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

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 Gonet). 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


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

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. $12,500


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


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).

the eight published lithographs, from a total edition of 165, signed by author and artist, [32667] $5,000
12. (Munari, Bruno) Soavi, Giorgio. Los Álamos. Poesie di Giorgio Soavi, tavole a colori di Bruno Munari. Milano: Officina d’artegrafica 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

Brussels, along with Magritte and Man Ray, a year before his first solo exhibition.

RAUSCHENBERG LITHOGRAPHS

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

"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

"Diter 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

"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
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