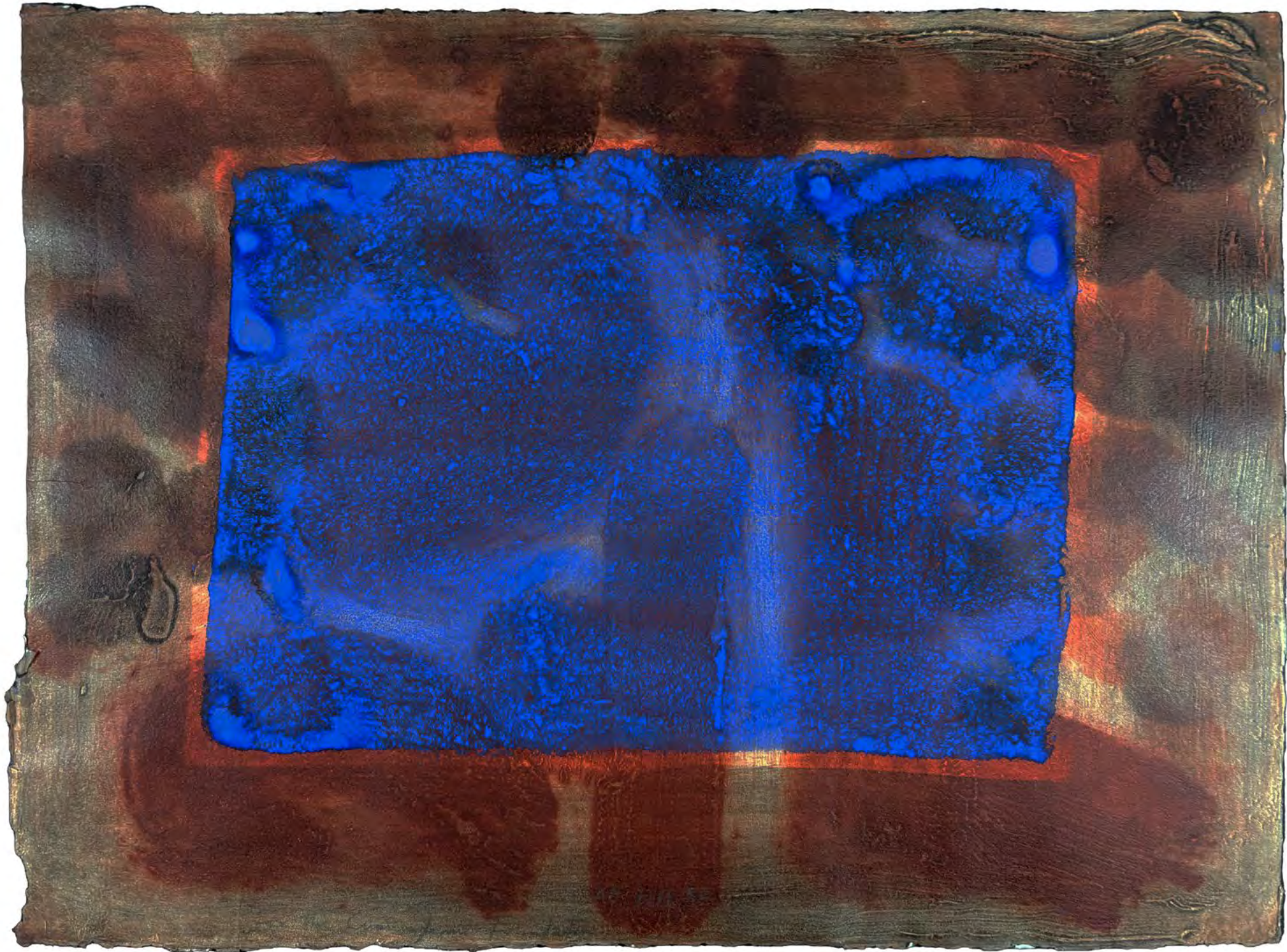


# Fine Art, Prints, and Illustrated Books *(1825-1994)*



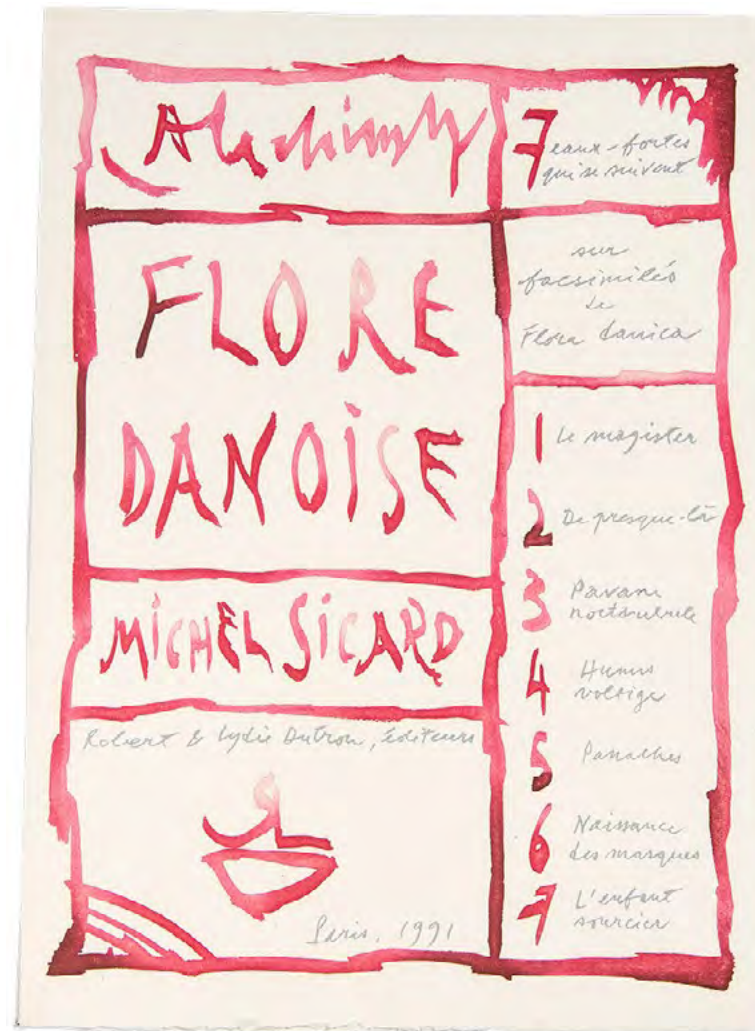
DONALD A. HEALD RARE BOOKS



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**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)

\$ 3,000.



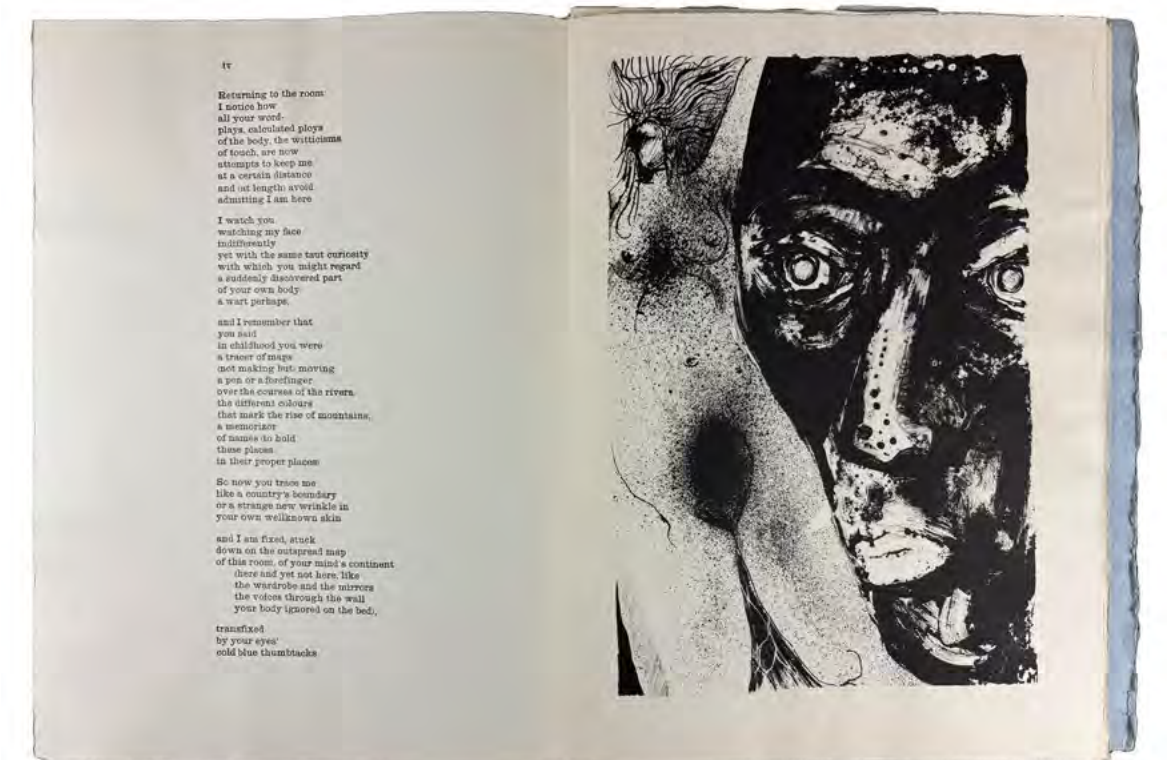
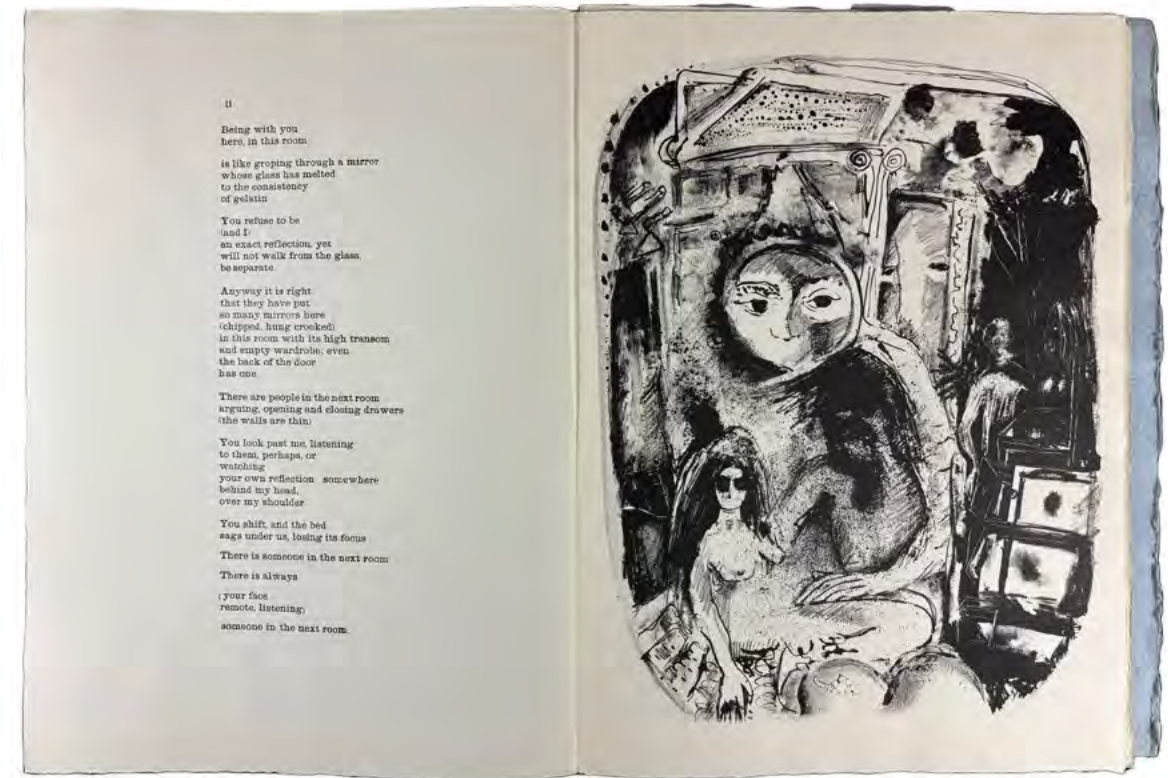
**ATWOOD, Margaret (b. 1939) and Charles PACHTER (b. 1942). *The Circle Game*.** Bloomfield Hills, Michigan: Charles Pachter at Cranbrook Academy of Art, 1964. 8 folded sheets of handmade paper (18 x 14 1/2 inches). Each with a poem printed on the left hand side and a full-page black and white lithographic illustration on the right hand side. Original tissue guards. Signed and numbered by Charles Pachter on the colophon page. Unbound. Within blue printed paper wrappers handmade by Pachter and an original blind-stamped protective cloth chemise (19 x 15 inches).

***Limited edition (Number 4 of 15) of The Circle Game, Margaret Atwood's early poetry collection, with evocative illustrations by Charles Pachter.***

The present work is a collaborative project between renowned Canadian author Margaret Atwood and Canadian artist Charles Pachter. *The Circle Game* explores themes of childhood, loss, and the passage of time. The series of poems presents an image of children playing a repetitive game, symbolizing cycles of life, innocence, and inevitable change. While the children appear carefree, the speaker hints at a deeper awareness of how time alters experience; what was once a simple game will eventually become something different, marked by growing awareness and loss. The series of poems also oscillates to the voice of another speaker, a lover in bed, observing and being observed. In describing the speaker, Atwood writes of a "taut curiosity" where a playful quality of childhood is rediscovered in "word-plays, calculated ploys of the body, the witticisms of touch." In a similar way that Atwood describes the children's repetitive "tranced moving" as lacking joy, she inserts distance and anxiety within the intimate space of lovers, unsettling the idea of a once idyllic passion.

Pachter contributes a series of illustrations which combine literal interpretation and expressive abstraction to depict the haunting, anxious qualities that lurk behind Atwood's deceptively simple verse. Accompanying, for instance, the stanzas in which the speaker describes being stuck under the scrupulous gaze of her lover is an illustration of a round, nude female body next to a dark, large intrusive face with scrutinizing eyes whose presence dominates the page. Elsewhere, the group of children with their faces abstracted are depicted in an ouroboros-like circle surrounding a large black mass performing their joyless play. Atwood's verse and Pachter's illustrations reinforce each other's tensions, revealing the unease beneath repetition, the scrutiny within closeness, and the inevitability of transformation. Together, they create a work that is both visually and lyrically haunting, inviting readers to reconsider the cycles they inhabit and the ways in which they, too, are observed and changed.

Lecker and David A2.  
(#41800)



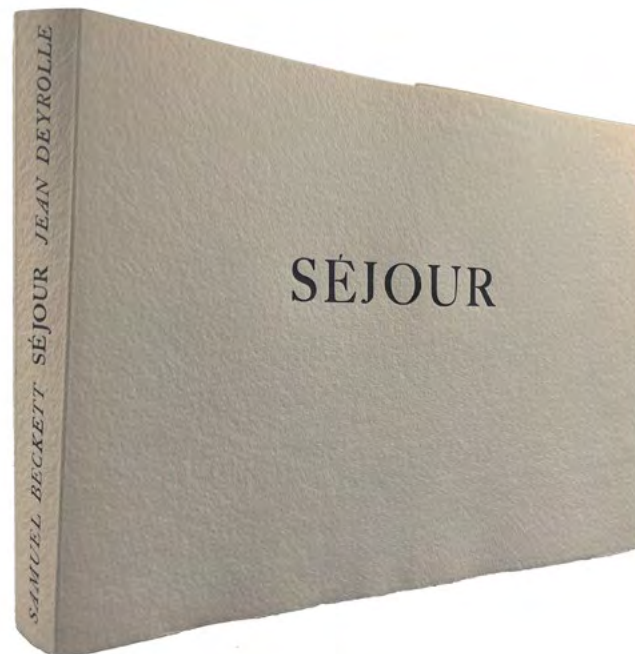
\$ 8,750.



**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.***

*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. Quarto (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.***

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 à 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.





**BLAKE, William (1757-1827).** *[Christ Trampling on Satan]*. [London: circa 1806-1808, but printed by Edward J. Shaw in circa 1903]. Engraving, by Thomas Butts, after Blake. Laid paper. First and only state. Hand-written in ink, upper right corner "Cent quatre vingt septieme 187". Plate mark: 12 3/8 x 6 3/8 inches. Sheet size: 16 1/4 x 10 1/4 inches.

*Christ walks over the vanquished Satan.*

This fascinating engraving, after a Blake drawing, depicts a muscular and single-minded Christ with a bow in one hand and arrow in the other walking on the beard and chest of Satan, who despite his lifeless eyes reaches for Christ's bow. Blake's Christ is more reminiscent of Hercules or Gilgamesh than the Christ known to us through church iconography and his Satan reminds us more of Zeus than Christianity's Devil.

Archibald Russell in *The Engravings of William Blake* (Houghton Mifflin, 1912) writes that this image illustrates a passage in *Paradise Lost* (Bk. VI, 763), but was an allegory for the triumph of imagination or creativity over reason.

Thomas Butts, senior (1757-1845) and junior (1788-1862), were both given drawing and engraving lessons by Blake starting in March 1806. They produced a number of plates from Blake's designs although his level of direct involvement can only be estimated. The present plate was sold by the Butts' descendants at Sotheby's, lot 20, 24 June, 1903. The plate was acquired shortly after the auction by Edward J. Shaw of Walsall. He apparently had printed a number of impressions by December 1903. These are the earliest recorded impressions of this plate (other than a single impression sold with the plate at the auction). The plate remained in Shaw's possession until 1925 when it was sold at Sotheby's (29 July, lot 158) to Mansfield. The New York dealers E. Weyhe, bought a number of impressions (and possibly the plate itself) as they still had multiple copies for sale as late as 1965.

Essick records 18 copies of this print, on various paper types, but no order of precedence is given, and he had not seen any 'proof' impressions.

Essick *The Separate Plates of William Blake* .  
(#23193)

\$ 3,500.





**BLAKE, William (1757-1827). *Illustrations of the Book of Job. Invented and engraved by William Blake.*** London: William Blake, 8 March 1825 [but 1826]. Folio (17 x 13 inches). Engraved pictorial title and 21 engraved plates by Blake, each being mounted India paper proofs, each plate marked “Proof” in the lower right corner, on paper watermarked J. Whatman Turkey Mill 1825. (Plate No. 1 misdated “1828”). Later straight-grained green morocco gilt with Riviere & Sons, spine gilt in compartments.

***Blake’s renowned engravings for the Book of Job: one of 150 proof sets on India Paper.***

“The story which Blake called ‘Job’s Captivity’ fascinated him all his life. He alluded to it throughout his drawings and writings, made a large separate print of Job in 1793, and then a series of twenty-one designs (now in the Morgan Library) for his faithful patron, Thomas Butts, about 1810” (Bentley). Blake had completed the designs for what would become his *Illustrations of the Book of Job* around 1805-1806 for Thomas Butts, a clerk to the commissary general of musters who had by then become Blake’s major patron. The publication was not conceived of until ten years later, when Linnell, hoping to provide his ageing friend with a much needed income, offered to finance the engraving and printing. The plates were borrowed back from Butts in 1821, and Blake began the arduous task of the engraving. Although the title page is dated 1825, publication was delayed until 1826, and the date amended on a label pasted to the boards in which the plates were issued.

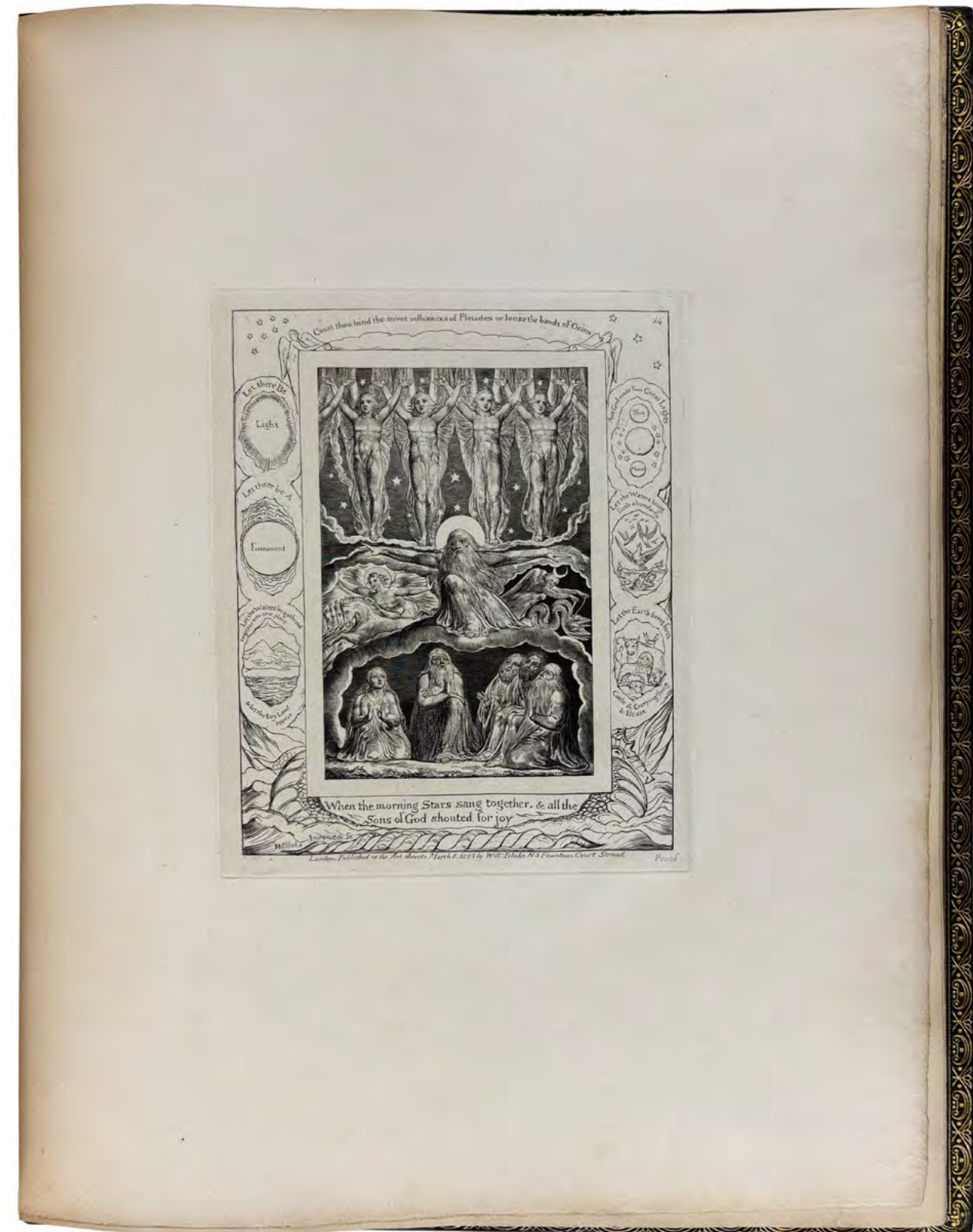
This striking work was printed in four different series during the 19th century: a first set of 150 “proof” copies on india paper, 1826 (to which series the present set belongs); a second set of 65 “proof” copies on French paper, 1826; 100 sets on drawing paper, with the word “Proof” removed from the plates, 1826; and finally, 100 sets on india, mounted on heavy paper, 1874, pulled from the original plates by Linnell. The 1826 India paper proof sets, like the present, are the best printing of these famous plates, being richly inked strong impressions.

Damon describes the illustrations as “Blake’s most lucid; and they are the supreme example of his reading the Bible in its spiritual sense.” Ray adds that they are “supreme masterpieces of graphic art.”

Ray, *Illustrator and the Book in England* 8; Damon, p. 217; Bindman 625-646; Keynes 55; Binyon 105-126; Bentley 421A.

(#41830)

\$ 48,500.





**CALDER, Alexander (1898-1976), JAKOVSKY, Anatole (1909-1983). *Grandeur-Immense (Plan for a Large Mobile)* from Anatole Jakovsky's "23 Gravures".** [Plate 7]. Paris: aux Éditions G. Orobitz et Cie. Printed at Imprimeur Tanneur in Paris by Decros et Colas, July 5, 1935. Unnumbered signed drypoint impression in black on laid paper. Drypoint from an illustrated book with twelve etchings (one with aquatint and drypoint), five drypoints, three engravings (one with drypoint), two lithographs, and one woodcut (Plate, Folio 7). Image size (including text): (10 1/2 x 7 3/4 inches). Sheet size: (12 5/8 x 9 5/8 inches). *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.*

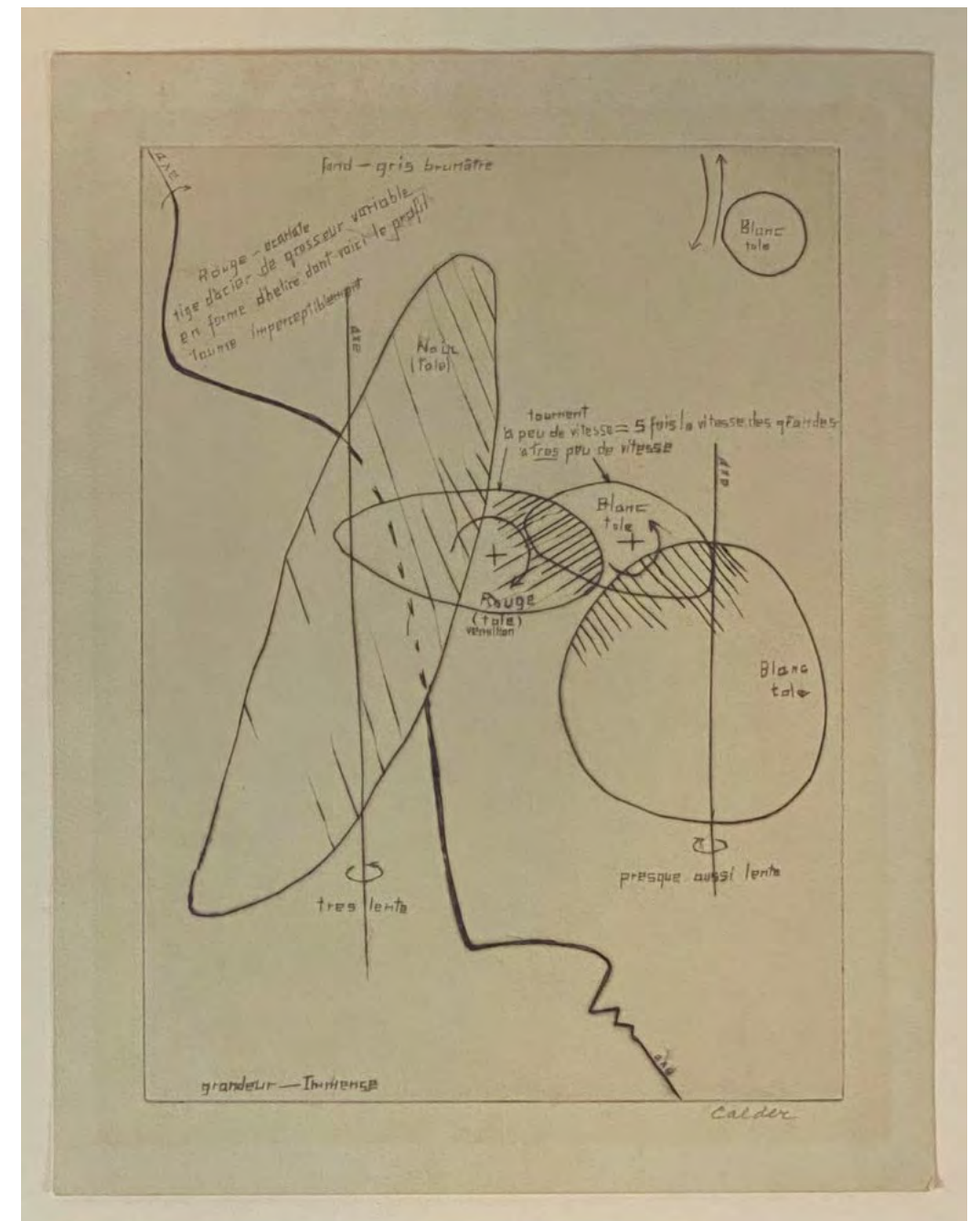
Alexander Calder's (1898-1976) *Grandeur-Immense* drypoint comes from a 1935 book edited by the art critic and poet Anatole Jakovsky (1909-1983) titled *23 Gravures*. Calder, an integral figure in twentieth-century modernism, was an American artist from Pennsylvania who lived in Paris in the 1920s and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



**CALVERT, Edward (1799-1883). *The Return Home*.**

London: 1830. Wood engraving from an edition of 350 (of which this is Number 73). Sheet size: 5 x 6 1/2 inches. Image size with border: 2 3/8 x 3 3/4 inches. Wood engraving size: 1 5/8 x 3 inches. Framed with edition slip signed by Samuel Calvert adhered to the back of frame. Framed size: 9 1/8 x 10 inches.

*A serene and compact masterpiece from the most inspired period of Calvert's career, *The Return Home* distils the pastoral ideal into a miniature tableau of profound symbolic resonance.*

Edward Calvert's *The Return Home* belongs to the small group of visionary wood engravings he executed between 1827 and 1831 during his Shoreham period. In a format scarcely larger than a visiting-card, a bearded traveller, part shepherd, part biblical wayfarer, rides his mule along a twilight path toward a cottage where a woman waits in quiet welcome. Every element is compressed yet crystalline: the crooked staff, the animal's bowed head, the single roof that signals sanctuary on the horizon. By reserving pinpoint highlights within an intricate web of burred strokes, Calvert coaxes an interior radiance from the block; in tonal subtlety and pastoral symbolism the print recalls Blake's Virgil illustrations and anticipates Palmer's Shoreham drawings. Although a few proofs circulated privately, the image remained virtually unknown until Calvert's son issued 350 impressions in the *Memoir of Edward Calvert* (1893), from which the present work descends.

Born at Appledore in 1799, Calvert spent his youth in the Royal Navy but abandoned a naval career after witnessing the bombardment of Algiers in 1816. Enrolling at the Royal Academy Schools in 1825, he soon met the younger Samuel Palmer, who introduced him to William Blake and to the informal brotherhood that came to call itself The Ancients. Their gatherings in Palmer's Shoreham cottage, affectionately dubbed Rat Alley, combined close study of Blake's prophetic books with discussions of poetry, printmaking, and the spiritual renewal of art. Blake's insistence on artisanal self-sufficiency, his reverence for the biblical pastoral, and his technique of relief engraving all left a permanent mark on Calvert. When Blake died in 1827, Calvert responded with a burst of creative energy, producing a sequence of wood engravings, including *The Return Home*, that translate Blake's visionary idiom into exquisitely measured pastoral miniatures.

Lister 14b; Finberg 9 ii.  
(#34892)



\$ 1,750.



**DELACROIX, Eugène (1798-1863).** *Juive d'Alger [Jewish Woman of Algiers]*. Paris: Published by A. Cadart et Luquet, 79, rue de Richelieu, 1865. Etching. Printed on watermarked aqua-fortistes laid paper. State i/iii, before letters with artist's name and date engraved in the upper left corner of plate. Monogram in upper right corner of plate. Full sheet in excellent condition. Image size: 7 7/8 x 6 1/6 inches. Plate mark: 8 1/2 x 6 13/16 inches. Sheet size: 20 3/8 x 13 1/2 inches.

*This stunning image is a rich proof impression of Delacroix's famous print, "Juive d'Alger."*

In early 1832 Delacroix visited North Africa. He accompanied his friend the Count de Mornay on his good-will mission to the Sultan of Morocco, Abd-er-Rahman II. This experience had a drastic influence on his art, introducing an edge of brilliant realism into his majestic paintings and bold engravings. He filled countless sketchbooks with drawings and observations of Arab life and gathered a wealth of ideas that served him for the rest of his life. This sumptuous etching is inspired by Delacroix's travels in North Africa, and is considered one of his greatest prints. Assigned to the delegation as dragoman was Abraham-Ben-Chimol of Tangiers, a Jew who introduced Delacroix to his wife, Saada, and daughter. Delacroix was greatly influenced by this encounter and he did a number of images depicting young Jewish women in simple interiors. This breathtaking image depicts a young Jewish woman in traditional dress, seated in a simple room; she is accompanied by an Algerian woman who is seated on the floor beside her.

The leader of the French Romantic movement, Delacroix is widely considered to be one of the greatest French painters in history, but he is also one of the most hailed printmakers of the modern age. The simple lines and bold textures of this monumental print delineate Delacroix's genius, and distinguish him as a true master of his art. This is an exceptional early impression of this important print, executed before the published title and publication details were added. Included in one of the first collections of the Society de Aqua-Fortistes publications by Cadart, this print is extremely rare in this early state. With its rich dark tones and fresh details, this is a magnificent example of Delacroix's work and a true collector's item.

Between 1862 and 1866 the Societe des Aqua-Fortistes produced a five-volume collection of artists' etchings entitled "Eaux-Fortes Modernes." Printed on laid paper made especially for the series, this outstanding collection is one of the seminal publications to spring out of the etching revival in France. The Societe des Aqua-Fortistes was the French equivalent of the Etching Club in England and similarly it aimed to produce a collection of high quality etchings by the leading artists of the period. Like the Etching Club, the Societe des Aqua-Fortistes sought to raise the prestige of the medium from a reproductive technique to a fine art. Although the etching revival began somewhat earlier in England, the French movement exerted a far greater influence on the medium, and included a wider range of prominent artists. The Barbizon painters were among the earliest French artists to participate in the etching revival, and their superb prints helped raise the medium to new heights of genius. This unique publication, which included works by Manet, Corot, and Delacroix, is an outstanding example of fine art printing at its best.

Delteil, *Le Peintre-Gravure Illustre*, vol. III, no. 18, i/iii; Beraldi, *Les Gravures du XIXe Siecle, Guide de l'Amateur d'Estampes Modernes*, vol. V, p. 158, i/ii. Benezit, *Dictionnaire des Peintres, Sculpteurs, Dessinateurs et Graveurs*; Biographical information has been taken from the website of the National Gallery in Washington, and The Metropolitan Museum in New York.

(#14621)

\$ 2,500.





**GOYA Y LUCIENTES, Francisco (1746-1828). *El de la rollona*.**

Calcografía for the Real Academia, [1799, this edition c.1878]. Etching and aquatint. From the 4th edition of "Los Caprichos" - plate 4. Sheet size: 11 7/8 x 8 1/2 inches.

*Goya's pitiless caricature of a grown-up "nanny's boy."*

*Los Caprichos* was Goya's first collection of completely original etchings. They were and remain startlingly original in style and frequently shocking in their satirical assaults. They are strikingly modern and are his most popular prints today, though they were received with little favor in 1799 when they first appeared for sale. But even within Goya's lifetime enthusiasm grew.

*El de la rollona* is uncompromising in its mockery of the mama's boy who is dressed in baby clothes, has his fingers in his mouth and a look of terror in his eyes, though he's bearded and obviously strong. The nanny or mother grieves in the shadow behind him, so disappointed in his failure to become a man.

Goya's textual comment about this engraving is: "Negligence, tolerance and spoiling make children capricious, naughty, vain, greedy, lazy and insufferable. They grow up and yet remain childish. Thus is nanny's little boy."

The fourth edition of *Caprichos*, from which this print comes, was made about 1878, as witnessed by the beveled platemark and the "strong, absorbent, wove paper" and "dark umber ink".

Harris, v. 1, 95-109; v.II, p. 74; Delteil 41; Hind p.253 - 5  
(#24584)

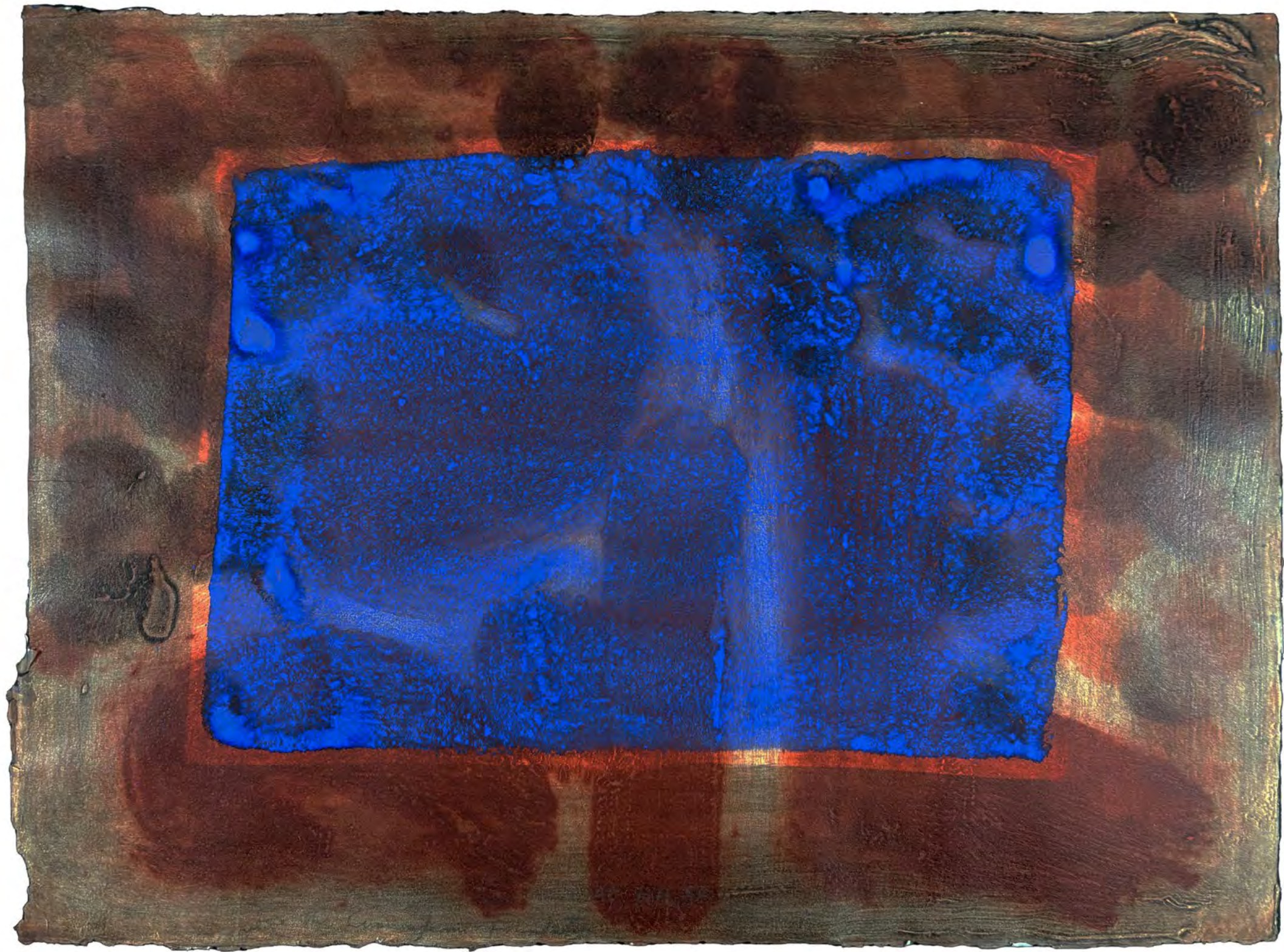
\$ 900.



*El de la rollona*

1875

237



**HODGKIN, Howard (1932-2017).** *Blue Listening Ear*. London: Bernard Jacobson Ltd., 1986. Lift-ground etching and aquatint with carborundum from three aluminium plates printed in different tones of red, warm black and cool black, with hand colouring in cobalt blue egg tempera on TH Saunders NOT paper (240 gsm). Inscribed "A.P.," one of 10 artist's proofs. Signed with initials and dated 86 in pencil, lower center. Printed and hand-coloured by Jack Shirreff at the 107 Workshop, Wiltshire. Sheet size: 18 1/2 x 25 inches.

*A superb example of Hodgkin's painterly printmaking, by a master colourist and one of Britain's foremost modern artists.*

(Description continues on the next page.)



Born in London and educated at Camberwell School of Art and the Bath Academy, Hodgkin emerged as one of Britain's foremost artists. He represented the United Kingdom at the 1984 Venice Biennale, won the Turner Prize in 1985, and was knighted in 1992. Though often grouped with post-war abstraction, he described his works as representational paintings of emotional situations, compressing memories of people and places into luminous, frame-like fields of colour. In 1977, Hodgkin turned to printmaking with a new urgency that paralleled upheavals in his private life. As Hodgkin later reflected, a life-threatening bout of amoebiasis in 1975, followed by the artist's coming-out and separation from his wife had a liberating effect on his work, not only on content, but also on style. Within a decade the painter had forged an entirely personal print language, one that treated every sheet as a unique, painted object. Hodgkin approached printmaking with the same painterly urgency that drives his oils on wood. Working with master printers, he layered lithography, etching, aquatint and carborundum to build rich textures, then returned to each sheet with brushes of gouache or tempera. Hand-colouring, sometimes executed by trusted assistants under his close direction, turns every impression into a unique object, blurring the boundary between print and painting. Across all media Hodgkin's saturated palettes owe debts to Matisse, Vuillard and the miniature paintings of India, a country he visited almost annually from the 1960s onward. His rhythmic borders and tactile surfaces have influenced generations of contemporary printmakers, offering a model for how reproducible media can still carry the immediacy of a painting.

The year 1986 opened a mature phase in Howard Hodgkin's graphic art. Teaming up with master-printer Jack Shirreff at the 107 Workshop, Wiltshire, he adopted carborundum, a gritty silicon-resin paste that is brushed or even finger-pressed onto the plate, then inked in relief. Combined with lift-ground etching and aquatint, the method let Hodgkin embed colour physically into the paper, raising velvety ridges and eliminating the need to draw lines. He called the process marvellously liberating, and after mastering it he rarely returned to traditional lithography. The title of the present work, which was produced through this technique, hints at synaesthesia: a glowing ultramarine rectangle seems to emit sound, surrounded by a rust-red field whose brushed carborundum lends granular depth. The unique surface that pools and blooms invites slow visual listening. Created nearly a decade after the 1977 interiors, the print marks Hodgkin's technical expansion into carborundum and a more sensuous, almost musical colour space.

Carborundum gave Hodgkin the printing medium that finally matched his painting: deeply textured, palpably physical surfaces in which colour does all the storytelling. Works published from 1986 onward therefore mark the definitive, mature statement of his print practice, prints that are at once sculptural objects and concentrated bursts of remembered sensation.

Heenk, Howard Hodgkin Prints: a catalogue raisonné, No. 73.  
(#42281)

\$ 8,000.



**HODGKIN, Howard (1932-2017).** *Jarid's Porch.* New York: Petersburg Press, 1977. Lithograph from one aluminium plate printed in black, with hand colouring in gouache (grey wash border and yellow) on Lexington hand-made paper. Signed and dated '77' in pencil, lower right. Numbered in pencil ('8/100') lower left. Proofed by Bruce Porter. Printed and hand coloured by Bruce Porter and Jim Welty at the Petersburg Studios, New York. Sheet size: 20 1/2 x 24 inches.

*A superb example of Hodgkin's painterly printmaking, by a master colourist and one of Britain's foremost modern artists.*

Born in London and educated at Camberwell School of Art and the Bath Academy, Hodgkin emerged as one of Britain's foremost artists. He represented the United Kingdom at the 1984 Venice Biennale, won the Turner Prize in 1985, and was knighted in 1992. Though often grouped with post-war abstraction, he described his

works as representational paintings of emotional situations, compressing memories of people and places into luminous, frame-like fields of colour. In 1977, Hodgkin turned to printmaking with a new urgency that paralleled upheavals in his private life. As Hodgkin later reflected, a life-threatening bout of amoebiasis in 1975, followed by the artist's coming-out and separation from his wife had a liberating effect on his work, not only on content, but also on style. Within a decade the painter had forged an entirely personal print language, one that treated every sheet as a unique, painted object. Hodgkin approached printmaking with the same painterly urgency that drives his oils on wood. Working with master printers, he layered lithography, etching, aquatint and carborundum to build rich textures, then returned to each sheet with brushes of gouache or tempera. Hand-colouring, sometimes executed by trusted assistants under his close direction, turns every impression into a unique object, blurring the boundary between print and painting. Across all media Hodgkin's saturated palettes owe debts to Matisse, Vuillard and the miniature paintings of India, a country he visited almost annually from the 1960s onward. His rhythmic borders and tactile surfaces have influenced generations of contemporary printmakers, offering a model for how reproducible media can still carry the immediacy of a painting.

The present image shows a jagged yellow chevron that cuts upward through a velvety black surround, like a shard of sunlight breaching shade. *Jarid's Porch* refers to a porch in Morocco belonging to a mutual friend; Hodgkin compresses the sensation of crossing from shadow to searing daylight into a single colour gesture.

Hodgkin's layered, hybrid method blurs editioned print and one-off painting: each sheet carries its own weather of crinkles, pools and brush rhythms. The starkly simple, freely washed technique seen here signals the same breakthrough visible in his paintings of 1975-85, but the prints from this period reveal the transition more gradually. By 1986 Hodgkin had demonstrated how reproducible media could convey the spontaneity of a painted mark. His practice (half studio craft, half performance with ink and brush) became a touchstone for contemporary printmakers seeking tactility in an age of photographic precision.

Heenk, Howard Hodgkin Prints: a catalogue raisonné, No. 34. Pat Gilmour, 'Howard Hodgkin,' The Print Collector's Newsletter, vol. 12, no. 1, March-April 1981, p.3. Judith Dunham, 'Howard Hodgkin's Accumulated Memories,' PrintNews, vol. 8, no. 1, winter 1986, p.6.

(#42280)

\$ 4,500.





**HODGKIN, Howard (1932-2017).** *Nick's Room*. New York: Petersburg Press, 1977. Lithograph from three aluminium plates (yellow, orange, brown) with hand-colouring in violet gouache on Lexington handmade paper. Signed and dated '77' lower right. Inscribed lower left 'PP,' one of 2 printer's proofs. Sheet size: 20 1/2 x 14 1/4 inches.

*A superb example of Hodgkin's painterly printmaking, by a master colourist and one of Britain's foremost modern artists.*

Born in London and educated at Camberwell School of Art and the Bath Academy, Hodgkin emerged as one of Britain's foremost artists. He represented the United Kingdom at the 1984 Venice Biennale, won the Turner Prize in 1985, and was knighted in 1992. Though often grouped with post-war abstraction, he described his works as representational paintings of emotional situations, compressing memories of people and places into luminous, frame-like fields of colour. In 1977, Hodgkin turned to printmaking with a new urgency that paralleled upheavals in his private life. As Hodgkin later reflected, a life-threatening bout of amoebiasis in 1975, followed by the artist's coming-out and separation from his wife had a liberating effect on his work, not only on content, but also on style. Within a decade the painter had forged an entirely personal print language, one that treated every sheet as a unique, painted object. Hodgkin approached printmaking with the same painterly urgency that drives his oils on wood. Working with master printers, he layered lithography, etching, aquatint and carborundum to build rich textures, then returned to each sheet with brushes of gouache or tempera. Hand-colouring, sometimes executed by trusted assistants under his close direction, turns every impression into a unique object, blurring the boundary between print and painting. Across all media Hodgkin's saturated palettes owe debts to Matisse, Vuillard and the miniature paintings of India, a country he visited almost annually from the 1960s onward. His rhythmic borders and tactile surfaces have influenced generations of contemporary printmakers, offering a model for how reproducible media can still carry the immediacy of a painting.



A visit to Oklahoma in 1977 was followed by a burst in printing activity, which produced seven works including the present. *Nick's Room* shows a blazing orange border, which encloses a lilac-violet rectangle whose mottled surface evokes the pattern of a quilt or tiled wall. Hodgkin painted the gouache border after printing, so each impression carries subtly different brush rhythms along the serrated outer edge. The title recalls the artist's friend Nick and suggests an intimate interior seen in memory rather than in perspective. The saturated complementary colours, laid down in discrete steps (lithography, then direct hand work), dramatize Hodgkin's abiding theme: the emotional charge of places remembered.

Hodgkin's layered, hybrid method blurs editioned print and one-off painting: each sheet carries its own weather of crinkles, pools and brush rhythms. The richer palette and looser handling seen here signal the same breakthrough visible in his paintings of 1975-85, but the prints from this period reveal the transition more gradually. By 1986 Hodgkin had demonstrated how reproducible media could convey the spontaneity of a painted mark. His practice (half studio craft, half performance with ink and brush) became a touchstone for contemporary printmakers seeking tactility in an age of photographic precision.

Heenk, *Howard Hodgkin Prints: a catalogue raisonné*, No. 35. Pat Gilmour, 'Howard Hodgkin,' *The Print Collector's Newsletter*, vol. 12, no. 1, March-April 1981, p.3. (#42279) \$ 6,500.



**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; 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 cutout on the left.

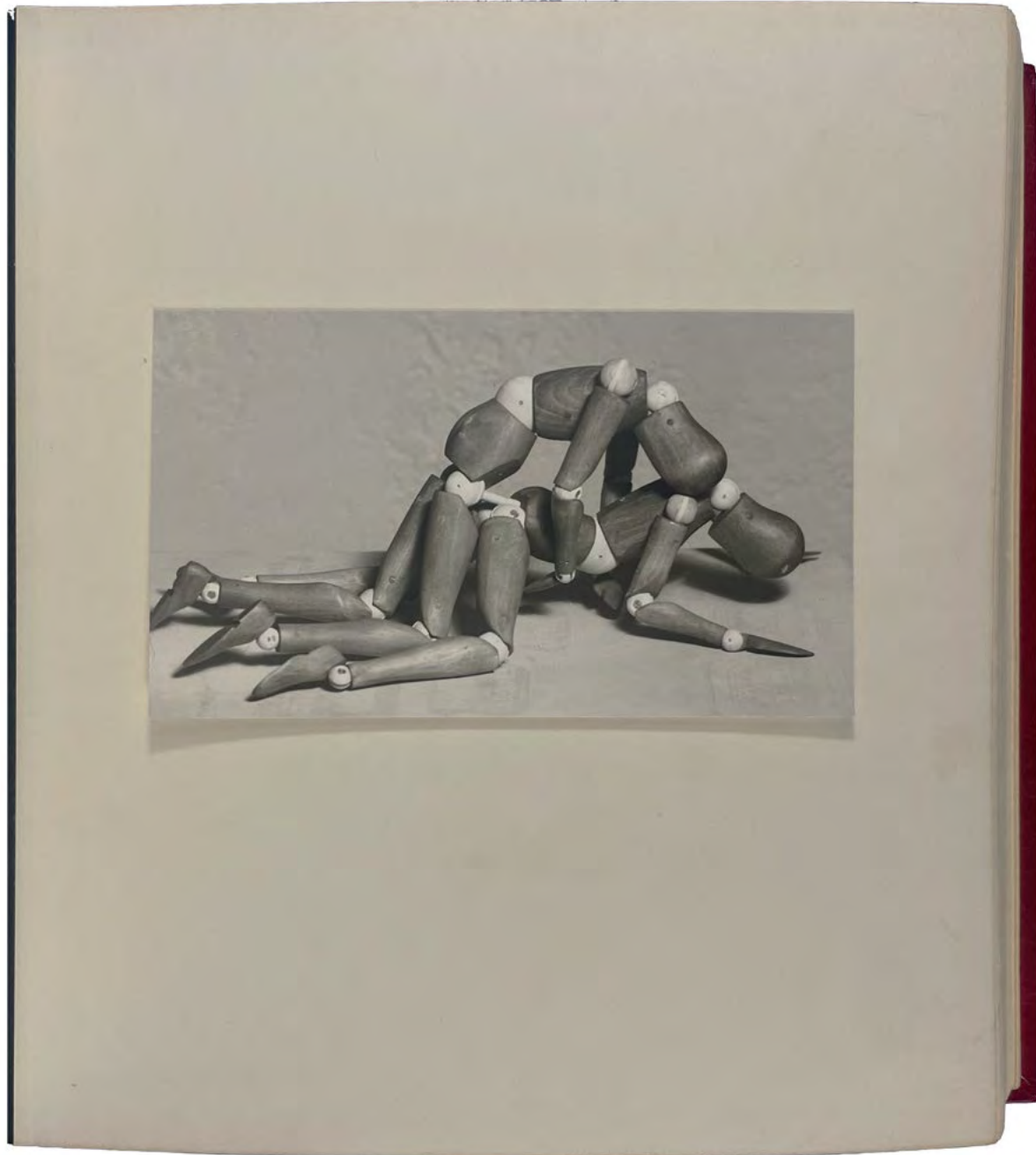
*Erwerbslos [Unemployed]* is part of a woodcut triptych series titled *Proletariat*. The other two prints, *Hunger* and *Kindersterben [Children's Death]*, depict social ills experienced by Germany's unemployed in the interwar period. This striking woodcut is from an edition by Kollwitz's exclusive publisher 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.

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.





**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 monogram “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.*

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.

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* exist as 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.

(#41085)

\$ 28,000.



**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.*

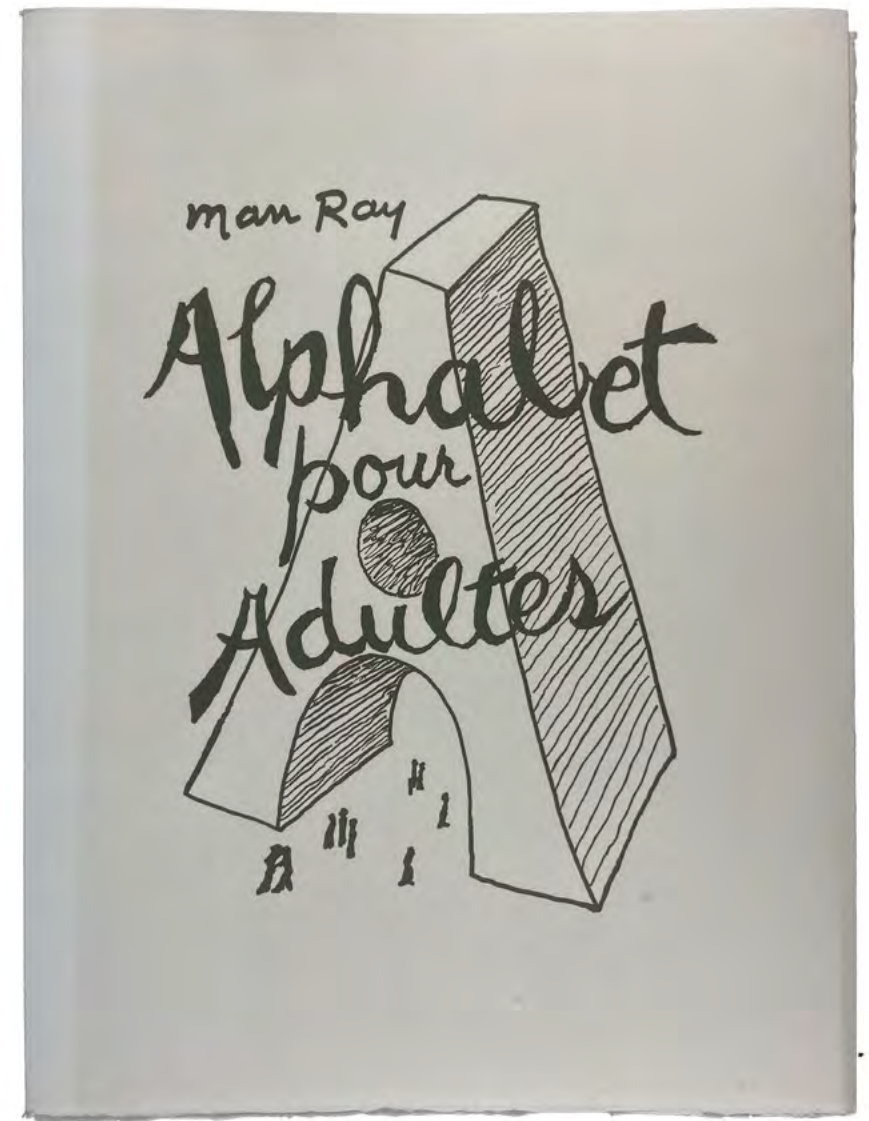
In the buildup to 1970, following the publication of his English-language *Alphabet for Adults*, Man Ray embarked on the creation of a French edition of this art-book. Rather than simply translating words or tweaking existing drawings, he set off on a fresh artistic endeavor, crafting an entirely new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



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), “querelle” (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)



\$ 7,500.



**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 déposée”.

*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.*

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

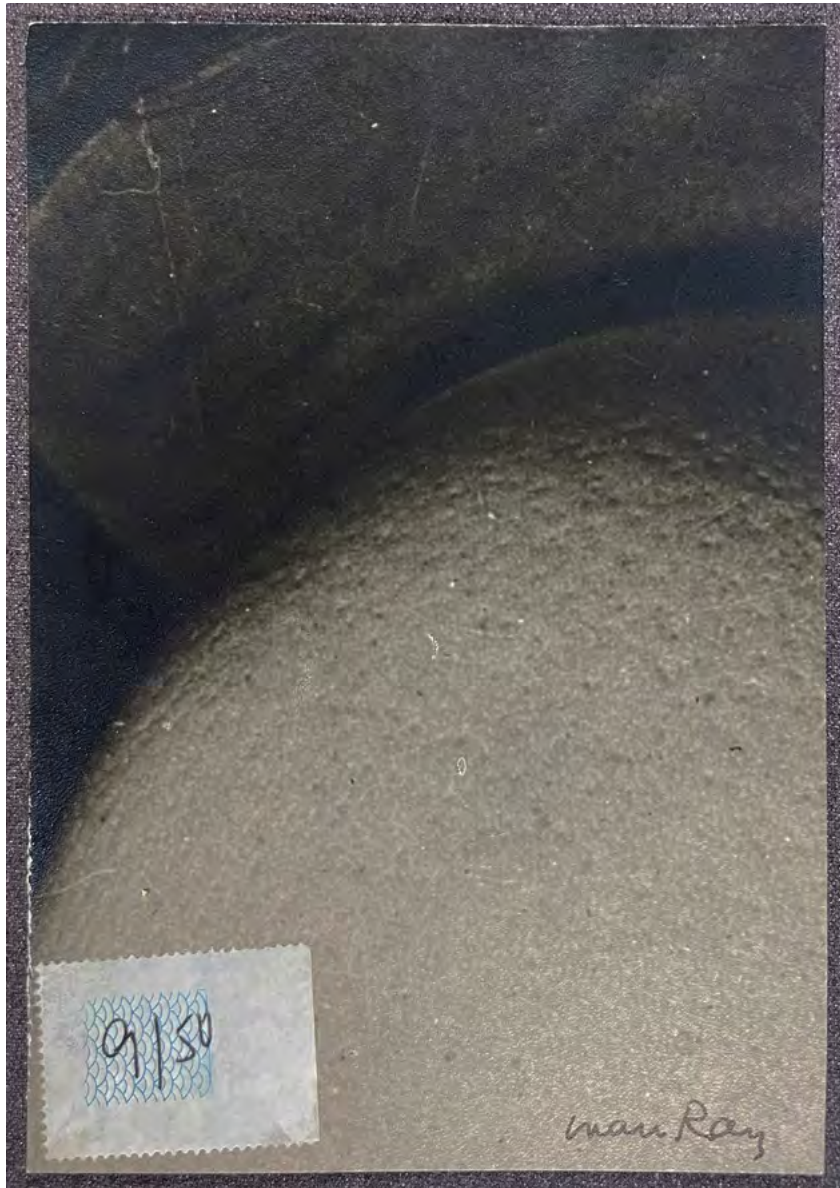
“Les Invendables [The Unsellables]. Why? Because it is the name that is for sale. Without the signature the painting is worthless. You have to take both. There are those who turn the painting over to see if it is good fine linen. The painter holds his brush like the barber his razor, the musician his 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 “Pêchage” 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.



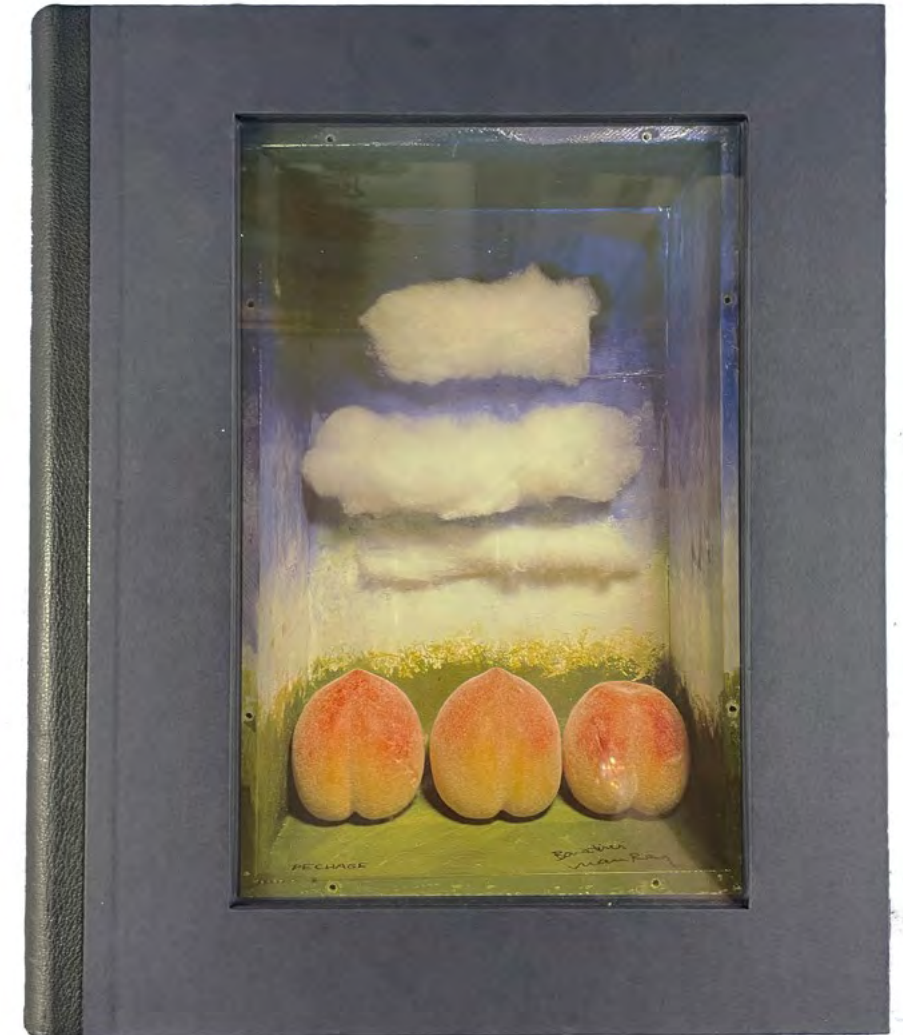
**A numbered deluxe first edition of a landmark Man Ray monograph with a portfolio containing “Fashion Photograph” (1930) and “A View of the Artist’s Studio” (1934) printed from Man Ray’s original photo negatives.**

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); ÉLUARD, Paul (1895-1952).**  
*Facile. Poemes de Paul Éluard, Photographies de Man Ray. With Prospectus and 5 Original Photographs.* Paris: Editions G. L. M. 79 Avenue de Segur. Type printed by Les Presses des Editions G. L. M. [Guy Lévis Mano, typographer (1904-1980)]; heliogravures printed by Les Presses de Breger, October 24, 1935. 4to (9 1/2 x 7 inches). 52 pp. Foliated in pencil 1-18 including 5 original photographs. Number 388 out of 1000 copies on papier velin from a total edition of 1,225 copies: 25 on Japan of which 5 were hors commerce, and 200 on papier velin hors commerce numbered VI to CCV. Original book is illustrated with twelve black and white heliogravure photographs, one of which is a double-page, with four poems. Extra-illustrated with 5 original Man Ray photographs, including one which is solarized, printed from original negatives between 1967 and 1970. Various image sizes: (7 1/2 x 6 inches to 9 x 7 inches). Bound by Henri Mercher (1912-1976) who worked with many prominent artists including Joan Miró and Jacques Villon (Gaston Duchamp). Lettered in gold on doublure [MERCHER]. Mercher patented a binding process using Plexiglass, as here. Quarter-bound in black Morocco lettered direct. Plexiglass boards, preserving intact publisher's original glossy pictorial wrappers. Black endpapers at rear, at the bottom of which is [1970] in gold numerals.

*An extraordinary, embellished presentation copy, inscribed by Man Ray to his printer Serge Béguier near the beginning of their association, with 5 original Man Ray photographs of Paul and Nusch Éluard, printed by Béguier and in a binding by Henri Mercher, two of which are pencil signed, dated, and stamped on verso, and three of which are pencil signed, stamped on verso, and marked "E. A." (artist edition).*

"This small book has come to be regarded as one of the iconic French photobooks of the 1930s." - Parr and Badger, *The Photobook*

Besides Duchamp, the poet Paul Éluard, a signatory to the Surrealist manifesto, was Man Ray's closest friend between the Wars. Man Ray and Éluard were frequent collaborators and together produced the 1935 photobook *Facile*, which features Éluard's poetry accompanied by Man Ray's composite photographs of Nusch Éluard (b. Maria Benz, 1906-1946).

(Description continues on the next page.)



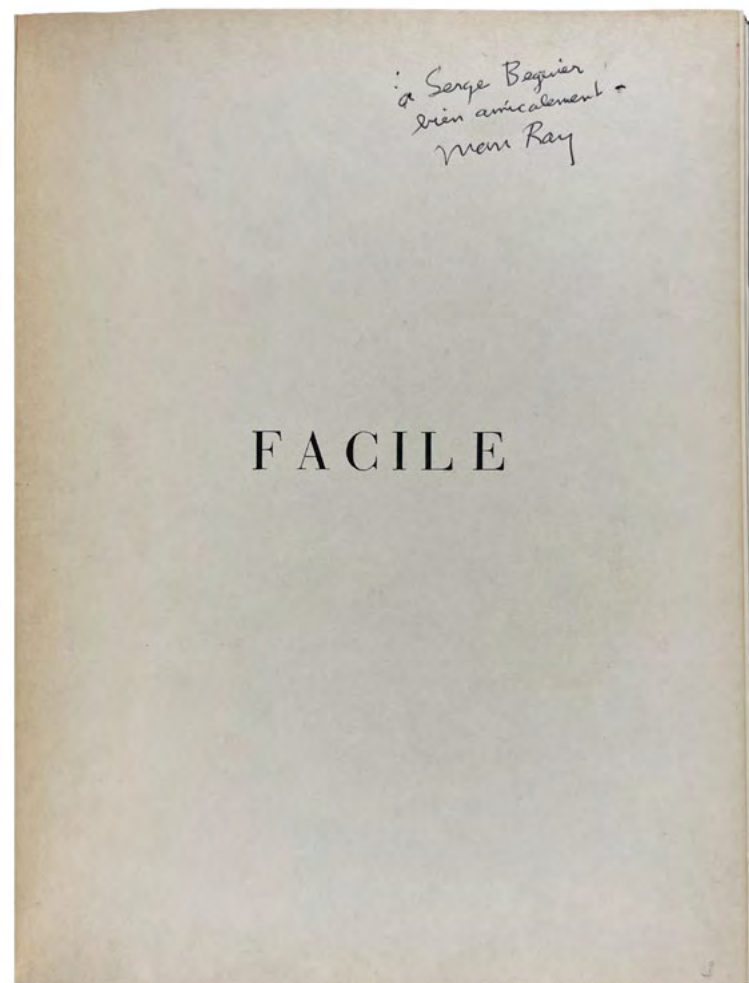


This copy of *Facile* is signed and inscribed by Man Ray to the printer of his photographs [à Serge Béguier bien amicalement! - Man Ray] in ink on the half-title. Serge Béguier (1934-1991) printed photographs for Man Ray in the late 1960s and 70s. Béguier was an artist in his own right, who worked often with the French poet Henri Chopin, with whom he made the short film *L'Energie du sommeil*. While little is known about Man Ray's early printers, it is documented that Man Ray exclusively worked with Pierre Gassmann (1913-2004) upon his return to Paris in 1951 until they had a falling out in the late-1960s. It is then that Man Ray found Serge Béguier at the PhotoBac Lab. One distinction between the two printers is that Gassmann used Ilford paper, while Béguier used Agfa paper. Béguier is perhaps better known today for the actions of his ex-wife, Hélène Béguier, who after Serge's death in 1991 began to sell fraudulent, unauthorized Man Ray prints using negatives she obtained from Béguier's studio.

Further embellishments to this copy of *Facile* include prints of three nude photos of Nusch, two of which were reproduced as heliogravures in *Facile*, as well as prints of two other photos taken later, in 1939, when Man Ray visited Paul Éluard in Miguères, a village in France where Éluard had been stationed by the French Army. One of the 1939 photos, *Man Ray and Paul Éluard*, shows Man Ray with Éluard in army uniform, while the other, *Paul et Nusch Éluard*, is a photo of both Éluards gazing lovingly at one another. Each photo is signed and dated "1939" by Man Ray in pencil. They are both stamped "Man Ray Paris" on their backs. The three prints of photos taken for *Facile* are sensual black and white nude portraits of Éluard's wife, the muse of the Surrealists, Nusch Éluard, of whom Picasso painted a portrait. These three photos, referred to as *Nude: Nusch Éluard*, *Nusch Nue*, and *Nusch Éluard in Silhouette*, are signed and marked "E. A." (artist edition) by Man Ray in pencil and stamped on their versos, but are not dated. *Nude: Nusch Eluard* is solarized, and though the photo was taken for *Facile*, it was not included. The photographs themselves were likely printed from 1967 to 1970 and then signed and two were backdated to the date of the negatives by Man Ray, as was usual for him. The photos would have been printed by Béguier, to whom the book is inscribed.

Man Ray's 12 heliogravures in *Facile* are accompanied by Éluard's poems, the titles of which are «Tu te leves l'eau se déplie»; l'Entente»; A la fin de l'année, de jour en jour plus bas, il enfouit sa chaleur comme une graine»; and «Facile et bien.» The poems are love poems written for Nusch, Man Ray's model, who Éluard had married the year previous to publication. The two French Communists were to be deeply involved in the French Resistance, with Nusch dying tragically in 1946.

(Description continues on the next page.)



The binding by the French book artist Henri Mercher was then state of the art: Mercher was a pioneer in using Plexiglass for bindings and held a patent for his innovation. Mercher was well known in modernist circles, and worked with many of the principal artists of the time. The binding of this copy of *Facile* is dated “1970,” and with Mercher’s death in 1976, it gives us a terminal date for this collection.

*Facile* is a canonical photobook, one of the most beautiful of the twentieth century. It is elegantly designed and integrates “Man Ray’s solarized, superimposed, double-exposed and negative images into the page spreads in a way that makes image and text appear to intimately embrace.” The images of Nusch are “solarized nudes that drift across the pages as if in a dream” but are still “appropriately simple, either done in high key tones or mysteriously dark and backlit” (Parr & Badger). “From cover to cover the book points to a single universe expressed by two different languages. The poem is made up of images, and the images coalesce into a poem. The directness of the poet’s voice makes the woman presence intensified by but hardly originating in the photographs. This immediacy in no way weakens the dream quality so pronounced in this collaborative work” (Hubert).

Accompanied by the original four-page prospectus printed in black in 1935 for Editions G. L. M.

Andel, *Avant-Garde Page Design*, 339. BnF, *Des livres rares* 194. Castelman, *A Century of Artists Books* 137. Coron, *De Goya à Max Ernst* 48; G. L. M., 73. De L’Ecotais, *Man Ray: Photography and Its Double*. Getty, *In Focus, Man Ray: Photographs from the J. Paul Getty Museum*. Hubert, *Surrealism and the Book*, 73-83. Krauss and Livingston, *L’Amour Fou: Photography and Surrealism*. Mélusine, 163-77. Naudet, “The Man Ray Affair,” *American Photo*, July-Aug 1998, 48-52; 92-95. Parr and Badger, *The Photobook: A History*, Vol. 1, 104-05. Peyré, *Peinture et Poésie*, p.124. Picaud, *Des livres rares depuis l’invention de l’imprimerie*, 1941. Roth, *101 Books*, 86-87. Schwarz, *Man Ray: The Rigour of Imagination*. Sinibaldi and Courtier, *Regards sur un siècle de photographie à travers le livre*, 48. Skira, *Man Ray. Album Eluard*, 173. *The Open Book*, 118-9. *Perpetual Motif: The Art of Man Ray*, 221.

(#41410)

\$ 24,000.



**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.*

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-Lives 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.



**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. 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.

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(#31161)

\$ 12,000.





**VUILLARD, Édouard (1868-1940). *Intérieur aux tentures roses II (Interior with Pink Wallpaper II)* from *Paysages et Intérieurs*.**

Paris: 1899. Colour lithograph on China paper from the edition of 100, published by Ambroise Vollard and printed by Auguste Clot, matted within gold leaf frame. Image: 13 3/8 x 10 3/4 inches. Sheet: 15 1/4 x 12 1/8 inches.

*A delicate composition from Vuillard's *Paysages et Intérieurs*, a landmark in the history of modern printmaking.*

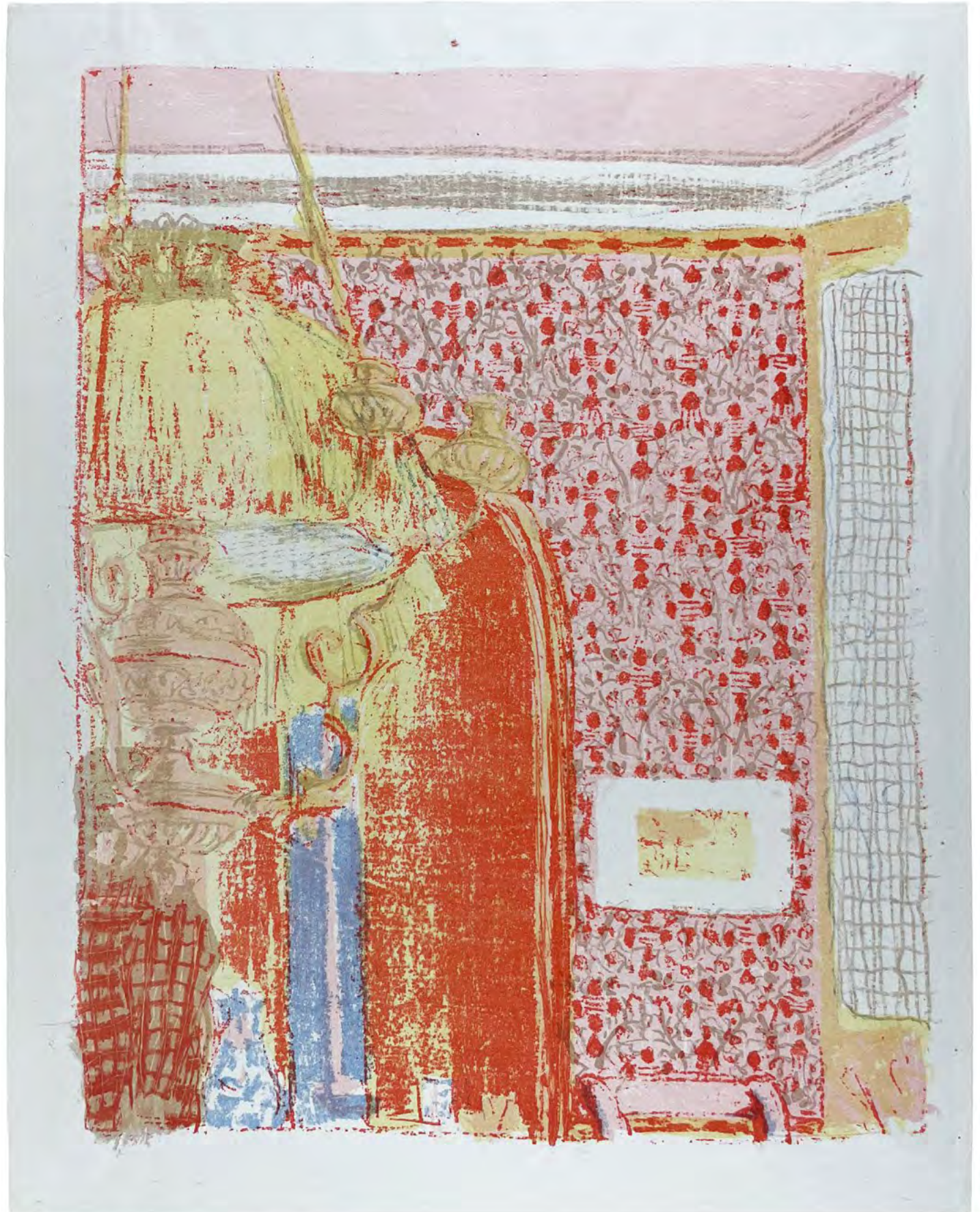
Édouard Vuillard, a founding member of the Nabis, brought to printmaking the same layered intimacy and pattern-saturated surfaces that define his paintings. *Intérieur aux tentures roses II* is one of the most evocative prints from his 1899 *Paysages et Intérieurs* series, an ambitious suite of twelve lithographs exploring the quiet poetry of domestic life and cloistered interiors. Printed in delicate hues on fine China paper by master printer Auguste Clot and published by the visionary Ambroise Vollard, the series exemplifies the close collaboration between artist, printer, and publisher during the golden age of the colour lithograph in fin-de-siècle Paris.

In this work, Vuillard transforms a mundane interior into a richly textured visual tapestry. Wallpaper, upholstery, and drapery dissolve into abstract pattern, collapsing figure and ground into a unified decorative field. Vuillard's soft crayon lines, expressive textures, and muted color palette invite slow looking: the subject, a woman seated in a domestic space, is partially obscured, enhancing the sense of introspection and interiority that pervades his finest work. This concealment is not accidental but rather a deliberate aesthetic strategy, one that heightens the mood of reverie and dissolves narrative in favor of atmosphere.

Vuillard's exploration of lithography in this series was formally radical. His use of rubbing techniques, varied line weights, and textural overlays broke new ground for the medium, establishing lithography not merely as a reproductive tool but as a platform for artistic invention.

Roger-Marx, *L'Oeuvre grave de Vuillard* 37.  
(#40564)

\$ 6,000.





**WHISTLER, James Abbott McNeill (1834-1903).** *Billingsgate*. [London]: Philip Gilbert Hamerton, 1859 [issued 1878-82]. Etching and dry point, signature in image: “Whistler. 1859”, black ink on laid paper. State ix of IX. Image size (including text): 5 7/8 x 8 7/8 inches. Plate mark: 6 x 8 7/8 inches. Sheet size: 9 5/8 x 13 3/4 inches.

*One of Whistler's views of London life.*

Billingsgate was a fish market near London Bridge, an old wharf on the Thames. Whistler captures the place and moment with a cool objectivity that includes bustling crowds, fishermen chatting, bobbing boats, the rolling river and clouds in the sky.



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