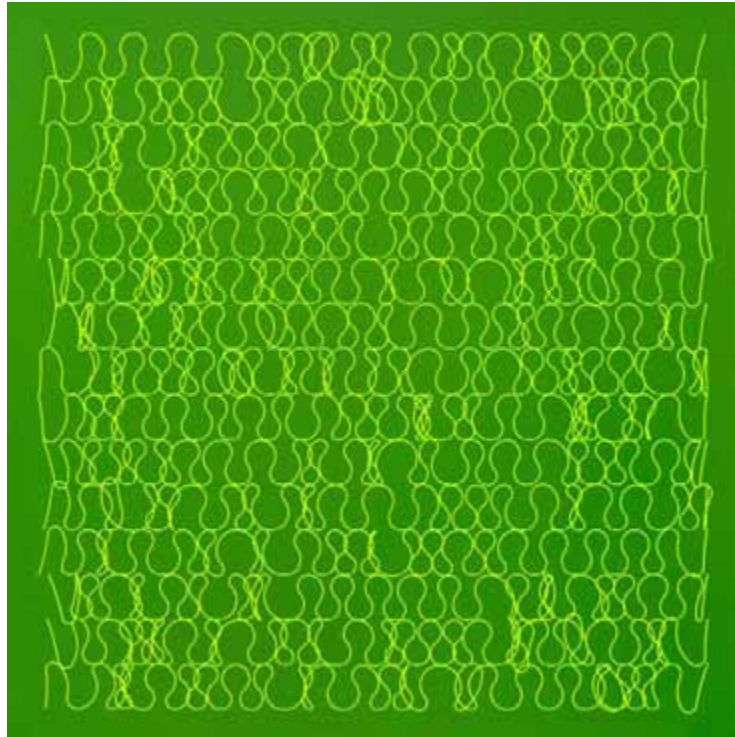
- 8 Willsberger, Johann (editor) and Frank Böttger, Sylvia Roubaud, Gerold Weiss, Aron Warszawski, Rolf Wölk (artists) | **Computer Graphics** | [Munich-Ottobrunn: Messerschmitt-Bölkow-Blohm GmbH], 1972 | Square quarto (34 × 34 cm) | Original printed laminated boards; 10 separate color screenprints by Frank Böttger, Sylvia Roubaud, Gerold Weiss, Aron Warszawski, Rolf Wölk and 160 pp. with over 130 full-page reproductions of computer graphics as well as some examples of applied technical graphics of aircraft development and road planning | Film lamination on the binding with tiny, age-typical damage and barely noticeable wear; else very good | (55156)

€3,500

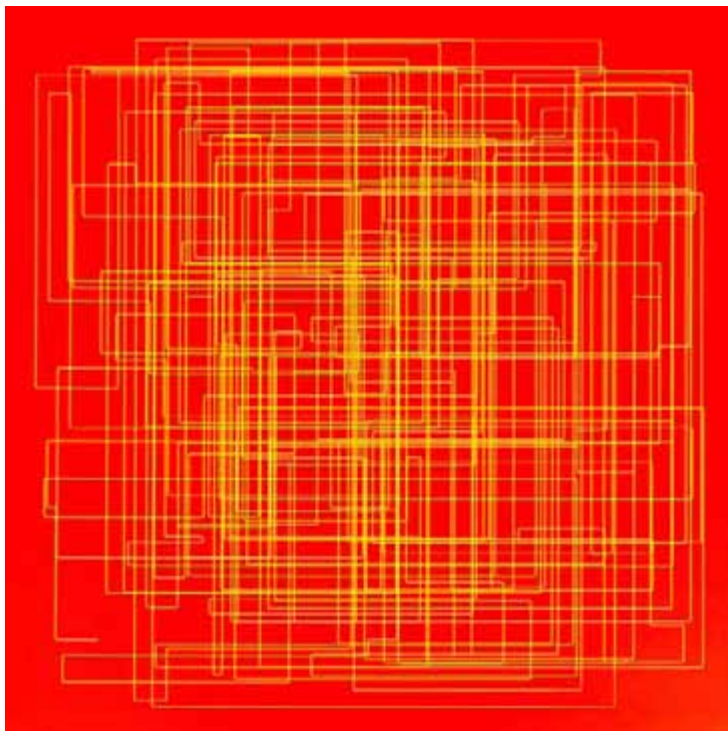
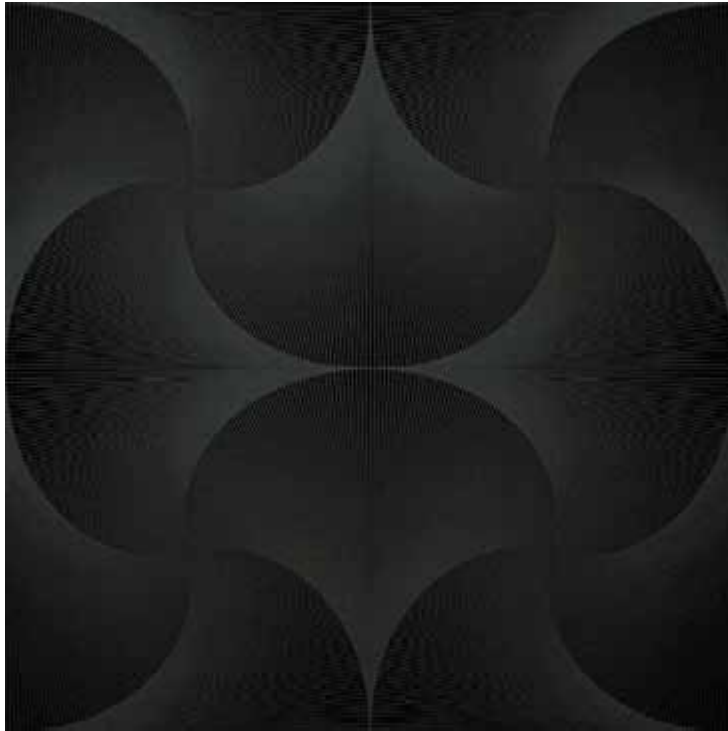
First and only edition of the elaborately designed early publication on computer-generated art. The volume was not published in Max Bense's academic environment, but is the result of industrial, experimental research. On the occasion of the 1972 Olympic Games in Munich, the exhibition MBB Computer Graphics was shown on the premises of Messerschmitt-Bölkow-Blohm GmbH. The exhibits were created by a team of mathematicians, engineers, and mechanical engineers from MBB's aircraft department together with the painter and graphic artist Sylvia Roubaud, mainly in their spare time. Messerschmitt-Bölkow-Blohm was one of the leading German aerospace and defense companies at the time and was later acquired by Daimler-Benz. One of the company's best-known projects was the development of the world's first passenger-carrying magnetic levitation train, which was presented to the public on a test track in Munich-Ottobrunn in 1971.

The development of programs to generate graphics presented itself here as basic research, as the step towards computer-aided technical drawing had already been taken. The speed and technical precision that engineers were able to take advantage of is particularly emphasized. According to the volume, working with the computer increasingly became "an almost perfect question-and-answer game when solving problems." At the level of art and poetry, it was now possible to experiment with the generative possibilities of computing machines. The volume contains not only computer graphics, but also "machine-generated texts". The publication reveals, for example, that it was already possible in 1972 "to produce exact translations from one language into another with the help of computers when the source texts are specialist texts. So far, the computer can only provide rough translations of literature; grammatically almost correct, but still semantically naive in the choice of words." By using a random generator, the machine was able to "play freely with the words", "whose meaning the computer cannot (yet) understand."









Herbert W. Franke — one of the most important protagonists in the early days of the artistic use of computer technology — wrote an enthusiastic review after the publication of the book in the strictly peer-reviewed journal “Leonardo” (which deals primarily with the use of contemporary science and technology in art and music). This review also outlines the structure and intention of the book, so we quote extensively from it: “There has been no book on computer art published hitherto that illustrates the mathematical-aesthetic principles of computer-generated graphics as well as this one. The task was defined by the team members themselves, namely, to investigate the possibilities of visual expression of 21 mathematical principles, including superposition of curves, moiré, random paths, grids composed of elements and pseudoperspective effects. Of special interest are ‘Stochastic Lines with Constraints’ and ‘Cube Representations’ by W6rk, ‘Rotations in Constant Steps’ and ‘Rotation Surfaces’ by Böttger, ‘Bundles of Circles’ by Warszawski, and ‘Random Superposition and Explosion of Lines’ and ‘Connection of Points by a Sequence of Circular Arcs’ by Roubaud and Weiss. Several examples are shown of each ordering principle and a short description of each geometrical structure is given. The result is an impressive demonstration of mathematical principles that is not only interesting in itself for pedagogical reasons but that also provides food for thought on the relationship between mathematics and aesthetics. Furthermore, this book leaves no room for doubt but that computer graphics put effects of Op art in the shade. The collaboration of mathematicians, computer operators and artists has led to a remarkable document showing the artistic possibilities of advanced technology.” (Leonardo, Vol. 6, No. 4, Autumn, 1973, pp. 374–375.)







- 9 Bragaglia, Anton Giulio (editor), as well as Gino Cantarelli, Aldo Fiozzi, and Julius Evola (artists) | **Esposizioni: 68a mostra del movimento italiano Dada.** [Exhibitions: **68th Show of the Italian Dada Movement**] | Rome: Casa d'Arte Bragaglia, 1921 | Single leaf, printed to both sides, measuring 13.7 × 20.6 cm | Margins barely noticeably toned; else very good | (55064)

€1,800

Rare invitation card and one of the few documents of the Italian Dada movement. The “68a mostra del movimento italiano Dada” was in fact the first Dada exhibition of the Italian group of the magazine “Bleu” and at the same time the last joint event after a scandal broke out at the vernissage. Julius Evola, who had previously had his first solo exhibition at Anton Giulio Bragaglia’s gallery, and who is considered the founder of Roman Dadaism, declared Futurism dead that evening in April. Bragaglia then verbally attacked him together with the Futurists present. Intimidated by the aggressive reaction of Marinetti’s followers, Cantarelli and Fiozzi subsequently withdrew from public life. Evola continued his Dadaist activities for a few more months with a circle of young Roman friends. The confrontation with the Futurists did not come as a surprise. Evola had already published the following in his book “Arte astratta” the previous year: “With Dadaism, art has finally and for the first time found an intellectual solution.”

The group emerged from the circle around the magazines “Procellaria” in Mantua and “Noi” in Rome. Poems by Tzara, Albert-Birot, and Reverdy had already been published in the Mantua periodical founded by Gino Cantarelli and Aldo Fiozzi in 1917. Both founded the decidedly Dadaist journal “Bleu” in 1920, after they had ceased publication of “Procellaria”. The title was inspired by a poem from Cantarelli’s debut poetry collection “Parole in libertà”. Influenced by the Zurich group, Fiozzi increasingly turned to abstraction in his woodcuts, which determined the graphic appearance of “Bleu”. The poems and manifestos of Theo van Doesburg, Aragon, Reverdy and others appeared there. Enrico Prampolini, who edited the magazine “Noi”, also published in the short-lived Dadaist journal. It was not until the third and final issue that a text by Evola finally appeared. (Cf. Giovanni Lista, Dada in Italien, in: Cat. Tendenzen der Zwanziger Jahre, Berlin 1966. pp. 3/115-3/119.)

As of June 2025, KVK, OCLC lists only one copy worldwide (Kunsthaus Zurich).







- 10 **Presença: fôlha de arte e crítica [Presence: art and criticism leaflet]. Year I–II, nos. 1–53/54 and year 12, nos. 1–2 (all published). In 3 volumes |** Coimbra: Presença, 1927–1940 | Folios (38.2 × 29.5 cm), and the last two numbers in octavo (24 × 19 cm) | Original, often illustrated self-wrappers with linocut title lines in various colors, bound in stylistically appropriate, older cloth bindings with stamped cover and spine titles; nos. 1–15 each 8 pp., beginning with. no. 16 each 12 pp., beginning with no. 22 each 16 pp. (no. 22 missing 2 leaves; no. 24 with additional 4 pp. and a plate bound in), nos. 35 and 45 with 20 pp., nos. 47 and 48 with 24 pp., nos. 1 and 2 of the 12th volume: 72; 73–142, [2] pp., double issues with 16 pp., twice with 32 pp. and another with 24 pp., each volume with index at the end: [4, 4, 2 pp.] | With numerous illustrations | Bindings somewhat fox-stained; else a very good, wide-margined set; very good | (54763)

€19,500

Complete run of the most important art and literary magazine of Portuguese modernism, which appeared after “Orpheu”. “Presença” was founded by Branquinho da Fonseca not only as an experimental and innovative publication in terms of typography and art, but above all as the medium of new Portuguese literature and poetry. Numerous poems by Fernando Pessoa, who was not so well known during his lifetime and is now considered one of the most important poets in the Portuguese language, were published here for the first time. When Pessoa died in 1935, “Presença” printed a special issue in his honor with tributes and excerpts from Pessoa’s letters. However, “Presença” not only provided a forum for the avant-gardes of its own tongue, but also promoted experimental exchange across borders: texts by Proust, Gide, Joyce, Valéry and contemporary Brazilian authors were made accessible to the Portuguese public for the first time in many cases. “Presença” also ensured that the earlier Orpheu generation was firmly established in the canon of Portuguese modernism.

The continuity with “Orpheu” was not only in terms of content, but also in terms of personnel. António Botto was a friend of Pessoa, Raúl Leal and Luís de Montalvor were still Orpheu contributors from the very beginning. Above all, the avant-garde journals, which were published at different times, were united by their rejection of academicism and conformism. However, Presença differed from the periodicals launched by Pessoa and Montalvor in its approachable attitude towards its readership. In addition to poetry and prose, “Presença” also focused on literary theory. Important protagonists of the journal were Saúl Dias and his brother José Régio. After studying engineering, the former increasingly turned to painting, with Max Beckmann and George Grosz being cited as points of reference today. His poetry, on the other hand, has remained largely unknown to this day. The opposite was true of his brother. Régio also painted and drew, but the editor of Presença achieved renown primarily as a playwright, poet and novelist.



# Breve história da pintura moderna

**C**omeçam pelo princípio: O que é um quadro? Uma coisa para se ver. Mas, como é evidente: não tudo o que se para se ver é um quadro. Um quadro é uma coisa para se ver (isto é: para interessar os olhos) realizada pelo homem sobre uma superfície. Bem. Mas como pode um homem interessar particularmente o sentido da vista, com uma simples superfície de tela, madeira, cartão, etc.? Dizendo nessa superfície linhas e cores. Em primeira análise, pois, um quadro é uma superfície recoberta de linhas e cores. Mas serão todos os homens igualmente aptos a reconhecer de linhas e cores qualquer superfície? Sim, todos os homens que tenham olhos e não sejam ignorantes aptos a não simples tarefa. Mas todos não igualmente aptos a lerão de tudo o que a natureza vivamente e sensivelmente da vista. Aos mais aptos a tal, vão e chamam-se pintores. Muito bem: O que fica dito bastaria para a legítima tentativa de alguns cubistas. Mas avancemos! Em qualquer coisa que seja, será o homem capaz de apenas interessar o seu sentido da vista? Bem parece que não. Desde os indivíduos mais simples aos civilizados — sem o homem natural tendência a reconhecer em qualquer coisa já vista, a relacionar-se com, e interpretar o que vê segundo certas disposições pessoais etc. E como todos os homens, o artista é diferente. Eis como dispõe um qualquer superfície linhas e cores, tem o artista natural tendência a evocar através delas o que já viu. Assim começou a pintura da natureza e a obra da criação, tentando imitar, copiar quanto via, e a ficar satisfeito ao reconhecer que o conseguiu um pouco. Por sua vez, os outros experimentavam diante da obra do artista o contínuo interesse de reconhecer, através dessas linhas e cores oferecidas aos olhos, coisas e coisas familiares. Ao artista e aos seus mais aptos espectadores — dava isto uma espécie de satisfação feliz, semi-consciente do seu poder, o artista requintou: As cores revelaram-se-lhe (apenas de mil corações, as modalidades...) no todo. E no alívio de cogitar quanto o cercava, servindo-se dos tons e jugando com

as linhas segundo sua intuição e experiência, ofereceu uma superfície de duas dimensões (comprimento e largura) o artista criou a profundidade... Apareceu a perspectiva. As coisas e os seres resultaram dessa superfície, adquirindo volume... E foram dispostos segundo vários planos. Bem! Paremos aqui, porque muitos se ficaram aqui. Como se a Arte fosse apenas isto! O mistério desta pintura (se tal pintura, aliás, fosse possível a não ser nos mais altos da multidão cega) seria identificar tanto quanto possível a coisa pintada ao seu modelo. Esquecer tanto quanto possível os olhos! Pintar coisas em que as cores tivessem a mesma importância que as linhas e as formas. Ora o certo é que embora aproximando-se muito menos deste ideal — certos pintores estavam a distinguir-se entre os seus colegas e outros se esquivavam da sua pintura. Havia em seus quadros qualquer coisa que faltava aos dos outros, embora também nos dos outros qualquer coisa houvesse que aos seus faltava. E, embora ou claramente, eles próprios e os seus mais profundos admiradores compreendiam isso: Das que faltava aos seus quadros não lhes fazia grande falta, como se faltasse o que lhes havia; como se tudo o que lhes faltava fosse profusão e superfície; como se lhes não faltasse nada! E nos quadros dos outros fazia tanta falta o que lhes faltava, que todos os quadros deles pareciam parciais, não completos... Percebiam, mesmo, não existir! E agora o caso de voltar-nos atrás. Tivemos observado o seguinte: Que há no homem natural tendência a reconhecer em qualquer coisa que veja (presentemente num quadro) qualquer coisa já vista: Assim pôde em jogo a memória... e a imaginação. Vimos já que tal tendência faz com que os mais satisfeitos pela pintura, os que... Mas sempre ainda assim, igualmente descremos a tendência humana a se relacionar o que se vê com qualquer coisa já sentida ou pensada. Melhor: a se relacionar o que se sente ou pensa diante de qualquer superfície (um quadro é um espectáculo) com impressões ou ideias já tidas diante de outros espectáculos ou com impressões e ideias já ainda não tidas por falta de qualquer espectáculo e momentos excitantes. Continuando e resumindo: O observador dum quadro exige que esse quadro revele nele um objeto e que esse objeto evoque as suas disposições pessoais. O artista exige o mesmo da sua obra — exige-lhe que se expresse. Não há dúvida que tudo isto é muito humano. Consciente ou inconscientemente, compreendem-se então o seguinte: Desde o princípio que, vendo qualquer coisa, o artista sobretudo se

# detalhe duma novela

**d**ois dias depois, D. Aurélia, metendo na poeira as botas de botões e levantando profundamente a saia, lá se foi, estrada fora, a caminho de Amélio-a-velha quinta falda onde Maria Gabriela passava os seus dois meses de férias risonhamente com a tia e as primas. E meditava na maneira, mais subtil, mais fina, de dar o seu recado; o recado que lhe recomendara D. Condição, porque, afinal, D. Condição era uma amizade que valia a pena favorecer e cultivar. Penava, já, em assegurar o seu futuro que ela agora parecia encontrar mais claro, com uma veloz paciência e tranquilidade. E, enquanto andava, ia-se entregando a tempo os seus projectos: — Maria Teresa e Maria da Encarnação casavam com certeza! para isso havia ela de assegurar o melhor do seu esforço, e D. Condição, viúva e só, amou sua amiga, como era, de certo a tornaria para casa, como dama de companhia. Para ela que, desde que a madrinha morreu, tinha vivido sempre na dependência de todos, sendo recebida qual por caridade, essa ideia parecia-lhe um pequeno bastião já instalado convenientemente, sem cansar-se não precisaria de lutar-se útil, de submeter a todos as que a recebiam, que lhe davam de jantar. Ah! Então essas que a olhavam agora de resto, que a compreendiam em último lugar, viriam quem era a menina Aurélia, como dizem inimigos. Então viriam! E ela que lhe sabia dos piores Recardava histórias que até então, por conveniência guardava secretamente: — O namorado da filha D. Amélia da malícia com o casamento viajante e quem o bruto do marido dava palmaditas nas costas e ofensas jantares. Então, histórias que ela sabia de muita coisa que tinha levado. Tudo se havia de vir! Tudo se havia de vir! Depois, recordava o seu passado, desde o dia em que no país, que entre horrores na vida, a foram levar a Senhora D. Justina para a acompanhar e servir. Enquanto ela fora viva, cuidadora sempre num caminho que lhe parecia florido, acompanhando-a e

toda e parte; a festa onde se comia tão bem!... aquelas festas que dava em tempos o Mêsado do António Augusto e quem ela agora não falava por vergonha. Lembrou-se ainda do primeiro chapéu que lhe dera a sogra, para quando saísse com ela; um chapéu muito chuparinho, todo rosa, com duas fitas-rosas de cara. E o seu namorado com o José da Loja e quem chamavam o Gafado por que tinha muitos sinais no cara. Podia ter caído e estar bem se não fosse a rigidez da senhora; — talvez julgasse que ela havia de ficar para freira! Mas, e suspirava aliviada, lá, enfim, viver em segurança... e já não era sem tempo. Tinha sempre vivido à espera de coisas que não chegavam. Ainda havia pouco vivia um grande desgosto: fora o Bernardino fermacônico, de quem a vizinha Matilde lhe tinha dito que a achava, quando a vira cair do burro no pic-nic, e vir como um perdido, de mãos nos olhos, pernas abertas, com a barriga da tipa. Percebera então que não lhe queria; não se ajeitou por ela ter ficado com as pernas e a saia branca ao léu, era mesmo dum malvado!... Mas agora, agora lá está não precisar de ninguém e haviam de ver! Havia de ver! Aquela ideia do Bernardino, levanteu-lhe uma raiva, uma revolta surda contra Maria Gabriela que andava sempre a falar-lhe de, com um sorriso de noção. Aquela também lhe havia de pagar!... E mais depressa do que julgara!... Não meditar, retardara o passo e, quando deu por si, lá ainda a pensar a capelinha do Senhor do Bouffon. A tarde começara a cair lenta e mansa, e junto da estrada, na sombra da árvore do arvoredo, havia uma tranquilidade suave de raios. Abaixo, um repolho cantava corria entre as junco alvos de um canalizal murmuroso. Mas, D. Aurélia não reparava no recolhimento doce do sítio. Só se lembrava que era um lugar escuro, que lá vivia e podia haver um malvado com a lembrança de lhe roubar o leãozinho ou o cordeiro com as malícias dos vizinhos. Recomendou-se ao Senhor do Bouffon e estinguir o

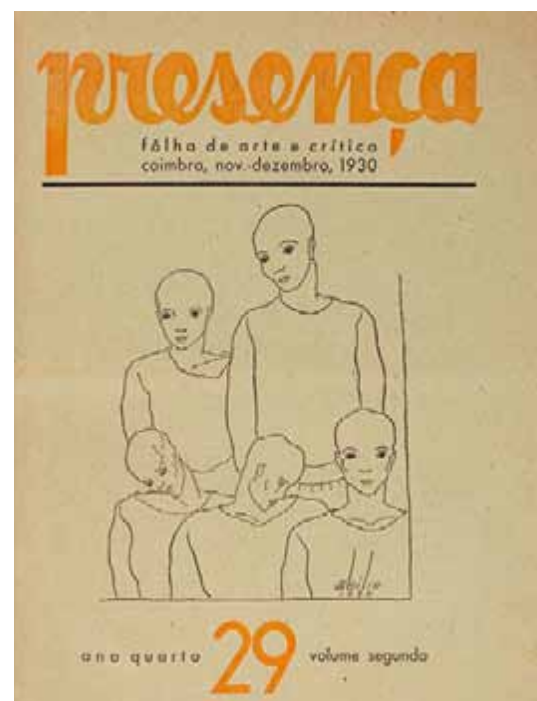
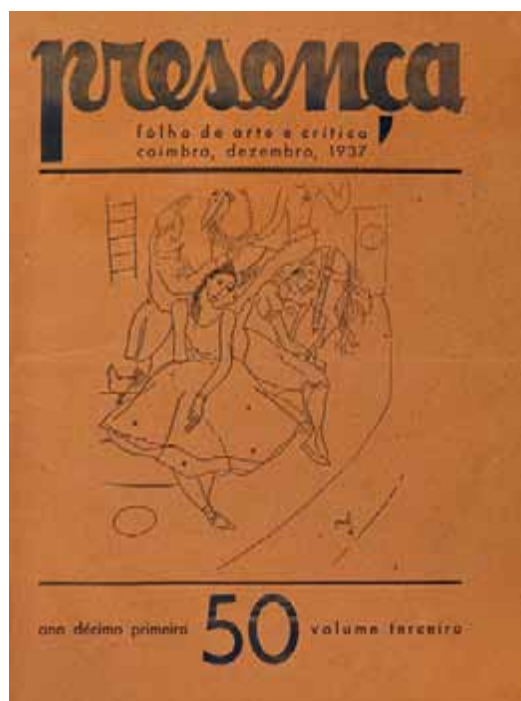
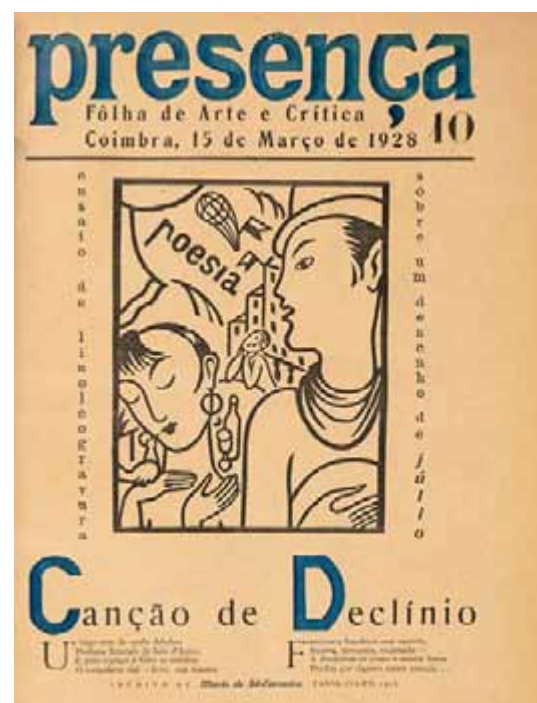
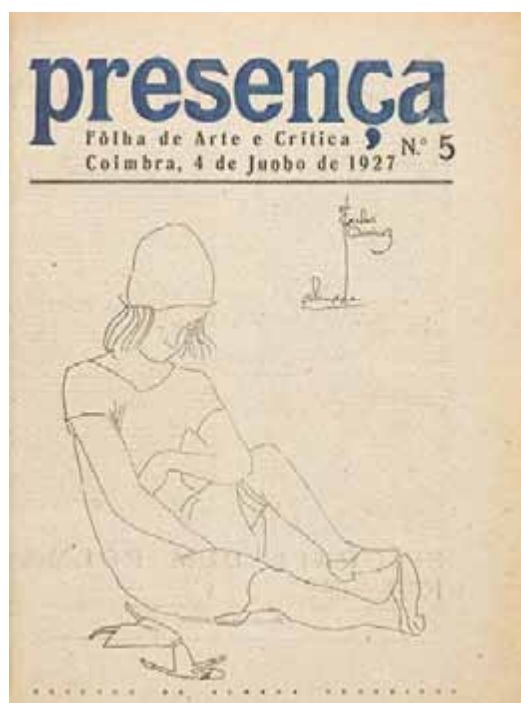
manifesta ou esconso hostilidade contra todas as coisas — até as mais fecundas. Em suma: por um apelo cético, agiota e despedido a uma série de precauções verdadeiramente ridículas. O mais provável, porém, é que esta acção dum mais mediocre, esta insólita falta de curiosidade pela Arte da sua própria época, fosse mudo sinal de toda a torridade, de toda a mocidade, de toda a independência, de todo o espírito criador — sejam simultaneamente causas e efeitos. Parece que em Portugal é caso raríssimo, se não impossível, um artista inteligente! Inteligente quer no sentido bergsoniano, quer no anti-bergsoniano. Ora se quer atingindo o Conhecimento pela intuição, quer pelo exercício da análise, o século em que estamos é um século inteligente, lá não é só para quem pertença ao nosso século, isto é: para quem tenha um valor de actualidade — que se requer da nossa literatura contemporânea... o que ela geralmente nos nega. Não! É o contrário para quem tenha condições de eternidade.

logio ■ do  
■ século ■  
em ■ que  
■ estamos  
■ séc. XX ■

**M**adame de pinho, Rimbaud da via, música e ritmo so inconsciente. Ouve os seus diâmetros, e deserta os nossos. Torturado pelas suas incapacidades de realização, Mallarmé conseguiu valorizar todas as incapacidades. Baudelaire complica os homens, estabelece a verdade terrível, apaga-lhes a luz, dá-lhes a luz e foge com que a escondam. Entretenho, abre o seu mundo, Nijinsky vai dançar! Imponderável como um sonho, Strindberg ou Ibsen alargam os palcos, sobem os painéis, fazem nascer água das rochas pintadas... E vê-se nos seus poemas-poemas o Homem batalhar com a Verdade, o Espanto, o Mistério, a Fatalidade, o Sonho. Ao lado do Homem, na parede, a sua sombra é maior do que ele! Shakespeare do nosso século, Dantes da nossa idade, pelo e sonda de todos os pilares, então se evoca Dostoevsky. Mais do que Dantes, é o Homem que desce a sua história. E sobra ao Monte Sinai como Moisés. A entrada do nosso século, a sua grandeza esmagadora! porque nos eleva todos os cantos... Olha os terríveis de família e as suas tocas! E é Nietzsche quem produz a sua grandeza. Nietzsche, dando vintém e lúcido, elevando contra-não formidável fonte de piedade o seu Gênio Super-Homem... Depois, entra a fantasia dos imos! O Futurismo exige a liberdade das palavras! proclama a palavra simultânea! magnífica o ritmo da força, da vida brutal, da alegria animal, da velocidade, do sol! O cubismo descobre novas harmonias de cores, novas arquiteturas de linhas, novos jogos de valores — re-luz o mundo pela cabeça dos cubistas! O expressionismo desce-lhe sobre a natureza todos os sonhos, febres, ansias e tormentos do homem interior. O Dadaísmo declara desprezar a Arte, reduzindo-a à revolução espontânea do homem primitivo. O ultra-realismo ataca toda a realidade realista! Mas os outros não dormem, trabalham, negam-se, angustiam-se, satirizam-se — nascem num dia, morrem num dia... Todas as construções dogmáticas, todas as afirmações

generalizadoras ruem. Ficam alguns apanhados em alguns, algumas obras que ultrapassam o interesse duma escola — e a decisão repulsa de todos os fenechos demasiado comoda, demasiado molles — sempre no mesmo sítio: Rimbaud, Mallarmé, Baudelaire, Rodin, Strindberg, Wilde, Ibsen, Dostoevsky, Cézanne — já valiam mais que todas as histórias! Não se pode que valiam... O nosso século compreende o seu próprio individualismo! Compreende que cada artista é um poço e um espelho da Verdade. Da revolta de quantas escolas pretendiam descer a Arte, ficam lá os alguns nomes: Condição bndelair! como lança! E Apollinaire, e Max Jacob, e Jean Cocteau. E Picaud, cujo cubismo é apenas uma das suas muitas maneiras de se sentir Pintor. E Marinetti, com as suas páginas vertiginosas, a sua febre americana, o seu teatro simbólico! E Genuz, infinitamente superior ao seu expressionismo dos sonhos. E Reverdy, para muito para no tempo da multidão demasiado dilata. E Vianock, apontado paisagem como escrevendo dramas com árvores, com a casa. E através desses, aqui o par de águia de Mallarmé, dos subterrâneos de Baudelaire, ou do exílio de Cézanne — desenterra-se o hospital onde Van Gogh, nos intervalos da loucura, se encanava a pintar fibras d'árvores como sós; o teto onde Emile Roussier, genialmente infantil, re-leucobesia verdades eternas; ou a taberna onde Utrillo vendia os seus quadros por vinho. As tortas desegregam-se entre das obras. Roussier...! — Música forte de prostitutas e Gritos. Chagall...! — violador místico das leis da gravidade. Chagall...! — poeta católico cheio de sinceridade e pecado. Então, os que imitaram na mais sombra da sua independência são de repente apanhados pelas fantasmas! Como um grande pulcão que se levanta, e Onda dum Marcel Proust desmorona os seus sonhos! — Então, incluído no seu quarto que se não abria, o escritor escreve os livros que seguem na vida... Assim a inteligência e o espírito das coisas, as aneddotas complicadas da política, as mágoas da memória individual, as batalhas terríveis





In terms of printing and design, the periodical is reminiscent of the expressionist journals “Der Sturm” and “Die Aktion”, for example, although “Presença” appears to be much more elaborately produced and more bibliophile in its choice of materials. Not only were the title lines printed in a different color in each case, but other headlines were also applied to the paper in different colors. In addition, the font styles, which were experimented with on an ongoing basis, are sometimes different. However, it is not only the variability of the colors and typography that is striking, but also the paper. The color of the paper varies from number to number, although it is mostly solid laid paper rather than cheaper industrial paper usually used for periodicals at the time.

With contributions by Mário Sá-Carneiro, Fernando Pessoa, José Régio, Casais Monteiro, João Gaspar Simões, António de Sousa and others. Not only literary texts were printed, but also contributions on the art of the Cubists, Futurists, and Expressionists. Illustrations by Almada Negreiros, Júlio, Mário Elói, Dórdio Gomes, João Carlos, Sara Afonso and others.



## CATALAN SATIRE IN THE LEADUP TO THE SPANISH CIVIL WAR



- 11 Planes i Martí, Josep Maria (director) | **El Be Negre: Setmanari Satirik** [The black sheep: a satirical weekly journal]. nos. 1–167, 169–171, 174, 176–179, 181, 183, 185–187, 189–196, 199–200, 202–205, 208, 217, 218, 220–223, 238 (altogether 201 of 245 nos.) | Barcelona: June 1931–July 1936 | Folios (50 × 35 cm and later 52 × 37.5 cm) | Original illustrated self-wrappers; most of the issues consist of 4 pp., a few numbers count 8 pp. (nos. 81, 100, 111, 115, 119, 132, 159) | Minor age toning in a few issues; some edges chipped, old horizontal crease marks; a few issues stained; else good to very good | (55088)

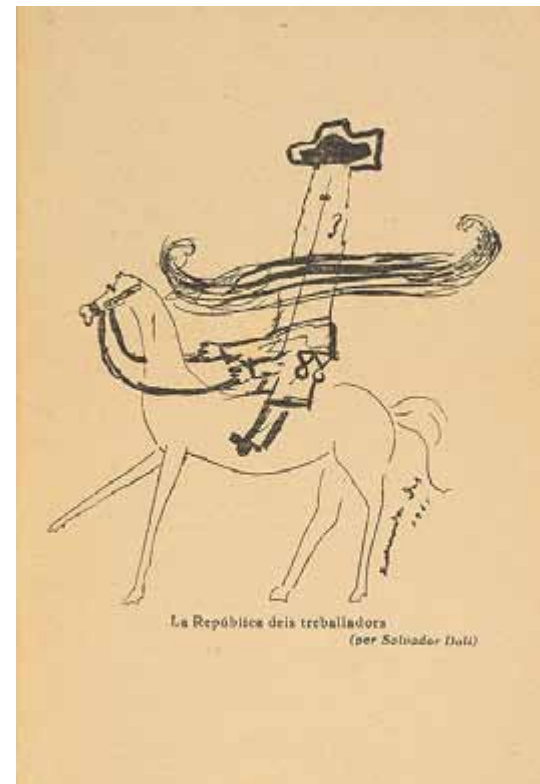
€4,500

Significant run of the rare satirical Catalan Republican weekly journal with contributions and drawings by some of the country's best-known artists. The near complete run comprises 201 issues of 245 published, including an unbroken run of the first 167 numbers, with the earliest issues being particularly scarce. The journal covers the important years before the outbreak of the Spanish Civil War: the first issue was published just two months after the foundation of the Second Spanish Republic, and the last issue shortly before the outbreak of the war. Josep Maria Planes, the journal's director, was murdered by members of the Iberian Anarchist Federation just one month after the last issue was published, on August 24, 1936. The terrorist actions by the F.A.I. had previously been the subject of biting satires and clear condemnation by "El Be Negre". But for all the sympathy that "El Be Negre" had for Catalan social democracy and despite Josep Maria Planes' membership of the "Acció Catalana" party, the journal did not demonstrate any partiality. One of its role models was the French satirical journal "Le Canard Enchaîné", founded in 1915. No political party or orientation was spared the irony and ridicule. Although El Be Negre focused mainly on politics in Catalonia and Spain, its criticism was also also directed at international politics, in particular Italian Fascism under Benito Mussolini and National Socialism under Adolf Hitler. Despite its short existence, El Be Negre left a lasting impression on Catalan press history and is considered an outstanding example of political humor and satire at the time.

The issues are illustrated with satirical drawings by Salvador Mestres, Valenté Castanys, Soka, Tisner, Kim and others.

As of June 2025, KVK, OCLC show no copies in North America.





- 12 Miravittles, Jaume (autor) and Salvador Dalí (artist) | **El ritme de la Revolució** [**The rhythm of revolution**] | Barcelona: Documents, 1933 | Octavo (18.5 × 12.5 cm) | Original printed wrappers; 238, [2] pp. with frontispiece and 5 illustrations by Salvador Dalí | About very good; light wear and soil to wrappers; text evenly toned due to stock | (55085)

€1,200

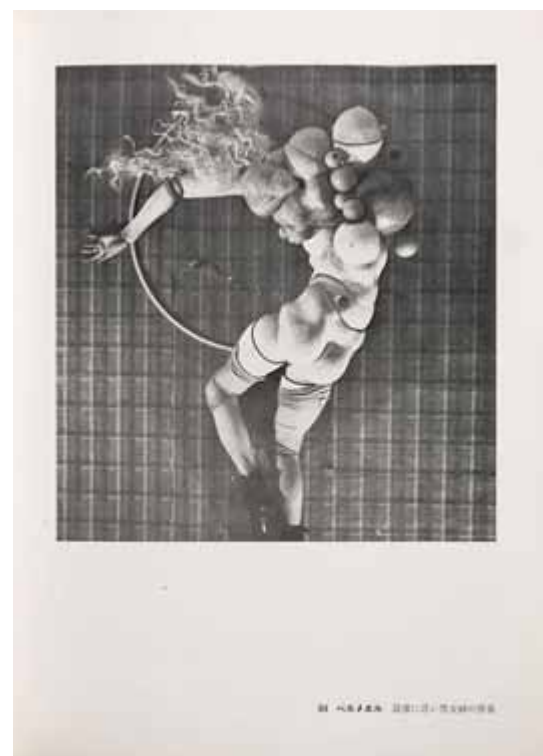
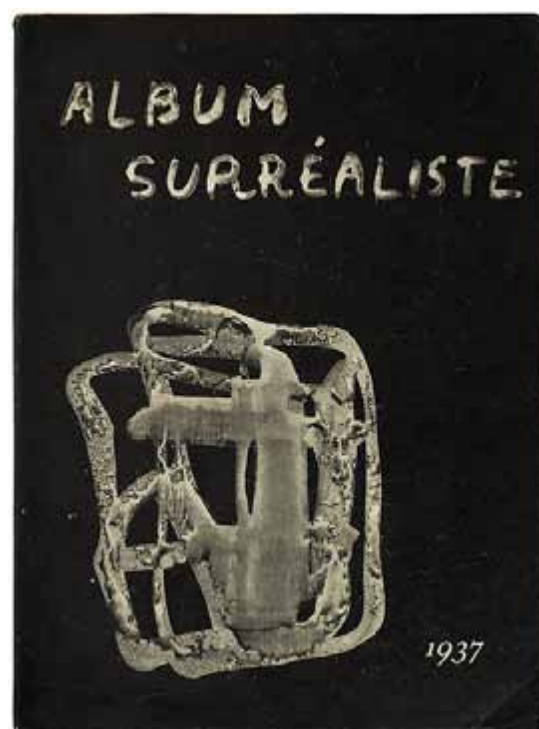
Rare first and only edition of Salvador Dalí's illustrations for this communist publication by Jaume Miravittles, chairman of the Communist Workers' and Peasants' Bloc (BOC). Since his studies in engineering, the young Catalan was committed to the independence of his home region from Spain. After being threatened with a prison sentence for distributing leaflets, he fled to Paris, where he completed his studies and began to move in the circle of the Surrealists. Together with Dalí, he appeared as an actor in Luis Buñuel's film "Un perro andaluz", in which he played a clergyman sitting at the piano alongside his eccentric countryman. He also had a role in "La edad de oro". After his return, he joined the Catalan Communist Party. During the Civil War, he served as a propaganda officer for the Generalitat de Catalunya.

As of June 2025, KVK, OCLC do not list any copy worldwide.





## SURREALISM IN JAPAN



- 13 Shuzo, Takiguchi and Tiroux Yamanaka (editors) | **Album Surréaliste: Kaigai chōgenjitsu shugi sakuhinshū** [Collection of Foreign Surrealist Works]. "Mizué" **Numéro spécial** | Tokyo: Bijutsu Shuppansha, 1937 | Quarto (25.6 × 18.7 cm) | Original pictorial wrappers with reproductions of Décalcomanies by Takiguchi Shuzo; [4], 122 pp. with numerous, partly full-page reproductions of artworks, three of them printed in color and mounted | Ink owner signature of Japanese modernist painter Rinjiro Hasegawa to last leaf | Binding with slight signs of use and restorative repairs at spine; leaves toned and somewhat stained in places; else good | (54923)

€3,000

Rare catalog of this important exhibition of the European Surrealists in Japan; available here in the second edition, which does not include the admission ticket and is without the dust jacket, but contains six more illustrations, three of which are in color. Among the organizers were Paul Éluard and Georges Hugnet. Around 400 works and documents by 24 artists were on display. Even in the run-up to the exhibition, the extent to which Surrealism as an artistic exploration of the unconscious can be thought of as something between different cultures was already being considered. Since the early 1930s, the work of the French Surrealists had resonated with artists in Japan.

Takiguchi Shuzo, one of the editors of the catalog offered here, was already in contact with André Breton and his circle at the end of the 1920s. In 1936, he published an article on Surrealist art in Japan in "Cahiers d'Art". However, Takiguchi Shuzo was not only active as an art critic and art mediator, but also as a painter. Thus the cover of the catalog is not printed with a picture of a European artist, but with examples of his décalcomanie, in which liquid paint is printed from a smooth plate onto paper and the accidental product is worked on by means of painting or drawing. This technique was rediscovered by the Surrealists after it had fallen into oblivion after the eighteenth century. The décalcomanie printed on the cover was also printed in "Minotaure" in the same year as part of a report entitled "Surrealism Around the World" (Le surréalisme autour du monde). However, although there were numerous other artists in Japan who were oriented towards European Surrealism, the exhibition in Tokyo was limited to the European representatives. The reason given for the decision was that there was not yet a central group that could make the selection. (Jelena Stojkovic. Out of sight: surrealism and photography in 1930s Japan, London 2013, pp. 69–77).

The catalogue includes reproductions of works by Eileen Agar, Hans Arp, Hans Bellmer, Victor Brauner, André Breton, Jacqueline Breton, Giorgio de Chirico, Leandro Cristófol, Salvador Dalí, Oscar Dominguez, Marcel Duchamp, Paul Eluard, Max Ernst, Mervyn Evans, Leonor Fini, Angel Ferrault, Alberto Giacometti, Stanley William Hayter, Maurice Henry, Charles Howard, Georges Hugnet, Hugo Valentine, Marcel Jean, Humphrey Jennings, Paul Klee, Dora Maar, Rene Magritte, Joan Miró, Henry Moore, Paul Nash, Wolfgang Paalen, Roland Penrose, Pablo Picasso, Man Ray, Remedios Varo, Jindřich Štyrský, Toyen, and Julian Trevelyan.

From the collection of Rinjiro Hasegawa (1904–1988), a Japanese painter influenced by the Surrealists and other Western tendencies. Cat. Centre Pompidou, Japon des Avant Gardes, p. 194.

As of June 2025, KVK, OCLC lists six copies in North America.



- 14 Lausen, Uwe and Frank Böckelmann (editor) | **Ludus: literarische Zeitschrift [Ludus: a literary journal]**. Nos. 1–3 (all published) | Munich: self-published, 1961 | Octavo and quarto (20.5 × 14.5 and 30 × 20.1 cm) | Original staple-stitched, pictorial wrappers; [20]; [20]; [8] pp. with numerous, partly full-page graphics and illustrations by Wolfgang Koch, Jürgen Claus, and Uwe Lausen | (55125)

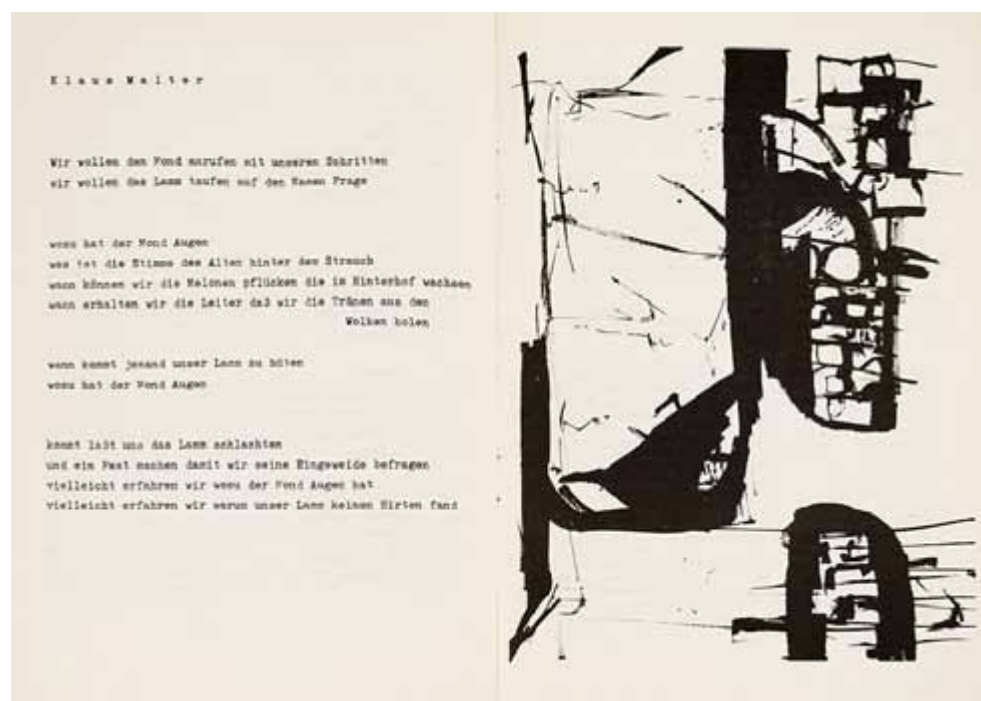
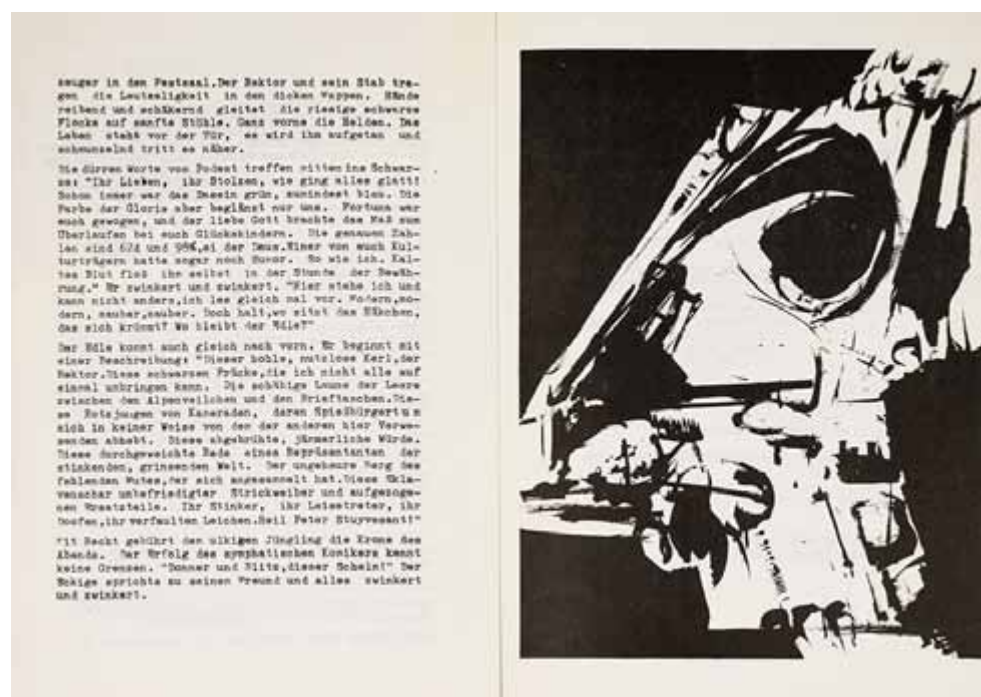
WITH:

Poster advertising the periodical | 30 × 40.5 cm, folded vertically in the middle | Last issued with horizontal crease in the middle; else very good.

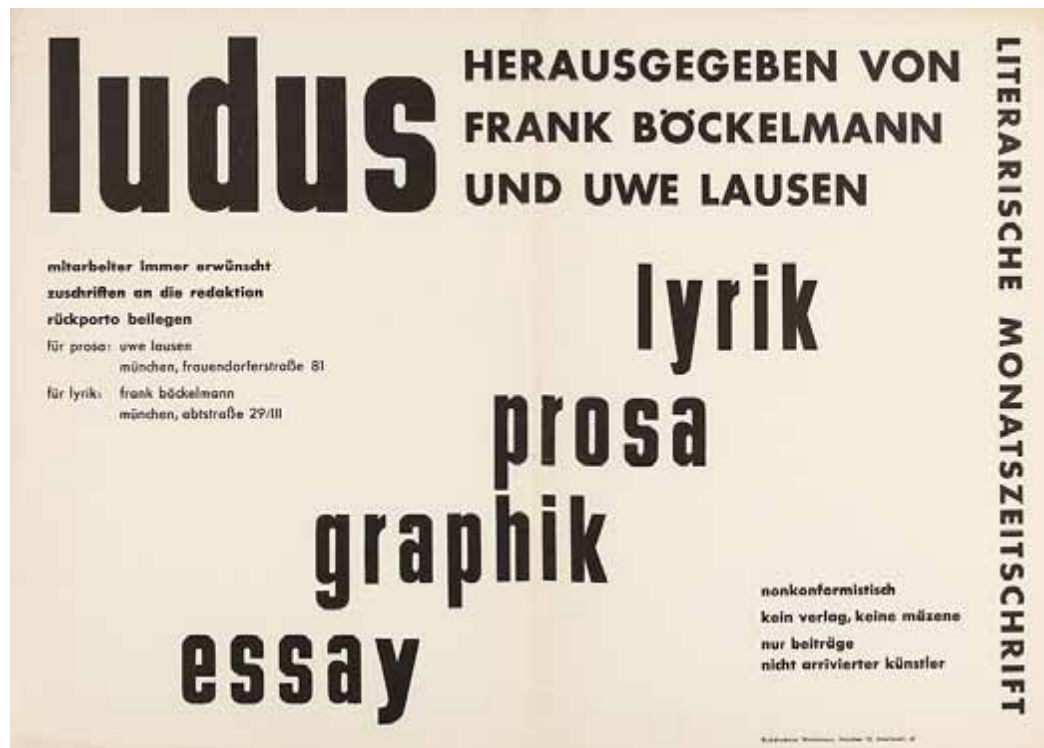
€3,500

Complete run of this very rare periodical, which can be regarded as one of the early documents of German Situationism. This is because the short-lived group called “Ludus”, initiated by the then nineteen-year-old students Uwe Lausen and Frank Böckelmann, ultimately became one of the most important nodes in the West German Situationist network. The “Internationale Situationniste” was founded by Guy Debord in France in 1957 and the Munich Art Academy was the place where the French manifestos were discussed in painting classes. One of the reasons for this may have been Asger Jorn’s numerous stays in the southern German metropolis. Nevertheless, the group “Spur”, founded in 1958 and closely associated with “Ludus”, was not merely an offshoot of the Paris group, but also a constant source of annoyance for Duybord. The year 1961 marked an important point for the Munich Situationists, as the artistic wing of the S.I. arrived in the city in January to take part in a group exhibition with “Spur” at the Münchner Kunstverein under the title “Engagierte Kunst” (Engaged Art). The Bavarian authorities issued an exhibition ban for the artists in the “Haus der Kunst”. (Cf. Wolfgang Scheppe and Roberto Ohrt, *The Most Dangerous Game*, Leipzig 2018, p. 543f.)

It was at this time that the “Ludus” group, founded by Uwe Lausen, Hartwin Gromes, Jürgen Claus and Frank Böckelmann, began publishing its small magazine. There had already been a lively exchange with the “Spur” group since November of the previous year, especially with Hans Peter Zimmer and Dieter Kunzelmann. Böckelmann later recalled their first meeting: “The two of them had read one of our posters looking for suitable collaborators and now wanted to test whether our wit was also suitable for non-literary objects. We were always on the lookout for elective affinities and fished in the stream of passers-by (...). In the way Zimmer spoke of the fact that one had been accepted into the circle of the Situationists and had to be prepared to be ‘excluded’ every day, that he was studying early Germanic culture and Old Norse poetry and hoped to gain essential insights from them, that one wanted to meet new women again and was therefore preparing the next exhibition (...), emotionality and self-irony were indistinguishably interwoven. Each passion was a transit station, but had to be unreservedly affirmed in order to move on (...).”







In the following year, “Ludus” published a manifesto in which they proclaimed that “artists who retreat to the reserves of their field are just as much functionaries of an ossified society as skilled workers and file clerks”. They called for “genuine individuals”, “creative collectives” and mass media that focused their activities on the “provocation of the imagination”. (See: Frank Böckelmann, Anfänge: Situationisten, Subversive und ihre Vorgänger, in: Kunstforum, vol. 116, Cologne 1991, pp. 208–217)

Böckelmann later recalled the personal dynamics of the Munich Situationists very vividly: “Uwe Lausen had been experimenting with mescaline, LSD and scopolamine since 1960 and threatened to consider me a coward if I refused to participate. I argued that my calm daytime consciousness already amounted to a state of intoxication. Years later, it was once planned that I should copulate in a busy square with Kunzelmann’s girlfriend, also a group member, in order to exploit the contradiction between fantasy and convention in the subsequent court case. The project was repugnant to me, and I managed, not without the help of the others, to put it on the back burner” (Ibid.)

While Frank Böckelmann did not take the step to fine art, Uwe Lausen found his way to painting through the “Spur” group and his acquaintance with Asger Jorn. Although he painted gesturally, expressively, and impasto in the early days, a few years later he was one of the formative protagonists of “critical realism”. In just eight years of painting before his suicide, he left behind an extensive body of work. After Lausen separated from his family in 1967 and moved into a cellar in Munich, he created his series of “Mordbilder” (Murder Pictures), whose paintings bear titles such as “Der deutsche Killer” (The German Killer), “Jagd auf das letzte Fleisch” (Hunt for the Last Flesh) or “Töte” (Kill). Lausen is considered one of the most radical painters in post-war Germany. Shortly before the end of his life, he sold his paints and unused canvases and only wrote short texts. (Cf. Ilonka Czerny, in: AKL LXXXIII, 2014, 305).

The three issues include contributions by: Jürgen Clause, Wolf Wetzel, Martin Unsai, Günter Hellmann, Klaus-Peter Ball, Hartwin Gromes, Walter Bensch, Paulus Paulus, Klaus Walter, Peter Fischer, Kurt Endes, Hans F. Nicklas, Hartwin Gromes, John Volker, Günther Wirth, Georg Sanwald, Karl Baumann, and Klaus Neugeboren.

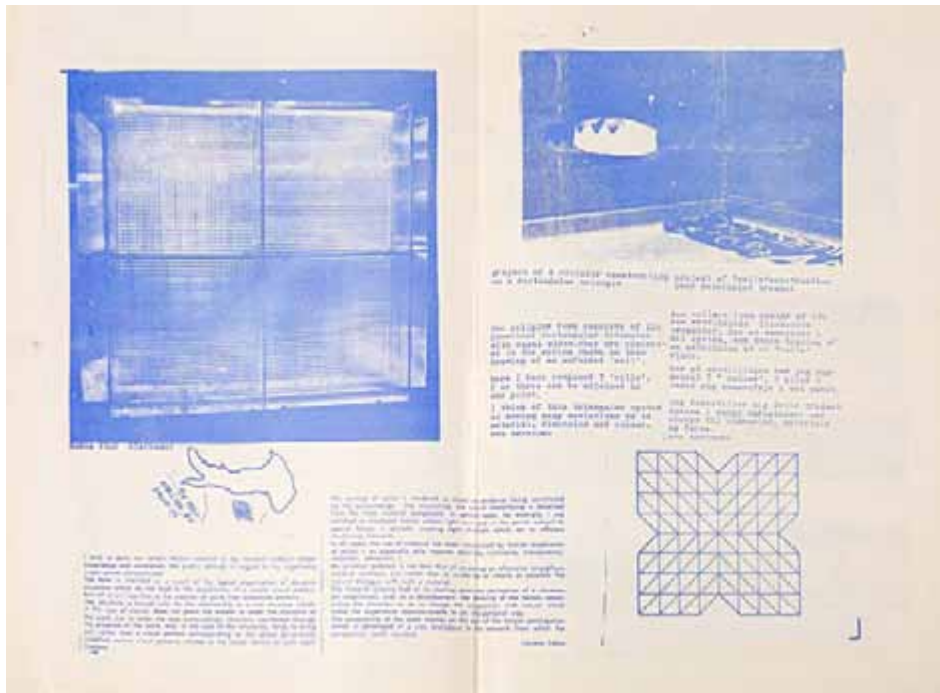
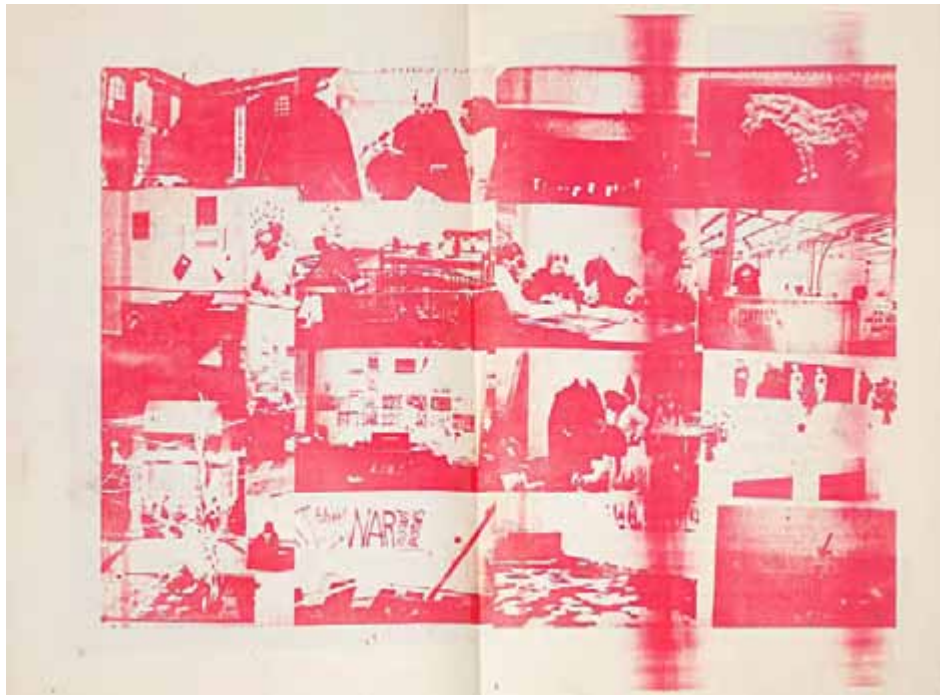
As of May 2025, KVK, OCLC show two incomplete holdings in Germany (one and two issues respectively), and no additional holdings outside Germany.



## NEO-AVANT-GARDE AND COUNTER-CULTURE IN DENMARK

- 15 **Charlottenborg Festival 200 Bulletin. Nos. 1–11, and 13–15 (of 15 published) |**  
Copenhagen: Kunsthal Charlottenborg, 1969 | Quartos (35 × 25 cm) | Each a folded  
gathering with [4] pp. printed on different papers in different colors | Very good  
or better | (54865)

€6,500



Near complete run, lacking only issue no. 12, of the remarkably rare serial, of which a new number was printed daily during the “Festival 200” at the Kunsthal Charlottenborg. The festival was organized in 1969 on the occasion of the 200th anniversary of the Kunsthal Charlottenborg respectively the Royal Danish Academy of Fine Arts in Copenhagen. This event, which was both an exhibition and an open studio, was attended not only by artists from Scandinavia but also from all over Europe, including students from Joseph Beuys’ class in Düsseldorf. For example, there is documented an open shower by Paul Gernes, which was separated from the rest of the exhibition space by transparent walls and could be used by anyone. A reproduction camera and a large printing press, which were used to produce a new issue of the Bulletin every day, were also available for use not only by the artists for further posters etc., but also by visitors. The resulting works were distributed in the art school as well as in a neighboring kiosk.

The festival was a harbinger of the counterculture that developed after 1968, as evidenced by some extremely drastic “happenings”. In the second issue, a manifesto was published by Austrian neo-avant-garde artist Marc Adrian, in which he not only writes that every state would be “fascist” per se, as would the art created within it. In contrast, the “Festival 200” would present a “democratic art”, “without a specific canon of rules.” The festival was not limited to aesthetic experiments, but also saw itself as a social utopia. It is therefore not surprising that after the festival, a camp was opened by students from the art school who wanted to develop an alternative form of society in a field north of Copenhagen and found their own city. The plans came to nothing, although some of those involved at the time later took part in various rural communes.

The participating artists included, among others, Marc Adrian, Moucle Blackout, Bob Bonies, Henning Brandis, Stanley Brouwn, Hansjürgen Bulkowski, Henri Chopin, Luciano Fabro, Nanette Godfrey, Christianne Heuser, Ake Hodell, Jörg Immendorf, Birger Steen Jensen, Peter Louis Jensen, Elke & Cornelius, Hartmut Kaminski, Erinna König, Kasper König, Tom Krojer, Jean-Claude Moineau, Bjorn Norgaard, Chris Reinecke, Diter Rot, Gunther Sieber, Timm Ulrichs, Nanda Vigo, Paul de Vree, and Herman de Vries.

As of June 2025, KVK, OCLC do not list a copy in North America; only four locations with a few individual numbers are listed worldwide; however, a nearly complete series such as the one here cannot be found.



# PARADISE

Bulletin no. 1  
Festival 200 June  
Charlotteburg  
Come to the charlat  
up the line of lov  
take up your line / m  
visible / the line will  
lines the line will  
the line will become  
the line will come to  
the line was already  
what ever happens to  
still your /  
and at the end of t  
continue it by yours  
and is a whole  
take up your line  
life and love

BULLETIN NR. 2  
Charlotteburg  
9/6 - 69

MARC ADRIAN

Festival 200 Charlotteburg 1969



WIL



# PARADISE

Bulletin no. 1  
Festival 200 June  
Charlotteburg  
Come to the charlat  
up the line of lov  
take up your line / m  
visible / the line will  
lines the line will  
the line will become  
the line will come to  
the line was already  
what ever happens to  
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and at the end of t  
continue it by yours  
and is a whole  
take up your line  
life and love

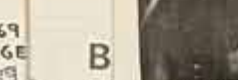
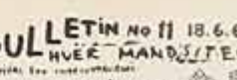
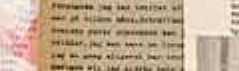
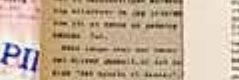
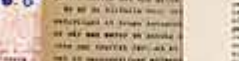
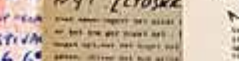
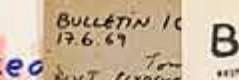
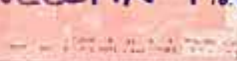
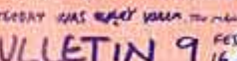
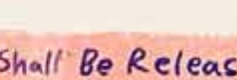
BULLETIN NR. 2  
Charlotteburg  
9/6 - 69

MARC ADRIAN

Festival 200 Charlotteburg 1969



WIL



# PARADISE

Bulletin no. 1  
Festival 200 June  
Charlotteburg  
Come to the charlat  
up the line of lov  
take up your line / m  
visible / the line will  
lines the line will  
the line will become  
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life and love

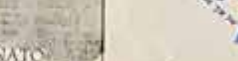
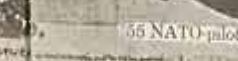
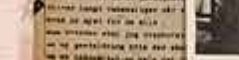
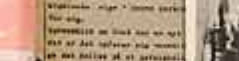
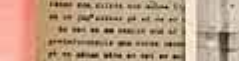
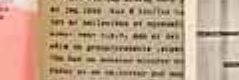
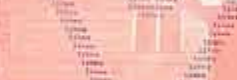
BULLETIN NR. 2  
Charlotteburg  
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MARC ADRIAN

Festival 200 Charlotteburg 1969



WIL





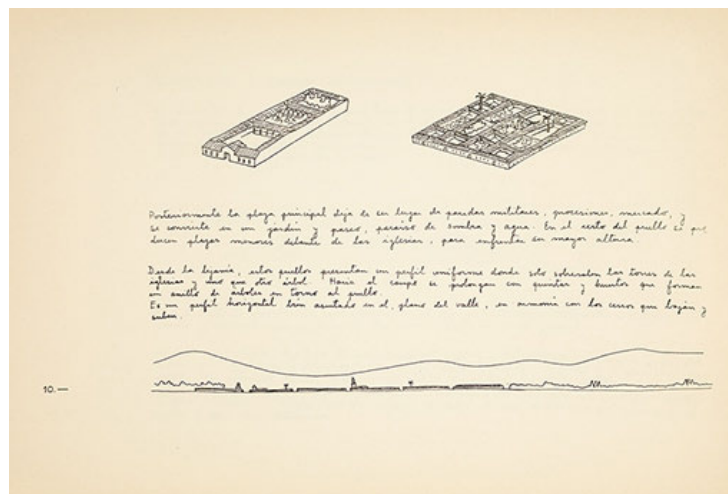
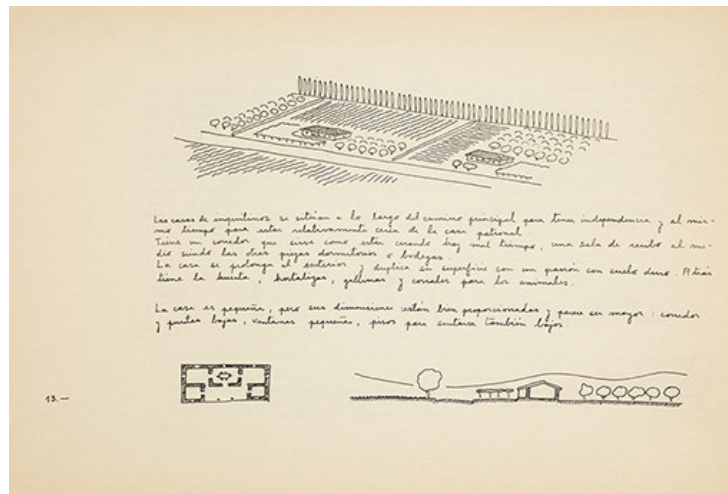
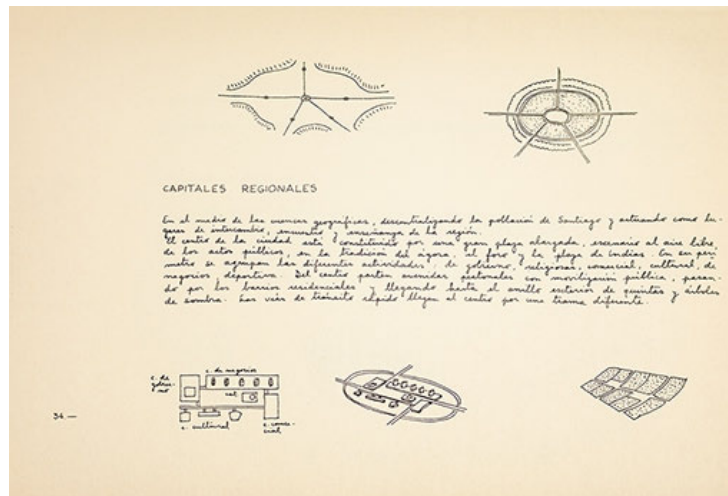
- 16 Irrarázaval C[ovarrubias], Raúl | **Un orden en el valle [An order in the valley]** | [Santiago de Chile?]: n.p., 1967 | Oblong quarto (21 × 30 cm) | Original spiral binding with original printed card wrapper; [2] | 88 leaves with reproduced hand drawings and handwritten texts | Wrappers somewhat toned; else very good | (54960)

€1,500

Rare publication by the then-young Chilean architect, who reflects here in sketches and handwritten notes on the connection between regional Chilean environmental and climatic conditions, urban and architectural historical developments, and the challenges of modern architecture and urban planning. This treatise resembles an artist's book rather than an academic essay on urbanism and architecture. It is no coincidence that the style of these fundamental reflections on South American architecture is reminiscent of the publications that emerged from the Amereida project, as Irarrázaval was working on the same issues in the same places at the same time. The architectural theories and fantasies that emerged from Amereida, above all the poeticization of geographical and historical space and architecture, shaped his work, as the present work impressively shows.

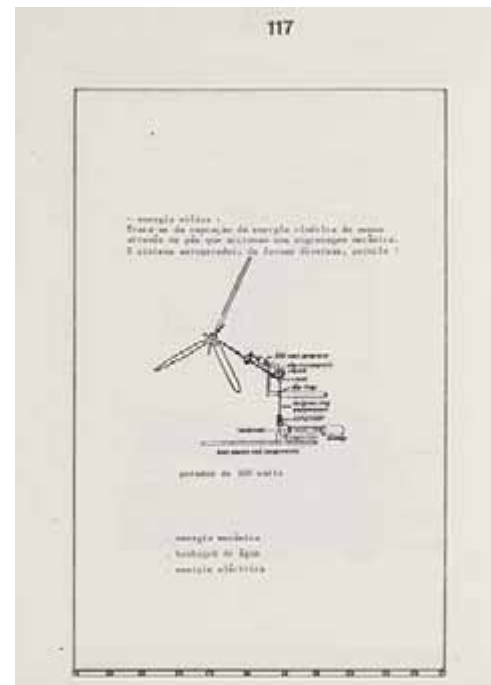
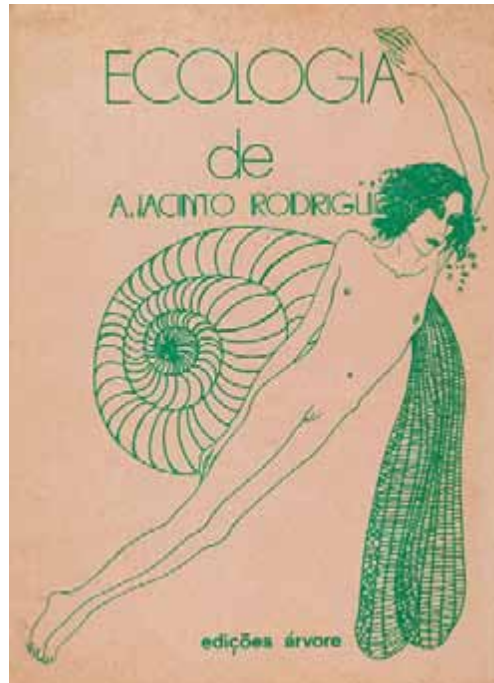
A few years after this essay went to press, Raúl Irarrázaval founded the firm “Arquitectos”, which designed cities, districts, residential complexes, houses, squares, monuments, community centers, public buildings, parishes, churches, office and residential buildings, houses, convents and industrial plants, mainly in South America.

As of June 2025, no copies located in KVK, OCLC.





## PORTUGUESE ARCHITECTURE AND ENVIRONMENTALISM



- 17 Rodrigues, Jacinto A[ntónio] (text), Isabel de Sá and Garça Martins (artists) | **Utopia, espaço & sociedade: notas do seminário na esbap** [**Utopia, space & society: notes from the seminar at esbap**] | WITH: **Ecologia** [**Ecology**] | Porto: Faculdade de Engenharia, 1979; Edições Árvore, 1980 | Quartos (28.9 × 20.5 and 29.9 × 21.2 cm) | Original pictorial wrappers; [2], 135, [1] pp. and [2], 127, [4] pp., both with numerous illustrations | Wrappers and occasional outer margins somewhat fox-stained; “Ecologia” with very faint traces of creasing; else about very good | (55076)

€800

Two early, rare publications by the Portuguese interdisciplinary architect, urban researcher, and environmental theorist Jacinto Rodrigues, published as part of seminars at the ESBAP art academy. Only 500 and 1000 copies were produced. The seminar papers were illustrated by the two art students Isabel de Sá and Garça Martins. What makes the writings interesting is not only the aspect that Rodrigues already dealt with urban planning in terms of ecological problems at a very early stage, but that as a philosopher and art historian with a doctorate, he did not shy away from dealing with the traditions of the utopian, i.e. with interrupted and almost forgotten lines of tradition that offered Rodrigues important starting points for solving the problems arising at the time. Rodrigues is concerned not least with the question of which historical waymarks were used to make which decisions that became the status quo of urban development. Thus, for example, he discusses Haussmann’s planning in Paris, in which the city was redesigned on the drawing board and the old town eliminated for the new wide and straight streets (ideally suited for street fighting for the soldiers to end revolutionary unrest). Haussmann is an example of the established, official urban planning (urbanismo oficial). In contrast, Rodrigues was fascinated by the reformers William Morris and Rudolf Steiner. Although the two were not ideologically close, both advocated individual craftsmanship, the non-standard, and a holistic approach. Rodrigues is equally fascinated by Bruno Taut, who, after the First World War, designed architectural fantasies in which human constructions merge with natural formations with his “Alpine Architecture” and the “Dissolution of Cities”. Remarkably, Rodrigues does not begin his historical observations on the utopian city with Thomas More, but with the so-called revolutionary architecture of Claude-Nicolas Ledoux.

As of June 2025, neither work is recorded in KVK, OCLC.



## LATIN AMERICAN CONTEMPORARY ART AND PHOTOGRAPHY

- 18 Fematt, Miguel (photography) and Ludivina Gutiérrez (text) | **Dialo-grafos [Dialographs]** | Xalapa: Universidad Veracruzana, 1987 | Quarto (28.2 × 22.2 cm) | Original printed self wrappers; [10], 57, [1] pp. with 1 separately inserted plate, 6 folding plates, the fold-out parts mounted to leaves, and numerous, often full-page reproductions of photographs, two double pages and one single page printed in color | Wrappers toned and partly discolored and sun-tanned; spine strip rubbed; else good or better | (54958)

€2,500

Exceptionally rare photo book by Mexican photo artist Miguel Fematt, who brings together his two most important genres in this volume: conceptual and documentary works make up the first part of the elaborately produced volume, while the second, concluding part focuses on the male nude. The documentary and conceptual part can in turn be divided into the examination of organic and inorganic, architectural forms. The first pictures are close-ups of organic structures ("Visceras" entrails), the location of which can hardly be deduced from the pictures themselves. In his conceptual works, he deals with gray urban landscapes dominated by concrete, whose monotony he compares to Buddhist rock gardens, in which the meditation exercise consists of placing a stone where it appears most insignificant, most meaningless, most contingent ("without embellishment, without promise, without metaphor").

As of June 2025, KVK, OCLC lists just three copies worldwide, of which only one in North America.





Cuatro pasos y un ritmo visual





numero 1  
et unique

# KAMIKAZE

juin, 1976  
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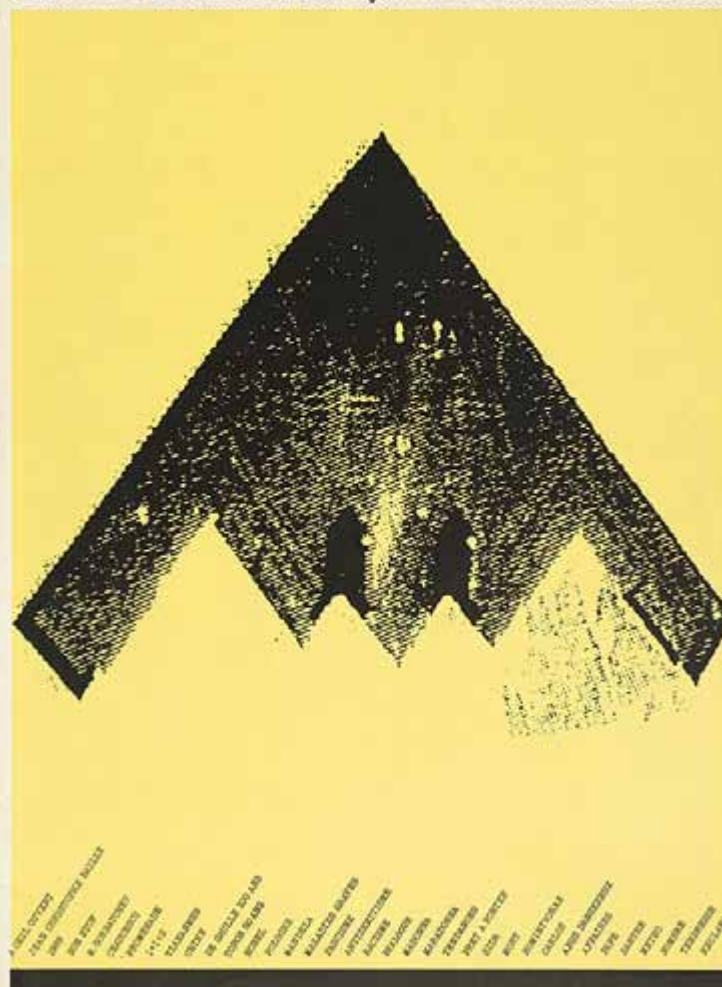
revue d'information panique

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# KAMIKAZE<sup>2</sup>

REVUE D'INFORMATION PANIQUE ET DE ROMAN CIESLEWICZ



KAMIKAZE

REVUE D'INFORMATION PANIQUE ET DE ROMAN CIESLEWICZ





## ICONOGRAPHY OF POST-WAR MODERNISM — CATASTROPHES OF THE TWENTIETH CENTURY

- 19 Cieśliewicz, Roman (conception and design) | **Kamikaze: Review d'Information Panique** [**Kamikaze: Review of Panic Information**]. Nos 1–3 (all published) | Paris: Christian Bourgois (nos 2 and 3 published by Galerie du Jour Agnes B), 1976–1997 | Large folios (49.7 × 32 cm) | Original staple-stitched pictorial wrappers; 40; 40; 59, [1] pp. with numerous, often full-page reproductions of press images, photographs, graphics, works of art, etc | Occasional very slight signs of use; else very good | (54866)

€3,500

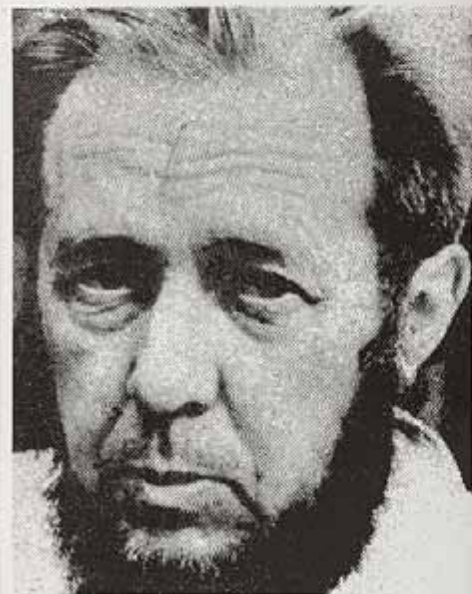
Complete run of the experimental periodical, which consists mainly of large-format picture sequences, brief picture titles, and contextualizations. The resulting combinations and juxtapositions unmistakably borrow from art and cultural-historical practices such as Heinrich Wölfflin's "Comparative Vision", Aby Warburg's pictorial atlas "Mnemosyne" and André Malraux's "Musée imaginaire" — as different as these methodologies are from one another. Cieśliewicz titles either the individual pictures or the juxtaposition of pictures and rarely entire groups. These titles, which usually consist of just one word, are more reminiscent of categories or keywords, as one would expect to find them in the card indexes of iconographic research.

Cieśliewicz does not avoid drastic, seemingly inappropriate comparisons. Thus, for instance, when he juxtaposes a greatly enlarged offset reproduction of a portrait of Aleksandr Solzhenitsyn (which seems to dissolve due to the oversized halftone dots) with a reproduction of a depiction of Christ as the Man of Sorrows (whose even stripes on his face form a regular pattern) under the title "Martyrs". When Cieśliewicz juxtaposes a photograph of the entrance to the Auschwitz concentration camp with a reproduction of Zurbarán's painting of the Holy Martyr Apollonia with her attribute of the torn-out tooth under the title "La Sainte Pologne", this may initially appear to be an inappropriate aestheticization. But it is precisely the obvious inappropriateness of the comparison that opens up the question of the representability of the Shoah, on the visual level alone, which arose after Steven Spielberg's 1993 film "Schindler's List", especially in France. Claude Lanzmann published an internationally widely acclaimed, often translated critique in "Le Monde", in which he explained his conviction that any attempt to depict the Shoah is morally forbidden "because a certain, absolute level of atrocity cannot be transferred", with the result that any visual representation leads to trivialization. For Cieśliewicz, this question was not a purely theoretical, intellectual one. Born in 1930 in Lwów (at that time part of Poland), he lived for many years until her death from breast cancer with the Polish neo-avant-garde artist Alina Szapocznikow, who survived the ghettos of Pabianice, Litzmannstadt, and Theresienstadt as well as the concentration camps Auschwitz-Birkenau and Bergen-Belsen.





## martyrs



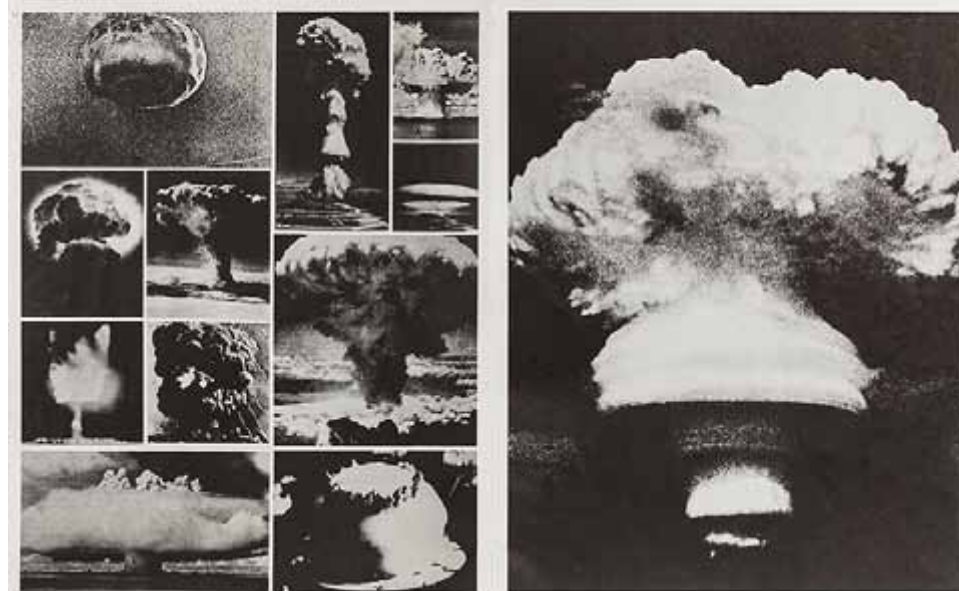
“Kamikaze” was an avant-garde, personal project by the commercial artist, poster designer and illustrator, who moved to Paris in 1963. His juxtapositions in “Kamikaze” often revolve around the disasters of the twentieth century, drawing not only on widely used photographs (such as press photos), but also on contributions by contemporary artists such as Christian Boltanski, Roland Topor, David Bailey, Mark Busse, Veronique Petit, Jean-Christophe Bailly and F. Arrabal. Primarily, though, Cieřlewicz was known for his widely visible work for magazines such as “Elle”, “Vogue” and “Dialogue”. From 1969 to 1972, he was the artistic director of the advertising agency M.A.F.I.A., after which he worked for the “Center Pompidou”, for whom he designed numerous posters, among other things. Other clients included the Musée des Arts Décoratifs and the department store chain Galeries Lafayette. Alongside this, he also designed book covers for the large Parisian publishing house Hachette. The last issue of “Kamikaze” was printed after Cieřlewicz’s death.

As of June 2025, KVK, OCLC lists only one holding in North America.

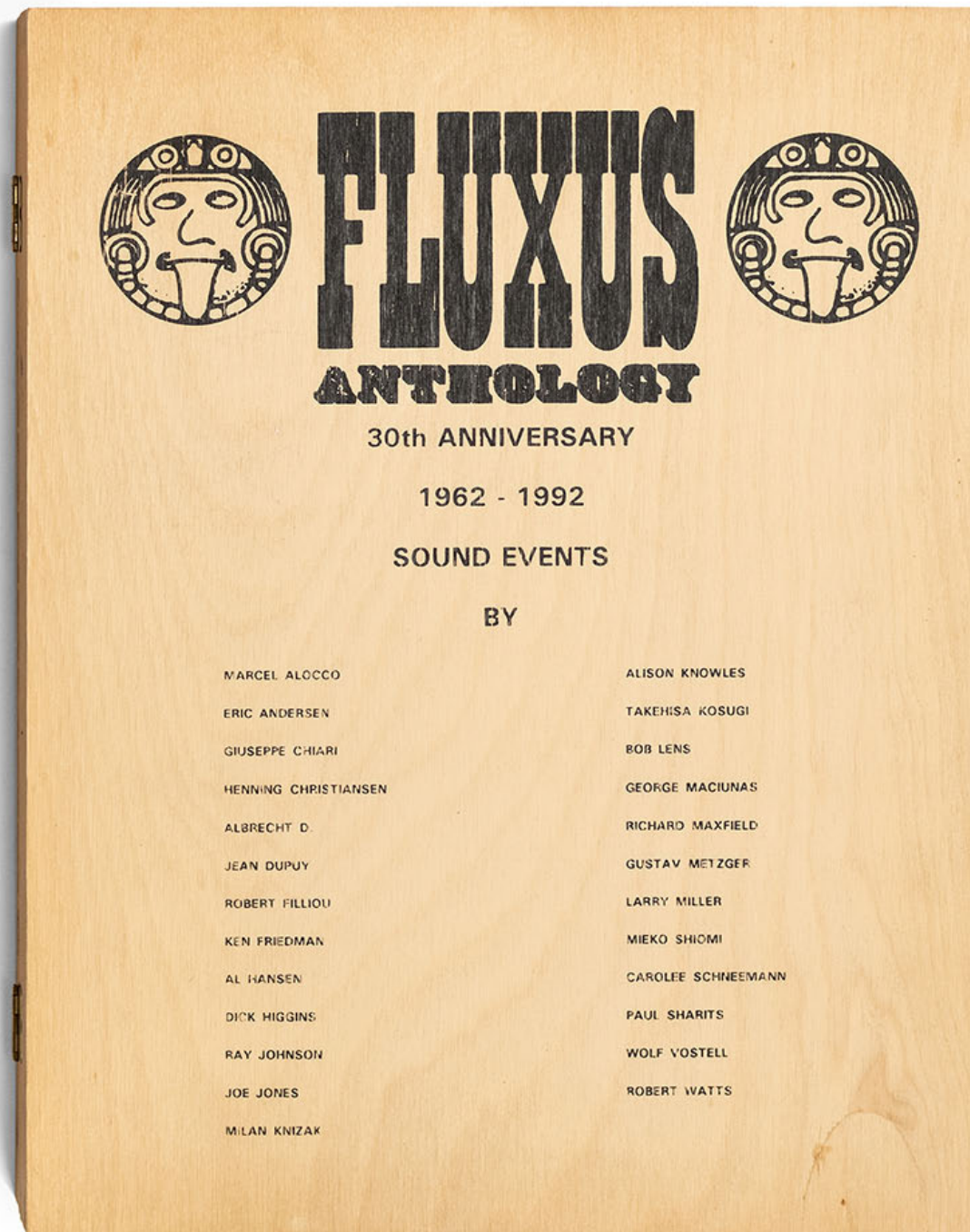
## tendances



## collection







- 20 Toorn, Jan van (editor) | **Fluxus Anthology: 30th Anniversary 1962–1992. Sound Events** | Den Bosch: Slowscan Editions, 1993 | Quarto (32 × 24.3 × 5 cm) | Original wooden box with screen print and metal clasp containing 8 cassette tapes and 8 brochures in original printed colored paper wrappers; [176]; [8]; [8]; [8]; [6], 26; leaflet [4]; color paper title and and 2 single-sided printed leaves; [12] with and two full-page screenprints on paper and transparent sheet labeled “Fluxus concert de Vostell” | 2 wrappers each with a tiny, faint, barely visible stain; wrappers of the most extensive brochure somewhat faded and with a narrow, unfaded strip; pages partially numbered in pencil afterwards; else very good (the cassettes untested) | (55197)

€2,500

The third sound anthology on Fluxus artists, with statements, interviews, sound events, and some non-sound material. The publications accompanying to the anthology contain biographies and contributions by the participating artists, an extensive discography of Fluxus recordings and, in addition to several photographic images of performances and installations, photocopied manuscripts and scores. In addition to the contributions in the comprehensive catalog, individual brochures were produced for the following artists: Eric Andersen, Henning Christiansen, Robert Filliou, Dick Higgins, Joe Jones, Paul Sharits und Wolf Vostell.

The audio tapes contain texts, sounds, and actions by Marcel Alocco, Eric Andersen, Guiseppe Chiari, Henning Christiansen, Albrecht D., Jean Dupuy, Robert Filliou, Ken Friedman, Al Hansen, Dick Higgins, Ray Johnson, Joe Jones, Milan Knizak, Alison Knowles, Takehisa Kosugi, Bob Lens, George Maciunas, Richard Maxfield, Larry Miller, Mieko Shiomi, Carolee Schneemann, Paul Sharits, Wolf Vostell, and Roberts Watts.

One of 200 copies; besides these, 60 artist's copies and 38 copies were published as a “deluxe edition” (for which the printer's note still states: “in preparation”).

Cf. Fondazione Bonotto FXCMo2o4 (the number and composition of the brochures varies between the comparative copies in different libraries; the copy of the Fondazione Bonotto contains in addition a brochure on Ken Friedman). The Fondazione Bonotto entry contains a detailed list of the recordings on the audio tapes.





1962 - 1992  
**FLUXUS**



30th ANNIVERSARY  
SOUND ANTHOLOGY  
EDITED BY JAN VAN TOORN

MARCEL ALOCCO

MILAN KNIZAK

ERIC ANDERSEN

ALISON KNOWLES

JEAN DUPUY

RICHARD MAXFIELD

ROBERT FILLIOU

GUSTAV METZGER

KEN FRIEDMAN

LARRY MILLER

AL HANSEN

MIEKO SHIOMI

DICK HIGGINS

CAROLEE SCHNEEMANN

RAY JOHNSON

PAUL SHARITS

JOE JONES

WOLF VOSTELL

ROBERT WATTS

A) GEORGE MACIUNAS

B) HENNING  
CHRISTIANSEN



" SHORTER PIECES "



A) TAKEHISA KOSUGI

B) JOE JONES



BOB LENS



A) ROBERT FILLIOU

B) MILAN KNIZAK



A) PAUL SHARITS

B) LARRY MILLER  
MARCEL ALOCCO  
ALBRECHT D.



WOLF VOSTELL

» LE CRI«



AL HANSEN





Joe Jones

Eric Andersen

Dick Higgins

ROBERT FILLIOU

Paul Sharits

SYMPHONY NATURA

VOSTE

SPAZIO Musicale con ANIMALI  
MUSICA dello ZOO

Henning Christiansen op. 170