

BAUHAUS

A composite image featuring a close-up of a hand holding a white, textured object against a yellow background, with a small figure on a hill in the lower left.

**AVANT-GARDE
AND PHOTOGRAPHY
1921-1932**

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Düsseldorf, Frankfurt A.-M., Berlin, 1921-1936.

All the volumes edited in 15 years: 150 issues. Paperback.

Der Querschnitt was an international avant-garde German magazine, founded by the art dealer Alfred Flechtheim and published in Düsseldorf and Berlin from 1921 to 1936.

Literary collaboration in German, English and French by Guillaume Apollinaire, Max Ernst, Walter Gropius, Paul Guillaume, Marie Laurencin, André Salmon, Maurice de Vlaminck, Jean Cocteau, Claude Debussy, Paul Claudel, Robert Delaunay, Erik Satie, Carl Einstein, F.T. Marinetti, Juan Gris, Maxim Gorkij, Alexander Puschkin, Fernand Leger, James Joyce, Ezra Pound, Blaise Cendrars, Ernest Hemingway, Pierre Reverdy, Ljew Lunz, Tristan Tzara, Louis Aragon, Marcel Proust, Gertrud Stein, Ilja Ehrenburg, Joseph Delteil, Max Jacob, Serge Prokofieff, Wladimir

Majakowskij, Jules Laforgue, Paul Morand, Federico Garcia Lorca, Ramon Gomez de la Serna, Florent Fels, Walter Benjmin, Michel Leiris, Darius Milhaud, Georges Auric, Philipp Soupault, etc.

Photographies by John Heartfield, Man Ray, A. Renger-Patzsch, Bragaglia, Germaine Krull, Fuhrmann, Umbo, Jaro v. Tucholka, A. Gutschow, Burkhardt, Stone, Hoyningen-Huene, Jacobi, Sougez, Abbott, André Kertesz, Lotte Feininger, Lux Feininger, Lucia Moholy, H. Bayer, etc... etc...

Complete set but missing the year 1935.

Essai de Critique Théâtrale.



[Paris-Passy, Imprimerie Ravilly, 1922]

8vo. [240 x 155 mm.] of [24] pp. Paperback, printed cover.

FIRST EDITION OF THE AUTHOR'S FIRST BOOK.

Preface by Francis Picabia. Portrait of the author by Pablo Picasso.

Foreword in the form of a manifesto followed by eight Dadaist photomontages.

French artist and writer (Lyon, 1900 - Paris, 1969) Pierre de Massot was a Dadaist friend of Max Jacob, Marcel Duchamp and Tristan Tzara.

André Breton copy enriched with a dedication from the author: *à André Breton, affectueux souvenir de Pierre de Massot, [19] 22.*

*à André Breton,
affectueux souvenir de
Pierre de Massot
22*



Moscou-Petrograd, Gosudarstvennoe izdatel'stvo [State Editions], 1923.

Booklet in-8° [230 x 155 mm.] of 43 pp., + [8 ff.]. Paperback, illustrated cover of Lily Brik's portrait (box by Julie Nadot).

FIRST EDITION OF THIS BOOK EVENT IN THE HISTORY OF PHOTOMONTAGE.

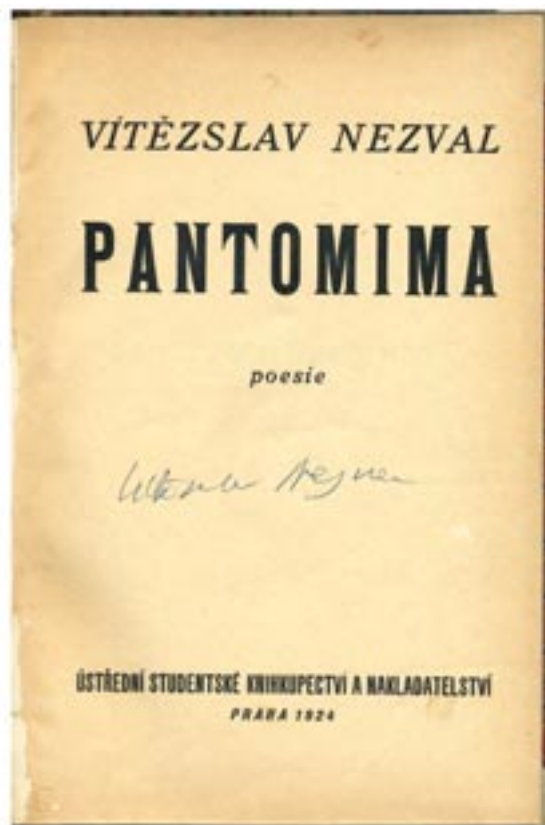
"Alexander Rodchenko's cover and illustrations for the publication of Vladimir Mayakovsky's epic love poems *Pro Eto* [About This: To Her and Me] dedicated to Lily Brik, the author's mistress] is one of the first, and certainly the finest, examples of the Constructivist marriage between typography and photomontage in its first phase - before it became exclusively propagandist in tenor" (Martin Parr & Gerry Badger, *The Photobook*, I, p. 91).

The 8 photomontages and the cover (portrait of Lili Brik) are made by Rodchenko from photographs of Vasserman, Kapoustianski et Chterenberg.

Curious handwritten note (unidentified) in Russian, dated 20/II/31, on the back of the cover.

Copy with its cover without lack and not restored in a beautiful and sophisticated box of Julie Nadot.

Vítězslav Nezval. Pantomima. Poesie.



Prague, Ústřední studentské knihkupectví a nakladatelství, [5 April 1924]

8vo. [242 x 155 mm.] of 142, [4] pp. Binding of the time, first plate of the illustrated cover preserved.

FIRST EDITION ILLUSTRATED BY JINDŘICH ŠTYRSKÝ

Typography by Karel Teige.

Photomontage by Štyrský on the cover, 8 out-of-text plates and two small photo reproductions pasted into the text. Limited edition of 1000 copies.

The artist, photographer and poet Jindřich Štyrský had a lifelong artistic collaboration with Toyen. He joined Devětsil with her in 1923 and traveled to Paris with her in 1925. His cover for the 1924 edition of Nezval's *Pantomima* offers an example of the "Pictorial Poems" created by several Devětsil artists at the time. They combined photomontage and text in an attempt to replace painting with art they saw as more suited to the modern age.

Copy with Nezval's signature on the title page.



Erlenbach-Zürich, München und Leipzig, Eugen Rentsch Verlag, 1925.

8vo. [260 x 205 mm.] of xi, 48 pp. Cardboard, white cover illustrated in red and black.

FIRST EDITION.

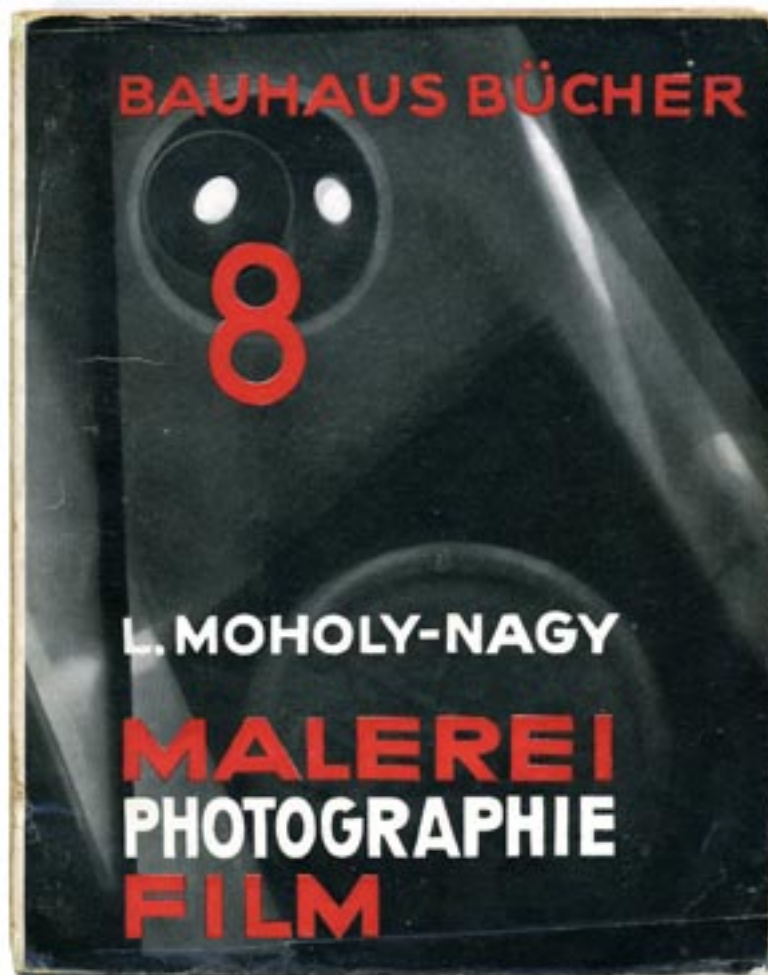
Text in German, French and English. Cover, typography and layout by El Lissitzky. 48 plates illustrating the various movements of modern art.

The Isms are: *Abstract film, Constructivism, Verism, Prooun, Compressionism, Merz, Neoplasticism, Purism, Dadaism, Simultanism, Suprematism, Metaphysicians, Abstractionism, Cubism, Futurism, Expressionism.*

The artists are: Altman, Arp, Archipenko, Balla, Boccioni, Braque, Carra, Chagall, Chirico, Doesburg, Delaunay, Dix, Eggeling, Ernst, Feininger, Gabo, Glaizez, Gris, Grosz, Hausmann, Höch, Huszar et Rietveld, Jeanneret,

Kandinsky, Klee, Kljun, Ladowski, Leger, Lipchitz, Lissitzky, Malewitsch, Man Ray, Franz Marc, Mituritsch, Moholy-Nagy, Molzahn, Mondrian, Murayama, Obmochu, Ozenfant, Peri, Picasso, Popowa, Richter, Rodtschenko, Rosanowa, Russolo, Schlemmer, Segal, Severini, Tatlin, Tauber, Unowiss and Vantongerloo.

André Breton his copy.



München, Albert Langen Verlag, [1925].

8 vo. [230 x 180 mm.] of 134 pp. Paperback, illustrated cover (Protected by a slipcase in a box made by Devauchelle).

FIRST EDITION.

Volume 8 of the "Bauhaus Bücher" published by Walter Gropius and L. Moholy-Nagy.

Very important book abundantly illustrated with 74 full-page reproductions of photographs by: L. Moholy-Nagy, Stieglitz, Renger-Patzsch, Man-Ray, Lucia Moholy, Hannah Höch, Paul Citroen and others.

"In this theoretical treatise in text and pictures Moholy-Nagy condemns the subjectivity of pictorialism (using an Alfred Stieglitz picture as a punchbag), and sets out the framework of what he calls the 'New Vision', featuring his own work and that of others. The New Vision thesis put forward in this book argues that the camera should be left alone to record whatever happens to be before the lens:

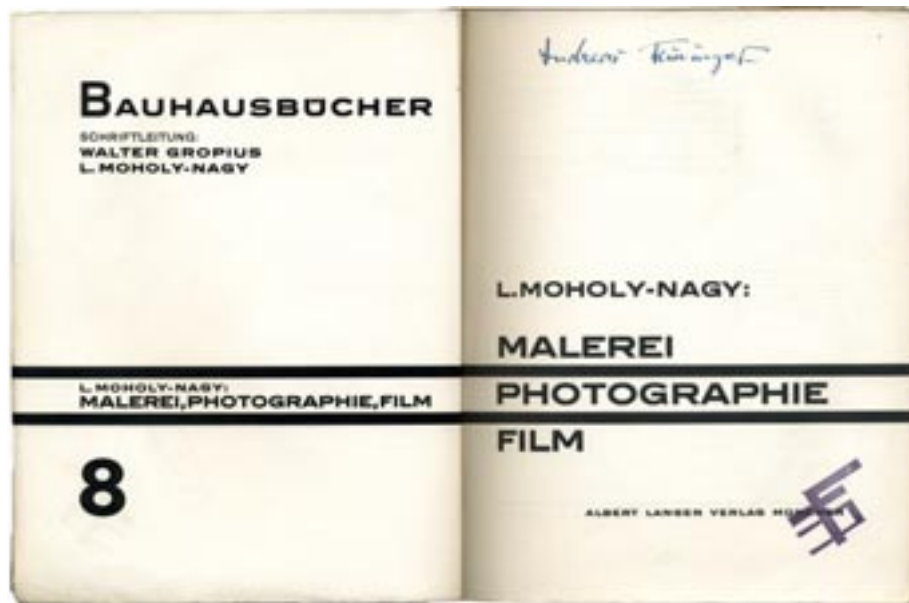
'In the photographic camera we have the most reliable aid to a beginning of objective vision.'

COPY OF PHOTOGRAPHER ANDREAS FEININGER with his signature and stamp on the title with a dedicace of Moholy-Nagy dated Desseau, 1925. Several passages of the text are underlined in red pencil.

für Herrn Feininger
mit freundlichem Gruss

Moholy-Nagy

Nov/1925
Dessau



Das Chorgestühl von Kappenberg.

Berlin, Auriga-Verlag, 1925.

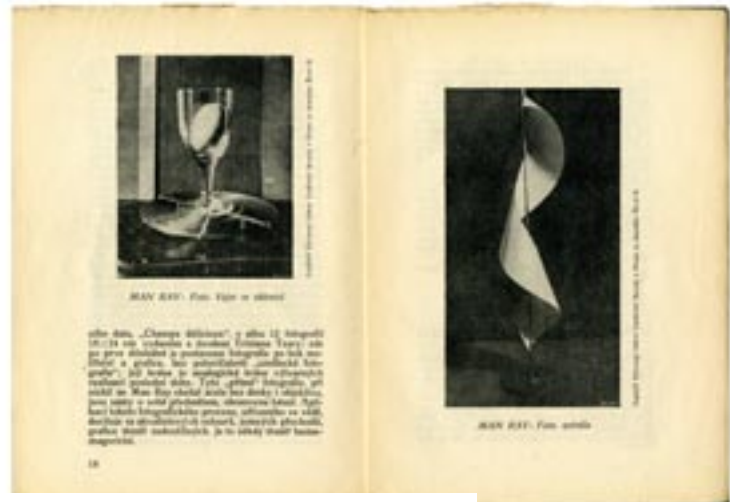
8vo. [265 x 183 mm.] of [8], 43 pp. Hardcover, white cardboard illustrated.

FIRST EDITION OF THE FIRST RENGER-PATZSCH BOOK.

Illustrated with 43 photographs. Published in the collection Kunstwerke eine Buchfolge I. Band.

Albert Renger-Patzsch is a German photographer considered one of the leaders of the New Objectivity that freed photography from painting.





Praha-Bubeneč, Nakladatelství Václava Petra, 1925. 8vo. [195 x 144 mm.] of 127, [4] pp. Paperback, illustrated cover (Protected by a slipcase made by Julie Nadot).

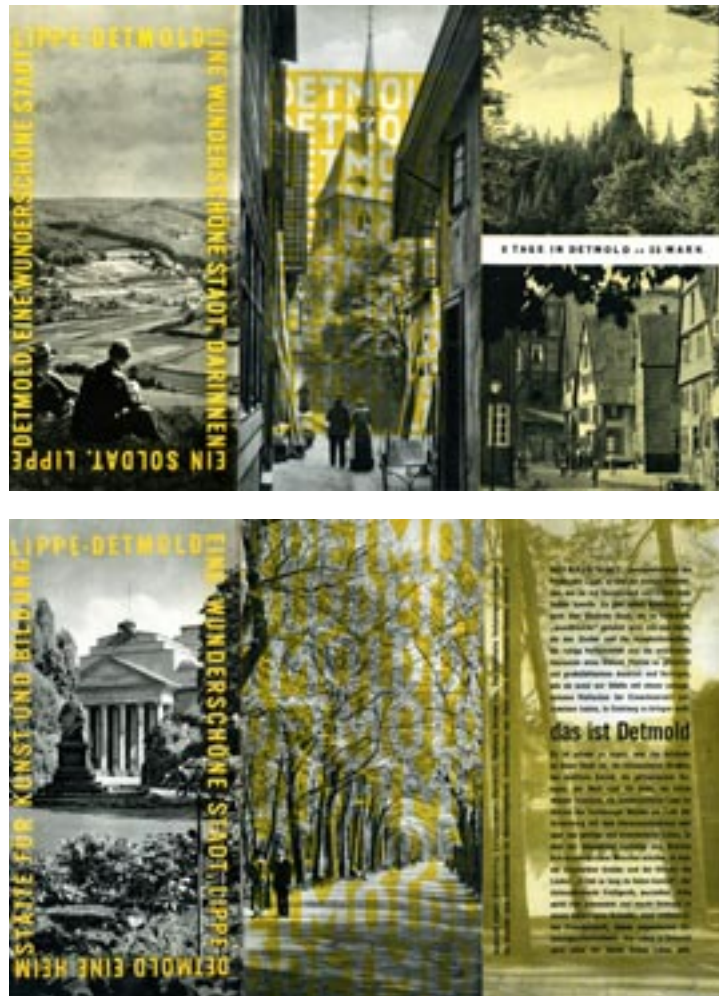
FIRST EDITION.

Important illustrated book of reproduction of photographs by Man Ray, El Lissitzky, F. Léger, H. Richter, V. Eggeling, L. Hirschfeld-Mack, etc...

COPY OF MAN RAY enriched with a dedication from the author.



Detmold.



Leipzig, Spamerdruck, [Dorland], 1926.

In-plano [210 x 723 mm.] of 1 double-sided sheet folded in 7 (Box by Julie Nadot).

RARE ADVERTISING LEAFLET FOR THE CITY OF DETMOLD made in the form of photomontage using black, white and color by Herbert Bayer. The profile on the cover is that of Herbert Bayer himself.

Painter, essayist, typographer, artistic director of *Vogue* magazine from 1923 to 1930, Herbert Bayer, the most important Bauhaus photographer with Moholy-Nagy and Umbo, is also the closest to the surrealist spirit in his photographic research.



Berlin, Verlag der Lichtbildbühne, 1926.

4to. [265 x 215 mm.] from [2], 135 pp. + 4 plates. Hardcover, yellow canvas, color illustration pasted on the first dish.

FIRST EDITION.

In 1926, Rudolf Kurtz, then editor-in-chief of the German corporate magazine Lichtbildbühne, published Expressionismus und Film, the first book devoted to the relationship between cinema and Expressionism. In his study, Kurtz seeks to see how this movement manifests itself in the Seventh Art. On the other hand, he examines a number of films whose style seems to him properly expressionist.

Cover illustrated by Paul Leni. 73 in- and out-of-text illustrations and 5 full-color illustrations.

Paul Einstein -
 zum Trogler eines Buch.
 fehlen 1. 19.
 1/2 26
 Der aller
 Paul Einstein

Carl Einstein copy dedicated by Rudolf Kurtz dated February 1, 1926.

This copy comes from the André Breton library.



Copenhagen, 1926-1928

Folio, [355 x 215 mm.]. 11 issues. Stapled, square spine, yellow covers illustrated with photomontages.

COMPLETE COLLECTION OF THE 11 ISSUES OF THIS DANISH DESIGN AND ARCHITECTURE MAGAZINE.

Chief editor Poul Henningsen.

The Danish architectural magazine *Kritisk Revy* (1926–1929) occupies an important position in Scandinavian avant-garde culture of the interwar period. Edited by a group of young architects and left-wing intellectuals, the magazine served as an ideological platform for early Scandinavian modernism in architecture and design. As such the magazine may also be regarded as an early stage in the emergence and construction of the notion of “Scandinavian Design”. *Kritisk Revy*’s leading concept of “humane art, art for society’s sake” was formulated in an on-going dialogue with contemporary currents and

positions in international modernism and the avant-garde such as Le Corbusier, Russian constructivism and the German Bauhaus School. As part of its strategy of promoting a modern ‘democratic’ or ‘classless’ culture to replace traditional styles and genres of bourgeois culture, the magazine embraced a wide range of modern topics and phenomena – from advertising and shop window design to jazz music, variety theatre and film.

Complete set.



Berlin, Phönix Illustrationsdruck und Verlag, Jahrgang 3. Heft 8. [1926].

Large 4°, [310 x 235 mm.] of [8], 84, [12] pp.+ [32] pl. Stapled and paperback, illustrated cover.

Special issue on Rhine-Ruhr advertising.

Edited by Prof. H. K. Frenzel.

Preface in German and English. Cover illustrated with a photomontage by Fritz de Lewy.

Fritz Lewy (May 22, 1893 - June 12, 1950) was a German-American stage designer and graphic artist.

At the end of 1918, Lewy joined the group of artists "Junges Rheinland" and designed sets for the Düsseldorfer Schauspielhaus. In the 1920s he worked as a freelancer, among other things as a commercial graphic designer for the Immermannbund in Düsseldorf and the Rhine private sector. The impulses he received in Weimar from the "Bauhaus" and the constructivist Theo van Doesburg (1883-1931) were significant for his artistic development. Lewy's transition to the New Objectivity

took place in Weimar. In the early summer of 1927 he exhibited at the Jenaer Kunstverein with icons of classical modernism such as Kurt Schwitters, Oskar Schlemmer, Laszlo Moholy-Nagy, Theo van Doesburg, Josef Albers and others, shortly afterwards at the Basel exhibition "Neue Typographie" at the Gewerbemuseum with Schwitters, Schlemmer and the typographer Jan Tschichold.

Article illustrated with 3 photomontages by Max Burchartz, pages 37-44.

Complete with its 32 inserts.

Amerika. Bilderbuch eines Architekten



Berlin, Rudolf Mosse, Buchverlag, 1926.

Folio [345 x 235 mm.] of IX pp., .78 ff., 79-82 pp., [2] pp. Hardcover (Minor traces of dampness in the first plate)

FIRST EDITION illustrated by 77 reproductions of architectural photographs.

Erich Mendelsohn (1887–1953) was a German architect, known for his expressionist buildings, the first of their kind. In 1924 he was, alongside Walter Gropius, one of the founding members of a modernist architectural movement called Der Ring, and director of the Bauhaus. In 1924, it is with enthusiasm that he discovers America and its recent buildings, through this trip, he befriends Frank Lloyd Wright.

The observations he brought back from his travels to the United States (1924) and the U.S.S.R. (1925 and 1926) helped to strengthen his commitment to a "dynamic"

architecture inseparable from the modernity of the metropolis.

Faced with the rise of anti-Semitism in Germany, to which he took a lucid and anticipatory look, he emigrated to the United Kingdom in the spring of 1933. From 1941 until his death, Mendelsohn lived in the United States.



Tiflis, Zakkinga, 1926.

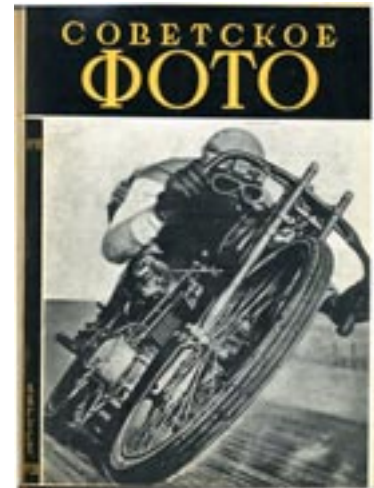
Booklet [176 x 130 mm.] of 16 pp. Original illustrated wrappers, by Rodchenko, printed in red and black (Protected by a box made by Julie Nadot).

FIRST EDITION. Constructive cover and two photomontages by A. Rodtchenko.

The first edition, with cover design and photomontages by Rodchenko in which the designer contrasts the traditional and the modern, Maïakovsky the urbane 'city poet' to Esenin the raw 'country poet'.

The photomontages include his famous pen-in-hand/typewriter design. Maïakovsky's poem is in tribute to Esenin, who had killed himself in December 1925, aged 30; Maïakovsky would do the same a few years later.

Russian periodical (1926 - 1941)



Moscow, *Sovetskoe Foto*, April 1926 - December, 1930.
 Set 79 issues in-8°, [250 x 175 mm.] of about 32 pp., each
 in 5 vols. Publisher binding.

THE FIRST FIVE YEARS OF THIS MAGAZINE illustrated
 with many photographs in and out of text.
 Editors-in-Chief M. Gorky and M. Koltsov.

Continued between 1931 and 1933 under the title
 "Proletarskoye Foto". Publication suspended between July
 1941 and December 1956.



Complete set of five years: 1926-1930, publisher's
 bindings.



Moskva, Kniga Izdatelstvo RSFSR, 1926, n° 1-8 - 1927 n° 1-9 - 1928 n° 1-3.

Folio, [345 x 260 mm.] 15 issues. Binding of the time forming 2 volumes red and gray cardboard, illustrated cover.

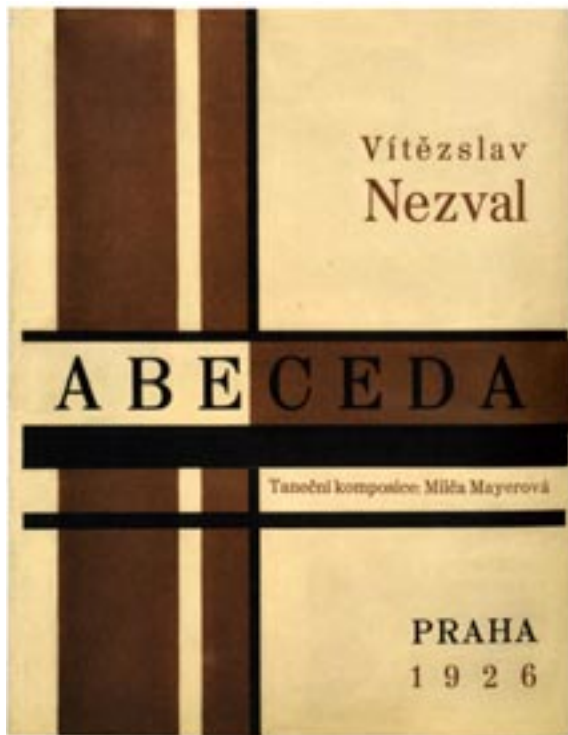
Editor-in-Chief O.M. Beskin

Illustrated with numerous photographs from films.

Regular articles illustrated by Rodtchenko. Covers illustrated by Varvara Stepanova.

Complete set.

Vítězslav Nezval. Abeceda.



Prague, Nákladem J. Otto, 1926.

4to. [300 x 230 mm.] of 57, [3] pp. Paperback, printed cover.

FIRST EDITION.

Alphabet. Choreographic compositions by Milča Mayerová. Typography and 25 photomontages by Karel Teige (after photographs by K. Paspá) to illustrate a poem by V. Nezval. The original cover was designed by Teige. One of the most successful works of the Czech avant-garde.

Vítězslav Nezval (1900–1958) was a Czechoslovak poet, co-founder of "poetism" within the Devětsil art movement, novelist, essayist and journalist. From 1923 to 1929, Nezval established himself as the leader of "poetism", a literary movement that he animated with the writer Karel Teige.

In March 1934, in Prague, with Karel Teige, and the painters Jindřich Štyrský and Toyen, he founded the first Czechoslovak surrealist group and the following year he invited Breton and Paul Éluard to give a series of lectures.

*Paul Éluard
W. Teige
v Praze, 21. 12. 48.*

Dedicated and dated copy in green ink on the title.

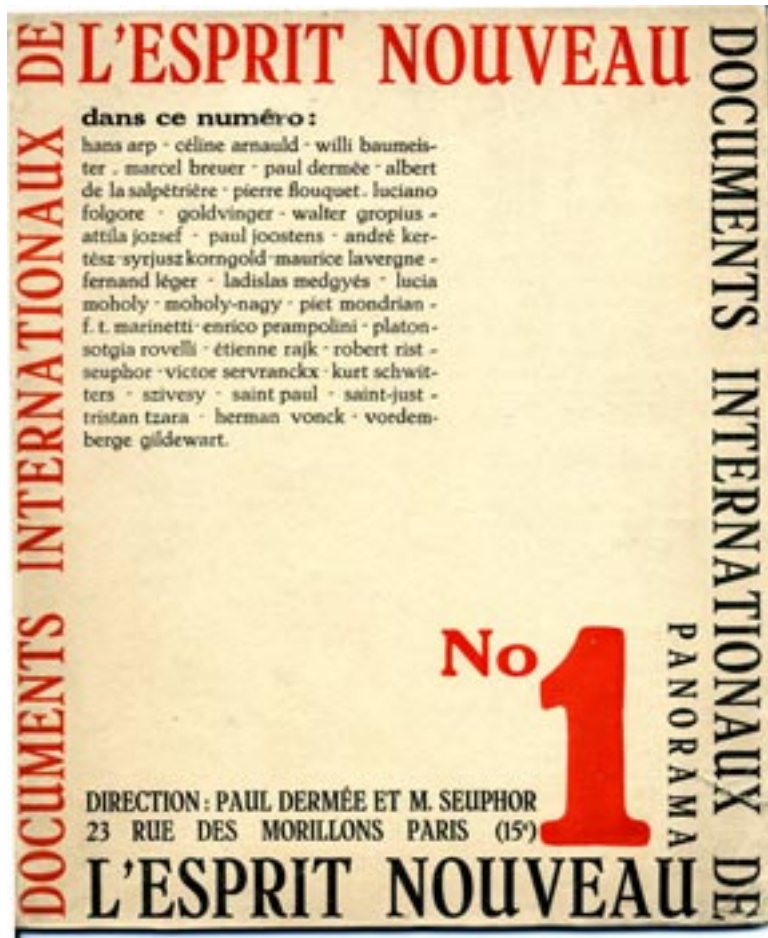


Hochschule für Gestaltung. Prospekt.
 Dessau, Fachverlag, Arthur Bodenthal, 1927.
 12vo. [210 x 145 mm.] of [2], 34, [40] pp. Paperback, illustrated
 cover (Box by Julie Nadot).

FIRST EDITION.

Flyer of the Design school bauhaus.
 Cover and typography by Herbert Bayer.
 Photo by Irene Bayer (back cover with photo by Klaus Hertig).
 Many illustrations.
 The 40 unpaginated pp. contain advertisements printed on yellow
 and grey paper, the bauhaus organizational chart, the departmental
 programme and 2 articles by Gropius.





Paris, N° 1, [1927].

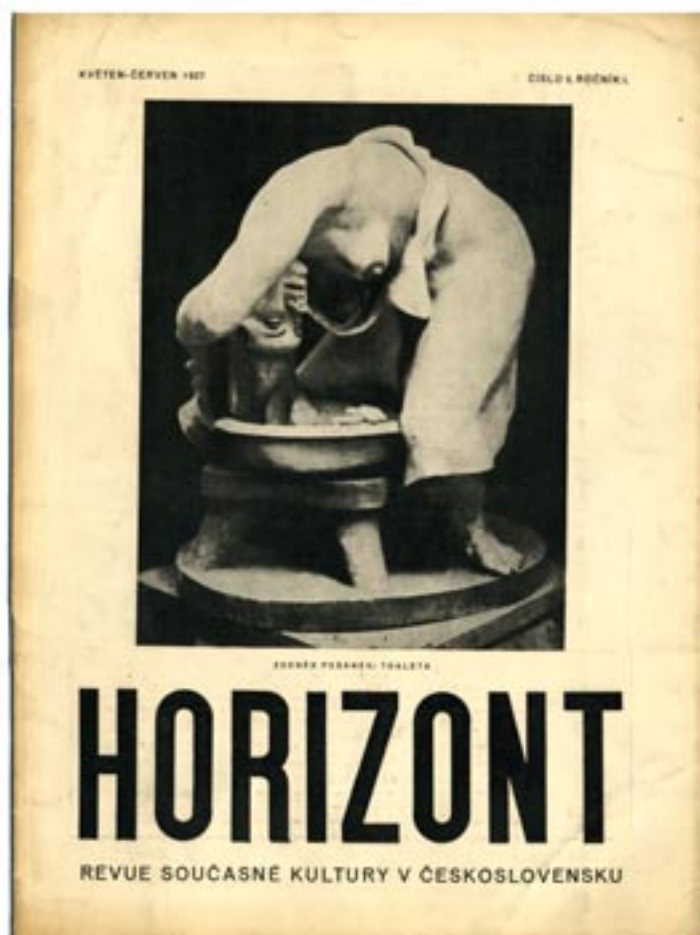
Small in-4°, [260 x 210 mm.] of [64] pp. Paperback, printed cover.

FIRST EDITION AND ONLY ISSUE OF THIS IMPORTANT AVANT-GARDE MAGAZINE.

"An image is good if it is more important than the blank canvas" (Willy Baumeister in his text for this magazine).

Avant-garde magazine typographically perfectly designed. Articles on Bauhaus Dessau with a photograph by Lucia Moholy, and short essays by H. Arp (*The Light-Shy Paradise*), K. Schwitters (*Style or Design*), F. T. Marinetti (*Futuristic Measurement*) and W. Baumeister (*Colors in Space*) as well as texts by P. Dermée, L. Folgore, W. Gropius, P. Joostens, Tr. Tzara, M. Seuphor and others. There is a second text by Schwitters in the booklet -

"Plastic writing: it should be so plastic according to the possibility, with the language itself.." and photographic illustrations by Kertész, Herman Vonck, Ladislav Medgyés, Moholy-Nagy, Paul Joostens.



Revue současné kultury v Československu.

Brno, Ročník 1, Číslo 5, Kveten-Cerven 1927.

4to. [310 x 227 mm.] of 77-92 pp. Stapled, illustrated cover.

No. 5 (May-June 1927) of the first year of this 'Journal of Contemporary Culture of Czechoslovakia', edited by Jiri Kroha.

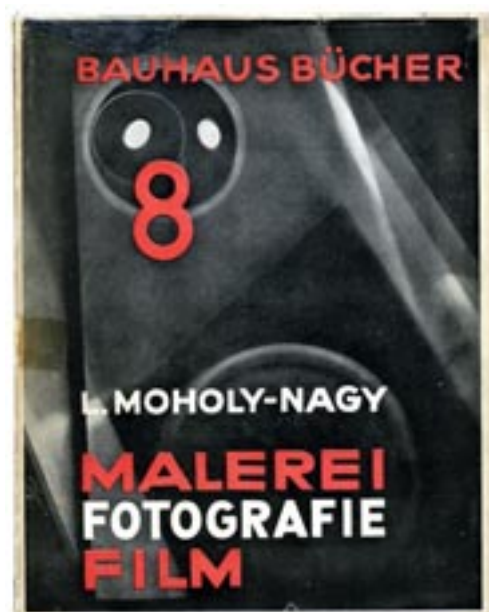
This issue contains: Contemporary French Art by Jaroslav Jira; Restoration of the trading house of Mr. Paul Geller in Mlada Boleslav by Georges Kroha; Sculptures by Zdenek Pesanek (with a reproduction on the cover); Dada Theatre: Jean Cocteau, Les mariés de la Tour Eiffel, etc.



München, Albert Langen Verlag, Zweite Veränderte auflage drittes bis fünftes tausend, [1927].

8vo. [230 x 180 mm.] of 140 pp. Hardcover, illustrated dust jacket

SECOND EDITION PARTLY ORIGINAL BECAUSE EXPANDED.





Moscou, Gosizdat, 1927.

10 issues, 8vo. [230 x 155 mm.] of 48 pp. + [4] pp. of illustrations. Paperback, illustrated photomontage cover.

COMPLETE SET OF 10 ISSUES.

Novyi lef (New left: Journal of the Left Front of the Arts) was the second journal of the Left Front of the Arts, an association of artists, designers, writers, and other creative workers born out of the Russian Revolution. Aleksander Rodchenko designed its twenty-four issues, the first of which were edited by Vladimir Mayakovsky, who was followed in that role by Sergei Tretyakov.

Lef, born out of the Russian Futurist movement, was the first publication in the Soviet Union to reproduce photomontages. Novyi lef reproduced photography (as did Lef and the state-sanctioned Sovetskoe foto) and

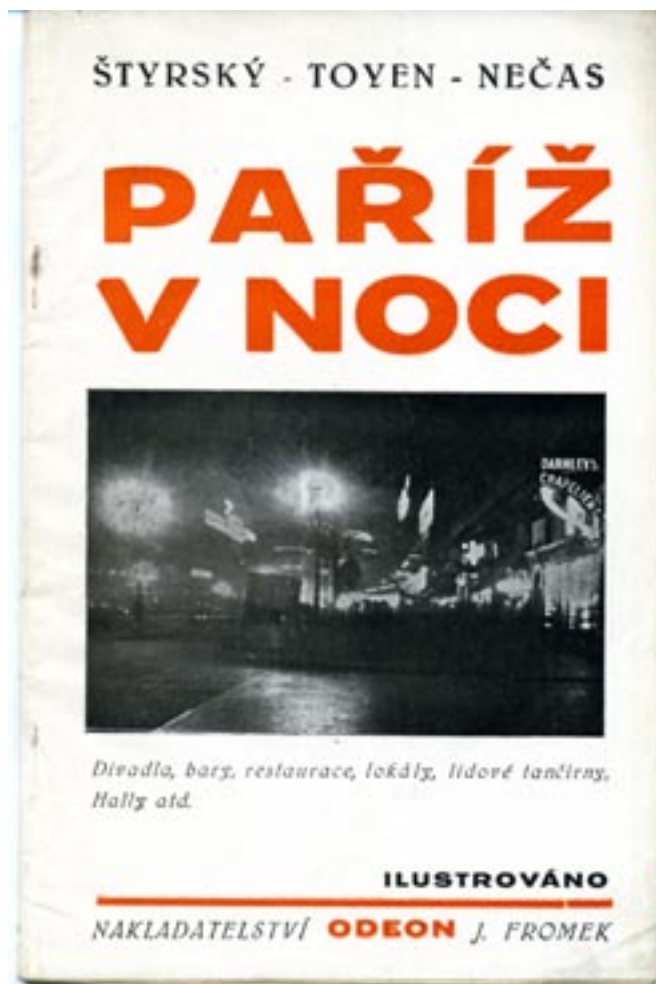
promoted the idea of "factography," or the use of language or art to describe or depict the realities of everyday life in the Soviet Union. Although it was not a technical or trade magazine like *Sovetskoe foto*, in *Novyi lef* featured articles on recent theoretical developments in photography, film, and writing as well as artworks by leading Russian avant-garde artists, including Sergei Eisenstein, Rodchenko, Varvara Stepanova, and Dziga Vertov.

Within the pages of the journal, revolutionary creativity and politics collided. Photographs celebrating the accomplish-



ments of Soviet modernization, such as Roman Karmen's Moscow Illuminations Celebrating the Tenth Anniversary of the Russian Revolution (*Moskva noch'iu v oktiabr' skie dni*) were published alongside debates about the role of photography in such programs. In the second issue (February 1927), Rodchenko published his infamous letters from Paris, which drew attention to Western European commodity culture and came dangerously close to imagining an utopian material culture within the Soviet Union.

It was in *Novyi Lef*, in June 1928, that Rodchenko defended himself against a derisive letter published that April in *Sovetskoe foto*, the journal's ideological competitor, in which an anonymous author accused the artist of plagiarizing the subject matter and composition of Western European photographers László Moholy-Nagy and Albert Renger-Patzsch. Soon after, in 1929, *Novyi Lef* disbanded over tensions between the formalism of Mayakovsky and the proto-Socialist Realism of Tretyakov.



Praha, Odeon, [Jan Fromek], 1927.

12vo. [190 x 123 mm.] of 44, [4] pp. Paperback, illustrated cover. (Protected with a slipcase made by Julie Nadot).

Paris by Night. [Theatres, bars, restaurants, premises, folk dances, halls, etc.]

FIRST ILLUSTRATED EDITION of an original photomontage on the cover, 22 photographic reproductions of 14 plans, of this tourist guide, designed by Toyen, Štyrský and Necas.



Berlin. Die Sinfonie der Grosstadt.



Berlin, "Film-Kurier", [1927]

4to. [315 x 238 mm.] of [8] pp. Paperback.

Symphonie d'une grande Ville.

Société des Films artistiques "Sofar", [1927]

4to. [295 x 220 mm.] of [16] pp. Paperback.



Berlin. Die Sinfonie der Grosstadt.

Tokyo, [1927]

8vo. [190 x 180 mm.] of [16] pp. Paperback.

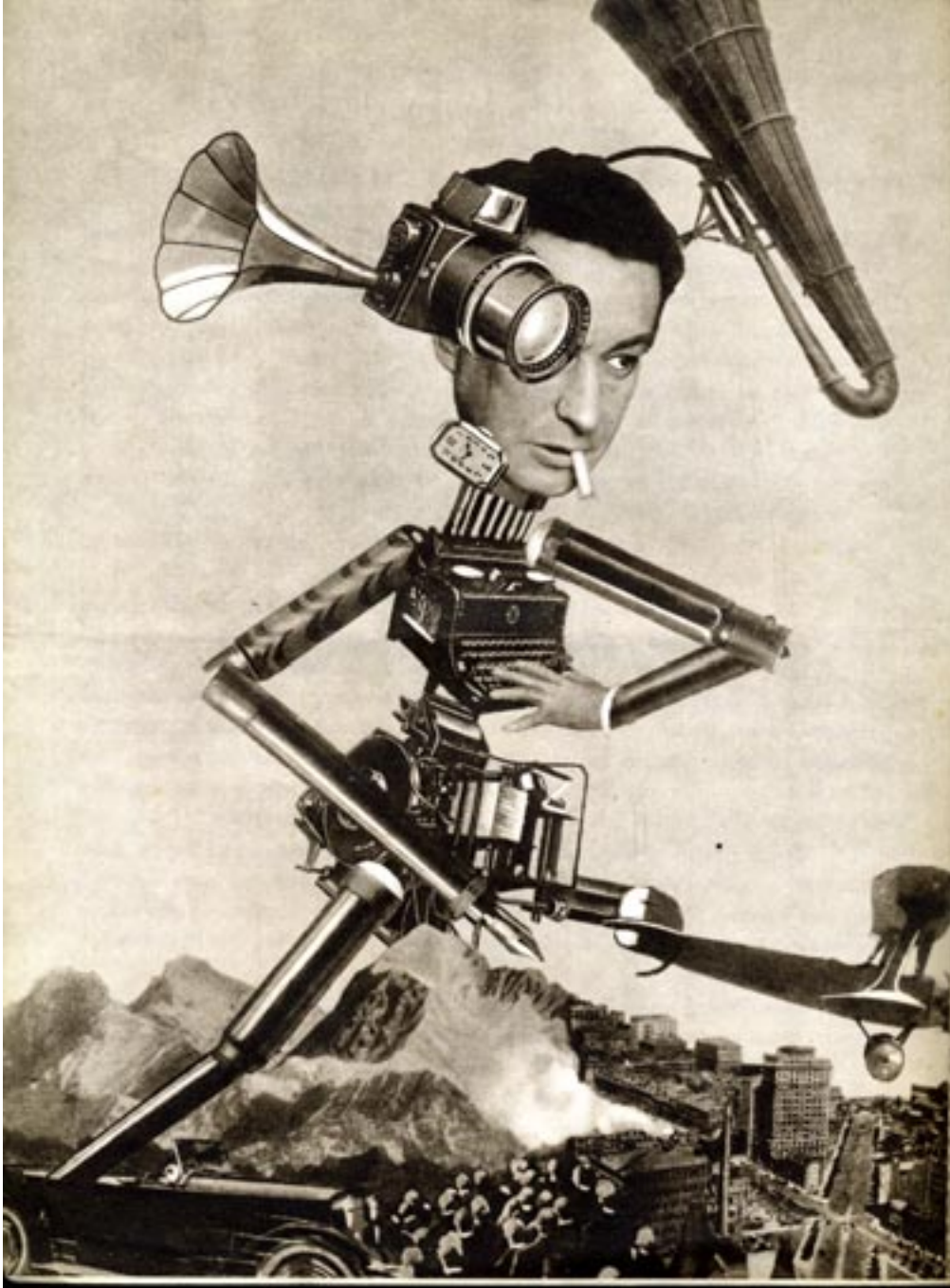
FIRST EDITIONS OF THESE 3 PROMOTIONAL BROCHURES FOR WALTHER RUTTMANN'S FILM.

The German edition is illustrated with 13 photomontages of Umbo including the famous Das rasende Reporter (The All-Out Reporter) and portraits of Walther Ruttmann and Edmund Meisel.

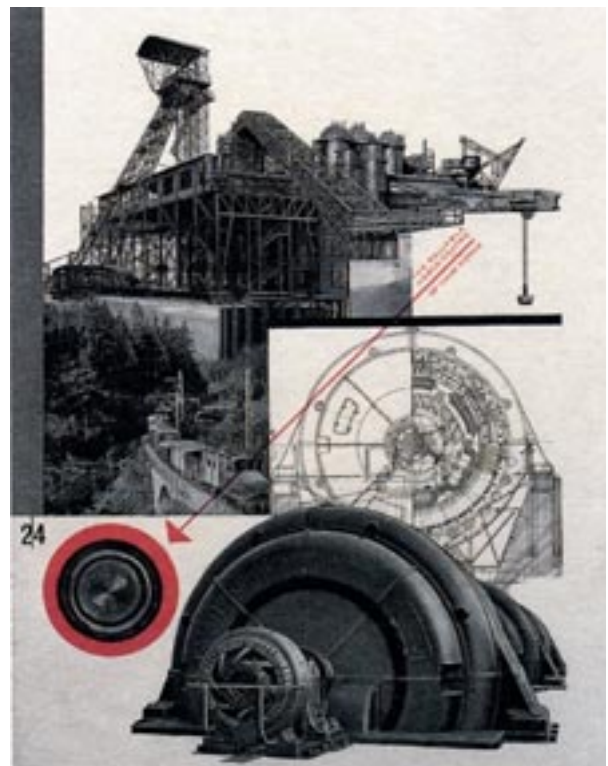
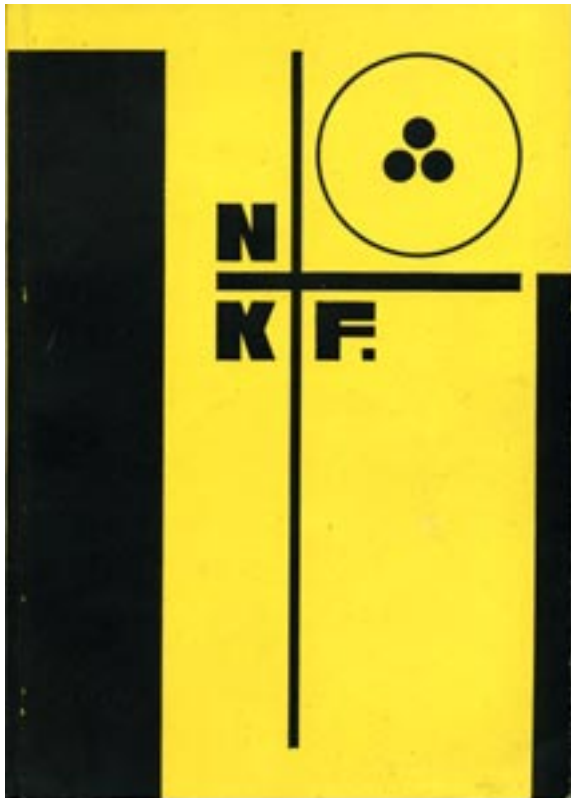
The French edition is illustrated with 7 photomontages by Umbo, one of which was not reproduced in the Berlin edition.

The Japanese edition is illustrated with 8 photomontages of Umbo.

Exceptional ensemble.



Umbo, *Das rasende Reporter*.



[Delft, Nederlandsche Kabelfabriek], 1928.

4to. [297 x 210 mm.] of 80 pp. Stapled, illustrated cover (Box by Alain Devauchelle).

FIRST EDITION OF THIS FAMOUS ADVERTISING CATALOGUE FOR NKF CABLES.

It is illustrated with photomontages and typographic arrangements by Piet Zwart.

His meeting in 1923 with Kurt Schwitters and El Lissitzky made him fully aware of the graphic possibilities offered by typography. During a second visit in 1926 Lissitzky taught Zwart the technique of the photogram which would become a new source of images for his work. Its use reached its peak in the design of eighty pages and the use of color for the NKF catalogue of 1927-1928. His meeting with Paul Schuitema a few years earlier had already made him aware of this new process which, according to him, allows him to transmit a message with greater clarity and speed. A way to merge text and image organically. Since

he was a member with Paul Schuitema of the *Ring neue Werbegestalter* (Circle of New Advertising Designers) founded in Hanover in 1927 by Jan Tschichold and Kurt Schwitters, their works were made public and exhibited in 1929, together with those of Gerard Kiljan, as part of *Film und Foto* at Stuttgart.

Precious copy of Piet Zwart with on the back of the front cover at the top left, his stamp surmounted by the mention "Archives" in ink.

Urformen der Kunst.



Berlin, Verlag Ernst Wasmuth, A. G. [1928].

4to. [313 x 246 mm.] de xvii, [3] pp., 120 ff. Hardcover, illustrated white dust jacket.

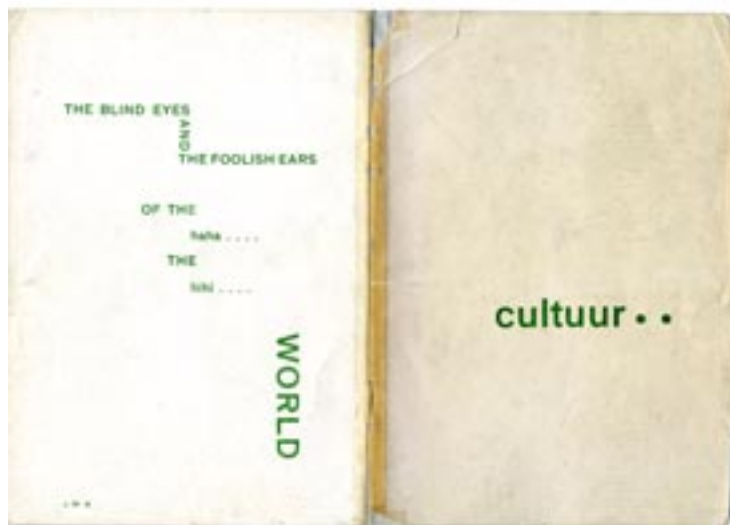
FIRST EDITION AND FIRST PRINT of this book illustrated with 120 photographs by Karl Blossfeldt.

Preface by Karl Nierendorf.

Urformen der Kunst was (Art forms in nature) the first of three photo books by Blossfeldt: four years later *Wundergarten der Natur* (1932) was published, and posthumously *Wunder in der Natur* (1942).

The book's 120 plates display Blossfeldt's remarkable photographs of plants – varieties from *Equisetum hyemale* (Winter Horsetail) to *Tellima grandiflora* (Fringe cups) — all captured in extraordinary detail, as if under the microscope, frozen into new forms almost beyond recognition.

Blossfeldt's work was quiet and unassuming, but it quickly aligned with the avant-gardes of Weimar Germany: from "New Vision" to "New Objectivity". It provided a counterpart in the natural world to what others had attempted to achieve in the excess of the modern city: from the work of August Sander to László Moholy-Nagy.



The blind eyes and the foolish ears of the haha.... the hihi.... world
 [No place, c. 1928/1930]

Booklet 12vo. [183 x 130 mm.] of [12] pp. Stapled.

FIRST EDITION.

Booklet containing on the back of the cover 250 words ending in ism: Dadaism, expressionism, impressionism, futurism, kubism, etc. Followed by 8 pages of photomontages.



Die Rote Kinderrepublik



Kiel, Arbeiterjugend-Verlag, [1928].

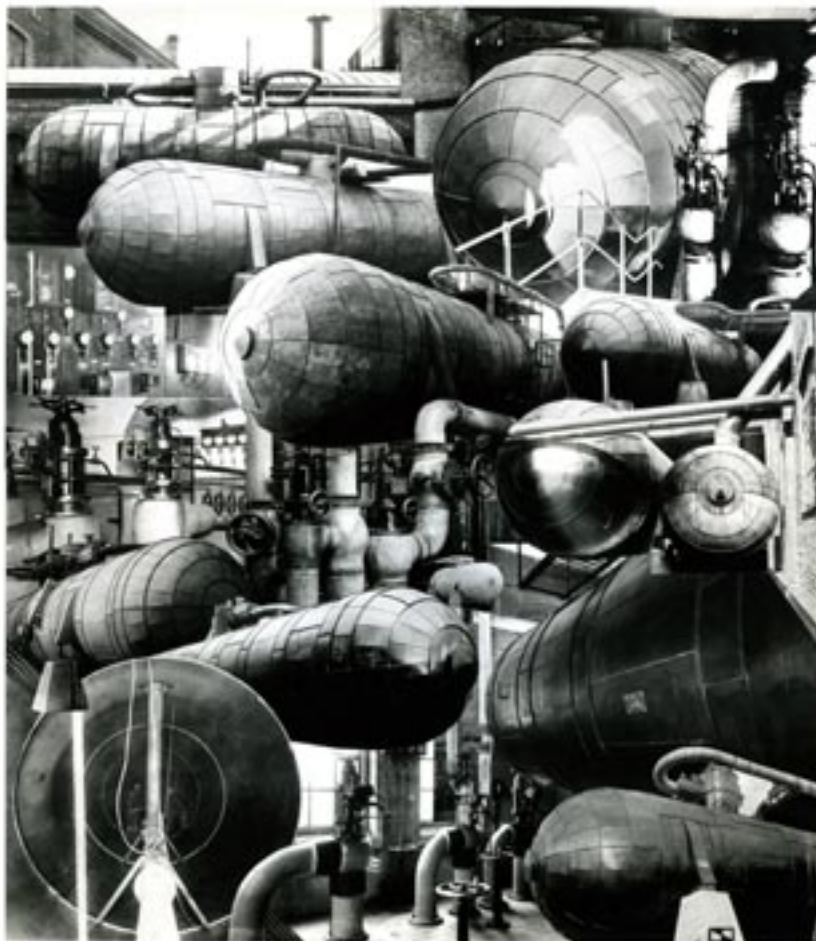
4to. [285 x 225 mm.] of 72 pp. Hardcover, blue paper cartonnage, yellow half-canvas, first plate illustrated with a photomontage, white title on a red background.

FIRST EDITION. FIRST PRINTING.

The Red Children's Republic. The book of working-class children for the children of workers. Compiled from letters, diaries and recordings by Andreas Gayk. Published by the Reich Working Community of Friends of Children. Pictorial decoration and photomontage by Niels Brodersen and Richard Grune is a fascinating book of anti-war propaganda in the style of "Bauhaus typography".

Grune was born in Flensburg in 1903. He first trained as a commercial artist at the Kiel School of Applied Arts and then attended two preliminary courses at the Bauhaus in Weimar in 1922/1923 with Johannes Itten, but was not

accepted. It is not known if he also took classes with Paul Klee, Wassily Kandinsky, Oskar Schlemmer and Lyonel Feininger, as Grune's sister recalls. In 1927, as artistic director, together with Niels Brodersen, he designed and conceived the art education concept of the "Seekamp Children's Republic" in Kiel-Schilksee; a reforming pedagogical experience for the education of workers' children in democracy.



Paris, Galerie de France - Genova, Galleria Martini & Ronchetti, [1981]

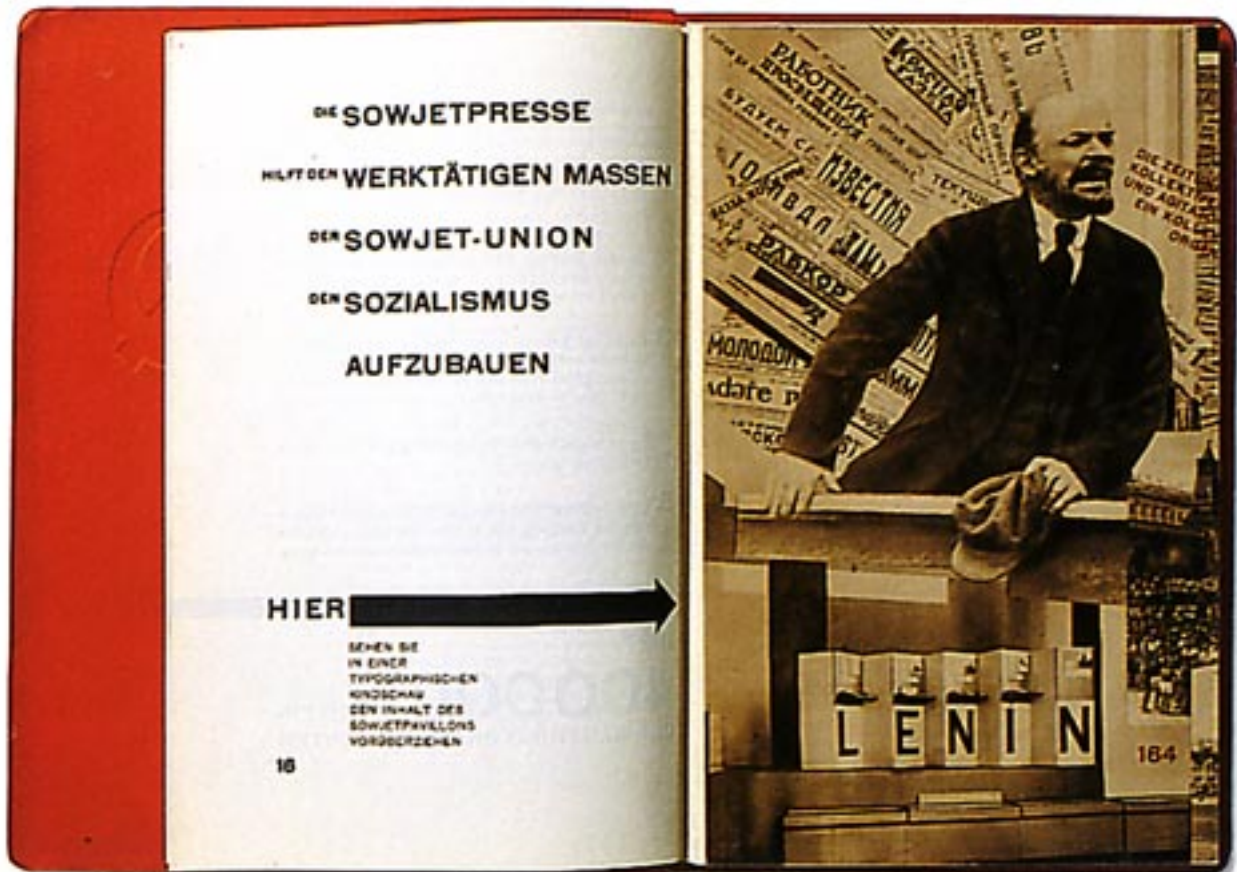
Large folio, [550 x 450 mm.]. [4] pp. + 7 photographs mounted on heavy (stock of) cardboard, protected by a sheet of heavy crystal paper. In sheets, box of the edition, light havana canvas, label printed on the first plate.

7 PHOTOMONTAGES SIGNED BY CESAR DOMELA AND PRINTED FROM THE ORIGINAL NEGATIVES IN THE DIMENSIONS INDICATED BY THE ARTIST AND UNDER HIS SUPERVISION.

Print run of 50 copies numbered from 1/50 to 50/50 plus 5 numbered copies from I/V to V/V reserved for the artist. Copie No. 35/50.

In 1929 Domela joined the Ring neue Werbegestalter founded by Kurt Schwitters. First neo-plastic reliefs where paint and various materials are combined. He participated in the magazine *Cercle et carré* (n°1 and 2) founded by Michel Seuphor and Joaquín Torres García in 1930.

In 1931 he organized and participated in the exhibition "Fotomontage" at the Staatliche Kunst-Bibliothek in Berlin with Haussmann, Hannah Höch, Lissitsky, Moholy-Nagy, Rodchenko).



Katalog des Sowjet-Pavillons auf der Internationalen Presse-Ausstellung Köln. 1928.

Köln, Pressa-Köln, 1928.

8vo. [210 x 150 pp.] of 111 pp. Publisher's wrappers, red cover, title printed in black (box decorated by Julie Nadot).

FIRST EDITION OF THIS BOOK PUBLISHED ON THE OCCASION OF THE INTERNATIONAL PRESS SHOW.

Accordion-fold large photomontage by El Lissitzky printed in sepia on a folding board of 2 meters 35, showing the entire Soviet exhibition. El Lissitzky designed not only the catalogue but also the entire installation of the Soviet pavilion.

A revolutionary design, which celebrates the achievements of Soviet publishing in a modern, progressive and forward-looking USSR. - With a foreword by Artemi Bagratovich Khalatov (1896-1938), Commissar of the Publishing House and Chairman of the State Publishing House. However, his loyalty to the line did not save him from falling into the

clutches of the NKVD himself. In 1937, Khalatov was expelled from the R.P.R. (B), of which he was a delegate at the 14th-16th Party Congress, and executed in October 1938 and rehabilitated only after Stalin's death.

Perfect copy from the Gildas Fardel library.



Iliia Selvinsky. Zapiski Poeta.



Moscou, Petrograd, Gosudarstvennoe Izdatel'stvo, 1928.

12vo. [175 x 128 mm.] of [1 f. white], 91, [3] pp., [2 f. white]. Paperback, illustrated cover (box decorated by Julie Nadot)

FIRST EDITION.

Selvinsky was one of the most significant representatives of literary constructivism. The present story is a kind of autobiography of the poet, who published his verses here as the work of the imaginary poet Evgeny Ney. - The small publication gained fame above all through the famous cover by Lisitzky: superimposition of negatives for the double portrait of Hans Arp set on a background of the Dada periodical 391. The portrait was created while Arp and Lissitzky were working on Die Kunstisten/The Isms of Art: 1914-1924, forming a constructivist painting.

Perfect copy with a signature in ink dated 1928 on the title.



Berlin, Rudolf Mosse Buchverlag, 1928.
Folio [340 x 240 mm.] of 222, [6] pp. Hardcover.

SECOND EDITION PARTLY ORIGINAL.

This new edition including 23 additional photographs (the first edition is from 1926). Book illustrated with 100 reproductions of architectural photographs, full page. 16 are from Lönberg-Holm (Detroit), 22 from Karweik, the rest are from Mendelsohn.



Copy with two original photographs.

Rudolf Schwarz Wegweisung der Technik



Potsdam, Müller & Kiepenheuer, 1928.

4 to. [287 x 225 mm.] of [4], 74, [4] pp. Hardcover, paper-covered boards photographically illustrated, black cloth spine.

FIRST EDITION published in the Werkbücher collection n° 1. First part with pictures based on photographs by Albert Renger-Patzsch.

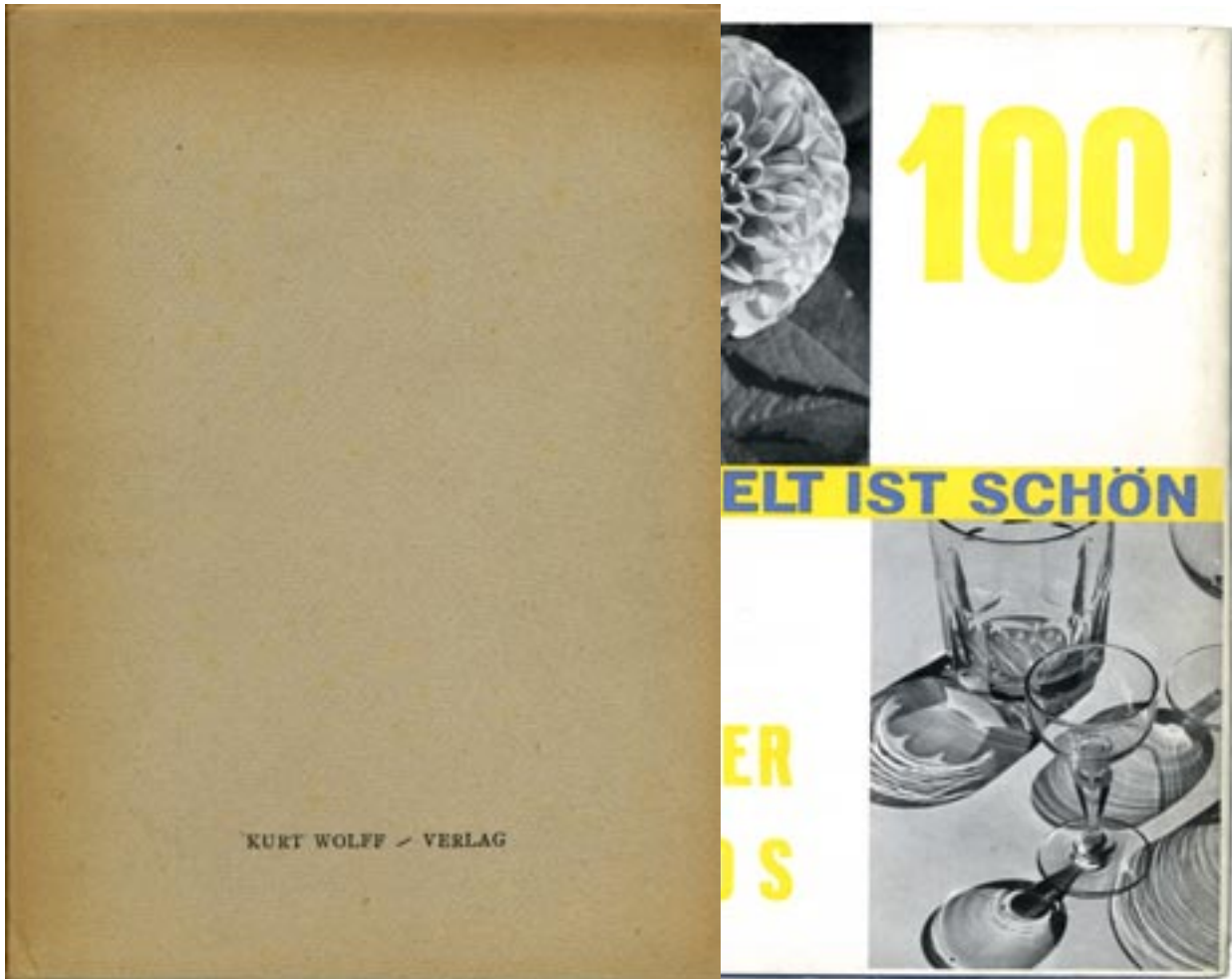
The first book by architect Rudolf Schwarz. Schwarz worked in the periphery of the Bauhaus and was a significant figure in the field in the twenties and early thirties. The photographic illustrations are by Renger-Patzsch, and this remains the most elusive of the photographer's books.

Published before *Die Welt ist Schön*, it is the work that really marks, thanks to Rudolf Schwarz's text, the New Objectivity.

Layout Ernst Birkner. Print run of 500 copies.

Copy somewhat rubbed, a little part at the back missing.





München, Kurt Wolff, 1928.

4to. [290 x 220 mm.] of 24 pp., 100 plates. Hardcover, illustrated dust jacket and cardboard slipcase with title on the back.

FIRST EDITION and first printing of the 101 photographs by A. Renger-Patzsch.

Die Welt ist schön (The World is Beautiful) is a 1928 book of photography by German photographer Albert Renger-Patzsch. A popular work at the time, *Die Welt ist schön* is generally considered one of the most important books of photography published in the Weimar Republic, and as an iconic example of the photography of New Objectivity. Renger-Patzsch's book provoked emphatic reactions upon release: while contemporaries such as Ernst Toller and Thomas Mann praised *Die Welt ist schön*. It was sharply criticized by figures like Walter Benjamin, and Bertolt Brecht, who felt that Renger-Patzsch's work was too

beholden to a naive idea of photographic realism and ended up aestheticizing everything, thus obscuring social realities.

Perfect copy with its original cardboard slipcase.

Das Tier im Bild

Aus der Kinderstube der Tiere.

Berlin, Brehm Verlag, 1929

4to. [280 x 215 mm.] of 30, [2] pp., [128] plates. Hardcover, illustrated dust jacket.

First volume published in the collection "Das Tier im Bild" edited by Dr. Adolf Heilborn. Dust jacket with an illustration by Hans Bellmer. Book illustrated with 128 photographs reproduced at full page.

Libesspiele der Tiere.

Berlin, Brehm Verlag, 1930.

4to., [280 x 215 mm.] de 32 pp., 112 plates. Hardcover, illustrated dust jacket.

Second volume of this collection. Dust jacket with an illustration by Hans Bellmer. Illustrated with 112 full-page photographs.

Kampf ums Dasein.

Berlin, Brehm Verlag, 1930.

4to. [280 x 215 mm.] de 32 pp., 112 plates. Hardcover, illustrated dust jacket.

FIRST EDITIONS OF THESE THREE VOLUMES WITH DUST JACKETS ILLUSTRATED WITH PHOTOMONTAGES BY HANS BELLMER.

During his years of study at the Technische Hochschule in Berlin, he met John Heartfield, Rudolf Schlichter and George Grosz. In 1924, Bellmer ended his studies and then worked as a printer and book illustrator, among others with Malik editions. He designed covers and book illustrations. The artist devoted himself in the early 1930s to Bauhaus classes and undertook trips to Italy and Tunisia, before ceasing his professional activity in 1933 to mark his refusal of fascism.

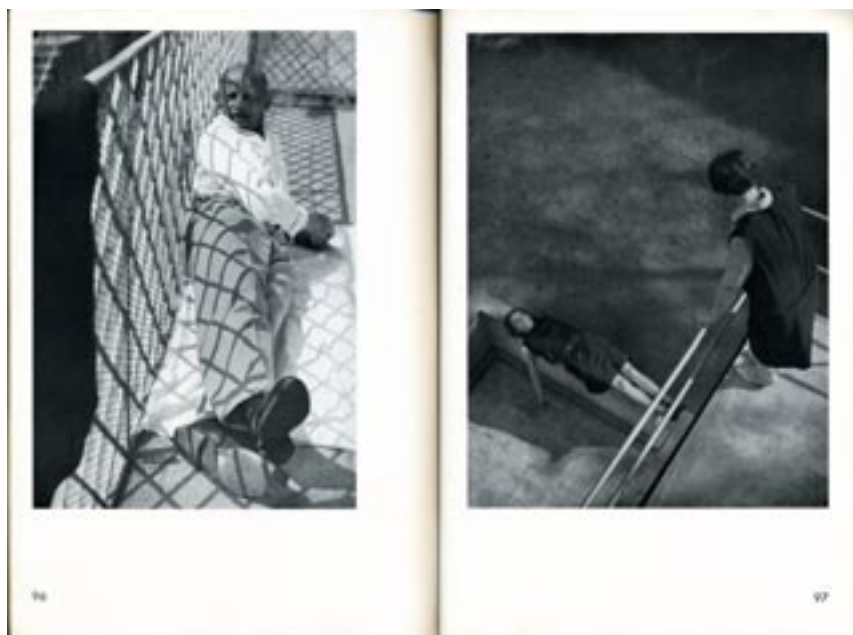
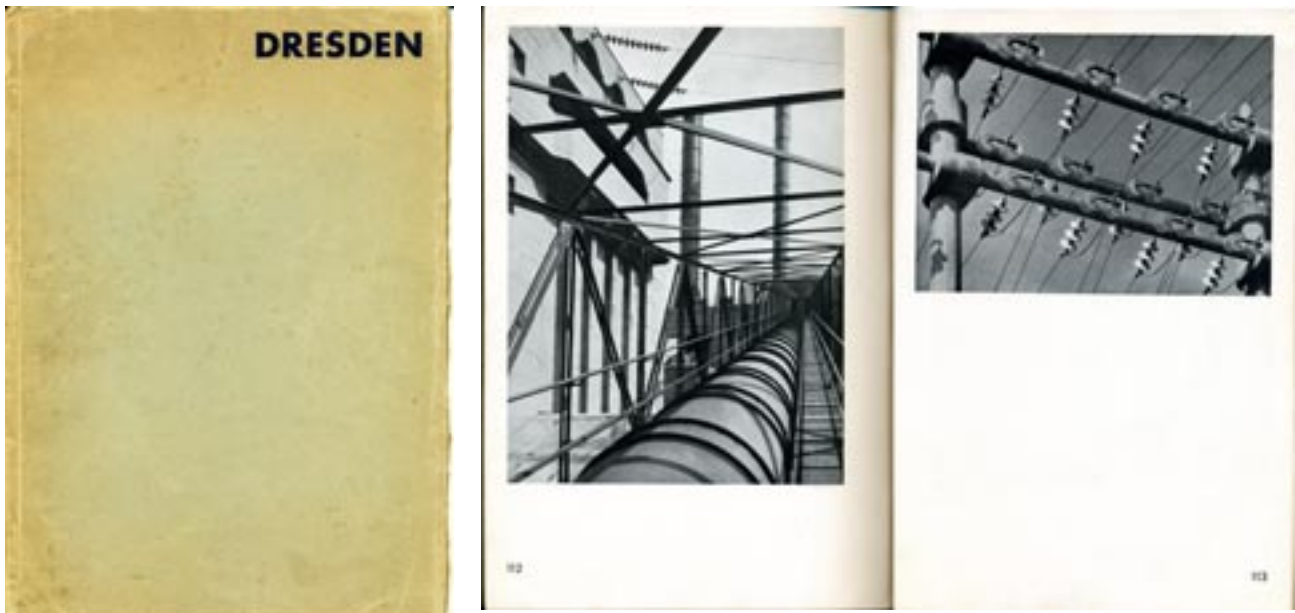


1929

Collective: German photographers

37

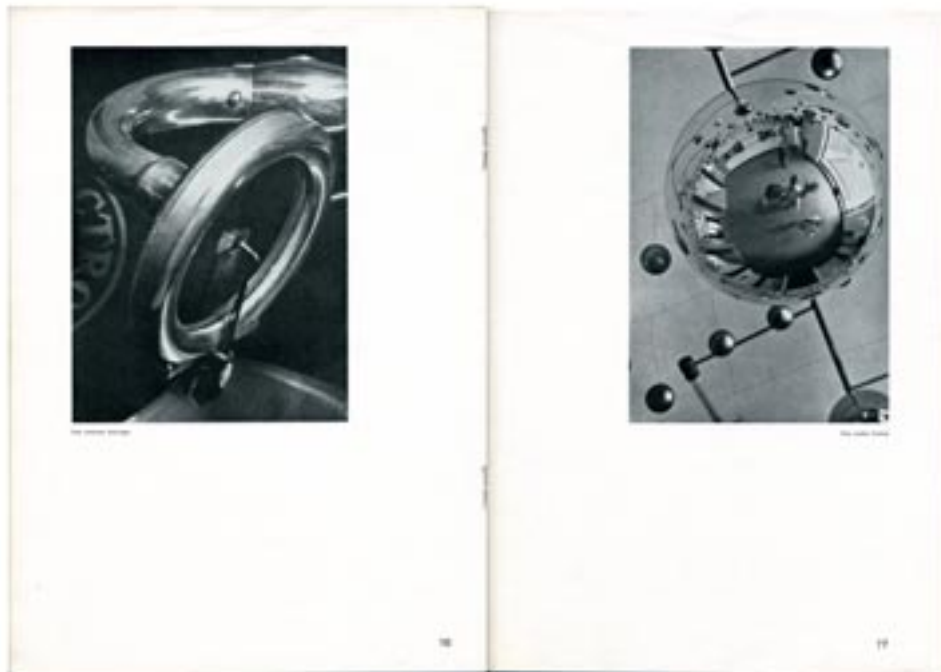
Dresden.



Dresden, [Druckerei C. C. Meinhold & Söhne] 1929.
4to. [300 x 215 mm.] of [8] ff., 120 plates. Paperback.

FIRST EDITION compiled by the Dresdner Lehrerverein made for participants of a teachers conference in Dresden 1929.

120 photographic plates by: Abbe, Hahn, Walter, Andreas Feininger, Moholy-Nagy, Umbo, Renger-Patzsch, etc.



Dessau, *Bauhaus Dessau*, 1929.

4to. [295 x 210 mm.] of 32 pp. Stapled booklet, illustrated cover.

Quarterly Journal of Design. Editor: Hannes Meyer, Editor: Ernst Kállai.

SPECIAL ISSUE DEDICATED TO THE EXHIBITION FILM UND FOTO.

Texts: Filmrhythmus, filmgestaltung. Malerei und film. Illustrations: 13 photographs by Lotte Gerson, 4 by Andreas Feininger (including one on the cover), Werner Feist, Naftali Rubinstein, 2 by Walter Peterhans, Walter Funkat and 3 by Fritz Kuhr.





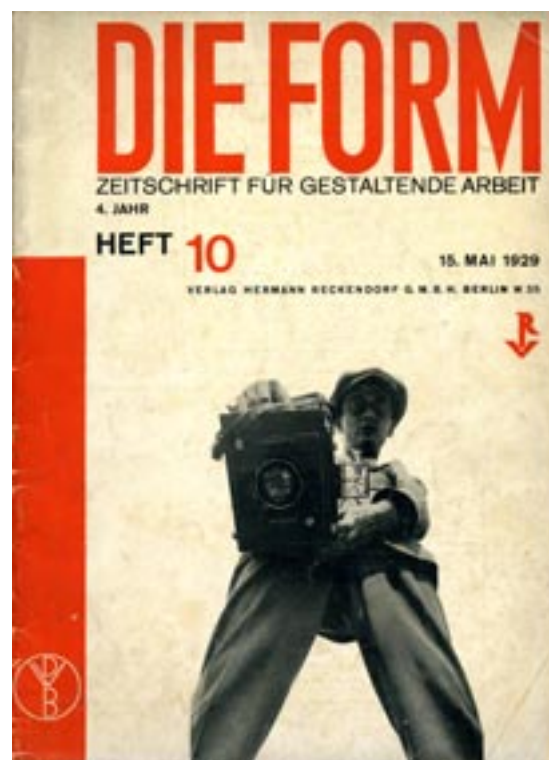
Berlin, Hermann Reckendorf, 4. Jahr Heft 10, May 15, 1929.
4to. [298 x 213 mm.] of 36 pp. ch. [239-274]. Stapled
booklet, illustrated cover.

SPECIAL ISSUE DEDICATED TO THE EXHIBITION FILM UND FOTO.

Cover showing from another angle the photo of Willi Ruge,
creator of the poster of the exhibition.

Texts by Théo van Doesburg, Moholy-Nagy, Roger
Ginsburger, W. Hugelshofer, etc.

Several photographs are taken from the works of Hans
Richter and Werner Gräff, 2 Fotogramms by Moholy-Nagy
and 4 photographs by Rudolf Kramer, Stone, Oskar
Nerlinger and Ewald Hoinkis.





Internationale Ausstellung des Deutschen Werkbunds Film und Foto Stuttgart 1929 [18. May - 7. Juli].
 [Ausstellungskatalog des Deutschen Werkbundes, Stuttgart, 1929]
 12vo. [205 x 150 mm.] of 94, [8], VIII pp. Paperback, yellow cover, printed in red (Box by Devauchelle workshop).

FIRST EDITION OF THE FIRST CATALOGUE OF THE STUTT GART EXHIBITION curated by Gustaf Stotz with the participation of Bauhaus artist László Moholy-Nagy.

23 photographs by: Rudolf Kramer, Walter Finsler, Herbert Bayer, Schaixhet, Hanna Höch, Man Ray, Peterhans, Edward Weston, Jan Kamman, Eugène Atget, El Lissitzky, A. M. Rodtschenko, Piet Zwart, Jan Tschichold, Moholy-Nagy, Werner Rohde, Hans Richter, Max Burchartz, Anne Biermann, Werner Gräff, Florence Henri.

This international event brings together, among others, Edward Weston and Paul Outerbridge, or Piet Zwart and Germaine Krull, supporters of another innovative movement of the twenties: the New Vision. Photographers like Alexander Rodchenko in the USSR, François Kollar or

Pierre Boucher in France, captured the world from as yet unpublished perspectives, structured their shots with dynamic diagonals and fragmented reality with close-up framing. Finally, other photographers, such as Florence Henri, influenced by the pictorial currents of cubism and constructivism, seek to disturb the flat perception of reality by the intrusion of reflections multiplying the planes and shapes of simple objects, graphic pretexts for the abstract restructuring of reality. The public perception of objects in the 1920s and 1930s was overturned by these new modes of representation.



Berlin, Hermann Reckendorf, 1929.

Small 4to [260 x 195 mm.] of 126, [2] pp. Hardcover, illustrated dust jacket.

FIRST EDITION.

Illustrated of 153 photographs. "Here comes the new photographer!" is from the exhibition *Film und Foto* held in Stuttgart in 1929. It testifies to the direction taken by the new trend and reproduces the very nonconformist photographs of Oscar and Alice Lex-Nerlinger, Umbo and Feininger, Lux and Andreas.

Copy of the artist, graphic designer, photographer Herbert Bayer with his signature on the title page. Reunited with Hans Richter's book in a double slipcase by Julie Nadot.

Herbert Bayer

Filmgegner von Heute - Filmfreunde von Morgen.



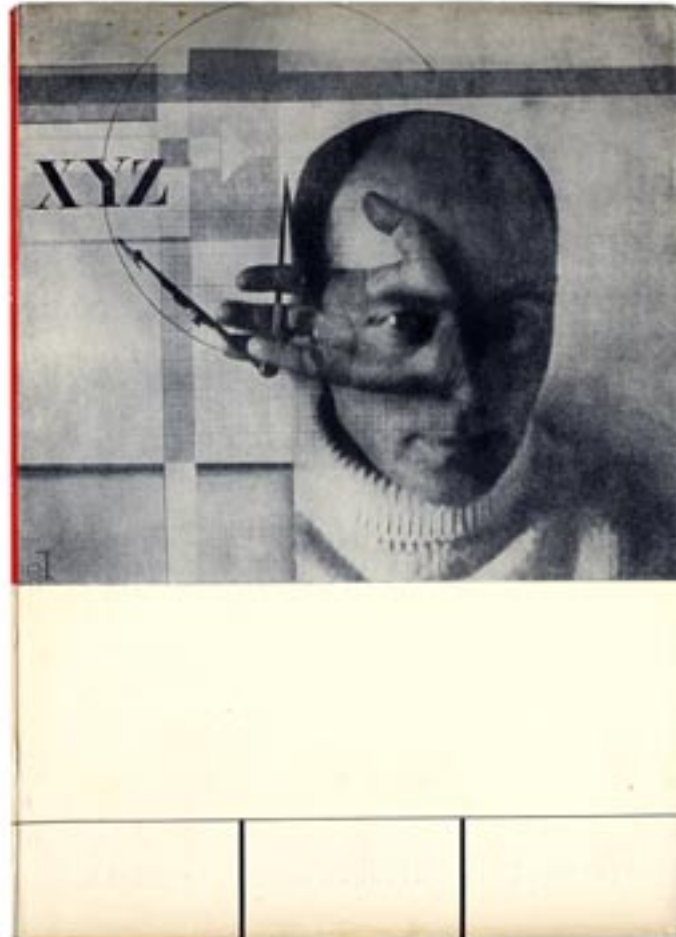
Berlin, Hermann Reckendorf, 1929.

Small 4to.[260 x 195 mm.] of 125, [3] pp. Hardcover, illustrated dust jacket.

FIRST EDITION.

The avant-garde of photography and cinema described by the Dadaist Hans Richter. Illustrated with about 180 reproductions of photographs from the films of Bengt Berg, Marcel Duchamp, Otto Tober, Alex Strasser, I. G. Farben, Golowna, Paul Guichard, Lotte Reiniger, Man Ray, F. Leger, etc...

Reunited with Werner Gräff's book in a double slipcase by Julie Nadot.



Stuttgart, Academischer verlag, dr. Fritz Wedeking & Co., 1929.

4to. [295 x 210 mm.] of 17, [2], 76 plates, [1] pp., printed in the Japanese style, white cover illustrated, red back.

FIRST EDITION OF THIS FAMOUS BOOK ON MODERN PHOTOGRAPHY.

Text in German, French and English.

Original cover illustrated after a photograph by El Lissitzky (portrait of the artist by himself) and 76 photographs by Eugène Atget, Willi Baumeister, Herbert Bayer, Benesch-Muller, Max Burchartz, Max Ernst, Andreas Feininger, Feuerstein-Krejcar-Sima-Teige, Hans Finsler, Siegfried Frank, S. Friedland, Walter Funkat, Arvid Gutschow, P. E. Hahn, John Heartfield, Florence Henri, Hannah Hock, Ian Kamann, Hans Leistikow, El Lissitzky, Man Ray, E. L. T. Mesens, Th. Mettler, L. Moholy-Nagy, Walter Peterhans, Günther Petschow, Renger-Patzsch, Franz Roth, Paul Schuitema, Sacha Stone, Maurice Tabard, Jan Tschichold,

Umbo, Grete Vester, Vordemberge-Gildewart, Dsiga Wertoff, Bert Weston, Edward Weston, Piet Zwart.

Layout: Jan Tschichold.

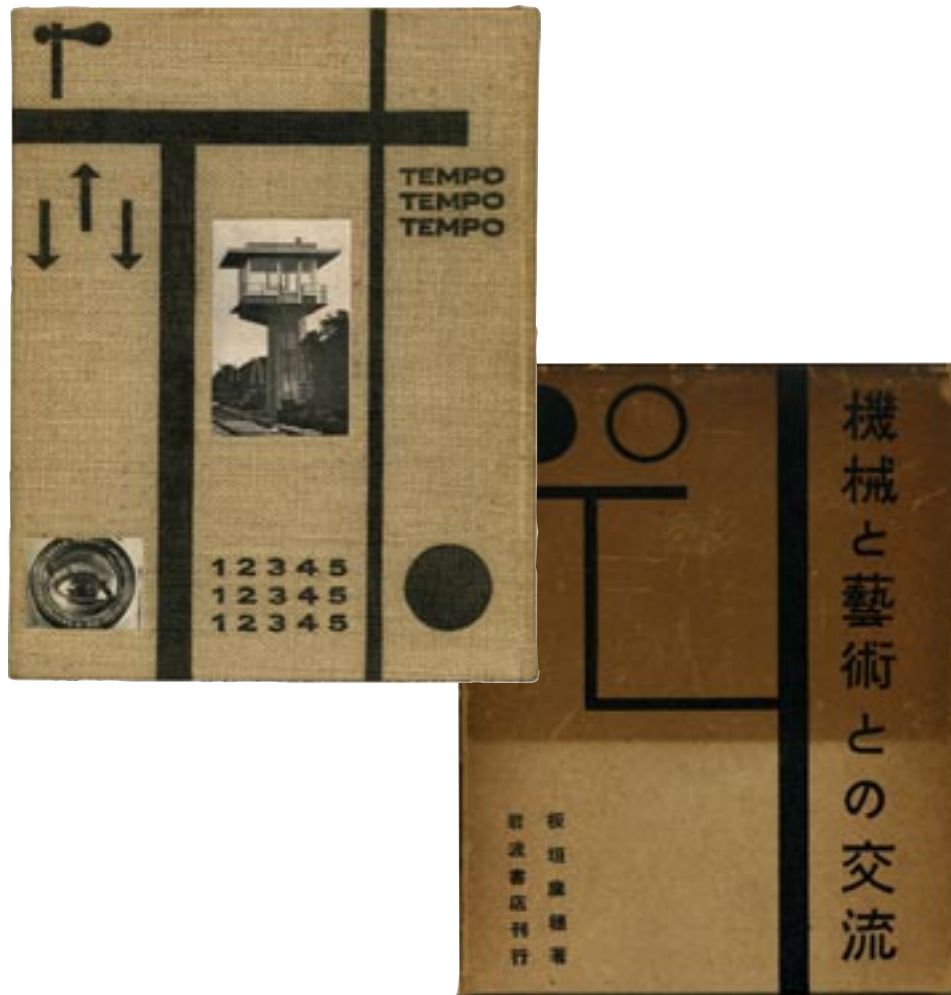


Ein Bilderbuch von Kurt Tucholsky und vielen Fotografen. Montiert von John Heartfield.
 Berlin, Neuer Deutscher Verlag, 1929.

8vo. [235 x 188 mm.] of 231, [4] pp. Hardcover, illustrated on the front cover of a photomontage mosaiced in red, white and black and on the back cover, a photomontage in black.

FIRST EDITION it is illustrated of 194 photographs and photomontages by John Heartfield.

One of the rare copies of the special edition.



Tokyo, Iwanami shoten, [1929].

12vo. [193 x 150 mm.] of [4], IV, 181-[3] pp. .) Original linen, Bauhaus design printed in black on the front cover and with two black and white photographs mounted-on, original printed cardboard slipcase.

FIRST EDITION illustrated with 35 photographic plates. Cover by Masao Horino.

Itagaki was the main proponent of modernism in Japan, and this work was a great influence on Masao Horino and his *Camera, Eye x Iron, Construction* (1932), for which Itagaki also wrote the text. The book's excellent design employs strong Bauhaus and Constructivist elements and the cover is heavily influenced by Moholy-Nagy's *Bauhausbücher* 8.

The photographs reproduce work by Gropius, Vesnin, Mies van der Rohe, Mendelsohn, Lissitzky, and Tchernikov; photos and film stills by Man Ray, Biermann, and Richter;

and paintings, skyscrapers, cars and airplanes of the period.

Russland. Europa. Amerika.



Berlin, Rudolf Mosse Buchverlag, 1929.
 Folio, [328 x 230 mm.] of 214, [10] pp. Hardcover, Illustrated paper-covered boards with bellyband.

FIRST EDITION.

Illustrated book with 100 full-page reproductions of photographs of modern architecture in Europe, the U.S.S.R. and North America.



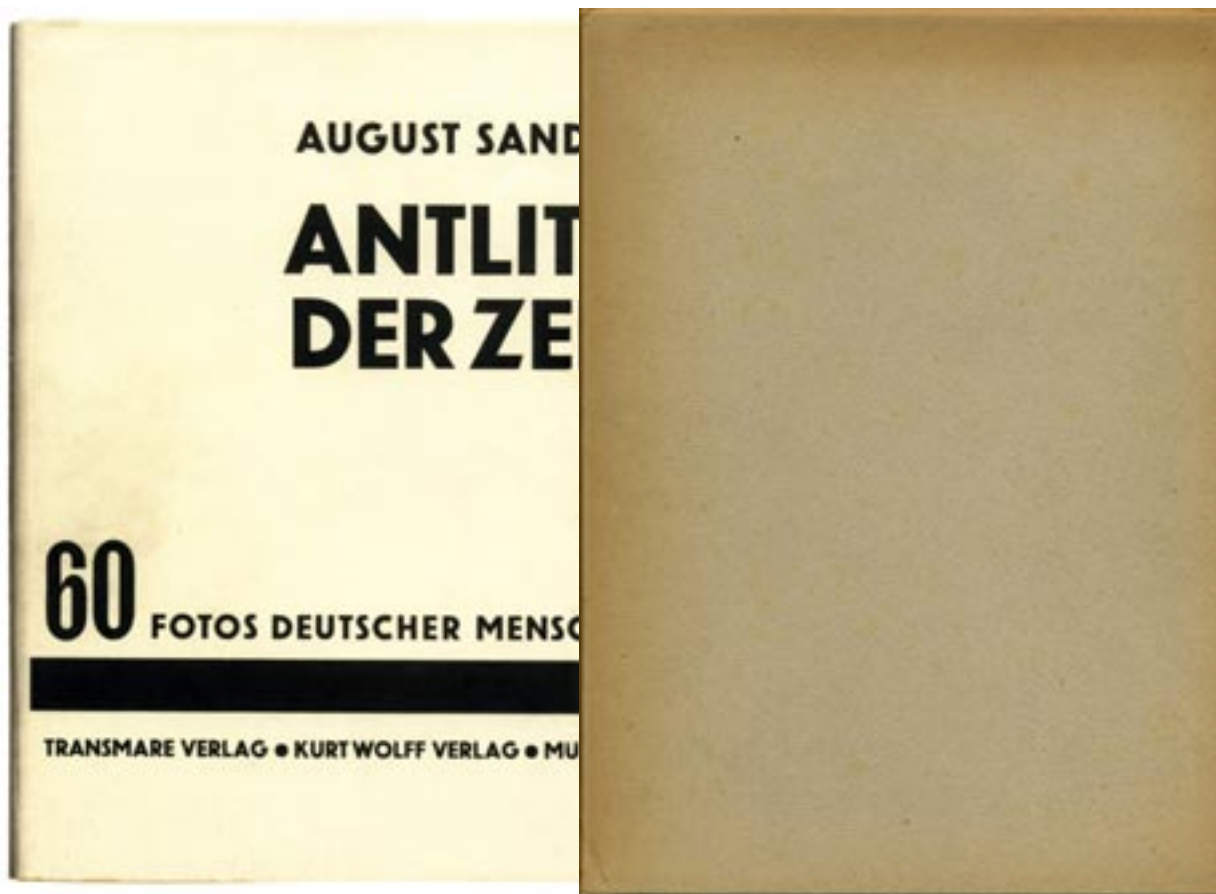


Moskva, Aktsionemoe îdatelskoe, Obshtestvo "Ogonek", 1929.
8vo. [230 x 175 mm.] of 87 pp. Paperback, yellow covers, red printing.

FIRST RUSSIAN EDITION OF THE BOOK BY MOHOLY-NAGY: *Malerei-Photography-Film*.

With an introduction by Alexei Fedorov-Davidov, director of the State Tretyakov Gallery in Moscow and theoretician of the October group.

Illustration of 33 full-page photographs by: Moholy-Nagy, Renger-Patzsch, Man-Ray, etc...



München, Transmare Verlag, Kurt Wolff Verlag, [1929].

4to. [287 x 215 mm.] of 17, [3] pp., 60 plates. Hardcover, printed white dust jacket, protective slipcase with the title on the back.

FIRST EDITION AND FIRST PRINT OF AUGUST SANDER'S MOST FAMOUS BOOK. Introduction by Alfred Döblin.

August Sander "was part of a coterie of photographers who established the photographic book as an aesthetically and commercially viable art form in the 1920s. Though Sander had published one such book in 1924, *Unsere Heimat*, Hannover, it was the 1929 publication of *Antlitz der Zeit* (The Face of Our Time) that propelled him into enduring fame" (Warren, *Encyclopedia of Twentieth-Century Photography*).

"Many of his classic images are included in this seminal photobook, and the essential qualities of Sander's vision can be seen. He took typical examples of professions, trades and social classes in Weimar Germany, and photographed them in their familiar environments in order to build up, piece by piece, a dispassionate image of the

'face' of society.

One of his work's miracles is how, despite his nominal objectivity, his political view shines through. His work is not neutral. It is not just penetrating, but was seen as positively dangerous, a little too acute in its analysis of society and class, by those with certain vested interests.

This is made clear by the fact that when the Nazis came to power in Germany in 1933, publisher's copies of *Antlitz der Zeit* were seized, the plates destroyed, and the negatives confiscated by Hitler's Ministry of Culture"

Copy in its protective slipcase, and with a loose flyer to promote the book



[The basics of composition in photography].

Moscou, Ogonel, 1929.

8vo. [248 x 180 mm.]. Paperback, illustrated cover.

FIRST EDITION.

Model and cover by Olga Deineko. Published by "Sovetskoe Foto". Nikolai Troshin was editor-in-chief of the periodical U.S.S.R. under construction.

Numerous photographs (among others by Moholy-Nagy). Amazing book on photography.

Amsterdam-Batavia door de lucht:
ook post van U?



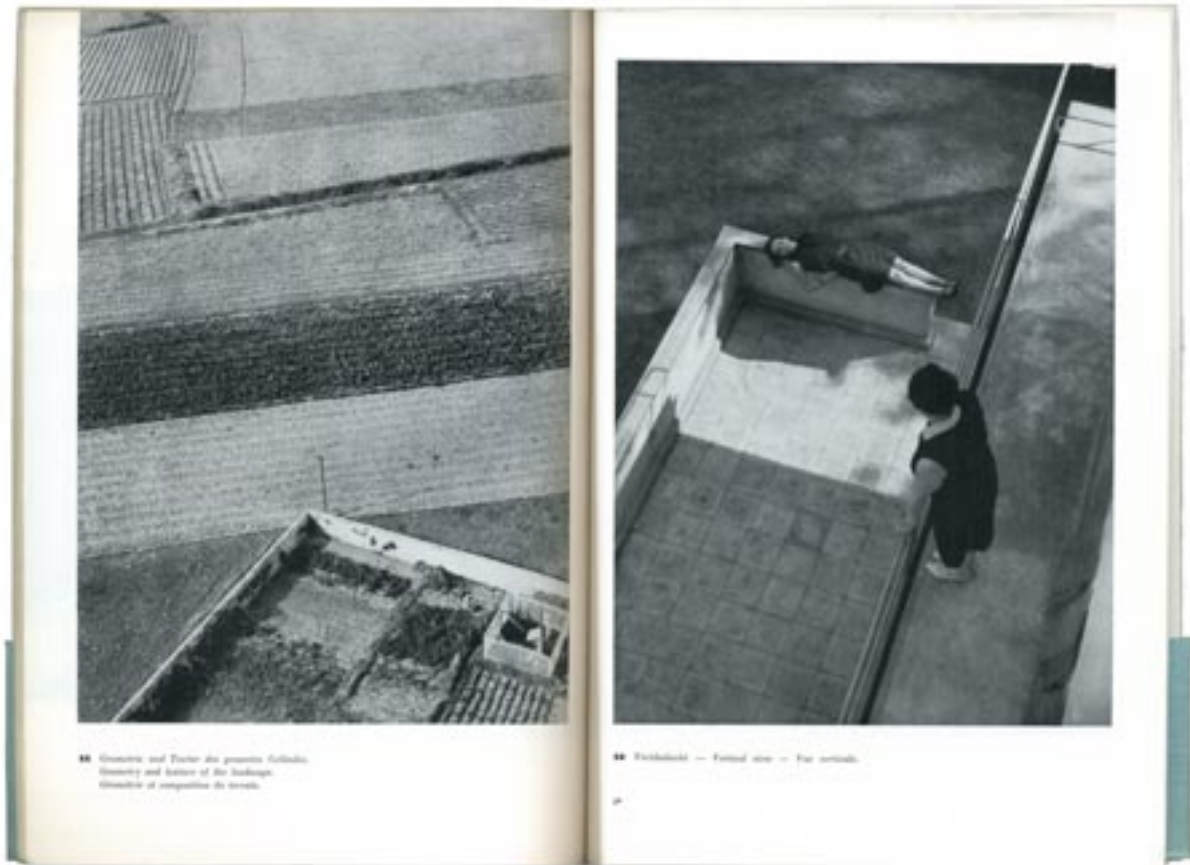
[Den Haag, Drukkerij Trio, 1929]

Oblong 18vo [110 x 160 mm.] of [18] pp., Japanese, printed in red and black. Stapled, half blue cover illustrated. (Box by Alain Devauchelle).

FIRST EDITION OF THIS ADVERTISING CATALOGUE FOR THE DUTCH POST, TELEGRAPH AND TELEPHONE.

It is illustrated with 55 photomontages and typographic arrangements by Piet Zwart.





Berlin, Klinkhardt & Biermann, 1930.

8vo. [250 x 175 mm.] of 11 pp., 60 plates, [5] pp. Paperback, illustrated cover, blue bellyband (Julie Nadot's box).

FIRST EDITION of the first volume of the "Fototek" (Library of New Photography) published by Franz Roh.

Dedicated to Moholy-Nagy, it contains 60 full-page reproductions of photographs (plus one on the cover). Text in German, French and English. Layout by Jan Tschichold. For this collection, bellybands have been made in three languages: German, French and English.

Perfect copy with its rare bellyband.





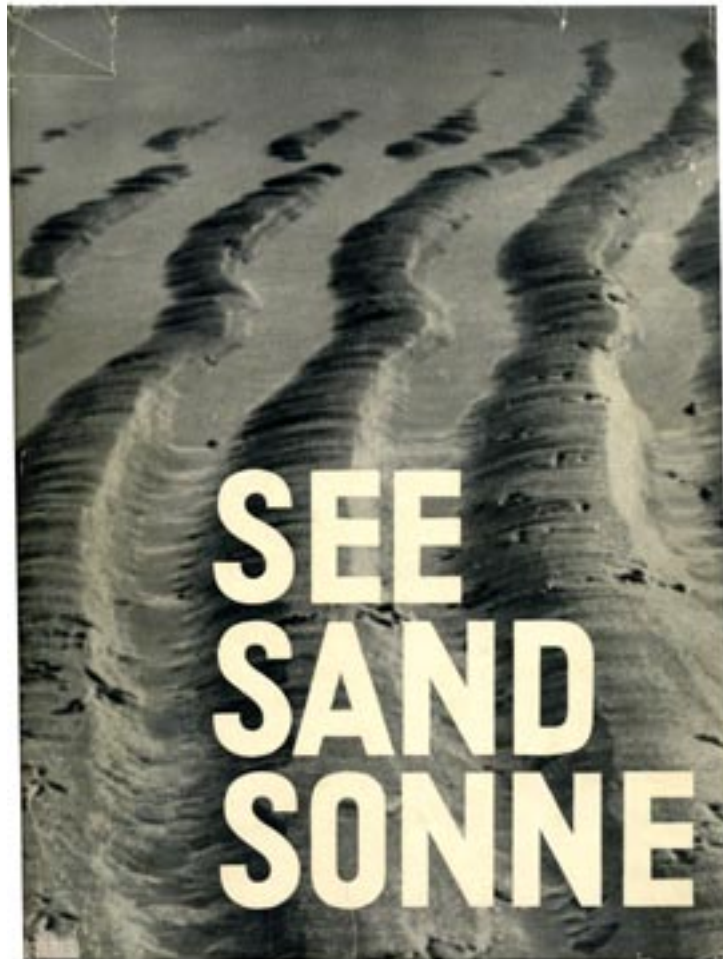
Berlin, Klinkhardt & Biermann Verlag, 1930.
 8vo. [250 x 175 mm.] of 11 pp., 60 plates, [5] pp. Paper-
 back, illustrated cover, red bellyband (Julie Nadot's box).

FIRST EDITION of the second and last volume of the
 "Fototek" (Library of New Photography) published by
 Franz Roh.

Dedicated to Änne Biermann, it contains 60 full-page
 reproductions of photographs (plus one on the cover).
 Introduction by Franz Roh: " The literary dispute about
 photography " text in German, French and English. Layout
 by Jan Tschichold.



Perfect copy with its rare bellyband.



Hamburg, Gebrüder Enoch Verlag, [1930].

4to., [285 x 215 mm.] of viii pp., 75, [1] ff. Hardcover, illustrated dust jacket.

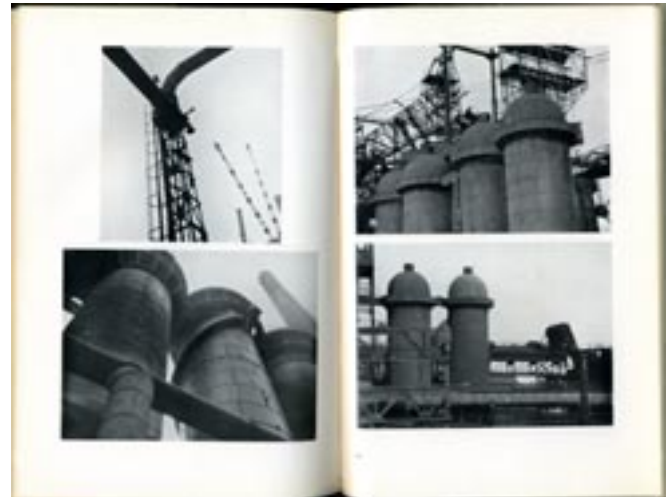
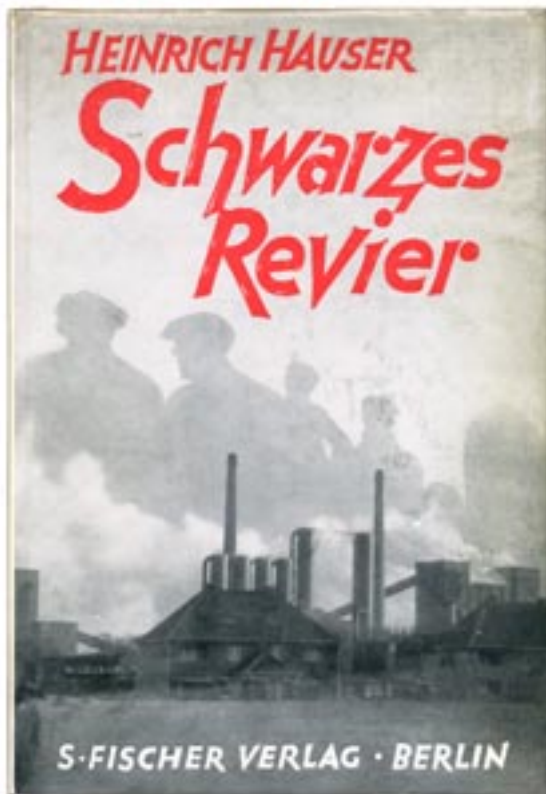
FIRST EDITION with an introduction by Hans Leip and first print of the 75 photographs by A. Gutschow of the sea, mud flats, beaches, dunes and coastal plants.

German modernist photographer Arvid Gutschow (1900-1984) first gained fame through his inclusion in the landmark photograph exhibition *Film und Foto (Fifo)* held in Stuttgart in May-June 1929-the first large-scale presentation of modern photography to be held in Europe.

With the publication of *See Sand Sonne* (Sea Sand Sun) in 1930, Gutschow's photographs reached a broader audience; today the publication is considered one of the most influential books of abstract landscape photography, and an exemplary photobook. His work was widely

published in many of the classic photography magazines of the 1920s and 1930s, such as *Der Querschnitt*, *Atlantis*, *Koralle*, *Das Deutsche Lichtbild* and *Photographie Arts et Métiers Graphiques*. Gutschow's spacious, airy depictions of the sea, tidal flats, dunes, beaches and coastal plants emphasized natural structures and formations, such as the reflection of light on the surface of the water, or wind blowing across beaches and dunes.

Copy with the extremely rare dust jacket.



Berlin, S. Fischer Verlag, [1930]

8vo. [215 x 150 mm.] of 149-[3] pp. + [64] pp. out of text. Hardcover, illustrated dust jacket.

FIRST EDITION.

Illustrations of 127 photographs by H. Hauser.

Heinrich Hauser (1901-1955) was a German author, sailor and world traveler. "Schwarzes Revier" documents his 6,000 km journey in 1929 through the then relatively unknown Ruhrgebiet in Germany. Along with Renger-Patzsch's "Ruhrgebiet-Landschaften" this work is considered one of the early photographic masterpieces. Hauser was one of the pioneers of the "Neues Sehen" (New Vision) style that has evolved in the 1920s.

Deutsche Arbeit. Bilder vom Wiederaufstieg
Deutschlands



Berlin, Verlag Ullstein, (1930).

4to., [275 x 215 mm.] of 126, [2] pp. Hardcover, famous reversible dust jacket illustrated on both sides. At the front with a graphic, colorful illustration, at the back with two black & white photographic images.

FIRST EDITION. Preface by Bruno H. Burg.

Book illustrated with 92 full-page photographs of E. O. Hoppé in the style of Renger-Patzsch and Germaine Krull for *Die Welt ist schön* and *Métal*.



Fotomontage



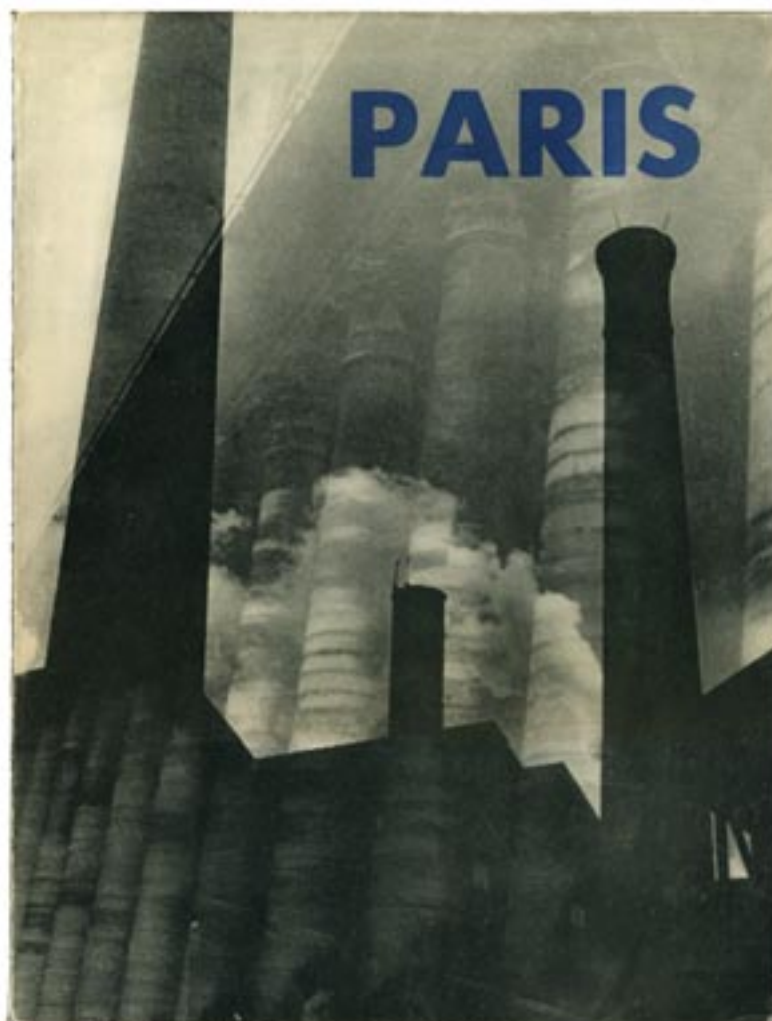
Berlin, Staatliche Museen, Staatliche Kunstbibliothek 25. April bis 31. May 1931.
8vo. [210 x 145 mm.] of [16] pp. (including cover). Paperback, illustrated cover.

FIRST EDITION.

Catalogue of the exhibition organized by César Domela on photomontage and presented at the library of the former Museum of Applied Arts in Berlin from April 25 to May 31, 1931. Preface by Curt Glaser, followed by "Fotomontage" by Cesar Domela and "Fotomontagein der ussr" by G. Kluzis. 19 reproductions of photomontages.

Born in Amsterdam, César Domela-Nieuwenhuis, moved to Berlin between 1927 and 1933 where he opened a graphic art studio specializing in advertising photomontages; he joined the Ring neue Werbegestalter

directed by Kurt Schwitters, published in Gefesselter Blick by the Rasch brothers, and was entrusted with the artistic direction of the exhibition "Fotomontage" in Berlin in 1931, the most important ever made on the subject; Willi Baumeister, Werner Gräff, John Heartfield, El Lissitzky, Moholy-Nagy, Brüder Rasch, Hans Richter, Paul Schuitema, Mart Stam, Karel Teige, Hanna Höch, Jan Tschichold, Vordemberge-Gildewart, Piet Zwart, for which he also produced the catalogue and poster.



Paris, Editions Jeanne Walter, [January 2] 1931.

4 to. [295 x 220 mm.] by [3 white ff.], [6] pp., [80 plates], [2] pp., [3 white ff.]. Stiff wrappers with a dust jacket illustrated with a photomontage (Box by Devauchelle workshop).

FIRST EDITION of Fernand Léger's text and first and only print of Moï-Ver's 80 photomontages.

Print run of 1000 numbered copies. Copy No. 151.

In 1927 Moses Vorobeichic entered the Bauhaus (Dessau) in the preparatory class of Joseph Albers whose theme was construction and materials, their appearance and representation. He also studied with Paul Klee, Wassily Kandinsky and Hinnerk Scheper until the end of the summer of 1928. His interest in El Lissitzky, the films of Sergej Eisenstein and the photomontages of John Heartfield steers him towards photography rather than painting. In the autumn of 1928, Moses Vorobeichic left Germany to settle in Paris where he attended the Technical School of Photography and Cinematography as well as

those of Fernand Léger at the Académie Moderne.

In 1930, Vorobeichic devoted himself to the great photographic project of his career; PARIS. Movements, crowds, automobiles stir over the pages and Vorobeichic, now Moï Ver, returns us to the vision he has of the metropolis: crowded, teeming, alive.

The book, published in 1931, was a real success and Moï Ver became a very popular photographer. The book was praised by critics, notably by Florent Fels who, in a 1931 issue of L'Art Vivant, described the book as a simple but precious document of today's art.



Berlin, Hermann Reckendorf, 1931.

4 to. [300 x 210 mm.] of [13], 97 pp. Hardcover, original bleu cloth spine and printed silver-covered boards, illustrated dust jacket.

FIRST EDITION of *"Iron and Steel"*. Preface by Dr. Albert Vögler.

Fundamental work for the history of modern photography. Illustrated with 97 photographs by Renger-Patzsch reproduced at full page.

Autograph in ink signed by Renger-Patzsch and dated January 1935 on the title page.



Moscow-Leningrad, *Krasnyj proletarij (Krasny proletario)*, 1931.

12vo. [194 x 135 mm.] of 173, [2] pp. + fold-out map.
Hardcover, title printed in red.

FIRST EDITION.

16 photographic illustrations by A. Rodchenko and El Lissitzky.

Covers and layout by Solomon Telingater. Illustrated with photographs and photomontages, incorporating images of Soviet industry, mass demonstrations, workers, agriculture, Lenin and Stalin.



Complete with the fold-out map.

Foto's van Rotterdam.



Rotterdam, Boek, Steen, Staal en Offsetdrukkerij, C. Chevalier, 1931.

12vo. [210 x 148 mm.]. Spiral binding under printed rodoid (Box by Julie Nadot)

FIRST EDITION OF THIS ADVERTISING BROCHURE for C. Chevalier establishments, illustrated with photomontages by Paul Schuitema.

A pioneer of Dutch modernist graphic design, Paul Schuitema (1897-1973) was one of the most influential graphic designers of the interwar period, an ardent defender of New Typography and New Photography in the Netherlands.

Like his counterpart Piet Zwart, Schuitema developed his own variant of constructivism, coupling with de Stijl's

principles the dynamism of typographic compositions and photography that would begin to play an important role in his work from 1926.

Paul Schuitema was one of the first to use photomontage for commercial and advertising purposes, providing him with a means of merging incongruous elements, images or situations into a single message.



Gorinchem, De Vries Robbé, (1935).

12vo. [210 x 148 mm.] of 64 pp. Spiral binding under printed rhodoïd (Julie Nadot's box).

FIRST EDITION OF THIS PUBLICATION/BROCHURE to promote the subsidiary N.V. Betondak of the the Dutch company De Vries & Robbé & Co, illustrated with photomontages by Paul Schuitema.

He took part in many avant-garde movements and groups such as the Rotterdam Architects Association, *Opbouw* and the *Ring neue Werbegestalter* (Circle of New Advertising Designers) founded in Hanover in 1927 by Jan Tschichold and Kurt Schwitters, (which included El Lissitzky, Hebert Bayer, Max Burchartz, Ladislav Sutnar) and Karel Teige among others) as early as 1929.

That same year some of his photographs and montages will be presented as part of the international exhibition *Film und Foto* in Stuttgart.

«r»eclame.



Rotterdam, Nijgh en Van Ditmar N.V., Reclame-Adviseurs, 1930.

8vo. [175 x 250 mm.] of 16 double-pages in Japanese binding, dust jacket consisting of a yellow page in the format of 175 x 7.5 mm. (Box by Alain Devauchelle).

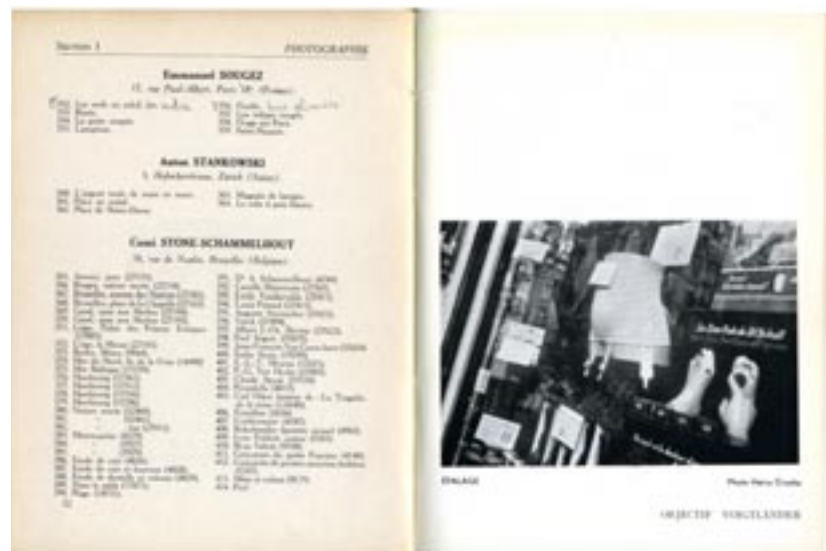
FIRST EDITION OF THE FLYER FOR THE ADVERTISING AGENCY NIJGH & VAN DITMAR N.V., RECLAME-ADVISEURS, ROTTERDAM.

The first sheet is white with a circular cut-out with a red transparent revealing the letter "r" of advertisement. Set of 31 pages printed in red, black and blue, combining photos-montages and an impressive typography.



One of the greatest achievements of the typographic avant-garde.

Exposition Internationale de la Photographie
[International Exhibition of Photography].



Bruxelles, Palais des Beaux-Arts, du 2 au 31 juillet 1932.

12vo. [200 x 150 mm.] de [76] p., + [24] p. Broché, couverture illustrée.

FIRST EDITION of the Catalogue of the exhibition organized at the Centre for Fine Arts from 2 to 31 July 1932, by E.-L.-T. Mesens, Claude Spaak and M.-A. Mirowitsch.

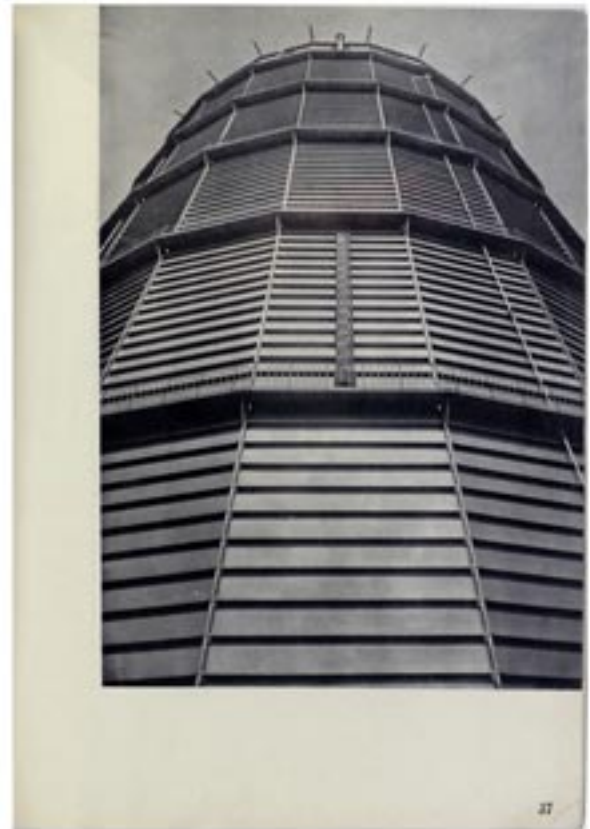
Cover photo of Willy Kessels.

Introduction by Charles Bernard. Texts by Denis Marion and Gust. van Hecke.

Illustration of 24 photographic plates by: Eugène Atget - Aenne Biermann - Harry Crosby - Marcel Cuvelier - Robert de Smet - Ewald Hoinkis - André Kertész - Willy Kessels - Germaine Krull - Eli Lotar - Lucia Moholy - Moholy-Nagy - Docteur Prati - Albert Renger-Patzsch - Man Ray - Cami Stone - Sacha Stone.

Copy of Édouard-Léon-Théodore Mesens, organizer of the exhibition with handwritten installation notes in pencil.

Cho Kamera meXtetsu kōsei, 1930-1931



Tokyo, Mokuseisha Shoin, 1932.

Great 8vo. [260 x 190 mm.] of [2], 6, [3]-44-[1], 34, [6] pp., [1 f. white]. Paperback, black and white cover printed (Box of Tissato Nakahara).

FIRST EDITION AND FIRST PRINT OF *Camera, Eye x Iron, Construction*, ONE OF THE MOST IMPORTANT WORKS OF MODERN JAPANESE PHOTOGRAPHY.

Portrait of the author by Furukawa. Text in Japanese.

This monograph consists of photographs of ships and steel architecture, including bridges, tankers and skyscrapers, all photographed according to his idea of the "beauty of machines", directly derived from the theories of art critic Takaho Itagaki. In particular, it uses zoom and low angle. This work can therefore be considered as a collaboration between Horino and Itagaki.



Tokyo, Genkôsha, 1932.

4to. [270 x 200 mm.] of [4], 4, 220, [4] pp. Stamp with publisher's stamp glued to the justification, 4 pp. advertisement on the Bauhaus, attached. Hardcover, illustrated paper-covered boards, letterboard slipcase, letterboard case with title and author's name.

FIRST EDITION OF THE FIRST BOOK THAT DESCRIBES "Film und Foto" IN JAPAN.

Text by Shigene Kanamaru.

Illustration of 48 + 64 pp. of photographs by: Laure Albin-Guillot, Max Alpert, Herbert Althonn, Aenne Biermann, Carl Binder, H. Rolf, Maurice Cloche, Dr. Arnold Fank, Hans Finsler, John Graf, Ewald Hoinkis, André Kertész, Helmar Lerski, Man Ray, Moholy-Nagy, Jean Moral, Martin Munkacsy, Jozsef Pécsi, Renger-Patzsch, Edward Steichen, Sacha Stone, Maurice Tabard, André Vigneau, Paul Wolff, Yva, Willy Zielke, etc...

Graphic design and cover by Koshiro Onchi.

a mi életünkből [Of our lives]



A Munka Első Fotókönyve, Aus Unserem Leben Fotobuch der Munka.

[Budapest, Editions Munka, [Hungaria Nyomda, R. T., May 1932].

8vo. [240 x 175 mm.] of [64] pp. Paperback, printed red cover.

FIRST EDITION OF ONE OF THE RAREST BOOKS OF THE HUNGARIAN PHOTOGRAPHIC AVANT-GARDE.

Text by Lajos Kassák in Hungarian and German.
Typography by Lajos Kassák, layout by Lajos Lengyel.

Illustrations of 44 photographs by Bass Tibor, Bergmann Teréz, Bruck Laszlo, Frühof Sandor, Haar Ferenc, Schmidt Anna, Lengyel Lajos, Tabak Lajos.

all copies of the catalogue and photographs, banned all new meetings and arrested Lajos Tabak, one of the photographers.

Edited by Lajos Kassák and designed by Lajos Lengyel, the book accompanied a photography exhibition in Szolnok where Kassak organized a meeting with artists and sociologists. The exhibition opened on April 2, 1932, but the next day the local police closed the exhibition, seized