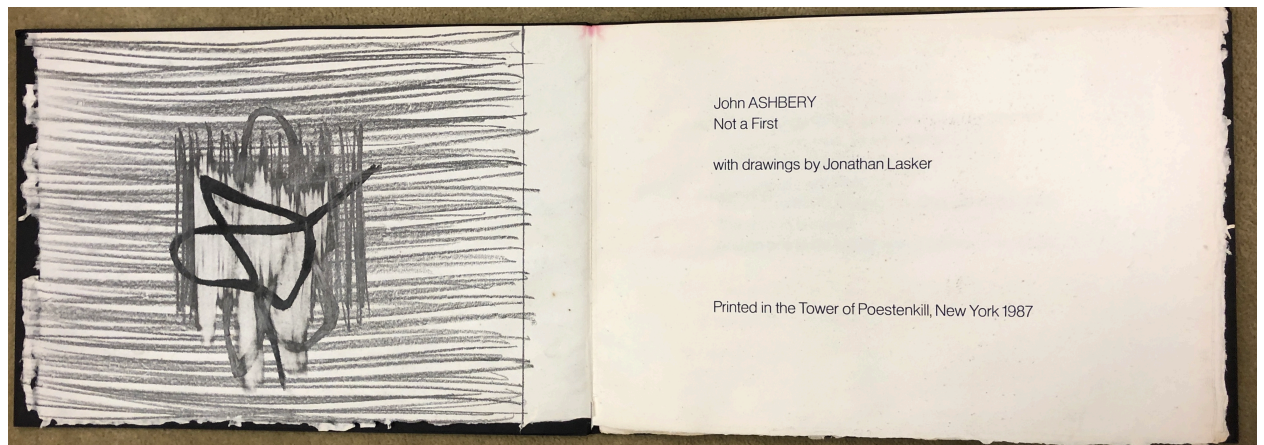


THOMAS A. GOLDWASSER RARE
BOOKS
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Tel/Text (415) 359-6434

ART: Illustrated and artist books and portfolios. Small artist correspondence archive. A diverse selection of 21 items, including a small correspondence archive.

1. Ashbery, John ; Lasker, Jonathan. **Not a First**. Illustrated with three original drawings by Jonathan Lasker. New York: Kaldewey Press, (1987). First edition. 18 pages, 17 inches x 11-1/2 inches, 30 x 45 cm. Printed in blue on "Poestenkill Leaves" paper made for this edition at the Kaldewey mill, bound by Christian Zwang, black paper over board, with relief impressions after Lasker's design on the sides. From a total



*edition of 55,
this is one of 45
regular copies,
signed on the
colophon by
Ashbery
and Lasker, 10
"special" copies
were made, and
10 "deluxe" are
announced on
the colophon
but were never
made (these
were to have
been bound by
Jean de Gonnet).
Fine, in custom
cloth case. The
entire book
evokes a sense
of grayness,
from the
binding, to the
drawings and*

*lastly in the imagery produced by the poem itself. The stark imagery of
Ashbery's poem is perfectly complemented by Lasker's original harsh
black, white, and gray drawings. Volz 13 [32195] \$6,000*



2. *Baldessari, John. Throwing Three Balls in the Air to Get a Straight Line (Best of Thirty-Six Attempts). Milan: Giampaolo Prearo Editore and Galleria Toselli, (1973). First edition. Baldessari's third artists' book includes 15 loose leaves (consisting of 13 color photographic plates, along with title and colophon sheets) contained in a 24.5 x 32.5 cm paper portfolio with a little window cut-out. Teardrop spot on title leaf, else fine. While normal copies contain 12 plates, each depicting three balls, this copy has a bonus 13th photographic plate, of unknown origin, depicting four balls. [32940] \$7,500*

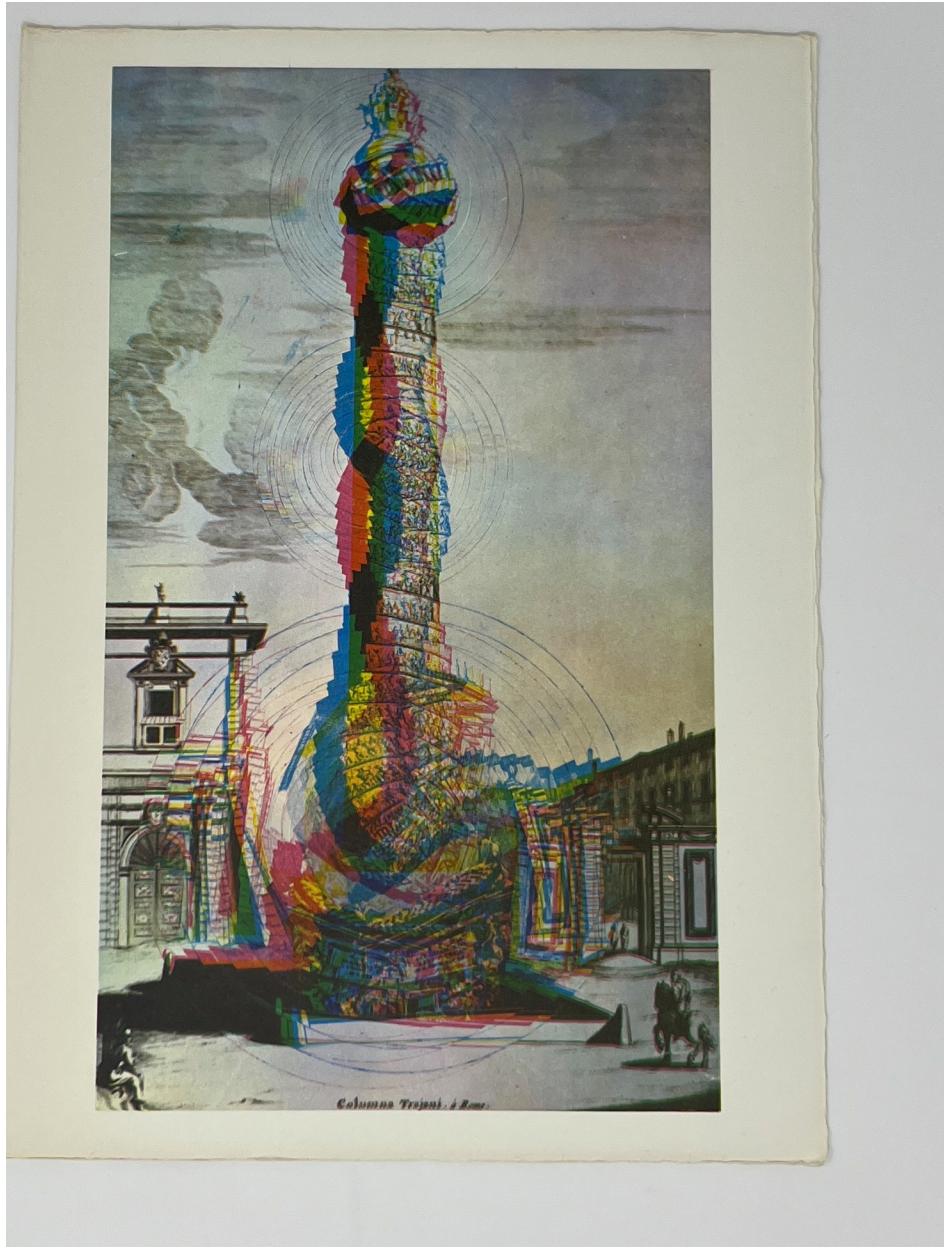
3. *(Bertini, Gianni); Lévêgue, Jean-Jacques . Stèle pour Adam de la halle. [Anduze]: Édition de Castel Rose. First edition. One of 200 copies on papier gris d'emballage, from a total edition of 221, each signed by author and artist. 9-1/2 in. x 10-1/4 in. Text and illustrations printed in multi-colored silk-screen. Bound by Jill Oriane Tarlau in printed suede with an overall array of lozenges, onlays of multi-colored box calf and other printed leathers. Fine, in chemise and slipcase, [32854]\$3,000*

One of Bertini's earliest artist books. "Gianni Bertini was an Italian painter and graphic artist, whose experimental work with technologies of media, material transfer, and photo-mechanical screen printing resulted in a distinctive style, contemporary with Warhol and reminiscent of Pop Art, but with a more explicitly critical orientation vis-à-vis postwar consumer culture. Bertini often collaborated with experimental poets and was particularly close to Henri Chopin. He also worked with Sarenco in the early years of Lotta Poetica". (Postwar Culture at Beinecke portal: <https://www.postwarcultureatbeinecke.org/gianni-bertini>.



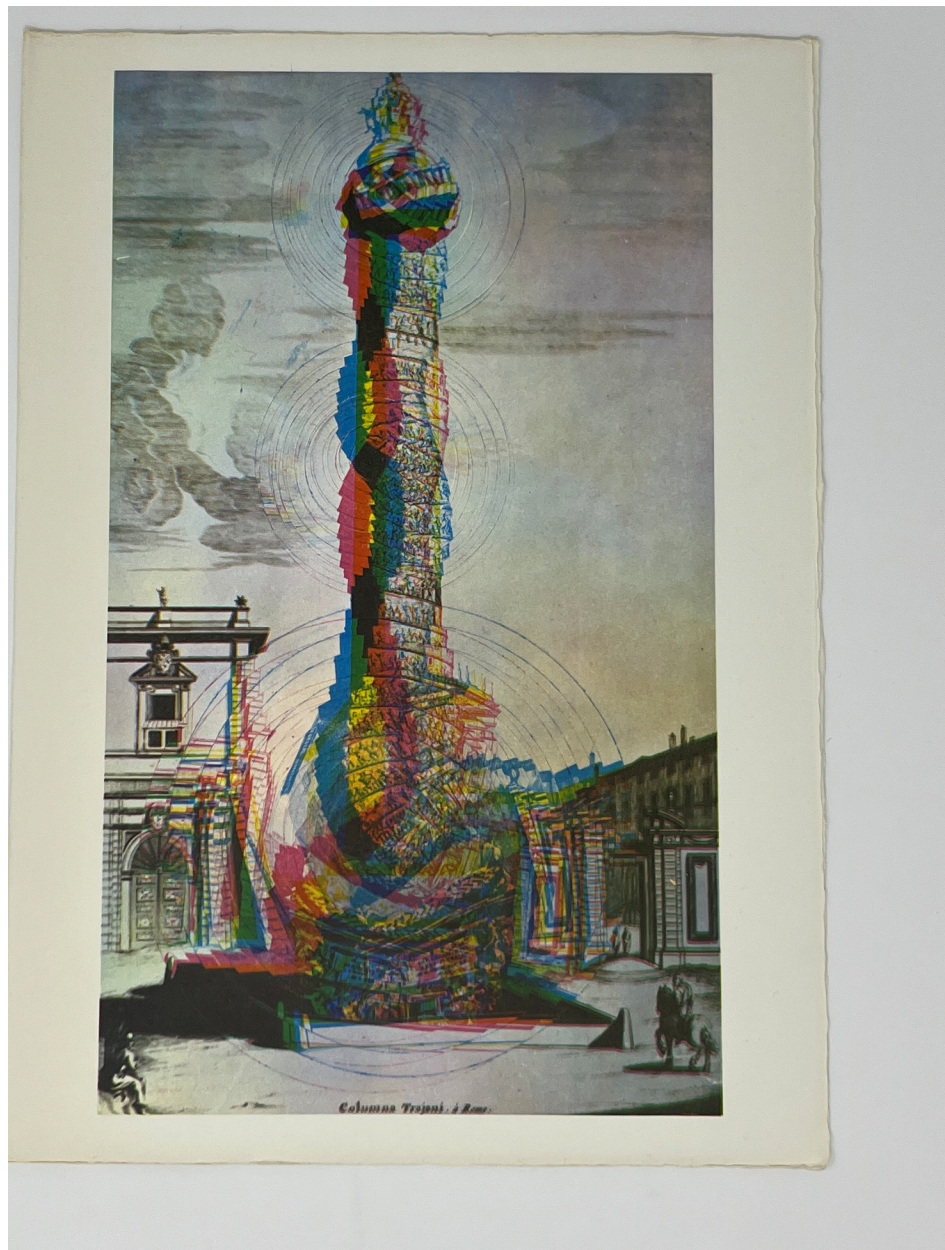
4. Bury, Pol. Stendhal .*Piccola Guida all'uso di un Viaggiatore in Italia* (itinerario e notizie dettate da Beyle. Sergio Tosi Paolo Bellasich Stampatori, 1967. First edition. 260 x 350 mm. [36] leaves, original wrappers in publisher's printed wood slipcase. Fine. One of 130 copies, printed on Magnani paper, signed by Bury. 8 color and 2 black lithographs by Bury, illustrating Stendhal's text with images of buildings and monuments, treated with Bury's Cinetization process. (*Cinetizations*: photographs and

prints depicting well-known monuments, but with the architectural structure fundamentally altered - Guggenheim Museum website.) \$750

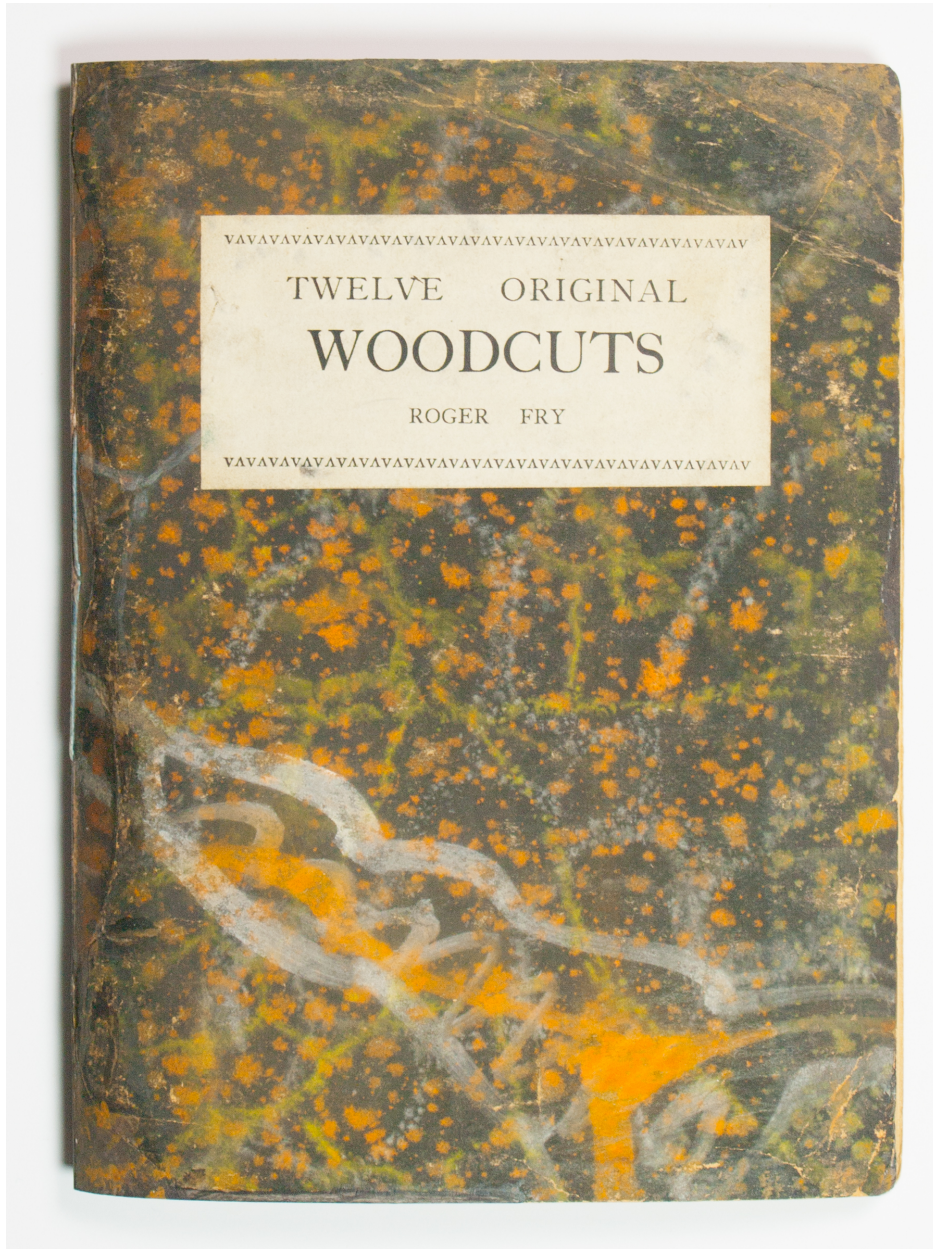


5. (Delaunay, Sonia); Tzara, Tristan. *Le coeur a gaz. Costumes de Sonia Delaunay*. Paris: Jacques Damase, (1977). First edition. Original

wrappers, 30 x 45 cm., usual slight tanning to wrapper, some offsetting from plates to the text pages, else near-fine. The book reproduces in 12 lithographs the models for theatre costumes created by Sonia Delaunay for Tzara's play in 1923. One of an edition of 200, all on Arches paper and signed by the artist. [29073] \$4,500



6. Fry, Roger. *Twelve Original Woodcuts*. Richmond: Hogarth Press, 1921. First edition. One of an edition of 150 copies, hand printed by Leonard and Virginia Woolf. 6 inches x 8-1/2 inches. [26] leaves, printed



on rectos only, consisting of: Title page, 12 woodcut illustrations printed in black, each preceded by a title leaf printed in red; Hogarth Press list. Publisher's marbled paper covers, predominantly orange and black, with printed title label. This was the last book printed by the Woolfs that incorporates original woodcuts. Offsetting from pastedown, but a fine

*copy. The entire edition sold out in two days Woolmer 13. [30440]
\$12,500*

7. Hofstra, Sjoerd. (Some Day). Text by Hans Reichenbach. New York: ZET Amsterdam (1991). Folio, approximately. 9-1/2 in. 12-1/2 in. 19 unnumbered pages., containing two pop-up spreads. Gray printed cloth, in slipcase. Mixed media, illustrations of tumbling book shelves, screen printed in colors, with underlying text in blind. One of 20 numbered copies, with two A.P. All of Hofstra's highly limited editions are out of print; many are in museum and institutional collections, including the

Library of Congress, the National Gallery of Art, New York Public Library, the Victoria & Albert Museum, London, and the Bibliotheque Nationale, Paris. [32883]

Pages [3-12] on double leaves. Pages [13-18] on multiple thicknesses of Artist's book by the Dutch artist Sjoerd Hofstra, in which he calls into question the traditional nature of a book, through his choice of text, illustrations, printing style, page design, and book structure.

Conventional narrative and physical structures are sabotaged by the increasingly fragmented arrangement of the pages, which begin as two-

dimensional (linear), and become more and more three-dimensional (spatial) through paper engineering. The continuity of text is also disrupted by printing some parts in black, other parts in blind, and arranging lines of text outside the boundaries of the page so that they spill over onto subsequent pages. On a visual level, the screenprint illustrations of books in a bookcase become more and more fragmented as well--some pages contain only a small sliver of illustration. The orderly linear arrangement of the books on the shelves is destroyed as the books tumble from the shelves into chaos. Finally, the text by Hans Reichenbach on the fragmentation of personal identity into multiple selves mirrors the disorder of the book's structure. \$5,000



8. Hugnet, Georges . 1961. *Illustré de quatre photomontages*. Paris: Chez l'auteur, 1961. First edition. 60, [7] p. 24 cm. Original white wrappers and gray dust jacket. Fine copy. Illustrated with four photomontages, hand colored by Hugnet, a suite in black, and an original signed collage. Copy X of ten copies printed on hand made Auvergne paper, signed by Hugnet, from a total edition of 573 (10 numbered and three nominative on Auvergne, 60 on Rives, and 500 ordinary). Only the ten Auvergne paper copies contained the original collage. [29071] \$6,500

9. Martin, Fred. *The Tarot of California*. Redrawn from a nineteenth century Italian Piedmont Deck. Palo Alto: 3 EP Ltd., 1981. First edition. A portfolio of six colored etchings and aquatints, drawn by the artist on copper and zinc plates, printed by Ikuru Kuwahara, signed, numbered, and dated by the artist. Overall size 22-1/2 inches x 27 inches, plate size 17-1/2 in x 22 in. Copy 19 of 20 numbered sets on Arches plus six proof sets of which 3 were on Stonehenge paper. Fine condition in publisher's folding linen case. [29483] \$2,250

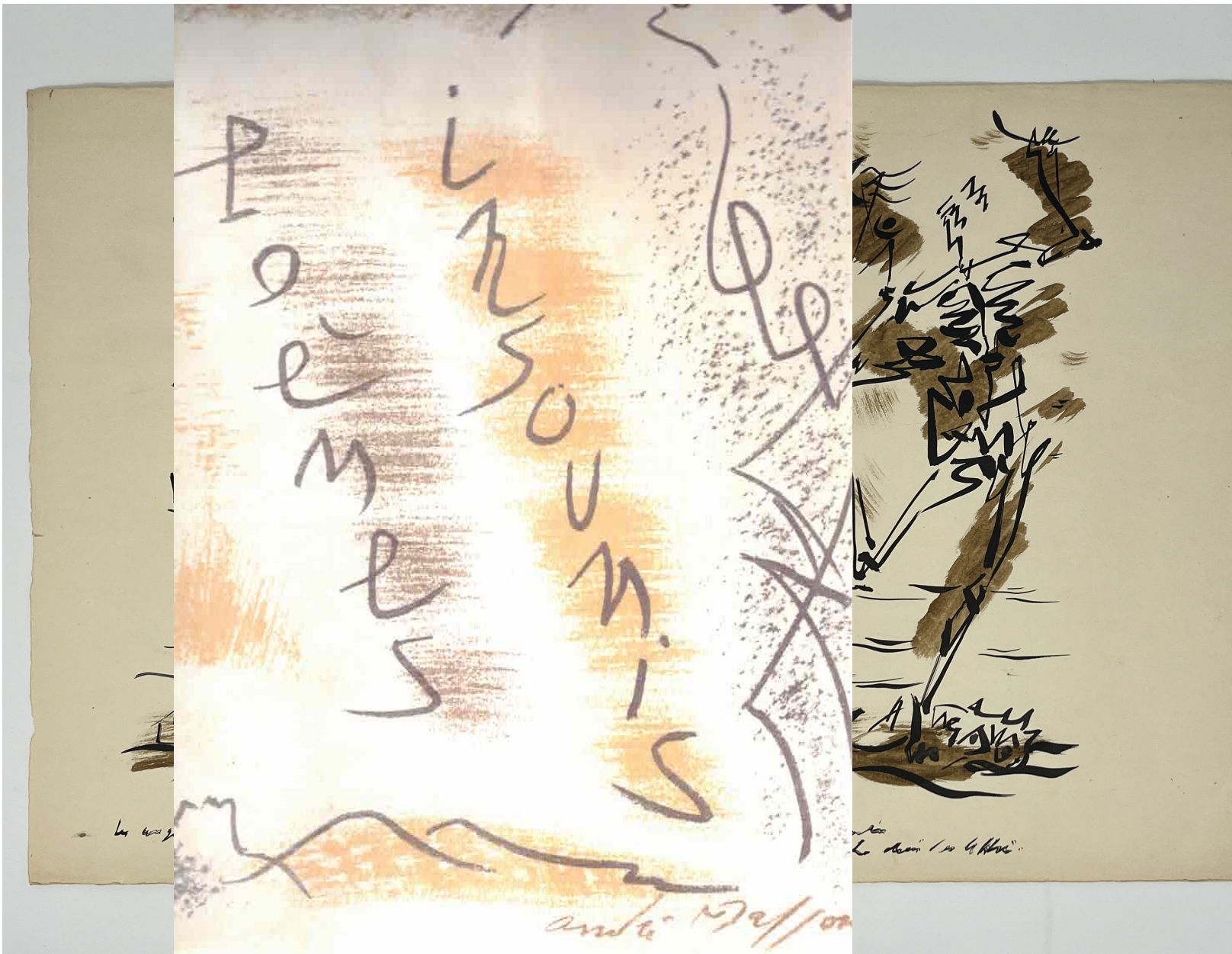
Fred Martin's works are held by numerous institutions, including The New York Museum of Modern Art, The Fine Arts Museums of San Francisco, The National Gallery, Washington, etc. An account of the development of his Tarot images is on the artist's web site (fredmartin.net).

10. Masson, André (Malraux, André). *Les Conquérants*. Trente-trois eaux-fortes originales en deux couleurs d'André Masson. Paris: Albert

Skira, 1949. Original wrappers, as issued, in chemise and slipcase. Folio, 15-1/2 x 11 inches. 223 pp., 33 aquatint etchings printed by Roger Lacourière. From a total edition of 165, this is one of the first 25 copies, which were printed on Marais paper and include an original wash drawing. This copy contains the drawing for the frontispiece, arguably the best in the book. There are two extra suites of the illustrations, one in color on Montval, the other in black on Ingres, from a total edition of 150 copies signed on the colophon by author, illustrator, and publisher. In addition four proofs on a variant paper are specially signed by Masson. From the collection of Lawrence Saphire, with a note laid in concerning the extra plates. Reva Castleman approvingly quotes Daniel Kahnweiler, who called this "among the most beautiful books of our times". Masson's aquatints "erupt throughout the text like the flickering of film that intermittently slides off its sprockets, a fitting commentary on the literary form Malraux had devised under the influence of the Russian director Sergei Eisenstein's cinematic style" Castleman, A Century of Artists Books, New York, 1994. p.31, 130. [32664]

Swiss publisher Skira, who wanted to produce publications in "the tradition of the 'great illustrated books,'" commissioned Masson in 1947 to illustrate Andre Malraux's novel. Prior to this commission Masson had recently returned from Atelier 17 in New York after studying printmaking techniques with Stanley Hayter (Brit., 1901-1988), who originally had his studio in Paris prior to WWII. Masson's aquatints for Les Conquerants are considered to be technically complex, using gradations of only one color along with black. The plates are larger than the format and therefore there are no platemarks. Ref: Saphire #272. \$18,500

11. (Masson, André) Leclercq, Léna . Poèmes Insoumis. Paris: Marc Barbezat, 1963. First edition. Original wrappers with lithographed cover, wood veneer slipcase and chemise, as issued. 60 pp. 12-1/2 in. x 10-1/4 in. Fine condition. Copy 16 of the first 25, printed on Japon nacré, and including two unused (refusées) signed lithographs and a signed suite of

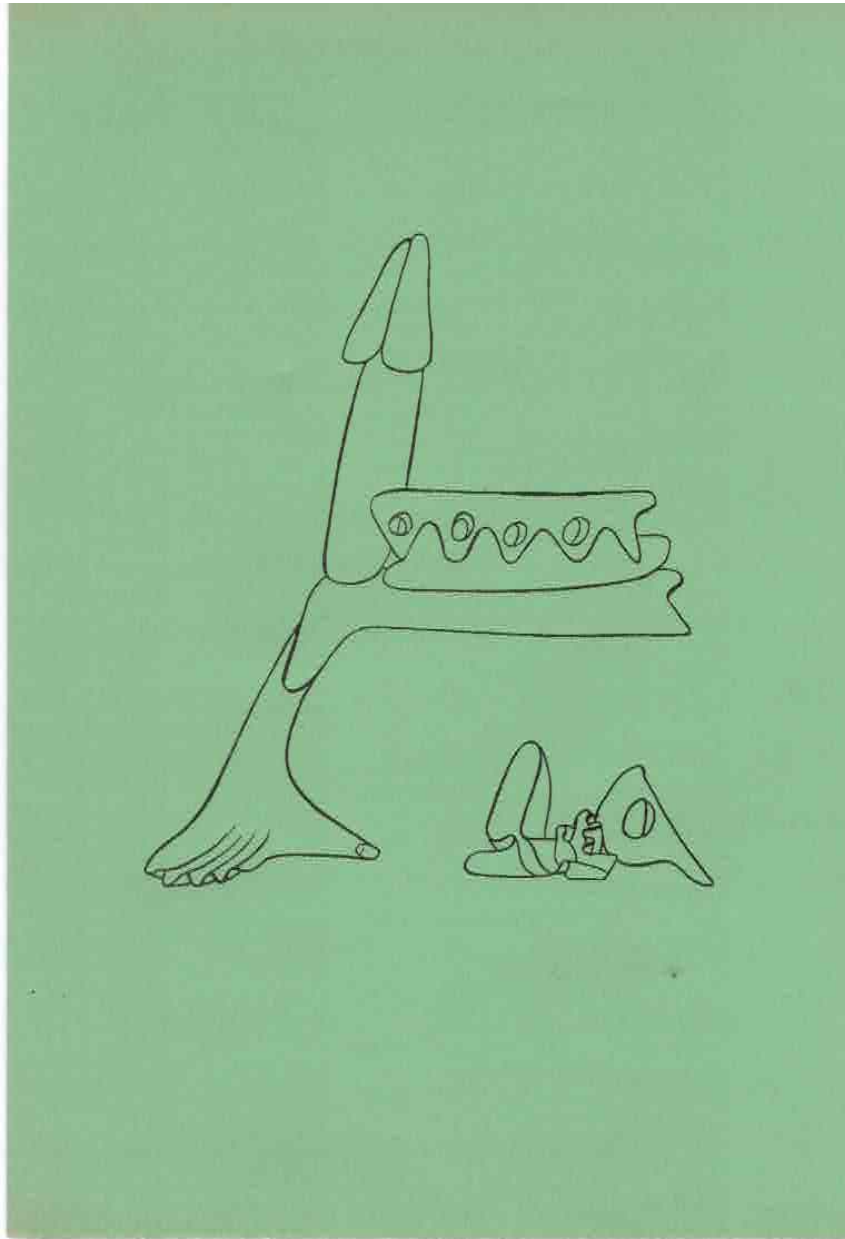


the eight published lithographs, from a total edition of 165, signed by author and artist, [32667] \$5,000

12. (Munari, Bruno) Soavi, Giorgio. *Los Àlamos. Poesie di Giorgio Soavi, tavole a colori di Bruno Munari*. Milano: Officina d'artigrafica A. Lucini, (1958). First edition. Folio, 380 x 450 mm. 17 x 12.5 in., 16 ll, Original printed wrappers, in lightly worn slipcase. Six full page colored serigraphs by Munari; these have left offsets on the facing blank pages, producing interesting ghost patterns. One of 200 copies, this unnumbered ("a.l." copy) was the ad personam copy printed for the publisher Vanni Scheiwiller. OCLC locates only two copies. [28115] \$2,000

13. Tanguy, Yves) Pastoureau, Henri. *Cri de Méduse. Dessins d'Yves Tanguy*. Paris: Jeanne Bucher, 1937. First edition. Original wrappers, fine. 8-1/4 in. x 11-1/2 in. 35 pp., 2 ll. Copy 4 of 25 on green Le Roy Louis teinte Normandie paper (tirage de tête) from a total edition of 130 copies. **Illustrated with three line-cut drawings by Yves Tanguy.** Inscribed by the author to Paul and Nusch Eluard. Pastoureau's attack on Marcel Carrouges. "Cry of the Medusa" contains 24 surrealist poems, which Tanguy has illustrated with three surrealist compositions. Pastoureau was a student in Paris after the first World War when he joined the Surrealists. He authored the surrealist manifesto "A la niche, les glapisseurs de dieu!" (1948). In the mid-1950s André Breton broke with him over In 1937, Tanguy exhibited at the Palais des Beaux-Arts in

*Brussels,
with
and Man
year
his first*



*along
Magritte
Ray, a
before
solo*

exhibition.

RAUSCHENBERG LITHOGRAPHS

14. Rauschenberg, Robert ; Robbe-Grillet, Alain. *Traces Suspectes en Surface*. West Islip, NY: Universal Limited Art Editions, 1972-1978. First

edition. Portfolio with 36 lithographs by Rauschenberg and text by



Robbe-Grillet. Printed on specially made Twinrocker paper, with the watermark of the artist's and author's signatures, it comprises 31 pages plus the title page and 4 colophon pages, printed from 37 stones and 27 aluminum plates, numbered [1], 1-31, I-IV. 20-1/2 x 26 3/16 inches (52 x 69 cm.) folded. Copy 34 of a total edition of 36, plus 6 A.P. copies (the colophon calls for six, but they are numbered through 7). Signed and dated by Rauschenberg and signed and numbered by Robbe-Grillet on each of the 31 pages, each carries the embossed folio number and publisher's seal. Fine condition in original red cloth clamshell box, designed by the artist, as issued. With two of the original aluminum offset plates on which Robbe-Grillet wrote the text, a set of ten proof pages on Twinrocker paper for the text before illustrations, and a sheet which Robbe-Grillet used for practice, before writing out the manuscript on the plates. The plates were returned to ULAE by Robbe-Grillet, and proofed before Rauschenberg responded to each group of text pages by creating his illustrations. [27765] \$28,000

"Long enamored of French literature and language, [publisher] Tatyana Grosman attended a lecture by Alain Robbe-Grillet in April 1972. When the writer mentioned Robert Rauschenberg's work, Mrs. Grosman, already aware of stylistic similarities between the two, felt that a collaboration was fated. Two days later, it was underway. During the next four years, Mrs. Grosman sent offset plates to Paris and proofed and translated Robbe-Grillet's text in West Islip; Rauschenberg added images one chapter at a time. The completed pages were sent back to Robbe-Grillet with plates for the next chapter. It soon became clear that Robbe-Grillet was not working in the spirit of sympathetic collaboration but providing a massive text that presented great problems in page design. Rauschenberg responded with images that are much more aloof than in previous books yet responsive to the elegance of the text," Esther Sparks, Universal Limited Art Editions, pp. 447-459.

52 SIGNED LITHOGRAPHS

15. Rivers, Larry ; Southern, Terry. *The Donkey and the Darling*. West Islip, N.Y.: Universal Limited Art Editions, 1977. First edition. Portfolio of 52 lithographs, plus a blank "cover" page, title page, dedication page, table of contents, and colophon, housed as issued in a green lacquered wood box, with hand-blown glass inset over the title and the names of the author and artist printed on a mirror. Printed on ivory laid handmade paper, watermarked with the author and artist's names. Sheets measure 18 1/2 inches x 24 1/8 inches (46.99 cm. x 61.28 cm.), box is 20 5/8 x 23 5/8 x 5 inches (525 x 602 x 128 mm). Total edition of 35 copies, plus 2 sets of trial proofs. Each lithograph is pencil-signed and numbered by Southern, signed and dated by Rivers. Box with minor scuffs, else in fine condition. Southern's only children's book, originally written in 1958 for the children at the U.N. nursery school in Geneva where his wife taught. [32197] \$15,000



"Ever since 'Stones' [1960, with Frank O'Hara], Mrs Grosman [ULAE proprietor] had been looking for another well-known poet to collaborate on a book with Larry Rivers. Rivers had reservations about 'illustrating' a text, but he was intrigued with the idea of doing a fairy tale that was a parody of fairy tales [and Terry Southern was his close friend]. The publication was the most difficult and expensive publication ever undertaken by ULAE, consuming enormous quantities of paper, labor, and time. By June 1976, 105 stones, with a total of 126 printings, had been used for the images; 82 plates, with a total of 310 printings, had been used for the text," "In the ten years of its production, it became impossible to compute the reams of paper, the number of printers, typographers, and other technicians, or the cost," Sparks, Universal Limited Art Editions, Catalogue 59-115.



16. Roth, Dieter.
[Copley Book].
Chicago: William and
Norma Copley
Foundation, 1965.
First edition. Portfolio,
all illustrations, 26 cm.
This publication
assembled by Richard
Hamilton according to
Roth's instructions,
consists of loose
sheets, fastened
through the middle,
with a heavy staple, to
the back cover. There
is also a loosely
inserted text folio.
Slight edge wear.
From the collection of
Barnet and Eleanor
Hodes, directors of
the Copley
Foundation. Complete
and in excellent
condition, with usual
creasing to the spine
and overlapping edges of the cover. [32143] \$4,000



"Dieter Rot's unique talents suggested, when the idea of devoting a Copley monograph to his work was first discussed, that the Rot book could be art, in his terms, rather than a critical evaluation and survey of past achievements. His reaction to our proposal is this assemblage of printed matter. Its pages are a kind of visual diary squirted out during

three years of spasmodic labor in fulfillment of a scheme outlined in a letter dated 19 July 62 which prefaces the book."--Richard Hamilton, introductory pamphlet.

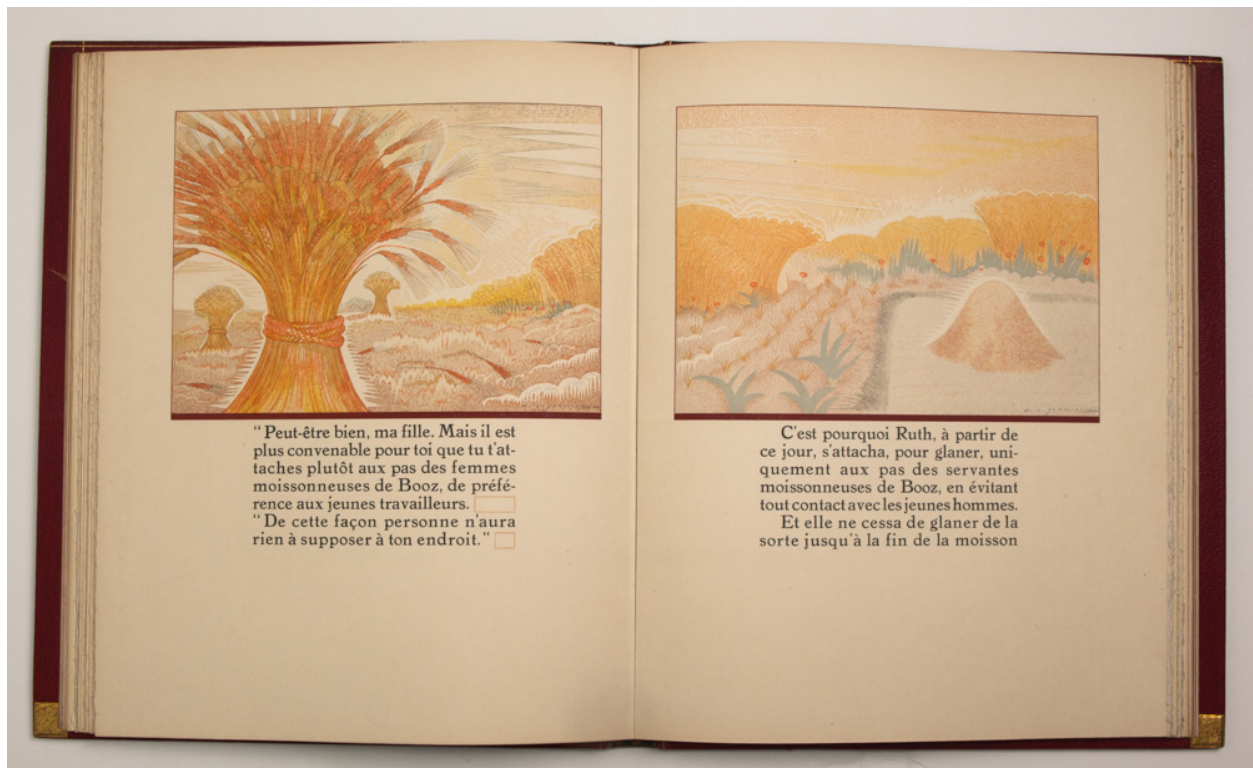
17. (Schmied, François-Louis); *Bible O.T. Le Livre des Rois. L'Avènement de Salomon. Traduction littérale des Textes Sémitiques par le Docteur J.-C. Mardrus. Illustration et décor de F.-L. Schmied. Lausanne: Gonin & Cie., 1930. First edition. 9-3/4 in. x 7-1/2 in.; 248 mm x 192 mm. (60) pp. Designed and illustrated by Schmied, engraved and printed by Philippe Gonin. Seven full-page woodcut illustrations; twelve smaller illustrations, initials and bandeaux. Original wrappers, in chemise and slipcase, slight tanning to the front wrapper, otherwise fine. Copy 4 of 175 copies, signed by Gonin, printed on Arches paper. This is from the tirage de tête of 25 copies which have an additional double suite of the illustrations (black and colored). Nasti B18; Ritchie 32. [28076] \$7,500*

Or David continuait à vieillir beaucoup.



BINDING BY SCHMIED

18. (Schmied, François-Louis); Bible, O.T. Ruth et Booz. Translation by J.C. Mardrus. Paris: F.L. Schmied, 1930. Small folio, 14-1/16 in x 11-1/8. 76 pp. Illustrated with twelve double-page and four single-page colored wood engravings. One of 155 copies printed on Madagascar paper (plus 10 for collaborators, and 7 on japon). Nasti B15. Full red morocco, bound with the pages tipped to hinges, cover with a central design after motifs in the book, tooled in gilt on inlays of black and maroon morocco, dentelles tooled in gilt and with gilt corner onlays, gold and black silk moiré endsheets, edges rough-gilt, bound by Schmied, signed on the



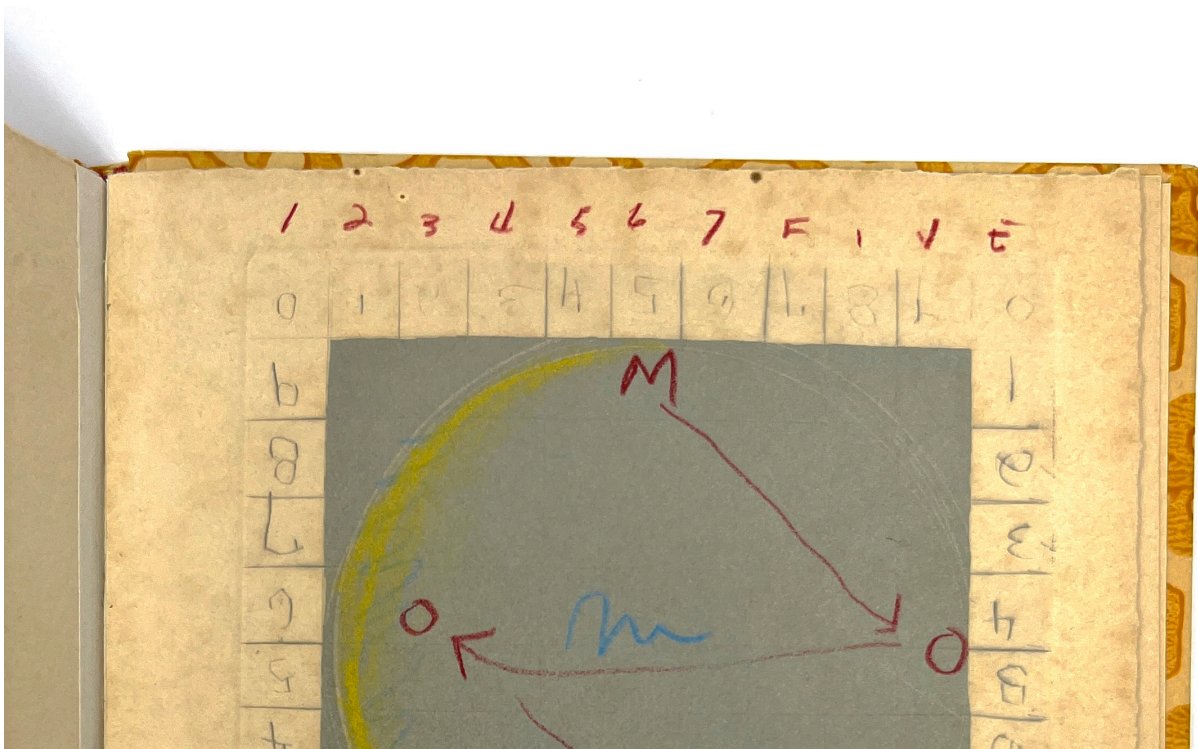
front turn-in "F.L.S." Chemise and new matching slipcase. Light marginal foxing, but in excellent condition. Schmied bound only books of his own creation, choosing above all the books of his great years.... The subjects of his designs come from the books themselves" Ray, *The Art Deco Book in France*, pp. 101-102. [21655] \$9,000

"In the introductory note...Théo Schmied points out the natural happiness of the interconnection between his father's cultural

tendencies and art of the book and the world of the Near East as it is filtered by the 'inspired' Mardrus translations...throwing light on the the two fundamental aesthetic coordinates we need in order to understand how the details are made subordinate by the elegant decorative unity expressed by the plates, that is, the purity of the Egyptian graphic art and the will of the Italian primitives. The layout shows either a text harmoniously arranged in respect of double and single plates of various size, or a text framed by rules forming a variety of geometrical patterns and decorated by bout de lignes in sienna. The illustrations mainly show subdued and delicate pastel colours" - Nasti.

19. (Schmied, François-Louis). *Le paradis Musulman. Selon le texte et la traduction du Dr. J.-C. Mardrus. Paris: F-L. Schmied, 1930. First edition. One of a total edition of 177 copies, all on japon (this one of twenty for collaborators), signed by Schmied in the colophon. 13 x 10 inches, [32] leaves, (plus front and rear endpapers); 8 full-page color wood block illustrations, (including the cover) and 23 other designs. Original wrappers, fine condition, in publisher's blue cloth chemise and slipcase. [32327] \$20,000*

In his book on Schmied, Mauro Nasti notes the incorporation in this volume of both Schmied's naturalistic style and abstract decorative motifs, and here the two styles seem to mesh in perfect harmony,





producing the most beautiful of any of his work, and one of the most beautiful of any twentieth century book, with complex and integrated illustrations typography and decoration. The title page alone is "the most intricate of all Schmied's illustrations, requiring some forty-five different blocks to achieve the lacquer-like quality he wanted. And then it took almost two months to print that single page" (Ward Ritchie). The full-page illustrations of the scribe and the man carrying a book are Schmied's self-portraits. \$20,000

20. Steir, Pat. Word. Oakland: Crown Point Press, 1977 [-1980]. First edition. 5-3/4 in. x 6 in. Boards, fine. Five drypoints with aquatints and (in number 5) hand coloring. One of ten copies, signed at the colophon and initialed on each page. While the prints were executed in 1977, and dated as such, the book was not published until 1980. Pat Steir's quiet, early works - word/image prints inspired by the randomness of John Cage's musical compositions both in design and subtlety - challenged definitions of art, and particularly printmaking and drawing. Abstract marks, images, and words are scattered across the sheet with equal weight. Having written poetry before learning to paint, Steir considers drawing and writing as one and the same. Throughout the 1970s Steir narrowed her research to focus on art itself, making drawings and prints in her own version of minimalism's geometric and serial formats, exploring the parameters of a mark with a drawn frame. The artist book *Word* is emblematic of this early period in Steir's career, with its focus on the study of details in language. She examines the differences between words and images, and presents isolated words and images within the regulated grids of her prints. Bound in original printed boards by Kevin Parker, in a custom made clamshell case. [32794] \$5,000

Archive of artists' correspondence, mail art and more:

21. MAY WILSON LETTERS TO ROLF NELSON, THEN LIVING ON COENTIES SLIP, New York. 1958-1963

Rolf Nelson, who would become a prominent and influential art dealer, in Los Angeles, later in then 1960s., was introduced to May Wilson by May's daughter-in-law Anne Ubinger Wilson, who, before her marriage to Bill Wilson, had lived at Coenties Slip, the artists' colony in lower Manhattan, from whence emerged artists including Ellsworth Kelly, Jack Youngerman, Robert Indiana, Agnes Martin, Lenore Tawney, Jasper Johns, Chryssa Verdea, and where Nelson shared a loft when he began his job at the Martha Jackson Gallery in 1959.

Wilson had been exhibiting in the Baltimore area since the 1950s. This archive includes a clipping of a 1955 Baltimore Sun review of "my last representational show", and the archive documents her development as an influential creator of assemblages, and her search for connection in the New York avant-garde, before the break-up of her marriage and her move from rural Maryland to the Chelsea Hotel in 1966 at the age of 61.

The very influential New Media, New Forms I show, the first major show of contemporary assemblage, was held at the Martha Jackson Gallery, New York, June 6-24, 1960, curated by Rolf Nelson. It included work by May Wilson, the first time she exhibited in New York. Several letters here are devoted to friends' and critics' reactions to the show. APPROXIMATELY 64 ITEMS

ANNE UBINGER WILSON (1936-2023)
LETTERS TO ROLF NELSON, 1958-1961

From Pittsburgh, Anne Ubinger attended Carnegie Tech, then Tyler School of Art (Temple University), where she met Lowell Nisbet. In 1958 Nisbet invited her to his parents' house in Maryland, and to meet May Wilson. May's son Bill happened to be there and they immediately connected, and married in 1959. Ann Wilson, an artist who first gained notice in the late 1950's when she was part of the Coenties Slip group, was living in a loft building, shared with Rolf Nelson, downstairs from Lenore Tawney and Agnes Martin, upstairs from James Rosenquist, and getting introduced to the New York art scene by Robert Indiana and others, as mentioned in her oral history. After their marriage the Wilsons moved to Brunswick Maine, where Bill taught at Bowdoin College. Anne Wilson showed successive series of new works in New York City galleries for over five decades. She might be best known for giving contemporary meaning to the classic American quilt, but her contribution to developing the forms of installation and performance art as we now know them is also legendary. Her husband Bill Wilson was a philosopher, critic, and novelist and spent decades organizing, curating, and interpreting the works of his friend Ray Johnson. Approximately 60 items. \$18,000