

SIMS REED



40 PERIODICALS

*Forty Periodicals*  
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**Forty Periodicals**  
**1842–2007**

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[01].

A FINE COPY OF PHILIPON'S PROFUSELY  
ILLUSTRATED SATIRICAL MAGAZINE.

**GRANDVILLE, Daumier, Cham et al.**  
**Musée ou Magasin Comique de Philipon ... &c. (Musée Philipon.**  
**Album de Tout le Monde.) 1re – 48e Livraison. (All Published)**  
**Paris. Chez Aubert et Cie. (1842 – 1843)**

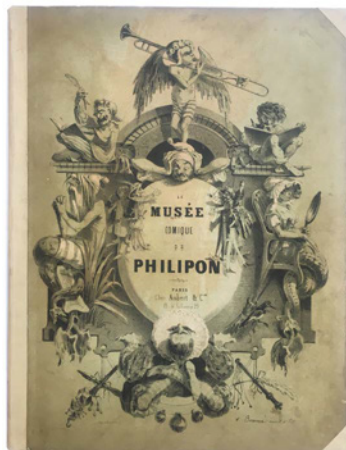
It is a testament to Philipon's tireless satirical efforts that after the problems he experienced in editing *La Caricature* - constant harassment by the authorities, numerous arrests and prosecutions - he could continue to publish and in a similar vein. Announced in the first livraison as consisting of a prospective 96 livraisons, publication was curtailed after only 48. The illustrators used include several (principally Grandville and Daumier) employed by *La Caricature* as well as many making their names for the first time. Illustrators included (as mentioned on the title pages) Cham, Daumier, Dollet, Eustache, Forest, Gavarni, Grandville, Eugène Lami, Lorentz, Plattier, Tromolet, Vernier, and others. Literary contributors included Philipon himself, as well as Bourget, P. Borel, Cham, L. Huart, Lorentz and Marco Sainte-Hilaire.

'... important et d'un réel intérêt.' (Carteret).

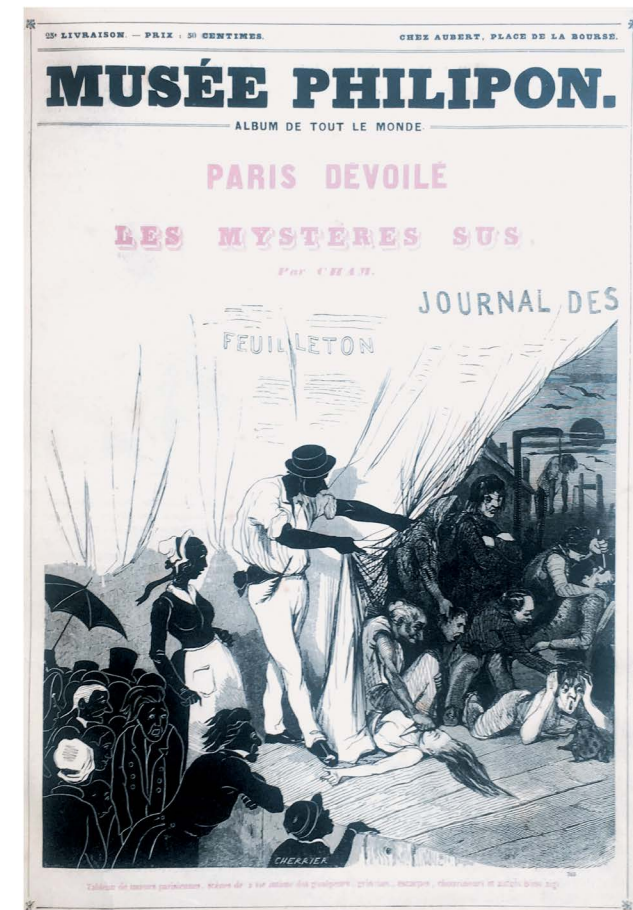
'Les folies les plus courtes sont les meilleures; nous avons craint que la nôtre fût trouvée trop longue, et nous l'avons arrêtée court.' (Philipon announcing the cessation of publication of the magazine after 48 issues).

[Carteret III, 426].

£950



FORTY PERIODICALS



2 vols. Folio. (352 × 278 mm). pp. 192; 48; 241 – 384. Half-title for each part with 'Table des Matières' verso, printed title for each part with vignettes by Grandville, 48 livraisons, each of 4 leaves of text and illustration recto and verso, livraison nos. 25, 30, 34, 41 and 46 with text printed in red, four double-numbers of 8 leaves in vol. II, illustrated throughout in monochrome by various artists with more than 1,400 vignettes and plates. Original publisher's cream boards with elaborate pictorial titles, later cloth spine and corners; boards somewhat dusty.



AN EXCELLENT COMPLETE AND UNSOPHISTICATED SET OF  
OCTAVE UZANNE'S REVIEW 'L'ART ET L'IDÉE' IN THE ORIGINAL  
WRAPPERS AND VOLUME CHEMISES.

**Rops, Vallotton, Grasset, Robida, Morin et al.**  
**L'Art et L'Idée: Revue Contemporaine Illustrée du Dilettantisme  
Littéraire et de la Curiosité Publiée par Octave Uzanne. Tome  
Premier, No. 1 – No. 6 (Janvier – Juin) - Tome Second, No. 7 – No. 12  
(Juillet – Décembre)  
Paris. 1892**

From the edition limited to 1,660 copies, with this one of 15 numbered exemplaires de luxe on Whatman; 15 copies on Chine and 30 on Japon were also issued and only these 60 copies included the original graphics and variant states.

'L'Art et L'Idée' was Octave Uzanne's (1851–1931) vehicle for his literary interests and ambitions and the review is demonstrably the production of an extrovert bibliophile. Each issue is filled with articles on the subject of books, their publication, their illustration, their bindings and contents, their gauffered edges even, the sale of libraries and collections of note, French books, foreign books, literary circles, movements, trends and centres, the two 'Tomes', all that were published, a cornucopia of bibliophilia. Uzanne commissioned various authors for the text but much is his own work.

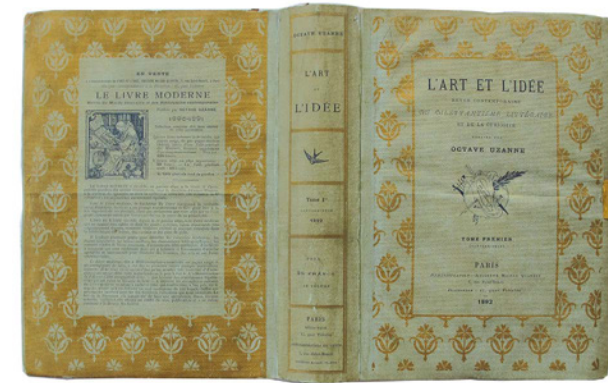
Uzanne also commissioned many of the best artists and illustrators of the day and the review is illustrated profusely with vignettes, head- and tail-pieces, hors texte plates reproducing drawings, paintings, prints and photographs and original graphics. The original graphics, issued only with the 60 exemplaires de luxe, appeared sporadically (for several issues Uzanne decided the content of the issue did not merit an original work or featured enough illustration already) and include works by Félicien Rops, Félix Vallotton, Eugène Grasset, Louis Morin, Carlos Schwabe, Albert Robida and others, often in several states.

If the review was short-lived, lasting only the twelve months of its initial year, Uzanne managed to fill it with ideas and information that remain valuable and the high quality of the reproductions, the presence of the original works outlined below, and the meticulous printing and presentation, all contribute to an exceptional confection. Articles, all beautifully illustrated, show (for example) the drawings of Victor Hugo, discuss the definition of Symbolism, de Sade's 'Justine', analyse an unpublished letter of Voltaire, assess New York as a literary centre, detail the 'Bouquineurs et Bouquinistes' of Paris, the genesis of Zola's 'Germinal' and so on. Uzanne's article 'Le Maladie Actuel de l'Édition et de la Librairie' suggests that the fears, concerns and gripes of booksellers and publishers concerning their métier remain unchanged to this day.

FORTY PERIODICALS

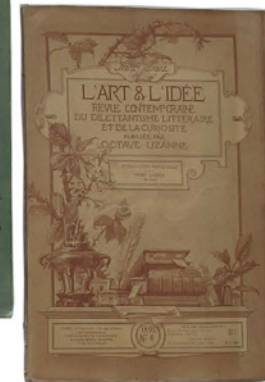
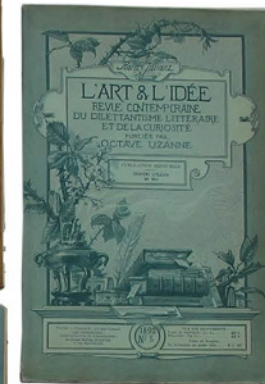
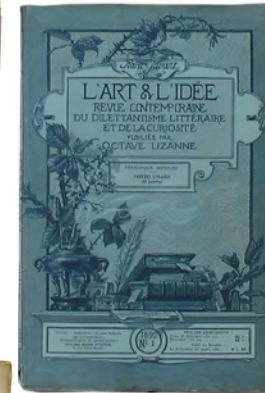
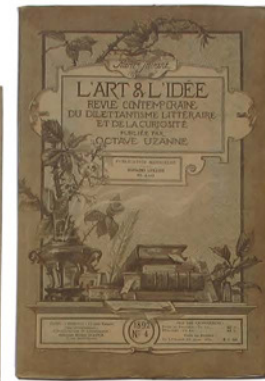
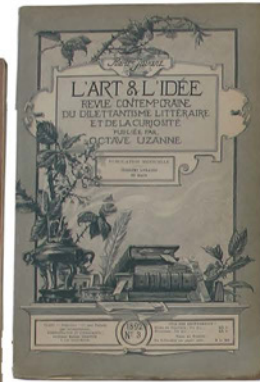
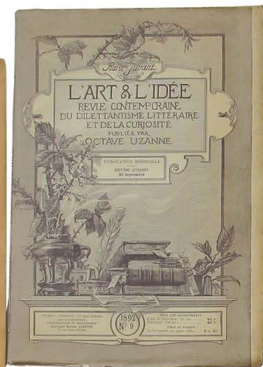
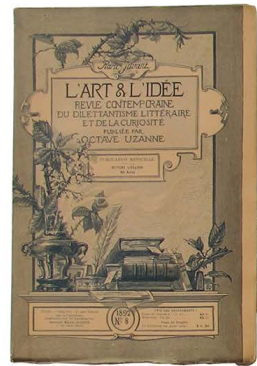
Please contact us for a full list of the original graphics (details of each is listed on the verso of the front wrapper at foot but others are also included).

£3,500



12 livraisons in 2 vols. Large 8vo. (252 x 180 mm). pp. 1 – 431, (i); 1 – 382, (ii). Continuous pagination throughout each 'Tome', indices for each in nos. 6 & 12; the majority of issues with four leaves of advertisements at rear. Half-titles with justifications verso (vol. I with number), printed titles in red and black with publisher's vignettes and text, illustrated throughout with monochrome vignettes and plates, reproduction photographs, reproductions of drawings and original graphics, all on various paper stock and by various artists and illustrators, occasional inserted supplements and advertisements to rear of each vol. Printed text in French throughout. Stitched as issued in original publisher's colour two-tone printed wrappers (each month different) with illustration and titles to front covers, advertisements for works by Uzanne to rear, loose in original publisher's pink paper-lined turquoise cloth portfolios with gilt floral motifs surrounding blue printed titles and vignettes, titles to spine in blue with gilt rules, matching advertisements to rear covers with matching floral motifs on gilt background.





JEAN AJALBERT'S SET OF 'LA VIE ARTISTIQUE'  
PRESENTED TO HIM BY THE AUTHOR  
GUSTAVE GEFFROY.

**GEFFROY, Gustave**

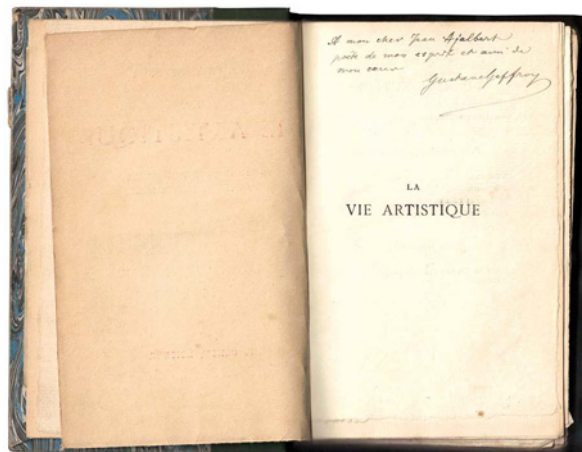
**La Vie Artistique. Préface d'Edmond de Goncourt**  
**Paris. Dentu (after 1897, Floury). 1892 – 1903**

Geffroy's evocative presentations, evidence for his profound friendship and respect for Ajalbert, differ in each volume (those for the final three are matching) although the sentiments are similar, with the most effusive appearing in the first two volumes:

I - 'A mon cher Jean Ajalbert / poète de mon esprit et ami de / mon  
coeur / Gustave Geffroy';

II - 'A mon cher p'tit, le doux (?) poète / et violent avocat: Jean Ajalbert /  
de tout mon coeur d'ami / Gustave Geffroy.'

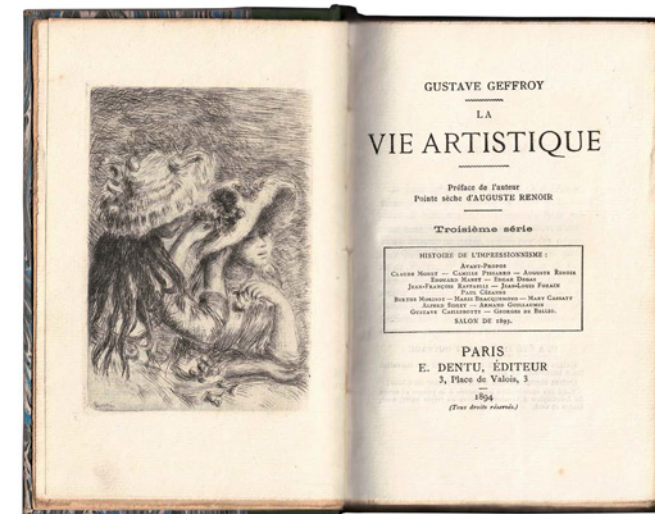
The first volume also includes a letter from Geffroy, a bifolium of smooth paper (138 × 108 mm) with Geffroy's manuscript recto and verso to the first leaf, addressed to Ajalbert and his son. Among details such as a desire that Ajalbert visit him when he comes to Paris is news of Geffroy's health ('Ma santé continue à se lézarder. J'entends distinctement les craquements.') and of the death of Eugène Carrière in agony ('... une des plus tristes choses, la plus triste même, la plus sinistre, de ma vie ...'). As for the presentations in the volumes, Geffroy ends familiarly and affectionately 'affectueusement à toi et `ton gosse', addressing Ajalbert in his 'Auvergne de neige'.



Jean Ajalbert was a poet, author and journalist publishing in the 'Revue Indépendante', 'La Pléiade', 'L'Humanité' and a major contributor to the Dreyfusard press. The front pastedowns of the volumes feature Ajalbert's circular woodcut bookplate with his initials flanking an image of Mount Fuji and initialled 'MB'.

'La Vie Artistique' was one of the most influential of the late-nineteenth century art periodicals. Geffroy was a friend and one of the earliest supporters of the Impressionists. He was a founding member of the Académie Goncourt and was, in Edmond de Goncourt's words, 'dispensateur d'une culture nouvelle.' He writes about the artists he liked and admired: Manet, Carrière, Rodin, Pissarro, Raffaelli, Whistler, Moreau, Puvis de Chavannes, Sisley, Forain, Cassatt, etc. The testaments he published on Impressionism constitute one of the major sources of the history of art of the period.

£5,500



8 vols. 8vo. (180 x 118 mm), pp. xvi, 375; 396; xx, 395; xviii, 334; 408; 462; 368; 483. Original etched frontispiece to each volume by Carrière, Rodin, Renoir, Raffaelli, Fantin-Latour (lithograph on chine), Pissarro, Vierge, and Willette. Contemporary green cloth-backed marbled boards (vols. 1 – 7), leather labels with gilt titles and volume nos. to spines, original publisher's printed wrappers with titles to front covers in red and black, publisher's advertisements to rear, uncut, vol. 8 in original publisher's printed wrappers as issued.



[04].

AN EXCELLENT, COMPLETE SET OF THE VERY SCARCE  
FIN-DE-SIÈCLE ILLUSTRATED REVUE 'L'ESCARMOUCHE' WITH  
IMPORTANT EPHEMERA AND ORIGINAL MATERIAL.

**IBELS, Toulouse-Lautrec, Vallotton, Vuillard, Willette et al.  
Darien, Georges. (Dir.)  
L'Escarmouche. Journal Illustré Hebdomadaire. Première Année  
No. 1. (12 Novembre 1893). - Deuxième Année. No. 3. (16 Mars 1894)  
Paris. 1893 - 1894**

Directed by Georges Darien, the writer, satirist and artist, the anarchist 'L'Escarmouche' was short-lived even by the standards of the day, appearing weekly for only three short months from November 1893 to January 1894 (a very rare final number, included here, was issued as an afterthought and without illustration apart from the cover by Ibels, in March 1894). Noted rather more for its illustration than any literary merit, 'L'Escarmouche' featured covers by Henri-Gabriel Ibels (5), René Georges Hermann-Paul (5) and Félix Vallotton (1).

The illustration, fine and typical examples from the French fin-de-siècle, features 12 lithographs by Henri de Toulouse-Lautrec. Artistic contributors to the revue also included Louis Anquetin, Pierre Bonnard, Henri-Gabriel Ibels, René Georges Hermann-Paul, Félix Vallotton, and Adolphe Willette.

Also included is the following additional material:

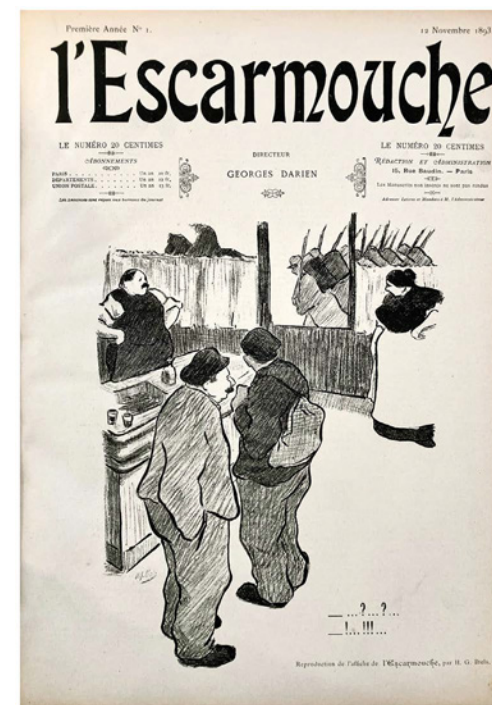
- The original 'affiche' for 'L'Escarmouche' by Ibels (650 × 485 mm), a large colour lithograph showing the interior of a bar with the patrons turned to watch soldiers marching past outside (the image was reduced and printed in black for the cover of issue no. 1);
- The reproduction of the same from 'Les Maîtres de l'Affiche';
- The catalogue for Ibels' first exhibition in 1894 which includes many of the drawings that appeared in 'L'Escarmouche';
- Ibels' carte de visite with some lines in manuscript;
- Ibels' letter dated Janvier 1906 to Achille Astre (Gustave Geffroy's secretary);
- The manuscript for Arsène Alexandre's article on Toulouse-Lautrec published in PAN in October 1893;
- The original prospectus for the exhibition of lithographs by Henri de Toulouse-Lautrec at the Musée de Luxembourg (Décembre 1904 - Janvier 1905) in many of the artist's lithographs from 'L'Escarmouche' were published.

FORTY PERIODICALS

'L'Escarmouche' is one of the scarcest of the periodicals from the French fin-de-siècle and this exceptional set includes the final number - almost always missing from sets - issued two months after the penultimate number. OCLC reports a single complete set, that at the Bibliothèque Nationale in France; sets without the final number are also scarce and we can only trace those at the Swiss Bibliothèque d'Art et d'Archéologie, the National Library of Canada, the National Gallery of Australia and Iowa only.

[Not in Ray].

£8,500



11 issues. Folio. (396 × 294 mm). [4 leaves per issue]. Each issue with title and cover illustration, printed text in French throughout and advertisements to rear cover and with 33 illustrations by Toulouse-Lautrec, Bonnard, Ibels, Willette, Vallotton, Hermann-Paul and others. Later burgundy cloth-backed marbled paper boards, original publisher's printed illustrated wrappers preserved.



[05].

A COMPLETE SET OF 'LE BAMBOU'.

**LE BAMBOU. Périodique Illustré. Nos. 1 - 12. (All Published)**  
Paris. E. Dentu, Editeur. 1893

'Nous voulons publier des oeuvres d'imagination neuves, sur de sujets passionnants et inconnus, des sujets qui nous conduiront a travers le temps et a travers l'espace ... En un mot, dans une publication nouvelle par sa compstion materielle, nous tenterons d'infuser un esprit hardi et novateur, qui s'adresse a tout le monde et qui emeuve tout le monde. Aucun sacrifice ne nous coutera, pour que l'oeuvre soit tout ensemble luxueuse, commode, parfaitement artistique, originale et documentee'.

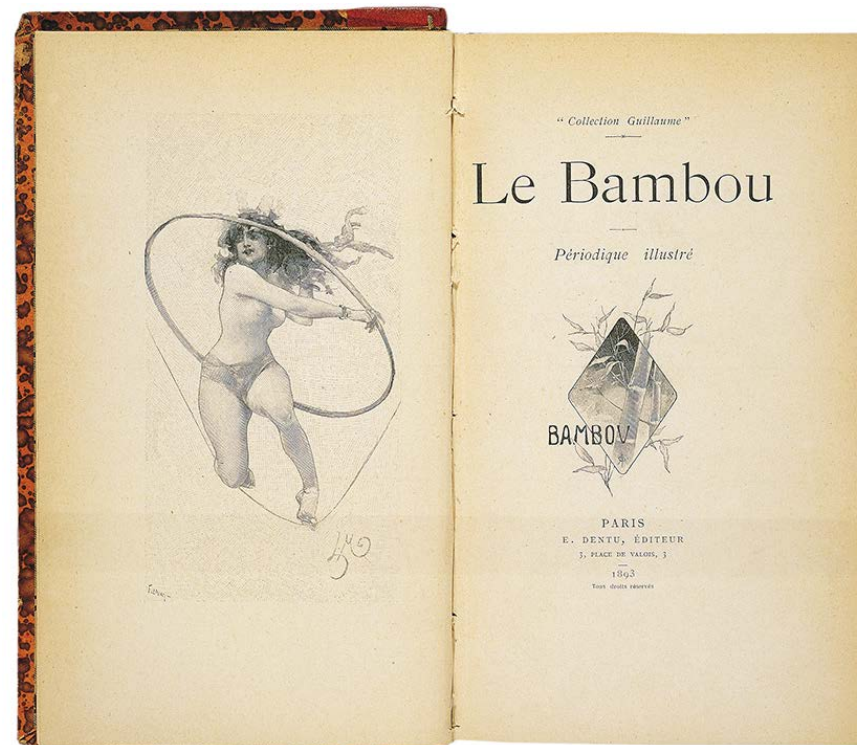
This quotation taken from the 'avertissement' for le Bambou, best sums up the appeal of this theatrical, literary and artistic periodical.

£1,500



3 vols. 8vo. Illustrated throughout in monochrome; index of the 12 issues bound in at rear. Orange quarter-morocco, speckled boards, marbled endpapers.

FORTY PERIODICALS



A COMPLETE SERIES OF THE HUMOROUS, INNOVATIVE AND OCCASIONALLY PROTO-SURREAL 'THE LARK' IN THE PUBLISHER'S CLOTH BINDINGS.

**BURGESS, Gelett (Ed.)**

**The Lark. Book I, Nos. 1 - 12 + Book II, Nos. 13 - 24 + Epilark.**

**(All Published)**

**San Francisco. William Doxey. 1895 - 1897**

The first edition, second issue with the Doxey imprint as usual, the first issue issued in very limited numbers only. A complete set, with only 25 numbers published, of the little magazine put out by 'Les Jeunes', a fin-de-siècle band of San Francisco aesthetes which included Ernest Peixotto, Bruce Porter, Porter Garnett and Gelett Burgess. Chairman Burgess edited 'The Lark' and wrote many of the issues almost single-handedly. 'The Lark' is notable in particular for its extensive illustration some of which is determinedly proto-Surreal (see the below image).

Volume II, i.e. issues 13 - 24 is of particular interest in the present copy as it includes the announcement or specimen for each number with a matching cover illustration, details of the contents and particulars of previous numbers; several of these specimens are printed in different colours such as green, blue or sanguine. The supplement with illustration, music and the words for 'Vals de Monterey Viejo' is bound in issue 22.



The first issue contains Burgess' famous pictorial nonsense poem 'The Purple Cow' ('I never saw a purple cow, I hope never to see one / but I can tell you anyhow, I'd rather see than be one'), and it was fitting that when 'The Lark' ceased publication with issue 25 ('The Epilark') in 1897, the penultimate issue (number 24) included Burgess' lines and illustration: 'Ah, yes, I wrote the 'Purple Cow' - / I'm Sorry, now, I wrote it; / But I can tell you Anyhow, I'll Kill you if you Quote it!'; a paper flaw in the present copy has ensured that the 'you' in the final line is not present, almost suggesting one should insert one's own choice to fill the gap.

£950



25 issues in 2 vols. 8vo. (206 × 144 mm). (Book I, Nos. 1 - 12; Book II, Nos. 13 - 24 + Epilark issue). Titles, contents leaves and printed text in English and illustration on newsprint stock throughout, illustration including woodcuts mostly by Gelett Burgess, but also some by Florence Lundberg, Ernest Peixotto, Willis Polk & Reginald Rix, tipped-in plates on smooth glossy stock, occasional deckle edges; issue 4 printed in green, issue 7 on thick, fibrous paper, issue 8 onward printed recto or verso only, all issues in vol. II with prospectus bound before issue, many in colour. Original publisher's pictorial brown cloth, and brown, titles in black to front boards and spines and with colour vignettes (by Gelett Burgess for vol. I & Florence Lundberg for vol. II) to front covers.

THE COMPLETE SERIES OF THE LITERARY AND ARTISTIC REVIEW  
'LE CENTAURE' WITH ALL THE ORIGINAL PRINTS  
AND THE SUPPLEMENTS.

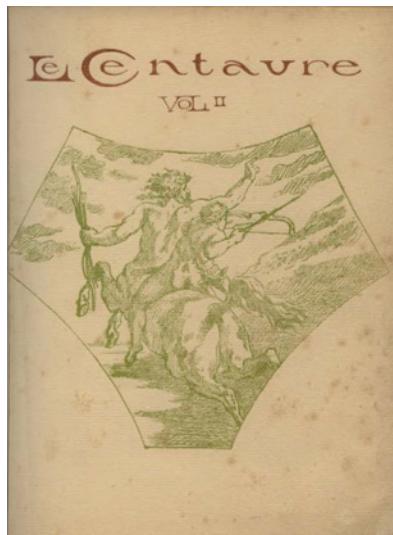
**LE CENTAURE. Recueil trimestriel de Littérature et d'Art.  
Premier & Deuxième Volume. (All Published)  
Paris. 1896**

Vol. I: 7 plates including 3 original colour lithographs by Jacques-Emile Blanche (colour) and Charles Leandre; and 2 original etchings by Felicien Rops and Gustave Leheutre. Cover designed by Louis Anquetin. Literary contributions by Valery, de Regnier, Louys, Gide et al.

Vol. II: 6 plates, including 3 original lithographs by Armand Point, Henri Heran (colour) and Paul Ranson (colour); and 1 original etching by Albert Besnard. Literary contributions by de Regnier, Valery (the first appearance of 'La Soirée avec M. Teste'), Gide, Louys, et al. Facsimile manuscript of Heredia's 'Salut à l'Empereur'.

Advertisements (with designs by Bonnard, Vallotton, Chéret, Willette, et al.) bound in at rear of each volume. The lithographs were printed by A. Clot and the etchings by A. Delâtre.

£1,250



2 vols. 4to. (248 × 192 mm). pp. 130, (iv), xxiv; 156, (iv), xvi. Original wrapper for each vol. half-title with justification verso to each vol., title and text in French throughout illustrated with vignettes, original lithographs, etchings and reproductions, hors-texte plates, each with tissue guardleaf with printed title, text and some plates printed on smooth wove paper, supplements on green paper (vol. I) and newsprint (vol. II) with announcements, advertisements, contents, the 'bulletin d'abonnement' and other details bound in at rear of each vol. Original publisher's green cloth, gilt titles to front covers, pale blue endpapers, original front wrappers preserved.



THE SCARCE COMPLETE SERIES - WITH THE MAJORITY OF ISSUES FROM THE ÉDITION DE TÊTE - OF THE AVANT GARDE REVIEW 'SIC.'

**BIROT, Pierre-Albert (Directeur)**  
**SIC. Sons. Idées. Couleurs. Formes. No. 1. (Janvier 1916). -**  
**No. 53 / 54. (Décembre 1919). [All Published]**  
**Paris. SIC, 37 rue de la Tombe-Issoire. Janvier 1916 - Décembre 1919**

The limitations of the tirage de luxe of SIC were as follows: Nos. 1 - 12 limited to 10 examples on Japon; Nos. 13 - 24 limited to 6 examples on vieux Japon; Nos. 25 - 36 limited to 6 examples on Chine; Nos. 37 - 54 limited to 4 examples on Chine.

In the present set, all issues from no. 12 onwards are from the deluxe issue; the first 11 numbers are printed on the standard edition paper.

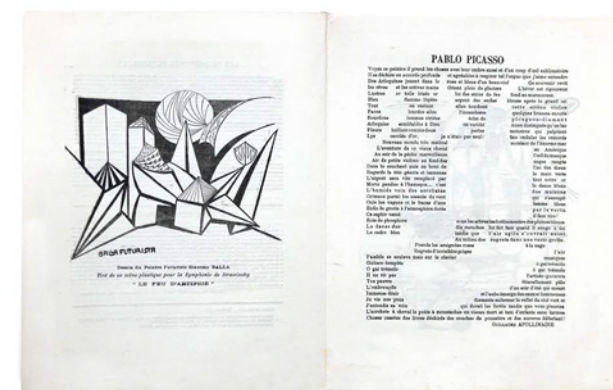
Founded by the poet, painter, sculptor, publisher and typographer Pierre Albert-Birot (1876 - 1967) in 1916, SIC, with its focus on the avant garde was one of the most influential literary, musical and artistic periodicals of the period. From issue number two, Albert-Birot was aided by Gino Severini and in issue number 7, Apollinaire makes his first but by no means his last - appearance with the poem 'Deux lacs nègres...'; Apollinaire continued to contribute until his death in 1918 and the triple issue 37 / 38 / 39 was 'composé en mémoire de Guillaume Apollinaire'. Of particular note is the fact that SIC sought to represent the whole of the avant garde and promoted Cubism, Futurism, dada, with Tzara contributing regularly, as well as contributions from Breton, Aragon and others who would develop Surrealism.

The main contributors were: Apollinaire, Cocteau, Cendrars, de Drieu, Roch Grey (Hélène d'Oettingen), Léonard Pieux (the same), Paul Dermée, Raymond Radiguet, La Rochelle, Max Jacob, Tzara, Albert-Birot, Aragon, Breton, Picabia, Soupault, Paul Reverdy, and André Salmon. Poems, art essays and literature with woodcuts and illustrations by Chana Orloff, Gino Severini, Boussingault, Balla, Depero, Prampolini, Survage, Picabia, Picasso, Matisse, Serge Férat, Ossip Zadkine, Irène Lagut, and others.

'I had absolutely no intention that my review should be a demolition exercise, the war was looking after destruction, I believed on the contrary that the times demanded that one should only think of constructing and more especially that, from the point of view of art, when you bring forward new tendencies obsolete ideas disappear of their own accord.' (Pierre-Albert Birot).

[Le Fonds Paul Destribats 65; Ades I.36].

£15,000



54 issues in 40 vols. 4to. (282 × 225 mm). Single issues with four pages, double numbers of eight pages and triple numbers of twelve pages (the memorial issue for Apollinaire is thirty-two pages); printed text and illustration throughout, with the hors texte plate with pochoir colour 'Tapis de Martine' by Alice Rutty in issue 7. Original publisher's wrappers as issued, with Albert-Birot's device 'SIC' to covers where applicable, issues 26 - 34 with 'SIC' replaced with a reproduction of a work of art.



AN EXCELLENT COMPLETE SET OF THE VERY SCARCE  
AVANT-GARDE PERIODICAL 'KURANTY'.

**KORNEEV, Boris (Ed.)**

**Kuranty. Ezhemesiachnik Literatury i Iskusstva. (Chimes: A Monthly of Literature and Art). Nos. 1 – 4. (All Published) Tbilisi. 1918, December – 1919, February / March**

The short-lived literary and artistic periodical 'Kuranty', produced in Tbilisi during the Russian Civil War, features contributions from many of the most important Russian and Georgian avant garde figures of the time: Alexei Kruchenykh and Igor Terent'ev contributed a large body of material, but the contributions of Kyril Zdanevich, the editor Boris Korneev, Nikolai Sudeikin, Tatiana Vechorka, Rafalovich and others cannot be overlooked. Natalia Goncharova's 'Portrait of A. Kruchenykh' is reproduced in the final issue together with portraits by Kruchenykh himself.

£10,000



4 issues in 3. 4to. (c.220 × 190 mm). pp. 24; 26, (i); 29, (ii). Printed text and verse in Russian throughout, no. 1 with 3 mounted monochrome zincograph illustrations by A. N. Geevski, no. 2 with monochrome illustrations by Terent'ev and P. Iashvili, issue 3 with monochrome illustrations by Goncharova and Kruchenykh. Stapled as issued in original publisher's printed paper wrappers with titles to front covers in black (issue no. 2 in red and black, issues 2 and 3 / 4 with publisher's vignettes), issue 1 with advertisements to rear cover; repair to spine of issue 1, front cover of issue 2 detached.

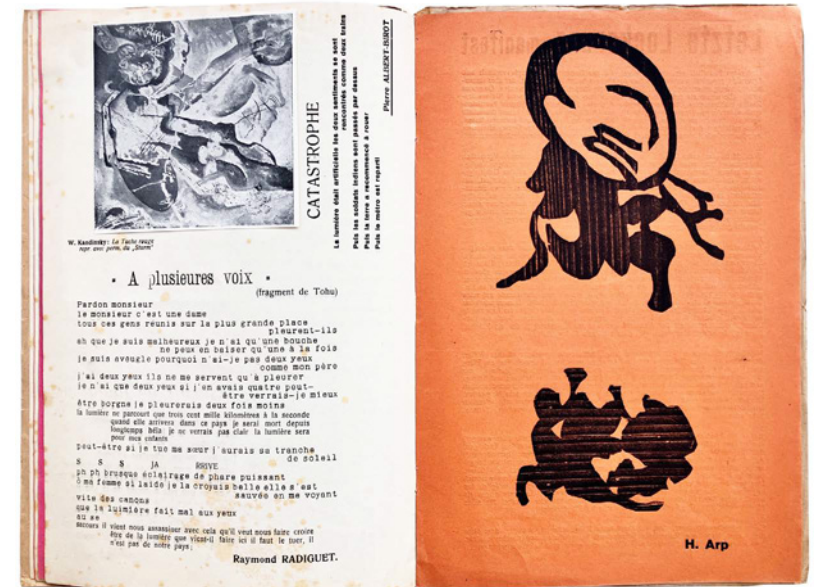
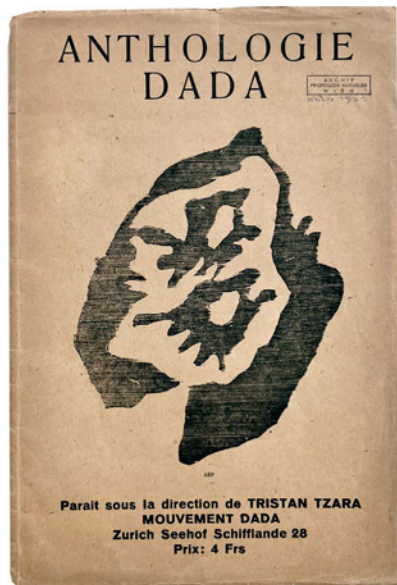


ORIGINAL EDITION OF THIS RARE AND CELEBRATED  
NUMBER OF 'DADA' MAGAZINE, THE LAST ISSUE OF 'DADA'  
TO BE PUBLISHED IN ZURICH.

**Dada 4 – 5. Anthologie Dada**  
**Zurich. 1919, 15 mai**

Directed by Tzara and produced as a bilingual issue (French and German) the issue reunited Paris, Zurich and Berlin Dada, with contributions by Huelsenbeck, Richter, Hausmann, Arp, Picabia, Aragon, Breton, Radiguet, Cocteau, Soupault, Albert-Birot, Hardekopf, Serner, Ribemont-Dessaigne, etc.

£6,000



4to. pp. 32. Illustrated with tipped-in reproductions and original woodcuts, printed on various coloured paper stock. Illustrations by Arp, Hausmann, Janco & Richter, including 2 lithographs by Eggeling. Texts by Arp, Breton, Picabia, Richter, Serner, Tzara. Original publisher's printed wrappers with woodcuts by Arp (front) and Janco (rear wrapper); ownership stamp ('Professor Haeusler Archiv / Wien') to front wrapper at upper right.

[10].

RARE PARIS DADA REVUE PUBLISHED BY  
'AU SANS PAREIL' IN 1920.

**(DADA). DERMÉE, Paul (Ed).**  
**Z. No. 1. Directeur Paul Dermée. (All Published)**  
**Paris. Au Sans Pareil. 1920, Mars**

Although further issues were intended (a price for ten issues is listed on the front wrapper at 10 Francs), this single number was all that was published.

Paul Dermée (1886 – 1951) was the pseudonym of the Belgian poet, author and critic Camille Janssen. He and his wife Céline Arnaud (who produced her own single issue Dada magazine 'Projecteur' also in 1920) were active in Parisian Dada circles and Dermée had helped distribute the revue Dada in Switzerland during the war earning him the title 'Proconsul Dada' from Tzara.

Contributors include Paul Dermée ('Dadaïste Cartésien'), his wife Céline Arnaud, Francis Picabia, Paul Eluard, Philippe Soupault, Georges Ribemont-Dessaignes, Tristan Tzara, André Breton, Louis Aragon, Georges Ferré and a contributor known only by the initials 'T. S. F'

The texts include Picabia's notorious comment on Gide: 'Si vous lisez André Gide tout haut pendant dix minutes, vous sentirez mauvais à la bouche.'

'Qu'est-ce que Dada! / Tout est dada. / Chacun a ses dadas. / Vous vénerez vos dadas dont vous avez fait des dieux. / Les dadaïstes connaissent leurs dadas et s'en moquent. C'est la grande supériorité qu'ils ont sur vous.' (Paul Dermée).

[Le Fonds de Paul Destribats 129; Ades 8.35].

£2,750



Tall 8vo. (310 × 230 mm). [Single sheet folded four times to make eight pages]. Printed text and single illustration ('Brevet No. 406,225 - Machine à décrotter les cervelles. SYSTEME DADA') in black throughout on thick paper. Unbound as issued.

[11].

THE ONLY ISSUE OF THIS SCARCE  
DADAIST JOURNAL.

**(DADA). Arnaud, Céline (Ed.)**  
**Projecteur. Directrice Céline Arnaud. (All Published)**  
**Paris. Au Sans Pareil. 1920, 21 mai**

'Projecteur' was edited by Céline Arnaud, wife of Paul Dermée. It includes texts by Eluard, Picabia, Tzara, Bréton, Aragon and Soupault, alongside Dermée himself and Ribemont-Dessaignes.

The final leaf contains a detailed announcement of a Dada festival on Wednesday, May 26 1920 at the Salle Gaveau.

'Projecteur is a lantern for the blind. It doesn't bargain for its lights; they're free. Projecteur doesn't care about money, fame or advertising - it shines its light on those who live in cold, darkness and boredom. Incidentally, the light is also reduced by a madreporic pullulation in the celestial spaces.' (Céline Arnaud).

[Ades 8.34]

£2,750



Oblong 8vo. (106 × 230 mm). 8 leaves. Original publisher's printed stapled wrappers, as issued.

A RARE COMPLETE AND UNSOPHISTICATED SET  
OF THIS DADA PERIODICAL.

**ELUARD, Paul (Ed.)**

**Proverbe. Feuille Mensuelle. Nos. 1 (1er Février 1920) - 5 (1er Mai 1920) + No. 6 (Also L'Invention 1, 1er Juillet 1921). (All Published). Paris. 1920 - 1921**

Edited by poet Paul Eluard, the focus of 'Proverbe' is far more seriously linguistic, although it retains the playfulness to be expected from Dada, than many other periodicals of the period. Although the typical elements of Dada typography are present - the variable font, different register, differing colours, the ruling and the use of different angles of printing to the plane of the page - here it is the word that reigns. In fact, only one of the issues is in any sense illustrated: issue 4 contains a reproduction of a drawing by Picabia, the 'Machine de bon mots', but even here Picabia's concern is at least as semantic as visual.

The first article of the first issue makes the aim of 'Proverbe' clear: 'Syntaxe' by Jean Paulhan with its urge to reinvigorate language is followed by pieces by Philippe Soupault, Tristan Tzara, an aperçu by the Marquis de Sade and an editorial page of aphorisms, mottoes, advertisements and instructions. Perhaps the most memorable of these latter is the reassuring announcement concerning Picabia's '391': '391 ne contient pas d'arsenic. On peut le prendre en toute sécurité et en secret sans rien changer à ses habitudes.'



The second issue saw the arrival of additional contributors and the editorial board of Louis Aragon, André Breton, Paul Eluard, Jean Paulhan, Francis Picabia, Maurice Raynal and Philippe Soupault was expanded to include Georges Ribemont-Dessaignes. Issue 4 - the only illustrated issue - was printed on the recto only of the sheet but with an excised circular hole (Picabia again) incorporated into the issue and titled 'Bracelet de la Vie'.

FORTY PERIODICALS

The contributions for issue five were published anonymously while issue 6, printed after a delay of nearly a year, was titled additionally 'L'Invention' and gives only the initials (readily identifiable) of each of the contributors. On the final page of issue 6 the contributors are listed as: 'la Canule de verre, Rides propres, la Nourrice des étoiles, le Grand serpent de terre, le Mandarin citron, l'Homme à vapeur, la Pissotière à musique et l'Homme à la tête de perle.'

'Je m'appelle maintenant tu. Tzara, fou, vierge. / Tristan Tzara est un idiote vierge. Francis Picabia. / Et il n'y aura jamais de faux Dada. Paul Eluard.' (Proverbe No. 3, 1920).

£8,500



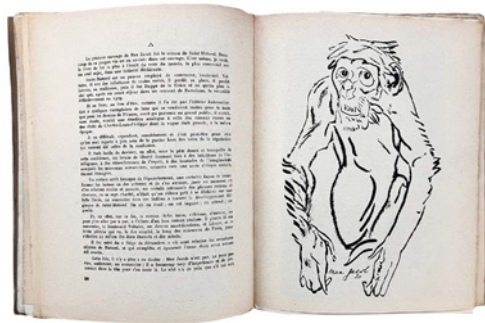
6 issues. (221 × 139 mm). [Single folded sheets of newspaper stock; issue 3 printed in red, issue 4 printed vertically with no outer text, Issue no. 4 with a printed illustration 'Machine de bon mots' after a drawing by Francis Picabia and the printed stamp in red on outer unprinted wrapper: 'PROVERBE / n'existe que pour / justifier les mots.' Single printed folded sheets as issued.



THE COMPLETE SERIES OF THE SCARCE LITERARY AND ARTISTIC REVIEW 'ACTION' WITH A FOCUS ON INDIVIDUAL ANARCHISM, CUBISM, POETRY AND ART.

**PICASSO, PABLO & Juan Gris, André Derain et al.**  
**FELS, FLORENT & Marcel Sauvage (Directeurs)**  
**Action. Cahiers Individualistes de Philosophie et d'Art. Première Année - Numéro 1. (Février 1920) - Troisième Année - (Numéro 12). (Mars / Avril 1922). (All Published)**  
**Paris. 1920 - 1922**

Florent Fels (1891 - 1977), the driving force behind 'Action', had been raised with Left-leaning and Individual Anarchist ideas but was also the link between a number of diverse Parisian literary and artistic coteries such as that centred on Max Jacob. Through Jacob Fels met Pierre Reverdy, Georges Gabory, André Salmon, Jean Cocteau and many of the other collaborators of 'SIC' and 'Nord-Sud', many of whom would contribute to 'Action'. Fels' own Individual Anarchist cohort also contributed as did those artists and writers he encountered in his own wanderings in Montmartre and Montparnasse. The delay in the appearance of the first issue (see below) saw Fels drop the 'Individualiste' from the title and thereafter the review was more purely literary and artistic.



The most evident theme of 'Action' is the eclectic individualism of the contributors and most particularly the absence of dada (and in later issues even opposition to it). The second issue includes Cubist illustrations by Picasso, Braque and Gris, poems by Salmon and Jacob and the essay 'L'expressionisme' by Ivan (Yvan) Goll. Issue 3 includes 'Opinions sur l'Art Nègre' with contributions by Apollinaire (posthumous ones), Cocteau, Gris, Lipchitz, Picasso and Vlaminck among others as well as André Malraux's first published text ('Le génèse des chants de Maldor-



or') and Gleizes' 'L'affaire Dada' with further Cubist illustrations, images of African sculpture, works by Matisse and so on. Number 5 features a series of calligrammes by Apollinaire, an anthology of modern German poetry as well as illustrations of work by Archpenko, Larionov, Goncharova and others. Paul Eluard and Benjamin Péret appear in number 6 along with paintings by Modigliani.

Highlights thereafter include the extensive series of reproductions of work by Rousseau in number 7, poetry by Ilia Ehrenburg and Paul Dermée, Paul Eluard's review of 'Cinéma Calendrier du Coeur Abstrait Maisons' by Tristan Tzara, André Salmon's 'Cartomancie' illustrated with woodcut vignettes (by Derain?) and Fernand Fleuret's 'Le Songe du Centaure'. The final issue, in smaller format, features an extensive illustrated appreciation of the 'Salon des Indépendants' on glossy paper and the illustrated 'De l'Art Nègre' by Carl Einstein.

This copy is complete with the paper bandeau for issue 1 with the printed text in red: 'ACTION / 1 / Ce numéro a été saisi / par la censure'. Georges Gabory's short fiction 'Eloge de Landru' was the reason for the delay in the appearance of the issue, held up at customs (Fels had chosen initially a Belgian printer but subsequent issues were printed in Paris) for several months, on the basis that it was written in praise of a murderer who had killed 12 people.

[Le Fonds Paul Destribats 140; see Walter G. Langlois' 'Anarchism, Action, Malraux' in 'Twentieth Century Literature', Vol. 24 No. 3 pp. 272 – 289, Duke University Press, 1978].

£4,500

12 issues: 11 vols. Small 4to. (c.244 × 192 mm). + 1 vol. 8vo. (218 × 138 mm). Printed text in French throughout on various paper stock, woodcut vignettes in the text, illustrations in monochrome on glossy paper. Original publisher's printed wrappers as issued with titles in black to front covers, publisher's device and price to rear, advertisements to interiors; with the scarce bandeau for no. 1, housed in later white paper board box with title in blind to spine and green board box with marbled paper decoration.



A VERY SCARCE COMPLETE SET OF THE REVUE DEVOTED  
TO THE SINGERS AND SONGS OF MONTMARTRE.

**TOZINY, Roger (Director)**  
**Les Chansons de la Butte. Revue Mensuelle des Cabarets  
Artistiques et Littéraires de Paris. No. 1 (Mai 1923) – No. 12  
(Octobre – Novembre – Décembre 1924)**  
**Paris. 1923 – 1924.**

Founded by Roger Toziny ('poète-chansonnier') as a forum - an impartial one - for the discussion, appreciation and criticism of those songs from the cabarets, night-clubs and music halls of Montmartre. 'Les Chansons de la Butte' looks back to the heyday of Le Chat Noir and its aftermath but also to the contemporary song. The first issue features a photograph of Henri Fursy (Président de l'Association Amicale des Chansonneurs) to the front wrapper and begins with a laudatory letter from Jacques Ferny (the author of a considerable number of fin-de-siècle songs) and continues in similar fashion.

Contributors include Xavier Privas (Antoine-Paul Tavarel), Marcel Say, René-Paul Groffe, Charles d'Avray, Pierre Mérop, Henri Guilac, Eugène Lemerrier, Philéas Lebesgue, Jacques Ferny, Maurice Mauclay et al.

For reasons unknown, 'Les Chansons de la Butte' seems to have ceased publication at the end of 1924. The final number truncates those for October, November and December into a single issue and it may be that Toziny was unable to assemble enough material to continue, this, despite having mentioned the conclusion of the yearly 'abonnement' (subscription) and the invitation to renew printed in this final number.

Complete sets, such as this, are very scarce and we can locate only that example at the Bibliothèque Nationale de France in Europe, together with two in the US (Duke and Vanderbilt) as well as the copy at Melbourne in Australia.

£950

*Small folio. (274 × 194 mm). Printed text in double columns in French with songs, articles, letters, quotations, printed music, caricatures, vignettes and photographic portraits. Contemporary blue cloth-backed marbled boards, original publisher's pictorial colour printed wrappers for each issue preserved, bookplate of 'Librairie du Spectacle, Garnier Arnoul' to front pastedown*



PIERRE ALBERT-BIROT'S IMPORTANT AND  
VERY SCARCE SINGLE ISSUE APOLLINAIREAN  
SURREALIST REVIEW.

**ALBERT-BIROT, Pierre & Roch Grey (Hélène d'Oettingen)**  
**Paris. No. 1. Novembre, 1924. (All Published)**  
**Paris. Est en vente chez Jean Budry. 1924**

'Paris', issued in a single number in 1924 by Pierre Albert-Birot, was issued the month after the publication of the first Apollinairean Surrealist manifesto (published on October 1st by Yvan Goll) and the first Bretonian Surrealist manifesto (published on October 15th). 'Paris' took the part of the Apollinairean Surrealists and opens with Roch Grey's analysis and impassioned defence of Apollinaire, his position and most crucially his definition of the term he had coined originally (see below). Roch Grey's contribution is dated 'Paris le 19 Octobre 1924, four days after the publication of Breton's manifesto. Also included are poems by Pierre Albert-Birot, 'Théâtre', a single page poem (present also as a single loose sheet for distribution), and 'Deux Poèmes': 'Poème Rose' recto and 'Ange' verso. The interior of the rear wrapper features an advertisement for 'Exposition de François Angiboult' in December 1924 at Galerie Percier featuring 'Etoffes Peintes [and 'Jeu de Cartes' and 'Tableaux Brodés'] pour parer les femmes, pour dissimuler les hommes, pour exaspérer la vie jusqu'au sublime'; François Angiboult was another pseudonym, like Roch Grey, for Hélène d'Oettingen. Pierre Albert-Birot's collection 'La Lune ou le Livre des Poèmes' is also announced for 'le fin Novembre' of the same year.

Guillaume Apollinaire had first made use of the neologism 'sur-réalisme' in the program notes to Erik Satie's 1916 ballet 'Parade' before he subtitled his own drama 'Les Mamelles de Tirésias', 'drame Surréaliste', in 1917. Despite Apollinaire's coinage, the word 'Surréaliste' did not enter common usage until the 20s and the issue of the various Surrealist manifestoes (in 1924), at which point intellectual controversy debated the definition of the word, whether Apollinaire was a Surrealist, the manner in which Surrealism differed from his Surrealism and so on. Breton (and his camp) took the view that Surrealism was new and utterly different to anything previous, while his opponents - equally loud in defence of Apollinaire but rather less antagonistic - among them Ivan Goll, Paul Dermée and Pierre Albert-Birot maintained that a school of Surrealism had existed since Apollinaire's coinage of the term. Debate and Breton's prevarications aside, the neologism is Apollinaire's and Surrealism would not have existed in any of the forms it took ultimately without him and without 'Les Mamelles de Tirésias'.

'Guillaume Apollinaire, inventeur du mot 'surréalisme' n'en donna qu'une sensation assez vague, diffuse, dans la préface des 'Mamelles de Tirésias'. Quand un homme a voulu imiter la marche, il a créé la roue

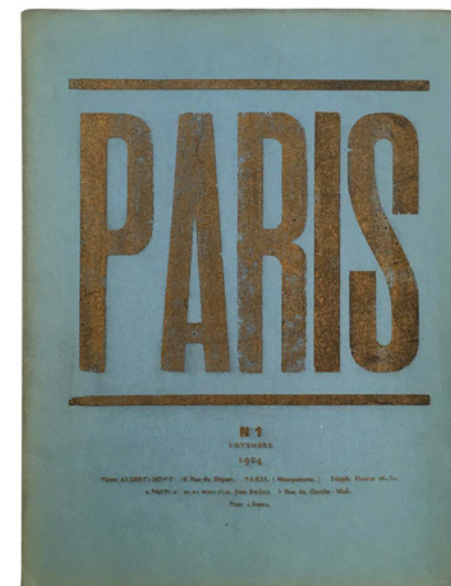
qui ne ressemble pas à une jambe - il a fait ainsi du surréalisme sans le savoir ... Son surréalisme pris dans ce sens, fouetté come une toupie dirigée sans but précis, mais toujours vers le régions de l'inaccessible, d'incrée, d'un inconcevable dans le passé, pourrait donner un essort momentanée à une volonté créatrice toute neuve, qui l'abandonnant sur place comme un stimulant absorbé au hasard d'une rencontre, saurait prendre le chemin du dehors ...' (Roch Grey)

Pierre Albert-Birot's poem 'Théâtre' is present here, in addition to the version in 'Paris' and in matching format, dimensions and typography, as a loose sheet of thin tan unwatermarked wove paper (244 x 188 mm); it appears to be either a proof or for distribution.

'Paris' is very scarce outside France and COPAC locates no copies in the UK; we locate copies in the US at Yale, Indiana and Michigan only.

[not in Le Fonds Paul Destribats].

£1,250



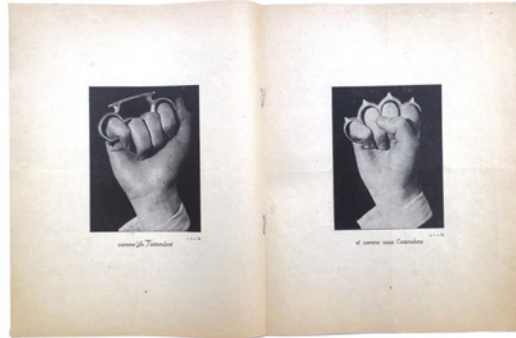
Small 4to. (250 x 194 mm). [2 bifolia + inserted leaf]. Printed text in French recto and verso throughout. Stitched as issued in original blue publisher's printed paper wrappers with titles in gilt to front cover, advertisements in black to interior of rear cover.



AN EXCELLENT COMPLETE SET OF THE BELGIAN  
SURREALIST REVIEW 'MARIE', INCLUDING THE TRULY RARE  
FINAL NUMBER 'ADIEU À MARIE'.

**MAGRITTE, René & Paul van Ostayen, Man Ray, Marcel Lecomte et al.  
E[douard].-L[éon].-T[héodore]. Mesens (Ed.)  
Marie. Journal Bimensuel pour la Belle Jeunesse. No. 1 + No. 2 – 3  
[AND:] Adieu à Marie. Dernier Numéro. (All Published)  
Brussels. Imp[rimerie]. Puvrez. 1926**

Founded by Mesens and Magritte, the short-lived 'Marie' – opinions appear to differ as to whether the final number 'Adieu à Marie' was published in September 1926 or 1927 – has a very different flavour to contemporary French Surrealist reviews and has an appearance that retains the look of dada. The review cemented the alliance between the coteries of Mesens and Magritte and that of Paul Nougé and the contributors were notably Belgian but also included Paul Klee, Man Ray, Francis Picabia, Hans Arp and Tristan Tzara. Absent for the most part, save for a quotation by Louis Aragon from 'La Révolution Surréaliste', Pierre de Massot's 'Au Petit Jour' and Georges Ribemont-Dessaigne's 'Les Hommes', are the French, André Breton in particular.



Featuring many of the typographic caprices of dada, the issues are visually striking, with the rarest of them, 'Adieu à Marie', particularly so. 'Adieu à Marie' opens with Paul Nougé's visual poem 'éprouvons nos regards' to the verso of the wrapper and features Mesens' extraordinary collage work of misunderstanding and miscommunication to the central spread: featuring a monochrome photograph of a fist with knuckle-duster to each page, the first is captioned 'comme ils l'entendent' and the second 'et comme nous l'entendons'. The issue concludes with contributions from René Magritte ('Vous'), André Souris ('Correspondance' and Camille Goemans ('Actualité').

Mesens's and Magritte's subsequent review 'Marie' 'Journal bimensuel [sic] pour la belle jeunesse' - the title is a reference to Picabia's 'Sainte Vierge' in '391' - is still biased in the direction of '391', with aphorisms, lists of names lined up to form a poem, and Picabia's 'Optophone' reproduced on the front of the second issue. However, 'Marie' also marks a rapprochement with Nougé and 'Correspondance'; Lecomte reviews Soupault's translation of Blake in no. 1, and the third and final number, 'Adieu à Marie', published in 1927, has contributions by Nougé, Goemans and André Souris.' (Dawn Ades).

The complete series of 'Marie' including the final number 'Adieu à Marie' is rare and while many institutions hold the later facsimile edition, we can trace few examples of the original: the Bibliothèque Nationale de France as well as Yale, Iowa and the Art Institute of Chicago appear to hold complete sets, while those at Harvard and the Menil Collection lack issue 4 while the Université de Montréal notes their issue 1 is incomplete; COPAC adds a copy at the British Library that lacks the final number.

[Ades 13.25 (lacking the final number), see pp. 330 & 335 – 336; Le Fonds Paul Destribats 248].

£7,500



4 issues in 3. Folio. (326 × 252 mm). [Bifolium; two bifolia; two bifolia]. Headline with publication details, list of contributors to first issue and printed text in French and occasionally Flemish throughout with typical dada typographic caprices (text ornaments, frequent aphorisms, nonsensical inserts, the predominance of type in lowercase), printed illustration in monochrome throughout, printed music in issue 2, final leaf verso of each issue with advertisements. Original publisher's printed newspaper wrappers, loose as issued, final number stapled as issued.

A COMPLETE SET OF THE 'LONDON BULLETIN', THE MOST  
INFLUENTIAL ENGLISH SURREALIST PERIODICAL.

**MESENS, E. L. T. (Ed).**  
**London Bulletin. Vols. 1 – 20. (All Published)**  
**London. London Gallery. 1938, April – 1940, June**

Edited by E.L.T. Mesens, this was the most influential English language Surrealist magazine and the only one to be published in England. Although it described itself as an avant-garde review, Surrealist contributions were numerous; the periodical also featured Constructivism and more abstract art, but Surrealism was the dominant mode throughout.

Contributors included Paul Eluard, Herbert Read, Mesens, André Breton, Nash, Tanguy, Beckett, Peret, Picabia, George Reavey, Humphrey Jennings, Roland Penrose, Eileen Agar, John Banting, Conroy Maddox and many others.

The series includes three double numbers and the final triple number: 4 / 5: 'The Impact of Machines'; 8 / 9: 'Living Art in England'; 15 / 16: 'Picasso in English Collections'; 18 - 20: 'Surrealism'. Issue 1 includes the original printed order slip on thin blue paper, loosely inserted.

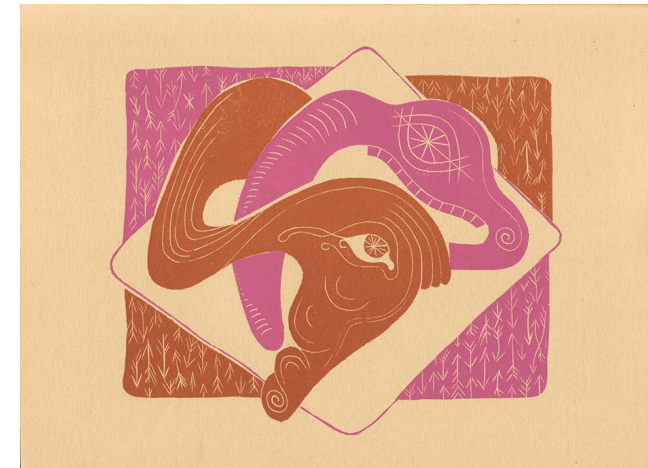


'... it was not until 1938, when E. L. T. Mesens published the Bulletin of the London Gallery, of which he had become director in 1937, that the Surrealist group in England found a voice, although theirs was not the only voice in it.' (Dawn Ades).

'London Bulletin has assumed the position of the only avant garde publication in this country concerned with contemporary poetry and art. Although its first number was practically a monograph, by various hands, concentrated on the work of the surrealist René Magritte, it has rapidly expanded its range, reflecting besides exhibitions of painting, other activities of living interest in its pages. The July double number, devoted to 'The Impact of Machines', further increased the value of its position by arousing the attention of numerous readers abroad ...' (Introduction to issue no.7).

[Ades 14.53, see pp. 349 – 357; Fonds Destribats 403].

£5,500



20 vols. in 15. 4to. (250 × 190 mm). Profusely illustrated throughout in colour and monochrome with text and illustration on a variety of paper stock of differing colour; the final triple number (18 - 20) also includes two hors-texte full-page woodcuts in two colours by Stanley William Hayter and John Banting and John Buckland Wright's original monochrome woodcut. Original publisher's wrappers, each of a different colour and with titles to front covers in various colours.

COMPLETE SET OF THIS EXILE REVUE PUBLISHED IN BROOKLYN BY YVAN GOLL, BRINGING TOGETHER THE WORK OF THE EXILED FRENCH SURREALISTS WITH THAT OF AMERICAN SURREALISTS AND SYMPATHISERS.

**SELIGMANN, Kurt & George Barker, André Masson, Yves Tanguy et al. Goll, Yvan (Directeur / Editor)**  
**Hémisphères / Hemispheres. Revue Franco-Américaine de Poésie / French American Quarterly of Poetry. Vol. I No. 1 - Vol. II No. 6. (All Published).**  
 Brooklyn. Editions Hémisphères / Editions de la Maison Française.  
 1943 - 1945

Contributors include Aimé Césaire, Kenneth Patchen, Pierre Mabille, Saint-Jean Perse, Roger Caillois, Patrick Waldberg, William Carlos Williams, Alain Bosquet, Yvan Goll, André Breton, André Masson, Henry Miller, Kurt Seligmann, Julien Gracq, Guillevic, Robert Lebel and many others.

Illustrations include those by George Barker (covers and no. 1), Masson (no. 2 / 3), Wifredo Lam (no. 4), Kurt Seligmann (no. 5) and Yves Tanguy (no. 6).

[Le Fonds Paul Destribats 437].

£2,000



6 issues in 5. Large 8vo. (c.238 × 155 mm). Each issue with title in English and French and biographies of contributors verso, printed text in English and French throughout with monochrome illustration. Original publisher's printed yellow paper wrappers, titles by George Barker, imprints and contents to front covers, advertisements to rear, no. 4 with vignette, later paper board box with title to spine and slipcase.





A FINE SET OF THE COMPLETE SERIES OF THE BELGIAN  
SURREALIST REVIEW 'LE CIEL BLEU' ISSUED DURING THE  
CLOSING MONTHS OF WORLD WAR II.

CAPEL, Rose. (Ed.)

Le Ciel Bleu. Hebdomadaire littéraire pour tous. De l'autre côté du  
miroir ... Nos. 1 - 9. (All Published).  
Brussels. 1945

The Belgian Surrealist periodical, 'Le Ciel Bleu' was directed by Rose Capel together with Paul Colinet, Christian Dotremont and Marcel Mariën. Issued weekly in newspaper format, the review concentrated more on text (prose, poetry, and theory) than on the visual, but did include illustration by Magritte, Robert Willems, Annie Desmets, P. Sanders and Suzanne van Damme. The usual coterie of Surrealist contributors and precursors are present, together with unpublished work by Breton, Scutenaire, Béalu, Achille Chavée, André Souris, Milk-Yes-La [sic], Picasso, Jean Pfeiffer, Piquera, and Armand Permantier, among others.

'In the first issue, Mariën's 'Pourquoi le ciel est bleu' sets the tone for post-war Surrealism in Belgium, with its insistence on optimism. 'The sky is blue because it is the symbol par excellence, the concrete image, the memento of the innumerable possibilities of life ... / A new, human morality, founded on pleasure, the happiness of all, is traced across the tatters of our hypocritical conventions which are the brutal negation of daily reality ... / At the heart of the storm, of that artificial night which is unrolled today over the world, the blue sky - from the other side of the mirror - is our only chance of safety.' (Dawn Ades).

[Ades 16.42, see pp. 412 - 414 & 417 - 418].

£950



9 vols. Folio. (c.368 × 276 mm). [9 bifolia of different newspaper print paper stock, nos. 8 & 9 on green paper as issued]. Front cover of each 4-page issue with printed orthographic banner headline in blue (final number in different format in red), printed text in French and monochrome illustration throughout in four columns by various artists, poets etc., the sheets folded as issued in good condition with some very slight wear to edges and folds. Loose as issued, later protective blue card board box with title to front flap in blue twine, interior with painted vignettes in white of birds in flight.

THE COMPLETE SERIES OF 'REMOVEDOR' PUBLISHED BY  
JOAQUIN TORRES-GARCÍA AND HIS STUDENTS AS THE TALLER  
(STUDIO) TORRES-GARCÍA.

**TORRES-GARCIA, Joaquin et al. Castillo, Guido (Redactor).  
Removedor. Revista del Taller Torres García. Organó Redacto y  
Editado Exclusivamente por los Artistas del Taller Torres García.  
No. 1. (January 1945) – No. 28. (July / August 1952).  
Montevideo. 1945 – 1953**

Edited by Guido Castillo, 'Removedor' was the organ of the Taller Torres-García, the academic artistic studio / forum / academy established on egalitarian principles by Torres-García on his return from Europe in the '30s. 'Removedor' saw a large number of contributors (see below) including Torres-García himself but no. 3 (March, 1945) required the clarification that Torres-García was not the editor and that only those articles and contributions that carried his name could be considered as expressing his opinions. Other notable contributors included: Sarandy Cabrera, Giselda Zani, Juan Larrea, Hector Ragni, Monette Guthmann, Luis Giordano, Wilda Belvura, Jose Palau, Antonio Machado, Theo van Doesburg, Roberto Sapriza and Claudio [sic] Debussy.

Didactic and often featuring strong polemic, 'Removedor' featured a cover illustration for the majority of issues by a member of the 'Taller' (a list is available on request) and a dedicated focus to the promotion of the artistic ideas and ethos of Torres-García himself. The series saw a number of special issues dedicated to a single theme including no. 13 'Numero Especial Dedicado al 72º Aniversario de Joaquin Torres-garcía', no. 14 'Numero Especial' dedicated to the exhibition at the Galerie Pierre Loeb in the rue de Seine in Paris, no. 22 for the 74th 'aniversario' on white paper and so on. Many issues include inserts on glossy paper including no. 13 with the manifesto '... porque no son artistas: Manifiesto 5' on blue paper and no. 16 with Theo van Doesburg's article 'El Planismo de Torres-García' on cream paper.

'En un futura cercano el ARTE ABSTRACTO habrá suplantando completamente al arte imitativo; el ESQUEMA GEOMETRICO y los COLORES PRIMARIOS a la perspectiva y los colores compuestos. Tal arte correspondería al Hombre Nuevo de los pueblos del Nuevo Mundo.' (Joaquin Torres-García writing in no. 14).

The first issue concludes with the names of the following - many of whom contributed articles and cover illustrations to 'Removedor' - as the Taller Torres-García: Sergio de Castro, Andrés Moscovich, Jesefina Canel, Teresa Olascuaga, Alceo Ribeiro, Elsa Andrada, Esther Barrios



de Martín, María C. Rovira, Juan Perdu, Horacio Torres, Héctor Ragni, Manuel Pailós, J. Luis San Vicente, Anugosto Torres, Daniel de los Santos, Elena Garcéa Brunel, Gonzalo Fonseca, Julia Uruguay Alpuj and Luis A. Gentieu.

'El maestro Joaquín Torres García no interviene en la redacción de 'Removedor'. Solamente deben atribuirse los artículos firmados con su nombre.' (From issue no. 3).

Complete sets of 'Removedor' are of the utmost scarcity, unsurprising considering the fragility of the format, and we can locate only those copies at the Bibliothèque Kandinsky, Paris, the Museum of Fine Arts, Houston and two copies in Madrid (the Biblioteca Nacional and CSIC) and an incomplete copy at MoMA; in addition auction records show no complete sets.

[Le Fonds Paul Destribats 468].

£22,500



28 issues. 25 vols. Folio. (400 × 288 mm) + 2 vols. 4to. (305 × 230 mm + 334 × 246 mm) + 1 vol. Small 4to. (240 × 168 mm). Cover illustration and printed text in Spanish in double columns throughout on large folded sheets of newsprint paper, several issues with inserts of white glossy paper with monochrome illustration, several with inserts of single or double leaves of newsprint, final two issues with extensive illustration and text in smaller format with tipped-in illustration on glossy paper; some very minor chipping to some wrappers, one issue with some repair but an excellent set overall. Original publisher's printed wrappers, the majority with title in differing colours and with cover illustration, some issues stapled as issued.

[21].

A VERY GOOD COMPLETE SET OF THE PUBLISHED VERSIONS OF TORRES-GARCIA'S 1947 LECTURES ON UNIVERSAL CONSTRUCTIVISM, IN THE ORIGINAL WRAPPERS.

**TORRES-GARCIA, Joaquin**

**Lo Aparente y lo Concreto en el Arte. Fascículo 1 – Fascículo 5. Montevideo. Asociación de Arte Constructivo / Taller Torres-García. 1947 – 1948**

'Lo Aparente y lo Concreto en el Arte' collects the 16 lectures given by Torres-García between April 4th and September 6th, 1947. The lectures, expounding Torres-García's theories of Universal Constructivism, were all given at the 'Facultad de Humanidades y Ciencias' in Montevideo which had been founded the previous year. Each fascicule includes monochrome illustrations of objects and paintings - from paleolithic objects to Torres-García's own works - on glossy paper. Torres-García had founded his studio / school, the Taller Torres-García, which is listed as co-publisher, in 1944.

£2,750



5 vols. 8vo. (209 × 166 mm). pp. 47; 47; 43; 43, 65. Leaf with publication details recto, list of publications by the Taller Torres-García verso, title, leaf of explanatory text and the text of Torres-García's 'Lección 1a' to 'Lección 16a' illustrated throughout in monochrome on glossy white paper, final leaf of each fascicule with 'terminó de imprimir'. Original publisher's printed wrappers with titles and vignette to front cover, vignette and publisher's details to rear, all in black by Torres-García.



THE SCARCE LARGE FORMAT CATALOGUE / SINGLE ISSUE  
 PERIODICAL '491' ISSUED FOR FRANCIS PICABIA'S RETROSPECTIVE  
 '50 ANS DE PLAISIR'.

**PICABIA, Francis. Tapié, Michel. (Ed.).**  
**491. 50 Ans de Plaisir. 4 Mars 1949**  
**Paris. René Drouin. 1949**

In the spring of 1949, a large retrospective exhibition on Francis Picabia – the year 1949 saw Picabia turn 70 – was organized by the Galerie René Drouin. The catalogue for the exhibition, titled '491', was published in a newspaper format, its title recalling Alfred Stieglitz's '291' (1915 - 1916), to which Picabia made important contributions, Picabia's own '391' (1917 - 1924) and prefiguring '591' (1952) published by PAB (Pierre-André Benoit) with poems and illustration by Picabia shortly before his death, and the final '691' (1959), a collaboration between Arp, Duchamp and Tzara (with a cover by Picabia) published in memoriam by PAB after Picabia's death in 1953.

'491' features text by Michel Tapié ('50 Ans de Plaisir'), André Breton ('Jumelles pour Yeux Bandés'), Michel Seuphor ('Rébus'), Charles Estienne ('Une Pierre de Scandale'), Gabrielle Buffet ('Raccourci'), Camille Bryen ('La Saint Picabia'), Pierre de Massot ('Le Magicien'), Francis Bott ('It's A Long Way to Tipperary') as well as other hommages, poems and appreciations.

The 18 illustrations, all in monochrome throughout, are of works by Francis Picabia, ranging from a post-impressionist seascape of 1905, through his Cubist phase to the dada period ('Parade Amoureuse' and 'La Double Monde' for example), paintings of the '20s (Le Beau Charcutier', 'Carnaval' and 'Barcelone') and on to works of the '30s and '40s. The final page of the catalogue lists the 136 works displayed dating from 1897 to 1949; many of the works were lent by the contributors to '491' and other friends and patrons of Picabia.

Michel Tapié de Celeyran (he wrote under the name Michel Tapié) was a cousin of Toulouse-Lautrec and one of the most important French critics and theorists of the twentieth century. An early exponent of Abstract Expressionism through his essay 'Un Art Autre' and, indeed, a Tachist (the European arm of Abstract Expressionism as expressed by Wols, Tapié and Georges Mathieu) in his own right, Tapié was also responsible for the Turin-based International Centre of Aesthetic Research, was linked to the Japanese Gutai group and had a direct influence on Fluxus.

Folded as issued, this copy is in remarkable condition with no splits, tears, or wear at the folds.

£950



Large folio. (650 × 500 mm). [2 bifolia]. Printed text in black recto and verso beneath opening banner headline, orange printed text overlaid, dada typography throughout and 18 monochrome illustrations of works by Picabia. Folded as issued, but in exceptional condition without the usual browning and tears.

AN EXCELLENT COMPLETE SET OF  
'QUADRUN' IN THE ORIGINAL WRAPPERS.

**QUADRUN. Revue Internationale d'Art Moderne / Rivista Internazionale d'Arte Moderna / International Magazine of Modern Art / Internationale Zeitschrift für Moderne Kunst. No. 1 - No. 20. (All Published)**  
**Brussels. L' Association pour la Diffusion Artistique et Culturelle. 1956, Mai - 1966**

Seen as the successor to 'Cahiers d'Art' and 'Sélection', Quadrun was an ambitious, multilingual art review, noted for its international scope and the high quality of its contributors and contributions. Each issue, with a cover designed by an individual artist, includes illustrated articles on a variety of then relevant art-related subjects together with a final section 'DOCUMENTATION' detailing exhibitions, museum acquisitions, recent publications and so on (each issue also includes extensive art-related advertisements). One innovation was the commission of artists to write on art-related matters, so we have Alechinsky in regard to Japanese calligraphy, Masson on painting, Hülsenbeck on dada, but the intellectual aspiration is certainly matched by the quality of the content.

Among the extensive list of contributors is Herbert Read, Will Grohmann, Kahnweiler, Patrick Heron, James Fitzsimmons, Patrick Waldberg, Michel Seuphor, Yvon Taillendier, Stephen Spender, Michel Tapié and Auguste Strindberg; the subjects covered, as one might imagine, include everything from various Venice Biennales and Documentas to the Zero Group, Letrism ('Peinture et Ecriture'), modern architecture, English Pop Art, up and coming artists and so on and so forth.

The covers for the issues (in the order in which they appear) are by Victor Vasarely, Hans Hartung, Henri Michaux, Jean Dubuffet, Max Ernst, Jean Arp, Jackson Pollock, Capogrossi, Ben Nicholson, Sonderberg, Gaston Bertrand, Asger Jorn, Georges Noel, Lucio Fontana, Victor Brauner, Matta, Joe Tilson, Larry Rivers, Antonio Saura and Chillida.



L'originalité de QUADRUN ne saurait être indépendante de celle de l'art dont elle ambitionne de servir les hauts intérêts, de montrer less ressorts profonds et d'illustrer les aspects caractéristiques ... QUADRUN se présente comme une revue internationale ... QUADRUN internationalise sa structure en se plaçant sous la direction d'un Comité qui ne siège ni dans telle capitale, ni même dans tel continent déterminé ... QUADRUN voudrait être partout ... QUADRUN sera polyglotte ... Ayant ainsi défini notre position, - dans un nouvel espace et dans un temps nouveau, - nous croyons pouvoir passer à l'action, nous mettre au travail.' (From the 'Editorial' in No. 1).

[Le Fonds Paul Destribats 603].

£1,750



20 issues. 4to. (268 x 210 mm). Printed text and profuse illustration in colour and monochrome throughout on glossy paper with inserted sections of better paper to each issue with reproductions of works by various artists, occasional tipped-in or folding plates, inserted errata slips as applicable; issue 12 with index for issues 1 - 12. Original publisher's printed colour wrappers with titles and illustration, each issue with a cover designed by a different artist (see below), issues loose in paper portfolios, cloth chemises and slipcases with leather labels to spines with gilt titles and issue numbers.

## A COMPLETE SET OF THE COBRA-INFLUENCED PERIODICAL.

**Twombly, Appel et al.**  
**Plus. Nos. 1 - 3. (All Published)**  
**Brussels. 1957 - 1960**

Two of the three issues have original lithographic wrappers: No. 1 designed by Karel Appel (original lithograph printed in red and black) and No. 3 designed by Cy Twombly (front cover with lithograph also in red and black); issue No. 1 includes the original envelope for the subscription and No. 3 includes the original printed mailing envelope together with the card for subscription for all three issues.

The magazine also contains illustrations of works by Alechinsky, Baj, Corneille, Van Anderlecht, S. Vandercam, Fautrier, B. de Leeuw, B. van Velde, W. Gaul, M. Butor, C.H. Pedersen, and others. Literary contributors include M. Lecomte, Dylan Thomas, T. Koenig, M. Havrenne, J. Putman, Samuel Beckett and Dotremont.

Complete runs of 'Plus' are scarce on the market and elsewhere.

[Le Fonds Paul Destribats 605].

£1,750



4to. (Nos. 1 - 2). 8vo (No. 3). Illustrated throughout in black and white with printed text in French, or English, or Italian. Issue No. 3 with fold-out poem by Armand Gatti inserted loose. Original publisher's stapled pictorial wrappers, with the original printed envelope for No. 3.



THE COMPLETE SERIES OF 'NOTA', THE DETERMINEDLY AVANT-GARDE  
 PERIODICAL CHARTING THE MOVEMENT FROM ABSTRACTION TO  
 CONCRETE POETRY, KINETICISM AND ZERO

**GRAEVENTIZ, Gerhard von & Jürgen Morschel (Eds.)**  
**nota. studentische zeitschrift für bildende kunst und dichtung.**  
**nr. 1 (mai 1959) – nr. 4 (1960). (All Published)**  
**Munich. 1959 – 1960**

Eschewing, at least for the most part, the capital letter (ground-breaking for a language so dependent on the capital as German), 'nota' edited by Gerhard von Graevenitz and Jürgen Morschel began life with a peculiar direction. The first issue features 'Ubu' in German translation both as a king ('König Ubu'), a clown ('Ubu-clown') and as an appreciation of 'Père Ubu' and his rôle in the modern theatre. In combination with dada typography, European abstraction, erstwhile concrete poetry, other contributions by Bazon Brock, Ferdinand Kriwet and others as well as an appreciation of Bernard Buffet and Elisabeth Borchers' 'Die Vermutungen', 'nota' seems unsure of quite what it is.

The second issue maintains the elements of European abstraction (Bernard Schultze, Horia Damian, Karl Otto Götz but strengthens the concrete poetry credentials of 'nota' with biographies of German exponents (Franz Mon, Ferdinand Kriwet, Günter Eich et al.) and original contributions from Ronaldo Azaredo, Augusto and Haroldo de Campos and Décio Pignatari together with their manifesto 'führungsplan für konkrete dichtung'. Highpoints include three visual poems by Franz Mon, Raoul Hausmann's 'Fortgehen, fort' and Ferdinand Kriwet's 'stroemaer'. Paul Wember's 'lumpen, eisen und papier' seems representative.

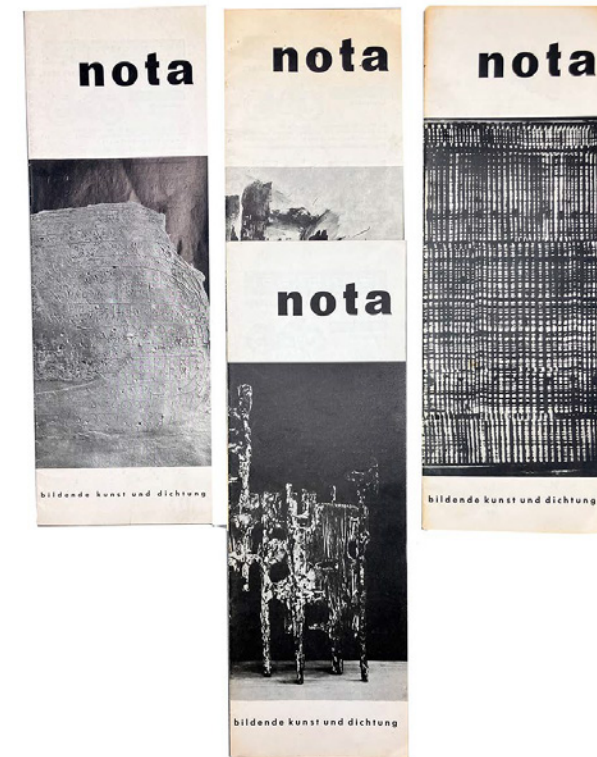
Issue 3 maintains this direction and features a piece by John Cage ('Beschreibung der in Music for Piano 21 - 52 angewandten Kompositionsmethode'), contributions by Calus Bremer, Yoshiaki Tono, Carlfriedrich Claus ('Klangtexte Schriftbilder'), Franz Mon, Peter Hamm, Ferdinand Kriwet, Eugène Ionesco ('die zukunft liegt in den eiern oder wie fruchtbar ist der kleinst kreis'), Raoul Hausmann, Kurt Schwitters, Manfred de la Motte ('Deutsche Plastik der Gegenwart') and Argan on Piero Dorazio. The illustration is largely abstract (Sam Francis, Franz Kline and Piero Dorazio) but also kinetic with sculptures / constuctions by Norbert Kricke, Gio Pomodoro and work by Piero Dorazio.

The final issue is ZERO-related and includes contributions by many of the leading lights and theorists of the European avant-garde, both new and old: Otto Piene, Heinz Mack, Yves Klein, Jean Tinguely, Daniel Spoerri, Jacoov Agam, Pol Bury, Marcel Duchamp, Raphael-Jesus Soto, Dieter Rot (prior to Dieter Roth!), Victor Vasarely, Guy Habasquen ('vasarely und das kinetische bildwerk'), Vincenzo Agnetti ('piero manzoni: die linien'), Max Bense ('Texttheorie'), André Thomkins, Carla Belloli, Tom

ma Wember, Emmett Williams and Carlfriedrich Claus. The illustrations include contrasted work by Soto and Rot, Vasarely and Tinguely, and plates by Mack, Pol Bury, Piene, Manzoni and Vasarley.

[not in Le Fonds Paul Destribats].

£1,250



4 vols. Tall 8vo. (298 × 104 mm). Printed text and typographic poems in German throughout, monochrome illustration throughout, central section of each issue with illustration on glossy paper, final leaves with details of publications and exhibitions. Original publisher's printed wrappers, stapled as issued, monochrome illustration to each wrapped over spine, titles in black to front cover, contents to rear, advertisements and further illustration to inner wrappers (without upper rear corner of wrapper of issue 4).

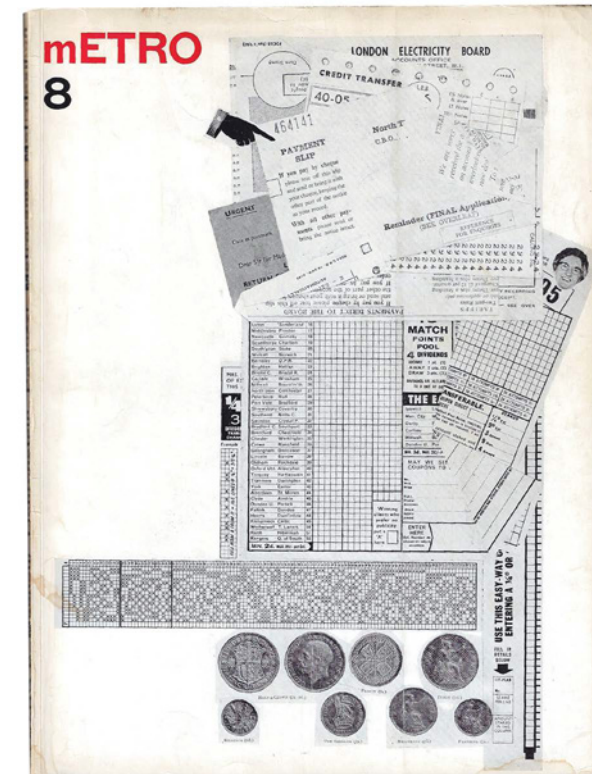
A COMPLETE SET OF THIS ELABORATELY PRESENTED  
PERIODICAL FOR CONTEMPORARY ART.

**mETRO. An International Art Magazine. Nos. 1 - 16/17.**  
**(All Published).**  
**Milan. 1960 - 1970**

Founded and edited by Bruno Alfieri, after no.13 (the beginning of the new format series) he was to collaborate with fellow editors Giulio Carlo Argan and Gillo Dorfles. The cover of Issue 9 was designed by Duchamp; no. 4/5 is devoted to abstract art in the USA.

Texts in English, French & Italian.

£1,000



12 issues. Folio. 4 issues oblong 4to. Richly illustrated in colour and black and white.  
Original pictorial printed wrappers, or boards with dust-jackets.

AN EXTENSIVE RUN OF THE VERY SCARCE STUDENT JOURNALS AT THE HOCHSCHULE FÜR GESTALTUNG, ULM

**(HfG ULM). Bense, Max et al.**  
**Output. Studentenselbstverwaltung der Hochschule für Gestaltung. (No 1-2, 6/7, 8-16, 17/18, 19, 20-23, 24/25 & 26.**  
**Ulm. Studentenselbstverwaltung der Hochschule für Gestaltung. 1961 - 1964**

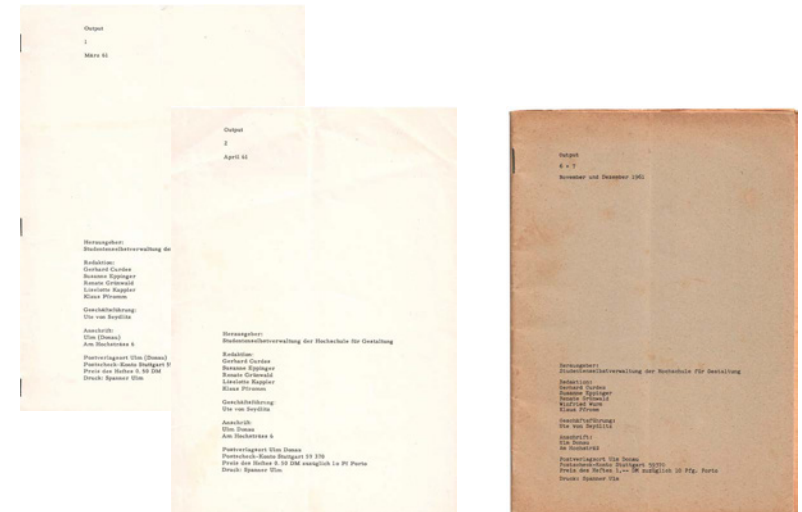
The Hochschule für Gestaltung Ulm was founded in 1953 by Inge Aicher-Scholl, Otl Aicher and Max Bill. Its importance as a design university is second only to the Bauhaus. Joseph Albers, Johannes Itten, Josef Müller-Brockmann and many other luminaries passed through its doors. The school was closed in 1968 as a result of internal disputes.

The student journal 'Output' presents a highly revealing picture of the education at HfG Ulm. The present set (23 vols) comprises no. 1 (Marz 1961), no. 2 (April 1961), Nos. 6 + 7 (November und Dezember 1961), No. 8 (Januar 62), No. 9 (Februar 62), No. 10 (Marz 62), No. 11 (April 1962), No. 12 (Mai 1962), No. 13 (Juli 1962), No. 14 (Oktober 1962), No. 15 (undated), No. 16 (undated), No. 17/18 (undated, titled 'anpassbares bauen zwei beitrage'), No. 19 (undated, titled 'analyse einer saniereinrichtung - mikrozero im studio f - fertiggebaut in ulm') and nos. 20-26 (all dated 1964).

The initial issues of 'output' contain predominately text and are of a different format (A4 or A5 respectively). Subsequent issues contain mainly illustrations, mostly collaged drawings with the faces of Ulm professors (those of Max Bill & Anthony Froshaug are instantly recognisable). Subjects range from school politics, seminar notices, the student work at HfG Ulm, British industrial design and construction, town planning, research methodologies, art in the machine age, Japanese design, design pedagogy, humorous surveys, diagrams and tables, film screenings and reprinted texts by professors associated with the school (Max Bense, Margit Staber et al).

The set contains duplicate issues of 'output 19' ('analyse einer saniereinrichtung - mikrozero im studio f - fertiggebaut in ulm'), 'output 20' and 'output 21' (with and without the decorative obi band). Several of the earlier issues with brown wrappers have small annotations to the covers to denote the issue number.

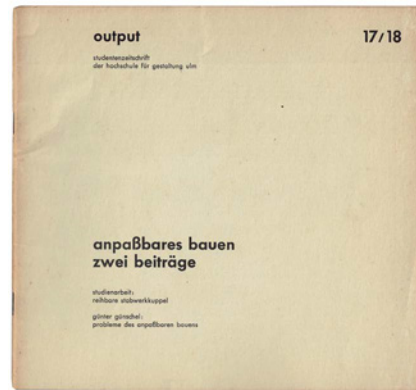
£2,250



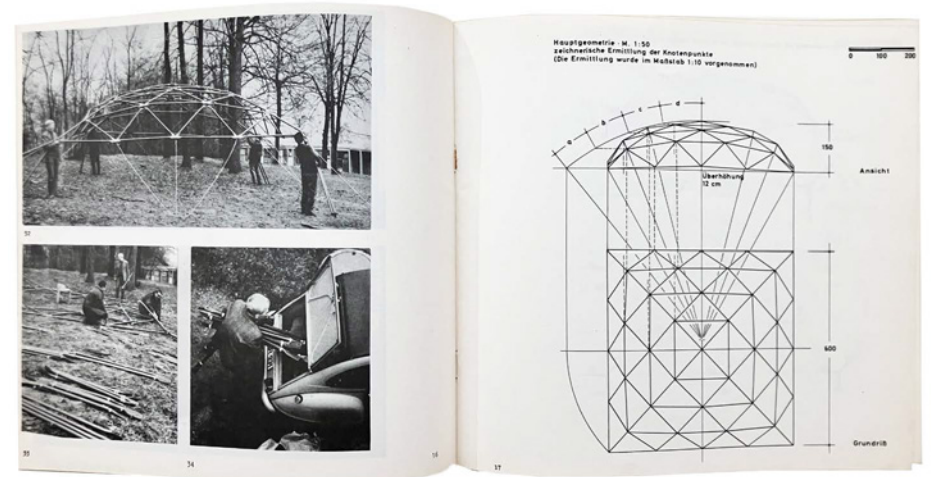
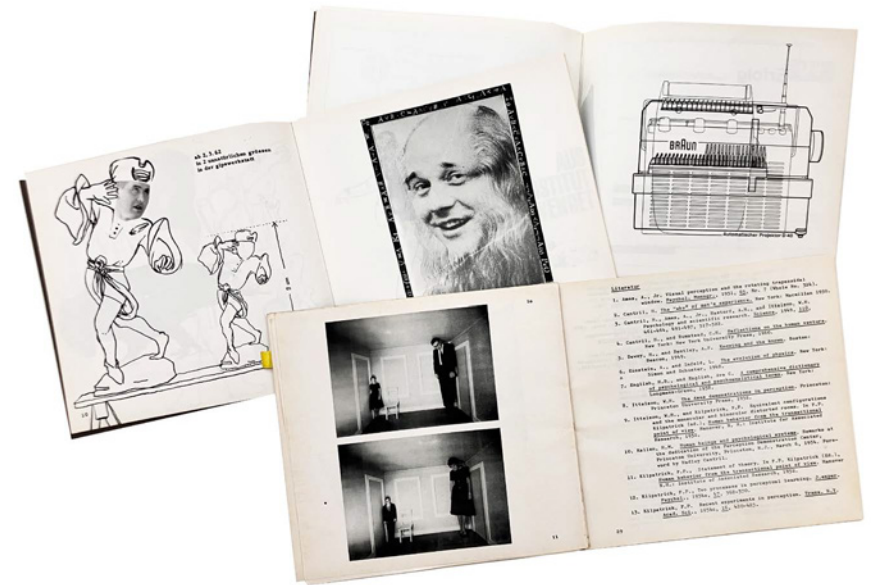


The student journal 'output' opens up another, often more revealing, view of the life and debates of the school.

- Robin Kinross, 'Journal of Design History'



23 vols. Mostly Square 4to. (210 × 198 mm). Illustrated throughout in black and white. Original publisher's printed card wrappers with text printed in black (later issues with hole-punches denoting issue number).



No. 27 (one of many satirical collages in 'output').

THE COMPLETE 'SPUR' MAGAZINE, BOUND TOGETHER WITH  
ALL OF THE GROUP'S MANIFESTOS, AND WITH ORIGINAL  
SIGNED DRAWINGS.

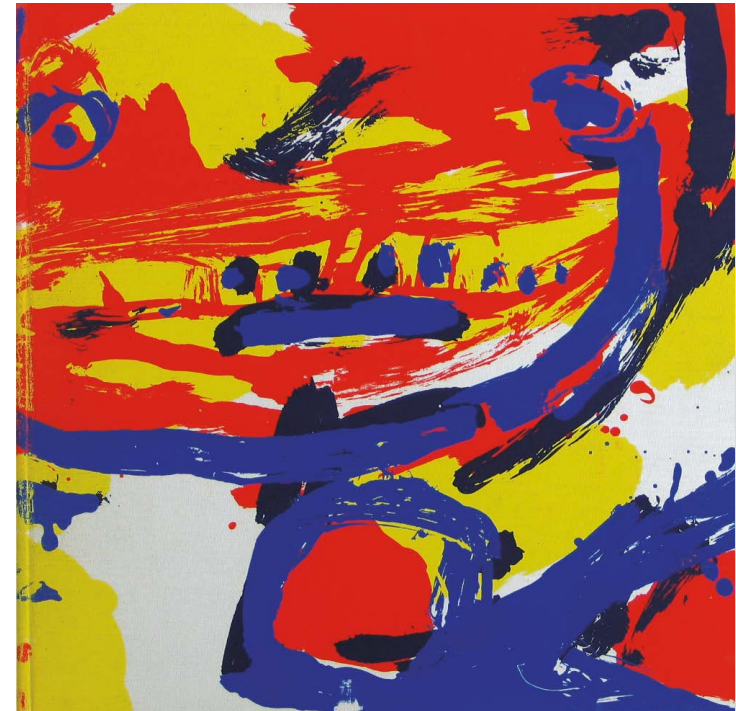
**SPUR. Zusammenfassung der ersten 7 Hefte ... mit den vier  
wichtigsten Manifesten der Gruppe Spur. (All published).  
Munich. (Gruppe SPUR). 1962**

This collective edition of 'Spur' magazine was issued in an edition of 270 numbered copies. The single volume contains a complete set of the seven issues of 'Spur', together with all four of the group's manifestos. In addition there are four original signed drawings to the front free endpaper, by Heimrad Prem, Hans-Peter Zimmer, Lothar Fischer, and Asger Jorn.

Issue number 3 consists of 29 lithographs by members of the Spur-group and Asger Jorn.

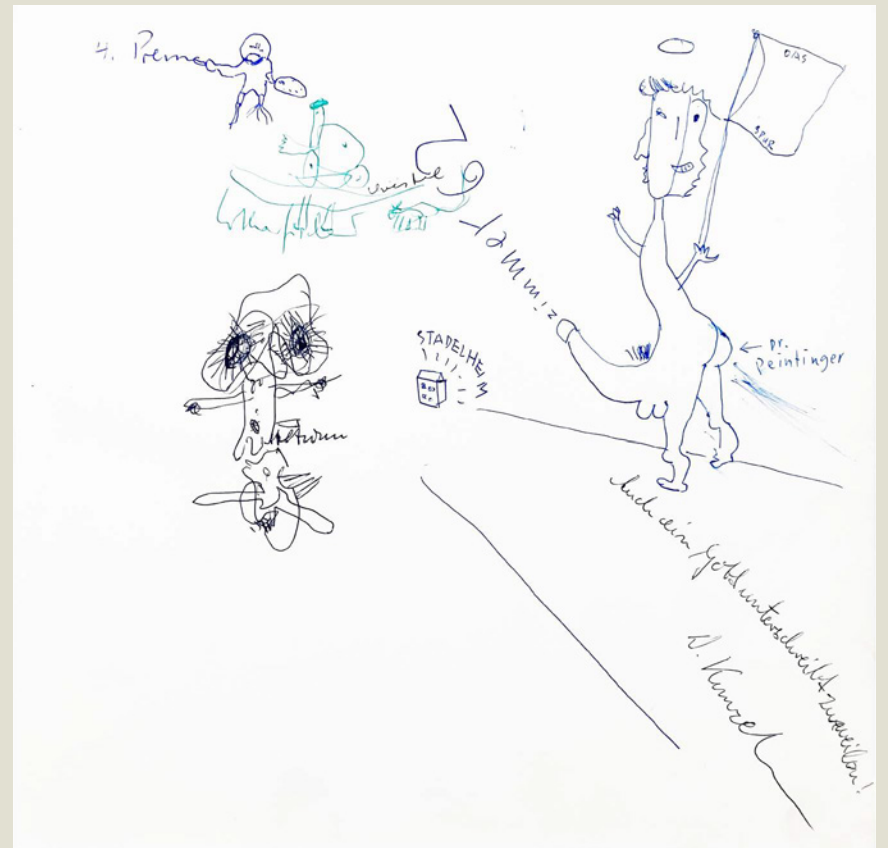
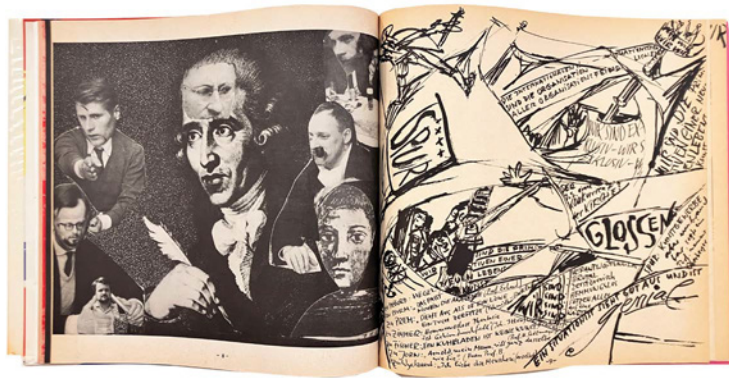
The foundation of the Gruppe Spur followed a joint exhibition held in the autumn of 1957 in the Pavillon im Alten Botanischen Garten in Munich by the painters Heimrad Prem (1934–1978), Helmut Sturm (1932), Hans-Peter Zimmer (1936–1992) and the sculptor Lothar Fischer (1933–2004). They devised the group's name in January 1958 when thinking about the tracks of their own footprints in the snow. Their shared goals related to their criticism of Art informel, which they regarded as devoid of content and too private. In the 21 points of their first manifesto of November 1958 (present here printed on pink paper) they rejected aestheticism, technique as an end in itself and abstraction in art. The members of Spur were encouraged and helped by Asger Jorn, who in 1959 introduced them to the Galerie Van de Loo in Munich, which thereafter exhibited and supported the group, as did the artist and art critic Hans Platschek. In 1959 Spur was accepted by the International Situationists in Paris, and in 1961 the group wrote their Januar-Manifest (present in this set, printed on blue paper).

£3,500



*Square 4to. (286 × 292 mm). Illustrated throughout with original linocuts and lithographs. Original publisher's colour screenprint cloth boards, card slipcase.*





AN EXTENSIVE SERIES OF THE ISSUES OF  
'SIGNALS NEWSBULLETIN.'

**Signals. Newsbulletin of the Centre for Advanced Creative Studies. Vol. 1, No. 2. (September 1964) – Signals. Newsbulletin of Signals London. Vol. 2, No. 11. (January / February / March 1966). London. Centre for Advanced Creative Study / Signals Gallery. 1964 – 1966**

Issued bimonthly from 1964 to 1966 the 'Signals Newsbulletin' is a series of extraordinary monographic productions and an extraordinary document of the narrow focus of its founders' interests in Kinetic Art. Although intended as a general forum, each issue is focussed on a particular artist and the wider context and repercussions of their oeuvre. Many of the featured artists (see below) were introduced to a British audience first through the pages of 'Signals Newsbulletin'; the beautiful and meticulous production values ensure these documents a lasting importance in the development of London as an international forum for art.

'In early 1964 Paul Keeler, art critic Guy Brett and artists David Medalla, Gustav Metzger and Marcello Salvadori set up the Centre for Advanced Creative Study in the apartment that Medalla and Keeler were sharing in Cornwall Gardens, South Kensington. Its magazine, Signals Newsbulletin, first published in August of that year and edited by Medalla, was named after a series of tensile sculptures by the Greek artist Takis. Documenting exhibitions and art events, as well as including poetry and essays on science and technology, it was an important forum for the discussion of experimental art, with a special focus on Kinetic art. The group and the gallery became known as Signals London when they moved to a large four-storey building at the corner of Wigmore Street in central London. According to Medalla, Signals was 'dedicated to the adventures of the modern spirit', and during the two years it was open, it became an influential hub for experimental international artists. It set up a network of artistic exchange between different sites across Europe and Latin America, bringing to London artists including Takis, Sergio de Camargo, Lygia Clark, Carlos Cruz-Diez, Jesús Rafael Soto, Hélio Oiticica, Alejandro Otero, Mira Schendel and Li Yuan-chia.' (From the Tate catalogue).

The issues and their contents are as follows:

- Vol. 1, No. 2 (September 1964) - atypically this issue is of a wider and more general nature to the remainder with articles by Frank Popper, Alejandro Otero, Sir John Rothenstein (a patron of Signals), a review of Documenta 3, various manifestos by Robin Page and Victor Musgrave and so on.

FORTY PERIODICALS

- Vol. 1, No. 3 / 4 (October / November 1964) - Devoted to the artist Takis (Takis Vassilakis) after whose work 'Signals' the gallery and bulletin were named, with contributions by Alain Jouffroy, William Burroughs, poems inspired by Takis etc.
- Vol. 1, No. 5 (December 1964 - January 1965) - Sergio de Camargo.
- Vol. 1, No. 6 (February / March 1965) - Marcello Salvadori. Also with an appreciation by David Medalla of Lygia Clark.
- Vol. 1, No. 7 (April / May 1965) - Lygia Clark.
- Vol. 1, No. 8 (June / July 1965) - Naum Gabo.
- Vol. 1, No. 9 (August / September / October 1965) - Carlos Cruz-Diez.
- Vol. 1, No. 10 (November / December 1965) - Jesús-Rafael Soto.
- Vol. 2, No. 11 (January / February / March 1966) - Special Alejandro Otero issue.

[see Gwen Allen's 'Artists' Magazines. An Alternative Space for Art' pg. 296].

£2,750



9 issues. Large folio. (508 × 344 mm). [Varying numbers of bifolia per issue]. Printed text and illustration in newspaper format on glossy paper in monochrome throughout, occasional illustration and highlighting in colour (blue, red, turquoise, bronze, see for example the cover of Vol. 1, No. 7: Lygia Clark), issues folded as usual. Loose as issued.

THE VERY SCARCE CZECH SAMIZDAT  
SURREALIST REVIEW 'STYX'.

[CZECH SURREALISM]  
STYX. Bulletin Skupiny Lacoste. (All Published)  
Brno. 1966 – 1969

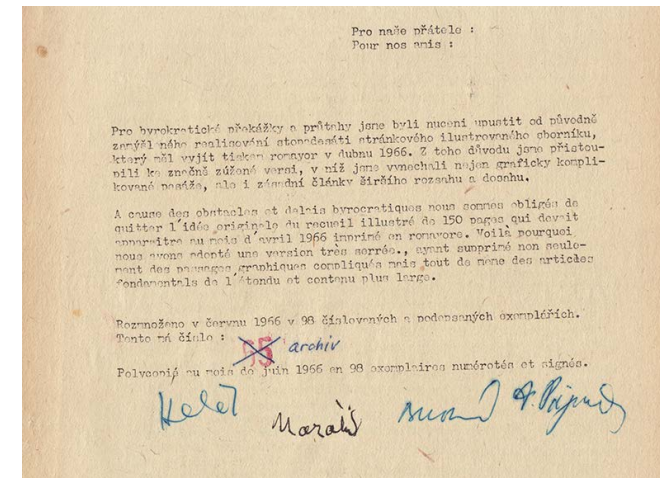
Edited by Arnost Budik, Jiri Havlicak, Josef Kremlacek, Vaclay Pajurek, and others, this very scarce Surrealist magazine issued by the Brno-based Lacoste group struggled to be published during the lead up to, during and after the Prague Spring. Issues appeared sporadically: issue 2 was issued for 'technical reasons' as a single example, issue 3 was censored, issue 5 cancelled due to the 'well known reason' (i.e. the invasion prompted by the 'Brezhnev Doctrine' after the Prague Spring) and issue 6 included pages 'dealing' with 'some political problems'.

- No. 1 - 20 June 1966. pp. 38 (lacking wrappers). From the edition limited to 98 copies signed by the editors; this example with stamped number crossed through and marked 'archiv'; this 'archiv' example without wrappers.
- No. 2 - This was not published. 'Numéro deux de notre bulletin a été réalisé pour les raisons techniques dans un seul exemplaire ...'. (See the introduction to No. 3).
- No. 3 - 1 May 1967. pp. 46 (no page 20 / 21 issued) with 4 plates of illustrations. Original wrappers. From the edition limited to 128 copies, signed by the editors.
- No. 4. - July 1967. pp. 36. With 2 plates of illustrations. Original wrappers. From the edition limited to 128 copies.
- No. 5 - This was not published. 'The greater part of this number originated before the fatal 21 August 1968 ... the No. 5 of this bulletin which - because of the well known reason - may appear in a single example ...'. (see the introduction to No. 6).
- No. 6 - November 1968. pp. 1 - 16, 21 - 36. Pages 17 - 20 were only issued to a few subscribers - 'We insert into some / not many / examples of this number special sheets dealing No. 17 - 20 with some political problems ...'. Inserted is the original etching by J. Havlicek, 'Flagellent Pfeiffer' signed in pencil. Original wrappers with hand painted cover. From the edition limited to 128 copies, signed by the editors.
- No. 7 - May 1969. pp. 44. With 3 plates of illustrations. Original wrappers with hand painted cover.

'STYX' is of considerable rarity and we can trace only the copy donated by Paul Destribats to the Bibliothèque Kandinsky in Paris (the notice appears to contain errors) together with E. L. T. Mesens' copy of issue 1 at the Getty. This copy is from the library of John Lyle, the bookseller and historian of Surrealism and each issue features his bookplate.

[Le Fonds Paul Destribats 699].

£5,000



5 issues. 4to. (298 × 215 mm). Typewritten text photocopied recto and verso as issued, text in Czech with occasional passages translated into French or English, inserted leaves of white paper with monochrome illustrations recto where applicable and original etching in issue 6. Original white paper wrappers with printed titles in black, stapled as issued, the final 2 issues with original works to covers (see below), wrappers frayed at spines, contents slightly brown due to paper quality.



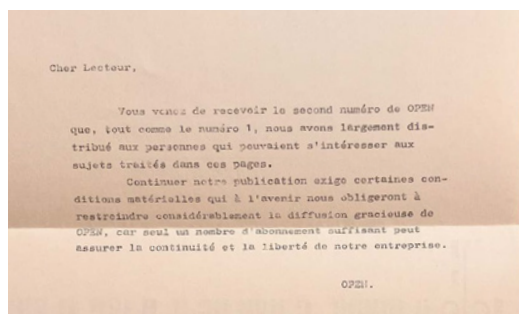
A FINE COMPLETE SET OF THIS SCARCE AND  
SHORT-LIVED NIÇOISE ART REVIEW.

**Alocco, Marcel. (Ed.)**  
**Open. No. 1. (Février 1967) – No. 3. (Janvier 1968). (All Published).**  
**Nice. Marcel Alocco. 1967 – 1968**

With contributions, in the first issue, from George Brecht, Jacques Lepage, Ben Vautier, Henri Chopin, Emmet Williams and a review of Daniel Spoerri's 'Topographie Anecdotee de la Chance' by the editor Marcel Alocco, 'Open' declares itself very much of the south of France. Advertisements include those for 'La Cédille Qui Sourit', the artist-run shop, or rather 'non-shop' - the raison-d'être was to eschew typical commercial activities - of Brecht and Filliou in Villefranche-sur-Mer, the gallery of Jacques Matarasso and the Galerie de la Salle.

Issue 2 from May '67 features contributions by Giuseppe Chiari, Erik Dietmann (an extract from his 'in praise of salad .... &c.'), George Brecht's section on 'artists and dealers' (an appreciation of Cologne's Galerie der Spiegel), Guy Rottier's illustrated 'maison extensible escargot', Robert Pinget on 'Albert Chubac', the usual exhibition reviews and so on. Advertisements include those for the 'ICA BULLETIN', the announcement of the publication of George Brecht's 'The Book of the Tumbler on Fire' by Galerie Schwarz and so on. Issue 2 also features, inserted loose, the printed announcement of the appearance of issue 2 and seeking subscriptions for further issues.

The final number, issue 3, was delayed until January '68 but is rather more extensive and international than the previous and features George Brecht on Joe Jones, contributions by Cavan McCarthy, Ben Vautier ('Ben vend des idées pour réussir discrétion assuré'), P. A. Gette's 'totem', Julien Blaine, John Sharkey, Daniela Palazzoli, the collaborative



FORTY PERIODICALS

'Vers un Salon du Matériel Mental' and so on. The rear wrapper includes the note: 'à partir du prochain numéro (4) OPEN change de formule et devient quelque chose d'autre ; affiche, objet, carte postale, etc... et même une revue ...'.

The illustrated covers show an image from George Brecht's 'The Book of the Tumbler on Fire' (no. 1), Ben Vautier's 1959 'Mort à l'Opression' (no. 2) and Joe Jones' 'music plant 1964' (no. 3).

'Open' is scarce and outside France (OCLC reports examples at the BNF, Bibliothèque Kandinsky, Bibliothèque-Littéraire Jacques Doucet and the Bibliothèque d'Art et d'Archéologie) we can locate only an incomplete set at MoMA (2 numbers only) and another at London's Chelsea College of Arts. The Fondazione Bonotto holds a complete set.

[not in Le Fonds Paul Destribats].

£750



3 vols. 8vo. (230 × 162 mm + 242 × 158 mm). Printed text in French and English with some monochrome illustration. Original publisher's printed wrappers, stapled as issued, titles and illustration in black to front covers, advertisements and publication details to rear.

THE VERY SCARCE DELUXE EDITION OF THE FIRST ISSUE OF 'INTERFUNKTIONEN' WITH SIGNED ORIGINAL MATERIAL FROM MANY OF THE CONTRIBUTORS.

**HEUBACH, Friedrich Wolfram (Ed.)**  
**Interfunktionen. No. 1. (Deluxe edition)**  
**Cologne. 1968**

This deluxe edition of 'Interfunktionen No. 1' was likely issued only for the contributing artists in an edition of 8 copies; the entire edition of Interfunktionen No. 1 was 120 copies.

'Interfunktionen', linked inextricably with the Joseph Beuys-era Kunstakademie Düsseldorf and the LIDL Akademie, published theory, criticism and artists' projects, and facilitated a brand of European-American relations in art that had not previously been explored. The magazine boasted contributions and support from Jörg Immendorff, Sigmar Polke and Wolf Vostell.

The first issue of 'Interfunktionen' was issued in an edition of 120 copies, while later issues averaged a circulation of about 1,000. Presented as a collection of some seventy leaves, the issue includes assorted papers printed, typed, or handwritten, loose enclosures, foldouts, inserted sheets of newsprint and collages of news clippings with scrawled citations. In his introduction, Heubach warns that the restrictive policies of art institutions like Documenta impede the free, experimental production of art. Detailed records describing the cancelled multimedia event, the ongoing controversies, the banned works and a general collection of news coverage follow.

'Midway through the issue things heat up. 'Honey-Blind Action' documents performances staged by artists during the opening press conference of Documenta: Jörg Immendorff jumped across tables, waved a stick topped with the silhouette of a cute polar bear painted light blue, and smeared honey over the microphones, while his wife, Chris Reinecke, 'hugged and kissed everyone', including the alarmed curator Bode. Vostell poured a bag of change in front of the curators as a symbolic donation, and Heubach, among others, raised a banner reading, 'Prof. Bode, we, the blind, thank you for this pretty show'. Newspaper articles are interspersed with the absurd correspondence between Reinecke and the city of Kassel, which had fined her 27.35DM for the removal of honey stains from tables and carpets. Matching the city's bureaucratise, her formal reply declined responsibility and requested that the bill be sent to her husband instead at the same address. The 'Manifestoes' section gathers fliers that greeted visitors at the exhibition opening.' (Christine Mehring).



This first issue of 'Interfunktionen' is scarce and this deluxe version even scarcer and it is probable that only eight copies of this first issue were ever produced, intended originally for the contributing artists themselves. This copy is complete with several original signed works (see next page) by the magazine's original contributors.

The original signed works included in this deluxe issue are as follows:

Gábor Altorjay - 'Rettet die Documenta' - tipped-in postcard, signed in black ink by Altorjay at lower right; the magazine closes with accounts of 'The Postcard Affair': this deluxe edition contains postcard prints

## FORTY PERIODICALS

banned from the official Documenta book-stores, including Vostell's postcard of a fighter jet montaged over the Fridericianum and K.P. Brehmer's stamp featuring a red flag mounted over that same building (see below).

Jörg Immendorff / Wolf Vostell - 'Honiggroschen' - small clear plastic bag tipped-in to supporting sheet containing an old German 10 pfennig coin and a quantity of honey (the bag has leaked during the years, and a small amount of the honey has stained the supporting sheet and several additional leaves); the support sheet signed in black ink by Immendorff and in blue ink by Vostell. Accompanying printed texts discuss Vostell's 'Honig-Blinden Aktion'.

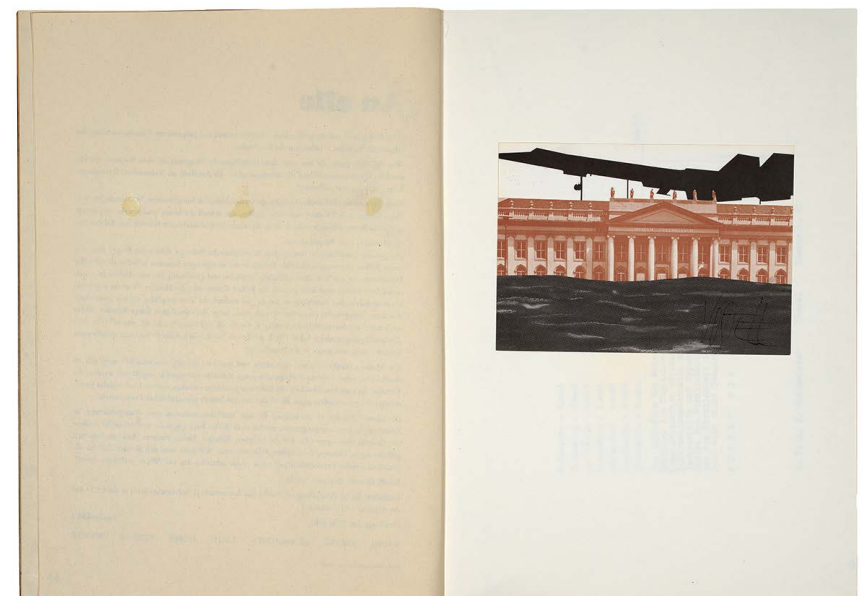
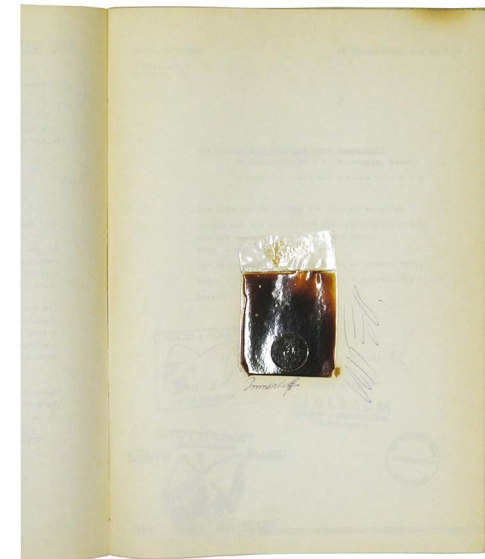
Chris Reinecke - 'Zurückgeküsst' (Kissed Back) - imprint of the artist's lips in lipstick to inserted leaf, unsigned but with the blue stamp 'Gültig 8 Monate / von Reinecke' (Valid for 8 Months / from Reinecke).

Wolf Vostell - 'Multimedia Environment' - tipped-in postcard from the Documenta show, signed in black ink by Vostell at lower right; Vostell's banned Documenta postcard.

Klaus Peter Brehme - 'Museum Fridericianum' - tipped-in postcard showing the verso only, signed in pencil by Brehme at upper left and with his banned stamp showing the red flag flying above the Museum Fridericianum.

[see Continental Schrift: The Story of Interfunktionen' by Christine Mehring, Artforum 42, No. 9, 2004; Eye on Europe pp. 101 / 275].

£15,000



4to. (296 × 211 mm). 70 leaves with printed and mimeograph text, inserted leaves from newspapers and illustration throughout with additional original material inserted as issued. Original publisher's printed wrappers.



A COMPLETE SET OF THE DELUXE ISSUE OF WILLIAM COPLEY'S  
S. M. S. ('SHIT MUST STOP') PERIODICAL.

**COPLEY, William**  
**S. M. S. (Shit Must Stop). Deluxe Issue. Nos. 1 – 6. (All Published)**  
**New York. The Letter Edged in Black Press. 1968**

From the edition limited to 2,000 copies (although fewer were assembled), with this one of the rare deluxe sets with the majority of the multiples signed by the participating artists.

'S[hit]. M[ust]. S[top]. is a portable gallery of contemporary hyper-awareness.' (From a manifesto for The Letter Edged in Black Press).

In the deluxe issue, almost every item in the set is signed by the contributing artist. Notable exceptions are Autograf, the Russian writer who contributed to issue 3, who was unable to sign his work for political reasons: 'Autograf is a pseudonym for a poet in Moscow ... it is important for him to maintain his anonymity'. Congo, the infamous chimpanzee with a taste for abstract painting did not sign his cover for issue 5: 'S. M. S. regrets we are unable to obtain his signature for these deluxe copies'.



Highlights of the periodical, which contains a large collection of multiples in various techniques and materials (paper, board, plastic, facsimiles, letters, books, objects, tapes, etc.), include Man Ray's piece depicting Leonardo da Vinci smoking a cigar, Richard Hamilton's nostalgic signed postcard with the inscription 'Wish you were here', Yoko Ono's plastic bag with poem, glue and the instruction that urges you to break your favourite cup and repair it with the glue and the poem, as well as signed pieces by Lichtenstein, James Lee Byars, Bruce Nauman, Meret Oppenheim, Christo, Claes Oldenburg, Alain Jacquet, Ray Johnson, Dick Higgins, Arman, Mel Ramos, John Cage, Di[e]ter Rot[h], La Monte Young, Marcel Duchamp (the cover for issue 2 which was never signed due to Duchamp's death) and others. Each issue has the leaf listing the works included signed by Copley.



Contributors to each issue of S.M.S are as follows:

1. James Lee Byars, Christo, Richard Hamilton, La Monte Young et al.
2. Marcel Duchamp, Alain Jacquet, Meret Oppenheim, George Reavey et al.
3. Enrico Baj, Dick Higgins, Joseph Kosuth, Roland Penrose, Man Ray, Terry Riley et al.
4. Arman, John Cage, On Kawara, Roy Lichtenstein, Domenico Rotella et al.
5. William Copley, Bruce Nauman, Yoko Ono, Mel Ramos, Lawrence Weiner.
6. Dieter Roth, Ronoldo Ferri, Claes Oldenburg, Jean Reavey, Bernar Venet.

William Copley founded his S. M. S. studio in the spirit of the late sixties, the students' revolts, the experiments in art, literature, painting etc. It was during this period that Pop Art, Concept Art, Performance, Minimal Art, and Fluxus were born. In these six portfolios all this is to be found. Copley ensured that money was no object to the realisation of any proposal, which made it possible to replicate a fragment of each artist's oeuvre with great accuracy.

'No manifesto made the claim then, so one must make it now: SMS turned art into the vehicle of Utopian wishes. First, it removed all boundaries between the mediums. Everything ... received equal treatment ... Moreover, SMS bypassed the hierarchical labyrinth of museums and established galleries ... sending art into the world through the mail, it immersed art in the currents of real time ... It [SMS] is a reminder of what is possible when artists have the opportunity to work without impediments. To have an impulse is to realize it. SMS makes a brilliant case for art in real time.' (Carter Ratcliff).

£17,500



[SMS] is a reminder of what is possible when artists have the opportunity to work without impediments. To have an impulse is to realize it. SMS makes a brilliant case for art in real time.

- Carter Ratcliff

6 portfolios. (346 × 290 mm). A collection of over 70 original multiples, almost all of which are signed, in various formats and techniques, kept in 6 portfolios. Each portfolio with cover designed by a different artist, loose in original printed card mailing boxes as issued.

A COMPLETE SET OF THE 'NOUVELLE SÉRIE' OF  
MARCEL MARIEN'S LATE SURREALIST REVIEW.

**MARIEN, Marcel (Ed).**  
**Les Lèvres Nues.** Redaction: M. Marien. Nos. 1 - 12. (Nouvelle Série).  
Bruxelles. Les Lèvres Nues / Imprimerie H. Kumps. 1969, Janvier  
- 1975, Février

Edited by Marien and with texts and illustrations by Nougé, Dohmen, Graverol, Marien, Goemans, Calet, Colinet, Magritte, Picabia, Brauner, Bellmer, Valentine Hugo, André Stas, Savinio, Scutenaire, Claudine Jamagne, Thirion, Yves Bossut, Chavée, Tom Gutt, Ernst.

[Le Fonds Paul Destribats 588].

£450



12 vols. 4to. (295 × 232 mm). Printed text and monochrome illustration throughout.  
Original printed wrappers, stapled or loose as issued.



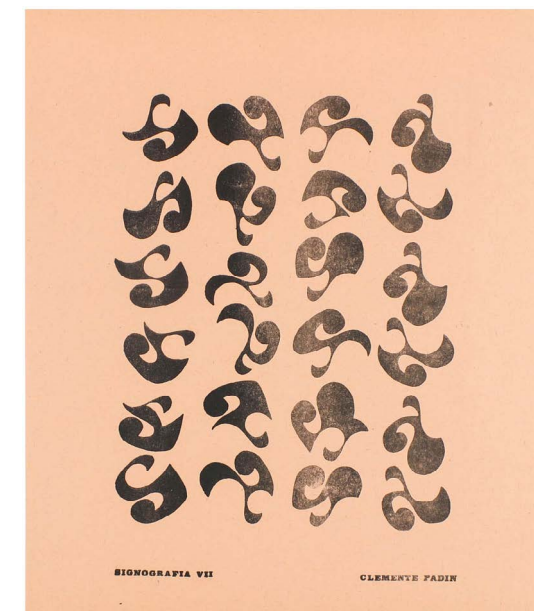
A COMPLETE SET OF THE SEMINAL MAIL ART AND CONCRETE  
POETRY PERIODICAL OF THE SOUTH AMERICAN AVANT-GARDE:  
'HEXÁGONO '71.'

**Vigo, Edgardo Antonio (Ed.)**  
**Hexágono '71. (Complete set)**  
**La Plata, Argentina. 1971 - 1975**

Hexágono '71 was conceived in the wake of Edgardo Vigo's periodical 'Diagonal Cero' (1962 - 1969). This later publication is characterised by literary and artistic contributions which draw on the Argentinian dictatorship of 1966 -1973. Vigo wished to 'share the necessity of breaking the dangerous suffocation that hovers over the universal creative-investigator's free expression' and created the present vehicle to facilitate his aim. Among the more overt political gestures is a 'self-censored' issue, wrapped in such a way that it prevents the contents being read, as well as an article on the creation of a Molotov cocktail using a militant's blood.

Distributed in envelopes and folders, the 13 issues, which contain combinations of visual poems, woodcuts, telegrams, essays and pictorial pieces by both international and local contributors, took shape as the works came in. The envelopes themselves have a distinct design with letterpress printed titles, circular perforations to the edges, stamps and the occasional mobile element attached with string; the sequencing of the issues using a lettering system (a, ab\*, ac, b\*c, b\*d, b\*e, cd, ce, cf, de, df, dg and e) is also unique. Later issues became increasingly international, with contributors as far ranging as Uruguay, Chile, France, Italy and the UK. This is testament to the wide ranging influence of Vigo, who established a strong web of contacts from his hometown in La Plata, Argentina.

Edgardo Antonio Vigo's mail art, visual poetry, performances and publications were celebrated in MoMA's exhibition 'The Unmaker of Objects: Edgardo Antonio Vigo's Marginal Media' (2014). Despite remaining local to La Plata, his significance lies in his ability to draw artists and writers together, interested in mass media and new channels of communication, all the while working under a framework shaped by his criticism of the politics of his own country and US foreign policy. His distaste for hierarchies within aesthetic tradition also imbued his work with a humanitarian touch, works were often to be completed by the viewer themselves, and this sensibility is prevalent throughout 'Hexágono '71.'









[36].

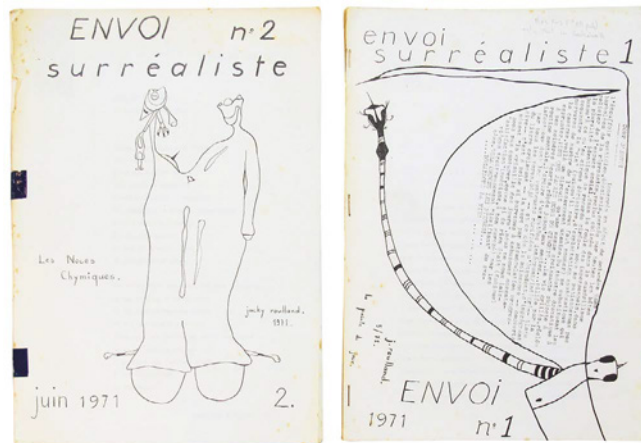
A VERY SCARCE LATE SURREALIST  
REVIEW PUBLISHED IN CAEN.

**FOURNIER, Patrick (Ed).**  
**Envoi Surréaliste. Nos. 1 – 2. (All Published)**  
**Caen. 1971, May – June**

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Edited by Patrick Fournier, Francois Leperlier, and Jacky Roulland.  
Cover designs by J. Roulland.

[see Le Fonds Paul Destribats 765 for Issue 1]. £1,250



2 vols. 4to. (297 × 210 mm). pp. 49; 69. Photocopy text printed recto only throughout.  
Original publisher's printed stapled wrappers with titles and illustration in black (issue  
2 with blue tape reinforcement to staples).

[37].

THE RAREST OF MORIYAMA DAIDO PHOTO JOURNALS.

**MORIYAMA, Daido**  
**Kiroku. (Records). Nos. 1 – 5**  
**Tokyo. Privately published. 1972 – 1973**

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First edition of each issue, each from the edition limited to 300 copies.

'It was back in 1972, that I came out with the self-published photo journal 'Kiroku'. At the time, I was busy with all sorts of work for magazines. Partly because of a daily feeling inside that I shouldn't let myself get carried away by it all, I came up with the idea of a small, self-published personal photo journal. Without any ties to work or any fixed topic, I just wanted to continue publishing a 16-page booklet with an arbitrary selection of favourite photos among the pictures I snapped from day to day. By nature, it was directed first and foremost to myself rather than other people. I wanted a simple, basic title, so I called it 'Kiroku' (record). However, the publication of 'Kiroku' sadly ended with issue number five ... '.

The photographer was to revive the magazine in 2006 with the publication of issue 6 (at the time of writing issue no. 11 has been published, and all these modern issues are in print) - however it is exceedingly hard to find the original edition of the early part of the magazine. As is usual in much of Moriyama's Provoke work of the early 1970s, the images in 'Kiroku' are concerned with depicting the tearing down of traditional values in post-war Japan, and thus drawing attention to the indigenous world that remained in the shadows of rapid economic growth. The common denominator is the photographer's desire to shine a light on the gloomier parts of cities usually hidden from sight. These first issues of 'Kiroku' provide a valuable slice of early Moriyama, and provides a unique insight into an important phase of his development.

£27,500

4to. 5 issues. (296 × 207 mm), pp. 16 (each). Illustrated throughout with photographs by Moriyama. Original publisher's glossy printed wrappers (nos. 1 – 4) or paper wrappers (no. 5) stapled as issued.





AN EXTRAORDINARY FRENCH ARTIST'S PERIODICAL, HERE IN THE DELUXE ISSUE IN A SERIES OF ARTIST-DESIGNED BOXES.

**DEBENEDETTI, Jean-Marc, Arthur Cruzeiro-Seixas,  
Guy Roussil et al.  
Ellebore. Nos. 1 – 8. (All Published)  
Paris. 1979 – 1984**

French art and literary periodical with strong ties to Surrealism, edited by Jean-Marc Debenedetti. Issues dedicated to themes such as L'Objet magique, Lethal, ... du réel, Quant à l'objet, La poésie c'est parfois poème, Refléchier, Amérives. With contributions by Jean Orizet, Pascale Falvigny, Bernard Atmani, Patrick Grainville, Françoise Jones, Philippe Casella and Pierre Sabourin.

Each issue in this deluxe set is housed in an artist-designed box reminiscent of Joseph Cornell's work - the three-dimensional objects are housed in glass-fronted boxes, with the issues of Ellébore housed in rear compartments. This set is complete with the special numbers and other subsidiary Ellébore publications, as follows:

No.1 (1979) - One of 50 copies with a signed two-colour zincograph by Jean-Pierre Vielfaure, and a signed etching by Guy Roussill.

No. 2 (1979) - One of the first 10 copies on pur fil Johannot, housed in a box together with an object 'talisman' by Rikki. The issue also includes a signed handcoloured etching by Gilles Ghez.

No. 3 (1979) - Copy no.1 of only 2 copies housed in a boîte-objet designed by Philippe Casella and including a signed screenprint by Cruzeiro-Seixas.

No. 4 (1980) - One of the first 10 copies in a boîte-objet designed by Christian d'Orgeix, also includes a signed etching by the same artist.

No. 5 (1981) - One of the first 5 copies in a boîte-objet designed by Saul Kaminer, also including a signed hand-coloured etching by the same artist.

No. 6 (1982) - One of the first 5 copies in a boîte-objet designed by Giovanna. A signed lithograph by the artist is also present in the issue.

No. 7 (1983) - One of the first 5 copies in a boîte-objet designed by Jean-Marc Debenedetti, and with an original signed screenprint by Hans Meyer Petersen.

No. 8 (1984) - Limited to 1000 copies, each with a signed etching by Guy Roussille. This one of 5 deluxe copies issued in boîte-objet also





designed by Roussille (painted wooden object with collaged sea shell and peacock feathers).

Numéro Special (1979) - Gerard Legrand, Les Yeux dans les Yeux. pp. 29, (2). With a signed etching by Gilles Ghez. This one of only 3 copies in the boîte-objet designed by Ghez.

Numéro Special (1980) - Debenedetti, Jean-Marc. Peintures et statuettes. 4to. pp. 20. One of the first 5 copies in the boîte-objet designed by Jean-Marc Debenedetti, and including a signed etching by the artist.

Debenedetti, Jean-Marc. À midi l'autre rive. (Paris, Éditions Saint-Germain-des-Prés, 1982). 8vo. pp. 116, (4). One of the first 5 copies in a boîte-objet designed by Saul Kaminer. The book contains an original signed etching by Kaminer, hand-coloured by the artist.

Courot, Claude & Jean-Marc Debenedetti. Ah! Vous dirai-je Maman! (Paris, Ellébore, 1982). 4to. pp. 48, (8). One of 30 copies with an original signed etching by Debenedetti.

Courtot, Claude. La voie pronominale. (Paris, Ellébore, 1982). 8vo. pp. 92, (4). One of the first 5 copies housed in a boîte-objet designed by Luis Zarate, and including a signed etching by the artist.

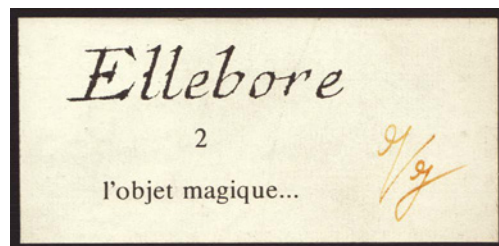
Debenedetti, Jean-Marc & Rousille, Guy - La montagne de l'homme. (Paris, Ellébore, 1984). 4to. Accordion fold-out screenprint. One of the 20 first copies signed by the authors and housed in a boîte objet which is also signed.

Equivox. (Paris, Ellébore, 1986). 8vo. pp. 58, (4). One of 20 copies with an original signed etching by Mario Murua.

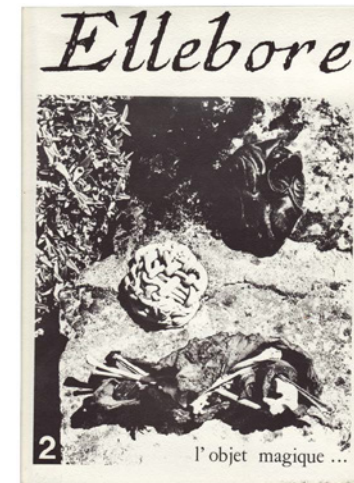
Courtot, Claude. Le Ferrouer. (Paris, Ellébore, 1986). 4to. pp. 35, (4). One of 20 copies signed by the author, with an original signed lithograph by Gilles Ghez.

[Le Fonds Paul Destribats, 829].

£5,500



Original wrappers designed by Guy Rousille, Arthur Cruzeiro-Seixas, Giovanna, Marcel Lannoy and Jean-Pierre Griffoul.



COMPLETE SET OF THE RICHLY ILLUSTRATED PERIODICAL  
'BLANK PAGE,' AN IMPRESSIVE AND EXTENSIVE SURVEY OF  
THE PLASTIC ARTS.

**Blank Page. Vols. 1 - 6. (All Published)**  
**London. B4 Publishing. 1988 - 1991**

Blank Page was a biannual portfolio publication, designed and edited by Philip Dobree with Adrian Self. It is notable for its display of original works of pure abstraction (many signed and numbered), interspersed with critical texts by significant theorists, writers and designers.

Presented as original multiples, the works featured include lithographs, screenprints, relief prints, woodcuts, collages, etc. Volume 6, the final publication, is particularly rich in its gathering of many leading practitioners of pure abstraction, such as Charles Biederman, Cesar Domela, Anthony Hill, Michael Kidner, François Morellet and George Rickey.

The essays have been designed with a strict red and black constructivist aesthetic in mind, continuing the graphic style that unites all volumes. For example, in Volume 4 a cut-out black and white image by Douglas Allsop has been embedded within Geoff Bennington's text, 'Not One'.

Each volume was published in a limited edition of one hundred and fifty copies, except for Number 2, which was produced in an edition of 120 numbered copies.

Each portfolio performs like a mini, self-contained exhibition, with contributions by:

Number One (unnumbered on cover, gold on green): Selima Hill, Michael Symmons Roberts, David Powell, Alan Bold, Patricia Conolly, Nicholas Rawson, A. R. Lamb, Norman MacAfee, Douglas Allsop, Matthew Tyson, Teal Trigs, Francesca Lowery, Childe Roland, Volker Strater, Matteo Adinolfi, Marco Bettoni, and Josephine Pryde.

Number Two (red gilt on black): Jean Jacques Bauweraerts, Andrej Dluzniewski, Dre Devens, Ernest Edmonds, Heinz Gappmayer, Heinz Gruchot, Jean Pierre Husquinet, Michel Jouet, Fre Ligen, Jean Pierre Maury, Peter Meyer, Martine Meunier, Manfred Mohr, Tadeusz Myslowski, Nausica Pastra, Sigurd Rompza, Stefan Themerson, Dirk Verhaegen, and Steven Wheeler

Number Three (blue on light grey): Juan Agudelo, Nubia Arcia, Bosco Centeno, Jonny Chavarria, Elvis Chavarria, Ivan Guevara, Donald Guevara, Pedro Pablo Meneses, Felipe Pena, Olivia Silva, Charles Bezie, John Carter, Gottfried Honneger, James Juszczyk, Claude Pasquer, Yves

Popet, Nico W. Pot, Perry Roberts, David Saunders, Francisco Soto Mesa, Jaak Vuylsteke, and Elizabeth Willmoth.

Number Four (black on brown): Andrew Benjamin, Geoff Bennington, Jean-Francois Lyotard, Stephen Melville, Timothy Murray, Peter Osborne, Douglas Allsop, Richard Bell, Marian Bruce, Tam Giles, John Goodyear, Rity Jansen Heijmeijer, James Hugonin, Ray Masters, Dora Maurer, David Rubello, Albert Rubens, Clifford Singer, G. R. Thomson, Ian Tyson, and Opy Zouni.

Number Five (red on orange): Dietrich Mahlow, Mirella Bentivoglio, Peter Downsborough, Heinz Gappmayer, Pierre Garnier, Ilse Garnier, Bohumila Grogerova, Josef Hirsal, Wilfred Huet, Angelika Janz, Arrigo Lora- Totino, Ann Noel, Mari Orensanz, Andrzej Partum, Jadwiga Przbyslak & Janusz Bakowsky, Eino Ruutsalo, Takahashi Shohachiro, Yves de Smet, Grzegorz Sztabinski, Bernar Villiers, and Emmett Williams.

Number Six (yellow on red): Stephen Bann, Andrew Benjamin, Andrew Wilson, Marcel Bagniet, Charles Biederman, Cesar Domela, Marcel Floris, Anthony Hill, Gottfried Honegger, Michael Kidner, Max Mahlmann, Francois Morellet, Aurelie NemNemours, Gudrun Piper, George Rickey, Michel Seuphor, and Anton Stankowski.

£3,000



6 vols. Folio. (421 × 303 mm). Original lithographs, screenprints, relief prints, woodcuts, collages throughout, with the majority signed. Original publisher's colour boards, titles to front covers.

A COMPLETE RUN OF THE INNOVATIVE 'METRONOME', WITH ADDITIONAL SIGNED EPHEMERA AND THE FOUR NOVELS PUBLISHED BY THE METRONOME PRESS.

**DELISS, Clémentine (Ed).**  
**Metronome. Publication inter-culturelle des arts plastiques.**  
**Nos. 0 – 11. (All Published).**  
**Dakar / London / Berlin / Basel / Vienna / Frankfurt / Oslo /**  
**Copenhagen / Portland / Tokyo. Metronome Press. 1996 – 2007**

'Metronome is an interpretational tool rather than a vehicle for the promotion of artists' works.' (Clémentine Deliss).

'Metronome', founded in 1996 by Clémentine Deliss, acted as an alternative form of art publishing, having no fixed location or editorial team. The issues were regarded more as artworks than publications due to its collective and research-based methodology. Fiction was always a central component of 'Metronome', leading to the foundation in 2005 of the Metronome Press.

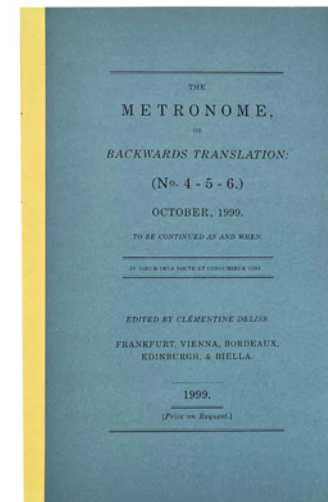
The first issue of 'Metronome', dated 1996, was published in an edition of 2,000 copies in Dakar. This first editorial read: 'Metronome is the first edition of a new series of intercultural publications produced in Dakar and London. It proposes a debate from within the visual arts, interpolating artists, critics, philosophers, historians, aestheticians, curators, patrons and art enthusiasts.'

Clémentine Deliss (the journal's editor), had previously worked as a museum director and curator (Weltkulturen Museum, Frankfurt; Whitechapel Gallery, London) before realising that 'exhibitions were not [her] medium.' Nevertheless, she bought to the role an acute understanding of how to bring together new ideas by artists working in diverse locations: each issue of 'Metronome' was produced in a different place, Deliss taking over an artist's studio and working with them on a one-to-one basis.

Please contact us for a full lit of artistic and literary contributions to each issue.

The four novels published by Metronome Press, are also offered here:

- 'Remainder' by Tom McCarthy, (2005). The scarce first edition of this novel, this copy signed by the author to the title page.
- 'Stunning Lofts' by Tom Gidley, (2005).
- 'Fat Mountain, Scenes' by Phyllis Kiehl, (2005).
- 'The Young And Evil' by Charles Henri Ford & Parker Tyler (2005). Unlike the other three novels, which are by living artists, this was a reprint from the 1930s.





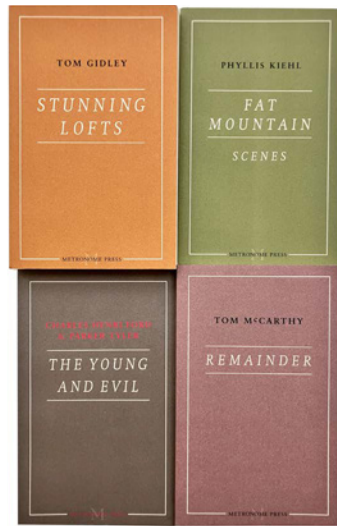
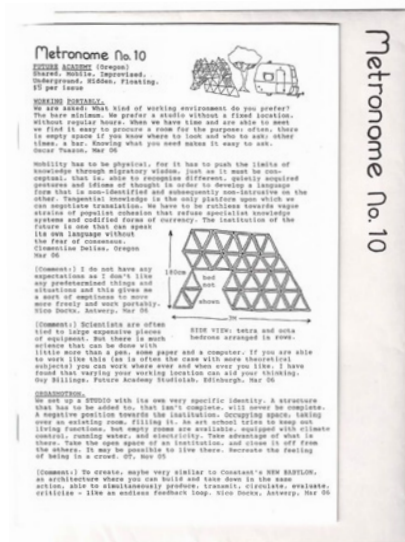
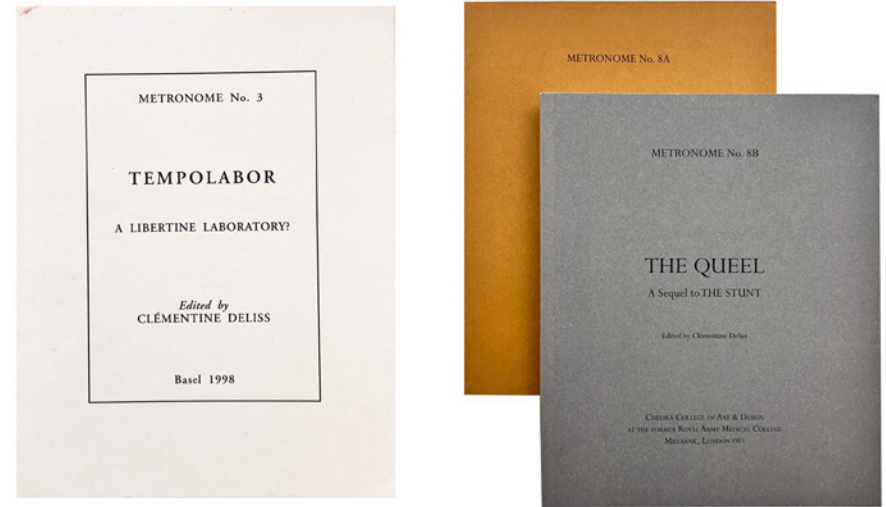
In addition, this Metronome collection contains Metronome ephemera ('Powerless Collections', 8vo booklet with dedication from C. Deliss in pencil (2009) & a Metronome 8B launch card), together with a signed hardback of Tom McCarthy's 'Satin Island' (2015: Jonathan Cape).

'I am interested in experiments related to interpretation. 'Metronome' is an interpretational tool rather than a vehicle for the promotion of artists' works. Metronome Press has a similar attitude. It has not been set up within a literary field, but within the context of writing produced in relation to art production. Our challenge is the art world, and its discourse, not the literary world. We do not deny that visual artists can produce good literature, nor do we exclude the input of writers within our framework, but our main area of investigation is research and experimentation in art practice.' (Clémentine Deliss in 3AM magazine).

'...each issue of Metronome reflected past artists' and writers' publications: 'Documents'; the French brochure of Jean Jacques Pauvert's 1968 edition of 'Juliette' by D. A. F. de Sade, with an introduction by Georges Bataille, and more recently, the 1870 'Edinburgh Review'.' (Clémentine Deliss).

'Metronome seems closer in spirit to artist's magazines like Aspen and Avalanche.' (Orit Gat, The White Review).

£1,750





Cesar Domela  
1937/91

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