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E-LIST #1

MARCH 19, 2019

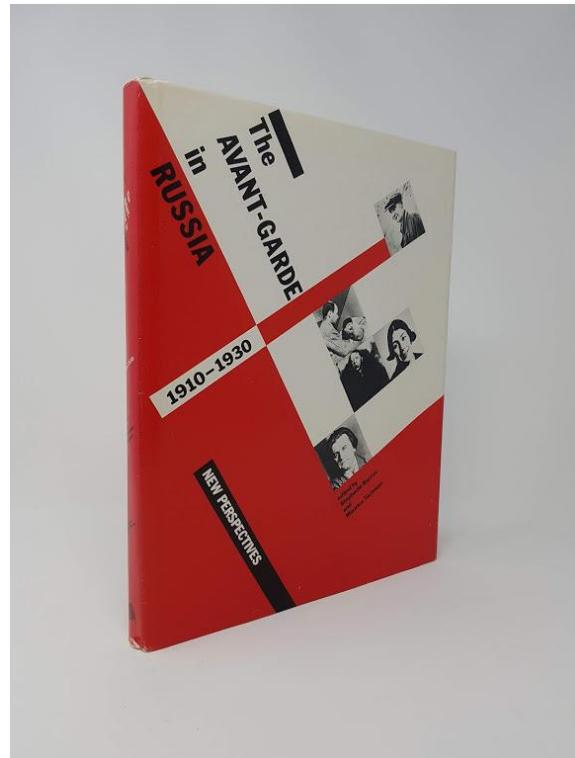
**TWENTIETH CENTURY ART:
*SURREALISM, DADAISM, SITUATIONISM, AVANT-GARDE,
AND OTHER BITS AND BOBS***

1. Barron, Stephanie; Tuchman, Maurice. *The Avant-Garde in Russia 1910-1930: New Perspectives*. The MIT Press, 1980.

287 pp. 28.5 x 22.5 cm. Light brown cloth-covered boards with black titling to spine in a price-clipped dustjacket. Bumping and nicking to head and tail of dustjacket spine; 1 cm closed tear to tail of rear panel of dustjacket. Mild bumping to corners of covers. Interior is clean and unmarked. Binding is firm. Very Good / Very Good.

\$12.00

Documents the first comprehensive exhibition in the United States of 464 works by forty artists of the Russian avant-garde culture.



2. Bing, Ilse; Freund, Gisèle (pref.). *Femmes, De L'enfance à La Vieillesse / Women, From the Cradle to Old Age*, 1929/1955. Editions Des Femmes, 1982.

118 pp., unpaginated. 28 x 24 cm. Dark green paper-covered boards with photographer's name in black on front cover; in dustjacket. Very light bumps to head of spine and fore-edge tip of jacket. 3 mm sunned strip along bottom of boards; light sunning along top edge of boards. Signed by Bing on first blank page. Interior otherwise clean and unmarked. Binding firm. Very Good+/Very Good+. \$200.00



Ilse Bing (1899-1998) was a German-Jewish photographer who left Germany for the avant-garde and surrealist scene in Paris in

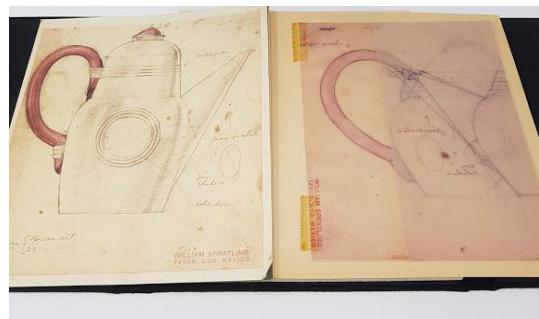


1930. She was the only professional photographer in Paris to use an advanced Leica camera, earning the title "Queen of the Leica" from photographer and critic Emmanuel Sougez. Bing and her husband were interned by the Germans for six weeks in camps located in Southern France, but were able to emigrate to the US in 1941. She was awarded the first gold medal for photography by the National Arts Club in 1993.

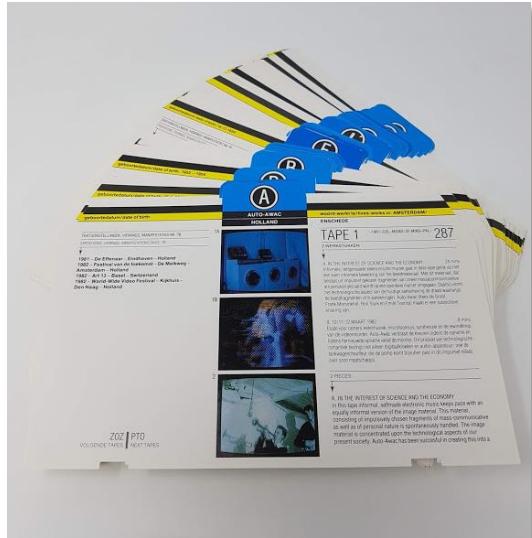
3. Centro Cultural/Arte Contemporáneo.
William Spratling - Taxco, Mexico.
Funcación Cultural Televisa, 1987.

49 unpaginated leaves of plates. 25.5 x 22 cm. 49 plates of reproduced sketches in a black cloth-covered portfolio, housed in a black cloth-covered slipcase with light blue titling to the front cover; does *NOT* include the 8 page pamphlet. Very light rubbing to extremities of the slipcase. No discernible wear to portfolio. Plates are all in near fine condition with no wear, with the exception of four leaves that the publisher taped the plates to, as the tape has now yellowed and become brittle. Very Good. \$150.00

Spratling (1900-1967) was an American silver designer and artist who established the silverworking industry in Taxco, Mexico following the Mexican Revolution. Employing over 500 artisans at one point, he based his designs largely on Pre-Columbian and Mesoamerican motifs. While teaching at Tulane University in the early 1920s, Spratling was also the housemate of William



Faulkner, and collaborated with him on a series of caricatures for *Sherwood Anderson and Other Famous Creoles*, published in 1926.



4. Coelho, Rene; Reijnders, Tineke. *MonteVideo Catalogus / MonteVideo Catalogue*. Media Art Centre, Amsterdam, 1982.

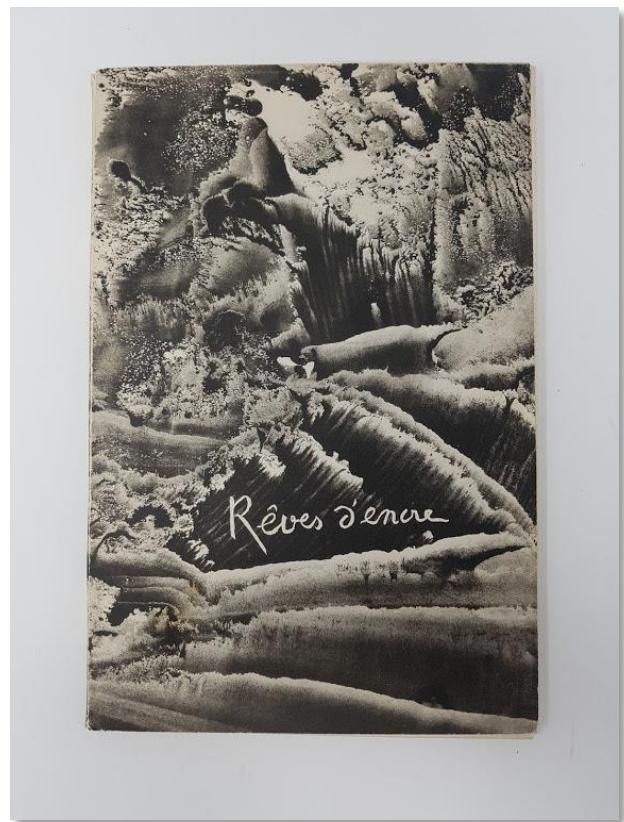
92 cards. 25.5 x 17 x 3.7 cm. 92 loose cards in a plastic VHS case; text in Dutch and English. First five cards feature introductions in Dutch and English, followed by 87 cards which showcase the works of Dutch and international film artists in alphabetical order. An exceptionally scarce copy of MonteVideo's first catalogue. Near Fine. \$600.00

MonteVideo was founded in 1978 by René Coelho as one of the first Dutch exhibition spaces and provided production equipment for those involved in Media Art. MonteVideo collected and distributed Dutch and international video and electronic art that challenged the creative possibilities of the medium itself. MonteVideo later merged with Time Based Arts in 1993 to become the Netherlands Media Art Institute, or NIMk.

5. Conklin, Lee. *Veeva La Mutation Copulation: From the Amoral Rapidograph of Lee Conklin.* The Print Mint, Berkeley, California, 1971.

48 unpaginated pp. 42.5 x 28 cm. Purple and yellow decorative wraps with 50 black and white illustrations. Mild shelfwear to covers and spine, mild crease to head/fore-edge corner of front cover. All pages in wonderful condition with no discernible bumping to tips. Very Good. \$180.00

Lee Conklin is best known for his 1960s psychedelic posters advertising bands such as The Grateful Dead and Cream at The Fillmore in San Francisco, and also for the cover of Carlos Santana's first album. This is Conklin's only published book.



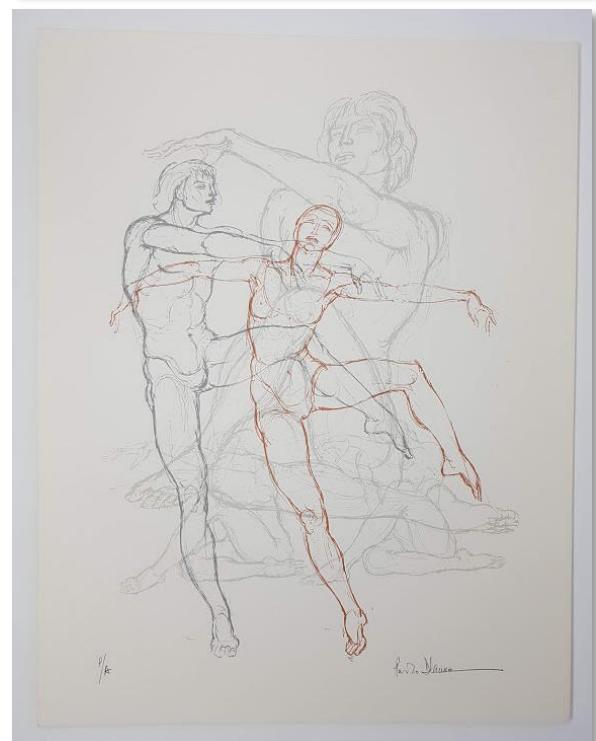
6. Corti, José; Eluard, Paul; Char, René; Gracq, Julien; Bachelard, Gaston. *Rêves d'ancre: Vingt-Huit Images Présentées par Paul Eluard, René Char, Julien Gracq, et Gaston Bachelard.* Librairie José Corti, Paris, 1969.

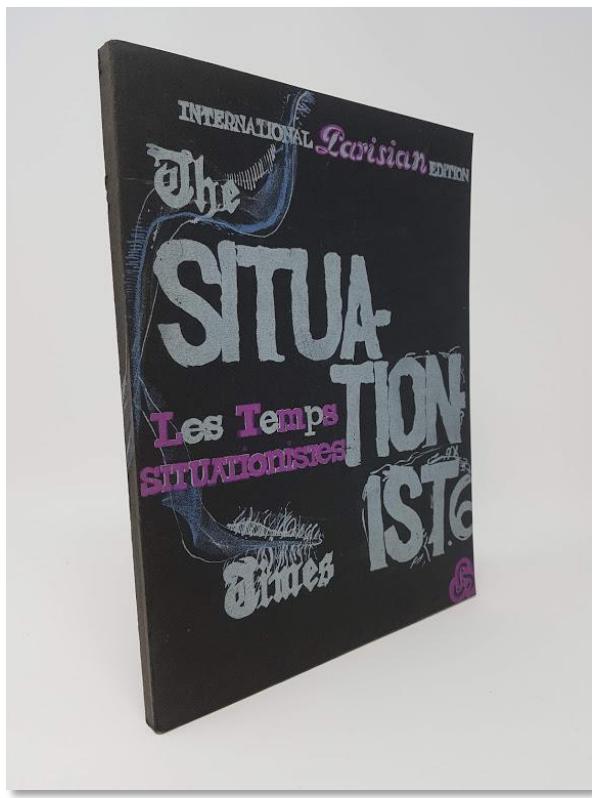
13 pp., 28 leaves of plates. 25 x 16.5 cm. Text in French. 13 page booklet with 28 loose leaves, housed in a stiff paper portfolio with a decorative front and back; one of 900 copies of the 1969 reissue. Rubbing and bumping to edges of portfolio; two small stains to front cover (mostly only noticeable on verso of cover); two small 1 cm tears to top and bottom flaps at crease. Booklet and all 28 plates are clean and without blemish. Near Fine/Very Good \$100.00

José Corticchiato founded the Parisian book shop, José Corti, in 1925, and published the work of his surrealist friends Breton, Éluard, Aragon, and Gracq. This portfolio contains 28 ink decalomania paintings by Corti, which were originally published in 1945.

7. d'Anna, Paolo; Bejart, Maurice (intro.).
Balletto di Maurice Bejart - IX Sinfonia Beethoven - 15 Litografie da Disegni Originali di Paolo d'Anna. Tassotti Editore, Bassano del Grappa, Italy, c. 1964.

47 x 36.5 cm. One of 100 copies. 15 lithographic illustrations of dancers from Bejart's ballet of Beethoven's Ninth Symphony in grey and brown ink, housed in a stiff, grey paper portfolio. Each of the prints has been signed and initialed by d'Anna in pencil. Some creases and bumping to portfolio, with a few small splash marks to the title plate on the front of the portfolio. Prints are in excellent condition. Also includes a four page article entitled "*un designer: Paolo d'Anna*" which has been stapled and folded twice, and bears the signature and inscription "con baci / Paolo". Near Fine/Very Good. \$650.00





8. **de Jong, Jacqueline (edit.).** *The Situationist Times N° 6 / Les Temps Situationnistes - International Parisian Edition - Édition Parisienne - Édition Analphabétique de Luxe Jacqueline de Jong, Paris, 1967.*

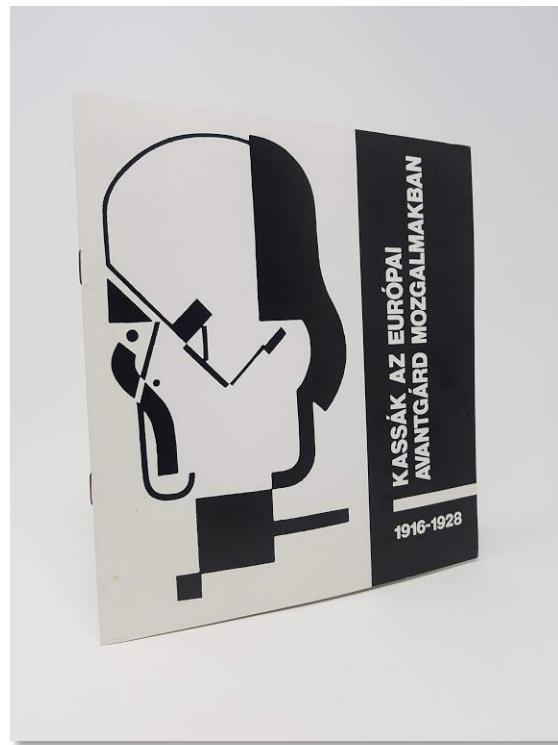
27.5 x 21.5 cm. Lithographed heavy black card wraps with 32 lithographs (33 including cover). Light creasing to spine; light rubbing to front and back covers. Few small splash stains (coffee?) to head of fore edge, stain has not bled into the pages and remains on the surface. Interior is clean and unmarked. Perfect bound binding is still holding well, but does not appear terribly robust, as is common with this issue. Still a lovely copy.
Very Good. \$300.00

The sixth, and final, issue of The Situationist Times. A seventh issue had been compiled for publication in 1968, but was never published. By 1968, de Jong was printing and distributing revolutionary posters in Paris during the student uprising of May. This final issue before the uprising features a total of 33 full color lithographic prints, and was printed in an edition of 2000 copies.

9. Csaplár, Ferenc (ed.). *Kassák az Európai Avantgárd Mozgalmakban: 1916-1928 / Kassák in the European Avantgarde Movements: 1916-1928.* Kassák Museum, Budapest, 1994.

24 pp. 23 x 21 cm. Stiff white card wraps with a black and white decorative cover featuring one of Kassák's linocuts; text in Hungarian and English. Faint soil to front and back of cover; small 2 mm splash mark to front cover near spine. Interior is clean and unmarked. Binding is sound with no sign of rust to staples. Very Good. \$40.00

A catalogue featuring several cover designs by Kassák for avant-garde journals, as well as the transcripts of several letters written to and from Kassák. Lajos Kassák was a Hungarian working-class poet, novelist, and artist of the avant-garde, best known for his eight volume autobiography, *Egy ember élete*, or *A Man's Life*. The artwork represented in this catalogue is a sample of both the art of Kassák as well as a glimpse of the number of political journals he wrote for, ranging from the pacifist "A Tett", to the radical opinion of "Ma".



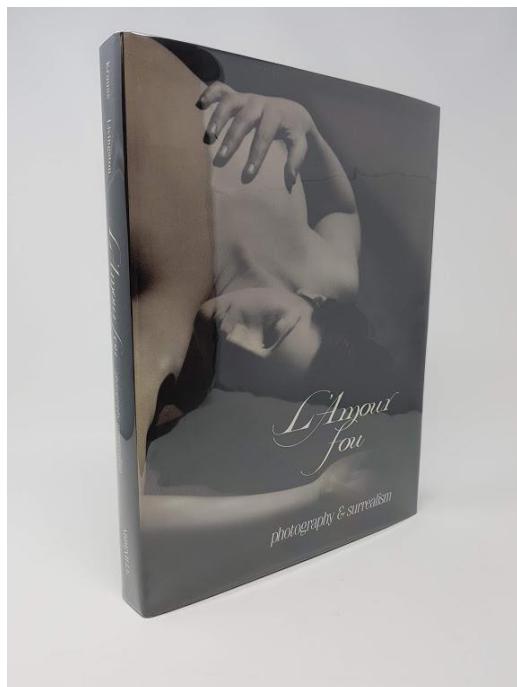
10. Hohlwein, Ludwig. *Konstanz Travel Poster*.

Herm. Sonntag & Co., München, c.1935.

Single sheet poster. 83 x 59 cm. Large, full color poster featuring a young woman drinking a glass of wine on the shore of Lake Bodensee. Poster has been folded three times, resulting in one vertical and three horizontal creases. Light wear to upper right and lower left edges. Light toning to paper. "Ludwig Hohlwein" written in an unknown hand in red pencil on reverse of poster. Shrinkwrapped on acid-free foam core. Very Good.

\$1,200.00

One of at least two posters designed by the famed German poster artist, Ludwig Hohlwein, for the town of Konstanz on the lake of Bodensee. The lake is located in southern Germany, and borders Germany, Switzerland, and Austria. The proto-cathedral, Konstanzer Münster, can be seen in the background. A vibrant and stunning example of Hohlwein's talents.



11. Krauss, Rosalind; Livingston, Jane; Ades, Dawn (essay). *L'Amour Fou: Photography & Surrealism*. Abbeville Press, New York, 1985.

243 pp. 31 x 23.5 cm. Red cloth-covered boards with silver titling to spine, in pictorial dustjacket. Faint rubbing to dustjacket consistent with normal shelfwear; jacket is protected in mylar cover. Faint bump to tail of book spine. Interior is clean and unmarked. Binding is solid and firm. Near Fine/Near Fine.

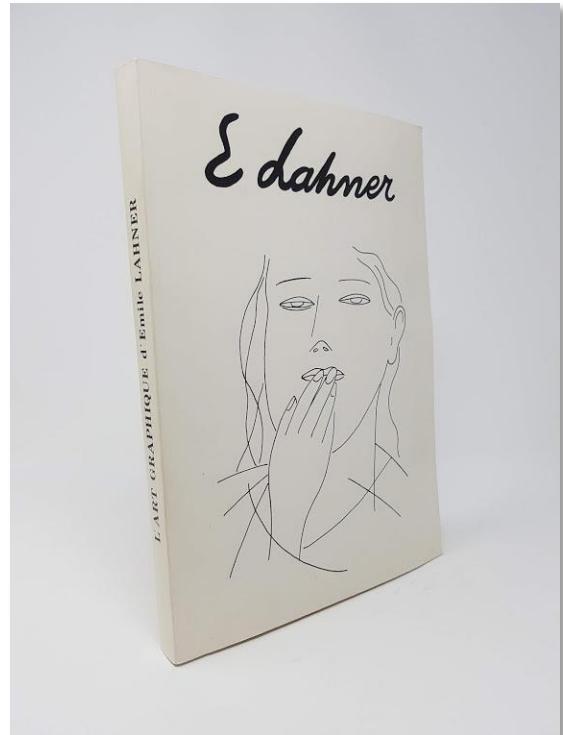
\$45.00

The first book to study the role that photography played in the surrealist movement. Published in conjunction with an exhibition at the Corcoran Gallery of Art in Washington, D.C.

12. Lahner, Emile; Senghor, Léopold Sédar (preface); Dunoyer, Jean-Marie (presentation). *L'Art Graphique d'Emile Lahner*. Les Amis d'Emile Lahner, France, 1980.

228 pp. 29.5 x 21 cm. White card wraps with black titling to spine and cover; 376 black and white images by Lahner; preface, presentation, and index in French. Very light 6.5 cm crease to front cover near spine; slight bend to back cover running parallel to fore-edge. Interior clean and unmarked. Binding firm with no creases. A lovely copy. Very Good+. \$50.00

Emile Lahner was a Hungarian painter who was forced to flee his home country after it was sacked during WWI. Lahner moved to Paris in 1924, and became part of the School of Paris. During WWII, Lahner and other artists took refuge in Vichy France in the Dordogne. He later was commissioned by the family that hosted him during the war to build a chapel in El Affroun in Algeria. This book was compiled by his friends in 1980--the year of his death.

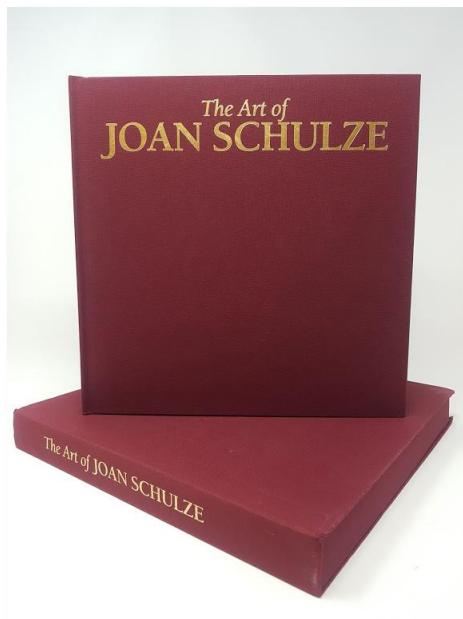
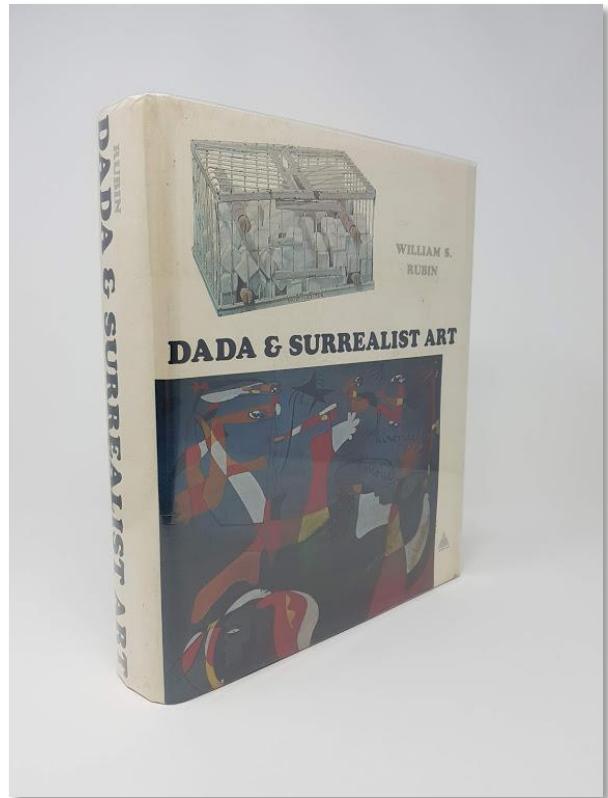


13. Rubin, William S. *Dada and Surrealist Art*.

Harry N. Abrams, Inc., New York, 1968.

525 pp. 31 x 26 cm. Grey velveteen cloth-covered boards with white and gilt titling to spine, in dustjacket. Moderate soiling and rubbing to all panels of dustjacket; diagonal crease to rear inside flap. Toning to heads and tails of boards and spine. Interior is clean and unmarked. Binding still firm. Very Good/Very Good. \$50.00

A weighty (8.5 lbs!) survey of Dada and Surrealist art, containing 851 illustrations, 60 of which are tipped-in color plates. Compiled by William Rubin, the former Chief Curator of the Painting and Sculpture Collection at The Museum of Modern Art in New York.



14. Schulze, Joan; McDonald, Robert (ed.).

The Art of Joan Schulze. Custom & Limited Editions, San Francisco & New York, 1999.

168 pp. 31 x 31 cm. Burgundy cloth-covered boards with gilt titling to cover and spine, housed in a matching clamshell box; Limited Edition, first printing. Mild to moderate rubbing to the boards of the box; bumping to tips; rubbing to bottoms of boards. No discernible wear to the book itself. Interior is clean and unmarked. Binding is firm. Very Good/Near Fine. \$120.00

Schulze is an internationally acclaimed fiber artist working with mixed media quilting and collage. Her artwork involves altering and manipulating fabric through the use of dyes, paint, several types of transfers, and digital

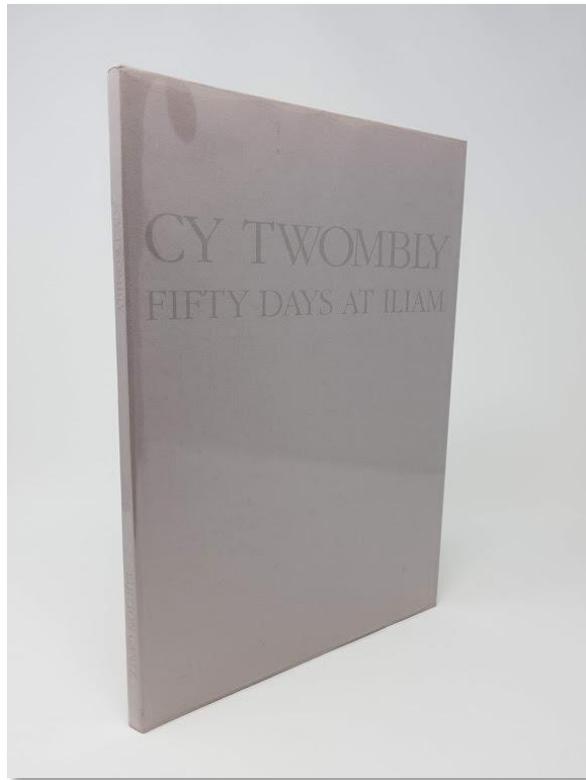
imagery. This limited edition volume contains over 120 color plates of her artwork, and also features a selection of her poetry.

15. Tàpies, Antoni; Brossa, Joan (text). A. Tàpies: Pintura, Tapís, Obra Gràfica, <<*Frégoli*>>. Sala Gaspar, Barcelona, 1969.

49 pp., unpaginated. 23 x 17.5 cm. Stiff card wraps with a yellow and black lithograph, folded 22.5 x 34.5 two-color lithograph laid in; text in Catalan. Moderate soiling to covers with a diagonal stain near spine; toning to spine with a small 6 mm dampstain near head of spine; some rubbing to edges of spine. Interior clean and unmarked. Binding is firm. Very Good. \$100.00

Co-founder of the Spanish post-war avant-garde movement *Dau el Set* in 1948, Tàpies was initially considered to be a Surrealist painter. He later became an informal artist or abstract expressionist, and incorporated clay and marble dust, as well as found objects, into his work. This catalogue was produced in conjunction with an exhibition at the gallery Sala Gaspar in Barcelona, and features several reproductions of his work, as well as a number of prints from the book "*Frègolí*", which he produced with the Catalan poet, Joan Brossa, in 1969.





16. Twombly, Cy; Bastian, Heiner (edit.). *Cy Twombly - Fifty Days at Iliam: A Painting in Ten Parts.* Edition Cantz, Stuttgart-Bad Cannstatt, Germany, 1990.

Accordion folded leaves, 17 unpaginated pp.
30 x 21.5 cm. Light grey paper covered boards with silver titling to cover and spine, in clear plastic dustjacket. Faint toning to top edge of boards; light rubbing to bottom edge of boards. Light spots/smudges to front paste-down, title page, gutter of index, and verso of final page. Interior otherwise clean; plates are bright and free of any blemishes. Binding is firm.

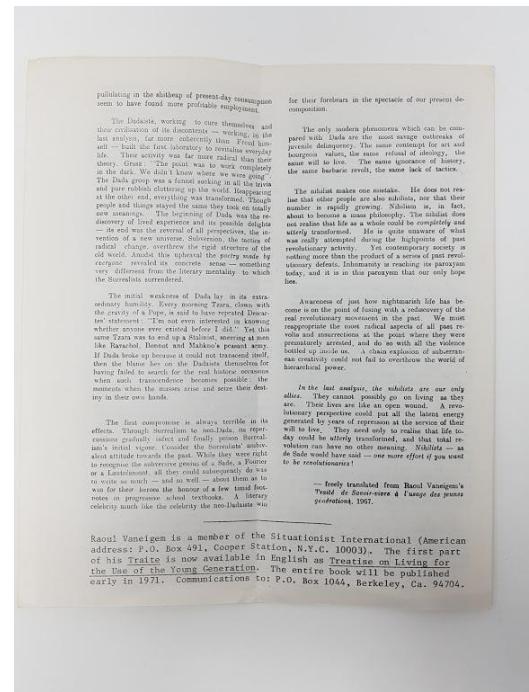
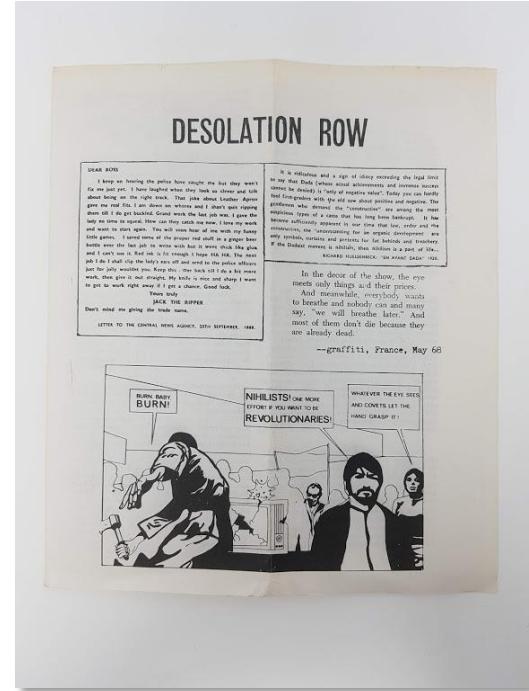
Very Good/Very Good.
\$80.00

A U.S. Army cryptographer in addition to being an abstract expressionist painter, Twombly often incorporated the classics and mythological references into his artwork. This series of ten parts to the large painting featured in this book are no exception, as the “painting follows and reflects incidents of Homer’s Iliad in the translation of Alexander Pope”. Twombly’s work was mainly large-scale, and this is embodied in the accordion style of binding, which extends to nearly eleven feet long when fully unfolded.

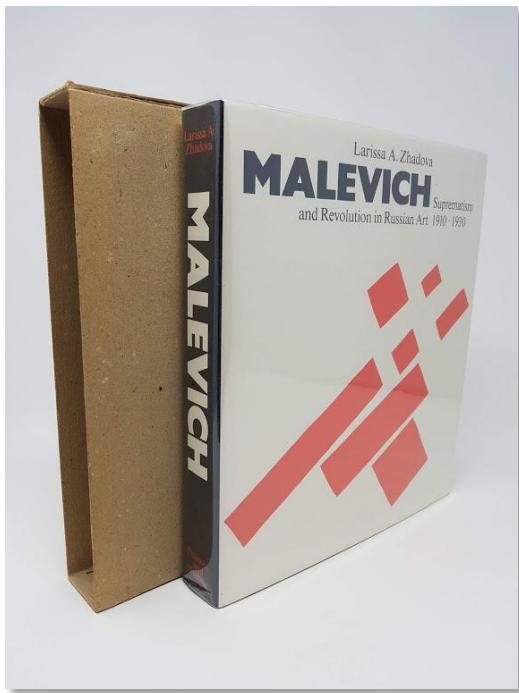
17. Vaneigem, Raoul. *Desolation Row*. Ken Knabb, Berkeley, California, c. 1970.

21 x 35.5 cm. 4 pp. Single sheet folded twice; black ink on white paper. Small 4 mm nick to head of front of pamphlet; bump along center fold. Very Good. \$30.00

A 'freely translated' excerpt from Vaneigem's *Traité de Savoir-vivre à l'usage des jeunes générations*, published by Gallimard in 1967. This pamphlet states that at the time of printing, Vaneigem was still a member of the Situationist International. Vaneigem left the SI in late 1970, and this pamphlet also states that the full translation of his *Traité...* would be published in early 1971, dating this printing to around 1970. Communications concerning this pamphlet are directed to the P.O. Box of Ken Knabb, who would later issue Situationist prints and reprints under the name 'Bureau of Public Secrets'.



Raoul Vaneigem is a member of the Situationist International. American address: P.O. Box 491, Cooper Station, N.Y.C. 10009. The first part of his *Traité* is now available in English as *Treatise on Living for the Use of the Young Generation*. The entire book will be published early in 1971. Communications to: P.O. Box 1044, Berkeley, Ca. 94704.



18. Zhadova, Larissa A. *Malevich: Suprematism and Revolution in Russian Art, 1910-1930*. Thames & Hudson, 1982.

28 x 24.5 cm. 371 pp. Grey cloth-covered boards with silver titling to spine, with black, white, and red dustjacket, in original stapled cardboard slipcase. Faint rubbing to slipcase; no sign of rust to staples on top and bottom of case. Jacket is clean and bright with only one bump to tail of spine. Boards of book are clean and bright with no wear. Interior clean and unmarked. Binding firm. A beautiful copy. Near Fine/Near Fine. \$120.00

Kazimir Malevich, born in 1879, initially worked in the styles of Impressionism, Symbolism, Fauvism, and Cubism before creating the concept of Suprematism. Suprematism was based on using geometric forms to convey “the supremacy of pure artistic feeling”. By the late 1920s, abstract art was considered “bourgeois” and was thus rejected by the new government of Stalin. Malevich’s artwork was confiscated, and he was soon banned from making art. This comprehensive examination of Malevich’s art and its influence contains 445 illustrations, 84 of which are in color.

