



THE 20TH CENTURY

ART & LITERATURE

OCTOBER 2023



A short list e-catalogue
DONALD A. HEALD | RARE BOOKS



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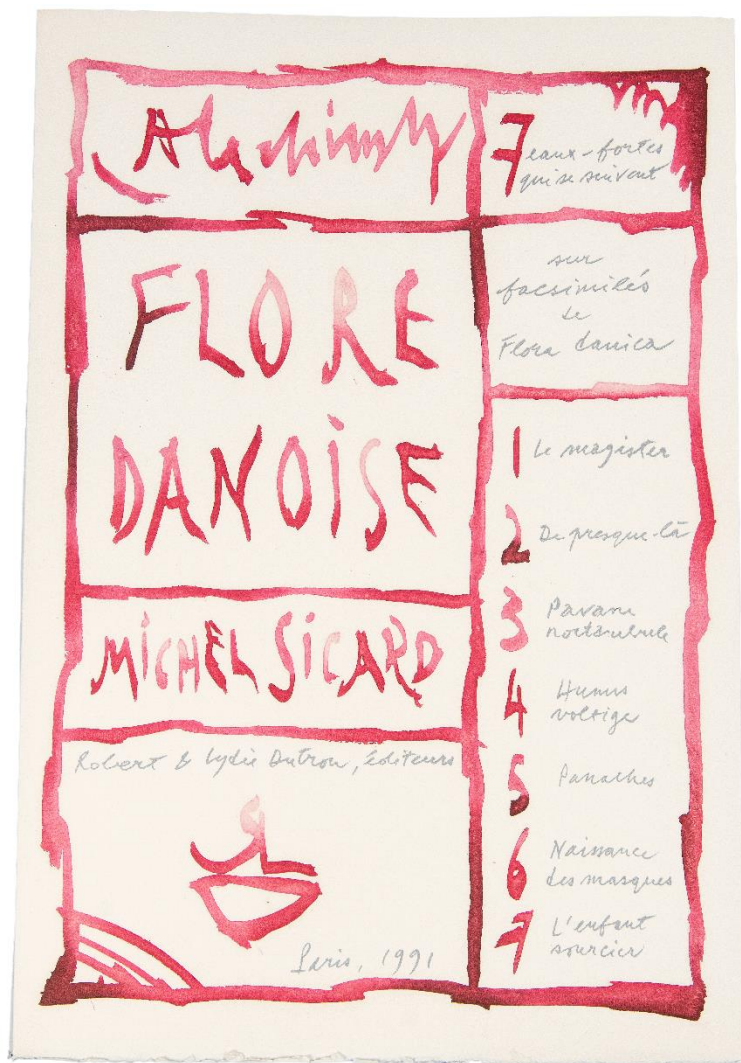
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Artists' books, photographs, and prints with a focus on Man Ray, as well as a selection of Beckett, Duchamp, Joyce, Kollwitz, Lawrence, Thiebaud, and more.

Additional illustrations of each item can be found on our website by clicking the linked descriptions.

Cover: Man Ray, *Fashion Photograph*, 1930.
Left: Käthe Kollwitz, *Erwerbslos* [Detail], 1926.

Questions? [Contact us](#) or email info@donaldheald.com



ALECHINSKY, Pierre [b. 1927, Artist]; SICARD, Michel [Poet]. *Flore Danoise*.

Paris: Robert & Lydie Dutrou, 1991. Folio (15 3/8 x 10 1/2 inches). Half-title and title in red, text in French and Danish, printed in black with headings in red and black. 7 colored plates by Alechinsky, each an "eau-forte originale sur facsimile de Flora Danica," each numbered and signed in pencil by Alechinsky. Unbound as issued in original limp paper wrappers, the upper cover with etched calligraphic decorated title printed in red and silver, Plexiglas slipcase.

A fine copy with seven signed Alechinsky prints, book signed by Sicard, numbered 7 of 125 copies for sale by the publishers out of a total edition of 165.

Alechinsky's excellent images, reminiscent of Max Ernst's work, provide a fresh view of some of the more esoteric images from Flora Danica. The literary and artistic equivalent of cloud-imagined figures and landscapes, Alechinsky offers a sophisticated view which complements Sicard's poems to his daughter.

Translation of the colophon: "*Flore Danoise*, a poem by Michel Sicard - dedicated to his daughter Flora - and the Danish translation by Uffe Harder are both set by hand in 20 point Garamond type. The seven original etchings by Pierre Alechinsky are printed on facsimiles of plates from the 18th-century botanical work: Flora Danica."

Alechinsky is a Belgian abstract artist who has lived in France since 1951. With Karel Appel and Asger Jorn, he was a member of the art collective COBRA. He was a professor of painting at the École nationale supérieure des Beaux-Arts, Paris. Alechinsky's art is represented in major institutional collections.

Sicard is a French poet who teaches at Université de Paris I.

(#23692)

\$4,000.

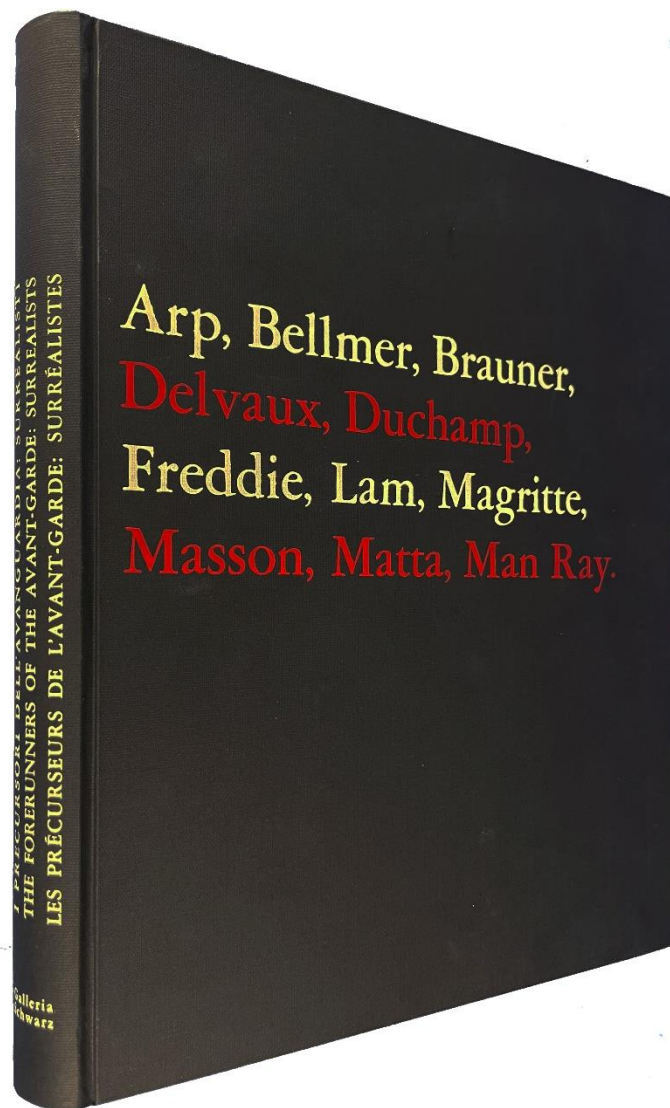


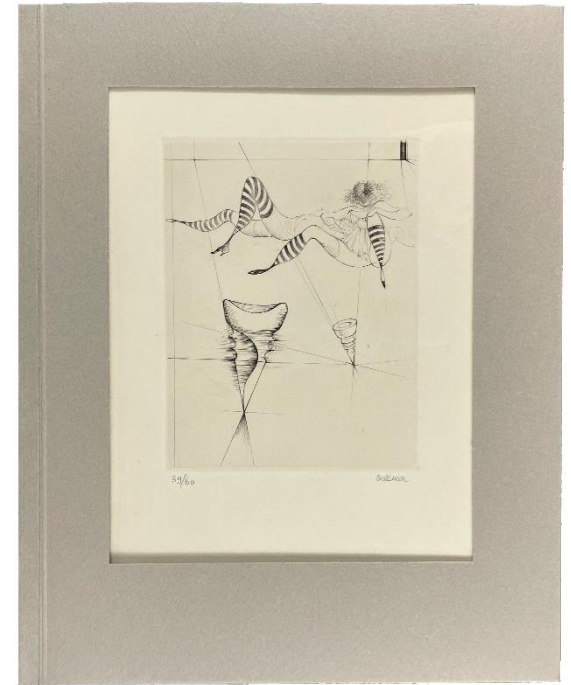
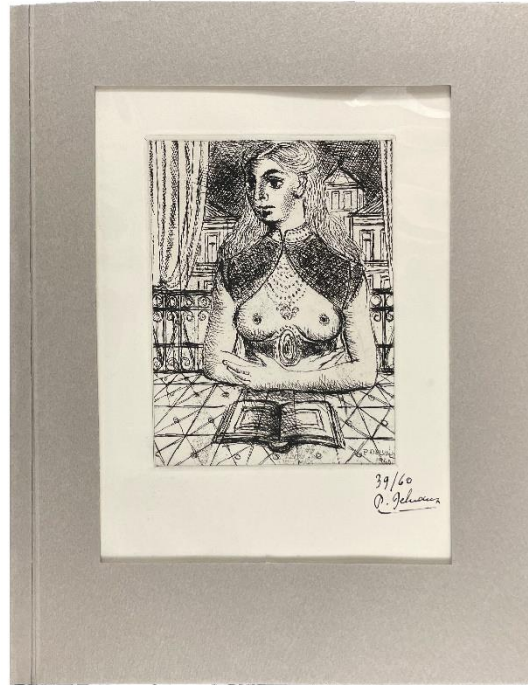
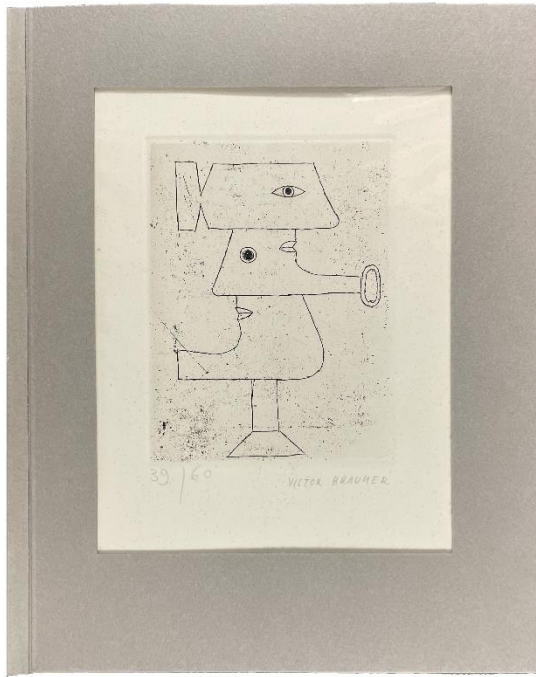
ARP, Hans (1886-1966); BELLMER, Hans (1902-1975); BRAUNER, Victor (1903-1966); DELVAUX, Paul (1897-1994); DUCHAMP, Marcel (1887-1968); FREDDIE, Wilhelm (1909-1995); LAM, Wilfredo (1902-1982); MAGRITTE, René (1898-1967); MAN RAY (1890-1976); MASSON, André (1896-1987); MATTA, Echaurren R. (1911-2002). *International Anthology of Contemporary Engraving: The Forerunners of the Avant-Garde: Surrealism between Two Wars. Vol. II.*

Milan: Galerie Schwarz. Engravings printed in Paris by G. Leblanc. Text printed in Milan by Grafiche Gaiani, 1966. 4to (11 13/16 x 9 3/8 inches). [8], 11 etchings, with title, introduction, and colophon. 100 total copies: 60 numbered (1-60), 25 hors commerce for collaborators (I-XXV), and 15 artist proofs marked "E. A." This is number 39 of 60 copies. Black cloth with red and white dye-stamped lettering on front and spine, in black cardboard slipcase. Book holds 11 black and white engravings on handmade wove papier pur chiffon des Papeteries de Rives, each housed in a separate gray mount with a protective mylar window, information for each etching printed on verso of the mounts, signed in ink or pencil by artists and numbered 39/60.

A complete spectacular set of 11 signed and numbered first edition prints from Surrealist luminaries such as Duchamp, Magritte, and Bellmer, in a beautiful book with slipcase.

(description continues on the next page)





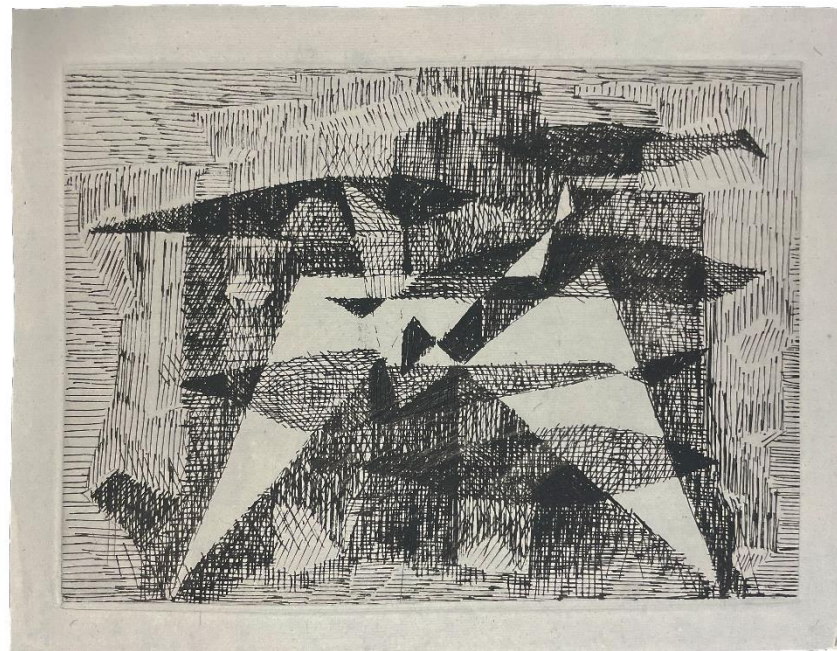
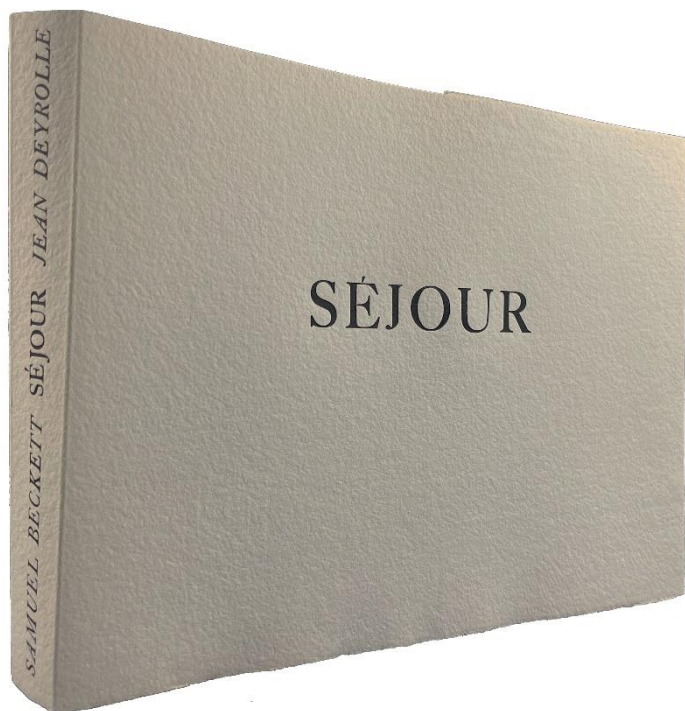
The story of an artwork's production is too often reduced to the individual, the artist of genius who arose *sui generis* to change culture. But it's only from within an interchange of ideas, the history of artistic conventions, and an artist's social context that artwork can be made, so it is edifying for the viewer to compare works from similarly disposed artists in the direct light of one another. Much more is learned here, via editor Arturo Schwarz's (1924-2021) *Surrealism between Two Wars*, about Surrealism and its unifying themes than could be ascertained from the study of any one of its individual artists.

This book, the second of fourteen in the *International Anthology of Contemporary Engraving* series, is a museum unto itself. It contains original etchings by eleven major Surrealist artists, including household names like Man Ray and Hans Arp; it is a valuable addition to any collection of twentieth-century modern art.

Jacob 3; Schwarz 360; Cramer 74; Anselmino 72. Not in Arntz.

(#41346)

\$32,500.

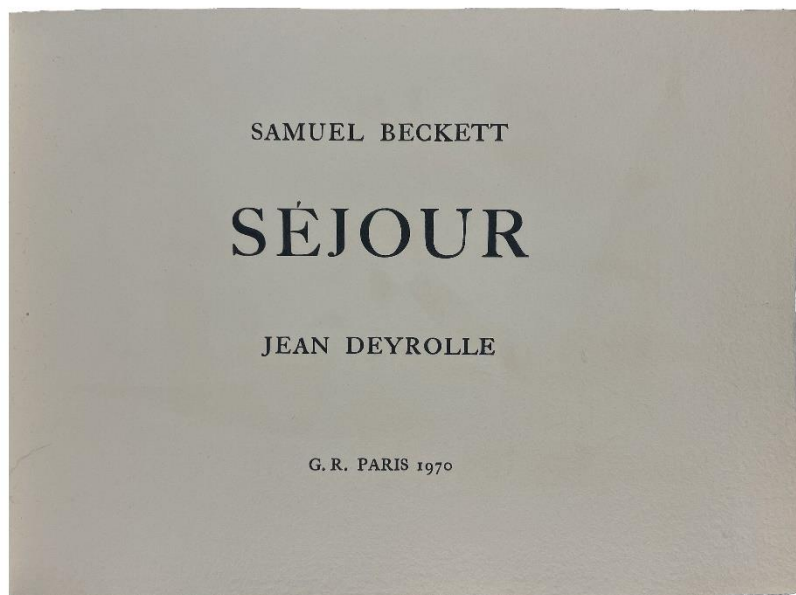


BECKETT, Samuel (1906-1989), DEYROLLE, Jean (1911-1967, illustrator), and MACCARD, Louis (Engraver). *Séjour*.

Paris: Georges Richar (Les Éditions de Minuit). Printed by l'Atelier Georges Leblanc, Paris, 1970. Oblong 4to (7 3/8 x 10 inches). Number 25 of 25 copies printed in black on handmade laid paper from Auvergne by Moulin Richard-de-Bas with 5 additional etchings on China paper and an original drawing (from a total edition of 175; plus 17 non-commercial copies: copies numbered I-VII were reserved for the authors and editor; copies numbered VIII-XV reserved for collaborators; and 2 copies numbered 0 and 00 reserved for the Bibliothèque Nationale). Signed by Beckett in ink and with Deyrolle's atelier stamp. Text in French. Illustrated with 5 etchings after drawings by Jean Deyrolle, etched by Louis Maccard. [12] 5 etchings [4] 1 drawing [1-10] 11-24 [8]. Loose folded sheets in stiff folded wrappers as issued. Housed in the publisher's beige clamshell box.

*One of twenty-five signed first edition copies of Samuel Beckett's collaboration with the French abstractionist Jean Deyrolle that include 5 additional etchings and an original Deyrolle drawing. *Séjour* was Deyrolle's last work; he died in Toulon during its production.*

(description continues on the next page)



Séjour is the first section of text from Samuel Beckett's (1906-1989) short story "Le Dépeupleur," which Les Éditions de Minuit published in French in 1970, and which was later published in English as "The Lost Ones" (New York: Grove Press, 1972). In spare prose Beckett relates the existence of a people living in a minimalist world inside of a flattened cylinder whose relations are highly restricted by the cylinder's climate of constantly fluctuating weather. The first line of "The Lost Ones": "Abode where lost bodies roam each searching for its lost one" appears in *Séjour* as "Séjour où des corps vont cherchant chacun son dépeupleur." Beckett, the Irish modernist writer, was a giant of twentieth-century English literature, and is most well-known for his plays *Waiting for Godot* and *Endgame*, both of which take place in similarly bleak, blank worlds of bizarre interaction and existential black humor.

Jean Deyrolle (1911-1967) was a leading abstract painter in Post-War France who took ill prior to *Séjour's* publication, convalescing and then dying in Toulon. The suite of five drawings presented here as engraved printed illustrations were chosen by Beckett out of a group of 32 drawings Deyrolle had drawn in the hospital for this collaboration. The artist's book was subsequently published posthumously according to Deyrolle's plans. This is why a studio stamp has been used for Deyrolle's signature.

Georges Richar-Riviere, who published *Séjour* under the auspices of both "G. R." and Les Éditions de Minuit, also wrote its introduction, and later in life edited Deyrolle's catalogue raisonne, published in 1998 by Cercle d'Art.

Georges Richar-Rivier, *Deyrolle Catalogue Raisonne*, Paris: Cercle d'Art, 1998. Monod n° 1274.

(#41090)

\$3,500.





BISHOP, Isabel (1902-1988). *Eight Etchings 1930-1959*.

New York: Sylvan Cole Gallery, 1985. 4to (13 1/4 x 10 inches). Portfolio with complete text and 8 etchings, printed by Stephen Sholinsky at Stem Graphics, New York, and published by Associated American Artists, New York. Each etching signed by Bishop and numbered I/VII. Publisher's gray clamshell cloth box, upper cover and spine lettered in gilt.

One of seven sets of artist's proofs, with each of the 8 etchings signed and numbered by Bishop, a groundbreaking twentieth-century social realist.

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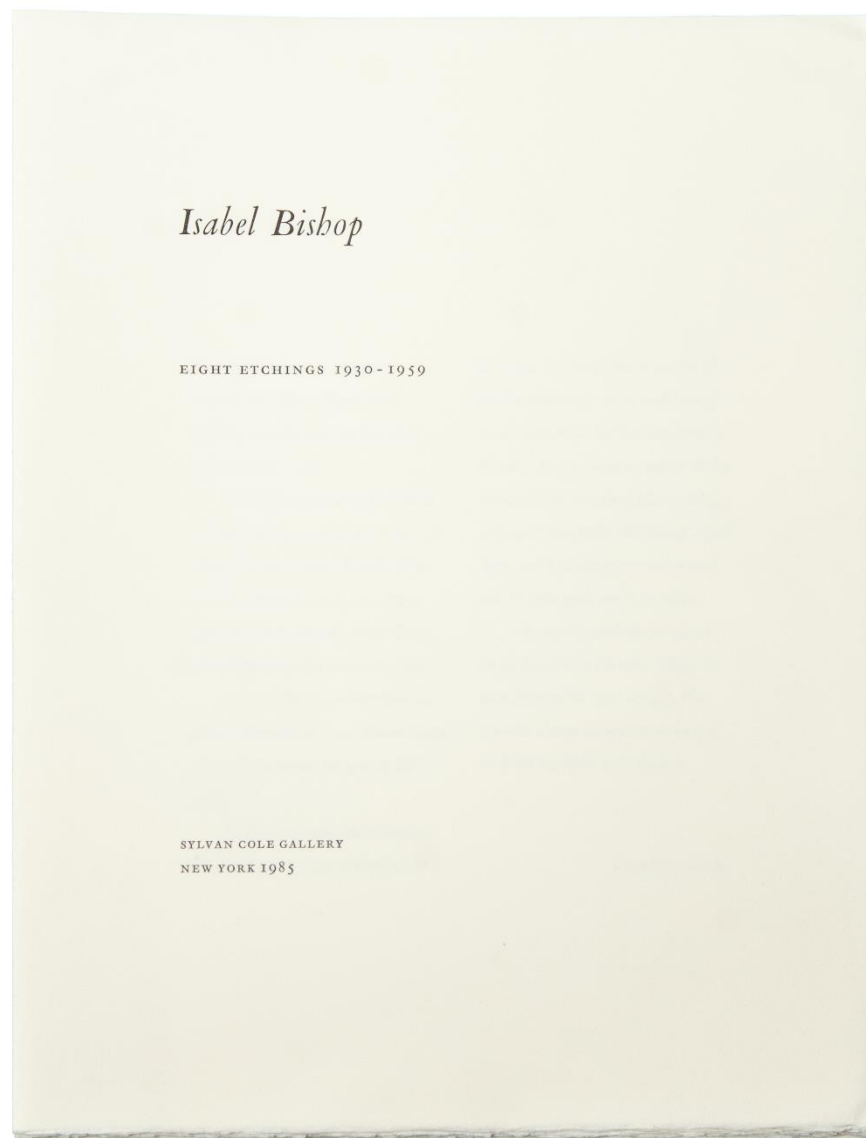
Upon packing up her Union Square studio in 1983, Bishop discovered a small group of original copper printing plates from 1930-1959 which had only been used for one or two proofs and had otherwise not been printed. As the colophon relates: "Until this printing, only proofs of these images were ever printed. This printing was done on Rives Heavyweight paper by Stephen Sholinsky of Stem Graphics, New York . . . The total number of impressions pulled from each plate is 60." There is a regular edition of 50, seven artist's proofs (as the present), a Whitney proof in the collection of the Whitney Museum of Art, a "bon a tirer" suite, and a printer's proof set. Following production of the work the original copper plates were cancelled.

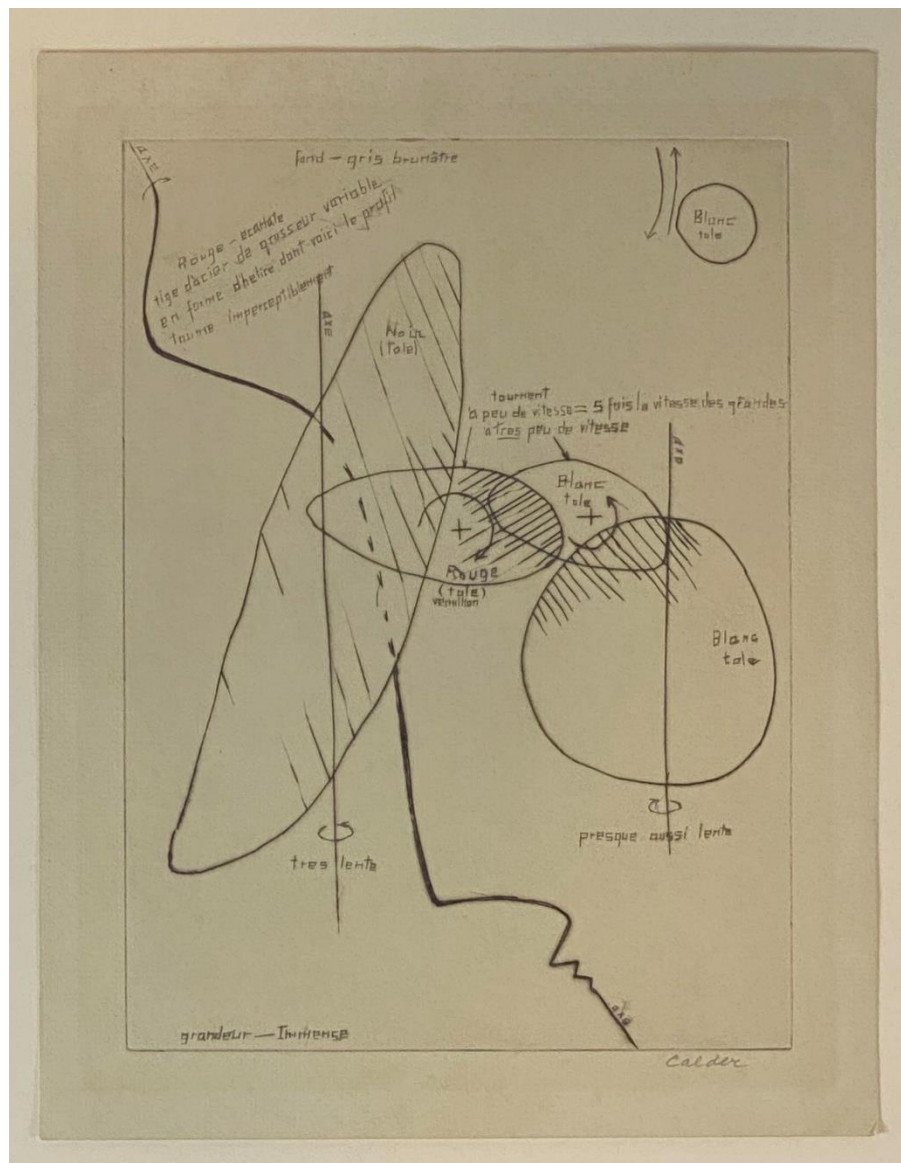
A pioneering social realist, Isabel Bishop documented urban life in New York City, especially around Union Square where she long kept her studio. Bishop taught at the Art Students League of New York, where she was the only woman teacher. As a writer for the National Museum for Women in the Arts explains, "After moving to Union Square in 1926, she became enamored of the area and its inhabitants. Shop girls, straphangers, laborers, and derelicts became her models as they traversed. By capturing their motions and gestures in prints, Bishop produced the walking figures for which she is best known."

The eight etching plates, each signed by Bishop and numbered I/VII, comprise: "Sleeping Man" (1930); "Delayed Departure" (1935); "Putting on the Jacket" (1945); "Park Bench" (1946); "In the Square" (1949); "Sweet Sixteen" (1954); "Lunch Break" (1956); "Girl at Soda Fountain" (1959).

(#35281)

\$1,250.





CALDER, Alexander (1898-1976), JAKOVSKY, Anatole (1909-1983). *Grandeur-Immense (Plan for a Large Mobile)* from Anatole Jakovsky's "23 Gravures."

Paris: aux Éditions G. Orobitz et Cie. Printed at Imprimeur Tanneur in Paris by Decros et Colas, July 5, 1935. Drypoint in black on laid paper (12 5/8 x 9 5/8 inches). [Plate 7]. Edition of 50: 20 Arabic numbered copies intended for sale, and 30 Roman numbered copies, which were reserved for the artists and collaborators and not sold. This print is unnumbered but signed by Calder in pencil in the lower right-hand corner. *Provenance:* Julien Levy Gallery stamp on verso, a taste-making New York Surrealist gallery open from 1932-1949.

A rarely found signed Alexander Calder print from a limited edition of 50 describing the movement of a large mobile sculpture, with a stamp on its verso from the Julien Levy Gallery. We find only two examples that have appeared on the market in the last twenty-two years.

Alexander Calder's (1898-1976) *Grandeur-Immense* drypoint comes from a 1935 book edited by the art critic and poet Anatole Jakovsky (1909-1983) titled *23 Gravures*. Calder, an integral figure in twentieth-century modernism, was an American artist from Pennsylvania who lived in Paris in the 1920s and 30s, and was known for his abstract kinetic sculptures.

(description continued on the next page)



Calder's work is represented in prominent corporate and public collections, including a monumental work in the US Senate office building. *Grandeur-Immense* is from a schematic drawing for one of Calder's mobiles, which are typically constructed out of large, curvilinear sheets of red, black, and white steel which move slowly on their axes. The ideal movement of these steel pieces is described here variously as "*tourne imperceptiblement*," "*tres lente*," and "*presque aussi lente*," depending on the part of the sculpture. This drypoint is an insightful point of embarkation to both the conceptual and the mechanical aspects of Calder's work.

Anatole Jakovsky (1909-1983) was born in what is now Moldova, but he came to Paris in 1932 and quickly became friends with the "Mouvement-Création" group around Auguste Herbin. Jakovsky dedicated early critical writing to artists such as Arp, Braque, Calder, Delaunay, and Picasso. He edited and wrote a foreword to 23 *Gravures* and later established a museum for folk art in Nice, France, called the Musée International d'Art Naïf Anatole Jakovsky.

This edifying Calder print carries a Julien Levy Gallery stamp on its verso. Julien Levy Gallery was a long-running (1932-1949) New York gallery at 602 Madison Avenue dedicated to Surrealism. Julien Levy (1906-1981) was an influential and eclectic collector as well as a good friend to many of the principal avant-garde artists of the period. Calder's exhibition *Mobiles / Abstract Sculptures* ran at Julien Levy Gallery from May 12 to June 11 1932. Ingrid Schaffner describes Calder's exhibition in her Levy biography:

"Alexander Calder's mobiles, which Levy was the first to exhibit in New York, twisted and turned in response to invisible currents of air, their movements seemingly directed by pure chance."

Ingrid Schaffner, *Julien Levy: Portrait of an Art Gallery*, 1998, pp. 98.

(#31155)

\$15,000.

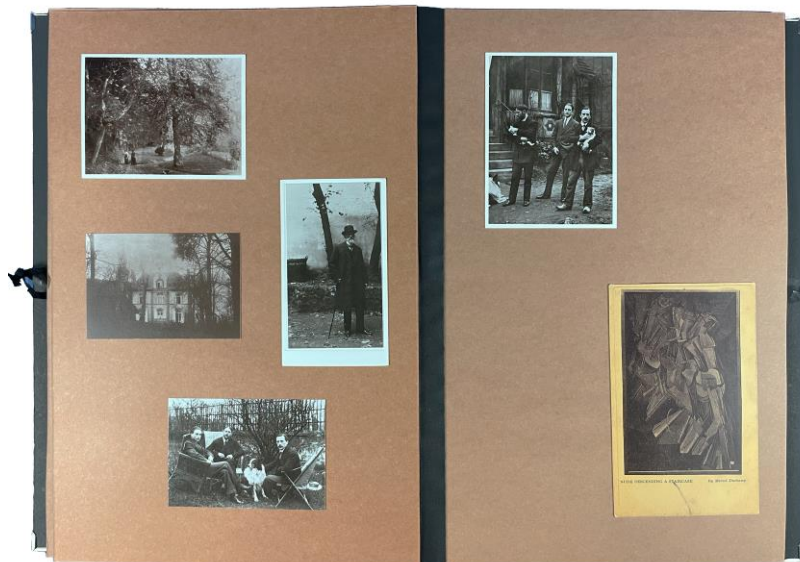
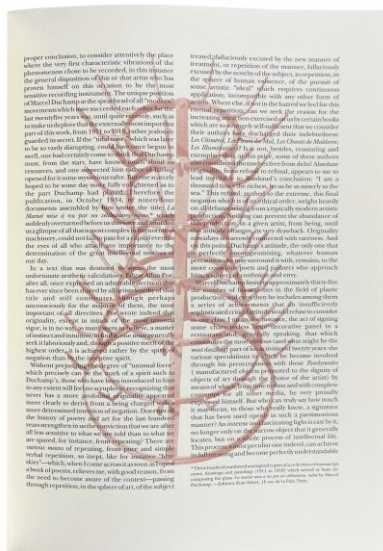


DUCHAMP, Marcel (1887-1968). *Marcel Duchamp: Deluxe Edition of the Catalogue for the Exhibition at Ronny Van de Velde, Antwerpen, September 15 - December 15, 1991.*

Antwerp: Ronny Van de Velde Gallery, 1991. Box-set (14 2/5 x 14 2/5 inches). First edition. Numbered 596 of 850 copies. A plywood chessboard box, the gameboard of which slides off to reveal an exhibition catalogue, a portfolio of Duchamp reproductions, a copy of H. Vuibert's "Les anaglyphes geometriques" (1912), a pair of 3D glasses, a reproduction of a page from "The Blind Man No. 2 (P.B.T.)," a book with articles on Duchamp by André Breton and Arturo Schwarz, a reproduction of "Le Grand Verre," an audiocassette, a photograph of Duchamp at 85, and a colophon.

Duchamp, a master chessplayer as well as artist, is captured in his totality with a box-set of sundry items modeled after his 1937 piece "Mental Chess Board." A remarkable collection.

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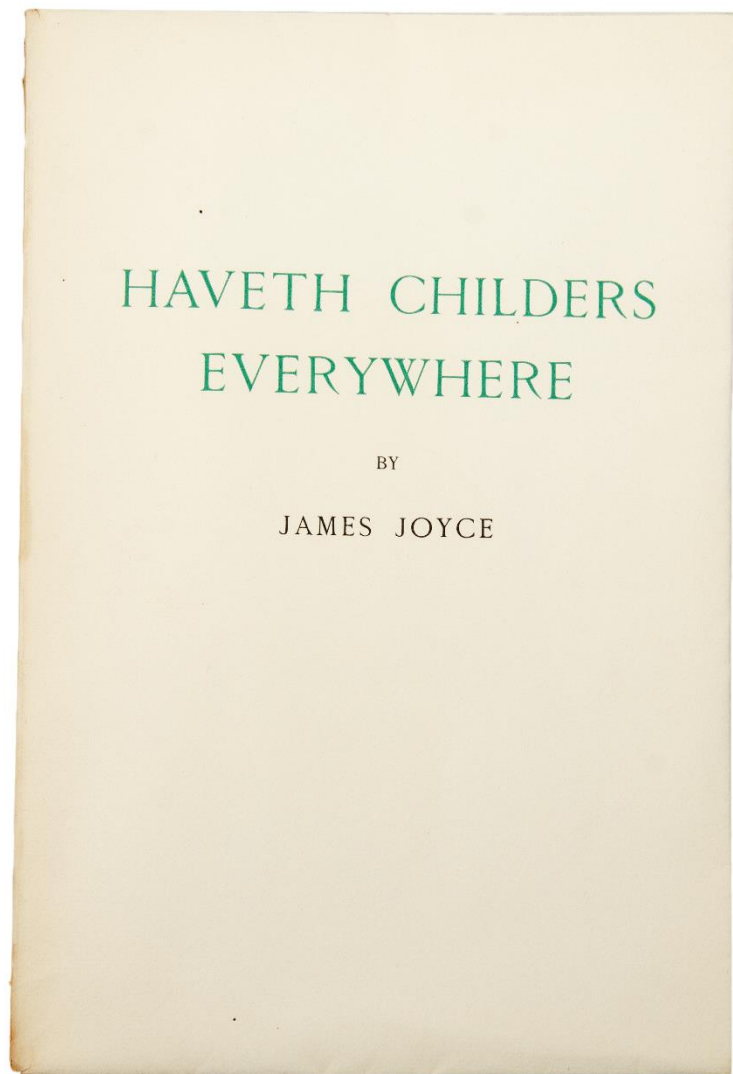


Wherever Duchamp lived, a chessboard was nearby. In 1937, he hung a blank wood chessboard onto the wall of his studio, which, according to Duchamp's biographer Robert Lebel, was used to facilitate the playing of Duchamp's "mental chess games." Accordingly, this is a box-set of Duchampiana, produced for a 1991 retrospective, packaged in a reproduction of Duchamp's chessboard from *Mental Chess Game*.

The chessboard box-set comprises: An introductory essay in Dutch, French, English, and German; A list of the exhibits (60 pages, in English); A portfolio with faithful reproductions of works by Duchamp (28 pieces in portfolio, comprising artworks, photographs, and more. 3D-glasses included); A copy of H. Vuibert, *Les anaglyphes geometriques*, Paris, Librairie Vuiber, 1912 (32 pages, in French); A production of a page from *The Blind Man No. 2 (P.B.T.)*; A book with articles on Duchamp by Andre Breton and Arturo Schwarz together with a reproduction of *Le Grand Verre* laid in (23 pages, 1 plate, in English); An audiocassette of Duchamp speaking (housed in a case reproducing the sculpture *Priere de toucher*, being a false breast which Duchamp and Enrico Donati painted 1999 for the deluxe edition of *Le Surrealisme* and was photographed by Man Ray for the standard edition; A photographic print of Marcel Duchamp at the Age of Eighty-Five for Views special Marcel Duchamp number; 2 Marcel Duchamp paper doll suits; A Ronny Van de Velde catalogue; and colophon booklet. All this housed in a wooden box, the top and bottom of which being reproductions of Duchamp's *Mental Chess Board*, with accompanying black slipcase. Produced in an edition of 850, numbered on the chess board verso, of which this is number 596.

(#41123)

\$1,250.



JOYCE, James (1882-1941). *Haveth Childers Everywhere. Fragment from Work in Progress.*

Paris: Henry Babou and Jack Kahane: The Fountain Press. Printed by Ducros et Colas, 1930. 4to (11 1/8 x 7 1/2 inches). First edition. 1-72 [2], pp. 72. Title and text printed in black and green. Running heads printed in green. Signed by Joyce in pencil on the limitation leaf. Numbered 70 out of 100 copies. Original glassine and white printed wrappers. Small area of loss at lower spine, minor tear and losses to glassine along spine. Within a modern full green Morocco box with gilt decoration and lettering on spine, cloth chemise.

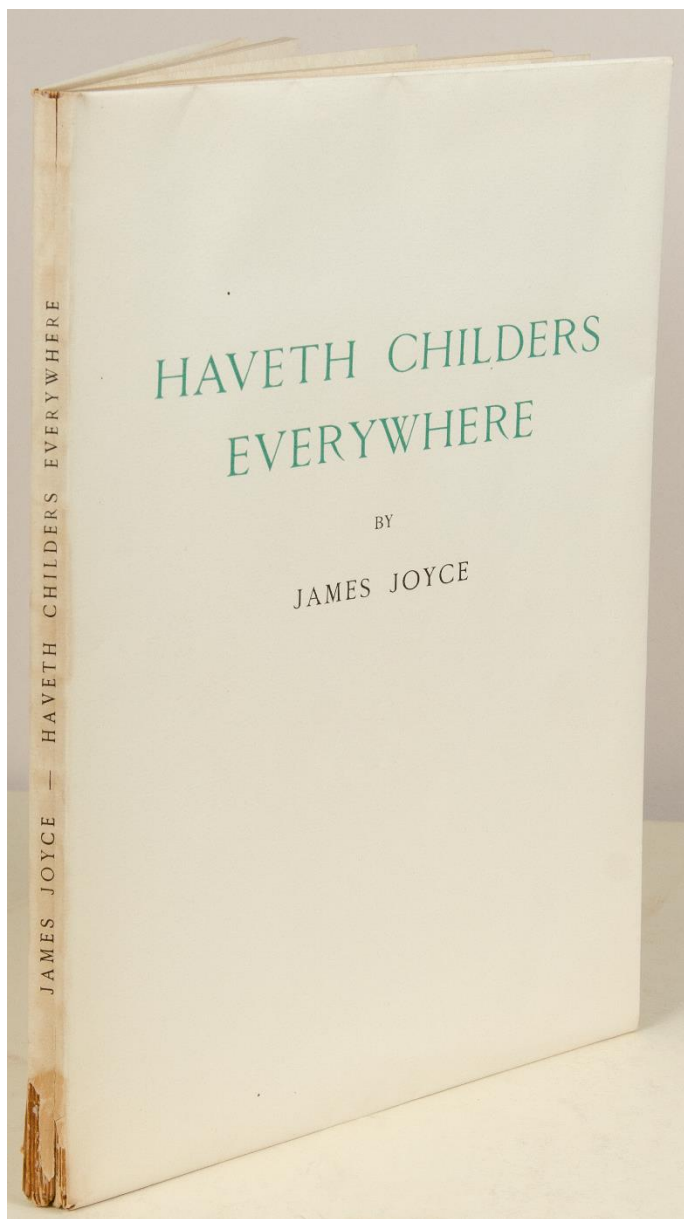
First edition, deluxe issue: number 70 of 100 signed copies of what would ultimately become Joyce's final novel, Finnegans Wake.

In 1930, Joyce sent to Faber and Faber's T. S. Eliot the following "nursery rhyme" to promote *Haveth Childers Everywhere*:

Humptydump Dublin squeaks through his norse,
Humptydump Dublin hath a horrible vorse
And with all his kinks english
Plus his irismanx brogues
Humptydump Dublin's grandada of all rogues.

Though Faber made little use of it, Joyce's jingle is a key to *Haveth Childers Everywhere* and Joyce's inherent contradictions: the giant of English literature, who was Irish; the pre-eminent Irish cultural figure, who couldn't speak the language - and wrote in English; the Anglo who had to go to the continent to find an audience; the difficult, cryptic modernist who still has millions of mainstream readers.

(description continues on next page)



In 1931, a *New York Times* reviewer wrote that *Haveth Childers Everywhere* is "an attempt to enrich and refashion the English language, and as such is highly stimulating and carries the reader through a form of mental gymnastics." Unfortunately, for the same reviewer, it "still remained absolutely incomprehensible."

It took Joyce sixteen years to write *Finnegans Wake*, a book once aptly titled, as here, "Work in Progress." The finished novel was still nine years from publication when this fragment was released. Joyce began writing what would become *Finnegans Wake* shortly after *Ulysses* was published in 1922. Fragments of the novel were issued in a variety of formats by different publishers, including *Haveth Childers Everywhere*, produced in Paris by Obelisk Press founder Jack Kahane and the editor Henry Babou in April of 1930, and distributed in America by The Fountain Press. The publication nearly bankrupted Kahane and Babou. *Haveth Childers Everywhere* consists of the final part of what is now Chapter 3 of Book III of *Finnegans Wake*.

This copy is one of one hundred numbered copies on "Imperial hand-made iridescent Japan" signed by the author, from a total edition of 685 copies.

Slocum & Cahoon A41.

(#30424)

\$10,000.



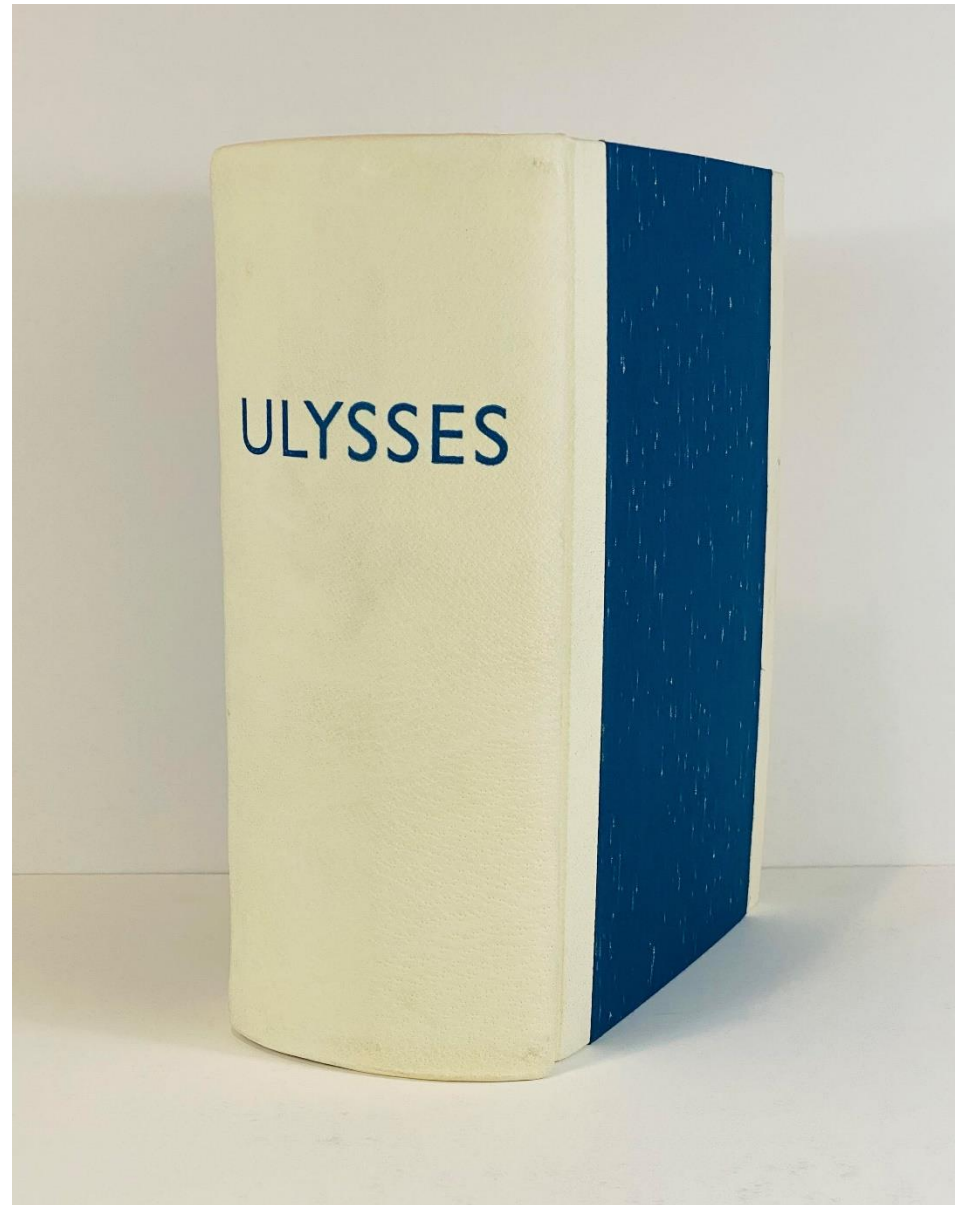
JOYCE, James (1882-1941); MOTHERWELL, Robert (1915-1991). *Ulysses by James Joyce with Etchings by Robert Motherwell. With Prospectus, "The Ulysses Etchings of Robert Motherwell," and Publisher's Correspondence.*

San Francisco: Arion Press. Etchings printed by Robert Townsend and Katherine Hanlon at R. E. Townsend in Georgetown, MA, 1988. Large 4to Book: (12 3/4 x 9 1/2 inches). Sheets: (12 1/2 x 9 inches). Plate marks: (4 1/4 x 5 3/4 inches). First edition. [I-VIII] [1-8] 9-835 [12] with 40 plates interposed throughout, pp. 835. 40 etchings, 20 in color; 18 are chapter numbers, 22 are illustrations. Numbered 123 of 175 copies: 150 for sale, 25 hors commerce, plus 10 additional printers' copies without illustrations and with modified limitation page and titles. Signed by Motherwell on limitation page. Blue, white-flecked silk half-bound in white, alum-tawed pigskin with dye-stamped blue letters in Gill Sans type on spine. Within blue, white-flecked silk slipcase with label printed in black on spine, as issued. The forty prints are joined as twenty pairs, tipped together at the fore-edge and gutter, with hinges pasted and sewn into sections. The sections are hand-sewn with linen thread over linen tapes and with linen headbands. Printed in Perpetua type on mould-made Johannot wove paper.

The extraordinary fine Arion Press edition of Joyce's masterpiece Ulysses, signed by artist Robert Motherwell and featuring 40 of his etchings, together with extra promotional materials and publisher's correspondence.

"Stately, plump Buck Mulligan came from the stairhead, bearing a bowl of lather on which a mirror and a razor lay crossed . . ."

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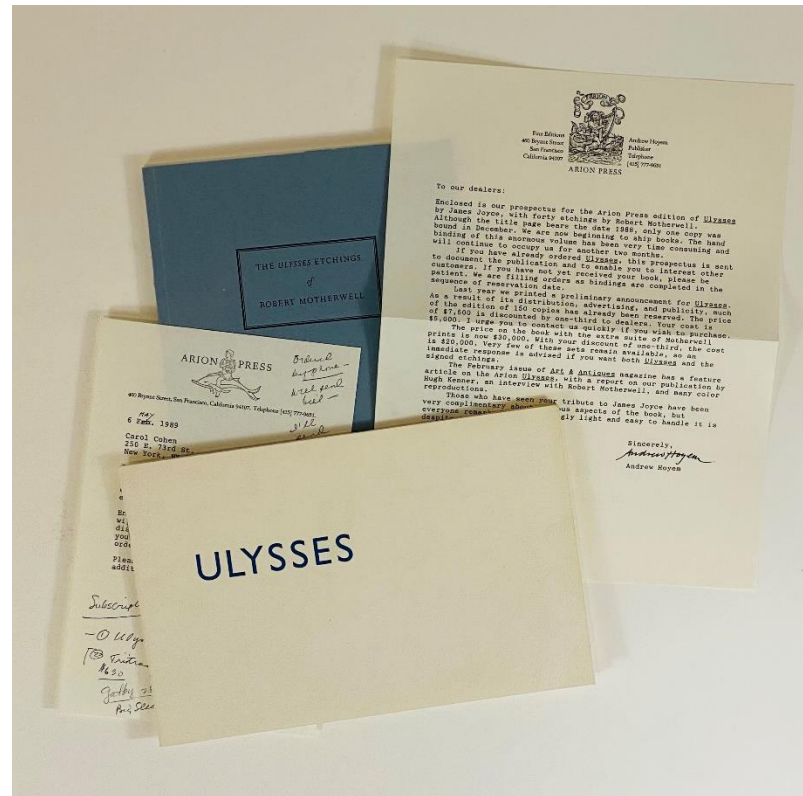


And so begins James Joyce's *Ulysses*, a rollicking tour-de-force of the English language, and Joyce's magnum opus. In the world of fine press publications, the Arion Press edition of *Ulysses* stands out as a remarkable testament to the power of artistic collaboration and visual storytelling. Created by the esteemed, long-running Arion Press of San Francisco, this major literary achievement offers readers a journey nonpareil where words and images intertwine to leave a lasting impression.

At the heart of this exceptional edition are forty exquisite etchings by Robert Motherwell, a canonical figure in American Abstract Expressionist painting. Motherwell's free-flowing etchings breathe life into Joyce's prose and capture the essences of Stephen Dedalus, the Blooms, and Buck Mulligan, as well as of Ireland itself. Each etching contributes to the thematic and textural depth of *Ulysses*, providing readers with an evocative visual companion to the Dublin narrative.

Included with the work are copies of *The Ulysses Etchings of Robert Motherwell*, pp. 26, only 250 copies published; *Prospectus for Ulysses by James Joyce with Forty Etchings by Robert Motherwell*, pp. 24; and two items of correspondence from 1988 to New York City bookdealer Carol H. Cohen from Andrew Hoyem and G. B. Carson of Arion Press.

The titles of the twenty-two Motherwell illustrations are "James Joyce," "Telemachia - Odyssey - Nostos," "The Tower," "History," "Philology," "Nymph," "Communicants," "Hades," "Lungs," "Architecture," "Scylla and Charybdis," "The Streets," "Music," "Cyclops," "Star of the Sea," "The Hospital," "Midnight," "Skin-the-Goat," "Skeleton," "The Bed," "Penelope," "Trieste - Zurich - Paris."



**KOLLWITZ, Käthe (1867-1945). *Proletariat: Erwerbslos*
[Proletariat: Unemployed].**

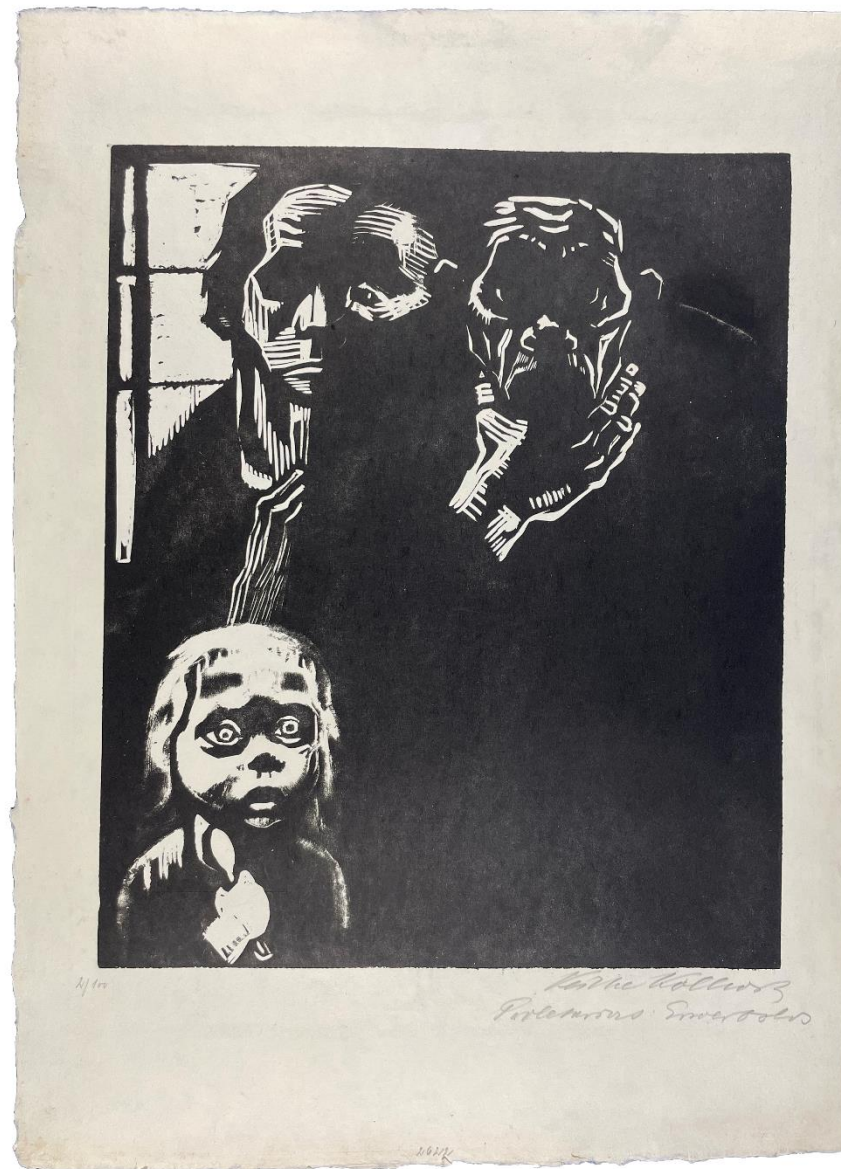
Dresden: Galerie Emil Richter, 1926. Original woodcut printed in black on Japan paper. Signed, titled, and numbered in pencil by Kollwitz. Numbered 2 of 100 copies. But one of 25 copies on thick, white Japan, conforming to Klipstein's variant state VIII.b. Plate mark: (14 1/8 x 11 3/4 inches). Sheet size: (20 x 14 3/8 inches).

The great unemployment during Germany's inflationary years after WWI prompted Käthe Kollwitz, a master of social protest art, to represent the plight of Weimar's workers. A numbered, signed woodcut on Japan paper in fine condition.

In *Erwerbslos*, Kollwitz shows a child with a spoon in his hand, his eyes wide open, behind him are the faces of his parents in the shadows, his father gaunt and eyeless, with his hand around his neck, and a window cut-out on the left.

Erwerbslos [Unemployed] is part of a woodcut series titled *Proletariat*. The other two prints, *Hunger* and *Kindersterben [Children's Death]*, depict social ills experienced by Germany's unemployed in the interwar period. This striking woodcut is from an edition by Kollwitz's exclusive publisher at the time, Galerie Emil Richter in Dresden. There were eight states of the print, with variations to the child's head, this being variant state VIII.b according to Klipstein. This print is seldom seen available outside of institutional collections.

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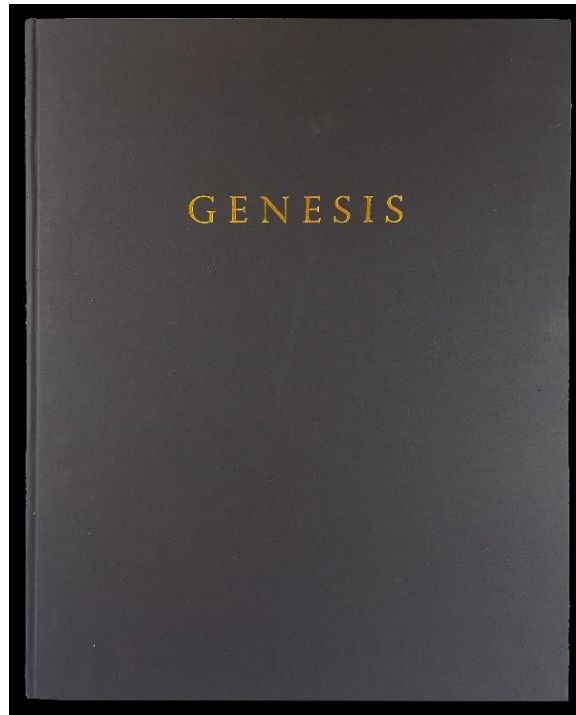
Born in Königsberg, Kollwitz began studying art as a teenager and worked in a realist mode, depicting the proletariat. Her father was a radical Social Democrat, and her mother's father was Julius Rupp, a Lutheran pastor who was dismissed from the Church for dissenting from their policies and later founded the Free Protestant Congregation in Königsberg. Though trained in painting, Kollwitz moved through several techniques in her career, including etching, lithography, and sculpture. She made a total of 275 prints, including a collection of self-portraits. Kollwitz was the first woman to be elected to the Prussian Academy of Arts and to receive honorary professor status. She taught there until Nazi Party authorities forced her to resign after she signed the Dringender Appell, an appeal by the Internationaler Sozialistischer Kampfbund (ISK) to defeat the Nazis in advance of the 1932 election.

Kollwitz was a committed socialist and pacifist, and her two most famous series, *The Weavers* and *The Peasant War*, depicted the effects of poverty, hunger, and war on the working class. She also often found inspiration in her husband's medical clinic for people in need, where she also had her studio. Other motifs in her work include suffering and death, both evident in the present work, which hauntingly depicts the consequences of war for the working class. In the interwar period, during which time Kollwitz was at the height of her fame, she employed her signature style and the populist reproducibility of the print medium to advance her social causes. The present work is part of the 1926 series titled *Proletariat*. The series was Kollwitz's fourth print cycle and her second series in woodcut where the artist employed dense fields of black to frame the subjects so that they appear as though they are emerging from total darkness. The three figures here are radically simplified; the artist carved only just enough of the woodblock to give the figures light and form. The method lends a strong, emotional graphic impact that matched the desperation of German workers and their families.

Knesebeck, 215/X/a (v. b); Klipstein, *The Graphic Works of Käthe Kollwitz* (NY: 1955), 206-208, VIII. b; Sowie, 222.

(#35929)

\$8,500.



LAWRENCE, Jacob (1917-2000). *The First Book of Moses, called Genesis. The King James Version.*

New York: The Limited Editions Club. Printed by Heritage Printers on Cartiere Enrico Magnani paper; silkscreens printed by George Drexel at Osiris Printing on Whatman paper, 1989. Imperial folio (21 3/4 x 16 1/2 inches). First edition. Numbered 18 of 400 copies. Signed by the artist in pencil on the colophon. With 8 original color silkscreens. Plate marks: (19 1/4 x 14 inches). Sheet sizes: (21 1/2 x 16 inches). Bound in full midnight blue Japanese cotton with gilt lettering, within a suede-lined dark blue clamshell box with gilt stamp label.

A signed epic production of the Book of Genesis with eight striking silk-screen illustrations by the seminal American painter of the Black experience, Jacob Lawrence.

(description continues on the next page)



Each of these eight Jacob Lawrence prints describes a passage from the Book of Genesis in the King James version of the Bible. As Lawrence explained, "My inspiration came from memories of the preachers at the Abyssinian Baptist Church in New York City, the Church in which I was baptized and which I faithfully attended in my youth." The main preacher who inspired Lawrence was the Reverend Adam Clayton Powell, Sr., the father of the famous congressman and Civil Rights leader Adam Clayton Powell, Jr.

The color prints in *Genesis* exemplify the unity and visual eloquence characteristic of his work. Lawrence used bold colors, simplified forms, narrative storytelling, and dynamic compositions, to convey a sense of movement and energy that brought the viewer into his world.

Lawrence was born in Atlantic City, New Jersey, during WWI and his family then moved to Harlem; the vibrant New York neighborhood later became an inspiration for his work. At a young age Lawrence began drawing and painting, and his talent was recognized while he was still a teenager. In 1937, he received a scholarship to attend the American Artists School in New York. Lawrence's canonical work *The Migration Series* was created between 1940 and '41 and comprises 60 small paintings that portray the mass movement of African Americans from the rural South to the urban North in the early twentieth century. The series crystallizes the social, economic, and cultural aspects of the Great Migration, a transformative period in American history.

According to the publisher, between 17 and 21 screens were required to print the colors for each of the eight illustrations in *Genesis*, a total of approximately 140 separate stencils, all of which were destroyed after the strictly limited number of 400 original sets of prints were achieved.

In *Genesis*, a biblical book about the beginning of human history, Lawrence found the beauty and struggle of Black life in the American century.

Limited Editions Club Newsletter, Number 558, May 1990.

(#41091)

\$9,000.



MAN RAY (b. Emmanuel Radnitzky; 1890-1976).

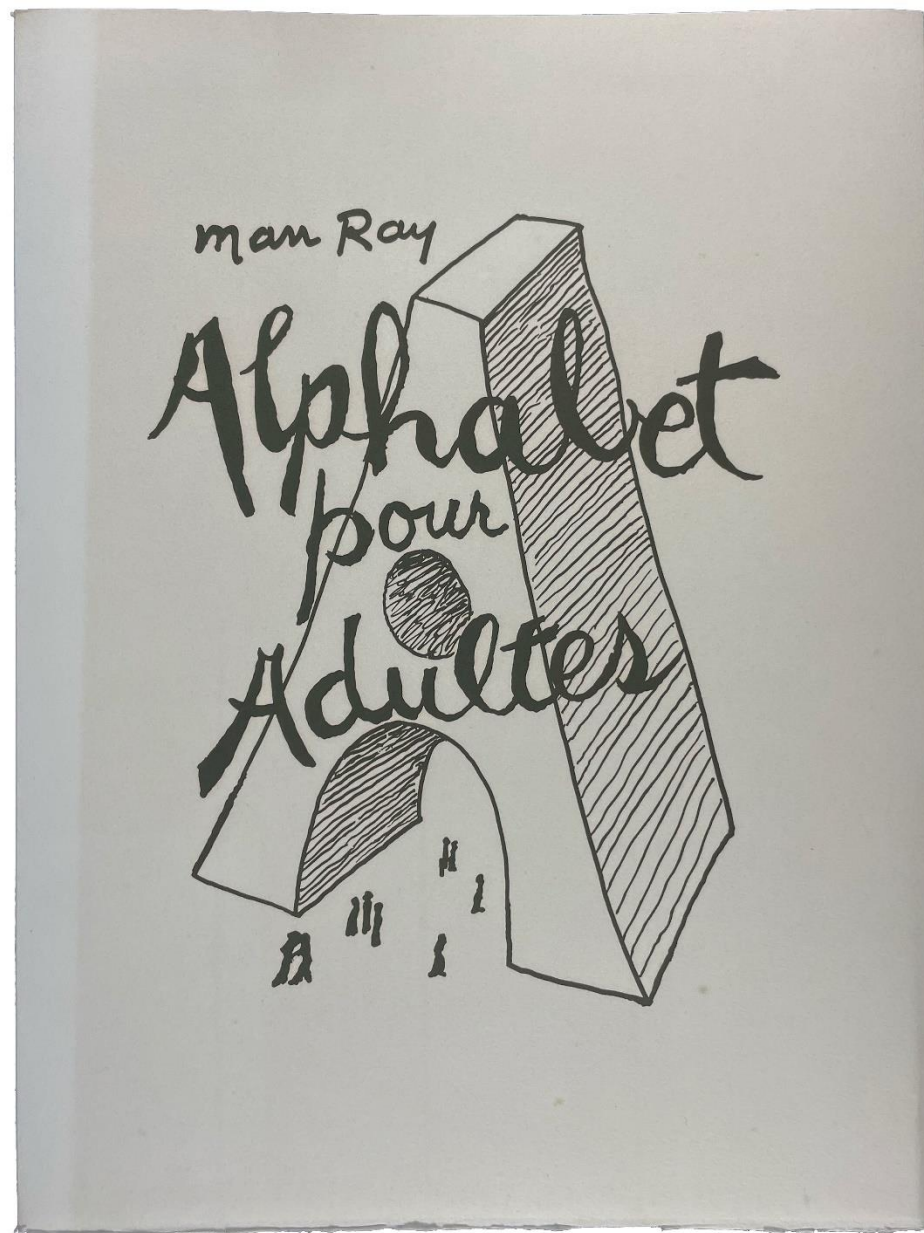
Alphabet pour Adultes.

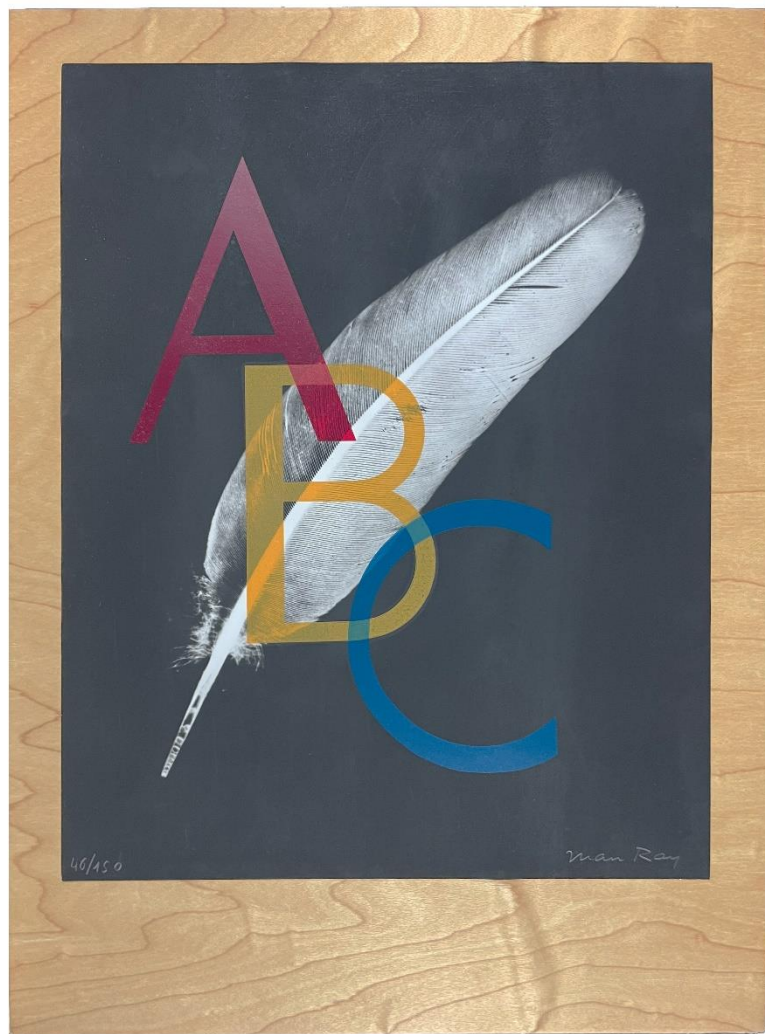
Paris: Éditions Pierre Belfond, 1970. Folio (14 3/4 x 10 7/8 inches). Number 46 of 150 signed copies printed on large vélin d'Arches from a total edition of 180 copies. Complete copy, all 38 original lithographs, including one used twice for the cover and title, with the signed rayograph with color silkscreen mounted on wood veneer mounted on card stock. Original wrappers, loose as issued; housed in publisher's original orange cloth box, author's name lettered on spine in black.

Man Ray's French edition of Alphabet for Adults, a captivating art-book featuring new illustrations and words, meticulously created for this signed limited-edition accompanied by a coveted original rayograph.

In the build-up to 1970, following the publication of his English-language *Alphabet for Adults*, Man Ray embarked on the creation of a French edition of this art-book. Rather than simply translating words or tweaking existing drawings, he set off on a fresh artistic endeavor, crafting an entirely new set of illustrations and words exclusively for this limited-edition, signed collection. Notably, the book features a prized frontispiece: a signed original rayograph.

(description continues on the next page)



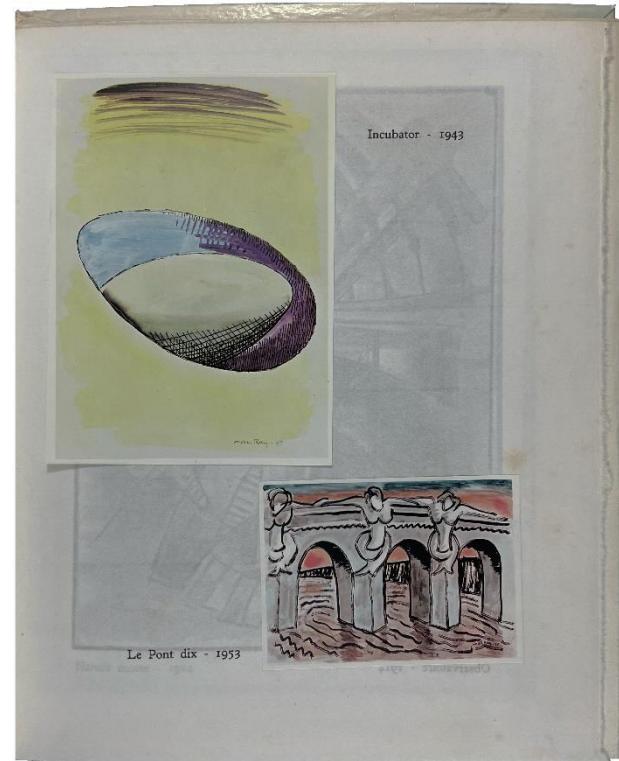
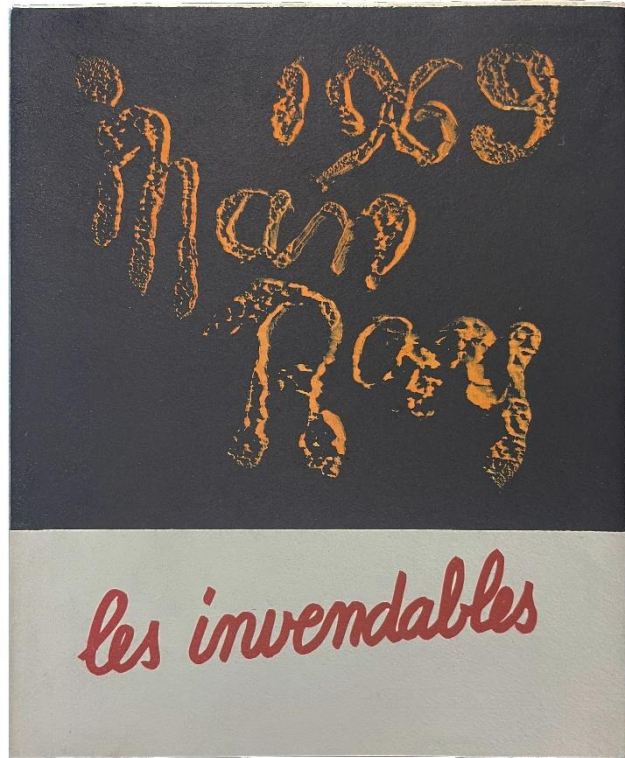


Within the book, some entries offer straightforward depictions, such as "elephant" aligned with an elephant illustration or "barbe" (beard) distinctly labeling an image of a beard. However, a multitude of other entries embrace abstraction, demanding interpretation. "Beaucoup" (very much; many) emerges amid a cloud of arrows directed toward the upper-right corner, while "jalousie" (jealousy) finds its reflection in an oceanic scene. This blending of different parts of speech-prepositions, pronouns, and adjectives confronts the simplicity of children's alphabet books, boldly announcing its "pour adultes" (for adults) classification. The carefully curated selection of words and accompanying images delves into themes more fitting for adult existence. Alongside mature vocabulary like "xérès" (sherry), "quarrelle" (row; dispute), and "fidèle" (faithful), there are overtly intimate associations. For instance, "souple" (supple) cunningly nestles between the tails of a whip. These words, crafted in the signature Surrealist style, may initially appear arbitrary or illogical, yet they find firm footing in the realm of desire, love, and human relationships.

The rayograph, featuring vibrant stenciling adorning a feathered image, gracefully stands apart from the book, mounted on a lustrous wooden veneer. Rayographs, extraordinary camera-less photographs crafted by placing objects onto light-sensitive paper, attain their mesmerizing form through exposure to light. The delicate paper of the rayograph is predisposed to markings, and copies of *Alphabet pour Adultes* often bear visible scratches and scuffs. Moreover, the veneer mounting is susceptible to fissures along its contours. Nevertheless, the present copy radiates impeccable condition, bearing no traces of wear upon the rayograph or the alphabetical lithographs. It proudly preserves the rare essence of Man Ray's original creation.

(#41086)

\$9,000.



MAN RAY (b. Emmanuel Radnitzky; 1890-1976). *Les Invendables: Quarante oeuvres invendables de Man Ray, with Gelatin Silver Print.*

Vence, France: Galerie Alphonse Chave, April 4, 1969. 8vo. Book: (10 13/16 x 8 3/4 inches). Sheet of Man Ray print: (9 1/4 x 6 13/16 inches). Image of Man Ray print: (5 3/4 x 4 1/16 inches). First edition. [24], 8 tipped-in color plates, 5 full-page engravings printed in black. Unopened, in three gatherings laid within covers with French flaps, which are wrapped in original Japanese vellum. This copy numbered 9 of 50 copies on fine paper. Signed in pencil on colophon. With additional gelatin silver print signed "9/50 Man Ray" in ink mounted on sandpaper. Back of sandpaper mount has a red stamp "marque deposee."

A signed and numbered "décollage original" by modernist master Man Ray, on fine paper and issued in an edition of 50 copies, together with a signed and numbered gelatin silver print.

(description continues on the next page)



Man Ray's preface to *Les Invendables*, translated from the French:

"Les Invendables [The Unsellables]. Why? Because it is the name that is for sale. Without the signature the painting is worthless. You have to take both. There are those who turn the painting over to see if it is good fine linen. The painter holds his brush like the barber his razor, the musician his bow, the soldier his machine gun, this is how they hold their sex to piss or make love. The truth? There is nothing more subversive than the truth." - Man Ray

Catalogue published on the occasion of the exhibition *Les Invendables* at the Galerie Alphonse Chave in Vence, France, in 1969. The catalogue was published in 500 copies, 50 of which, like the copy here on offer, are on fine paper and constitute a "Décollage original" by Man Ray, who has signed and numbered the colophon in pencil.

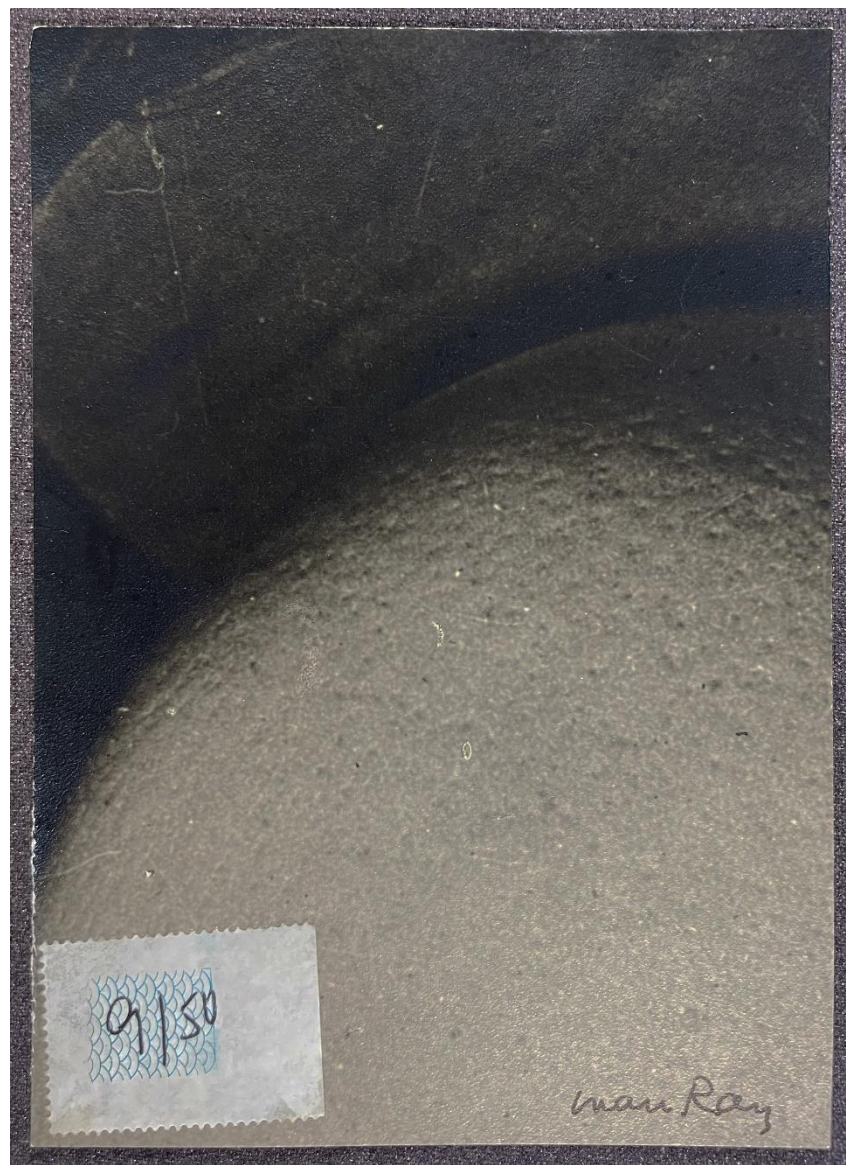
The gelatin print presents an ambiguous image, either skin of a body part close-up, or something like the moon's surface.

Illustrations include: *Metropolis*, 1913; *Déjeuner sur l'herbe*, 1914; *Antipolis (les jumelles)*, 1939; *Incubator*, 1943; *Le Pont dix*, 1953; *Observatoire*, 1914; *Nature morte*, 1914; *Riegfield*, 1913; *Oiseau*, 1954; and *Centaure*, 1943, above which is written "Rien ne remplace la vue de l'original." [Nothing replaces seeing the original.]

Janus 1973: pag. 13; Janus 1981: pag. 159

(#41087)

\$9,000.



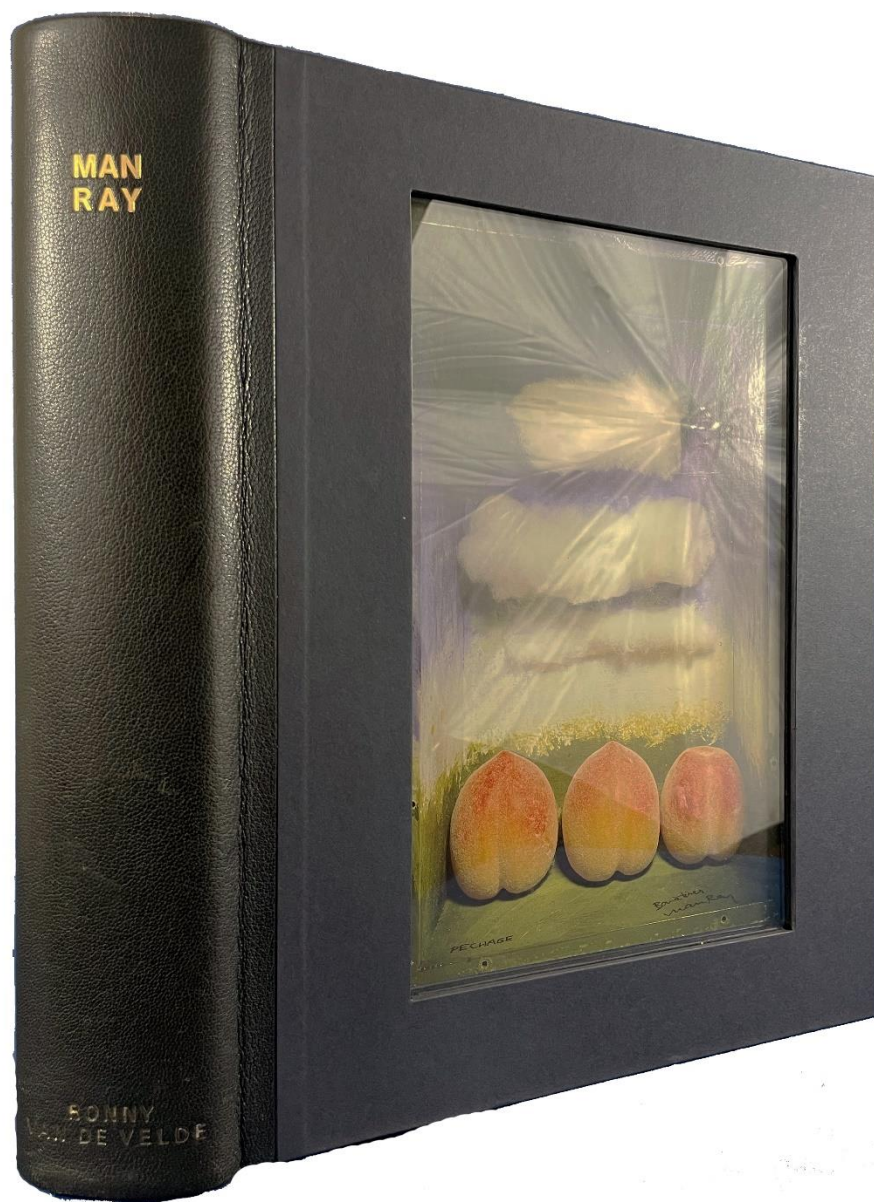


MAN RAY (b. Emmanuel Radnitzky; 1890-1976); **BRETON, André** (1896-1966); **CEULEERS, Jan** [Editor]. *Man Ray 1890-1976 (Deluxe Edition with Two Man Ray Photographs)*.

Antwerp: Ronny Van de Velde. Printed by Snoeck-Ducaju & Zoon in Ghent, 1994. Book: (12 3/4 x 10 3/4 x 2 1/2 inches). Photo image size: (11 1/8 x 8 3/8 inches). Photo sheet sizes: (11 1/8 x 8 3/8 inches). First deluxe edition. Numbered 26 of 220 copies, with 200 copies numbered 1 to 200 and 20 copies "hors commerce" numbered from I to XX. Unpaginated, but over 300 pages printed in black and white duotone, picturing 548 items. Bright red-orange cloth with black dye-stamped lettering, gilt edges and printed endpapers, and glossy color dust jacket. Set in blue clamshell cardboard box quarter-bound in black leather with embossed gilt lettering on spine, the front of the box is a trompe-l'oeil replica of the assemblage "Pechage" by Man Ray from 1969, set within a navy cardboard slipcase. Comes with a blue folder with two black and white photographs printed from original negatives.

A numbered deluxe first edition of a landmark Man Ray monograph with a portfolio containing "Fashion Photograph" (1930) and "A View of the Artist's Studio" (1934) printed from Man Ray's original photo negatives.

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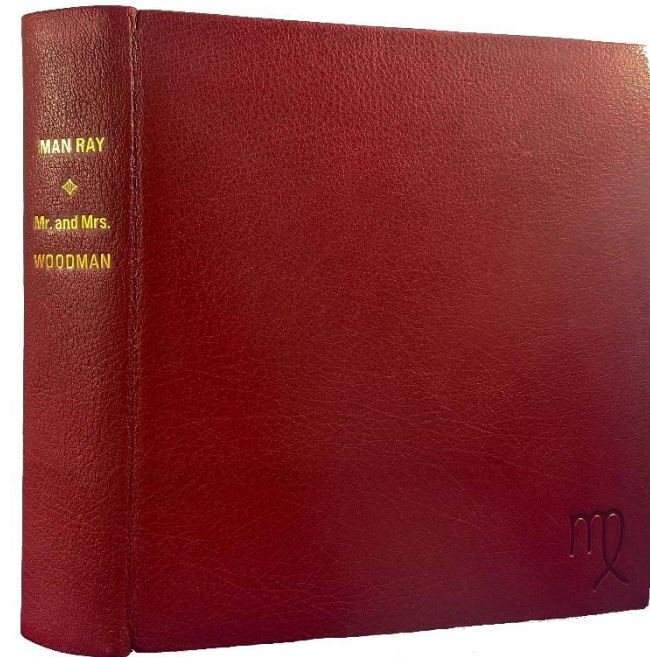
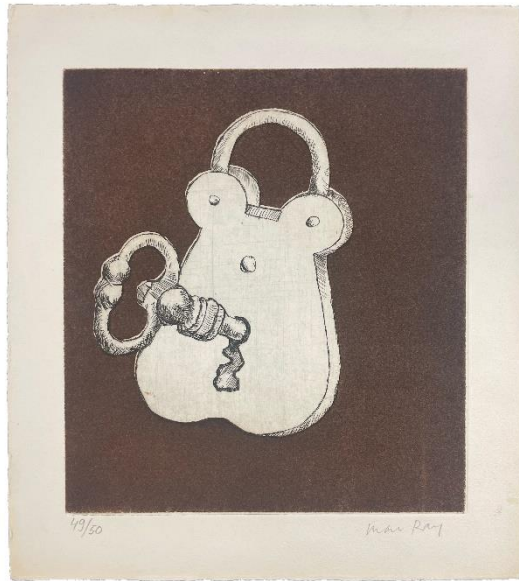
A beautiful box-set containing (1.) A portfolio of photographs, "Fashion Photograph" (1930) and "A View of the Artist's Studio" (1934), printed from Man Ray's original negatives by Pierre Gassman: "Tirage original réalisé par Pierre Gassman" with "Man Ray Paris" atelier stamp on backs. (2.) A hardcover monograph with jacket published for the exhibition *Man Ray 1890-1976* at Ronny Van de Velde in 1994. (3.) A box with a trompe-l'oeil replica of *Pêchage*, an assemblage by Man Ray from 1969. (4.) A navy card slipcase.

The exhibition catalogue contains more than three-hundred black and white photographs, fifty paintings, and sixty objects, as well as a biographical chronology, a catalogue of works, and five texts: two by Man Ray, "It Has Never Been My Object . . ." (1945) and "To Be Continued Unnoticed" (1948); and three by André Breton, "Man Ray" (1928), "The Visages of The Woman" (1934), and "Behold Man Ray" (1937).

"[Man Ray's] chosen position as outsider - American in Paris, in the no man's land between art and photography, between iconoclasm and calculated composition, between American pragmatism and European elegance - lends to his best work a timeless power of attraction. The "Man Ray effect," that intangible aura, entices us most of all because his work summons up individual freedom and pleasure."

(#41122)

\$2,500.



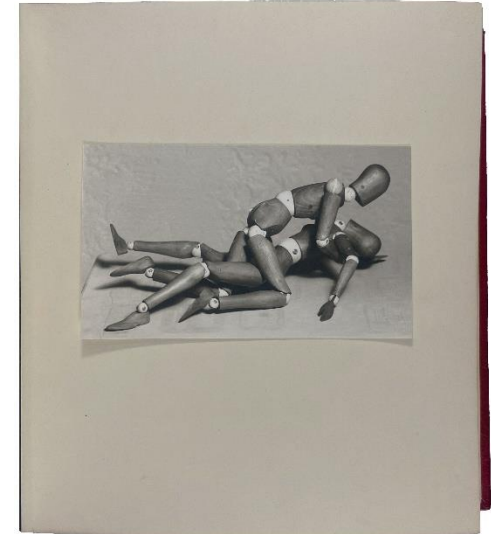
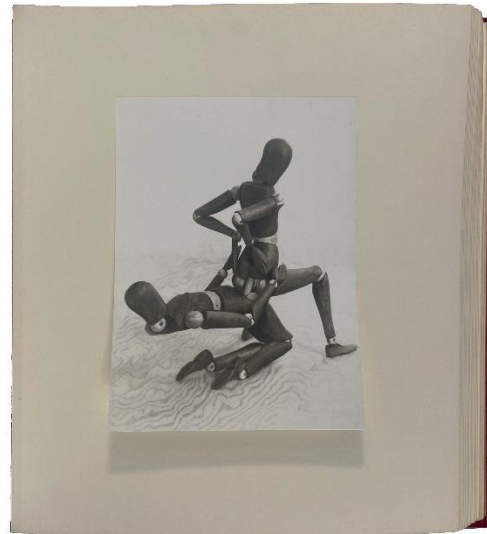
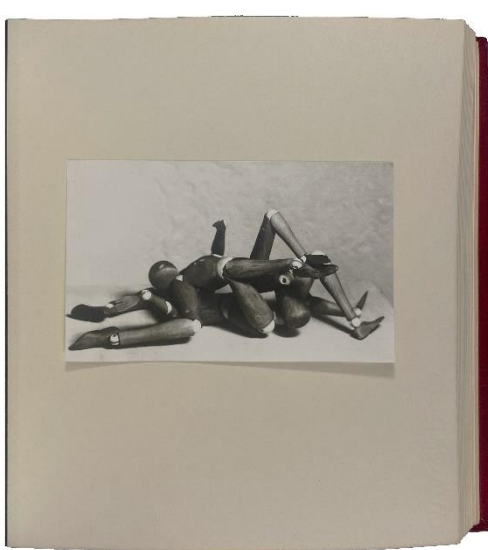
MAN RAY (b. Emmanuel Radnitzky; 1890-1976). *Mr. and Mrs. Woodman*.

The Hague: Edition Unida, 1970. 4to (10 7/8 x 9 3/4 inches). 27 gelatin silver prints, each tipped to thick card. Each stamped "épreuve originale Man Ray," the first one also signed in ink on the reverse. Signed and numbered "49" in ink (colophon). Number 49 from an edition of 50 signed copies numbered 1-50; plus 9 signed copies numbered 1-9 accompanied by the original wooden mannequins; and 15 copies numbered I - XV reserved for the artist and his collaborators. Total edition: 76 copies. Together with an engraving (sheet size: 10 3/4 x 9 1/2 inches), signed and editioned "49/50" in pencil by the artist. Original red Morocco by M. Bueno, front cover blind-stamped with monograph "MR," spine lettered in gilt, gilt edges, marbled endpapers, lacking original paper-covered slipcase edged with red Morocco.

Among the exclusive selection of just 50 signed copies, Man Ray's Mr. and Mrs. Woodman stands as a captivating testament to the artist's profound commentary on the artificiality of gender roles and the performative nature of identity. With a limited edition signed Man Ray engraving.

This remarkable series comprises 27 photographs featuring artists' wooden mannequins arranged in a mesmerizing array of sexual positions. Originally photographed in Hollywood in 1947, these evocative images were later published in this limited edition in 1970.

(description continues on the next page)

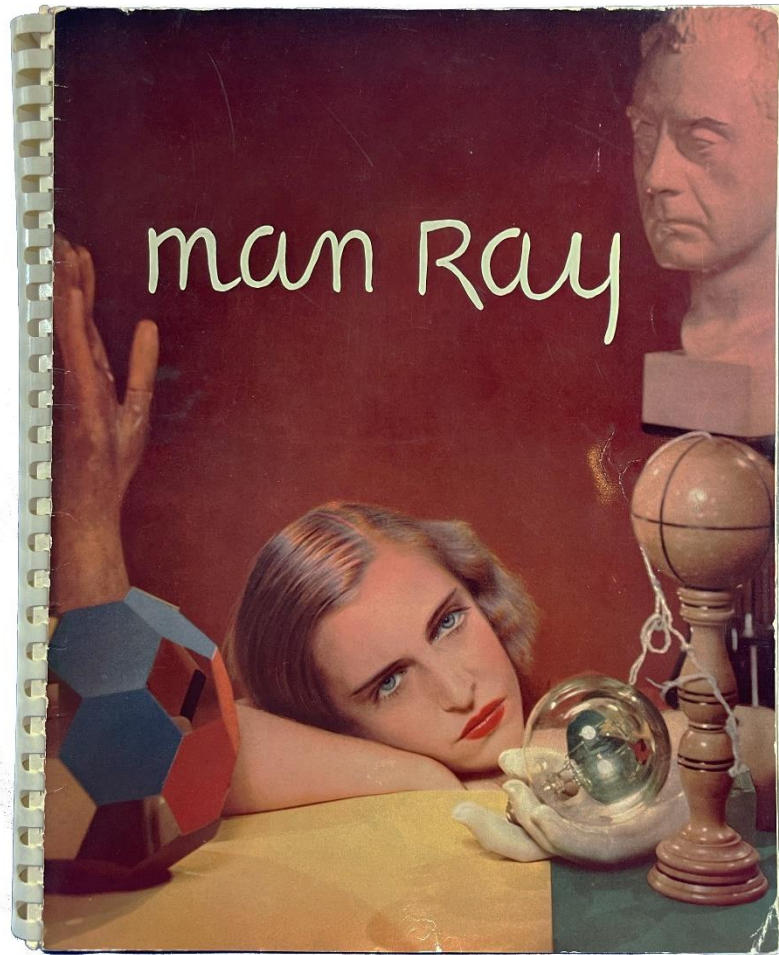


Man Ray's exploration of mannequins traces back to the late 1920s and remained a recurring theme throughout his illustrious career. In his [photographs](#) and sculptures, he masterfully wielded these lifeless, stylized figures as conduits for conveying intricate ideas and narratives. With *Mr. and Mrs. Woodman*, the artist employed the mannequins as surrogate beings, deftly manipulating their forms to delve into the boundless possibilities of erotic visual language and challenge conventional notions of representation.

In true Surrealist fashion, Man Ray departed from the traditional use of artists' mannequins for mere life studies. Instead, he breathed life into these wooden figures, liberating them from their inherent inanimate nature. With distinct names, individual stories, and intricately crafted intimacies, the mannequins assumed a palpable vitality, blurring the boundaries between the animate and the inanimate.

Mr. and Mrs. Woodman are both idealized and abstracted versions of human beings. Through their meticulously arranged poses and sculpted forms, they embody notions of beauty, desire, and societal expectations. Yet, these enigmatic figures transcend their mere representations, evoking profound contemplation on the interplay between artifice and authenticity, the complexities of human relationships, and the fluidity of identity.

Mr. and Mrs. Woodman engages the viewer in a visual dialogue that oscillates between fascination and discomfort, underscoring Man Ray's enduring legacy as a visionary artist and a bold provocateur.



MAN RAY (b. Emmanuel Radnitzky; 1890-1976). *Photographs 1920-1934 Paris.*

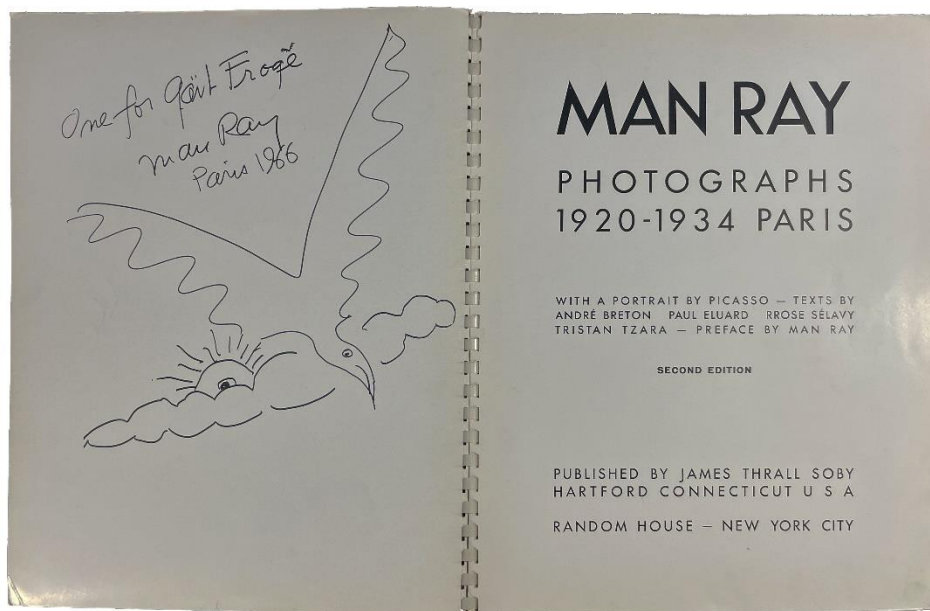
Hartford, Connecticut; Paris: James Thrall Soby; Cahiers d'Art, 1934. 4to (12 x 9 1/4 inches). 104 heliogravures of Man Ray's photographs and rayographs. With a portrait by Picasso. Texts by André Breton, Paul Eluard, Rose Sélavy (Marcel Duchamp), and Tristan Tzara. First edition, second issue with the publisher's fictitious "second edition." Inscribed by Man Ray on front wrapper verso ("Paris 1966") with a drawing of a bird in the clouds with a sun in the background. Original color pictorial stiff wrappers in plastic ringbinder.

A signed first edition, second issue with an original drawing by Man Ray. It is in this groundbreaking monograph that Man Ray shines brightest. Includes work by Picasso, Duchamp, and Breton.

Man Ray, a visionary in both authorship and collaboration, left an indelible mark on the world of books. While his early works in Ridgefield, New Jersey, including *The Ridgefield Gazook* in March 1915, hinted at his artistic prowess, it was in this inaugural monograph that his friends rallied to celebrate his genius.

The monograph opens with a captivating portrait drawing of Man Ray by Picasso. It unfolds with meticulous organization, presenting a collection of 104 photographs divided into five distinct sections. The journey begins with a diverse array of subjects, encompassing still lifes, rooms, landscapes, cityscapes, and flowers. Preceding this visual feast is a thoughtful text titled "The Age of Light," wherein Man Ray offers a heartfelt explanation for sharing these "autobiographical images" during a time when societal focus lay on the perpetuation of power dynamics. He eloquently defends his works, which draw inspiration solely from individual human emotion and desire.

(description continues on the next page)



As the monograph progresses, the poetic voice of Paul Éluard emerges, setting the stage for a section dedicated to the ethereal female form, predominantly depicted in nude compositions. André Breton, a luminary in the artistic realm, introduces a subsequent section that explores "The Visages of the Woman," delving into the multifaceted nature of feminine beauty.

The monograph further unveils a captivating series of portraits of notable figures including Marcel Duchamp, Le Corbusier, and Henri Matisse. These portraits are accompanied by introspective musings from Rose Sélavy (Marcel Duchamp's feminine alter ego) on "Men Before the Mirror." Finally, a mesmerizing collection of rayographs, complemented by Tristan Tzara's evocative prose in "When Things Dream."

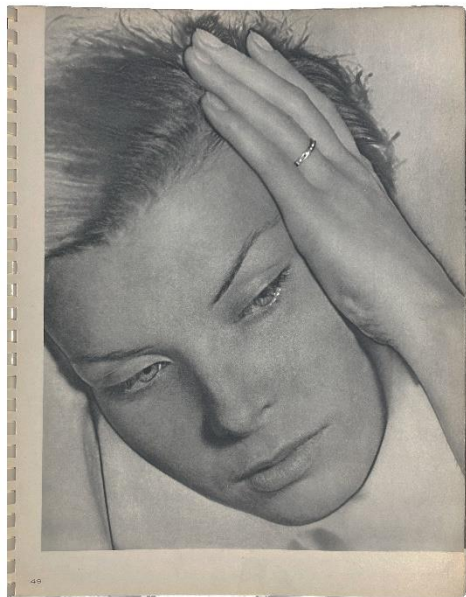
Throughout the monograph, each section flows seamlessly into the next, inviting readers on an immersive journey through Man Ray's artistic vision. The cover, meticulously crafted, underwent several iterations before its final embodiment. It features Man Ray's own bust positioned above a scene that captures a blue-eyed blonde contemplating a plaster hand cradling a delicate lightbulb, its luminosity mirrored by a captivating ball suspended on a peg.

In a curious twist, the first edition of this remarkable monograph carries with it the publisher's unorthodox attempt to create demand. According to Andrew Roth, the publisher recalled a significant number of copies in an audacious move to generate an illusion of scarcity and implying that the edition had sold out. The title pages of the recalled volumes were replaced with new ones that bear the imprint: "second edition."

Roth, pp. 13-14; 80-81; Auer 210.

(#41089)

\$7,000.





THIEBAUD, Wayne (1920-2021). *Nickel Machine*.

Berkeley, California: Crown Point Press, 1964. Etching number 9 from an edition of 15. Signed and dated by Thiebaud in pencil with a small drawing of a heart in red color pencil, on Rives BFK wove paper with watermark. Plate mark: (7 3/4 x 4 3/5 inches). Sheet size: (14 1/2 x 11 inches).

An early signed etching of one of Thiebaud's central Pop Art motifs: a pinball machine.

"Making a print is an orchestration between what you think you know and what you're surprised to learn." - Wayne Thiebaud

Emblematic of 1950s and 60s American youth culture, pinball machines were a recurring motif for Thiebaud, whose real subject was America itself. Examples of Thiebaud's use of pinball machines can be seen as early as his mixed media paintings on Masonite from 1956, to 1962's *Four Pinball Machines*, to a more common, colored derivative of this same image revisited in 1991. Thiebaud's pinball machines, gumball machines, and his diner-counter cakes and pies are all redolent of a time after WWII when broad affluence allowed large swathes of the American public to engage mass consumerism.

(description continues on next page)





But there is a treacly sweetness to the tertiary key-limes and pinks of Thiebaud's desserts that suggests an ambivalent irony underlying Thiebaud's subject matter. A darker view of popular culture is clear in *Nickel Machine*, where a lone pinball machine appears colorless, stripped of its lights, noise, and action, portrayed instead as a hard object haunting a corner of some liminal space deep in the American imagination. It was printed the same year, 1964, as his portfolio *Delights* by Berkeley's Crown Point Press, a press Thiebaud worked with until the very end of his career. *Nickel Machine* is an inlet into the high period of American Pop Art, and a strong example of Thiebaud's early work with relationships to important paintings in his oeuvre.

Thiebaud (1920-2021) was born in Mesa, Arizona, into a Mormon family. He apprenticed at Walt Disney Studios before working in the First Motion Picture Unit of the United States Army Air Forces from 1942 to 1945. He then attended San José State University on the GI Bill before transferring to California State University, Sacramento, where he took his bachelor's and master's degrees. Thiebaud was hired as an assistant professor at UC Davis in 1960, taught until 1991, and remained professor emeritus thereafter. Prior to teaching, Thiebaud spent the 1950s working in ad agencies on the coasts. His familiarity with commercial imagery became foundational to his later work. Thiebaud's paintings articulated a Pop Realism that departed from the appropriative visual techniques of Warhol and Lichtenstein, and could be equally positioned in the mode of earlier representational American painters like Benton, Wood, and Hopper. His glossy, nearly impasto-thick paintings were able to evoke the pleasure of the sumptuous painting surfaces of the Abstract Expressionists at a time when Pop and Abstract Expressionism seemed diametrically opposed. An iconic American painter of American consumer icons.

(#31161)

\$12,000.



THIEBAUD, Wayne (1920-2021). *Candy Counter, from Seven Still-Lives and a Rabbit (First State).*

New York: Parasol Press, Ltd. Printed by Crown Point Press in Berkeley, California, 1970. Linocut in black and tan on Arches paper with watermark, signed and dated in pencil, numbered 30/50. There were also 10 artist's proofs. Plate mark: (18 5/8 x 25 1/4 inches). Sheet size: (22 x 30 inches).

The first state of a limited edition Thiebaud linocut of one of his central Pop Art motifs: the candy counter.

(description continues on the next page)



The diner, the automat, the ice cream shop, and the candy counter: in these quotidian commercial environments, Thiebaud saw a reflection of Americans themselves. Shiny, colorful exteriors of easy hedonistic joy. In *Candy Counter* from 1970, Thiebaud presents the confectionary display devoid of its glossy makeup, his stark black and white rendering flattens and distorts our view, making us question what it is we're seeing. It's almost as if a nuclear explosion had been triggered in the background and the fallout has just reached the lollipops. The candy counter was one of Thiebaud's central motifs and is seen in some of his major works dating back to his career-making 1962 show at Allan Stone in New York. Numerous paintings depicting the same sort of glass displays recur throughout his oeuvre, most of which present the counter in a Pop Realism style, accentuating the attractive aspects of the products in the manner of commercial photography. For that reason, Thiebaud's work often comes across as cheerleading; it is in prints such as *Candy Counter* in which we see the totality of Thiebaud's view toward mass consumerism.

Candy Counter is from a series of prints created 1970-1971 for Parasol Press titled *Seven Still-Lifes and a Rabbit*. This is the first state of *Candy Counter*, the second does not print the background.

Thiebaud (1920-2021) was born in Mesa, Arizona, into a Mormon family. He apprenticed at Walt Disney Studios before working in the First Motion Picture Unit of the United States Army Air Forces from 1942 to 1945. He then attended San José State University on the GI Bill before transferring to California State University, Sacramento, where he took his bachelor's and master's degrees. Thiebaud was hired as an assistant professor at UC Davis in 1960, taught until 1991, and remained professor emeritus thereafter. Prior to teaching, Thiebaud spent the 1950s working in ad agencies on the coasts. His familiarity with commercial imagery became foundational to his later work. Thiebaud's paintings articulated a Pop Realism that departed from the appropriative visual techniques of Warhol and Lichtenstein, and could be equally positioned in the mode of earlier representational American painters like Benton, Wood, and Hopper. His lustrous, nearly impasto-thick paintings were able to evoke the pleasure of the sumptuous painting surfaces of the Abstract Expressionists at a time when Pop and Abstract Expressionism seemed diametrically opposed. An iconic American painter of American consumer icons.

References: *Thiebaud Graphics: 1964-1971*, 33.

(#31160)

\$7,000.



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