



PICTOGRAPH BOOKS: SHADOW SHOW NYC 2015 HIGHLIGHTS

1. [PRE-CINEMA] STRIPS FOR A ZOETROPE DEVICE (c. 1870)

[England]: Entered at Stationers Hall. 13 separate strips, each 3 1/2 x 36 inches (9 x 91 cm). Very good: light foxing, some tiny tears, one has a repair with tape.

"Movies" for a zoetrope: 15 different sequences in total because two of the strips are double sided. Some of the images are hilarious (the man removing his own head), some are aesthetically compelling, and some even have social interest (for example, there is a mixed race dancing couple). Leo Enticknap in his MOVING IMAGE TECHNOLOGY: FROM ZOETROPE TO DIGITAL has a good description of how the zoetrope works: "The zoetrope...consisted of a perforated drum mounted horizontally on a spindle. A paper strip containing a sequence of drawings or paintings was placed around the inner edge of the drum, and by looking through the perforations as the drum was rotated, the appearance of movement could be perceived." The zoetrope was first brought to market in 1867 after having been invented by Englishman William Horner in 1834. \$125/\$150 per strip



2. THE FIRST TWO FUTURIST MUSICAL MANIFESTOS (1910/11)

PRATELLA, Balilla. MANIFESTI DEI MUSICISTI FUTURISTI (TWO EDITIONS, 1910 and 1911); LA MUSICA FUTURISTICA: MANIFESTO TECNICO (1911). Milan: Dalla Redazione di "Poesia"; A. Tavecchia-S. Margherita. 9 1/8 x 11 1/2 inches (23 x 29 cm). Two editions of Pratella's initial manifesto and one of his technical manifesto. Each of the three manifestos is four pages long and includes a list on the back of the other active Futurists. All documents were folded, so they have horizontal creases. Two tiny holes in one document.



Balilla Pratella was the first musician in the Futurist group, courted by founder F.T. Marinetti directly in 1910. He published his manifestos before Luigi Russolo's ART OF NOISE (1913). In fact, Russolo's manifesto takes the form of an address to Pratella. Pratella's initial manifesto here (MANIFESTI DEI MUSICISTI FUTURISTI) is less nihilistic than Russolo's, in that he mentions other musicians whose work he respects. That being said, Pratella makes bold anti-establishment demands at the end of it, dismissing the vast majority of the contemporaneous musical community. Also included here is Pratella's MANIFESTO TECNICO, his second manifesto, which specifically addresses musical concerns: harmony, melody, instrumentation, etc. Note that Pratella also published a third manifesto in 1912, DESTRUCTION OF THE SQUARE. \$250 each

3. FIRST ISSUE OF AN EARLY FANTASY MAGAZINE (1919)

VON CZIBULKA, Alf; STROBL, Karl Hans. DER ORCHIDEENGARTEN: PHANTASTISCHE BLÄTTER 1 (January 1919). Munich, Vienna, Zürich: Dreiländerverlag. First edition. Offset printed. 8 3/4 x 12 inches (22 x 30 cm). pp. [ad, masthead], 1-23, [3, incl. back cover]. 12 black-and-white illustrations by diverse artists. Condition: cover separated with tiny tears, other pages attached but generally loose at the bottom. Softcover.

DER ORCHIDEENGARTEN ran from 1919 through 1921 and is considered by many to be the first fantasy magazine, carrying original stories by the likes of Karel and Joseph Čapek as well as reprints of American authors like Poe and Irving. Its art, and particularly its cover art, is unusually striking, featuring Alfred Kubin, Otto Nückel and Edwin Henel, among others. \$120



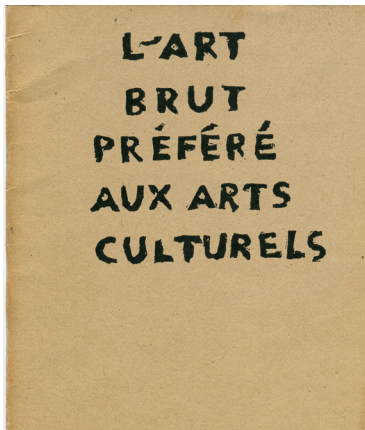
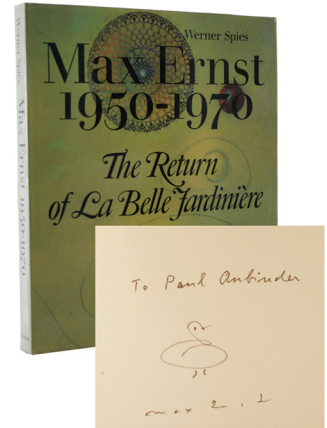


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4. MAX ERNST ORIGINAL DRAWING (1971)

SPIES, Werner. MAX ERNST 1950-1970: THE RETURN OF LA BELLE JARDINIÈRE. New York: Harry N. Abrams, Inc. 10 x 11 3/4 inches (25 x 30 cm). Offset printed. pp. [8], 7-48, two color illustrations printed recto only, 53-88, two color illustrations printed recto only, 93-147, [3]. 6 gatefolds, 25 tipped-in color illustrations, 7 offset color illustrations, 31 black and whites. Good- condition. Foxing to page edges/spine/boards/dj, some must, some fading to dj. Hardcover.

Ernst composed an original drawing on the half-title page for this personal copy of Abrams president Paul Anbinder (active 1974-1975). After Abrams, Anbinder founded and ran the art publisher Hudson Hills Press for twenty-five years. \$800



5. JEAN DUBUFFET'S OUTSIDER ART MANIFESTO AND KEY EXHIBITION (1948)

DUBUFFET, Jean. L'ART BRUT PRÉFÉRÉ AUX ARTS CULTURELS (ART BRUT IN PREFERENCE TO CULTURAL ARTS). Paris: Galerie René Drouin, 1949. First edition. 6 3/4 x 8 inches (17 x 20 cm). Offset printed on construction-like paper (the interior pages are multicolored). Staplebound. pp. [48]. 44 black-and-white illustrations. Text in French. Some tanning and other wear to exterior. Very good. Softcover.

The catalogue for the best known exhibition arranged by Dubuffet's Compagnie de l'Art Brut, which took place in the basement of the Galerie René Drouin during October 1949. Compagnie de l'Art Brut had only first been founded in May 1948 (its committee including André Breton among others). Begins with an essay championing art brut by Dubuffet and continues with a catalog of 200 artworks by some 60 artists. Its title demonstrates how new the term "art brut" was at the time (Dubuffet invented it), as it is offset with its antonym "arts culturels." Adolf Wölfli, Michel Hernandez, Heinrich Anton, Jean Mar, Aloïse Corbaz, Clotilde Patard, Gaston Chaissac, Maurice Charrieu, Pierre Giraud and Scottie Wilson are some of the artists included. \$225

6. MADGE GILL AUTOMATIC DRAWING (c. 1944)

GILL, Madge (1882-1961). [London]: [n.d.]. 3 3/8 x 5 1/2 inches (8.5 x 14 cm). Ink on postcard. No condition issues. In black frame that measures 5 1/4 x 7 inches (13 x 18 cm) with black mat. Gallery label on rear. From the collection of the eminent art historian and author Ladislav Segy.

Guided by an entity she named "Myninterest," London housewife and spiritualist Gill began drawing in 1919, thereafter creating hundreds of predominantly ink drawings on bases of various sizes (from the postcard size here to long rolls of muslin). It has been suggested that Gill used her drawing to communicate with her children, two of which died in infancy. She was a favorite of many outsider art proponents, including Jean Dubuffet (Gill was a subject in Compagnie de l'Art Brut's classic monograph series). \$400



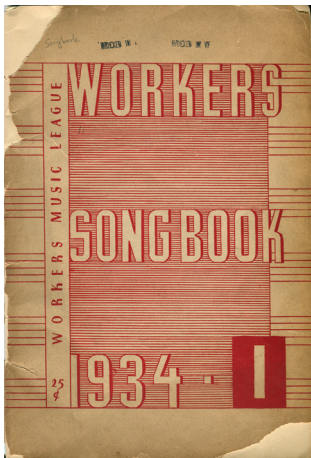
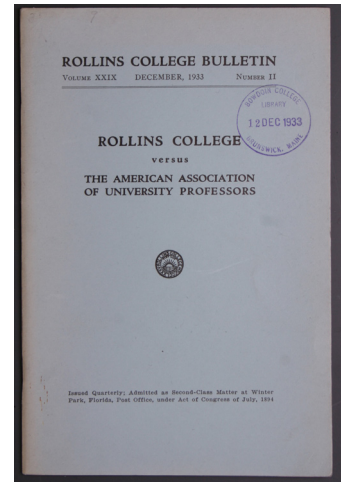


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7. BLACK MOUNTAIN COLLEGE PREHISTORY (1933)

ROLLINS COLLEGE VERSUS THE AMERICAN ASSOCIATION OF UNIVERSITY PROFESSORS: ROLLINS COLLEGE BULLETIN VOL. XXIX, DEC. 1933 NUMBER II. Winter Park, Fla. First edition. 5 1/2 x 8 inches (13 x 20 cm). Offset printed. pp. [2], 3-27, [3]. Exterior wear including fading. Bowdoin College stamp "12 Dec 1933" and withdrawn Bowdoin College bookplate. Softcover.

Before founding Black Mountain College in 1933, John Andrew Rice was a classics professor at Rollins College in Florida (Duberman, 19). An intense and divisive personality, he was quite popular with many students but clashed with others, as well as with the faculty and administration. Eventually he was asked to leave the college. In response, Rice called for an investigation by the American Association of University Professors. That organization published a report on Rice's dilemma and Rollins College in turn published a response (which is the document here). It is fascinating to read descriptions of Rice's personality traits, some of which later took on institutional form in Black Mountain. For example, Rice, called "Mr. A" in the report, is accused of influencing "students to do as they pleased; to withdraw from social relations, leave their fraternities and sororities, making them morbid and unnatural, and to flout good manners and the customs and rules of the College." (This was from the testimony of "twelve witnesses.") \$275



8. SEEGER FAMILY; MUSIC PRECEDING THE ACTIVIST FOLKSONG (1934)

WORKERS MUSIC LEAGUE/COMPOSERS' COLLECTIVE OF NEW YORK. WORKERS SONGBOOK 1. New York: Workers Music League, 1934. First Edition. 7 x 10 1/4 inches (18 x 26 cm). Offset printed. pp. [1-3], 4-31, [1]. 14 songs. Fragile: chips missing/covers separated (tiny rubber stamps/pencil at top). First and last two leaves loose, otherwise intact. Fair. Softcover.

The first of two songbooks published by the Workers Music League (the US section of the International Music Bureau) and assembled by the Composers' Collective, a group that formed to write music for the working classes. Members of the collective included Charles Seeger (father of Pete, his song here appears under the pseudonym "Carl Sands"), Lan Adomian, Norman Cazden, Robert Gross, Herbert Howe, Alex North, Earl Robinson, Leon Charles, Jacob Schaefer, Elie Siegmeister and H.L. Clarke. Aaron Copland writing in the NEW MASSES called this "the first adequate collection of revolutionary songs for American workers." Copland continues: "Every participant in revolutionary history knows from his own experience that a good mass song is a powerful weapon in the class struggle...No other form of collective art activity exerts so far-reaching and all-pervading an influence." Copland actually contributed a song to the second volume of the SONGBOOK. H.L. Clarke, in his article in Grove Music on the "Composers' Collective" suggests that the WORKERS SONGBOOK provided an example for Alan Lomax, Woody Guthrie, Pete Seeger and other pioneers of the activist folksong movement. \$250

9. LABOR EPHEMERA (1868)

INDENTURED SERVANT CONTRACT FOR A CHINESE LABORER IN 19TH-CENTURY CUBA. Havana: 1868. 8 1/2 x 12 1/2 inches (22 x 32 cm). Double-sided single leaf. Text in Spanish. Vg condition, only some browning (no wormholes).

A document renewing the services of a 30-year-old Chinese immigrant laborer renamed "Luis," who was working for one Miguel Ploma. Boilerplate printed text per an 1860/61 Cuban government decree on labor, with manuscript additions. Outlines permitted working locations (nearly anywhere), types of work allowed (again open ended), food (some meat and lots of vegetables), clothing (including a straw hat), pay, allowable working hours and sick days. The contract is for six months only and includes a somewhat apologetic clause that it couldn't be executed in the laborer's original language. It was signed by Miguel Ploma, a representative for Luis, and an interpreter, and was stamped by a representative of Havana city government. \$150

