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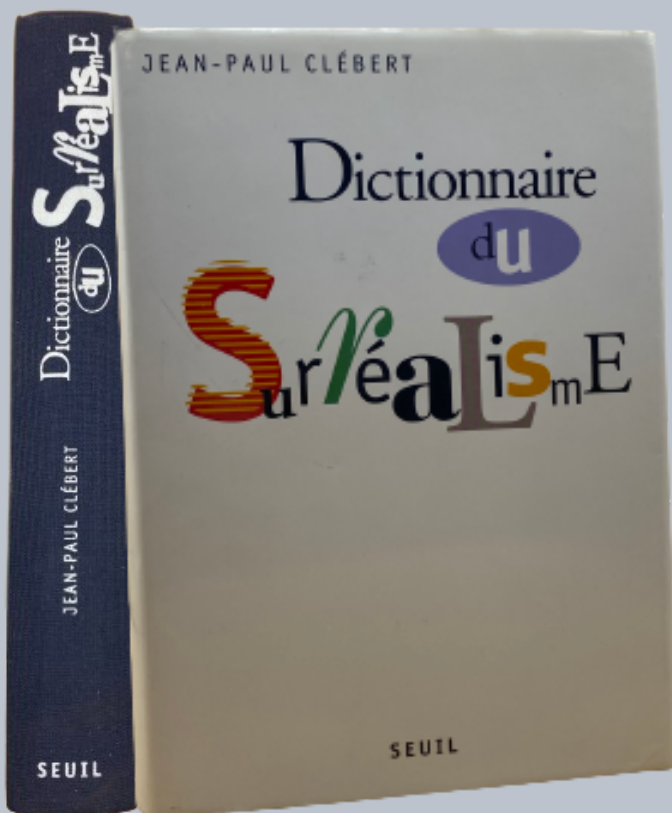
E-CATALOG #53:

AVANT GARDE

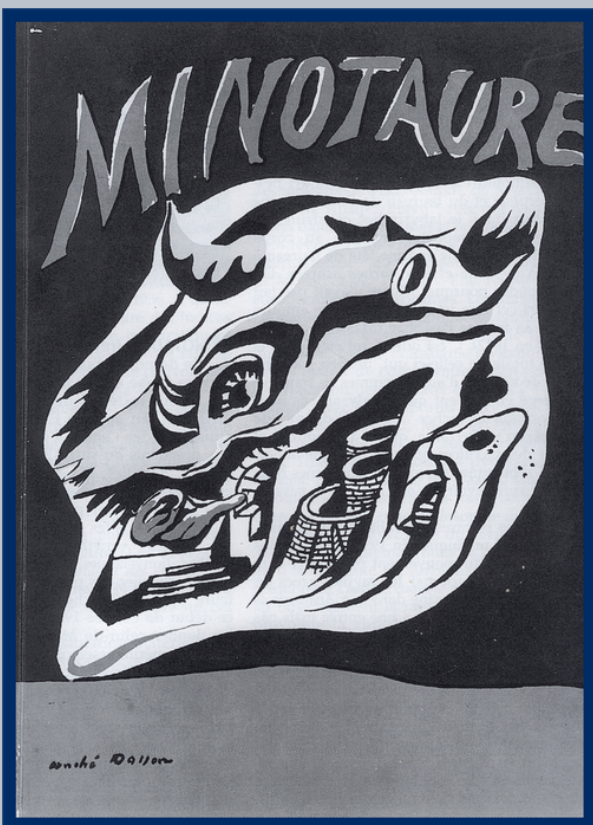
Clebert, Jean Paul

I.

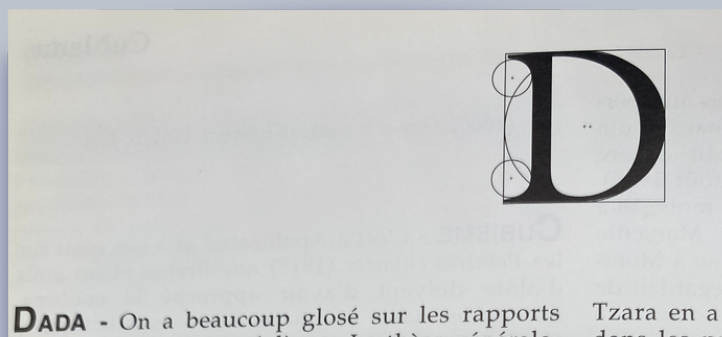
Dictionnaire de Surrealisme



Chamalieres, France: Seuil, 1996. First edition. ISBN: 2020245884. 608pp. Large octavo [24.5 cm] Blue cloth over boards with a white ink stamped title on the spine. Very good. The front free endsheet has a former owner's name, along with the date "1998", and the text block is cracked a couple of times, however the book is still sturdy. The dust jacket is in very good condition, with minor toning and edge wear. Text in French. Hardcover. [26951] **\$60.00**



French language. Subjects include Hans Bellmer, Jean Benoit, Augustin Cardenas, Expositions, Michel Leiris, Mystere, Occultation, and much more. An alphabetical dictionary of all terms related to the surrealist art movement.

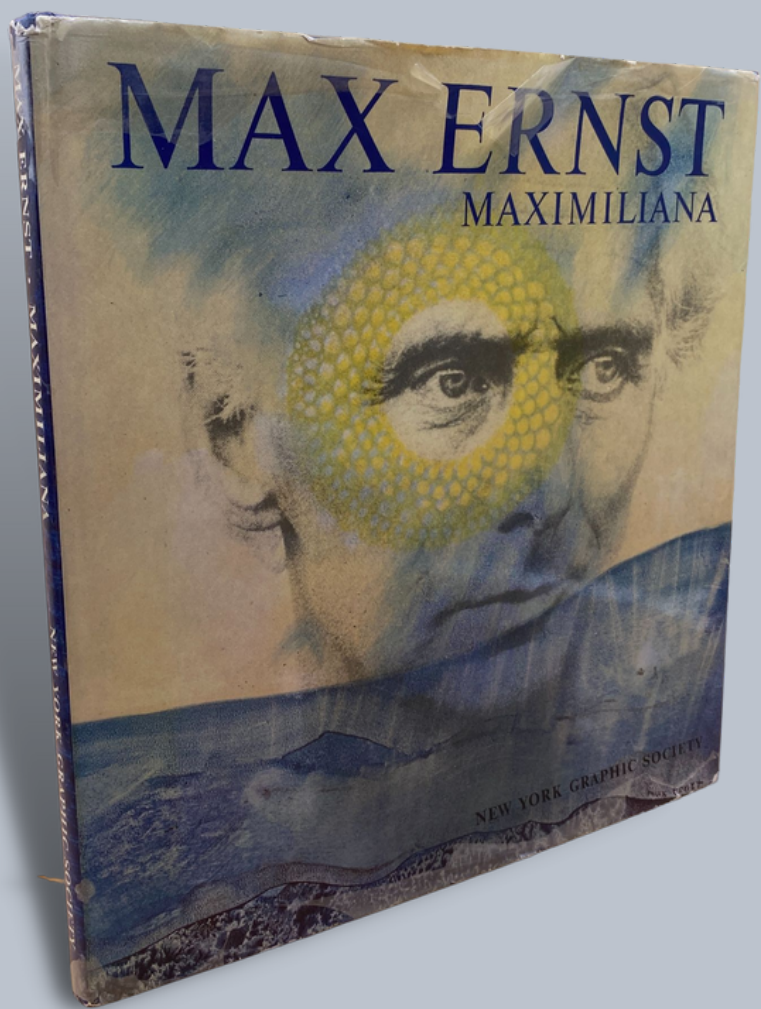


Schamoni, Peter

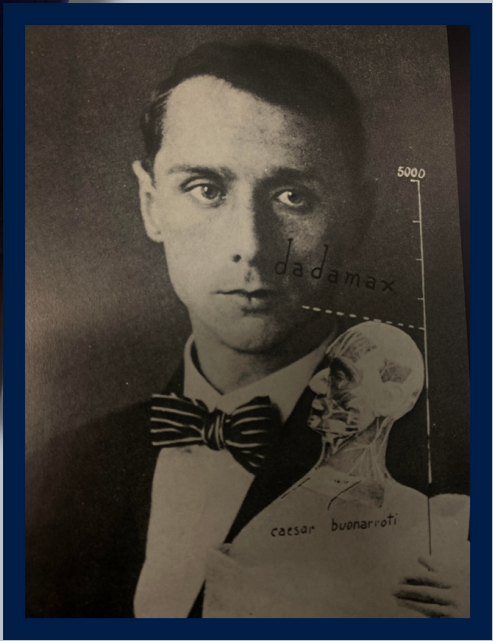
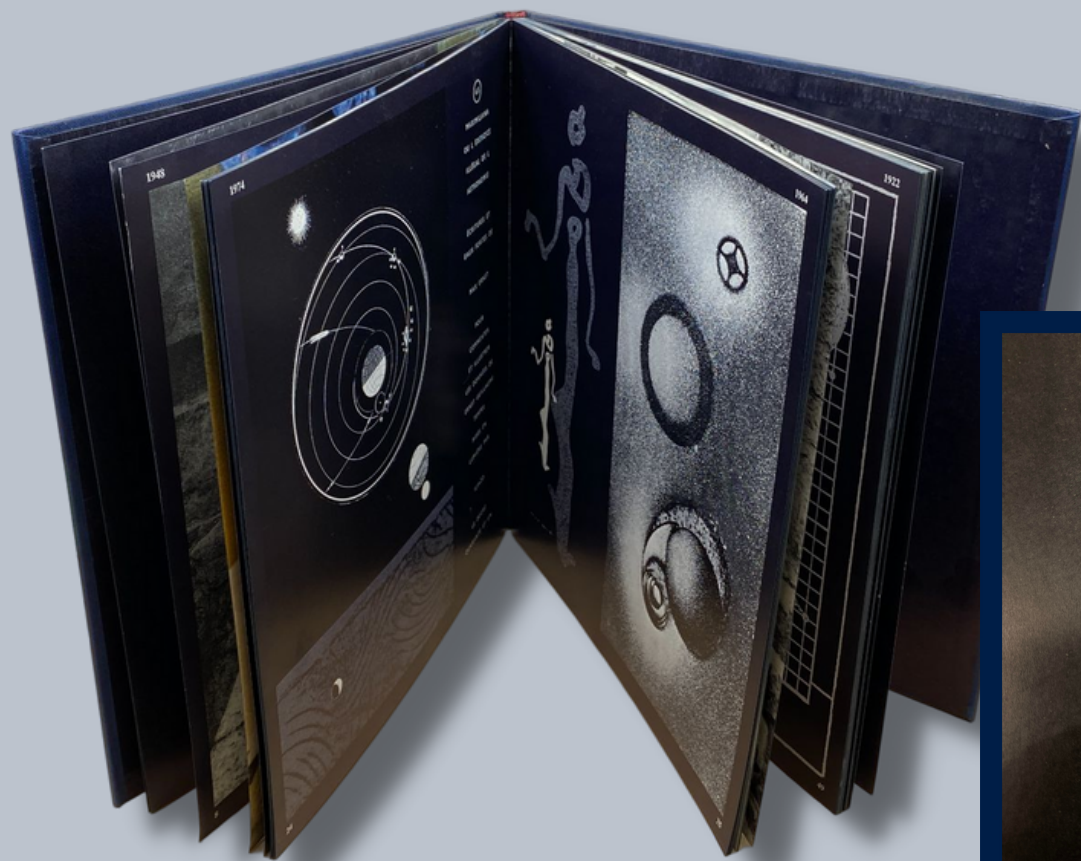
[Max Ernst: Maximiliana: The illegal practice of astronomy]

Boston : New York Graphic Society Ltd, 1974. First edition. ISBN: 0821200655. 86 pp. Square octavo. [24 cm]. Blue cloth over boards with the artist's name stamped in decorative silver and title stamped in silver on spine. Publisher's dark blue text block edges. Front board cocked. Page 6 has fully detached from the page block, but remains present. Price clipped dust jacket is in very good condition, with some tearing to corners/head and tail of spine. Veneer peeling away at the top edge of dust jacket. Very good -. Hardcover. [63719].

\$50.00



Richly illustrated with text in German, English, and French. Explores Ernst's use of astrological symbols. Born in Germany, Ernst grew up in a middle class family and painted regularly during his childhood. Originally enmeshed in academia, he was inspired by impressionists like Van Gogh and Picasso, painting abject and disgusting symbols next to cubist forms. His time serving in World War I traumatized him greatly, but he went on to become a major formative figure in the Dada movement. The Max Ernst Museum was opened in 2005 in his hometown, Brühl.



Motherwell, Robert

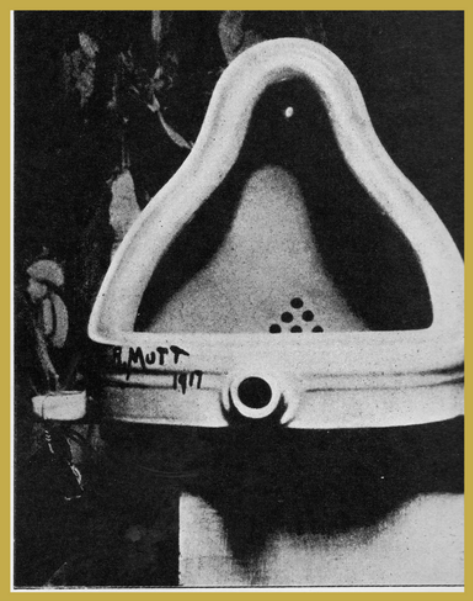
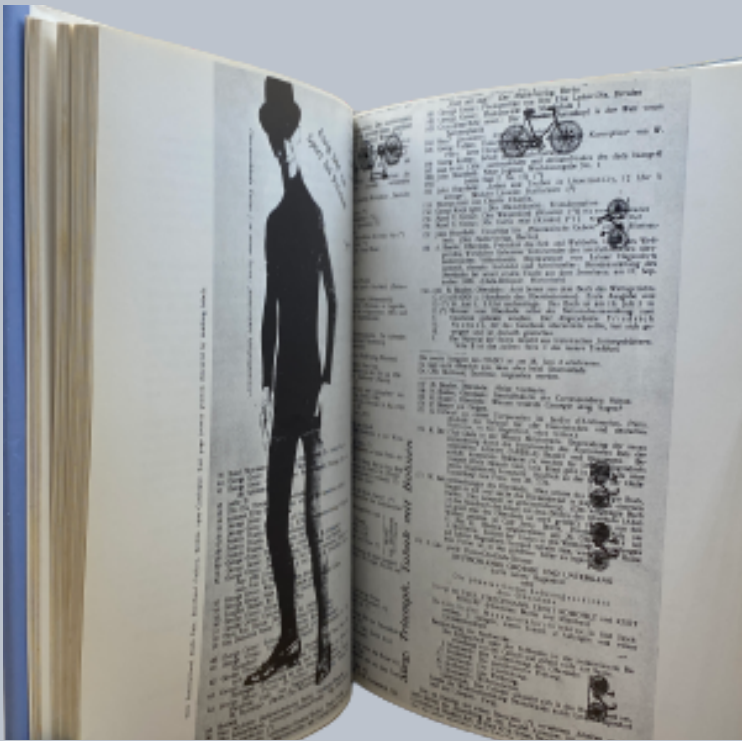
The Dada Painters and Poets: An Anthology



New York: George Wittenborn, Inc, 1967. Second printing. 403pp. Quarto [26 cm] Illustrated paper over boards with original dust jacket, which is in very good condition. Brief markings on a handful of the pages. Small area of glue staining, along with previous owner's name and phone number, on the front free endpaper. In the matching dust jacket, with sunning to the spine (title still bold). Very good in very good dust jacket. Hardcover. [62122]

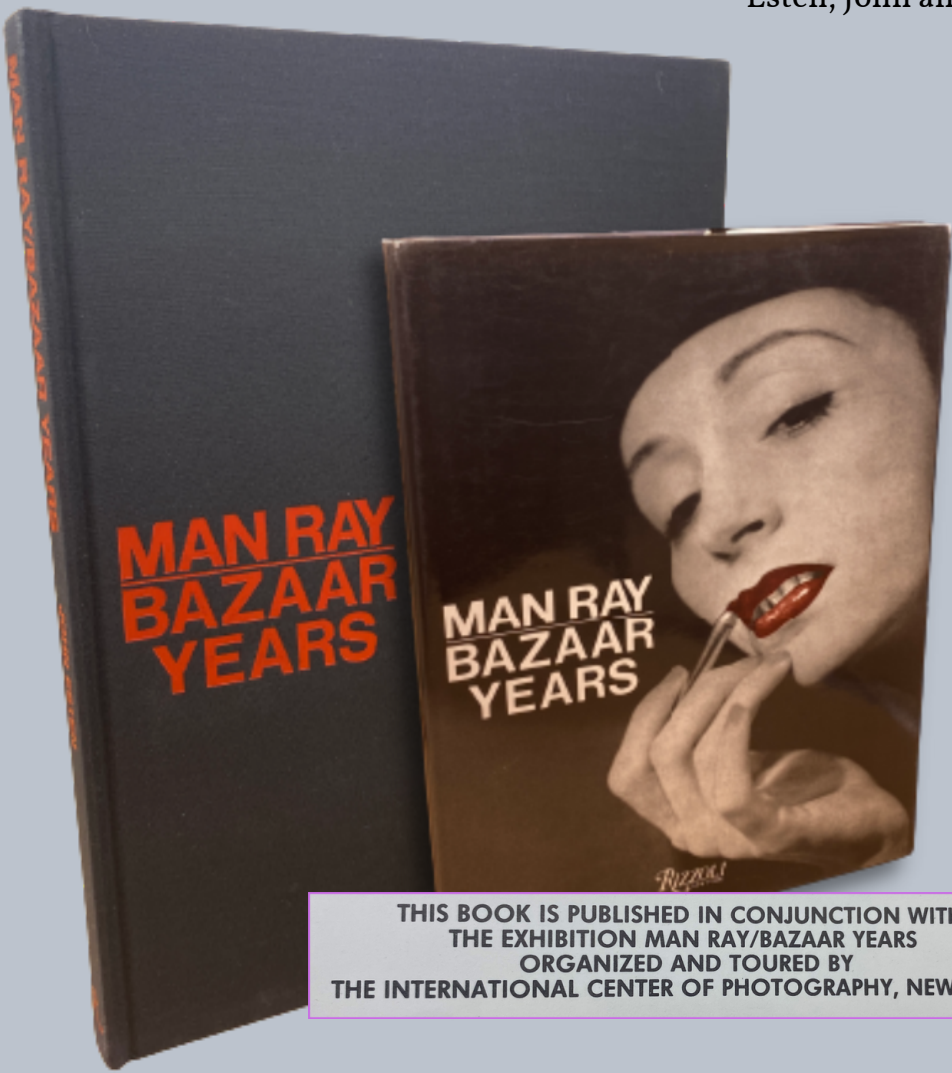
A philosophical and academic exploration of the often misunderstood Dada movement, compiled by Robert Motherwell, who drew greatly from Dada artists like Ernst Duchamp in his explosive painting career. With contributions from Arp, Breton, and Satie. An insider book with journal entries, posters and advertisements, illustrations, and photographs.

\$75.00



[Man Ray: Bazaar Years]

Esten, John and Willis Harston (Introduction)



New York: Rizzoli International Publications , 1988. First edition. ISBN: 0847810089. 111 pp. Quarto. [31.5 cm] Navy blue cloth over boards with title stamped in red ink on front cover and spine. Original dust jacket is in very good + condition with some scuffing to corners and creases to edges. Corners slightly rubbed. Pages toned at margins. Near fine. Hardcover. [63797]

A collection of black and white and full color reproduction photographs from Man Ray's work for Harper's Bazaar from 1934-1942. Man Ray is considered to be the first Jewish avant-garde artist, and he revolutionized every medium he touched. Some of the photos in this book previously existed only in their original magazine issues.

\$30.00



Arnason, H.H.

Robert Motherwell



With 325 plates, including commentary by the artist -- "At the request of my publisher, Harry N. Abrams, I reluctantly-- if amiably -- agreed to write a few notes to accompany some of the plates in this book. They were dictated off the top of my head on March 11 and 12, 1976, and are to be read in that light." (pg 95).

A somewhat scarce first edition copy of Motherwell's work, including photos of his studios and a preface by Bryan Robertson. The perfect companion to his work, as his commentary on art was just as influential as the paintings themselves.



New York: Harry N. Abrams, Inc. , 1977. First edition. ISBN: 0810902893. 251 pp. Quarto. [27.5 cm]. Pictorial paper over boards. Frontispiece of Motherwell's studio in Greenwich, Connecticut. Text block beginning to lift from spine; edges are scuffed with boards peeking through cloth in several places. Front board ever so slightly cocked. Toning to edges of pages. Very good -. Hardcover. [63790]

\$150.00

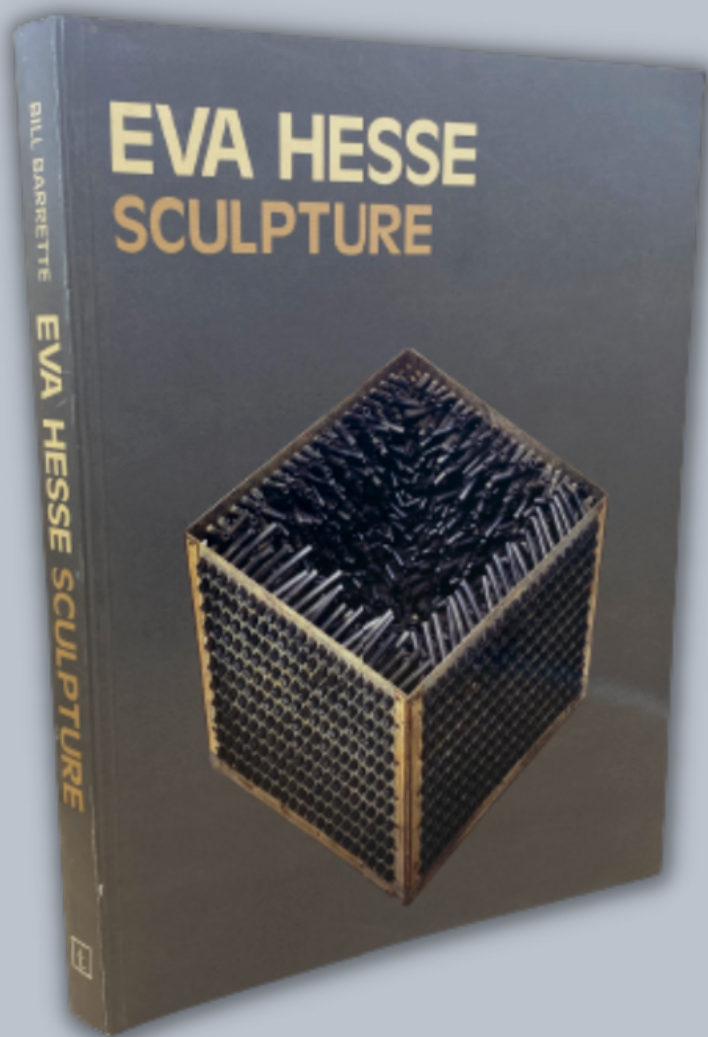
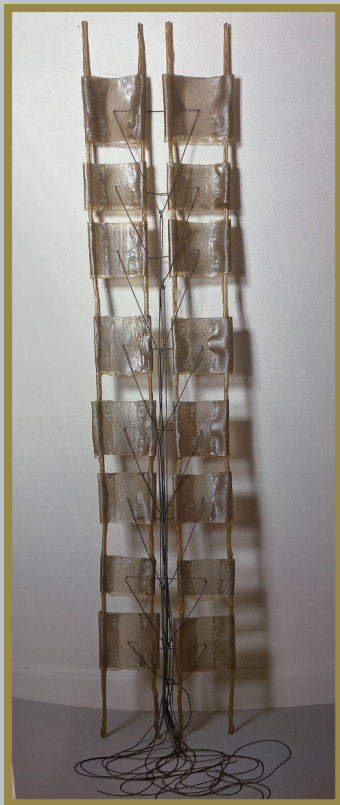
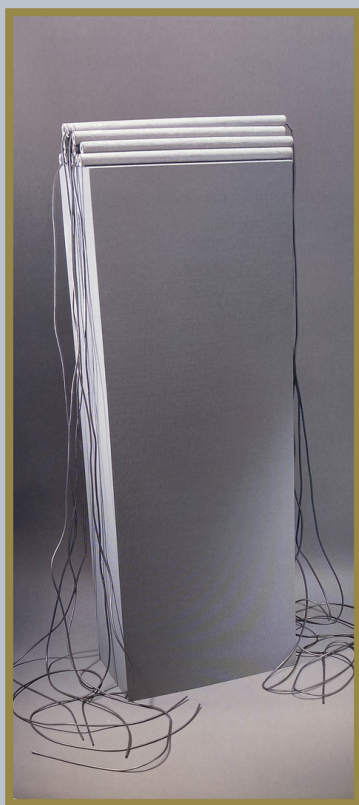


Barrett, Bill (Annotations)

Eva Hesse: Sculpture

New York: Timken Publishers, Inc. , 1982. First paperback edition. 274 pp. Quarto. [30.5 cm]. Pictorial wraps, with some extremely mild scuffing and creasing to covers. Edges of pages very minorly toned. Very good +. Softcover . [63801]

\$50.00



A catalogue raisonné of the visual work of Eva Hesse, a third generation abstract expressionist who was originally trained as a painter. Her sculpture work mirrors the studio practice of intuitive painting, as she often sculpted without plans or blueprints spontaneously.

After her family fled Germany in the 1930s, she attended New York's School of Industrial Art and graduated at 16. Her career was cut short when she died of a brain tumor at the age of 34.

Flam. Jack

[Motherwell]



New York: Rizzoli International Publications , 1991. First edition. ISBN: 0847814351. 128 pp. Quarto. [30.5 cm]. Tan cloth over boards with original dust jacket, which is in fine condition save some minor toning to spine and top edge and a previous seller's price sticker on front flap. Title stamped in black ink on spine. Near fine. Hardcover. [63788]

With 151 illustrations, and 137 in color. A crisp and clean collectible first printing.

\$50.00

Robert Motherwell is known as the intellectual spokesperson for the abstract expressionist movement. Educated at Harvard, Yale, and Colombia, Motherwell used his academic prowess in philosophy to promote and describe the American "New York School" art of Pollock, de Kooning, Rockwell, and himself.



Kienholz: A Retrospective (Exhibition Catalogue).



New York: Whitney Museum of American Art; D.A.P., 1996. First American edition. ISBN: 1881616681. 300pp. Quarto [30 cm] Red cloth over boards. The pages are subtly yellowed at the edges. In the illustrated dust jacket, with minor edge wear. With 420 illustrations, 158 in color.. Very good + in very good + dust jacket. Hardcover. [63337]

\$50.00

Edward and Nancy Kienholz completely revitalized visual art in the mid century, creating three dimensional tableau's which both recreated existing spaces from memory and invented new three dimensional satirical scenes, often with searing political commentary.

Due to the complexity of Kienholz' art and the time and effort required to reconstruct it, the Whitney's 1996 exhibit was the only full retrospective and there are few permanent installations available to view. This book is an accessible immersion into the couple's strange world of forgotten objects and societal analysis.



Temkin, Ann, Bernice Rose, and Dieter Koepplin (Contributor)

Joseph Beuys



English translation of the 1987 book published by Verlag Gmbh Düsseldorf.

A comprehensive analysis of the life and work of Joseph Beuys, the mysterious German man who took the avant-garde scene in New York by storm in the mid century. With sections on his time in the war, his family, his teaching career, his philosophy as artist, and more.

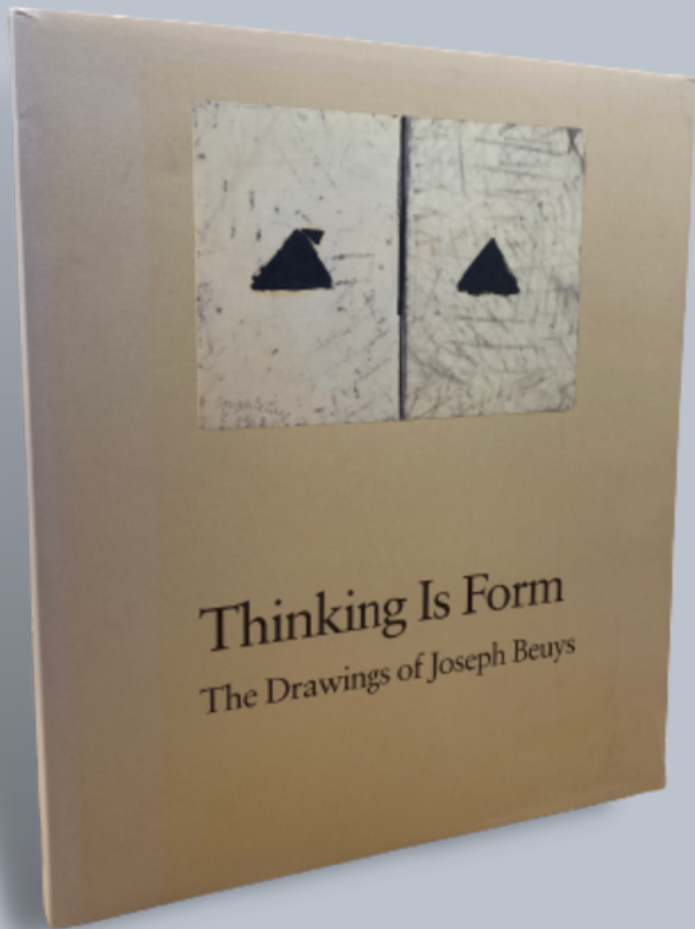
New York: Abbeville Press , 1991. **First U.S. edition.** ISBN: 1558591079. 223 pp. Octavo. [23 cm]. 1/4 red cloth over black boards with original dust jacket. Corners are bumped and scuffed. Title stamped in black ink on spine and blind stamped to front cover. With a black and white frontispiece featuring a black and white reproduction photograph of the artist. Dust jacket is in very good- condition, with multiple closed tears, the largest measuring 2 cm. One 2 cm x 1 cm chip to jacket at front bottom edge. Very good. Hardcover. [63789]

\$45.00

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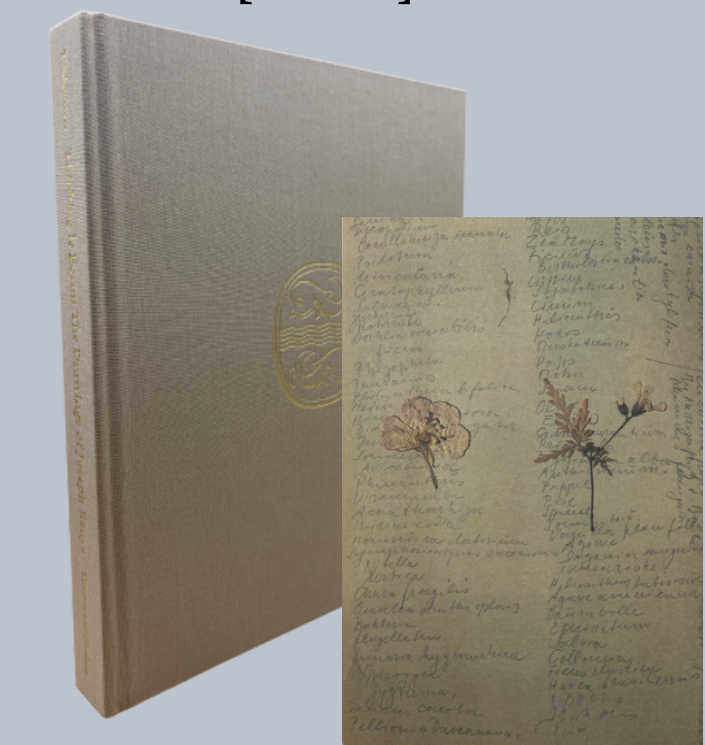
Thinking is Form: The Drawings of Joseph Beuys



New York: Thames and Hudson , 1993. **First edition.** 279 pp. Quarto. [31 cm]. Tan cloth over boards with gilt title stamped on spine and a gilt illustration of fish stamped on front cover. Text block is just beginning to lift fom spine. Dust jacket is in very good condition only, with toning to spine and a 3 cm closed tear to bottom right front corner. Very good +. Hardcover.[63783] \$75.00



Beuy's work has been immortalized through his shocking performance and sculptural art. After emigrating from Germany where he had been a part of Hitler's Youth and later the Luftwaffe, Beuys staged the performance, "I Like America and America Likes Me" in which he spars with a coyote, using a cane and hiding underneath a blanket surrounded by a group of onlookers. Later, he staged "How to Explain Pictures to a Dead Hare", whispering into the ear of a hares's corpse that he cradled in his arms as he strolled from painting to painting.



Published in association with the Philadelphia Museum of Art and the Museum of Modern Art, New York. With full page black and white and full color plates of the artist's drawings paired with critical analyses. This book was published alongside the exhibition "Thinking is Form" by the MOMA which featured a full chronological retrospective of Beuy's drawings from Feb 21–May 4, 1993. His drawings were made from unconventional mediums such as blood, beeswax, and chocolate.

Museo Nacional Centro de Arte Reina Sofía

Repetición/Transformación



Madrid: Museo Nacional Centro de Arte Reina Sofía, 1992. First edition. ISBN: 8479520884. 157 pp. Quarto. [30 cm]. Grey glossy wraps. Some minor wear to edges. Near fine . Softcover .[63800]

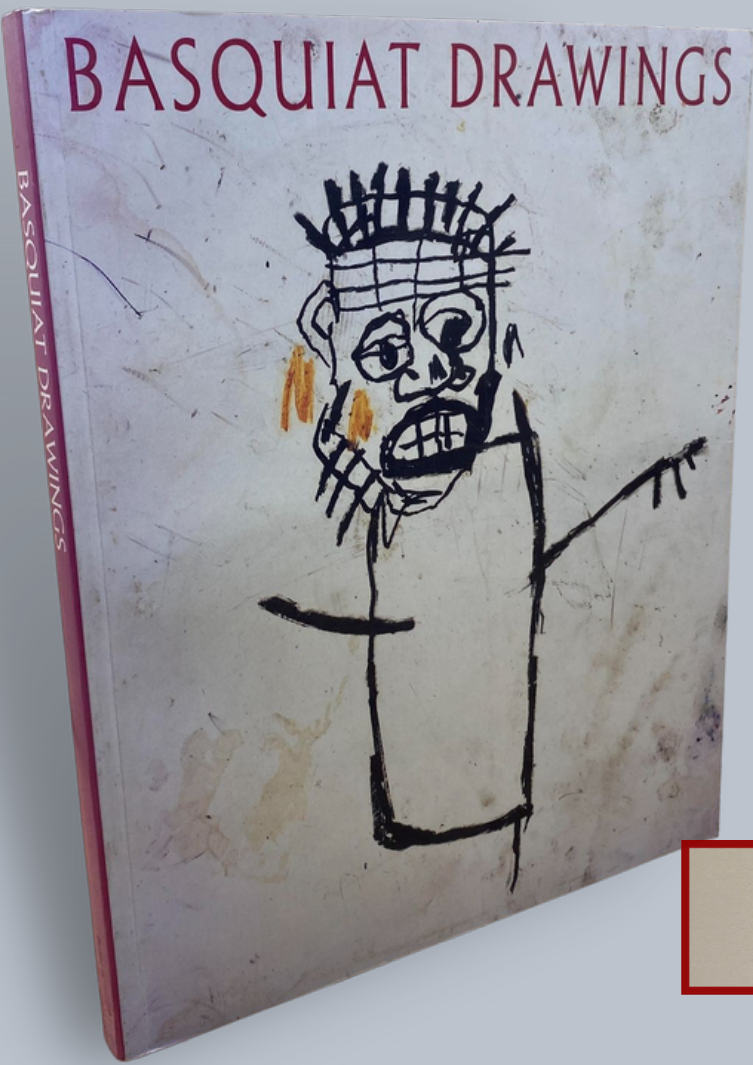
\$75.00

Spanish language out of print exhibition catalog for the 1992 show "Repetition/Transformation", October 6 - December 6, hosted at the Museo Nacional Centro de Arte Reina Sofía. Featuring the art of Andy Warhol, Robert Rauchenberg, Agnes Martin, Allan McCollum, Gerard Richter, Rémy Zaugg, Robert Mangold, Antoni Tàpies, Jasper Johns, Sherrie Levine, and Michelangelo Pistoletto. With a section of English translations and full color plates.



Chiem, John (Editor) and Robert Storr (Introduction)

[Basquiat: Drawings]

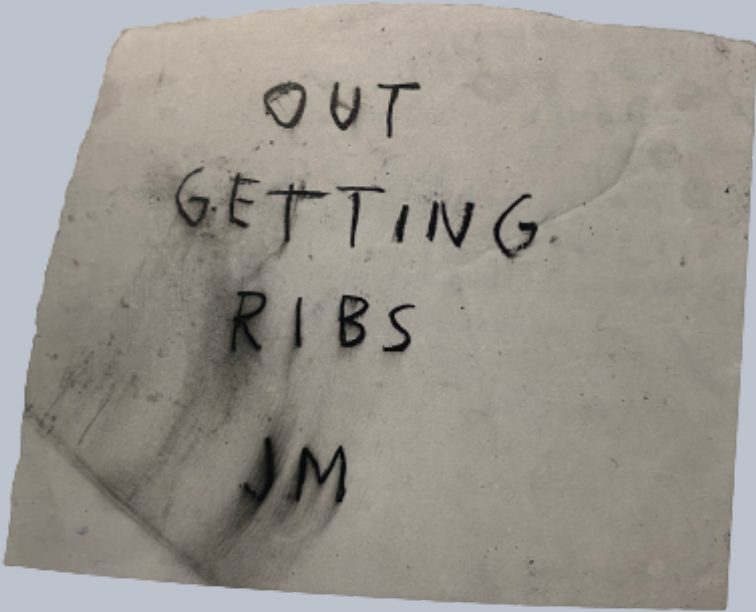
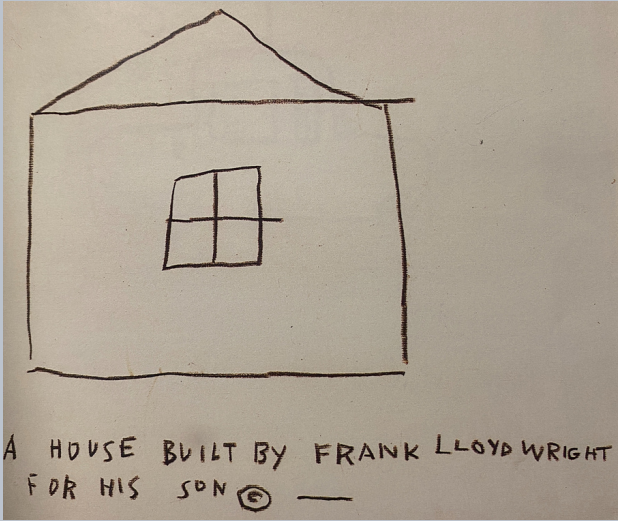
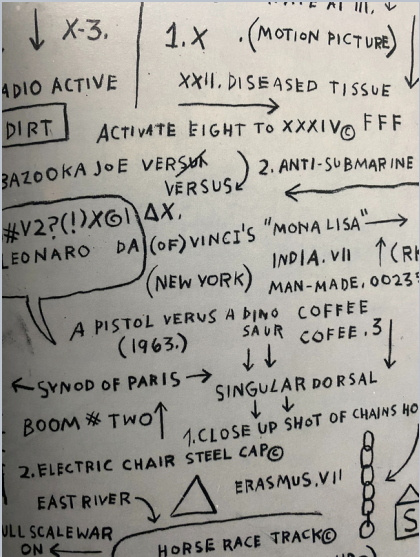


Chiem, John (Editor) and Robert Storr (Introduction) . Basquiat Drawings. Boston: Bulfinch Press, 1990. **First Paperback Edition.** ISBN: 0812118875. 142 pp. Quarto. [30 cm]. Pictorial wraps. Some minor wear to corners and head/tail of spine. Else fine. Near fine. Paperback. [63724]

\$250.00

FIRST PAPERBACK EDITION

Basquiat was born in New York and had a tumultuous upbringing: by age fifteen he had experienced his mother's psychiatric breakdown, been in a serious car accident, and lived on the streets after his father caught him using drugs. Beginning his career as a street artist, he used graffiti to make ironic commentary on advertisement. Gaining popularity through his appearances in Warhol's "Interview" magazine, his work became known for its expressionistic use of text married with drawing to explore black identity. After his death at age twenty-seven in 1988 from a heroin overdose, his art has skyrocketed in value.



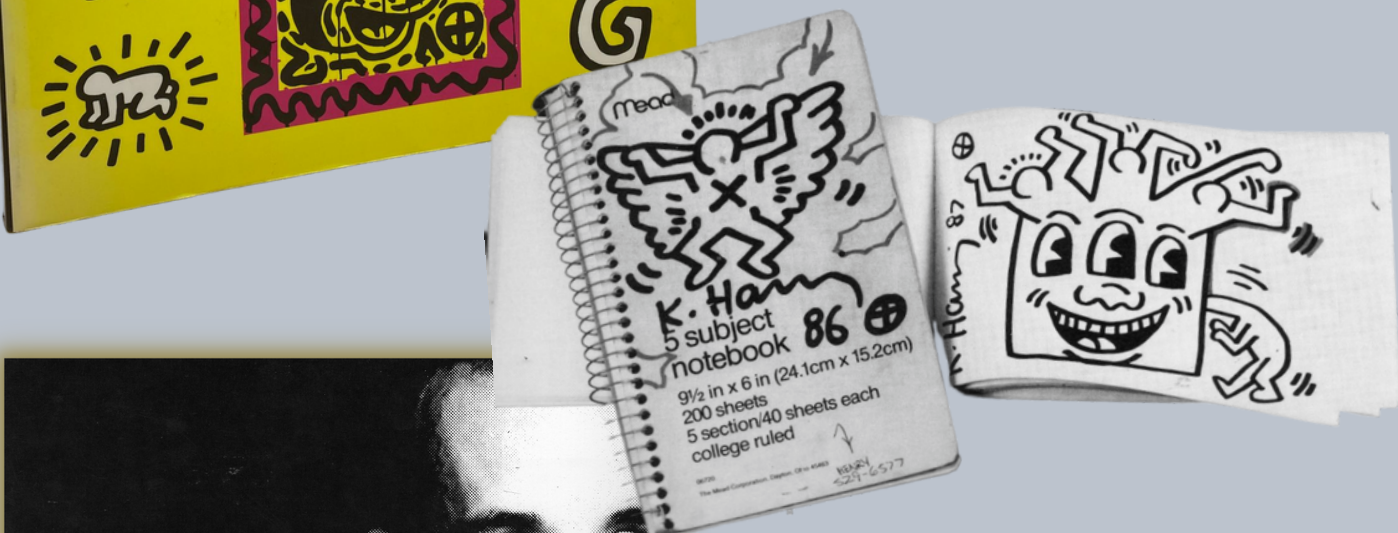
Burroughs, William S. (Foreword), Barry Blinderman, Timothy Leary, Marten Van De Guchte, and Vince Alleti .

Haring: Future Primeval



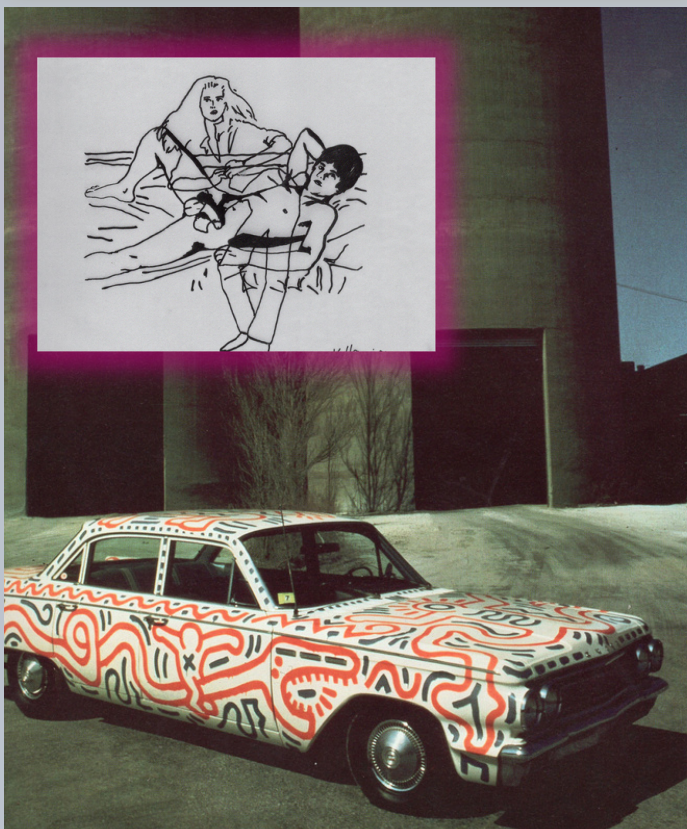
New York: Abbeville Press / Illinois State University, 1990. **First edition.** ISBN: 1558593780. 125 pp. Quarto. [28.5 cm]. Illustrated wraps. Toning along spine. Barely noticeable wear to corners and edges of wraps. Near fine. Softcover .[63803]

\$25.00



This book was published for the first ever retrospective of Haring's work, one year after his death of AIDs.

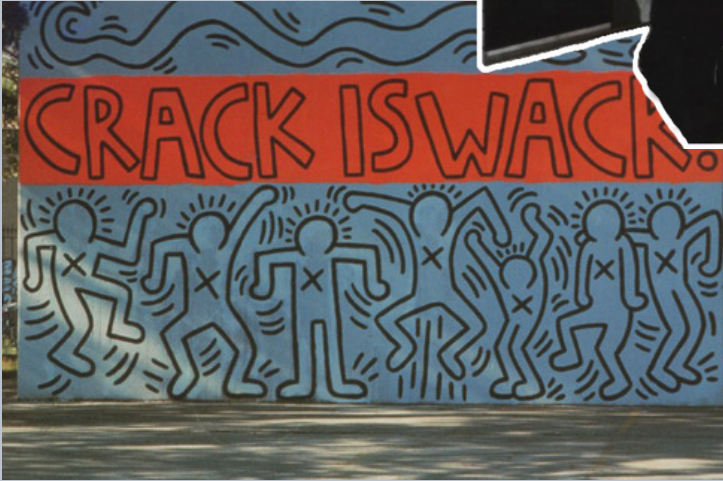
Haring began his career as a street artist in New York during the early 1980s. His immersion into subcultures and blending of high and low art forged new pathways in the avant garde scene of the late 20th century. This book features full color plates of his work married with essays from some of the artists and writers he admired most. Towards the end of his life, Haring became increasingly concerned with social justice--his diagnosis with AIDs in the late 1980s led him to express queerness and the importance of safe sex.



Keith Haring



Munich: Prestel-Verlag , 1992.
First English language edition. ISBN: 3791312340. 213 pp. Quarto. [31 cm]. Red illustrated wraps. Near fine. Softcover. [63806] **\$50.00**

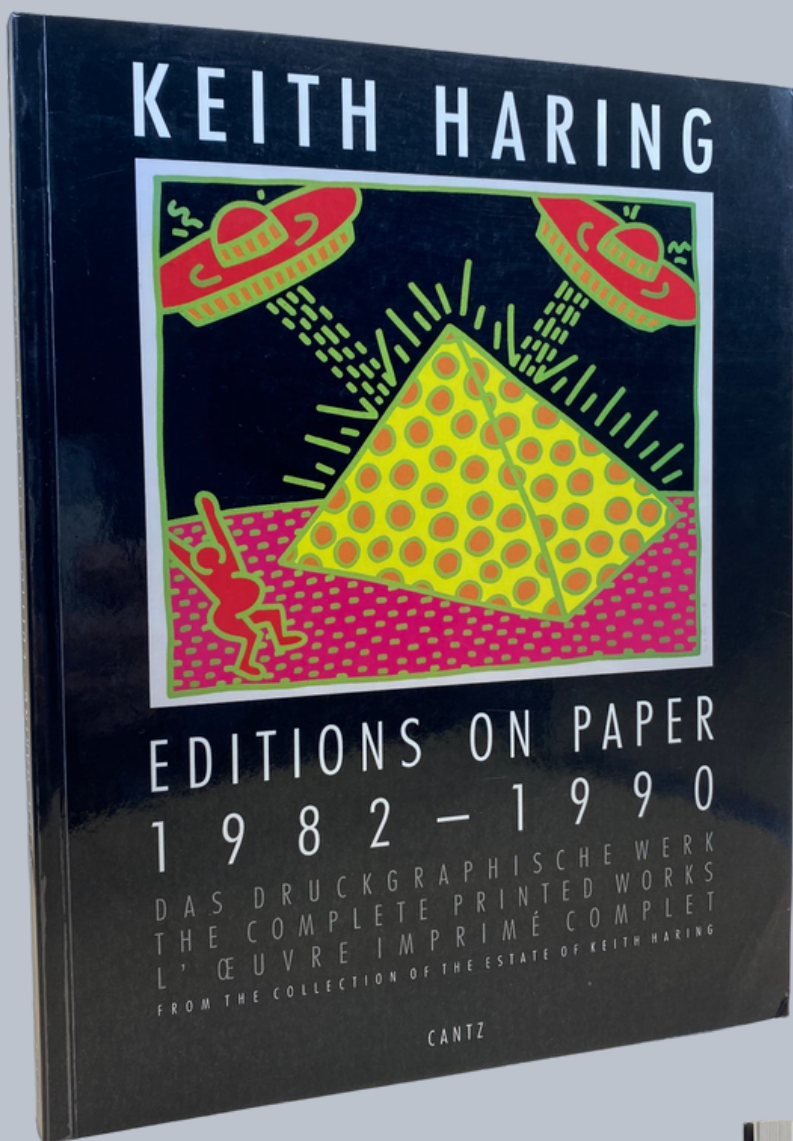


A complete monograph of the iconic career of Haring, edited by the Curator of Contemporary Art at the Solomon R. Guggenheim Museum in New York. Contains the essays "Labryinths of Life and Death" by Germano Clement, "Haring's Place in Homoerotic Art" by Bruce D. Kurtz, "A Quest for Immortality: The Sculptures of Keith Haring" by David Galloway, and "We All Shine On" by Barry Blinderman. With excerpts from Haring's interviews and full page color plates of his work.



Herausgeber (Editor)

Keith Haring: Editions on Paper 1982-1990

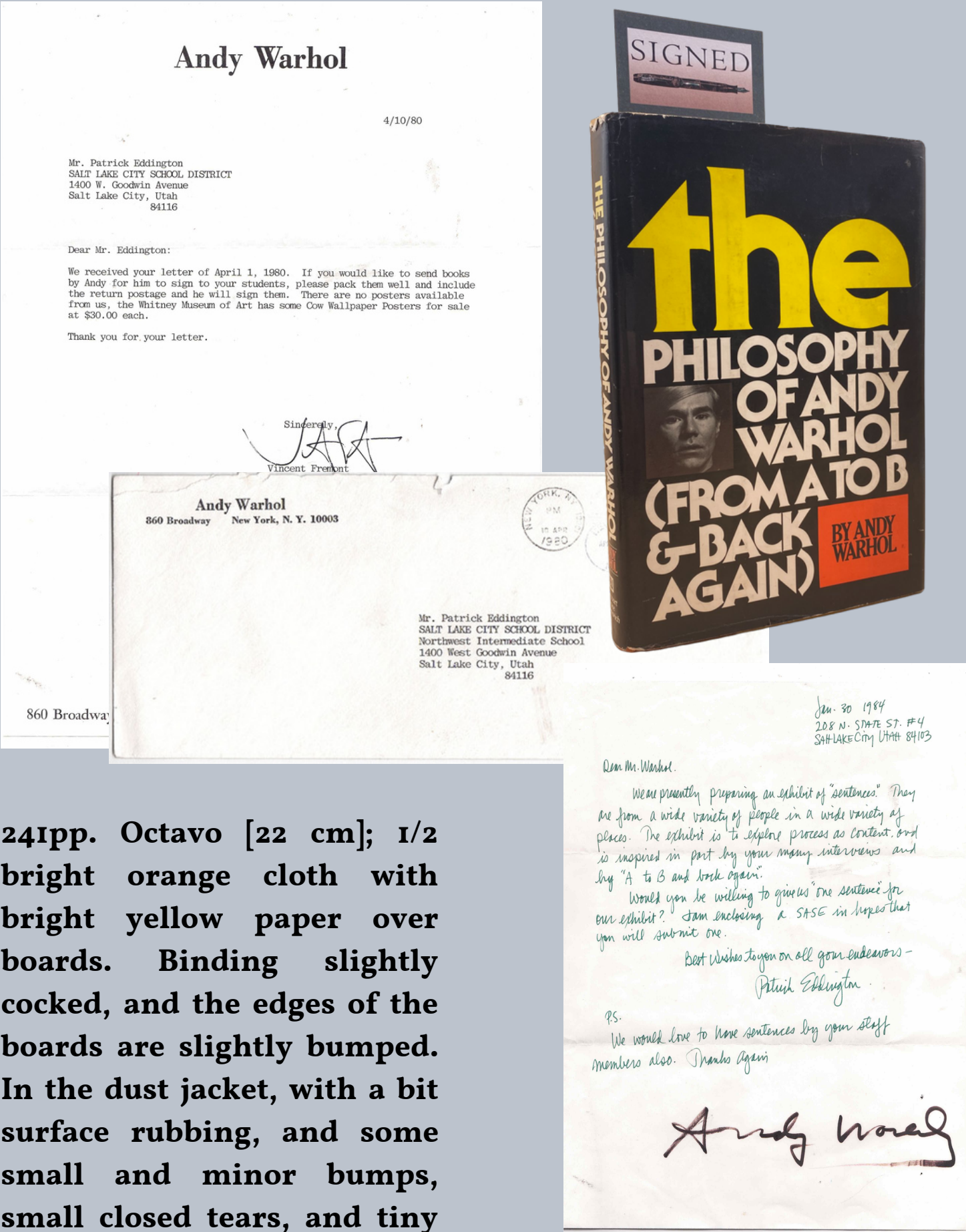


Stuttgart: Edition
Cantz / Klaus Littman ,
1993. **First edition.**
ISBN: 3893225552. 191
pp. Quarto. [31 cm].
Illustrated wraps.
From lower right hand
corner bumped with
short cover crease.
Very good +. Softcover
.[63805] \$100.00

**With text in French,
English, and German.**
Discussions of Haring's
interaction with and
manipulation of the mass
media. Including Haring
and Burroughs's
"Apocalypse", with text by
Burroughs and
lithographs by Haring.
Including an essay by
Haring on his process and
full color plates.



The Philosophy of Andy Warhol (From A to B and Back Again). Together with two pieces of correspondence with Warhol/The Factory (1980s).



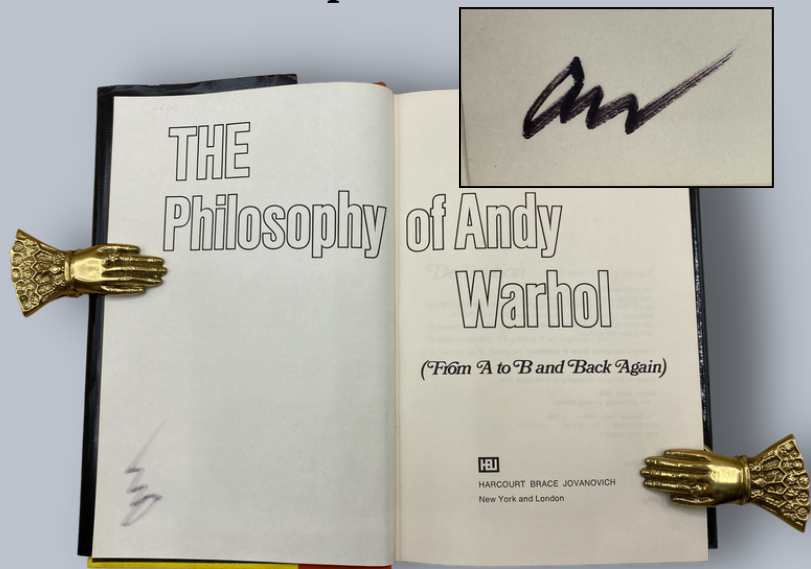
241pp. Octavo [22 cm]; 1/2 bright orange cloth with bright yellow paper over boards. Binding slightly cocked, and the edges of the boards are slightly bumped. In the dust jacket, with a bit surface rubbing, and some small and minor bumps, small closed tears, and tiny chips along the edges and corners; still bright and well presenting. Very good in good+ dust jacket. First edition is stated on the copyright page, with letter line "B C D E" printed beneath. Signed by Warhol with his initials on the half-title page.

Accompanying the book, included here, are two pieces of correspondence (letter-size sheets in a letter-size envelope, postmarked and addressed, all in Near Fine condition, from The Factory at 860 Broadway, NYC) between Andy Warhol/The Factory and Salt Lake City, Utah based artist, high school teacher, and art collector, Patrick Eddington.

\$450.00

The first piece of correspondence is typed on Andy Warhol's letterhead, dated 4/10/1980 and addressed thus: "Dear Mr. Eddington: We received your letter of April 1, 1980. If you would like to send books by Andy for him to sign to your students, please pack them well and include the return postage and he will sign them. [...] Thank you for your letter. Sincerely, [signed in black ink] Vincent Fremont". Fremont was an associate and close friend of Warhol's; starting out as a freelancer and assistant at The Factory, he eventually became manager of The Factory and was co-founder/head of the Andy Warhol Foundation as specified in Warhol's will.

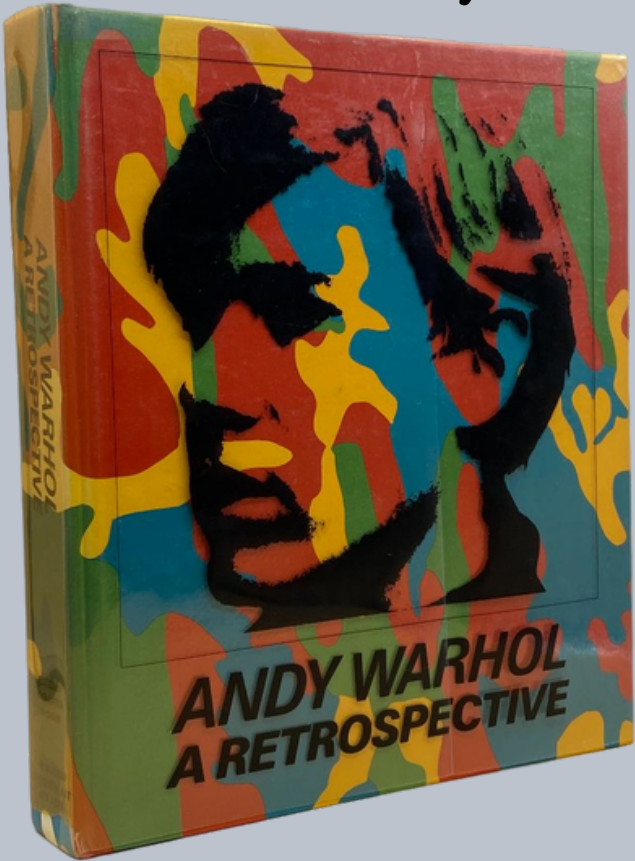
The second piece of correspondence is a written letter from Eddington to Warhol dated Jan. 30, 1984: "Dear Mr. Warhol, we are presently preparing an exhibit of "sentences." They are from a wide variety of people in a wide variety of places. The exhibit is to explore process as content, and is inspired in part by your many interviews and by "A to B & Back Again". Would you be willing to give us "one sentence" for our exhibit? I am enclosing a SASE in hopes that you will submit one. [...]" The letter is then signed by Andy Warhol at the foot in black marker, in his manner, and was returned to Eddington. [63804]



No new "sentence" for Eddington's exhibit accompanies the correspondence here...but perhaps [speculation!] Warhol meant the correspondence itself to be the generated and submitted "sentence" exploring "process-as-content", newly amended at the end by Warhol's hand, which Eddington had requested?

McShine, Kynaston (Editor), Robert Rosenblum, Benjamin H.D. Buchloh,
and Marco Livingstone (Essays)

Andy Warhol: A Retrospective



New York: Bulfinch Press / The Museum of Modern Art, 1989. **First edition.** ISBN: 0870706802. 479 pp. Quarto. [27.5 cm]. Colorful glossy camouflage paper over boards, with the publisher's printed acetate dust jacket. . Dust jacket is in very good condition only: spine of jacket toned, one small chip at tail of spine. Corners bumped, spine toned. Very good. Hardcover. [63808] **\$75.00**

Published on the occasion of the exhibition
Andy Warhol: A Retrospective
organized by Kynaston McShine, Senior Curator
Department of Painting and Sculpture
The Museum of Modern Art, New York
February 6–May 2, 1989

Copyright © 1989 by
The Museum of Modern Art, New York
“Warhol as Art History” copyright © 1989
by Robert Rosenblum



"I still care about other people but it would be so much easier not to care. I don't want to get too close; I don't like to touch things, that's why my work is so distance from myself" -- Andy Warhol (pg 459).

Kynaston McShine has a clear passion for digging past the shiny "plastic" mask of Warhol and exploring his his private machinations and often fraught sense of self. This book contains full color plates of his early work in shoe advertisements, as well as some of his lesser known works on paper and concept art for what would later become his iconic pop art pieces. With a section at the end of the book titled, "A Collective Portrait of Andy Warhol"-- impressions of the monolith from friends, artists, and writers. Including reflections from William S. Burroughs, Allen Ginsberg, Mick Jagger, John Cage, Lou Reed, Paul Morrissey, Deborah Harry, and John Waters.



B.B.: Gee, I miss him.
V.F.: Me too.
B.B.: I guess we're "lifers."

MISCELLANEOUS PICKS

Collection of eight issues of Artforum International Magazine, each featuring contributions by artist Robert Smithson.



Robert Smithson is most well known for his "Spiral Jetty" at the Great Salt Lake-- an earth art installation spanning 1600 feet and constructed from mud, precipitated salt crystals, and basalt rocks. He died in a plane crash three years after its completion at the age of 34. Founded in 1962 in San Francisco, Artforum is a monthly internationally distributed magazine featuring contemporary art. It features advertisements from the premier galleries of the world as well as essays by the current leaders in the avant garde art world.

This lot of eight issues Artforum issues brings together all of the material Robert Smithson contributed to the magazine.

Los Angeles and New York: Artforum International Magazine, 1967-1973. First editions. Eight issues of Artforum in their standard format [27cm x 27cm] all in Very Good to Near Fine condition.

[63809]

\$250.00



The eight issues, each with cover artist attributions and the titles of the Robert Smithson's contributions contained within, are listed here as follows:

1- Artforum Vol. IV, number 10. June 1966. Issue cover art: "Drowning Girl" by Roy Lichtenstein. Robert Smithson article, p. 26: "The New Monuments and Entropy."

2- Artforum Vol. V, number 10. June 1967, Special Issue Summer 1967. Issue cover art: "Memories of Mike" by Larry Bell. Robert Smithson article, p. 36: "Towards the Development of an Air Terminal Site."

3- Artforum Vol. VI, number 2. October, 1967. Issue cover art: untitled drawing by Ad Reinhardt. Robert Smithson's letter to Artforum, published here on p. 4, is written in direct response to Michael Fried's article (which was published in Artforum Special Issue Summer 1967): "Art and Objecthood."

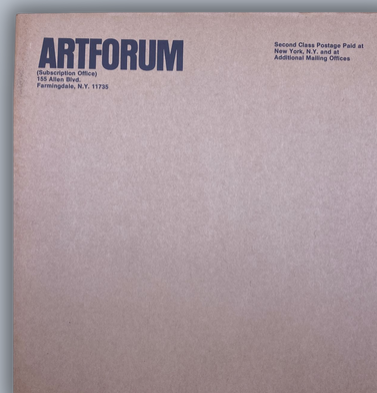
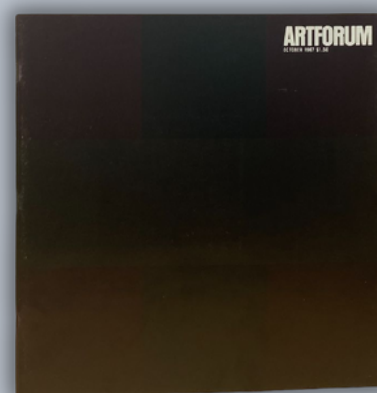
4- Artforum Vol. VI, number 4. December, 1967. Issue cover art: "Darabjerd I" by Frank Stella. Robert Smithson article, p. 48: "The Monuments of Passaic."

5- Artforum Vol. VII, number 1. September, 1968. Issue cover art: "Aluminum Piece" by Carl Andre. Robert Smithson article, p. 44: "A Sedimentation of the Mind: Earth Proposals."

6- Artforum Vol. VIII, number 1. September, 1969. Issue cover art: "First Mirror Displacement" by Robert Smithson. Robert Smithson article, p. 28: "Incidents of Mirror-Travel in the Yucatan."

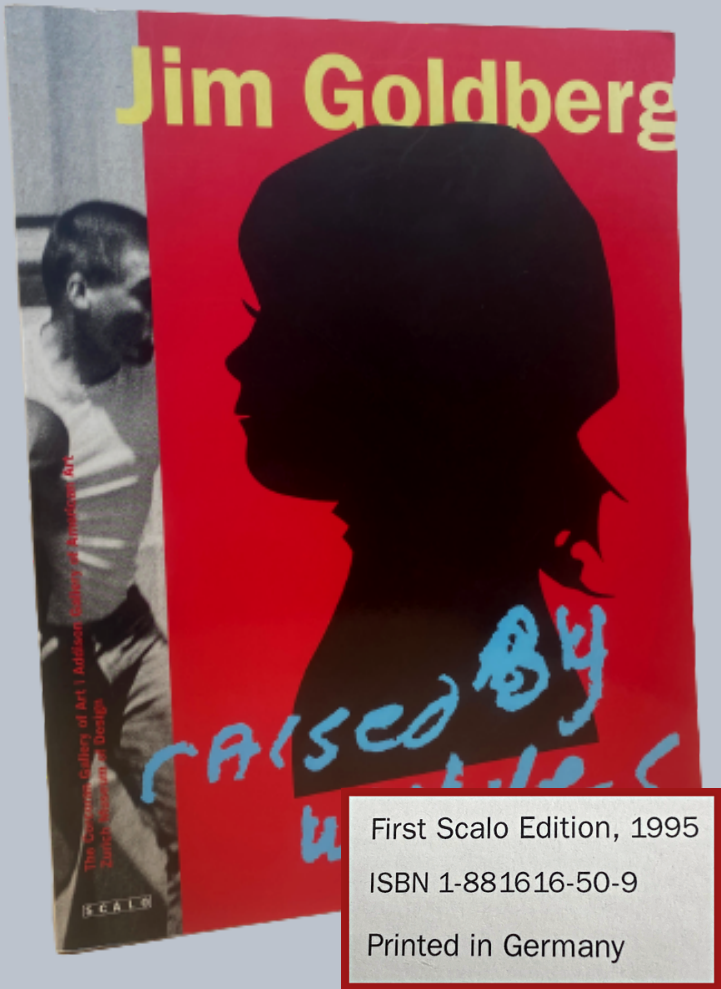
7- Artforum Vol. XI, number 2. October, 1972. Issue cover art: 1971 photograph of spectators viewing "Medici" by Franz Gertsch. Robert Smithson article, p. 39: "Cultural Confinement."

8- Artforum Vol. XI, number 6. February, 1973. Issue cover art: "The Critic Sees" by Jasper Johns. Robert Smithson article, p.62: "Frederick Law Olmsted and the Dialectical Landscape."



Goldberg, Jim

[Raised by Wolves]



A scarce first edition copy of Jim Goldberg's photojournalistic journey with street kids of the 1990s. Printed in Germany. Following a dense interweaving network of runaway teenagers: their parents, their stories, their journal entries-- Goldberg captures the essence of gonzo journalism by becoming a member of the cast of characters that he photographs and interviews.

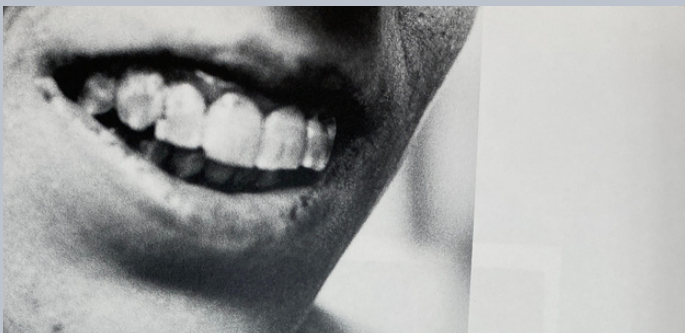
Raised by Wolves offers a creative and cohesive view of why kids run away from home to the streets and what it is like for them to survive there.



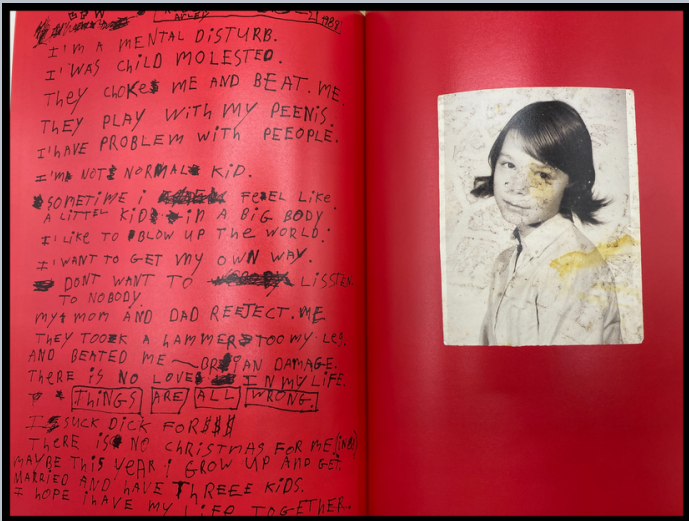
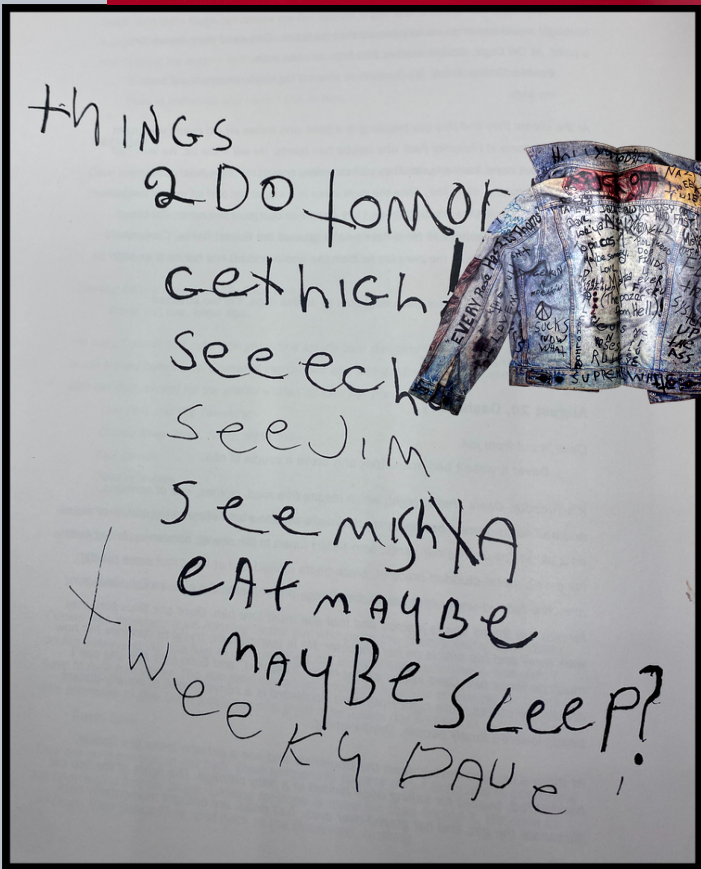
New York: Scalo , 1995.
First Scalo Edition . ISBN: 188161659. 315 pp. Quarto. [30.5 cm]. Illustrated wraps with scuffing, surface area wear and laminate crinkling. Very good +. Softcover .[63807]

\$375.00

Not simply a photography book, "Raised by Wolves" tells a cohesive story. Through the often traumatic histories (and tragic end of the real protagonist Tweeky Dave), viewers are forced into visceral union with the teenagers Goldberg captures. A desirable addition to any collector of subcultural photography books.



Sometimes remembering that you



"Damn girl, it's only a story. Its not real. And don't worry, there's a happy ending." -Tweeky Dave (epitaph).

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