Artists' ephemera and some more durable things

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March 27 to April 21, 1962. The two covers and centerfold are original lithographs by Corneille. Fine. $50


Folder issued in connection with the exhibition "Max Ernst--recent paintings, sculptures" at the Alexander Iolas Gallery, New York, April 3-28, 1962. We have the folder and the accompanying broadside poem (34 x 28 cm). by Ernst in French and English, but not the announcement or text for the exhibition which were also included. The folder is inscribed by Ernst to art historian Peter Selz, then curator of department of painting and sculpture exhibitions at the Museum of Modern Art, New York. $300
14. (Foujita, Tsugaharu). Los Artistas Argentinos a Foujita. Homenaje de cordialidad y admiración. The handsome relief-printed menu for this testimonial dinner, signed by Foujita. The menu is also signed by Madeleine, Foujita’s model and companion during this two-year journey in Latin America and by the Argentine artist Florencio Molina Campos, who added a small sketch of Foujita. Together with a group of two vintage silver gelatin photographs mounted on cardboard. The mounts measure 33.5 cm x 26.5 and the images 23 x 17 cm. These two pictures were taken at the event on April 30, 1932. One photograph shows Foujita dancing with Madeleine, the other shows them at the dinner in his honor. The other guests include Molina Campos and Guichard Jean du Plessis, author of "Hommes de la Pampa", accompanied by his wife Simone, a relative of the aviator Jules Védrines. $6,500

The most successful of the Montparnasse group of artists, Tokyo-born Foujita’s Latin American tour (1931-1933) was a great hit, with thousands of people attending his exhibitions. In 1933 he returned to Japan, where Madeleine died from an overdose in 1936. In Japan Foujita produced propaganda art during the war, he later returned to France.

15. Johnson, Ray; Kitaj, R.B; Nutt; Arakawa; . Pictures to be Read / Poetry to be Seen (multiple). Chicago: Museum of Contemporary Art, (1967). First edition. Objects and pamphlet in a plexiglass box with printed label. One of 500 numbered copies. This multiple was created for the supporters and artists who participated in the opening exhibition at Chicago’s then newly-founded Museum of Contemporary Art. Museum Director Jan van der Marck invited twelve artists to designate a small object with no intrinsic value "that would somehow be expressive of your likes and ideas". The staff acquired 500 of the selected items and placed one of each in a Plexiglas box along with a small brochure reproducing the artists’ correspondence. The box contains a comb (Ray Johnson), crayon (R. B. Kitaj), candy cigar (Jim Nutt), miniature bar of soap (Shusaku Arakawa), safety pin (Gianfranco Baruchello), photograph (Mary Bauermeister), mustard seeds glued on a wooden stick (George Brecht), a pair of small dice (Öyvind Fahlström), a large screw (Allan Kaprow), a bottle cap (Alison Knowles), a fishing lure (Gianni-Emilio Simonetti), and a light bulb (Wolf Vostell). $4,000


24. Lemaître, Maurice. Gravure supertemporelle. Paris: February 15, 1964. First edition. A copper plaque mounted on printed card, inviting the viewer to engrave whatever he or she wants, "au burin, à la pointe sèche, à l'eau forte (et tous ses procédés: vernis, vernis mou, textures, aquatinte, sucre, etc), a la manière noire, infiniment...." Artist proof II of 10 issued, signed. Lemaître's "supertemporelle" works present art as a tabula rasa, for the viewer to complete. A theatre design for the Festival d'art d'avant-garde preceded in 1960, and a film followed, in 1968. $600


27. Millais, J.E. "Millais - criticisms on a lady's Earrings. Feb. 9, 1879." Old ink caption next to pencil sketches of an ear. 5 x 3 - 1/2 inches. The reverse is a partially printed menu, and a handwritten note "Pencil sketches of Ear by Millais". $200

28. Ohtake, Shinro; and Takui Nomoto. Einstain Art & Graphic Design Project. Juke/19. Tokyo: [1979?]. 26 x 18 cm, sheet unfolds to 16 panels (71 X 104 cm.), large photomontaged and found image designed black on recto, by Ohtake and green on white abstract 'lettering' on verso, by Takui Nomoto, printed on thick white stock, one edge mistakenly cut.

Ohtake is a multimedia artist working in punk music, noise, industrial and graphic design and the book arts. He lived in London for a time where he collaborated with Dome. He designed the dust jacket for William Burroughs' 'Queer', album art for Bill Laswell's band Praxis in the 1990s, and line drawings taken from Avedon's photoportraits. 'Juke/19' was a a punk project that ran between 1979-1982. This item is a very densely packed collage that is almost entirely made up of material from the English speaking world. Ohtake produced an extensive series of art books since the 1980s, and had a retrospective in 2006 at MOCA, Tokyo. $450
29. Oldenburg, Claes ; Rose, Barbara. [Untitled brochure on the Chrysler Airflow as a theme in the art of Claes Oldenburg]. 1970. 1 folded sheet : illustrations ; 16 x 24 cm. Lightly used. Text by Barbara Rose, dated 1970. $60


33. Smith, Jack. "I was a Mekas Collaborator" (poster). New York: [1978]. 13 x 13 inches, black ink on white paper, with collaged imagery. This slide show / theater piece was performed at the U-P Screen. The title references Smith's relationship with Jonas Mekas. (Smith blamed him for creating the controversy over Smith's film "Flaming Creatures," and then profiting from his control of the print). The performance was reviewed by J. Hoberman in the Village Voice for June 12, 1978. $1,650

34. Trexler, Todd. Nocturnal Dream Shows. A collection of ten original posters. San Francisco: 1970-1972. The artist Todd Trexler was a close friend of Sebastian (a.k.a. Milton Miron) the producer of the Nocturnal Dream Shows which brought midnight movies - "the most obscure and bizarre we can find" - to San Francisco's Palace Theater. On New Year's Eve 1969, Sebastian allowed the Cockettes to perform there for the first time, in exchange for free admission. They soon became mainstays of the Dream Shows, performing there regularly until they disbanded in early 1972. Trexler designed most of the announcements for the shows.
The posters were designed to be folded and mailed, as most of these were, showing consequent light wear.

$2,750


