

**The Photographic Avant-Garde  
between 1933 and the End of the  
World War in 1945**

**A selection of rare photobooks**

**Alain Sinibaldi**

**Art - Gallery**

**Rare Prints & Photobooks**

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## NOTES

This catalogue is presented in chronological order.

The places and dates of publications not indicated on the title are given in square brackets.

The format is always taken on pages and not on binders or covers.

The collation is given in pages: the square brackets indicate the unnumbered pages.

The formats (12vo. - 8vo. - 4to. - Folio) are given for information only.

The dimensions are given in millimeters and always height by width.

# Alain Sinibaldi

## Rare Prints & Photobooks

20, rue Voltaire, 93100 Montreuil

By appointment only

## Art Gallery

LENEUF-SINIBALDI-PARIS, 9 rue Henner, 75009 Paris

Tuesday - Saturday 14-19h

# THE PHOTOGRAPHIC AVANT-GARDE BETWEEN 1933 AND THE END OF THE WORLD WAR IN 1945

## A SELECTION OF RARE PHOTOBOOKS

**Contact seller for books condition**

**Additional images are available on request**

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П. Любимский

### Эксплуатация труда заключенных в САСШ

В исторической литературе, посвященной печально капиталистическим странам против истории со стороны Советского Союза, в качестве одного из главных средств борьбы было выдвинуто указание на то, что значительная часть эксплуатированных Советским государством и является продуктом производительного труда заключенных, являясь эксплуатированной на капиталистических. В течение последних месяцев 1933 г. советская печать, опубликовав сотни методичных протестов изустно Севера, иностранных дипломатов и торговых представителей, настоятельно обратила это внимание.

Председатель СНК СССР г. Яковлев в своем докладе VI съезду Советов СССР специально остановился на этом вопросе.

«Важнейшая задача советского государства — распространение на основной массы и производительного труда и труда заключенных в СССР в полной производительности, была бы не осуществлена за эти годы, которые могут дать огромную производительность населения в советских районах. Совет не в состоянии, что не исключено, и достичь той меры, которую не граничат, а как только начали в этом плане 1 1/2 кв. мили, достигая и 2 кв. мили, что не исключено, что быстрое развитие свободного труда и труда заключенных не имеет никакого отношения к производительности».

«Далее не только не удалось справиться с тем фактом, что труд заключенных в СССР, который и составляет в целом, а так же и производительности заключенных в советских районах. Это означает для государства, что производительность труда заключенных, и которые так много имеют труд в производстве товаров и услуг в советской промышленности и торговле СССР, а как производительности на территории работы заключенных и производительности труда заключенных. Но производительность факта с другой стороны указывает, что труд заключенных в целом не имеет никакого отношения к производительности».

«В. Яковлев. Борьба за освобождение и борьбу за мир. Доклад VI съезду Советов СССР, 1933 г.»



А. Трайно

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\*\*\*\*\*  
Германия

Кризис, исключительный по своим масштабам, возросший весь капиталистический мир, с особой силой обнаружился на территории и в отношении Германского государства. Уже в 1932 г. германское правительство выступило на путь исключительного законодательства: 21 июня 1932 г. был введен чрезвычайный закон о защите Рейхсбанка и указан точный срок его действия — пять лет.

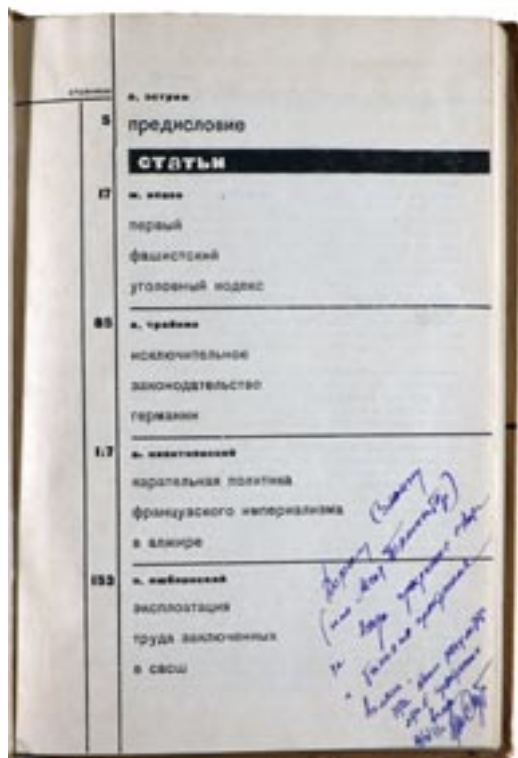
Этот срок приближался к концу, но ожидаемого ухудшения не наступило. Напротив, появились новые признаки кризиса общегосударственного характера, революционные элементы начали государственному делу и возникла исключительная потребность в трудящихся. Рост безработицы. За год до истечения срока действия исключительного закона 31 марта 1937 г. в закон были внесены изменения в связи с изменившейся обстановкой, а в 1937 г. действие исключительного закона было продлено еще на два года — до 22 июля 1939 г.

К этому моменту наступил моментичный и капиталистический кризис в Германии еще более исключительный. План Юнга систематически выкачивал материальные ресурсы страны, безработица росла; число безработных к этому времени достигало громадной цифры — трех миллионов. По данным коммунистического депутата Эммануэля в 1939 г. около 14 миллионов немецких граждан в той или иной форме исключались из заработной платы, тогда как производительность от войны — 807 000, капиталов — 3 100 000, служащих-дипломатов — 127 000, инженером-механиком — 105 000, военных — 1 424 000 и др.<sup>1</sup> Однако действие исключительного закона продлено не было, и 22 июля он юридически потерял силу. Германия вступила в период чрезвычайного управления. Он продолжался до 1939 г.

<sup>1</sup> Статистический обзор Лейпциг 1941, 1938 г., стр. 417.

## SEDELNIKOV (Nikolai Aleksandrovich)

Russian artist (1905 - 1994)



### 1 Karatel'naya politika.

Kapitalisticheskikh stran: Sbornik statei. [Punitive Policies of the Capitalist Countries].  
 Moscow, Sovetskoe zakonodatel'stvo [State Institute for the Study of Crime], Poligrafkniga, 1933.  
 8vo, [230 x 150 mm.] of 196, [2] pp. Hardback, illustrated cover.

2 500 €

FIRST EDITION illustrated with 8 photomontages by Sedelnikov.

A PRECIOUS COPY INSCRIBED BY SEDELNIKOV TO HIS FRIEND SALOMON TELINGATER, member of the *October Union of Artists*.

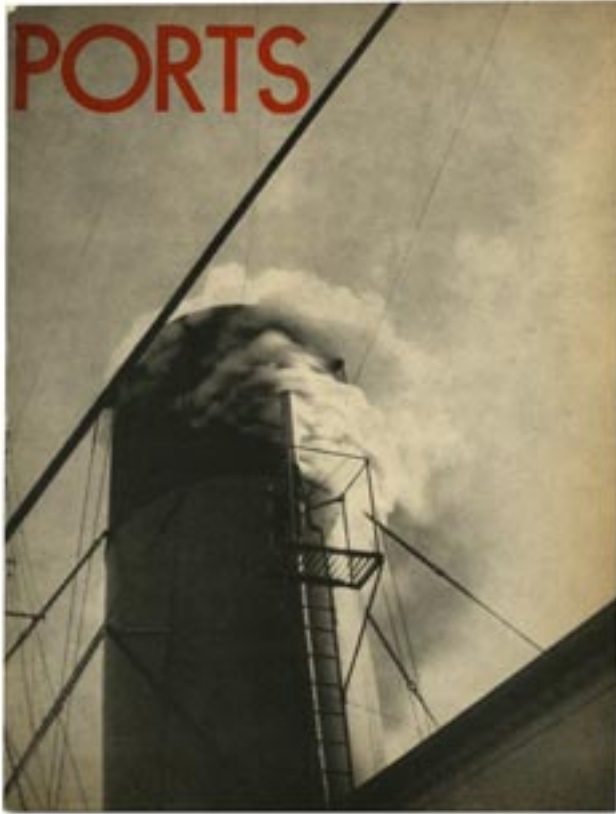
Born in Moscow in 1905, Nikolai Sedelnikov was a Russian illustrator, graphic designer, and photomontage artist active during the first half of the 20th century.

Sedelnikov began his art training in the years following the Russian Revolution. He studied at the School for Technical Drawing and Lithography in Moscow. Sedelnikov was influenced from an early age by Kazimir Malevich's Suprematist style, enlivening his photomontages and designs with bold use of color and striking geometric form. In 1924, Sedelnikov enrolled at the Higher State Artistic and Technical Studios (VKhUTEMAS), popularly referred to as Russia's Bauhaus. Under the instruction of figures such as Vladimir Tatlin, El Lissitzky, and Aleksandr Rodchenko. The school taught color theory, art history, and studio art, encouraging their students to translate their artistic abilities for the service of the Bolshevik project.

In 1928, Sedelnikov became one of the founding members of the October Union of Artists, widely recognized as the most influential avant-garde art union of its time in the Soviet Union. Other members included El Lissitzky, Alexander Rodchenko, Sergei Eisenstein, Solomon Telingater, Gustav Klutssis, and Diego Rivera among others. One of the most important commissions for Sedelnikov, together with Telingater and Rerberg, was the design of the USSR Constitution for the 1937 World Exhibition in Paris.

Sedelnikov's work is featured prominently in the exhibition *Engineer, Agitator, Constructor: The Artist Reinvented* at the Museum of Modern Art, New York.

1933



## KŒCHLIN (Charles)

French composer and pedagogue (1867 - 1950)

### 2 Ports.

Collection Formosa-Veritas. Publiée sous la direction de Charles Kœchlin - Daniel Biot - Jean de Morène. N° 1.

[Paris, Formosa-Veritas, imprimerie de Vaugirard. 1933].

Small 8vo. [240 x 140 mm.] of [36] pp. Paperback, illustrated cover.

500 €

FIRST EDITION.

Texts and 33 full-page illustrations with protective sheets, based on photographs by Jean de Morène, Charles Kœchlin, Daniel Biot and Studio Delbo, reproduced in heliogravure.

Charles Kœchlin's mastery of orchestral writing was quickly recognized by his master Gabriel Fauré. He entrusted him with the orchestration of his incidental music for *Pelléas et Mélisande*, after Maurice Maeterlinck.

With an open mind, he developed a passion for cinema and composed a *Seven Stars' Symphony* (1933) dedicated to seven actors, including Douglas Fairbanks, Greta Garbo, Marlene Dietrich and Charlie Chaplin

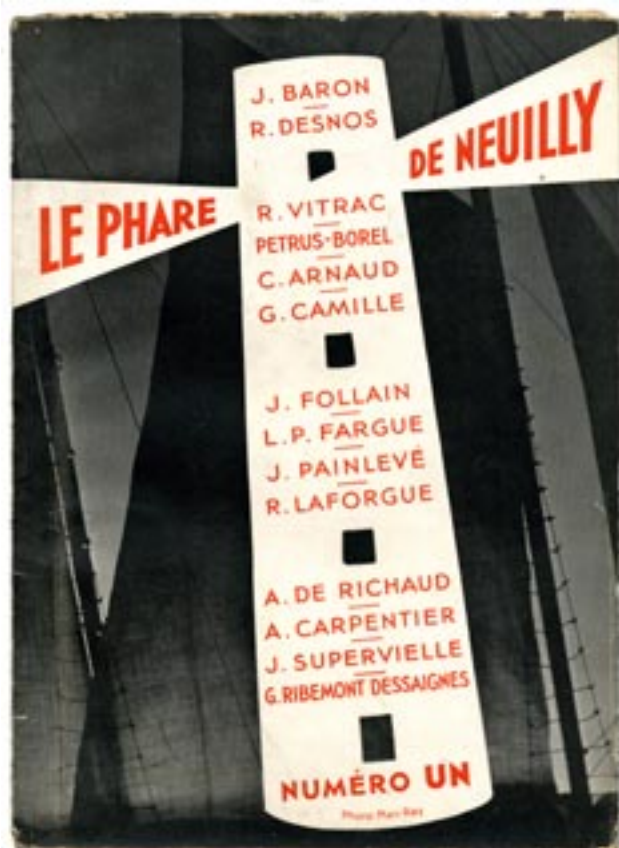
But only one of his film scores actually accompanies a film, *Victoire de la vie*, directed by Henri Cartier-Bresson in 1937, to support the struggle of the Spanish republicans.

Passionate about astronomy, he also devoted himself to the art of photography (more than 4,200 stereoscopic photographs bear witness to this, until he published a collection of photographs in 1933 entitled *Ports*, in collaboration with Jean de Morène and Daniel Biot.

We know nothing about Jean de Morène and Daniel Biot.

Perfect copy.

« One of the rarest and most mythical surrealist revues »



© Photo Man Ray

## MAN RAY, Salvador DALI, Hans ARP, Dora MAAR, Oscar DOMINGUEZ, BRASSAÏ, Lee MILLER...

### 3 Le Phare de Neuilly.

Revue mensuelle (Dix numéros par an) Directrice Lise Deharme.

Neuilly-sur-Seine, [Abbeville, Printing F. Paillard for, G. Ribemont-Dessaignes], n° 1, 2, 3-4 [all published], no date, [1933].

3 vol. 8vo. [252 x 184 mm.] of [3] ff., 72 pp., [2] ff. - 88 pp. - 136 pp. Original wrappers (cover illustration with a photograph by Man Ray) missing on the back of No. 2 with small tears, fold of the cover of No. 3-4.

2 000 €

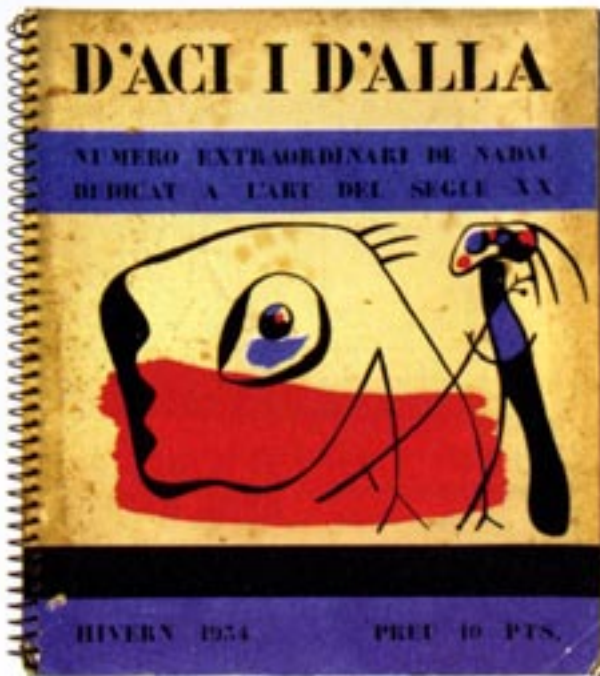
First edition of this important and very rare complete collection in 4 issues in 3 sets.

Complete collection of this luxurious surrealist magazine, directed and financed by Lise Deharme and G. Ribemont-Dessaignes, who stands out for the eminent place she gives to photography.

Contributions by Salvador Dalí, Hans Arp, Dora Maar, Oscar Dominguez, Brassaï, Lee Miller, Jacques Lacan, James Joyce, Georges Ribemont-Dessaignes, Ilarie Voronca, Nathalie Barney, Benjamin Fondane, Pierre Drieu La Rochelle, Alejo Carpentier, Eugène Jolas, Lise Hirtz [Lise Deharme], Raymond Queneau, Claude Sernet, Roger Vitrac, Robert Desnos, Jean Follain, Léon-Paul Fargue, Pierre Keffer, Jacques Baron, Gottfried Benn, Céline Arnaud, Monny de Bouilly, Georgette Camille, André de Richaud, Jules Supervielle, Claire Goll, Paul Laforgue, David Herbert Lawrence, Marcel Jouhandeau, Paul Dermée, Jean Painlevé, Nadar, Pétrus Borel and Stendhal.

1933

With the **EXTREMELY RARE AND SOUGHT-AFTER POCHOIR BY JOAN MIRÓ**  
one of only five pochoirs created in his career



## D'ACI I D'ALLA

Spanish magazine (1925-1937)

### 4 D'Aci i d'Alla.

*Barcelona: Libreria Catalonia, 1932-1936.*

Set of 17 issues, large 4to. Metal spiral binding, cover illustrated in color, different for each issue.

4 000 €

FIRST EDITION of the 17 issues.

The covers were entrusted to the painters Grau Sala and Willi Faber and to Joan Miro for the issue devoted to the art of the twentieth century which was published in December 1934.

This issue also contains the **EXTREMELY RARE AND SOUGHT-AFTER POCHOIR BY J. MIRÓ** (From Here and There: Figures davant el mar); one of only five pochoirs created in his career.

"After their first encounter, Miró and [the architect] Sert continued to meet often through the group of painters, sculptors, and art critics of the cultural group ADLAN (1932-1936)." Through the joint efforts of ADLAN and GATCPAC, a group of architects active from 1930 to 1936, came "the most representative publication of that period: a special issue of the magazine D'Aci i d'Allà focusing on twentieth-century art (the 1934 Christmas issue) directly supervised by Joan Prats and Josep Lluís Sert and with the participation of Joan Miró, in the first instance of a collaboration between the artist and the architect. The result of this joint effort was far more than a mere revision of contemporary visual arts; it became a guidebook to the new trends and to the avant-garde aesthetic, providing information both about the art world and about the latest advances in the fields of housing and construction.

Joan Miró was the main protagonist of this issue of D'Aci i d'Allà directed by Sert. Once again being praised as a contemporary primitive. In designing the cover and the famous pochoir specifically created for this issue, Miró managed to convey the greatest expressive force with minimal resources, using only red, yellow, and black against the white paper background" (Vecchierini, 46-48).

The most sought-after issue of this Spanish magazine, which contains an hors texte colour pochoir plate by Joan Miró (Figures davant el mar), printed in yellow, red, and black. There are also texts by C. Soldevila, L. Fernández, C. Zervos, J. L. Sert, J.V. Foix, C. Sindreu, M.A. Cassanyes, A. Jakovsky, and S. Gasch. Ref.: Cramer 11.

Front cover with some wear to margins, rear cover with marginal defects.





© Joan Miro, *Figures davant el mar*, 1934

1933



## MINOTAURE

French periodical (Paris, 1933-1939)

### 5 **Minotaure.**

*Paris, Éditions Albert Skira, [February 1933 - May 1939].*

Set of 13 issues in 11 volumes, large 4to. [315 x 245 mm.] with varied pagination. Paperback, cover illustrated in color, wraparound band for issue No. 9.

6 500 €

Complete collection of the most important and luxurious surrealist art magazine of the interwar period.

It offers more than 1000 pages of text and 1500 illustrations. Each cover has been specially designed by an artist: Picasso, Derain, Duchamp, Miró, Dalí, Matisse, Magritte, Ernst, Masson, etc.

It was in the midst of the economic crisis that Albert Skira founded, with *Minotaur*, a luxury magazine aimed at embracing all contemporary artistic and cultural activities. Ethnology and psychoanalysis found their place there as much as literature, art history, natural sciences or philosophy.

The main collaborators came from the Surrealist camp: André Breton, Salvador Dalí, Roger Caillois, Max Ernst, Man Ray, etc. Picasso's sculptures were reproduced for the first time, as well as masterpieces by Dalí or artists who were still little known or even unknown at the time - Balthus, Bellmer, Brauner, Giacometti, Paalen, Ubac, etc.

Photographs by Man Ray, Brassai, Raoul Ubac, Bill Brandt, Manuel Alvares-Bravo, etc...

Complete collection in perfect condition.



1934

*One of Blumenfeld's most famous portraits*



## **BLUMENFELD (Erwin)**

German photographer (1897 - 1969)

### **6 "Cinquante Têtes de Femmes".**

Exposeeren van 21 April tot 5 Mei. Foto's van Erwin Blumenfeld.

*'s-Gravenhage, Esher Surrey Art Galleries Ltd, [1934].*

Leaflet 12 vo. [260 x 197 mm.] from [4] pp. Folded, illustrated cover.

500 €

Invitation to the opening of the exhibition at the Esher Surrey Gallery, which took place from April 21 to May 5, 1934.

The cover is illustrated with one of Blumenfeld's most famous portraits.

**HEVESY (Iván)**

Hungarian photographer (1893–1966)

Iván Hevesy (1893-1966) was a Hungarian photographer, film-critic best known for his pioneering role in the Hungarian avant-garde.

The Kassák Múzeum in Budapest describes Hevesy as "one of the most significant Hungarian promoters and theoreticians of modern art and the avant-garde, with special interest in new media...In the thirties, he opened up bold new paths in modern photography with his technical books that reached a wide audience, as well as his own photographs, little-known to this day."

He became acquainted with Lajos Kassák and his circles, close friends with László Moholy-Nagy, Béla Uitz and Sándor Bortnyik. The majority of his art-critic writings were published in the periodicals entitled *Ma* (Today) and *Vörös Lobogó* (Red Flag), later in *Nyugat* (West). Together with his wife, Kata Kálmán, who became photographer by his inspiration, made numerous photographs over the course of an entire century.

This manual is divided into many chapters, with sections on topics such as photo-effects, the liberation of the photo, photojournalism, and photo expression.

**7 A Modern Fotoművészet. Irta és illusztrálta : Hevesy Iván.**

*Budapest, [Hafa], 1934.*

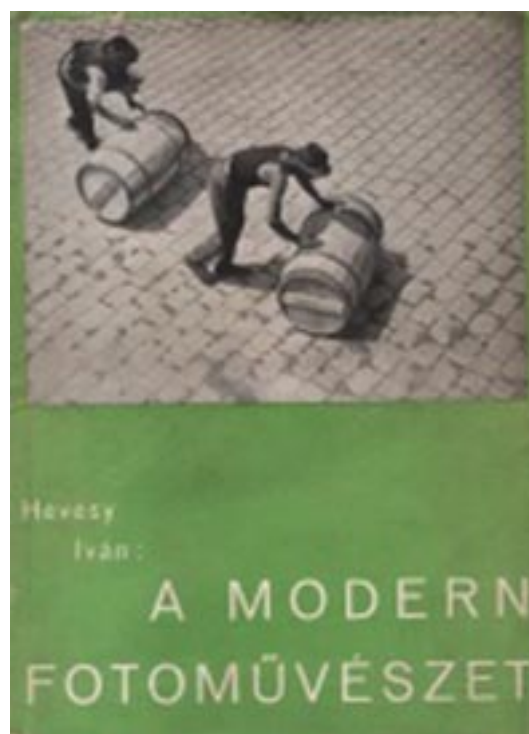
8vo. [247 x 182 mm.] of 112 pp. Paperback, illustrated dust jacket (with some defects).

1 200 €

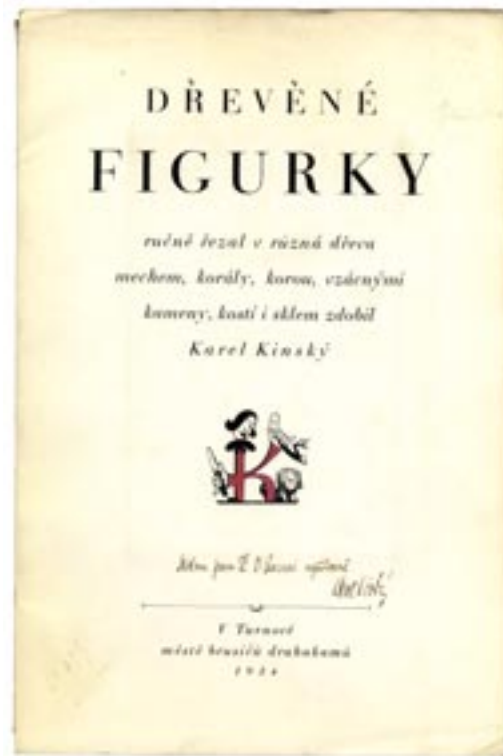
FIRST EDITION.

Text and 32 full-page photographs by Iván Hevesy.

Ref. *Photographies Hongroises 1919-1939*, p. 12, 41-47.



1934



## LINHART (Lubomír)

Czech historian and photographer (1906–1980)

From 1924 to 1934, Linhart studied at the Czech Technical University in Prague (ČVUT). From 1926, he worked as a journalist and publicist for the communist magazines *Reflektor* and *Tvorba*. In 1931 and 1932, he visited the Soviet Union and participated in the second conference of the *International Union of Revolutionary Writers* in Kharkov in 1930. During this period, he propagated Soviet filmography as well as socialist realism. In the 1930s, Linhart was active in the avant-garde association *Levá fronta* as a lecturer and theoretician of the "Film-Foto" group.

During the war, he participated in the illegal work of the Czechoslovak resistance. After 1945, he worked as director of the Czechoslovak film company, then as a teacher. From 1948 to 1956, he was ambassador to Romania and the GDR.

## KINSKÝ (Karel).

Czech artist (1901–1969)

Painter, graphic designer, publicist. He was born and died in Turnov. He studied with V. H. Brunner and F. Kysela at the Academy of Fine Arts and Design in Prague (1921 - 1928). He devoted himself to miniatures, painting flowers and herbs and publishing books. He illustrated books, carved filigree wooden figurines, created bookplates, and wrote a large number of articles about visual artists. From 1932 he was a member of the executive committee of the Turnovský Labour Party, in 1949 he was a member of the North Bohemian Labour Party. His works are represented at the NG Prague, the UPM Prague, etc.

### 8 Dřevěné Figurky

**Ručně řezal v různá dřeva mechem, korály, korou, vzácnými kameny, kostí i sklem zdobil Karel Kinský.**

*V Turnově, měšťtě brusičů drahokamů, 1934.*

8vo. [235 x 155 mm.] of a double sheet with the title and 10 original photographs [133 x 84 mm.] mounted on strong green leaves.

4 500 €

RARE FIRST EDITION PRINTED IN ONLY 10 NUMBERED COPIES (No. 5a).

The 10 photographs bear the stamp of Linhart in Turnov and represent ten wood sculptures by Karel Kinský. INSCRIBED COPY.



# 1934

*Koshiro Onchi's most famous work, who became a seminal work in Japanese book design*

## ONCHI (Kōshirō)

Japanese artist and photographer (1891 - 1955)

### 9 Hikō kannō.

[The Sensation of Flying].

Tokyo, Hangaso, Showa 9 [1934]

8vo. [262 x 190 mm.], [32] pp. Hardcover, glossy paper cardstock illustrated, printed grey paper slipcase. (Protected by a black slipcase and chemise by Devauchelle).

20 000 €

FIRST EDITION.

Onchi Kōshirō is considered one of the leading innovative figures among Japan's twentieth-century artists. He is credited with producing Japan's first purely abstract work *Light Time* in 1915. He produced single sheet prints and book designs, as well as being a poet and art theorist. Perhaps most important, Onchi more or less invented avant-garde book design in Japan. Central to Onchi's eminence as a book designer was *Hikō kannō* (*Sensations of flying*).

In 1928, in the wake of Lindbergh's trans-Atlantic flight, he was engaged by a newspaper company to go up in a plane and record his impressions of flight.

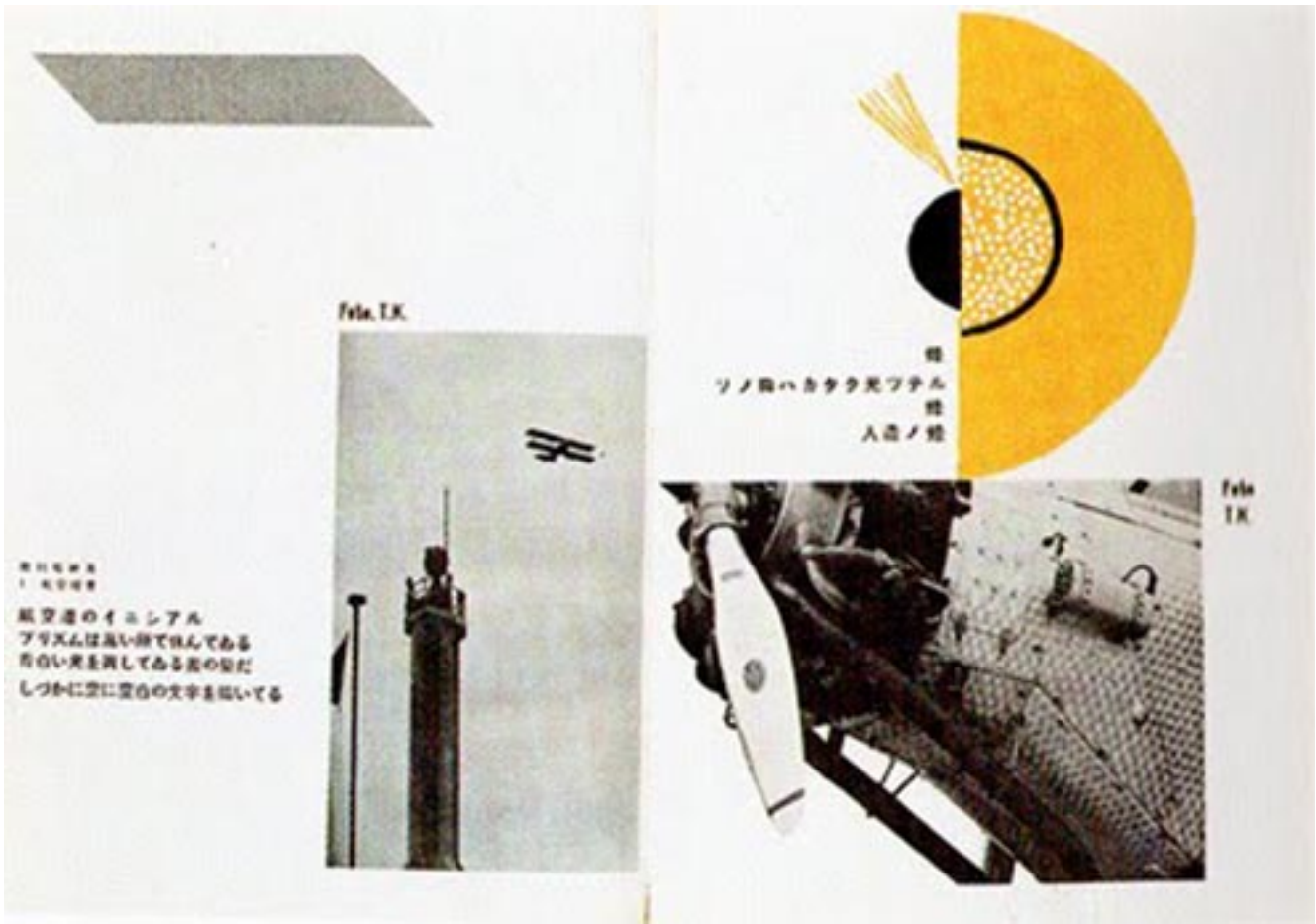
Seven years later in 1934, the resulting book, *Hikō kannō*, was published commercially. Onchi designed the woodcuts, block-printed covers, and page layouts; selected the photographs taken by Kitahara Tetsuo; and composed the verses. All told, there were 32 unnumbered pages, printed by Karikome Minoru in double-page layouts with one to three poems per spread along with their accompanying graphic designs.

Elizabeth de Sabato Swinton (in: *Hikō Kannō*, *Archives of Asian Art*, 1976, pp. 85-100) summarized the achievement of writing, "*Hikō kannō did not present a linear narrative of Onchi's experience.... Facing pages are treated as a single unit in which the poems are related to each other and to the visual composition. Within each thematic group, the double page is an independent unit.... Each composition expresses an emotion confined to a particular moment in Onchi's experience of flight.*" To call *Hikō Kannō* merely a "book" is woefully inadequate. The merging of image and verse into a cycle of expressive responses to a profound personal experience was groundbreaking in Japan.

Ref. Manfred Heiting- Kaneko Ryuichi, *The Japanese Photobooks, 1912-1990*, n° 54.

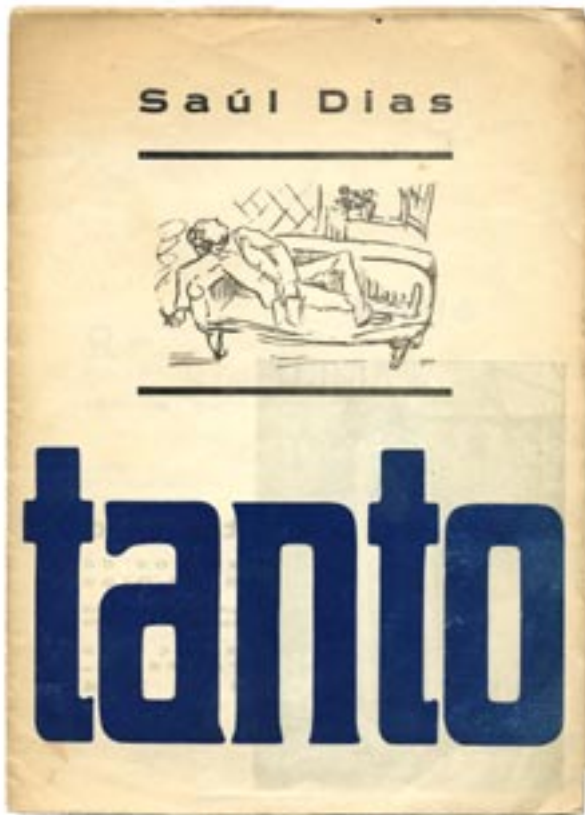
Very nice copy, small traces of glue (tape) on the endpapers, extremely rare with its slipcase.





1934

*Presença: The first Portuguese Surrealist Group*



## REIS PEREIRA (Júlio Maria)

Portuguese artist (as Júlio) and poet (as Saúl Dias) (1902 - 1983)

Reis Pereira was an important artist of the second generation of Portuguese Modernism.

His art features a strong expression of lyricism and artistic explorations that could be connected with the expressionist and surrealist movements.

### 10 Tanto.

Versos de Saúl Dias um desenho e duas colagens de Júlio.

[Coimbra], Edições "Presença", 1934.

8vo. [235 x 170 mm.] of 15 pages. In sheets, folded.

1 200 €

FIRST EDITION illustrated with 2 surrealist photomontages by Gulio José Régio, friend of Pessoa and co-founder of the magazine *Presença*, was one of the main actors of Portuguese modernism.

This is an extremely rare publication illustrated with photomontages long before the formation of the first Portuguese surrealist group, published by the journal *Presença*, which was central to the Portuguese avant-garde

## FUNKE (Jaromir)

Czech photographer (1896 - 1945)

- 11 Sutnar-Funke. Fotografie vidí povrch. La photographie reflète l'aspect des choses. The photograph reflects the appearance of the things.**

*Prague, Družstevní práce, 1935.*

4to. [298 x 210 mm.] of [32] pp., + [2 ff. of endpapers on orange paper]. Paperback, illustrated cover.

1 500 €

First edition illustrated with 14 full-page reproductions based on photographs by Josef Ehm, J. Funke, Z. Pickova, Otakar Hejzlar and R. Gilbert (photogramme).

Edited by Ladislav Sutnar and Jaromir Funke, with a preface by V. V. Stech. Text in Czech, title and captions in Czech and French.

Texts accompanying the paintings by Messrs. Josef Cibulka, Rudolf Gilbert, Karel Herain, Odolen Kodym, Vincenc Kramar, Jan Obenberger, Silvestr Prat, V. V. Stech, Josef Vinar et Vaclav Vojtisek.



The photographs presented by the students and teachers of the National School of Graphic Trades in Prague are the result of the studies carried out in the teachers' classes: Jaromir Funke, Rudolf Gilbert, Otakar Hejzlar, Karel Novak and Josef Ehm.

This book, the first in the collection "Le Monde en photographie" published by the École Nationale des Métiers graphiques, was printed in 2000 copies in May 1935.

*"In collaboration with Ladislav Sutnar - the director of the school and the most important Czech designer at that time - Funke created one of the few Czechoslovak books of photographs related to Neue Sachlichkeit. It was published as the first and only volume of a planned series of eight called Fotografovaný svet (The photographed world). This volume presents, among other things, the results of a student exercise on photographing flat structures."* (Antonín Dufek. *Jaromír Funke and Czech Photography 1920-39*. Museum of Modern Art, New York. 2014).

Ref. *Exposicion Fotografia Publica*, Madrid 1999, p. 108-109. - L. Linhart, *Jaromir Funke*, Prague 1960. - L. Soucek, *Jaromir Funke, fotografie*, Prague 1970. - Jaromir Funke, *cat. Dumumenti*, Brno 1979. - D. Mrazkova, V. Remes, *Jaromir Funke*, Leipzig 1986. - Ladislav Sutnar, *Prague - New York - Design in Action*, Prague 2003, page 149, ill. 241. - M.+M. Auer, *Collection*, p. 226.

# 1935

## KOCH (Jindrich)

Czech photographer (1896 - 1934)

After graduating from the Bauhaus in 1928, Koch joined the photography class at the *Burg Giebichenstein National School of Arts and Crafts* in Halle (Saale) at the end of 1929 or early 1930, which had been run since its foundation in 1927 by one of the leading exponents of the New Vision, Hans Finsler.

At the end of winter of 1931/32, Finsler was replaced by Koch as head of the photography class until the spring of 1933. After the National Socialist German Workers' Party came to power, the employees from the Bauhaus were dismissed. Koch moved to Prague with his wife, where he found a job as a photographer at the National Museum in early 1934. Shortly after this new beginning, he was killed in a traffic accident in Prague on March 1, 1934.

«In the few years that Koch was able to devote himself to photography, he hardly had time to create a quantitatively extensive and qualitatively homogeneous body of work, and yet his works present a wide spectrum of photographic image conceptions that are clearly oriented towards the most important trends in contemporary photography».

For his works, Koch mainly took pictorial elements from the New Photography, which is reflected in the fact that the objects depicted are usually taken out of context and reproduced in narrow sections.

The eye is thus directly attracted to the surface, shape and structure of the motif. In addition to Hans Finsler, Albert Renger-Patzsch is also considered a formative model of Koch's work.

### 12 Prace Jindřicha Kocha.

[The work of Jindrich Koch]

*Prace, Statni graficka skola, 1935*

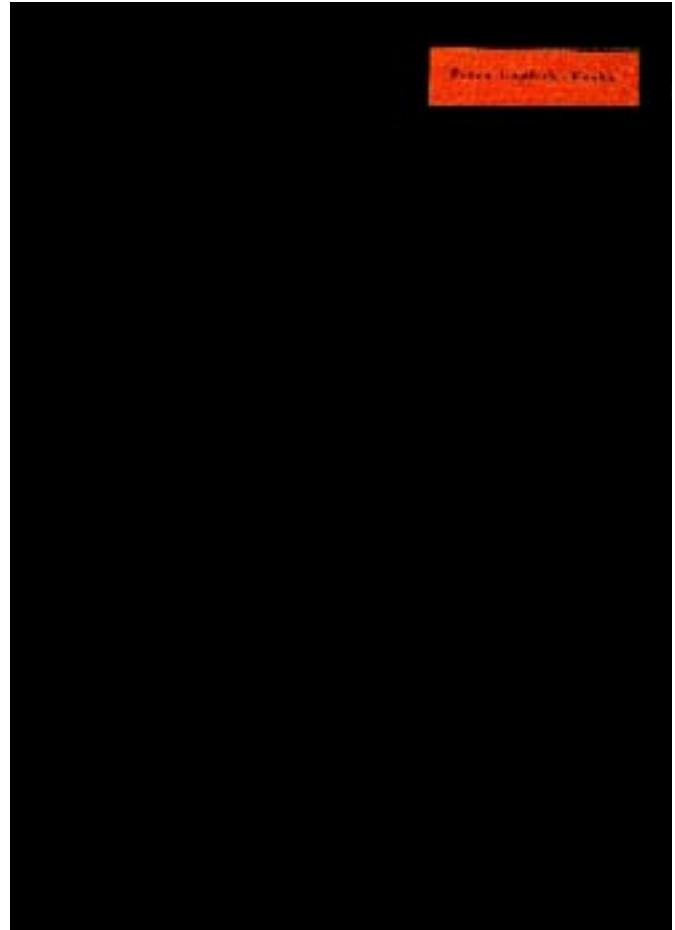
Large 4to. [325 x 230 mm.] of [28] pp. Paperback, white silent cover, under dust jacket folded black with printed title.

1 500 €

FIRST EDITION.

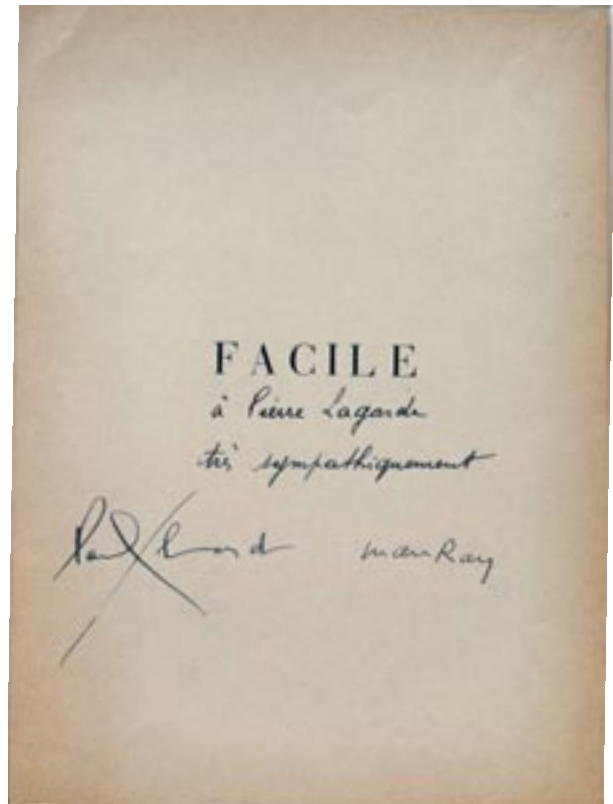
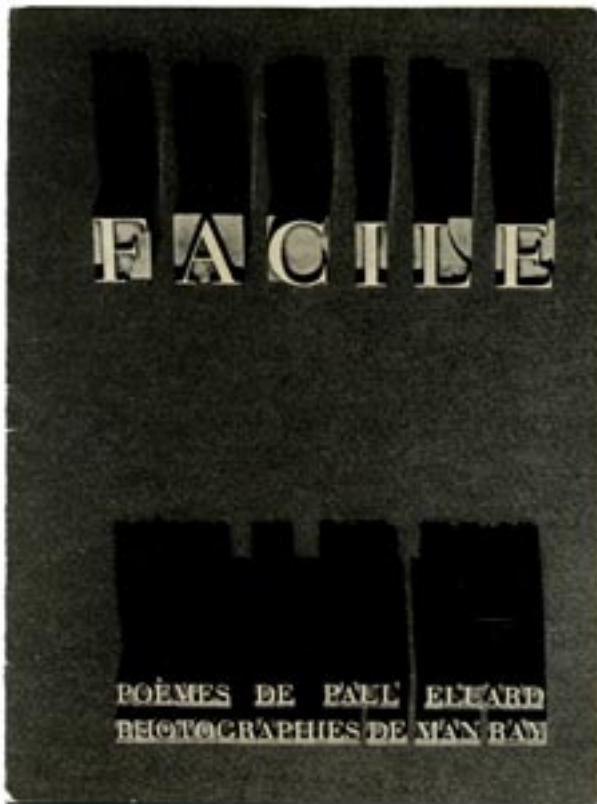
Preface by Karel Herain and 10 full-page reproductions of Koch's modernist images.

Designed by Ladislav Sutnar.





1935



## MAN RAY

American artist and photographer (1890 - 1976)

### 13 Facile. Poèmes de Paul Éluard. Photographies de Man Ray.

Paris, Edition G. L. M. [Guy Lévis Mano], 1935 [October 24].

8vo. [243 x 180 mm.], [28] pp.

In sheets, folded paper cover protected by crystal paper, front cover with a photographic montage.

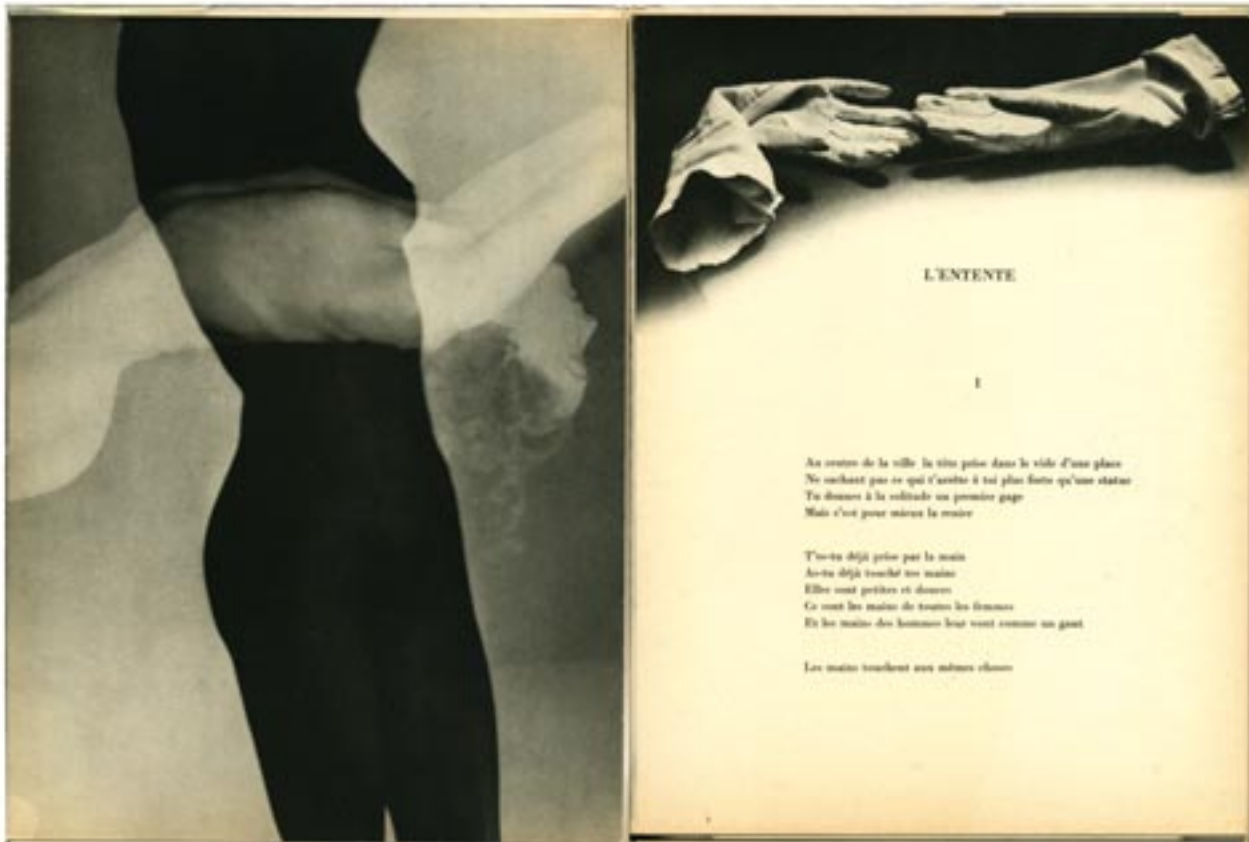
7 500 €

FIRST EDITION.

First print of the 13 photographs in and out of text (including the cover), reproduced in rotogravure.

One of the most important works in the photobook canon: "Although Man Ray participated in and produced hundreds of fruitful collaborative works in his life, *Facile* must be ranked among the most successful. The book combines Paul Éluard's love poems to his wife Nusch with Man Ray's photographs of her in an extremely elegant design, integrating Man Ray's solarized, superimposed, double-exposed and negative images into the page spreads in a way that makes image and text appear to intimately embrace. It is a fluent but not at all facile collaboration between the poet, the photographer, the model and muse, and the publisher Guy Lévis Mano. Nusch Éluard had become one of Man Ray's most important models... and was also one of Picasso's favourite models. She had just married Éluard the previous year. The Éluards remained in Paris throughout World War II and were very active in the Resistance. In 1943 they were forced to hide out in the Saint-Alban psychiatric hospital, where, weakened and demoralised, Nusch Éluard died of exhaustion in 1946. In *Facile*, she lives" (Roth).

Ref. Riva Castelman, *A Century of Artists Books*, Moma, N.Y. 1995, p. 183 - Witkin, *The Photograph Collector Guide*, p. 186. - J.-C. Lemagny, *Histoire de la photographie*, p. 122- 123. - Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 48. - Andrew Roth, *The Book of the 101 books*, p. 86-87. - Martin Parr & Gerry Badger, *The Photobook*, vol. I, p. 104- 105. - Hasselblad Center, *The Open Book*, p. 118-119. - M.+M. Auer, *Collection*, p. 217. - Bouqueret, Christian, *Paris, Les livres de photographies 1920-1950*, p. 152-153.



ONE OF ONLY 200 NON-COMMERCIAL COPIES INSCRIBED BY MAN RAY AND PAUL ÉLUARD TO THE FRENCH WRITER PIERRE LAGARDE (1903-1959).

1935

*Moï Ver, the missing link in modernism*

**MOT VER (Raviv-Vorobeichic, Mosche, dit)**

Russian-born Israeli photographer (1904 - 1995)

In 1934, Moï Ver settled permanently in Mandatory Palestine. He produced numerous photographs, photocollages and graphic creations for pre-state Zionist institutions. In the early 1950s, he took the name Moshe Raviv, retired to the city of Safed, in northern Israel. He then devoted himself to a pictorial practice inspired by Jewish mysticism and folk art.

A master of the photographic avant-garde, his documentation of the Jewish populations in Eastern Europe during the 1930s is today an invaluable testimony; his numerous photographs taken in Palestine in the 1930s tell the story, still largely unknown outside Israel, of the early years of the difficult and controversial construction of this new state.

Moshe Vorobeichic went to Palestine for the first time in 1932, sent by the Photo Globe agency. His images of Oriental Jews in Jerusalem were published and exhibited in Paris. In the spring of 1934, he settled permanently in Palestine, then under British mandate, and put his art at the service of Zionist propaganda. He photographed the "new migrants", the construction of infrastructure and the daily life of the kibbutzim. Most of them unpublished, these images were then published in books, information brochures and also served as raw material for the production of political posters. In the early 1950s, at the age of fifty, Vorobeichic adopted the name Moshe Raviv, left Tel Aviv and retired to the village of Safed, in the north of the country, near the Sea of Galilee.



**14 סירבח [Comrades].**

**Book of photographs of the young workers.** [In Hébreu]

*Palestine, les Editions du Maalé (Labour Youth Journal Hanoar Haoved), 1935.*

4to. [245 x 175 mm.] of VI, 64, [2] pp. Stapled under illustrated cover.

2 000 €

FIRST EDITION.

Layout and illustrated with 80 photographs and photomontages by Moï-Ver illustrating the new generation working for the development of the country.

Preface by Berl Katzenelson, general secretary of Histadrut (a workers' union since 1919, when the British mandate in Palestine was made official)

Some texts by modern Jewish poets including Bialik and Chernechovsky.

The book was given as a bonus to Maalé's newspaper subscribers.

Ref. *Moï-Ver*, Centre Pompidou, p.126-127.



ל י ר ו ת



אנשים ישראליים - ילדה עם קנקן

3



ילדים  
בבית הספר

4



ילד ישראלי

7

אנשים ישראליים - ילדים  
בבית הספר



8

1935

**CZECH SURREALISM IN MOSCOW**  
*The André Breton copy*

**STYRSKY (Jindrich)**

Czech photographer (1899–1942)

**NEZVAL (Vítězslav)**

Czech poet (1900-1958)

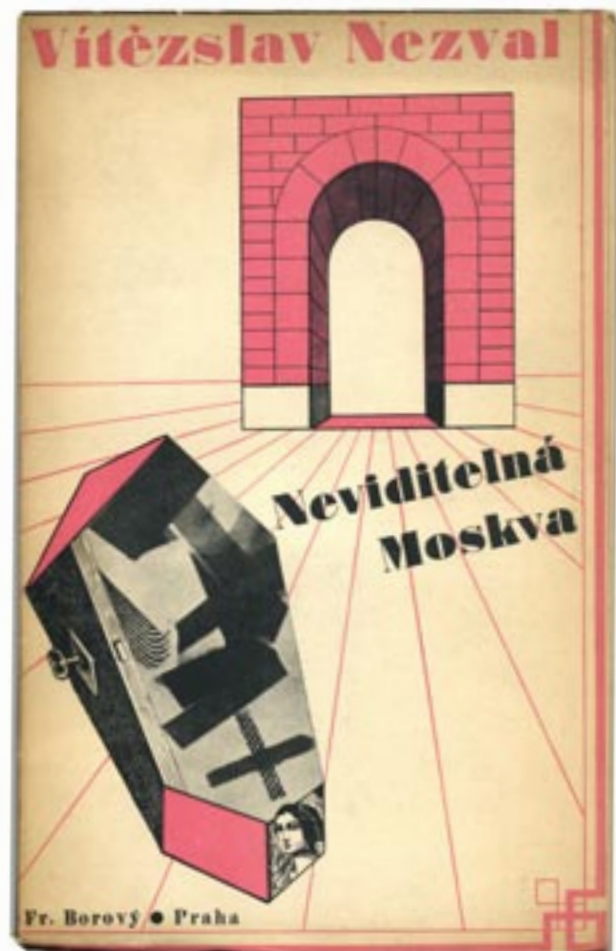
In autumn 1922, Nezval published his first collection of poems *Most*, followed by *Pantomima* in 1924.

From 1923 to 1929, Nezval established himself as the leader of "poetism", a literary movement that he led with the writer Karel Teige, "receptive to the progress of post-war civilization, [which] draws on the proliferation of ideas and visions on future society inspired by Marxism and the Russian Revolution of October."

In May 1933, Nezval went to Paris where he met André Breton.

In March 1934, in Prague, with Karel Teige, and the painters Jindřich Štyrský and Toyen, he founded the first Czechoslovak surrealist group. The following year, he invited Breton and Paul Éluard to give a series of lectures. He brings together some of Breton's texts in a collection entitled *Co je surrealismus?* (What is Surrealism?) In May 1934, he stayed five weeks in the USSR and reported on it *Neviditelná Moskva* (The Invisible Moscow) which he dedicated to André Breton.

Due to political differences, the Czech Surrealist group dissolved in March 1938.



**15 Vítězslav Nezval. Neviditelná Moskva. [Moscow invisible]**

*Praha, Fr. Borevů, 1935.*

8vo. [214 x 135 mm.] of 171, [4] pp. Paperback, illustrated filled cover.

2 000 €

FIRST EDITION dedicated to André Breton and illustrated with 3 out-of-text photographs by Jindřich Štyrský.

Typography and cover by Karel Teige.

PRECIOUS COPIE INSCRIBED WITH A LONG AUTOGRAPH LETTRE FROM NEZVAL TO ANDRÉ BRETON.

à André Breton

Drahý příteli, tuto knížku jsem psal jako  
odpověď na písemné otázky, které jste vybral o SSSR  
ve svých, a nadešel. Psal jsem tuto knížku v duchu  
pro vás, vždy dobře, se jí nebudete moci oštki.

Chápejte se všem, miluji vás. Hlavně jste mi nový  
smysl dáváte. A také v neposlední řadě chci, aby  
knížka byla pro vás, nejdražší příteli.

Že vše zda

řet

Clément Neyer

U Neyer, 20. Dubna 1935.

1936



## HÁJEK (Karel)

Czech photographer (1900 - 1978)

According to Petr Vilgus, Hájek practiced his profession to the best of his ability, from the First Czechoslovak Republic to the Czechoslovak Socialist Republic to the Nazi Protectorate of Bohemia and Moravia. He portraited the Presidents Tomáš Masaryk, Emil Hácha, Klement Gottwald and Edvard Beneš, for whom he was the personal photographer.

He worked for Melantrich, *Svět v obrazech* and *Pestrý týden*, with whom he collaborated during the 1930s and was a reformer of Czech journalism, alongside Pavel Altschul, František Illek, Alexandr Paul, and Václav Jirů.

### 16 Výstava fotografií Karla Hájka. Obrazová Příloha Katalogu.

*Praha, Ustřední knihovna Hlavního Mesta Prahy, January 1936.*

4to. [283 x 215 mm.] of [26] pp. Paperback, silent cover of the cème cloth under a black silent dust jacket.

1 200 €

Catalogue published for Karel Hájek's first solo exhibition, held at the Prague City Library in January 1936. It gives a list of the 181 photographs on display.

Layout by Karel Hájeck et Jiří Trnka.

On the title page, stunning photomontage incorporating a self-portrait.

Introduction by V. Vancura, B. Markalous and Jiří Trnka.

Printer: V. Neubert, Prague.

Ref. Birgus, *Tschechische Avantgarde-Fotografie, 1918-1948*, p. 284.



OBRAZOVÁ PŘÍLOHA KATALOGU

LEDEN 1936 • ÚSTŘEDNÍ KNIHOVNA HLAVNÍHO MĚSTA PRAHY

1936



## KOISHI (Kiyoshi)

Japanese photographer (1908 - 1957)

Koishi Kiyoshi was one of the most important figures in photography in pre-war Japan. He experimented avidly with multiple exposures, solarization, photomontage and infrared photography. His work was instrumental in overturning the dominant aesthetic of pictorialism and introducing Modernism into photographic practice. Part of the "New Photography" movement, Koishi produced one of the most radical books of the period, *Early Summer Nerves*, which was influenced by New Objectivist and Bauhaus tendencies.

### 17 Satsuei sakuga no shingihô.

[Technical Manual of Photography]

Tokyo, Genkôsha, 1936.

8vo. [200 x 156 mm.] de [2], 11, [24], 294, [14] pp. Harcover, blue cloth bradel, first cover white illustrated with blue and silver geometric pattern, title and name of the author in silver on the back, typographic cardboard case.

2 500 €

First edition illustrated with a hundred photographs by Koishi.

The volume on offer here juxtaposes many of his photographic experiments with instruction for amateur photographers. A crucial book in the development of photography in Japan.

Ref. *Dict. of Japanese Photographers*, Tokyo, Met Museum, 2000, p. 122. - Manfred Heiting- Kaneko Ryūichi, *The Japanese Photobooks, 1912-1990*, n° 58.

Perfect copy.

## MOHOLY-NAGY (Laszlo)

Hungarian artist and photographer (1895 - 1946)

### 18 **Telehor. Mezinárodní časopis pro vizuální kulturu.**

**Internationale zeitschrift für visuelle kultur.  
The international review new vision. Revue internationale pour la culture visuelle.1-2.**

*Brno, Czechoslovakia, special issue edited by Fr. Kalivoda, [1st year, Nos. 1-2, 28 February] 1936.*

4to. [300 x 210 mm.] of 138 pp. Spiral binding, under black or color cover. Box by Julie Nadau.

3 000 €

The only published issue of this international journal for visual culture, with a preface by Giedion, the texts are in French, English, Czech and German. It is dedicated to Laszlo Moholy-Nagy and contains several of his most important texts. It contains 67 reproductions, some in colour, of photographs, photograms, photomontages, paintings and films.

Ref. Witkin-London, p. 195.

Copy with the cover in colour and with an autograph from the publisher Fr. Kalivoda on the title.

The book comes with the catalogue of the exhibi-



Vědomějším soudruhům,  
milému přáteli  
dr. Oldřichu Tomanovi  
se předevzítel jsem chvilku  
(a jeho doporučením ne kousek prvního křehkého  
ne SUR v Brně se předevzítel jsem chvilku  
(a))  
Fr. Kalivoda  
4/14/63

tion of the works of Moholy-Nagy was held from October 10 to November 7, 1965, at the House of Arts in Brno, Czechoslovakia, from the material of his friend from Brno, architect František Kalivoda. The catalogue includes an essay by Kalivoda (in Czech), along with its shortened English and German versions, a photograph of Moholy by Siegfried Giedion (1933), reproductions of three of Moholy's works, reviews of Moholy's 1935 Brno exhibition by Jaroslav Svrček, František Povolný, Eugen Dostál, Jaroslav Kopa (in Czech), and Alfred Wosyka (in German).

It contains the prospectus (4-page) of the Telehor visual culture magazine, published in 1937 but not distributed at the time.

1937



## KIMURA (Ihei)

Japanese photographer (1901 - 1974)

A scarce and very important book by one of Japan's most respected photographers. Kimura began his career in 1924. He dabbled in advertising, working on a soap campaign for a Marxist ad director, and in 1930 formed the group Nihon Kobo ("Japan workshop"), which championed documentary realism. When this group dissolved he formed Chuo Kobo ("central workshop") with Nobuo Ina and others. During the war, Kimura worked in Manchuria and for the publisher Toho-sha. Following the war, along with Ken Domon, he continued to advocate a clear-eyed, humanist documentary style. He made several trips to Europe in the 1950s; the most notable record of his travels is the pioneering color monograph Paris (not published until 1974).

### 19 Kogata kamera no utsushikata, tsukaikata.

[Using and Shooting with a Small Camera].

Tokyo, GKS / Genko-sha, Showa 12, 1937

8vo. [210 x 165 mm.] of [294] pp. Hardcover, blue cardboard, printed case.

1 500 €

FIRST EDITION illustrated with 8 front. full page and 307 black & white photographs.

A master's handbook to photographic techniques, here on the use of the pocket camera. Kimura Ihei's second publication, from his early years. It includes the famous images of a market-day in Naha (Okinawa) as well as photographs that were later used in 'Japanese School Life' (1937) 'The Girls of Japan' (1939), and 'Japan through a Leica' (1939). Detailed technical information is given on each image as well as the location and circumstances of the shot.

INCLUDES AN ORIGINAL KIMURA PHOTOGRAPH in an envelope at the end of the volume, of a lady holding an opened magazine with a nude picture, that was printed by Koishi Kiyoshi. Text in Japanese.

Ref. Jeff Michael Hammond: *Ihei Kimura: The Man with the Camera*. - Manfred Heiting- Kaneko Ryuichi, *The Japanese Photobooks, 1912-1990*, n° 152.





1938



## HIPMAN (Vladimir)

Czech photographer (1908 - 1976)

Vladimir Hipman (1908-1976), "did his most important photographic work on the subjects of industrial and physical labour. He began collaborating with the Mining and Metallurgy Company (Banska a hutni spolecnost) in 1934 and in the ensuing decades took hundreds of photographs on the sites of the company's different plants and workplaces. These images are representative of the strong New Objectivity and Constructivist movements. Hipman's pre-war work culminated in an independent exhibition titled 'Steel in Photography' (Ocel ve fotografii) in 1938 at the Museum of Decorative Arts in Prague, in which there are already signs of his experimenting with narrative arrangements of the photographs. This is something he later applied in his seminal book *Prace je ziva* (Work Is Alive; 1945), which sums up the characteristic attributes of pre-war photography, while also charting some of the new directions in which the field would set off in the 1950s. A restrained modernity and a realistic approach to portraiture characterise the photographs published in the book, and these qualities are clearly why Hipman's work was well received in the late 1940s and early 1950s, as was the fact that he himself was regarded as the father of Socialist Realist industrial photography" (M. Hola, *A Fascination with Industry: The Photography of Vladimir Hipman between the 1930s and the 1950s*).

### 20 Menschenarbeit im Eisenwerke.

Moravská Ostrava, Oskar Federer, Eisenwerk Witkowitz, 1938.

8vo. [230 x 185 mm.] of [1 f.], 25 plates under transparency, [1 f.]. Stapled, printed cover.

1 800 €

Original German edition published at the same time as the Czech edition: *Lidská práce v železárnách Zelezárny Vítkovice*.

Illustrated with 25 full-page photographs by Vladimir Hipman protected by transparent plastic.

Company book for the Eisenwerk Witkowitz (Witkowitz Ironworks).

Printing by Nebert & Söhne, Prag-Smichov. Design de Hugo Steiner à Prague.

Ref. M.+M. Auer, *Collection*, p. 265. - Heiting/Jaeger, *fotobuch Autopsie, Datenbank 2123*. - Heiting, *Czech and Slovak Photo Publikations 93*. - Not in Heidtmann.



## YOSHIKAWA (Hayao)

Japanese photographer (1889-?)

### 21 Kamera to Kikansha. / Kamera und Lokomotiv.

Tokyo, Genkō-sha, 1938.

Small 4to. [193 x 212 mm.] of [196] pp. Hardcover, full red cloth, illustrated dust jacket, illustrated cardboard case.

3 000 €

FIRST EDITION illustrated with 148 photographs.

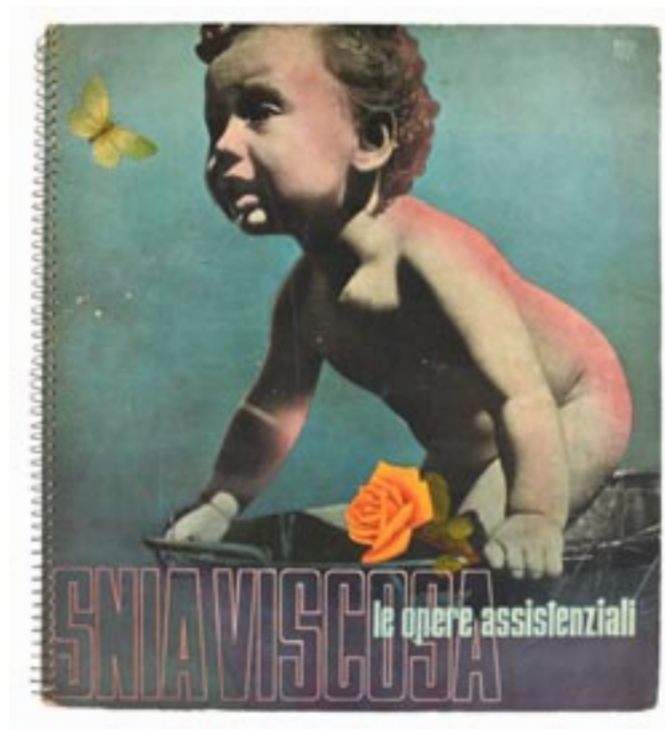
Graphic design and photography by Hayao Yoshikawa.

Hayao Yoshikawa is one of the modernist photographers who rubbed shoulders with Ihei Kimura, Iwata Nakayama, Kiroshi Nakayama, and Shigene Kanemaru. He is the author of numerous books on photography.

The present book, the most representative, is dedicated to his son Yōryō, a young photographer who died prematurely and includes 68 of his photographs.

Ref. Manfred Heiting- Kaneko Ryuichi, *The Japaneses Photobooks, 1912-1990*, n° 59.

1938



## CARBONI (Erberto)

Italian photographer and designer (1899 - 1984)

### 22 Snia Viscosa. Le opere assistenziali. XVI.

Milano, Edizione a cura dell'Ufficio Propaganda Snia Viscosa, 1938.

4to. [268 x 236 mm.] of [82] pp. Metal binding of the edition, cover illustrated in color.

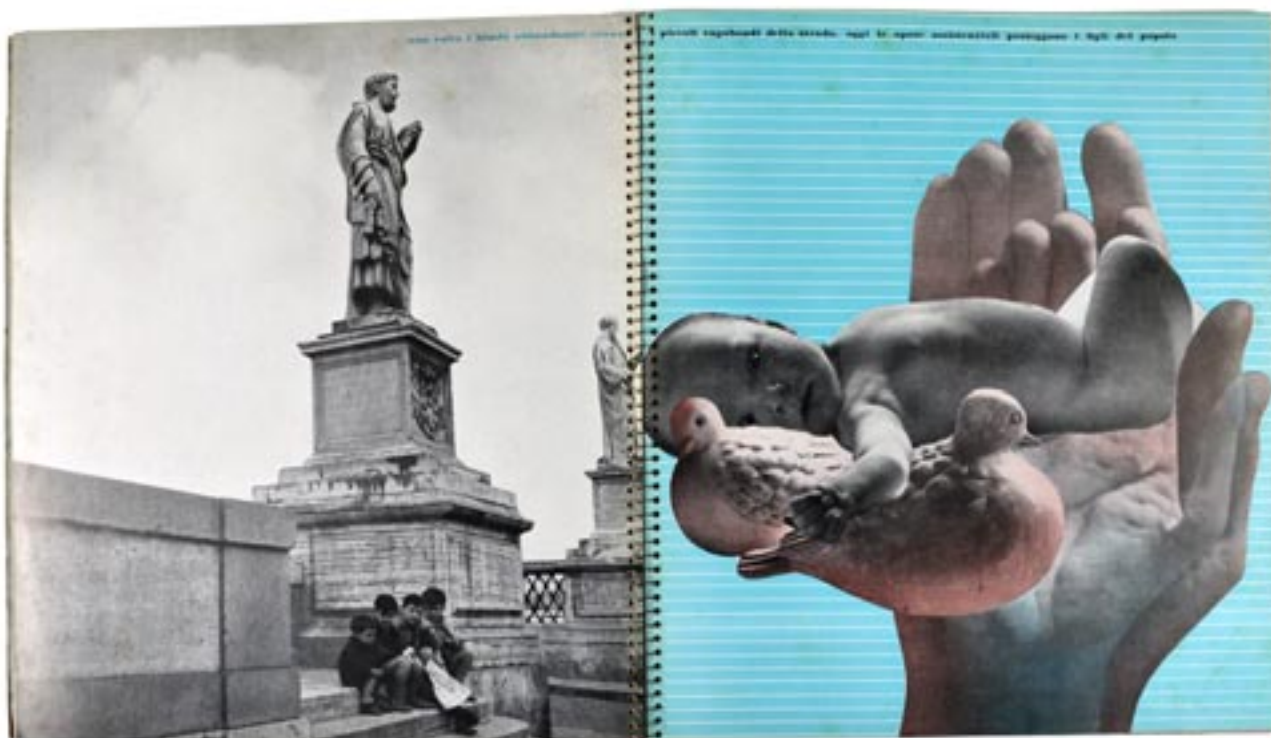
2 500 €

FIRST EDITION.

Book illustrated with black and white and color photomontages by Erberto Carboni.

“Carboni was one of the most important figures of Italian graphics. In his graphic design develops original solutions of photomontages, architectural layouts, geometrizzazioni volumes, spatial perspectives, typographical elements: “*Carboni passa con estrema duttilità dalla «severità» di certi annunci (come quelli del 1935 per la Olivetti) alla «frivolezza» di quelli della Rinascente o per il Panettone Motta, dalla vaga intonazione surreale del celebre motivo dell’orologio che «segna l’ora» dei biscotti Pavesini, all’elegante seppur compassata, stilizzazione di elementi tipografici di certi annunci Bertolli*”. (Gillo Dorfles, 1961).

Ref. *Arte della pubblicità*, 2008, pag. 151. - *Visual design*, 1983, pag. 52.



1939

*"The best photo book in Hamburg" (Roland Jäger)*

*"Is one of the best examples of the New Vision in Germany" (Manfred Heiting)*

## TIETGENS (Rolf)

German photographer (1911-1984)

Rolf Tietgens is regarded as one of the most important photographers of the 1930s. Even if only a handful of people in Germany are familiar with his work. Wich fell into obscurity after he emigrated to New York at the end of 1938, threatened by persecution of being an homosexual artist in Germany. Since he never returned to his homeland, his body of work remained forgotten for quite some time.

Today his book *Der Hafen* (The Port), published by the renowned Heinrich Ellermann Verlag in 1939 to mark the 750th anniversary celebrations of the port of Hamburg, has to be considered one of the preeminent photo books of the 1930s. It can be regarded as the most sophisticated elaboration of this subject matter in the history of German photography.

### 23 **Der Hafen.**

*Hamburg, Verlag Heinrich Ellermann, 1939.*

8vo. [247 x 180 mm.] of 95 pp. Paperback, illustrated cover.

450 €

FIRST EDITION, FIRST PRINTING.

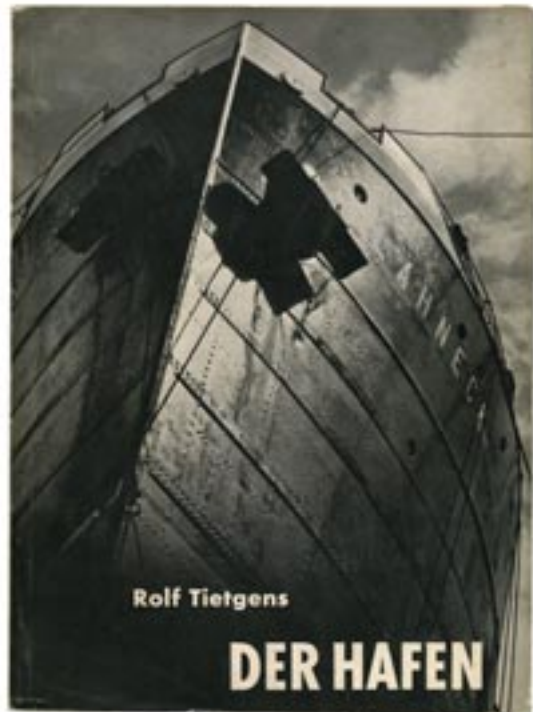
With an introduction by Hans Leip.

A beautiful collection of black-and-white photographs by Tietgens exploring the port of Hamburg, with a New Vision attention to the form and texture of the ships, goods, buildings, and machinery.

*"Hamburgs bestes Fotobuch"* Roland Jager in der Einladung zur Ausstellung der Alfred Ehrhardt Stiftung in Berlin.

The photo book of the Hamburg photographer Rolf Tietgens on the port *"is one of the best examples of the New Vision in Germany, despite its late publication in 1939"* (Heiting/Wiegand).

Ref. Exhibition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 74. - Heiting/Wiegand, *Deutschland im Fotobuch*, pp. 378/379. - Heidtmann, *German Photographic Literature*, 17522.





1940

## SHIMOZATO (Yoshio)

Japanese photographer (1907 - 1981)

**24 Mesemu Zoku : Cho-genjitsushugi Shashi-shu - Genus Mesemb. [Mesemu 20 photographies surréalistes édité par Y. Simozato].**

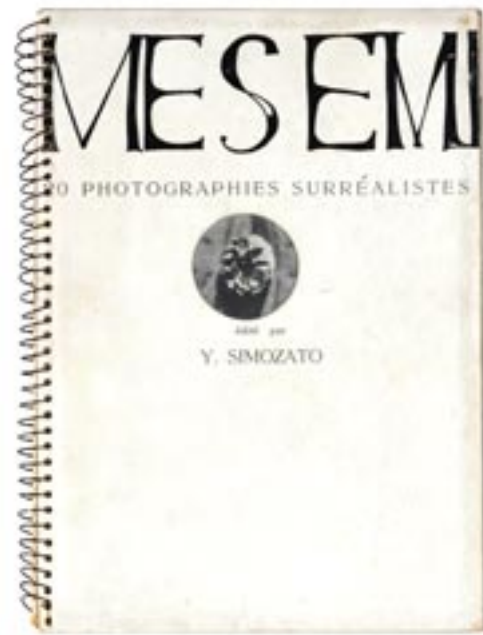
*Nagoya, Yoshio Shimozato à compte d'auteur, 1940.*

12vo. [182 x 129 mm.] of [48] pp. Spiral binding, printed white cardboard cover, title and name of the author on one side in Japanese and on the other in French with a window showing part of a photographed "Mesemu" on the frontispiece (traces of adhesive tape (usual) on the back of one of the covers).

18 000 €

FIRST EDITION.

22 black and white photographs, including 13 by Shimozato and 9 by the *Nagoya group Photo Avant-Garde* (Minoru Sakata, Yasuhira Sato, Yasuzo Sakata, Tsugio Tajima), text by Shimozato, printed on strong bristol.



In 1937 the Surrealist Exhibition in Japan was organized by Yamanaka and Takiguchi with the help of the Surrealist group in Paris. It traveled from Tokyo to Osaka, Nagoya, and Kyoto. It gave birth to the Nagoya Avant-Garde Club. The photo part was detached in February 1939 under the name of Nagoya Photo Avant-Garde, whose members were: Yoshio Shimozato, Minoru Sakata, Tsugio Tajima, Taizo Inagaki (participants in the *Mesemu zoku*), Kansuke Yamamoto, and Tiroux Yamanaka.

The publication of the *Mesemu Zoku* was planned for the first half of 1939, probably to inaugurate the Nagoya Photo Avant-Garde group. From 1938 onwards, militaristic Japan increased its repression of artistic activities, and various groups were forced to withdraw their demands. In this context of such repression against modern art, *Mesemu Zoku* was published in 1940, appears as the last resistance camp of the avant-garde. Is this miracle due to its specific presentation of collectible cactus species that seemed intended for harmless amateurs.

The *Mesemu Zoku* testifies to the hope of always finding the spark of what has never been seen, and, apart from the whole trajectory of yesterday's avant-garde, it is this hope that must be the essence of today's art.

Ref. *Photo Avant-Garde*, Nagoya, Musée municipal d'Aichi, 1989, couverture, p. 12, 26-30. - *The Founding And Development of Modern Photography in Japan*. Tokyo, Museum of Photography, 1995, 258-261. - *The History of Japanese Photography*. Houston, The Museum of Fine Art, 2003, p. 173. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 113. - Manfred Heiting- Kaneko Ryuichi, *The Japaneses Photobooks, 1912-1990*, n° 69.

ONE OF THE 200 COPIES PUBLISHED, this one numbered 65 by hand and signed "Sim" on the last leaf of the first section (photo 10). WITH:

**Shaboten [Cactus].**

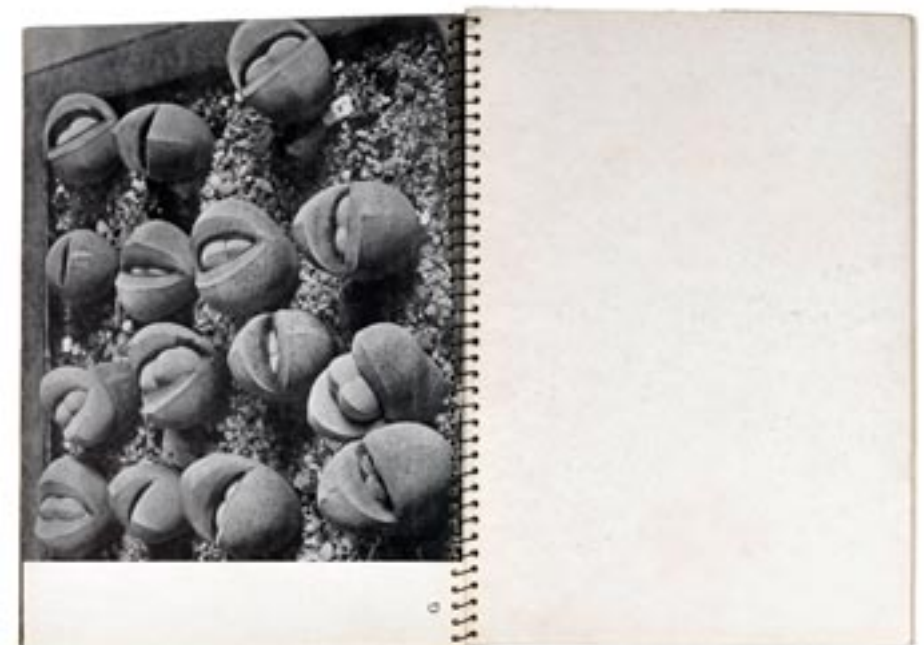
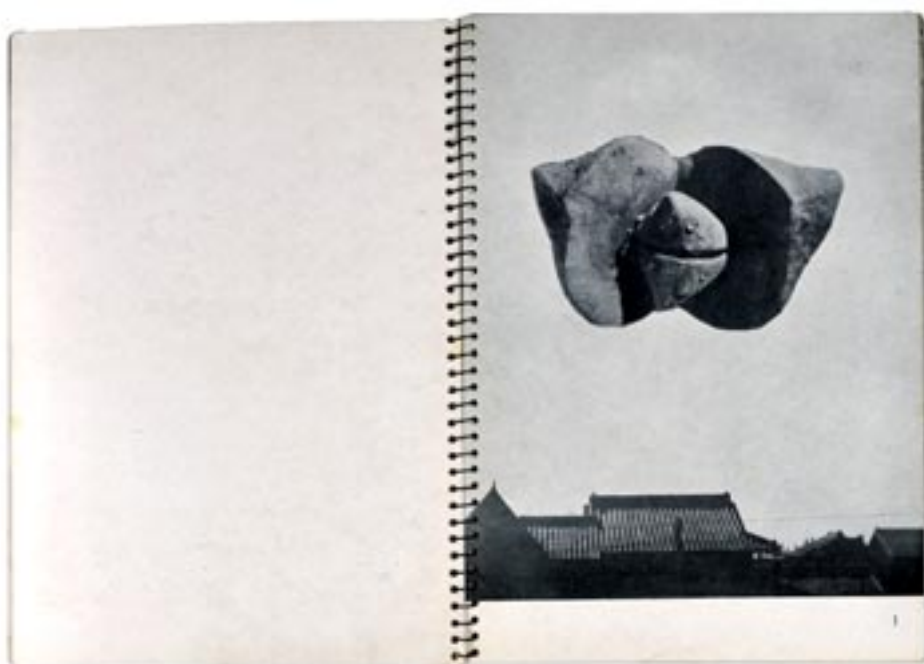
*Nagoya, The Cactus and Succulent Society of Japan, n° 40, avril 1935.*

8vo. [220 x 150 mm.] of 26 pp. Stapled, illustrated cover with title and publisher's name.

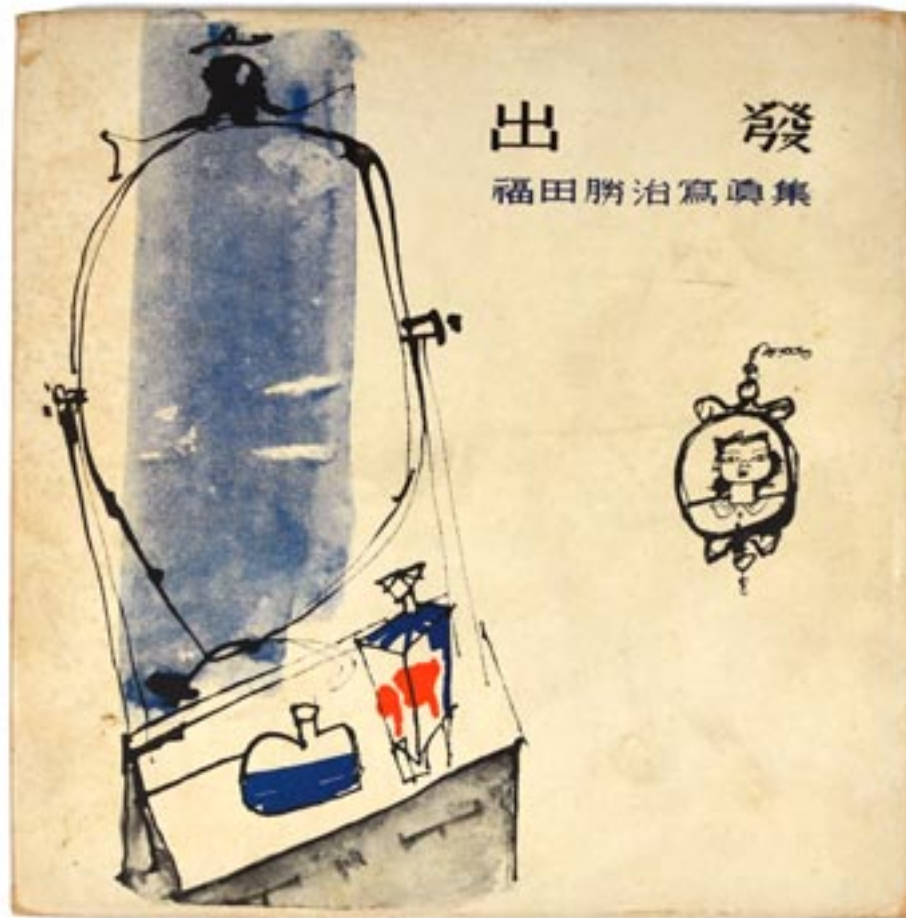
Periodical for cactus collectors. Two articles by Shimozato, one on fertilizer, the other on the *Mesemu*'s "sleep" period. 10 illustrations.







1942



## FUKUDA (Katsuji)

Japanese photographer (1899–1991)

Born in 1899 in Yamaguchi-Ken Fukuda moved to Tokyo in 1920. In 1926 he won the Ilford Diamond Prize and participated in the review Hakuyô directed by Hakuyô Fuchikami. In 1933, influenced by European modernist currents (in particular by Moholy-Nagy), Fukuda left the pictorialist photography of his elders to form a constructivist school; search for an abstract composition through the effect of masses and lines.

### 25 Shuppatsu.

*Tokyo, Kogaso, [1942].*

8vo. square, [210 x 213 mm.] of 46 pp., [18] plates of photographs. Illustrated hardcover, under illustrated dust jacket.

2 200 €

First edition limited to 960 copies reserved for subscribers. Illustrated with 18 out-of-text photographs by Katsuji Fukuda.

A curious combination of gentle female portraits and still-lives, this book seems to be a call for peace when everybody was rushing to war.

There is even an image of an icon showing Christ against a brooding sky. "Departure" in this case refers to his own photographic efforts. However, in 1942 Fukuda hints at soldiers leaving home, while focussing on those who stayed behind. In the introduction he asserts that he will take his camera along whatever the rest of his life has in stall for him.

Réf. *The founding and development of Modern Photography in Japan*, p. 278.



## PAALLEN (Wolfgang)

Mexican artist of Austrian origin (1905 – 1959)

### 26 Dyn.

*Mexico, Imprenta Aldina, [No. 1-6] 1942-1944.*

Complete set of 5 vol. 4to, [285 x 220 mm.]. Paperback, illustrated cover. Copy bound by Miguet.

3 500 €

First edition of this famous avant-garde magazine published and edited by Wolfgang Paalen / Assistant-editor Edward Renouf.

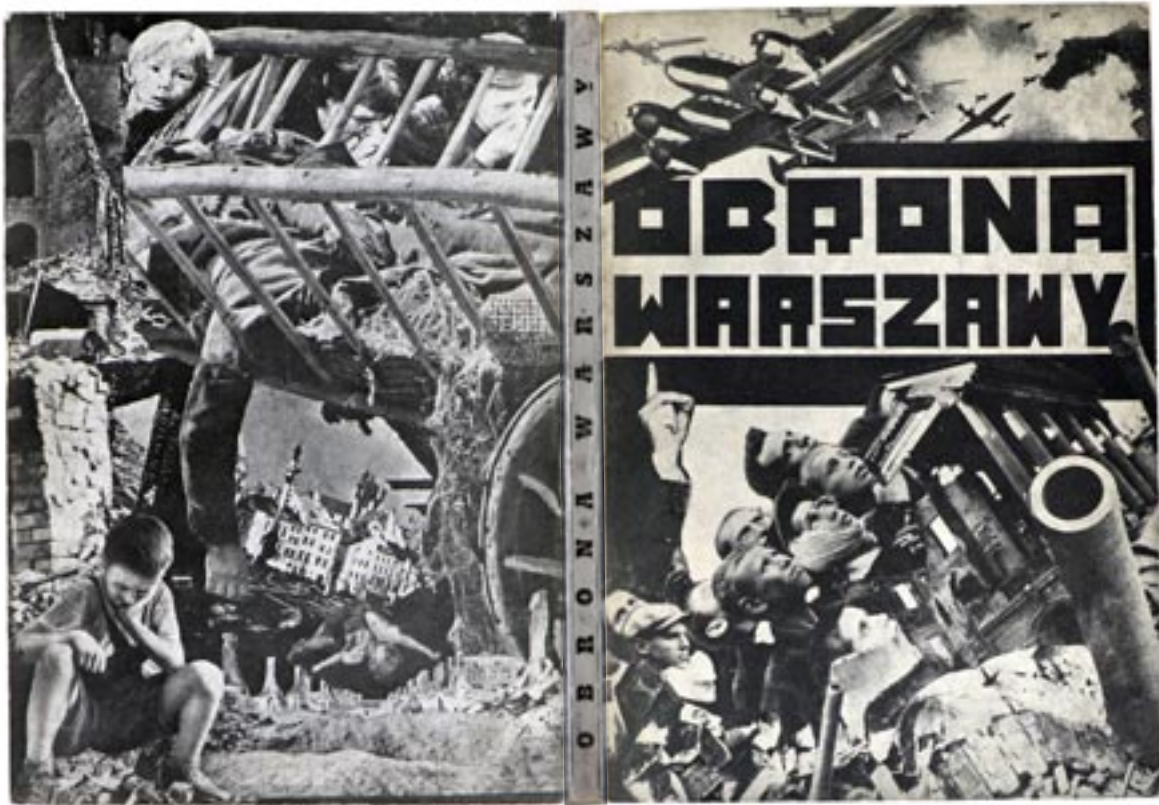
Paalen founded the magazine *Dyn* (from the Greek to dynaton, the possible) in 1942. It will include until 1944 four issues. As the main contributor, he expressed his ideas about the cosmos and his interest in the art of the Indians of America, which increasingly influenced his work as a painter.

Illustrations by Wolfgang Paalen, John Dawson, Jean Carroux, Edward Renouf, Alice Paalen, Carlos Mérida, Henry Moore, Marc Chagall, Alexander Calder, Robert Motherwell, etc.

Photographs by Eva Sulzer, Brassai, Doris Heydn, Manuel Alvarez Bravo, I. Russell Sorigi, Martin Chambi, Rosa Rolando, Francisco Diez de Leon, Miguel Covarrubies, etc.



1942



## ŻARNOWERÓWNA (Teresa)

Polish photographer (1895–1950)

**27 Obrona Warszawy : Lud polski w obronie stolicy (Wrzesien, 1939 Roku).**  
[The Defense of Warsaw: Polish people in defense of the capital (september 1939)].

New York, Nakładem Polish Labor Group, 1942.

8vo. [225 x 155 mm.] of 61 pp., [1 f. blank] + 8 platest. Paperback, illustrated cover.

1 200 €

First edition. Text in Polish.

“An evocative depiction of the defense of Warsaw against the Nazis in 1939, with eight photographic illustrations, including 3 full-page photomontages within the book and two additional photomontages on the back and front wrapper by avant-garde photographer Teresa Żarnowerówna.”

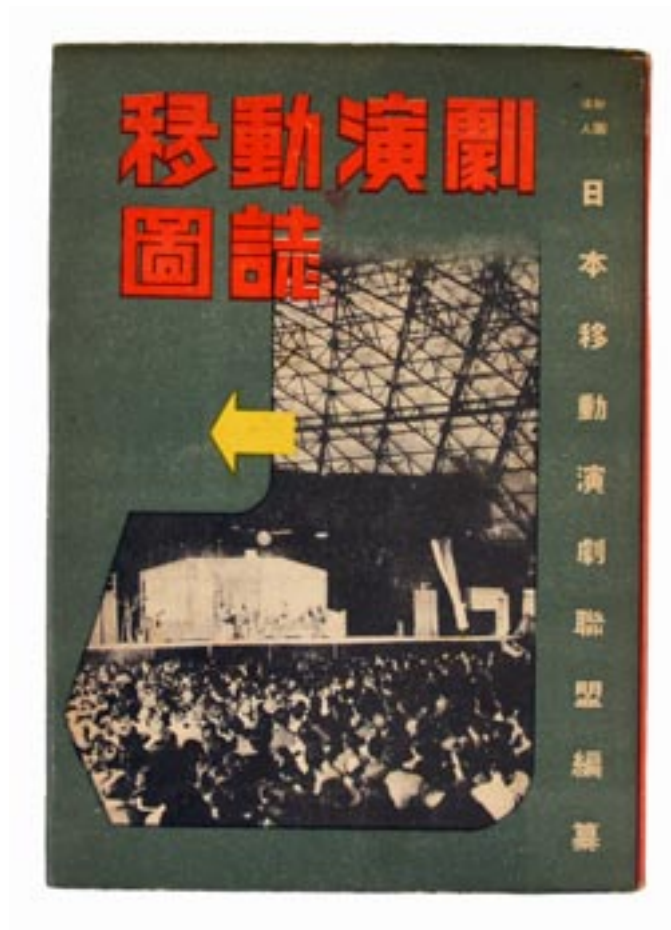
A contemporary account on Warsaw’s fight against the Nazis. Published by the predominantly Jewish “Polish Labor Group” of New York.

This copy contains eight photographic illustrations. Among them three montages by Teresa Żarnowerówna, Polish avant-garde artist, painter, sculptor, scenographer and architect. Żarnowerówna studied at the Warsaw School of Fine Arts. She exhibited in 1923 in Wilno (Vilnius) at the “New Art Exhibition”, the first constructivist manifestation in Poland, and in Berlin in the gallery “Der Sturm”. Żarnowerówna, together with Mieczysław Szczuka was the founder of the Warsaw avant-garde artist’s group “Blok” and co-editor of the associated art magazine “Blok”, and also “Dzwignia”. She left Poland in 1937 and settled down in New York. This book contains three photo-montages within the book and two on the front and back cover by her. These are part of the cycle of montages she created in the same year with the title “The Defense of Warsaw”.

Ref. Rypson, P.: *Nie gesi. Polskie projectowanie graficzne*. Karakter. Kraków, 2011. (p. 111.)]



1943



## UEKI (Yasuji)

Japanese photographer

### 28 Idô Gekijô.

*Tokyo, Geijutsu gakuin shuppanbu, 1943.*

8vo. [219 x 154 mm.] of 102 pp. Paperback, illustrated dust jacket.

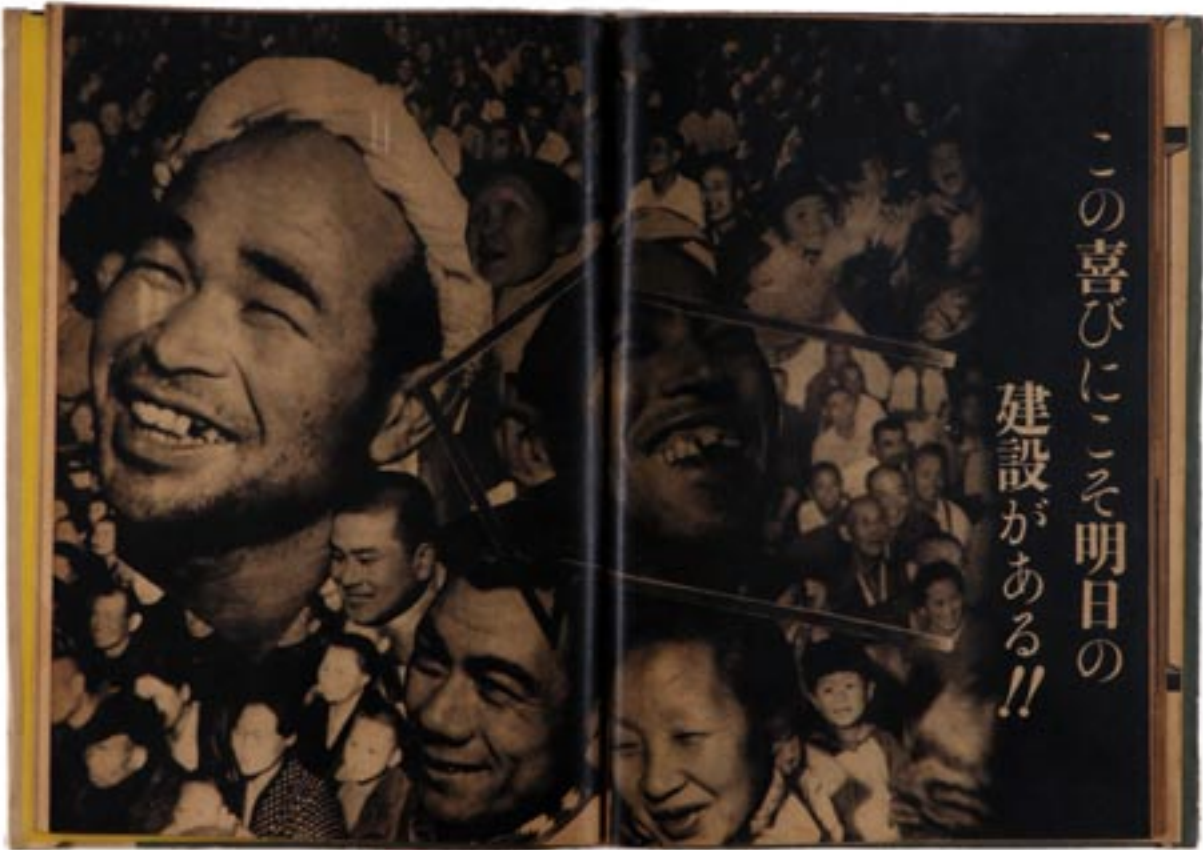
800 €

FIRST EDITION.

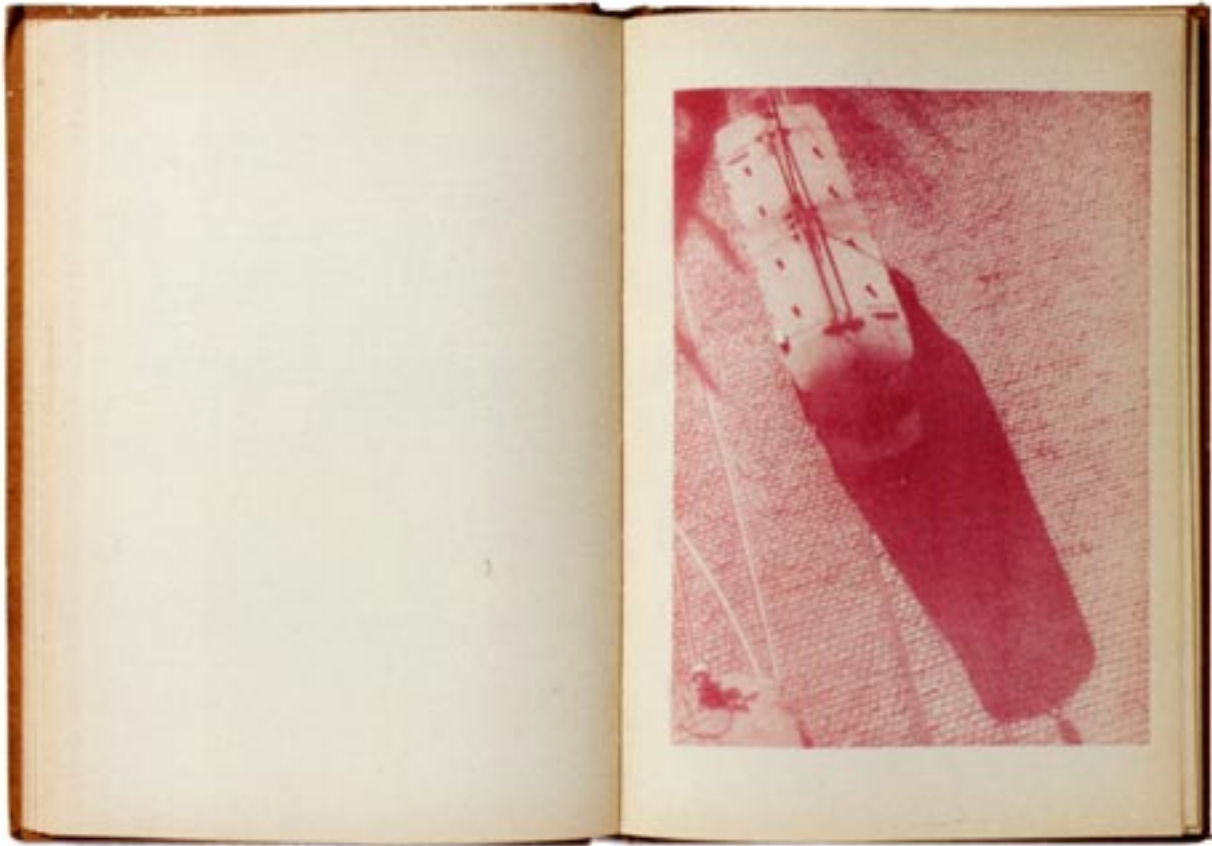
Photographs by Yasuji Ueki, layout by Tadashi Ômachi.

During the war (1940-1945) professionals linked to culture were grouped under The military authorities and the actors suffered the same fate. "Idô Gekijô" is made up of the former actors of the Avant-Garde, including the Tsukiji Gekijô with the artistic director Tomyoshi Murayama.

The book presents the activity of the propaganda theatre, the layout of which reveals the modernism of the participants.



1943



## VALLMITJANA (Augusto Ignacio)

Spanish photographer and filmmaker active in Argentina (1914 - 1982)

**29 Leonidas Barletta. La Señora Enriqueta y Su Ramito con doce ilustraciones cinegráficas de Augusto Ignacio Vallmitjana.**

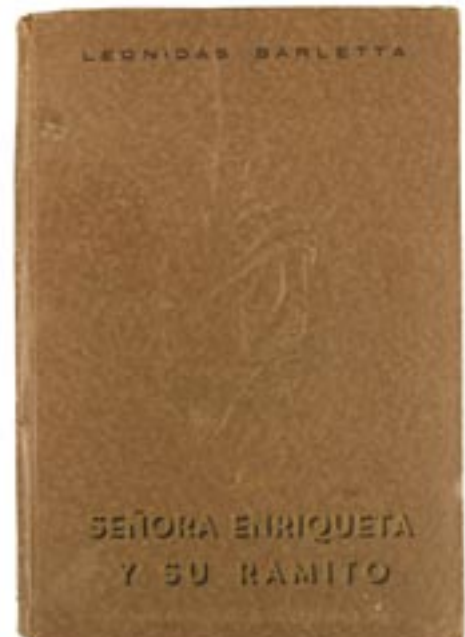
*Buenos Aires, Sociedad Impresora Americana, 1943.*

4to, [260 x 180 mm.].129, [6] pp. Hardcover, paper-covered boards, printed title.

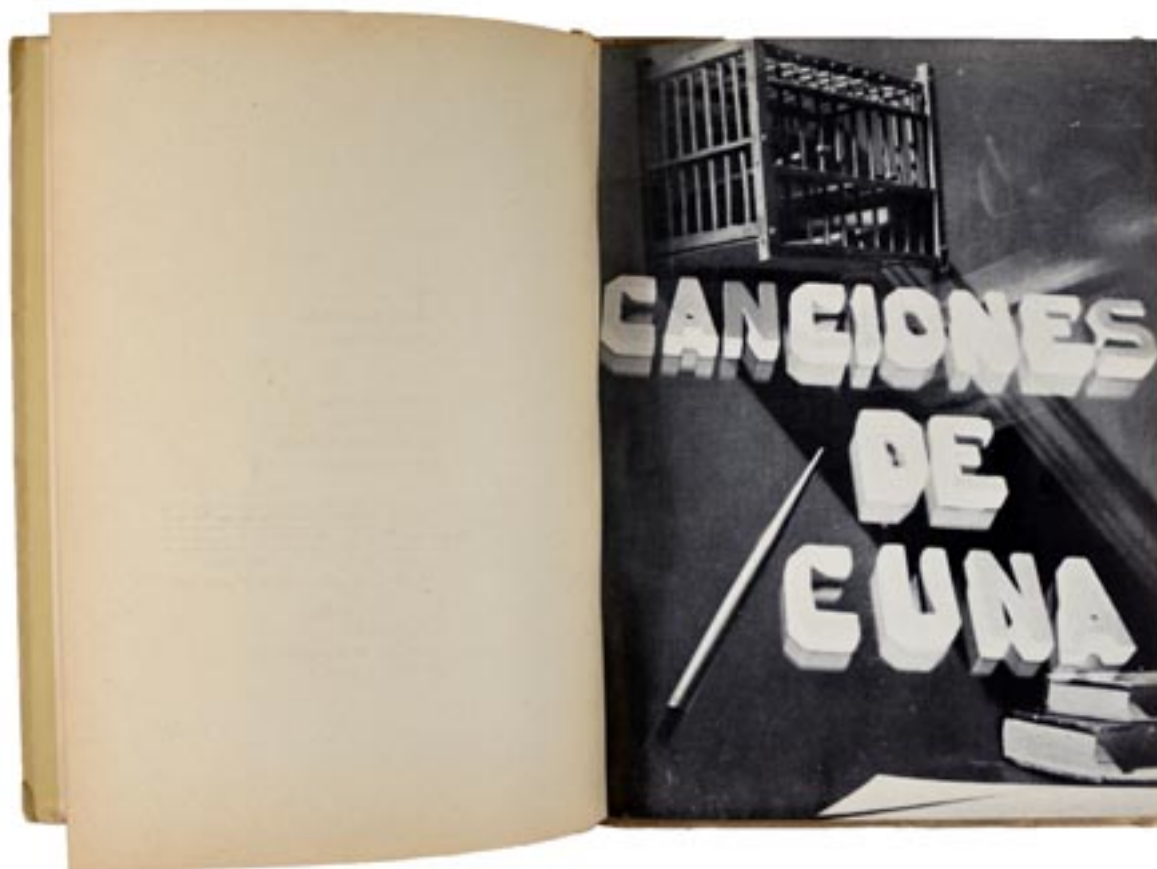
1 000 €

FIRST EDITION illustrated of 12 photographs by Augusto Ignacio Vallmitjana. A few images verge on pictorialism, but over all this understated publication has its roots firmly in the avant-garde, rather than the past.

Ref. Horacio Fernández, *Photography books from Latin America*, 2011, p. 59-61.







### VALLMITJANA (Augusto Ignacio)

Spanish photographer and filmmaker active in Argentina (1914 - 1982)

#### 30 Juan G. Ferreira Basso. *El Niño. Canciones y Fotografías.*

*Buenos Aires, Ediciones Contrapunto, [30 diciembre 1944].*

8vo, [235 x 172 mm.].53, [2] pp. Paperback, illustrated cover.

1 200 €

FIRST EDITION illustrated with 12 photographs by Augusto Ignacio Vallmitjana.

Print run: 1000 copies including 100 numbered from I to Cof

Ref. Horacio Fernández, *Photography books from Latin America*, 2011, p. 59-61.

INSCRIBED COPY TO THE POET FRIEND OF PABLO NE-RUDA, HÉCTOR J. EANDI. Joined: a handwritten sheet concerning the printing of the book.



1945

## ŠTYRSKÝ (Jindřich)

Czech photographer (1899 - 1942)

**31 Jindřich Heisler. Jindřich Štyrský. Na jehlách těchto dní.  
[On the Needles of These Days]**

[Praha], Fr. Borový, [1945].

12vo. [210 x 148 mm.] of 64, [4] softcover, illustrated cover.

2 500 €

### FIRST TRADE EDITION

Text by the painter-poet Jindřich Heisler (1941), illustrated with 30 photographs by the painter-photographer Štyrský dating from 1935, reproduced in offset.

Layout and typography by Karel Teige.

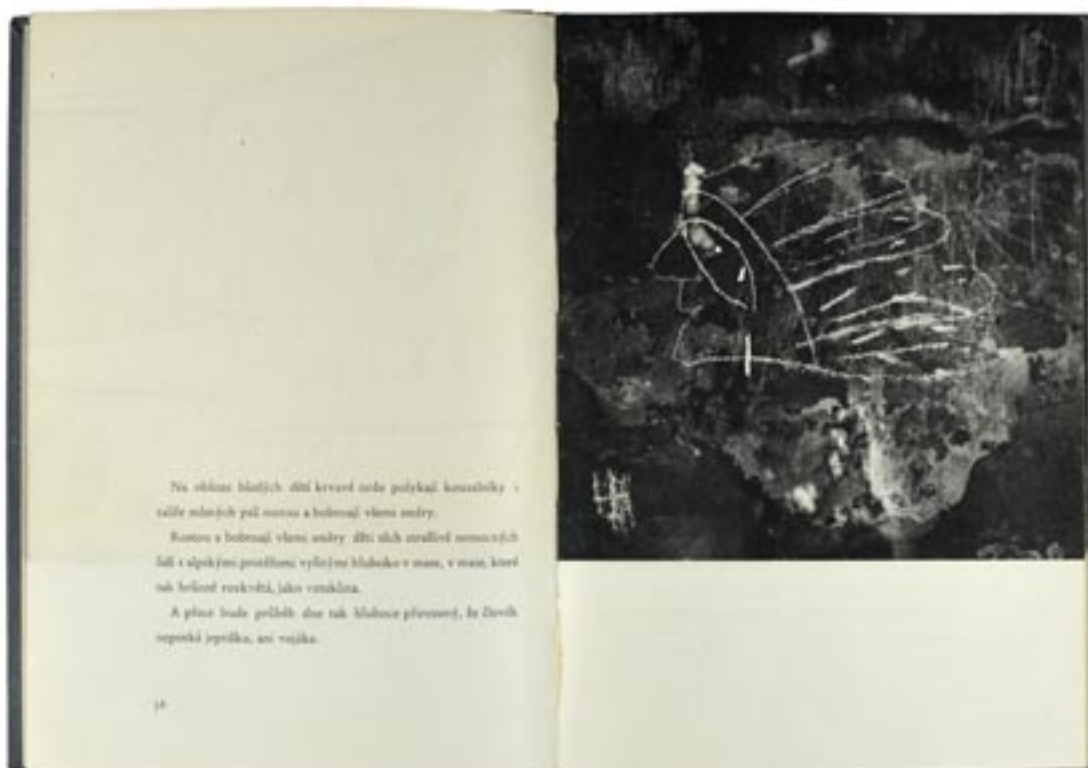
This is the first trade edition of the classic photobook, *Na Jehlach Techto Dni* (On the Needles of These Days) published by Fr. Borovy v Praze, Prague in 1945 that was preceded by the extremely scarce clandestine self-published edition of 1941 with original tipped-in silver gelatin prints.

In *The Photobook: A History*, Parr and Badger wrote, "This remains a haunting photobook, 50 years after the war. It is a prime example of one of the photobook's great truths--it's not necessarily the individual pictures that count, but what you do with them".

Commenting in the book, *The Book of 101 Books: Seminal Photographic Books of the Twentieth Century*, Vince Aletti states, *On the Needles of These Days* is a Surrealist meditation on war and resistance... the book's aura of alienation, repression, and anxiety not only captured the war's home front theatre of the absurd, it anticipated the depth of postwar pessimism." Containing 28 striking heliogravures with accompanying prose by Czech poet Jindřich Heisler



Ref. *Czech modernism. 1900-1945*. Houston, 1990, pp. 124/127. - Exposition, *Regards sur un siècle de photographie à travers le Livre*, Paris, 1996, n° 80. - Andrew Roth, *The Book of 101 books*, p. 116. - Martin Parr & Gerry Badger, *The Photobook*, I, p. 197. - Hasselblad Center, *The Open Book*, p. 140-141. - Cat. Paris, Pompidou, 1982, *Štyrský, Toyen, Heisler*, page 76. - M.+M. Auer, *Collection*, 308.

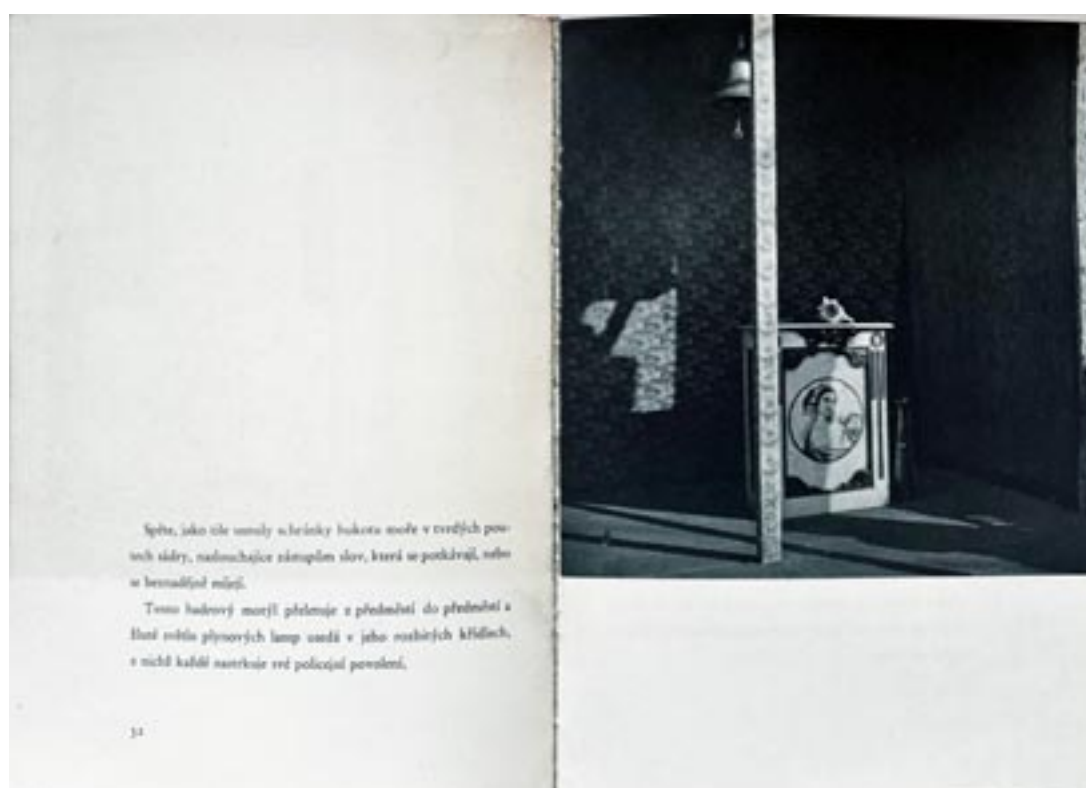


Na obléce kladých díti krevní oteky polýkali kousátky -  
 takže oděvích pař nosou a bobrnaj všemi andry.

Katou a bobrnaj všemi andry díti sích stálíř somocných  
 šili s alpkými postřímí vyřizují kladěku v masu, v masu, které  
 tak bořící rozkročí, jako vrazilina.

A pluce bude poléhá díte tak kladěku přívosný, že dívek  
 sepoští jprůka, ani vajíka.

30



Spěta, jako tle umoly s hrůzky bukoto moře v tvrdých pos-  
 tech sídly, nadouchající zášupím slovi, která se potkávají, nebo  
 se bezradně mlčí.

Touze hadový morčí přelomje z přednísti do přednísti a  
 listí rožní plysových lamp usadí v jeho ostřích křídlech,  
 v nichž kašlí zastřeje své policajní povolení.

31

